

NEW CONCEPT ARCHITECTURE

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una plastica
battenti e
fare il dinamisma
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TRASPARENZA
allora la trauha
ducature nel S.A.

Dinamisma Mille Forme

INTELLIGENT
GLASS
TO GO

PIVOTING
WINDOW

STORE BOOKS
PENS
LIGHTS
FOR
NAP
TIME.

PANORAMIC VIEW

DUNES

SEA

STUDY
DESK

SEAT

DUNES

MOBILE

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in proporzioni cambianti nell'interno

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CONCEPT CULTURE

→ NAM JUNE PAIK MUSEUM → Hackenbroich Architekten

Client: Province of Kyonggi
Location: Yongin City / South Korea
Size: 5,000 m²
Team: Wilfried Hackenbroich and Rainer Mühr with Sandra Blei, Matthias Povel, Katja Schümann
Media consultant: Karen Wong

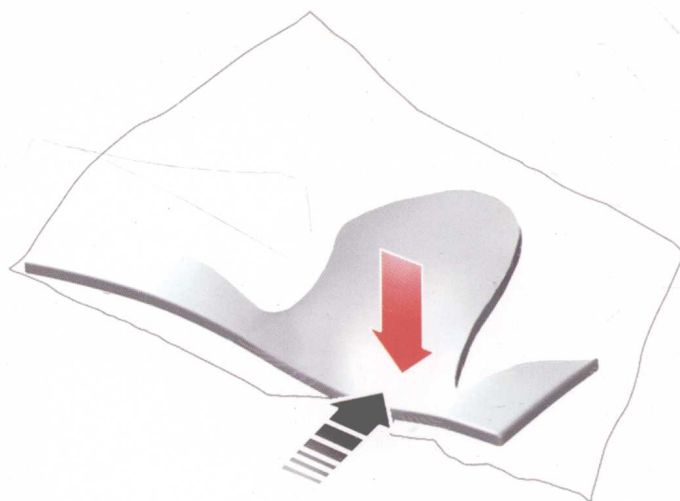
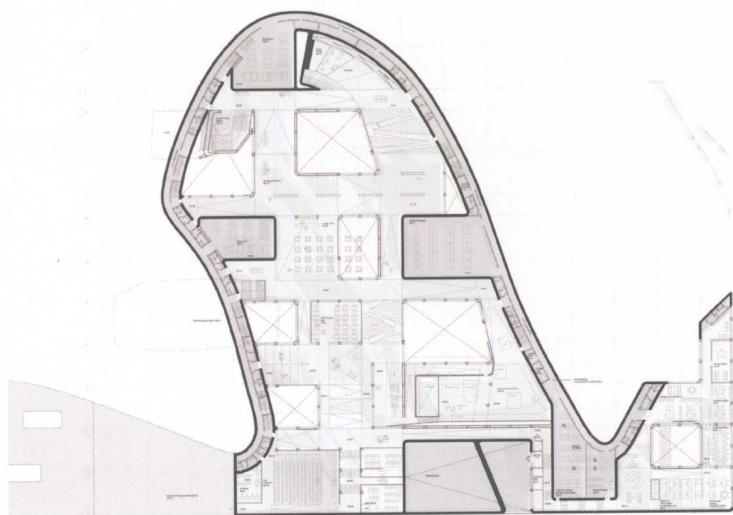
Nam June Paik and his interest for nature and technology inspired us to bring nature and technology into a reciprocal presupposition, where one topic influences the other and vice versa. The building is transformed, generated and dissolved by nature and technology. Instead of defining an opposition between these two issues the project is about the discovery of their interaction.

