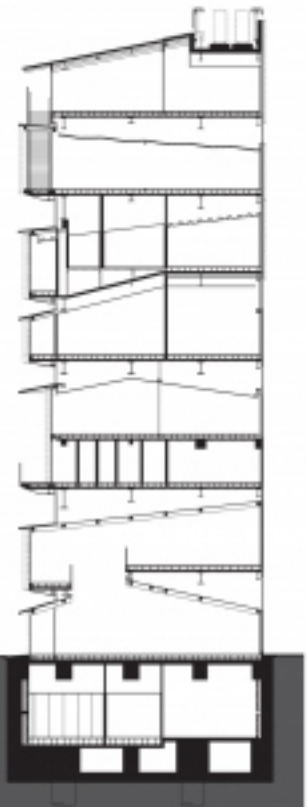


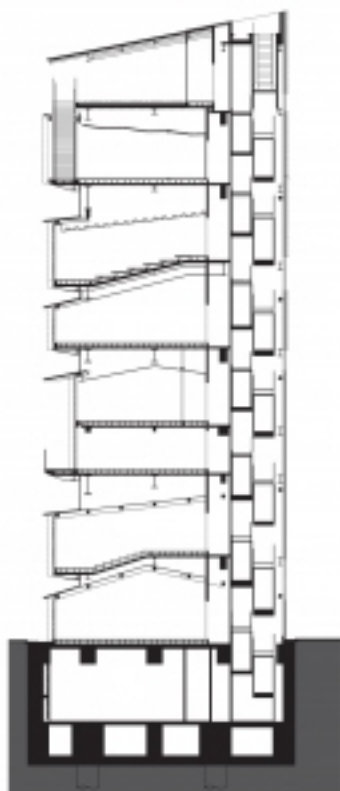
tion scheme. Yet in the end the
 qualities of wood, stone, paper
 feel appeal far more to visitors.
 eed the tower has many faces and
 asions. From the exterior it could be
 as the transposition of the horizontal
 scape to a vertical stacked landscape.
 h it can be seen as an oversized *ondō*
 n facing the famous red lantern across
 rest in the temple complex. In contrast
 rt Japanese readings, the tower's side
 n expresses the freedom of Adolf
 s *ruessplan* – most explicitly in the
 ed auditorium space stacked on top of
 h floor large conference room. Gaps
 en the stacked volumes house the
 equipment to enhance the effect of the
 s section. Building on its almost
 on-like character, the building's
 ies highlight this spatial clarity –
 ally useful in finding your
 using the enclosed stair and
 fact from early on in his career,
 s designs have had a strong
 mentality, evident in works such as

**Tourist
 Information
 Tower,
 Tokyo, Japan,
 Kengo Kuma**

'Bridging centuries of sacred
 and profane worlds, the
 multi-canted roof structure
 is a conscious counterpoint
 to the surrounding space'



section BB



section CC

