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(s)ity
+ Framework: Olympi(s)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
DAY 5
REGIONAL PLANNING

DAY 6
STATE COMPANIES
ARTEFACT

DAY 3
PUBLIC ENTERPRISES
SOCIALFACT
MENTALFACT
HISTORY OF URBANISM
FUTURE OF URBANISM
ARCHITECTURE AS ARTEFACT

Session 1

Eka Swadiansa
Framework:
The Psychoanalysis of STARchitects
Ego

FORM + FANTASY

Id

FUNCTION + FINANCE

Super-ego

FORENSIC + FAITH
Ego
FORM + FANTASY
Santiago Calatrava
Enterprise

Id
FUNCTION + FINANCE
Rem Koolhaas / OMA
The People

Super-ego
FORENSIC + FAITH
Tadao Ando
Nation State
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 – Surya Institute initiated as non-profit Education School for Indonesian peripheries

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

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
\[
SGR = \frac{b}{a} = \frac{1+2\sqrt{2}}{1+\sqrt{2}} = 1.59
\]

<table>
<thead>
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<th>Nama Ring</th>
<th>Panjang sisi pendek (x)</th>
<th>Keliling = 12 \times</th>
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UNDERSTANDING SURYA GOLDEN RATIO
ON 2 DIMENSIONAL PLANE
Sebagai sebuah kawasan yang holistik, masterplan Surya University dirancang dengan mengadopsi prinsip “walkable centers” dimana semua zona aktivitas diramu kedalam 3 iduster 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% dalam Outer Ring sebagai Taman Universitas, dan 40% di luar Outer Ring sebagai Surya Forest.
INOVATIVE ICONS

Terdapat 2 modifikasi sistem bangunan yang telah diperbaharui:
1. Research Centers. Dengan mengadopsi C-Octagon 3 lantai yang sama, kami memilih untuk meng- twist lapis 2 bangunan 45 derajat untuk menghasilkan jarak rooftop 2x lebih banyak. Hal ini dilakukan untuk memperbanyak lahan "vertical research gardens" (total luasnya 28.832 m²).
INOVATIVE ICONS

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

18 SET kelas membentuk 1 CLUSTER fakul-
as yang kesemua-
ya menggunakan au-
litium flooring system 

Seat Configuration Possibilities

| 40 seats | 40 seats |
| 40 seats | 40 seats |
| 96 seats | 96 seats |
| 304 seats |
INNER RING
UNDERSTANDING SURYA GOLDEN RATIO
ON 3 DIMENSIONAL SPACE
INOVATIVE ICONS

Terdapat 2 modifikasi sistem bangunan yang telah dipersiapkan:
1. Research Centers. Dengan mengadopsi C-Octagon 3 lantai yang sama, launi memilih untuk men-twist lapis 2 bangunan 45 derajat untuk menghasilkan jauh rooftop 2x lebih banyak. Hal ini dilakukan untuk memperbanyak lahan "vertical research garden" (total luasan 28,832 m²).
2. Gedung Rektorat & Dekanat. Dirancang masih mengadopsi sistem Ring 1-6 yang sama namun dengan configurasi berbeda dengan memperkenalkan inovasi struktur defying gravity yang unik, simbol darbukelas.
Uniform bracing pattern

Unfolded view of final bracing pattern
The continuous loop structure of CCTV.
The continuous loop structure of CCTV.
STRUCTURAL BRACING SYSTEM
Sejarah dan perkembangan struktur bangunan termasuk pada penggunaan Shell Inwai system. Bagian dari sistem kolom-basiskonstruksi, bangunan dengan metode shell berberikan pelajaran khusus struktural dinamis kali ini lebih dimana terdapat selu- gal pembangunan, namun juga sedikit berperan penting dalam bangunan. Kelengkapan dari sistem ini adalah wala pembangunan yang berpapah tips.

Dengan kata kunci: argumen, struktur, luluh, komunikasi dan konstruksi sistem Shell Inwai system. Selama ini merupakan bagian dari sistem Shell Inwai system yang penting ini digunakan untuk penggunaan penan bahan bangunan. Kelebihan dari sistem Shell Inwai system adalah sama dalam pembangunan, tetapi juga inhuf dan pade-mudah secara struktural. Sebagian bangunan yang menjadi penon dan granit juga secara struktur masalahnya beberapa bentuk struktur dengan ini boleh banyak.

