

CULTURAL LANTERNS



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It is a paradox of many museums today that their over-articulation of ancillary amenities and functions—the museum apparatus—obscures their core exhibits and functions on display.

As a result, an overwhelming spectacle frequently disrupts the preservation, appreciation, and study of culture. By contrast, our proposed Cultural Lanterns corrects this imbalance by re-centering the exhibition hall along an innovative topography where new connections, both horizontally and vertically, open the museum's curatorial space 360 degrees to the living realm of culture, and the city itself. Our proposal resists this relentless proliferation of spectacle by insisting on a strict distinction—between exhibition and apparatus. The functional contents of the brief are poured into a series of individual pavilions connected by a commu-

nal plinth. Here, however, we reimagine the classical plinth as a curved hill where the roof serves as a monumental garden. Inside, the interiors at this level are reserved solely for the space of exhibition, which gently rise and fall in elevation in a direct link to the garden landscape. Above and below this central garden-exhibition topography, the remaining program is organized into vertical strata that undulate according to the constructed topography. This is in stark opposition to conventional structures where floors stack into homogenous levels. This means that the central garden-exhibition stratum varies greatly in elevation: the surrounding grade at its lowest, and 15m at its highest. The program hierarchy is organized into the following strata, descending from highest to lowest: Specialized Museum Apparatus; Garden-Exhibition, Public Museum Apparatus; Service.

