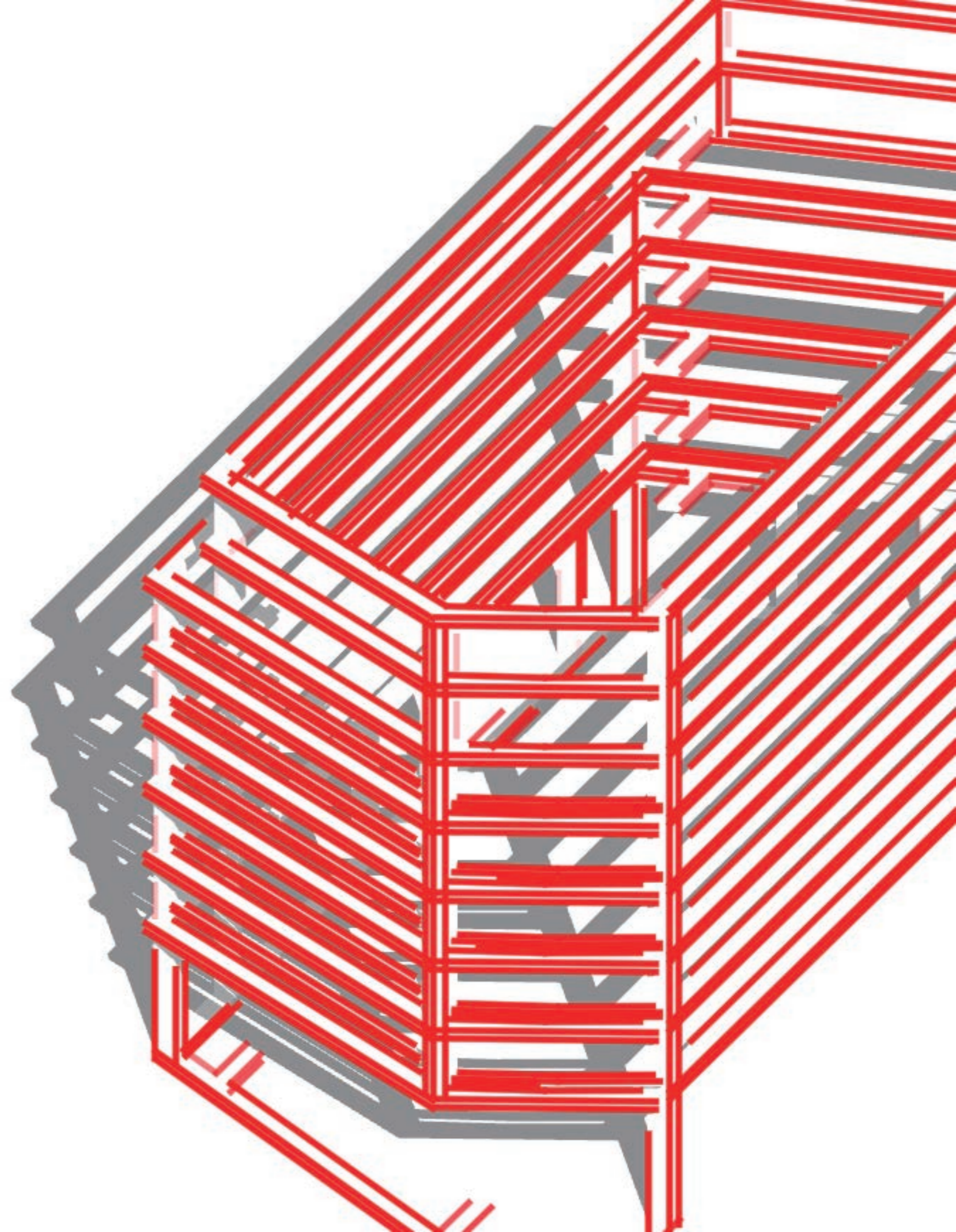


The Dockland Cultural Art Centre



THEN.....

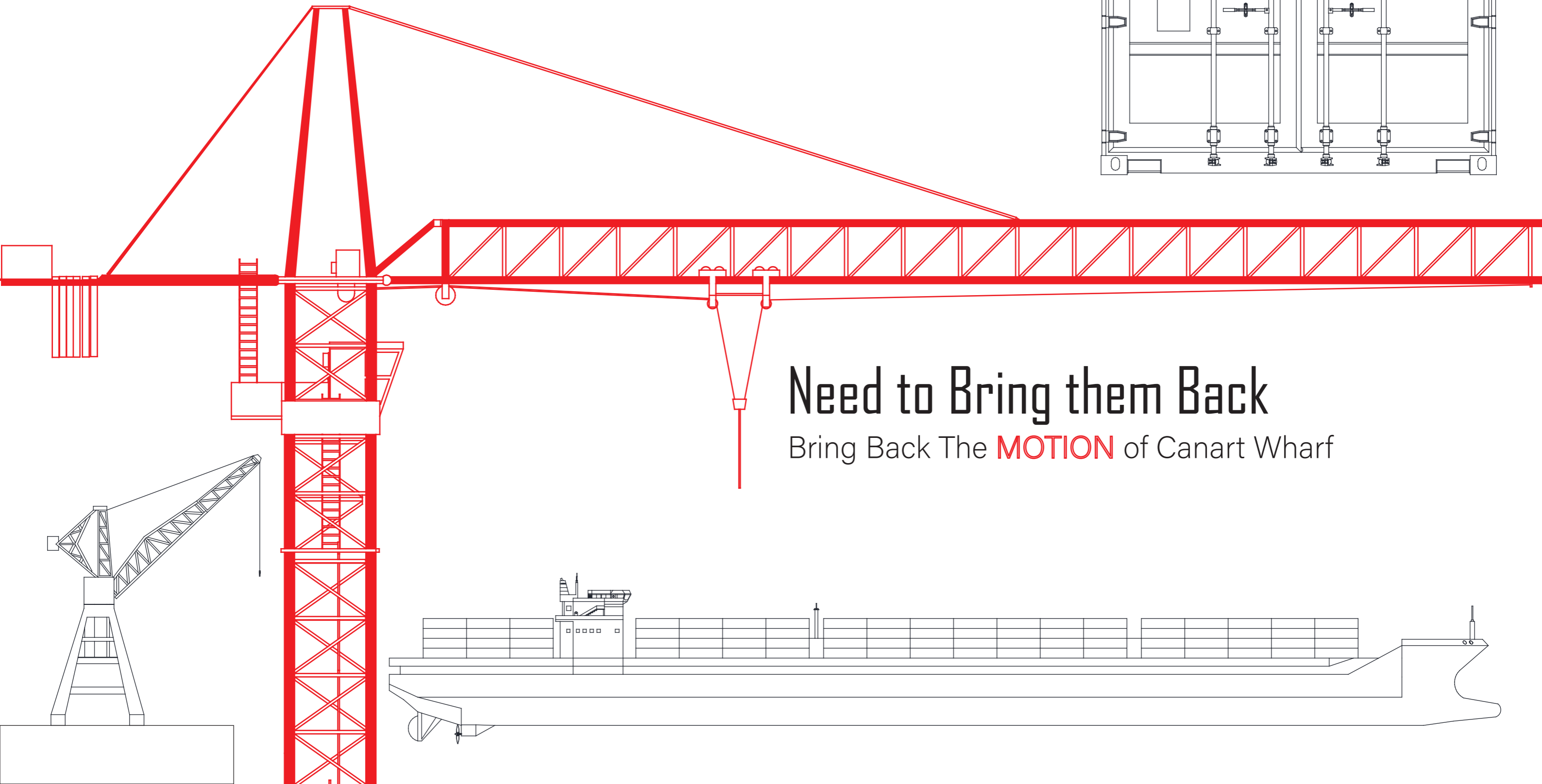
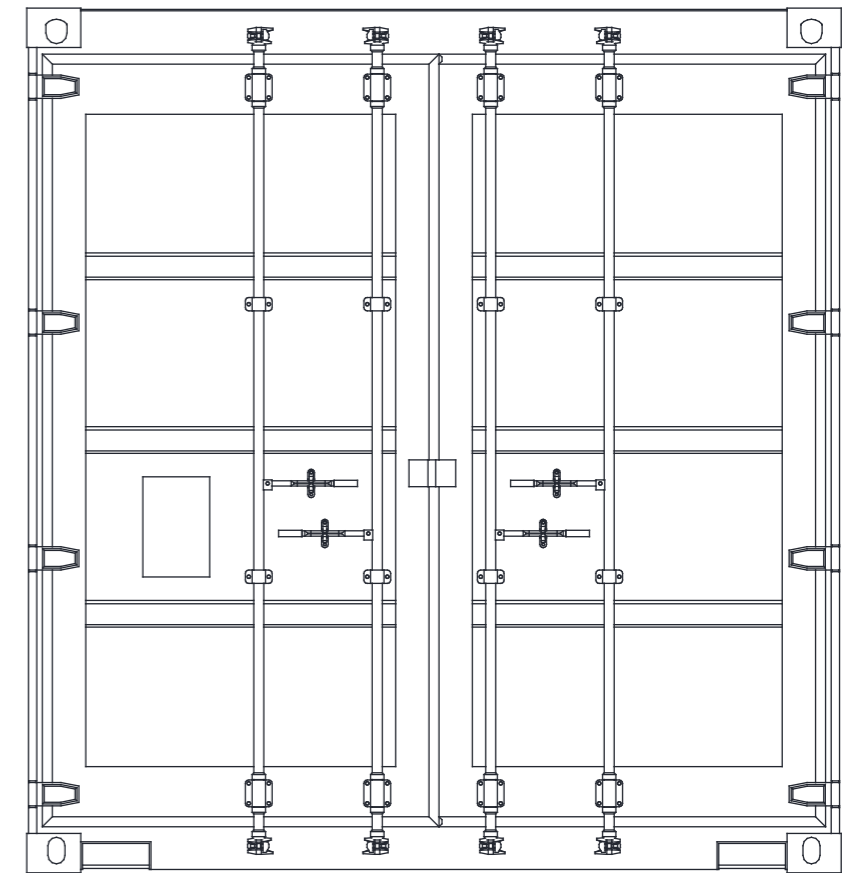
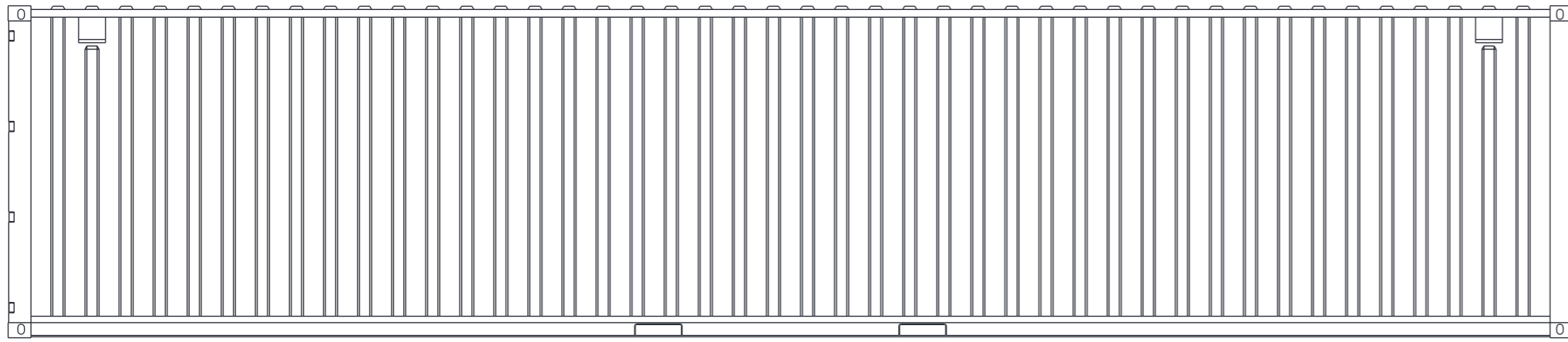
Canary Wharf was once London's busiest dock, with massive tower cranes in **motion**, connecting the city to the rest of the world.



NOW.....

It Seems to Have Forgotten Its Past.





Need to Bring them Back

Bring Back The **MOTION** of Canart Wharf

Without the **Workers**

None of these **Motions** Will happen

This is also a place to honor their **blood and sweat.**



Compassion

Artefact



INSPIRATIONS

During my visit to the interior of the building, I noticed that its structural design is quite unique. Unlike the conventional use of columns for support, the roof is supported by numerous red I-beams. I deconstructed this element from the building and intend to use them as inspiration for my subsequent work.

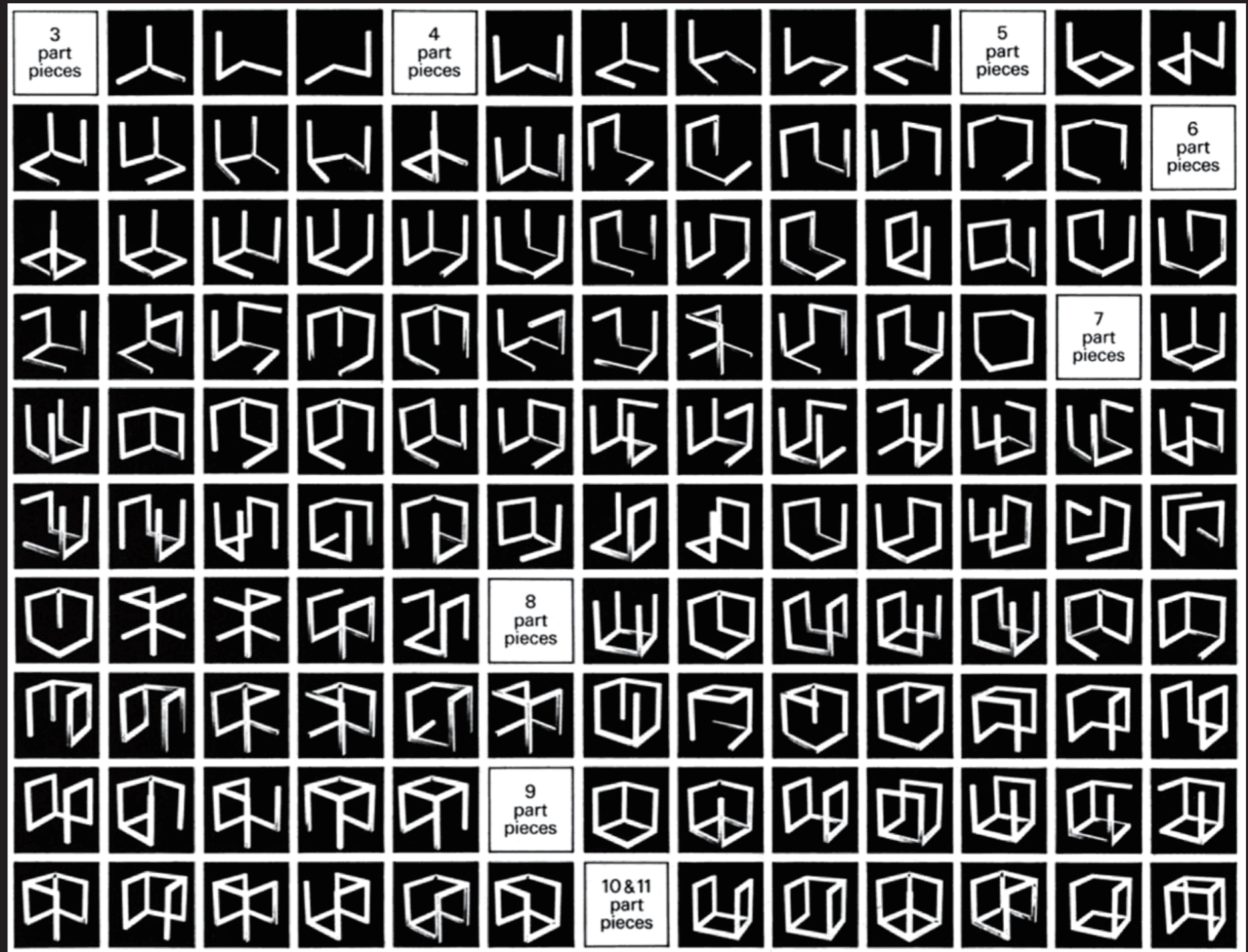


REFERENCE AND METHODOLOGY

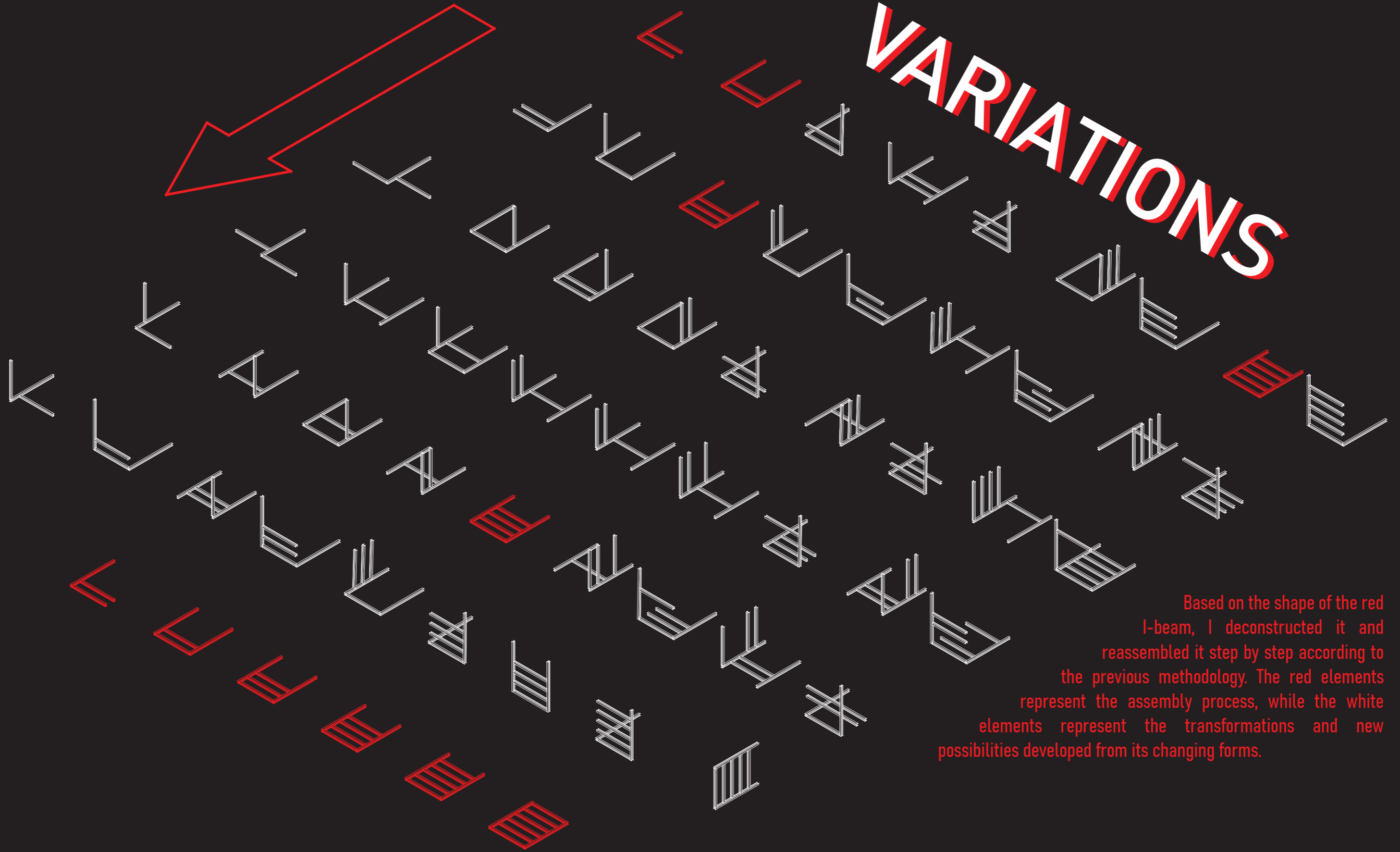
Incomplete Open Cubes-Sol LeWitt

Sol LeWitt first exhibited his Variations on Incomplete Open Cubes at the John Weber Gallery in New York City in 1974. It consists of 122 2⁵/₈ wooden cube frames, each with various pieces missing, as well as schematic drawings and photographs of the same. No two cubes are alike. The concept is as plain as it is absorbing: Here is every possible variation of an incomplete open cube.

