

EXTRACTS FROM THE PERIPHERY

The City Centre & the Periphery

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EXTRACTS FROM THE PERIPHERY

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EXTRACTS FROM THE PERIPHERY

The project originates in an interest in the anatomy of the city and its changeable character. The text 'The Generic City' by Rem Koolhaas describes the post-post modern urban progression and dynamic between the City centre and its Periphery. Where the identity of the city can be found and what happens when the identity is lost.

This project investigates the definition of the Periphery of the city and what can be found there. Gothenburg is unique in the division that the city has with different districts, a short distance from the city core, where development previously has happened and then ceased. Identity that imprisons and identity that at last surrenders to a generic development. Gothenburg is changing. How does this effect the perspective from the periphery on the city core?

The process of this study has been an iterative method of step by step creative work developing from the point of interest. Focus has been on making and doing rather than planned decision making.

In part 1 a photographic atlas was created of a location identified as the Periphery located close to the city core.

In part 2 an archive of physical model studies was created.

In part 3 digital model making was used to make a series of drafts that suggests architectural constructions of various types.

An open mind set was kept throughout the process and the destination of the finished project was unknown. The outcome was concluded from the process. The task was to decipher, unfold and construct new realities.

The theme of the project was 'Out of context'



“To the extent that identity is derived from physical substance, from the historical, from context, from the real, we somehow cannot imagine that anything contemporary - made by us- contributes to it.“

“The fact that human growth is exponential implies that the past will at some point become too 'small' to be inhabited and shared by those alive”.

“The last vibes emanating from the exhausted centre denies the rest of the city its legitimacy.”

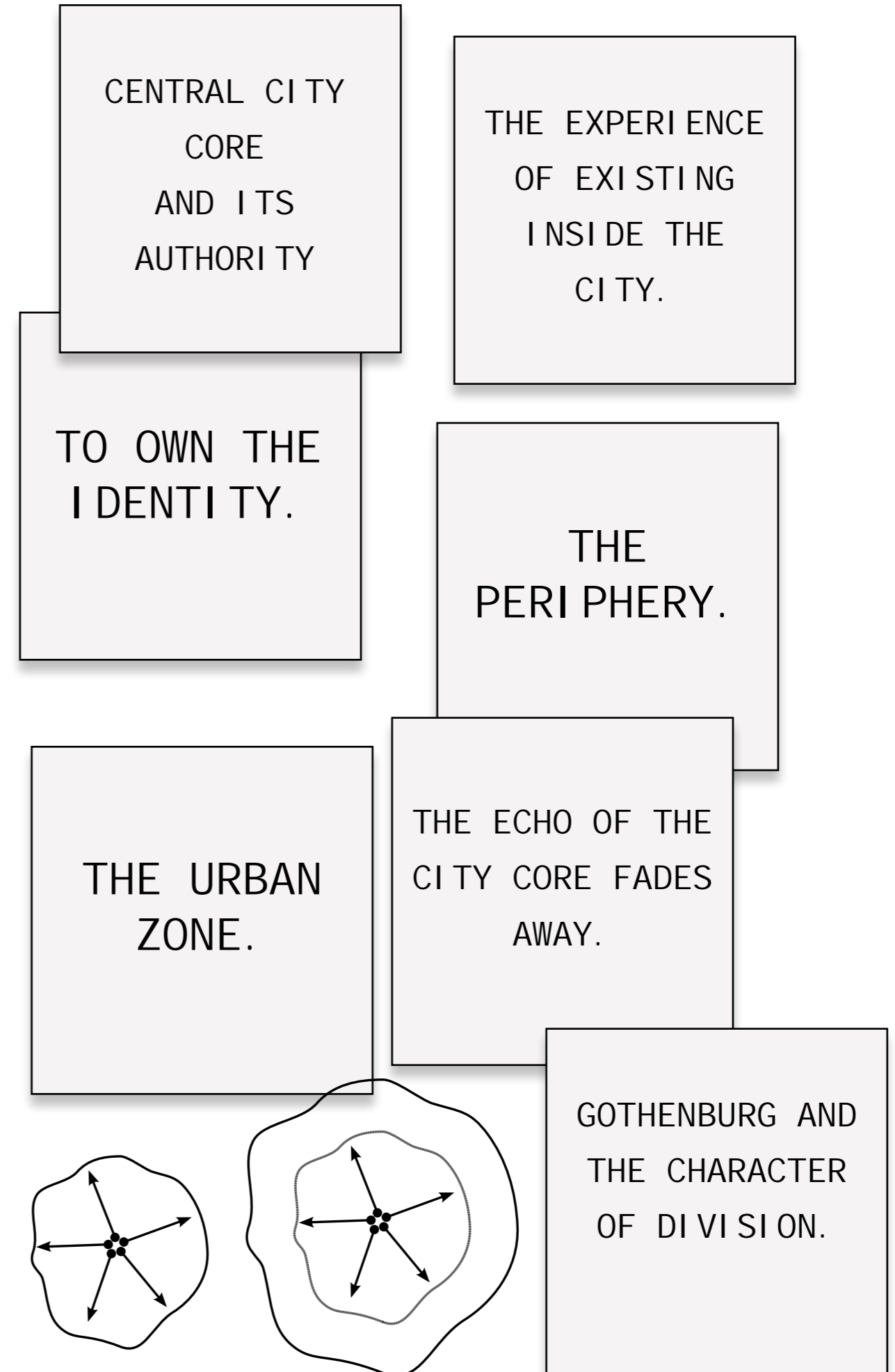
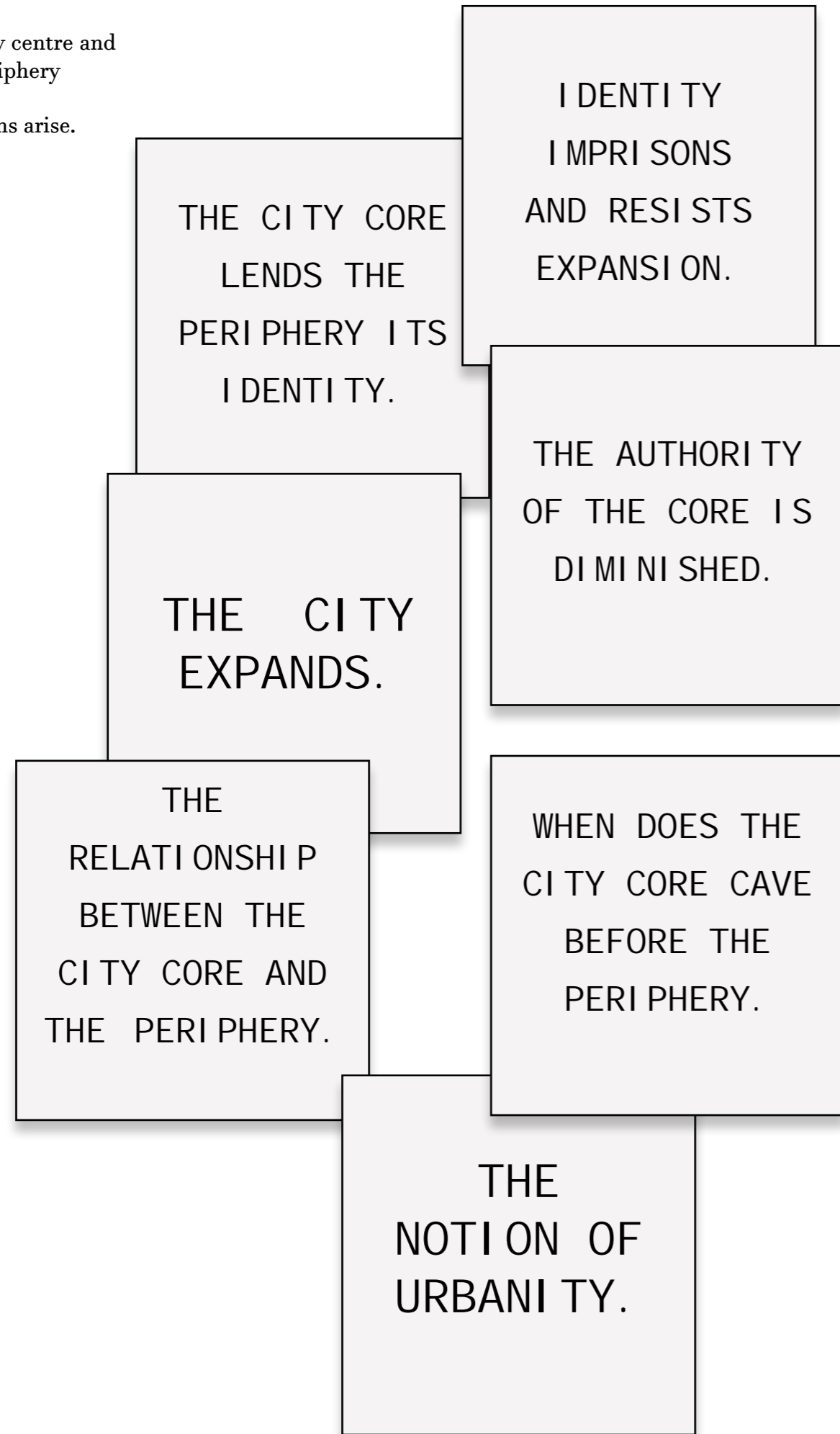
“The discovery of the value of the Periphery is only a disguised insistence on the priority of the centre.”

“What are the disadvantages of identity and what are the advantages of blankness?”

Extracts from 'The Generic City'
by Rem Koolhaas

The City centre and
The Periphery

Questions arise.



