

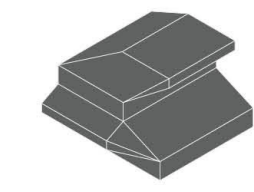


- ALPHA GLOBAL CITIES
- New York City
 - Chicago
 - Toronto
 - Los Angeles
 - San Francisco
 - Washington D.C
 - Miami
 - Boston
 - Mexico City
 - Buenos Aires
 - Sao Paulo
 - Frankfurt
 - Amsterdam
 - London
 - Paris
 - Milan
 - Moscow
 - Brussels
 - Vienna
 - Zurich
 - Warsaw
 - Barcelona
 - Dublin
 - Munich
 - Istanbul
 - Hong Kong
 - Singapore
 - Shanghai
 - Tokyo
 - Beijing
 - Dubai
 - Bangkok
 - Taipei
 - Seoul
 - Mumbai

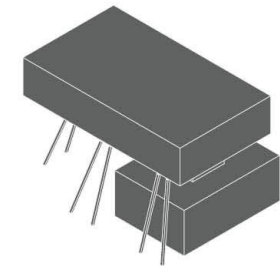
- TOP 10 INTERNET USERS / COUNTRY
- 1] China
 - 2] United States
 - 3] India
 - 4] Japan
 - 5] Brazil
 - 6] Russia
 - 7] Germany
 - 8] United Kingdom
 - 9] France
 - 10] Mexico

internet users / global cities

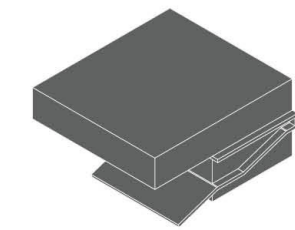
NORTH AMERICA



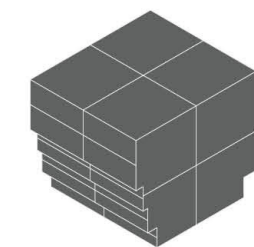
SEATTLE PUBLIC LIBRARY [2004]
Seattle
OMA



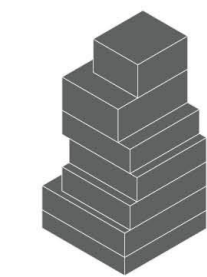
SHARP CENTRE [2010]
Toronto
ASLOP



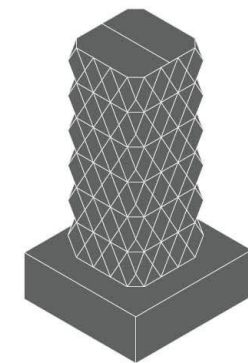
ICA [2006]
Boston
DS+R



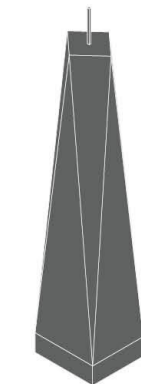
WHITNEY MUSEUM [1966]
NYC
marcel breuer



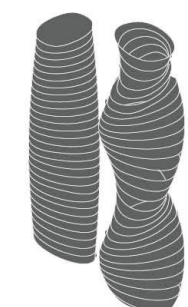
NEW MUSUEUM [2007]
NYC
SANAA



HEARST TOWER [2006]
NYC
Foster + Partners

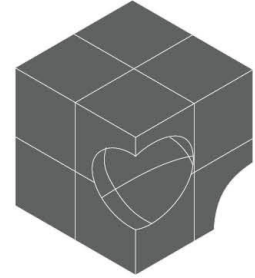


ONE WORLD TRADE CENTER [2014]
NYC
SOM

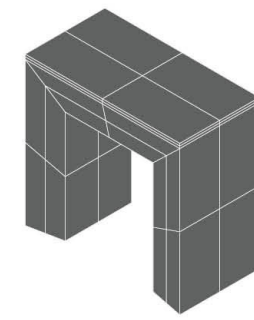


ABSOLUTE WORLD [2012]
Mississauga
MAD

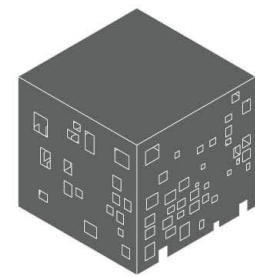
EUROPE



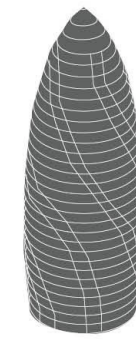
LE CUBE ORANGE [2011]
LYON
Jakob + Macfarlane



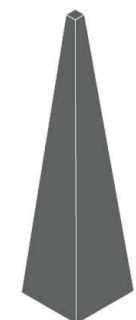
LA DEFENSE [1989]
Paris
Otto von Spreckelsen



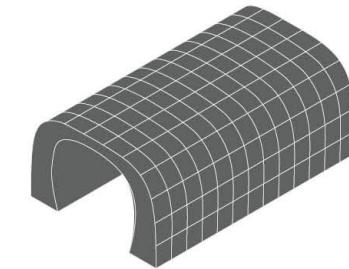
ZOLLERIN SCHOOL [2010]
Essen
SANAA



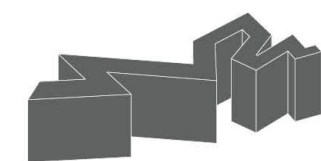
GHERRIN [2004]
London
Foster + Partners



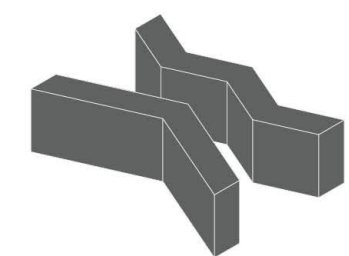
THE SHARD [2012]
London
Renzo Piano



MARKTHAL [2014]
Rotterdam
MVRDV

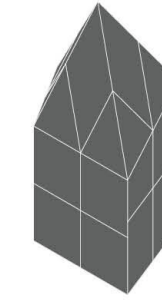


JEWISH MUSEUM [2001]
Berlin
Daniel Libeskind

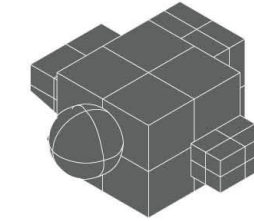


VM HOUSE [2005]
Copenhagen
BIG

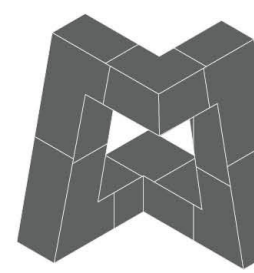
ASIA



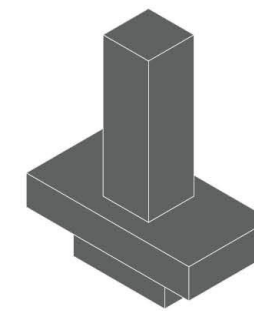
PRADA AYOYAMA [2003]
Tokyo
Herzog + De Meuron



