

KENGO KAWAGASHIRA

INTERWEAVE

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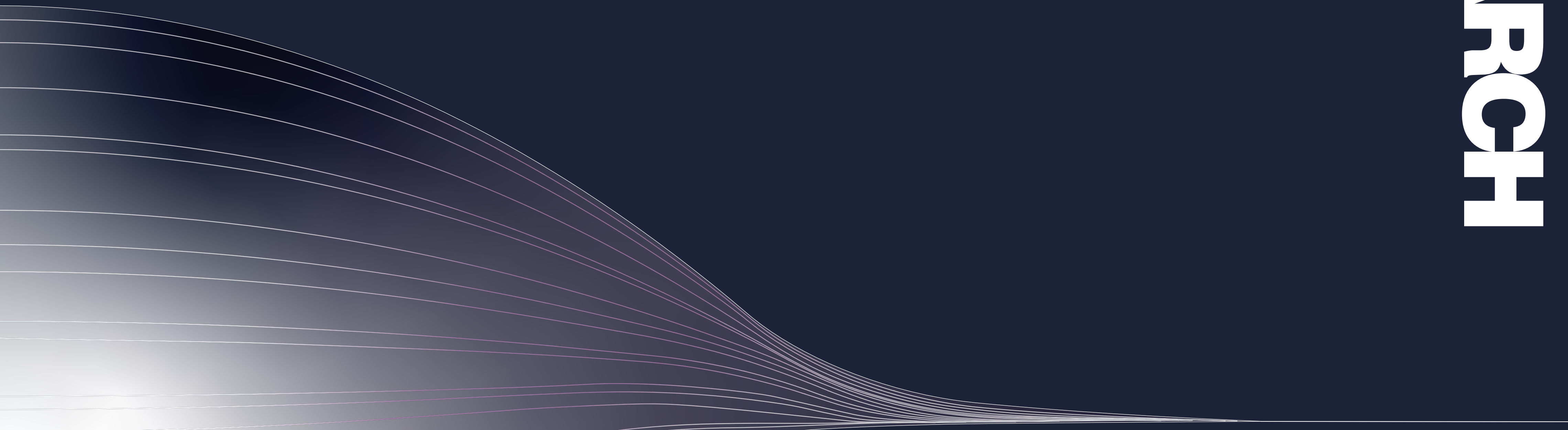




Entrance to the promenade

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RESEARCH





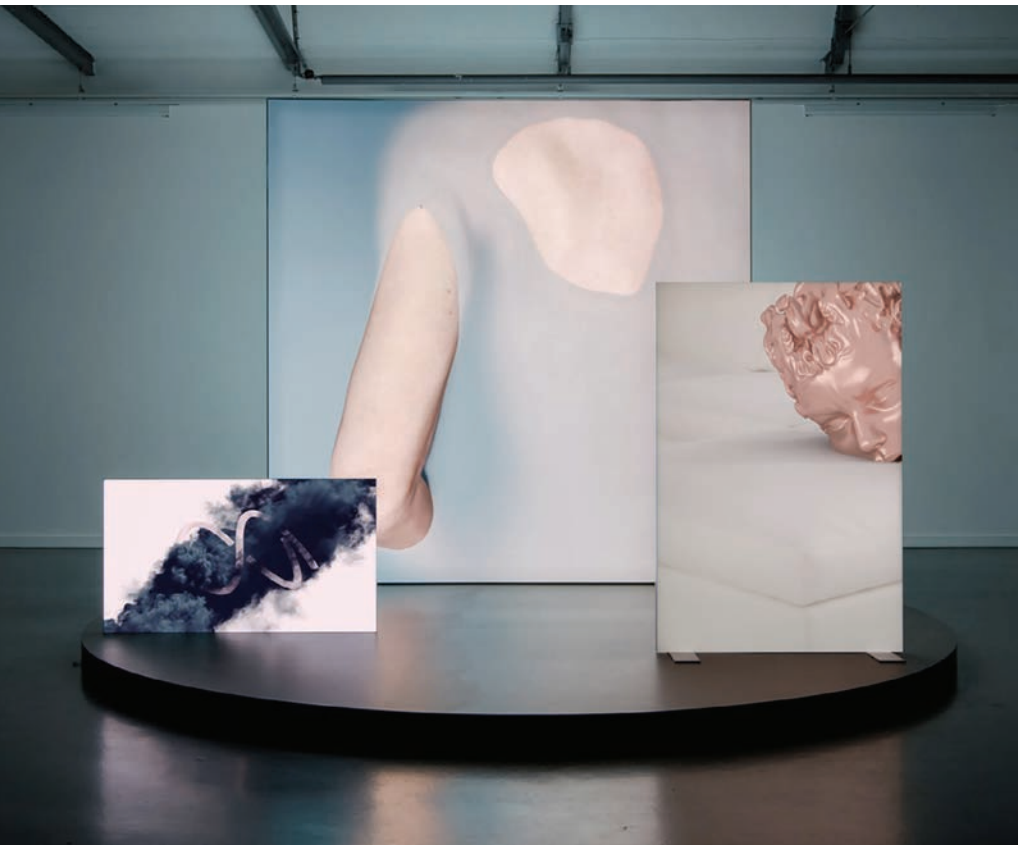
Expressionism - Vincent Van Gogh, *Wheatfield with Crows*



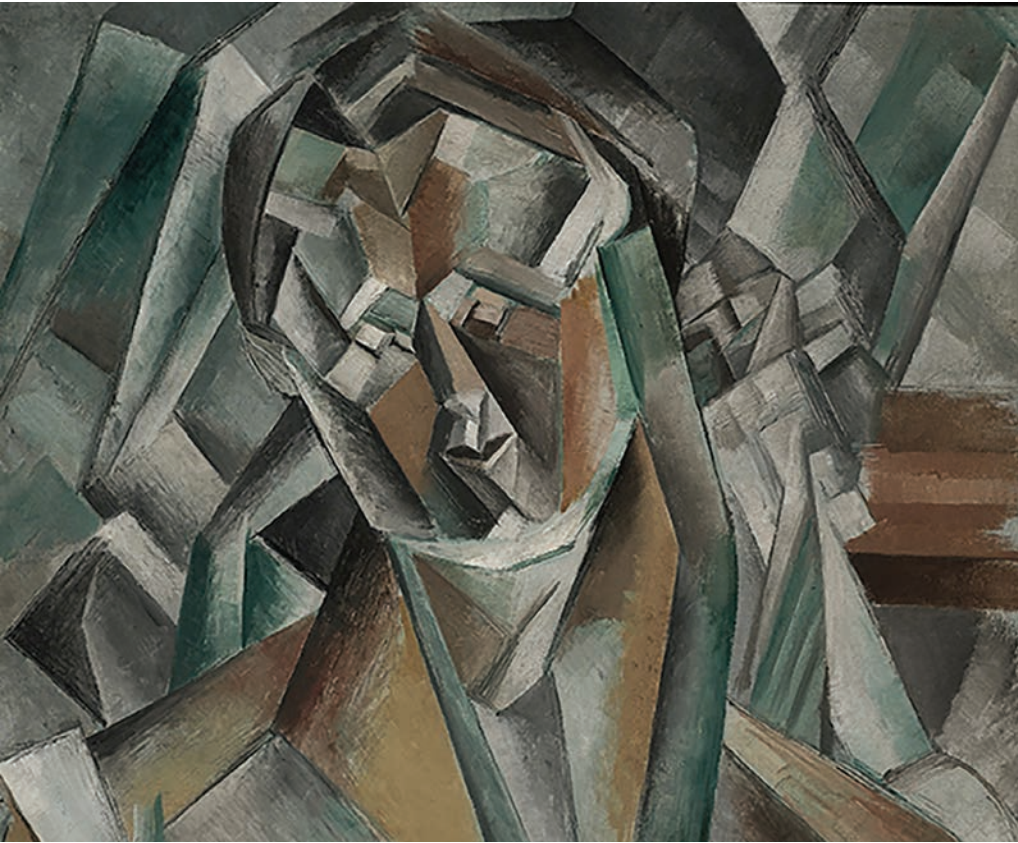
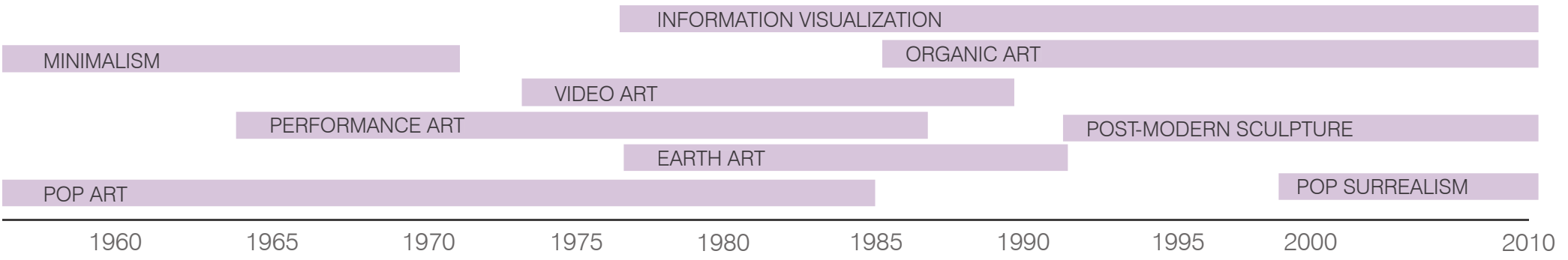
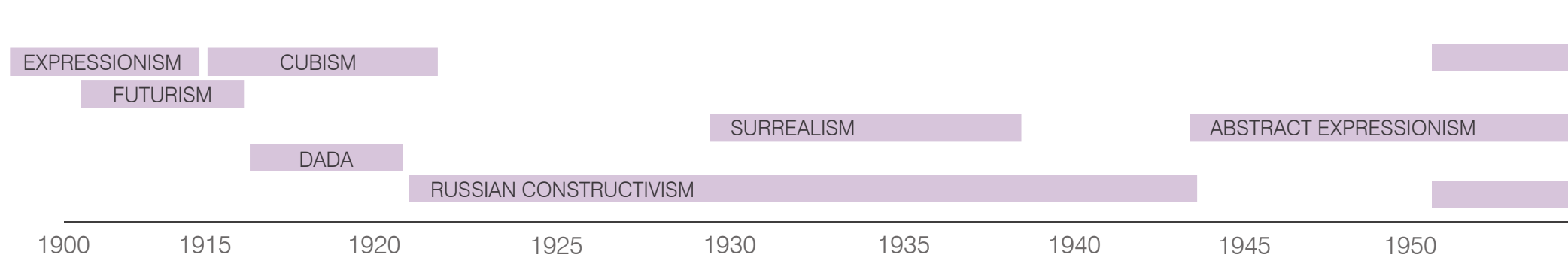
Surrealism - Rene Magritte, *The Son of Man*



Performance art



Video art - Kate Cooper, *Experiments in Absorption*



Cubism - Pablo Picasso, *Femme Assise*



Abstract expressionism - Jackson Pollock, *Number 1*



Pop art - Keith Haring, *Untitled (Dance)*

Contemporary art has an ability to influence everything around it. Compared with traditional art such as oil paintings by Claude Monet or Rembrandt, contemporary art is likely to be more challenging and sometimes difficult to understand. These characteristics contribute to the viewer's active imagination and enhance interaction with people around them. Contemporary art lets people be challenged because the majority of contemporary artworks relate to society or ordinary life, which the public can easily recognize and contemplate. In addition, contemporary artworks are recent creations and can express fresh ideas which are quite new or sometimes in progress. These conditions also enable people to interact with artworks and have their own interpretation. Therefore, contemporary art has the power to activate people and their lives.



ASVP / Victor Anselmi

ASVP Partner: Simon Grendene
Bushwick, New York, NY

- Jul-Aug. 2018 - Super Matter - GR gallery, New York, USA
- Jul. 2017 - Archive Show - Okay Space gallery, Brooklyn, USA
- Sep. 2016 - Find Wildness - ARTSTÜBLI gallery, Basel, Switzerland

"Artists tend to bring other creative people and style to newly developed area, which is a part of the **beautification process**."

"Contemporary arts provoke **thought or opinion** in people's mind and viewers would be challenging toward artworks."



12 ASVP figure No.14



Equilibrium



Meguru Yamaguchi

The Bronx, New York, NY

- Sep-Oct. 2018 - Untainted Abstraction - GR gallery, New York, USA
- 2017 - SPLITTING HORIZON - Basement GINZA, Tokyo, Japan
- OUT OF BOUNDS - ELTTOB TEP ISSEY MIYAKE, Tokyo, Japan

"In NYC, most artists have their own **styles** and much **energy** for creation, so artists tend to gain more props."

"Ideally, the distance between viewers and artworks has gotten short. However, the **worth or loftiness** should not be lost in exhibitions."



Splitting horizon No.1



Out of bounds No.39



Felice House

Austin, TX

- 2017 - Re/Western - Leeds College of Art, Leeds, UK
- 2016 - Girls and Guns - Broward College, FL, USA
- 2016 - Sum You Some Me - Dougherty Art Center, TX, USA

"Artworks would provide people with space for **contemplation**. Also, art can give us **access** to people who we do not have access to otherwise."

"We need **all sort of venues** of art for the general public and need spaces where they can engage with art."

I interviewed some artists and a director of an art gallery in New York City before the project started. Everyone had various opinions, but all of them said that contemporary art has a strong connection with the public and it can contribute to something new, active, and ideal. Through these interviews, the characteristics of contemporary art were revealed and I recognized the demand for a suitable architecture which can bring out the possibility of contemporary art.



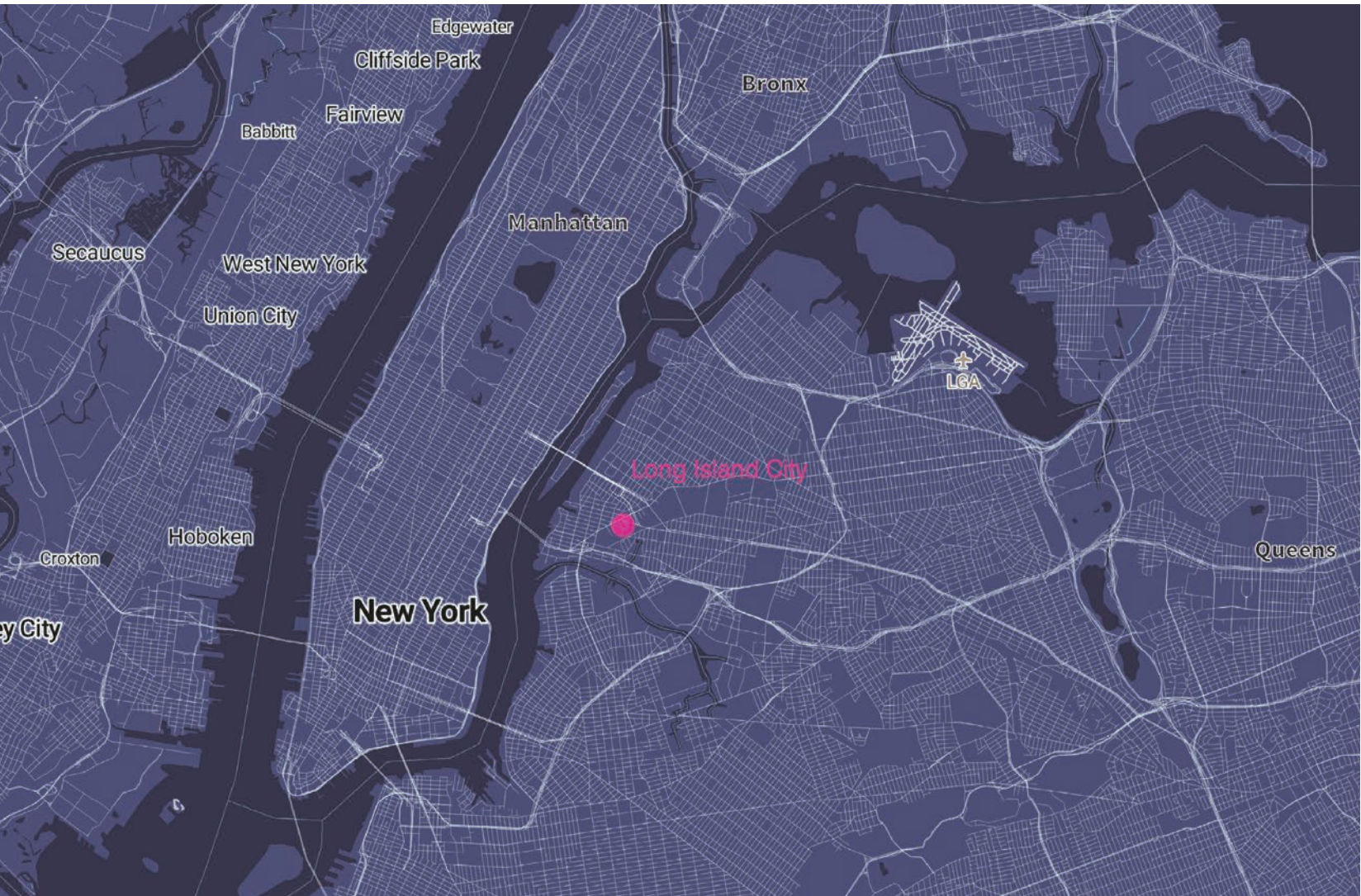
GR gallery / Alberto Pasini

GR gallery, Director
Manhattan, NY

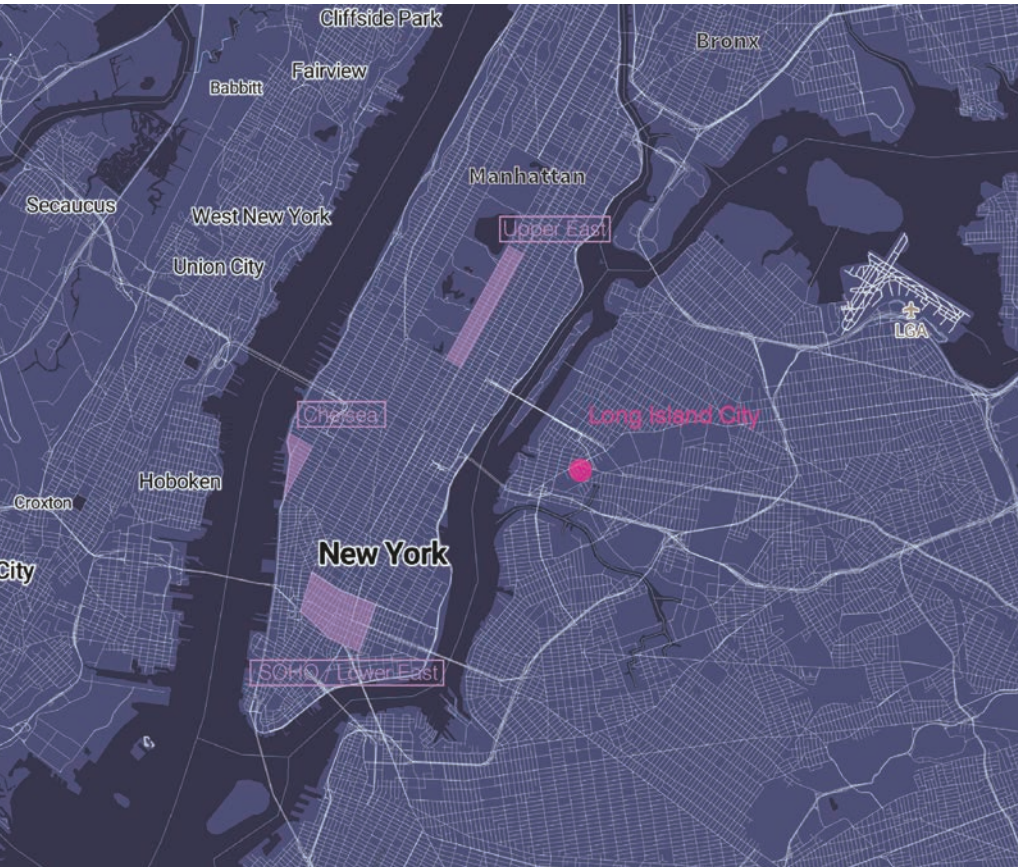
- Sep-Oct. 2018 - Untainted Abstraction - Meguru Yamaguchi - Emilio Cavallini
- Jul-Aug. 2018 - Super Matter - ASVP
- Jun-Jul. 2018 - DysPOPia - Belin - Tommaso Bet - Adam Lister

"NYC is the center of contemporary art and there are thousands of artists and art galleries. **Variety** is the keyword on the art scenes in NYC."

