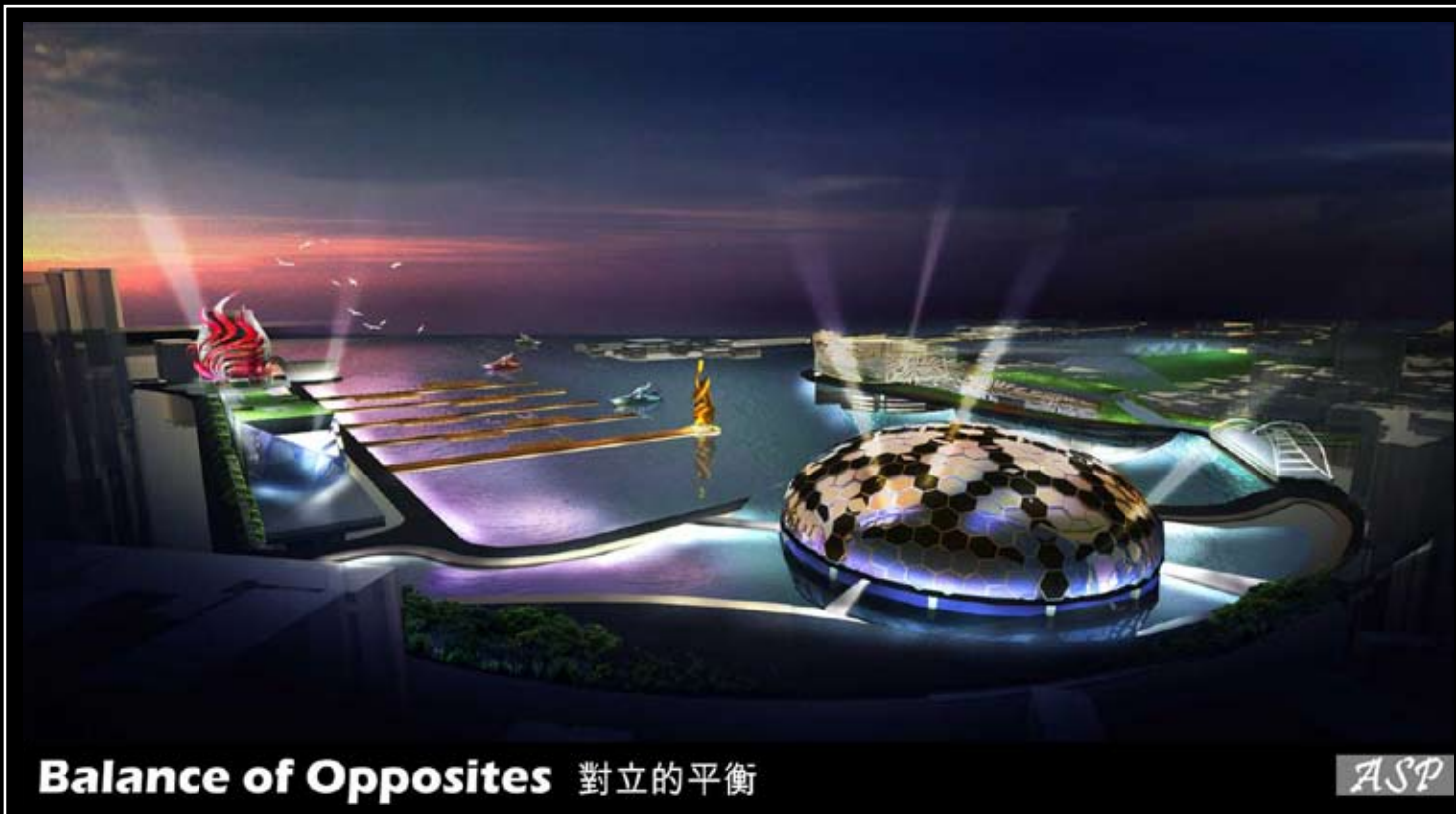


Bay of Joy

International Urban Design Competition for a Marine Culture and Popular Music Center in Kaohsiung, Taiwan, 2010



Chinese Geomancy



Asian Strategic Partnership (ASP).

