ARCHITECTURE AS ARTEFACT, SOCIALFACT, AND MENTALFACT

The Hypothesis

Eka Swadiansa
**REFRAMING THE IDEAS**

**Day 3: Static City**
+ Static City Manifesto
+ The Group of Three (generated from Goldman Sachs BRIC, N11, and G7)
+ The Group of Three accent (generated from alpha/beta cities)
+ The General Theory of Agglomeration, Degglomeration, and Densitification
+ Framework: From Urban Studies to Urban Architecture
+ The Urban Commuting / Slum Pyramid
+ Case studies for Kyoto, Taichung, and Jakarta

**Day 5: Contra Hegemony**
+ Current condition in Indonesia
+ Government Blue Print
+ Economic performance of Indonesia
+ State-owned Companies, case studies: Garuda Indonesia, and Pertamina
+ Towards tertiary (mining) industry
+ The BoP Flaw & BoP Trap: pending
+ Framework:
  + Micro DIY: SKAK Industries, and fix/IP
  + SME: pending
  + Corporation: project 7 Heaven
CONTINUING THE IDEAS

Day 6: Architecture as Artefact, Socialfact, and Mentalfact

+ Framework: the Psychoanalysis of STARchitects
+ ARTEFACT: Surya Universe(c)ity
+ Framework: Olympi(c)ity
+ SOCIALFACT: National Stadium in Tokyo, and Moscow
+ Framework: Chronochaos and Postmodern History Trap
+ MENTALFACT: Medan Merdeka,

on National Library, National Museum, and National Gallery of Indonesia

+ The BoP Flaw & BoP Trap: reframing
+ Office of Strategic Architecture, and progressive technopreneurship

+ Framework: The History of the Future
+ Framework: The Future of the Past
+ Retrospective Static City: Jakarta Ciliwung Social Housing Project, Kempinski Residence
ARCHITECTURE AS ARTEFACT

Session 1

Eka Swadiansa
Framework:
The Psychoanalysis of STARchitects
Ego
FORM + FANTASY
Santiago Calatrava

Id
FUNCTION + FINANCE
Rem Koolhaas / OMA

Super-ego
FORENSIC + FAITH
Tadao Ando
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<th>Ego</th>
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<td>Enterprise</td>
<td>The People</td>
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ARTEFACT:
Surya Universe(c)ity
The Milestones:

1993 – Time Olimpiade Fisika Indonesia (TOFI) initiated

1993 – Indonesian first bronze medal on 24th International Physic Olympic

1999 – Indonesian first gold medal on 30th International Physic Olympic

2000 – Asian Physic Olympic initiated

2003 – Indonesia as Asia Champion on 3rd Asian Physic Olympic

2006 – Indonesia as World Champion on 37th International Physic Olympic

2006 – Surya Institute initiated to provide education services in all parts of Indonesia

2009 – Surya Research & Education Center (SURE) initiated as research base

2009 – Surya Research & Education Center (SURE) initiated as research base

2009 – PT SURE Indonesia initiated as bridging base to the industry

2009 – Surya Institute initiated as non-profit Education School for Indonesian peripheries

2010 – Sekolah Tinggi Keguruan dan Ilmu Pendidikan (STKIP / College) initiated

2013 – Surya University initiated with all programs nationally accredited on 2015
The Milestones:

2012 – Office of Strategic Architecture (OSA) & partners entered the national competition to design the Future Campus of SU

2013 – OSA & partners won 2nd price on the design competition

2014 – OSA principal appointed co director for principal architect for the development project of SU campus, in favor to the unfeasible 1st winning design, left the team at the same year

As August 1st 2016 – OSA principal will resume works at the development project of SU campus as director and principal incharge
UNDERSTANDING SURYA GOLDEN RATIO
\[ SGR = \frac{\frac{b}{a}}{1 + \sqrt{2}} = 1.59 \]

<table>
<thead>
<tr>
<th>Nama Ring</th>
<th>Panjang sisi pendek (x)</th>
<th>Keliling = 12x</th>
<th>Luas</th>
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<tr>
<td>Ring-1</td>
<td>3.16 m</td>
<td>38 m</td>
<td>105 (m^2)</td>
<td>10 m</td>
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<tr>
<td>Ring-2</td>
<td>5.03 m</td>
<td>60 m</td>
<td>270 (m^2)</td>
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<td>x = 8 m</td>
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<td>20.2 m</td>
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<td>Ring-6 (P)</td>
<td>32.2 m</td>
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<td>Ring-7 (Center)</td>
<td>91.9 m</td>
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<td>Ring-8 (Kampus)</td>
<td>232.3 m</td>
<td>2.788 m</td>
<td>575.239 (m^2)</td>
<td>12.16 (m) (3 lantai)</td>
</tr>
</tbody>
</table>
AKURASI

BUILDING SCALE

R1
x = 3.16m
K = 36m
L = 106m²

R2
x = 5.03m
K = 60m
L = 270m²

R3
x = 8.00m
K = 96m
L = 682m²

R4
x = 12.70m
K = 152m
L = 1.719m²

R5
x = 20.20m
K = 242m
L = 4.348m²

R6
x = 32.20m
K = 386m
L = 11.049m

MASTERPLAN SCALE

R7
x = 51.20m
K = 614m
L = 27.906m²

R8
x = 61.40m
K = 977m
L = 70.912m²

R9
x = 129.40m
K = 1.553m
L = 178.442m²

R10
x = 205.00m
K = 2.470m
L = 451.397m²

R11
x = 327.20m
K = 3.927m
L = 1.140.521m²

PRESISI
UNDERSTANDING SURYA GOLDEN RATIO ON 2 DIMENSIONAL PLANE
Skema Hubungan

Zona Programing

GAMBAR MASTERPLAN

02
Sebagai sebuah kawasan yang holistic, masterplan Surya University dirancang dengan mengadopsi prinsip "walkable centers" dimana semua zona aktivitas diramu kedalam 3 luster ring dengan diameter persebaran wilayah kurang dari 1km (hanya 800m bentang). Pembagian ring juga memungkinkan terjadinya "fluid cross-over" antar pilihan moda transportasi publik dan privat. Dengan mengadopsi sistem efficient-planning ini, 60% lahan dari site nantinya dapat digunakan sebagai Lahan Terbuka Hijau (LTH), dengan rincian 20% di dalam Outer Ring sebagai Taman Universitas, dan 40% di luar Outer Ring sebagai Surya Forest.
SMART PLANNING

Mengingat pada arahan TMQ, Surya Golden尼科 (SQR) diupayakan sebagai landasan pen-
operasiankan infrastruktur, namun dengan teknologi modern sebagai dasar.

1. Mengenai ukuran lingkungan, salah satu dalam pelaksanaan pengaturan urutan pada dokumen teknologi seperti: 
   - Lampiran 07: Bina Daerah & Bo = 30,00 m
   - Lampiran 08: P2K & Bo = 42,00 m

2. Dalam proyek perencanaan infrastruktur, salah satu dalam pelaksanaan pengaturan urutan pada dokumen teknologi seperti: 
   - Lampiran 09: Bina Daerah & Bo = 30,00 m
   - Lampiran 10: P2K & Bo = 42,00 m

Sebagai saran dan perencanaan teknologi 3 Ring, yakni megatrendan pengaturan penggunaan
mode transportasi. Outer Ring yang bebas dalam lingkaran dengan menggunakan Aka Ramad
Transport (ART) atau kendaraan publik. Middle Ring yang menjadi kategori "kendaraan" umum,
& 2 Capa Central Rapid Transit & P2K yang juga tergolong sebagai "kendaraan" umum yang terpantau
aktuatif. Selain itu, Inner Ring (Kereta Api & Kendaraan Rutan) dalam lingkaran yang bebas dalam lingkaran.

Contoh: 

- Aka Ramad: untuk penumpang khusus
- Kendaraan Rutan: untuk penumpang umum
- Kereta Api: untuk penumpang khusus dan umum

Sebagai sarana perencanaan teknologi 3 Ring, yakni megatrendan pengaturan penggunaan
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- Aka Ramad: untuk penumpang khusus
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- Kereta Api: untuk penumpang khusus dan umum
INOVATIVE ICONS

Terdapat 2 modifikasi sistem bangunan yang telah dipersiapkan:
1. Research Centers. Dengan mengadopsi C-Octa
gen 3 lantai yang sama, kami memilih untuk men-
twist lapis 2 bangunan 45 derajat untuk mengha-
silkan jumlah rooftop 2x lebih banyak. Hal ini di-
dilakukan untuk memperbanyak lahan "vertical re-
search garden" (total luas 28,832 m²).