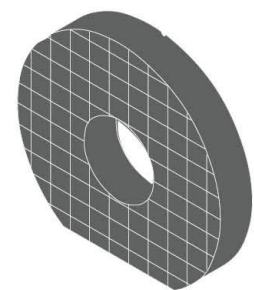
PERFORMING ART CENTRE [---]
Taipei
OMA



CCTV [2008]
Beijing
OMA



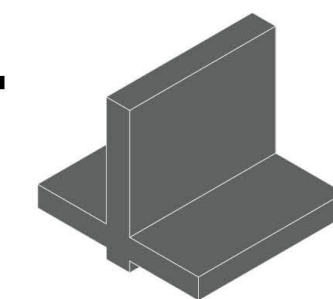
STOCK EXCHANGE HQ [2013]
Shenzhen
OMA



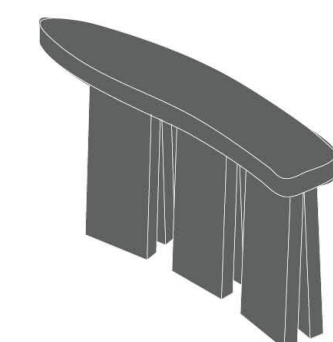
GUANGZHO CIRCLE [2013]
Guangzho
Joseph di Pasquale



