

LAYERING

design
The next step was to combine the two typologies of stage two: the gate house and the portal. This decision was driven by the theoretical statement of re-conceptualization of architecture from building-object to person-space relations.

The female interactive "open conceptual possibilities" component would be the ground floor. It connects to the portal typology and hyper body technology.

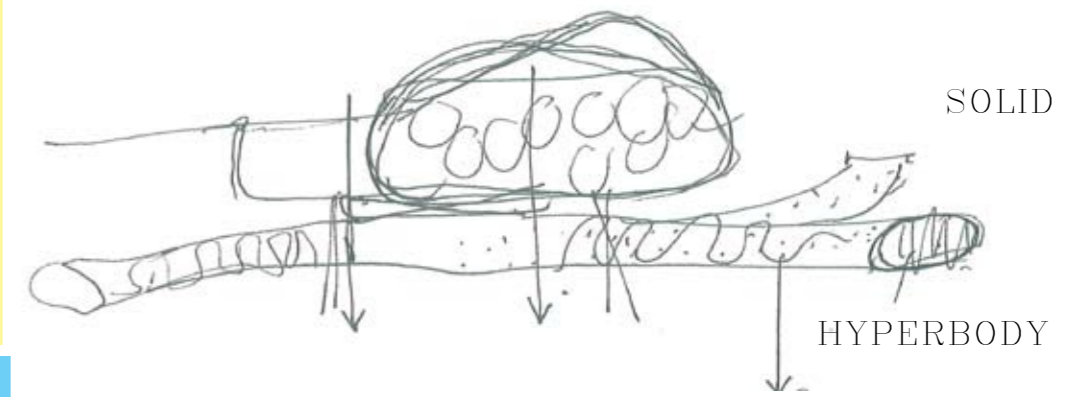
theory
Physical places of liminality:
Doors, windows, springs, caves, shores, rivers, volcanic calderas, fords, passes, crossroads, bridges and marshes.

design
The male static, inflexible and solid component would be the first floor level. It is derived from the gate house typology. The theoretical reason for doing this was to locate the building in a physical place of liminality, between earth and sky.

An aspect of liminality is that it is sometimes experienced as a chance encounter.

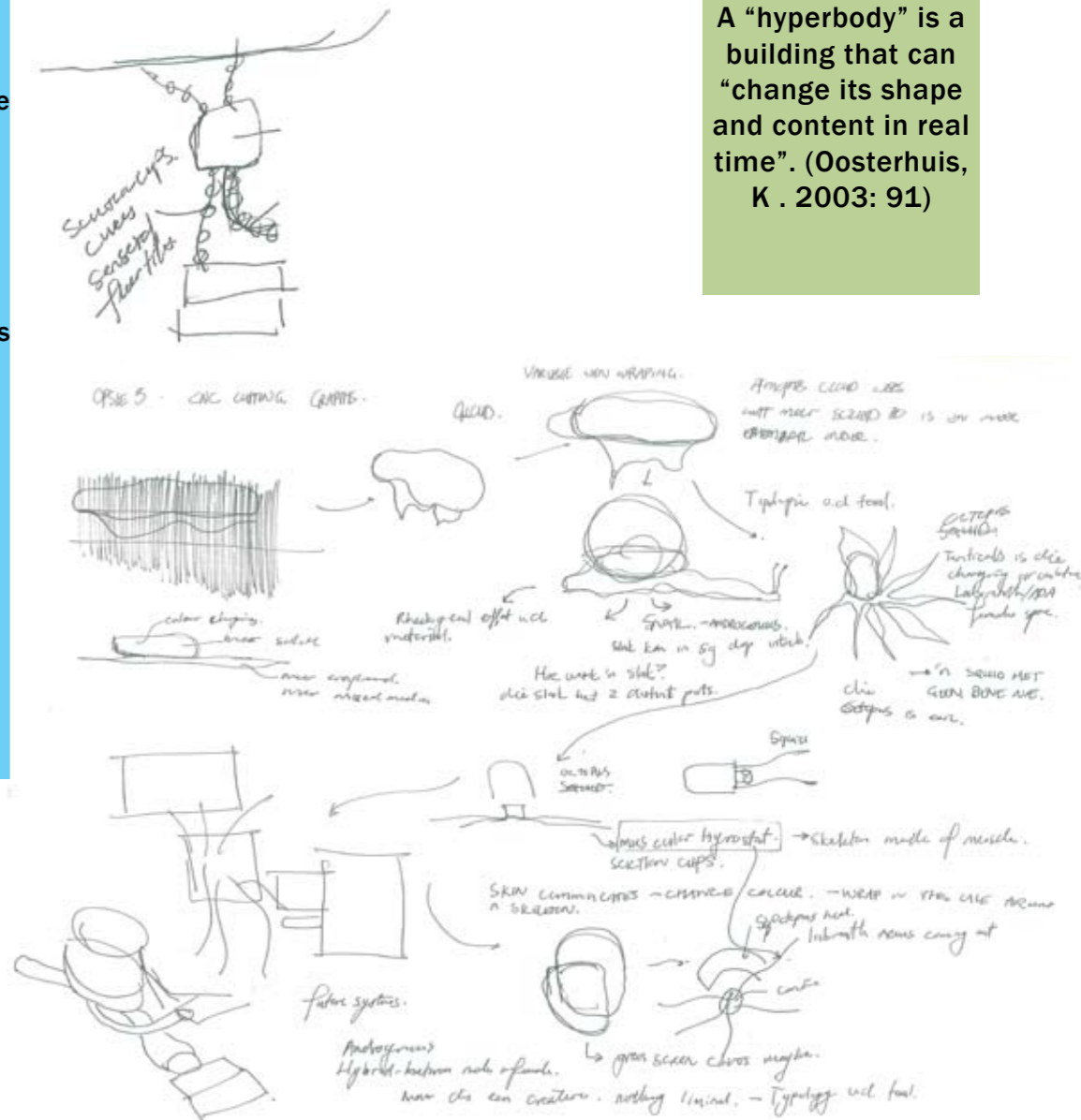
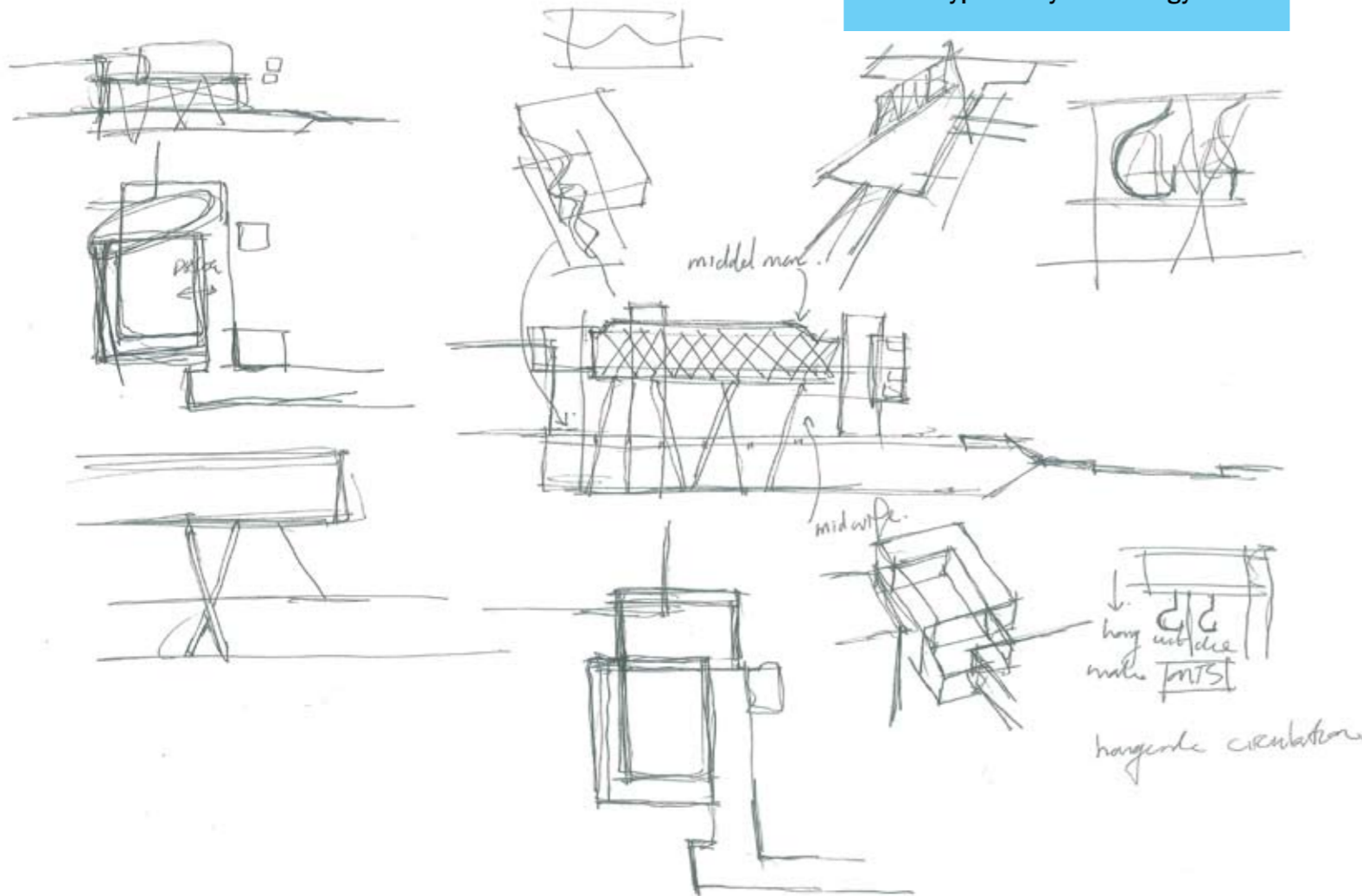
The ground floor plan was also driven by the idea of the labyrinth. There is a specific path to follow, but sometimes a hybrid mythological creature is located in the middle.

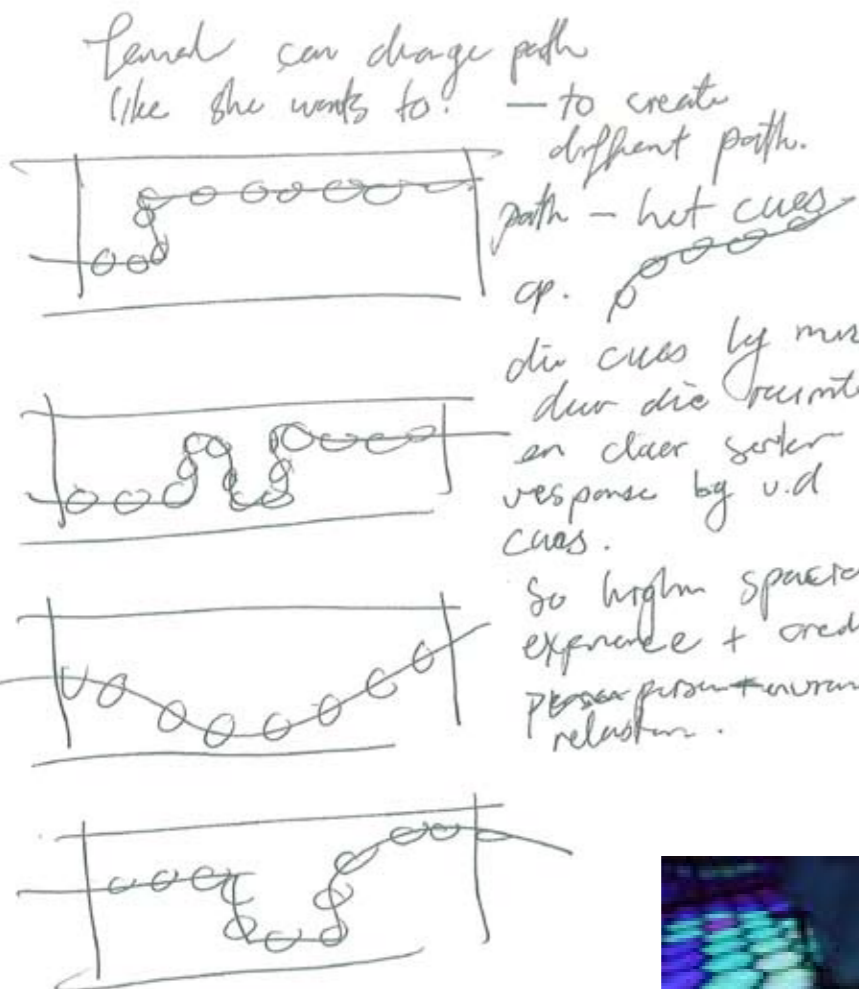
There would be a central platform which represents this hybrid. This platform would be the apex of sensorial immersion into the interactive and intelligent space.



precedent 34

A "hyperbody" is a building that can "change its shape and content in real time". (Oosterhuis, K . 2003: 91)





CHANGING PATHS

design

Changing Paths

Changing paths were an exploration to convert the concept of "open conceptual possibilities" through the female space into architecture.

