

[04] [01] Sir Norman Foster...for a responsive design approach towards its surroundings

Fig. 4.1 Maison Carrée



**Project: Carré d'Art
Nîmes_France
1984-1993**

The urban context of Nîmes was a powerful influence for the design of this media centre. The site for the new building faces the Maison Carrée, a perfectly preserved Roman temple. The challenge for Foster was to relate the new to the old and at the same time create a building that represents its own age with integrity. It was important for Foster that the Carré d'Art refers and not defer to the exquisite temple.

The Maison's portico was used as a reference point - generous, urban and public.

The façade of the new building facing the Maison Carrée matches the proportions of the temple, its glass skin framed by concrete columns echoing the play of horizontal and vertical divisions.

In keeping with the scale of the surroundings half of the building is placed under ground, while the top floors tower over the apparent cornice of the Roman temple.

The building addresses the urban setting and the Roman temple. Foster considered the entire plaza around the Maison Carrée as part of his brief, trading the cars that is parked there for the new urban cafés and repaving the space in the local limestone tracing the Roman forum which surrounded the Roman temple once. Like the Maison Carrée, Foster's building stands on a stepped limestone plinth, behind a generous portico.

The geometry of both the landscaping and the building follows the Roman grid to recreate tree-lined streets

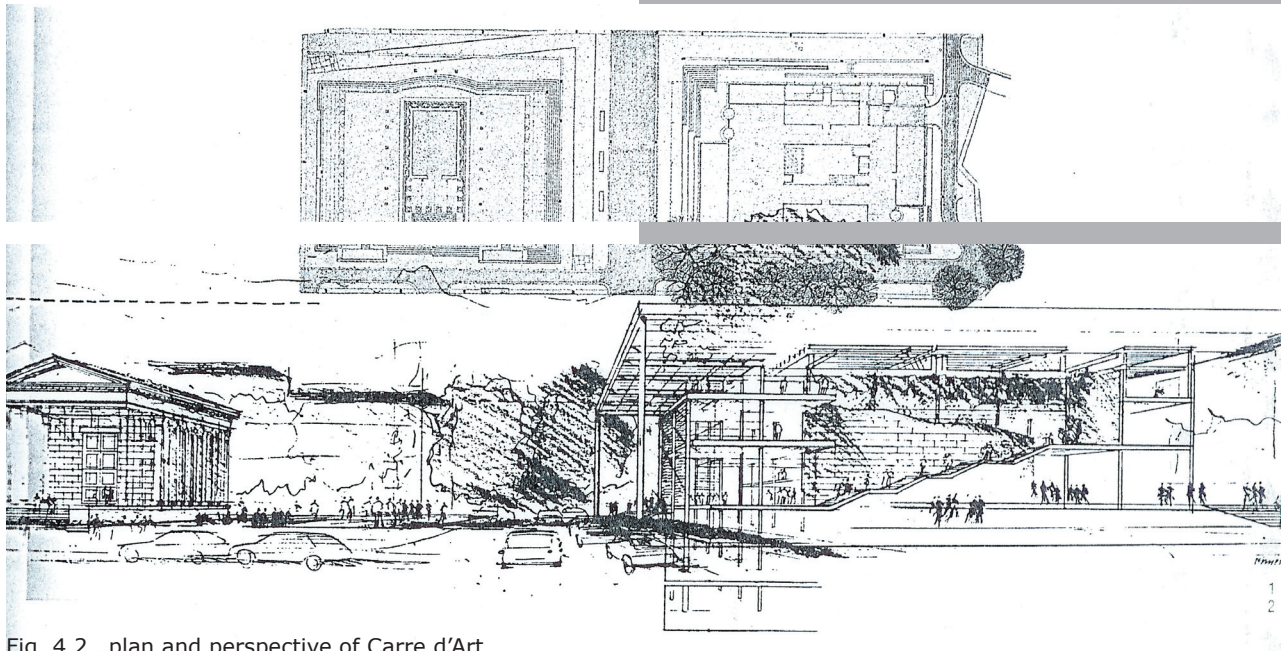


Fig. 4.2_ plan and perspective of Carré d'Art

image information:
background_
metropolis_
www.filmsite.org

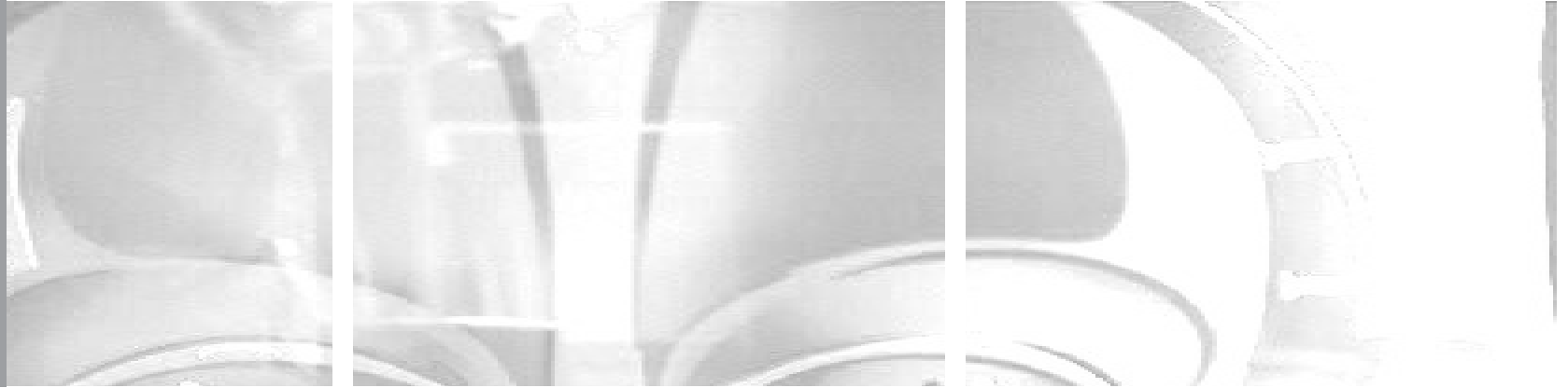


Fig. 4.3_ sketch illustrating position of Carré d'Art

3

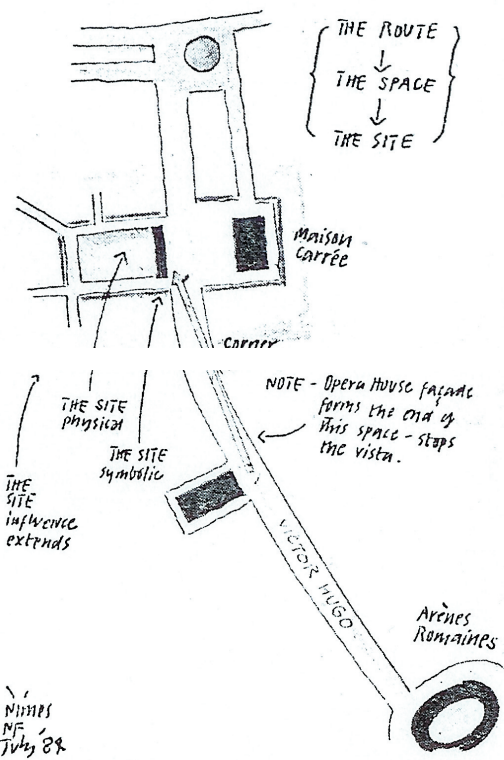


Fig. 4.4_ view of Carré d'Art from Maison Carrée

along the building's long edges. This exercise in urban landscaping not only encourages the dialogue between the Carrée d'Art and its historical neighbour, but has created a new public forum and a new outdoor cafe life, which has reinvigorated the centre of Nîmes.

The building entrance is located on a corner, in a play of solids and voids which matches the proportions of the side elevation of the Maison Carrée. Diagonal movement towards the corner entry is also encouraged by the plan, it is a subtle reflection of the diagonal avenues at the front and back corners of the site.

