

ARCH1101 EXP2

**THE SPACE
BETWEEN**

RUSSELL LOWE

THE BRIEF FOR EXPERIMENT 2
THE ARCHITECTS
THE CONCEPT // TWO EXAMPLES
THE TOOLS
THE AXONOMETRIC
STUDENT WORK

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THE ARCHITECTS
THE CONCEPT // TWO EXAMPLES
~~THE TOOLS~~
THE AXONOMETRIC
STUDENT WORK

**STUDENT REP MEETING 4PM IN THE FORUM
SPACE ON LEVEL 5**

THE BRIEF



THE ARCHITECTS

Wordnet: defines 'concept' as a "conception, construct (an abstract or general idea inferred or derived from specific instances)".^[1]

THE CONCEPT

TWO CONCEPTS



The Truffle is a piece of nature built with earth, full of air. A space within a stone that sits on the ground and blends with the territory. It camouflages, by emulating the processes of mineral formation in its structure, and integrates with the natural environment, complying with its laws.

ENSAMBLE STUDIO



The **Truffle** is a piece of nature **built with earth, full of air**. A space within a stone that sits on the ground and blends with the territory. It camouflages, by emulating the processes of mineral formation in its structure, and integrates with the natural environment, complying with its laws.

ENSAMBLE STUDIO



Hemeroscopium is for the Greek the place where the sun sets, an allusion to a place that exists only in our mind, in our senses. It is constantly moving and mutable, but is nonetheless real. It is enclosed, delimited and suggested by the horizon, though it is defined by light and only takes place in a precise moment of time.

ENSAMBLE STUDIO



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ENSAMBLE STUDIO

THE TOOLS

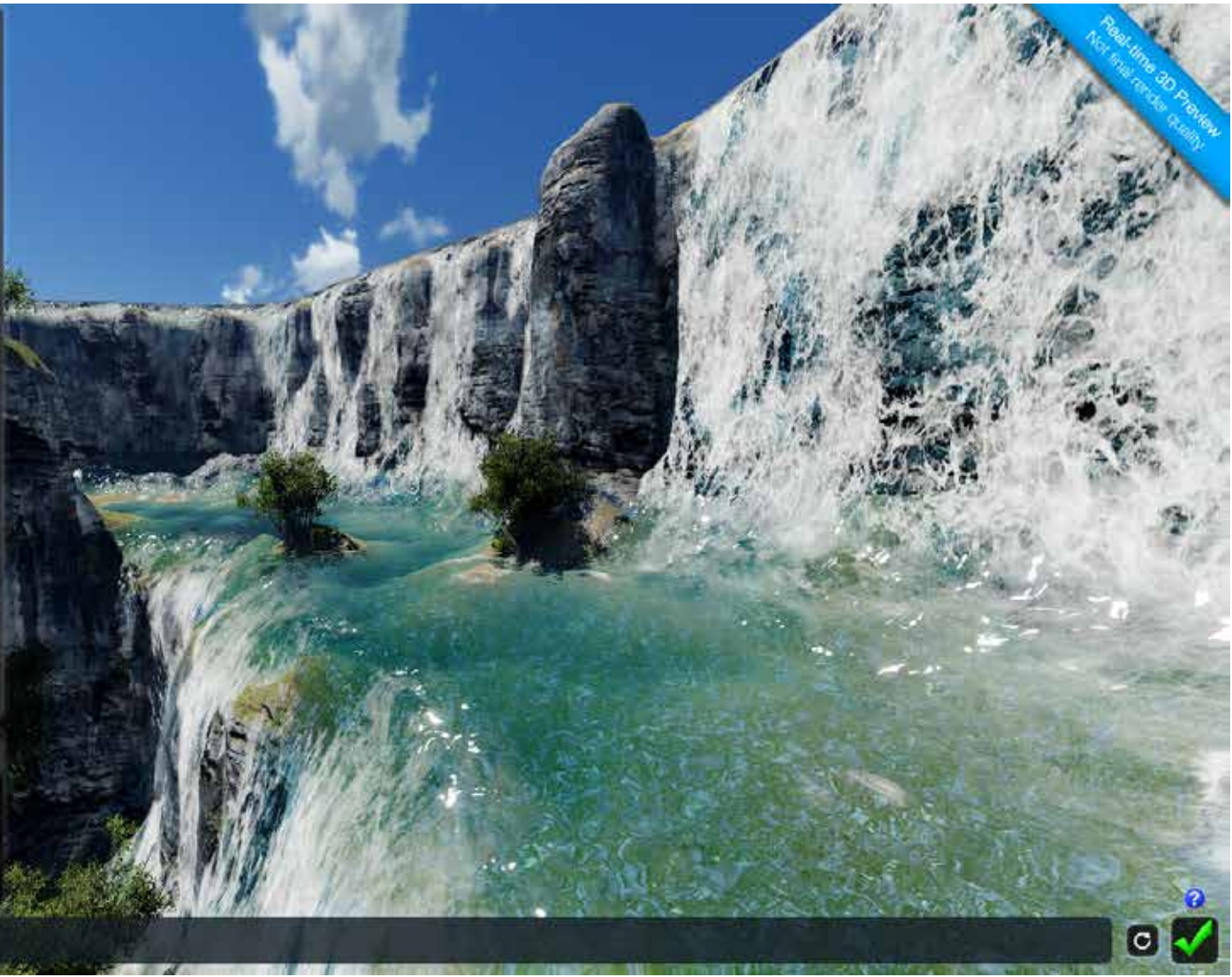
~~THE TOOLS~~

INSTRUMENTS









Real-time 3D Preview
Not final render quality

- Bump factor
- Tiling
- Reflection Power
- Specular Low
- Foam
- Fresnel Power
- Caustics Tiling
- Anisotropic
- Specular High

