

Tokyo 2010 – Fashion Museum in Omotesando Street

Auslober/Organizer
Arquitectum

Wettbewerbsart/Type of Competition
Internationaler Ideenwettbewerb

Termine/Schedule
Tag der Auslobung 17. 11. 2009
Anmeldeschluss 09. 02. 2010
Jurysitzung 02. – 22. 03. 2010

Jury
Francois Blancial, University of Tokyo
Julian Worrwal, Australien
Ryoji Suzuki, Waseda University, Japan
Yoshiaki Akasaka, Waseda University, Japan
Yosuke Hayano, Waseda University, Japan

1. Preis/1st Prize
Dong Hoon Lee · Ayaka Tanabe
Hirofumi Hizume · Hiroyuki Kano,
Korea/Japan

2. Preis/2nd Prize
Valentin Thevenot · Simon Bidal
Belgien/Frankreich

3. Preis/3rd Prize
Yasuhiro Yoshida · Masafumi Yanada
Yoko Okuyama
Japan

- Anerkennungen/Honorable Mention**
- Alexandre Carpentier · Ahmed Belkhadja Salim Abdelli
Frankreich/Schweiz
 - Marino La Torre · Alberto Ulisse · Chara Pirro Giulio Mandrillo · Alessandro De Cata
Italien
 - Adam Zwierzynski · Anna Porebska
Polen
 - KNEstudio
Kevin Erickson · Johann Rischau
Brodie Bricker · Akira Hirotsawa · Marc Rutzen,
USA
 - Abreowong Etteh,
Vereinigtes Königreich
 - Martynas Pilvelis · Darfus Ciuta
Viktoras Mazeikis · Gintaras Auzelis,
Litauen
 - You-Chang Jeon · Sangbum Son
Haejun Jeong · Minjae Kim · Seungwook Kim,
Südkorea
 - Frank Hoojkaas · Ton Evers · Frank Hoojkaas,
Niederlande
 - Luis Fernandes,
Frankreich

Wettbewerbsaufgabe
Ein 100 m hohes Turmmuseum soll entworfen werden, das Ausstellungsflächen der Modegeschichte des 20. Jh. enthält und zugleich eine Landmarke Tokios werden soll. Zu diesem Zweck ist das Baugelände an der Omotesando Straße gelegen, da an dieser Straße die berühmtesten Modehäuser liegen, die von den besten Architekten Japans und der Welt geschaffen wurden. Für das Basisprogramm sind ca. 4.000 m² veranschlagt.
Das Raumprogramm gliedert sich u.a.in:
Öffentliche Bereiche (Eingangshalle, Souvenir-laden, etc.) 200 m²; Ausstellungsbereiche 1.800 m²; Skybar – Japanischer Garten 150 m² und Verwaltung 120 m²

Competition assignment
A 100 m high tower-museum for 20th century fashion history shall be designed to become a landmark for Tokyo. The site at Omotesando Street was chosen, because the most famous fashion houses are located here, designed by the world's best architects. The space program is divided in:
Public Spaces (Lobby, souvenir shops, etc.) 200 m²; Exhibition rooms 1.800 m²; Skybar – Japanese Garden 150 m² and Administration 120 m²

1. Preis/1st prize Dong Hoon Lee · Ayaka Tanabe · Hirofumi Hizume · Hiroyuki Kano, Korea/Japan

FASHION BRANCH

CONCEPT

Fashion is different from paintings or technology, which have developed gradually. Some fashions remain popular for long periods of time. Others, having been forgotten, suddenly reemerge and become trends. Fashion trends don't just evolve through time. The revival of trends or mixing of trends often occurs as well. In the City like Tokyo, fashions come to be popular based on age groups and hobbies rather than the era itself. The fashion museum is proposed as a place where visitors will discover clothes they want to wear in the city rather than simply showing them clothes from past eras.