THE ROLE &
CONSTRUCTION
OF CONTEXT

AN OPEN DESIGN
EXPLORATION OF
INDIVIDUAL
INTEREST

CAPTURE
REPRESENT
TRANSFORM

AN
ITERATIVE
PROCESS

- EXTRACT
- REPRESENT
- TRANSFORM
- PRESENT

A GENERATIVE
DIALOGUE

- ACT - EXECUTE
- OBSERVE
- CHANGE - THINK
- ACT AGAIN

UNFOLDING
UNCOVERING
CONSTRUCTING
NEW
REALITIES

A NEW
CONTENT
IN A NEW
CONTEXT

PART 1

Photographic extracts



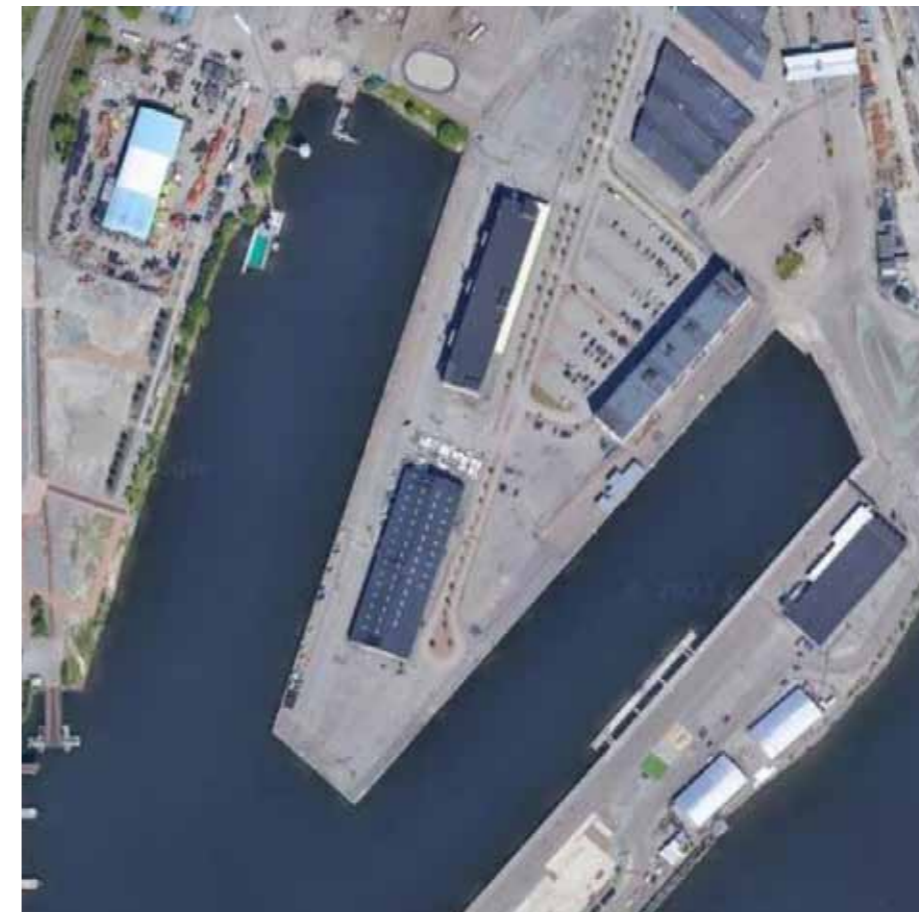
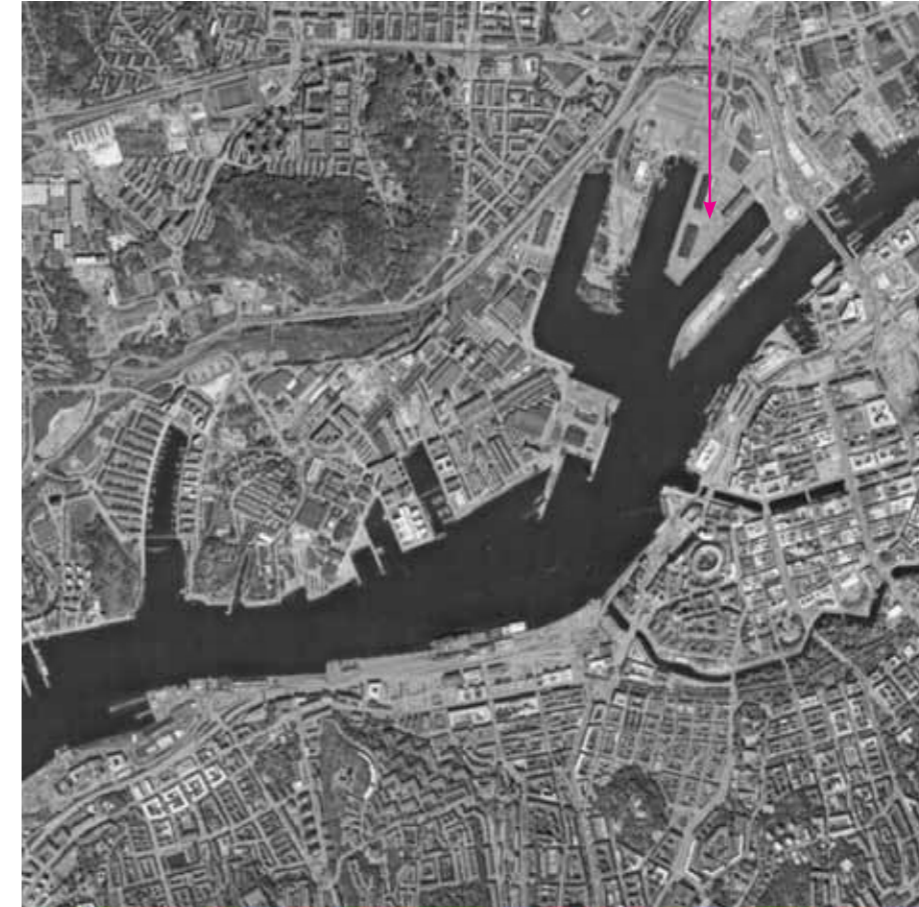
The situation

A short distance from the inner city of Gothenburg - a wedge of tarmac in the harbour.

This is the Periphery. Superior warehouse architecture reinforce uncompromising perspectives. Directions are pointing to the other side of the river where the real City lies.

A skewed pedestrian crossing augment a distinct functional facade where activity is long lost.

Anonymous concrete objects are scattered on the ground.



The generic and the distinct.

The generic expansion of the City centre seen from the Periphery contrasts the distinct character of the buildings in the periphery.

What can be learnt from this different perspective?

What development does the Periphery suggest?



Magnificent Desolation.

The land in the periphery is brutal and fascinating, devastating and inspiring.

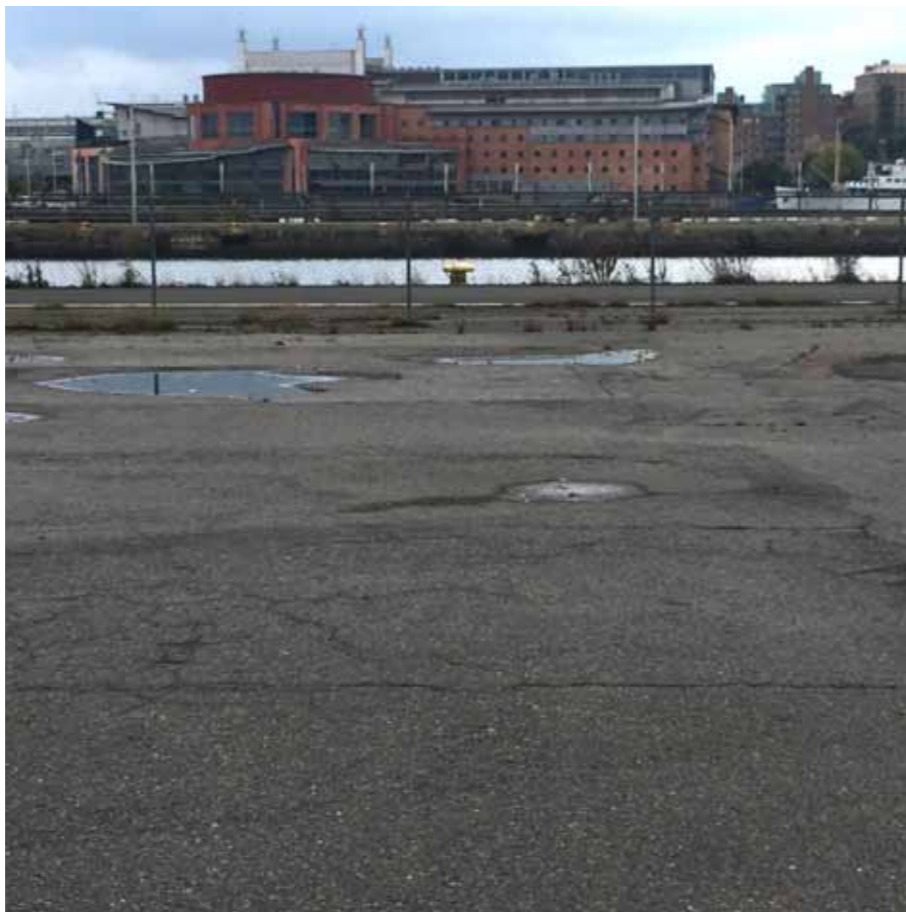
From the confrontation with the Periphery original qualities of space emerge in the desolate urban landscape.

Scale is sewed. Viewed from a distance one of the warehouse buildings has the appearance of a family villa in the field of tarmac.

The Opera house is seen from an alternative view point. High culture facing up to the Terrain Vague.

An average shed construction with a set of uplifting bright bins lined up along its facade divides space up into volume.

A balcony where passengers once waited for ships to take them away out on the sea to other destinations.



Transitory space.

A loading bay suggests a social space secluded from the wide open areas. The building extends and offers a sympathetic comfortness, a place to get together and watch the world go by.

This is transitory space, it comes forth in the vastness. A temporary room in between matter and space.

The elevators are framed in a double setting. They are dimensioned for the loading of goods. They express security and reliability and if the building was housing or offices this entrance would offer generous room for communication and interaction.



Transitory space.

An arcade with levels enhance the perspective and gathers a potential flow of activity.

Over sized balconies previously used by cranes to unload goods from incoming ships. Now their purpose is forgotten but their existence hints towards a welcoming in between space for joyful interaction.

A recess under the roof marks a modest entrance, doors dressed in wood. It complements the buildings overall formal appearance.

A humble and inviting carefully encased small stair lead the visitor to the entrance.



Micro landscapes.

Nature are breaking through the hardened surfaces and micro landscapes come to life.

Strands of gras stand in a row next to a metal ledge. Emerald coloured moss bloom out and an old rail-way line is covered in green. Puddles dampen the asphalt beaches.

The green lines inhabit the grey zone of the Periphery. It is only a question of scale. If the micro landscapes could somehow be enlarged they would become enchanting recreational gardens and parks to be embraced by.



Traces on the ground.

Scars and marks communicate shapes and form to be inspired by.



Lattices and perforated screens.

These compound semi transparent elements can become reinterpreted and a new meaning and a new scale become attached.

Light and shade.
Irregular regularity.



Details, modules and building elements.

These details has a certainty and firmness in shape, form and texture.



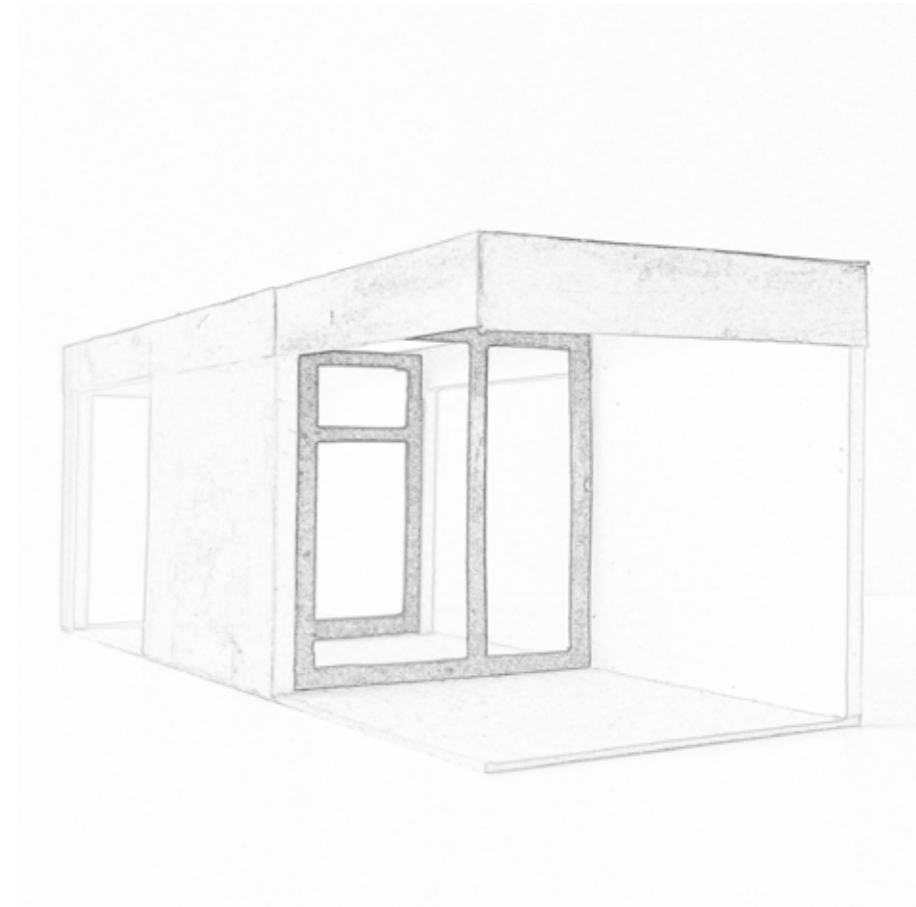
Obscure objects.

