

Roof Extensions. Humans Wear Hats

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Hats become a metaphor for collaborations. The impulse is given by a painting. As a reference, it provides information about existing and additional collaborations. Based on an architectural design *Roof Extensions in Munich's Southern Station* district the article makes design through thinking and different forms of collaboration accessible.



1.

Karl Stankiewicz: Central Station at the Time of Travel in 1904. The painting was found at the beginning of the project.

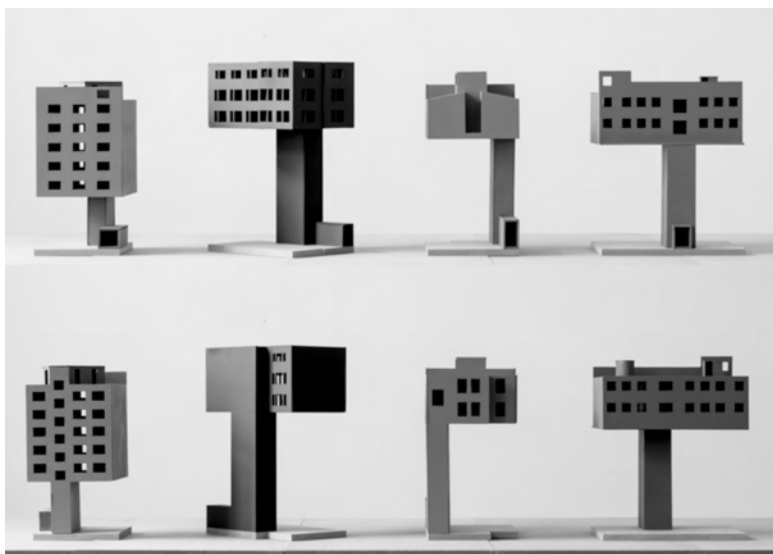
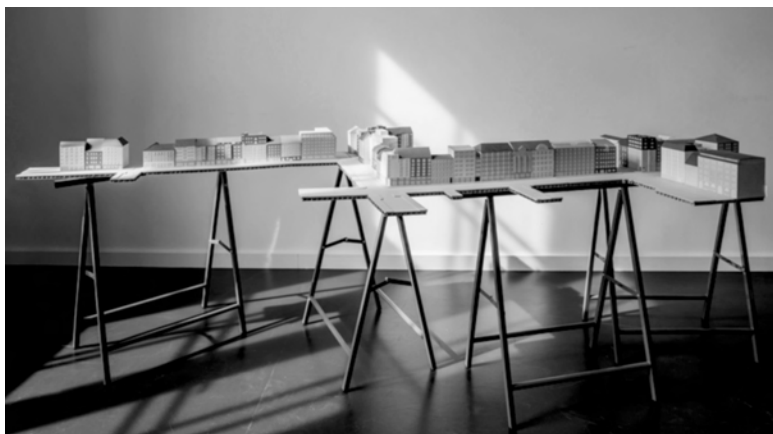
Humans Wear Hats

The painting *Central Station at the Time of Travel in 1904* (fig. 1) shows a scene: people; suitcases and boxes; backpacks and bags; a carriage; umbrellas and walking sticks; speed; direction; movement and gestures. Overloaded by impressions, the viewer's gaze is only gradually directed to what is still being depicted, but what we, as viewers, have already subconsciously taken in and classified. Hats, helmets, caps. Every person is represented with headgear. This allows us to read:

Humans wear hats.
 Hats tell something.
 Hats are part of human communication.
 Hats are character.
 Hats show status.
 Hats have a function.
 Hats are an addition.
 Hats are on top.
 Hats are combined.
 Hats can contrast, complement, or continue.
 All in all, hats show diversity, a next-to-one-another, a both-and.

Hats are a code. How do we start the contemplation and examination of a concrete subject? How do we encounter issues in the architectural process and how do we develop them? What helps us understand complexity? How do we classify findings and how do we use them? And what is strong enough to give us information and advice again and again in the process of designing?

The observation of a neighborhood and its people. Reading the characteristics, the life in this place, a neighborhood that is close to the Central Station and thus has some peculiarities in contrast to other inner-city areas. A neighborhood where people live, where people work and that many people walk and drive through. Where tourists pause, pass, or stay overnight. And the question of gentrification. What do architects have to do with it? And what about those who come to it, those who move there?



2.

The hand-cut colored paper shows the diversity of the existing facades, scale 1:100, 2017. Photographer: Simon Burko.

3.

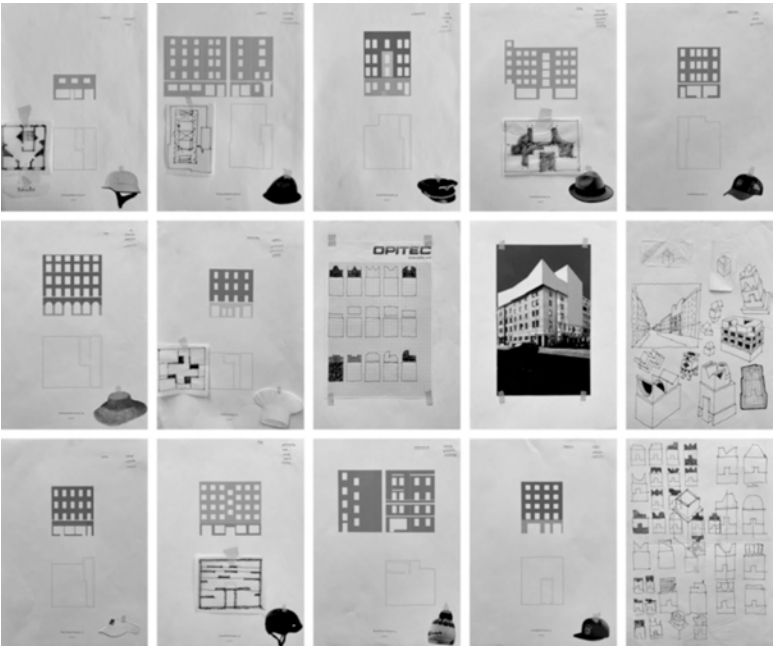
Blue, green, red and brown additions, each standing on the existing and extended staircase, models, scale 1:50, 2017. Photographer: Simon Burko.