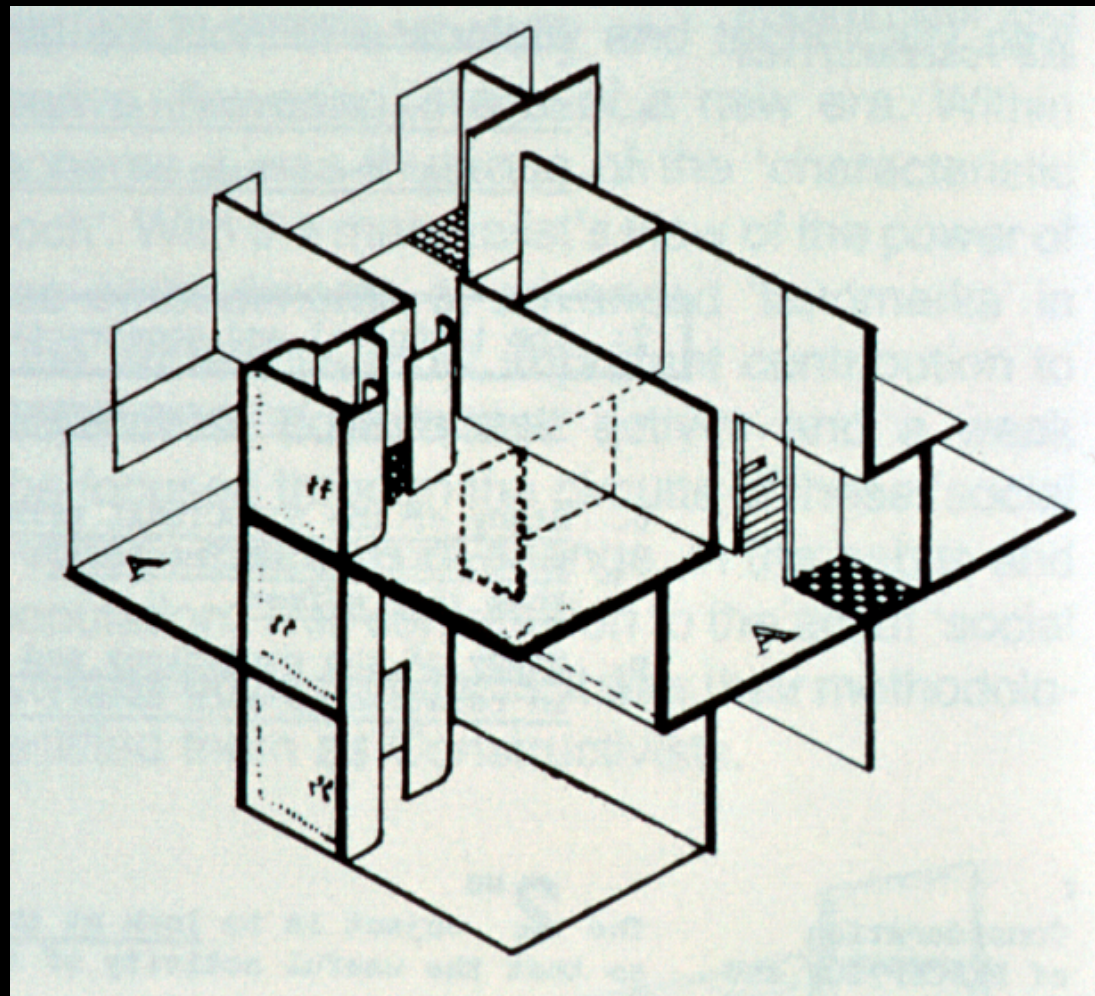


Lumion Demo

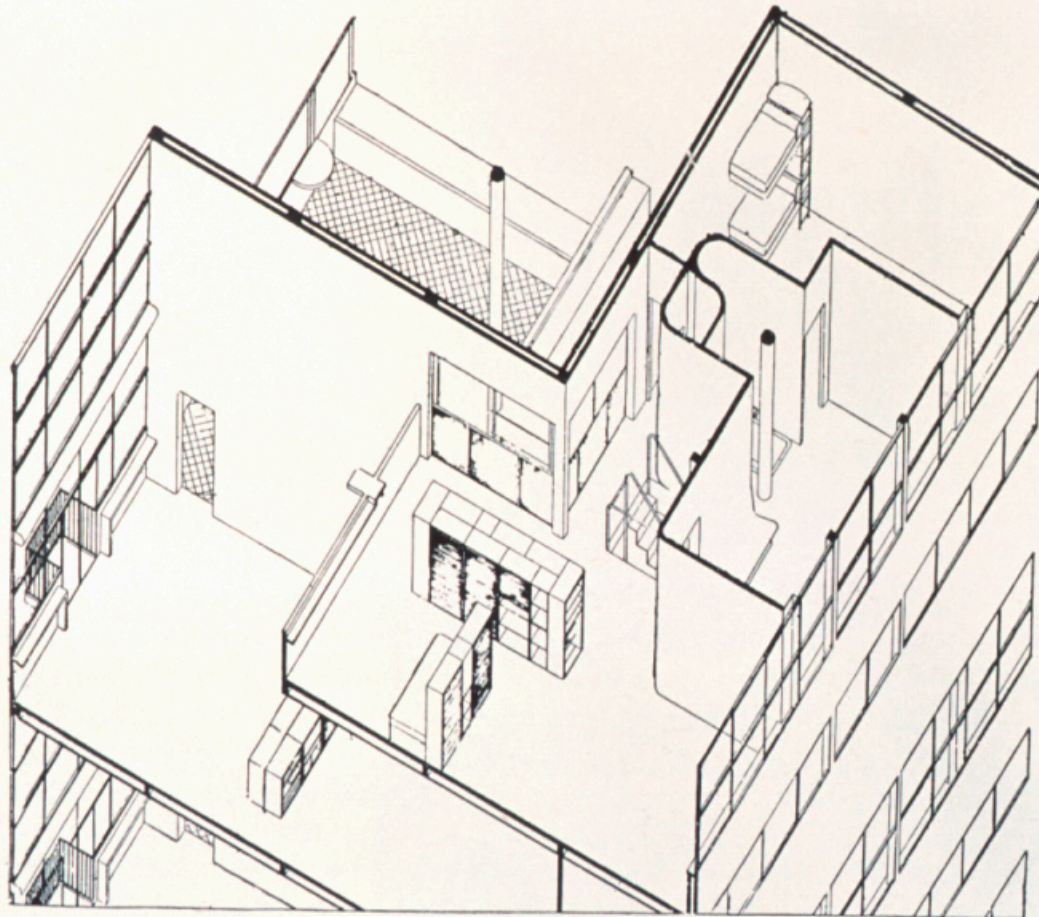
PARALLEL
PROJECTION
AXONOMETRIC
ISOMETRIC



PERSPECTIVE [ONE POINT]



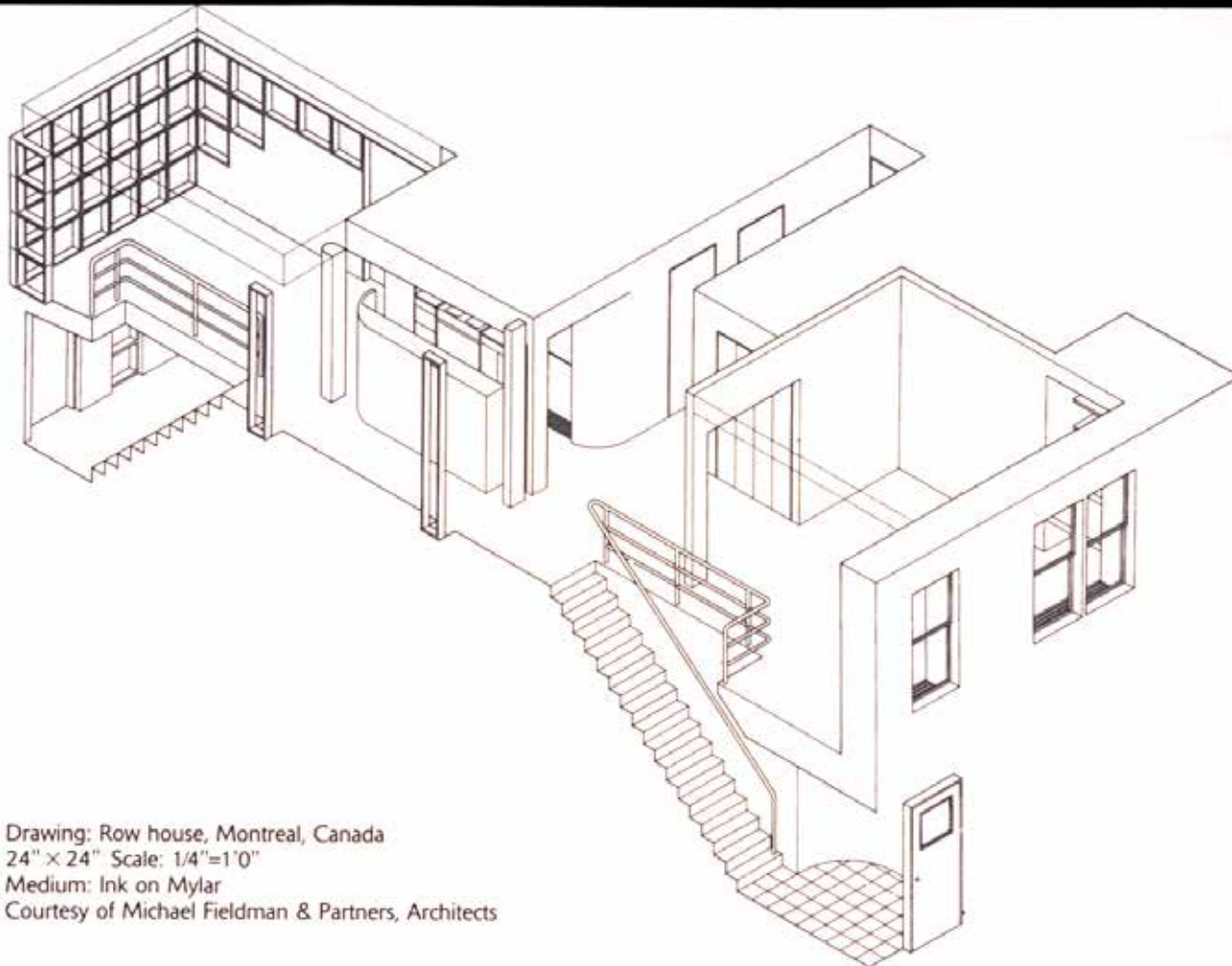
PARALLEL PROJECTION [ISOMETRIC]



Le Corbusier und Pierre Jeanneret:

axonometric construction.
The extent to which the
the “meta-design” of
presented through
Ludwig Hilberseim
reorganization and
pedestrian traffic, p
is icastically summe
not attempt to inf
principle. In fact, th
cago.²² The drawing
effect of reality has
servient to the princ
of fixtures are indic
the figure, which c
sample. In order to
axonometry still fu
the figure. But the
drawing, of a variat
perimpression acts a
employed to susper
Just how far the
pective and to axon
in the case of Hilber
ing at the bottom rig
“Hochhausstadt” wh

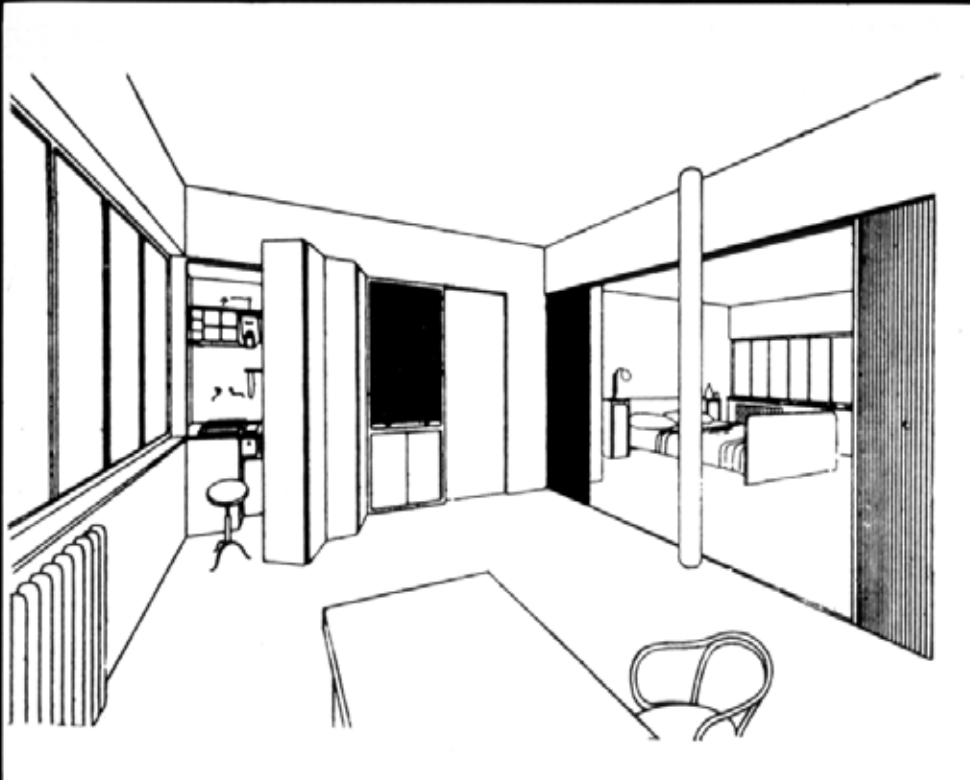
AXONOMETRIC [USUALLY ROTATED BY 45 DEGREES AND USES PLAN DIRECTLY]



