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EARLY STAGE

EXPOSE AND ASSEMBLE – THE POETIC NARRATIVE AS A DESIGN PRINCIPLE

ARTEFACT

ARCHITECTURE, TRANSFORMATION, NARRATIVE

DDR STATEMENT

Reading the site or the existing structure of a building with its inherent logics is an elementary step in the design process, which can be applied to all levels of scale, but is usually largely intuitive. With the help of a poetic narrative design principle, as a counter-design to the all-encompassing concept, as well as through various transformations, overlays of uses and spatial interventions, the extent to which the initially intuitive reading and subsequent reinterpretation of the site as a spatial resource can be abstracted into a differentiated design methodology. In the process of uncovering and assembling, the poetic narrative plays the leading role as a design element. After the basic structure has been detached, this can be, for example, an additively added element, such as a newly added sculptural stair-case on the scale of the house or on a larger urban scale an uncommon typological addition to the urban fabric as a recourse to lost industrial site structures. In addition to the additive principle, space can also be retold by reduction and the poetic subtraction of its layers. A newly built enfilade in the existing layout of a barn reinterprets the connection between space and use, creates new references in the rigid corset of the existing structure. In the design process of a poetic narrative, the formation of a new context, which can guide through all the design decisions, is inevitable additionally to the analysis of the inherent history of the busilding or site. This mostly works by the use of various visualization aids such as models and collages. The author enters into a personal dialogue with this context to to develop and question the narrative element at the same time. The understanding of this process is one of the key parts of this dissertation which leads to the role of the used methods of DDr.

ABSTRACT

Dealing with the existing context forms the almost inescapable basis of today's architectural creation, be it for reasons of sustainability, economic efficiency or the density of urban layouts . We experience space as a palimpsest of various temporal epochs, political systems and users and uses. As a constant superimposition of new narratives, the now is much more a aggregate state in which an intervention through adaptation or transformation is also only a temporary measure. The use of a building or structure is the most volatile element, which can be changed by smallest interventions. Therefore an approach for a poetic narrative as a design method should be developed through case studies in this PHD. The process of artificially highlighting and constrasting aspects of a building or site that currently lying fallow,is only possible through telling a new story about a building or urban layout, where a strict conceptual approach is no longer accessible.

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EXPOSE AND ASSEMBLE - THE POETIC NARRATIVE AS A DESIGN PRINCIPLE

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DEALING WITH THE EXISTING CONTEXT FORMS THE ALMOST INESCAPABLE BASIS OF TODAY'S ARCHITECTURAL CREATION, BE IT FOR REASONS OF SUSTAINABILITY, ECONOMIC EFFICIENCY OR THE DENSITY OF URBAN LAYOUTS . NO PLACE IS CONCEIVABLE WITHOUT OVERLAYING MEANINGS AND TRACES OF DIFFERENT USERS AND USES. ECONOMIC AND ECOLOGICAL THINKING IN THE PROCESS OF CREATING NEW SPACES PRESUPPOSES THE RECYCLING AND FURTHER USE OF EXISTING BUILDING MATERIAL OR URBAN CONTEXT. NO SPACE IS MEANINGLESS, NO PLACE WITHOUT HISTORY. WE EXPERIENCE THE CITY AS A PALIMPSEST OF VARIOUS TEMPORAL EPOCHS AND POLITICAL SYSTEMS AND LEARN SPECIFICALLY THROUGH ANALYTICAL WORK, THE EXPOSURE THROUGH STUDYING, IN ORDER TO READ AND UNDERSTAND THE SITESPECIFIC LAYERS AND SEDIMENTS. AS A CONSTANT SUPERIMPOSITION OF NEW NARRATIVES, THE NOW IS MUCH MORE A AGGREGATE STATE IN WHICH AN INTERVENTION THROUGH ADAPTATION OR TRANSFORMATION IS ALSO ONLY A TEMPORARY MEASURE. THE CORRELATION OF THE INDIVIDUAL LAYERS AND ELEMENTS QUITE FRAGILE, SINCE THEY HAVE DIFFERENT HALF-LIVES IN TERMS OF THEIR DURABILITY AND ROBUSTNESS, BUT WHAT ALSO CREATES THIS TENSION THAT FASCINATES US ABOUT THE PROCESS OF RECURRING CHANGE. A BUILDING PROCESS IS MAYBE NEVER COMPLETE. FOR EXAMPLE THE USE OF A BUILDING OR STRUCTURE IS THE MOST VOLATILE ELEMENT, WHICH CAN BE CHANGED BY THE SMALLEST INTERVENTION. SUPPORTING STRUCTURES AND EVEN INFRASTRUCTURES SURVIVE SIGNIFICANTLY LONGER AND ARE THE SOLID FRAMEWORK ANY ADAPTATION OR TRANSFORMATION. APPRECIATING WHAT IS ALREADY THERE, BUT CURRENTLY LYING FALLOW, IS TO BE EXAMINED IN THE BEST POSSIBLE WAY BOTH ON THE BASIS OF URBAN DEVELOPMENT PROCESSES AND ON A SMALLER SCALE OF THE HOUSE ITSELF.READING THE SITE OR THE EXISTING STRUCTURE OF A BUILDING WITH ITS INHERENT LOGICS IS THEREFORE AN ELEMENTARY STEP IN THE DESIGN PROCESS, WHICH CAN BE APPLIED TO