KONSEP REKTORAT

03

Sumber Referensi:

*Disediakan oleh [Nama Penyedia Referensi] untuk kebutuhan akademik dan non-akademik.
Sumbi dari desain Research Center, konsep struktur jelas menunjukkan daya inovatif keterampilan konservasi dan kerjasama dalam seni bangunan.

Menggantungkan konservasi di dalam lingkungan yang sama, Research Center di re-inventarisasi dengan insentif 100% untuk 45 desain. Proses ini memerlukan desain lalu yang lebih konservasi dan inovasi dibandingkan dengan desain terhadap ruang lingkungan dan kebersihan antara 2 buah gedung bertema siswa.

Riset dan inovasi bangunan menjadi pemenang dari Research Center dengan memanfaatkan keterampilan desain yang lebih fleksibel dibandingkan dengan desain yang terkait dengan keberlanjutan dan konservasi makrofungsional. Sumber daya bangunan yang lebih efisien dan bermanfaat pada praktek harian, memfasilitasi praktek seni, sekaligus mengenalkan produk fresh urban.

Research Center yang dadihagi oleh arsitek dan desainer dengan konsep integrasi, inovatif dan kerjasama antar desain di dalam universitas.
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Subtotal: 24,471

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Subtotal: 127,730

Subtotal 2.3: 405,660,000
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**CATATAN:**

1. Perhitungan ditariks hanya mencakup gugus bangunan utama di inner ring = Learning Center (belum termasuk bangunan seluas dan pada Outer Ring), atau semacam yang ada di "definisi" m-octogeno.
2. Perhitungan ditariks belum termasuk paket sistem transportasi publik (MRT, LRT, BRT).
3. Perhitungan ditariks belum termasuk paket instalasi high end IT system dan atau advance integrator-nya.
4. Paket pasangan struktur memiliki range pembayaran yang sangat variatif dikarenakan adanya penggunaan sistem struktur bangunan yang berbeda-beda.
5. Semua basement menggunakan sistem Reinforced Concrete.
6. Bangunan kaptor menggunakan sistem Single Core Reinforced Concrete + Steel Web Truss.
7. Research Center menggunakan sistem struktur concrete rigid frame.
8. Learning Center menggunakan sistem struktur stiff frame konvensional.
## Serial Drafter Management

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### Legends & Notes
- **Project 1**: Surya University-Tenjo Campus Restoration & Post Graduate Building
  - **Pre**: Pre Project 1 due from SKI national competition
- **Project 2**: Surya University-Tenjo Campus Dormitory Building
  - **Pre**: Pre Project 2 due from PT Duta Rapita contract
- **Project 3**: Surya University-Tenjo Campus Masterplan Development
  - **Director, Co-Director, and Principals**: Director, Co-Director, and Principals
  - **Pre-Engineer, and Studio Manager**: Pre-Engineer, and Studio Manager
  - **Drafter Part 2**
  - **Drafter Part 1**
  - **Intern Drafter**
- **Overview**: Preliminary Phase: Drawings upto 3D Schemes
- **DD**: Design Development Phase: Drawing Upto 3D Modelling
- **Ex**: External Consultancy Phase: Geotech, Structure, MEP, M&E
- **DEB**: Design Engineering Drawing Phase: Drawing upto 2D Working + Shop Drawing
- **ABB**: As Built Drawing Phase: Drawing upto Revised Design Engineering Drawing
- **Rev**: Renderings / Presentation Drawings
**Parallel Drafter Recapitulation**

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**LEGENDS & NOTES**

- **Project 1:** Surya University Tenjo Campus Residences & 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
- **As-Built Drawing Phase:** Drawing upto Revised Design Engineering Drawing
- **Pre:** Pre-Project 1 due to IHI national competition
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- **Director, Co-Director, and Principals:**
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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

Focusing on the Post War Modern era there are 18 editions:

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
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.
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.
Panathenaiko 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
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 
evén one of the stages in the video 
game The Beatles: Rock Band.

Architects: 
Mamoru Yamada
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

Olympiastadion
Munich, Germany

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Architects:
Frei Otto
 Günther Behnisch
 Hermann Peltz
 Carlo Weber
Proposal for Focus Points on ASIA Tokyo2020 Research

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
1992 Montjuïc Communications Tower
Barcelona, Spain

The Montjuïc Communications Tower, known as Torre Calatrava or Torre Telefónica, is a telecommunications 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.
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 Goliaths

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 gave the Stadium its “bird’s nest” appearance) remained.

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.

