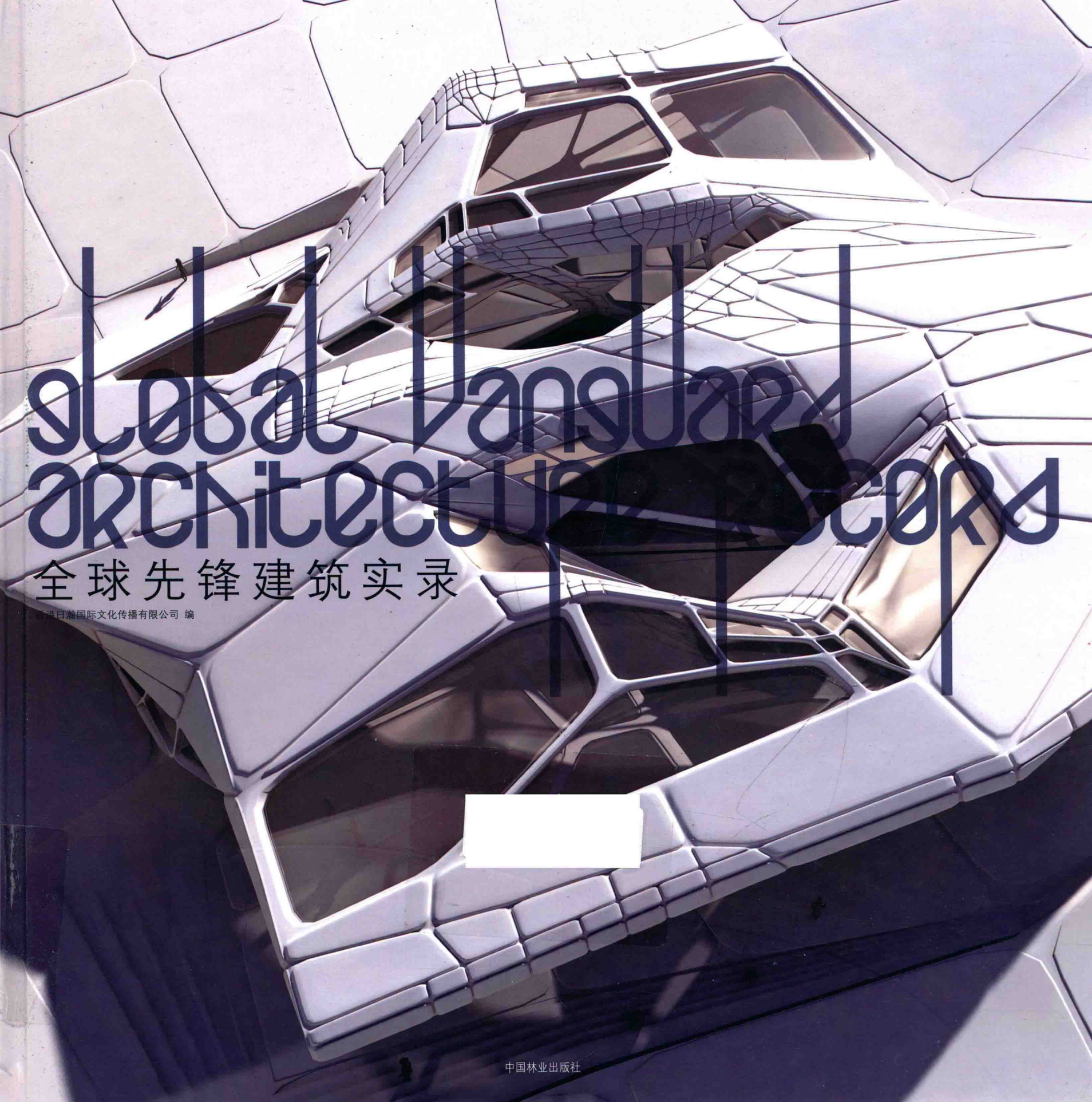

Global Vanguard Architecture Landscape

全球先锋建筑实录

香港日瀚国际文化传播有限公司 编

中国林业出版社

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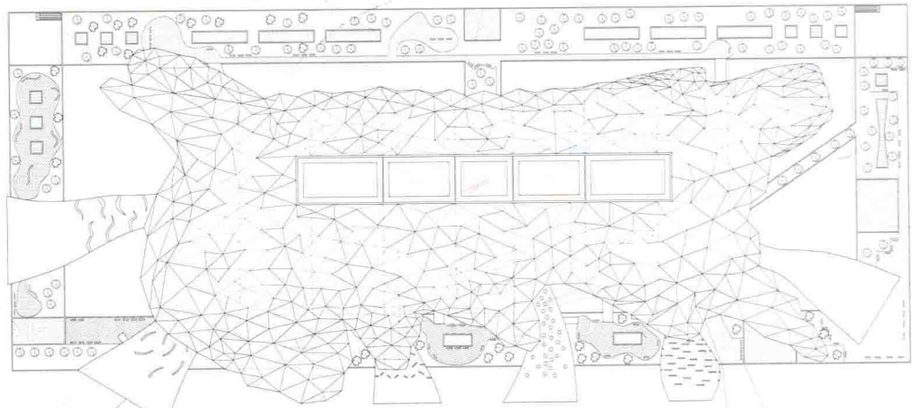
CULTURE
ARCHITECTURE

Will Alsop

Greater Beijing Grand Theatre and Cultural Master Plan, Langfang, China

Area: 367,700 sqm ///**Design Time:** 2010 /// **Theatre Consultant:** Theatreplan /// **Structural Engineer:** Arup



Life revolves around the theatre. The theatre is placed in the centre of 'ordinary things'. Life in 'ordinary things' is theatre. The design for this theatre sits within a large park, containing studios, museums, a library, galleries, offices and shopping. These activities wind over and around proposed canals either side of the main theatre building.

The theatre is designed as a sculptural four-legged object, which touches this beautiful green setting very lightly. The three theatres are raised up in the air by 30 metres and accessed via escalators and lifts within the sculpture's legs. The large service zone to the rear of the theatres is accessed via a spiral ramp and lorry lifts, so that a visiting production can still unload directly into the theatre. This would be the only theatre in the world that could incorporate Phantom of the Opera's 20 trucks at once. The main auditorium seats 2000 people and is carefully designed to enable performance on a standard stage, central stage and 270 degree stage via automated moveable seating units. The building also includes an 800 person multi-function theatre, where the seats fold into the floor to allow seating at tables. A 500 person children's theatre is designed as the perfect interactive auditorium for young people.