EXHIBITION by Fashion branch

FASHION	SPECIALITY	GOODS
1910'S (BLOUSE/COAT)	1940'S (DRESS)	1950'S (DRESS/STY)
1920'S (DRESS/COAT)	1950'S (DRESS)	1960'S (DRESS/STY)
1930'S (DRESS/COAT)	1960'S (DRESS/STY)	1970'S (DRESS/STY)
1940'S (DRESS/COAT)	1970'S (DRESS/STY)	1980'S (DRESS/STY)
1950'S (DRESS/COAT)	1980'S (DRESS/STY)	1990'S (DRESS/STY)
1960'S (DRESS/COAT)	1990'S (DRESS/STY)	2000'S (DRESS/STY)
1970'S (DRESS/COAT)	2000'S (DRESS/STY)	

How to EXHIBIT each Decades

JAPAN (Japanese garden & Café)
TOP ZONE
+ GL 100,000MM

Feminine (room and stage space)
HIGH ZONE
+ GL 75,000MM

Hairstyle (room and small space)
MIDDLE ZONE
+ GL 40,000MM

FORMAL (room and small space)
LOW ZONE
+ GL 10,000MM

SYSTEM of MUSEUM

Every floor is designed around many ages' fashions, gradually changing from the ground floor up. Visitors will encounter a variety of spaces and exhibits as U-shaped tubes representing each age rise upwards, warped and twisted. The fact that the fashions from each era are adjacent to one another represents the way fashion currently exists in the city like Tokyo. Although each floor has fashions from each age and different themes, visits can be exhibits themselves, representing real, current fashion.

2. Preis/2nd Prize Valentin Thevenot · Simon Bidal, Belgien/Frankreich

OMOTESANDO DRESS CODE



Omotesando translation
Considering Omotesando as Tokyo's cultural life tower will be its vertical extension. They offer a number of usage spaces between the floors of the building, the tower becomes the urban space, this tower playing with colors and light volumes.

Vertical fashion show
The concept of vertical fashion is formed through an empty space which starts from the street level to the top of the tower. It allows visitors to watch events, exhibitions and fashion shows could be planned. In the upper part of the building this space gets dematerialized and becomes the museum's service.

Fragmentation
The program is divided into three parts creating compact and massive volumes. Each one has its own architectural landscape. The tower disappears in all of these different environments.



JAPANESE GARDEN/SKYBAR



AN EXHIBITION ROOM



FASHION PLAZA



TOKYO URBAN FORM
IN BETWEEN
TOWER IN TOKYO OMOTESANDO
PUBLIC SPACE
PUBLIC SPACE
VERTICAL CATWALK



RUNWAY/
UNDERGROUND



FASHION PLAZA/
STREET LEVEL



EXHIBITION ROOM/
MAIN VOLUME



TERRACE/
SUMMER CATWALK



SKYBAR/
JAPANESE GARDEN

3. Preis/3rd Prize Yasuhiro Yoshida · Masafumi Yanada · Yoko Okuyama, Japan



kind monster

Omotesando street has impact for our life, fashion, design, culture, society, commerce... Especially, 100 meters high tower-museum has powerful impact for the world, like a monster. But I want him become zozo kind.

Because Omotesando street is a place for the people. Many people enjoy shopping, and many visitors arrive from all of the world.

He is based on Japanese and world life, culture and history silhouette, primal scene, old house style, expression with shade, traditional material and technique.

He will be kind monster loved by the world.



Skyber-Japanese garden

exhibition rooms

open space

runway

section

PUBLIC SPACES 2,376m²
SEMPUBLIC SPACES 21,880m²
CIRCULATION AND WALLS 45,292m²
TOTAL AREA 73,550m²



window display

window display

Survey
Viewpoint & skyline
The most important viewpoint is Omotesando street. So museum facade has to face this street. Asymetric street buildings have high angles, therefore nobody can look at our museum from their sunlight.

During the daytime, we almost look at the museum silhouette from Omotesando street. This is like Japanese Garden. The silhouette will become the symbol in our mind.

silhouette & primal scene
The silhouette is "ogata" that is found in the world house, bam, lamp, church. This silhouette can reach primal scene of people in the world, and become a landmark all over the world.

planning
The plan is like "samoi". This is an old museum house style in Japan. This plan can have various characteristics spaces in small area and can adapt to various exhibition style.

structure
Main structure is center cross wall. These walls sustain the outside slab and wall.

sunlight & shadow
Sunlight and shadow make depth and direction in the ramp plan, and make various characteristic spaces. So visitors can find various spaces and feel the story by oneself.

expression & material
The outside is concrete wall like cloth, and the inside is Japanese time planer made by lint. Their surface expression is changed by sunlight and shadow.

outside material: waterproofing mortar finish
inside material: concrete wall + backing lath concrete wall

outside material: one glass made by the backing lath concrete wall

inside material: Japanese lime plaster made by lint.