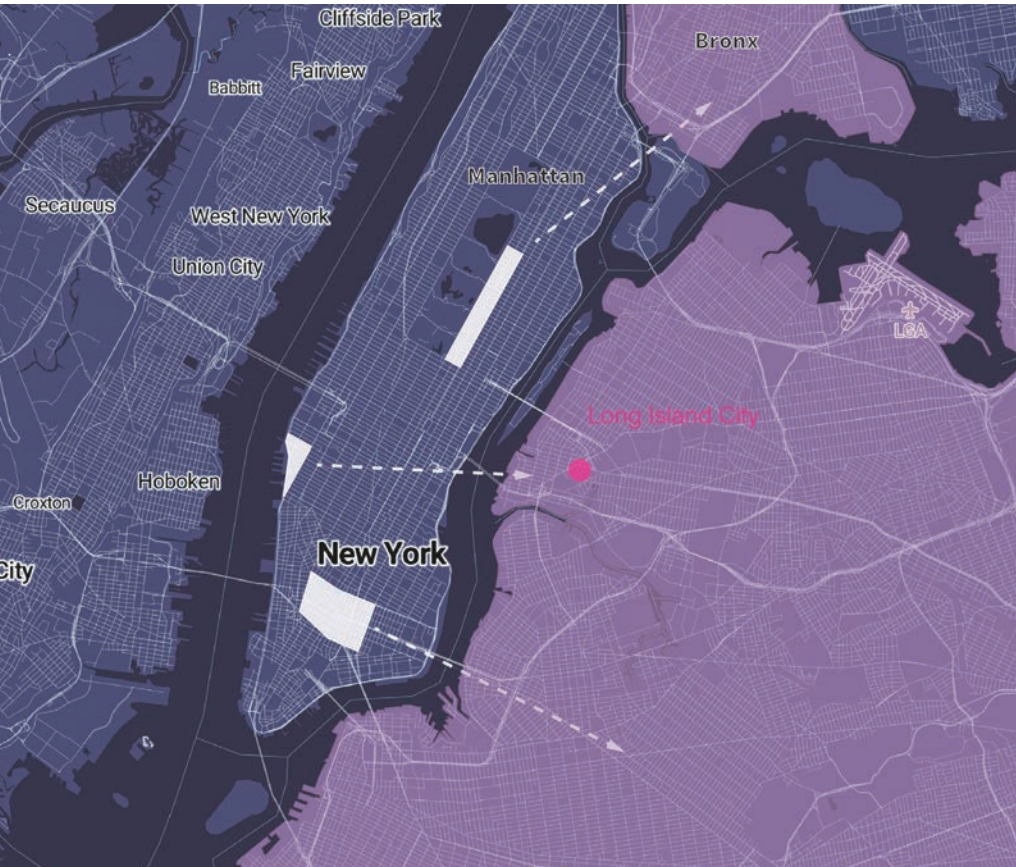
"Art galleries should be **opened** and get engaged with the public, holding art events and introducing new artists."



In New York City, which is the center of contemporary art, a variety of artists create unique artworks every day. A couple decades ago, the bases of these creations were in Manhattan, particularly SOHO, Chelsea, and the Upper East Side. Artists' creations generated a fresh atmosphere and activated these districts. Although there are still many galleries and art shops in these districts, most of the current artists moved to suburban areas in Queens, Brooklyn, and the Bronx. This created a demand for artist studios and residencies in these new locations. This artists' movement can potentially bring other elements such as commercial growth and new residents. An architecture which can support such a movement and become the center of the beautification process is beneficial.

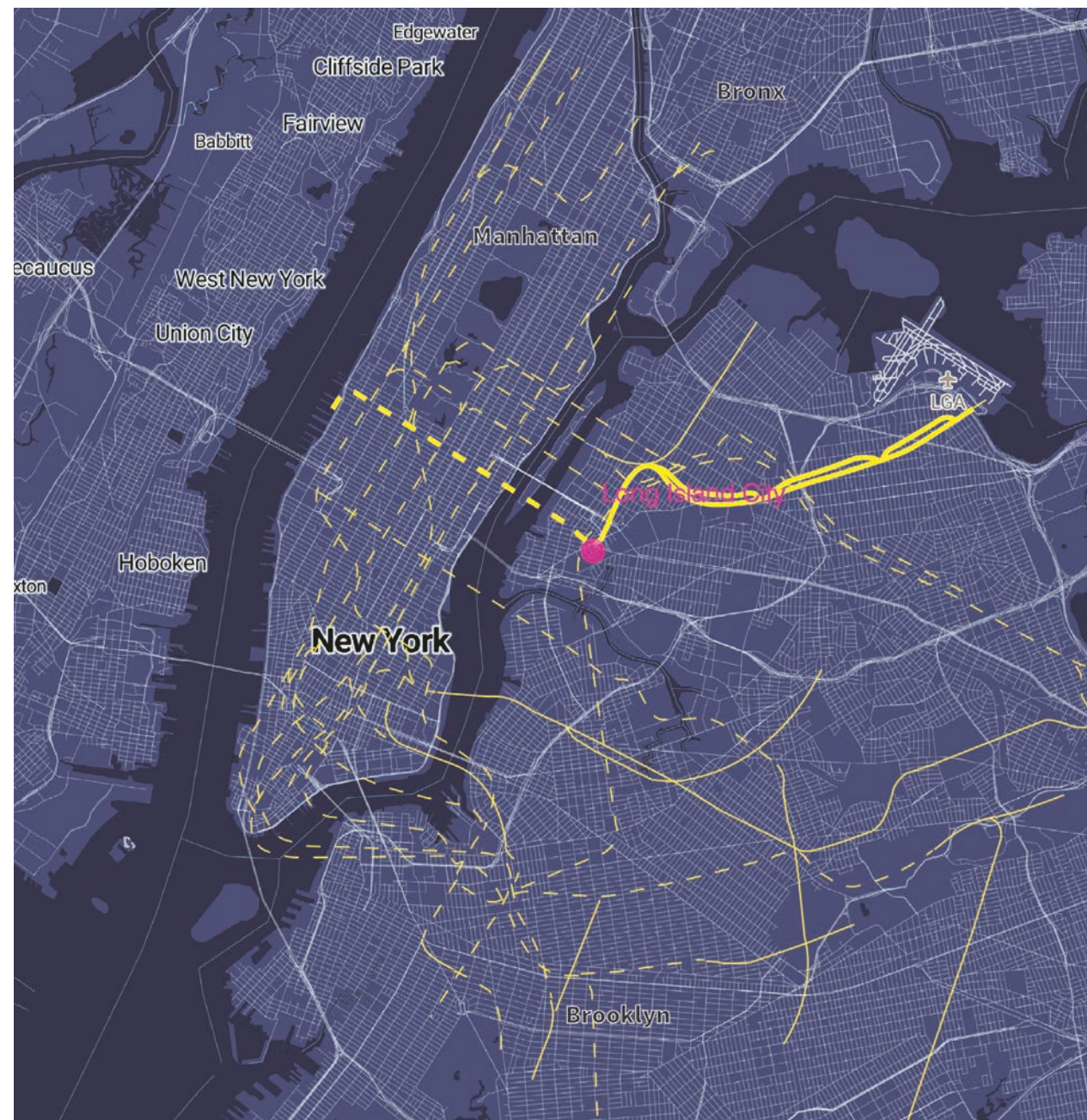


Previous artists' base map



Current artists' base map





Subway map in NYC

----- Subway line on the underground level
 ----- Subway line on the ground level

I picked a site in Long Island City, Queens for my final project. This site is located next to an existing train rail, which is 24 feet above ground level at the building and descends to an underground level. This subway line comes from the east side of Queens and wraps around the main area of Long Island City, ultimately finishing at Hudson Yards

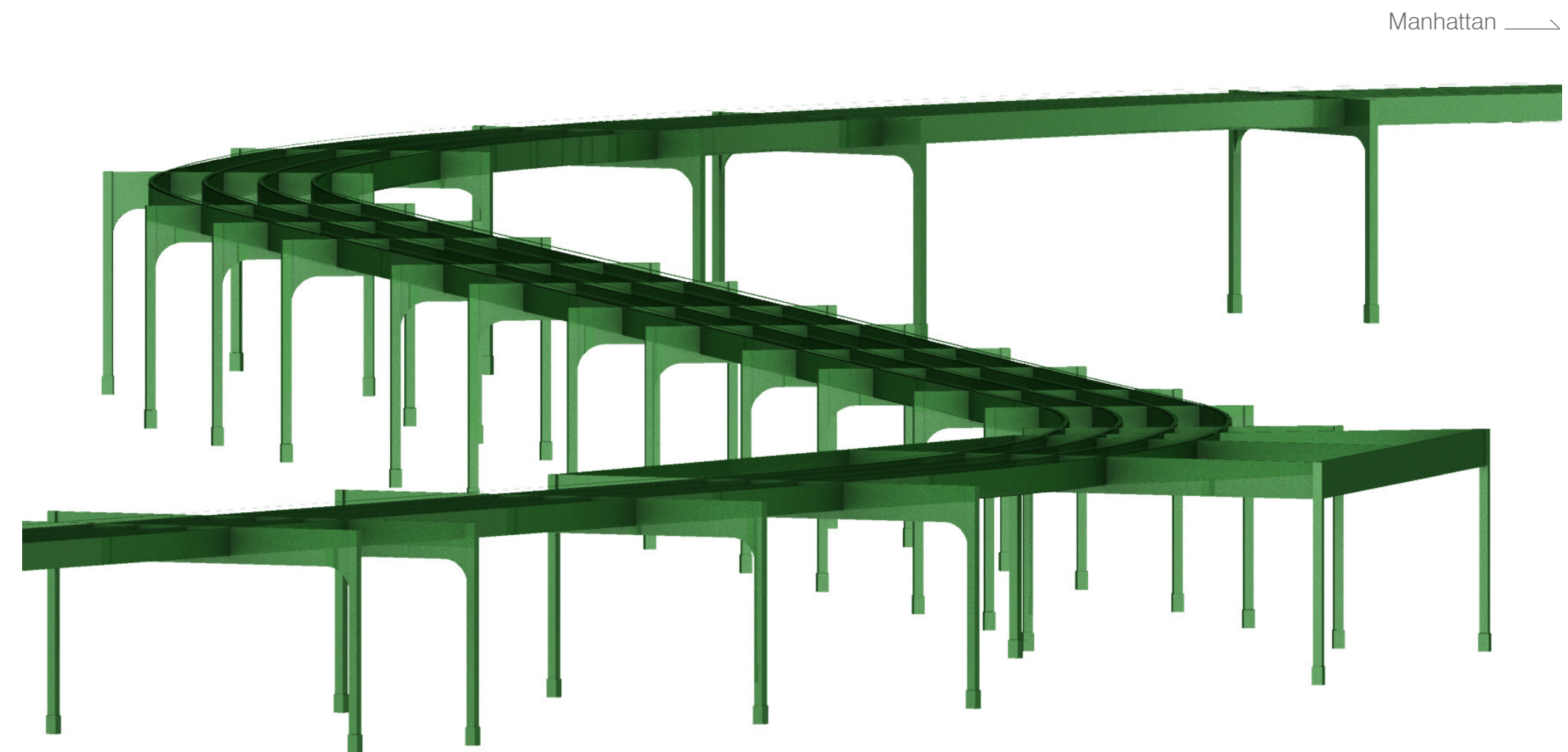
in Manhattan. With this feature there is the possibility of influencing a large variety of people who travel throughout New York City. The existing train rail between two subway stations is also a part of my site and this part can be an entrance to Queens for passengers from Manhattan and vice versa.



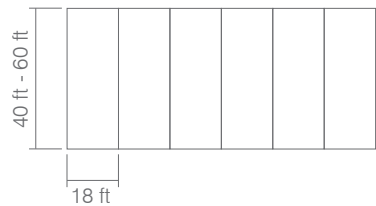
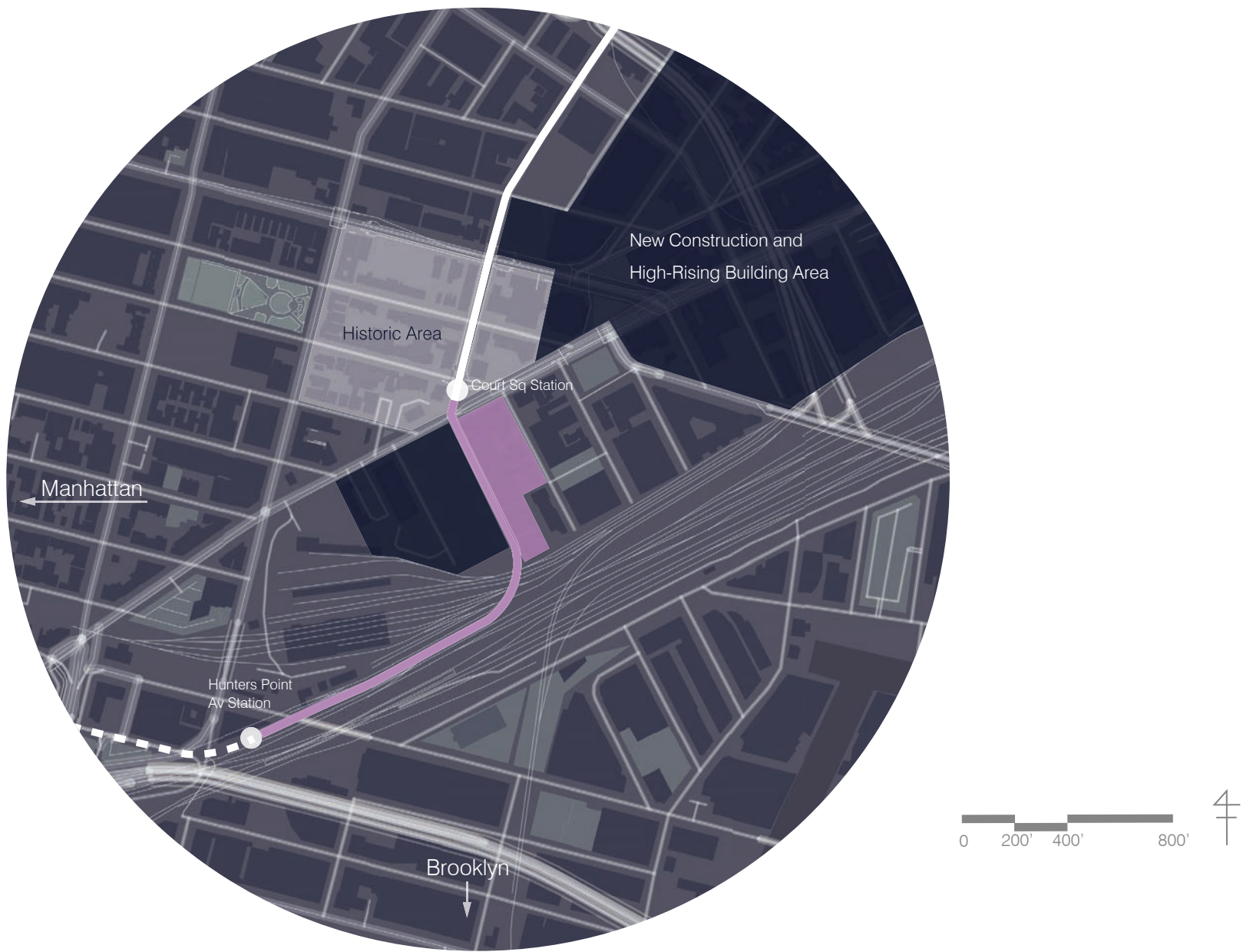
Existing trail rail on the ground level



Existing trail rail on the +24 ft level



← The central area of Long Island City



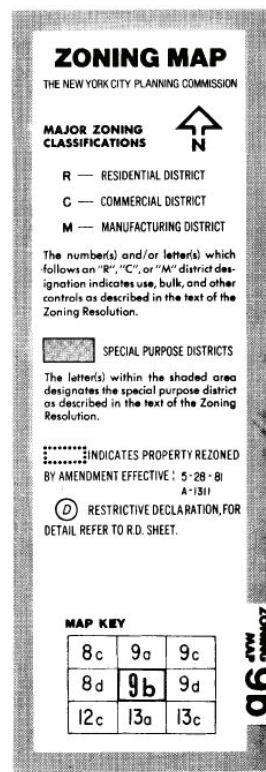
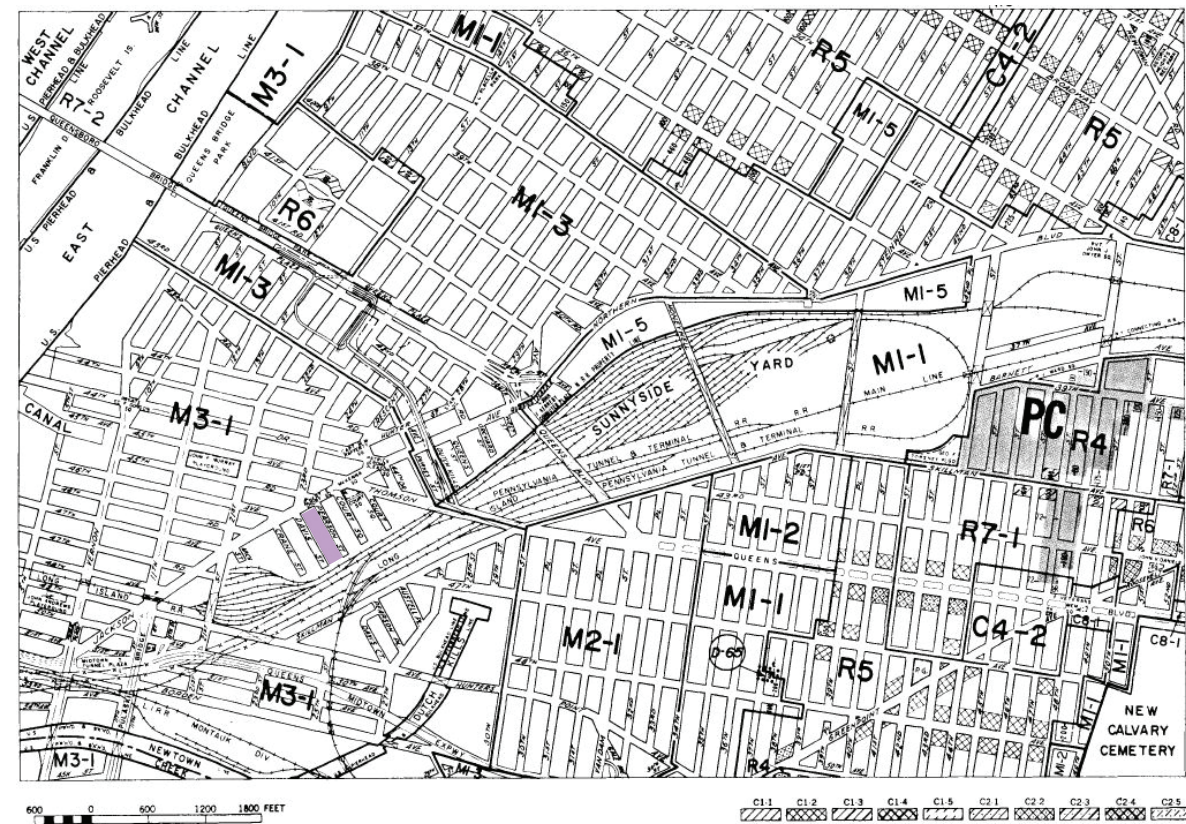
Material: Brick

