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ARCASIA TRAVEL PRIZE IN ARCHITECTURE PROPOSAL, 2018

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A RESEARCH PLAN BY MOHAMMED EMRAN HOSSAIN

TABLE OF CONTENTS

1. INTRODUCTION, 2. RESUME, 3. INFORMATION PERTAINING TO THIS YEAR'S TRAVEL PRIZE,
4. PROPOSAL & RESEARCH

## INTRODUCTION:

IN 2007 I WAS IN THE STUDIO OF YOSHIHARU TSUKAMOTO (ATELIER BOW-WOW) AT HARVARD DESIGN SCHOOL. WE WERE DOING RESEARCH ON TOKYO PUBLIC SPACES IN THE FIRST SEGMENT OF THE COURSE. WHILE LOOKING AT MANY RESEARCH MATERIALS, ACCIDENTALLY I CAME ACROSS A SMALL BOOK ON JAPANESE WOODEN JOINERY. ITS "WOOD JOINTS IN CLASSICAL JAPANESE ARCHITECTURE BY TARASHICHI SUMIYOSHI & GENGO MATSUI". I WAS UTTERLY MOVED BY THE INTRICACY OF THOSE DETAILS. I MADE A COPY OF THAT BOOK & LATER I HAVE STARTED DRAWING THOSE DETAILS TO HAVE A DEEPER UNDERSTANDING OF THE COMPONENTS OF EACH JOINERY. WHILE OUR STUDIO TRIP IN JAPAN, WE NOT ONLY VISITED TOKYO BUT ALSO KYOTO WHERE I HAD A GREAT OPPORTUNITY TO MAKE A CLOSE LOOK AT THE OLD TEMPLE & TEA HOUSE. THIS EXPERIENCE INFLUENCED ME GREATLY TO PURSUE A TERRITORY THAT WOULD FACILITATE MY UNDERSTANDING OF THE RECIPROCAL RELATIONSHIP OF PEOPLE, PLACE & CULTURE. WHEN I GOT BACK TO DHAKA TO START MY OWN SMALL PRACTICE, I STARTED MAKING SAMPLES OF THOSE JOINERIES. FIRST I CHECKED SEVERAL FACTORS, NATURE OF THE WOOD, FUNCTION OF THE JOINTS, STRENGTHS & APPEARANCE, AVAILABLE EQUIPMENT AND LOCAL AVAILABLE SKILL-SET. AS PART OF THIS RESEARCH I ALSO CHECKED WHAT WOOD WILL OFFER ME THE BEST FINESSE IN THESE JOINERY MAKING. AFTER CHECKING SEVERAL WOODS I FINALLY FOUND LOCAL "WHITE SIRIS" (ALBIZIA PROCERA) WILL BE SUITABLE IN TERMS OF QUALITY, STURDINESS, PRECISION & COST. I MADE QUITE A NUMBER OF REASONABLE SCALED SAMPLES (AS DRAWN IN THAT BOOK) WITH THE HELP OF A SKILLED CARPENTER. AS THESE CARPENTERS ARE NOT FAMILIAR WITH SUCH DETAIL MAKING, I HAD TO DRAW QUITE A NUMBER OF DRAWINGS WITH DIFFERENT ANGLES ETC. TO MAKE HIM UNDERSTAND. I WAS FASCINATED BY THE OUTCOME. LATER I STARTED THINKING OF DEPLOYING THESE INTO PROJECTS. I PARTICIPATED COUPLE OF COMPETITIONS (LOCAL & INTERNATIONAL) WHERE I TRIED TO EXPLORE THESE JOINERY. IN THE FOLLOWING PAGES I'VE PRESENTED THOSE COMPETITION DETAILS HERE FOR YOUR REVIEW TO MAKE IT SOUNDS REASONABLE, WHY I'M EAGERLY INTERESTED IN THIS FELLOWSHIP OPPORTUNITY.

A.

'...OF CLAY AND WATTLES MADE' AN OPEN SUBMISSION INTERNATIONAL ARCHITECTURAL COMPETITION INSPIRED BY YEATS' POEM 'THE LAKE ISLE OF INNISFREE'. MEDIATING BETWEEN YEATS' POETIC VISION AND CONTEMPORARY ARCHITECTURAL IDEAS, ON THE ISLAND FOR 13TH JUNE 2015, - A GIFT ON HIS 150TH BIRTHDAY.  
(PAGE 06-14)

B.

A SCULPTURE/MONUMENT FOR "NAGASAKI PEACE PARK" FROM PEOPLES REPUBLIC OF BANGLADESH.  
(PAGE 15-24)

**RESUME:**

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**EDUCATION:**

HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN.  
 CAMBRIDGE, MASSACHUSETTS.  
 MASTER OF ARCHITECTURE II (MARCH II), JUNE 2007.

BANGLADESH UNIVERSITY OF ENGINEERING AND TECHNOLOGY (BUET).  
 BACHELOR OF ARCHITECTURE, MAY 2004.

**EXPERIENCE:**

2013- DESIGN PRINCIPAL, ARCHITECT EMRAN AND ASSOCIATES. DHAKA, BANGLADESH.  
 2017 VISITING FACULTY (ADVISOR), THESIS STUDIO, BUET.  
 2016- CONSULTANT ARCHITECT, BANGLADESH POLICE KALLYAN TRUST, PHQ DHAKA.  
 2010-3 MANAGING PARTNER, PROJECT-BD ARCHITECTS. DHAKA, BANGLADESH.  
 2007-9 ARCHITECT, STEVEN HOLL ARCHITECTS, NEW YORK, USA.  
 2004-5 PROJECT ARCHITECT, VISTAARA ARCHITECTS (PVT.) LTD. DHAKA, BANGLADESH.  
 2004/5/10 PART TIME FACULTY, BRAC UNIVERSITY, DHAKA, BANGLADESH.

**AWARDS:**

2015 SECOND PRIZE - NAGASAKI PEACE PARK SCULPTURE COMPETITION FOR JAPAN, BANGLADESH.  
 2015 HONORABLE MENTION - "MH17 MEMORIAL + PARK", AMSTERDAM, NETHERLANDS.  
 2013 SPECIAL MENTION - "A HOUSE FOR PINK FLOYD", ROMANIA.  
 2010 FIRST PRIZE - "HOUSE OF WAR", ICARCH GALLERY, CHICAGO.  
 2008 SECOND PRIZE - "5.12 SICHUAN EARTHQUAKE MEMORIAL LANDSCAPE", CHINA.  
 2008 SPECIAL RECOGNITION - "MUSEUM FOR CONSTANTIN BRANCUSI, PARIS, FRANCE.  
 2007 COMMENDATION AWARD -"DESIGN PROPOSAL FOR INSTITUTE OF ARCHITECTS BANGLADESH".  
 2006 WINNING ENTRY - SHRINKAGE WORLDWIDE AWARDS (SWA) FOR POSTER DESIGN, SWITZERLAND.  
 2003 FIRST PRIZE - "STREETS OF THE FUTURE", BANGLADESH.  
 2003 FIRST PRIZE - ANOTHER LIVING ARCHITECTURE FOR DHANMONDI IN 2020, BANGLADESH.

**JURY:**

2018 THESIS JURY, BANGLADESH UNIVERSITY OF ENGINEERING AND TECHNOLOGY.  
 2018 THESIS JURY, NORTH SOUTH UNIVERSITY.  
 2017 ARCASIA ARCHITECTURAL STUDENT DESIGN COMPETITION,(SHORTLISTING FROM BANGLADESH).  
 2015 NATURE OF A "SMALL TOWN, MYMENSINGH", BENGAL INSTITUTE, BANGLADESH.  
 2014 NOMAN AWARD FOR EXCELLENCE IN DESIGN, BRAC UNIVERSITY, BANGLADESH.  
 2013 ARCASIA ARCHITECTURAL STUDENT DESIGN COMPETITION,(SHORTLISTING FROM BANGLADESH).  
 2012 'DWELLING UNIT 2062', INTER UNIVERSITY STUDENT DESIGN COMPETITION, BANGLADESH.

**EXHIBITIONS:**

2015 THE MODEL IN SLIGO, IRELAND. (YEATS ARCHITECTURE COMPETITION 2015).  
 2011 BANGLADESH NATIONAL MUSEUM, DHAKA, BANGLADESH.  
 2007 BENGAL ART FOUNDATION, DHAKA, BANGLADESH.  
 2006 GABARRON FOUNDATION CARRIAGE HOUSE CENTER FOR THE ARTS, NEW YORK. USA.  
 2004 BANGLADESH UNIVERSITY OF ENGINEERING AND TECHNOLOGY (BUET), DHAKA, BANGLADESH.  
 2003 ALLIANCE FRANCAISE DE DACCA, BANGLADESH.  
 2000 GOETHE INSTITUTE BANGLADESH, DHAKA, BANGLADESH.