Drawing: Row house, Montreal, Canada
24" x 24" Scale: 1/4"=1'0"
Medium: Ink on Mylar
Courtesy of Michael Fieldman & Partners, Architects

AIRWAYS

ISOMETRIC [USUALLY 30 DEGREES IN BOTH DIRECTIONS OFF BASELINE AND MUST REDRAW PLAN]

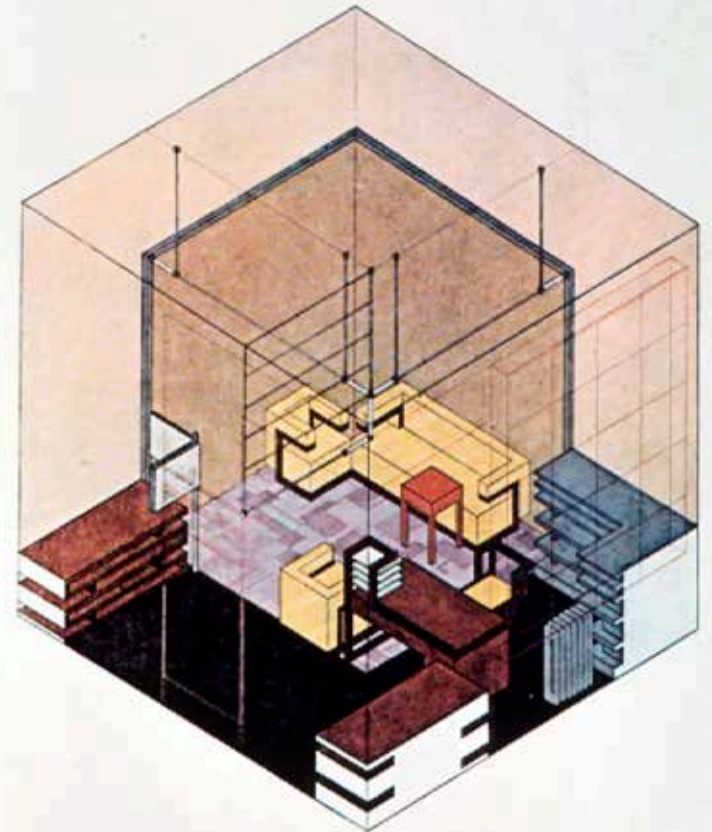


PERSPECTIVE [TWO POINT]

ästhetischer und theosophischer Erwägungen
 on zur Axonometrie.²
 vorangestellten Zitat: Wenn man, wie Bruno
 Axonometrie tatsächlich als „symbolische

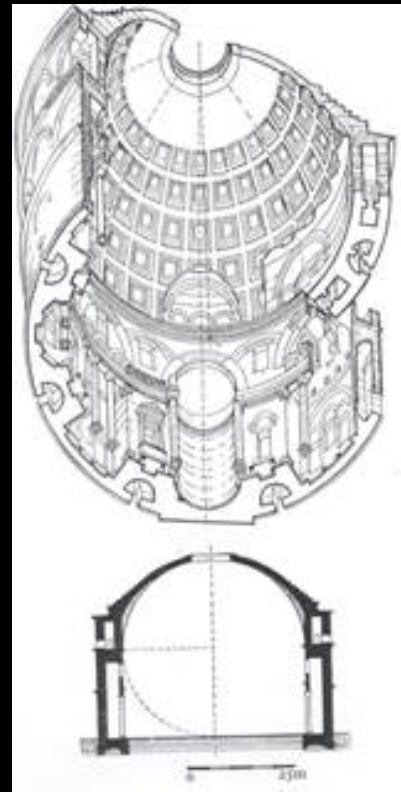
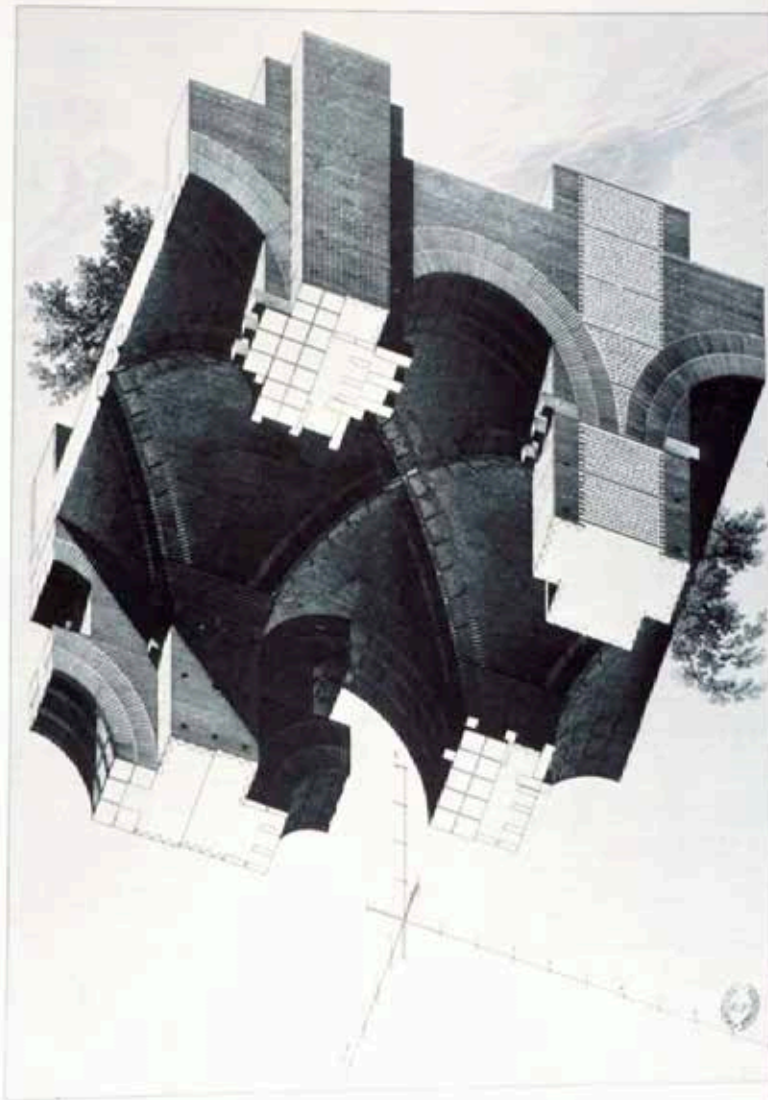
axonometry grew out of his occult and the
 dimension.²

Bragdon's enthusiasm makes it quite
 indeed, as Bruno Reichlin suggests, seem



Herbert Bayer
 Das Atelier Walter Gropius im Bauhaus Weimar,
 1923. Isometric

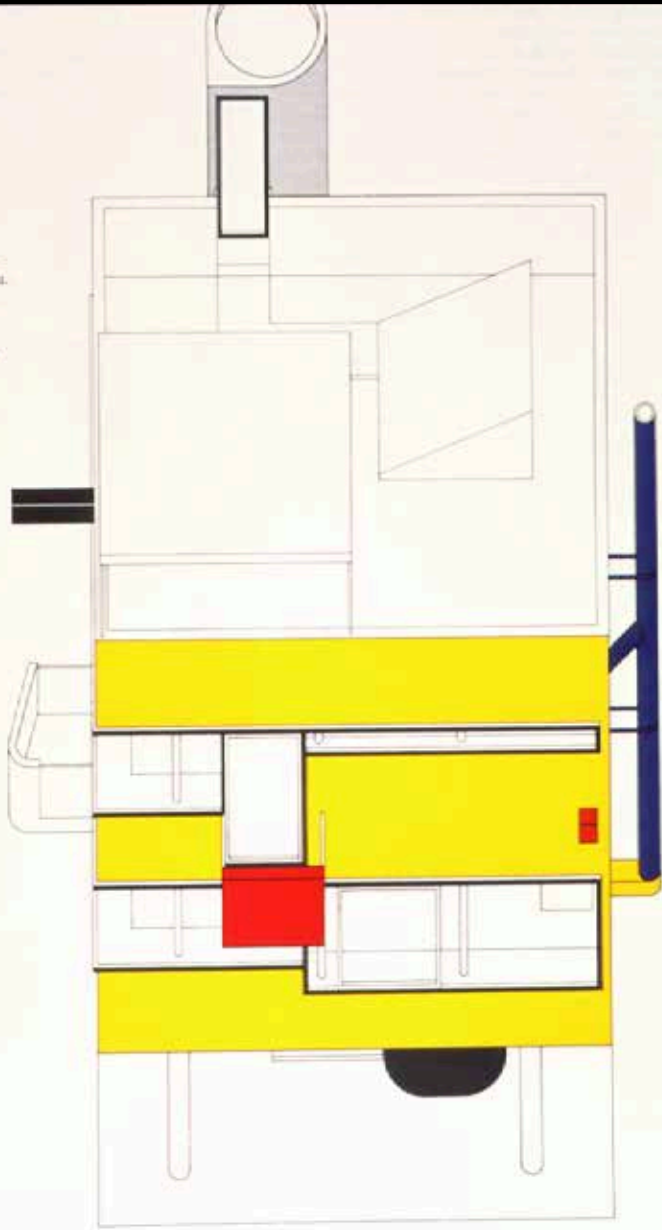
Herbert Bayer:
 The office of Walter Gropius at the "Bauhaus"
 1923, Isometry