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

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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
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
Office of Strategic Architecture

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 visited by 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

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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
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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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 Tokyo 2020 Research
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!
Office of Strategic Architecture
Proposal for Focus Points on ASIA Tokyo2020 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...
Part 5
London's Legacy on London's masterplan after the 2012 Olympic
Office of Strategic Architecture  Proposal for Focus Points on ASIA Tokyo2020 Research

“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 Â£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.
Proposal for Focus Points on ASIA Tokyo2020 Research

THE SOUTH PARK HUB
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

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.”
team N2
Proposal for Focus Points on ASIA Tokyo2020 Research

team N2
Integrated landscape and hub design

[Images of architectural designs and renderings]
Proposal for Focus Points on ASIA Tokyo2020 Research

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<tr>
<td>Sochi Winter Olympics</td>
<td>2014</td>
<td>US$51 billion[^44]</td>
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SOCIALFACT:
Japan National Stadium in Tokyo
Tokyo Agglomeration
Tokyo Agglomeration
Ebisu (1990)
Tokyo Agglomeration
Ebisu (1990)
Odaiba (1990-2000)
Tokyo Agglomeration
Ebisu (1990)
Odaiba (1990-2000)
Tokyo Agglomeration
Ebisu (1990)
Odaiba (1990-2000)
Omotesando Hills (2005)
Tokyo Agglomeration
Ebisu (1990)
Odaiba (1990-2000)
Omotesando Hills (2005)
Tokyo Agglomeration
Ebisu (1990)
Odaiba (1990-2000)
Omotesando Hills (2005)
Shiodome (2006)
Tokyo Agglomeration
Ebisu (1990)
Odaiba (1990-2000)
Omotesando Hills (2005)
Shiodome (2006)
Tokyo Midtown (2008)
Tokyo Agglomeration
Ebisu (1990)
Odaiba (1990-2000)
Omotesando Hills (2005)
Shiodome (2006)
Tokyo Midtown (2008)
Akasaka Sacas (2008)
## Venue Reprogramming

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**LEGEND**
- Beijing 2009 Sport
- Small Stadiums
- London 2012 Sport
- Medium Stadiums
- Rio 2016 Sport
- Large Stadiums
- Unique Sport
- Extra Large Stadium
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 metabollic structure, an applicative intelligent 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

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

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

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

SUPPLEMENTARY STADIUM:
- R. Main / Athletic Stadium
- S. Official & Press Zone
- T. Olympic Village
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.

COMMERCIAL&GICIC:
4) 4 clusters, 2 for commercial use another 2 for civic use.

SUSTAINABLE HOUSING:
2) 16 clusters, each houses 48 condos, 120 apartments, and 168 social housing, in total able to house > 25,000 residences.

LARGE STADIUMS:
3) 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
Learning from London
Learning from London
Learning from London
Learning from London
Learning from London
NEW CONFIGURATIONS
8S Stadium
8S Stadium
8S Stadium
8S Stadium
8S Stadium
8S Stadium
4M Stadium
4M Stadium
4M Stadium
4M Stadium
4M Stadium
4M Stadium
4L Stadium
4L Stadium
4L Stadium
4L Stadium
4L Stadium
XL Stadium
XL Stadium
XL Stadium
XL Stadium
XL Stadium
8S Stadium
8S Stadium
4M Stadium
4M Stadium
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

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

+ 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 iconoclastic
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 Tahititornin 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 artscape piercing through gallery ceiling.
STRUCTURAL PLOTTING ON THE SITE
GREENWALL 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: A view from the actual building, gigantic ‘Greenwell Slab’ and ‘Iconic Lumber Slab’ are installed surrounding and above its structure. The Greenwell is used to visually connect the museum with Tsimshian Arts Park on the north side, and the entire South Harbour waterscape on the east. While the soft colored Lumber sits is used to commemorate with Hudson’s Bay style without trying to dominate its spotlight.

PARALLEL CIRCULATION FLOW

CONNECTING THE FLOW: the twisting forming skin resulting to the construction of what seems to be irregular floor plans. Lobbies, Galleries, and Artium are scattered on top of each other. To meet 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 “icono Loccis” as a way to invent from. Methodologically, the icono Locci use site-friendly materials in this case giant’s timber leg to be reconfigured in a whole new grammar. The skin that is composed from local material in site to explore advanced geometrical facade in order to invent a whole new dimension of skinless. Start from break-down trestle plane of site 1.2 m x 1.5 m x 1.5 m (trestle leg), the skin is formulated by twisting such plane of 6 steps from one point to the other, giving it a double ambience penetration. From the outside, the icono Locci skin act as enigmatic signifier that up to certain exceed large with a certain relationship to the site and the people living around it. In the inside, the twisting trestle skin provides strong ambience in form of various spatial altars 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, forming small gates within the museum site, with open arms inviting water-life towards 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: Chronochaos...”

