

Design process

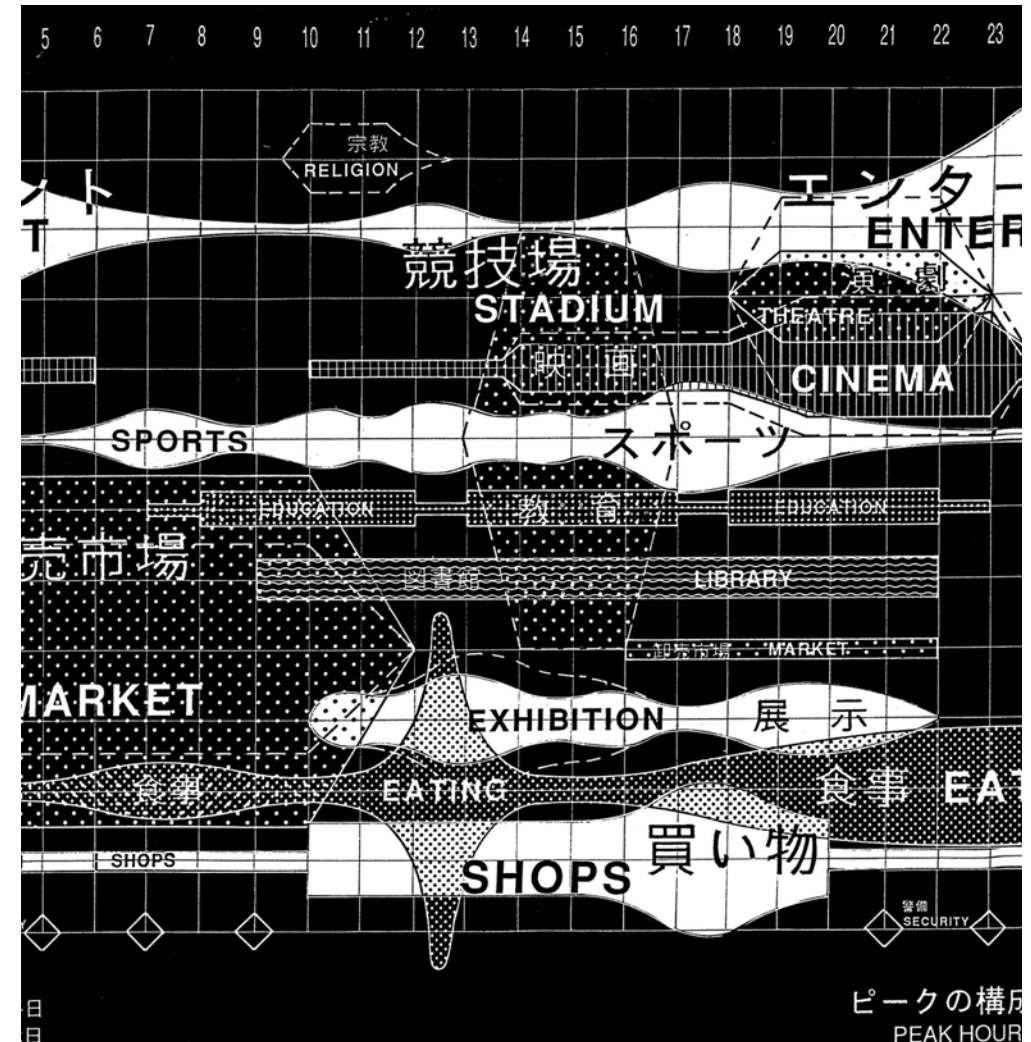
Presentation by Taylor Thorpe for Studio Te Papa North,
April 2022

Hybridity

Koolhaas - "...these buildings insists on integration and assembly, on the construction of a (new) whole, which may be turbulent or unstable, but which remains a single entity."

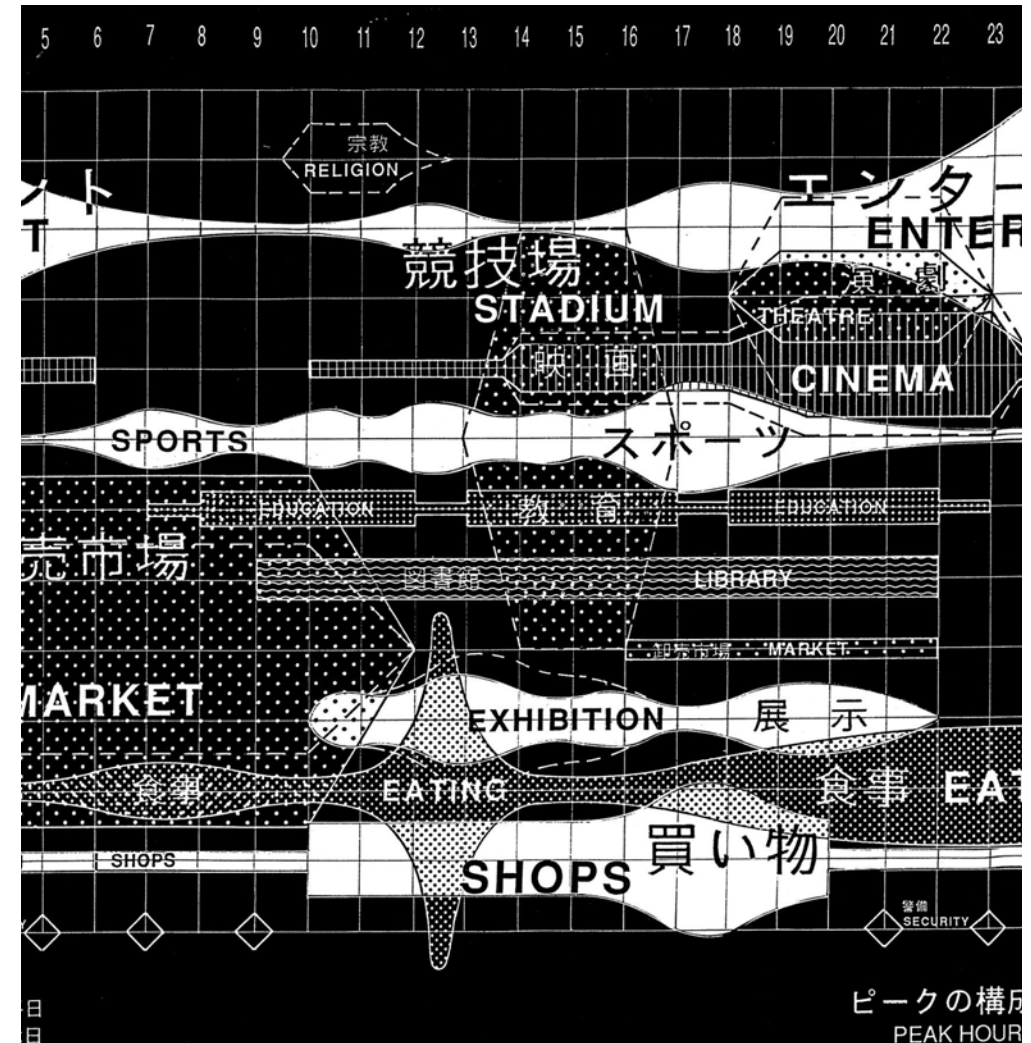
Hybridity can support genuinely new relationships between functional entities that expand rather than limit their identities.

