Architectural Episodes

Alternating Intensity and Pace

Nikoletta Kyprianou
6085245

Mentors

Henk Blustra, Design
Florian Eckardt, Building Technology
Sien Van Dam, Research

P5 Presentation
Public Building Graduation Studio 2024-2025

Outline

1.Theory and Delineation

Concept

I.*Territory*

II.*Urban Actions*

2.Architectural Design

Concept to Design

3.Building Anatomy

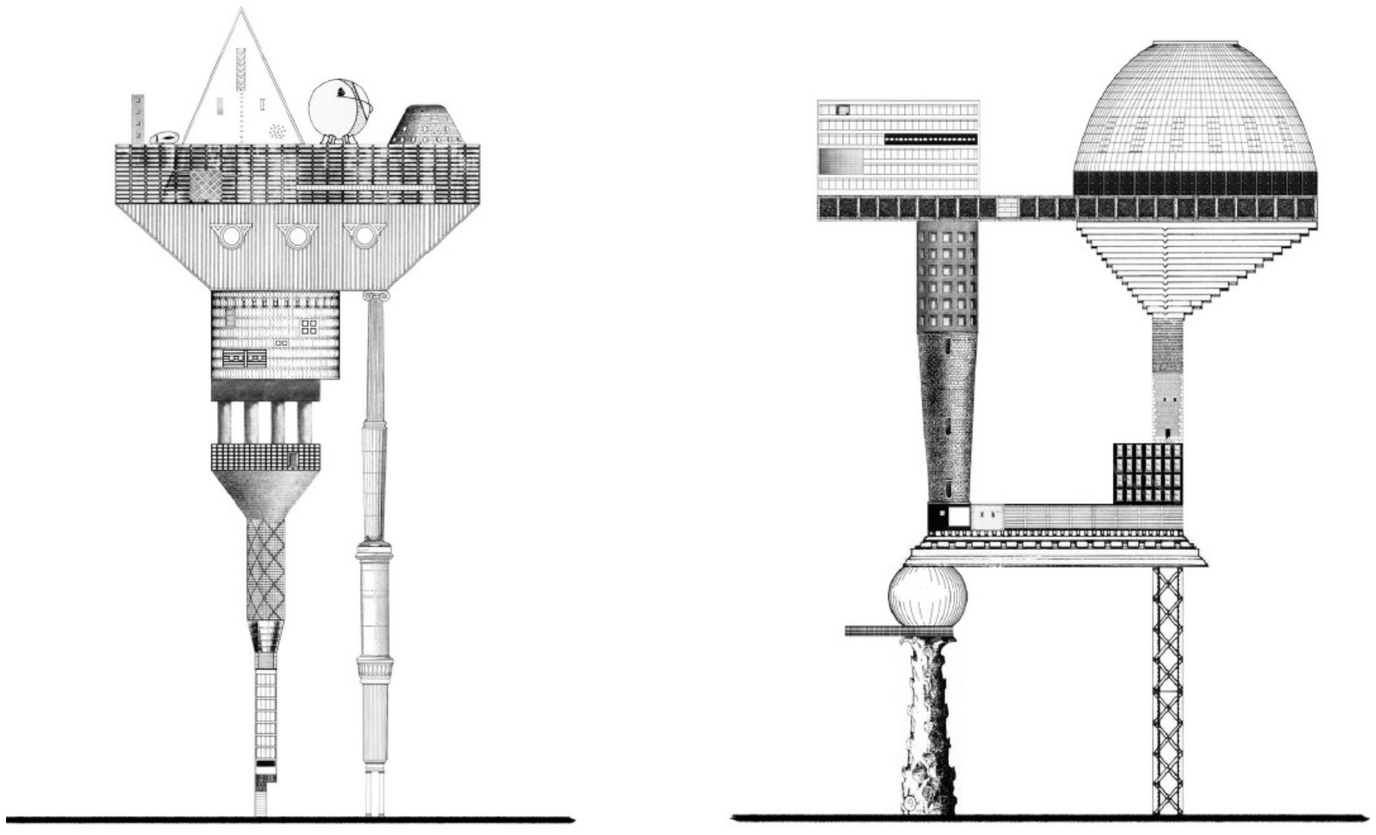
I.*Structure*

II.*Materiality*

III.*Climate*

4.Conclusion

Public Condenser



Andrew Kovacs, *Proposal for Social Condensers,* 2014

Preservation Through
Transformation

Material Honesty

Architecture as Social
Infrastructure

Publicness as Process

Sensory Integration

Public Condenser

Urban Porosity

Adaptive & Hybrid
Spaces

Spatial connection to
the city

Assemblage

Multiplicity

Interactivity

Social Condenser

Public Condenser

Hybridity

Inclusivity

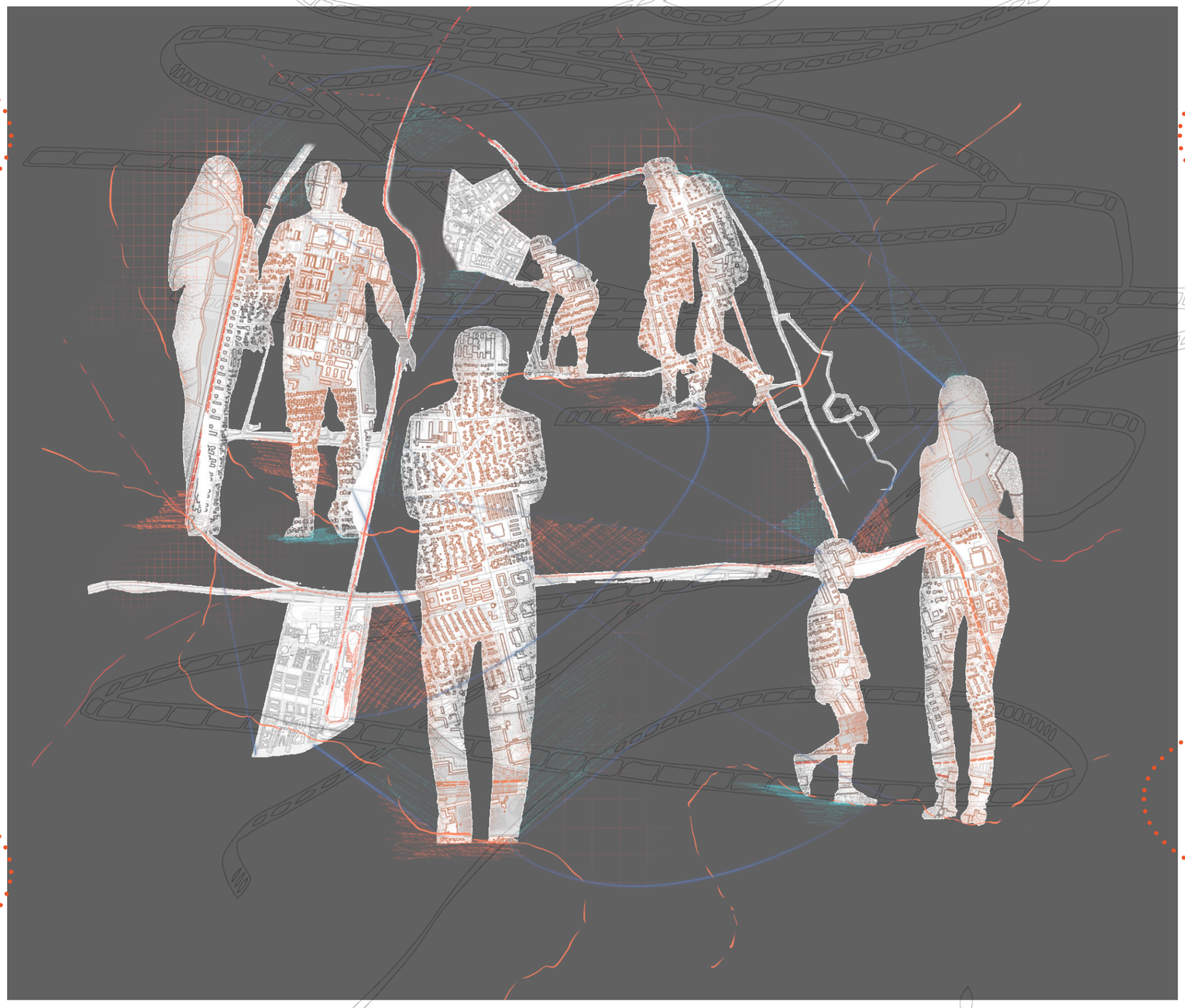
Catalyst

Commons

Public Condenser

A HEALING SPACE

A place to experiment
Close proximity to nature
A neuropsychological space
To relax and enjoy



A CREATIVE SPACE

A place to craft
A place to find cultural activities
An acitve playgorund
To relax and enjoy
A place to discover

A SPACE OF BELONGING

A place that accept all social layers
A sanctuary
A hybrid nook
Community feeling
Neighbourhood Hotspot

A SOCIAL ANCHOR

An inclusive space
For spontenous Interactions
A vibrant quarter

I. *Territory*



Sundholmsvej Archive





Problem Statement

In Copenhagen's Sundholm area, various socioeconomic backgrounds live within close proximity but are divided by social fragmentation, stigma, and inadequate resources. This proposal aims to bridge these gaps by designing a "Public Condenser", a hybrid community hub that uses architectural sequencing to stimulate interaction, healing, and social bonds across several realities.





“The call for a shared civic stage”

Public Condenser



Social Fragmentation and Isolation



Stigmatisation



Lack of Safe, Shared Public Spaces

Parallel Societies

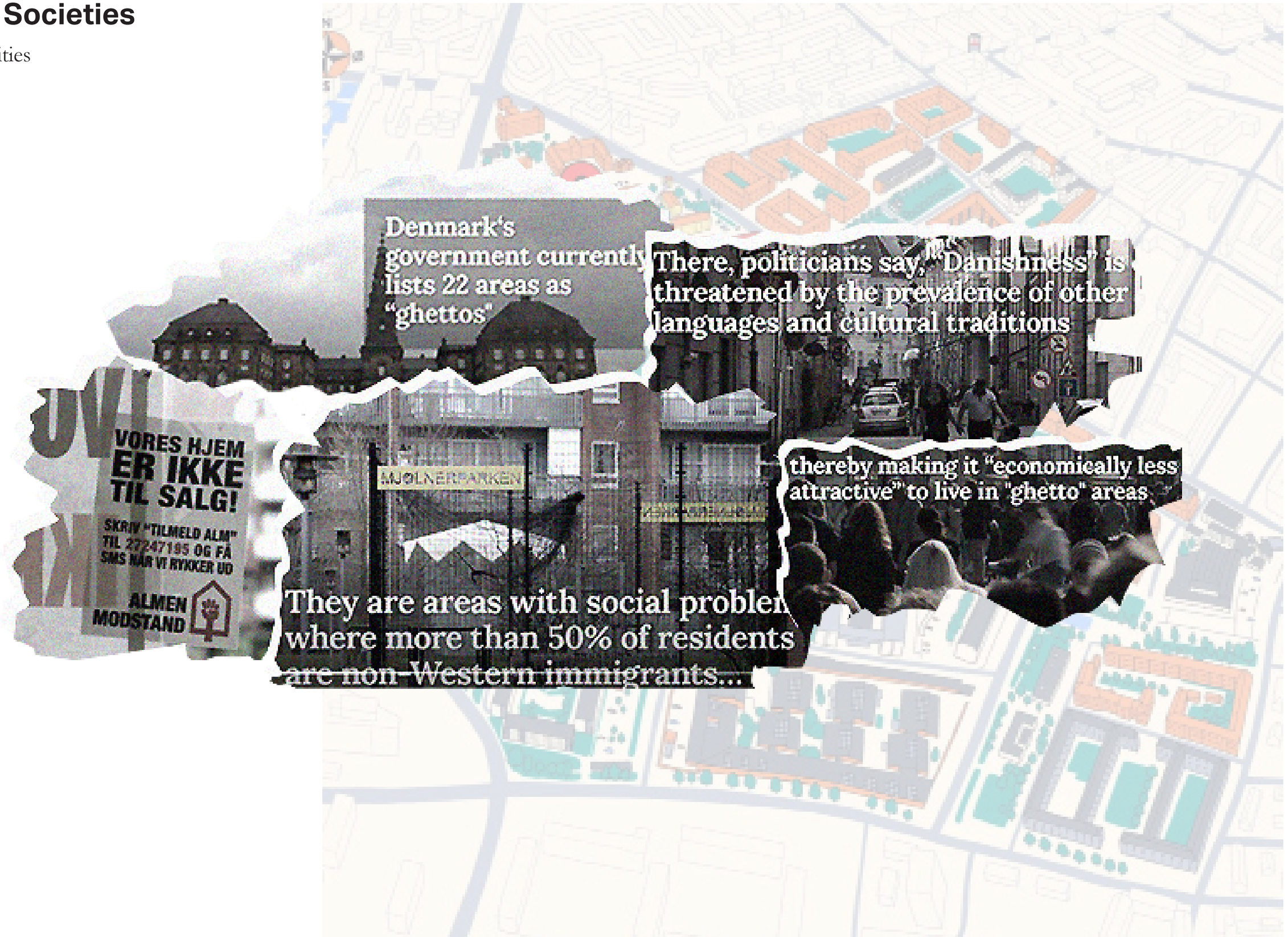
Parallel Realities



Map created by the urban renewal team of Sønderbro (Områdefornyelse Sønderbro, municipality of Copenhagen).Interviews and the sites covered by this report: Sundholm area, Sundholm Syd, Hørgården area and the youth center of Hørgården.Ahm

Parallel Societies

Parallel Realities



Map created by the urban renewal team of Sønderbro (Områdefornyelse Sønderbro, municipality of Copenhagen).

Theoritical Framework

site

Chaos

Position

Ataxia

Threads

connection

Possibilities

unpredictability and disconnection

Problems

- Lack of interaction among social groups.
- Social fragmentation.
- Youth unemployment.
- Increased social unrest.
- Isolation and loneliness.
- Addiction,abuse,mental illness.
- Occasional feelings of unsafety.
- Drug dealing.
- Resistance to external involvement.
- Reduced community cohesion.
- Potential isolation of vulnerable groups.
- Limited community-driven solutions.

Concept

Feeding

The main Design theme

Sequences

INDUCTION

Phenomenology

spatial cognition

Craftsmanship

adaptability

Culture

cultivation

pathways of interaction

Observed

- Sequence of social fragmentation.
- Sequence of behavior.
- Sequence of patterns & events.
- Sequence of engagement.

Notions

porocity

fluidity

multifunctional

Hybridity

Sub-themes

Montage

cinematic architecture

Kulashov effect

nature

Architectural Promenade

sensory

Purpose

"Interactivity"

"healing"

"nurturing"

"destigmatizing"

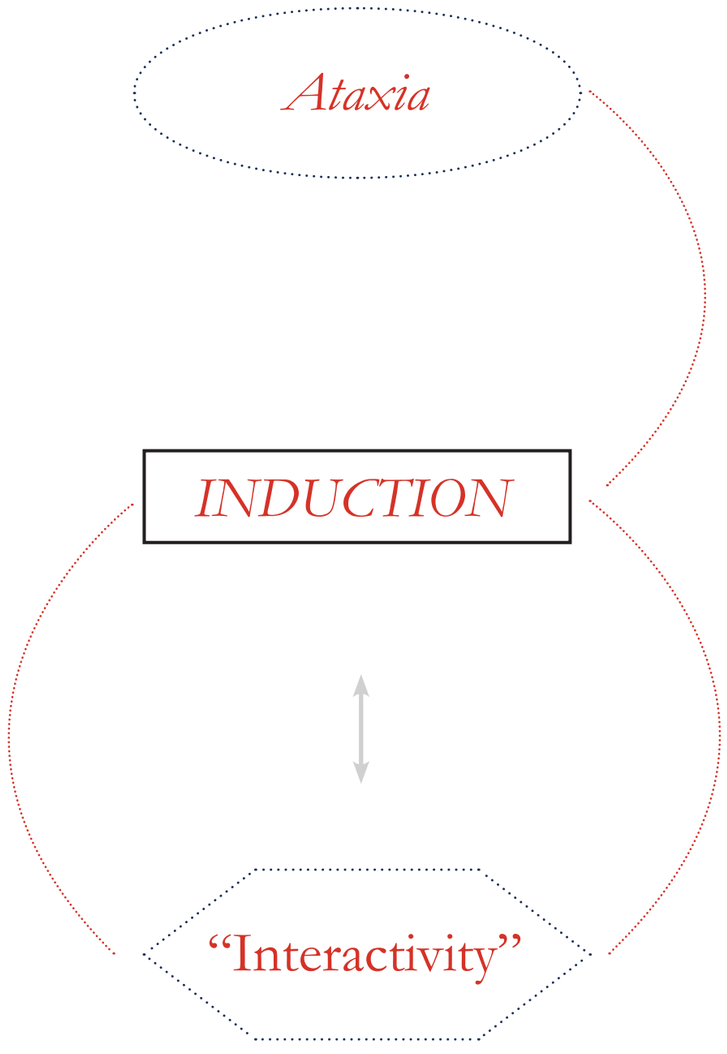
Cohesion

Order

Common ground

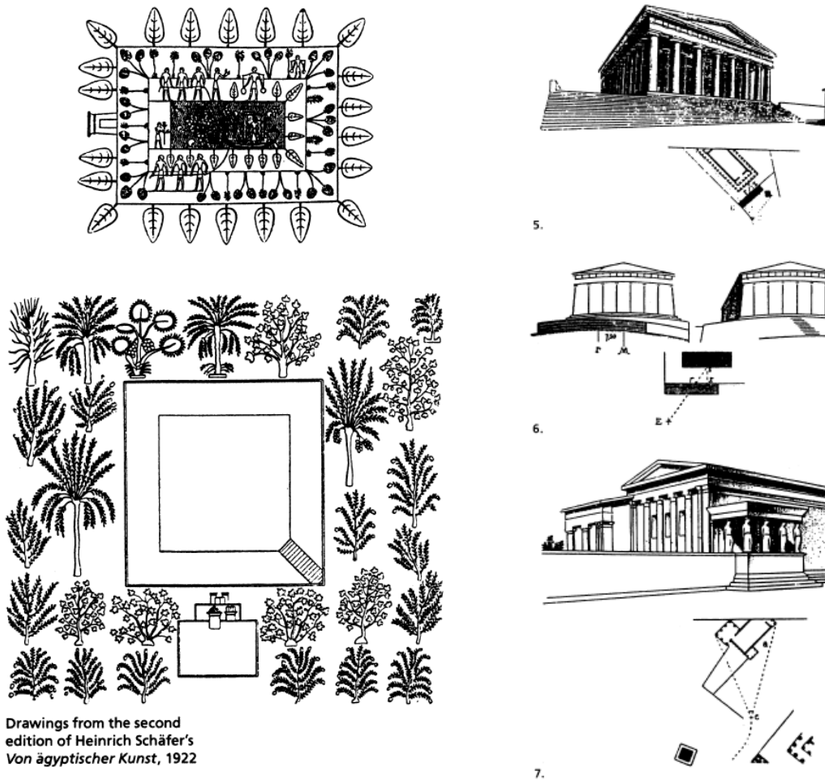
Needs

- Better community planning.
- Increased public engagement spaces.
- Cultural events to promote integration.
- Facilities for youth activities.
- Community-driven initiatives.
- Diversity in terms of program
- Introverted & open spaces.
- Healing through nature .
- Healing through interaction.
- Healing through crafting.


Ataxia
INDUCTION
“Interactivity”

Theoretical Framework

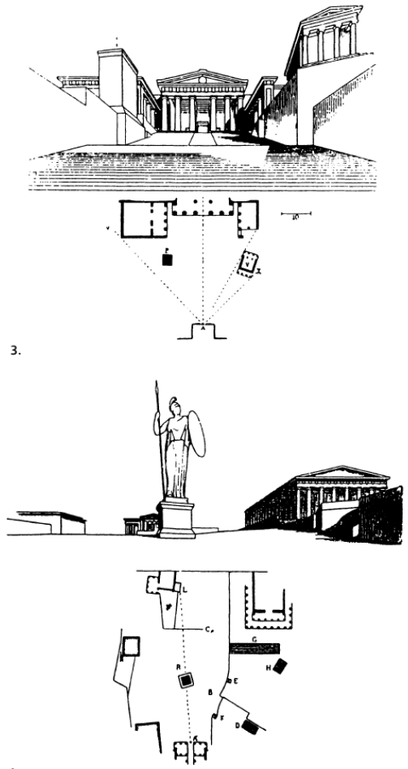
Montage and Architecture



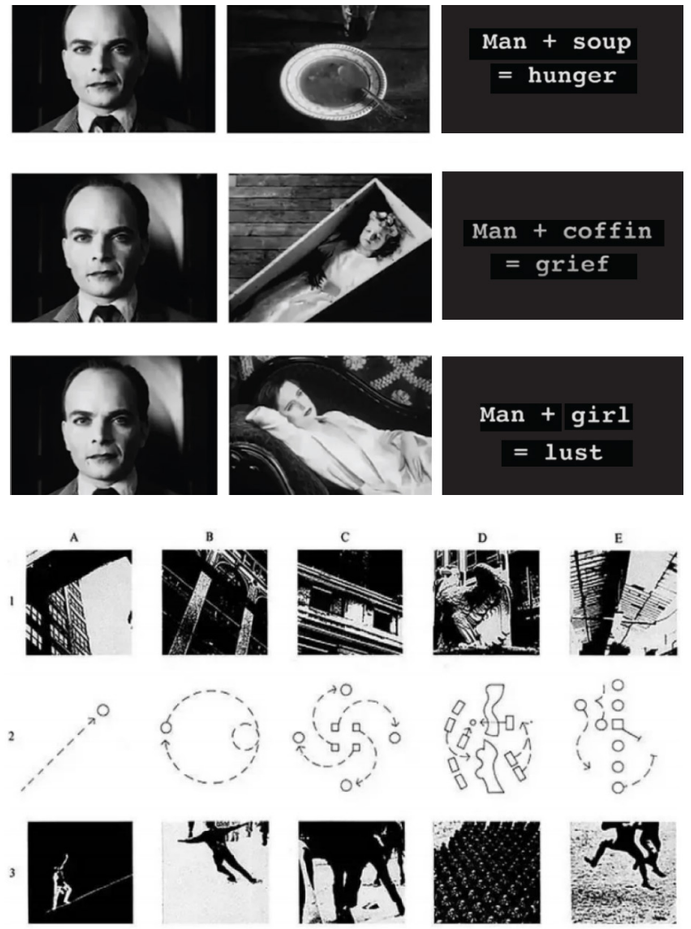
Drawings from the second edition of Heinrich Schäfer's *Von ägyptischer Kunst*, 1922

Figures from:Sergei M. Eisenstein "Montage and Architecture Introduction by Yve-Alain Bois"

Architectural Promenade



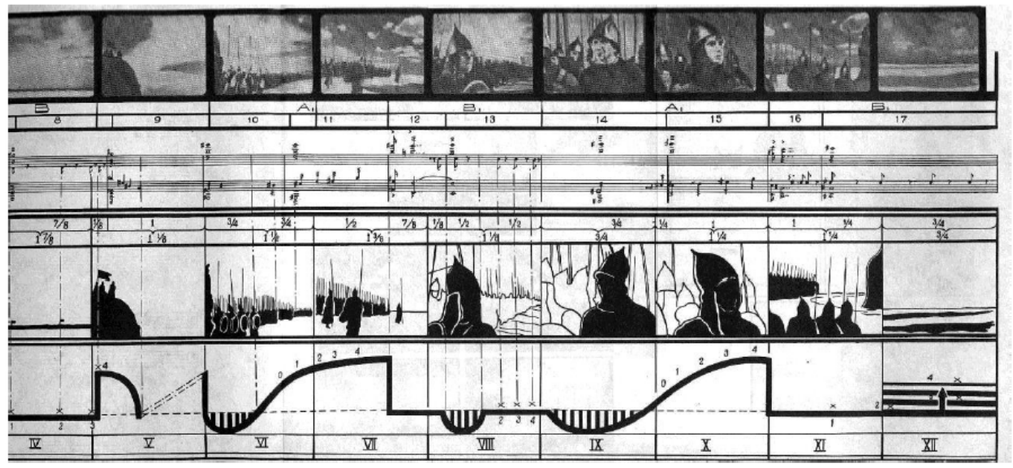
Kulashov effect



Figures from:Bernard Tschumi Manhattan Transcripts

cinematic architecture

What is 'Montage' in architecture?
What is the notion of 'Induction'?



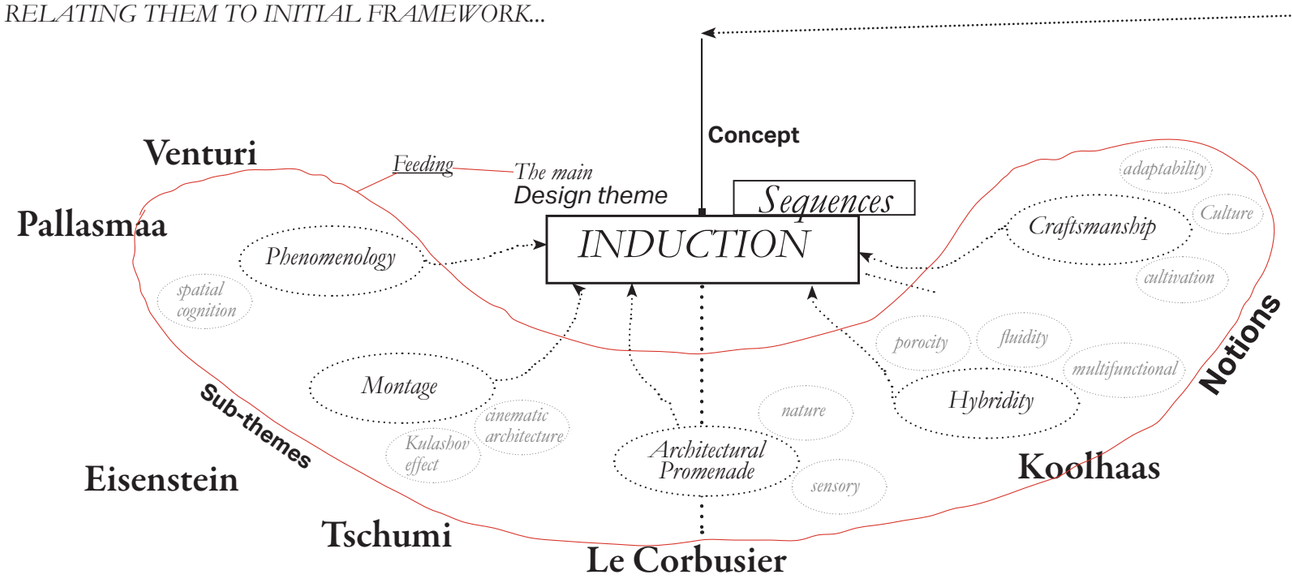
Sergie Eisenstein, diagrams for Battleship Potemkin. Retrieved from: http://socks- studio.com/2011/04/21/sergei-eisenstein-sequences-diagrams-for-alexander-nevsky-and-battleship-potemkin/.

Sequences and Movement

Theoretical Framework

	Their Interpretation	Montage	Induction
Le Corbusier	*Architectural Promenade*	*Designs the real experience of space in detail, from the viewpoint of the moving spectator.*	*Fragments the movement pattern into perspectives and views.*
Tschumi	*Invented Language*	*A frame-by-frame technique, the isolation of frozen bits of action.*	*1. Language of Montage 2. Fragmenting the spatial experience into layers of events, movements, and spaces.*
Koolhaas	*Programmatic Indeterminacy*	*Overlapping the program layers permits mutual interference of events / their dynamic coexistence.*	*Montage of the program; Fragments the program, assembles the pieces again.*
Eisenstein	*Montage of Attractions*	*Creates emotional impact by juxtaposing contrasting shots.*	*Montage as an editing technique that creates meaning through the collision of contrasting scenes.*
Venturi	*Duality*	*Architecture that embraces contradictions and complexity.*	*Creating spaces that contain both simplicity and complexity, through juxtaposition of elements.*
Pallasmaa	*Perceptual Time*	*Focuses on the lived, experiential nature of time in architecture.*	*Designing spaces that consider both physical and perceptual time, engaging with the human body's relationship to space.*

RELATING THEM TO INITIAL FRAMEWORK...





Figures from :"On the Idea of Montage as Form of Architecture Production"by Luca Galofaro

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Implementing

RELATING THEM TO INITIAL FRAMEWORK...

Figures from :"On the Idea of Montage as Form of Architecture Production"by Luca Galofaro

MONTAGING ACTIVITY
-Placing contradiction
-Patters of behavior

"If there were cultural events in Sundholm, I'd be interested. It's all about how you engage with the community."

"People think it's dangerous, but it's just misunderstood. There are good places here too."

"I've heard the stories about Sundholm, but I've never been scared. It's just a place with a bad reputation."

STUDENTS

"The area feels really alive. There's a mix of people artists, families, and even children."

"I believe creating activities for the kids could help bridge the gap. They need something to focus on workshops, sports, or something creative."

"The kids here have access to a variety of activities like sports and IT, but there are tensions due to religion and cultural differences."







"Right now, it feels like we are building walls between communities literally and figuratively. We need to find ways to encourage mutual respect."

"Drug dealers aproach the kids at school to give the money to perform drug dealiing. So they build walls and some boundaries around the school to protect the kids."

"It would be nice if we could find a way to bring everyone together more maybe through shared spaces or activities."

TEACHERS





"Different groups don't interact enough here. The kids, artists, and others stick to their own."





"This place is DOOMED"











"Sometimes it feels a bit unsafe, but honestly, it's more situational. I never let it affect my work or life here."

"I believe spaces like these need to stay true to the community. Any changes should come from uspeople who live and work here."

"Exactly. This place should be open to more activities and events, but not controlled by outsiders. We need to preserve the community's character."

"Yeah, it's a bit crazy sometimes, but that's what makes it special. I really feel part of the community."





KIDS

RESIDENTS

ARTISTS

"There's a lot of noise, cars driving around with loud music. But it's a place with a lot of life."







"I like it here. All my friends live here and we play outside a lot. Maybe a library would be nice."





"This area is not nice at all. I wish people with issues would stay in their own areas. We don't need their presence in the parks."





"My kid goes to kindergarten here, and the homeless people are never scary. They say hi, and that's about it."

"This place needs something to give older kids to do. It's fine for the younger ones, but over 18? They have nowhere to go."

PARENTS

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artists, families, and even children."

"Different gr
The kids, ar

"This place is DOOMED"

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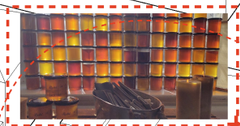


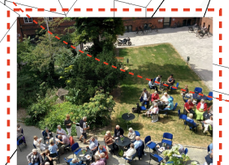


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ARTISTS

















KIDS



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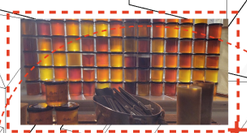




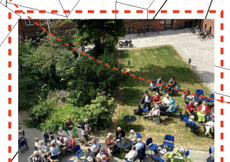














Methodology

Quantitative: *Archival research, demographic, and spatial data analysis to understand historical and social patterns in Sundholm.*

Qualitative: *Ethnographic studies, mental mapping, and interviews to explore psychological and sensory interactions with space.*

Cinematic Techniques: *Apply montage theory to create contrasting, layered spatial sequences that translate the realities based on the interviews.*

Virtual Reality (VR) Testing: *Simulate the design to gather feedback on comfort, safety, and belonging.*

Objectives

-Fostering social cohesion can help to address social fragmentation in Copenhagen's Sundholm neighbourhood.

-Create a "Public Condenser" community hub to stimulate interaction among various groups (families, artists,addicts, and homeless people).

-Architectural sequencing and sensory design can be utilized to provoke emotional reactions and transcend social divisions.

Research Question

“How can induction, inspired by cinematic montage, be introduced as an architectural tool to promote social cohesion in fragmented urban spaces?”

1."What common needs or practices do vulnerable groups need from public buildings? "

2."In what ways can cinematic techniques, particularly montage theory, be applied to architecture to engage the community?”

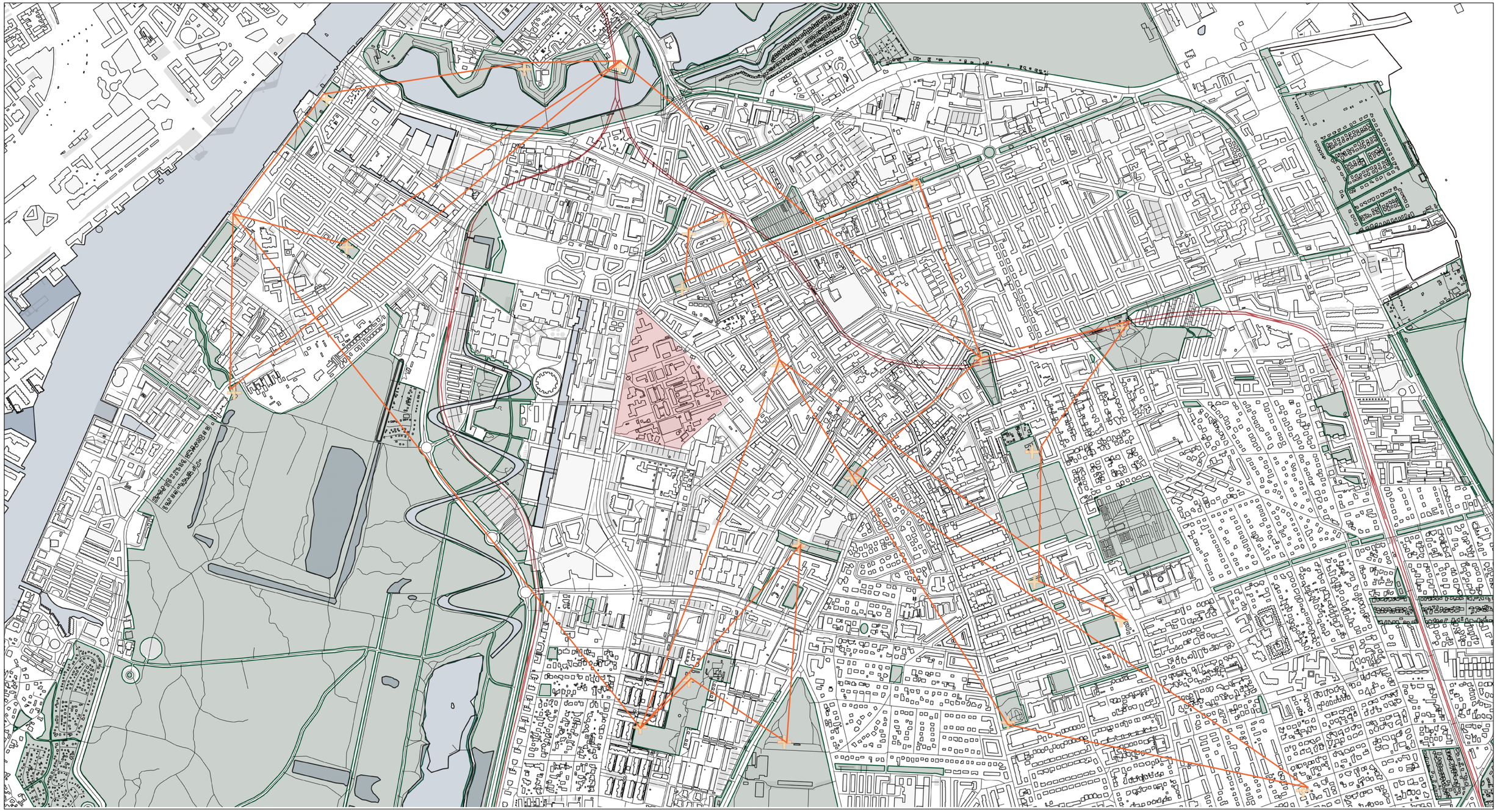
3." How does dimensioning of space influence perception and can it contribute to a sense of well-being?"