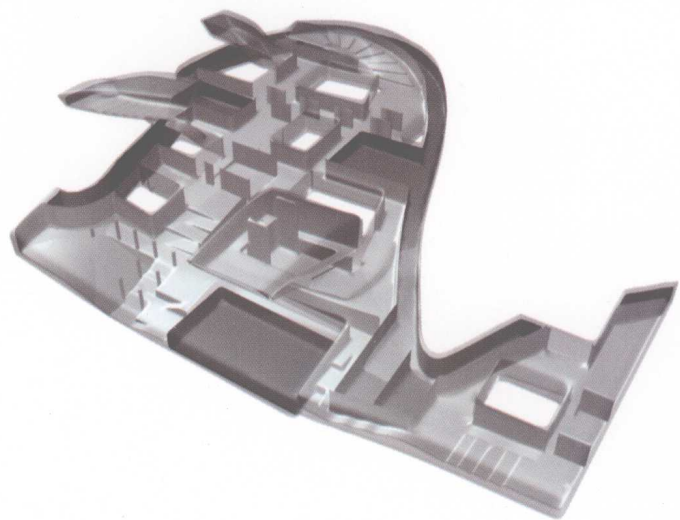
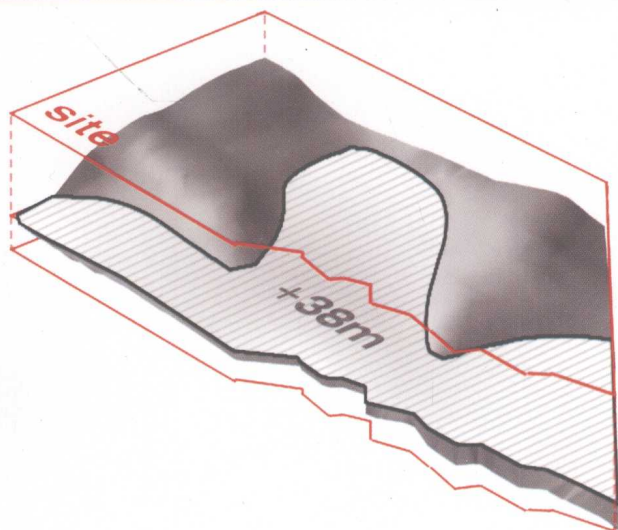
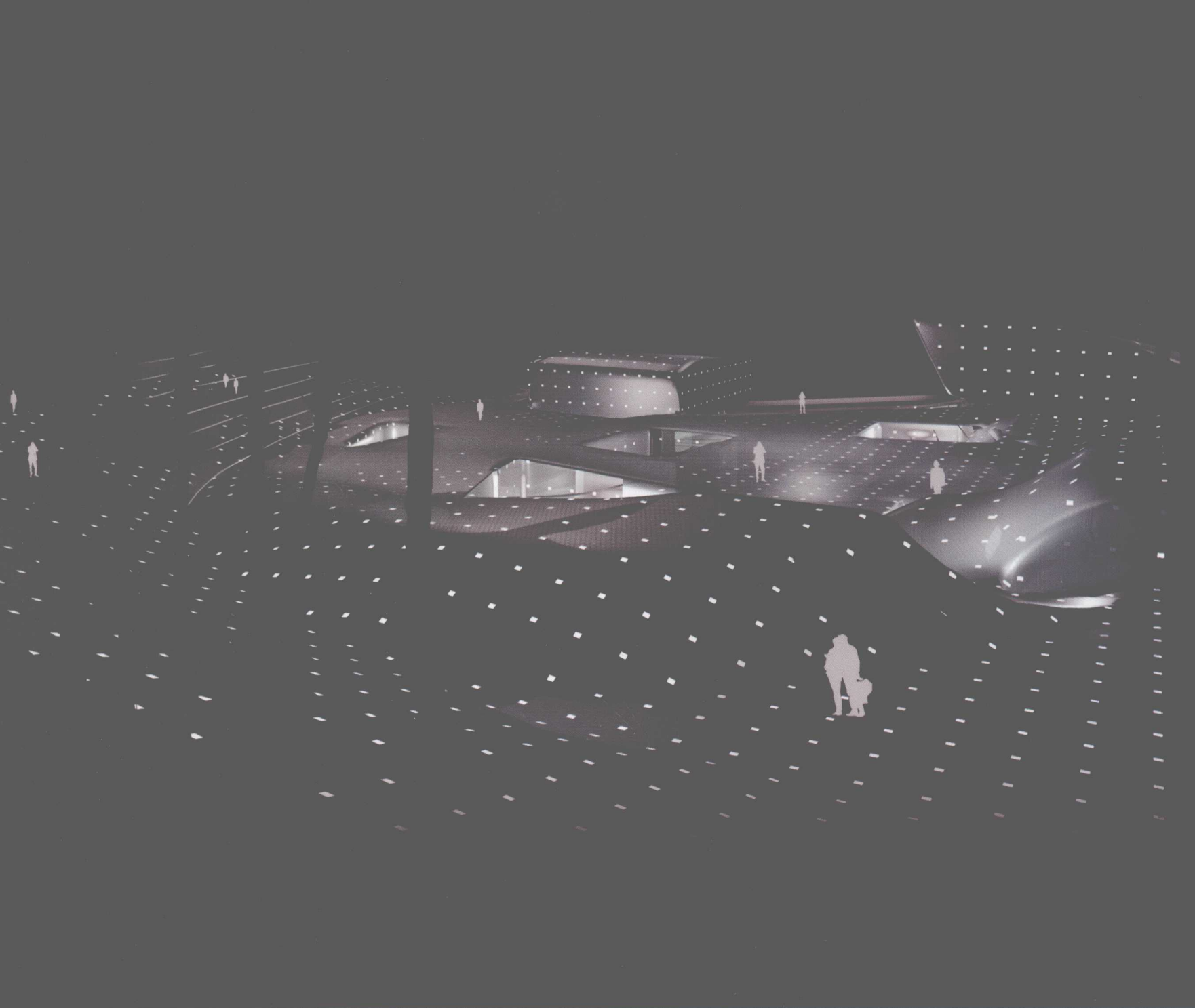
Situated in the cultural park of Sanggal, the museum is part of a cultural landscape of various institutions, added to the International Centre of Culture and Art in the Province of Kyonggi. Out of the special demands of the museum, the content and the context, we proposed a museum that fluctuates between building, topography and interface.