Scattered in the Periphery are objects of unknown origin. They can be interpreted as pieces of furniture or interior design objects. Their presence inspire imaginative dinner parties by the water front or relaxing next to a glass of drink sitting on a funky side board.



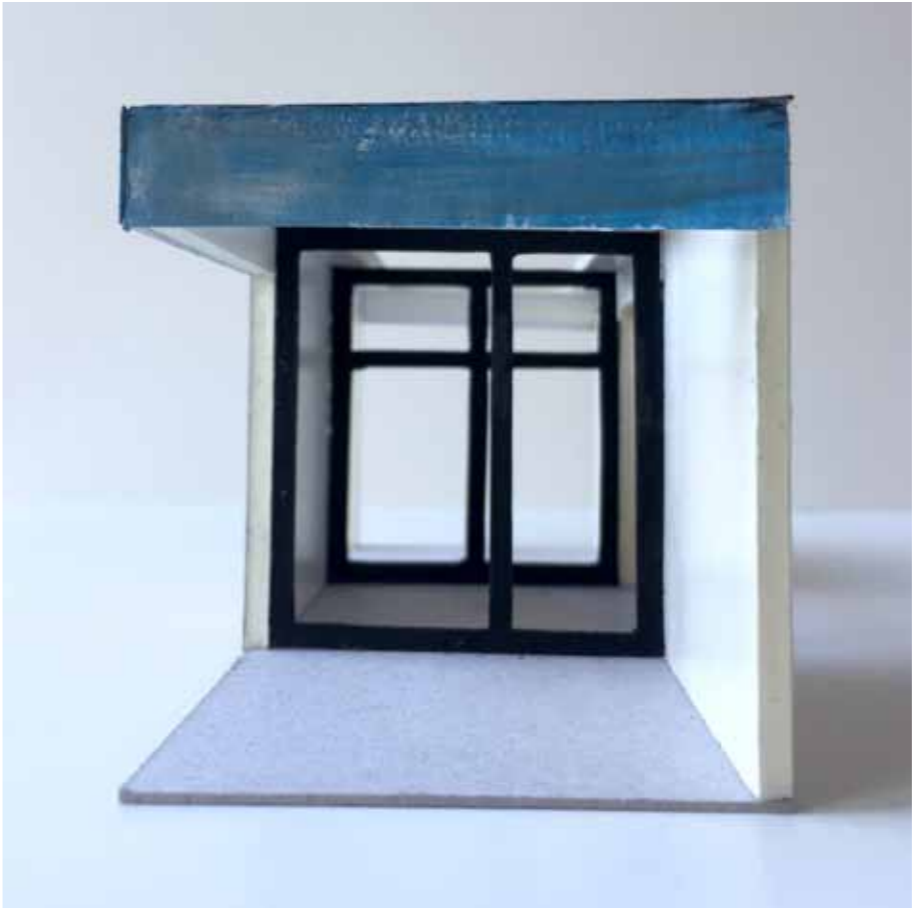
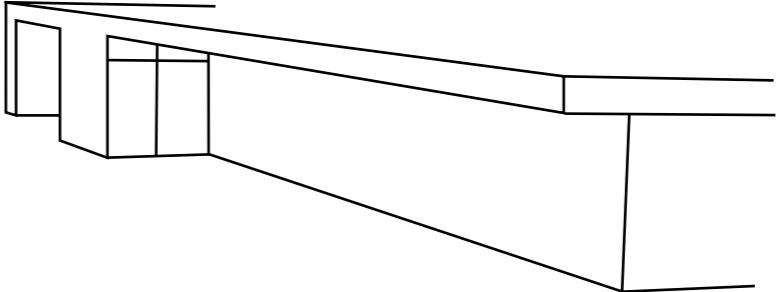
PART 2

Physical model representations



Space extracted from underneath a loading bay manipulated into a physical representation.

Colour and texture define the volume.

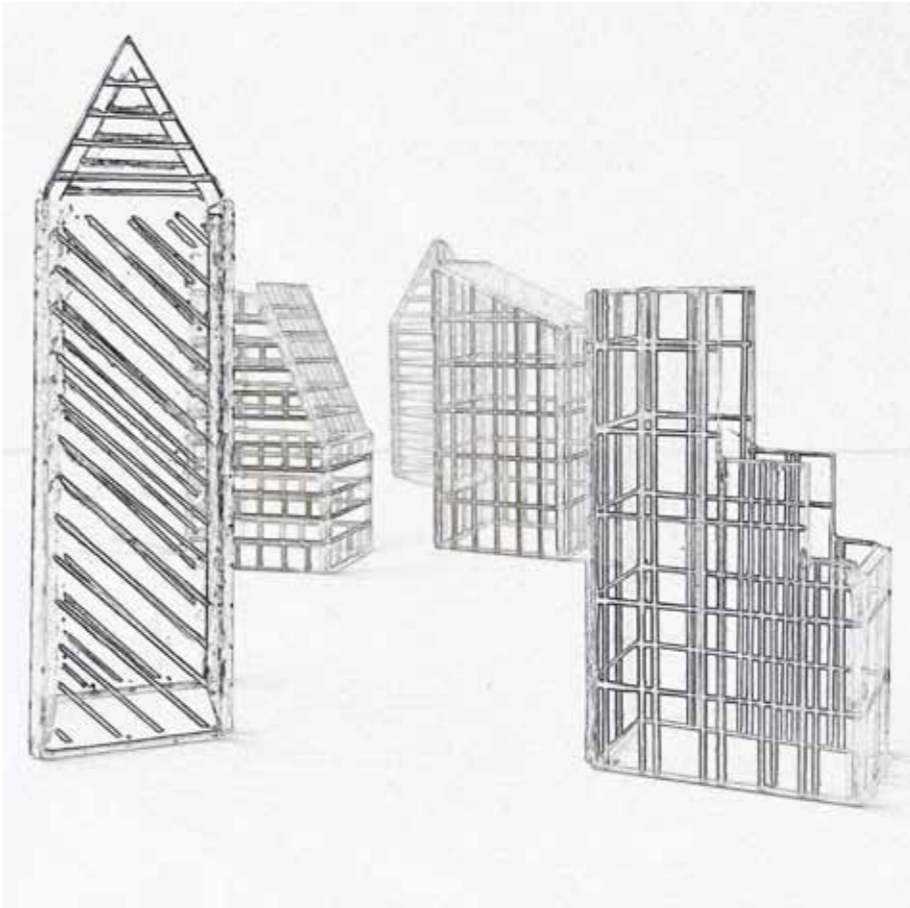


A two parted and rough textured beam taken out of its context and arranged into new compositions.

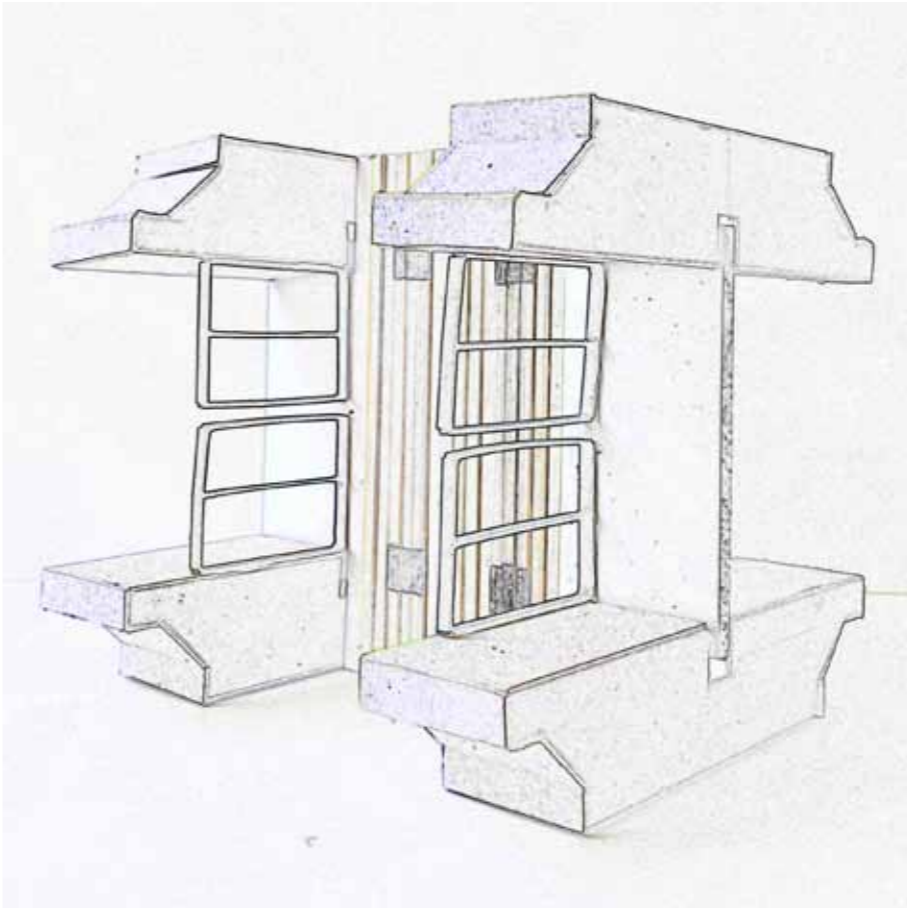
It communicates both heaviness and lightness. The combined shape flies like a set of wings but the individual parts are firm and dense.



Like pieces from a chess game the generic set of glass covered shapes rises on the horizon. They are combinations of a set of recurring formations.



An entrance door re-interpreted in a model. The element and its recess is flipped, and turned. A new meaning deciphered. The railings become a draft for a window setting. The model become a sign from foreign language.



Can an ugly lump by an endless fence be turned into beautiful preciousness?

A clean cut in an irregular shape. An edge where random meets order.

Can that edge, that border be found in the city - the City core and the Periphery.

The planned and the unplanned.

The random and the intended.



Perforated and enclosed.
A knot - a line
A line - a surface -
A surface - a shape

Point - Line - Surface
- Volume.

The fence is light and
thin but brutal and
forceful.



Textures and material studies.

The character of worn surfaces industrial paints mixed with rust and stains of tear.

