

BRIEF

To design an art gallery in the city centre of Christchurch. The gallery will follow a minimal design style allowing for the artworks to be the centre of attention. I aim to create a space that many people can enjoy and move freely between each space. I intend to have this as a space that all can enjoy and appreciate, that is accessible all by being near public transport and other inner city attractions.

The space will include:

- A cafe
- Multiple viewing spaces
- Multiple stories

INSPIRATION

GAGOSIAN GALLERY: GENEVA



GUGGENHEIM MUSEUM: NEW YORK CITY



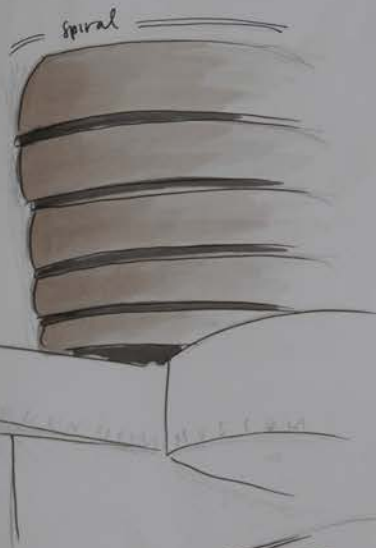
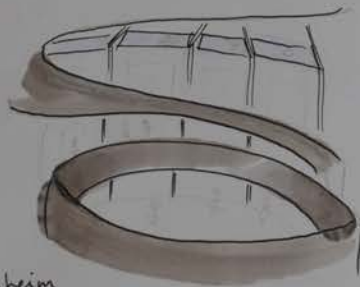
GAGA GALLERY: CHRISTCHURCH



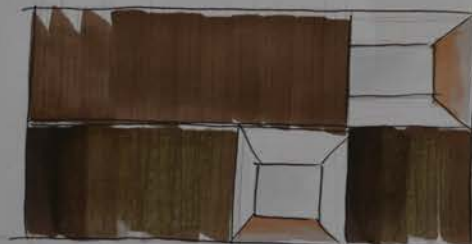
INSPIRATION



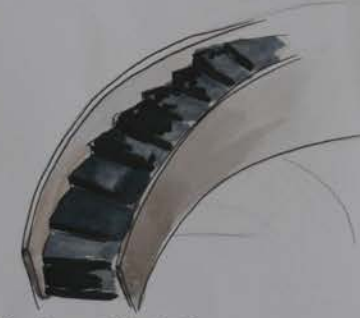
Guggenheim
interior



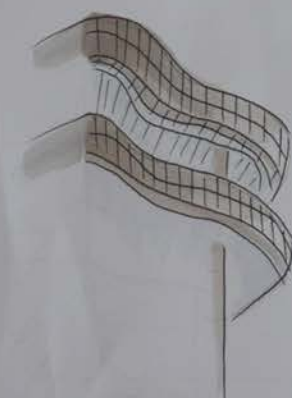
repetition
of curves.



strong sense
emphasis



mix of curvilinear
+ linear lines.



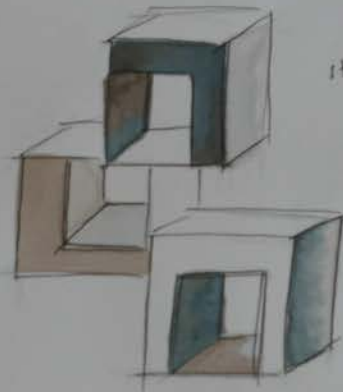
OBSERVATION



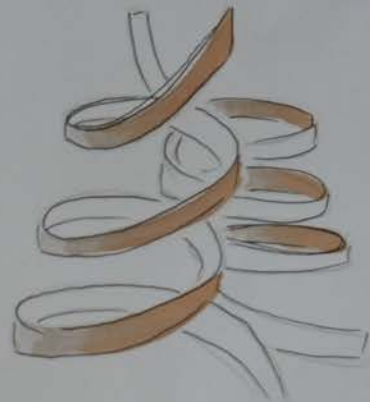
IDEATION



curved wavy line.



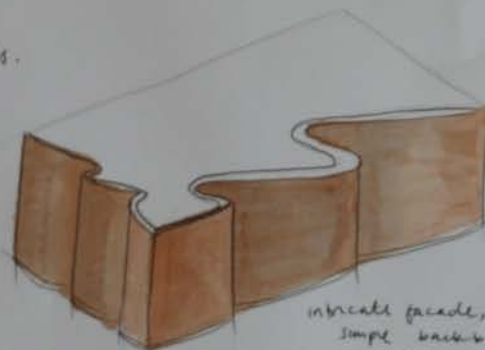
stacked.



spirals.

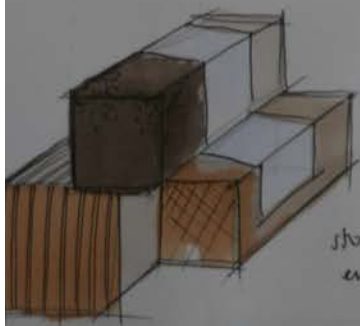


curved walls.

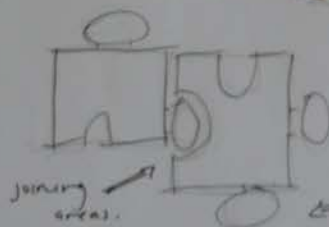


intricate facade,
simple back-
building.

strong curvilinear
structure.

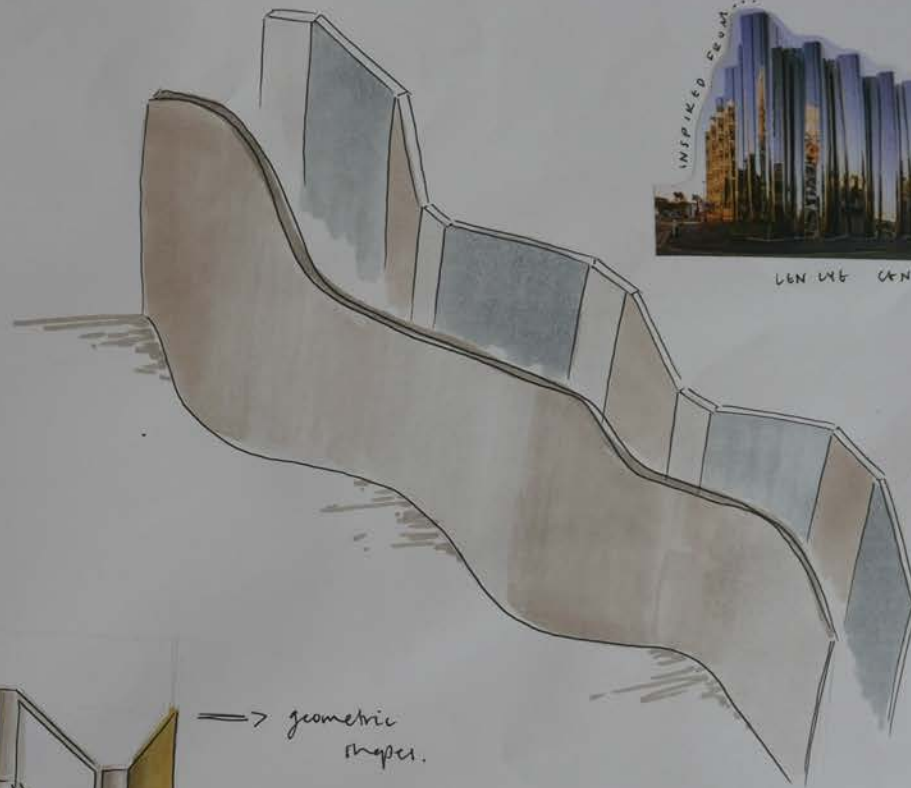
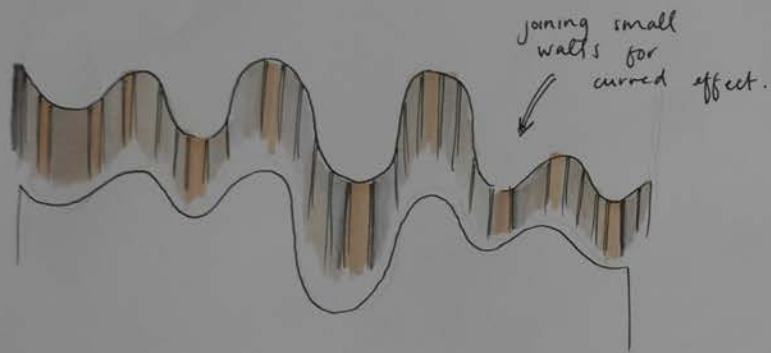


strong linear
emphasis.



