

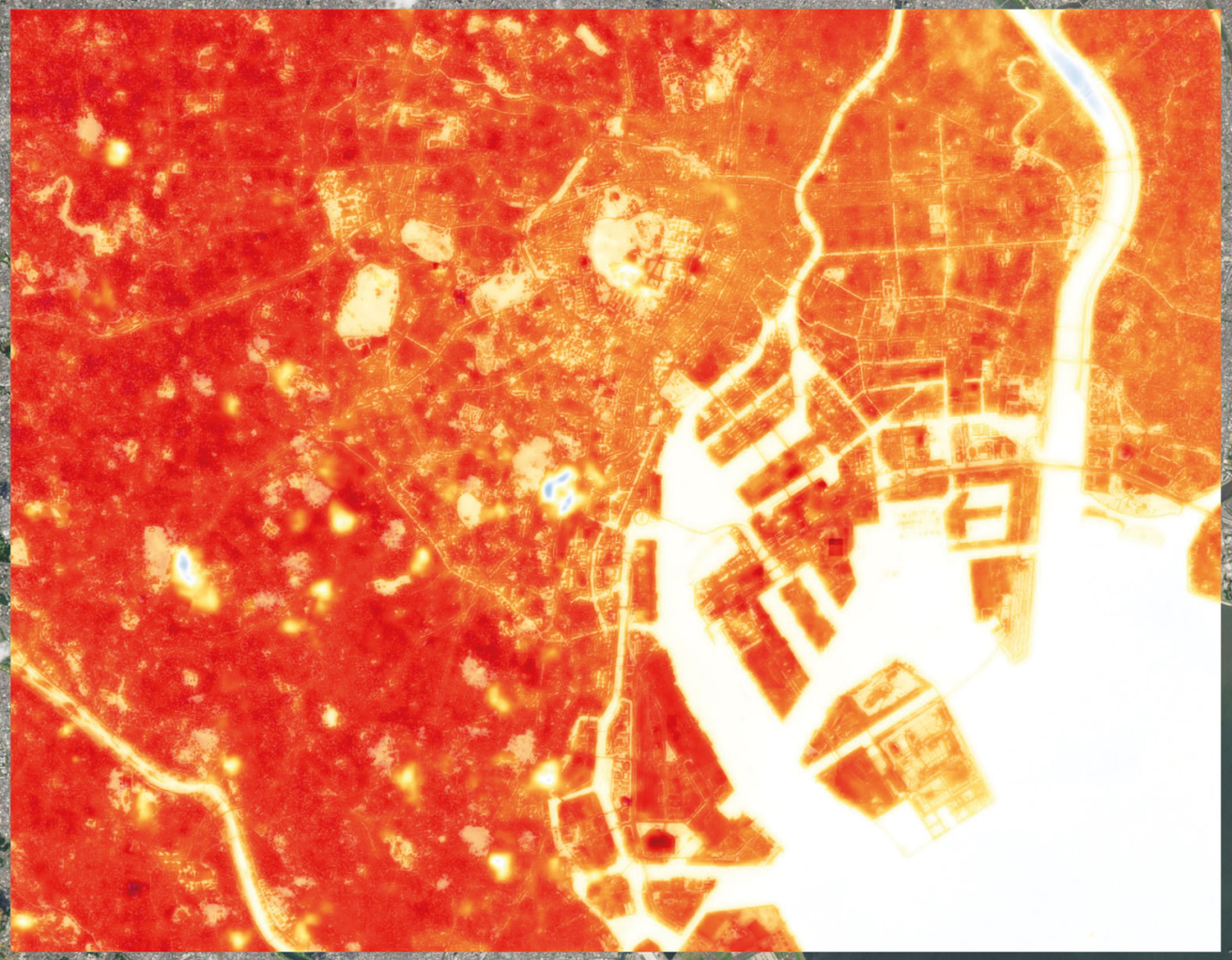
[suzushisa]

«a pleasant feeling of coolness»

DATA

ARCHITECTURE

HEALTH & WELL-BEING



URBAN HEAT ISLAND EFFECT

Fig. 01. NASA, earth observatory, Operational Land Imager (OLI) and Thermal Infrared Sensor (TIRS). From Migrate & Observatory (2026).



Fig. 02. COOL BIZ Guidelines Flyer.
From 土岐三菱自動車販売株式会社 (2025).



Fig. 03 COOL BIZ working conditions.
“Le Short Au Bureau, Vraiment ?,” (2025).



Fig. 04. COOL BIZ Guidelines Flyer.
From Dooley and Ueno (2023).



Fig. 05. COOL BIZ Guidelines.
From 三輪令子(2019).



Fig. 06. COOL BIZ Guidelines Flyer.
From クールビズ実施のご案内関西大学環境保全 (n.d.).

ENERGY CONSERVATION STRATEGY “COOL BIZ“

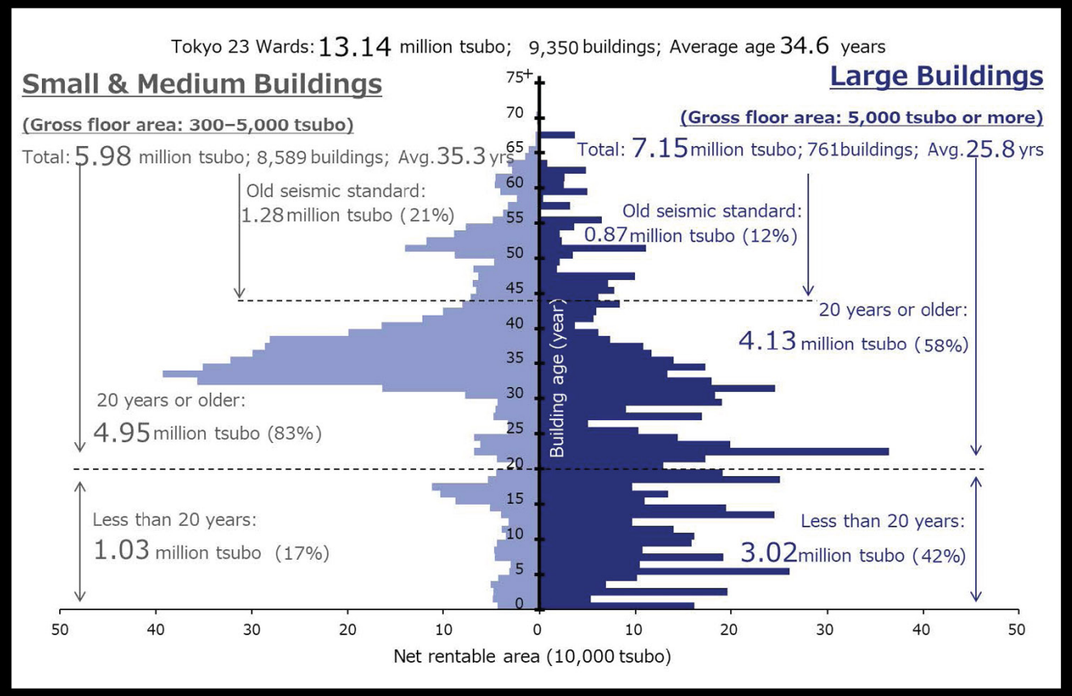


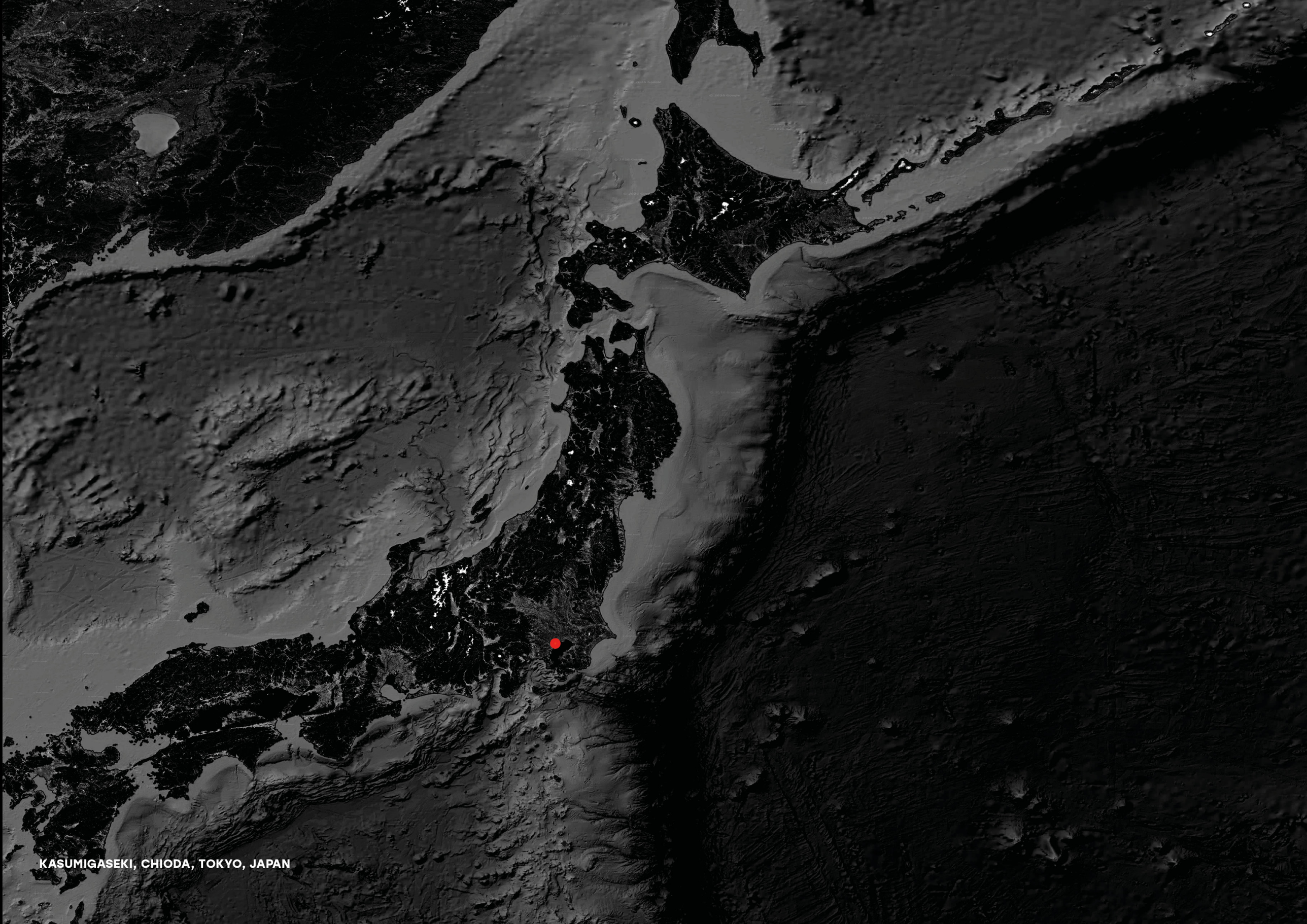
Fig. 07. Tokyo 23 Wards Office Stock Pyramid 2025.
From Xymax Real Estate Institute Corporation (2025).



Fig. 08. Japanese offices in the 1980s.
From 遠水健朗 (2023).

AGEING OFFICE BUILDING STOCK

KASUMIGASEKI BUILDING


KASUMIGASEKI, CHIODA, TOKYO, JAPAN

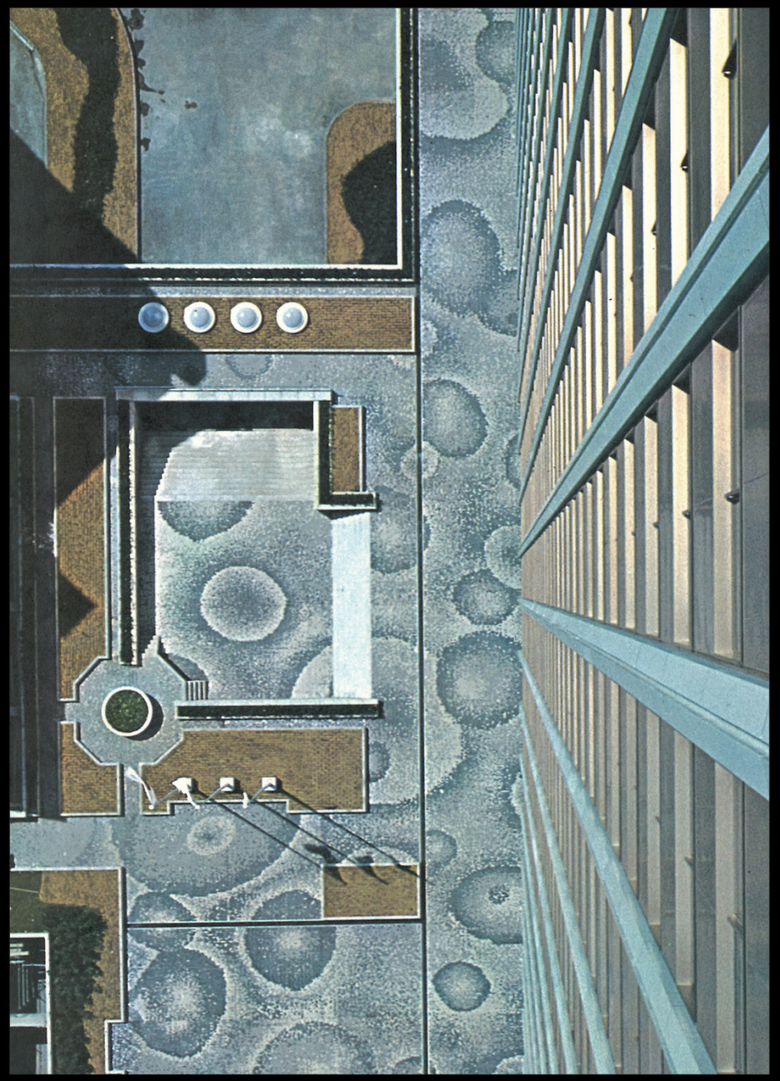


Fig. 09. Top view of the Kasumigaseki building's square.
From Kasumigaseki Building Construction Commitee (1968).



Fig. 10. Aerial Footage of the Kasumigaseki building.
From Kasumigaseki Building Construction Commitee (1968).

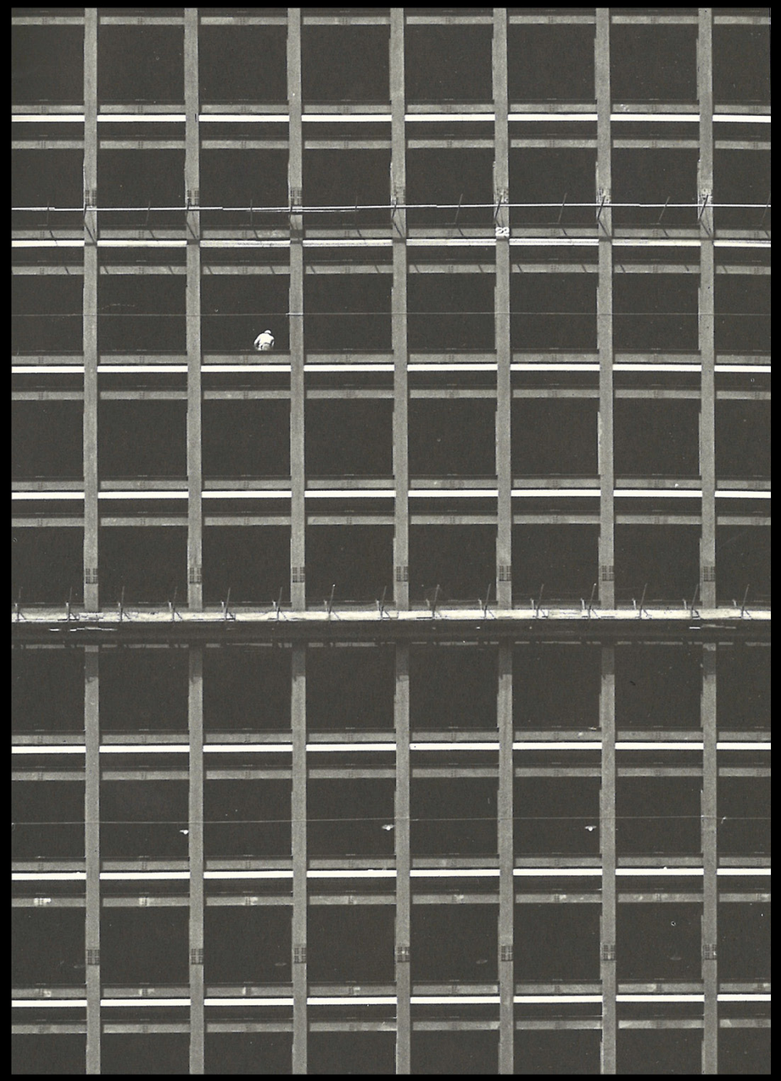
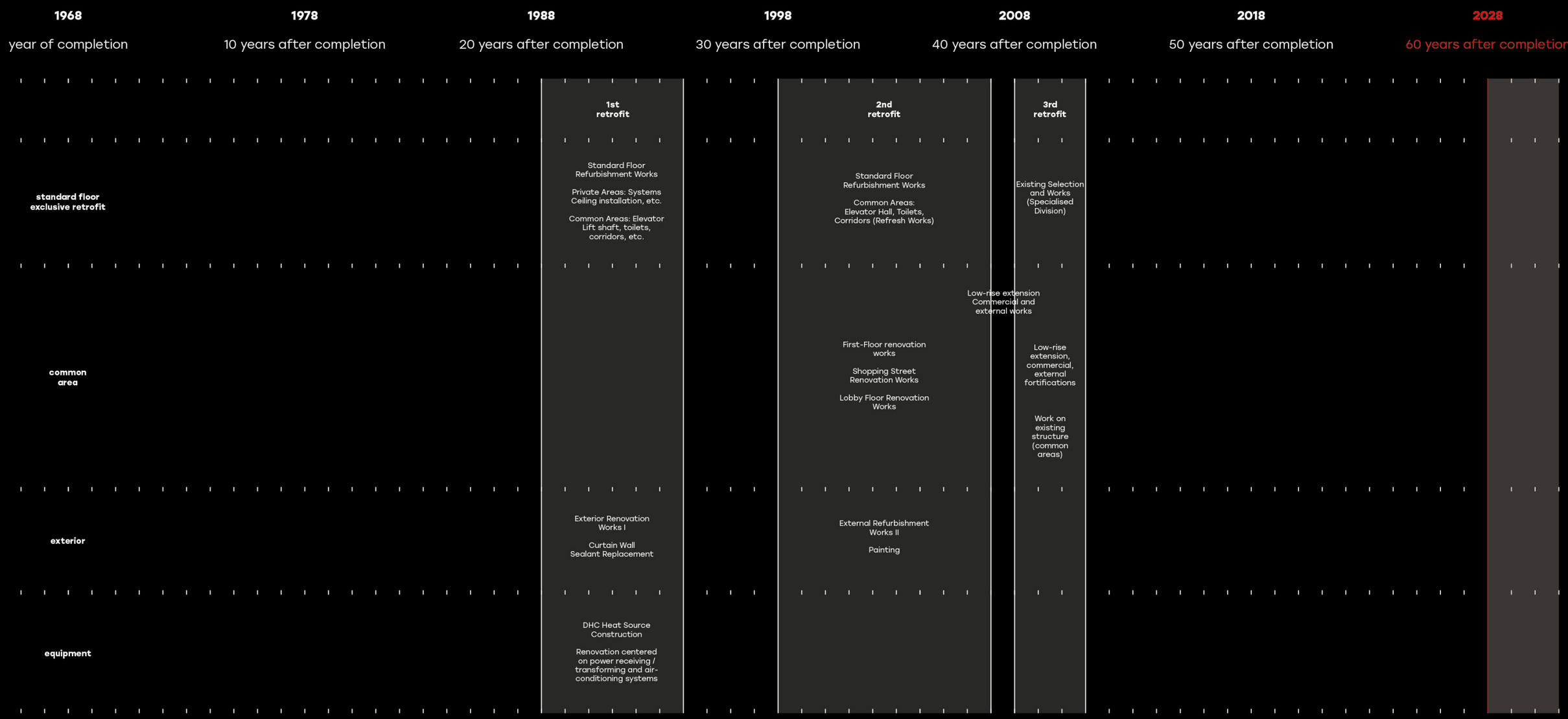
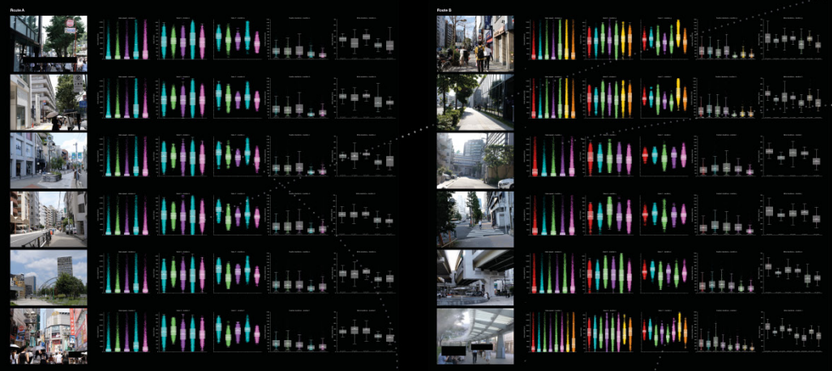


Fig. 11. Kasumigaseki building in construction with its steel structure.
From Kasumigaseki Building Construction Commitee (1968).

KASUMIGASEKI BUILDING: IDENTITY & HERITAGE

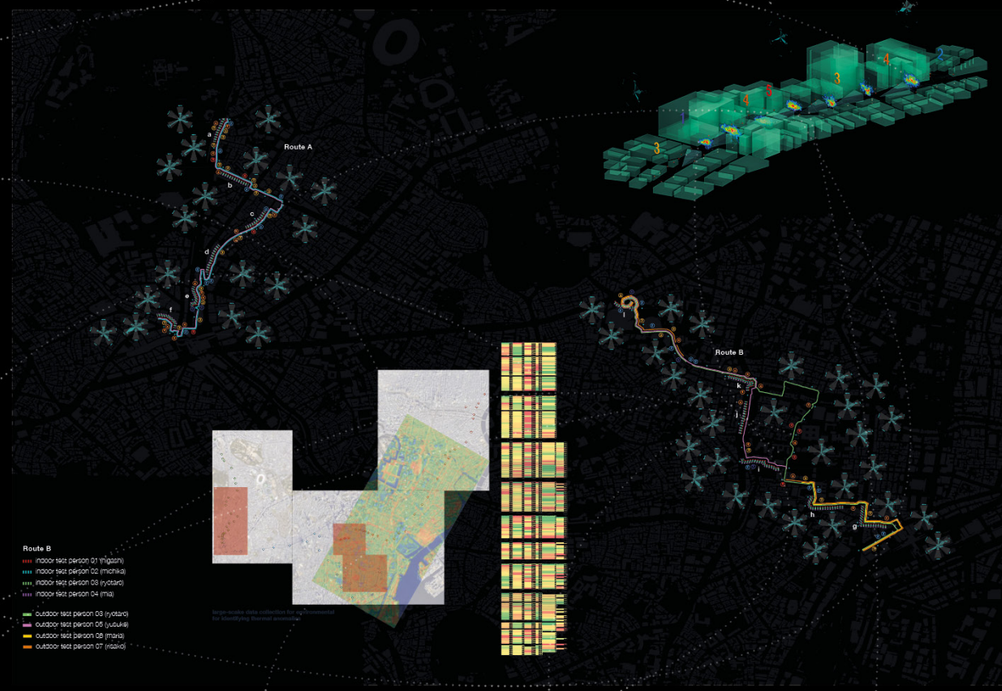


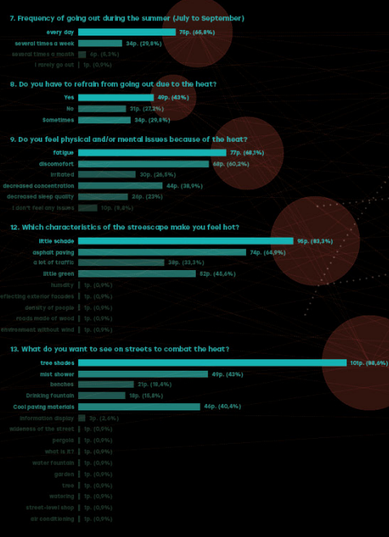
KASUMIGASEKI BUILDING: RETROFITTING HISTORY



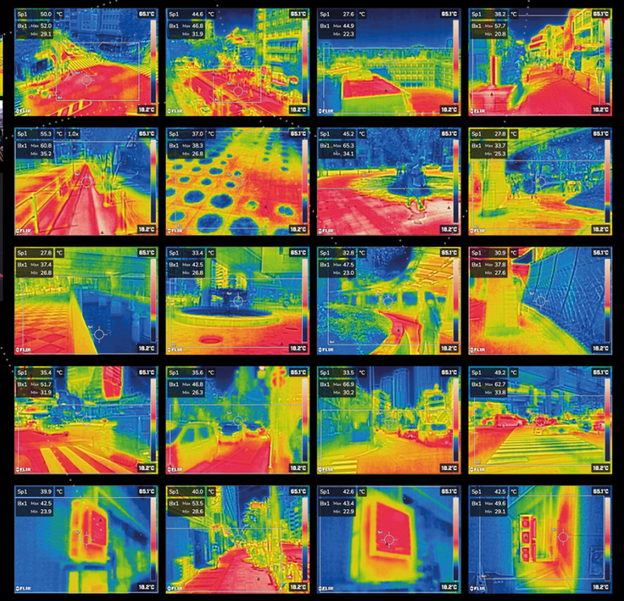


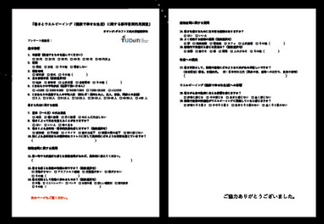












BASELINE FIELDWORK TOKYO SUMMER 2025



Fig. 14. Photograph of Engawa.
From Jiro Harada (1936).





Fig. 13. Engawa and openness. From Prokopljević (2020).

Fig. 12. Uchimizu. From Kuniyoshi (n.d.).

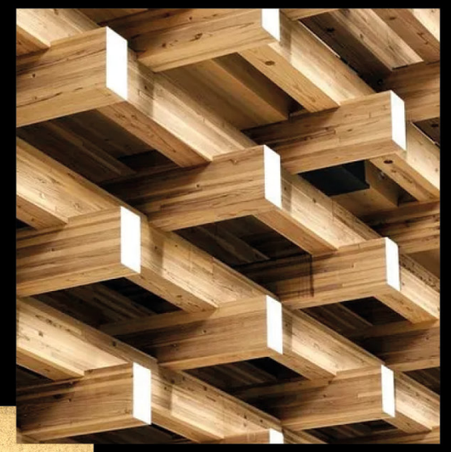




Fig. 16. Photogaph of the Yusuhara Wooden Bridge Museum's detail.
From Yusuhara Wooden Bridge Museum (n.d.).

Fig. 15. Open Floorplan and timber frame construction.
From House of London (2023).

VERNACULAR ARCHITECTURAL KNOWLEDGE & PHYSIOLOGICAL COOLING STRATEGIES







EXPLORATIVE EYE-TRACKING STUDY TOKYO SUMMER 2025

How can existing office buildings in Tokyo be retrofitted to reduce both the physiological and psychological layers of heat stress through translations of Japanese vernacular architectural knowledge and spatially informed eye-movement patterns?

MAIN DESIGN QUESTION

THEORETICAL FRAMEWORK



Fig. 19. Photograph of Engawa.
From Jiro Harada (1936).





Fig. 17. Uchimizu. From Kuniyoshi (n.d.).

Fig. 18. Engawa and openness. From Prokopljević (2020).

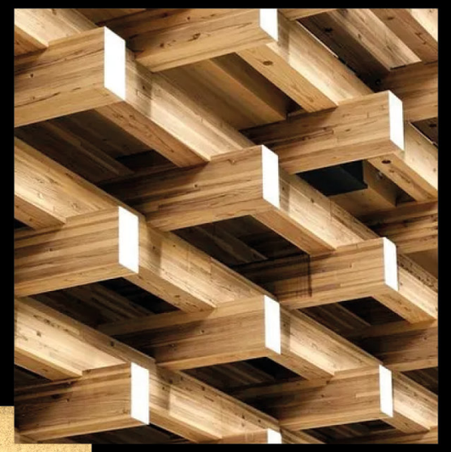
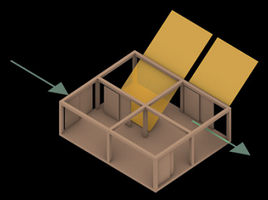


Fig. 21. Photogaph of the Yusuhara Wooden Bridge Museum's detail.
From Yusuhara Wooden Bridge Museum (n.d.).

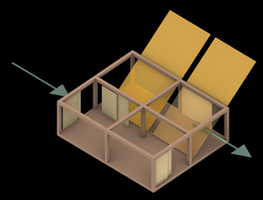


Fig. 20. Open Floorplan and timber frame construction.
From House of London (2023).

