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National Culture and Entertainment Center: Iconographic Architecture

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iconographic

architecture

ARCH 641 THESIS DOCUMENT

STUDENT

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PROFESSOR

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ICONOGRAPHIC ARCHITECTURE

ACCORDING TO [HTTP://WWW.MERRIAM-WEBSTER.COM/Dictionary/ICONOGRAPHY](http://www.merriam-webster.com/dictionary/iconography)”

ICONOGRAPHY IS:

- PICTORIAL MATERIAL RELATING TO OR ILLUSTRATING A SUBJECT
- THE TRADITIONAL OR CONVENTIONAL IMAGES OR SYMBOLS ASSOCIATED WITH A SUBJECT AND ESPECIALLY A RELIGIOUS OR LEGENDARY SUBJECT
- THE IMAGERY OR SYMBOLISM OF A WORK OF ART, AN ARTIST, OR A BODY OF ART “

1. PREFACE

WHY AM I INTERESTED IN AN ICONOGRAPHIC ARCHITECTURE? HOW IMPORTANT IS IT THAT ICONOGRAPHY MAKES IDEAS IN ARCHITECTURE VISIBLE? I WOULD LIKE TO TALK BRIEFLY ABOUT THE FIRST STUDIO I COMPLETED AT ROGER WILLIAMS UNIVERSITY TO EXPRESS THE REASON WHY I AM SO INTERESTED IN THE ICONOGRAPHIC ARCHITECTURE. IN THE FIRST STUDIO, I HAD TO DESIGN THE SCHOOL OF FILM, PERFORMING ARTS, AND CINEMA IN PAWTUCKET. THE MAIN CONCEPT THAT CAME OUT OF MY MIND WAS THE MOVEMENT OF FILM STRIP WHEN A FILM IS PLAYED. THEREFORE, I SKETCHED THE FORM OF BUILDING AS A CONTINUOUS SURFACE MOVING FROM THE GROUND TO THE ROOF OF THE BUILDING SO THAT PEOPLE COULD BE INVOLVED NOT ONLY IN THE PUBLIC PLACE BUT ON THE ROOF GARDEN AS WELL. MOREOVER, ALONG THE MAIN FAÇADE, SPACES AS GALLERY FUNCTIONED AS PROJECTION SCREENS LIKE FILM FRAMES OF A FILMSTRIP. THAT PROJECT INSPIRED ME A LOT AND MADE ME UNDERSTAND MORE WHAT ICONOGRAPHIC ARCHITECTURE ACTUALLY WAS. THE MORE I AM INVOLVED IN SEARCHING FOR INFORMATION ABOUT ICONOGRAPHIC ARCHITECTURE, THE MORE I AM FASCINATED. THAT IS HOW I STARTED BEING CURIOUS AND EXPLORING ICONOGRAPHIC ARCHITECTURE AND TRYING TO APPLY ANY ASPECT OF ICONOGRAPHY INTO EVERY STUDIO I HAVE TAKEN INCLUDING THIS PROPOSED PROJECT. IN FACT, THERE ARE ACTUALLY LOTS OF BUILT PROJECTS IN THE SPIRIT OF ICONOGRAPHIC ARCHITECTURE SUCH AS THE BBC MUSIC CENTER IN LONDON, THEORETICAL PROJECTS

AT EXPO 2004 IN PARIS BY BERNARD TSCHUMI, BEIJING BOOKS BUILDING BY REM KOOLHAAS, NATIONAL SWIMMING CENTER IN BEIJING BY PTW, OR DIGITAL BEIJING BUILDING BY STUDIO PEI-ZHU.

EACH TYPE OF BUILDINGS HAS ITS OWN CHARACTER. THERE SHOULD NOT BE A MIXTURE OF MANY KINDS OF ARCHITECTURE INTO ONE DESIGN. HOSPITALS SHOULD LOOK LIKE HOSPITALS, WHICH ARE MORE TRANQUIL AND SECURE, WHEREAS MUSEUMS, CENTERS OF PERFORMING ARTS, OR ANY KIND OF BUILDINGS RELATED TO THE ART ARE DESIGNED MORE CREATIVELY AND FREELY. HOW WE CREATE THE RIGHT FORM FOR EACH TYPE OF BUILDING IS ONE OF THE MOST IMPORTANT PARTS IN THE DESIGN PROCESS. IT IS ALSO IMPORTANT THAT WE CAN ACTUALLY EXPRESS NOT ONLY THE UNIQUE CHARACTERISTICS AND THE EXCITEMENT OF EACH BUILDING, BUT ALSO HOW WE CAN CREATE THE MEANS FOR PEOPLE TO EXPERIENCE, UNDERSTAND AND BE ENTERTAINED BY THE BUILDING'S SPACES THROUGH MOVEMENT THROUGH THOSE SPACES. IN OTHER WORDS, WE SHOULD DESIGN A BUILDING IN A WAY THAT PROJECTS THE BUILDINGS ON TO ITS EXTERIOR FACE SO THAT PEOPLE CAN UNDERSTAND AND RESPOND TO ITS MEANING.

THE TERM "ICONOGRAPHY" IS PROBABLY TOO BROAD TO APPLY OVERALL. ICONOGRAPHY IS AN ABSTRACT REPRESENTATION OF BUILDING'S PROGRAM. IT COULD BE THE REPRESENTATION OF A PLACE, REGIONAL HISTORY OR TRADITION, OR JUST SIMPLY A REPRESENTATION OF PROGRAMS OR ACTIVITIES GOING ON INSIDE THE BUILDING. THEREFORE, THE OUTCOME IS POSITIVE OR NEGATIVE DEPENDING ON THE DESIGN METHODS OF EACH ARCHITECT, DEPENDING ON HOW WELL OR HOW MUCH THEY APPLY THE CHARACTERISTICS OF A PLACE, TRADITION, OR PROGRAM INTO DESIGN. AN ARGUMENT I WANT TO FOCUS ON IS THIS: IN MY OWN OBSERVATION OF ICONOGRAPHIC ARCHITECTURE, THERE ARE TWO TYPES IN TERMS OF ESTHETIC ASPECT: ONE IS THE TYPE WHICH NOT ONLY REPRESENTS THE PROGRAM OR A PLACE EFFICIENTLY BUT ALSO MEETS THE REQUIREMENT OF AESTHETICS SUCH AS THE BBC MUSIC BOX BY FOA, TVCC TELEVISION IN BEIJING BY REM KOOLHAAS (OMA),

OR NATIONAL SWIMMING CENTER (WATERCUBE) BY AUSTRALIAN ARCHITECTS PEDDLE THORP& WALKER (PTW). ANOTHER ONE IS THE ICONOGRAPHIC ARCHITECTURE WHICH JUST IMITATES IMAGES RELEVANT TO WHATEVER PROGRAM IT ACCOMMODATES AND CREATES A BUILDING, NOT AN ARCHITECTURE WHICH JUST CONFUSES PEOPLE ABOUT ITS FUNCTIONS SUCH AS THE HOUSING PROJECT IN DUBAI BY JAMES LAW, OR ING HOUSE BY MEYER AND VAN SCHOOTEN IN AMSTERDAM.

WHAT I HAVE BEEN TRYING TO DO IS DEFINITELY THE FIRST TYPE OF AN ICONOGRAPHIC ARCHITECTURE WHICH EFFICIENTLY REPRESENTS THE PROGRAM OR A PLACE AND CREATES AN AESTHETIC AND DISTINCT BUILDING WHICH SERVES PEOPLE WELL.

2. PROBLEM AND PROJECT TITLE

THERE ARE SOME QUESTIONS RAISED ABOUT THE CONCEPT OF ICONOGRAPHIC ARCHITECTURE WHICH I AM EXAMINING:

1/ WHAT IF THE PROGRAMS OR PRODUCTS CHANGE IN THE FUTURE?

FOR INSTANCE, THE FILMSTRIP WILL POSSIBLY BE REPLACED BY ADVANCED FUTURE TECHNOLOGIES WHICH ENABLE PEOPLE TO SEE MOVIES WITHOUT THE NEED OF ACTUAL FILM. IF THAT HAPPENS, WILL THE BUILDING WHOSE SHAPE IS THE REPRESENTATION OF A FILMSTRIP SUCH AS THE BBC MUSIC BOX STILL BE RESONATE AS AN ICONOGRAPHIC REPRESENTATION OF CINEMA IN THE FUTURE?

I AGREE THAT NEW TECHNOLOGIES COME OUT WILL CHANGE NOT ONLY THE WAY OF APPLYING SOMETHING TO MAKE PRODUCTS BUT ALSO THE MEANS OF PEOPLE TO EXPERIENCE, WORK, AND SO ON; BUT IT WILL NEVER CHANGE PEOPLE'S PERCEPTION OF CERTAIN PRODUCTS OR PROGRAMS WHICH ARE SO COMMON AND POPULAR THAT EVERYBODY CAN NOT FORGET. TO PROVE THIS, WE CURRENTLY HAVE DIGITAL CAMERAS WHICH HAVE BEEN PRODUCED A LONG TIME AGO IN WHICH MEMORY CARDS REPLACE ROLL FILM TO STORE DATA AND

PHOTOS CAN BE SEEN WITHOUT BEING DEVELOPED. HOWEVER, FILM CAMERAS AND ROLL FILM STILL EXIST AND CONTINUE TO BE BEEN MANUFACTURED FOR PROFESSIONAL PHOTOGRAPHERS.

2/ SOME ICONOGRAPHIC BUILDINGS NOT ONLY TAKE SHAPES AND REPRESENT PROGRAMS BUT ALSO TRANSFORM STRUCTURE OF CERTAIN THINGS RELEVANT TO PROGRAMS (LIKE A WATER BUBBLE'S STRUCTURE, OR A STRIP OF FILM. SO IT RAISES THE QUESTION THAT " IS IT A GOOD OR BAD ICONOGRAPHIC BUILDING IF IT TAKES THE STRUCTURE OF SOMETHING WHICH IS NOT RELATED TO THE PROGRAM" SUCH AS A HOUSE' FORM FOR A LARGE STORE, OR IF AN OFFICE BUILDING TAKES THE SHAPE OF CONTINUOUS STRIP LIKE THE FILMSTRIP OR THE TOD'S BUILDING IN TOKYO'S OMOTESANDO DISTRICT BY TOYO ITO, WHOSE STRUCTURE BECOMES AN ICONIC REPRESENTATION OF A SERIES OF TREES

"GOOD ARCHITECTURE IS ALWAYS A RESULT OF AN EFFORT BY THE INDIVIDUAL TO REALIZE THE BEAUTIFUL" - ANONYMOUS

IF SIMPLY FOCUSED ON THE ASPECT OF STRUCTURE APPLICATION, I AM QUITE SURE THAT WE WOULD BE UNABLE TO EVALUATE ANY BUILDING AS BEING GOOD OR BAD, SUCCESSFUL OR UNSUCCESSFUL BECAUSE WE HAVE TO CONSIDER SOME OTHER IMPORTANT ASPECTS. ALSO, WE SHOULD CONSIDER REASONS WHY ARCHITECTS EMPLOY CERTAIN STRUCTURES TO ACHIEVE A PARTICULAR DESIGNS. WHILE CERTAIN STRUCTURAL CHOICES HAVE SOMETHING TO DO WITH LARGE SPAN REQUIREMENT, OTHERS TREAT STRUCTURE IN A SCULPTURAL MANNER SO THAT PEOPLE WILL BE IMPRESSED BY THE INNOVATION OR THE ART OF THE STRUCTURE AND BY THE INVENTION ARCHITECTS APPLY TO DESIGN. SO BUILDINGS COULD BE CONSIDERED A GOOD DESIGN BY VIRTUE OF THE METAPHORIC TREATMENT OF STRUCTURE SUCH AS TOD'S STORE IN TOKYO BY TOYO ITO (REPRESENTATION OF TREES AS STRUCTURE) . HOWEVER, IF WE MAKE A COMPARISON BETWEEN AN ICONOGRAPHIC BUILDING WHOSE STRUCTURE REFLECTS THE PROGRAMS INSIDE WITH A BUILDING WHOSE

FORM DOES NOT AS.

WHAT BUILDING YOU THINK IS MORE SUCCESSFUL? THE ANSWER IS DEFINITELY THE FIRST TYPE OF ICONOGRAPHIC BUILDING WHICH REFLECTS PROGRAM AND MEETS THE REQUIREMENT OF AESTHETICS.

HOW DO WE KNOW IF IT IS A GOOD OR BAD ICONOGRAPHIC BUILDINGS? WHAT CRITERIA SHOULD WE RELY ON TO VALUE THE SUCCESS OR FAILURE OF A DESIGN?

“ARCHITECTURE IS NOT AN IMPIRATIONAL BUSINESS, IT’S A RATIONAL PROCEDURE TO DO SENSIBLE AND HOPEFULLY BEAUTIFUL THINGS. THAT’S ALL” - HARRY SEIDLER

IN TERM OF THE ECONOMICS OF A BUILDING OR OTHER PURPOSES OTHER THAN ARCHITECTURAL REPRESENTATION, I AGREE THAT SOME BUILDINGS WHOSE FORMS LOOK WEIRD COULD BE CONSIDERED SUCCESSFUL BECAUSE THEIR FORMS THROUGHOUT THE DESIGNS SOMEHOW REFLECT WHATEVER PROGRAMS INSIDE AND MAKE PEOPLE REMEMBER IT AND BRIEFLY KNOW THEIR FUNCTIONS SUCH AS THE BUILDING OF WORLD TOILET ORGANIZATION IN SOUTH KOREA (NEXT IMAGE). HOWEVER, IN TERMS OF ARCHITECTURE, THEY ARE CONSIDERED BAD BECAUSE THEIR FORMS LOOK VERY WEIRD, UNPROPORTIONAL, AND DO NOT FOLLOW ANY DESIGN PRINCIPLE



PROJECT TITLE

NATIONAL CULTURAL AND ENTERTAINMENT CENTER

3. INTRODUCTION AND PROBLEM STATEMENT

IN MY OWN OBSERVATION, THERE ARE 3 TYPES OF ICONOGRAPHIC ARCHITECTURE. THE FIRST TYPE IS THAT IN WHICH THE BUILDINGS LOOK LIKE A FAKE WITHIN THE SITE CONTEXT, LIKE THE BUILDINGS IN DUBAI OR SHANGHAI. THE SECOND TYPE IS ONE IN WHICH THE BUILDINGS REPRESENT THE REGIONAL CHARACTERISTICS OF SITE CONTEXT, TOWN, OR CITY. THE LAST TYPE IS ONE IN WHICH THE BUILDINGS SIMPLY REPRESENT THE PROGRAM BEING ACCOMMODATED INSIDE SUCH AS DIGITAL BEIJING BUILDING OR WATER CUBE IN BEIJING. ODD BUILDINGS COULD BE ICONIC FOR A CITY LIKE MANY BUILT IN DUBAI BUT THAT IS NOT THE TYPE I AM PURSUING FOR MY DESIGN. IT SEEMS TO ME THAT A PART OF CITY OF SHANGHAI OR MOST OF ENTIRE DUBAI HAS BEEN REDEVELOPED. THAT IS WHY LOTS OF BUILDINGS FROM DIFFERENT ARCHITECTURAL LANGUAGES HAVE BEEN BUILT, AND MANY HAVE UNUSUAL, UNCONVENTIONAL FORMS WHICH APPEAR FAKE.

THE ICONOGRAPHY I AM PURSUING HERE SHOULD BE ABOUT ICON OF A PLACE, REGION OR A PROGRAM, ACTIVITIES HAPPENING INSIDE THE BUILDING. IN PARTICULAR, WHAT I AM INTERESTED IN MOST IS THE ICONOGRAPHY OF PROGRAMS AND ACTIVITIES. OF COURSE, THE CONTEXT SHOULD BE TAKEN INTO ACCOUNT BUT IT DOES NOT MEAN THAT NEW BUILDING SHOULD BE STRICTLY SIMILAR TO CHARACTERS OF SURROUNDING CONTEXT, BUT RATHER IT SOMEHOW IMPLIES SOME REGIONAL CHARACTERS THROUGH ARCHITECTURAL ELEMENTS EMPLOYED AS LONG AS IT ENGAGES PEOPLE AND ACTIVATES POSITIVE IMPACTS OF THE PLACE.

EVEN THOUGH HO CHI MINH CITY IN VIETNAM WAS AFFECTED BY FRENCH ARCHITECTURE THROUGH MANY YEARS OF COLONIZATION, THE CONTEXT AROUND THE SITE I PROPOSED TO USE DOES NOT REALLY CONTAIN LOTS OF BUILDINGS EXHIBITING FRENCH ARCHITECTURAL STYLE EXCEPT FOR THE LANDMARK BUILDING, THE 'BENTHANH' MARKET AND THE RAILROAD TRANSPORT COMPANY. THE CURRENT CHARACTERISTICS OF THE SURROUNDING

CONTEXT ARE A MESSY COMBINATION OF MIXED-USE DWELLINGS AND BUSINESSES. THAT IS WHY THERE ARE NOT REALLY UNIQUE CHARACTERISTICS TO THE SITE'S CONTEXT. MY POINT HERE IS TO NOT ONLY PROVE THE VALUE OF AN ICONOGRAPHIC REALIZATION OF PROGRAM BUT ALSO THE ASPECT OF HOW TO ATTRACT PEOPLE TO THAT PROGRAM AND WILLING TO BE ENGAGED IN ACTIVITIES AND SPACES INSIDE WHICH ARE TRANSFORMATIONS OF BODY ACTIONS OR SIMPLY ICONOGRAPHY OF ACTIVITIES OF SPACES THEMSELVES. IN OTHER WORDS, ICONOGRAPHY WILL BE APPLIED NOT ONLY TO THE BUILDING'S EXTERIOR FORM BUT ALSO TO INTERIOR SPACES (COLORS, FORMS, FURNITURE) AND TO THE FUNCTIONS OF THE SPACES.



BENTHANH MARKET

THE BUILDING I DESIGN WILL BE AN ICON, A LANDMARK TO PUBLICIZE MY HOMETOWN, (A NOW THRIVING HO CHI MINH CITY, FORMERLY CALLED SAIGON), TO CELEBRATE FRIENDLY VIETNAMESE PEOPLE AND THE COUNTRY OF VIETNAM IN GENERAL. THE REALITY OF VIETNAM AND VIETNAMESE LIFE IS QUITE DIFFERENT NOW FROM THE IMAGE OF VIETNAM IN THE PAST; THIS NEW IMAGE OF THE VIETNAMESE CULTURE WILL BE PUBLICIZED THROUGH A SERIES OF PROJECTIONS IN SPACES, ON SURFACES, IN A THE TRANSFORMATION INTO FORM, OR BY MORE CONVENTIONAL DISPLAYED PHOTOS OF DIFFERENT PERIODS OF TIME.

THE YOUTH ARE GENERALLY CONSIDERED THE FATE AND THE FUTURE OF EVERY COUNTRY. WHETHER OR NOT A COUNTRY DEVELOPS NOW OR IN FUTURE MOSTLY DEPENDS ON HOW MUCH AND HOW WELL THAT COUNTRY INVESTS IN PEOPLE AND THE YOUTH, IN EDUCATION AS WELL AS IN SPONSORING CREATIVE ACTIVITIES AND FACILITIES FOR THEM. ESPECIALLY

IN VIETNAM, WHEN THE ECONOMY HAS BEEN DEVELOPING RAPIDLY IN PAST FEW DECADES, THE YOUTH WILL BE EASILY AFFECTED NEGATIVELY BECAUSE LOTS OF HARMFUL PLACES SUCH AS BARS, DISCOTHEQUES WHICH ARE MULTIPLYING QUICKLY. ACCORDING TO THE RESEARCH OF T.K. PREMADASA, 62% OF THE POPULATION OF OVERALL 80 MILLION PEOPLE IN VIETNAM ARE BETWEEN 15 - 64. THAT MEANS ALMOST ALL OF VIETNAMESE POPULATION ARE YOUNG. MORE AND MORE THE ECONOMY DEVELOPS, MORE AND MORE YOUNG PEOPLE GET DISTRACTED BY ANY KIND OF HARMFUL ACTIVITIES AND LESS AND LESS TIME THEY SPEND ON THEIR STUDY. WHETHER THE IMAGE OF VIETNAM IS GOOD OR BAD WILL DEPEND ON THE WAY YOUNG PEOPLE LIVE AND BEHAVE.

AS NORMAN FOSTER SAID *"I WILL START WITH PEOPLE. I BELIEVE IT IS NECESSARY TO STATE THE OBVIOUS THAT ARCHITECTURE IS ABOUT PEOPLE."* THEREFORE, MY INTENTION IS TO USE ARCHITECTURE TO ENHANCE THE QUALITY OF PEOPLE'S LIVES, TO EDUCATE AND TO OFFER THEM BETTER ACTIVITIES, A PLACE TO GATHER, TO LEARN, TO INVESTIGATE, TO EXPERIENCE. SPECIFICALLY, I INTEND TO CREATE THE BUILDING THAT OFFERS THE YOUTH LOTS OF CREATIVE AND HELPFUL ACTIVITIES (EXPLORATION, PAINTING, ARTS OR SPORT CLUBS) WHICH WILL EDUCATE AND DEVELOP THE YOUTH'S INTELLIGENCE. MOREOVER, THAT BUILDING SOMEHOW PROPAGATES THE IMAGE OF CHARMING AND DEVELOPING VIETNAM, OF FRIENDLY AND HARDWORKING VIETNAMESE PEOPLE.

4. PROJECT STATEMENT

THROUGHOUT WHAT I HAVE MENTIONED ABOVE ABOUT MY INTEREST, THE NEEDS OF LOCAL PEOPLE, AND NEED OF PROPAGATING VIETNAM, I WOULD LIKE TO CREATE A CULTURAL, ENTERTAINMENT AND EXPLORATION CENTER.

PRECEDENTS

1. THE BBC MUSIC CENTER BY FOREIGN OFFICE ARCHITECTS
2. TELEVISION CULTURAL CENTER (TVCC) BY OMA IN BEIJING

3. NATIONAL SWIMMING CENTER IN BEIJING, BY PTW
4. KURSAAL CENTER IN SAN SEBASTIAN BY RAFAEL MONED
5. NATIONAL GALLERY OF ART IN WASHINGTON DC BY I.M.PEI
6. BEIJING BOOK BUILDING, BY OMA
7. THE INSTITUTE FOR IMAGE AND SOUND IN HILVERSUM BY NEUTELINGS RIEDIJK
8. HOLLAND PERFORMING ART CENTER BY HDR

5. PROGRAM OUTLINE AND AREAS:

THERE WILL BE SPACES FOR PEOPLE TO EXPLORE THEIR OWN SENSES(SEEING, HEARING, TOUCHING,...) SUCH AS A MUSIC ROOM, 3D ROOM, OR A TOUCHING ROOM . A ROOM IN WHICH AND VISITORS UNDERSTAND BY TOUCHING VARIOUS SURFACES IT CONTAINS.

PROGRAM	AREAS(S.F)	AMOUNTS (#)
PUBLIC		
RETAIL	4,000 (NEGOTIATED)	
AUDITORIUM (ESTIMATED CAPACITY: 2000 SEATINGS)	4,700	1
(MULTI-FUNCTIONS: CULTURAL EVENTS, CONGRESSES, CONVENTION, LARGE MEETINGS, CINEMA)		
MAIN SPACE	2600	
DRESSING ROOM	300	
REHEARSAL ROOM FOR MUSICIANS	600	1
DANCE REHEARSAL ROOM	700	1
VIP ROOM	300	1
CLOAKROOM	200	1
CONFERENCE/MUSIC HALL(ESTIMATED CAPACITY: 800 SEATINGS)	2000	1
(MULTI-FUNCTIONS: CONGRESSES, CONVENTIONS, MEDIUM-SIZED MEETINGS, ORCHESTRA CONCERTS, CINEMA)		
DRESSING ROOM		1
CLOAKROOM		1
VIP ROOM		1

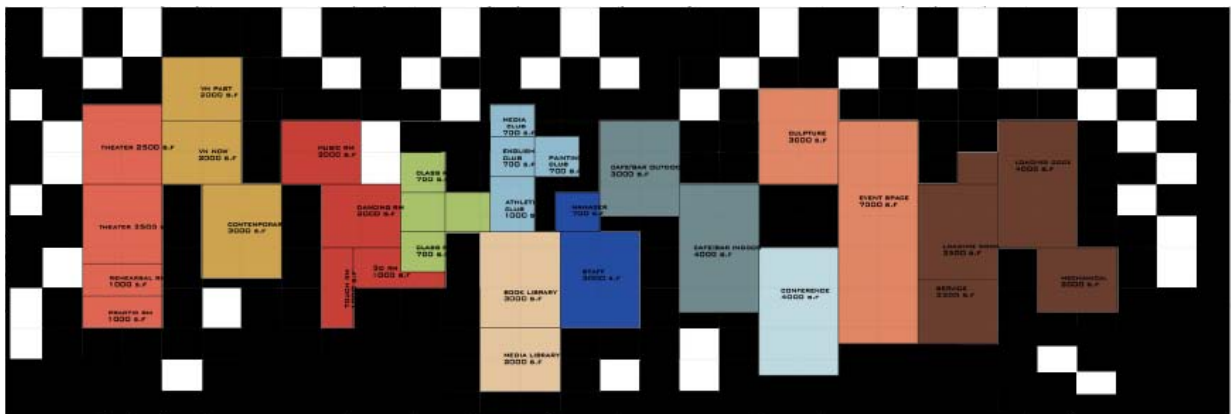
	PRACTICE ROOM	1000	2
■	EXHIBITION SPACES	15,000	
	VIETNAM IN PAST	4,500	1
	NOW AND FUTURE	7,000	1
	CONTEMPORARY	3,500	1
■	EXPLORATION SPACES	6,000	
	MUSIC ROOM	2000	1
	3D & 4D ROOM	1000	1
	TOUCHING ROOM	1000	1
	DANCING ROOM	2000	1
■	EVENT SPACES	10,000	
	SCULPTURE/ARTS	3000	1
	CONTEMPORARY	7000	1
■	CAFETERIA/ BARS (SERVING MAX 1000 PEOPLE)	7000	
	INDOOR	3000	1
	CATERING	600	
	SEATING AREA	2000	
	STORAGE	400	
	OUTDOOR	4000	1
	PLAZA	5,000 (NEGOTIATED)	
■	LIBRARIES	5000	
	MEDIA LIBRARY	2000	1
	BOOK LIBRARY	3000	1
	PRIVATE		
■	CLASSROOMS 4@600	2800	4
■	CLUBS:	3000	

MEDIA CLUB	600	1
ENGLISH CLUB	600	1
PAINTING CLUB	800	1
SPORT CLUB	1000	1
MEETINGS ROOMS	600@4	4
■ OFFICES	4400	
STAFF	300@8	8
MANAGER’S ROOMS	600	1

■ SUPPORT

SERVICE	2,200	
MECHANICAL ROOMS	2,000	2
LOADING DOCK	3500	1
STORAGE	4,200	3

TOTAL: 84200



6. PROBLEM THEMES

“ARCHITECTURE IS NOT ONLY ABOUT SPACE BUT ALSO ABOUT MOVEMENT OF BODIES IN THAT SPACE” (MANHATTAN TRANSCRIPTS, BERNARD TSCHUMI)

ARCHITECTURE IS THE WHOLE PROCESS OF CREATING SPACES, EXPERIENCING SPACES

THROUGH ACTIVITIES AND MAKING BUILDINGS EXISTING HARMONIOUSLY WITH THE SURROUNDING CONTEXT, SO I WILL DESIGN A CENTER CONSIDERED THE “IMAGE-PLACE” OR “EVENT-PLACE” FOR PEOPLE TO WATCH, TOUCH, LISTEN, OR EVEN ACT AND PARTICIPATE WITH THEIR OWN TASTES, THEIR OWN OBSERVATIONS. A CENTER WILL ENGAGE LOTS OF PEOPLE WITH CREATIVE ACTIVITIES AND SPACES IN WHICH THE MOVEMENT OF BODY IN DANCE, CERTAIN SPORTS, AND FILMS OR WHATEVER IS CAPTURED AND TRANSFORMED INTO ARCHITECTURE SPACES. A CENTER IN WHICH MEDIA AND NEW TECHNOLOGIES PLAY AN IMPORTANT ROLE IN MAKING THE ARCHITECTURE I WANT TO CREATE POSSIBLE.

7. SITE ANALYSIS:

TALKING A BIT OF HO CHI MINH CITY IN ORDER TO UNDERSTAND BRIEFLY ABOUT THE SITE CONTEXT AND HOW IMPORTANT THE SITE IS. HO CHI MINH CITY (FORMERLY SAIGON) IS LOCATED AT $10^{\circ}45'N$, $106^{\circ}40'E$ IN THE SOUTHEASTERN REGION OF VIETNAM. THE AVERAGE ELEVATION IS 19 METERS (63 FT) ABOVE SEA LEVEL. IT IS THE LARGEST CITY IN VIETNAM IN TERMS OF POPULATION, AREA, AND ECONOMY. ITS AREA IS ABOUT OF $2,095 \text{ km}^2$ (809 mi^2) (0.63% OF THE SURFACE OF VIETNAM), EXTENDING UP TO CU CHI (12MI/20 KM FROM THE CAMBODIAN BORDER), AND DOWN TO CAN GIO ON THE EAST SEA COAST.

AS WE ALL KNOW, AS A PART OF ASIA, THE CITY HAS A TROPICAL CLIMATE OF HOT AND VERY HIGH PERCENTAGE OF HUMIDITY (AVERAGE ABOUT 75%). UNLIKE FOUR SEASONS IN MOST OF STATES IN THE US, THERE ARE ONLY TWO DISTINCT SEASONS, DRY AND RAINY SEASONS EACH YEAR. THE RAINY SEASON, WITH AN AVERAGE RAINFALL OF ABOUT 1,800 MILLIMETRES (71 IN) ANNUALLY (ABOUT 150 RAINY DAYS PER YEAR), USUALLY BEGINS IN MAY AND ENDS IN LATE NOVEMBER. THE DRY SEASON LASTS FROM DECEMBER TO APRIL. THE AVERAGE TEMPERATURE IS 28°C (82°F), THE HIGHEST TEMPERATURE SOMETIMES REACHES 39°C (102°F) AROUND NOON IN LATE APRIL,

WHILE THE LOWEST MAY FALL BELOW 16 °C (61 °F) IN THE EARLY MORNINGS OF LATE DECEMBER.

POPULATION AND WORKFORCE: ¹

THE POPULATION OF HO CHI MINH CITY WAS ESTIMATED TO BE OVER 7 MILLION (ABOUT 7.4% OF THE TOTAL POPULATION OF VIETNAM, THE ANNUAL GENERAL GROWTH IS REPORTED AT 2.21%, INCLUDING THE NATURAL GROWTH RATE OF 1.3%, THE MIGRATION GROWTH RATE IS 1.18% A YEAR IN 2001-2005 AND 1.3% IN 2006-2010); MAKING IT THE HIGHEST POPULATION-CONCENTRATED CITY IN THE COUNTRY. ITS POPULATION HAS GROWN RAPIDLY BECAUSE MORE AND MORE PEOPLE FROM OTHER PROVINCES IMMIGRATE INTO HO CHI MINH CITY, WHICH IS THE LARGEST ECONOMIC AND FINANCIAL HUB OF VIETNAM. ALSO, WITH THE ECONOMIC DEVELOPMENT, IT ATTRACTS MORE AND MORE FOREIGN INVESTMENT AND TOURISTS FROM OTHER COUNTRIES. 90% OF THE POPULATION ARE ETHNIC VIETNAMESE (KINH). OTHER ETHNIC MINORITIES INCLUDE CHINESE WITH 8%, AND OTHER MINORITIES (KHMER, CHAM, NUNG, RHAE) 2%. HO CHI MINH IS FORMERLY CALLED SAIGON, SO THE INHABITANTS OF HO CHI MINH CITY ARE USUALLY KNOWN AS “SAIGONESE” IN ENGLISH, “SAIGONNAIS” IN FRENCH AND “DÂN SÀI GÒN” IN VIETNAMESE.

HOCIMINH CITY POPULATION GROWTH PROJECTION (%)

	1996-2000		2001-2005		2006-2010	
	PROJECTION	REALITY	PROJECTION	ADJUSTMENT	PROJECTION	
GENERAL GROWTH RATE	2.15	2.21	2.77	2.46	2.71	2.46
NATURAL GROWTH RATE	1.23	1.39	1.09	1.28	0.94	1.16
MECHANICAL GROWTH RATE	0.92	0.82	1.68	1.18	1.77	1.30

¹ HOCHIMINH CITY PEOPLE’S COMMITTEE

WORKFORCE:

THE WORKFORCE IN THE 1996-2000 PERIOD AND THE ADJUSTED FIGURE OF WORKFORCE UNTIL 2010 ARE NOW MUCH LOWER THAN THE PROJECTIONS. THE REAL FIGURE OF 2000 IS 4% LOWER (THE PROJECTION IS OF 3,596,000 PEOPLE AND THE ADJUSTED FIGURE IS OF 3,454,000). THE FIGURE FOR 2010 IS 2% LOWER (THE PROJECTION IS FOR 5,057,000 PEOPLE AND THE ADJUSTED 4,962,000).

THE ADJUSTED EMPLOYMENT RATE IS 17%-21% LOWER THAN THE PROJECTIONS AND THE FIGURE OF THE LATER PERIOD IS LOWER THAN THE PREVIOUS. IT IS BECAUSE THE WORKFORCE OF 2000 WAS 2,058,000 WHILE THE PREVIOUS PROJECTED NUMBER WAS 2,504,000 (17% LOWER). ALSO, THE ECONOMIC GROWTH OF 2001-2010 HAS BEEN ADJUSTED TO A LOWER LEVEL THAN THE PROJECTION. CONSEQUENTLY, THE EMPLOYMENT RATE FELL BY 20% BY 2005 AND BY 21% BY 2010 COMPARED WITH THE PROJECTED FIGURES. THE UNEMPLOYMENT RATE HAS INCREASED AS A RESULT.

LABOR – WORKFORCE (UNIT: 1,000 PEOPLE)

	2000		2005		2010	
	PROJECTION	REALITY	PROJECTION	ADJUSTMENT	PROJECTION	ADJUSTMENT
POPULATION	5,516	5,214	6,225	6,042	7,230	7,105
SCALE						
WORKFORCE	3,596	3,454	4,344	4,148	5,057	4,962
EMPLOYMENT	2,504	2,237	3,143	2,707	3,878	3,312
UNEMPLOYMENT	292	266	341	193	269	168
PERCENTAGE OF UNEMPLOYMENT	8.12	10.6	7.85	6.7	5.32	4.8
(*)						

THE SITE IS LOCATED IN DISTRICT 1, HO CHI MINH CITY, VIETNAM. IT IS DEFINED BY 3 MAJOR STREETS OF NGUYEN THAI HOC, PHAM NGU LAO, AND TRAN HUNG DAO STREET.

