BIG

BJARKE INGELS GROUP
PROJECTS 2001-2010

DESIGN MEDIA
PUBLISHING
LIMITED

BIG

BJARKE INGELS GROUP
PROJECTS 2001-2010

DESIGN MEDIA PUBLISHING LIMITED

Bjarke Ingels Group
Projects 2001-2010

DESIGN MEDIA PUBLISHING LIMITED

INTRODUCTION

BIG is a group of architects, designers and thinkers operating within the fields of architecture, urbanism, research and development that seeks to free architectural imagination from habitual thinking and standard typologies in order to deal with the constantly evolving challenges of contemporary life. As designers of the built environment BIG tests the effects of scale and the balance of programmatic mixtures on the social, economical and ecological outcome of a given site. Like a form of programmatic alchemy the studio creates architecture by mixing conventional ingredients such as living, leisure, recreation, working, parking and shopping to realise imaginative and responsible solutions. In the past years BIG has become an international award-winning studio with a reputation of completing buildings that are as programmatically and technically innovative as they are cost and resource conscious. In their architectural production they demonstrate a high sensitivity to the particular demands of site context and programme.

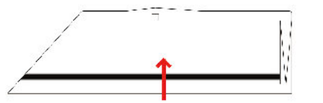
BIG currently employs more than one hundred architects who come from over fifteen countries representing Asia, Latin America, North America, Continental Europe, and Scandinavia. This multicultural make-up ensures a vivid, competent and creative working environment that remains in constant development. Comfortably conversing in over fifteen languages allows the studio to reach far beyond their own borders and engage municipalities, developers, and partners at a very direct and personal level in their own country. BIG strives to understand the nuances of the cultures within which they work, translating it into their own fresh approach to the given task. Through the success of BIG's projects and research in Copenhagen, the studio is now being commissioned by forward-looking developers and municipalities across the globe. In these projects, BIG applies their research-based approach and study to local conditions and concerns in an effort to realise their global aspirations.

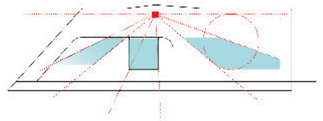
CONTENTS

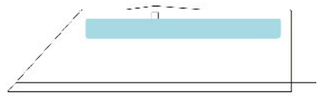
COPENHAGEN HARBOUR BATH

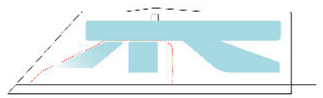
CLIENT: THE MUNICIPALITY OF COPENHAGEN **SIZE:** 2,500 m^2 **COST:** €580,000 **LOCATION:** COPENHAGEN, DENMARK **STATUS:** COMPLETED JUNE 2003 **COLLABORATORS:** JDS, CC DESIGN, BIRCH & KROGBOE **ARCHITECT:** PLOT = BIG + JDS

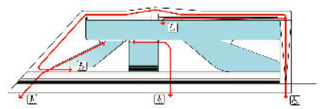
The Harbour Bath is instrumental in the evolution of Copenhagen's Harbour transformation from an industrial port and traffic junction to a cultural and social centre of the city. It extends the adjacent park over the water by incorporating the practical needs and demands for accessibility, safety and programmatic flexibility. Rather than imitating the traditional Danish indoor swimming baths, the Harbour Bath offers an urban harbour landscape with dry-docks, piers, boat ramps, cliffs, playgrounds and pontoons. As a terraced landscape, the Harbour Bath completes the transition from land to water, making it possible for the citizens of Copenhagen to go for a swim in the middle of the city. People go to the Harbour Bath the same way as to the beach rather than the indoor swimming baths – not necessarily to exercise, but primarily to socialise, play and enjoy the sun. Thus, not only does the water accommodate more interactive and playful activities than simply the focused swimming back-and-forth, the land is also geared towards a more accommodating and generous environment. With an indoor swimming bath the land is there and the pools need to be designed, while at the harbour, there is water and the land has to be designed; a swimming bath in reverse. Since land is a factor architects have an influence on, it is in the interface between the two that desirable conditions can be created. In a way, reinterpreting the water that is there by adding land. The Harbour Bath is free of charge to enter, but for security reasons the lifeguards control the amount of visitors. Through an increase of the land areas while maintaining the water area within the security limit, the capacity of visitors is extended to 600, allowing people to chill in the sun and resting from the aquatic activities. The previous harbour bath allowed for only half of that amount. The Harbor Bath is – with its location in the centre of the harbor – a symbol of the presence of leisure and aquatic culture in the heart of the city. Visible from the main land and the nearby Langebro – The Long Bridge – it exploits the possibility for being an icon of new opportunities that the reclaimed harbour offers to contemporary urban life. When going to the beach or on holidays, it is usually to seek out exotic landscapes: the wide, open beach, the intimate lagoon, the rocky shore with cliffs and islands to jump from, the calm water or the big waves, the sand in the surf where the water is shallow and sand castles can be built.

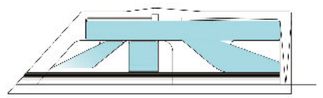


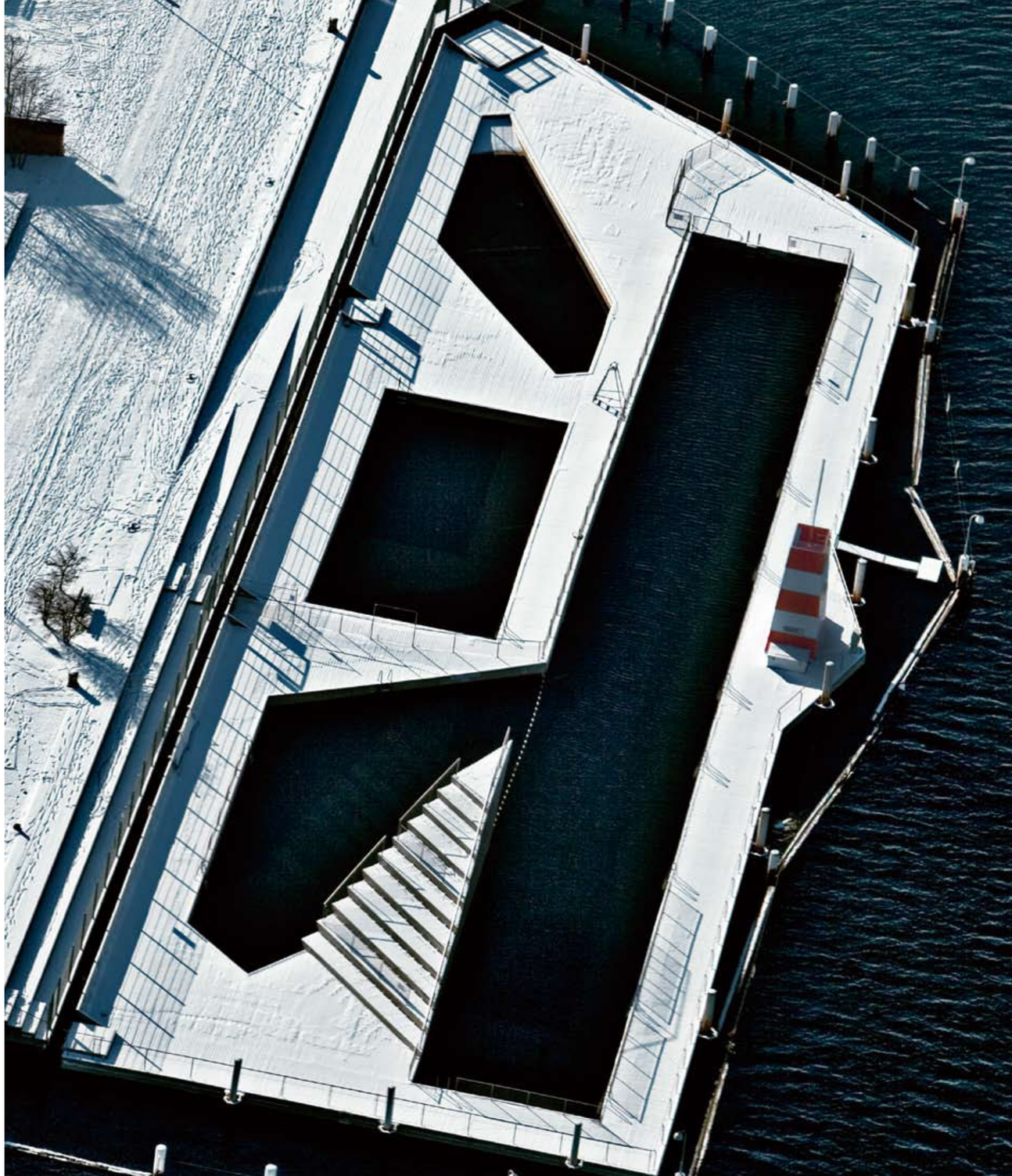


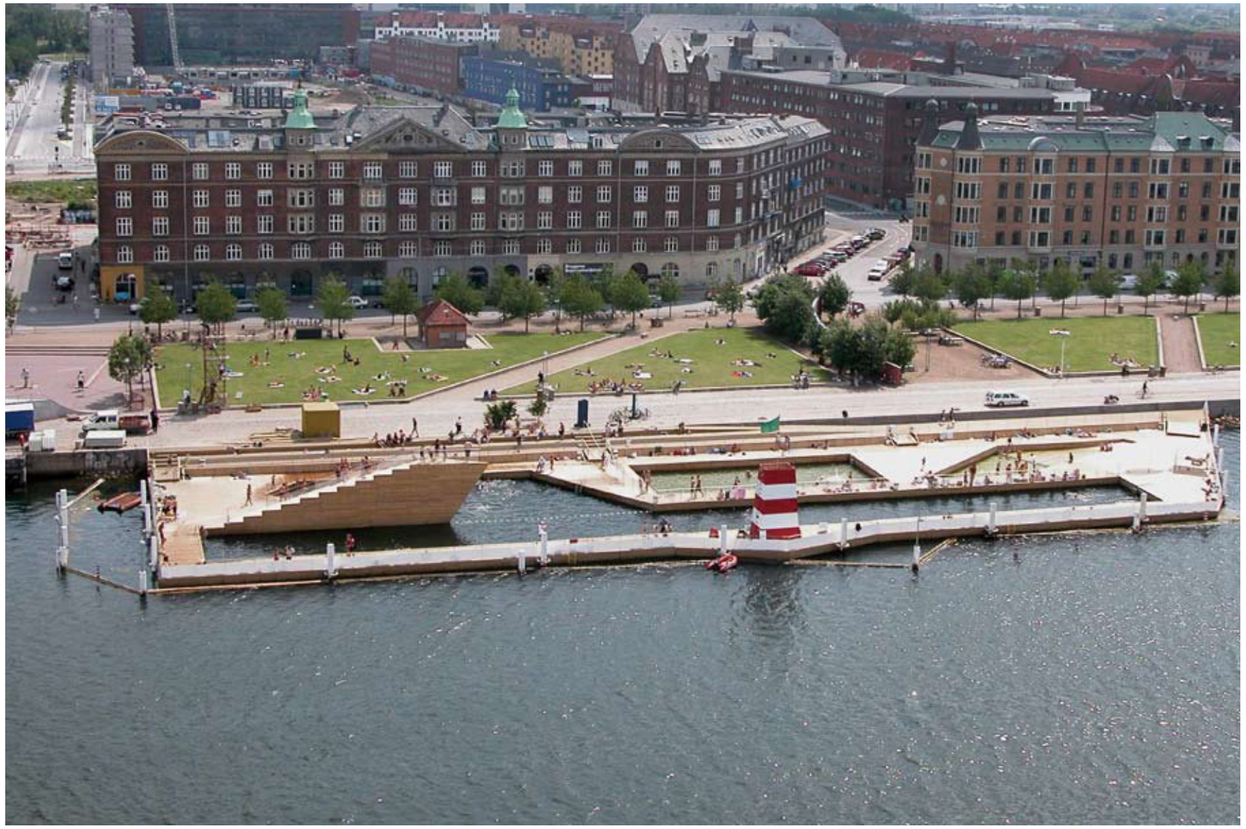












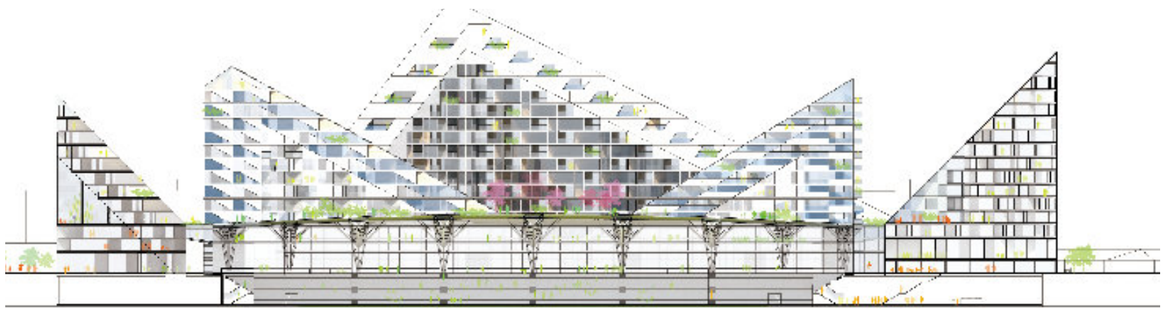

2.9 M

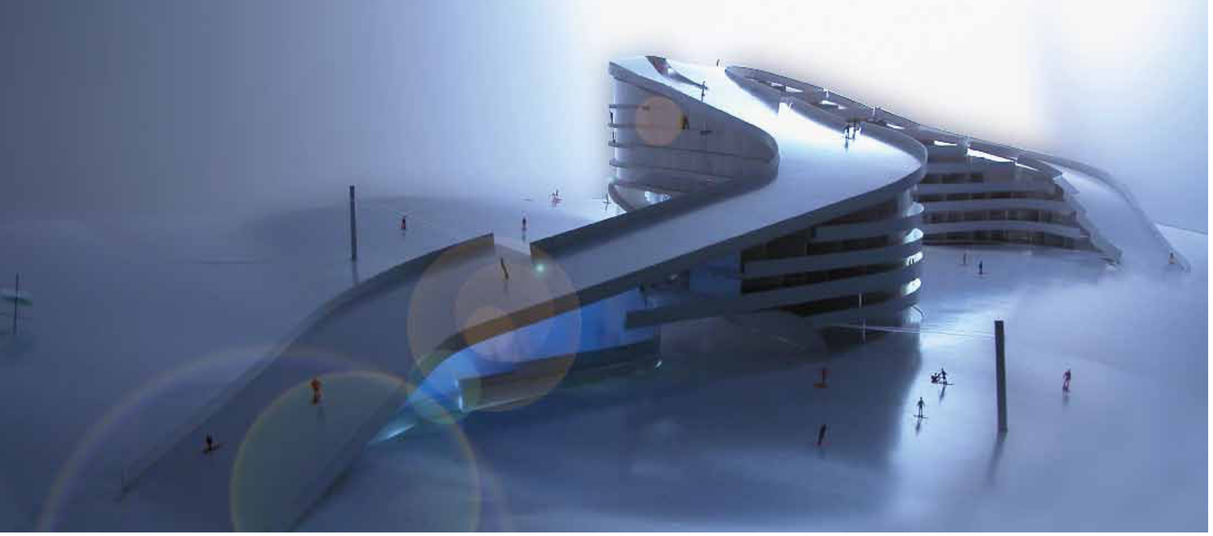
WORLD VILLAGE OF WOMEN SPORTS

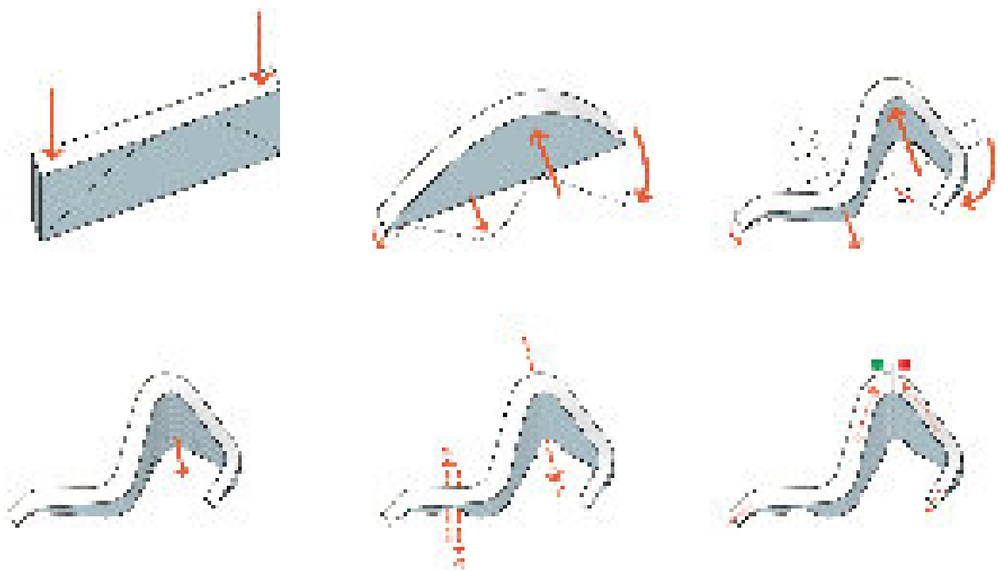
CLIENT: H-HAGEN FASTIGHETS AB **SIZE:** 100,000 m^2 **LOCATION:** MALMØ, SWEDEN
COLLABORATORS: AKT, TYRÉNS, TRANSSOLAR **PARTNER-IN-CHARGE:** BJARKE INGELS
PROJECT LEADER: NANNA GYLDHOLM MØLLER **CONTRIBUTORS:** GABRIELLE NADEAU, DANIEL SUNDLIN, JONAS BARRE, NICKLAS ANTONI RASCH, JIN KYUNG PARK, FAN ZHANG, STEVE HUANG, FLAVIEN MENU, KEN AOKI

The World Village of Women Sports creates a natural gathering place for the research, education and training in all areas connected to the development of women's sports. Located in the centre of Malmo in Sweden, the 100,000 m^2 facility acts as a regional landmark and a new attraction for the area. Composed as a village rather than a sports complex the WVWS combines individual buildings with a variety of functions and spaces, pavements and gardens. From the main football field at its heart, to the gyms and auditoria, from the handball halls of the university to the laboratories of the health house and research institutes, it is an entire neighbourhood committed to sport. The WVWS is dedicated to the special requirements of women of all cultures and ages. Special attention to the dressing facilities as well as the possibility to work out or exercise without feeling embarrassed by the presence and gazes of men is a significant attraction for several groups of women. Special attention to the social spaces, the urban plazas, streets and gardens provide the neighbourhood with a feeling of intimacy and well-being often lacking in the more masculine industrial-style sports complexes that are more like factories for physical exercise, than temples for body and mind. The sloping roofscapes and alternating building volumes provide the complex with the varying identity of a small village thus reducing its scale to the adjacent city. The stealthy volumes, and the distance to the neighbours ensures that no residential neighbor will suffer from the new peaks. The 45 degree rotated street grid of the passages ensure that all of the streets will have direct sun at some point of the day, significantly increasing the quality of the public space. The WVWS is a Babylonian complex of hanging gardens comprising flora in the full spectrum of colours from all parts of the world. At the centre, the elevated common is surrounded by 360 degrees of flowers, bushes, vines and trees from the elevated courtyards to cantilevering balconies to the sloping terraces. The central hall is large enough to accommodate professional football matches as well as concerts, conferences, exhibitions and flea markets. The WVWS is based on the confirmed observation that a living city requires a complementary mix of public amenities and private initiatives. Rather than being an introverted sports arena shut off from the surrounding city, the centre appears like an open and welcoming public space, visible from all of the surrounding streets generously offering its interior life to the people walking by. The pedestrian network around the main sports hall plugs into the surrounding street networks as well as the interior galleries of Kronprinsen, turning it into a complete ecosystem of urban life, supporting all aspects of human life, generous living, work and intensive play. A large resident population will fill the streets and gardens in the morning and evening, while students and employees as well as female and male athletes of all ages will populate the facilities at all times along with shoppers and passersby.


SYDSVENSKA



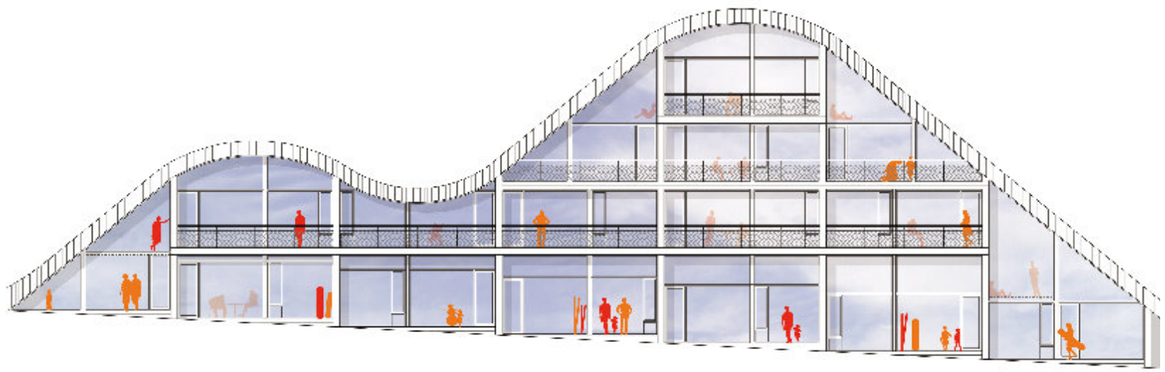


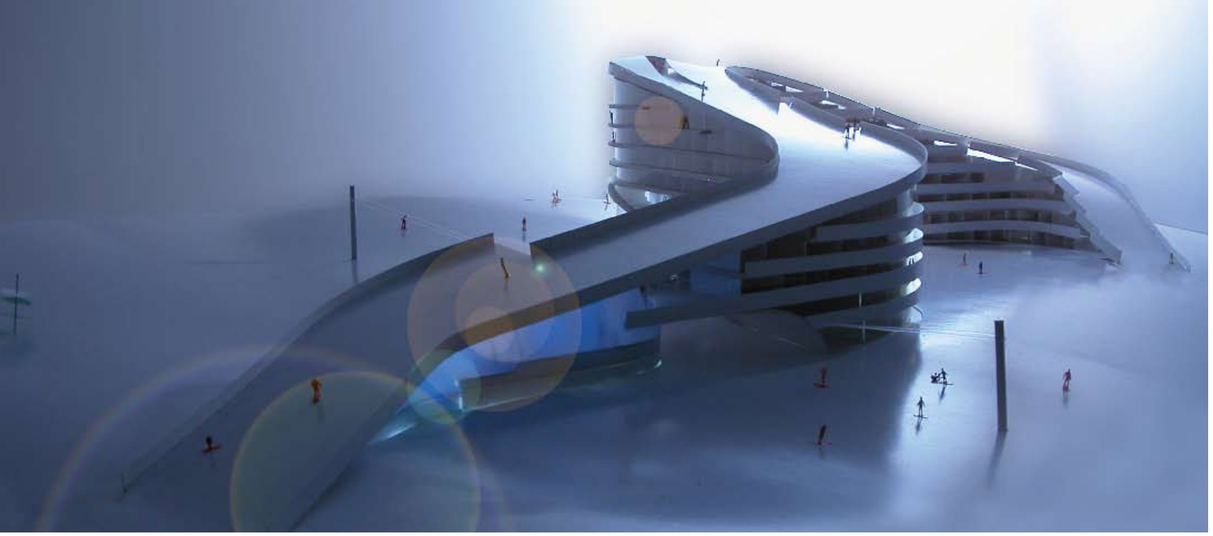


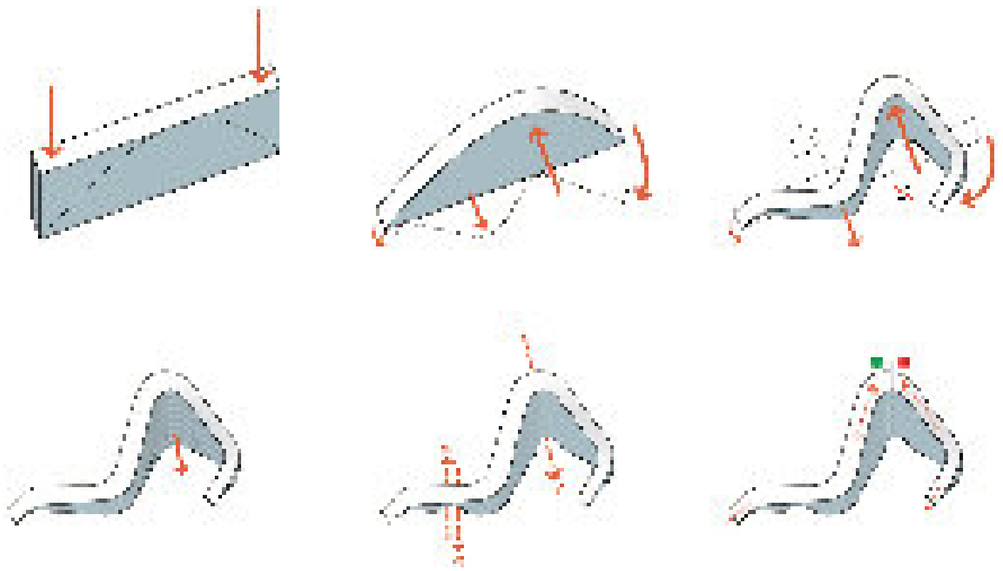
TRYSIL SKI RESORT

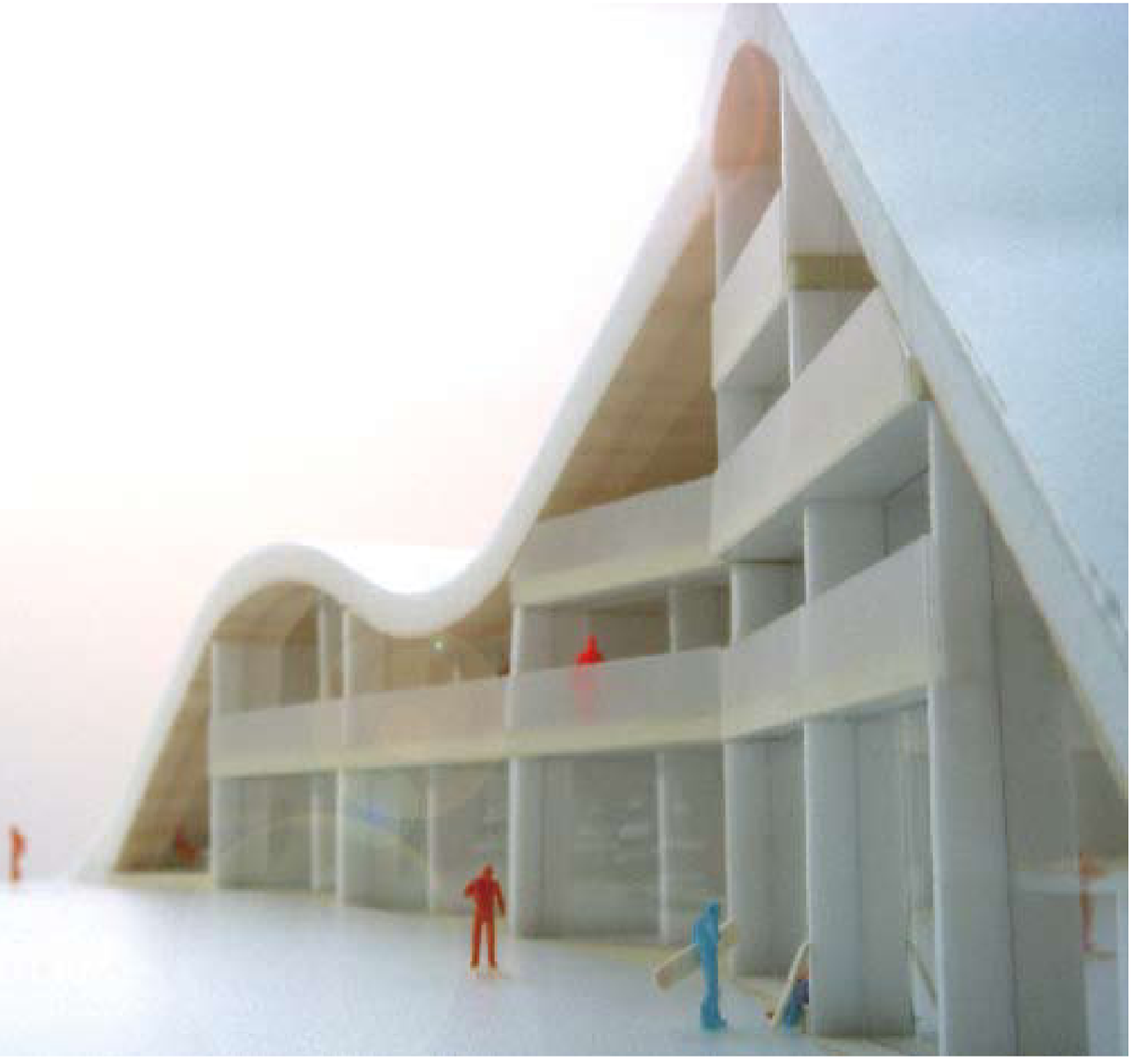
CLIENT: ESTATIA **SIZE:** 90,000 m^2 **LOCATION:** TRYSIL, NOWAY **STATUS:** SECOND PRIZE
PARTNER-IN-CHARGE: BJARKE INGELS **PROJECT LEADER:** JAKOB LANGE **CONTRIBUTORS:** BENNY JEPSEN, JAKOB CHRISTENSEN, JØRGEN SMEBY, KATHRIN GIMMEL, NINA SOPPELSA, SARA ALMSTRUP

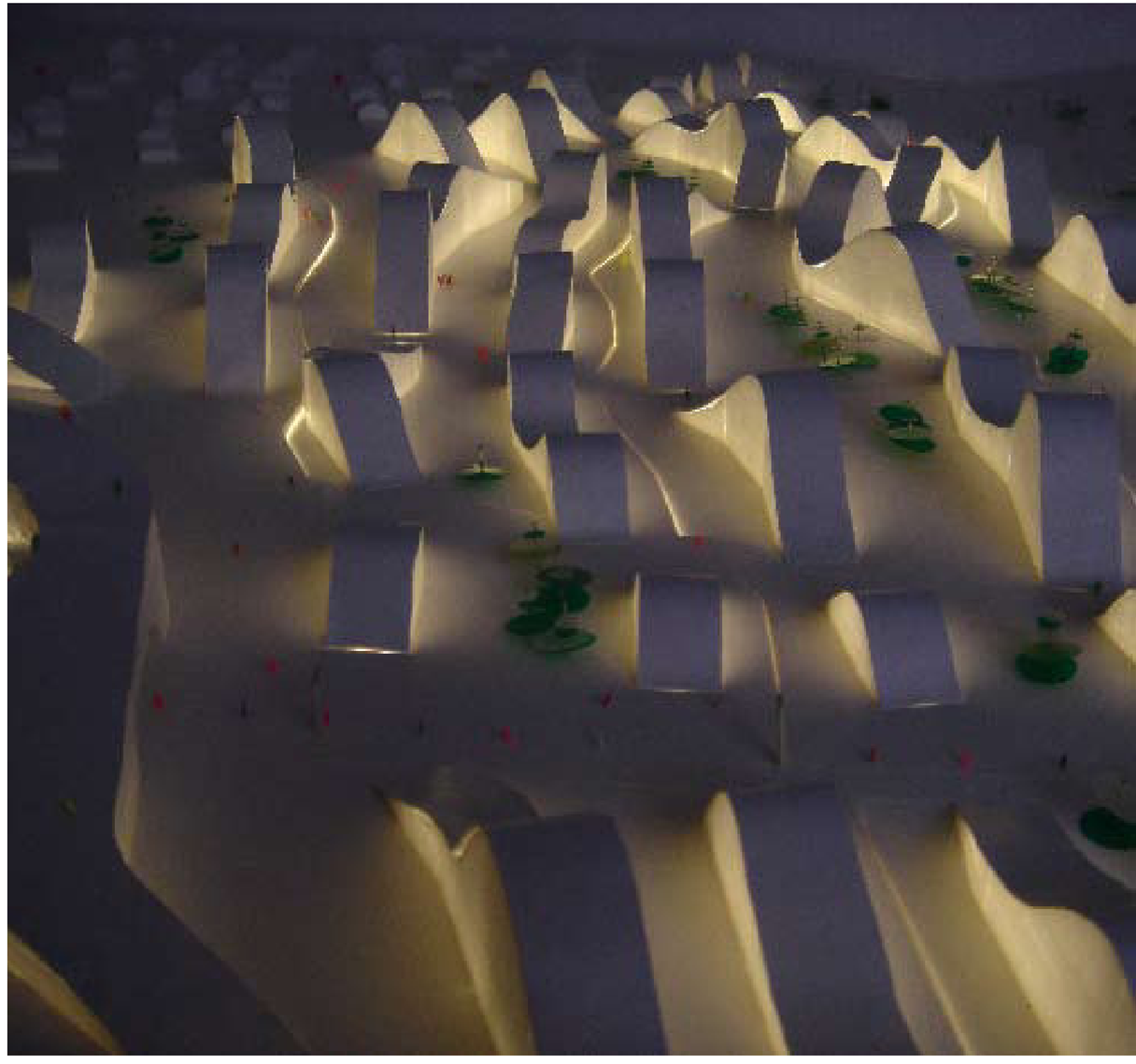
How to create the perfect ski resort that merges lodging and skiing? Based on analyses of skiers' experiences at various ski resorts of the world, it became evident that avoiding waste of time plays a key factor in a successful ski vacation. Vacations only last for a limited period of time and the time should not be spent on walking to and from the ski lift dragging along heavy equipment and wearing boots that make you sink into the snow. Instead the precious time should be used for the main purpose of a vacation in the mountains: skiing. The Trysil Ski Resort is a master plan for a ski destination that gives access to the slopes directly from the hotel or apartment. The organisation of the streets makes it possible to ski freely through the complex. The slopes have been made steep enough for skiers to reach the lift from their apartments or rooms in the morning before ending at their doorsteps in the evening. The slopes run straight through the foyer of the main hotel of the resort, making it possible for guests to take the elevator to the top of the roof and ski down. The design also enables taking the lift directly from the hotel to the après ski bars, concluding a long day of skiing. By analysing the terrain we have mapped a distorted grid that only gives all roads and paths a 5% slope. Thus, in the Trysil Ski Resort it is not the straight, but the sloping line from A to B that gives the shortest travel time. The distorted and curvy lines follow the movement of the terrain and add to the plan the romantic charm characterized by traditional old villages. The Trysil Ski Resort is a romantic mountain village where people can move freely around on foot or on skis. We suggest that the sloping terrain is used to integrate all parking in the terrain, both covered and open towards the valley. The Ski Resort consists of two parts: a hotel of 17,000 m^2 and individual apartments of 53,000 m^2. The new design of the hotel calls for something else than being surrounded by a Klondike of chalets. Instead we have designed coherent buildings that stand out from the normal ski cabin. The Ski Resort hotel grows out of the mountain as an extension of the ski terrain. Instead of the ski experience stopping at the entrance of the hotel, it continues all the way into the foyer and on to the rooms and roof. The hotel is located on the top of the hill and functions as a gate into the resort. The hotel twists and creates two well-defined living rooms. The roof is covered with grass and will emerge as part of the mountain both summer and winter. The coherent sloping roofs with changing inclinations unite a traditional building technique with a present and dynamic language of shape.







