

TOKYO POP LAB !



INTRODUCTION :

from Bee Breeders: "The Tokyo Pop Lab speculates development of an institution for popular culture. The brief calls for the design of a new typological program for the study and production of pop cultural media. Located in Tokyo, the project draws from an abundant and influential history of international pop cultural phenomena. As popular culture migrates and changes, from person to person and place to place, the project provokes considerable thought. Specifically, the competition invites entrants to critically evaluate fundamental correlations between cultural production and architecture."

Pop culture is a very curious phenomenon.

It has a very general and concise definition of modern popular culture, yet it is so general that it cannot be summed up into one sentence. It is a global phenomenon and is continuously growing. How can something that is continuously changing and growing be fit into something so stationary such as a building? This is actually an age old question in architecture: how to we accomodate for such a growth? Normally in an unrestricted site

or budget, spaces can be added on such as expanding houses or skyscrapers, however building on a site in Tokyo, both of the answers seem unfeasible.

Our proposal is for a research and broadcast center. A pop lab should have the essentials of pop culture: creating new fads and the ability to disseminate them. Participants of the laboratory can research, create and spread any form of pop cultural ideas.

The program is simple: people meander through the basement archival space and read about old or obsolete pop cultural references. With this newly found knowledge of pop culture, they can meet with other teams in order to come up with new pop cultural events. The teams may gather on the top floor to share the new found trends in a form of a public forum to spread ideas.

SITE :

is located in the heart of Tokyo. It is a 2079 m2 large plot that is located right across the street from the Joshi Gakuin Junior and Senior High School.

Tokyo is currently known as one of the pop cultural hubs of the world. Tamagotchi, Pokemon, Anime... the list goes on. The idea of the site is that Tokyo's developed pop culture will be a supporting factor in the development of the building.

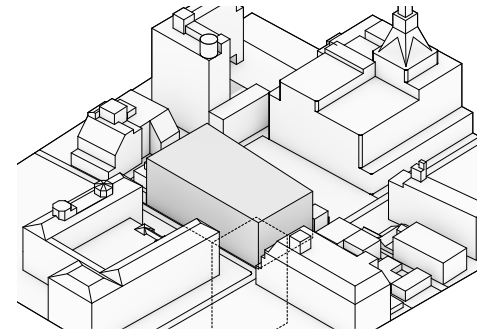
Although this is true, it is also important to keep in mind the other global pop cultural phenomena. Especially with the advent of recent technological advances (social media and mass media) it's almost impossible to miss out on trends in the year 2016.

Moreover, there are some important site conditions to consider, such as keeping the building at a low height to blend in with the surroundings: a 20m average height around the site, and a low key facade to be able to blend with the surroundings whenever it is not in use.

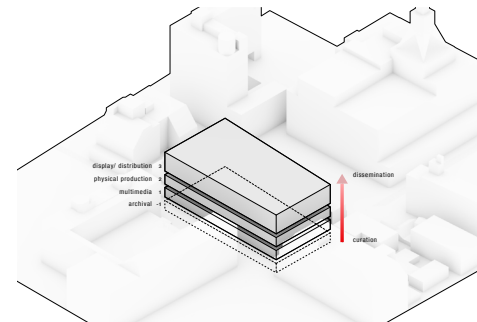


piggy backing from the previous idea, the proposed building is a blank state. The curation that happens inside the building is always evolving and growing. Once an identity is settled upon, such as purely Japanese pop culture, the building will break and it's purpose relinquished. It will no longer be able to grow and will be stunted by classifications. The diagram on the following page will explain the morphology of the building as well as it's program divisions.

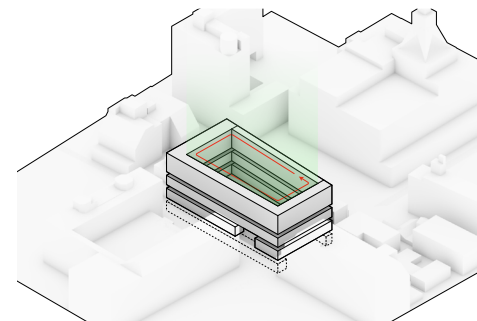
DIAGRAMS :



