

# SEAHOLM SUBSTATION AIPP

SCHEMATIC DESIGN

14 October 2011

# Seaholm Art in Public Places Design Visioning Statement

The relationship between Art and Architecture has historically been at once productive and problematic. Productive, because the very means and methods of aesthetic conception are shared by way of common techniques, critical tools and overlapping disciplines. Problematic, because Architecture is distinguished by one factor that makes it responsible for a range of public duties above and beyond what other Arts come to define. For this reason, beyond the emotive, experiential and perceptual, Architecture must perform, function, and make occupation possible.

Our conception of the Seaholm project has always attempted to walk the line between these two realms: to go beyond function and to offer an experience that cannot be reduced to a single phenomenon or program. We take on the artistic charge of this project by way of many scales and techniques. As an urban project, we recognize that the site, like the broader City itself, is composed of very different edges, identities, and contexts. For this reason a single aesthetic vision may not suffice. Thus, we imagine multiple techniques to take on various edges, or alternatively imagine varied manipulations of a single media to give heterogeneity to a singular strategy.

At the scale of the block, we acknowledge that the power station offers a unique set of parameters that determines footprint as well as height in relation to power equipment and overhead lines. This translates into the potential of a varied profile, a new skyline, and invented contour that can give identity to the site, something that speaks to the skyline of the city.

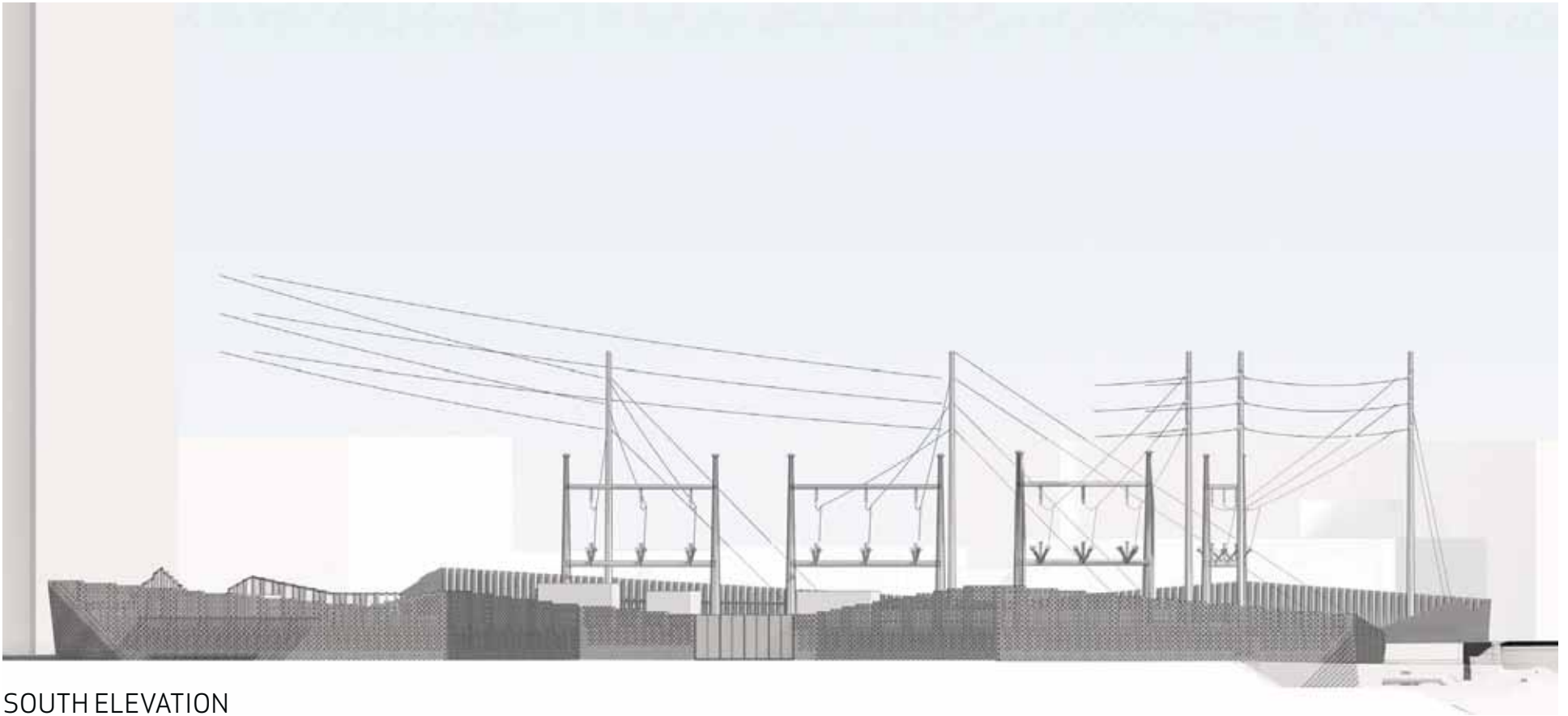
At the scale of building, each edge is replete with varied institutions, programs and civic structures; each have their own building types, tectonics and construction systems, and for this reason, we work with varied materials, radicalizing their spatial, material, and experiential potential to transform the promenade around the site. Wood, masonry, metal scrims all offer veiled views into the site, while producing a new scrim that produces a foreground for the site. These materials inform distinct organizations, modes of aggregation, potentials for character, and push the boundaries of geometries, fabrication and rationalities.