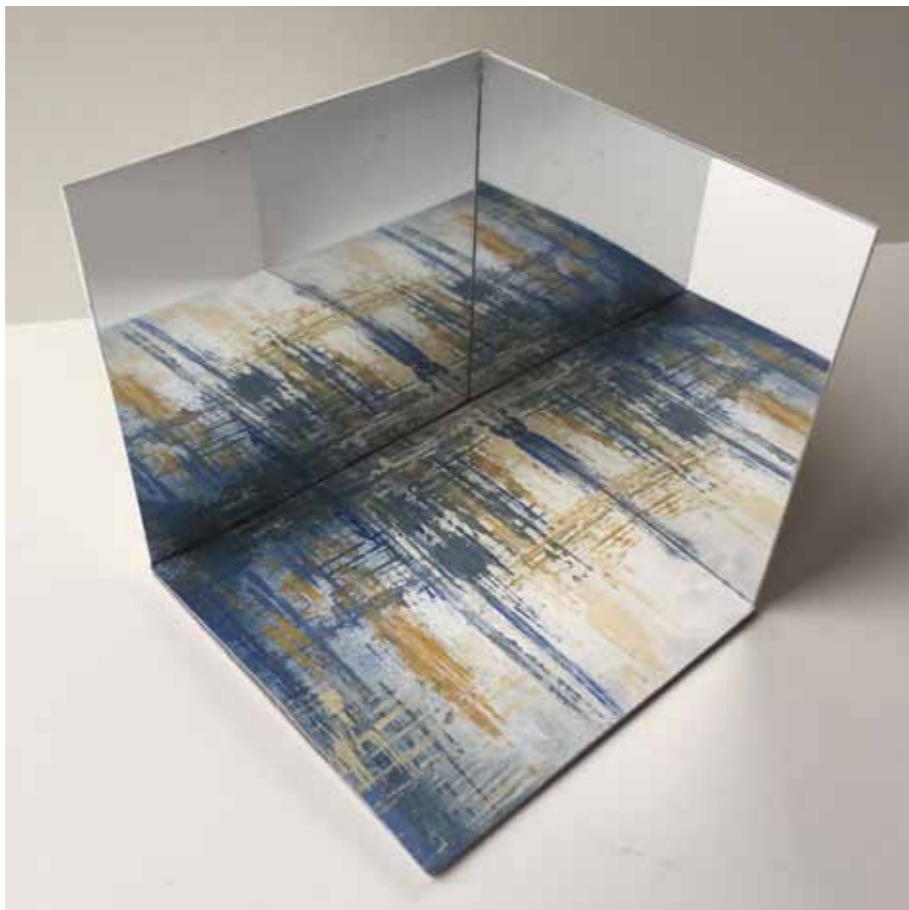
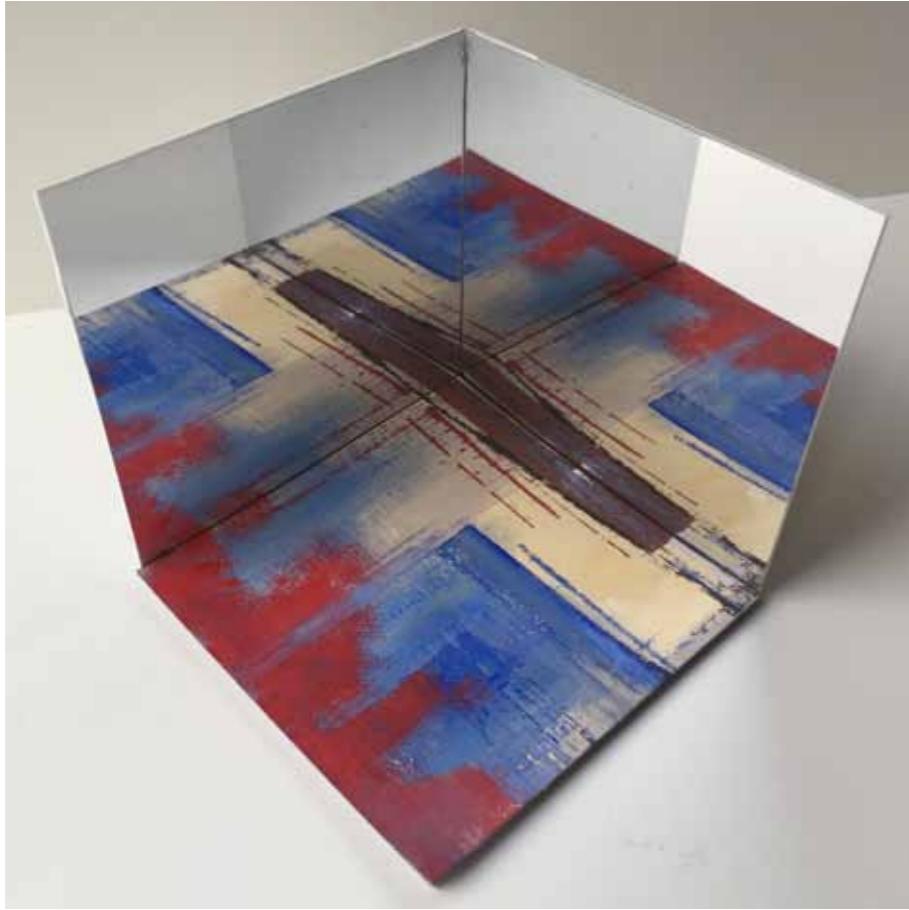
Paintings to capture and extract the range of merged colours, lines and scratches.



Textures and material studies.

Texture paintings are put in a mirror box and their meaning is expanded.

Plans of plots, streets and buildings?

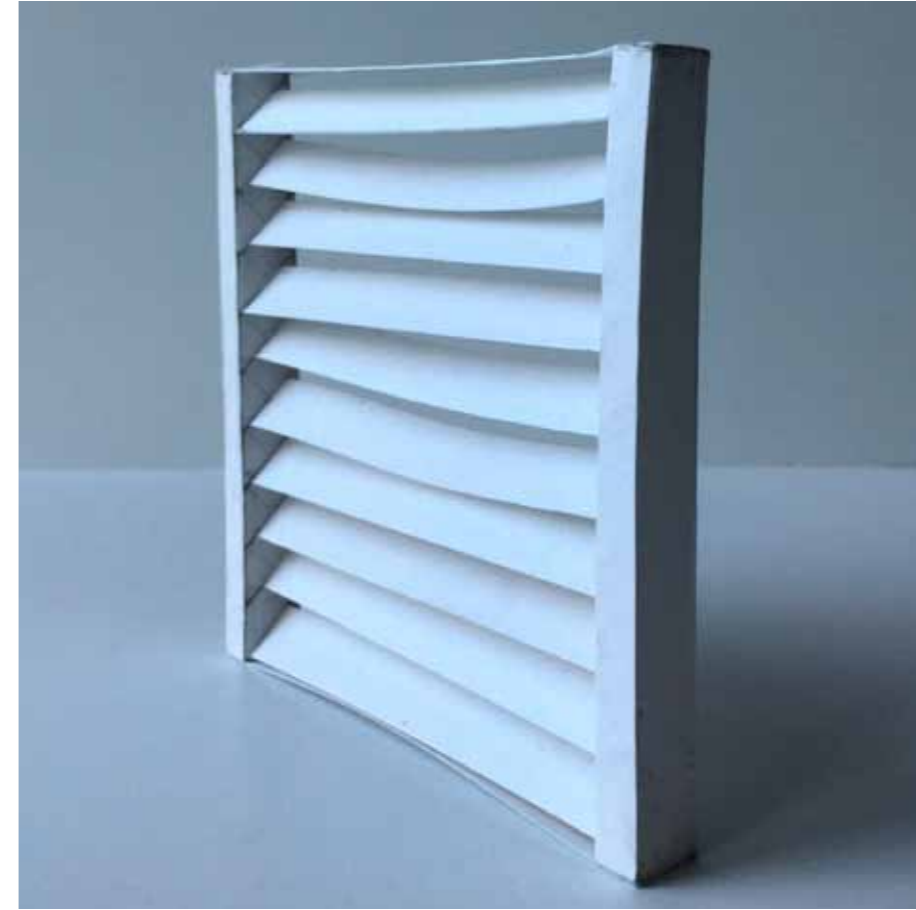


An open surface.

Elements and details extracted from architecture of the periphery.

Versions and characteristics.

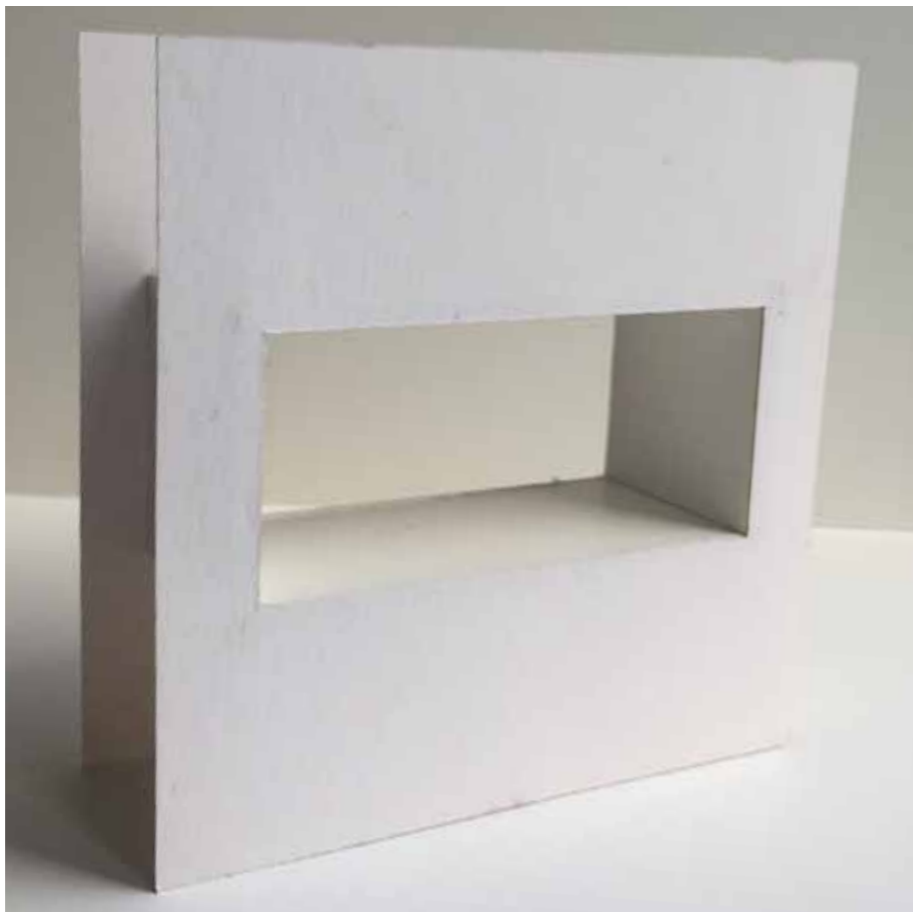
A vent becomes a screen and a screen roof a new shape.



Window studies.