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Preamble:

Our proposal for the new Marine Culture and Popular Music Center in Kaohsiung contains a global dimension, an urban, an architectural, and a poetic one:

global dimension - a Sense of Unity

Human consciousness the human mind and even the human body will increasingly be determined and formed by the spirit of the *Aquarian Age* which - according to ancient Western wisdom teachings - began about ten years ago around the start of 2000 and will last for two thousand years. Already completely new values and insights have made themselves felt at all level of our existence. The spirit of duality and antagonism which dominated mankind`s last two thousand years of history will give way to a spirit of human interdependence and a sense of unity with all creation. It is no accident that the human mind is now stretched to include the whole universe up to the stars. At the start of the *Aquarian Age* the earth has been directly seen by the human eye for the first time as one. Such holistic vision of the universe will lead us to see ourselves not any more as monadic objects, but as energy systems related to all other forms of energy and life; we will construct an entirely new model of global economic and global political relations, and above all, also a new model of human health and of architecture connected with it.

Above all Kaohsiung is a harbour city, a water city. Our proposal celebrates value and joy in life enabled by water. Huge disasters of sea-water pollution in our own days have renewed our awareness of the preciousness of water to human life; any global ocean map will show that all waters, oceans and rivers are interconnected. A damage at one point is a damage to all.

urban dimension - the Pivot of the Four Quarters

The competition area is strategically and geographically situated like the the empty Pivot of the Four Quarters of Kaohsiung City as a whole: the open ocean is situated to the south, the city as such with its inhabitants to the north, backed further by mountain ranges. East and west are occupied by the vital hustle and bustle of commercial activities in connection with the center and the harbor of the city. According to modern rational urban planning theories such pivot is surely the most fitting position for a cultural center and civic piazza It is equally the most auspicious position according to the more intuitive traditional design theories of feng-shui or Chinese geomancy. This understanding of the unique character of a particular place, the genius loci of Kaohsiung, as it were, determined the placing of the main functions and structures of the given redevelopment program into the four cardinal directions.

We placed the largest building with various performance halls in the very north, - the traditional geomantic direction of the Black Turtle -, named *Turtle Dome*, the open air performance space in the west, - the direction of the White Tiger -, named the *Arena of Ecstasy*, the green park area in the east, the direction of the Azure Dragon -, named the *Forest of Hope*, and the Small Performance Halls to the south, - the direction of Scarlet Bird-, named the *Scarlet Tower*.

The bridges in the north-west corner of the site under which the existing *River of Love* enters the sea, we named *The Floating Bridges of Dreams*, a platform from where one can overlook all the edifices of the *Bay of Joy*. This spot marks the land-entry to the Marine Culture and Popp Music Center as a whole. It marks the land-entry to the Marine Culture and Popp Music Center as a whole.

Kaohsiung, local site



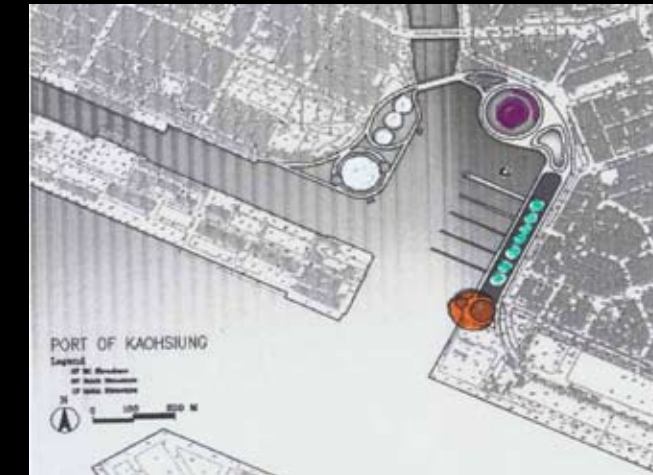
Ocean, global condition



Bay of Joy, Project



Geomantic Situation



architectural dimension - the Sense of Place

Behind any new architectural design stand images of historic precedent and images of cultural archetypes.

Pondering over the design of new environment for the Kaohsiung Marine Culture and Popp Music Center, the ancient and modern precedents which came to our mind were the unique place for civic gathering of Piazza San Marco in Venice in a European Renaissance urban setting, and the oceanic harbor place around the Sydney Opera House in a contemporary Australian setting. Even though completely different in time, scale and use, they both reflect the creative genius of their designers, their special social and economic setting and their cultural ambience.