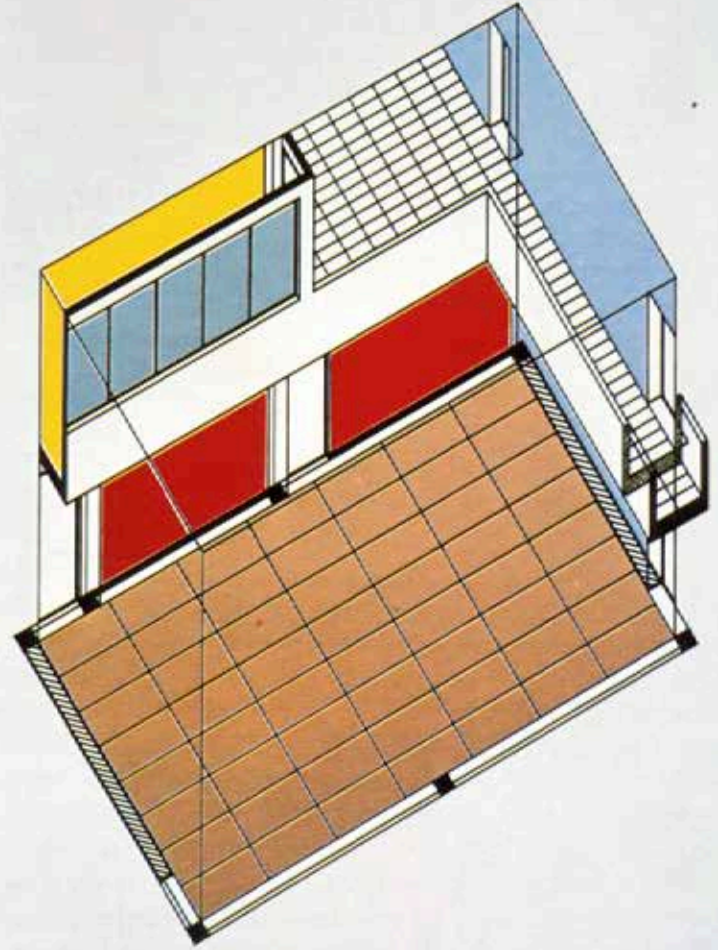
in House, 1968.
for projection.

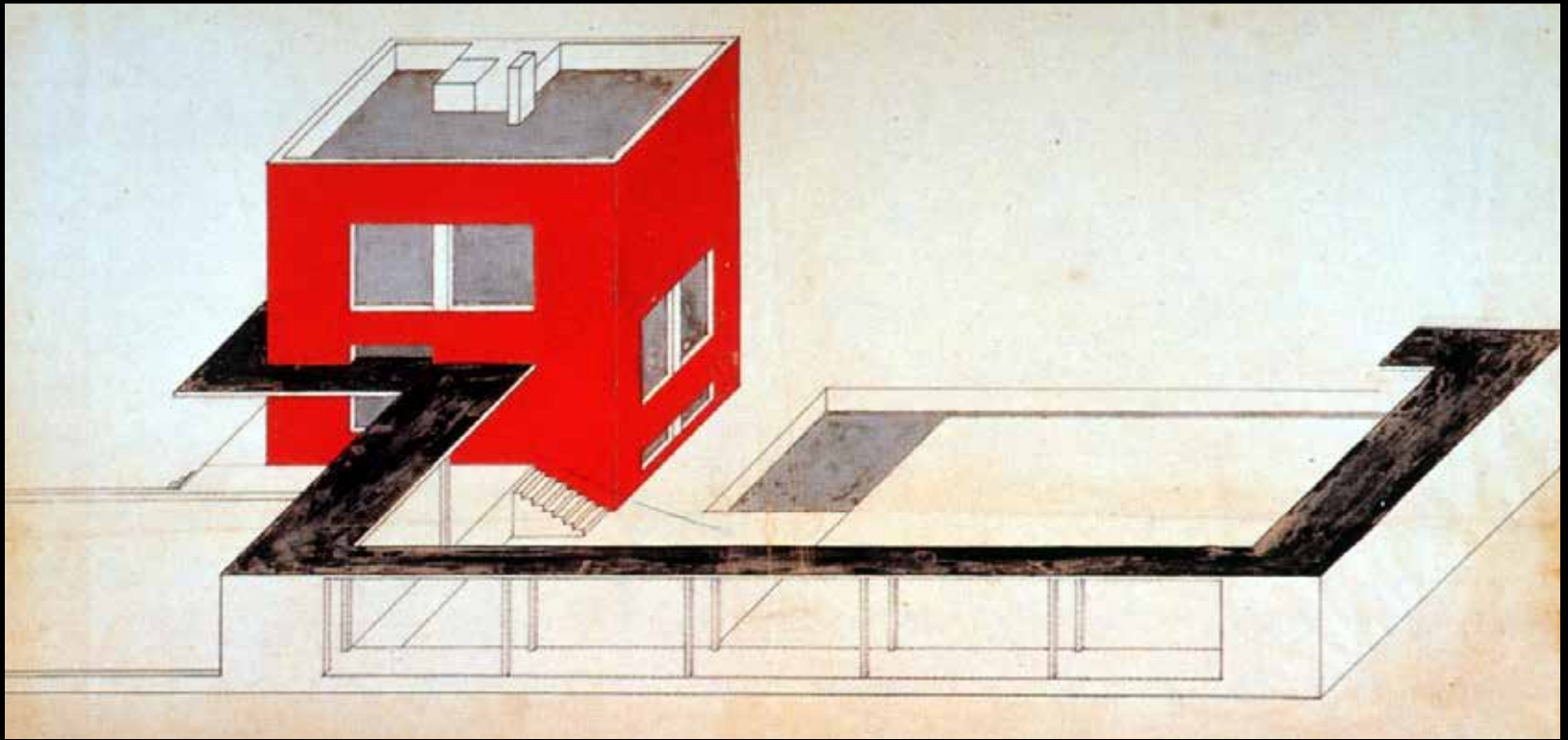
in Primärfarben -
schwarz, Weiß, Grau.

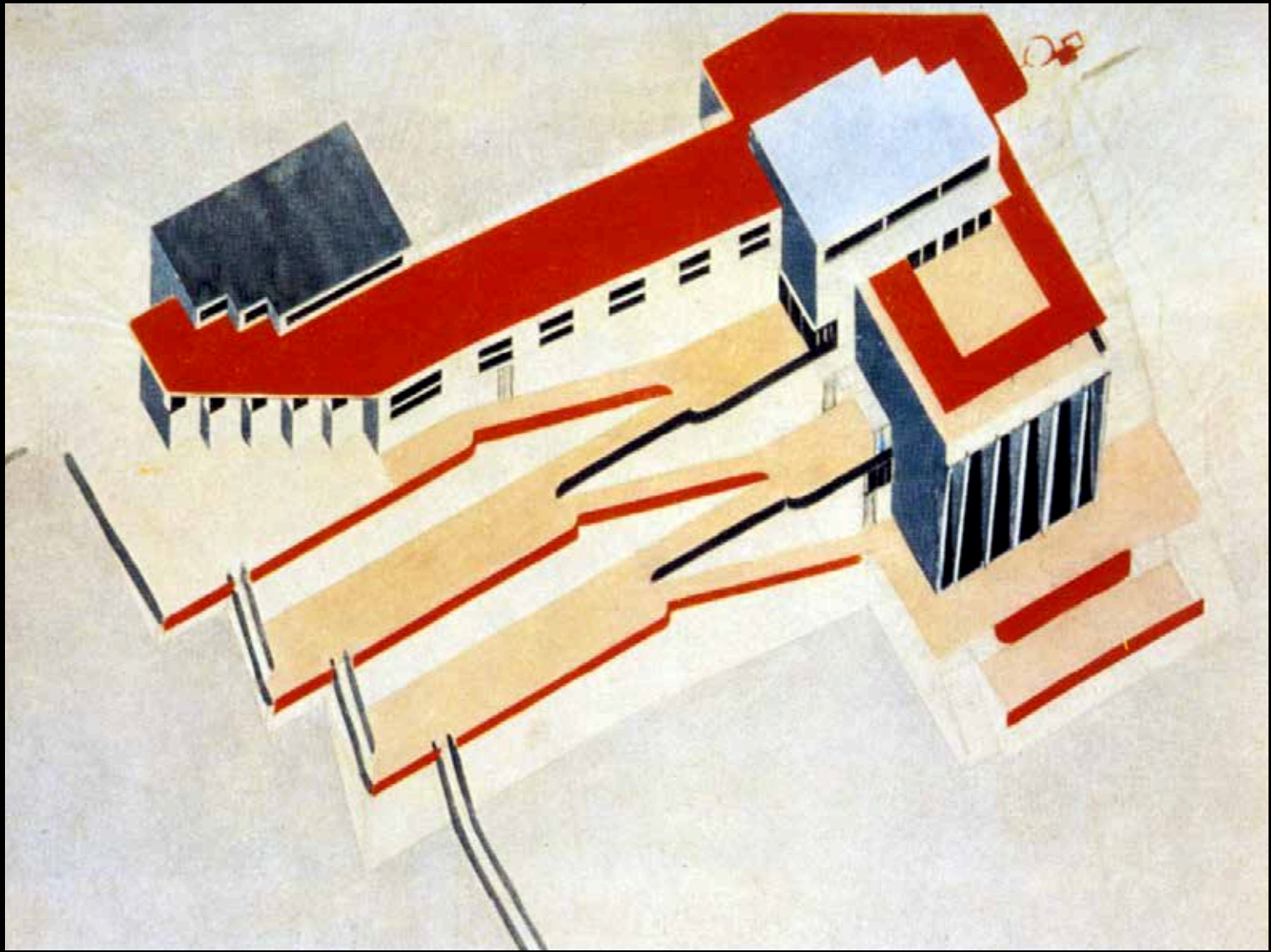
for primaries -
black, white, gray.