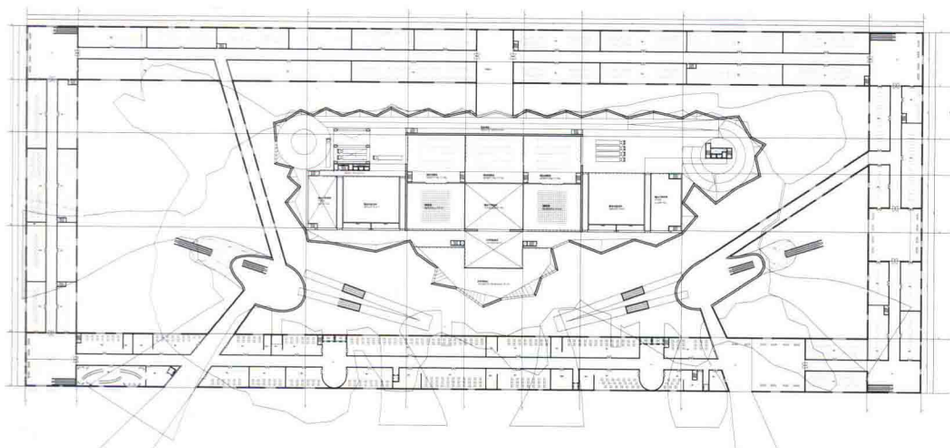
The foyer space maximises the drama of the sweeping shell structure in which the theatres are housed. Upon entering the 30m high space via escalator or elevator, you will see activity around you on many levels. In particular the coloured restaurant objects sweep overhead as they bridge across into the rock-like auditoria. Around the perimeter of the theatre building sits the supporting commercial accomodation. The lower level of this raised box holds retail units of varying sizes, On the roof is a strip of park, perfect for relaxing or perhaps to hold events such as weddings. This park is served by 'horns' of restaurants which project out of the theatre foyer over the sidewalk. The undulating park below continues under the theatre and includes an amphitheatre which will be used for outdoor concerts and events. The water within the landscaping cools this shaded space to provide refuge in the hot summers and also to naturally ventilate all of the support spaces to the theatre above.

