# Toyko POP Lab

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ARCH 346: Competition Elective
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ARCHITECTURE COMPETITION

# TOKYO POPLAB

COMPETITION CONDITIONS



Bee Breeders architecture competition organisers are calling for all architecture enthusiasts to create unique and exciting designs for the International Popular Culture Laboratory in Tokyo. The lab will be an institution that will teach students the history and relevance of popular culture; where they can reflect on current trends and make predictions of future trends in order to prepare students for them.
Tokyo was chosen as the location for this architecture competition because it has long been at the center of Asian popular culture - with a strong enough connection to its own cultural roots in order to absorb and adapt international trends.

The building program is flexible and open for interpretation.

We ask architects and designers from all over the world to think of a space that could host multi-disciplinary creative individuals and provide them with a high quality education space. As creative individuals become more and more versatile in their skills, a more innovative approach to teaching will be needed. Therefore, in order to deal with future pop culture trends, the teaching environment should not be focused on isolated classrooms. Instead, the Pop Culture Lab should encourage interaction between different creative industries and fields of study with a crossover of multipurpose experimental spaces.

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- Bee Breeders

## 2.1 Introduction

Popular culture dates back to the 19th century when it was associated with the uneducated lower class citizens. Popular culture was viewed as a lower class culture that differed from the upper class and higher educated lifestyle. The development of new mass media innovations in the mid 19th century created social and cultural changes. Pop culture is an entity that projects new perspectives, ideas and other contents into the everyday lives of the society. Pop Culture commonly attracts the younger generations of each era because of the trendsetting media promoted by famous celebrities. It unifies people and countries together through exposure to social media, thus becoming a widespread phenomenon and new sort of lifestyle.

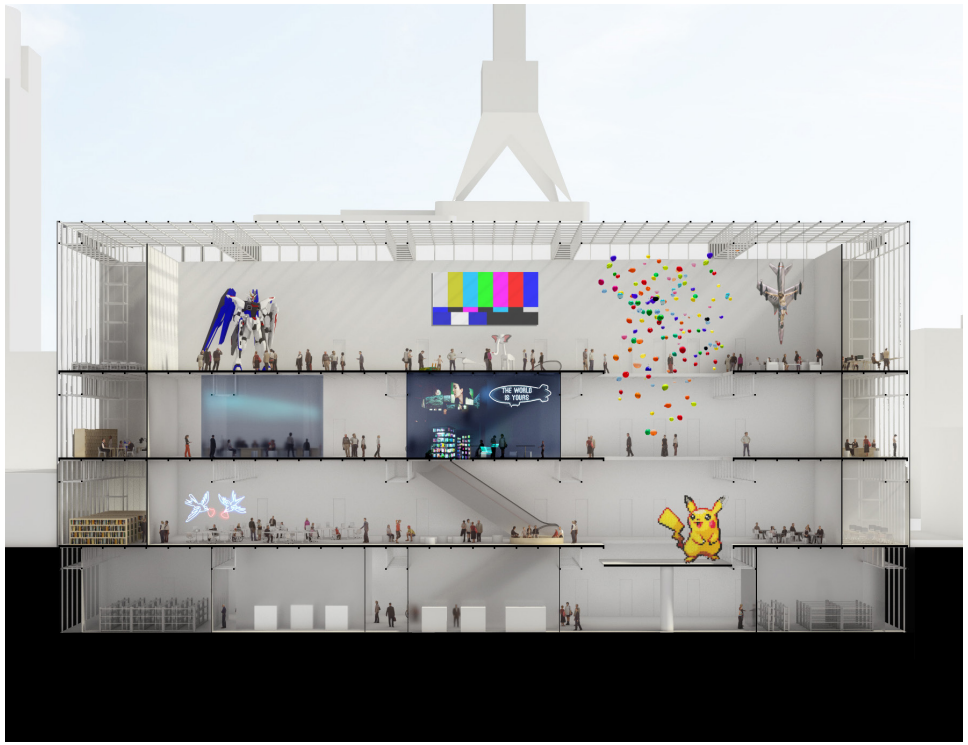
At the rate of the development of technology and spread of social media, the future is full of surprises. A center for POP Lab should be able to adapt to the unpredictable ever-changing spaces associated with the latest trends while being about to house the exhibition and archival of past pop media.