The Sense of Place we are suggesting for the *Bay of Joy* within Kaohsiung Harbor is a civic space built to the honour and preciousness of water, in a culturally local Taiwanese setting and a 21st century global urban context. This intention is also reflected in the very architecture we propose, and hopefully will reverberate in the very music to be created and performed there.

poetic dimension - the Bay of Joy

All architectural and urban design is by and for the human being; thus, by default, all man-made places and structures are imbued with human emotion and feeling. To give names to man-made objects and places is part of emotion-charged creative activity. Animals don't do that. In the case of Kaohsiung we propose to call this bay fed by the existing *River of Love* by the name of *Bay of Joy*.

Joy constitutes the profoundest human emotional value there is. It brings you closest to be at one with the divine, not faith nor religious believes. Joy is our ultimate destiny and our the greatest accomplishment in human life. We hope that also every ride by rowing or sailing on the bay would become a joy-ride in the future.

In this sense also all of our suggested names for the future individual structures of our project such as Turtle Dome, Arena of Ecstasy, Forest of Hope, Scarlet Tower and The Floating Bridges of Dreams are expressions for different types of possible human joy.

Civil Piazza San Marco in Venice



Sea Piazza with Opera House in Sydney



Arena of Ecstasy



NORTHERN SECTOR

Turtle Dome

As a single building the Turtle Dome at the northern sector of Bay of Joy had to marry the seemingly contradictory requirements of Maritime Culture and Popular Music. In a sense, it had to be "maritime" externally, and "pop music" internally.

This demand led to an adoption of a ship-structure for the main performance hall which is anchored in and floating on a man-made lagoon. Such structure would not only reflect Kaohsiung as a major global shipbuilding center, but in addition promote this reputation worldwide. In the proposed structure the Main Hall is placed onto the base of the ship which is completely immersed in water. The main front walls of the hall are made of huge transparent panels so that facing the stage one would find oneself engulfed by an alive three-dimensional underwater backdrop.