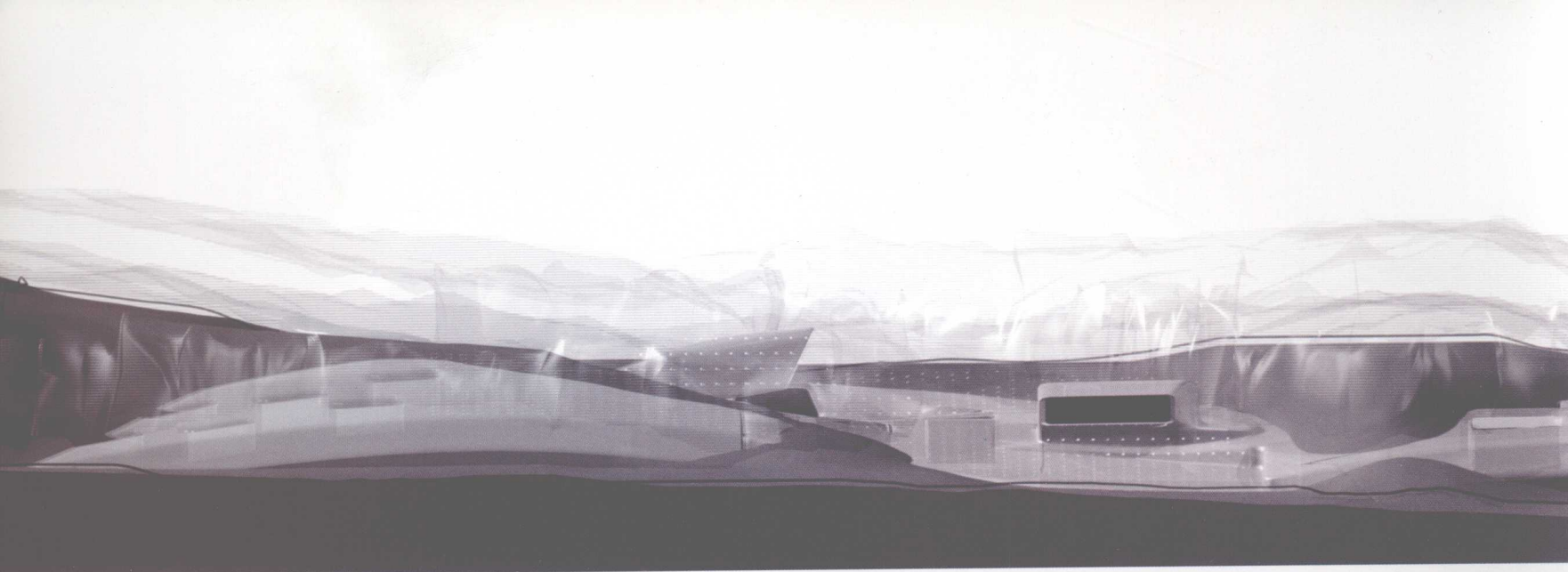
The building consists of a single volume that is transformed by the topography, the program and a media surface. This single volume is integrated into and shaped by the landscape; it is only partially revealed to the outside. The volume provides a new landscape and adopts the qualities and conditions of the existing landscape. To accommodate the program, the volume is shaped, distorted and manipulated, it extrudes out of the landscape and leaves openings where the landscape enters the volume. Inside the single volume we established a network of functions with the most important programs as nodes. These nodes are located in the public part of the museum and will be embraced by a service zone at the perimeter of the volume.