Rowe - an assemblage of overlapping programmes can be related to the idea of a building defining context; the programmes form an actively charged "collective structure," vitalising the not just the building from within, but the surrounding context as well.



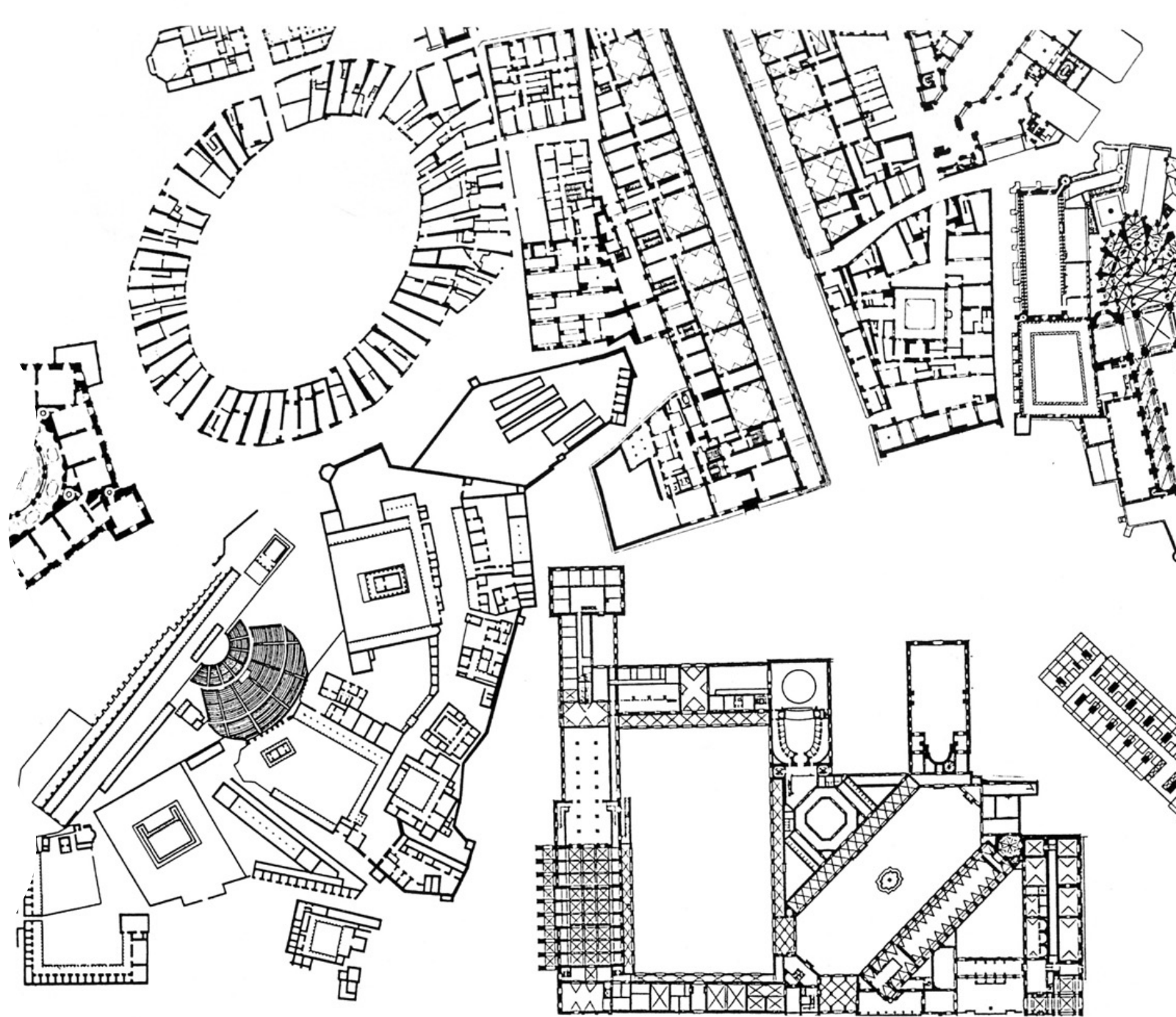
Complexity

- A greater variation in 'reactions' between functions can occur through a diverse mix of functions and programmes. These reactions create new, unexpected events, giving identity to individual spaces and the building as a whole