PUBLIC PRESENTATIONS:

- 2015 MONGOLBARER SABHA, DHAKA, BANGLADESH.  
 2015 UNIVERSITY OF ASIA PACIFIC, DHAKA, BANGLADESH.  
 2011 MONGOLBARER SABHA, DHAKA, BANGLADESH.  
 2010 ANGAN LECTURE, BRAC UNIVERSITY, DHAKA, BANGLADESH.  
 2007 "REFRAMING OF OPEN PUBLIC SPACE IN TOKYO", GSD, HARVARD UNIVERSITY, USA.  
 AS PART OF YOSHIHARU TSUKAMOTO (ATELIER BOW-WOW) STUDIO, AND IN SUPPORT OF  
 REISCHAUER INSTITUTE OF JAPANESE STUDIES AT HARVARD UNIVERSITY.  
 2006 RESEARCH ON "SIR JOHN SOANE'S MUSEUM, LONDON", LA CASA PINTADA DE LA CIUDAD  
 DE MULA, SPAIN.  
 2006 "MUSEUM OF ARCHITECTURE AND DESIGN" PRESENTATION, GSD, HARVARD UNIVERSITY, USA.  
 AS PART OF TERENCE RILEY (CURATOR MOMA, NY) STUDIO, AND IN SUPPORT OF GABARRON  
 FOUNDATION-NEW YORK, WITH HONORABLE MAYOR & OTHER GOVERNMENT OFFICIALS OF MURCIA,  
 SPAIN.

PUBLICATIONS:

- 2015 MH17 MEMORIAL + PARK (THECOMPETITIONSBLOG.COM), FEB - 2015.  
 2015 MH17 MEMORIAL + PARK (ARCHDAILY.COM), FEB - 2015.  
 2015 MH17 MEMORIAL + PARK (MATTERBETTER.COM), SHOW 4.  
 2013 INTERVIEW, MASHRANGA TELEVISION, JAN - 2013.  
 2012 "GENESIS TECHNOLOGY GROUP / PROJECT-BD ARCHITECTS", (OFFICESNAPSHOTS.COM), SEPT  
 - 2012.  
 2011 "GENESIS TECHNOLOGY GROUP / PROJECT-BD ARCHITECTS", (ARCHDAILY.COM), JAN - 2011.  
 2008 5.12 SICHUAN EARTHQUAKE MEMORIAL LANDSCAPE, CHINA, (ABBS.COM.CN), ARTICLE ID.  
 1673-1530(2008)04-0000-00.  
 2008 5.12 SICHUAN EARTHQUAKE MEMORIAL LANDSCAPE, CHINA, (OFFICENEWSWIRE.COM), NO.6773.  
 2008 5.12 SICHUAN EARTHQUAKE MEMORIAL LANDSCAPE, CHINA, "LANDSCAPE ARCHITECTURE  
 MAGAZINE", NO. 4.  
 2005 THE TENTH INTERNATIONAL CONFERENCE OF "CAADRIA", INDIA, P: 255-267.

## PANOPTIC ISLE(S)



### UNDERSTANDING THE POEM

#### “THE LAKE ISLE OF INNISFREE”

“The Lake Isle of Innisfree,” suggests: a life of simplicity in nature will bring peace to the troubled speaker; since nature provides an inherently restorative place to which human beings can go to escape from the slings & arrows of urban life. This escape is emotional & spiritual rather than an actual one. Thus Yeats is longing for and celebrating his mental return to a bucolic setting despite his physical presence in a modern setting. His wish to return to the nature is a return to *himself*, in a Wordsworthian sense.

Yeats created a *sense of place* through richly suggestive and ambivalent relationship between *word & world* and *geographical country & country of the mind*. His tempting picture of the countryside with natural imagery (figuratively or imaginatively) and auditory imagery, affirm us, not *what the place will look like* but also *what it will sound like*. It's such an imagined space where he likes to be alone, anonymous and unbothered to absorb the peacefulness of solitude.

The poem has a formal rhyme scheme and composed of three Stanzas with Quatrains (i.e. ABAB; CDCD; EFEF). Each line has about six stresses (Hexameter) in it except for the last line of each Stanza, which has a Tetrameter. Throughout the poem, Yeats used many metaphors and played with the ‘*sing-songy*’, traditional forms as a way to create this ‘spiritual or dreamy, beautiful, romantic imaginary world’. - - - We can see lines composed almost entirely of *iambic* feet but also interrupted by *amphibrach* in the middle (line 5-6), thus making the poem *vaguely iambic*. There are lines with its diction and repetition to express the importance of the place (Innisfree). There are also lines with *internal rhymes* (line 11) and use of inversion to sound confident & important (i.e. "And a small cabin build there" rather than "and build a small cabin there,").

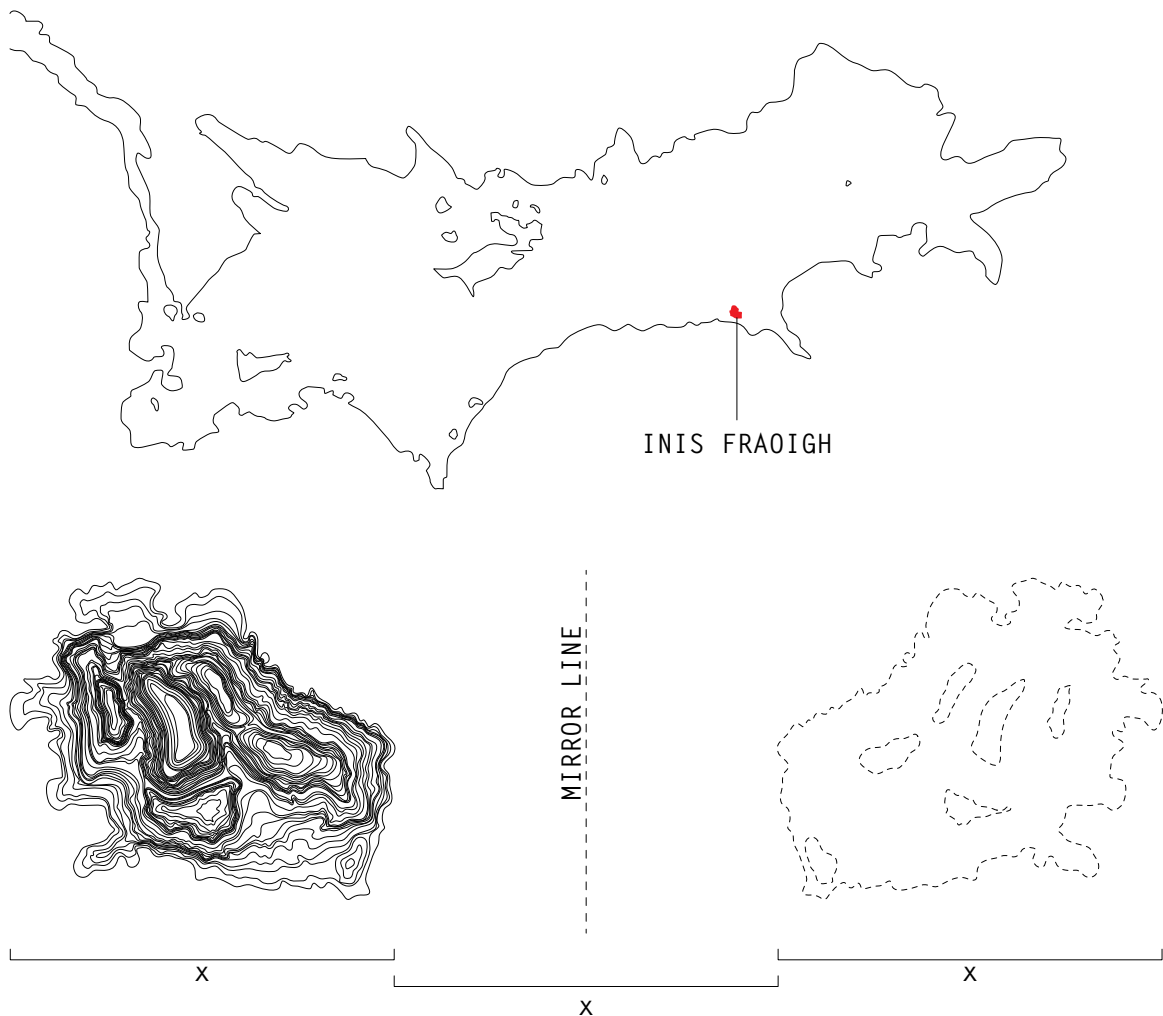
#### ORIGIN OF THE CONCEPT:

-- *Through the almost hypnotic incantatory use of sound and rhythm, allied to the sense of romantic relief from the filthy tide of modern world suggested by the end syllable ‘---free’ in Innisfree, Yeats creates an imagined space in which he discovers a real peace ‘in the deep heart’s core’.*

*Innisfree is in one sense, however, in the English version of the name, a doubly imagined space. Inis Fraoigh in the original Irish means ‘The Island of Heather’ and has nothing whatsoever to do with freedom. Indeed, as the name implies, it is very much rooted in a physical, tangible world through the descriptive element of the place name. Yeats, however, through in this instance the happy but coincidental added value of the transliteration (as against translation) of the original, can actually add a layer of metaphoric significance to his poem not achievable in the Irish version of the name. Thus, though Inis Fraoigh does exist in the real physical world, and has a linguistic, cultural, and cartographic or spatial meaning as island of heather, Yeats’s Innisfree is at a double remove from that same reality. (3) John Montague, in his poem ‘A Lost Tradition’, just like the schoolmaster in Brian Friel’s Translations, claims that the language shift from Irish to English, from Inis Fraoigh to Innisfree, leads to a sense of psychic, physical, and cultural loss or shattering. -- Gearoid Denvir*