Configurasi Awal

Configurasi Modifikasi

Kulit Bangunan

Struktur Bangunan
INOVATIVE ICONS

Terdapat 2 modifikasi sistem bangunan yang telah dipensiapike:
1. Research Centers. Dengan mengadopsi C-Octagon 3 lantai yang sama, kami memilih untuk menstri 2 bangunan 45 derajat untuk menghasilkan jumlah rooftop 2x lebih banyak. Hal ini dilakukan untuk memperbanyak lahan "vertical research garden" (total luas 28.832 m2).
INTELEGENT BUILDINGS

Sebagai bagian dari pengembangan berbasis Smart Planning, efisiensi lahan menjadi suatu hal yang mutlak. Semua Cluster kelas dirancang dengan sistem "auditorium-seating" sehingga keseluruhannya lantai & atap bangunan kelas akan memiliki sloping-gradient. Hal ini memungkinkan penempatan solar power farm di dalam skala yang masif tanpa perlu mengorbankan sejengkal tanah dalam site. Sementara untuk menambah daya, sistem vertikal wind power harvesting biasa juga disebut di atas bangunan Kantor Pusat (Inner Ring) yang memiliki ketebalan rata-rata 2 kali dari bangunan-bangunan lainnya.

18 SET kelas membentuk 1 CLUSTER fakultas yang kesenstreeta menggunakan auditorium flooring system dan solar power roofing system.

LRT Stations

Rain Water Harvesting Park

Seat Configuration Possibilities

<table>
<thead>
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<th>40 seats</th>
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<tbody>
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<td>40 seats</td>
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</table>
INNER RING
UNDERSTANDING SURYA GOLDEN RATIO
ON 3 DIMENSIONAL SPACE
INOATIVE ICONS

Terdapat 2 modifikasi sistem bangunan yang telah diperkenalkan:
1. Research Centers. Dengan mengadopsi C-Octagon 3 lantai yang sama, laatu memilih untuk men-twist lapis-2 bangunan 45 derajat untuk menyalurkan jarak rooftop 2x lebih banyak. Hal ini dilakukan untuk memperbaiki lahan "vertical research garden" (total hasil 28.832 m2).
2. Gedung Rektorat & Dekanat. Dirancang masih mengadopsi sistem Ring 1-6 yang sama namun dengan konfigurasi berbeda dengan memperkenalkan inovasi struktur defying gravity yang unik orensil darbalkes.
The continuous loop structure of CCTV.
The continuous loop structure of CCTV.
STRUCTURE CONFIGURATION
STRUCTURAL BRACING SYSTEM
STRUCTURAL CORE
Selain satu sisi, sistem struktur bangunan ini menggunakan Shell-truss system. Berbeda dengan sistem kolom biasa konvensional, bangunan dengan sistem shell (kerucut kubah) struktur dinding kanal Shell truss tata berfungsi sebagai penyangga struktur, namun juga sebagai aman pemberi bentuk bangunan. Konsep ini adalah konsep yang berdampak lingkungan.

Dengan kata lain, konsep struktur ini disebut dengan konsep monolitik atau konsep industri Shell-truss system. Sistem ini merupakan modifikasi dari sistem Shell-truss di mana struktur dinding yang ceruk-ceruk digunakan untuk mengesankan penya berbentuk bangunan. Meskipun bentuk dan konsep bangunan Surya University memiliki bentuk monolitik di luar, tetapi juga memiliki dan pemanfaatan struktur. Sebagai bangunan yang mempunyai general nature juga secara visual menampilkan kesatuan struktur dengan arsitektur interior.

KONSEP REKTORAT
KONSEP RESEARCH CENTER

INOVATIVE ICONS

Configurasi Awal

Struktur Bangunan

Configurasi Modifikasi

Kult Bangunan

Sumber: Desain Research Center Universitas Kristen Dwi Purbaya, Surabaya. Masyarakat berkontribusi dengan merancang konsep kreatif dari bangunan.

Menggabungkan konsep desain dan teknologi yang inovatif, Research Center diharapkan menjadi salah satu dalam era digital.

Reformasi struktur bangunan yang baik dalam masyarakat.

Research Center yang dirancang untuk mendukung pengembangan teknologi di masa depan yang memberikan manfaat kepada masyarakat secara khusus.

Sumber: Desain Research Center Universitas Kristen Dwi Purbaya, Surabaya. Masyarakat berkontribusi dengan merancang konsep kreatif dari bangunan.

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## DRAFT RENCANA ANGGARAN BIAYA

Harga Perkiraan Tanah Analis Budi Praseno

<table>
<thead>
<tr>
<th>Sub program</th>
<th>Area (m²)</th>
<th>Jumlah</th>
<th>Total (m²)</th>
<th>RAB Satuan (Rp/m²)</th>
<th>RAB Total (Rp)</th>
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**TOTAL**

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- **Subtotal 2:** 25,338,000
- **Total:** 50,809,000
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II. Paket Arsitektural

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TOTAL 8 3,289,900,000
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**GRAND TOTAL**: 1,389,482,000,000

**CATATAN:**
1. Perhitungan diatas hanya mencakup gugus bangunan utama di inner ring = Learning Center (belum termasuk bangunan subordinat dan gugus Outer Ring), atau yang sebagian yang ada di “dalam” m-octogenos.
2. Perhitungan diatas belum termasuk paket sistem transportasi publik (BRT, LRT, BRT).
3. Perhitungan diatas juga belum termasuk paket instalasi high end IT system dan atau advance integrator-nya.
4. Pekerjaan struktur memliki range pembayaran yang sangat variatif dikarenakan adanya penggunaan sistem struktur bangunan yang berbeda-beda.
   - Sementara basement menggunakan sistem Reinforced Concrete.
   - Bagian lantai atas menggunakan sistem Single Core Reinforced Concrete + Steel Web Truss.
   - Research Center menggunakan sistem struktur Rigid Frame
   - Learning Center menggunakan sistem struktur Steel Truss konvensional.
## Parallel Drafter Management

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| TOTAL                 | 4    | 12   | 16   | 17   | 16   | 16   | 20   | 20   | 19   | 16   | 15   | 15   |

**LEGENDS & NOTES**
- **Project 1:** Suny University Tenoji Campus Restoract & Post Graduate Building
  - Pre: Pre Project 1 due from IAI national competition
- **Project 2:** Suny University Tenoji Campus Dormitory Building
  - Pre: Pre Project 1 due from PT Duta Rapika contract
- **Project 3:** Suny University Tenoji Campus Masterplan Development
  - Director, Co-Director, and Principals
- **Project 4:** External Masterplan Project 1
  - Pre: Pre Project 1 due from PT Duta Rapika contract
- **Project 5:** External Masterplan Project 2
- Pre: Preliminary Phase: Drawings upto 3D Schemes
- DD: Design Development Phase: Drawing upto 3D Modelling
- Ex: External Consultancy Phase: Geotech, Structure, MEP, MK
- DEE: Design Engineering Drawing Phase: Drawing upto 2D Working + Shop Drawing
- AB: As Built Drawing Phase: Drawing upto Revised Design Engineering Drawing
- Rem: Renderings / Presentation Drawings
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**LEGENDS & NOTES**
- **Project 1:** Surya University Tenjo Campus Residence & Post Graduate Building
- **Project 2:** Surya University Tenjo Campus Dormitory Building
- **Project 3:** Surya University Tenjo Campus Masterplan Development
- **Project 4:** External Masterplan Project 1
- **Project 5:** External Masterplan Project 2
- **Project 6:** Surya University Tenjo Campus Extended Building 1
- **Project 7:** Surya University Tenjo Campus Extended Building 2
- **Pre:** Preliminary Phase: Drawings up to 3D Schematics
- **DE:** Design Development Phase: Drawings up to 3D Modelling
- **Ex:** External Consultancy Phase: Geotech, Structure, MEP, ME
- **ABD:** As Built Drawing Phase: Drawings up to Revised Design Engineering Drawing
- **PD:** Renderings / Presentation Drawings
- **P1:** Pre Project 1 due to IAI National competition
- **P2:** Pre Project 2 due to PT Dutta Rayapudu contract
- **Al:** Director, Co-Director, and Principals
- **En:** Pre-Engineer, and Studio Manager
- **D:** Drafters Part 2
- **DP1:** Drafters Part 1
- **ID:** Intern Drafters
Thank You

Session 1

Eka Swadiansa
ARCHITECTURE AS SOCIAL FACT

Session 2
Eka Swadiansa
Framework: Olympi(c)ity
On the Olympic Games

Officially from Athens (1896) to Rio de Janeiro (2016) there are 26 editions of Modern Summer Olympic Games


Each of these games requires AT LEAST 17 permanent stadiums or equivalent to
17 x 18 = 306 stadiums

This is not including the older Olympic Games, the Winter Olympic Games, the FIFA World Cup, and other sport World Cups
PROPOSAL FOR FOCUS POINTS
OFFICE OF STRATEGIC ARCHITECTURE
ON ASIA TOKYO2020 RESEARCH
Part 1
Olympic Chronicons

selected tabulation of icons from the previous Olympic Stadiums
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research

Let’s start from something lightweight... Most of the documents I presented here are retrieved from either ArchDaily, Dezeen, or Wikipedia, something you can all freely access.

I found these Pop-Art very interesting. To be honest, Olympic architecture for the common majority is always about the Icons... about the face or façade as much as the form. Like it or not if Team ASIA is to criticize the Olympic than she has to start from this common perspective. So again, let’s start from these cute pics of selected Olympic CHRONical ICONS since 776 BC to date.
Palestra
Olympia, Greece

The oldest recorded Olympic Games took place in Olympia, Greece in 776 BC.