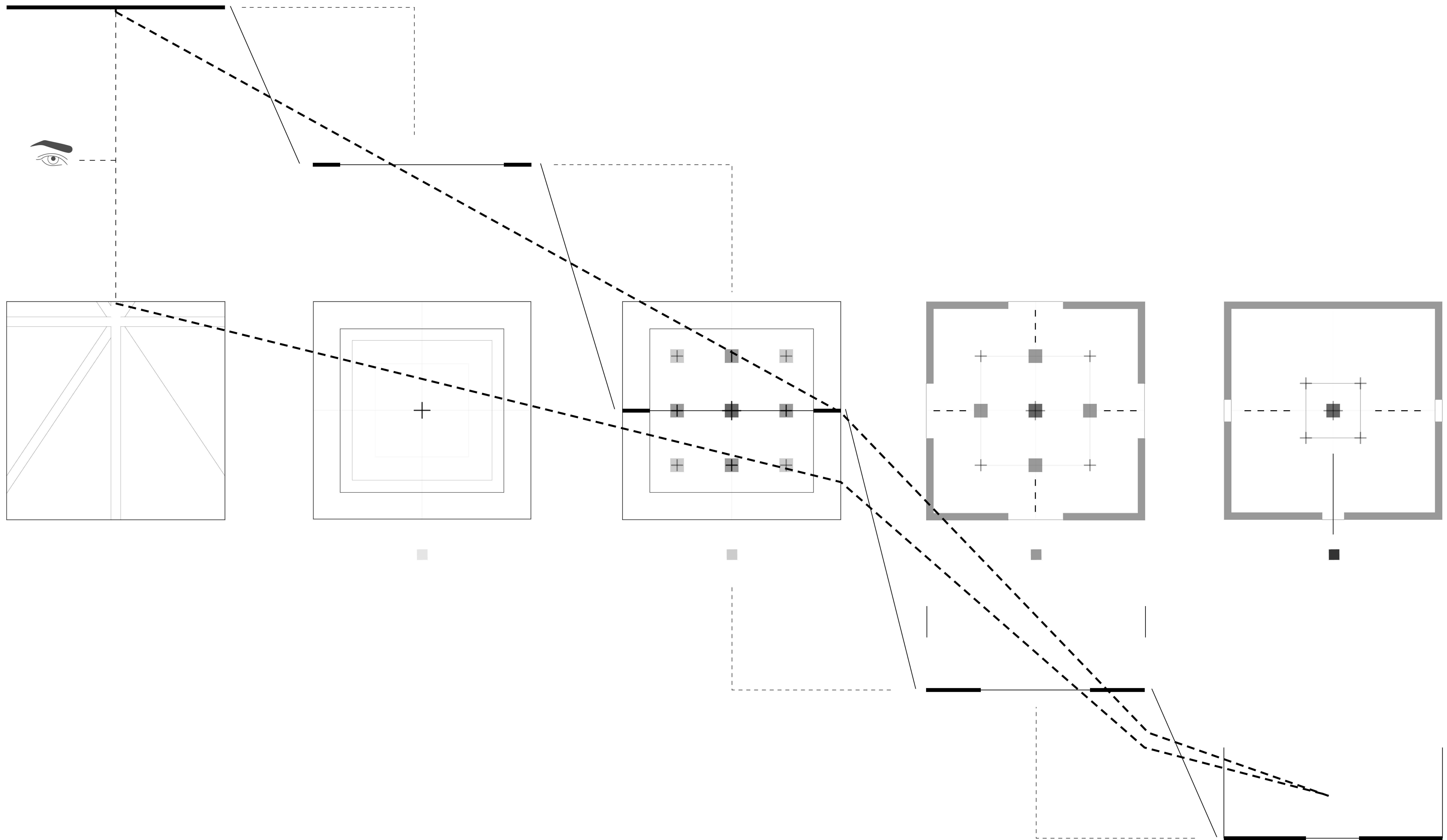
BANK OF CHINA [1990]
Hong Kong
I.M Pei

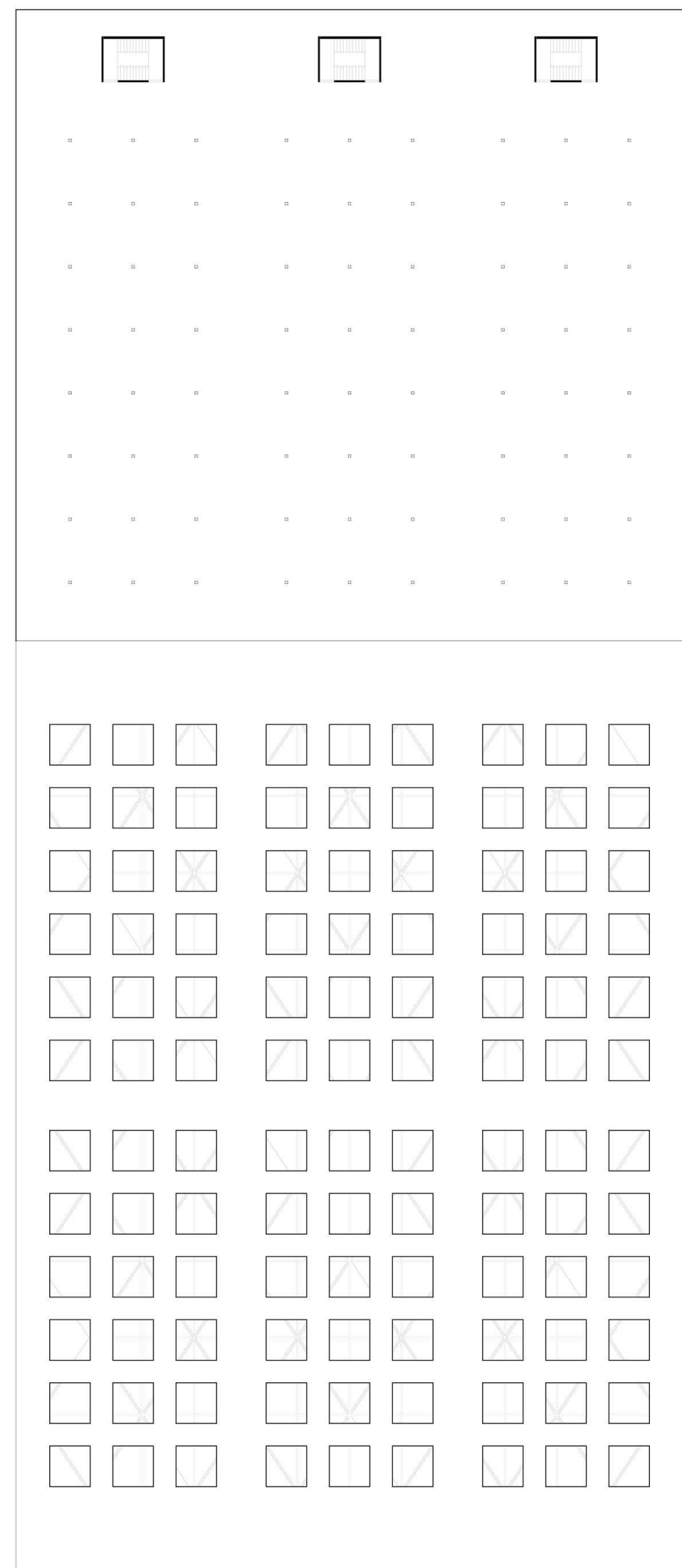


M+ [---]
Hong Kong
Herzog + De Meuron

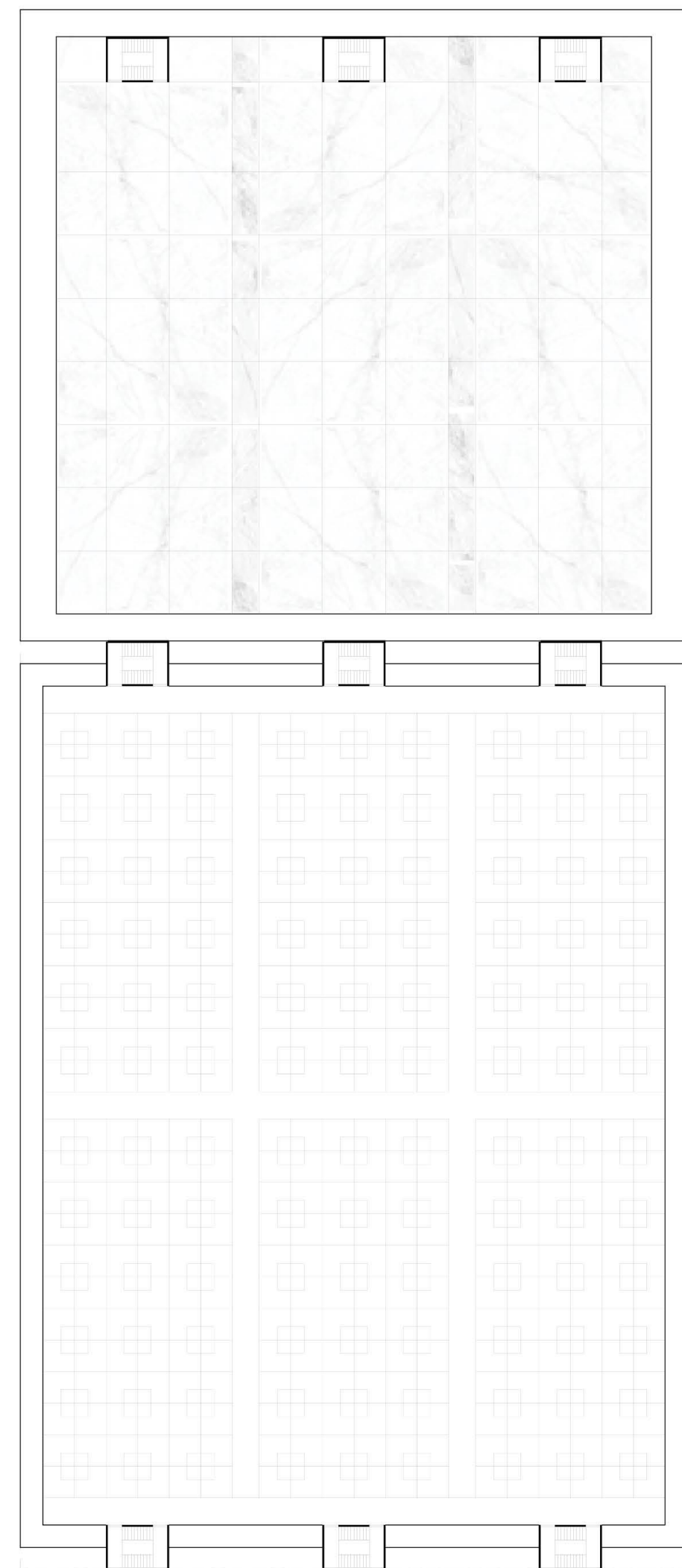


Marine Bay Sands [2011]
Signapore
Moshe Safdie

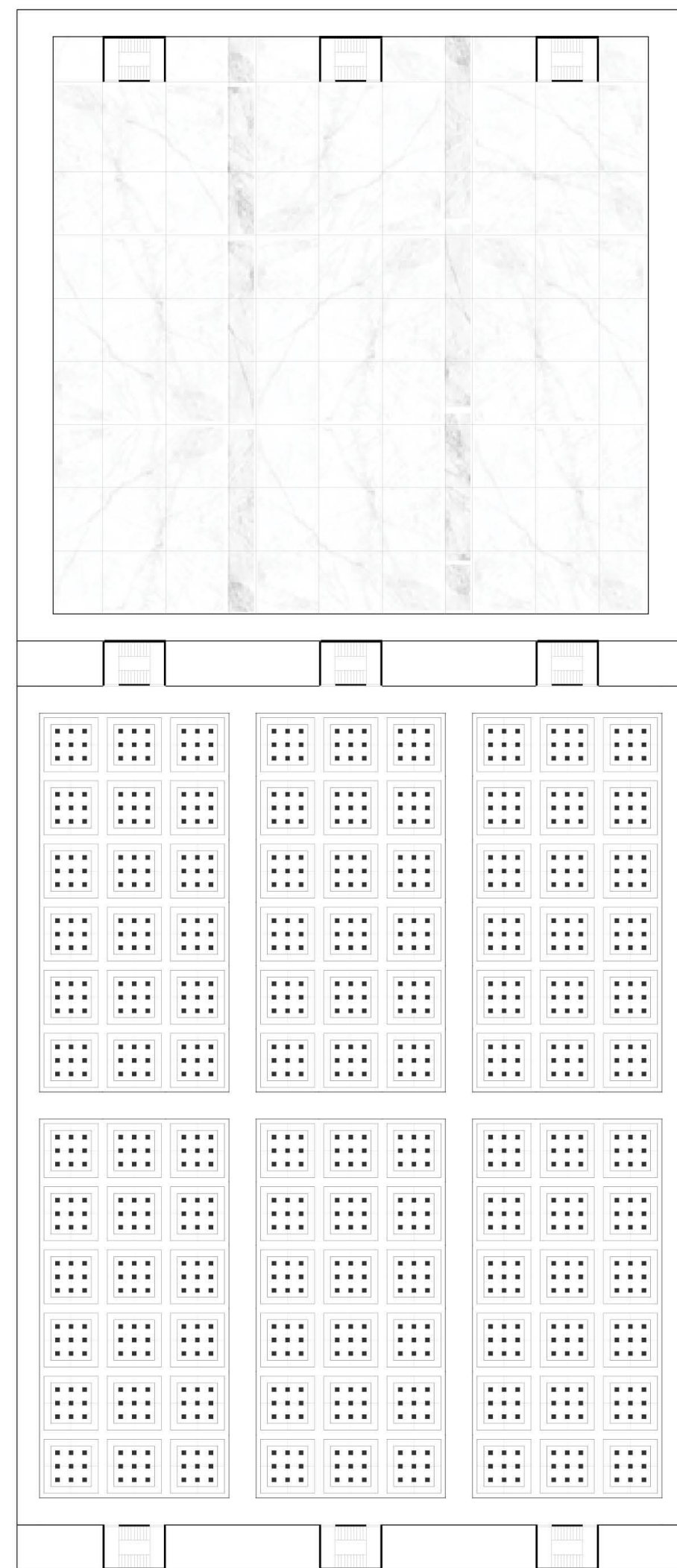




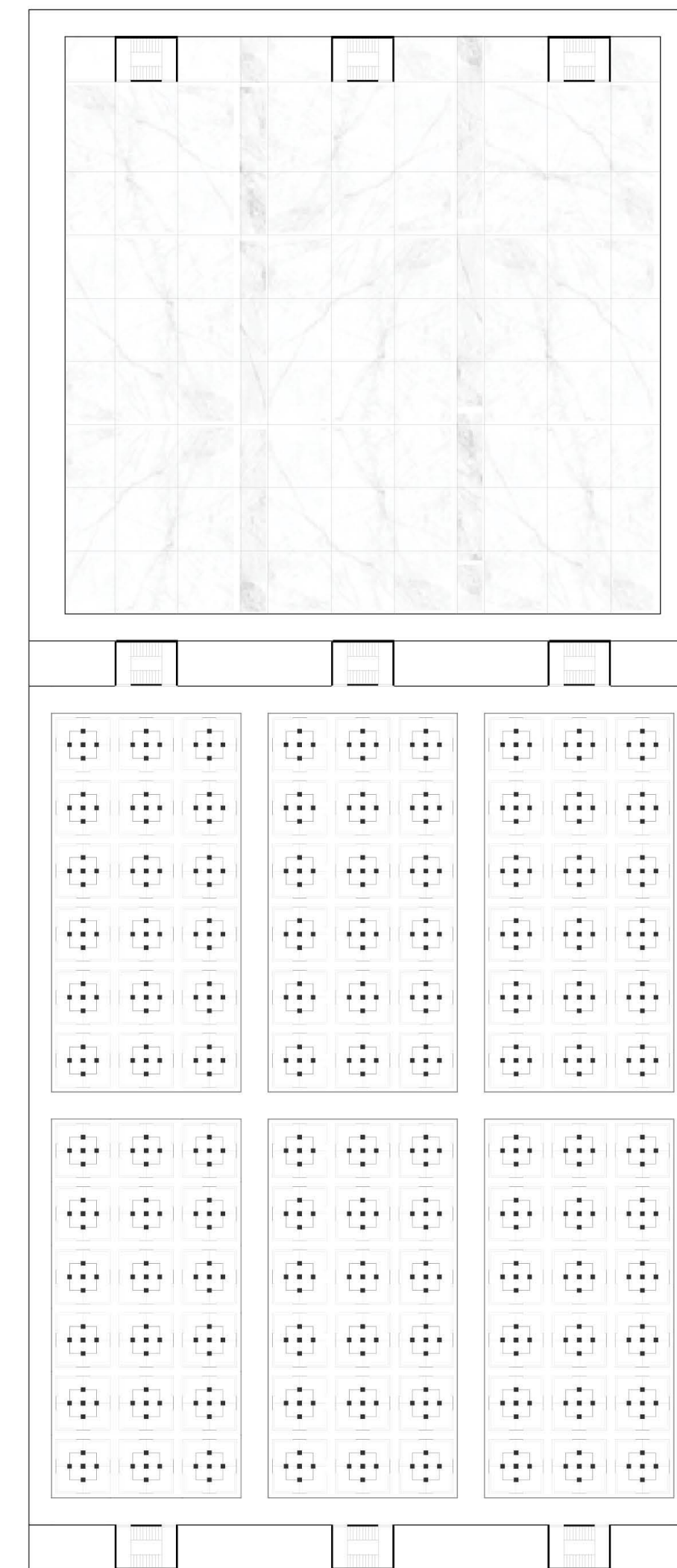