IT HAS RECENTLY BEEN CONSIDERED ONE OF THE 20 GOLDEN SITES OF HO CHI MINH CITY AND PLANNED TO DEVELOP AS A 55 STORY COMMERCIAL AND FINANCIAL TOWER. BUT THAT PROPOSAL IS FACING THE OPPOSITION OF LOCAL PEOPLE BECAUSE IT WILL LOOK AWKWARD NEXT TO THE SEPTEMBER-23 PARK AND SURROUNDING CONTEXT WHICH IS MOSTLY LOW-RISE MIXED-USE BUILDINGS.

HO CHI MINH CITY: A CENTER OF MEDIA, CULTURE AND ENTERTAINMENT

THE SAIGON TIMES DAILY

THURSDAY, SEPTEMBER 22, 2005

Expat Interest

And he thought why not come to Vietnam to sing and sightsee

American veteran vocalist and songwriter Bill Popp has come to the Windsor Plaza Hotel in HCMC's District 5 for two concerts at the hotel's Club 99 tomorrow and Friday night. The Daily asked the New Yorker about his preparations and interests during his first trip to Vietnam. Excerpts follow:

SGT Daily: How have you prepared for the concerts at Club 99?

- Bill Popp: The music band of Club 99 and I have played together, and our rehearsals have gone very well. I'm very impressed by how quickly the band has learned everything. They will accompany most of my songs, and I hope they will sing some with me. I already wish I can come back to perform again.

What songs will you sing at the club?

- I'll sing a lot of the songs of the 1960s, including tracks of the Beatles, the Bee Gees and the Byrds. And I will play around six of the songs that I composed. The songs that I wrote for my mother and about love are very good. I'll definitely play *She's in the Sky*, a song about my mother from my first CD. Oh, I'll also sing *Speaks Little English* about a nice girl who I met in Tokyo.

And will you write a song about a Vietnamese girl?

- I hope I'll be able to do that (laughing). Well, I have a few ideas for writing songs about my first trip

to Vietnam and will think of this when I return home to New York after going to Thailand on Saturday.

How many CDs have you brought out so far, and in which countries have you performed?

- I have released three CDs whose songs are about love and regret, and the latest one is "Blind Love Sees Tears."

I have traveled quite a lot in recent years to England, Scotland, Ireland, Germany, France, the Netherlands, Hungary and Norway for shows. Vietnam is the third country in Asia that I have visited, after Japan and China. Thailand will be the fourth.

Could you talk a bit more about your music career and future plans?

- I started to play drum at the age of 13 and piano when I was around 15. My first show on stage was in 1981. I also do extra jobs during the day at home because it is very hard to live from music only in New York City. I'll have to learn a bit more about professional music someday. I put on a big concert in New York every

March in memory of my father. The money I make goes to an American heart association.

What did you know about Vietnam before you came here?

- I grew up when the Vietnam War was going on, and I just thought of the country in that context at that time. Later on, more people started to talk a lot about Vietnam, and I heard many good things. So I thought why not visit Vietnam and why not Thailand too. I am so glad that I am here today.

What would you really like to get to know about Vietnam during your first visit?

- The country is very great, and people are very nice to me. I am looking forward to sightseeing here. I'll tour the city and travel to the Mekong Delta and the Cu Chi Tunnels. I am also interested in learning about Vietnamese culture and seeing how people live.

What will you say about Vietnam once you return home?

- I'll tell the people I meet that



Bill Popp rehearses his song *Speaks Little English* Club 99 at the Windsor Plaza Hotel

(Photo: Mong Bin)

Vietnam is a growing and safe country, and I'll tell them about how good I feel here and that they should come to this country. Hopefully, more tourists will come and more foreign companies will invest in Vietnam. Maybe I too will come back next week (laughing)

Reported by Mong Bin

THE CITY'S MEDIA IS THE MOST DEVELOPED IN THE COUNTRY. AT PRESENT, HCMC HAS 6 DAILY NEWSPAPERS: SAI GON GIAI PHONG (LIBERATED SAIGON) AND ITS CHINESE, INVESTMENT AND FINANCE, SPORTS, EVENING AND WEEKLY EDITIONS, TUOI TRE (YOUTH); THE HIGHEST CIRCULATION NEWSPAPER IN VIETNAM; NGUOI LAO DONG (LABOURER); THE THAO (SPORTS); PHAP LUAT (LAW) AND THE SAIGON TIMES DAILY, THE BUSINESS NEWSPAPER IN ENGLISH, AND OVER 30 OTHER NEWSPAPERS AND MAGAZINES. HCMC TELEVISION (HTV) IS THE SECOND LARGEST TELEVISION NETWORK IN THE NATION, JUST BEHIND THE NATIONAL VIETNAM TELEVISION (VTV), BROADCASTING 24/7 ON 7 DIFFERENT CHANNELS (USING ANALOG AND DIGITAL TECHNOLOGY). THE VOICE OF HCMC PEOPLE IS ALSO THE LARGEST RADIO STATION IN THE SOUTHERN REGION. THE MAJOR INTERNATIONAL TV CHANNELS ARE PROVIDED THROUGH TWO CABLE NETWORKS (SCTV AND HTVC), WITH OVER 500,000 SUBSCRIBERS OR SATELLITE TV'S.

HO CHI MINH CITY IS HOME TO HUNDREDS OF CINEMAS AND THEATRES, WITH CINEMA AND DRAMATIC TICKETING REVENUE ACCOUNTS FOR 60-70% OF VIETNAM'S TOTAL REVENUE IN THIS INDUSTRY. UNLIKE OTHER DRAMATIC COMPANIES IN VIETNAM'S PROVINCES AND MUNICIPALITIES, THOSE IN HO CHI MINH CITY LIVE ON THEIR OWN INCOME AND KEEP THEIR THEATERS ACTIVE EVERY DAY , AND NOT SUBSIDIZED BY THE VIETNAMESE GOVERNMENT. THE CITY IS HOME TO MOST OF THE PRIVATE MOVIE COMPANIES IN VIETNAM.

THE CITY HAS OVER 1.7 MILLION FIXED TELEPHONES AND ABOUT 6.6 MILLION CELLULAR PHONES (THE LATTER GROWING ANNUALLY BY 20%). THE INTERNET, ESPECIALLY THROUGH ADSL CONNECTIONS, IS ALSO RAPIDLY EXPANDING WITH OVER 1,200,000 SUBSCRIBERS AND AROUND 4.5 MILLION FREQUENT USERS.

THE CITY HAS HUNDREDS OF PRINTING AND PUBLISHING HOUSES, MANY BOOKSTORES AND A WIDESPREAD NETWORK OF PUBLIC AND SCHOOL LIBRARIES. THE HCMC GENERAL LIBRARY WITH OVER 1.5 MILLION BOOKS, IS A BEAUTIFUL ARCHITECTURAL BUILDING.

ONE CAN VISIT THE MUSEUM OF HISTORY, THE MUSEUM OF REVOLUTION, THE MUSEUM OF SOUTHERN WOMEN, THE MUSEUM OF SOUTHEASTER'S ARMED FORCES, THE MUSEUM OF FINE ART, THE GALLERY FOR WAR REMNANTS, THE NHA RONG MEMORIAL HOUSE, THE BEN DUOC RELIC OF UNDERGROUND TUNNELS AND MANY PRIVATE ART GALLERIES. BESIDES THE MUNICIPAL THEATRE, THERE ARE OTHER GREAT PLACES OF ENTERTAINMENT SUCH AS: THE BEN THANH AND HOA BINH THEATERS AND THE LAN ANH MUSIC STAGE. THE DAM SEN TOURIST AND CULTURAL PARK, SUOI TIEN CULTURAL PARK AND THE CAN GIO ECO BEACH RESORT ARE THREE RECREATIONAL SITES INSIDE THE CITY WHICH ARE POPULAR WITH VISITORS.²

CURRENTLY, HO CHI MINH CITY IS PLANING TO DEVELOP MORE CULTURAL WORKS AND IMPROVE CULTURAL ENVIRONMENT. ESPECIALLY, HCM CITY WILL UPGRADE OR BUILD 28 CULTURAL WORKS FROM NOW TO 2010, WITH THE FOCUS ON FOUR KEY PROJECTS, ACCORDING TO THE HCM CITY DEPARTMENT OF CULTURE AND INFORMATION. THE FOUR KEY CULTURAL PROJECTS ARE A CIRCUS AND MULTI-FUNCTION PERFORMANCE COMPLEX AT PHU THO IN DISTRICT 11, A MUSEUM ABOUT HCM CITY AT THE THU THIEM NEW URBAN TOWN IN DISTRICT 2, A BALLET THEATER AT 23 LE DUAN BOULEVARD AND A MULTI-FUNCTIONAL CULTURAL COMPLEX AT 164 DONG KHOI STREET IN DISTRICT 1.

OTHER WORKS INCLUDE COMPLETING TECHNICAL INFRASTRUCTURE FOR CULTURAL DEVELOPMENT AT LOCALITIES, ZONING AND BUILDING A SYSTEM OF MUSEUMS, PRESERVING AND PROTECTING HISTORICAL SITES, AND REARRANGING AND MODERNIZING THE GENERAL SCIENCE LIBRARY, THEATERS, CINEMAS AND STATUES.

THE MOVEMENT TO ENCOURAGE ALL PEOPLE BUILD A CULTURAL LIFE WILL BE EXPANDED WHILE THE GAP ON CULTURAL ENJOYMENT BETWEEN URBAN AND RURAL AREAS WILL BE NARROWED.

² [HTTP://EN.WIKIPEDIA.ORG/WIKI/HO_CHI_MINH_CITY,_VIETNAM](http://en.wikipedia.org/wiki/Ho_Chi_Minh_City,_Vietnam)

AT A RECENT MEETING WITH THE DEPARTMENT OF CULTURE AND INFORMATION ON THE CITY'S CULTURE DEVELOPMENT PLAN TO 2010 AND VISION TO 2020, DELEGATES OF THE HCM CITY PEOPLE'S COUNCIL REMARKED THAT THE CITY STILL LACKS A STRATEGIC VISION ON CULTURAL DEVELOPMENT.

THE THINKING OF MOST CULTURAL OFFICERS DOES NOT CATCH UP WITH CULTURAL DEVELOPMENT WHILE NO CULTURAL WORKS MEASURING UP TO THE STATUS OF THE COUNTRY'S MOST DYNAMIC CITY HAS BEEN BUILT, DELEGATE VO VAN SEN SAID.

HCM CITY PEOPLE'S COUNCIL CHAIRWOMAN PHAM PHUONG THAO ASKED THE CULTURAL SECTOR TO BUILD A CIVILIZED AND HEALTHY CULTURAL ENVIRONMENT, ENCOURAGE THE PARTICIPATION OF THE SOCIETY IN CULTURAL ACTIVITIES AND PRESERVATION OF TRADITIONAL CULTURAL VALUES, AND IMPROVE THE QUALIFICATION OF CULTURAL OFFICERS.

AT PRESENT, HCM CITY HAS FOUR PUBLISHING HOUSES, NEARLY 300 BOOKSTORES AND COMPANIES ENGAGED IN BOOK DISTRIBUTION, 272 PRINTING BUSINESSES AND 1.500 ADVERTISING ENTERPRISES AND ESTABLISHMENTS.

THE CITY HAS 76 HISTORICAL SITES, 10 MUSEUMS AND SIX COMMEMORATING HOUSES, 7 CITY-LEVEL CULTURAL HOUSES AND 24 DISTRICT CULTURAL HOUSES. IT HAS PROPOSED AN ADDITIONAL 212 SITES FOR RANKING.

(SOURCE: THE HCM CITY PEOPLE'S COMMITTEE)

THE COUNTRY'S CULTURAL AND TOURIST CENTER

HCM CITY IS ONLY 300 YEARS OLD BUT HAS MANY HUMAN AND HISTORICAL VALUES CREATED BY THE EXCHANGE OF DIFFERENT CULTURES. THE CULTURE OF THE FORMER SAIGON AND PRESENT-DAY HCM CITY SHOWS AN ORIGINAL CHARACTERISTIC OF THE VIETNAMESE CULTURE AND NATION IN THE HISTORICAL AND GEOGRAPHICAL CONTEXT OF THE COUNTRY'S SOUTHERN REGION. IT IS POSSIBLE TO SAY THAT SAIGON-HCM CITY IS A CONVERGENCE OF MANY CULTURAL FLOWS DURING ITS PROCESS OF ESTABLISHMENT AND DEVELOPMENT, AND IT HAS A CULTURE THAT BEARS THE IMPRESSIONS OF THE VIETNAMESE, CHINESE, CHAM, KHMER, INDIANS, AND SO ON. SAIGON WAS ALSO ONE OF THE COUNTRY'S MAIN CENTERS TO COME UNDER THE INFLUENCES OF THE FRENCH AND AMERICAN CULTURES. THIS IS REFLECTED THROUGH CONSTRUCTIONS SUCH AS NHA RONG WHARF, THE POST OFFICE, GRAND THEATER, CITY HALL, REUNIFICATION PALACE, AND BEN THANH MARKET. THE SYSTEM OF ANCIENT PAGODAS AND CHURCHES LIKE GIAC LAM, THIEN HAU, GIAC VIEN, NOTRE DAME, HUYEN SI, THONG TAY HOI AND THU DUC REFLECTS A DIVERSITY OF RELIGIONS AND BELIEFS WITH DOZENS OF ANNUAL FESTIVALS. THIS HAS CREATED CULTURAL DIVERSITY OF THIS SOUTHERN LAND. IN EACH STREET OR AT EACH CORNER OF STREETS, THE CITY'S GEOGRAPHICAL NAMES LINK WITH CELEBRATED PEOPLE IN CULTURAL AND HISTORICAL FIELDS AS WELL AS VICTORIES OF A HEROIC CITY. FAMOUS BEAUTY SPOTS AND CULTURAL-HISTORICAL PLACES IN THE CITY INCLUDE SAIGON ZOO, DAM SEN, SUOI TIEN, KY HOA LAKE, MUSEUM OF HISTORY, MUSEUM OF REVOLUTIONS, CU CHI TUNNELS, BEN DUOC TEMPLE, AN PHU DONG RESISTANCE BASE, 18 BETEL-GROWING HAMLETS, LANG LE BAU CO., THE BUNG SAU PINEAPPLE GARDEN, AND CAN GIO ECOTOURIST RESORT.

HCM CITY WAS THE FIRST PLACE IN VIETNAM TO PUBLICIZE THE LATINIZED NATIONAL LANGUAGE AND PUBLISH NEWSPAPERS. THE APPEARANCE AND DEVELOPMENT OF BOOKS, NEWSPAPERS, SPECIALIZED TRAINING SCHOOLS, THE POOL OF INTELLECTUALS

AND ARTISTS, AND CULTURAL AND ARTISTIC EXCHANGES HAVE MADE THE CITY CAPABLE OF GREAT CULTURAL INFLUENCE.

THANKS TO A FAVORABLE GEOGRAPHICAL LOCATION, A MODERATE CLIMATE WITH ONLY TWO SEASONS IN A YEAR, WET AND DRY, A HISTORY OF MORE THAN 300 YEARS OF FIGHTING AGAINST INVADERS, AND A DISTINCTIVE CULTURE, HCM CITY HAS BECOME A TOURIST CENTER OF THE COUNTRY.

HCM CITY ATTRACTS TOURISTS BECAUSE IT HAS NOT ONLY MANY SCENIC SPOTS, CULTURAL-HISTORICAL PLACES, AND ARCHITECTURAL WORKS OF INTEREST, BUT ALSO A TYPICAL SOUTHERN-STYLE GASTRONOMY. FROM BACH DANG WHARF IN THE DOWNTOWN, TOURISTS CAN TRAVEL IN A BOAT ALONG SAIGON RIVER TO ENJOY NATURE, VISIT TRADITIONAL CRAFT VILLAGES, ORCHARDS, ORNAMENTAL PLANT GARDENS, FLOATING MARKETS ON THE RIVER, OR CAN GIO ECOTOURIST RESORT, WHICH HAS BEEN CERTIFIED BY UNESCO AS VIETNAM'S FIRST MANGROVE FOREST BIOSPHERE RESERVE. THE CITY IS ALSO A GATEWAY FROM WHICH TOURISTS CAN GO TO THE SOUTHERN REGIONS FAMOUS PLACES SUCH AS THE BINH CHAU HOT SPRING, NAM CAT TIEN NATIONAL PARK, MUI NE CAPE, DALAT, AND THE MEKONG DELTA, WHICH IS WIDELY KNOWN FOR RICE BASKETS, ORCHARDS, SALT WATER FORESTS, SWAMPS, AND MANY KINDS OF NATURAL RESOURCES.

SINCE 1990, HCM CITY HAS EARNED 28%-35% OF THE COUNTRY'S TOURISM REVENUES. THE CITY HAS RECEIVED AN INCREASING NUMBER OF INTERNATIONAL TOURISTS, FROM 180,000 IN 1990 TO MILLIONS NOW, WHICH ACCOUNTS FOR OVER 50%-70% OF THE INTERNATIONAL TOURISTS TO THE COUNTRY. THE RAPID INCREASE OF INTERNATIONAL TOURISTS TO VIETNAM AND HCM CITY IS THE OUTCOME OF THE OPEN-DOOR AND INTERNATIONAL INTEGRATION POLICY, THE RENOVATION AND UPGRADING OF INFRASTRUCTURE AND FACILITIES TO SERVE TOURISTS, AND THE PROMOTION OF FOREIGN INVESTMENT. COMPARED WITH OTHER LOCALITIES COUNTRYWIDE, HCM CITY HAS TAKEN THE LEAD IN THE CAUSE OF RENOVATING SOCIAL LIFE.

A CITY OF SUNLIGHT AND FRIENDLY DYNAMIC PEOPLE, SAIGON-HCM CITY IS A PLEASANT PLACE FOR LOCALS AND FOREIGNERS ALIKE TO VISIT.³

REASONS TO SELECT THE SITE

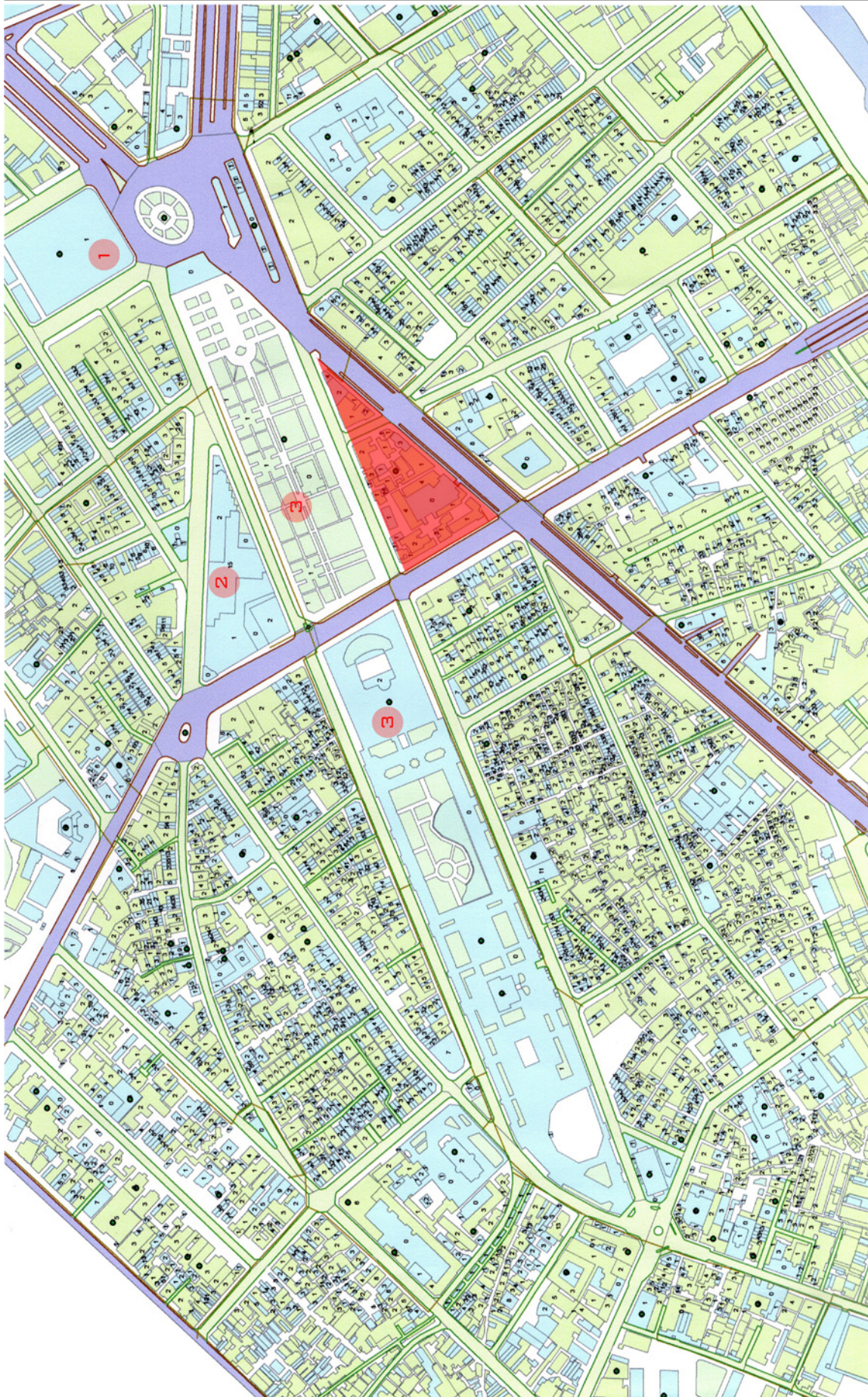
THERE ARE MANY REASONS WHY I HAVE CHOSEN THIS SITE TO DEVELOP. FIRSTLY, ITS LOCATION IS VERY IMPORTANT AND HAS THE POTENTIAL OF ATTRACTING LOCAL PEOPLE AS WELL AS TOURISTS. IT SITS RIGHT NEXT TO THE SO-CALLED 23-9 PARK WHERE LOTS OF PEOPLE USUALLY GATHER AND LOTS OF ACTIVITIES HAPPEN SUCH AS THE CELEBRATIONS FOR THE TRADITIONAL LUNAR NEW YEAR. THE AREA ALONG PHAM NGU LAO STREET IS CALLED THE FOREIGN TOWN WITH LOTS OF RESTAURANTS AND MINI HOTELS MOSTLY RESERVED FOR FOREIGN TRAVELERS. MOREOVER, BENTHANH MARKET NEAR BY THE SITE IS THE LANDMARK OF HO CHI MINH CITY WHERE MOST OF TOURISTS STOP BY TO BUY SOUVENIRS, VIETNAMESE TRADITIONAL FOOD, OR HAND-MADE PRODUCTS OF VIETNAM. HO CHI MINH CITY WELCOMED 1.48 MILLION FOREIGN TOURISTS IN THE FIRST HALF OF THE YEAR, A RISE OF 16 PERCENT.

THE NEW WORLD HOTEL OPPOSING VIA THE PARK IS A VERY FAMOUS HOTEL WHERE A LOT OF VERY IMPORTANT PEOPLE FROM OTHER COUNTRIES INCLUDING BILL CLINTON, FORMER PRESIDENT OF U.S. A, USUALLY STAY WHEN VISITING VIETNAM FOR ANY PURPOSE. THE SITE ALSO SITS RIGHT NEXT TO THE MAJOR TRAN HUNG DAO STREET WHICH CONNECTS TO CHINA TOWN AND TO THE CENTER OF HO CHI MINH CITY. NOT ONLY THAT, THE SITE'S LOCATION IS EASILY SEEN AS THE DESTINATION OF THE PEOPLE'S FLOW FROM OTHER DISTRICTS IN THE PENINSULA VIA TWO BRIDGES.

THEREFORE, WITH THOSE CONSIDERATIONS OF THE SITE'S LOCATION AS WELL AS SURROUNDING CONTEXT, THE NATURAL PEDESTRIAN CIRCULATION PATTERNS, I DECIDED TO CHOOSE THAT SITE TO DEVELOP A BUILDING WHICH WILL OFFER NOT ONLY

3. THE HCM CITY PEOPLE'S COMMITTEE

EXCITING ACTIVITIES FOR VIETNAMESE AND TOURISTS, A SPACE TO HOUSE TRADITIONAL ACTIVITIES, OR A CONFERENCE SPACE FOR IMPORTANT MEETINGS, BUT ALSO A PLACE OF SEQUENCES OF IMAGES OR EVENTS TO PUBLICIZE THE UNIQUENESS OF VIETNAMESE ART AND TRADITION, AND THE DEVELOPMENT OF VIETNAM.