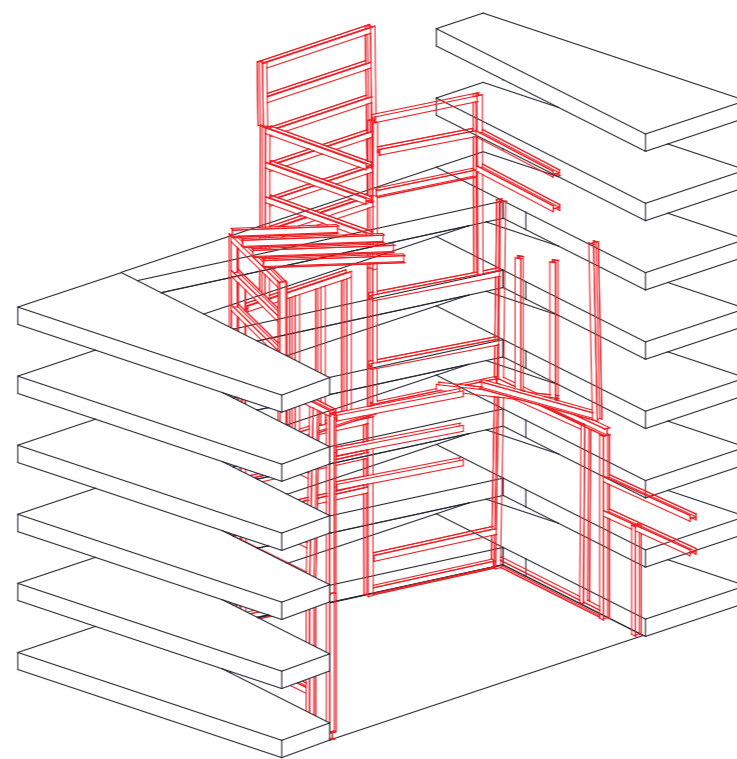
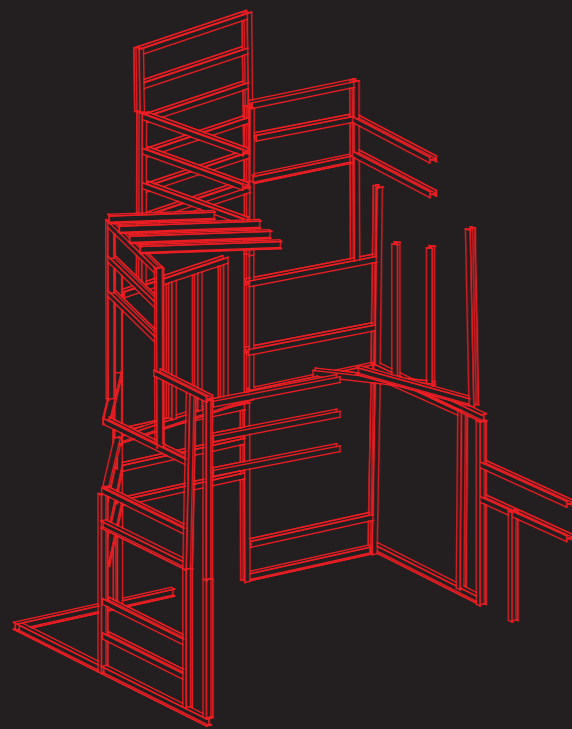
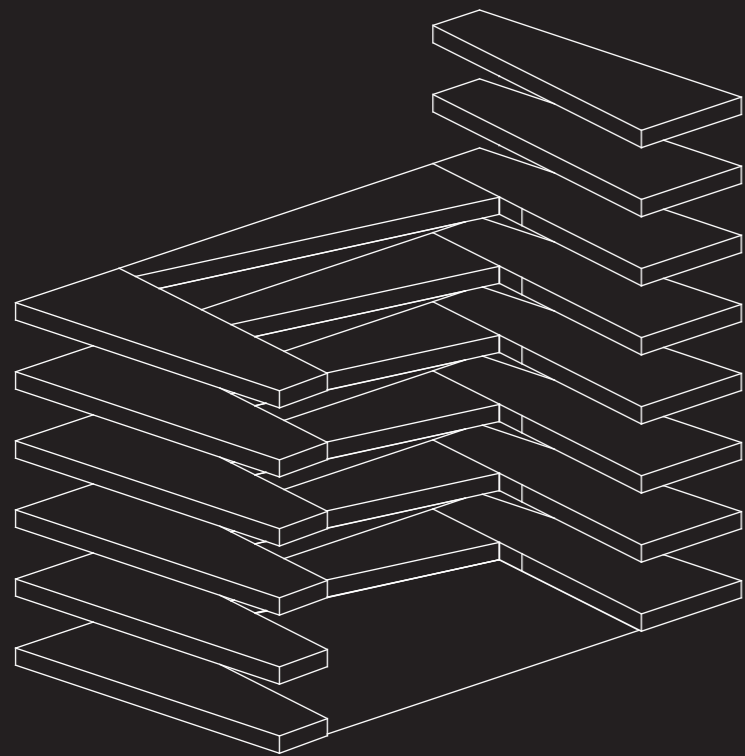
Based on the methodology of this artwork, I will also attempt to explore the possibilities of this void from various perspectives in the post-empty state and express them through images. By perhaps combining these independent possibilities, entirely new results may be achieved.



VARIATIONS

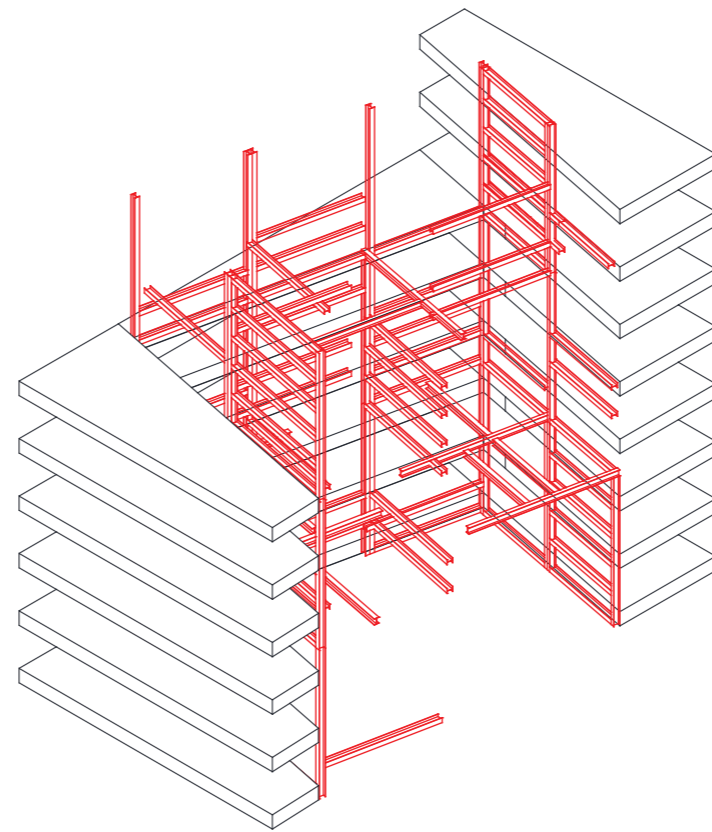
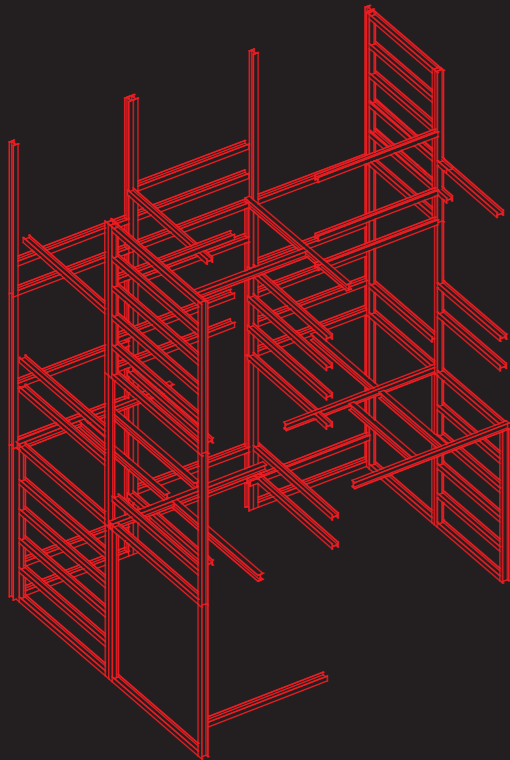
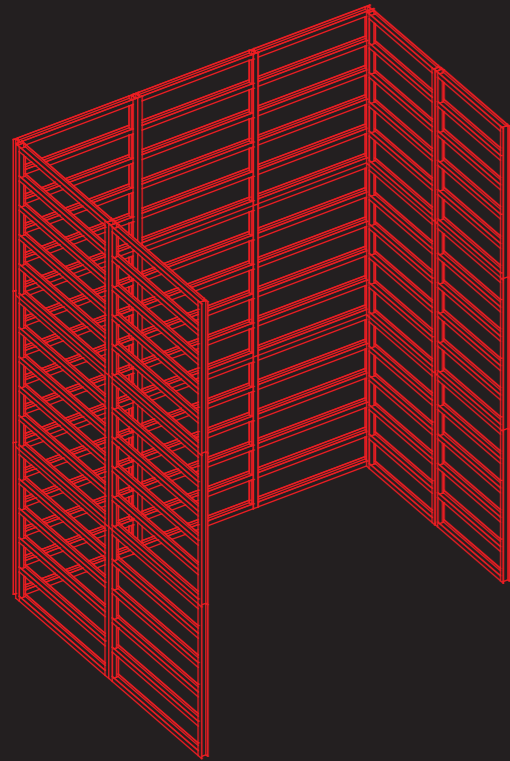


Based on the shape of the red L-beam, I deconstructed it and reassembled it step by step according to the previous methodology. The red elements represent the assembly process, while the white elements represent the transformations and new possibilities developed from its changing forms.



PROTOTYPE 001

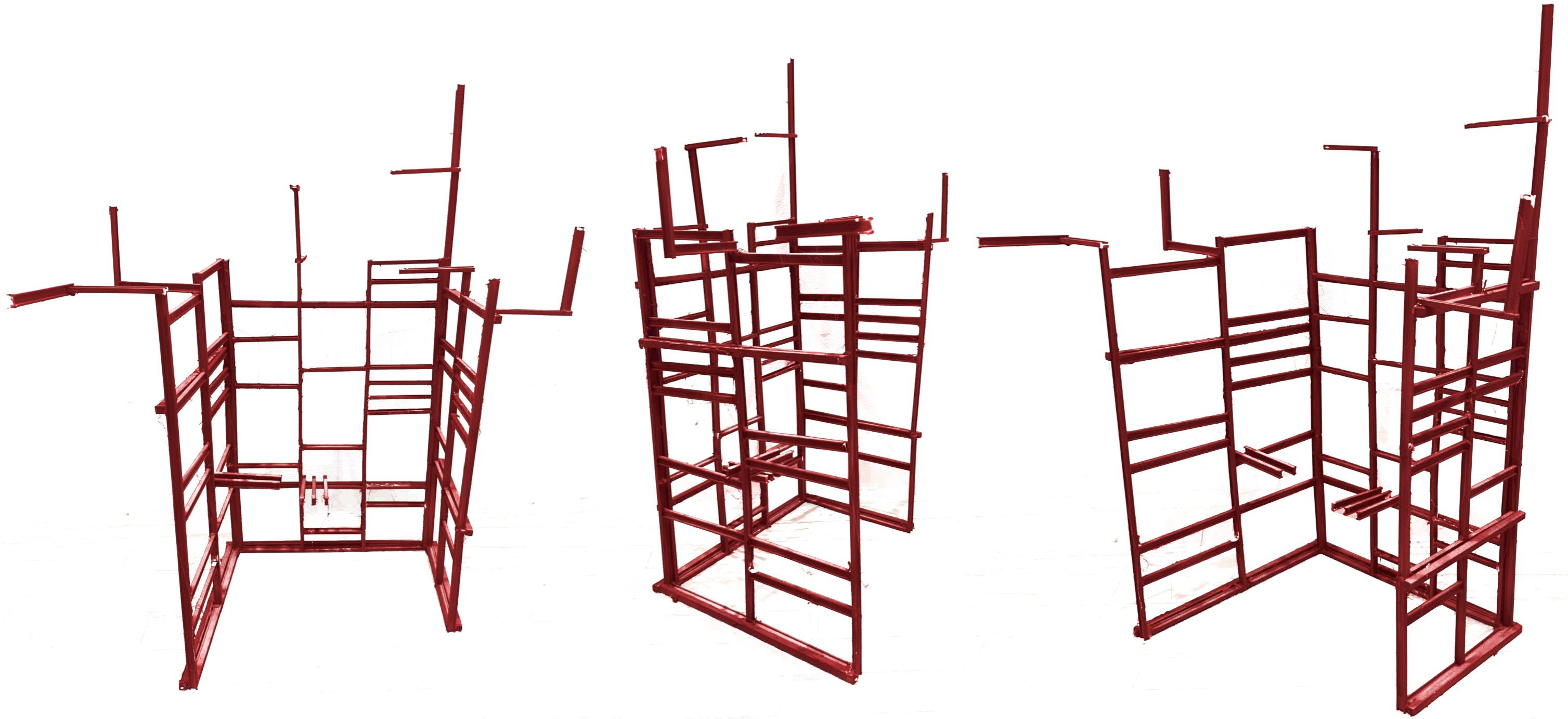
Based on the various forms derived from the previous methodology, I randomly assembled these modules into a void. The random combination gives the final result a sense of unpredictability. However, since the positions and orientations of each module were not considered, the final product appears somewhat chaotic.



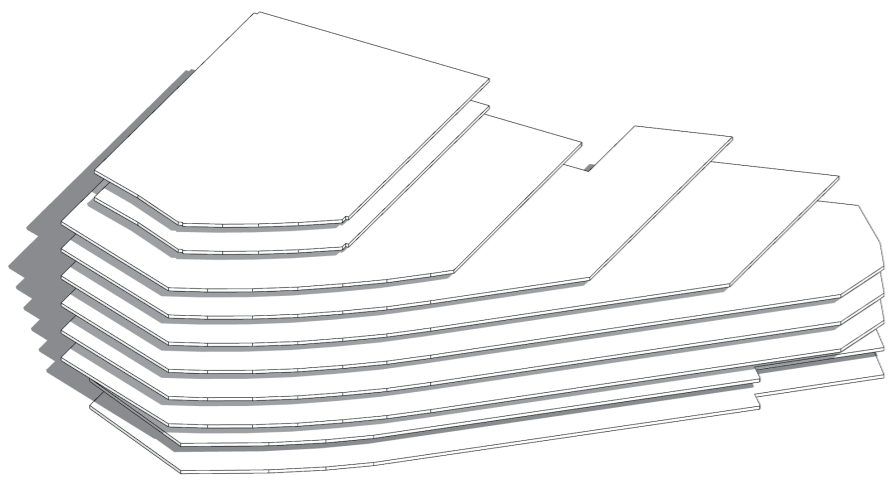
PROTOTYPE 002

To address the issue of chaos, I first constructed the void shape using all the modules in their most basic forms. Then, I replaced these modules with other variations. This approach maintains randomness while preserving the overall integrity of the void, preventing it from appearing too arbitrary or disorganized.

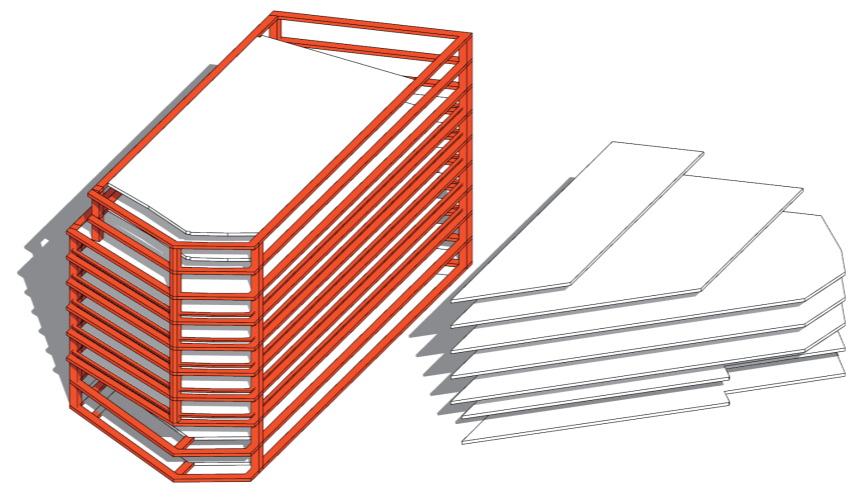




This research highlights the transformative potential of emptying and removing, revealing new opportunities for reuse and reinterpretation. By repurposing the red I-beams from the original structure, the project adheres to a principle of reuse, demonstrating how discarded elements can inspire innovative forms and redefined spatial possibilities. This process underscores the importance of considering not only what is removed but how it is reimagined, opening pathways to a dynamic evolution.

