

Portfolio

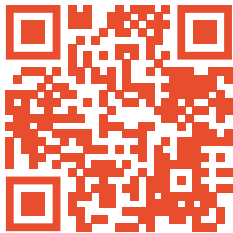
Soichiro N

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About NAGASAKI



In Nagasaki, where flat land is scarce, architecture has evolved through improvisation, resulting in unique spatial conditions that I see as both personal and deeply local. This project reconstructs such lived-in, nameless spaces through my own architectural lens, aiming to materialize the genius loci of Nagasaki. During my research, I was drawn to how people interact with materials—especially concrete, which appears in irrational yet poetic forms.

One typical method involves stacking blocks like dams along slopes, then pouring mortar to create flat

platforms. These handmade structures, often built for cars or storage, generate ambiguous voids between house and slab—spaces that feel chaotic but alive. Instead of ignoring these in-between zones, I treated them as essential. In the proposal, a central “house” form is surrounded by slabs supporting circulation, parking, and communal use. The design embraces local construction logic to produce site-specific spatial variation. Framed as a fictional architecture satellite campus in Nagasaki, this project is a call to preserve and celebrate the raw, everyday creativity found in improvised space.

Stone and Void

Satellite Campus / Mihara, Nagasaki / 2020 / MArch studio

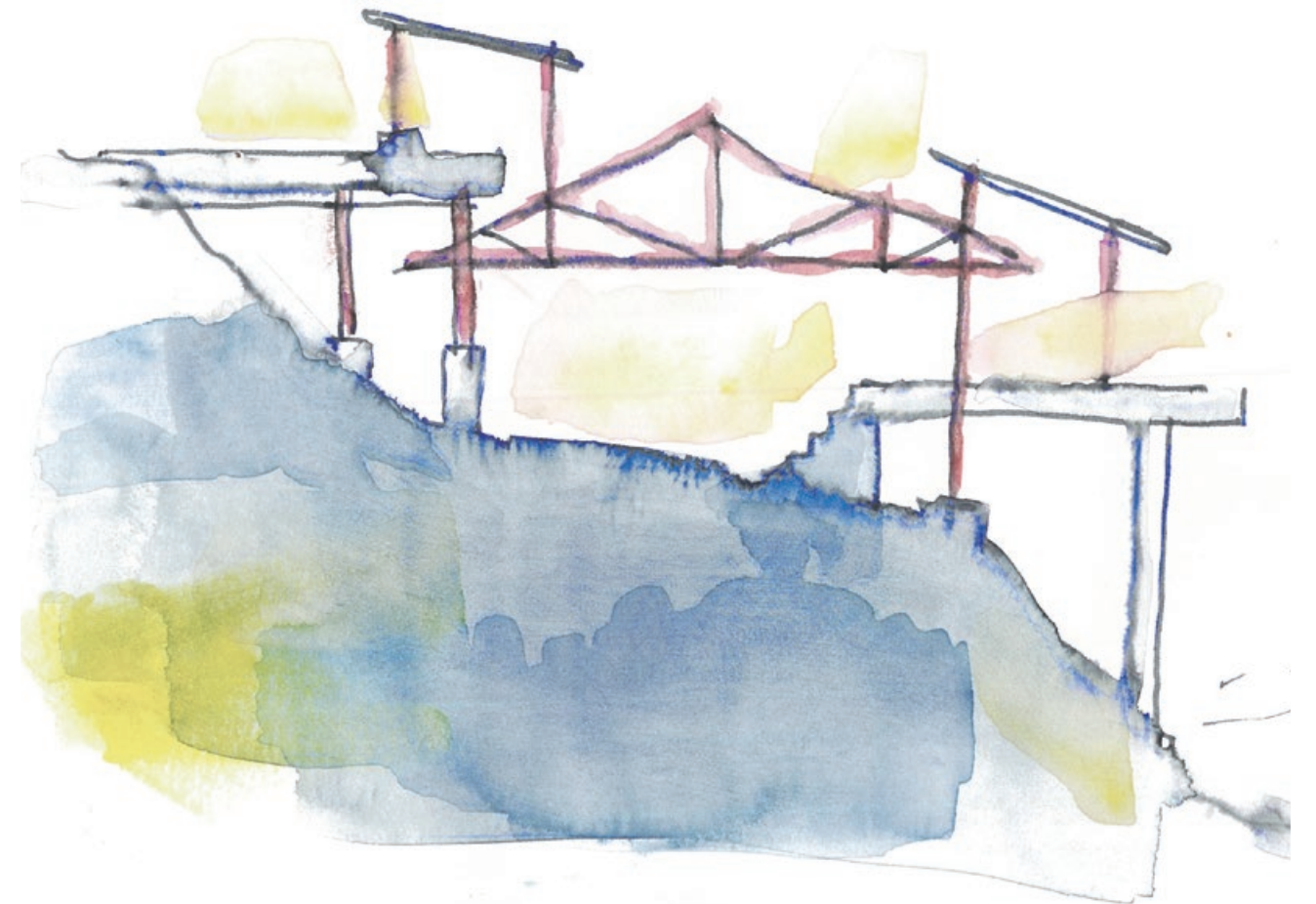
Nagasaki, where flat land is scarce, has a distinct genius loci. I carry it as a bodily sense shaped by the place where I grew up. This project is an attempt to give that sense a grounded form. For several days, I walked only the small town where I was born and raised, taking photographs whenever something caught my attention. The images became enormous in number, so I printed them all out and laid them on the floor to observe them. I kept rearranging them until they formed several groups, then assigned labels such as “detail,” “tectonics,” “texture,” and “void.” In this observation, for example, I noticed that a unique yet highly rational construction method for hillside sites was often used: stacking blocks against a slope and pouring mortar to create level ground for column bases or steps. These fragments should not be assembled arbitrarily; they need to be related through a larger framework. To draw them toward such a framework, I produced a single spatial sketch—an abstract output of the genius loci I have felt in Nagasaki. Using this sketch as a guide, I constructed a frame through which tectonics and details could become concrete, and through which textures and the handling of voids could emerge. This project describes that emergence itself.

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Texture

tx - 1 White paint and hexagonal units used to construct the surface of the slope.
tx - 2 An old stone wall and a new concrete retaining wall coexist side by side.

tx - 3 Two white drainage channels passing through a slit in the retaining wall, “Double Column.”
tx - 4 Lines painted on the treads to improve the visibility of the stairs and a manhole cover together form a geometric pattern.

tx - 5 The façade of a dwelling, where layered, varied surfaces expose everyday life as it is.



Margin

m - 1 Houses built on the same level stand in a row, sharing a continuous entrance zone.

m - 2 Cats hang around on the stair landing.

m - 3 At the top of the landing, a bench and plants are arranged, and it is used like a private garden.

Detail

d - 1 Fragments of concrete slabs and potted plants placed in a blunt, unadorned way.
d - 2 A non-prefabricated stair in which the structure is visually expressed.

d - 3 Stair treads decorated rhythmically with potted plants, a very familiar everyday scene.
d - 4 A small eave spanning between two dwellings, its color effectively highlighting the structure.



Tectonics

tc - 1 An efficient way to set a column on a slope: blocks are lined up on the slope to make an “enclosure,” and highly fluid mortar is poured inside to create a level base. This is a typical local construction method.
tc - 2 A bicycle parking area built using the method seen in tc-1, a piece of hill-town ingenuity that creates multiple contours on the slope.

tc - 3 Circular columns supporting a slab that cantilevers from the retaining wall. PVC pipes are set up and filled with concrete to make the columns easily, and they become an accent on the façade.
tc - 4 On a slope, a handrail is necessary. By chamfering the concrete edge, its shape affords being firmly gripped by the hand.



Stairs

s - 1 The boundary wall is cut back so an exterior stair can be attached in a narrow leftover space, and the circulation is visualised.
s - 2 A staircase coated with waterproof paint visually marks the limits of a territory.

s - 3 An entrance whose approach route reads as a playful piece of circulation.



Void

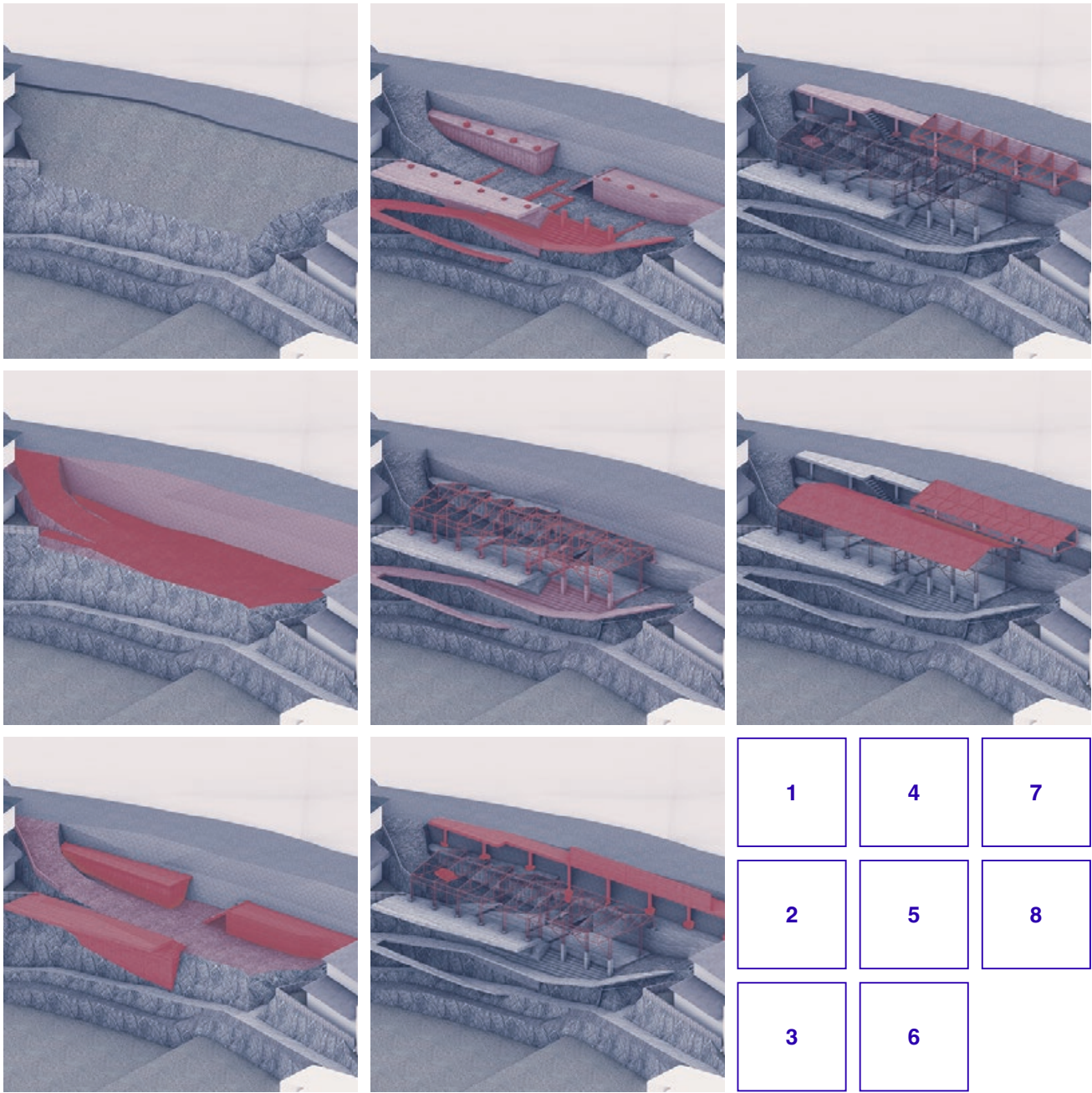
v - 1 A small dwelling and the void beneath it. A large tree and a small car.

v - 2 A technical structure made solely to provide a place to park a car.

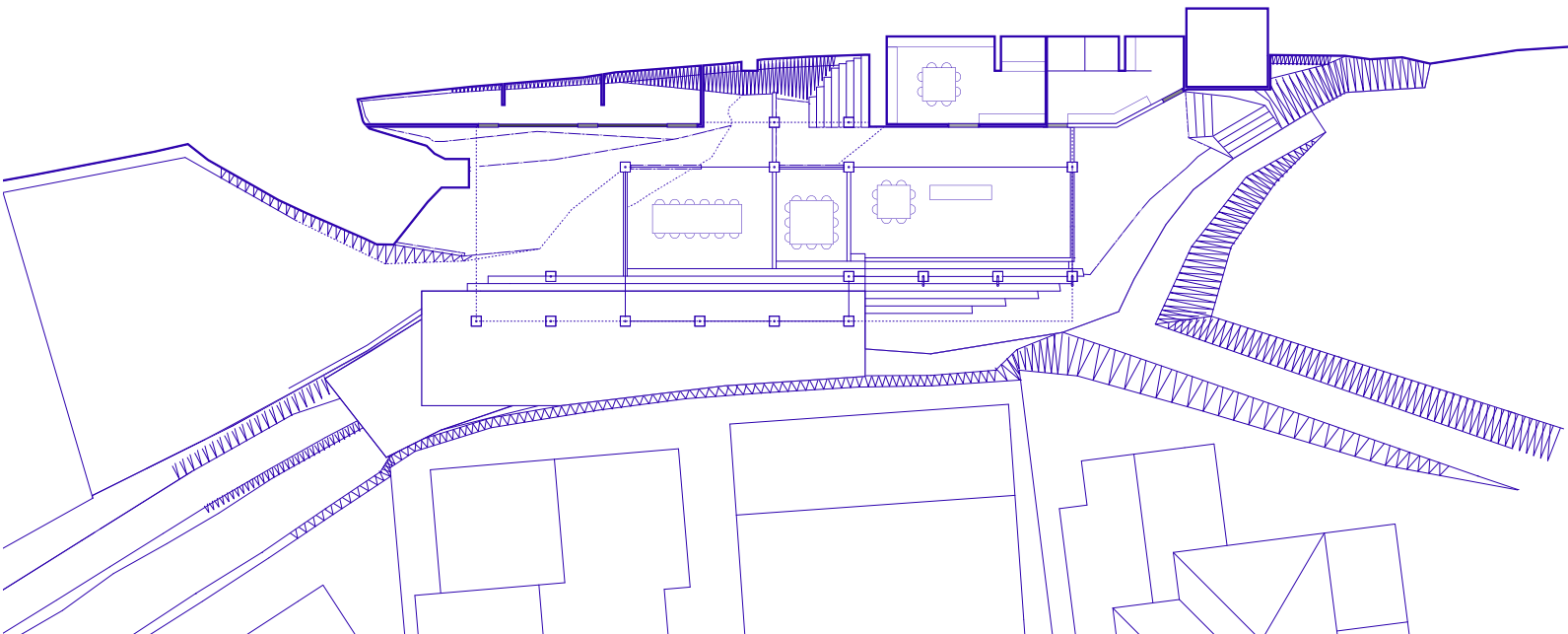
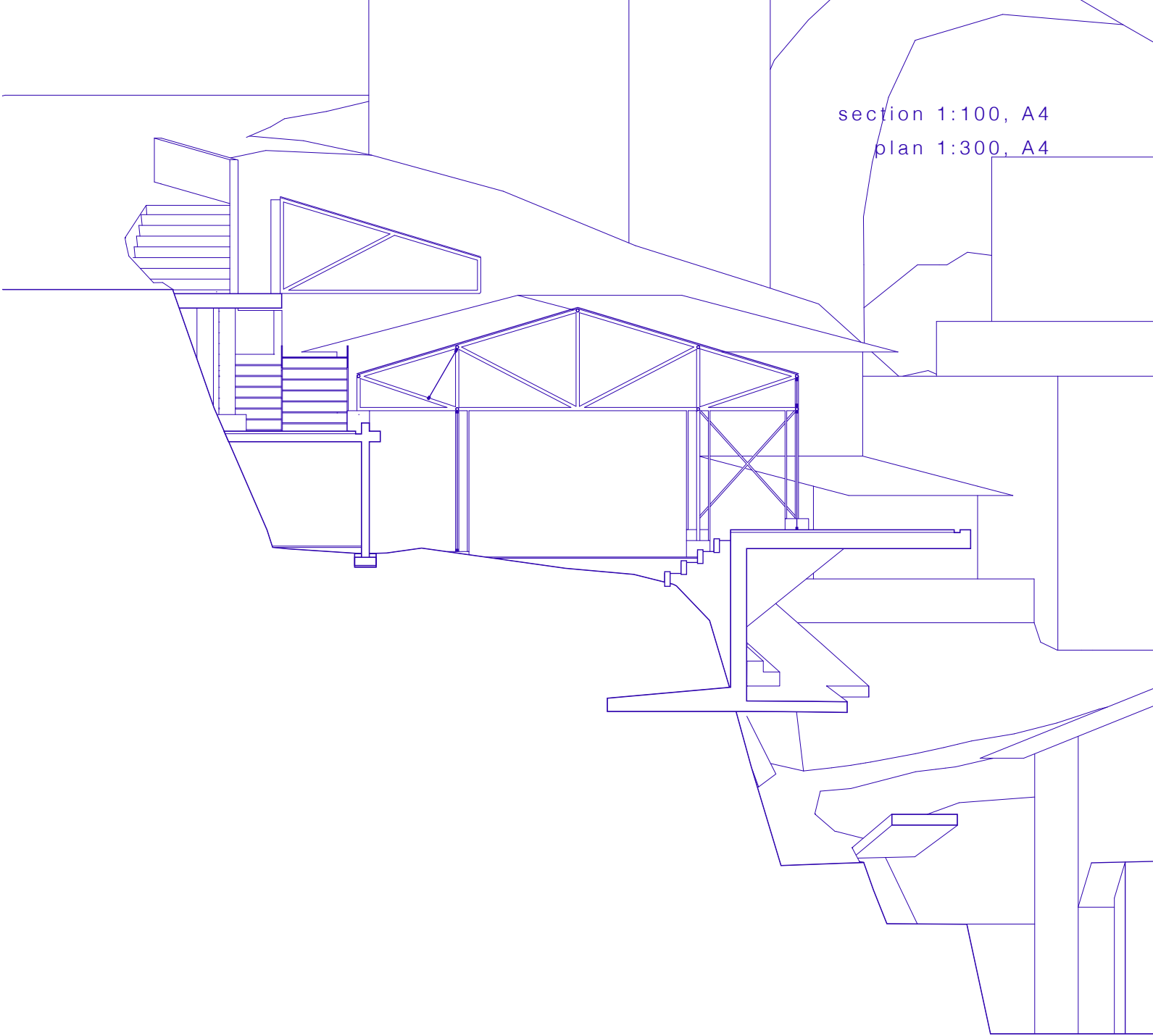
v - 3 A platform that mediates between the dwelling and the road level.
v - 4 The same platform as v-3, seen from a different angle.



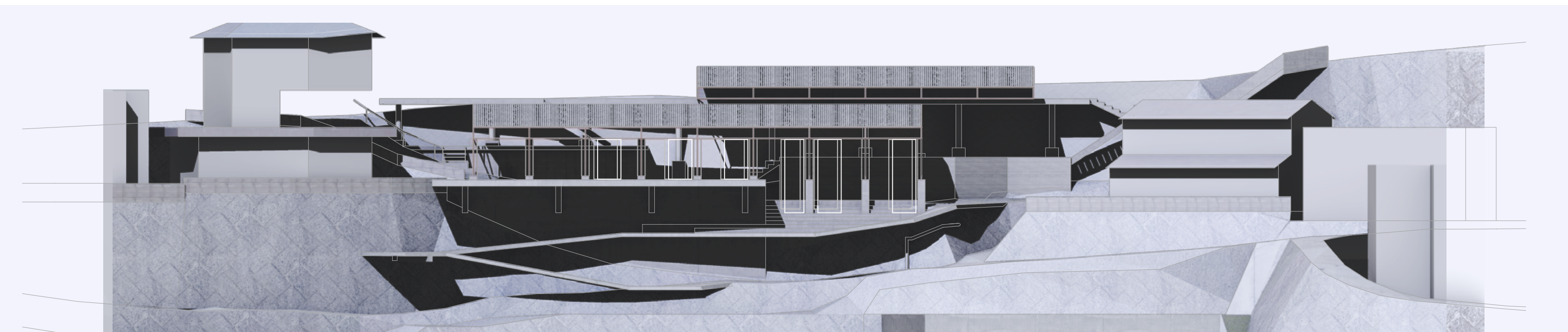
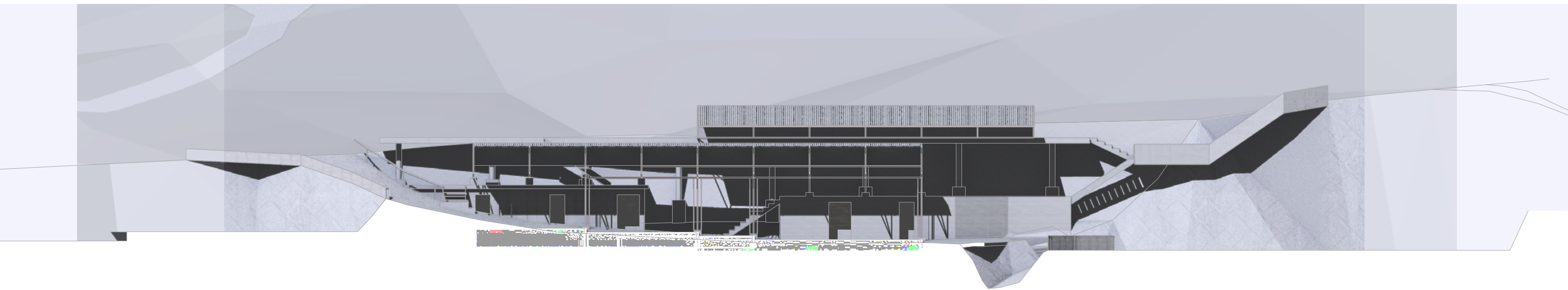
Construction Sequence



1 Steeply sloping ground / 2. Excavation and ground concrete slab / 3. Insertion of rooms and slabs /
4. Incidental mortar plan / 5. Ordinary house-shaped frame / 6. Space of round columns /
7. Roof wrapping the leftover space / 8. Ordinary roof



section 1:200, A4x2
facade 1:200, A4x2



A Lifeline

University / Nishizaka, Nagasaki / 2021 / MArch thesis

-

This project addresses the realities of Nagasaki's hillside residential areas, where postwar housing expanded across steep terrain faster than infrastructure could follow. The result is a landscape rich with improvised ideas and everyday life overflowing into space, while persistent problems remain—aging infrastructure, isolated elderly residents, vacant houses, and land that cannot be built on. Through detailed site observation, I identified a tension between lived space and institutional systems and defined two forces through which they act upon each other: Platform and Landwork. Platform is a second ground added by “hacking” the street between house and road, combining a functional slab with a void behind it that allows freer use. Landwork is something built up over time as an old, moral accumulation, especially visible in hillside shrines; it reshapes terrain over long time spans to cultivate ground and organize flows of people. By operating both forces, the proposal mediates the ground and places a university facility as a hub in an area where renewal is most difficult—where students learn space and practice it. Nagasaki is not dead.