At the scale of the body, we recognize that while this is an important 'public' venue, our main audience comes in the form of many individuals: singular entities with varied perceptions, requirements and reading of the site. For this scale, we offer a bodily encounter, spaces of thresholds, inhabitation, shade, seating, and place-making-- all through manipulations of the wall surface. Here visibility is amended by tactility and spaces of encounter are created for the creek, the hotel, the library and other spaces of the site.





PLAN



SOUTH ELEVATION



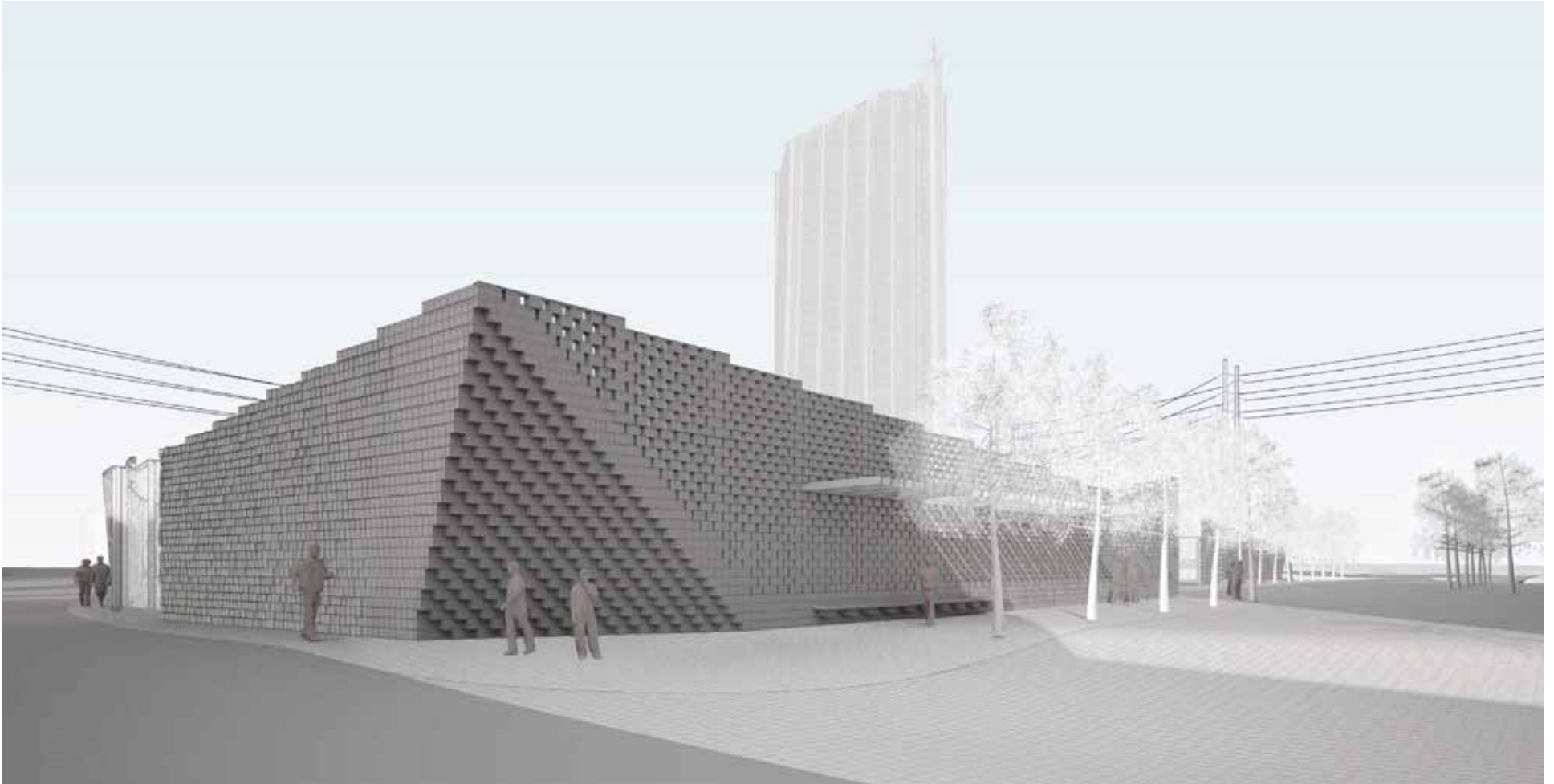




SOUTHEAST CORNER FROM 2ND STREET







### SOUTHWEST CORNER FROM WEST AVE

The east and west corners of the south wall introduce a traditional masonry corbelled construction. This allows the top of the wall to mark the precise pivot point in the wall while accommodating the circulation of the public at its base.





