



French Pavilion, Claude Parent, 1970 | AA DRL 10 Pavilion, Dempsey/Huang, 2008

## Project 4 Phase 2

In the final project of the year, students are asked to choose the development and construction of a full-scale project, or the development of a cultural centre for music and moving image – both in collaboration with the *Smart Kreativ Stad project (SKS)*. We also address the need for concert venues in Stockholm, most recently made obvious by the planned closing of Debaser at Medborgarplatsen.

Besides the collaboration with SKS, project 4 also introduces a conceptual starting point in the Function of the Oblique, as introduced by Claude Parent and Paul Virilio.\* This is primarily aimed at the design project, where the sloping plane should be regarded as an element of pedestrian infrastructure (tying into the theme of the year), as well as a way to form spaces apt for the projection of moving image. The idea of the oblique may very well influence also the Full Scale project, but here we introduce another reference – *Nine Problems in the Form of a Pavilion*, that reflects on the development of the DRL 10 pavilion at the Architectural Association.\*\*

Project 4 will be divided into two phases, the initial phase being a preparatory stage, with separate assignments for students participating in Full Scale and Design Project respectively, followed by the eight week long Phase 2.

\* *The Function of the Oblique – the architecture of Claude Parent and Paul Virilio 1962 – 1962*, AA Documents 3, Excerpts available on our server – under Reading

\*\* *Nine Problems in the Form of a Pavilion*, Edited by Alan Dempsey and Yusuke Obuchi, AA Agendas No. 8, 2010, Excerpts available on our server – under Reading

In phase 2, students must choose one of two trajectories – Full-Scale or Design Project. Students will work individually (Design Project) or in one team (Full-Scale), for the final project of this year. Related issues are explored in both projects. There are related issues in both trajectories in terms of the brief. Both will deal with spaces where the public share visual experiences, both deals with temporary events, both take place in the city – although context will have to be considered in different ways. The full-scale trajectory will put strong emphasis on materials, structure and fabrication, but this should also be considered in the Design Project – which will require a faster early design process in order to be able to explore structure, potential fabrications issues and materiality.

## *Design Project Trajectory*



Museum of Image and Sound, Rio de Janeiro, Diller Scofidio + Renfro | Cultural centre , Castelo Branco, Mateo Arquitectura | Phoenix International Media Center, Beijing, BIAD UFO

The Design Project trajectory involves the design of a cultural centre featuring a combination of music venues and moving image venues. It should be located in a residual area in relation to infrastructure. With a starting point in the Function of the Oblique, as defined by Virilio/Parent, students are encouraged to work with the integration of the interior infrastructure and interior spaces, and extend this approach to the exterior and the context of the selected site.

The assignment form Project 4 Phase 1 can be seen as a starting point, also suggesting that the project is developed from the inside and out – starting with spaces and internal infrastructure, and relating this to the context. Students are encouraged to develop their own design strategy for how program, infrastructure and space are integrated - and are asked to also present this strategy as part of the final submission.

Students may select one of two sites – both under bridges in central Stockholm.

Sites:

- All sites are under bridges that are highly trafficked for pedestrian and bike use. The building should be able to have entrances from both the top level of the bridge and the ground below. For some cases, and according your design the bridge entrance might be the main entrance.
- The centre should establish relationships with the infrastructural element; the bridge, and should engage with public space and urban flows in order to become part of public space.

Site 1a and 1b – under the Liljeholmen bridge – on either side of Årsta viken.

1a Hornstull (north of bridge) is one of the more active places neighbourhoods in Stockholm when it comes to restaurants, nightlife culture and shopping. The adjacent park is full of activities all year round.

1b The other (south) side of the bridge, Liljeholmshamnen, is not developed much. At the moment a parking lot, and nearby a business and residential district, but not that far away from Liljeholmen shopping centre and metro and tvärbanan stops.



Site 2 – under Västerbron – on Långholmen or on Kungsholmen.

*1b On the Kungsholmen side (north), the area under the bridge is a recreational area, stretching from Rålandshovsparken to the east and to Smedsuddsbadet and beyond to the west.*

*2b Långholmen (south) is an island mainly for recreational and cultural use. The north area of the island under the bridge is not easily accessed, with narrow paths and steep hills. The connection with the nature and water is important.*



Primary features:

- 1 large theatre for music and moving images with fixed seats, 500 people seated
- 2 small theatres for music and moving images with fixed seats, 2 x 50 seated
- 1 large multifunctional venue space in direct connection to the entrance space, 250-500 m<sup>2</sup>
- Entrance space/lobby with restaurant/bar, ticket office. The room should be adjoined to multifunctional space. 250-300 m<sup>2</sup>
- 3 seminar rooms, for 20 people each.
- Outdoor venue space for music or moving images, and outdoor seating for the restaurant.

Additional spaces:

- Storage space and service space approx 20% of total area
- Restrooms, cloakrooms
- Office spaces
- Additional circulation space as required
- Dressing rooms
- Back stage areas
- Restaurant kitchen, staff areas

Important criteria

- Entrance and exterior space should be designed to handle the logistics of big crowds arriving simultaneously.
- Circulation space should be incorporated in your design as programmed area, making use of sloping planes, functional stairs etc. This common circulation should reach all primary features of the cultural center, both indoor and outdoor.
- The building needs to be fully accessible.

The Design Project should be developed individually.

Deliverables:

- Full presentation of design proposal, using representations as needed (a physical model is required). A dummy presentation should be discussed during tutorials prior to the final review.
- Design Portfolio.
- Design Strategy, showing the principles for the integration of program, infrastructure and space.