Every day the path you would walk along would be physically changed, allowing for a different spacial experience every day.

precedent

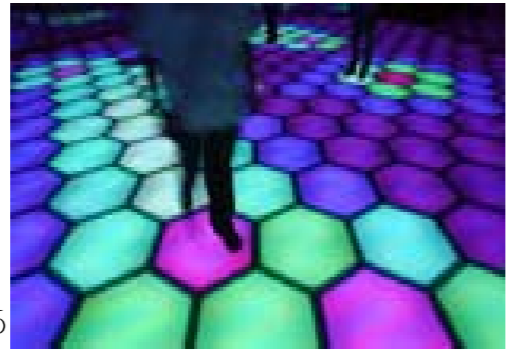
ADA SPACE

The main concern of this project is ARTIFICIAL INTELLIGENCE and PERSON TRACING developments, which materialise in the VISUAL TRACKING and SENSORIAL FLOOR TILES.

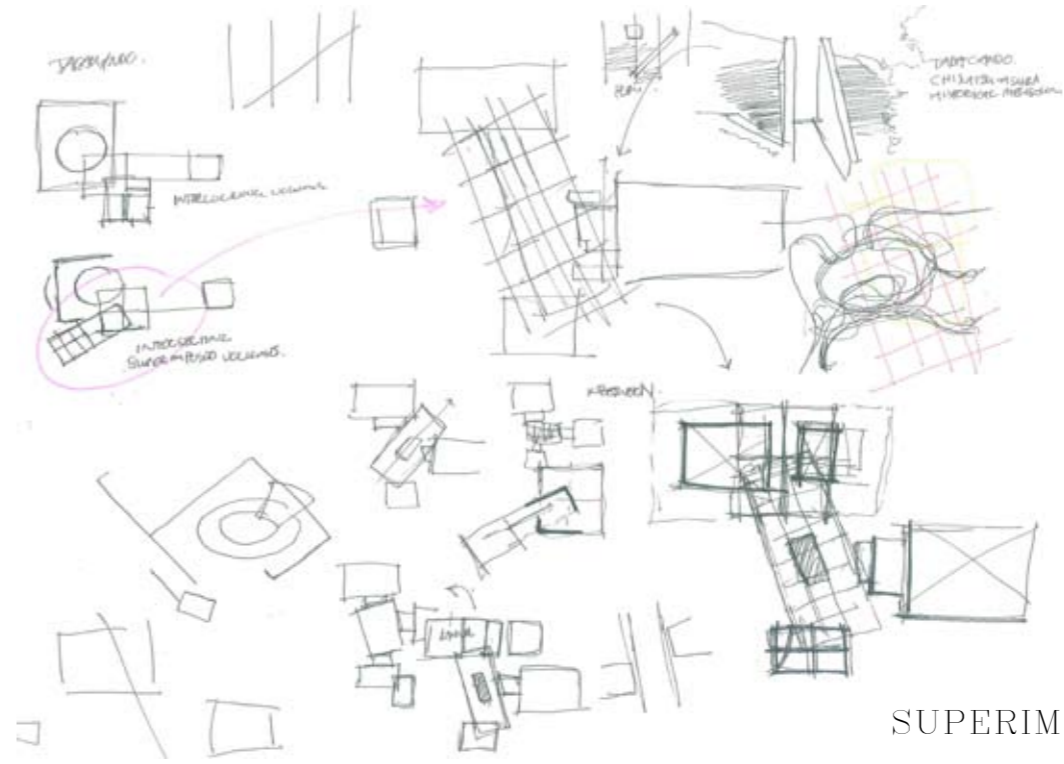
By assigning UNIQUE ID NUMBERS to the visitors.

'ADA [fig. 35] gives CUES to the visitors to LURE them into certain POSITIONS IN THE SPACE.' (Oosterhuis, K 2003:32)

It is noteworthy how SPACE AND PEOPLE PLAY GAMES and how people and space have an interactive and interpersonal connection, experience and exchange.



35



SUPERIMPOSED PLANNING

precedent

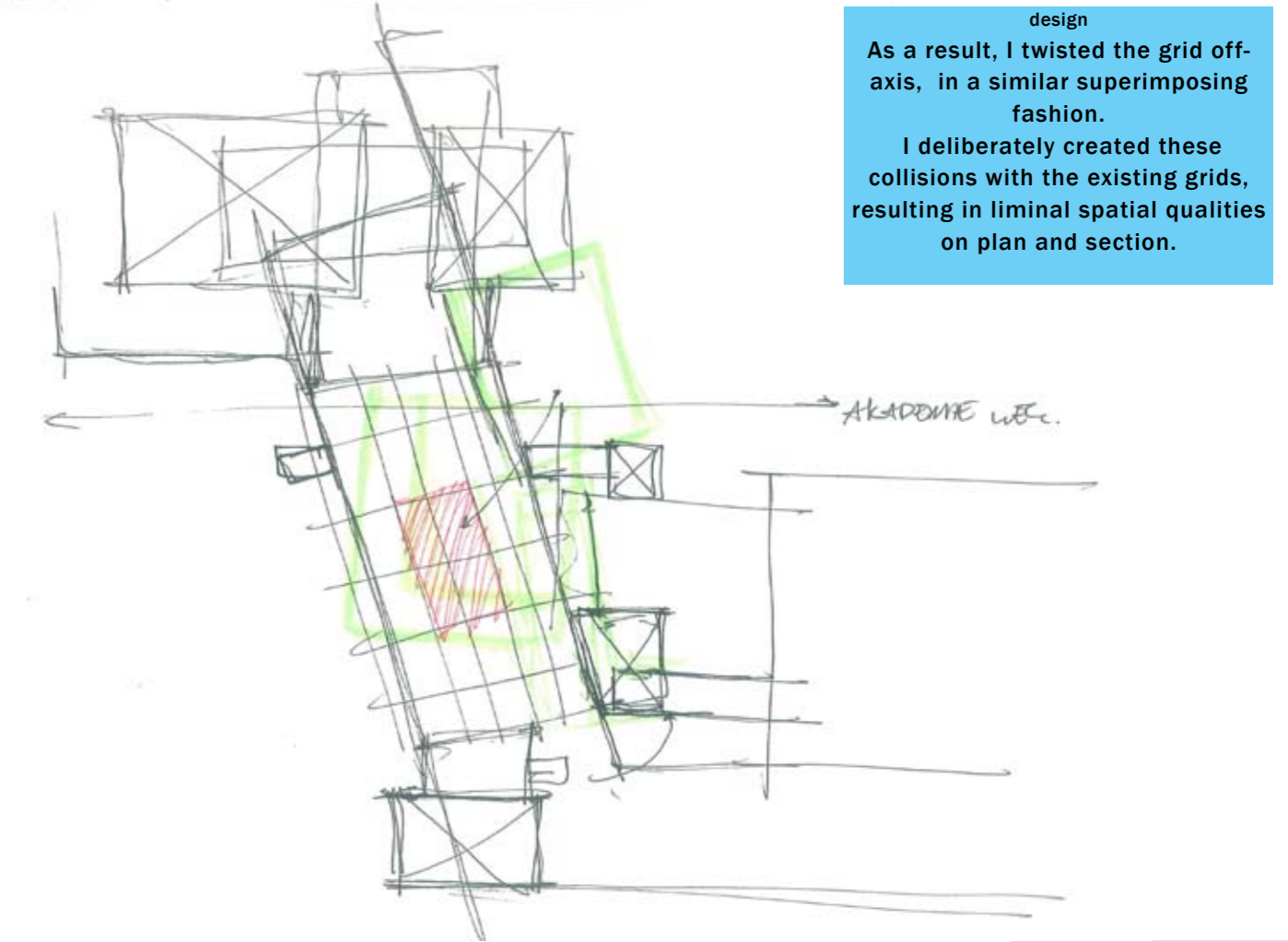
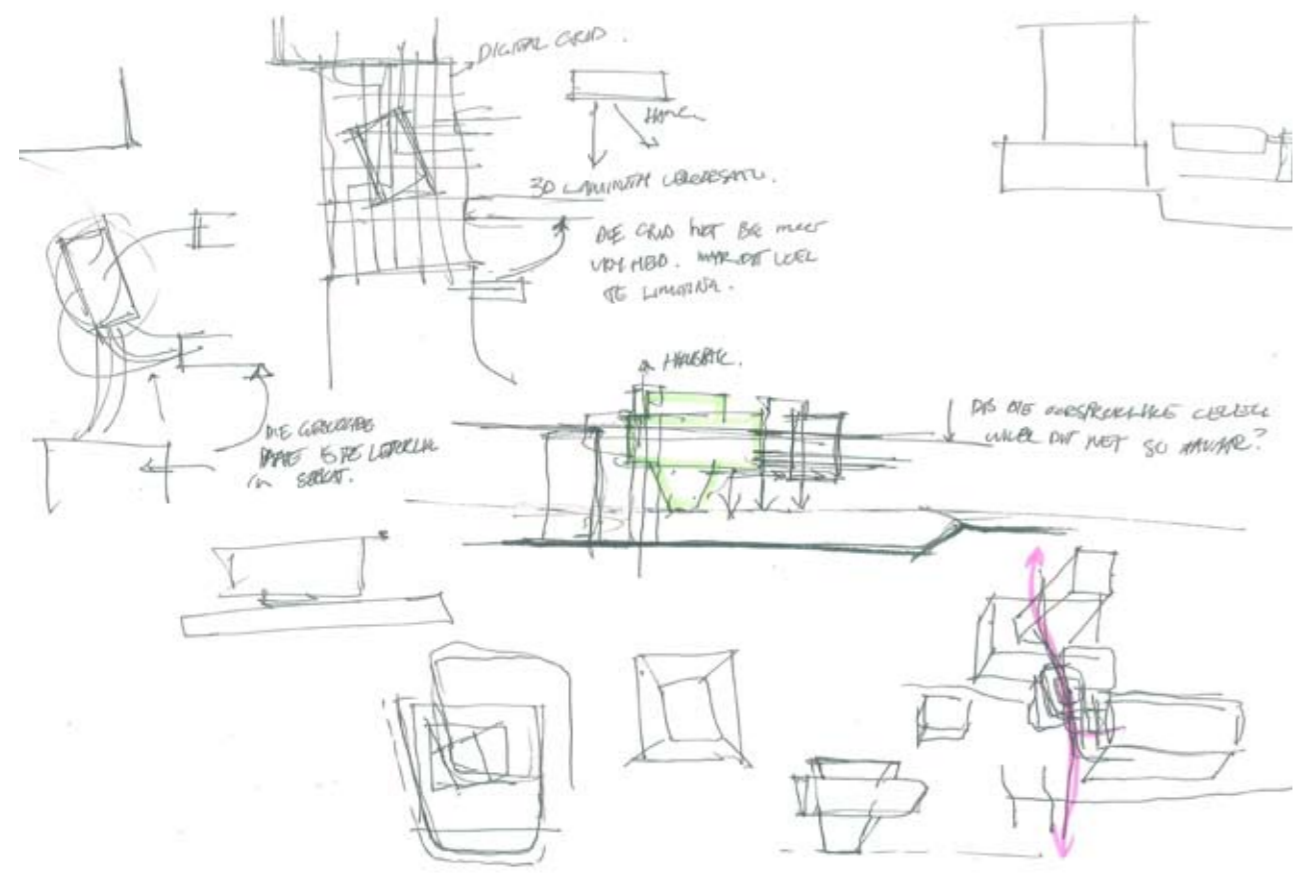
Tadao Ando

Tadao Ando's work was particularly influential at this point, especially in the planning of the ground floor.

