

Blueprint

THE COMPETITIVENESS ISSUE

62 Filipino ASEAN Architects.
0 cross-border projects.

What we need to get started.

The Supremes

Supreme Court design entries we love but didn't make it

4 architects out of 66 National Artists

Why we need more.

WHEN YOU ASK FOR AN ICON


Reviews of the BDCA iconic design competition entries



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PLUS **Design Education** The University of San Carlos seeks critique to make their architecture program better
Furniture Design Kenneth Cobonpue sustains growth in the global market through collaboration • Schema galvanizes international partnerships
Awards Haligi ng Dangal can grow into *the* Filipino architecture prize if it does things right
Firm & Function BAAD Studio runs on practices learned through pilgrimages abroad
Carpe Diem No problem unsolvable and no walk too far for Cathy Saldaña of Arco Group and PDP Architects



Resulting from interrogations of form to deliver an appropriate neighborhood-friendly expression, Cascadia Tower by Collaborative Architects and Jurgen Mayer evokes humanity's most primal constructive impulse.



The park upon which the tower sits is intended to provide maximum flexibility for gatherings, performances, and impromptu activities. Incorporating a collection of public art by known local and foreign artists will establish it as a new meeting place in the city.

COMPETITIONS

ELEMENTAL

For their Cascadia Tower, Collaborative Architects and Jürgen Mayer explore an ancient place-making practice to create a new center for culture and commerce

Concept

Throughout history, verticality has been the most-often used means to achieve stature in buildings. Exceptions that deliver the same ends via horizontal means provided inspiration for the team of Collaborative Architects and Jürgen Mayer. They felt the latter strategy would be more suited to the narrow site sandwiched between existing tall buildings. Although still a tower, emphasizing the horizontality of the elements rather than the verticality of the structure would deliver a neighborhood-friendly expression.

Likewise, the team recognized the dynamic transformation of Bonifacio Global City as an opportunity to introduce a new urban environment dedicated to culture, resilience, and sustainability. The proposal for the Cascadia Tower sits in an urban park that sets the project apart as a unique public space and experience. The park is intended to accommodate a collection of public art by known local and foreign artists, making it an important cultural destination. The new plaza also complements the urban vision of the linear park along the east-west axis in the new city.

The Cascadia Tower is a structure with various programmatic intersections. The stacked volumes recall ancient landmarks of stones stacked one upon another. This particular ordering establishes orientation and a sense of place. In a work of architecture, it evokes man's most primal constructive impulse. There is something elemental in this arrangement of forms, as if tracing a path back to rudiments in search of evidence of human existence or of civilization. The volumes can be seen as pebbles stacked to create a vertical park for work, recreation, retail, and culture.



The grand lobby filters visitors into the museum galleries, and specialty and luxury retail outlets for a multitude of recreational experiences. **Below:** The museum functions as a contemporary showcase of culture and art. A part of it is dedicated to permanent exhibits relating to the Philippine Armed Forces once based at Fort Bonifacio.

Design

Each “pebble” is an orthographic approximation of a natural form. The edges and corners of each are curved but its vertical and horizontal planes flat. The resulting crispness of form is an attempt to bring a Neolithic expression into a contemporary urban context. Glass became the automatic choice for the building skin to ensure much needed visual expanse for occupants while taking advantage of the self-shading conditions.

Each pebble of the tower has specific programmatic definitions: The ground floor podium mitigates changes in scale to create a satisfying sense of approach and entry. It contains the main drop off, café, entrances to retail shops, museum, office floors, and access to the basements for public parking and mechanical rooms.

Pebble 1 contains a grand lobby, museum galleries, and spaces dedicated to specialty and luxury retail outlets. The museum is organized on two floors and is designed to function as a contemporary showcase of culture and art. A part of the museum is dedicated to permanent exhibits relating to the Armed Forces of the Philippines, its history, and lasting legacy.

Pebbles 2 to 4 contain typically planned office floors that comprise the new BCDA headquarters.

Pebble 5, the topmost pebble, holds additional office and conference floors and offers great views, a sky restaurant, as well as mechanical areas.

The park is envisioned as a new meeting place in the city. Sculptures and art installations for the area, embedded in the overall layout of the public spaces, offer various settings for meditative relaxation. The grand stairs that provide access to the retail floor also work as terraced seating area for outdoor performances. A large lawn provides maximum flexibility for gatherings, performances, or impromptu activities. Paved avenues define crisp lawn segments and provide access to adjacent pathways for easy circulation.