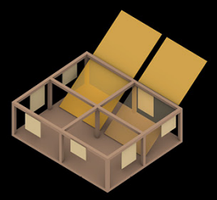
VERNACULAR ARCHITECTURAL KNOWLEDGE & PHYSIOLOGICAL COOLING STRATEGIES



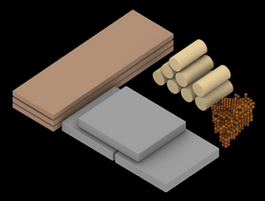
Fusuma/Amado



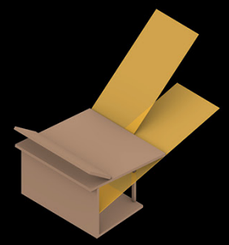
Shoji



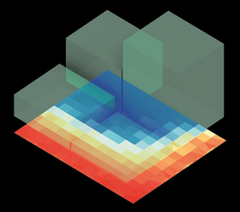
Sudare



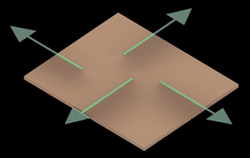
Natural Materials



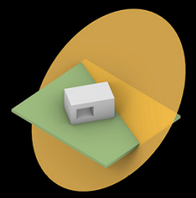
Engawa



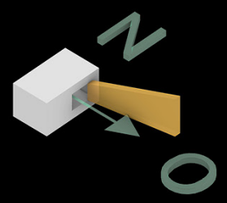
Spatial hierarchy



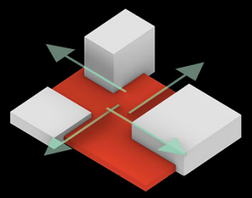
Open floor plan



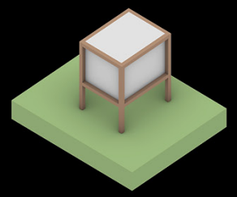
Building orientation



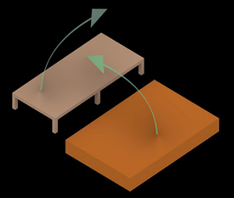
Kamimado



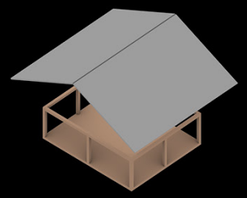
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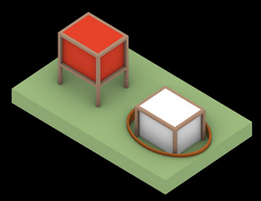
Takayuka jūkyo



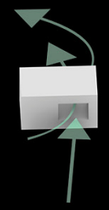
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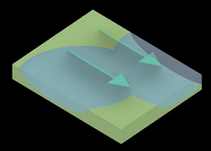
House and Roof



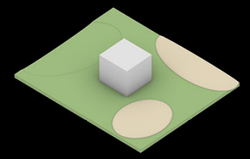
Dividing functions



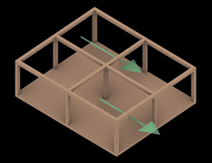
Position of openings



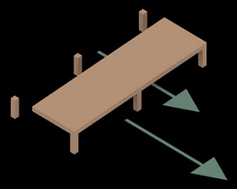
Presence of Water



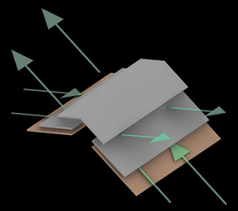
Stroll gardens



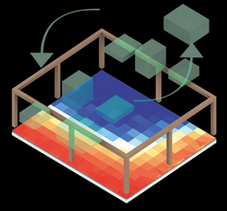
Timber frame



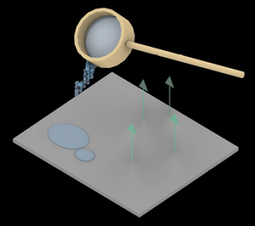
Elevated Floor



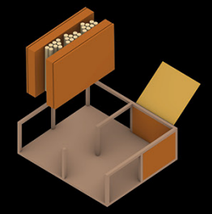
Smoke hole



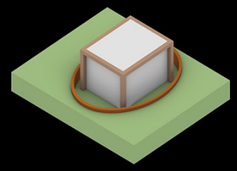
Multifunctional



Uchimizu



Use of Clay



Tateana jūkyo

VERNACULAR ARCHITECTURAL KNOWLEDGE & PHYSIOLOGICAL COOLING STRATEGIES



Fig. 22. Photograph of Engawa.
From Jiro Harada (1936).



Fig. 23. Takekomai wall out of clay, bamboo and wood.
From Imagawa (2026).

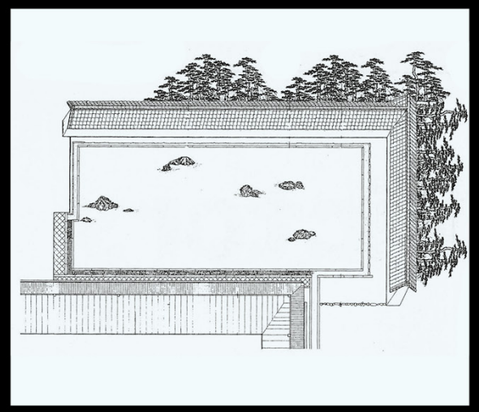


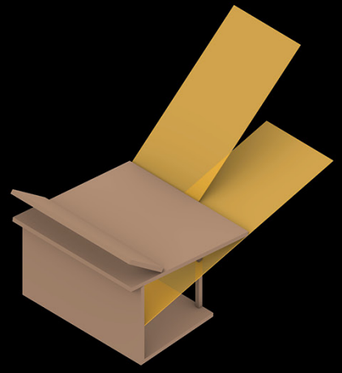
Fig. 24. Bird's-eye view of the rocks at Ryoan-ji.
From Isozaki (1979).



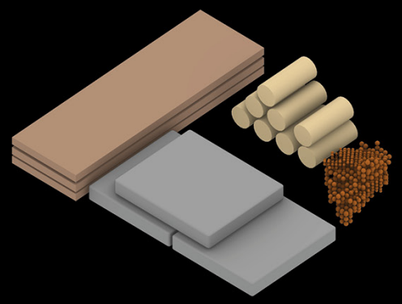
Fig. 25. Rinshunkaku restoration.
From Tanaka (n.d.).



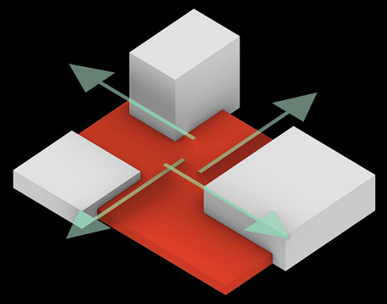
Fig. 26. View of Murin-an Garden.
From Kanpai (n.d.).



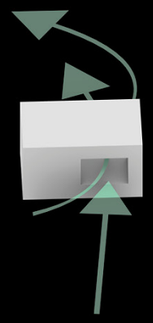
Engawa



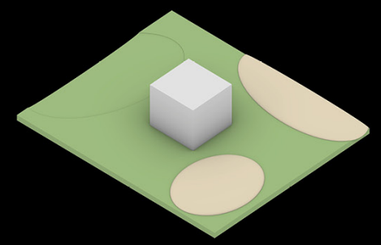
Natural Materials



Ma



Position of openings



Stroll gardens

A

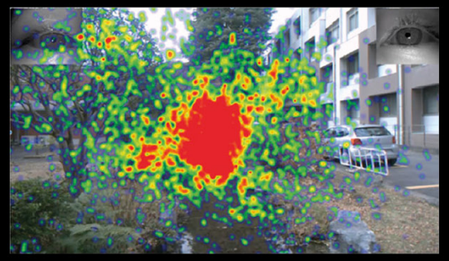
B

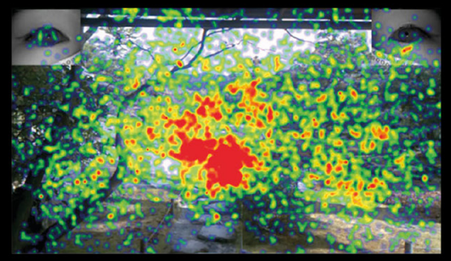


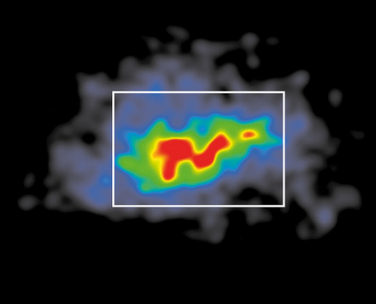


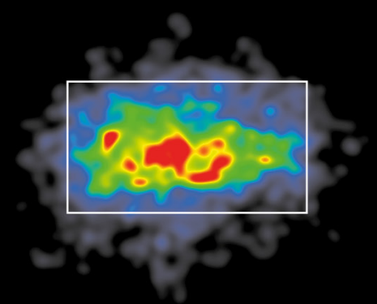


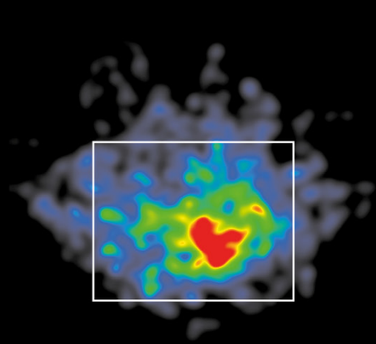


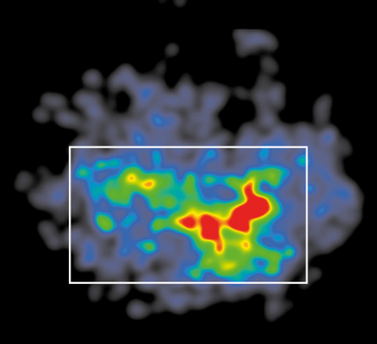












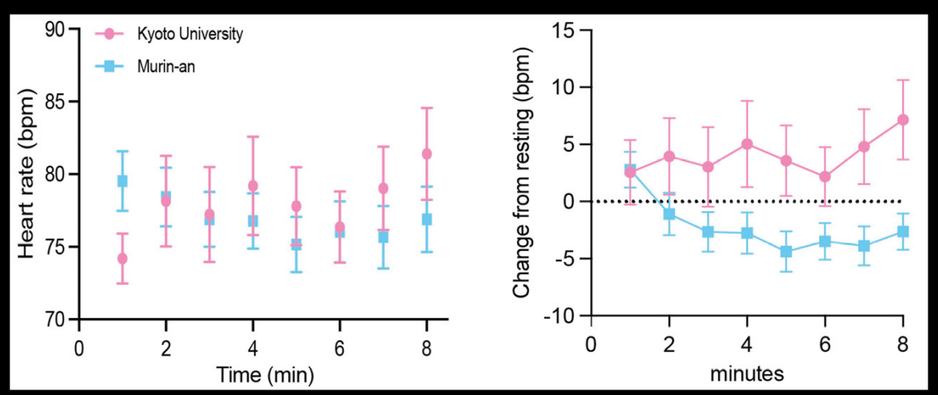
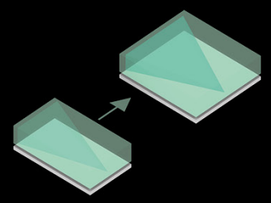


Fig. 27. Comparison: photograph of the Murin-an garden (B) and photograph of the Kyoto University Garden (A) with gaze and fixation heat map overlay. As well as comparison of Physiological arousal over time through heart rate assessment. Adapted from Goto et al. (2025).

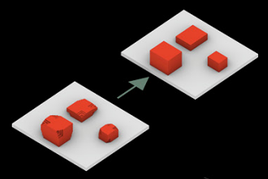
Desk Research

Experimental Eye-tracking assessment Tokyo, on-site

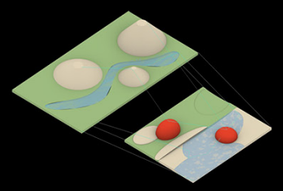
SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION & PSYCHOLOGICAL COOLING STRATEGIES



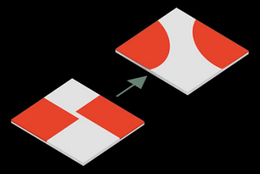
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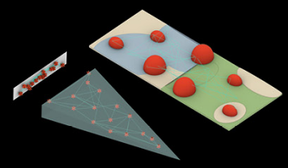
Cleanliness



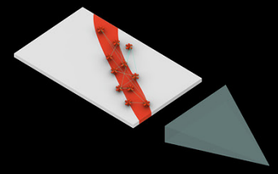
Borrowed scenery



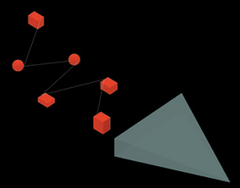
Natural outlines



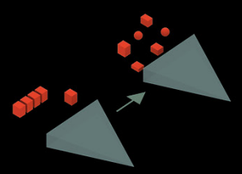
Curated distance



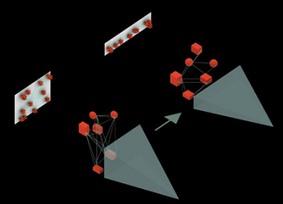
Diagonal lines



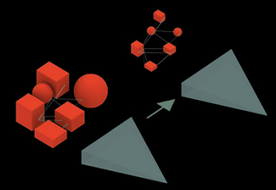
Zig-Zag config.



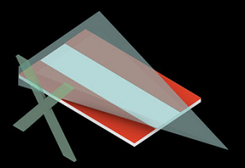
Diversity



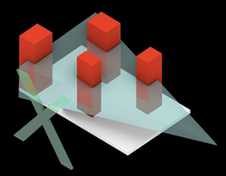
Horiz. distribution



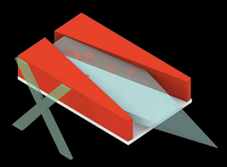
Smaller size



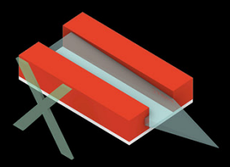
No straight lines



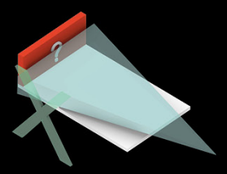
No vertical domin.



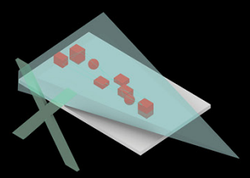
No Dominant persp.



No Narrow field of v.



No lack of stimuli

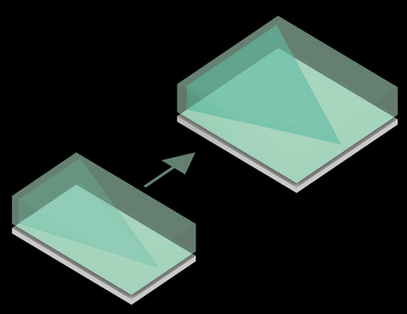


No localisation

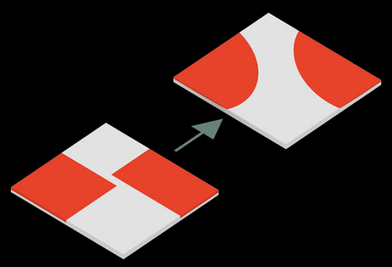
SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION & PSYCHOLOGICAL COOLING STRATEGIES



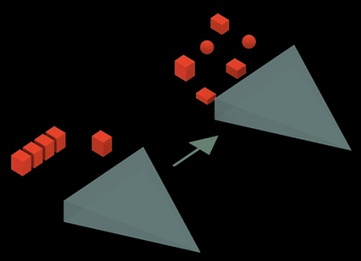




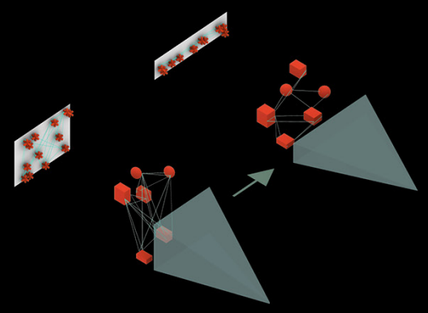
Spatial openness



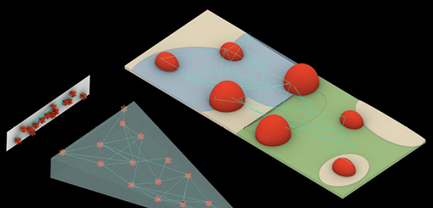
Natural outlines



Diversity



Horiz. distribution

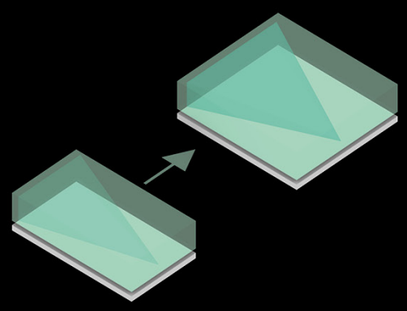


Curated distance

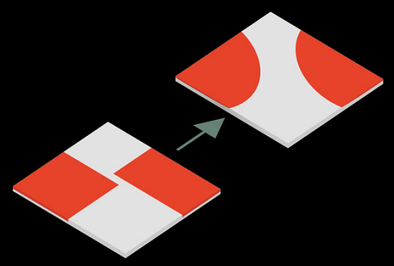
SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION & PSYCHOLOGICAL COOLING STRATEGIES



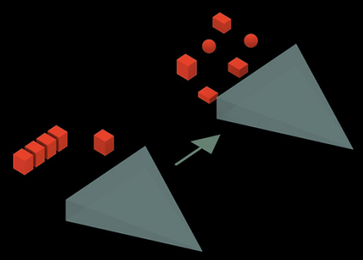




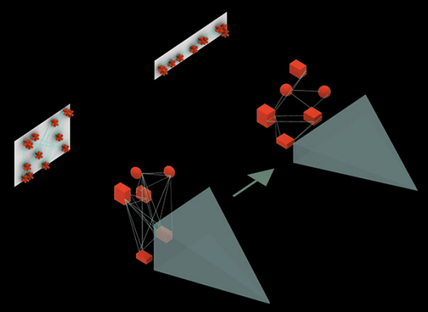
Spatial openness



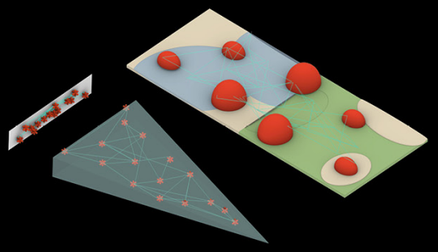
Natural outlines



Diversity



Horiz. distribution

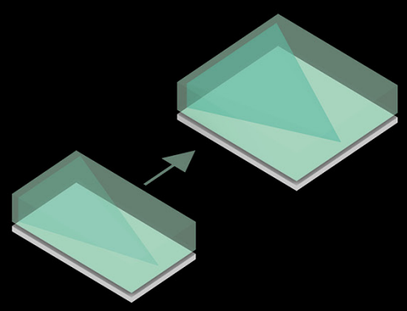


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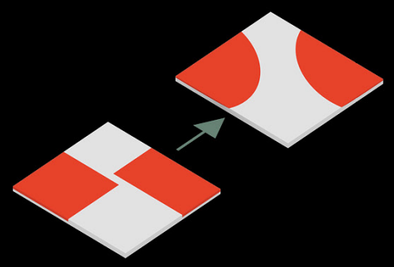
SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION & PSYCHOLOGICAL COOLING STRATEGIES



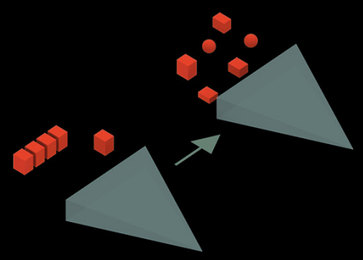




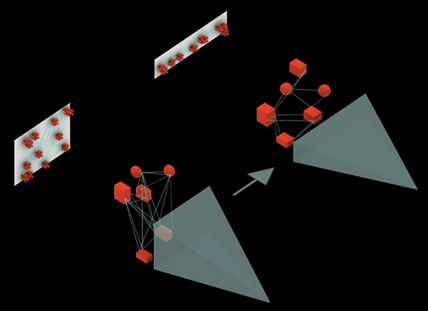
Spatial openness



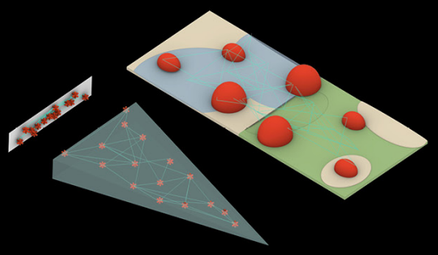
Natural outlines



Diversity



Horiz. distribution

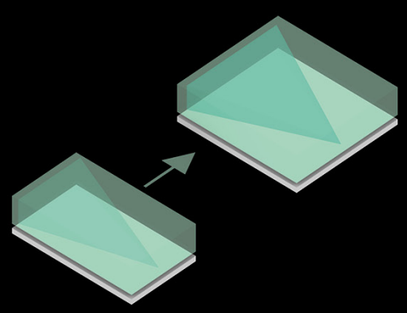


Curated distance

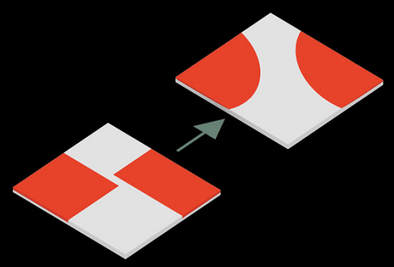
SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION & PSYCHOLOGICAL COOLING STRATEGIES



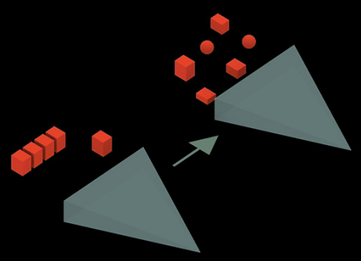




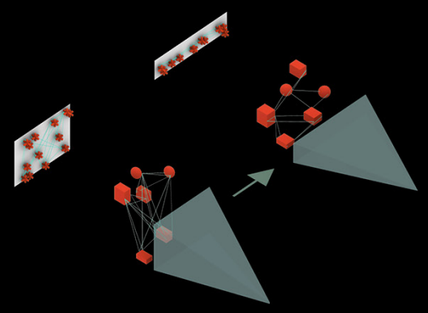
Spatial openness



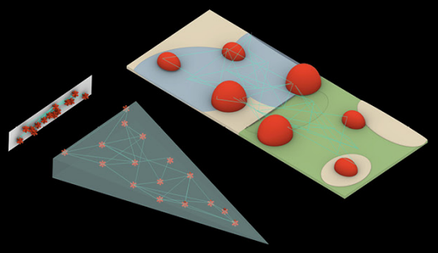
Natural outlines



Diversity

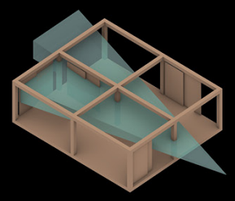


Horiz. distribution

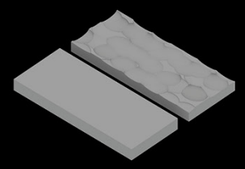


Curated distance

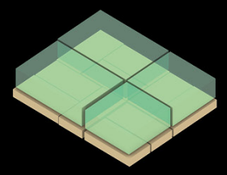
SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION & PSYCHOLOGICAL COOLING STRATEGIES



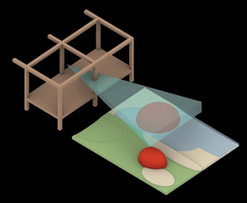
Adaptiveness



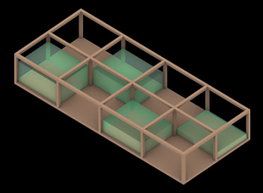
Contrast



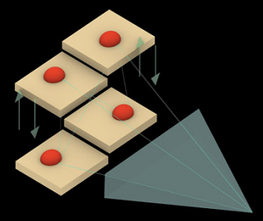
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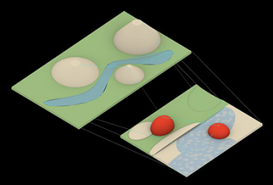
View towards nature



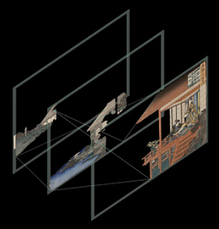
Oku



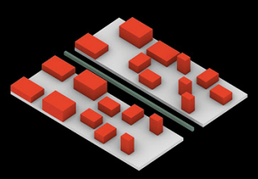
Thresholds



Shakkei



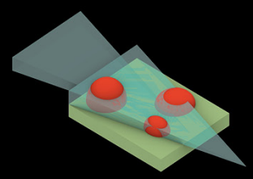
Illusional paintings



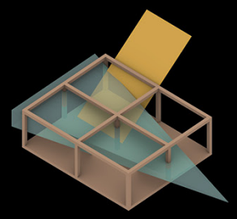
Asymmetry



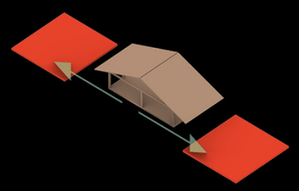
Karensansui



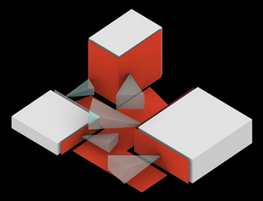
Miegakure



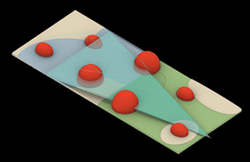
Kiwari and Clarity



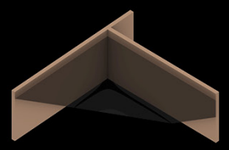
Horizontality



Ma



Spatial configuration



Yami

VERNACULAR ARCHITECTURAL KNOWLEDGE & SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION

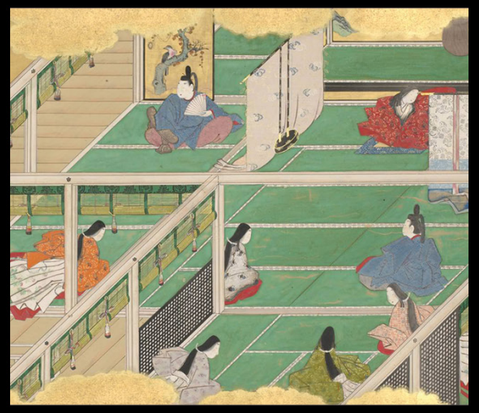


Fig. 28. Open Floorplan and timber frame construction.
From House of London (2023).



Fig. 29. Example of a koagari raised floor.
From Japan Living Guide (2026).



Fig. 30. Traditional zashiki room in a Japanese house.
From iStock (2016).



Fig. 31. View of the Adachi Museum of Art garden.
From Chugoku Region Tourism Guide (n.d.).

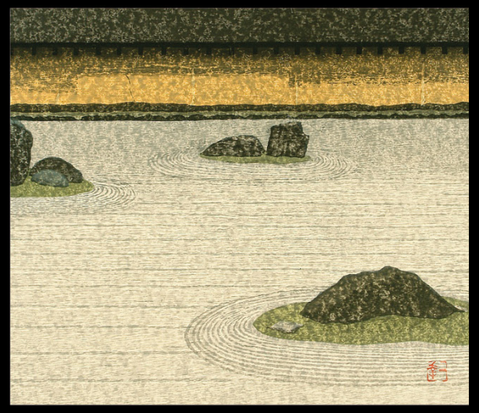
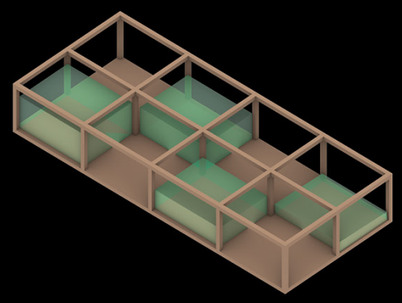
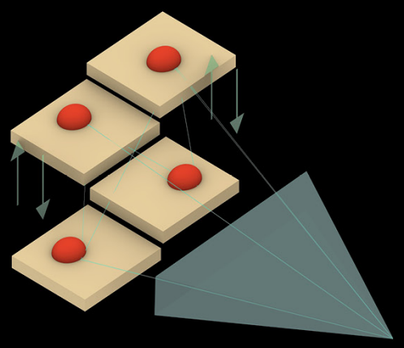


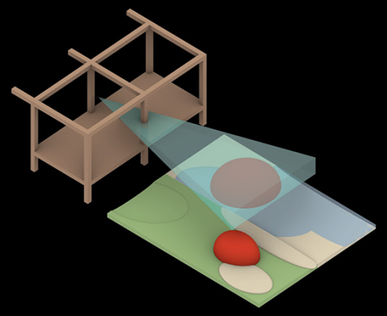
Fig. 32. Stone Garden (Sekitei: Kyoto Ryuan-ji).
From Ohtsu (2006).