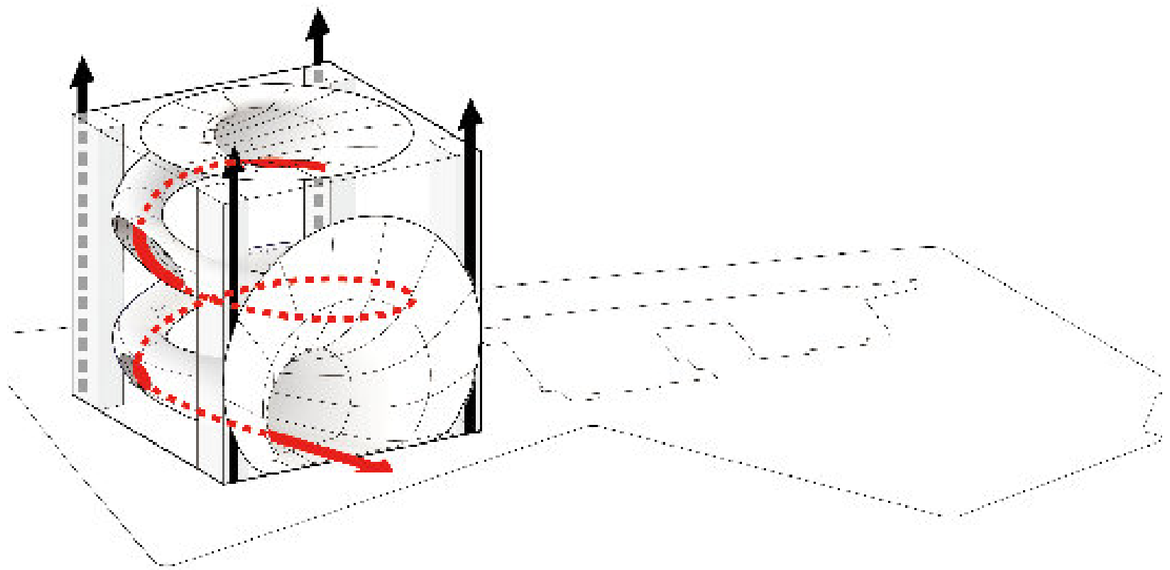


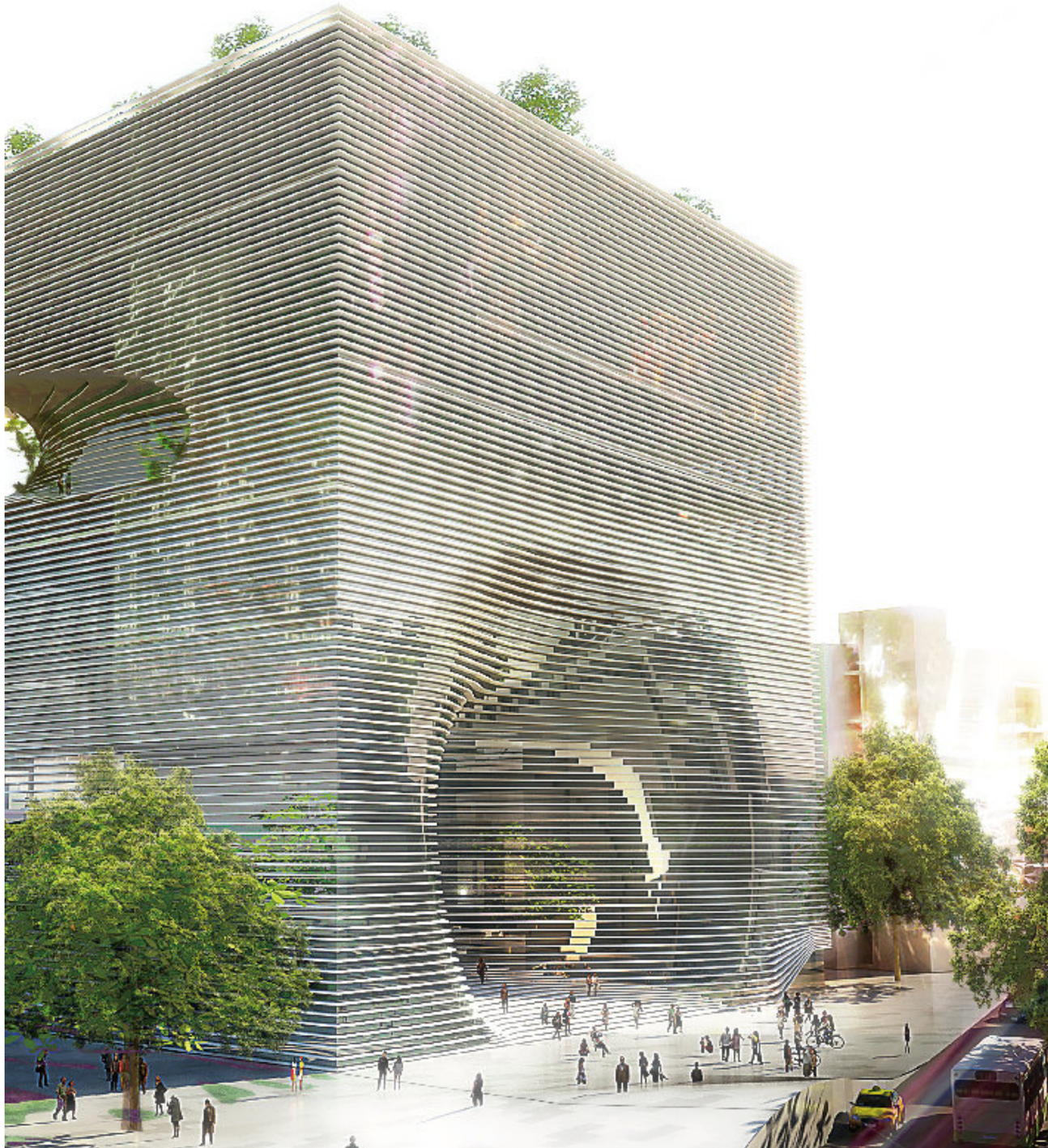


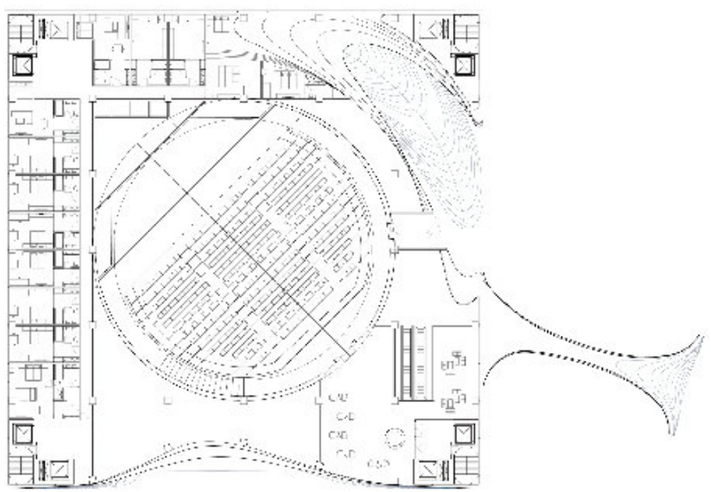
TECHNOLOGY ENTERTAINMENT DESIGN CENTRE

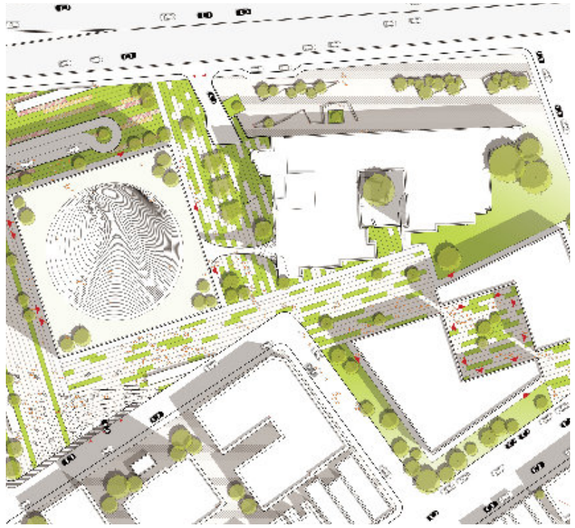
CLIENT: TAIWAN LAND DEVELOPMENT CORPORATION **SIZE:** 53,000 m^2 **LOCATION:** TAIBEI, TAIWAN, CHINA **ARCHITECT:** BIG **PARTNER IN CHARGE:** JAKOB LANGE **PROJECT LEADER:** CAT HUANG **CONTRIBUTORS:** ALLYSON HILLER, XI CHEN, ESBEN VIK, JOHAN COOL, XU LI, GAETON BRUNET

The Technology Entertainment Design Centre is a dense urban block of all kinds of activities related to contemporary technology and media holding a landmark position in the urban image of Taipei. The centre contains an almost urban mix of programmes with no obvious hierarchy, consolidating exhibition spaces, showrooms, retail space, a market place and hotel, offices and conference rooms all related to media in a single superfunctional entity. At the heart of the institution, a public auditorium hosts high profile events, including the biannual TEDx Taipei as the reoccurring anchor event for the whole complex. The mixed uses are organised along an internal extension of the pedestrian street to the south. To remain within the site and the maximum building volume, the public street is coiled up in an ascending spiral leading from the ground floor to the roof garden. The spiraling street of media programs is consolidated into a 57x57x57m^3 cube of programme permeated by a public trajectory of people life. The cube is finished in concrete lamellas serving as solar shading as well as public access. The lamellas recede inwards forming a generous public staircase allowing the public to walk into the façade and all the way to the roof. Towards one side, the lamellas are lifted to create open storefronts and uninhibited access to the hotel lobby and the ground floor flagship stores. The cube is positioned in the middle of the site, slightly rotated to make space for four dedicated plazas: The Entrance Plaza leads visitors and passersby seamlessly into and up through the public trajectory. Like an irresistible invitation the façade caves in to bring public life to all levels of the cube. From the South-West corner of the cube, at the Media Plaza, scattered benches with integrated audio allow people to rest and enjoy the artwork, information and reoccurring TED talks projected on the media façade of the cube. The Hotel Plaza is a drop off and holding area that welcomes visitors to the 150 room boutique hotel. Between existing media market and cube, a sort of electronics alley, with open shop fronts on both sides, fill the gap with public life. The cube is composed of two main organisational diagrams: a L-shaped hotel with two wings facing West and North, and a square stack of generic floors of retail and showrooms sandwiched around a central auditorium for launches and lectures. The circulation happens in parallel inside and outside the building. Exterior circulation is created by the spiral trajectory while an interior path of escalators optimizes the underside of the spiral. Internal circulation is especially provided for times of inclement weather. At the roof of the cube, the trajectory expands forming a big informal public arena. All restaurants on the penthouse floor open to the arena making it a natural gathering point for Taipei teenagers for social hangout and informal performances.





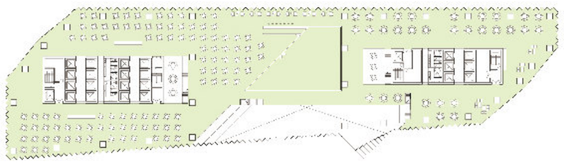


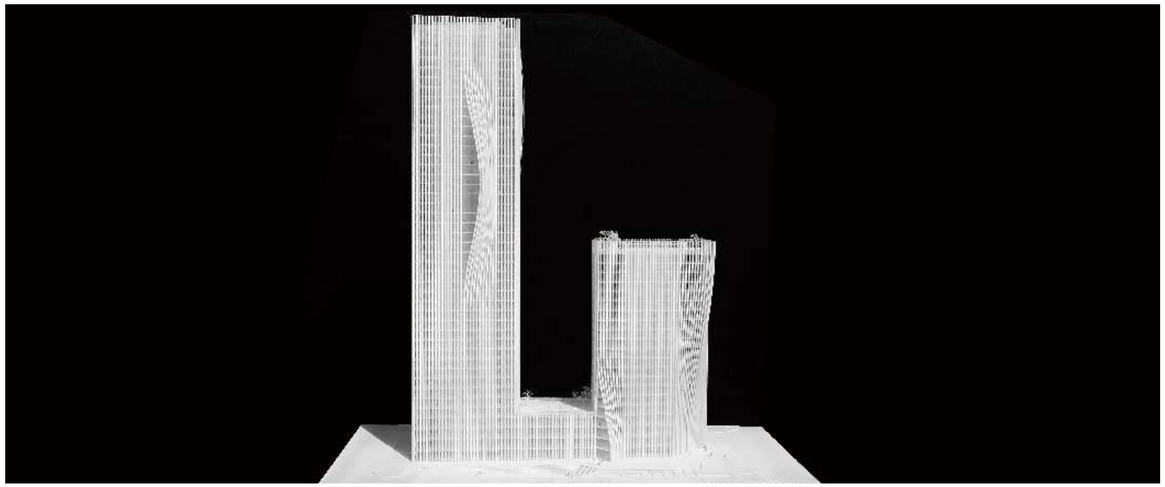


SHENZHEN INTERNATIONAL ENERGY MANSION

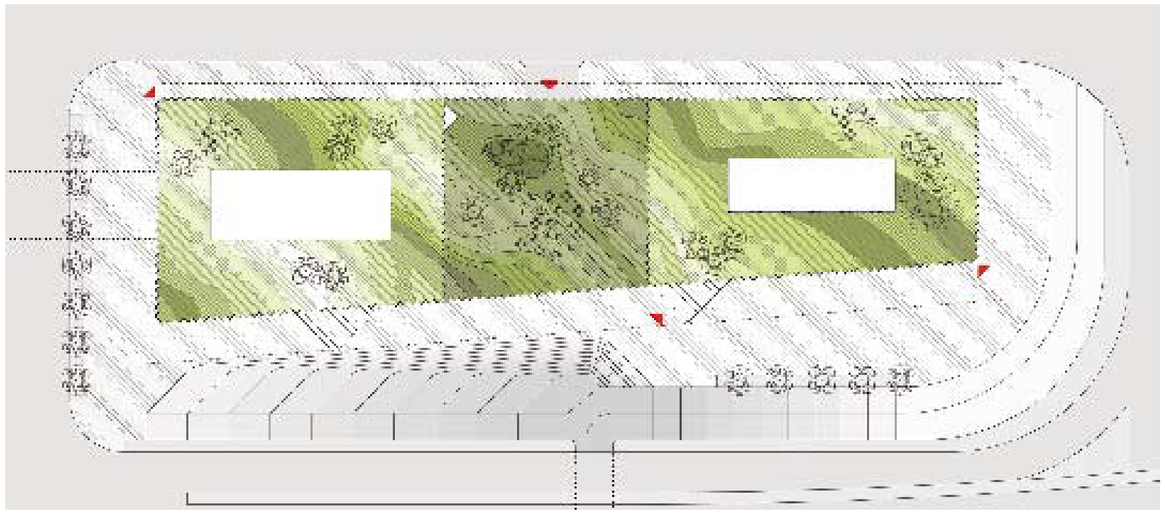
CLIENT: SHENZHEN ENERGY COMPANY **SIZE:** 96,000 m² **LOCATION:** ARUP, TRANSSOLAR
STATUS: ONGOING **COLLABORATORS:** ARUP, TRANSSOLAR **ARCHITECT:** BIG

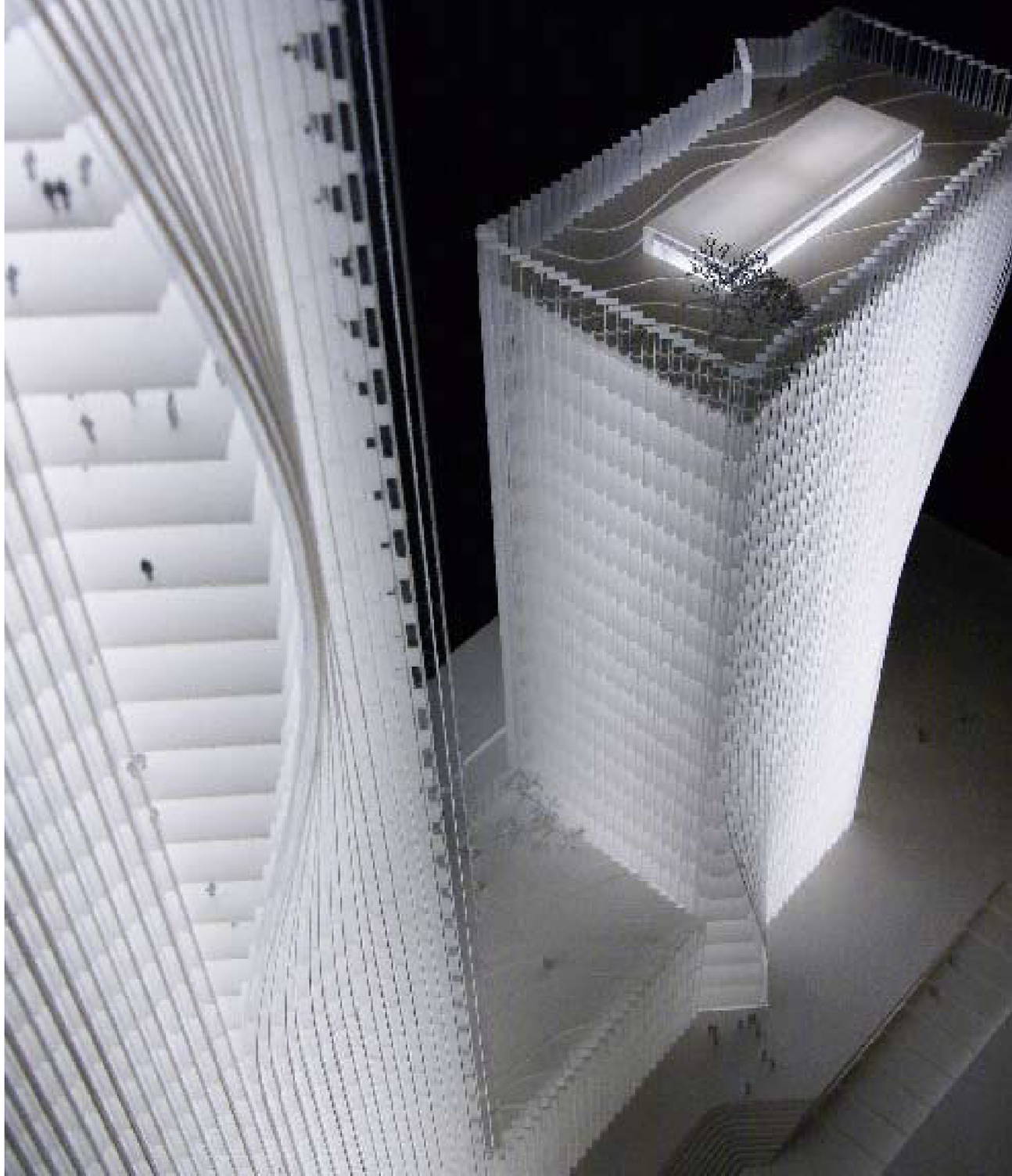
The tropical climate of Shenzhen calls for a new approach to designing office buildings: how to create comfortable working spaces in a tropical climate while reducing the energy consumption? The construction principle of the typical modern office tower is replicated all over the world. It has the advantage of a practical floor plan, and economical structural system. But in tropical conditions the glazed curtain wall façades normally result in high-energy consumption for air conditioning and poor views through coated windows. To achieve a comfortable working environment in these conditions an office building would especially need two things: shading from direct exposure to sunlight, and dehumidification of interior air. BIG proposes a tower based on an efficient and well-proven floor plan, enclosed in a skin specifically modified and optimised for the local climate. Where the sustainable performance of the building is enhanced drastically by only focusing on its envelope, the façade. The typical skyscraper has evolved as an economically efficient way to provide flexible, functional and well-illuminated workspaces for dense populations of professionals. It has however evolved at a time when air conditioning and electric lighting were merely seen as modern solutions to modern demand, with no thought to the environmental consequences or energy shortage. Today the skyscraper needs to evolve into a new sustainable species. It must retain its highly evolved qualities such as flexibility, daylight, view, density and general usability, while evolving new and untested attributes such as ways of combining maximum daylight exposure with minimal sunshine exposure or integrated ways of limiting the need for cooling. By folding the façade in an origami like structure a structure with closed and open parts is achieved. The closed parts are providing a high-insulation façade, while blocking the direct sunlight. On the outside the closed parts are fitted with solar thermal heat panels that are powering the air conditioning and providing dehumidification for the working spaces. The folded wall provides a free view through clear glass in one direction, and creates condition of plenty





of diffused daylight by reflecting the direct sun between the interior panels. The Shenzhen Energy Mansion is the first specimen of a new species of office buildings that exploit the building's interface with the external elements – sun, daylight, air humidity, wind as a source to create a maximum comfort and quality inside. The Shenzhen Energy Mansion will appear as a subtle mutation of the classic skyscraper – a natural evolution rather than a desperate revolution.

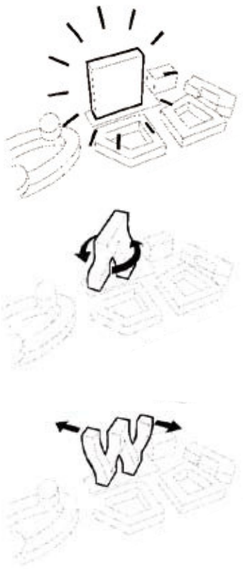


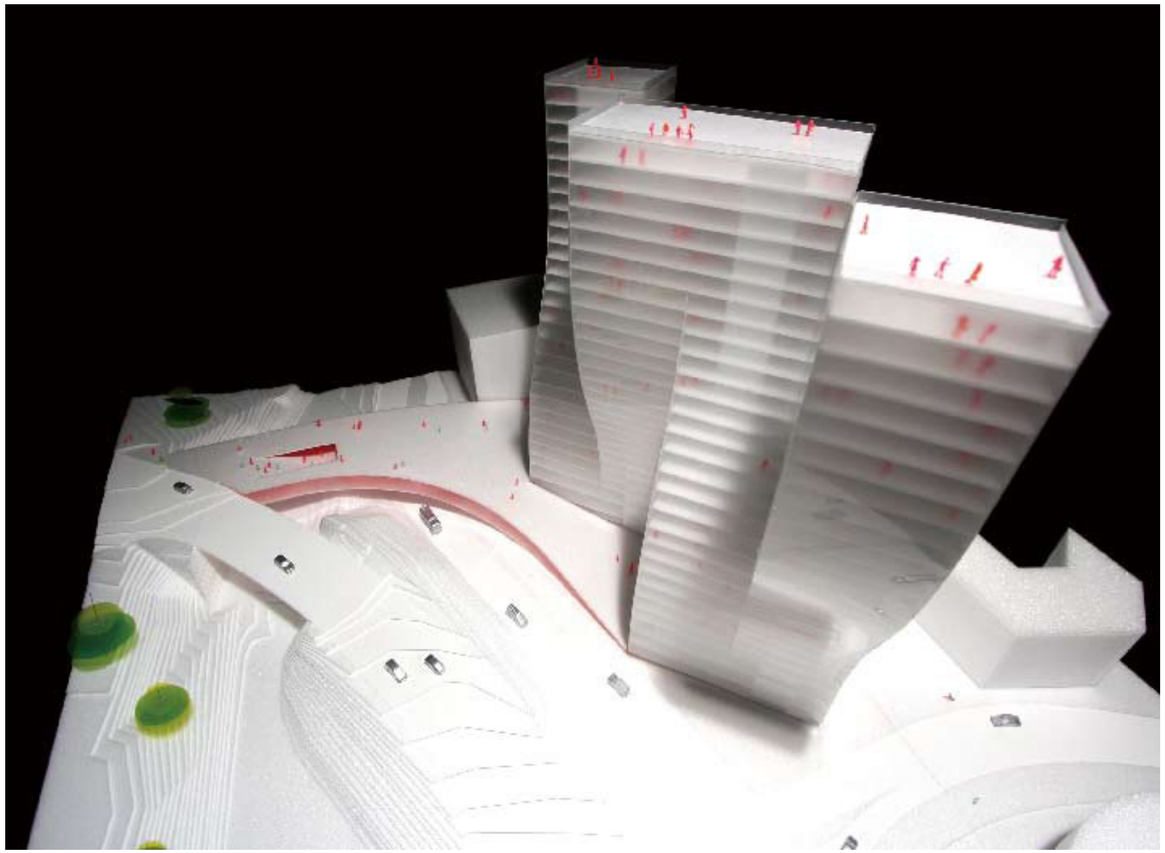


WALTER TOWERS

SIZE: 38,000 m^2 **HEIGHT:** 90 m **LOCATION:** PRAGUE, CZECH REPUBLIC **STATUS:** IN PROGRESS **COLLABORATORS:** ADAMS KARA TAYLOR **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** NIELS LUND PETERSEN **CONTRIBUTORS:** KAMIL SZOLTYSEK, JAN MAGASANIK

Nicknamed "The City of Hundred Towers", Prague's panorama of historical towers is a sacred treasure to its architects. How to build a modern tower in this great line of beautiful towers that has become the trademark of Prague? Is it possible to build a tower that fits in the historical framework and the architectural tradition of Prague and at the same time create an image that is so powerful that the tower can become an icon or landmark of the site? The Prague Castle's composite silhouette of multiple spires holds the recipe of what could be a welcome addition to the local skyline – a bundle of slim towers rather than a big fat slab. The brief consisted of retail on the bottom floors, offices above and condos at the top: three programmes of completely different ideal proportions. So we decided to make a big efficient slab creating a noise barrier that protects the city from the noisy traffic. Shaped by the site, it was a square slab 80 metres wide and tall and 20 metres deep. To open the site to the subway, we twisted the slab open, leaving a slit for a bridge to pass through from station to street. The two halves were 800 m^2 each, perfect for offices. The split slab was rotated to refit the site, at the same time optimising the orientation of the apartment programs towards East and West, for better views and sunlight. As a last manipulation, the slab was cut open with two incisions to create a perfect 400 m^2 floor plan for corner apartments in the upper part of the building. The result is a building that gradually transforms from one typology to the other, from the ground floor to the penthouse, assuming ideal layouts for various programs: retail, office and housing. At the middle, all floor plans intersect, creating a 1600 m^2 common floor for communal facilities, canteen and conference rooms. The resulting building is a form of split personality architecture: both a super-efficient Soviet slab and Czech cluster of towers. From East/West, a wall of program – from North/South, a chandelier of spires. As a bonus, the tower forms a giant W for Walter, an accidental realisation of our aborted attempt at urban typography. By combining the tradition of



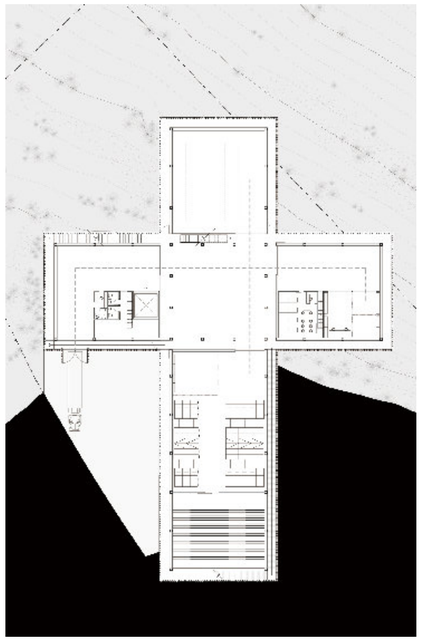


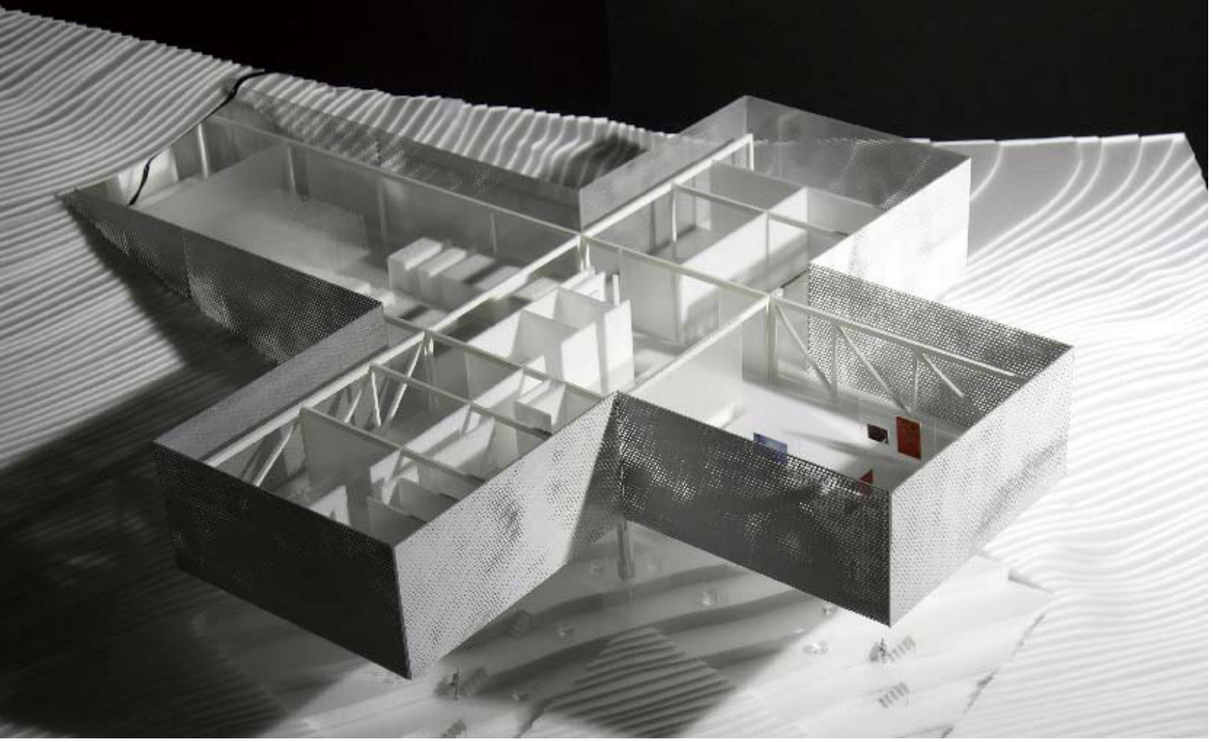
building towers in clusters, typical for the old Prague, with the rational way of organizing tall buildings, known from the modern skyscrapers, it is possible to make a new kind of contemporary tower, which unites history, functionality and the need for a new landmark. What will appear as 4 different towers is actually one continuous building, which is sliced up and pulled apart to maximize the amount of surface and facade area to create attractive apartments. The manipulation of the slab turns an ordinary apartment slab into a series of towers. By twisting the building, it "opens up" towards the surroundings – letting in people and light.

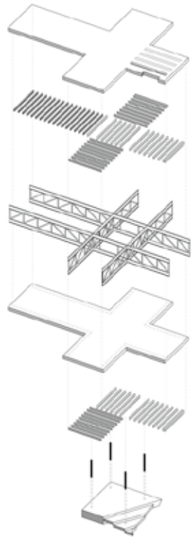
TAMAYO ART GALLERY

CLIENT: PATRONATO TAMAYO **SIZE:** 3,500 m^2 **LOCATION:** MEXICO **STATUS:** COMPETITION
1ST PRIZE **ARCHITECT:** BIG + ROJKIND ARQUITECTOS

Set upon a steep hillside in Atizapan on the outskirts of Mexico's largest metropolis, the New Tamayo Museum, will serve as a nucleus of education and culture, locally, regionally, and internationally. Named after the Oaxacan born artist Rufino Tamayo (1899-1991) the very strong and symbolic shape of the cross is a direct interpretation of the client's preliminary programme studies that defined the museums optimal functionality and was then enhanced by taking advantage of the best views from above, making the best of the steep terrain and shading the more social programme below, etc. The main concept of Museo Tamayo Extension Atizapan is an " opened box" that unfolds, opens and invites the visitors inside. Package, restoration and storage serve as additional cultural spaces for visitors to understand the stages that an art piece goes through in order to get to its specific destination. Understanding that contemporary art spaces pretend to be more important than the art they contain, the proposal arises from the scheme of requirements previously studied by the clients, assuring maximum functionality in each area while focusing on the development of art projects. By enhancing the programme and understanding the topography, a balance between form, function and visual impact for this important space could be achieved. Once the functional part was improved, an attention to details that make the space not only a culture enclosure, but also a building that understands its surroundings to distinguish itself and transform from a simple form to a powerful symbol, controversial, but ideal was possible. The new Tamayo museum makes the best of the steep terrain allowing the galleries to shade the more social programmes below, exterior and interior spaces overlap to provide the best environment possible for each function, and optimal climatic performance. The permeable brick shading façade eliminates or reduces the need for air condition and combines good daylight with no sunshine and plenty of natural ventilation. Although, it will be the museums symbolic provocation of its form and content that will attract its visitors, once there, they will discover that its design, though modest, is





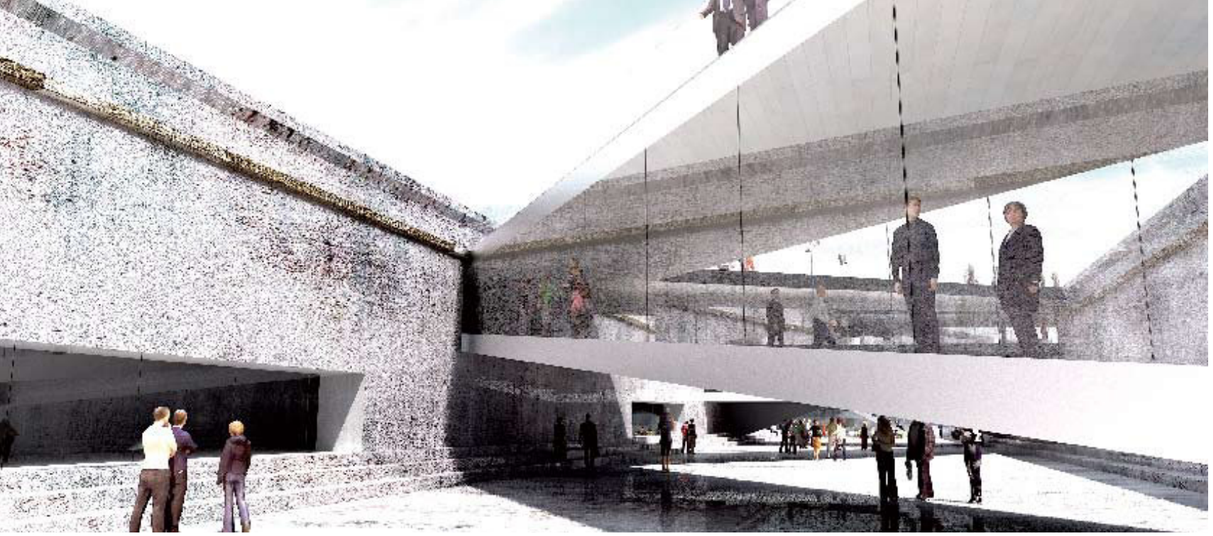


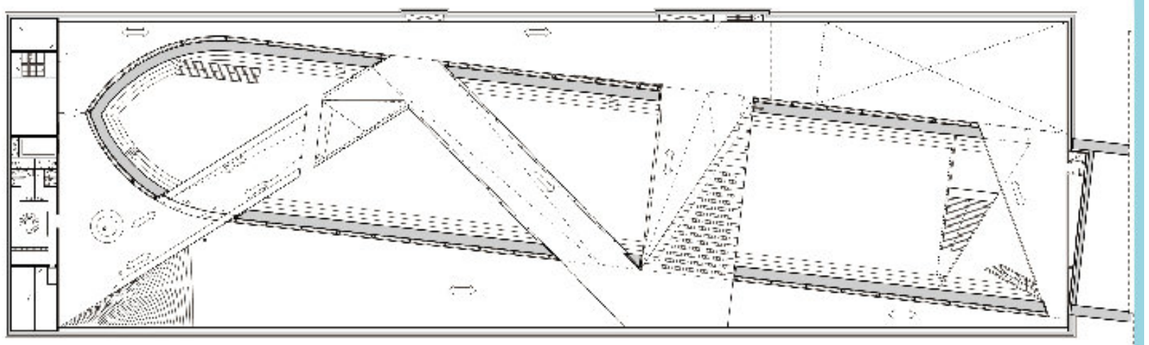
intelligently and sustainably planned. When asking contemporary artists which kind of spaces they prefer to exhibit their work in – they often describe old industrial warehouses or loft spaces. It is the kind of space where they have their studios, but most importantly the rough structures, with large spans and generous ceiling heights provides them with the maximum freedom of expression. On the other hand the museum director or the mayor might want an icon that to attract visitors. Thus, museum design is often caught in a dilemma between the artists demand for functional simplicity and the museum's and architect's desire to create a landmark. The cantilevering cross is the literal materialization of the cruciform functional diagram – devoid of any artistic interpretation. The new Tamayo Art Gallery becomes the embodiment of pure function and pure symbol at the same time.

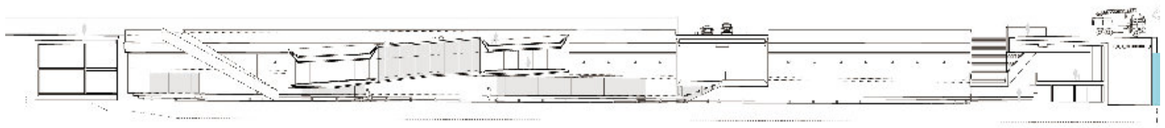
DANISH MARITIME MUSEUM

CLIENT: HELSINGØR MUNICIPALITY, HELSINGØR MARITIME MUSEUM **SIZE:** 7200 m^2
LOCATION: HELSINGØR, DENMARK **STATUS:** 1ST PRIZE IN COMPETITION **ARCHITECT:** BIG

Recently appointed UNESCO World Heritage site, the Kronborg Castle has undergone a major reconstruction of its surrounding fortifications. In order to recreate an idealised image of a perfect defensive geometry, the new fortifications would conceal an abandoned dry dock. Another side effect of the Kronborg Castle's World Heritage status is that The Danish Maritime Museum originally located within the castle walls is evicted in order to recreate its original interior. The Danish Maritime Museum had to find its place in this unique historic and spatial context; between one of Denmark 's most important and famous buildings and a new, ambitious cultural centre. The new Danish Maritime Museum is located around the dry dock and preserves as an open, outdoor display in order to maintain the powerful dock as the museum's centre. By placing the museum around the dock, it appears in a simple way as part of the collective cultural environment associated with the Kronborg castle and the Culture Yard, while at the same time manifesting itself as an independent institution. As such, the cultural history of the shipping industry is communicated visually as well as becoming a flagship of modern, Danish shipping business – a significant sight and attraction that itself is capable of attracting visitors. With a clear hold, the dock creates the museum space as a cohesive floor plan, which discreetly lowers itself across the entire museum length. Simple accessibility ramps and bridges are added, cutting through the dock in a structural and sculptural way. The programme of the museum was almost two times the footprint of the dock, forcing to build on two levels. The museum would be a concealed claustrophobic basement with no view. Studying the technical reports, it became evident that not only was the dry dock full of water, it was dependent on the water to keep it from collapsing. If emptied, the pressure from the surrounding soil would make the walls cave in. In order to keep it standing, it would be necessary to build a new dock inside the dock to take the pressure or place piles for a new wall around the dock. What if the new outer wall could be created at such a distance that the Maritime Museum could be accommodated in the space between the old and the new dock walls? An idea is to turn the museum inside out. All to do is to design three bridges across the dock: one bridge to stop the water from coming in and complete the waterfront promenade, another bridge to connect the Docklands to the Castle, and the last bridge descending into the dock, ricocheting off the wall and leading people into the museum. The museum would preserve the historical dock as an urban void sunken below the sea and a visit to the museum would be a descent into the abyss under the level of the sea outside. All three bridges are designed with a thickness to serve one purpose in the city, and another in the museum, creating shortcuts and connections across the dock.



