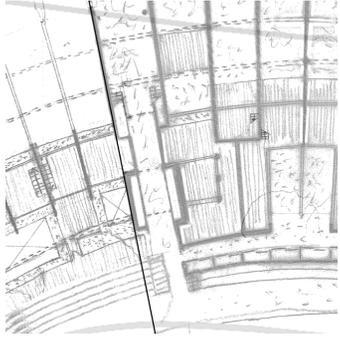
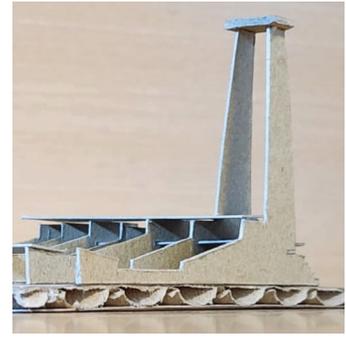
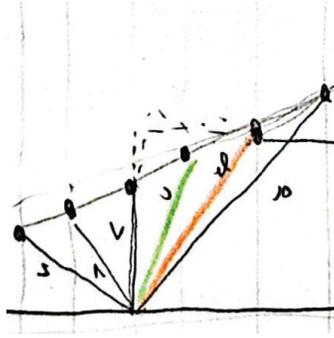
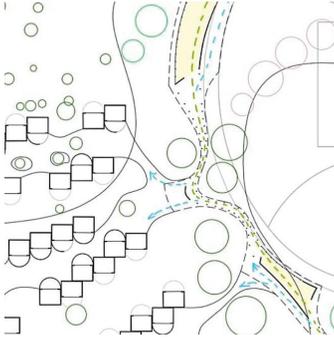
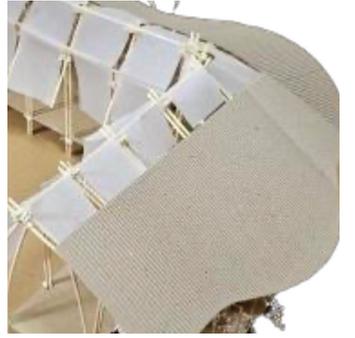


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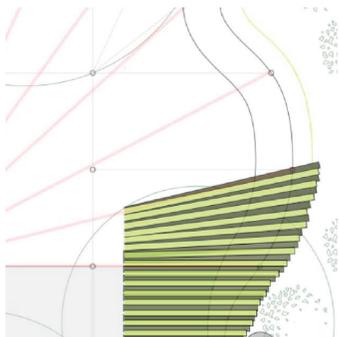
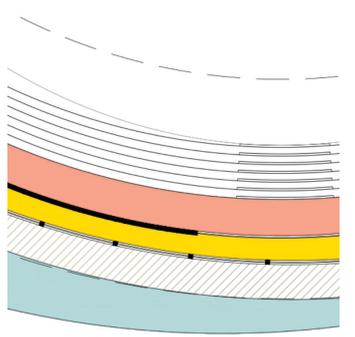
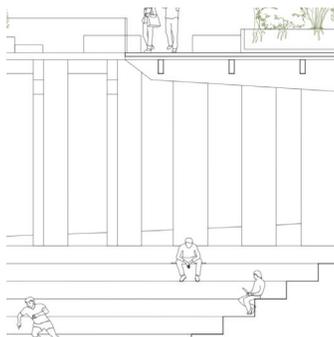
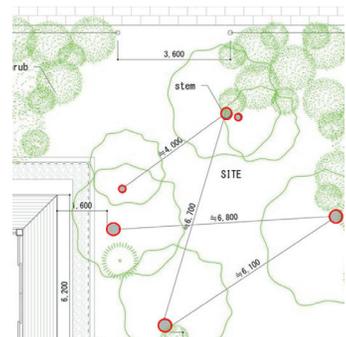
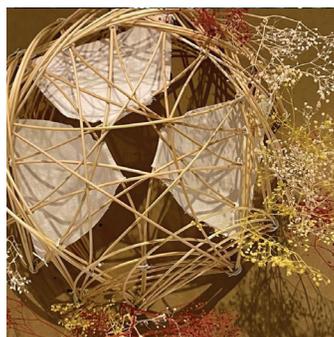
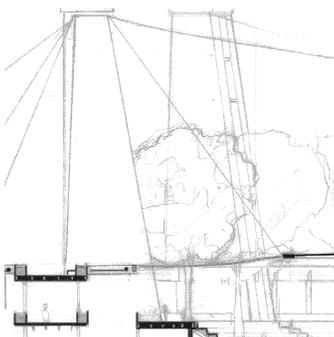
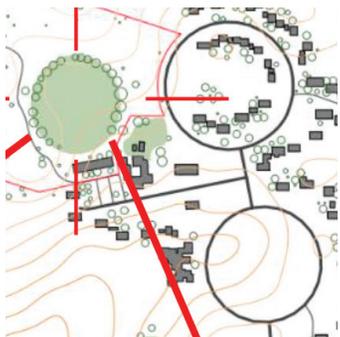
本演習では、それぞれ個性的な活動を展開する建築家たちによる小課題に取り組む。人間の身体、材料・構法、環境・自然の間に結ばれる関係と、その境界(インターフェース)について考えてみたい。これからの建築を考えるプロトタイプとしての設計演習である。