## 2.2 Site

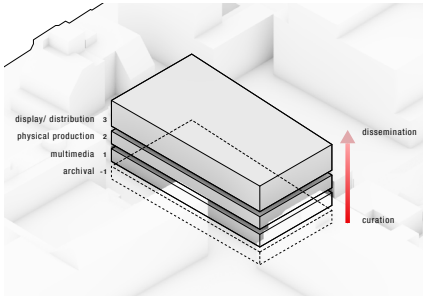

Tokyo, Japan is known for its vast variety of historic and futuristic culture. It is a city that produces many popular trends especially because asian culture as become more popular in the 21st century. Many people are becoming interesting in the cutting edge technology and art/media scenes in Asia and Tokyo seems to be the centre of all the action. It attracts tourists not only as the capital city of Japan but also as a city of the future. The site is located in quiet residential neighbourhood in Chiyoda which translate to a field of a thousand generations in English. The building encloses interior programs as a response to the quiet neighborhood.

## 2.3 Proposal

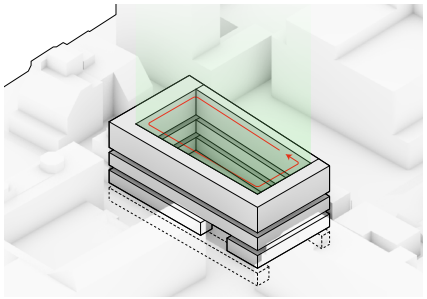
This project proposes to introduce new means of experiencing pop culture. The extrude shape becomes a blank slate for the everchanging culture that involves technology, art, media, fashion, and music. This project brings together the elements of a museum and laboratory under one roof. It is impossible to create spaces for a program that keeps evolving which is why the proposal features large open floor plans to accomodate numerous purposese and the circulation and mechanical systems are located on the east side of the site. The pernament programs surrounds the transitional and exhibitional programs which creates a central global community for engagement and attention. The visual and physical connection can be seem in section and plan. The translucent facade allows for projections and broadcasts of realtime current events similar to the screens in Times Square in New York. This building is a response to the quiet nature of its neighbourhood as a quiet machine for culture where the past, present and future can co-exist. The organization of the program is a timeline from archival to future and the movable floors serves as the connecting link that brings pop culture together.



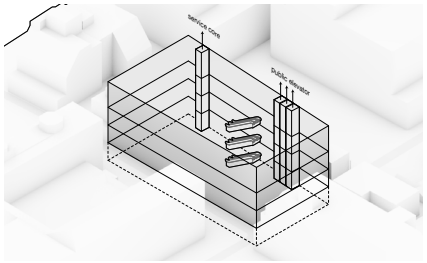
The program of the pop lab is divided and catergorized into display/ distribution, production, multimedia and archival.



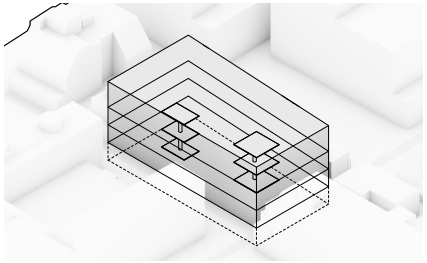

The more private and walled up programs are pushed to the exterior to allow for a hollow center



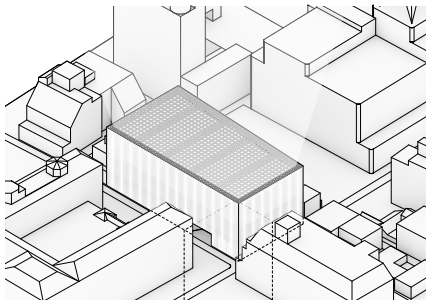
The circulation and mechanical services are pushed to the east facade of the property. This frees up the floor plates for maximum flexibility.




There are two movable floors in the center of the building to transport pieces from the archival to the present display. It notions how pop culture travels from the past to present by passing through the production facilities and connect the past/present/future together in one building.