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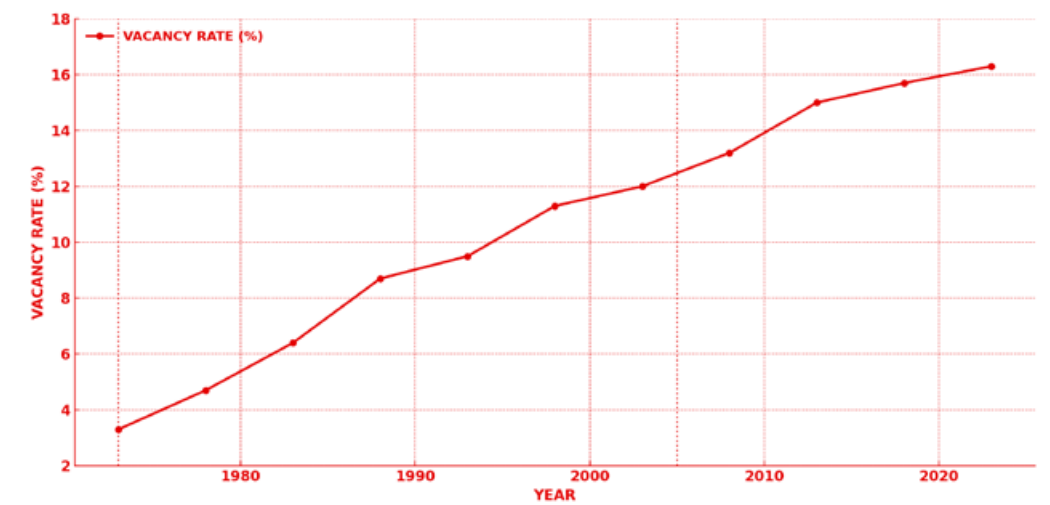
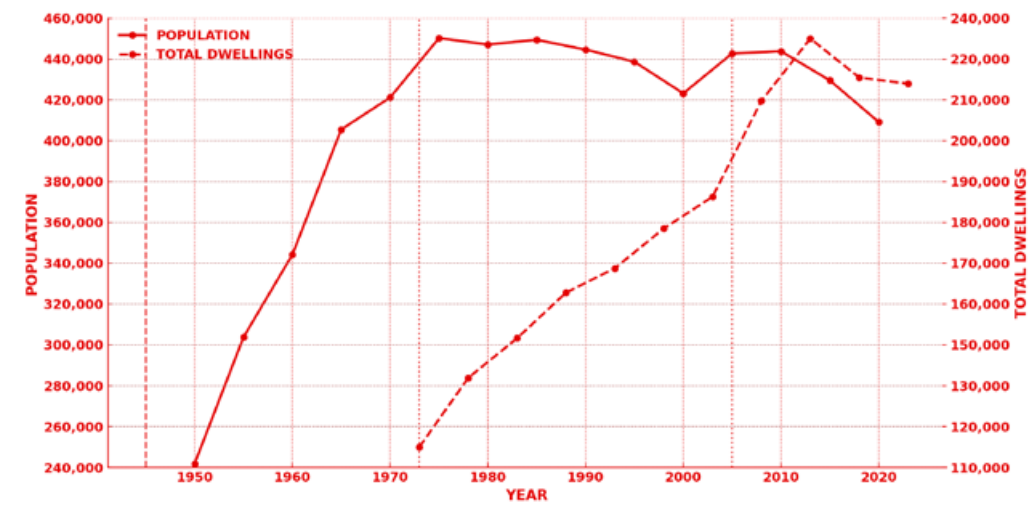
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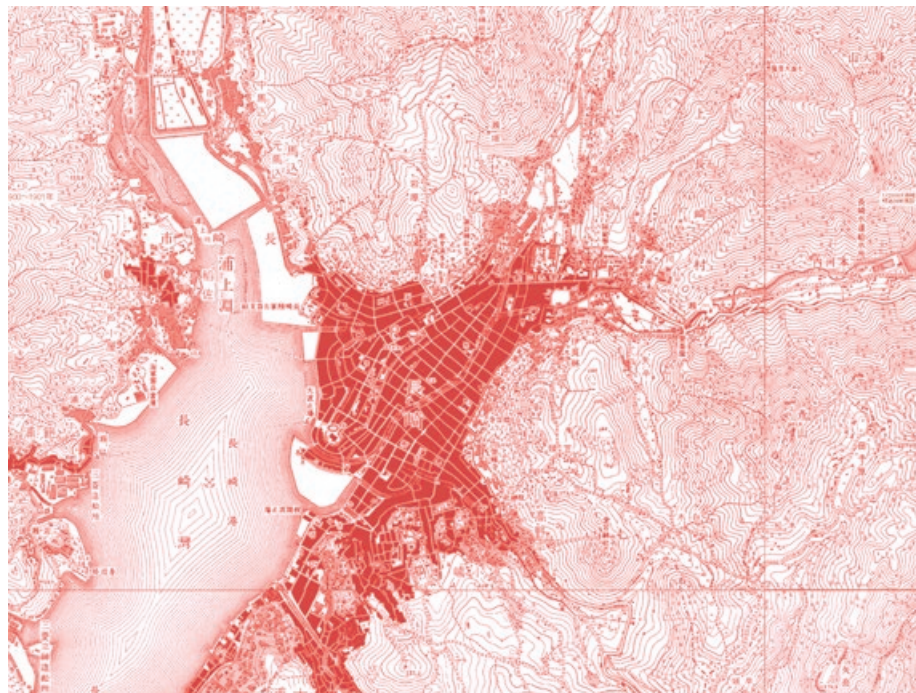
City Condition | Population & Vacancies

With the rapid rise of population, the city expanded into the surrounding hills, and the number of dwellings increased in a short period of time. As growth slowed, many of these hillside homes—built without long-term renewal in mind—gradually became unoccupied.



Landscape Transitions | Nagasaki 1901–2022

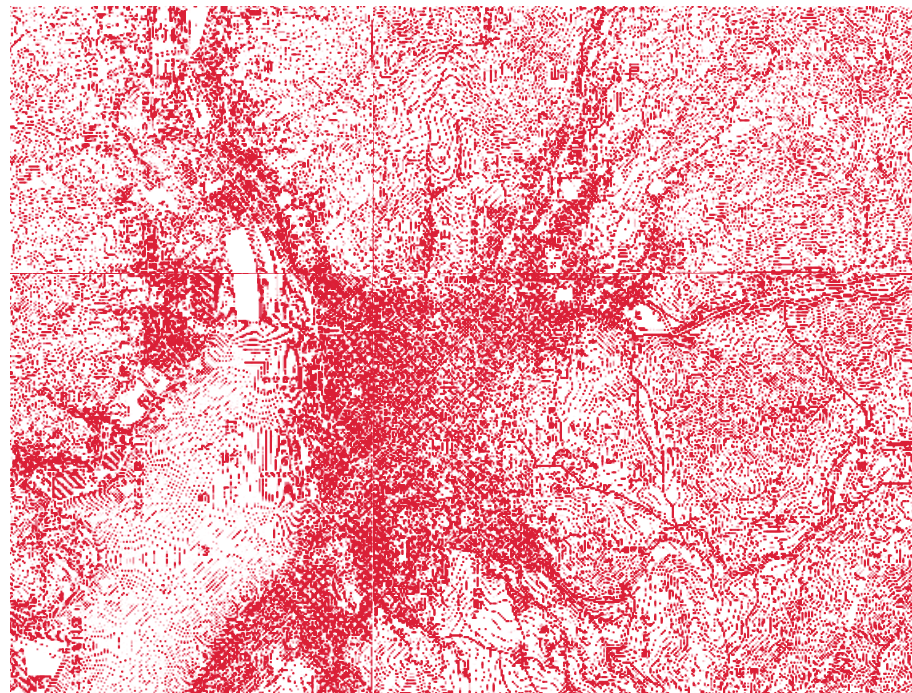
1901-(Meiji34)



The city remains tightly bound to the harbor basin, formed along the valley floors of the surrounding hills. Steep terrain limits expansion, and architecture still conforms to the natural topography.

The calm and enclosed shape of the bay made it Japan's primary gateway to foreign exchange, where new cultures and ideas first arrived.

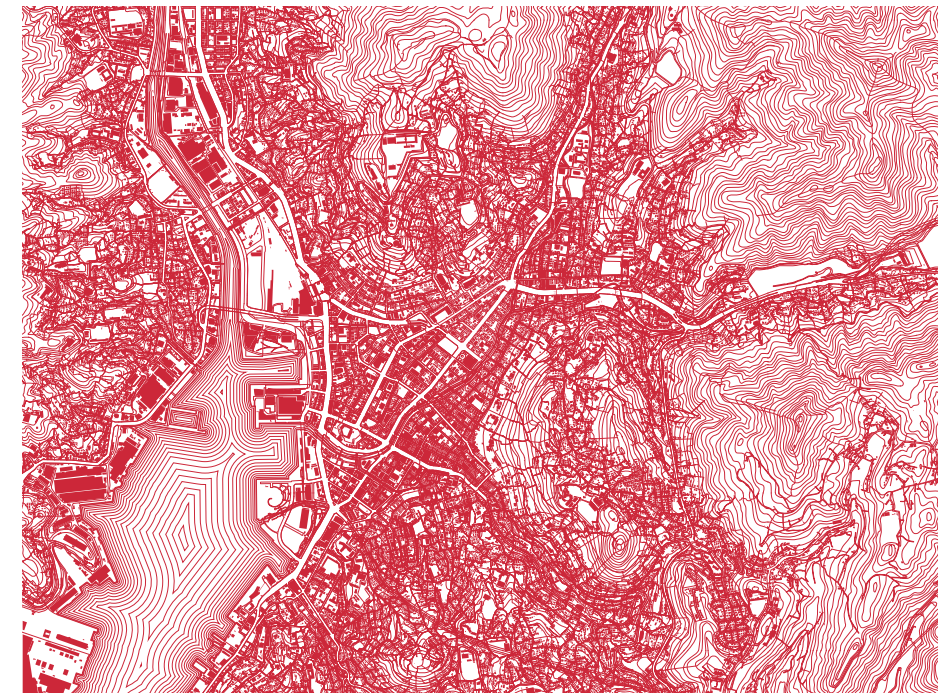
1954-(Showa29)



Reconstruction after the war accelerates urban expansion toward the hillsides.

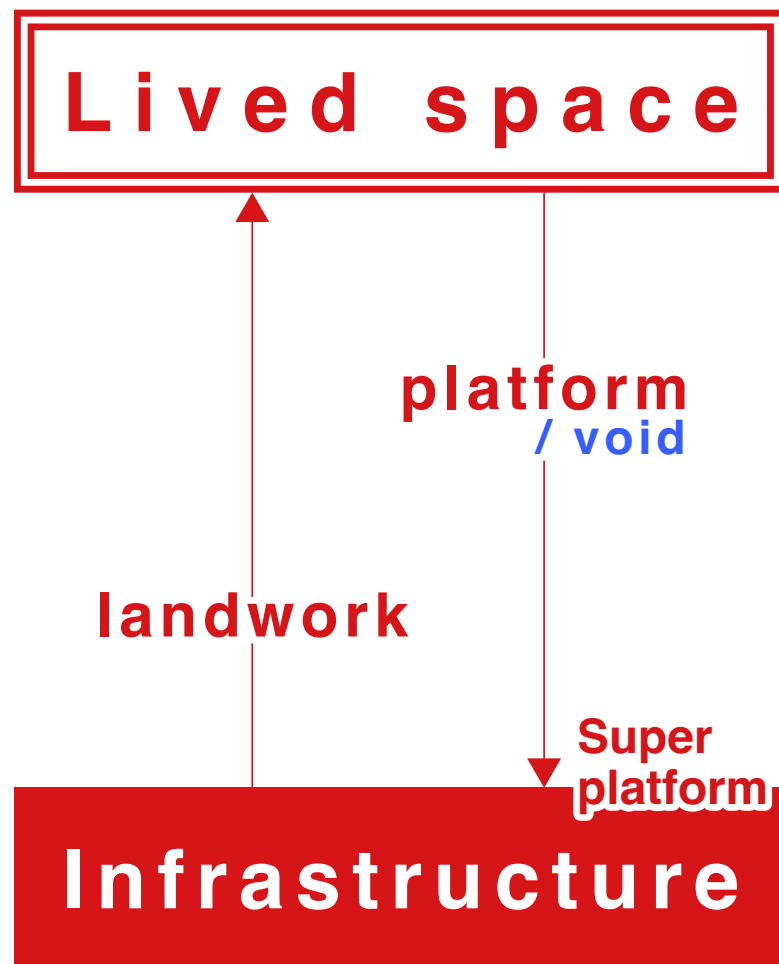
Flat land increases through reclamation, but most of these new areas are used for industry. As a result, the city begins to climb the terrain, transforming the slopes into inhabited ground.

2022-(Reiwa4)



Major arterial roads trace the valleys, strengthening connections between the bay and inland areas. The city has fully merged with the terrain, where layers of concrete slabs and retaining walls create a continuous man-made landscape. At night, countless lights scattered across the surrounding hills form a circular theater of life and nature—now a defining image of the city.

Conceptual Diagram



In Nagasaki, where flat land is scarce, the city has evolved through a continuous negotiation between infrastructure and lived space. Steep slopes, informal paths, and layered dwellings reveal two opposing yet interdependent forces — one that shapes the land for life (Landwork), and another that extends life into the realm of infrastructure (Platform). Their interaction produces ambiguous spaces — voids and in-betweens — where urban transformation becomes possible. This project reinterprets these dual forces as architectural strategies to renew the hillside city.

Key Elements of the Field

lived space

Spaces defined by how people actually use them: where they walk, stop, talk, dry laundry, store things, and watch each other. These may be small rooms, alleys, landings, or gaps between houses, but they are continuously maintained and changed by residents through everyday routines.



platform, super platform / void

Small ground-extensions made from within lived space to cope with the lack of flat land — such as parking decks, added slabs, and terraces. Their upper face is clearly programmed (parking, access, work), while the underside remains an ambiguous void that can be re-appropriated as storage, play space, or simply a loose in-between.



landwork

Large-scale operations that transform infrastructure and terrain into spaces for living — cutting, filling, and stepping the slope to form axes, terraces, and plazas. Rather than adding new slabs, Landwork works directly on the ground itself, creating generous sectional structures like Suwa Shrine that embrace surrounding houses and everyday life.



Infrastructure

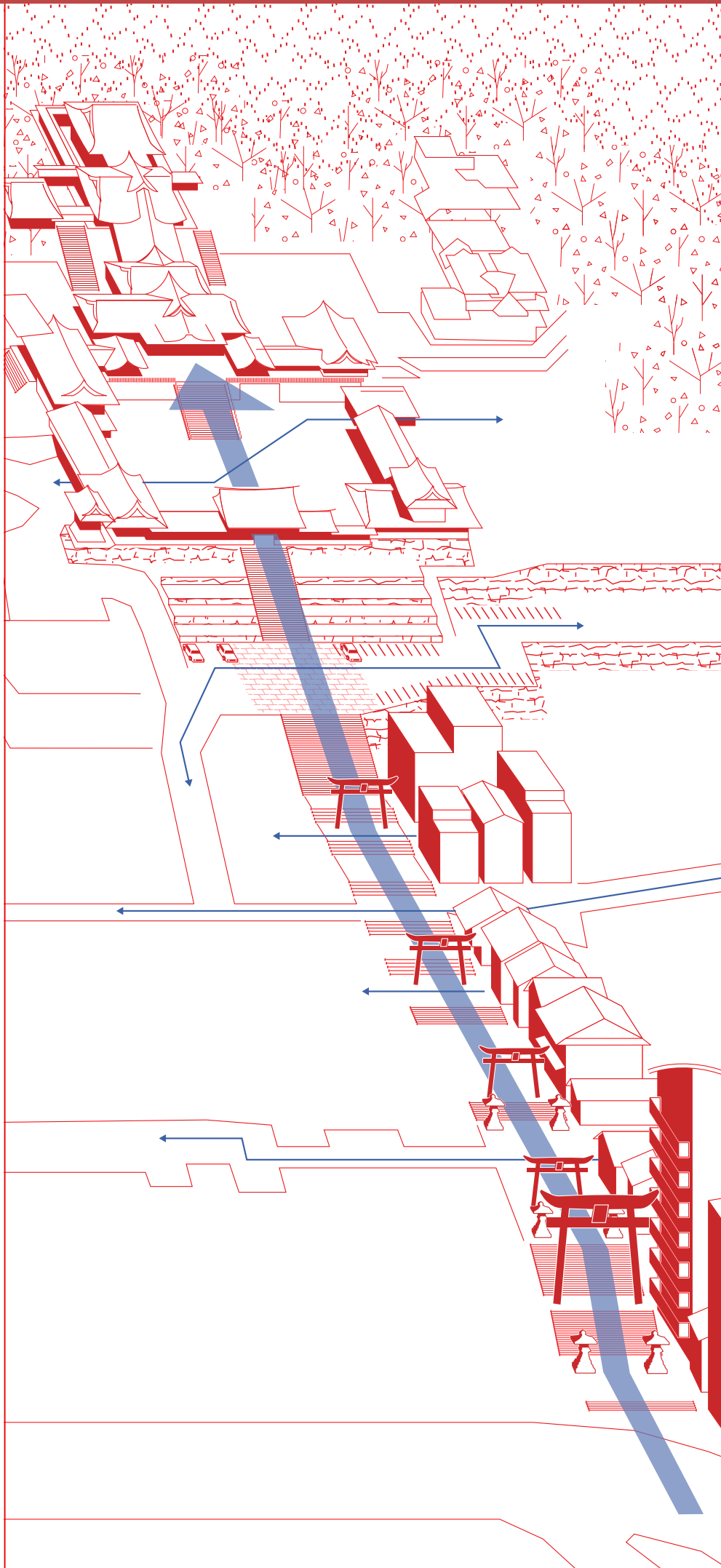
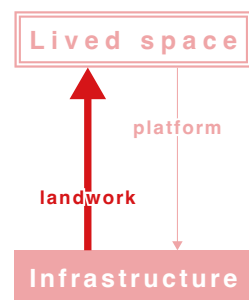
The given conditions that structure everyday life: terrain, roads, retaining walls, drainage, and institutional frameworks. In the hillside city, it is not a fixed background but a powerful force that both constrains and is gradually rewritten by Landwork, Platforms, and the growth of lived space.



Landwork

In the postwar period, while many hillside landscapes were formed in a hasty and episodic fashion, a few places have cultivated architectural spaces over long durations within steep terrain. One such example is Suwa Shrine. In Japan, sacred spaces have often been placed on hills, removed from the bustle of towns. Suwa Shrine existed here even before the surrounding land was developed into residential areas.

It is said that it was reestablished in 1625 CE (Kanei 2), and has stood continuously for about 400 years. Over this time, this architecture has embraced the surrounding dwellings, mediated with modern techniques, and gradually acquired a spatial mode appropriate to the slope. I have decided to study this shrine as an exemplar of Landwork — a space that operates from infrastructure toward the lived realm.