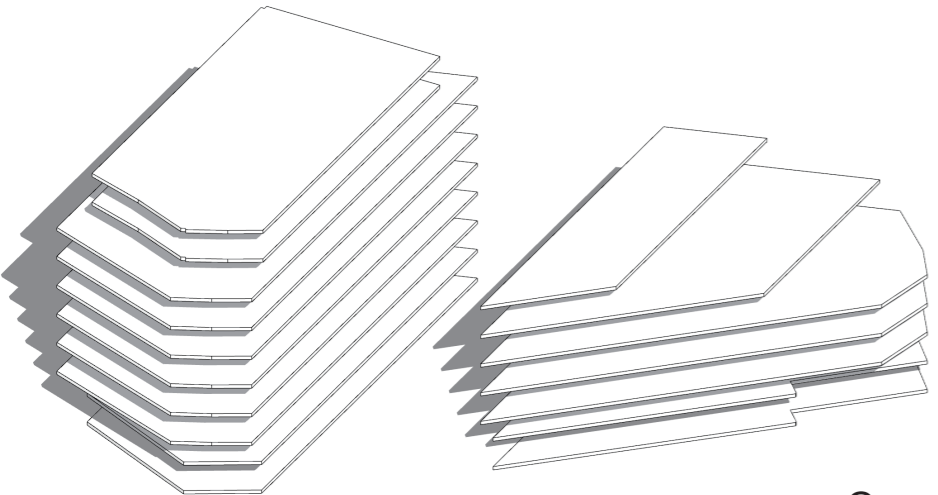


1

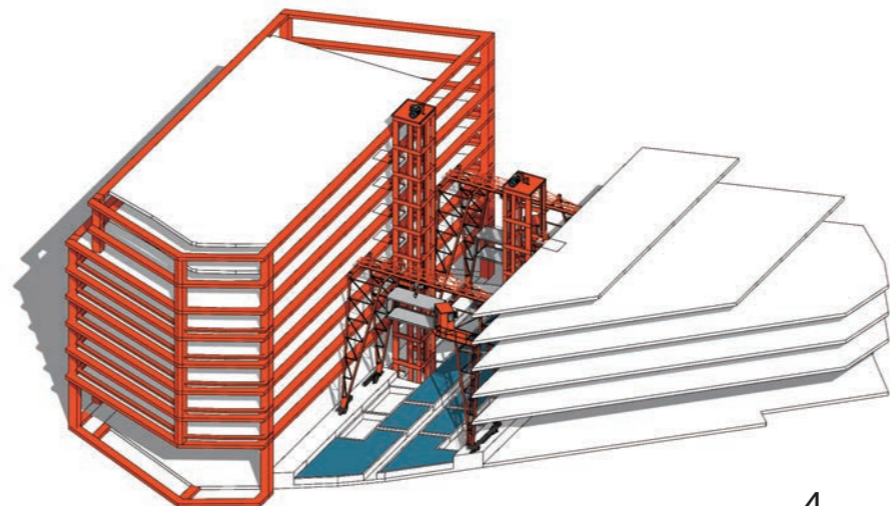


3

- 1. Original Site
- 2. Make a **Void** in The Site
- 3. Facade Inspired by Compression Artifact
- 4. Add **Movement** into the **Void**
- 5. Modern Facade to Make a **Then and Now** Contrast

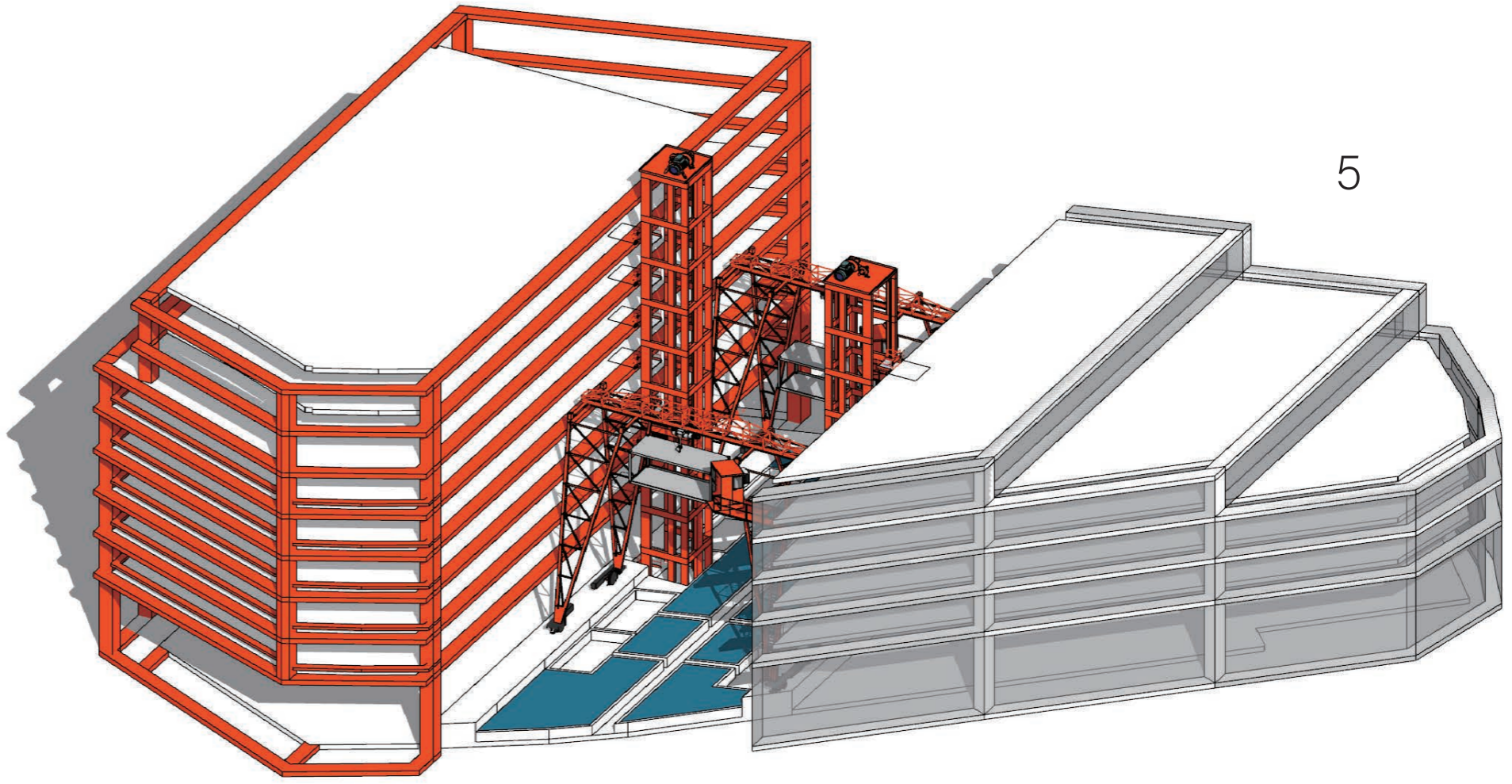


2

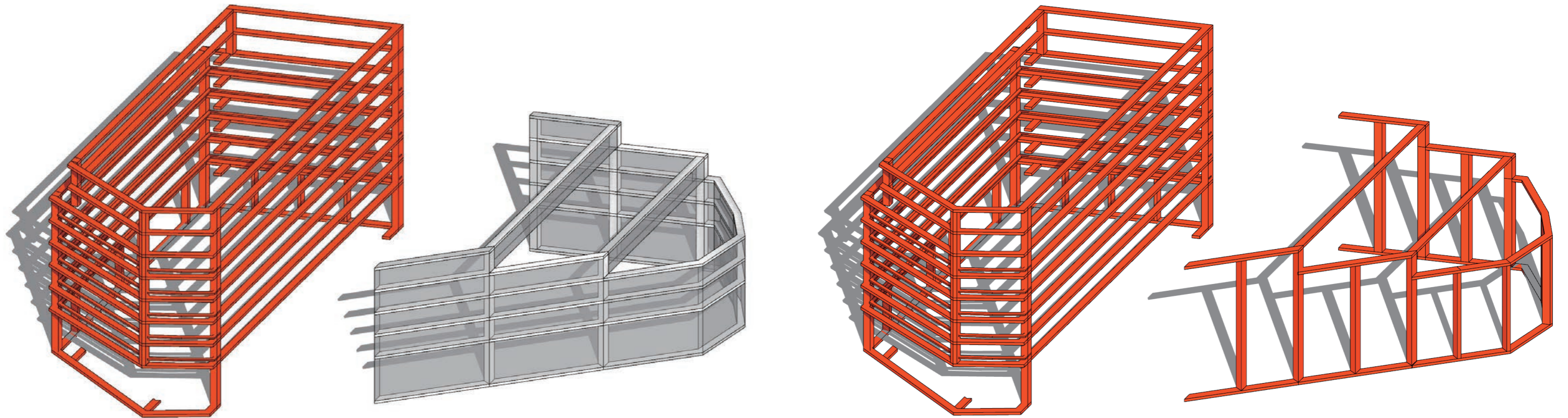


4

At this stage, I have only used the **void** from Compression Artifact, the **red I-beam**, and the **underwater aisle** from Barbican as references. Other elements will be incorporated in the later stages of the design.



5



After some thought, I modified the facade on the right side. Rather than following the previous **Then and Now** theme, I decided to approach it from a structural perspective. The lines of the left building are mostly **horizontal**, while those on the right are **vertical**. This contrast creates a completely different and intriguing visual experience while also inspiring innovative exhibition layout ideas.

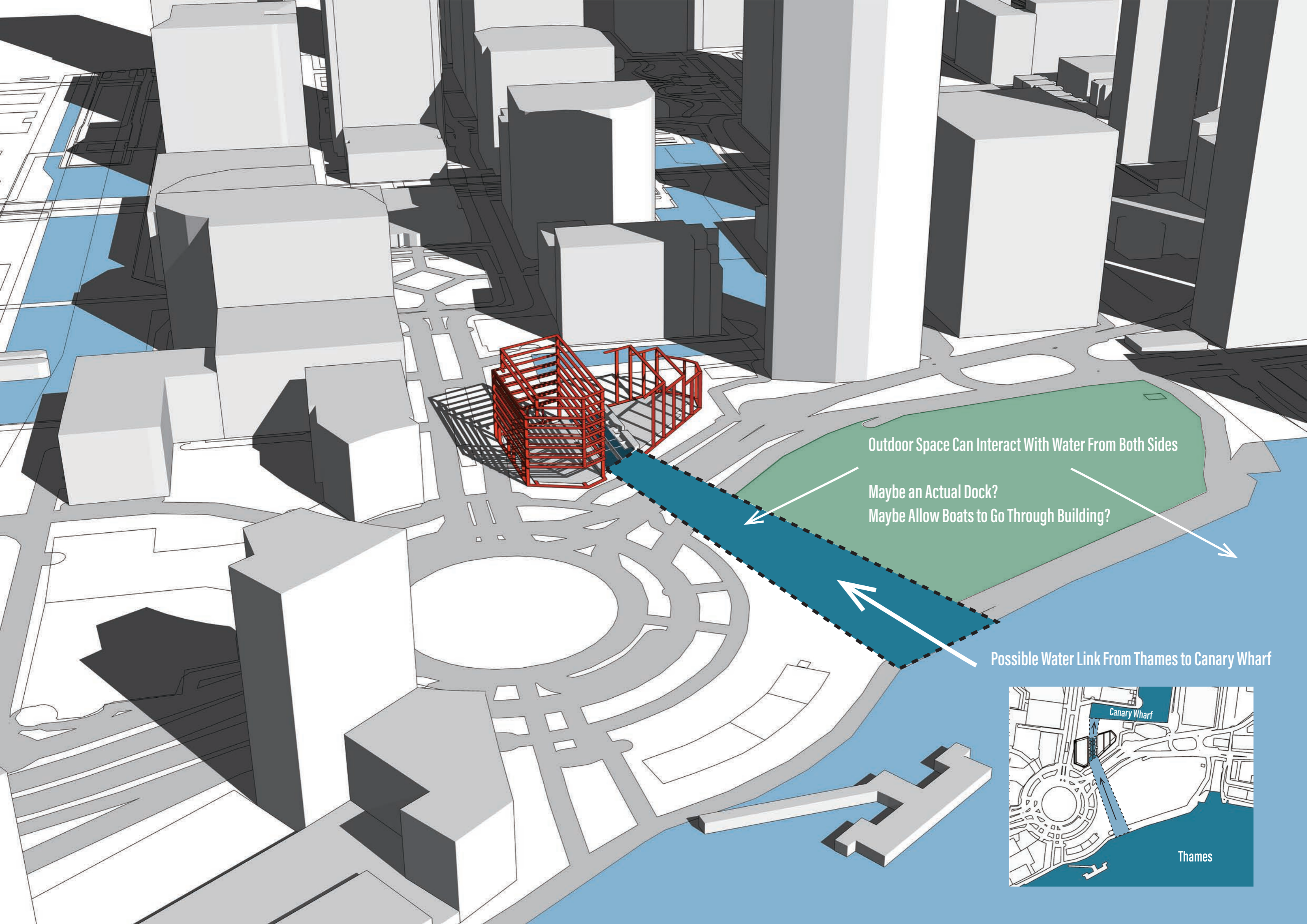
According to Research

The population composition of Canary Wharf consists of **residents and office** workers making up as much as **78%**, while **tourists** account for only **12%**.

People tend to imagine Canary Wharf as a place dominated by towering buildings and filled with an oppressive atmosphere of professionals, forgetting the **charm** it once had as a bustling port.

How can we **remind** people of that?

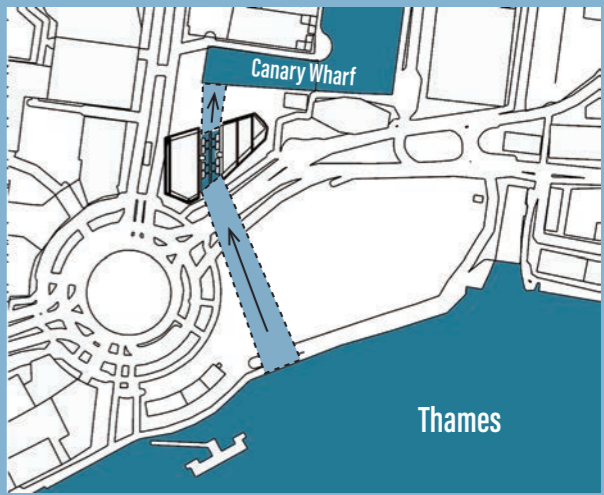




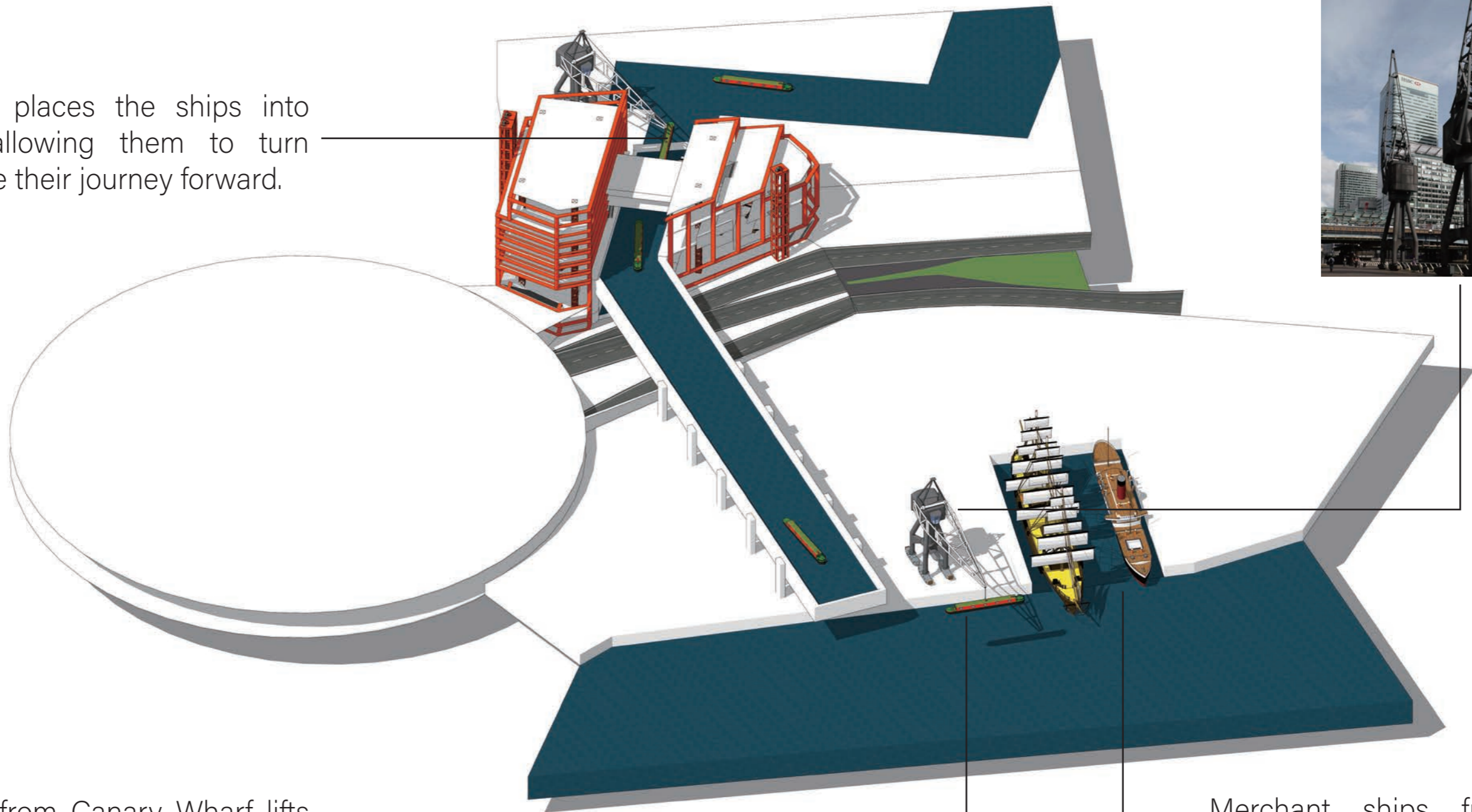
Outdoor Space Can Interact With Water From Both Sides

Maybe an Actual Dock?
Maybe Allow Boats to Go Through Building?