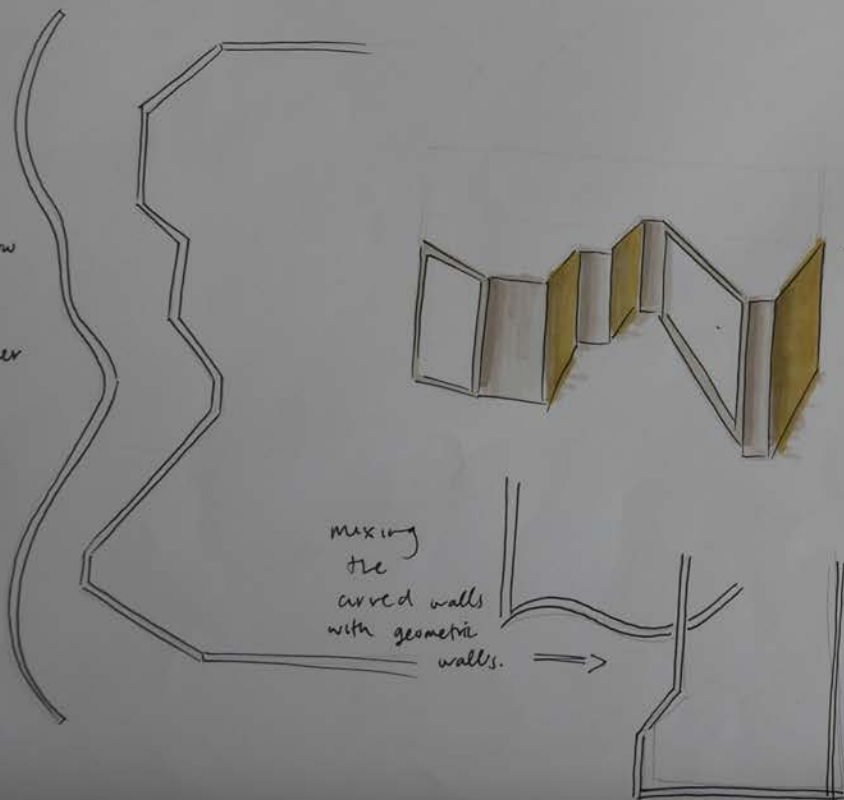
puzzle piece
=> mix of
curves &
linear
structure.





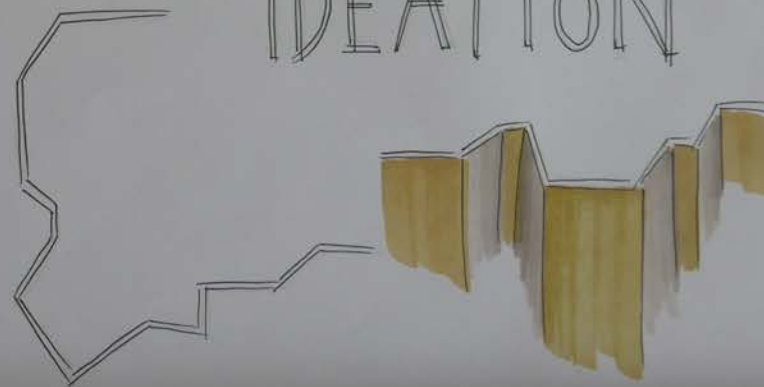
LENNY CENTER: NEW YORK

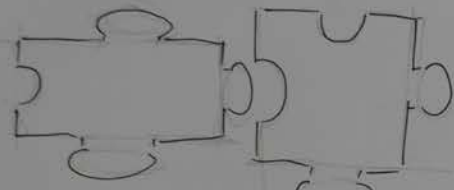
have the structure follow the curve shape, but in a simpler way.



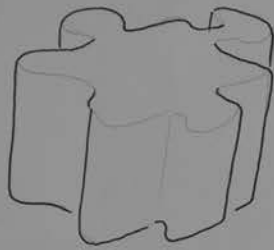
-> geometric shapes.

IDEATION

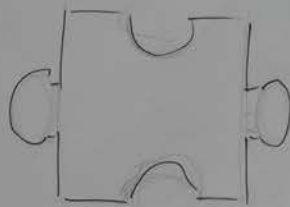




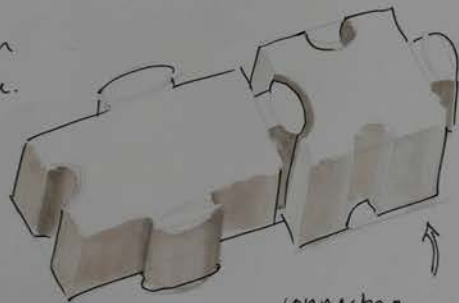
different
variation in
puzzle piece.



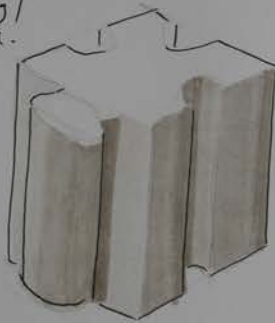
morphed
puzzle piece
in more curved
building/
structure.



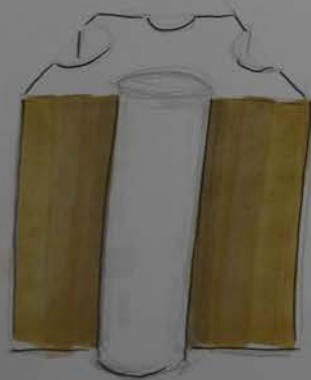
mix of curved
+ (linear) walls.



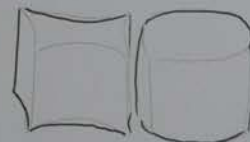
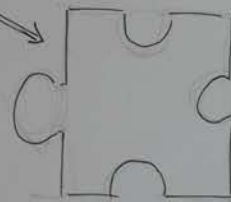
connecting
puzzle pieces
for buildings.



IDEATION

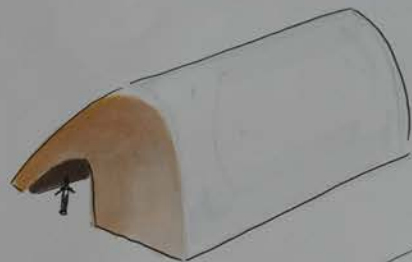
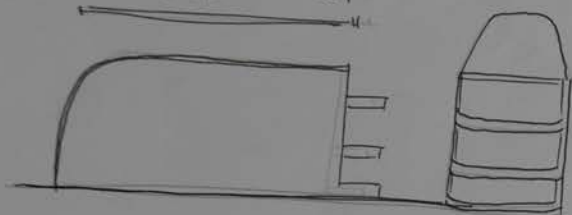


small,
thin straight
walls joined to water
wall.

