

HACHINOHE

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| 0:43 | <p>To be honest, when we started this project, we didn't have a straightforward idea like making the museum into a kind of forest or park.</p> <p>If anything, we wanted to create something far from that.</p> |
| 0:53 | <p>The City of Hachinohe City has always had high civic engagement. That's something we could see just by observing the city. So we thought it would be interesting if the local residents could use the museum to engage in activities and creative expression, not just in the streets, but in the museum as well.</p> |
| 1:13 | <p>We envisioned creating a museum that would foster more encounters between people and spaces for creation.</p> |
| 1:24 | <p>We also hoped to create opportunities for visitors from Tokyo or other places outside Aomori to see how interesting these activities are.</p> |
| 1:36 | <p>We would first need a space to facilitate this, so we designed the museum's most distinctive space, the Giant Room.</p> |
| 1:49 | <p>Traditionally, art museums have often been arranged and designed as spaces for special occasions, but we wanted the Hachinohe Art Museum to be used as an everyday space. With this in mind, we created a cluster of private rooms and the Giant Room, aiming for a design that turns the museum inside out.</p> |
| 2:10 | <p>An important mission for us was to allow the happenings in the museum to become projects in and of themselves and involve a wide range of people in that process. So, the space is designed in such a way that museum staff would have meetings inside the Giant Room, and visitors would see conference rooms as they walked through the exhibition spaces, making it feel approachable for visitors.</p> |
| 2:42 | <p>It's kind of like an open plaza but indoors, or like an outdoor living room, where people are engaged in completely different activities on opposite ends under the same roof. And through various volume studies, we decided that the room needed to have a considerably high ceiling.</p> |
| 3:04 | <p>We were asked to create an active space inside the museum where people could get together and have fun. On the other hand, the museum also wanted quiet, dedicated exhibition spaces. There was serious consideration about how to integrate the two spaces and link them together effectively.</p> |

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| 3:22 | The lively atmosphere inside is defined by a diverse array of activities, lifestyles, and people from various backgrounds who come and go as they please, even while some individuals are quietly reading books. |
| 3:41 | There may be a quiet exhibition in one space and a lively exhibition or lecture filled with people in another. We knew we could create a space brimming with potential, and it seemed that this was what the Hachinohe Art Museum hoped to achieve. |
| 4:00 | But to do so, we needed a large room, and for that, sound absorption is immensely important. We consulted Mr. Katsuya Iwasaki, an architect at Nikken Sekkei who has experience designing many school buildings. In schools, diverse groups of students, each engaged in completely different classes, come together to work in the same place. Consequently, sound becomes a significant concern. Mr. Iwasaki taught us a crucial aspect of how to approach acoustic design. |
| 4:29 | The perception of space is not solely determined by the physical volume or the impression of the interior space derived from building finishes. It's also influenced by the acoustic environment—knowing that you can make a certain amount of noise in a certain space—which is incredibly important. |
| 4:51 | The three of us went around Tokyo with an acoustic consultant to places with the same temperament as the Giant Room. We began by sharing our general perceptions of the space, discussing aspects like sound quality or ease of conversation. |
| 5:08 | Large spaces like the Giant Room often have too much echo, which might cause discomfort. In Hachinohe, on the other hand, everyone feels at ease when talking, even the security guards and receptionists. It is already a space where visitors can feel comfortable exchanging opinions while viewing artworks. |
| 5:32 | As a result of various research efforts, not just limited to art museums, we came to the conclusion that the Giant Room offered one possible solution. |
| 5:48 | The biggest problem was partitioning the space and giving it structure, which was a real feat of engineering. |
| 5:56 | A major breakthrough came when we realized that we could divide the Giant Room into three sections—by using a keel truss structure with a truss that functions as a high-side light—and separating them with a curtain underneath. |
| 6:09 | The project seemed to really take off when we found out that it was possible to create a semi-transparent upper piece to permit light from the high-side, and lowering the curtains proved to be rather efficient. |

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| 6:24 | The private rooms, on the other hand, are designed with dedicated functions, with some rooms tailored to serve specific purposes. |
| 6:36 | By integrating the Giant Room and the private rooms, we can reimagine exhibitions entirely, combine one room with another to host lectures, or create a different setup to conduct workshops. We thought, why not let the activities in the private rooms spill over into the Giant Room and create fluidity to allow for a new type of art museum? |
| 7:08 | Another aspect we considered was how the volume of the building fits within the city. The three of us worked together to determine the appropriate size, one that stands out from the outside yet remains proportionate to the cityscape. |
| 7:30 | There's this notion, particularly in museum architecture, that a photographer's perfectly composed shot shapes the museum's image, right? |
| 7:41 | But we're now in the age of social media, and we have no control over the museum's image. |
| 7:50 | We thought that changing the details and materials could encourage people to discuss the museum in its varied forms and contexts. We wanted to design something elusive, so people feel compelled to capture the building from many different angles. |
| 8:10 | It's also very rare for a museum to be located in the heart of the city, which makes the Hachinohe Art Museum truly unique. |
| 8:17 | So, there's great potential because the museum's building and expansive outdoor area are situated downtown, so people can drop in easily. It's also along the route of the Hachinohe Sansha Taisai Festival. The key was figuring out how the museum fit into such a setting, |
| 8:31 | since it was preceded by the Hachinohe Portal Museum hacchi and the Hachinohe Book Center. |
| 8:39 | We got the impression that Hachinohe City was seriously committed to this project. So, even if we proposed some very specific programming, we believed they would go along with us. |
| 8:49 | We had the feeling that we should take advantage of the unique aspects of the city and use this opportunity to come up with a plan that could only be done here in Hachinohe. |
| 9:00 | I'm thrilled to see them continually innovating and exploring new ways of utilizing the space, even going beyond the original use cases that we initially presented them with. |

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| 9:27 | Personally, I think that it'd be great if they organized events like fashion shows, aimed at the youth. |
| 9:31 | The room is so spacious and accommodating that it can contain even things that might cause one to ask, "Can we really put this here?" It's great to have something that broadens the boundaries of what is considered permissible in a museum. |
| 9:53 | I'm really looking forward to the museum getting messier and messier. |
| 9:57 | At the Hachinohe Art Museum, the goal isn't just success; it's about trying things out, discussing whether they're good or not, interesting or not, and through this process, growing as a city. As a result, I hope the museum actually gets progressively messier, in a good way. |