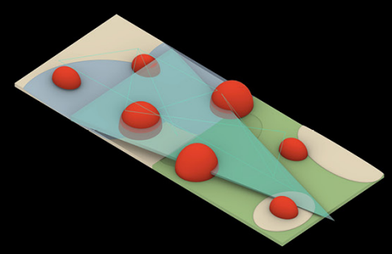
Oku



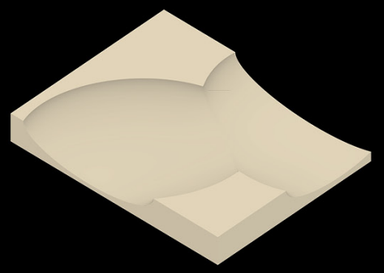
Thresholds



View towards nature



Spatial configuration



Karensansui

VERNACULAR ARCHITECTURAL KNOWLEDGE & SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION

APPLICATION OF STRATEGIES

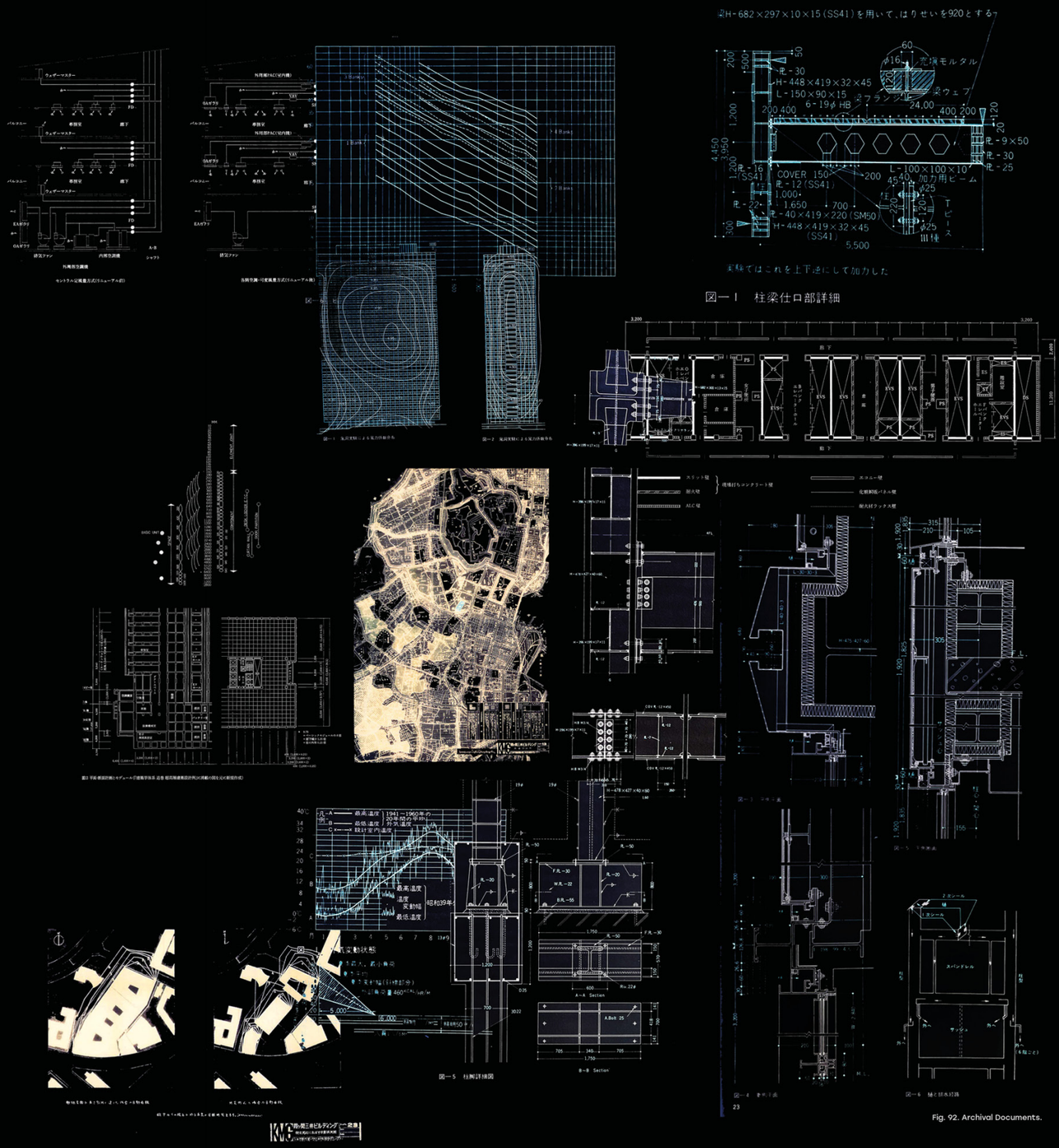
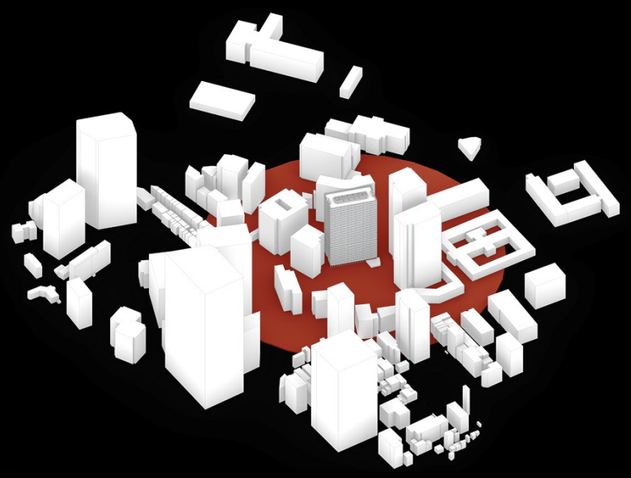
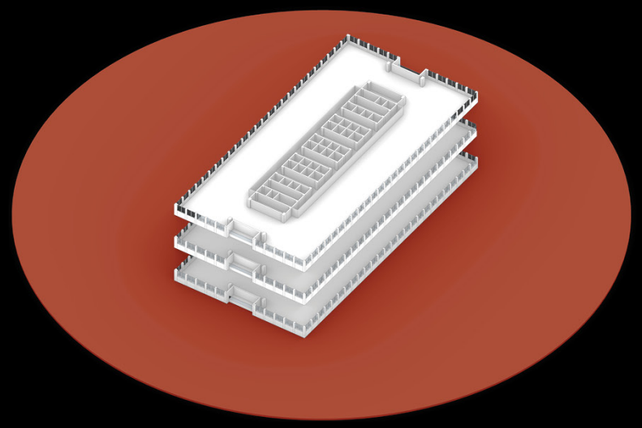


Fig. 92. Archival Documents.

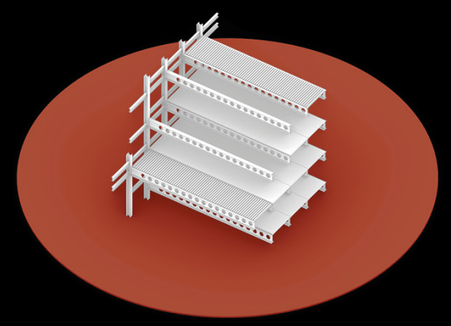
Fig. 33. Selected technical drawings from the Kasumigaseki Building project book.
From Kasumigaseki Building Construction Commitee (1968).



Kasumigaseki Building site scale

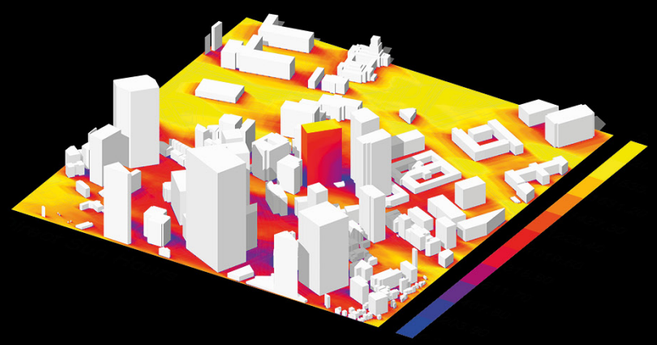


Kasumigaseki Building standard office floorplan scale

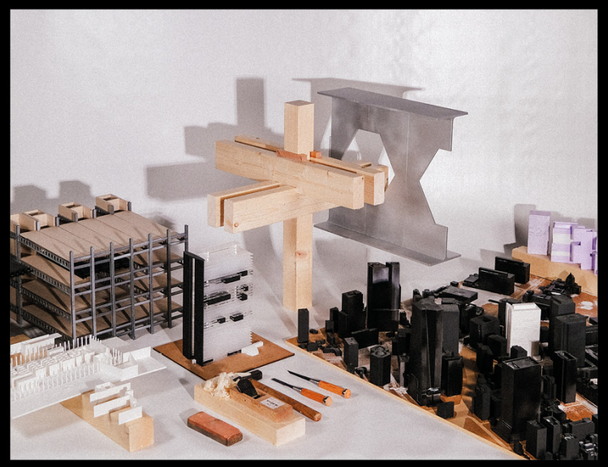


Kasumigaseki Building detail scale

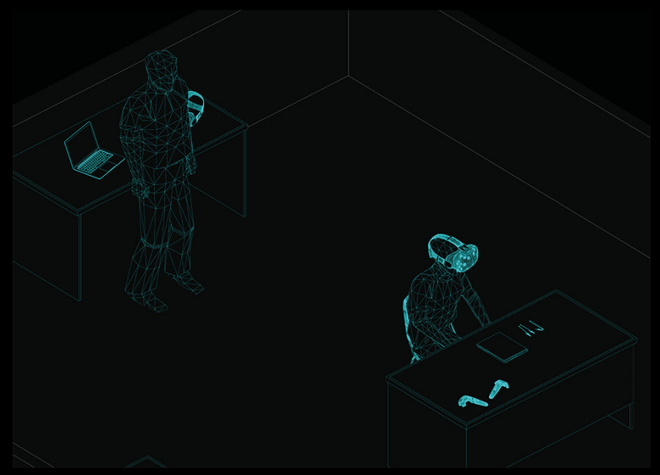
3 STUDY SCALES



Digital model assessments



Physical model assessments



Experimental assessments

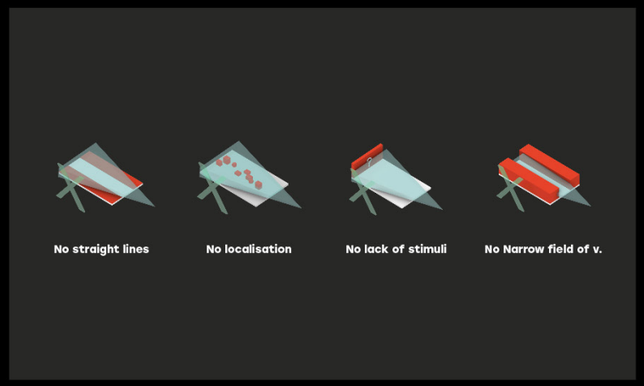
3 METHODS OF ASSESSMENT

RESEARCH BY DESIGN STUDIES



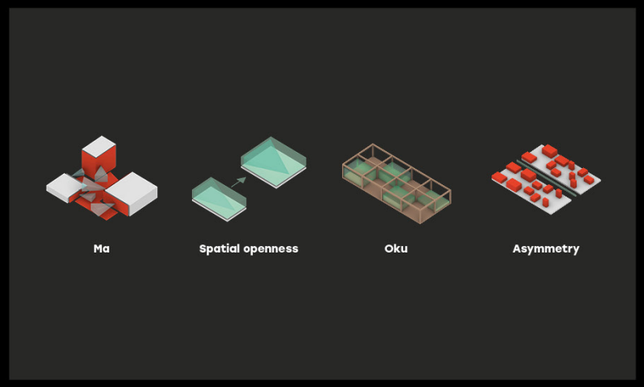
Fig. 34. Standard office floor of the Kasumigaseki Building.
From 日本経済新聞社 (2018)

THE KASUMIGASEKI BUILDING‘S STANDARD OFFICE FLOORPLAN



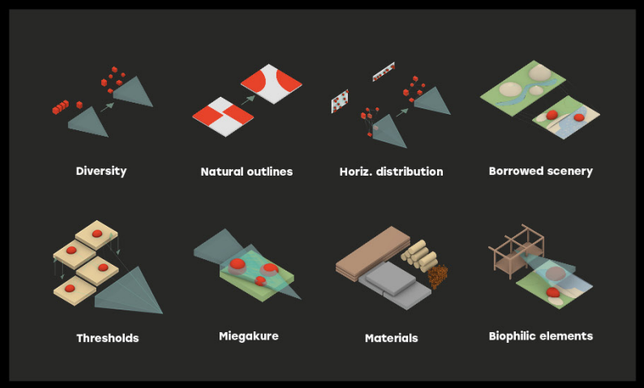
scene a





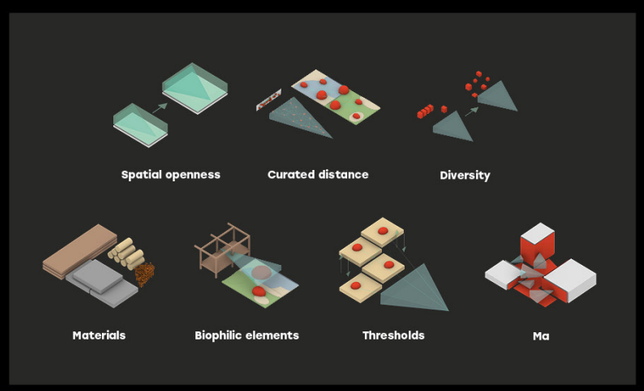
scene b





scene c

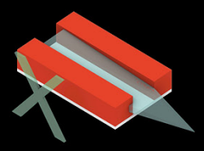




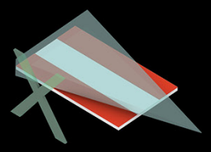
scene d



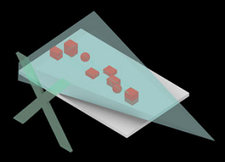
TRANSLATING THE SPATIAL PATTERNS STIMULATING EYE-MOVEMENT ASSOCIATED WITH RELAXATION & VERNACULAR STRATEGIES INTO THE STANDARD OFFICE FLOORPLAN



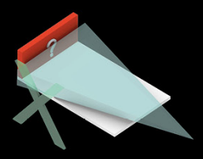
No Narrow field of v.



No straight lines



No localisation

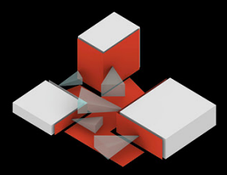


No lack of stimuli

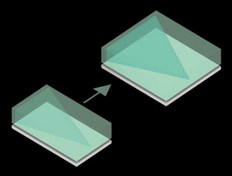


Scene a: Existing office floor layout

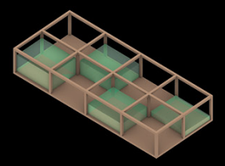
VR EYE-TRACKING ASSESSMENT SCENES



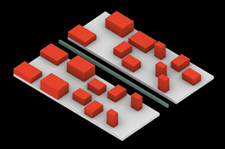
Ma



Spatial openness



Oku

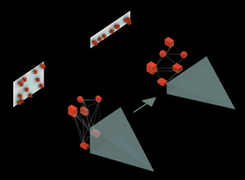


Asymmetry

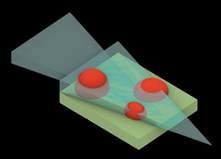


Scene b: Spatial openness

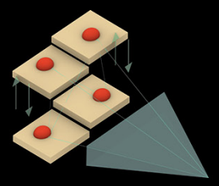
VR EYE-TRACKING ASSESSMENT SCENES



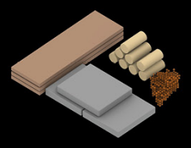
Horiz. distribution



Miegakure



Thresholds

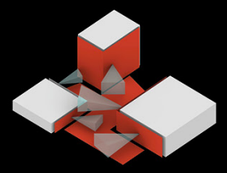


Natural Materials

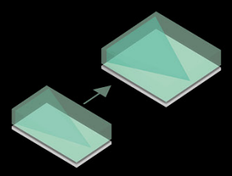


Scene c: Vernacular Japanese visual stimuli

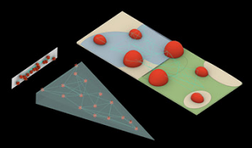
VR EYE-TRACKING ASSESSMENT SCENES



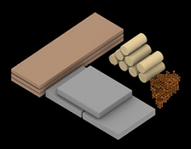
Ma



Spatial openness



Curated distance



Natural Materials



Scene d: Spatial openness &
Vernacular Japanese visual stimuli

VR EYE-TRACKING ASSESSMENT SCENES

TU Delft MSc Architecture Graduation Research Experiment

TU Delft

VR Eye-Tracking Study

Experimental investigation of perceptual and physiological responses to simulated office environments.

how? does **space** evoke **relaxation**

16.–20.03
Room W, BK

Wear a VR headset with integrated eye-tracking
Experience simulated office environments
Complete short questionnaires

Duration ≈ 40 min
Compensation: €5 (token of appreciation)

Open to TU Delft students
Participation is voluntary.

Participation Registration

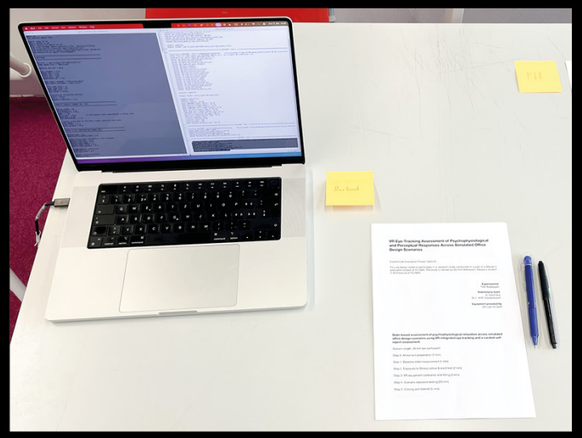
Direct contact via E-mail:

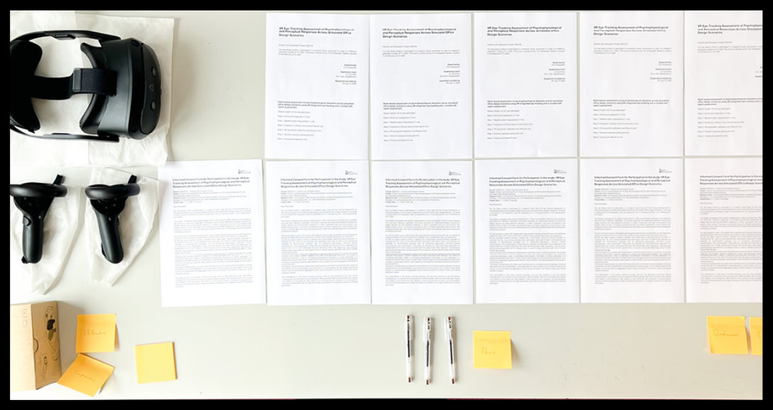
FIRST DESIGN EXPLORATIONS ASSESSED THROUGH A VR EYE-TRACKING STUDY INVOLVING 31 PARTICIPANTS







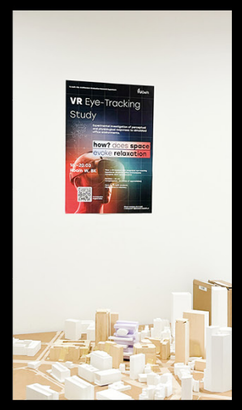












VR-EYE TRACKING ASSESSMENT SET-UP

VR Eye-Tracking Assessment of Psychophysiological and Perceptual Responses Across Simulated Office Design Scenarios

Explore Lab Graduation Project 2025/26

You are being invited to participate in a research study conducted of a part of a Master's graduation project at TU Delft. The study is carried out by , Master's student in Architecture of TU Delft.

State-based assessment of psychophysiological relaxation across simulated office design scenarios using VR-integrated eye tracking and a curated self-report assessment.

Session length: 40 min per participant

Step 0: Arrival and preparation (7 min)

Step 1: Baseline state measurement (1 min)

Step 2: Exposure to Stroop colour & word test (2 min)

Step 3: VR-equipment calibration and fitting (5 min)

Step 4: Scenario exposure testing (20 min)

Step 5: Closing and debrief (5 min)

Baseline Questionnaire (2 min)

Read each statement and then circle the most appropriate number to the right statement to indicate how you feel right now, at this moment. There are no right or wrong answers. Do not spend too much time on any one statement but give the answer which seems to describe the present feelings the best.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. I feel calm.	1	2	3	4	5
2. I am tense.	1	2	3	4	5
3. I feel upset.	1	2	3	4	5
4. I am relaxed.	1	2	3	4	5
5. I feel content.	1	2	3	4	5
6. I am worried.	1	2	3	4	5

Participant code: 01

Post-Exposure Questionnaire (2 min)

Read each statement and then circle the most appropriate number to the right statement to indicate how you feel right now, at this moment. There are no right or wrong answers. Do not spend too much time on any one statement but give the answer which seems to describe the present feelings the best.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. My breathing is faster than usual.	1	2	3	4	5
2. My heart is beating faster than usual.	1	2	3	4	5
3. My muscles feel relaxed.	1	2	3	4	5
4. Right now, I am completely calm.	1	2	3	4	5
5. Being here helps me to relax my focus on getting things done.	1	2	3	4	5
6. This place has fascinating qualities.	1	2	3	4	5
7. I want to get to know this place better.	1	2	3	4	5
8. There is a great deal of distraction.	1	2	3	4	5
9. I perceive the space as thermally cooling.	1	2	3	4	5
10. I perceive the space as relaxing.	1	2	3	4	5

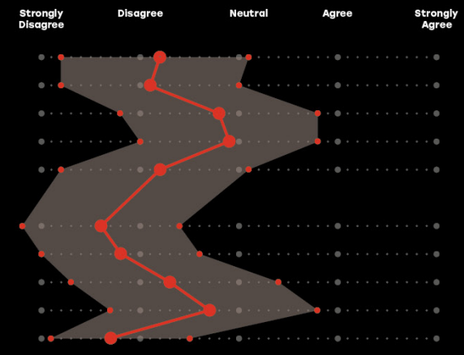
Participant code: 01
Scene: a
Exposure: 02

VR-EYE TRACKING ASSESSMENT QUESTIONNAIRE

scene a



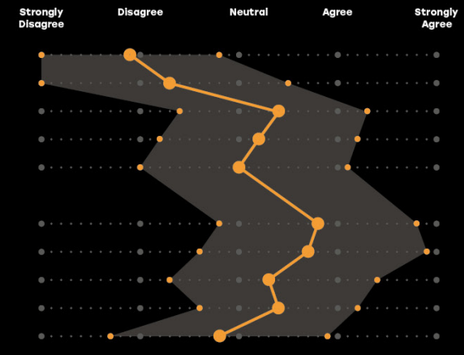
1. My breathing is faster than usual.
2. My heart is beating faster than usual.
3. My muscles feel relaxed.
4. Right now, I am completely calm.
5. Being here helps me to relax my focus on getting things done.
6. This place has fascinating qualities.
7. I want to get to know this place better.
8. There is a great deal of distraction.
9. I perceive the space as thermally cooling.
10. I perceive the space as relaxing.



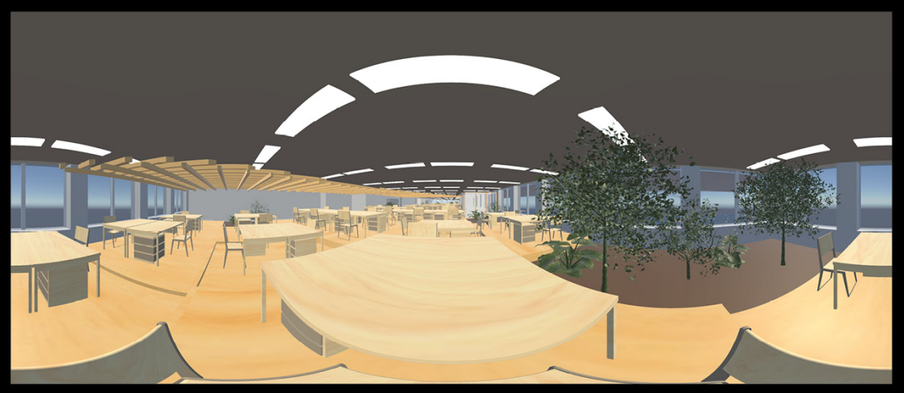
scene b



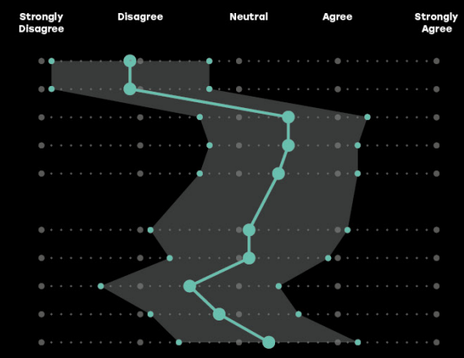
1. My breathing is faster than usual.
2. My heart is beating faster than usual.
3. My muscles feel relaxed.
4. Right now, I am completely calm.
5. Being here helps me to relax my focus on getting things done.
6. This place has fascinating qualities.
7. I want to get to know this place better.
8. There is a great deal of distraction.
9. I perceive the space as thermally cooling.
10. I perceive the space as relaxing.



scene c



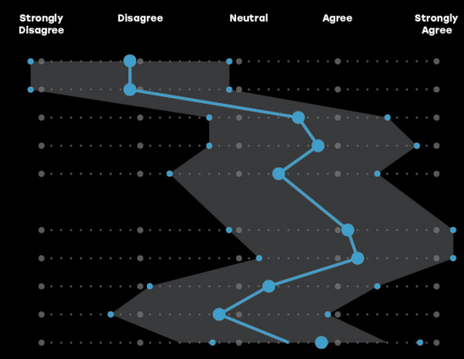
1. My breathing is faster than usual.
2. My heart is beating faster than usual.
3. My muscles feel relaxed.
4. Right now, I am completely calm.
5. Being here helps me to relax my focus on getting things done.
6. This place has fascinating qualities.
7. I want to get to know this place better.
8. There is a great deal of distraction.
9. I perceive the space as thermally cooling.
10. I perceive the space as relaxing.



scene d



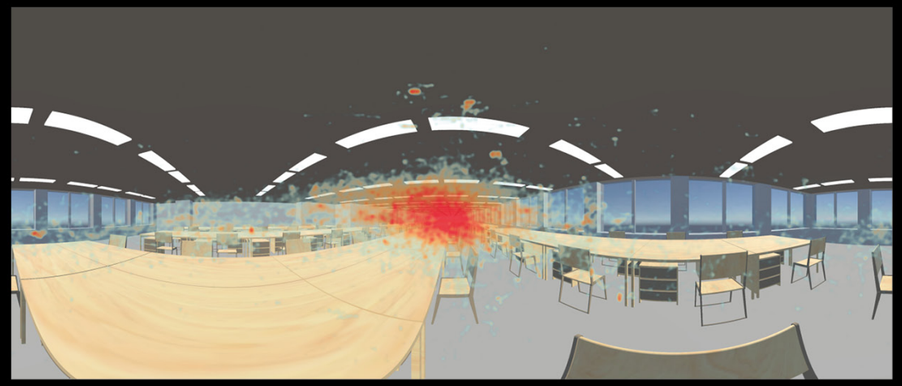
1. My breathing is faster than usual.
2. My heart is beating faster than usual.
3. My muscles feel relaxed.
4. Right now, I am completely calm.
5. Being here helps me to relax my focus on getting things done.
6. This place has fascinating qualities.
7. I want to get to know this place better.
8. There is a great deal of distraction.
9. I perceive the space as thermally cooling.
10. I perceive the space as relaxing.