“... (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 plays 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
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

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 keduanya, tanpa perlu mendekonstruksi struktur utama bangunan tersebut.
(2) CAHAYA AIR & TETUMBUHAN

Bergantung dari visi REINTERPRETASI yag teges dan masif, kami merancang skin dari bentukan geometri sederhana yang disimulasikan dari kebutuhan alamiah bangunan. Sebagai perputakaan, fungsi 'utama-baca' bangunan selalu membutuhkan cahaya alamiah maksimal yang kami hadirkan dengan menggunakan 'full-glass wall'. Dengan kondisi tingkat kepadatan site yang tinggi, sinar matahari langsung tidak akan muncul di bawah sudut 45 derajat karena terhalang bangunan-bangunan disekitarnya. Dinding skinpun kami miringkan untuk menghindari sinar matahari langsung dan miringkan building heating / energy load tanpa memiringkan 'rigid frame' struktur aslinya.

Skyline dihadirkan ditengah bangunan yang masif untuk menghadirkan pencahayaan alami tambahan di tengah bangunan yang juga berfungsi sebagai 2 ruang hijau ditengah kemasifan perputakaan. Dengan menganjurkan aircirculation air buangan, rancangan atas tidak hanya berfungsi sebagai rampess aliran air hijau, tetapi juga sebagai collector agent yang mengumpul-kan air ditengah bangunan untuk kemudian dibawa kebawah menuju sistem water treatment melalui 2 busa kolom 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 tipologi 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 matiari alamiah maksimum, floor-to-floor ruangan membutuhkan tinggi diatas kisaran 6 meter. Berdasarkan kontradiksi diatas, kami 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 x 3 atau 7,5 meter.

Berdasarkan perhitungan diatas, 7,5 m pun dipilih menjadi modul dasar struktur dengan bentiangan sekuendr 7,5 x 7,5 m dan extended primer 15 x 15 m dan modul ketinggian lantai juga 7,5 m. 2 lantai dasar di bagi menjadi 2 modul mezzanine dengan ketinggian masing-masing floor-to-floor 7,5 m. 2 lantai diatasnya (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 mengucap pada kebutuhan cahaya alami dengan luas ruangan 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 perputakaan banyak didesain pengungun, perpunasan akan membutuhkan lahan parkir luas yang memang sudah dirancang sejak awal penempatan modul struktur, bukan sekedar menjadi ruang sisa rancangan.
(3) DETAIL PROGRAMATIK

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 perpusnasi.
Merangkum ke holistikan dessin 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.

Menyisihkan bentuk yang secara langsung (fisik) berdialog dengan sejarah di depannya adalah satu cerita. Terdiri dari perhitungan detail programatik dan konsep pencahayaan yang berujung pada dinding miniing 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 perpestaan seperti lobi ke lantai 2, hingga sebenarnya aktifitas perpusnas rancangan kampun sejatinya berawal dari lantai ini, bukan lantai dasar.

MENTALFACT:
Indonesian National Library @ Medan Merdeka
LIMA MANIFESTO ARSITEKTURA
UNTUK MUSEUM NASIONAL INDONESIA

1) DUA WAJAH TIGA KEPENTINGAN

2) TAMAN PUBLIK DAN LEBIH BANYAK LAGI TAMAN PUBlik
Sebagai kekonsepan dari pemfiksi Entrace Bangunan adalah munculnya kebutuhan RUANG PENERIMA PUBLIK berskala-besar di site barat yang kemudian dapat berfungsi sebagai buffer zone antara area berbayar (paid area) dan area berbayar (non-paid area). Untuk menjawab kebutuhan tersebut, kami menawarkan solusi tanah berupa PENUTUPAN SEMUA AKSES BAWAH TANAH KENDARAAN di site barat yang dilanjutkan dengan PEMOTONGAN RUANG PARKIR di basement untuk semua site atau (kanal). Iah denah Basement (1) garis kolom '1'. Ruang tersebut kemudian dinamakan sebagai sebuah taman publik besar tepat didepan Gedung B.

