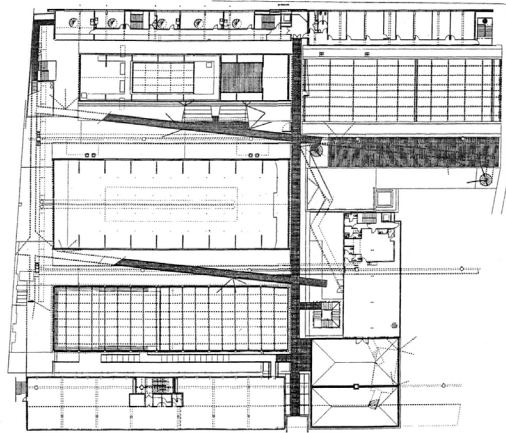
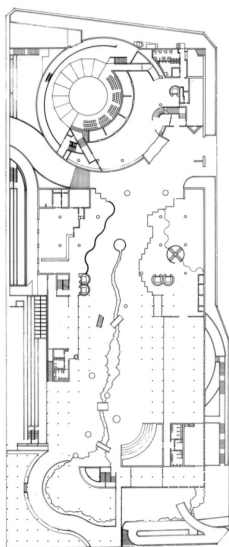


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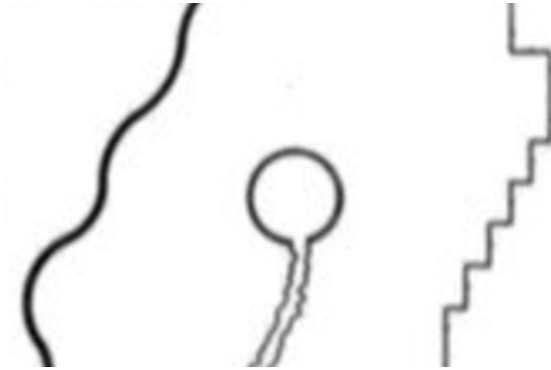
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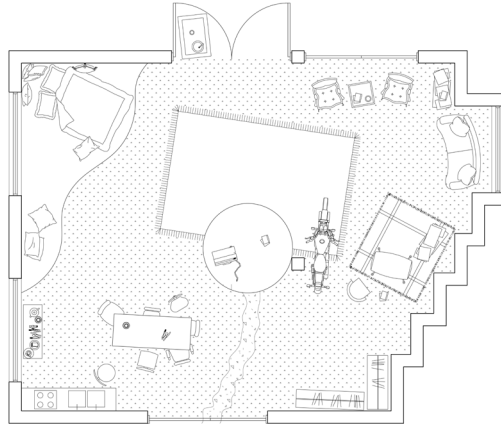
Le Fresnoy Art Center, Bernard Tschumi, 1997



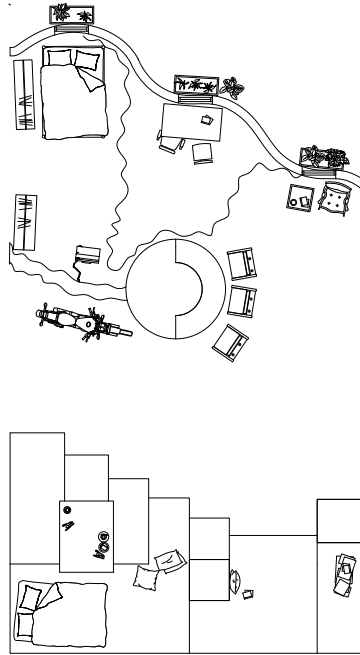
Shonandai Cultural Center, Itsuko Hasegawa, 1990



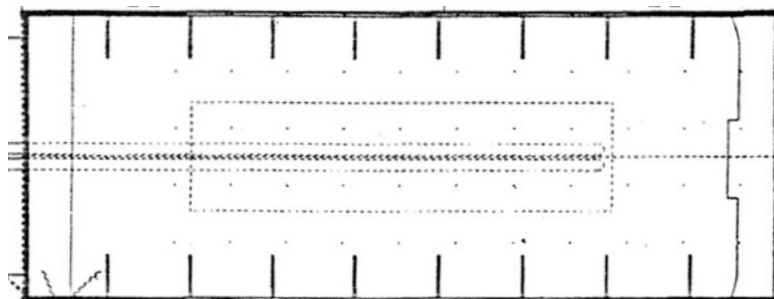
A sinuous, organic boundary curves fluidly on the left, and a stepped contour introduces a rigid, constructed order on the right.