## Full Scale Trajectory



References: Stairway Cinema, Auckland, OH.NO.SUMO | Cineroleum, London, Assemble | Films On Fridges, Scout Limited | Underground Film Club, Banksy / Rooftop Film Club / Drive-in Film Club

*The full-scale assignment this year entails a pop-up cinema that will be used already in June by SKS. The challenge for the Full-Scale trajectory is to combine the requirements for the pop-up cinema with an explorative mode of design development, where computation, fabrication, structure and design are combined in an expressive as well as performative way. It is very important to consider the full-scale trajectory not only as fulfilment of client demands (SKS9 but also as an exploration of how architecture (as informed by computational design and fabrication) can bring something new to the context of mobile urbanism.*

The building blocks of urbanism are becoming increasingly flexible, modular and mobile. This is an exciting time for mobile urbanism: the pop-up city is all the rage. The confluence of technological innovations, cultural preferences, and political winds has led to a growing interest in mobility of all forms. Pop-up shops, music events, ballrooms, restaurants and even pop up hotels enliven urban landscapes through temporary, site-specific events.

Site-specific pop up cinemas and parasite cinemas are part of this wider phenomenon of creative, temporary, Do-It-Yourself, often grassroots and potentially transgressive uses of spaces that were not designed nor intended for such use. Pop up cinemas are staged in motorway underpasses, scrap yards, brownfield sites, derelict petrol stations, car parks, roof tops, train stations and car parks or simply out-of-doors in the open air – they can “pop up” anywhere; however, sites are typically chosen purposely, to make advantage of any unique affordance of a specific setting or place. One part of what makes these events unique is that they are ad hoc and grassroots, organized and operated by small groups of friends and film enthusiasts; they often fizz with an air of the unexpected. Many pop ups also aim to provide an alternative to the blandness of the multiplex and in doing so they call attention to the distinct and often otherwise overlooked places where they occur.

As pop up events are often site-specific they can also be viewed as part of ‘place-shaping’ processes; involving consideration of the local, ordinary, contextual, typical, everyday, small, personal, intangible things that create a daily sense of place. Because pop up events interrupt the everyday, they are capable of calling attention to otherwise easily-overlooked and taken-for-granted place of quotidian life.

The brief for the full-scale trajectory will be continuously be informed by our partners, primarily Smart Kreativ Stad. The following criteria are given as a starting point:

- It should combine strong aesthetic and performative aspects, and explore materials, fabrication and structure in an interesting way.
- It should be modular and possible to assemble multiple times by unskilled labour.
- It should be possible to enclose for a smaller audience of 10, preferably with integrated seating, and open up for a bigger audience of 40 + (with additional off-the shelf chairs).
- It may be placed indoors or outdoors (summer, with basic weather protection). Maximum height is 3000 mm (may be subject to change after conversations with SKS).
- It should house digital projection equipment such as projectors and screens as specified by SKS.

The following aspects may be relevant to consider:

- Foldable and inflatable projection spaces and interior design (chairs, sofas)
- Fragmented pavilion – designed in different parts that could work together as one, or separately as smaller versions.
- Plug in pop up – how to work with multiple energy sources (electricity; battery; solar power, biking energy)
- The design of social and intimate spaces that allows strangers to share cinematic experiences
- The design and production of an advanced yet simple to assemble structural system, sustainable / efficient material use and interiors with strong experiential qualities

The pop-up cinema should contribute towards the horizontal criteria of the Smart Creative City project:

- Integration, Equality and Non-Discrimination
- An interactive and more dynamic urban environment

We will have additional support and feedback during the process as follows:

- Information on requirement for Technical screening equipment will be provided by SKS.
- Structural supervision will be given by Tyréns and Rozan Kaivan.
- Materials will be sponsored, but specific material has not been predefined – budget will be an issue (initial material budget of ca 30 000 kr, most likely to be expanded by additional funding).
- It should be designed and executed with all relevant safety and accessibility criteria (feedback from SKS).

Student organisation and workflow:

- Students need to find their own way of starting up the project, and initiating design concept development. There may be additional research required (such as precedence on pavilions, additional examples of pop-up cinemas etc). The design concept may be developed through fast parallel charrettes (individual/small sub-team competition).
- After initial concept phase, it may be wise to set up different responsibilities, such as design of furniture, development of structural strategy, preparing for fabrication, receiving feedback on projection technologies etc.

The Full Scale project is a collaborative project, in a single team.

Deliverables:

- Full presentation of design proposal, using representations as needed (a physical model is required).
- The full-scale pop-up cinema
- Pedagogical instructions as needed for assembly and packing

## General Schedule

Week	Design Project	Full Scale	General
W11	Concept – Projecting Space	Precedence – Structural Modelling	<i>Phase 1 brief handout Thursday</i>
W12	Concept – Projecting Space	Precedence – Structural Modelling	<i>Individual studies</i>
W13	Program and Concept	Design Concept Development	<i>Phase 2 brief handout</i>
W14	Preliminary Design	Design Concept Development	<i>Smart Geometry</i>
W15	Mid Review	Final Concept?	<i>Smart Kreativ Stad seminar 13/4</i>
W16	Design Refinement – digital modelling	Structural resolution	
W17	Design Refinement – physical modelling	Fabrication Planning	
W18	Design Refinement - drawings	Fabrication	
W19	Final representations	Fabrication	
W20	Final Review	Prel Assembly	<i>Final Review Project 4</i>
W21		Final Assembly (tentative)	<i>Bachelor Thesis week</i>
W22			<i>Master's Thesis week</i>