A truce between city-states was enacted during the Games - so while the athletics were important, it was also an opportunity for artists & politicians to safely do their dealings.

The Games were celebrated every four years until 394 AD, when Theodosius I suppressed them to impose Christianity as a state religion.
Panathinaiko Stadium
Athens, Greece

This stadium was built c. 566 BC and rebuilt in marble by Lycurgus around 329 BC. In ancient times, the stadium was used to host the athletic portion of the Panathenaic Games, which honored the Goddess Athena.

The remnants of the ancient structure were excavated and refurbished for the revival of the Olympic Games in 1870 and 1875. The stadium was built long before dimensions for athletics venues were standardized (its track and layout follow the ancient hairpin-like model). It could seat about 80,000 spectators on 50 rows of marble steps; today it can hold 45,000 spectators.

Architects:
Anastasios Metaxas
Ernst Ziller
1964

Nippon Budokan
Tokyo, Japan

The Nippon Budokan was originally built for the judo competition in the 1964 Summer Olympics. The design is inspired by the Hall of Dreams, an octagonal hall at the Hōryū-ji, one of Japan’s most celebrated temples. 140ft high, the Budokan can hold up to 14,201 people.

Although its primary purpose is as a martial arts venue, the stadium has been the location for many music concerts. The Beatles first performed there in 1966, and it’s even one of the stages in the video game The Beatles: Rock Band.

Architects:
Mamoru Yamada
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo 2020 Research

1972

Olympiastadion
Munich, Germany

The sweeping canopies of acrylic glass and steel cables used for the first time on a large scale made the 1972 Olympiastadion revolutionary for its time. The idea behind the design was to set a counterpart to the 1936 Olympics held during the Nazi regime, thus, the canopy symbolized new, democratic Germany.

With an original capacity of 80,000, the stadium also hosted many major football matches including the 1974 World Cup Final and the Euro '88 Final. Until the 2006 World Cup, the stadium was home to Bayern Munich and TSV 1860 Munich. Today, the Olympiastadion holds 69,250.

Architects:
Frei Otto
Günther Behnisch
Hermann Peltz
Carlo Weber
1976 Olympic Stadium
Montreal, Quebec, Canada

Nicknamed "The Big O" for its name and shape and "The Big Owe" for its colossal price tag, Montreal's C$1.6 billion Stadium took 30 years to pay off - making it the 2nd most expensive stadium ever built.

The stadium was designed by French architect Roger Taillibert, who designed an elaborate retractable roof to come from its 574 ft tower.

But neither the roof nor tower were ready in time for the Games. The roof, completed in 1987, subsequently tore - twice.

The stadium currently has no tenants and is largely seen as a white elephant.

Architects:
Roger Taillibert
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research

1992 Montjuïc Communications Tower
Barcelona, Spain

The Montjuïc Communications Tower, known as Torre Calatrava or Torre Telefónica, is a telecommunication tower built to transmit television coverage of the 1992 Summer Olympics Games in Barcelona. The 446ft tower is located in the Olympic park, and represents the centrality of media coverage in the Modern Olympic Games.

Designed by Santiago Calatrava, the white tower (which also works as a giant sundial) represents an athlete holding the Olympic Flame. The base is covered with trencadís, or mosaics from broken tile shards, in homage to Catalonia’s most famous architect, Antoni Gaudi.

Architects:
Santiago Calatrava
ANZ Stadium
Sydney, Australia

The ANZ Stadium, also known as Stadium Australia, was originally built to hold 110,000 spectators, making it the largest Olympic Stadium ever built (and the largest in Australia).

The opening ceremony for the 2000 Olympics completely sold out all 110,000 seats, and the closing ceremony resulted in the stadium’s highest recorded attendance: 114,714 people.

The Olympic Stadium, which used comparatively little steel, was one of the first built along sustainable lines.

In 2003 reconfiguration work reduced the seating capacity to 83,500 (still making it the second largest stadium in Australia). The stadium continues to host many important Rugby matches and musicians.

Architects
Populous
(formerly Bligh Lobb Sports Architects)
Part 2

Beijing's Goliath's

selected tabulation of icons from the previous Beijing Olympic
Beijing National Stadium, known as the Bird's Nest, was designed by Herzog & de Meuron with help from leading Chinese artist Ai Weiwei. The design, which originated from the study of Chinese ceramics, included steel beams to hide the supports for a retractable roof. When the roof was eliminated due to budget concerns, the distinctive beams (which give the Stadium its "bird's nest" appearance) remained.

Architects:
Herzog & de Meuron
ArupSport
China Architectural Design & Research Group
Ai Weiwei (Artistic consultant)

The Bird's Nest, which costs about US$9 million a year to maintain, is too big to be used reliably as a sports venue. Already a tourist attraction, the stadium will be given a shopping mall and hotel to increase its use.
Beijing 2009 is the spotlight of two Goliaths... The Bird Nest and Water Cube. Although there are several other notable venues such as the Basketball Arena, but in relevance to the after-game masterplan it is even more obvious about this case of *duality*: the bowl vs, the square- the attraction of two giants.
The *Beijing’s Bird Nest* is hosting the 2009 Olympic. The Stadium was said to be the most artistic of all time with what is seemed to be irregular chaotic interwoven steel beams that happen to be genius composition of regularly repeated geometry. Nevertheless, the stadium had also consumed 110,000 tons of steel, making it *the most expensive stadium to maintain.*
Office of Strategic Architecture

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Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research
The Water Cube is among one of the most sophisticated innovation in the Olympic’s realm. Constructed out of tiny networks of light space-frame, the Beijing’s aquatic centre is covered by condensed 'solidified bubbles', giving a transparent looks able to glow from a lighting source within.
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research
Proposal for Focus Points on ASIA Tokyo2020 Research
Part 3
London's Davids
selected tabulation of icons from the previous London Olympic
Office of Strategic Architecture  Proposal for Focus Points on ASIA Tokyo2020 Research

2012 London Aquatics Centre
London, England

The London Aquatics Centre, designed by Pritzker Prize-winning architect Zaha Hadid, will be the first venue visitors see upon entering east London's Olympic Park.

The centre was designed before London pledged to host the first ever "Sustainable Olympics". Thus, while winning architectural praise for its distinctive curvature and interior geometries, the Centre has provoked controversy for its price (about £6 billion) and less than sustainable features (including a 3,200 ton steel roof).

Post-Games, the "wings" will be removed to reduce capacity from 17,500 to 2,500 so the Centre can be used as London's leading facility for aquatic sports.

Architects:
Zaha Hadid Architects
S&P Architects
In opposition to Beijing’s Goliaths are their direct successors, the Davids of London. There are at least 6 stadiums and 1 art installations sharing equal spotlights. Relatively smaller than their Beijing’s predecessor, perhaps also little bit too crowded and iconically themeless. However the Davids are much more sustainable in terms of construction and after-the-game maintenance costs.
The London Olympic Stadium designed by Populous to host the 2012 ceremonies. 80 thousand seats of the stadium was designed in a way that 55 thousand seats of it’s upper structure is ‘dismantle-able’ after the game ends, with ground level set to be buried 1 level above ground to save even more energy.
Office of Strategic Architecture  Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research
Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research
Similarly, the Aquatic Centre designed by Zaha Hadid was consisted of 2 ‘dismantle-able’ audience wings aimed to reduce the building’s capacity and make way for totally natural lighting & ventilation for after-the-game uses.
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Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research
The Velodrome was designed with walls formed from thousands re-used timbers, clad with tiny spaces in between also to make ways for natural ventilation. The venue designed by Hopkins Architects constructed using 30 kg/m² light weighted cable system, using much less covering materials in comparison to the 65 kg/m² cable system used in Beijing Velodrome.
Office of Strategic Architecture  Proposal for Focus Points on ASIA Tokyo2020 Research
The Basketball Arena designed by Sinclair Knight Merz bears even crazier concept! It is completely knock down structure which by the end of this year will be completely dismantled, ship to Rio de Janeiro, then re-assembled to host the 2016 Olympic there!
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Proposal for Focus Points on ASIA Tokyo 2020 Research
The Shooting Venue designed by Magma Architecture is an example for intelligent building, completely covered by transparent PVC membrane able to generate fully natural lighting and ventilation system. The venue is also a temporary unit planned to be reassembled in Glasgow to host the 2014 Commonwealth Games.
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Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research
Last but not the least is the Olympic Village...
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Proposal for Focus Points on ASIA Tokyo2020 Research
Part 5
London’s Legacy
on London’s masterplan after the 2012 Olympic
“A golden Games to be followed by an incredible legacy” (Boris Johnson, Mayor of London).
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research

Statements from the London Legacy Development Corporation (LLDC):

After the Games, LLDC will begin a £300m construction project to transform the Olympic site into the Queen Elizabeth Olympic Park. The Queen Elizabeth Olympic Park will be an exciting new visitor destination. Iconic venues and attractions will sit alongside new homes, schools and businesses, amongst open green spaces and pieces of art in the heart of London’s East End. The new Park will open in phases from 27th July 2013, exactly one year after the opening ceremony of the London 2012 Games. The LLDC was set up three years before the Games in 2009. The Park will be 560 acres (226 hectares) in size, equivalent to Hyde Park or 357 football pitches.