The use of super-imposition was of critical importance.

Ando's architecture happens where the collisions occur.

At these points, the spaces are neither here nor there, thus creating new spaces.

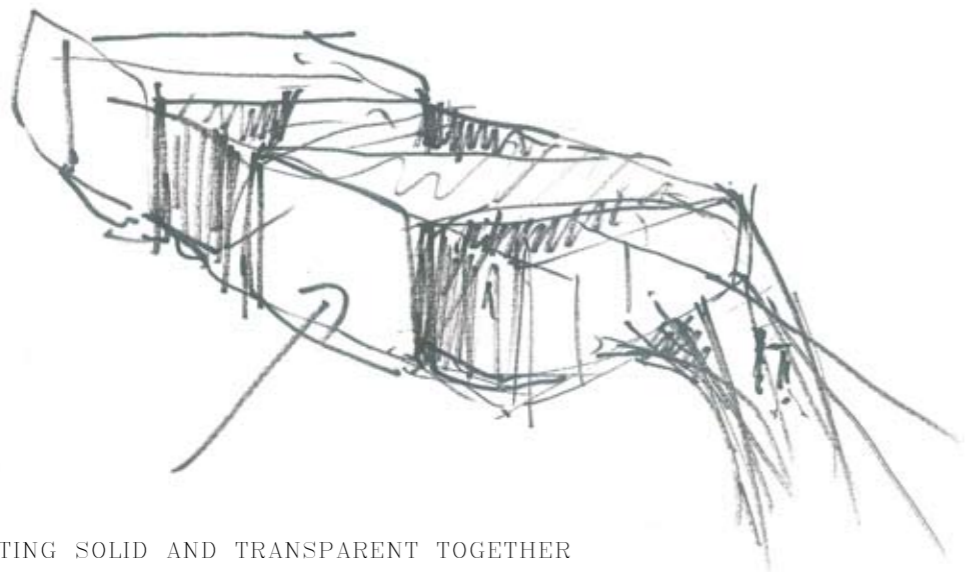


design

As a result, I twisted the grid off-axis, in a similar superimposing fashion.

I deliberately created these collisions with the existing grids, resulting in liminal spatial qualities on plan and section.

CONNECTIONS WITH CONTEXT

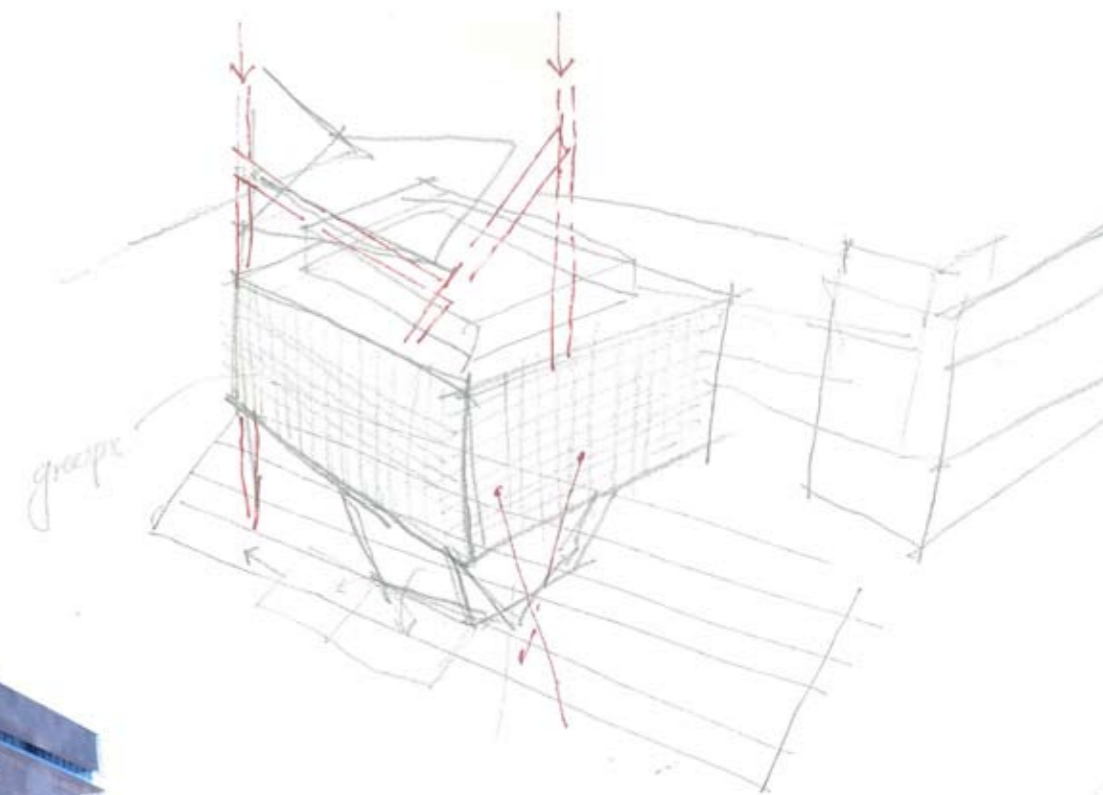


TWISTING SOLID AND TRANSPARENT TOGETHER

design
These drawings were attempts to better integrate the two parts of the building. The idea was to twist the building into one either horizontally or vertically.

precedent
This idea was stimulated by the art work of Patricia Piccinini. Seen in the example of the scooters. [fig. 39] The scooters features are rearranged in a way not experienced everyday, to create a type of monster. In this way the scooter communicates emotion.

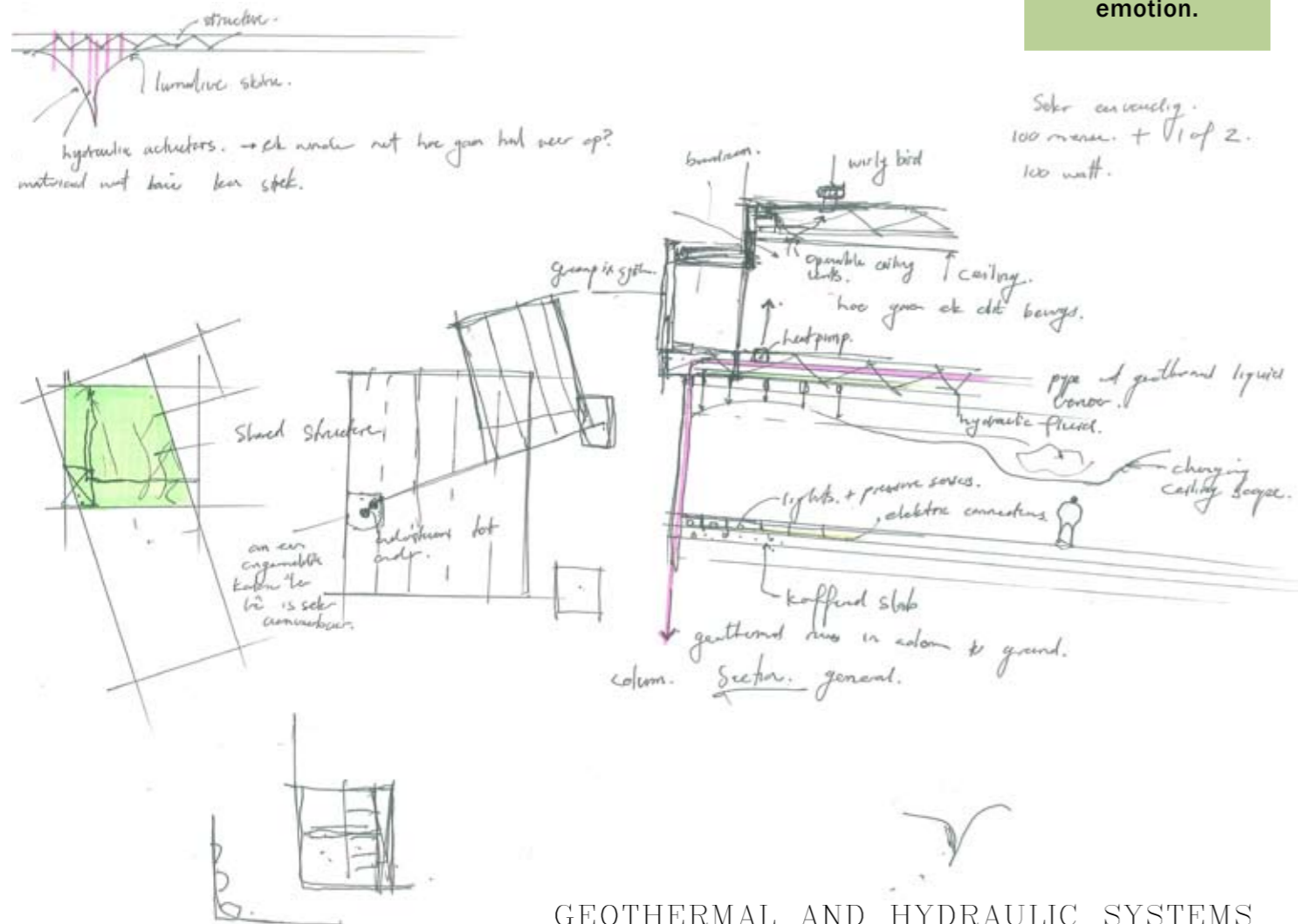
precedent
H&dm
De Yong museum [fig. 40], the tower, twists from the grid on which the museum is situated, to align with the grid on which the rest of the city is built.



