This project is re-building the 45-years-history Tokyo Church of Christ which has 800 members. It was begun of a plan to widen the front boulevard when the Tokyo Metropolitan Government bought a third of the church's property, consequently cutting into the west of church site. While the front boulevard has heavy traffic, a quiet residential district spreads to afternoon sunlight on the street side while conforming to strict regulations which control sunlight access on the residential side. Maki limited the length of the shadows by stepping the building from street side to residential side.
One of the project's greatest challenges was sitting the large hall on the small lot, given severe restrictions on shadows the building could cast on surrounding residential neighborhood. Maki limited the length of the shadows by putting daily functions, such as offices, fellowship hall, and children's room, on the larger first floor and the main sanctuary on the second. This allowed the creation of a sequence of spaces: the church-goer is gradually disengaged from the noise of the city, starting at the entrance lobby, and proceeding up the grand stair, through the sanctuary foyer, and ending at the heart of the 24,000-sq-ft church, its 700-seat sanctuary. Though the hall is oriented toward the street, the translucent glass wall forming the podium's backdrop on the inside and the front facade outside separates them entirely. The main theme was to create a space suitable for spiritual reflection and exaltation. The third floor balcony allows the additional seats for more people.
Long Section

Though the hall is oriented toward the street, the translucent glass wall forming the podium’s backdrop on the inside and the front facade outside separates them entirely. Clusters of pendant light fixtures are suspended over the congregation like constellations. “Metaphorically I wanted to produce a small cosmos,” explains Maki.

West Elevation

At either side, the curved surface is contained by splayed walls, and where wall and ceiling meet, skylights brings additional daylight into the depths of the sanctuary.
In order to provide large floor area for a 700-seat sanctuary, the sanctuary is located on the second floor, and the spaces related to the daily function of the church—such as meeting rooms, a lounge, and a children’s room—are located on the first floor where the entry is. The main hall is led by a major stair in the north of the church. The main circulation wraps around the main hall on the north gives the clear connection between private and public.

The curtain wall facade with two layers of glass fixed into the Vierendeel structure controls the amount of daylight penetration and also functions as the substantial sound insulation from traffic noise in the front boulevard. And it also functions as the return-air chamber for the air cooling system, drawing heated air up into the ceiling duct space.
Repetitive Element-Wood

Wood is the material that is been used in this project repetitively. The reason for that is they didn’t want the church to look too luxurious given the spirit of the place, but at the same time the materials had to have an enduring quality. The birch wood is used for covering most of the building by flooring, ceiling, windows, doors, stairs, handrails, and light fixtures.
Window Section Detail

A four-layered glass facade screens out the city's sights and sounds while filling the church sanctuary with daylight. The milky-glass enclosure lets in abundant daylight, creating a contemplative atmosphere where the play of light and shadow change throughout the day and filtering out distractions from the city beyond. The wall is composed of four layers of glass, two exterior and two interior, separated by a 30-inch air space that not only houses its Vierendeel truss structure and controls the amount of light penetration but also functions as a vast return air plenum where hot air is drawn into ceiling ducts by natural convection.

Nature Heating System

While ceramic frit on the outer pane helps reduce heat gain and glare from the western exposure, two thin sheets of fiberglass tissue sandwiched between the inner-glass layers create a “shoji” effect inside. The milky-glass helps to filter out the strong sun light becomes soft yellow light into the sanctuary. It creates the feeling of being in heaven.