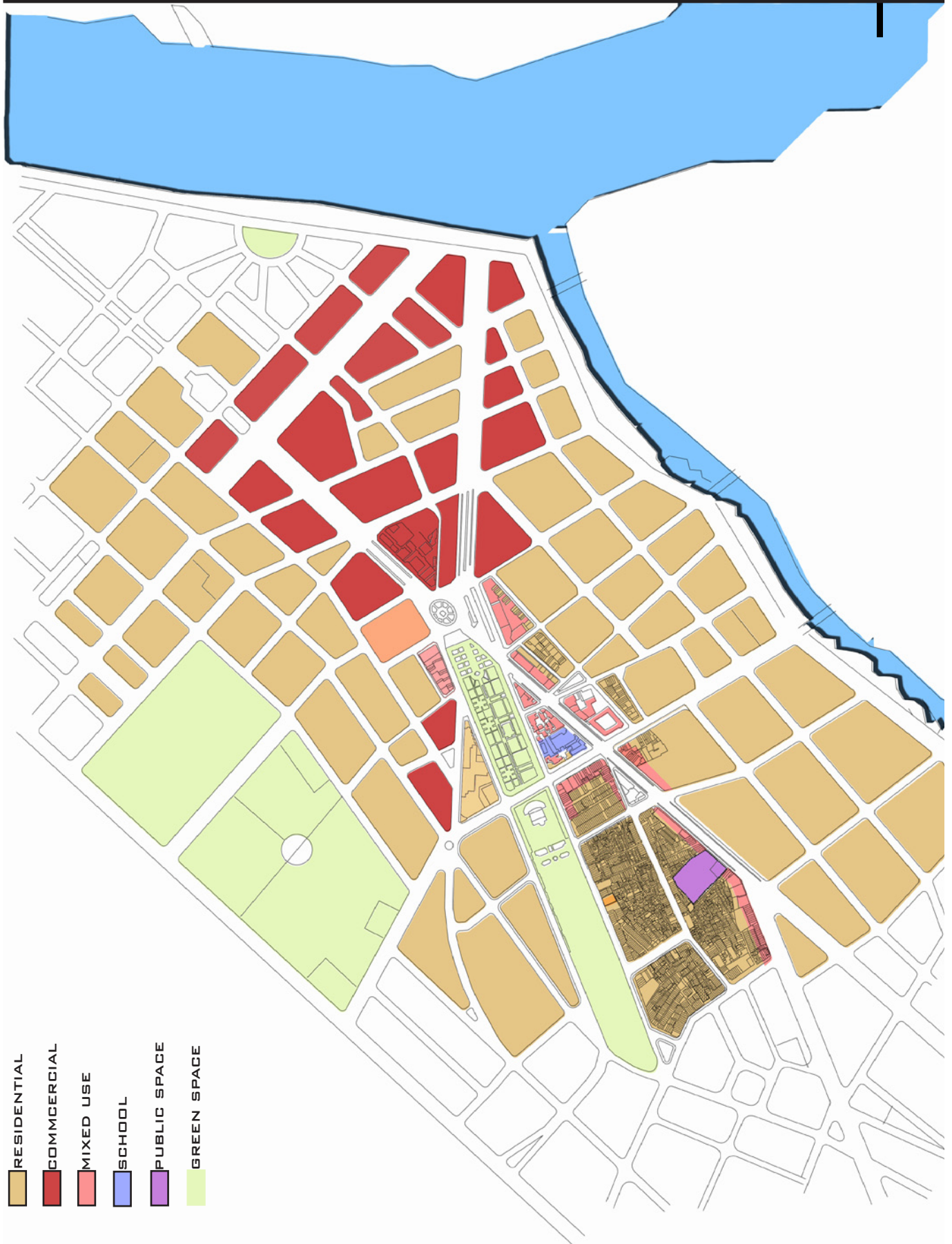


- PROPOSED SITE (173 778 FT2)
- 1 BENTHANH MARKET,
- 2 15 STORY HOTEL LANDMARK
- 3 PARK

INCLUDING LANDSCAPE DESIGN



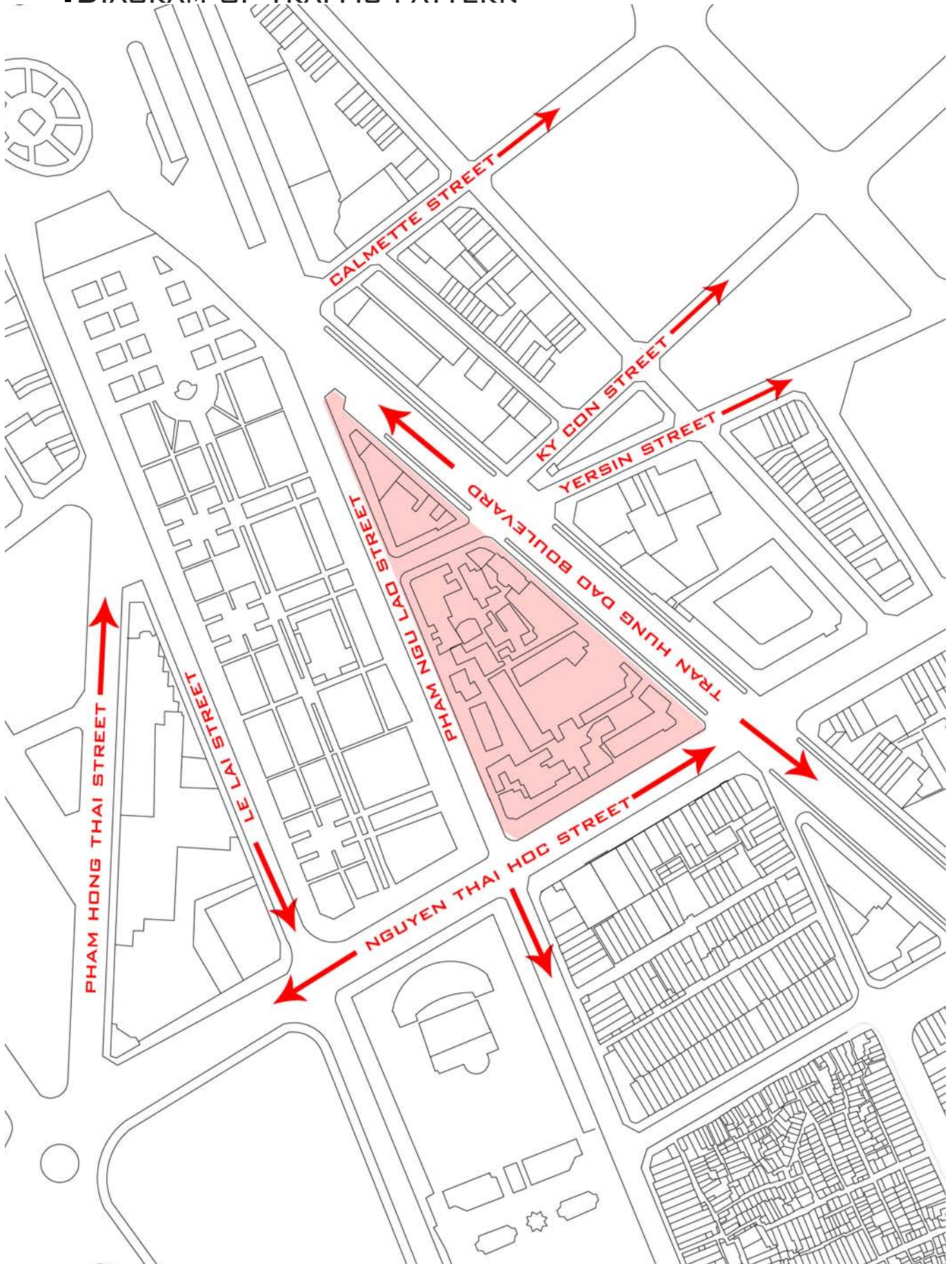
AERIAL VIEW OF THE SITE



- RESIDENTIAL
- COMMERCIAL
- MIXED USE
- SCHOOL
- PUBLIC SPACE
- GREEN SPACE

ZONING DIAGRAM

DIAGRAM OF TRAFFIC PATTERN



ZONING DIAGRAM IN BIGGER SCALE

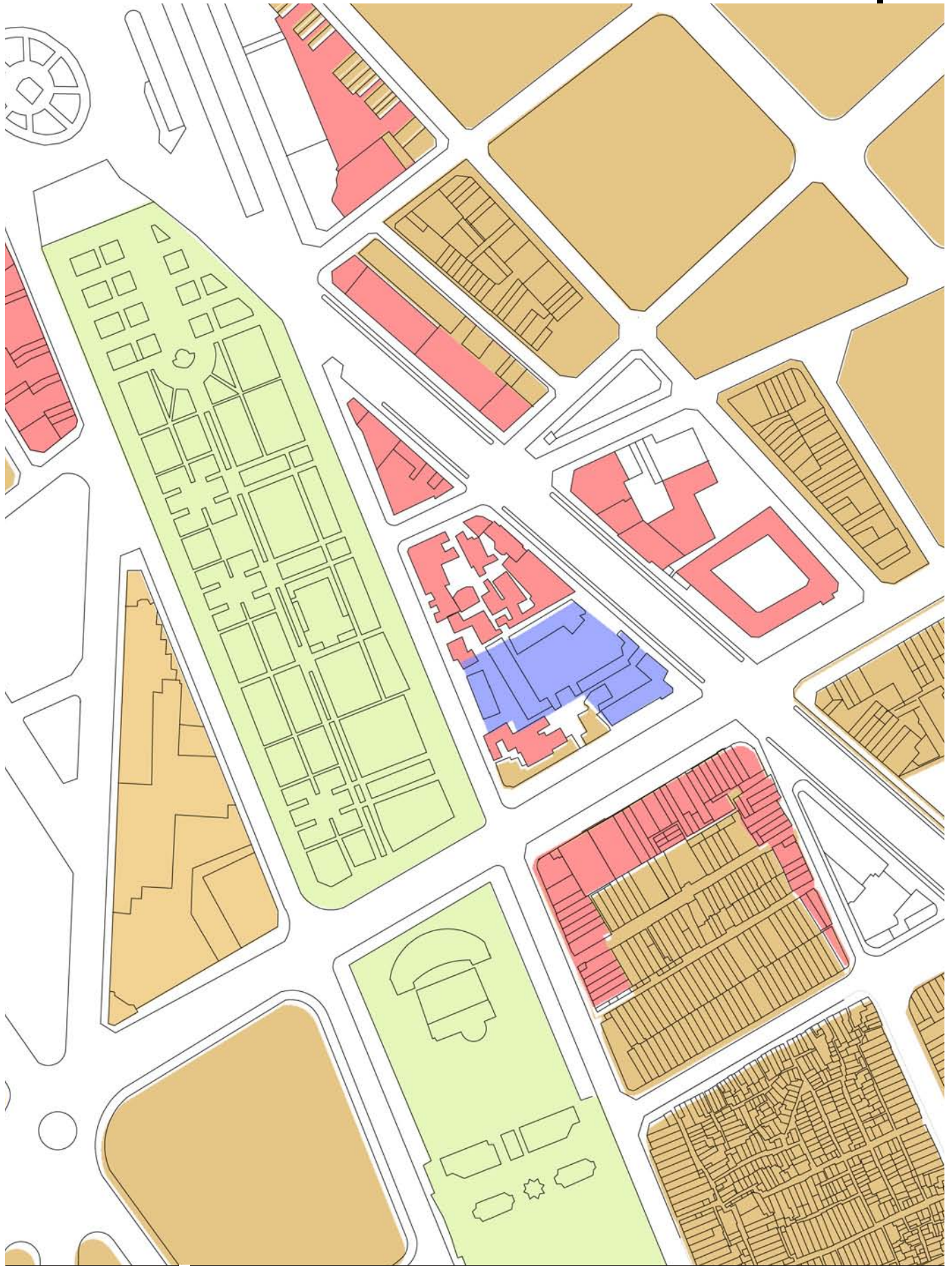
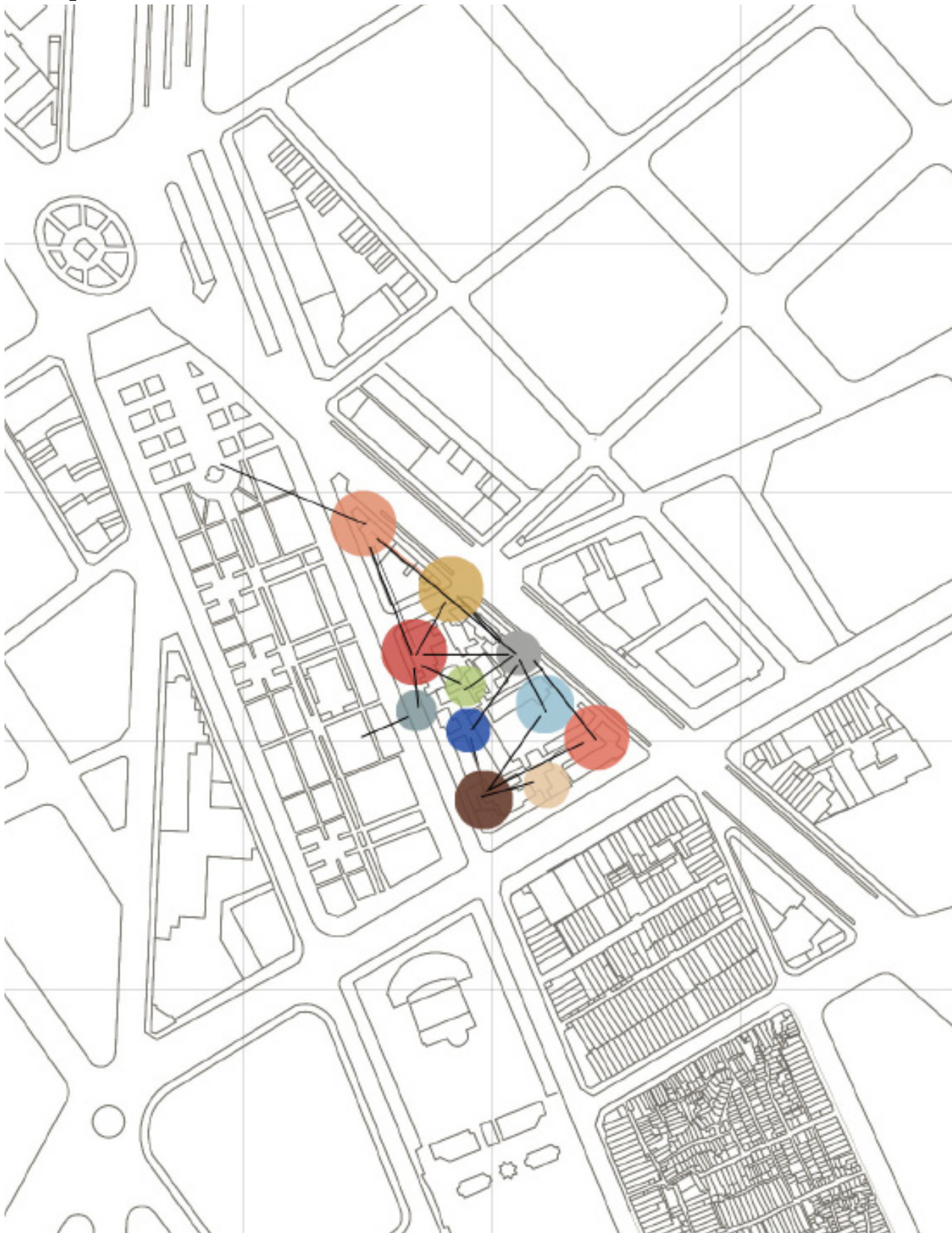


DIAGRAM OF PROGRAM LAYOUT AND INTERRELATIONSHIP



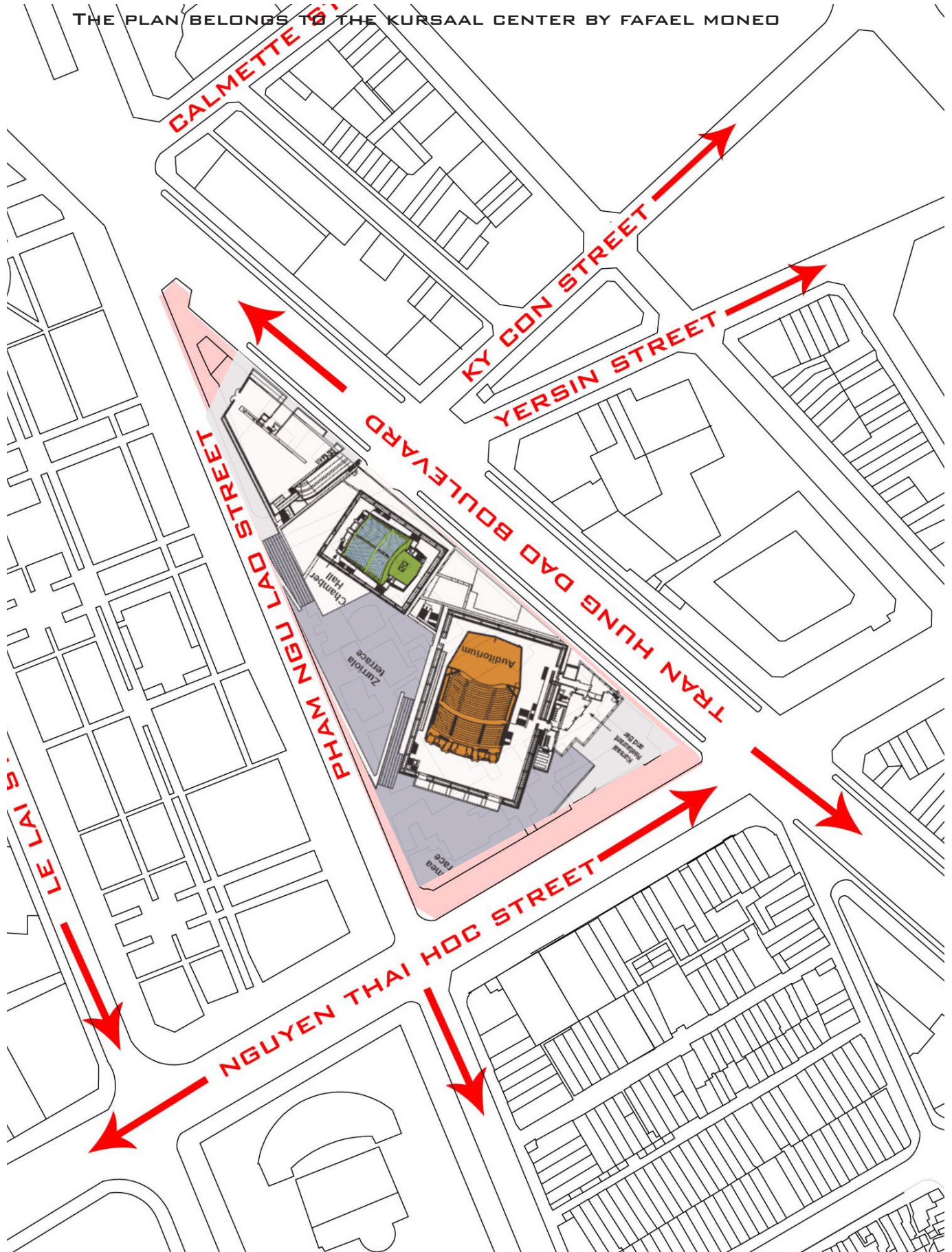
- AUDITORIUM/ CONFERENCE
- EXHIBITION SPACES
- EXPLORATION SPACES
- EVENT SPACES

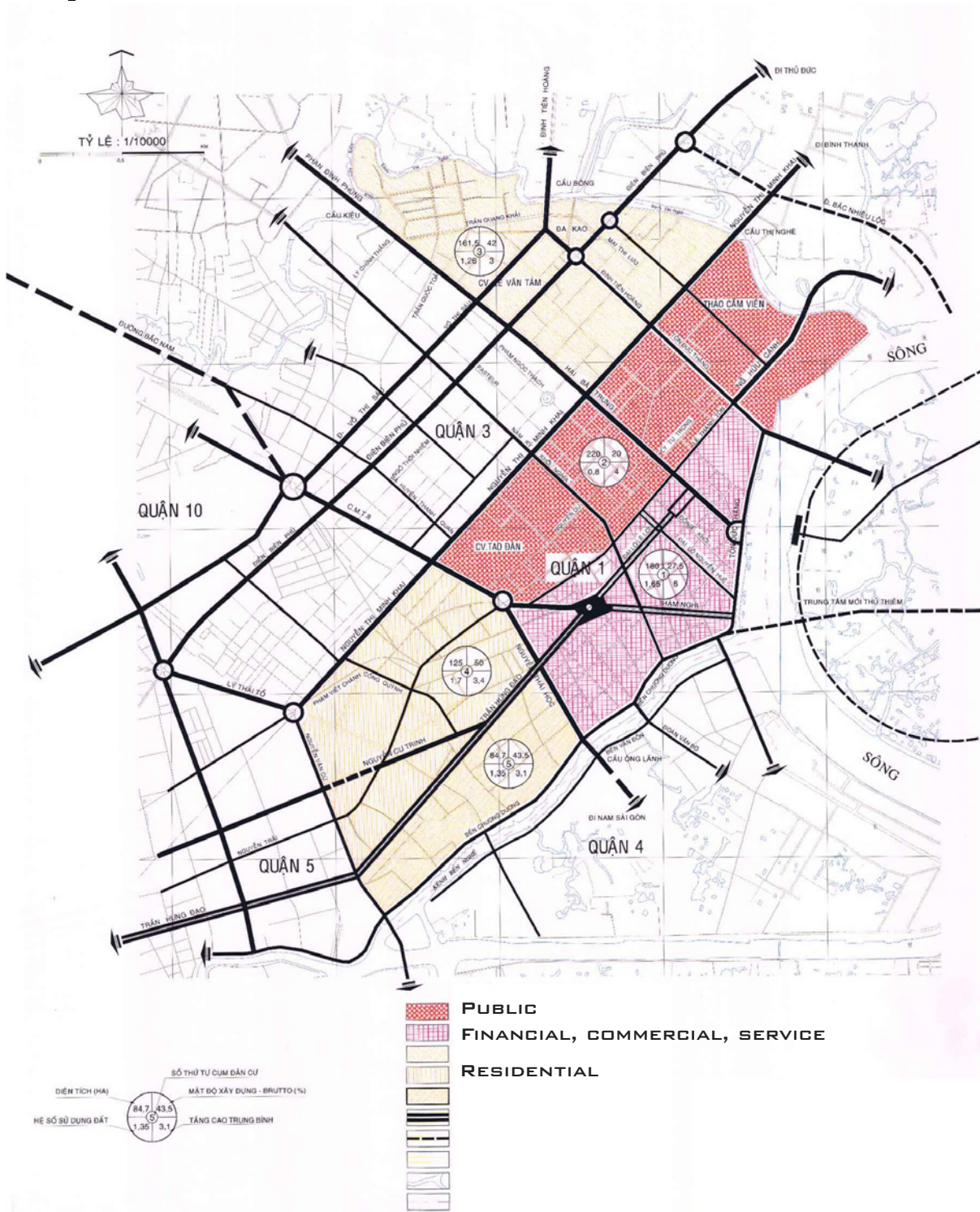
- CAFETERIA
- CLUBS
- CLASSROOMS

- OFFICES
- LIBRARY
- SUPPORTING SPACES

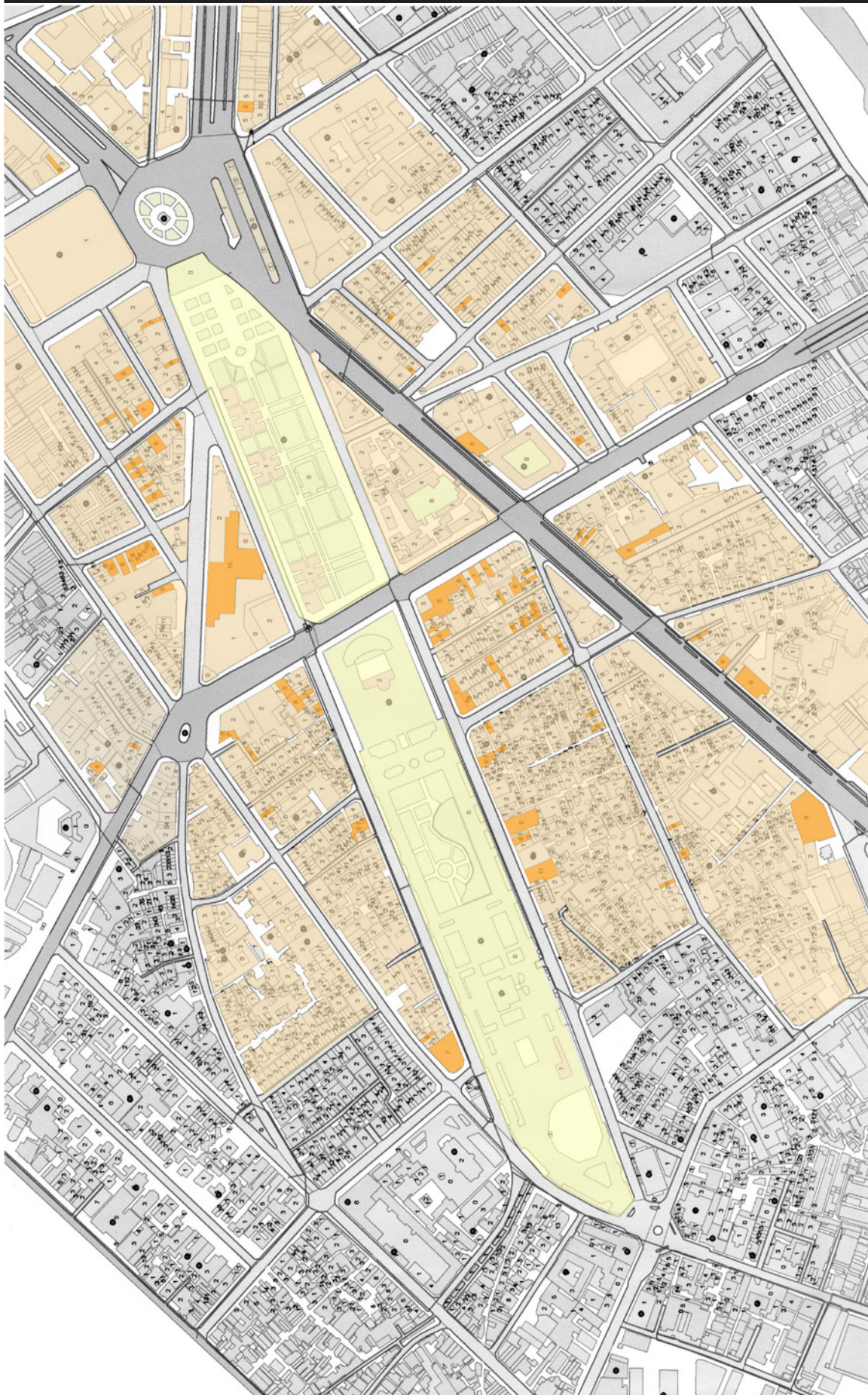
PROGRAM STUDY

THE PLAN BELONGS TO THE KURSAAL CENTER BY FAFANEL MONED





FUTURE DEVELOPMENT DIAGRAM (2010-2020)



> = 6 STORIES

1 - < 6 STORIES

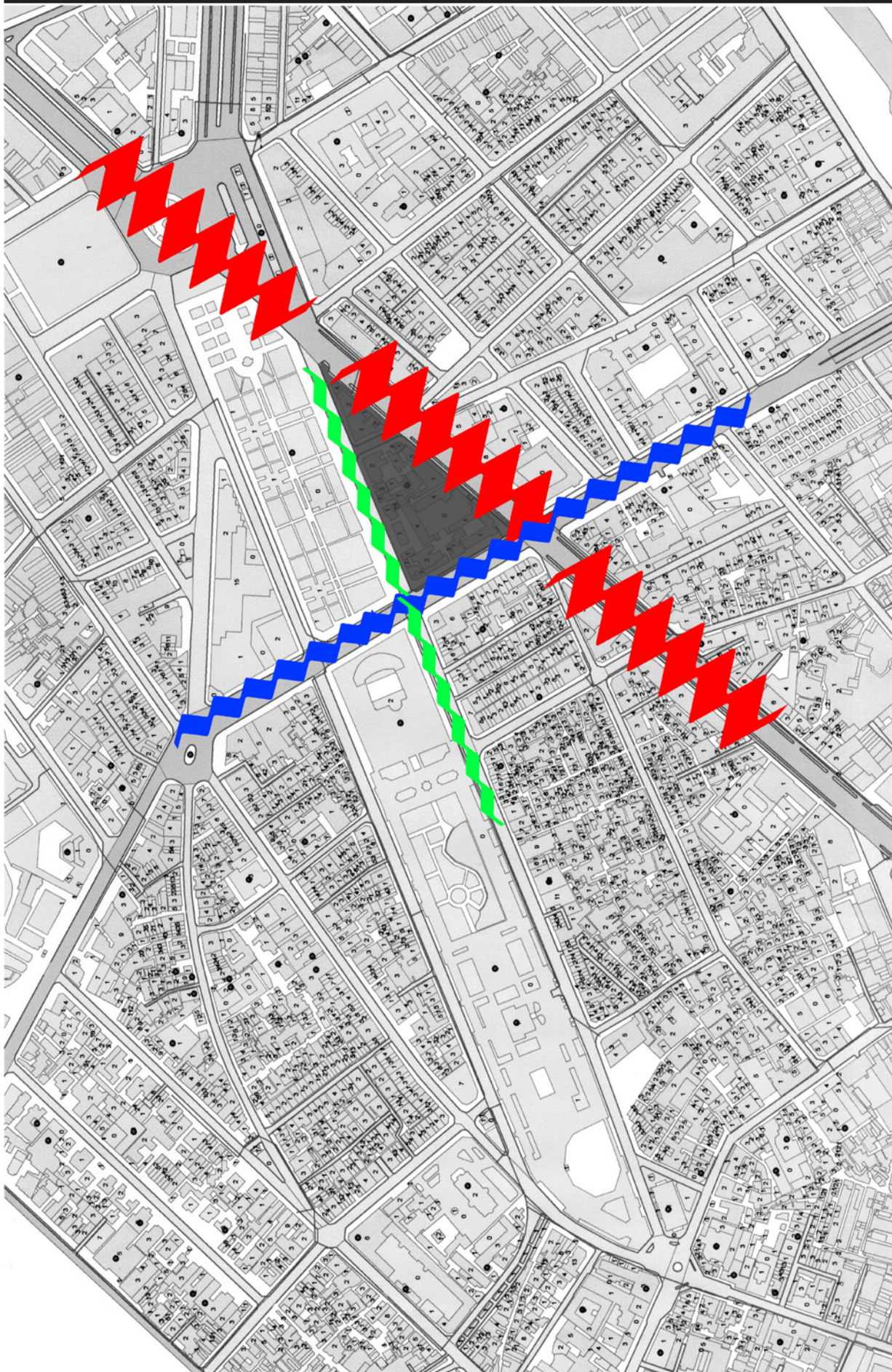
< 1 STORY

HEIGHT DIAGRAM



- MAJOR ARTERIAL
- MINOR ARTERIAL
- COLLECTOR

VEHICULAR CIRCULATION PLAN



LEAST NOISY AND BUSY STREET

LESS NOISY AND BUSY STREET

MOST NOISY AND BUSIEST STREET

DIAGRAM OF NOISE AND TRAFFIC PATTERN

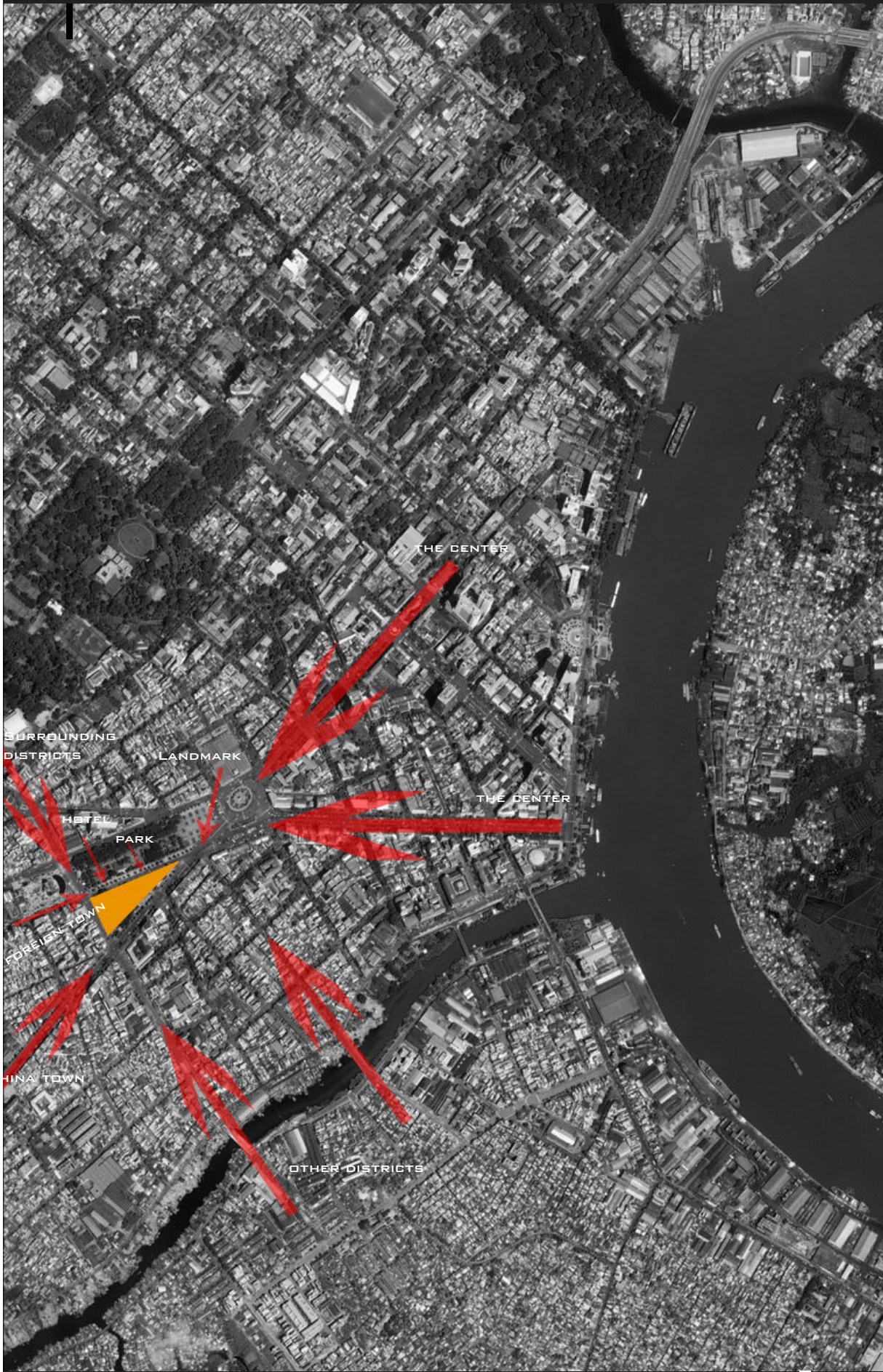
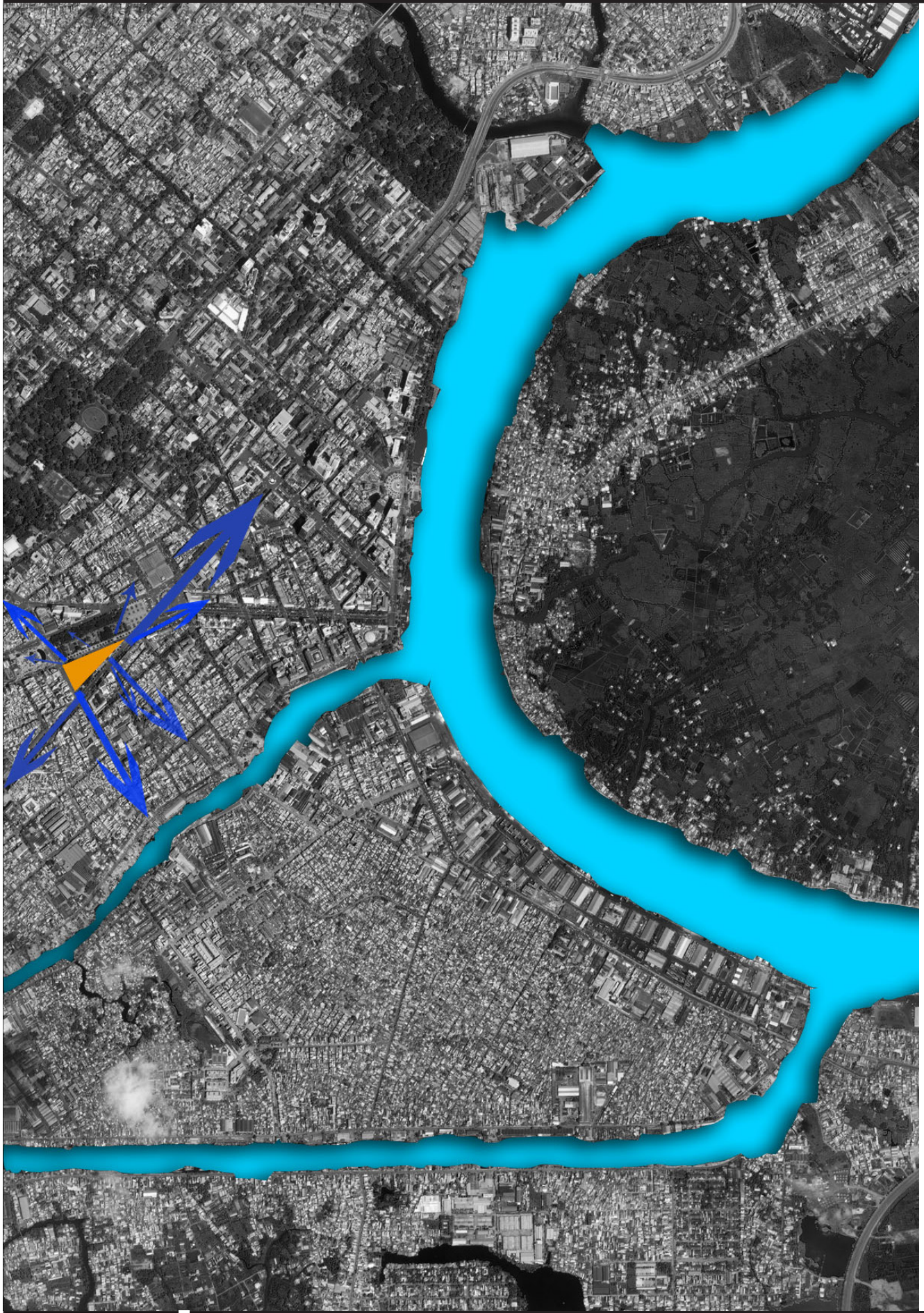












DIAGRAM OF THE NATURAL PEDESTRIAN CIRCULATION PATTERNS



VIEW DIAGRAM



- | | | | |
|---|------------------------|---|-------------------|
|  | Tropical wet |  | Humid subtropical |
|  | Tropical wet and dry |  | Humid continental |
|  | Semiarid |  | Subarctic |
|  | Desert |  | Tundra |
|  | Subtropical dry summer |  | Highland |

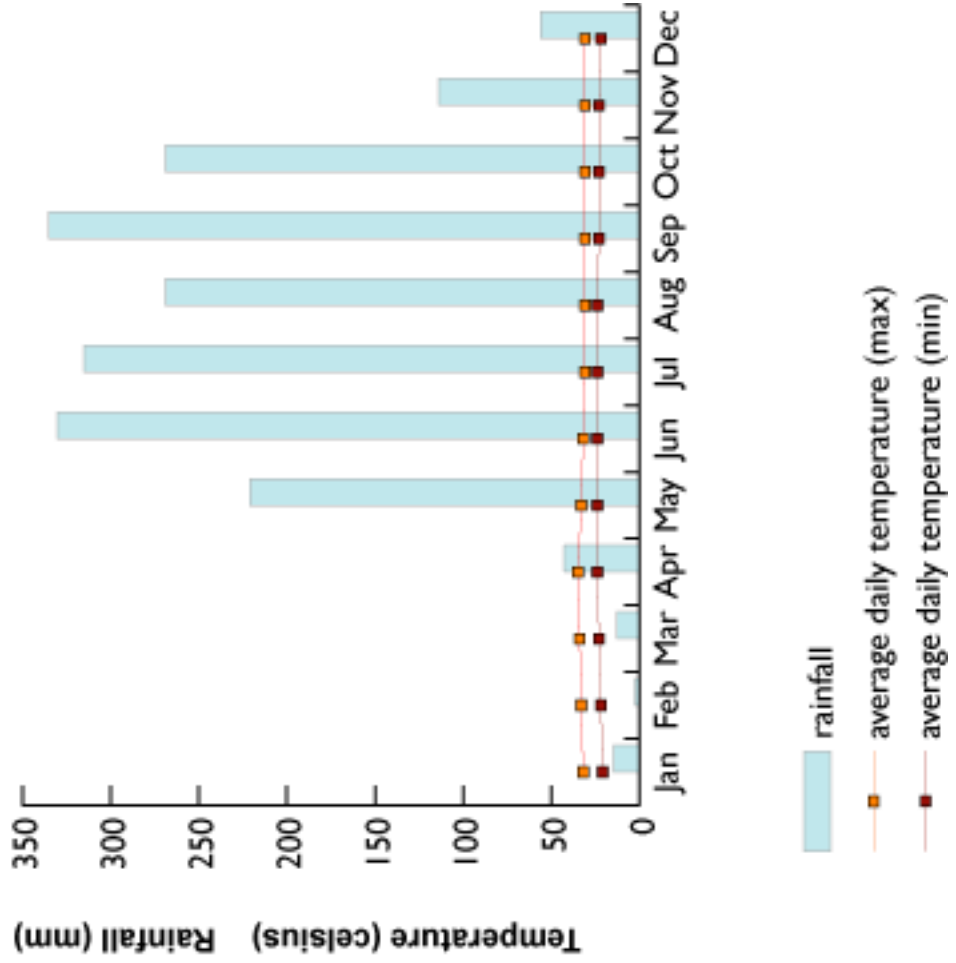
SITE

CLIMATE DIAGRAM

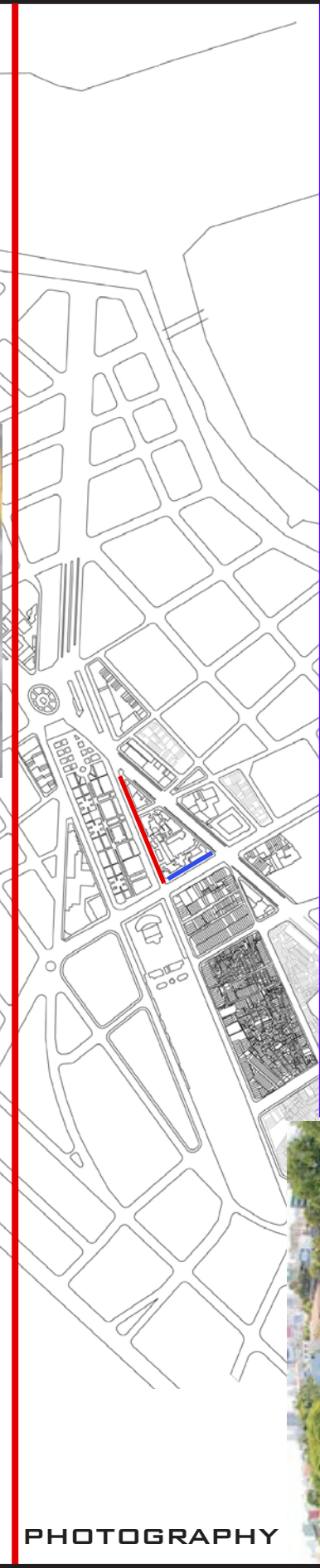
[hide]