This course comprises short assignments set by architects, each with their own unique design approach. We would like students to consider the relationships and the interfaces between the human body, construction materials, and methods of assembly, as well as with the environment and the natural world. These design exercises are intended as a means of developing prototypes for future architecture.

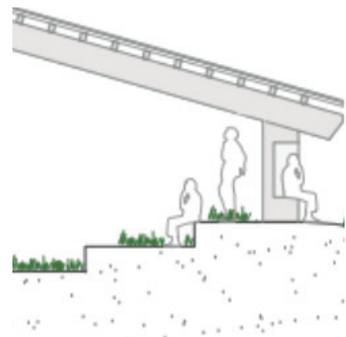
Close Encounters 展2

A Stadium for the Outback and A Temporary Gazebo for a Shrine made with Bamboo and Membrane
辺境に立つスタジアムと、神社のための竹と膜のあずまや



ゲスト出題者 | Guest Instructor:
ジェームス・パーク | James Park
(COX Architecture)
高山峻 | Shun Takayama
(大林組 | Obayashi Corp.)
藤平剛久 | Yoshihisa Fujihira
(京都大学 | Kyoto University)

企画・運営 | organised by
トーマス・ダニエル | Thomas Daniell
小見山陽介 | Yosuke Komiyama
京都大学 | Kyoto University
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建築学専攻では後期に演習授業「建築設計演習II」を開講している。本演習の2025年度統一テーマはこれまでと同じインターフェースとした。スタジアム建築から神社の東屋まで、スケールを横断した小課題2題に取り組む。それぞれの課題では、ランドスケープと建築、竹のマテリアリティといったことがテーマになるだろう。人間の身体、材料・構法、環境・自然の間に結ばれる関係と、その境界(インターフェース)について考えてみたい。これからの建築を考えるプロトタイピングとしての設計演習である。

In 2025, the unifying theme is “Interface.” This course comprises two short assignments across a range of scales, from stadium architecture to gazebos. Each of the assignments will address issues including architecture in landscape and the materiality of bamboo. We would like students to consider the relationships and the interfaces between the human body, construction materials, and methods of assembly, as well as with the environment and the natural world. These design exercises are intended as a means of developing prototypes for future architecture.

企画・運営 organised by トーマス・ダニエル | Thomas Daniell, 小見山陽介 | Yosuke Komiyama (京都大学 | Kyoto University)

Assignment 1 Brief

Southern Horizons - A Stadium for the Outback

James Park | COX Architecture, Shun Takayama | Obayashi Corp.

What is a Stadium?

What is the essence of a stadium? In architectural terms, ‘a stadium’ can be understood as being an apparatus for the gathering of large groups of people to watch a performance. The etymology of the term ‘stadium’ comes from the Greek word ‘stade’ which denotes a unit of length (around 192 metres) – a straight-line distance that athletes would race in ancient Greece. The first stadiums were stepped depressions in the landscape designed to provide seating and views for crowds to witness athletes compete in feats of speed and strength. The form of the stadium can therefore be understood as the physical expression of the relationship between the patron as spectator and the athlete as spectacle.

A particular quality of stadiums is the atmosphere which is generated by the relationship between a condensed and invested crowd and the unpredictable unfolding of events on the field of play. Like Dortmund’s Yellow Wall or Anfield’s Kop, stadiums act as social condensers. The proximity of crowds to the action and each other creates a collective organism that heightens passions and deepens rivalries. It is this participation in a unified collective that generates an atmosphere that transcends ordinary human experience.