3) CULTURAL MILL: INTERVENSI FUNGSI KOMERSIL DI JANTUNG PUSAT KESEJARAHAN

Dari Pitiemy I Soter dari Alexanderia yang sekarang eksis, ke konsep Futurist Manifesto karya Filloppo Tommaso Marinetti yang serba mutlak, ke Louvre di parca waktu kepemimpinan Napoleon Bonaparte yang untuk pertama kalinya di-open-to-pubic ke New Berlin Museum karya Mies van der Rohe yang serba open-plan, ke New Jewsh Museum karya Daniel Libeskind yang berakhir kuat pada konsep operating symbol, hanya enkiika Guggenheim Bilbao karya Frank O. Gehry dengan kesuksesan ekonominya. Dalam sejarahnya, fungsi Museum sebenarnya telah banyak mengalami REVOLUSI PRINSIP DESAIN. Berangkat dari studi historis tersebut di atas, kami menawarkan satu solusi radical untuk permasalahan krusial ketimpangan pengunjung: INTERVENSI FUNGSI KOMERSIL DI JANTUNG PUSAT KESEJARAHAN.

Beritaandakan konsep tersebut diatas, kami mengusulkan suatu program ruang-basis masa untuk Gedung C (seperti Auditorium, Ruang Pameran Temporer Baru, dan Cafe-Resto), ditambah dengan inisiasi program baru CULTURAL MILL (Mall yang menjulilkara-rangkaan), i.e. merancang satu gedung hybrid untuk menyambungkan SEMUA bangunan (A, B, dan C). Gedung yang kemudian kami sebut dengan isilah 'The Ladder' ini adalah kisi-kisi ekonomi untuk merancang pengunjung dan menjadikan Museum Nasional Indonesia sebagai satu area ONE-STOP CULTURE CENTER.

4) TAMAN ARKA VERTIKAL: MEMBANGUN KONKREKSI/SIBISI PERMANEN BARU
'The Ladder' memberikan dan site barat ke timur untuk menghubungkan kedua sisi, di ATAS CULTURAL MILL kami letakkan undakan anak tangga dengan entrance menuju bangunan MILL menyembul di kain-kan kiri bangunan.

Menurut hasil observasi kami, Museum yang lama sebenarnya telah memiliki potensi IDENTITAS yang tarepat kuat, yakni dari Taman Arca. Cukup ironis mengingat sebenarnya penataan arca-arcas di Taman Gedung A tersebut bukanlah suatu hal yang direncanakan, melainkan imbas dari faktor ruang dalam arca-arcas yang terbata. Berangkat dari observasi tersebut, kami merancang. The Ladder sebagai TAMAN ARCA VERTIKAL, dimana 28 ARCA dapat dipamerkan secara bergantian sebagai IDENTITAS RUANG PAMERAN PERMANEN Museum yang baru. Dengan glass-box pengaman untuk masing-masing Arca, TAMAN ARCA VERTIKAL tetap sebagai ruang pamer vertikal dengan pemantangan style arcel Medan Merdeka yang indah dan luas.

5) KEPAK SAYAP GARUDA: USAHA MERDEKAKAN SKYLINE MEDAN MERDEKA
Sebagai kekonsep arsitektur yang terakhir, kami mendekam untuk memunculkan SPIRIT INDONESIA diantar a selo-selo bangunan eksisling kolonial, merancang sebuah konsep perbuka TAMAN ARCA VERTIKAL dengan gaya tropikal-contemporary sebagai reinterpetasi kelayakan kehadiran Nusantara. Mengucapkan makabansk Museum Nasional yang tidak hanya bisa mengadap kolon-kolon Eropa seperti layaknya kabanakan Museum Nasional besar negara-negara tetangga, tetapi sebagai produk bangsa yang besar juga berani TAMPIK untuk BERDIALOG dengan LANTANG, sebagai KEPAT SAYAP GARUDA yang dengan bangganya bersiap untuk tinggal landas menyongsong 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: COMERCIAL 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
DENAH LANTAI 2 & 3
DENAH LANTAI 6 & 7
MENTALFACT:
Indonesian National Gallery @ Medan Merdeka
POTENSI PENUMPUKAN TRAFFIC

TEMPAT TERBAIK UNTUK KOMPLEKS KLUSTER BESAR
Thank You

Session 4

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: Chronochoa 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