Mapping the Data

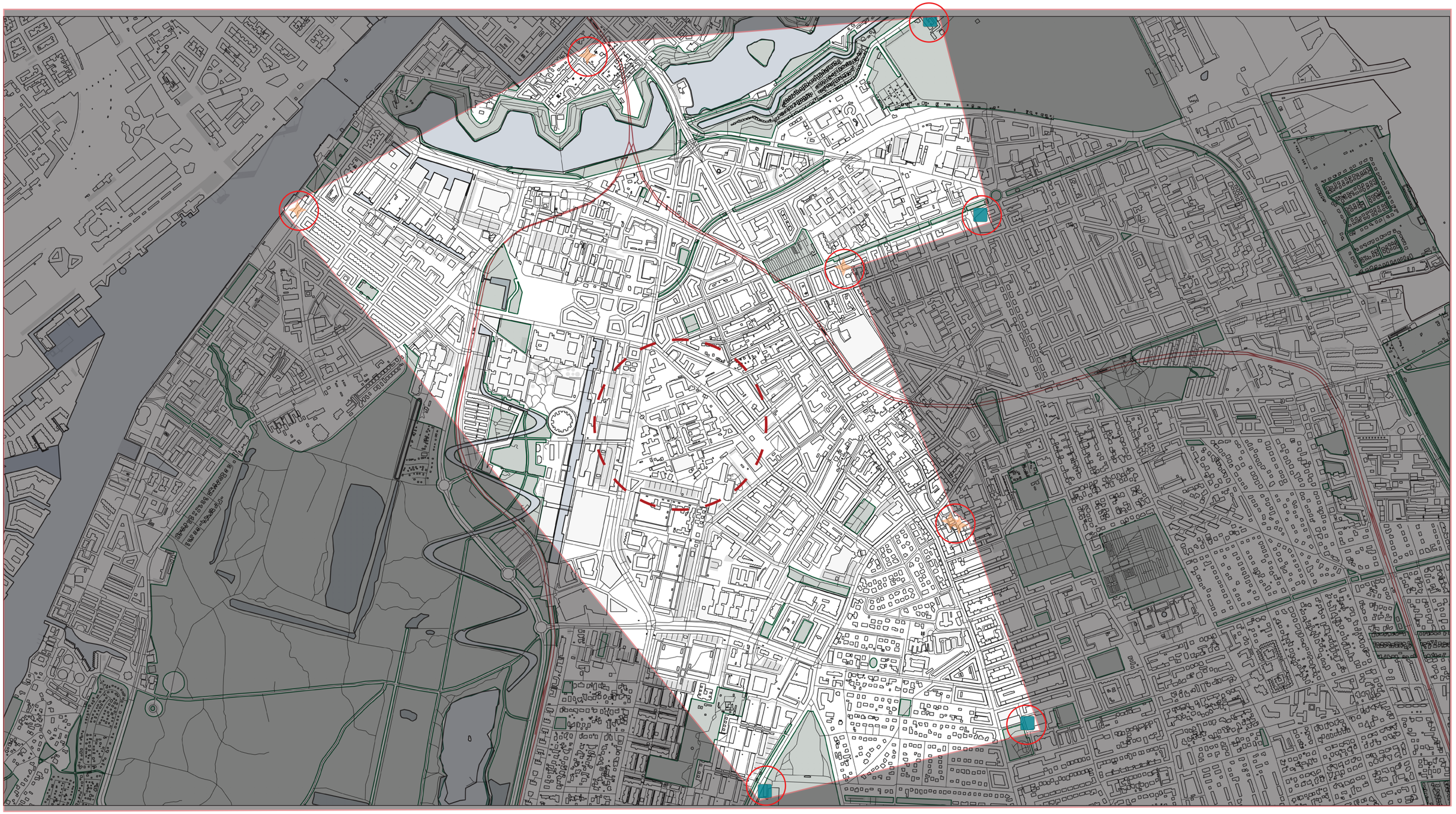
Access



Playgrounds

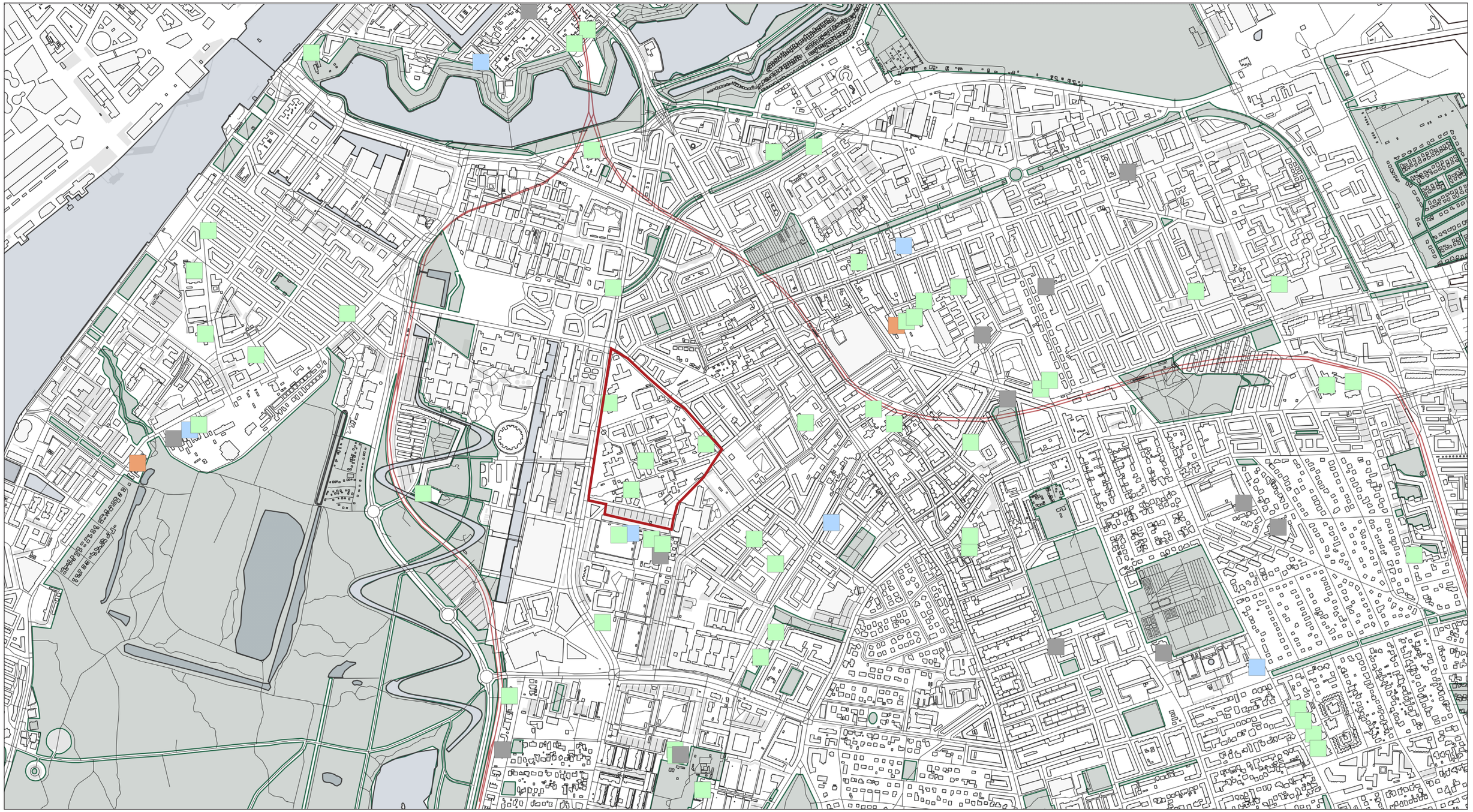


Health and Culture



Culture Activities (oragne)
Health (blue)

Kindergarden and Daycare



Differemt types of Dayacre and
Kindergardens differntiate by color.

Movement and Mobility Patterns

Stationary Activities

Average stay duration by activity zone by Jan Gehl

- 2 - 8
- 8 - 13
- 13 - 21
- 21 - 36
- 36 - 460

Moderate Stay Intensity

- 0 - 0
- 0 - 20000208
- 20000208 - 16185004000
- 16185004000 - 211218160050710

mobility

Primary mobility pathways (pedestrian & cyclists)

- 0 - 46
- 46 - 125
- 125 - 270
- 270 - 360
- 360 - 1000

Secondary mobility routes

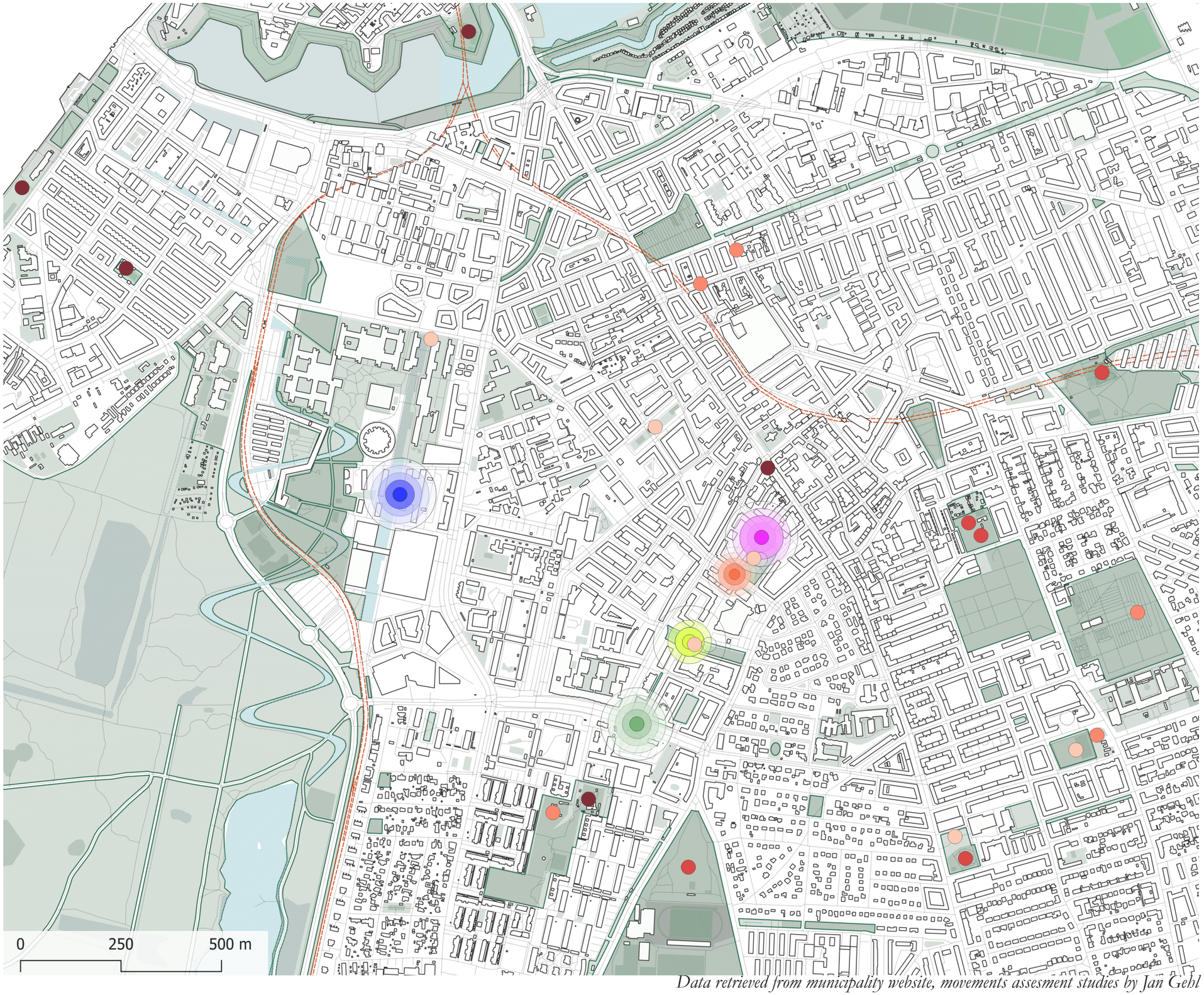
- 2 - 57
- 57 - 239
- 239 - 416
- 416 - 552
- 552 - 1582

Low flow mobility paths

- 0 - 39
- 39 - 148
- 148 - 344
- 344 - 666
- 666 - 1000

Minimal mobility zones

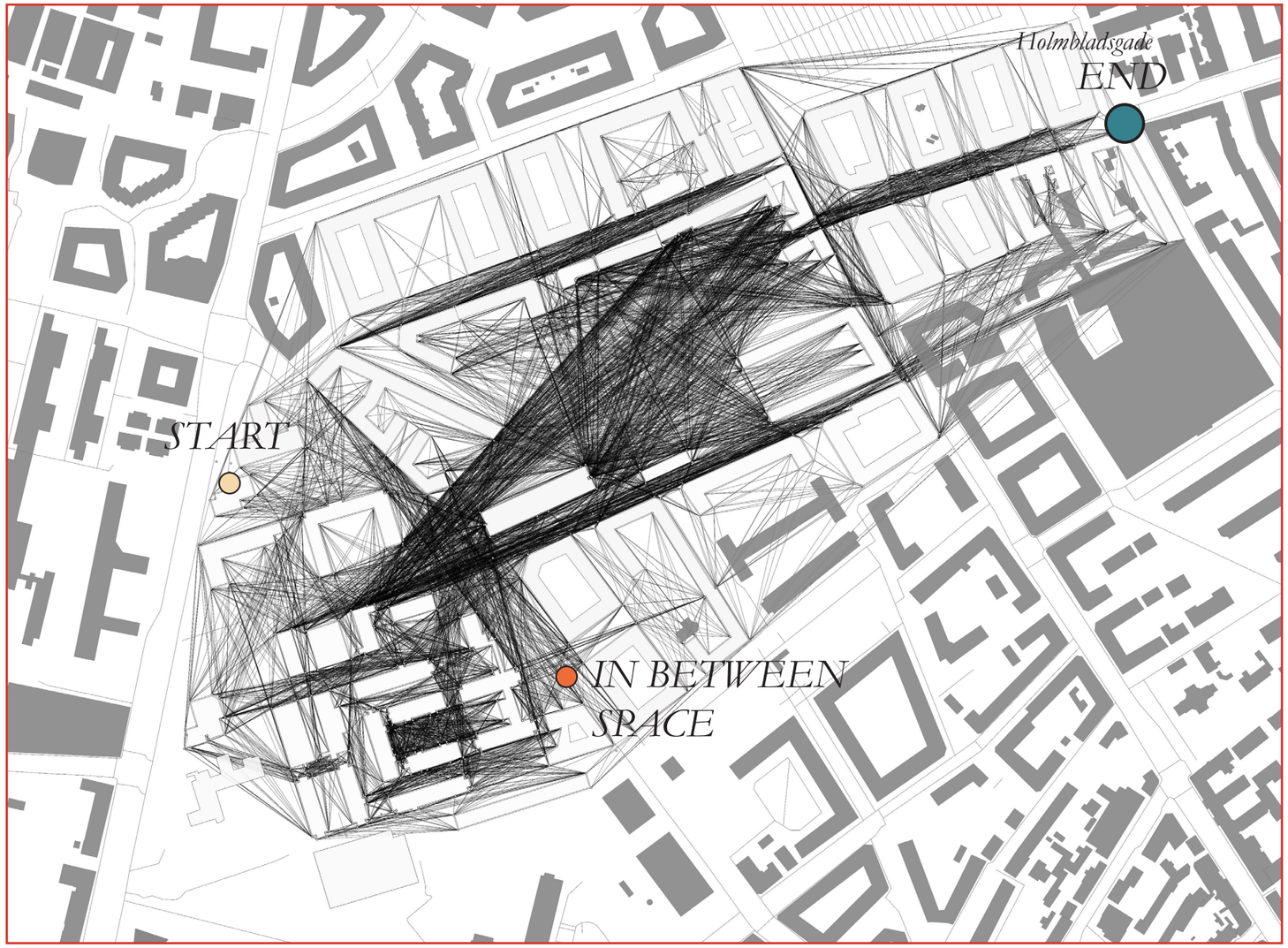
- 0 - 68
- 68 - 202
- 202 - 287
- 287 - 530
- 530 - 1000



Data retrieved from municipality website, movements assesment studies by Jan Gehl


High conservation value (1-3)
Medium conservation value (4-6)
Without conservation assesment
Green cycling Path
Existing Recycle Station
Byhaven City Garden
Green open spaces for events
Trees worthy of preservation

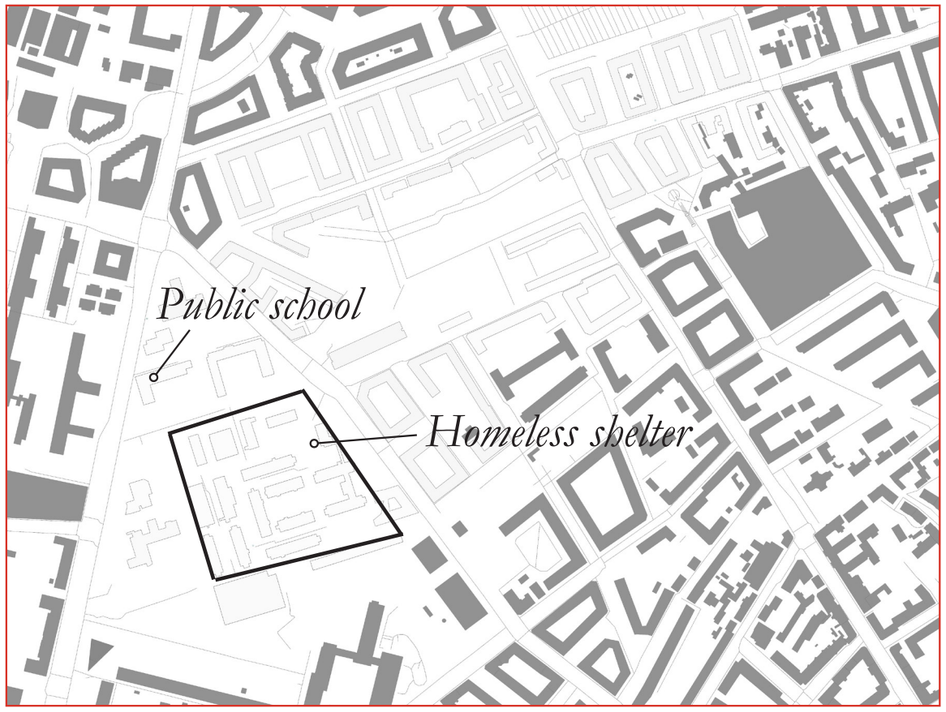
Pedestrian *Flow Simulation*



The pedestrian movement of the in between space.

Grasshoper scrpit





Site Map *Design Area*



Kindergarten & Schools

Businesses,Retail,Office,other

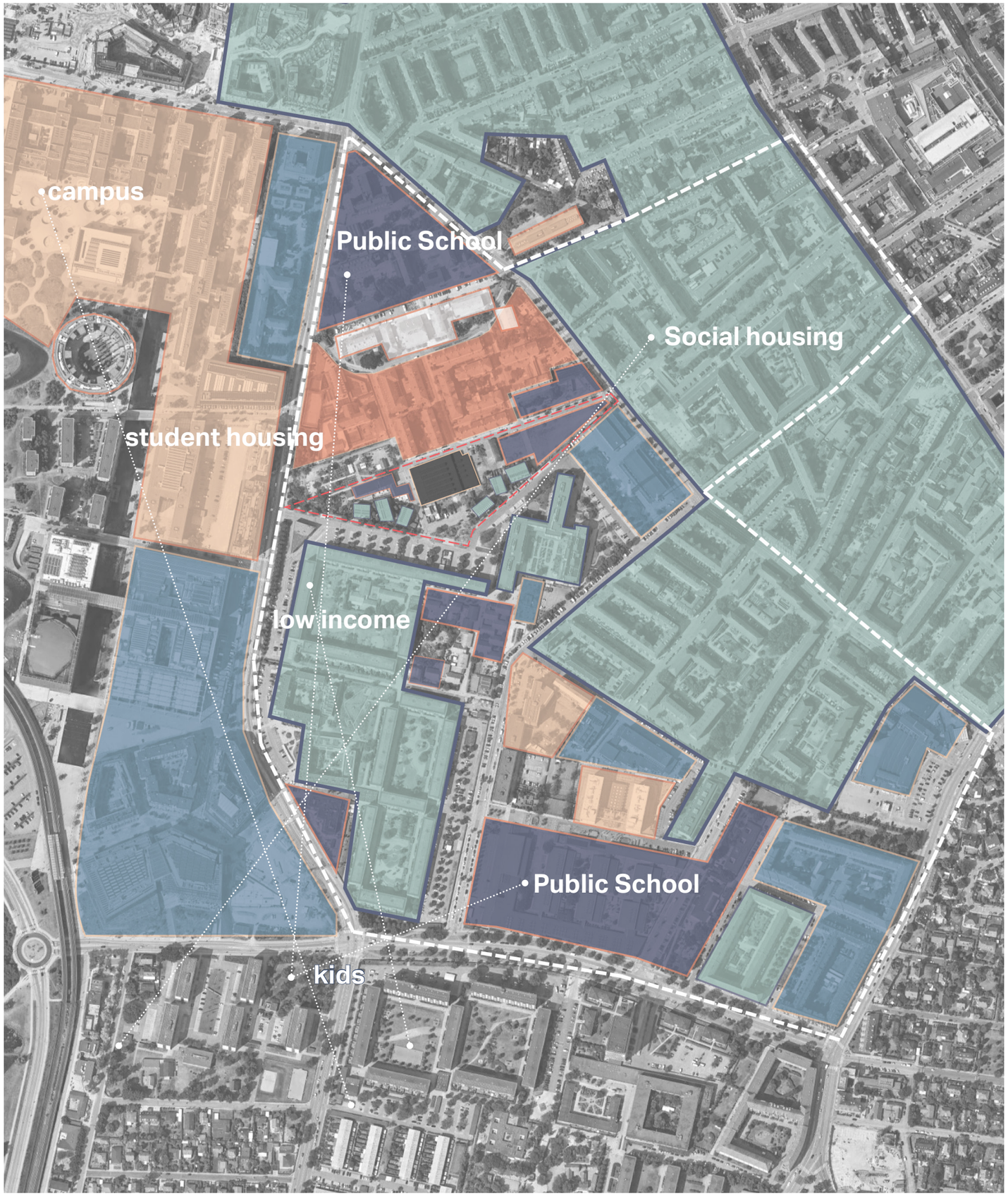
Housing

Homeless facilities,Juvenal,Mental health institution

Education,University,Students

Culture, Artists

Social services,NPO,local authorities



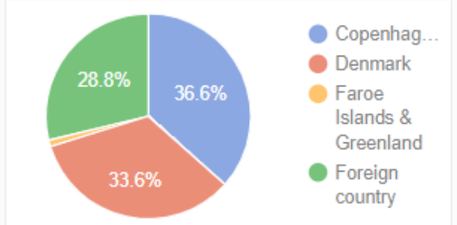
Demographics

11,935 Population (2024) – Estimate

0.6496 km² Area

18,373/km² Population Density (2024)

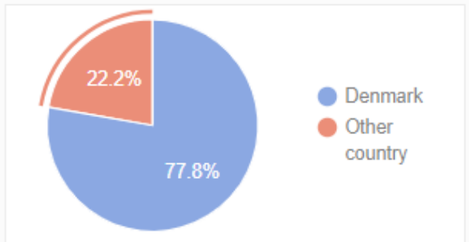
0.54% Annual Population Change (2021 → 2024)



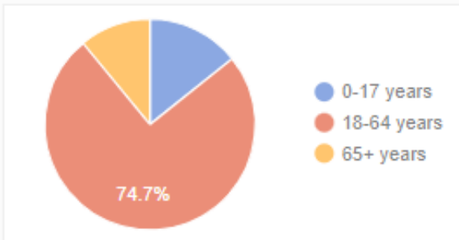
Place of Birth (E 2024)	
Copenhagen	4,365
Denmark	4,015
Faroe Islands & Greenland	123
Foreign country	3,432



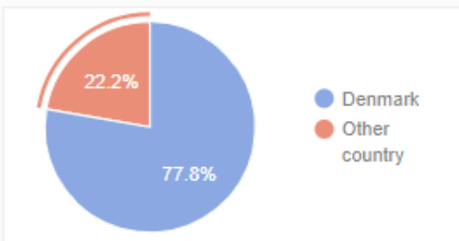
Age Distribution (E 2024)	
90+ years	55
80-89 years	221
70-79 years	600
60-69 years	1,006
50-59 years	1,256
40-49 years	1,331
30-39 years	2,223
20-29 years	3,335
10-19 years	975
0-9 years	933



Citizenship (E 2024)	
Denmark	9,281
Other country	2,654



Age Groups (E 2024)	
0-17 years	1,705
18-64 years	8,914
65+ years	1,316

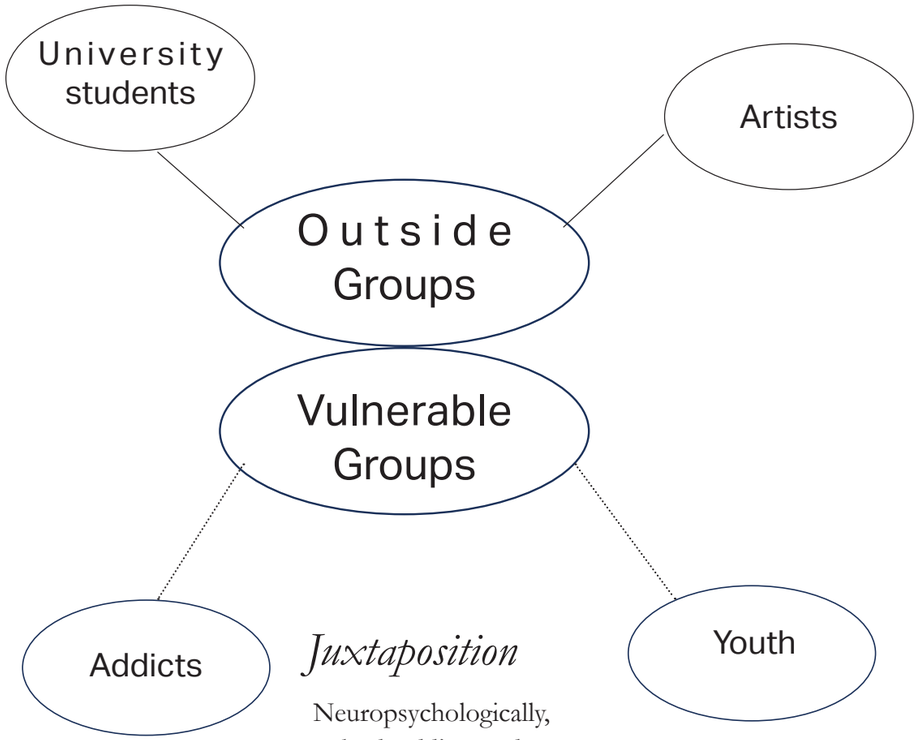


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Target Groups

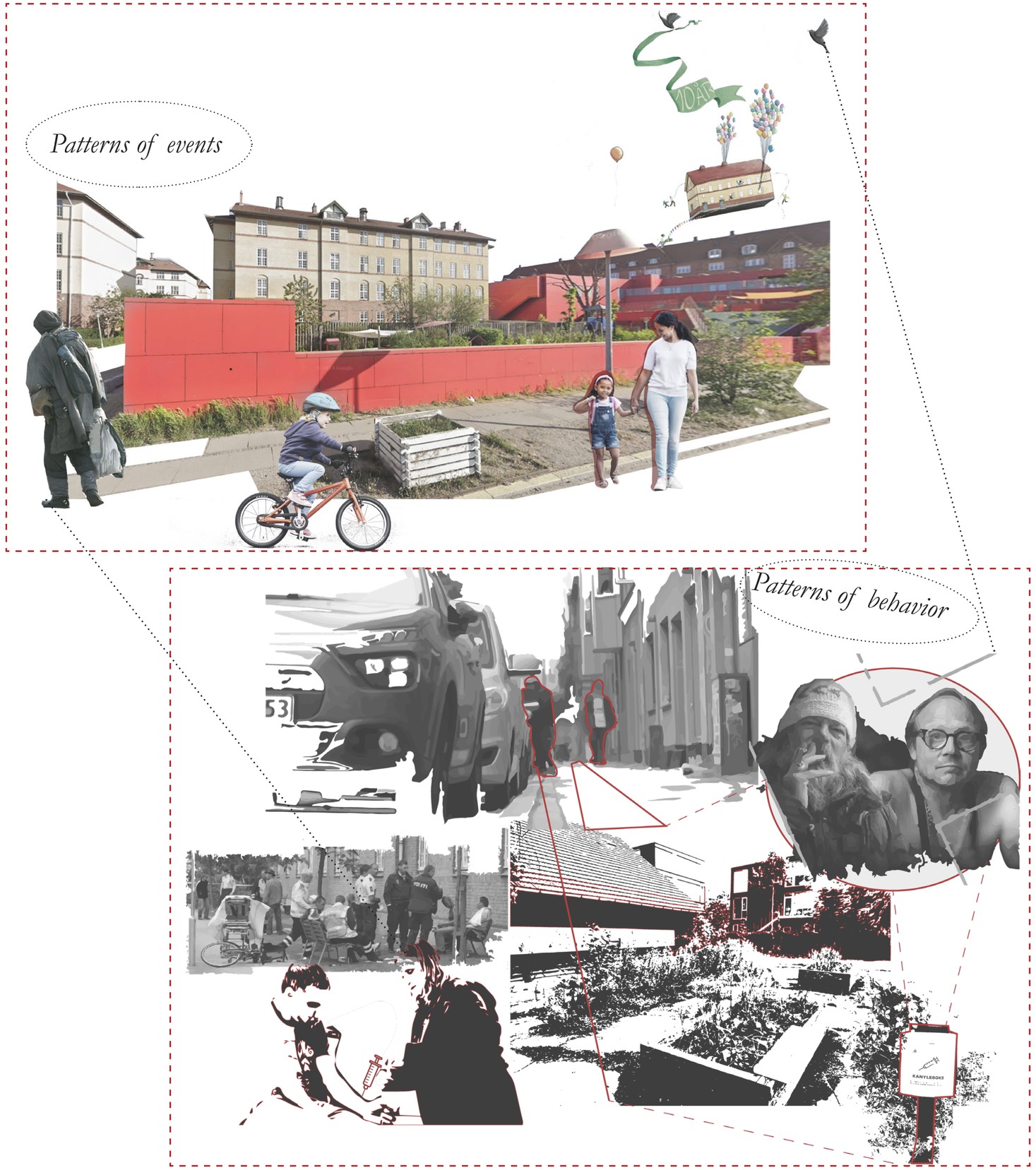
Parallel Societies - Parallel Realities

Whos is it for?



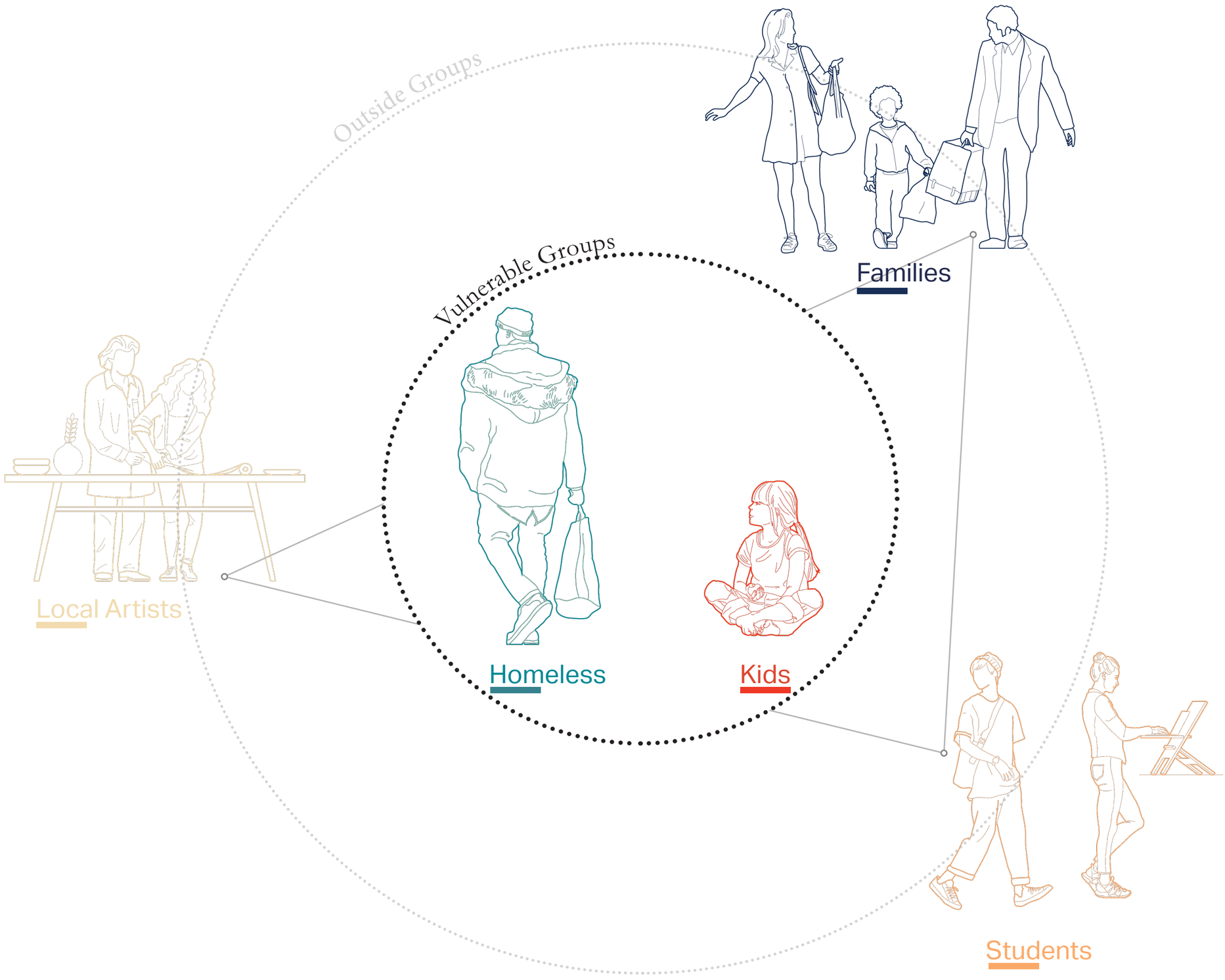
Juxtaposition

Neuropsychologically, both addicts and children are sensitive to their environments and external stimuli, although for different reasons. As a result of this shared vulnerability, their coexistence on the same streets serves as a powerful narrative for investigation



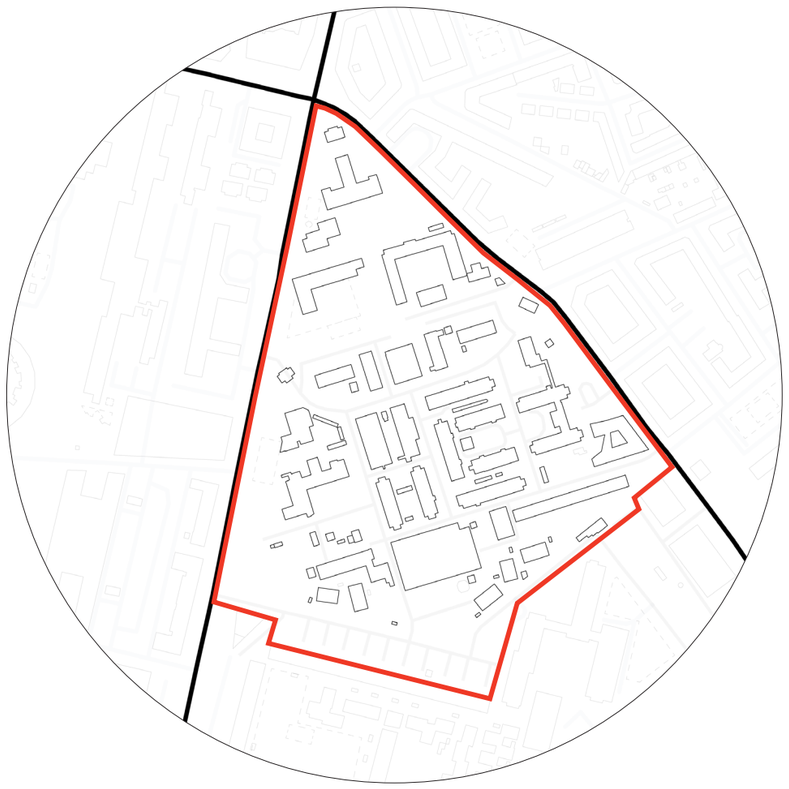
Target Groups

Whos is it for?



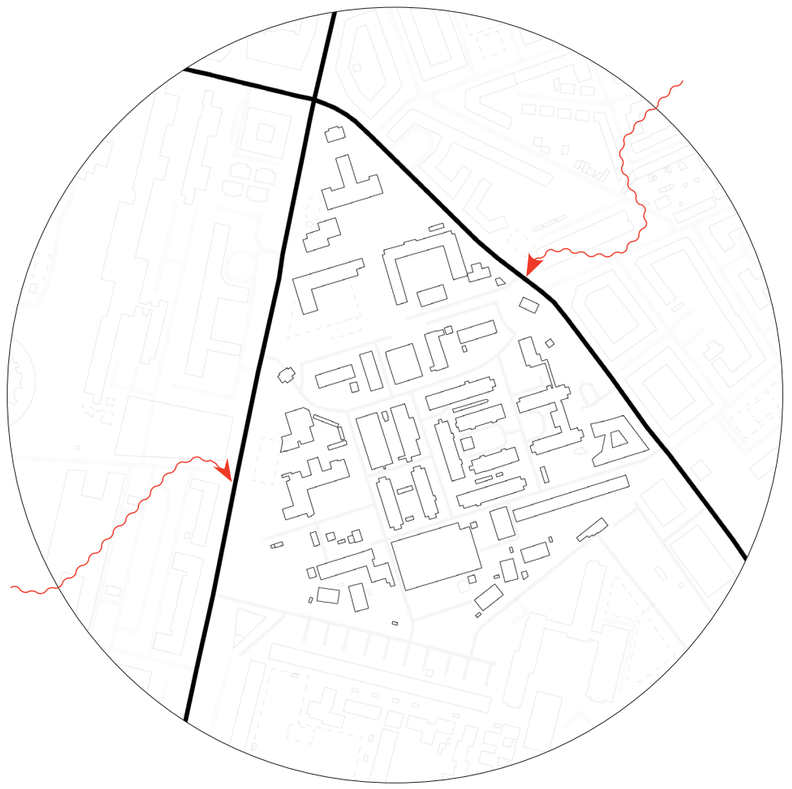
Site Strategies

Master plan



How can we make Sundholm a place for healing and interaction while alienating stigmatization?

Boundaries



Major Roads:
They act as non-physical boundaries and transition lines into a different reality. Removing the non-physical boundaries, the stigma to invite people in and make the neighborhood safe and lively.