## THE PROJECT:

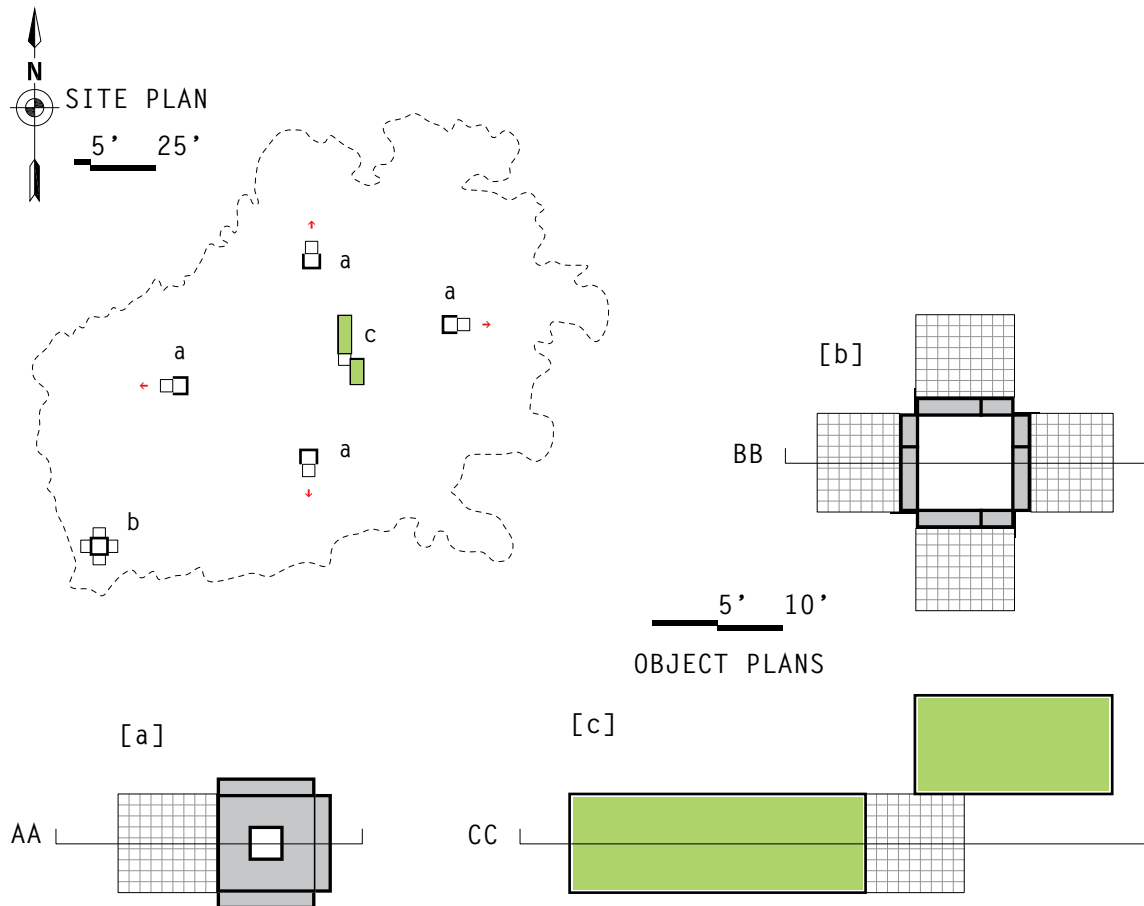
The idea of doubly imagined space becomes the key potential element to conceptualize this competition proposal. The island has a mainly rough rocky shoreline and it's about one acre in area; covered with rough shrubbery. *"It is probably the most 'inhospitable' place in Lough Gill. This could not be the place Yeats had in mind when he composed the famous poem [Joe Jennings, 2007]"*. So, instead of proposing anything into the *Inis Fraoigh* Island, this proposal offers a "mirror" Island in the Lough Gill (next to the *Inis Fraoigh* Island), thus adding another layer of metaphoric significance to this poem through trans-literation of "architectural language". This 'mirror island' has a virtual peripheral edge (like the mother island "*Inis Fraoigh*"), that surrounds the six baby islands that are traced from the plateaus of the mother island. These six baby islands are floating flat islands that seeks potential habitation for the competition.



This new island will act like the Panopticon ("all-seeing place") and intended as an architecture of complete control of oneself, a trustworthy & necessary element of peace and rejuvenation. It's a metaphor of the reigning system where the troubled souls are in a power situation of which they are themselves the bearers.

In this spatial arrangement of program and objects, one island has only a green patch, a sublime public landscape, on water. This is for a forum for dialogue and a collective space for reflection. For other five islands, a pure simple geometrical form, CUBE is offered between the channel of mobility (lake/water) and the channel of immobility (sky/void). These CUBES are facing five directions and concern not only with substance or natural qualities (*like: classic Greek elements*), but also process and change (*like Chinese Xing*). They all deal with three worlds, water, land, sky and five senses to complete/affirm the ultimate peace of mind.





#### MATERIAL AND FABRICATION:

The proposal considered wood (locally available Oak) as primary material. All the components are modular sized with 3in X 3in section and the inner clear area of Object [A & B], is 7ft X 7ft, fairly the an optimal comfortable area for sleeping, reading and contemplating. Object [A] has another volume on top of the pure Cubic space shaped by a sloped plane. Thus making the total height 15ft 9in. Object [B] has an added Cubic frame on top of the Cubic space.

The assembly used different joinery for different conditions, mostly, Japanese *Chidori*, *Koshikake Oritsugi*, *Kaneori Mechiire*, *Sumitome Hozosashi* and Screws for making the deck for floating the objects. 55-gallon flotation barrels (to keep the cost down) held together by an aluminum frame (for light weight and strength) to make the base for the Objects. 12 Periscopes are simply made out of half inch Oak Veneered Plywood and can easily be inserted into the pockets and allow to see images at 3ft height from inside. Object [B] has four wooden sliding doors to get into the space from all directions. Object [A & B] has perforated wooden planes on all lower sides of the volume to allow air and water sound to be heard from inside while seated or sleeping. In Object [C] the deck holds two patches of green (local grass) that is boxed in. The box ensures appropriate drainage of water by having a stone layer at the bottom and soil preparation includes peat moss and lime for pH level & nutrients to the seed and soil.

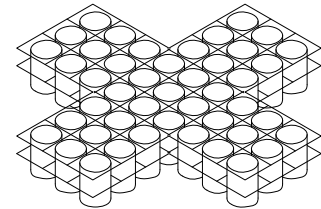
Each wooden CUBE is hollow and with five apertures. A 7ft X 7ft opening on one side (*that acts both as door and window*) mediates "view" with the "frame" and between observer and environment (subject/object), thus setting up possibilities for relational experience of body, sight & world. This conjoins two ideas, sharp discontinuity across a boundary and an interest in the particular moment when the boundary is being crossed through this frame. Three "Periscopes" are inserted on three other boundaries of the CUBIC space as an apparatus to simultaneously differentiate & render intelligible, and to separate but also to link. Placed in between, the "Periscopes" occupy the zone of transition, "peritext", to influence the viewer before the actual viewing and to encourage to make their own

sense of what they see, of what their seeing do to them & to the seen. It combines and con- tests conventions of the act of viewing & explores the possibility of parallel and inte- grated modes of seeing, enabling a new form of embodiment. Finally the upper sides of all the CUBIC spaces have constant view of the sky through the square shaped oculus.

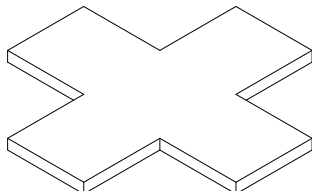
The main compositional elements arise from simple basic idea of subdivision, a play with fractions. It seeks to distinguish between the geometry of elements and the geometry of arrangements, between the overt elements and the covert relationships. Essentially the CUBIC objects are iconic forms but their iconicity is stripped off through repetition. These repeating objects lack beginning, middle or end, as a critique of origin when indi- vidual or starting unit is subsumed by the other identical units. Three kinds of wholeness are in here: the wholeness of the original square/cube shape; the wholeness that sets the elements of three closed sides with periscopes into a proportional framework; and the wholeness of the total assembly whose principles can be retrieved from spatial arrange- ments.

In the assemblage, visibly composed CUBIC volumes and spatially composed programs of activity (private, contemplative and reflective), act like 'fragmentation of words', the smallest meaningful entities with spatial arrangements of words & word fragments. The semantic charge arises from the manner in which simple elements are set in simple configu- rational relationships. Meaning arises as the reader cognitively reconfigures the rela- tionships between fragments and spatial arrangements in a conscious act of reading.