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

oneredwhite (2011)
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- Bandung Spirit / Sorbonne-LeHavre (Paris)

onederwhite (2011)
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- YZA (Bali)
- LES (Surabaya)
- PPI (Austin-Istanbul-Sydney)
- Bandung Spirit / Sorbonne-LeHavre (Paris)
- Massachusetts Institute of Technology (Cambridge/Boston)

MIT-IDC/Osa+LES (2014)

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)
Ecourb (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)

PARTNER SEKUNDER

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Academic Supplements & Orientations

OFFICE OF STRATEGIC ARCHITECTURE

art space operations

[2012] [2004/2008] [2010]
Academic Supplements & Orientations

masterplan & theoretical studies
[2012]

Office of Strategic Architecture

[2004/2008]

detail skin & spatial design
[2010]

art space operations
operations > arch  <<< ARCHITECTURE >>> operations < arch

Academic Supplements & Orientations

masterplan & theoretical studies [2012]

OFFICE OF STRATEGIC ARCHITECTURE [2004/2008]

detail skin & spatial design [2010]

ART SPACE OPERATIONS
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>
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<th>编号</th>
<th>Number</th>
<th>参赛者名称 (代表人)</th>
<th>Name of the Representative Participant</th>
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日期 Date: 2011/08/05

New Taipei City Museum of Art Conceptual Design International Competition

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

Note: 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.

This procurement is conducted in accordance with the Republic of China (Taiwan, R.O.C.) Government Procurement Act (hereinafter as "GPA") and the regulations promulgated by the competent authorities.

1. Organization: Secretariat, Taichung City Government. (hereinafter as "SEC")
   (Address: No. 89, Sec. 2, Tonghang Rd., Xinhu Dist., Taichung City 40756, Taiwan (R.O.C.).)

2. Sponsor: Urban Development Bureau, Taichung City Government. (hereinafter as "TCG")
   (Tel: 04-22289111 Ext. 65201. Address: 599, Minquan Rd., West District, Taichung City 403, Taiwan (R.O.C.).)


4. Project Title: Taiwan Tower Planning, Design and Construction Supervision Service Project.


18. Service Fee:
   Calculated based on the fixed price, the service fee for this project is NTS 84,000,000 (approved budget by city council). (The construction budget is subject to the approved budget by city council.) Tenders shall calculate base on such budget and shall not exceed the budget.

19. A tenderer is prohibited from participating in tendering, being awarded a contract, or being subsumed:
   19.1. If it is a bidders or tenderers who have participated in previous bids or tenders, the previous bids or tenders shall be suspended.
   19.2. If it is a bidders or tenderers who have participated in previous bids or tenders, the previous bids or tenders shall be suspended.
   19.3. If it is a bidders or tenderers who have participated in previous bids or tenders, the previous bids or tenders shall be suspended.
   19.4. If it is a bidders or tenderers who have participated in previous bids or tenders, the previous bids or tenders shall be suspended.

20. Violators and violators, who have participated in previous bids or tenders, shall be suspended.

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STADIUM BUILD Middle East
16 - 18 April 2012
Renaissance Doha City Center, Doha, Qatar
Opportunities in the design, development & construction of world class sports infrastructure in the Middle East

Dear Mr. Swadanska,

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 Qatar
- Access to key industry stakeholders: Project owners, leading contractors, specialist architectural & engineering professionals, material & technology suppliers

Leading Speakers Include:
- Abdulrahman A. Al-Malki, Director: Engineering Projects Department, Qatar Olympic Committee
- Joachim Schares, Member of Management & Partner, Albert Speer & Partners
- Alistair Lenczner, Partner, Foster & Partners

Also participating: AEDAS | Qatar University | AEC | 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,

Edmund O'Sullivan
Chairman, NEED Events

PS: Limited sponsorship opportunities are available, to know more please contact Meryem Sarogdan at +971 (0) 4 390 0971 or email at meryem.sarogdan@need-dubai.com

ThyssenKrupp Elevator
Southern Europe, Africa & Middle East

Eka Swadanska
Team leader
Project 352

December 2011

Dear participant,

On behalf of ThyssenKrupp Elevator I would like to take this opportunity to thank you for the special interest and effort you have devoted to the ThyssenKrupp Elevator Architecture Award.

The outstanding quality of the submitted projects made it very difficult for us to reach a final decision on the awards. We truly appreciate the amount of work and time that you have put into this edition. We feel that the success of the competition is to a large extent due to the excellent work of all participants.

We send you enclosed a certificate of your participation in the Award and we encourage you to take part in the next edition, which will be announced shortly. Your project will surely contribute to enhance the quality of this competition.