South Elevation

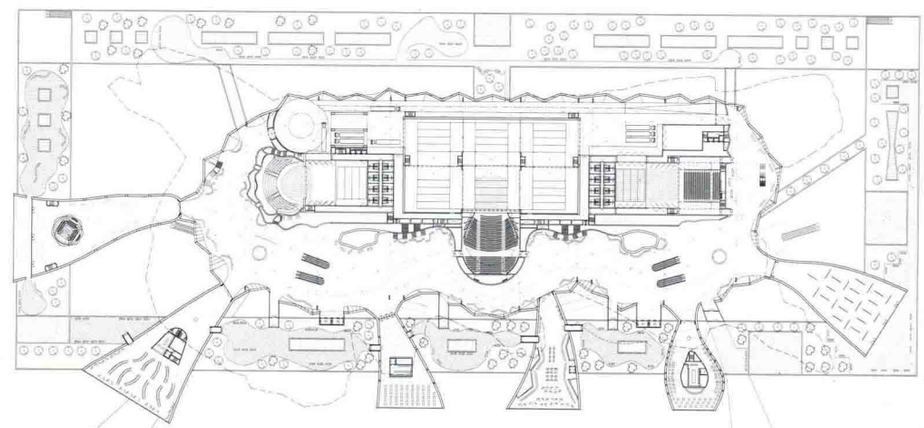
North Elevation

West Elevation

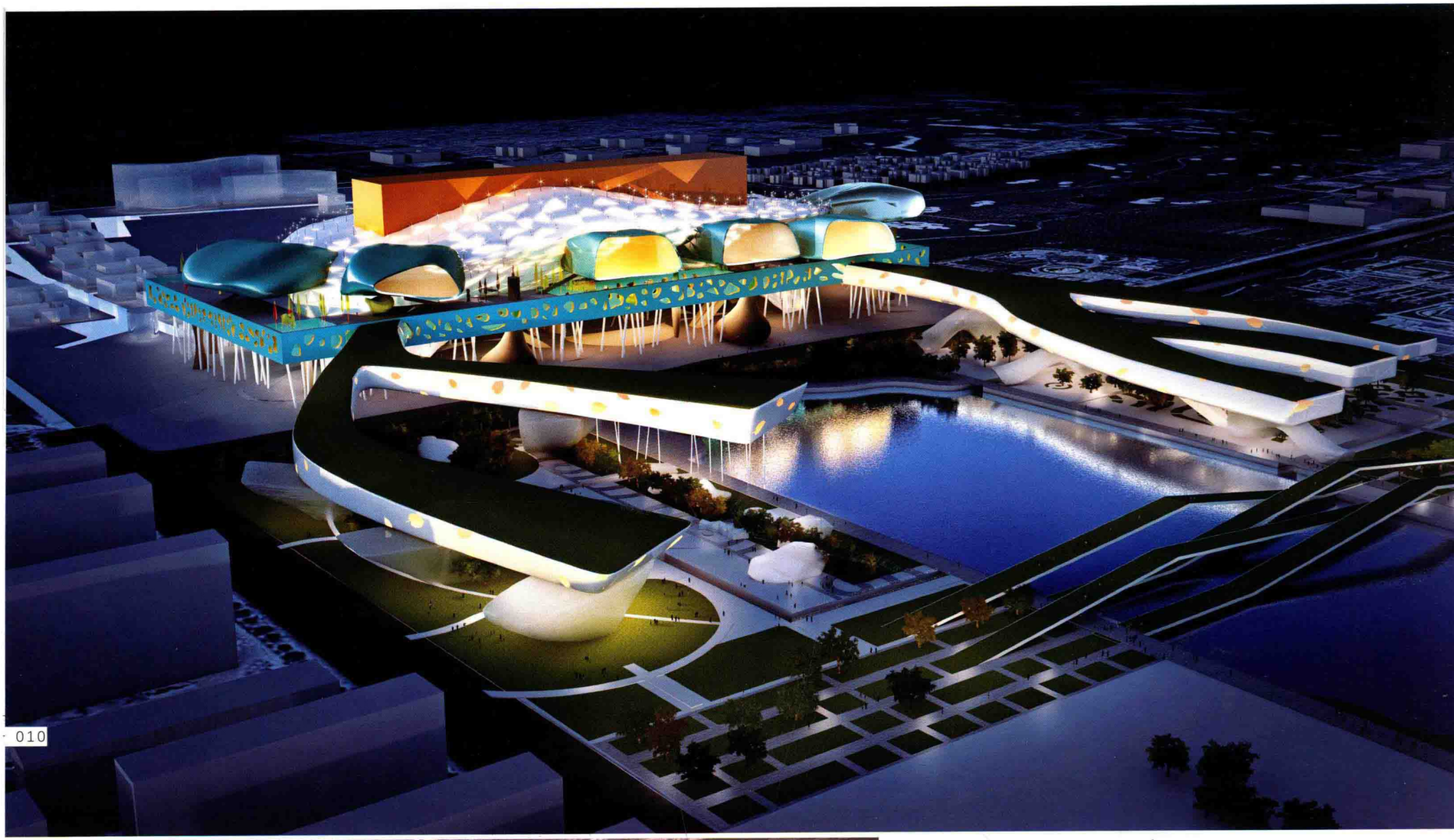
East Elevation



1st Floor Plan



2nd Floor Plan



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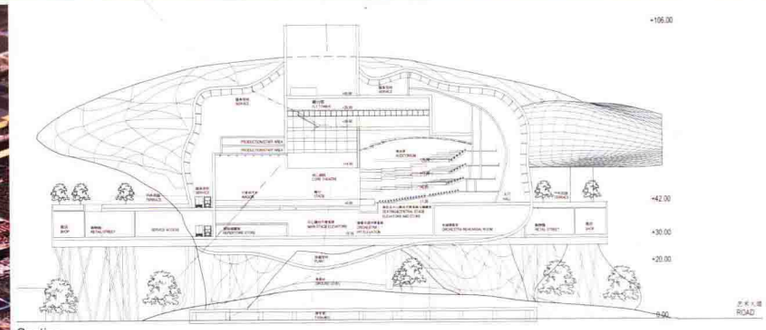