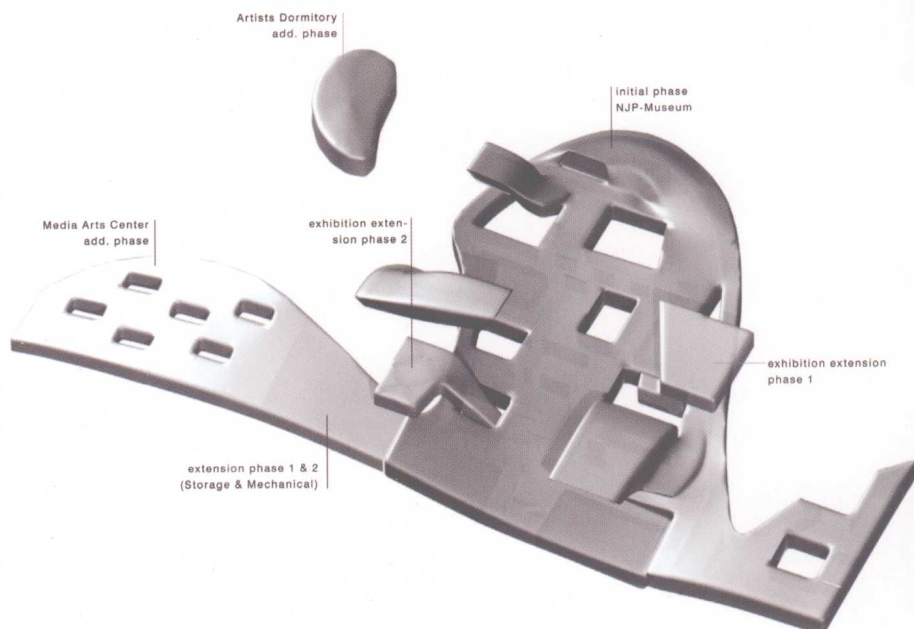
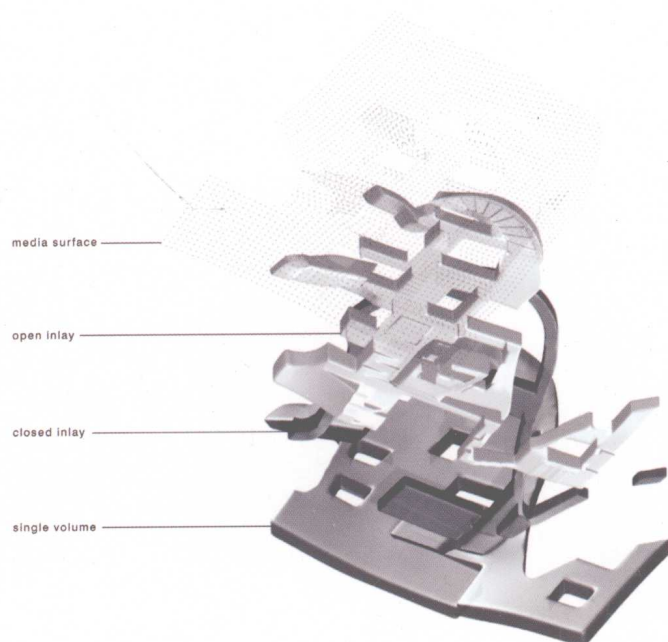
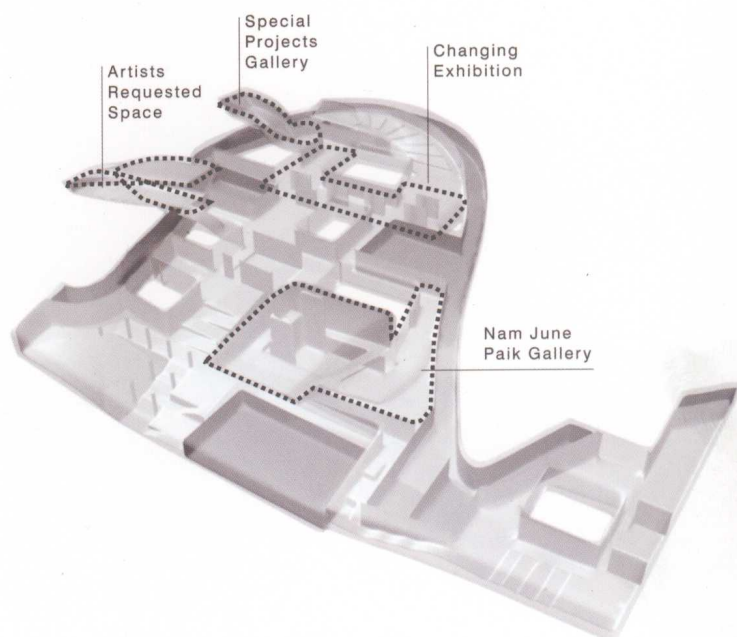
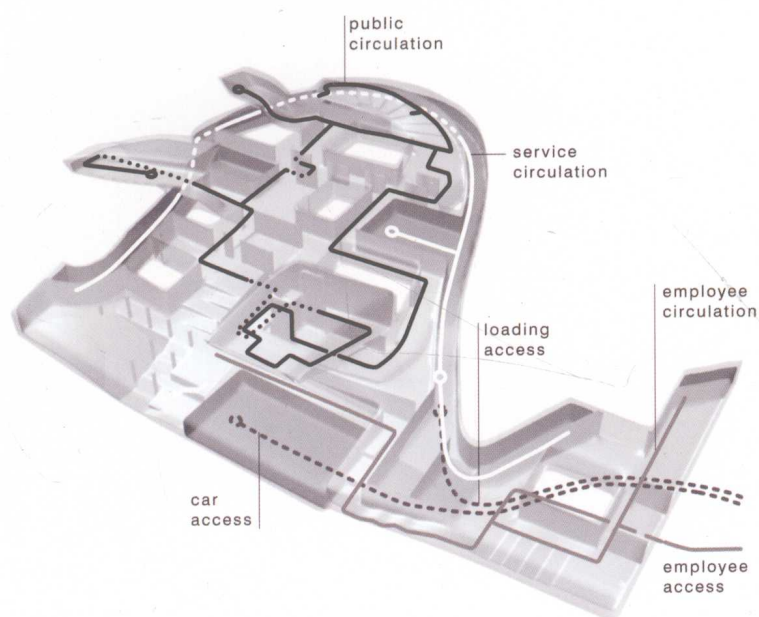
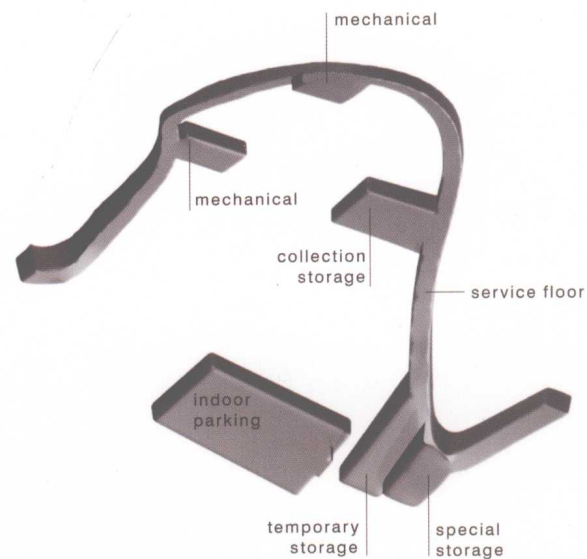
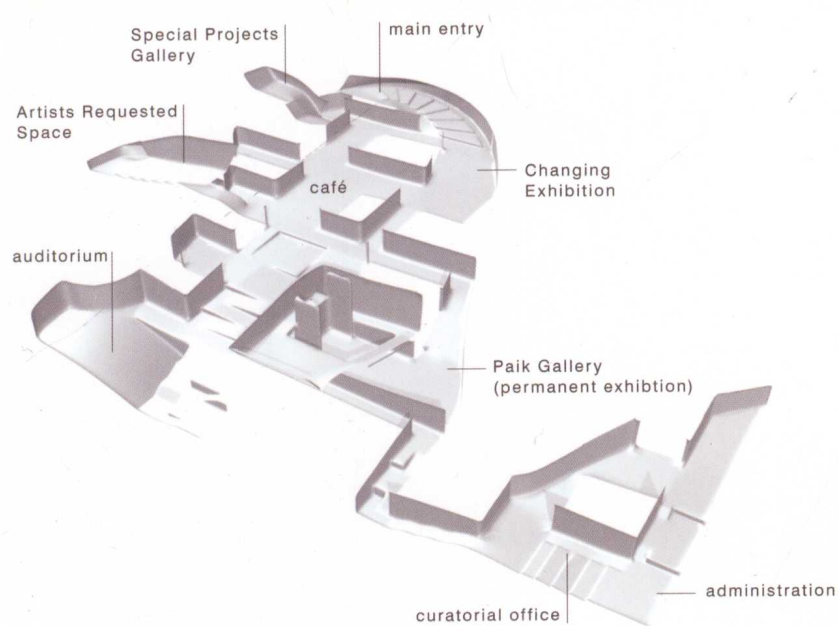
The basic idea for the structure of the single volume is a slightly distorted three-dimensional steel-frame-grid. Straight beams with individually shaped connection points form the distorted 2.5-metre-grid of the volume. A secondary sub-grid creates the skin with 60 cm thickness accommodating the steel structure, air condition, sprinkler ducts and the electrical system. Therefore the skin works as the single volume adapting to the local demands.