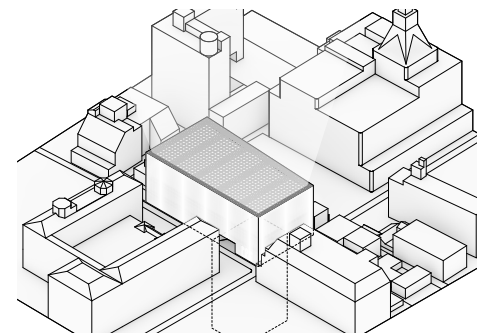
block placed that matches the outline of site
building height capped at 20 meters to
match surrounding



building divided into four:
display/ distribution
production
multimedia
archive



all walled off programs are pushed to the
facade to allow for a hollow center for
maximum space usage



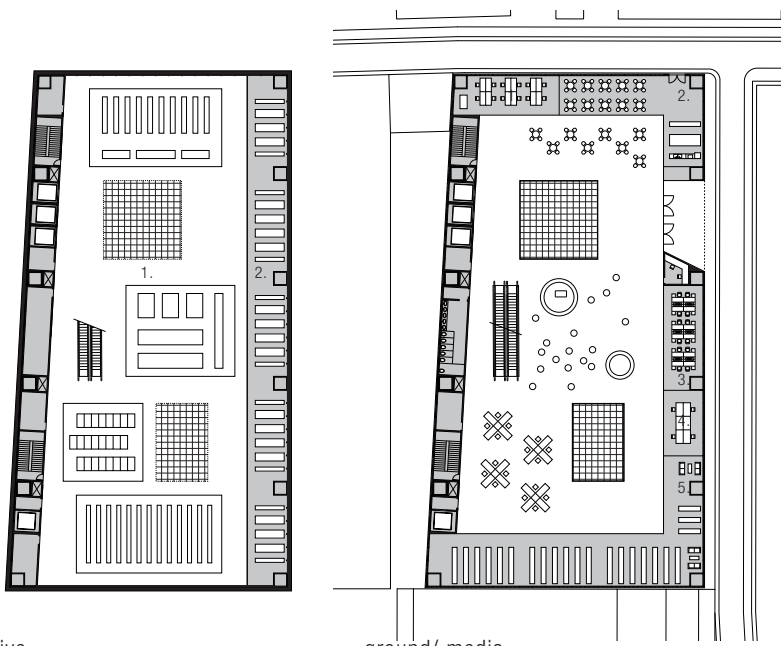
polycarbonate shell is placed around the
building to allow for projections onto the
facade for broadcasting.

FLOOR PLAN :

As seen in the diagrams above, the center of the building is open as an area of communication. All the walled off programs, such as offices, fabrication studios, and services, are pushed to the walls of the facade, allowing for the large open space in the center.

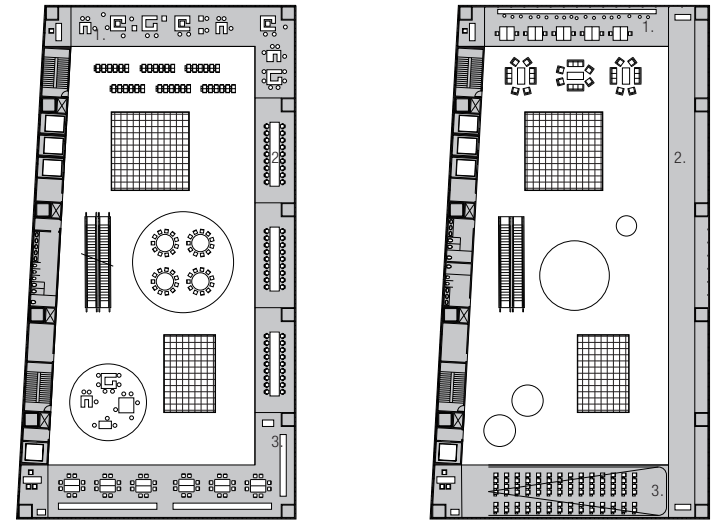
The floor plans are laid out to be very generic. The interesting thing about a generic building is that it has an infinite potential for growth. Furniture can dictate new spaces, new works can be promoted and curated depending on what is trending... the building will always be growing and evolving.

There are moving platforms that act as temporal exhibitions throughout the building. They can be used as service elevators to move objects from or to the archives depending on the situation. Objects that do not stand the test of time of pop culture exposure can be brought down to the archives, while any objects that may seem relevant to the inspiration of a current or up coming pop cultural phenomenon can be revived from the archives.