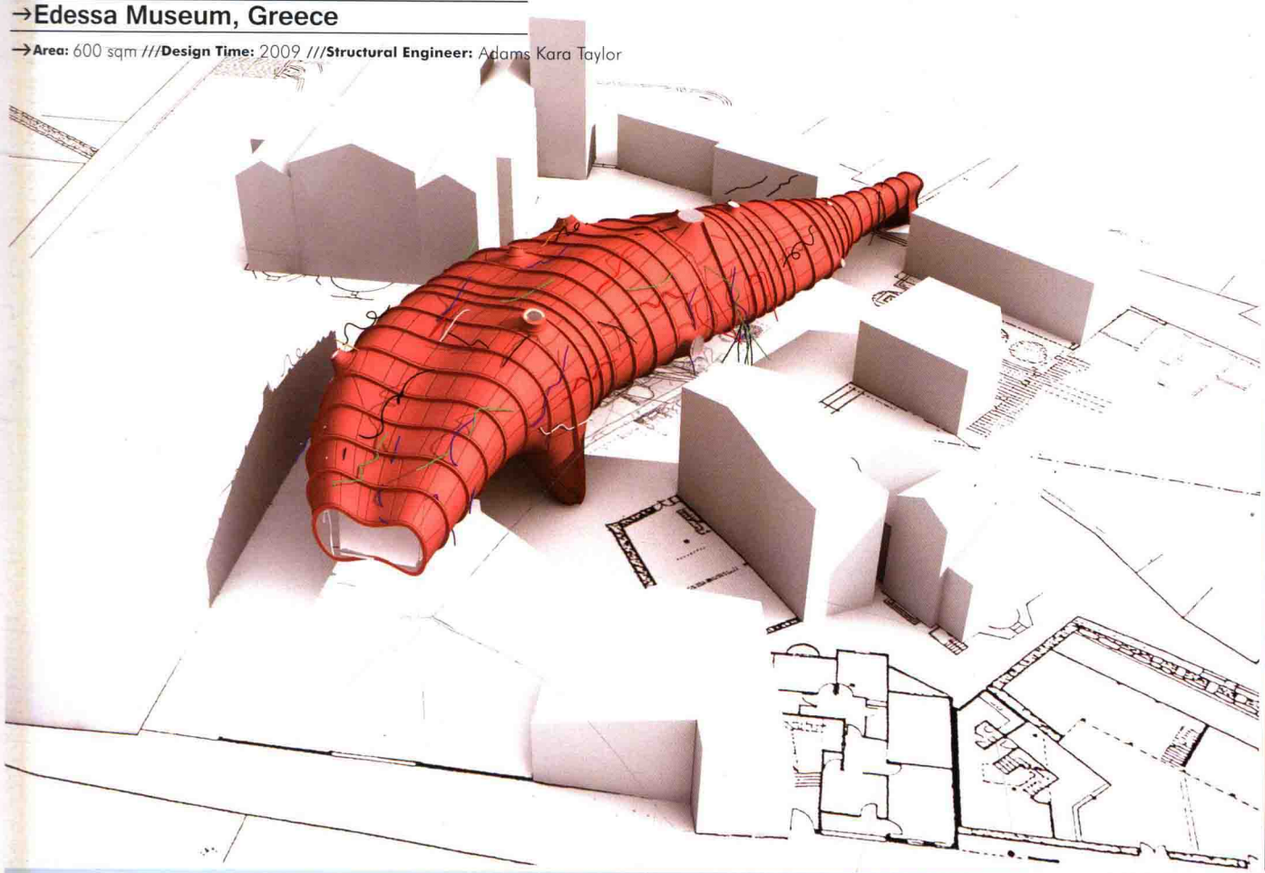
Section

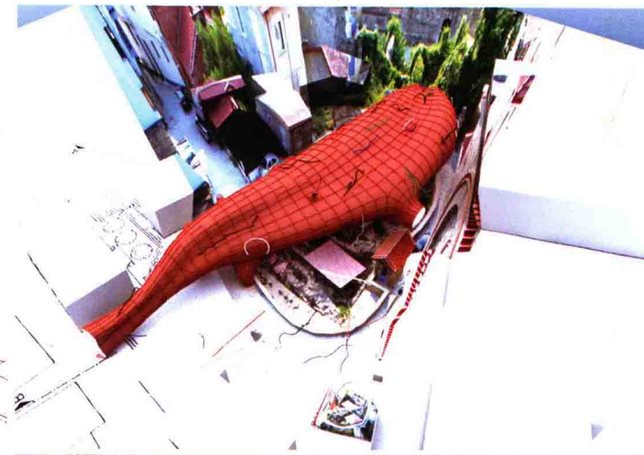
SouthSide

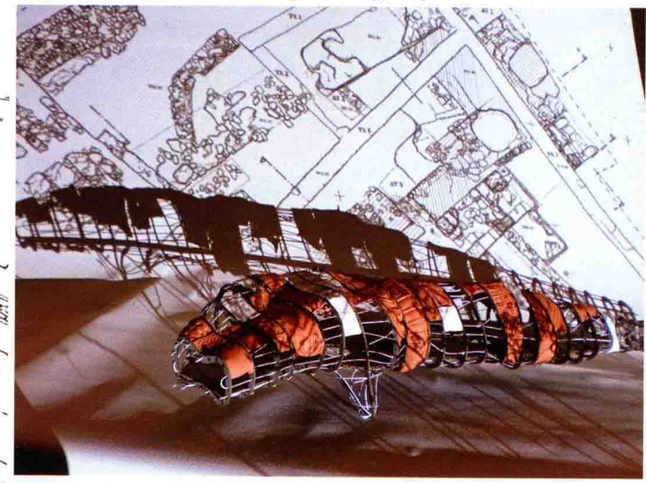
→Will Alsop

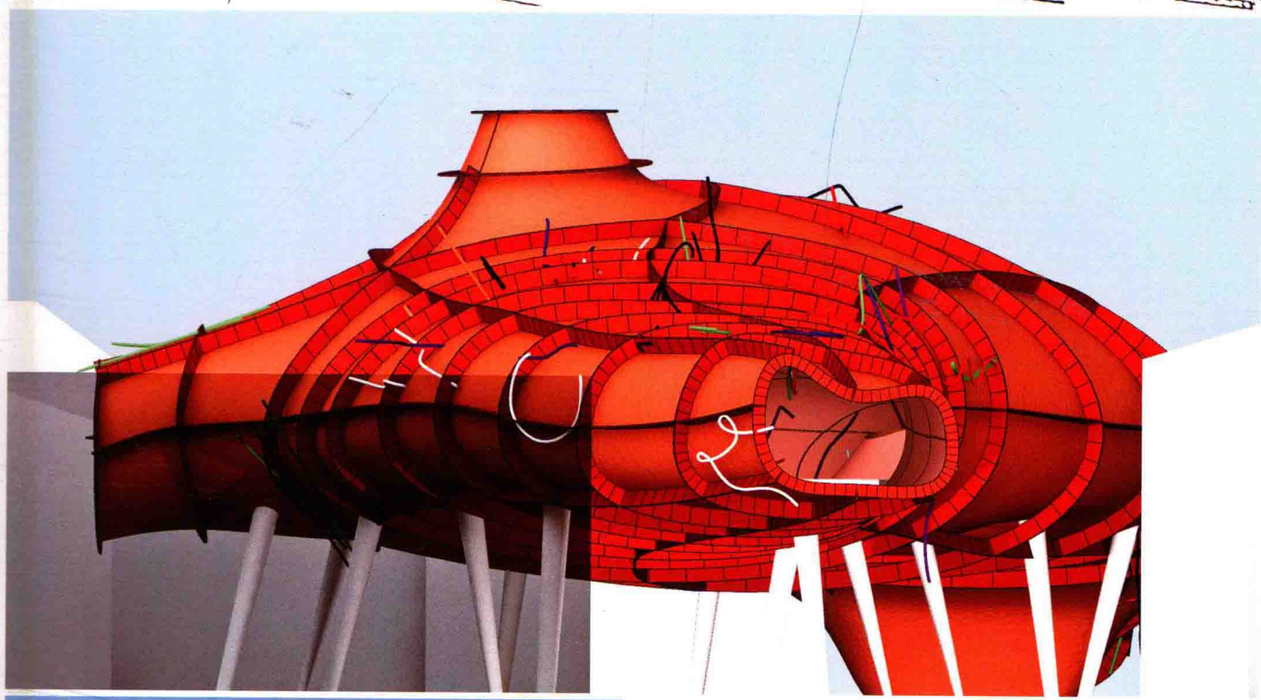
→Edessa Museum, Greece

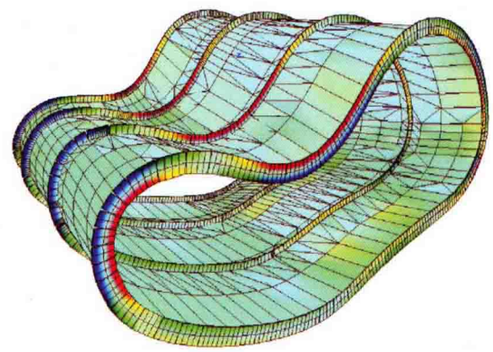
→Area: 600 sqm ///**Design Time:** 2009 ///**Structural Engineer:** Adams Kara Taylor