Housings in the historic area

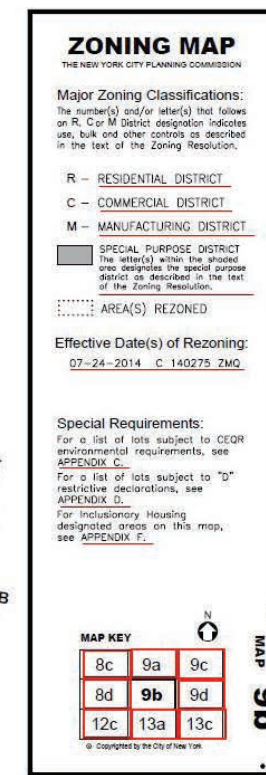
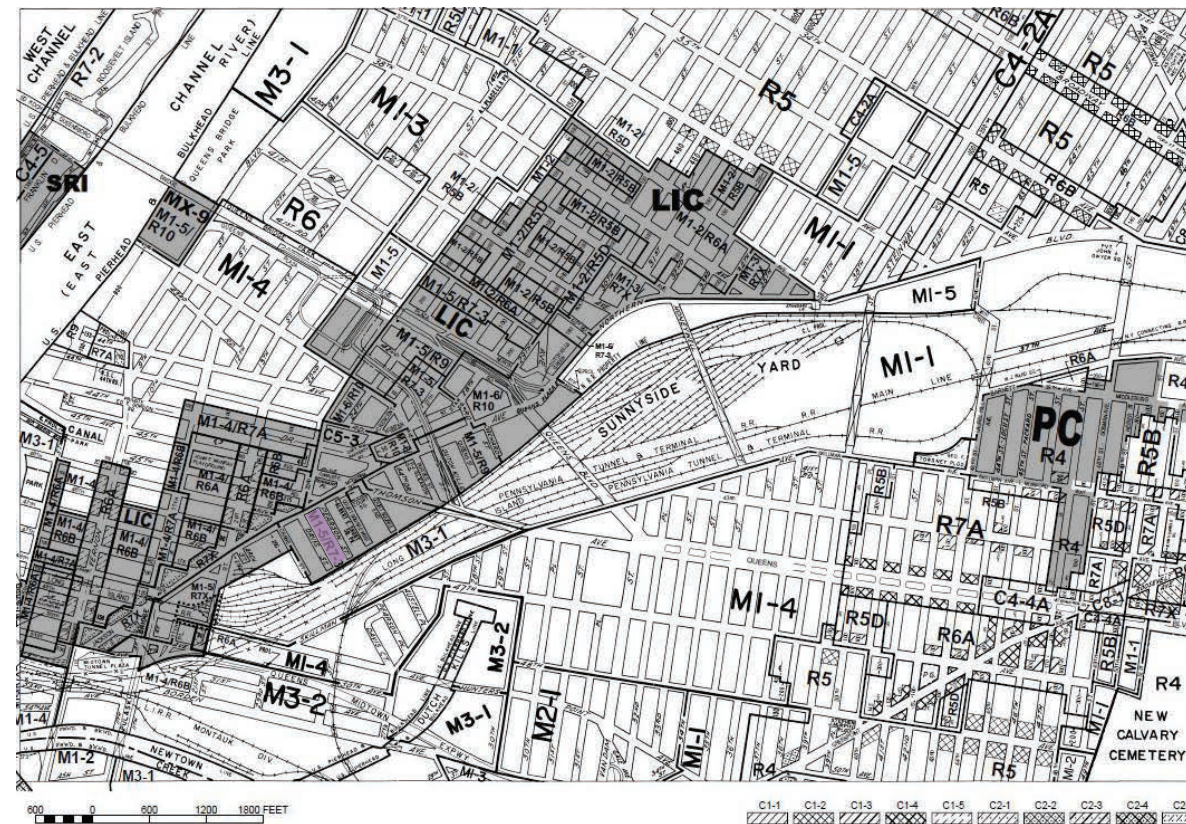


Material: Glass

High-rising buildings in the new construction area



Zoning map by Department of City Planning, City of New York in 1981

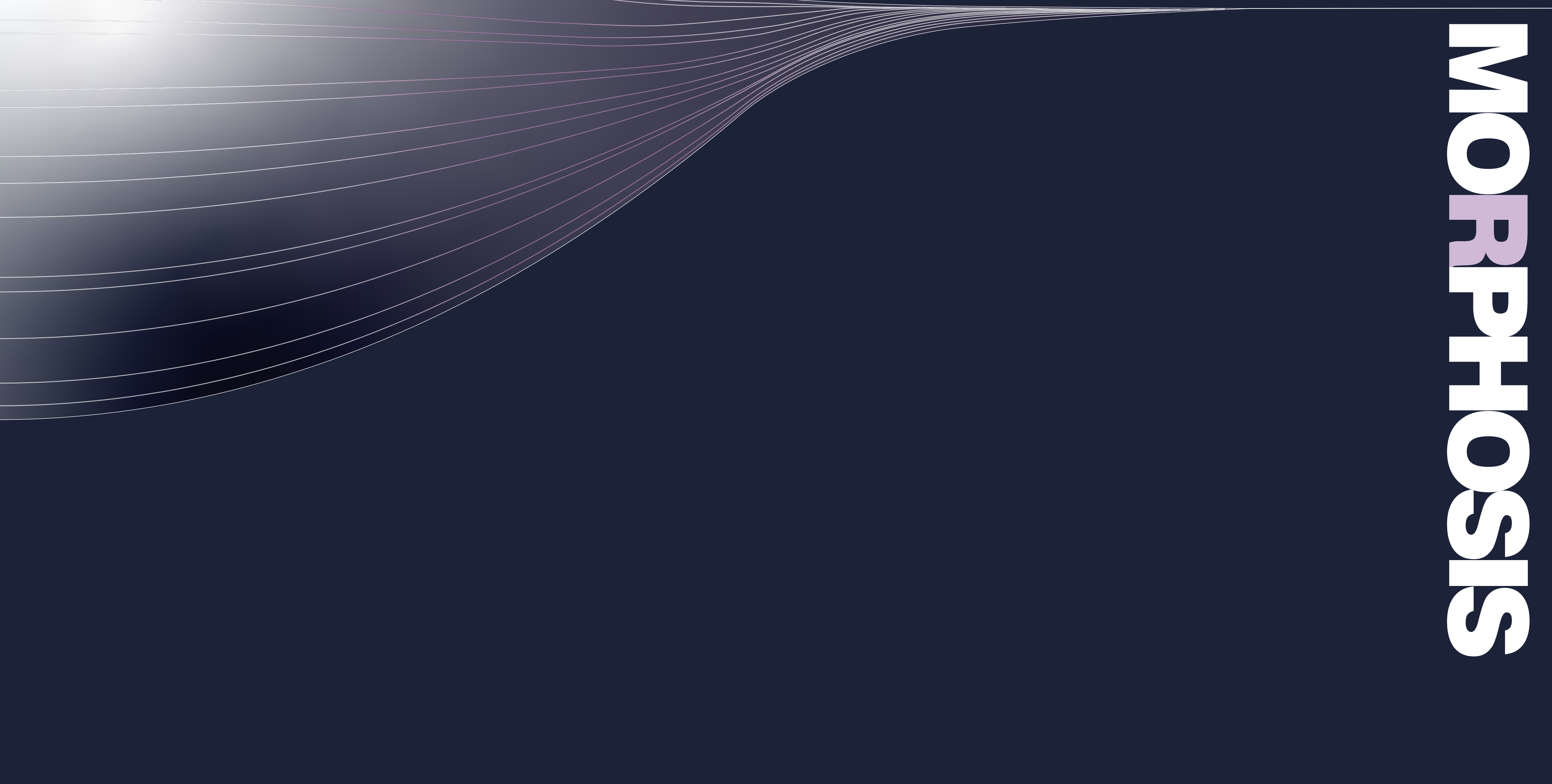


Zoning map by Department of City Planning, City of New York in 2014

Long Island City used to be filled with industrial buildings such as factories and warehouses. Since a new zoning classification was established in 2001, however, these industrial buildings have been replaced with high-rise buildings, and a redevelopment project has been in progress. New construction of a high-rise residential building is progressing in the neighborhood and my site is categorized as “redevelopment area”. Nevertheless, there

are still historical residence areas and industrial building area near the site, which means two different characteristics exist in Long Island City: redevelopment areas and historical areas. Most of the historical buildings are made of bricks and typically have facades about 18 feet in width. Conversely, recent high-rise buildings are covered with glass and have a large footprint.

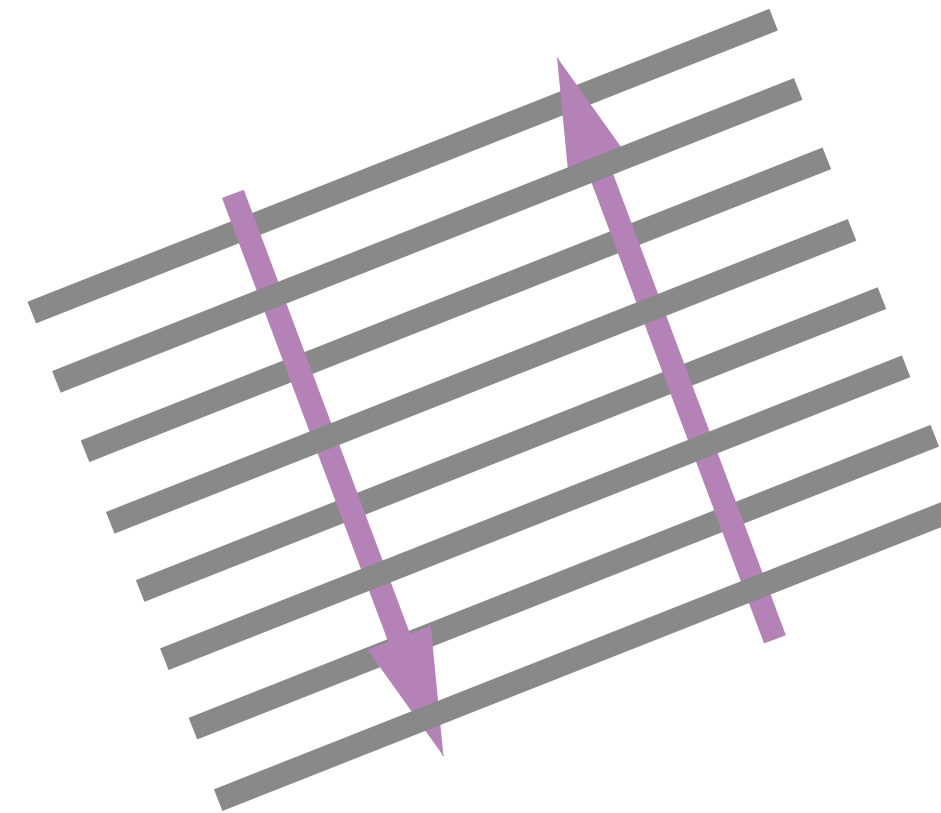
MORPHOSIS



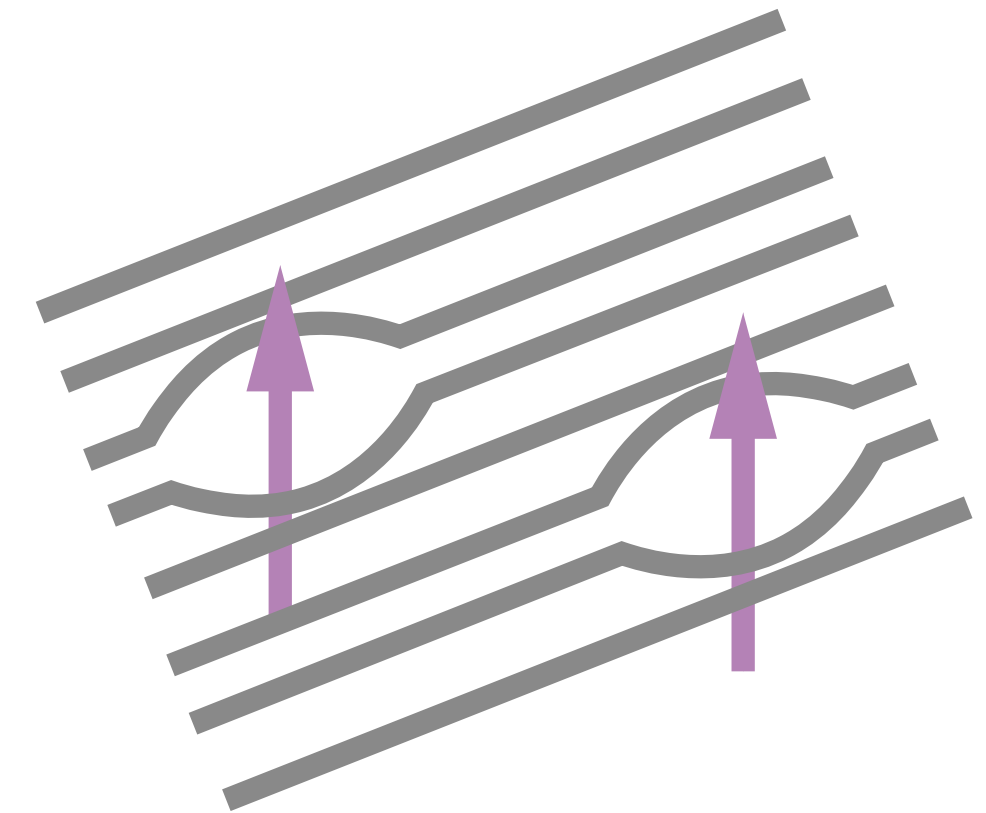
INTERWEAVE

My critical question in this final project is “How can architecture bring out and enhance the power of contemporary art to the public?”. According to Contemporary Museums, Antonello Marotta said “Museum is no longer a neutral space that preserves, but rather a site where purposes and contradictions come together and interrelate.” and “The interweave that such museums evoke encounters multiple and varied identities and gains sense within a space that gets its nurture from new relations”. I decided to use this single word “Interweave” for the concept of this project since the building is a place where diverse flows of people interweave and interact with contemporary art. This active atmosphere matches the characteristics of contemporary art. Also, in Art Power, Boris Groys said,

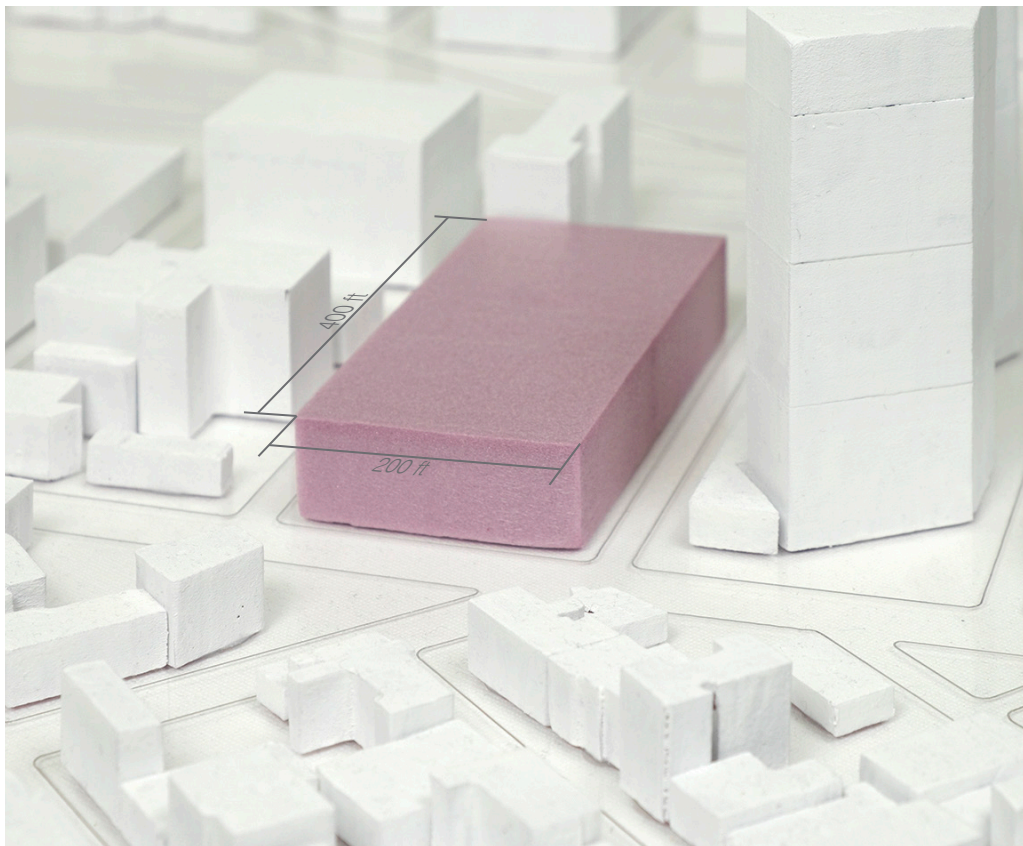
“Today’s museums are in fact designed not merely to collect the past, but also to generate the present”. In my building, artists as generators of the present can work at their own studio space and live in residency upstairs, so artworks in gallery spaces can continuously be updated by these artists. Generally, artists’ studio as a creation space and gallery as an appreciation space might be separated, but these two functions coexist and interweave in my building. This close distance is reasonable because contemporary art has a deep relationship with society and people’s ordinary lives. In addition, two different characteristics in the site are interwoven in the building, which is consequently harmonized design with the context.