□
the plane



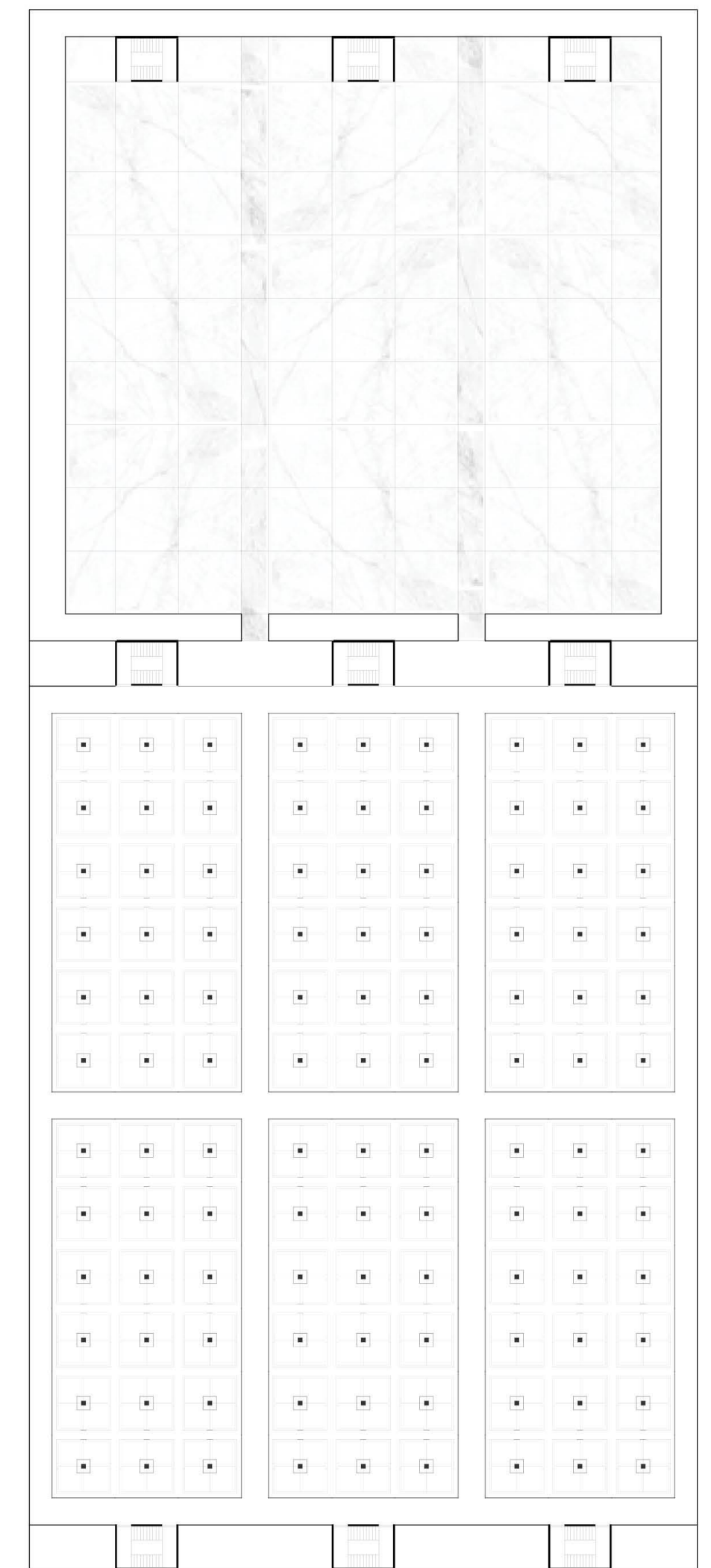
■
the lookout



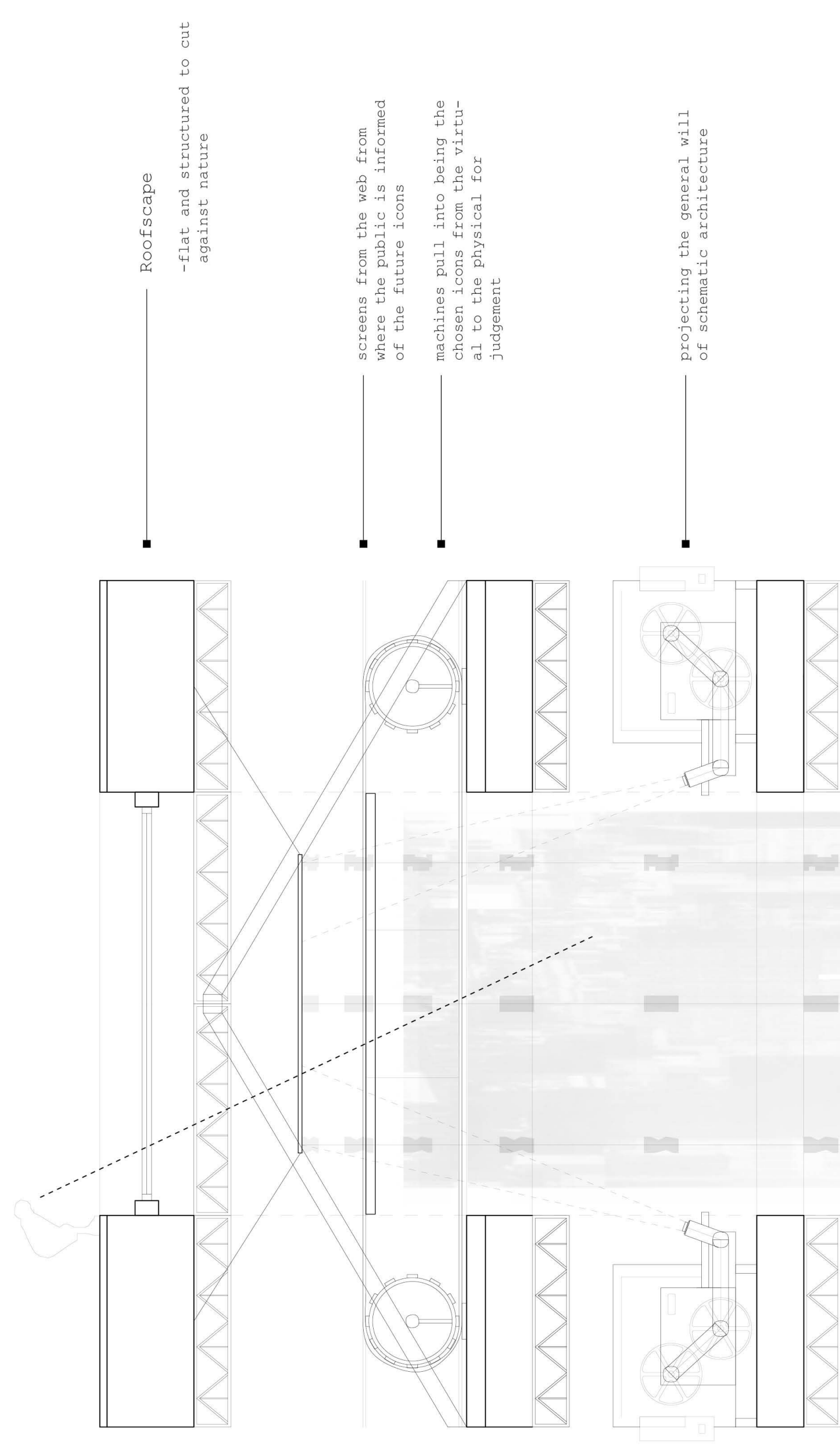
■
the competition
zone 1



■
the competition
zone 2



■
the essence
zone



Roofscape
-flat and structured to cut
against nature

screens from the web from
which the public is informed