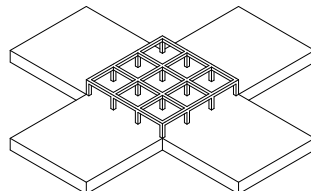
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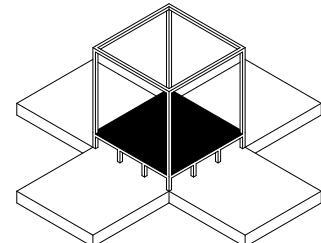
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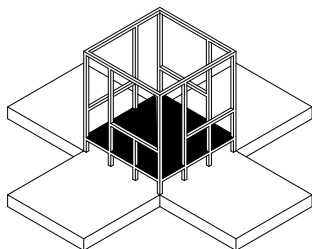
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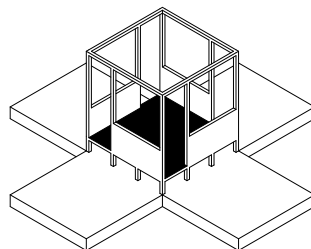
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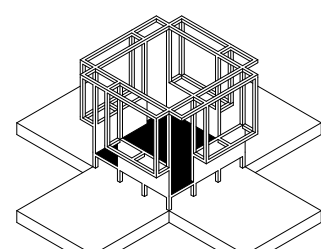
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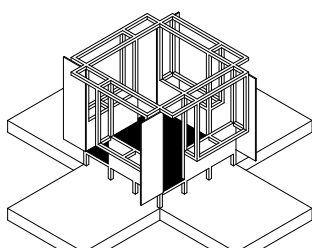
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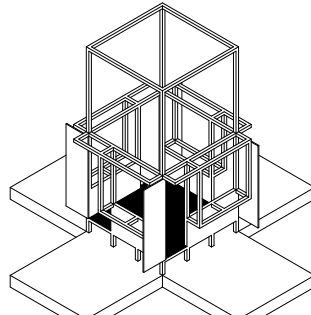
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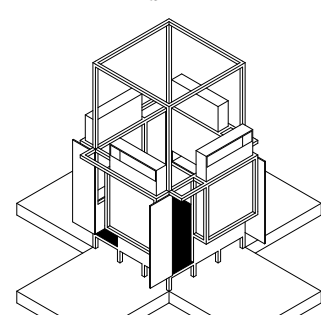
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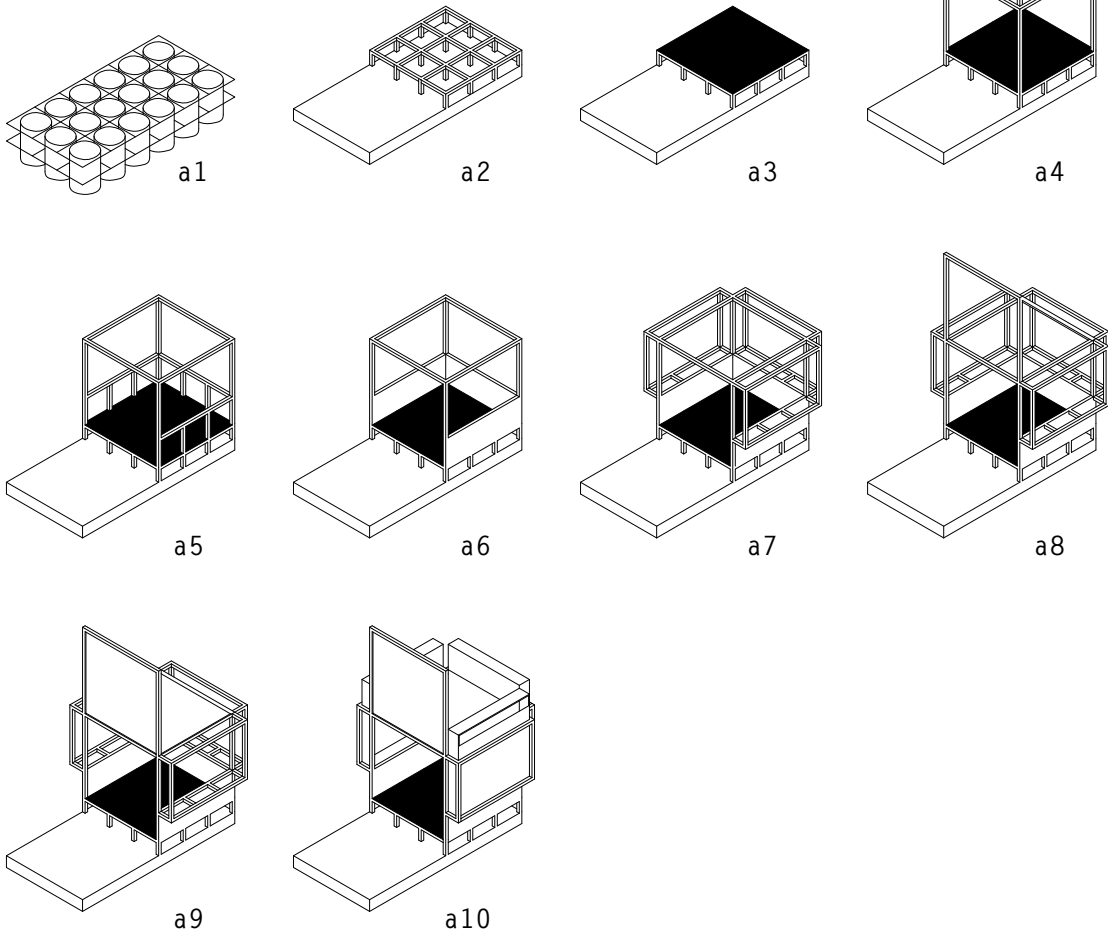


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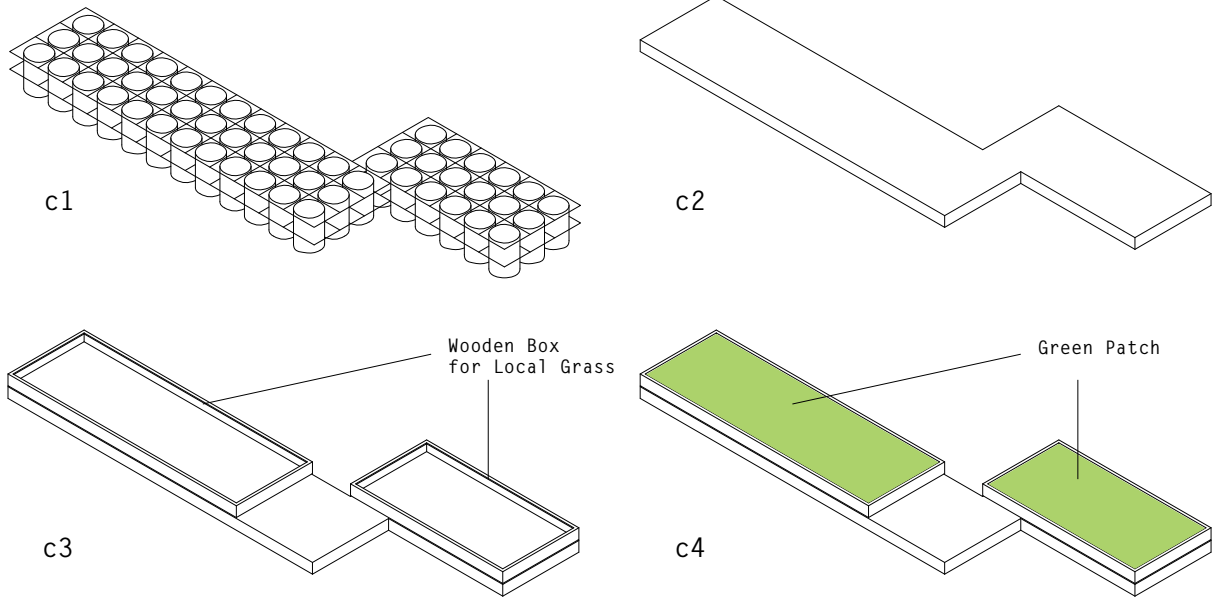


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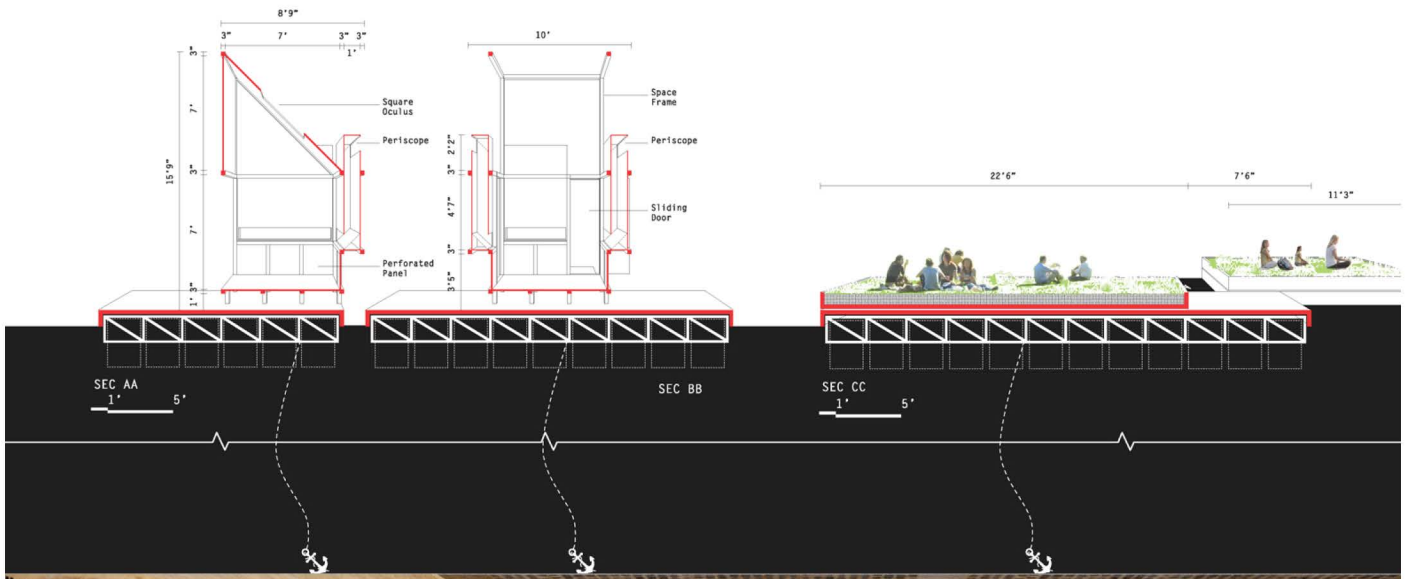
[a]



[c]







## ENVIRONMENTAL CONCERN:

As we know, wood construction is lightweight and in its life cycle it has the lowest energy consumption. Wood is Carbon negative and acts as carbon sink. A solid wood carbon home contains 30-40 m3 of timber, equivalent to approximately 32 tonnes of co2. Recycling timber products into energy releases more stored energy than was used in the products production. The barrels used here will be 100% high quality recycled mixed waste plastics from post Industrial and consumer use. The intervention, being on the water offers lower environmental & ecological impacts into the context.