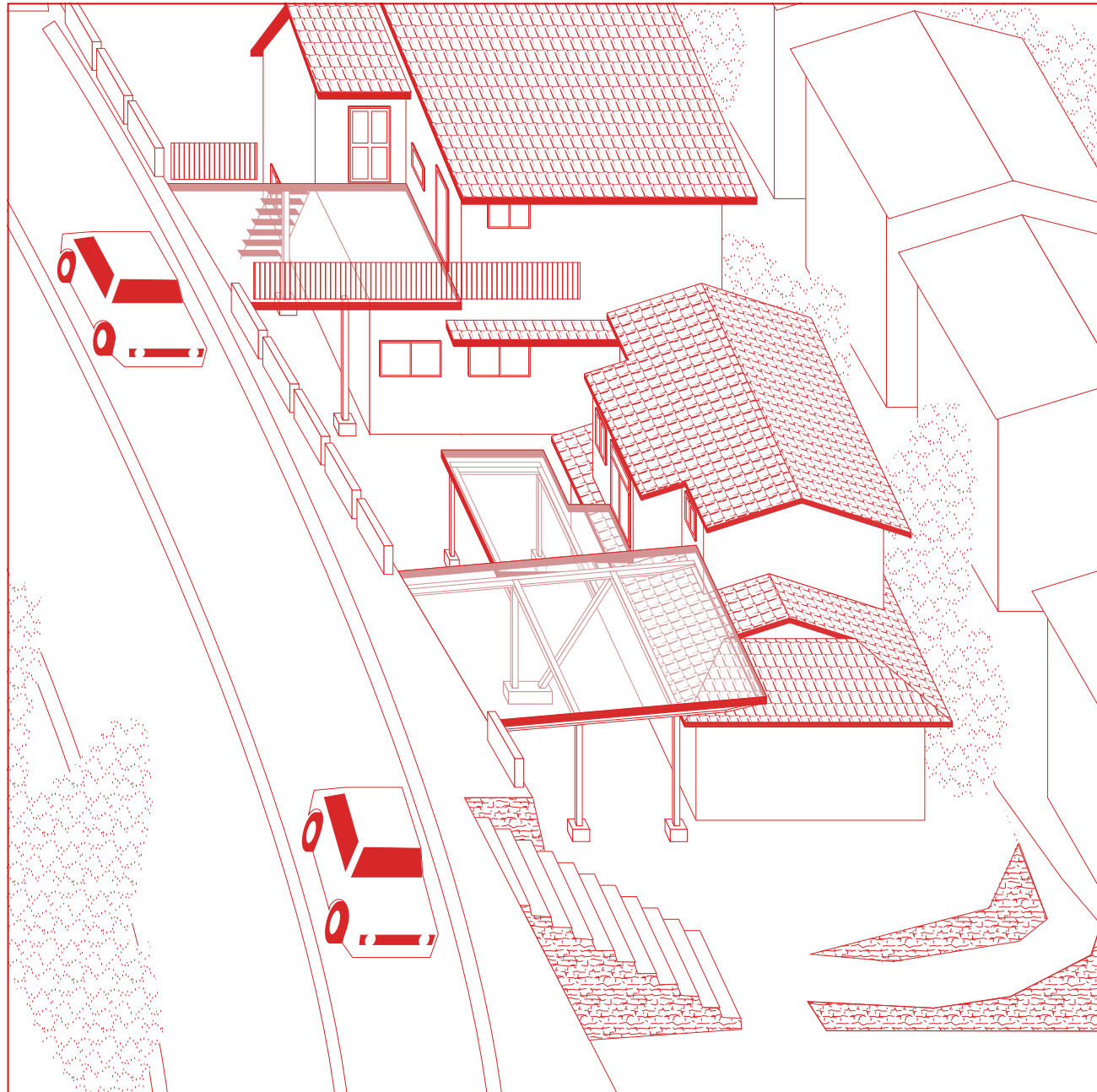
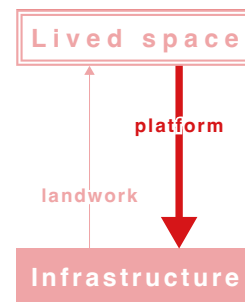
The route from the forecourt up to the main gate is formed by a continuous sequence of grand steps and tiered retaining walls called Nagasaka. This abstracted landscape of Nagasaki's slopes became a direct inspiration for my project.



Everyday side paths intersect the main axis at multiple points; instead of weakening it, these crossings layer over the axis and make it stronger.

During festivals, the terraces and landings along Nagasaka turn into stepped seating, where people gather to watch the events.

Platform

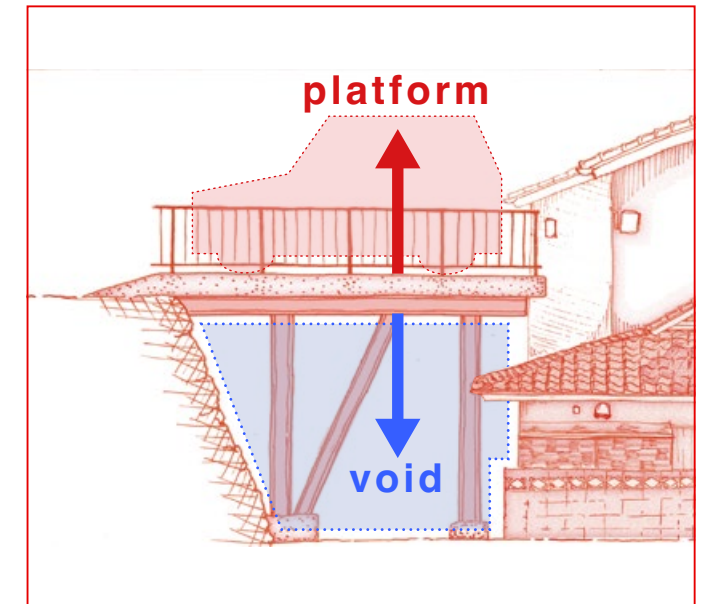


In contrast to Landwork, which is gentle and comprehensive in nurturing lived space from infrastructure, Platform refers to bricolage-style floors and devices. Typically, “expanding floor area” is a method of capitalist accumulation, but here the scarcity of ground is driven by dense life rather than control. Due to rapid increases in housing units, many plots have become extremely steep or irregular. Residents, using existing architectural techniques, flexibly revise floor plans and disperse parts of daily life across levels. I call those inserted devices Platforms. They directly and functionally enrich people’s lives, yet simultaneously acquire new spatial forms. I focus especially on their latent spatial potentials that exceed mere ephemeral devices.

Void / Super platform

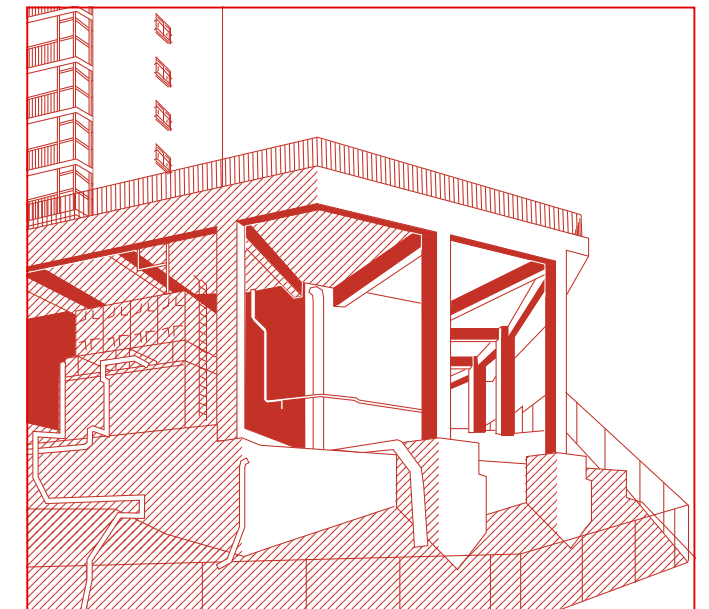
Void

Void is the margin that inevitably appears together with a platform. Every slab has a “front side” that is valued as parking, a ramp, or a deck, and at the same time a “reverse side” under or beside it. This reverse side has no fixed use and remains spatially ambiguous. In hillside cities it is often wrapped by retaining walls, houses, columns, and slabs, so its boundary becomes blurry — and such ambiguous spaces can sometimes trigger unexpected, creative actions



Super platform

Super Platform starts from the same extension of everyday life as an ordinary platform, but as its scale and thickness grow it almost becomes new ground — infrastructure itself. The slab supports multiple households at once and works as a shared base that carries cars, water, and structure. It also contains Voids, yet as the scale increases and the distance from the human body grows, these spaces belong to no one in particular and begin to feel like a kind of secular shrine.

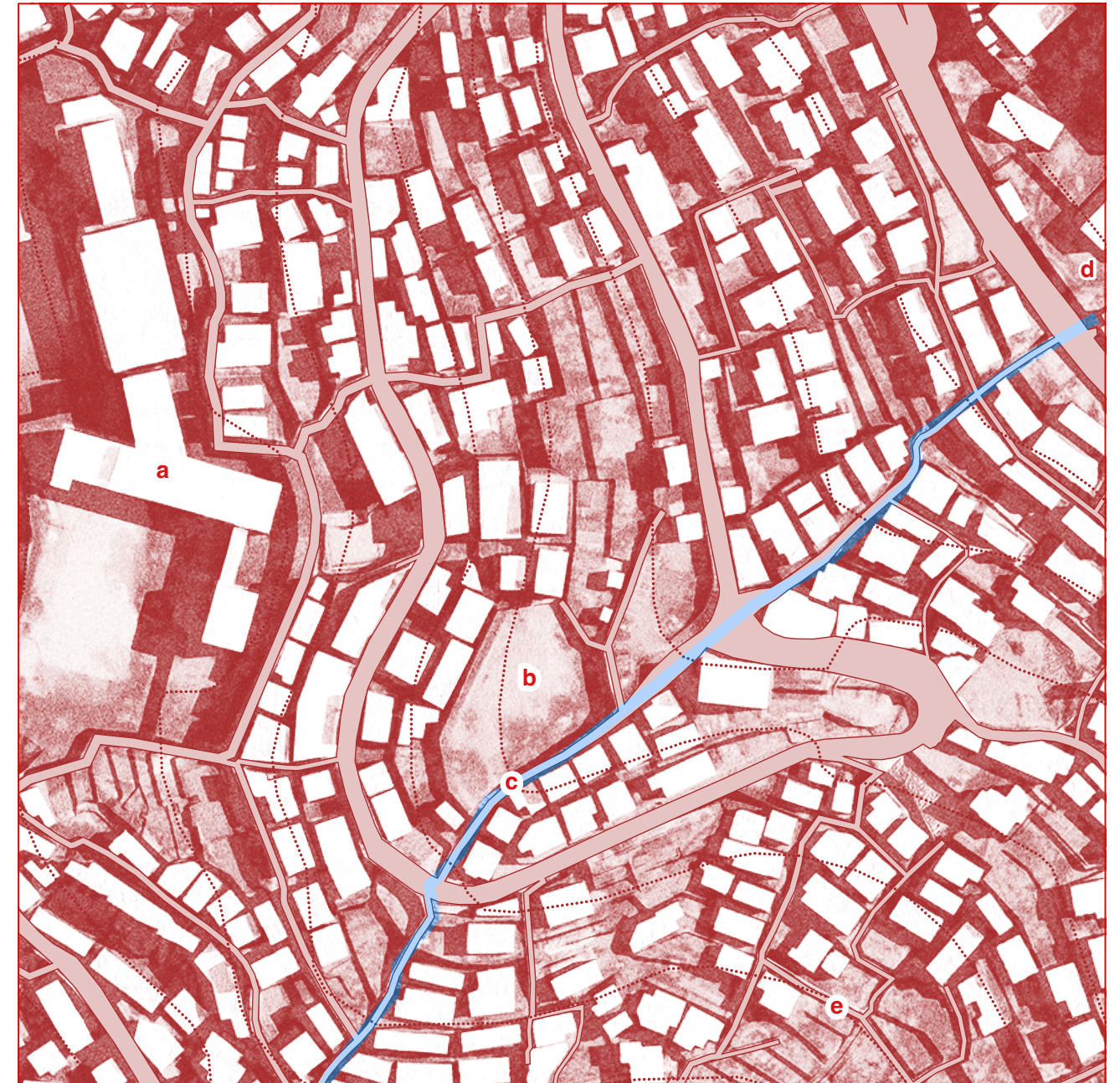


Site Selection | Nishizaka Hillside



Among Nagasaki's many hillside neighborhoods, this project focuses on Nishizaka-cho. Located along the Ebara-Hamaira Line that crosses Mt. Konpira, the area has a unique loop-like structure branching from this main road. It was chosen for its distinctive spatial scale and community unit, formed around a collection of characteristic structures, diverse slopes, and an axis that gently leads to a small shrine.

Neighborhood Structure



- a - Nagasaki Municipal Nishizaka Elementary School
- b - Gosha Inari Shrine
- c - Approach to Gosha Inari Shrine
- d - Gosha Park
- e - Nichiren-sect Honrenji Temple Cemetery



Nagasaki Architectural University

Concept

NAU is conceived as a self-sufficient architectural laboratory built into the hillside of Nagasaki. Its purpose is to reconnect the fragmented everyday landscapes of the city through architecture. Rather than expanding outward, it embraces Landwork—the act of leveling, excavating, and adapting to the terrain—and Platform—the act of linking, extending, and supporting daily life.

It functions both as a place of education and as a mechanism for urban regeneration, where students learn not only to design but to construct, maintain, and renew their surroundings.

Spatial Program

Function	Area (m²)	Note
Studios & Classrooms	60–80× 4	For each academic year + shared use
Workshops (wood, metal, clay)	300	Integrated fabrication and material lab
Storage & Equipment	150	Integrated fabrication and material lab
Cafeteria / Common hall	150	Shared by locals and students
Library & Exhibition	100	Works and archives of the region
Dormitory / Faculty housing	400	For living and research
Medical / Admin / Maintenance	100	Small management core
Outdoor work terraces	200	For construction and lectures
Total floor area	1700	

Community Composition

Category	Number / Area	Note
Students	~80	20 students × 4 years. Studio-based, hands-on learning.
Faculty & Staff	~20	Teachers, technicians, and local collaborators.
Total population	~100	Sustainable, self-managed hillside campus.

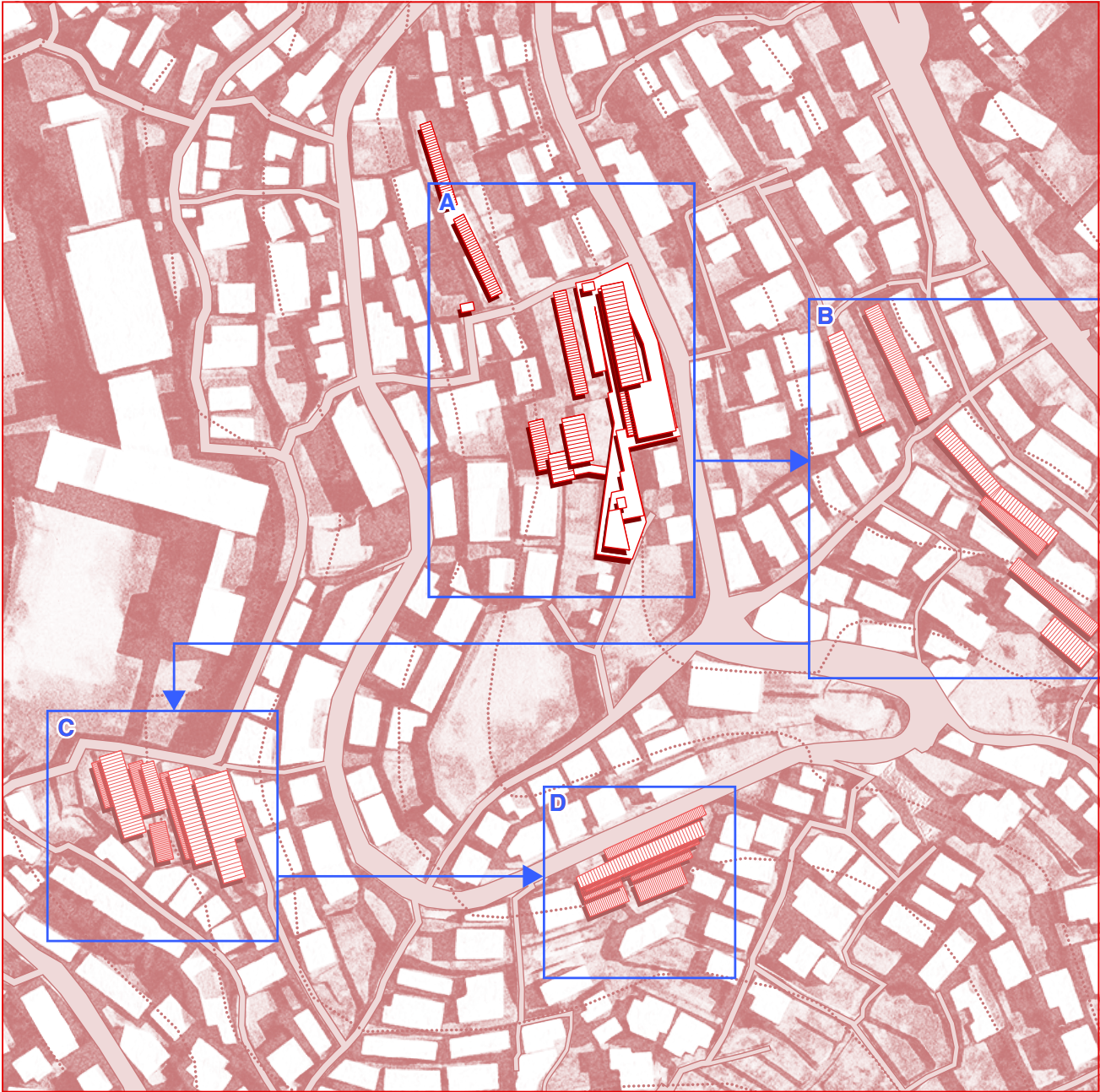
Academic Plan

Learning and making are inseparable. Students construct and maintain their own campus, learning directly from the material and social conditions of the slope. Studios, workshops, and living spaces are not divided by function but are interwoven as a continuous field of practice.

This pedagogical model transforms architectural education into a process of reweaving—a means of reconfiguring the relationship between land, technology, and life. The university is sustained through collective work, local collaboration, and gradual renewal.

A - Core Building : The main campus that forms the new architectural axis while connecting to existing local circulation. The stepped atrium at the entrance serves both as a gathering hall and as the largest lecture space. By inserting this linear axis through the looping road, the university draws a new lifeline for the neighborhood—functioning as the core for local regeneration, a place that continues to witness both renewal and decay.

B - Student Building : Situated on the steepest part of the slope, this area had long remained untouched. Here, shared land is reactivated through collective use and architectural ideas. It functions as a laboratory for constantly experimenting with how architecture can inhabit steep terrain.



C - Drawing Building : Located beside the elementary school, this building serves as both the students' drawing studio and the town's public library. It becomes a place where local knowledge is accumulated, shared, and continually connected across generations.

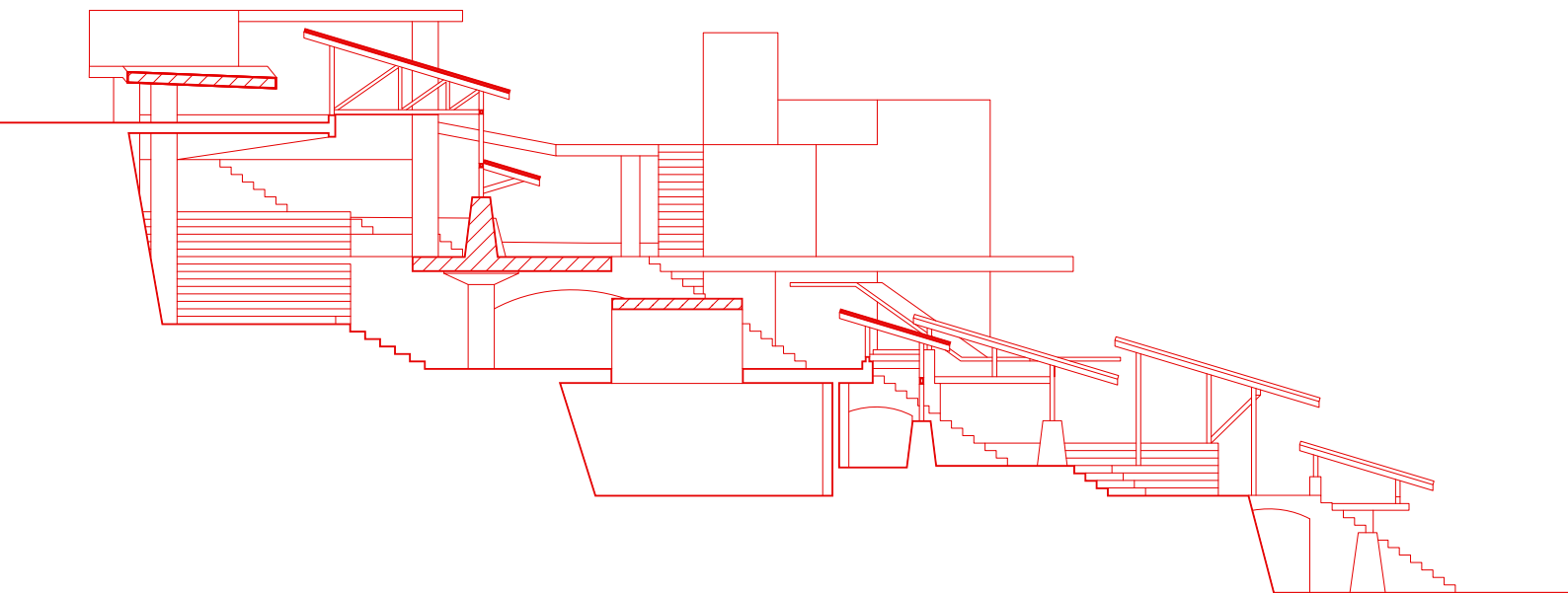
D - Experimental Housing : The living area for students, closest to the surrounding residents and built at a human scale. Here, students absorb the living knowledge of the neighborhood and turn it into practice—living, building, and creating alongside the community.

A - Core Building

In this project, detailed design is developed mainly for the Core Building. The other buildings are presented as future extensions that apply the same strategy across the hillside, imagining a phased transformation over time.

The Core Building is the central device for reorganizing the axis of the slope. It provides a place for students to gather and study, incorporating the Aquarium that can function as the largest lecture hall, various classrooms, and administrative offices. At the same time, it supports the neighborhood with parking, lifts, and facilities for construction and maintenance.