SOUTHWEST CORNER FROM WEST AVE







WEST ELEVATION





WEST STREET

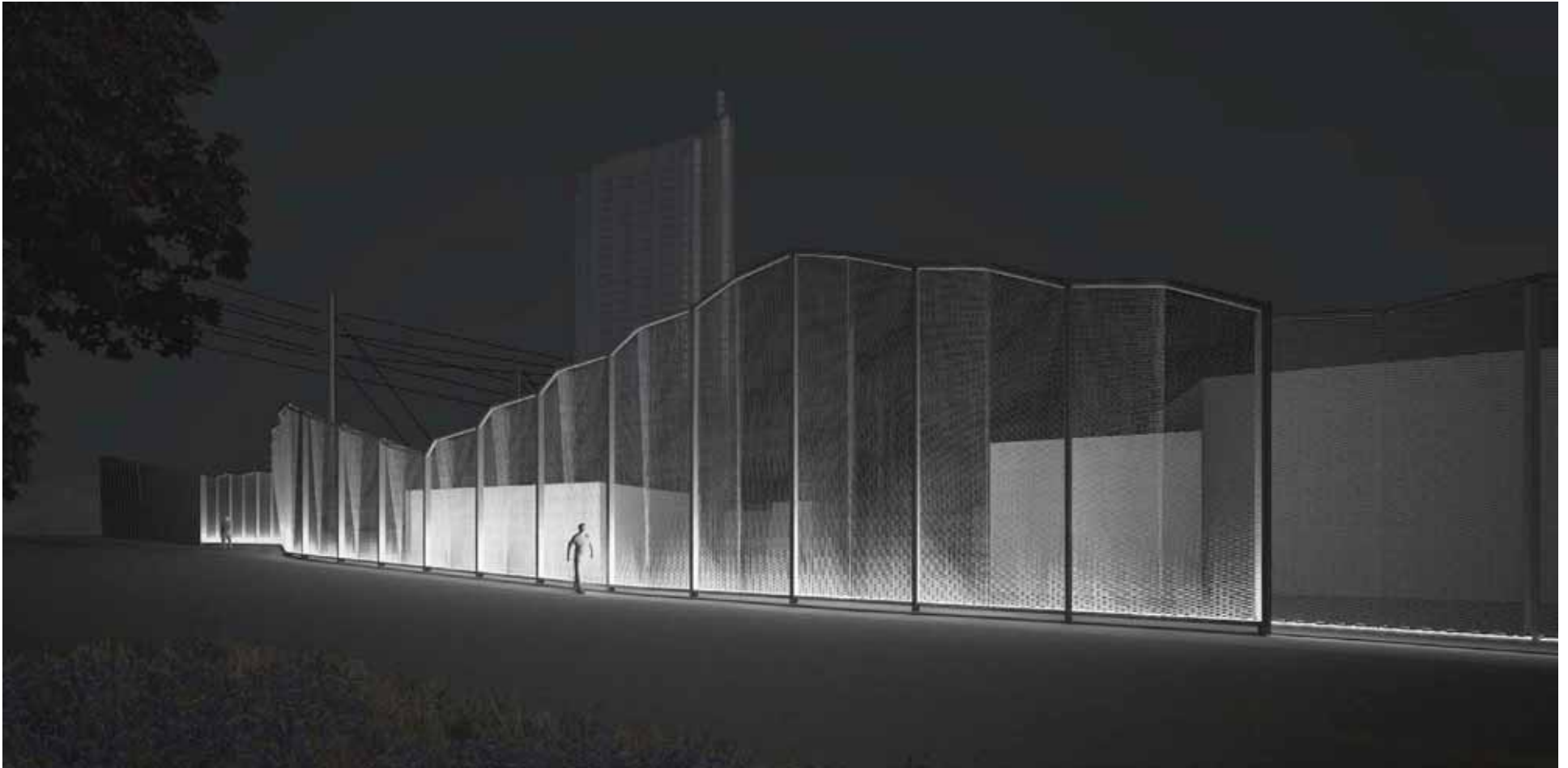




## WEST STREET

The west facade is composed of pleated metal panels creating a rhythm working in concert with the longer profile of the wall and allowing for subtle changes in view and transparency. The metal panels are also utilized at the three gates on the west wall allowing for greater consistency across the west side.