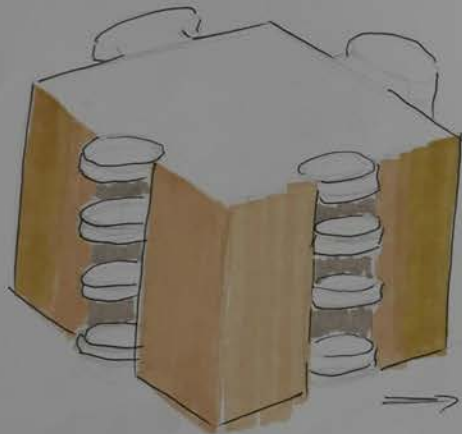


simplified puzzle
piece idea.

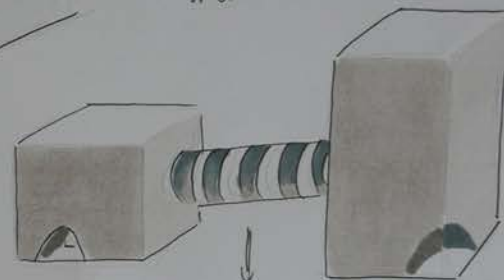
more hollow structure,
stretched out



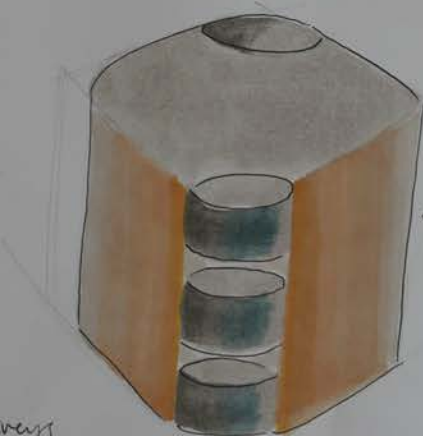
single story,
elongated
structure



alteration
on puzzle piece.



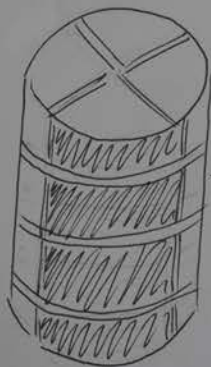
connecting
sky bridge.



Mixing
curves with
straight
lines

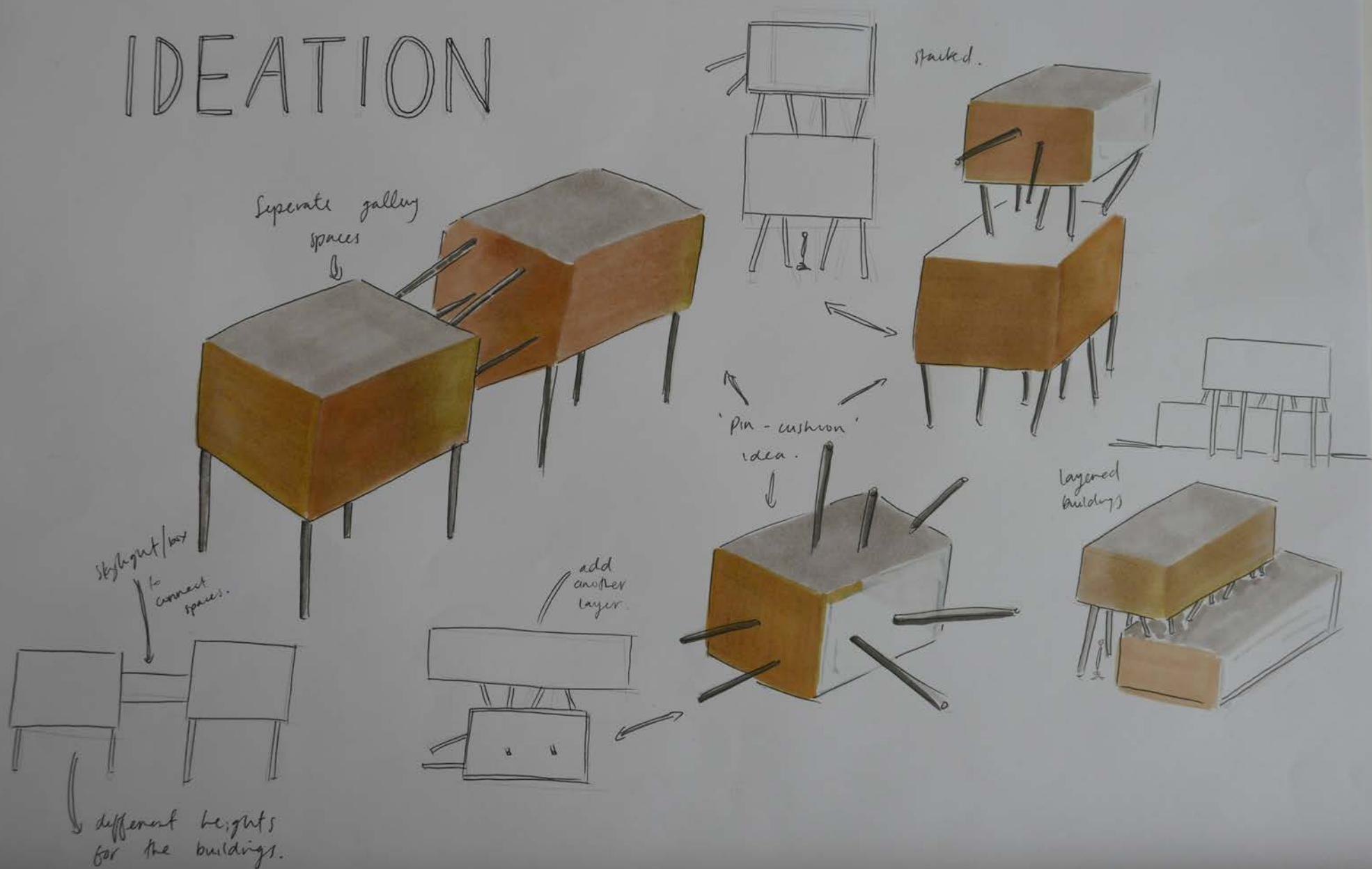


IDEATION



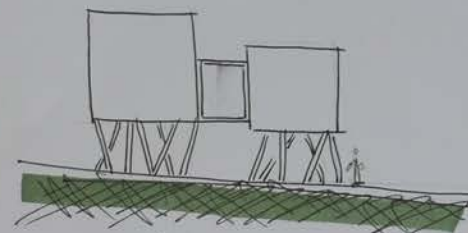
storeys
of buildings.

IDEATION



CATHEDRAL

FAUNA
HERTFORD

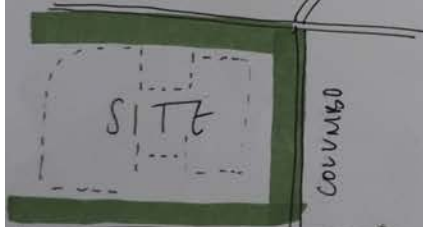


WEST ELEVATION

CATHEDRAL
SQUARE FACING
(NORTH)

