

<THE GARDEN OF KNOTS>

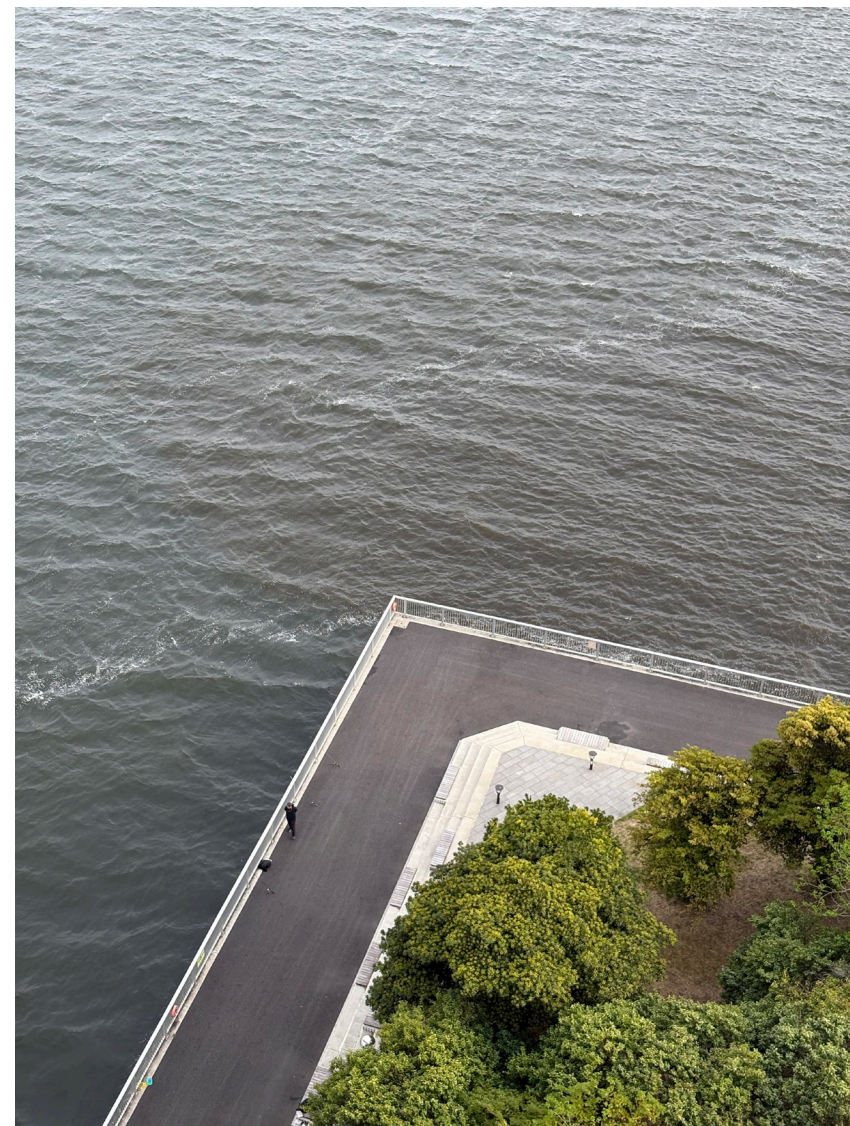


<the garden of knots>

intersections of space and time

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I. Introduction

In times where the known world's surface is meticulously and politically partitioned, and legally regulated by superimposing entities, territories persist in a state of continual transformation. One could argue that it is the result of territorialization. Carl Schmitt affirms that humankind is governed by "the division of the earth", a fundamental spatial concept of claiming and apportioning territories (Schmitt, 1950). Alternatively, one could argue that it is the result of deterritorialization and reterritorialization (Deleuze and Guattari, 1987). A territory, exists by itself by being limited, bounded by *peras* (πέρας). Therefore, in both cases, a territory is intrinsically linked to the notion of border. The term implies a certain spatiality, and it is generally accepted as a demarcation. However, multiple hermeneutic approaches developed over time. Emmanuel Levinas argues that borders are not spatial but ethical (Levinas, 1969). Therefore, defining what territory is, it is now meaningless.

The attention has shifted to determining possible components of the territory itself. The Borders&Territories Studio at TU Delft questions the pluralistic relation between borders and territories, identifying the fragilities as a result of a new interpretation and proposes architecture as a territory producing agent. This graduation project <*The Garden of Knots*>, in line with the B&T Studio, deals with the appropriation and expropriation of territorial elements along Tokyo Bay and the systematic repetition of patterns, rituals and gestures which govern the interactions between tangible and intangible components. The methodological approach for the analytical investigation was the use of unconventional cartography to explicitly convey the territorial fragility. Pre-selected themes as ground, surface, movements, objects, events and regulations were examined weekly to thoroughly touch on the main components of the territory.

Chaos. Order. Chaos and order. Chaos in the order, but an ordered chaos. That is Tokyo. An accumulation of buildings extending until they meet the horizon, not as one might expect, until they meet the sky. Two or three-storey houses with thick ceramic tiles on the eaves cast intense shadows on the walls beneath, balancing the heaviness of the roof with the light and thin horizontal wooden structure (Tanizaki, 2001). Concrete and steel buildings hide themselves in construction sites. The city has evolved; the plots have become smaller and the city more fragmented. A city conceived not in its totality but in its singularities.

The typical Western grid warps around the seven hills (Jinnai, 1995), creating spaces where orienting becomes useless and exploration takes over. A city shaped by the landscape but born from individual plots - points of life (Aït-Touati, Arènes & Grégoire, 2022). Each plot, therefore, each building, possesses unique qualities which meet in the side alleys. The land appears extremely fragmented, which did not allow for larger constructions. At some point, land started to become a major problem. Gigantic cylindrical containers of gas and

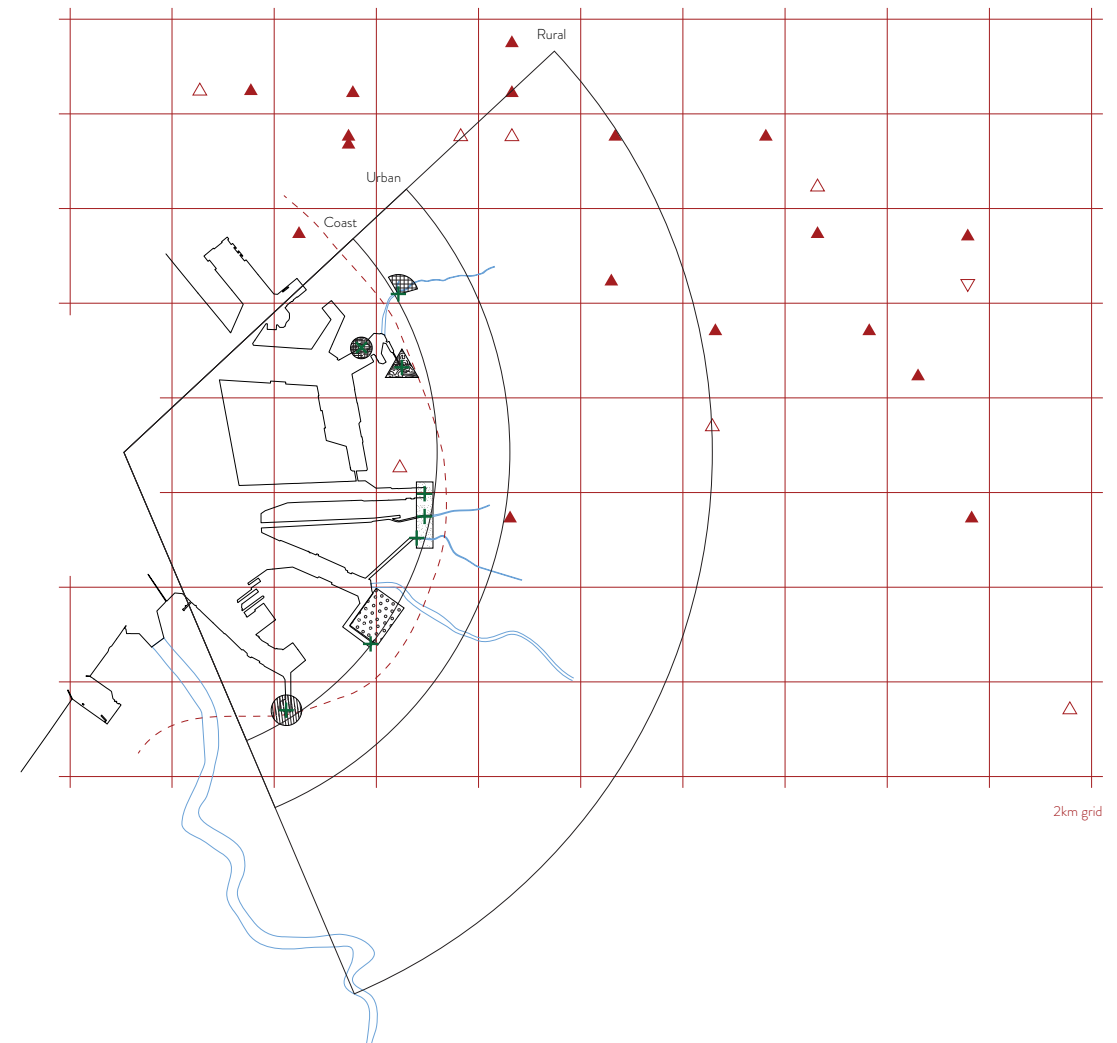
cement, chimneys built as tall as possible, mimicking Gothic church towers, almost as if they were asking for redemption, steel skeletons standing proudly, and mountains of containers piled up, seizing water or land depending on the perspective. The coast is part of the city, but the city life and coast life almost never meet, their encounter is a rare event. Any visual relation between elements on the coastline is reduced to the minimum. But the sound of birds at the traffic lights and the sounds of machineries do meet, not on land nor on water but in the air, setting the pace and rhythm of everyday life. Beyond the city, a folding landscape of stepped terraces brings me and my companions together. Amae (Doi, 1973), the concept of dependence on others, which seems to be central for the investigation of the formal aspects of the city, characterizes the Japanese society. While this intense sense of caring for people and the land is gradually losing its qualities in the dynamics of the urban fabric, it maintains its life-giving value outside the city. As I move from the built to the unbuilt, a sense of peace envelops me.



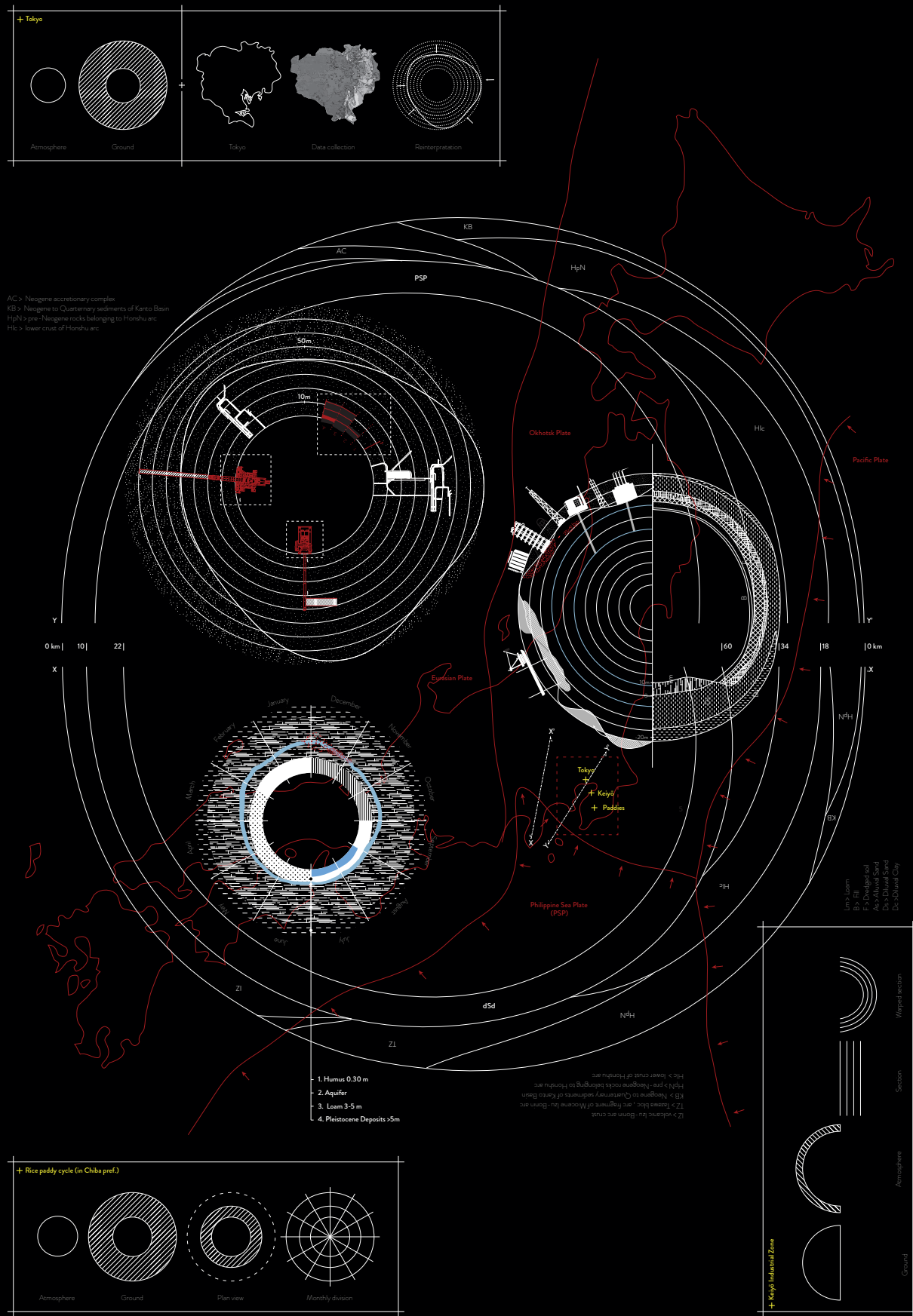
Shibaura, Tokyo, Japan

This physical movement, which involves both people and goods, is a recurrent theme along Tokyo Bay and is, at times, essential. The conditions and frequency of this movement vary according to specific locations around the bay, increasing or reducing the intensity of its constituent elements: bay water, urban fabric, and rural formations. While the material separation between the coastline, largely inhabited by industrial facilities, and urban life is visible and perceivable from all perspectives, the dense urban and agricultural structures interweave as a result of industrial pressure. The cityscape and landscape may appear fragmented; however, the abundant presence of water bodies keeps this fragile system unified. The decision to focus on this complex interrelation derives from a firsthand life experience in Greater Tokyo during my year abroad last year. The territory exists as a result of a highly engineered water defence system. My project proposes a re-reading of water infrastructures in order to generate new territorial possibilities. More precisely, pump stations and floodgates. The selected site is the *Central Drainage Pump Station No. 4* (中央4号水門) on

a stretch of coastline including eight defensive systems composed of pump stations and floodgates (+) and pump stations only (x), extending from Chiba to Ichihara, on the north-eastern side of Tokyo Bay.