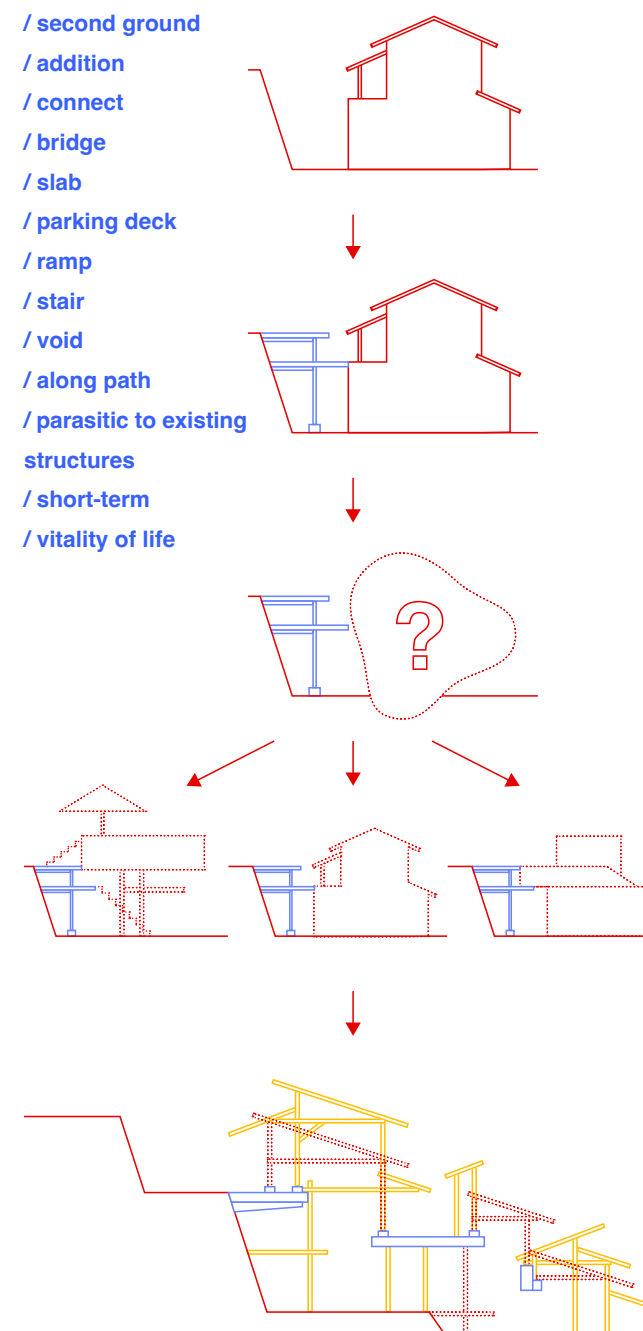
As such, the Core Building becomes a soft form of infrastructure that mediates between the “university as an institution” and the improvised everyday life of the surrounding hillside.



Platform Operations

Platform is inserted as a mediator between lived space and infrastructure. Because it is an action from lived space toward infrastructure, designing only the platform already implies and supports multiple ways of living around it.

In this project, platforms are set while imagining various possible lived spaces and the Voids that inevitably appear around and beneath them. The structure is kept simple so that users can reinterpret and modify it over time, adjusting the balance between Void and lived space according to changing needs.

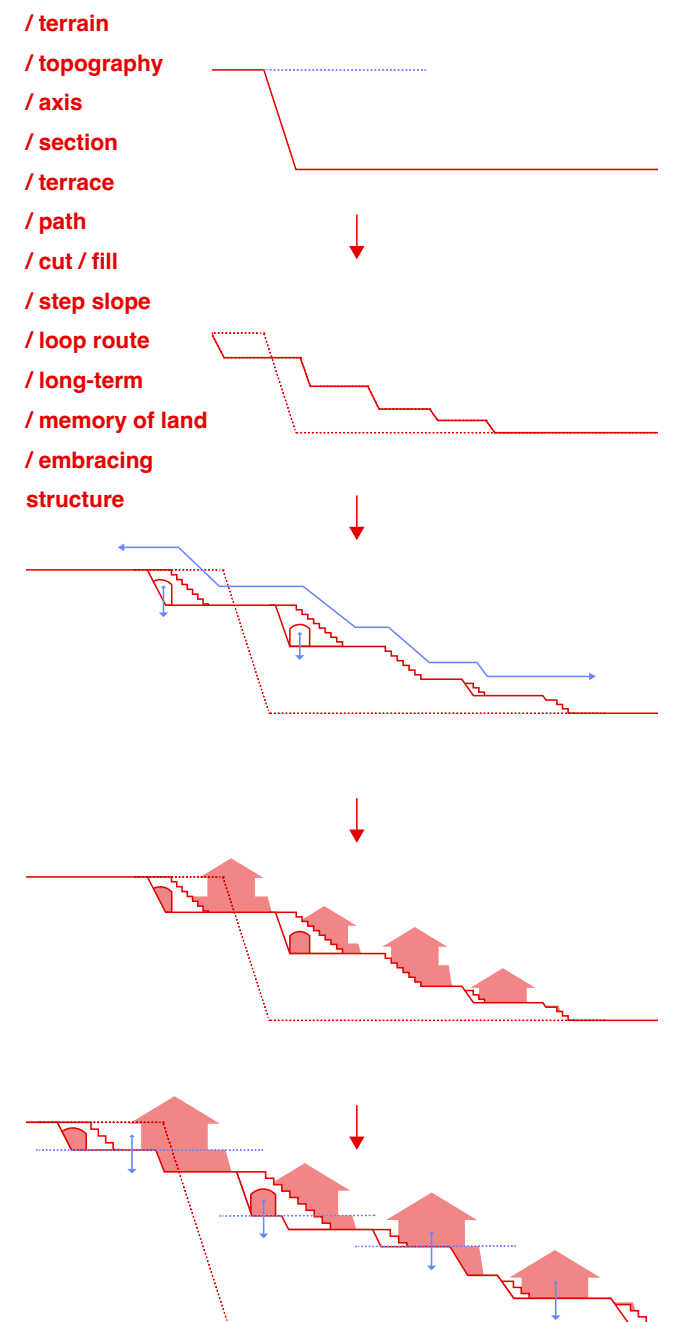


Landwork Operations

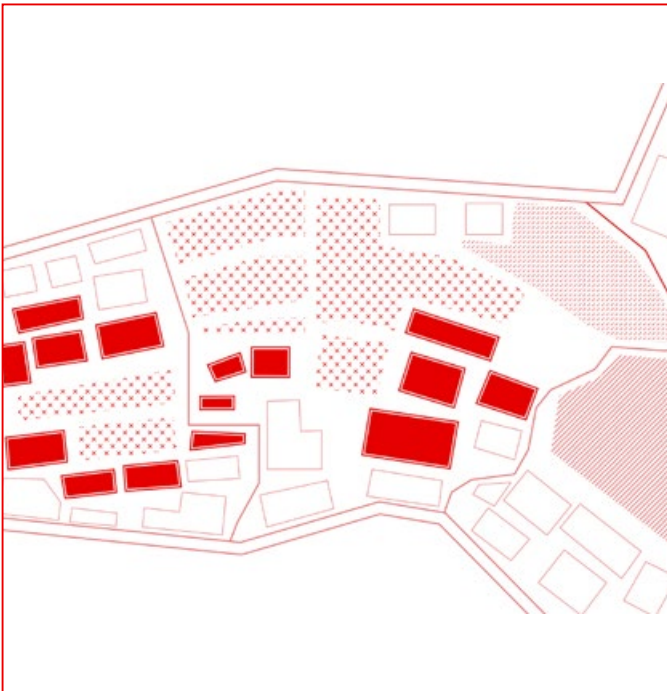
Landwork is applied where the height difference is too large to be handled only by small platforms. The steep slope is first cut and leveled into smaller steps to make construction possible, then new circulation is drawn to connect these levels.

Gaps between paths and terrain are resolved by inserting stairs and carved passages.

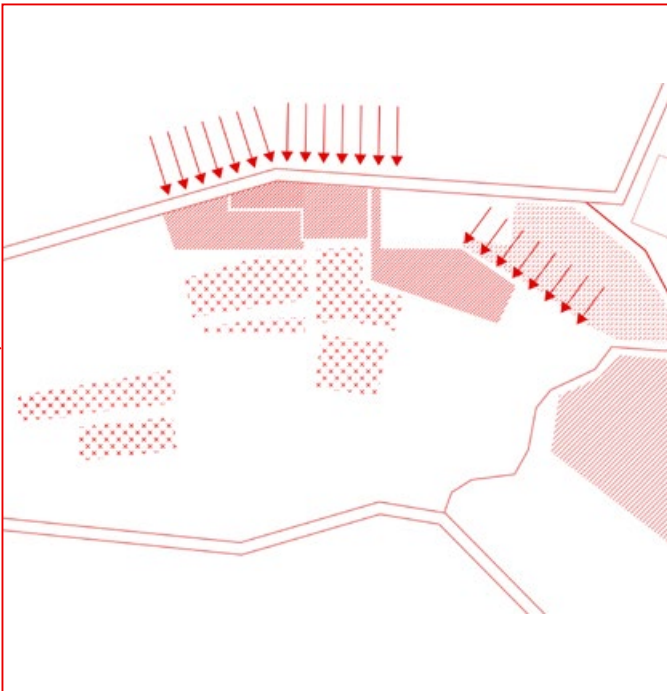
Finally, levels are aligned with neighboring plots to open up multiple shortcuts and cross-routes through the hillside.



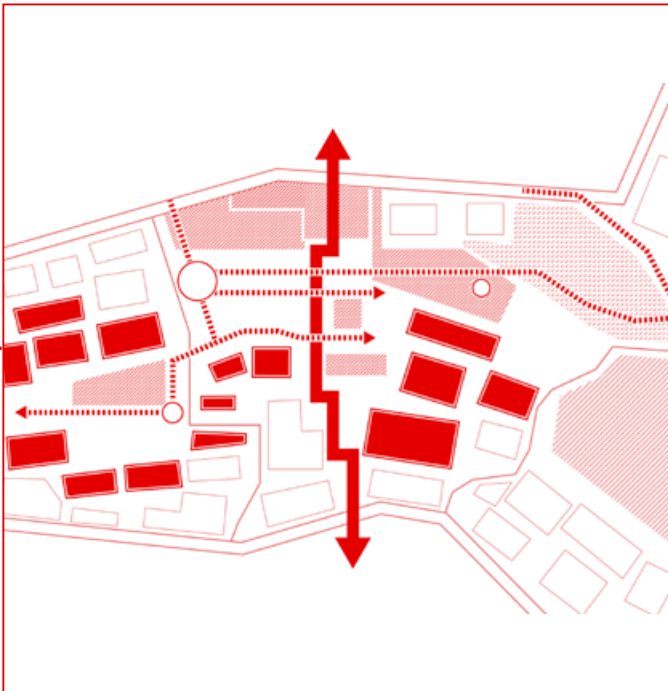
1. Identify vacant and non-rebuildable dwellings.



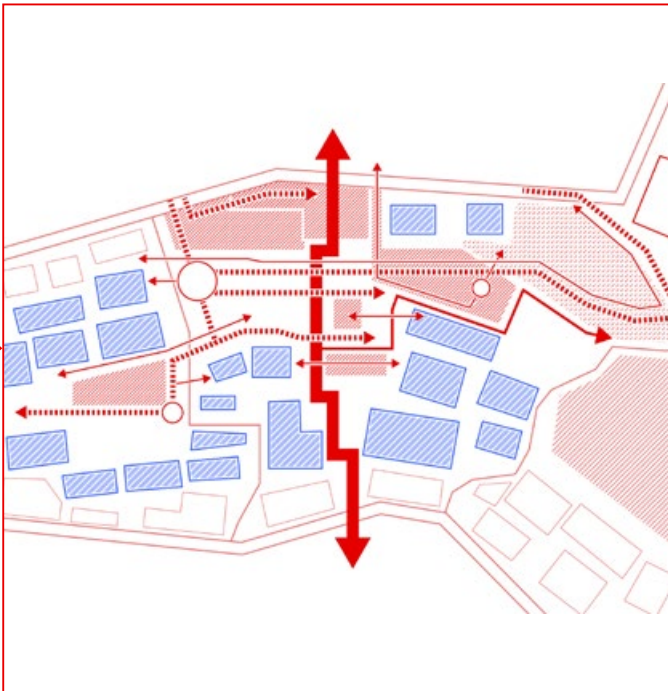
2-1. Apply a Platform approach — hack existing roads and extend slabs.



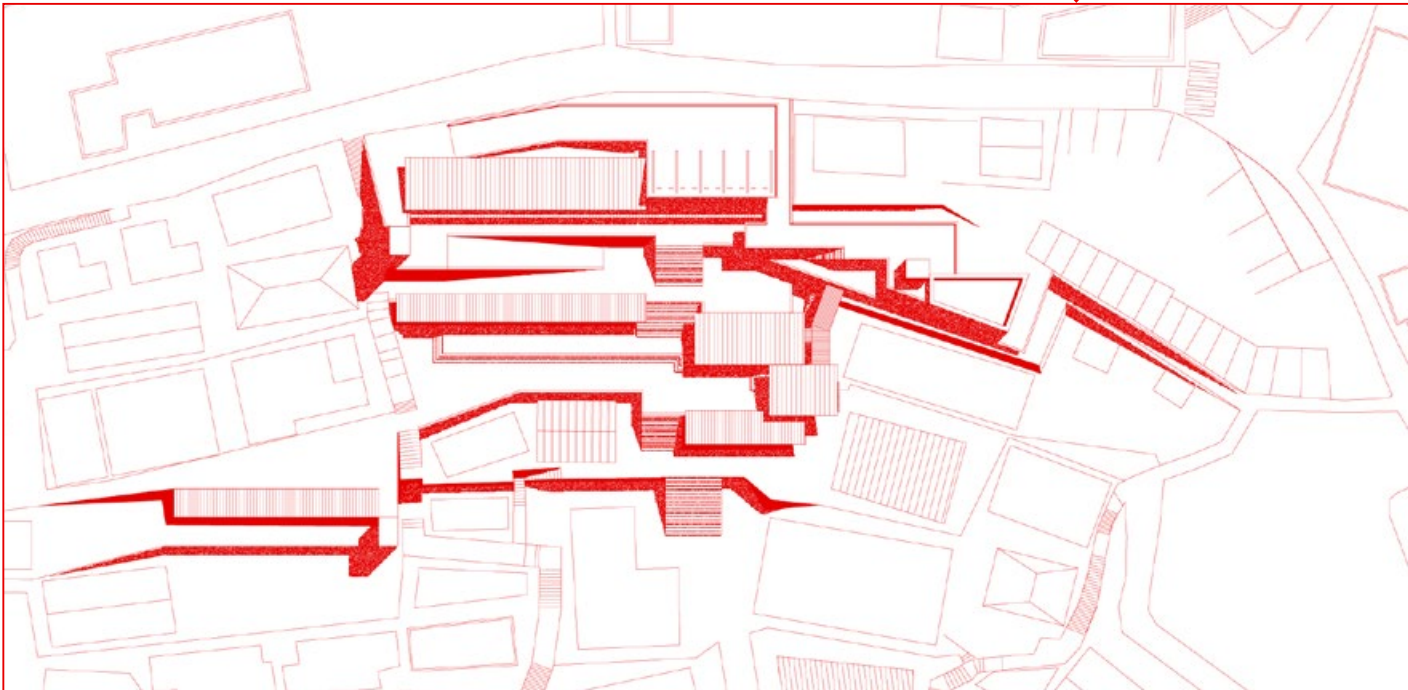
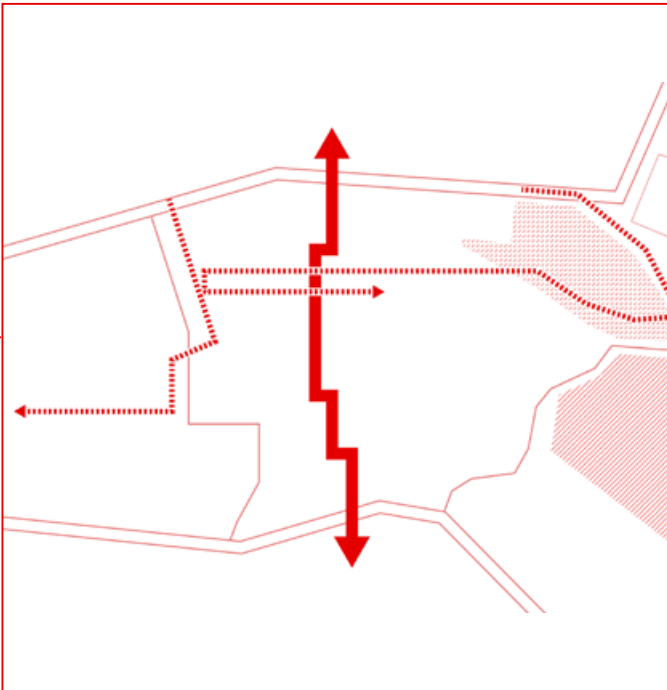
3. Extend renewal paths toward non-rebuildable dwellings, introducing vertical lifts for maintenance vehicles and elderly access.



4. Interconnect various environments — the main axis is intersected by small paths, weaving a layered landscape.



- ↔ Pedestrian circulation
- ⋯ Maintenance vehicular circulation
- Vertical circulation (Lift)
- ⊗ Vacant lot / unit
- ▨ Platform
- ▨ Park
- ▨ Car park
- Housing unit
- Non-rebuildable unit
- ▨ Rebuildable unit



2-2. Apply a Landwork approach — draw a major axis that connects roads.

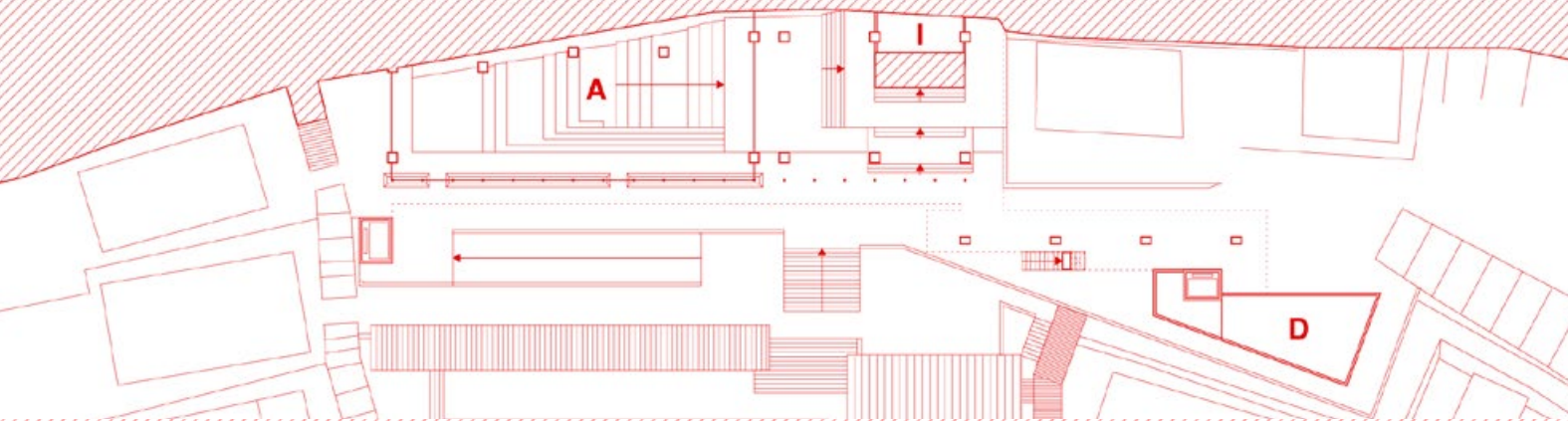


RC cantilever slabs as Platforms, together with the tilted retaining wall and grand stair as Landwork, create a large Void, above which a light timber-truss roof spans as Lived space.

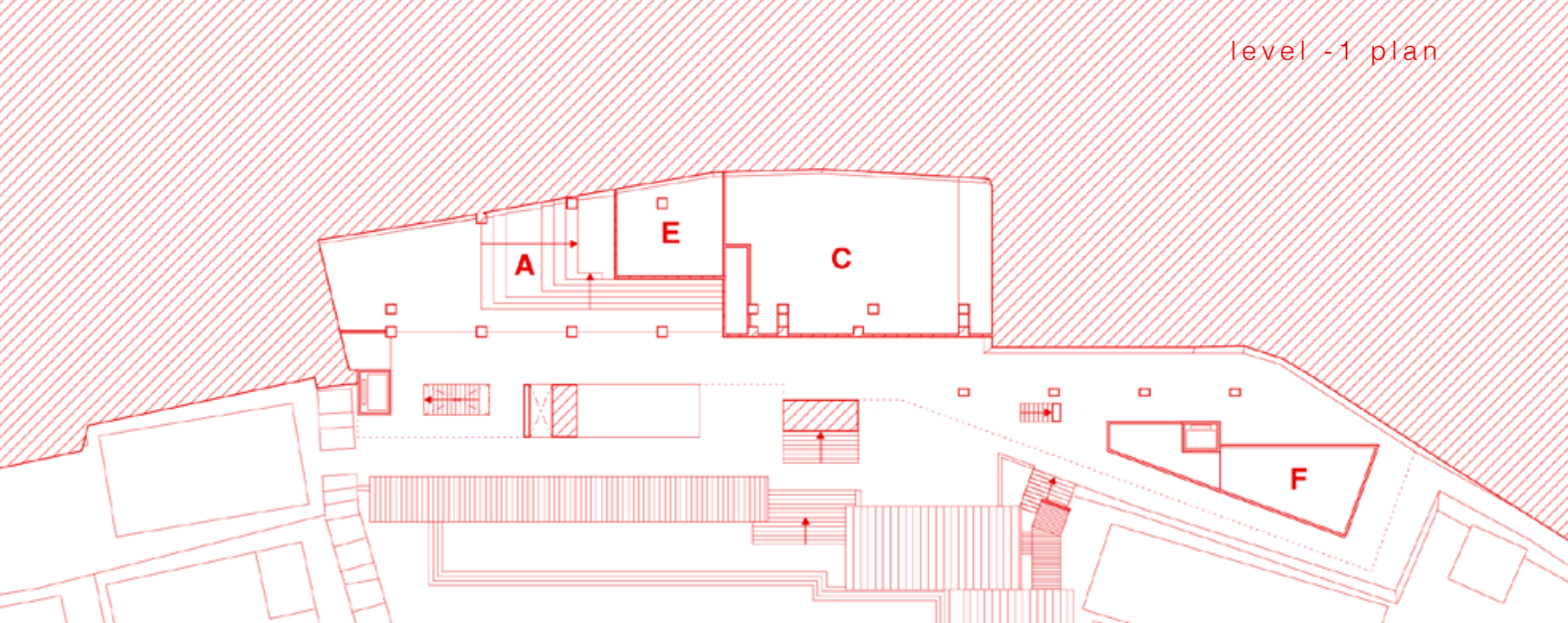
The Aquarium stair is wider and gentler than the main axial stair, slowing people down and inviting them to stay.