The building is wrapped in polycarbonate shell to create a “blank canvas” for broadcast projections. It also allows for the building to be permeable from the outside and keep  a clean exterior elevation.



polycarbonate facade

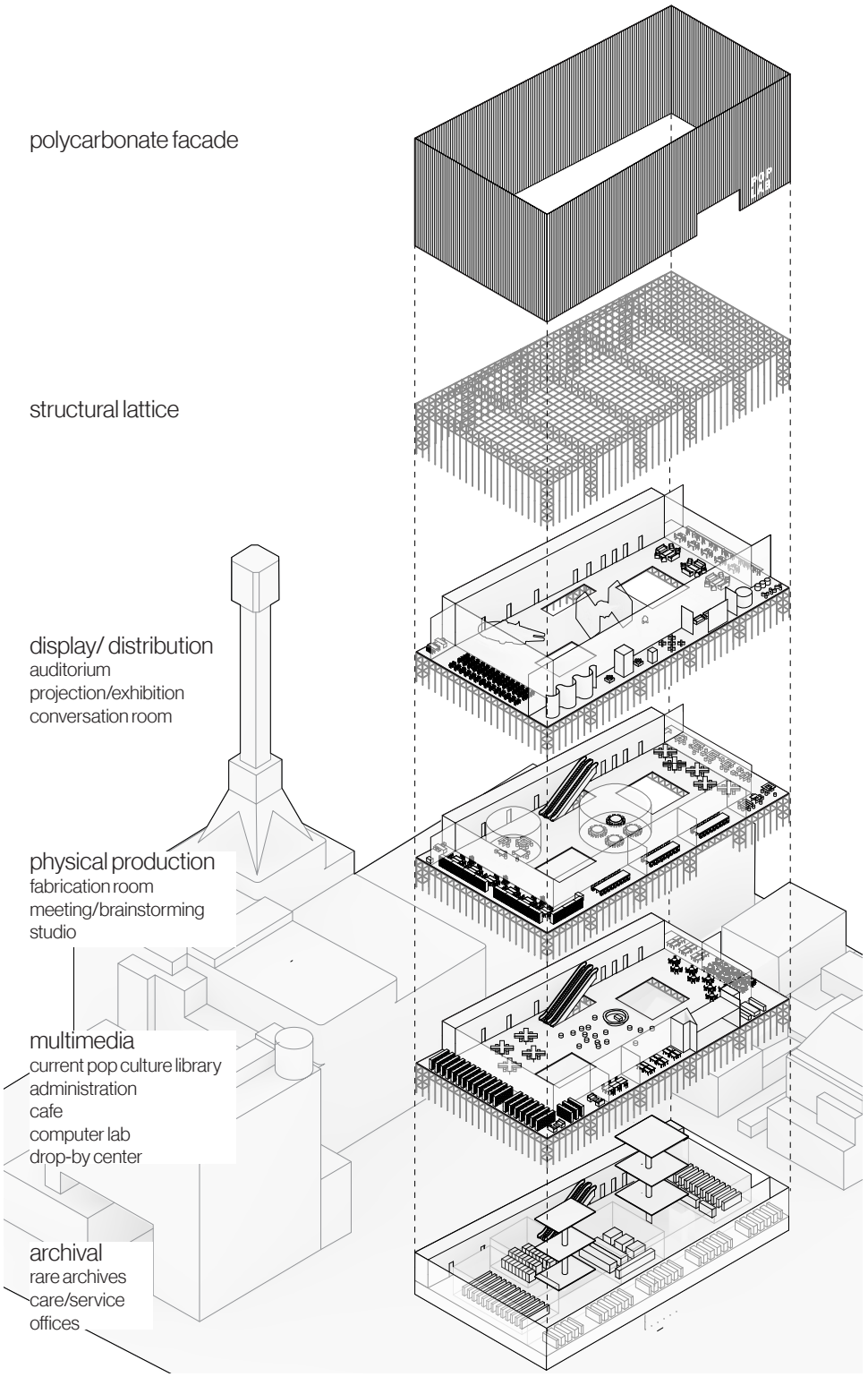
structural lattice

display/ distribution
auditorium
projection/exhibition
conversation room

physical production
fabrication room
meeting/brainstorming
studio

multimedia
current pop culture library
administration
cafe
computer lab
drop-by center