TWISTING FEMALE SPACE



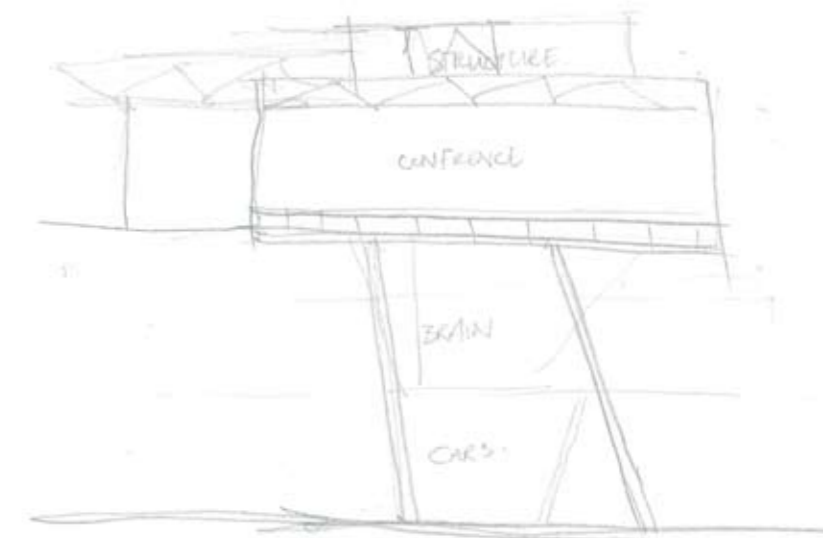
SYSTEMS EXPLORATION



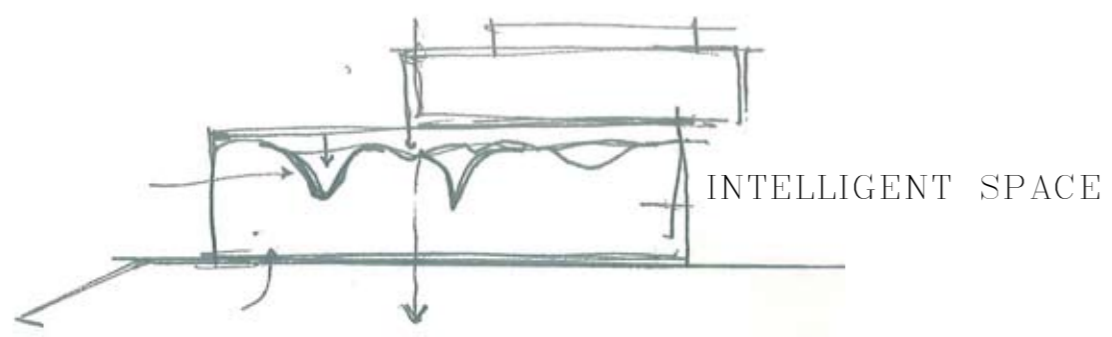
GEO THERMAL AND HYDRAULIC SYSTEMS



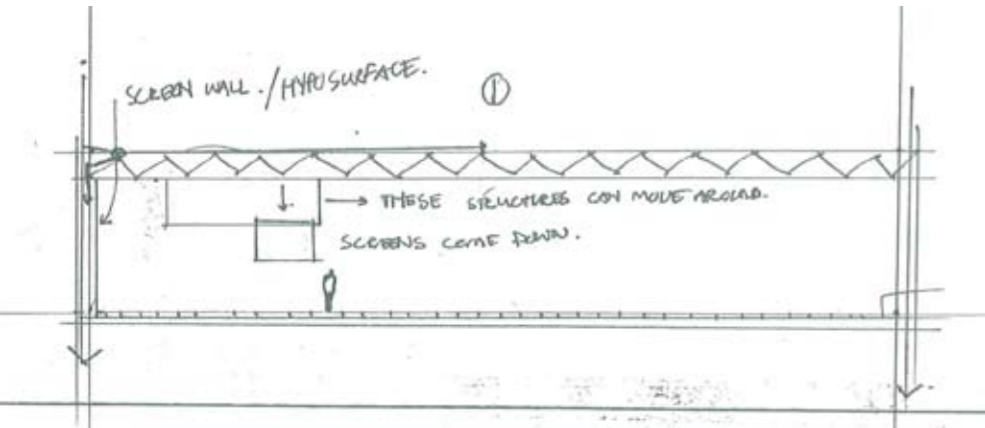
design
The twist in the vertical direction was further investigated. The twist is quite similar to H&dm's de Yong museum. The ground floor level is off-axis and the first floor level is on the existing grid of the HSB. The twisted part was envisaged to contain all the Hyperbody technology to create the changing paths.



STRUCTURAL DIAGRAM



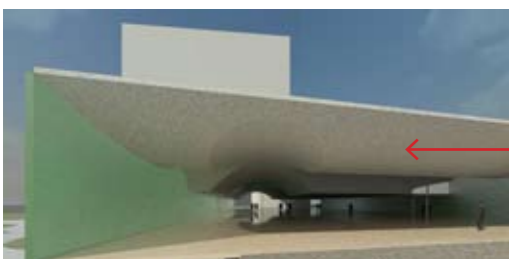
SECTION



SECTION



SECTION



HYPOSURFACE AS CEILING

CONCEPT JULY '08



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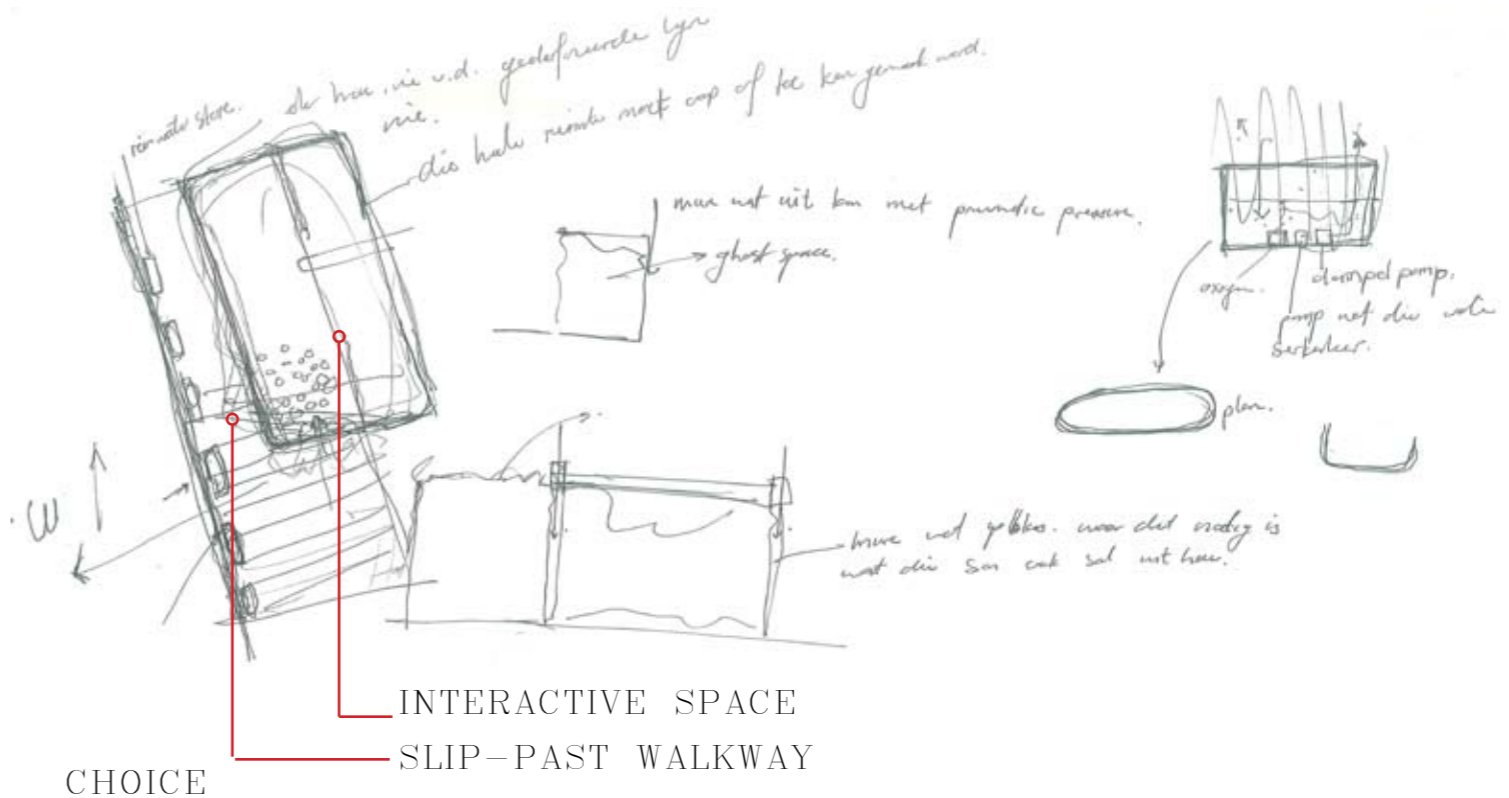
design

From here on the idea to create a building which physically moves has been discarded. Instead there will be technology inside or certain parts which move.

Therefore the female space would get a moving ceiling, creating spaces in an interactive real time manner.

The technology which can be applied here is that of Hyposurface [fig.42].

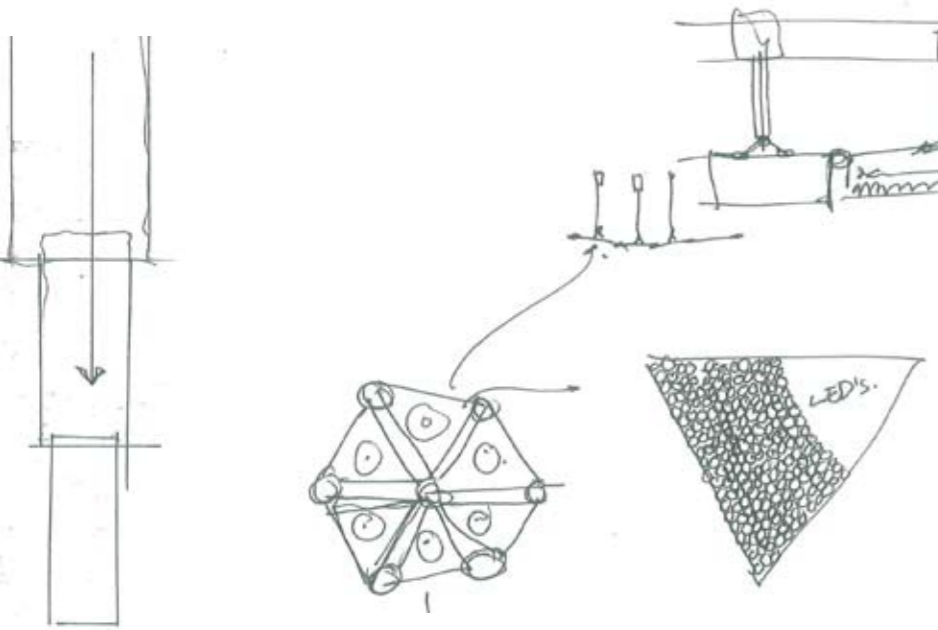
The Hyposurface reacts to human presence, causing physical and spatial changes. It was envisaged to cover the entire ground floor ceiling space.



design

Choice

Here the concept of choice was introduced. Choice allows for exploration to find where the interactive parts are. It also alleviates the mandatory spatial experience. Creating the opportunity for more spatial experiences. The hyposurface ceiling was changed to be located only over the interactive parts.