Collage as a tool

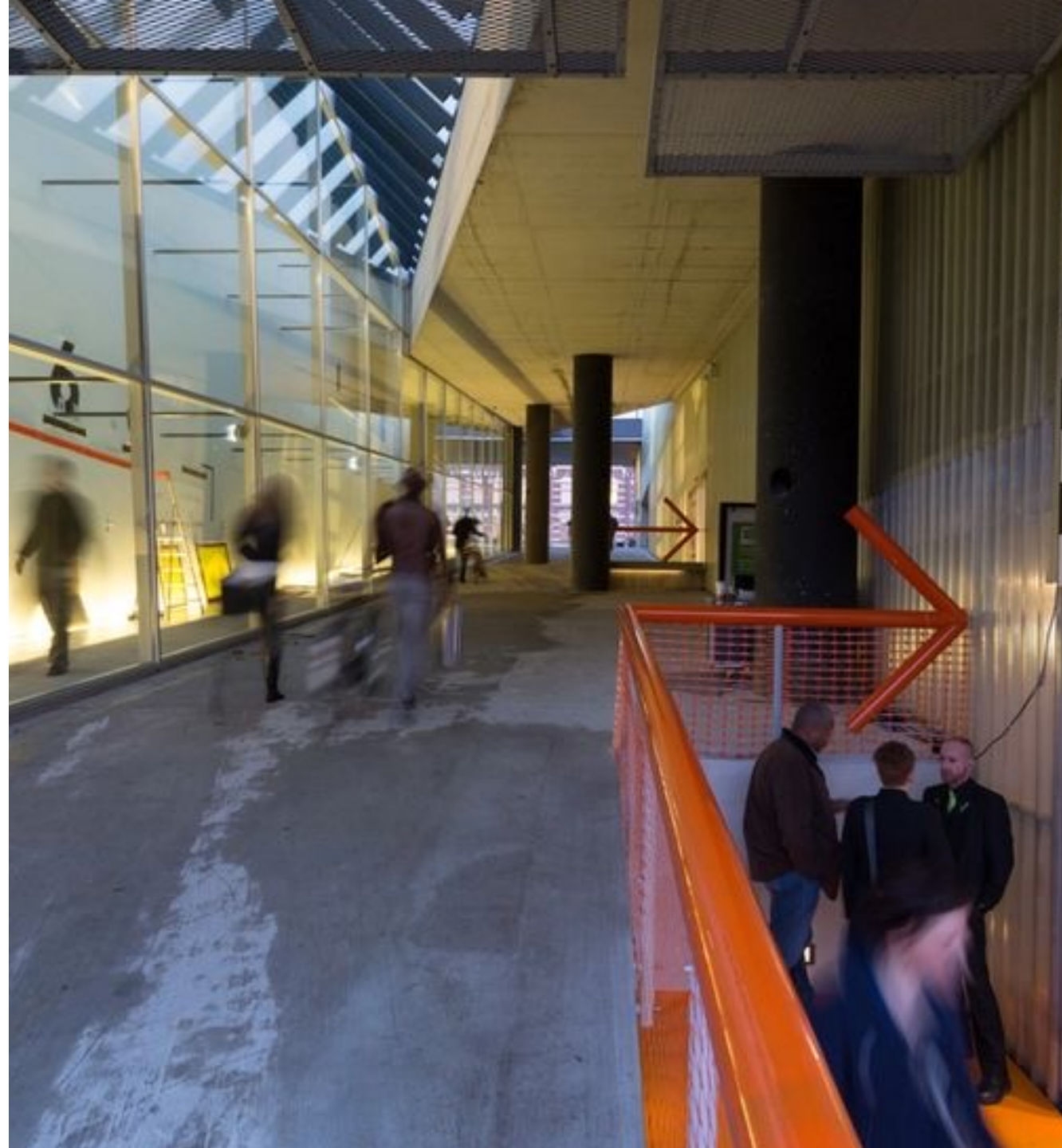
For Rowe, and later Koolhaas, collage can be seen as a way of encouraging conflict and instability rather than harmony and stability. It allows for both a conscious and subconscious approach to design, one that allows the collection of elements to simultaneously feel harmonious and incomplete, as if the building still has room to grow and expand. It is precisely this that they argue fuels vitality within the public realm.



Navigation

The relationship between visual and physical connection is an element that Koolhaas has explored often. He frequently appears to disconnect the visual from the physical, allowing a glimpse or view through to a space without providing an obvious means of accessing it.

By creating this disconnect, it compels the experiencer to investigate. These disconnected connections allow for a journey of discovery to occur.





KUNSTHAL
ROTTERDAM

Altijd verrassend! www.kunsthall.nl



Kunsthal

The Kunsthal is unique among galleries due to the fact that it is 'collectionless.'

Designed by OMA/Koolhaas, it was opened in Rotterdam in 1992.

It displays temporary exhibits, which allowed OMA room to experiment with the form and circulation of the building.

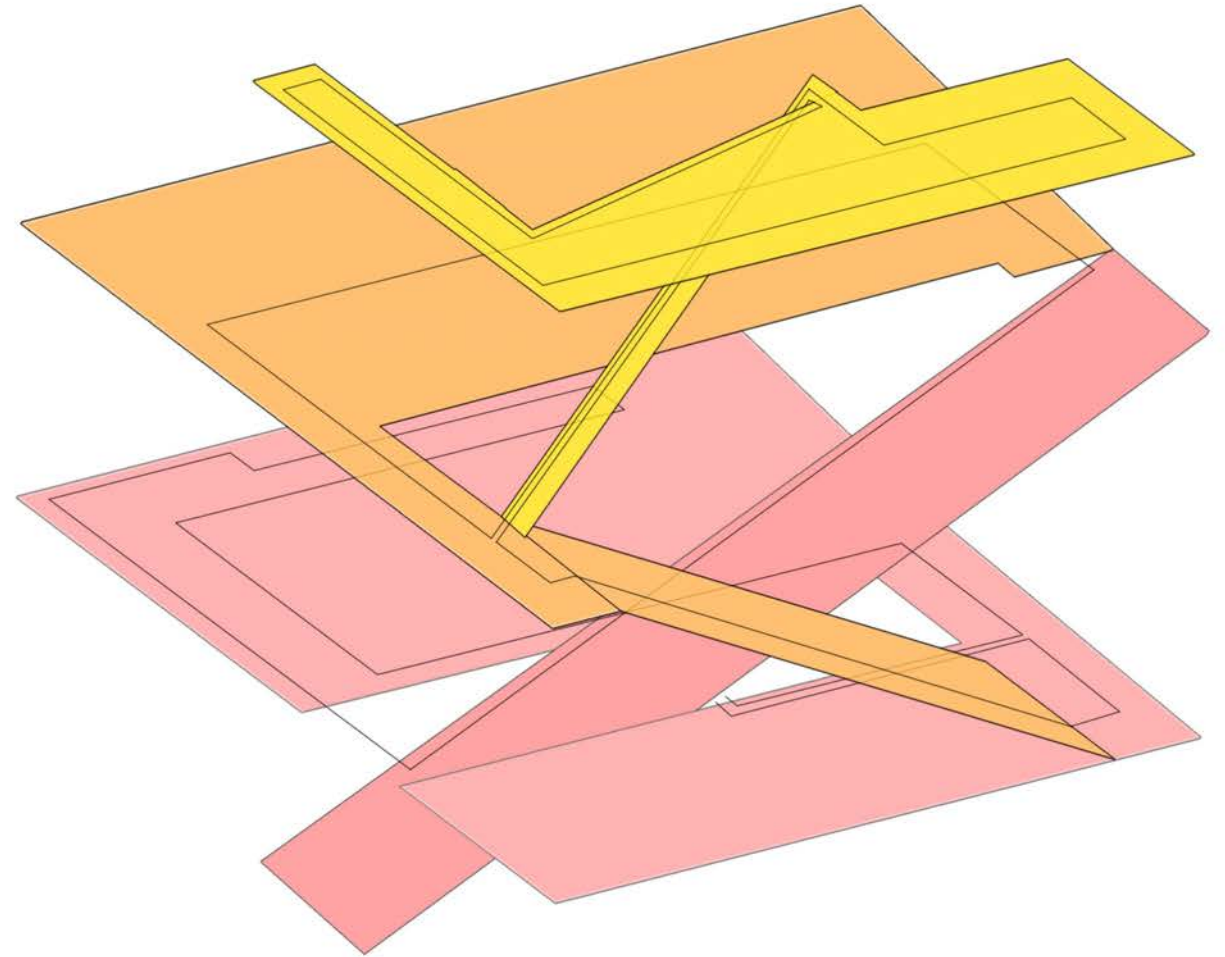
The Kunsthal features two main ramps that provide circulation both within the building and outside the building.