archival
rare archives
care/service
offices



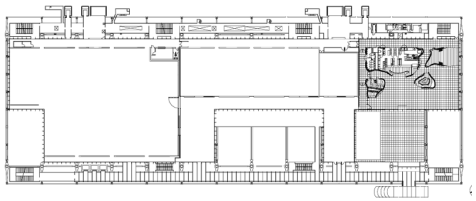


fig.01 Piano and Rogers Centre Pompidou plan

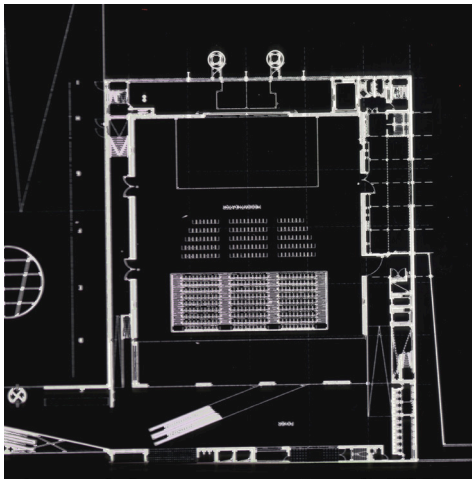


fig.02 OMA ZKM floor plan


fig.03 OMA Kansaikan prespective image.

fig.04 OMA Marina Abrahmovic atrium render

For the Tokyo Pop Lab project, we looked at several projects of the same nature. Museums and laboratories always require add-ons, and renovations to incorporate more exhibitional space and archival space. In order to combine several progams that are not usually under the same roof, our team looked into various precedents and gather information about what strived and allowed those buildings to become successful after decades of usage. Museums, laboratories, performance halls and production buildings all have one thing in common; large open spans that were suitable for flexibility. Projects such as Centre Pompidou by Renzo Piano and Richard Rogers, OMA's Marina Abrahmovich, Kansaikan, and ZKM | Center for Art and Media Karlsruhe. The structure of Centre Pompidou liberated floor area and minimized enclosed spaces. These projects have central atrium spaces to promote connectivity within the levels where audiences can view the inside from the perimeter of the building similar to courtyard typologies.

fig.05 automated car garage

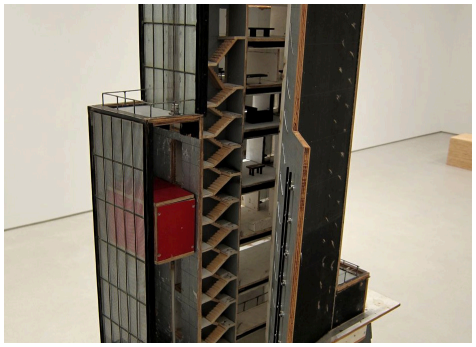


fig.06 Foster + Partner Sperone Westwater model

The biggest question that was brought up was how we could storage all the archive without deserting it in a place where no one besides the staff could access it. The movable floors came from the automated car garages that transported cars to spots underground as well as the elevator floor in the Sperone Westwater Gallery by Foster + Partners. They allow for additional floor space to be added on to each floor when it is neccessary as temporary exhibitional area.

fig.07 OMA Exposition Structural lattice

fig.08 polycarbonate facade precedent

Polycarbonate is a good material for projection. It idoubles as a screen to view images as well as creates privacy from the neighbouring building. The minimalistic facade brings lightness to the building while concealing the structural lattice. It reflects the simplicity of modern Japanese Culture while projections changes the nature to bring out the diversity and flamboyant side to the building.

In conclusion, Tokyo Pop Lab strives to fit into the japanese culture which becoming a flexible building to house the everchanging needs of a museum of Pop Culture. We tried keep all sorts of possible programs in mind while designing this building so it could be an everlasting community for global mainstream culture.

# BIBLIOGRAPHY


fig.01 *http://www.designboom.com/cms/images/erica/-----georges/georges10.gif*

fig.02 *http://apps.o5.no.s3.amazonaws.com/oma/www/20150804095247-1315-ebhf/5000.jpg*

fig.03 *http://images.oma.eu/20150804012212-1414-li74/1600.jpg*

fig.04 *http://images.oma.eu/20150804030204-2083-rlnt/1600.jpg*

fig.05 *http://i.kinja-img.com/gawker-media/image/upload/s--Xyhhd5Ej--/17m646162vm3njpg.jpg*

fig.06 *http://arrestedmotion.com/wp-content/uploads/2011/11/Tom-Sachs-Sperone-Westwater-Works-AM-14.jpg*

fig.07 *http://images.oma.eu/20150804051635-1450-dnjw/1600.jpg*

fig.08 *https://s-media-cache-ak0.pinimg.com/736x/f8/e8/b9/f8e8b967a87fa9dd4b516aaa2dfc9872.jpg*