Initiating movement



Pedestrianization & adding underground parking

Potential to intensify the Cultural qualities of the neighbourhood

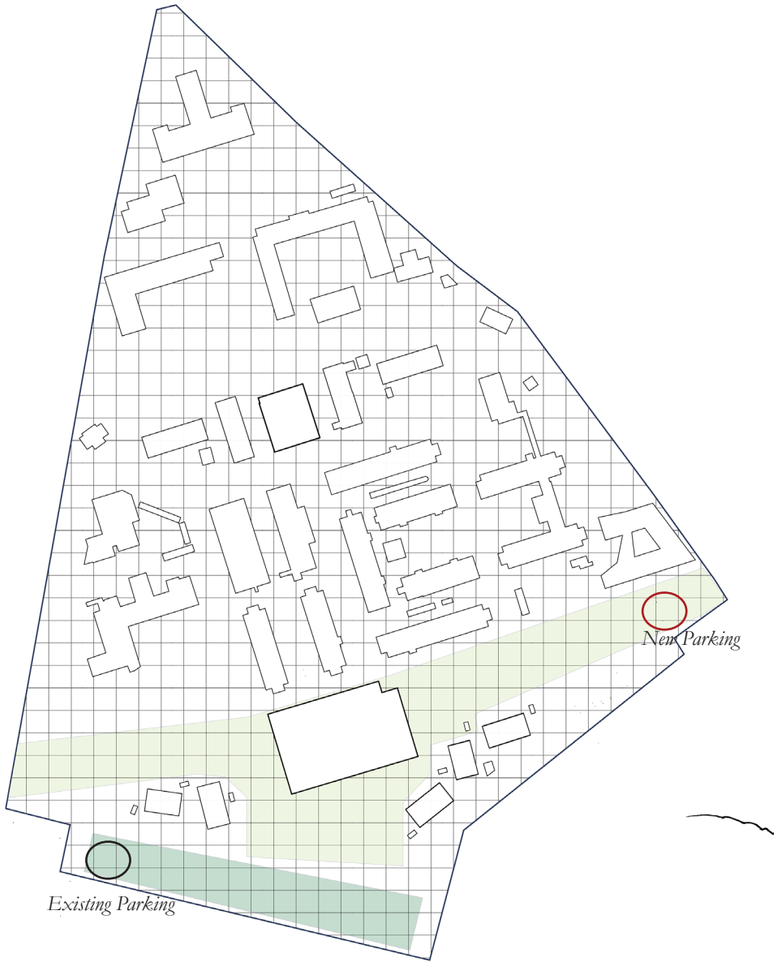
Keeping the existing structure of the "Fabrikken"

Temporary buildings that I will demolish and reuse materials

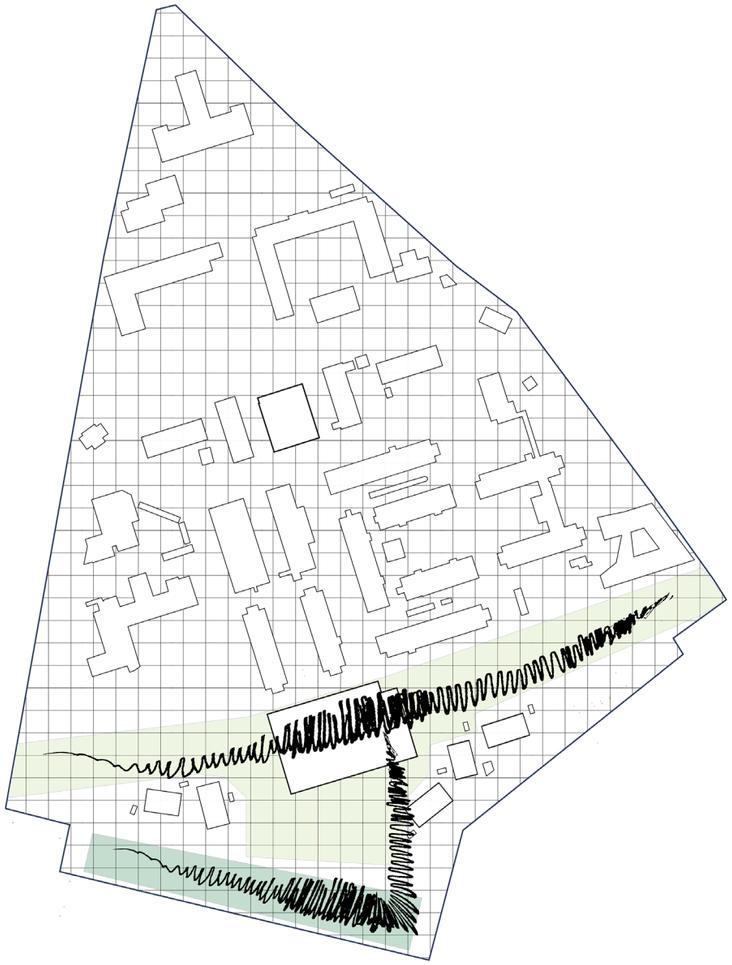
Maskin hallen

Fonden Kulturfabrikken

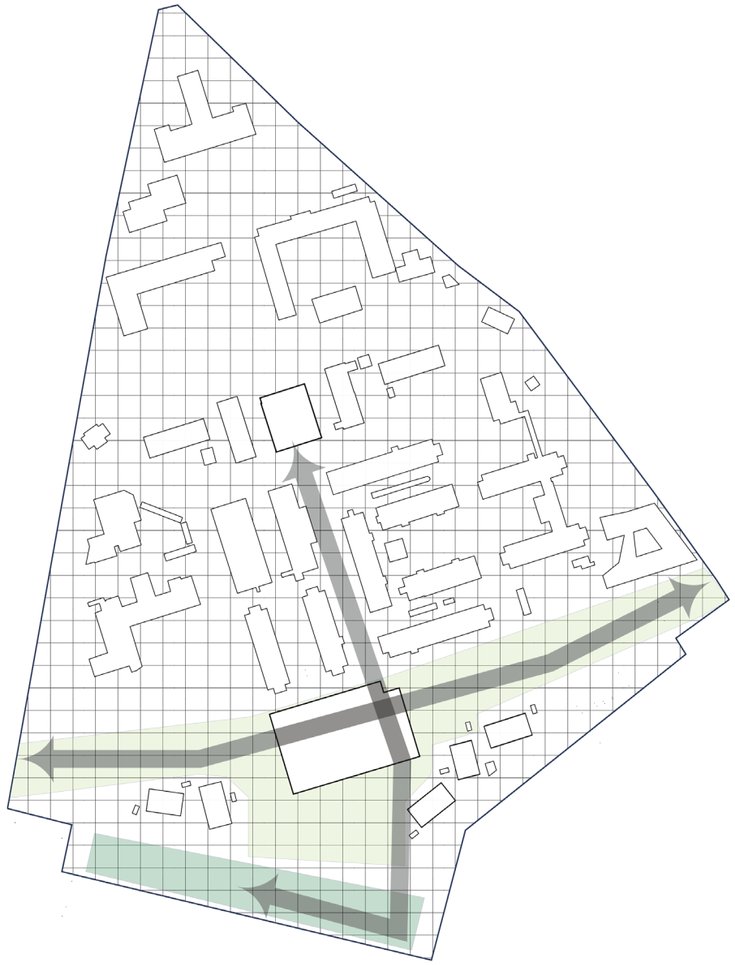
Existing cultural spaces



Turning the existing Parking into a green urban park that connect with the building



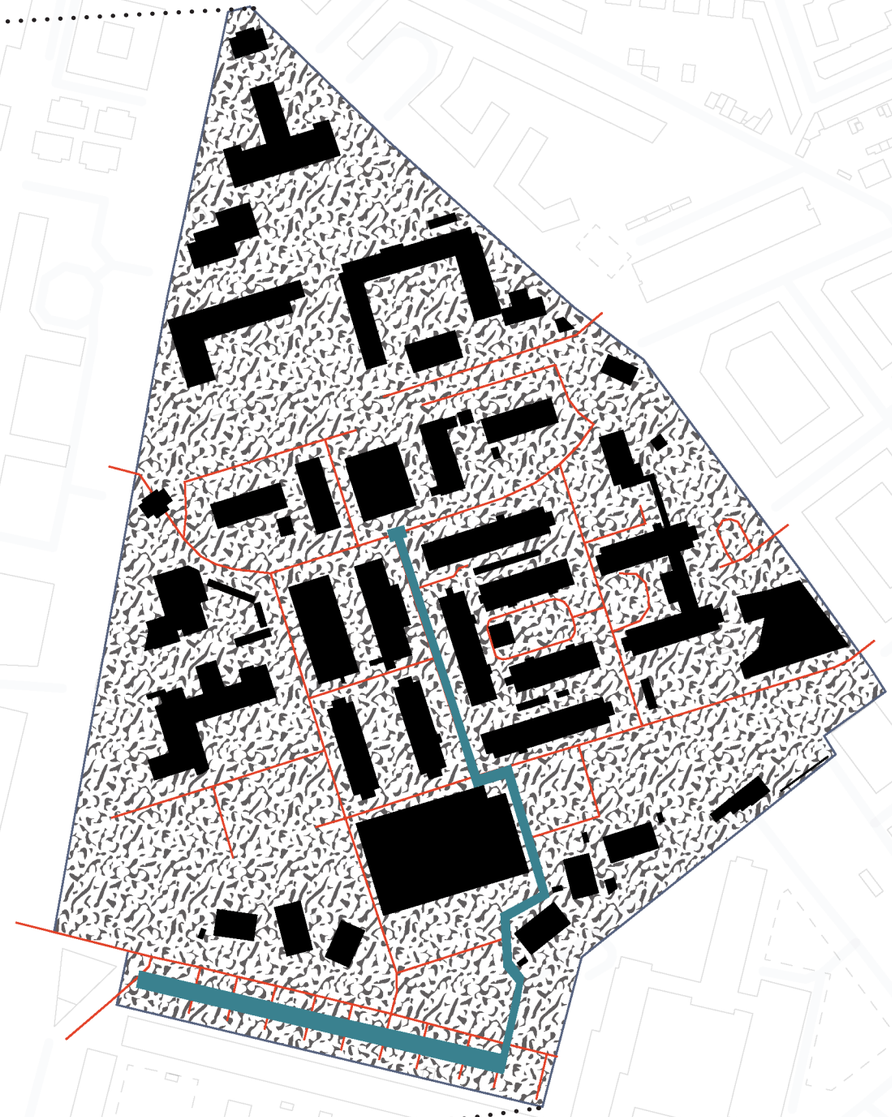
Creating more density and interaction in the in between spaces of the Fabrikken.



Forming a new layer of circulation



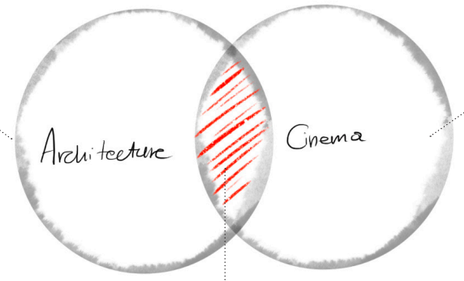
Introducing water into the site to act as a soft boundary for safety and healing.



The exterior hatched space becomes from a negative space becomes a bio-diverse neighboiurhood.

Applying Techniques

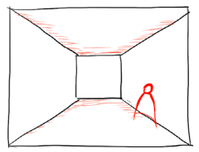
Environments are intentionally shaped and meticulously organized to envelop and cater to the audience and characters, who serve as the primary focus.



Every incident and happening intrinsically links to the protagonist, the focal point from whose standpoint the entire narrative unfolds and is interpreted.

Spatial montage is accomplished by deliberately steering the viewers' visual path and circulation.

Spatial Montage



Spatial



Movement

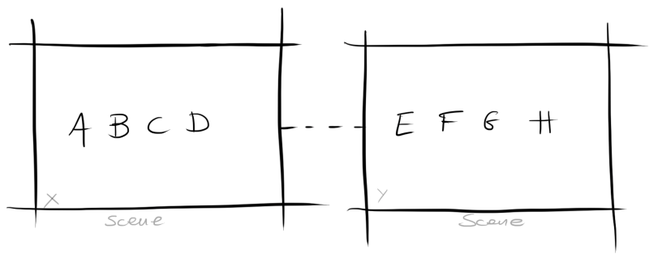


Time

"Narrative Flow"

"Monatges"

By arranging a condensed series of shots in distinct sequences, montages function to bridge, or deliberately fracture, the understanding of time and location, creating specific relationships between the various depicted areas.

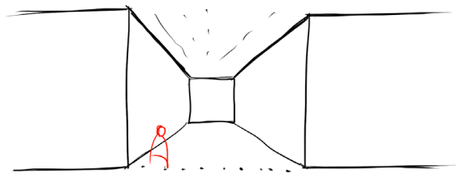


A series of individual shots (like A, B, C, and D) connect smoothly to form one continuous scene, referred to as Scene X. In the same way, another group of shots (E, F, G, and H) joins seamlessly to produce a separate scene, Scene Y. However, a clear and noticeable difference sets Scene X and Scene Y apart from each other.

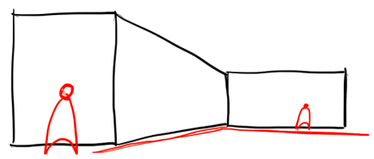
Continuity

Spatial Montage

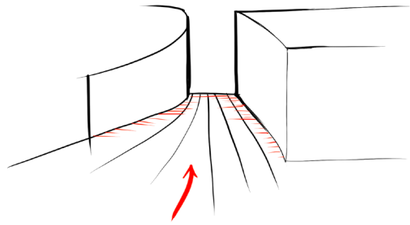
“Narrative Flow”



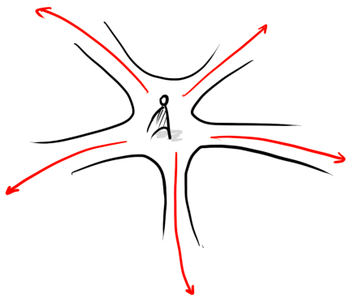
Forming Geometries and
angles



Prolonged
Transition spaces

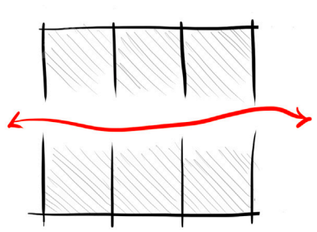


Ambiguity
Orientation
through patterns



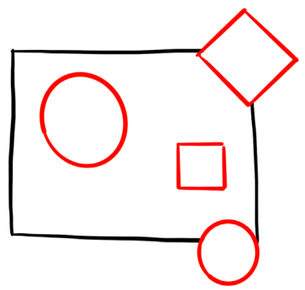
Non- Linear Narrative

Activates engagement by letting the audience direct the sequence of events based on the decisions they make. A defining characteristic of such narratives is that they lack a single, fixed ending or ultimate climax.



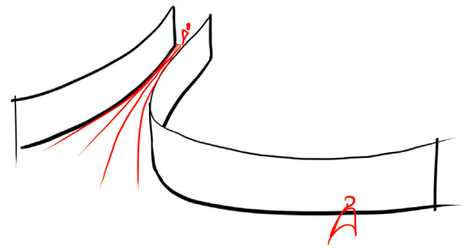
Frames within frames

“Frames within Frames” is designed to help the audience feel more deeply absorbed into the depicted environments and to experience transitions as lively and energetic.



Contrasting and Juxtaposition

Spatial Dramaturgy
Dynamic shifts

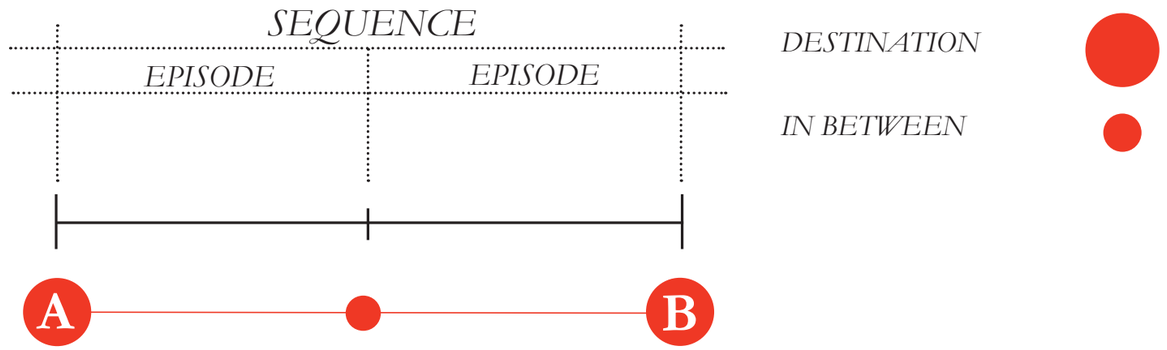


Visual Curiosity

Forming deep flat spaces

Visual Curiosity

Forming deep flat spaces



DESTINATION

IN BETWEEN

A Garden

B Park

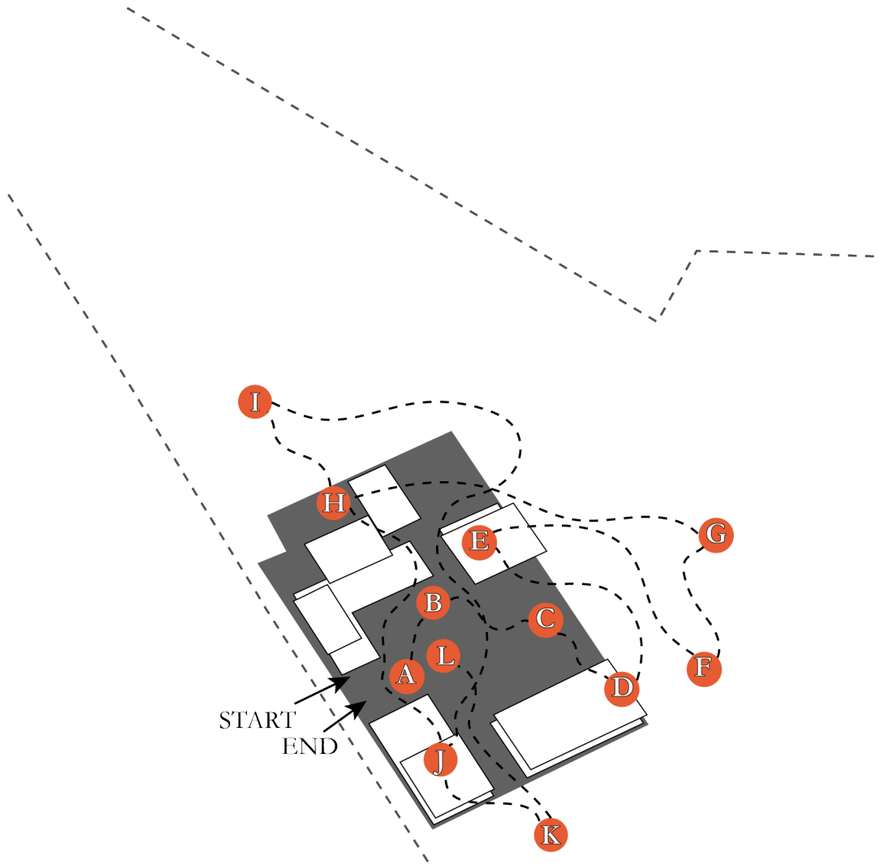
C Craft

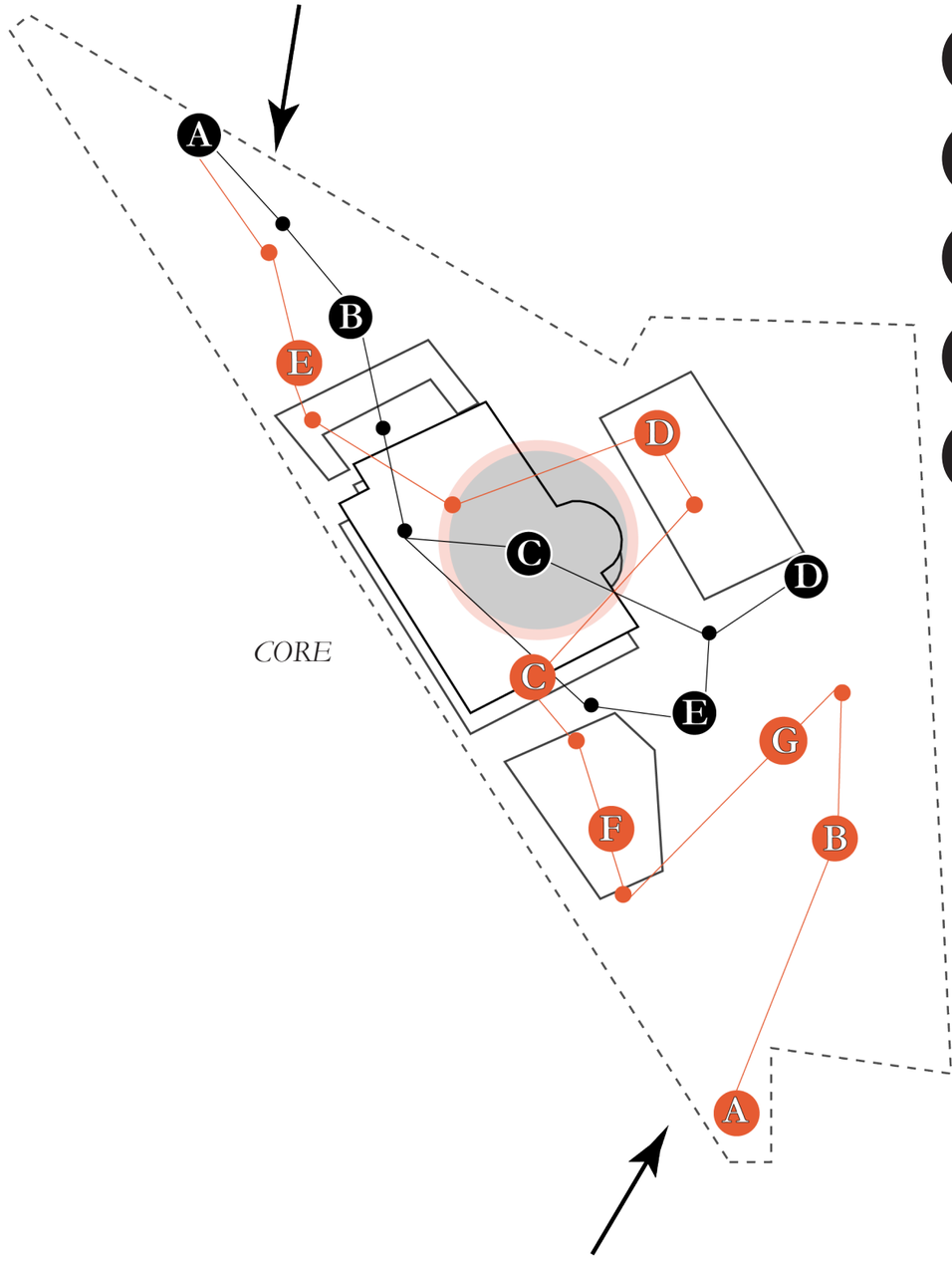
D Sport

E Prirvate

F Water

G Culture





A Garden

B Prirvate

C Public Space

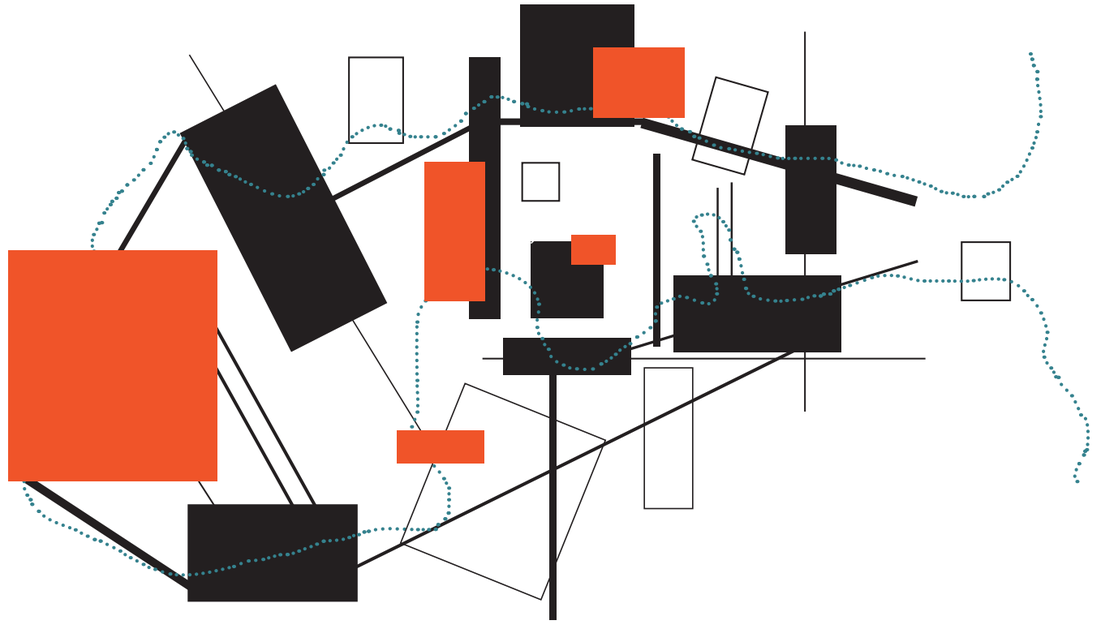
D Park

E Culture

Conceptual diagrams



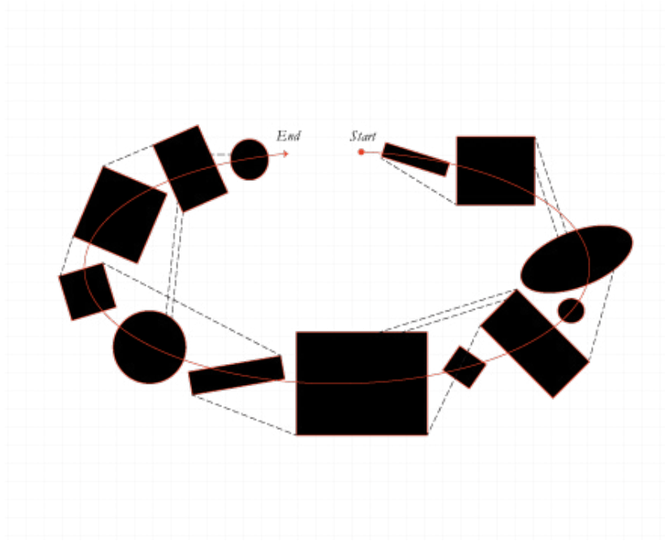
Introducing volumes in the northern and southern part of the master plan of the neighborhood with the potential to connect and promote a circulation and interactivity in the larger span of the neighborhood.



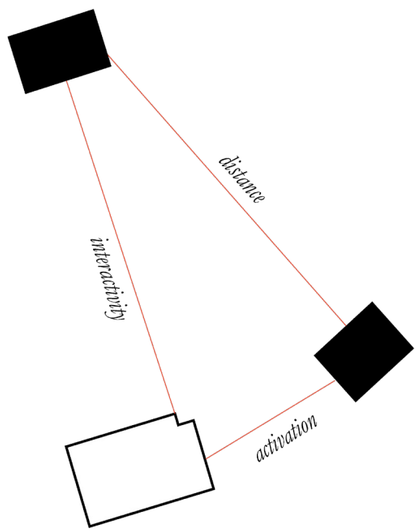
Hybridity Diagram - open and closed volumes - sequence of spaces

Design Concepts

Looping Volumes

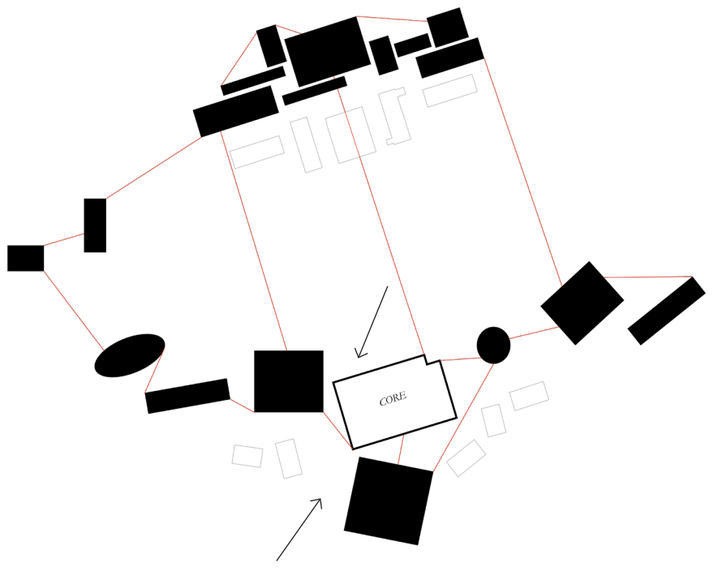


Loop System of Spaces



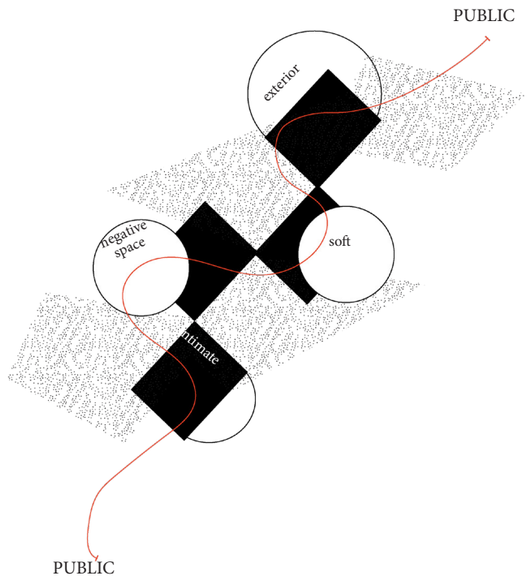
Variety of distances
Placing different distances between each program

Connection & Centrality



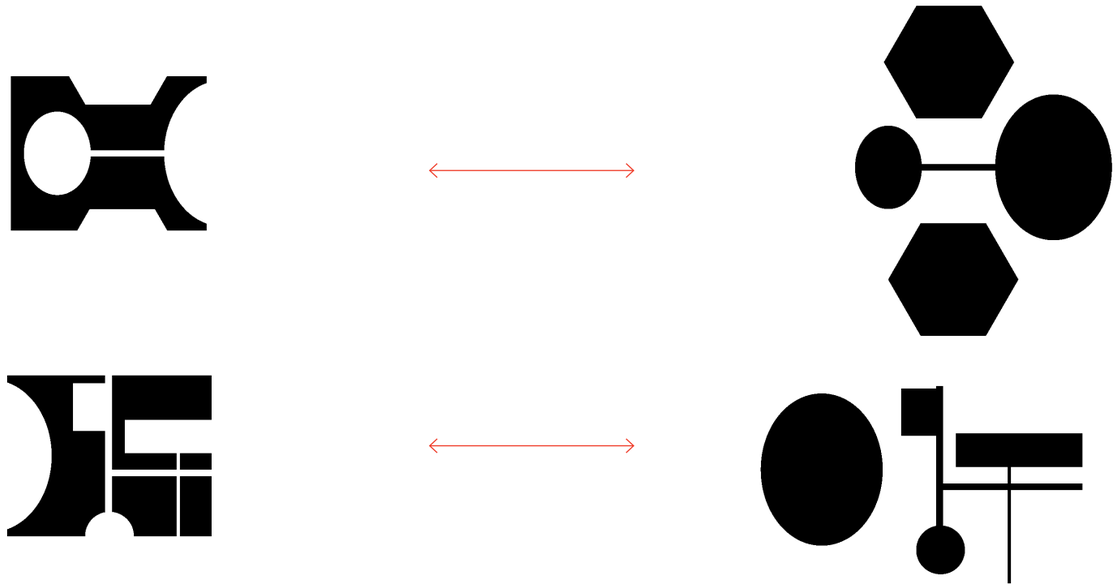
Defining the distance between the spaces.

Sequencing

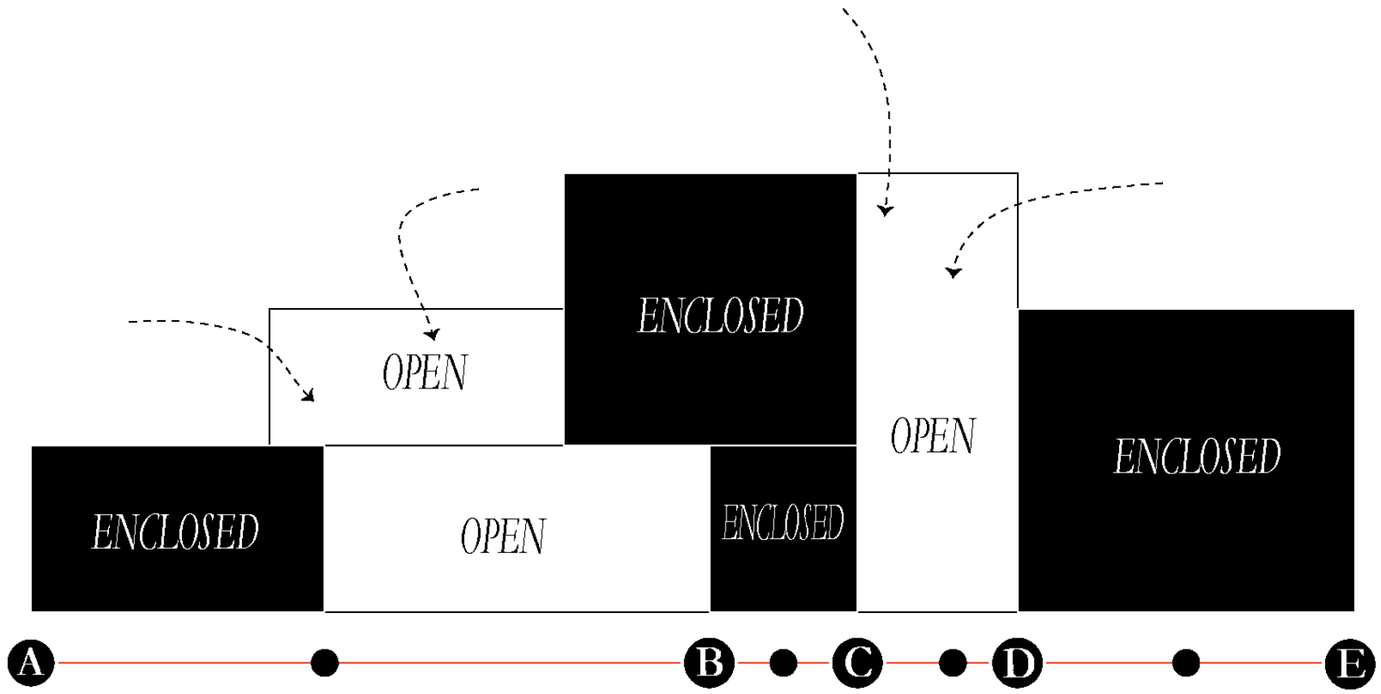


Sequence of spaces and activity

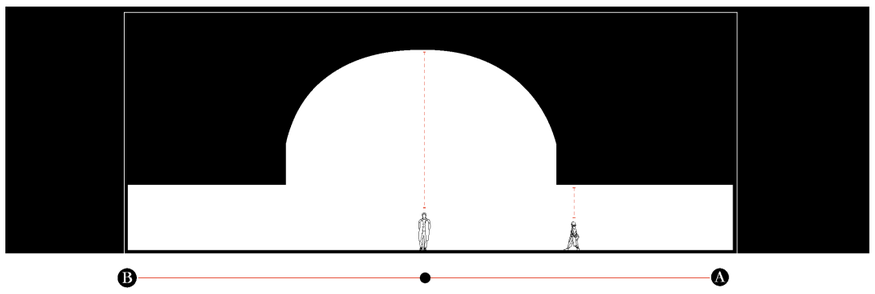
Negative space

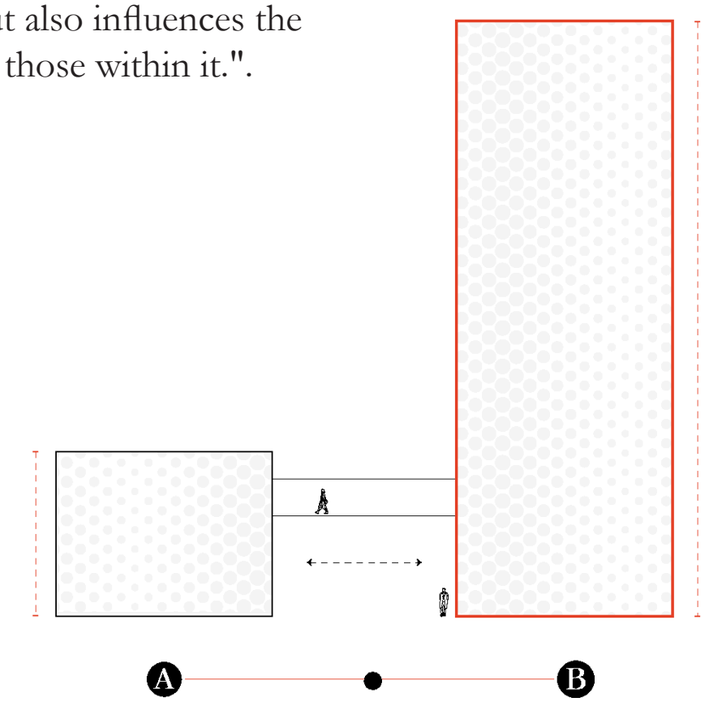


Manipulating negative space.