FIG 1.: HISTORIC PHOTOGRAPHY OF PREROWER PLATZ

FIG 2.: SITE PLAN

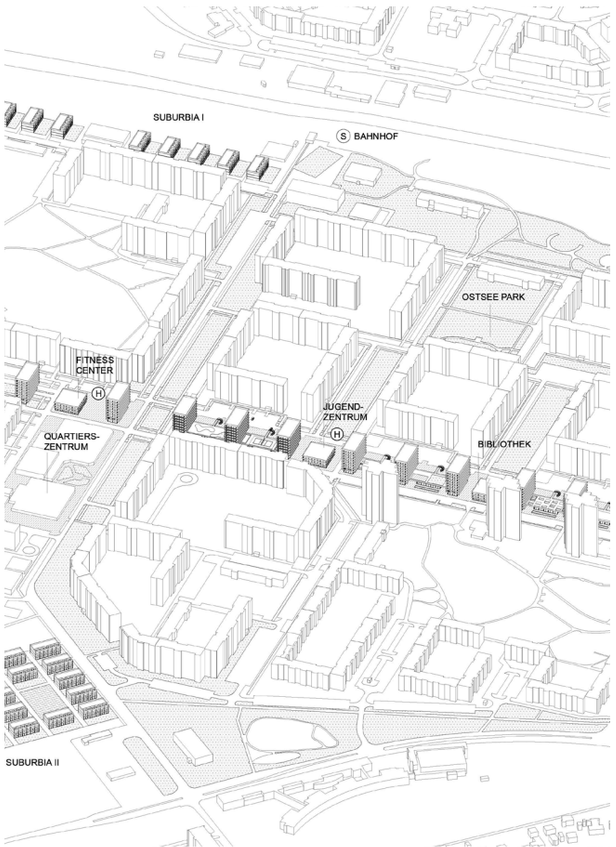

FIG 3.: AXONOMETRIC DRAWING

FIG 4.: VIEW FROM ZINGSTER STRASSE

ALL LEVELS OF SCALE, BUT IS USUALLY LARGELY INTUITIVE. WITH THE HELP OF A POETIC NARRATIVE DESIGN PRINCIPLE, AS A COUNTER-DESIGN TO THE ALL-ENCOMPASSING CONCEPT, AS WELL AS THROUGH VARIOUS TRANSFORMATIONS, OVERLAYS OF USES AND SPATIAL INTERVENTIONS, THE EXTENT TO WHICH THE INITIALLY INTUITIVE READING AND SUBSEQUENT REINTERPRETATION OF THE SITE AS A SPATIAL RESOURCE CAN BE ABSTRACTED INTO A DIFFERENTIATED DESIGN METHODOLOGY. IN THE PROCESS OF UNCOVERING AND ASSEMBLING, THE POETIC NARRATIVE PLAYS THE LEADING ROLE AS A DESIGN ELEMENT. AFTER THE BASIC STRUCTURE HAS BEEN DETACHED, THIS CAN BE, FOR EXAMPLE, AN ADDITIVELY ADDED ELEMENT, SUCH AS A NEWLY ADDED SCULPTURAL STAIRCASE ON THE SCALE OF THE HOUSE OR ON A LARGER URBAN SCALE AN UNCOMMON TYPOLOGICAL ADDITION TO THE URBAN FABRIC AS A RECOURSE TO LOST INDUSTRIAL SITE STRUCTURES. IN ADDITION TO THE ADDITIVE PRINCIPLE, SPACE CAN ALSO BE RETOLD BY REDUCTION AND THE POETIC SUBTRACTION OF ITS LAYERS. A NEWLY BUILT ENFILADE IN THE EXISTING LAYOUT OF A BARN REINTERPRETS THE CONNECTION BETWEEN SPACE AND USE, CREATES NEW REFERENCES IN THE RIGID CORSET OF THE EXISTING STRUCTURE. IN THE PROCESS OF WEIGHING AND COUNTING, THE QUESTION OF THE SCALE AND APPROPRIATENESS OF THE INTERVENTION PLAYS A CENTRAL ROLE. THE AIM SHOULD BE TO CREATE A NEW, ROBUST STRUCTURE THROUGH THIS NARRATIVE ELEMENT, WHICH CONSISTS IN CONSTANT CHANGE BY THE USERS AND THEIR HABITS. THE EXTRACTION OF THE NARRATIVE FROM THE CONTEXT LEADS, AT BEST, TO THE DESIGN BEING TAKEN FOR GRANTED, EVEN IF IT IS IN HIGHLY CONTRASTING THE EXISTING SURROUNDINGS. THE FIGURE-GROUND PRINCIPLE OF SELECTIVE PERCEPTION CAN BEST BE APPLIED TO THIS. AS IN THE GAME WITH THE TILTING FIGURE,