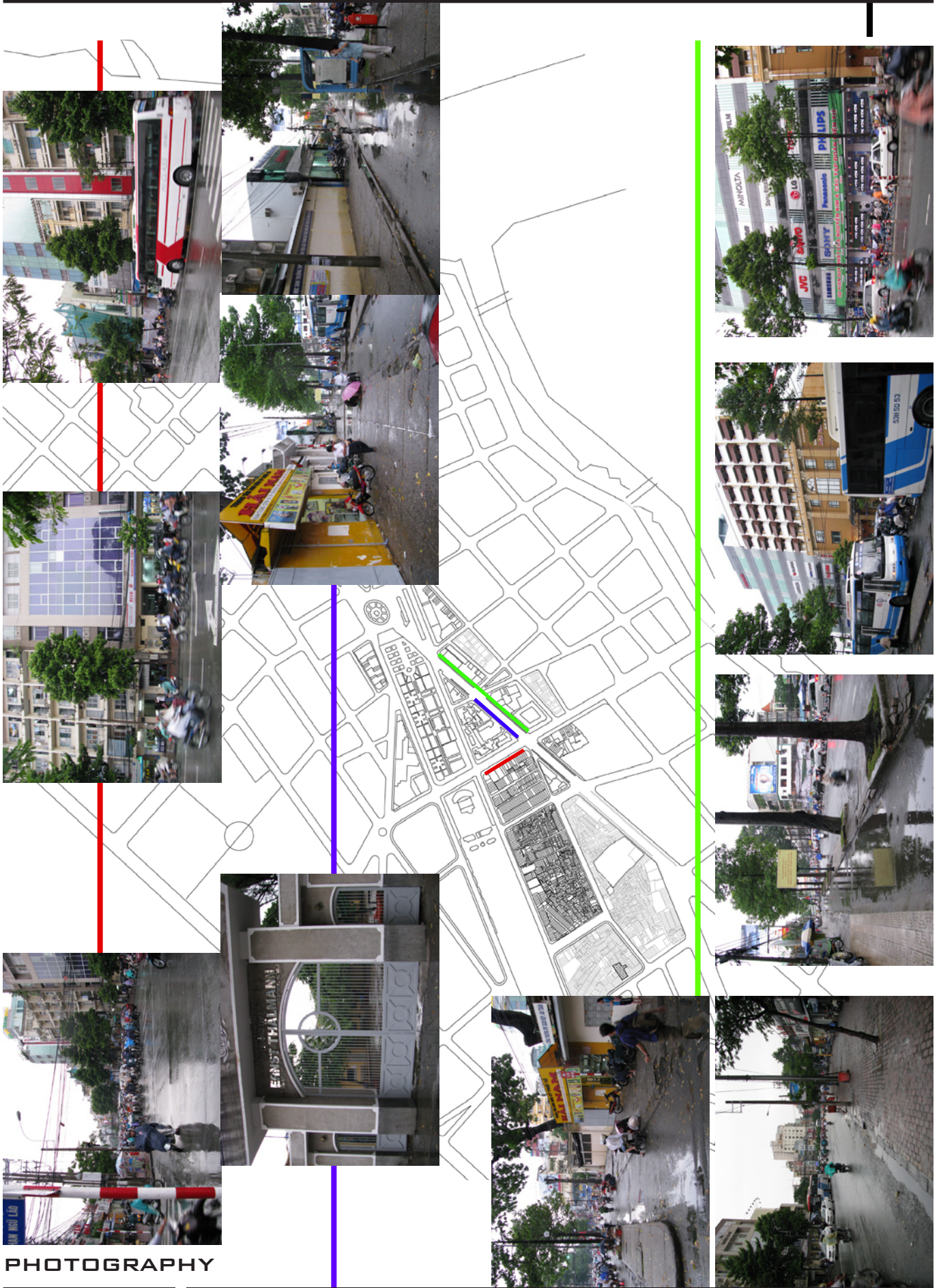
Weather averages for Ho Chi Minh City

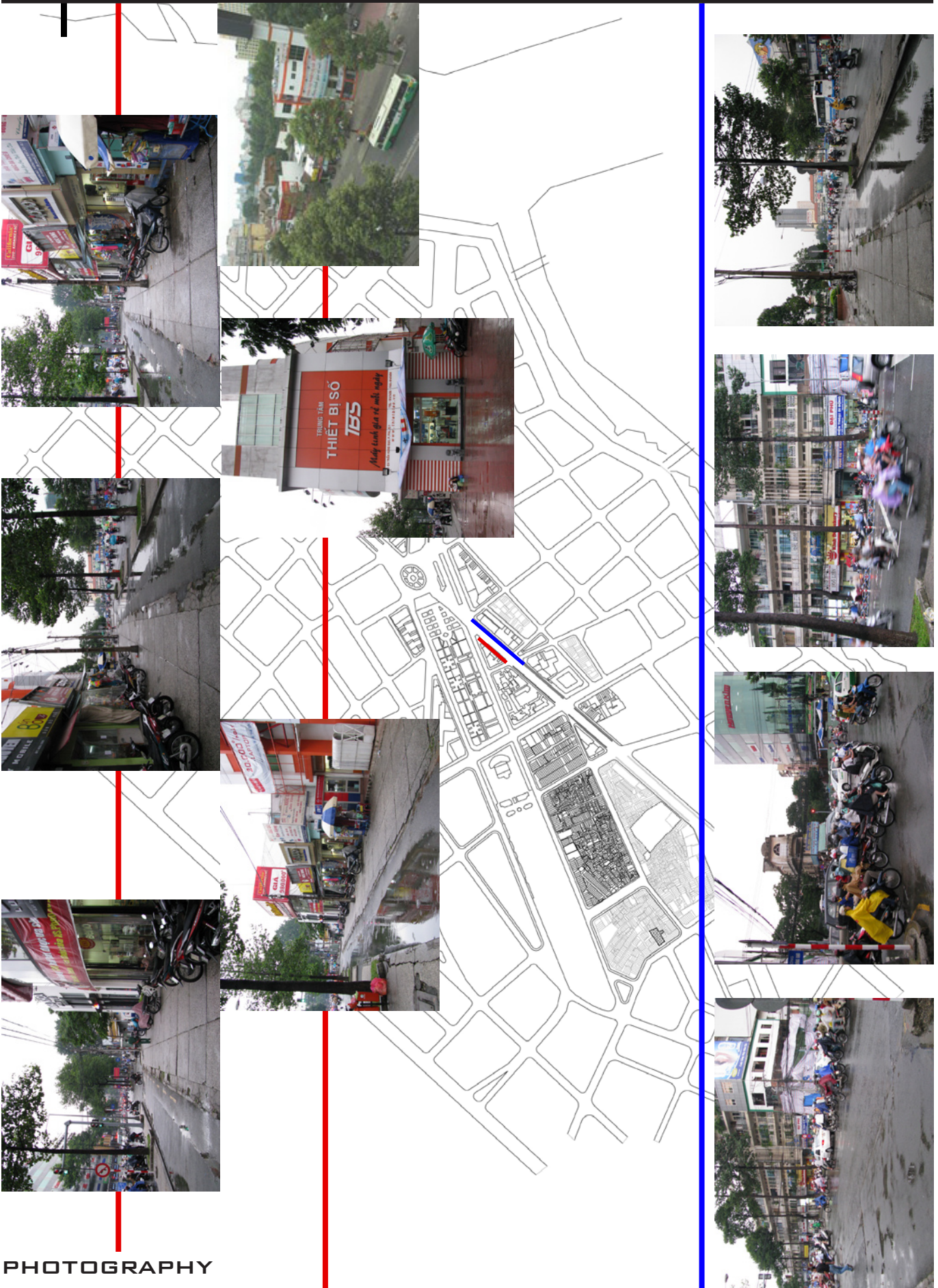
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Average high °C (°F)	32 (90)	33 (91)	34 (93)	34 (93)	33 (91)	32 (90)	31 (88)	32 (90)	31 (88)	31 (88)	30 (86)	31 (88)
Average low °C (°F)	21 (70)	22 (72)	23 (73)	24 (75)	25 (77)	24 (75)	25 (77)	24 (75)	23 (73)	23 (73)	22 (72)	22 (72)
Precipitation mm (inches)	14 (0.55)	4 (0.16)	12 (0.47)	42 (1.65)	220 (8.68)	331 (13.03)	313 (12.32)	267 (10.51)	334 (13.15)	268 (10.55)	115 (4.53)	56 (2.2)



TEMPERATURE CHART IN HO CHI MINH CITY









BENTHANH MARKET, A LANDMARK



RAIL-ROAD TRANSPORT COMPANY

FRENCH ARCHITECTURAL STYLE

8. REGULATORY ENVIRONMENT SUMMARY REPORT

THE CURRENT SERIOUS PROBLEMS WHICH HO CHI MINH CITY IS FACING UP NOW ARE TRAFFIC AND POPULATION. THE POPULATION OF HO CHI MINH CITY IS MORE OR LESS 8 MILLION AND HIGHEST IN VIETNAM. THE CITY CURRENTLY HAS 3.5 MILLION MOTORBIKES, 2 MILLION BICYCLES AND 150,000 CARS. IN ADDITION, 400,000 MOTORBIKES AND 60,000 CARS COME INTO THE CITY FROM OTHER PROVINCES EVERY DAY. IN A SINGLE DAY IN NOVEMBER AND DECEMBER, 2,300 NEW MOTORBIKES AND 200 NEW CARS WERE REGISTERED IN THE CITY. "TRANSPORTATION IS NOW THE BIGGEST PROBLEM FACING THE CITY," THE NEW RESIDENCY LAW ALLOWED 230,000 PEOPLE FROM OTHER PROVINCES ACROSS THE COUNTRY TO REGISTER AS PERMANENT RESIDENTS IN HCM CITY THIS YEAR. THE NEWCOMERS COULD BRING THE CITY'S POPULATION TO 8.5 MILLION NEXT YEAR.

THE CITY WOULD INVEST SOME \$22 BILLION FOR MEDIUM AND LONG-TERM PROJECTS TO DEVELOP ITS TRANSPORTATION INFRASTRUCTURE. IN 2009, FOR EXAMPLE, THE CITY WILL SEE THE START OF CONSTRUCTION ON A \$340 MILLION BELTWAY RUNNING FROM TAN SON NHAT AIRPORT THROUGH BINH LOI BRIDGE TO CAT LAI. CONSTRUCTION OF PROJECTS FOR ELEVATED TRAINS, THE FIRST ROUTES OF THE SUBWAY NETWORKS AND THE MONORAIL SYSTEM, WILL ALSO KICK OFF BY 2010. MAJOR TRANSPORTATION INFRASTRUCTURE PROJECTS IN THE NEXT THREE YEARS INCLUDE TWO MORE BRIDGES LINKING DISTRICT 2 WITH DISTRICT 4 AND DISTRICT 7.

PROPOSED SUBWAY IN HO CHI MINH CITY:

IN ORDER TO SOLVE THE TRAFFIC PROBLEM, ONE OF THE SOLUTION IS TO DEVELOP PUBLIC TRANSPORTATION, ESPECIALLY SUBWAY SYSTEM IN HO CHI MINH CITY(HCM) . THE HCM CITY DEPARTMENT OF ZONING AND ARCHITECTURE WILL GUIDE RELEVANT AGENCIES TO PREPARE FEASIBILITY STUDIES FOR THE PROJECTS IN LINE WITH STANDARDS ON URBAN SCENERY AND ARCHITECTURE, ESPECIALLY THE PROJECTS OF 6 LINES OF SUBWAY IN HO CHI MINH CITY.

LINE 1: BEN THANH MARKET TO SUOI TIEN PARK

LINE 2: BEN THANH MARKET TO THAM LUONG

LINE 3; BEN THANH MARKET TO BINH TAN DISTRICT

LINE 4: DISTRICT 12 - DISTRICT 7

LINE 5:

LINE 6:

AS TRAN THI ANH NGUYET, DEPUTY OF THE CITY URBAN RAILWAY PROJECT MANAGEMENT, SAID, THE LINE 1 WHICH IS 19.7 KM LONG WILL RUNS FROM BEN THANH MARKET IN DISTRICT 1, UNDERGROUND FOR 2.6 KM ALONG DIEN BIEN PHU STREET IN BINH THANH DISTRICT , ACROSS SAIGON RIVE AND THE HA NOI HIGHWAY , TO LONG BINH STATION IN DISTRICT 9. ACCORDING TO THE OFFICIAL, THE CONSTRUCTION OF THE ACTUAL LINE WOULD BEGIN NEXT YEAR AND THE WORK WOULD BE COMPLETED IN MID-2013 WHILE TEST RUNS WERE SCHEDULED BETWEEN JULY AND DECEMBER 2013 WITH THE BEN THANH-SUOI TIEN ROUTE BECOMING OPERATIONAL IN EARLY 2014.

THE CITY'S DEPARTMENT OF TRANSPORT AND PUBLIC WORKS HAS SAID THE LACK OF MASS TRANSPORT LIKE METRO WAS THE REASON FOR THE WORSENING TRAFFIC CONGESTION. WITH PUBLIC TRANSPORT MEETING JUST FIVE PERCENT OF THE CITY'S TRANSPORT NEEDS, PRIVATE TRANSPORT, MAINLY PRIVATE CARS



AND MOTORBIKES WHICH ACCOUNT FOR THE REST OF THE TRAFFIC, IS NOT ONLY BLOCKING ROADS BUT ALSO CAUSING ENVIRONMENTAL PROBLEMS.

HA NOI HIGHWAYS, WHICH CONNECTS HCM CITY WITH DONG NAI AND BA RIA-VUNG TAU PROVINCES, FACES SERIOUS TRAFFIC PROBLEMS. WITHOUT A SUBWAY SYSTEM, 5,000 BUSES ARE REQUIRED DAILY TO MEET THE RISING DEMAND FOR TRANSPORTATION ON THIS ROUTE BY 2010. THIS WOULD MEAN A BUS DEPARTING EVERY 10 SECONDS. MEANWHILE, THE METRO WILL BE ABLE TO CARRY SOME 526,000 PASSENGERS DAILY. NGUYET SAID THE METRO WOULD ONLY COST A PASSENGER 6,000 VND COMPARED WITH 9,500 VND (AT THE CURRENT PETROL PRICE OF 13,000 VND PER LITRE) TO TRAVEL THE 20KM BETWEEN BEN THANH AND SUOI TIEN BY MOTORBIKE.

IN APRIL LAST YEAR THE CITY PEOPLE'S COMMITTEE APPROVED CONSTRUCTION OF THE COUNTRY'S FIRST METRO ROUTE BETWEEN BEN THANH AND SUOI TIEN AT A COST OF 1.1 BILLION USD, WITH 83 PERCENT OF IT COMING FROM JAPANESE AID.

THE JAPAN BANK OF INTERNATIONAL COOPERATION WILL PROVIDE 904.7 MILLION USD, AND THE CITY THE REST. THE CITY'S TRANSPORT DEVELOPMENT MASTER PLAN FOR THE PERIOD UNTIL 2020 ENVISAGES DEVELOPING THREE MONORAIL LINES TOTALLY MEASURING 37 KM AND SIX METRO ROUTES OF A TOTAL LENGTH OF 107 KM AT A COST OF 5 TO 6 BILLION USD. THE CITY ADMINISTRATION HOPES THE PUBLIC TRANSPORTATION SYSTEM WILL CARRY A QUARTER OF THE COMMUTERS BY 2010 AND 50 PERCENT BY 2020.-ENDITEM

THE INEVITABLE RESULT OF TRAFFIC PROBLEM IS THE POLLUTION, HO CHI MINH CITY IS FACING UP TO POLLUTION. HO CHI MINH CITY IS CONCENTRATING ITS EFFORTS ON CURBING ENVIRONMENTAL AND TRAFFIC PROBLEMS TO PAVE THE WAY FOR THE CITY'S SUSTAINABLE DEVELOPMENT.

DURING AN OPEN DIALOGUE WITH THE MEMBERS OF THE EUROPEAN CHAMBER OF COMMERCE (EUROCHAM) IN VIET NAM ON TUESDAY, THE CHAIRMAN OF THE HCM CITY PEOPLE'S COMMITTEE, LE HOANG QUAN, SAID IN THE PROCESS OF BRINGING VIET

NAM OUT OF POVERTY BY 2010 AND TURNING THE COUNTRY INTO AN INDUSTRIALISED NATION BY 2020, HCM CITY ALSO AIMED TO MAKE ITSELF AN ENVIRONMENTALLY-FRIENDLY CITY.

UNDERGROUND CAR PARKING:

BESIDES THE SUBWAY PROJECTS, UNDERGROUND CAR PARKING IS ALSO CONSIDERED TO SOLVE THE TRAFFIC PROBLEM. THE HO CHI MINH CITY GOVERNMENT HAS CHOSEN A NUMBER OF LOCATIONS IN THE DOWNTOWN AREA FOR BUILDING UNDERGROUND PARKING LOTS. THE SELECTED LOCATIONS ARE LAM SON SQUARE, CHI LANG, BACH TUNG DIEP AND LE VAN TAM PARKS, THE AREA AT 116 NGUYEN DU STREET, HOA LU STADIUM, TAO DAN FOOTBALL GROUND, THE BANK OF SAIGON RIVER ALONG BACH DANG WHARF AND NGUYEN HUE BOULEVARD.

THE AREA AROUND SEPTEMBER 23 PARK, BEN THANH MARKET AND QUACH THI TRANG ROUNDABOUT WILL BE DEVELOPED INTO A CENTRAL STATION FOR VARIOUS MEANS OF TRANSPORT.

6 PROPOSED UNDERGROUND CAR PARKING LOT IN HO CHI MINH CITY, VIETNAM

1. UNDERNEATH NGUYEN HUE AVENUE
2. UNDERNEATH LAM SON SQUARE
3. UNDERNEATH CHI LANG PARK
4. UNDERNEATH HOA LU STADIUM
5. UNDER LE VAN TAM PARK
6. UNDER TAO DAN STADIUM
7. UNDERNEATH 23-9 PARK BY URBAN PROPERTIES DEVELOPMENT

IF THE UNDERGROUND PARKING LOT UNDERNEATH 23-9 PARKING IS BUILT, IT IS NOT NECESSARY TO BUILD ANOTHER PARKING LOT FOR THE SITE BECAUSE IT IS VERY CLOSE TO THE PARK.



PROPOSED UNDERGROUND CAR PARKING



PROPOSED UNDERGROUND CAR PARKING





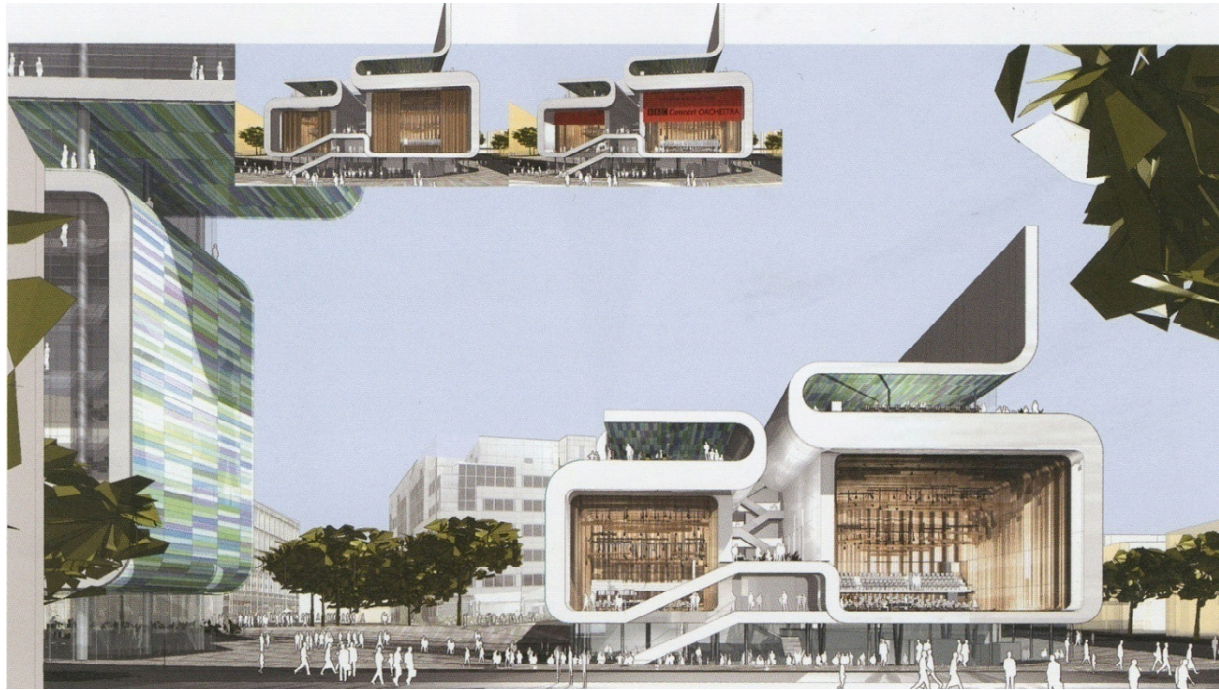
PROPOSED SUBWAY DIAGRAM



9. PRECEDENT ANALYSIS

BBC MUSIC BOX BY F.O.A

CLIENT: BRITISH BROADCASTING CORPORATION
DESIGNED BY FOREIGN OFFICE ARCHITECTS



LOCATION

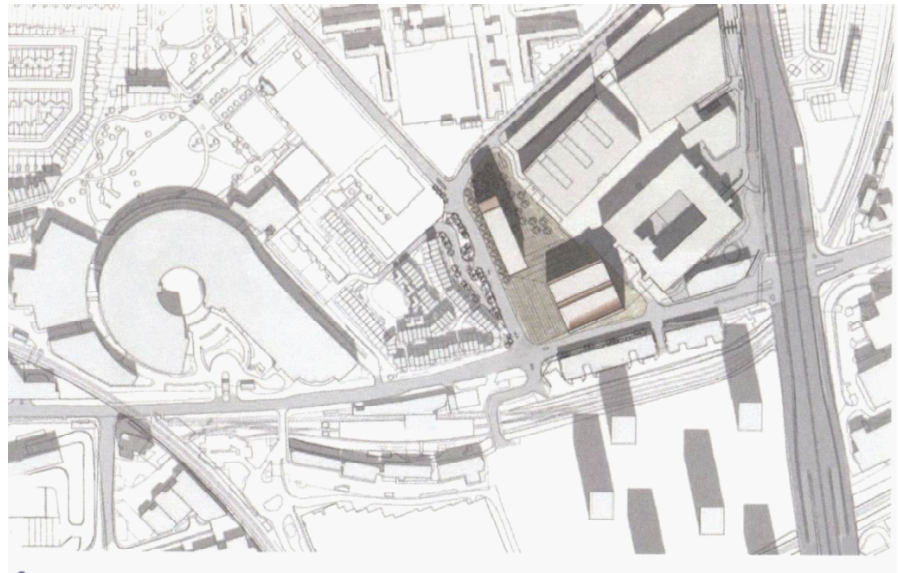
LOCATION: LONDON, ENGLAND

A PART OF THE NEW MEDIA VILLAGE, THE BBC'S REDEVELOPMENT OF WHITE CITY

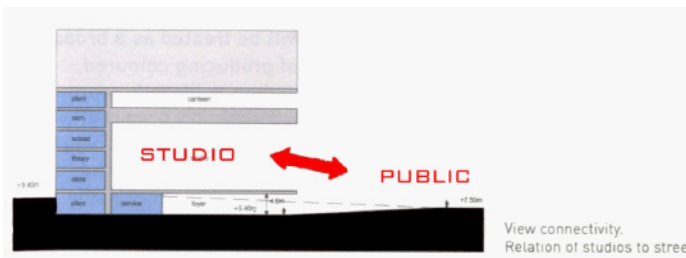
AT THE CENTRE OF THIS CAMPUS, AT THE HEART OF THE BBC IN WEST LONDON.

THE SITE HAS A HISTORY OF LARGE-SCALE DEVELOPMENT

DAILY POPULATION OF OVERALL CAMPUS IS 12,000



SITE PLAN

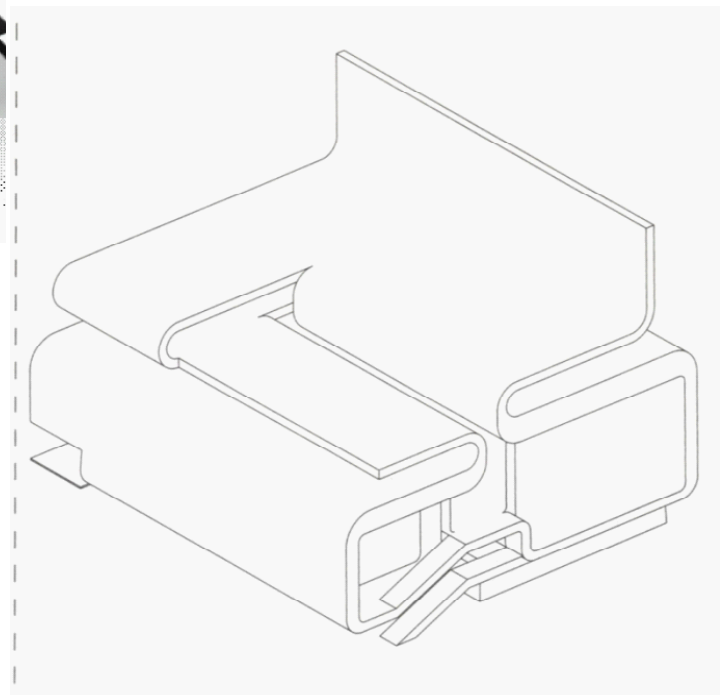
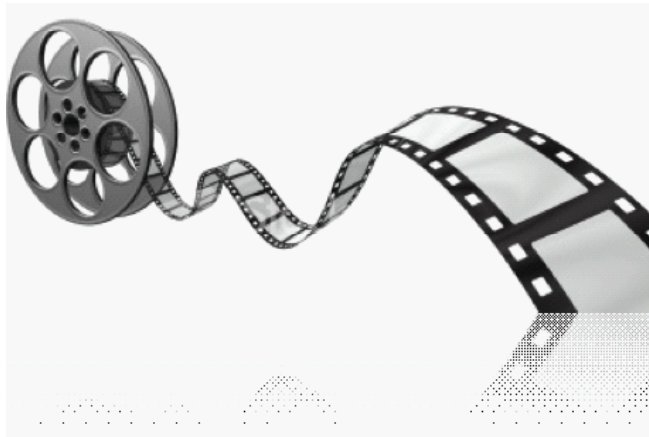


RELATIONSHIP BETWEEN BUILDING & PUBLIC

CONCEPT: FILMSTRIP

“ THE DESIGN BY FOREIGN OFFICE ARCHITECTS MAJORS ON OPENNESS WITH EMPHASIS ON PUBLIC SPACE. THIS WILL ENSURE THAT THE MUSIC BOX NOT ONLY BECOMES A CENTRE OF EXCELLENCE FOR MUSIC MAKING AT THE BBC BUT WILL ALSO BE AN INTEGRAL PART OF OUR COMMITMENT TO INVOLVE THE LOCAL COMMUNITY” –

JOHN SMITH, BBC DIRECTOR OF FINANCE, PROPERTY AND BUSINESS AFFAIRS



“MUSIC IS A SEQUENCE OF EVENTS IN TIME. ITS PHYSICAL NOTATION OR REGISTRATION IMPLIES A PRIMARILY LINEAR STRUCTURE: BAND. THE MUSIC CENTER IS LIKE AN INSTRUMENT, THE PARADIGMATIC INSTRUMENT OF THE DIGITAL AGE, AND THE INSTRUMENT IS CONSTRUCTED BY A MANIPULATION OF BAND SUPPORT AREAS FOR PERFORMERS WILL INCLUDE REHEARSAL AND PRACTICE ROOMS.”

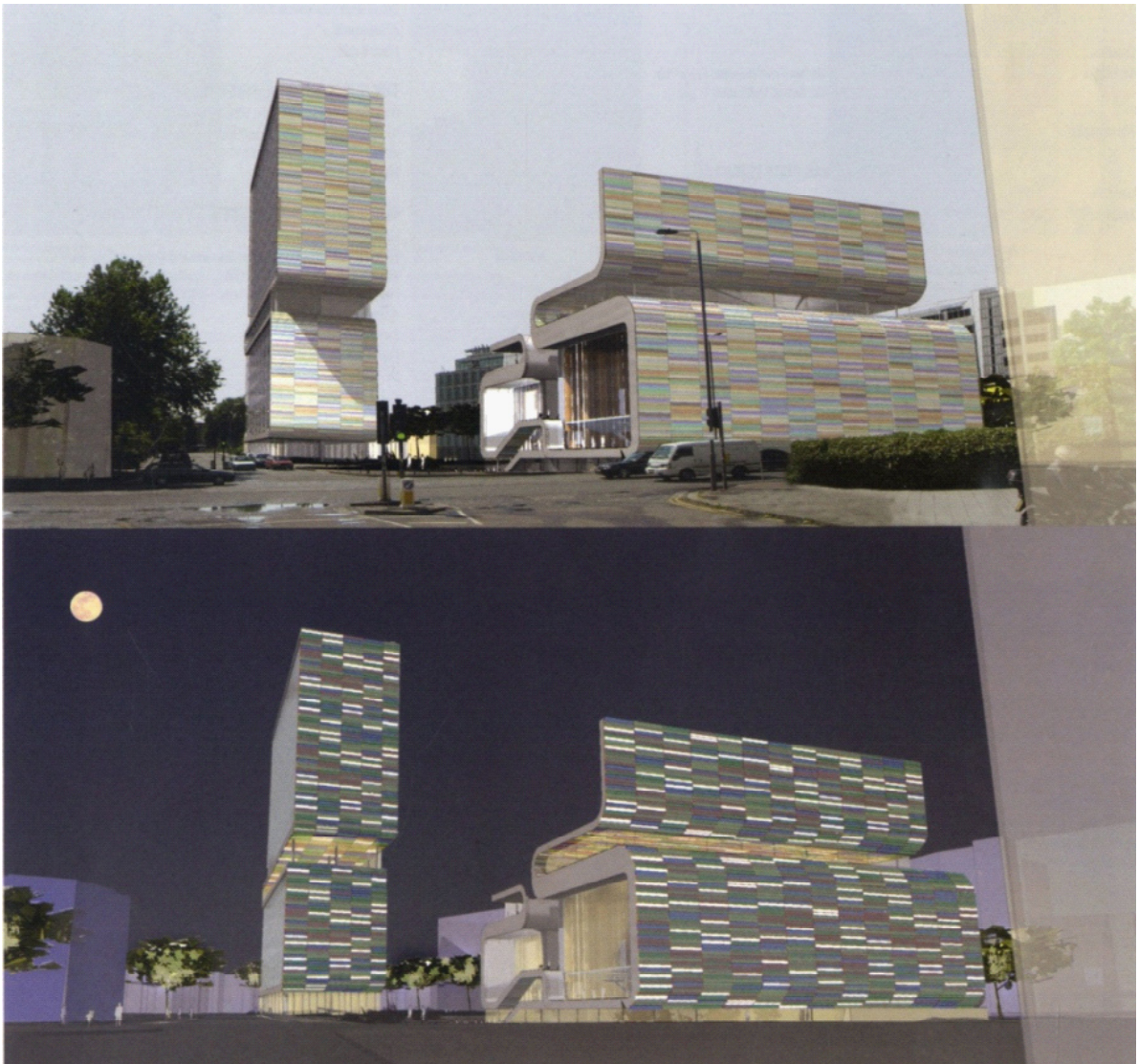
THE BAND IS FOLDED IN LOOPS ENVELOPING THE MAIN SPACES IN THE BUILDING, BECOMING A SCREEN OR DIFFUSER, DEPENDING OF THE ADJACENT ACTIVITY

CONCEPT: FILMSTRIP

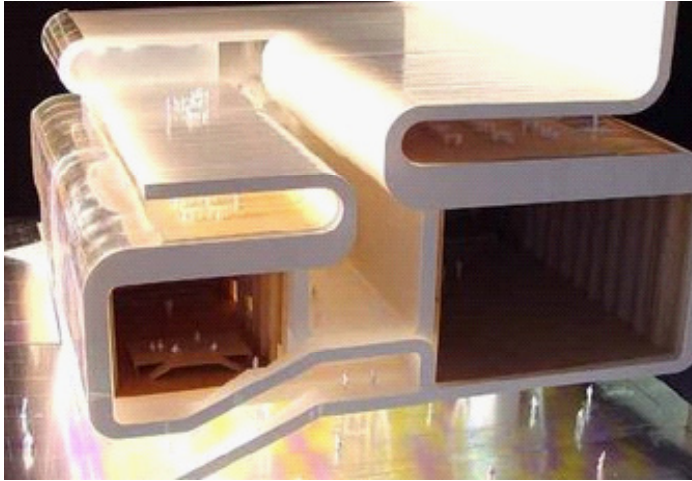
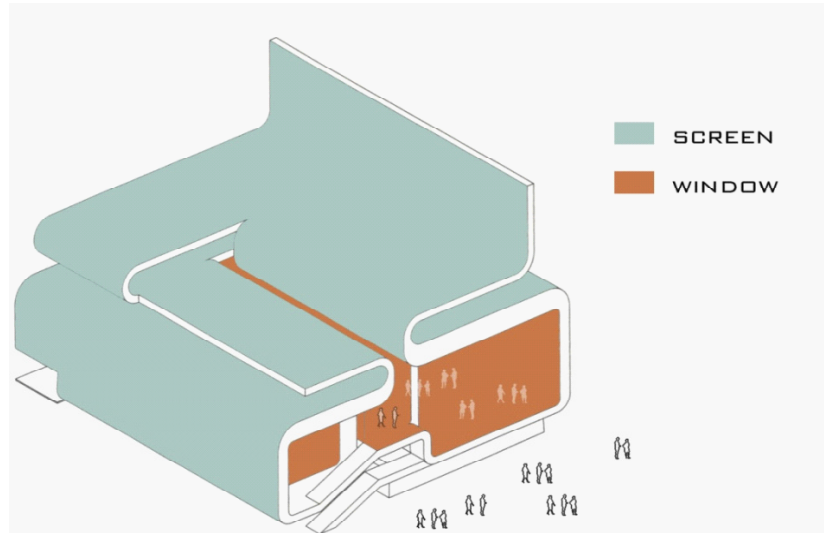
+ THE SIDE SCREEN OF THE LOOPS SEPARATES INSIDE AND OUTSIDE

+ THE OPAQUE SIDES OF THE LOOPS TREATED AS A BROADCASTING DEVICE, AS A PIECE OF FILM CAPABLE OF PRODUCING COLORED, CHANGING IMAGES