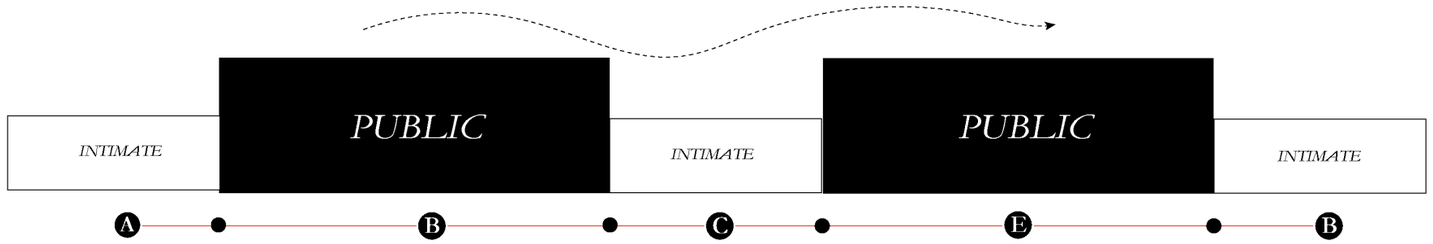


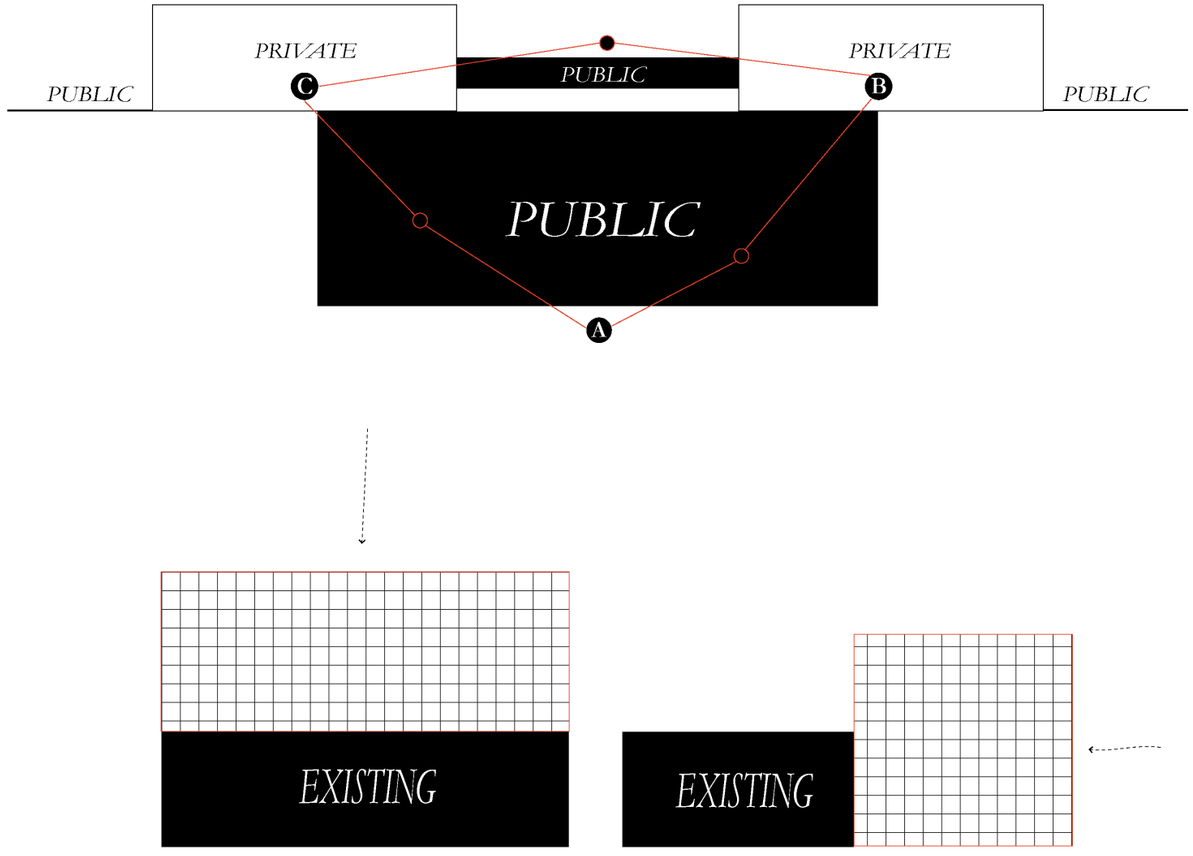
"By orchestrating moments of pause and movement, the architecture not only shapes the physical experience but also influences the psychological and emotional responses of those within it.".



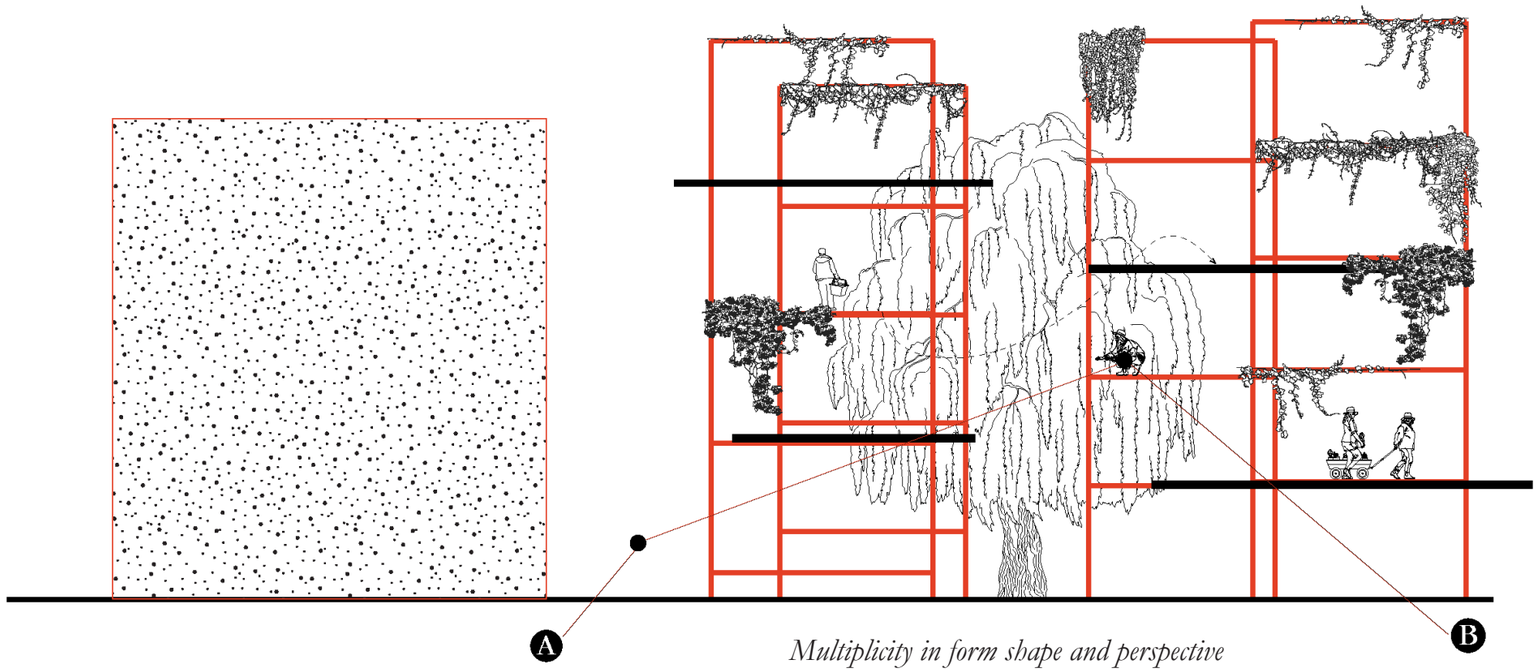


"Through the integration of contrasting sequences, the user is invited to navigate through moments of pause and movement, creating a dynamic relationship between the built environment and the human experience." (Retrieved from author's Research plan)

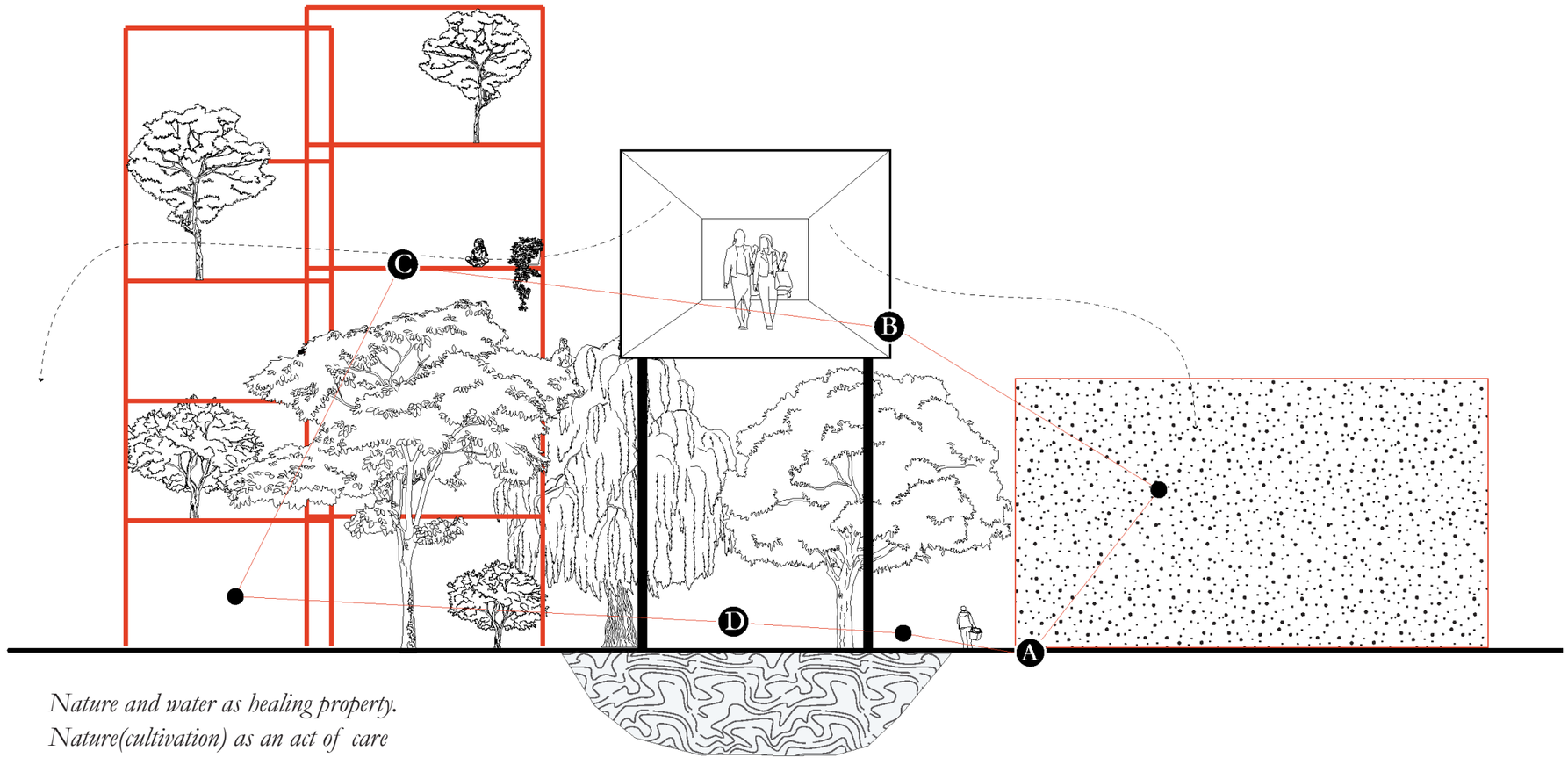




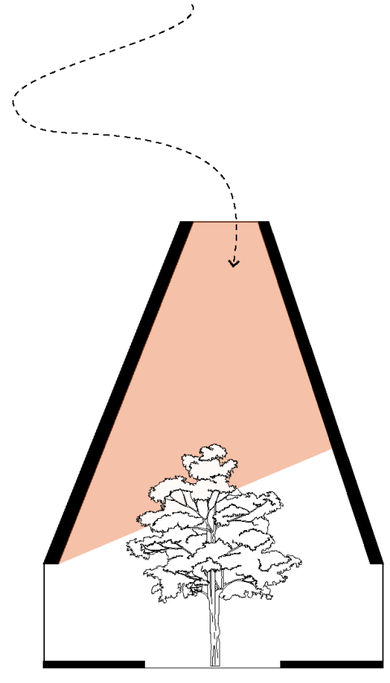
"The design integrates elements of psychological space, aiming to create an environment that engages not only the physical experience of the user but also their emotional and cognitive responses as they move through the space."(Retrieved from author's Research plan)



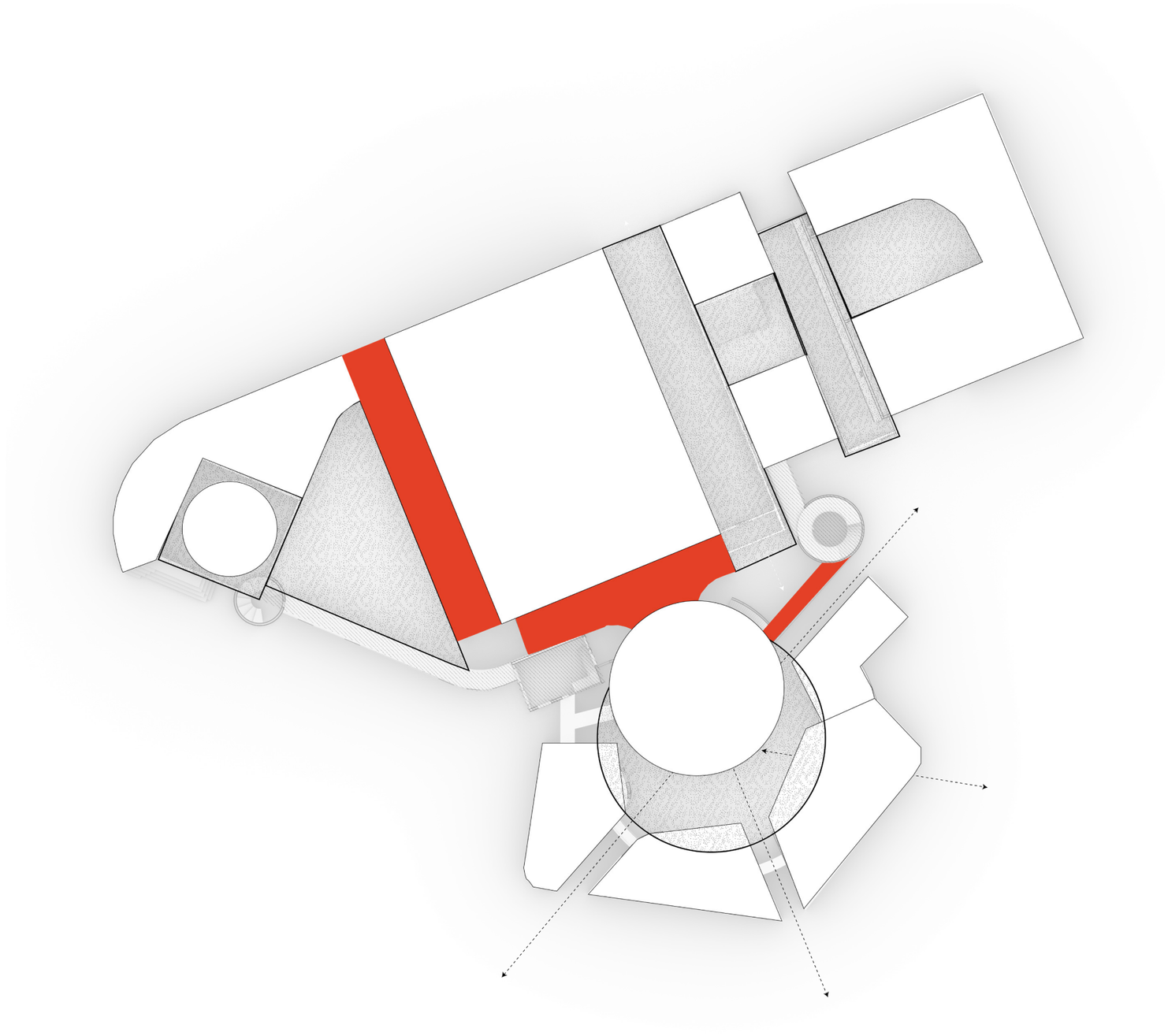
Multiplicity in form shape and perspective



Nature and water as healing property.
Nature(cultivation) as an act of care

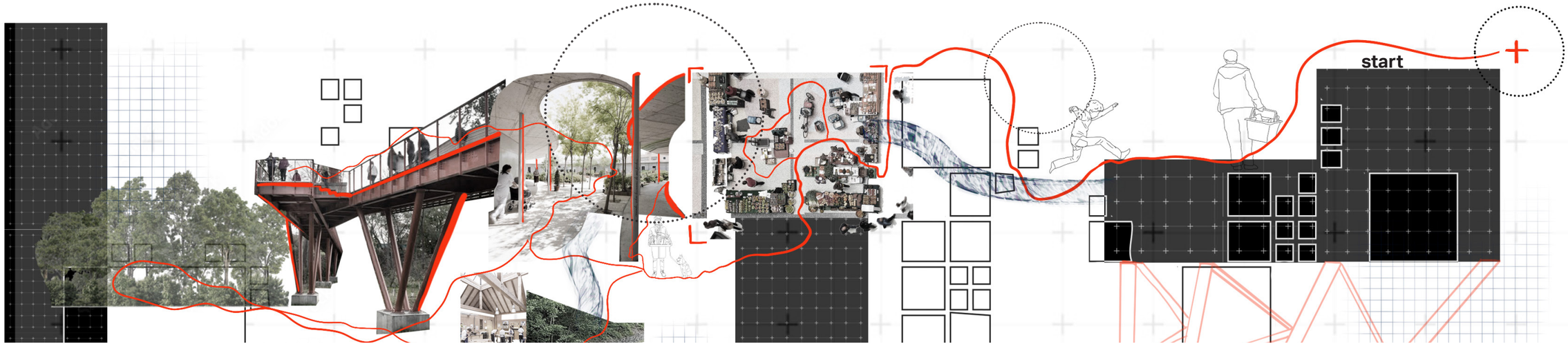


Light as an intimate element



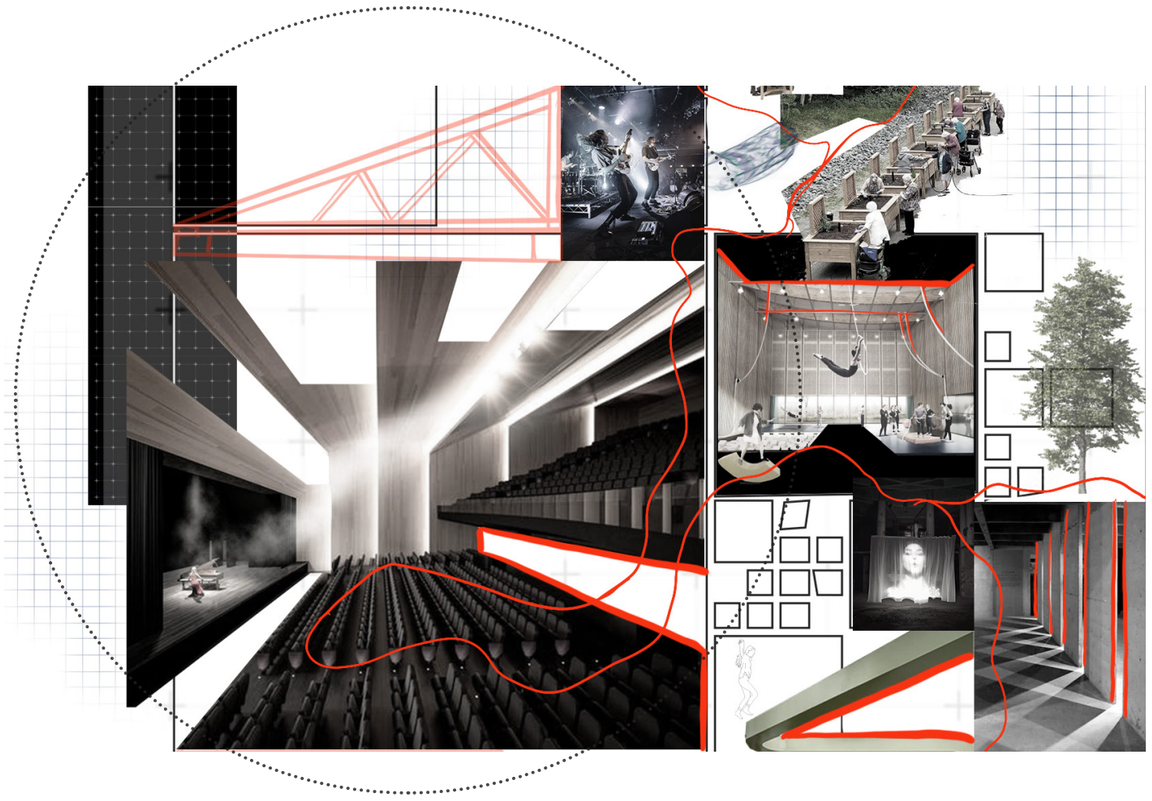
“Frames
within frames”

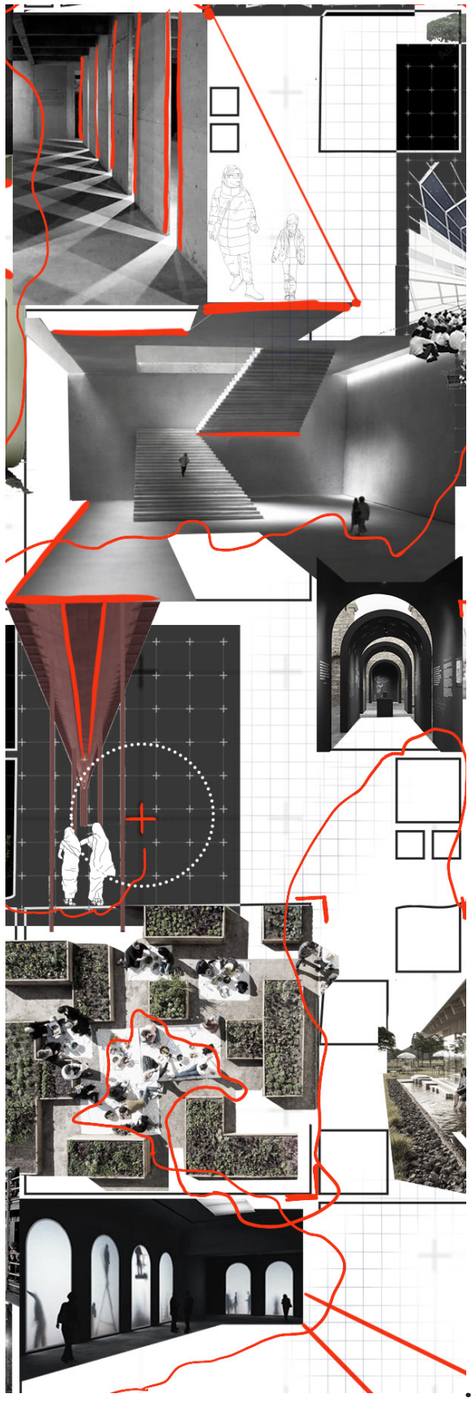
Interlocking different densities and break out spaces



"Field conditions are defined by intricate local connections. Interval, repetition, and seriality are key concepts. **Form matters, but not so much the forms of things as the forms between things.** *"*

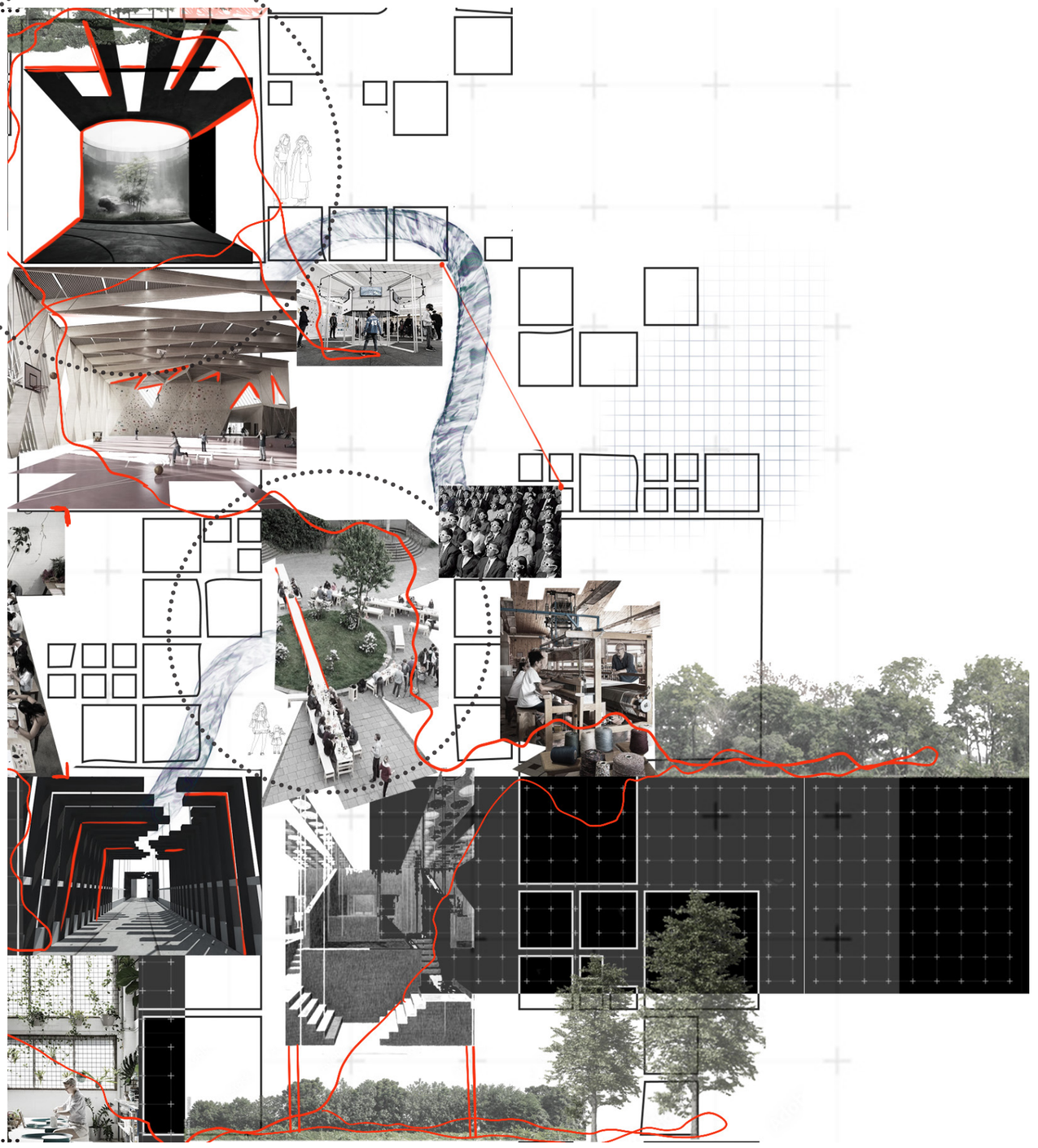
Field Conditions, Stan Allen (1985)





Keep in mind:

- *movement*
- *narrative*
- *events*
- *perspectives*
- *and rhythm*

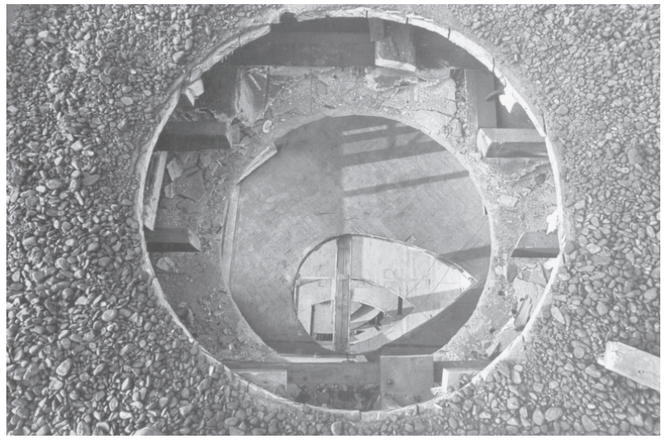


start

HOW CAN THE VOLUMETRIC STRUCTURE MEDIATE HUMAN BEHAVIOR?

end

Inducing



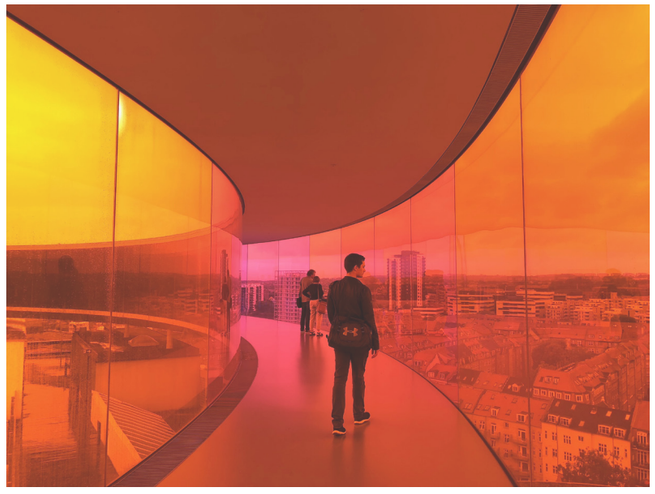
Gordon Matta-Clark's Conical Intersect (1975)



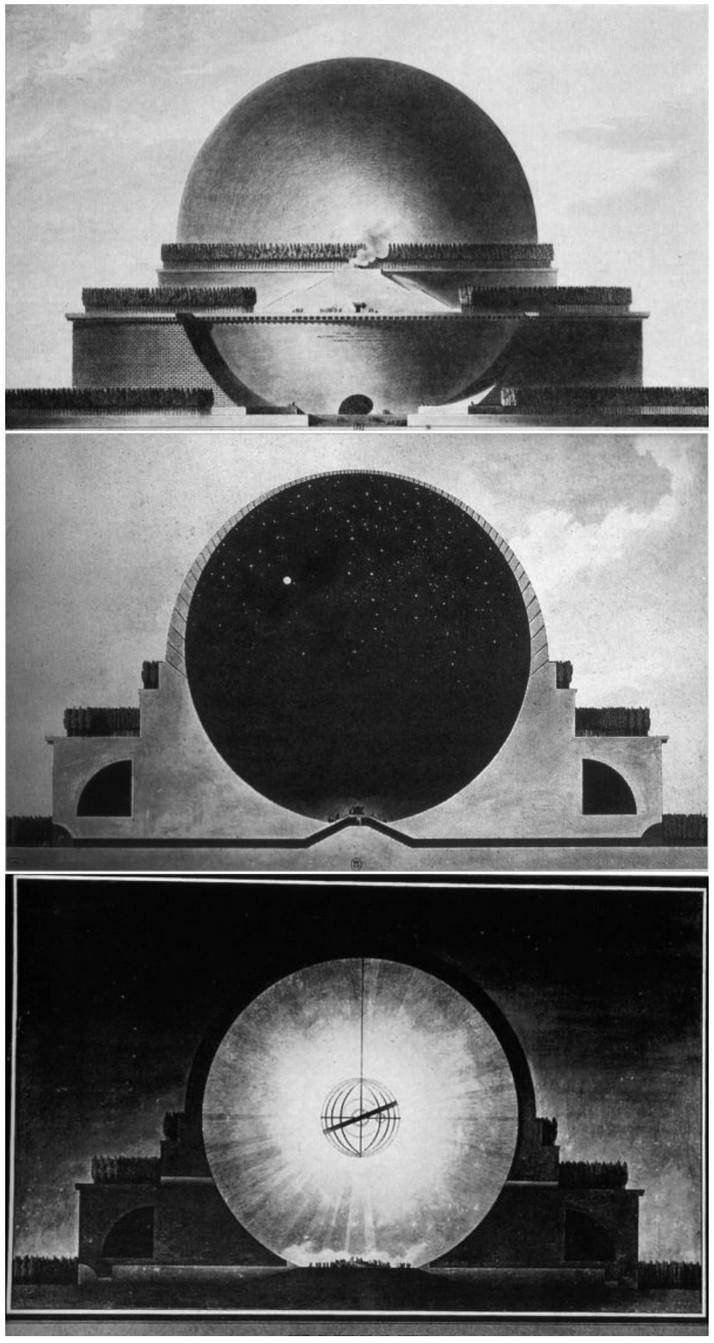
Executed in Paris during the demolition of Les Halles, challenged conventional perceptions of architecture by physically slicing through two 17th-century buildings.



Olafur Eliasson
Verklighetsmaskiner/Reality machines 2016
Stockholm



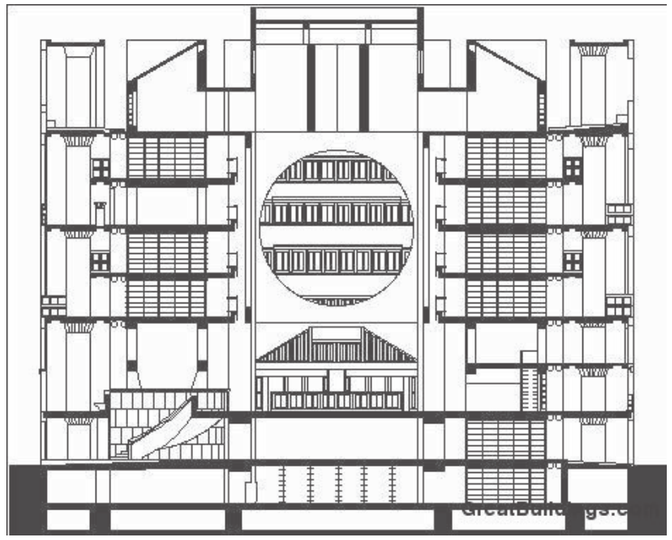
Olafur Eliasson's Your Rainbow Panorama a permanent installation (2006–2011), a circular glass walkway atop the ARoS Aarhus Art Museum



Cenotaph for Sir Isaac Newton
Étienne-Louis Boullée (1728–1799)
Monumental Void as Experience

Using this as a conceptual and spatial precedent.

Case Studies



Exeter Library
Dramaturgy of space



Architects: Louis Kahn
Year: 1972

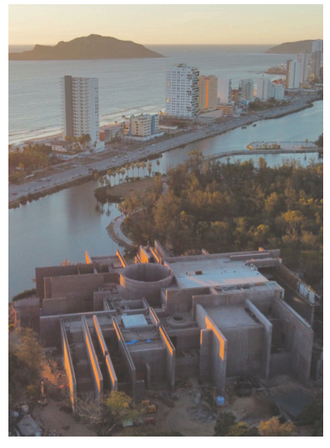


Cortés Sea Research Center / Tatiana Bilbao



Tatiana Bilbao's design for the Cortés Sea Research Center is rooted in sensitivity to place, material honesty, and experiential sequencing.

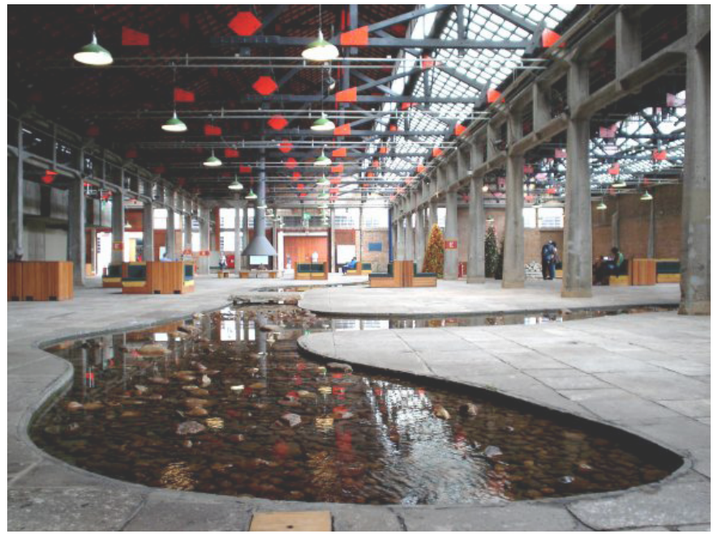




Located on Mexico's Baja California peninsula, the project explores the relationship between built form and natural terrain, using organic geometries and a cluster of pavilions that dissolve into the landscape. The architecture appears both sculptural and tectonic, combining local materials .



