Yokohama Port Terminal

The Yokohama Port Terminal designed by Foreign Office Architects was created in 1995. FOA modernized the what is also known as the Osanbashi Pier, an international cruise ship docking station.
Yokohama Port Terminal
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The circulation sequence shows the nodes between the approach, enter the port from the city, the approach, exit to parking, and the sequence is nonoverlapping nodes.

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At the onset of the Yokohama Project, the client's original concept was based on the Japanese term 'Marineko'. Marineko refers to people. This concept invited FOA to marry the idea of a garden with the port terminal. In order to create a port which also functioned as a garden, FOA decided to make the port an extension of the public space of the city in the water. Thus allowing the traffic (pedestrian, car, bus), complement of circulation diagrams drive the form. The circulation created the positive and negative spaces. The negative space on one floor would become the positive space of another level. The hill on one floor would serve as passage for the floor below, like. Group (type) of plant form which "exhibit a fluid logic of connectivity" and a "dependence on external forces for self definition."

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(Sullivan 206) - Louis Sullivan

Circulation, as a purely human event, speaks little of the environment, but it does; it is through the lens of human activity. As the predominant factor contributing to the form of this building, it speaks to Weinstock's observation, the true prototype of the tall office building is the classical column, consisting of base, shaft and capital, it should have a beginning, a middle and an end, each clearly defined.

(Sullivan 206) - Louis Sullivan

Like the classical skyscraper, the terminal also has a beginning, middle and end. At the base, the terminal retains all of its 'dirty' objects (cars, mechanical systems). Just like feet, these objects which are placed in such a way so they can be out sight, out of mind. Like a skyscraper, the terminal houses the 'business end' at the shaft, this includes the arrival/departure gates, customs, the escalator and the establishment of the offices, operating systems and 'organs' in the shaft. At the capital, the terminal employs the equivalent of a decorative cap, the equivalent of a decorative cap like the body, focuses on views. Either this be the views from the undulating landscape produced by FOA or the Minato Mirai 21 project across the water.

The question becomes isn’t all architecture based on the classical column? The dirty end that sits on the floor deals with storage and the mechanical systems, the business core of the building housed in the column, and the calmer decorative side with the view which comes out of the top of the building.

Whereas biological evolution has adapted all other living species to their environments, the evolution of human culture has adapted environments to the human species. (Weinstock, Nature and Civilization 25)

CITATIONS
The perceived loss of the body began, as we have noted, with the Romantic sublime.

The body became an object of nostalgia rather than a model of harmony.

For example, the 'parts' that, in Mary Shelley's story of Frankenstein, never could be assembled into anything but a monster...

(Vidler 7).
With the emergence of technology, the human body saw its end.

Although FOA’s terminal was built only in 1995, it urges the beginnings of parametricism determining form. The form of the terminal was determined by the parameters of flow and circulation, both acting on the surface of the ports floors. The terminal’s floors are commonly referred to as skin but I am reluctant to do so as the term skin implies interior and exterior. The form of the Yokohama Port Terminal may have had origins from the body but if so, this body has undergone so many transformations that it no longer has any reference to the body. These transformations are part of an effort to seek an ideal which is not from the body but an ideal that no human body can become, the automaton.

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