Kunsthall

The main idea behind the circulation of the Kunsthall is that it would become a continuous path, a spiral, that connects four individual sections of the building, the restaurant and three exhibition halls. These sections are intended for use not only as one connected experience, but four independent experiences which at times may be contradictory in nature.

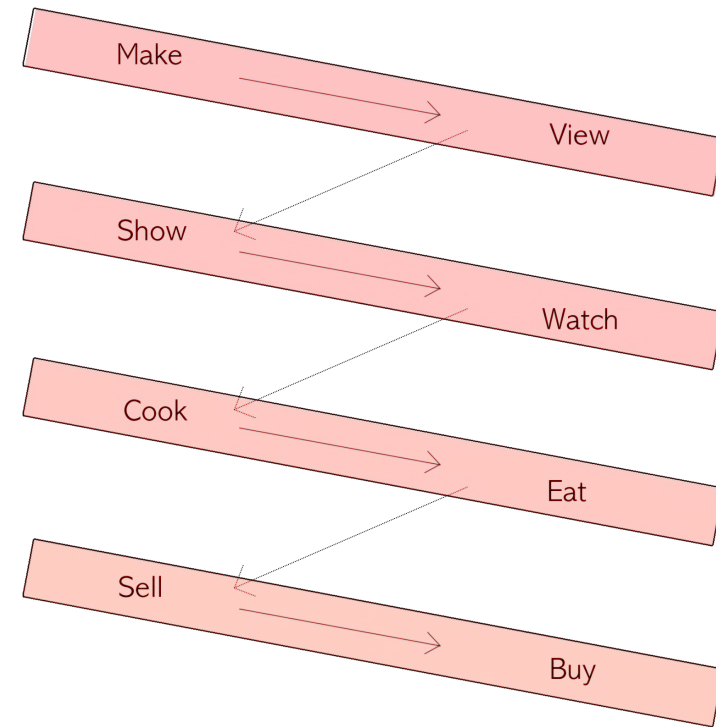
While the Kunsthall does not have a defined hybrid programme, its ambiguity towards programme in effect encourages the same sense of turbulence and contradiction, setting the stage for unexpected events to occur.



My design process

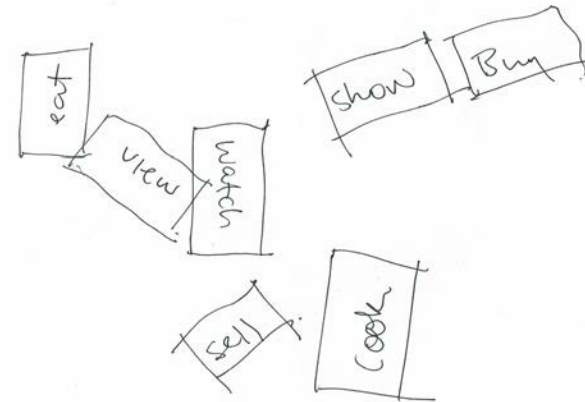
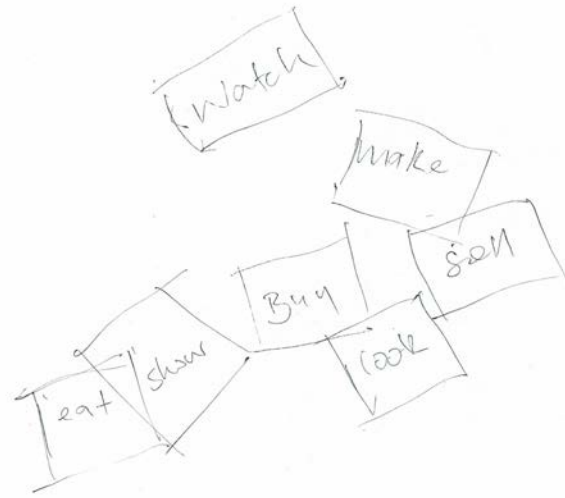
Programme

Developing a hybrid programme can be difficult to approach. Therefore, in order to develop a sense of randomness and uncontrolled outcomes, a system had to be developed to replicate this. This is where the idea of collage becomes useful. Rather than define a list of specific programmes, a list of passive and active activities that could occur within the building was chosen.



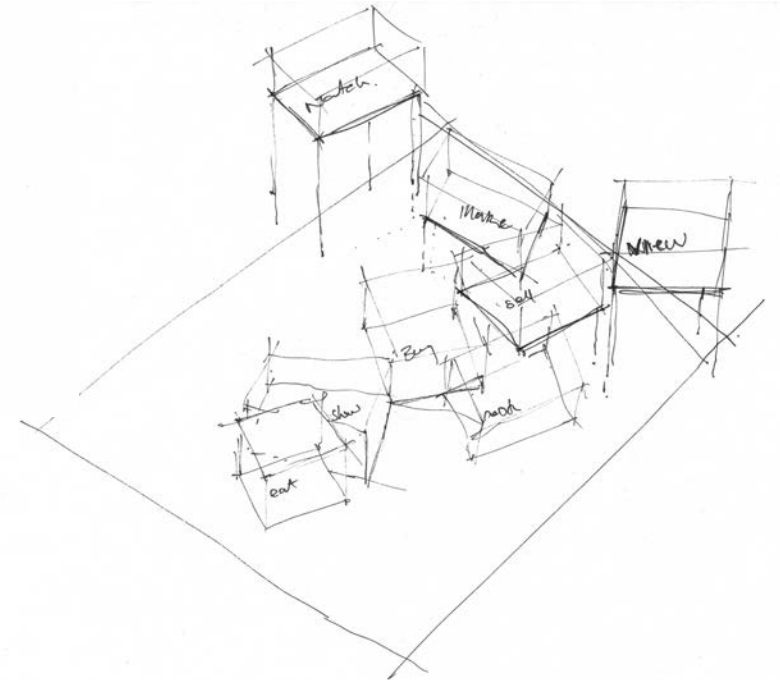
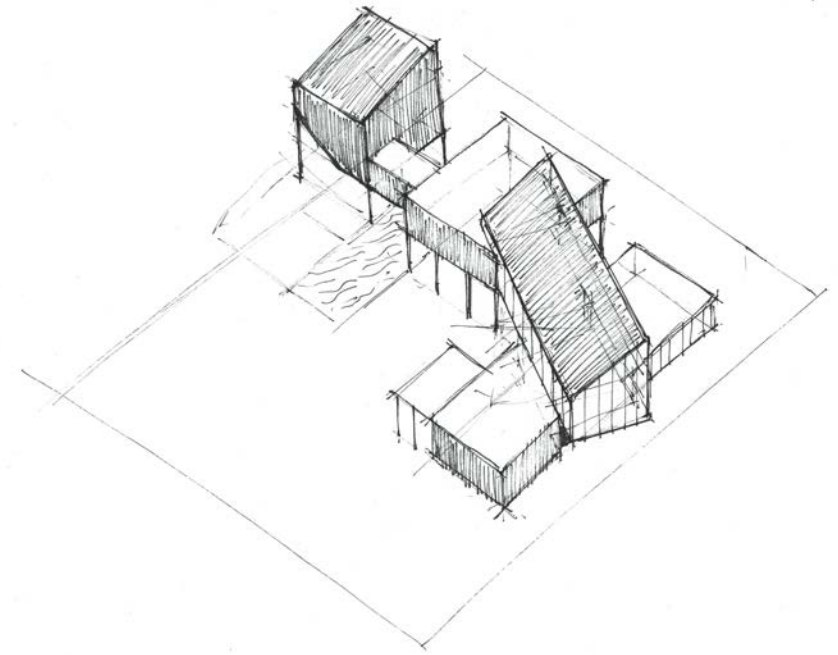
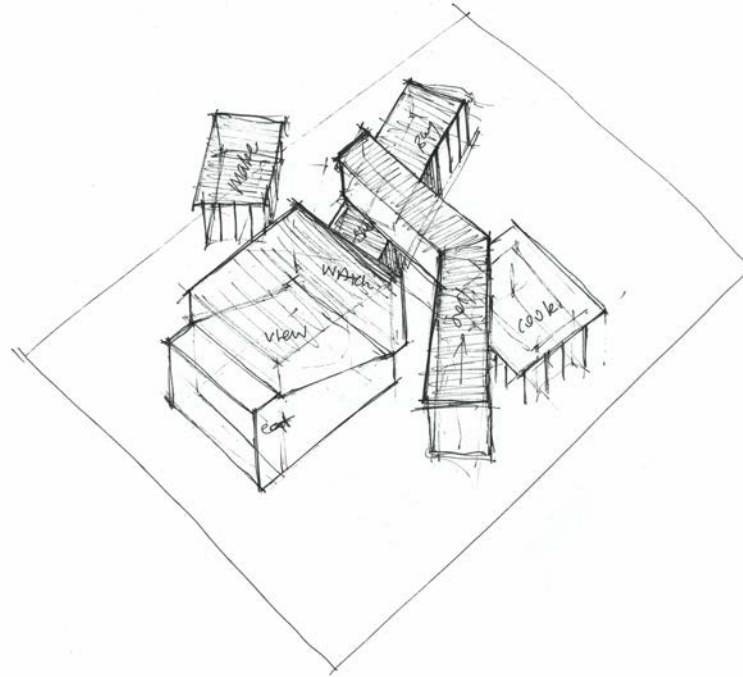
Collage