Sesc Pompeia – Lina Bo Bardi

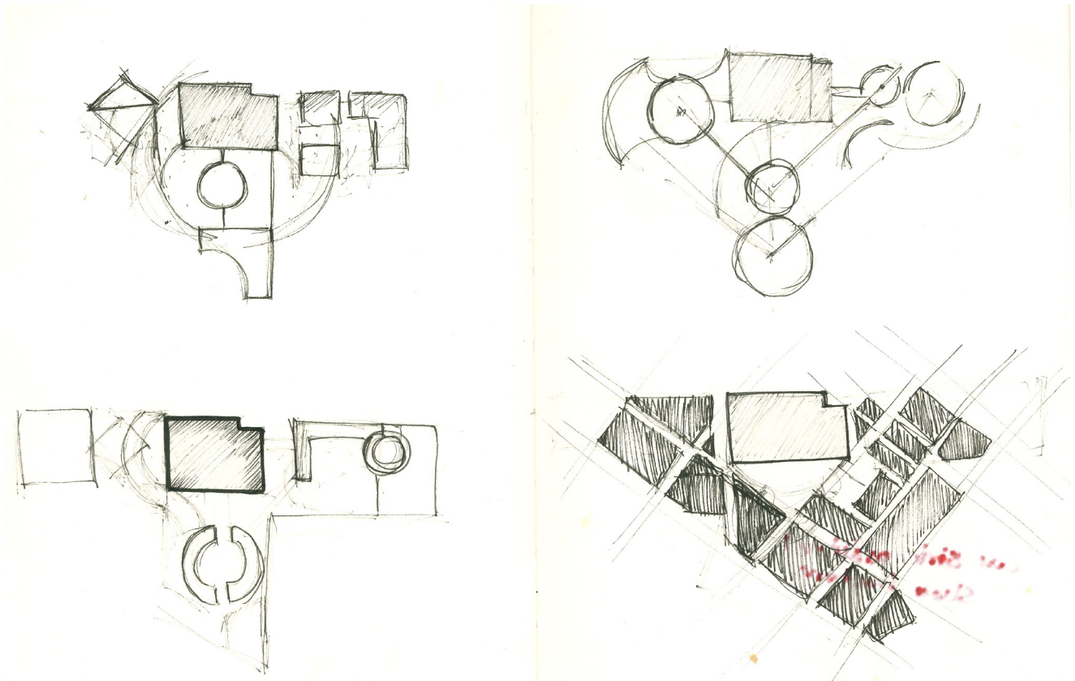


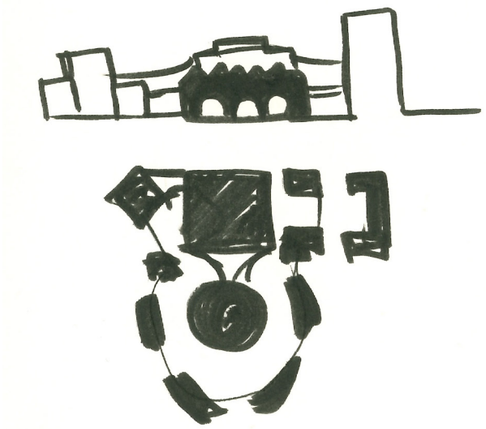
Completed between 1977–1986, Sesc Pompeia in São Paulo is one of Lina Bo Bardi's most celebrated works, a radical renovation of a former factory into a hybrid public condenser for culture, sport, and social gathering.

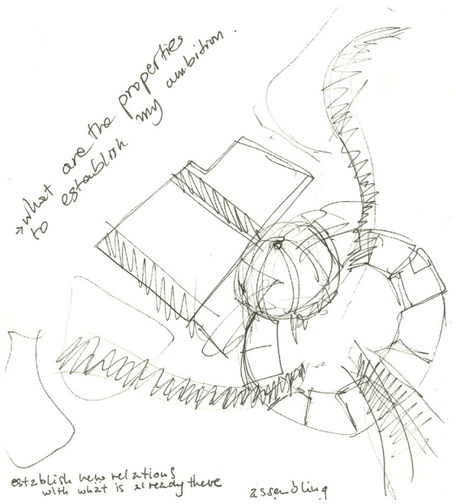
First Attempt Defining the Volume

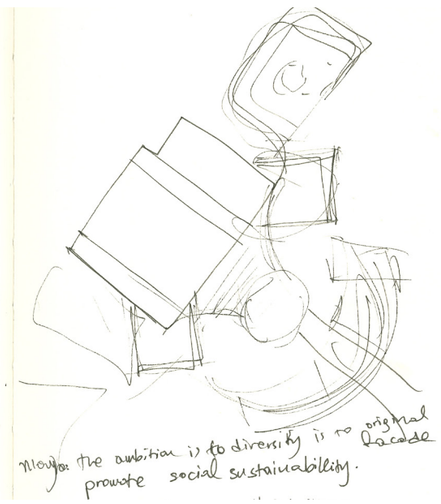


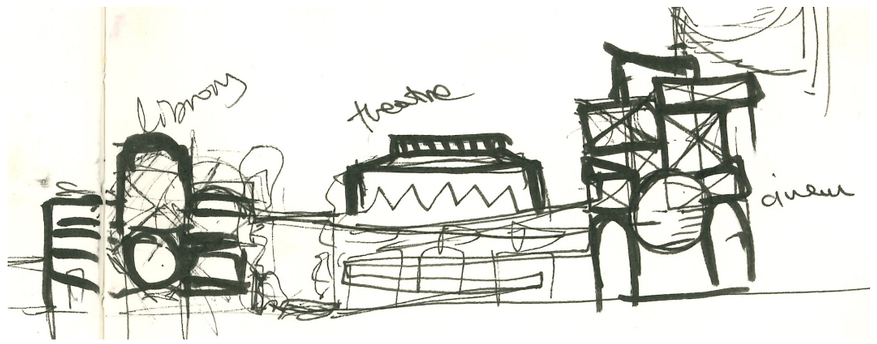
Rough sketches between P2,P3 and P3 andP4



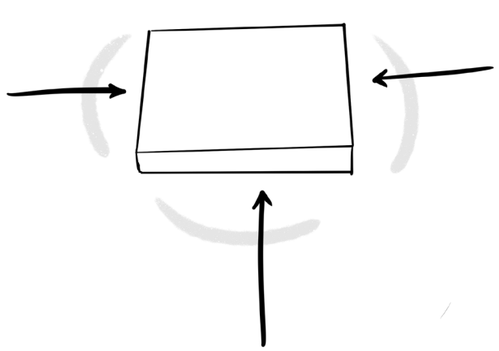




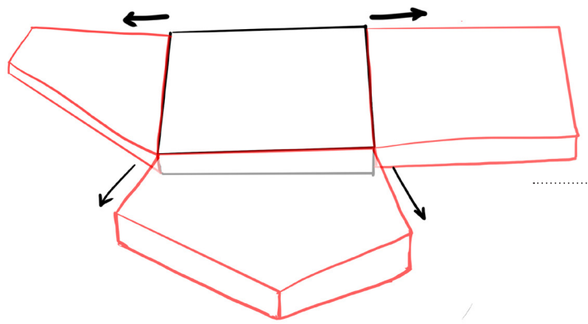


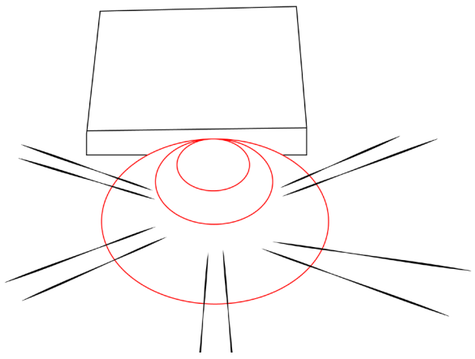


Carving the Volumes

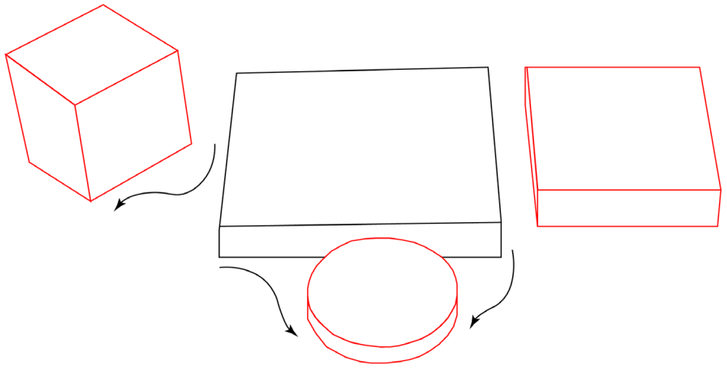


Approaching the existing geometry from 3 different directions

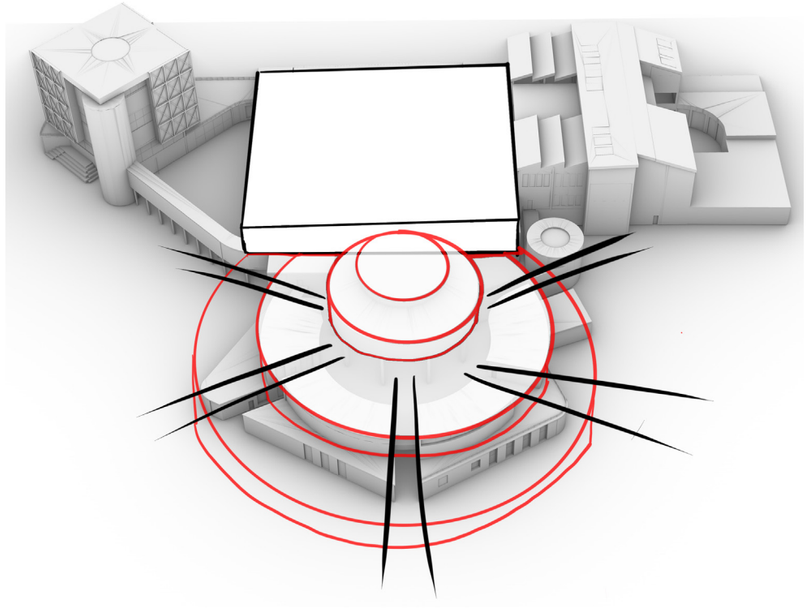


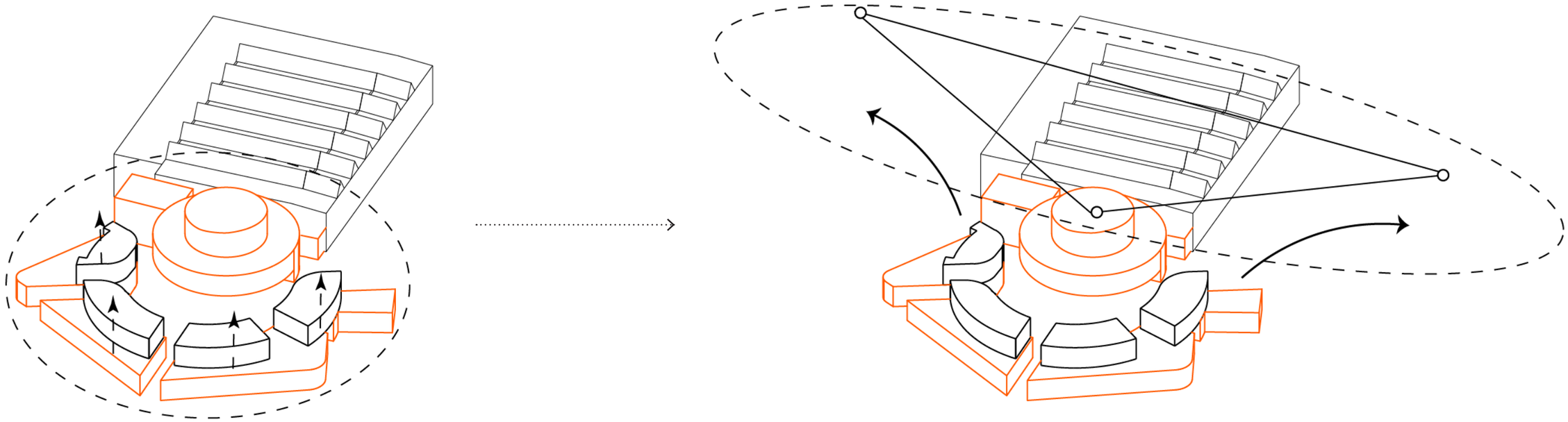


Applying Juxtaposition and cutting the paths.

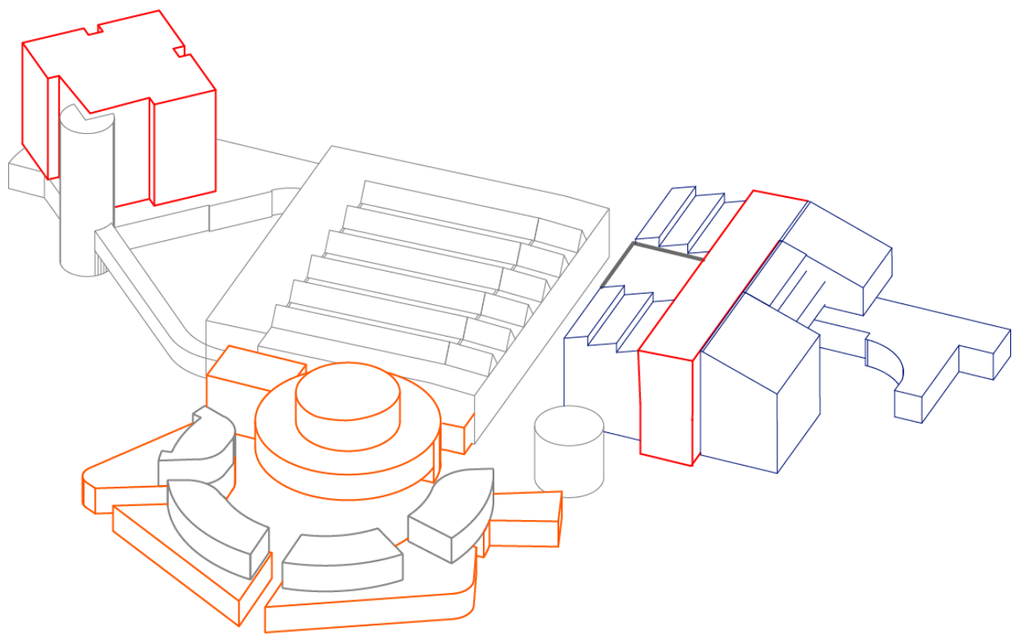


Experimenting with different volumes

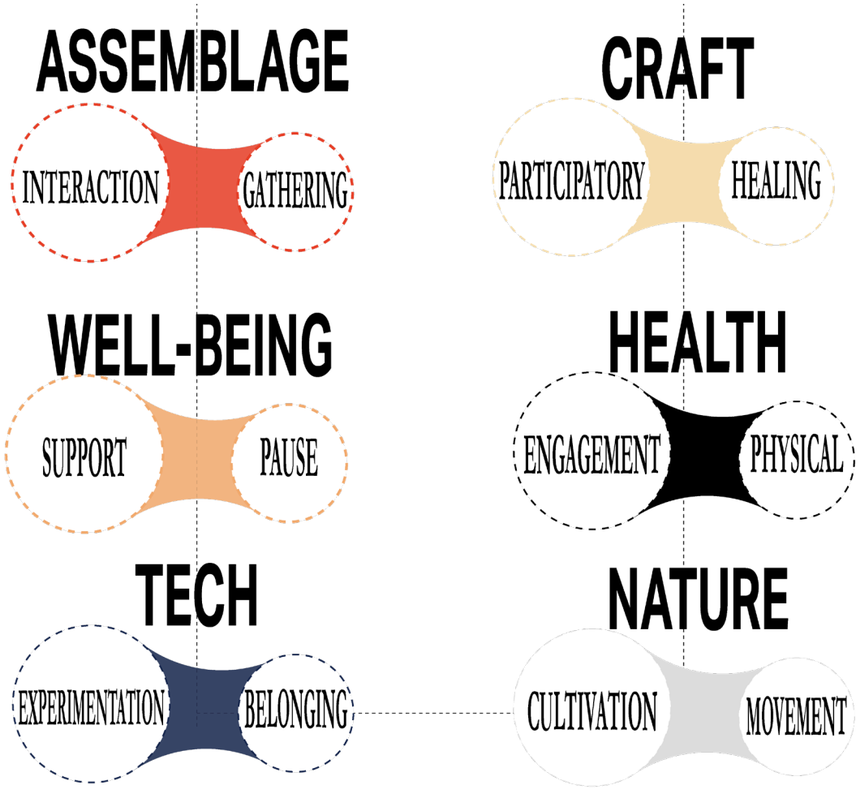


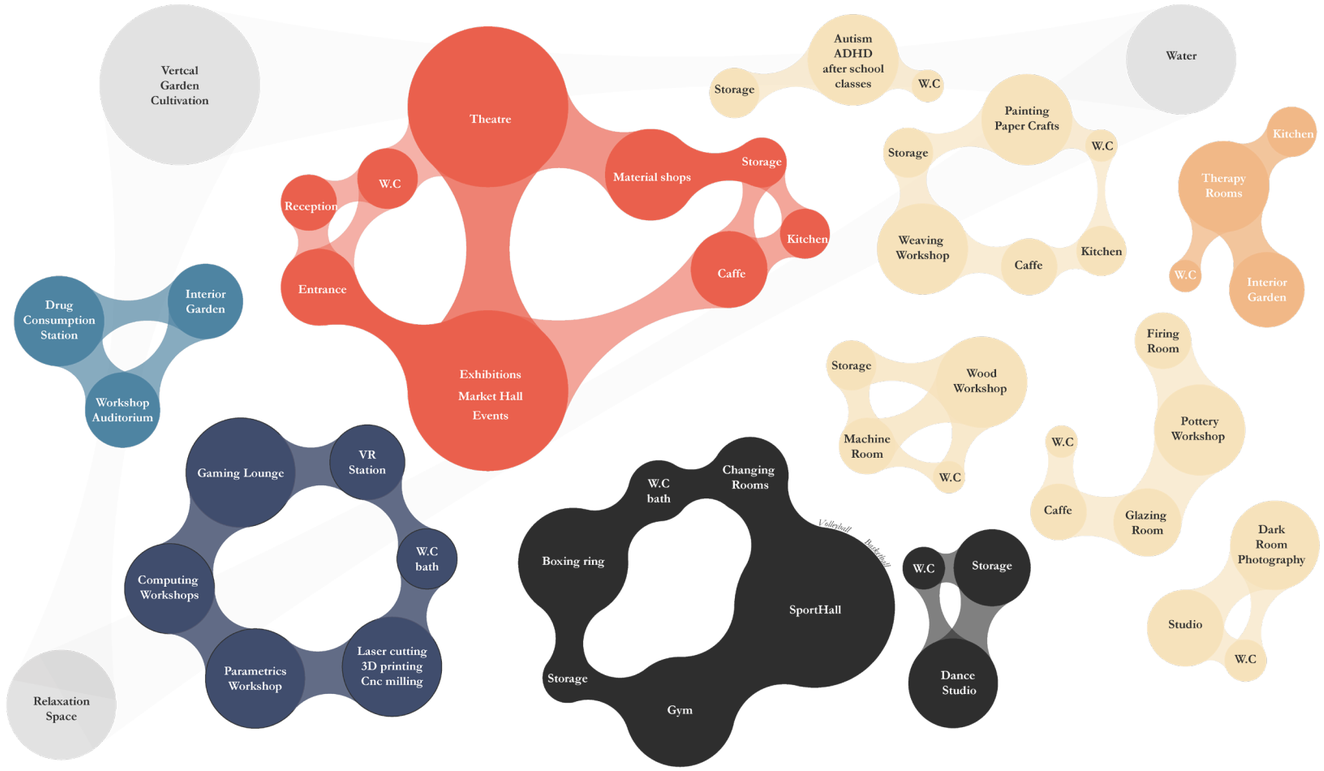


Activating negative space
by extruded volumes
directed towards a
central plaza



Programme Clustering Organisation



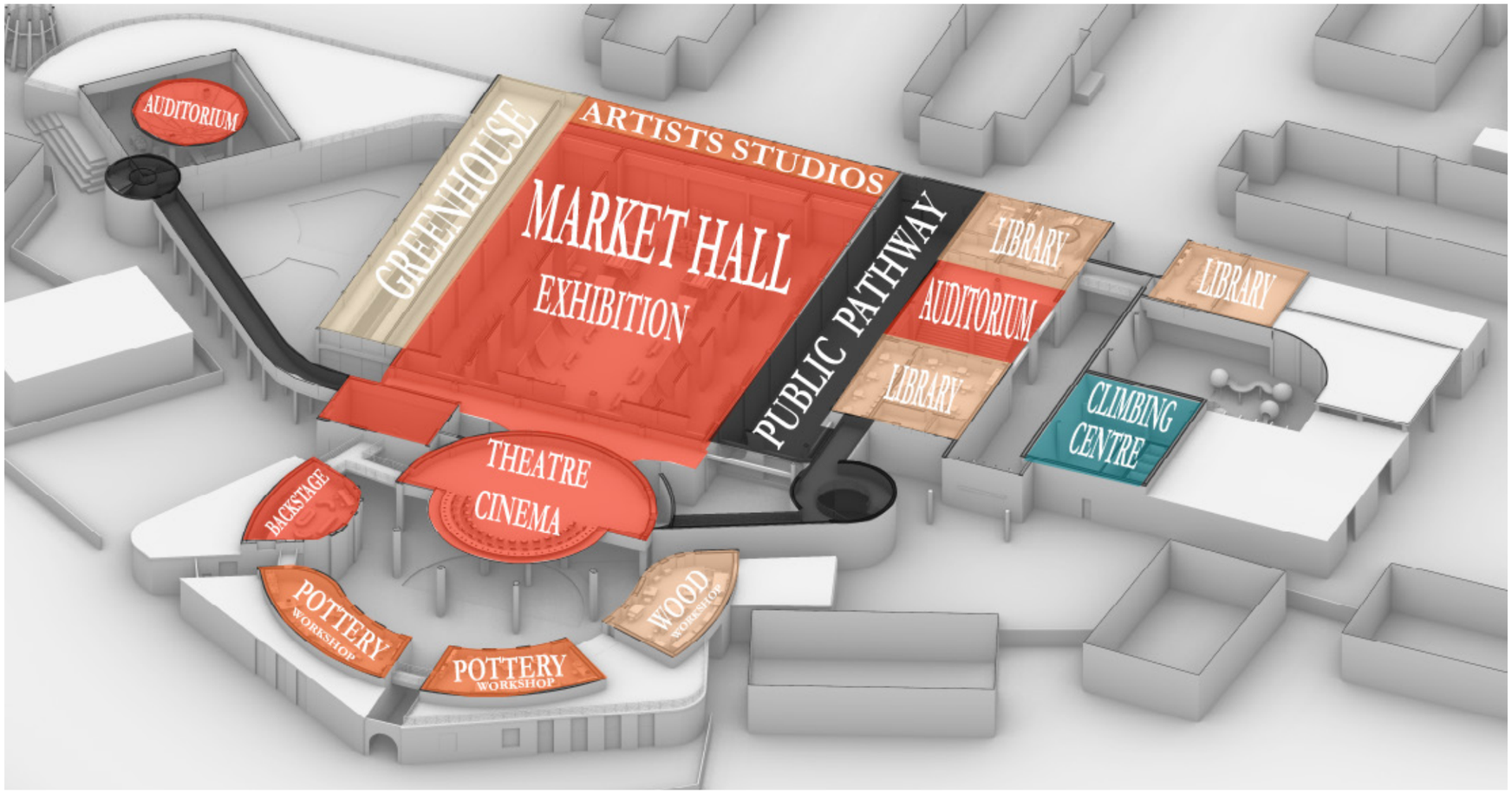


Clustering the Functions

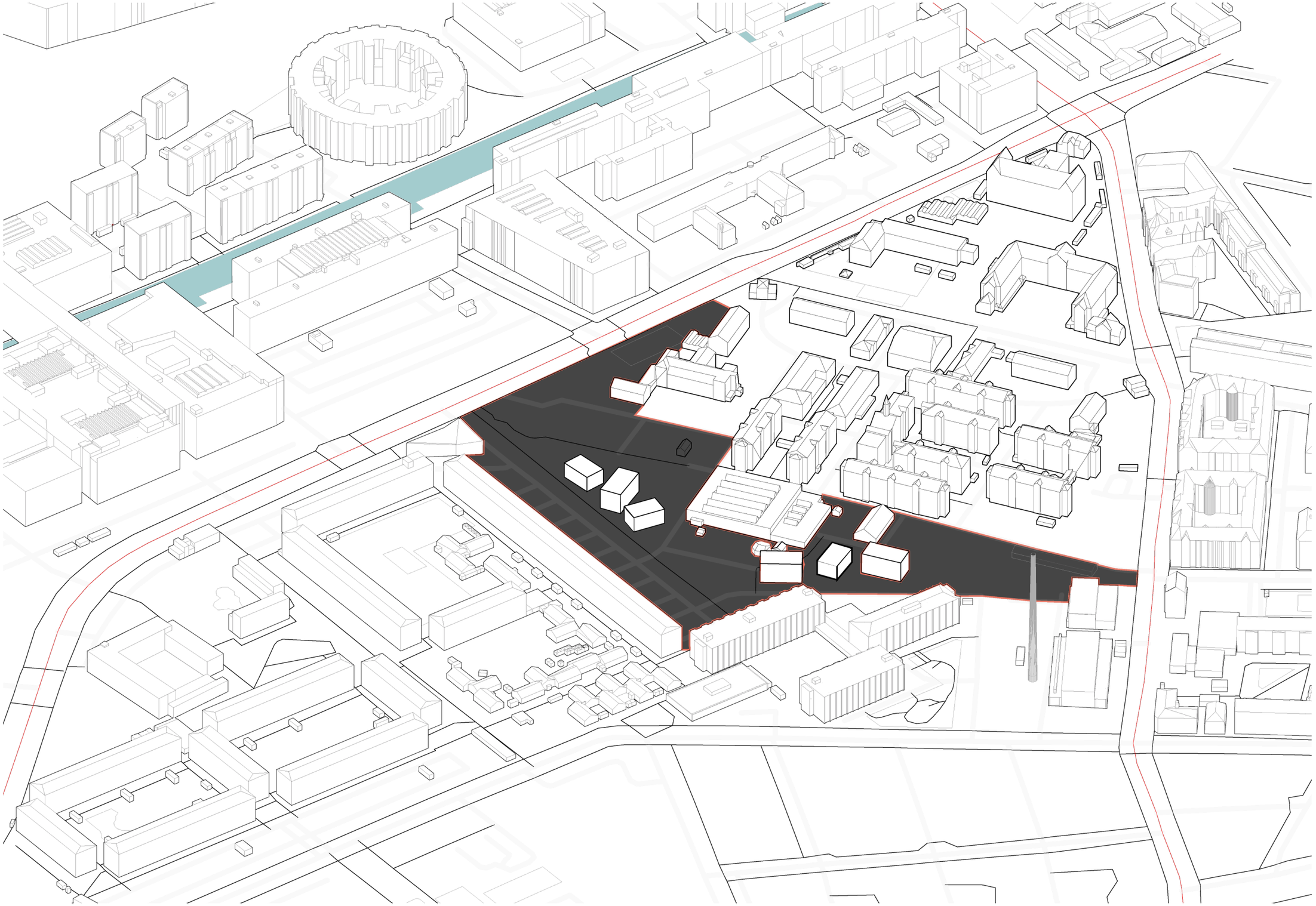




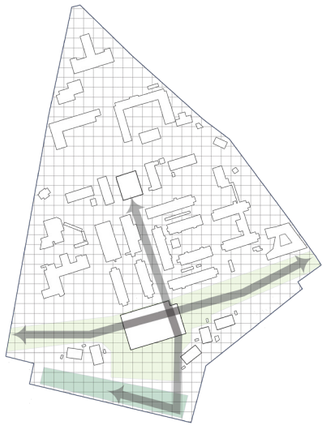

STORAGE
RECEPTION
CO-WORKING
FLEXIBLE SPACE
COMMUNITY KITCHEN
RESTAURANT
ARTISTS STUDIOS
GREENHOUSE
MARKET HALL
EXHIBITION
PUBLIC PATHWAY
LIBRARY
AUDITORIUM
PARAMETRIC LAB
ATRIUM
KINDERGARDEN
AFTER SCHOOL
ENCLOSED GARDEN
CLIMBING CENTRE
PLAYGROUND
DANCE STUDIO
WATER POND
WORKSHOP
WORKSHOP
THERAPY

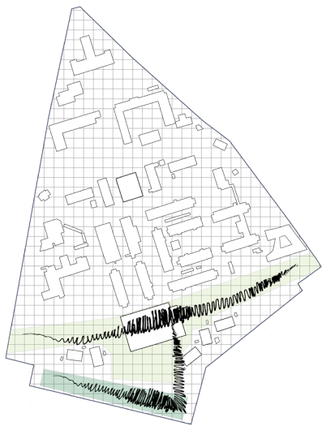

AUDITORIUM
GREENHOUSE
ARTISTS STUDIOS
MARKET HALL
EXHIBITION
PUBLIC PATHWAY
LIBRARY
AUDITORIUM
LIBRARY
LIBRARY
CLIMBING CENTRE
THEATRE
CINEMA
BACKSTAGE
POTTERY WORKSHOP
POTTERY WORKSHOP
WOOD WORKSHOP

Existing Design Area



SITE PLAN 1:500

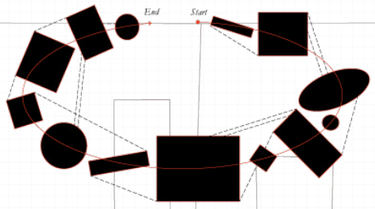




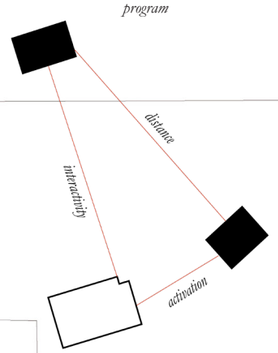




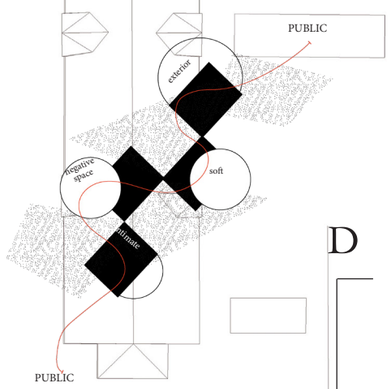
Looping Volumes



Variety of distances
Placing different distances between each program

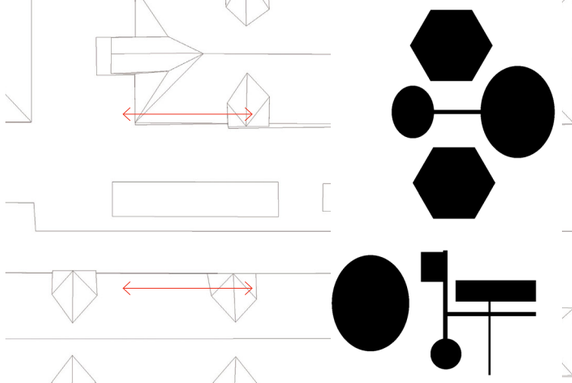


Sequencing



Negative space

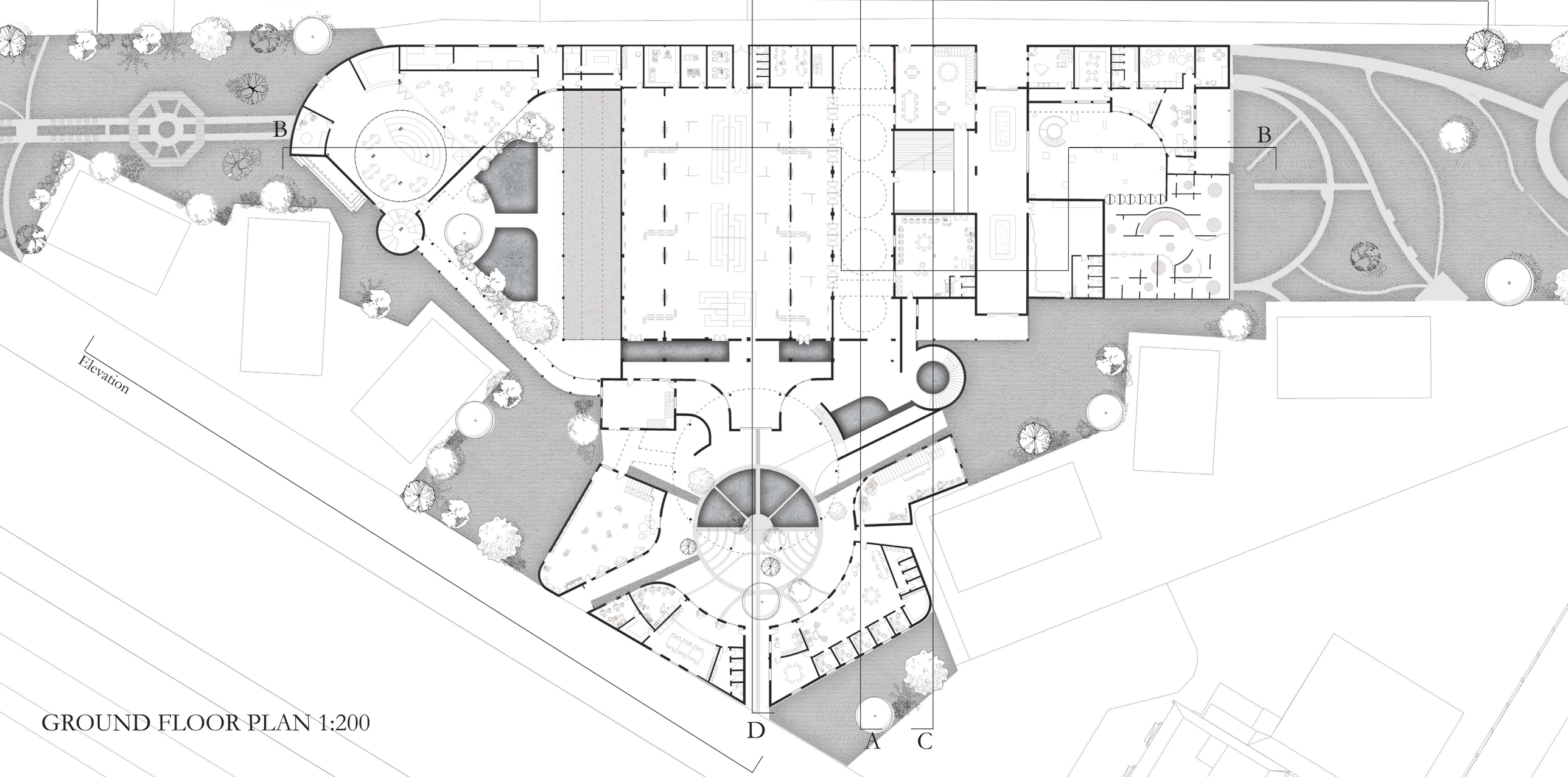




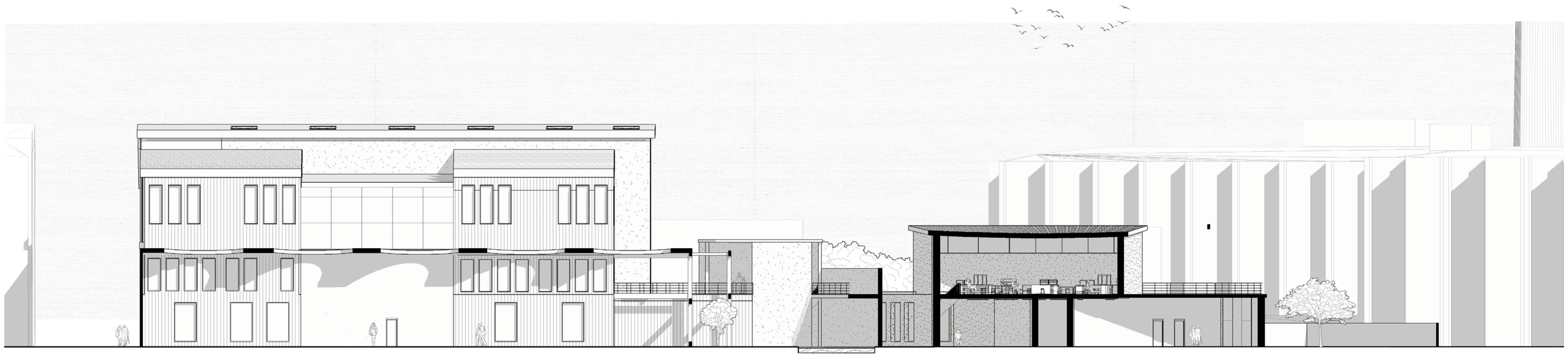
Manipulating negative space.