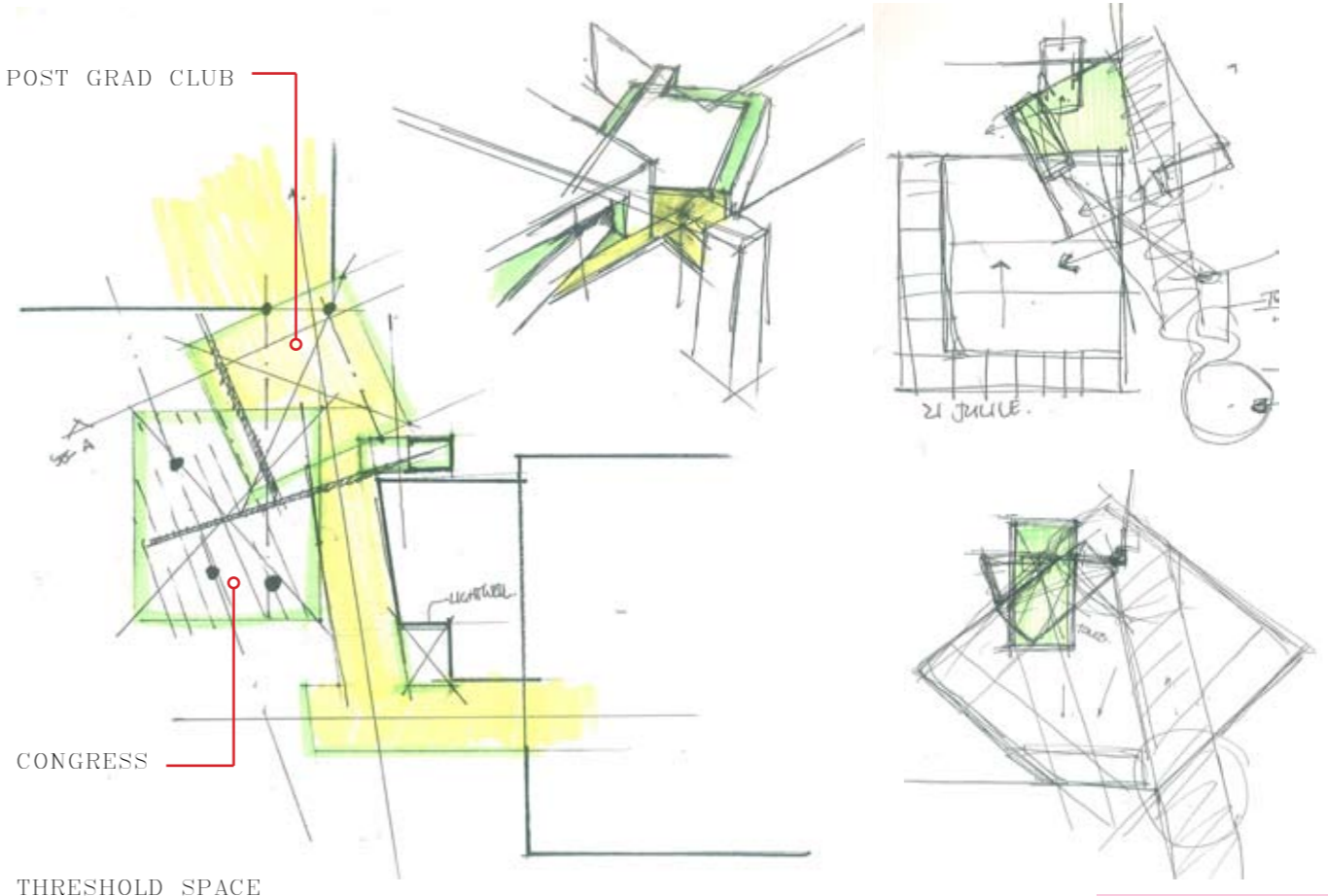


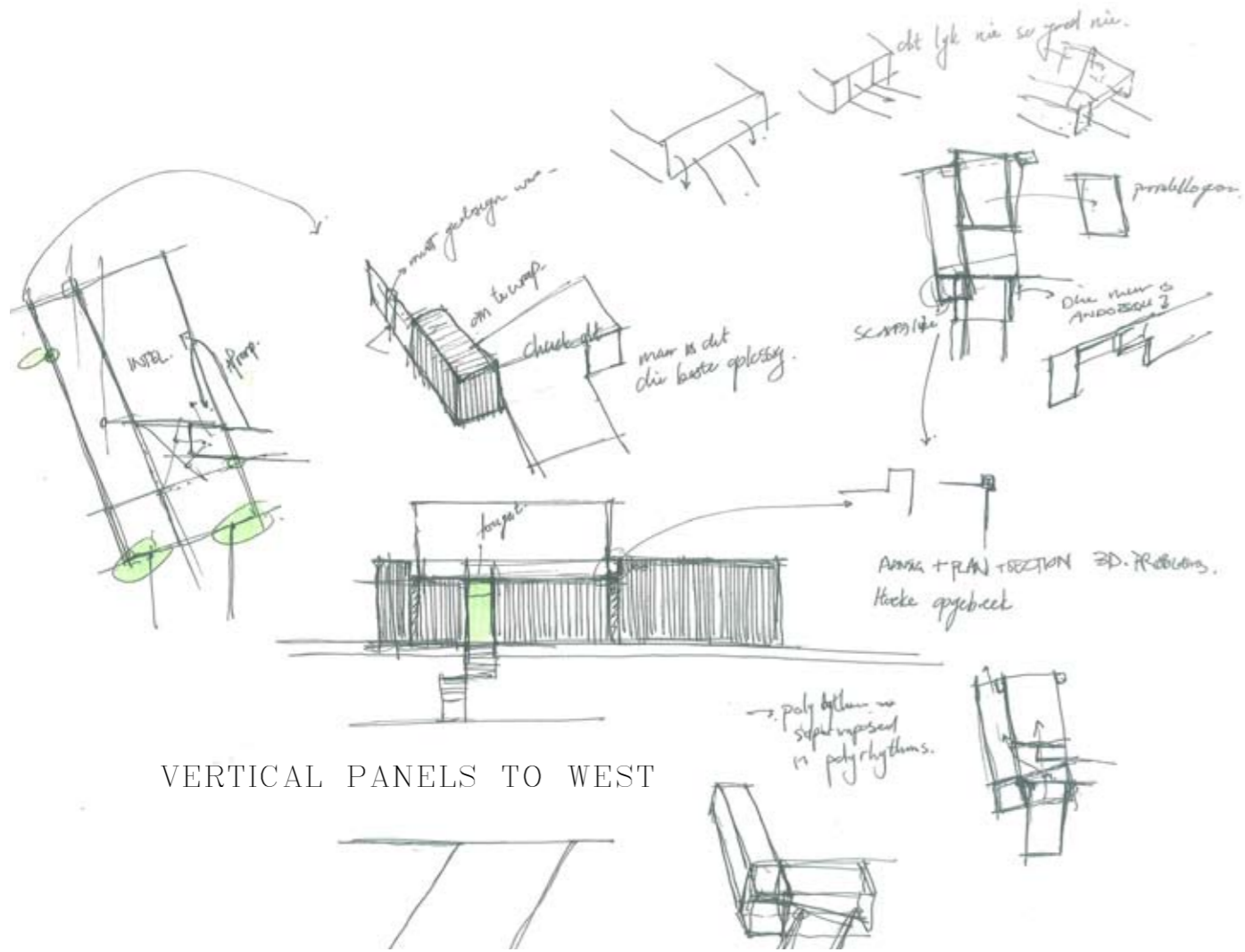
precedent

Hyposurface

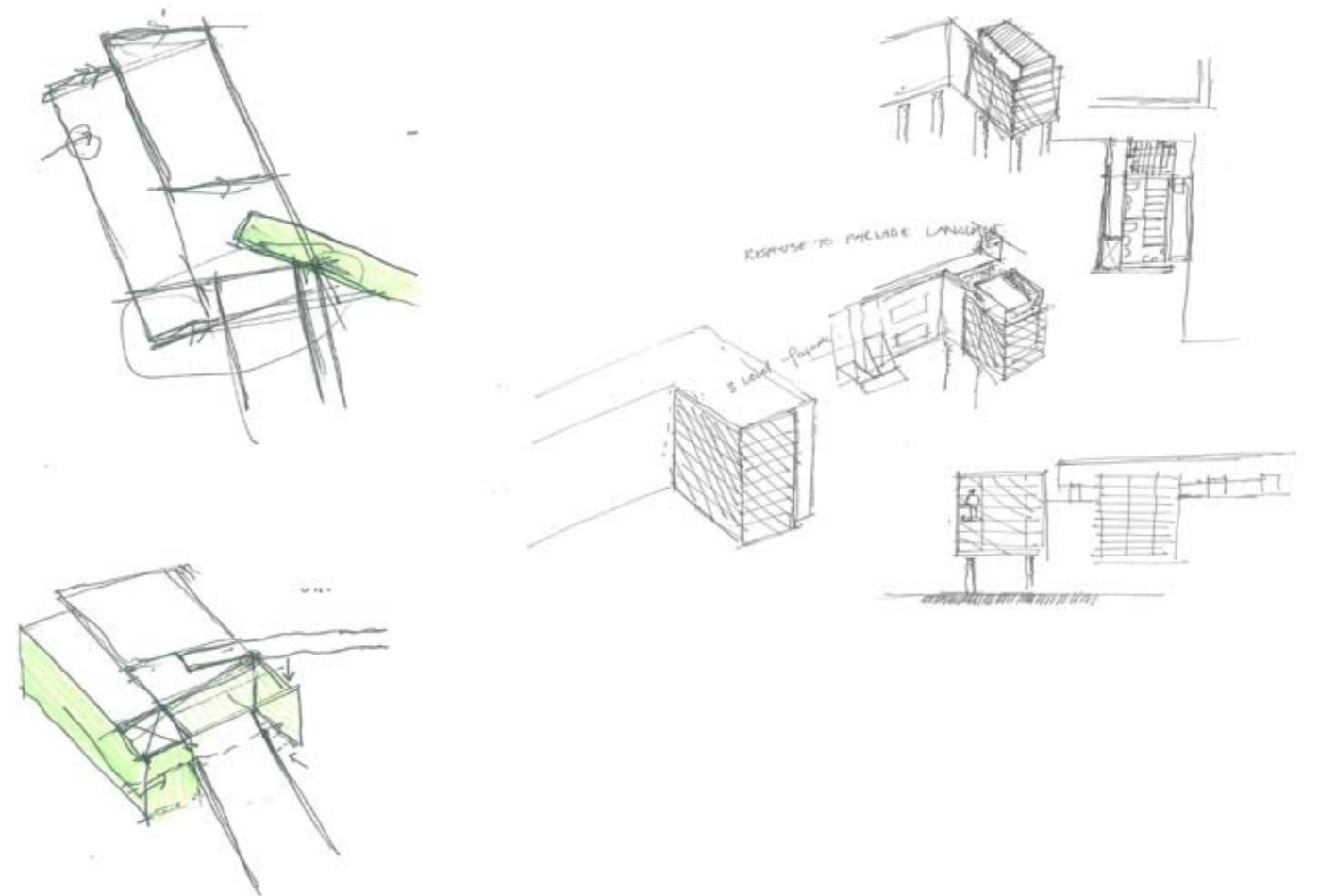
A wall which is driven by hydraulic actuators, causing instantaneous movement. This relates to real time interaction.

(<http://www.hyposurface.org/>)

