LANDSCAPE INSTALLATION ART
景观装置艺术
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The Golden Moon is a temporary architectural structure that explores how Hong Kong’s unique building traditions and craftsmanship can be combined with contemporary design techniques in the creation of a highly expressive and captivating public event space. It is the 2012 Gold Award winning entry for the Lantern Wonderland design competition organised by the Hong Kong Tourism Board for the Mid-Autumn Festival and was on display for 6 days in Hong Kong’s Victoria Park.

The Golden Moon revisits the concept of a Chinese lantern and makes a direct link to the legend of Chang’e, the Moon Goddess of Immortality — two elements strongly associated with the Mid-Autumn Festival. According to the romantic story Chang’e lives on the moon, away from her husband Houyi who lives on earth. To symbolise the passionate love burning between the reunited couple that day, the 6-storey-high, spherical moon lantern is clad with abstracted flames in fiery colours and patterns. The lantern is placed in a reflection pool and is made large enough for up to 150 people to enter and be fully immersed in the sound and light experience.
中秋节
传统建筑工艺
数字化设计技术
Traditional materials for making lanterns, such as translucent fabric, metal wire and bamboo, have been translated to a large scale. A light-weight steel geodesic dome forms the pavilion’s primary structure and is the basis for a computer-generated grid wrapped around it. This grid is materialised through a secondary structure from bamboo. For this, Hong Kong’s traditional bamboo scaffolding techniques were used — a high-speed, instinctive way of building scaffoldings for e.g. the city’s many skyscrapers. This highly intuitive and imprecise craft was merged with exact digital design technology to accurately install and bend the bamboo sticks into a grid wrapping the steel dome. This grid was then clad with stretch fabric flames, all lit up by animated LED lights.

The bamboo and flames follow a pattern based on an algorithm for sphere panelisation that produces purity and repetition around the equator and imperfection and approximation at the poles. This gradual change, combined with the swooping and energetic curves that define the geometry, creates a very dynamic space that draws spectator’s view up towards the tip. By putting the axis of this cladding grid not vertical but under an angle, the dome gets an asymmetric directionality. This motion is reinforced by the entrance which is placed along this tilted axis to draw people into the sphere and where they get swept away along the grid’s tangents and vectors. The colouration of the pavilion amplifies this effect of submergence in a light wonderland. On top of the black
The Golden Moon was built in only 11 days and shows how, through a combination of state-of-the-art digital design technology and traditional hand craftsmanship, complex geometry can be built at high speed and low cost with the simplest of means. It rethinks the premise of digital design by anchoring the paradigm in a strong materiality. With nearly 500,000 visitors during its 6-day lifespan, the pavilion used its dynamic space, structure, colour, texture and light to trigger a sensuous response from visitors of 2012’s Mid-Autumn Festival.
竹子和“火焰”的形状设计以球体分格的法则为依据：以“赤道”位置的分格为最基本形状，则往“两极”方向的分格逐渐脱离基本形状。这种渐进式的变化，加上交错成几何形状的大弧度的曲线，形成了一个充满活力的空间，并将参观者的视线引向顶端。设计师将网格结构的中轴线稍微倾斜，使圆顶具有一定的朝向。这一朝向性在灯笼入口处得到了进一步加强：设计师将入口沿着倾斜的中轴线设置，引导人们走进灯笼。灯笼的色彩设计则使其有了下沉的感觉。在漆成黑色的钢质主体结构的顶部，采用了具有八种不同深度的颜色的弹性织物做成“火焰”，从乳白色到黄色、橙色、红色、深枣红色等。较浅色的织物应用在倾斜基底上，而最深色的织物则用在灯笼球体的上方一“极”，配合倾斜的几何体，灯笼仿佛融入了漆黑的夜空中。“金色月亮”的搭建只用了11天。它展示了如何结合先进的数字设计技术和传统的技艺，以最快的速度、最低的造价和最简单的方法，建造复杂的几何结构。在反思数字设计的前提方面，它起了重要的典范作用。在六天的时间里，它以充满活力的空间、结构、色彩、质感和灯光，为2012年中秋节彩灯大观园的50万参观者带来了一次非凡的感官体验。
The Golden Moon was opened to the public in the evening and displayed a sound and light spectacle visible both from inside and outside the pavilion. The light show consisted of a main, fully pre-choreographed show that played for 3 minutes every 15 minutes and was alternated with a 12 min intermezzo. For the 3 minute show large scale patterns had been designed specifically to be comprehensive from a distance from where the dome can be seen as an isolated object. Inside the dome these patterns became more abstract and submerged people into an alternative world of sound, light and colour. The 12 minute intermezzo was developed using non-linear, non-repeating colour patterns from “agents” or “boids” that generate flocking patterns similar to those found in nature in schools of fish or flocks of birds. This was done to give the pavilion the impression of being alive and create variety of the user experience throughout the evening.