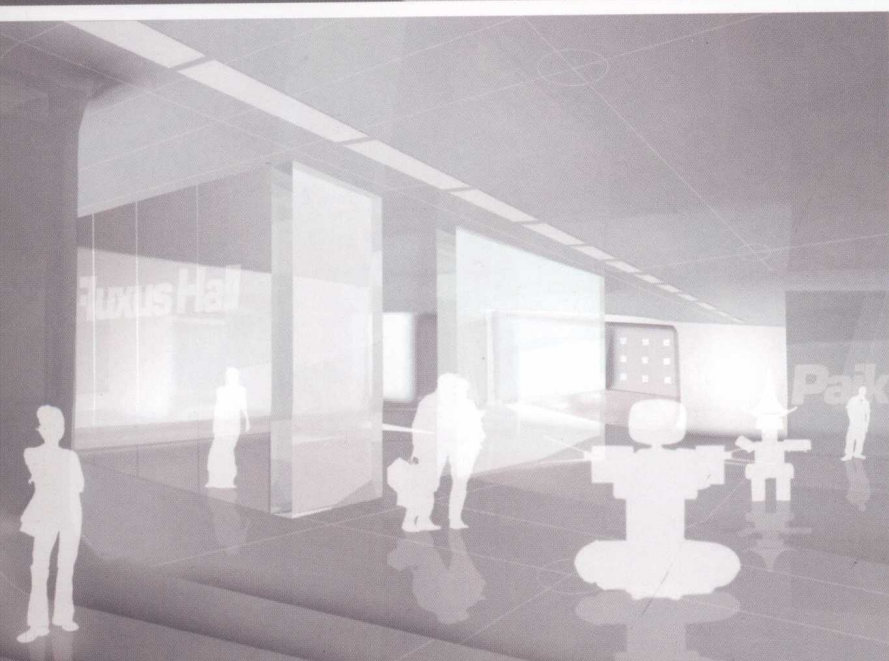
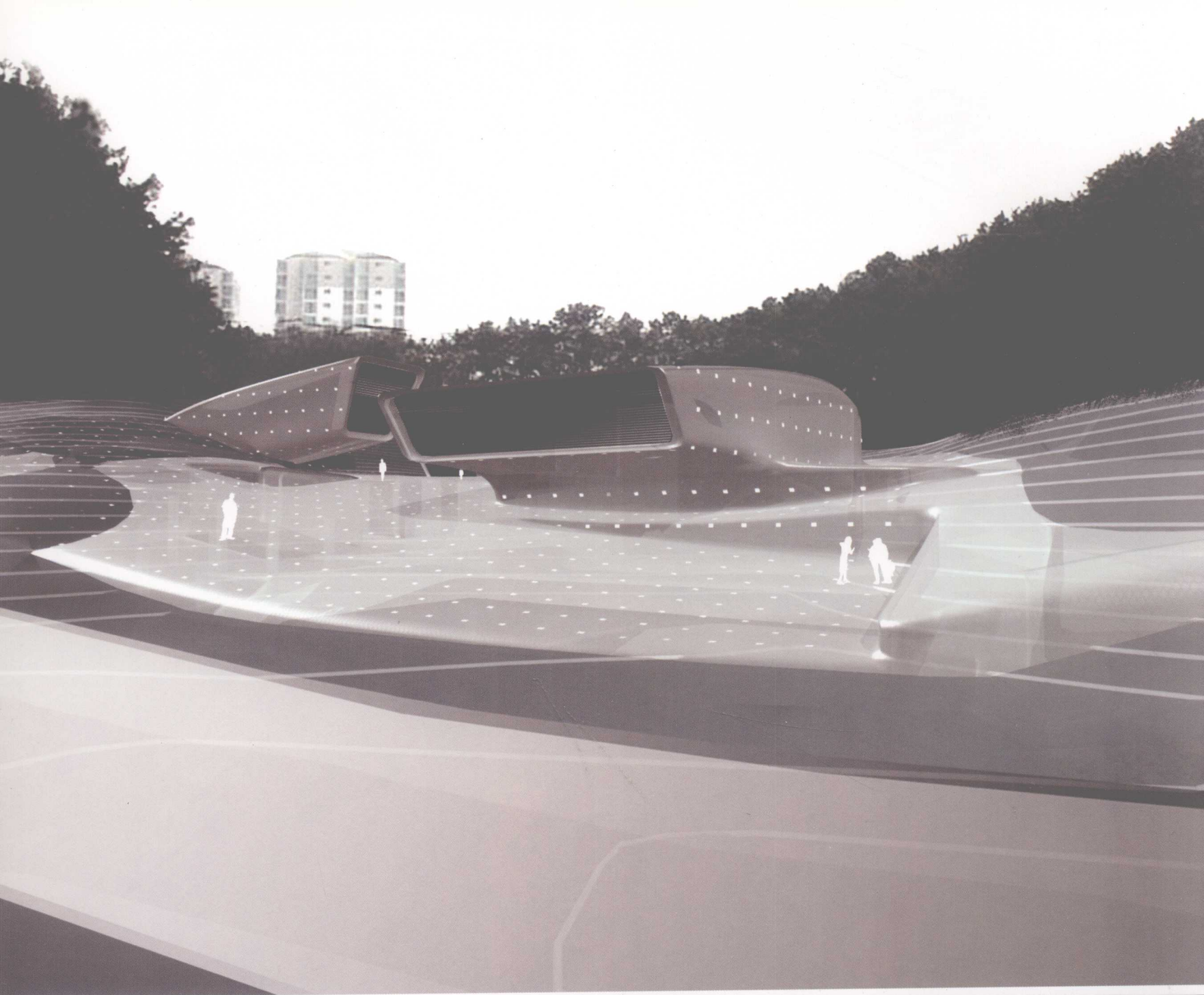
A continuous field of monitors is seamlessly inserted in the surface of the existing nature and the artificial landscape. This media surface transforms the landscape into a spatial interface, creating an interspace as an entrée to the Nam June Paik Museum.