FIG 1.: CONSTRUCTION SITE VIEW ENFILADE

FIG 2.: MODEL VIEW ENFILADE

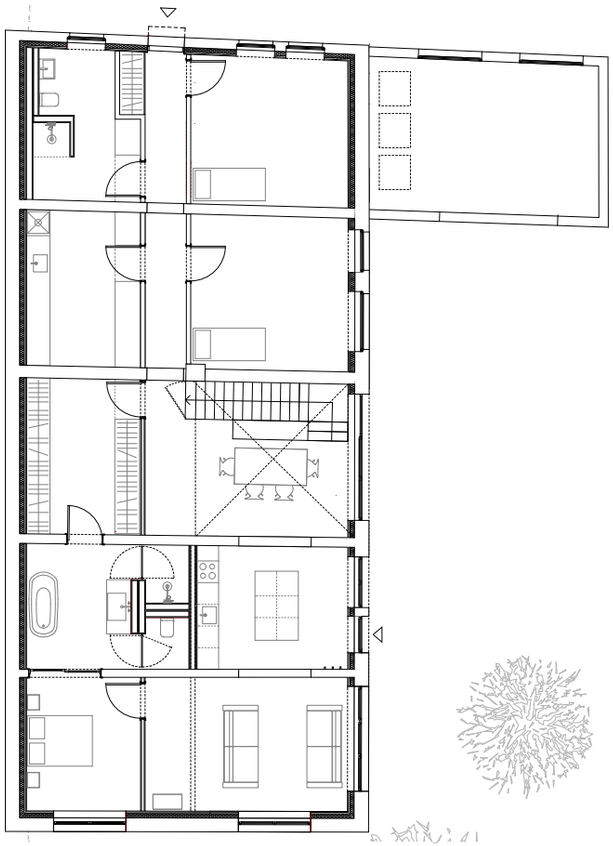

FIG 3.: FLOOR PLAN

FIG 4.: VIEW FROM THE GARDEN

THE INTERVENTION ITSELF CAN EITHER STAND IN THE FOREGROUND AS A CENTRAL ELEMENT OR EMPHASIZE SPECIAL PROPERTIES OF THE EXISTING STRUCTURE AS A NEWLY CREATED BASIS. SPECIAL VISUAL PRINCIPLES WORK HERE, WHICH CAN BE TRANSFERRED TO THE DESIGN OF A NARRATIVE ELEMENT, FOR EXAMPLE THE CLEAR OUTLINE OF THE ELEMENT IS AN IMPORTANT PREREQUISITE FOR LEGIBILITY OF THE FORM. IF THIS TILTING FIGURE CAN BE READ IN BOTH DIRECTIONS, THIS IS AN EVEN MORE INTERESTING MANIPULATION OF THE EXISTING RELATIONSHIP BETWEEN OLD AND NEW.
IN THE DESIGN PROCESS OF A POETIC NARRATIVE, THE FORMATION OF A NEW CONTEXT, WHICH CAN GUIDE THROUGH ALL THE DESIGN DECISIONS, IS INEVITABLE ADDITIONALLY TO THE ANALYSIS OF THE INHERENT HISTORY OF THE BUSILDING OR SITE. THIS MOSTLY WORKS BY THE USE OF VARIOUS VISUALIZATION AIDS SUCH AS MODELS AND COLLAGES. THEREBY IT IS IMPORTANT TO UNDERSTAND THAT THESE IMAGES ARE NEVER OBJECTIVE AND ALREADY CONTAIN SOME THE VIEWS OF THE PRODUCER, WHICH MAKES IT EVEN MORE IMPORTANT TO GAIN CONTROL OVER THE PROCESS OF FINDING THE MOST SUITABLE NEW NARRATIVE FOR THE GIVEN CONTEXT. THE DESIGNER ENTERS INTO A PERSONAL DIALOGUE WITH THIS CONTEXT TO TO DEVELOP AND QUESTION THE NARRATIVE ELEMENT AT THE SAME TIME. THE UNDERSTANDING OF THIS PROCESS IS ONE OF THE KEY PARTS OF THIS DISSERTATION WHICH LEADS TO THE ROLE OF THE USED METHODS OF DDR.