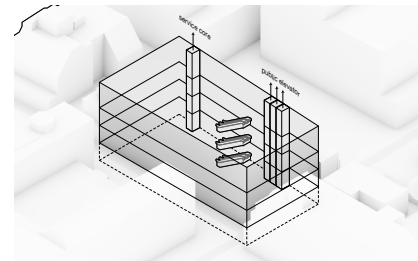
- B1/ archive
- 1. archive
 - 2. rare archives

- ground/ media
- 1. drop by center
 - 2. cafe
 - 3. computer lab
 - 4. admin
 - 5. library

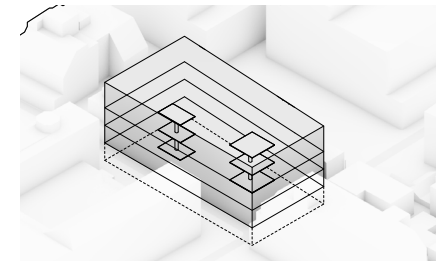


- second/ production
- 1. studio
 - 2. meeting rooms
 - 3. fabrication room

- third/ distribution & display
- 1. conversation room
 - 2. projection/ exhibition
 - 3. auditorium



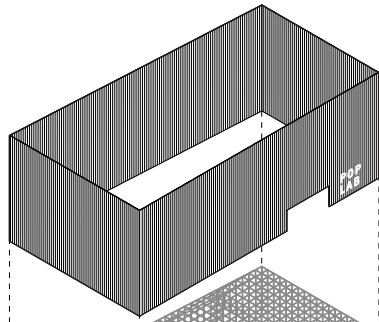
circulation
the core is stuffed to the east of the building. in the core are the public elevators as well as the service elevators. There are main escalators that can take people up the building and circulate through every floor.



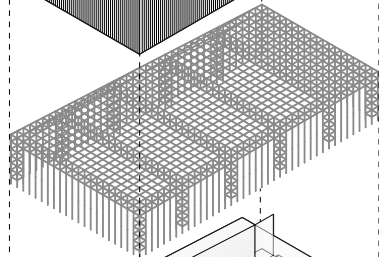
moving platforms
the idea of the moving platforms is to provide a bigger space for large objects to be moved while creating a temporary exhibition. More about this will be explained in the section perspective.

EXPLODED AXO :

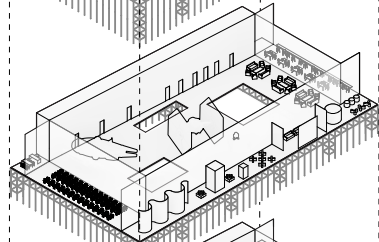
facade



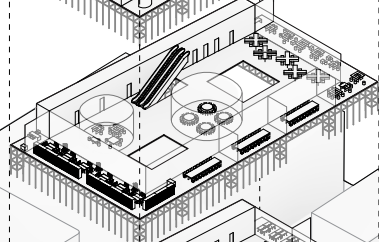
structure lattice



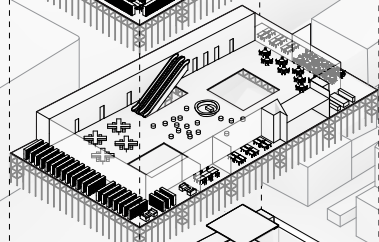
display/ distribution



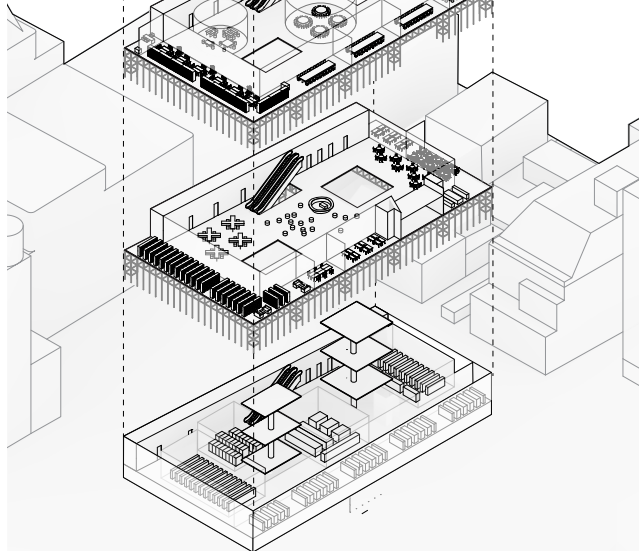
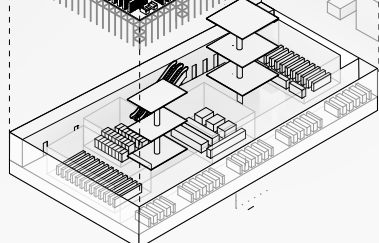
production