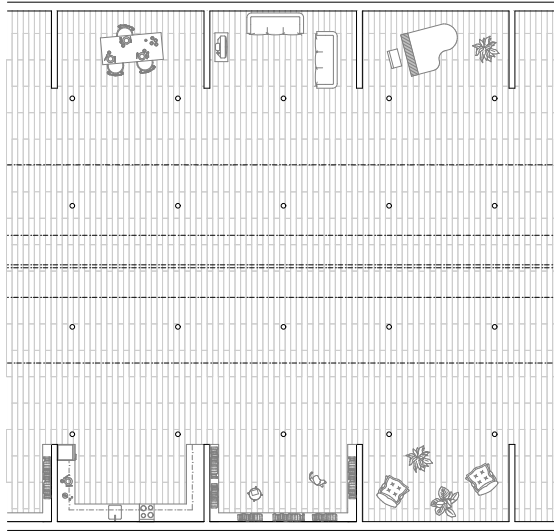
The room is densely populated with proximity: the armchair, television, bed, and walls all operate within touching distance. Each element stands with a sense of autonomy and endurance, as though the space itself has been reduced to its most minimal geometry of necessity—one defined by heat, screens, and sleep. The result is a room that feels both inhabited and abandoned, a spatial condition suspended between enclosure and exposure, where the act of living becomes a form of quiet resistance against collapse.



On one side, a stepped platform with different levels where geometries accomodate the basics of dwelling: sleeping, sitting, eating, gathering and so on. Boundaries are permeable: they expand or retract according to need, comfort or proximity. On the other side, solid walls define the territory of domesticity where another type of daily life organize itself. The edges seem to reject any uncertainty, or anything without its control. At the center, a round platform, with a few arcade machine, populate on the zone of convergence.



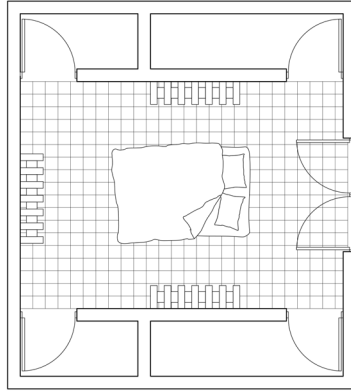
A narrow, compressed interior, stretched lengthwise like a corridor that has reluctantly accepted the role of a room.



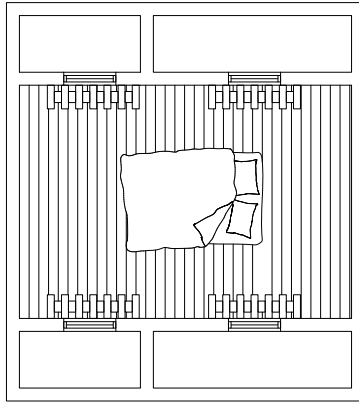
The middle is opened, turning the corridor from an enfilade to a semi-open public ground. The separation between the rooms are further dissolved, suggesting zones of appropriation defined more by use than by form.



A room defined by the repetition of rectangular divisions and the rigidity of its framework. The central body is filled with dense hatching.



A room shaped like a sealed cavity, deprived of daylight. A single, rumpled white duvet lies on the floor, the only trace of softness in an otherwise hard and synthetic environment. The space is sparsely furnished—one mattress and three radiators—each object distanced, as though uncertain of its purpose.



Hatchings are interpreted as wooden floors. The black room is fully enclosed by solid walls, with only a few windows that can be opened up.