## PROGRAM:

Individual and collective temporary activities (private, contemplative and reflective) are encouraged here for embodiment. CUBIC spaces will allow users to read, relax, meditate, sleep, engage with different views; framed & periscopic. On the communal platform Object [c], group can engage in a forum. They can also relax, read, and do fishing & group mediation, yoga besides experience the surrounding nature.

## BUDGET:

Proposing for this competition from outside of Ireland, the actual cost may vary. But as per our local material and cost estimation (including labor) the proposal would be within the budget mentioned in the brief.

3in X 3in wooden cube:	100 cft
1in thick perforated wood panel:	207 sft
Oak veneered 1-2 in thick Plywood:	1408 sft
Mirror:	296 sft
55 gallon Empty Barrel:	117 nos.
Wooden door on track sliding: (1in thick, 4 nos.)	61 sft
Wooden deck:	1070 sft
3in thick grass wooden box:	255 sft
CUBE floor and cone plane: (1in thick solid wood)	873 sft
Transportation & Labor:	TBD

NAGASAKI PEACE PARK  
SCULPTURE COMPETITION  
 WITH & WITHOUT PEACE

Japanese and Bengali people has a relationship that is deep and goes back to the beginning of the 20th century, when Rabindranath Tagore and Tenshin Okakura, a distinguished Japanese fine arts scholar, and Taikan Yokoyama, a Japanese master of painting, profoundly affected and influenced each other's work through their friendship. People of both country and culture; share the same profound spirit of PEACE on a regional & global scale. This competition proposal aims to express, how both countries value the spirit of "PEACE" for human development and enlightenment.

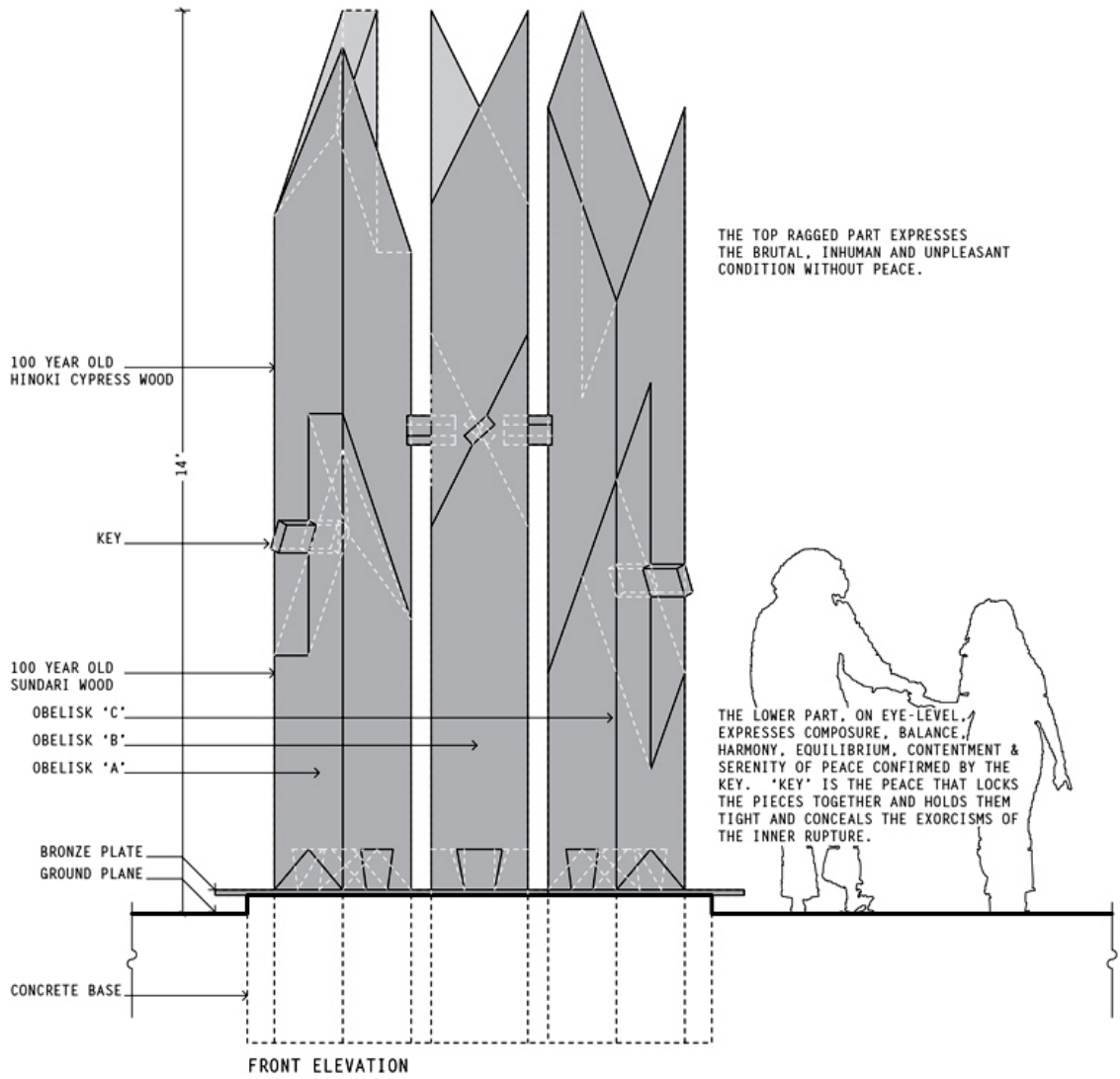
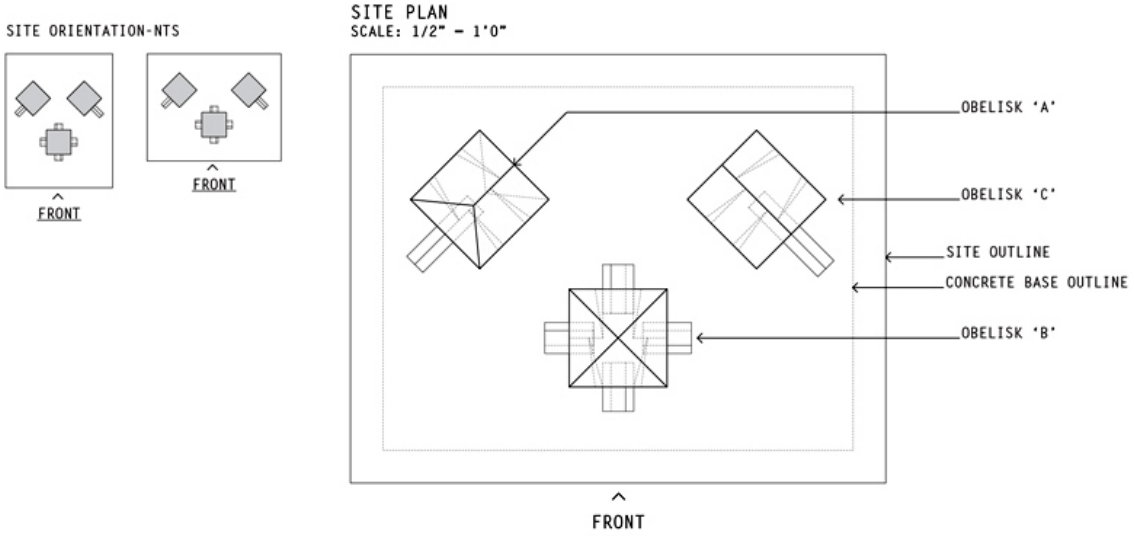
The proposal considered 'WORLD PEACE & SECURITY' on a global scale but narrowed down the design scope between Japan & Bangladesh and offered three OBELISKS for the park on a platform. These three OBELISKS represents the century long peace-loving spirit of Japanese and Bengali people during the, 01) *British time*, 02) *As East Pakistan* and 03) *As free and independent Bangladesh*. The design idea for the OBELISKS are inspired by the intricate, delicate and classic Japanese wooden joinery design. Two types of wood is considered as primary material for the proposal, 01) 100 years old Sundari Wood from Bangladesh; as a relic; and to commemorate the same shared spirit of "PEACE" , 02) 100 years old Hinoki Cypress (*lemon-scented, light pinkish-brown, with a rich, straight grain, and highly rot-resistant*). Four joinery designs are deployed to express the idea "WITH & WITHOUT PEACE".

- a. "Osaka Castle Otemon Gate's Pillar Splice "- for the base pillar, *male and female segment*, of bronze base & all three OBELISKS. (Note: Osaka Castle is Japan's most famous landmarks and it played a major role in the unification of Japan during the sixteenth century of the Azuchi-Momoyama period).
- b. "Triple-faced Halved Rabbeted Oblique Scarf Splice with Key"- for Obelisk 'A'.
- c. "Quadruple-faced Halved Rabbeted Oblique Scarf Splice with Key"-for Obelisk 'B'.
- d. "Miyajima Splice"- for Obelisk 'C'.