ANALYSIS OF QUESTIONNAIRE RESULTS

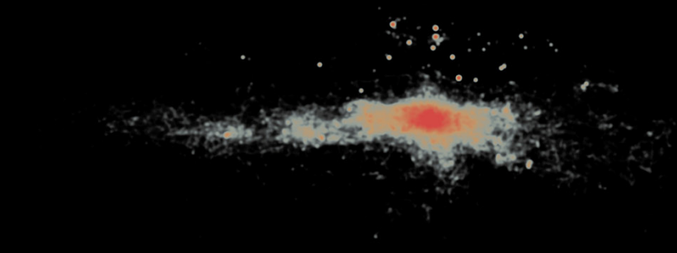
scene a

all 31 participants
included



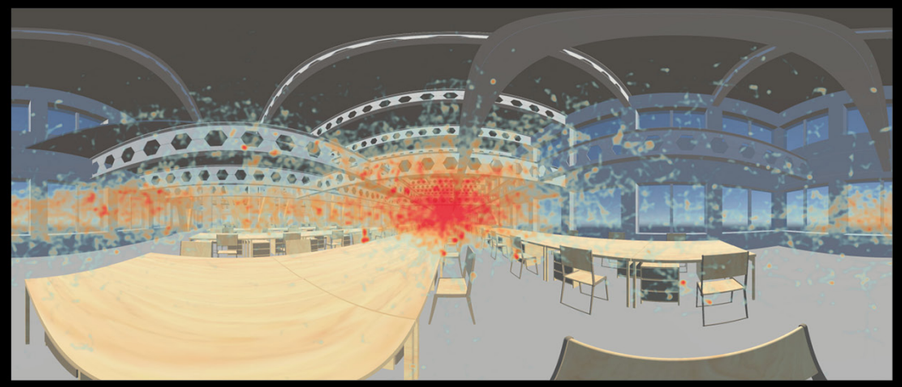
scene a (eye-only)

all 31 participants
included



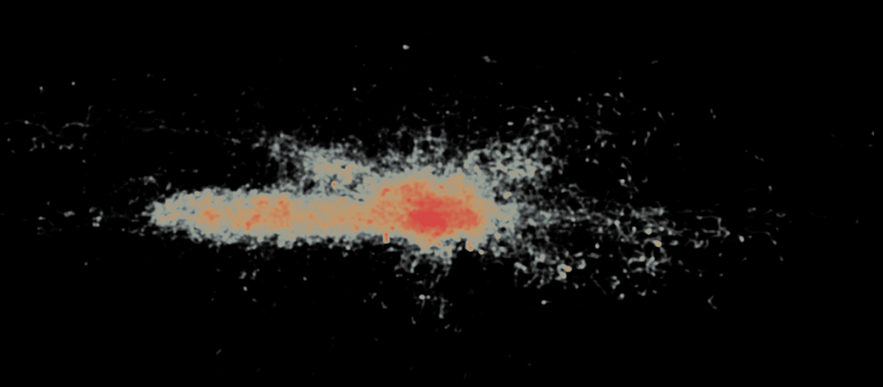
scene b

all 31 participants
included



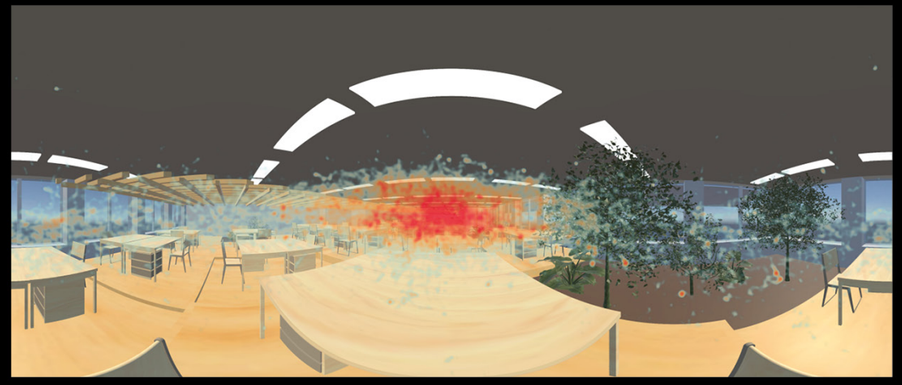
scene b (eye-only)

all 31 participants
included



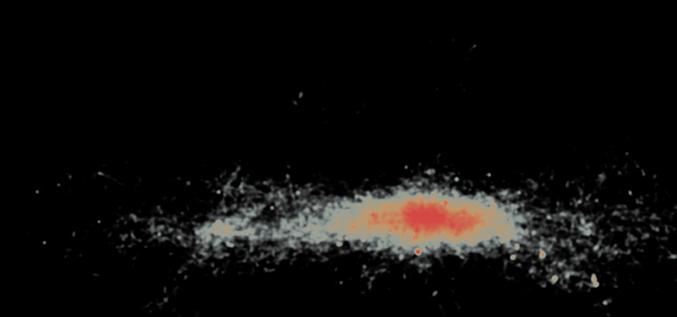
scene c

all 31 participants
included



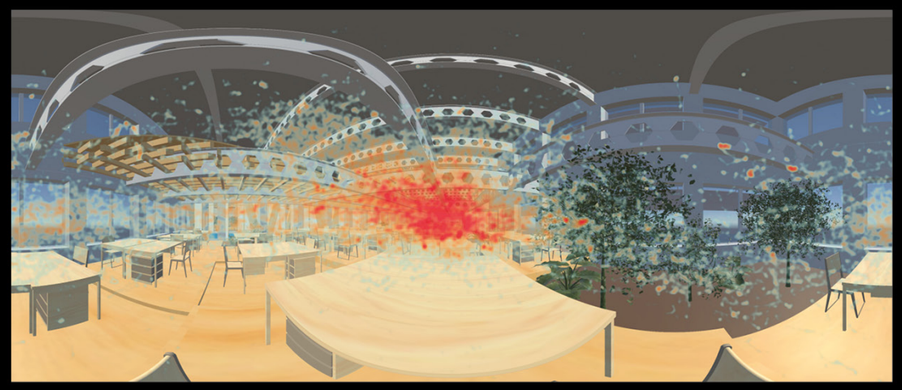
scene c (eye-only)

all 31 participants
included



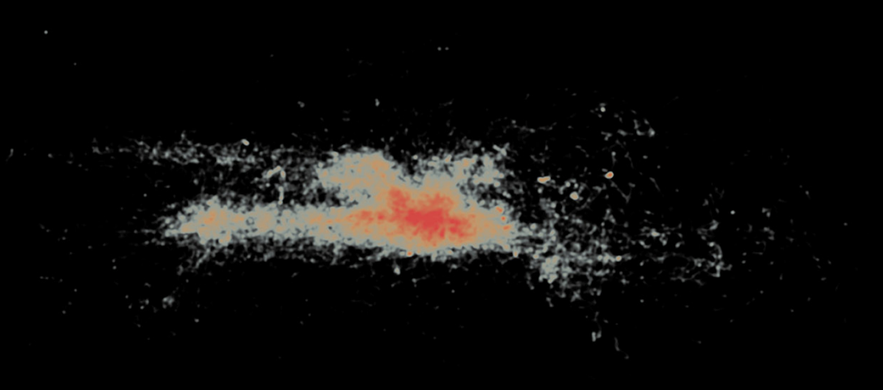
scene c

all 31 participants
included



scene d (eye-only)

all 31 participants
included



ANALYSIS OF EYE-MOVEMENT RESULTS

architecture students

scene d (eye-only)



non-architecture students

scene d (eye-only)



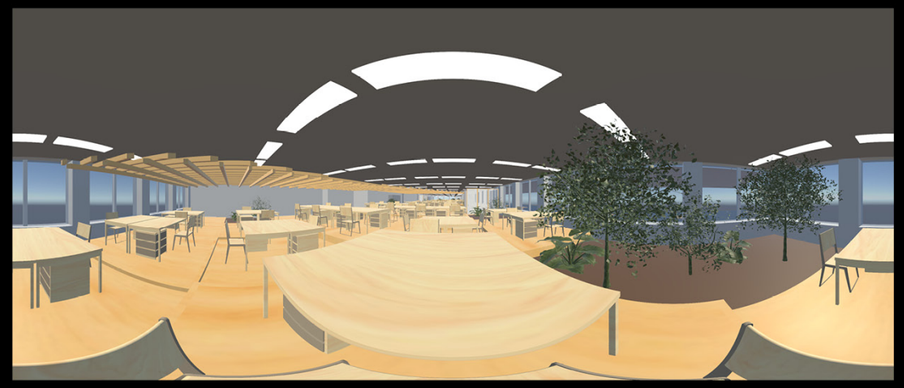
DIFFERENCE IN SPATIAL PERCEPTION (ARCHITECTURE STUDENTS & NON-ARCHITECTURE STUDENTS)

scene b



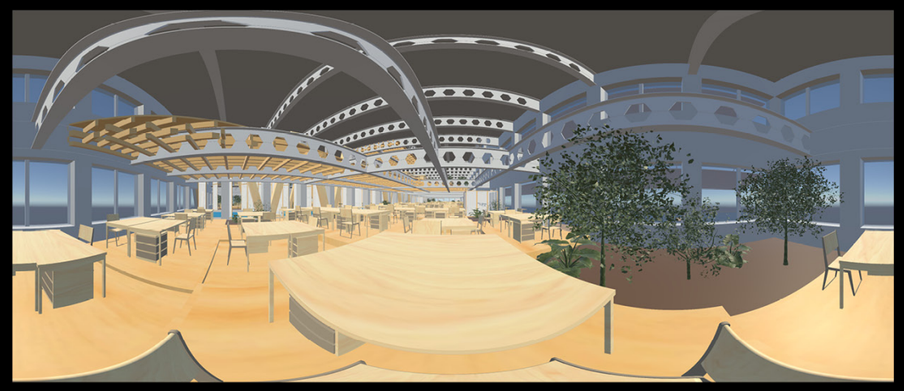
fascination & collaborative work & cooling

scene c



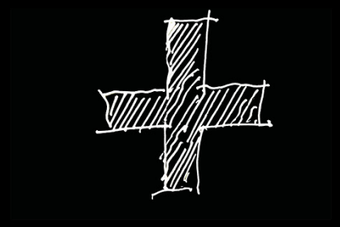
concentration & focused work

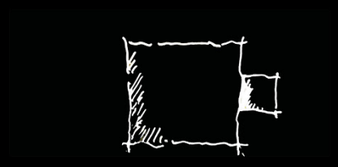
scene d

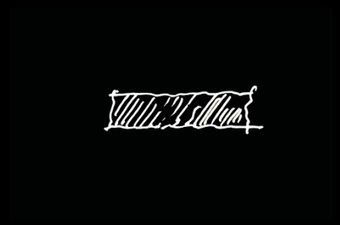


relaxation & restorative purposes

FINDINGS & CONCLUSIONS









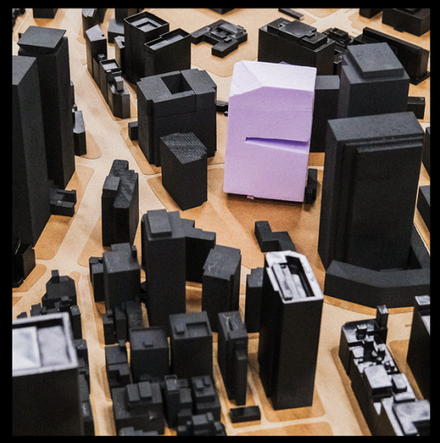
RETROFIT STRATEGY: ADDITION AND SUBTRACTION



EXISTING VOLUME
AS THE STARTING POINT



STUDY 01



STUDY 02



STUDY 03



STUDY 04



STUDY 05

MASSING EXPLORATIONS IN CONTINUOUS DIALOGUE WITH THE URBAN CONTEXT



Fig. 35. Colour palette assessment of urban vertical diversity. Aerial footage.
From Pano360 Lite (n.d.).





Fig. 36. Pagoda of Yasaka.
From Leaf Publications Co., Ltd. (2020).

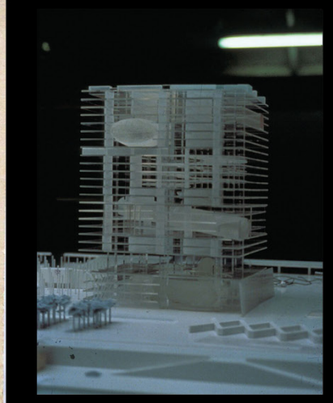


Fig. 37. Très Grande Bibliothèque model. From OMA (2025).

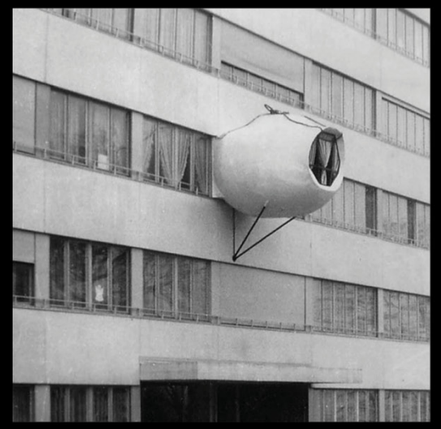


Fig. 38. The „pirate bubble“.
From Stegmüller et al. (2024).



Fig. 39. Jianshang Sports Complex. From Chen (2025).

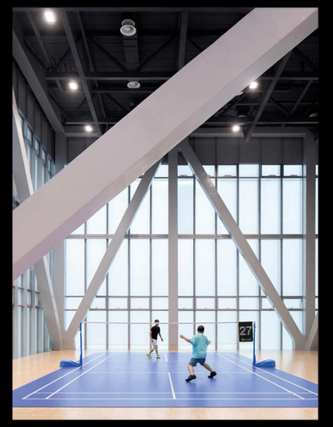


Fig. 40. Jianshang Sports Complex. From Chen (2025).



Fig. 41. Jianshang Sports Complex. From Chen (2025).

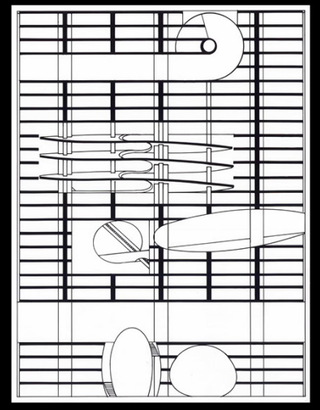


Fig. 42. Section of the Très Grande Bibliothèque.
From OMA. Très Grande Bibliothèque. Paris Tegmark Afasia (23) (n.d.).

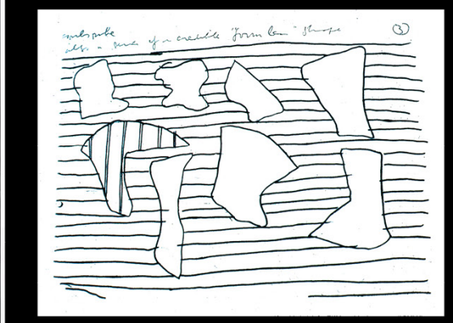


Fig. 43. Sketch of the Très Grande Bibliothèque concept.
From OMA (2025).



Fig. 44. Kintsugi.
From Burton (2025).

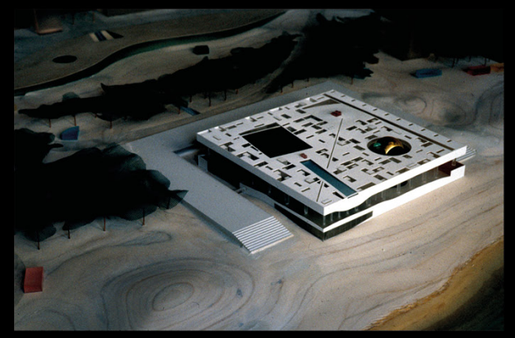
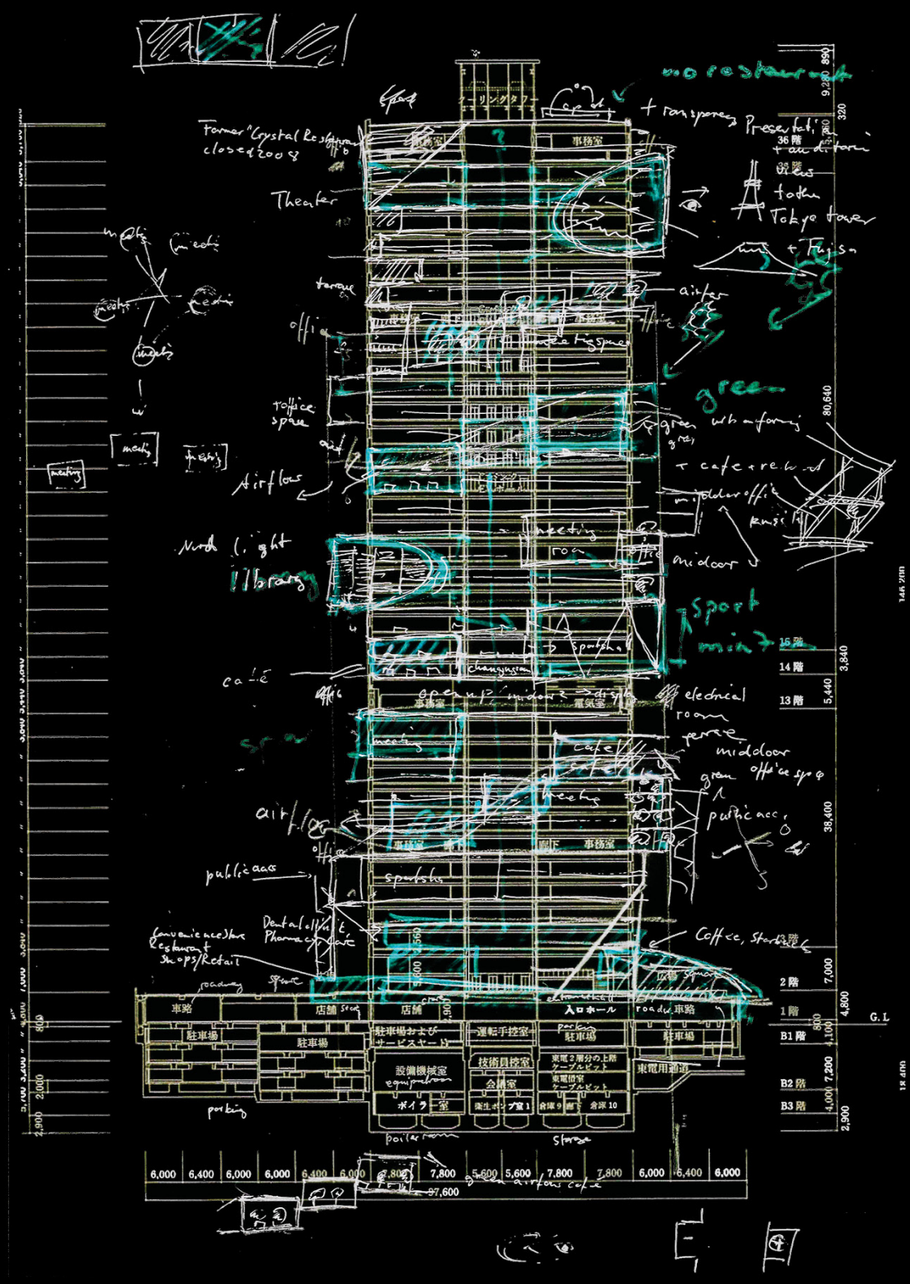


Fig. 45. Model of the Agadir Convention Centre.
From Agadir Convention Centre (n.d.).



Fig. 46. RADIO & TELEVISION BUILDING (RTS) – Lausanne.
From RADIO & TELEVISION BUILDING (RTS) – Lausanne (n.d.).

ADDITION, SUBTRACTION & THEIR REFERENCES



VERTICAL TRANSLATION OF STREETSCAPE DIVERSITY



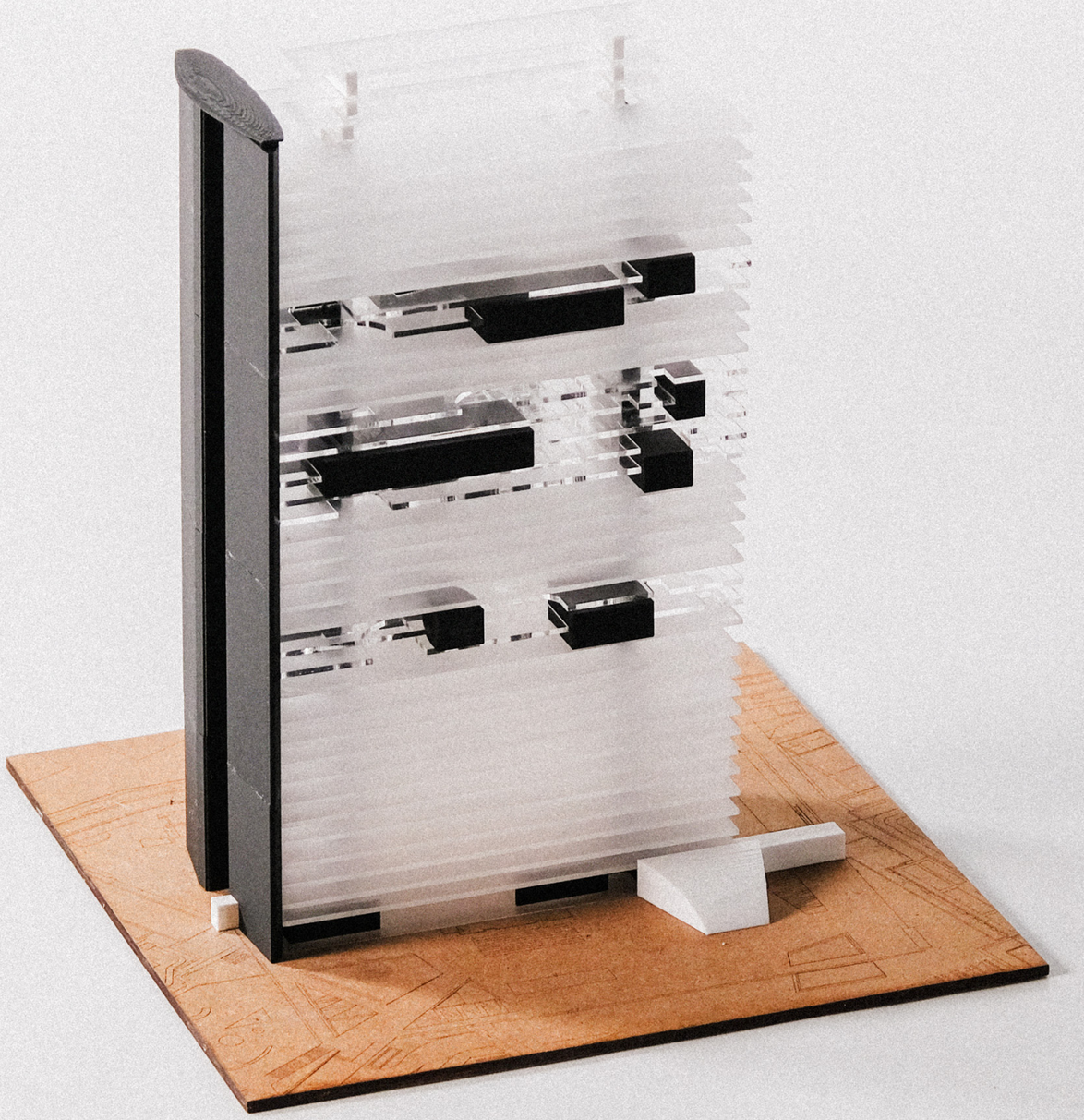
3 CLUSTER AS MAIN RETROFIT ZONES WITHIN THE KASUMIGASEKI BUILDING



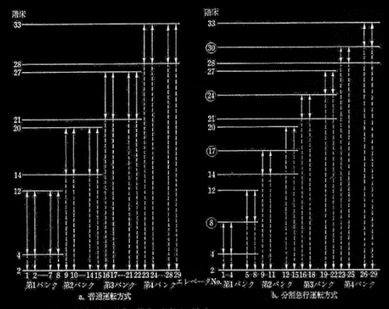
INTERIOR PERSPECTIVE OF A CLUSTER WITH AN INTEGRATED SPORTS FACILITY



INTERIOR PERSPECTIVE OF A CLUSTER WITH AN INTEGRATED SMALL LECTURE HALL



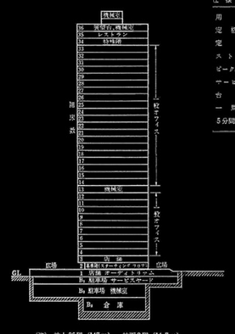
VERTICAL DISTRIBUTION OF CLUSTERS WITHIN THE KASUMIGASEKI BUILDING



(注) (1) 丸おく内の数字は分割階を示す。
(2) 実線はサービス階床，点線はサービスしない不停止階を示す。

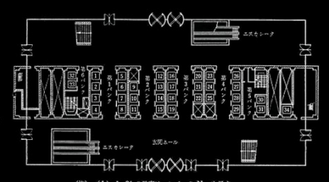
図4 出勤時におけるサービス階説明図

仕様 ＼ バンクNo.	1	2	3	4	5	6
用途	乗用	乗用	乗用	乗用	サービス用	展望台用
定格速度	150 m/min	210 m/min	240 m/min	300 m/min	150 m/min	300 m/min
定員	24	24	24	24	(5-1) 20 (5-2) 26	22
ストローク	41.4 m	77.6 m	100.6 m	131.3 m	157.2 m	(6-1) 137.2m (6-2) 142.2m
ピーク時の停止階	2-4~12	2-14~20	2-21~27	2-28~33	—	—
サービス階床数	9	7	7	6	40	(6-1) 49 (6-2) 35
台数	8	7	7	7	2	2
一周時間	137 秒	142 秒	151 秒	146 秒	—	—
5分間の輸送能力	14.1%	15.4%	14.5%	17.4%	—	—



(注) 地上36階 (147 m)， 地下3階 (14.7 m)
延床面積 157,321.14 m²
収容人口 約10,000人 (8 m²/人)

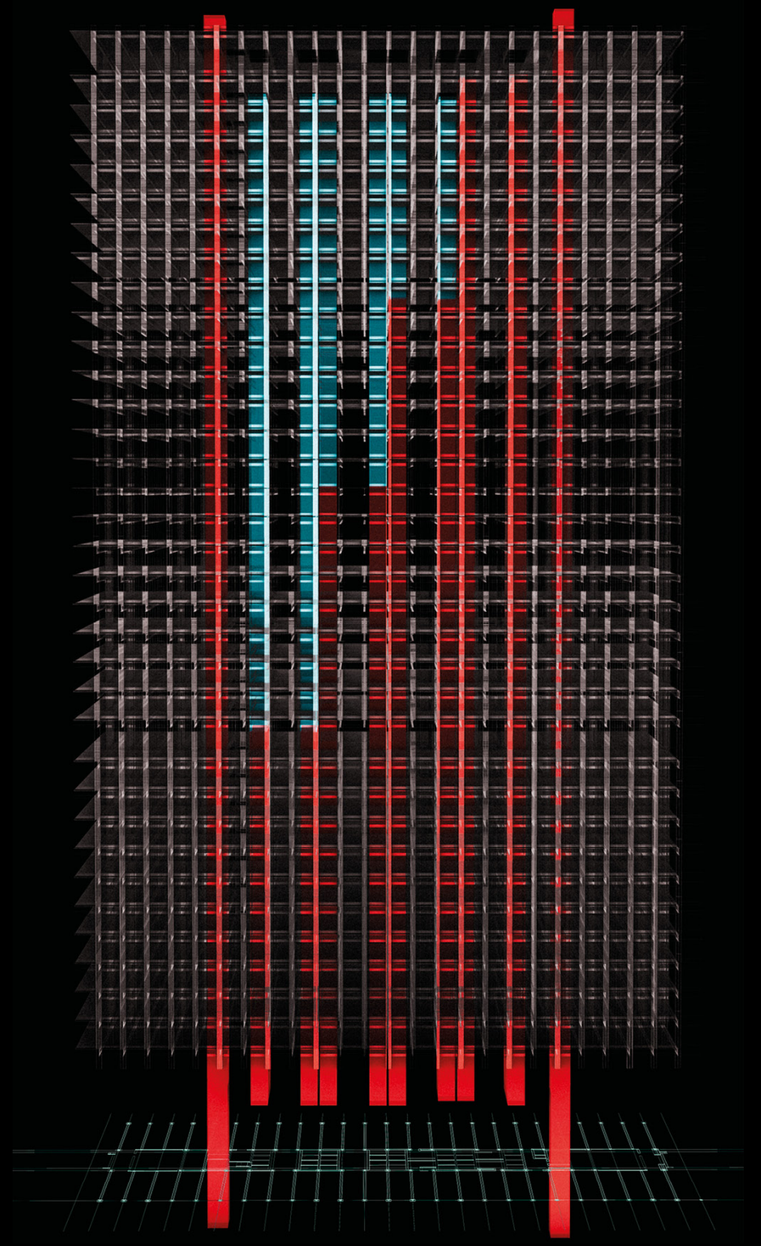
図2 霞 ヶ 関 ビ ル



(注) (1) 1~34 の数字はエレベータ No. を示す。
(2) レンタブル比= 3,962 m² =74.1%

図3 基準階（スターティングフロア）平面図

Fig. 47. Archival documents on the organisation of elevators within the core of the Kasumigaseki Building.
Adapted from Ikeda et al. (1967).