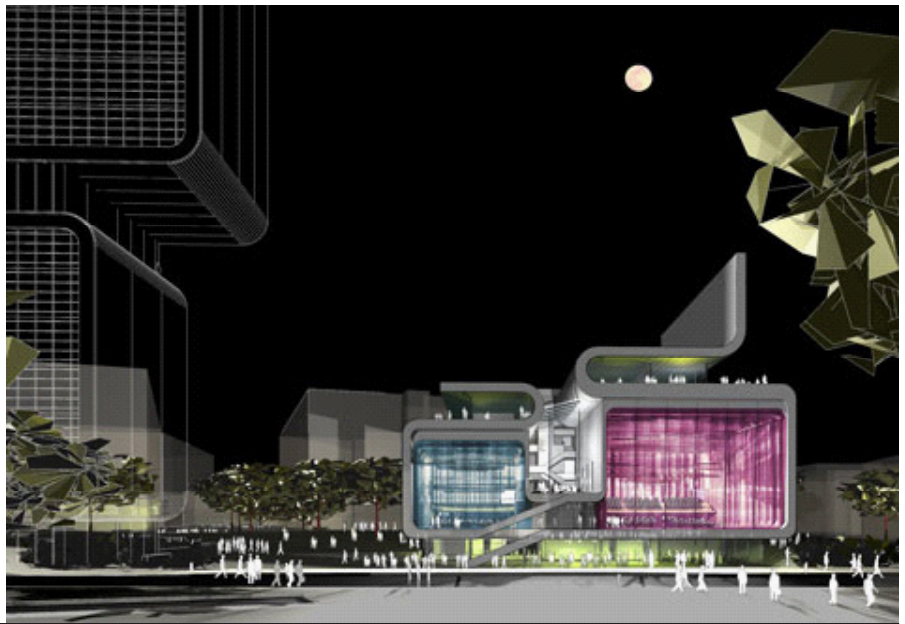
+ THE CHANGE OF THE DIGITAL PATTERNS OF COLOR AND LIGHT CORRESPONDS TO THE CHANGE OF PITCH, RHYTHM VOLUME OF PERFORMED MUSIC INSIDE



CONCEPT: FILMSTRIP

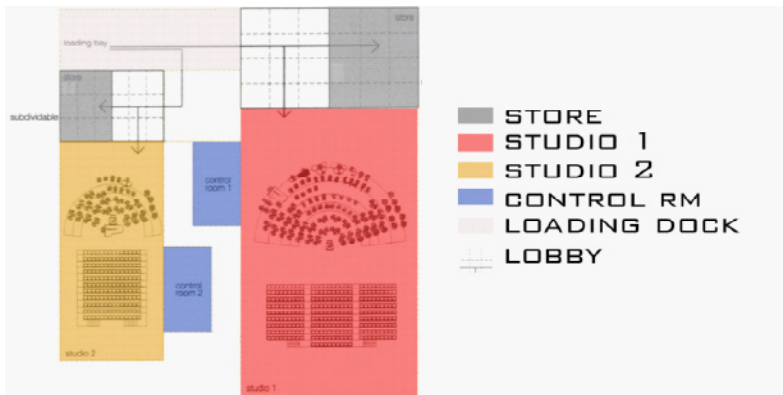


THE SIDE SCREEN OF THE LOOPS SEPARATES INSIDE AND OUTSIDE WHILE THE GLASS WINDOW INCREASE MORE INTERACTION BETWEEN PUBLIC AND PRIVATE

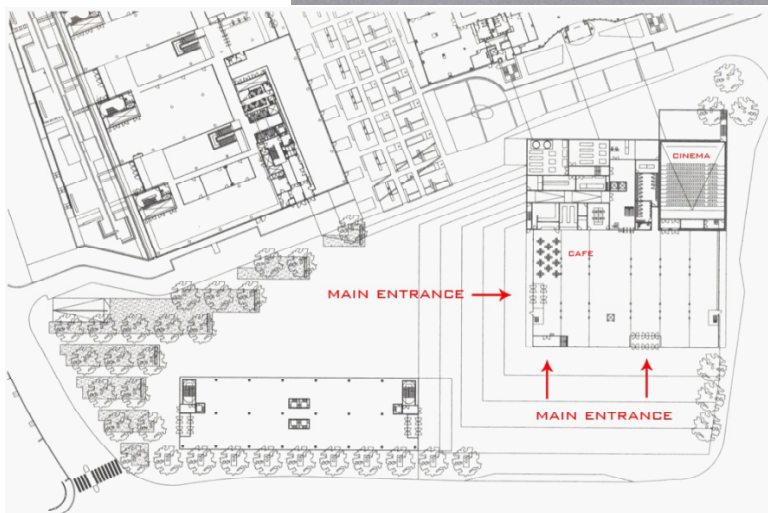
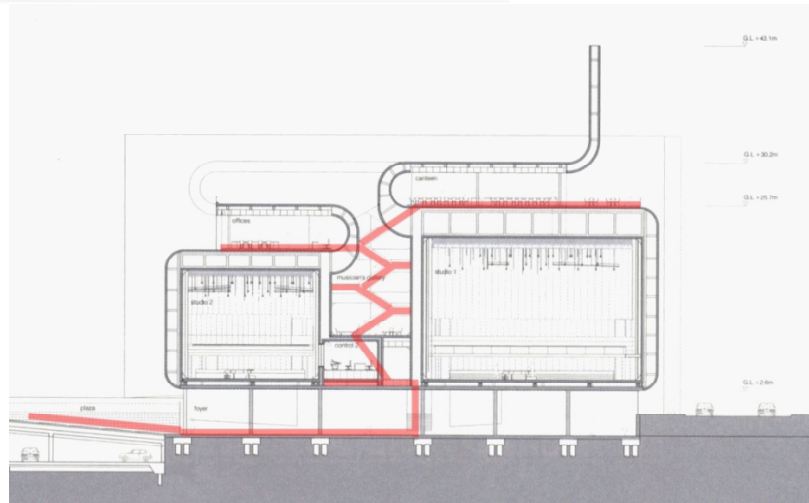


PROGRAMS

- + 2 STUDIOS FOR REHEARSAL
RECORDING AND LIVE PERFORMING WITH AND
AUDIENCE CAPACITY OF UP TO 600 PEOPLE
- + CINEMA
- + MUSICIAN'S GALLERY
- + CAFETERIA
- + CONTROL ROOMS
- + STORES
- + LOADING DOCK

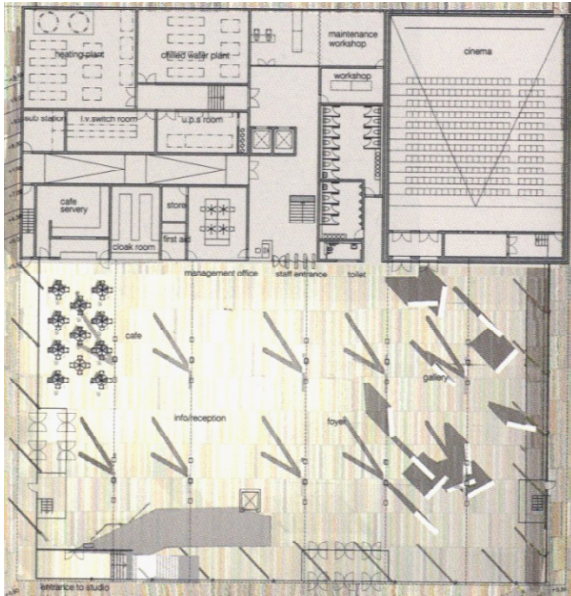


TYPICAL PROGRAM OF STUDIO LEVEL

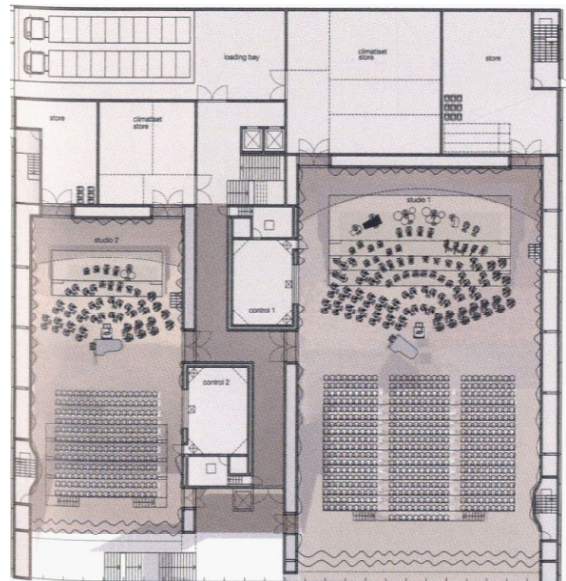


CIRCULATION DIAGRAM

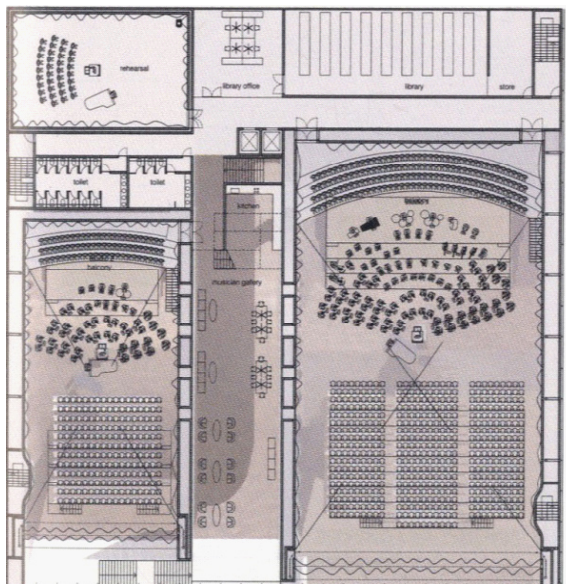
Site plan and ground level plan +5.5m



LEVEL -7.7 M ~ -25.5'



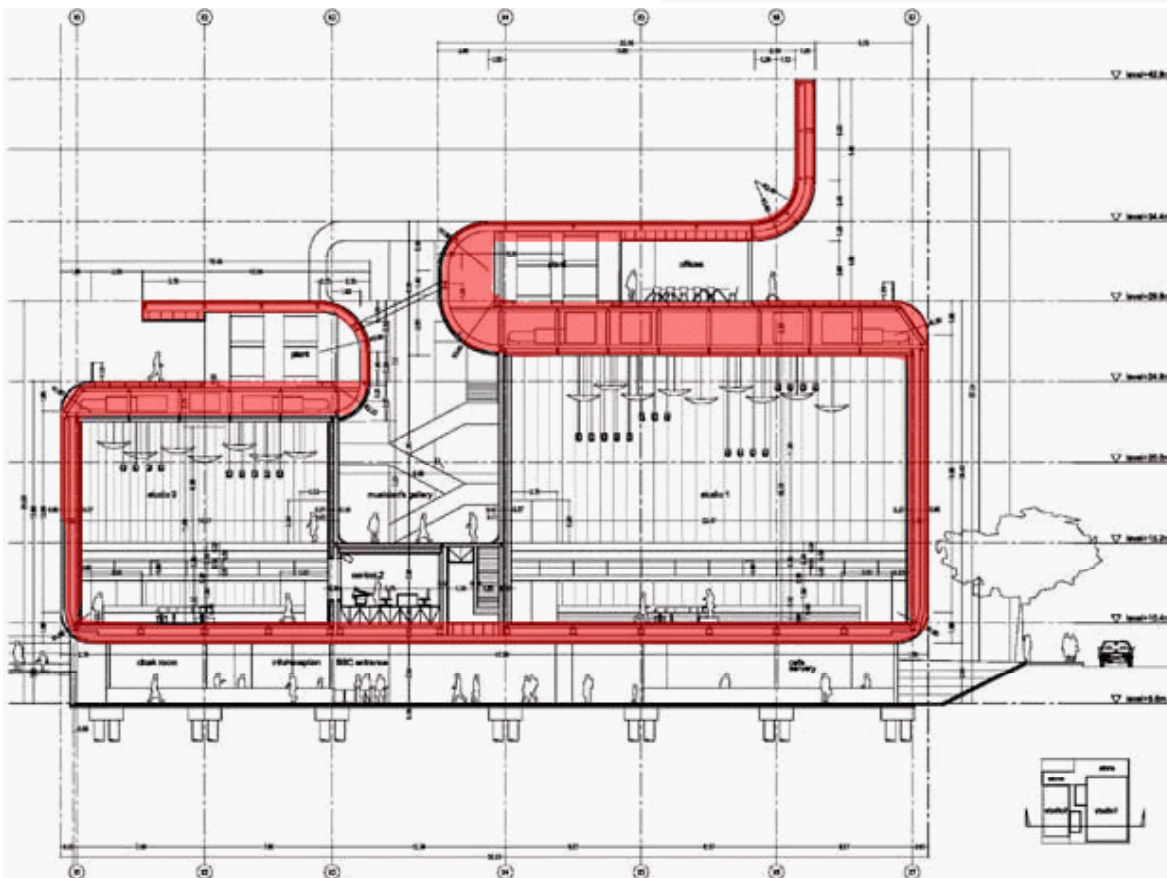
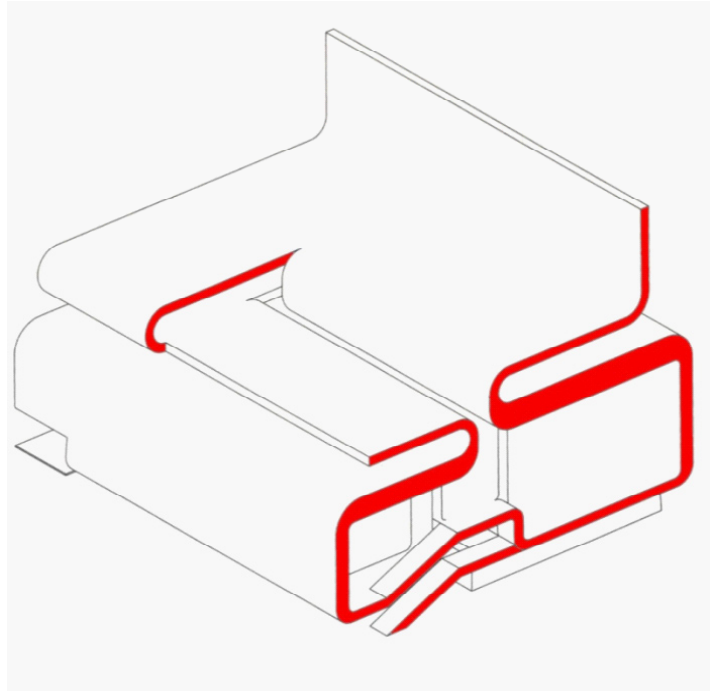
STUDIO LEVEL 11.4 M ~ 37.5'

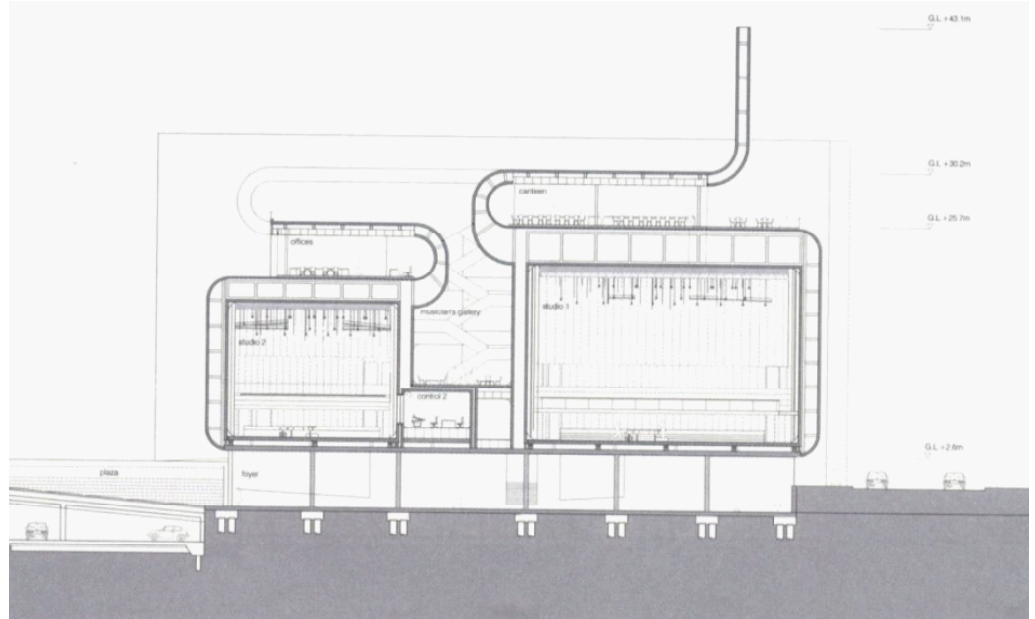
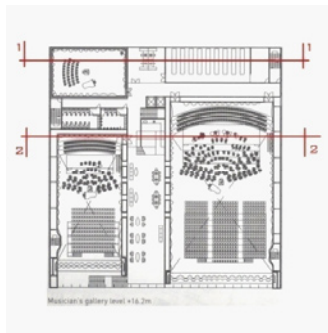


MUSICIAN'S GALLERY LEVEL 16.2 M ~ 53.2'

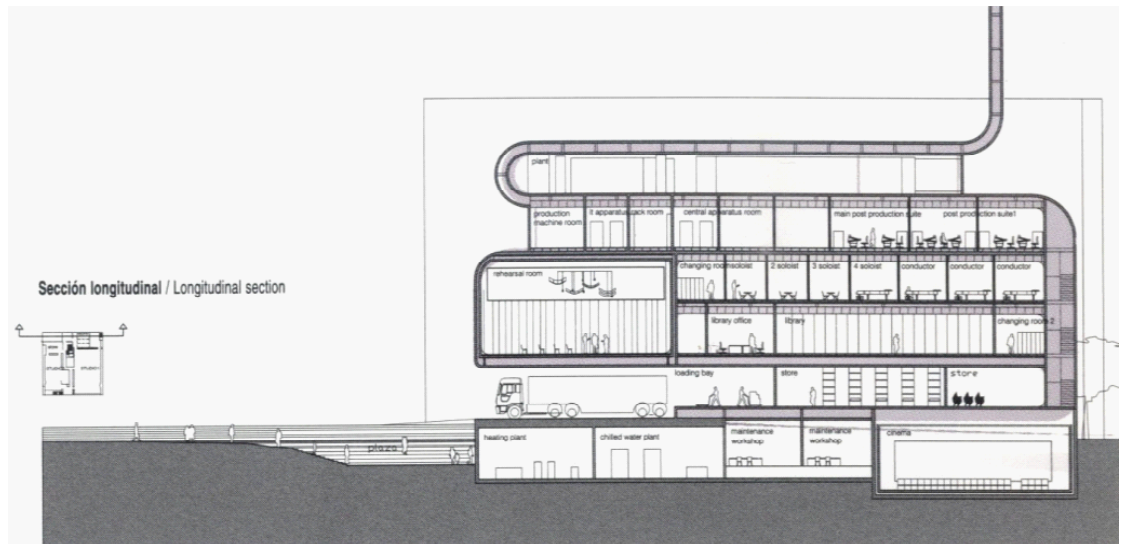
STRUCTURE

- + THE LINER STRUCTURE: A BAND
- + THE BAND IS FOLDED IN LOOPS THAT ENVELOP THE MAIN SPACES IN THE BUILDING, BECOMING A SCREEN OR A DIFFUSER, DEPENDING OF THE ADJACENT ACTIVITY



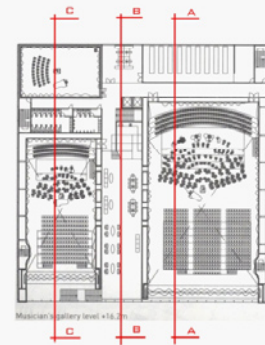


SECTION 1-1

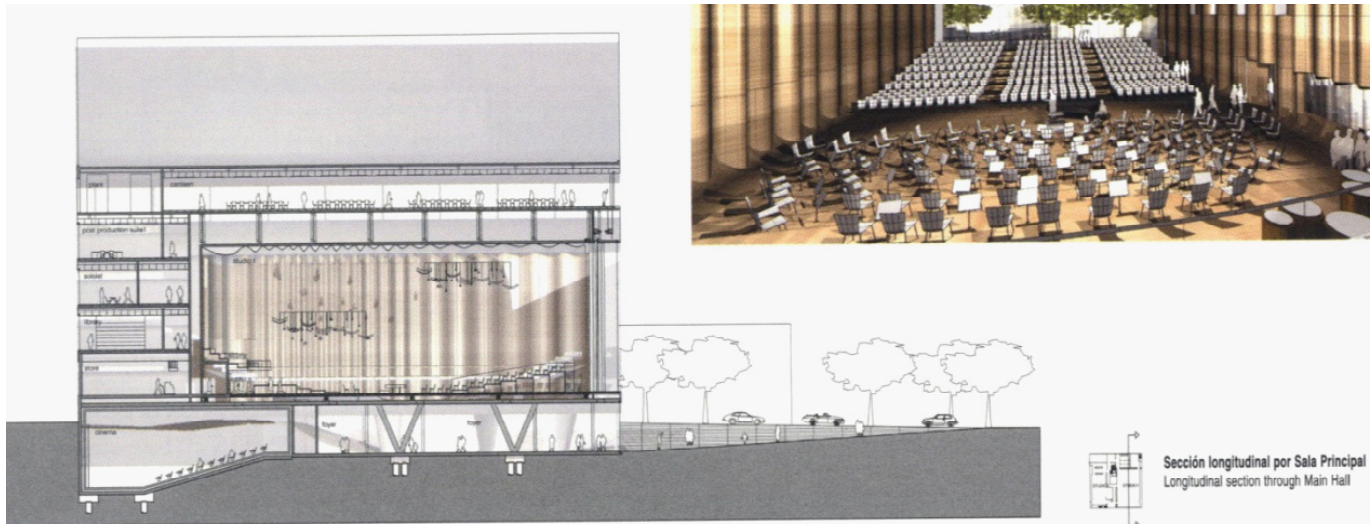


SECTION 2-2

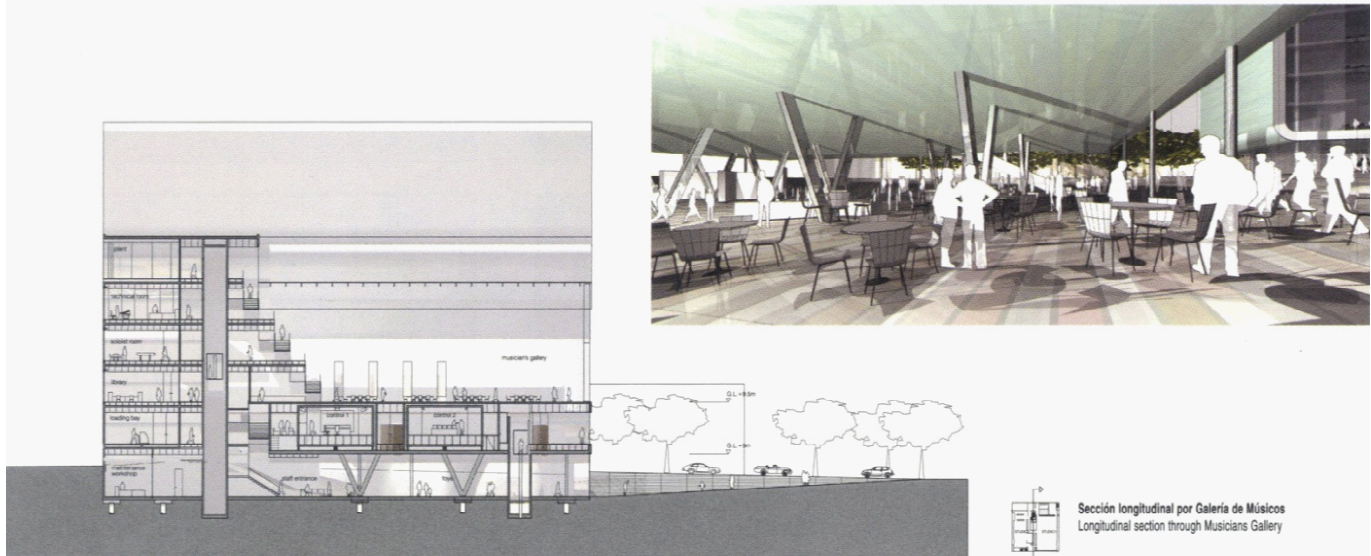
LONGITUDINAL SECTIONS



SECTION A-A

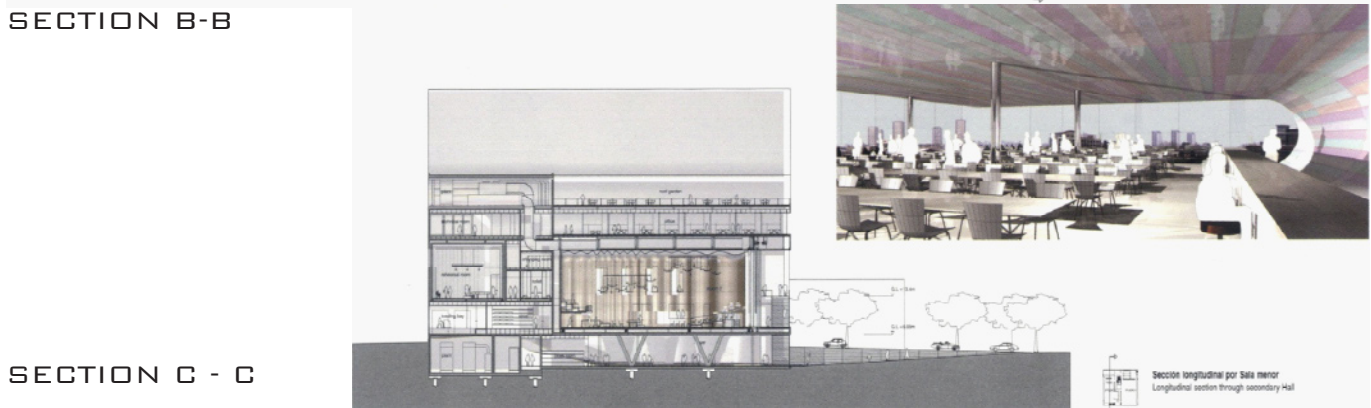


Sección longitudinal por Sala Principal
Longitudinal section through Main Hall



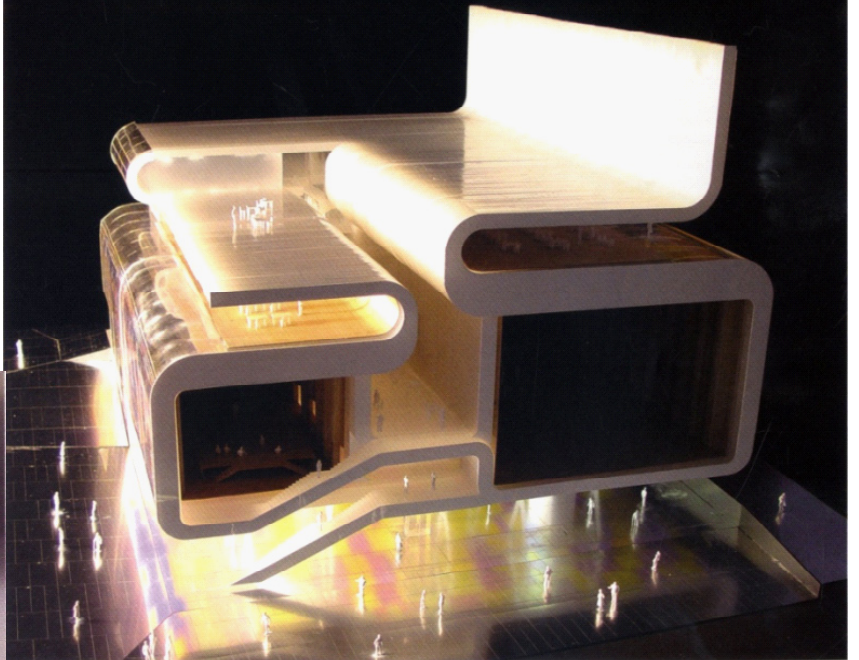
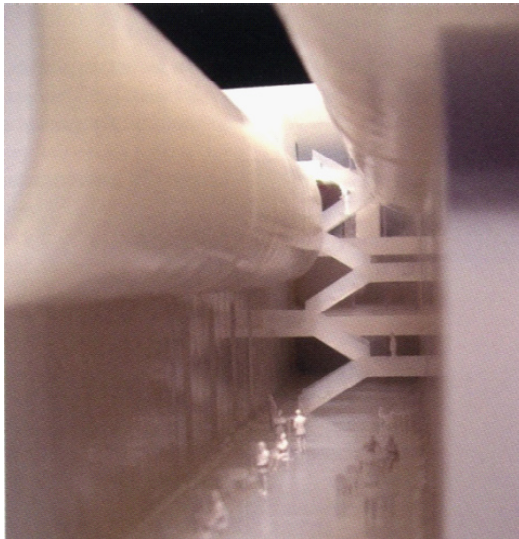
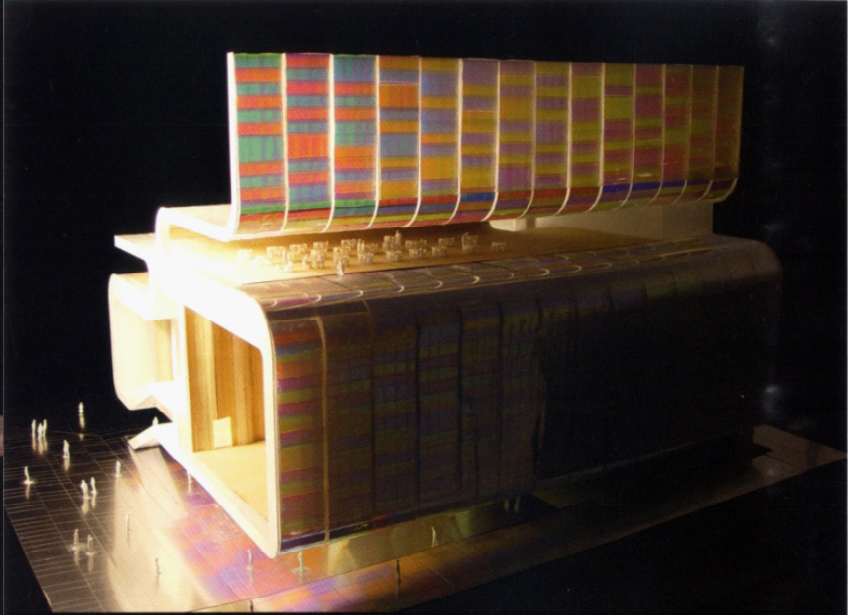
Sección longitudinal por Galería de Músicos
Longitudinal section through Musicians Gallery

SECTION B-B



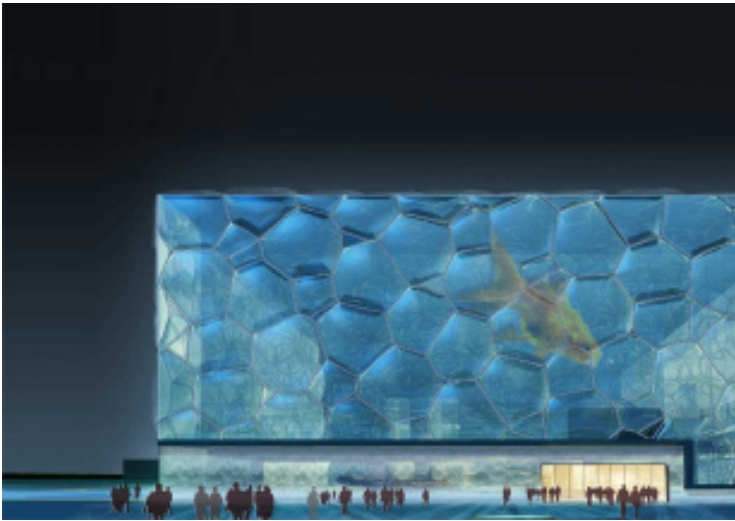
Sección longitudinal por Sala menor
Longitudinal section through secondary hall

SECTION C - C

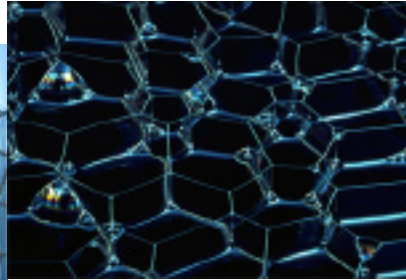
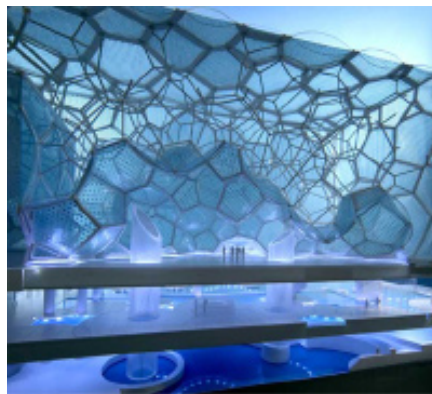
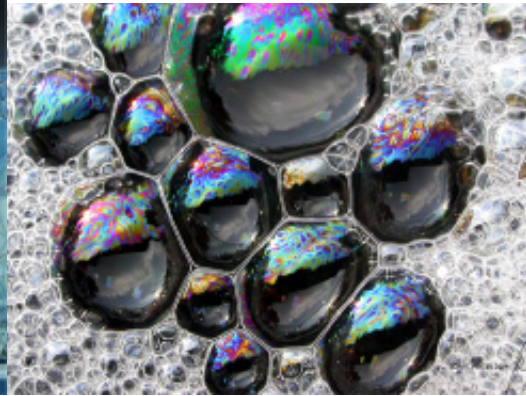