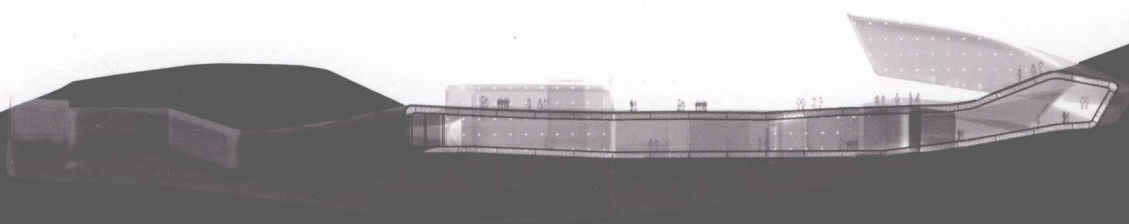
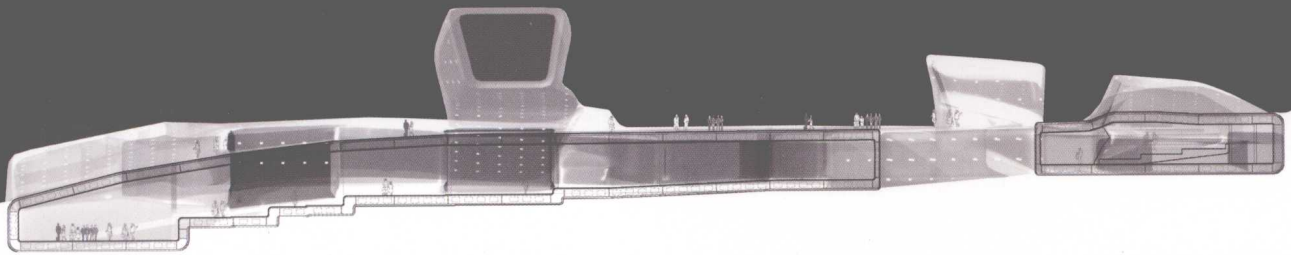
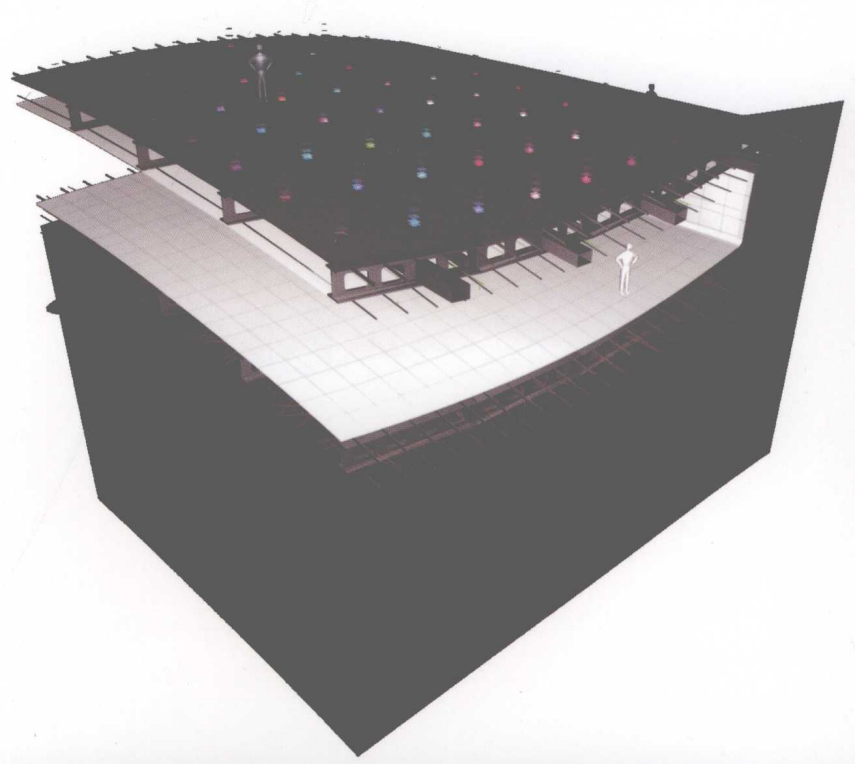
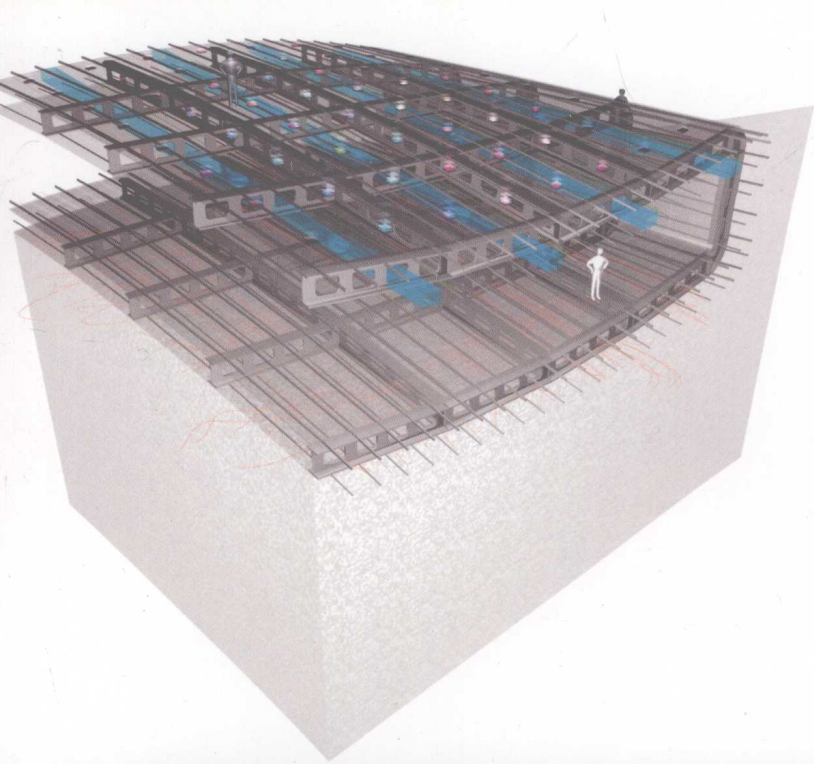