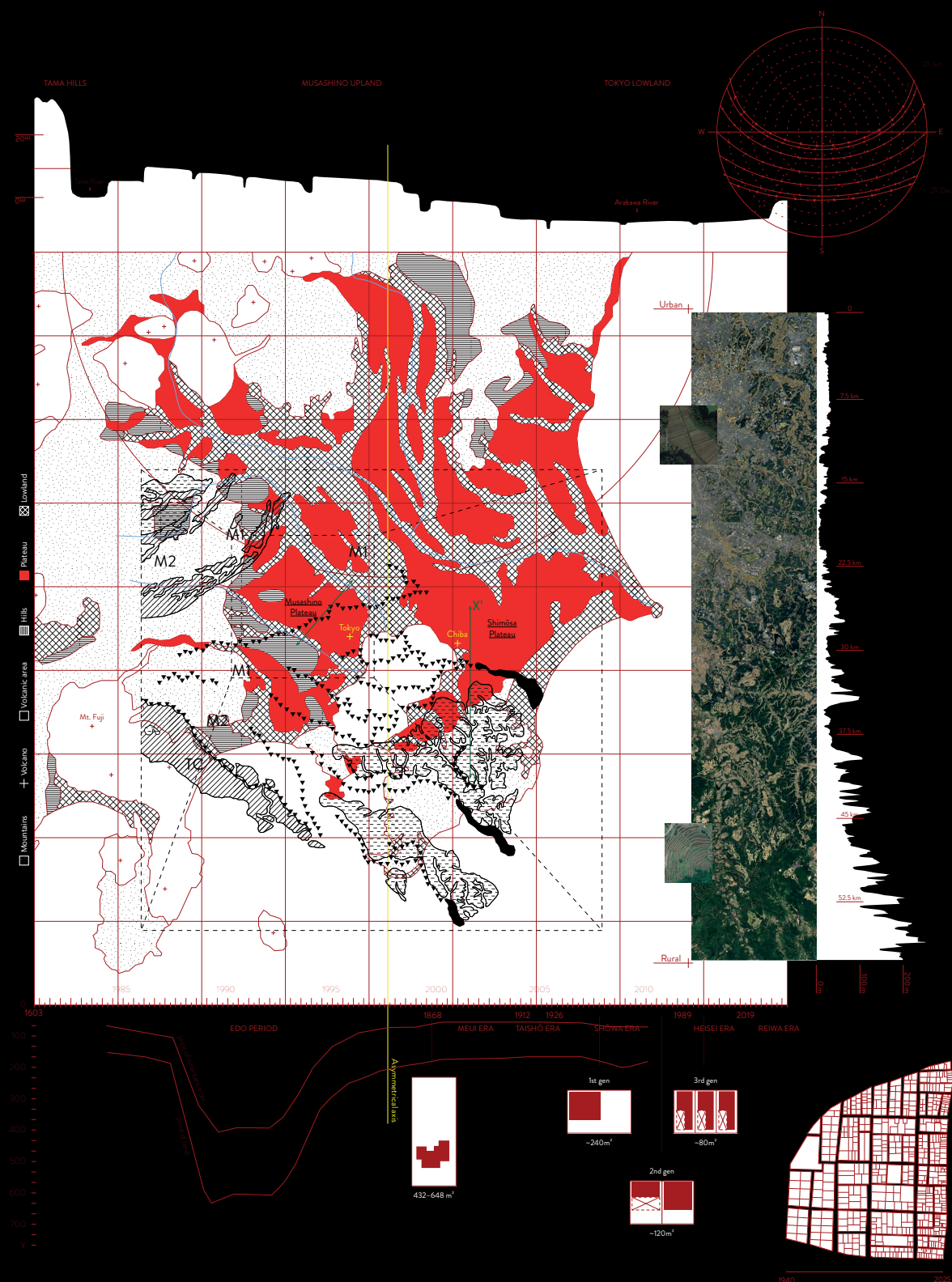


II. MAPPING RESEARCH



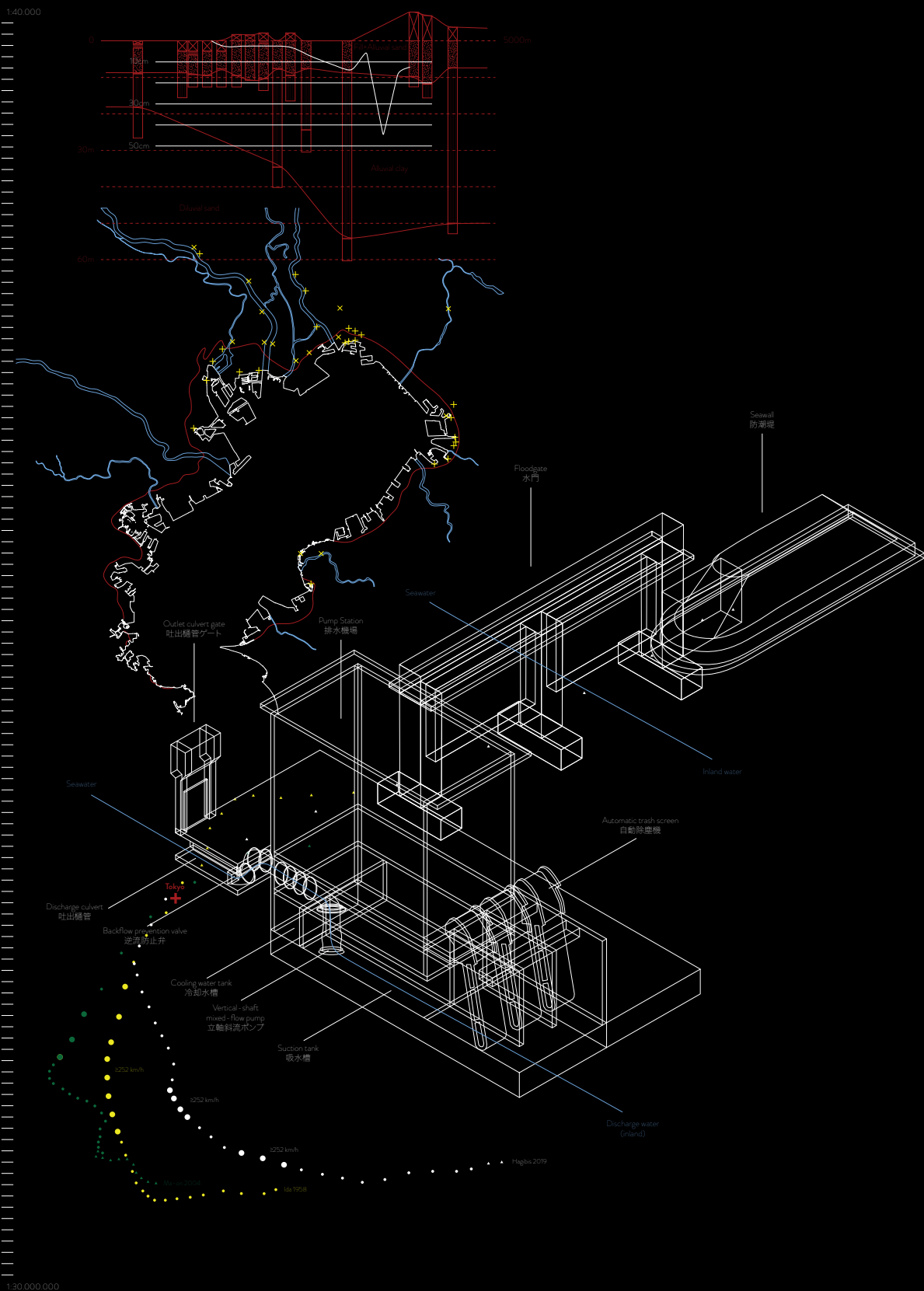
Tokyo Bay is known to be home to the largest metropolitan area in the world, as well as one of the largest ports in the Pacific Ocean. Behind these records, the Bay presents multiple fragilities and nowadays requires constant management. Tokyo is located in central Japan and sits on the Honshu Arc on the Okhotsk Plate. The encounter between the Philippine Sea Plate, Pacific Plate, Eurasian Plate, and Okhotsk Plate generates frequent earthquakes and wave amplification, making it one of the most seismically dangerous areas in the world. The *Ground Map* interrogates the dynamics of the strata below the earth's surface. The Tokyo Bay actors have been dissected and generalized into three categories, which will be referred to throughout the entire mapping research. The multiscalarity is reflected in the size differences of the circles. One covers the ground interactions in functional terms of the urban fabric of greater Tokyo, differentiating between underground and deep underground, and identifying typologies of points of excavation. Another discusses the

reclamation process and activities along the coastline, emphasizing the unstable engineered soil stratigraphic conditions. The latter covers the seasonal ground activities of the rice paddies in Chiba Prefecture. Despite the functional, seasonal, and compositional differences between them, they all belong to the largest plain in Japan, extending over 17,000 km², in the region of Kantō, the Kantō Basin. It is a large sedimentary basin with thick layers of soft marine and fluvial sediments sitting on top of a harder bedrock. It has very low shear-wave velocities, which translate into slower seismic energy propagation and higher ground motion.



Geology and topography are essential for interpreting the existing folded landscape. The Surface Map addresses these themes to explain the use of the territorial fabric. The Tokyo Metropolitan Area extends across the Musashino and Shimōsa Plateaus. Their geological differences have produced an asymmetry between the eastern and western sides of the Bay, which is reflected in a programme dissimilarity. The Musashino Plateau consists of S (Shimosueyoshi), M (Musashino), and Tc (Tachikawa) Surfaces and is carved by many small valleys, such as the Shakujii, Kanda, Meguro, and Shibuya river valleys (Kubo, 1990). Being relatively closer to several volcanoes, such as Mt. Fuji and the Hakone Caldera, the Musashino Upland is covered by volcanic tephra layers, known as Kantō Loam. The Shimōsa Plateau is composed of upper and lower terraces formed by marine Pleistocene deposition and river action (Sugihara, 1970). Even though volcanic tephra did reach the Shimōsa Plateau, marine and fluvial sandy layers dominate. Tokyo developed on the

Musashino Plateau because it was favourable to urban development as well as a hierarchical society. During the Edo Period, the feudal lords (daimyō) and high-ranking samurai (hatamoto) used to live in the high city, the low-ranking samurai (gokenin) in the valleys, while the commoners lived in the lowlands. This hierarchical system can also be observed in land division. Despite social changes during the Meiji Restoration, historical land parcellation continues to characterize modern Tokyo. The gokenin lots (about 432–648 m²) are considered to be the ancestors of the existing lots, the living cells of the city. Over time, the land underwent excessive subdivision, due to high inheritance taxes, becoming the “City of grains” (Tsukamoto, 2010). On the other hand, the features of the Shimōsa Plateau allowed for greater rural expansion in Chiba Prefecture.

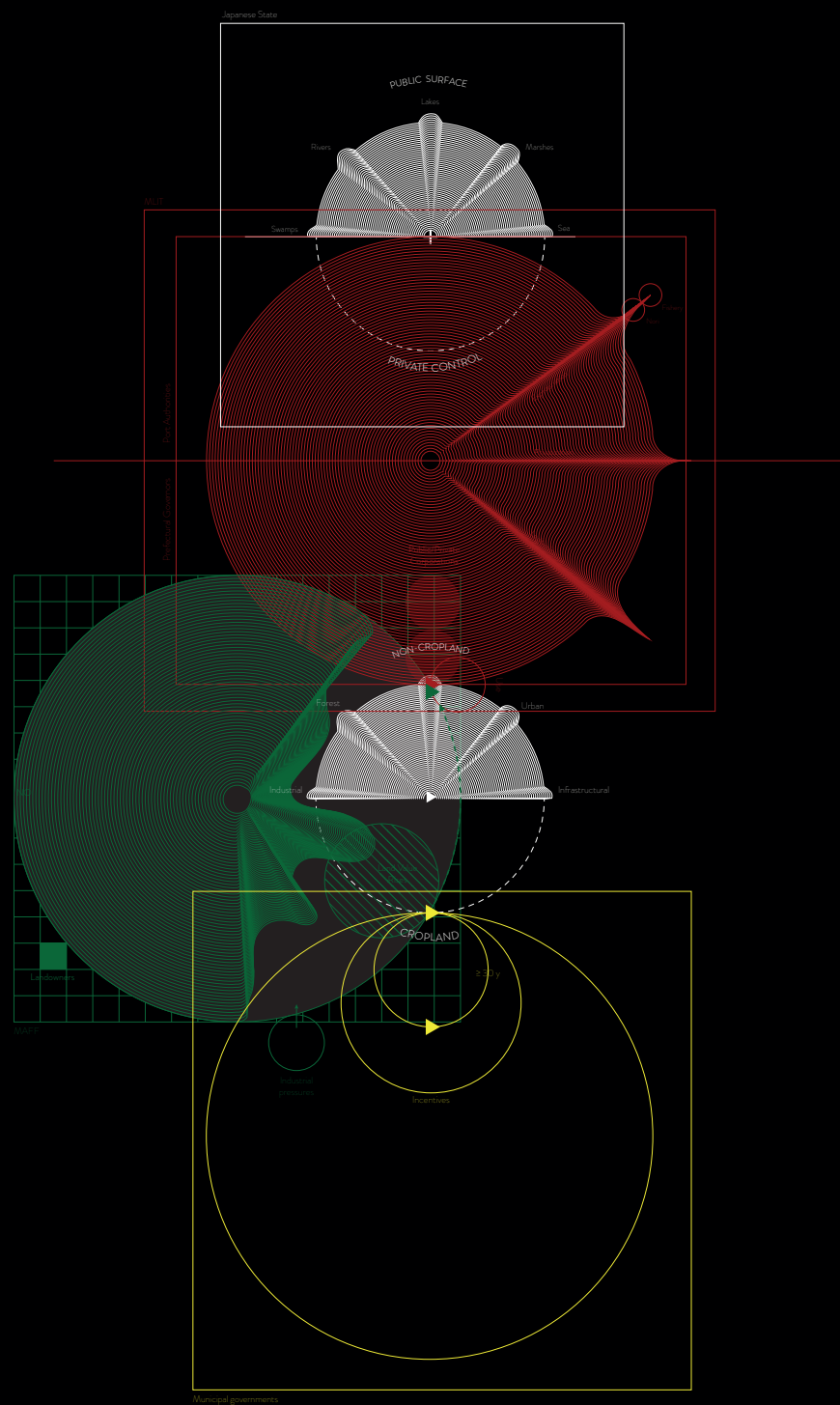


The Tokyo Bay area is inevitably dominated by water. Not only through its connection to the Pacific Ocean, but also through the network of numerous rivers, canals, lakes, and basins located within the confining prefectures of Kanagawa, Tokyo, and Chiba. The entire water system around the Bay is governed by a defensive system primarily composed of pump stations, floodgates, and seawalls. Under the lens of the B&T Studio, these defensive systems are considered anomalies, objects out of place. The Object Map offers an interpretative key to understanding the territory through the water management system, from objects out of place to objects that reveal the system.