X - Y axis Interweave



Y - Z axis Interweave



Study model 1 - Volume -



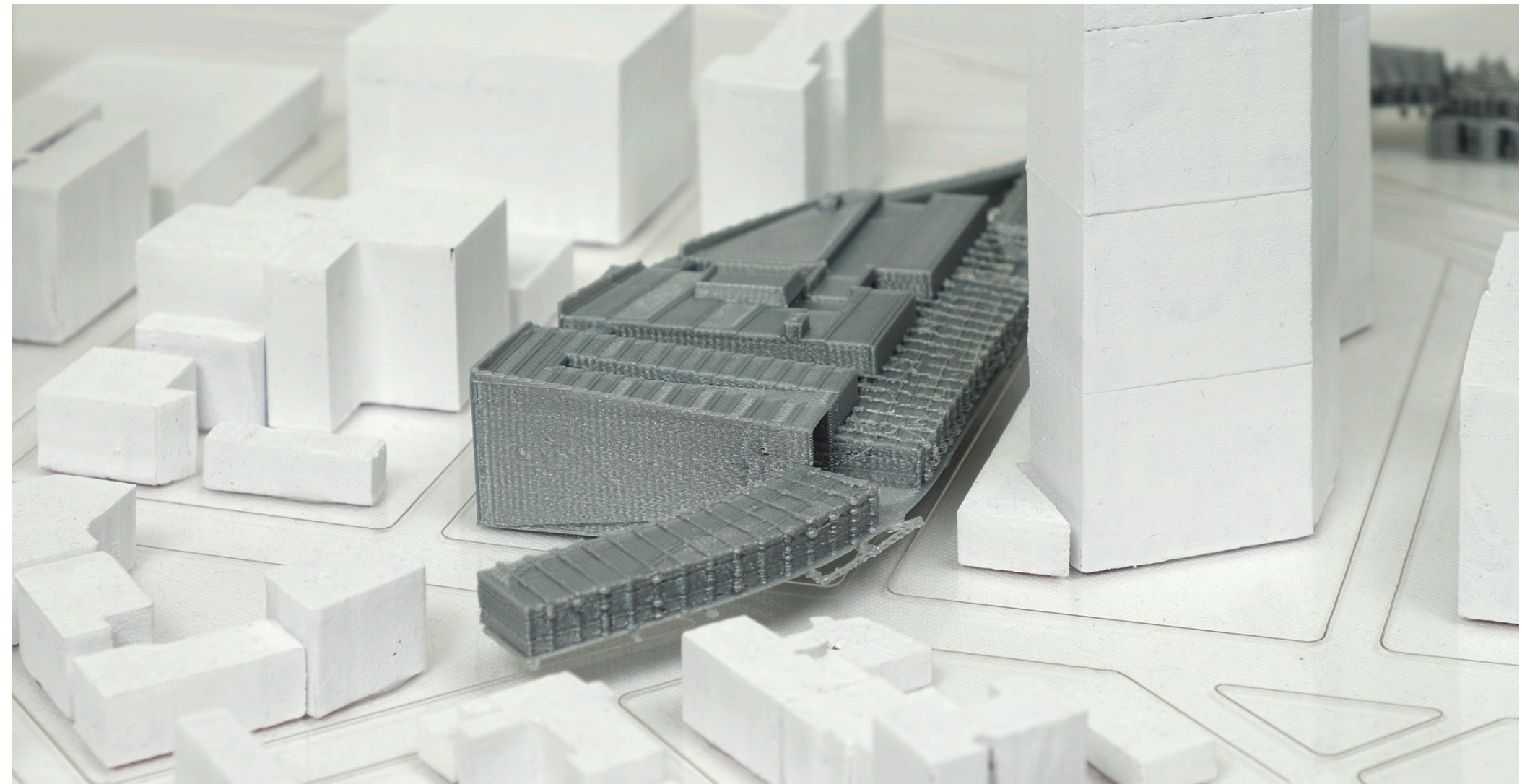
Study model 2 - Curve -



Study model 3 - Slope -



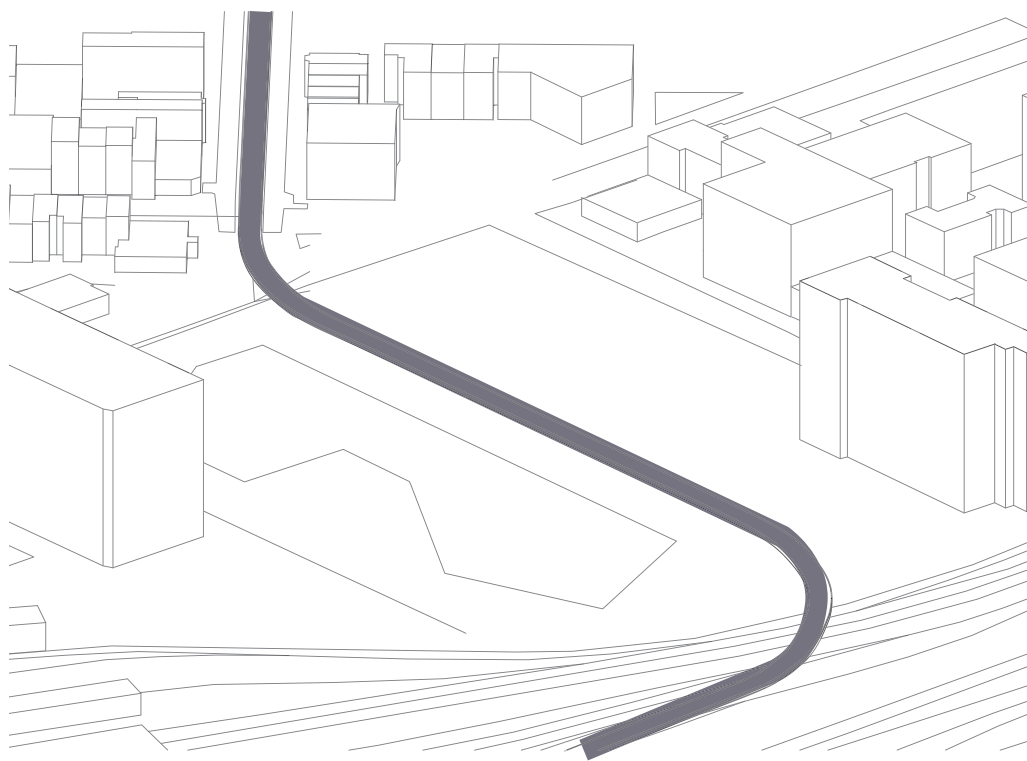
Study model 4 - Void -



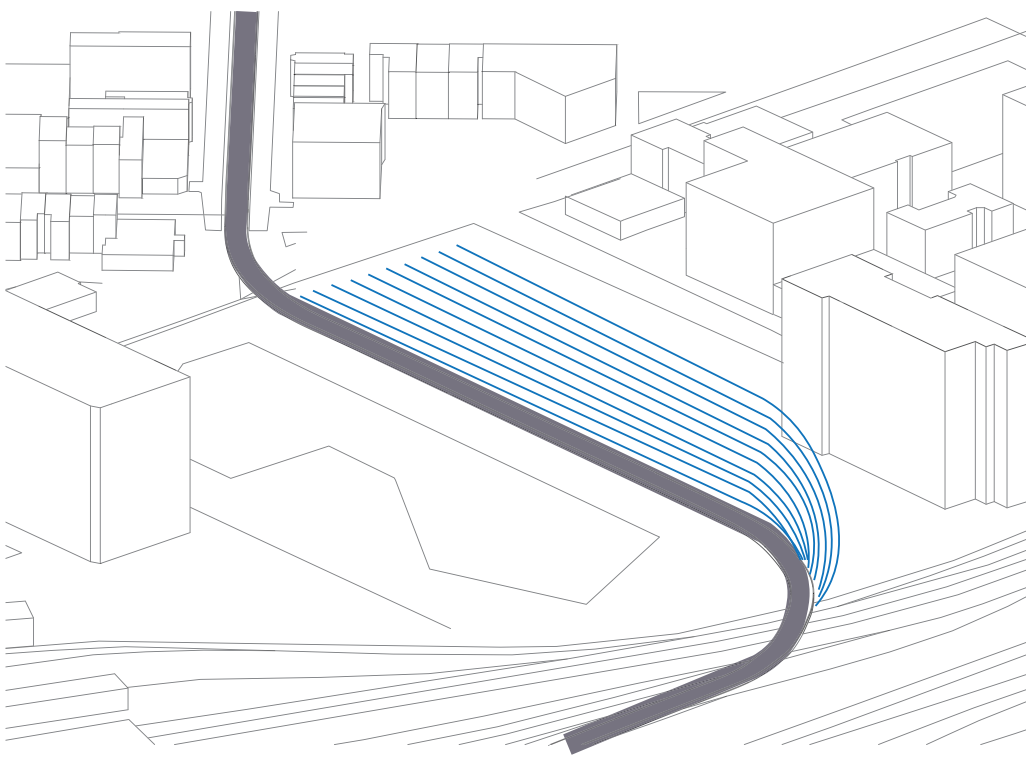
3D printing model

Study model 1 shows the maximum volume, which is 200 feet by 400 feet. Also, the height is 70 feet. The adjacent tall building is under construction at this time, but it will be like the volume in the physical model. The volume of study model 1 is reasonable in terms of harmony with adjacent buildings. Study model 2 has a curving surface on the left side in order to get enough space between the building and an adjacent

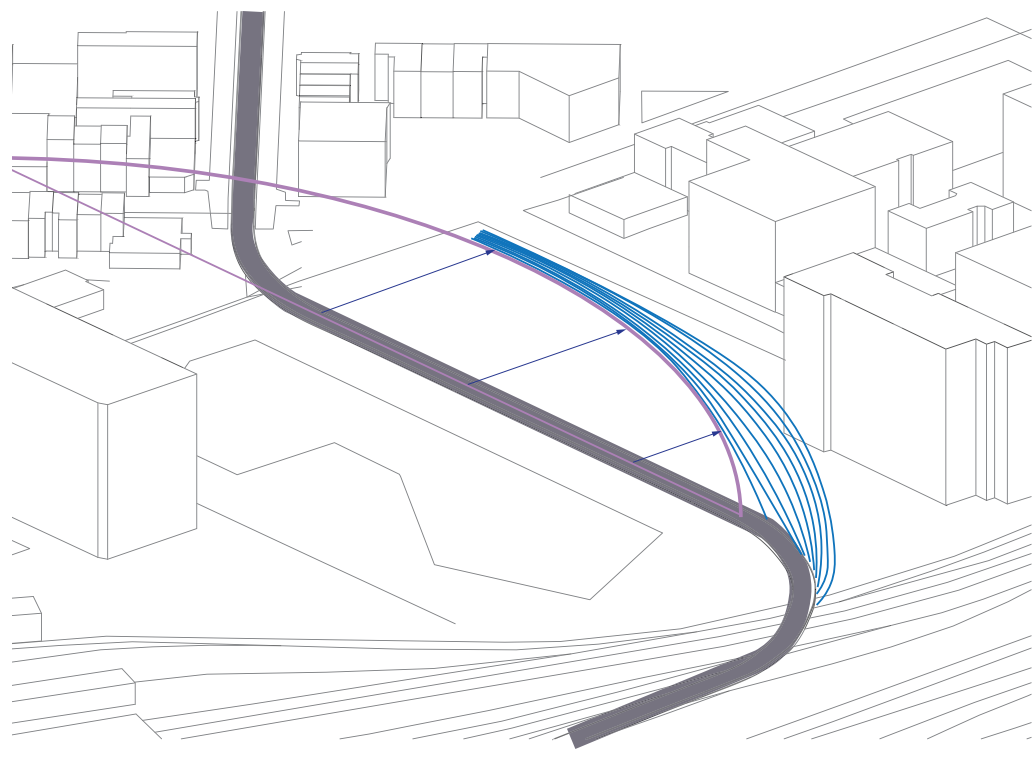
residential building. Study model 3 has a smooth roof in order to make the building itself look like an object. Also, this inclining roof will contribute to effective sunlight gain. At last, study model 4 shows possible void plan. The dimension of these voids is based on the dimension of historic buildings in the neighbor. This operation contributes to a harmonized volume with adjacent buildings.



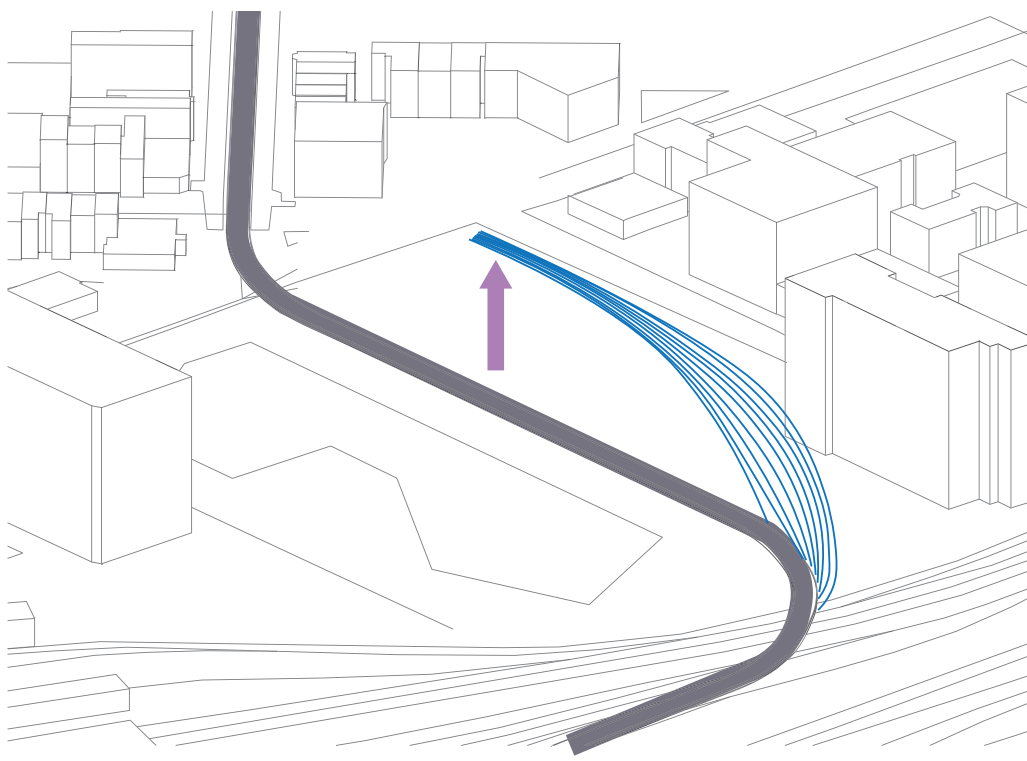
1 The existing train rail between two stations



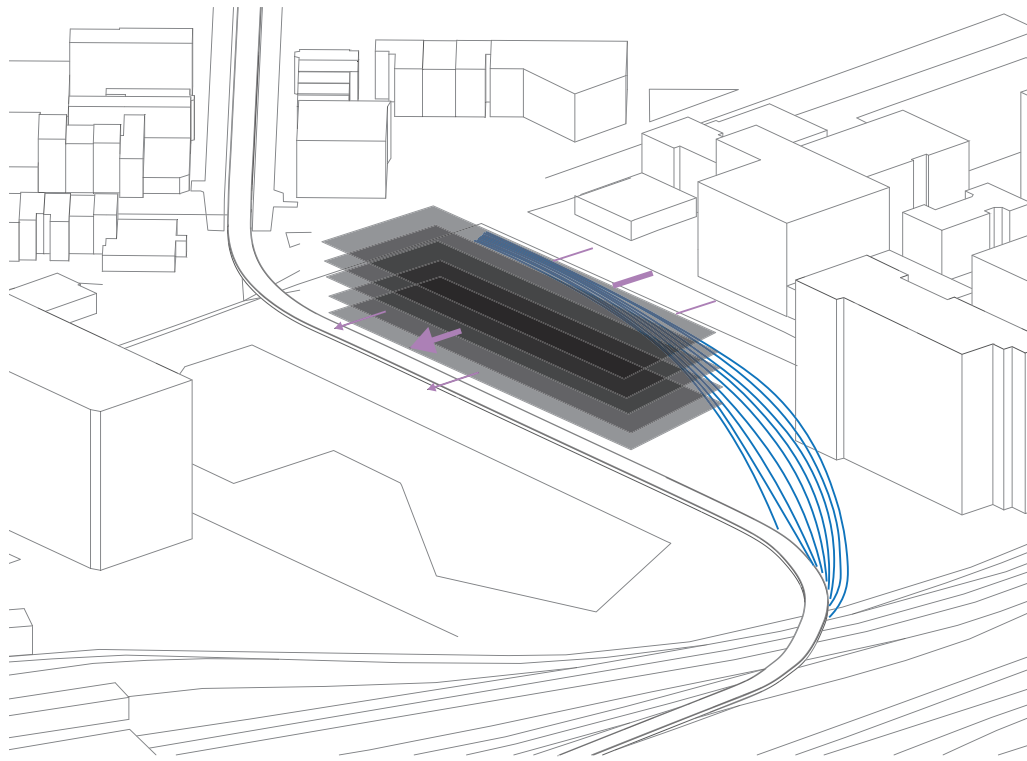
2 One of the fields in the site



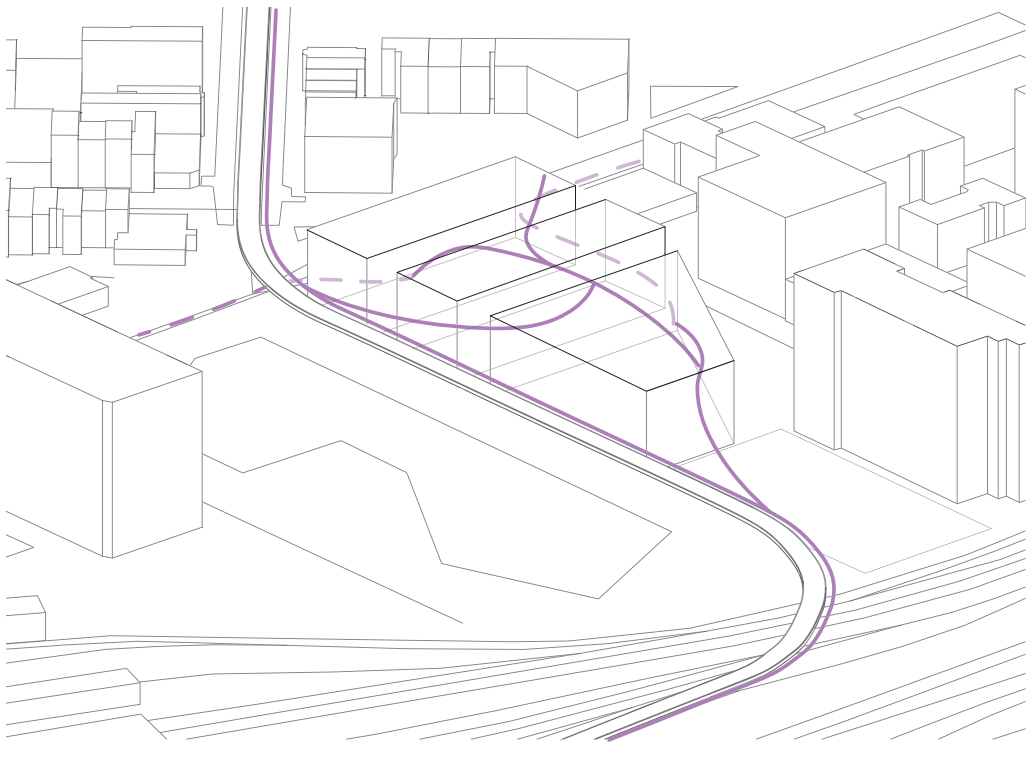
3 A catenary line emerging from the existing train rail



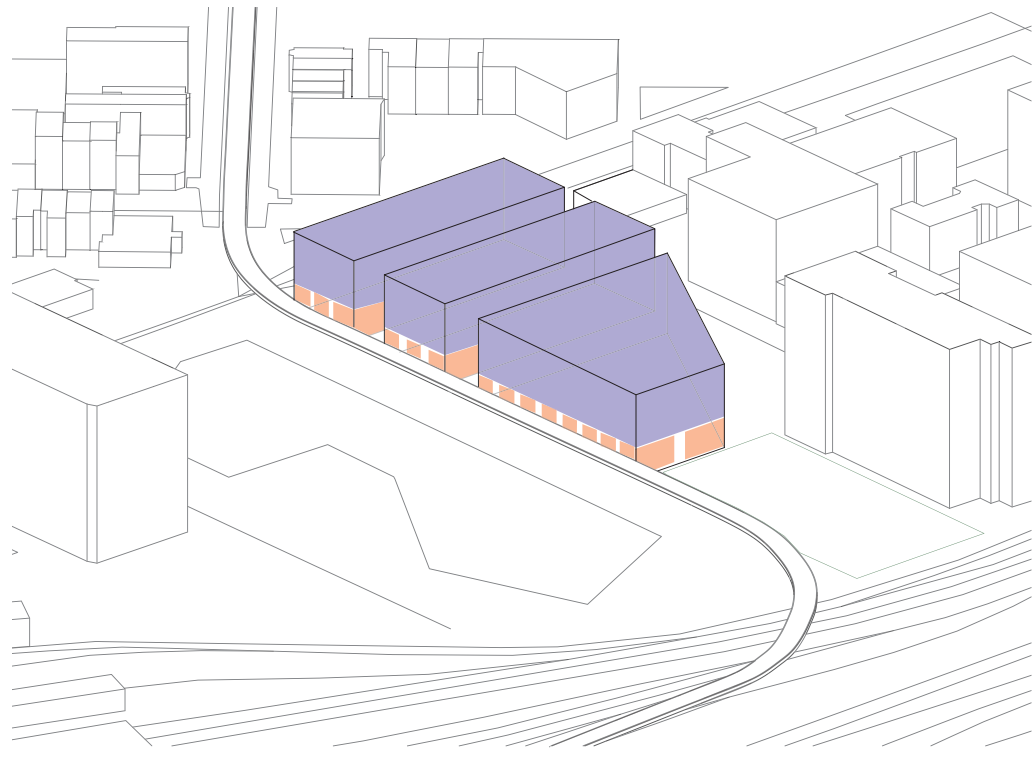
4 Three-dimensionally interweaving state in urban scale