NATIONAL SWIMMING CENTER BY PTW

SHAPE + PROGRAM + CONSTRUCTION



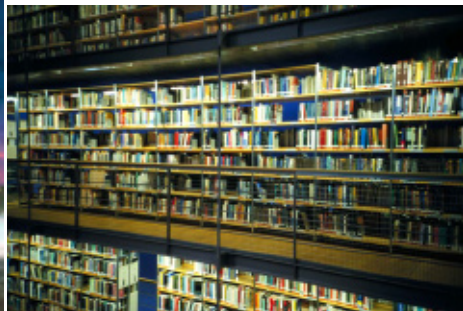
WATER BUBBLES



BEIJING BOOK BUILDING BY OMA

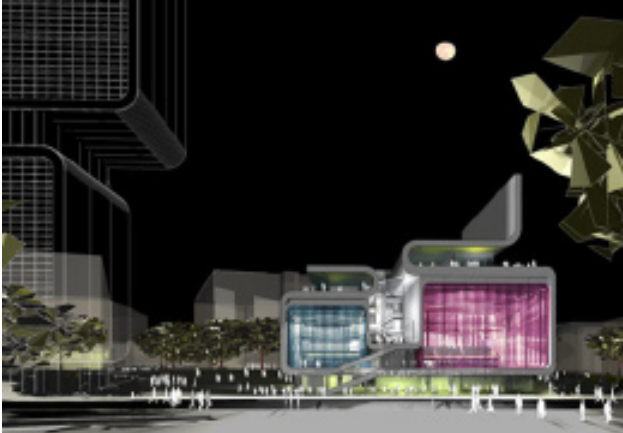


BOOK SHELVES

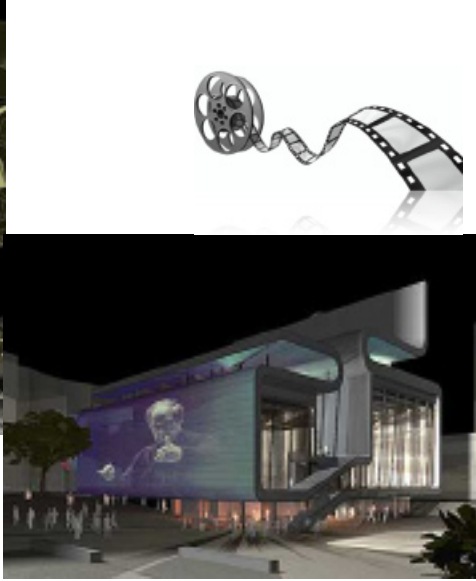


BBC MUSIC BOX BY FOA

SHAPE + PROGRAM + CONSTRUCTION



FILM STRIP



TELEVISIONS BY NEUTELINGS RIEDIJK

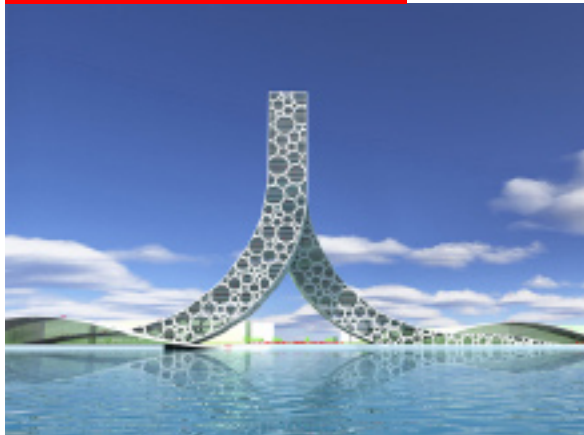


SHAPE + PROGRAM



FILM SCENES

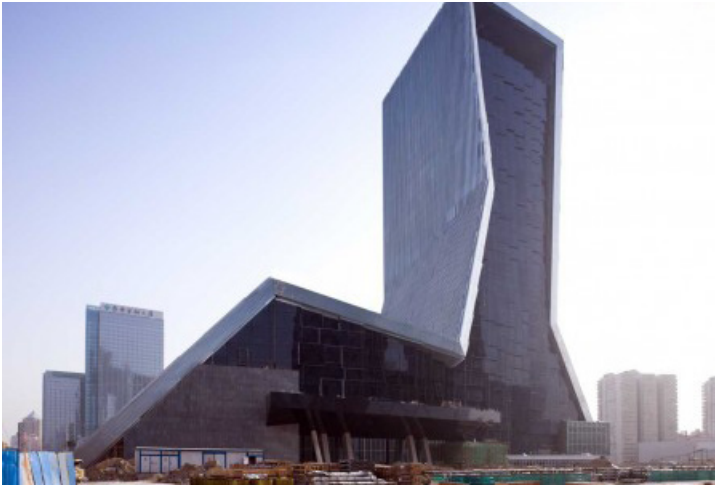
THE REN BUILDING



“REN” = PEOPLE

SHAPE + PROGRAM

TELEVISION CULTURAL CENTRE (TTCV), BEIJING BY OMA

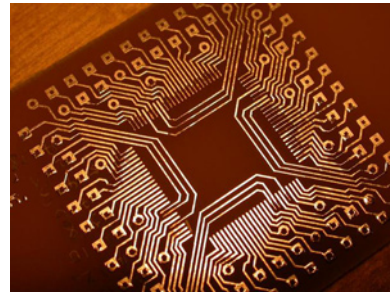
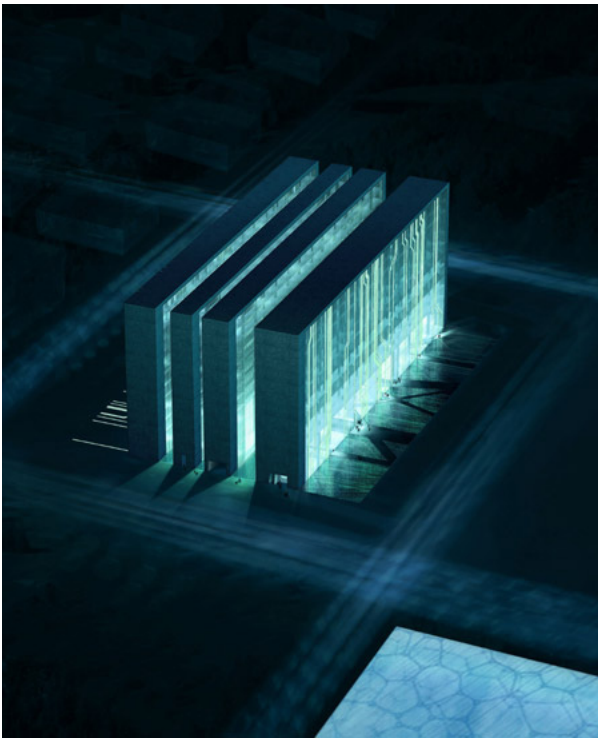


CONSIDERED FILM PROCESS MAKING

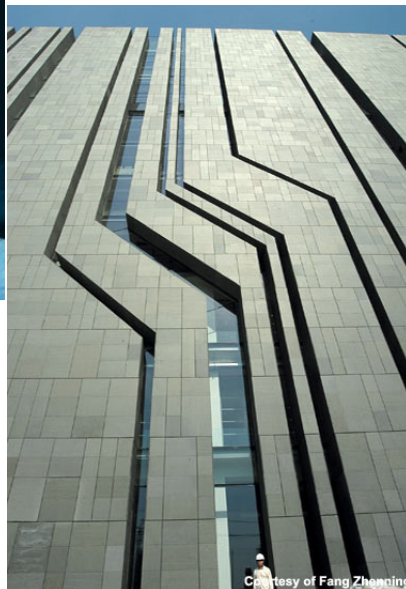


FILM FRAME

DIGITAL BEIJING BUILDING, BY STUDIO PEI-ZHU



AN INTEGRATED CIRCUIT BOARD



Courtesy of Fang Zhenning

GOOD OR BAD ICONOGRAPHIC ARCHITECTURE?



ICE SKATE



THE KROEYERS PLADS PROJECT EEA



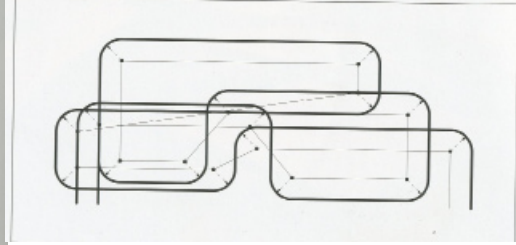
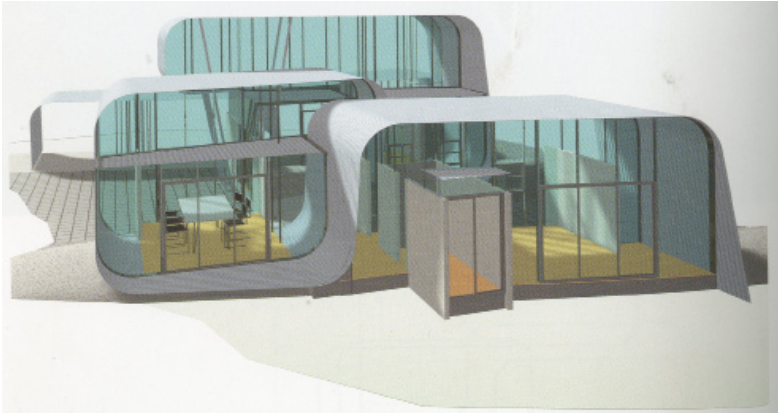
THE GOBLIN

HOUSING PROJECT BY JAMES LAW

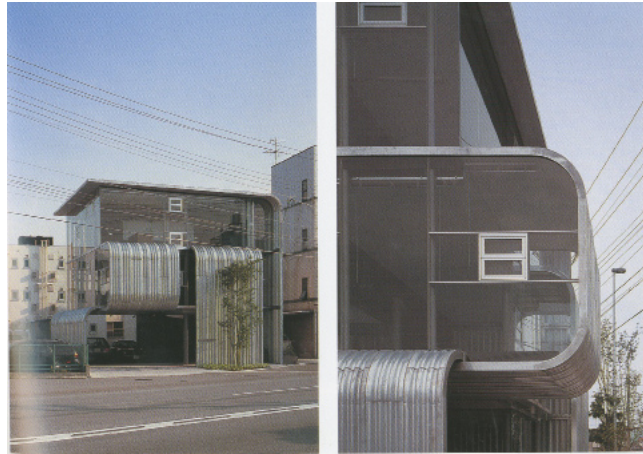


IPOD

OFFICE-HOME BY SHUHEI ENDO



OFFICE BUILDING, HYOGO BY SHUHEI ENDO



SHOPPING CENTER TOD'S OMOTESANDO BY TOYO ITO



TREES' STRUCTURE

LES BAINS DES DOCKS, LE HAVRE BY JEAN NOUVEL
AN AQUATIC COMPLEX

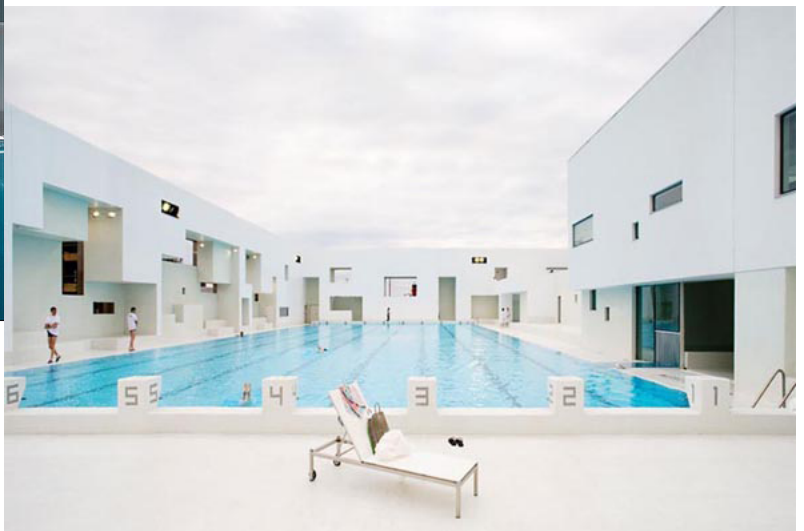
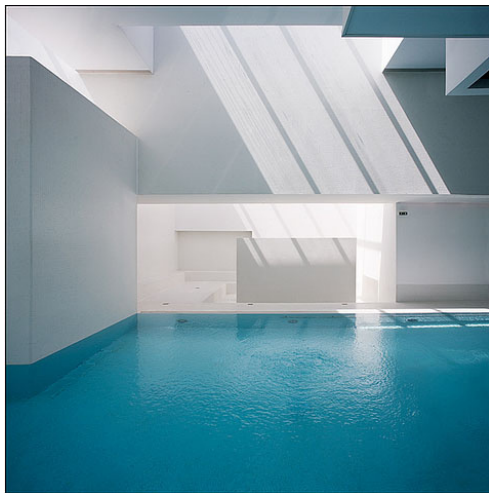
*“SPACES TO SEE
TO HEAR
TO RELAX “*



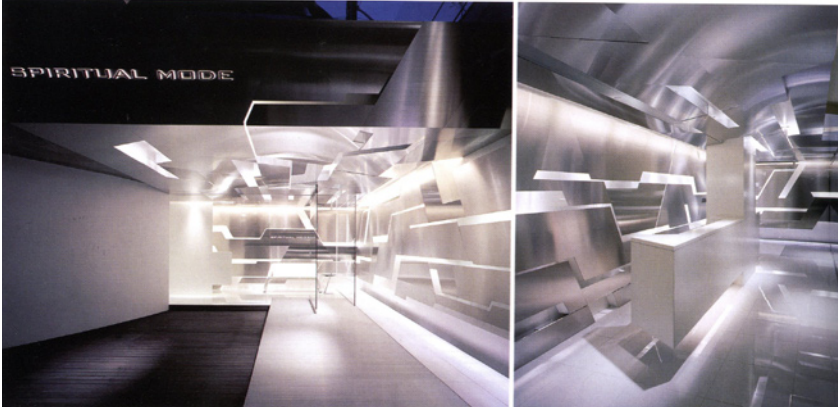
THE PLAY OF NATURAL LIGHT SOOTHING THE EYES



MASTERFUL ACOUSTICS PLEASING THE EARS



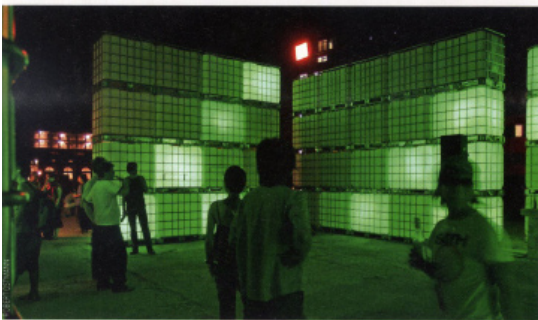
“ SPACES TO SEE AND TO EXPERIENCE ”



SPACES IN NISSAN SHOWROOM



RESTAURANT

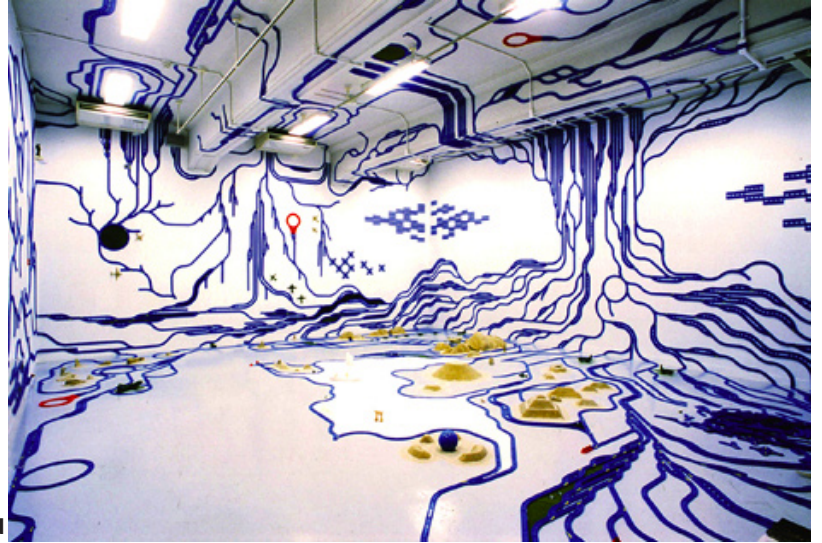


LIGHTING INSTALLATION

FASHION SHOP



"SPACES TO TOUCH, TO SEE AND TO EXPERIENCE"



ART INSTALLATION



TRAIN WAITING STATION



FINAL DESIGN

“ICONOGRAPHY IS THE TRADITIONAL OR CONVENTIONAL IMAGES OR SYMBOLS ASSOCIATED WITH A SUBJECT AND ESPECIALLY A RELIGIOUS OR LEGENDARY SUBJECT” AS FOR ME, THE ICONOGRAPHY SHOULD BE ABOUT AN ICON OF A PLACE, REGION OR A PROGRAM, ACTIVITIES HAPPENING INSIDE THE BUILDING. MY INTENT HERE IS TO NOT ONLY PROVE ICONOGRAPHY OF PROGRAMS BUT ALSO THE ASPECT OF HOW TO ATTRACT PEOPLE TO THAT PROGRAM AND WILLING TO BE ENGAGED IN ACTIVITIES AND SPACES INSIDE WHICH ARE TRANSFORMATIONS OF BODY ACTIONS OR SIMPLY ICONOGRAPHY OF ACTIVITIES OF SPACES. IN OTHER WORDS, ICONOGRAPHY WILL BE APPLIED NOT ONLY TO THE BUILDING’S EXTERIOR FACE BUT ALSO TO INTERIOR SPACES THROUGH THE COLOR, FORMS, OR FURNITURE OF SPACES.

MOREOVER, THE BUILDING I AM PROPOSING WILL BE AN ICON, A LANDMARK TO PUBLICIZE MY HOMETOWN, HO CHI MINH CITY, OF FRIENDLY VIETNAMESE PEOPLE AND OF VIETNAM ITSELF IN GENERAL, WHICH IS NOW QUITE DIFFERENT FROM THE IMAGE OF VIETNAM IN THE PAST. IN TERMS OF THE HUMAN ASPECT, ESPECIALLY THE YOUTH ARE ALWAYS CONSIDERED THE FATE AND THE FUTURE OF EVERY COUNTRY. WHETHER OR NOT THE COUNTRY DEVELOPS NOW OR IN FUTURE MOSTLY DEPENDS ON HOW MUCH AND HOW WELL THAT COUNTRY INVESTS IN PEOPLE AND IN THEIR YOUTH, IN EDUCATION AS WELL AS IN SPONSORING ACTIVITIES AND FACILITIES FOR THEM. WHETHER THE IMAGE OF VIETNAM IS GOOD OR BAD WILL DEPENDS ON THE WAY YOUNG PEOPLE LIVE AND BEHAVE.

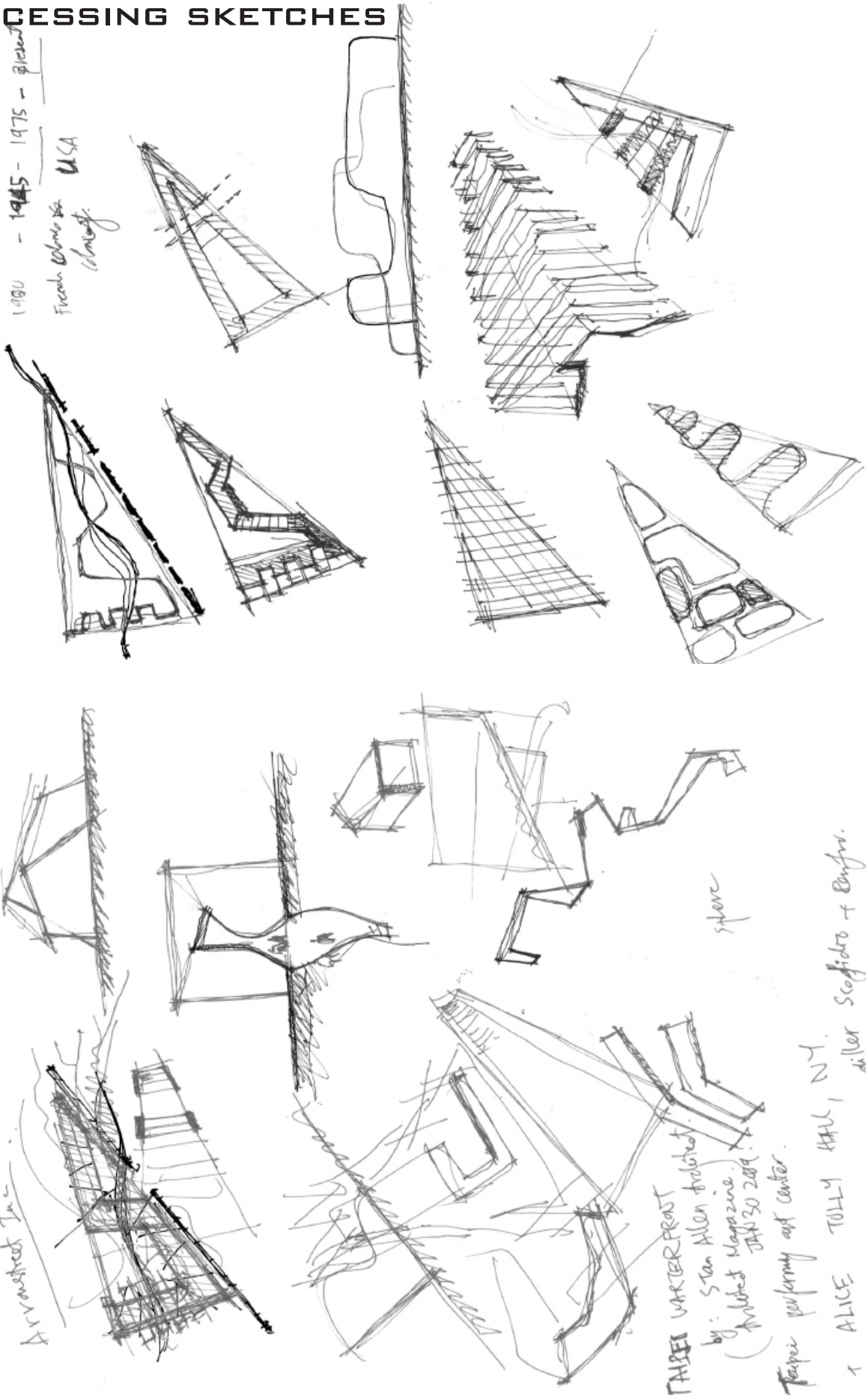
AS NORMAN FOSTER SAID “I WILL START WITH PEOPLE. I BELIEVE IT IS NECESSARY TO TATE THE OBVIOUS THAT ARCHITECTURE IS ABOUT PEOPLE”.

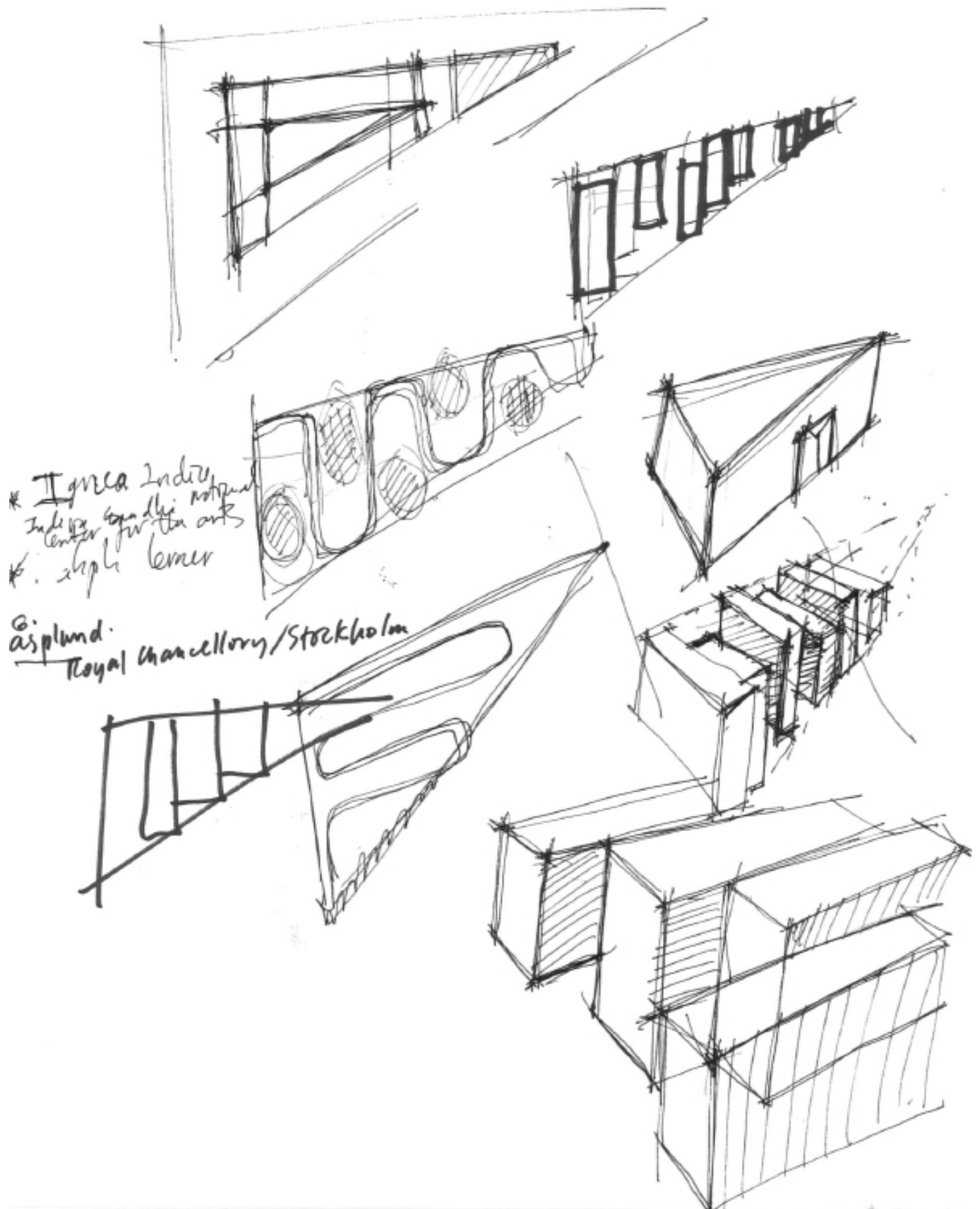
THEREFORE, MY INTENTION IS ALSO TO UTILIZE ARCHITECTURE TO ENHANCE THE QUALITY OF PEOPLE’S LIVES, TO EDUCATE (THROUGH EXHIBITION SPACES OF VIETNAM IN PAST, PRESENT AND FUTURE; ACADEMIC SPACES), AND TO OFFER THEM BETTER AND CREATIVE ACTIVITIES, INTERESTING PLACES (EXPLORATION, ART SPACES, EVENT PLACE, INTERACTIVE SPACES) TO GATHER, TO LEARN, TO INVESTIGATE, AND TO EXPERIENCE.



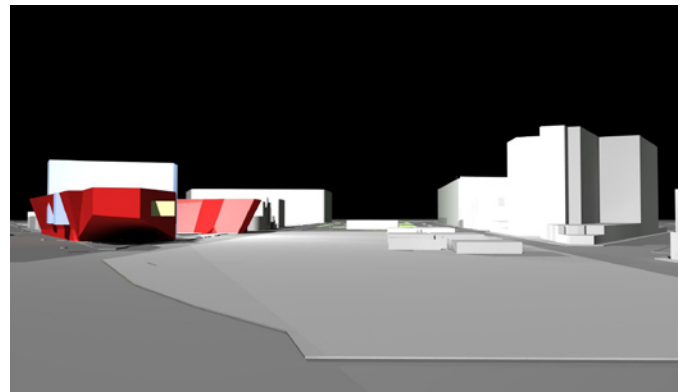
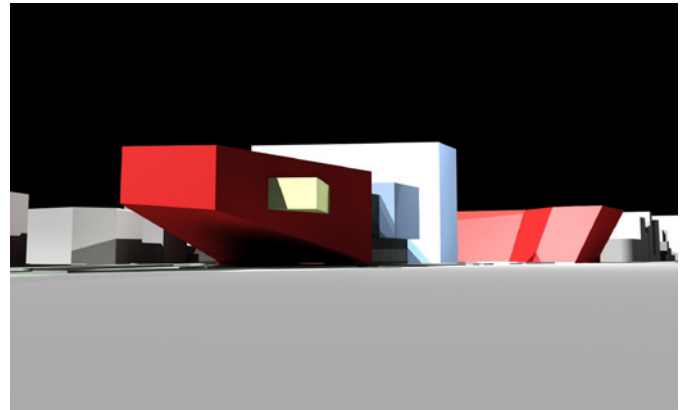
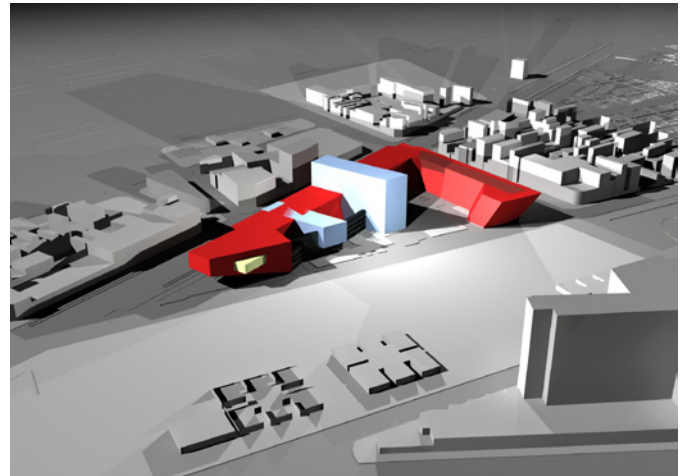


PROCESSING SKETCHES

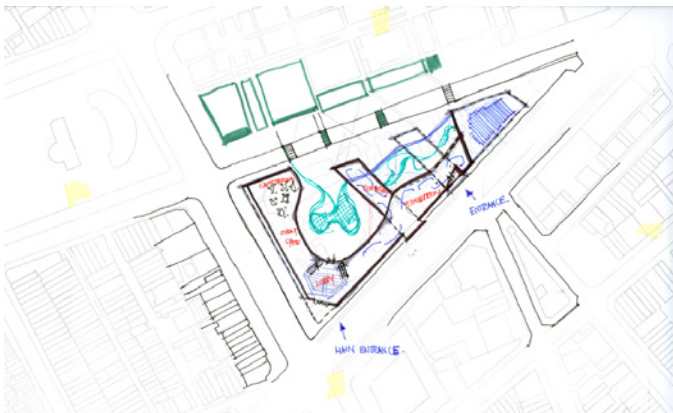
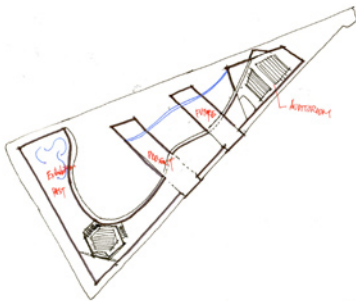
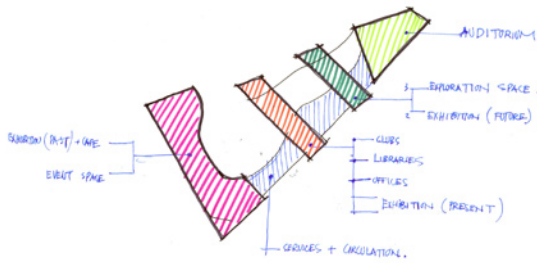


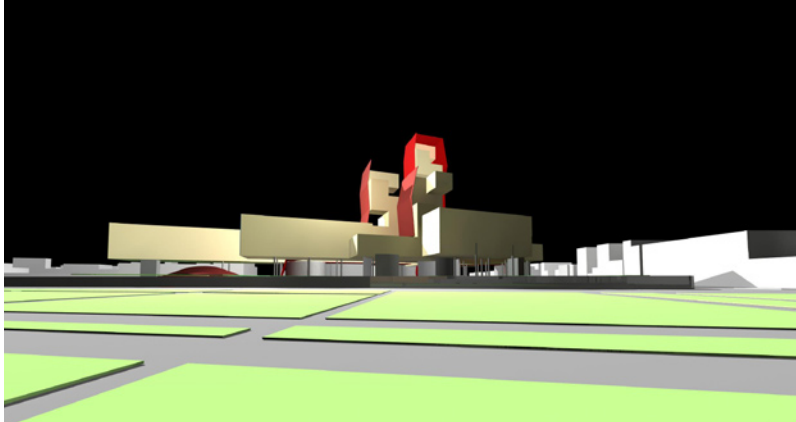
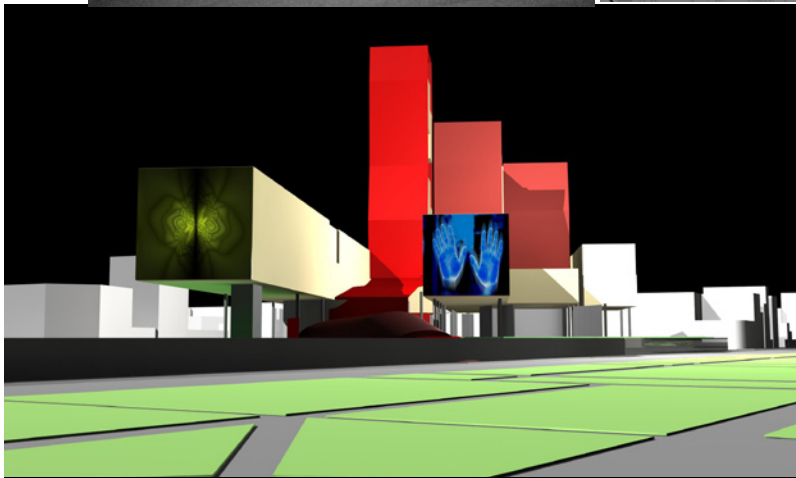
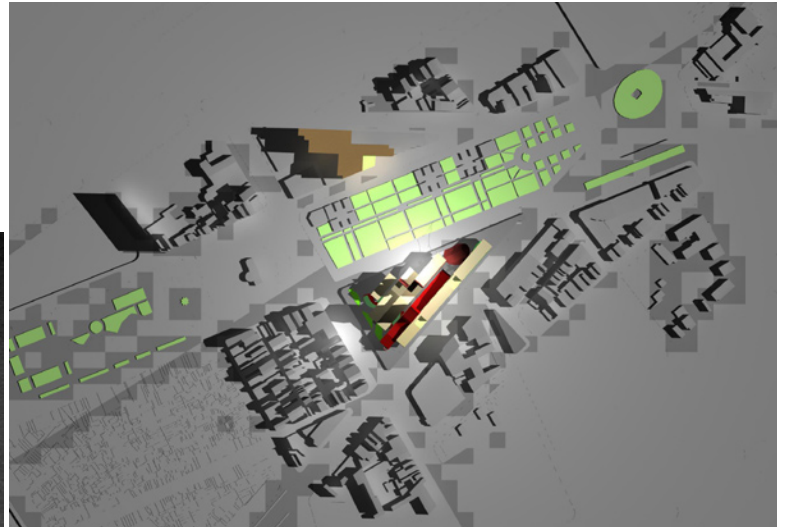
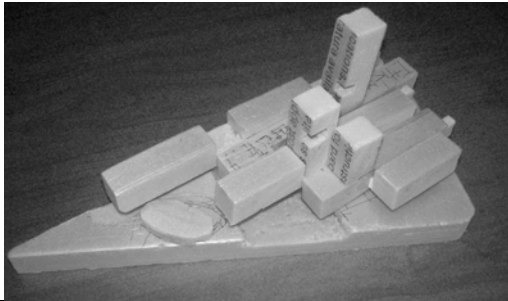


ANOTHER POSSIBLE SCHEME



PROGRAM DIAGRAM:

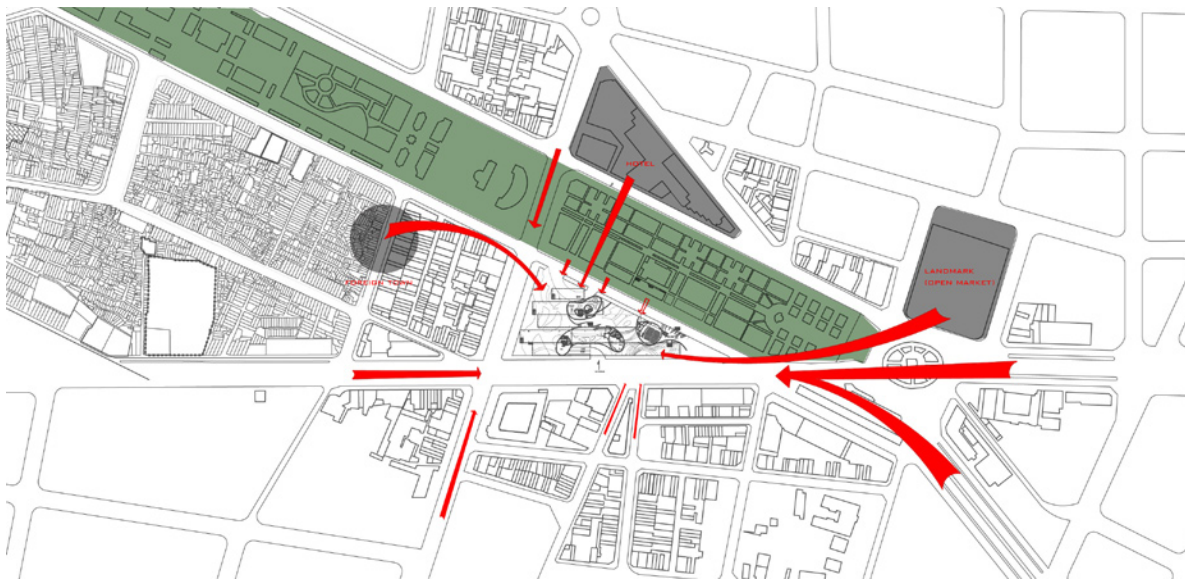




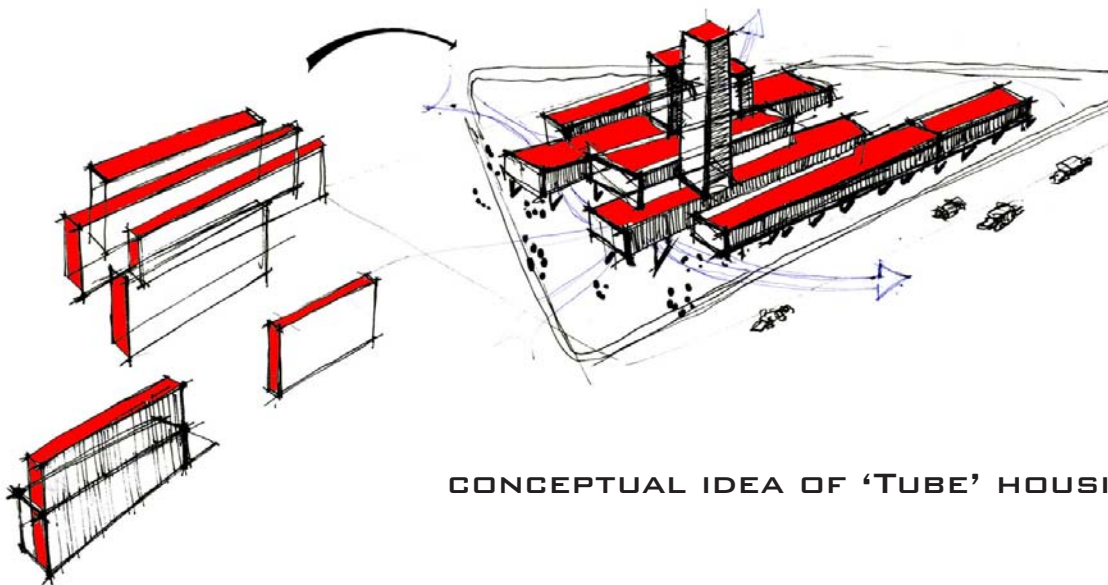
DIAGRAMS

WHEN I FIRST STARTED DESIGNING, THE SURROUNDING CONTEXT BECAME VERY IMPORTANT TO ME BECAUSE MY THESIS WAS ICONOGRAPHIC ARCHITECTURE. WHEN I LOOKED AT THE SITE CAREFULLY TO FIND WHAT WAS EXACTLY TRADITIONAL AND VIETNAMESE, I WAS INTRIGUED BY THE DENSE HOUSING LAYOUT WHICH IS BARELY SEEN IN WESTERN PLACES AND AMERICA. BASICALLY, THIS LAYOUT CONSISTS OF SERIES OF TOWNHOUSES WHICH ARE CALLED 'TUBE' HOUSES BECAUSE EACH HOUSE IS EVEN LONGER AND NARROWER THAN TYPICAL TOWNHOUSES.