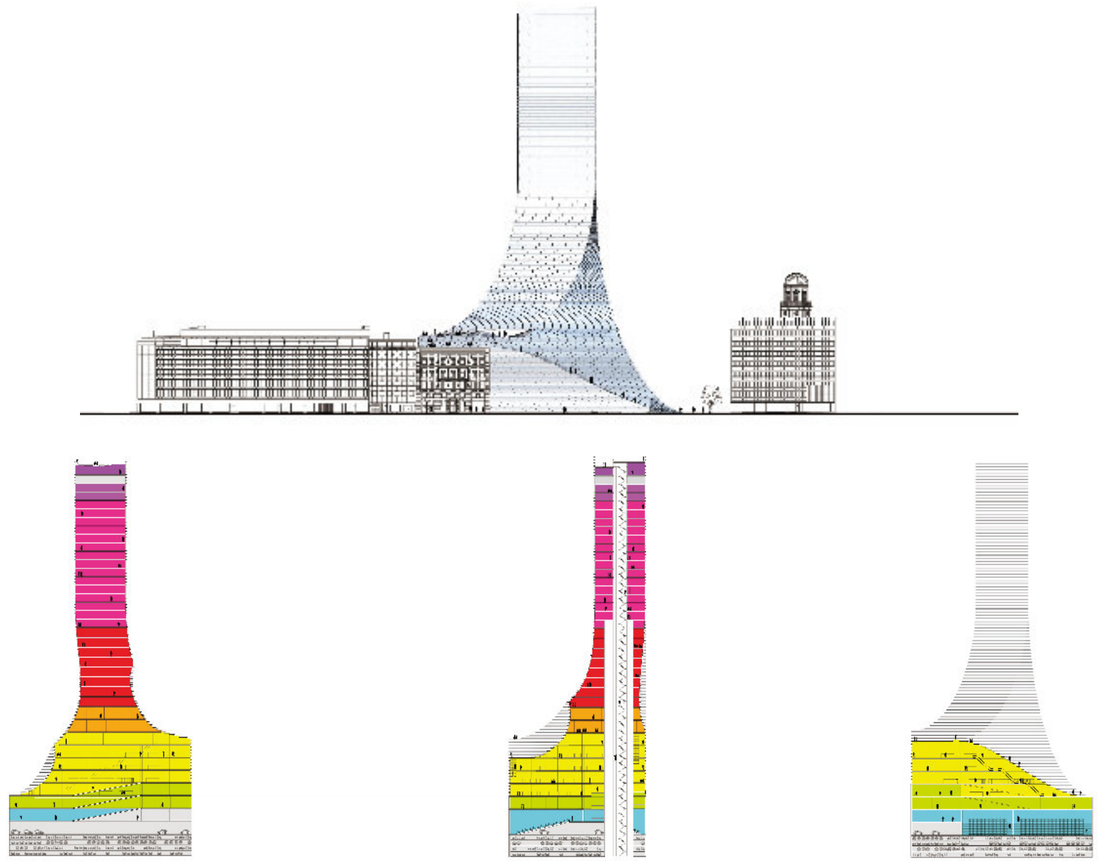




SCALA TOWER

CLIENT: CENTERPLAN **SIZE:** 45,000 m^2 **HEIGHT:** 145 m **LOCATION:** COPENHAGEN, DENMARK **STATUS:** ONGOING (DESIGNED 2007) **COLLABORATORS:** ADAMS KARA TAYLOR, THE MUNICIPALITY OF COPENHAGEN

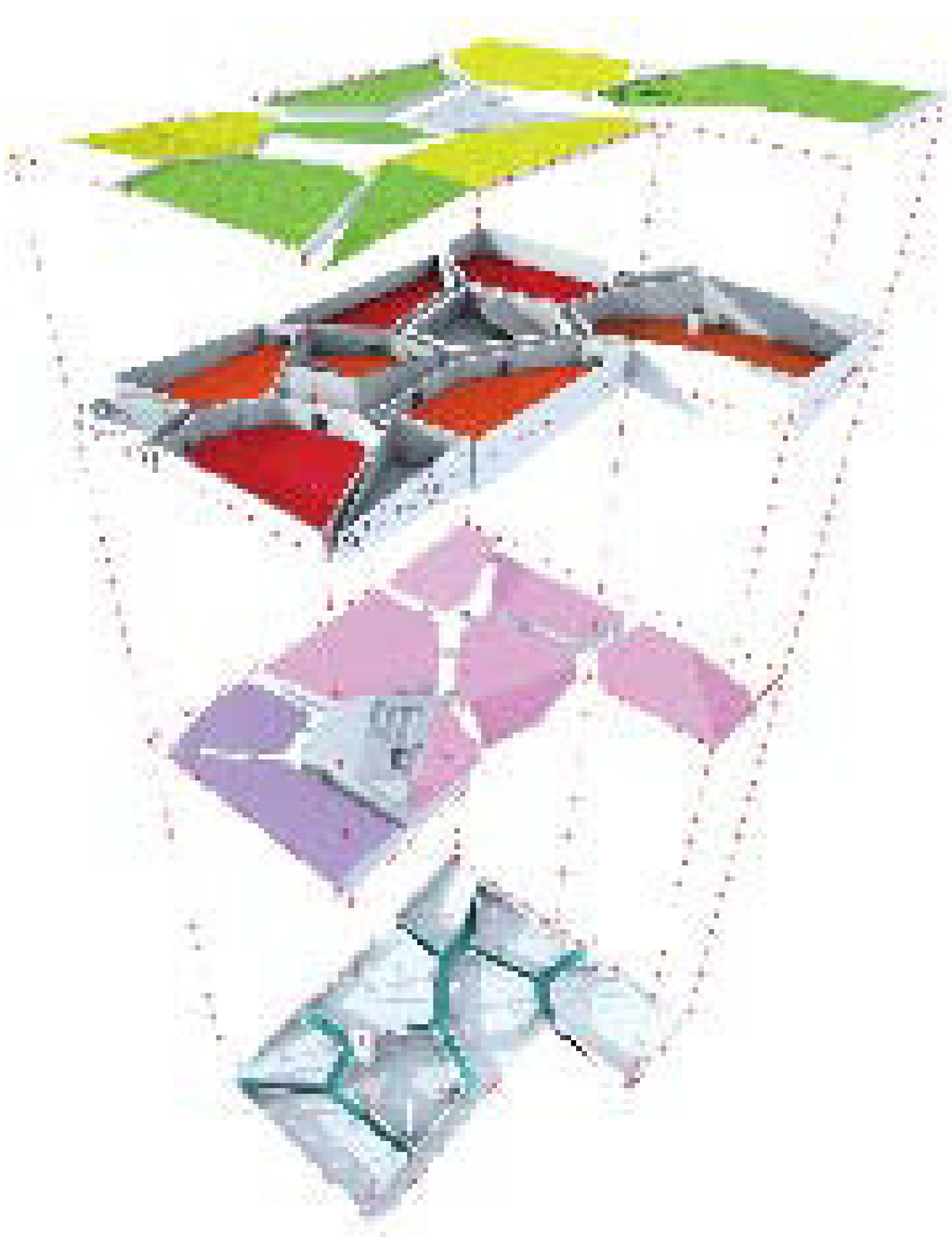
Copenhagen used to be called the city of towers. The city's coat of arms portrays three towers rising above the water. But the city's love for towers seems to have faded away. The society is founded on the principle that nothing in Copenhagen is supposed to be taller than 21m – an aesthetic rule dating back to the height of the fire departments ladders at the turn of last century. Thus, when invited to do a project comprising of shops, cinemas, the city library, a conference centre and a luxury hotel, in front of Tivoli's main entrance in the center of Copenhagen, the tower-phobic public obsession somehow had to be circumvented. A quick glance at the historical spires of Copenhagen reveals a change from the traditional to the modern towers. The modern towers are generic extrusions of rectangular floor plans, where the traditional towers are spires emerging from urban blocks well integrated in the city fabric. The Scala Tower is a reinterpretation of the historical Copenhagen tower, consisting of two elements: a base relating to the scale of the surrounding buildings, and a slim tower taking part of the skyline. The base comprises all the public parts of the building while the tower houses a conference centre, hotel and a rooftop spa. The tower and the base are morphed together in a spiral-shaped cascade of stairs climbing the facades to a new public rooftop plaza overlooking the town square and the Tivoli gardens. Because of the homogeneity of Copenhagen's urban tissue, the 6th floor roofscape transforms the city from a dense European city core, to an open savannah of roof tiles and chimneys, only populated by the historical spires. The stepped building envelope wraps the building programmes with urban access on multiple levels. The tower appears like a generic modern extrusion that melts to merge with all the urban volumes and spaces around it. The generic lamellas of the façade skid out becoming steppes and terraces providing informal seating, spectator stands or other forms of urban accommodation. Copenhagen is a city materialised almost exclusively in brick. Rather than cloaking our design in a material alien to the lightness of the steel structure, we have worked with the tectonic of the regular brick patterns. Each sheet of glass is proportioned like a mega brick. As the regularity of the brick pattern interacts with the transforming outline of the warped tower, it generates a moiré effect of interference. The melted tower is like the postmodern skyscraper in reverse. Rather than concentrating all energy on a funky silhouette or a catchy headpiece, the top is moving towards the pure diagram of a slim modern tower, proportioned for optimal performance and maximum daylight. But from the waist down, the building twists and turns to create as many public qualities in its interface with the city.

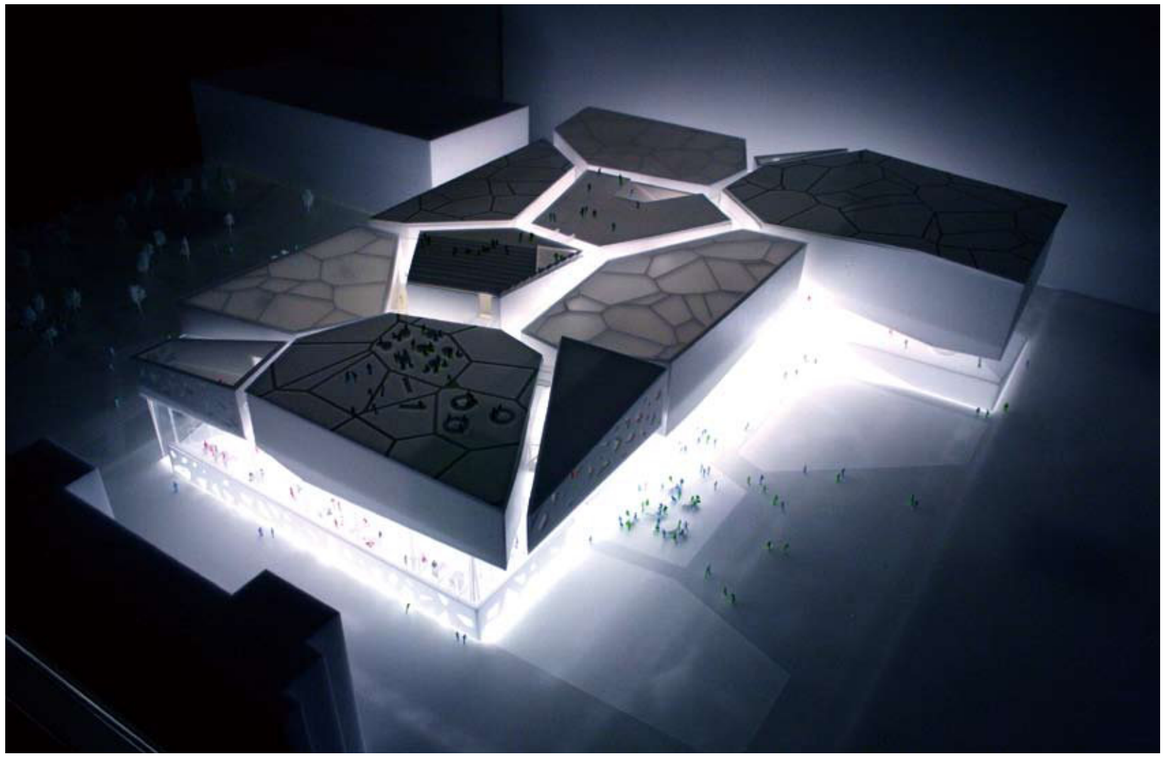


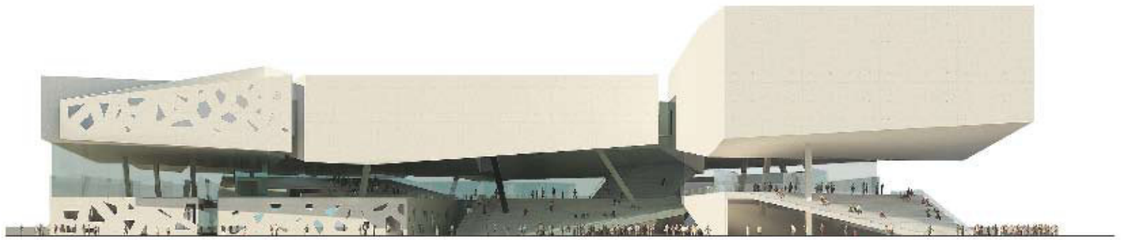
WARSAW MUSEUM OF MODERN ART

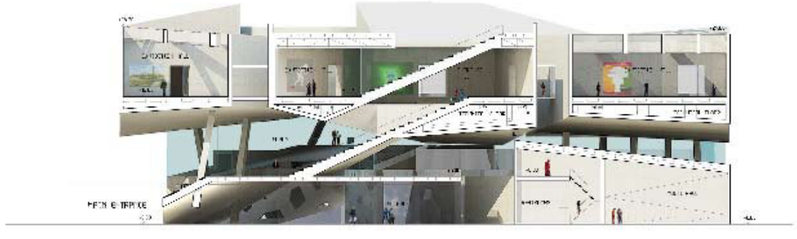
CLIENT: WARSAW MUNICIPALITY **SIZE:** 35,000 m² **LOCATION:** WARSAW, POLAND
COLLABORATORS: CAVI – CENTRE FOR ADVANCED VISUALIZATION AND INTERACTION, AKT, LOUISIANA MUSEUM OF MODERN ART **PARTNER-IN-CHARGE:** BJARKE INGELS
PROJECT LEADER: DAVID ZAHLE **CONTRIBUTORS:** AGUSTIN PEREZ TORRES, ANDY YU, DAVID VEGA, JAN MAGASANIK, KAI-UWE BERGMANN, KRISTINA LOSKOTOVA, LOUISE HANSEN, MARC JAY, PABLO LADRA, PETER LARSEN, PETER RIEFF, SIMON LYAGER POULSEN, TINA LUND HØJGAARD JENSEN

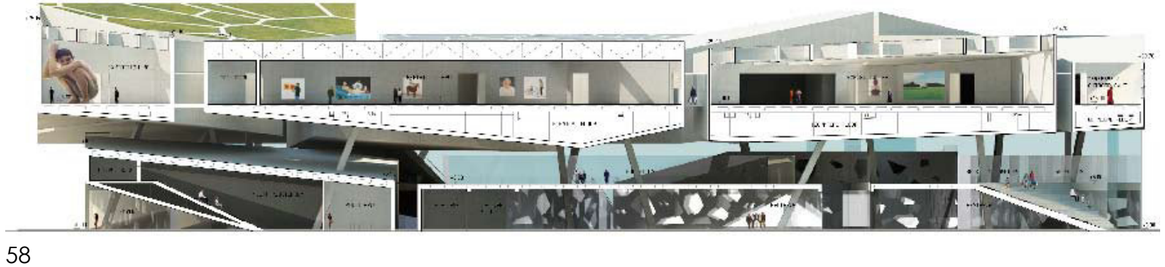
The two organisational devices of Warsaw Museum of Modern Art – the stratified horizontal organisation and the Voronoi framework of the urban block create an architecture of parallel realities, where a multitude of different activities can occur simultaneously without limiting one another. The chasms and fissures provide generous views between different programs as well as at times necessary separation. The combination of urban unity and spatial fragmentation creates an architectural experience capable of bridging the memory gap between the historical city centre across the Soviet regime to contemporary Warsaw. WMoMA will physically provide a variety of shortcuts, escape paths and niches for contemporary art and urban life to insert itself into the new urban fabric of the revitalised Plac Defilad and Warsaw's Museum of Modern Art. The building envelope is fractured vertically. In addition, a clear horizontal programmatic stratification is created, to allow public life, urban flows and views of art to permeate the building through a network of cracks, gaps and fissures. By deploying the Voronoi framework, a structure that combines a logical and efficient organisation in terms of programmatic adjacencies, with an organic experience, intuitive orientation and exciting spatial relationships is possible. At the ground level the Voronoi framework creates a landscape of boulder like fragments symbolising urban tissue with irregular streets, passages and alleys creating shortcuts between street, plaza and park. Each fragment can be rented to its own tenants or used by the museum as retail opportunities.
The Voronoi framework prioritises the human scale and slyly introduces an urban irregularity into the formal master plan. Vertically, daylight flows through the linear skylights between the art galleries, into the foyer and the shopping gallerias below. Hovering between the field of boulder fragments and the cloud like exhibition vessels are a series of platforms serving the public and staff spaces. Voids between the boulders rather than closed walls serve to differentiate the programmes of public and staff. A tilted platform serves as the grand staircase into the main exhibition space and bridges span across the fissures to connect the different programmes. Another platform is lifted up to create the main auditorium, whereas third is sealed to incorporate necessary private functions. The bridges between the individual platforms create an instantaneous flexibility as they can be opened or closed to resolve security issues for special events and arrangements. The public level provides a 360 degree panorama of the surrounding city as well as sight lines to the retail gallerias below and selected artworks above. Hanging above the public platforms are the Art Clouds which are individual vessels joined to form a continuous exhibition level. This level is fractured into a cluster of 8 exhibition galleries. Furthermore two sculpture gardens and a restaurant are wedged in to provide areas of contemplation. WMoMA' s rooftop constitutes an archipelago of green islands floating in the sea of the city. The roof gardens offer space for sculpture gardens, outdoor cafes, events, opening night galas, and performances. Individual islands can be made accessible or isolated by adding or subtracting bridge connections.







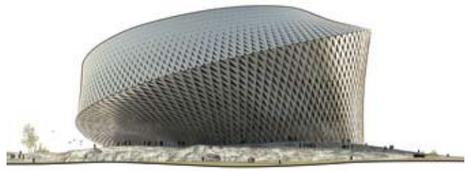


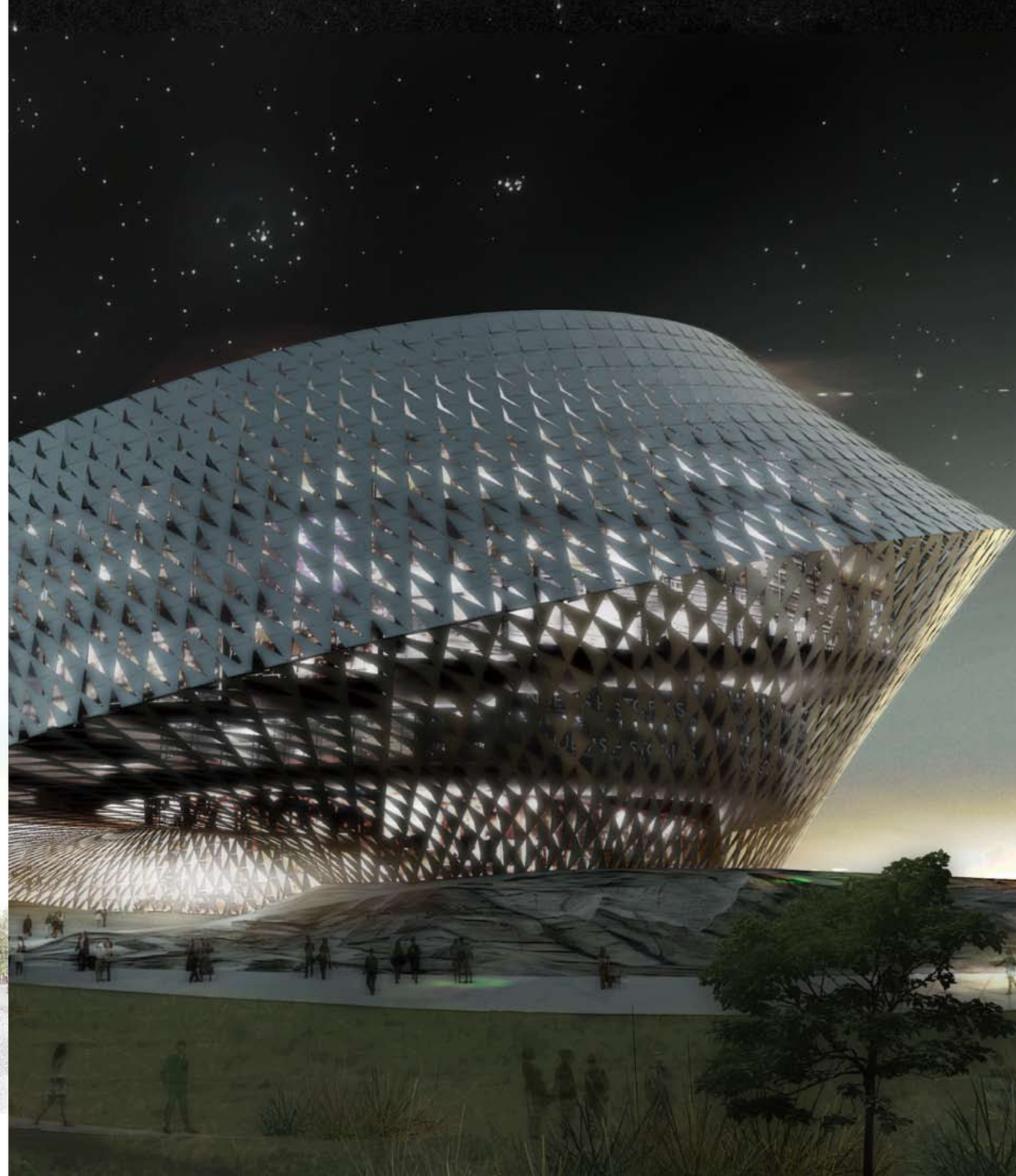


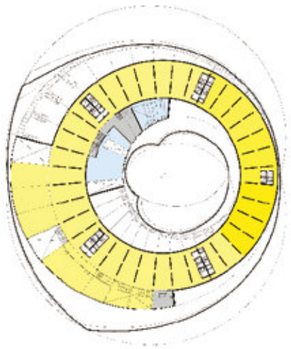
ASTANA NATIONAL LIBRARY

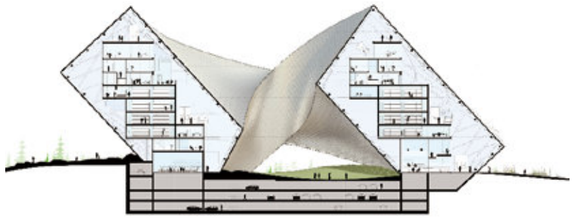
CLIENT: KAZAKHSTAN PRESIDENTIAL OFFICE **SIZE:** 37,000 m^2 **LOCATION:** ASTANA, KAZAKHSTAN **COLLABORATORS:** ARUP AGU, RAMBOLL, PK **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** THOMAS CHRISTOFFERSEN **CONTRIBUTORS:** MITESH DIXIT, AMY CAMPBELL, JAKOB HENKE, JOHAN COOL, JONAS BARRE, DANIEL SUNDLIN, ARMEN MENENDIAN, PAVEL LYSIKHIN, ROZA MATVEEVA, STANLEY LUNG

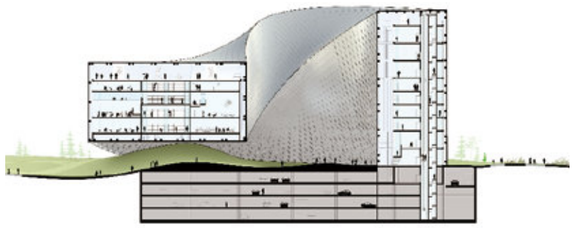
The new Kazakhstan National Library, named after the first President of the Republic of Kazakhstan, Nursultan Nazarbayev, encompasses an estimated 33,000 m^2. The design of the National Library combining four universal archetypes across space and time into a new national symbol: the circle, the rotunda, the arch and the yurt are merged into the form of a Moebius strip. The clarity of the circle, the courtyard of the rotunda, the gateway of the arch and the soft silhouette of the yurt are combined to create a new national monument appearing local and universal, contemporary and timeless, unique and archetypal at the same time. Being one of the future cornerstones of Kazakh nation building, and a leading institution representing the Kazakh national identity, designing the library went beyond a mere architectural challenge. The new National Library in Astana, Kazakhstan's new capital since 1997, shall not only accumulate history but also provide a foundation for new futures for the nation and its new capital. It will serve as an intellectual, multifunctional and cultural centre, with a primary goal of reflecting the establishment and development of a sovereign Kazakhstan, its political history, and the Head of the State's activities and role in the development of the country. The National Library will be the place where the citizens of Astana, the people of Kazakhstan as well as international visitors can come to explore the country's history, its diverse cultures, its new capital and its first president. The Library will accommodate and communicate with all segments of the population: civil servants, politicians, researchers, students, museum historians and staff from other culture institutions, etc. The Library is conceived as a symbiosis of urbanity and nature. Like Astana, which is located in the heart of the Kazakh mainland, it will be integrated into the heart of a re-created Kazakh landscape. The park around the library is designed like a living library of trees, plants, minerals and rocks allowing visitors to experience a cross section of Kazakhstan's natural landscape, and personally experience the capital's transition across the country from



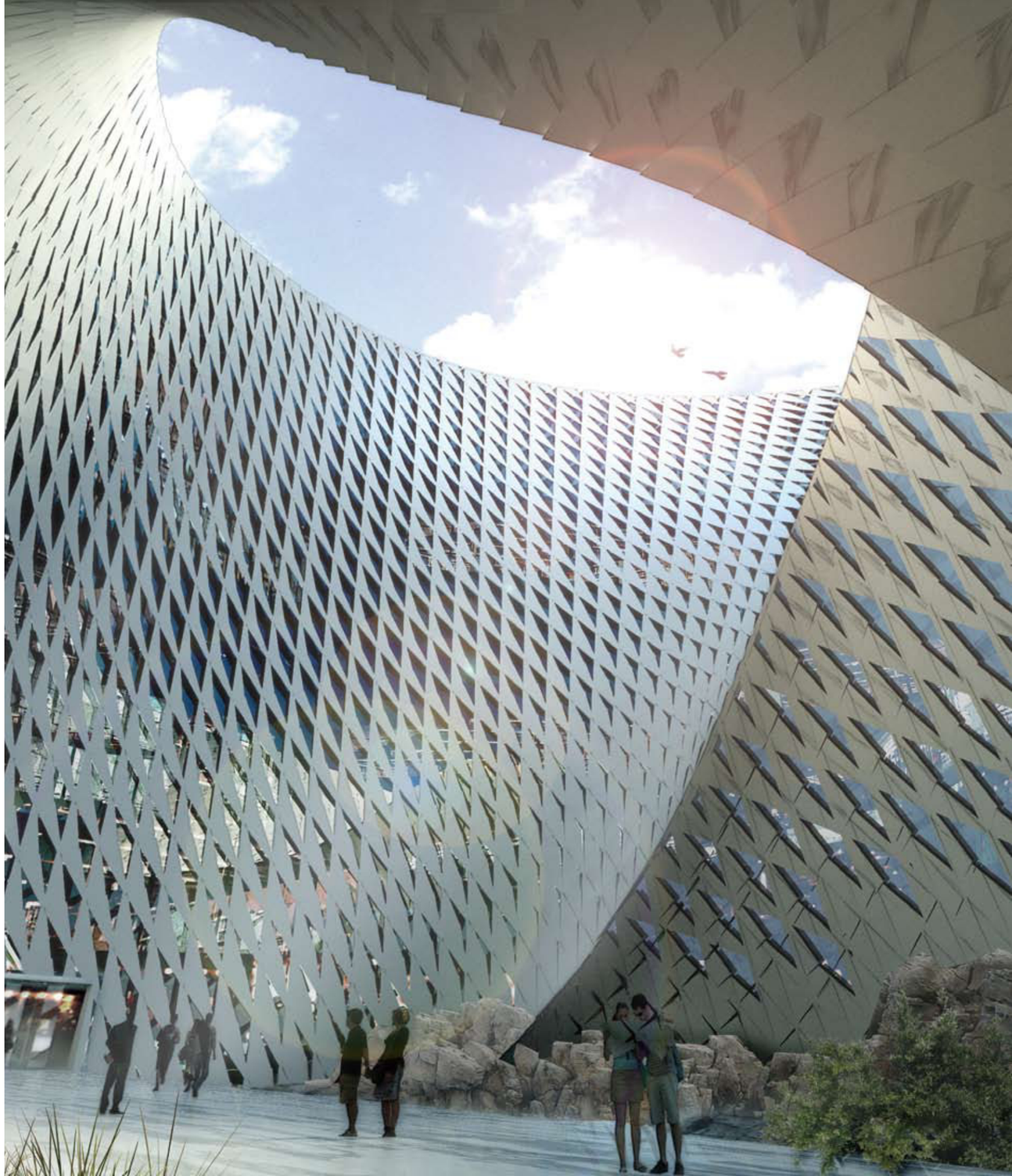


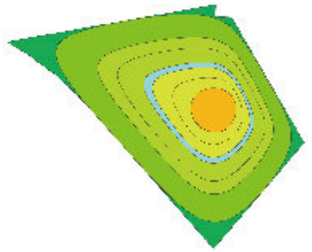


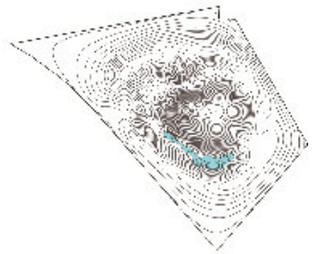


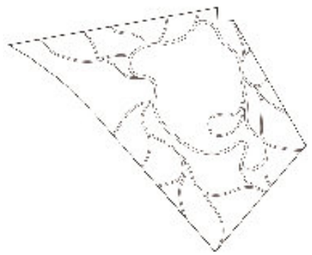


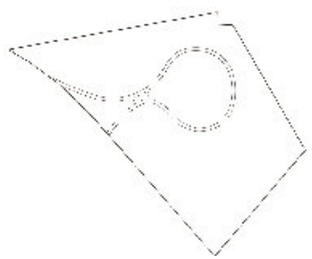
Almaty to Astana. The envelope of The National Library transcends the traditional architectural categories such as wall and roof. Like a yurt the wall becomes the roof, which becomes floor, which becomes the wall again. The archive is organised as a circular loop of knowledge, surrounded by light and air on both sides. On the periphery a 360 degree panorama of Astana – at the heart of the building a contemplative courtyard domed by the heavenly light blue of the celestial vault. The simplicity and perfection of the infinite circle allows for a crystal clear and intuitive orientation in the vast and growing collection that will populate the shelves of the National Library. The ideal addition to the perfect circle is a series of public programmes that simultaneously wrap the library on the outside as well as the inside, above as well as below. The pure diagram of the circle combined with the meandering trajectory of the public path creates an institution that is rigorous and playful, crystal clear and serendipitous. The eager student, the focused researcher, the citizen pilgrim and the curious tourist will all find an institution that meets their needs.







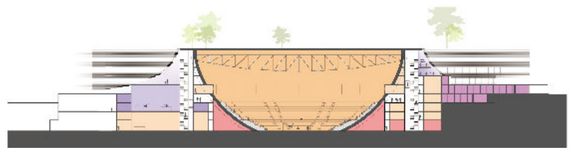


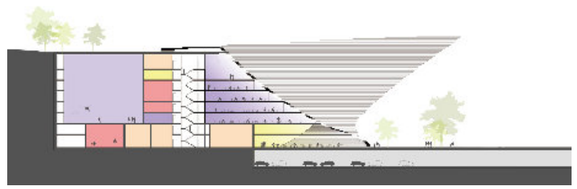


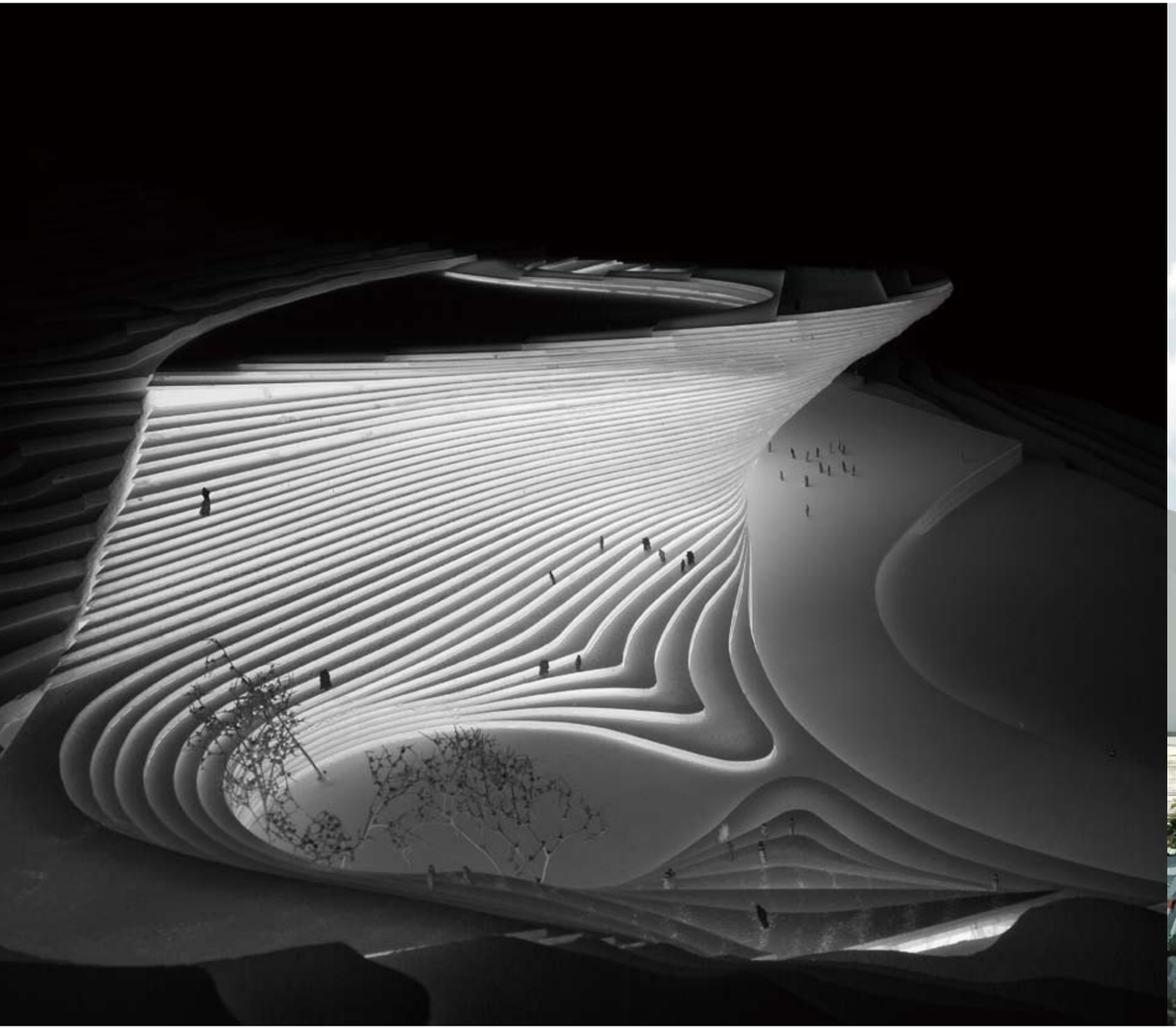
CHONGQUING CIRCUS CITY

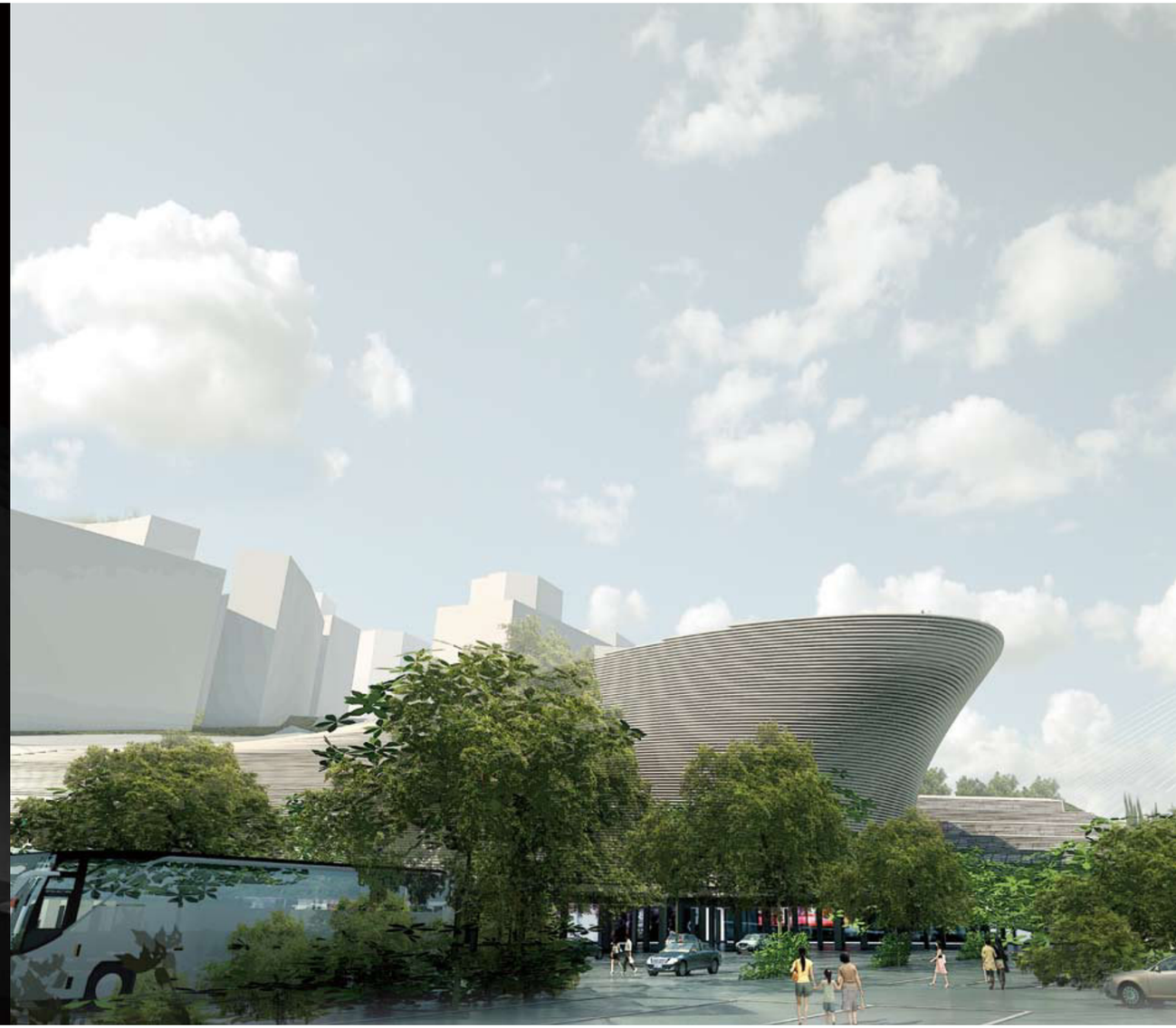
CLIENT: CITY OF CHONGQUING **SIZE:** 32,400 m^2 **LOCATION:** CHONGQUING, CHINA
PARTNER-IN-CHARGE: BJARKE INGELS **PROJECT LEADER:** ANDREAS KLOK PEDERSEN
CONTRIBUTORS: BRIAN YANG, PAULINE LAVIE, CAT HUANG, DANIEL SUNDLIN, FAN ZHANG, STANLEY LUNG, KUBA SNOPEK, JUN SANG YOU

The International Circus City Chongqing is the new home for Chongqing Acrobatic Arts Troupe, located at the heart of Chongqing's new urban quarters on the Yangtze River embankment, a site that holds a key position in the public appearance of future Chongqing. With its dramatic landscape the site reflects the Mountain City identity of Chongqing's natural topography. Located on the waterfront of Yantze River, the location offers maximum potential to reflect the River City identity of Chongqing's natural landscape. Along the river is planned a green corridor connecting several new public programmes. Chongqing Circus City is envisioned as a public park on the Yangtze River – an urban oasis for the emerging city on the mountain by the river. Rather than replacing the existing landscape with a new circus building – the natural topography turns into a circus landscape. As a new form of architecture native to the natural features of the Bayu region, CCC is harmoniously integrated in the natural topography of the steep slopes of the river banks – an artificial landscape rather than a manmade object; an architecture that combines a rigorous functional layout with a poetic natural aesthetic. Inside a functional spine of spaces for backstage, animals, rehearsal, production and accommodation while outside a sensuous landscape of terraces, caves and canopies for the public visitors, creating a symbiosis of visual and practical aesthetics. All the functions of the Circus City are incorporated into the natural topography by transforming it into a stepped landscape of varying heights. Small steps are to create accessibility and bigger steps to allow transparency. By turning the landscape inside/out hillside terraces become overhang, while slope becomes entrance canopy. The manmade "cliff" creates space for the main performance hall and lobby inside. To the North, a valley is sunken into the hillside allowing all the animals to get light and fresh air. Before the performances visitors can promenade around the valley and enjoy the view of the exotic animals below. To the South the steps of the landscape become bigger in size transforming into apartments for 150 resident performers with large generous terraces. Like residential rice fields they integrate harmoniously into the natural topography. The name circus is derived from the roman word for circle and reflects back on the tradition of arena architecture of the ancient theatres. The Greek arena was an open arena integrated in the landscape turning the natural panorama into the theatres backdrop. The roman arena was built upon the ground and enclosed around the main stage. The Chongqing Circus City will combine the qualities of both the Greek and the Roman arena. Integrated in the landscape while protected and focused on the main stage. The best of both worlds integrated in a Chinese landscape at the same time international and regional, traditional and innovative.