Yours sincerely,

Javier del Pozo
Chairman of the Jury of the ThyssenKrupp Elevator Award
05 December 2010
New Delhi

Eka Swadana
Office of Strategic Architecture,
Jl. Mampang Pratama No. 22, Jl. Bering, 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 Mapping to 3D Modelling 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 (mAAAN), 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 mAAAN, 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

Managing Trustee

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

mAAAN INDIA TRUST

B429 Lower Ground

Towards a Sustainable Ecology
Global Challenges and Local Responses in Africa and Asia
55 Years After 1955 Bandung Asia-African Conference
Book Project

FOREWORD / ACKNOWLEDGMENT

INTRODUCTION

The following list of papers is not yet ordered according to the editorial composition.

ENVIRONMENT

Carina Amore (South Africa), Rethinking sustainable development as a learning outcome in the Economic and Management Sciences curriculum: some insights from South Africa

Deokun Oyeobolo (Nigeria), Environmental Education in Teacher Education Programmes in Nigeria

Benedict Ato Abor (Malaysia), Islamic Concepts for Environmental Education

Sari Saikuk, and Swati Jain (India), The River and the City: The Changing Conception of the Yamuna in Contemporary Delhi

Judith A. Okello, James O. Kairu, and Eric O. Each (Kenya), Challenging poverty in a healthy environment: A case of the local communities living along Mtwapa Creek, Kenya

Kamini Kaul (India), Sustainable Cultures of Life and Gift Circulation – A New Model for the Gram-Protoanomalous Restructuring of Europe?

Meschak Epiafia (Nigeria), Media Repertoire of International Environmental Regimes in Nigeria

Nguyen Duc Nhu-Mai (Vietnam), Impact of Vietnam Urbanization’s Waste Treatment and Noise Pollution in Human Health

Oscar Galuwo Musangi (Lusotho), The Politics of Biodiversity Conservation and Ecological Sustainability in Lusotho: The Case of the Maloti Mountains

Yuko Kimura (Japan), Ecosphere in Catastrophe: From Globalization to Ethos for Planetary Life

Zhu Rong (China), Community-driven Conservation for Sustainable Use of China’s Grassland Resources

CITY

Alban Boursier (France), Shared Problems of Urban Sustainable Development

Alban Mbita Pesty Mombasa (Tanzania), Livelihoods of Urban Poor in a Degrading Environment

Breath Teh Cheng Guan (Malaysia), Creating a sustainable Penang: Historicity, urbanization challenges and creative solutions

Darvis Khodr (Indonesia/France), Urban Development from Technology to Participation

Deden Rukman (Indonesia/USA), Urban Planning and Local Wisdom: The Shift toward

Pacemodernism and a New Urban Theory from Third World Cities

Ivani Lela Heriand, Muryono, Sintis Rant, Yuni Shara (Indonesia), Kampung Acceptance toward Gender Diversity

John Welch (Thailand), Variable Responses to Democratization and the Rise of Chinese Influence in Mekong Region Capital Cities

Martijn Jordaan (South Africa), Community-based Project Module of the Faculty of Engineering, the Built Environment and Information Technology, the University of Pretoria

Swaraksha Eksa (Indonesia), From Urban Studies to Urban Architecture: Critiques on the Use of Eurocentric Theories in Shaping the Emerging Cities

Enrique Thome, Fauzia Saei (Nigeria), UN-Habitat’s Millennium Development Goals and Urban Renewal in Lagos, Nigeria

Yuganda Babunamanya and Zelalem Fanta Cherkele (Ethiopia), Waste management, the role of informal sector and the public-private partnership in Addis Ababa

BANDUNG SPIRIT CONFERENCE SERIES
臺中市政府都市發展局

發文號：新捷

受文者：Ewa Sendlamso

發文者：

主旨：傳送本機關「台灣塔新建工程委託規劃設計及監造技術服務案」（案號：100052700492）決標結果如說明。請查照。

說明：

一、依政府採購法第64條，施行細則第85條規定及本府公文書處101年3月5日中市秘字第1010002542號函辦理。

二、自療決標結果之通知事項如下：

(一) 搭標案號：100052700492

(二) 決標標的之名稱及數量摘要：

1. 名稱：「台灣塔新建工程委託規劃設計及監造技術服務案」

2. 數量摘要：得標廠商應支付之總金額及工作內容，包括：規畫設計、設計和施工、監造監督、工程建設。本項工程定位於臺南市公園內，東至300米，西至南運河，北至文化路南段，南至東路路，4至5水平面，面積約4.4公頃（以地政單位資料為準）。