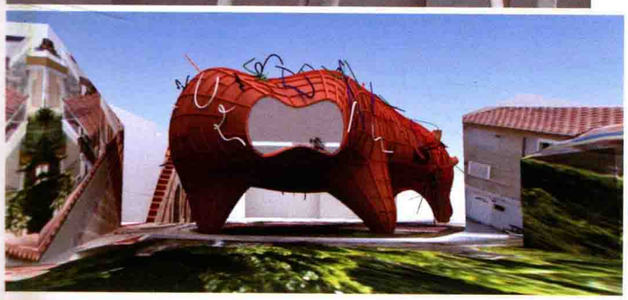


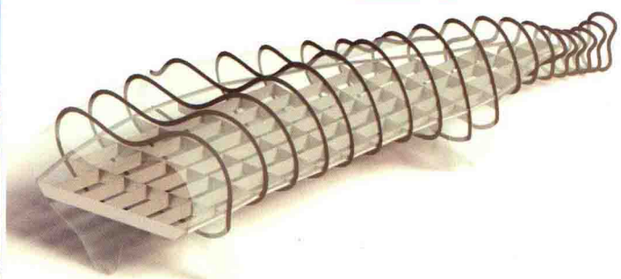








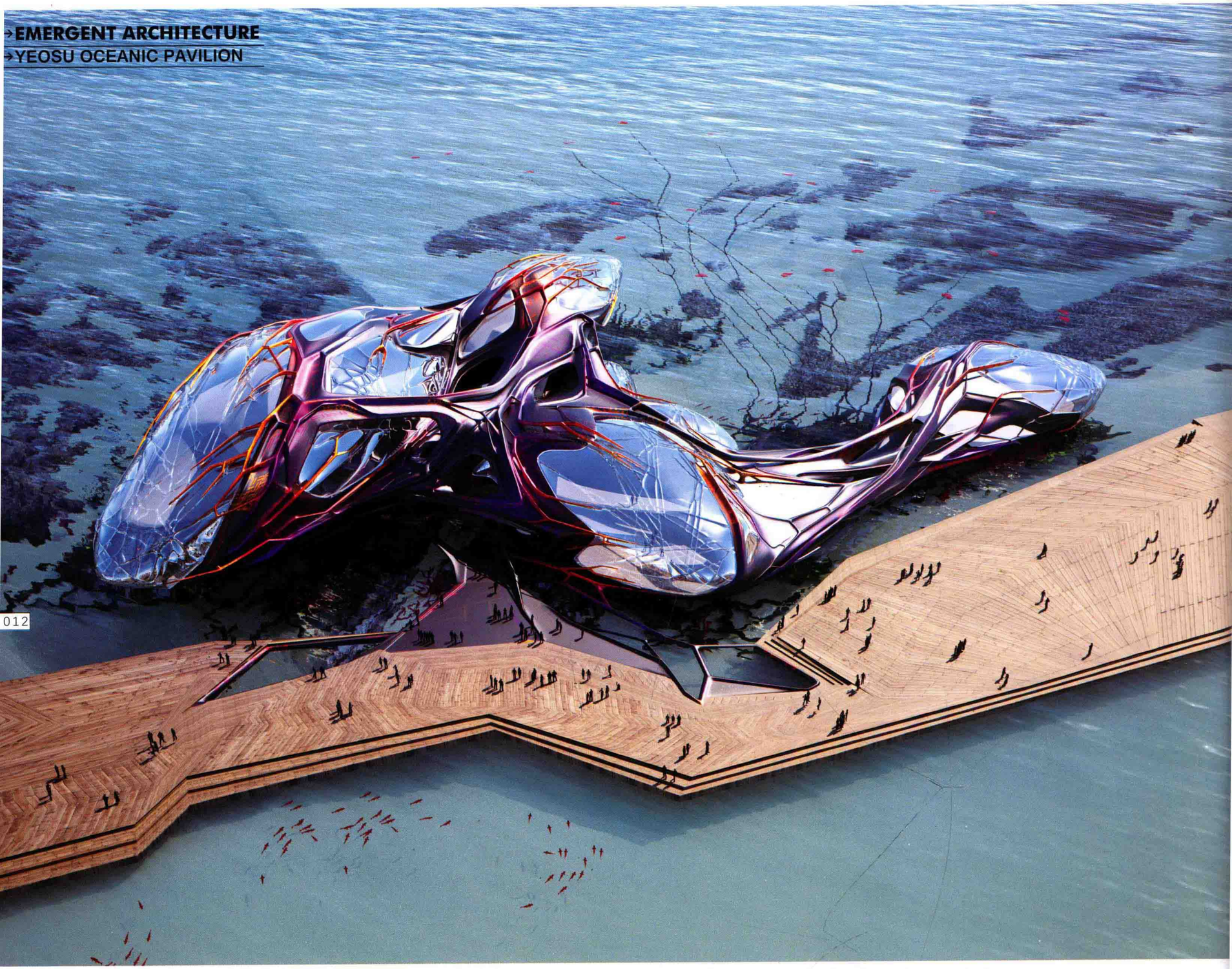




The proposed location of this museum is located in the south east of Edessa Town in mainland Greece. The site is of archaeological importance of which historic structures have been unearthed and lie in an open excavation. The objective of the project is to provide museum space above the excavation, which allows a view of the archaeological ruins below.

The building is designed as an organic form, which sits on four legs above the ruins. The museum structure has a complex geometry consisting of an elongated pod that changes shape in cross section along its length. The museum superstructure is supported by inclined legs, which extrude from the main structural shell. The key components of the superstructure include the floor deck, primary steel ribs to the shell structure and cross-members connecting the primary ribs to form the basic skeleton of the exterior shell. The exterior steel shell is composed of a series of steel plates that are installed onto the skeleton framework.

The structure will be clad in corten steel plating, which will give the building a very warm hue within the pale setting of Greek landscape and architecture. The iconic nature of the design will provide an important attraction to support the local tourist industry.



Yeosu, Korea 2010

COLLABORATION AND CONTEXT

This project is the result of a collaboration between EMERGENT and KOKKUGIA, intended to capitalize on both shared sensibilities as well as individual expertise. It is an exploration of messy computation in the sense that the project is the result of moving in and out of the realms of designing and scripting. It represents a loose, open-ended way of working that biases effects over self-justifying processes.

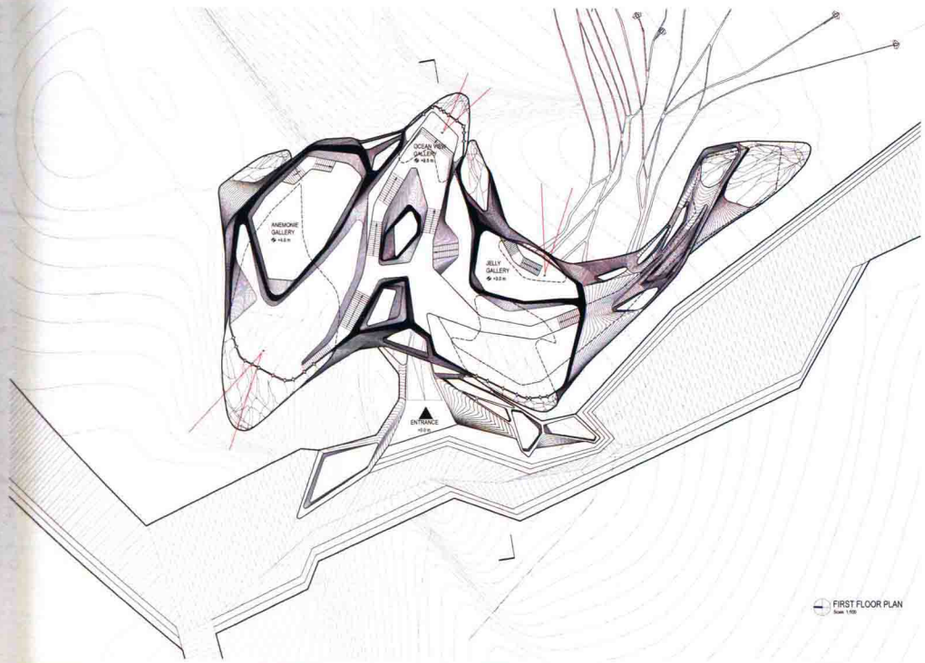
The Pavilion is intended to be the centerpiece for the Yeosu 2010 Expo, a space which celebrates the ocean as a living organism and the co-existence of human culture and ocean ecosystems. In our design proposal, the building object and its territory enter into a feedback loop. The role of the architect is expanded to include the active re-organization of matters and energies around and underneath the building, where the species selects its environment as much as the environment selects its species.