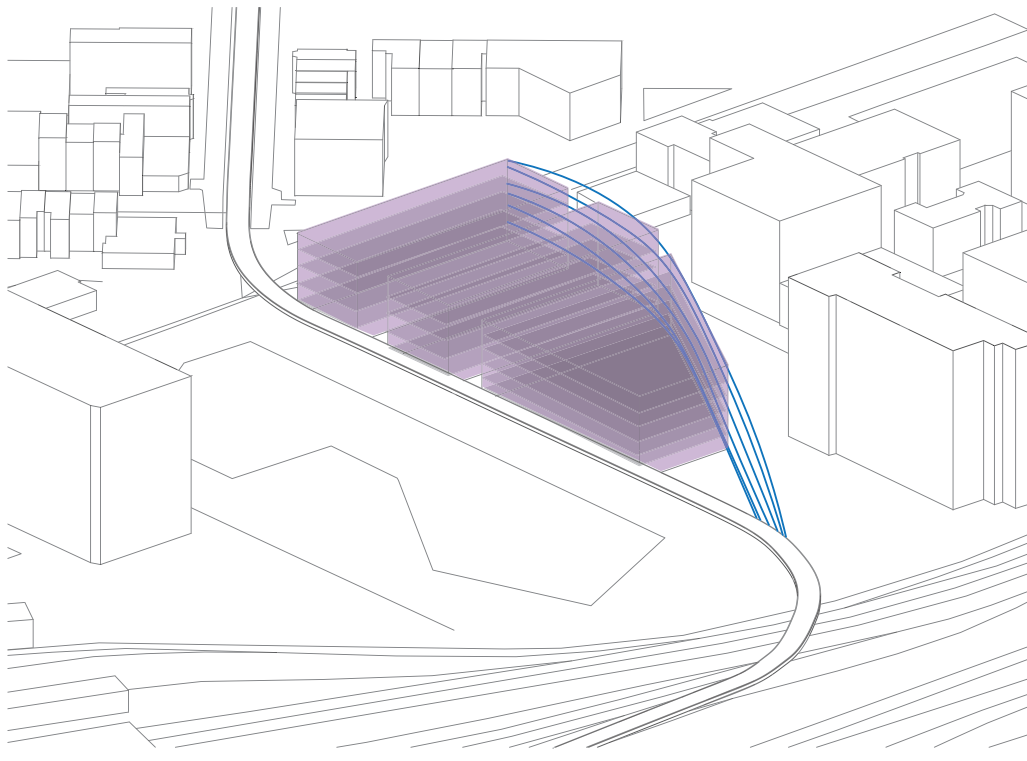
5 Three-dimensionally interweaving state in architectural scale



6 Promenades going through the entire building

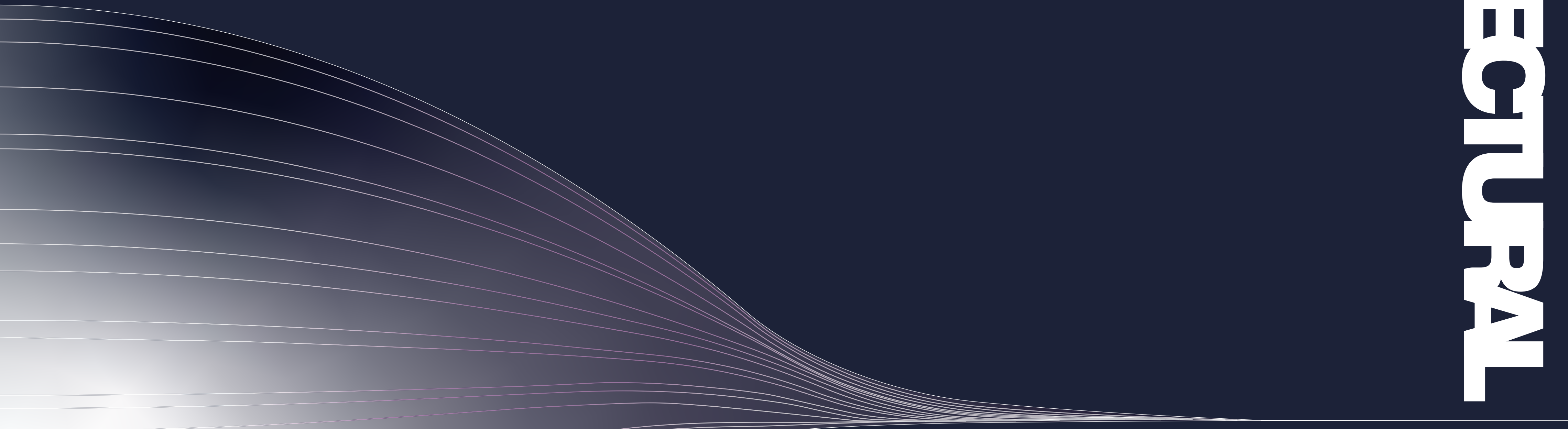


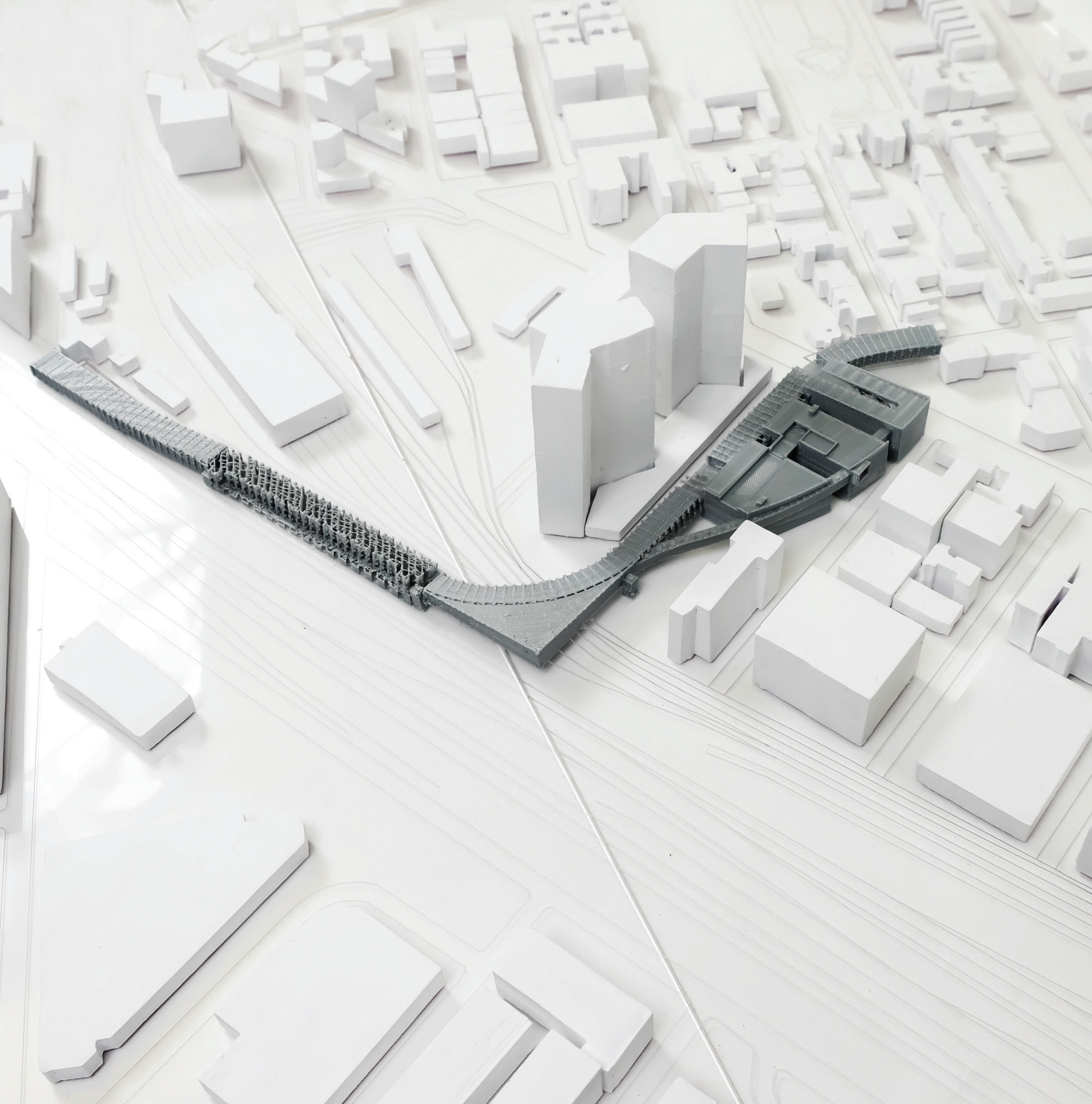
7 Two different materials and scales in this district



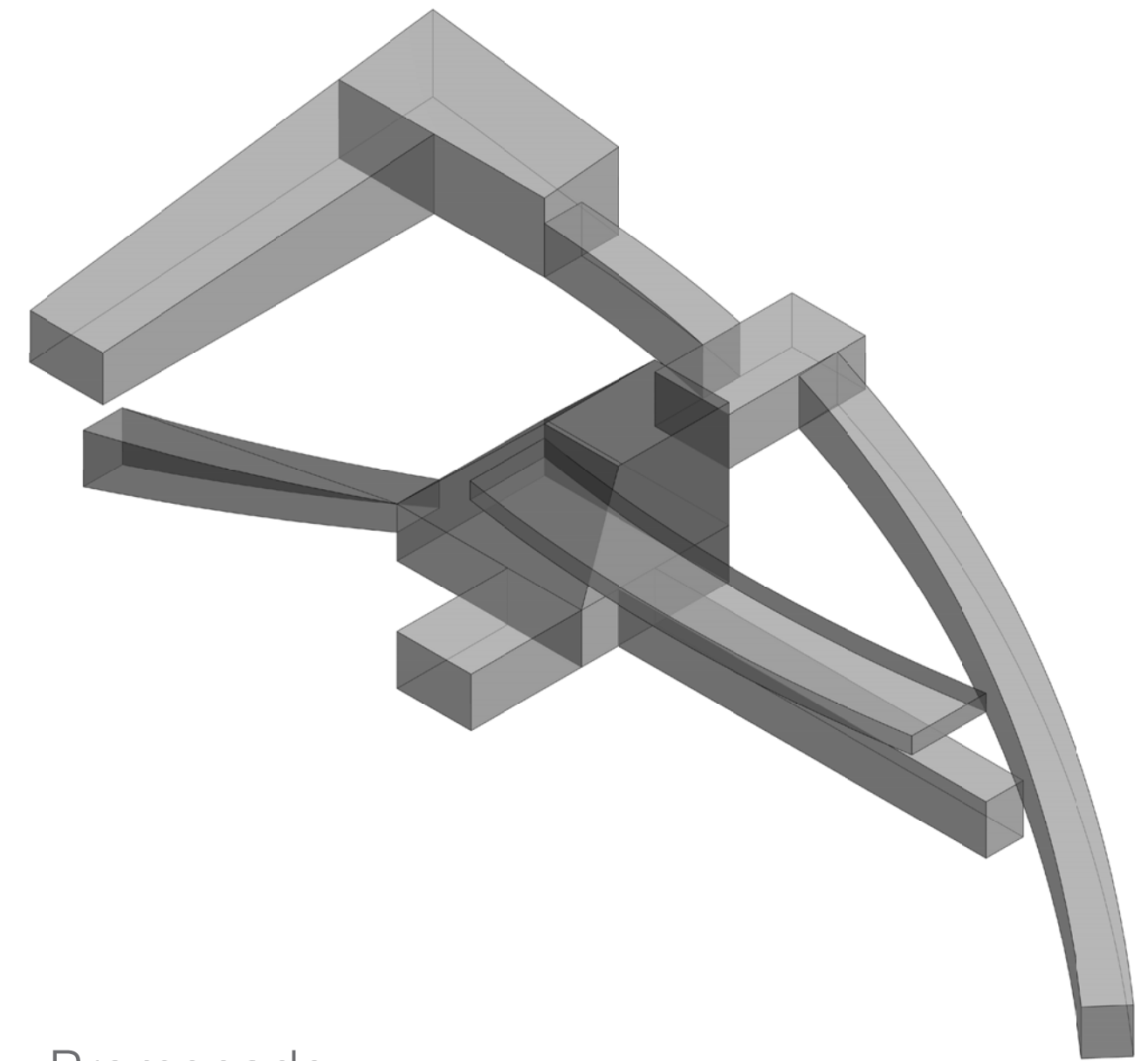
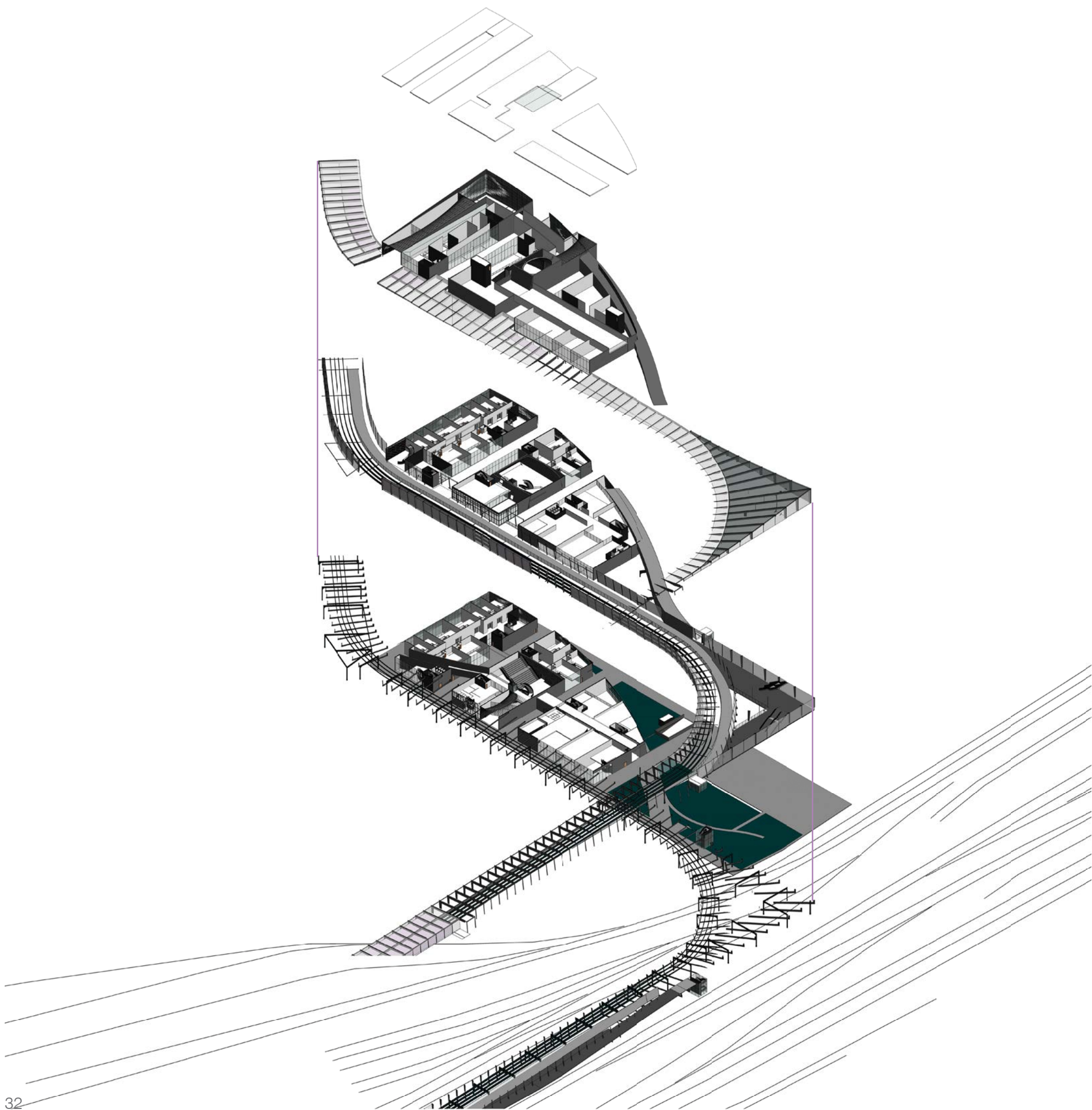
8 Final shape

ARCHITECTURAL SPACE





Site plan on the +24 feet level



Promenade

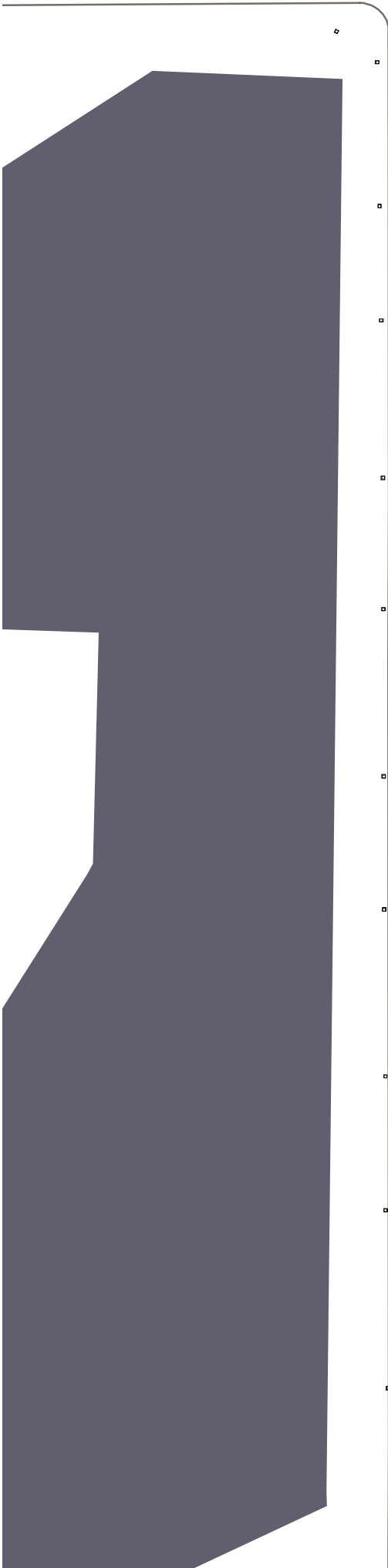
The main feature of my building is a continuous promenade which starts from one subway station and goes along the existing train rail, then merges into the building and goes through the other programs such as artists' studios, restaurant, and wood shop, before finally ending at another subway station. This linear space is open-ended space and can be used for an art exhibition, live performance, gathering space, circulation, and so on. The continuity from one station to the other and from outside to inside encourages people to use this route as a part of their way to work or home. Also, this promenade

has a variety of spaces depending on adjacent programs and context. For instance, there are several open parts in the continuous promenade where visitors can see views of the historic area and the redeveloped area. In the atrium, they might experience magnificent projected video art on the interior walls. This would invite them to explore the building and promenade and encounter various artworks with a fresh mind. This active and open-ended atmosphere matches the characteristics of contemporary art and enhances the interaction between the artworks and the public.