Possible Water Link From Thames to Canary Wharf

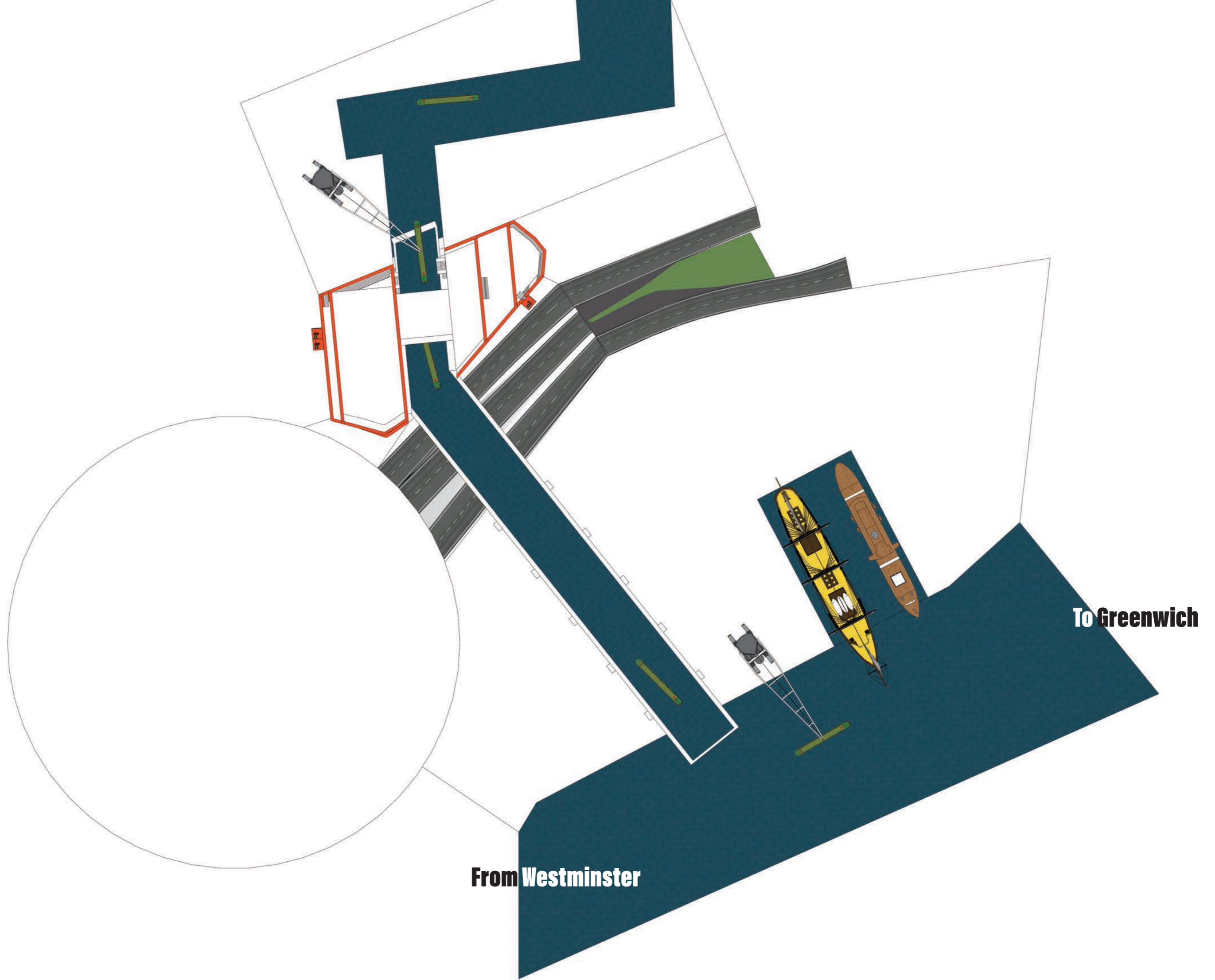


The same crane places the ships into Canary Wharf, allowing them to turn around or continue their journey forward.



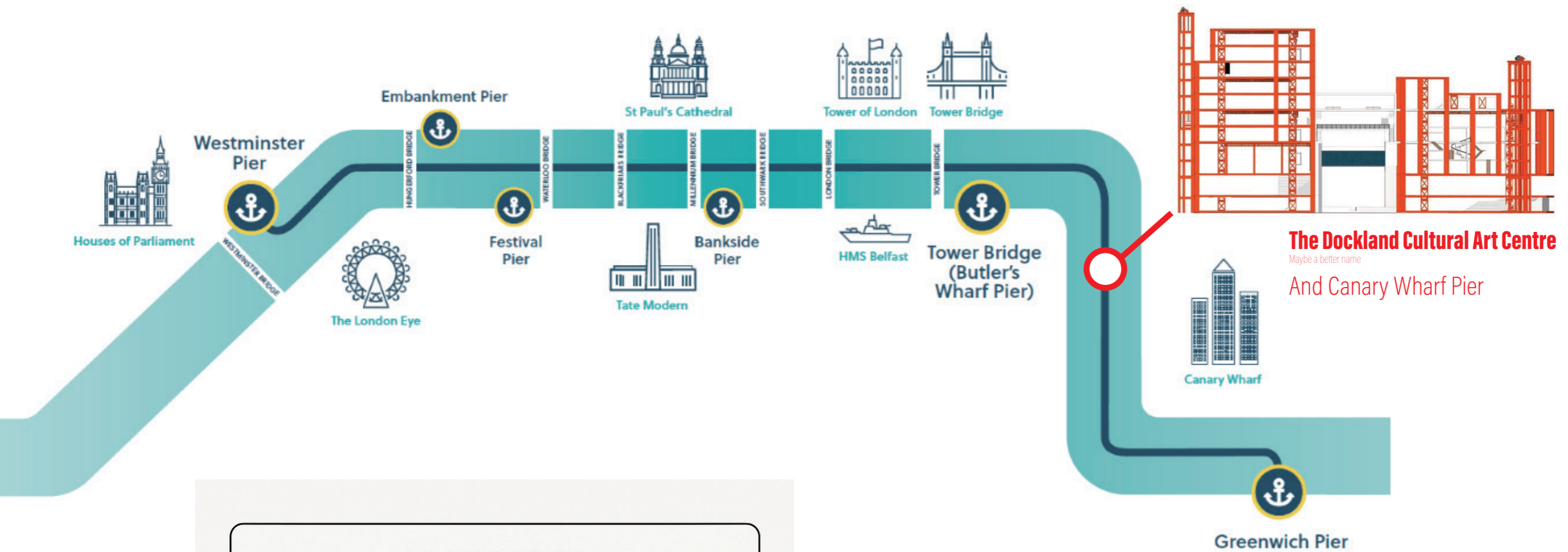
The iconic crane from Canary Wharf lifts ships from the Thames and places them into the canal leading into the building.

Merchant ships from Canary Wharf's heyday are now open for visitors to board and explore. This feature serves as an extension of the site tour while also drawing people to the area in front of the building.



From Westminster

To Greenwich

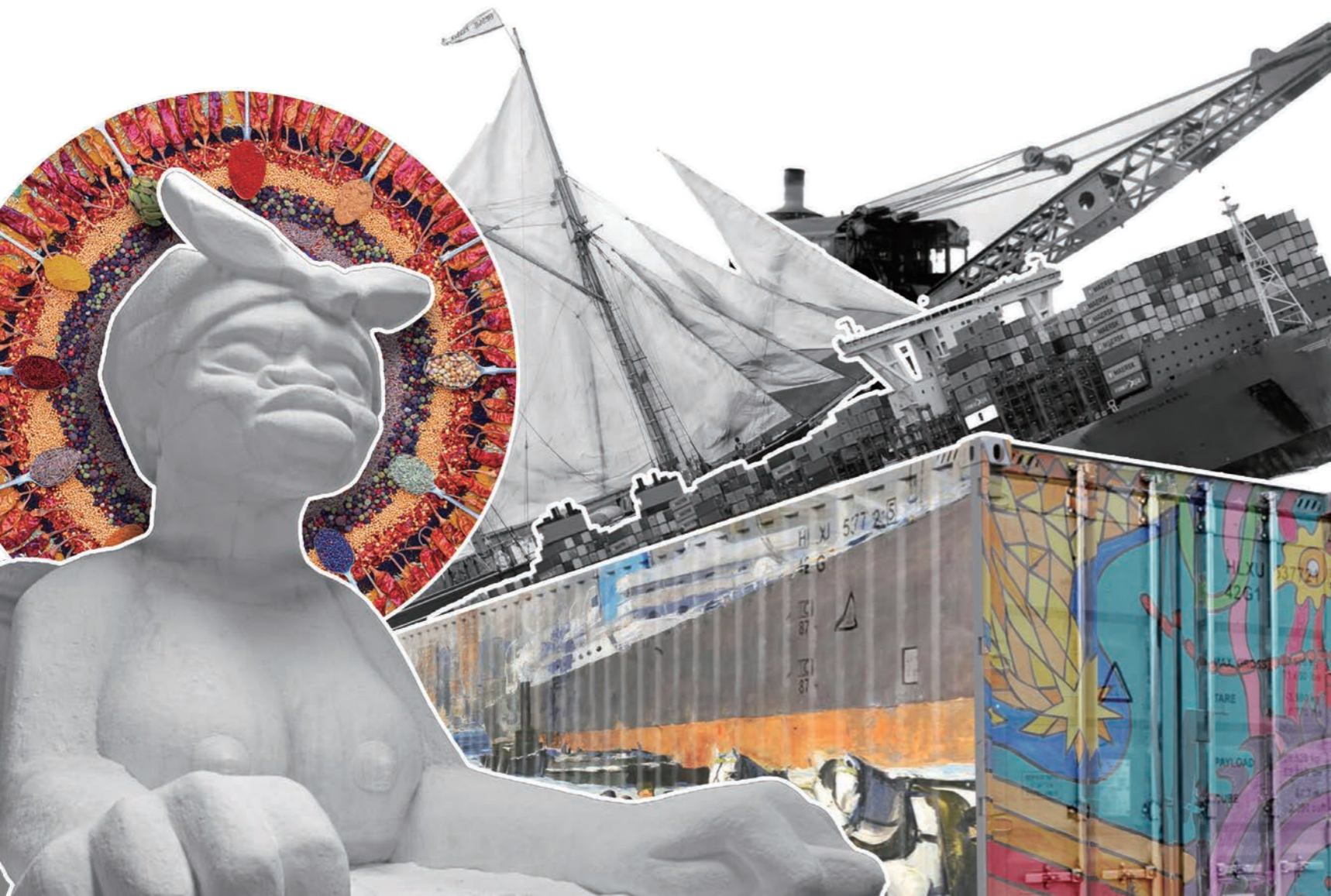


E-TICKET	
THAMES RIVER CRUISE	
FROM Westminster Pier	
TO Dockland Cultural Art Centre	
TIME 10:30 AM	PRICE £12.50

This is the route of the Thames River Cruise in London. Canary Wharf lies along the way, and currently, there are no stops between Tower Bridge and Greenwich. Our site happens to be located within this gap and could serve as a new point of interest along the route. Adding this stop would not only attract more visitors but also bring renewed vitality to Canary Wharf, encouraging more tourists to explore the area.

As a Museum

We need some Exhibits relate to the theme



A Subtlety- Kara Walker (2014)



"Men of the Docks" by George Bellows (1912)



Takako Saito's "Spice Chess" (1965)



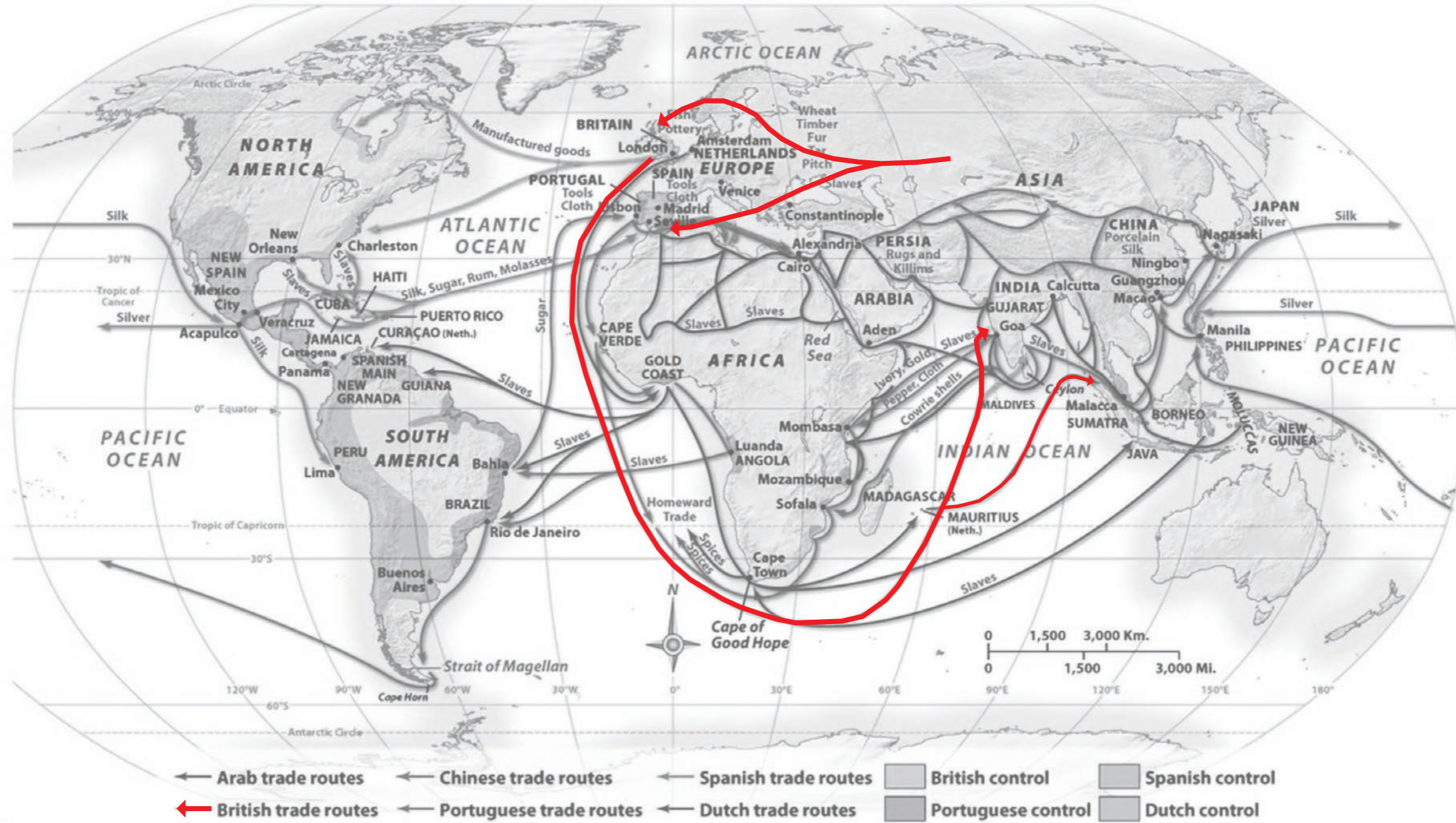
Zvi Mairovich - Harbor Scene (1965)



"Self Contained" by Michael Johansson (2014)



"Fremantle Rainbow" by Marcus Canning (2016)



From the 19th century to the early 20th century, Canary Wharf handled a vast amount of international trade goods, making it a vital pillar of the British economy. This is also the era that my art centre aims to recreate. By understanding the **key trade goods** of that time, i can then select the **artworks and types of exhibitions to showcase**.

Sugar

Tea

Spices

Tobacco

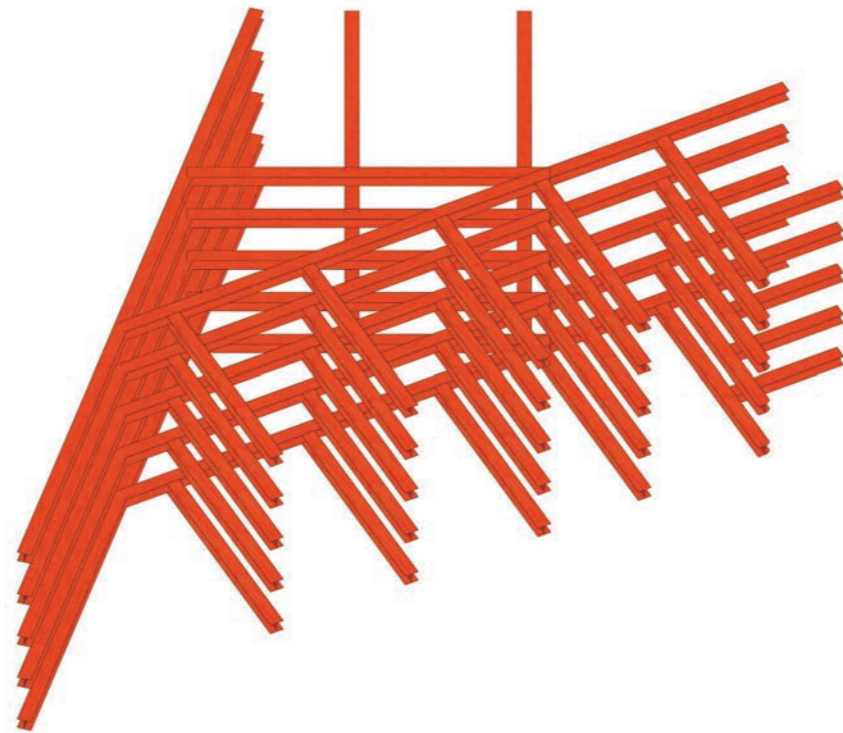
Cotton



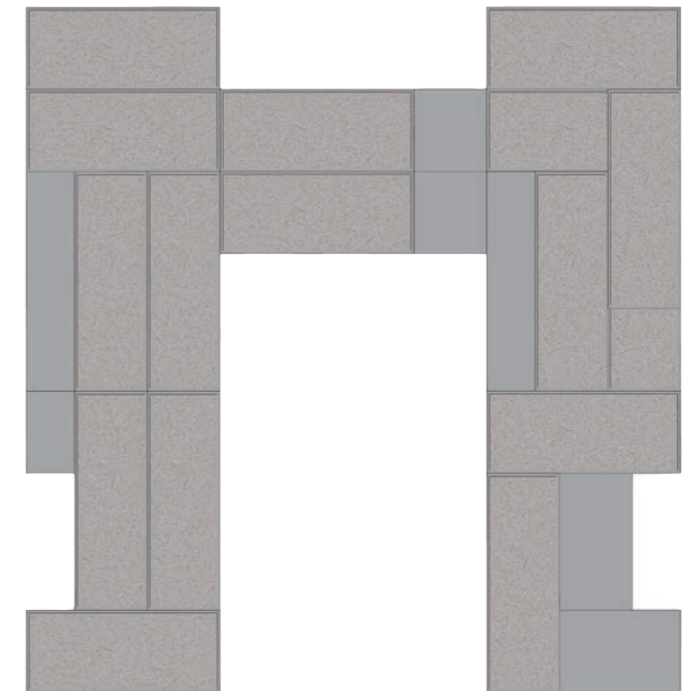
Reuse Reuse Reuse Reuse Reuse Reuse Reuse Reuse



I took inspiration from the original building's **red steel I-beam** structure and exposed these beams. Since I removed many floors, the surplus I-beams could be **repurposed as material for the façade**.