CATHEDRAL

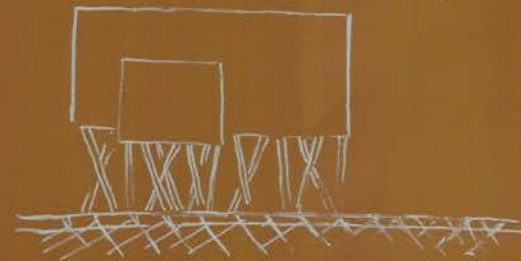
CANAL

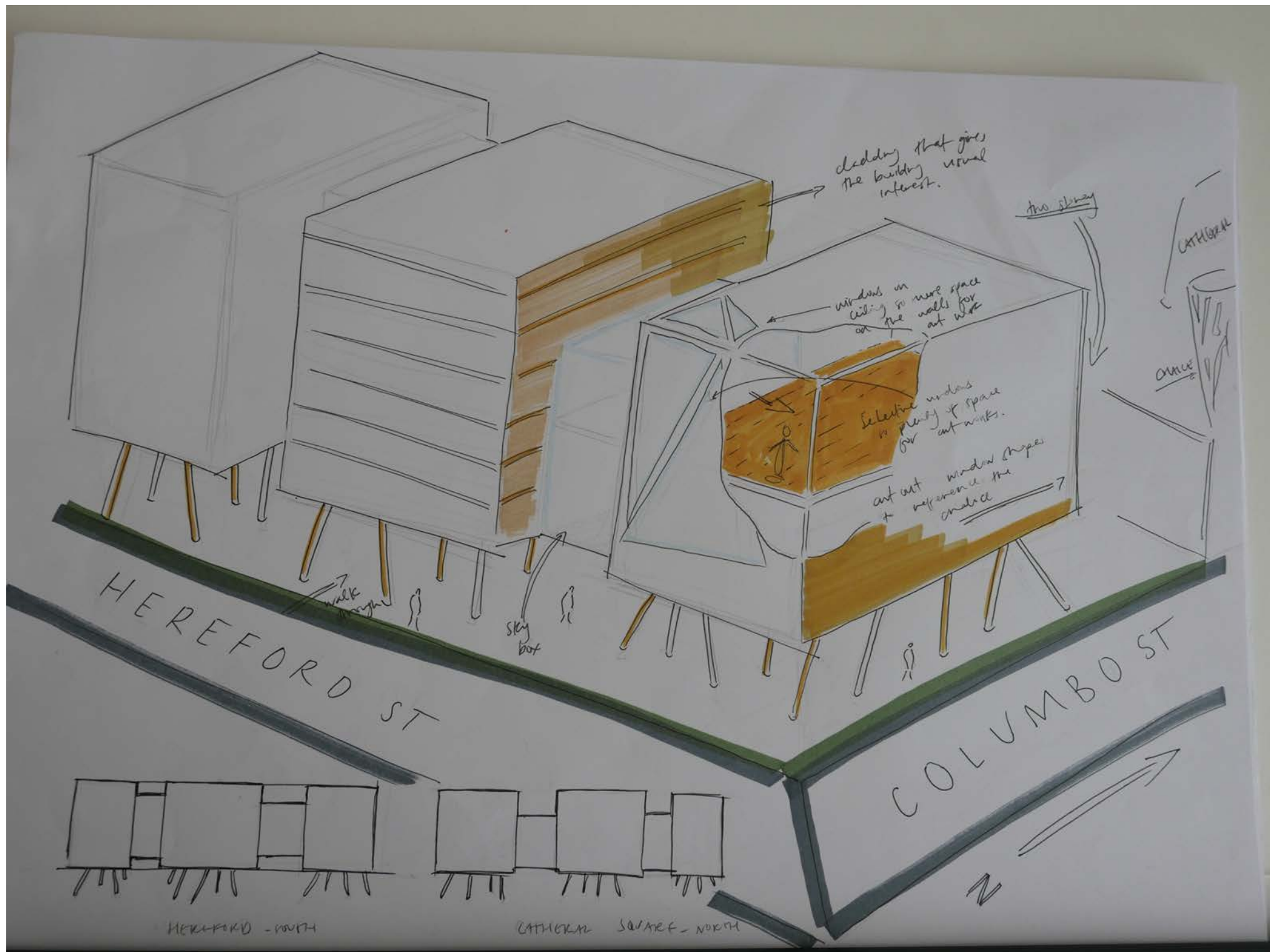


COLUMBO

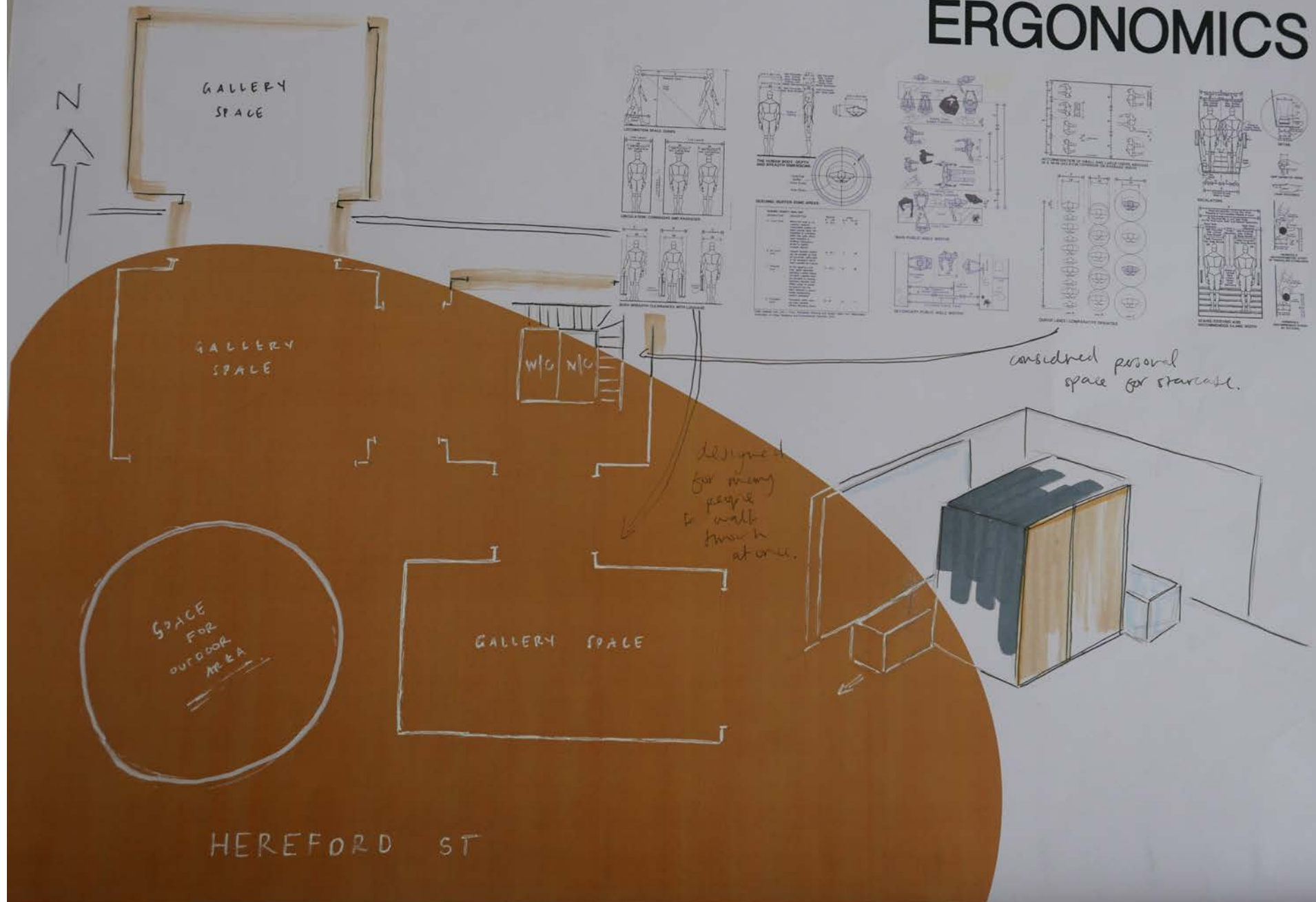
HERTFORD

SOUTH ELEVATION



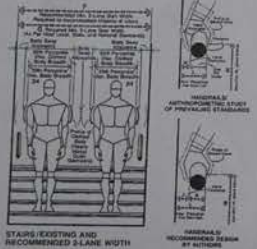
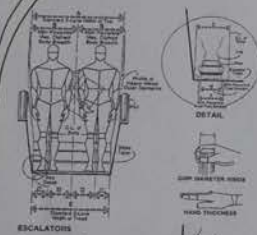
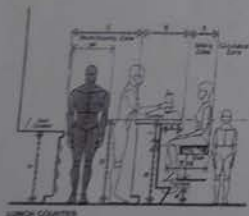
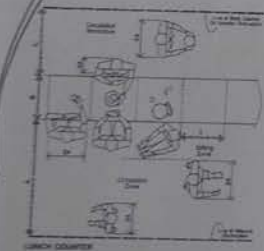