Collaborations

Hats become a metaphor for collaborations. And these become a method enabling thinking through various forms of collaborations in the design process: in the analysis, in the development of an independent attitude toward the subject matter and a resulting specific approach, as well as in the generation of ideas and in the concrete transfer into a design.

Collaboration 0. As headgear, hats always enter into a collaboration with the people who wear them and what they wear. They are worn for professional, religious, or functional reasons because of a particular occasion or out of passion. A headgear can change an outfit in a second. We can communicate something to our environment without talking about it. The choice of headgear and the way it is combined can represent a character or be read as such. All in all, these headgears again enter into a collaboration with those of others.

Collaboration 1. When you enter the southern station district in Munich, a new world opens up, »multicultural like hardly any other neighborhood in German cities, Kreuzberg included« (Stankiewicz 2015: 12, author's translation). Speeds, languages, and smells mix, plus the noise of cars. Traffic jams on the street, rushed on the sidewalks. In between, outdoor restaurant seating, displays of vegetables, and now and then a workshop. Neon signs, betting shops, night bars, hotel entrances. Above them residential buildings, office buildings, or hotels. Perforated facades, plastered, colorful (fig. 2). Now and then higher windows, other story heights, other times. The reading of this neighborhood as an existing collaboration of buildings. A heterogeneous system that works with, perhaps because of, some inconveniences. Which has a character. And the decision not to change that.



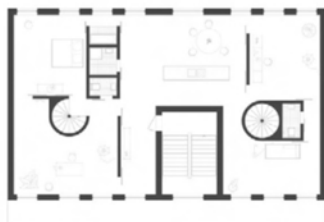
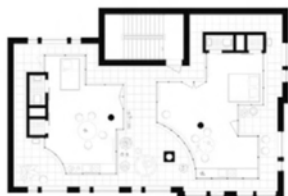
4.
Hannah Rochelt: Bringing together of facades, floorplans and printed hats, size 210 x 297 mm, 2017.

Collaboration 2. Humans. With and without hats. Individual, variety, diversity. With each other and next to each other. International. At the same time and parallel. The reading of people as an existing collaboration of different characters. A heterogeneous diversity. And the decision to definitely want to keep it. To strengthen and to continue.

Collaboration 3. Seeing, accepting, and taking in existing factors as the basis for further thinking. The further thinking of a neighborhood, of the city, of buildings, of architecture. Of influx without displacement. The reading of existing combinations and their qualities and building on them, continuing to build. The decision to complement, continue to combine.

Collaboration 4 and 5. For whom do I design? *Roofextensions in Munich's southern station district.* Who else could live there? Which buildings will be added? Can buildings wear hats? How can a hat symbolize a possible resident? Which hat goes with which building (fig. 3, fig. 4)? Does this matter? The conclusion is character, individuality, diversity. Old, young, alone, together. How are the extensions envisaged? How is an addition designed? Does it fit in, continue, contrast? Inside, and externally. How many floors will be added? And the facades? What do they say to the city? What rules for design can be established?

The decision to transfer the diversity into the floor plans of the respective additions and to consider them in the sum of all. To think of the additions as a complement. To leave the existing buildings as they are. To continue the staircases in their position (fig. 5). Plastered facades. They can be continued, complemented, contrasted, or completed. All in all, diverse.



5.

The floorplans contrast sizes and values of rooms or work with elements, in function, form and specific positions. And they always keep the connection between existing and new, 2017. Photographers: Simon Burko and Hannah Rochelt.

Profit

The presented work stems from my independent master's thesis, undertaken in 2017 at the *Chair of Architectural Design and Conception* at the *Technical University of Munich* and was supervised by Professor Uta Graff. To understand the existing complexity, to consider it as a collaborative strength and then to expand upon it, becomes the design method in which fractures add value, benefiting in contrast to each other.

»Ambiguity and tension are everywhere in an architecture of complexity and contradiction. [...] These oscillating relationships, complex and contradictory, are the source of the ambiguity and tension characteristic to the medium of architecture« (Venturi 1992: 20).

The extensions are combined as a conglomerate of different characters, so that the coexistence of individual lives is designed. A both-and. An offer to think and conceive anew. To design based on a possible story, that of a collaboration, and to anchor it in a building. Hats are collaborations.

References

Stankiewicz, Karl (2015): *Das Bahnhofsviertel. Wo München wirklich Weltstadt ist* (Station district. Where Munich Really is a Cosmopolitan City), Erfurt: Sutton Verlag.

Venturi, Robert (1992): *Complexity and Contradiction in Architecture*, New York: The Museum of Modern Art Papers on Architecture.