TECTONICS AND COLOR

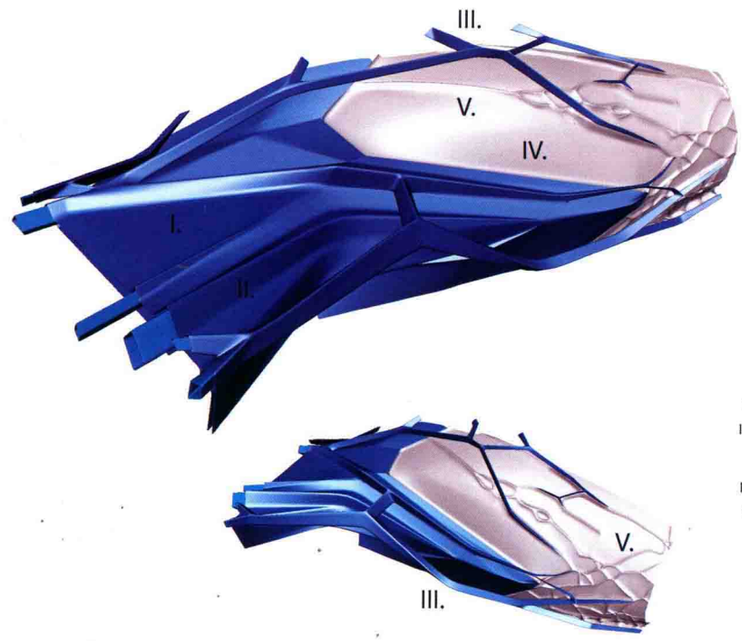
The building is based on an aggregation of soft membrane bubbles merged together with a hard monocoque shell. The two systems are characterized by patterns of surface articulation which are specific to their materiality. Nevertheless, features tend to migrate, hybridize and become redundant.

Deep pleats and mega-armatures that create structural stiffness are generally associated with the fiber-composite shell, while fine, double-pleated Air-beams spread over and stabilize the vaulted ETFE membranes. Micro-armatures (a.k.a. 'Mohawks') transgress thresholds between shell and membrane, creating structural and ornamental continuity between systems.

Color is used to visually intensify transformations in structural behavior (for instance mega-armatures tend towards purple/pink while Mohawks tend towards orange/yellow). Nevertheless, color gradients are neither 100% indexical nor are they completely smooth; they are coherent yet glitchy. No longer secondary to form, color becomes critical in an overall ecology of features.