GROUNDING CLUSTER DISTRIBUTION WITHIN THE KASUMIGASEKI BUILDING‘S SERVICE ZONE AND CORE STRUCTURE



INTERIOR PERSPECTIVE OF A CLUSTER WITH AN INTEGRATED CAFETERIA



INTERIOR PERSPECTIVE OF A CLUSTER WITH AN INTEGRATED LARGE SPORTS FACILITY

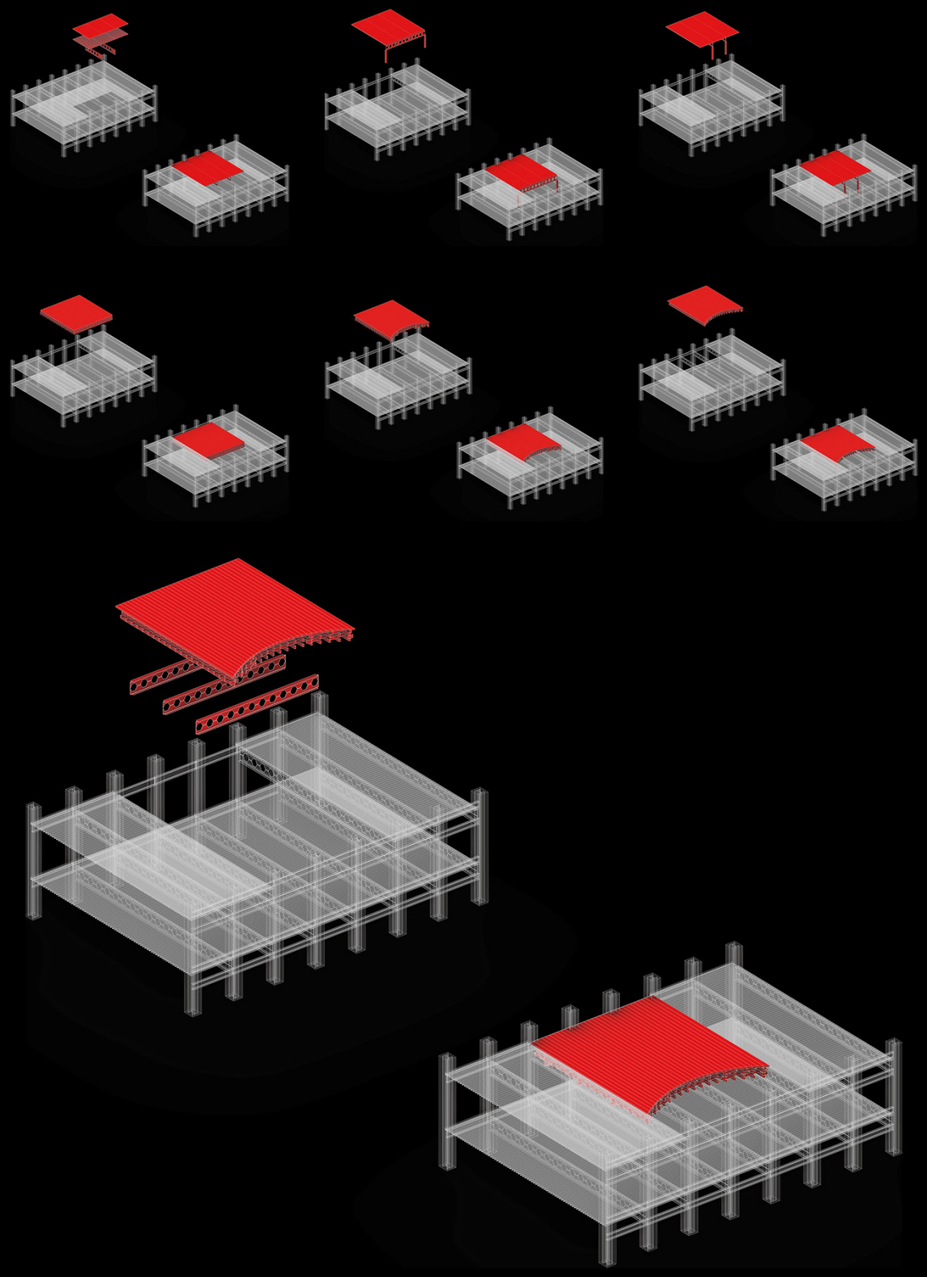


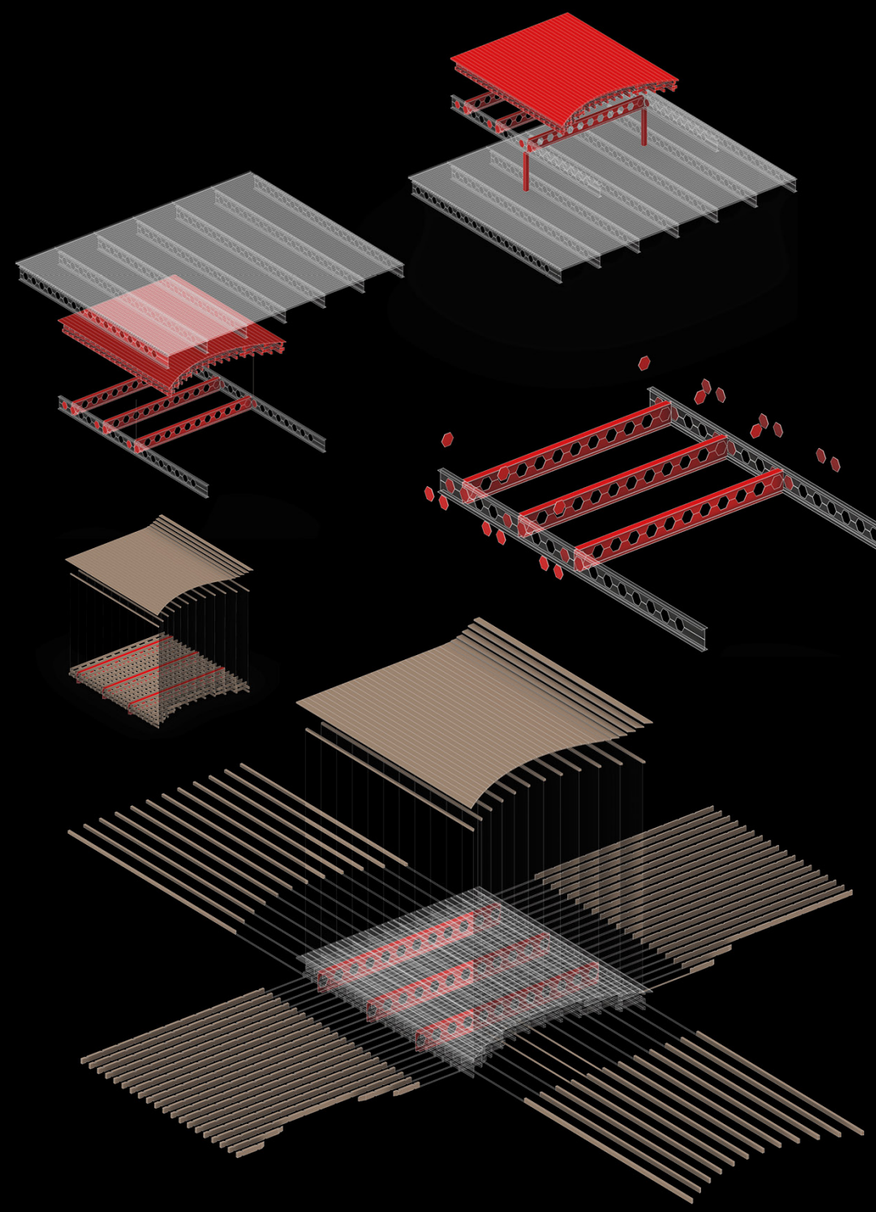
INTERIOR PERSPECTIVE OF A CLUSTER WITH AN INTEGRATED LARGE LECTURE HALL

STRUCTURAL RESEARCH BY DESIGN



STRUCTURAL RECONSTRUCTION OF A BUILDING FRAGMENT THROUGH ARCHIVAL MATERIALS

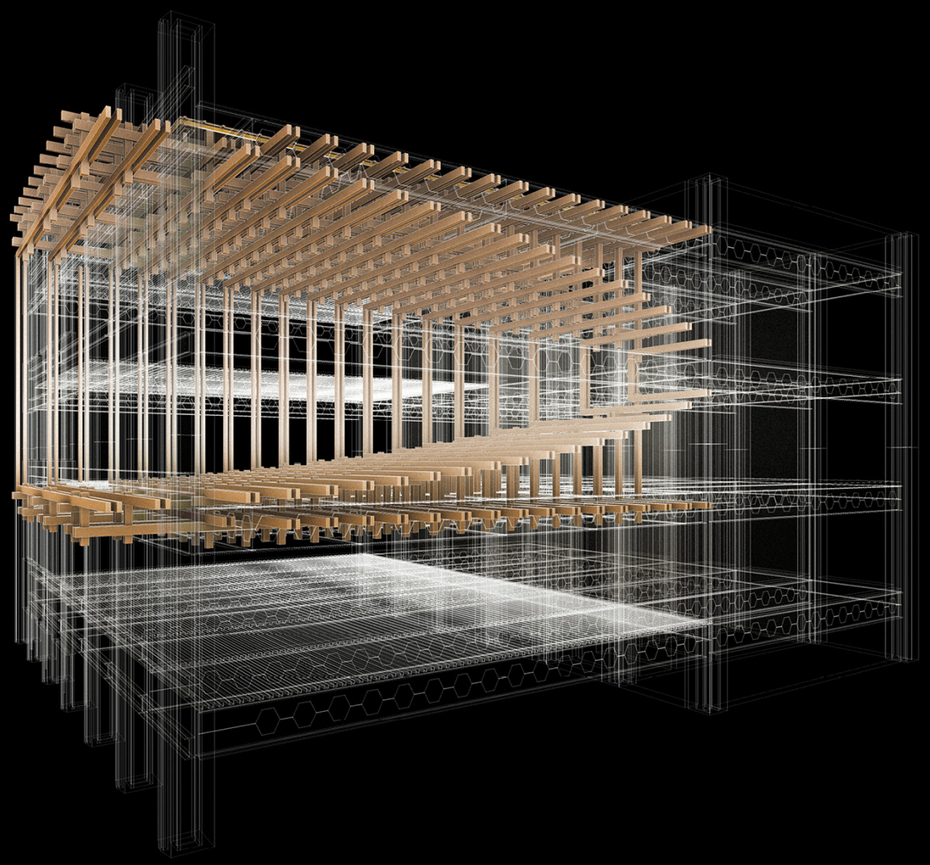


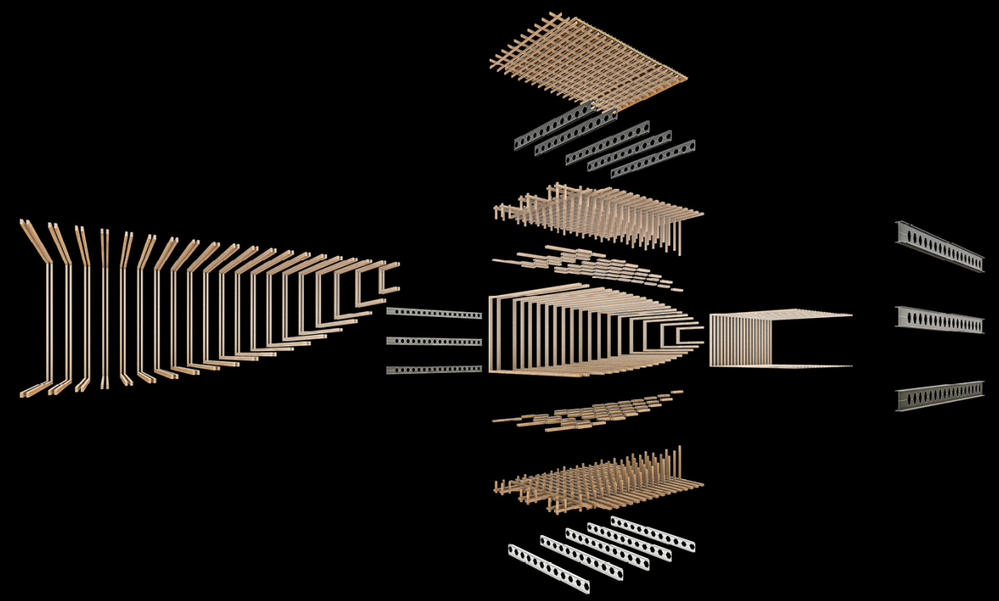


INTRODUCING OPENNESS WITHIN THE EXISTING STRUCTURE WHILE REVEALING CHANGE (ADDITION AND EXTRACTION)

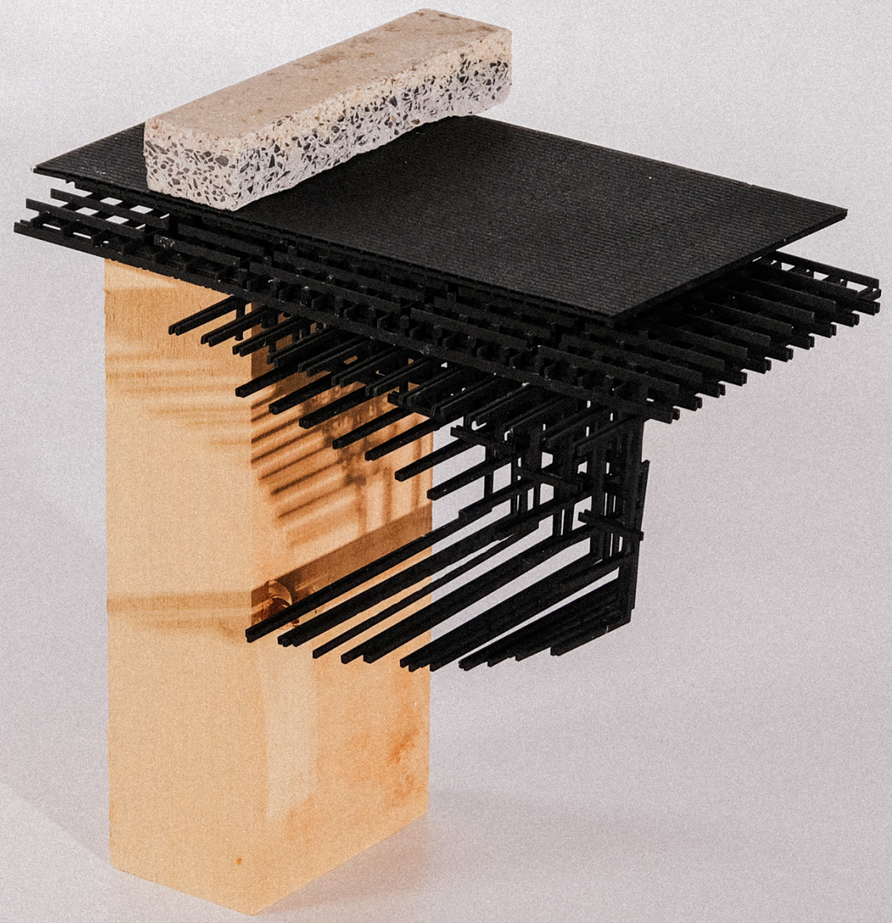


INTRODUCING OPENNESS WITHIN THE EXISTING STRUCTURE WHILE REVEALING CHANGE (ADDITION AND EXTRACTION), PHYSICAL MODEL ASSESSMENT

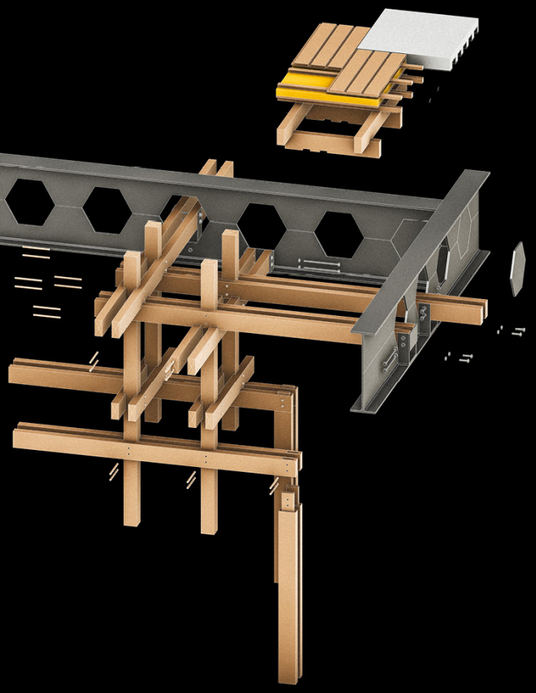


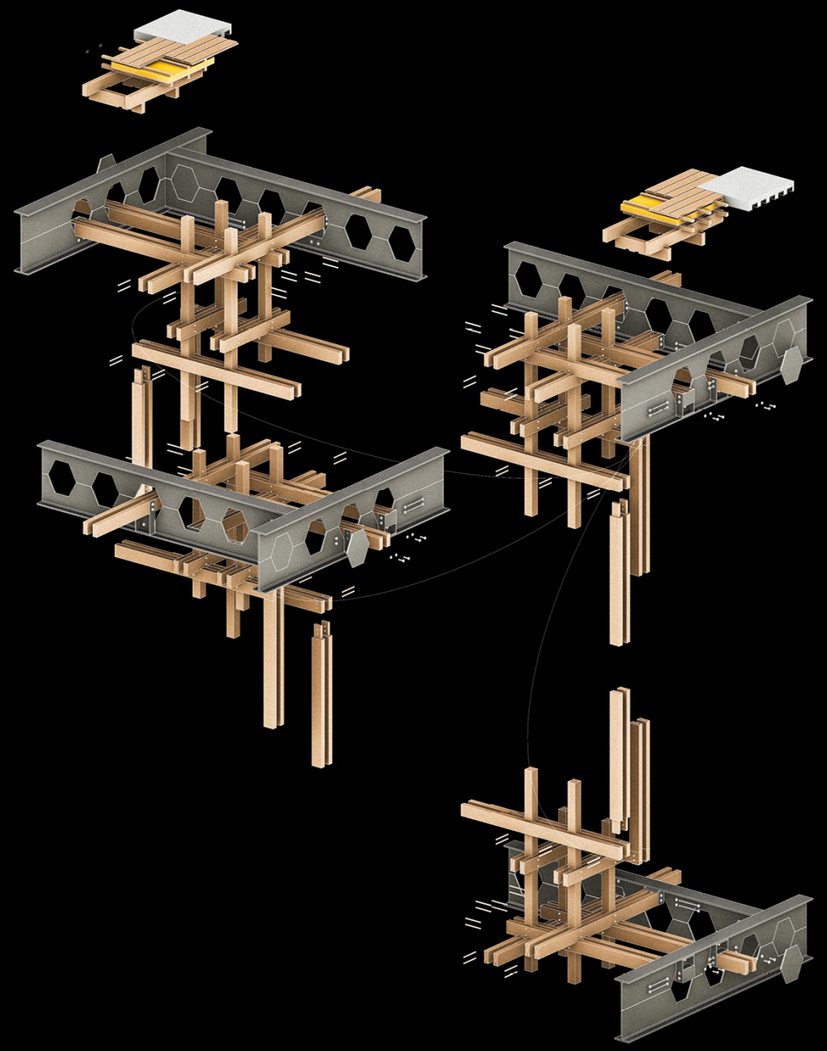


INTRODUCING PROGRAMMATIC DIVERSITY THROUGH A NEW MATERIAL, RHYTHM & STRUCTURAL FRAMEWORK (ADDITION AND EXTRACTION)

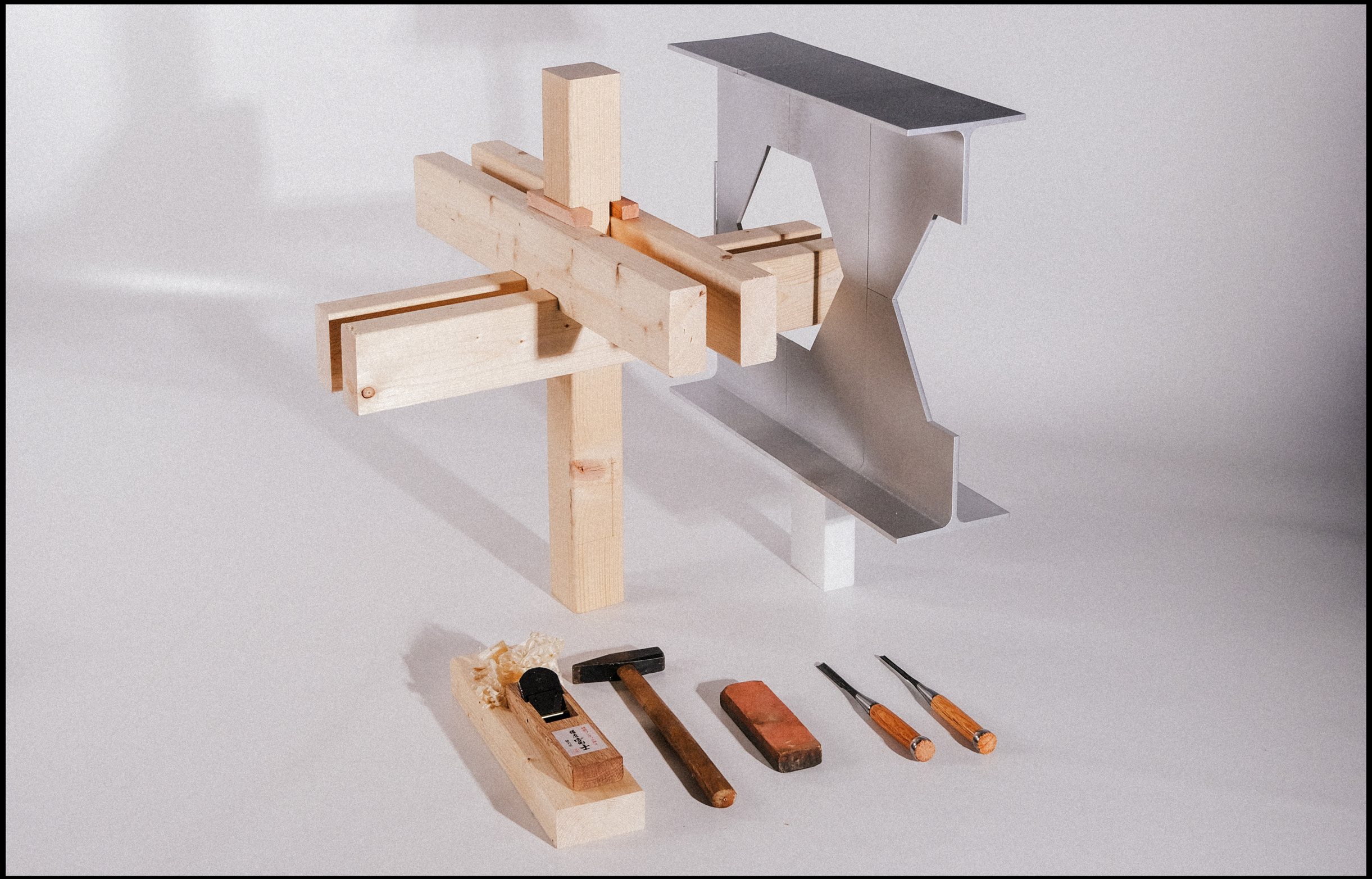


INTRODUCING PROGRAMMATIC DIVERSITY THROUGH A NEW MATERIAL, RHYTHM & STRUCTURAL FRAMEWORK (ADDITION AND EXTRACTION), PHYSICAL MODEL ASSESSMENT





DETAILED DIGITAL DEVELOPMENT OF A NEW MATERIAL, RHYTHM & STRUCTURAL FRAMEWORK (ADDITION AND EXTRACTION)



1:2 PHYSICAL MODEL STUDY OF A NEW MATERIAL, RHYTHM & STRUCTURAL FRAMEWORK USING VERNACULAR JAPANESE CARPENTRY TOOLS AND KNOWLEDGE














1:2 PHYSICAL MODEL STUDY OF A NEW MATERIAL, RHYTHM & STRUCTURAL FRAMEWORK USING VERNACULAR JAPANESE CARPENTRY TOOLS AND KNOWLEDGE

GROUND FLOOR & PLAZA AREA



REINTRODUCING IDENTITY & HERITAGE TO THE ENTRANCE ZONE



Fig. 48. Photograph of the Kasumigaseki Building entrance 1968.
From Kasumigaseki Building Construction Commitee (1968).

1968



Fig. 49. Photograph of the current state of the Kasumigaseki Building entrance.
From M-Field Kasumigaseki (n.d.).

30 years after completion



60 years after completion

REINTRODUCING IDENTITY & HERITAGE TO THE ENTRANCE ZONE



Fig. 50. Photograph of the Kasumigaseki Building plaza 1968.
From Kasumigaseki Building Construction Commitee (1968).

Original state

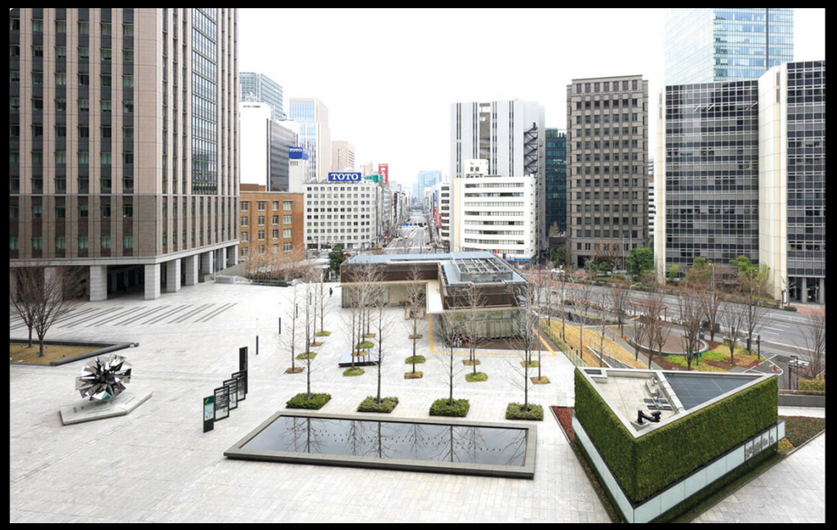
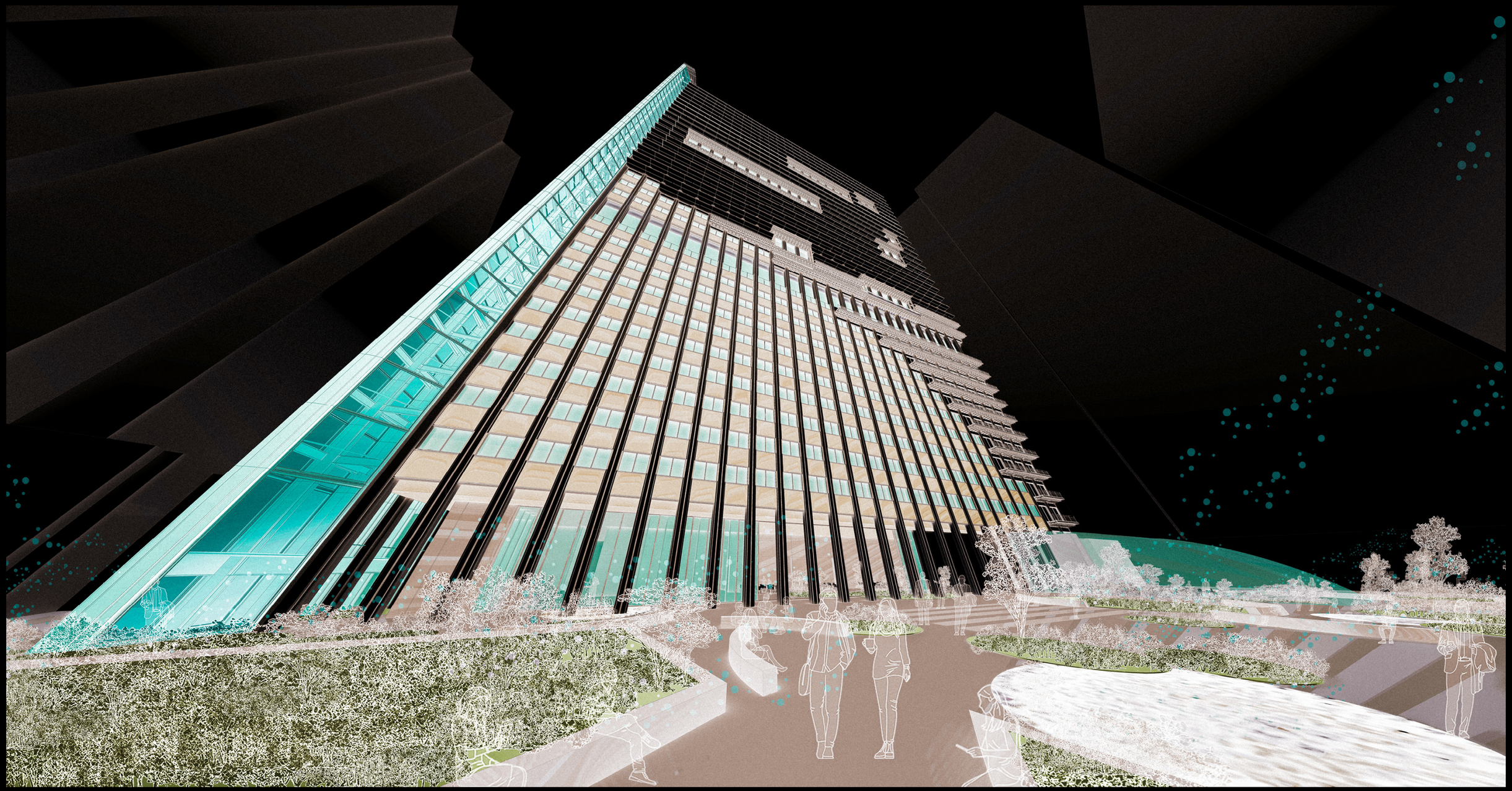


Fig. 51. Photograph of the current state of the Kasumigaseki Building plaza.
From M-FIELD Kasumigaseki (n.d.).