→ LET THERE BE MORE LIGHT. AQUARIUM

→ Antonino Cardillo Architetto

Location: Trapani Harbour, Sicily, Italy
 Design Type: New building in historic place
 Building Surface: 9,500 m²
 Levels: 15

An aquarium is fundamentally a house for fish. If the house cares for its marine inhabitants it will probably also be a good piece of architecture. Such a presupposition is realised in the idea of building tanks, analogous in dimension and shape to the natural habitat, thus becoming pretexts for the elaboration of fluid cavities, modelled by means of curves and NURBS surfaces, a mathematical representation that accurately defines solids and surfaces with free or organic shape. Suspended on the water, denouncing their form to external space, they are moulded, cave-like, for the benefit of the little fishermen's boats.

Aiming to be as discreet and respectful as possible to aquatic ecosystems, the visitor experiences the aquarium through a tubular pressurised gallery developing along a circumference. With a diameter of 200 metres and an extension of 800 metres, this creates a continuous walk which crosses the architectural complex from the light and ample Foyer to the fleeting and mysterious aquatic cavities. This system of visitor experience reverses the conventional hierarchy of single tanks and paths, the result of a vision of biological life rigidly subdivided by classes and sectors. Therefore the fishes' aquaria consist of two thirds of the building and man's experience is reduced to a single circular path, relatively small in proportion to the other parts. With the intention of sparking a synergy between experience within marine ecosystems and the outside world where the aquarium is sited, moreover, in the pauses between the principal tanks, the glass walls of the gallery suspended over the Mediterranean at a height of about 20 metres, give ample and luminous views over the archipelago of islets that fade away into the sunset until they condense on the three crusts of the Egadi islands on the horizon.

In the circular path beginning and end coincide and so find their "raison d'être" on the ground floor of the Foyer. Rising 20 metres over the sea, rational and irrational entities are revealed in a closed dialectic.

The concept which subverts the composition can be seen as deriving from the American Pavilion by Buckminster Fuller built for the 1967 Montréal Expo: a collection of open buildings enclosed in a geodesic grid structure. It is diverse in its method of shaping and recounting space and therefore in language. Here Fuller's platonic structure is substituted for an indefinable veil extending between the White Tower of the Department of Marine Biology and the sea. Condensed formally and structurally by a system of metal shafts looking like a rigid shell, it envelops the space in an extension of concaves and convexes. Inside there is an almost neoplastic dance of elementary objects. Their presence in the space does not imply a hierarchy, but an invisible network of resonances which make up the architecture. Some of them find their raison d'être in recalling the functions of the Foyer: reception, lounge, galleries, shuttle lifts and stairs. Others, like in a vertical village, are true buildings within the building which, in strict succession, present themselves vertiginously on the platform of the Foyer. A recurving surface of green tunnelling envelops the interior of the Cafeteria and Bookshop, extended on two levels and accessible by a small staircase from the Foyer. Lastly, the spaces assigned to scientific study inside the White Tower integrate both entertainment and research.