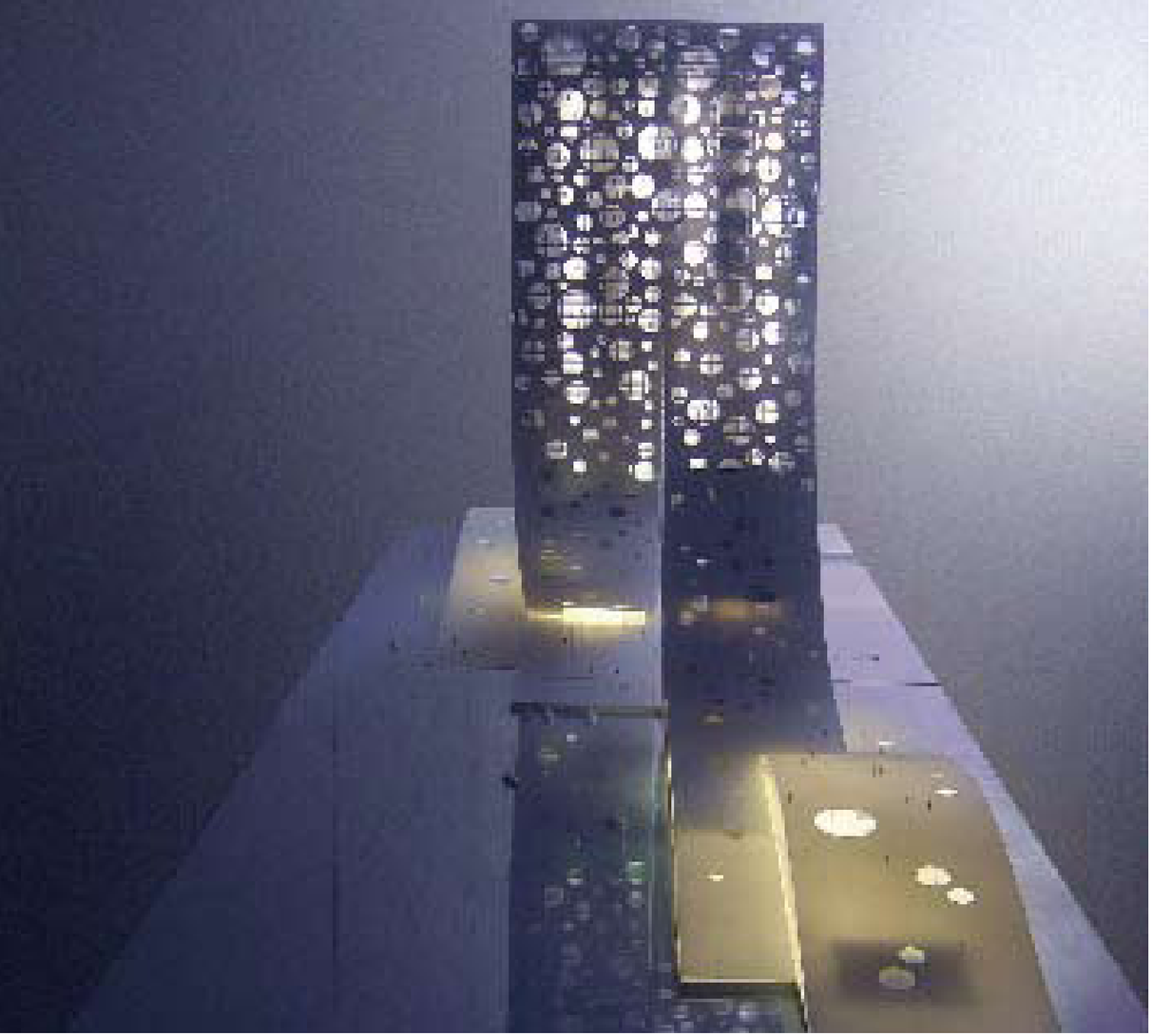


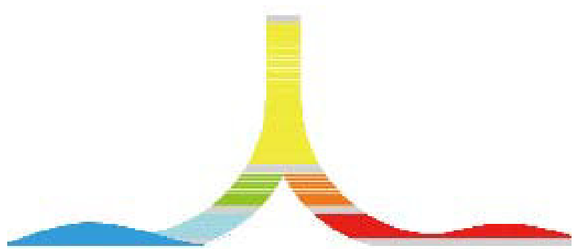


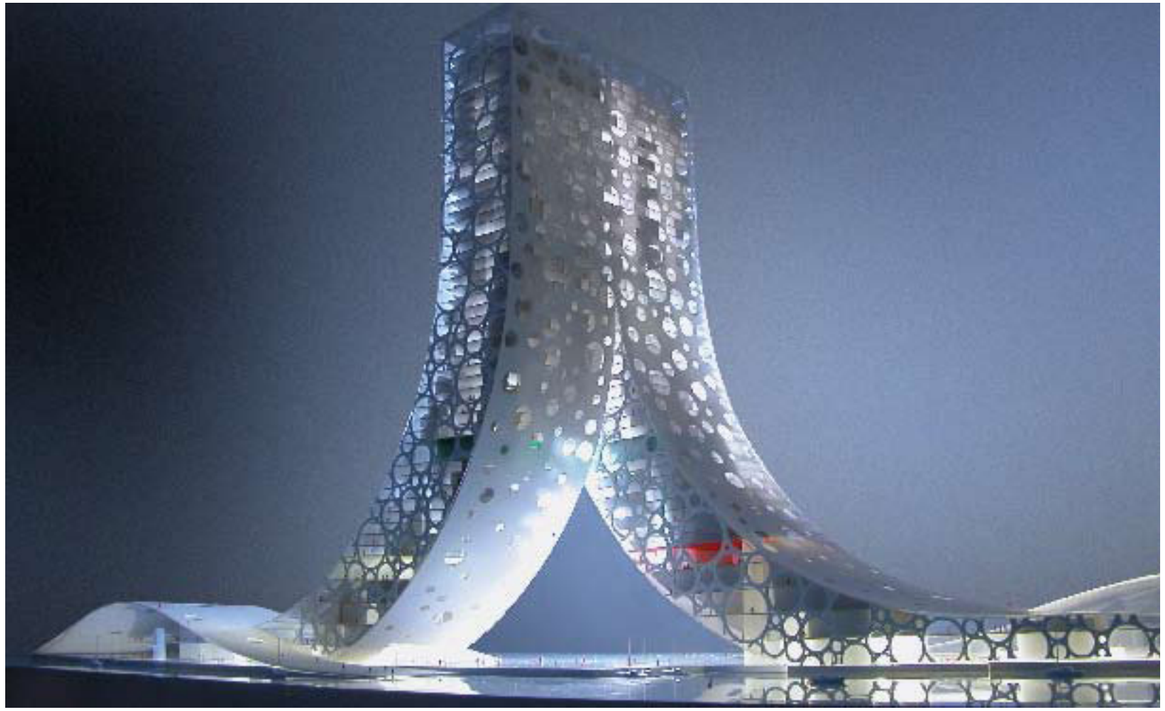
PEOPLE'S BUILDING

SIZE: 50,000 m^2 **LOCATION:** WORLD EXPO SITE, SHANGHAI, CHINA **COLLABORATORS:** JULIEN DE SMEDT **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS PROJECT LEADER: ANDREAS PEDERSEN **CONTRIBUTERS:** ANDREW GRIFFEN, BO BENZON, CHRISTIAN DAM, DAMITA YU, DAVID ZAHLE, JAKOB CHRISTENSEN, JAKOB LANGE, JAN TANAKA, JULIE SCHMIDT-NIELSEN, KARSTEN HAMMER HANSEN, KATRIN BETSCHINGER, KRISTOFFER HARLING, MIA FREDERIKSEN, MIA SCHEEL KRISTENSEN, NANNA GYLDHOLM MØLLER, NARISARA LADAWAL, SOPHUS SØBYE, THOMAS CHRISTOFFERSEN

The REN building is a proposal for a hotel, sports and conference centre for the World Expo 2010 in Shanghai. The two buildings meet in a 1000 room hotel, and form the Chinese sign for the word "People", becoming a recognisable landmark for the World Expo in China. The REN building has origins in an earlire competition entry BIG submitted for a hotel and conference center in a small town, Umea in Sweden. The entry did not win the competition, but instead became a popular exhibition piece at the BIG office in Copenhagen. A Chinese businessman visiting the office immediately recognised the building's resemblance of the "People" character. Coincidently participating in an exhibition in Shanghai, as a proposal for a landmark building for the upcoming Shanghai Expo, the building was upscaled to Chinese proportions, engaging a Feng Shui Master who assisted in identifying the inherent Feng Shui characteristics of the building. Scandinavian architecture is not used to dealing with symbolism at such a blatant level. In a Chinese context however, Feng Shui is as serious an issue as daylight, functionality or gravity. The building geometry operates like the principles of Yin Yang: two diametrical opposites that merge into one. According to the Feng Shui master, Feng Shui is the art of creating balance between the 5 elements, as symbolised by Yin Yang. Each element is represented by a geometrical shape which are all embedded in the geometry of the building. The symbol for fire is a triangle – the gate from the city to the water. Earth is a perfect square – the public square in the shade of the merging towers. The symbol for metal is a circle – our circular mesh of ring beams forming the load-bearing exoskeleton making the tower float. Water is a wave – the gentle silhouettes of conference hall and pool complex. Finally wood is a vertical rectangle – the actual silhouette of the tower along the embankment. Together the two buildings become a tower and an arch at once. The arch creates a square for gatherings and activities, exactly on the main axis of the expo site overlooking the Huang Pu River. The square is sheltered from the rain, but allows the sunlight through, from east in the morning and from west in the evening. Large curved plazas cover the pool and conference buildings, creating a continuous recreational public space along the river. Round openings and skylights bring light to the auditoriums and pools, and become gradually denser as they rise from the river, eventually becoming glittering windows and terraces for the hotel rooms. The REN building could be the Eiffel Tower of Shanghai, a landmark symbolizing the people oriented theme of the Shanghai Expo 2010.



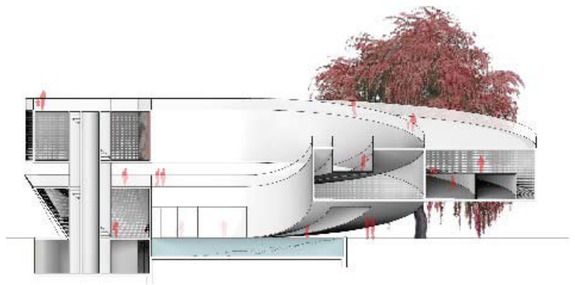


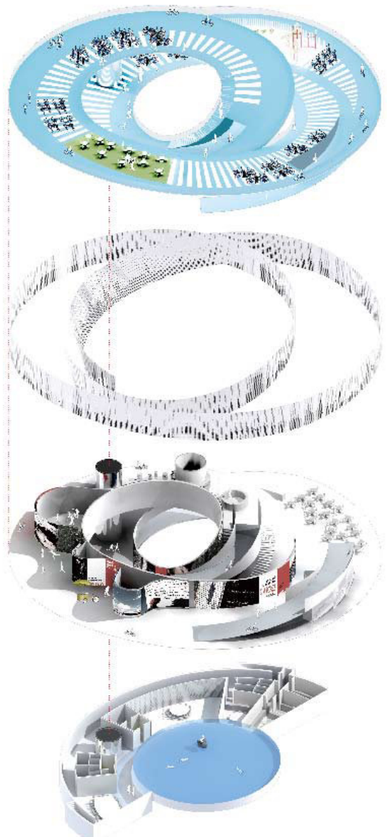


EXPO 2010, DANISH PAVILION

CLIENT: ERHVERVS-OG BYGGESTYRELSEN **SIZE:** 3,000 m^2 **LOCATION:** SHANGHAI, CHINA **STATUS:** ONGOING **COLLABORATORS:** 2+1, ARUP AGU, ARUP SHANGHAI, TONGJI, AI WEI WEI, JEPPE HEIN, MARTIN DE THURAH, PETER FUNCH **PARTNER-IN-CHARGE:** BJARKE INGELS PROJECT LEADER: FINN NØRKJÆR **PROJECT MANAGER:** HENRICK POULSEN **CONTRIBUTERS:** TOBIAS HJORTDAHL, NIELS LUND PETERSEN, JAN MAGASANIK, CLAUS TVERSTED, KAMIL SZOLTYSEK, SONJA REISINGER, ANDERS ULSTED, JAN BORGSTRØM, PAULINE LAVIE, TEIS DRAIBY, DANIEL SUNDLIN, LINE GERICKE, ARMEN MENENDIAN, KARSTEN HAMMER HANSEN, MARTIN W. MORTENSEN, KENNETH SØRENSEN, JESPER LARSEN

The Danish pavilion does not only exhibit the Danish virtues. Through interaction, the visitors are able to experience some of Copenhagen's best attractions – the city bike, the harbour bath, the playground and the picnic. The bike is a popular mean of transportation and a national symbol – common to Denmark and China. In recent years, however, it has had a very different fate in the two countries. While Copenhagen is striving to become the world's leading bike city, heavy motor traffic is on the rise in Shanghai, where the car has become a symbol of wealth. At the Danish Pavilion the bike is relaunched as a symbol of modern lifestyle and sustainable urban development. The Pavilion and the entire exhibition can be experienced on city bikes that are free for the guests to use. The building is designed as a double spiral with pedestrian and cycle lanes taking the visitors from the ground and through curves up to a level of 12 m and down again. In this way the Danish exhibition can be experienced both inside and outside at two speeds – as calm stroll with time to absorb the surroundings or as a bicycle trip, where the city and city life drift past. Both Shanghai and Copenhagen are harbour cities. The polluting activities in the Copenhagen harbours have been replaced by harbour parks and cultural institutions, as the result, the water has become clean enough to swim in. In the heart of the pavilion the guests will find the Harbour Pool. Children can dapple their feet in the water and thus experience how it is like to live in a Danish city where the water in the harbour is clean. In the middle of The Harbour Pool, The Little Mermaid is sitting exactly as she usually sits in Copenhagen. The original Mermaid visits China as a concrete example of the idea that the Danish pavilion contains and offers the real experiences of the Danish city life. While The Little Mermaid is in Shanghai, her place in Copenhagen is occupied by an art work created by the internationally recognised Chinese artist Ai Wei Wei, who among other things worked as a consultant on Bird's Nest, the national



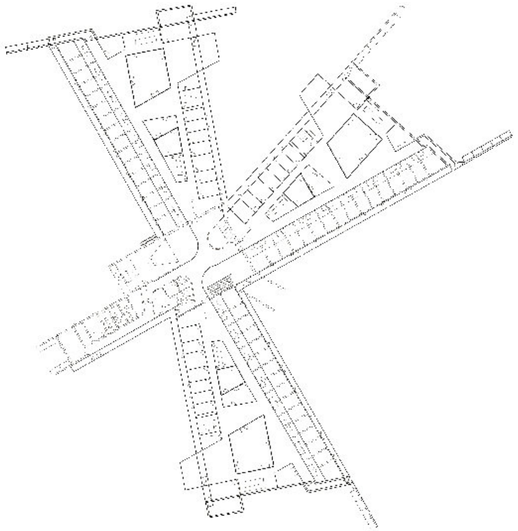


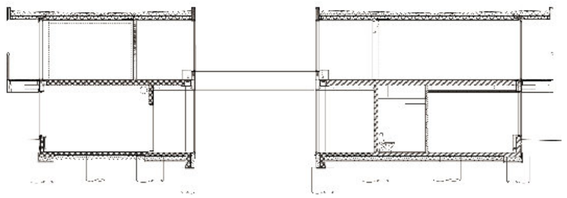
Olympic stadium in Beijing. The pavilion is constructed as a monolithic self-supporting construction in white-painted steel, manufactured at a Chinese shipyard. Synthetic light-blue coating used in Denmark for bicycle paths cover the roof. Inside, the floor appears in epoxy, the light-blue bicycle path respectively. The sequence of events at the exhibition takes place between two parallel façades – the internal and external. The internal is closed and contains different functions of the pavilion. The width varies and is defined by the programme of the inner space. The external facade, pavilion's façade outwards, is made of perforated steel. In the evening time, the indoor activity of the pavilion is illuminated for passers-by.

HELSINGOR PSYCHIATRIC HOSPITAL

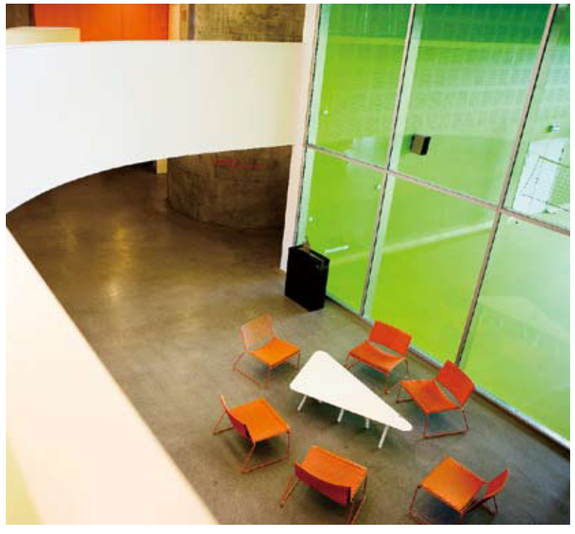
CLIENT: FREDERIKSBORG COUNTY, HELSINGØR HOSPITAL **SIZE:** 6,000 m^2 **COST:** €7,250,000 **LOCATION:** HELSINGØR, DENMARK **COMPLETION:** 2005 **COLLABORATORS:** JDS ARCHITECTS, NCC CONSTRUCTION DENMARK A/S, MOE & BRØDSGAARD A/S **ARCHITECT:** PLOT = BIG + JDS

The research for Helsingor Psychiatric Clinic is not only based on intensive analysis of the programme and needs of the client, but on interviews with the daily users of the clinic: staff, patients and relatives. The different input from this research does not give any clear answers as to what the clinic should be like. Rather it points out several conflicting qualities and ambiguities that are brought into the project by transforming them into a Hamlet-like paradox of the programme, and designing a project that simultaneously strives " to be and not to be" a psychiatric hospital. To many psychiatric patients a safe and calm environment is crucial to their well-being. Surroundings, that remind them of their illness, cause instability and the feeling of being insecure. Besides, to meet the requirements of modern psychiatric treatment, an architectural redefinition of the traditional hospital typology is necessary. In the design concept for Helsingor Psychiatric Clinic all clinical stereotypes are avoided: the traditional hospital hallway without windows and rooms on both sides; artificial easy-cleaning materials like plastic paint, linoleum floors or ceilings made of gypsum, etc. All materials have their natural surfaces. Cast floors in concrete or lively colours and walls made of glass, wood and concrete. Functionally the hospital is tailor-made to modern psychiatric treatment and therapy. Experientially the hospital appears as anything but a hospital. Grounding Helsingor Psychiatric Clinic on 2 different levels makes the building literally grow into the green and hilly landscape. Half hidden in nature the clinic thus avoids spoiling the view from the existing somatic hospital and at the same time provides its users with a multitude of experiences of the lake and woods. The roof construction of the building is another key element in the clinic's contextual disguise. At places where the building is half rooted underground the green lawn slips over the roof, this way making the clinic a natural environment for the cure of mental illness. Functionally the psychiatric clinic is organized into 2 main programmes: a program for living and a programme for treatment. The two parts consist of





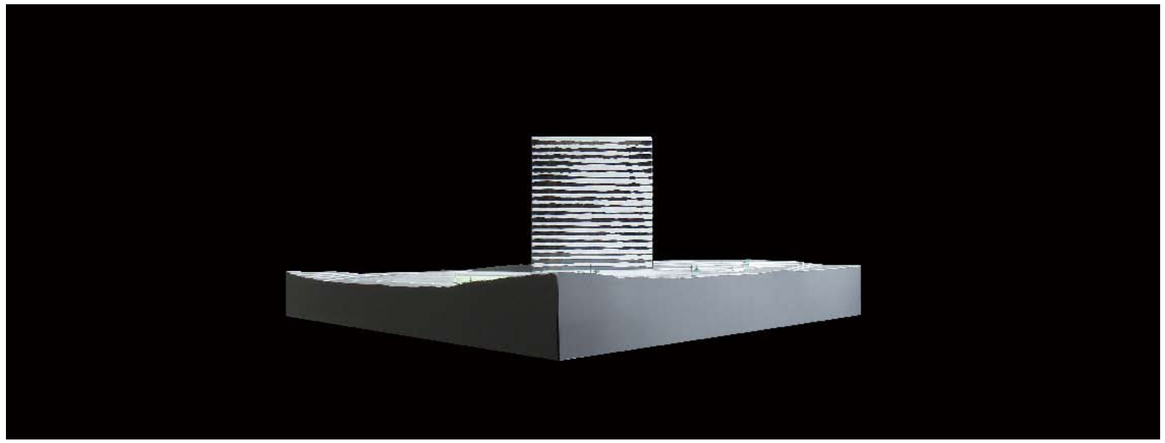
many different and individual functions that nevertheless must work together. By using a clover structure in organizing the residential program, an orientation of each patient's room towards its own part of the landscape is possible – two sets of rooms facing the lake, and one set of rooms facing the surrounding hills. That way the intimate living programme has been folded into the landscape being on a level with the lake. Between the functions emerges a new collective space that is embraced by offices and bed units, and populated by small patios. The public treatment programme on the other hand is placed on a level with the existing hospital and is organized as 5 individual pavilions, combined into a snowflake structure by the central space. Day sections, out-patient's clinic and department of district psychiatry gather around the arrival areas. The individual units contain offices and treatment rooms to one side and waiting areas to the other side. All parts of the building are fused at one single point, right above the centre of the clover structure. The galleries of the treatment programme propagate as a snowflake crystal in all directions and in varying lengths according to the size of the individual units. One of the galleries breaks off as a bridge to the existing hospital and becomes a flexible structure for expansion due to future development and needs.

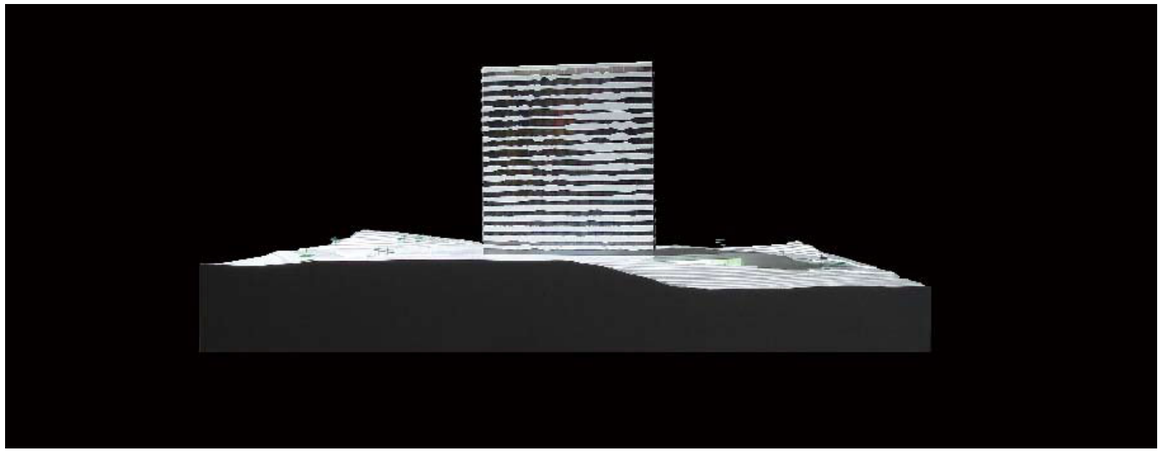


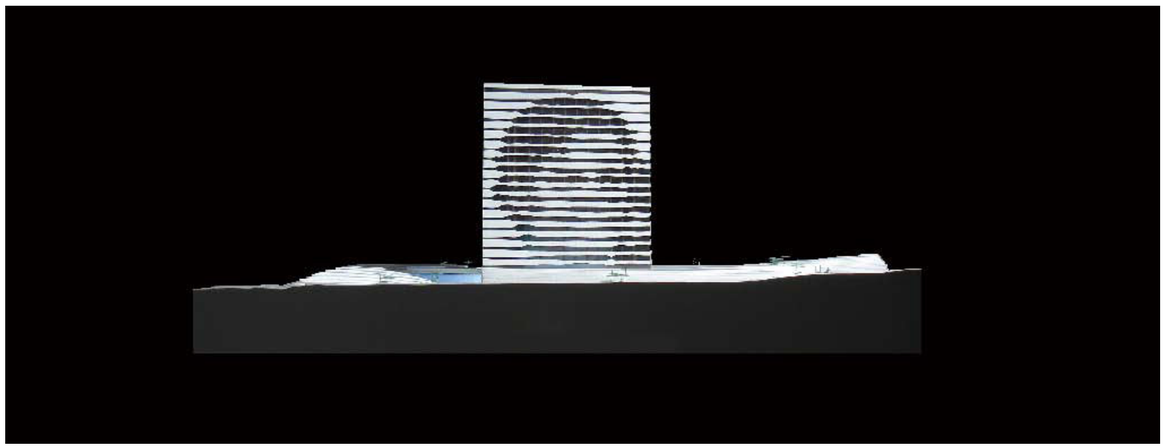
ARLANDA HOTEL

CLIENT: FIRST HOTEL **SIZE:** 25 000 m^2 **LOCATION:** ARLANDA, SWEDEN **COMPLETION:** 2011
ARCHITECT: BIG

The Arlanda Hotel is a hotel and conference centre at the Arlanda Airport, located directly on the highway to Stockholm in Sweden. A small variation in the horizontal window band of each of the 600 rooms creates an abstract pattern that seen from a distance turns into crystal clear portraits of the Swedish Royalties, the Crown Princess Victoria, Princess Madeleine and Prince Carl-Philip. The façade is designed as panoramic windows spanning from wall to wall to maximise the view over the airport and the Swedish forest. In some rooms it is a narrow slit, in others a floor to ceiling opening, but in most rooms it expands and contracts – sometimes narrow, other times tall. Because the façade looks bright and the windows look darker, the undulating pattern of expanding and contracting windows creates a play of light and shadow from greater distances. On the highway at 2 km distance you'll be able to recognise princess Victoria, or little sister Madeleine, or baby brother Carl Philip. Up close it looks like an abstract pattern, far away like a royal portrait on a postage stamp. To fit with the height limits, the building layout is triangular rather than rectangular luckily coinciding with the two princesses and the prince. To further minimise height, all other programmes are suppressed underground, providing cuts in the landscape for daylight and views. The conference centre and lobby is sunken into the landscape, leaving the hotel building in a small oasis of Swedish forest in an airport city of parking lots and infrastructure. The center of the building becomes a diamond-shaped atrium leading daylight into the lobby. The central void is crisscrossed by meeting rooms and finished in a highly reflective material, creating a kaleidoscopic view of Piranesian spaces. The equilateral triangular footprint creates a building with no ends, only three faces perceived as freestanding two-dimensional surfaces. The sharp angles of the triangle sometimes make the depth of the building disappear, producing the illusion of a two-dimensional image standing in the forest. Up close, the building would be finished in a sober palette of honest Scandinavian materials: wood, stone, glass, concrete and steel. Far away, it would become an immaterial image in the forest. When arriving in Stockholm's Airport the travelers are met with a strip of images of famous Swedes under the common theme: Welcome to my hometown. In the old days, when two important streets would intersect, you would build a square and place a statue of the king. In the modern urban periphery where two highways merge, you could build a hotel with a royal face treatment – a new way to bring the presence and symbolic value of famous people into our urban spaces.



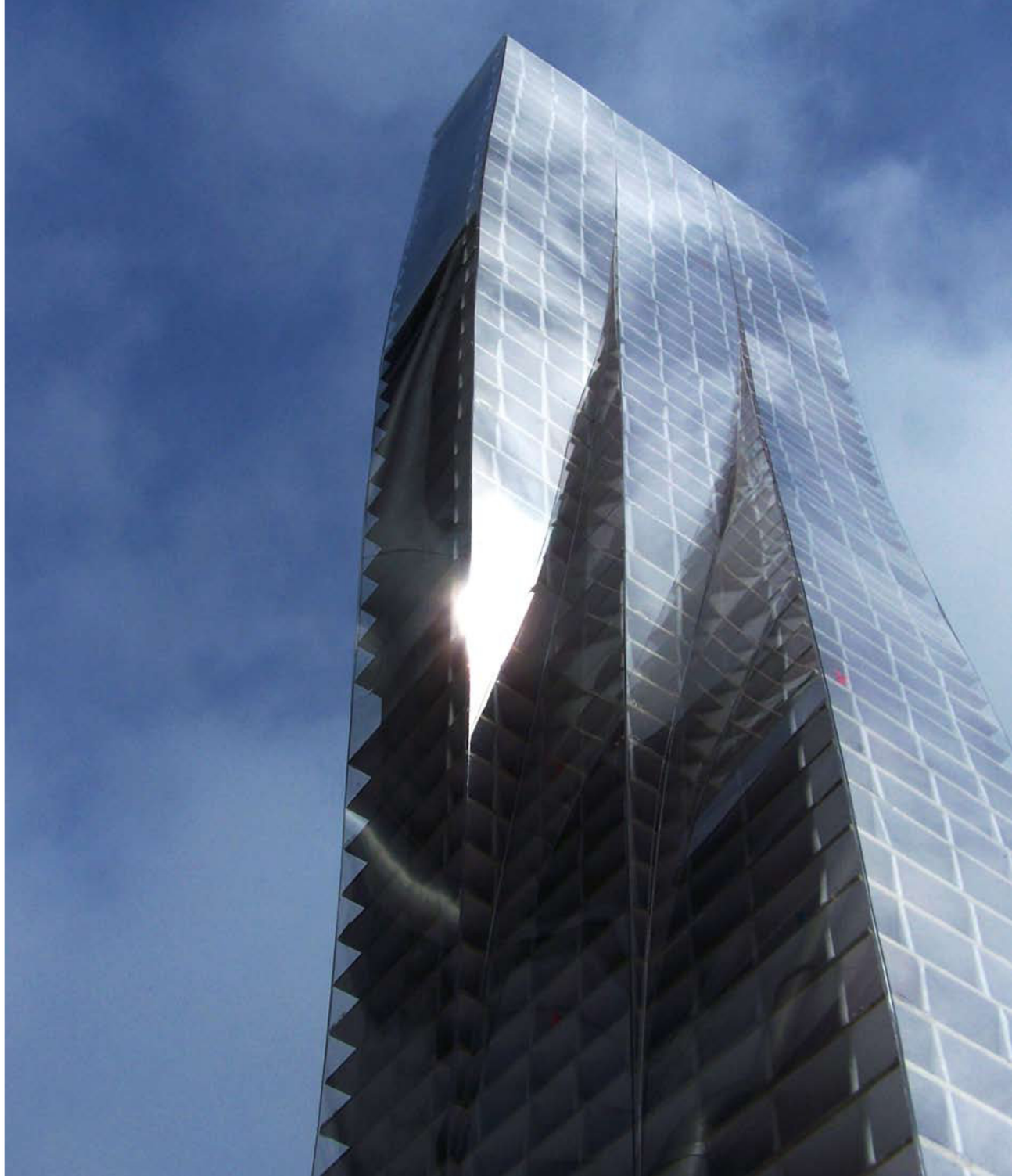


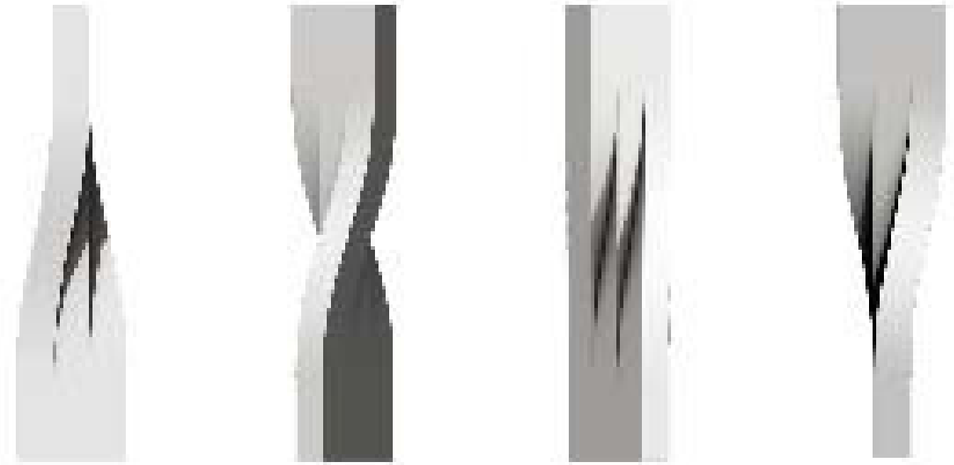


ESCHER TOWER

SIZE: 20,000 m^2 **HEIGHT:** 200 m **LOCATION:** COPENHAGEN, DENMARK **STATUS:** ONGOING
ARCHITECT: BIG

If the European city gave us the urban carpet of perimeter blocks, the American city gave us the skyscraper. So when recently asked to design a Scandinavian skyscraper, it was almost like designing a contradiction in terms. The standard response to a project is to look at the site or the program. In this case, the site was an orthogonal intersection of an east-west highway and a north-south subway line, populated by a department store and a medical business. The programme was 1,000 identical hotel rooms, all fun programmes had to be placed in a single floor at the ground. No site, no programme. We had to ask ourselves: What else is there in architecture? Façades? Structure? Above a certain height the primary structural challenge of a tower shifts from gravity loads to wind loads, from vertical to horizontal stress. As a result, most skyscrapers are built like thick columns providing an equivalent foothold to a given wind load: square plans with deep dark spaces. When asked to do a Scandinavian skyscraper with views and daylight in abundance, we decided on giving it a slim volume: a thin slab with minimal distance between the façades. The thin slab is as structurally complicated as it is visually simple. It combines maximum wind pressure – the wide side – with minimal foothold – the short side, thus appearing as an unstable monolith. In response, we devised a tower that consists of 3 square towers merged into one. The central tower is straight as a dart, the two peripheral ones change places between ground floor and penthouse, causing the volume to flip 90 degrees. This provides maximal foothold for the hardest wind pressures. The resulting shape – dubbed the Escher Tower – acquires a series of distinct silhouettes depending on the position of the viewer: a bottle, an hourglass, a cup and a drawing by M.C. Escher. The difference from Escher is that his art depicts buildings that seem to function but are in reality impossible constructions. The Escher tower is the opposite – it looks crazy but is in fact a creation of common sense.