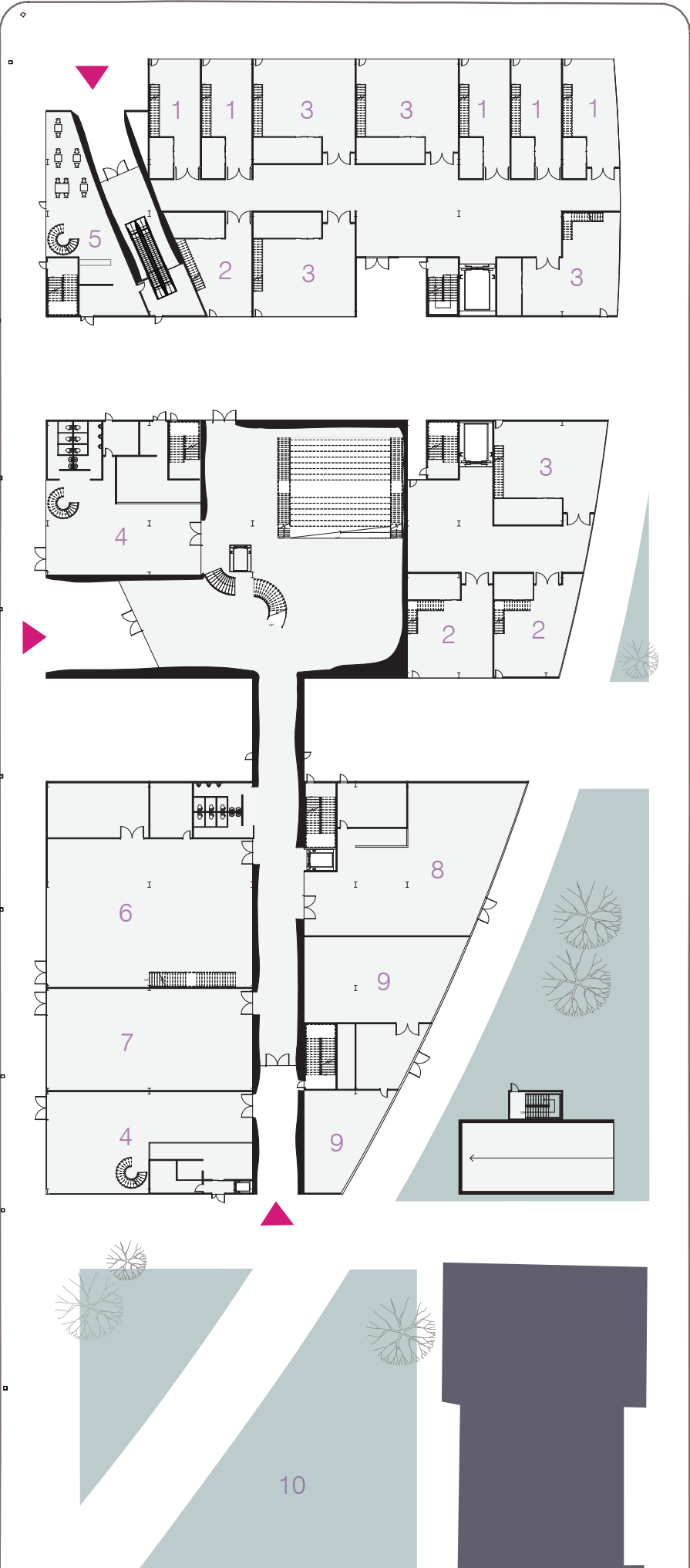




Sculpture garden



Davis St



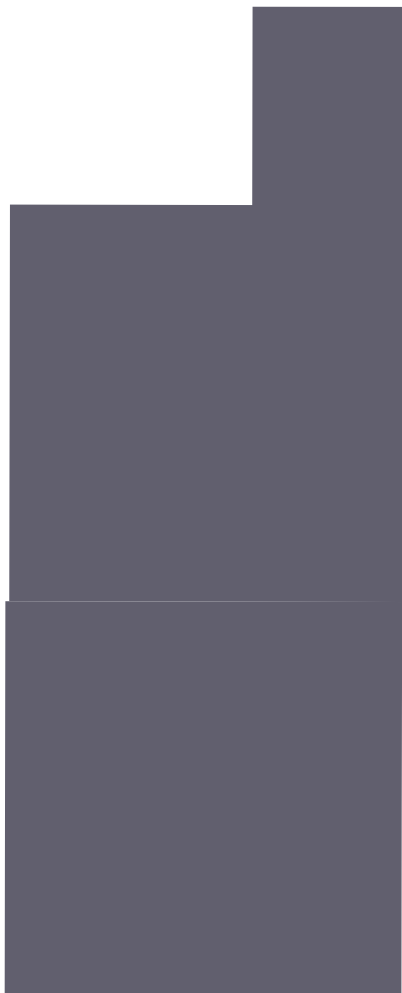
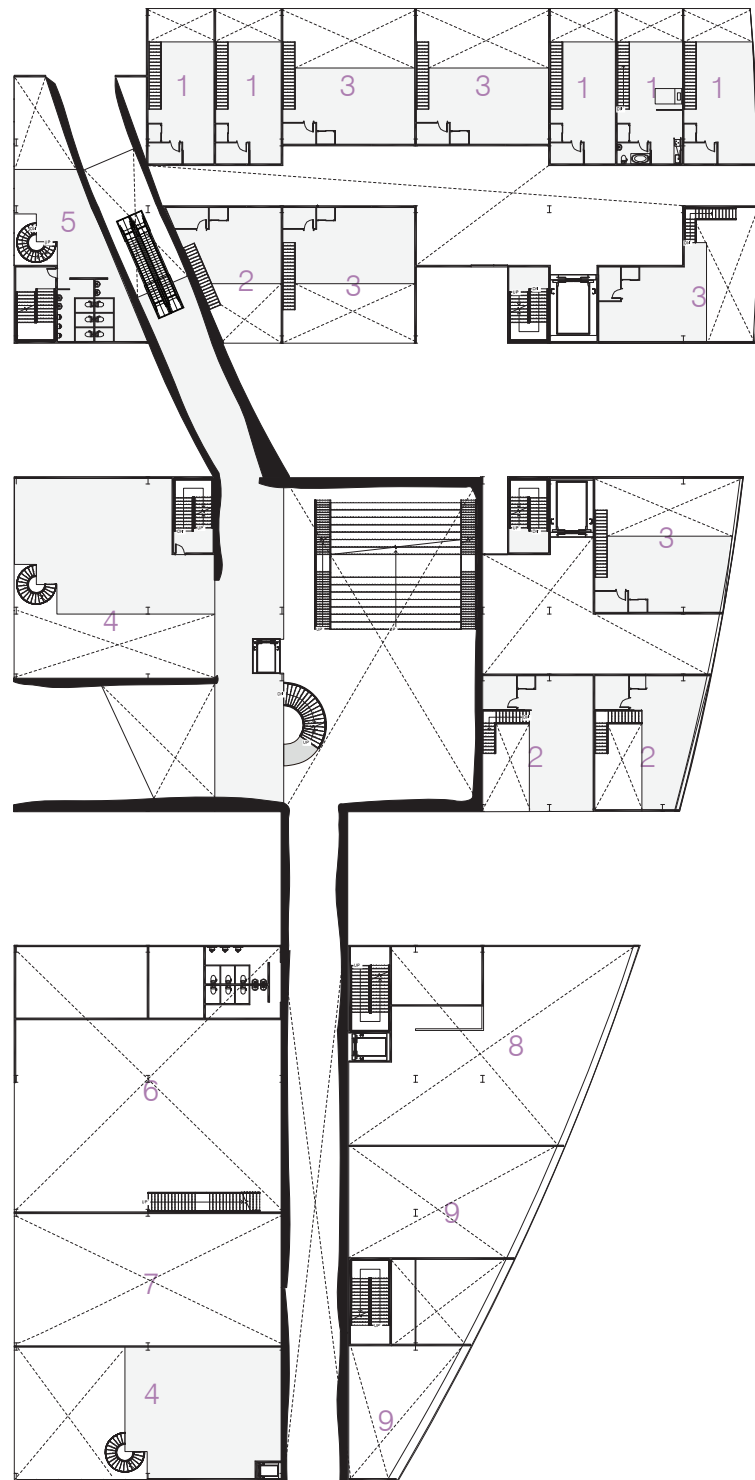
Pearson St



1F

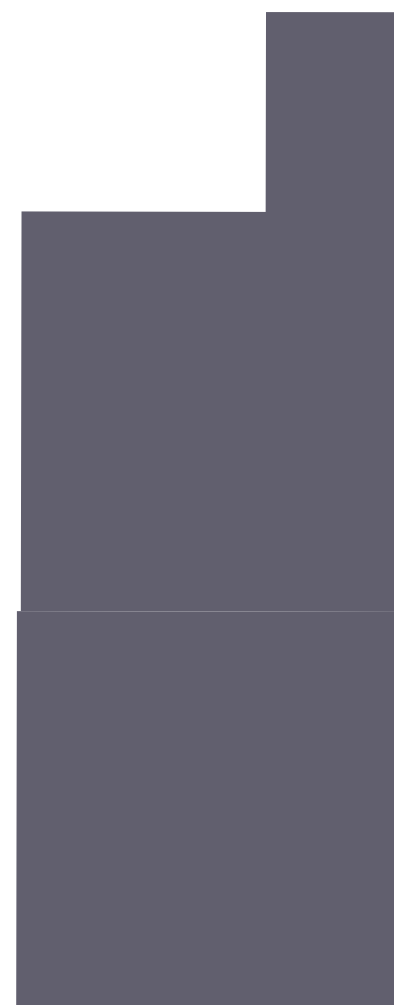
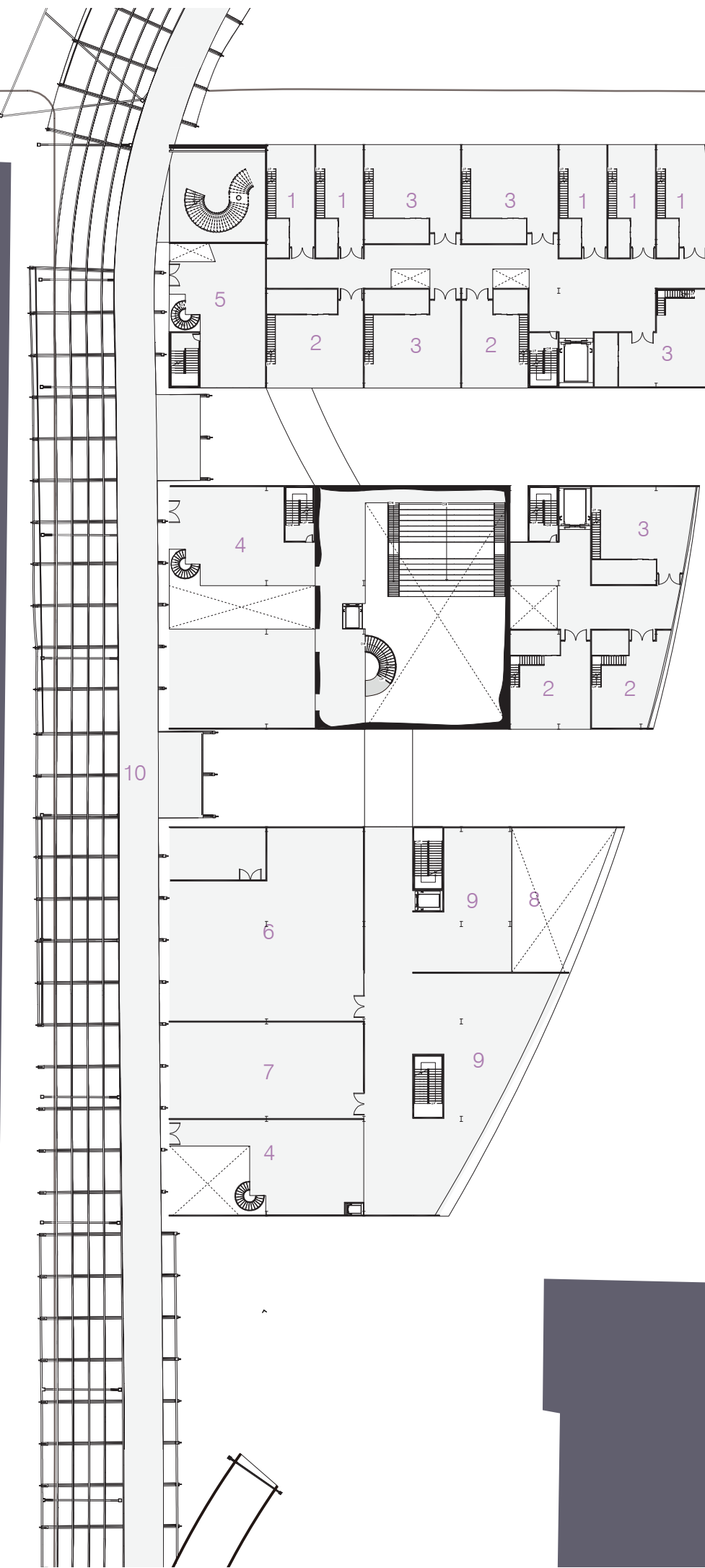
- 1 Small Studio
- 2 Medium Studio
- 3 Large Studio
- 4 Restaurant
- 5 Cafe
- 6 Wood shop
- 7 Lecture Room
- 8 Library
- 9 Exercise Room , Office
- 10 Sculpture Garden





2F

- 1 Small Studio & Residence
- 2 Medium Studio & Residence
- 3 Large Studio & Residence
- 4 Restaurant
- 5 Cafe
- 6 Wood shop
- 7 Lecture Room
- 8 Library
- 9 Exercise Room , Office



3F

- 1 Small Studio
- 2 Medium Studio
- 3 Large Studio
- 4 Restaurant
- 5 Cafe
- 6 Wood shop
- 7 Lecture Room
- 8 Library
- 9 Exhibition Room
- 10 Sky Tube





Artists living under residency can have not only their own workspace but also shared space, which is a wide corridor and has a connection with the public area through the use of voids. Even though the artists' creation area and public open area are separated, they can see each other and interweave visually. This is a rare experience for visitors because artists' studios are generally located far from exhibition spaces. This experience increases the sense of place and adds uniqueness to artworks. Taking the characteristics of contemporary art into account, the distance between the creation space and the exhibition space should be shortened because of the process of creation. Ultimately, this would be a part of the art itself or some art can be completed by visitors.

Share space in the studio zone



4F

- 1 Small Studio
- 2 Medium Studio
- 3 Large Studio
- 4 Cafe
- 5 Exhibition Room
- 6 Shop