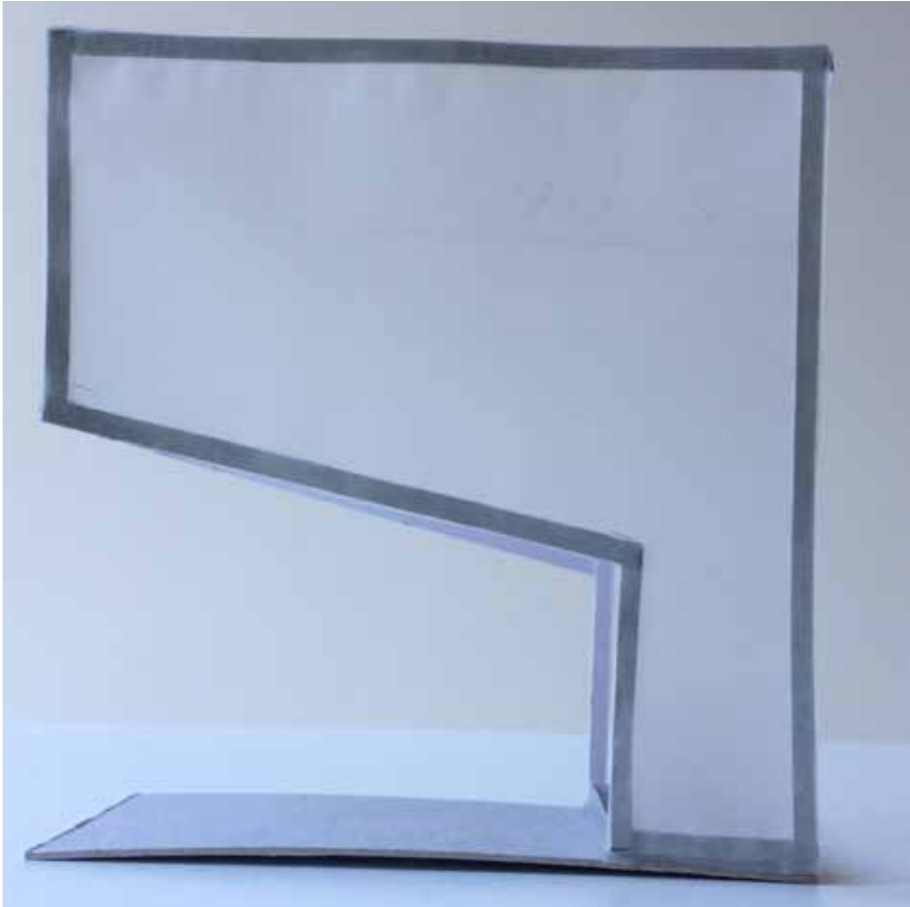
Volumes and shapes.

Reflections and depth.



Non-space extracted.

From the space surrounding the shed warehouse a non-space is extracted and made into a model - a new shape.



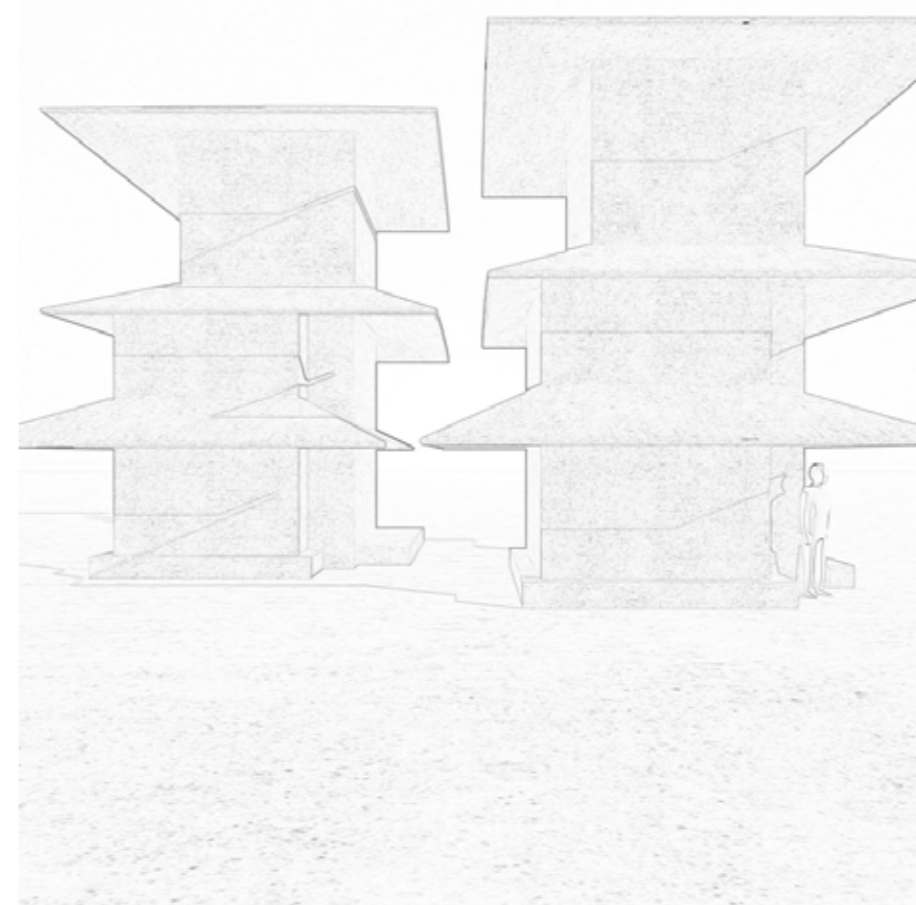
Oblongodongs -

Unidentified circular objects found in the urban periphery.

Trusses taken out of their context.



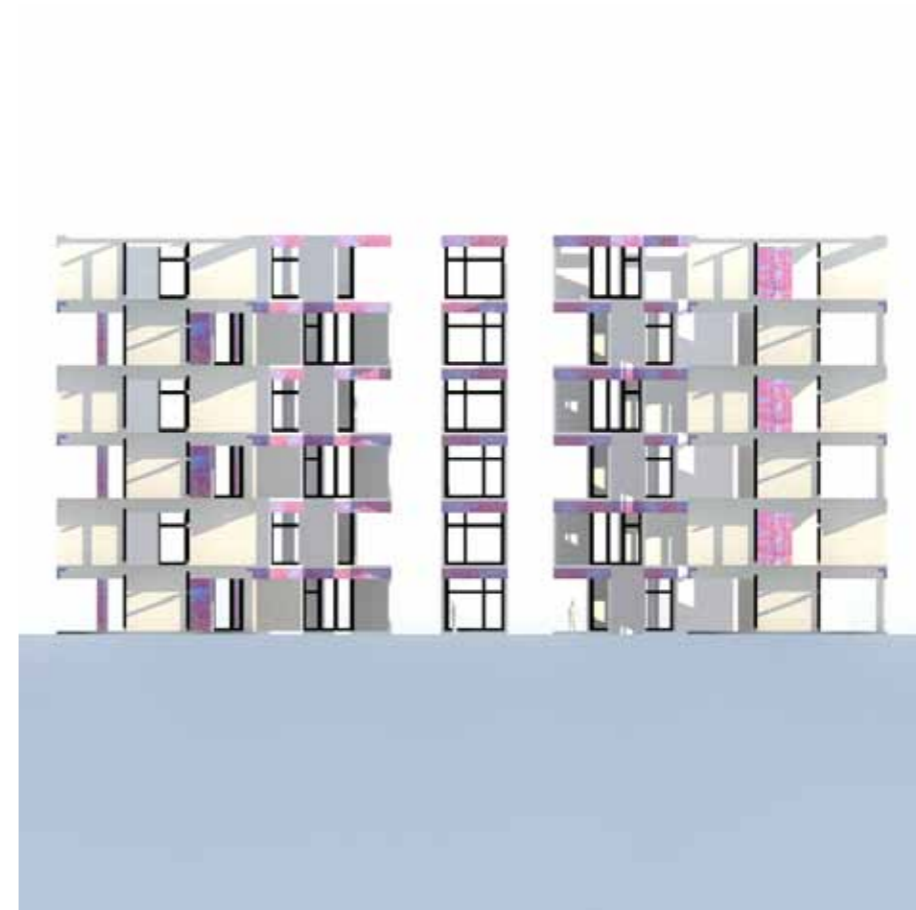
PART 3
Digital manipulations
of physical models



From under the loading bay the model extracted displays a spatial interplay between outside and inside - transitional space.

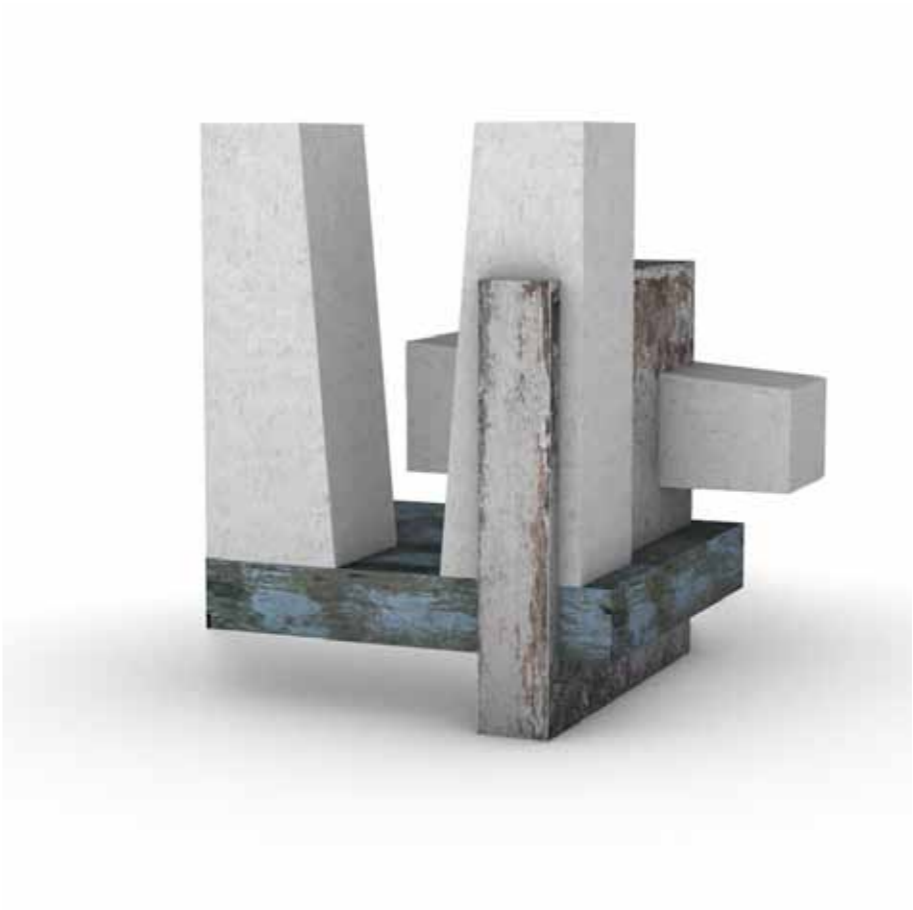
The physical model inspires a draft for a structure where inhabitants live in a circular collective - a nest. Close together yet in their own private unit.

Texture is of a teared and scratchy character but still vibrant in colour.



The protruding detail is picked apart and put together into new space.