ERGONOMICS





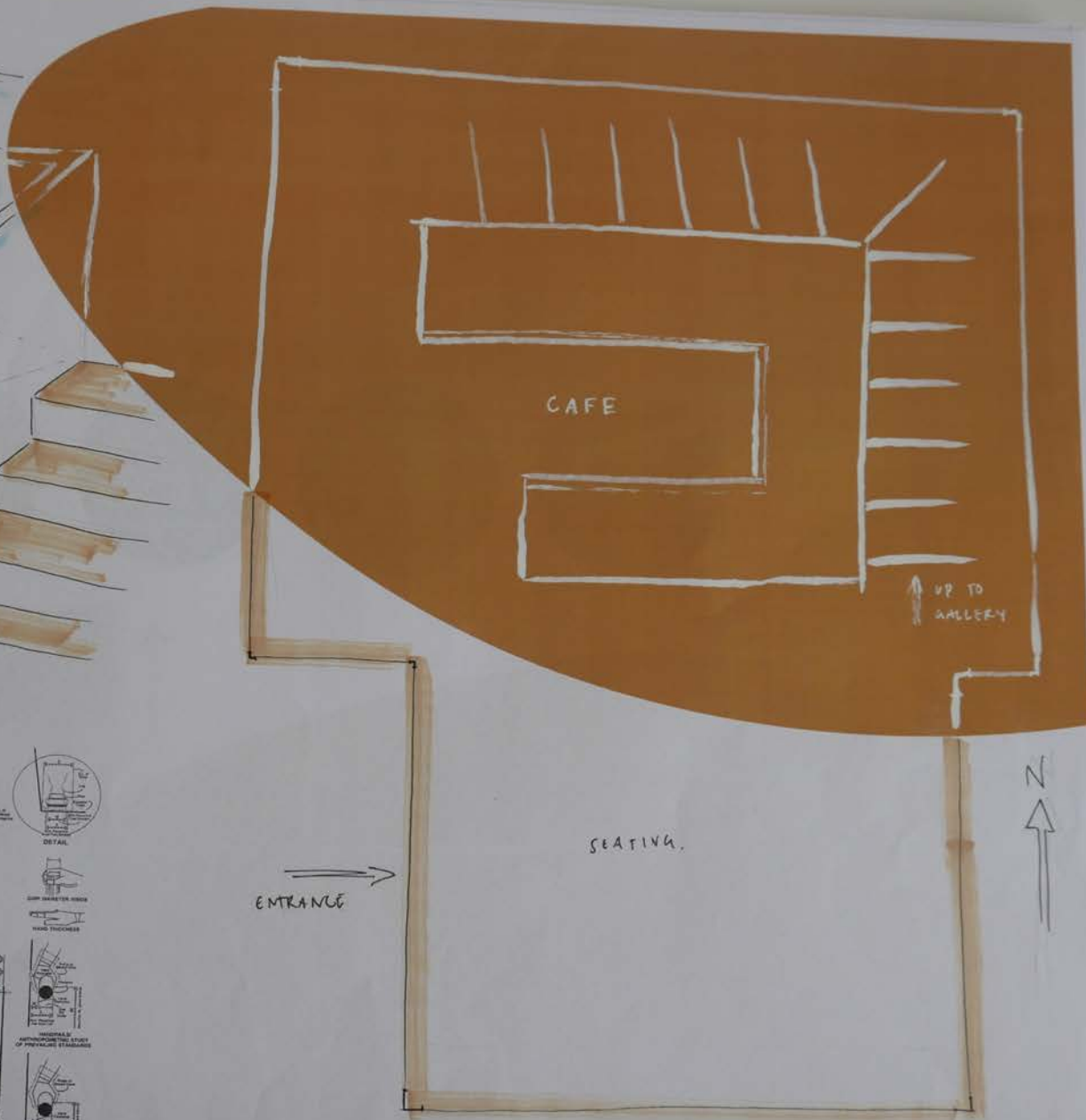
considered width of computers.

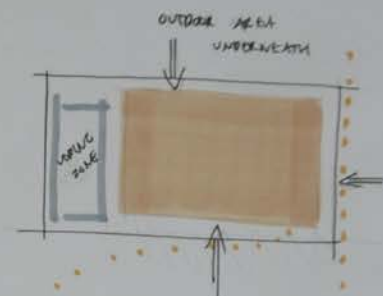
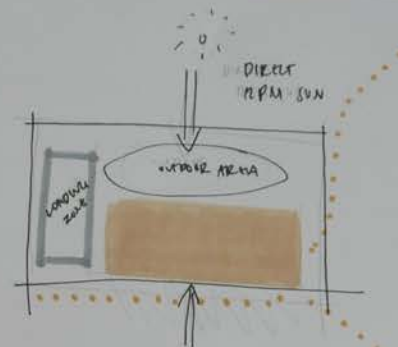
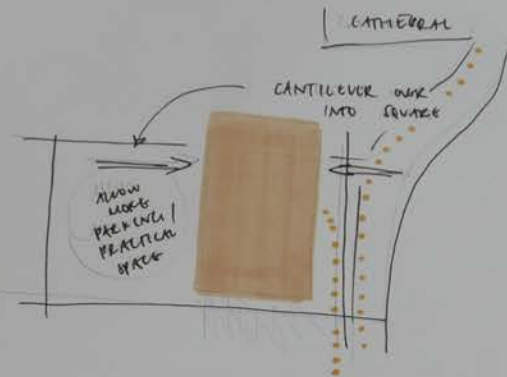
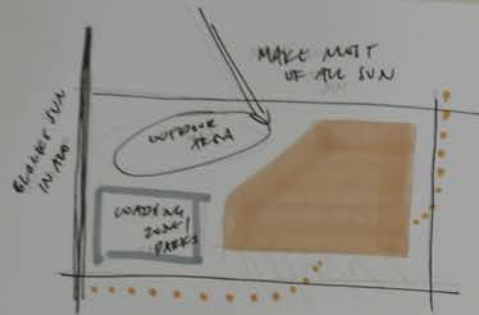


ENTRANCE

SEATING.