Since I replaced the façade with exposed red steel I-beams, the **original façade** materials can now be reused as **interior partitions**. The two different colors of stone can be used in combination.





The Frame

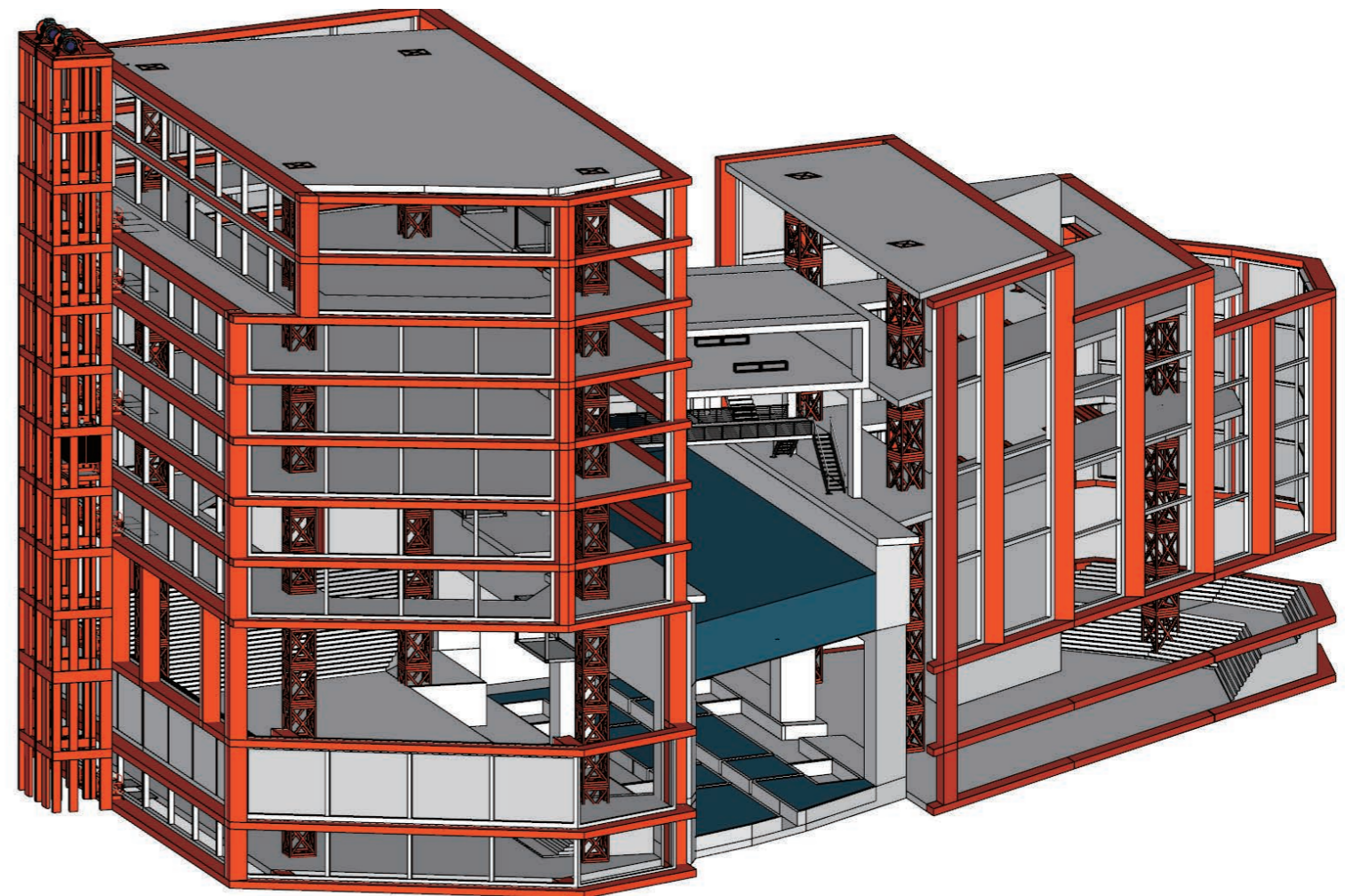
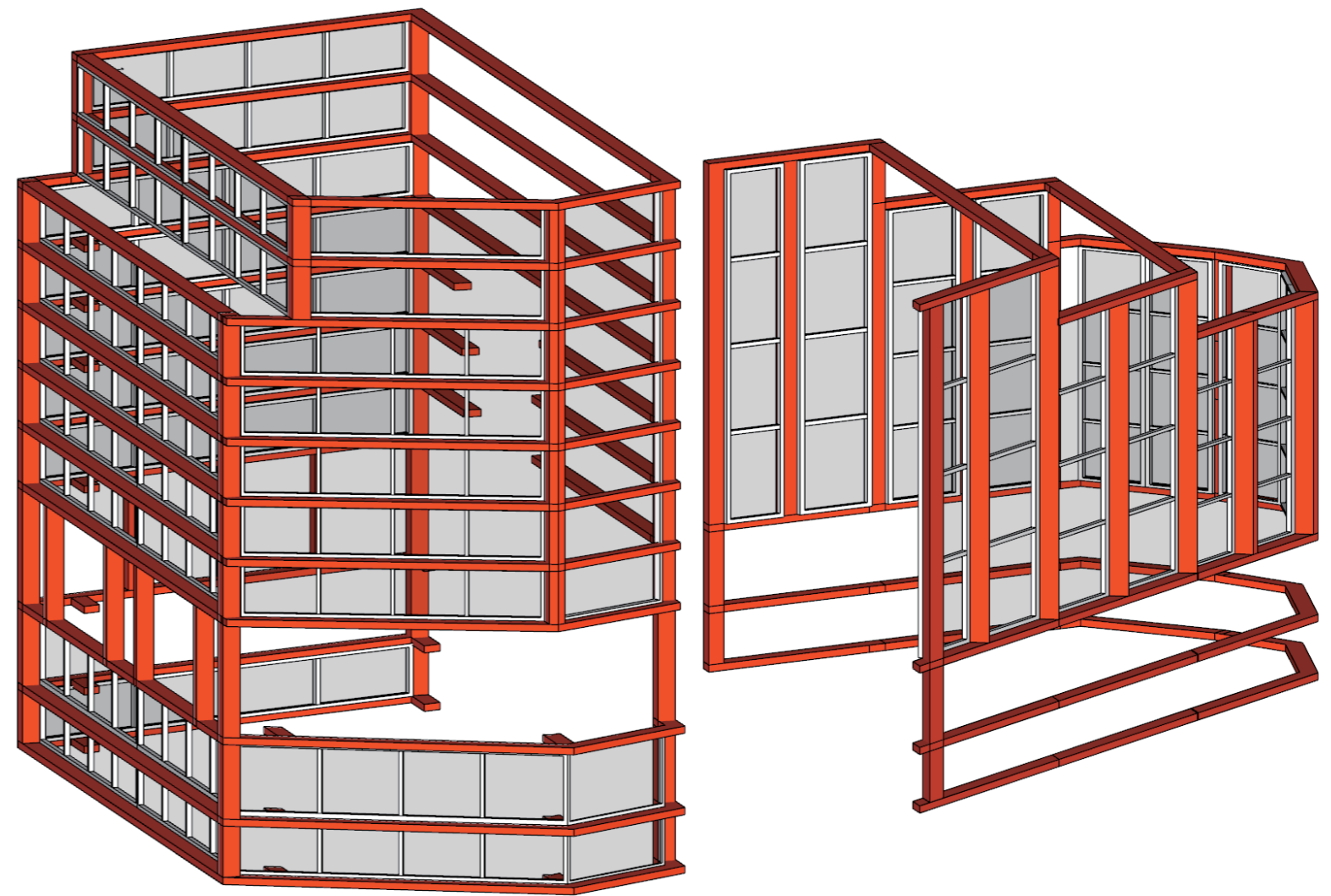
I integrated the internal steel structural supports with the external frame, turning the façade into a **load-bearing structure** as well. This allows for fewer columns inside, creating more voids.

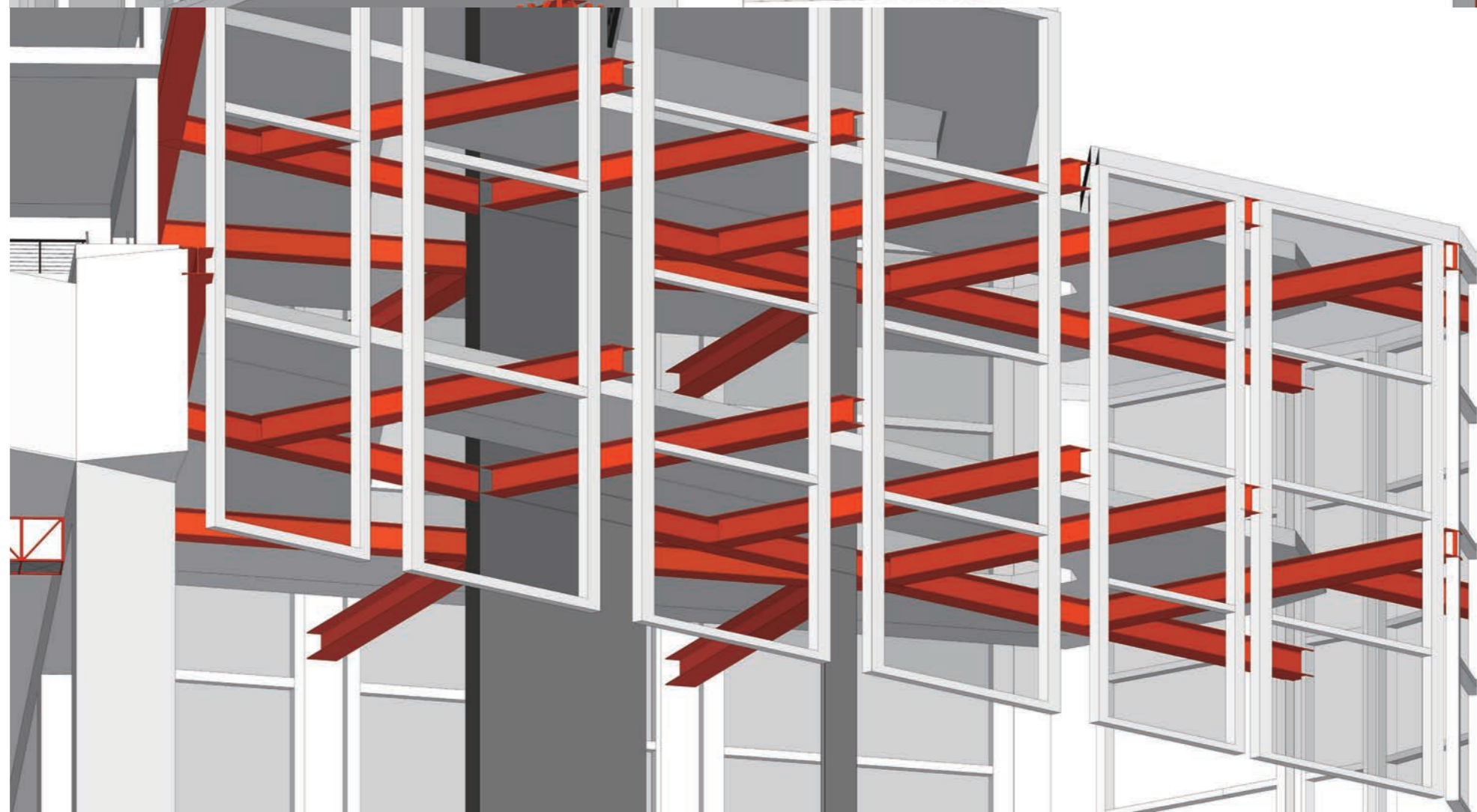
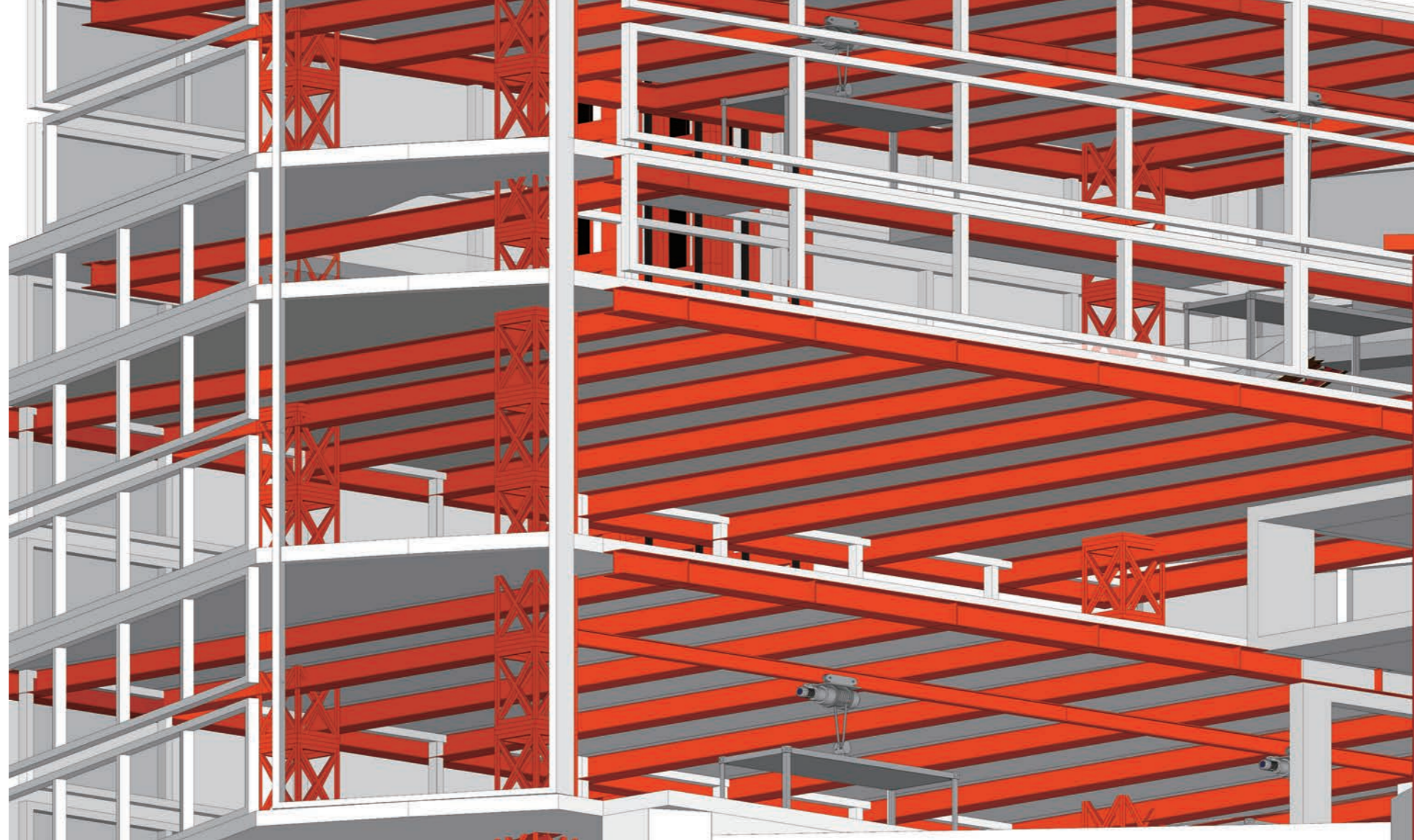


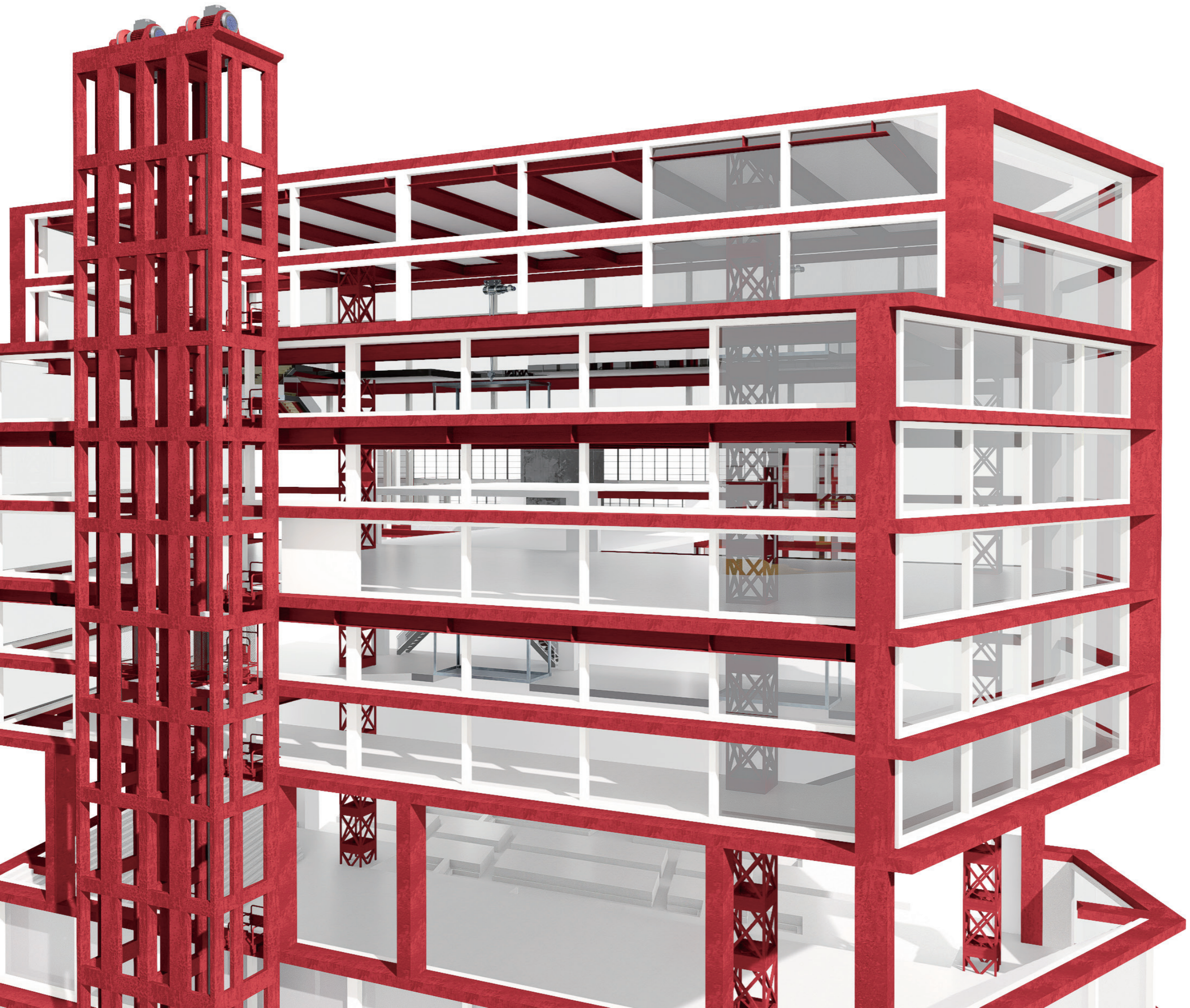
Factory Windows

Inspiration of the SKIN

I'm designing the skin on the framework by referencing the window styles of these old factory buildings. These windows evoke the feeling of being in a docklar warehouse.