FIRST FLOOR PLAN



I. FIBER COMPOSITE SHELL

II. STRUCTURAL PLEATS

III. MOHAWKS
Stabilizing armatures for ETFE membrane

IV. ETFE MEMBRANE

V. AIR BEAMS
Pressurized double pleats in membrane

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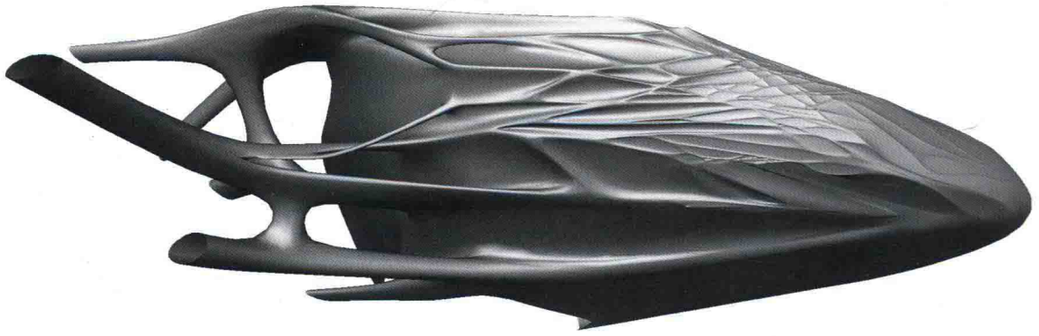
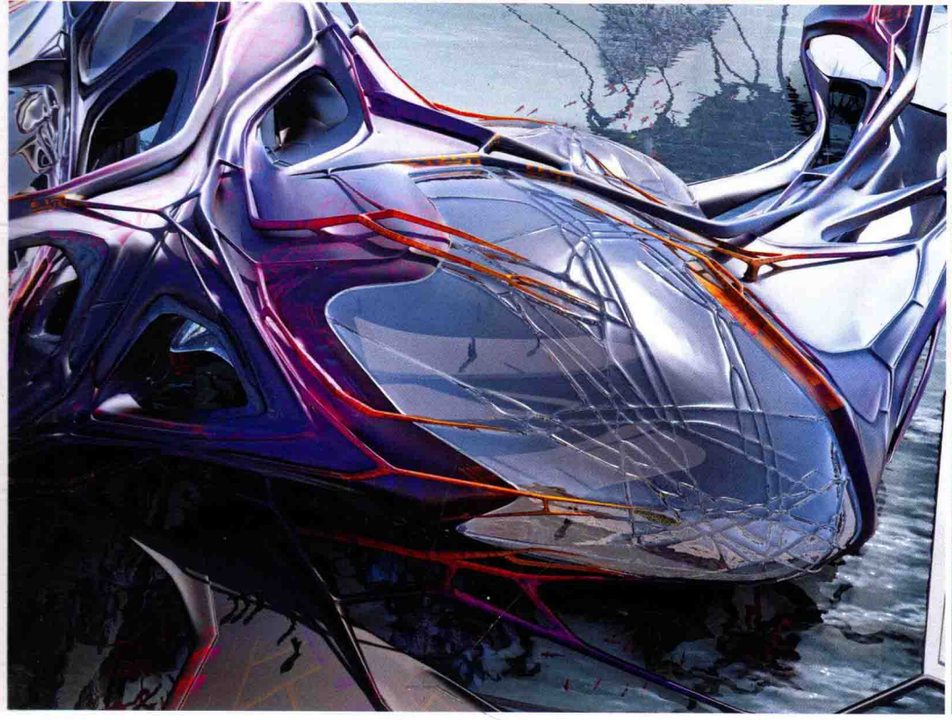
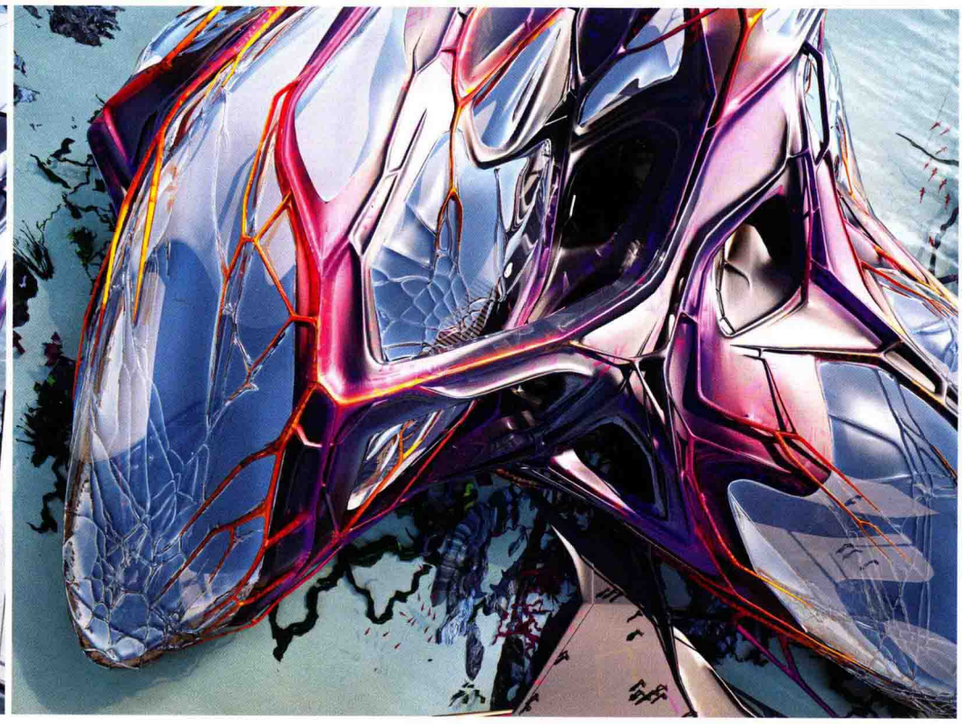
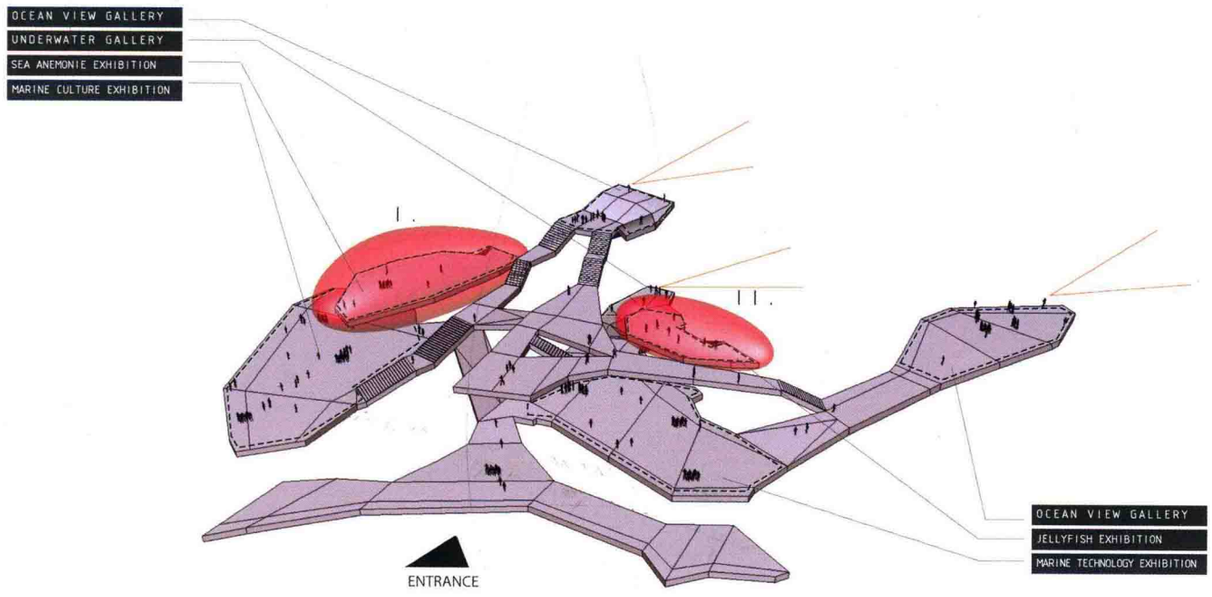
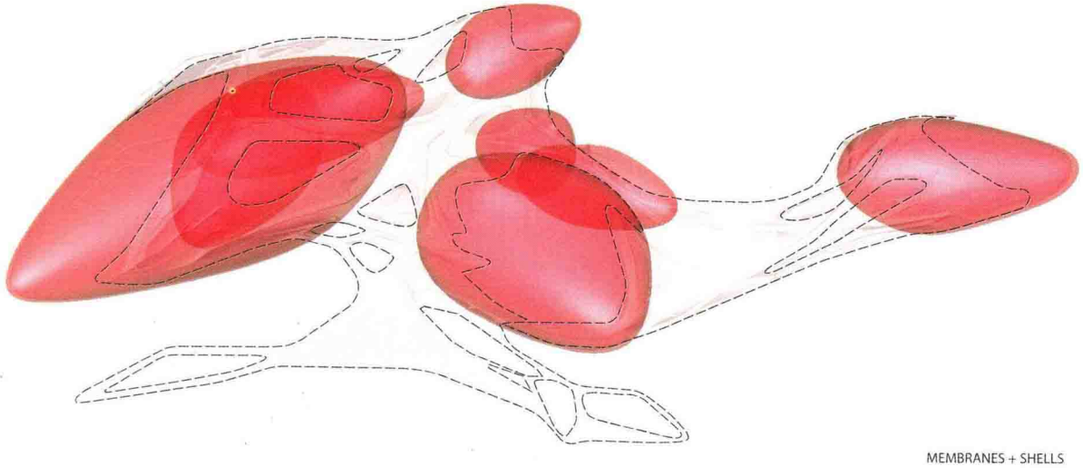