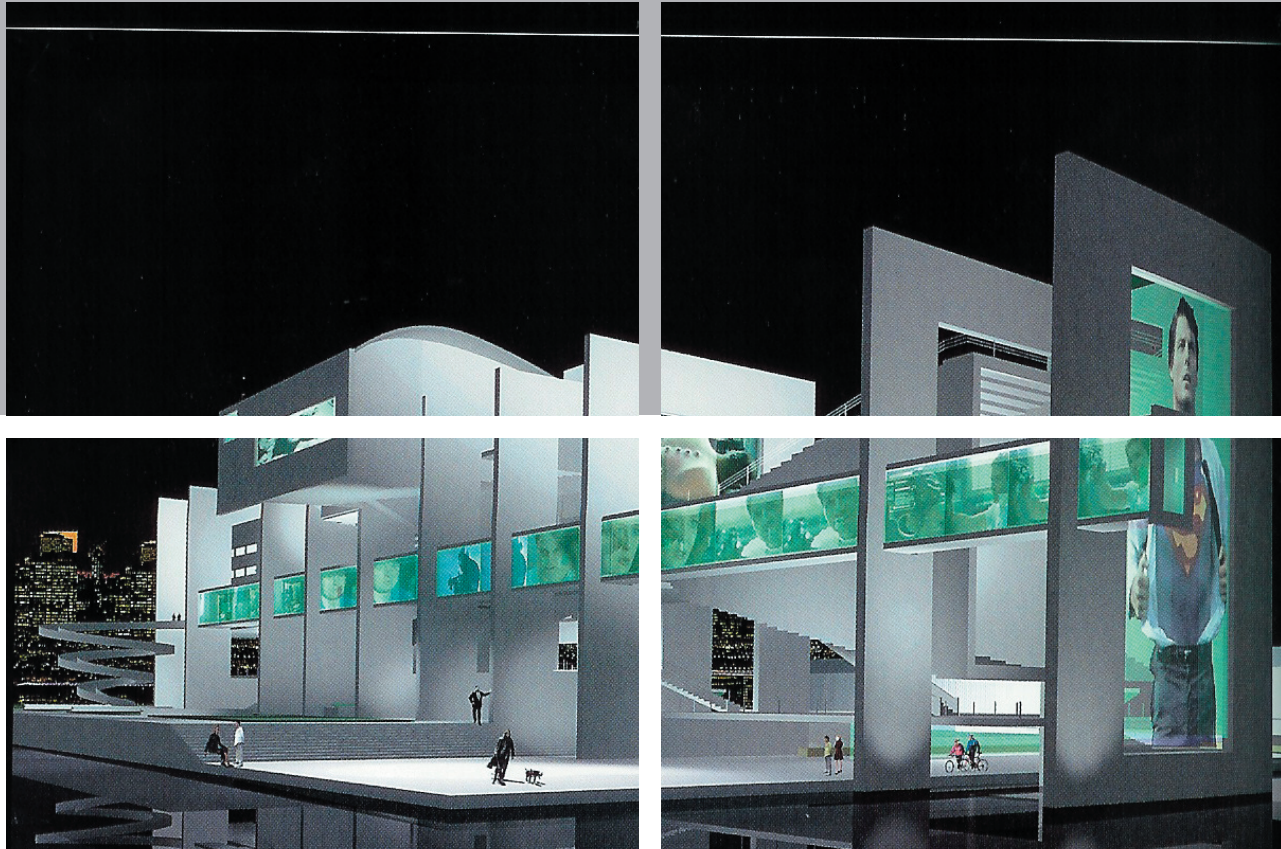


Fig. 4.5_ the CINE experimental film centre (Hariri & Hariri)

[04] [02] Hariri & Hariri.....for their innovation and concepts in museum

spaces

Project: The CINE Experimental Film Centre

Brooklyn-New York

The film centre is a vision for a 2020 building.

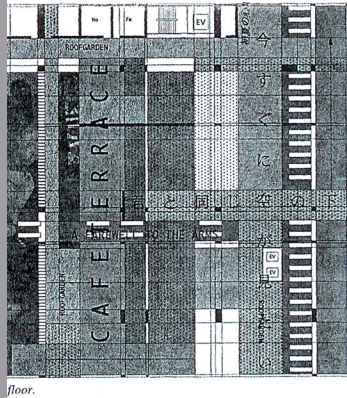
The concrete frame building is set on a pier on the Brooklyn Bridge in New York. It contains a film school, three theaters, a video arcade, cyber café and a film track gallery (a long tube accessed by a spiral ramp).

Hariri and Hariri envisage this 21st century museum as an entertainment centre rather than an art temple.