Plans and Sections

Exploded View

Temporary Exhibition Space

Workshop

Boat Departure/Arrival

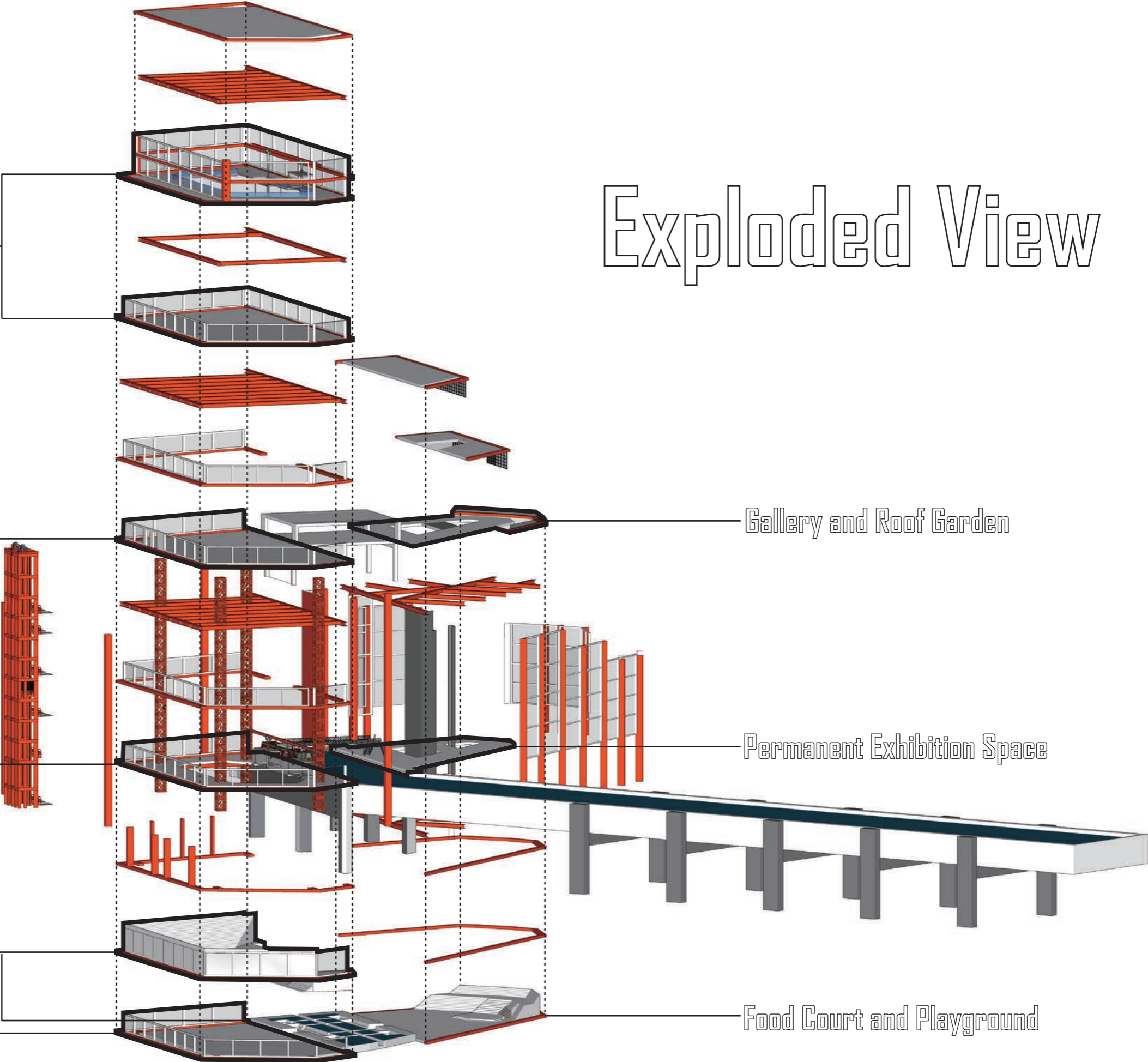
Public Exhibition Space

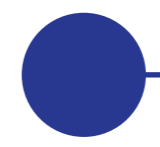
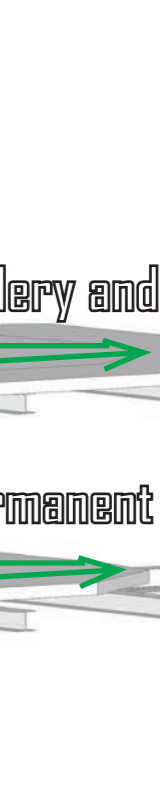
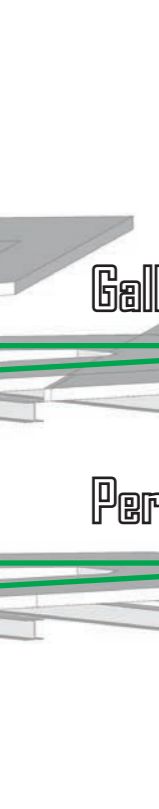
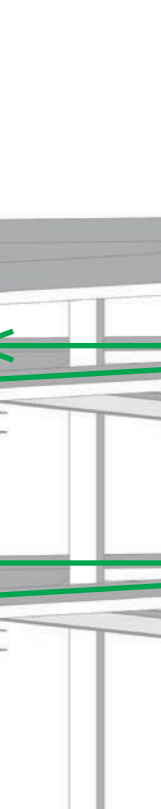
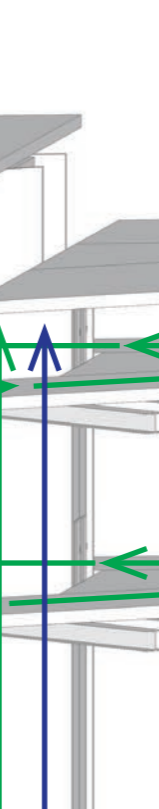
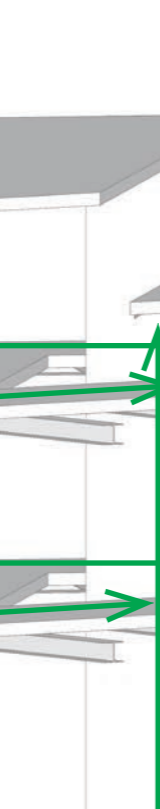
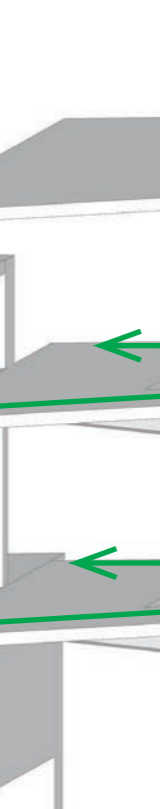
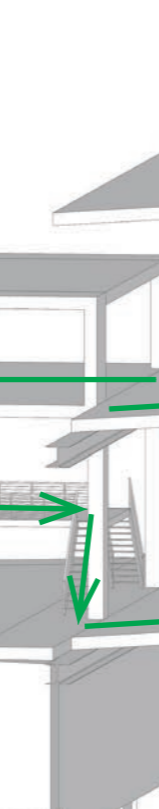
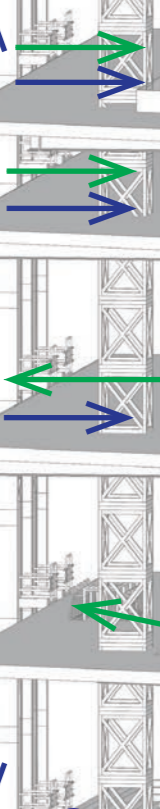
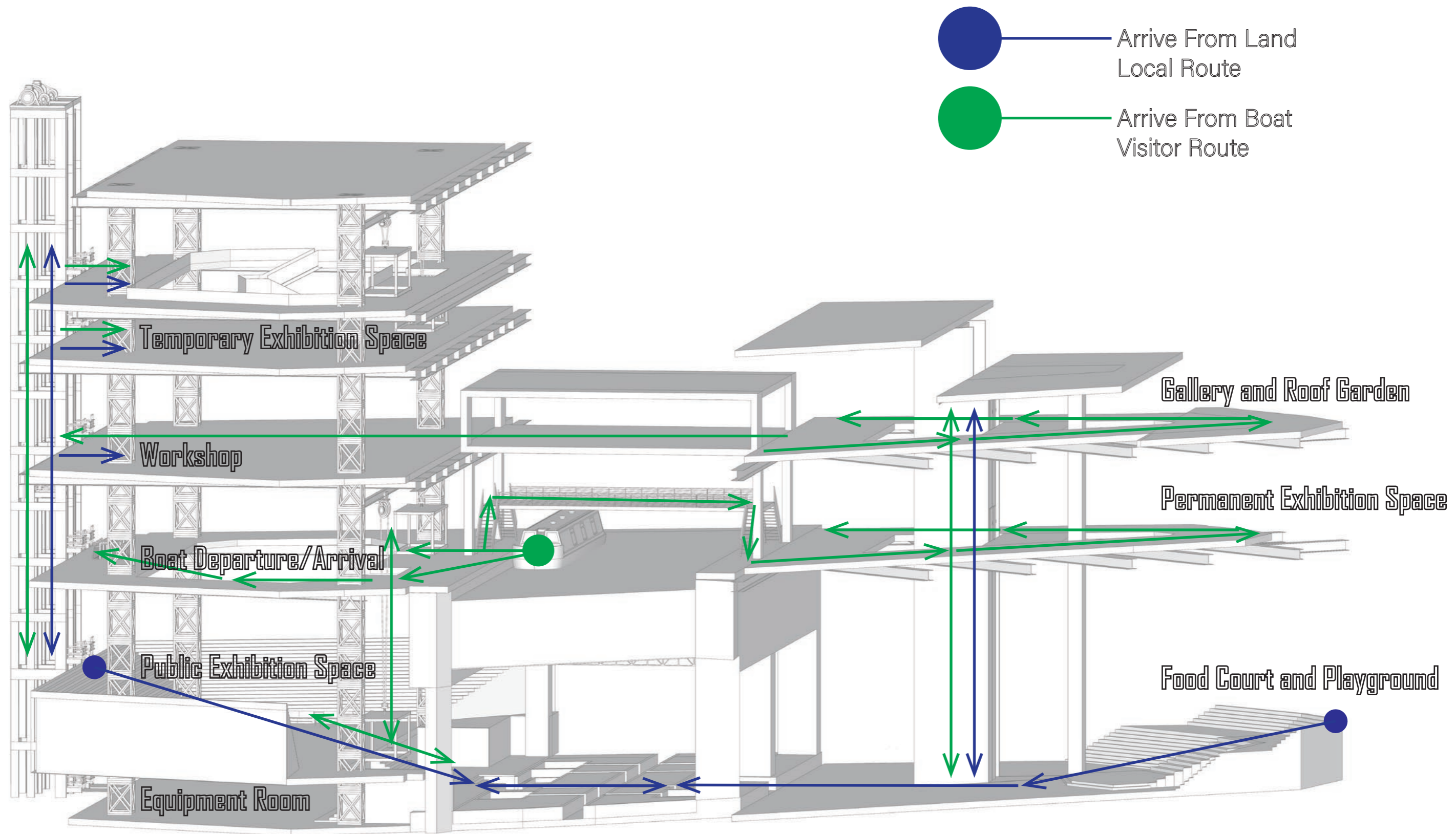
Equipment Room