The process of collaging was repeated to produce six different results. It was important during this process to not interfere with the randomised collaging process in order to produce the most effective unexpected relationships. These initial collages also began to suggest various spatial arrangements between activities.



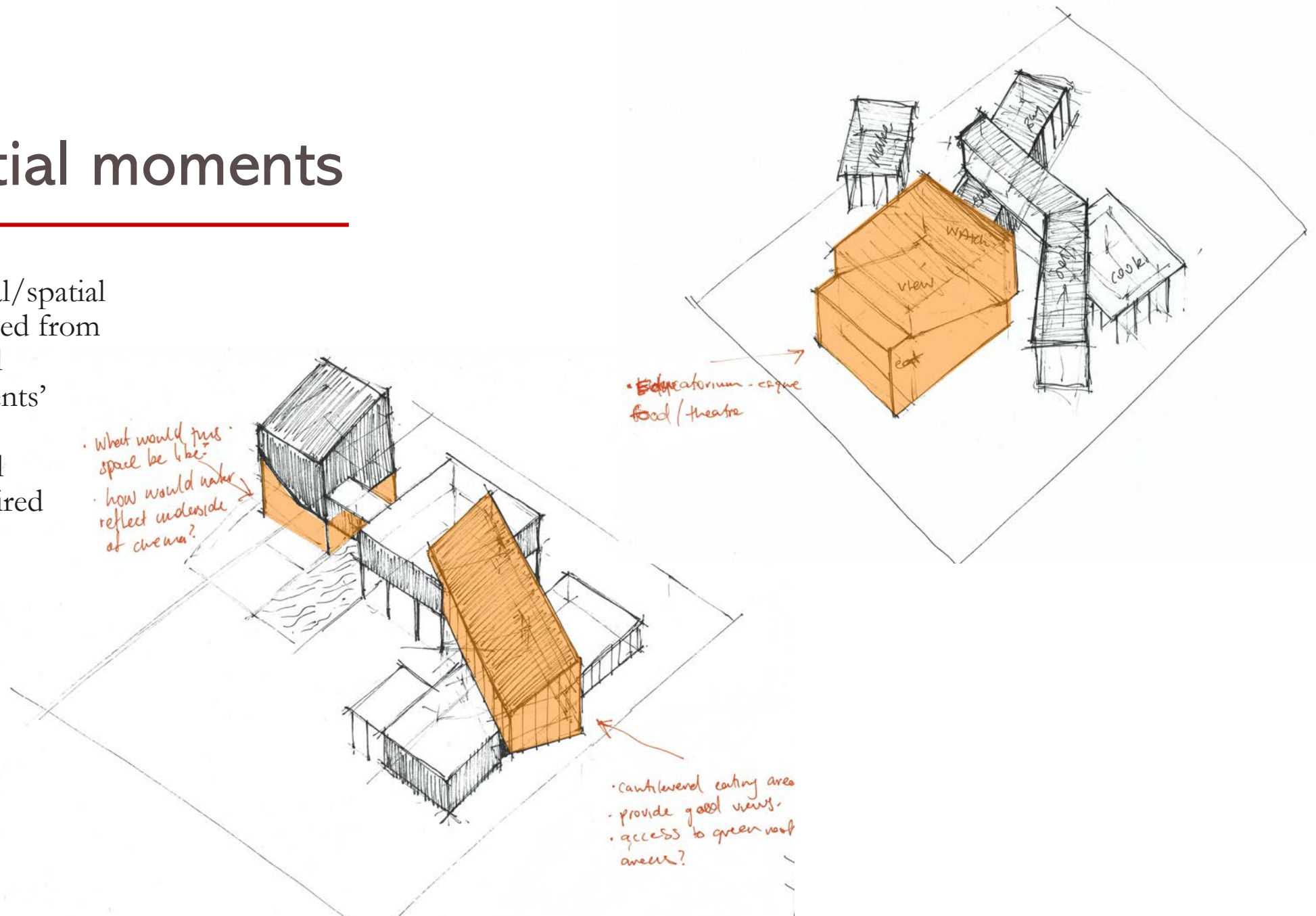
3d drawings

From these initial formations, the simple two-dimensional results were converted into three-dimensional drawings that began to explore spatial relationships. This included exploring horizontal and vertical spatial relationships as well as various forms that indicated specific programmes, such as a cinema.