The extensive land reclamation process following WWII altered the equilibrium of the coastline. Large flat areas, created by filling wetlands or shallow water, were added to expand the land. Often built at or below sea level, they constitute a barrier to the natural downhill flow, thereby accumulating water. Moreover, the soil composition (dredged sediments,

artificial fills, and soft layers) limits natural drainage. Reclaimed land is known to be prone to subsidence due to geologically young ground layers, resulting in structural weakness, and because of groundwater extraction to support industrial activity. Pump stations, floodgates, and seawalls create a coordinated system that discharges rainwater, urban, and agricultural runoff into the Bay while preventing tidal backflow. These engineered water defenses allow the coastline and, by extension, the landscape to exist by increasing the flood-resistance threshold and limiting human and economic losses during extreme events such as typhoons.

entire inner Bay from April to October. Other factors causing hypoxia include intense urbanization and the consequent phosphorus and nitrogen runoff from urban sewage, wastewater, industries, and agriculture into the Bay, bringing excessive nutrients and increasing the proliferation of phytoplankton blooms. When phytoplankton die, they sink to the bottom and become food for bacteria, which decompose them and consume dissolved oxygen in bottom waters. When surface water heats up due to high temperatures while the bottom water remains cool, the density difference prevents mixing, resulting in an absence of DO replenishment. However, wind can play a significant role. Northeast winds enhance exchanges between surface and deep water, maintaining high DO concentrations. Southwest winds tend to suppress exchanges with the bottom water, contributing to hypoxia. If wind speed exceeds the threshold value of 10 m s^{-1} , however, water mixing occurs and hypoxic conditions improve (Nakayama et al., 2010).



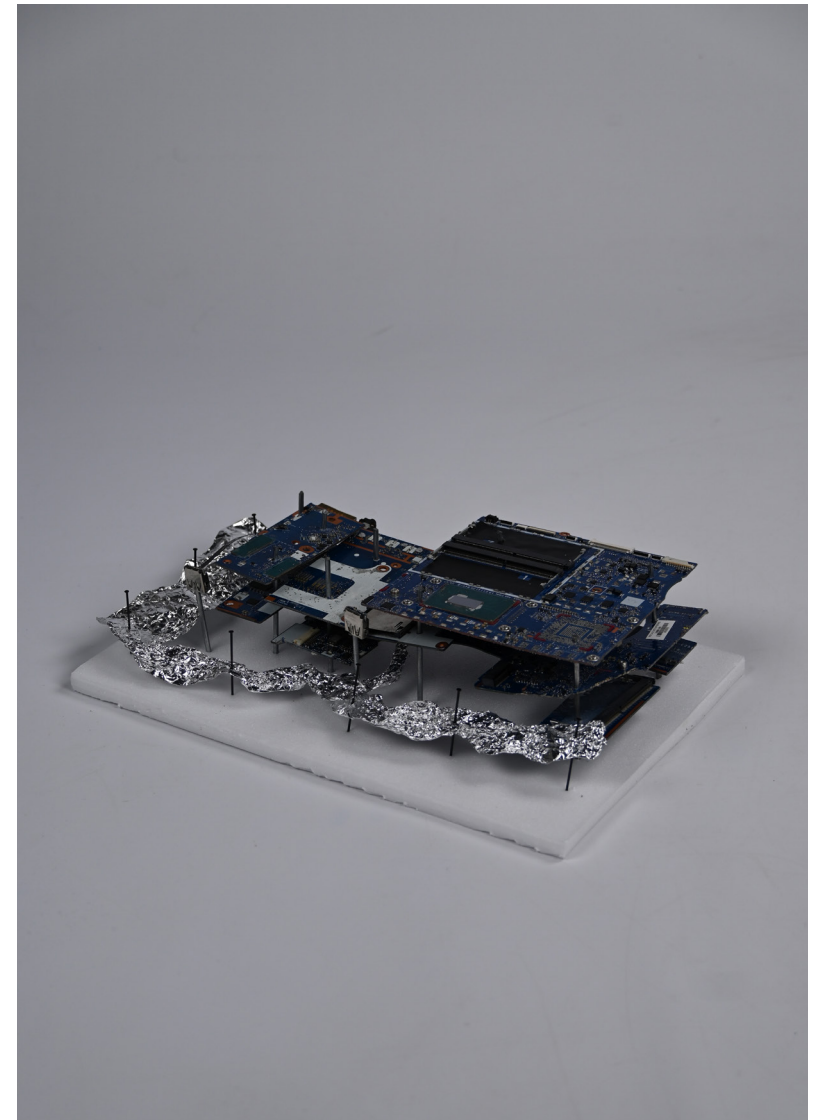
The process of land reclamation was necessary to accommodate heavy industries and expand ports due to land scarcity. The Regulations Map addresses the dynamics between the laws and entities that shaped the coastline of the Bay. Reclaimed land does not inherit the status of land during the reclamation process. However, according to the Act on Reclamation of Publicly-owned Water Surface, Act No. 57 of 1921, public water surfaces can be legally turned into land, whose ownership is then held by public or private corporations, resulting in a potential process of privatization. The extensive coastal industrialization, especially in the Keiyō Industrial Zone, facilitated urban development at the expense of agricultural fields, which were gradually converted into industrial allotments. Consequently, the demand for finite agricultural products began increasing, leading to the issuance of the Cropland Act, Act No. 249 of July 15, 1952, to regulate the conversion of cropland into non-cropland and to support cultivators. Cropland values started rising,

and some landowners bypassed the newly issued law by selling their land to industrial investors. To stabilize the agricultural economy, the government subsequently issued the Productive Green Space Act, Act No. 68 of June 1, 1974. Landowners were given incentives to maintain their cropland for a minimum of 30 years.

III. MODI OPERANDI

The fragilities and principles introduced throughout the mapping investigation were used to develop experimental models over a two-week period, initiating engagement with the design process. Three models explore three different themes: a 2.5D model addressing ground and site; an assembly model focusing on form and material; and a spatial situation model concerning inhabitation and programme. Model one reflects on the pump station as infrastructure, aiming to create an equilibrium between humans and water. Two motherboards taken from non-functioning laptops were used as material. Dismantled and reassembled, they represent an abstraction of the site in terms of its components, levels, and relationships with water bodies such as rivers and the sea. The choice of material, or rather object, is an assembly of mechanical and electrical elements, and is related to a comparative speculation between the complex relationships of its components and a reading of the pump station as a set of machineries through an architectural lens. Hence, the model interprets the selected pump station not only as a machine but also as an urban machine generating space. Model two explores the possibilities that arise when the pump station is considered as part of a larger landscape dominated by "artificial soil." It questions the materiality of the pump station. If the pump

station is understood as a collection of scattered infrastructural components, their different properties may be reflected in the landscape. With particular attention to water retention basins and channels as voids within the landscape that carry or store water, the model proposes an alternative interpretation of construction materials that can be affected over time by water. Different slopes accelerate or decelerate this process of alteration. Model three offers a romantic interpretation of the site as something that is not, but could be: a theatre. According to Aldo Rossi, the theatre is recognizable as a type, carrying embedded memory. In contrast, the pump station represents a forgotten type, appearing as an inaccessible object that does not serve the city in an obvious way, yet is essential to it. Referring to Aldo Rossi's theories of Teatro del Mondo and Teatro Domestico, the model celebrates water as the main protagonist of the scene and questions the presence of the audience. The pump station's volume is reduced to a thin wall with two different characteristics on its front and back, becoming a background. The model imagines to unite people and water defensive systems. The theories resulting from the Modi Operandi workshop were further investigated, some evolving into new visions, some gradually fading away.



Model one



Model two



Model three

IV. DESIGN PHASE

A rainwater drainage pump station collects and transfers excess rainwater through an active, forced pumping system when gravity alone is insufficient. It protects low-lying areas, streets, and buildings by conveying stormwater to a canal, river, reservoir, or treatment facility. In the case of the Chuo Central Drainage Pump Station No. 4, rainwater is ultimately discharged into Tokyo Bay. Although largely invisible to everyday urban life, these infrastructures play a fundamental role in sustaining the territory. The reclaimed coastline and the urban environments behind it depend upon their continuous operation. The pump station therefore exists not merely as a technical object but as a territorial device mediating between natural processes and human occupation.

As an initial step, studies of the logic, components, and characteristics of pump stations were conducted through drawing-based experimentation. Drawing was employed not simply as a representational tool but as an analytical and interpretative instrument capable of revealing relationships embedded within the infrastructure. The operational process of a rainwater drainage pump station and its associated network was analysed from

both internal and external perspectives in order to identify its primary components: city intakes, urban drainage canals, water basins, trash screens, horizontal conveyor belts, inclined conveyor belts, debris collectors, suction tanks, vertical axial-flow pumps, discharge tanks, discharge conduits, and floodgates. Each component was examined not only according to its technical function but also through its spatial characteristics and its relationship to the movement of water. Particular attention was given to the varying conditions generated throughout the pumping process. Water changes velocity, depth, pressure, and sound as it progresses through the system. Some spaces are characterised by accumulation and stillness, while others are defined by acceleration, turbulence, and discharge (fig.1. and 2.). These differences suggested architectural possibilities. Through a process of abstraction, each infrastructural component was translated into a corresponding architectural condition (fig.3.). Technical elements gradually became spatial elements, and engineering operations became architectural experiences. This translation generated a new interpretation of the existing pump station in which

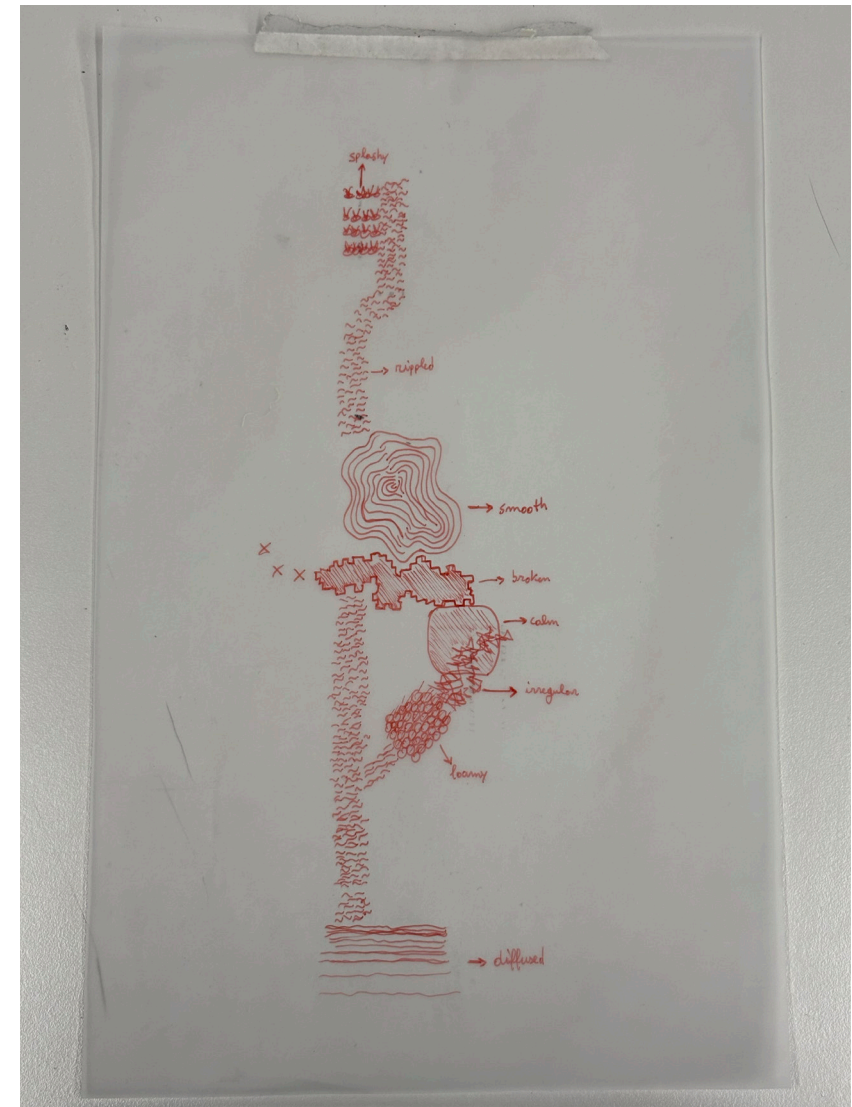


fig. 1. *Water Texture*, alcohol marker on tracing paper, 210x297 mm

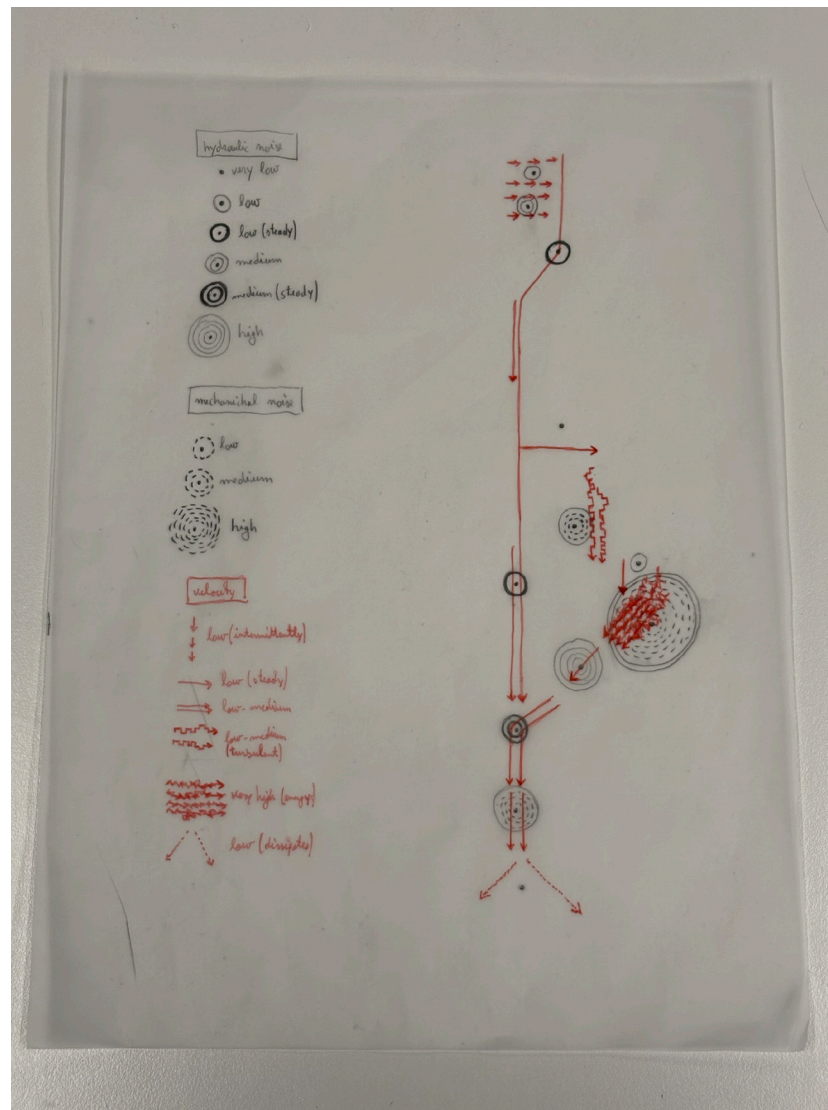


fig. 2. **Water Noise and Velocity**, alcohol marker on tracing paper, 210x297 mm