PROJECT
Museums, auditoriums, offices, warehouses, cafes, exhibition halls

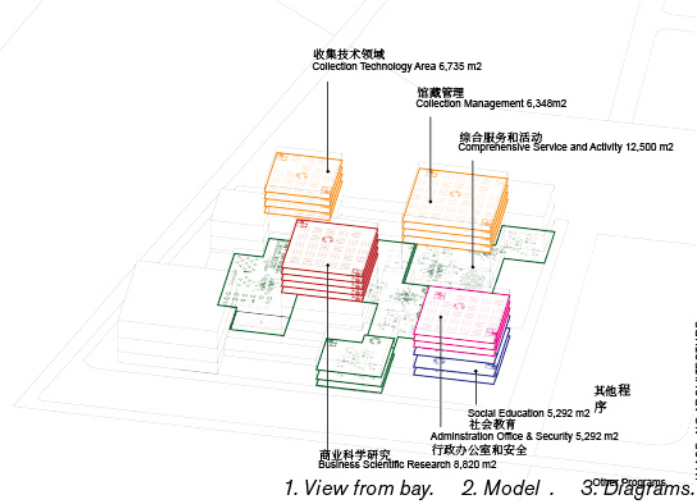
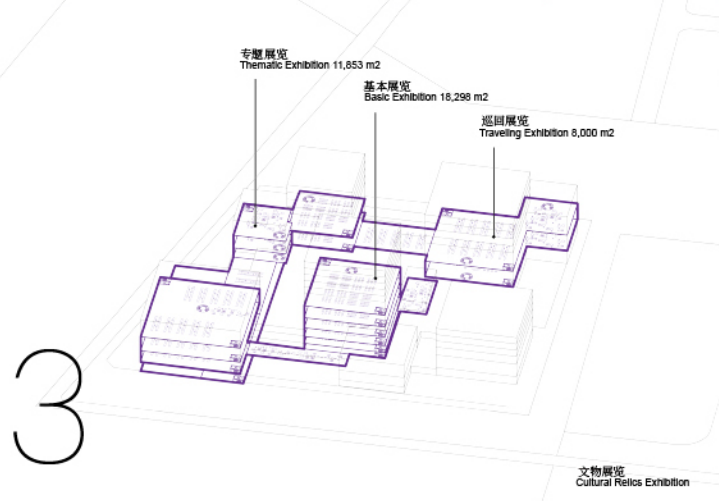
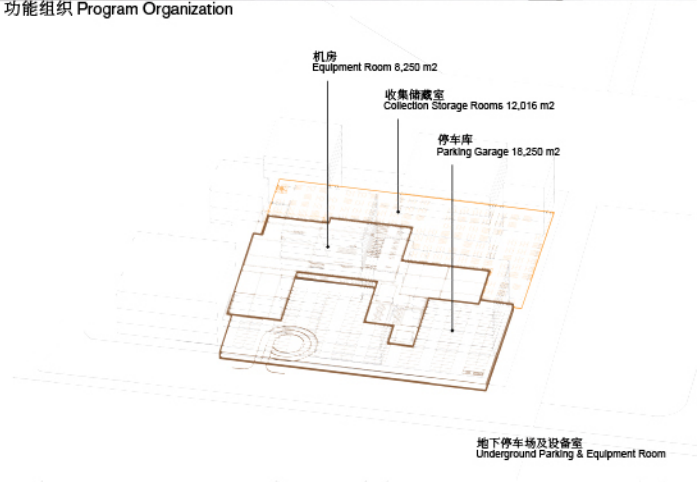
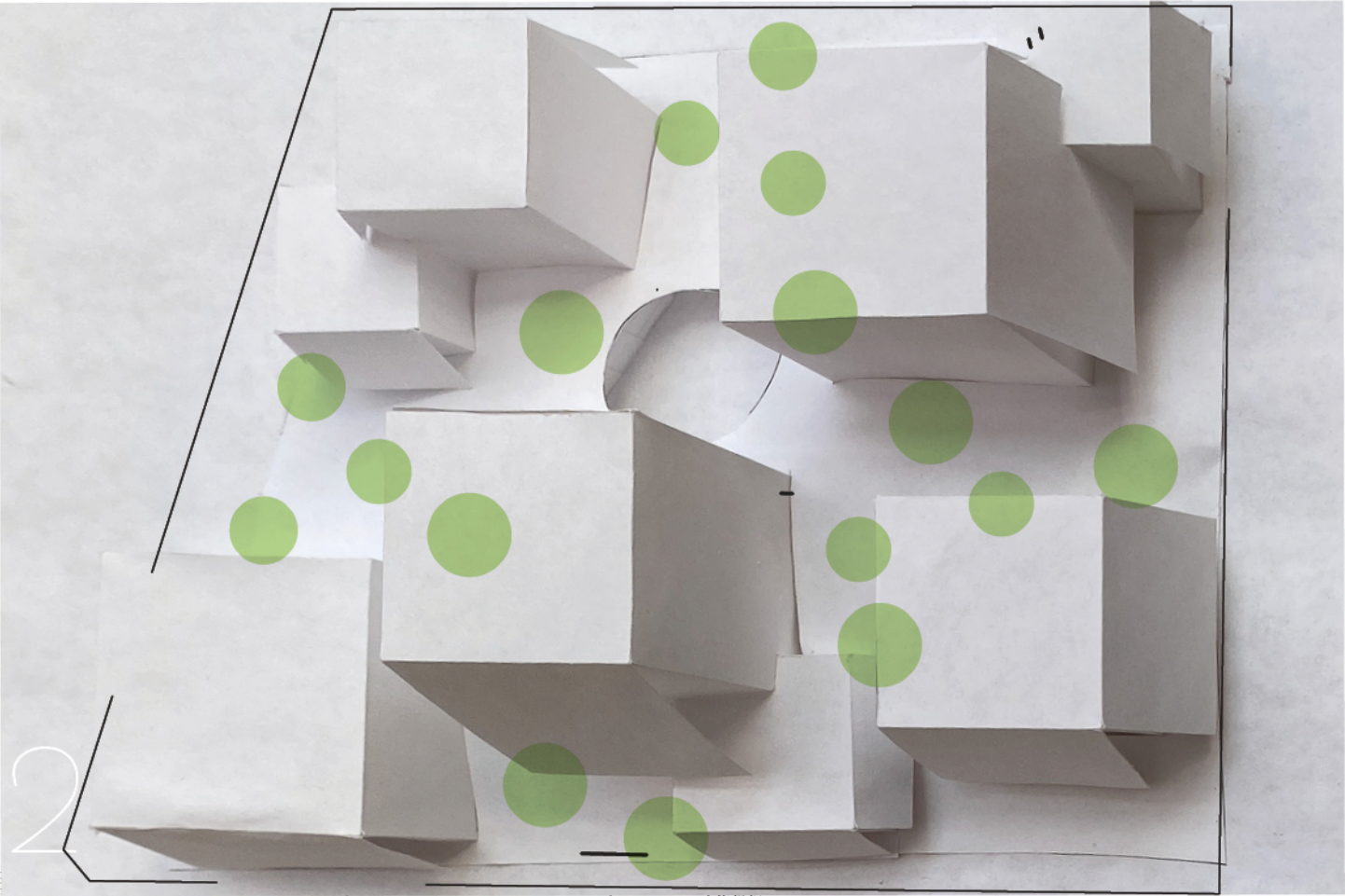
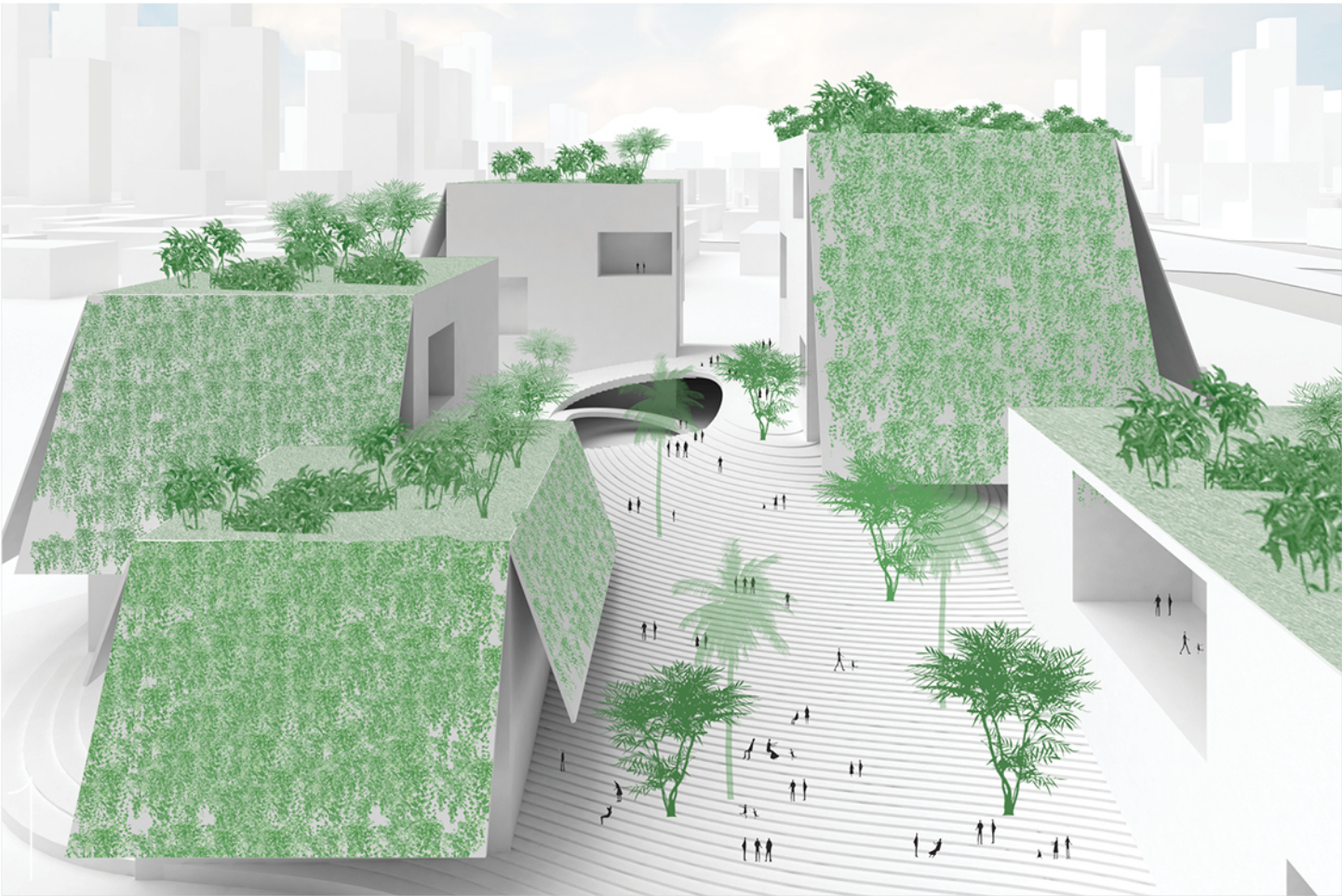
SIZE
121,384 m² (1,306,557 ft²)

CLIENT
Bureau of Shenzhen Municipality

LOCATION
Shenzhen, China

STATUS
Commission, concept phase

KEY PERSON
Andrew Heid, Junwei Li, Christopher Purpura, Guangyu Wang



1. View from bay. 2. Model . 3. Diagrams.

IMAGE: NO ARCHITECTURE