"A new museum" they write "would be an innovative space responding to the new mediums and definitions of art. This is a museum that is vertical, not horizontal. It is a museum as an 'interface' available to all artists. Here the concept of museum has become 'inside out', the boundaries between its content and container blurred and the threshold between 'private and public,' art and architecture' re-examined." (Pol Oxygen. Issue 4. 2003. Pg 52)

The digital blocks of transparent wall material (still to be developed) they envisage will soak up, transmit and broadcast digital imagery at the same time as they compose a buildings structure.

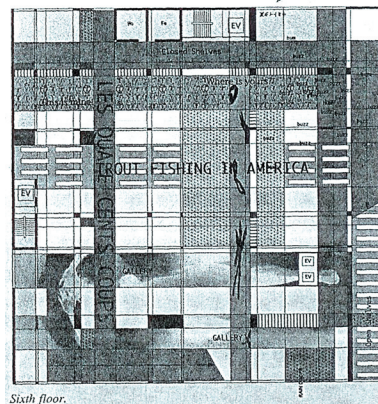
image information:
background_
metropolis_
www.filmsite.org



floor.



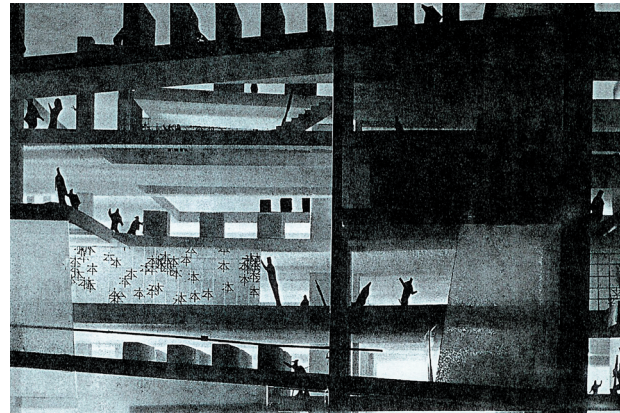
Seventh floor.



Sixth floor.

Fig. 4.6_ shuffling of program

Fig. 4.7_ computer generated perspective of interior showing layering of program



[04] [03] Nobuaki Furuya + Hisako Sugiura.....

..for rethinking programme
Project: Competition entry for Sendai Mediatheque
Sendai-Japan

This proposal was for a cultural complex containing a library, an audio-visual library and an exhibition space, designed with a total area of 20,000 square meters. Instead of separating the facility into three sections or layers according to individual functions, the proposal attempted to make them interplay together by shuffling the different functions. This resulted in the building becoming a "Forest of Media," encouraging visitors to encounter with unexpected persons or sources as they take a stroll inside.

"All the functions here are spatially shuffled. They are not divided into levels, zones or sections. The visitors will be able to catch a glimpse of the sending-in of an exhibition, the making process of an installation, the restoration of a work, a meeting for the next project, etc... The actual spatial organization will be chaotic, but by inputting all the information about space and activities into the computer, total facility management becomes possible." (Nobuaki Furuya)

The team's entry evolved around the following ideas:

A Forest Where a People and Information Interplay
Nobuaki Furuya

"We are always carrying along various kinds of things, such as a pocket-book, a notebook, magazines, leaflets of many kinds, an invitation card to a party, a letter from a friend, etc. While moving around, you take them out wherever you feel doing so.

Since the walkman came out, you don't have to listen to music in front of an audio stereo set anymore while riding a subway or crossing a street, music runs into your head without any relation to the world around you. You are now free from the restriction of when, where, and what you do. The combination of time, space and behaviour has become

completely free.

A Library has hitherto had one entrance and all of its functions are centralized inside. So it is also with museums, once you enter, there is solely a succession of exhibition spaces. You cannot enter the space and sample a few works of art while reading the book you've just borrowed, likewise you cannot slip out on the way and do something else.

You may feel like seeing this and that today and coming back the following day to see the rest of an exhibition. With a magnetic card check at each entrance, the exhibition can be set up in parts at different locations.

Here books, compact disks and video tapes are placed randomly on open shelves. As a visitor you can pick up a book and bring it anywhere you like - such as a lounge with a nice view, a gallery, a cafeteria, a performance space, or even outside under a row of trees. And when you finish reading it, you can return it to any bookshelf if you let its barcode read into a computer terminal nearby: This way books are always moving around as the users bring and return them. When you want to read a particular book, you can check it through the closest terminal, and it will tell you immediately which shelf the book is on.