Gallery and Roof Garden

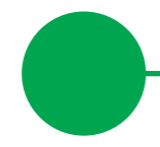
Permanent Exhibition Space

Food Court and Playground





Arrive From Land Local Route



Arrive From Boat Visitor Route

Temporary Exhibition Space

Workshop

Boat Departure/Arrival

Public Exhibition Space

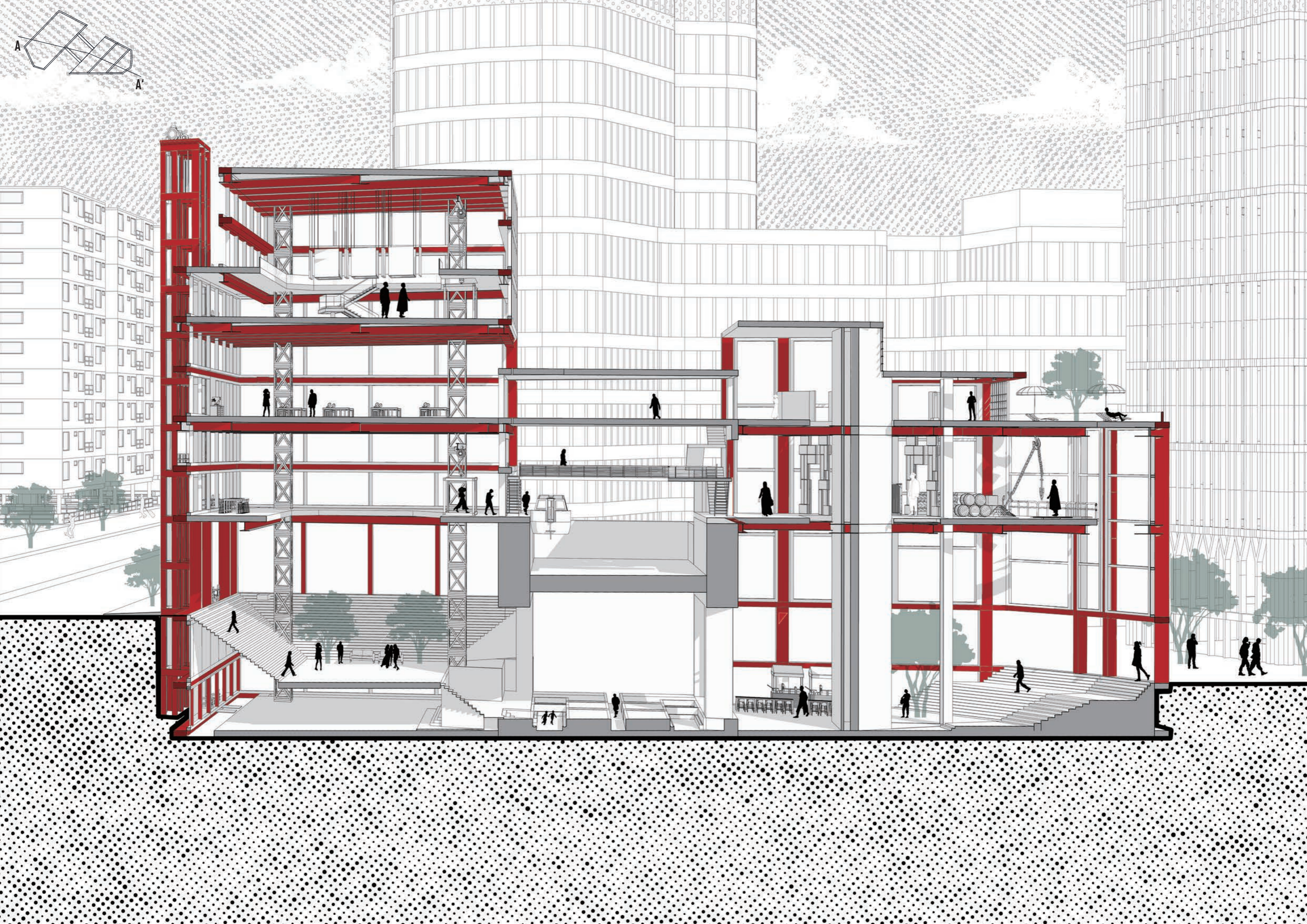
Equipment Room

Gallery and Roof Garden

Permanent Exhibition Space

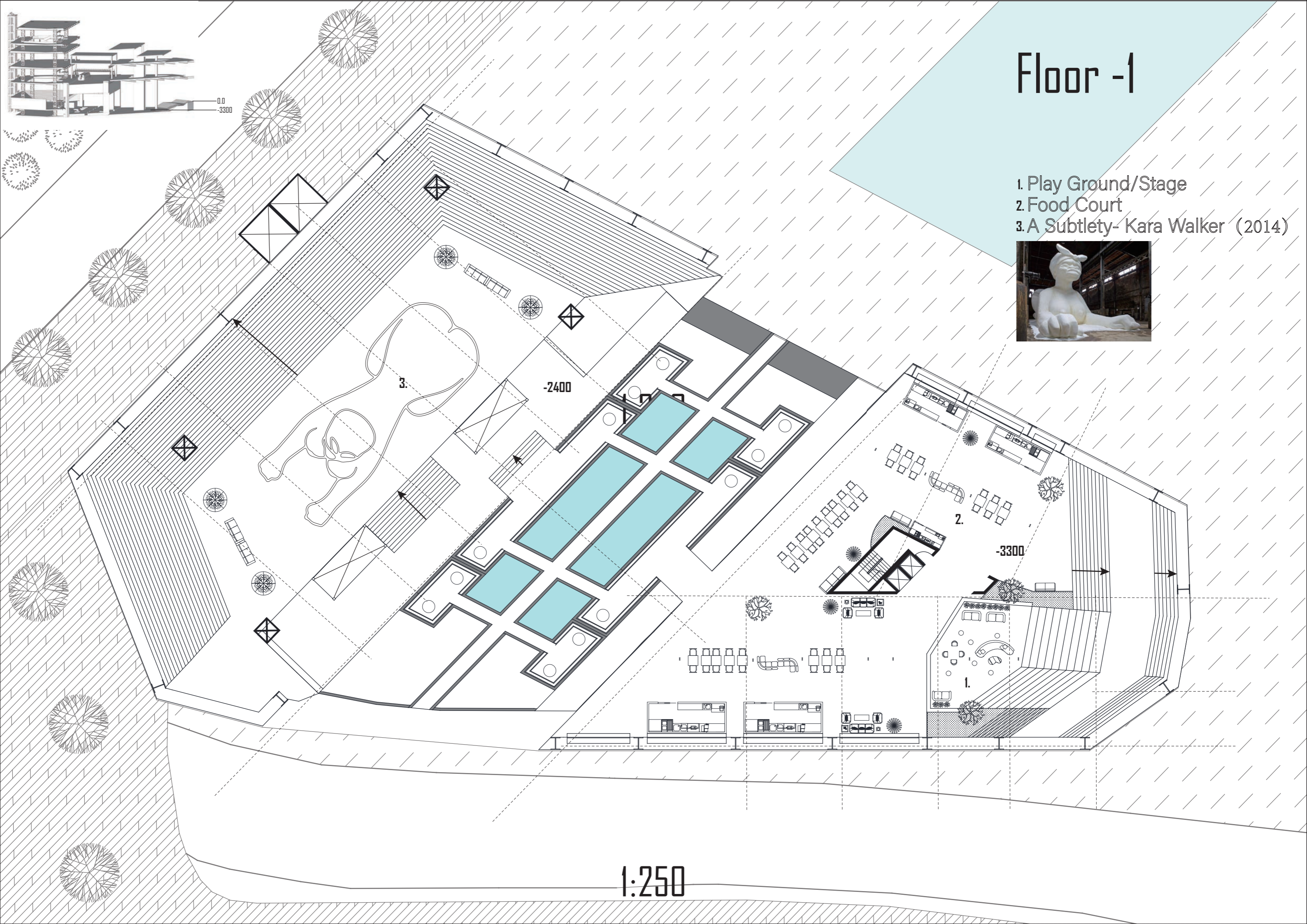
Food Court and Playground





Floor -1

- 1. Play Ground/Stage
- 2. Food Court
- 3. A Subtlety- Kara Walker (2014)

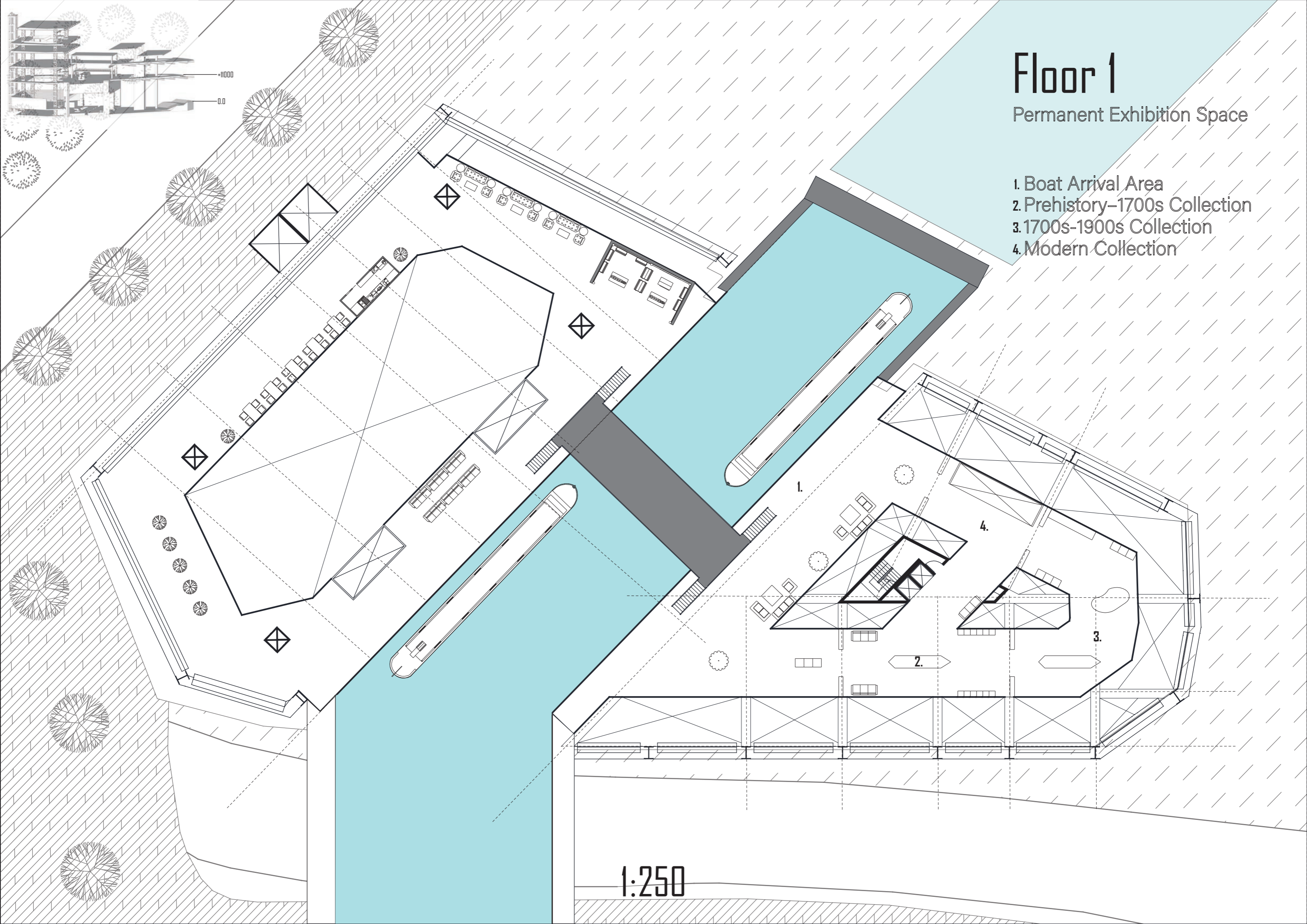


1:250

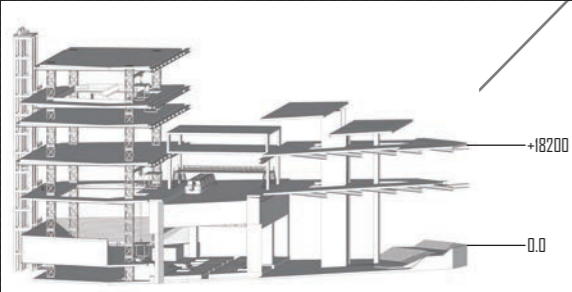
Floor 1

Permanent Exhibition Space

1. Boat Arrival Area
2. Prehistory-1700s Collection
3. 1700s-1900s Collection
4. Modern Collection



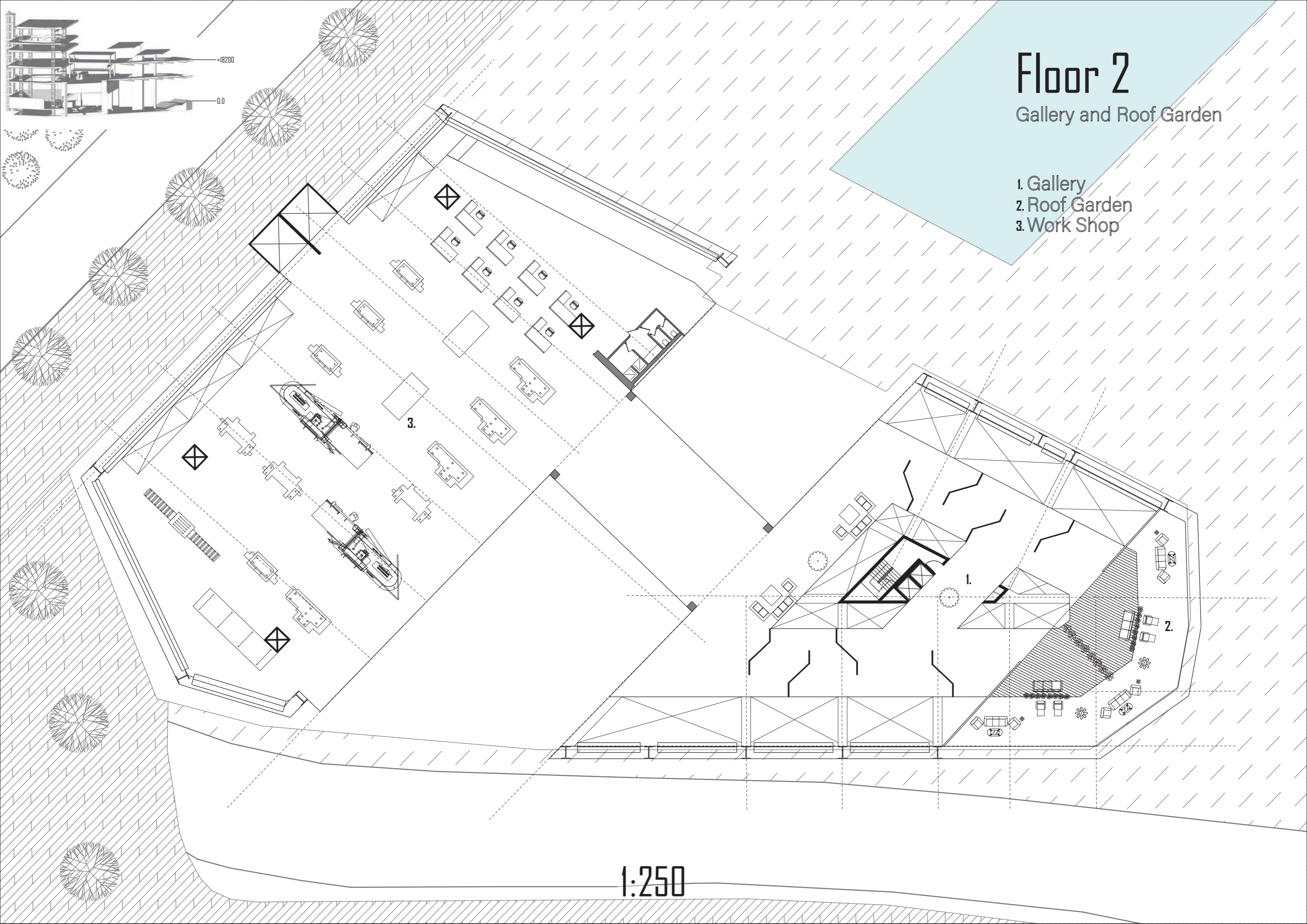
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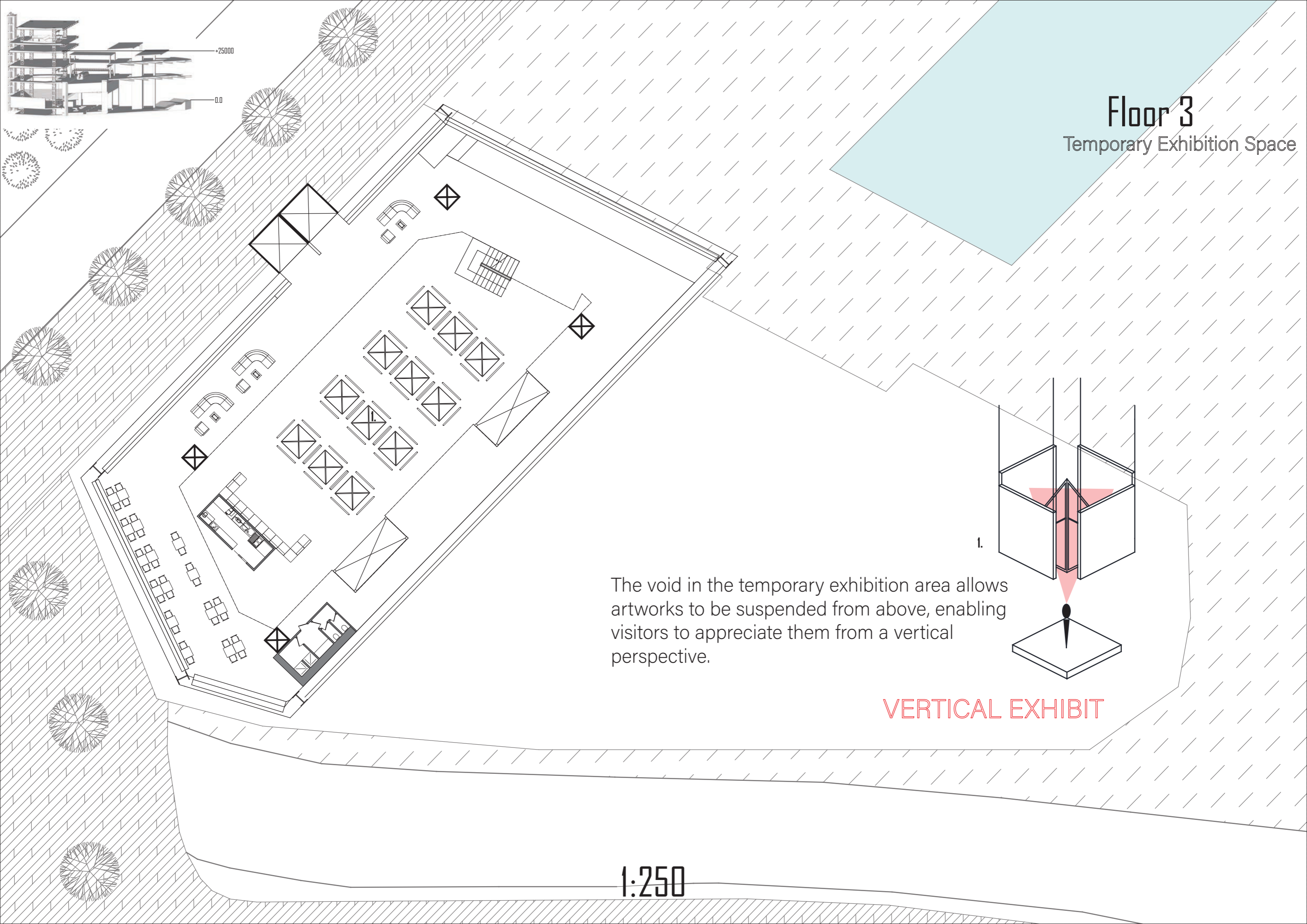
Floor 2

Gallery and Roof Garden

- 1. Gallery
- 2. Roof Garden
- 3. Work Shop



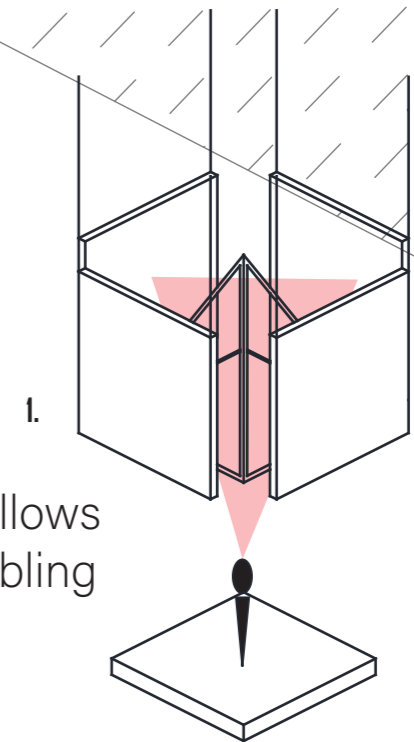
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Floor 3

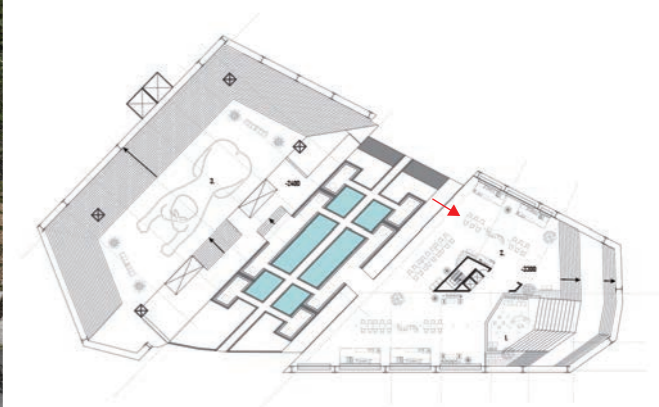
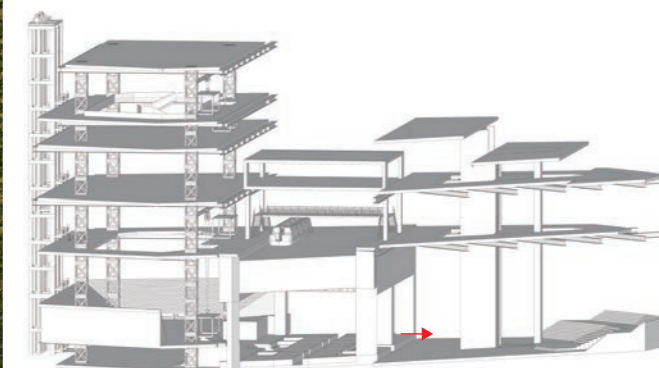
Temporary Exhibition Space

The void in the temporary exhibition area allows artworks to be suspended from above, enabling visitors to appreciate them from a vertical perspective.