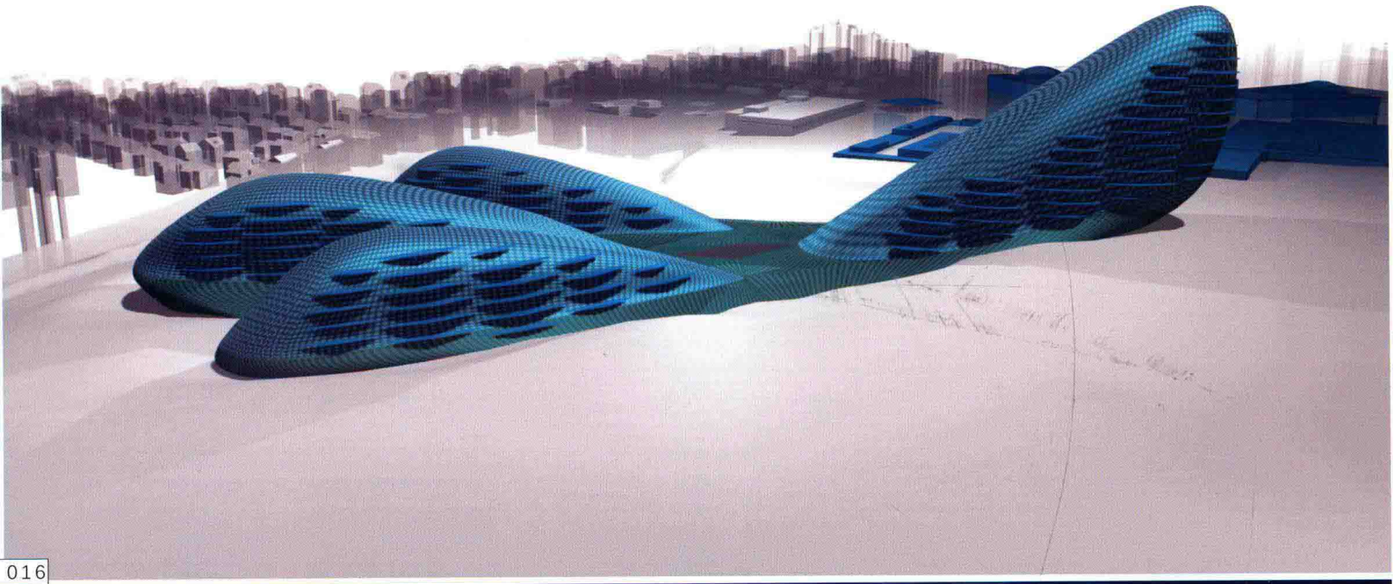


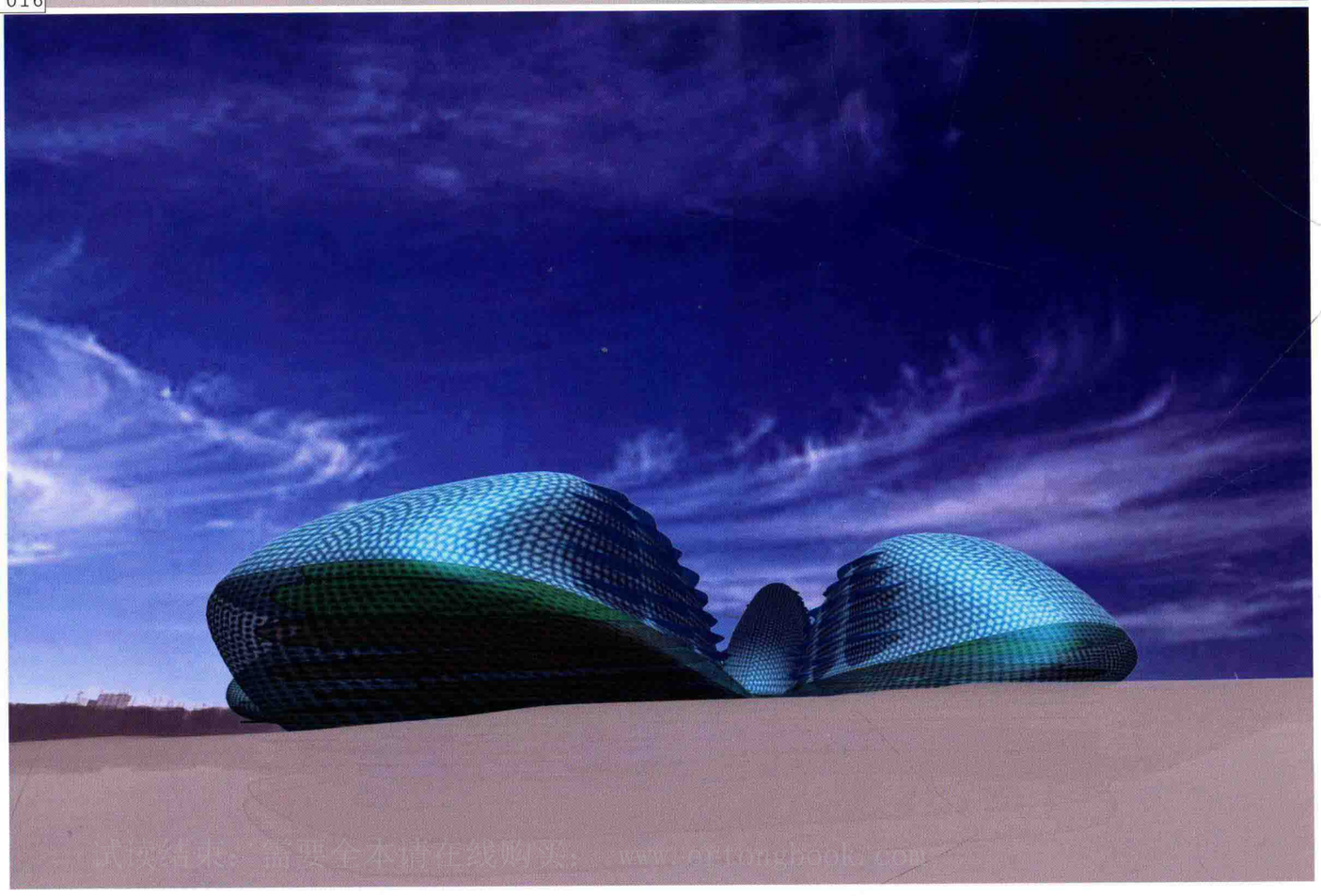
CONNECTIONS



MEMBRANES + SHELLS

→ONL
→EMOTIVE INTERACTIVEWALL





The emotive InteractiveWall is a dynamic wall composed of 7 separate wall components that display real time behavior. The components bend themselves back and forth, displaying patterns of light on its skin, and projecting localized sound in response to the presence of a participant. As architecture becomes emotive, responsive, and interactive participants can influence its behavior. In that sense architecture follows a general development in society towards participation, personalization and customization, which follows the evolution of contemporary mundane technologies. It is through projects such as the InteractiveWall that we can explore the possibilities of emotive architecture. It is through projects such as the InteractiveWall prototype that architecture will come alive.

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Markus Fischer, Festo AG & Co. KG, Ostfildern, Germany
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