Hitoshi Abe is a young, talented Japanese architect with a diverse body of work that often experiments with construction techniques and the making of buildings. We sought to emphasize the relationship between the design of buildings and their assembly. In fact there are only two photographs of each of the projects that show the work in its fully built form. We think John would be proud.

CLIENT
University of Michigan Taubman College of Architecture and Urban Planning

PROJECT CREDITS
Christian Unverzagt
Rachel Rush

TIMEFRAME
Design 2006-2007
Printing 2008

SPECs
Book
Quantity 2000
Dimensions 6.5" x 9.0" trim size
124 pages

Paper
100# Proctolith Matte with 1.5 mil matte laminate on sides 1,4 cover;
[White McCoy Silk] 80# Text with matte aqueous finish coating

Ink
2 / 1 with matte aqueous finish coating
on sides 2 & 3 cover;
4/1 = (CMYK/K)

Binding
Perfect

Typefaces
Conduit ITC

Printer
Regal Printing Limited (Hong Kong)
Hitoshi Abe / on-the-spot

The John Onkelos Memorial Lecture
The Dynamics of a “Boundary Surface”

Ken Tadashi Oshima

As Onoda explains above, Abe seeks to project these boundaries to their limits by illustrating them with a unique array of points and opportunities. This inside-out perspective is different from Abe’s personal history as an architect born and raised in his hometown of Sendai, to which he returns in each project in order to explore its possibilities upon studying in the United States. The Institute of Architecture, 1988-88, is one of the first projects that really brought to life the potential of Abe’s approach. In his most recent work, the University of Hawai’i, a new design concept was used where he was able to explore the possibilities of this type of project in detail.

Ahoi, a restaurant, Sendai Station (2005)

Conventional bilevel representations, architecture could be like a light cloud. This notion did not simply enjoy a formal vocabulary, but rather one inclusive of the forces of the city and nature which established an open system. In a certain sense, Abe’s project is open spaces which is in direct contradiction with the idea of the three-dimensional expression of a cultural attitude.11 In the specific case of Abe, this attitude was executed in his student work, which revealed a very decisive and supported by a typical emotionalism.

Driven by this attitude, Abe launched his career in 1993 by winning the competition to design the $5,000,000 and 60,000 square foot stadium for the 2000 World Cup soccer match in Japan. Abe closed the competition by transforming the stadium into a public park in his design. The stadium thereby became a public amenity. Beyond its usage ten times a year to hold matches, Abe placed his design with the
The project was to create a monument depicting the sheet metal structure of the National Museum of Western Art. In the design process, we adhered to the principle of fluctuation along existing buildings. The installation was not intended to dominate or compete with the existing architecture but rather to complement it. The site was chosen to ensure a minimum of visual impact on the surrounding buildings.

The design concept involved creating a multi-level, multi-functional space that would serve as a cultural center. The structure was designed to be both visually striking and functionally adaptable. The use of sheet metal not only added to the modern aesthetic but also made the building energy-efficient. The project aimed to create a landmark that would be a focal point for the surrounding neighborhood.

In conclusion, the project was a successful blend of modern design and traditional elements. It demonstrated how a structure can be both a monument and an extension of its surroundings. The use of sheet metal was innovative and effective in creating a unique architectural expression.
THE MICHIGAN ARCHITECTURE PAPERS

2008  Hiroshi Abe On the Spot
2008  Daniel Solomon Cosmopolitan
2005  Mark Faridkirk Boxtopografik
2005  Michigan Debates on Urbanism: Everyday Urbanism
2005  Michigan Debates on Urbanism: Post-Urbanism & Relational
2004  Liney: Begg The Architecture of Rock
2004  Diller + Scolfa
2004  Rafael Moneo: The Freedom of the Architect
2001  John Gordon
2000  Michael Benedict: Shelter
2000  Mack Scoggin & Merril Egan
1999  Will Bruder: Three Times Two
1999  Kenneth Frampton: Megaform as Urban Landscape
1999  Mecanoo
1998  Tod Williams Billie Tsien
1998  Thompson + Rouse Architects
1998  Richard Sennett: The Spacing of Democracy
1998  Studio Granda: Dreams and Other Realities
1998  Raphael Vizcaya: The Making of Public Space
1997  Michael Green: Traffic in Democracy
1997  TEN Architects
1997  Allies and Morrison
1997  Roto Architects
1996  Richard Hood: Light Architecture
1996  Vincent Scully: The Architecture of Community
1996  Robert Venturi: The Architecture of the Particular
1995  Palazzo Architects: Inquiries into the Particular
1995  Daniel Libeskind: Chimes of the Unborn

George Wagner is an Associate Professor of Architecture at the School of Architecture at the University of British Columbia. He has edited and contributed to the work of Barkow Leibinger Architects, Thomas Magee and Stanley Saitowitz. His writing has been published in Harvard Design Magazine, AJ, Files, Perspecta, and Canadian Architecture.

Gretchen Wilkins practices architecture in Melbourne, Australia and teaches at the School of Architecture and Design at RMIT University. She was previously an Assistant Professor of Architecture at the University of Michigan. Her work has been published in Architectural Record, Architecture Australia, Domus, and other periodicals.