FIG 1.: VIEW OF THE VILLA

FIG 2.: MODEL VIEW

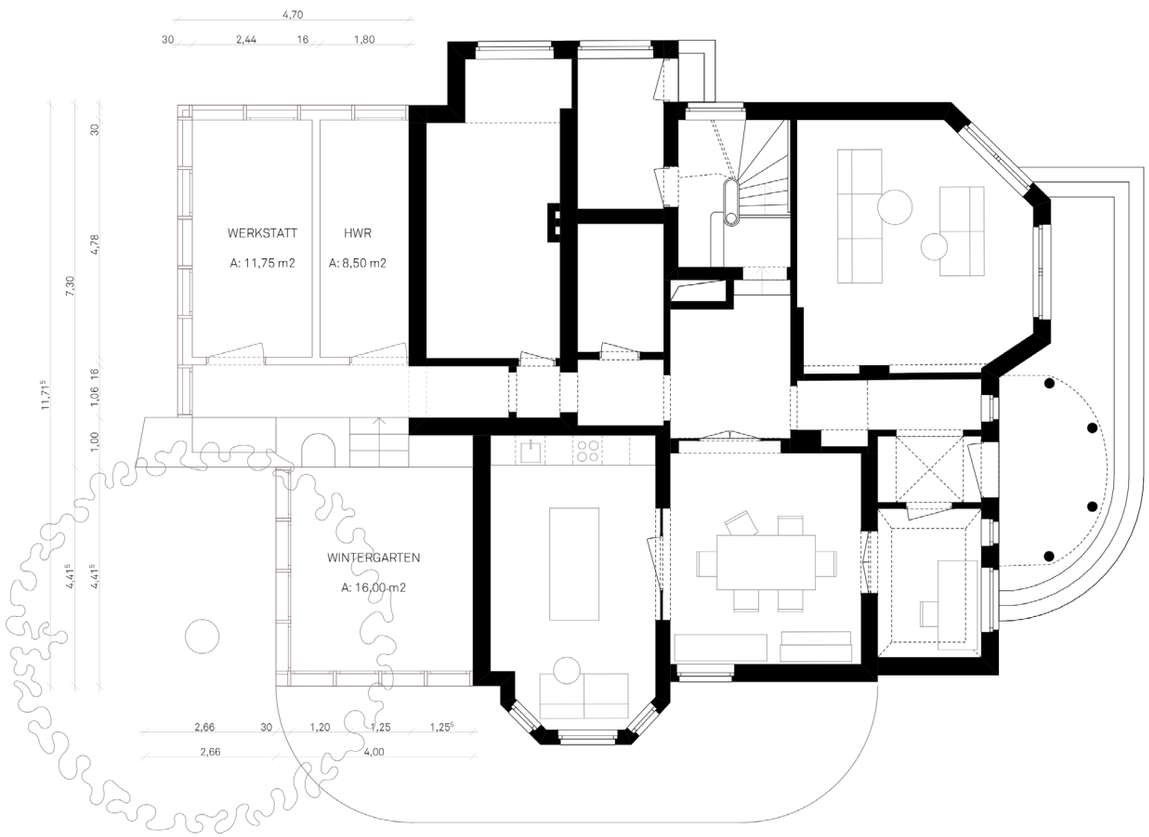

FIG 3.: FLOOR PLAN