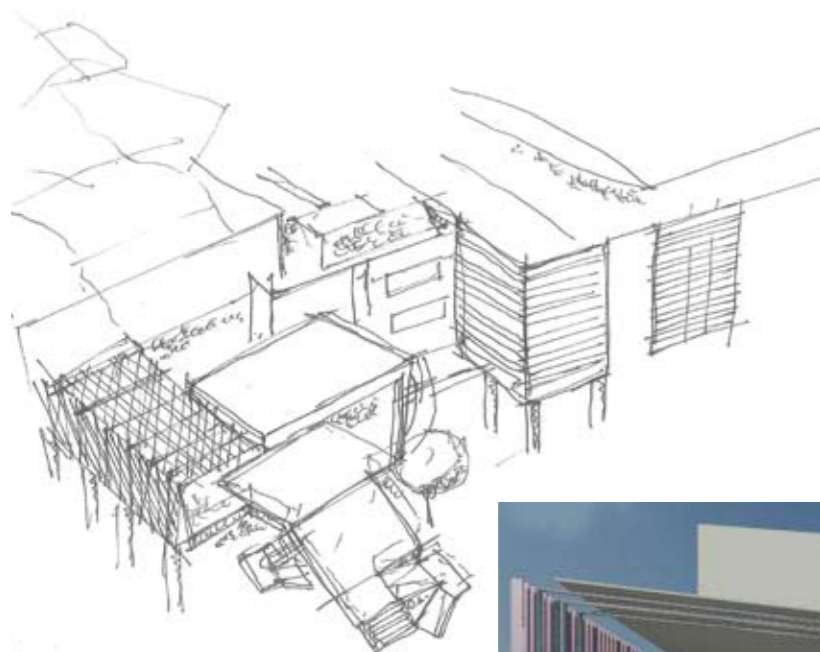




VERTICAL PANELS TO WEST



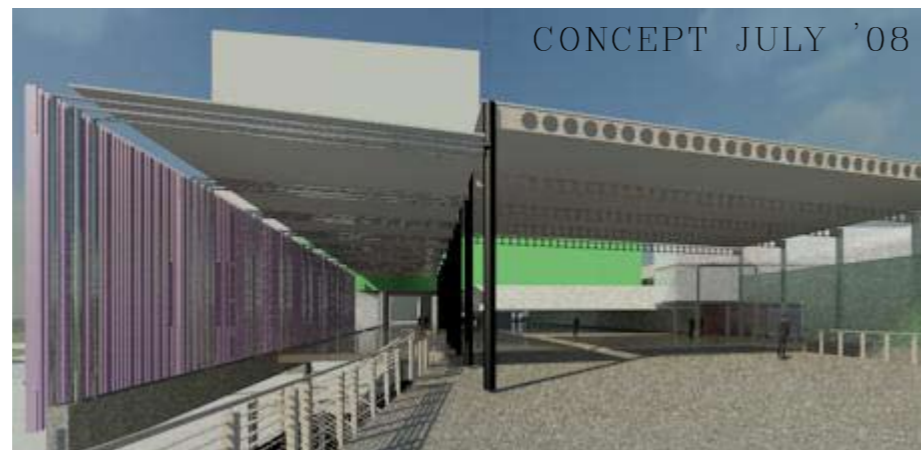
TADAO ANDO SUPERIMPOSED PLANNING



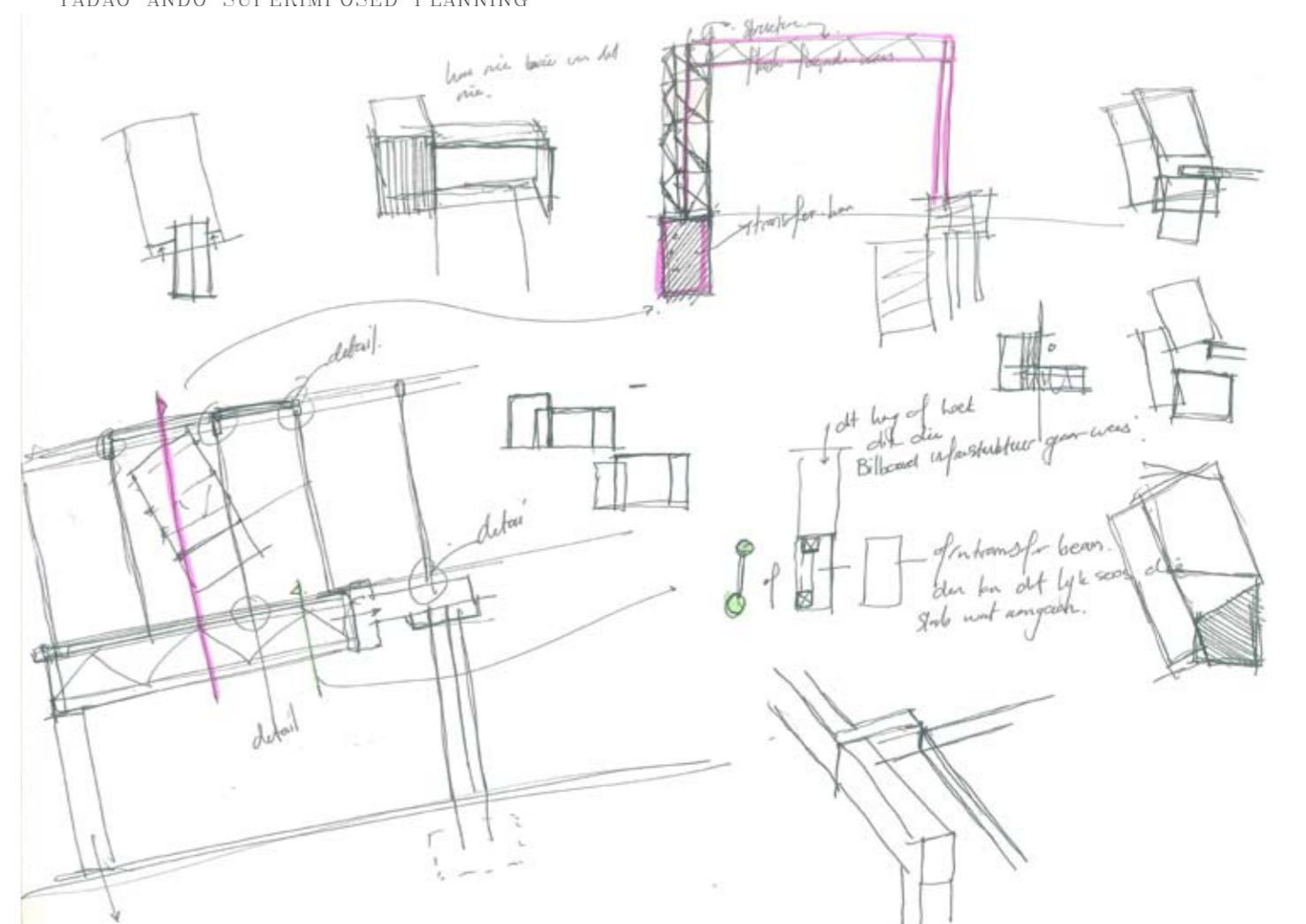
ENTRANCE IN CONTEXT



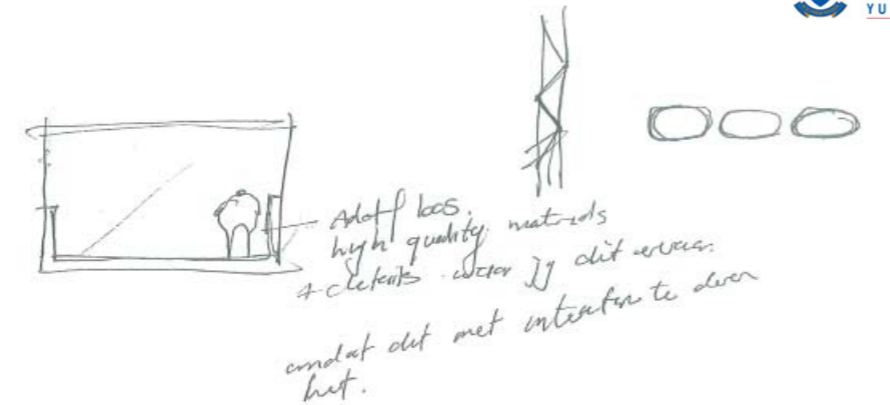
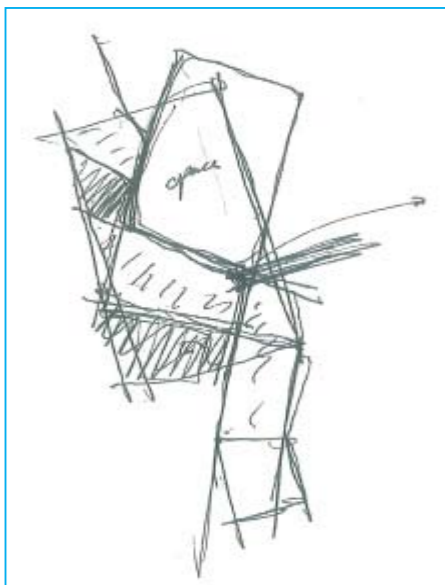
CONCEPT JULY '08



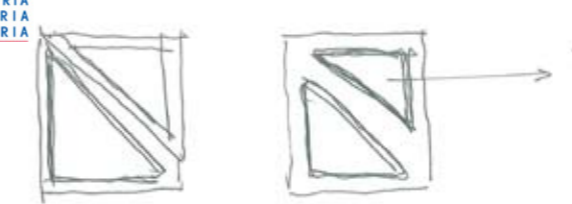
CONCEPT JULY '08



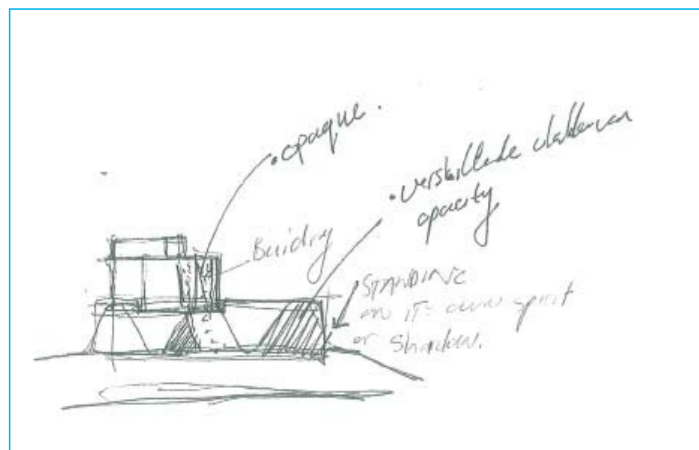
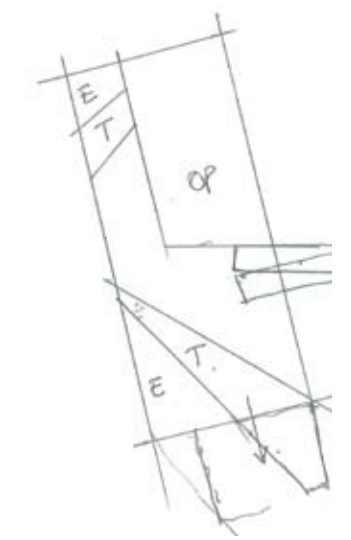
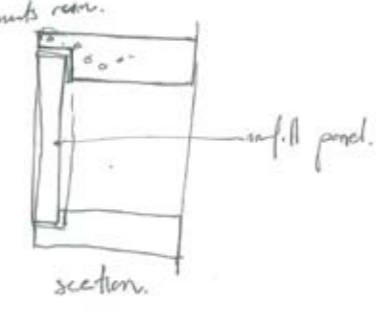
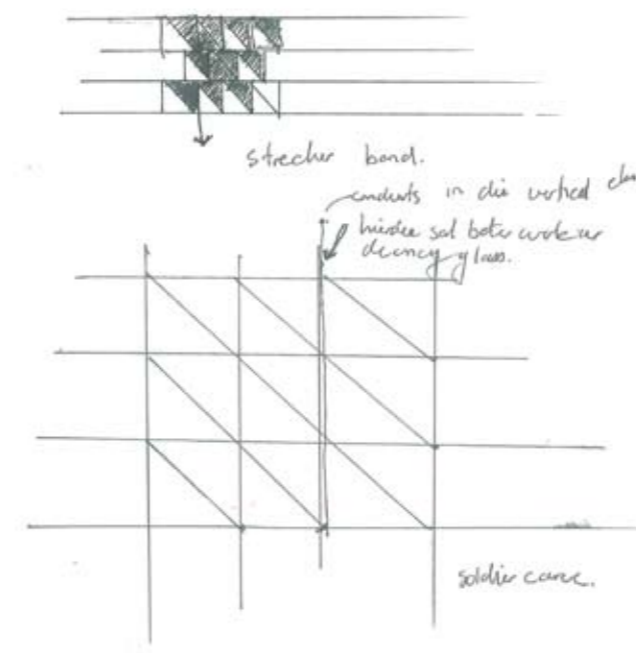
STRUCTURAL EXPLORATION