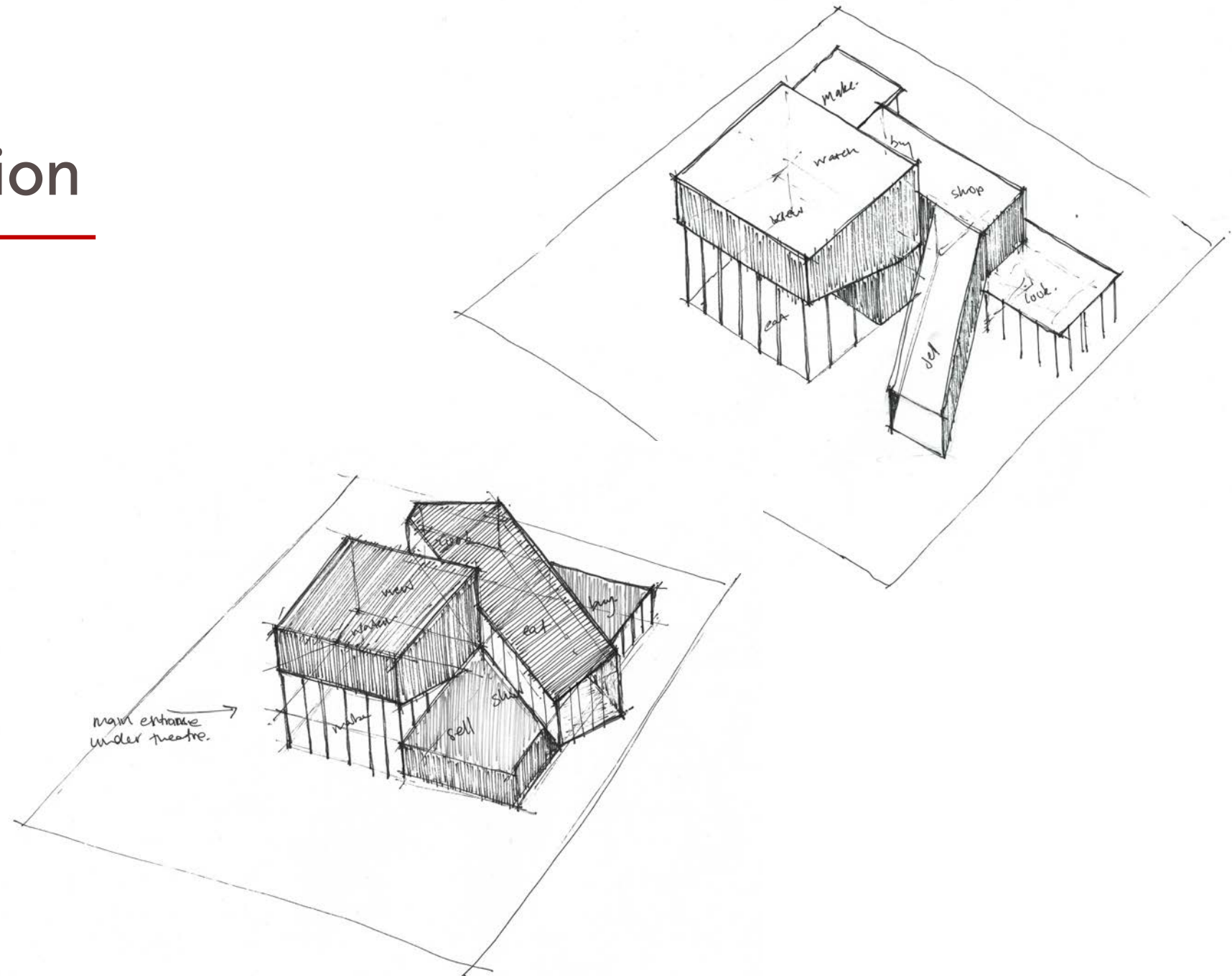
Social/spatial moments

Several interesting social/spatial 'moments' were identified from these three-dimensional drawings. These 'moments' were potentially rich programmatic or spatial arrangements that required further developing.



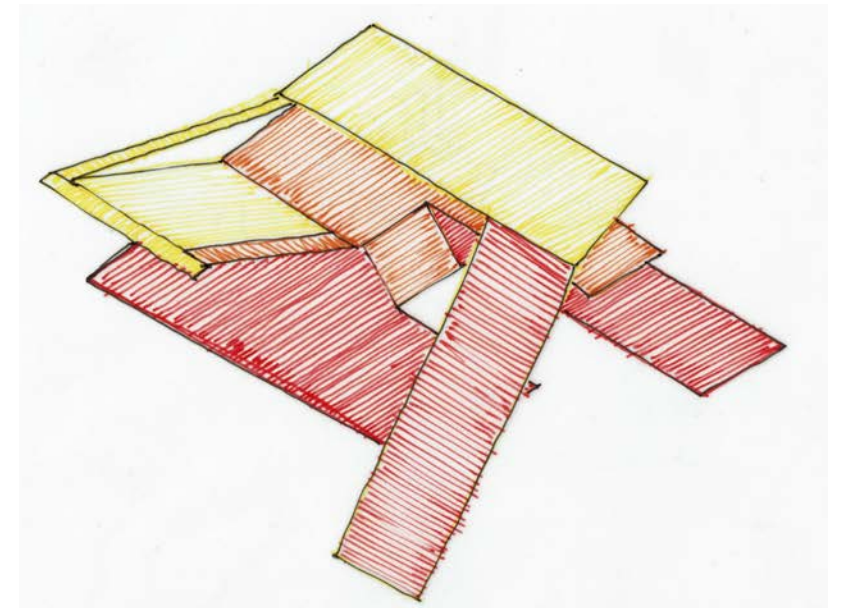
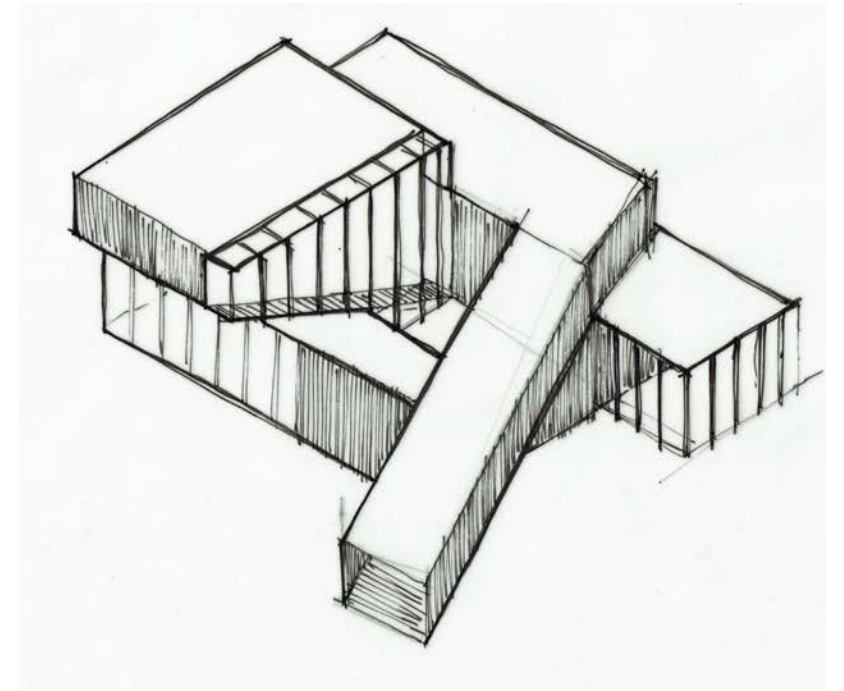
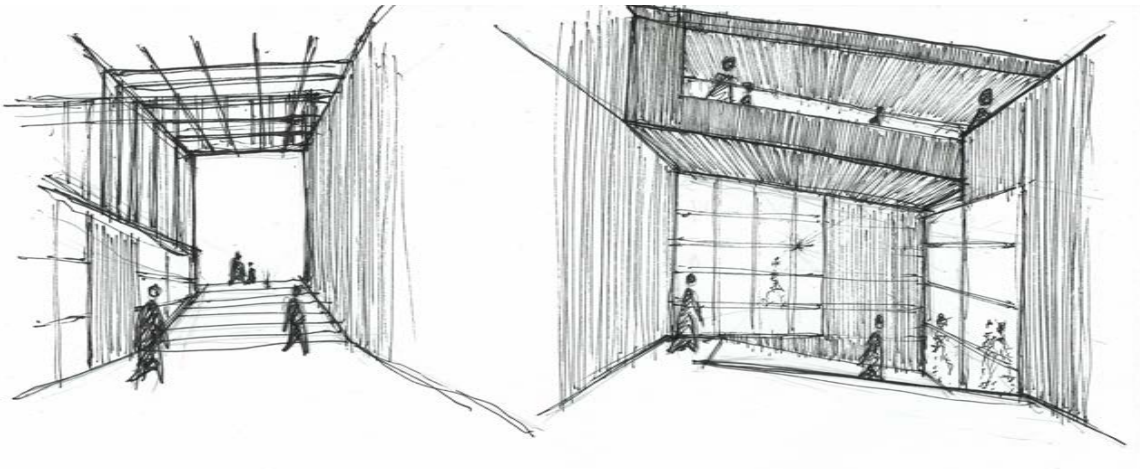
Spatial compression