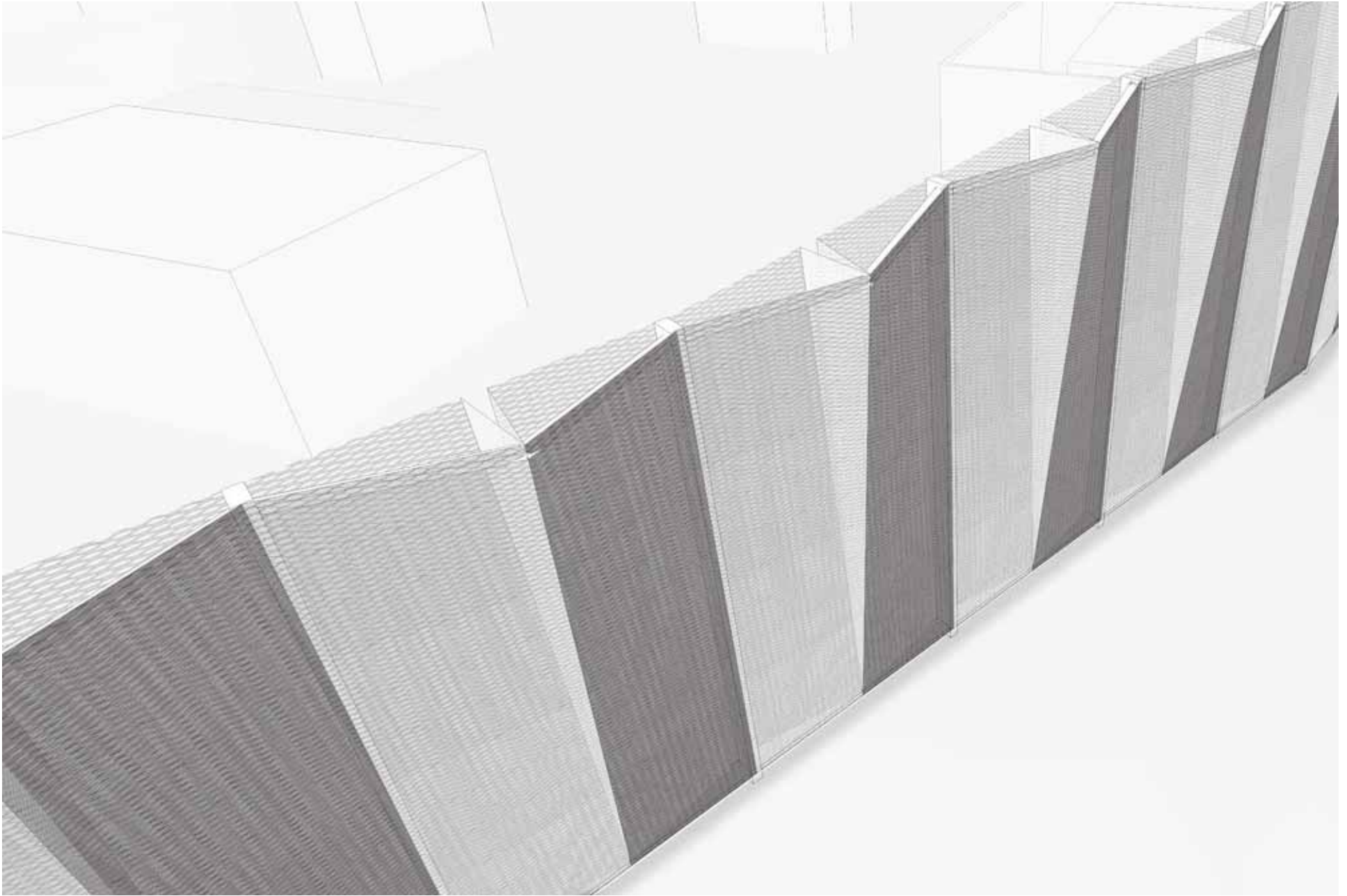




WEST STREET



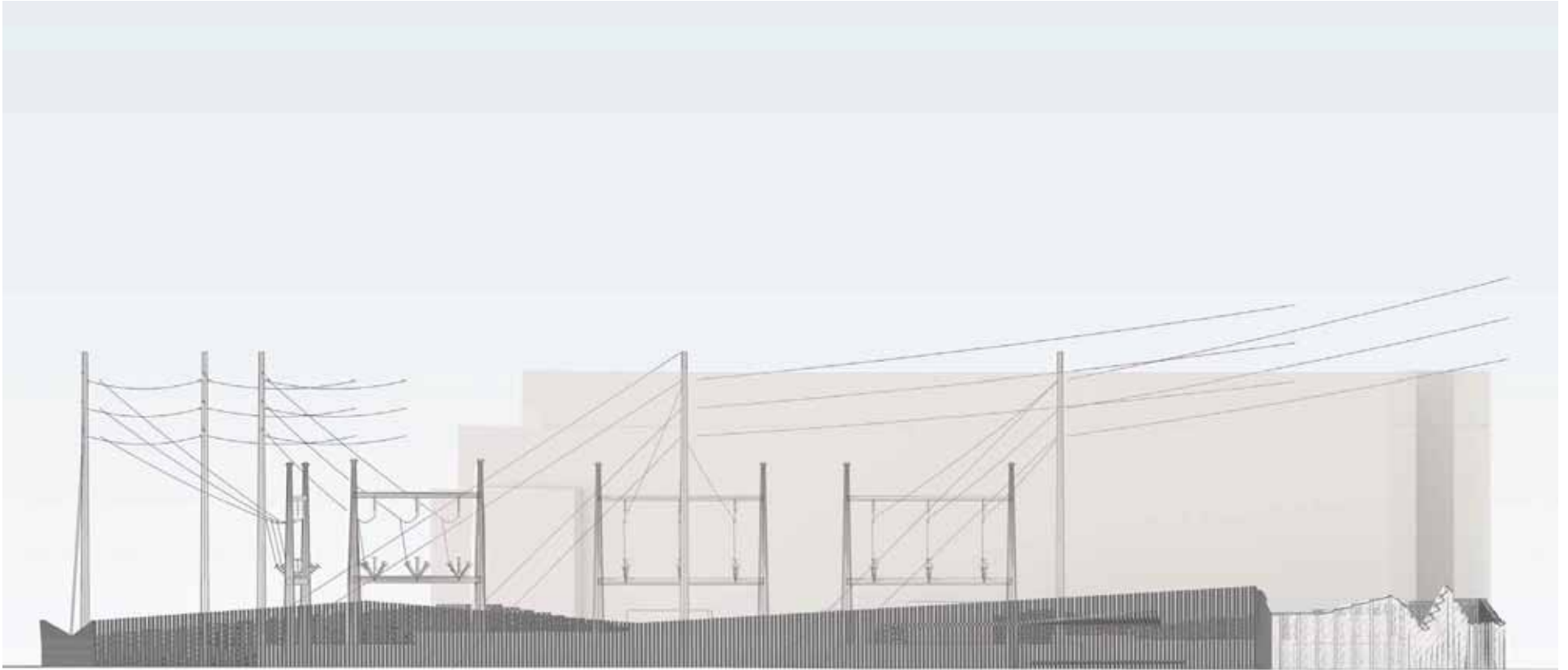






NORTHWEST CORNER FROM WEST AVE





NORTH ELEVATION





## NORTH SIDE FROM 3RD STREET

The north and east facades utilize reclaimed heavy timbers or board formed concrete posts embedded in the ground to form a tight vertical grain across the length of the wall. Alternating elements inflect outward creating a moire pattern following the profile of the wall. Canopies and benches may be introduced to engage the individual scale of walkers, bikers and commuters.