NICE HOTEL

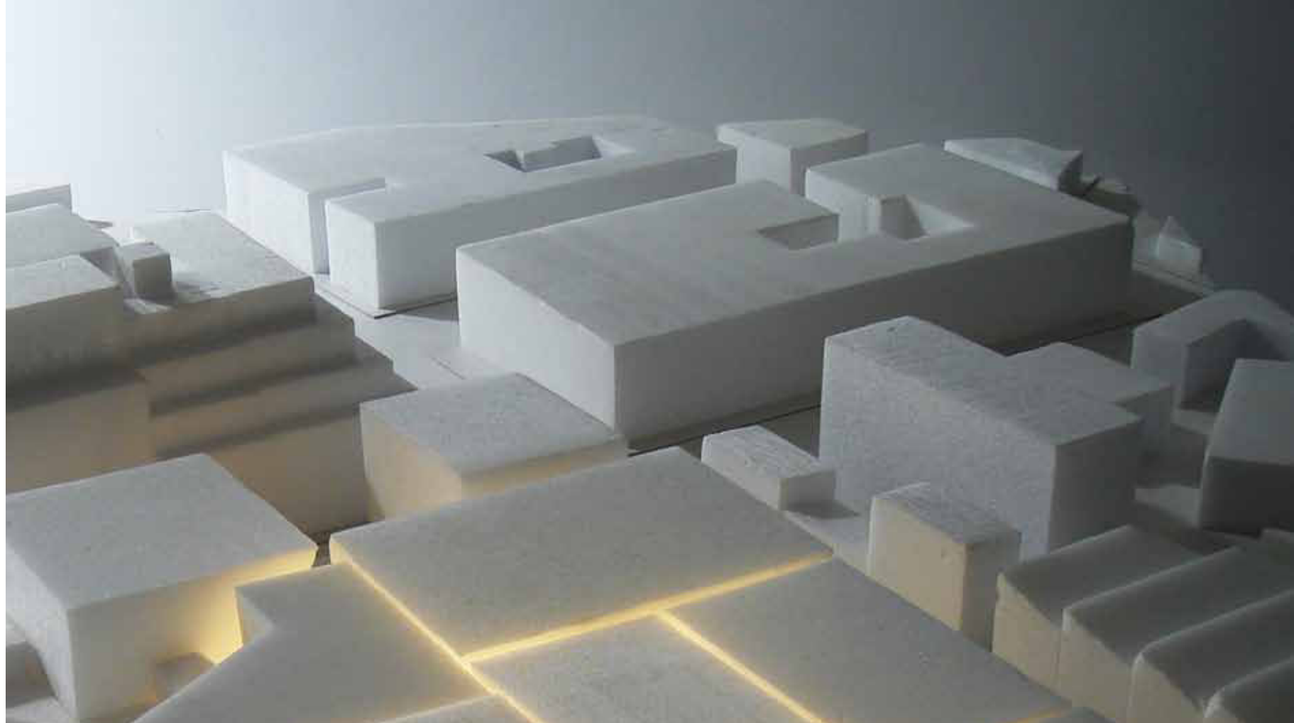
CLIENT: BOSCOLO **SIZE:** 25 000 m² **LOCATION:** NICE, FRANCE **STATUS:** AWAITING RESULT **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** JAKOB LANGE **CONTRIBUTORS:** JOAO ALBUQUERQUE, DANIEL SUNDLIN, HANNA JOHANSSON, MAXIME ENRICO, BENJAMIN ENGELHARDT

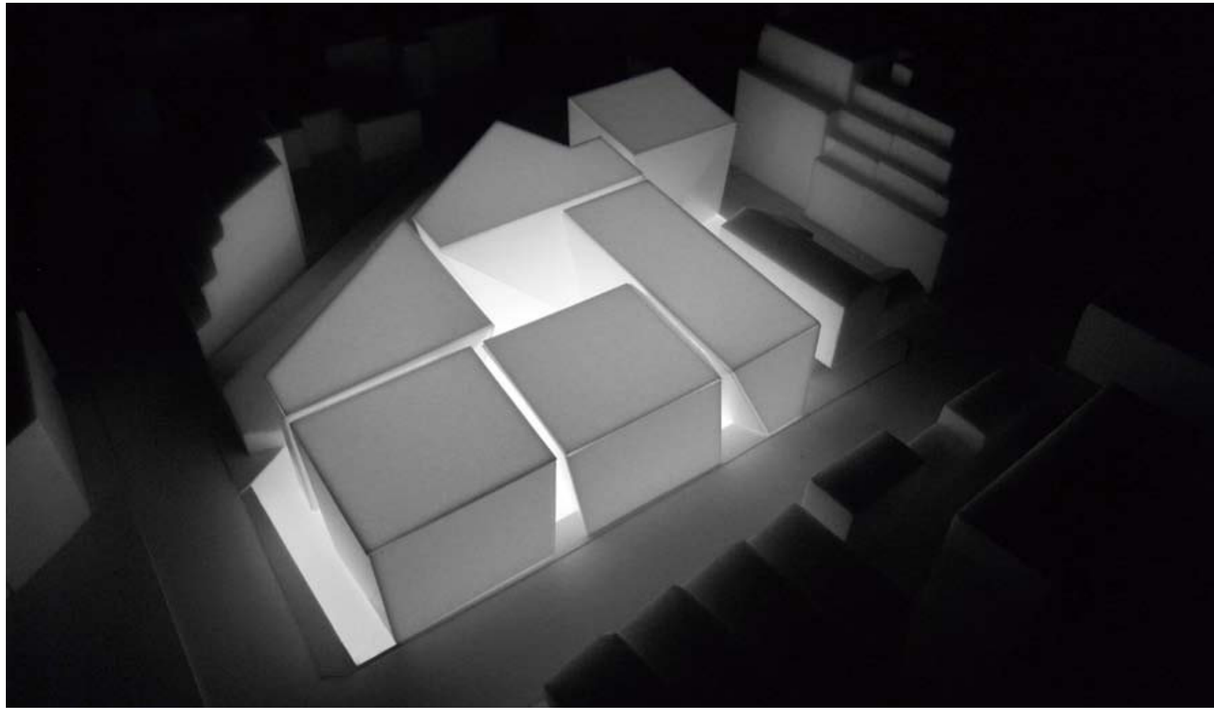
The typical modernist high rise is alien to its surroundings, indifferent to its context, dwarfs its surroundings and fills up its space. What if a new species of Mediterranean tower could emerge from the specific urban qualities native to Nice: an architecture that erupts from the urban fabric and natural landscape, in the same way that the architecture of Nice has grown from the materials of the local sandstone and cement, following the dramatic topography of the shores of Cote d'Azur; an architecture that extends the public parks and terraces on the ground as well as towards the sky; an architecture that creates cooling shade and shelter from the midday sun in the same way as the narrow streets of the historical centre protects the pedestrians from the burning sun; an architecture that dissolves towards the ground as well as towards the sky leaving generous space for human life at is top and bottom. Both public and private programmes are concentrated at the very heart of the city. Rather than introducing an alien scale in the historical city in the form of a monolithic modernist slab, a handful of slim towers are united in a bundle of spires that retains the slim proportions of the historical towers, while uniting to create floor plates adequate for contemporary activities. The roofs of the four towers serve as gardens for their neighbours. Rather than surrendering one of the most centrally located plots at the heart of Nice to a single programme a symbiotic multitude of functions, combining public and private – visitors and residents – commercial and cultural functions in a single hybrid entity is proposed: shops, restaurants and spa at the ground, combined with abundant public plazas and parks for the passersby; hotel rooms, conference centre and exhibition spaces on the higher levels extending out on roof gardens and outdoor terraces for the visitors; and apartments with private terraces and collective gardens for the local residents. Reaching for the sky while opening the ground, rather than introducing a modern monolith appearing to have landed from the moon, the bundle of spires grows out of the existing city. By reaching for the sky it opens up the ground. A new park will occupy all kinds of eco niches in the existing backyard offering Nice a whole new public space, where public space is in highest demand. Rather than filling every square metre with profitable programme, the plaza and park are given back to the citizens. Park Hotel is materialised in the natural materials local to the region: the native sandstone, generous windows and abundant vegetation above and below makes it appears as a natural extension of the local landscape and urban architecture. From the sea the Park Hotel appears as if it is growing naturally from its surrounding city. Like a fold in the urban fabric, or an organic growth of concentrated city, rather than a foreign element it appears like a natural evolution of the Nice vernacular.

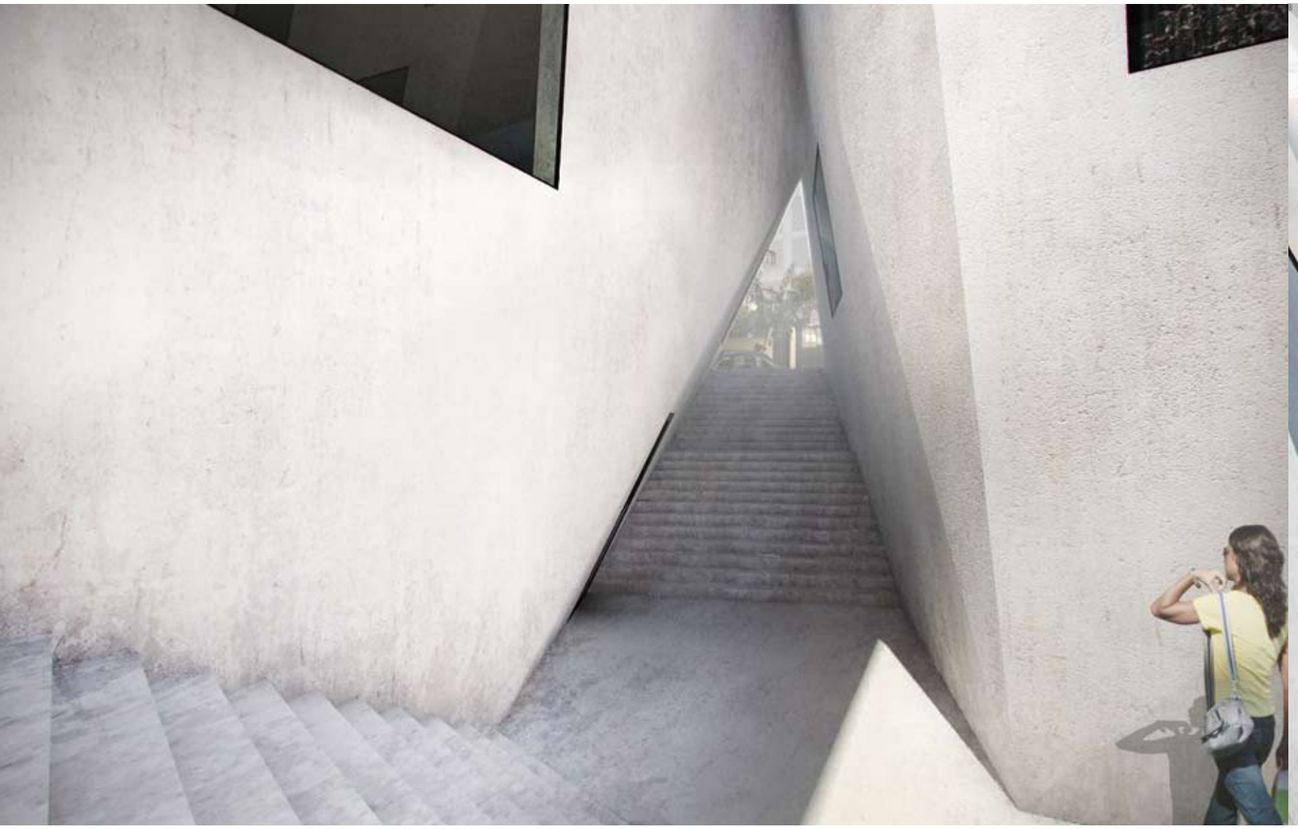
HOLY ROAD

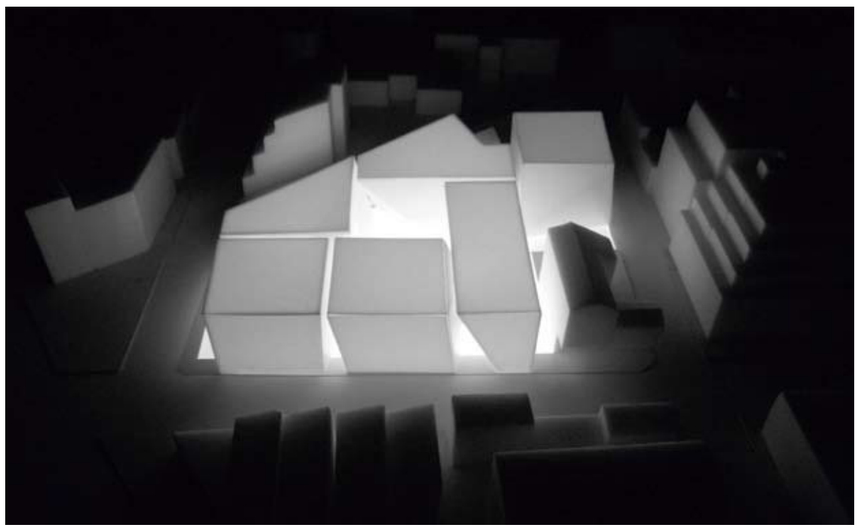
CLIENT: OLIAROS S.A. **SIZE:** 4,500 m^2 **LOCATION:** ATHENS, GREECE **STATUS:** ONGOING
ARCHITECT: BIG

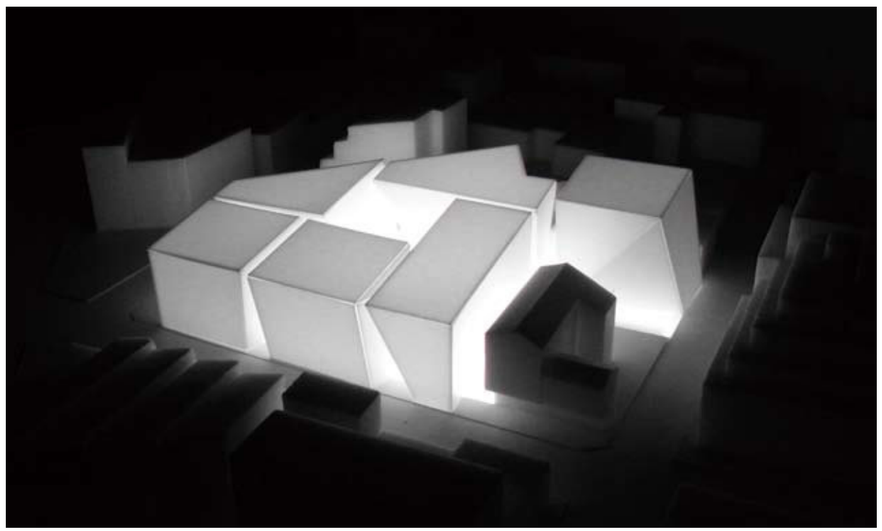
When asked to design a mixed-used building in the Athens red light district, at the foot of Acropolis, it was like returning to the roots of architecture. Since the Greek temples were the cradle of classic architecture and the traditional Greek villages inspired the flat roofs and white walls of the international style it would be a challenge to revisit Greek vernacular, to see if it once again could inspire a contemporary style. The site is in a super dense context but from the roof, you would have view of the Acropolis. The bottom half of the programme would be shops and galleries, the top half residential. On the ground, it would be obvious to create an almost medieval pattern of alleys and shortcuts, meandering through the site to connect all the adjacent streets and squares. For the top, it would be natural to stick to a Miesian orthogonal grid of patio houses to achieve the required minimum of square metres. During the first site visit in August, the blazing heat was overwhelming. To maximize the residential programme as well, the width of the streets was reduced from 4 meters at the bottom to 1 metre at the top. The inclined walls would block out the sun, creating a comfortably cool urban maze, like a hybrid between a city block and a Greek village. The monolithic volume resembles a big block of marble riddled by cracks and fissures for public life. Intended as a reinterpretation of Greek vernacular architecture, it is considered as an urban pattern rather than a "one-off design". An urban condition rather than an architectural object, and one that could theoretically occur in any place in downtown Athens. The 4,500 m^2 mixed use development in central Athens combines two separate logics: a street pattern of irregular urban circulation morphs into a dense orthogonal grid of patio housing, creating optimal conditions for both housing, shops and galleries. The public spaces are conveniently shaded from the sun, while the residential units are protected from the noise of surrounding entertainment area. The typology reintroduces a medieval urban character in a city district dominated by single use developments from the sixties. Streets become facetted gorges diffusing the strong sunlight in the Mediterranean climate.

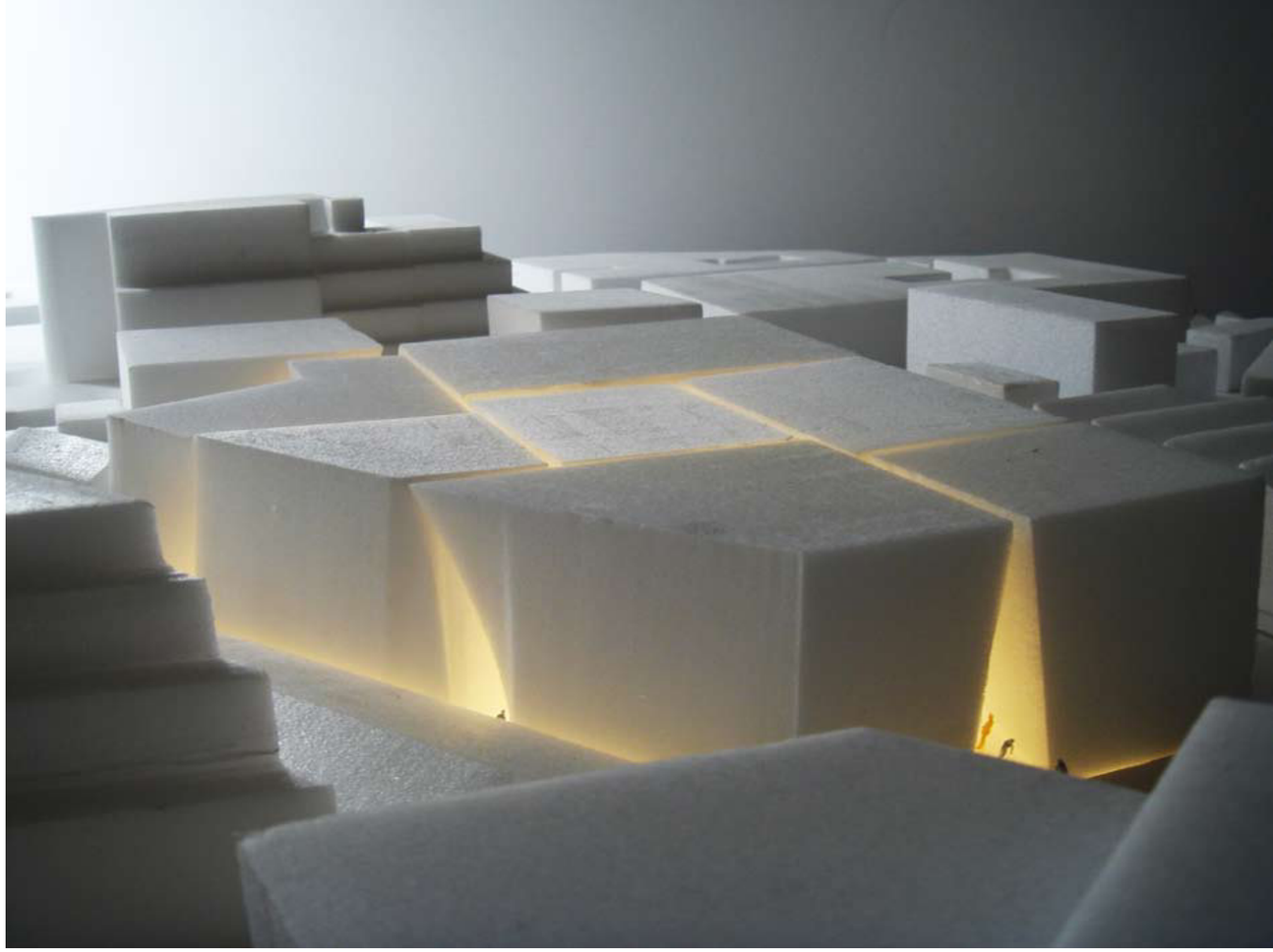








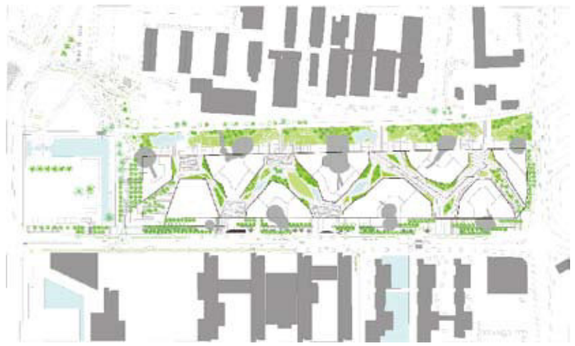




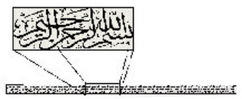
THE BATTERY

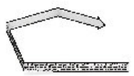
CLIENT: BACH GRUPPEN A/S **SIZE:** 4500 m^2 **LOCATION:** COPENHAGEN, DENMARK **COLLABORATORS:** PK3, GRONTMIJ CARL BRO, HASLOV & KJAERSGAARD **ARCHITECT:** BIG **PARTNER IN CHARGE:** BJARKE INGELS **PROJECT LEADER:** OLE SCHRODER **CONTRIBUTORS:** CAT HUANG, NANNA GYLDHOLM MOLLER, KARSTEN HAMMER HANSEN, KATHRIN GIMMEL, CHRISTIAN ALVARES GOMEZ, GAETAN BRUNET, MICHAEL FERDINAND ELIASEN HENRIKSEN, STANLEY LUNG, BRIAN YANG, AMY CAMPELL, JOAO P. ALBUQUERQUE

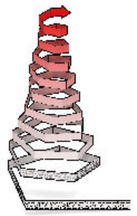
The Battery is about integration. It seeks to integrate all aspects of city life into a unified environment: apartments, offices, shopping, child care provision, sports facilities, cultural institutions, a hotel and a mosque; it facilitates the cultural integration of Islamic and Danish culture, by incorporating the first mosque ever built in Denmark; it brings together the three disparate quarters of Islands Brygge, Amagerbro and Orestaden into one overlapping urban activity centre; and finally it seeks to fuse landscape and architecture, the built-up and the non-built environments, into a unified urban topography of man-made peaks, valleys, cliffs and caves. This architecture is free from the stylistic straitjacket, free to generate new associations from the architectonic spectrum. The Tower of Babel collapsed because of the confusion caused by different languages. The new peaks of The Battery stand precisely because of the multicultural diversity of religion, activity and architecture. Studying Copenhagen's Coat of Arms, an interesting insight into the city's heraldic self-perception is reached. Three towers stand side by side with their feet in water, the spire of the highest tower is crowned by a half moon. The image of a modern multicultural metropolis with harbour fronts is populated with life and towers. The Battery has the potential to give new energy to this alchemical formula for city life that is sensed hidden in Copenhagen' s Coat of Arms: Towers + water + diversity = a living Copenhagen. From the terraced slopes the residents are able to admire the Copenhagen skyline with its plethora of historic towers and spires. People pass through the terraced landscape, which is molded in such a way as to provide a network of routes between the three different urban quarters. The valley provides a sheltered oasis for the children of the integrated play school. City bylaws have decided to insure a controlled development of the city according to



the common desires of inhabitants. But if the bylaw has been on standby for several years, the development of the city and the needs and wants of its inhabitants might have made it obsolete. When local government passed the city bylaw for The Battery, they envisioned university buildings of the same kind as that of the other side of the road at the existing Copenhagen University Amager. It was later decided to concentrate the university in Orestad North, to initiate a planning with higher and denser structures and to construct new buildings for the university, student residences and the headquarters for the Danish Broadcasting Cooperation. Islands Brygge, Orestad North and Amagerbro have experienced an astounding development in recent years and it is clear that it is due time to re-evaluate the collective visions for The Battery site. The goal was with a basis in the principles for planning a new urban area to set new guidelines for a district on The Battery that in them possess the ability to realise the dreams and desires of the community as well as future inhabitants.







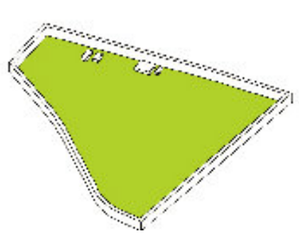

INDGAN

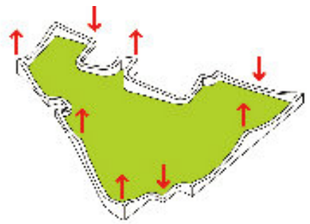
KLØVERKARRÉEN

CLIENT: KLØVERMARKEN DEVELOPMENT COMPANY **SIZE:** 200,000 m^2, 2000 RESIDENCES **LOCATION:** COPENHAGEN, DENMARK **COLLABORATORS:** JDS ARCHITECTS, THE MUNICIPALITY OF **ARCHITECT:** BIG

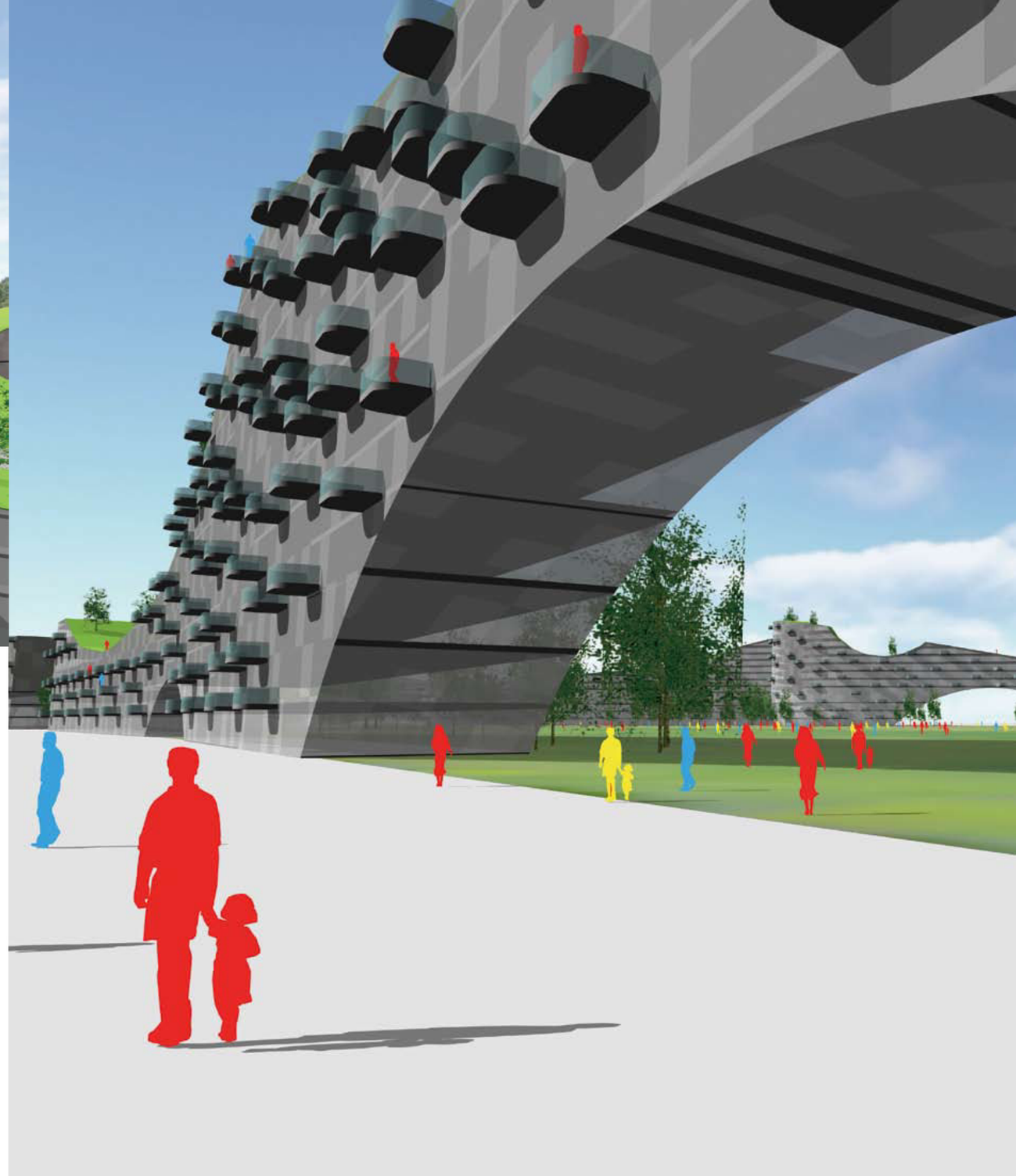
Architects' role is often reduced to the beautification of predetermined programs. A client calls an architect up on the phone, after having determined all issues of a project, asking to "make it nice". Architects only get involved when the decision to build has been made, when the site has been found and when the size and content of the programme have been decided. Thus architects, and therefore architecture, rarely have any decisive influence on how the physical structures of society evolve. The role of architecture is often reduced to cosmetics. Architecture is human society's physical manifestation on the crust of the earth – an artificial part of the planet's geography. And as architects constantly working in and with the city, it is obvious to think that they would be at the frontier of envisioning the urban future. However while sitting at home waiting for the phone to ring or for someone to announce a competition, the future is being decided by politicians, bureaucrats, developers, lawyers, accountants: suits.

BIG has largely followed the same paths as other architects through generations, attempting to inject unexpected innovations in to commissions, or discover unexplored possibilities in competition briefs. But no matter how clever we attempt to be, we always respond to someone else's questions – until the fall of 2005, when Copenhagen was having municipal elections. One major issue was that the real estate prices had skyrocketed propelling normal income people, including nurses and policemen out of town. The social democratic mayor was elected on a promise to solve the situation by making 5000 homes for 5000 kr/month in 5 years – but where? We decided to help. Copenhagen's old airfield from 1920 has been converted into a sports field for the community life of the unions and local groups of citizens. A windswept oasis in the centre of the city surrounded by allotment gardens or industry and populated by footballers complaining about the bumpy fields and the lack of shelter. Proposing to build on it would be political suicide. But if we could buy a narrow strip of land 30 metres wide along the edge,





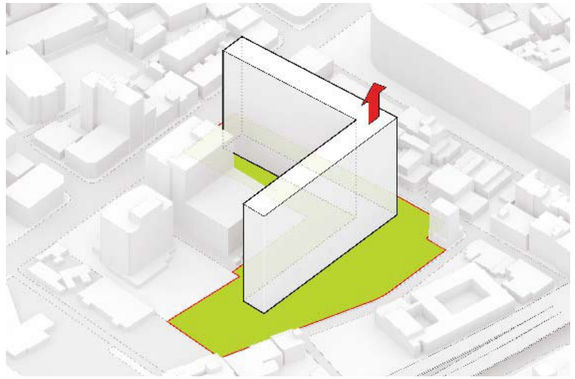
we would get a 3 km long building site – a mega perimeter block. By making huge gates visual and physical access is ensured. By varying the height we could respect the neighbours and ensure views of the surrounding skyline of historical spires. The block is lowered in three places to kiss the ground, allowing people to access the linear roof park forming a residential version of the Great Wall of China. We calculated that we can create 2000 homes, 3 kindergartens and a public school without sacrificing as much as a single football field. Rather than choosing between football and affordable homes, we could have both!

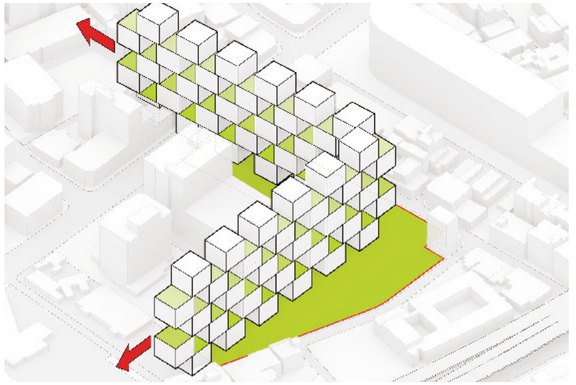


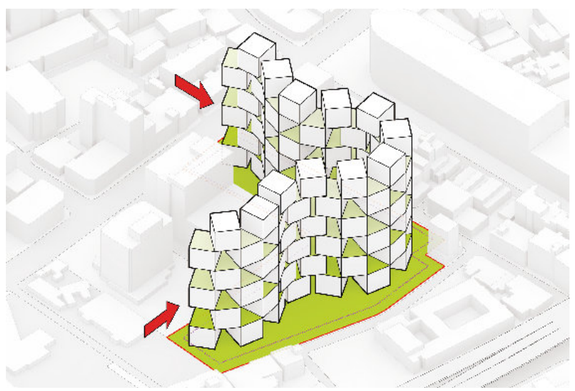
TAIPEI CITY WALL

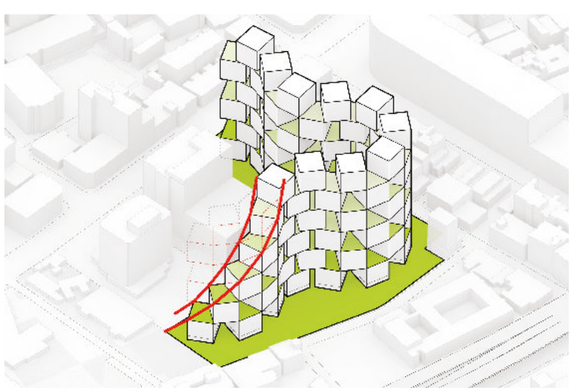
CLIENT: TAIWAN LAND DEVELOPMENT CORPORATION **SIZE:** 82,000 m^2 **LOCATION:** TAIPEI, TAIWAN, CHINA **COLLABORATORS:** CPP WIND **ARCHITECT:** BIG

How do you create urban density without losing the suburban qualities, such as green space, light and local neighbourhood? Simply by stacking small communities on top of each other you maintain the proximity to green free space and get the benefits from living in a tower such as view, light and urban density. The result is a three dimensional checkerboard where each 15x15x15m^3 box overlaps enough for an elevator to reach the highest floors. Throughout the 30 floors 5 large gardens allow the residents to play, swim and relax. The 5 gardens each have a unique appearance to accommodate all the needs of a modern community; a green forest where you can enjoy the spectacular view of the city, a Japanese stone garden for relaxation and immersion, a wooden pool garden where you can go for a swim, a playground for the kids and finally a rooftop terrace on the 25th floor.





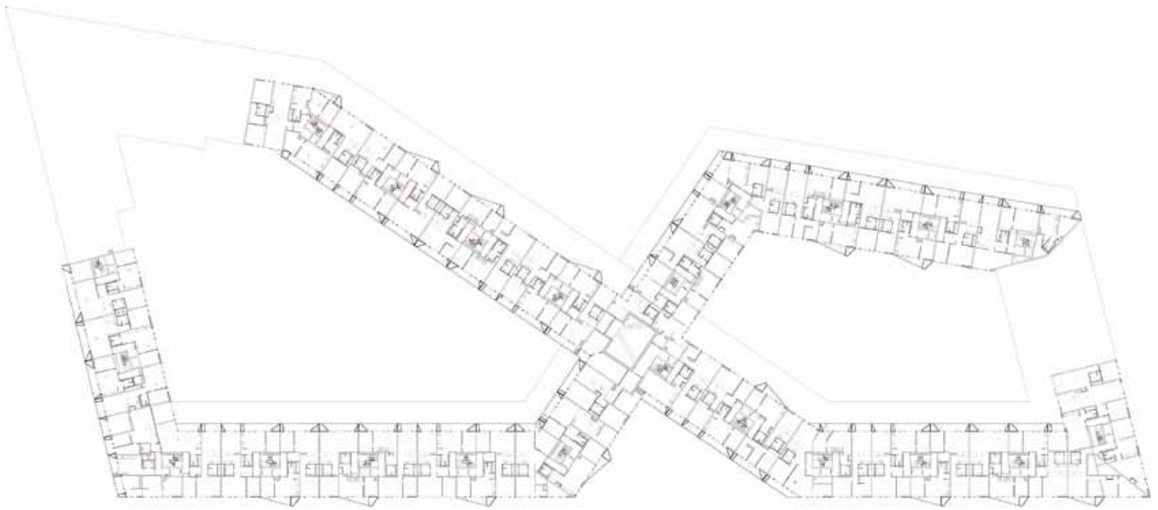


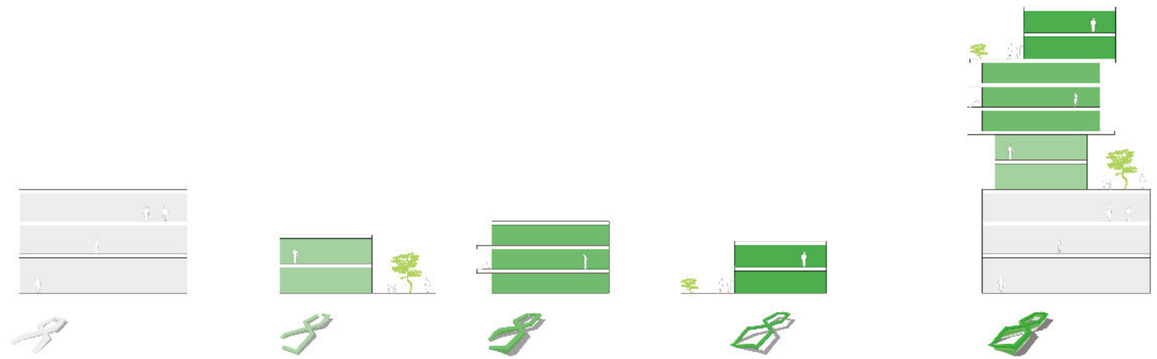


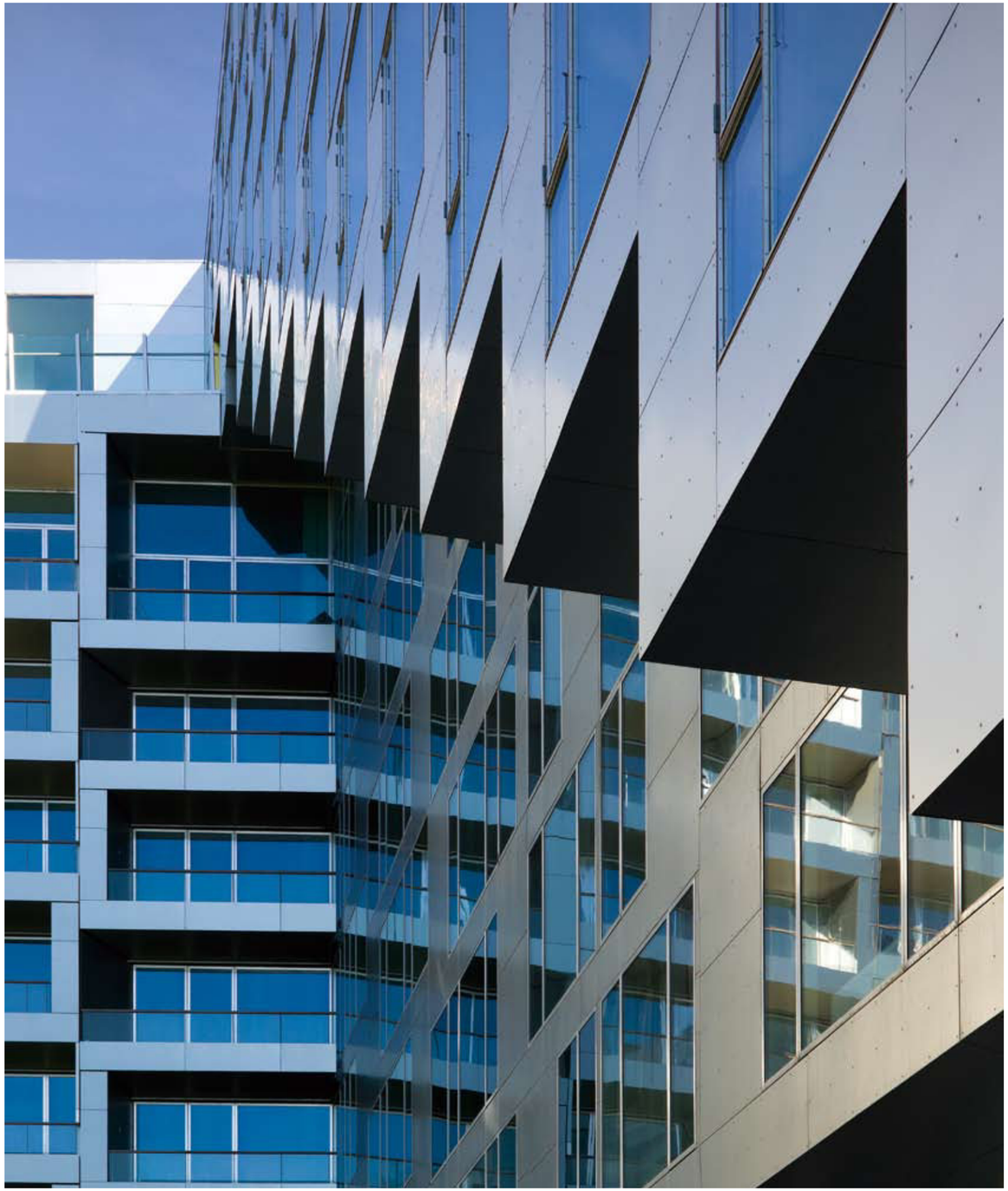
8 HOUSE

CLIENT: ST. FREDERIKSLUND HOLDING **SIZE:** 61,000 m^2, 476 RESIDENCES **COST:** € 92,000,000 **LOCATION:** COPENHAGEN, DENMARK **COMPLETION:** 2010 **COLLABORATORS:** HOPFNER PARTNERS, MOE & BRODSGAARD, KLAR **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS, THOMAS CHRISTOFFERSEN **PROJECT LEADER:** OLE ELKJAER-LARSEN, HENRICK VILLEMOES POULSEN **PROJECT MANAGER:** FINN NORKJAER, HENRIK LUND **CONTRIBUTORS:** DENNIS RASMUSSEN, RUNE HANSEN, AGUSTIN PEREZ TORRES, ANNETTE JENSEN, CAROLIEN SCHIPPERS, CAROLINE VOGELIUS WIENER, CLAUS TVERSTED, DAVID DUFFUS, HANS LARSEN, JAN MAGASANIK, ANDERS NISSEN, CHRISTIAN ALVAREZ GOMEZ, HJALTI GESTSSON, JOHAN COOL, JAMES DUGGAN SCHRADER, JAKOB LANGE, KIRSTINE RAGNHILD, JAKOB MONEFELDT, JEPPE MARLING KIIB, JOOST VAN NES, KASIA BRZUSNIAN, KASPER BROENDUM LARSEN, LOUISE HEBOELL, MARIA SOLE BRAVO, OLE NANNBERG, PABLO LABRA, PERNILLE UGLVIG JESSEN, PETER RIEFF, PETER VOIGT ALBERTSEN, PETER LARSSON, RASMUS KRAGH BJERREGAARD, RICHARD HOWIS, SOEREN LAMBERTSEN, EDUARDO PEREZ, ONDREJ TICHY, SARA SOSIO, KARSTEN HAMMER HANSEN, CHRISTER NESVIK, SOEREN PETER KRISTENSEN, LACIN KARAOZ, MARCELLO COVA, LUIS FELIPE GONZÁLEZ DELGADO, JANGHEE YOO, SUNMING LEE

Celebrating its third project with the same development team in the maturing neighbourhood of Orestad, the construction of the 61,000 m^2 8 House has come to an end, allowing people to bike all the way from the street up to its 10th level penthouses alongside terraced gardens where the first residents have already moved in. The bowtie-shaped 61,000 m^2 mixed-use building of three different types of residential housing and 10,000 m^2 of retail and offices comprises Denmark's largest private development ever undertaken. Commissioned by St. Frederikslund and Per Hopfner in 2006, the 8 House sits on the outer edge of the city as the southern most outpost of Orestad. Rather than a traditional block, the 8 House stacks all ingredients of a lively urban neighbourhood into horizontal layers of typologies connected by a continuous promenade and cycling path up to the 10th floor creating a three-dimensional urban neighbourhood where suburban life merges with the energy of a big city, where business and housing co-exist. The 8 House creates two intimate interior courtyards, separated by the centre of the cross which houses 500 m^2 of communal facilities available for all residents. At the very same spot, the building is penetrated by a 9 metre wide passage that allows people to easily move from the park area on its western edge to the water filled canals to the east. Instead of dividing the different functions of the building – for both habitation and trade – into separate blocks, the various functions have been spread out horizontally. A continuous public path stretches from street level to the penthouses and allows people to bike all the way from the ground floor to the top, moving alongside townhouses with gardens, winding through an urban perimeter block. Two sloping green roofs totaling 1,700 m^2 are strategically placed to reduce the urban heat island effect as well as providing the visual identity to the project and tying it back to the adjacent farmlands towards the south. The 8 House uses size to its advantage by creating immense differences in height thereby creating a unique sense of community with small gardens and pathways that remind you of the intimacy of an Italian hill town. With spectacular views towards the Copenhagen Canal and Kalvebod Faelled's protected open spaces, 8 House provides residences to people in all of life's stages through its 476 housing units, including apartments of varied sizes, penthouses and townhouses as well as office spaces to the city's business and trade in one single building.