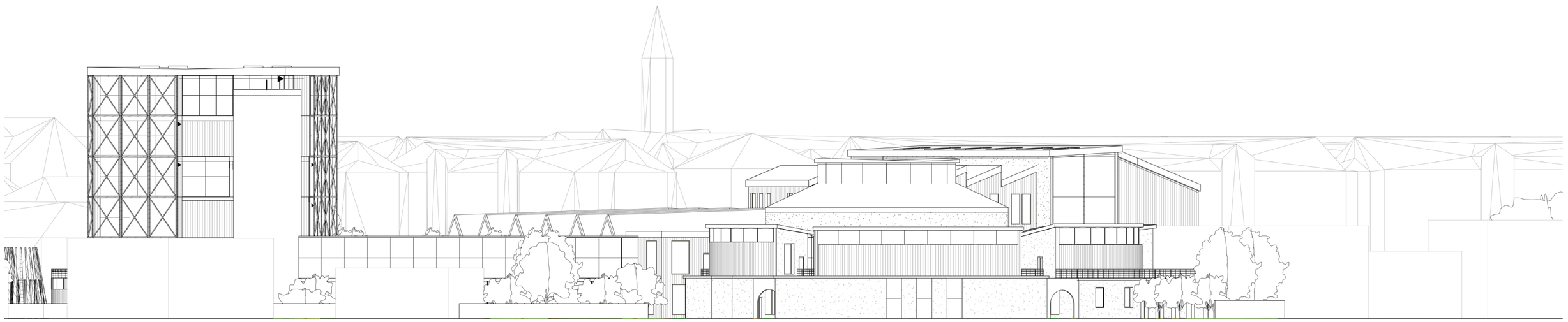
Elevation



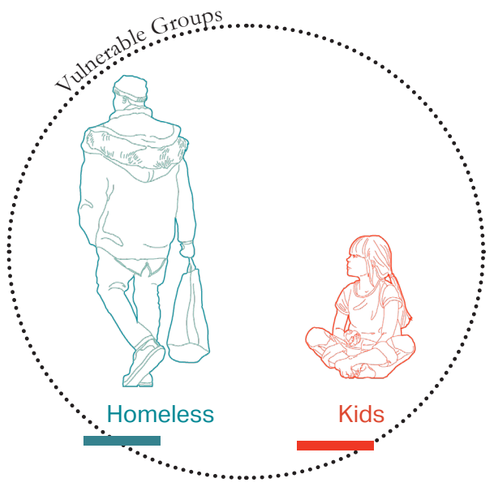
GROUND FLOOR PLAN 1:200



SECTION AA 1:200

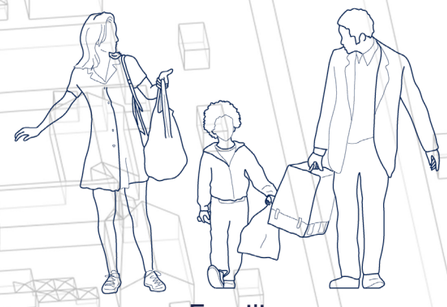


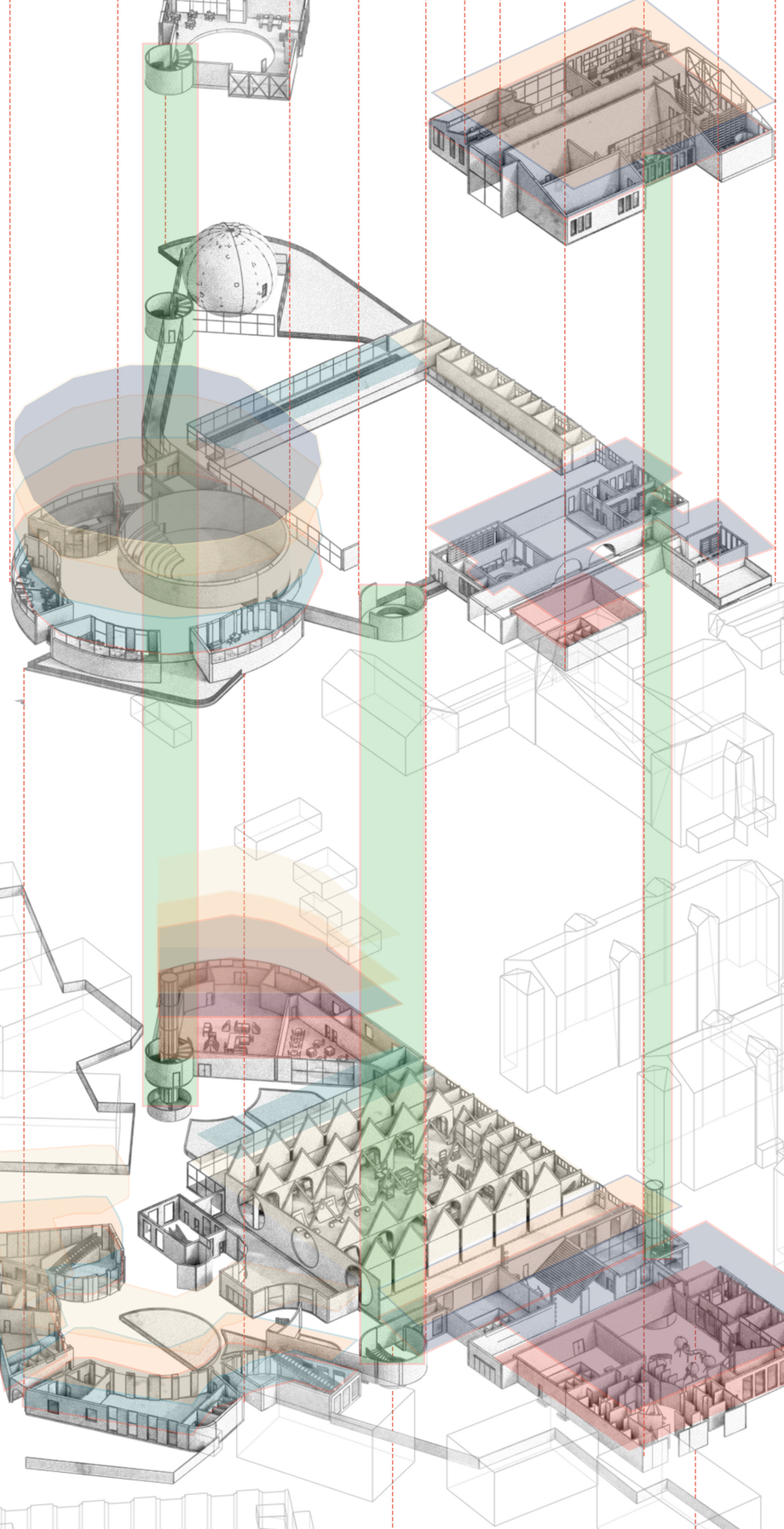
SOUTH WEST ELEVATION 1:200











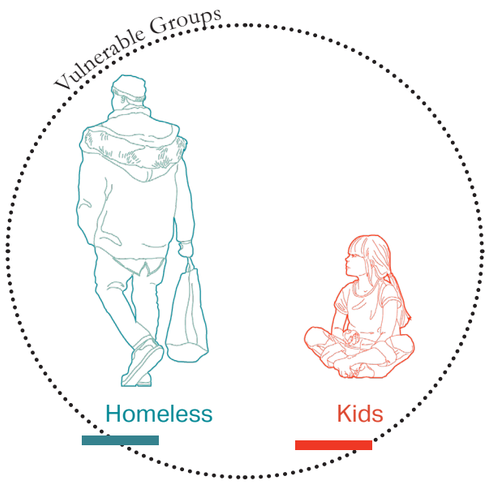
FIRST FLOOR

1.Artists studios
2. Raised Theatre
3.Greenhouse
4.Workshops
5.Library
6.Sphere Auditorium
7.Backstage
8.After School care
9.Sport studios
10.Raised pathway

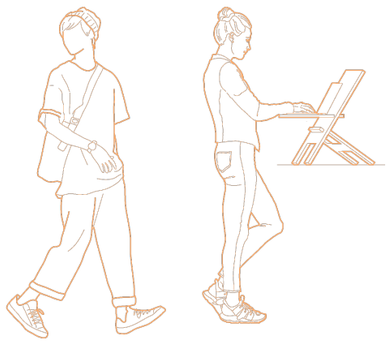
GROUND FLOOR

1.Exhibition space / Market Hall (Fabrikken)
2.Public Amphitheatre
3.Greenhouse
4.Workshops
5.Playground
6.Water ponds and open garden
7.Community Kitchen
8.After School care
9.Dance and sport studios
10.Climbing play centre
11.Artists Studios
12. Lift Tower, Lift library.

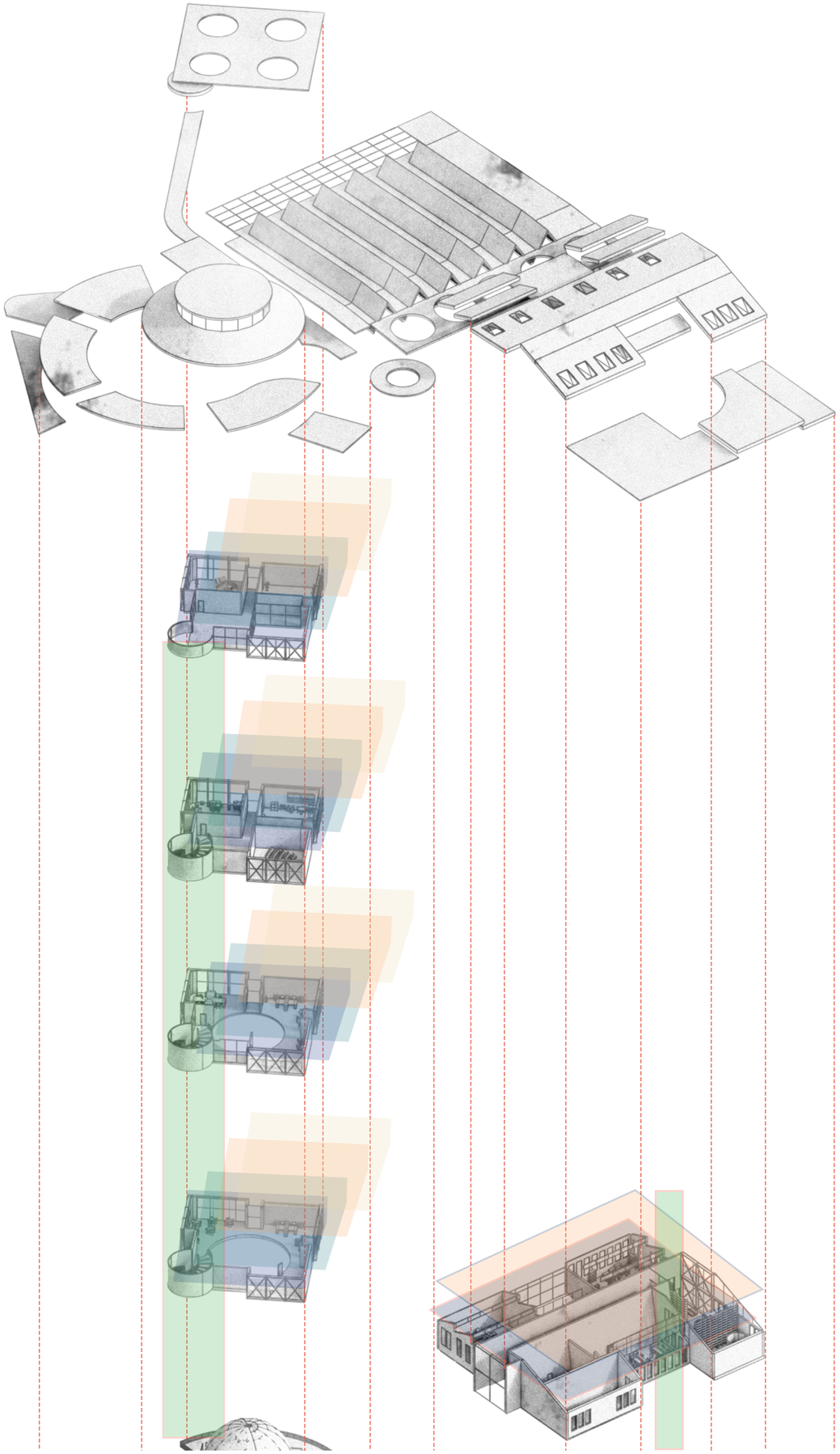
Main Circulation Points











ROOF
1.Openable skylight windows
2. Half demolished concrete roof (circle voids Fabrikken)
3.Sloped roofs
4.Flat roof with drainage.

FIFHT FLOOR

1.Music Studios
2. Spiral staircase
3.Void

FOURTH FLOOR

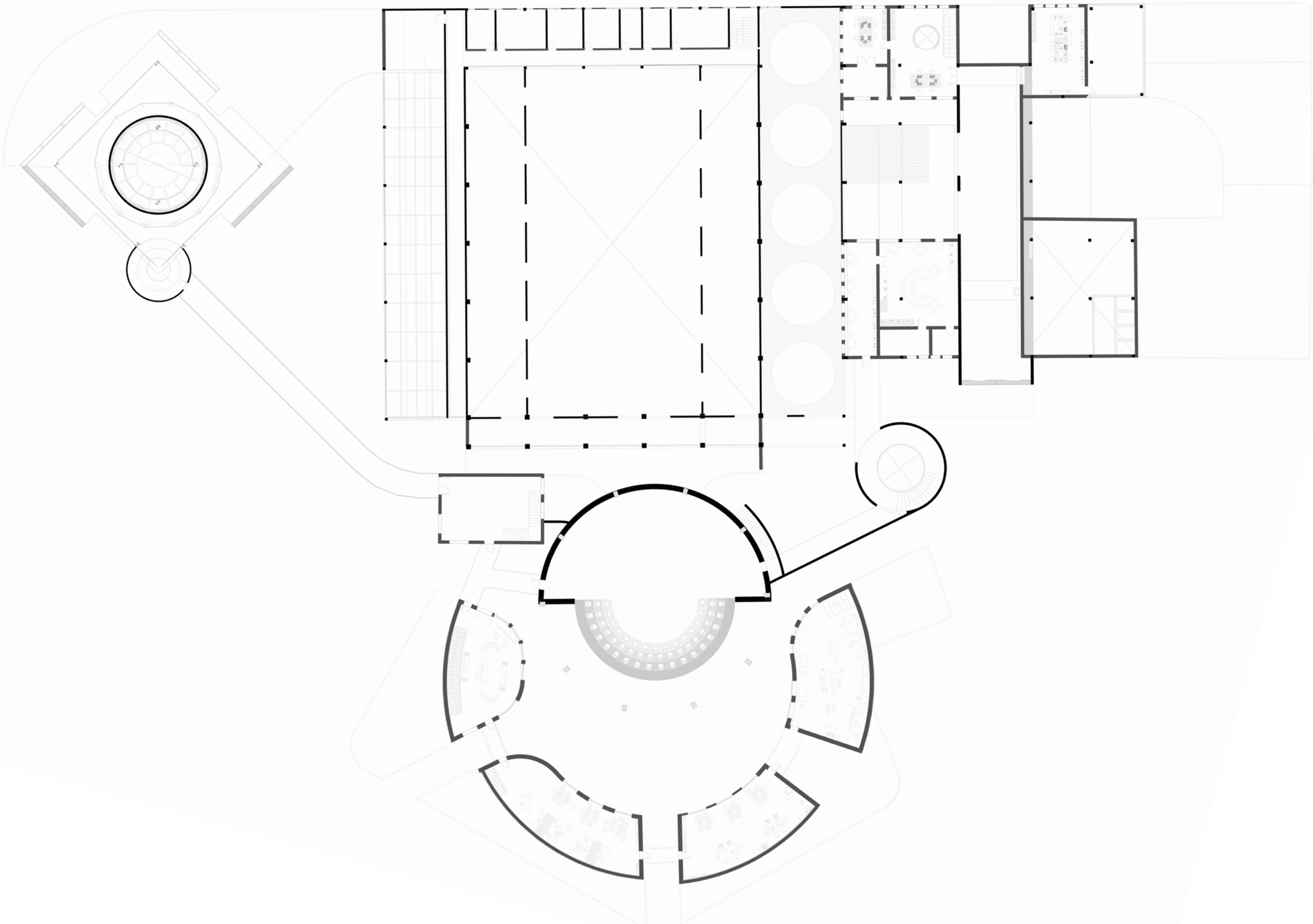
1.Lecture Room
2. Spiral staircase
3.Tower Workshops

THIRD FLOOR

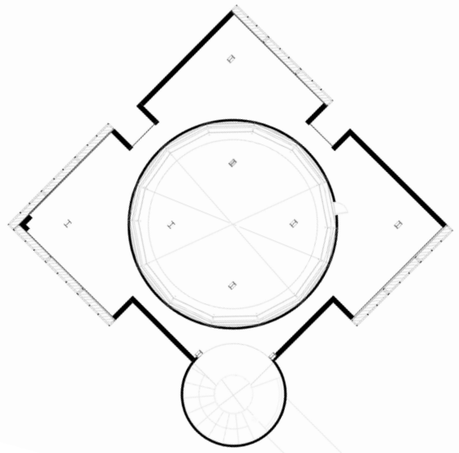
1.Volume
2. Spiral staircase
3.Tower Workshops
5.Office
6.Co- Working space

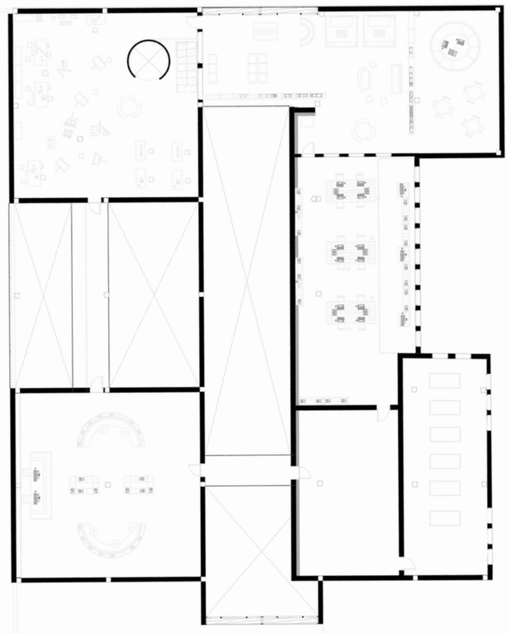
SECOND FLOOR

1.Artists studios
2. Spiral staircas
3.Tower Workshops
5.Library
6.Co- Working space



FIRST FLOORPLAN 1:200

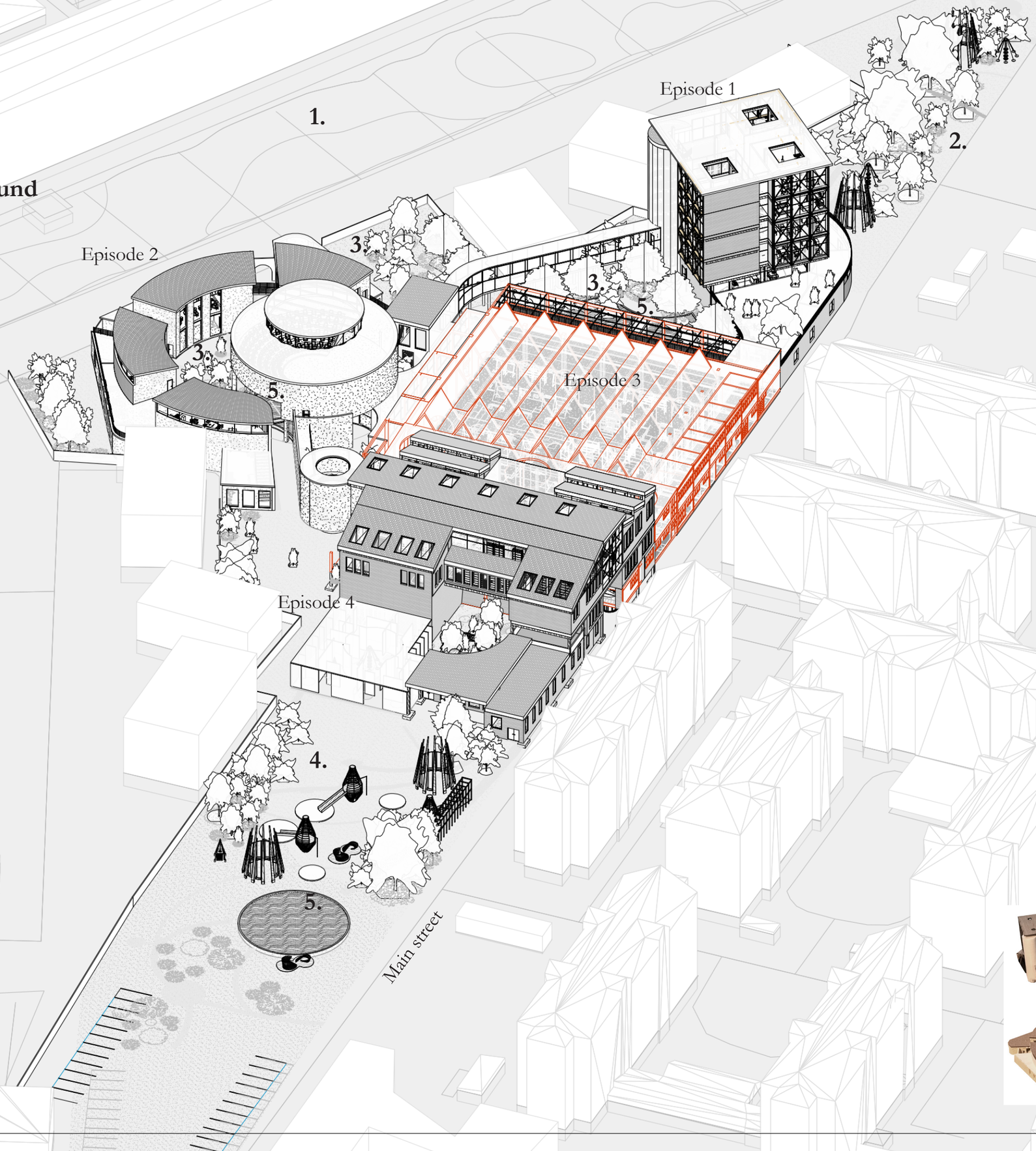




SECOND FLOORPLAN 1:200

AXONOMETRIC 1:200

1.Urban Park
2.Dense Forest playground
3.Public Plaza
4.Playful objects
5.Water features



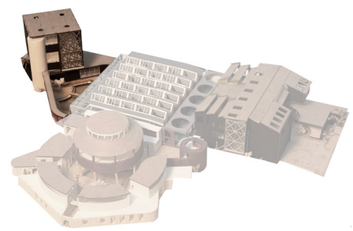
KEY





EPISODE 1

KEY

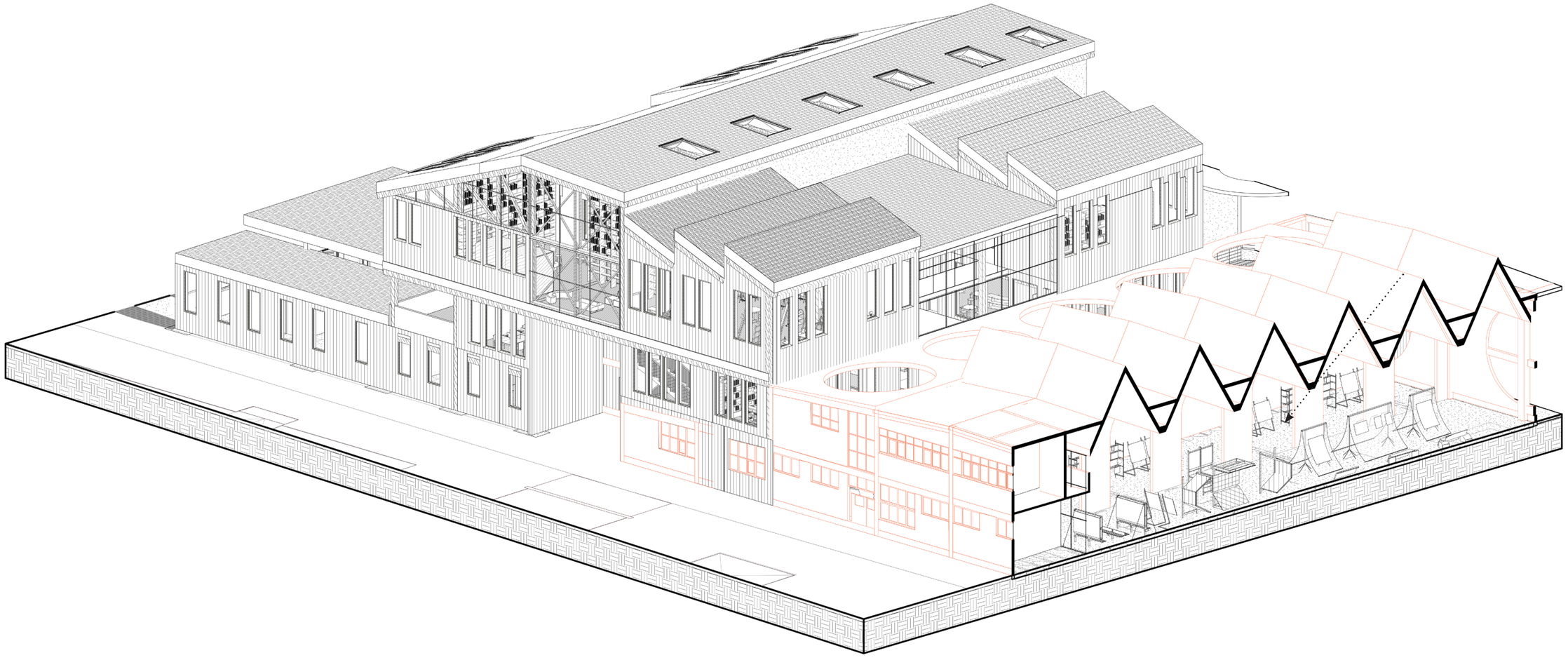


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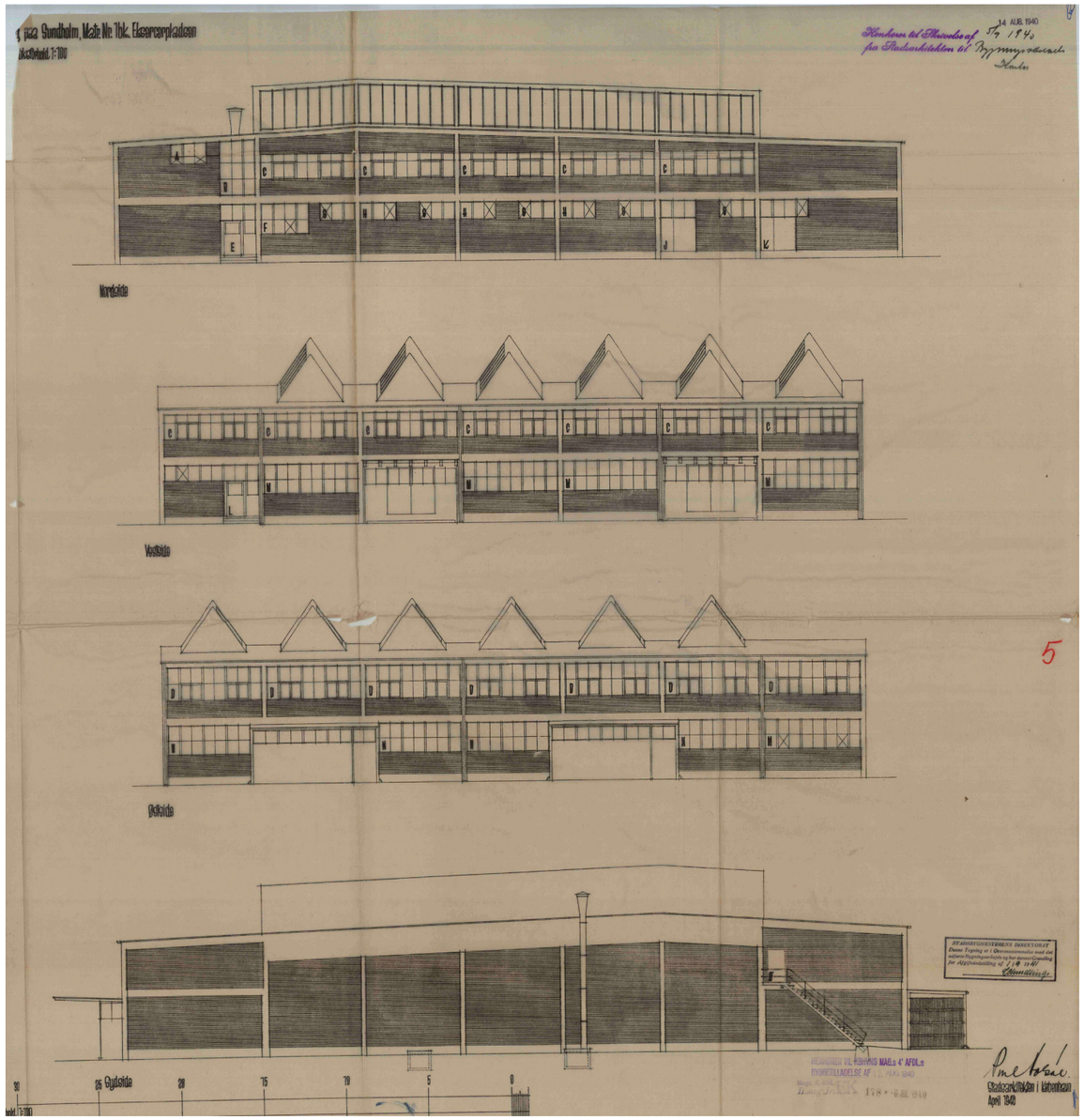