NORTH SIDE FROM 3RD STREET





NORTH SIDE PARTIAL ELEVATION





NORTHEAST CORNER FROM 3RD STREET





EAST ELEVATION

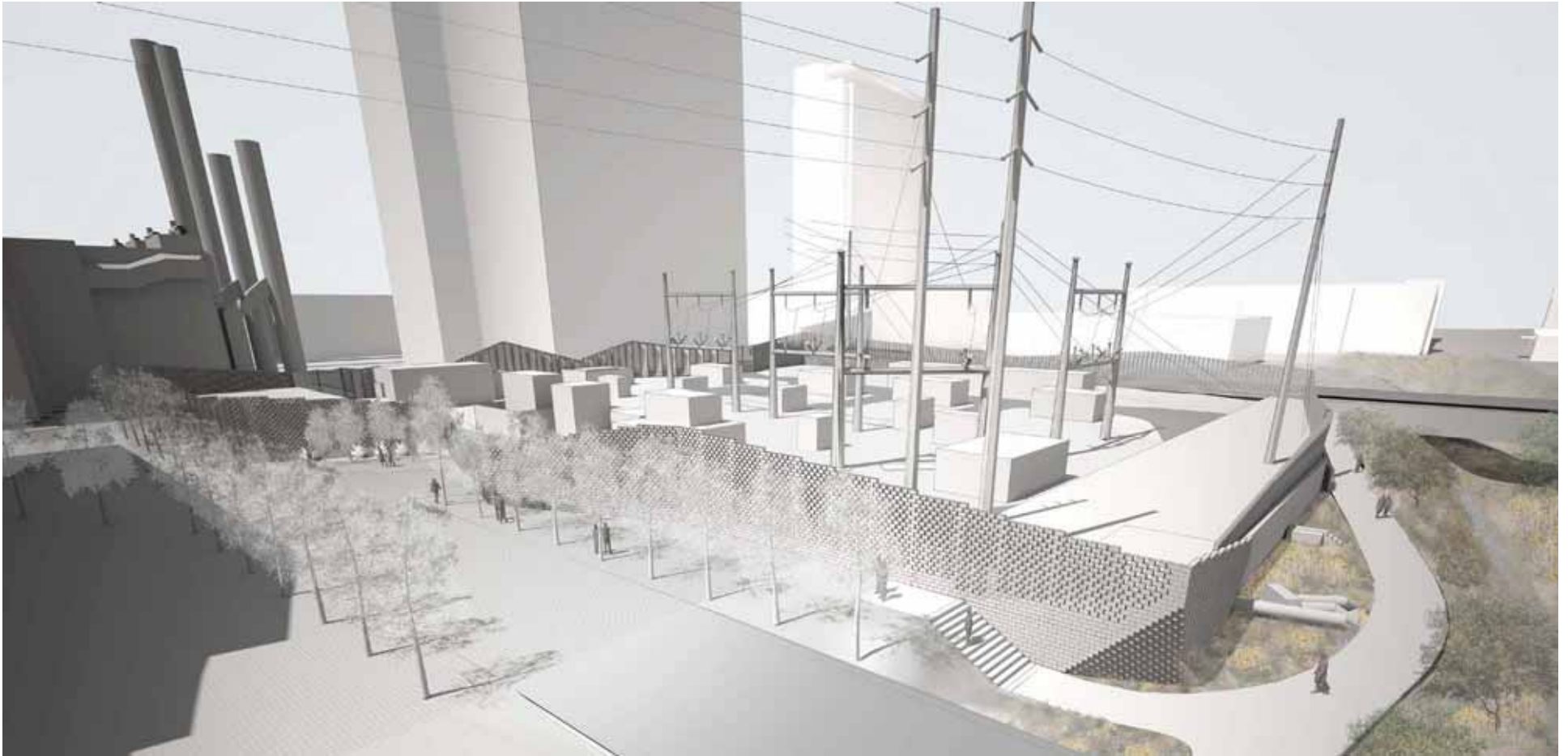






EAST SIDE VIEW FROM PATH





BIRD'S EYE FROM SOUTHEAST