建築設計說明

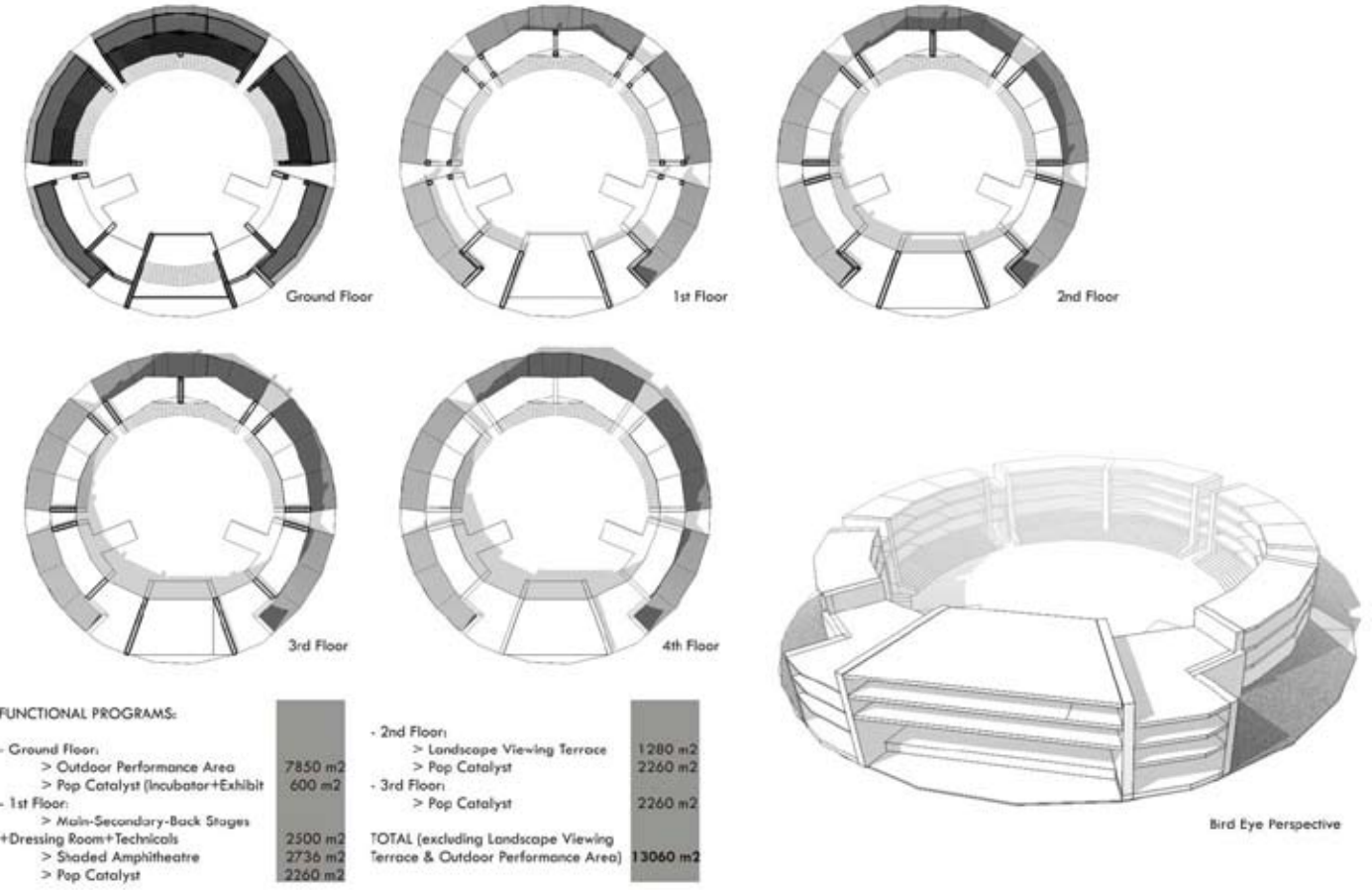
玄武巨蛋

作為高雄港區北區的一棟建築設計，它必須巧妙地結合海洋文化及流行音樂。更精確地說，它必須擁有海洋文化的外型與流行音樂的內涵。

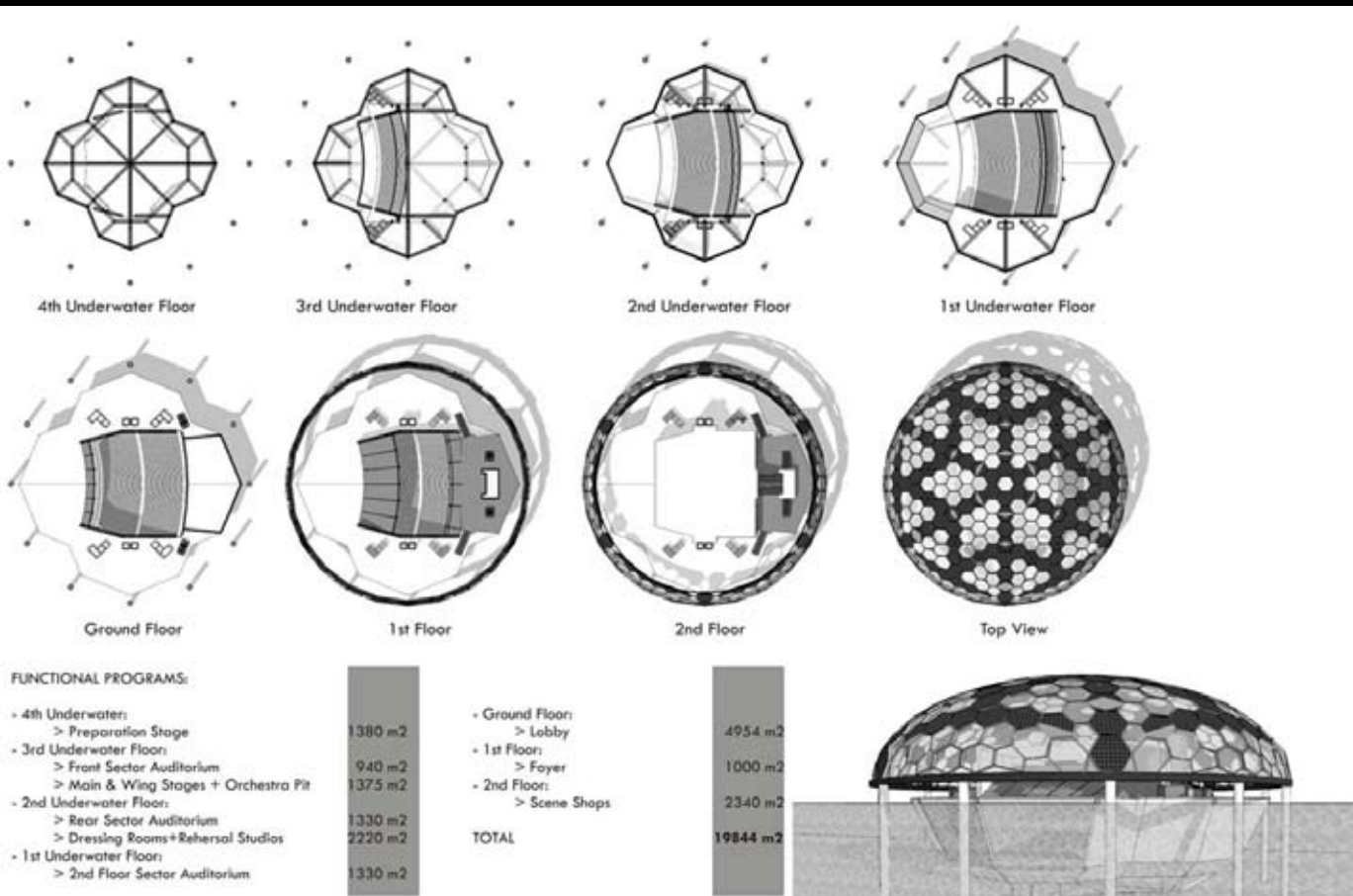
因應空間需求，玄武巨蛋的外型設計採用船型構造，如下圖所示在高雄港灣的船。本建築採用船型建築的建築策略，可應身為全球主要造船中心的高雄市，更期待高雄透過本建築而聲名更加遠播。但讓我們對結構的設計，室內表演廳位於船殼底部並浮在海水之下；其主要外圍由巨型透明玻璃構成。當觀眾面對舞台時，將有被水包裹及置身海洋的強烈感受。