(三) 得標廠商名稱：Sou Fujimoto Architects

(四) 決標金額：新臺幣8.4億餘元整

(五) 決標日期：101年2月24日

署長

[盖章]
तो नहीं होती त्रासदी
# Harvard Graduate School of Design - Wheelwright Prize 2013-5

**Proposal for Research Timeline**

<table>
<thead>
<tr>
<th>Week</th>
<th>Activity</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Initiation</td>
<td>2 weeks</td>
</tr>
<tr>
<td>2</td>
<td>Gathering Data</td>
<td>4 weeks</td>
</tr>
<tr>
<td>3</td>
<td>Analysis</td>
<td>6 weeks</td>
</tr>
<tr>
<td>4</td>
<td>Design</td>
<td>8 weeks</td>
</tr>
<tr>
<td>5</td>
<td>Implementation</td>
<td>10 weeks</td>
</tr>
<tr>
<td>6</td>
<td>Testing</td>
<td>12 weeks</td>
</tr>
<tr>
<td>7</td>
<td>Refinement</td>
<td>14 weeks</td>
</tr>
<tr>
<td>8</td>
<td>Finalization</td>
<td>16 weeks</td>
</tr>
</tbody>
</table>

**Research Periods**

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

**Notes**

- Optional: Off-site Research
- *Required by Harvard GSD Wheelwright Prize

**Graphical Representation**

- Pie chart indicating distribution of research periods.
- Sample graph showing progression over time.
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 Sarkisyans – 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
The Revival 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 Cheapest Generation

The Atlantic
The Rebirth of the Great American Cities
Thank You

Session 5

Eka Swadiansa
TADAO ANDO WORKS:
ARCHITECTURE AS
FAITH MENTAL FACT
Extended Discussion
Eka Swadiansa
Framework:

On the Works of Tadao Ando
Sayamaike Museum

(Swadiansa, 2009)
SAKAMAIKE MUSEUM: THE RAIN DROPS... 

the sounds, the atmosphere, the peacefulness...
Enjoy Sayamaike Museum!

Sayamaike is the oldest pond for irrigation in our country, made in the 7th century with an earth dike dam. Several well-known persons in Japanese history have directed the restoration of this pond, such as Gyoki (a priest in Nara Period), Chogen in Kamakura Period and Katsumoto Kanade (a container of Hideyoshi and Hideyori Toyotomi). The layers of the bank formed through 1,600 years, the wooden pipes used for supplying water from the pond for cultivation and wooden cribwork preventing landslide 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 a part of the 16th century engineering technologies which were employed to the site. You have opportunities to learn the history of water control, irrigation and restoration. You can have a unique impression on the technologies through the driving equipment, machines.

Museum Library

To update you in the latest information, we offer books, which are useful. The books are open to you. If you are interested in the technologies, be sure to visit the special exhibition area. You can see the real thing, and then, for sure, you will understand the technologies of engineering.
Awaji Water Temple

(Swadiansa, 2009)
THE WATER TEMPLE
of AWAJI ISLAND

the multi layer
design experience.

bamboo forest
real entrance

the pond
Building area

transition area
over area.

circular entrance
(ideally change?)

double wall
creating outer 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)
1995年1月17日、淡路島から阪神地方一帯を大震災が襲った日、私は仕事でロンドンにいました。急遽予定をキャンセルしましたが、震災の影響を受けていた関係で、大阪に帰ることはできませんでした。

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いがちな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
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.
夢舞台は環境創造ミュージアム

江本 研一

「夢舞台」は、いわゆる「夢舞台」を形にしているが、製作の
ためには新しい視覚を創出する。当時はこの領域にまだ触れた
ことがなかった。しかし、1995年に1月17日、このビルが火災
で焼却されている。夢舞台の火災によって、建築は変化し環境
の流れが変わった。さすがの夢舞台建築作家、それでなくとも
建築の流れが変わった。夢舞台は時間とともに変化し、それと
協力する夢舞台建築作家、どろんも、合肥・夢舞台は夢舞台
の流れに変化をもたらし、夢舞台はその流れを刻む。夢舞台
は夢舞台建築作家の流れに変化し、夢舞台はその流れを刻む。
Thank You

Extended Discussion

Eka Swadiansa