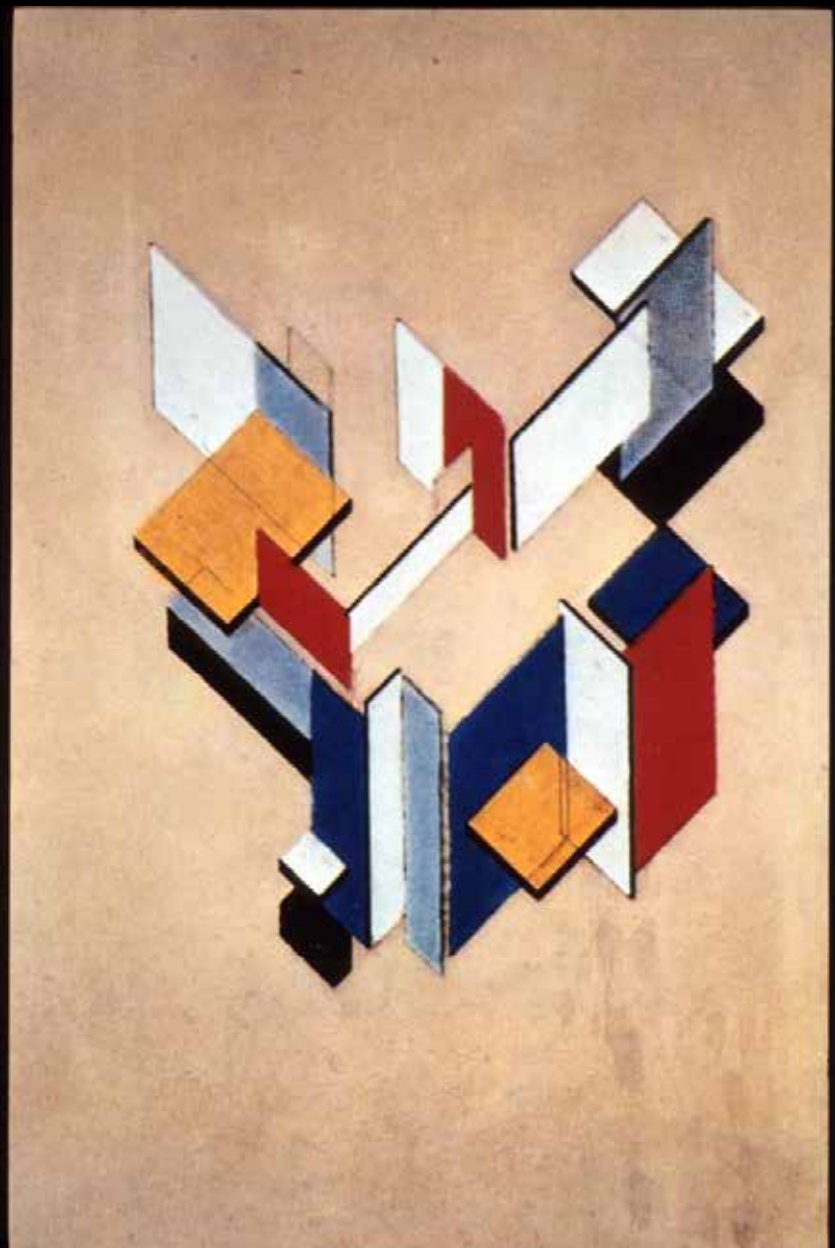
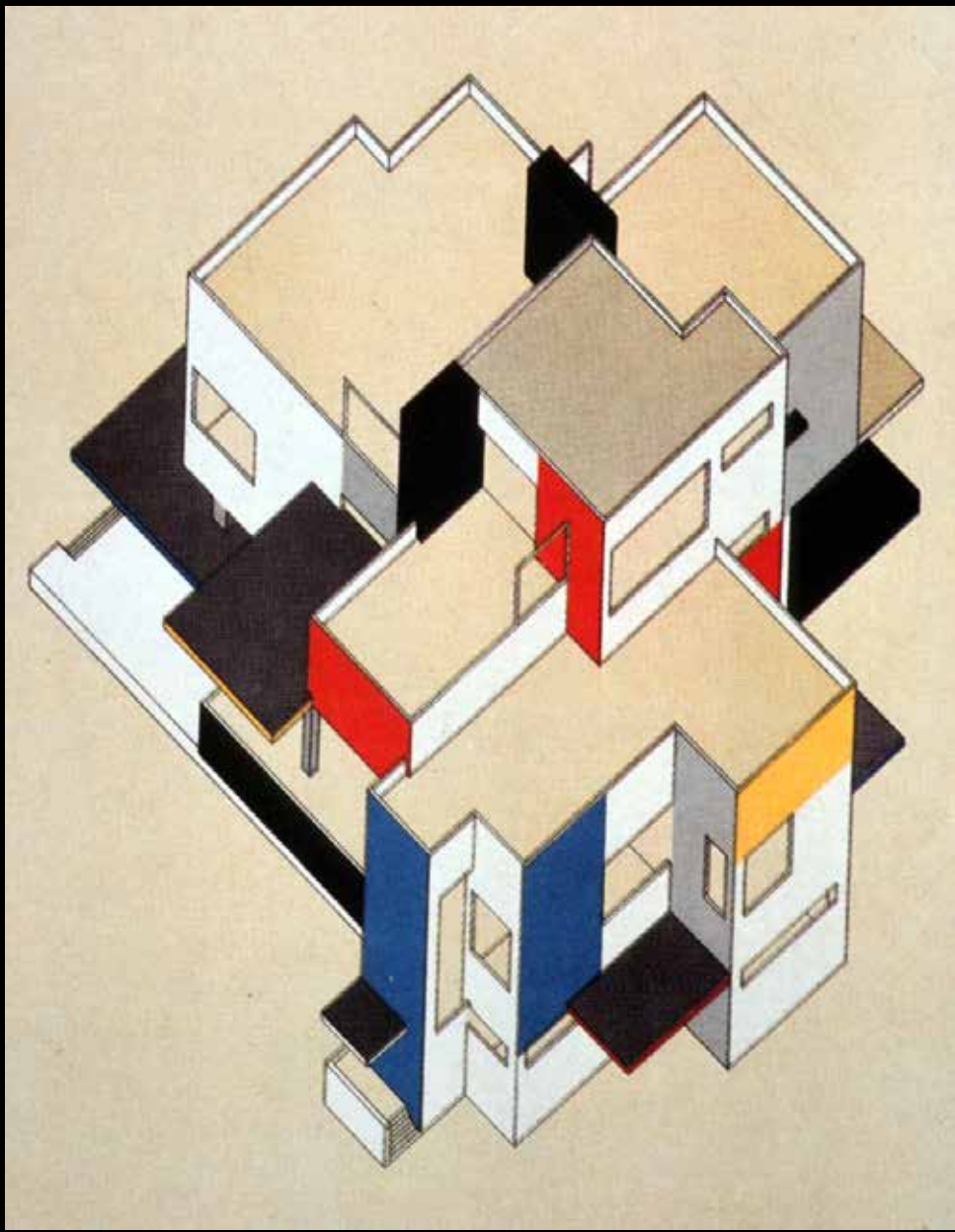


berto Sartoris:
udio in the ideal house of
e architect in Florence, 1942.