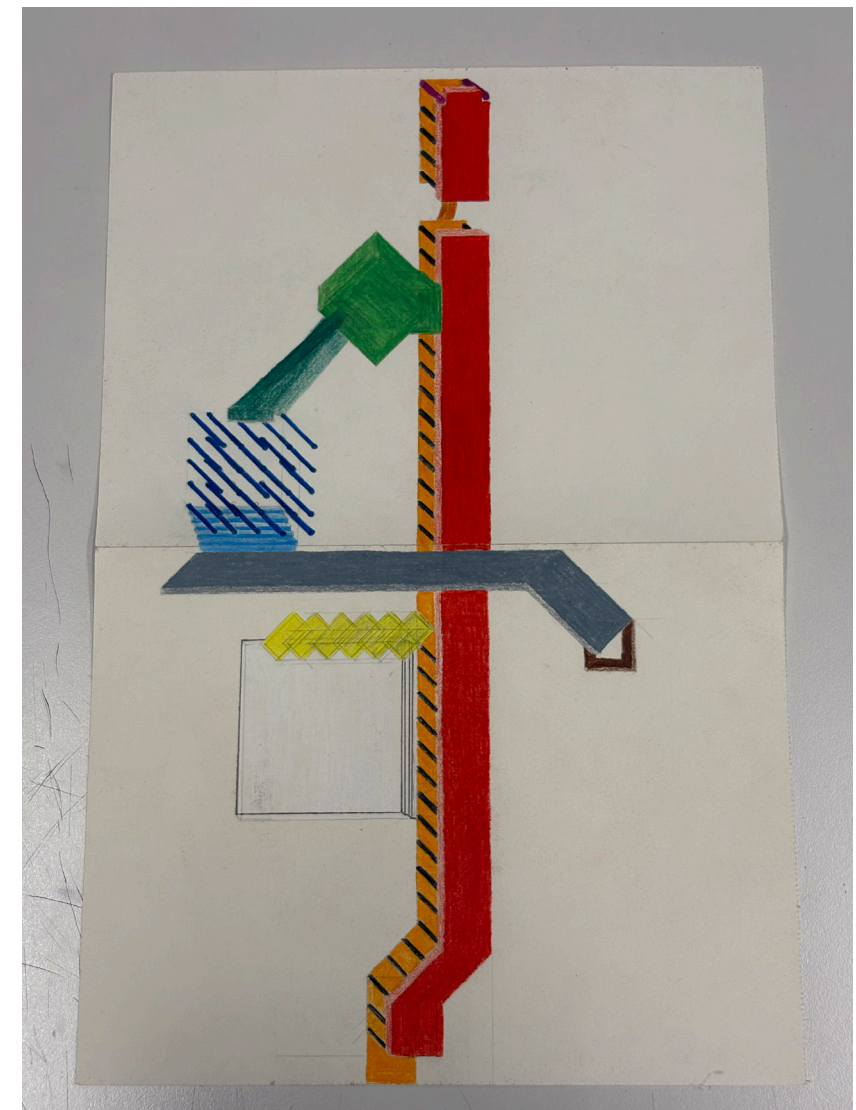


fig. 3. **Translation of water into architectural components I**, colored drawing on paper, 420 x 594 mm, scale 1:200

station in which infrastructure was no longer understood solely as a machine but as a sequence of inhabitable situations (fig.4.).

The resulting architectural language emerged directly from this process of reinterpretation. Walls, columns, beams, and canopies generate a built interpretation of a garden in which plants and trees no longer constitute the primary spatial structure. Rather than growing and evolving organically, the architectural elements remain fixed in space and time. Yet, despite their permanence, they generate variation through differences in typology, geometry, orientation, scale, texture, and colour.

As the drawing exercises were progressively pushed beyond the limits of representation, the project gradually assumed the character of a rational interpretation of the Japanese garden, where every element carries meaning and contributes to the production of harmony, rhythm, and subtle poetry (fig. 5.). The garden emerged not through a formal ambition but through the recognition of recurring spatial qualities already present within the pump station itself. Sequences, thresholds, moments of compression and release, framed views, and changing

relationships with water all suggested affinities with the spatial logic of the garden. The project therefore proposes a reinterpretation rather than a replacement of the existing infrastructure. Architectural elements, machines, and water become the essential ingredients through which the pump station can be understood as a cultural and spatial artifact rather than merely a technical facility.

In this sense, the project transforms the pump station into an intersection or, more precisely, a knot (fig.6.). It becomes a point where different systems overlap and become mutually dependent: water defence systems and people, coastal life and urban life, rainwater and seawater, engineering and imagination. The knot is therefore not only a formal condition but also a conceptual one. It describes a moment of encounter between entities that would otherwise remain separated. While the project does not propose a solution to the broader issue of land reclamation in Tokyo Bay, it offers an alternative reading of water infrastructure as a means of addressing one of its most evident consequences: the inaccessibility of the coastline and the separation between the city and the sea (fig. 7.). A series of linear horizontal walls

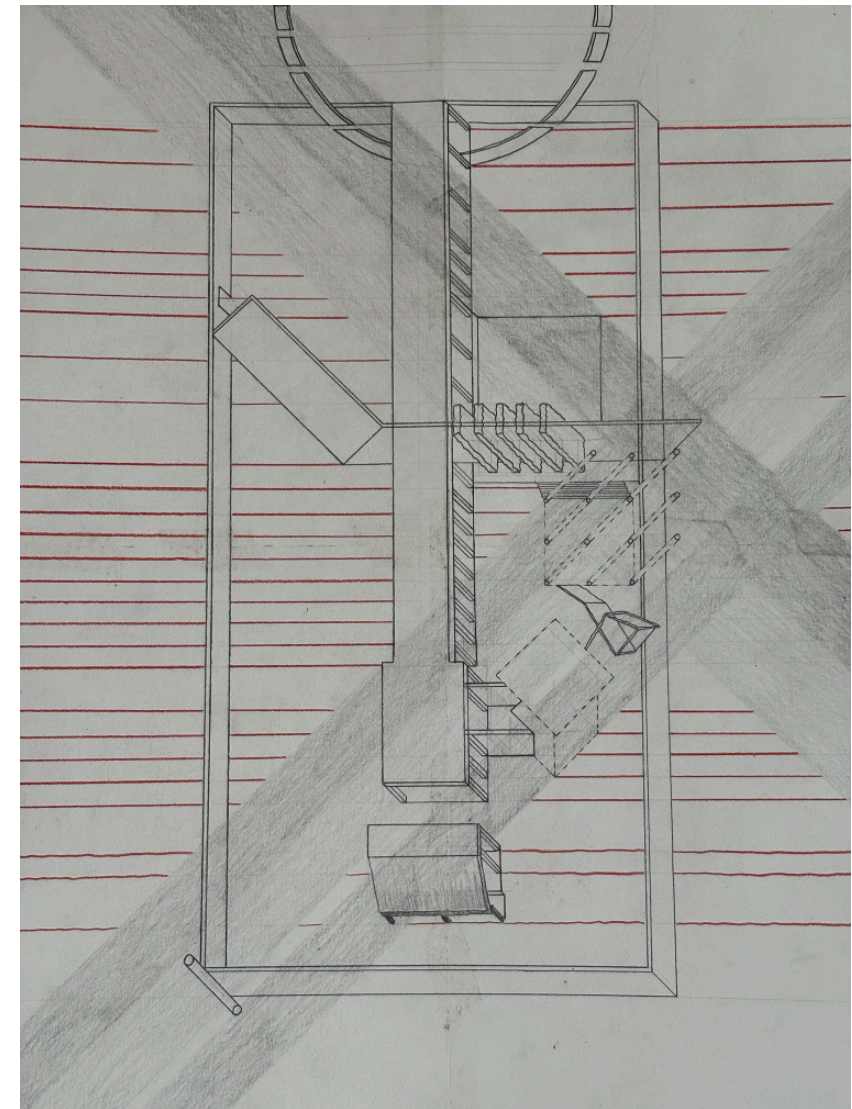


fig. 4. Translation of water into architectural components II, pencil on paper, 420 x 594 mm, scale 1:200