The future of six of the eight permanent venues has already been secured (Aquatics Centre, Orbit, Multi-Use Arena, Olympic Village, Velodrome, Eton Manor). We are in advanced stages of work to complete the remaining two (Stadium and the Press and Broadcast Centre). The Park offer sporting programmes for everything from grass roots community use to high performance competitions. Price pledge: the cost of a swimming in the Aquatics Centre or court hire in the Multi-use Arena will be the same as that of a local leisure centre.

Five new neighbourhoods developed over 20 years. Up to 8,000 new homes in addition to the 2,800 in the athletes’ village. A target of 35% affordable housing. 3 schools. 9 nurseries. 3 health centres. 29 playgrounds. » Over 22 miles of interlinking pathways, waterways and cycle paths. 252 acres (102 hectares) of open space. 6.5 kms of rivers and canals running through the Park. 111 acres (45 hectares) of biodiverse wildlife habitat on the Olympic Park, including reedbeds, grasslands, ponds and woodlands, with 525 bird boxes and 150 bat boxes.
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research

[South Park Event & Activity Hub]

[North Park Plaza]

[New Event Platforms for North Park]

[Event Infographic]
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research
Olympic Park Legacy Company has announced the winners of two competitions that will transform the north park and south plaza at the Queen Elizabeth Olympic Park in London. New York-based James Corner Field Operations’ proposal for a 50 acre urban landscape consisting of a tree-lined promenade connecting flexible event and cultural spaces was selected as the winning entry for the south plaza.

The north park winning proposal by London-based firm erect architecture consists of an imaginative community hub building that is integrated within the parkland and river valley. Along with community hub, the design proposes an interactive playground that inspires children to “climb trees, build dens and have everyday adventures in nature.”

**South Park Design Team:** James Corner Field Operations (Landscape Architects, Team Leader), ARUP-London (Engineers), Make Architects (Architects), tomato (Identity and Graphics), Piet Oudolf (Planting and Horticulture), L’Observatoire International (Lighting Designers and Consultants), Groundbreaking (Events and Live Activity Planning), Playlink (Play Consultants), Deloitte (Quantity Surveyors).

**North Park Design Team:** erect architecture (Architect, Team Leader), Tall engineers (Structural Engineers), Max Fordham (Service Engineers), Land Use Consultants (Landscape Consultants), Ashley McMormick (Artist and Enabler), Huntley Cartwright (Quantity Surveyor), Children’s Play Advisory Service (Play Safety Experts).

Mayor of London, Boris Johnson, stated, “The fantastic legacy we are building at the Olympic Park is already taking shape. These inspiring public spaces will be at the centre of the new communities that are rising in this brand new quarter of the capital. I congratulate these two winners, who now have the chance to put their stamp very firmly on the Queen Elizabeth Olympic Park for generations to come.”
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Proposal for Focus Points on ASIA Tokyo2020 Research

team N2
Proposal for Focus Points on ASIA Tokyo2020 Research

team N2
Integrated landscape and Hub design
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 Research

team N2
Office of Strategic Architecture

Proposal for Focus Points on ASIA Tokyo2020 Research

team N2

- Nest tree area
- Den making and log hotels
- Sand beach, play
- Sand + water play
- The life cycle story of plants
- The pine forest
- Large scale savory
- Rock landscape

Landscape overview
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Ebisu (1990)
Odaiba (1990-2000)
Tokyo Agglomeration
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### Projected Venue

- **Beijing 2009 Sport**: Small Stadiums
- **London 2012 Sport**: Medium Stadiums
- **Rio 2016 Sport**: Large Stadiums
- **Ras-2016 Sport**: Extra Large Stadium

**LEGEND**
- **Beijing 2009 Sport**: Small Stadiums
- **London 2012 Sport**: Medium Stadiums
- **Rio 2016 Sport**: Large Stadiums
- **Ras-2016 Sport**: Extra Large Stadium
- **Unique Sport**: External Venues (not included in the stadium)

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To summarize, the table outlines various sports and their corresponding venues projected for different Olympic Games, along with computational data and information on obstructed free spaces. The legend provides a visual guide to distinguish between different types of stadium capacities.
Main Structure
Hosting the Olympic Games is like opening an urban pandora, thousand athletes and officials, millions tourists and spectators, billions tv viewers and funds ...all coming and going in 2 weeks time.

Bringing the games into the urban environment is a risky task. Despite of the development dream, hosting city might even face economic turmoil, dragged into debt abyss and empty seated stadiums.
TOKYO TOMOE is the whole Olympic Park in single metabolic entity, built on Tokyo Bay to avoid direct intervention to its existing urban environment. After the games, the park shall functionally transformed into the new Olympic City.

FROM OLYMPIC PARK TO OLYMPIC CITY
OLYMPIC PARK SCHEME

Hosting 18 arenas and stadiums under 1 metabolic structure, an applicative intelligence planning to aim for maximum footprint efficiency.

**SMALL ARENA:**
- A. Boxing
- B. Table Tennis
- C. Wrestling
- D. Volleyball
- E. Taekwondo
- F. Badminton
- G. Judo
- H. Weightlifting
- I. Fencing

**MEDIUM ARENA:**
- J. Gymnastics
- K. Handball
- L. Tennis
- M. Basketball

**LARGE STADIUM:**
- N. Aquatic Centre
- O. Hockey
- P. Velodrome
- Q. Soccer

**EXTRA LARGE STADIUM:**
- R. Main / Athletic Stadium
- Q. Official & Press Zone
- R. Olympic Village

Note: venues not included: range arenas (archery & shooting), specific geographical arenas (BMX-mountain-road cycling, canoeing, rowing, sailing, pentathlon, triathlon, & volleyball), and special immigration customs jurisdiction (equestrian).
OLYMPIC CITY SCHEME

Regenerative legacy to transform the whole Olympic Park into Tokyo’s new fully-equipped core city. The new program to be metabolically revived out of the stadium existing structure and envelope includes:

**EXTRA LARGE OFFICE TOWER:**
1) 1 Superblock, 16 floors, > 620 sq m of office areas.

**UTILITY HOUSING:**
2) 16 clusters, each houses 48 condos, 120 apartments, and 168 social housing, in total able to house > 25 thousand residences.

**COMMERCIAL & CIVIC:**
3) 4 clusters, 2 for commercial use, another 2 for civic use.

**LARGE STADIUMS:**
4) 4 large stadiums are preserved for the residence uses.

**PUBLIC PARK:**
5) Abundant public parks in all functional clusters.
SOCIALFACT:
Russian National Stadium in Moscow
Colosseum vs Circus
IEAAU, June 2013
http://www.east-asia-architecture.org/aotm/index.html
Existing Settlements  14%
Residential Areas   39%
Federal Area       5%
Financial Area     5%
Universities       4%
R&D Districts      8%
Open Space         26%
Learning from London
Learning from London
Learning from London
Learning from London
Learning from London
NEW CONFIGURATIONS
8S Stadium
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XL Stadium
XL Stadium
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8S Stadium
4M Stadium
4M Stadium
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4L Stadium
XL Stadium
XL Stadium
[(8x14)S+(4x36)M] Recycled Single-decker Rows
[(4x36)L+36XL] Recycled Double-decker Rows
Thank You

Session 2

Eka Swadiansa
ARCHITECTURE AS ARTEFACT vs SOCIALFACT

Session 3

Eka Swadiansa
CONTINUING THE IDEAS

Day 6: Architecture as Artefact, Socialfact, and Mentalfact

+ Framework: the Psychoanalysis of STARchitects
+ ARTEFACT: Surya Universe(c)ity
+ Framework: Olympi(c)ity
+ SOCIALFACT: National Stadium in Tokyo, and Moscow
+ Framework: Chronochaos and Postmodern History Trap
+ MENTALFACT: Medan Merdeka,

on National Library, National Museum, and National Gallery of Indonesia

+ The BoP Flaw & BoP Trap: reframing
+ Office of Strategic Architecture, and progressive technopreneurship

+ Framework: The History of the Future
+ Framework: The Future of the Past
+ Retrospective Static City: Jakarta Ciliwung Social Housing Project, Kempinski Residence
RETHINKING THE IDEAS

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+ The BoP Flaw & BoP Trap: reframing
+ Office of Strategic Architecture, and progressive technopreneurship
+ The Death, Revival, and Rebirth of the Great American Cities
Ego

FORM + FANTASY

Santiago Calatrava

Enterprise

ARTEFACT

Id

FUNCTION + FINANCE

Rem Koolhaas / OMA

The People

SOCIALFACT

Super-ego

FORENSIC + FAITH

Tadao Ando

Nation State

MENTALFACT
Ego
FORM + FANTASY
Santiago Calatrava
Enterprise
ARTEFACT

Id
FUNCTION + FINANCE
Rem Koolhaas / OMA
The People
SOCIALFACT
ARTEFACT vs SOCIALFACT:
Guggenheim Museum in Helsinki
The past designs of the Guggenheim museums are not only about physical container. Passing through the materialism dimensions, discourses provided by these museums had been widely covering so many innovative technical aspects as well as cultural interpretation and intervention. As living museums, The Guggenheim foundation had managed to transform ways to preserve and present past artifacts into today’s living beings activities. Our proposal strive to continue these values in search of fresher design manifestation.
Guggenheim New York
serial circulation flow