media



archive



PRECEDENTS :

our primary precedents for this project was OMA's ZKM building and Parc des Expositions. ZKM carries the same characteristic of our building of loading all the walls with walled off programs to allow for a hollow center for larger, more open activities. And Parc des Expositions features the same lattice structure with large open spaces underneath.

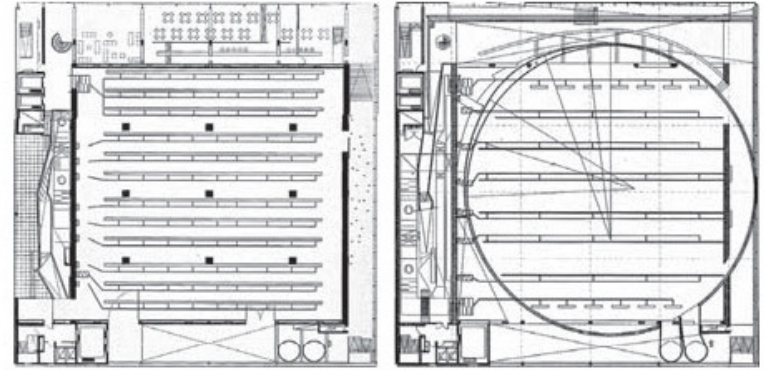
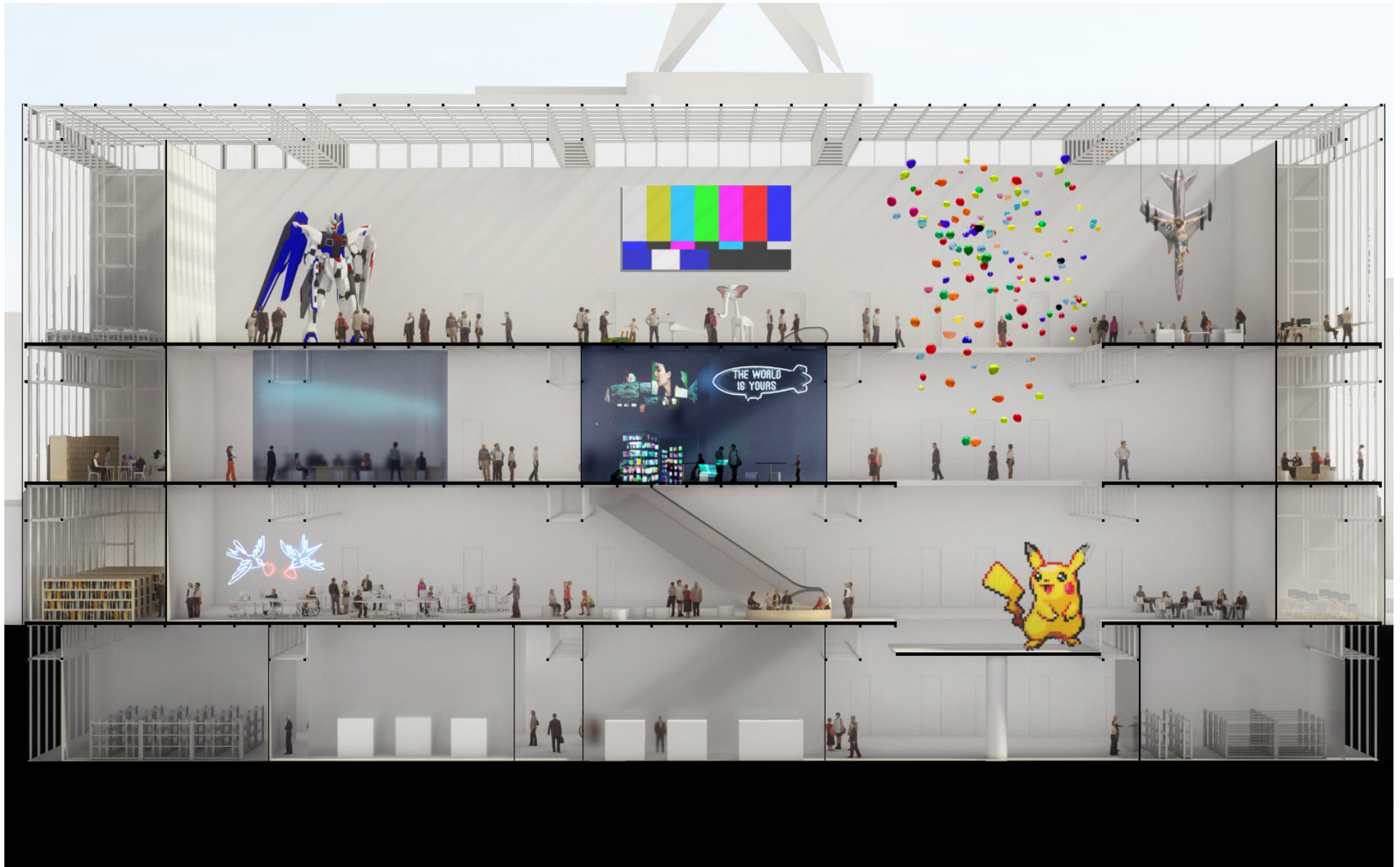