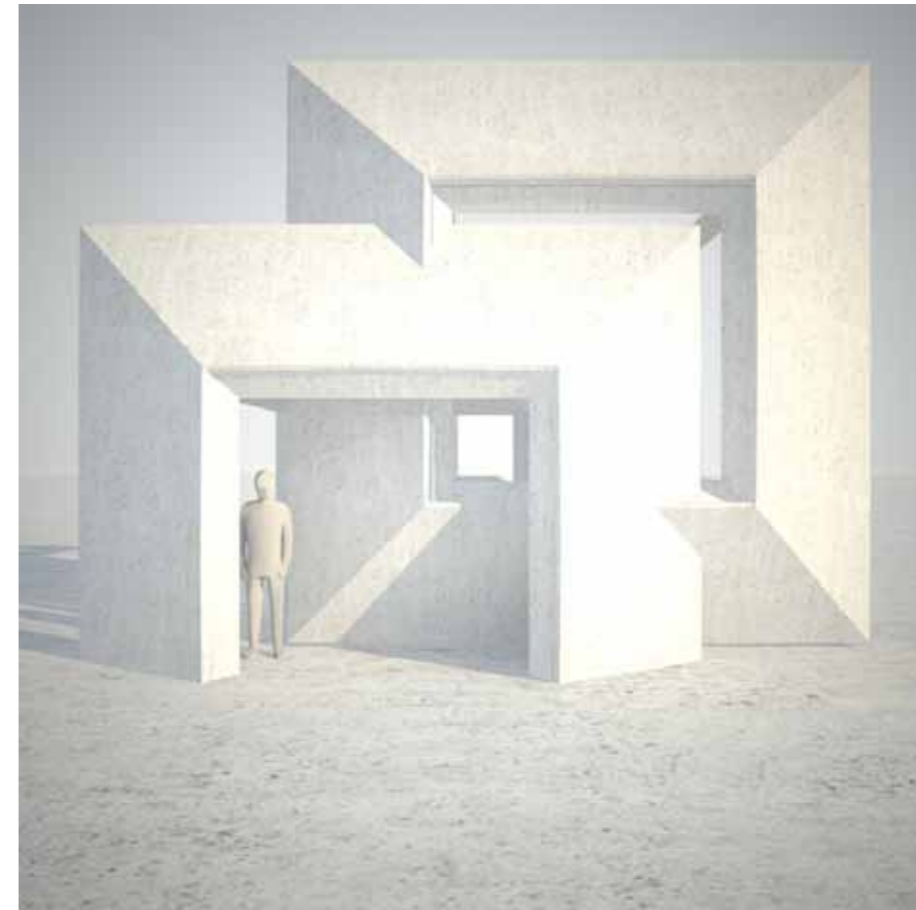
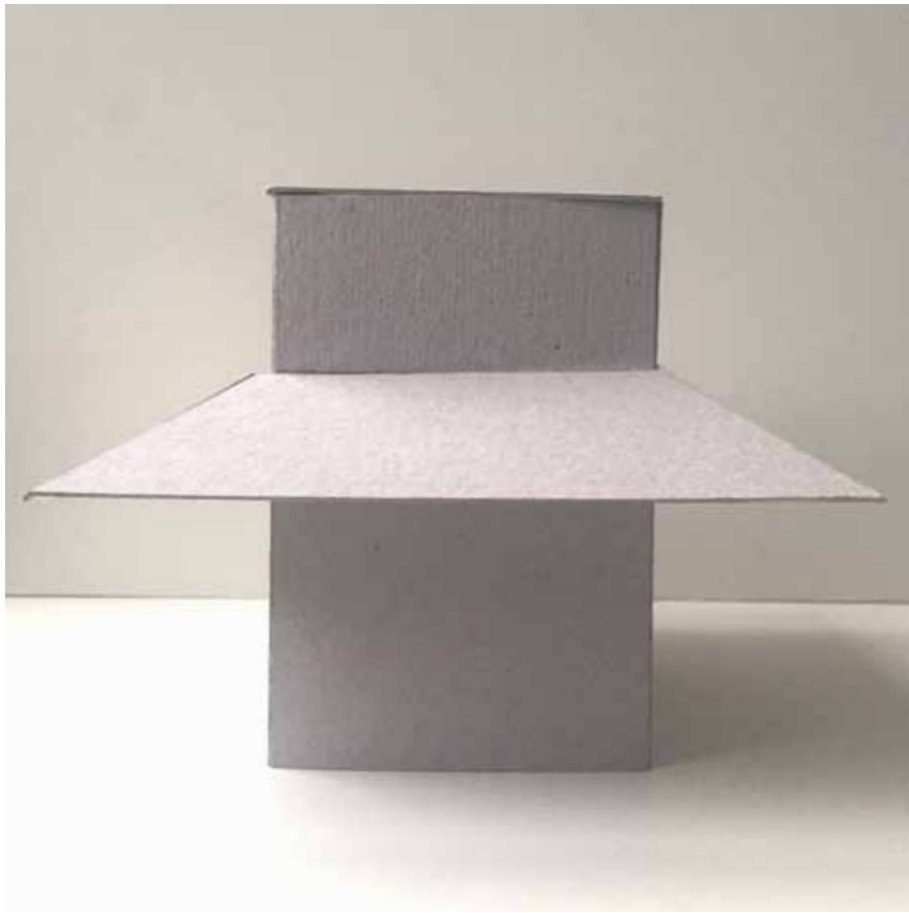
When scale is defined by a human body an arcade and a waiting pavilion emerge.



A study of what can be drawn from the screen roof by the loading bay that creates a long stretched room communicating a social function. An alternative view point where the extended roof defines and enforces the building greeting the visitors.

Space shapes appear in the interaction of volumes resembling a middle age village.

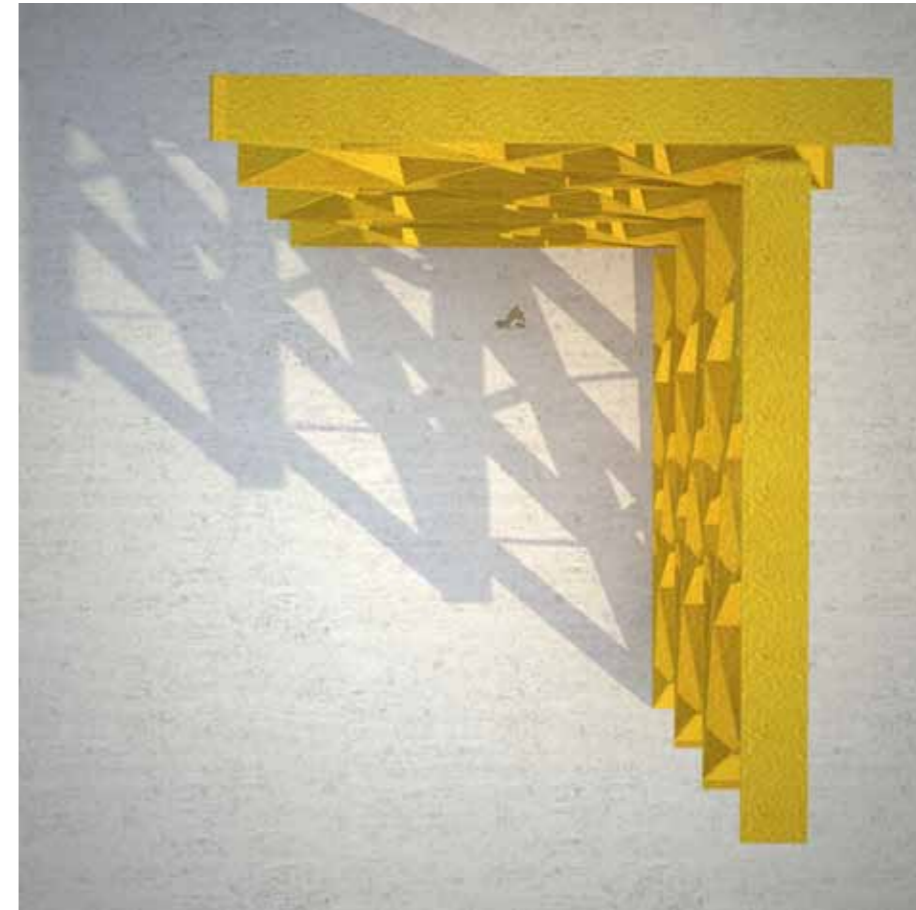
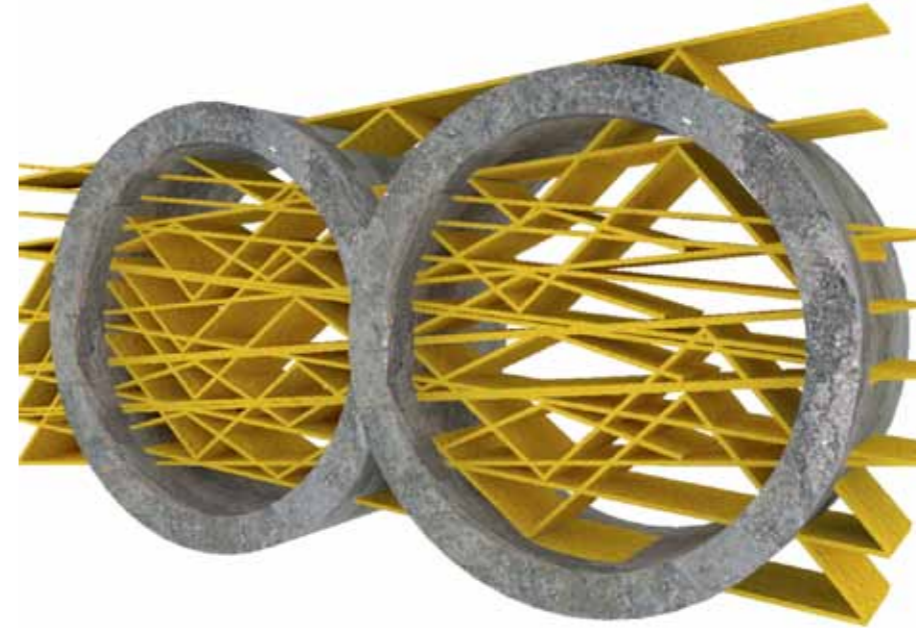
Seen from another angle frames and patterns are created. Entrance rooms and ancillary areas. If replicated they become drafts for facade elements.



A plain yet stylish truss construction under the screen roof is put in a new context and interpreted in the models as a single and combined elements with different function.