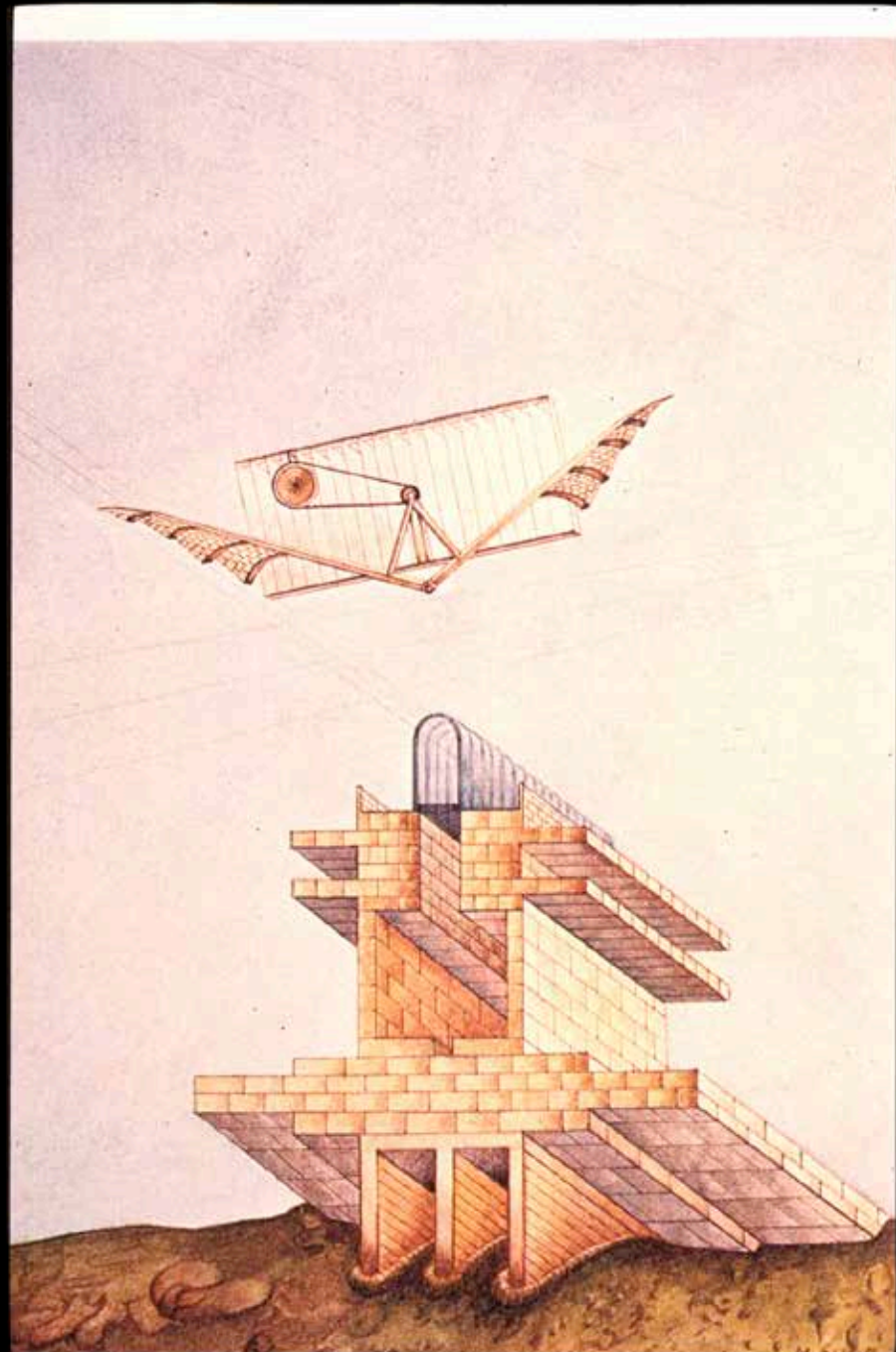




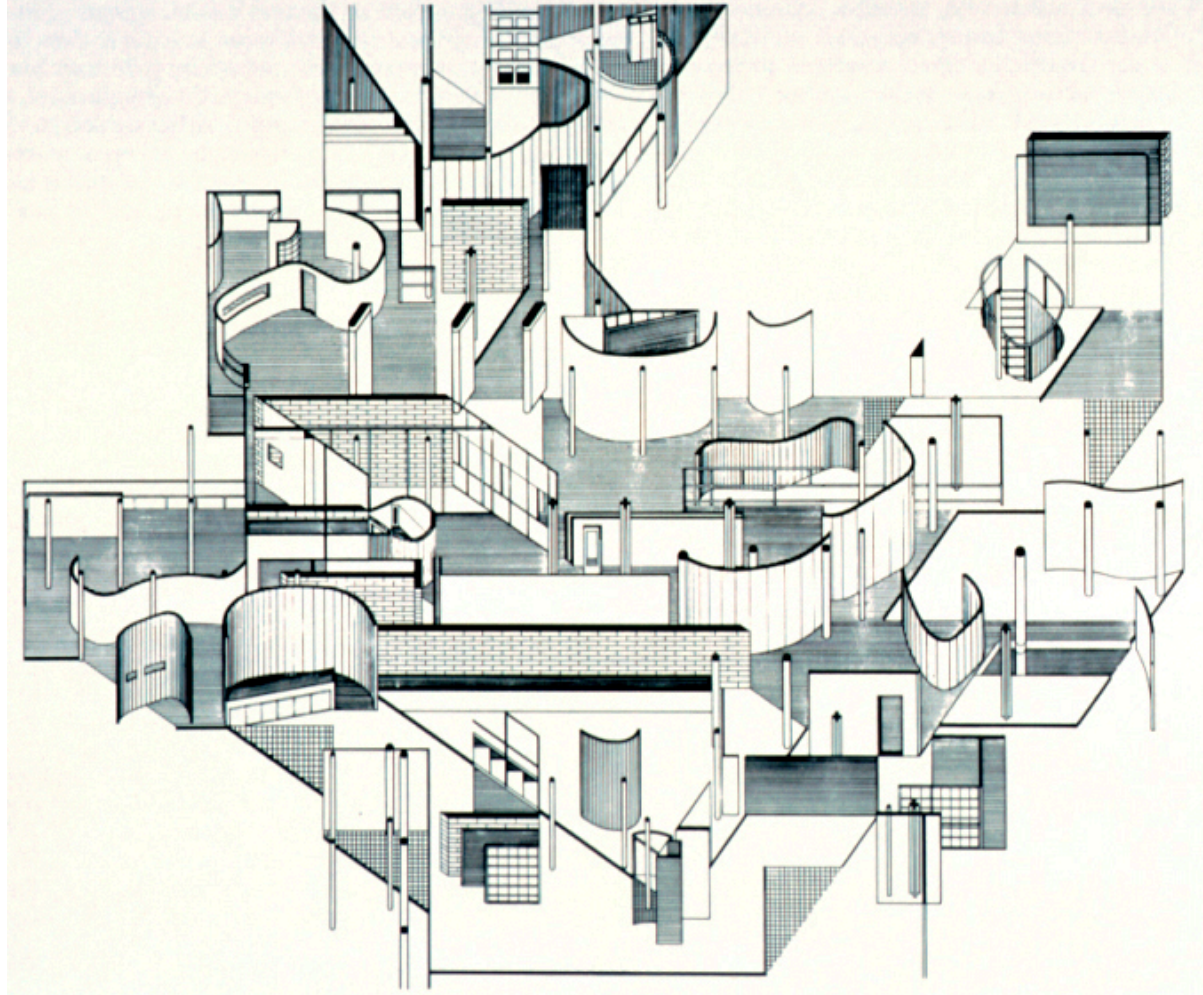
THEO VAN DOESBURG. DER STIJL.