As one descends, what first reads as solid ground gradually flips into slabs and openings, where light enters from below and the landscape of Nagasaki unfolds.

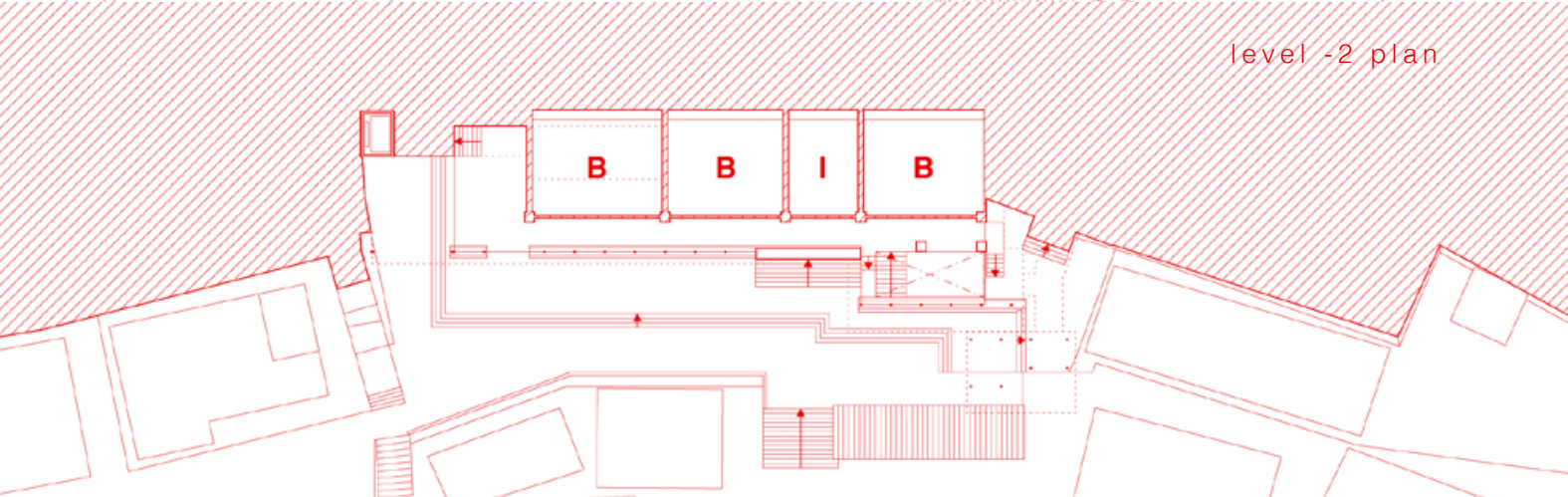
ground floor plan, 1:500, A4



level -1 plan



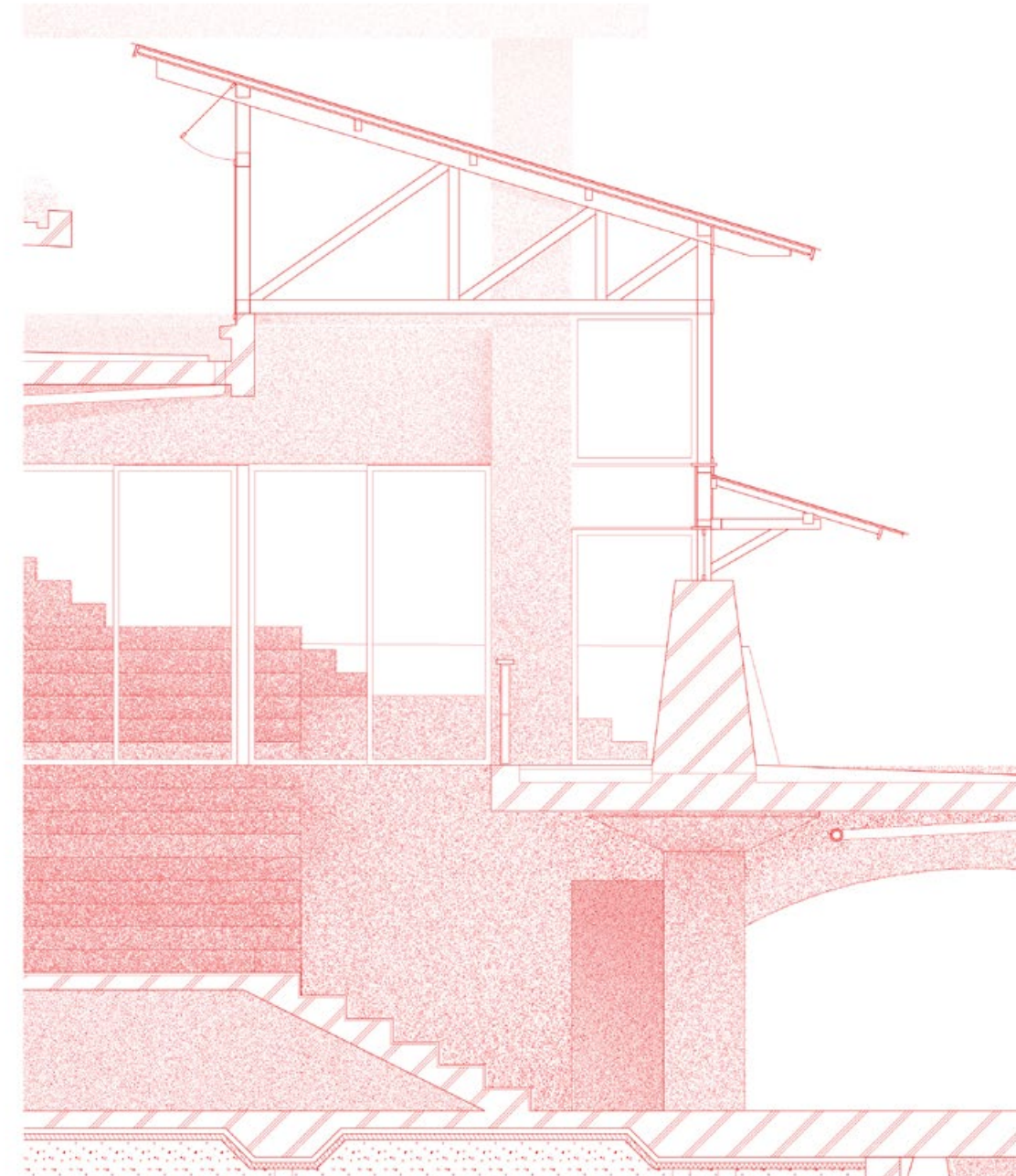
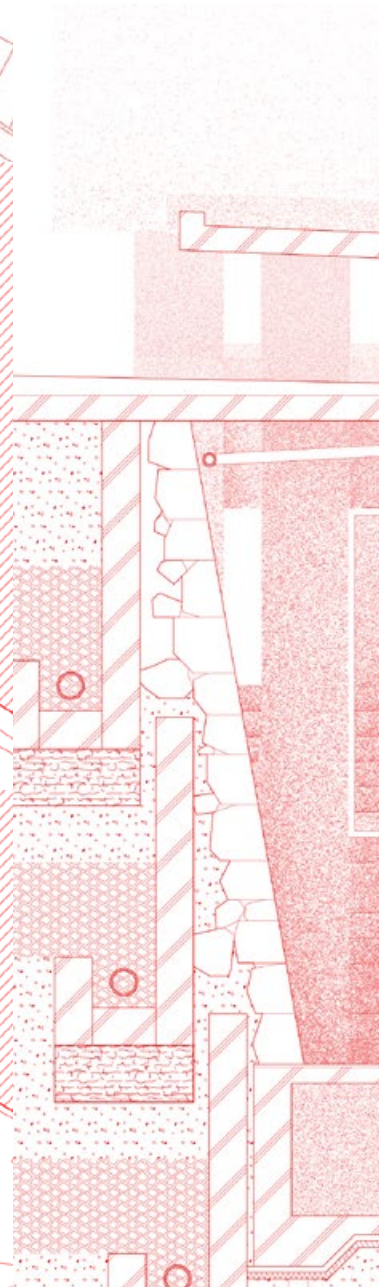
level -2 plan



level -3 plan



section detail, 1:60, A4



This section pulls the existing retaining wall into the interior, dismantling the modern idea of a neatly separated wall and roof. A hybrid retaining structure, between traditional stone masonry and infrastructural reinforced concrete, both receives rainwater safely and works as a porous layer that promotes natural air intake and ventilation.

A - Atrium / B - Classroom / C - Cafeteria / D - Administration Office
E - Faculty Office / F - Studio / G - Archive / H - Lounge / I - Restroom

This architecture is not an object.

There is no boundary between the ground and the building.

Its exterior is never seen as one clean façade.

Roofs and stairs appear and disappear between existing houses, forming a layered landscape.

Life overlaps with other lives.

The new overlaps with the old.

People encounter other people.

Nagasaki is not dead.

exterior view



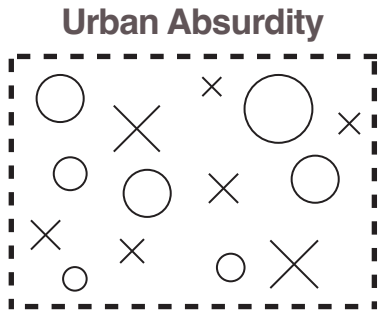
Pre-Structure

Mixed-Use Urban Structure / Shinsen, Tokyo / 2019 建
/ B.Arch thesis

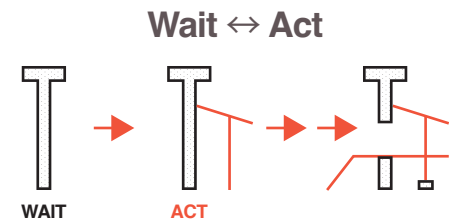
Cities uphold capitalism, and under its logic individual rights are guaranteed. Yet isn't that, in itself, a deeply absurd condition? This project is set at the edge of Shinsen Station in Shibuya, where the boundary between land use and infrastructure collides. Here, architecture is proposed as a device to reveal the spatial potential that lies between freedom and constraint. It begins by defining a RC structure. This definition leaves room—in various ways—for future users to act, interpret, and rewrite it. Timber self-build layers then overlap, overwrite, and extend the structure. In a model experiment, multiple others (practitioners) added structures onto the “real” RC structure; through repeated additions, breakages, and renewals, the overall form transformed moment by moment. This process also questioned the project's validity. The proposal does not aim to be completed; it is always oriented toward the architecture that comes next. Like a stage awaiting a performance, it is a structure that waits for architecture to happen.



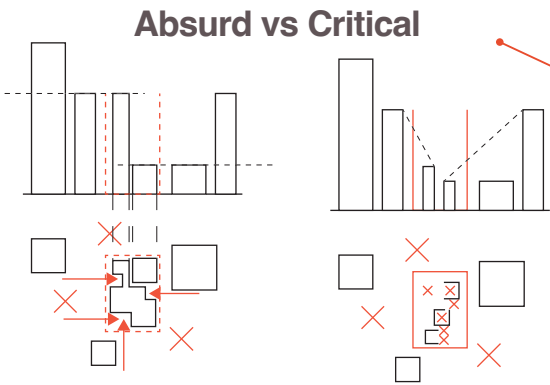
The contemporary city imposes consumerist values as a universal norm, regulating behavior through desire and suppression. It no longer expands freedom but organizes daily life through control disguised as choice.



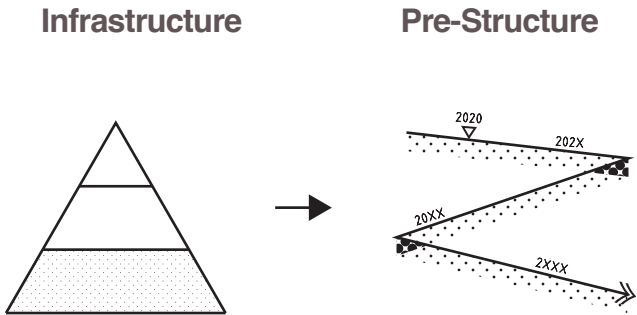
Waiting is a spatial and temporal act of suspending judgment rather than pausing. Through the continuous alternation of Wait and Act, architecture maintains an operative uncertainty—a field where meaning is produced but never fixed.



Concept Node Map

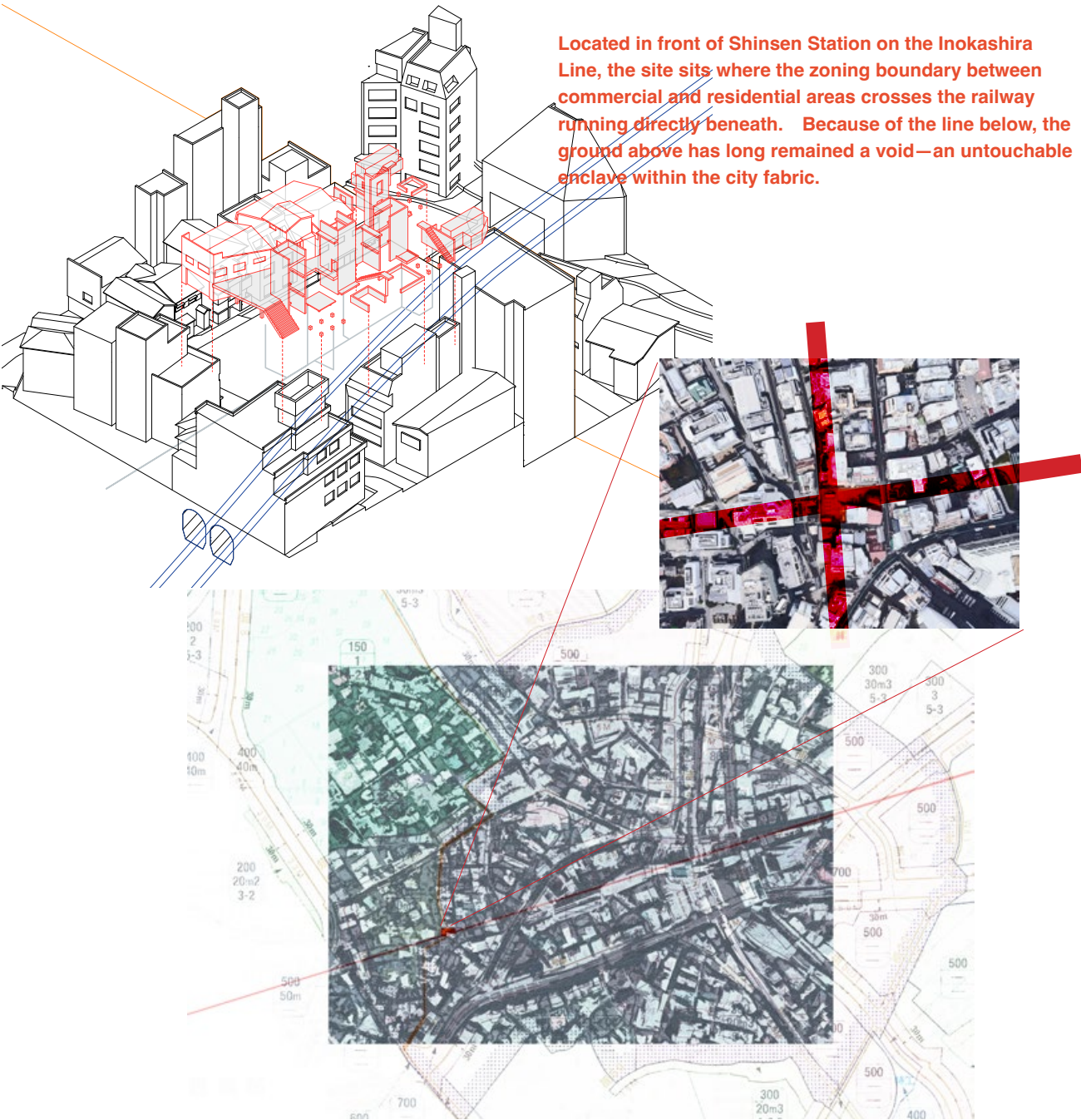


Critical architecture situates itself outside reality, attempting to interpret and correct the world. Absurd architecture abandons that external stance, embedding contradiction within its own framework. It transforms critique into an internal operation that unfolds through the act of use.



Infrastructure is a substrate that precedes action—a system that silently supports and determines what can occur. Pre-Structure withholds such completion, presenting open conditions that must be negotiated and rewritten through practice.

Site | Shinsen, Shibuya — Intersection of Infrastructures



Located in front of Shinsen Station on the Inokashira Line, the site sits where the zoning boundary between commercial and residential areas crosses the railway running directly beneath. Because of the line below, the ground above has long remained a void—an untouchable enclave within the city fabric.

The project hacks this symbolic void, turning it into a stage for absurdity. To confront urban unfreedom here is to inhabit and reconfigure infrastructure itself. The shift in zoning also marks a structural transition: reinforced-concrete high-rise typologies on one side and low-rise timber dwellings on the other. By overlapping these distinct layers—railway, zoning line, water, and building structure—the project turns the site into a hybrid field, where architecture and city blur into one another.

Method — From Definition to Practice

The project unfolds in two phases.

First, the Definer designs the reinforced-concrete frame—a structure that sets the limits and conditions of the field while intentionally leaving it incomplete.

Afterward, the framework is handed over to the Practitioners, who construct their own timber structures within it, transforming the given condition through use and experiment.

Through this process, authorship shifts from definition to practice, and architecture emerges as an open system of continuous revision.

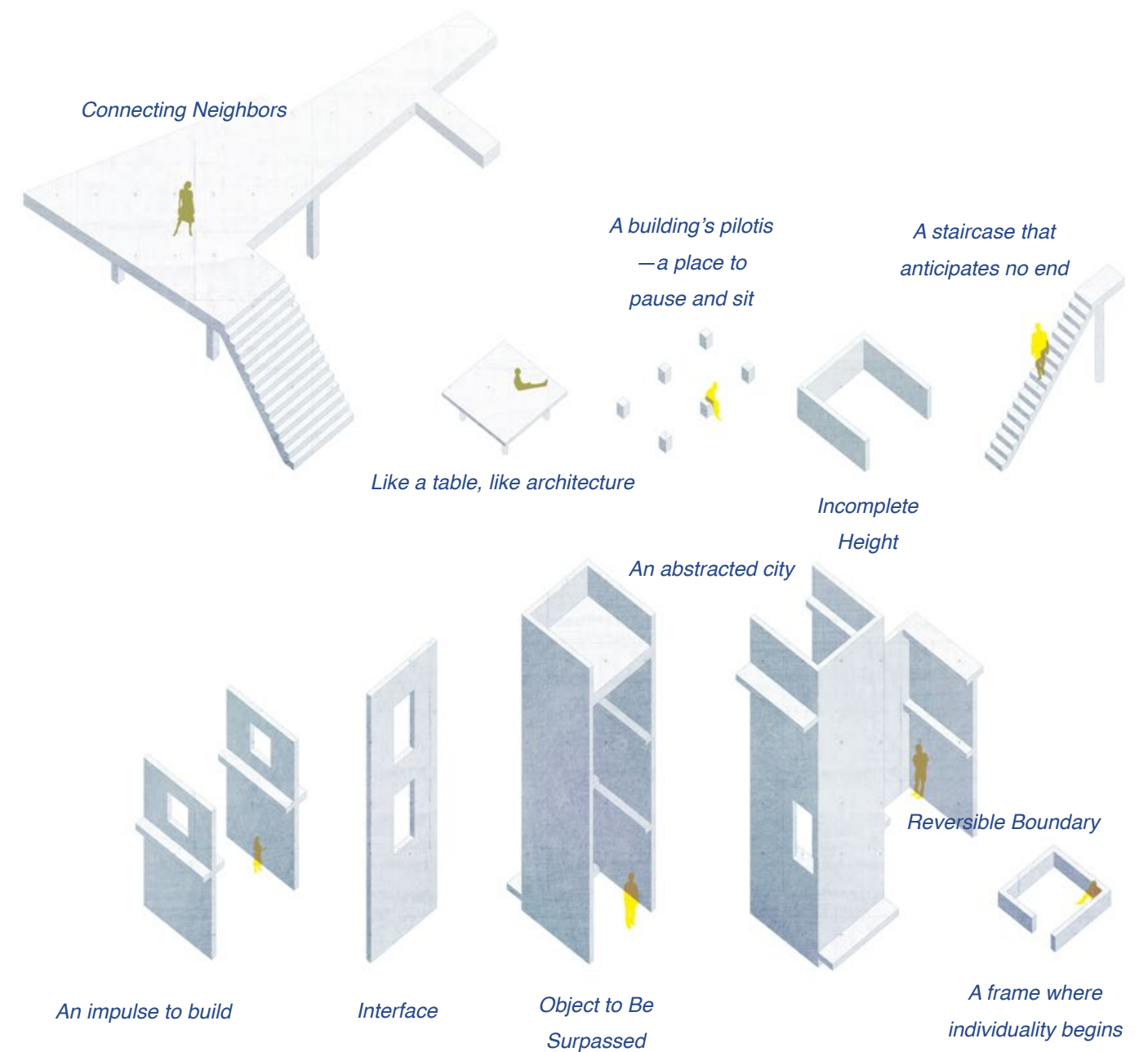
How to Define

To define is to set the ground before form emerges. It does not determine the final shape, but establishes limits, alignments, and gaps that others can act upon.