fig 1. typical plans for the planned OMA ZKM building.



fig 2. Parc Des Expositions lattice structure



the section perspective shows connecting platforms that stretch up to floor floors. These platforms can be set up as temporary exhibitions so created objects that cannot stand the test of time can be carried down to the archives or displayed on the lower floors. And depending on whether these platforms are raised or not, the voids create visual and auditory connections.

STRUCTURE + FACADE :

the structure is a typical steel latticed structure which allows for minimal construction. It also allows for maximum porosity which will let light enter during the day as much as possible. The inspiration for this structure is from Sou Fujimoto's Serpentine Pavilion (pictured below). Since the building requires many projectors and other electronic equipment, the lattice does a perfect job at providing the space for them.



fig 3. sou fujimoto serpentine pavilion

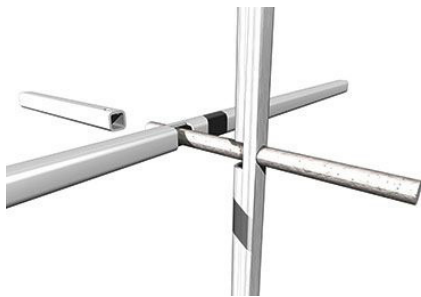


fig 4. assembly detail of sou fujimoto's serpentine pavilion

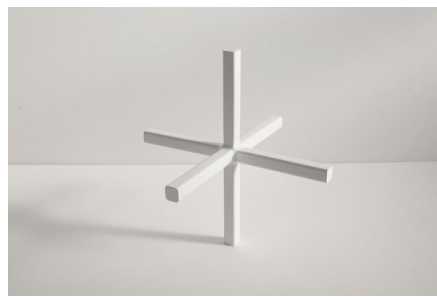


fig 5. detail element of sou fujimoto's serpentine pavilion

the facade is a polycarbonate screen. Because the building is a factory/ production center of pop cultural fads, there should be a form of privacy before it is released. Glass is too transparent, however, polycarbonate is translucent enough to let light to pass while keeping everything inside confidential. On the facade will be various projections of past pop cultural/ relevant events based on recent events. The technology comes from projection mapping, where the surface of the building is mapped and short throw projectors are used to project onto the surface. The surface mapping is necessary to match the size of the facade as well as accommodate for the surface area each projector is able to project onto, even accounting for perspectival differences.



fig 6. diagram explanation of projection mapping

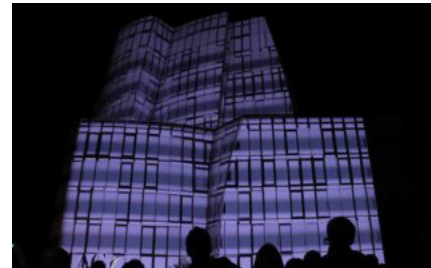


fig 7. Frank Gehry building with projection mapping



fig 8. Sydney Opera House with projection mapping

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