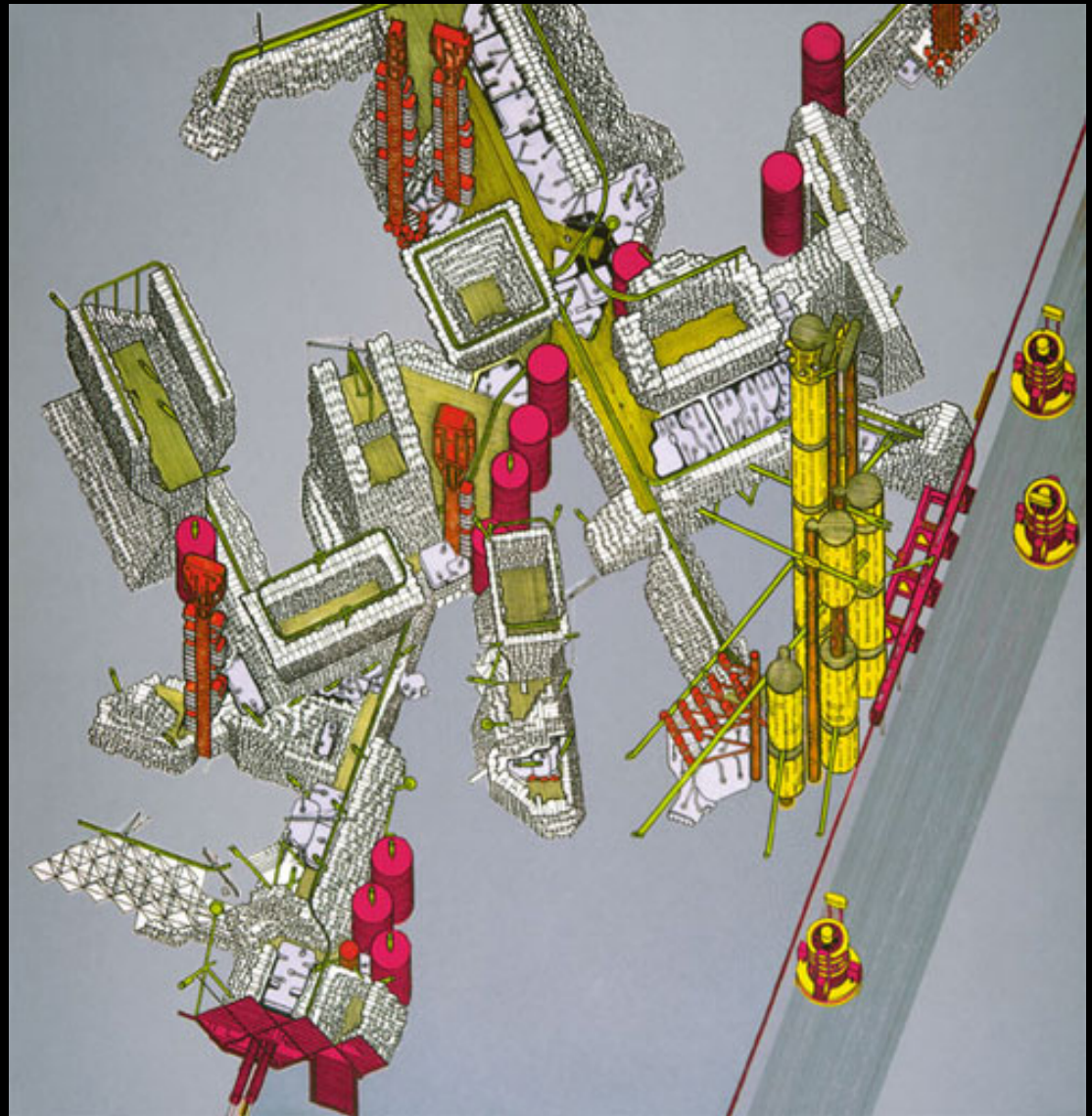
MASSIMO SCOLARI



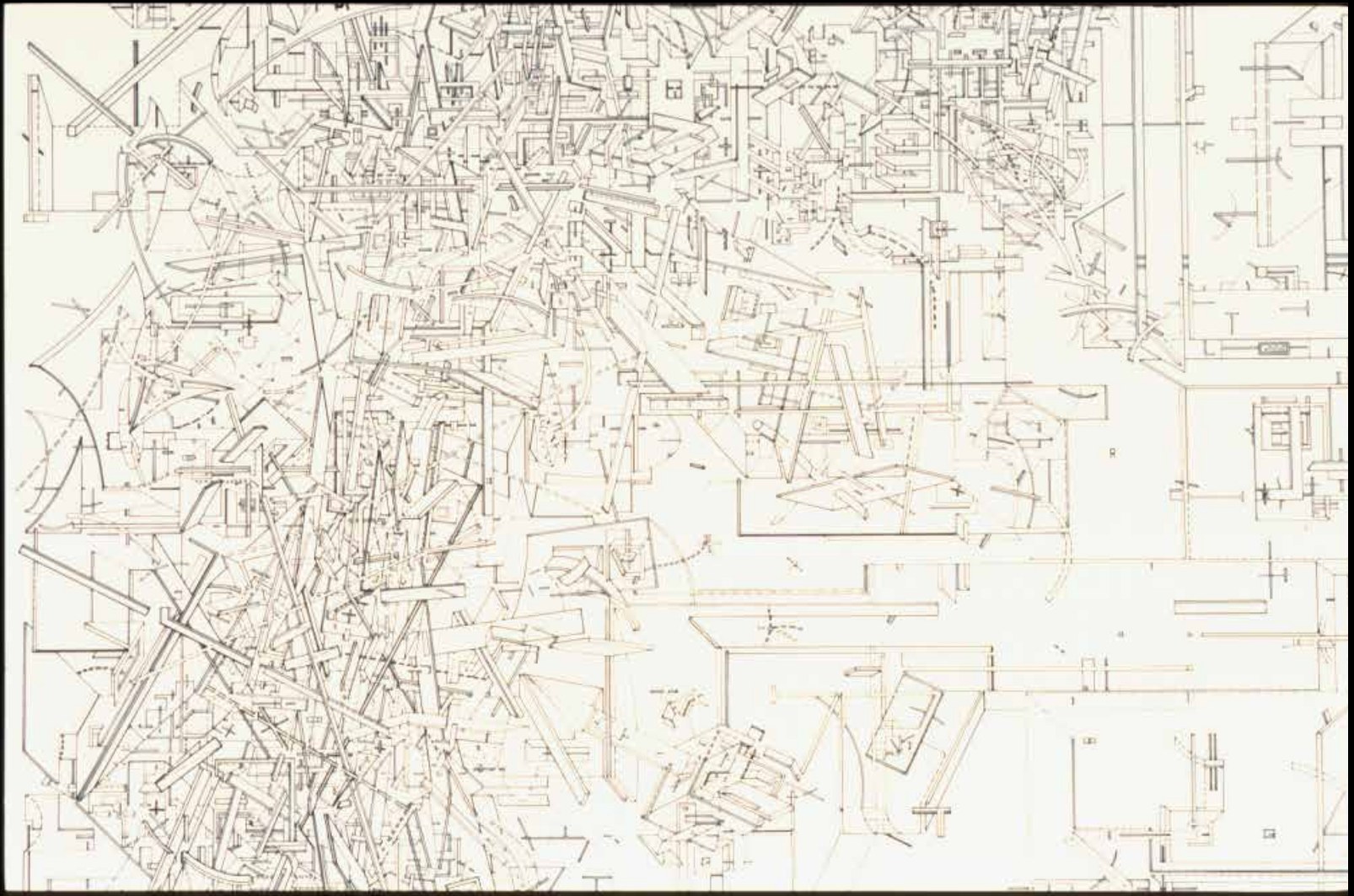
Daniel Libeskind:
Collage Rebus II, 1970.
Axonometrie/Axonometric Crystal