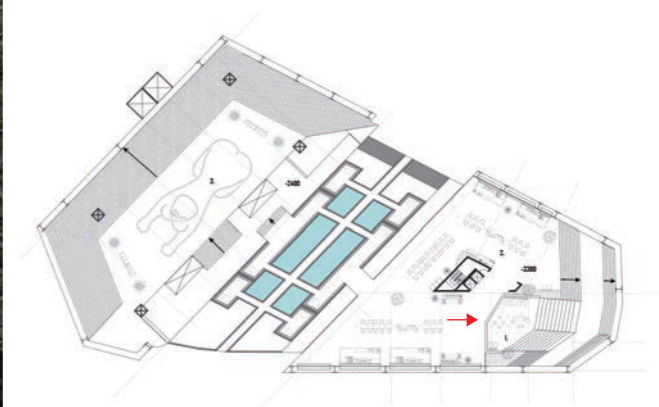
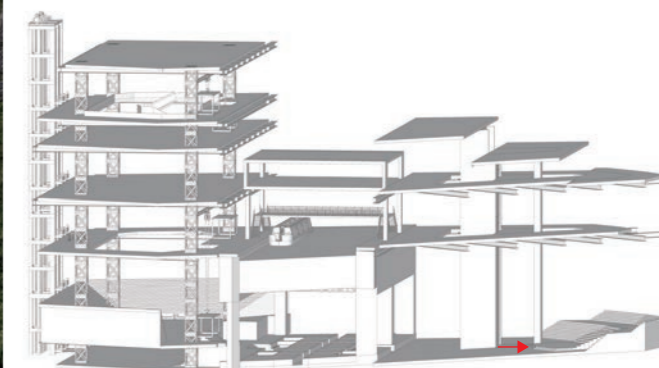


VERTICAL EXHIBIT

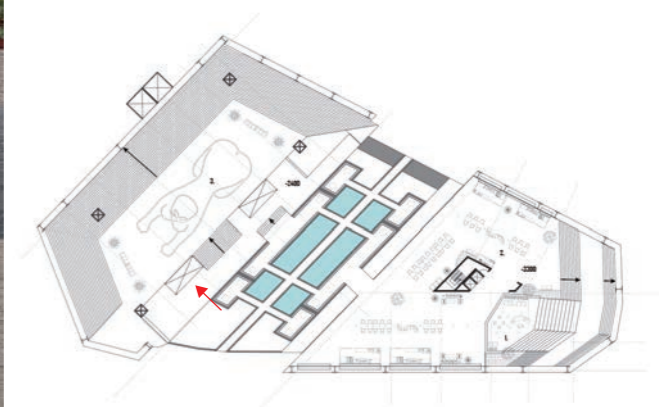
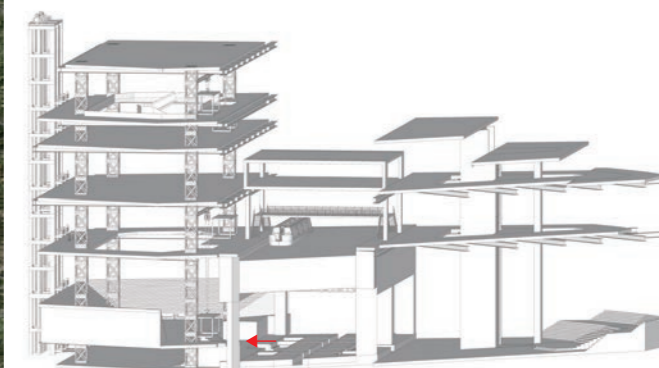
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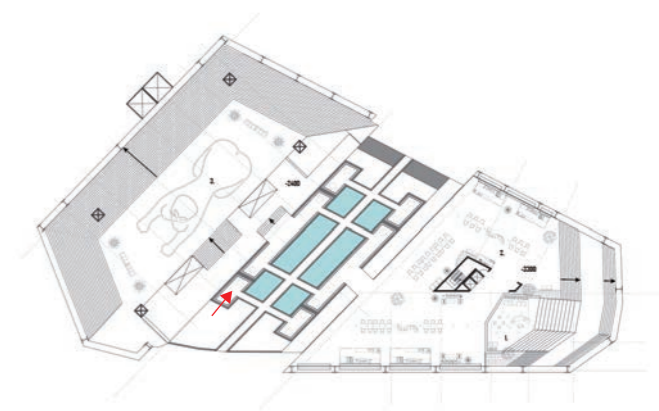
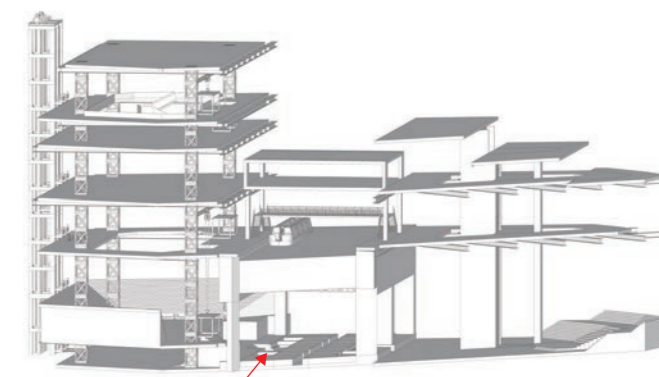
Food Court



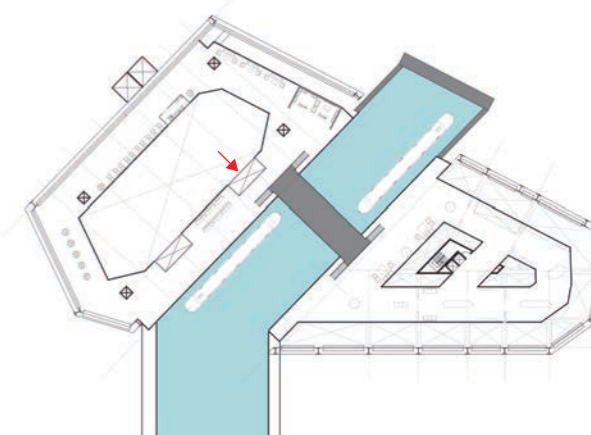
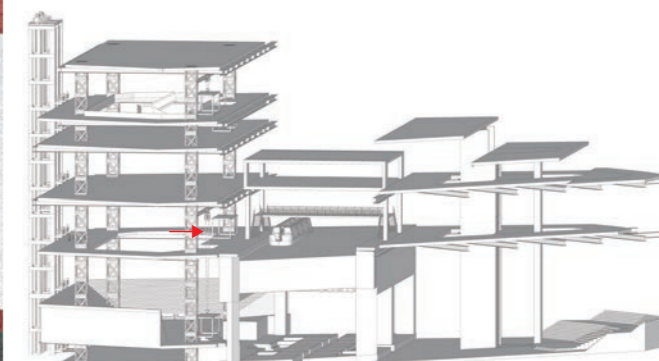
Playground



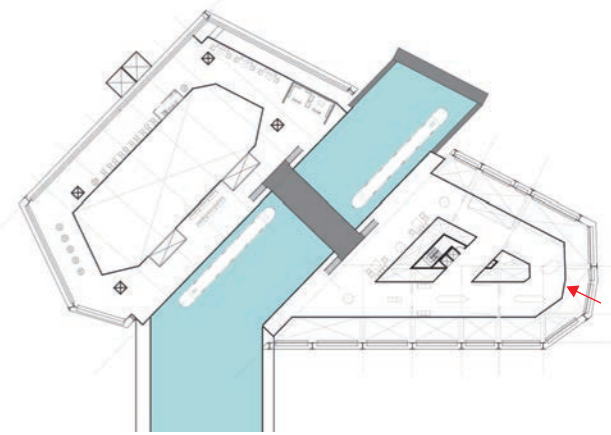
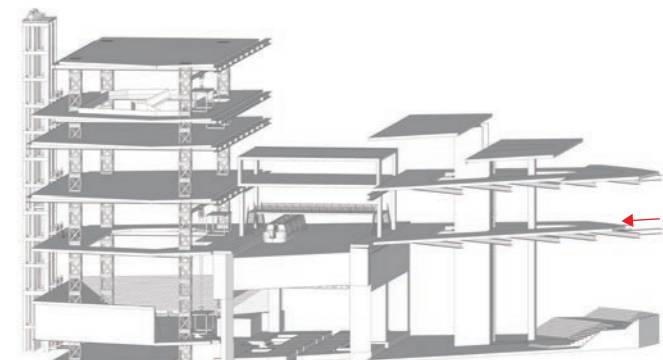
Lift



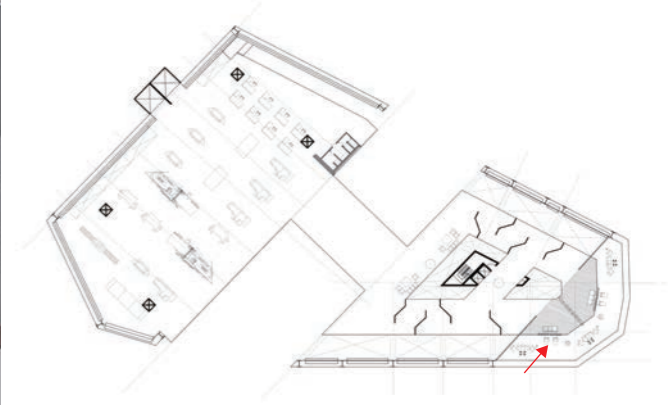
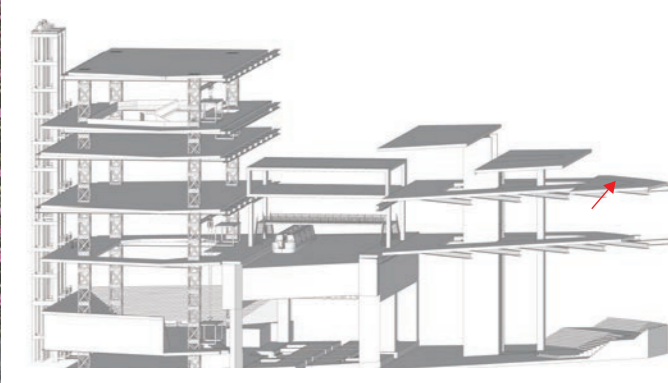
Under Canal



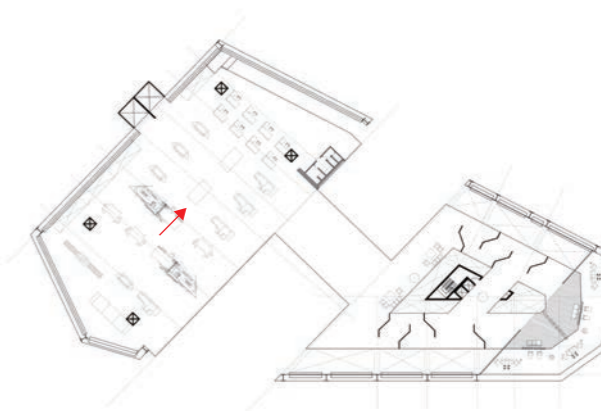
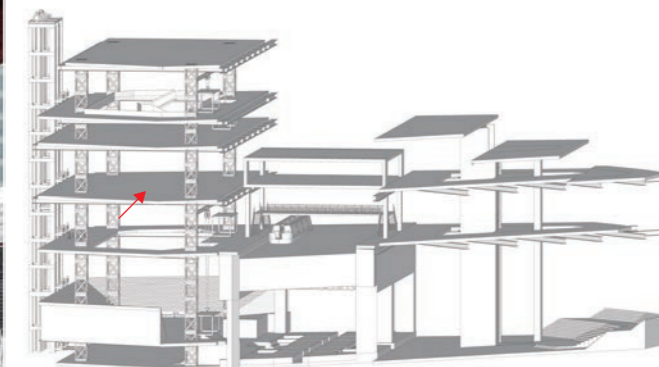
Departure



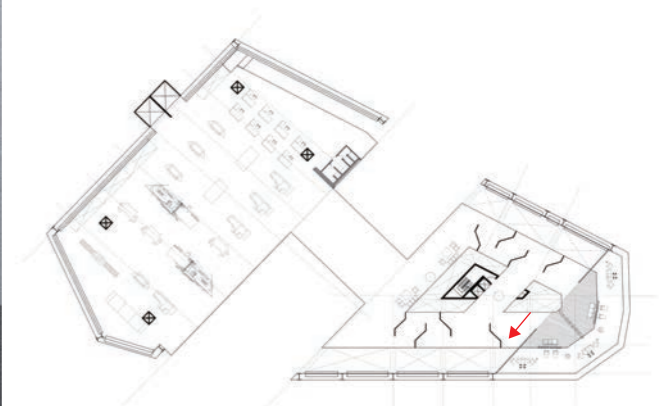
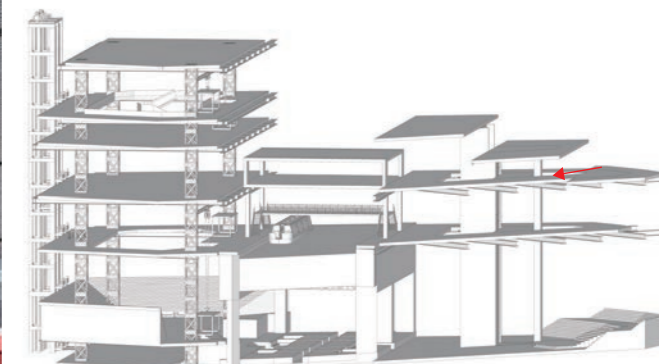
Permanent
Exhibition



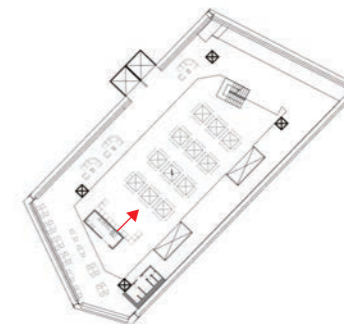
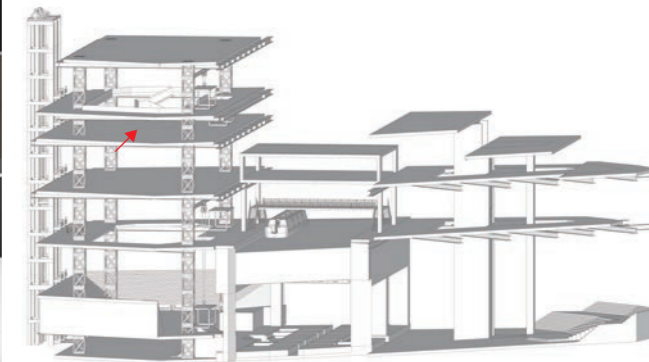
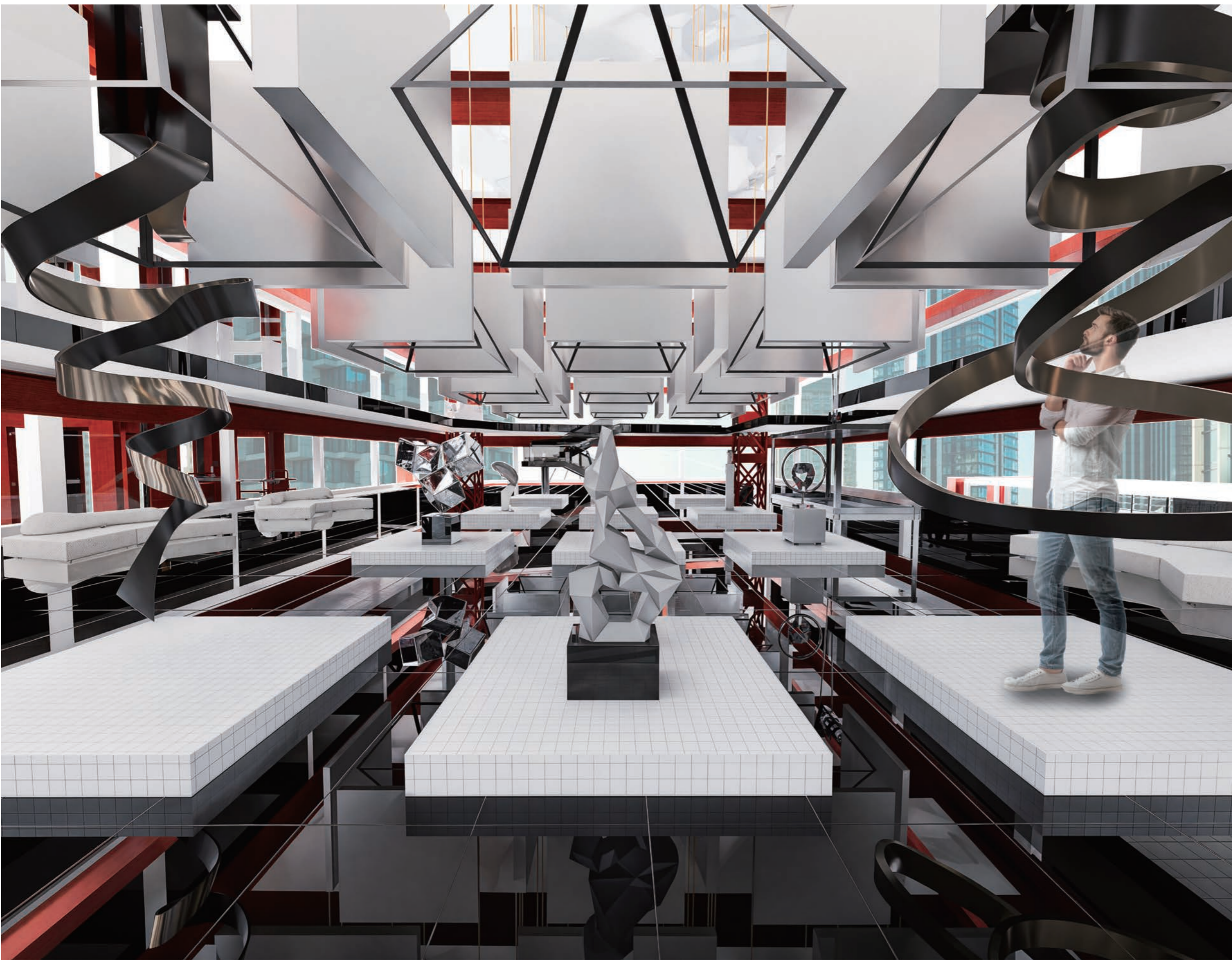
Roof Garden



Workshop



Gallery



Temporary
Exhibition