Because the three-dimensional drawings were not to scale and the activities were still too disconnected, the various elements were compressed into a more contained form in order to investigate ideas of circulation and massing. These new forms were drawn to roughly 1:500. The two most promising concepts were selected, and their various individual elements were rearranged and compressed to create a more compact version. The interesting moments identified earlier were included into these new compressed forms.

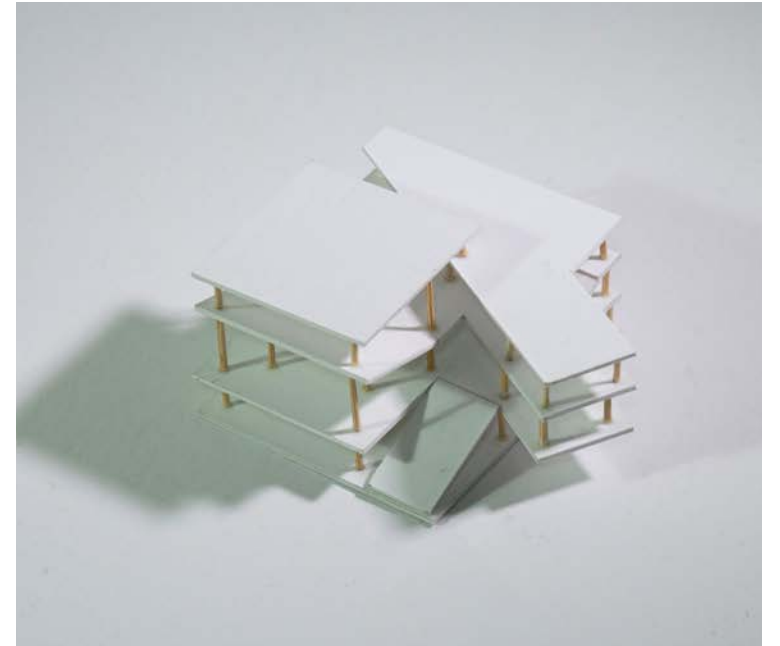
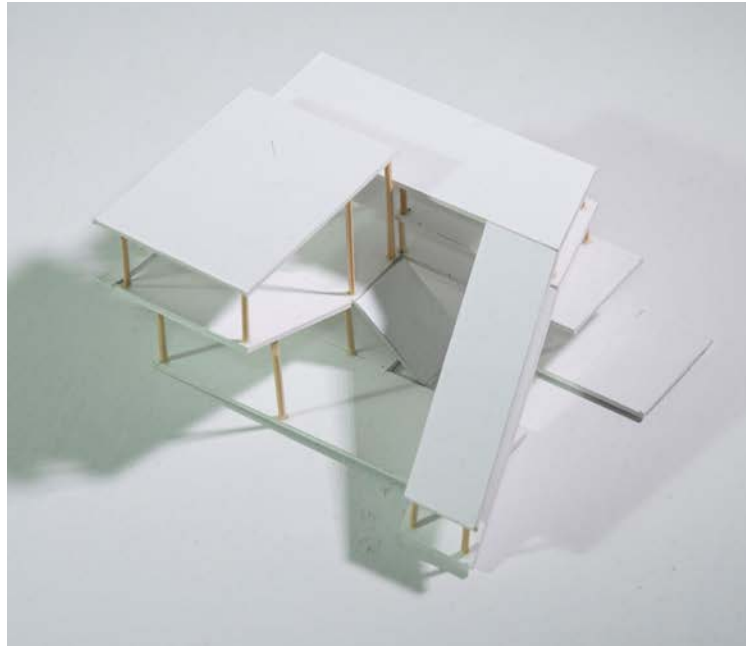
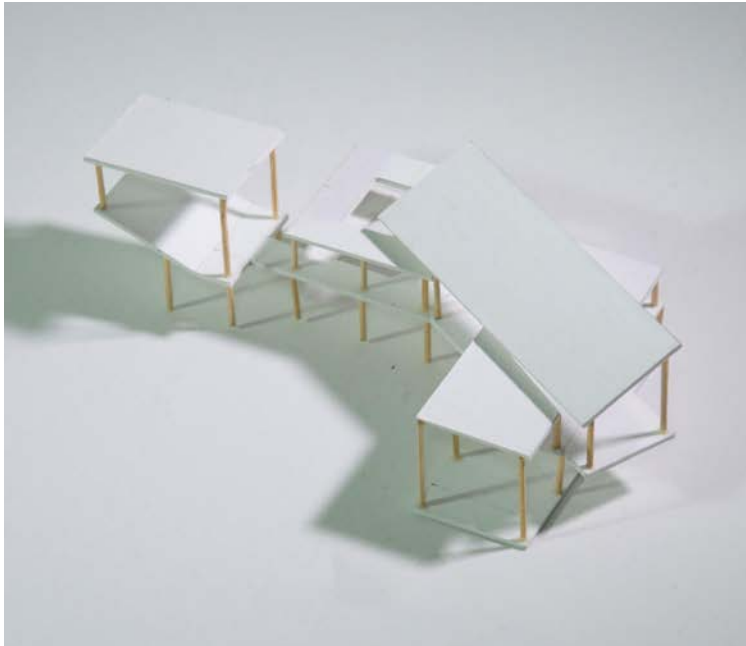