GROUND FLOOR





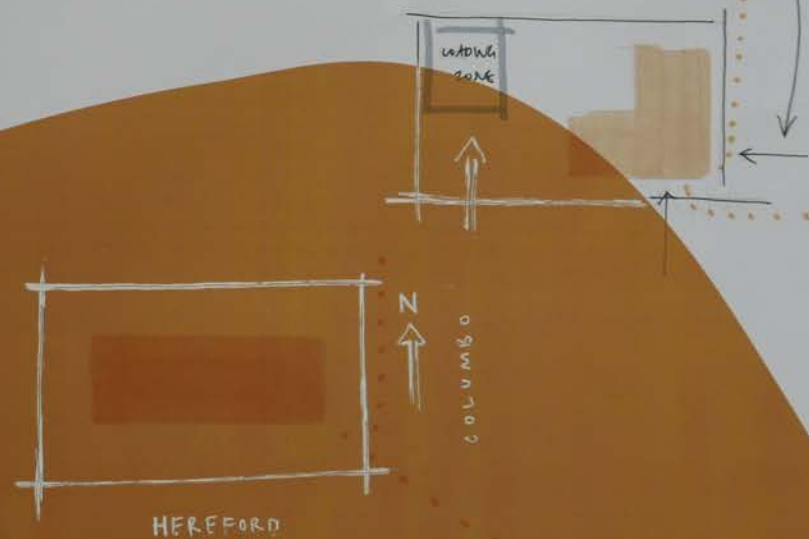
IMMEDIATE SITE ATTRACTIVE



N

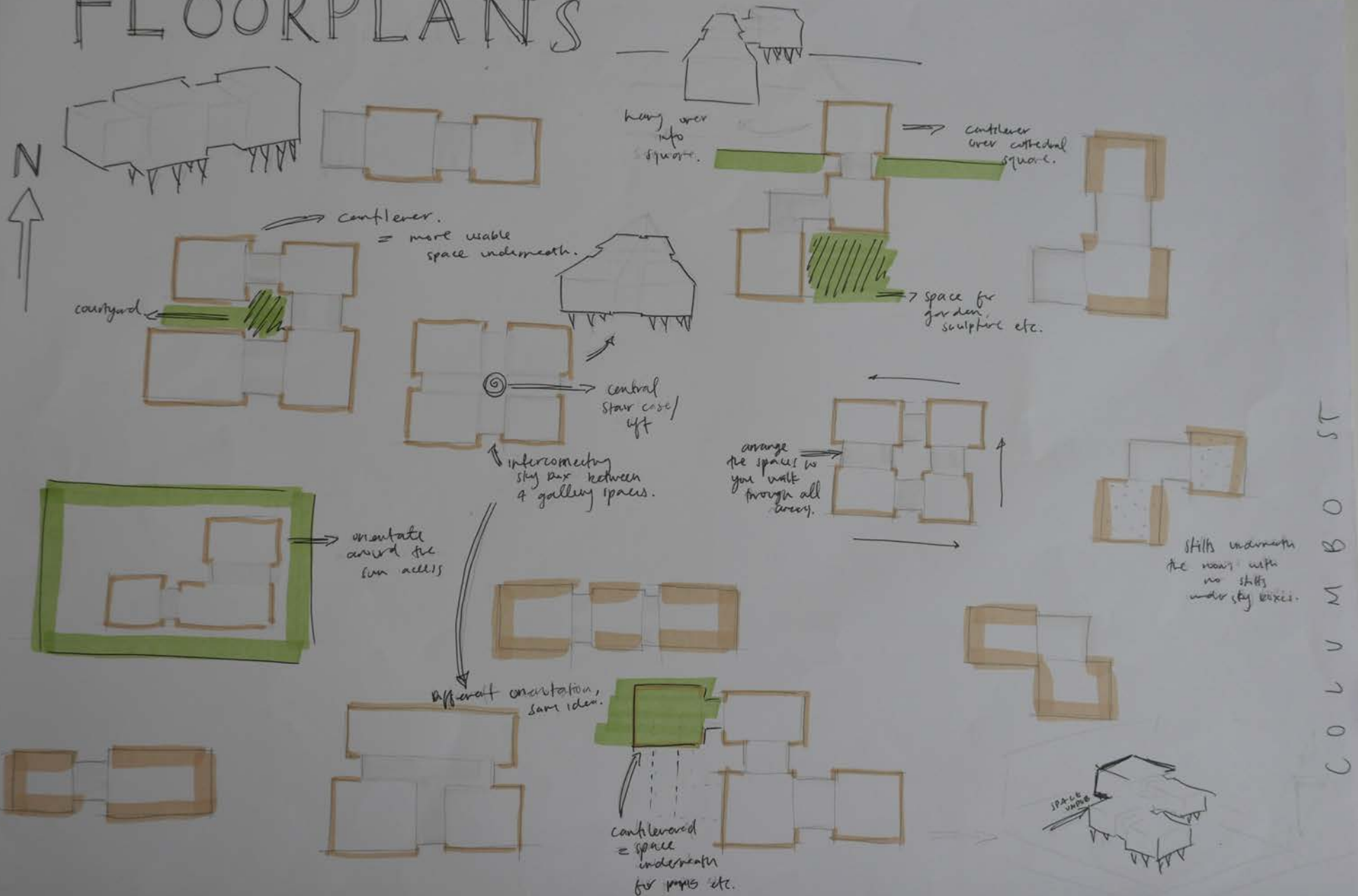
Traffic Flow

Pedestrian Traffic



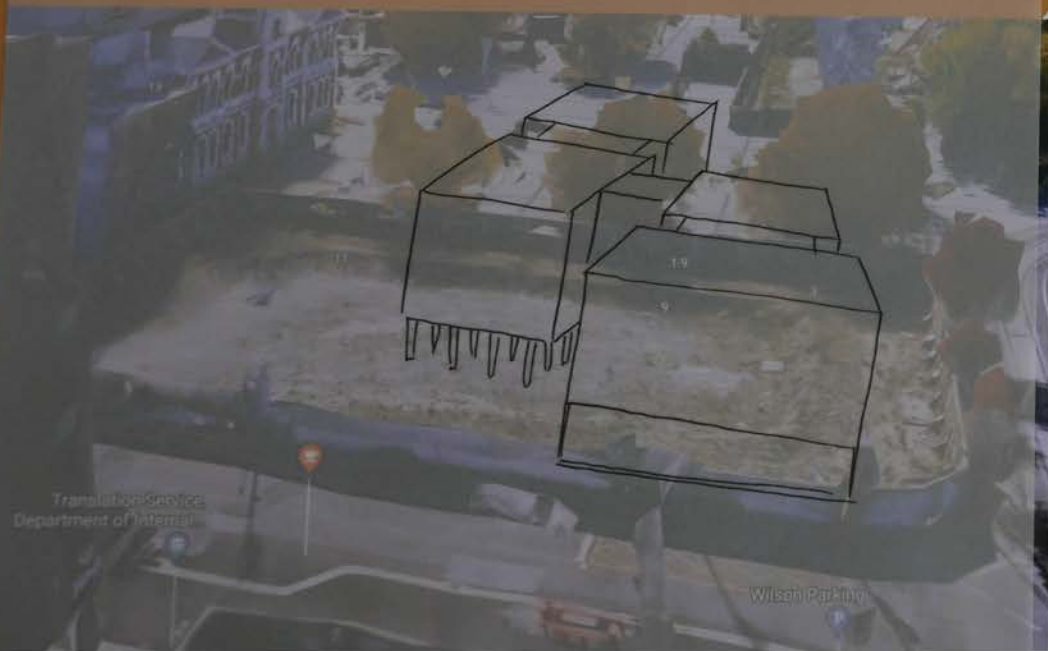