Atrium

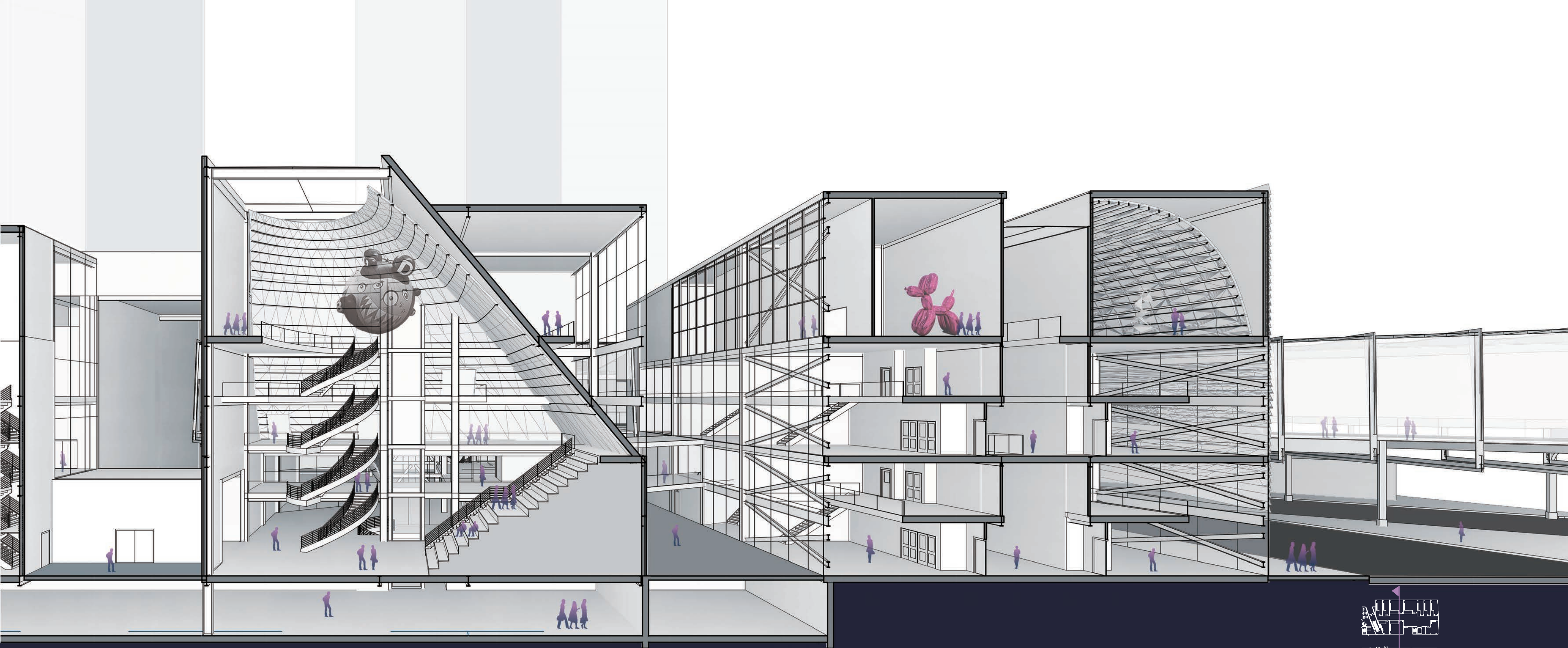


5F

- 1 Exhibition Room
- 2 Cafe
- 3 Shop
- 4 Atrium

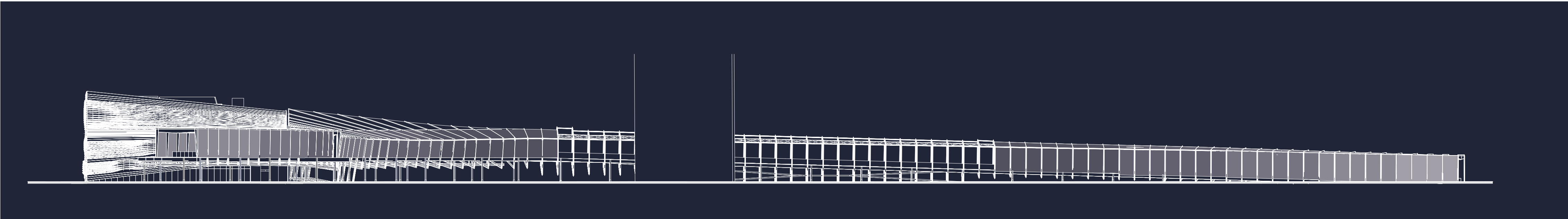


0 25 50 ft

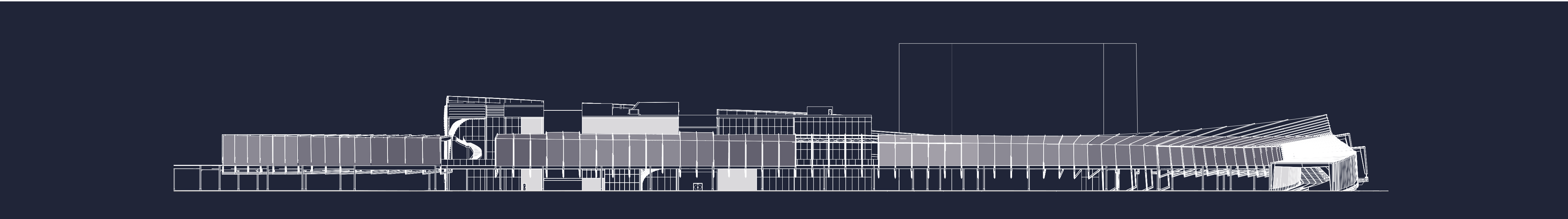


0 10 20 40 ft



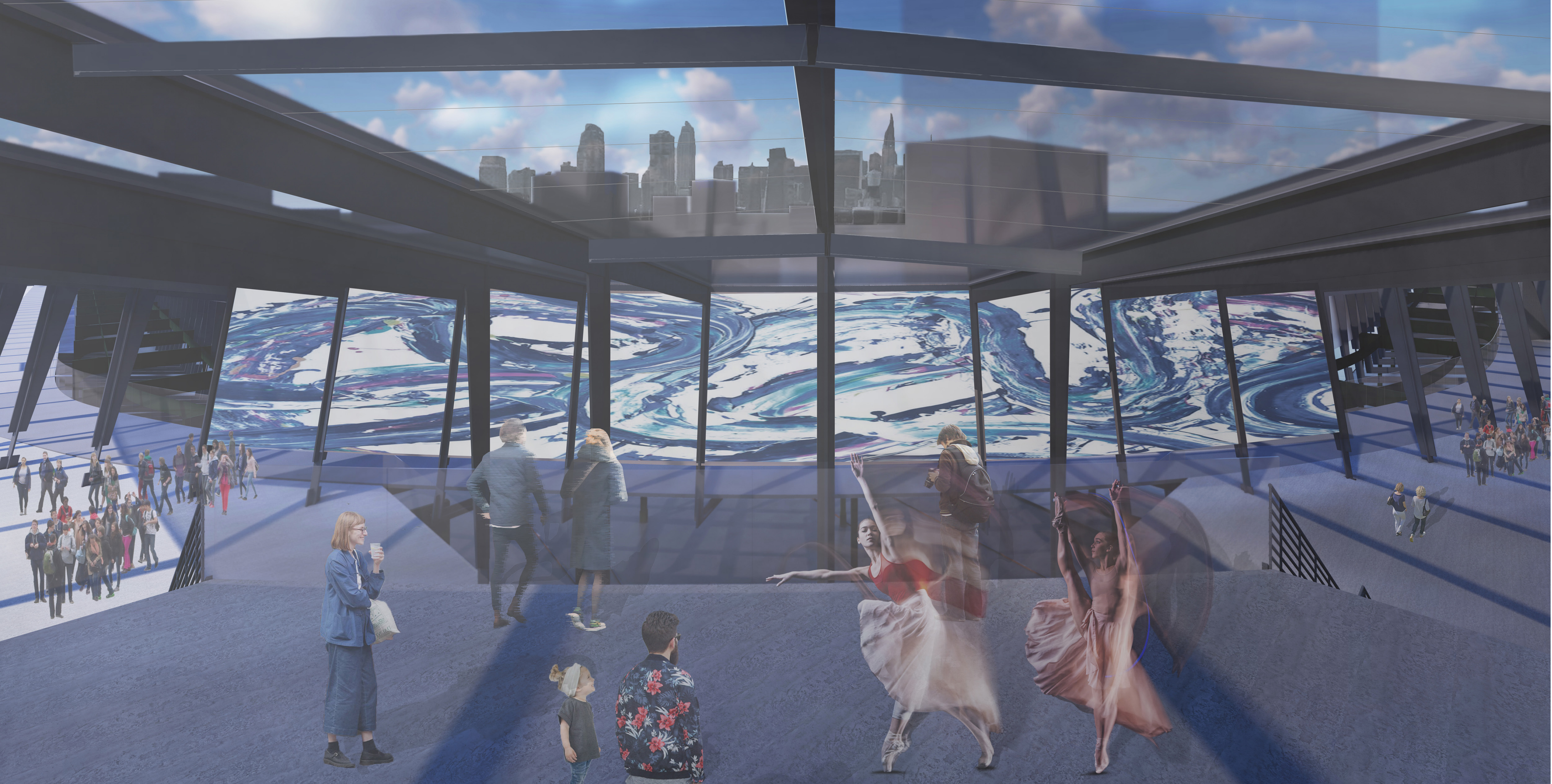


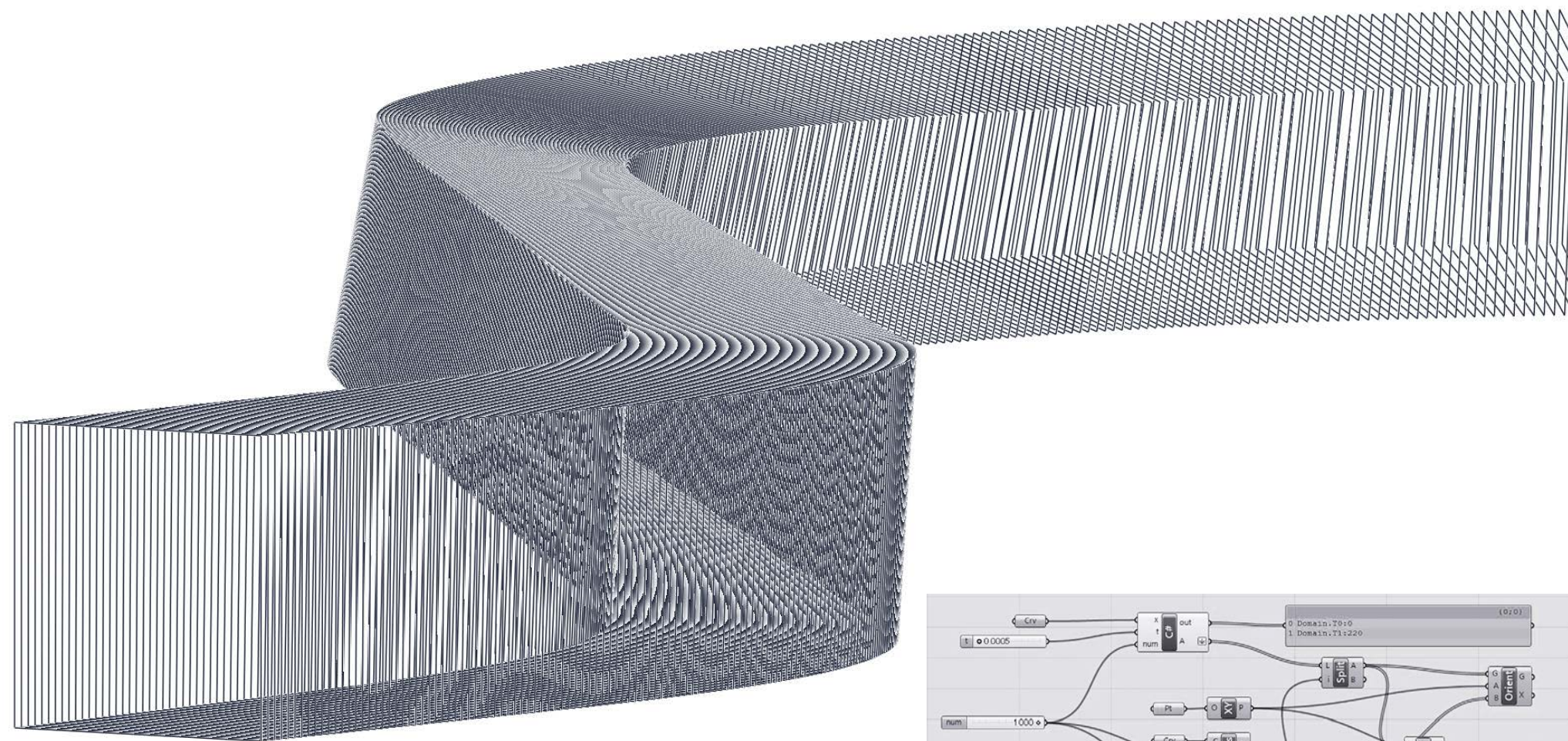
North elevation



West elevation





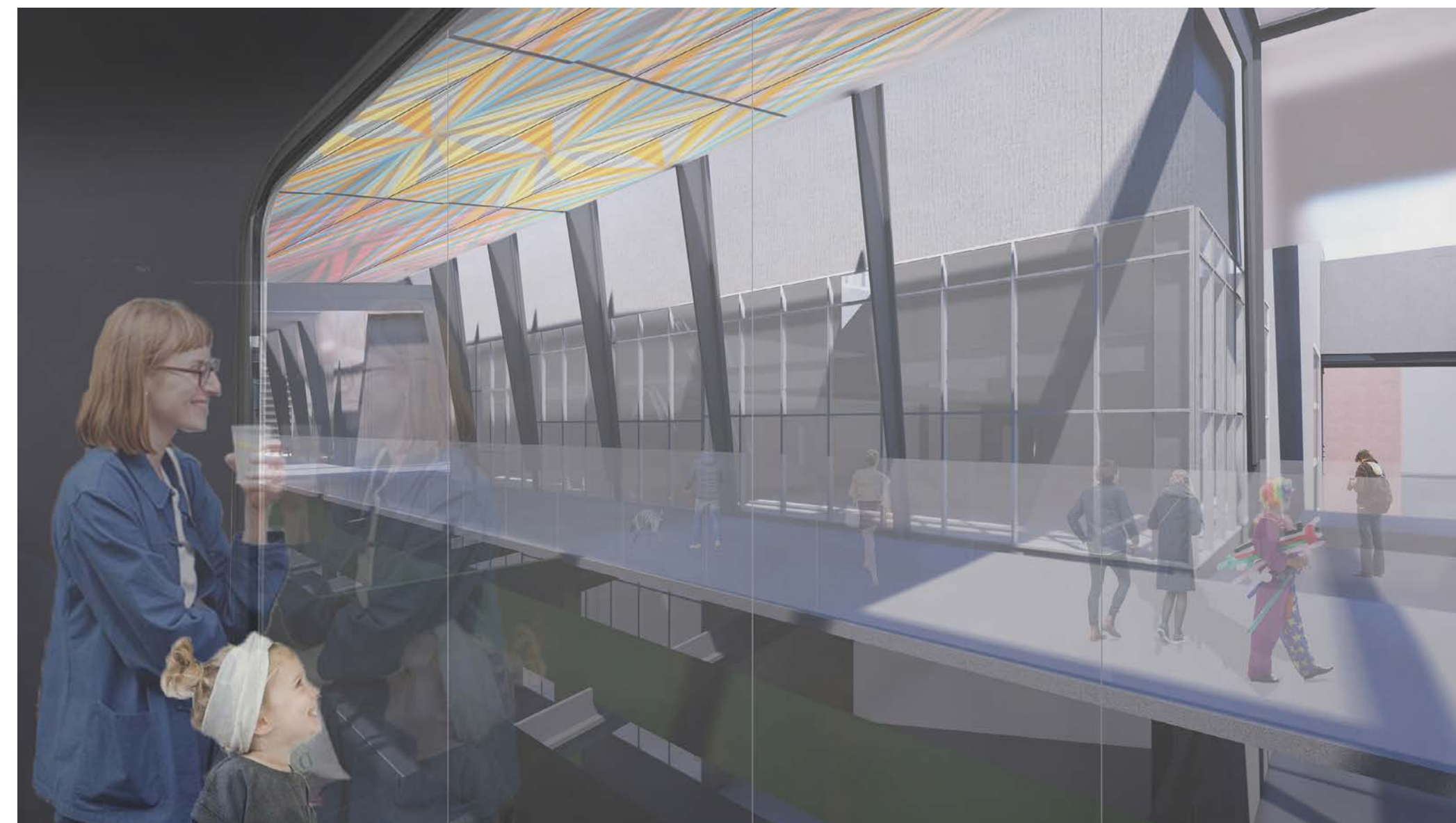


Algorithm for the shape of sky tube in Grasshopper

Sky Tube

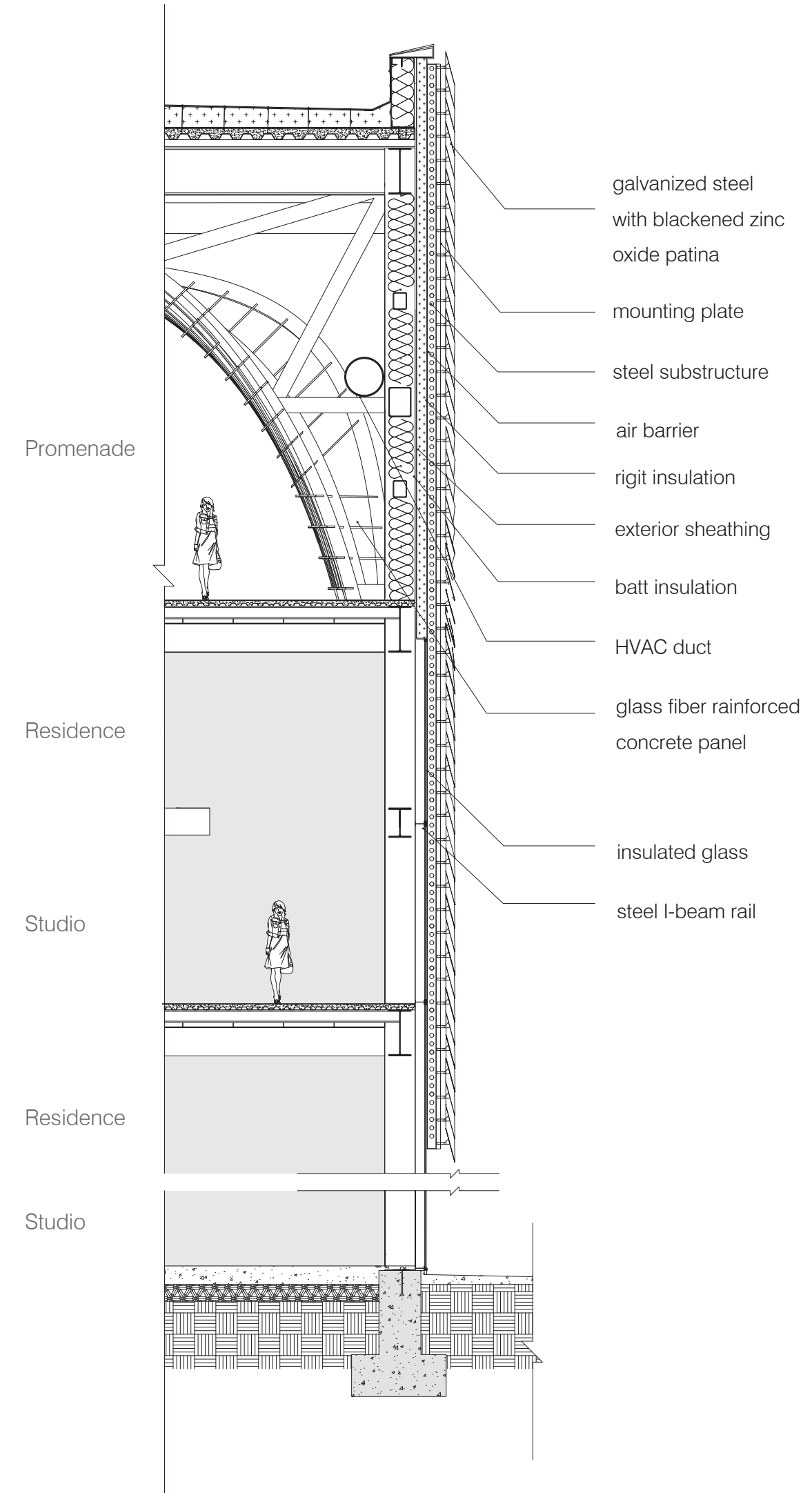
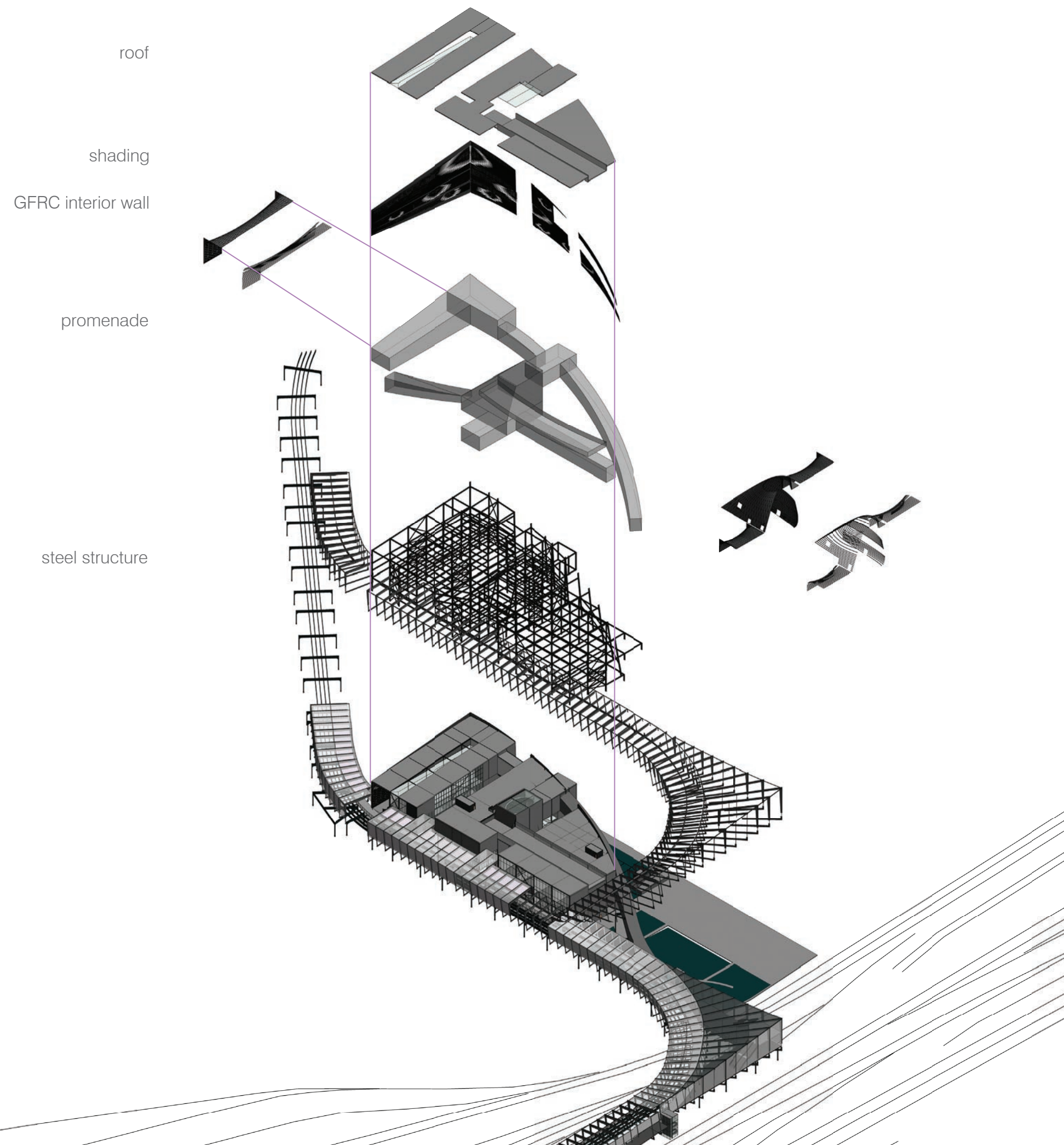
A linear sky tube built on top of the existing train rail is a part of the promenade and has characteristics reminiscent of a train station. Trains travel through the sky tube in two directions every five minutes and passengers experience colorful art exhibitions and the sequence of the Midtown area in Manhattan at 11mph. A linear platform beside the train rail can be utilized as the exhibition area, and there are different areas such as a video art section, observatory section, large painting section interweaving with the building. The observatory section has a large staircase and stage so that visitors can see skyscrapers in Manhattan as well as flows

of people and trains. This interweaving and active atmosphere cover the whole area. The sky tube has connections to the building so visitors would have many more options to explore. There is also a closed exhibition space that doesn't have an entrance from the sky tube in order to protect artworks, but this space and the linear platform are on the same level and people inside the building, as well as those in the sky tube can interweave sightlines. The closed exhibition space works like a standard art exhibition room, but it is strongly connected to a live society.



Sky tube interior view from a train

BUILDING COMPONENTS

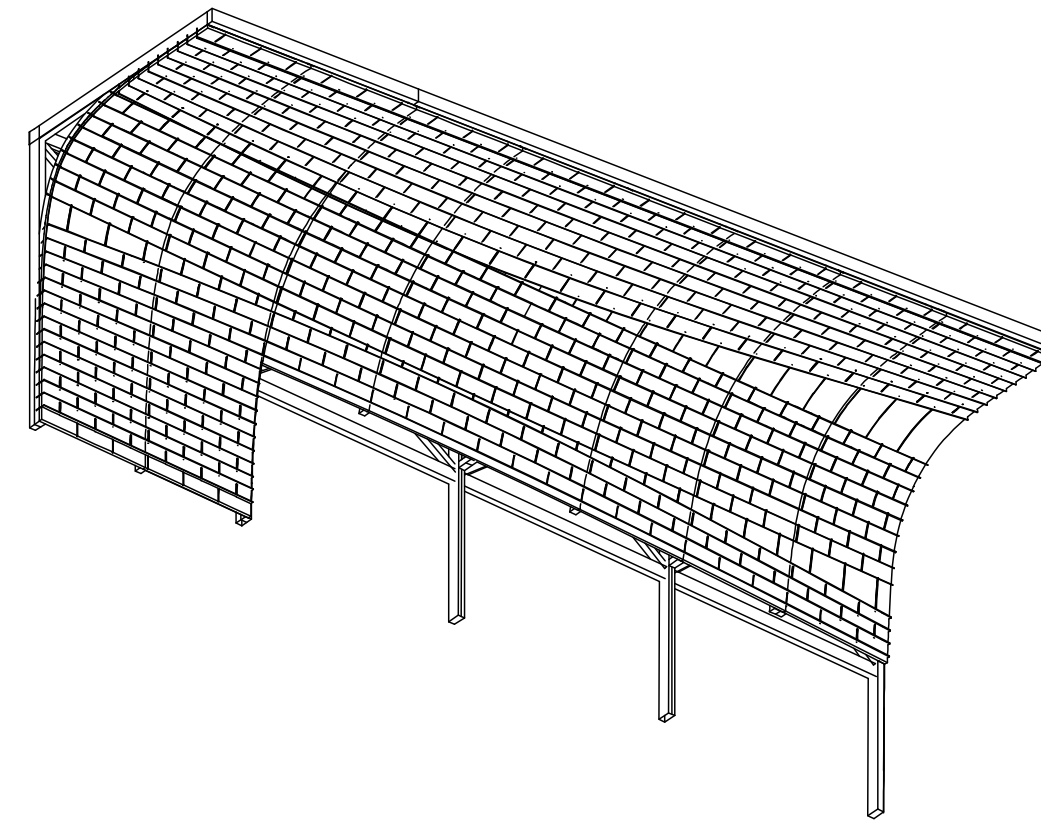


GFRC wall

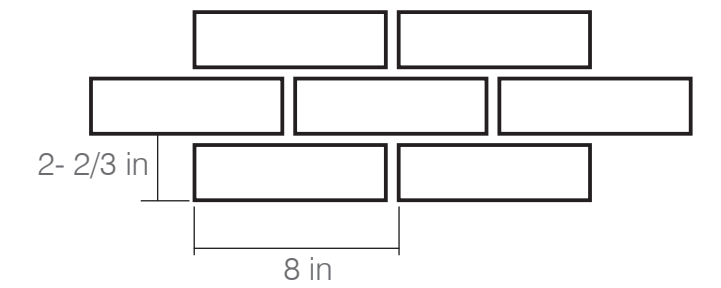
Most of the interior walls in the promenade have unique curvy shapes and these walls can soften the space and enhance the continuity. In addition, these walls are formed with 2' x 6' glass-fiber-reinforced concrete panels, which are molded in a factory and hung in a warped running bond pattern as a critique of the standard brick module ratio in the historic area. Substructures for GFRC panels are extended to the interior and would become railings for the art exhibition as well as act as a generator of dynamic flow.