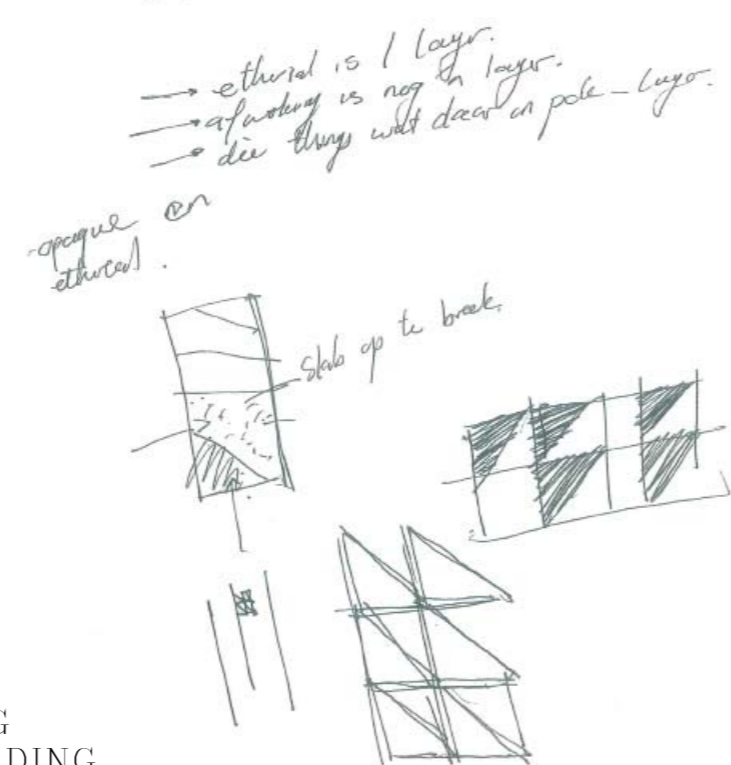
TRIANGULAR GRILL BLOCKS



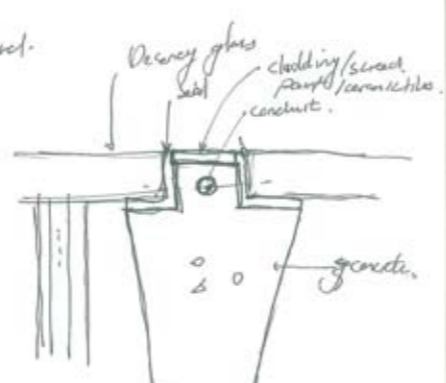
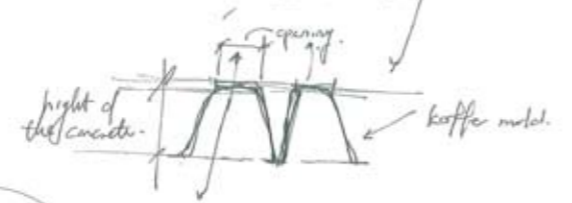
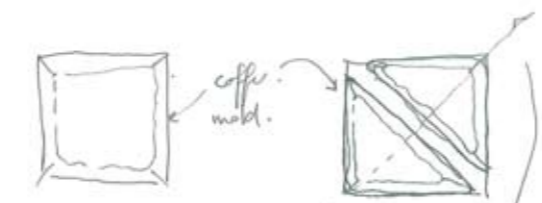
- Fill die driehoek in met:
- 1 nits.
 - 2 clear glass.
 - 3 Decore glass.
 - 4 etched glass.
 - 5 Perforated metal.
 - 6 Glass bricks.
 - 7 concrete.
 - 8 opaque panels. → painted / marmer
 - 9 ↓ → clad with terracotta.



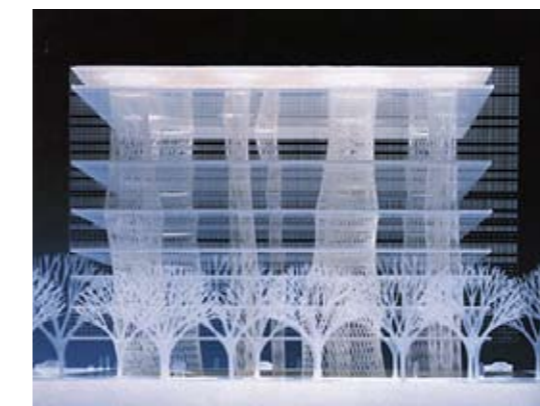
ELEVATION AND PLAN SHOWING TRANSPARENT PARTS OF THE BUILDING



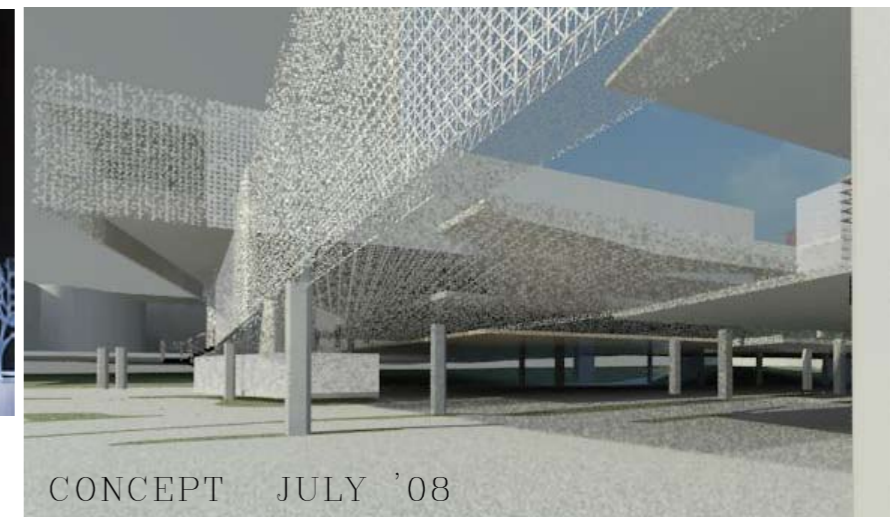
TRIANGULAR SHAPE SKIN - EXTENDED INTO THE FLOOR MATERIAL, TO MAKE THE BUILDING TRANSPARENT FROM THE BOTTOM



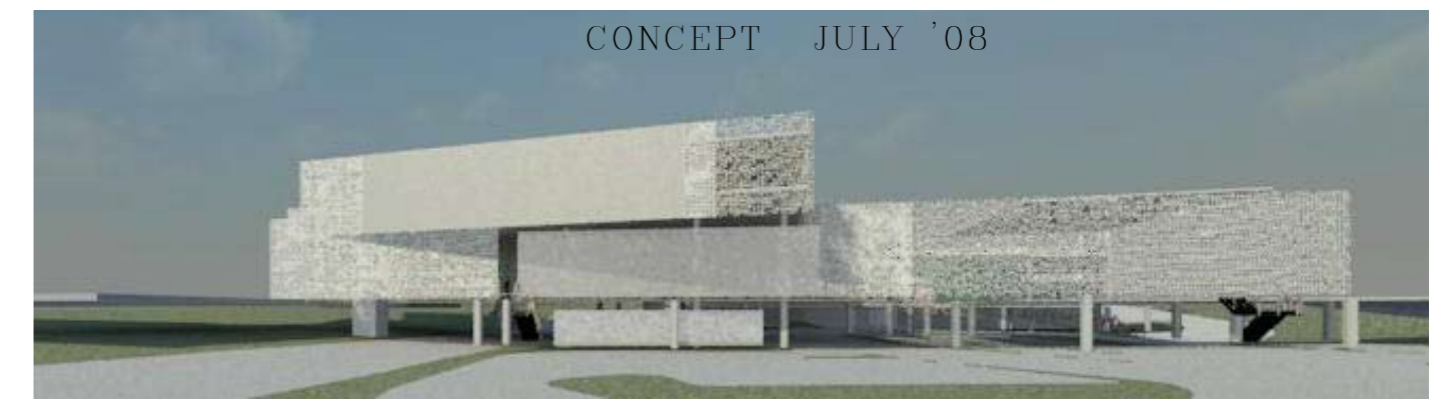
MODIFIED COFFERED SLAB



43
TRANSPARENT BUILDING

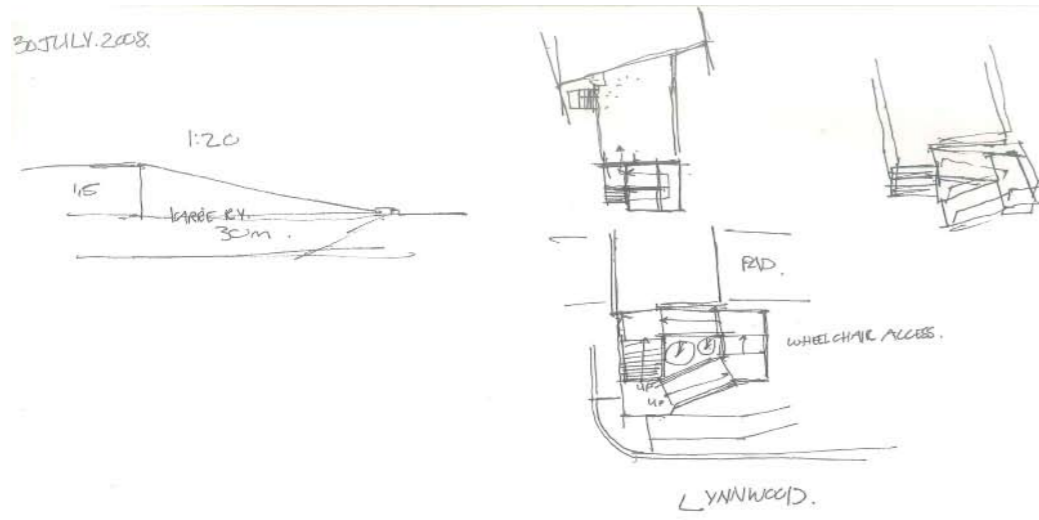


CONCEPT JULY '08



CONCEPT JULY '08

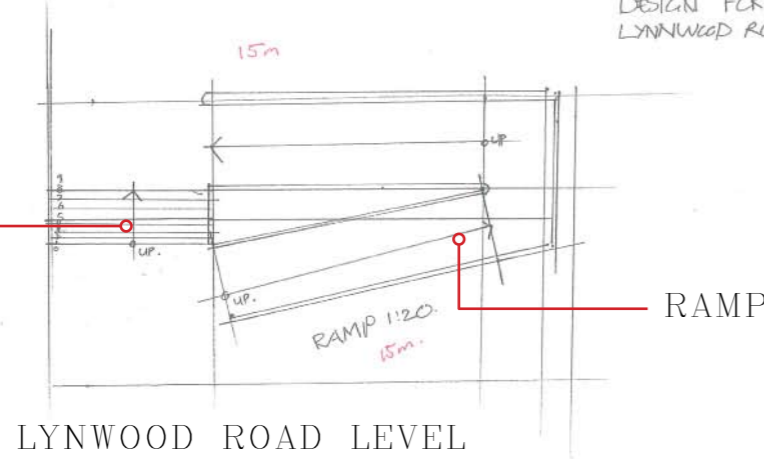
30 JULY 2008



UPPER GROUND

DESIGN FOR RAMP AND STAIRCASE FROM LYNNWOOD ROAD TO GROUND FLOOR LEVEL.