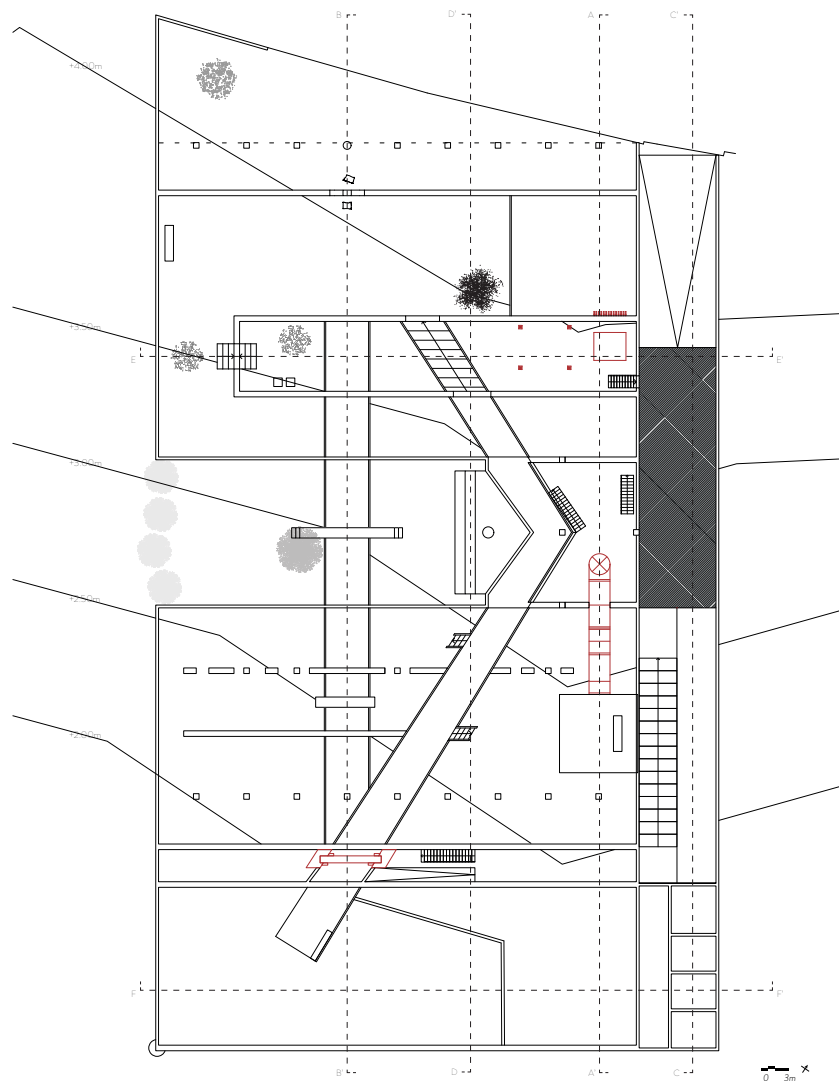


fig. 5. Plan (T.P. +5.50m), digital drawing



fig. 6. The Temple of Encounters, render

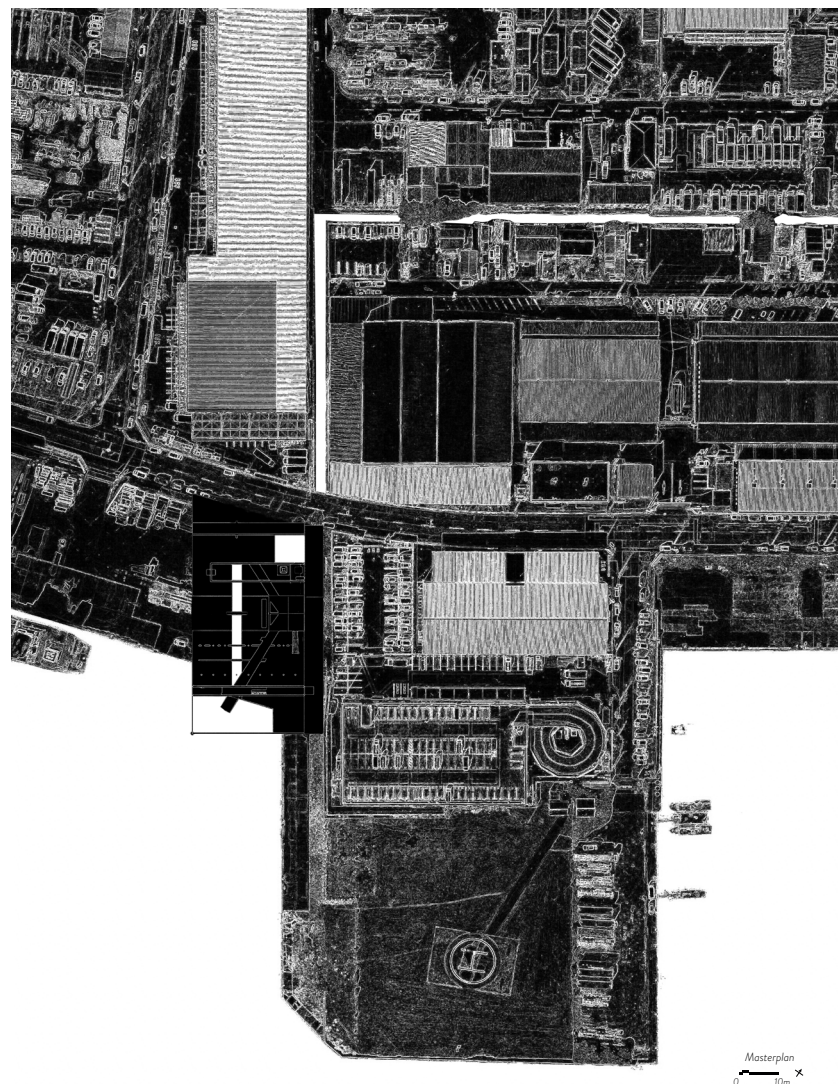


fig. 7. Relation between the garden and surroundings, digital drawing

constitutes the primary spatial structure of the garden (fig 8. elevations). Their succession follows the course of water and echoes the sequence of operations required to transport it towards the sea. Each wall corresponds not to a singular function but to a moment within a larger process. Moving through the project becomes analogous to following the journey of water through the pumping system. The visitor experiences a succession of chambers and thresholds whose relationships unfold gradually through movement, unveiled by the difference in wall thickness. Drawing upon Aida Takefumi's theory of fluctuation (*yuragi*), which proposes the generation of a new order through the sequential placement of walls, the project employs repetition as a means of producing movement and variation (fig.9. axonometry). Rather than creating a static composition, the walls establish a constantly shifting field of relationships. Perspectives expand and contract, views appear and disappear, and spatial conditions continuously transform. Through this strategy, the project seeks to evoke the temporal nature of water itself. Precipitation, tides, evaporation, and seasonal cycles are all manifestations

of continuous change. Consequently, the fluctuating conditions of the pump station become translated into an architectural experience of time (fig.10.)

The introduction of coloured pigments into the concrete walls reinforces this temporal dimension. Four colours intersect throughout the garden, each associated with a season: the green of pine trees for winter, the pink of sakura blossoms for spring, the blue of clear skies for summer, and the red of maple leaves for autumn (fig.11.). These colours are complemented by the neutral grey of concrete, which acts as a constant background against which seasonal variations unfold. An XYZ logic is employed to assign colours to walls and architectural elements, generating a systematic yet unpredictable spatial composition. Different textures accompany each colour, reinforcing the specific qualities associated with each season. Winter suggests endurance, spring fragility, summer continuity, and autumn maturity.

Concrete, the sole material employed throughout the project, further strengthens the relationship between space and time. Rather than being understood as a homogeneous material, it is treated as a medium capable of

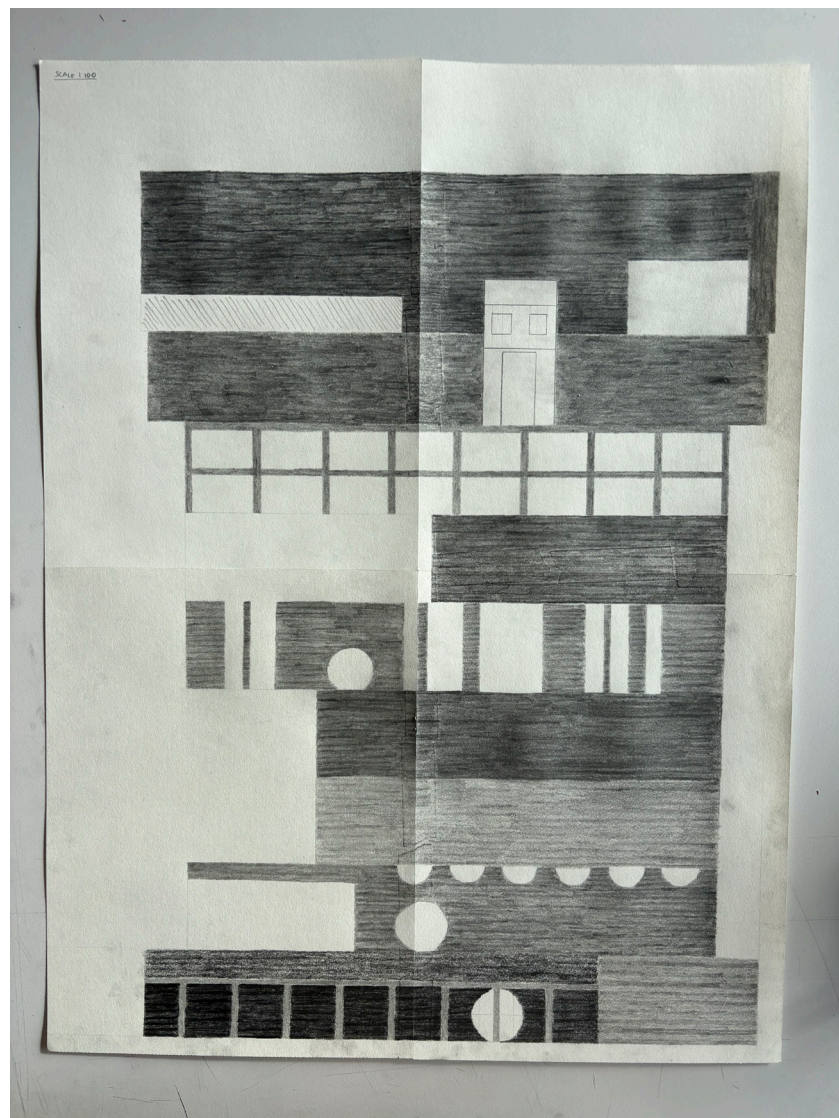


Fig. 8. Imaginary elevations, pencil drawing on paper, 420 x 594 mm, scale 1:100

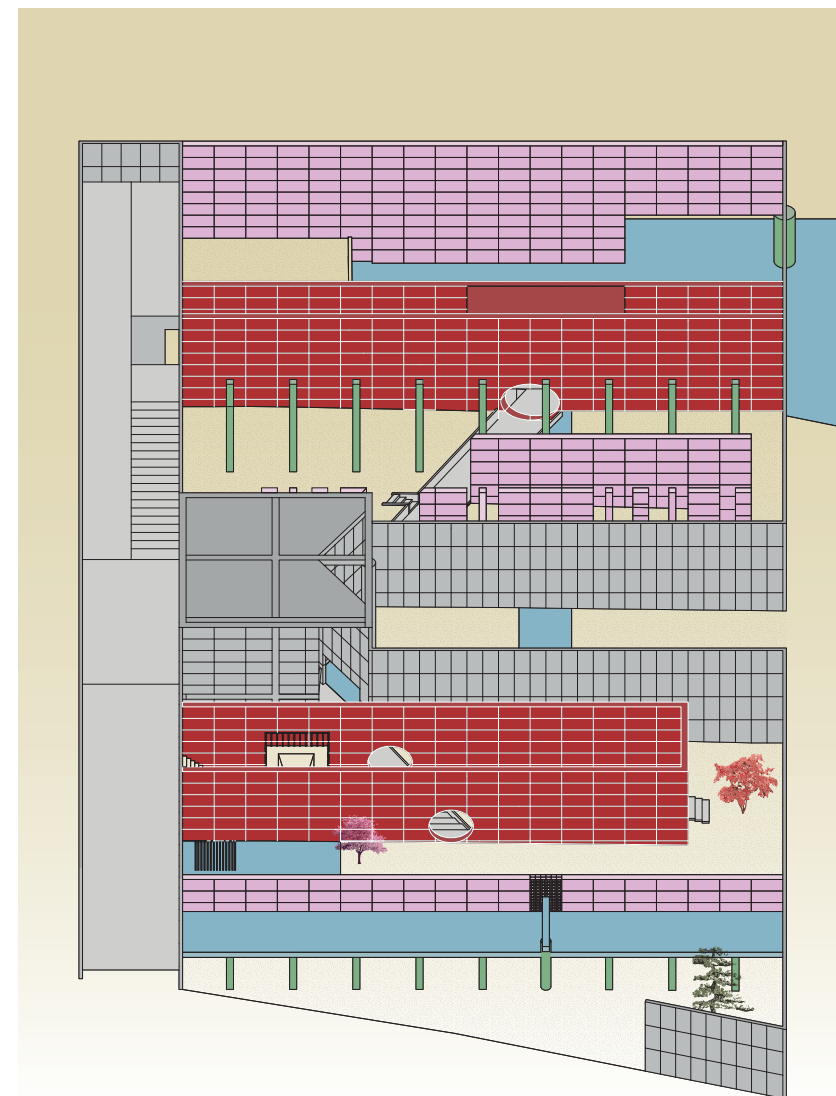


Fig. 9. Axonometric Compression of Space and Time, digital drawing

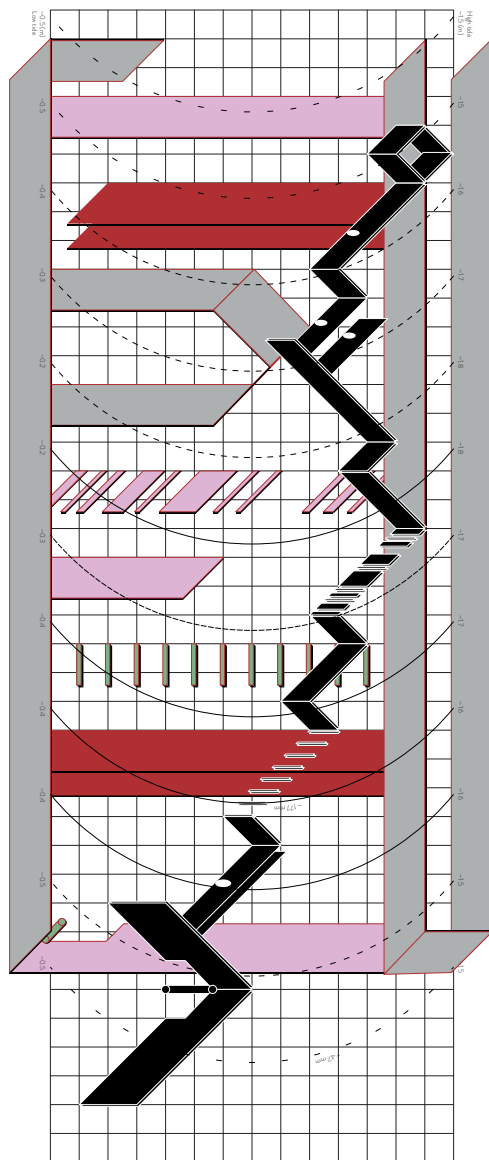


Fig. 10. Colors and Intersections of space and time, digital drawing

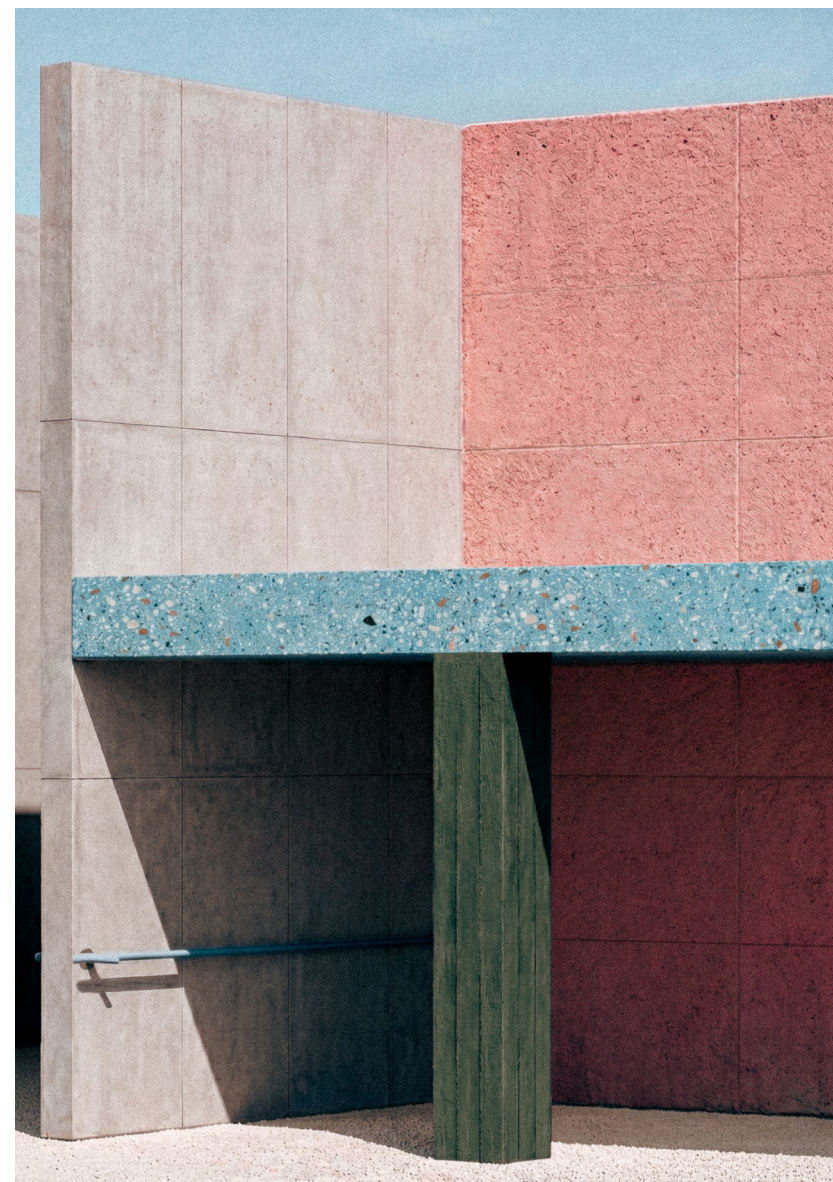


Fig. 11. Colors and Textures Knotting, Render

recording environmental processes. Variations in pigmentation, texture, weathering, and light conditions transform the perception of the walls over time. The material becomes a register of seasonal change, atmospheric conditions, and human occupation. In this sense, time is not represented symbolically but embedded directly within the architectural experience.