When you find a book you want, your attention may be caught by a book of a completely different subject next to it. This may open you to a new, unknown world which was brought incidentally by another visitor. And through the opening left by the book taken, you might witness an interesting, enjoyable workshop going on.

You might find a copy of **+The naked lunch +** in the library+ which a friend talked about

It'd be nice to read a book + under the trees + on the terrace +with a person you never met before

The urban landscape we experience every day is also like that. Various peal with diverse purposes pass by one another at a different pace. This mediatheque is designed to incite the visitors to interplay_ with one another. They will compose and organize their own space, time and action by themselves. And there, someone who was until

now a complete stranger might pass by.

This architecture is a "Forest of Media" where people, things, time, space, landscapes, information etc, freely interplay: with one another. Once you enter through a slit in the building, the unexpected will wait for you. Even without any particular, purpose, one can spend time as he pleases. The visitors who stroll in the forest of media will become themselves the disc patchers who trigger the interaction with' each other.

In an age of media technology when one can easily take out or send out any information from home, what will be the meaning of going all the way to the site? The fact that one encounters information incidentally, unexpectedly and without purpose is to bring out contrariwise a new significant value.

The opportunities of encounters and interactions this mediatheque offers, while continually changing, are becoming entangled. Taking a stroll in this sort of "information market," with all your senses wide awake, is like window-shopping in an unknown world.

There will actually be various kinds of "places": with a high ceiling, narrow, like a deep valley, where a bright light stream,: in, where the wind blows across, which gets wet in the rain, where the floor is sloping, where the footsteps echo, where you can hear distant sounds, cold, dark...Those variously characterized spaces will generate their own activities as a stage. They are not neutral boxes.

Visitors as well as artists can occupy the space as they like. And they can take any position they please. The varied spaces of the mediatheque can be modulated by numerous filters. You can combine filters of many kinds such as paper screens, lattices, glass, panels performed in complete darkness cutting off the exterior light, or a sound-installation exploiting outdoor sounds may be installed in a translucent box with numerous holes in it.

Someone, for example, wants to find a place to play a musical instrument. He will connect a portable terminal to an "information outlet." He will come to know at once where and what kind of place is available. In the year

2000 A.D. when this mediatheque will open, the wireless terminal will be available. An artist who is planning an exhibition will also search out the space he/she desires through the data-base in the computer. He/she will, of course, simulate the exhibition plan in the three dimensional virtual reality. It is needless to say that he/she will have access to the mcdiatheque from his/her atelier.

Here you can acquire information as well as dispatch your own information. Many kinds of performances and presentations, although unrelated to each other, are occurring simultaneously. In this "Forest of Media" they will become interactive because of their accidental adjacency. The audience (who can here be creators as well) will edit their "own program" by weaving those events together.

The curator will be able to more actively plan a collaborative work. Furthermore, this facility may possess its TV. channel to dispatch its own activities day by day. The mediatheque will then become literally the citizen's communication-media."
 (Japan Architect, 1995-3,145)

[04] [04] **TSCHUMI.....for the
creation of a illusioned envelope
Project: Glass Video Gallery
Groningen,
The Nederlands,
1990**

Commissioned by the city of Groningen the project was to be a temporary structure for music and video festivals, the project is now a permanent work owned by the Groningen Museum.

Due to a tight budget the gallery's composition consist of a rectangle and glass envelopes. The project questions the permanence of architecture in that it is constantly challenged by immaterial representations of abstract systems in the form of television and electronic images.

Tschumi played around the following idea: *'Was the video gallery to be a static and enclosed box, like the architectural type created by cinema: an extended living room with exterior advertising billboards and neon light; or a new 'type' that brought what was previously a living room, bar and lounge event out into the street?'* (Damiani, G. 2003. p 78)

The video gallery is the first work of Tschumi that dealt with the concept of envelope. Tschumi states that the project is about the movement of the body as it travels through the exhibition space and about the enclosure, which is made entirely out of glass.

Tschumi's video gallery give priority to the image, the monitors inside provides unstable facades of reflections. Juxtaposed real and the virtual imagery pose questions of whether the glass envelope is an actual structure of an

Fig. 4.8_ Video gallery glass envelope



Fig. 4.9_ Endless reflections at night