The site context flipped the general green norms and presented a unique opportunity to explore an innovative glass structure with no additional carbon footprint. Owing to shadows cast upon the site by surrounding buildings, a sustainable and

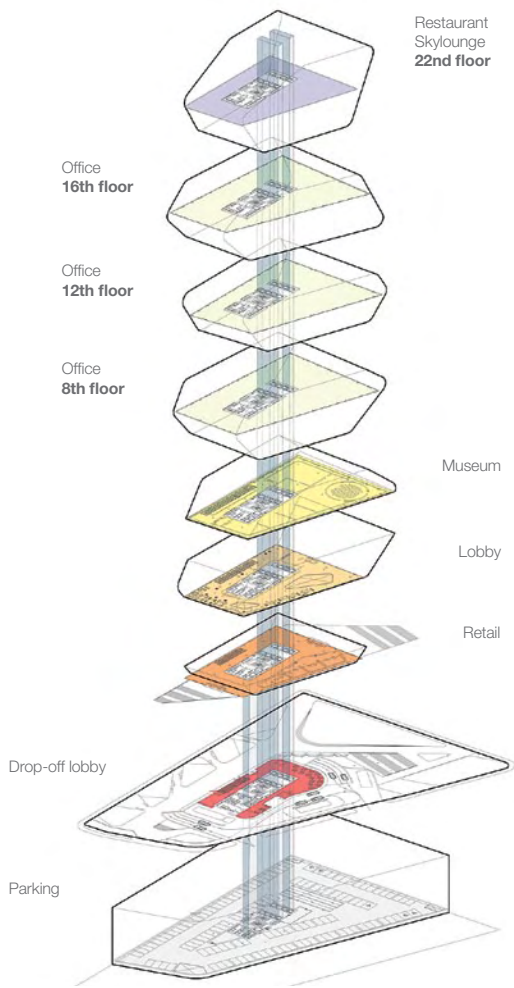
smart building could be designed by virtue of little solar intake. Embedded photovoltaic panels in the façade system on the sun-exposed east side shall be explored to generate power on site.

Conclusion

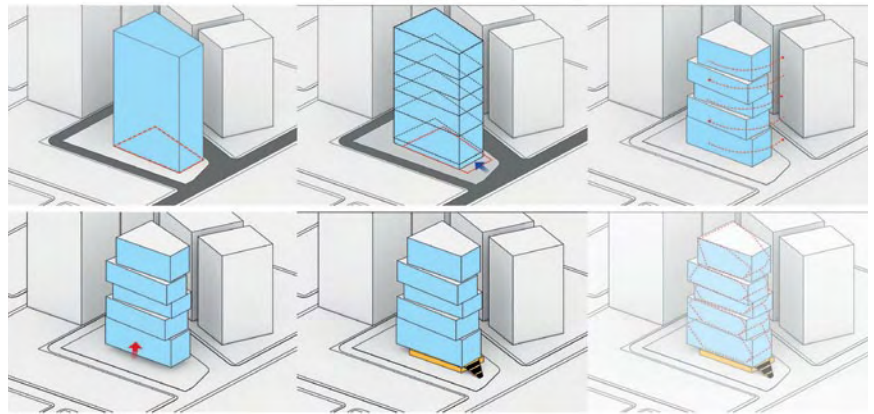
The designation of the forms may come across as somewhat arbitrary as the pebbles bear little correspondence to any relevant zonal or functional separations. No distinction is made between the building blocks in the interest of hierarchy outside of what ends up on top as a matter of course. The size and shape of the pebbles remain largely consistent throughout, and perhaps the opportunity to create greater visual excitement over the equilibrium achieved has been missed. Although the structure cannot be read as anything other than a tower, the move to emphasize the horizontality of the building blocks does much to create an amiable relatability to the immediate surrounding neighborhood and should make for a vibrant new place in the city. ■

J. MAYER H., founded in 1996, is a Berlin-based architecture studio whose notable works include the Metropol Parasol in Seville, Spain, and ADA1 office building in Hamburg, Germany. For the BCDA design competition, the studio worked with Mumbai-based firm Collaborative Architecture with Jürgen Mayer as team lead, and Mujib Ahamed and Lalita Tharani as consultants.

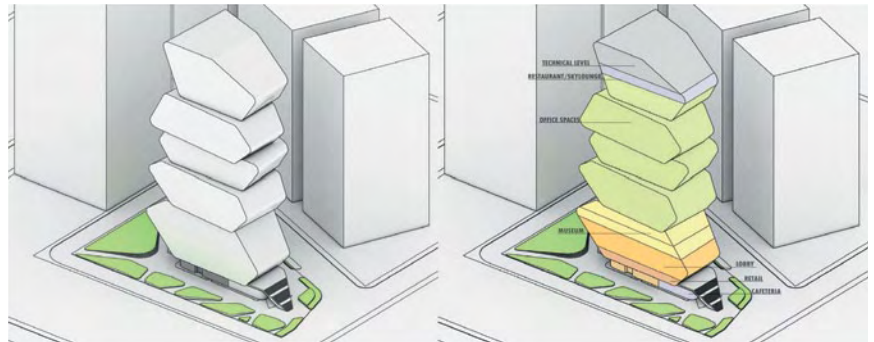




Floor Distribution



Massing Strategy



Programmatic Stacking



Site Development Plan