The bronze platform will have three "Osaka Castle Otemon Gate's Pillar Splice" male detail to hold the female segments of the three OBELISKS. This detail will be enough sturdy to hold the OBELISKS upright. The lower part of the OBELISKS have a complete merged condition; locked by 'keys' and upper segments are left open with only half splice. Thus the upper part will have a ragged part expressing the *brutal, inhuman and unpleasant* condition WITHOUT PEACE. The lower part, on eye-level, expresses *composure, balance, harmony, equilibrium, contentment & serenity* of PEACE confirmed by the 'key'. 'Key' is the PEACE that locks the pieces together and holds them tight. The texture difference of the woods and the joining line on the exterior sides of the OBELISKS, register blankness (the essential redundancy of expressing inner complexity), but it's an offering of substance: a sacramental representation of an existential truth...that is PEACE/Harmony/Equilibrium. The apparent naiveté of lower joined part is in fact the best illustration that conceals the exorcisms of the inner rupture.



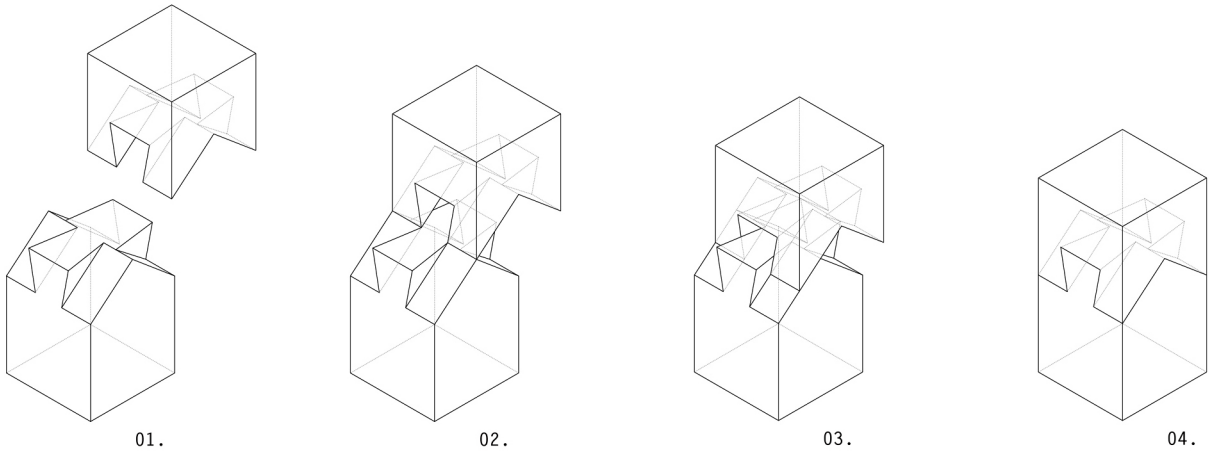
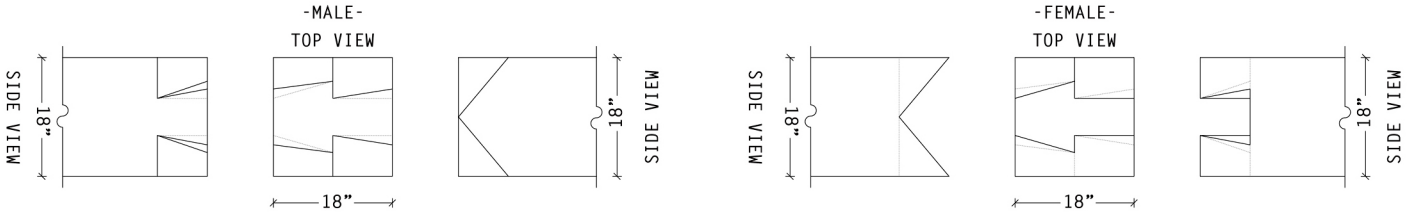






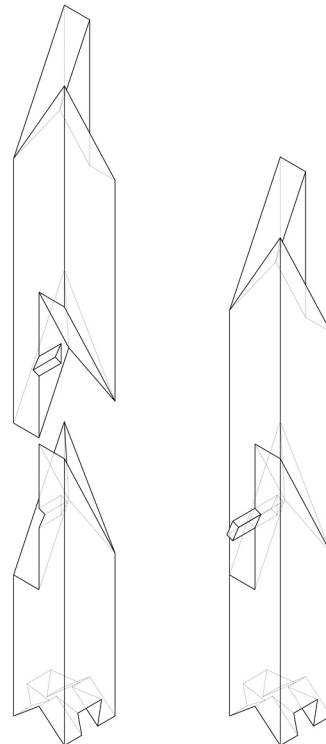
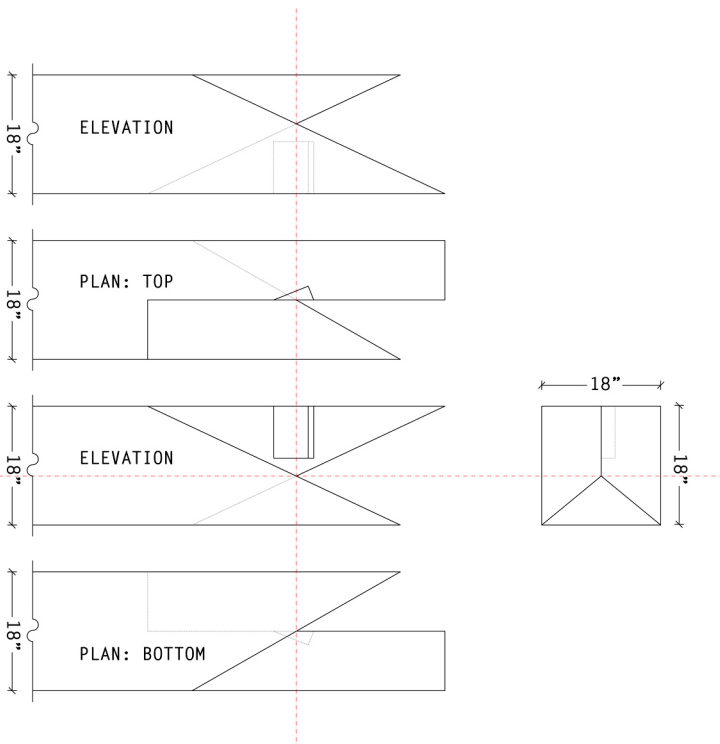
**BASE JOINERY:**  
[ OSAKA CASTLE OTEMON GATE'S PILLAR SPLICE ]

SCALE: NTS



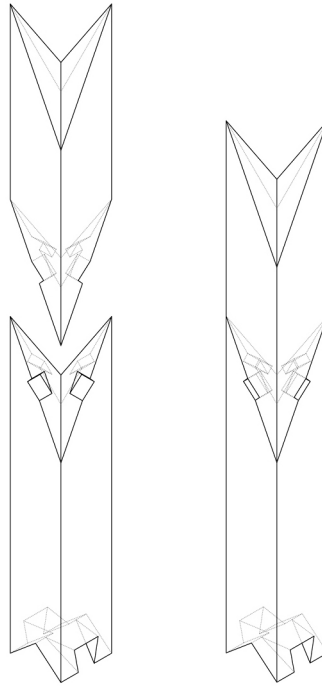
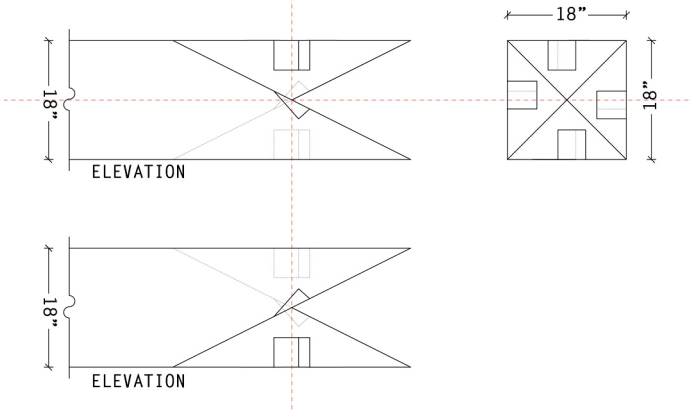
**OBELISK 'A':**  
[ TRIPLE-FACED HALVED RABBETED OBLIQUE SCARF SPLICE WITH KEY ]