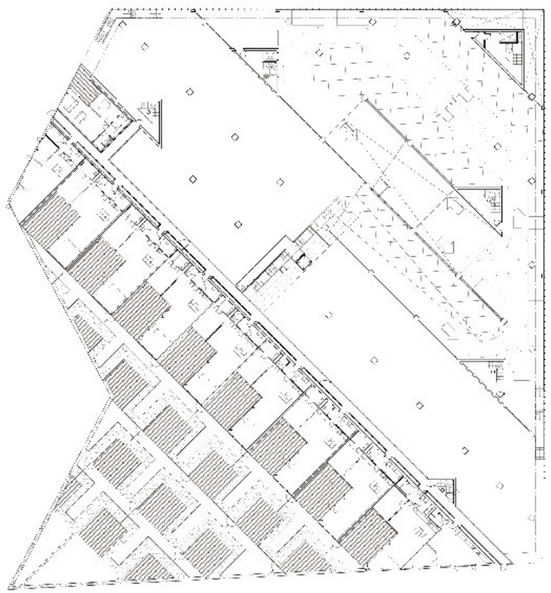


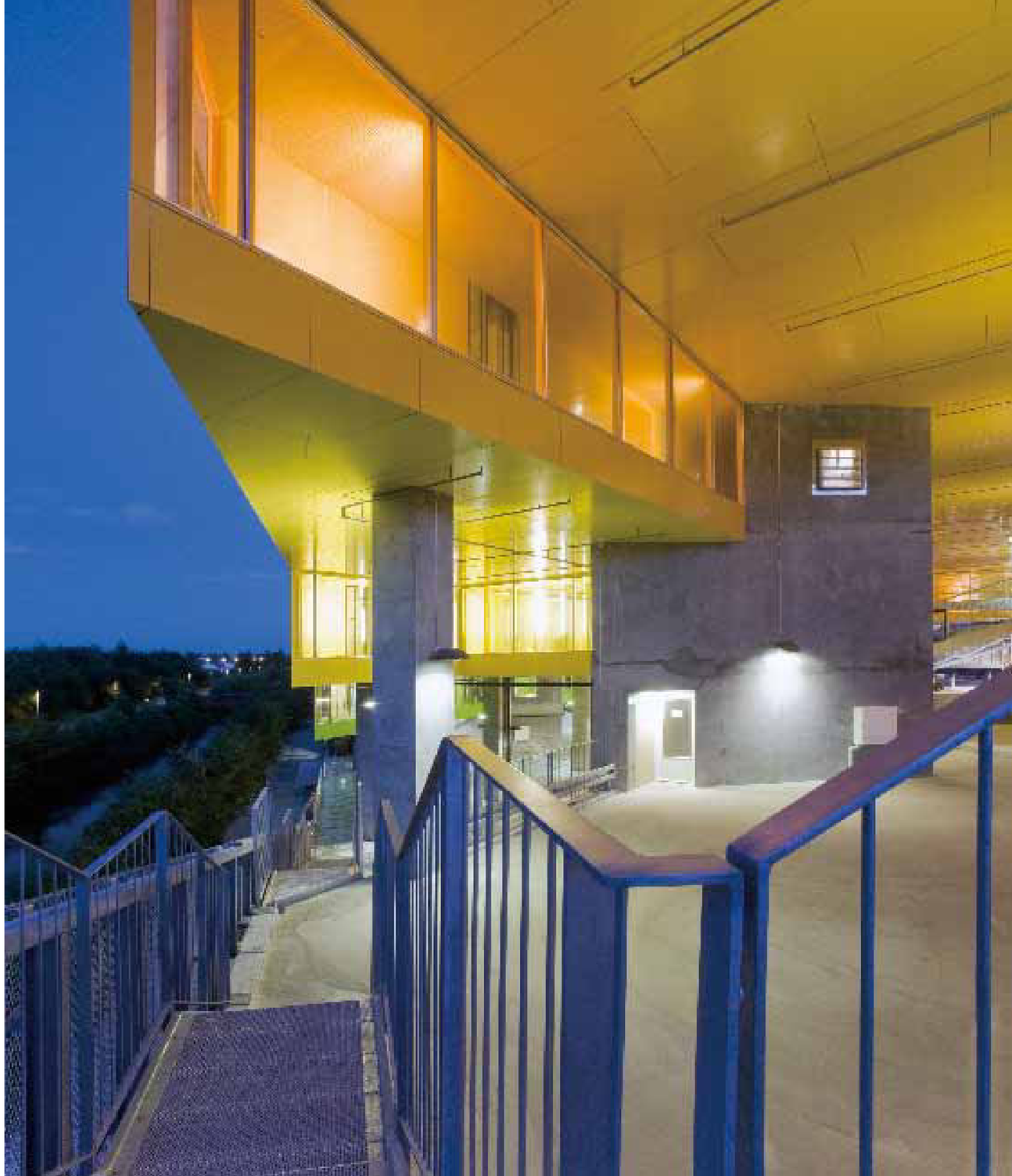


THE MOUNTAIN

CLIENT: HØPFNER A/S, DANISH OIL COMPANY A/S **SIZE:** 33,000 m² **LOCATION:** COPENHAGEN, DENMARK **STATUS:** COMPLETED SUMMER 2008 **COLLABORATORS:** JDS, Moe & Brødsgaard, Freddy Madsen, SLA **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** FINN NØRKJÆR **PROJECT ARCHITECT:** JAKOB LANGE **PROJECT MANAGER:** JAN BORGSTRØM **CONSTRUCTION MANAGER:** HENRICK POULSEN **CONTRIBUTORS:** ANNETTE JENSEN, DARIUSZ BOJARSKI, DENNIS RASMUSSEN, EVA HVIID-NIELSEN, JOAO VIEIRA COSTA, JØRN JENSEN, KARSTEN V. VESTERGAARD, KARSTEN HAMMER HANSEN, LEON ROST, LOUISE STEFFENSEN, MALTE ROSENQUIST, MIA FREDERIKSEN, OLE ELKJÆR-LARSEN, OLE NANNBERG, ROBERTO ROSALES SALAZAR, RONG BIN, SOPHUS SØBYE, SØREN LAMBERTSEN, WATARU TANAKA

The Mountain is the second generation of the VM Houses – commissioned by the same client, being the same size and located on the same street. The programme, however, is 2/3 parking and 1/3 living. What if the parking area became the base upon which to place terraced housing – like a concrete hillside covered by a thin layer of housing, cascading from the 11th floor to the street edge? Rather than doing two separate buildings next to each other – a parking and a housing block – we decided to merge the two functions into a symbiotic relationship. The parking structure is sloping upwards in a serpentine zigzag from south to north. The housing is smeared in an even layer over the top so the apartments are transformed into courtyard houses with big gardens and generous views. The parking area needs to be connected to the street, and the homes require sunlight, fresh air and views, thus all apartments have roof gardens facing the sun, amazing views and parking on the 10th floor. The Mountain appears as a suburban neighbourhood of gardens home flowing over a 10-storey building – combining the splendors of the suburban backyard with the social intensity of urban density. The roof gardens consist of a terrace and a garden with plants changing character according to the changing seasons. The building has a massive irrigation system which maintains the roof gardens. The only thing that separates the apartments and the gardens is a glass façade with sliding doors to provide light and fresh air. The residents of the 80 apartments will be the first in Orestad to have the possibility of parking directly outside their homes. The gigantic parking area contains 480 parking spots and a sloping elevator that moves along the mountain's inner walls. In some places the ceiling height is up to 16 metres, which gives the impression of a cathedral-like space. The North and West façades are covered by perforated aluminum plates, which let in air and light to the parking area. The holes in the façade form a huge reproduction of Mount Everest. In the daytime, the holes in the aluminum plates will appear black on the bright canvas, and the gigantic picture will resemble that of a rough rasterised photo. At night, the façade will be lit from the inside and appear as a photo negative in different colours as each floor in the parking area is divided by a different, bright colours. The Mountain is located in Orestad city and offers the best of two worlds: closeness to the hectic city life in the centre of Copenhagen, and the tranquility characteristic of suburban life. Since its completion in the fall of 2008, the Mountain has received numerous awards, including the World Architecture Festival Housing Award, Forum Aid Award as the Best Nordic Architecture of 2009 and the MIPIM Residential Development Award 2009.

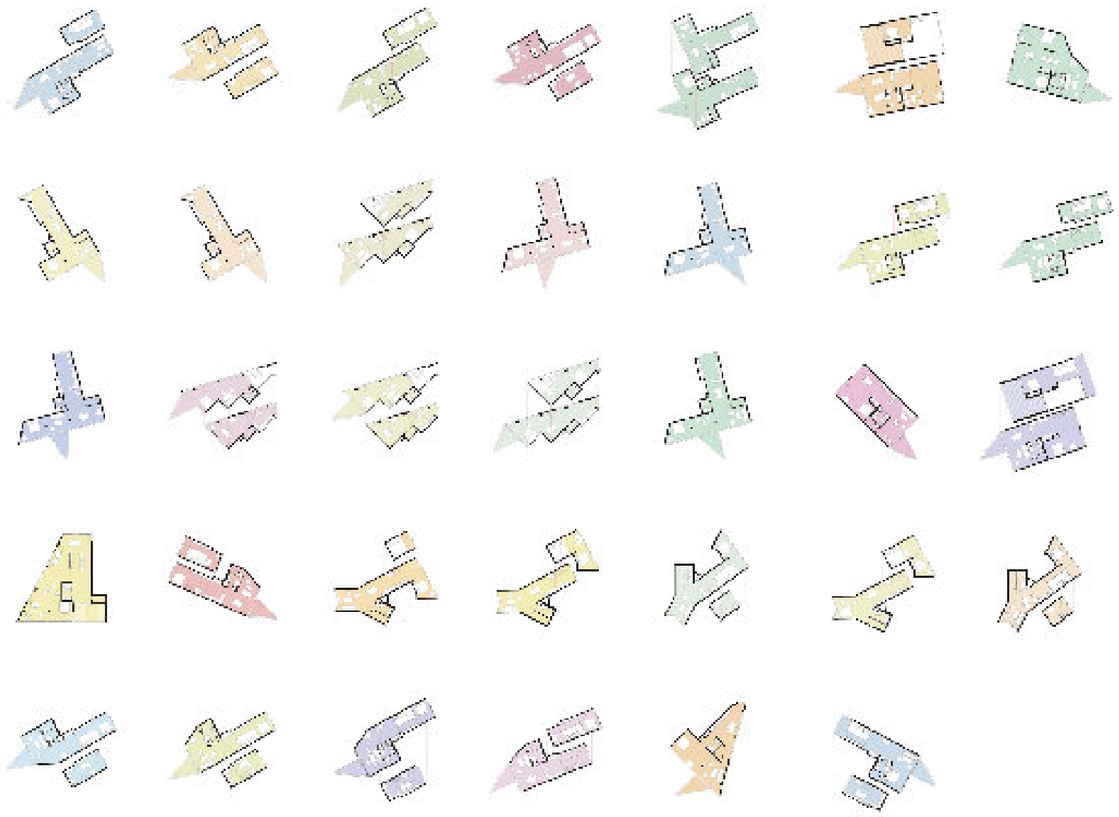


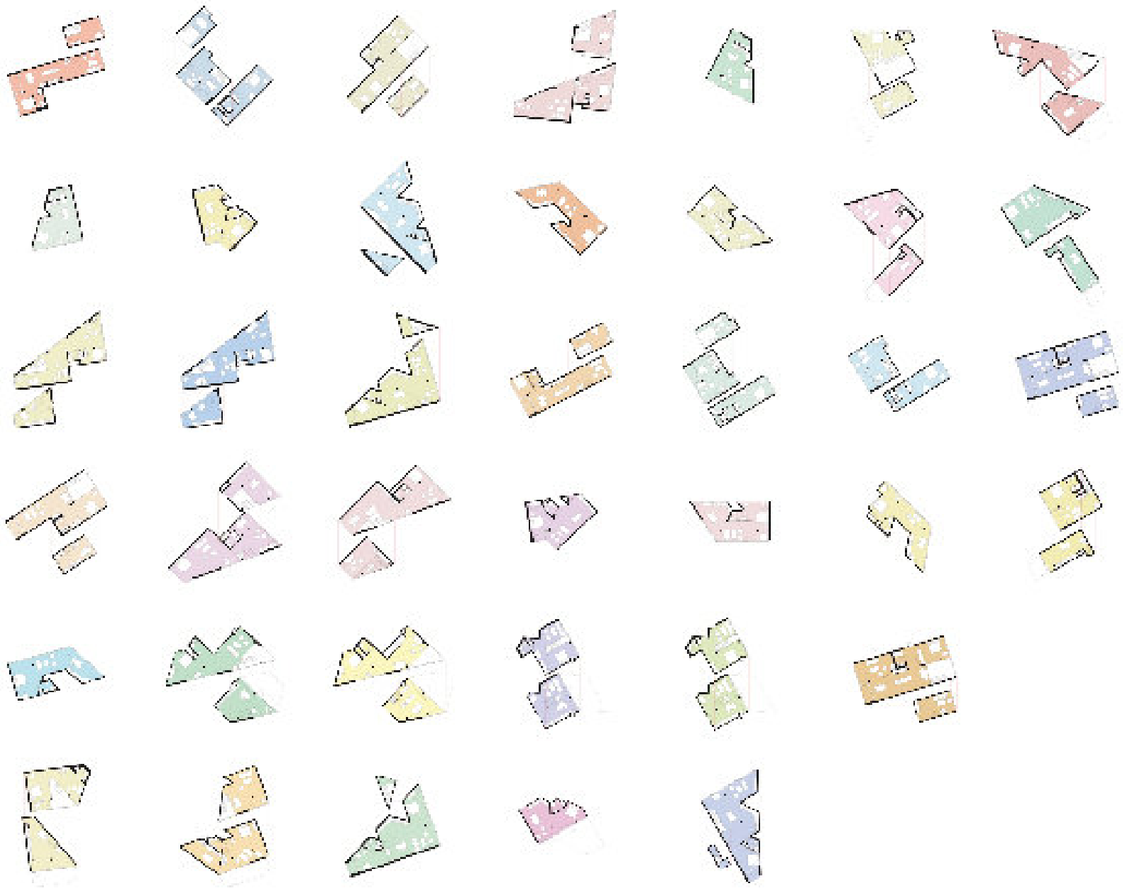


VM HOUSES

CLIENT: HØPFNER A/S, DANISH OIL COMPANY A/S **SIZE:** 25,000 m^2 **COST:** €22 MILLION **LOCATION:** COPENHAGEN, DENMARK **COMPLETION:** COMPLETED 2005 **COLLABORATORS:** JDS ARCHITECTS, MOE & BRØDSGAARD, HØPFNER A/S **ARCHITECT:** PLOT = BIG + JDS **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** FINN NØRKJÆR **PROJECT ARCHITECT:** THOMAS CHRISTOFFERSEN **PROJECT MANAGER:** HENRICK POULSEN **CONTRIBUTORS:** ALISTAIR WILIAMS, ANNA MANOSA, ANNE LOUISE BREINER, ANNETTE JENSEN, BENT POULSEN, CHRISTIAN FINDERUP, CLAUS TVERSTED, DAVID ZAHLE, DHAIRYA SHEEL RAMESH, DORTE BØRRESEN, HENNING STÜBEN , INGRID SERRITSLEV, JAKOB CHRISTENSEN, JAKOB LANGE, JAKOB MØLLER, JAKOB WODSCHOU, JØRN JENSEN, KARSTEN HAMMER HANSEN, MADS H. LUND, MARC JAY, MARIA YEDBY LJUNGBERG, NADJA CEDERBERG, NANNA GYLDHOLM MØLLER, NARISARA LADAWAL, OLE ELKJÆR-LARSEN, OLE NANNBERG, OLIVER GRUNDAHL, SANDRA KNÖBEL, SIMON IRGENS-MØLLER, SOPHUS SØBYE, SØREN STÆRMOS, XAVIER PAVIA PAGES

The VM Houses, shaped like a V and an M when seen from above, is the first residential project to be built in the new district of Copenhagen known as Ørestaden. The upcoming neighbourhood is connected to the centre of the city by the new metro system. The manipulated perimeter block of the V building is clearly defined in its four corners, but opened internally and along the sides. The vis-à-vis with the neighbouring M house is eliminated by pushing the slab in its centre, ensuring diagonal views to the vast, open fields around. The building volume provides optimal air, daylight and views to all apartments with triangular-shaped balconies characterising the South facing facade. All apartments have a double-height space to the North and wide panoramic views to the South. People can access the apartments from a central corridor that cuts through the building volume and opens up towards daylight and views at each end. The corridors create connections to elevators and staircases and function as a local community where people can meet spontaneously and children can play. The central hallway functions as a public space imitating random bullet holes, which penetrate the building. A similar logic of the diagonal slab is used in the M building, although in this case it is broken down into smaller portions. Here, the typology of Le Corbusier's Unitè d'habitation is reinterpreted and mutated: the central corridors are short and receive light from both ends. Individual terraces are all on the south facing side of the building, and the roof terrace can be reached from the central corridors. The apartments are characterised by the interaction of mutually complementing rooms – with double-height studios near kitchens and living rooms, with large and open rooms that can be broken down into smaller ones and spatial attics which are naturally lit. The VM Houses are made up of simple but exquisite materials with large glass façades framed by fancy wood. Floors are made up of solid oak wood, and dark, hard wood is used for the balcony floors. Walls and ceilings appear with a somewhat raw finish in white concrete, and all internal stairs and handrails come in white painted steel. All the apartments' external walls are made up of glass. As the first residential complex in the area, it was important to create an inviting environment. To provide public space around the buildings, the V volume is raised on five metre high columns, opening up the courtyard to the park area on the South side while the facades are articulated with niches and angles, creating a series of informal meeting places. One of the most important aspects of this housing scheme focuses on the development of diverse apartment typologies, ranging from single-floor plans to triplexes. The 114-unit V building is composed of 40 different apartment types, while the M building with its 95 units contains 40 typologies.

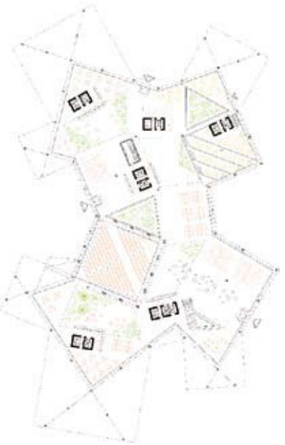




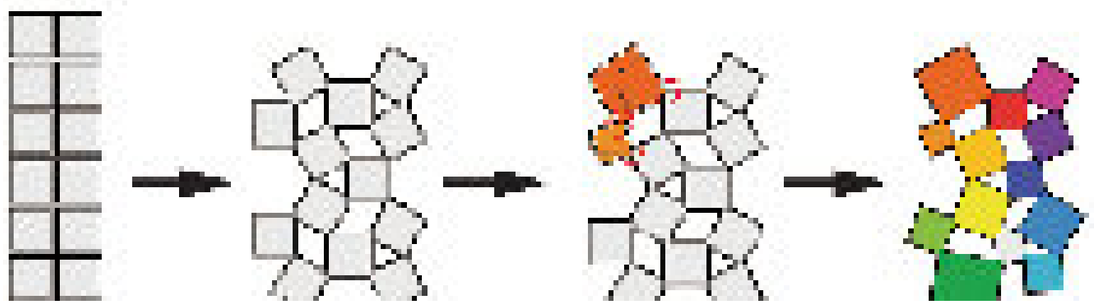
TALLINN TOWN HALL

CLIENT: UNION OF ESTONIAN ARCHITECTS **SIZE:** 28,000 m^2 **LOCATION:** TALLINN, ESTONIA **STATUS:**ONGOING **COLLABORATORS:** ADAMS KARA TAYLOR, GRONTMIJ – CARL BRO, RAMBOLL, ALLIANSS ARHITEKTID OÜ **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** JAKOB LANGE **CONTRIBUTORS:** ONDREJ JANKU, HANNA JOHANSSON, DANIEL SUNDLIN, HARRY WEI, ALEX COZMA, JIN-KYUNG PARK

Surrounded by the former industry, a Soviet era sports hall, medieval town and modern developments, the new Tallinn Town Hall occupies a key position in the successful urbanization of Tallinn's waterfront and offers a unique possibility of linking land and sea, old and new, public space and public institutions. We propose to create a new urban typology that combines the human scale and intimate experience of the medieval townscape, with the public space and municipal symbolism of the modern extension. We propose to create an open and permeable public institution. The new Tallinn Town Hall is not designed as a conventional public organisation representing power and authority, but to represent the power and symbol of participatory democracy of the 21st century. To ensure strong governance and participatory democracy, both public insight and political understanding should remain transparent. Participatory democracy requires not just public insight into political processes, but also political understanding of issues and demands of the public. The new Tallinn Town Hall explicitly expresses this two-way transparency. extending both town centre and public park all the way to the water's edge. Several municipal departments are placed on the public plaza as a canopy, providing an uninterrupted view and sunlight for the entire structure. The new building can be seen from Linnen Hall, the plaza, and the podium, with its roof tilted as a slender spire. The city council, a core of democracy, is placed in the town hall building. The greeting hall inside the city council is accessible from the plaza, or by the stairs or elevator of the town hall. Its offices are located on a generous space over the hall, with ample light getting in through the wide glass overlooking the city. A balcony for visitors flanks the upper floor. The sloping roof finished in a reflexive material forms a huge periscope for democracy securing transparency between politicians and the public. Civil servants will be seen as not cold-minded administrators making decisions in an impenetrable building, but friendly faces you can see through a courtyard and a light well.



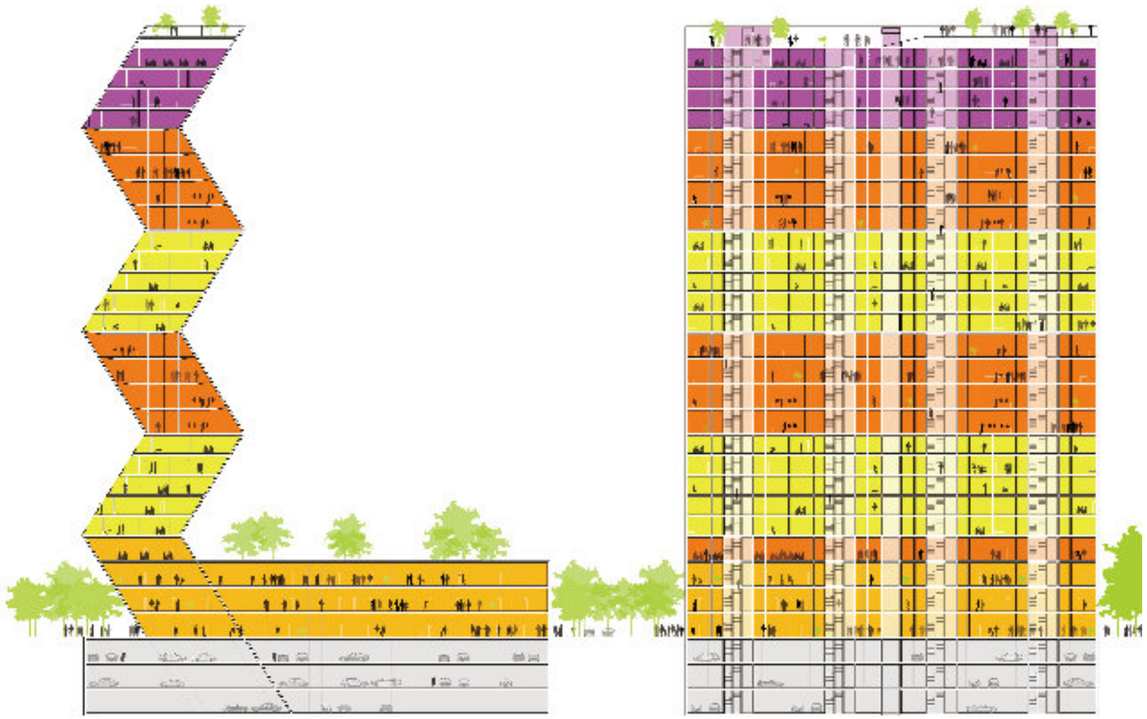
The public may see in from the outside through wide glass panels how the municipal process works, and civil officials inside may enjoy the view of the plaza through the window and keep the image of the city and its public in their eyes and hearts. A vaulted ceiling of the former building was decorated with a mural of sky and land under the ruler of the time. The new one will have a ceiling that practically reflects past and present of Tallinn city. While only the king could enjoy the spectacular view in a traditional tower, now ordinary citizens may also come to enjoy it. Seen from a distance, its silhouette joins the skyline of historic spires consisting of Niguleste, Toomkirik, Kaarli Kirik, Puhavaimu Kirik, St. Olav Church, and the existing Tallinn Town Hall.



RØDOVRE TOWER

CLIENT: RODOVRE MUNICIPALITY **SIZE:** 27,000 m^2 **HEIGHT:** 96 m **LOCATION:** RODOVRE, DENMARK **ARCHITECT:** BIG

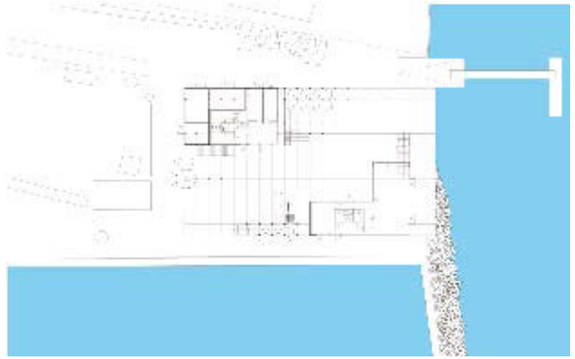
The programme of the tower is divided into two different activities – living and working. Activities that often take place in fairly identical settings, even though they have radically different needs. Housing loves sun on the terrace and the passive solar heat gain in the wintertime. Instead of cramming all the programmes into the same template, we suggest to tailor the framework to the respective activities. Housing needs sunlight and heat. By tilting the housing towards the north, they are optimised for passive solar heat gain. At the same time sunlight is ensured for the terraces of all apartments from morning to evening. Conversely, offices need daylight, while they hate direct sun in their faces or on their computer screens. So we have attempted to create a building volume that maximises daylight but minimises overheating and glare. The optimal orientation of an office building is north-south since the building receives lots of diffuse light from the north and a minimal amount of direct sunlight from the south, where the sun sits high in the sky compared to east or west. But the north-south orientation will still entail a risk of considerable overheating in the warmer months – when the sun sits the highest in the sky. So we suggest leaning the building volume towards the south, so the exposure to the diffuse light is maximised while the direct sunlight from the south is minimized. The North side is never hit by the sun while on the South side the direct sun exposure is reduced by up to 50% in the summer. At the same time, the diffuse light exposure from the north is increased by about 40% compared to a straight building. The two complementary building parts, tailored to either office or housing, alternate from one to the other in a zigzag movement from sky to ground. Furthermore, the reciprocal sloping helps stabilize the structure in such a way that the sculptural shape can be achieved by means of a conventional structure. The zigzag shape is a direct consequence of the functionality and energy demands, creating a characteristic icon for the city's skyline. Seen from the east or west, the tower stands as a slender silhouette of a lightning against the sky. Seen from the north or south the opposite sloping facades will reflect the sky and the ground respectively – in a triple sandwich of tree crowns and clouds.

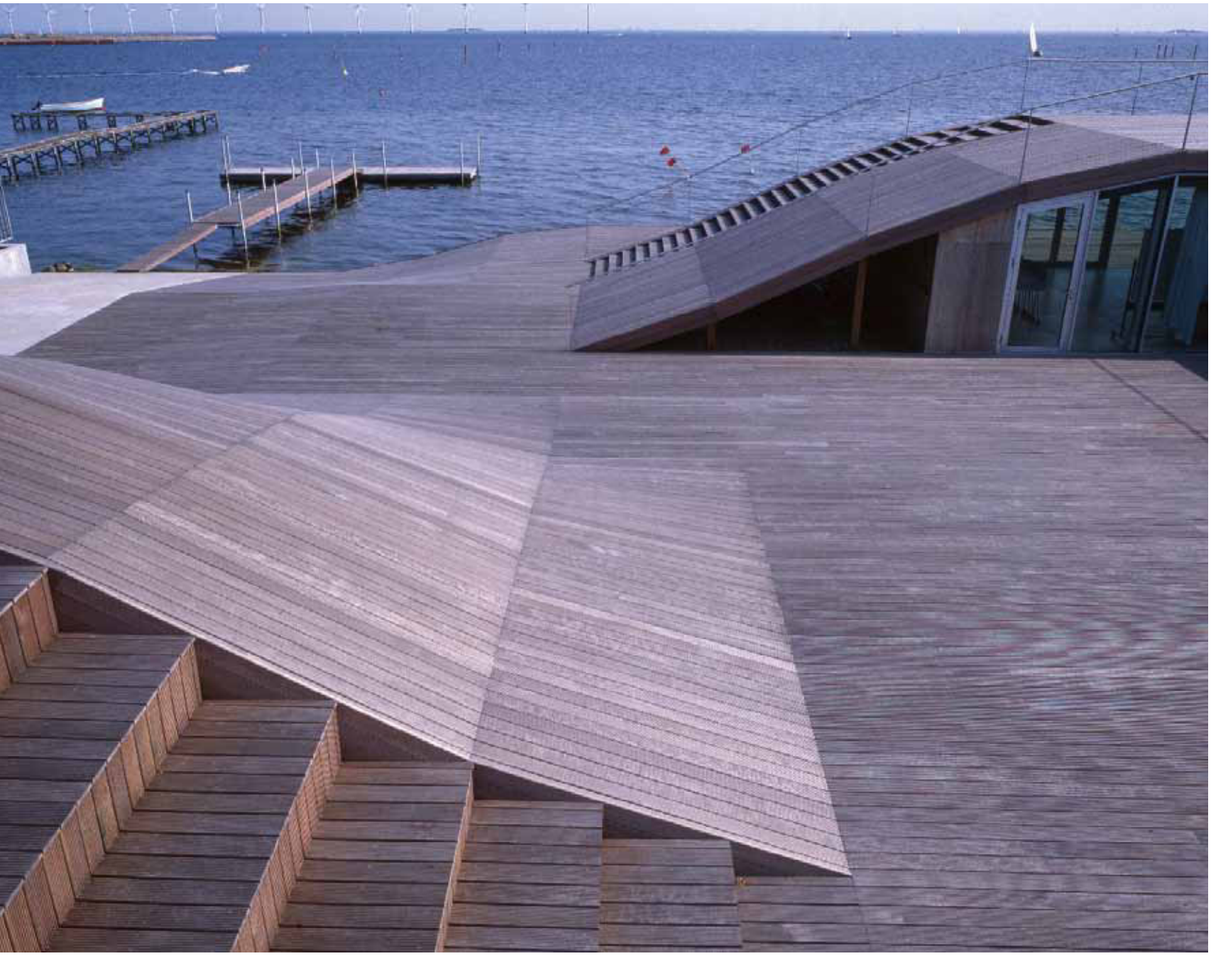


MARITIME YOUTH HOUSE

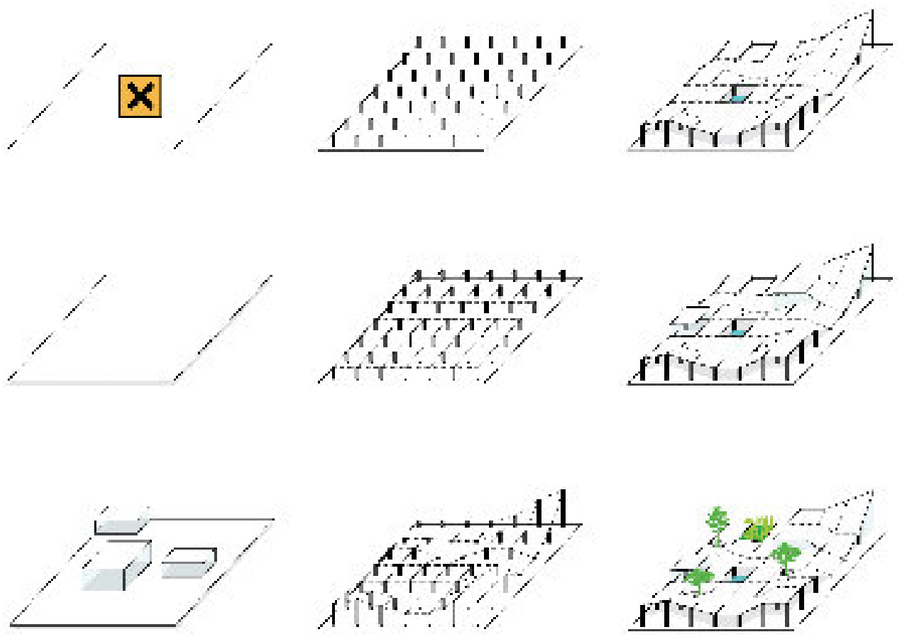
CLIENT: KVARTERLØFT COPENHAGEN, LOA FUND **SIZE:** 2,000 m^2 **COST:** €1,450,000
LOCATION: COPENHAGEN, DENMARK **COMPLETION:** FEBRUARY 2004 **COLLABORATORS:**
JDS ARCHITECTS, BIRCH & KROGBOE **ARCHITECT:** PLOT = BIG + JDS

In 2002, BIG was invited to a competition, to design a maritime youth house at Sundby Sailing Club on the island of Amager in Copenhagen. It was partly a junior sailing club, partly a social project, meant to teach the local kids to rig sails and tie knots rather than steal cars or paint graffiti. The site was beautiful: water on two sides with a view to a new landfill and marina. The site was very polluted however and a third of the building budget was reserved for digging up the topsoil and driving it five minutes around the corner to the landfill next door, paying a deposit tax of 3-4 million DKK. It seemed surreal to spend that amount of money to move the problem 800 metres away. So the engineers were asked to study the soil samples. They found that the pollutants were heavy metals that wouldn't vaporise or interact with the surroundings. Digging up the topsoil and covering it with clean dirt would be equivalent to putting a lid on the ground. So we asked ourselves: Why don't we cover the entire site with a big wooden deck? The giant terrace would allow us to leave the pollution where it is, rather than pushing the problem around, and save us the deposit tax to spend on public space rather than on cleaning up pollution. When hammering piles into the ground we could stick some of them deeper, creating a beach some sticking up higher, creating shelter for boatsheds and clubhouses. Without actually designing anything, we told the clients that they could consider the wooden deck a sort of social carpet that they could push and pull to accommodate all the activities they could think of. This elastic concept would be able to incorporate any demand or desire. Telling your clients that they can get anything they want turned out to be a successful strategy and we won the competition without an actual design. We started laying out the different functions in dialogue with the two user groups: the sailors and the social workers. Each group would push and pull to make the scheme fit their specific interest. The social workers were trying to push it down to create social space around the clubhouses. The final design can be seen as the





double imprint of two opposing forces on a pliable canvas. The sailors tried to pull the deck up to create space for boat storage and other kinds of gear. The result is a wavy dune landscape, materialised in wood. In Copenhagen, all buildings need to leave 8 metres of space for a public promenade along the water. Because the city saw the roof as public space we could push our building all the way to the water's edge. Normally the maximum slope of an accessible surface is 1:20 – long and flat but since the city saw the wooden deck as a landscape rather than a building, we could do 25 degrees! Steep enough to slide on with a normal pair of jeans. The undulating landscape has an instantly energizing impact on kids, making them run around. The maritime youth house is a typical example of our strategy for turning analysis into a creative process. The driving idea is turning a problem, the pollution, into a potential – the public space. As a result, we have inflated the ambition of the project from a small clubhouse to a generous public space where not only the sailors, social workers and kids hang out – but a place where the locals come to walk their dog, or kiss their girlfriends. This additional generosity is the result of refusing to move the problem, but rather to sweep it under the wooden carpet.