Definition is not completion, but a framework that prepares action.

Here, definition takes shape through drawing and casting.

Drawing sets the spatial order, while casting fixes it in material form. Together, they define a field of potential, open to future use and transformation.



Model Construction — Materialized Definition

Definer:
Soichiro Nakata

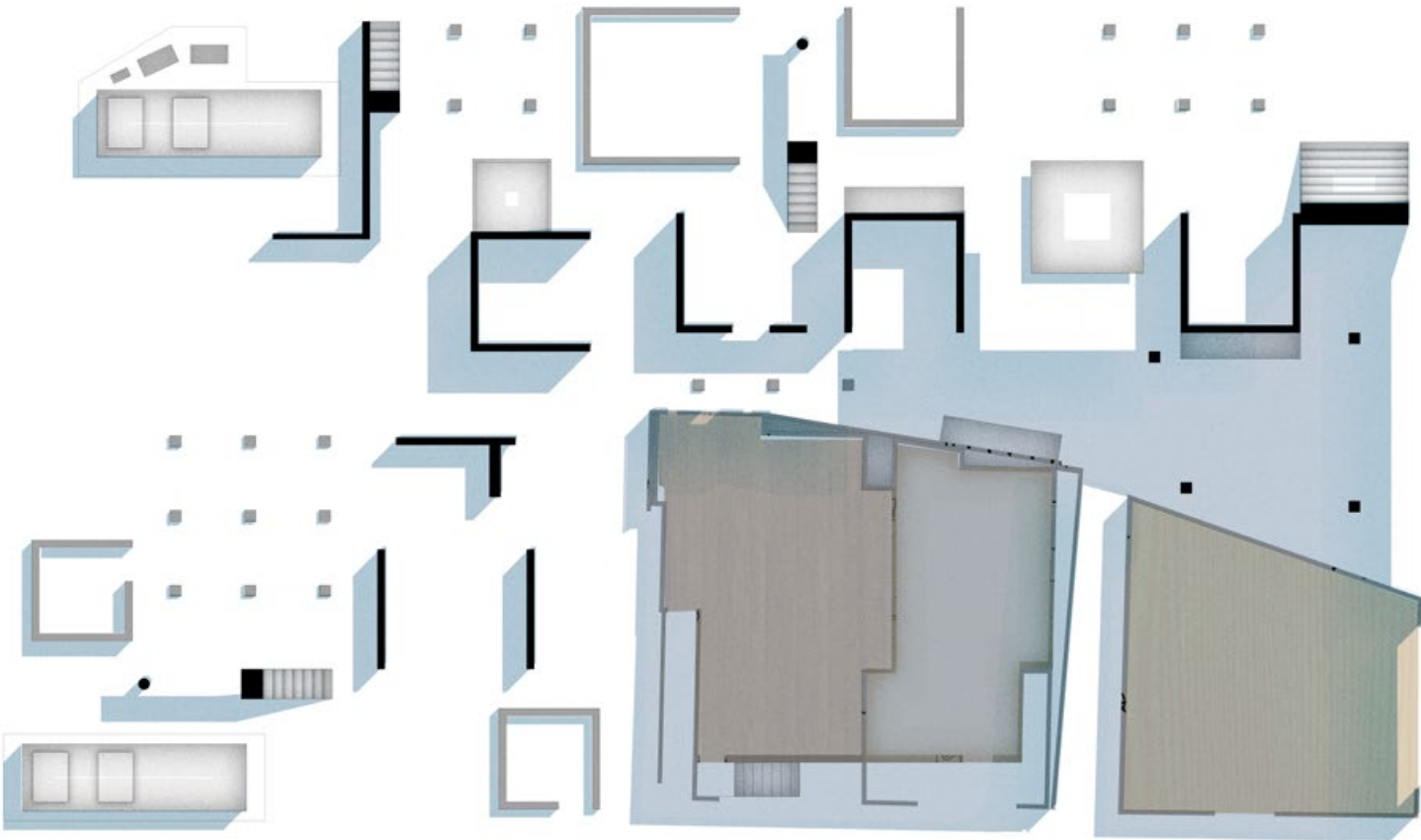
The act of definition is not metaphorical but material.
The reinforced-concrete frame was literally cast as part of the model
—a fixed structure whose weight and permanence render alteration nearly impossible. Because of this irreversibility, each component had to be conceived and executed as a singular event, realized once and never repeated.



Practitioners:
Kashun Cho (B3) Yuto Seya (B3) Fumi Katsuno (B3) Yuto Nishiyama (B2)
Shosuke Hayakawa (B2) Yuta Horie (B2) Reitaro Yamasaki (B2) Yuto Shimo (B1)

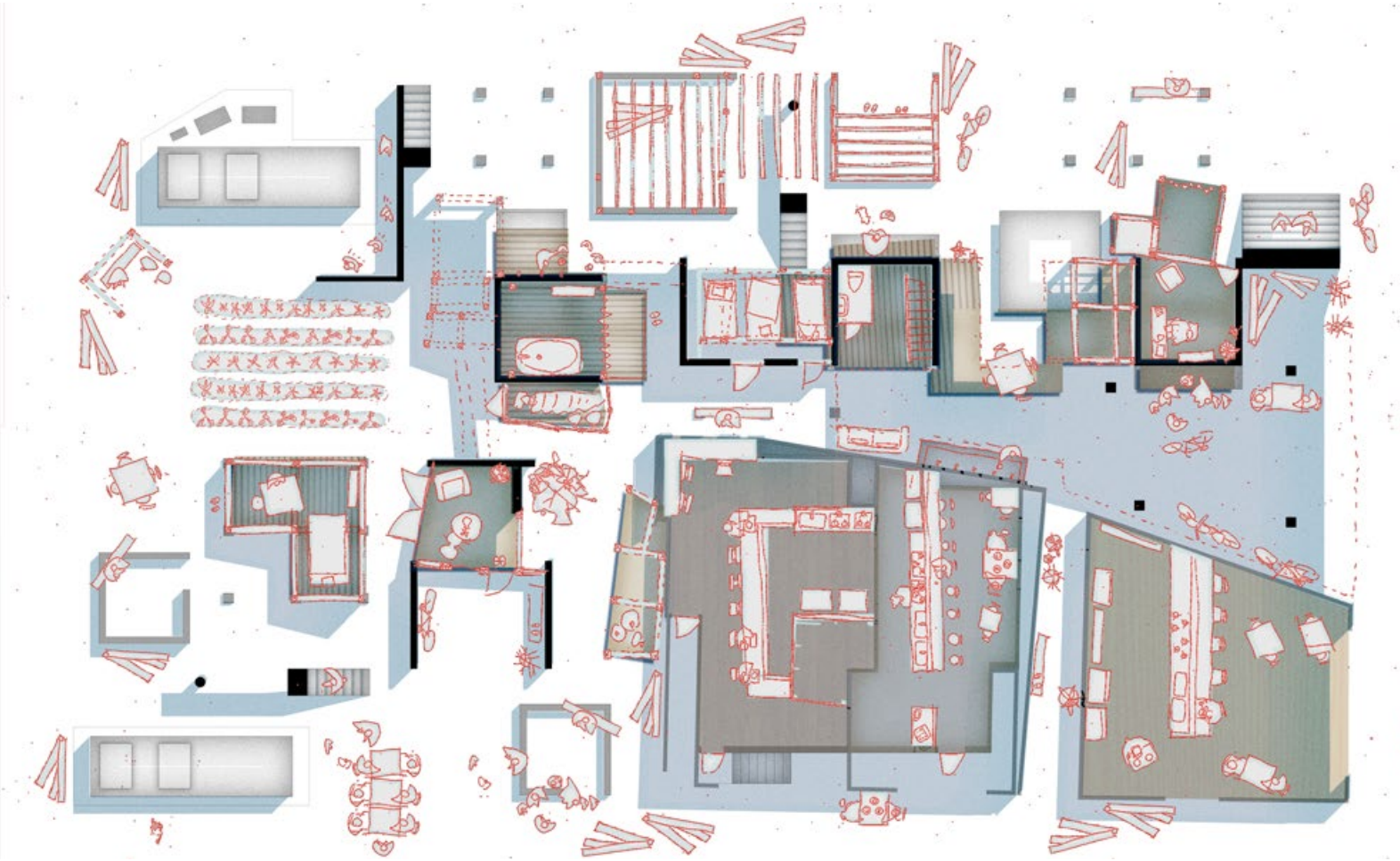
In contrast, the field of practice that followed allowed free and ephemeral constructions in timber and found materials. Participants improvised, connected, or dismantled one another's structures, generating a large and heterogeneous ensemble that resists closure and singular interpretation.

Definition Plan 1/200— Setting the Framework

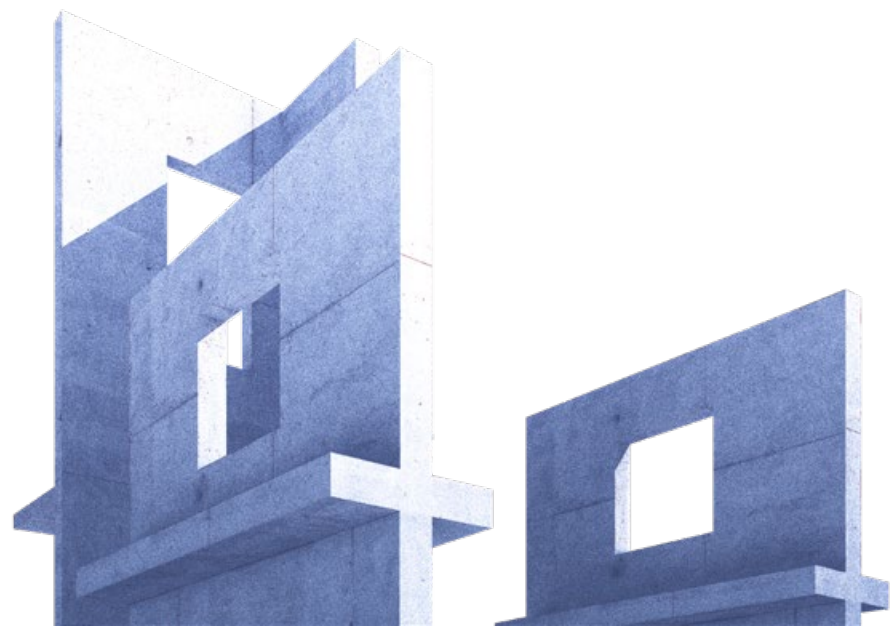


Drawn before any action takes place, this plan defines the limits, alignments, and voids that form the ground for practice.

Observation Plan 1/200— Recording Practice



Drawn from the physical model, this plan records the traces of actions—how people built, connected, and modified within the field.



« *Nous sommes au rendez-vous, un point c'est tout.* »

“*We are here, waiting — that's all.*”

— *Samuel Beckett, En attendant Godot, 1952*

Studios
- Topology of Gawa
- Readscape



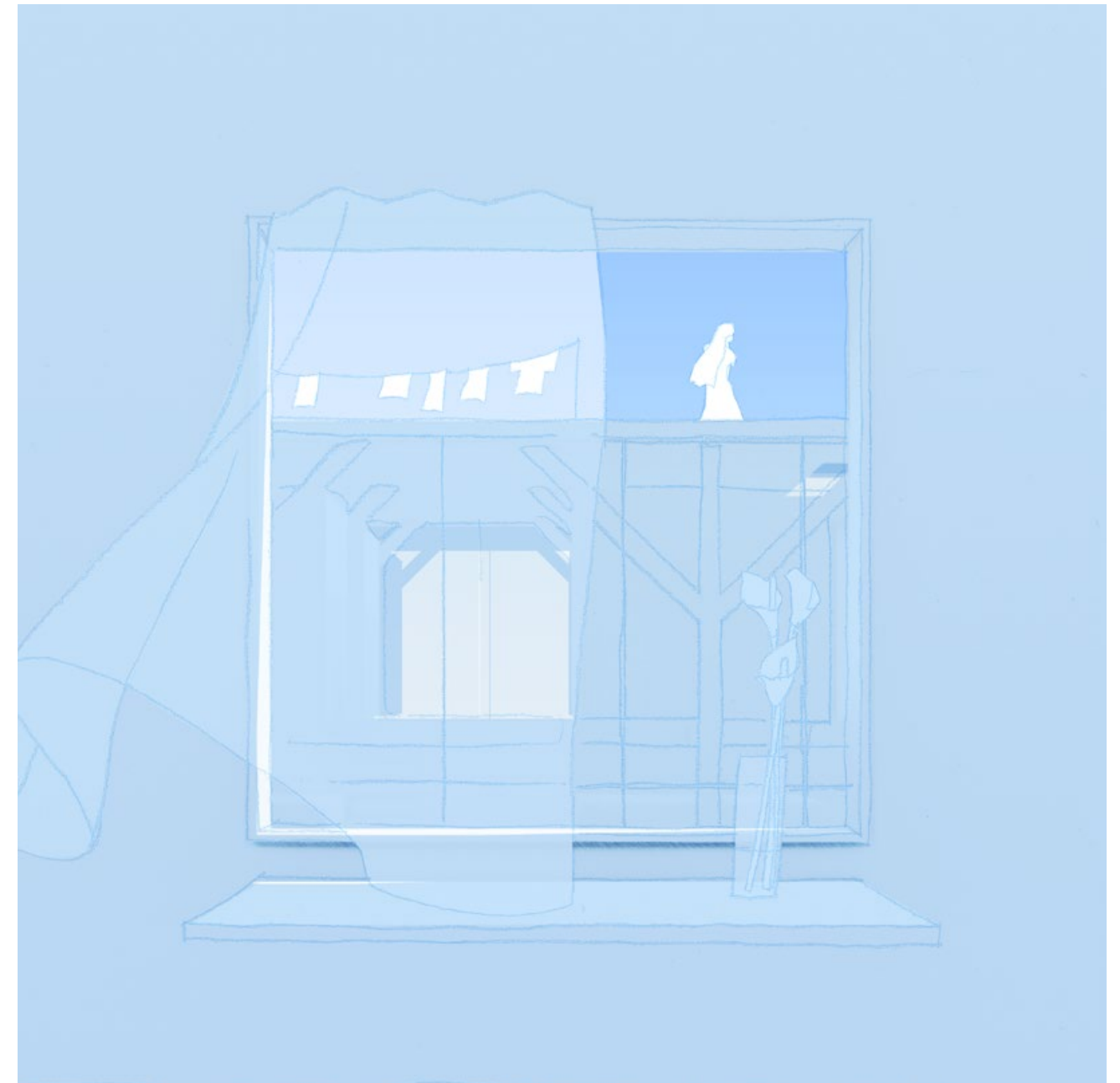
Topology of Gawa

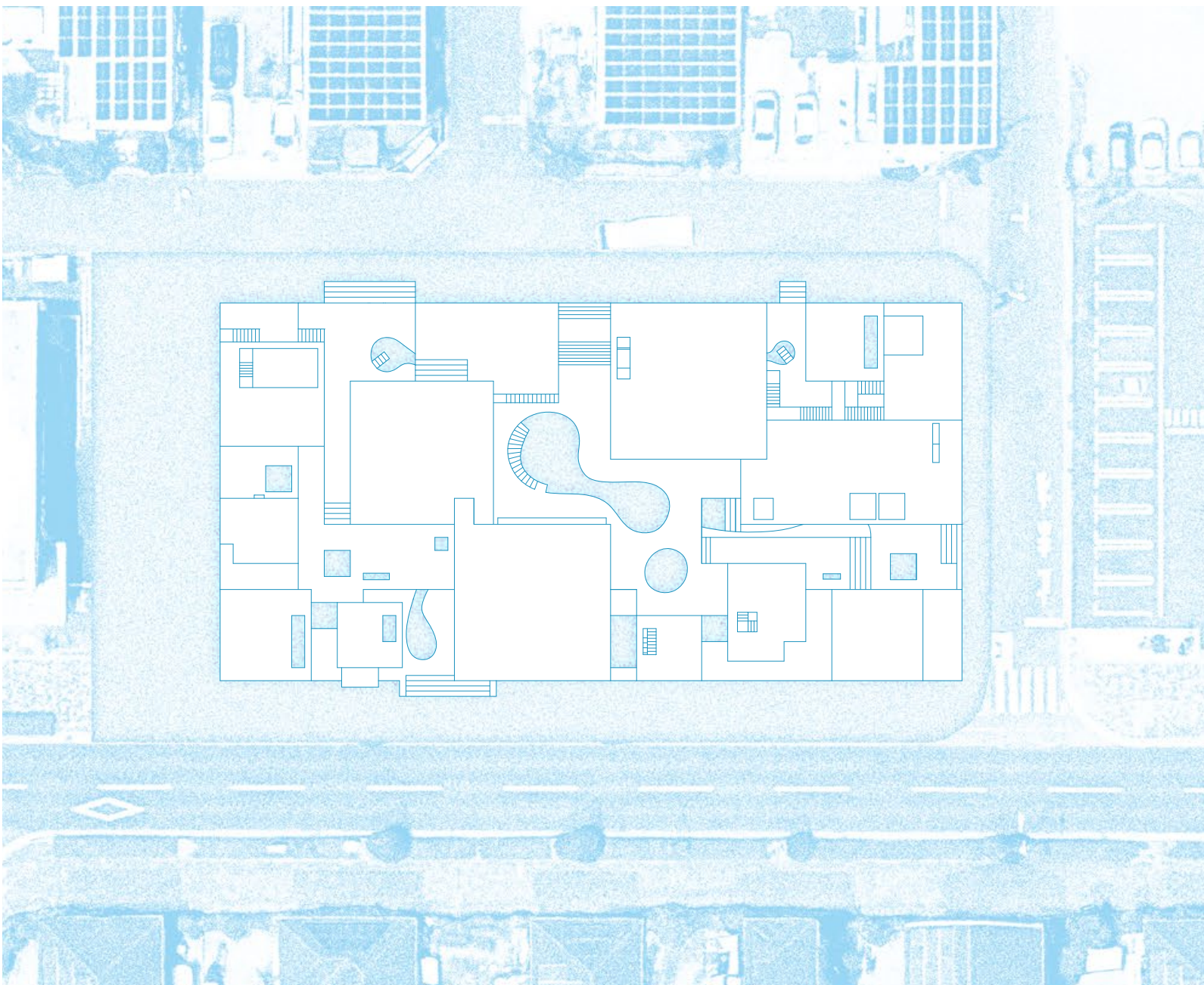
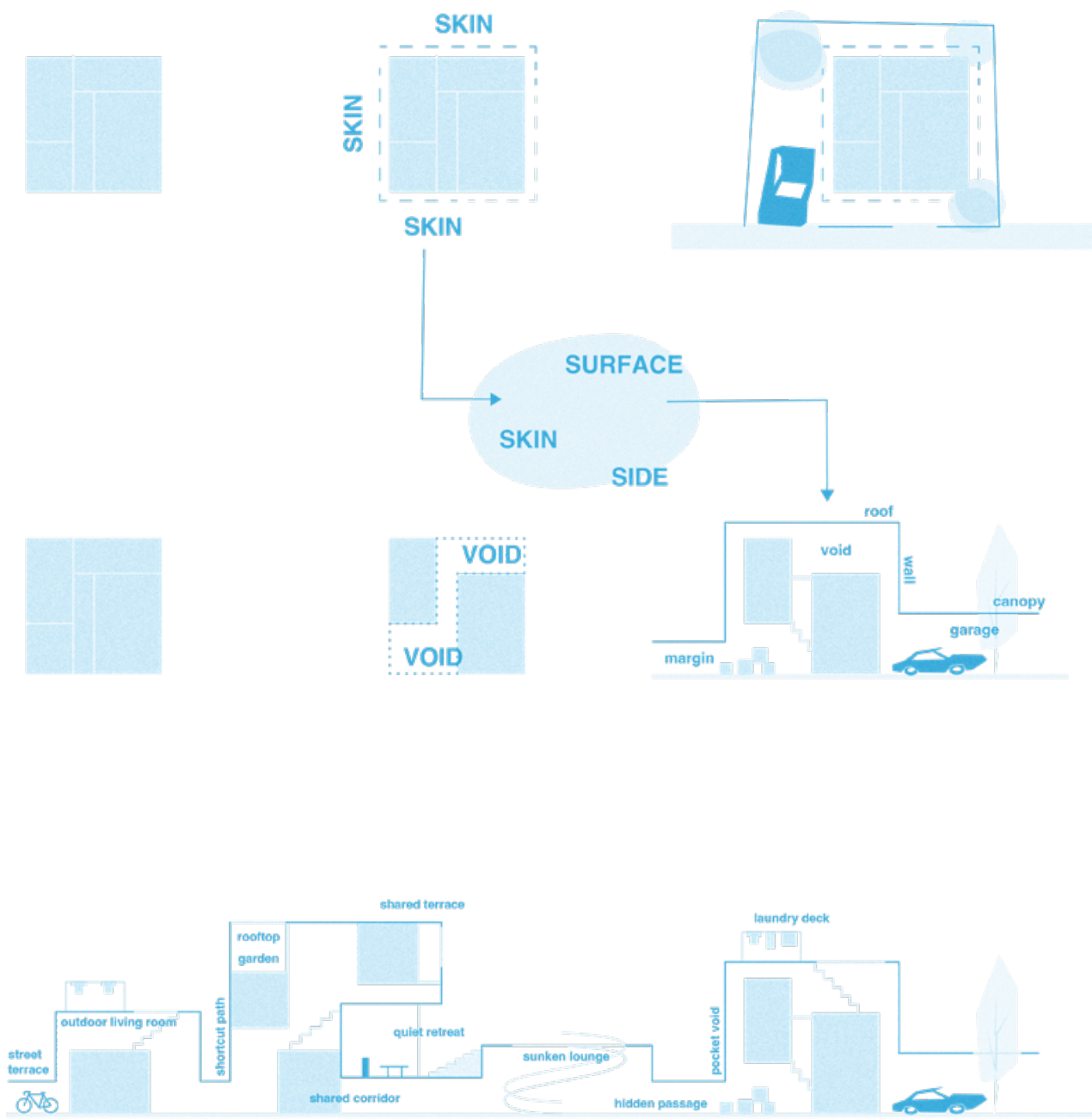
Collective Housing / Tsukuba, Ibaraki / 2018

/ undergrad studio

Gawa is a Japanese word that can mean “side,” “skin,” が or “surface”—a thin boundary between inside and out. In Japan’s housing market, gawa is often treated as a visual package: a facade added onto prefab units to represent an ideal lifestyle. These ready-made houses わ are assembled quickly, then dressed in layers of gawa to appeal to taste, identity, and aspiration.