SITE FLOW

FLOORPLANS



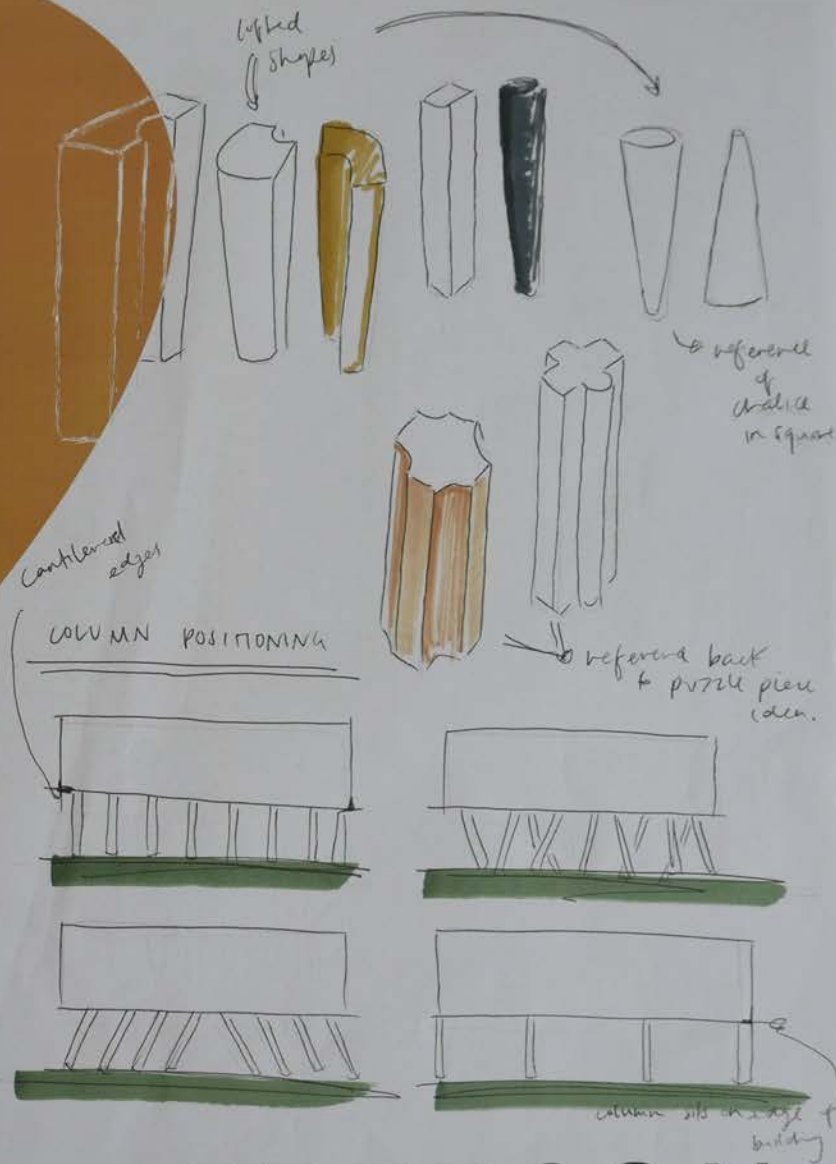
COLUMBO ST

HEREFORD ST



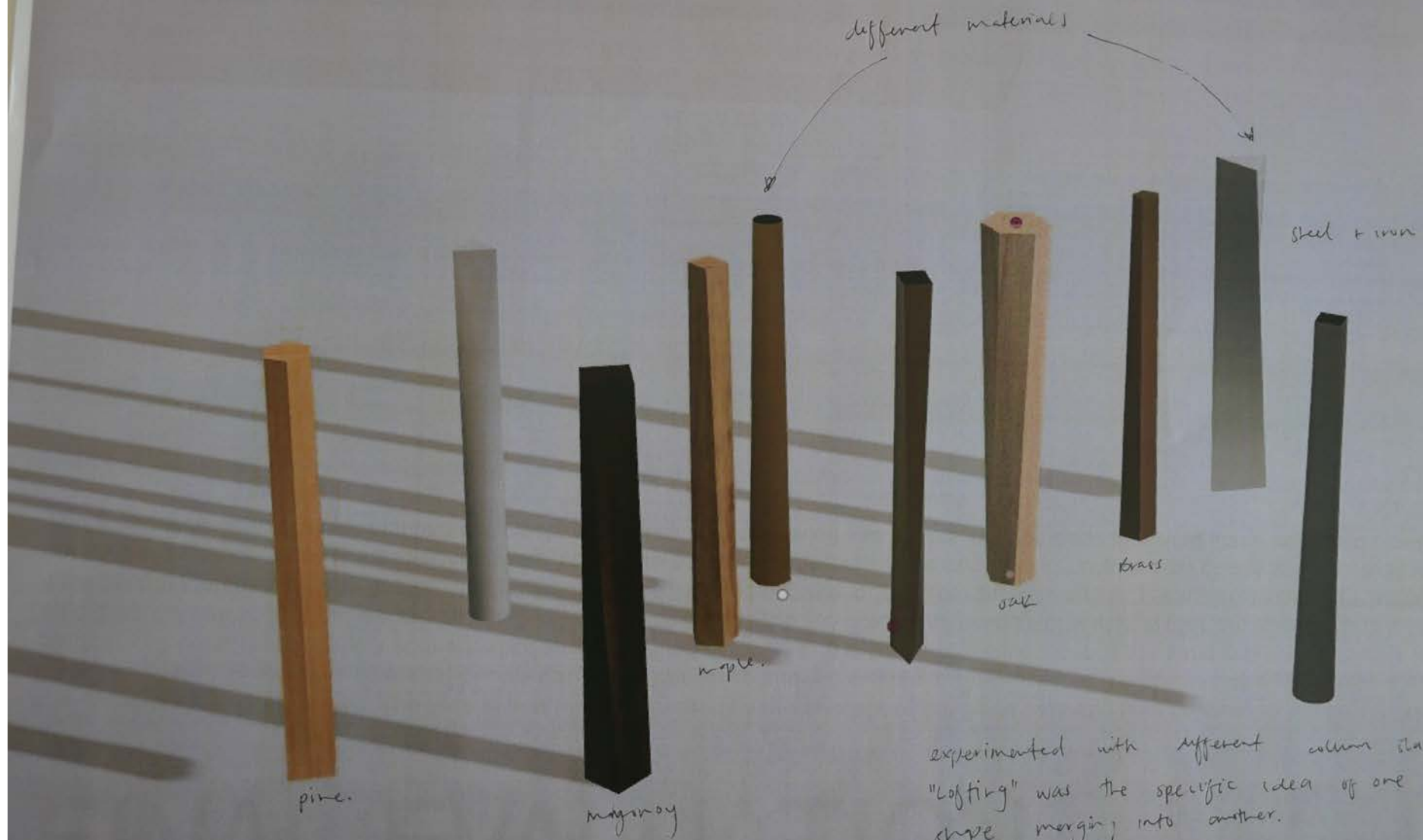
Translation Services
Department of Internal