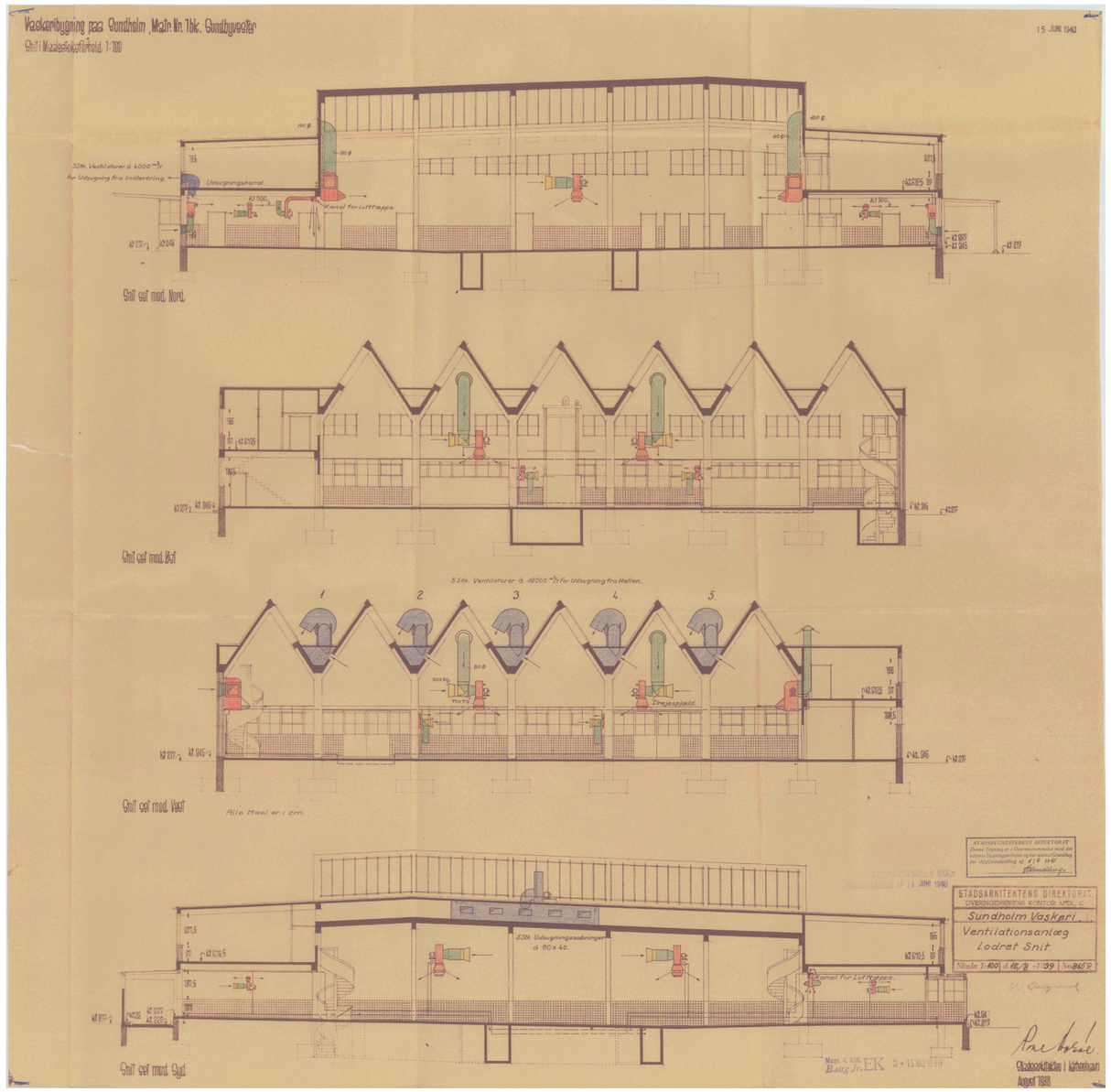




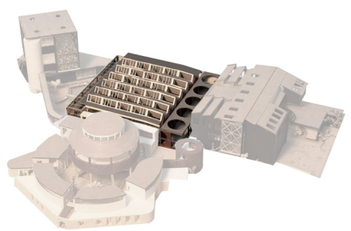


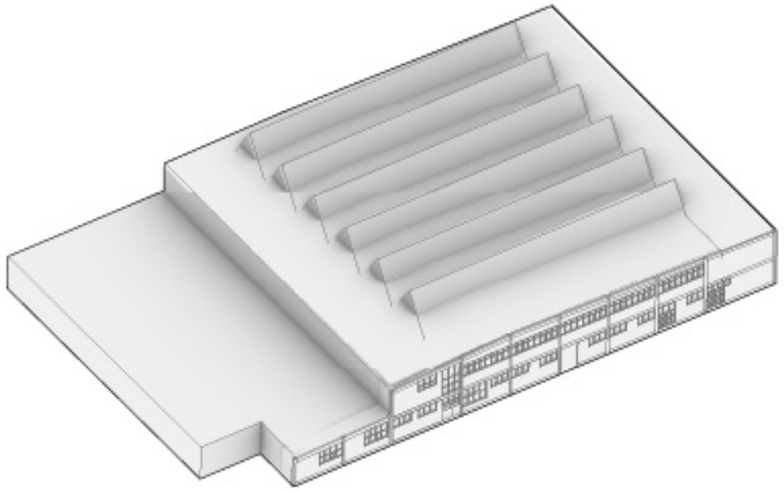
EXISTING BUILDING





KEY

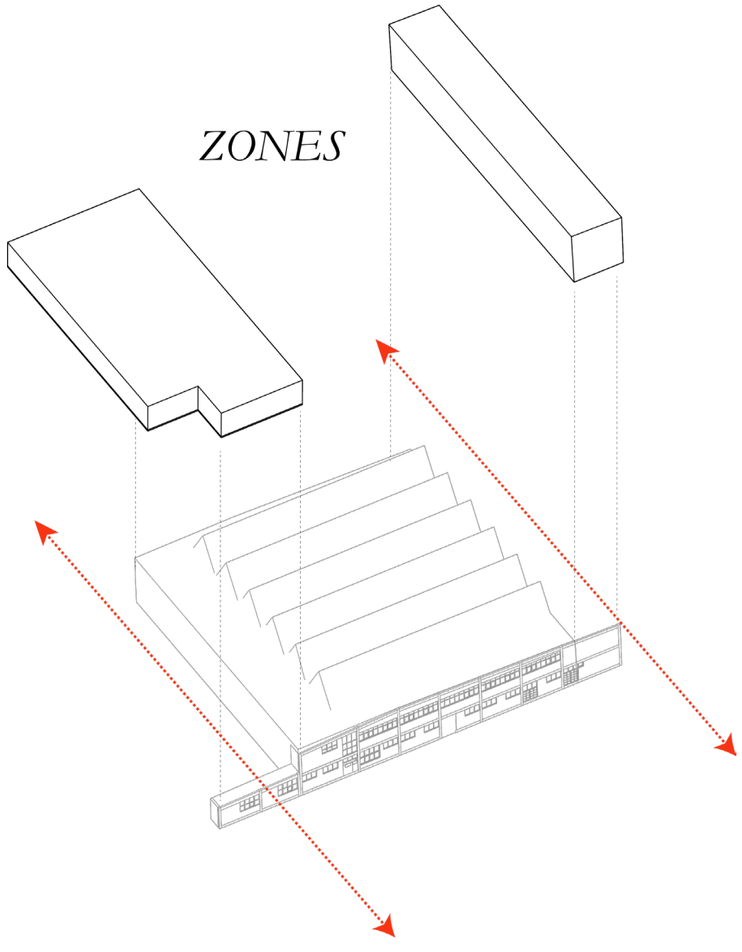




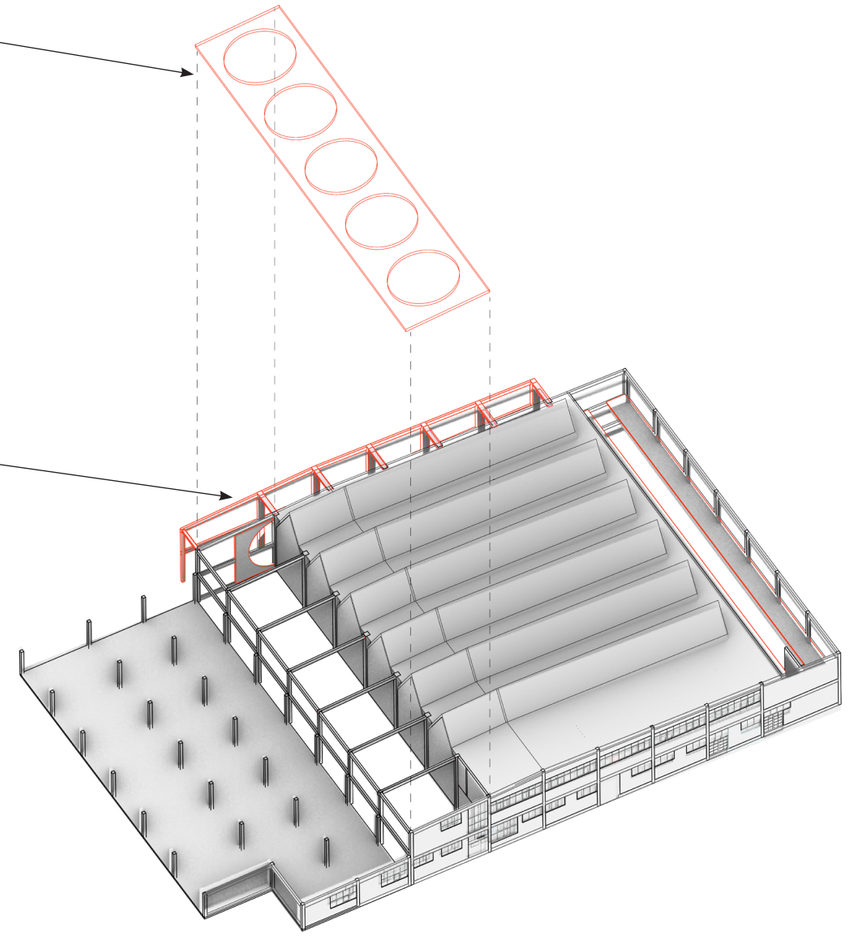
Opening the skin



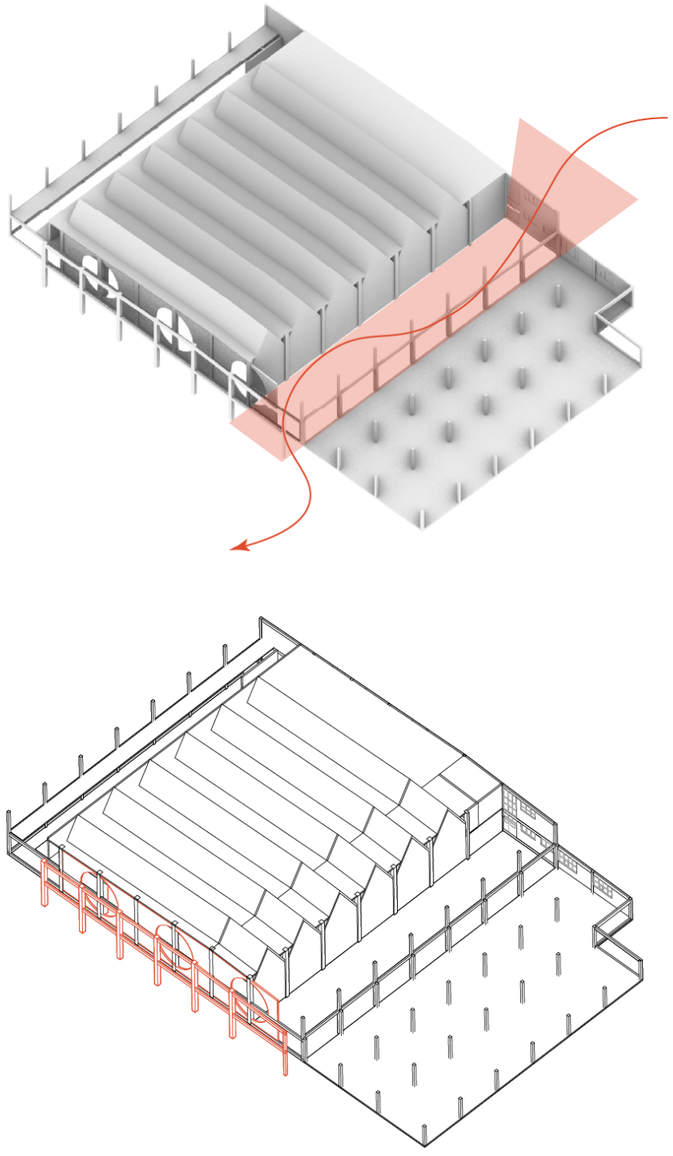
Demolishing
opening holes in the roof



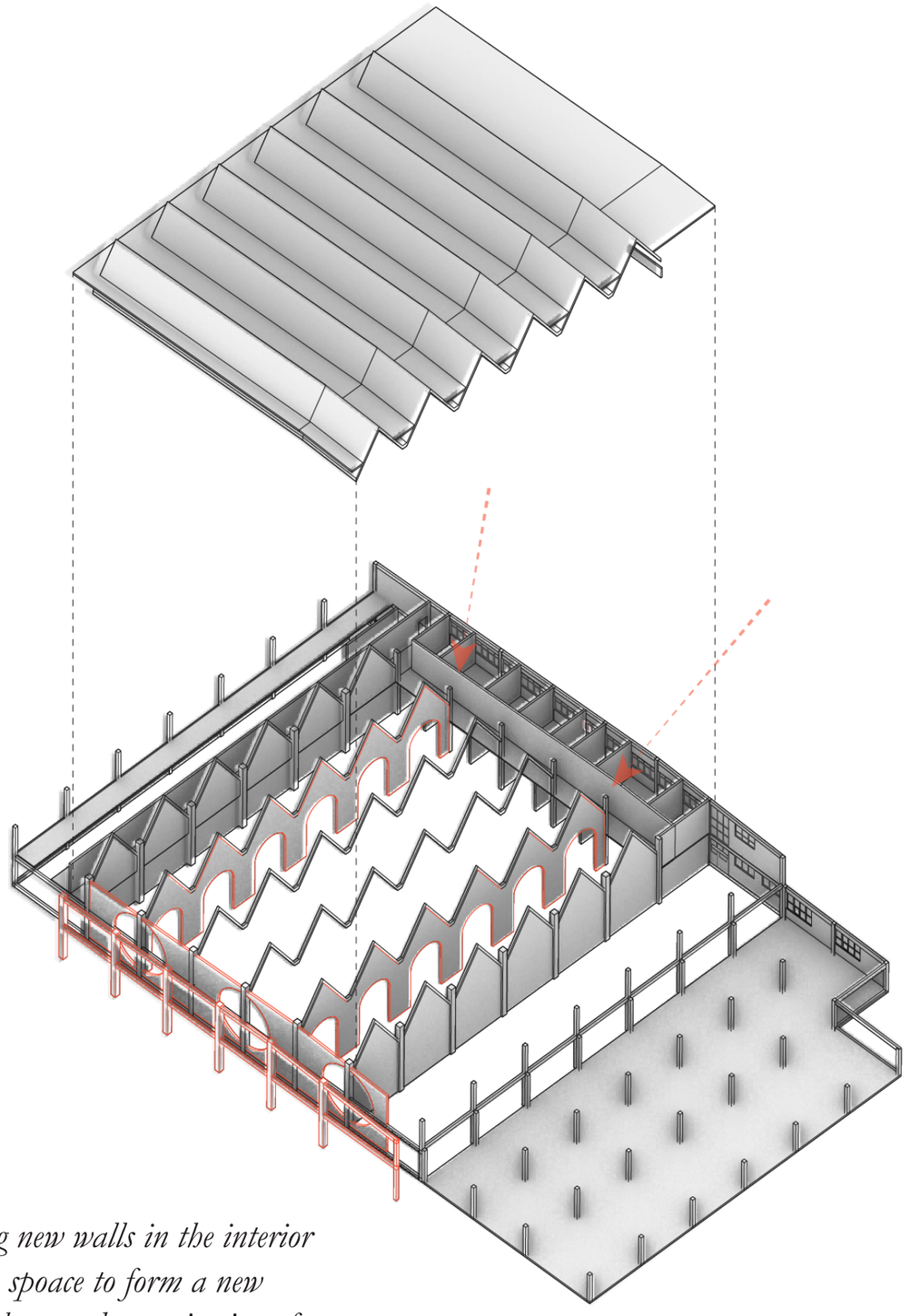
New addition extensions



Reusing the existing structure



Demolishing and opening holes in the South Facade.

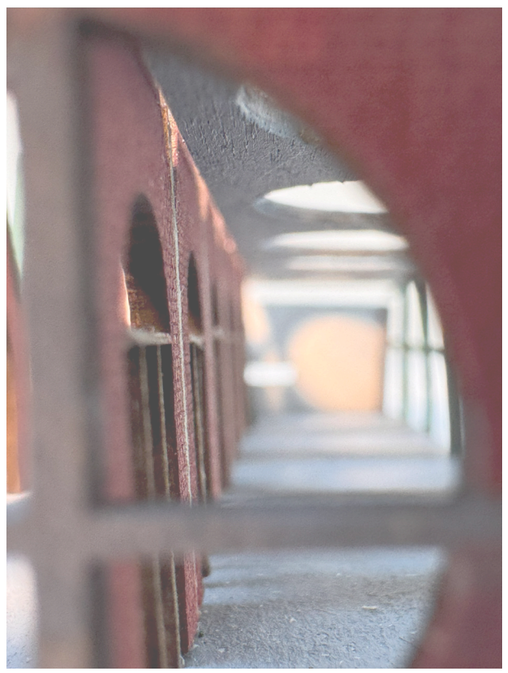


Adding new walls in the interior flexible spoace to form a new atmosphere and organisation of space

The in between quality



EXPLORING THROUGH THE MAQUETTE







Building Anatomy

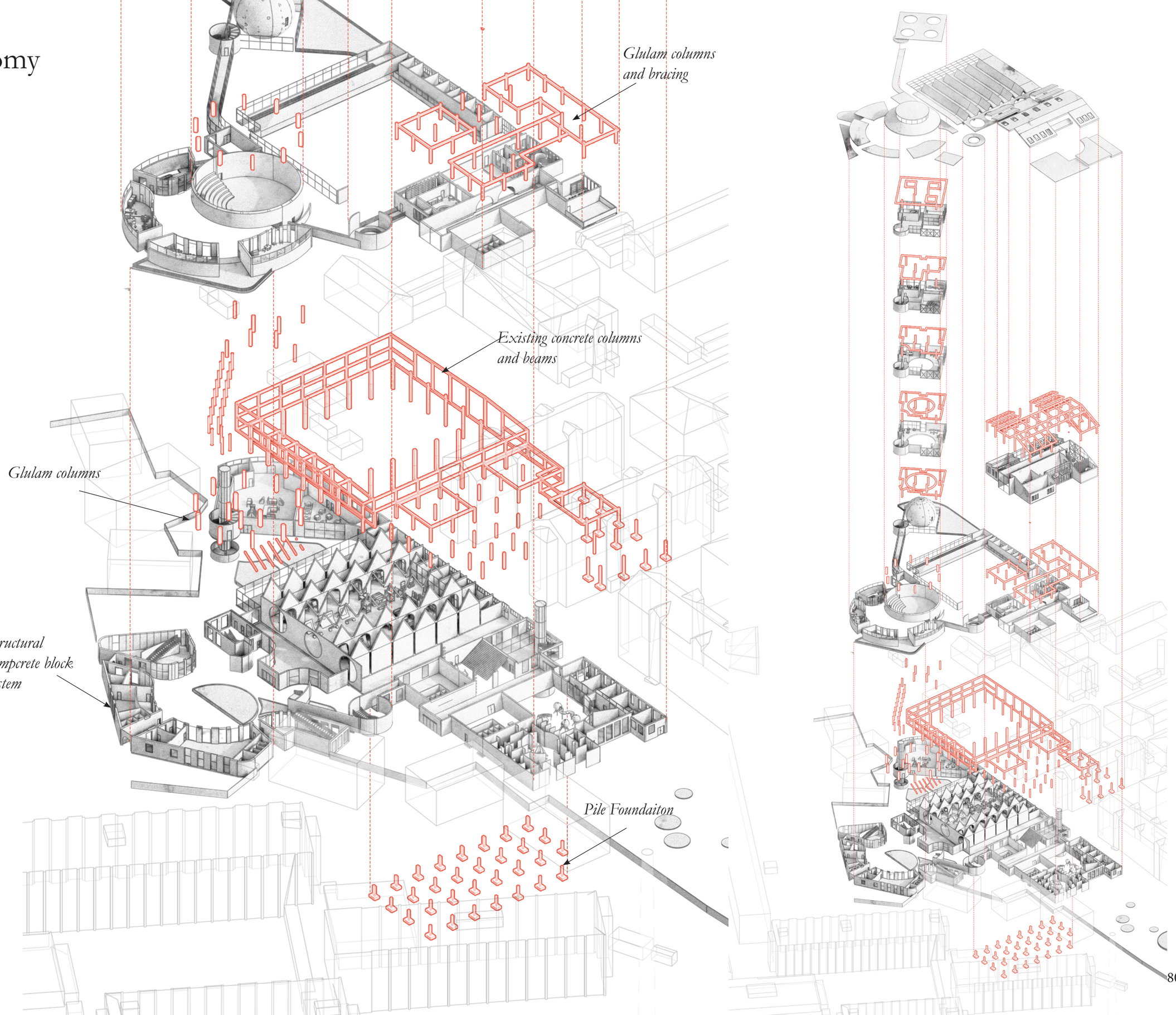
Building Anatomy

Lightweight:

-Glulam columns
-Clt Panels

Heavyweight:

-Existing reinforced concrete columns.



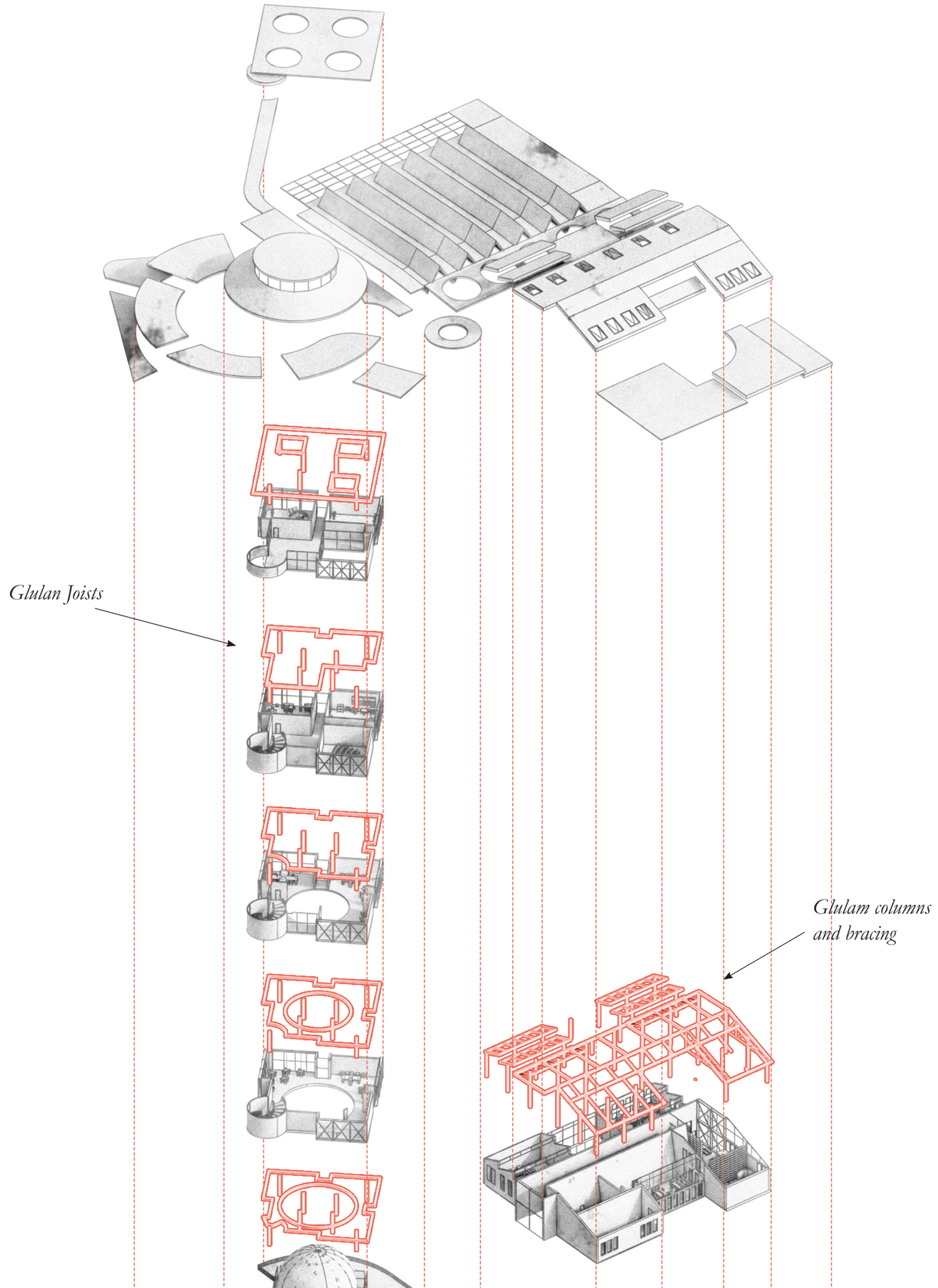
Building Anatomy

Lightweight:

-Glulam columns
-Clt Panels

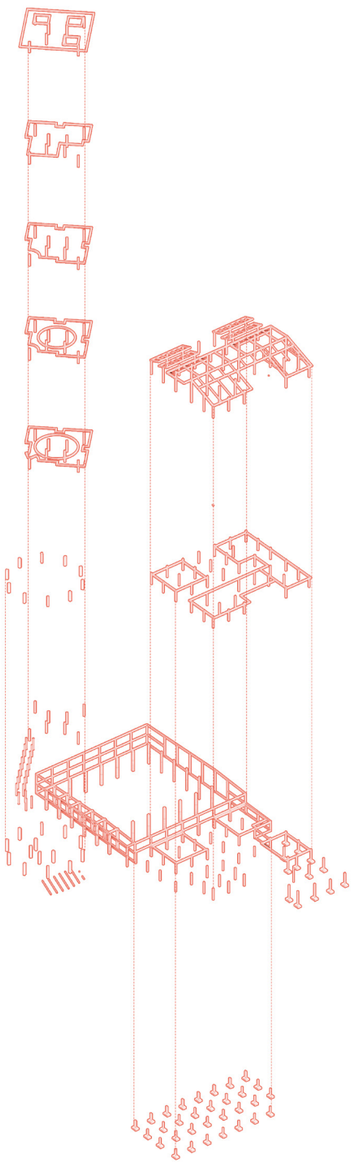
Heavyweight:

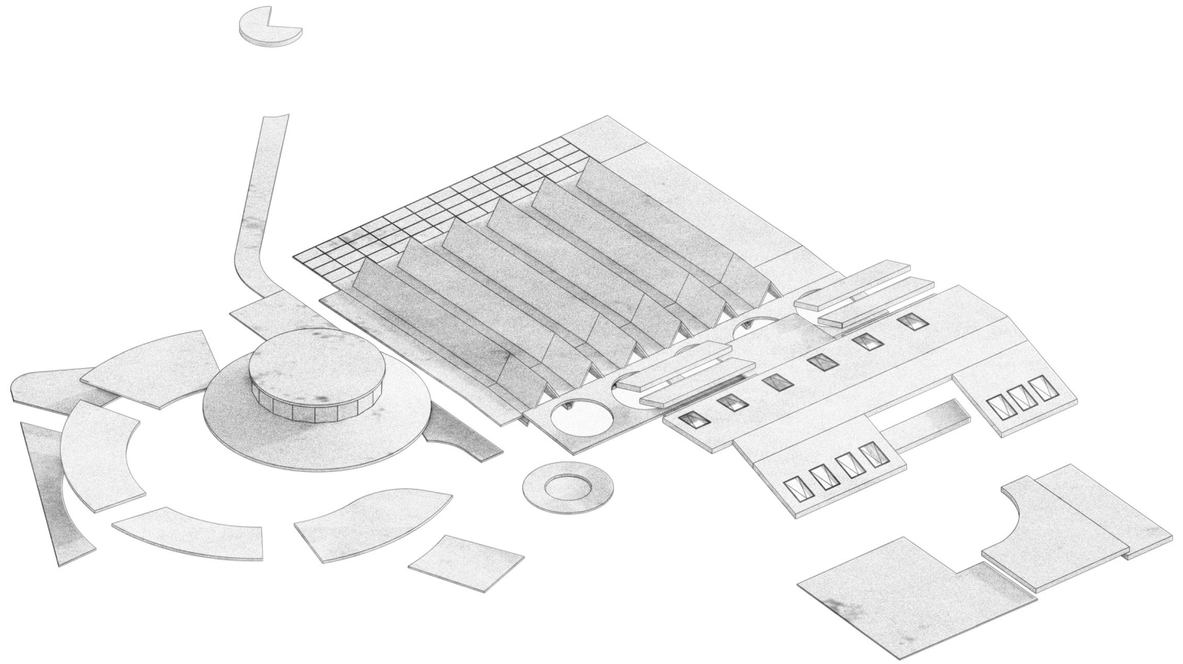
-Existing reinforced concrete columns.
-Concrete columns

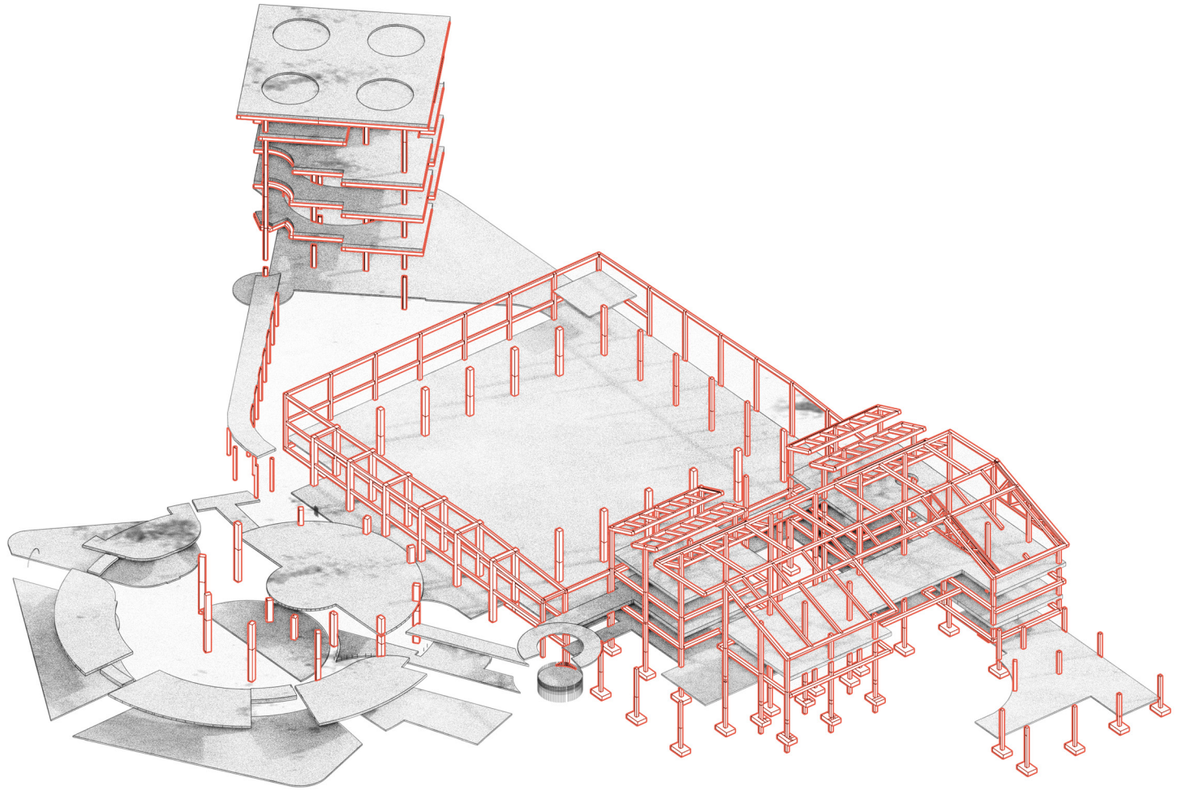


STRUCTURE

Sturctural System
Floor Slabs
Roof types







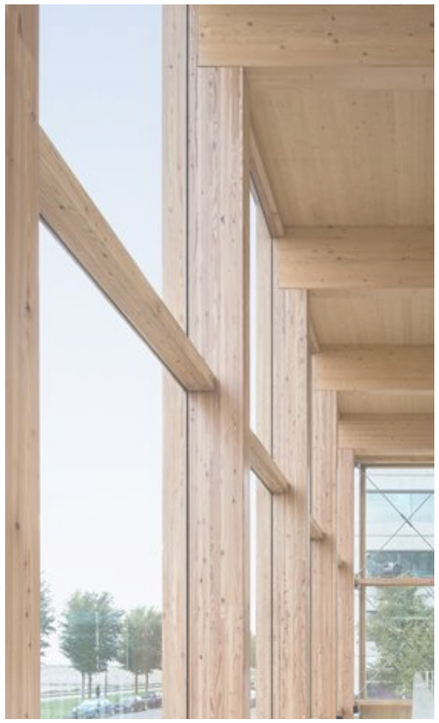
Materialisation



HEMPCRETE



WOOD SIDING



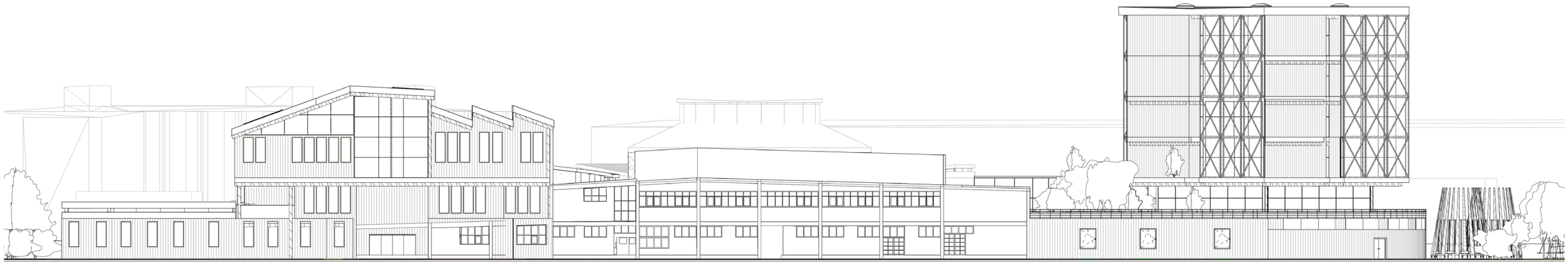
GLULAM-CLT



VIROC PANELS



WOODEN
CLADDING



NORTH ELEVATION BB 1:200

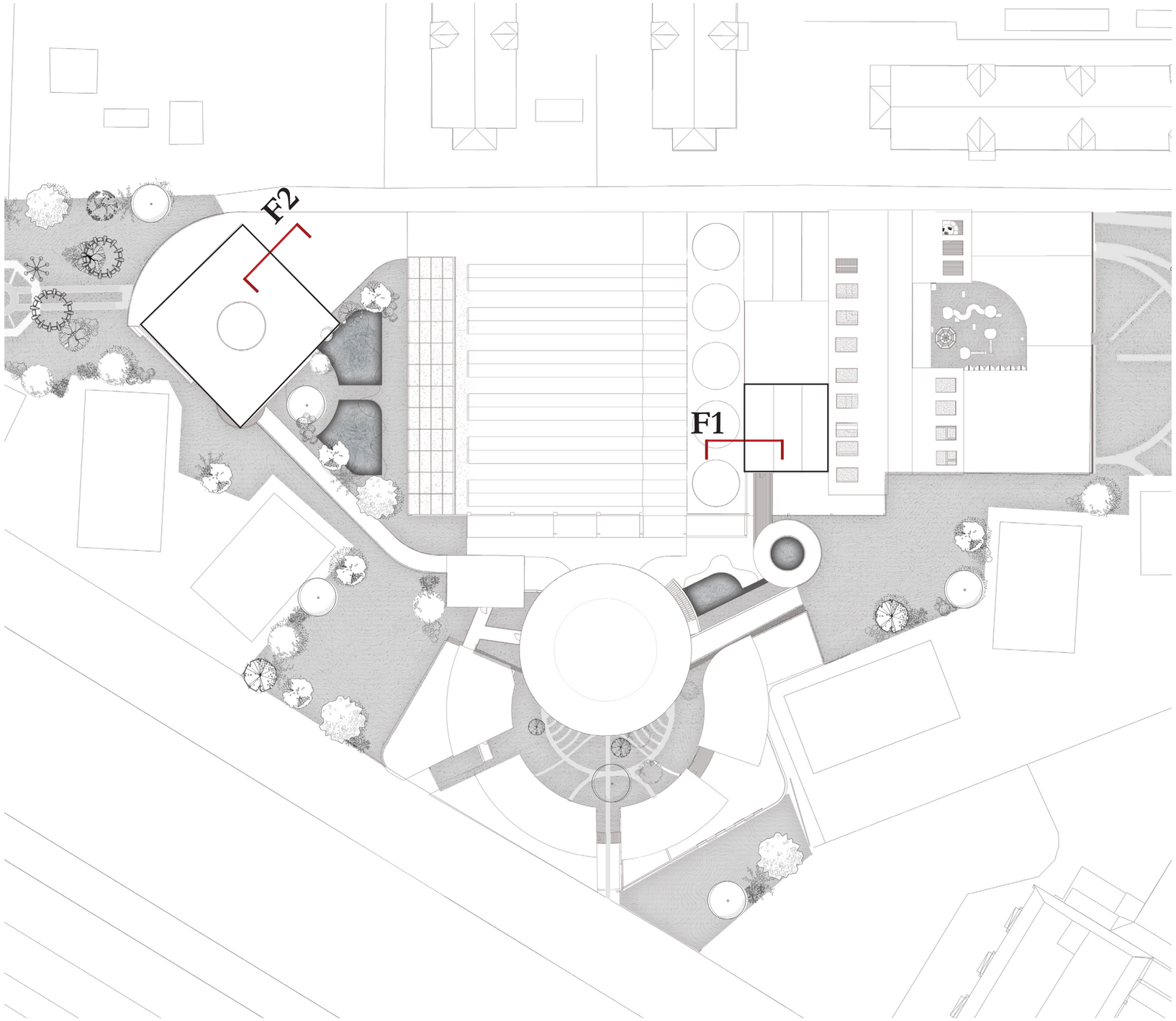


SECTION CC 1:200

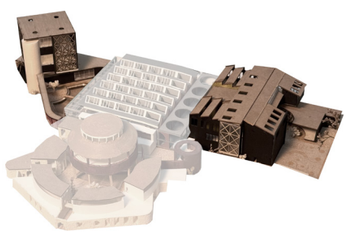
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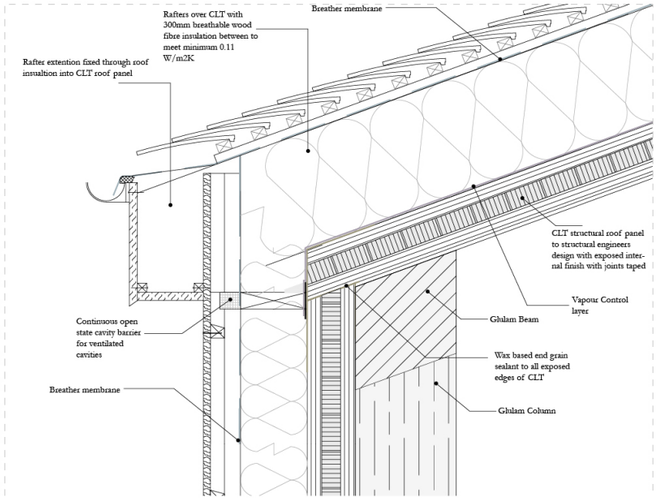
FRAGMENTS



KEY

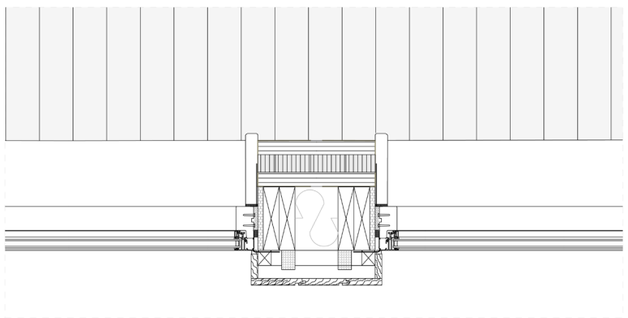


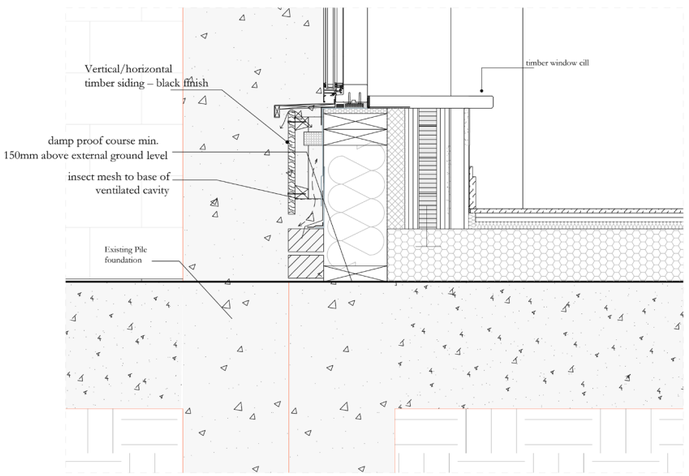
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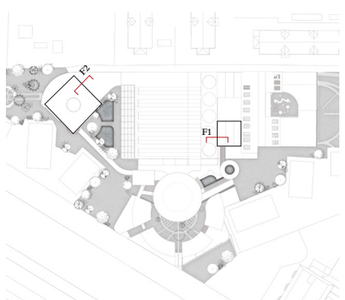
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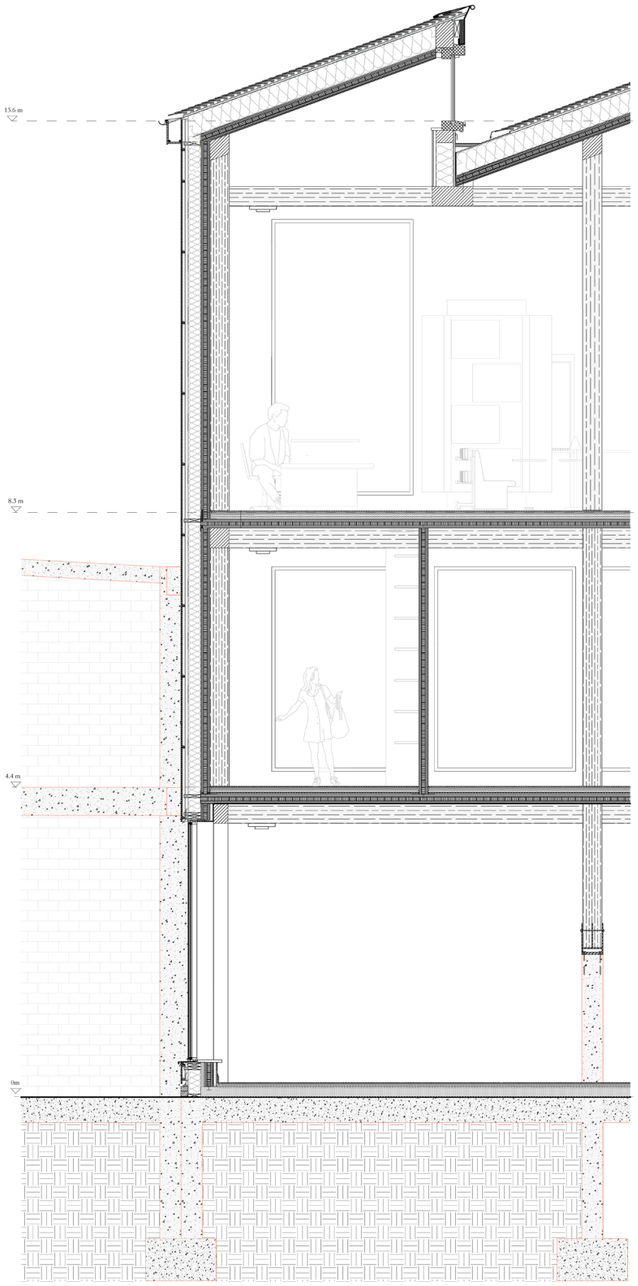




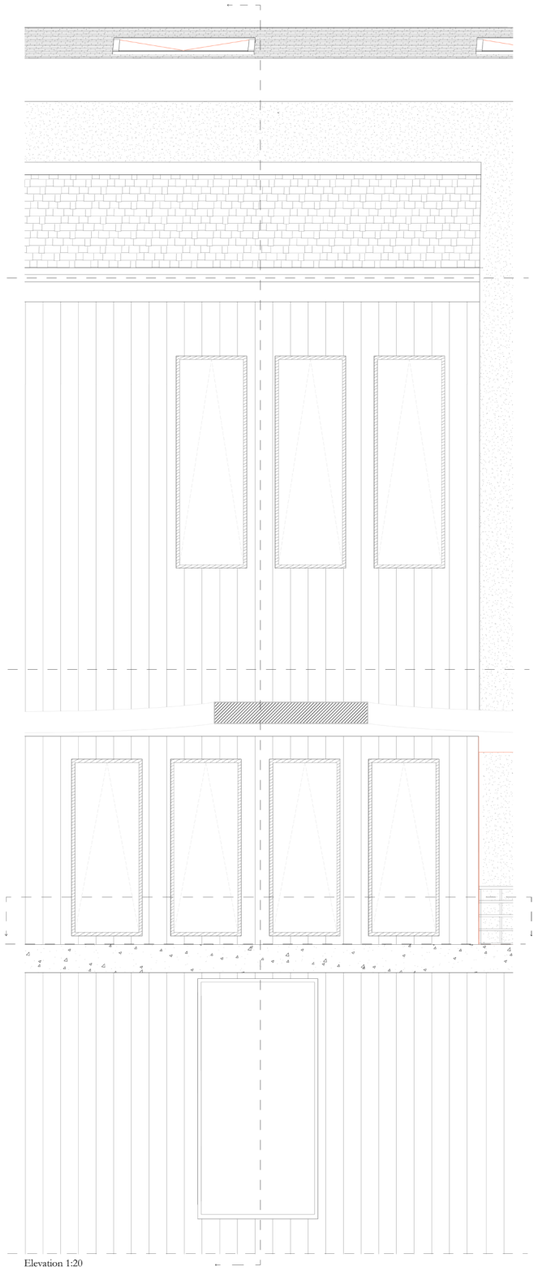
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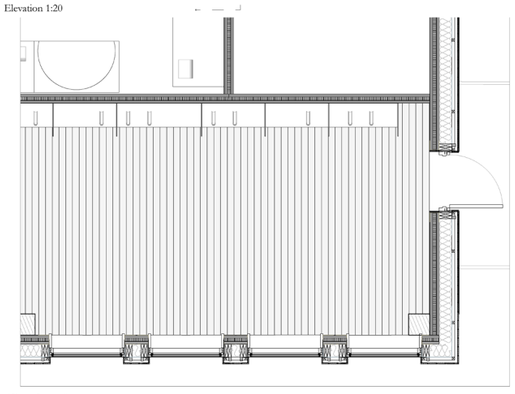
FRAGMENT LIBRARY