Guggenheim Helsinki
parallel circulation flow

Guggenheim Bilbao
enigmatic signifier

Guggenheim Helsinki
iconolocci
RESPECTING THE CITY’S SKYLINE: apart from the actual building, gigantic ‘Greenwall Slab’ and ‘Iconic Lumber Skin’ are installed surrounding and above its structure. The Greenwall is used to visually connects the museum with Tahaltornin Vuori Park on the south west, and the entire South Harbor waterscape on the east. While the soft colored timber skin is uses to conversate with Helsinki’s rich skyline without trying to dominate its spotlight.
CONNECTING THE FLOW: the twisting-turning skin resulting to the construction of what seems to be irregular floor-plans. Lobbies, Galleries, and Atriums are scattered on top of each other. To react with this situation, a series of specially designed circulation is provided as such that all spaces are directly accessible from all entrances and floors.
EMBRACING ICONOLOCCI: Advancing from Guggenheim Bilbao’s Enigmatic Signifier, we proposed the use of ‘Iconolocci’ as a way to invent form. Methodologically, the Iconolocci uses site-friendly material (in this case gigantic lumber log) to be reformulated in a whole new grammar. The skin that is composed from local material uses to explore advance geometrical fractal in order to invent a whole new dimension of similes. Start from knock-down triangular plane of six 1.2 m x 1.2 m x 14 m timber logs, the skin is formulated by twisting each plane 45 degrees from one point to the other, giving it double ambience penetration. From the outside, the Iconolocci skin act as enigmatic signifier that up to certain extend bares with it a contextual relationship to the site and the people living around it. In the inside, the twisting-turning skin provides strong ambience in form of various spatial artspace piercing through galleries ceiling.
STRUCTURAL PLOTTING ON THE SITE
LUMBER SKIN PLOTTING ON THE SITE
EXPANDING THE WATERFRONT: Water is the most important aspect on the site, hence since landscape expansion to the water is forbidden by the code, instead of adding new parcels, we propose to subtract the existing parcel, forming small lagoon ‘within the museum site’, with open arms inviting water-life towards the site.
The past designs of the Guggenheim museums are not only about physical container. Passing through the materialism dimensions, discourses provided by these museums had been widely covering so many innovative technical aspects as well as cultural interpretation and intervention. As living museums, The Guggenheim foundation had managed to transform ways to preserve and present past artifacts into today’s living beings activities. Our proposal strive to continue these values in search of fresher design manifestation.
RESPECTING THE CITY’S SKYLINE: atop from the actual building, gigantic ‘Greenwall Slab’ and ‘iconic Lumber Slab’ are installed surrounding and above its structure. The Greenwall is used to visually connect the museum with Tbilisi Botanical Park on the south east, and the entire South Harbor waterscape on the east. While the soft colored timber side is used to connect with Heimola’s root structure without trying to dominate its spotlight.

PARALLEL CIRCULATION FLOW

CONNECTING THE FLOW: the twisting-fitting skin resulting in the construction of what seems to be irregular floor plans. Lobbies, Galleries, and Arteries are scattered on top of each other. To react with this situation, a series of specially designed circulation is provided as such that all spaces are directly accessible from all entrances and floors.
EMBRACING ICONOLOGI: Adhering to Guggenheim Bilbao's Enigmatic Signifier, we proposed the use of 'iconoLOGI' as a way to invent form. Methodologically, the iconoLOGI uses site-friendly materials (in this case gigantic lumber legs) to be re configuration in a whole new manner. The skin that is composed from local material is to explore advanced geometrical fractal in order to invent a whole new dimension of wholes. Such from knock-down triangulated plane of six 1.2 m x 1.2 m x 1.2 m timber legs, the skin is formed by twisting such plane of 6 edges from one point to the other, giving it double ambience penetration. From the outside, the iconoLOGI skins act as enigmatic signifier that stays on certain excent kites with a certain dimension relationship to the site and the people living around it. In the inside, the twisting-turning skin provides strong ambience in form of various spatial topography piercing through galactic ceiling.
EXPANDING THE WATERFRONT: Water is the most important aspect on the site. Hence since landscape expansion to the water is forbidden by the code, instead of adding new parcels, we propose to subtract the existing parcel, turning small areas within the museum into a water body with open arms facing the site.
Thank You

Session 3

Eka Swadiansa
ARCHITECTURE AS MENTALFACT

Session 4
Eka Swadiansa
Framework: Chronochaos
“… currently between three to four percents of the world is heritage site. So we begin to convinced that actually territory as big as India –If you accumulate everything- are supposed to “not” developed anymore... (and) it may reach really soon a twelve percents scale...”

“… obviously there is no theory about it. And there is also no theory (about) how the world can live with one hand radical change and on the other hand radical stays. Because that’s I think what is going to happen. And so that is why we call our exhibition: Chronochoas...”

“… (it is where/when) all the times are beginning to live at the same time...”

(Hans Ulrich Obrist interviews OMA/Rem Koolhaas at the 2010 Venice Biennale)
Framework:
Postmodern History Trap
Perhaps ‘questions of identity’ is the mother objection that gave birth to –not only postmodernism in the contemporary world- but also all ‘ism’ in the breach of avant-gardes at any given time. The heaviness of the classics in the perspective of the modernists; the boringness of less is more in the perspective of the postmodernists; and the messiness of the post-Bilbao icons in the perspective of the new millennia criticisms; all are proves on how relative architecture really is. And once architecture enters the realm of identity then time will not be considered frozen anymore. One must then deals with the past; the ‘preservation’ or even ‘re-reservation’. But how much deep must one excavate history to find identity?
In his/their *Chronochaos* exhibition, Rem Koolhaas/OMA had pinned one very important perspective that might totally deconstruct the layout of today’s (preservation) architecture theory and practice. As appointed by Koolhas, the fact is: “The time between what we preserved and where we are now is getting shorter and shorter.” We started preservation of centuries old wonders several decades ago, yet several years back we also started preservating several decades’ old architecture. Maybe in few years time we will start preserving artifact less than a decade old.

On one hand critics itself had widely expanded to the urgency of preserving architecture ‘at any scales and functions’. On the other hand our economy had also started to cheaply reproducing valuable retrospective artifacts and reintroduces them into today’s market. Soon, in time when preservation becomes consciously perspective, time direction might even be collapsed: history will become now and future will literally becomes history –before it can even be born- a world without avant-gardes. Ironically, scientifically speaking, however every generation perspectives it, time will ‘always’ move ‘forward’.
In the course of our young perspective, intriguing questions revealed during our design process on Indonesian National Library competition: “If identity is the objection to seek, does history play the one and only source to rely on? Or, can it be the other way around? What if we seek identity through the path of anti-history?”

I think history has to be preserved, that I can live with...

But who’s-story is it?
Postmodern History Trap
Architecture Without Architects

A Short Introduction to Non-Pedigreed Architecture

Bernard Rudofsky

Critical Regionalism
Kenneth Frampton reading Alvar Aalto
Postmodern History Trap

Bernard Rudofsky’s *Architecture Without Architects*  
+  
Kenneth Frampton  *Critical Regionalism*  
=  
VERNACULAR ARCHITECTURE /  
Architecture of the Mother Language
Postmodern History Trap

Vernacular
Postmodern History Trap

Vernacular

Archeological
Postmodern History Trap

Colonial  Vernacular  Archeological
Postmodern History Trap

Colonial  Vernacular  Archeological

Classical
Postmodern History Trap

South-south

Colonial

Vernacular

Archeological

North-north

Classical
Postmodern History Trap

South-south

Colonial

Vernacular

Archeological

North-north

Classical
MENTALFACT:
Indonesian National Museum @ Medan Merdeka
(1) KONSERVASI TIPOLOGI & VISI

(1) KONSERVASI TIPOLOGI & VISI

REINPRETASI. Menjadi background dari eksisting memory yang sudah ada. Menjadi kontras sembari tetap berusaha tampil tegas dan masif. Berdialog, meninjau tanpa perlu menginvansi, visi desain yang diwujudkan dengan menarik garis desain hingga titik-titik optimum horisontal diatas bangunan eksisting, menciptakan koneksi sirkulasi vertikal-langsung diantara kedunya, tanpa perlu mendekonstruksi struktur utama bangunan tersebut.
(2) CAHAYA AIR & TETUMBUHAN

Berangkat dari visi REINTEPRETASI yang teges dan masif, kami merancang
skin dari bentukan geometri sederhana yang disintesiskan dari kebutuhan
alamiah bangunan. Sebagai perputakaan, fungsi ‘utama-baca’ bangunan
selelu membutuhkan cahaya alamiah maksimal yang kami hadirkan dengan
menggunakan ‘full-glass wall’. Dengan kondisi tingkat kepadatan site yang
tinggi, sinar matahari langsung tidak akan cemiluk di bawah sudut 45 derajat
karena terhalang bangunan-bangunan disekitarnya. Dinding skpinum kami
miringkan untuk menghindari sinar matahari langsung dan memringkan
building heating / energy load tanpa memiringkan ‘rigid frame’ struktur aslinya.