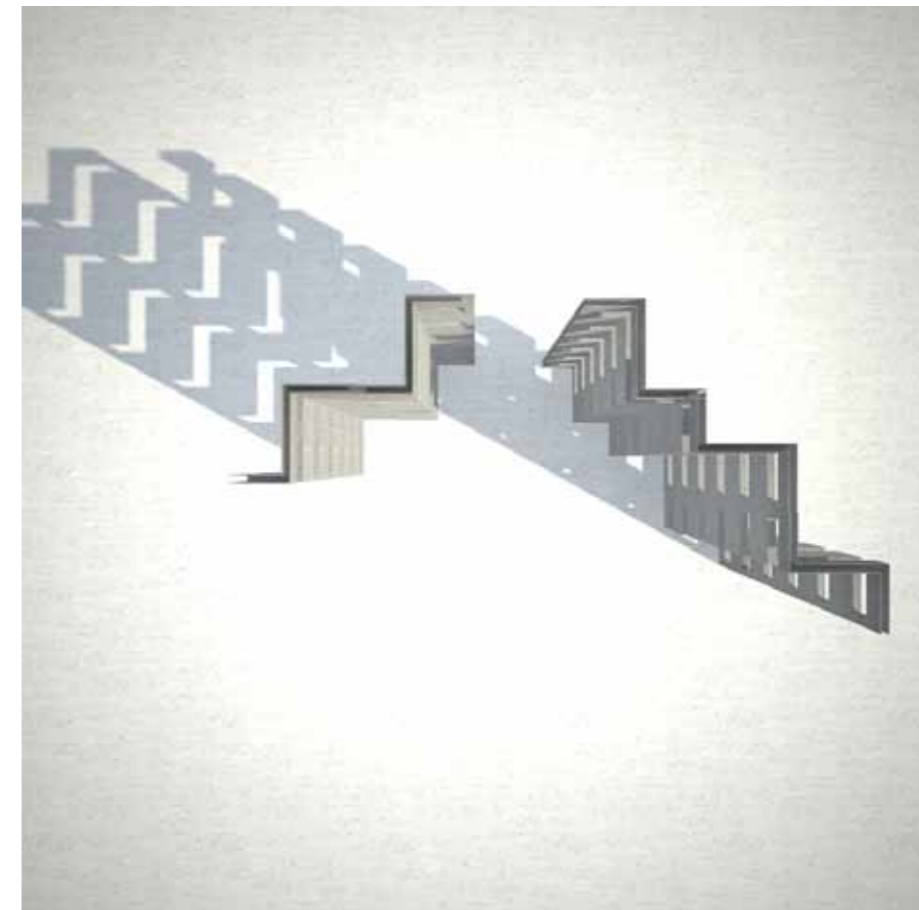
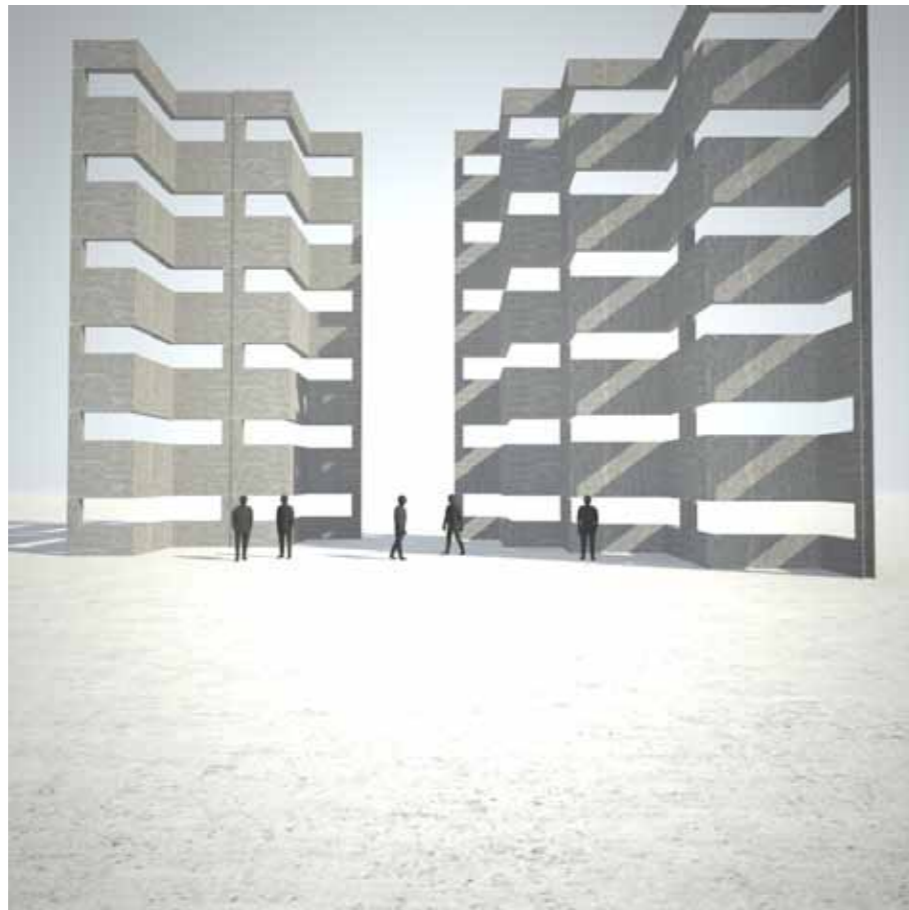
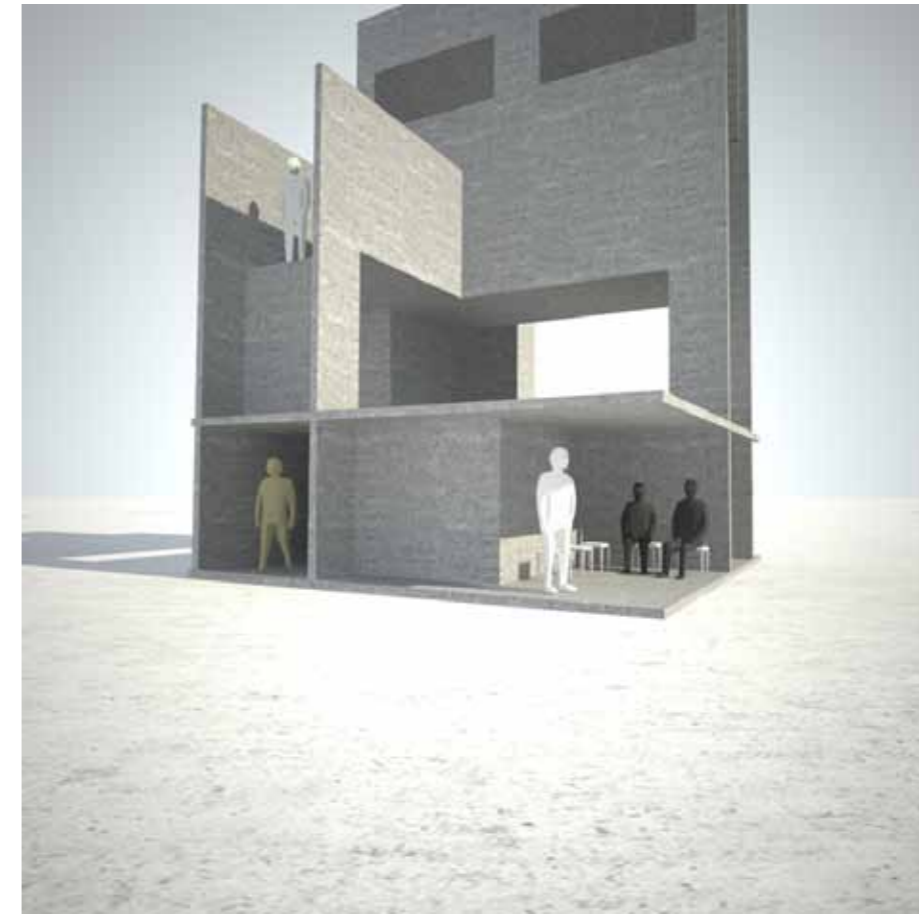
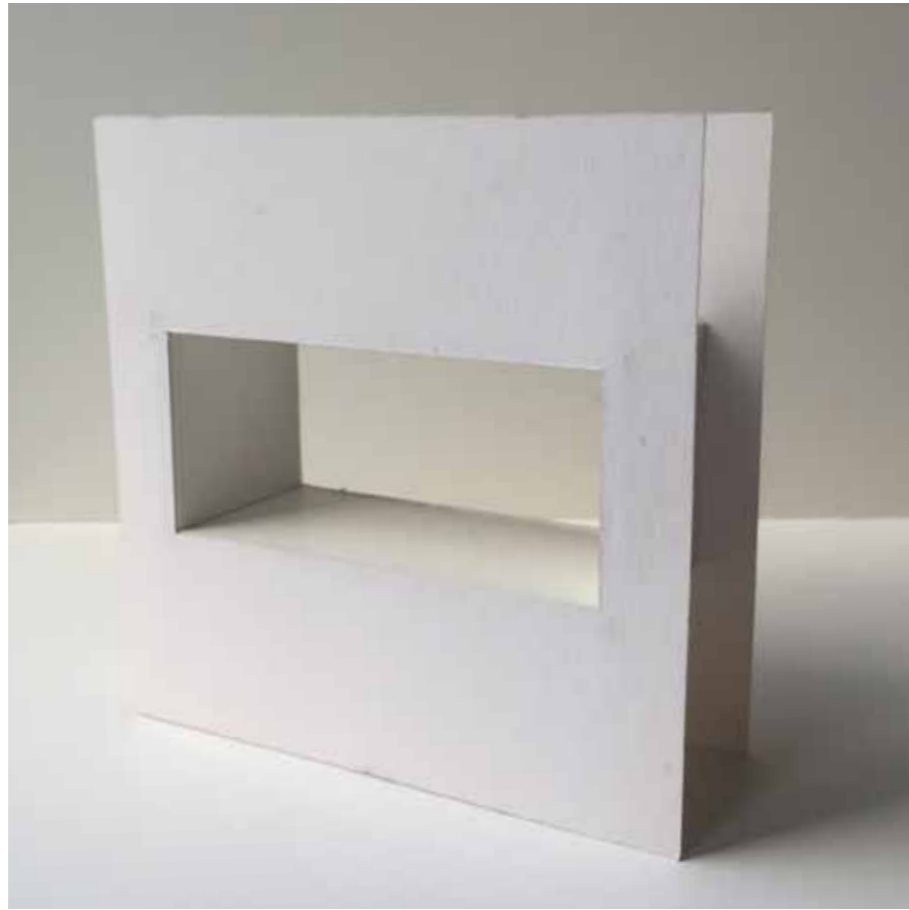
Modules creates grid walls and transparent rooms or a new construction method in innovative materials?

Light and shade, order and chaos. A readable disarray.



Extract from a photograph of a window element. The paper model when alternated as a digital model becomes structures of different scales.

The program and function can be viewed as a draft for a pavilion in a park setting or a facade for multi-storey housing units. Seen from above shadows appear on the ground, could this structure inspire the creation of a decorative light and shadow park?



The bent ventilation grid is trying to communicate another function. The paper model is too even and straight and does not fully bring the characteristics forward.

The digital model studies the light and shade, the scale, the repetition and the creation of rooms and screens in relation to a human body.