Turtle Dome 玄武巨蛋



Arena of Ecstasy - Tiger's Roar 歡欣舞台



Turtle Dome 玄武巨蛋



Tiger's Den

The outdoor performance area, the Arena of Ecstasy for the Tiger's Roar, is intimately connected in the north with a structure for the commercial and administrative functions of the Kaohsiung Maritime Culture and Popular Music Center as a whole. This low building is covered like a Tiger's Den with a raised landscaped waterfront park with plenty of local trees to accommodate and diffuse great the crowds occasionally emerging from or streaming towards the outdoor arena. It encloses extensive parking facilities on the ground floor accessible from the street, but it is raised enough to allow a panoramic scenic view over the Bay of Joy from all office spaces.

This to be carefully designed area of an urban man-made landscape touching the waters of the Bay of Joy directly somehow echoes the character, not however the exact form, of the Terraces of Hope at the opposite eastern sector of the bay. In addition, the offered architectural concept fulfills the demands of the Design Program for the Center as a whole to cover 80% of the area, if possible, with designed gardens or natural green. Even at times of no official performances or activities in the various halls this area will become an asset as a waterfront urban park for the pleasure of the citizens of Kaohsiung generally and at any time.

白虎岩

本建築將與位於對岸的「白虎岩」劇院劇團，進行無縫銜接，兩者將以戶外表演場地相連。白虎岩位於高雄港區北區文化商業中心及管理管理中心。其名稱一方面來自西方的守護神白虎，另一方面其造型也仿效虎穴般的地形起伏。白虎岩位於高雄港區北區大港橋南側地帶，以中為戲院等表演場及外廳之處，更得以舒緩前往戲院的人潮。白虎岩內部設有停車場，入口向基地外部連入以禁止破壞人行動線。關於營運管理中心，由於白虎岩位於對岸，因此管理中心將擁有二百六十度的最佳視野欣賞白虎岩。

白虎岩不但巧妙地回應自然的水岸線，也同時呼應了戲院建築「希望平臺」的開放精神。此外，白虎岩90%的面積將設置自然及人造綠地。此設計策略一方面滿足本建築在戲院設計概念，同時也符合了本建築的需求。也因為大量的開放綠地，無論戲院是否有表演活動，白虎岩都將成為高雄市民隨時前往的好去處。



Arena of Ecstasy - Tiger's Den 歡欣舞台