Skyline dihadirkan ditengah bangunan yang masif untuk menghadirkan
percakapayaan alami tambahan di tengah bangunan yang juga berfungsi sebagai
2 ruang hijau ditengah kemasifan perputakaan. Dengan mengatur arusai air
buangan, rancangan atap tidak hanya berfungsi sebagai rampai aliran air
hujan, tetapi juga sebagai collector agent yang mengumpulkan air ditengah
bangunan untuk kemudian dibawa kebawah menuju sistem watertratement
melalui 2 buah kolam masif dibawahnya.

Luas Lahan : 11.920 m²
KDB : 45%
KLB : 4
Luas Footprint Max : 5.364 m²
Luas Bangun Total : Luas Lahan x KDB x KLB : 21.456 m²

Mengacu pada topologi ruang utama perputakaan, kami memisahkan fungsi
ruang menjadi ruang ‘rak’ buku dan ruang baca. Dengan ketinggian rata-rata
manusia dibawah 2 meter maka ketinggian maksimum rak buku tidak akan
lebih dari 2 meter, dengan floor-to-floor pada kisaran 2,5 m. Hal ini berbalik
 dengan kebutuhan ruang baca, dimana dengan ketinggian yang masif, untuk
mampu menangkap cahaya matahari alamiah maksimum, floor-to-floor ruangan
membutuhkan tinggi diatas kisaran 6 meter. Berdasarkan kontradiksi diatas,
memutuskan untuk menggunakan sistem mezzanine dalam merancang
ruang utama, memisahkan ruang ‘rak’ buku dengan ruang baca dengan
perhitungan 3 mezzanine ruang ‘rak’ buku per lantai baca, dengan ketinggian
per mezzanine 2.5 meter dan lantai baca 2.5 m atau 7.5 meter.

Berdasarkan perhitungan diatas, 7.5 m pun dipilih menjadi modul dasar struktur
sumber tenaga sekuender 7.5 x 7.5 m dan extended primer 15 x 15 m dan
modul ketinggian lantai juga 7.5 m. 2 lantai dasar dibagi menjadi 2 modul
mezzanine dengan ketinggian masing-masing floor-to-floor 3.75 m. 2 lantai
diastasis (lantai utama) dibagi menjadi 3 modul mezzanine dengan ketinggian
masing-masing floor-to-floor 2.5 m.

Perhitungan moduler disusun di dalam susunan skin seperti piramida terbalik
yang mengacu pada kebutuhan cahaya alami dengan luasan ruang interior
yang semakin ke atas semakin membesar. Hal ini menyisakan ruang terbuka
eksterior yang sangat luas di lantai dasar untuk dipergunakan sebagai parkir.
Salah satu hal yang menjadi perhatian kami, karena sebagai perputakaan
modern yang akan banyak didatangi pengunjung, perpusrana akan
membutuhkan lahan parkir luas yang memang sudah dirancang sejak awal
penempatkan modul struktur, bukan sekedar menjadi ruang sisa rancangan.
Dalam memetakan pola aktifitas secara detail, kami menyatukan program-program tambahan kedalam satu satuan aktifitas. Berangkat dari rasio 70-30% pada brief sebagai skenario 1, menata ulang pembagian fungsi utama-sekunder ke dalam modul bangunan dan memasukkan fungsi-fungsi eksterior seperti parkir dan landscape kedalam rasio 60-25-15% sebagai skenario 2, menambahkan fungsi-fungsi tambahan dan kembali menata ulangnya kedalam rasio 55-20-15-10% sebagai skenario 3, lalu memetakan hasil realisasi rancangan sebagai skenario terakhir. Hasilnya adalah pemetaan mendetail untuk semua ruangan terhadap semua fungsi aktifitas yang dibutuhkan baik yang segera maupun yang akan datang sesuai dengan rencana pengembangan perpusnas.
Ortogonal Lantai 4 (Fungsi Primer)

Ortogonal Lantai 3 (Fungsi Primer)

Ortogonal Lantai 2 (Fungsi Sekunder)

Ortogonal Lantai 1 (Fungsi Tersier & Tambahan)
Merangkum ke holistik holistik desain bangunan dengan kegiatan rancang lainnya, kami menyediakan ruang kosong di lantai 1, menembus void langit-langit hingga ketinggian 15 meter, sebuah vocal point tepat ditengah-tengah bangunan, sebagai tempat selebaran rancangan skulptur perpusnas.
(4) DESAIN & TAPAK

Satu loci yang sejak proses awal desain menjadi perhatian kami adalah kondisi tapak rancang yang berada di belakang eksisting bangunan konservasi.

Menentukannya bentuk yang secara langsung (fisik) berdialog dengan sejarah di depannya adalah satu cerita. Terderviasi dari perhitungan detail programatik dan konsep pencahayaan yang berujung pada dinding miring adalah cerita lain. Yang jelas hasil dari keduanya adalah penempatan fungsi-fungsi tambahan seperti museum dan pusat-pusat informasi di lantai dasar serta proses merelakan banyak ruang di lantai dasar untuk taman publik, parkir, dan sirkulasi hingga secara tidak sengaja kami pun mengangkat starting point fungsi utama perpustakaan seperti lobi ke lantai 2, hingga sebenarnya aktifitas perpusnas rancangan kami pun sejatinya berawal dari lantai ini, bukan lantai dasar.

Jawaban terhadap loci pun muncul juga secara tidak sengaja sepulang dari survey site di medan merdeka selatan. Kala itu kami tengah berjalan menuju halte busway BL dimana tiba-tiba kami sadar, direct connection ke jalan utama adalah suatu keharusan. Maka seperti halte busway yang berada ditengah-tengah jalan, ramp panjang yang menghubungkan badan jalan di depan menuju lobi bangunan baru di lantai 2 adalah solusi yang tepat. Beradaptasi dengan kondisi tapak, membaur dan sesama mungkin berusaha lampil selaras dengan bangunan konservasi tanpa menduplikasinya, dan mencoba untuk mewadahi mereka yang datang baik dengan berjalan kaki maupun yang menggunakan alat transportasi publik, semuanya adalah sebuah usaha untuk menyinambung-kan desain dengan kondisi tapak yang sudah ada.
TAMPAK DEPAN
MENTALFACT:
Indonesian National Library @ Medan Merdeka
LIMA MANIFESTO ARSITEKTURA UNTUK MUSEUM NASIONAL INDONESIA

1) DUA WAJAH TIGA KEPENTINGAN
Strategi desain pertama yang kami tawarkan adalah melakukan manajemen keramaian (crowd control) dengan melakukan pembatasan akal kebutuhan masing-masing pengunjung, termasuk bagaimana volume kedatangan dalam jarak waktu 15 menit dari medan peremajaan. Untuk menghindari penumpang volume kedatangan di jarak waktu 15 menit dari medan peremajaan, kami menyarankan kebijakan: MELATIH PENURUNAN KAPASITAS MUSEUM (Museum yang dialami oleh pengunjung berkurang, namun mata pencaharian terus diperluas).

2) TAMAN ARCA VERTIKAL: MEMBANGUN JUKUNG EKSI/BERI PERMANEN BARU

The Ladder memberikan daya inovasi pada sisi barat ke timur, untuk menghubungkan kedua sisi di-ATAS CULTURAL MALL kami lewatkan undakan anak tangga dengan entrance menuju bangunan MALL menyebut dalam karen-kiri bangunan.