Wilson Park

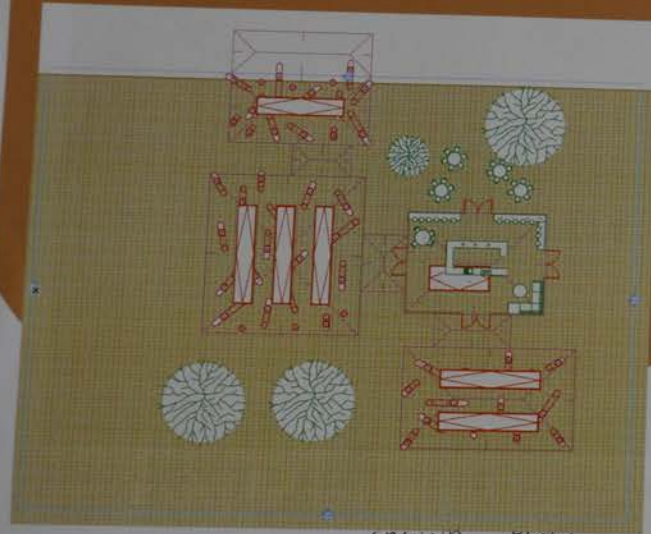


PROPOSAL

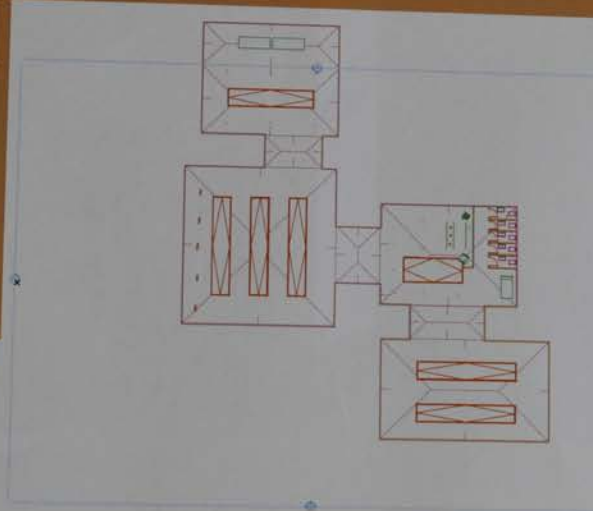
COLUMN DEVELOPMENT



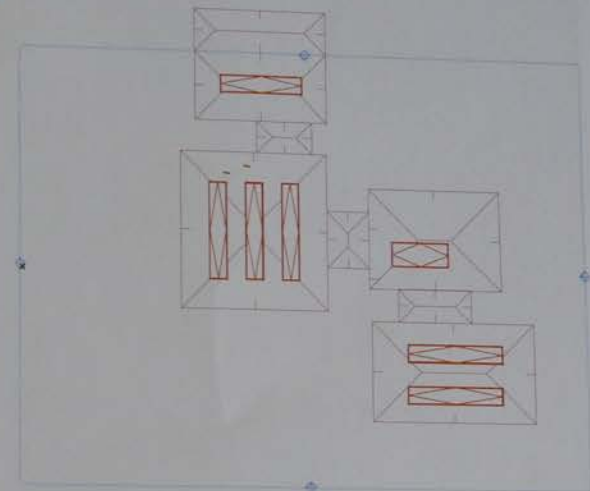
FLOOR PLAN



GROUND FLOOR



FIRST FLOOR



ROOF

The floor plan was thoroughly planned out. Despite the floor plan appearing very simple, the decisions that were made were calculated to create the best outcome. The bathrooms were placed so that they were out of site and people could not be openly seen entering and were central therefore easy to get to. The Placement of the windows allowed for sun from different angles, but were minimalised in the specific gallery areas so that there was still plenty of wall space for art. The Sky box's were used to let in natural light, but also an architectural feature. The north facing gallery space purposefully designed to let north sun in and make the most of the cathedral view. The cafe was purposefully built at street level so that people can easily access it, and are enticed to go in. There are entrances on all four walls so that it is convenient from all angles. The idea is that they are excited by the concept of the glass cafe and then continue to the gallery upstairs.

FINAL EVALUATION



Interior shot of the cantilevered sky box looking out into the square and chalice. The cathedral square was a large influencing factor to what site i chose and through my design i intended to capitilise on it. This room gets direct north sun so the glass will allow natural light to flood the room. This can cause issues with heat so i have used specific, solar glazed glass to prevent this.



Because of the large window in the room, my intention for this space was for it to be more of a sculptural space. The large room allows for this and still having wall space for hanging art work. It is essentially the first gallery space you see when coming up the stairs and is the main facade of the building from the street views, (Columbo and Hereford Streets)



This is the Largest gallery space, leading into the north facing gallery room. This room intentionally has no windows except from one on the north east corner. It is a large space with track lighting that allows for plenty of large art works to be displayed as well as floor space for sculptural pieces. This room will not lack in natural light with skylights and light coming in from the sky box and connecting rooms.

INTERIORS

Gallery Spaces

CAFE

The cafe was an important feature as it is an additional way of having income for the gallery. Like CoCA the gallery i critiqued, a cafe was an addition that allowed for additional revenue. It is also a place of meeting, where all can come for a coffee and enjoy art. As art is not as often appreciated by all, a cafe is a great draw card and incentive to come to a gallery.

The cafe is the entrance to the gallery, with it having the only access to the upper level. This comes from how it is design but also is a choice that means people are influenced to buy from the cafe also as they have to pass through it. The cafe has 4 walls of glass, a feature not seen very often in architecture. This is so that it can take on the most of the surroundings, as well as having the aesthetic appeal that will hopefully entice people to come in.

A design flaw that i have come to realise and would need to be addressed in further developments would be the issue of no elevator access to the gallery for those with physical disabilities. As i have only used a staircase there is no way of getting anyone else in that isn't able to climb stairs. This is a design flaw that would definitely need to be addressed if the building was to be followed through with.





North facing facade showing the cantilevered sky box that hangs over into the cathedral square section. It's a 3 metre cantilever, allowing people to feel like they're floating, with a grand view of the cathedral and chalice.



Looking from north towards the cafe from underneath the building. Shot at eye level to give an idea of how large the columns are. The shot also shows in closer detail the pine finish of the columns.



North facing exterior of cafe. The cafe will get direct sun at midday as there is nothing blocking it aside from a few trees that are placed for shade. This is prime for the outdoor seating, with shade being provided from the trees.



EXTERIOR VIEWS

A View from the south facing elevation. Shows the grandeur and height of the columns in comparison to the humans, and how they can be interacted with.

The exterior influences come from my initial ideation. The influence of strong linear architecture juxtaposed with curvilinear structures lead me to the idea of a pin cushion. This is where the columns came into play and the elevated structure. Influences like the New York city Guggenheim lead me into the idea of using curves as a feature. This combined with the streamlined, clean shapes of geometric cubic buildings gave me my final design aesthetic.

STREET VIEWS

South and East Views

Street views are an important part of a building as it is essentially the draw card for people to come in. I believe the gallery has street appeal due to it being something not seen in Christchurch before. The elevation of the building and its placement on stilts is something not commonly seen in New Zealand, but the idea dates back to Le Corbusiers Architectural ideas of having an elevated building. The Building has a very futuristic aesthetic, with the large plate windows, and sleek contemporary shapes. The contrast of glass and concrete is simple but appealing. The location is also a large drawcard to the appeal because of the attractions close by.



This render shows the Colombo Street side of the building, facing east. Those passing by will be able to enter the cafe from the east side of the building, and there is no fence around the section so can cut through the site through and under the columns.



This shows the south facing view of the building, looking out onto Columbo Street. Again the site doesn't have a fence so people are free to roam the area.



The view from Cathedral Square, north facing side of the building. Ideally more trees will be on site to create shade for the outdoor seating, but not to block the view of the Cathedral.



Sky box between the gallery space and staircase/bathroom/admin areas leading into the south facing gallery space.



Same space shown in the render to the left. Showing the windows looking out onto columbo street and entrance to rest rooms.

Looking onto north facing view from a connecting sky-box.



INTERIORS

Hallway Passages

All the hallway passages have been ergonomically considered in that they allow for large people traffic. There is plenty of space for multiple people to pass through, coming from all different directions. Each of these passage ways are heavily glazed, so i have used a specific low iron, solar glazed, frame less glass so that it is structurally sound and does not let excessive heat in or out. Because the glass is thick, the low iron design lessens the green tint that sometime occurs.



Looking through to admin area and stair case, looking south east from a sky box connecting the largest gallery space.

Level 3 91627 (3.30)

NCEA Design and Visual Communication (DVC) 2018

AS 91627 (3.30): Initiate design ideas through exploration (4 credits)

Achievement	Achievement with Merit	Achievement with Excellence	Overall level of attainment for 91627
Initiate design ideas through exploration.	Initiate design ideas through insightful exploration.	Initiate design ideas through extensive exploration.	
<ul style="list-style-type: none"> Use starting experiences and visual communication strategies to <u>explore alternatives and variations</u> to <u>expand design thinking</u>. Ideas are <u>re-generated</u> from alternatives and variations which <u>lead towards</u> design ideas. 	<ul style="list-style-type: none"> Use visual communication strategies and design thinking to analyse and re-interpret design ideas. An emergent train of thought is identified and informs further design ideas. 	<ul style="list-style-type: none"> Use visual communication strategies and design thinking to extend and transform design ideas. 	A

Underlined aspects were used in making judgements.

A diagonal line indicates that a specific aspect was either not in evidence or was not shown in enough evidence to reach the appropriate level.

Pages 1-6 have the introduction experience start point of looking at existing well known architectural art galleries and lead the way into observational drawing exploring shapes and forms. Pages 7 - 10 take some forms from previous pages and begin to show re-generated ideas leading into architectural designs. There is the introduction of new ideas around the pole (pin cushion) connectors. Pages 11 - 17 explore some alternatives and variations around the regenerated pole design ideas. There is some analysis of the building site, building use, and possible materials. Pages 18 - 22 demonstrate the design idea with more detail generating a sense of the design thinking and spaces using CAD visual communication techniques and final presentation snapshots.

This submission is an Achieved. There is not enough evidence to demonstrate analysis or re-interpretation of the initial re-generated design idea in a consider or insightful way. The visual communication is very neat and tidy, with a range of strategies utilised to explore and tell the design thinking story and ideas.