Stadiums generate atmosphere through a feedback loop between action on the field and the reaction of the crowd. The greater the stakes and closer the game the tighter the loop between action and reaction, between noise and adrenaline, between fervour and courage. Of course at its simplest the stadium is just an apparatus for viewing sport. Whilst they can be prosaic in their architectural form this is not necessarily so. They can create awe through their weight and size or conjure the sublime through their structural magnificence. The greatest stadiums are grounded to their context and provide presence and place. Records of past feats become enmeshed in the stadium’s physical fabric and in doing so become receptacles of collective memory. Great stadiums have the capacity to enrich the civic life of a city and become cultural institutions in their own right.

Current best practice in stadium design considers aspects that go beyond the essential relationship between the crowd and the spectacle to include factors like safety, revenue generation, identity, comfort, sustainability, and broadcasting requirements. Whilst these are important considerations, they are not the essence of stadium design which should emphasise experience. The notion of ‘experience’ goes beyond the in-game atmosphere to include all phenomenological aspects of the stadium, extending to the excitement of the journey and anticipation of arrival. This small thought piece should be taken merely as a starting point for your own investigations and conceptual thinking for the design task.

Design Task

Design a stadium in the township of Yulara in the Northern Territory of Australia. In addition to being able to accommodate 5000 spectators the stadium is to include accommodation for visitors and a community centre. With respect to the studio’s theme of interface consider and develop a position on the:

- Stadium as interface between spectators and players
- Stadium as interface between earth, sky and horizon
- Stadium as interface between tourism and local community

Give thought towards construction methodology and materiality with respect to the context.

Assignment 2 Brief

A Vessel for a Space of Transition: made with Bamboo and Membrane

Yoshihisa Fujihira | Kyoto University, Yosuke Komiyama | Kyoto University

Nashinoki Shrine (<https://www.nashinoki.jp/>), located adjacent to the east of the Kyoto Imperial Palace, was founded in 1878 to enshrine Lord Saneyoshi of the Sanjo clan, the most prestigious noble family after the five regent families. Also known as “Hagi no Miya,” it is beloved as Kyoto’s premier Hagi viewing spot. The sacred spring “Somei” (Somei Well) that springs within the shrine grounds is the only one of Kyoto’s three famous springs that has not yet dried up.

Along the approach to the worship hall is Coffee Base NASHINOKI, which uses the spring water. Opposite is a Noh stage, which is used for Noh performances, wedding waiting rooms, and photo shoots. This project aims to create a resting space for visitors next to the Noh stage, separate from the cafe. It’s a place where visitors can quietly appreciate the changing seasons, and where the relationship between the approach, Noh stage, and house (the chief priest’s residence) changes over time. While direct access to the adjacent Noh stage is not mandatory, proposing some kind of connection would be desirable.

Currently, the area is pruned and furnished with simple benches, but the chief priest would like to create a covered rest area here. However, because the entire shrine grounds are designated a historical landmark, strict townscape regulations apply to permanent structures, making it impossible to complete the project within the deadline requested by the chief priest. Therefore, this project proposes temporary, non-architectural proposals, such as a temporary (folding?) roof and movable fixtures, leaving room for new interpretations of how the structure blends with the shrine grounds’ landscape. The goal is to conceive a structure that can be completed by the end of March 2026 (with actual construction scheduled for January or later).

A bamboo arch, self-built by young professors and students from Kyoto University’s Department of Architecture and Architectural Engineering, has already been installed at Nashinoki Shrine, and a membrane awning has been hung over the Noh stage. This project also seeks proposals for a space of transition that utilizes the flexible properties of these bamboo and membrane, along with the new interfaces that emerge within it. (We plan to receive technical assistance from Taiyo Kogyo, a membrane structure specialist, for the membrane roof portion.)

The temporary (retractable?) roof requires more detailed structural consideration and professional construction, so the design work will be led by the Kyoto University Komiyama Laboratory (Yosuke Komiyama and Hiroki Nakadoi), incorporating student ideas sequentially. Low-mounted structures (e.g., partitions, benches) will be designed by students with the expectation that they will be self-built by a small group of people in a short period of time. The final review will be held on December 19th, but students who wish to continue participating in the project until completion will be able to do so.

Design Task

Purpose: A resting area for visitors to Nashinoki Shrine (roof, benches, screens, etc. should have one continuous concept).

Size: Free. However, a solution that achieves maximum effect with minimum operation is desirable.