3) PEMANDANG KOTA: PEMANDANGAN LINTAS KOTA


4) KEPER HAYAP GARUDA: USAHA MEMERDEKAKAN SKYLINE MEDAN MERDEKA

Sebagai konsep arsitektur yang terakhir, kami mendesain untuk memenuhi SPIRIT INDONESIA diantaranya selo-sole bangunan eksisting kolonial, merancang sebuah konsep penuh TAMAN ARCA VERTIKAL dengan gaya tropikal-contemporary sebagai re-interpretasi kekayaan kebudayaan Melayu. Menjadi mewakili Museum Nasional yang tidak hanya saat mengandung kolon-kolon Eropa seperti lawas-kabayan Museum Nasional besar milik negara-negara tetangga – tetapi sebagai produk bangsa yang besar juga berani TAMPLI untuk BERDIALOG dengan LANTANGI, sebagai KEKER HAYAP GARUDA yang dengan bangganya bersaing untuk lingkup tanah menyesongnya era global yang sesungguhnya.
FIVE ARCHITECTURAL MANIFESTO FOR INDONESIAN NATIONAL MUSEUM

1) 2 FACES 3 NEEDS
2) PUBLIC PARKS AND MORE PUBLIC PARKS
3) CULTURAL MALL: COMMERCIAL INTERVENTION IN THE HEART OF HISTORICAL CENTER
4) VERTICAL STUPA PARK: BUILDING NEW PERMANENT EXHIBITION ICON
5) THE FLIGHT OF THE GARUDA’S WINGS
FIVE ARCHITECTURAL MANIFESTO FOR INDONESIAN NATIONAL MUSEUM

1) 2 FACES 3 NEEDS
(Functional Needs)

2) PUBLIC PARKS AND MORE PUBLIC PARKS
(Programmatic Needs)

3) CULTURAL MALL: COMERCIAL INTERVENTION IN THE HEART OF HISTORICAL CENTER
(Commercial Needs)

4) VERTICAL STUPA PARK: BUILDING NEW PERMANENT EXHIBITION ICON
(CONTRA HEGEMONY by means of ARCHEOLOGY)

5) THE FLIGHT OF THE GARUDA’S WINGS
(CONTRA HEGEMONY by means of VERNACULARITY)
DENAH BASEMENT 1 & 2

EKSLISTING GEDUNG B

LOADING DOCK
Can STORAGE

KELAS PENOMPAH KINERJI

LIFT ELEVATOR
DENAH LANTAI 6 & 7
MENTALFACT:
Indonesian National Gallery @ Medan Merdeka
POTENSI PENUMPUKAN TRAFFIC

TEMPAT TERBAIK UNTUK
KOMPLEKS KLUSTER BESAR

JALAN MEDAN MERDEKA SELATAN
MEDAN MERDEKA UTARA
MEDAN MERDEKA SELATAN
MEDAN MERDEKA BARAT
MEDAN MERDEKA TIMUR

PLAZA PPKN
- 14.00

UNDERPASS
di bawah jalan medan merdeka
- 14.00

LANDSCAPE
basis rerumputan

LANDSCAPE
basis pepohonan

PARKIR
bawah tanah

SKEMA AIR
Thank You

Session 4

Eka Swadiansa
OFFICE OF STRATEGIC ARCHITECTURE (OSA)

Session 5

Eka Swadiansa
RETHINKING THE IDEAS

**Day 6: Architecture as Artefact, Socialfact, and Mentalfact**

+ Framework: the Psychoanalysis of STARchitects
+ ARTEFACT: Surya Universe(c)ity
+ Framework: Olympi(c)ity
+ SOCIALFACT: National Stadium in Tokyo, and Moscow
+ In between ART & SOCIAL: The Guggenheim Museum in Helsinki

+ Framework: Chronochaos and Postmodern History Trap
+ MENTALFACT: Medan Merdeka, on National Library, National Museum, and National Gallery of Indonesia

+ Office of Strategic Architecture, and progressive technopreneurship
+ The Death, Revival, and Rebirth of the Great American Cities
Framework: Progressive Technopreneurship
The Establishment
STUDIO AFFILIATION... Office in the Cloud

Everyone deserves equal spot-light... Mutual Benefit Partnership

PARTNER UTAMA OSA (2004 to 2008, Jakarta)
STUDIO AFFILIATION... Office in the Cloud

Everyone deserves equal spot-light... → Mutual Benefit Partnership

PARTNER UTAMA OSA (2004 ↔ 2008, Jakarta)

- IEAAU (Kyoto)
- Ecourbs (Ahmedabad)
- HsiangLiang Workshop (Hsinchu)
- YZA (Bali)
- LES (Surabaya)

ASIA (2010)
STUDIO AFFILIATION... Office in the Cloud

Everyone deserves equal spotlight... Mutual Benefit Partnership

PARTNER UTAMA OSA (2004 <= 2008, Jakarta)

ASIA (2010)

IEAAU (Kyoto)
Ecourbs (Ahmedabad)
HsiangLiang Workshop (Hsinchu)

YZA (Bali)
LES (Surabaya)
PPI (Austin-Istanbul-Sydney)

oneredwhite (2011)
STUDIO AFFILIATION... Office in the Cloud

Everyone deserves equal spot-light... Mutual Benefit Partnership

PARTNER UTAMA OSA (2004 <= 2008, Jakarta)

ASIA

IEAAU (Kyoto)
Ecourbs (Ahmedabad)

HsiangLiang Workshop (Hsinchu)

YZA (Bali)

LES (Surabaya)

PPI (Austin-Istanbul-Sydney)

Bandung Spirit / Sorbonne-LeHavre (Paris)

oneredwhite

(2011)
STUDIO AFFILIATION... Office in the Cloud

Everyone deserves equal spot-light... → Mutual Benefit Partnership

PARTNER UTAMA OSA (2004 ↔ 2008, Jakarta)

ASIA (2010)

MIT-IDC/OSA+LES (2014)

IEAAU (Kyoto)
Ecourbs (Ahmedabad)
HsiangLiang Workshop (Hsinchu)
YZA (Bali)
LES (Surabaya)
PPI (Austin-Istanbul-Sydney)
Bandung Spirit / Sorbonne-LeHavre (Paris)
Massachusetts Institute of Technology (Cambridge/Boston)
STUDIO AFFILIATION... Office in the Cloud

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PARTNER SEKUNDER

- Takenaka Corporation HQ (Osaka)
- ICARCH (Chicago)
- Terreform (NY)
- Cable Eight (Shanghai)
- Ecole ZB (Paris)
- Goodearth Architects (New Delhi)
- Alldesign (Bangkok)

ASIA (2010)

- MIT-IDC/OSA+LES (2014)
- IEAAU (Kyoto)
- Ecorbs (Ahmedabad)
- Hsiang Liang Workshop (Hsinchu)
- YZA (Bali)
- LES (Surabaya)
- PPI (Austin-Istanbul-Sydney)
- Bandung Spirit / Sorbonne-Le Havre (Paris)
- Massachusetts Institute of Technology (Cambridge/Boston)

one red white
(2011)
Academic Supplements & Orientations

masterplan & theoretical studies

[2012]

OFFICE OF STRATEGIC ARCHITECTURE

detail skin & spatial design

[2004/2008]

art space operations

[2010]
operations > arch  <<<  ARCHITECTURE  >>>>  operations < arch

Academic Supplements & Orientations

masterplan & theoretical studies

[2012]

OFFICE OF STRATEGIC ARCHITECTURE

[2004/2008]

detail skin & spatial design

[2010]

ASO ASO
Office in the Cloud v2.0
Partnership Hub System
Letter of Acceptance of Registration

Thank you for your participation in the New Taipei City Museum of Art Conceptual Design International Competition. Your registration has been:

- Accepted.

Registration Contents:

<table>
<thead>
<tr>
<th>Number</th>
<th>Name of the Representative Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>475</td>
<td>Eka Swadiansa</td>
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<th>Number</th>
<th>Name of the Representative Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>392</td>
<td>Guenter Nitschke</td>
</tr>
</tbody>
</table>

Note: Please include this letter in your Design Proposal.
Request For Proposal of Taiwan Tower Planning, Design and Construction Supervision Service Project

The translation version is intended for reference only. If any inconsistency exists between the Chinese and English versions, except otherwise regulated in the Tender Document, the Chinese version shall govern.

本譯稿僅供參考，英文內容未經查核，除經務必有關規定外，以中文為準。

Terminating the contract is against public interest and ratified by the Superior Organization, the TCG may carry on this Procurement. If the circumstances that the Proposal Documents shall not be opened nor the contract be awarded so that TCG cannot continue this Procurement, the TCG may abort the procurement.

N.T.S. NT$ 842,000,000

The construction budget is subject to the approved budget by city council. (The construction budget is to be calculated based on the approved budget by city council. Tenders shall calculate based on such budget and shall not exceed the budget.)

A tenderer is prohibited from participating in tending, being awarded a contract, or being subcontracted:

1. The service fee is calculated based on the approved budget by city council. (The construction budget is subject to the approved budget by city council.) Tenders shall calculate based on such budget and shall not exceed the budget.

1. From the date following either the date of publication arising from circumstances of Items 1 to 5 of Article 101 of the GPA or a sentence of imprisonment under Item 6 of the same Article, provided that the original decision is overruled by a final judgment or a final and irrevocable "not guilty" verdict is issued, this period requirement shall be suspended.

1.2. One year from the date following either the date of publication arising from circumstances cited in Items 7 to 14 of Article 101 of the GPA or the imposition of a detention, fine, or probation under Item 6 of the same Article, provided that the original decision is overruled by a final judgment or a final and irrevocable "not guilty" verdict is issued, this period requirement shall be suspended.

2. Tenderers with any of the following shall not participate in the tender:

2.1. The service fee is calculated based on the approved budget by city council. (The construction budget is subject to the approved budget by city council.) Tenders shall calculate based on such budget and shall not exceed the budget.

The tenderer shall read carefully for the tender documents provided by the TCG and conduct the site visit by himself/herself in order to fully understand all of the service items of this project. The TCG shall not dismiss any party to conduct the site visit.
Dear Mr. Swadans,

NEED’s Middle East Stadium Build will provide comprehensive and essential information for all those looking to play a role in this rapidly expanding multi-billion dollar sector.

New agenda now available to download — visit www.stadiumbuildmiddleeast.com now to confirm your place and receive exclusive advance booking discounts.