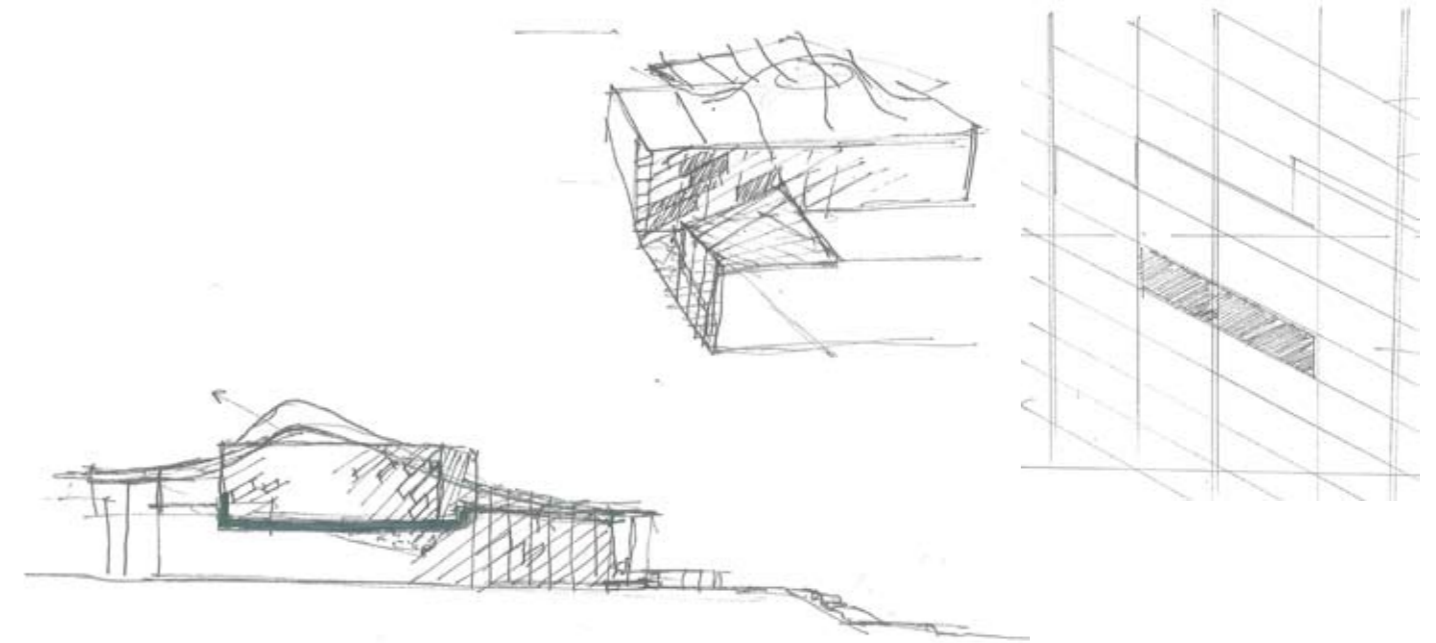
STAIRCASE



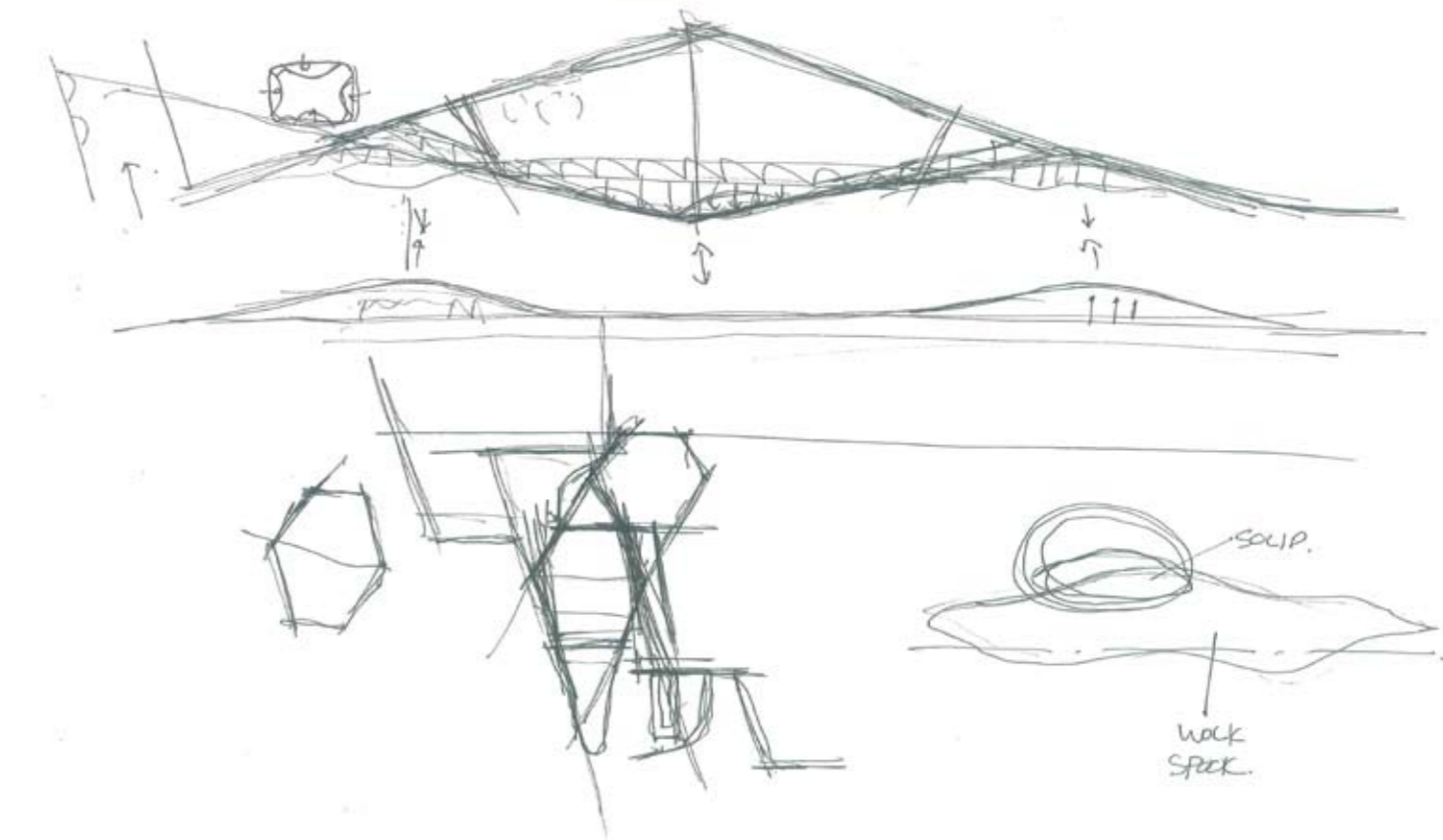
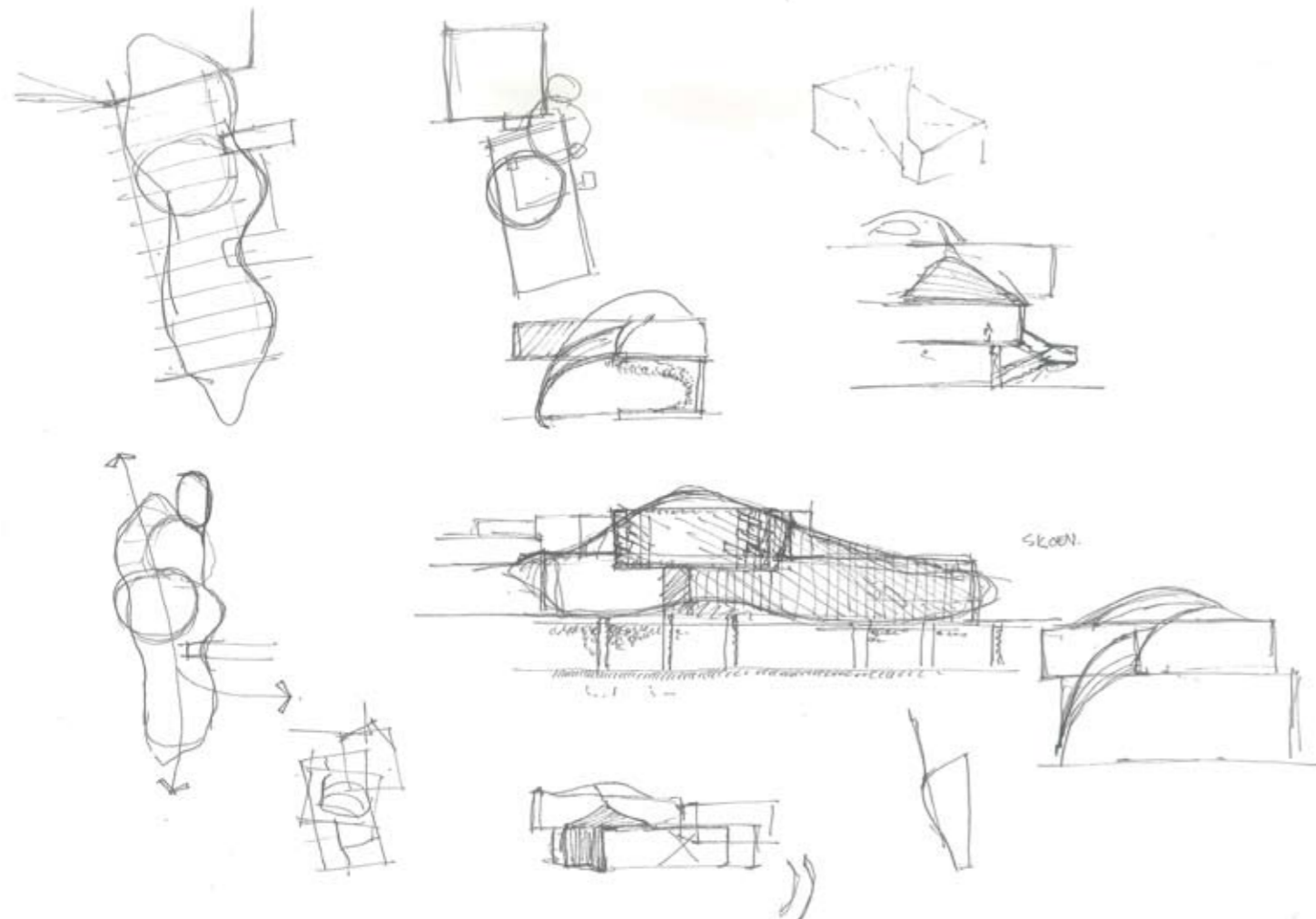
1500 x 30 9 TRAPPE
9 x 300 x 2700

RAMP

LYNNWOOD ROAD LEVEL



INVESTIGATION INTO FORM TO ENHANCE SPACES



FREE FORMS TO ENHANCE SPACES

EXPLORATION FROM BOX TO FREE FORM

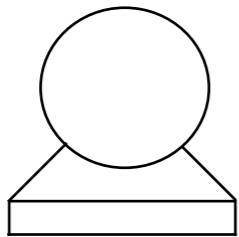


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GATE HOUSE

+

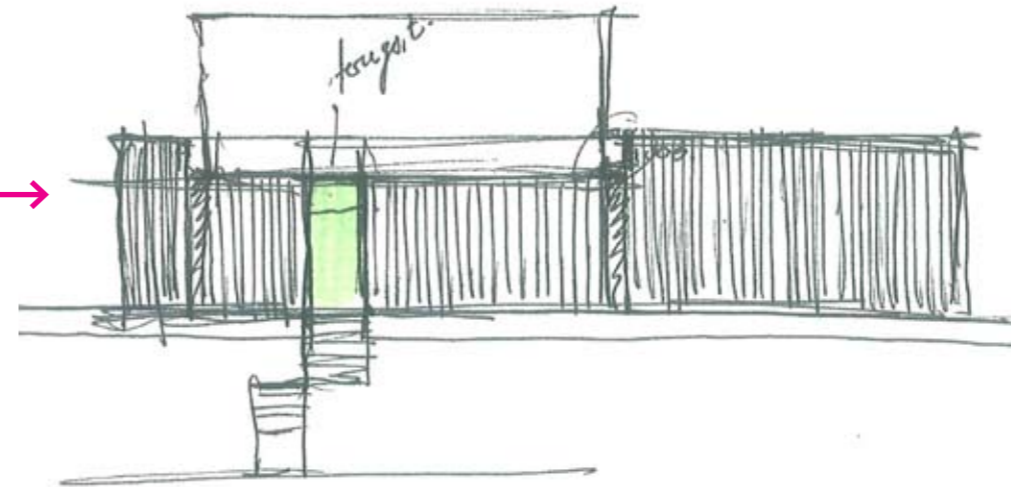


PORTAL



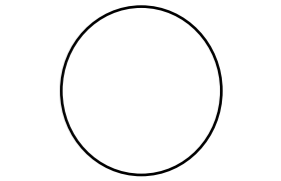
male

female

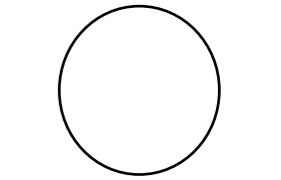


HYBRID

CONCLUSION



1



2

OPPOSITION

- (1) FUNCTION
- (2) SPATIAL EXPERIENCE

COMBINED TYPOLOGIES
STILL DO NOT GO
BEYOND COLLAGE

design

A hybrid between the two typologies was created by adding them together one on top of the other, containing the qualities of male and female, wrapped in one skin, communicating the quality of the space behind. The theoretical notion of ethereality between two phases was achieved, but the interrelationship between two phenomena was not.