This project neither rejects this system nor accepts it at face value. Instead, it treats gawa as a design tool: something to be detached, floated, and rearranged. By pulling the surface away from the structure, gawa becomes an architectural medium—not merely a look, but a space that holds gaps, overlaps, and soft transitions. Through this shift, the prefab module becomes less a product and more a possibility. の Between the private room and the collective, gawa 位 defines a new kind of relationship: the opposite of mass-produced housing—reversible, allowing diverse values, and full of life. 相





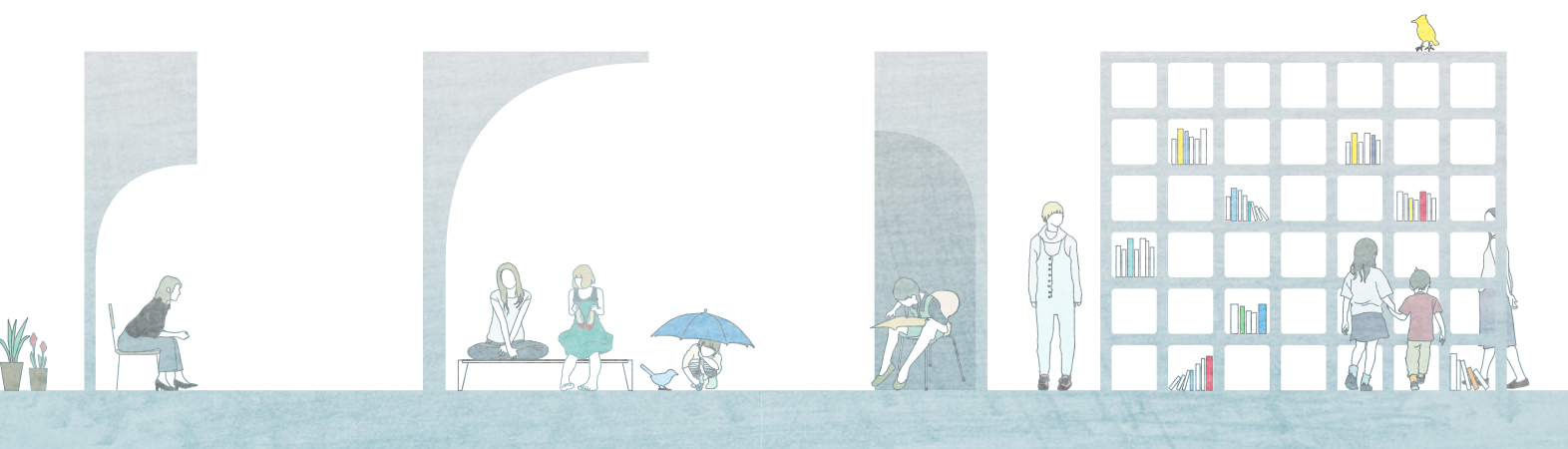
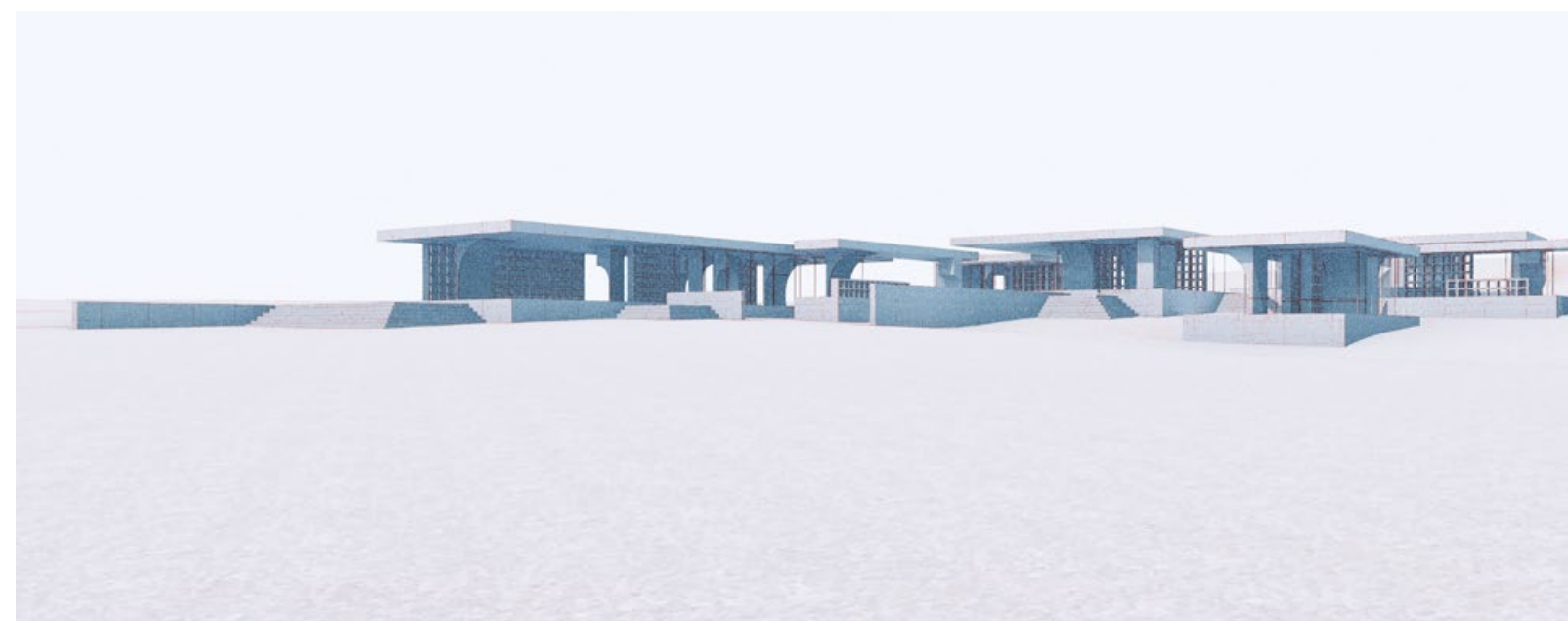


Readscape

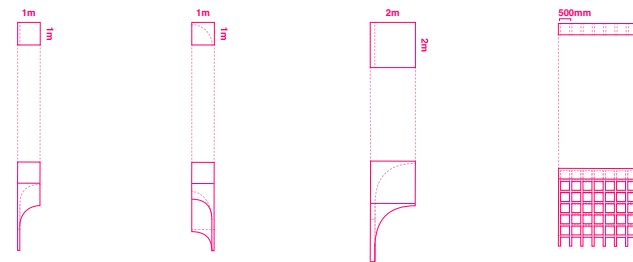
Library / Nagi, Okayama / 2018 / undergrad studio 読

In today's world, we seem to be living further away from the act of reading. This project began with a desire to reconnect that relationship. The site is located in Nagi, a small town in Okayama Prefecture. 景 Within this generous and open landscape, I wanted to create a space where each person could encounter books in their own way.

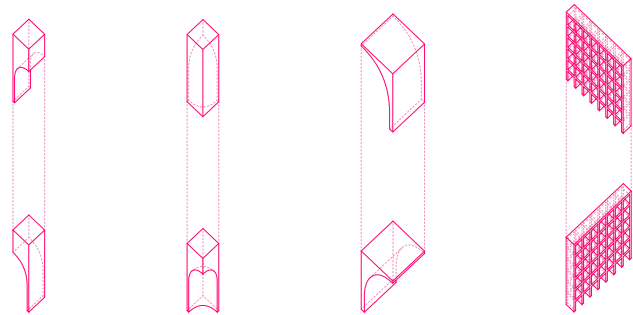
I wanted visitors to experience the town of Nagi 景 itself, without a striking piece of architecture shaping their impressions in advance. So instead of organizing the whole through a single rule, I scattered architectural elements across the site and allowed their soft relationships to guide the composition. 構 Like a constellation, the structure invites each visitor to experience the space differently, forming meanings through individual readings. As a result, the architecture took on a quiet scale that resonates with the vast nature of Nagi. 成



Small arch
A one-person reading niche that links a sequence of small movements through the space.

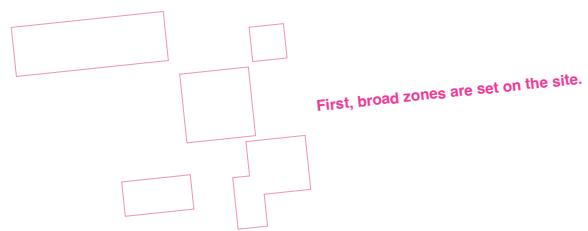


Quarter vault
The vault wraps the back of the body, narrowing the view and calming the flow of people so that reading can settle there. With its larger section, it can also receive the vertical load of the roof.

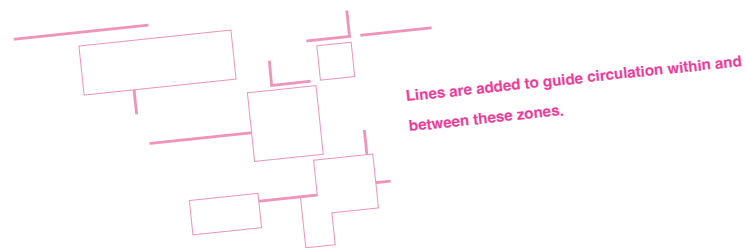


Large arch
Invites views and movement to flow through the space, while taking structural forces along the arch. By turning the arch in different directions, the overall structure becomes more stable.

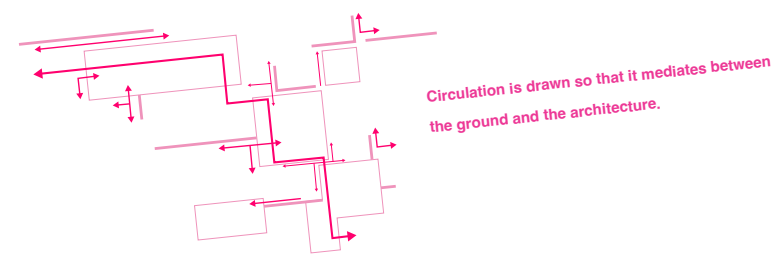
Bookshelf grid
A grid that suspends the bookshelf as "furniture" and rethinks the act of reading. Only a structural lattice is left; even wide shelves are cut by the grid, and books may simply be laid flat, prioritising accidental encounters over orderly alignment.



First, broad zones are set on the site.



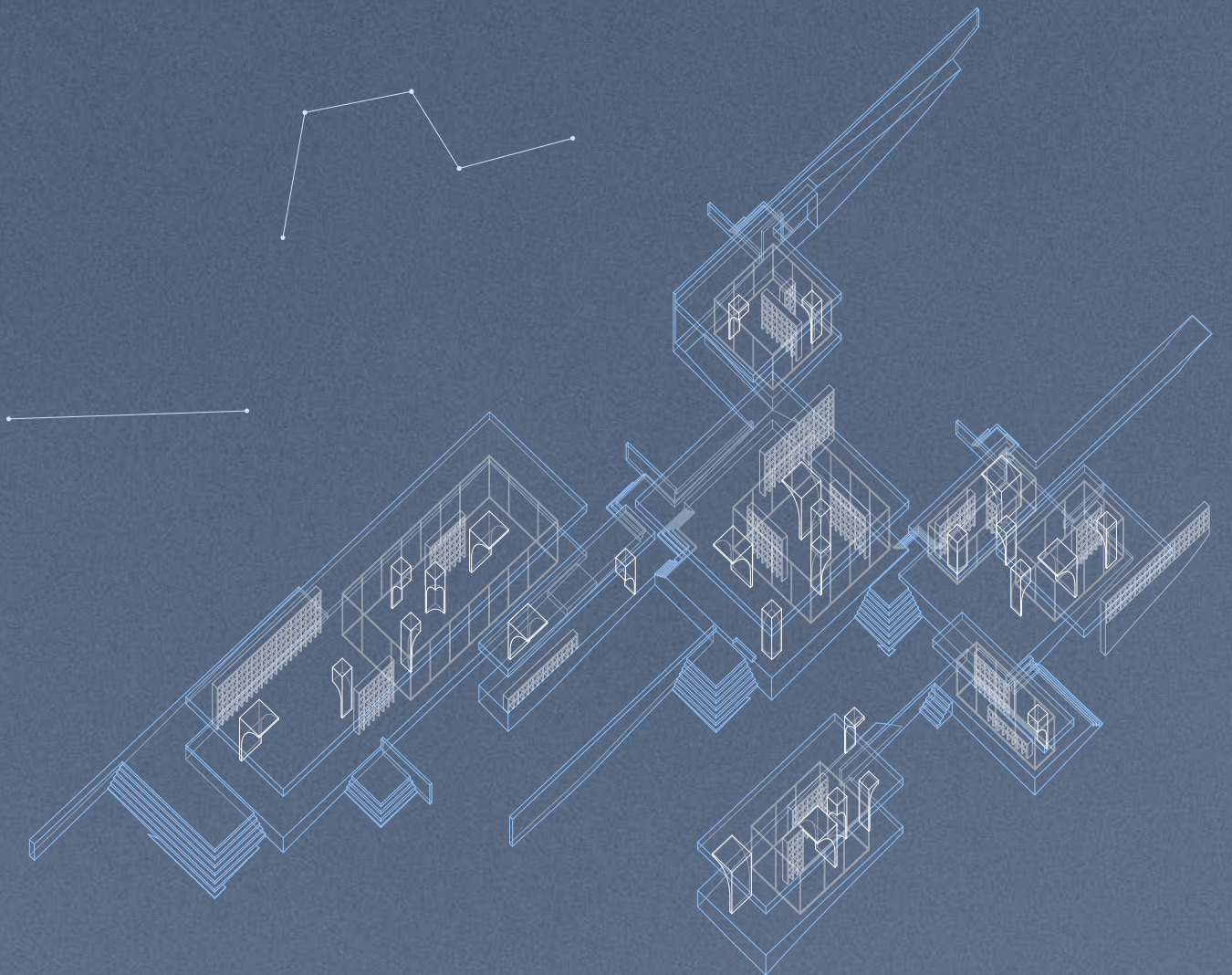
Lines are added to guide circulation within and between these zones.



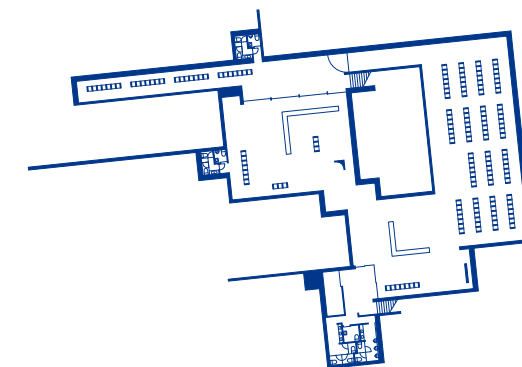
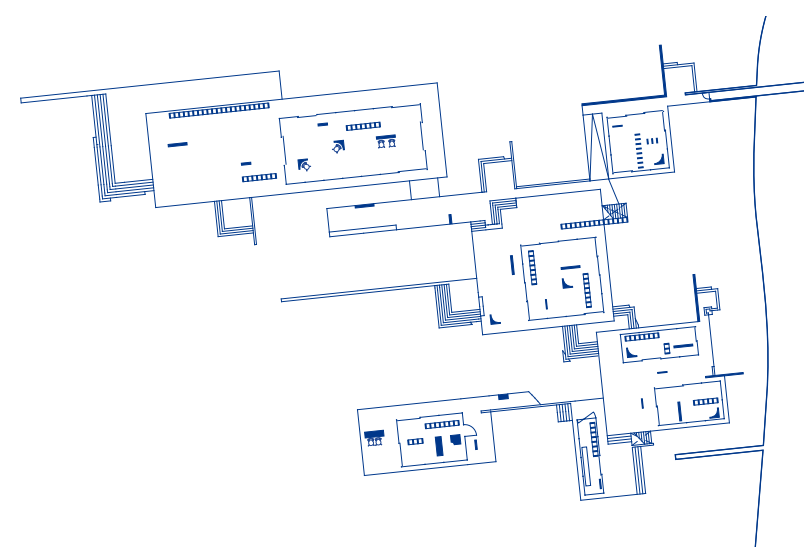
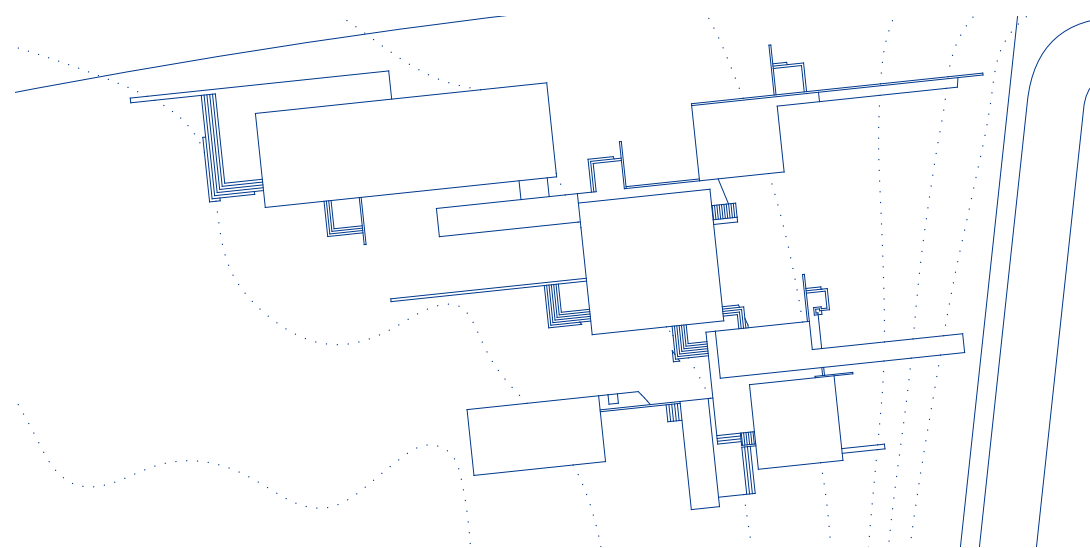
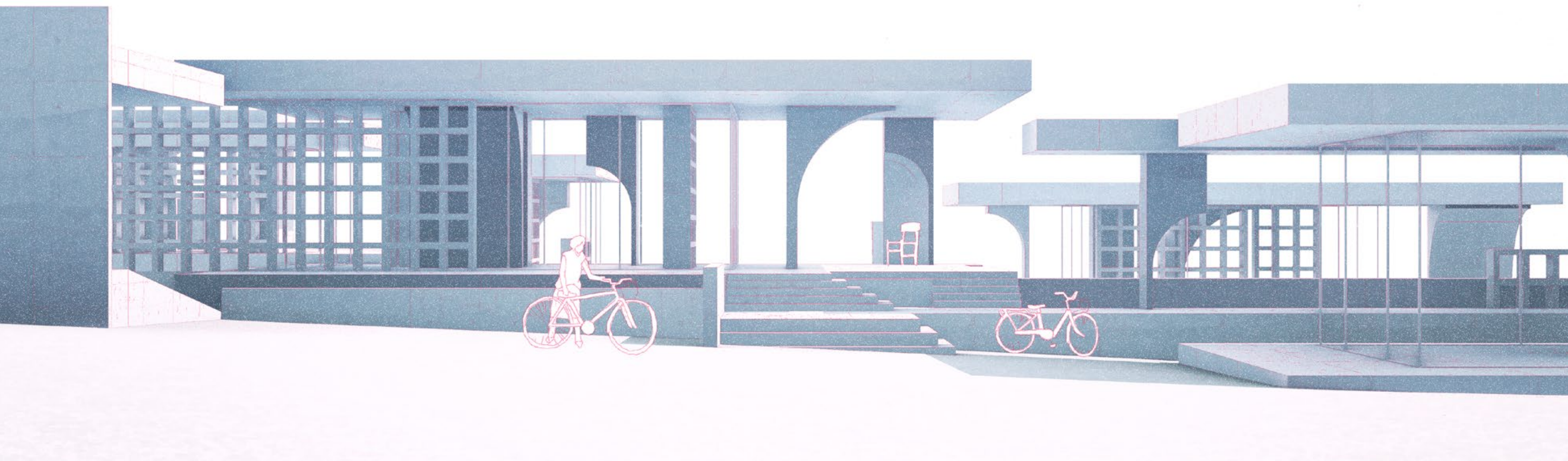
Circulation is drawn so that it mediates between the ground and the architecture.