Current state

REINTRODUCING IDENTITY & HERITAGE TO THE PLAZA IN FRONT OF THE KASUMIGASEKI BUILDING

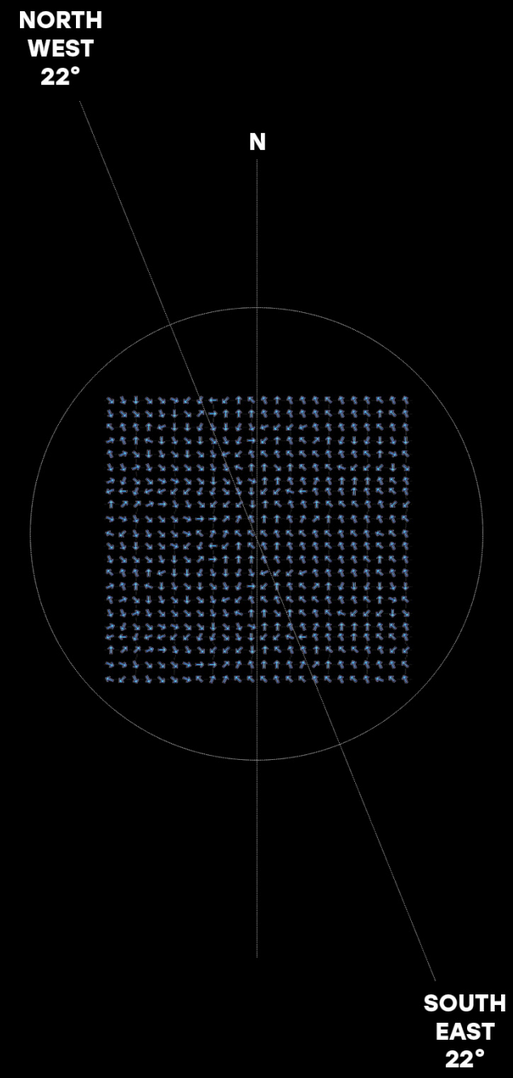


REINTRODUCING IDENTITY & HERITAGE TO THE PLAZA IN FRONT OF THE KASUMIGASEKI BUILDING

CLIMATIC RESEARCH BY DESIGN



PHYSICAL SALT-STUDY TO INVESTIGATE THE INTRODUCTION OF LOCAL AIRFLOW CONDITIONS INTO THE KASUMIGASEKI BUILDING

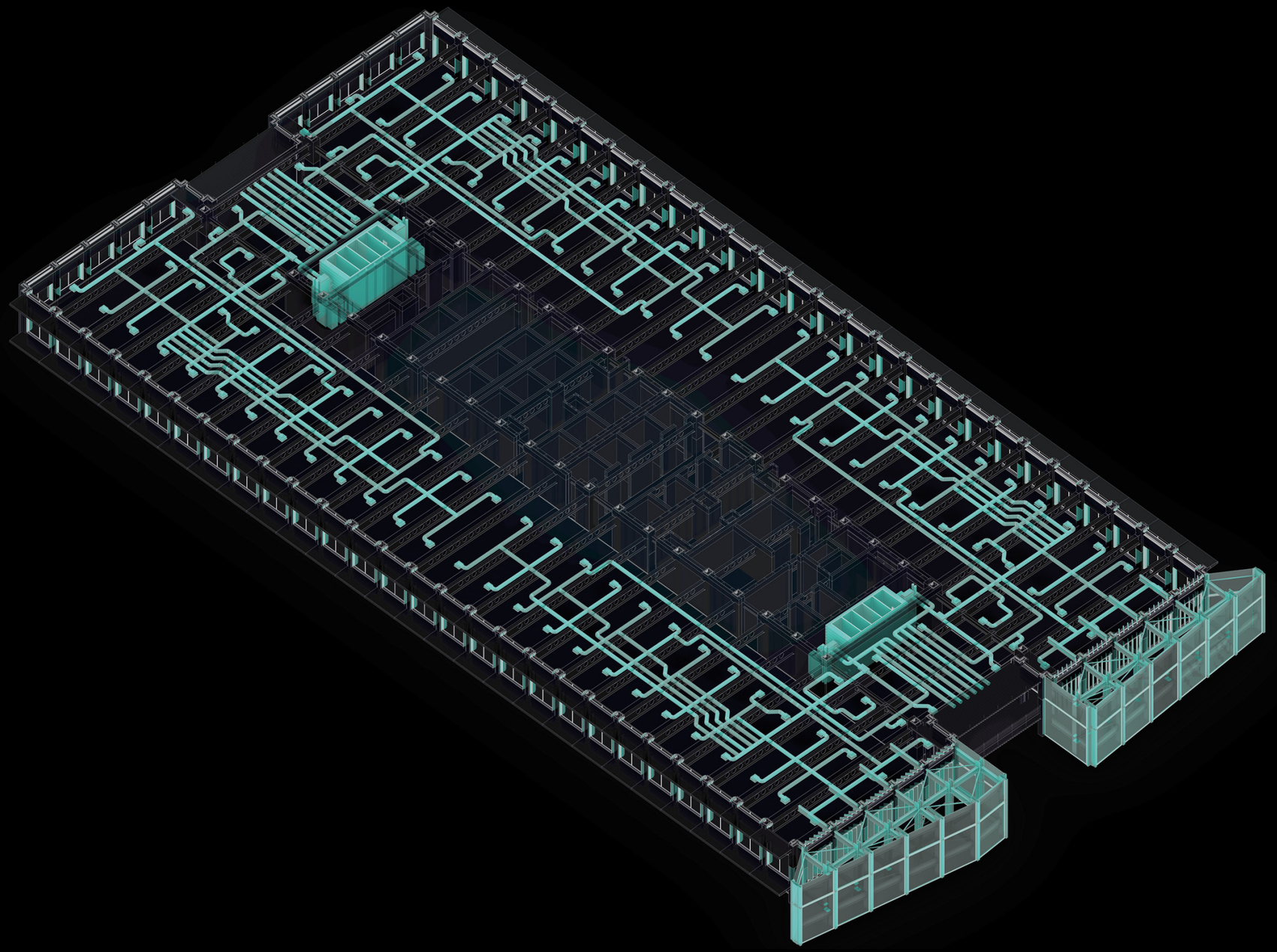


UNDERSTANDING LOCAL AIRFLOW CONDITIONS

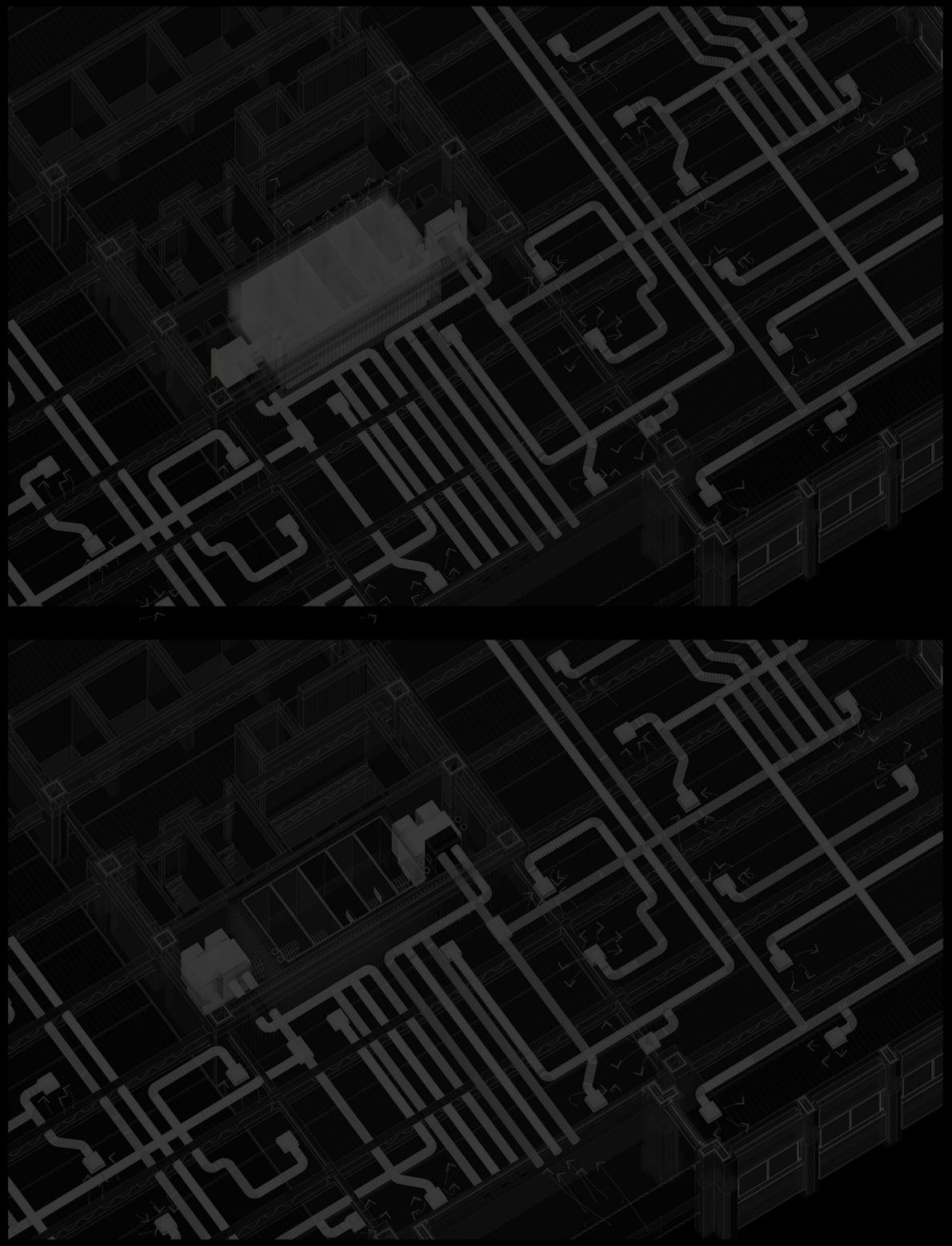


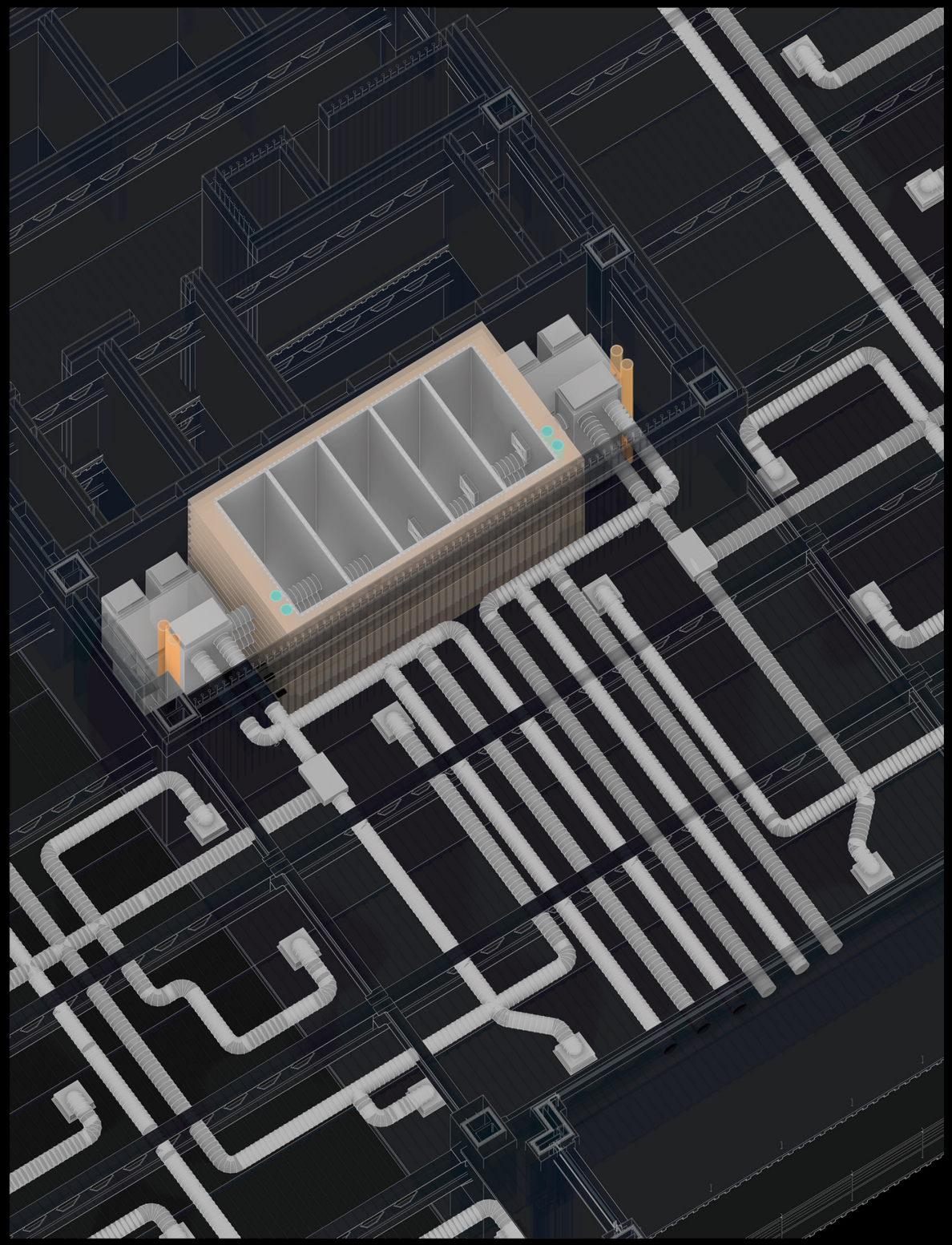
NORTH WEST 22°

PHYSICAL MODEL SALT-STUDY ASSESSMENT REPLICATING LOCAL AIRFLOW CONDITIONS

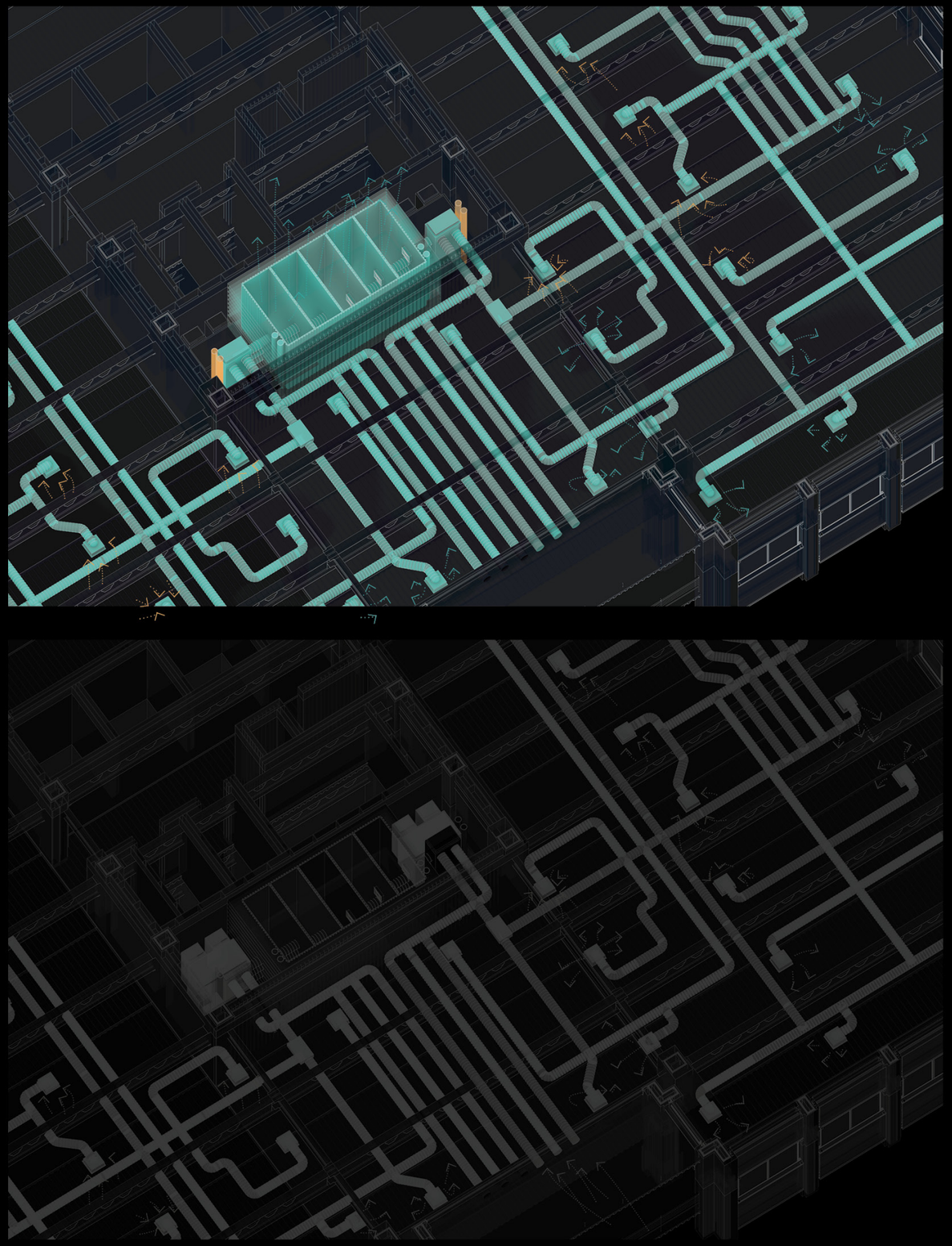


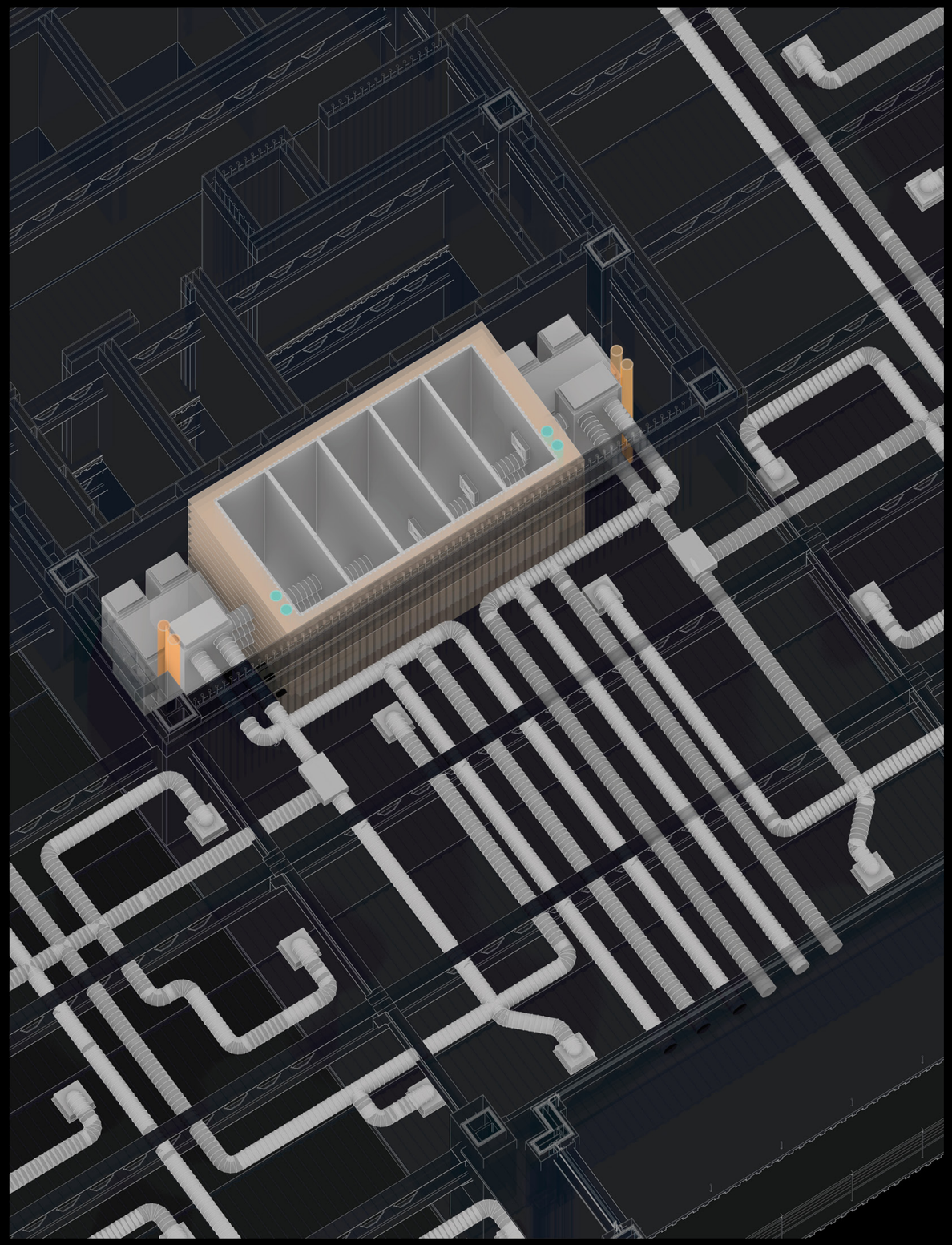
HYBRID „MOUNTAIN-TO-SEA“ GSHP FRESH-AIR VENTILATION SYSTEM WITHIN THE STANDARD OFFICE FLOOR



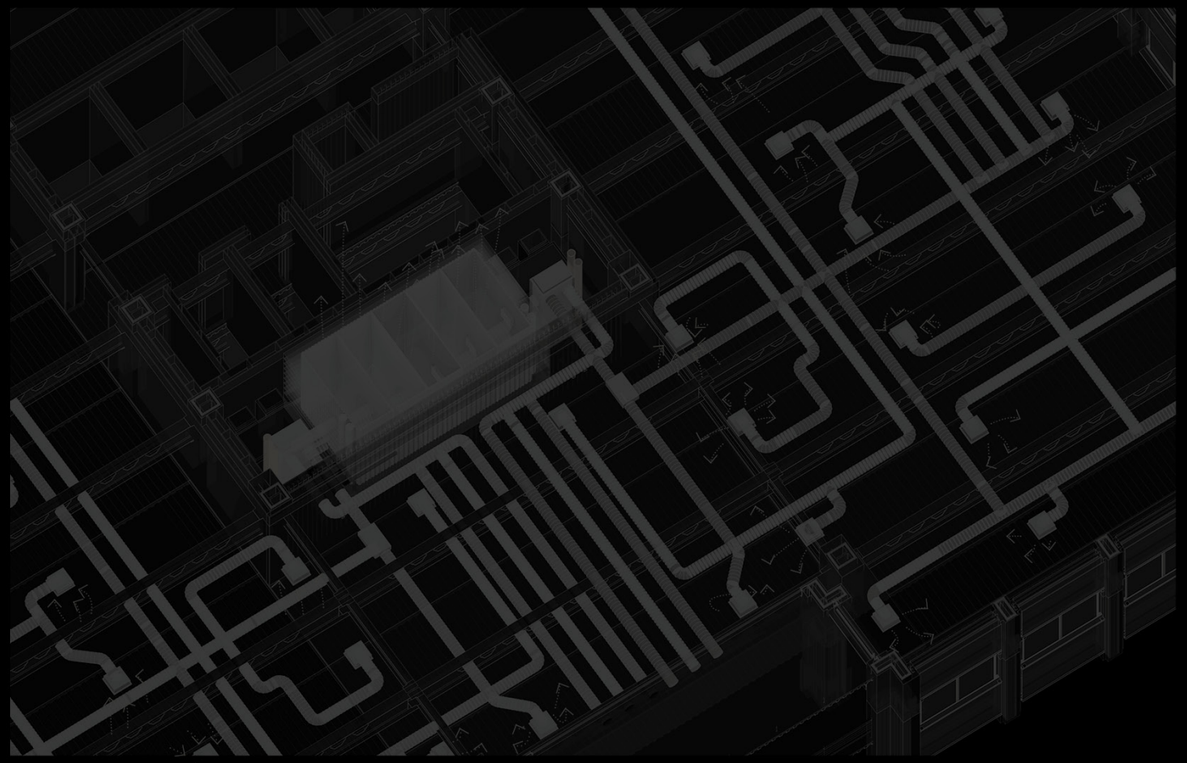


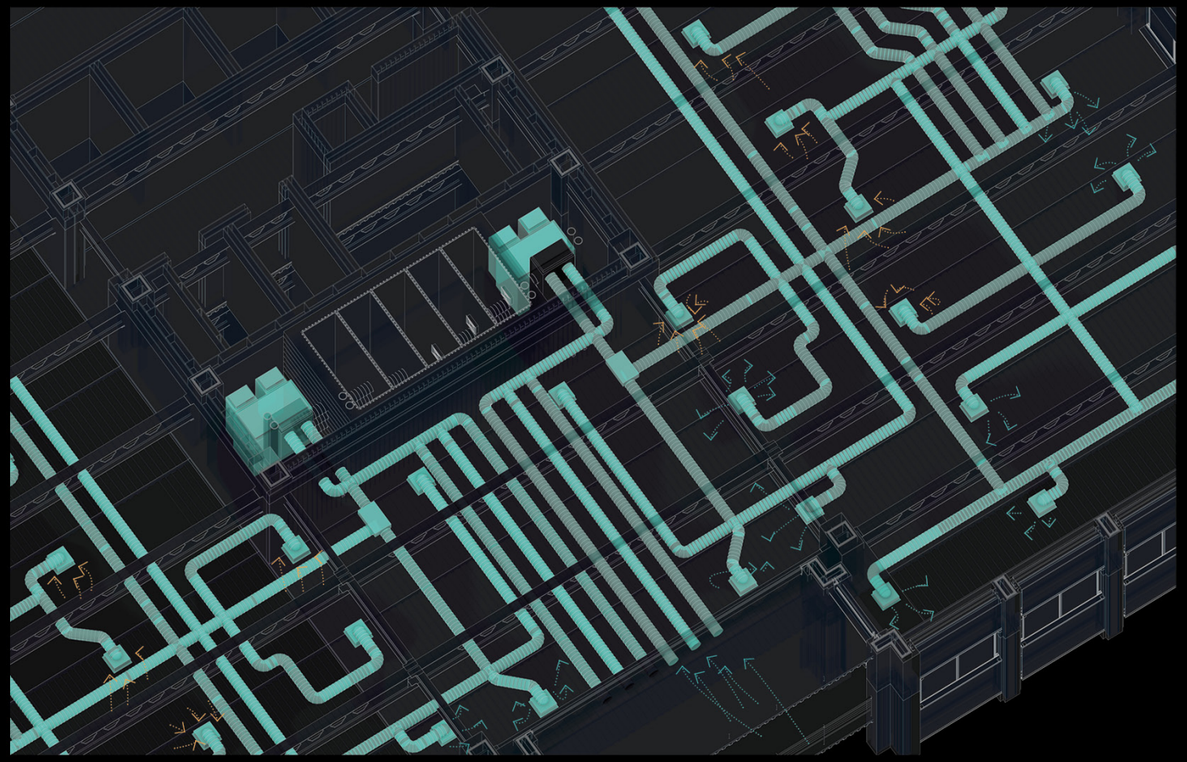
HYBRID „MOUNTAIN-TO-SEA“ GSHP FRESH-AIR VENTILATION SYSTEM WITHIN THE STANDARD OFFICE FLOOR

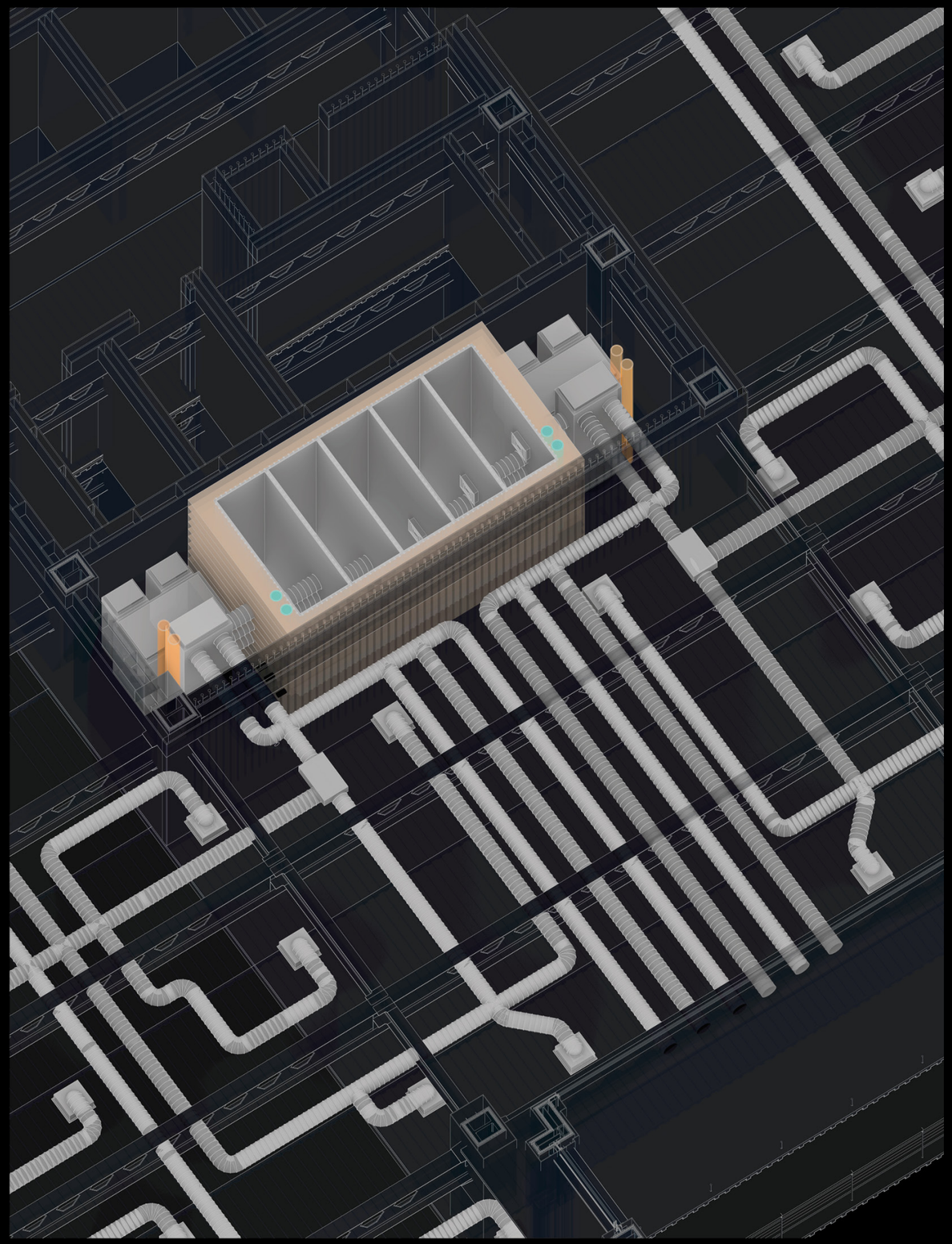




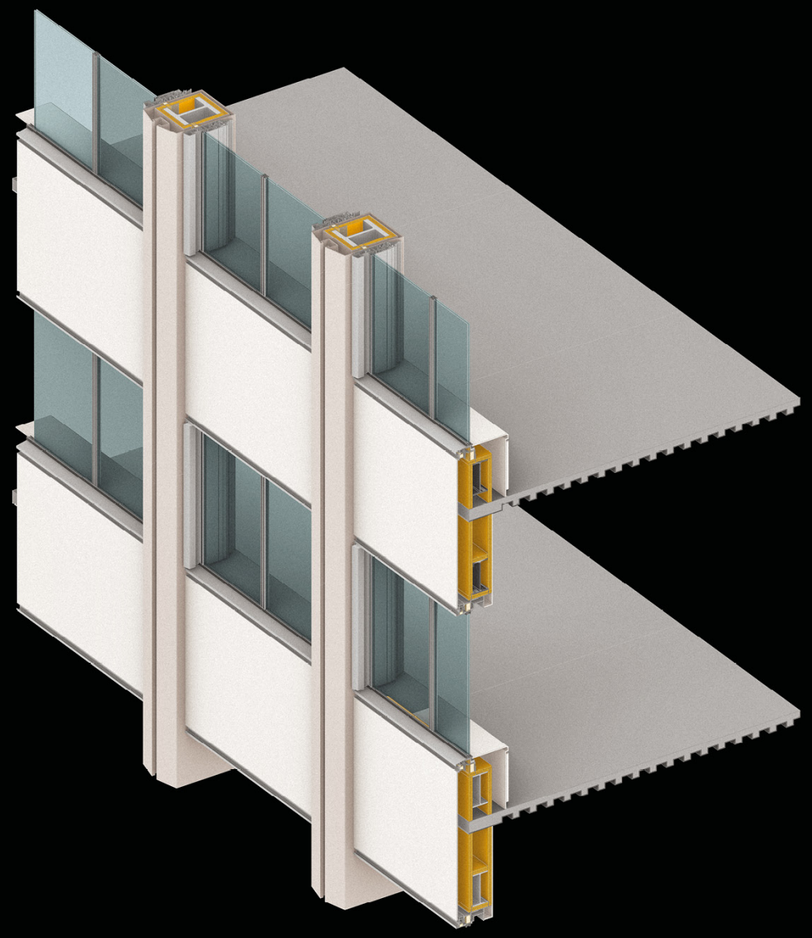
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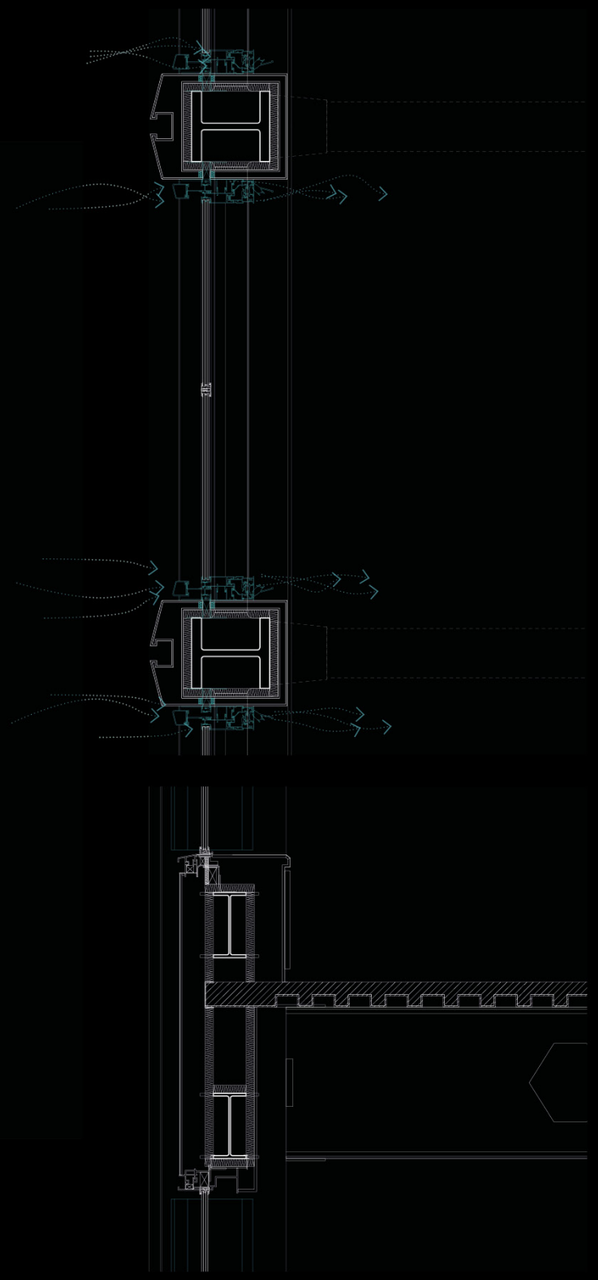