Section 1:20



Elevation 1:20

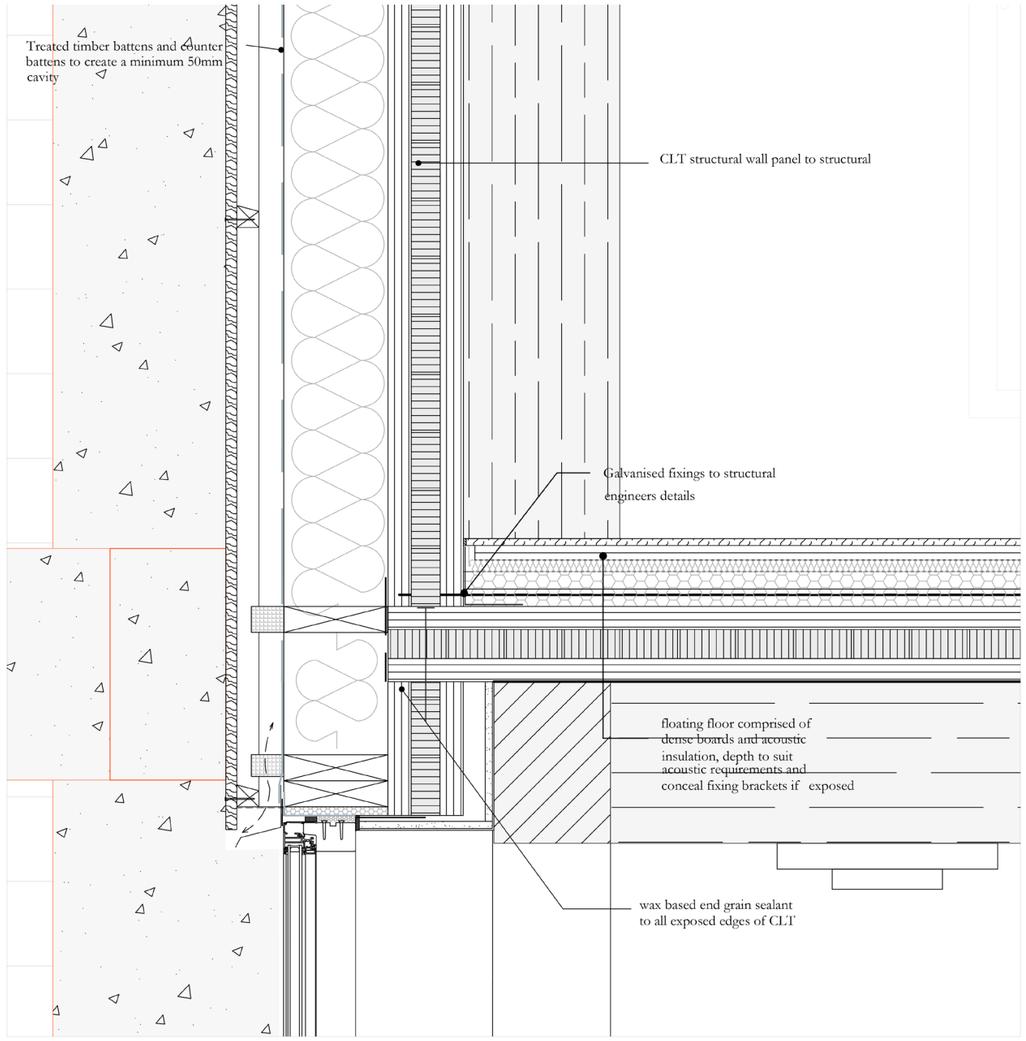


Floorplan 1:20

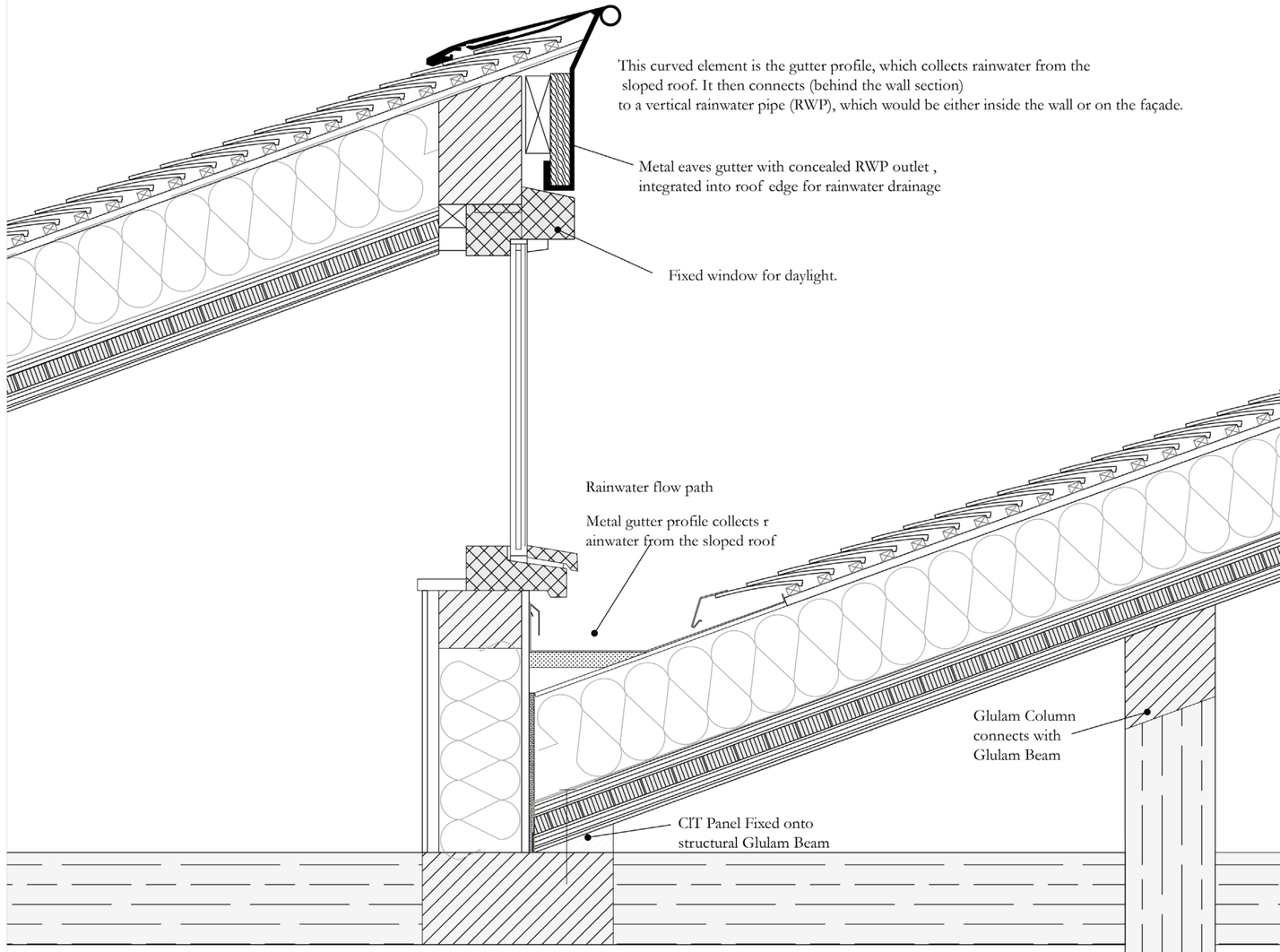
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FRAGMENT 1

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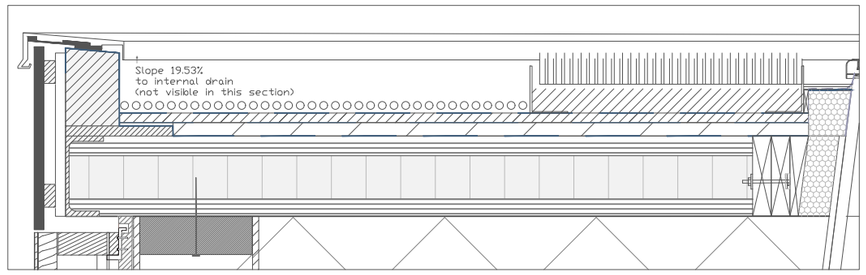


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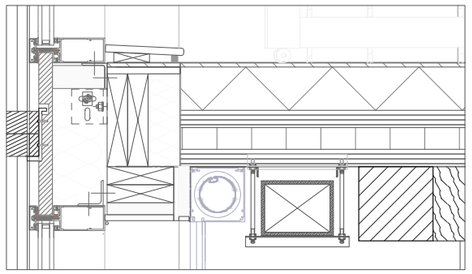




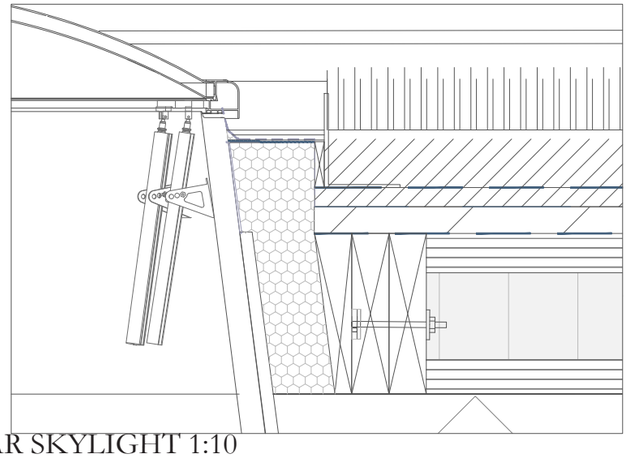
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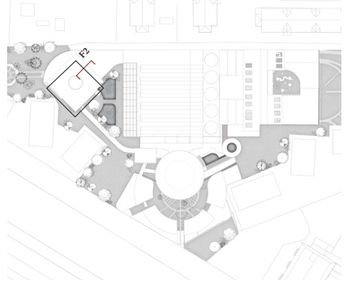
ROOF EDGE 1:10

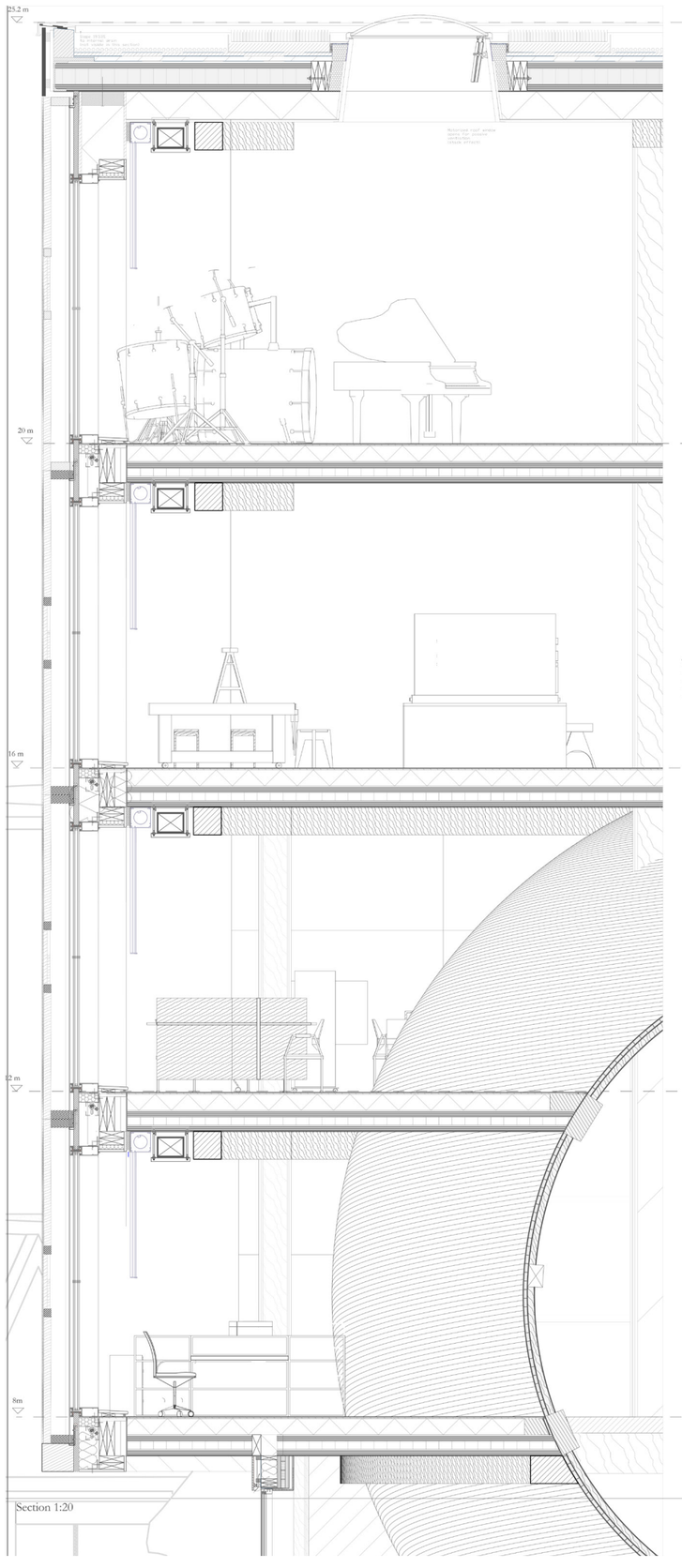


CURTAIN WALL JUNCITON 1:10

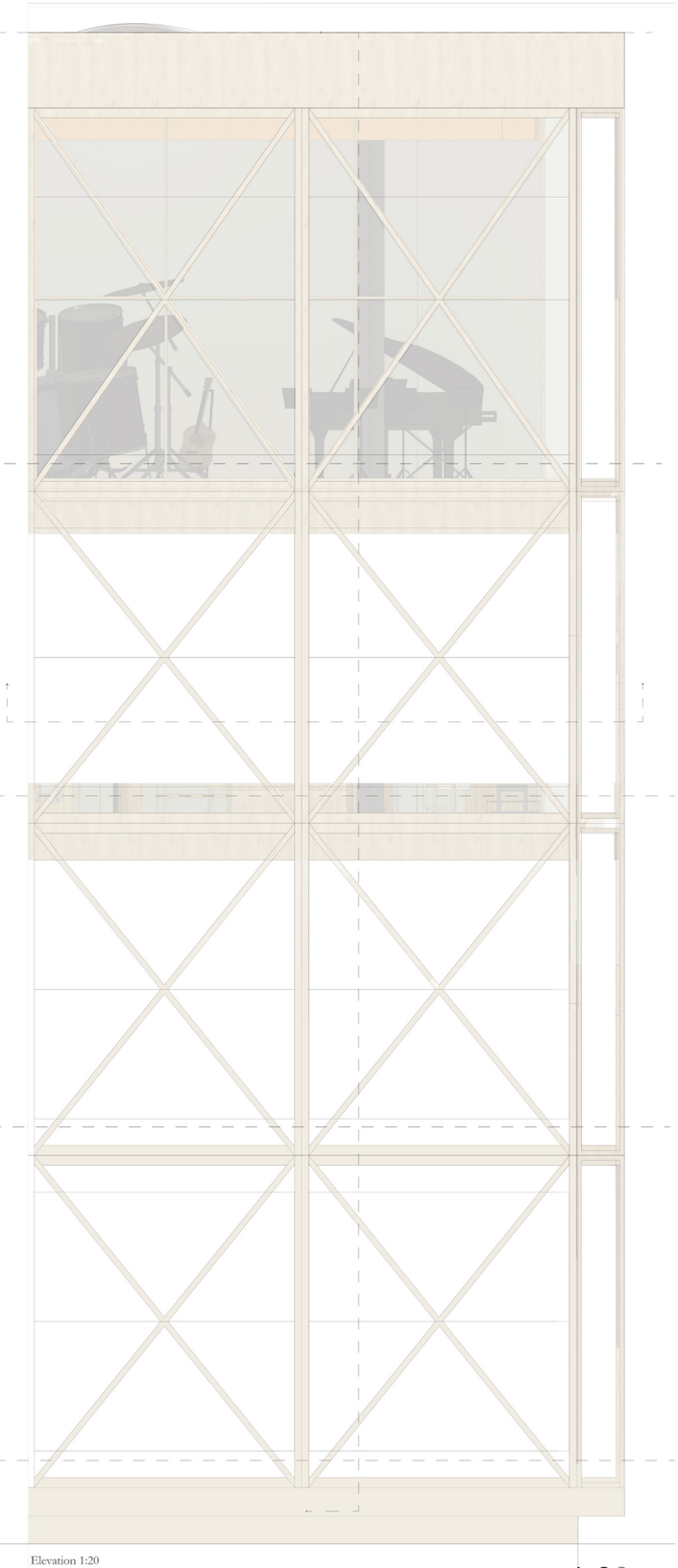


CIRCULAR SKYLIGHT 1:10





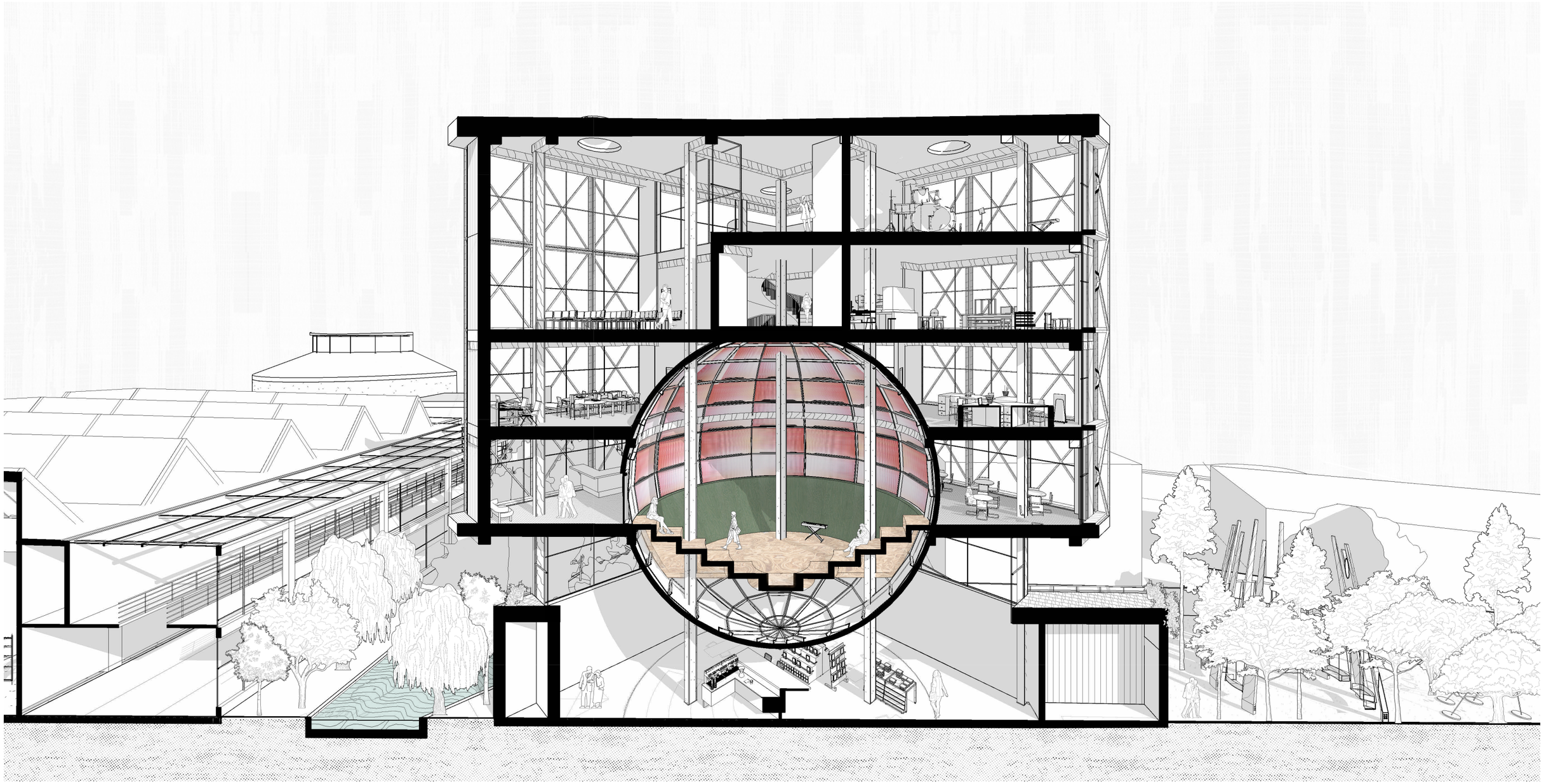
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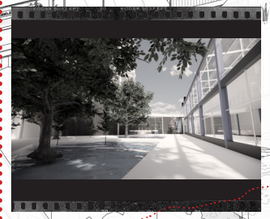
Elevation 1:20

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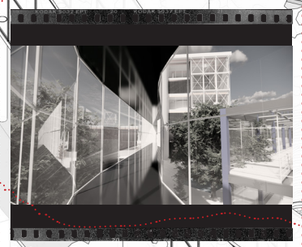
FRAGMENT 2



Stiching the Frames..



Relooking Space



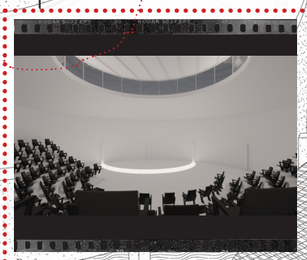
Pathway to Tower



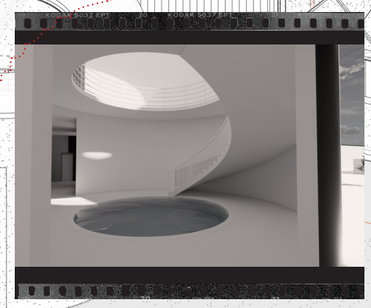
Approaching



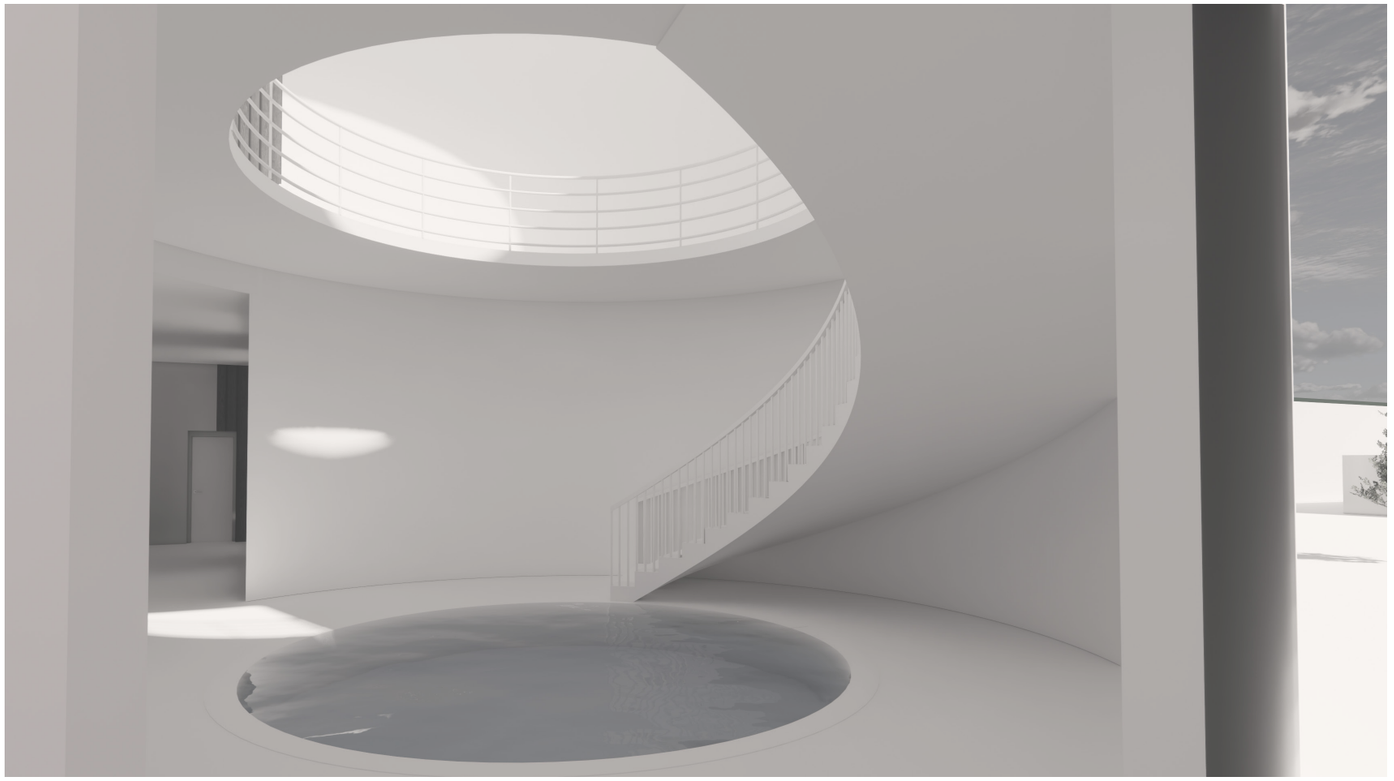
Intimate Public Plaza



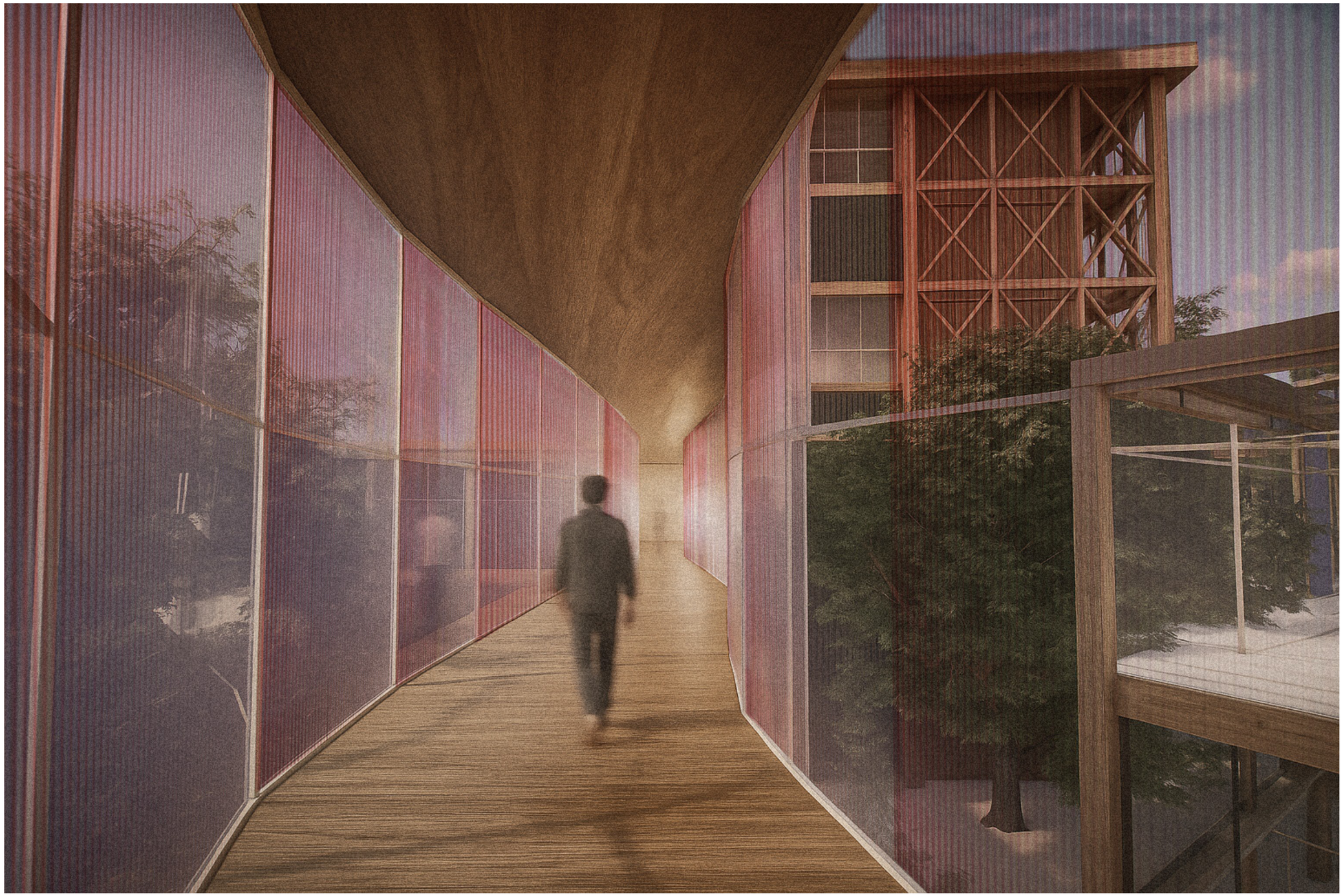
Performance

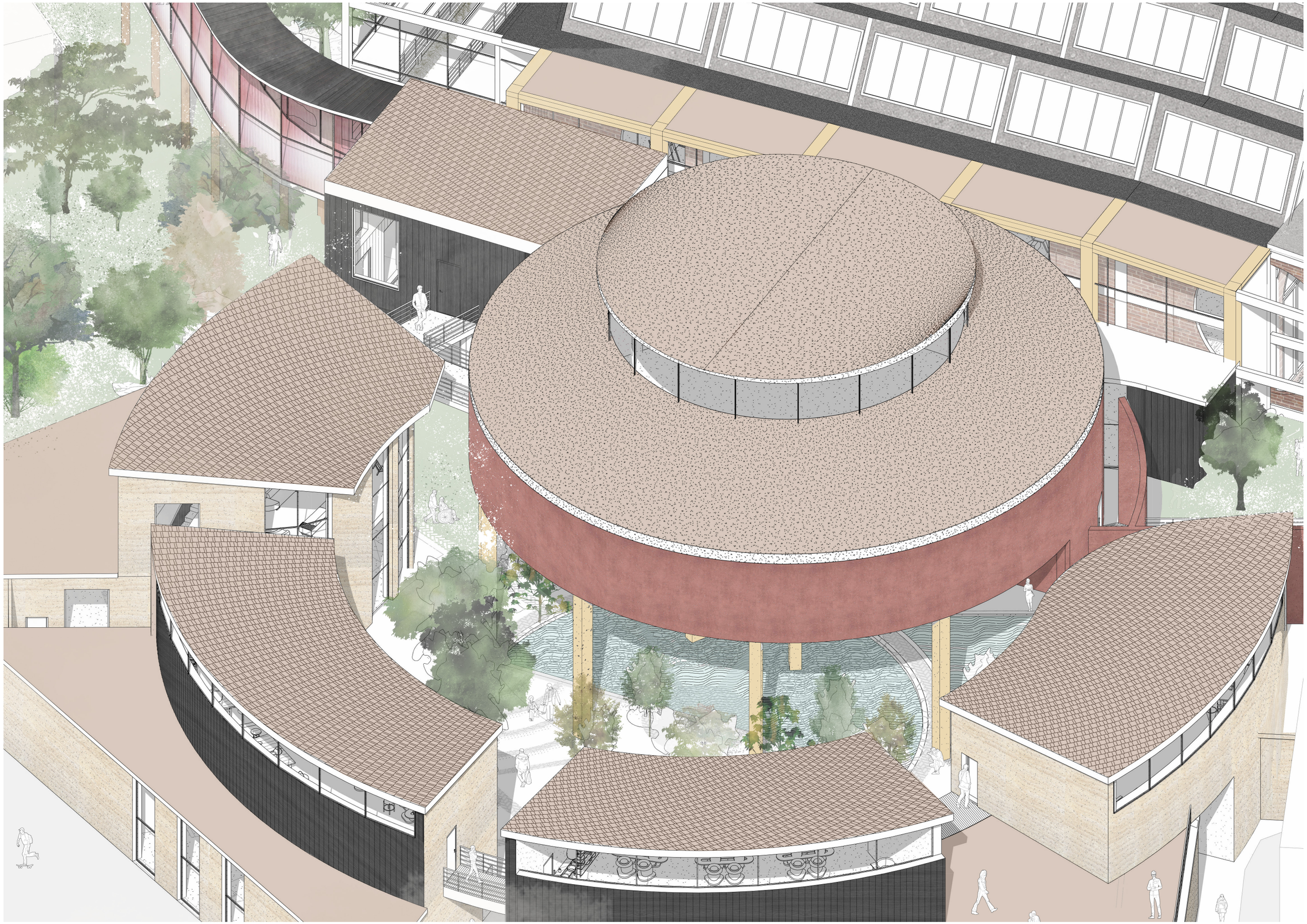


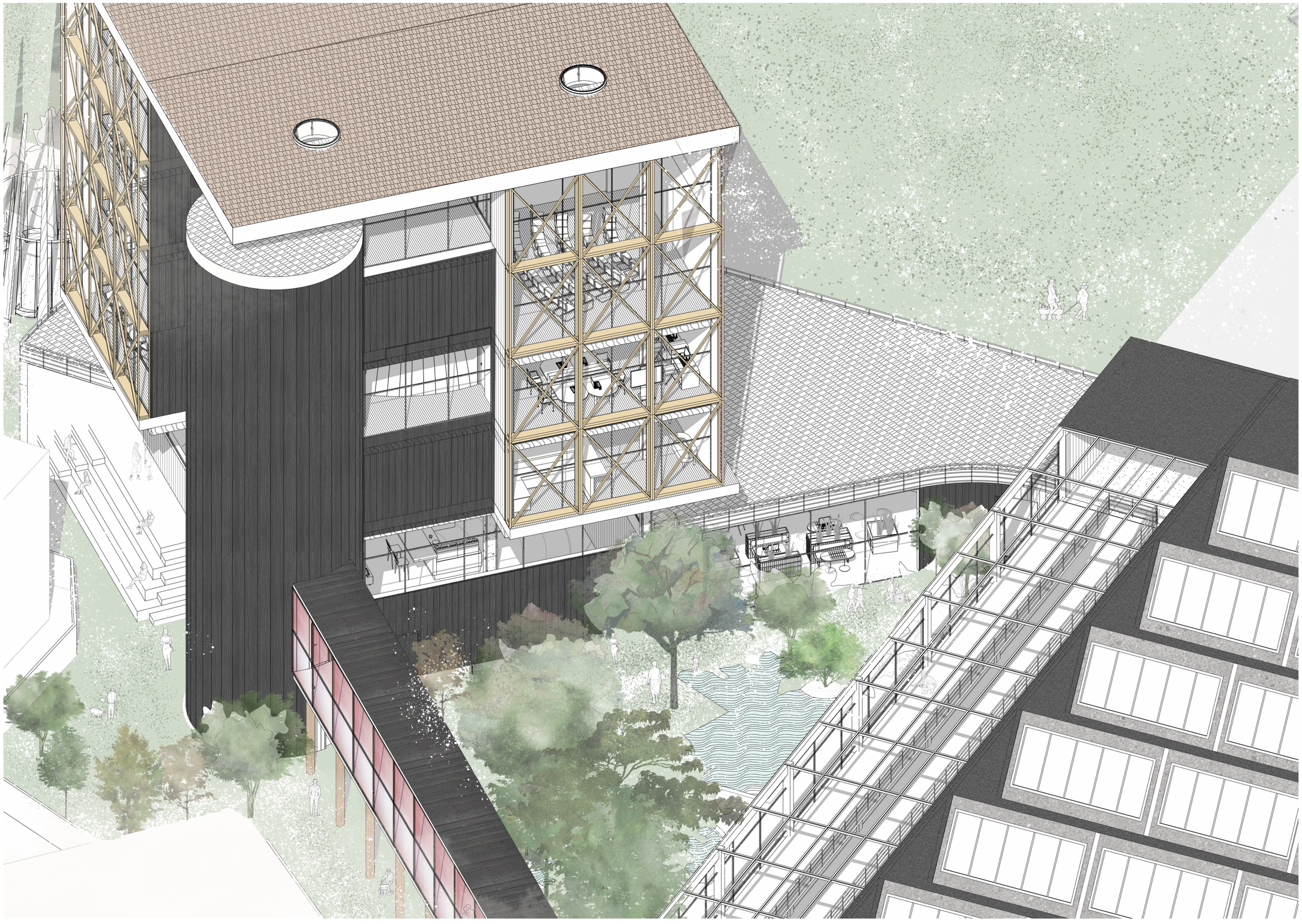
Open staircase















The End