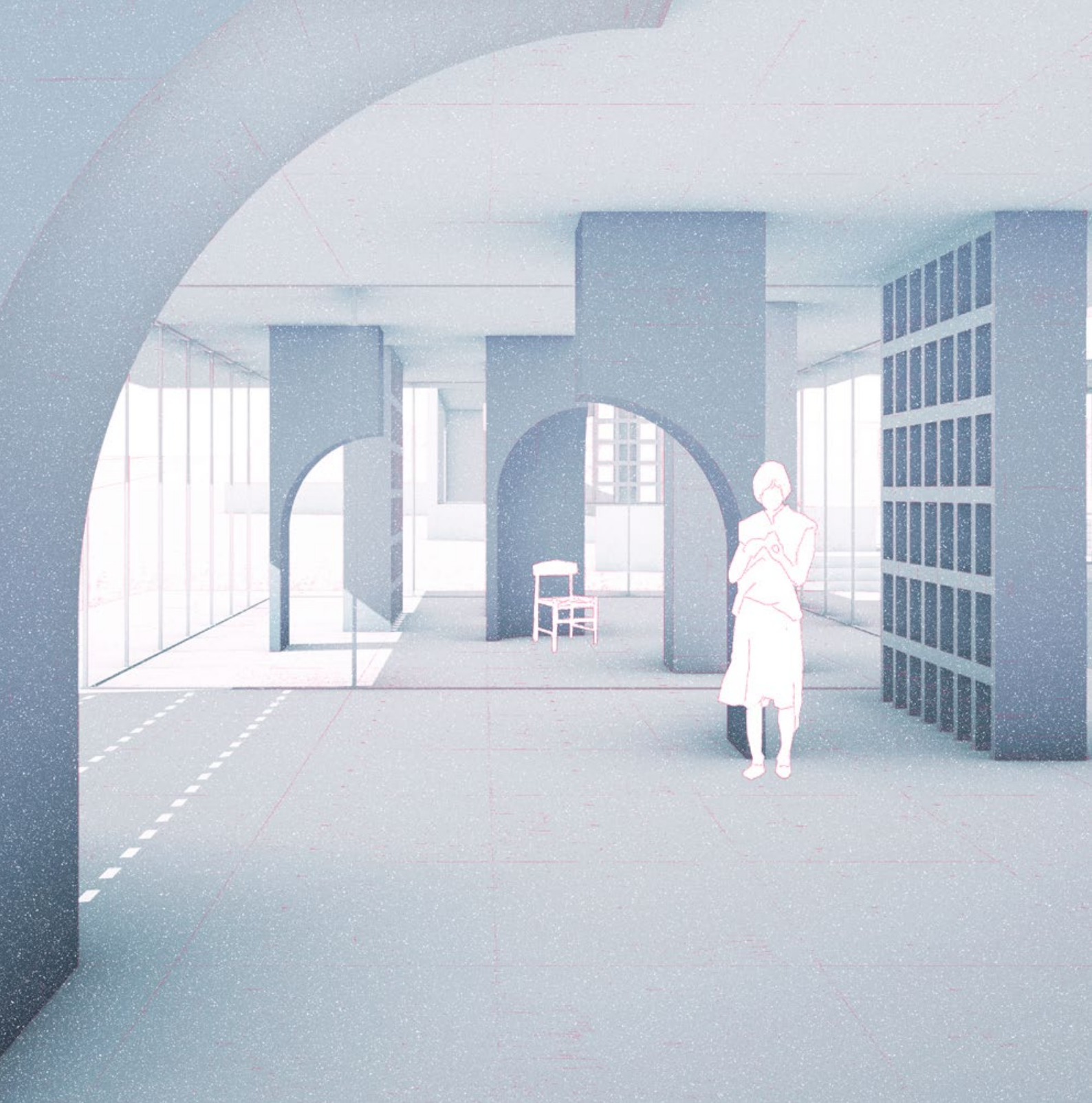


Where levels change, staircases are inserted so people can move across them; their staggered placement opens the building and keeps the routes free and flexible.



exterior view
roof plan, 1:300, A4
basement floor plan, 1:300, A4
ground floor plan, 1:300, A4





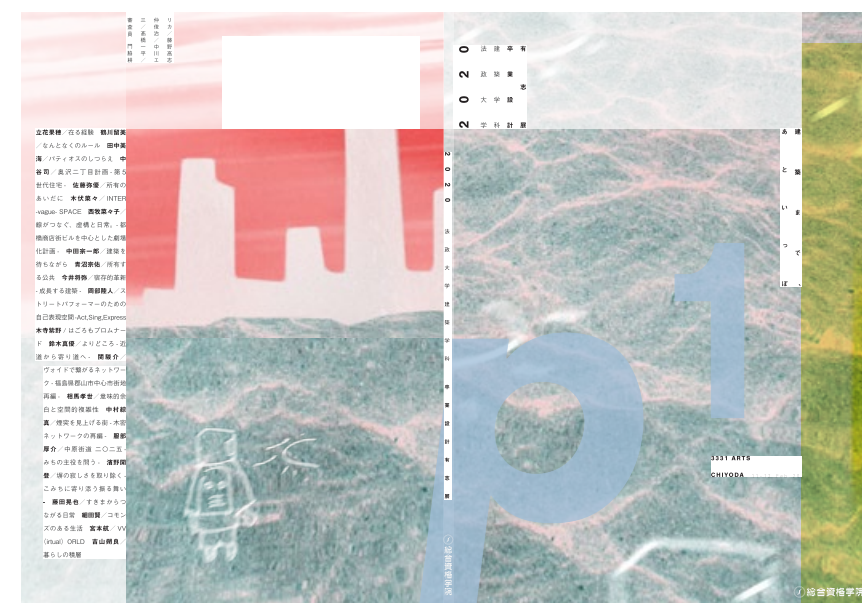
interior view

Fragments

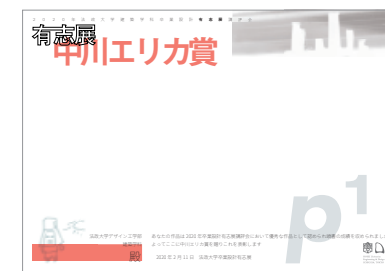
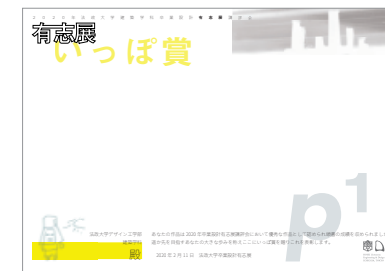
- Graduation Exhibition Design
- Furniture Design



Exhibition view of the three-day show at a gallery in Tokyo



Booklet design



Certificate designs for each award category

Graduation Exhibition Design

This independent architecture exhibition presented student graduation projects over a three-day show at a gallery in Tokyo. As a member of the organizing team, I led the art direction and graphic design, creating the key visual, poster, and signage around the concept “One Step to Architecture.” The hazy distant city watched by a lone astronaut visualizes the gap between ideal and reality and

the small courage needed to take a step forward. Building on this visual identity, I also designed certificates for each prize and, after the exhibition, a booklet that documented the show. My own graduation project was exhibited as well, receiving second prize and a special award from one of the five emerging architects invited as jurors.



Practice

- Ouloukyo
- GINZA8
- Obuse Art Museum

Furniture Design

This dressing table was designed and built for a friend who lives in Nishijin, a historic weaving district in Kyoto. Its proportions and details are inspired by Kyoto's townscape, the antique Kyo furniture found at local flea markets, and the craft of traditional woodworking. Using only basic hand tools such as chisels and planes, I developed joinery that minimizes modern fasteners like tapping screws. The structure relies on simple mortise-and-tenon connections: a thick beam spans between the two side panels, and the tabletop rests on this frame. This creates open space around the legs, allowing comfortable makeup posture in different positions. Instead of deep, recessed drawers like a typical dressing table, it uses an open platform with removable dividers, making the storage easy to clean. I left the surfaces unpainted so my friend could later finish and adapt the piece in her own way.



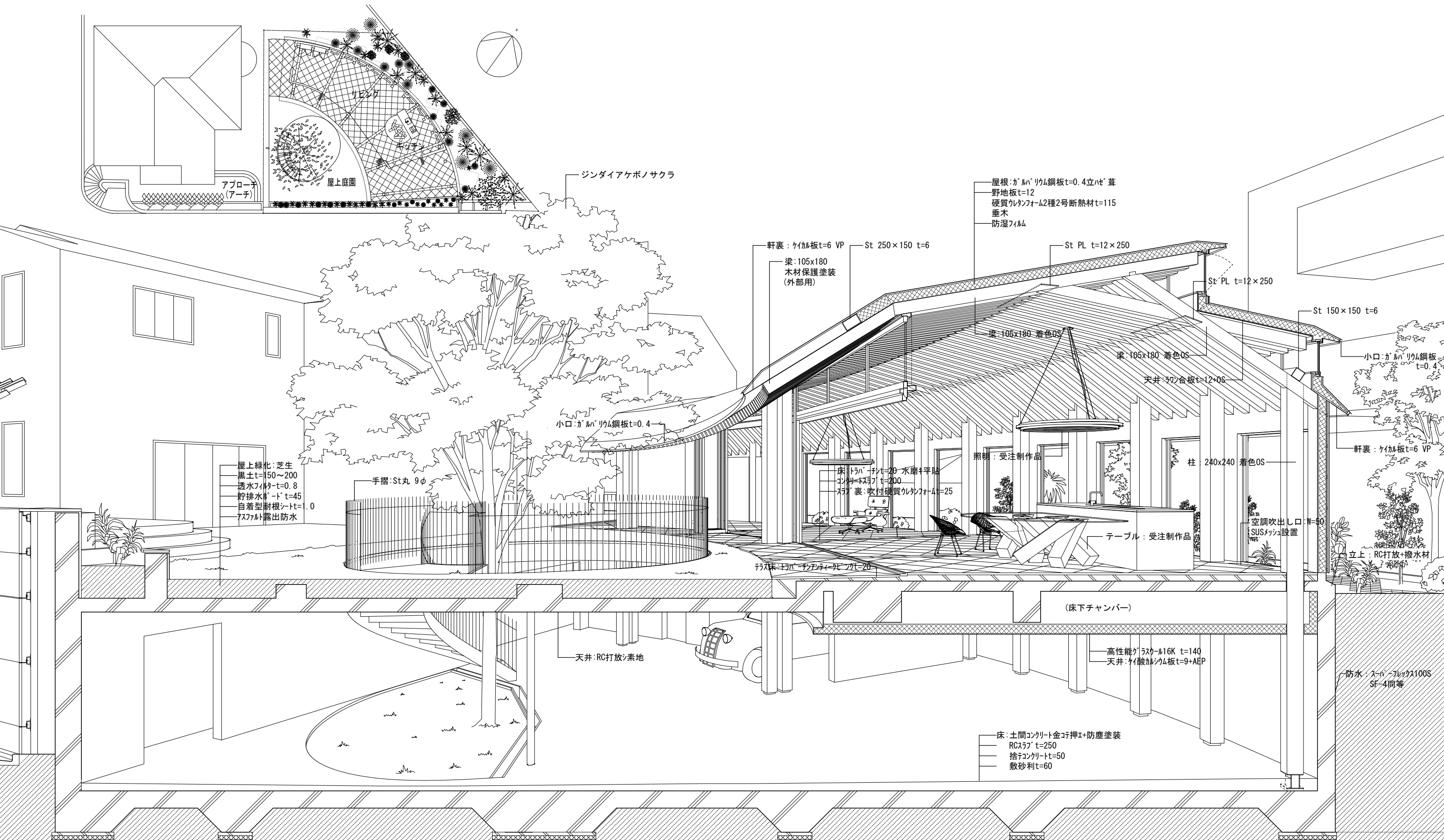
Ouloukyo

The project was planned as an extension of the main 桜 residence, situated on the adjacent lot where a cherry tree was planted at the center. The new structure forms a space that surrounds the tree at the second-floor level. Its composition consists only of timber columns and a gently undulating wooden roof, supported by 23 columns and 159 beams arranged in polar coordinates. The timber frame is structurally 楼 independent from the reinforced-concrete base, resisting lateral forces through column bending and eliminating the need for bracing. Light and air pass freely through the open framework, creating a continuous relationship between the existing house, the tree, and the surrounding garden. 居

This project was featured in several major architectural publications, including Jutakutokushu and ArchDaily. I was responsible for project coordination, detailed drawings, visualization, and the design of several pieces of built-in furniture.



Photo: Shigeo Ogawa



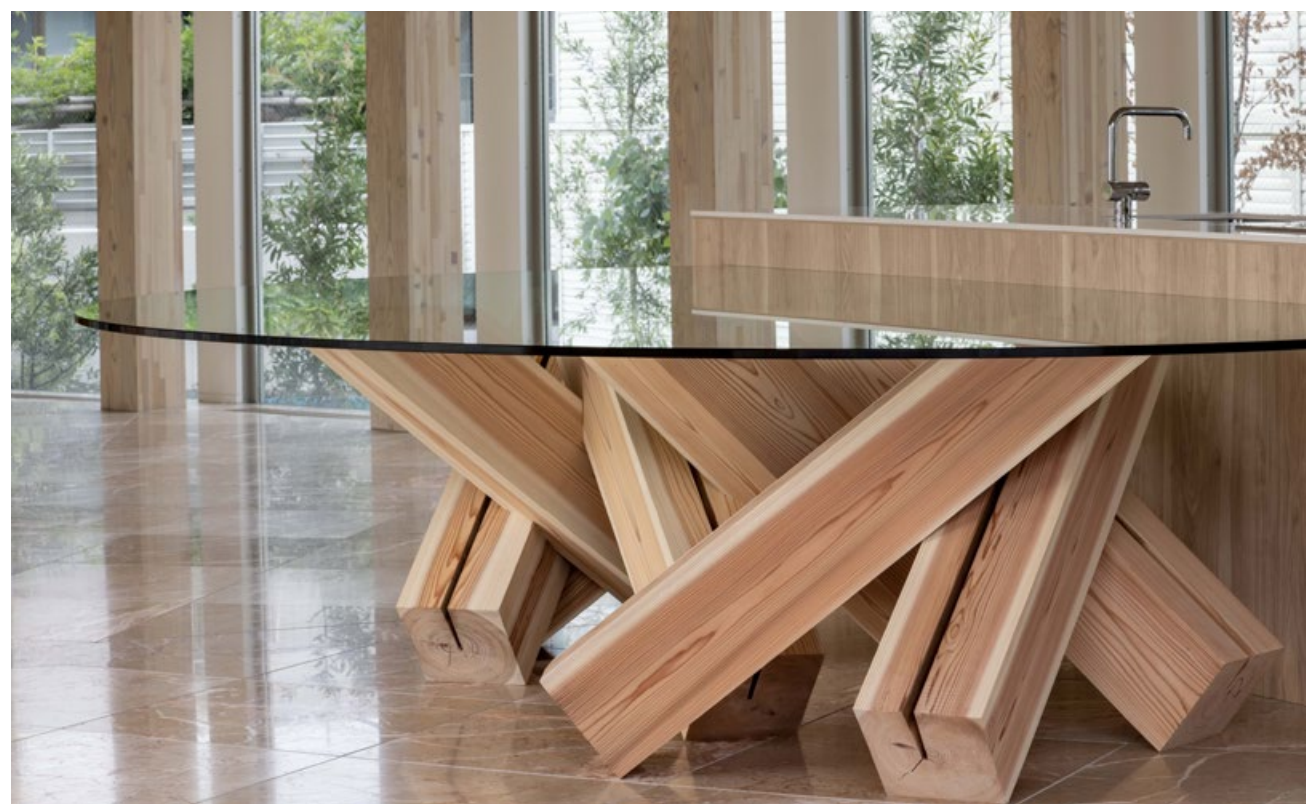
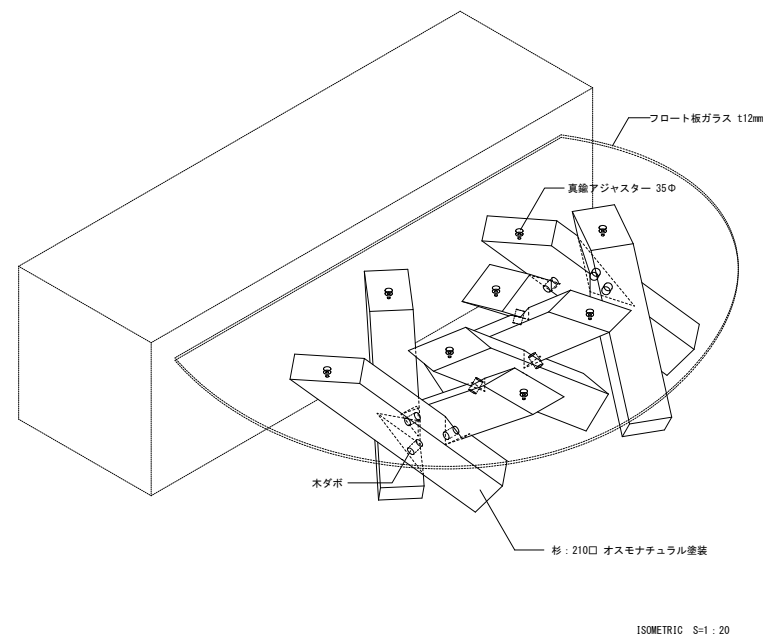


Photo: Shigeo Ogawa

A dining table beside the kitchen supports a 200 kg float-glass top with eight solid cedar legs, each cut from 210 mm-square timber. The structure stands independently by simply leaning the wooden members against one another, arranged to evoke the rhythm of falling dominoes. Applying the principle of a reciprocal frame, the legs are positioned in a circular pattern. As a custom order matching the 240 mm-square columns of the main structure, 210 mm-square timbers were selected to maximize the contact area between joints.

In collaboration with Sato Structural Engineers, the form was optimized through Grasshopper analysis. Each joint is fixed using only wooden dowels, adopting a fully demountable detail. To accommodate potential wood shrinkage and unevenness of the floor, an adjustable base was installed at the top of each leg, while the bottom edge was left as a clean, unfinished cut.



Photo: Shigeo Ogawa

A timber lamella vault was designed as a sunshade and garden arch along the approach to the main entrance. It was realized as a self-built project in collaboration with the Shimohigoshi and Hamada Laboratories at Hosei University.

Within this collaboration, I was responsible for the design using Rhinoceros and Grasshopper, as well as coordination and management with the university teams.



GINZA 8

I was responsible for the overall design management and presentation of a residential building located in Ginza, one of the most prestigious districts in Japan.

The project aimed to create a façade that could coexist with Ginza's many expressive buildings while retaining a refined and dignified character.

Drawing inspiration from the texture of leather furniture and the rhythmic repetition of Edo-period patterns, a façade composed of hand-crafted metal panels was developed. Each panel was meticulously produced by Japanese craftsmen, representing the precision and spirit of traditional metalwork. The project sought to reinterpret the value of handcrafted materiality within a contemporary urban context.



Obuse Art Museum

I was responsible for the basic design and visualization of this project.

Located in the historic town of Obuse, the museum was designed for the figurative painter Yoko Makoshi, one of Japan's leading female artists. The project involved the renovation of an existing stone-processing factory, converting it into exhibition spaces while minimizing structural alterations, and the addition of a new storage building for the artist's works.

Because oil paintings deteriorate when stored in reinforced-concrete structures due to volatile chemical components, the storage was designed in timber. Although wooden in structure, the building was shaped to convey a sense of dignity appropriate for an art museum—its softly trimmed roof and gently curved walls create a distinctive yet modest presence within the townscape.

Profile

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I was born in Nagasaki and raised by parents who ran a fish shop.

Since childhood, I have loved making things—it is a philosophical act for me.

I love everyday life, and my work stays grounded in it.

In practice, I approach projects through careful observation and analysis, working steadily and patiently.

By developing my ideas through rigorous thinking, I can deliver persuasive presentations with clear reasoning. I also bring genuine passion to the entire process.

2016–2020 B.Arch, Faculty of Engineering and Design, Department of Architecture, Hosei University

2020–2022 M.Arch, Graduate School of Engineering and Design, Major in Architecture, Hosei University

2022–2025 A.A.E. (<https://aae.jp/>)

- Ouloukyo

- <https://japan-architect.co.jp/shop/jutakutokushu/jt-202302/>

- <https://www.archdaily.com/1001658/ouloukyo-house-aae>

Software : Rhino / V-Ray / Photoshop / Illustrator / AutoCAD / InDesign / Grasshopper / Blender / QGIS / VS Code

Languages : Japanese (Native), English (Basic), Portuguese (Beginner)

Interests : Colored pencil drawing, playing guitar, composing music

Favorite book : Susan Sontag, Against Interpretation

Favorite band : Oasis



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Thanks —————>
- for reading !!

