Moosoon rest, urant, Sapporo, Japan
Architect
Zaha Hadid
The dining area in the lower level with its stone cut table.

The great cementing device: Orange Peel cutting itself before roasting asphalt.

decorates a sunken bar pit and finally unravels expansively into the domed ceiling. As it rises, it symbolically changes color, metamorphosing from the glacial greys of the restaurant, to hyperactive carmine and yellow. The second floor is the complete antithesis of the first. The transparent canvas of the lower floor is transformed into an opaque backstop of black terrazzo. The rigidity of the seating arrangements give way to fluid, biomorphic softs clustered like plasma around the bar pit. The shelves are equipped with sensuously contoured 'tongues of flame' back-rests in vibrant pinks and purples. Drinks are served on compact, galvanised steel cocktail tables which, like the back-rests, are portable and can be plugged in at any point to create a constantly changing, almost organic interior landscape.

Claims
internal Cooperation, Japan
Design Team
Zaha Hadid with Bill Goodman, Shinn
Hoyo, Bill Koyanagi, Xie, Koon Cuwa,
Brian Longhorns, St. Caspari, Yoko
Morimoto, Uichiro Morita, Daya
Hastings, Gothenburg
Consulting
Michael McPherson, Susan Ochse, David
Commercial

Projects, Tomigaya and Azabu-Jyuban, Tokyo
Architect
Zaha Hadid
1. Street side entry.
2. Ultra-thin cut, expanded from the same space.
3. The impression of a building swelling from the base under the cumulative force of the compressed space inside.

AZABU-JYUBAN
The image of the Japanese capital as a set from the futuristic science fiction film 'Blade Runner' is one of the more persistent Tokyo metaphors, but like all cliches it distills some element of the truth. The city is simply so congested and land so densely exploited that most sites released for development defy any conventional contextual analysis. Hadid is currently working on two projects in Tokyo. The first, Azabu-Jyuban, is located on an extremely narrow site (4m x 16m) wedged between a canyon of existing buildings in the commercial district of Roppongi. The new buildings are conceived as a compression of its various functions into one, independent packages of space released by a series of dramatic encodings. A 42m high metal wall slices upwards into the cluttered urban landscape while a concrete boundary wall parries by jeweled apertures wraps around the elevator core of the site in the manner of a black binding. On the street elevation these walls are separated vertically by transparent glass screens - a blue glazed skin and clear curtain wall are suspended away from the floor slab plane, gently tilting out and upwards to form the parapet walls of the terrace above. A disembodied fibre-glass canopy hovers over the entrance and, as the storeys rise, each floor slab expands horizontally towards the street, giving the impression that the building is swelling under the cumulative force of the compressed space inside. This tension is symbolically released by a muscular roof canopy that athletically cantilevers out over the city. Inside, a vertical two-way train runs up the entire height of the building, periodically breaking out to form generous balconies and mid-floor landings. these can be used as scaled-down stage sets for the display of goods. Although the brief was based around a commercial retail function, Hadid takes the constructed nature of the site as her starting point and conjures up an expressive essay in space manipulation.

Claims
K Concrete Corporation, Tokyo
Design Team
Zaha Hadid with Michael Wilkins, Hikaru Maehara, Takeo Ohashi, Atsushi Tanaka, Hideyuki Onuma, Paul Barnes, Marc Cooper, Iosif Yavitch, Alan Aucan, Colin Bennetts, Simon Koons, Panos Monumental

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