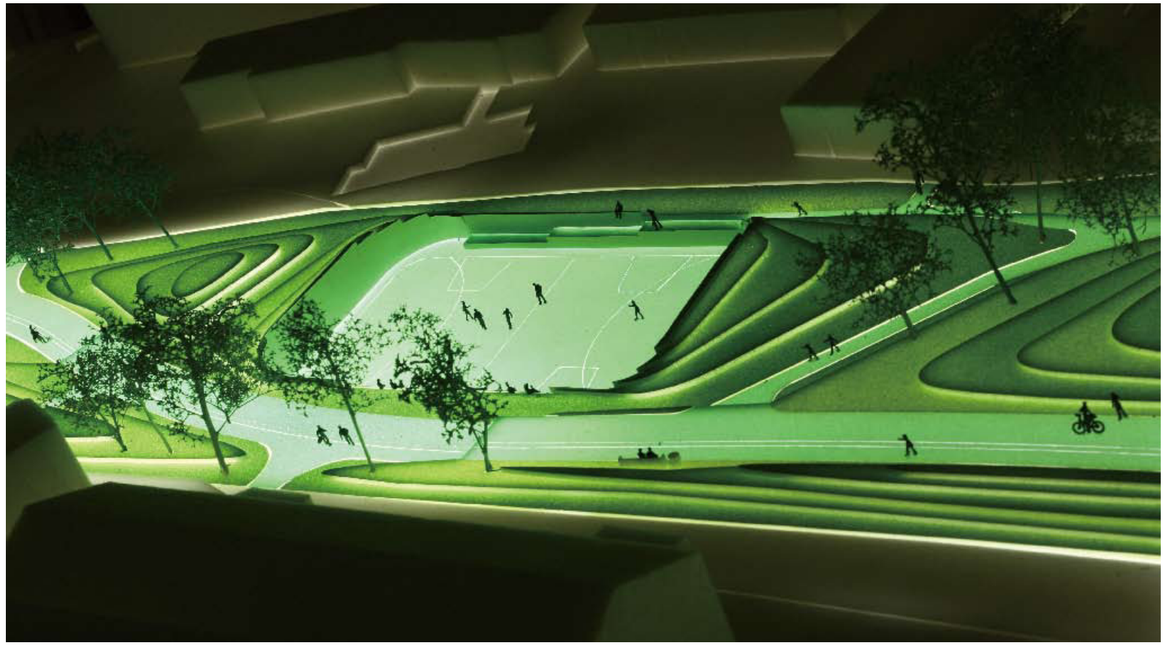


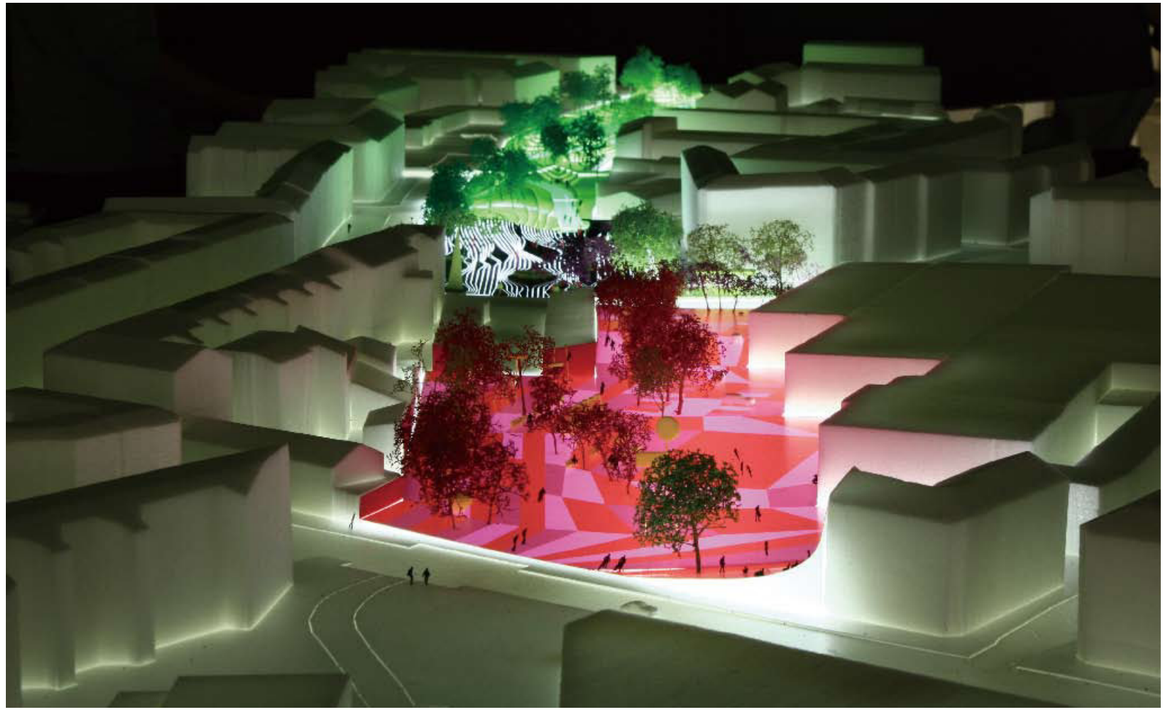
SUPERKILEN

CLIENT: COPENHAGEN MUNICIPALITY, REALDANIA **LOCATION:** COPENHAGEN, DENMARK
STATUS: FIRST PRIZE **COLLABORATORS:** HELP PR & COMMUNICATION, TOPOTEK1, SUPERFLEX **ARCHITECT:** BIG + TOPOTEK1

The mission of the Superkilen Masterplan is to create a true alternative scene to the remaining urban space of Copenhagen. The point of departure is Superkilen's location in the heart of outer Nørrebro, which has a local population from 57 different cultures. The focus on those initiatives and activities in the urban spaces that work as promoters for integration across ethnicity, religion, culture and languages. 57 objects from 57 cultures are considered as a mean for integrating Superkilen in the world and the world in Superkilen. The objects are symbols for everyday experiences from 57 different cultures. A foreign everyday practice incorporated outside its normal context. As in Marcel Duchamp's Objet Trouvé, they are ordinary everyday objects, which stand out as work of art when exposed in a new context and on a new background. They make people think about how we organise our daily life and together they make up a global vernacular. The conceptual point of departure is a division of Superkilen into three zones with three different identity shaping colours: green, black and red. The different surfaces and colours of the area are integrated in a way where they together and alone establish a setting for the diverse objects, which are chosen by the citizens. Bauman once said that "sport is one of the few institutions in society, where people can still agree on the rules". No matter where you're from, what you believe and which language you speak, it is always possible to play football together. In continuation of the sports activities at Nørrebro Gym, the Red Square is considered an urban expansion of the indoor activities of Nørrebro Gym. As an integration machine, the different sports fields at the Red Square give the local community an opportunity to meet over physical activities and games, which everyone can agree upon. In spite of the fact that adults and youth from different cultures find the integration process difficult, children can almost always meet and play across linguistic and cultural barriers. The activities at the Green Park are – with its soft hills and facing – focused on children and families with young children. It is a green landscape and a playground, where families with children can meet

for picnics, sunbathing and entertainment in the grass. Already now, it is mostly people from foreign cultures who use the parks along Strandvejen – the Green Park will provide the setting for a similar public life in the heart of Nørrebro. The globalisation as such has evolved due to international trade with goods and services. Several of the most successful integration projects in Denmark – especially Bazaar West in Aarhus – are based on markets and trade. A social and economic institution is widespread in many parts of the world. But due to supermarkets and discount they have almost disappeared in Denmark. The Black Market provides the setting for an urban market, which can attract visitors from all over Copenhagen and its surroundings in the weekends (ie. the weekend market at Blaak in Rotterdam). An occasion for visitors to come to outer Nørrebro and have a positive experience. During the week, permanent tables and benches will serve as a kind of urban living room for backgammon, chess players and others.



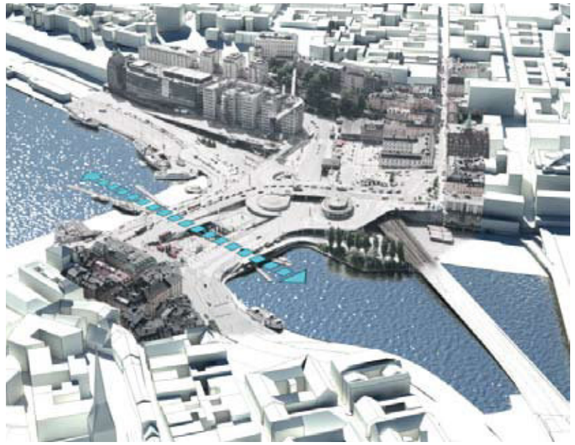


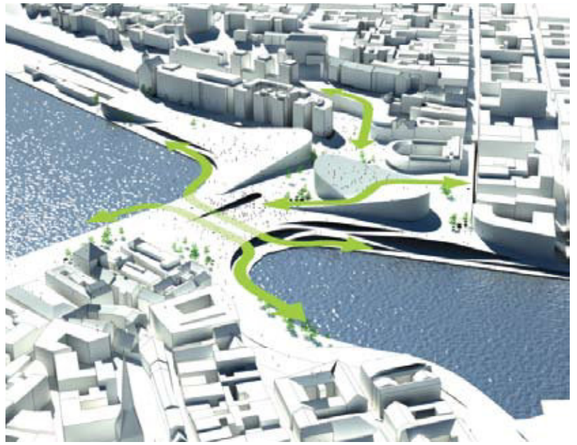
SLUSSEN MASTERPLAN

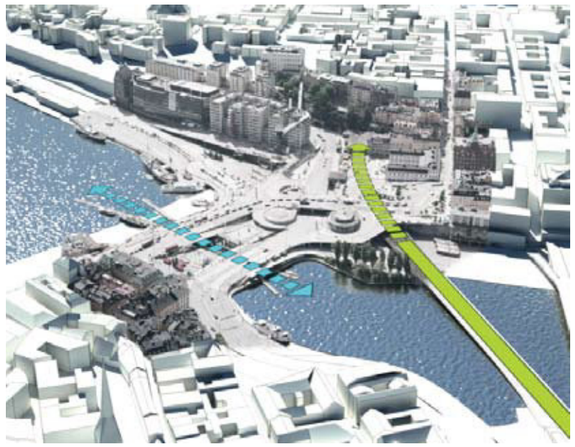
CLIENT: STOCKHOLM MUNICIPALITY **SIZE:** 66,000 m^2 **LOCATION:** STOCKHOLM, SWEDEN
STATUS: COMPETITION SECOND PRIZE **COLLABORATORS:** AKT, NATURE ORIENTED DESIGN
ARCHITECT: BIG **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** NIELS LUND PETERSEN **PROJECT ARCHITECT:** DAVID ZAHLE **PROJECT MANAGER:** LEIF ANDERSEN
CONTRIBUTORS: JAN MAGASANIK, DANIEL SUNDLIN, MARC JAY, JOHAN COOL, DAVID MAREK, OLE SCHRØDER, ROBERTO ROSALES SALAZAR, MARIA MAVRIKOU, KAMIL SZOLTYSEK, ONDREJ TICHY

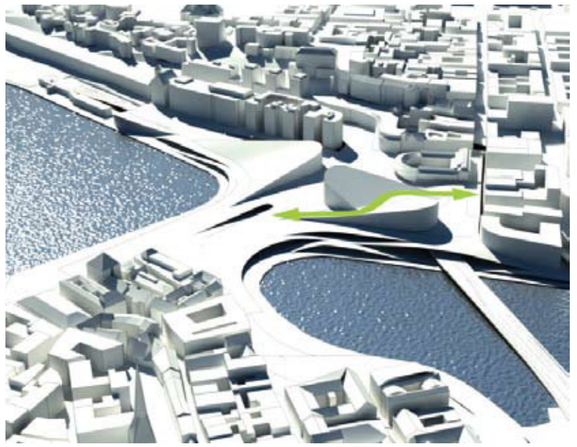
Slussen is a cradle of Stockholm, also called the "Venice of Scandinavia", and is a key place that led the city to grow. Slussen, a "floodgate" in Swedish, connects Gamla Stan – the island of the old city, where the Swedish royal family lives and Sodermalm in South. Over time, Slussen has undergone diverse changes, and remained in the clover-shaped structure since 1935. At first, it was welcomed as a state-of-the-art solution for the big question of the time: how to integrate automobile vehicles into the historic city. However, the modernist design focusing on building infrastructure to handle growing traffic isolated Gamla Stan and Sodermalm with asphalt roads. The waterfront was made inaccessible as well due to the tide of vehicles. Slussen has become a typical case for prioritising vehicle traffic at the expense of all the other flows. Over 70 years, concrete has begun to crumble and columns are now falling away from the ceiling across the area. But the city has taken no action for several years bound by the complexity of the refurbishment and the controversy over the site. Visiting Slussen due to an invitation to an international competition to rebuild it, the area proved strangely interesting. A dynamic three-dimensional urban space divided the site by multiple levels in line with flows of cars, trains, and buses. The Scandinavian rectangular urbanscape turned into a soft round shape, adjusted for continued movement and turning curves. From the layout, we thought we could turn the unique three-dimensional urban space into a space for people, not for vehicles. We imagined turning Slussen inside out, encompassing all transportation infrastructure into public and urban space, and started to plan the refurbishment as follows. First we kept the circulation and movements intact, and erased all the others. We then created a new space for the public to access the waterfront, fit it into the site, and trimmed it off for ventilation and view inside. As a framework, the existing Soder was extended until it reached the water. Next, we added a continuous roof over the courtyard of the city museum and manipulated it. On the east embankment are the Nobel Museum and a library as a new public space, and the twin auditoria on the west were consolidated into a theatre of the same height. The light well on the ceiling provides air and light to all programs underground. Trees are to be planted in some void spaces to create shelter and shade. What we're trying to propose is a next-generation city evolved from the existing Slussen. While the existing Slussen is the product of a modernist faith in automobiles as a driving engine for the city of the future, the new Slussen has evolved from the belief in interaction and quality of life as infrastructure for an ecologically, economically, and socially sustainable city. Rather than a node of infrastructure for cars, it is recreated as urban infrastructure for people. Slussen will be filled with a flow of people, instead of cars. To facilitate movement of people, busses and trains will support the traffic from the city to the waterfront, and from the pier to Gondolen. Hills and curved spaces of the new Slussen will present people with space to move, rest, and enjoy life next to the water.

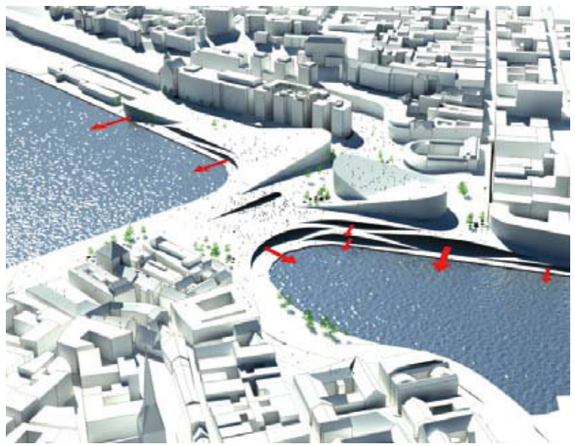

GONDOLEN

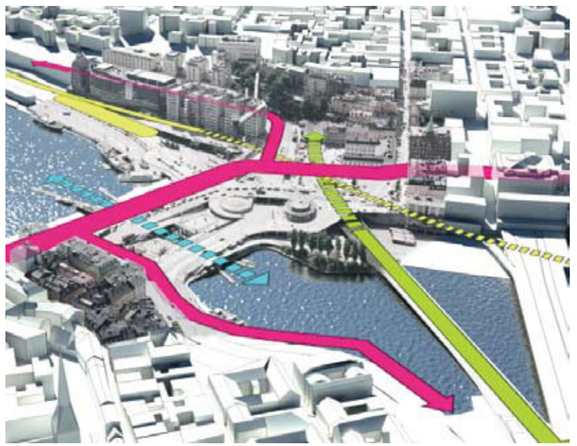








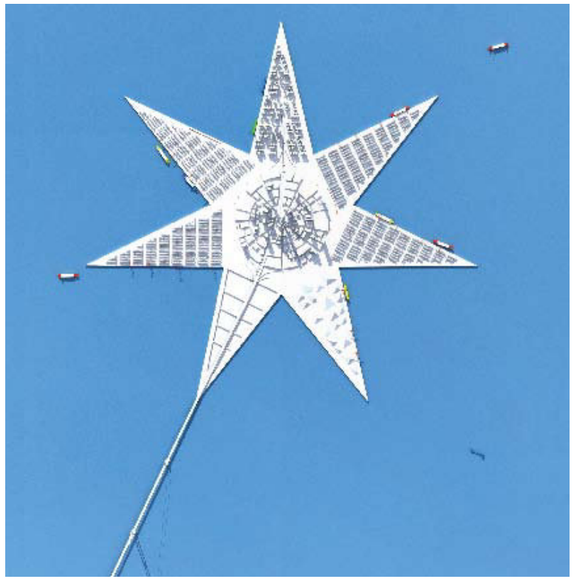




SUPERHARBOUR

CLIENT: DANISH AND GERMAN PRIVATE AND PUBLIC PARTNERING PROJECT **SIZE:** 6,800,000 m^2 **LOCATION:** FEMERN BELT, DENMARK **COLLABORATORS:** JDS ARCHITECTS, BRUCE MAU DESIGN **ARCHITECT:** BIG

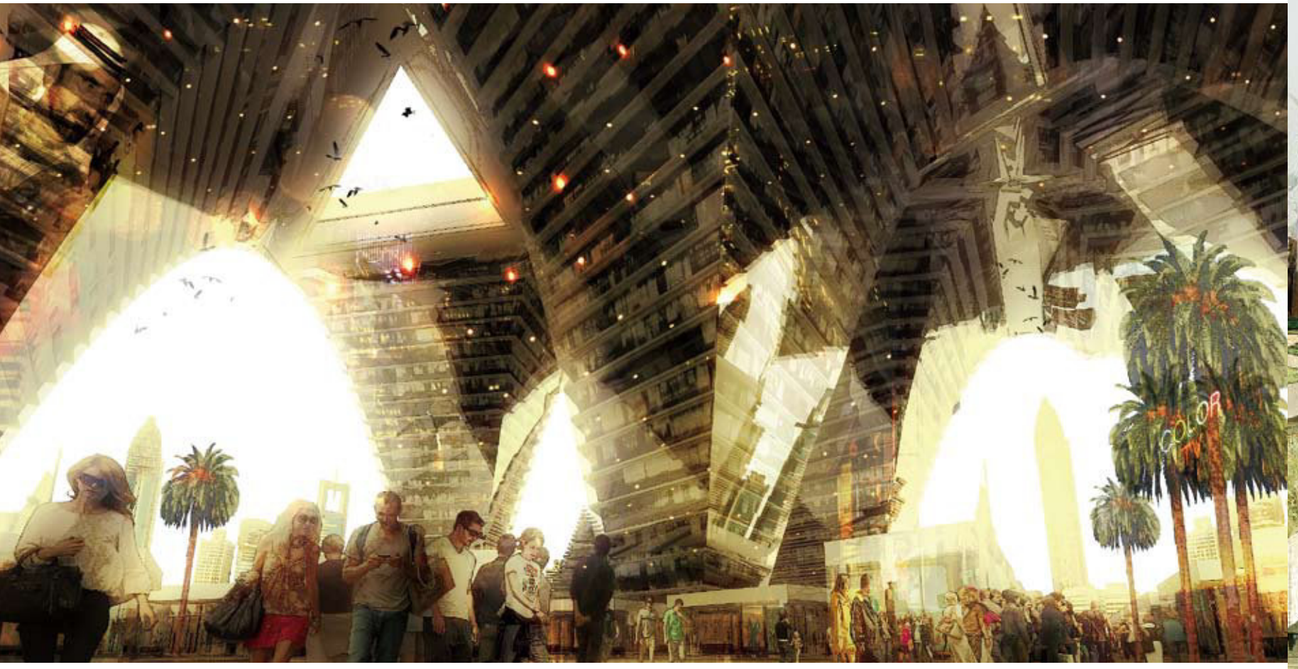
We propose to consolidate all Danish harbour traffic into a strategically located Superharbour, creating a new gate to the Baltic Sea markets and a new industrial growth zone joining CoMa – Copenhagen in Denmark and Malmo, Sweden; HamBrem – Hamburg-Bremen and BeNeLux – Belgium-Netherlands-Luxemburg, into one continuous belt of economic growth. The new Superharbor will be located on the soon-to-be-built Femern bridge between Denmark and Germany at the optimum intersection of North-South traffic between Scandinavia and Europe and East-West traffic between the New Europe and the rest of the world. The Superharbour will liberate 20 billion Euro worth of prime real estate in Denmark's 12 biggest cities for new forms of urban life, allowing the cities to consolidate their growth where people want to live, rather than scattering ever more suburban developments on the urban peripheries. Today, 98% of global goods traffic is by sea. In Denmark, 75% of international traffic happens by ship. The number of containers on the ocean has grown exponentially since the first containers in the 50's. The ships expand in volume and the European Union is expanding to the East. The new European countries have the highest growth rates in Europe. The Baltic Sea has a hinterland of almost 300 Mio people and container traffic in the Baltic Sea doubles every five years. Denmark has been losing a number of international harbours – most goods go through feeder ships to Rotterdam and from there in large container ships to the rest of the world. What if we could skip Rotterdam, and concentrate all small scale harbors into one strategically located Superharbour that could become the main port to the Baltic Sea? The big container ships need 20 m of water depth. They can sail all the way to the Femern belt, but there the passage clogs. This is the crossing point of the two main flows of goods in the region – the North/South axis from Scandinavia to Europe, and the rest of the world. Here Denmark and Germany are planning a new bridge. The most expensive solution is a pure bridge or a tunnel. A hybrid connection of bridge and tunnel would save ½ Billion Euro and provide new artificial island in the middle of the crossing of flows of international traffic. When BIG's proposal for the Superharbour came out, Denmark and Germany finally decided to build the bridge, and our proposal got propelled into the debate. We got so involved that we almost started thinking the 7-pointed star was the logo of our company. But in fact it is the logo of Maersk Mckinney Moller who is the captain of the largest container fleet on the planet. So we thought if we design the Superharbour in such a way that it would appeal to him – he might want to get involved. We sent him a report of the project and the movie explaining the how and why. A few days later we got a small letter signed by Maersk McKinney Moller himself stating "Dear Mr. Director Ingels, Thank you for your letter of August 28 regarding a new Superharbor in relation to a potential Fehmern connection. There have been made several studies regarding the above mentioned, that have confirmed that it would not be natural with the international flow of goods by sea. It is as such not a thought we wish to be identified with. With best regards, M.M.Moller". Without a patron of Mr. Moller's magnitude, we were unable to go any further. In Denmark at least – because shortly thereafter, we had a meeting with the Chinese businessman who had also discovered the Potential of the People's Building. He told us that the GuangXi province held a key position to become the main entry point to China from South East Asia – and with a few design modifications the Superharbour could become the perfect answer, in another context, under another regime.

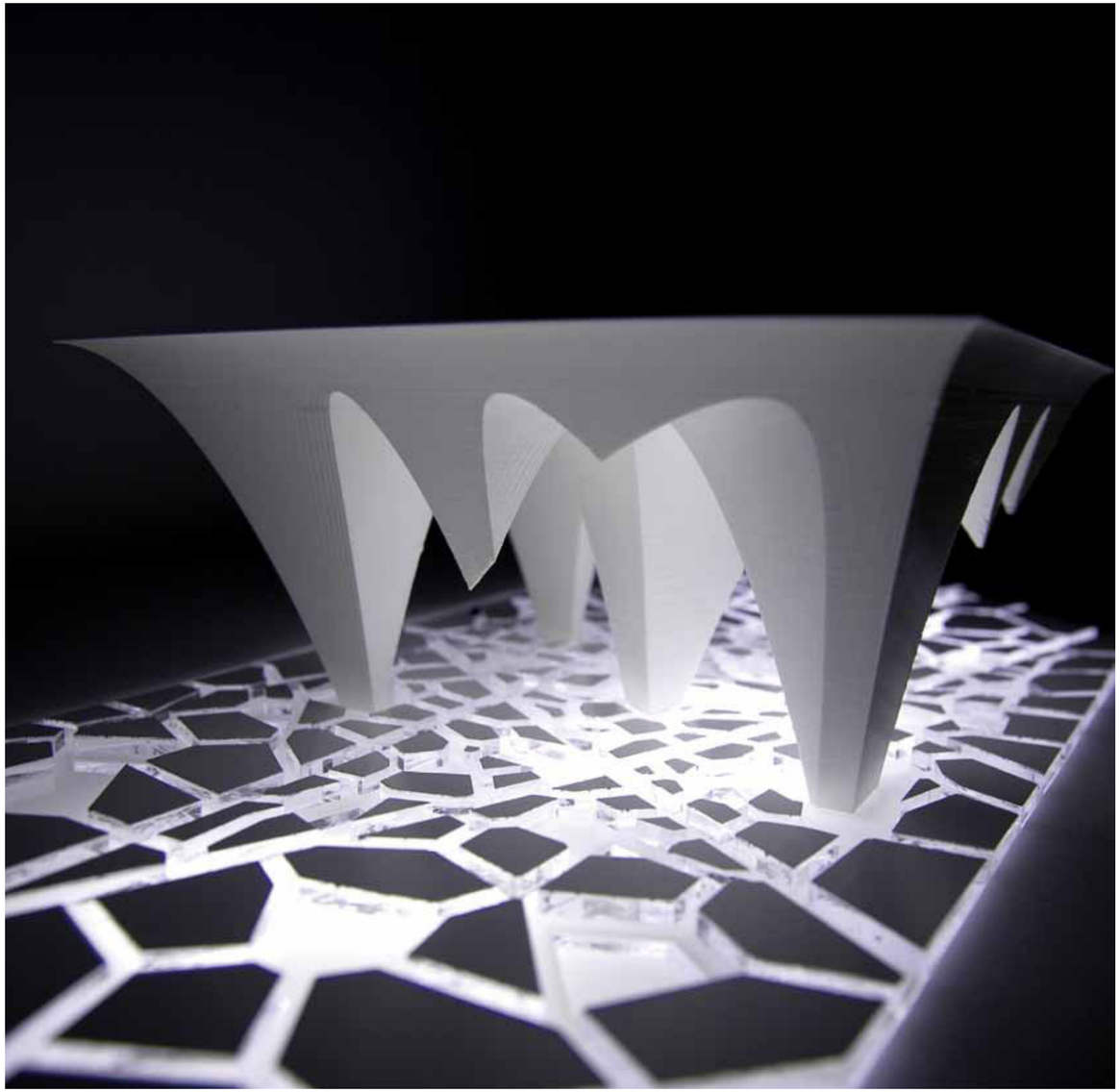


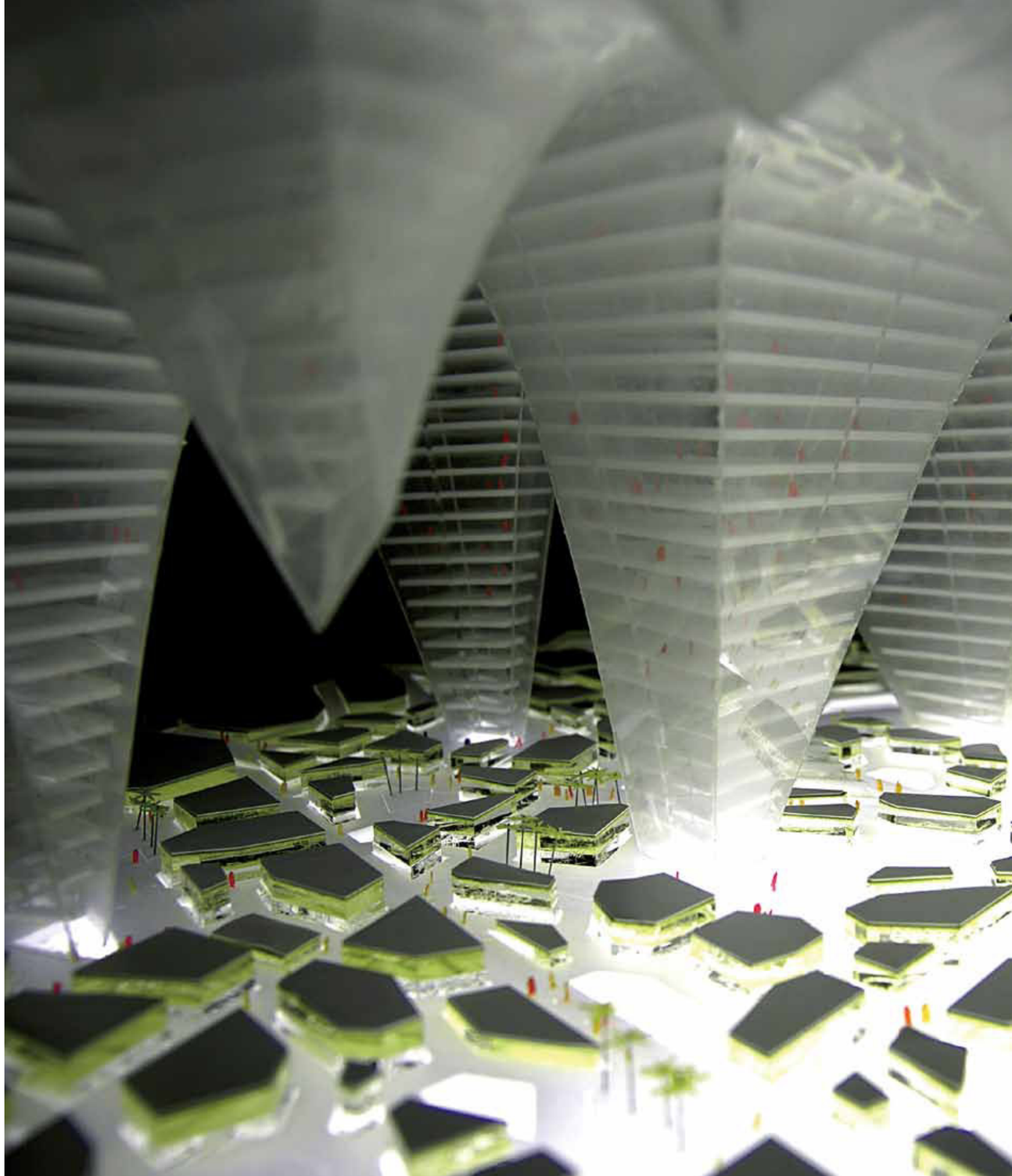
BAWADI DUBAI

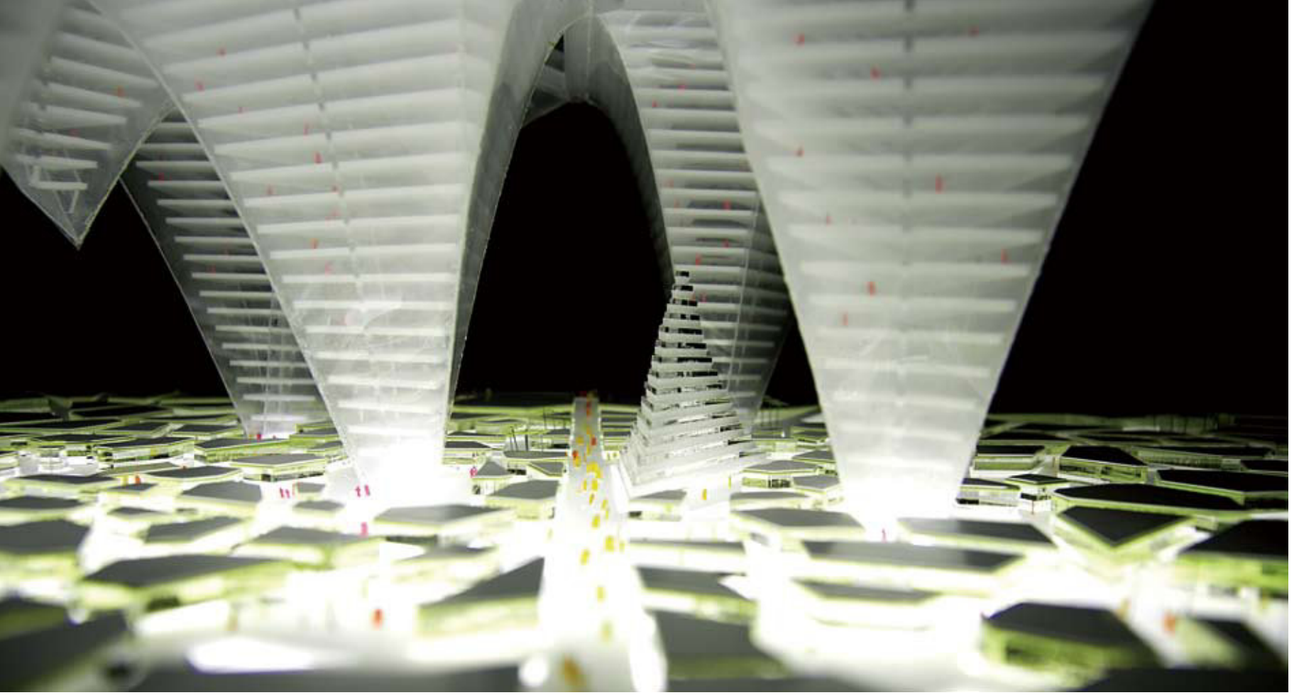
LOCATION: DUBAI **STATUS:** ONGOING **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** OLE SCHRØDER **PROJECT ARCHITECT:** AGUSTIN PEREZ TORRES

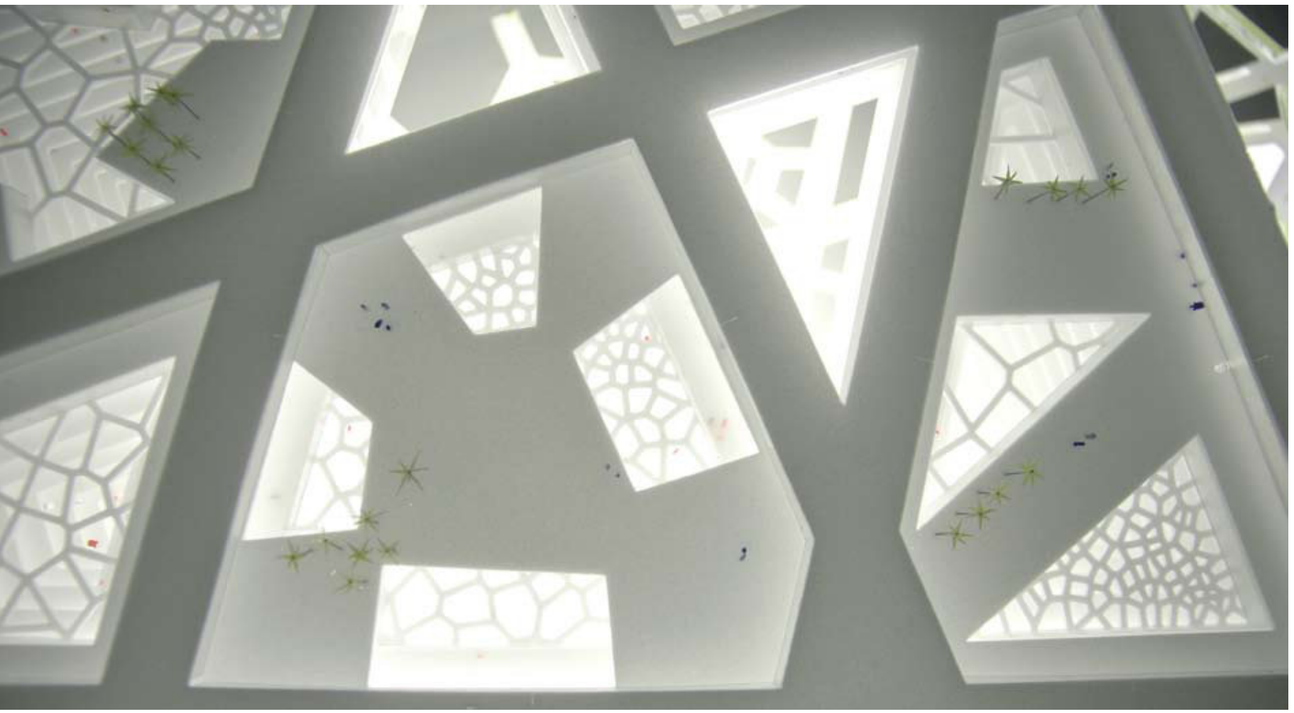
Originated in post war America, imported by an invasion of American corporate architects, and erected at breakneck speeds in the Arabian Desert, Dubai skyscrapers are not exactly tailor made for their current environment. Erecting glass towers in the desert is like building beach huts on the North Pole. To counteract the burning heat of the blazing sun the towers are running on constant air conditioning to remain inhabitable while in order to reflect the blinding glare of the perpetual sunlight the glass needs to be so tinted requiring electrical light to see inside. All together an incredibly un-ecological as well as uneconomical typology – is artificially sustained by an excessive consumption of fossil fuels. The key to building sustainably in the desert is to protect the building and the urban spaces around it from the desert sun. A traditional block of programme would get heavy exposure on the vertical façades and leave all of the surroundings bathed in the sun. By leaning the façades outwards until the inclination reaches the average angle of the sun, the façades dodge the sun rays and rest in the shade of the building itself. Due to the relatively high average position of the sun on the sky, the total sun exposure can be reduced dramatically at relatively small inclinations. The resultant building volume is a sort of inverted pyramid with the apex buried deep in the desert sand. By conceiving the building as cluster of small and tall pyramids archways of shaded space is created beneath the canopy of the large floating building mass. Like an urban scale oasis an open air market occupies the space between the trunks of the 5 hotels. The Islamic society is founded on the five pillars of Islam. Each pillar is a duty incumbent on every Muslim: Shahadah – profession of faith, Salah – ritual prayer, Zakat – almsgiving, Sawm – fasting during Ramadan and Hajj – pilgrimage to Mecca. The client saw the Five Pillars of Bawadi as an architectural embodiment of this holy principle – an Islamic community of public spaces resting on a firmament of five pillars. We realised that we had come across forms and shapes resonating traditional Islamic architecture. Although generated out of concerns for the local climate, they seemed to stem from the local culture. When looking into structure, the engineer suggested that at this scale, the arches could even mean an improvement of material consumption. Modern construction normally uses a rational grid of beams and columns, while in fact an arch is the most efficient way of taking forces down because of the reduced bending moments. The Catalan architect Antoni Gaudi knew this and would model the optimal arches for his sophisticated church designs by hanging sandbags in webs of string. Gravity would simply delineate the optimal curve by pulling the strings into their natural shape. Using mirrors, he would then flip the model upside down and copy it onto drawings. Today, that process is unnecessary – the engineer simply calculates the optimal arches. Once again, a seemingly traditional shapes generated by contemporary intelligence occurred. By mobilizing all of the knowledge and processing power available today, an architecture relying on its design rather than its machinery to create optimal living conditions in the Emirate climate was the result. Engineering without engines: a new vernacular architecture for Dubai. Not only did it mean an inversion of the traditional American skyline of skyscrapers, it also evoked forms of former Islamic sensibilities. Beneath the urban vaults, a new form of public space appeared, reintroducing the shaded outdoor souk as an alternative to the air-conditioned interior atrium.