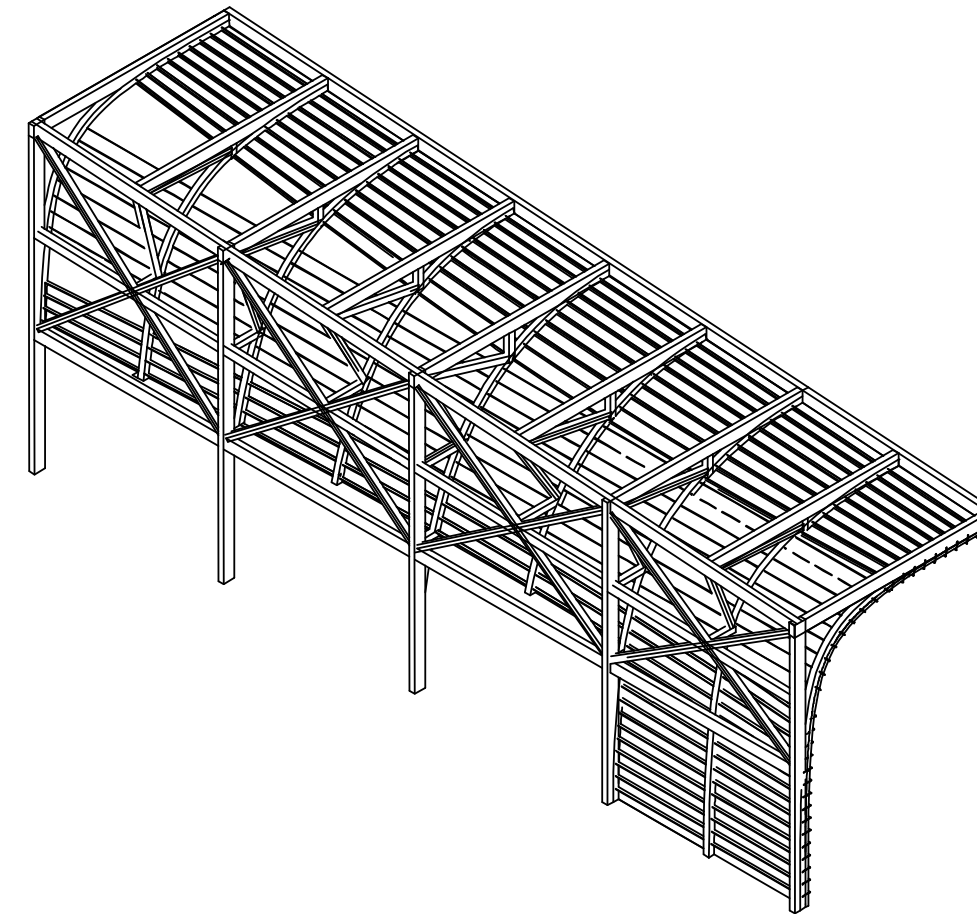
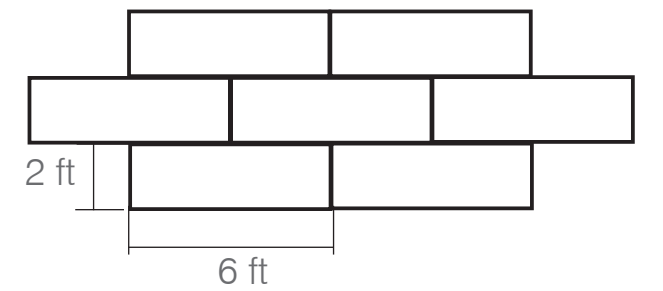
3D printing model of GFRC wall

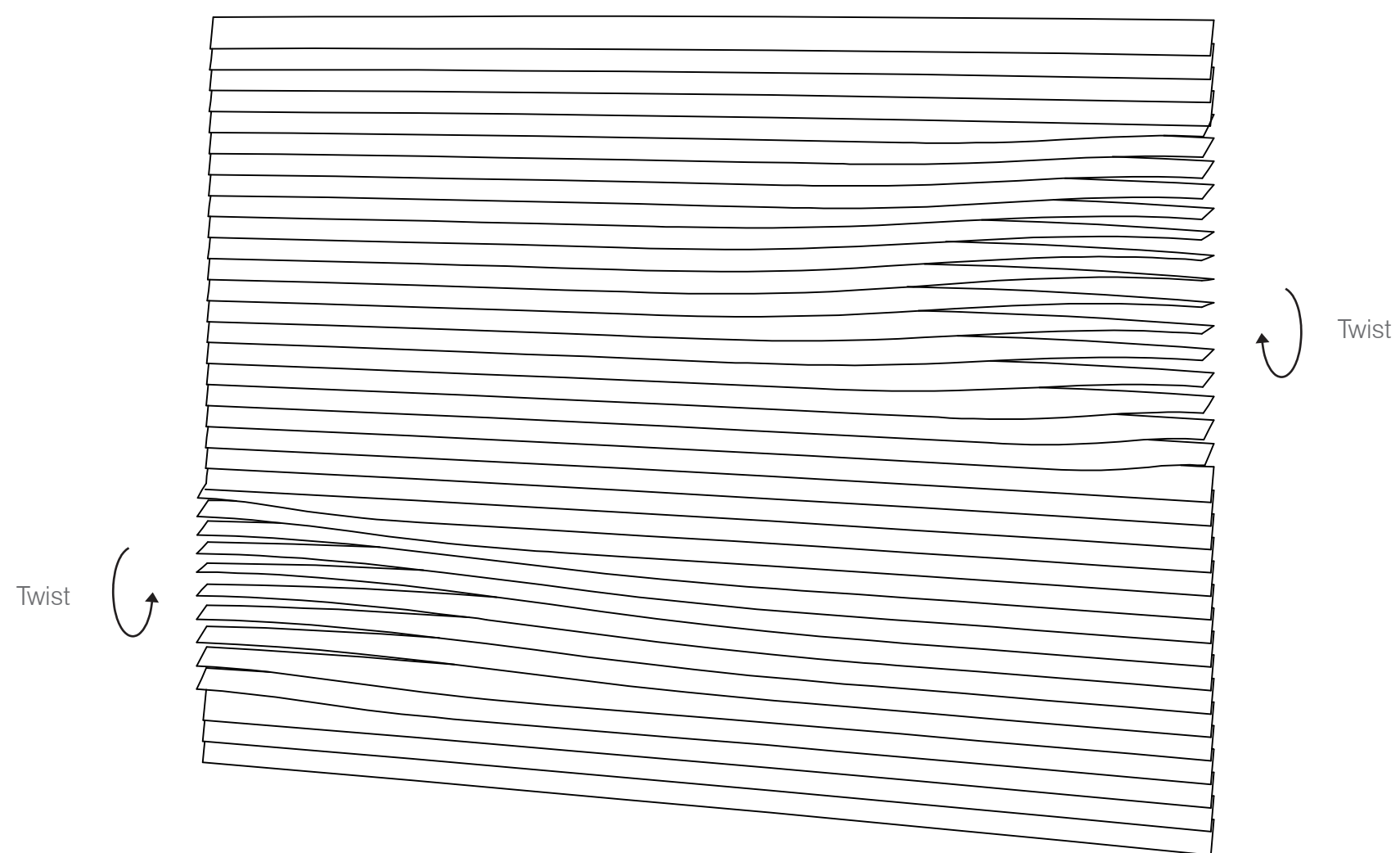


Brick Module



Proposal

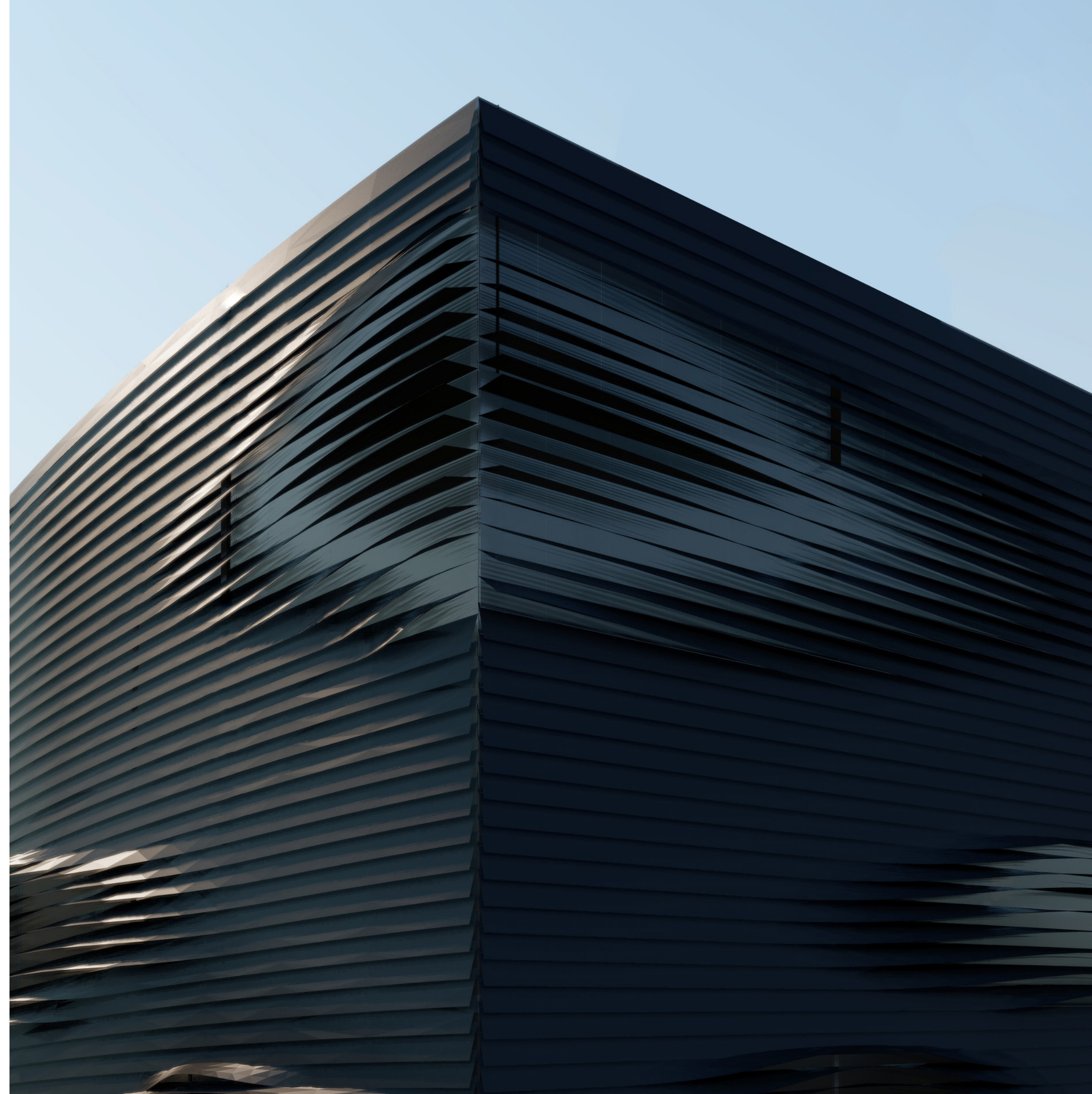


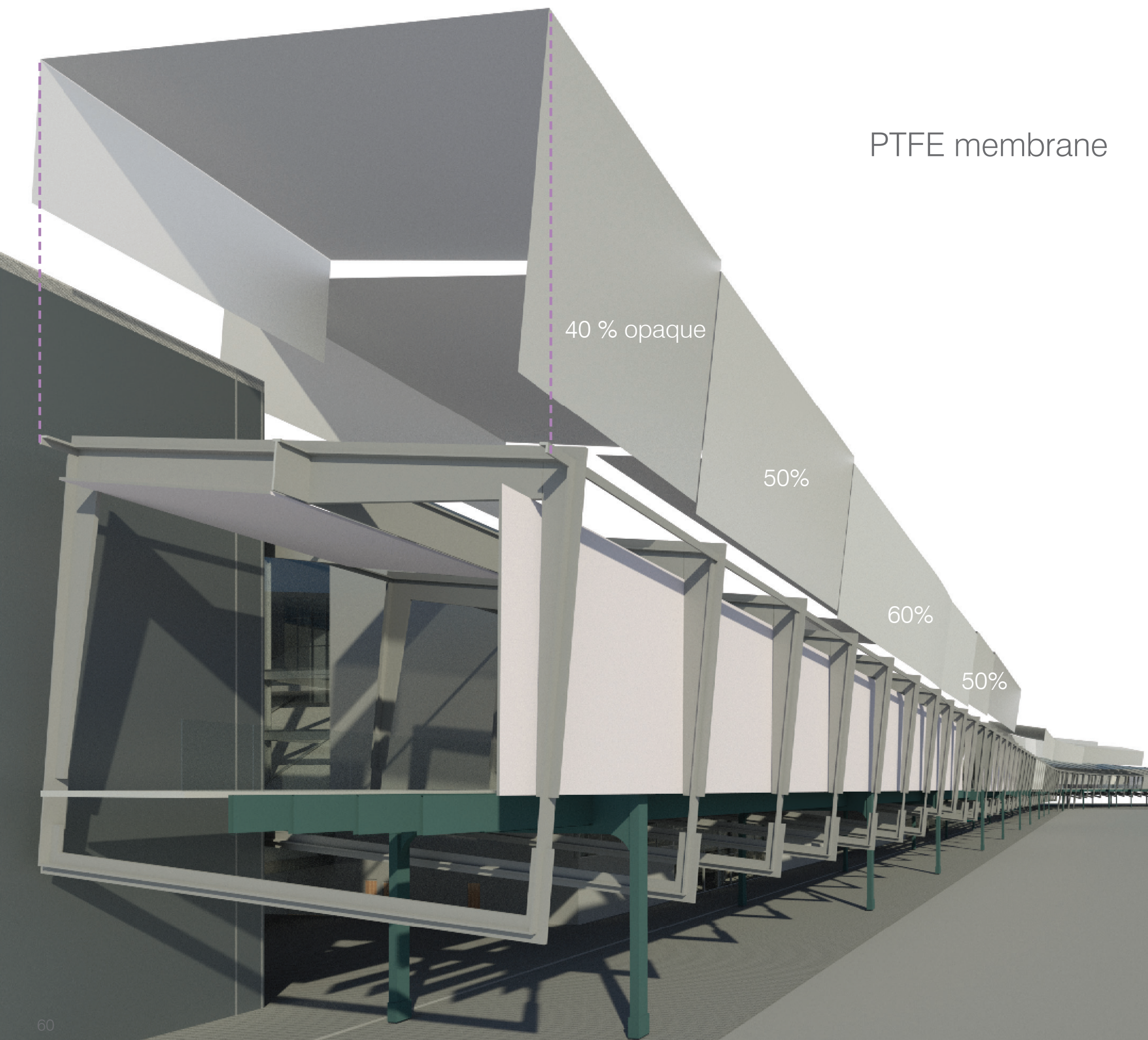


Shading

Almost half of the exterior wall is covered with shading devices, which are made of galvanized steel with blackened zinc oxide patina. The successive steel panels on the façade create a sense of flow such as a flow from the main street to a sculpture garden behind the building. Some parts of

the façade have openings, in which steel panels are twisted, and people inside can see the outside views as well as the public outside can see the inside activities. Thus, the grand façade seems to interweave with invisible lines of people's interactions and unique patterns would emerge on it.





Existing rail structure and new steel frames

The sky tube is formed with successive steel frames, each with a specific dimension and angle so that the entire shape looks rotated from the level by 11 degrees. The frames are spaced about 18 feet apart and covered with PTFE membrane, which is translucent and allows interior light to pass at night. Throughout the sky tube, there are five different opaque degrees in PTFE membrane.



Exhibition area



Passage between two buildings

Reference



Meguru Yamaguchi
All is flux, nothing stays still

P4, 48, 49, 62



Jeff Koons
Balloon Dog

P4, 34, 35, 45



Iñigo Manglano-Ovalle

P5, 6



Takashi Murakami
Mr. Dob Balloon

P5, 42, 44



Vincent Van Gogh
Wheatfield with Crows

P10



Pablo Picasso
Femme Assise

P10



Rene Magritte
The Son of Man

P10



Jackson Pollock
Number 1

P10



Keith Haring
Untitled (Dance)

P11



Kate Cooper
Experiments in Absorption

P11



ASVP
Figure No.14

P12



ASVP
Equilibrium

P12



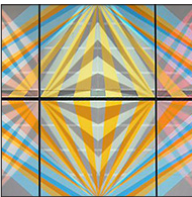
Meguru Yamaguchi
Splitting Horizon No.1

P12



Meguru Yamaguchi
Out of Bounds No.39

P12



Jay Shinn
Celestial Candyland

P51

Antonello Marotta (2010). Contemporary Museums, Italy: Skira Editore S.p.A.

Boris Groys (2013). Art Power, United States: The MIT Press

<https://www.asvp.nyc/shop-1/equilibrium-handmade-screen-print>

<http://www.meguruyamaguchi.com/splitting-horizon/9pmqdjzwt3p0buxs306gformmq5ww>

<https://www1.nyc.gov/assets/planning/download/pdf/zoning/zoning-maps/historical-zoning-maps/maps09b.pdf>



Kengo Kawagashira

EDUCATION

- Aug 2017 - May 2019 • **Master of Architecture**
Texas A&M University, Texas, United States
- Mar 2015 - Apr 2015 • **Exchange Program**
Virginia Tech, Virginia, United States
- Apr 2013 - Mar 2017 • **Bachelor of Engineering (Architecture)**
Kyushu University, Fukuoka, Japan

EXPERIENCE

- Jan 2019 - May 2019 • **Graduate Assistant**
Office of Communications, College of Architecture, Texas A&M
- Graphic design and social media management
- Apr 2016 - Sep 2016 • **Intern Architect**
Atelier Sankaku Scale, Fukuoka, Japan
- Physical model making and 3D development

ACHIEVEMENT

- 2018 ACSA/AISC Steel Design Competition
Honorable Mention for designing affordable housing
- 2018 Celebration of Excellence
Excellent Project for designing affordable housing in Texas A&M

2018, 2017 Norman and Renee Zelman Endowed Scholarship

EXPLORATION

- | | |
|----------------|-------------|
| America | Asia |
| United States | S.Korea |
| Mexico | Taiwan |
| Chile | Malaysia |
| Peru | Thailand |
| Europe | |
| France | Germany |
| Italy | The UK |
| Switzerland | Sweden |
| Netherlands | Estonia |



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Studio Professor

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