The garden is therefore expressed through a careful geometric composition of walls that simultaneously structure space and construct narratives. It is conceived as a garden of imagination, inviting visitors to wander, discover possibilities, and experience the passage of time through colour, texture, light, and movement. In this regard, it also assumes an educational dimension, recalling Isamu Noguchi's *Playscapes*, where exploration and discovery become fundamental modes of engagement. Specific trees and plants, selected according to their seasonal characteristics (fig.12.), are strategically introduced to amplify certain coloured walls while allowing others to recede depending on the time of year. A harmonious contrast is established through the interplay between horizontal and vertical walls. The thicker horizontal

walls reinforce the reading of the project as a sequence of chambers and episodes, emphasizing movement along the site. The thinner vertical walls frame views, establish orientation, and define the more functional aspects of the intervention. Together they generate a spatial field in which boundaries become opportunities for encounter and where infrastructure, landscape, and architecture are woven together into a continuous sequence of knots.



Fig. 12. *Is This A Wall?*, Render

V. EPILOGUE

This project reactivates a set of territorial questions that have shaped Tokyo Bay since the post-war period. extending beyond the coastline itself and influencing the broader territorial system that sustains life around the Bay. As demonstrated through the mapping research, the contemporary condition of Tokyo Bay is the result of a long process of industrialization, urbanization, and land reclamation. These transformations were particularly relevant during the post-war period, when the shortage of land and the rapid economic growth of Japan required new industrial territories. Large infrastructural visions were proposed in response to these demands, among which Kenzo Tange's plan for a linear city crossing Tokyo Bay remains one of the most emblematic examples. At the time, megastructures were presented as technological solutions capable of projecting a vision of the future. Rather than proposing another territorial solution, <The Garden of Knost> adopts a different position. It offers a romantic reading of territorial fragility through the hidden infrastructures that allow the Bay to exist today. The project does not emerge from the imposition of a new order upon the territory. Instead, it is conceived as

a consequence of the territory itself. The decision to design a garden was therefore not predetermined, but rather the outcome of an extended process of observation, mapping, and interpretation. Through the investigation of ground conditions, surface transformations, infrastructural objects, ecological events, movements, and regulations, the project gradually revealed the intertwined relationships that characterize the Bay. The garden became the architectural manifestation of these relationships. More specifically, the project addresses one of the most evident consequences of coastal industrialization: the inaccessibility of the shoreline and the progressive separation between urban life and the sea. The intervention can be understood as an attempt to establish a node between a restricted infrastructural territory and the everyday life of the city. However, it should not be interpreted as an urban proposal in a conventional sense. Rather, it is conceived as a place where visitors can temporarily distance themselves from the rhythms of the city and reconnect with the presence of the sea through imagination and exploration. Positioned within the Keiyō Industrial Zone, the garden is built around an existing water-management

infrastructure whose physical and symbolic presence reinforces the notion of the knot: a point where different systems, conditions, and temporalities intersect. The concept of the knot emerged not only as a formal idea but also as a methodological one. Throughout the design process, intersections between apparently distant conditions became increasingly significant: land and water, urban and industrial environments, public and restricted territories, permanence and transformation, infrastructure and landscape. The project developed around the notion of a realm of possibilities, where visitors may lose themselves, wander, and rediscover where they would like to be. Yet this experience is situated directly within one of the Bay's most fragile territories. It is precisely this coexistence of vulnerability and possibility that constitutes the essence of the project and informs its architectural language. The design tools employed throughout the project played a fundamental role in shaping this understanding. Mapping was not used as a neutral instrument of representation but as a speculative and projective tool. The unconventional cartographies produced during the research phase revealed relationships that

remain largely invisible in conventional territorial readings. By isolating and reassembling different layers of the territory, mapping became an act of design in itself, allowing latent conditions and hidden dependencies to emerge. Similarly, the Modi Operandi models functioned as tools of interpretation rather than mere representations of form. They provided a medium through which infrastructural systems could be understood as spatial, material, and experiential conditions, ultimately informing the architectural proposal. This methodological approach led to an understanding of architecture not as the assembly or stacking of autonomous volumes, but as the encounter of planes, surfaces, and trajectories. The garden is therefore conceived as a field of relationships rather than an object. Its spaces are generated through the meeting of horizontal and vertical planes, leaving both physical and mental room for exploration. Such exploration unfolds through movement and through time. The project is experienced sequentially, much like the flow of water through the pump station itself. Visitors encounter a succession of situations whose

meanings are continuously redefined through changing perspectives, climatic conditions, and seasonal transformations. Particular significance is given to the wall, perhaps the architectural element most traditionally associated with separation and exclusion. Throughout the project, however, walls are deliberately stripped of this singular role. Rather than functioning solely as boundaries, they become instruments of orientation, framing, rhythm, and temporal perception. Their repetition establishes a sequence of spatial episodes that encourage movement while simultaneously generating moments of pause and reflection. In this sense, the wall ceases to divide and instead becomes a medium through which connections are established.

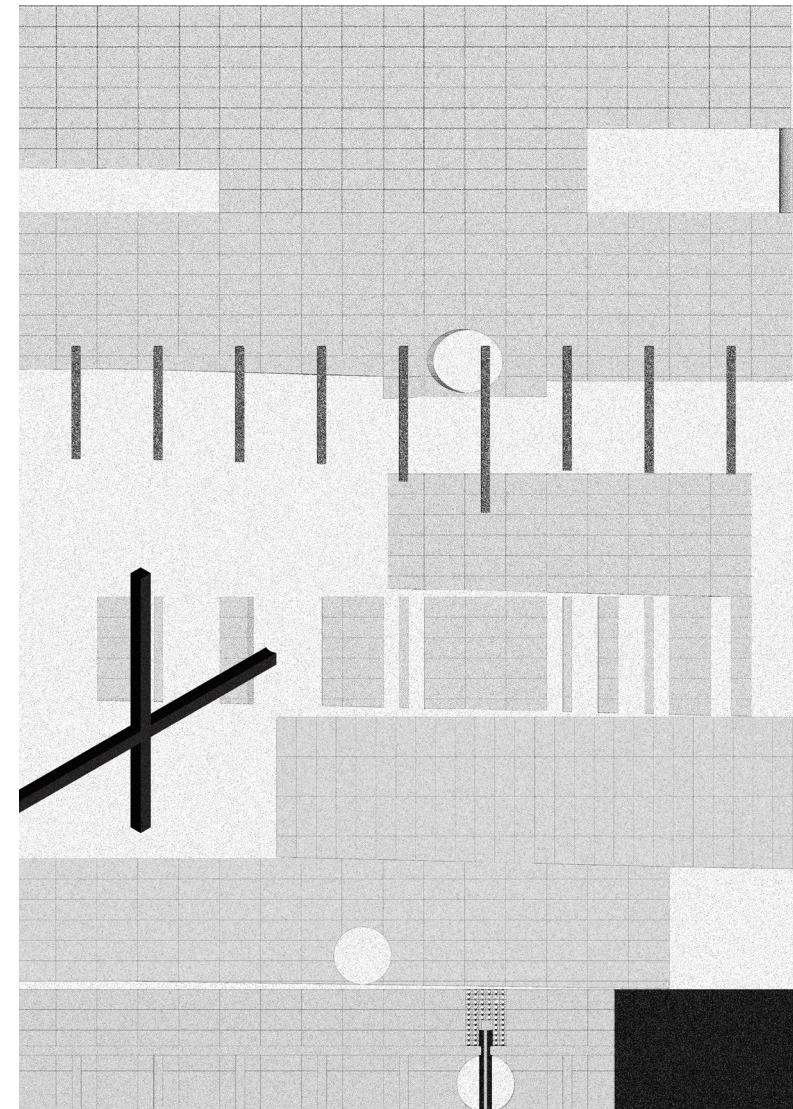
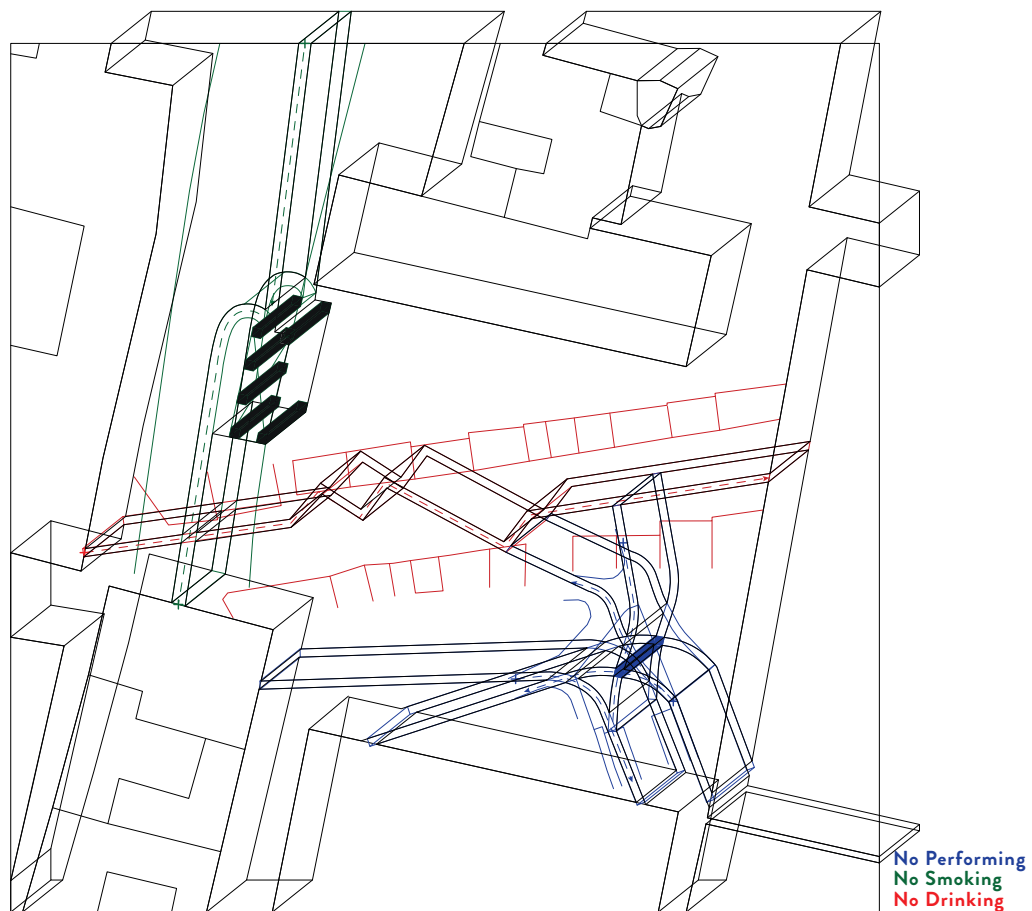
Concrete, the sole material employed in the project, reinforces this intention. It is a register of time. Through variations in aggregate composition, texture, pigmentation, and exposure, concrete becomes capable of recording environmental conditions and temporal change. The introduction of coloured pigments further intensifies the relationship between space and time. Seasonal colours intersect throughout

the project, producing moments of overlap and ambiguity that transform the perception of space. The project moves continuously between seasons, colours, and atmospheres, recalling Gabriel Guevrekian's *Jardin d'Eau et de Lumière*, where colour becomes an architectural device to amplify space. These chromatic variations allow multiple interpretations of the same spatial condition and encourage visitors to engage with the garden differently over time.