SCALE: NTS



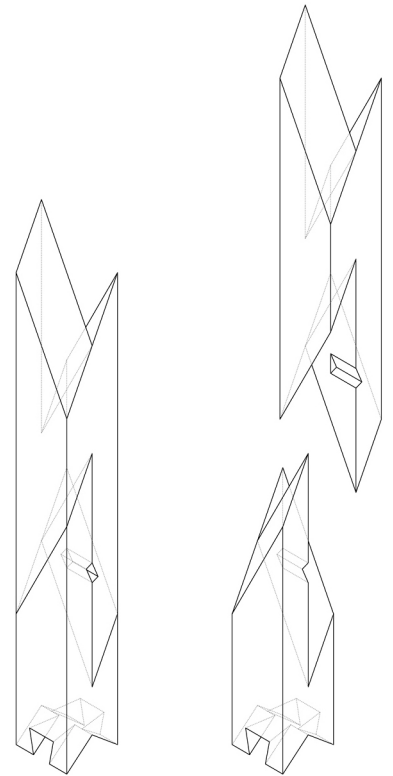
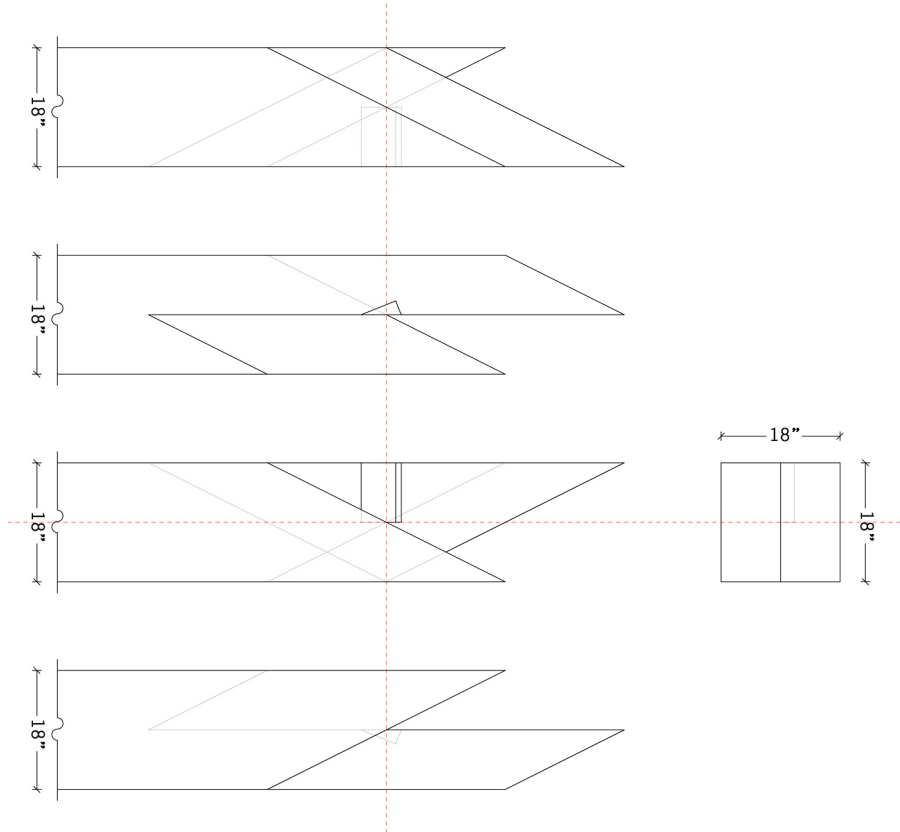
**OBELISK 'B':**  
[ QUADRUPLE-FACED HALVED RABBETED OBLIQUE SCARF SPLICE WITH KEY ]

SCALE: NTS

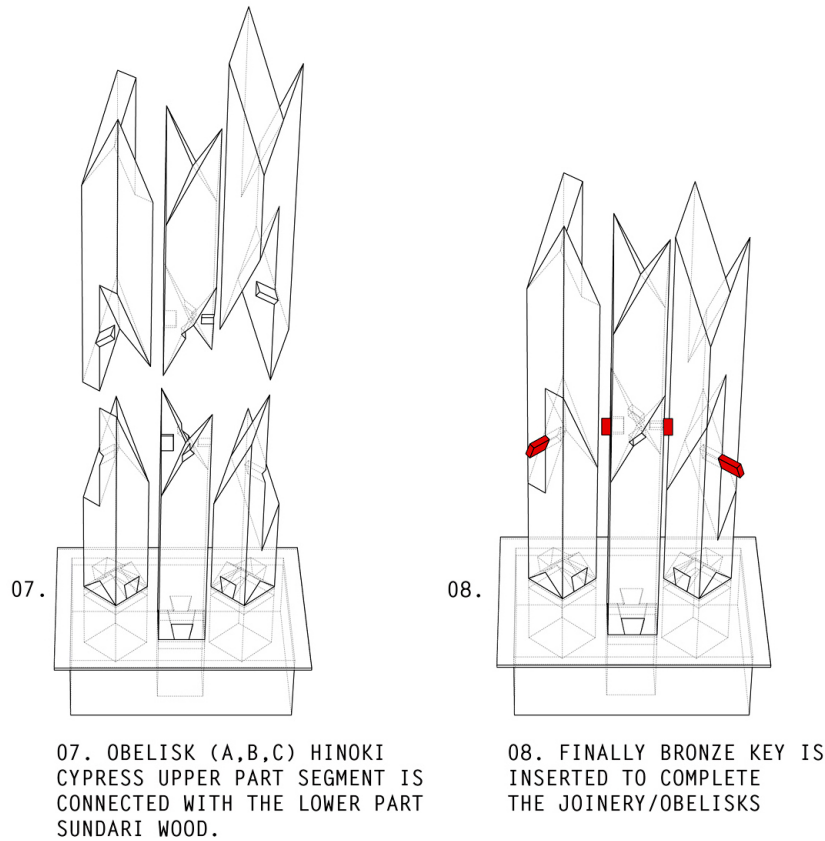
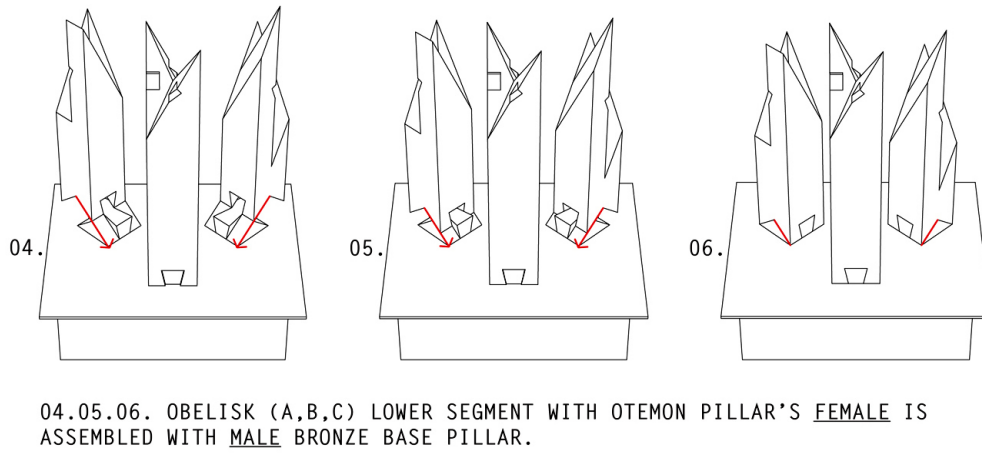
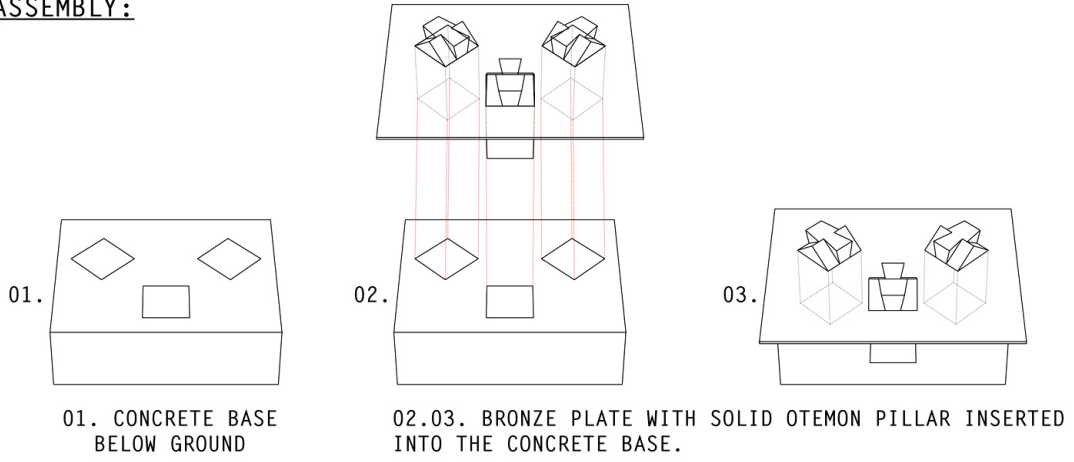


**OBELISK 'C':**  
[ MIYAJIMA SPLICE ]

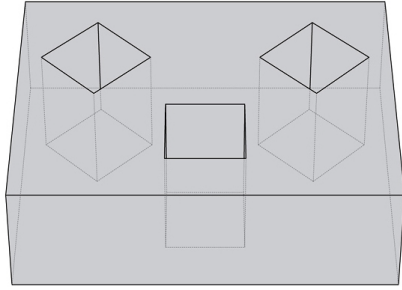
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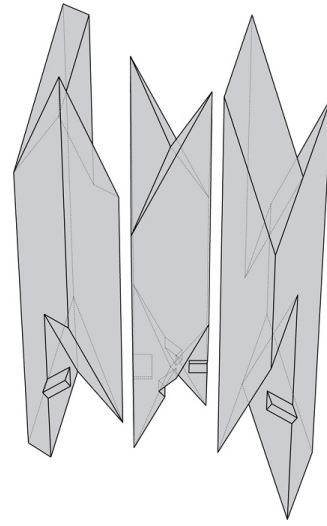
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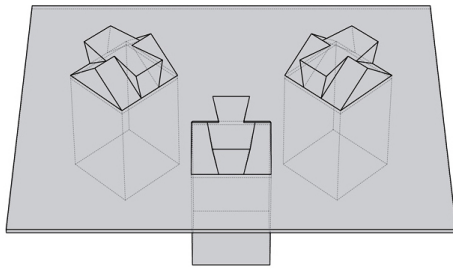
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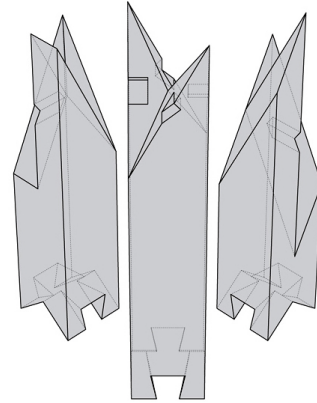
CONCRETE BASE



