mapping the space

The way in which we move through space determines how the space works. When individuals of Odessa redefine how the public space is filled in, by placing elements to claim their own space, the invited it through the space and the space itself changes.

program

The program of the building is an academy for film production created with cinemas. The program plays with differentiation of public and private functions that interlace. Allowing a gradual transition from the street (public) to the interior (private). The functional dispersion required from the program and spatial requirements found on site.

construction

The sections used for controlling space can also be used for construction needs. The sections can be used to create aisles at which the interior parking can be organized. The space is then sectioned by vertical columns to support the loads. The building is split up in rectangular and parallel boxes that are used to create the spatially optimal open space. These spaces are to transport the

IN) VISIBLE BORDERS

Odessa

Odessa is based on an American grid system with over dimensioned sidewalks of sometimes up to 10 meters wide. During the occupation became fascinated by the way people (privacy
demarcate) made use of the spaces on the sidewalks (public). The public space in Odessa is open and changing, becoming more and more defined to the point that individuals have personalized their sidewalks. The edge is better said this space of negotiation is neither public nor private but something in between.

The academic building is based on the spaces of negotiation on the sidewalks of Odessa. The way in which we move through space determines how the space works. When individuals of Odessa redefine how the public space is filled in, by placing elements to claim their own space, the invited it through the space and the space itself changes.

evolution

The first stage of the design process, where based on physical models developed in the beginning of the project. These models were based on one existed around the public space of Odessa. This movement took into account the topography, physical, visual and mental borders that created separate areas of defined stagnation on site. Each model became an evolution of its predecessor and created new spatial qualities. These qualities become guidelines for the design process.

technique

By using the models to simulate the models in the computer a clearer understanding of scale and proportion were given to the models. The real hand qualities of the models could be then recreated on the scale of the whole building.

Spatial control

Another problem that became apparent was spatial control. The building of the intersecting transition spaces can be controlled by taking several sections in at least two directions through the space. These sections can in turn be used to reproduce the computer model as a physical model or building.