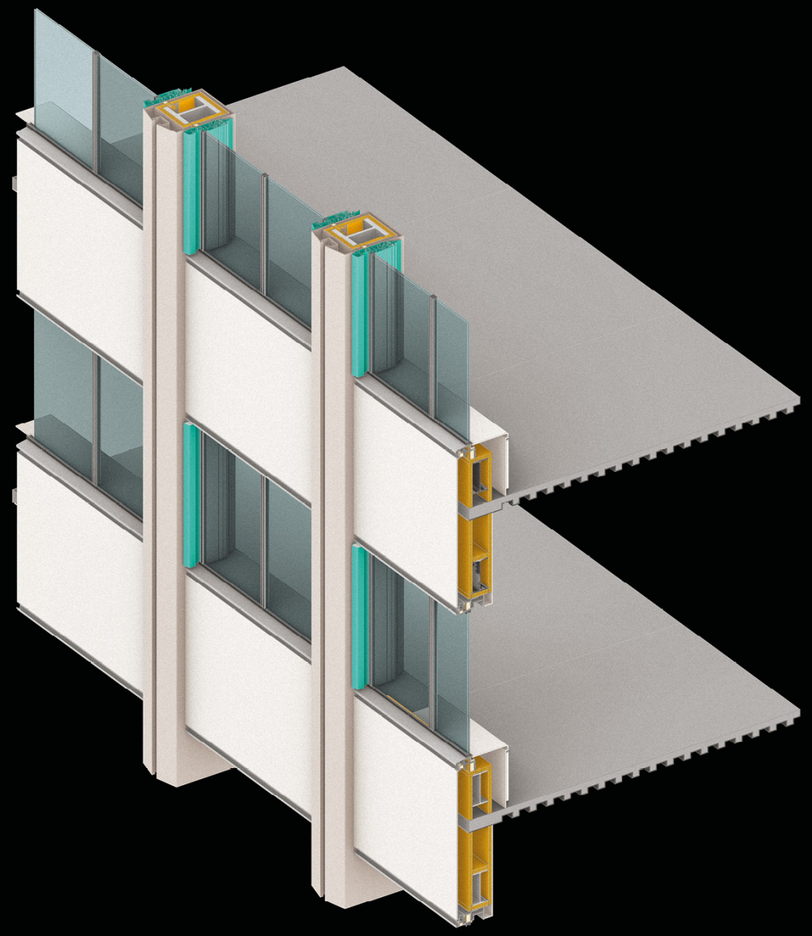


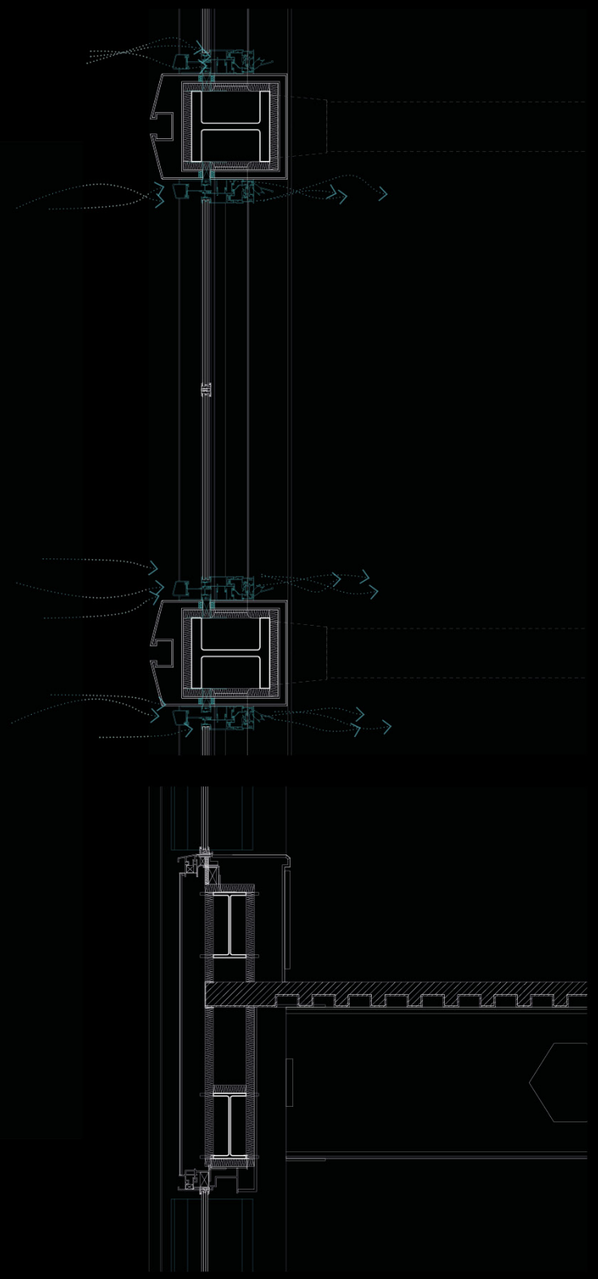
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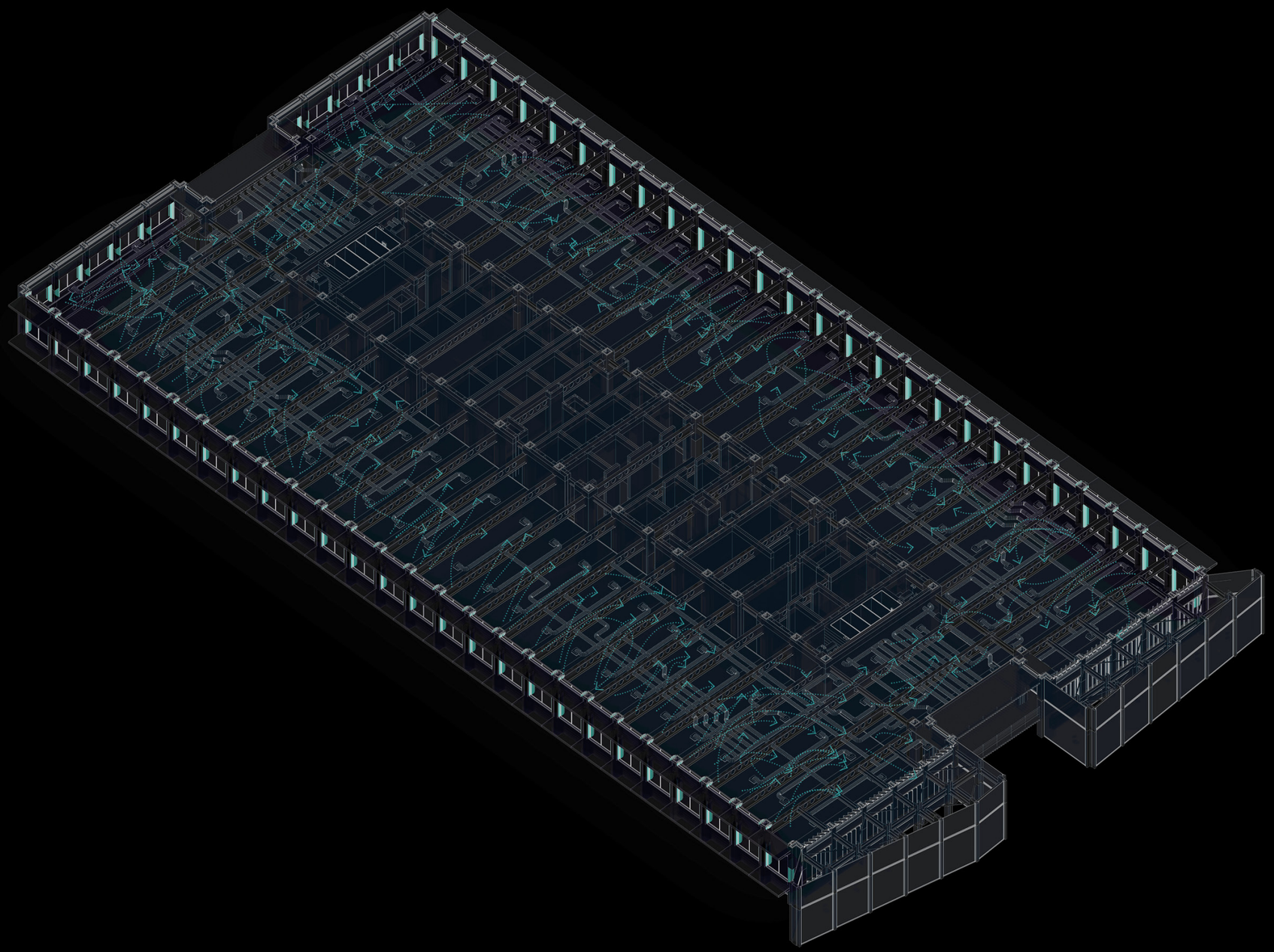


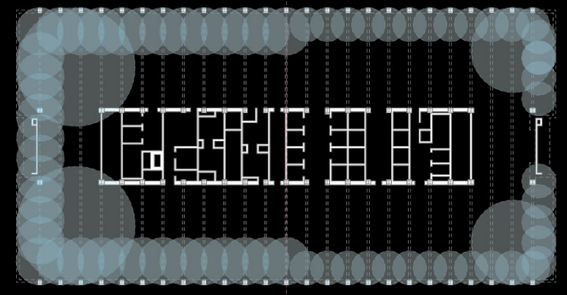
EXISTING FACADE + MECHANICAL VENTILATION INTEGRATION

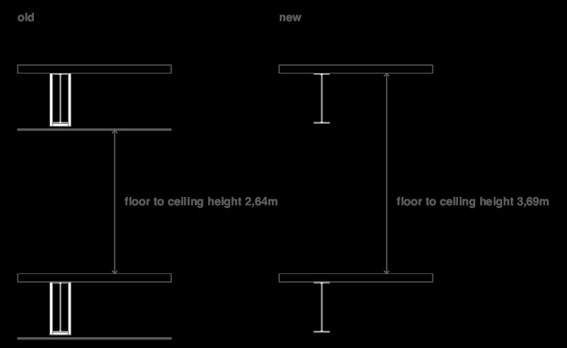




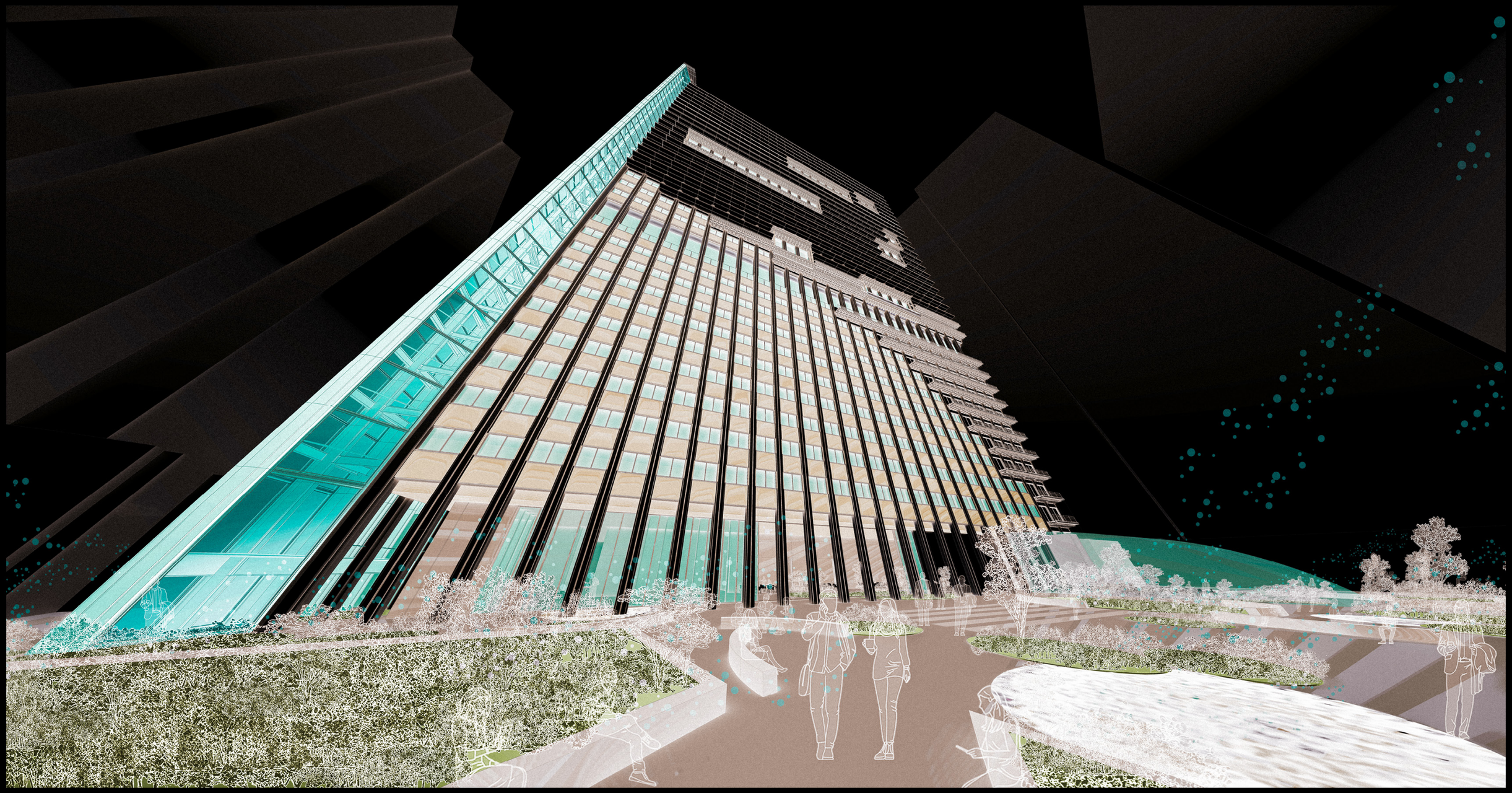
EXISTING FACADE + MECHANICAL VENTILATION INTEGRATION



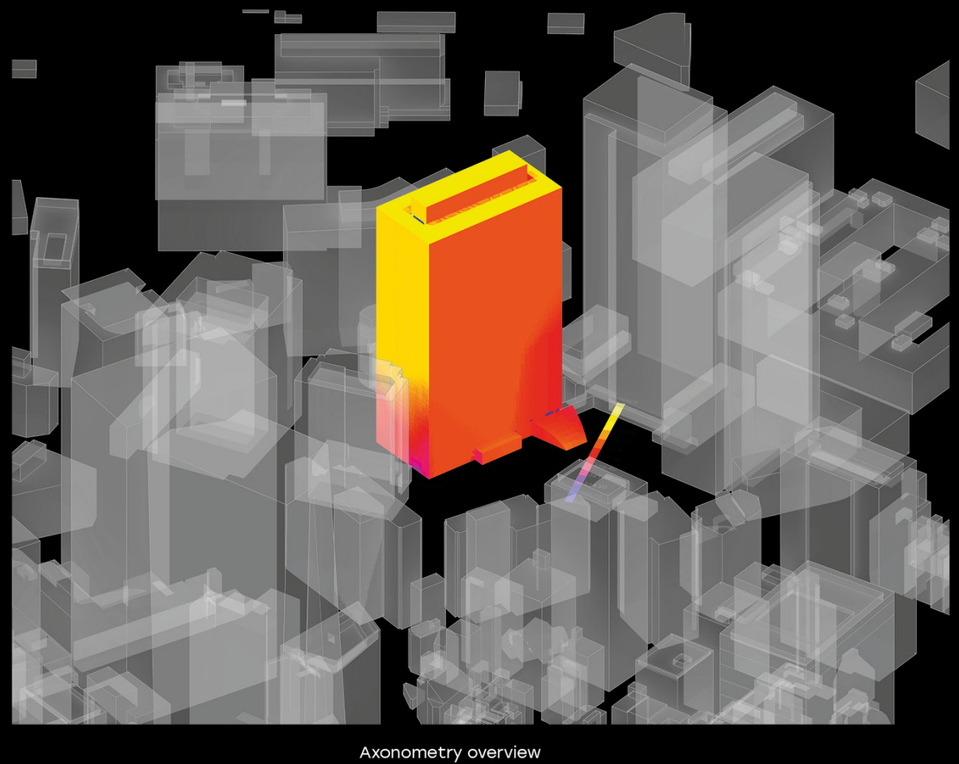




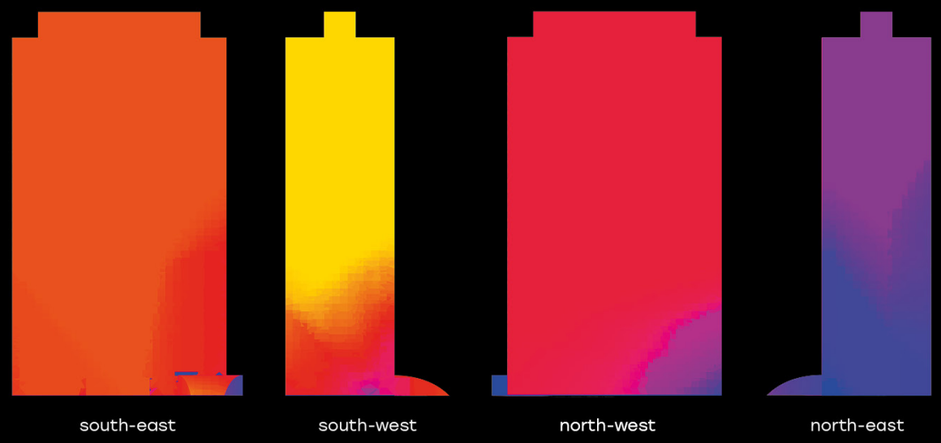
FACADE VENTILATION INTEGRATION EFFICIENCY ASSESSMENT



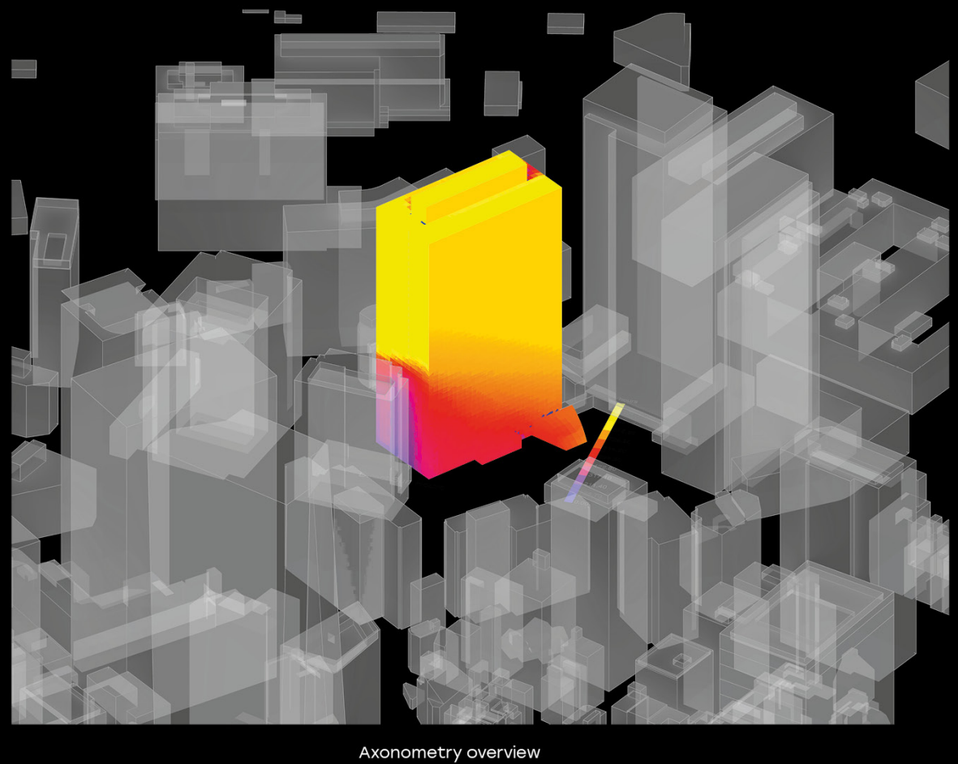
FACADE ADAPTATION TO LOCAL SOLAR EXPOSURE CONDITIONS



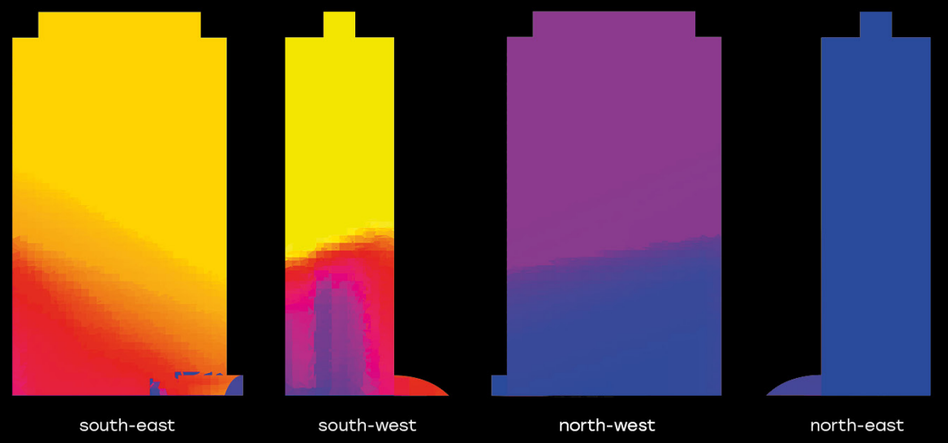
Axonometry overview



south-east south-west north-west north-east

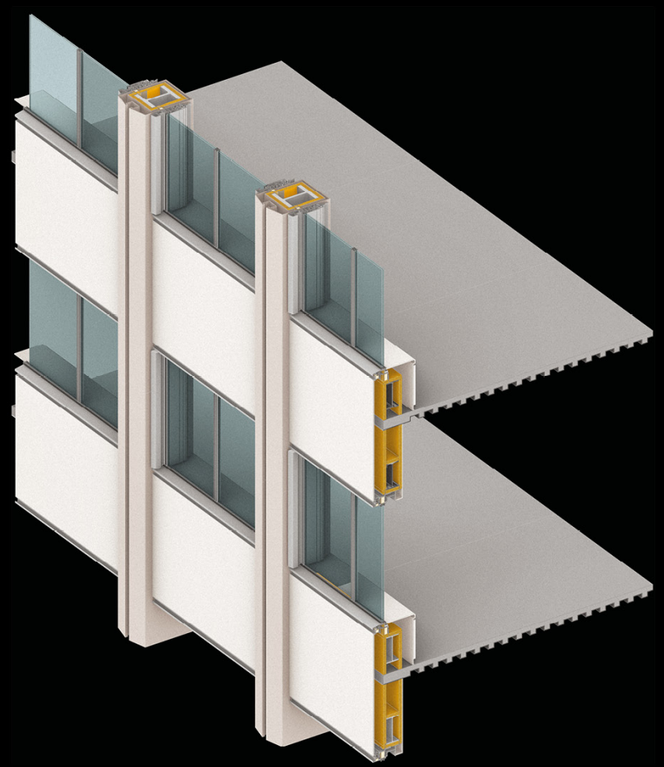


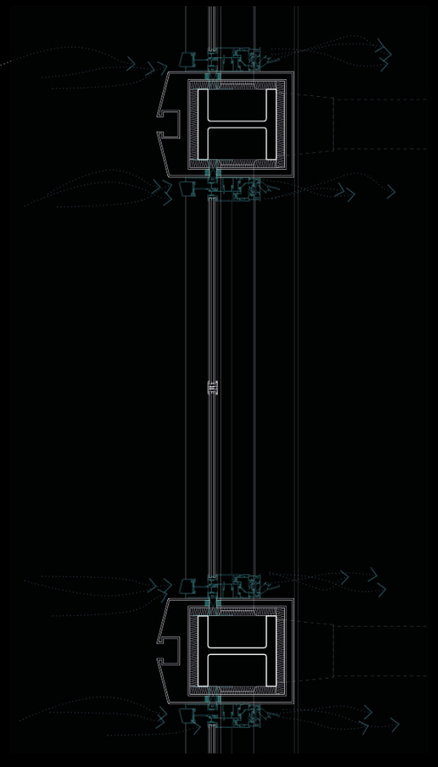
Axonometry overview

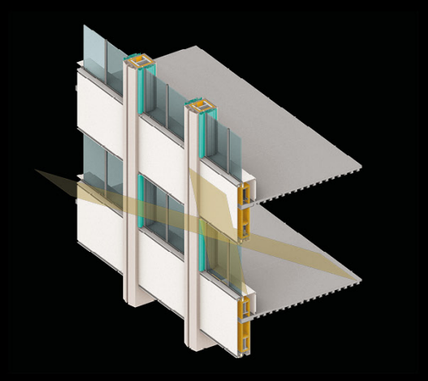


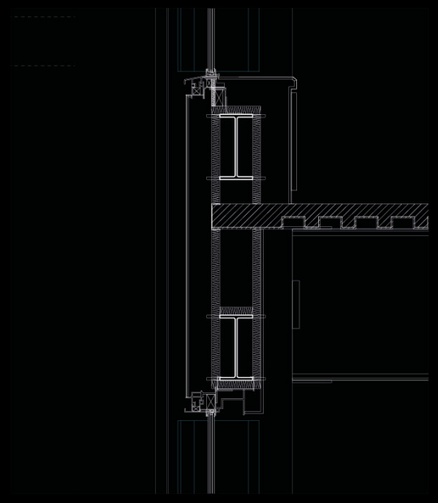
south-east south-west north-west north-east