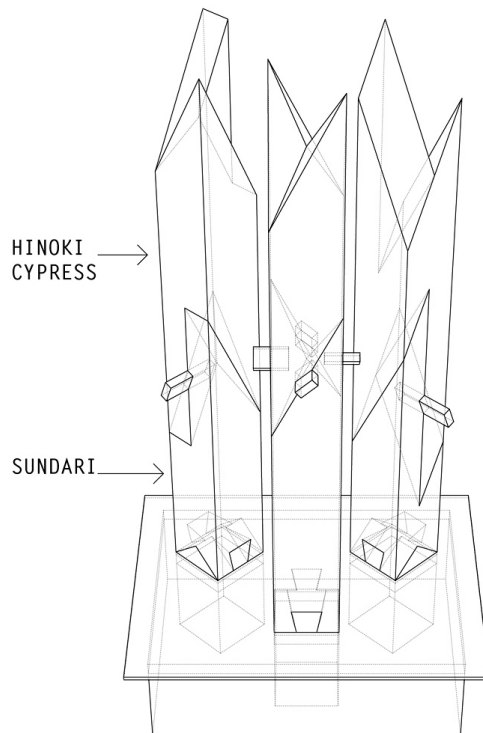
HINOKI CYPRESS WOOD



BRONZE PLATE



SUNDARI WOOD



COMPLETE FIGURE

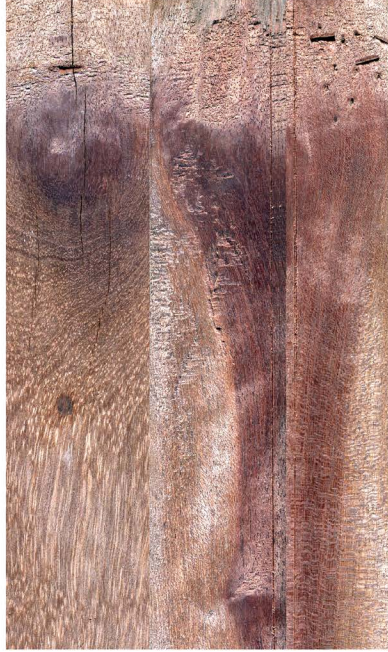
CONCRETE



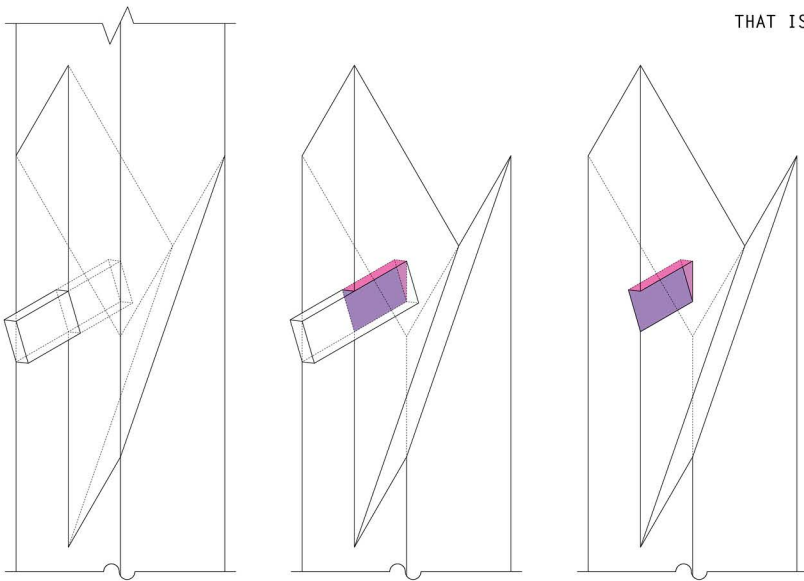
TEXTURED BRONZE



SUNDARI WOOD

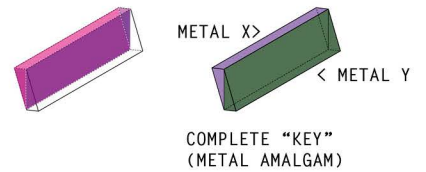


HINOKI CYPRESS



THE SURFACES OF THE LOWER (MALE) WOODEN PART THAT PARTIALLY HUGS THE METAL AMALGAM.

1/2 OF THE "KEY" THAT IS HUGGED BY WOODEN SURFACE (METAL AMALGAM)



KINTSUGI  
IMAGE CREDIT: STUDIOKOTOKOTO.COM

PROPOSAL & RESEARCH:

IN THE PROPOSAL FOR WILLIAM BUTLER YEATS "*LAKE ISLE OF INNISFREE*", A SPACE/PLACE IS OFFERED FOR ULTIMATE PEACE OF MIND. THERE ARE TWO IDENTICAL OBJECTS THAT I MADE IN THAT PROPOSAL, ONE IS SINGULAR FOR INDIVIDUAL CONTEMPLATION & EXPERIENCE AND THE OTHER ONE IS A COLLECTIVE SPACE FOR REFLECTION; WHILE BEING IN NATURE (WATER & MOUNTAINS). FOR THIS FELLOWSHIP PROPOSAL, (IF TIME & CIRCUMSTANCE ALLOWS) I'D LIKE TO CONSTRUCT TWO OF THESE SAMPLES USING THE METHODS/TECHNIQUES THAT I DEPICTED IN THAT SCHEME. I'D LIKE TO THEMATICALLY INTERPRET THEM AS "*TEA HOUSES*", WHICH MAY/MAY NOT DIFFER FROM JAPANESE TRADITION. IN THIS PERSONAL OR COLLECTIVE ENJOYABLE EXPERIENCE, THE MOMENT WE SHARE OUR FEELINGS & IMPRESSIONS - OUR OWN MUTUAL CLOSENESS TO OURSELVES OR OTHERS, CANNOT BE BETTER DEMONSTRATED BY ANYONE OTHER THAN MASTER *SEN NO RIKYŪ*. AS *HIDA* IS RICH IN NATURAL & CULTURAL LANDSCAPE, I'D LIKE TO PLACE THESE OBJECTS INTO A SUITABLE SETTING EITHER IN FOREST/MOUNTAINS OR RIVERS (JINZU RIVER OR TAKAHARA RIVER). IN THAT SITUATION I'LL RE-CONFIGURE (JOINERY DETAILS) THE BASE CONDITION OF THOSE OBJECTS TO SIT ON EVEN/UNEVEN SURFACES; AS I'M CONSIDERING THEM AS 'REIFIED' OBJECTS.

I'LL MAKE QUICK INVESTIGATION OF *HIDA* TO UNFOLD THE SYMBIOTIC RELATIONSHIP OF PEOPLE AND THE PLACE & HOW THAT RELATIONSHIP SHAPED THE RICH TRADITIONAL WOOD JOINERY AND CRAFT RENOWNED THROUGHOUT THE WORLD. I'LL DOCUMENT THE SEEN & UNSEEN THAT FITS WITHIN THE SCOPE OF THIS PROPOSAL.

IF TIME & SITUATION PERMITS, I'D LIKE TO DO ANOTHER THEORETICAL RESEARCH ON "KEYS". WHILE DOING THE COMPETITION FOR "*NAGASAKI PEACE PARK MONUMENT*", I FOUND IT CHALLENGING TO MAKE A KEY WHILE JOINING TWO TYPES OF WOODS (*LOCAL SUNDARI WOOD AND HINOKI CYPRESS*). GENERALLY MALE/FEMALE PIECES (OF THE SAME WOOD) ARE LOCKED WITH THE SAME WOOD. PRESUMABLY, THOSE TWO WOODS HAVE DIFFERENT MATERIAL PROPERTIES THAT NEEDED TO BE ADDRESSED WHILE LOCKING THEM WITH "KEYS". IT HAS TO BE DIFFERENT AS THE MONUMENT WILL BE PLACED OUTSIDE AND EXPOSED TO THE EFFECTS OF WEATHERING. IN DIFFERENT WEATHER CONDITION THEY WILL BEHAVE DIFFERENTLY (SHRINKS/EXPANDS, WATER ABSORPTION ETC.). SO THE KEY POSITION AREA WILL BE VULNERABLE IN THE LONG RUN AND MAKING THE WOOD JOINT WEAKER. SO I PROPOSED A METAL "AMALGAM" COULD BE A SOLUTION. THAT AMALGAM WILL BE SUCH THAT, THE EDGE THAT THEY SHARE WOULD HAVE SIMILAR PROPERTIES AND THUS KEEPING THE WOOD JOINTS STRONG. THIS CONCEPT WAS INSPIRED BY THE FASCINATING IDEA OF "KINTSUGI" THAT USES A DIFFERENT MATERIAL TO JOIN A BROKEN BOWL. THE MATERIAL PROPERTIES OF THESE TWO SOMEWHAT MET THE CRITERIA TO KEEP THEM IN PLACE STRONGLY. MY RESEARCH WILL LOOK INTO THE MATTER OF FINDING OUT A CHEMICAL/MATERIAL SYSTEM TO MAKE A PARTICULAR AMALGAM FOR A SET OF PARTICULAR TYPE OF WOODS. THEN MAKE A LIST OF WOODS WITH THEIR SPECIFIC SET OF PROPERTIES AND ANOTHER LIST OF METALS/AMALGAMS WITH THEIR SPECIFIC SET OF PROPERTIES; SO THAT IN ANY JOINERY SITUATION WE CAN CHECK WHICH AMALGAM CAN BE USED AS "KEYS" TO GET BEST RESULTS.