of the future icons

machines pull into being the
chosen icons from the virtu-
al to the physical for
judgement

projecting the general will
of schematic architecture

The Lookout
observing the threshold,
when architecture resides
both in the production of
the human will and the cloud
of the internet

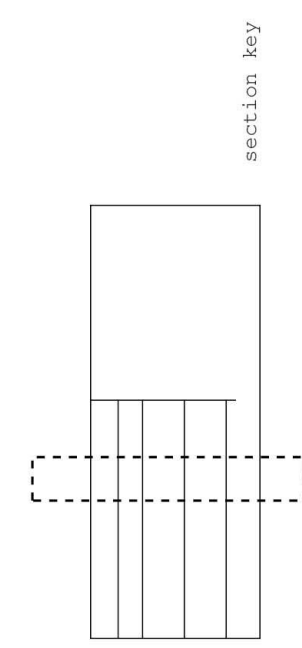
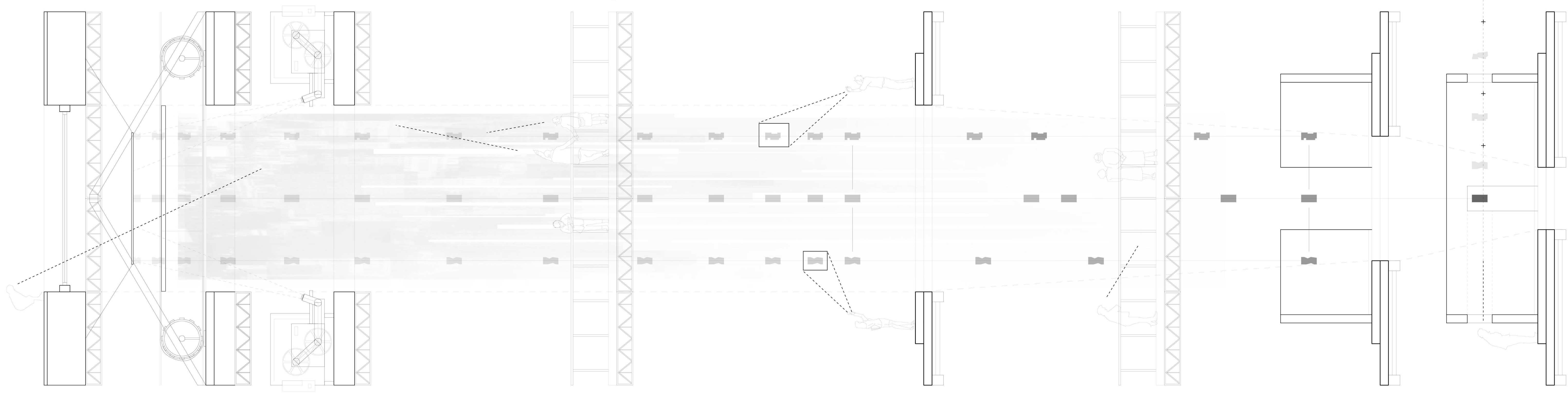
The Competition Zone 1
new forms taken out of context and situ-
ated beside each other under the scruti-
ney and observations of the general
public. The most "different" will be
chosen, the most "different" will be
given physical form. Photograph and
share away!