SOLAR EXPOSURE STUDY ASSESSING INDIVIDUAL FACADE EXPOSURE LEVELS

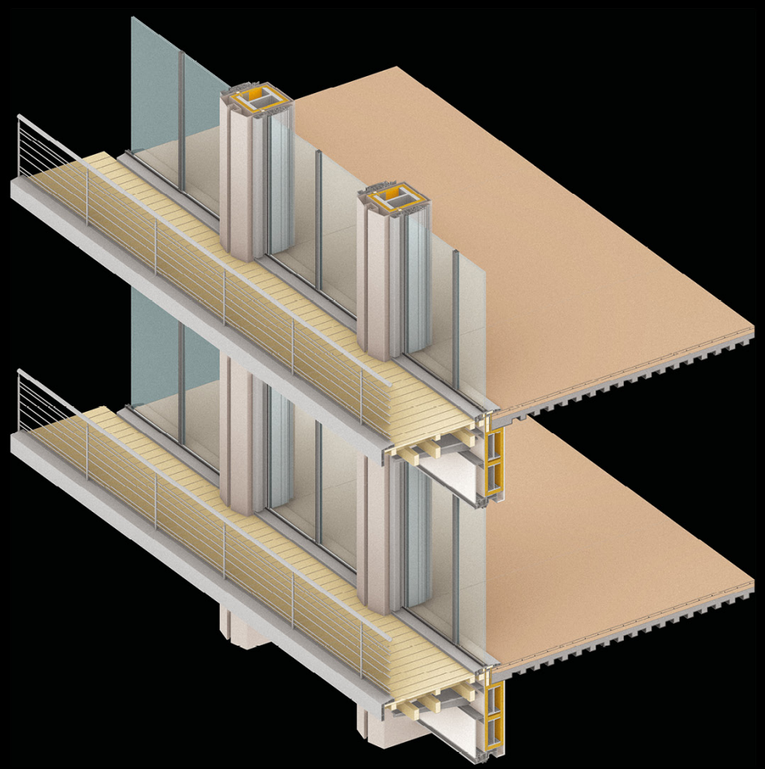


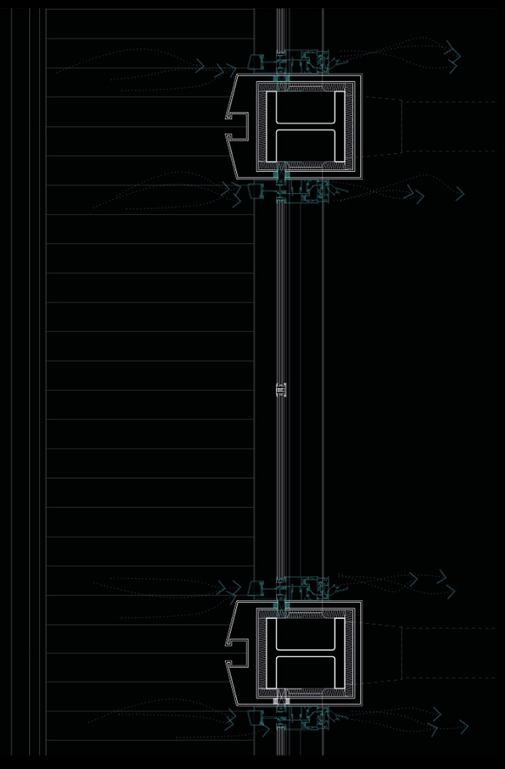


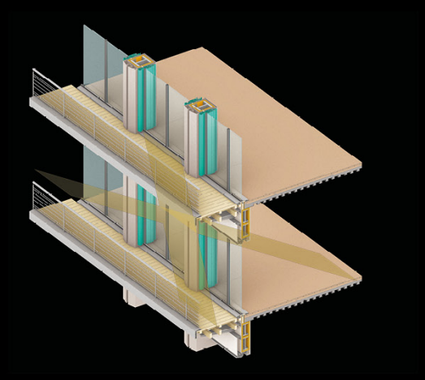


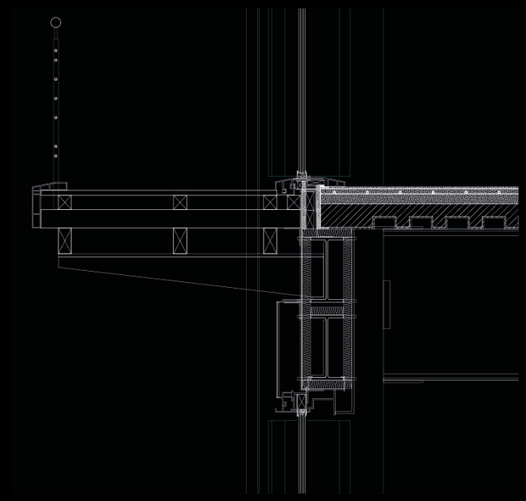


FACADE ADAPTATION TO LOW SOLAR EXPOSURE CONDITIONS – VENTILATION ONLY

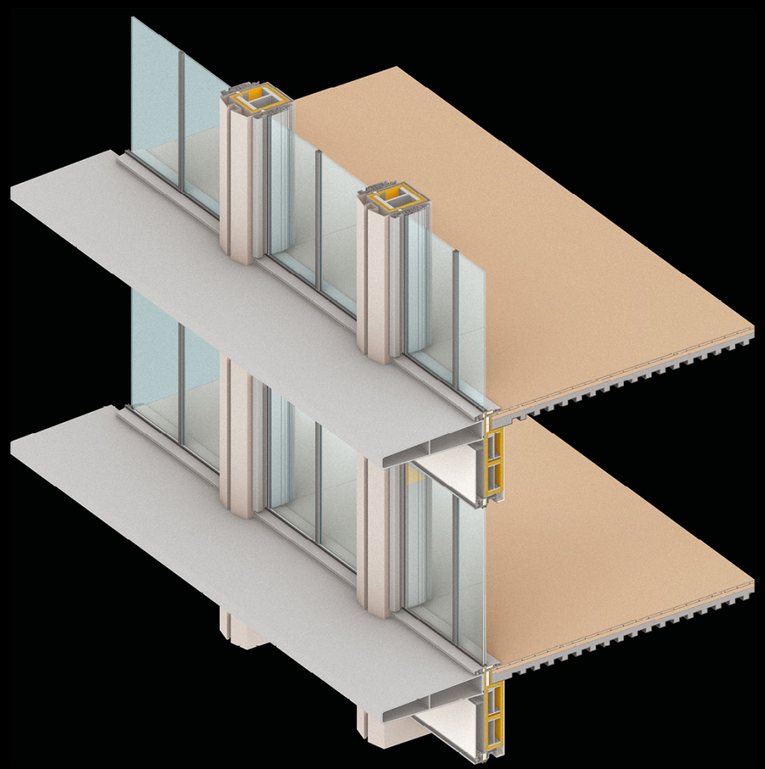


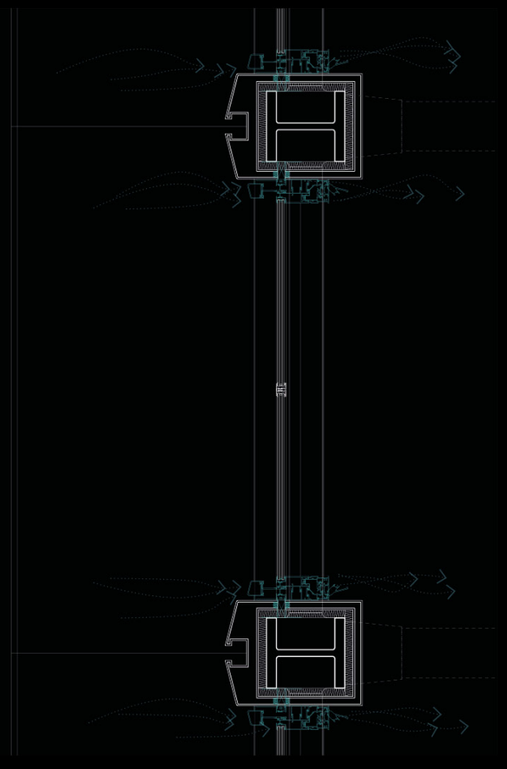


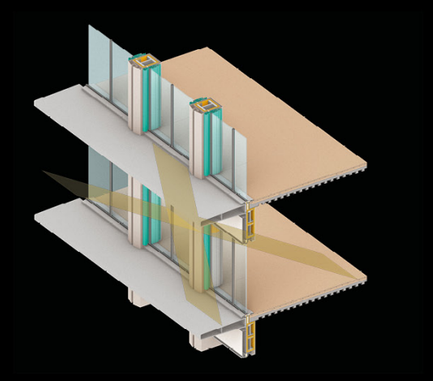


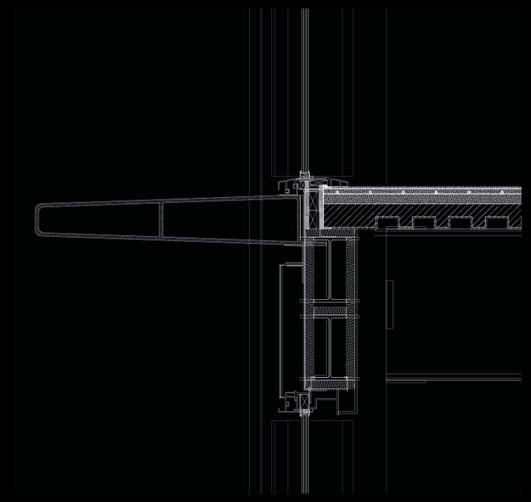


FACADE ADAPTATION TO HIGH SOLAR EXPOSURE CONDITIONS – ENGAWA CONCEPT + THERMAL MASS

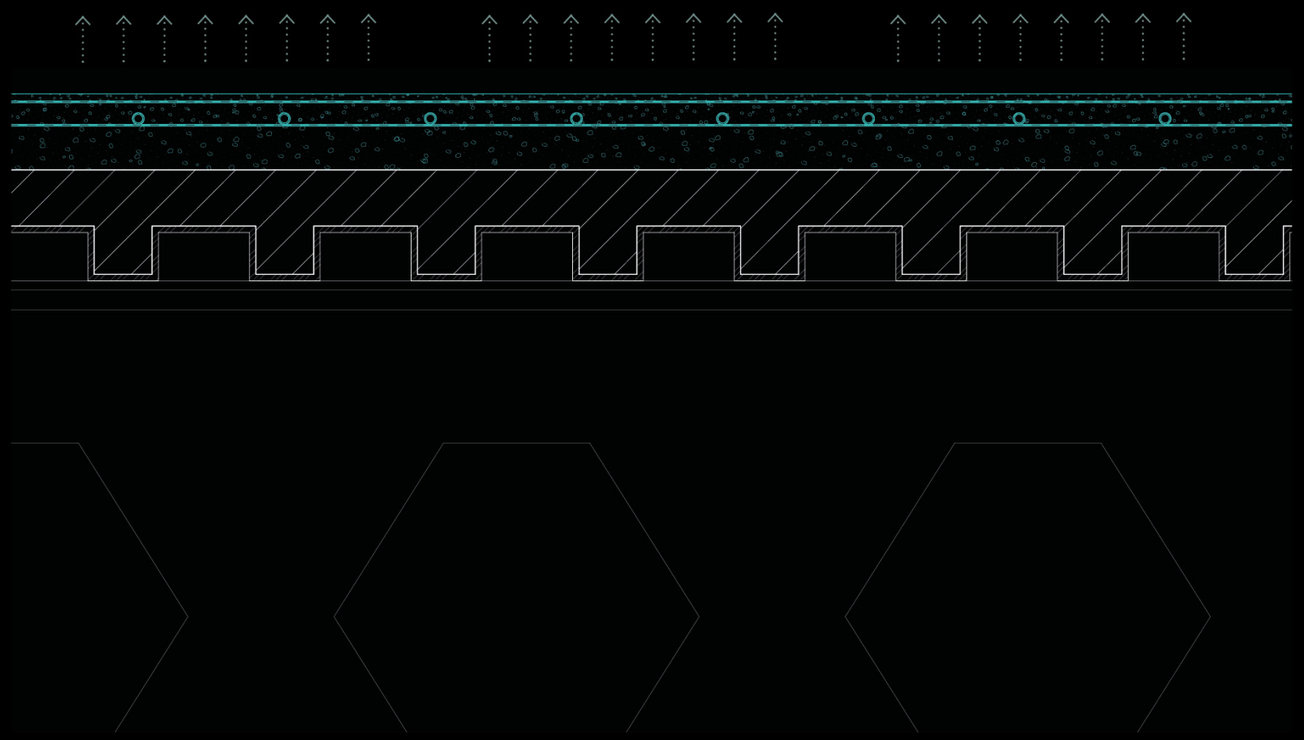








FACADE ADAPTATION TO HIGH SOLAR EXPOSURE CONDITIONS – HORIZONTAL SHADING CONCEPT + THERMAL MASS



System layers:

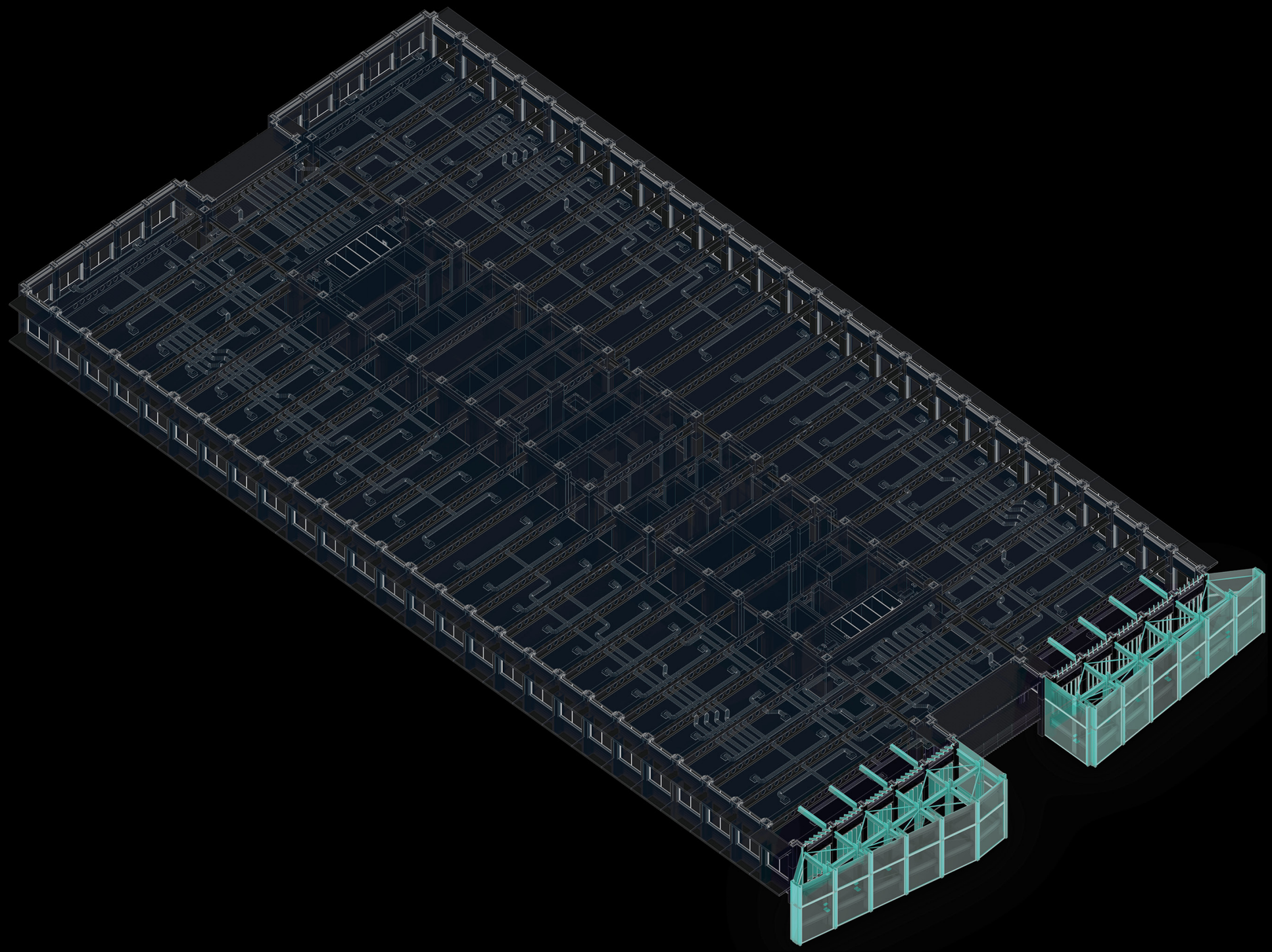
Clay-casein-straw mixture 10 mm
Mesh 2 mm
Clay-straw-sand-pozzolan lime mixture 30mm
Heating/ Cooling pipes
Mesh 2 mm
Clay-cork-pozzolan lime mixture 60mm

152mm existing concrete slab of the Kasumigaseki building

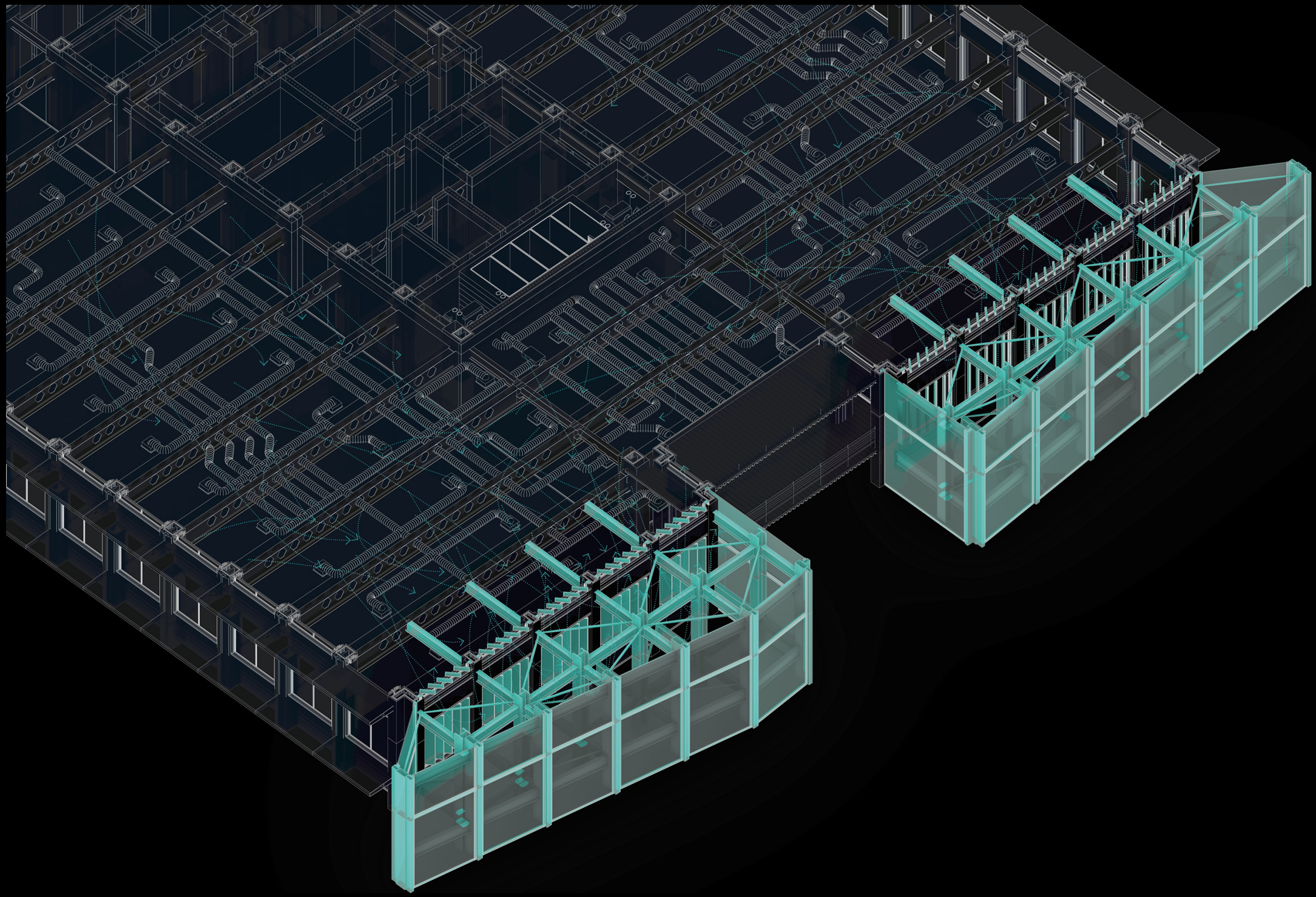


Fig. 52. Image of vernacular use of Doma.
From 吉田美帆（2024).

GSHP-INTEGRATED HYDRONIC CLAY FLOOR SYSTEM (TRANSLATION OF THE VERNACULAR DOMA CONCEPT)



SUPPLEMENTARY EXHAUST STRATEGY: SOLAR CHIMNEY



SUPPLEMENTARY EXHAUST STRATEGY: SOLAR CHIMNEY



INTERIOR PERSPECTIVE OF THE STANDARD OFFICE FLOOR OPTIMISED FOR COLLABORATIVE WORK AND PHYSIOLOGICAL AND PSYCHOLOGICAL HEAT STRESS MITIGATION

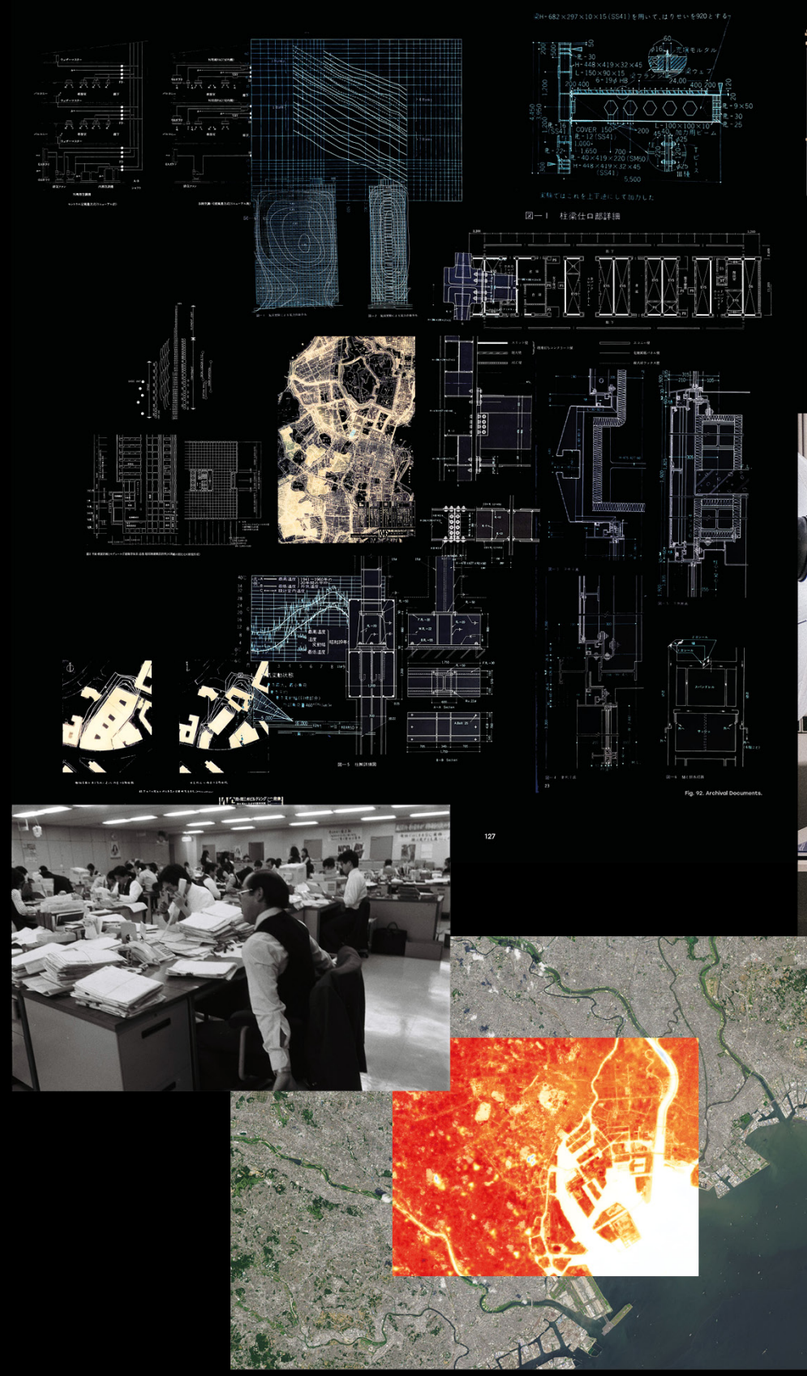


INTERIOR PERSPECTIVE OF A FOCUS-ORIENTED MEETING SPACE



INTERIOR PERSPECTIVE OF THE STANDARD OFFICE FLOOR OPTIMISED FOR CONCENTRATION AND PHYSIOLOGICAL AND PSYCHOLOGICAL HEAT STRESS MITIGATION

CONCLUSION, IMPLICATION & REFLECTION



CONCLUSION, IMPLICATIONS & REFLECTION



[suzushisa]

«a pleasant feeling of coolness»

Fig. 01. Migrate, N., & Observatory, N. E. (2026, January 31). Heating Up in Tokyo - NASA Science. NASA Science. https://science.nasa.gov/earth/earth-observatory/heating-up-in-tokyo-148616/.

Fig. 02. 土岐三菱自動車販売株式会社. (2025, April 23). 「クールビズ」はじめました!! https://tokimitsu.com/pages/23?detail=1&b_id=121&r_id=2687.

Fig. 03. Le short au bureau, vraiment ? (2025, July 1). Courrier International. https://www.courrierinternational.com/stories/style-le-short-au-bureau-vraiment_220126_1.

Fig. 04. Dooley, B., & Ueno, H. (2023, September 24). How Japan's salarymen embraced short sleeves through "Cool Biz". The New York Times.

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Fig. 07. Xymax Real Estate Institute Corporation. (2025). Office Stock Pyramid 2025. https://www.xymax.co.jp/english/assets/pdf/news_research/20250115_2.pdf.

Fig. 08. 速水健朗. (2023, December 30). オフィスオートメーションと官僚制. Pen Online. https://www.pen-online.jp/article/015026.html.

Fig. 09. Kasumigaseki Building Construction Committee. (1968). Kasumigaseki Building 霞が関ビルディング. Mitsui Fudosan.

Fig. 10. Kasumigaseki Building Construction Committee. (1968). Kasumigaseki Building 霞が関ビルディング. Mitsui Fudosan.

Fig. 11. Kasumigaseki Building Construction Committee. (1968). Kasumigaseki Building 霞が関ビルディング. Mitsui Fudosan.

Fig. 12. Kuniyoshi, U. (n.d.). Japanese Print „Natsu 夏 (Summer) / Shiki no Uchi 四季の内 (The Four Seasons). https://ukiyo-e.org/image/bm/AN00508857_001_I.

Fig. 13. Prokopljević, J. (2020, September 15). Intermediate space. Blog De Fundación Arquia | Blog De Arquitectura Y Arquitectos. https://blogfundacion.arquia.es/en/2020/08/intermediate-space/.

Fig. 14. Jiro Harada, 1936, The Lesson of Japanese Architecture, pp.55.

Fig. 15. Japan House London. (2023, November 22). Japanese Houses – Japan House London. https://www.japanhouselondon.uk/read-and-watch/japanese-houses/.

Fig. 16. Yusuhara Wooden Bridge Museum. (n.d.). Kengo Kuma and Associates. https://kkaa.co.jp/en/project/yusuhara-wooden-bridge-museum/.

Fig. 17. Kuniyoshi, U. (n.d.). Japanese Print „Natsu 夏 (Summer) / Shiki no Uchi 四季の内 (The Four Seasons). https://ukiyo-e.org/image/bm/AN00508857_001_I.

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Fig. 19. Jiro Harada, 1936, The Lesson of Japanese Architecture, pp.55.

Fig. 20. Japan House London. (2023, November 22). Japanese Houses – Japan House London. https://www.japanhouselondon.uk/read-and-watch/japanese-houses/.

Fig. 21. Yusuhara Wooden Bridge Museum. (n.d.). Kengo Kuma and Associates. https://kkaa.co.jp/en/project/yusuhara-wooden-bridge-museum/.

Fig. 22. Jiro Harada, 1936, The Lesson of Japanese Architecture, pp.55.

Fig. 23. Imagawa, S. (2026, May 20). Traditional Japanese townhouses machiya designed to cope with heat and earthquakes. Zenbird - Gateway to Sustainability in Japan. https://zenbird.media/traditional-japanese-townhouses-machiya-designed-to-cope-with-heat-and-earthquakes/.

Fig. 24. Isozaki, A. (1979). Ma: Space-Time in Japan. Cooper-Hewitt Museum. Reproduced in MA: Place, Space, Void. Kyoto Journal. https://kyotojournal.org/culture-arts/ma-place-space-void/.

Fig. 25. Tanaka, K. (n.d.). Rinshunkaku restoration. Image reproduced in Ferreira, D. B. (2025, October 18). Architecture as Soft Power: Cultural Diplomacy and Its Role in Shaping Architectural Production. ArchDaily. https://www.archdaily.com/1034690/architecture-as-soft-power-cultural-diplomacy-and-its-role-in-shaping-architectural-production.

Fig. 26. Kanpai. (n.d.). Murin-an - Le havre de paix automnal à Kyoto. https://www.kanpai.fr/kyoto/murin-an

Fig. 27. Goto, S., Takase, H., Yamaguchi, K., Kato, T., Sun, M., Koga, A., Liang, T., Poy, I. A., & Herrup, K. (2025). Eye movement patterns drive stress reduction during Japanese garden viewing. Frontiers in Neuroscience, 19, 1581080. https://doi.org/10.3389/fnins.2025.1581080.

Fig. 28. Japan House London. (2023, November 22). Japanese Houses – Japan House London. https://www.japanhouselondon.uk/read-and-watch/japanese-houses/.

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Fig. 30. iStock. (2016, December 14). Zashiki Japanese Traditional House. https://www.istockphoto.com/nl/foto/zashiki-japanese-traditional-house-gm628265638-111482701.

Fig. 31. Adachi Museum of Art – Chugoku Region Tourism Guide. (n.d.). Chugoku Region Tourism Guide. https://www.into-you.jp/en/places/2628/.

Fig. 32. Ohtsu, K. (2006). Stone Garden (Sekitei: Kyoto Ryuan-ji). Ukiyo-e.org. https://ukiyo-e.org/image/artelino/48728g1.

Fig. 33. Kasumigaseki Building Construction Committee. (1968). Kasumigaseki Building 霞が関ビルディング. Mitsui Fudosan.

Fig. 34. 日本経済新聞社. (2018, April 12). 色あせぬ思想と技術 霞が関ビル50年、超高層の原点. 日本経済新聞. https://www.nikkei.com/article/DGXMZO29292830S8A410C1XQH000/.

Fig. 35. Pano360 Lite. (n.d.). https://360gigapixels.com/tokyo-tower-panorama-photo/embed.html.

Fig. 36. Leaf Publications Co., Ltd. (2020, April 30). The Pagoda of Yasaka and its aftermath. Leaf KYOTO. https://www.leafkyoto.net/en/makai/2020/05/yasakanotou/.

Fig. 37. OMA. (2025, December 9). AFASIAARCHZINE.COM. https://afasiaarchzine.com/2025/09/tres-grande-bibliotheque-paris-oma/.

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Fig. 40. Chen, C. (2025, May 28). Jianshang Sports Complex / CCDI. ArchDaily. https://www.archdaily.com/992154/jianshang-sports-complex-ccdi.

Fig. 41. Chen, C. (2025, May 28). Jianshang Sports Complex / CCDI. ArchDaily. https://www.archdaily.com/992154/jianshang-sports-complex-ccdi.

Fig. 42. OMA . Très Grande Bibliothèque . Paris Tegmark afasia (23). (n.d.). AFASIAARCHZINE.COM. https://afasiaarchzine.com/2025/09/tres-grande-bibliotheque-paris-oma/oma-tres-grande-bibliotheque-paris-tegmark-afasia-23/.

Fig. 43. OMA. (2025, December 9). AFASIAARCHZINE.COM. https://afasiaarchzine.com/2025/09/tres-grande-bibliotheque-paris-oma/.

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Fig. 45. Agadir Convention Centre. (n.d.). OMA. https://www.oma.com/projects/agadir-convention-centre.

Fig. 46. RADIO & TELEVISION BUILDING (RTS) – Lausanne. (n.d.). Office KGDVS. https://officekgdvs.com/projects/176.

Fig. 47. Ikeda, T., Abe, A., Inuzuka, I., & Ochi, T. (1967). 霞ヶ関ビル エレベータ群の輸送能力検討―出勤時におけるロビーの混雑状態分析とその対策. 日立評論, 49(10), 1013–1020.

Fig. 48. Kasumigaseki Building Construction Committee. (1968). Kasumigaseki Building 霞が関ビルディング. Mitsui Fudosan.

Fig. 49. M-FIELD霞が関 ご利用空間のご案内. (n.d.). 三井不動産リアルティ. https://office.mf-realty.jp/service_office/space.html.

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Fig. 51. M-FIELD霞が関. (n.d.). M-FIELD Kasumigaseki. https://office.mf-realty.jp/service_office/.

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