Development of forms

Once the compressed forms were developed and settled on, they were modelled as simple volume models of planes and vertical supports. This allowed a greater understanding of the relationships between circulation and space, as well as a greater understanding of the scale of these forms.



Models



Models onto site

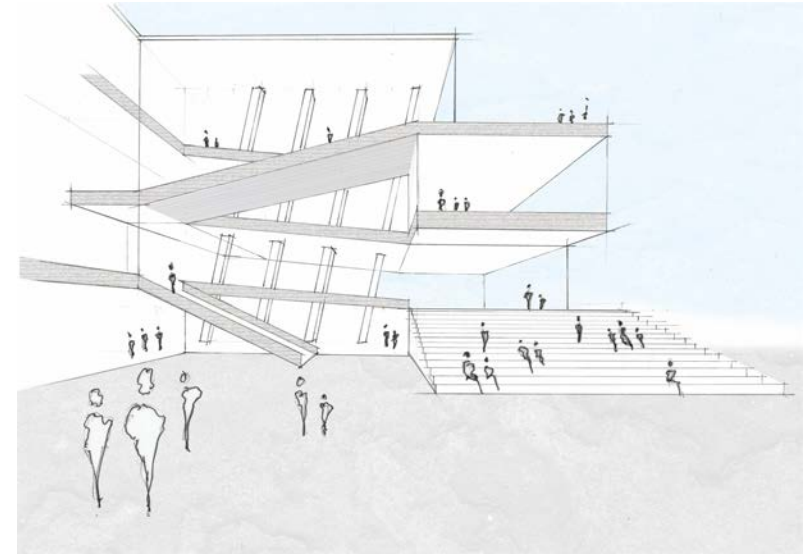
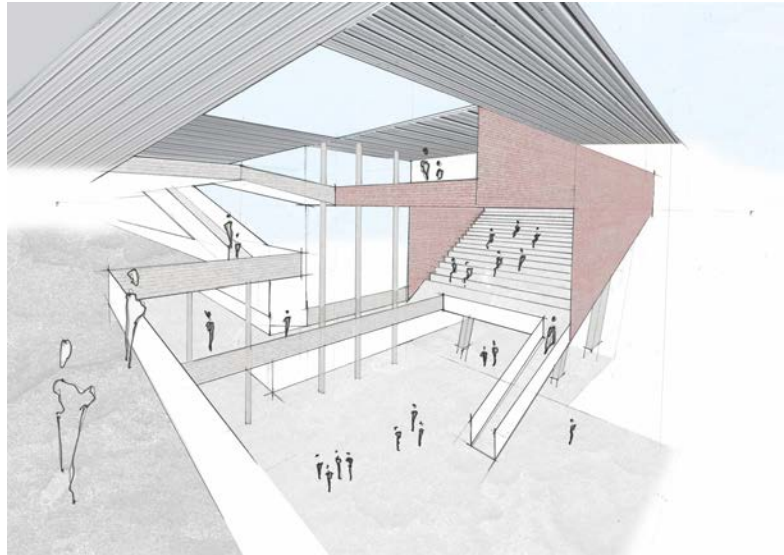
These models were then placed onto the site for the first time to see what new relationships or events would be formed. Even though these models were essentially designed as individual buildings, there was a freedom involved in how they were placed onto the site. Flipping the models upside down invited even more new interesting forms and relationships to develop.



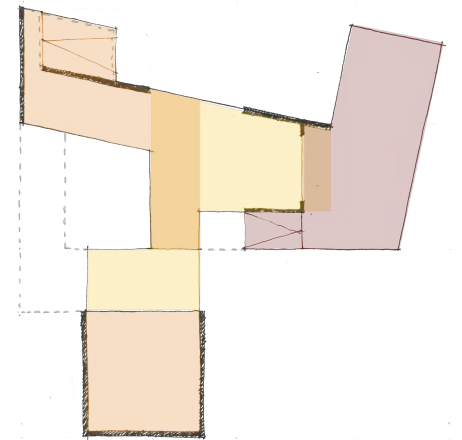
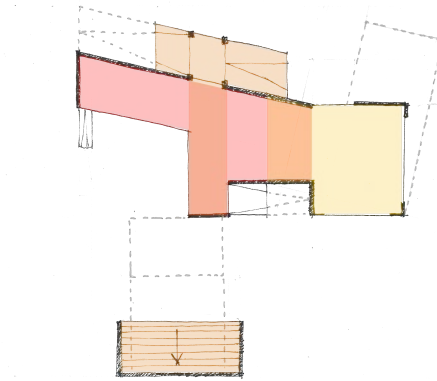
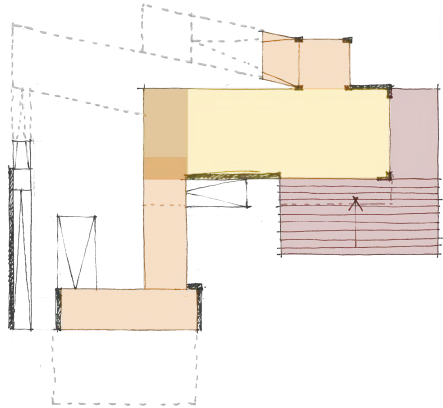
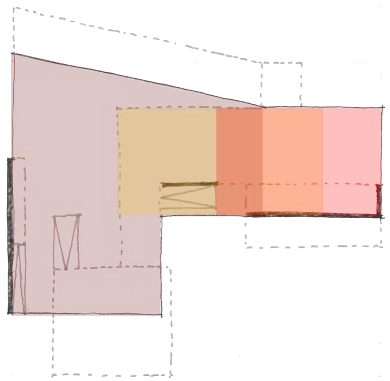
Combining forms



Exploration of space



Exploration of space



Final design

a multi-functional public building in Cathedral Square, Christchurch