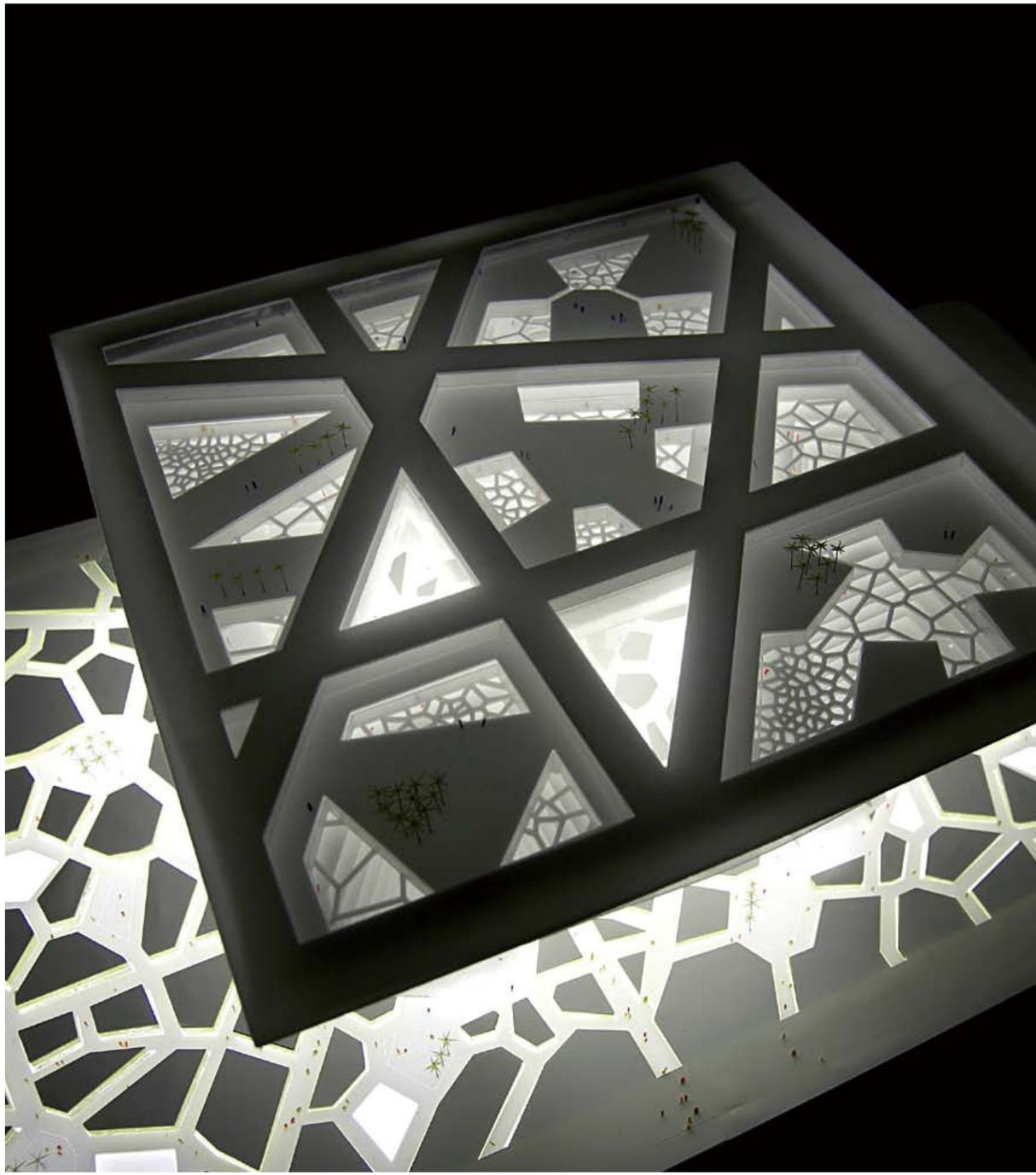








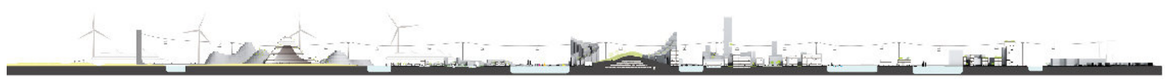




NORTH HARBOUR MASTER PLAN

CLIENT: COPENHAGEN CITY & PORT DEVELOPMENT, CITY OF COPENHAGEN **SIZE:** 2,540,000 m^2 **LOCATION:** COPENHAGEN, DENMARK **COLLABORATORS:** BOUWFONDS, COWI, PK3 **ARCHITECT:** BIG **PARTNER-IN-CHARGE:** BJARKE INGELS **PROJECT LEADER:** OLE SCHRØDER **CONTRIBUTORS:** BJARKE INGELS, OLE SCHRØDER, MICHAEL F. ELIASEN HENRIKSEN, HANNA JOHANSON, JOANNA GASPARSKI, JOAO ALBUQUERQUE, KAI-UWE BERGMANN, KARSTEN HAMMER HANSEN

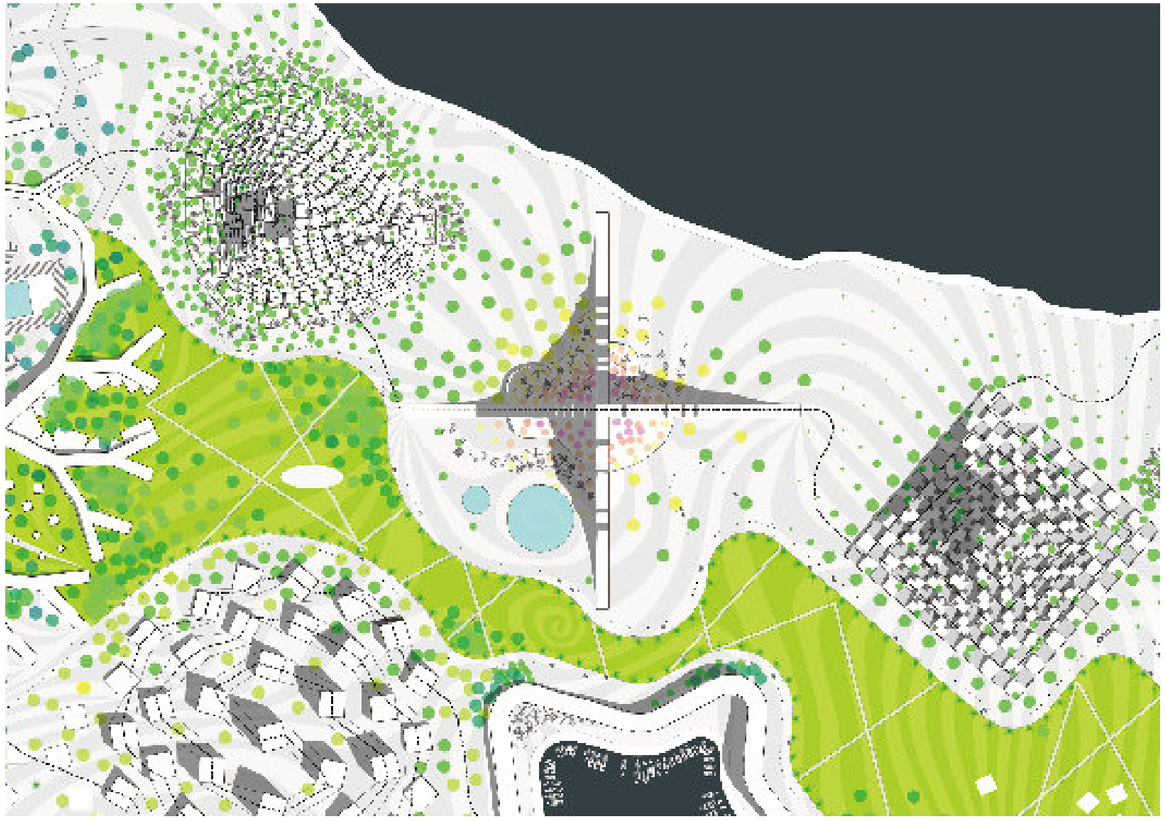
The area of Nordhavn has the potential for becoming the kind of area that has it all: sea, fresh air, green spaces, light, workplaces while retaining easy access to all the conveniences of the city. These are all in ample supply. A new area will emerge from the existing neighbourhoods to interact naturally with its surroundings. Nordhavn will consist of seven districts, islands and peninsulas each with their own identity where each island will constitute a unique urban experiment with its own distinctive character. Our proposal is all about creating an open framework that provides room for recreational spaces for everyone. At the same time, inhabitants will influence the area and be able to call it their own. A high population density and a powerful mixture of properties, businesses and cultural facilities will ensure a natural affinity between Nordhavn and the centre of Copenhagen. With its 15 km of coastline, Nordhavn will constitute a substantial addition to Copenhagen's waterfront and contains great opportunities for the development of a variety of interpretations of city life by the sea. We propose that these 15 kilometres should be safeguarded as a public waterfront. We also propose that the coastline should be increased by an additional 5 kilometres by creating islands, excavating new docks and reclaiming jetties and points. In order to ensure that we do not end up with more harbour promenade than Copenhagen can populate, we propose to use this additional space for a range of hybrid public and private uses. By viewing public access in a less dogmatic way, we want to create a varied and playful harbour promenade that offers the richness of experience that we know from the more spontaneous relationships that historic market towns and fishing villages have with the sea. We want to design buildings that have a more direct relationship with the harbor to benefit both the individual and the community. Where traditional city spaces differentiate between red and blue, public and private, we plan to explore the whole color spectrum from mauve to violent and magenta. We propose a clear and sustainable structure for Nordhavn where different islands will act as the elements defining the urban identities. These islands are the foundation of our plan. The new islands in Nordhavn will contain buildings whose shared courtyards open out onto their own little quays in the style of Venetian palazzos. They will contain townhouses and terraced houses that touch the waterfront and invite the harbour promenade in through their courtyard spaces rather than themselves always having to be directly on the waterfront. We have attempted to develop a town plan that safeguards Copenhagen's strategy for public accessibility to its harbor areas, but which still opens up to more varied alternative experiences and relationships between city and sea.

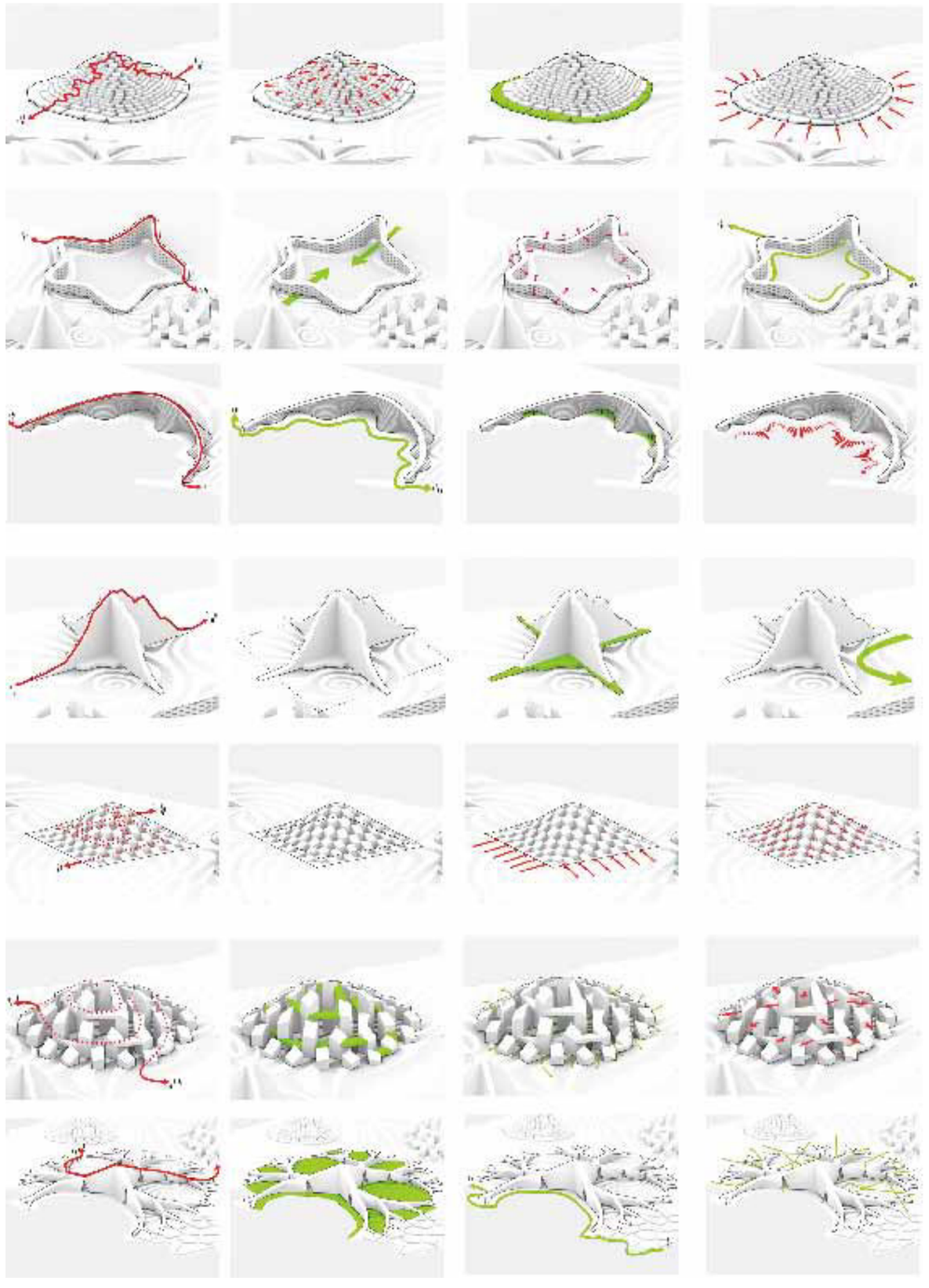


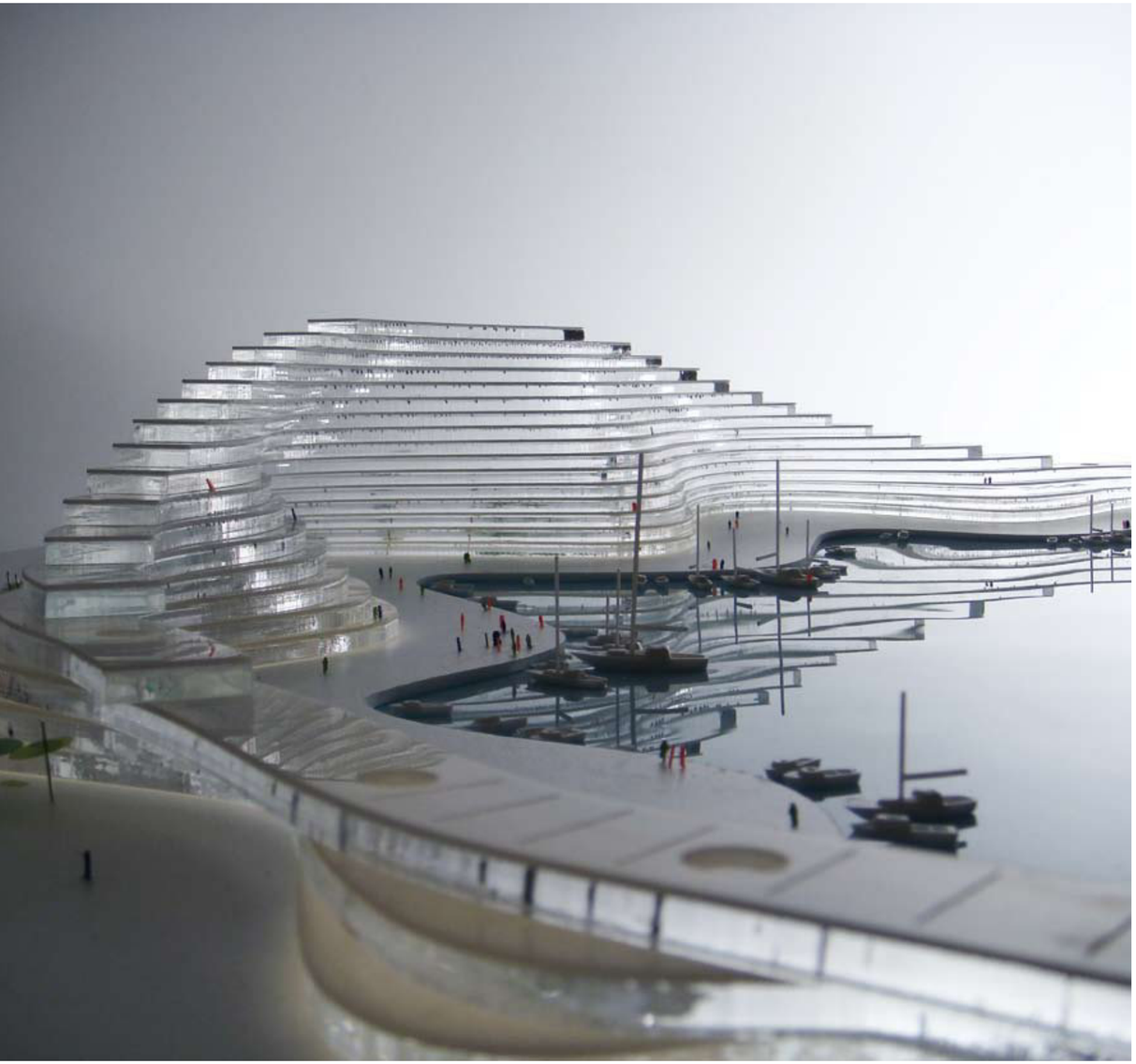
ZIRA ISLAND MASTERPLAN

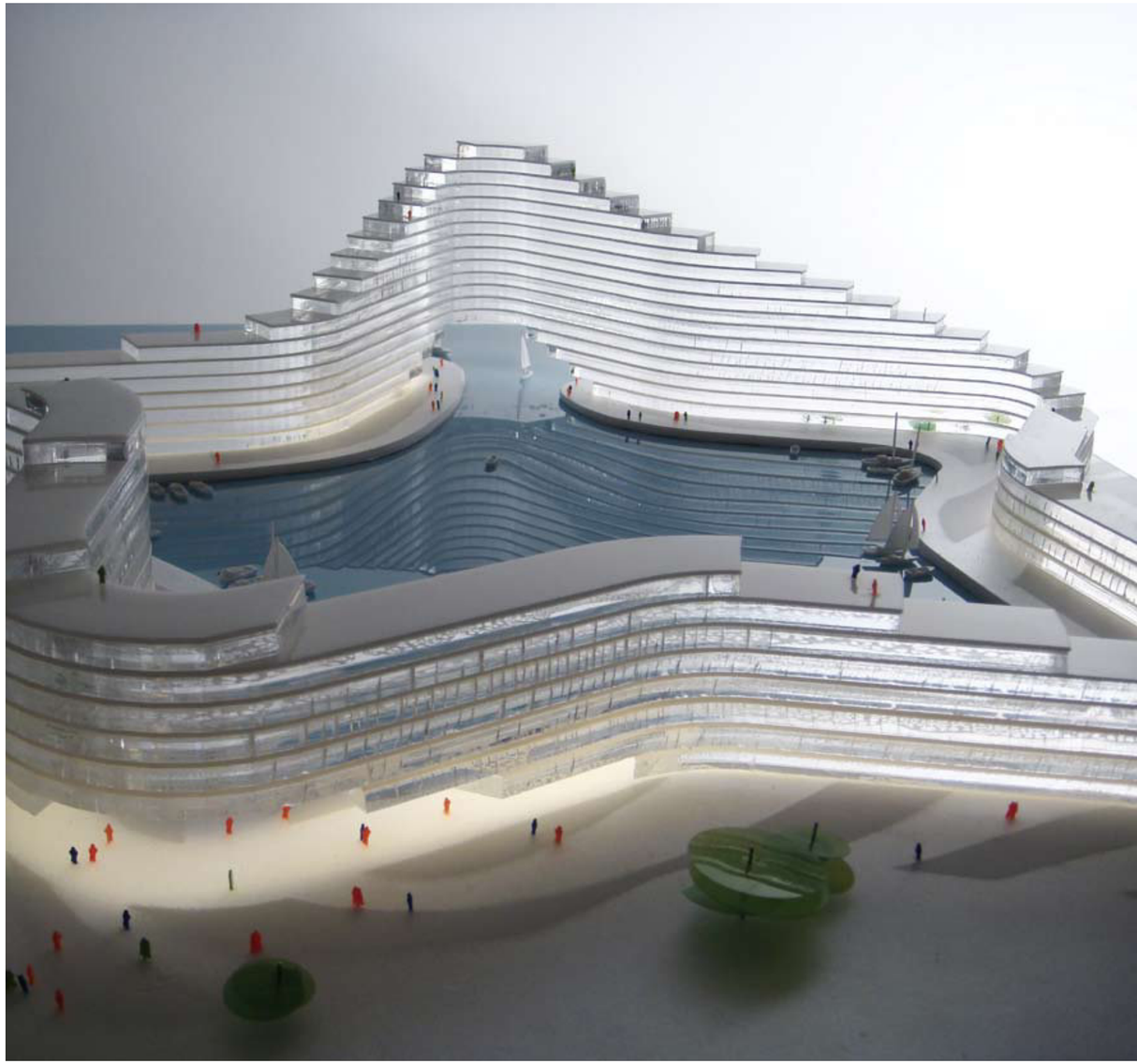
CLIENT: AUROSITI HOLDING **SIZE:** 1,000,000 m^2 **LOCATION:** BAKU, AZERBAIJAN
COLLABORATORS: RAMBOLL **ARCHITECT:** BIG **PARTNER IN CHARGE:** BJARKE INGELS
PROJECT LEADER & ARCHITECT: ANDREAS KLOK PEDERSEN **PROJECT MANAGER:** KAI-UWE BERGMANN **CONTRIBUTORS:** SYLVIA FENG, KINGA RAJCZYKOWSKA, PÅL ARNULF TRODAHL, PAULINE LAVIE, MAXIME ENRICO, OANA SIMIONESCU, ALEX COZMA, MOLLY PRICE, ONDREJ JANKU

The Seven Peaks of Azerbaijan is a master plan for a Zero Energy resort and entertainment city on Zira Island situated within the Caspian Sea. Located within the crescent shaped bay of Azerbaijan's capital Baku, Zira Island is designed to be a sustainable model for urban development, and an iconographic skyline recognisable from the city's coastline. Each of the Seven Peaks house a resort development derived from the geometry of a famous mountain in Azerbaijan. Individually each mountain becomes a principle for mixing private and public functions. Together the mountains form an organic skyline merging with the natural topography of the island. A dense vibrant urban community connects to a series of private resort villages by a central public valley with golf courses and beaches. A continuous public trekking path connects the mountains and invites visitors to scale the top of all seven peaks. As a young post-soviet democracy, Azerbaijan is rediscovering its national identity, The Seven Peaks of Azerbaijan proposes an architectural landscape derived from its natural landscape. The Seven Peaks are conceived not only as icons, but engineered as entire eco-systems, a model for future sustainable urban development. The vision of Zira Island is to create an island that is entirely independent of external resources. A self contained island. By combining the best of the traditional Azerbaijani building tradition with the newest technology, Zira Island will provide excellent living spaces for people, with a minimum usage of resources. It will become a showcase to the world combining high-end living with low end resource usage. The buildings of the island are entirely heated and cooled by heat pumps connecting to the surrounding Caspian Sea. Solar heat panels integrated in the architecture create a steady supply of hot water, while photovoltaics on strategically located façades and roof tops power daytime functions as swimming pools and aqua parks. All waste water and storm water is collected and led to a waste water treatment plant, where it is cleaned, processed and recycled for irrigation. The solid parts of the waste water are processed and composted and finally turned into top soil, fertilising the island. The constant irrigation and fertilizing of the island supports the lush green condition of a tropical island, with a minimal ecological footprint. Zira Island benefits from the fact that Baku is "The city of wind". By harvesting the wind energy through an offshore wind farm, Zira Island will have its own CO2-neutral power supply. 16 wind turbines will power the entire island, transforming the platforms and foundations of the existing offshore oil industry and replacing the forest off oil towers in the horizon of the Caspian Sea. The landscaping of the island is derived from wind simulations of the microclimates created by the mountains. Swirly patterns created by the wind moving its way through the Seven Peaks inform the planting of trees and the placement of public spaces and plazas. Where the winds and turbulence are strongest the trees becomes denser, creating lower wind speeds and thus a comfortable outdoor leisure climate.





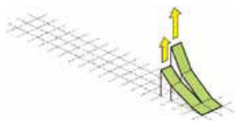


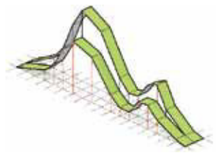


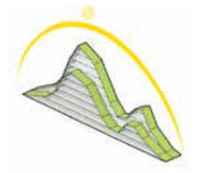
HUALIEN BEACH RESORT MASTERPLAN

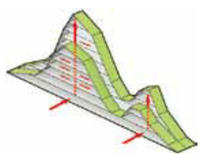
CLIENT: TLDC (TAIWAN LAND DEVELOPMENT CORPORATION) **SIZE:** 500,000 m^2
LOCATION: HUALIEN, TAIWAN, CHINA **COLLABORATORS:** ARUP

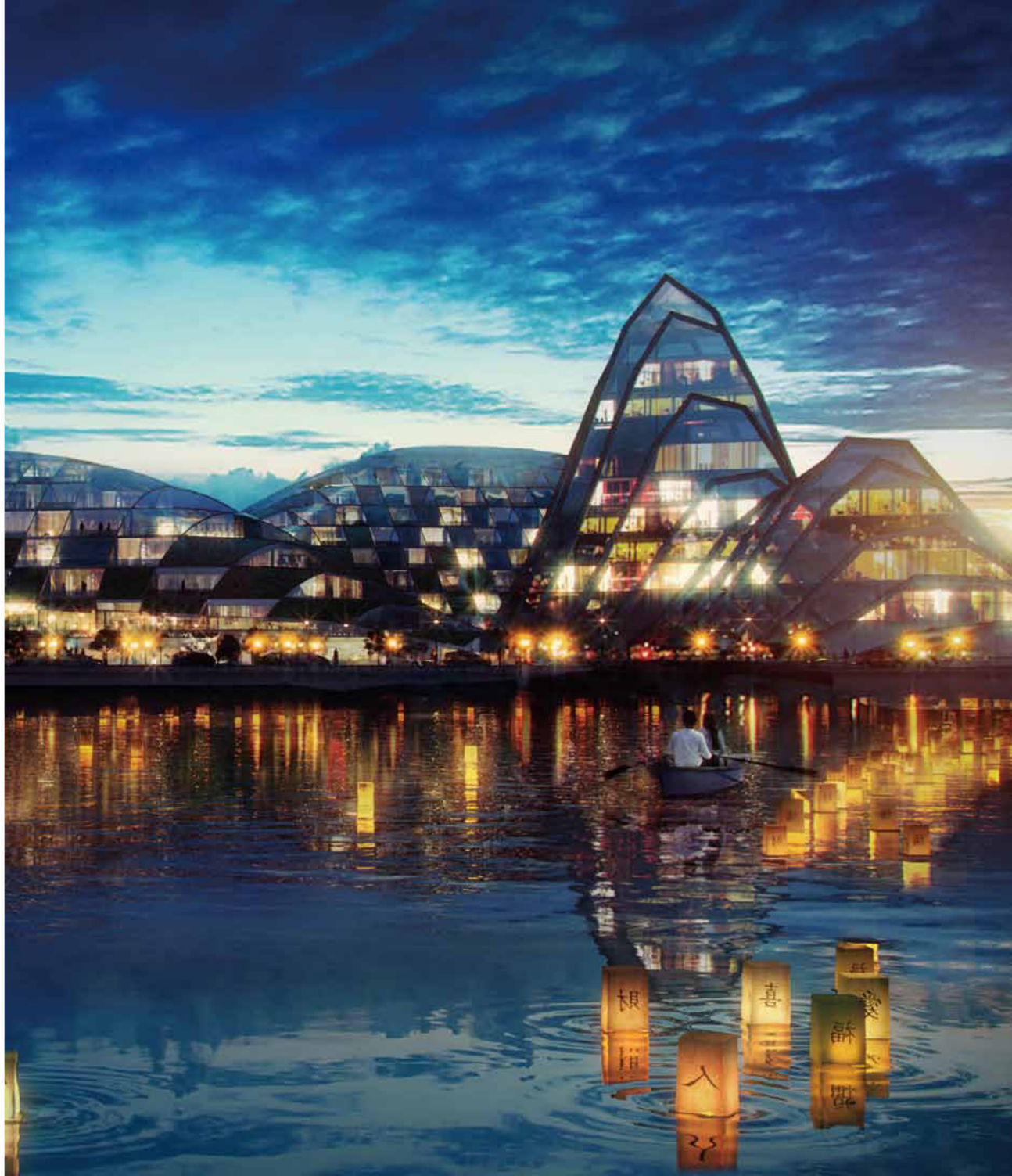
Occupying 45.1 hectares to the south of Hualien City centre, the Hualien LOHAS Creative Park is the first of its kind in Taiwan. A multifunctional development, the area combines the country's largest art village, including studios and exhibition spaces, a culture and entertainment center, Eco-tourism based coastal region, Forum and retails spaces, LOHAS residences, and 5 and 6 star resort hotels, with regard and respect to the surrounding natural environment. BIG has been asked to design the 30.4 hectares of commercial and resort program allocated to the LOHAS Creative Park. Located on the edge of the rapidly developing city of Hualien, the complex is positioned to deliver sustainable long-term economic benefit to the region by promoting local industries, including production, transportation, research and development, planned in accordance with the Statute for Upgrading Industries of Taiwan and Hualien County Government. The site offers spectacular views as it is situated prominently against the East Coast National Scenic Area and near the intersection of the Hualien River and Papaya River deltas, surrounded by the scenic Farglory Ocean Park and Taiwan's spine of mountains to the west. For the resort masterplan, green landscape stripes create a mountain terrain of commercial and residential program that echo the natural mountains in distance. The stripes run east-west to frame the best views while also becoming an optimal shading system for Taiwan's hot and humid tropical climate. Low-angle, high-glare morning and evening sun is effortlessly blocked by the stripes while favorable north-south light is allowed into the units. Green roofs further mitigate heat gain and combined with the striping, creating a low energy masterplan.







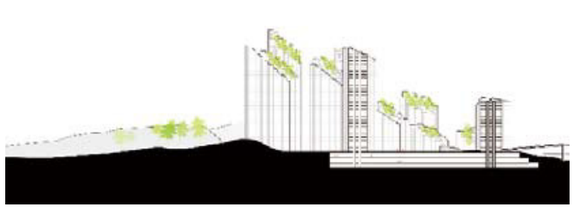


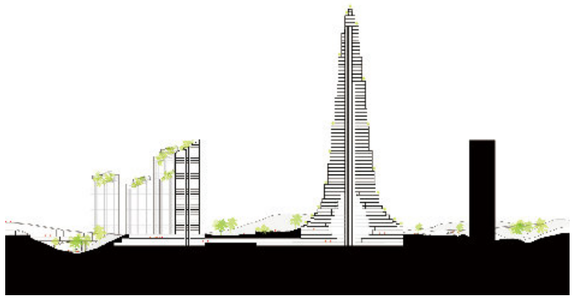


MANHATTAN CITY MASTERPLAN

CLIENT: CONCORD GROUP **SIZE:** 750,000 m^2 **LOCATION:** CHONGQING, CHINA
PARTNER-IN-CHARGE: BJARKE INGELS **PROJECT LEADER:** NANNA GYLDHOLM MØLLER, KAI-UWE BERGMANN, TINA TRÖSTER, MALTE KLOES, JAKUB SNOPEK, ALINA TAMOSIUNAITE, TAKUYA HOSOKAI, RICCARDO MARIANO, DOUG A. STECHSCHULTE, ALESSANDRO RONFINI, JAMES DUGGAN SCHRADER

Chongqing's urban landscape is characterised by the radical juxtaposition of the jaw dropping beauty of the natural landscape and the mind blowing intensity of the fast urban growth. Fields of towers populating the steeps slopes of the dramatic topography. Rather than erasing the natural beauty with the generic urban tissue of towers, we propose to invent a new form of hybrid between city and landscape – between architecture and nature and to extend the steep hills and valleys with an artificial topography of inhabited ills and cliffs, creating a natural/architectural scenery of manmade, pixilated mountains in he foreground, middle ground and background. Stepping the towers down towards the centralised landscape creates good view for all apartments. The dramatic gorge forms a park that splits the site into three plots connected by the dramatic beauty of the natural valley. A viaduct of public programmes travel across the valley, connecting all three peaks in a single loop of pedestrian movement and public life. The central street is flying above the gorge and trough the viaduct as a thin bridge. Offset from the central loop pointy silhouettes of inhabited towers extend outward like rings in the water, creating dramatic urban scenery of peaks and valleys rising from the intimate scale at the centre to the urban scale at the periphery. Canyons of gardens and plazas allow for different forms of public activity between the peaks. On the C-21-1/03 site a single peak erupts towards the sky like a natural rock of basalt formations. A pixilated landscape of terraces and gardens reach towards the sky from gentle terraced hills at the base to steep clusters of spires at the peak. At close inspection each platform forms a private garden; from a distance the cluster of plateaus create a pyramid-like silhouette in the backdrop of the manmade landscape of Manhattan City. Underneath all 4 areas on the site we have placed 4 different shopping areas in 2 floors. 3 out of 4 areas are connected by the viaduct/shopping bridge that cuts through the public park and goes underground into the retail areas when hitting the building sites. You also enter the underground shopping mall trough the bridge from 4 different sides. This viaduct contains a row of shops along a corridor that zigzags from side to side, creating varying views to the outside along your shopping ride. There will be a underground connection under the street from the 3 eastern shopping retail areas to the retail under the Pyramid. The landscape on the 5 eastern sites are all accessible with fire trucks from the surrounding streets – hard pavement is running along the building facades. There will be no car access or parking on the ground only drop of places and all parking spaces are on the 3rd underground floor under the shopping. The apartments will have straight access to the elevator





core of the underground parking. Along the main street to the north, we have places all above-ground retail in proximity to the high-line station. The pointy hills are like extruded pixels, rising to the air. We have tried to keep the façades as simple and calm as possible to emphasise the gardens on the roofs and the stepped landscape. Light materials like aluminum plates, glass and aluminum stretch metal or even travertine will cover the façades. All balconies will have wood on the floor and generous sliding doors. Walls and cores will be the load-bearing elements that continues trough out the underground floors. The pyramid to the west has got 2 main entrances, one from west of the site accessing straight in from street level to the shopping and atrium on the 1st floor and one from the north-eastern corner going straight underground with escalators to the shopping mall. There are two floors of shopping on level 1 and 2 and above are serviced apartments. You enter the apartments from corridors that are pixilated as the exterior shape of the building, and these are all connected to a central core of elevators.

QINGDAO OCEANIC CENTRE SEA CROSSING BRIDGE

CLIENT: QINGDAO OCEAN DEVELOPMENT **COLLABORATOR:** COWI **LENGTH:** 1500m **MAX HEIGHT:** 21 m **PARTNER-IN-CHARGE:** BJARKE INGELS **CONTRIBUTORS:** MASATOSHI OKA, JUNG IK HONG, MARIA GLEZ-CABANELLAS, DANIEL SUNDLIN, RASMUS RODAM

Offshore to a coastal city QingDao in the ShanDong province in China, where the Olympic regatta race this year was held, a developer group is going to develop an island, where they plan to build a super 7 star hotel with exhibition centre, shopping centre and yacht club. The task was to create a significant landmark in Qingdao and to relate to the site of the Old Stone Man (a tourist site of a stone island nearby). The design proposal of the bridge tells the story of the Chinese dragon jumping in the sea. Instead of making vertical caring pylons which would compete with the Stone Man and the new Hotel towers, the movement and turning of the lanes itself creates the structural backbone of the bridge. The 2x2 lanes make a double helix around a pedestrian walk. From the highest point (21 metre above sea), there will be a fantastic and undisturbed view to the Old Stone Man and surrounding focal points.