The Catwalk
as new icons gain weight,
again gain an overview of the new
futures of identity

The Competition Zone 2
a closed conversation, the general
public situate and associate the remain-
ing icons with feelings of physicality
and flair. Twist and catch their eyes!

frame windows overlay the wiring forms from one room
to the next, a overlapping outline of the identity
for the next global city
unique or banal?
image = architecture?

The Essence Zone
the final confrontation, the chosen
icons stripped to form alone, presents
itself as the new identity chosen by the
viewer. Are they satisfied?



section key

the filter machine

roof [0]

space frame spacer [-4]

projector space [-7.5]

web filter [-12]

global filter [-16]

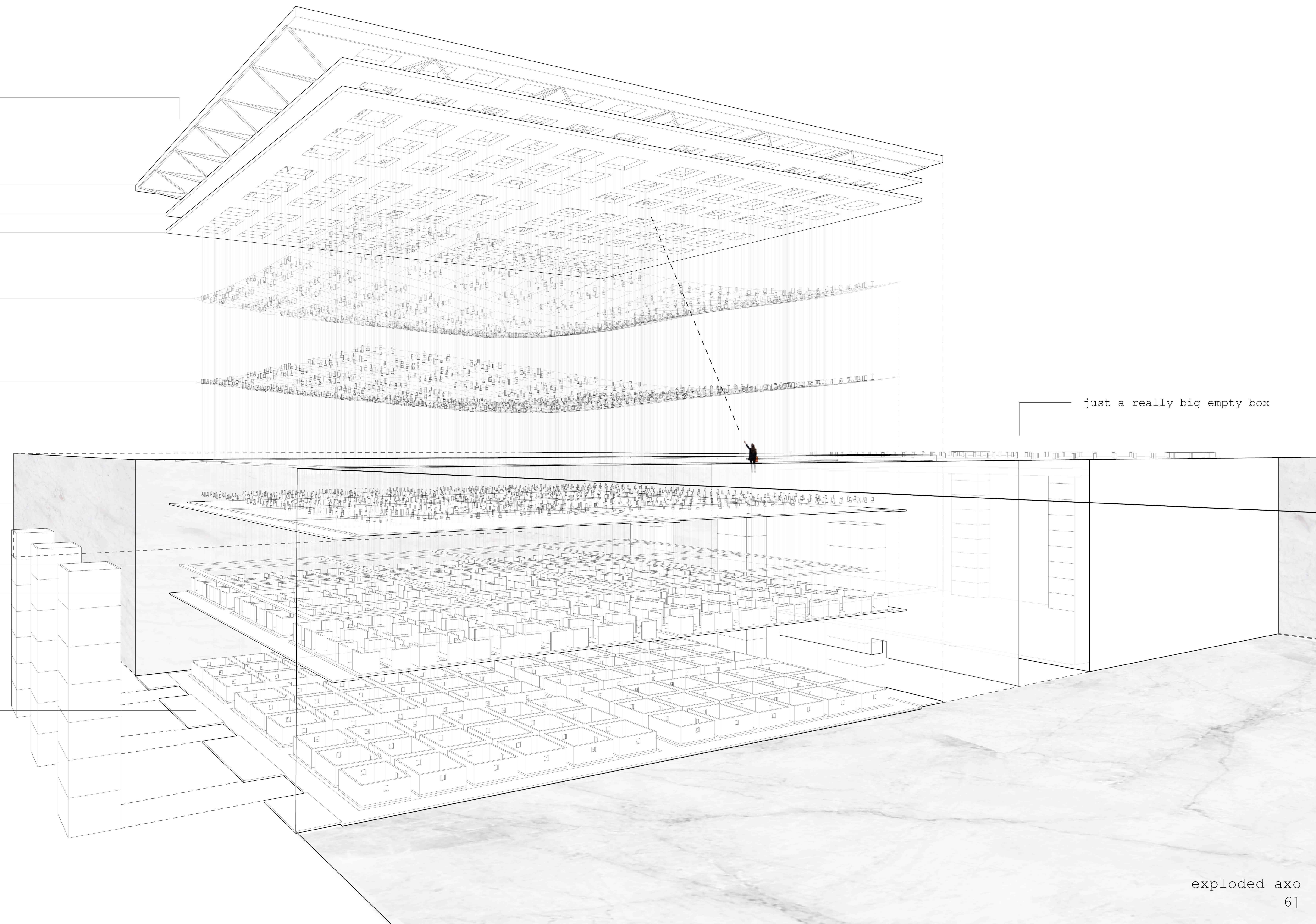
just a really big empty box

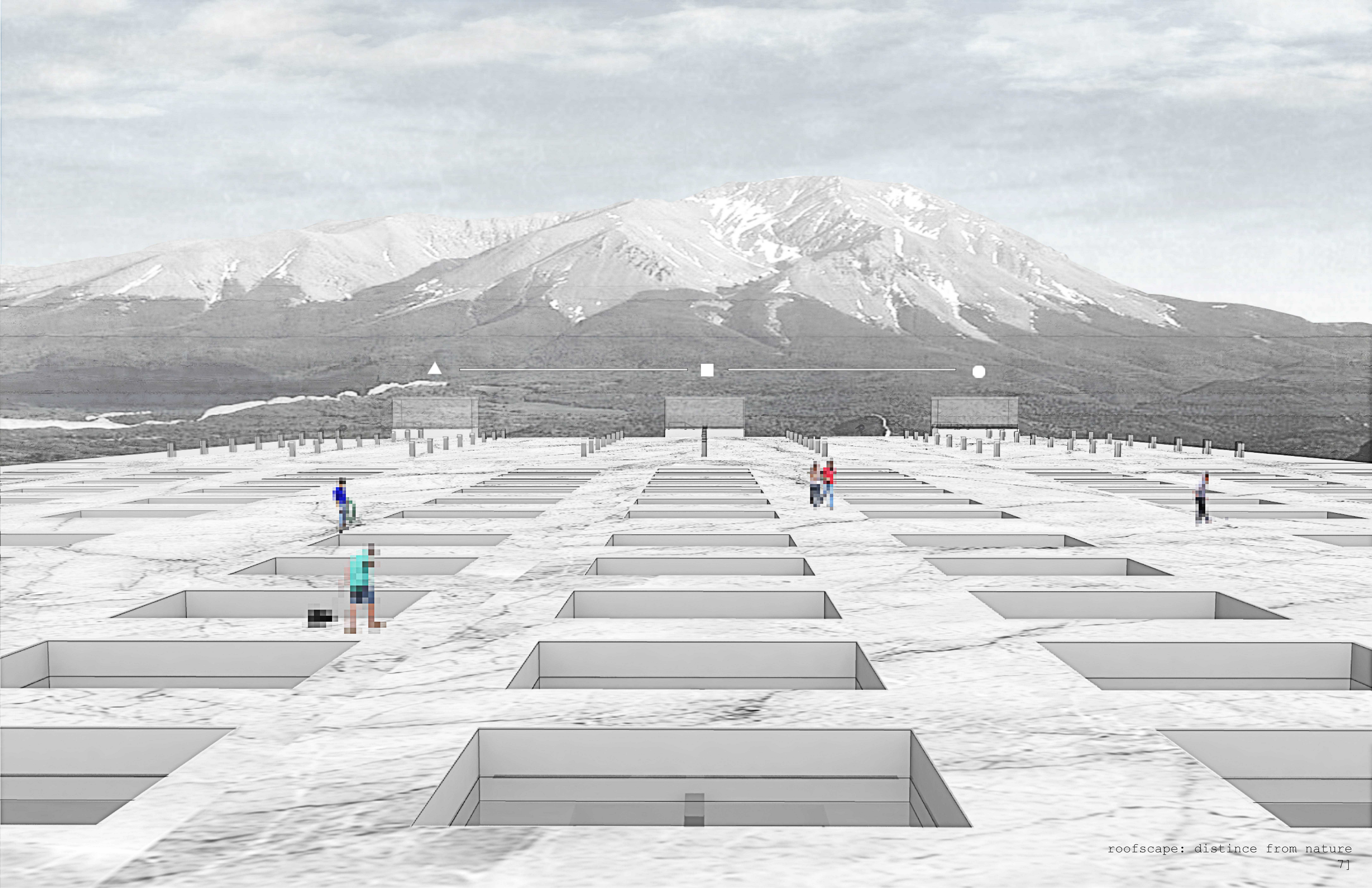
competiton zone 1 [-20]

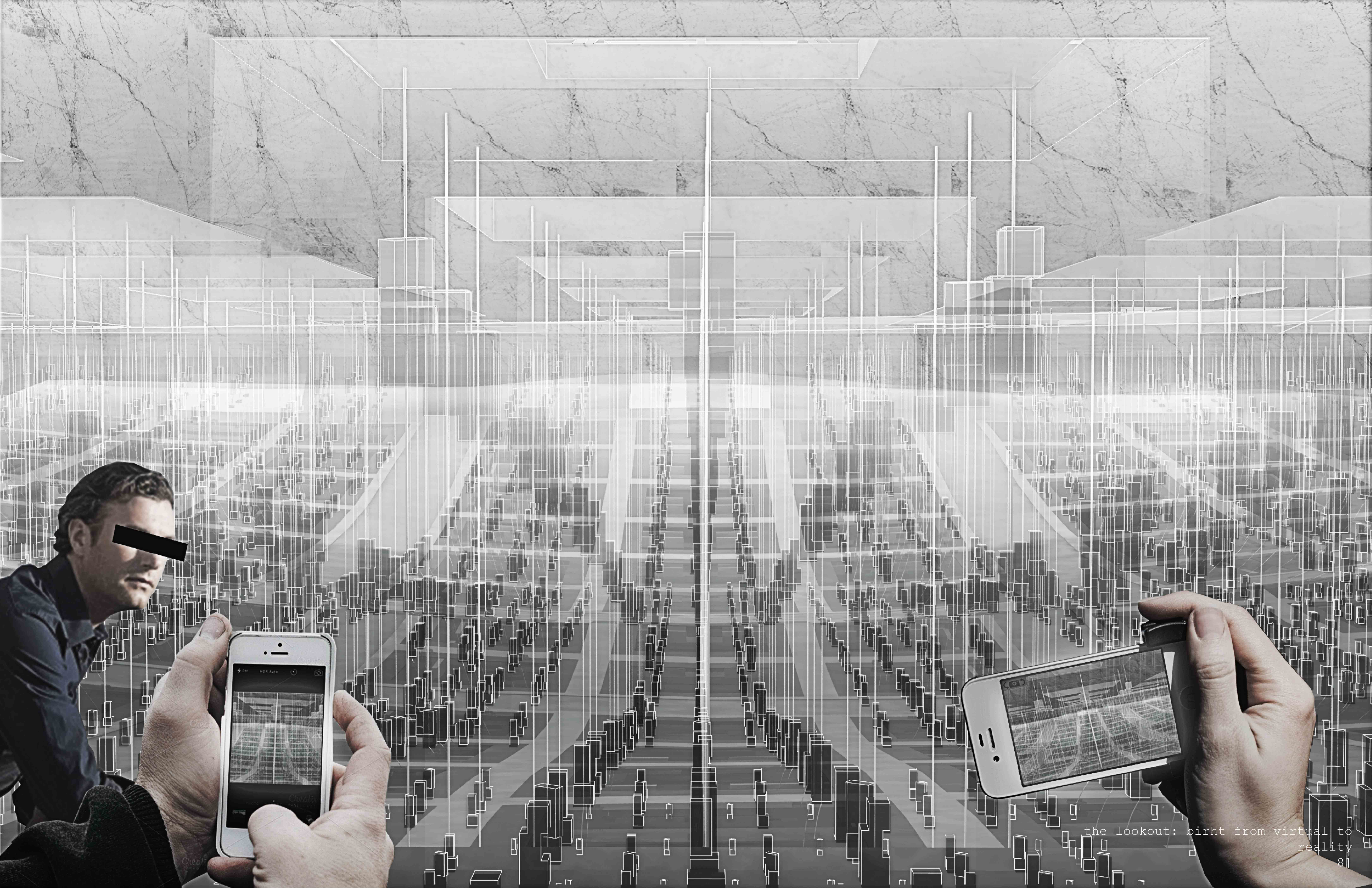
catwalk path [-27]

competition zone 2 [-32]

the essence zone [-37]