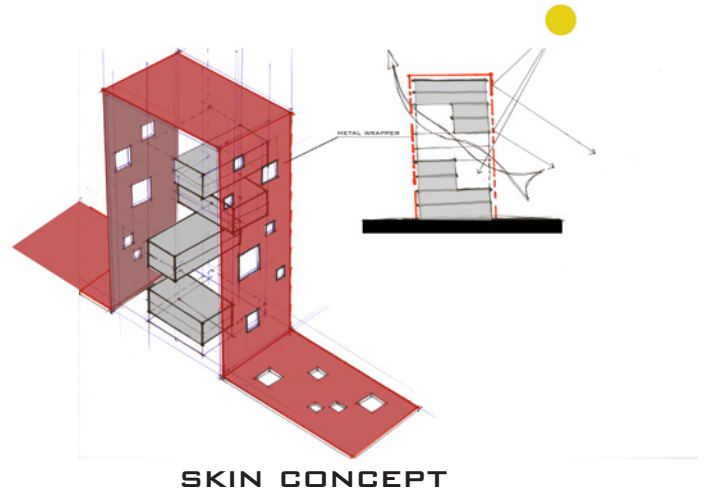
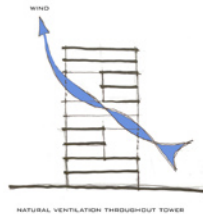
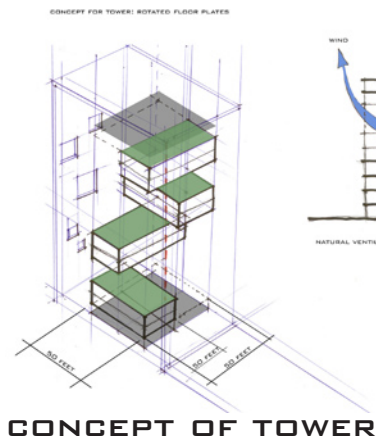
FROM 'TUBE' HOUSING POINT OF VIEW, I DECIDED TO TRANSFORM THAT 'TUBE' HOUSING LAYOUT INTO THE SHAPE OF BUILDING BY USING 5 HORIZONTAL BARS INTERSECTED BY 3 VERTICAL TOWERS. APPARENTLY, THE ENTIRE MASS THROUGH ITS COMPOSITION LOOK LIKE A PART OF SURROUNDING DENSE HOUSING LAYOUT BUT IN BIGGER SCALE.



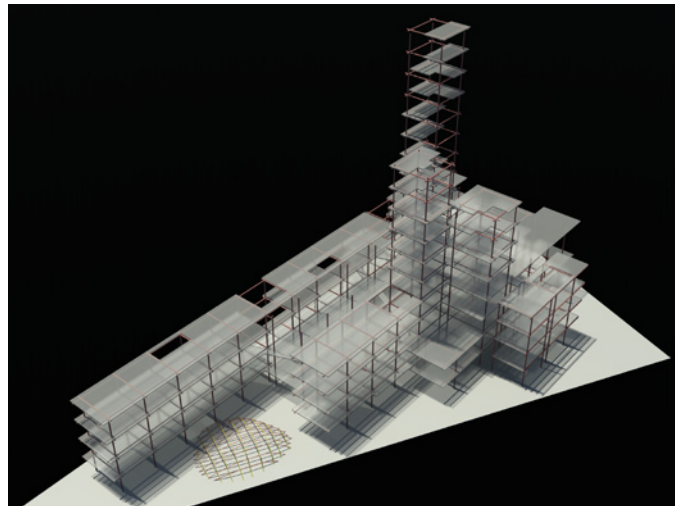
SITE STRATEGY DIAGRAM



CONCEPTUAL IDEA OF 'TUBE' HOUSING

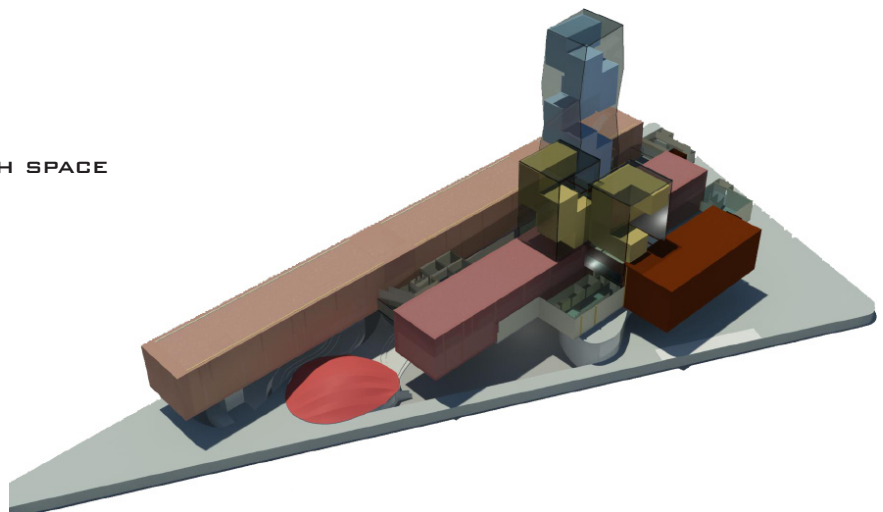


STRUCTURE DIAGRAM

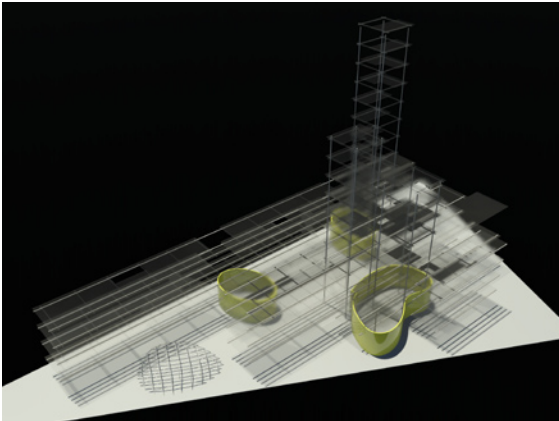


- PAST
- PRESENT
- FUTURE
- CULTURAL SPACE & REASEACH SPACE
- EUDCATIONAL SPACES
- AUDITORIUM

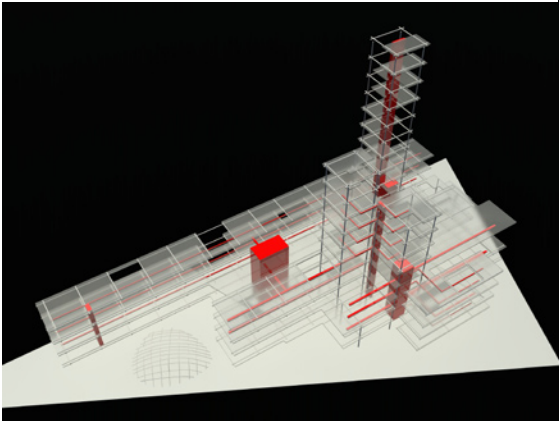
PROGRAMMING DIAGRAM



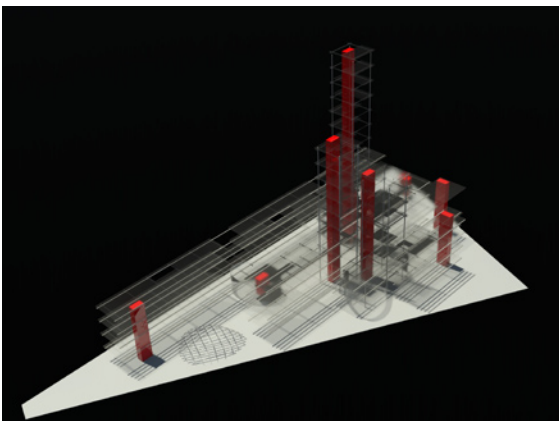
DIAGRAMS



ENTRY SEQUENCE DIAGRAM



MECHANICAL DIAGRAM



EGRESS DIAGRAM

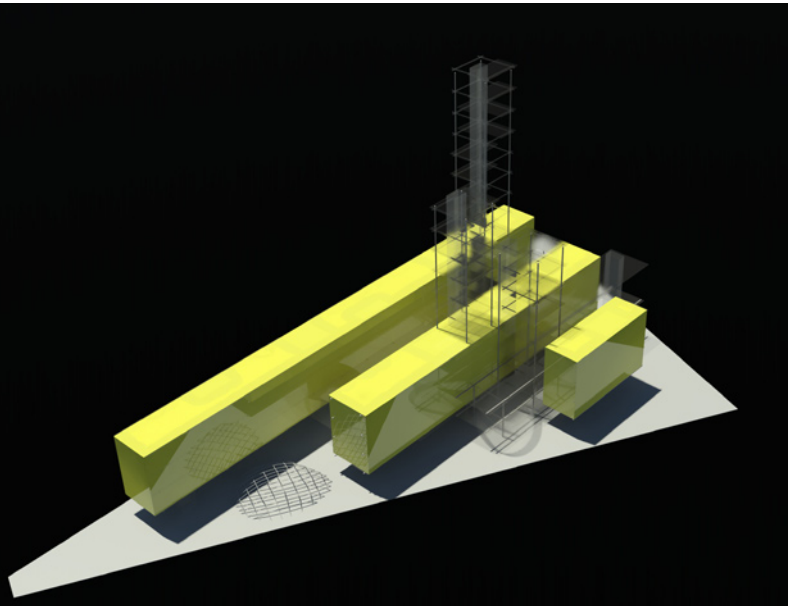
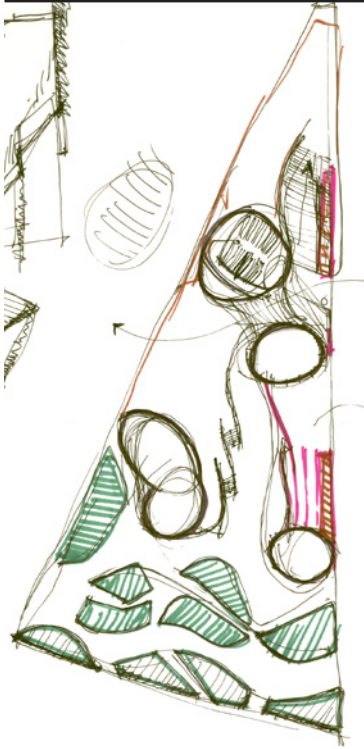
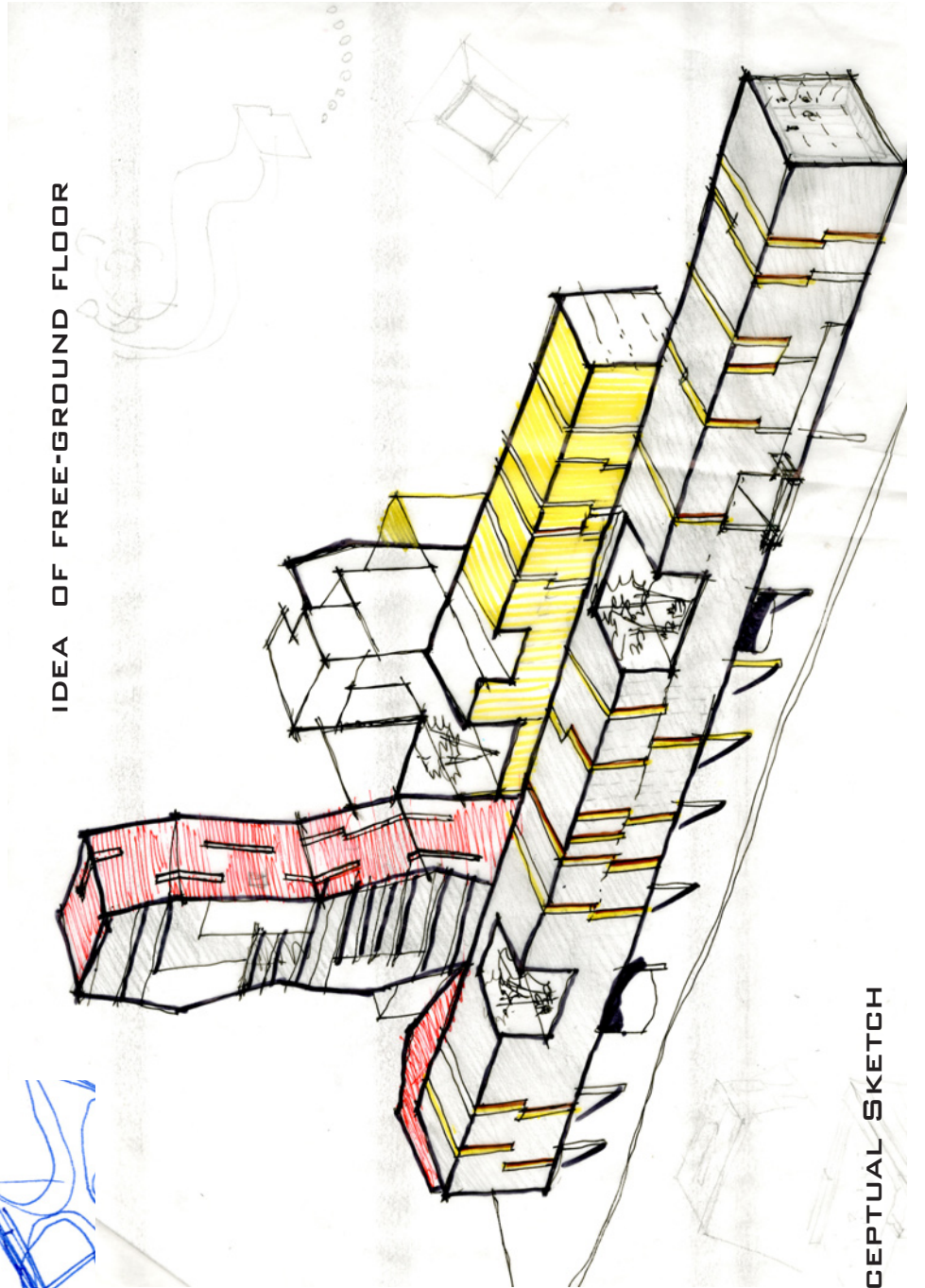


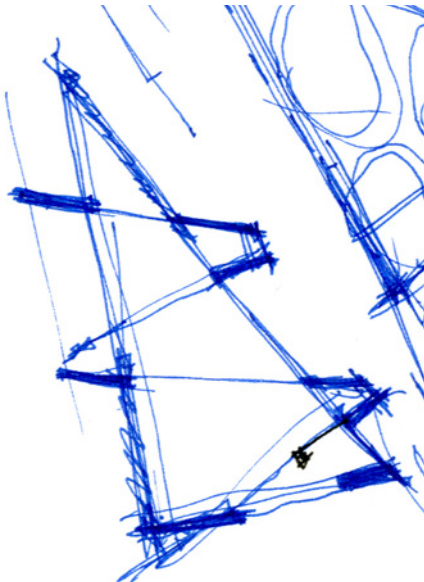
DIAGRAM OF MAIN EXHIBITION BARS:
PAST, PRESENT, FUTURE



IDEA OF FREE-GROUND FLOOR



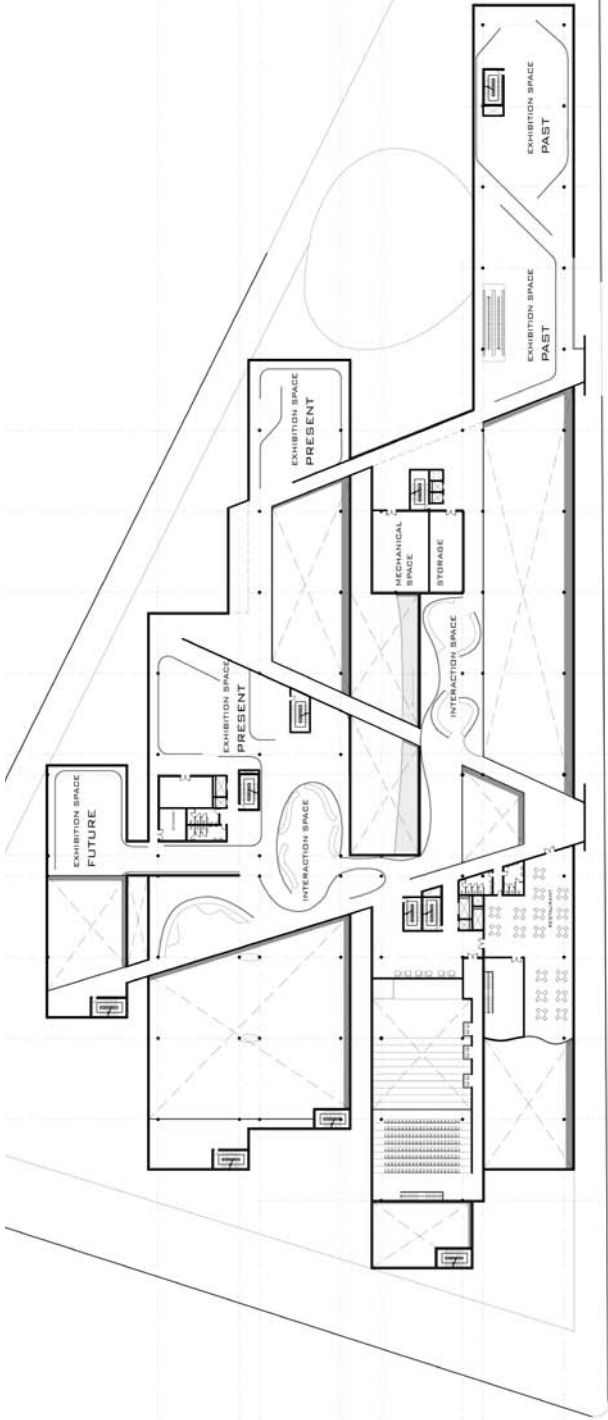
CONCEPTUAL SKETCH



GROUND FLOOR PLAN

THE USE OF ORGANIC FORMS NOT ONLY INTRODUCED FREE MOVEMENT, ACTIVATED STREET LIFE ON THE GROUND LEVEL BUT ALSO ALLOW NATURAL AIR CIRCULATE THROUGH





4TH FLOOR

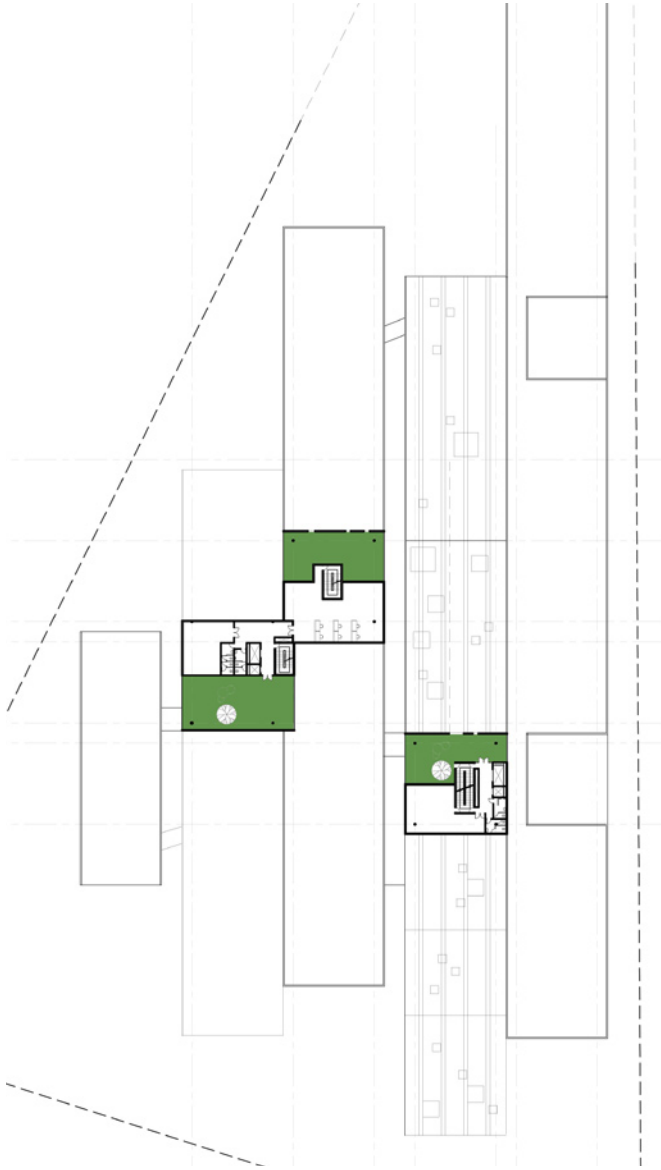
50'

SCALE:

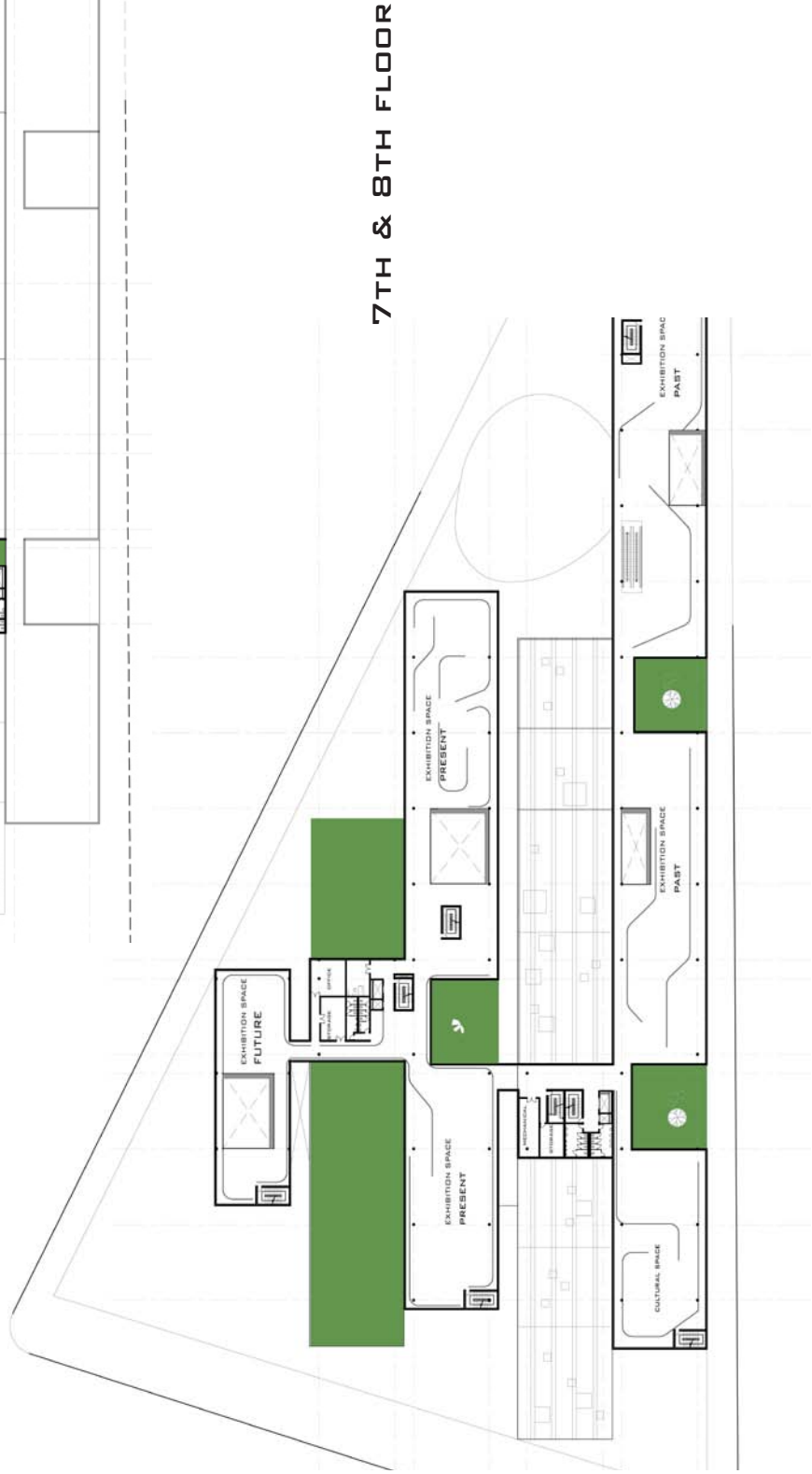


3RD FLOOR

FLOOR PLANS

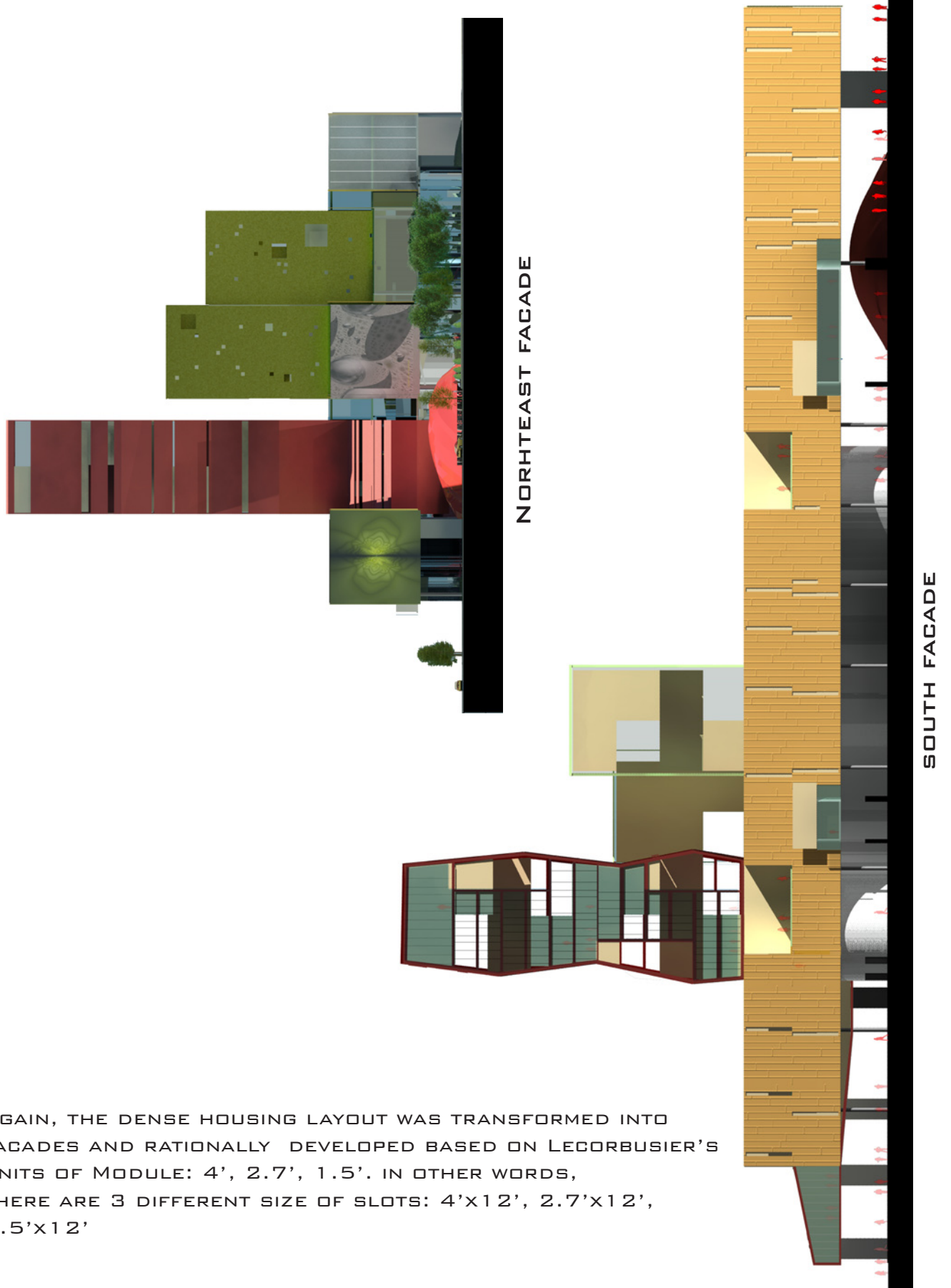


5TH & 6TH FLOOR



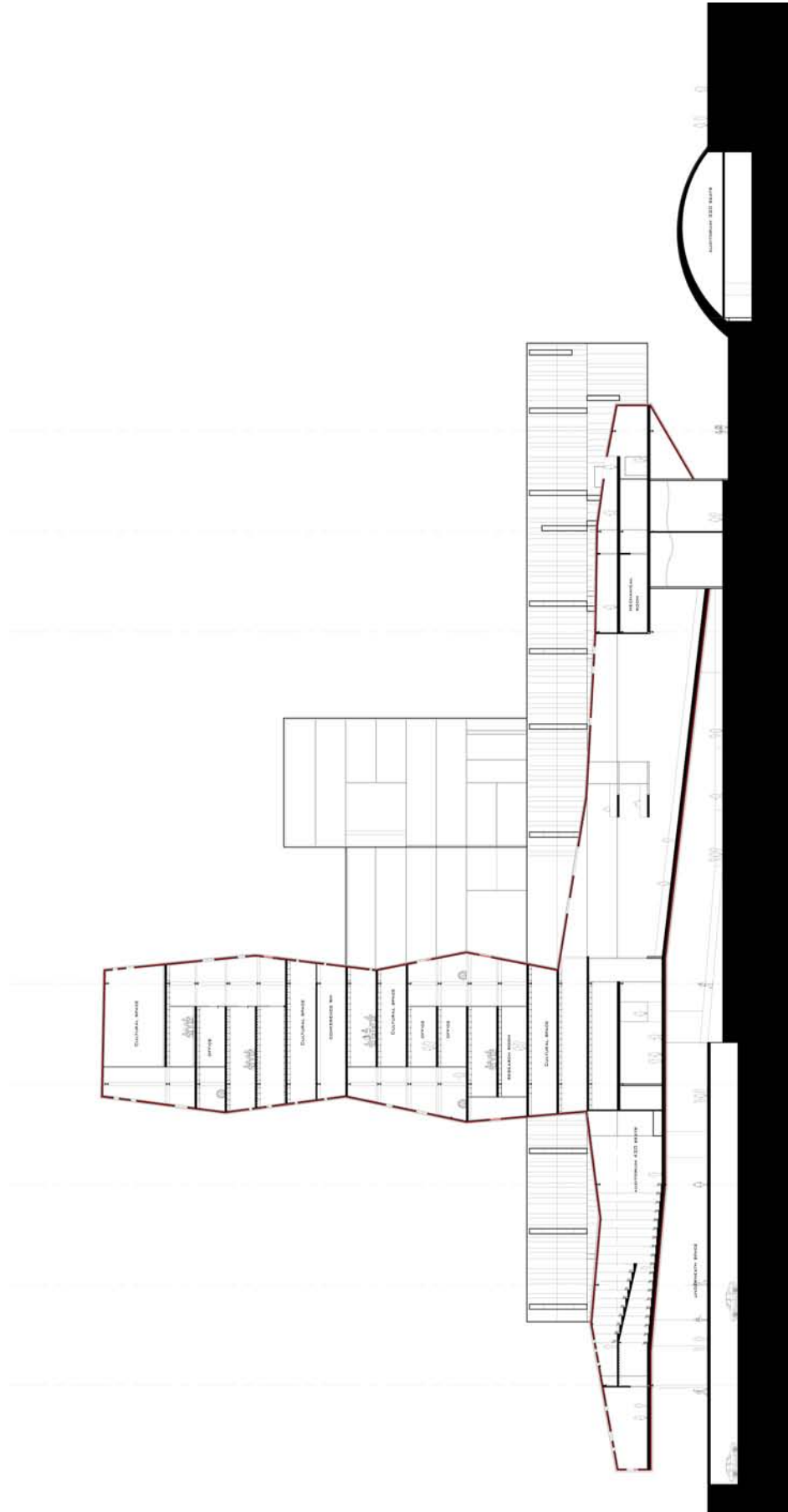
7TH & 8TH FLOOR

ELEVATIONS

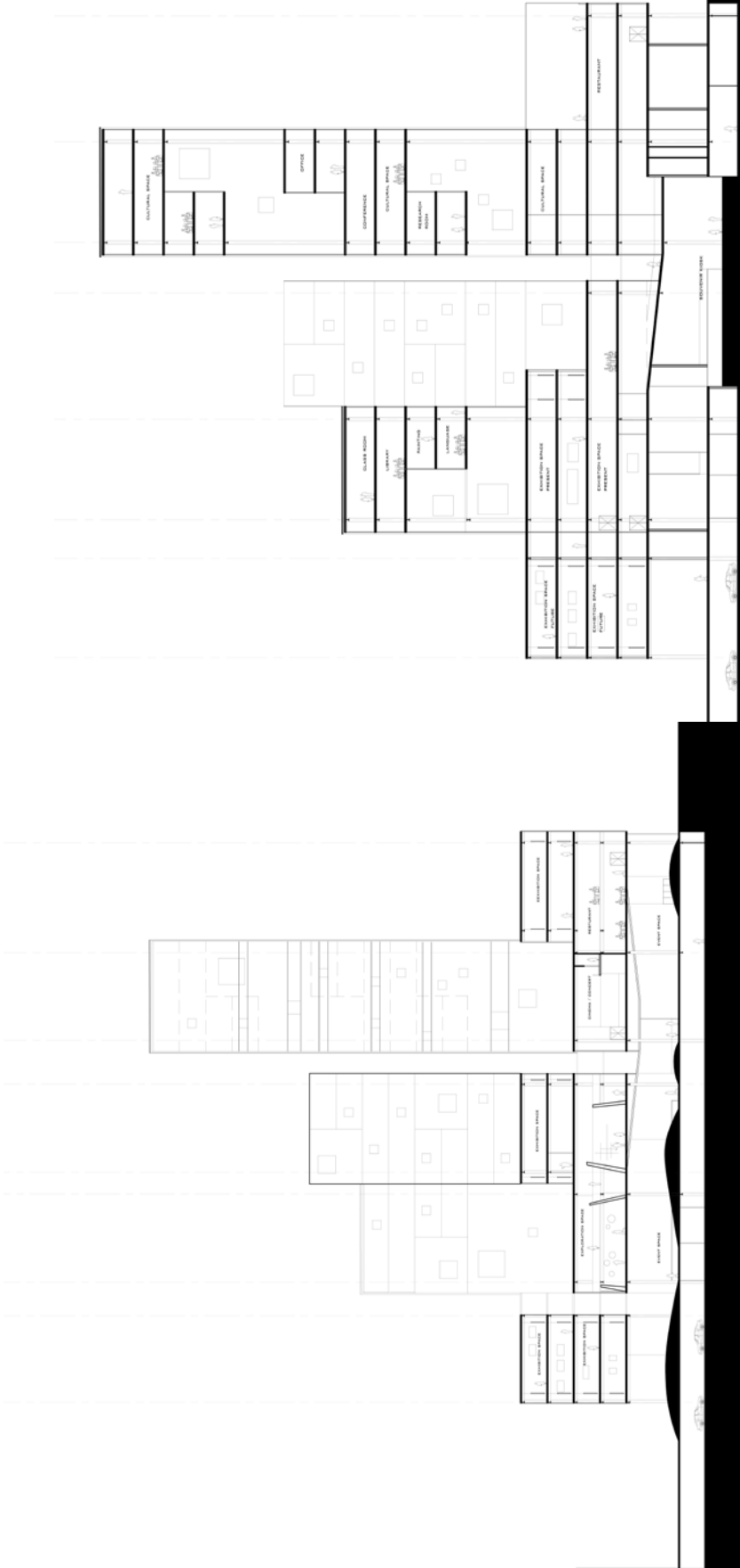


AGAIN, THE DENSE HOUSING LAYOUT WAS TRANSFORMED INTO FACADES AND RATIONALLY DEVELOPED BASED ON LECORBUSIER'S UNITS OF MODULE: 4', 2.7', 1.5'. IN OTHER WORDS, THERE ARE 3 DIFFERENT SIZE OF SLOTS: 4'x12', 2.7'x12', 1.5'x12'

LONGITUDINAL SECTION



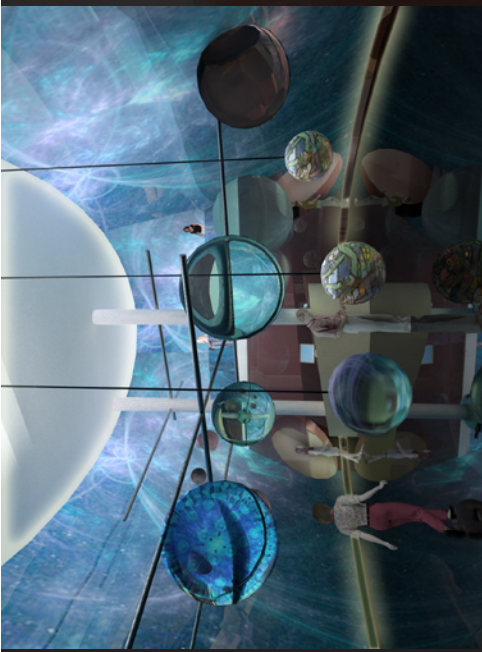
CROSS SECTIONS



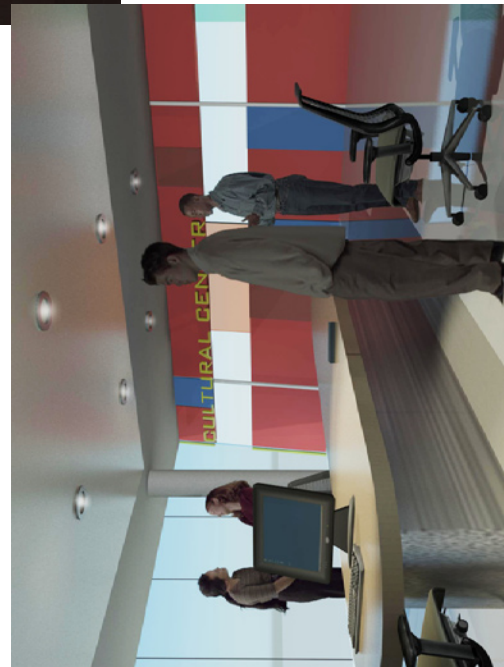
INTERIORS



INTERIOR OF MAIN EXHIBITION SPACE

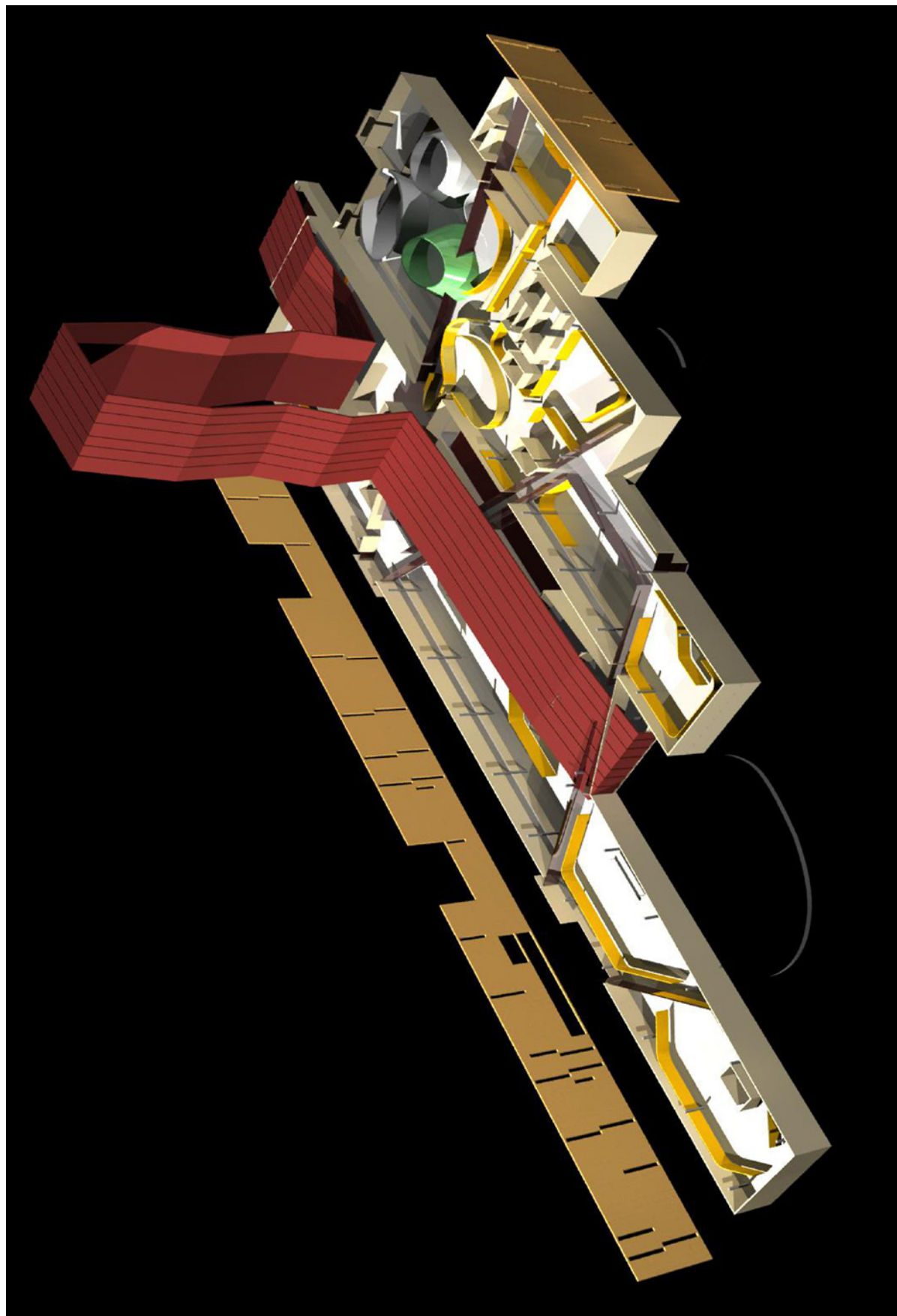


EXPLORATION SPACE

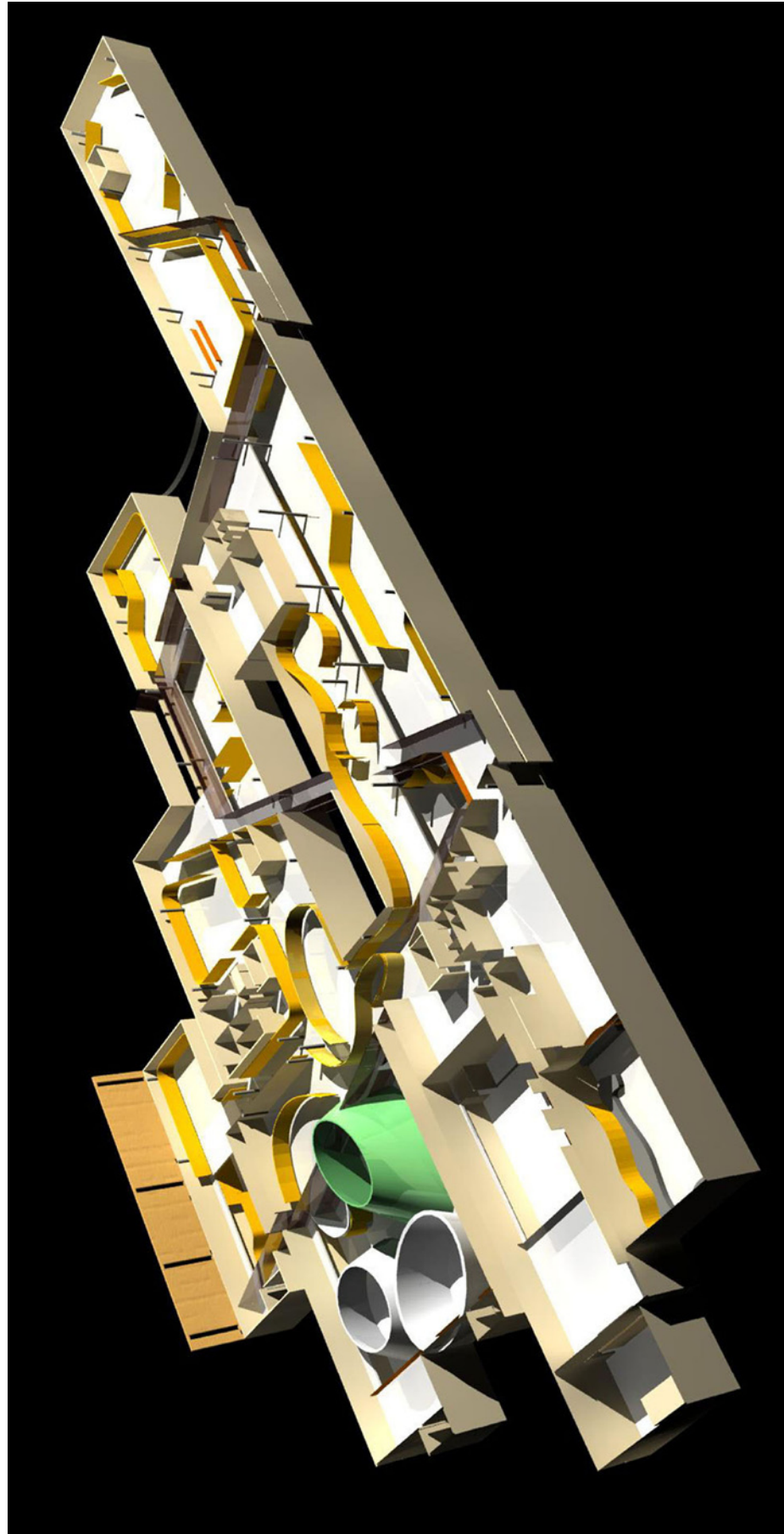


TYPICAL CULTURAL SPACE

DIAGRAM OF ENCLOSING SKIN

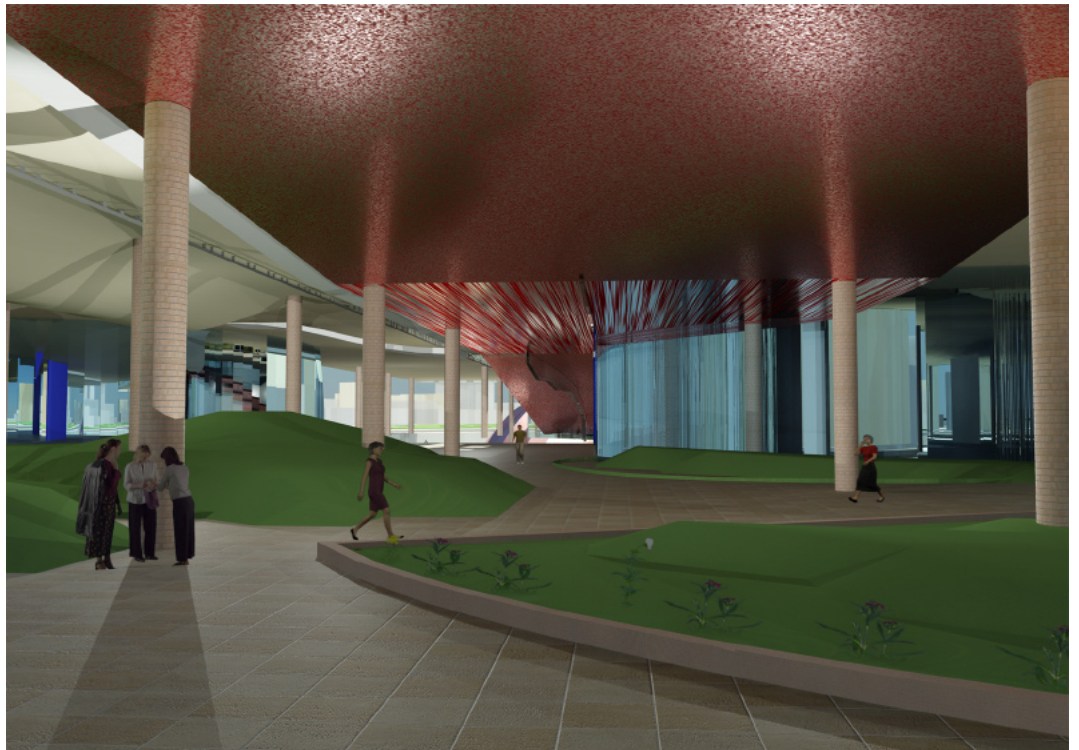


AERIAL VIEW OF INTERIOR



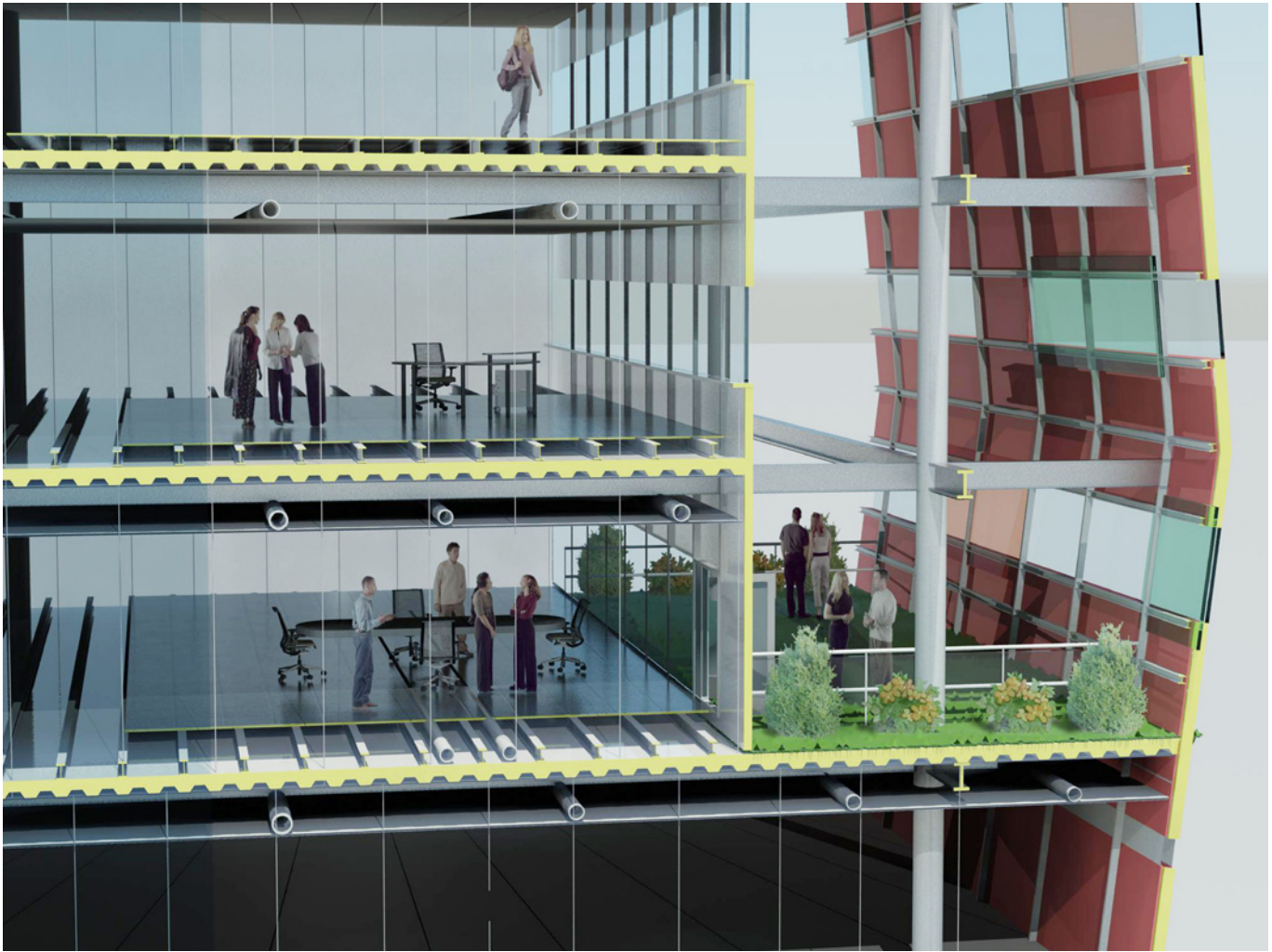


VIEW OF EVENT PLACE

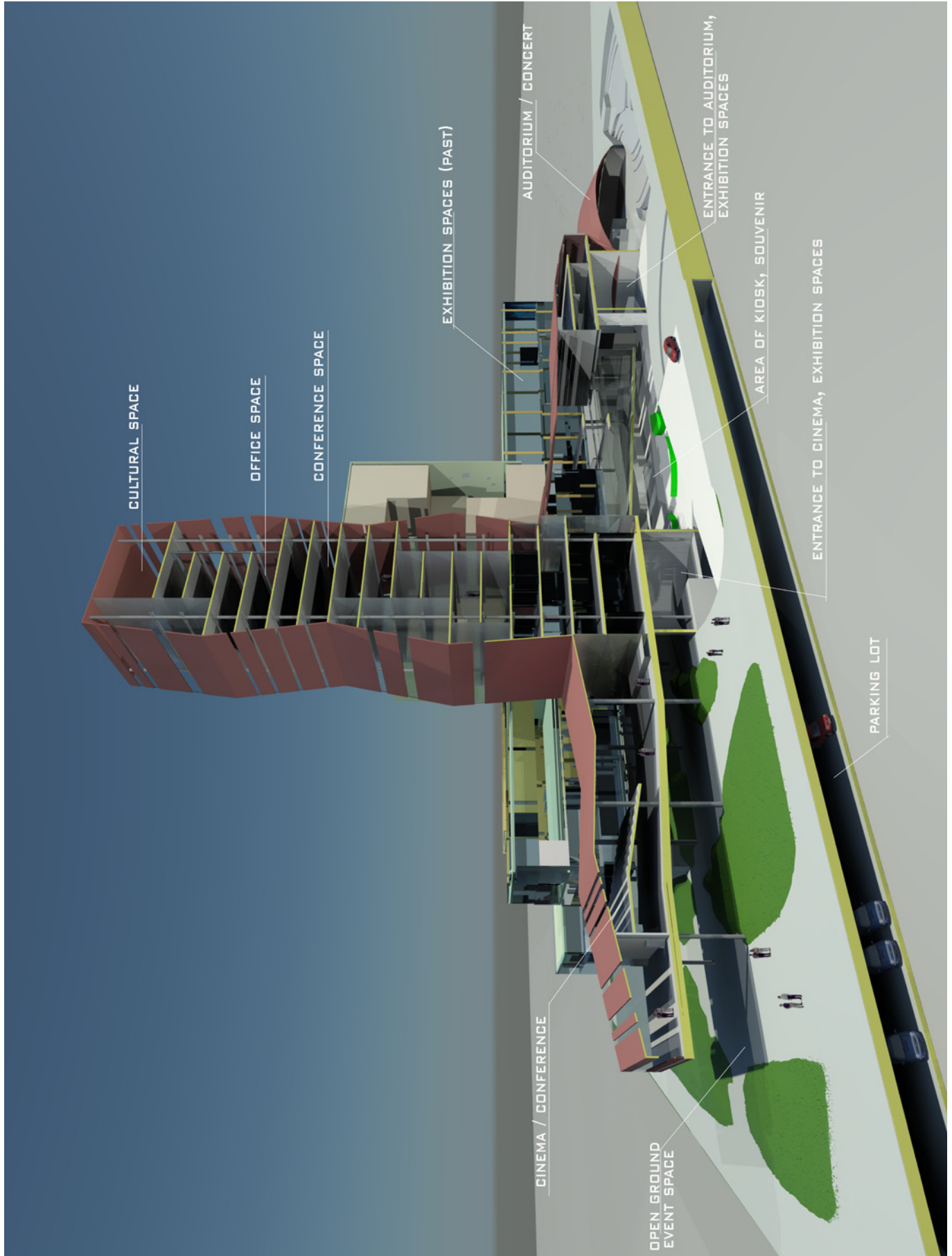


VIEW UNDERNEATH WRAPPER

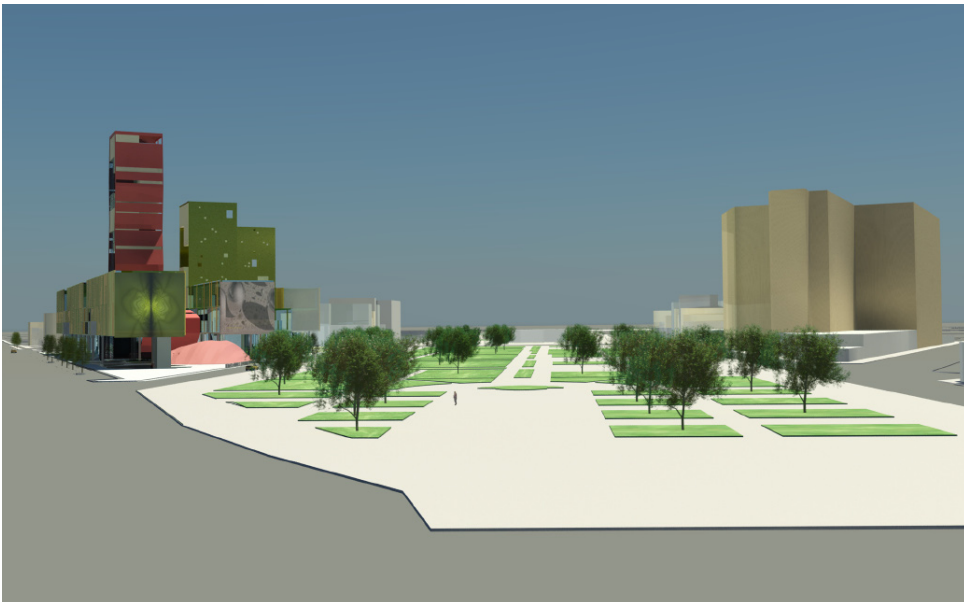
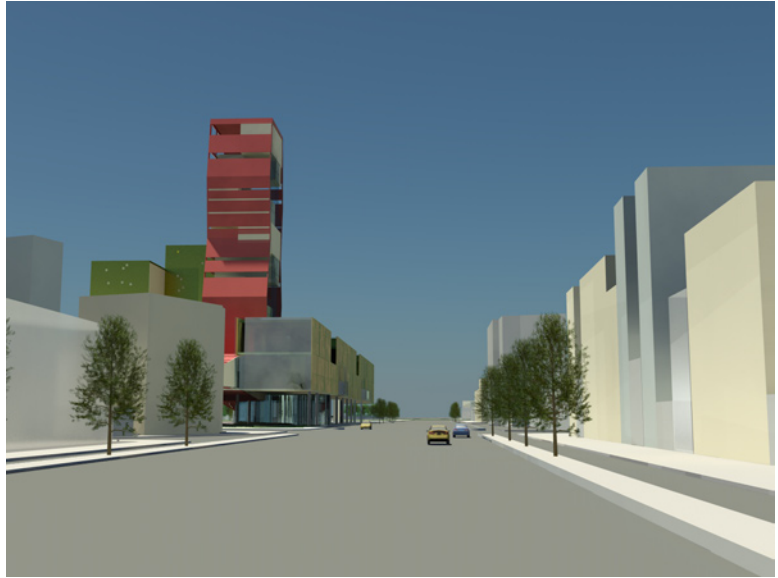
3D DETAIL VIEW

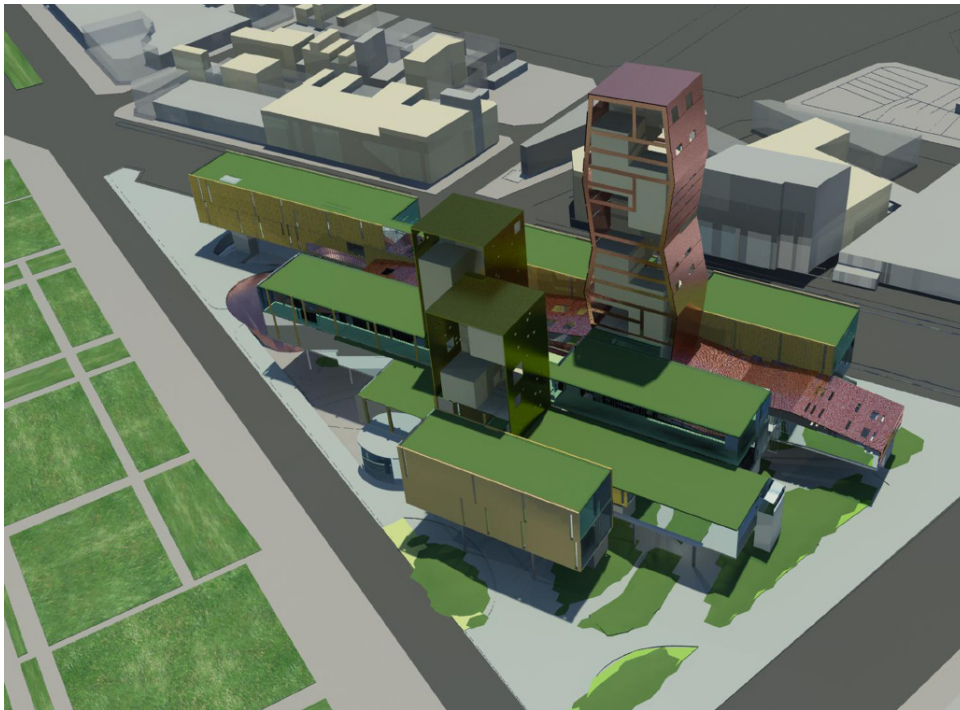
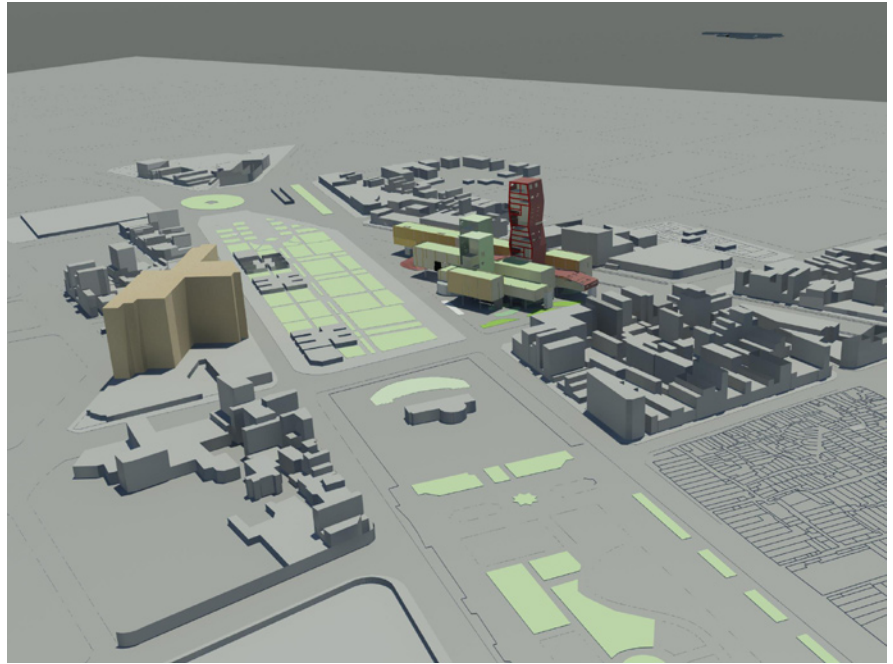


SECTIONAL PERSPECTIVE



STREET VIEWS





PHYSICAL MODEL





CONCLUSION

AT THE END, I AM VERY SATISFIED WITH THE WORK I HAVE ACCOMPLISHED THROUGHOUT MY DESIGN, WITH THE EFFORT, PASSION I SPENT ON AND WITH THE COMPLIMENTS FROM CRITICS ABOUT THE PROJECTS.

IN FACT, I AM SATISFIED THAT I WAS ABLE TO HANDLE THE BIG PROJECT OF 400,000 SQUARE FOOT THROUGH EXPLORING MOST OF THE ASPECTS OF THE DESIGN FROM CONCEPTUAL STAGE, SITE ANALYSIS TO THE TECHNICAL ASPECTS OF STRUCTURE, LIGHTING AND SUSTAINABILITY.

APPARENTLY, THE DESIGN LOOKS VERY COMPLICATED BY THE MIX OF DIFFERENT LANGUAGES. HOWEVER, IN OVERALL, THERE ARE SIGNIFICANT LANGUAGES EMPLOYED WHICH ARE CONTRADICTORY TO EACH OTHER. ONE IS RIGID STYLE OF USING HORIZONTAL AND VERTICAL BARS AND THE OTHER IS COMPLETELY CONTRADICTORY THROUGH THE USE OF ORGANIC CURVILINEAR FORMS WHICH ARE APPLIED TO GROUND FLOOR AND INTERIOR.

I ALSO REALIZE THAT I HAVE NOT DESIGNED CAREFULLY SOME SPECIFIC AREAS OF THE PROJECT AS IT ALWAYS HAPPEN WHEN ONE DEALS WITH VERY BIG PROJECTS SUCH AS SPACES IN TOWERS, THE EVENT PLACE AND THE OVERHANG SURFACES UNDERNEATH HORIZONTAL BARS. IN ADDITION, I VALUE SOME OF COMMENTS OF CRITICS THROUGHOUT REVIEWS FROM THE START TO THE END WHICH ABSOLUTELY MAKE MY DESIGN BETTER.

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