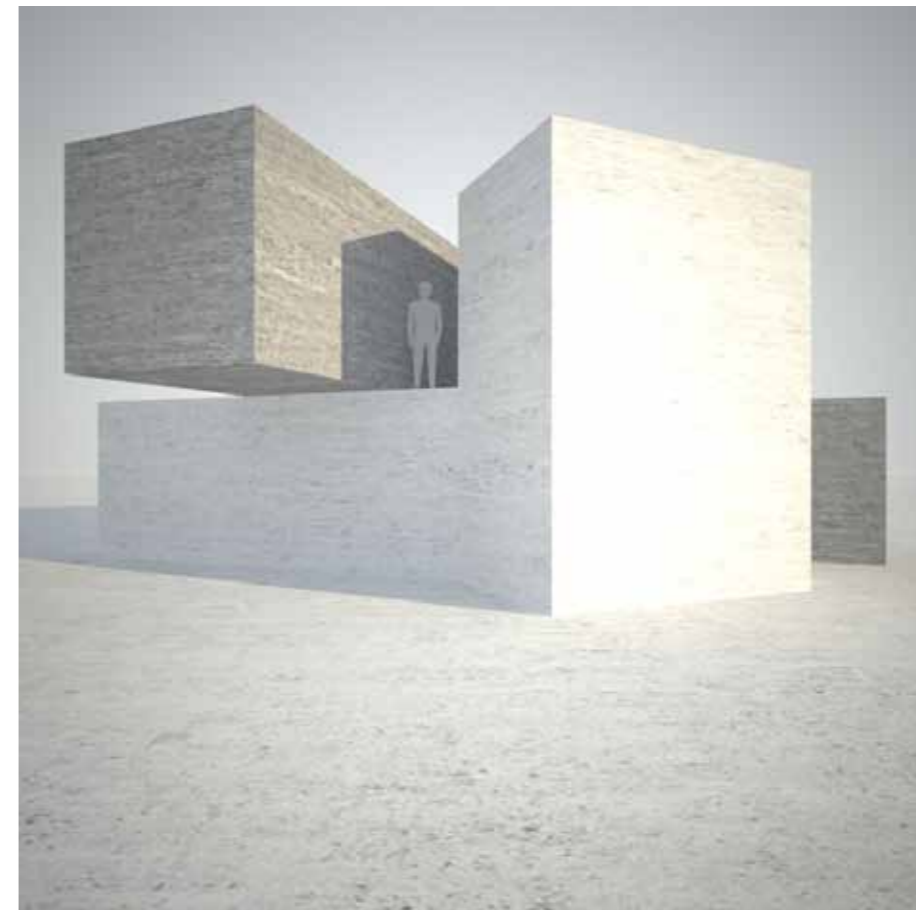
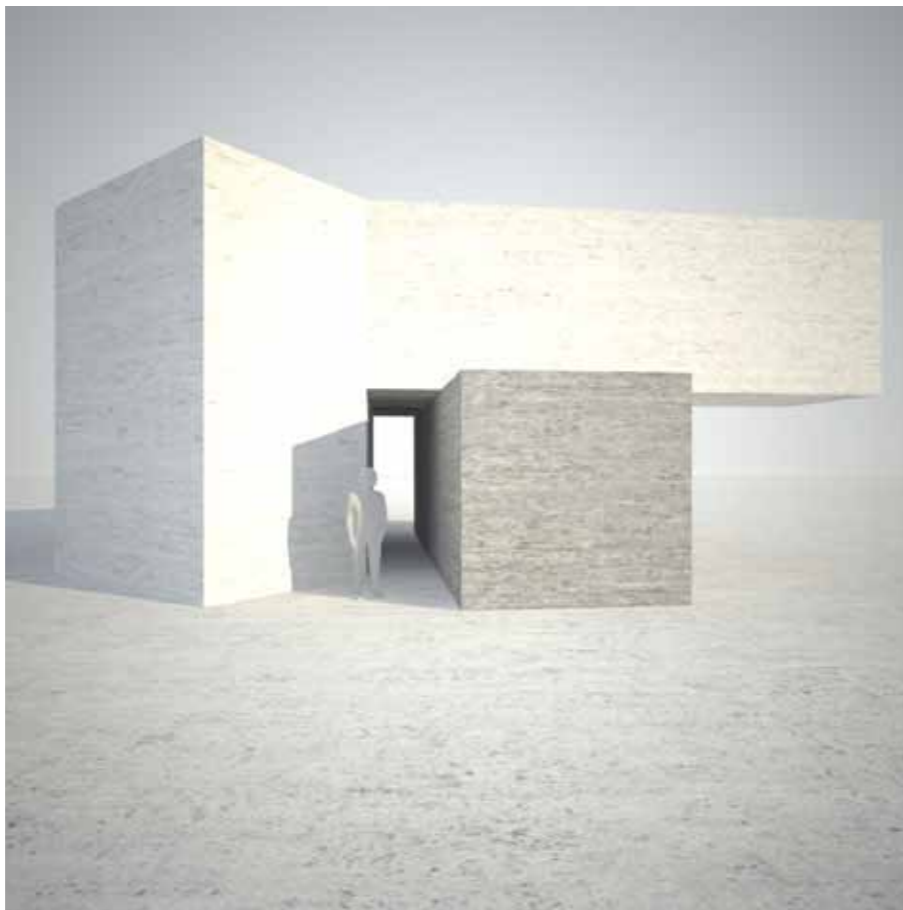
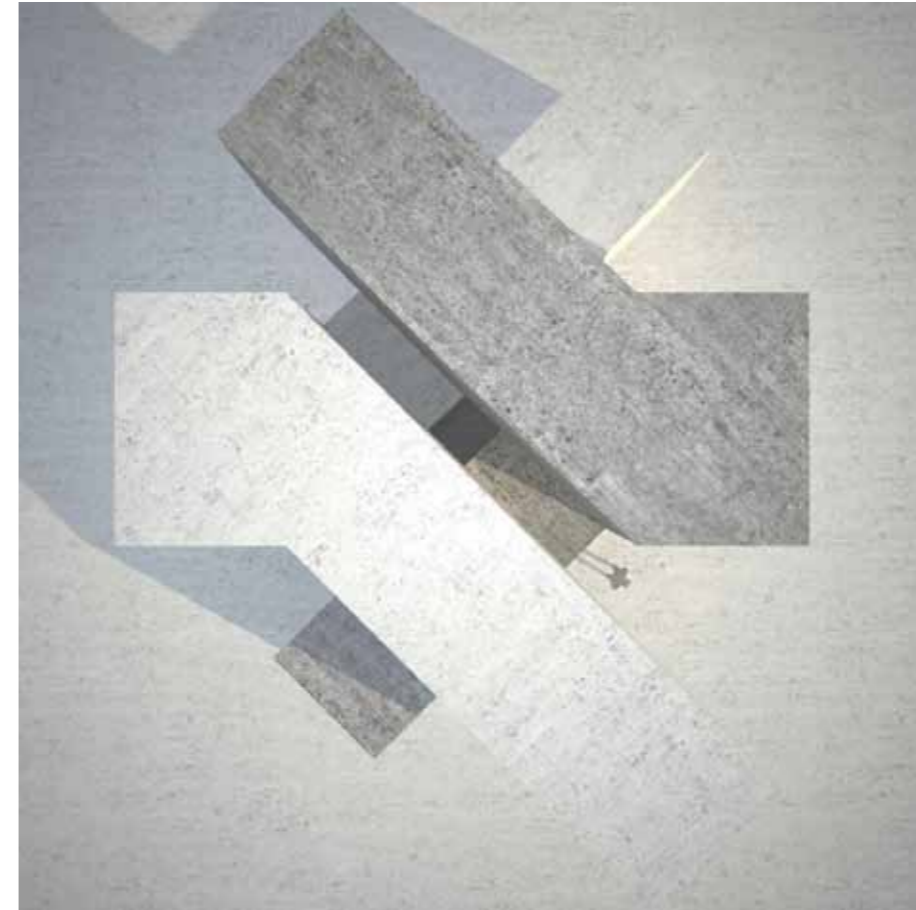
If taken further something tangible and actually constructed could come out of this draft.



A metal fence communicates an authoritarian border.

In the paper model the composition of the knot is studied. The fence is a thin grid but strong and hostile.

In the digital model volume is added and a brutalist structure emerges. Two modules interact and point towards a free standing building possibly a small bath establishment or an art gallery.



A forgotten concrete pipe sits in a geometrical composition in the photograph.

When manipulated in models it could become a point of departure for a park installation. Possibly a moss garden of Japanese nature.

Some type of public building that becomes a sculptural feature in the urban landscape is another prospect.



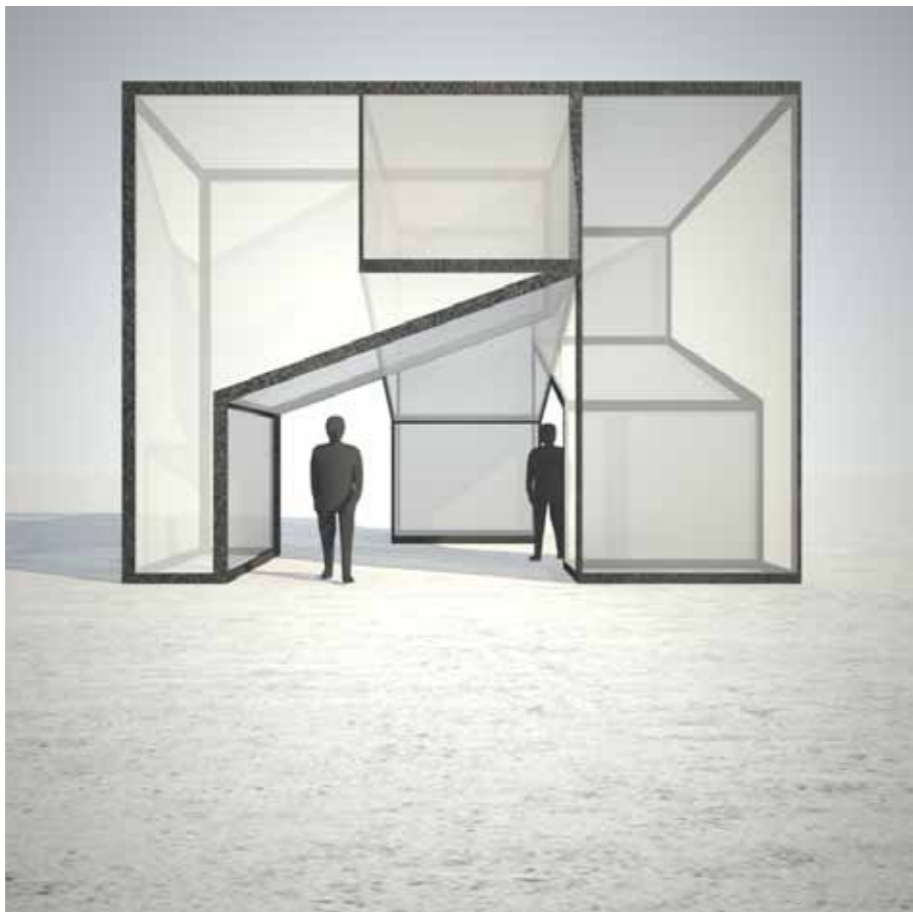
Extract of space from a most ordinary warehouse shed.

The building has appealing proportions in its simplicity.

The non-space surrounding the building is extracted and made into a physical model. That model is then digitally cloned and modified into variations of space.

Scale is explored in relation to a human model.

A set of structures are suggested. The interpretations points towards a public green house or a dramatic office building.



Reflections on the project

The process based and the iterative method differs from a process where an end goal is known. The work oscillates between inspiration and confusion and it demands that you dare to stand back, to have trust and not judge what comes forth.

It is challenging to know when to stop and start a new chain of thought. An easier alternative would be to start with less input and concentrate the work on a smaller amount of iterations so there was time to get further towards a finished building. The project multiplied into several fragments and they did not become tied together in the end, they were left as drafts and ideas pointing to possible architectural solutions.

The starting point was to investigate if the Periphery could offer an originality and identity for city development and if the Periphery could somehow concern the generic gentrification that is threatening when the city expands.

The physical model making gave the iterations and elements a meaning as freestanding individuals and the digital tools were useful for further studies in several quick reproductions.

Interesting insights were had during the project and useful methods were traced along the way. The drafts illustrate how the iterations can bring something forward from the essence of an object and how the finished design can mirror the starting point in a perplexing way. As in the situation with the fence that was turned into a brutalistic building where the composition of the knot was investigated and then volume was added. The experiment had an interesting result in that the authority and stark nature of the fence as an antagonistic element carried forward into the aesthetic of the building. It is similar to how an equation reveals a key variable without being steered in that direction. That type of experimentation of using this method to reveal the true nature of the urban environment will be used and developed in future projects.