Attendance will provide you with:

- A comprehensive overview of Qatar’s planned World Cup 2022 stadia and associated infrastructure requirements & development plan.
- Detailed understanding into the specific design and technical challenges that accompany the construction of large, complex and sustainable sports venues in this region.
- Essential business guidance: Contracting & procurement strategies for sports infrastructure projects + data-led analysis of the region’s economy and projects market.
- Case study presentations including the iconic Lusail Soccer Stadium and the Bara Sports City project in Iraq.
- Access to key industry stakeholders: Project owners, leading contractors, specialist architectural & engineering professionals, material & technology suppliers.

Leading Speakers include:

- Sheeraz Ahmed, Director: Engineering Projects Department, Qatar Olympic Committee
- Joachim Schares, Member of Management & Partner, Albert Speer & Partners
- Alistair Leinster, Partner, Foster & Partners

Also participating: AEDAS | Qatar University | Arup | Society of Facade Engineers | AECOM | KPMG | Rehau Germany | Qatar Society of Engineers | QPM | 360 Architects | Dewan Architects

New speakers are currently being confirmed — for the most recent list please visit us at www.stadiumbuildmiddleeast.com

I look forward to welcoming you and your colleagues to this prestigious event in May.

Kind regards,

Edmond O’Sullivan
Chairman, NEED Events

PS: Limited sponsorship opportunities are available, to know more please contact Meryem Sarogian at +971 (0) 4 390 0971 or email at meryem.sarogian@need-dubai.com
05 December 2010
New Delhi

Eka Swadana
Office of Strategic Architecture,
Jl. Mama Pura Mas 22, Jl. Bebing, Pondok Gede
17412-Jakarta, Indonesia


Dear Eka,

With this letter of invitation, you are kindly requested to participate in the Bhopal2011 - International Students’ Workshop & Symposium as a representative of Indonesia and to present a paper entitled “Breaking to the Fourth Dimension: Shifting Design Politics from 2D Design to 3D Modeling Symbol to 4D Operating Symbol.”

The Workshop & Symposium will be held between 23 January – 4 February 2011 in Bhopal, Madhya Pradesh. It is being jointly organized by the School of Planning & Architecture, New Delhi, modern Asian Architecture Network (mAAN), India and The International Committee for Conservation of Industrial Heritage (TICCIH) India. It is supported by the UNESCO Office in New Delhi, Norwegian University of Science & Technology (NTNU) and University of Gothenburg, Sweden. The event will focus on the possible transformation of the Union Carbide factory site in Bhopal into a place of remembrance and a resource for empowering the local community.

The Workshop (23 January – 01 February 2011) is structured along the lines of past workshops by mAAN, in Shanghai (2004), Padang, Indonesia (2009) & Singapore (2010). The workshop seeks to explore approaches that can be used to meet the practical and theoretical challenges of the rehabilitation of the Bhopal Tragedy Site.

The Symposium (02 – 04 February 2011) looks critically at the Bhopal Gas Tragedy and its impact from multidisciplinary perspectives. Issues related to the social, urban and ecological consequences of the Tragedy and the nature of its legacy will be discussed.

Look forward to seeing you in Bhopal.

Yours sincerely,
On behalf of the Bhopal2011 Organising Committee
 mAAN INDIA TRUST

Managing Trustee
Mukesh JOSHI

Managing Trustee, modern Asian Architecture Network India
Assistant Professor, Department of Architecture, School of Planning & Architecture, New Delhi

mAAN INDIA TRUST

B413/1 Lower Ground
臺灣省政府都市發展局

[文章内容]

[部分高亮区域]
तो नहीं होती त्रासदी
# Wheelwright Prize

## Harvard Graduate School of Design - Wheelwright Prize 2013-5

**Title:** Determining New World: Investigation into the Collective Characteristics of 4-BHK and Social Advocacy

**Student:** Owais Ahmad, Proposed Research Time Schedule

### Time Table

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### Research Periods

- 96 Weeks of Research Periods
- 48 Weeks of Travelling Observations
- 3 Continents
- 6 Clusters
- 21 Cities

**Notes:**

- Optional Travelling Research
- Prior by Harvard GSD Wheelwright Prize
- Final Presentation
Office in the Cloud (Studio v3.0)
In-house Temporal Operations
(the late) David Sarkisyan – Mon bureau en desordre
Moscow Schusev State Museum of Architecture
(the late) David Sarkisyan – Mon bureau en desordre
Moscow Schusev State Museum of Architecture

OSA Quantum Disorder
(Ecole Special Z Architecture Journal Vol. 2)
(the late) David Sarkisyan – Mon bureau en desordre
Moscow Schusev State Museum of Architecture

IN-HOUSE & OFFICE IN THE CLOUD

OSA Quantum Disorder
(Ecole Special Z Architecture Journal Vol. 2)
Framework:
The Death, Revival, and Rebirth of the Great American Cities
The Death of the Great American Cities
“Since the end of World War II, new cars and suburban houses have powered the world’s largest economy and propelled our most impressive recoveries...... Millennials may have lost interest in both.”

The Revival of the Great American Cities
The Rebirth of the Great American Cities
Thank You

Session 5

Eka Swadiansa
TADAO ANDO WORKS: ARCHITECTURE AS FAITH MENTALFACT

Extended Discussion

Eka Swadiansa
CONSCIOUSNESS

Ego

FORM + FANTASY

Santiago Calatrava

Enterprise

ARTEFACT

CONSCIOUSNESS

Id

FUNCTION + FINANCE

Rem Koolhaas / OMA

The People

SOCIALFACT

UNCONSCIOUSNESS

Super-ego

FORENSIC + FAITH

Tadao Ando

Nation State

MENTALFACT

UNCONSCIOUSNESS
UNCONSCIOUSNESS
Super-ego
FAITH
Tadao Ando
Nation State
MENTALFACT
UNCONSCIOUSNESS
Framework:
On the Works of Tadao Ando
Sayamaike Museum

(Swadiansa, 2009)
SAYAMAIRE MUSEUM: THE RAIN DROPS

the sounds, the atmosphere, the peacefulness
the dynamic enigma of grandeur entrance —

SAYAMAIKE MUSEUM
Enjoy Sayamaike Museum!

Sayamaike is the oldest pond for irrigation in our country, made in the 7th century with an earth dike and dam. Several well-known persons in Japanese history have directed the restoration of this pond such as Gyoki (a priest in Nara Period), Choson in the Kamakura Period and Katsusada Kii (a minister of Hideyoshi and Hideyori). The layers of the bank formed through 1,800 years, the wooden pipes used for supplying water from the pond for cultivation and wooden cribwork preventing landslides show us the intelligence and ideas of the engineers of each period.

Our museum was founded to inherit such important engineering technologies. We will introduce you, through the exhibition of these structures removed from the site, to the history of water control, irrigation and restoration which have been deeply related to our daily lives from ancient times.

GUIDANCE

Civil Engineering Information

You can see many of the important engineering techniques that have been passed down from ancient times. The historic water control works can be seen through the history of architecture.

Museum Library

For those who want to know more about this subject, the Museum Library is open for consultation.
Awaji Water Temple

(Swadiansa, 2009)
THE WATER TEMPLE of AWAJI ISLAND

the multi layer design experience
- camouflage entrance
- circular entrance (de reusing?)
- double wall creating over transitional and inner layer.
- the staircase that surrounded by lily pond, a true thoughtful entrance.
- the bamboo forest tilting the lower negative scenery, keeping the great upper sky scenery... just like Kyoto, 'the borrowed landscape'
Westin Awaji Yumebutai

(Swadiansa, 2009)
21世紀の夢の舞台

1995年1月17日、阪神淡路大震災の直前に
震災が襲った日、私は仕事がロンドンにいました。急遽予定をキ

夢舞台を訪れる人々に、水、光、風、陰、空、山、
そして海などの、日常見過ごしてしまう自然の様相をどれ
だけ感じ取ってもらえるか、そして一人一人自らの心身に新たな
発見をしてもらえるか、私にとっても大きな挑戦でした。この思
いは兵庫県が整備した約28haの夢舞台だけのことではなく、約
WEST'N AWAY!
STAR DEN

The zig-zag pattern 3D composition to fill in all gaps.

The complex pattern arranged in such a way to make more sense.

The arrangement fills in the natural hill perfectly.
WESTERN AWAYI
A NEW HORIZON
夢舞台は環境創造ミュージアム

「夢舞台」は、東京の一角に、自然環境をテーマにしたデザイナーとアーティストが次々と集結し、その作品を公開する場として生まれた。夢舞台は、自然環境をテーマにした展示物が並ぶ場所であり、各種の環境創造を行なうことを目的としている。

夢舞台は、環境創造ミュージアムとしての機能を果たしながら、自然環境愛を育むための場としての役割も担っている。

夢舞台は、自然環境をテーマにした展示物が並ぶ場所であり、各種の環境創造を行なうことを目的としている。夢舞台は、自然環境愛を育むための場としての役割も担っている。
Thank You

Extended Discussion

Eka Swadiansa