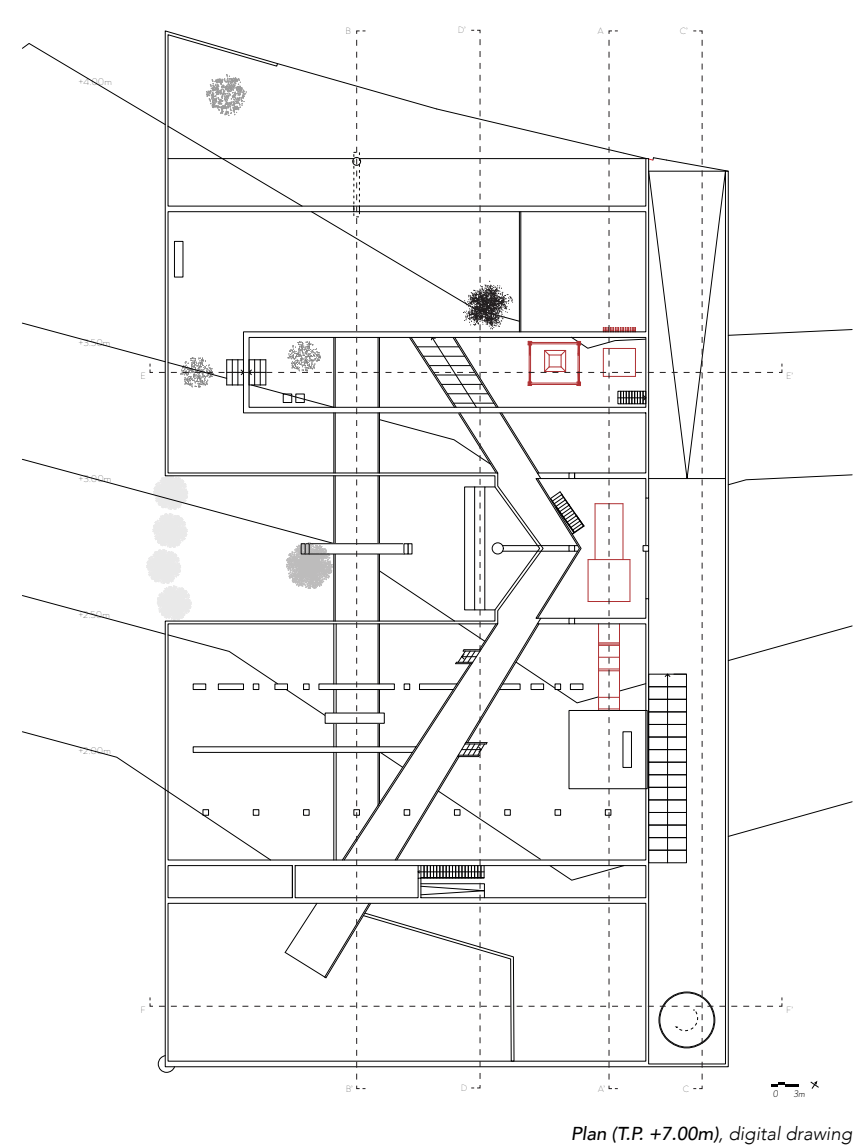
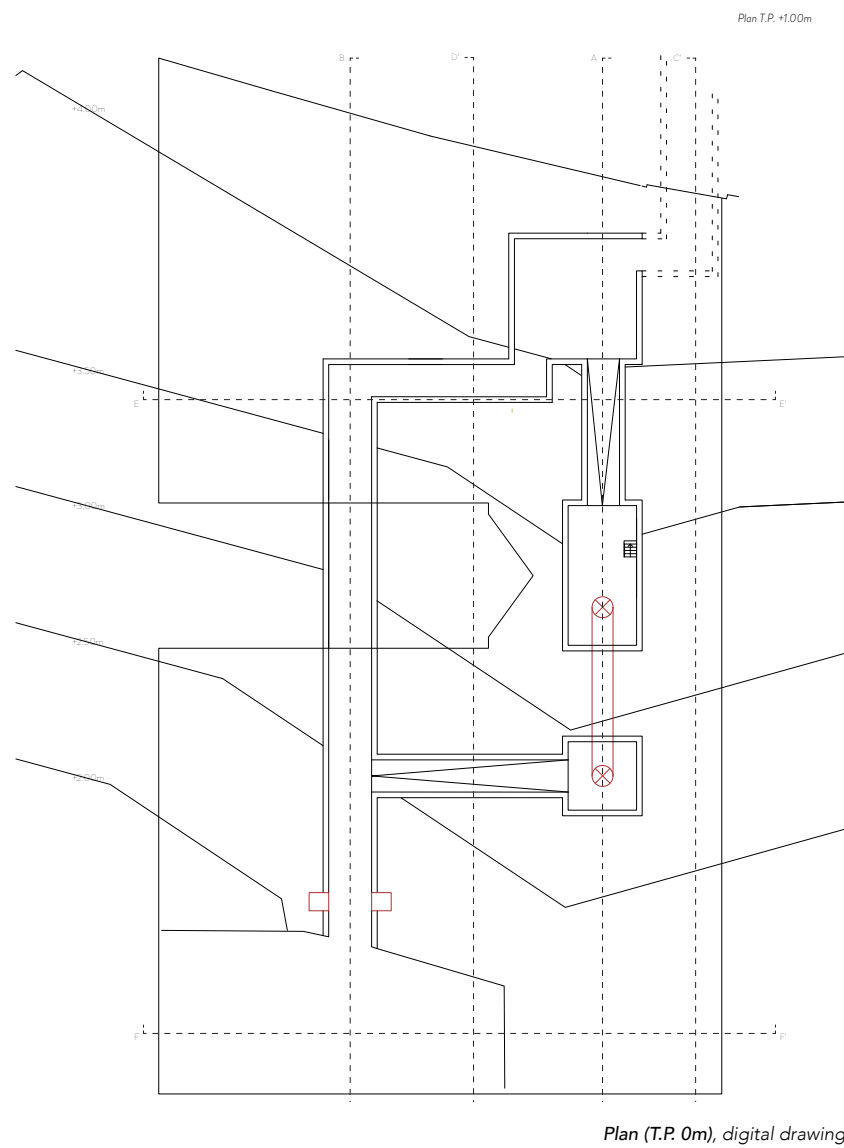
The Garden of Knots proposes an alternative way of looking at infrastructure. It suggests that the hidden systems sustaining contemporary territories are not merely technical necessities but also potential generators of meaning, imagination, and public experience. By re-reading a rainwater drainage pump station as a garden, the project seeks to reveal the fragile dependencies that shape Tokyo Bay while offering a space in which these conditions can be experienced and temporarily reimagined. In doing so, it does not attempt to resolve the contradictions of the territory. Instead, it embraces them, transforming them into the very substance of the architectural project.

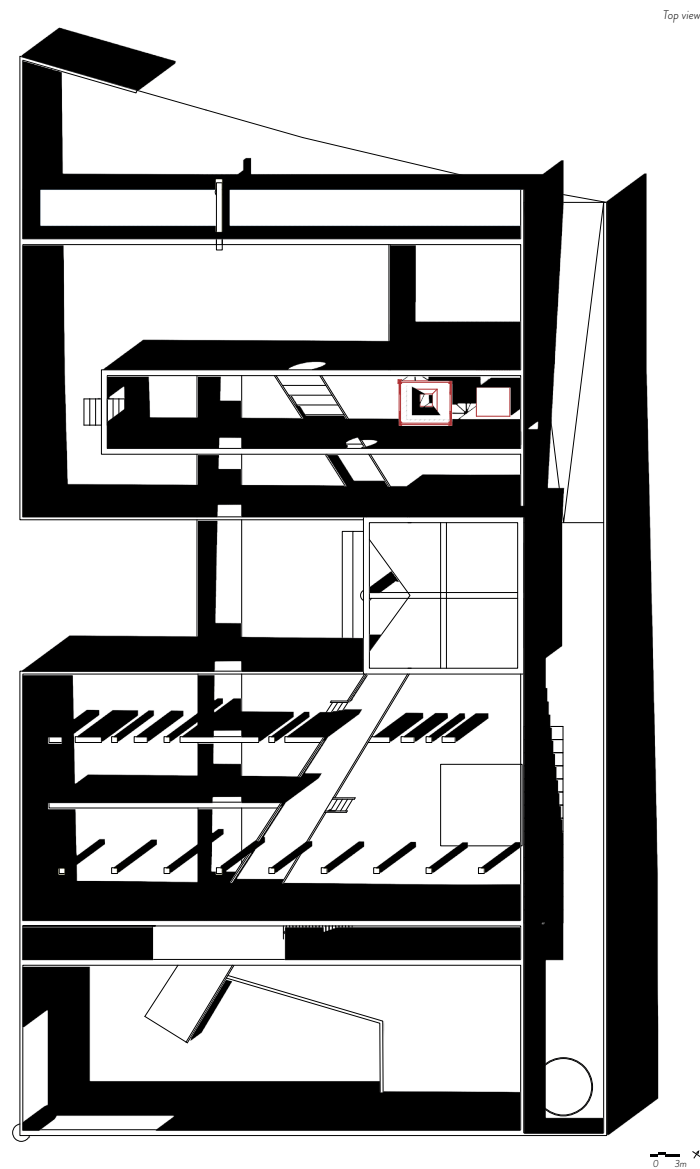
The *Movement Map* tackles how urban control influences land use and social interactions in spatial terms and proposes to generate new spaces by reading the city as a product of its bans. A fundamental question emerges: is it the space that generates the movement or the movement that generates the space? The map can be read both directions, forward and backward. This experimental exercise originates from the notion of western piazza. The Piazza is a spatially defined urban element (Sand, 2013) built for the buildings around it, appropriated by people through social practices, reflecting their social characteristics. Moreover,

it is often described as a democratic place for gathering. In Japan, despite the absence of an equivalent formal typology, the concept of *plaza-fication*, known as *hiroba-ka*, comes from Shinto and Buddhist beliefs (Almazán et al., 2022). Consequently, *hiroba* do exist in Tokyo not as spaces formally designated in the city but as spaces created through collective use. *Hiroba* are therefore socially generated spaces. Inspired by the theoretical drawings by Bernard Tschumi and the concept of superimposition, an imaginary cityscape takes shape in which urban control and the piazza as a democratic gesture coincide.