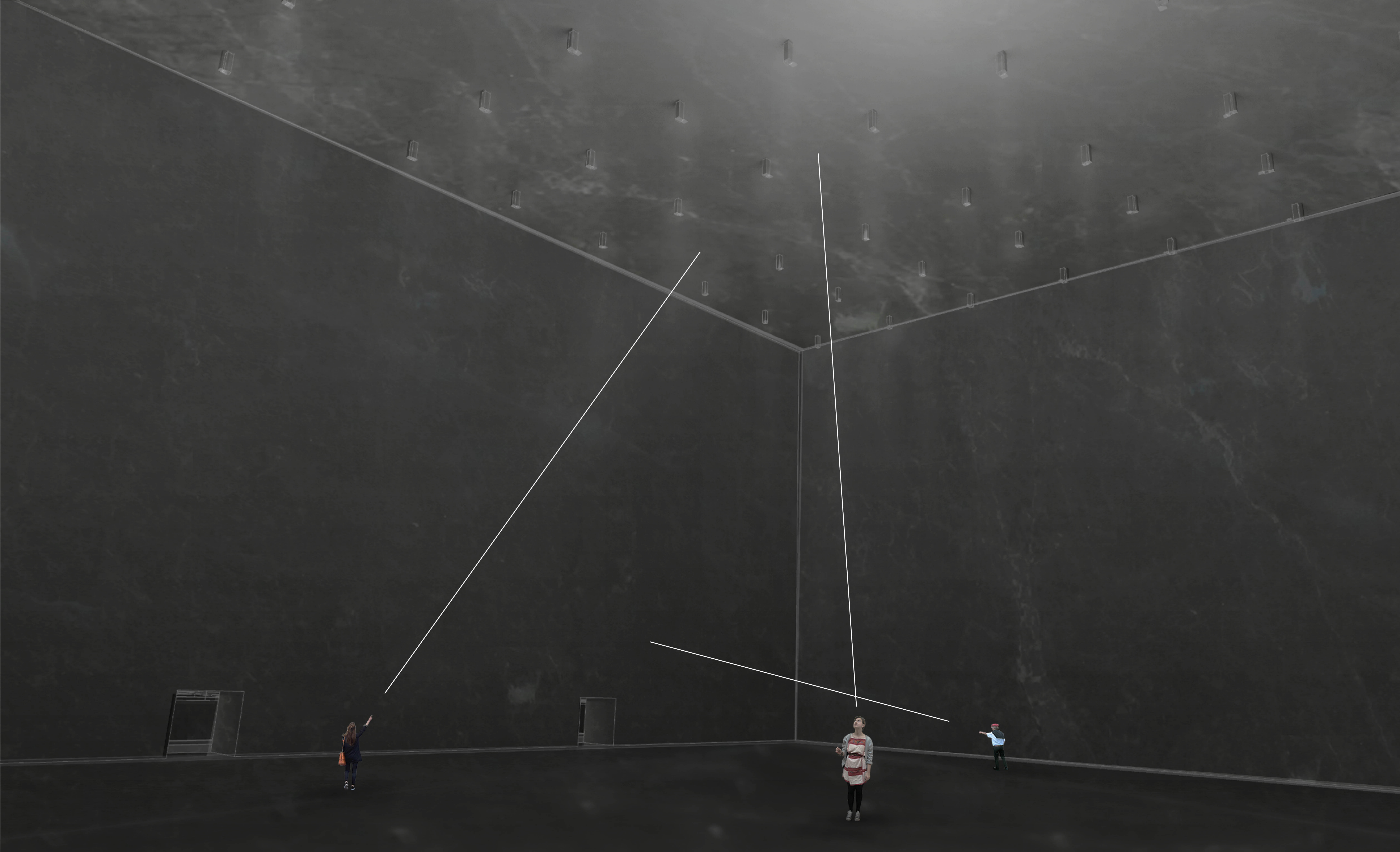






the lookout: birht from virtual to
reality
8





THE COLLECTOR

By Will Fu

Principles:

-a monster to capture and analyze monsters together

-a monster to reveal and challenge the image and fundamental role of architecture in the current era of virtual sociality.

-a monster that strips other monsters, revealing the essence of architecture as image and space, thus allowing the viewer to be educated in the radical difference between the architectural imagery and architectural presence.

Abstract:

The Collector is a monster that undermines the image based perception of architecture by filtering iconic projects from context, the virtual web, and the shields of architectural critic's texts and magazines, in order to distil out two fundamental ideas of building; form and presence. The idea is to put all future icons of distinct distortions on a common ground to determine the next horror for architecture while restating that architecture is not just than an exterior manipulation for identity and pleasure for the eyes, but an engaging and social enigma.

While monsters are the center of attention in their respected homes under the backdrop of banal buildings. Their true shock factor will be under investigation when matched against other icons equally grotesque. From a mutual plane, the general public's embody the true will and future of architectural forms. After two layers of selection, icons are framed and caged for viewing purely as form out of context, as abstract objects free from ornamentation and the patterns of reality.

The journey ends with a massively voided anti-monument, filled with emptiness. Users are confronted by the idea of presence in contrast to the contemporary practice of image-based architecture. The void offers a fundamental alternative to experiencing architecture by activating other senses of perception.

The Collector is a machine for analysis through the careful curated layers of openness to framed viewing, allowing an unbiased look at future representations of society while reiterating the importance of substance, space, and presence in a continually virtualized age.

Project Description:

In an image dominant society, monsters of architecture have been manifesting with greater intensity around global cities seeking personal identity. Now more than ever, monsters with fluctuating curves, jagged complexions, and sheer scale have invaded young cities, evicting native species and carving a flat banal home in a fluctuating and specialized urban landscape.

The program of iconic architecture has also fundamentally shifted. Iconic monsters before were great gathering places for conversation, worship, and knowledge as bathhouses, temples, and libraries. The interior was if not equally but more fundamental to the success of the icon. In contemporary society, architecture is produced not in context of the place but in consideration of the image. Architects distort their creations willfully, eager to generate popularity, and seducing images for global awareness on the internet. The program is no longer an idea of inhabitation and use, but a program to shock. With the sealed mechanical advancement of building regulated and human controlled environments, leaves an exterior skin for the architects to play. Monsters are abnormal; they relish in the attention of the media and pride themselves on their uniqueness. The horror experience de-familiarizes the general public, almost like sweeping the carpet from underneath us. Horror is memorable, and being memorable is now a monster's primary function.

Form for form's sake.

The Collector provides a stage for competition, pitting monsters against each other in the wake of human presence. On the competition zones, monsters reveal themselves, dancing, twisting, and jittering for attention, hoping to be ritualized in the act of photography, sharing, and liking posts. The monsters fall prey to the scrutiny of the general public, the overarching users of the space, their sole survival and birth into the physical world resides on the images that are captured of them. The public is free from all forces of bias, the architectural critic, the press, the client's promotion team. Equipped with their own memories and feelings towards architecture, the general public can properly choose a truly pure and untainted monster to embody the identity of the time. The more images circulating the web, the more prominent and corporeal these abnormalities edge towards realization as they descend down through the varied layers of The Collector.

As the chosen icons down to the final layer, they become more tangible, glimmering black with exposed white lines defining their intricate edges. The newborn monsters are free from digital surveillance, individual willfulness of their parent architects, and the political and capital tensions and pressures exerted on its now hardened exterior. Revealed is the purity and union of the the sculpture, cleansed of grit from the imposed context. Form as form and nothing else. From a small framed pocket, users lean in to view these obscure creatures focusing on the essential and idealized form image of the icon. Satisfied with each new discovery, the general public sheathes their phones, subverting their eyes to the full delight and abstraction of the monster. The final piece of The Collector is a void space, purely empty, embedded with a sense of darkness and sensation. The atmosphere of scale reveals itself to the general public, creating a contrasting narrative to the image based architecture seen previously. The emptiness of the space achieves another worldly nature, swallowing the users, and activating their entire body to contribute to the true phenomenology of the built environment.