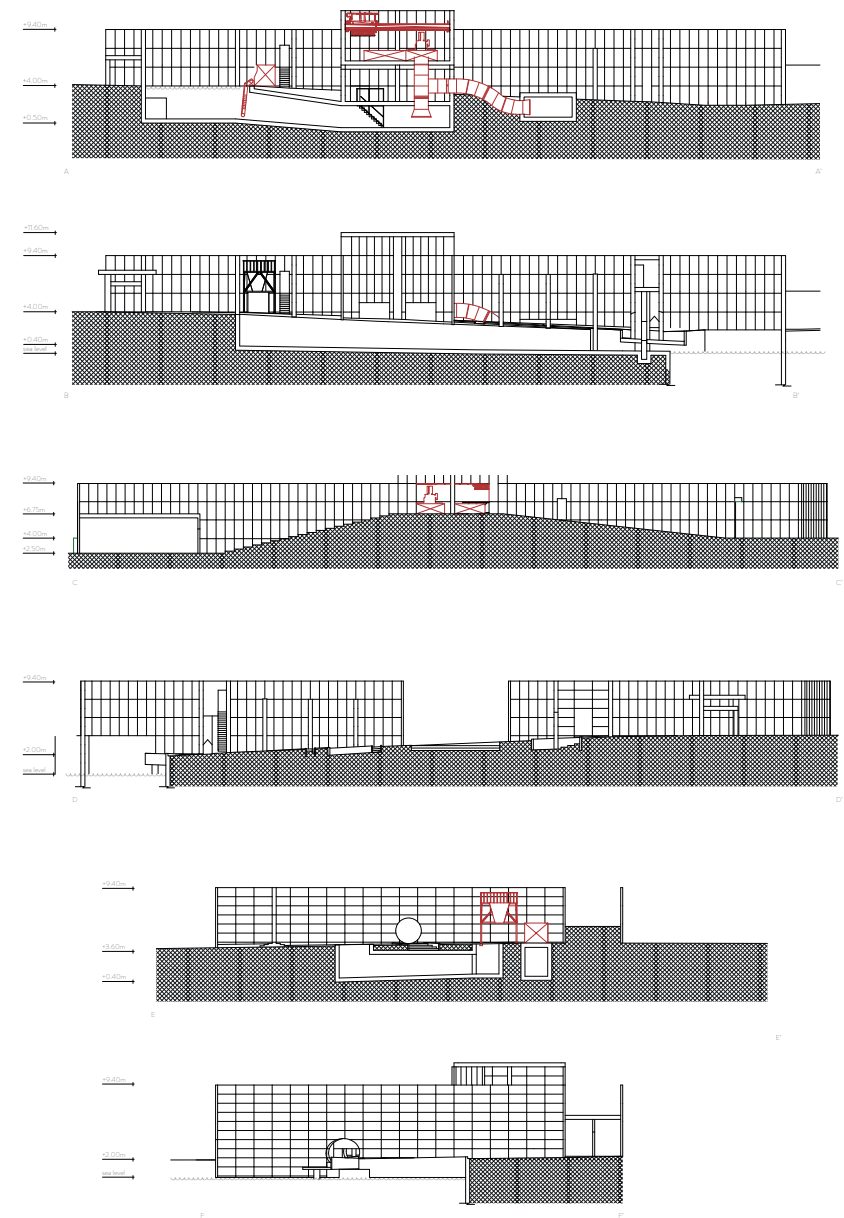


Imaginary Elevations, digital drawing

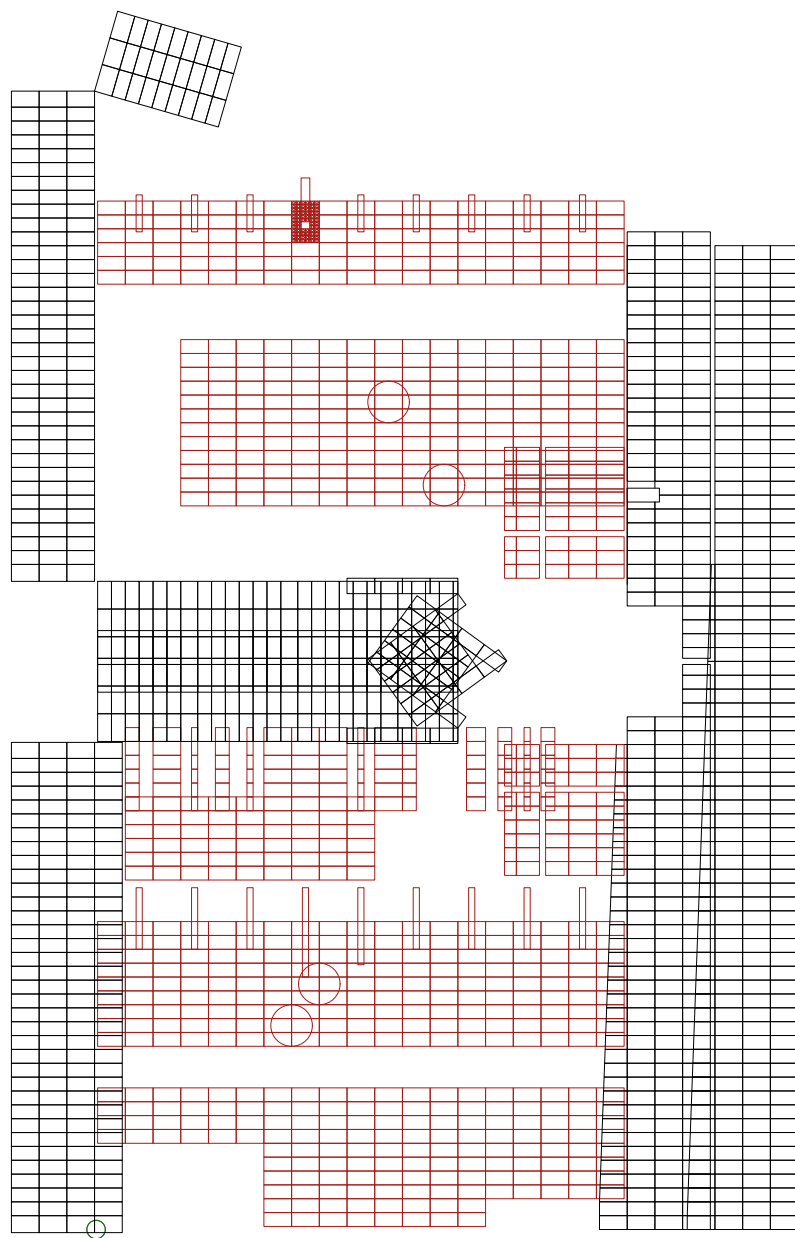




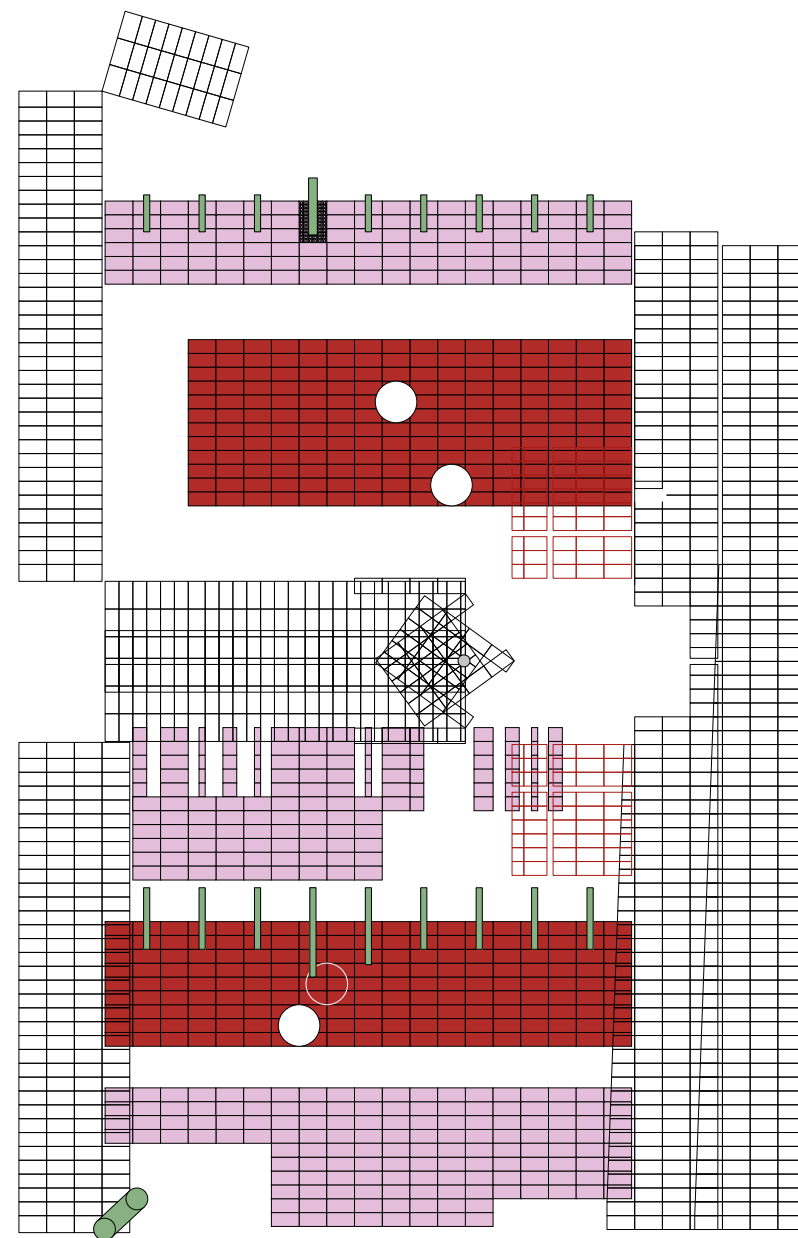
Plan (Top view), digital drawing



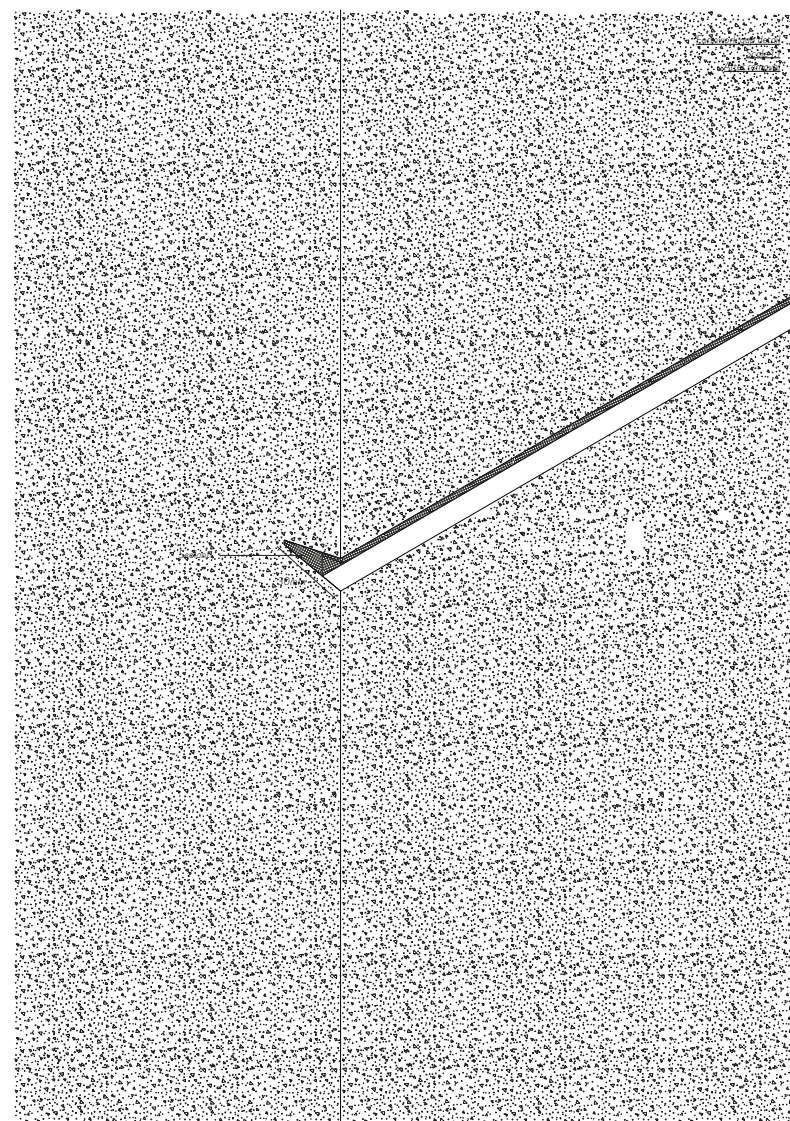
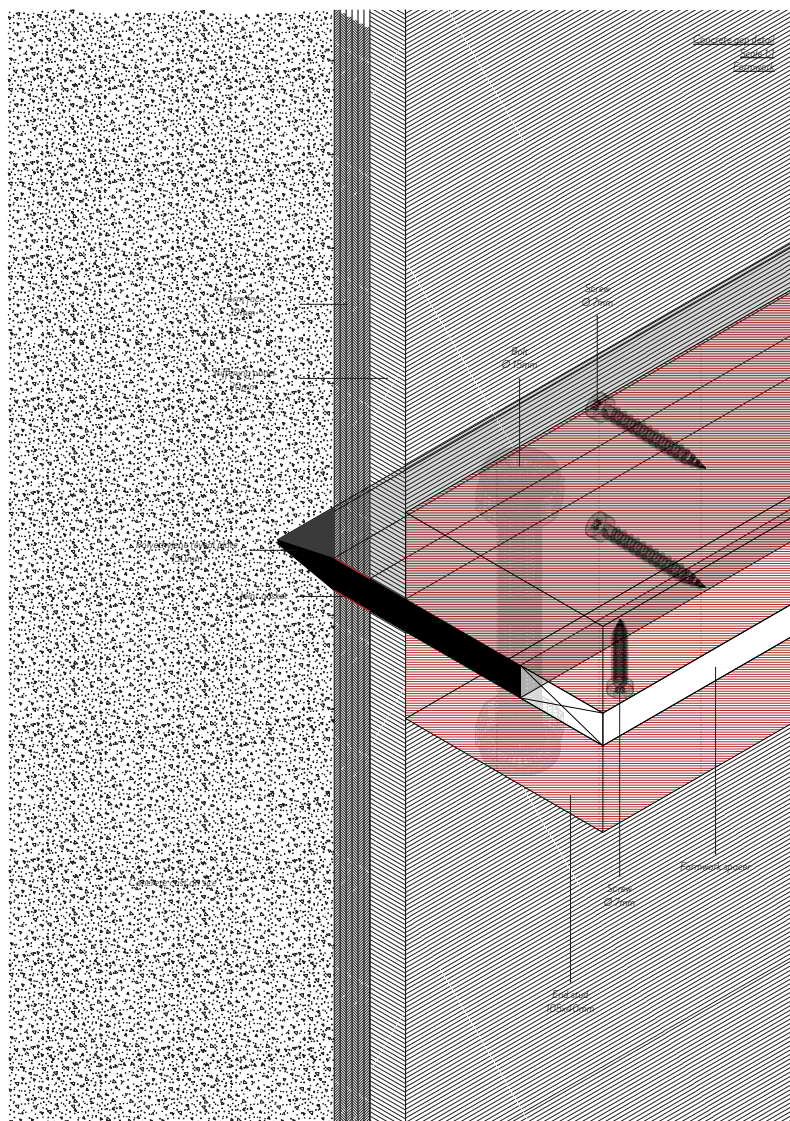
Sections, digital drawing



Formwork Logic, digital drawing

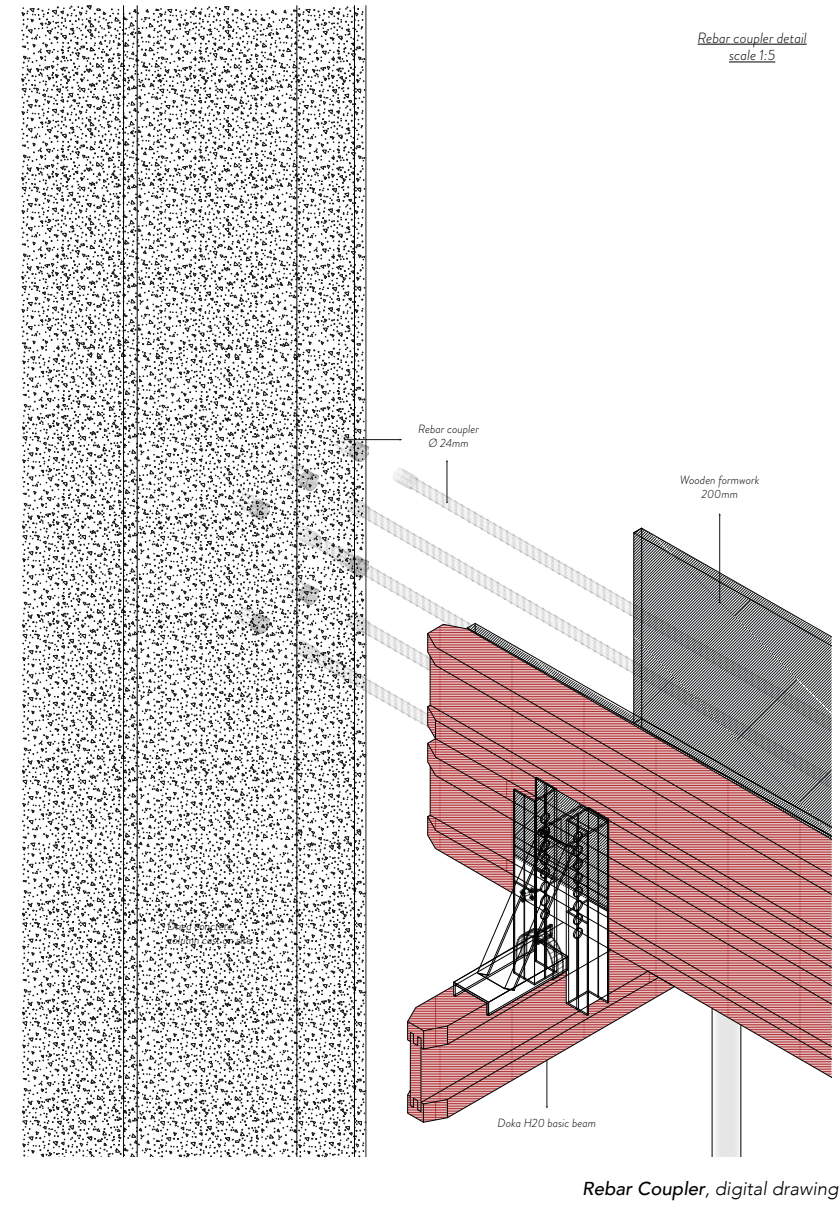


Color Logic, digital drawing



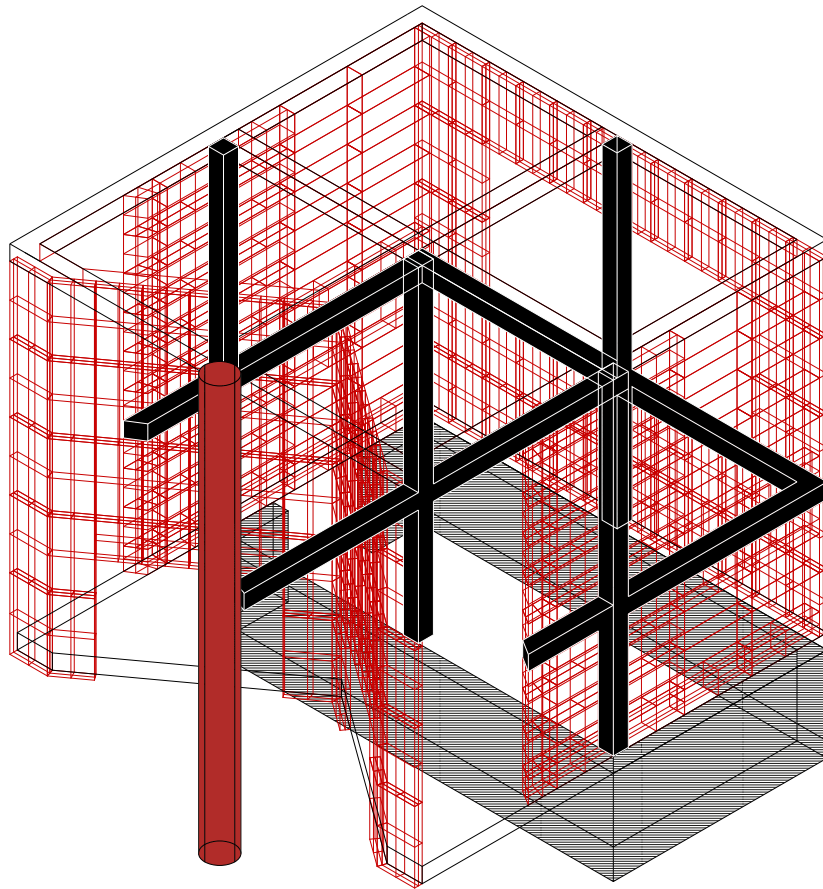


Concrete Gap Detail, digital drawing



Rebar Coupler, digital drawing

VII. BIBLIOGRAPHY



Structure of The Temples of Encounters, digital drawing

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