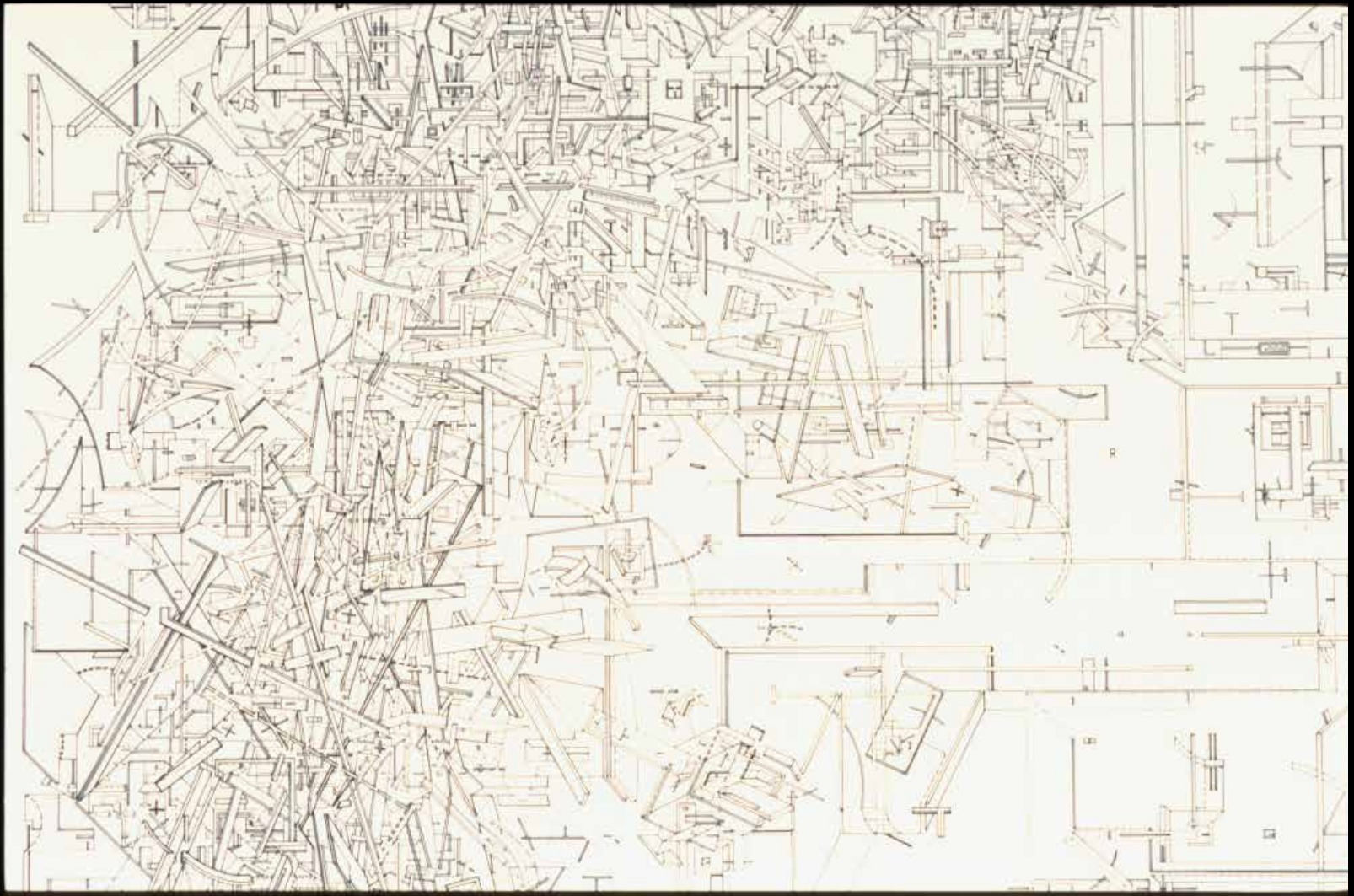
DANIEL LIBESKIND



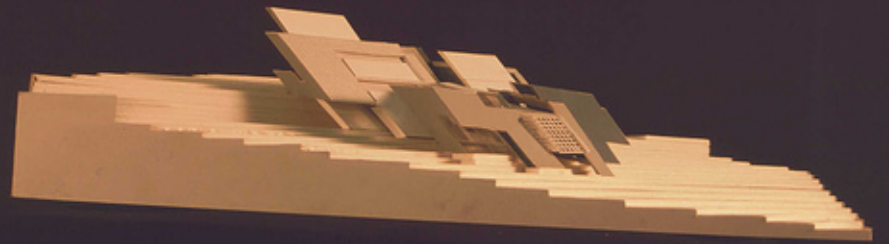
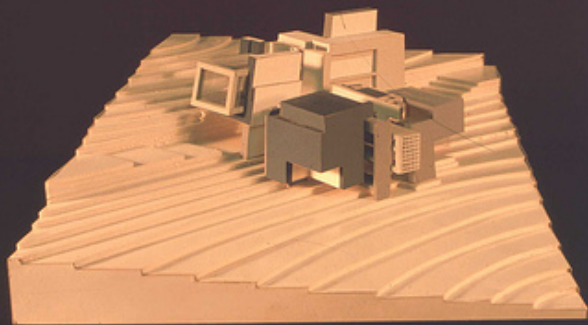
ARCHIGRAM



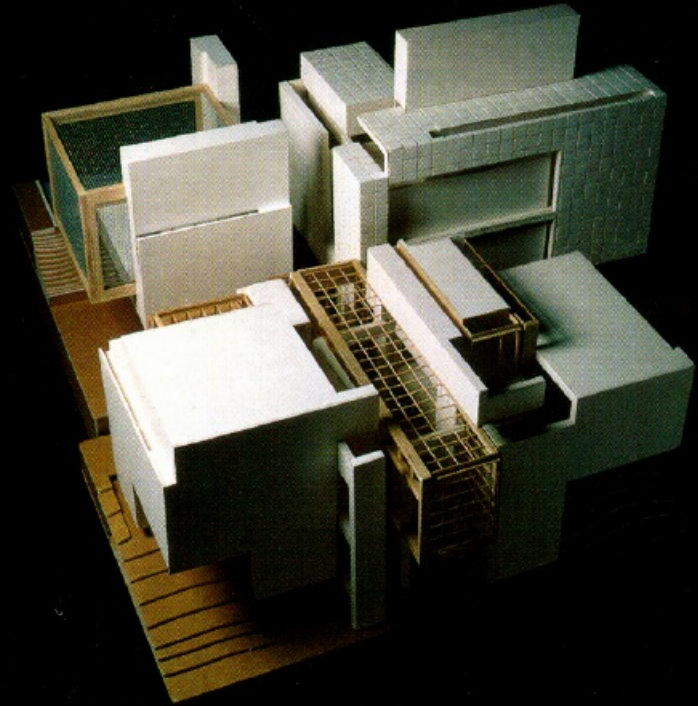
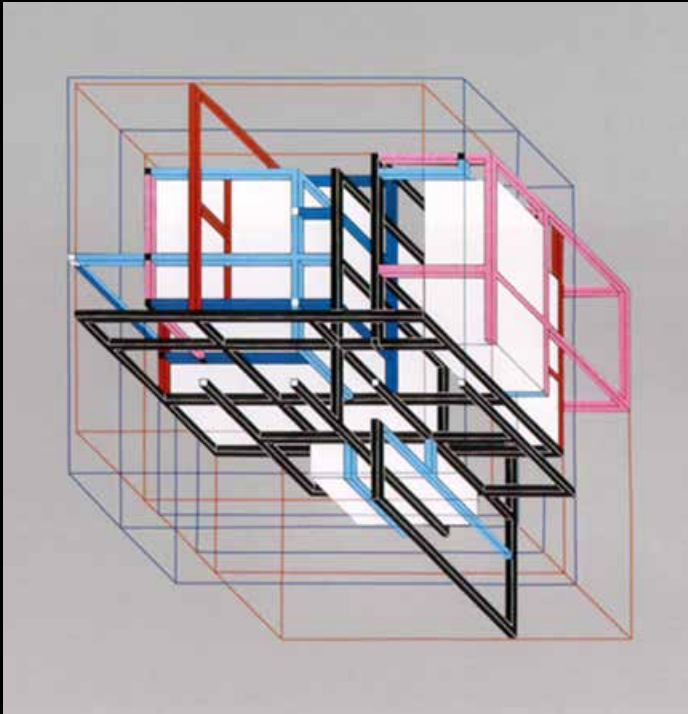
BERNARD TSCHUMI

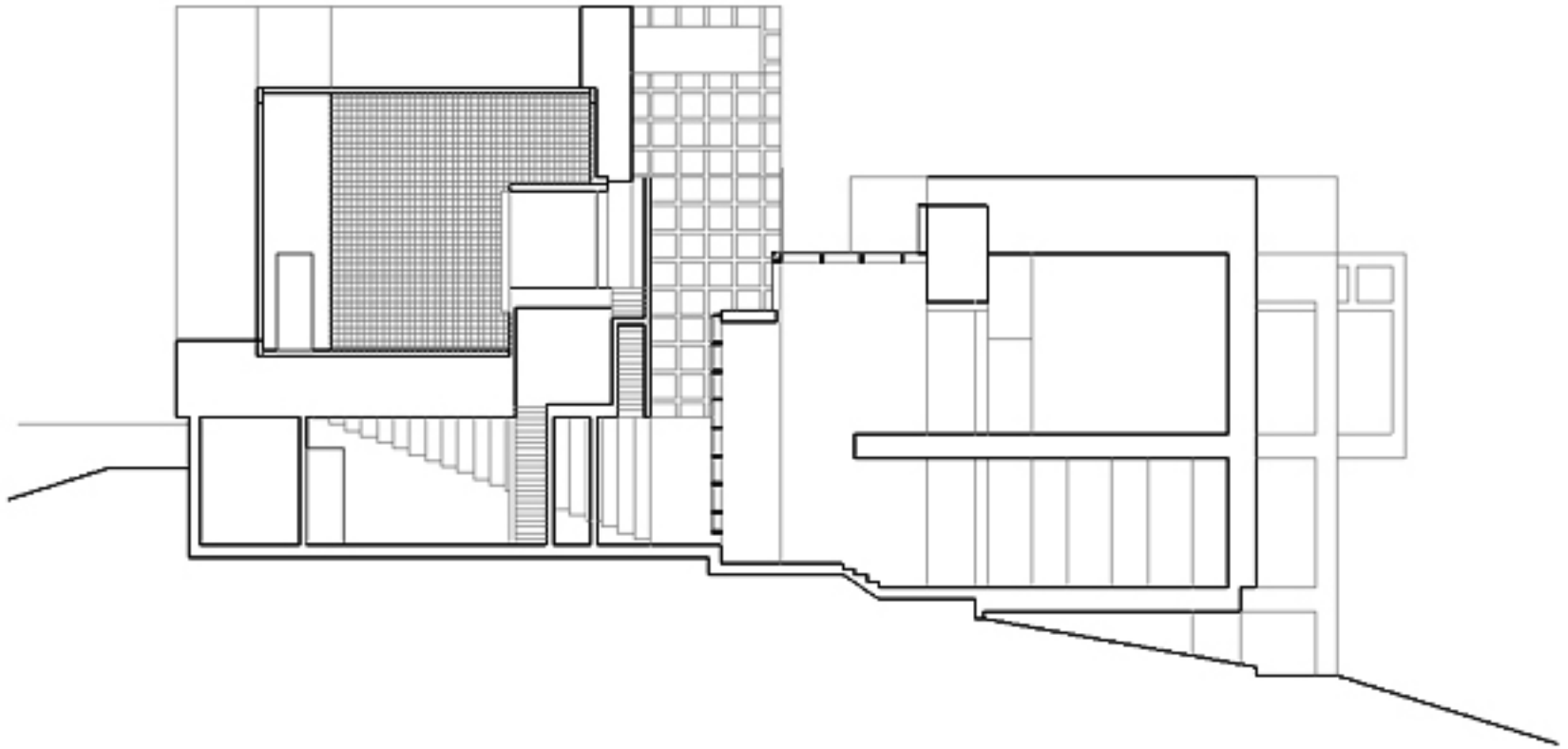


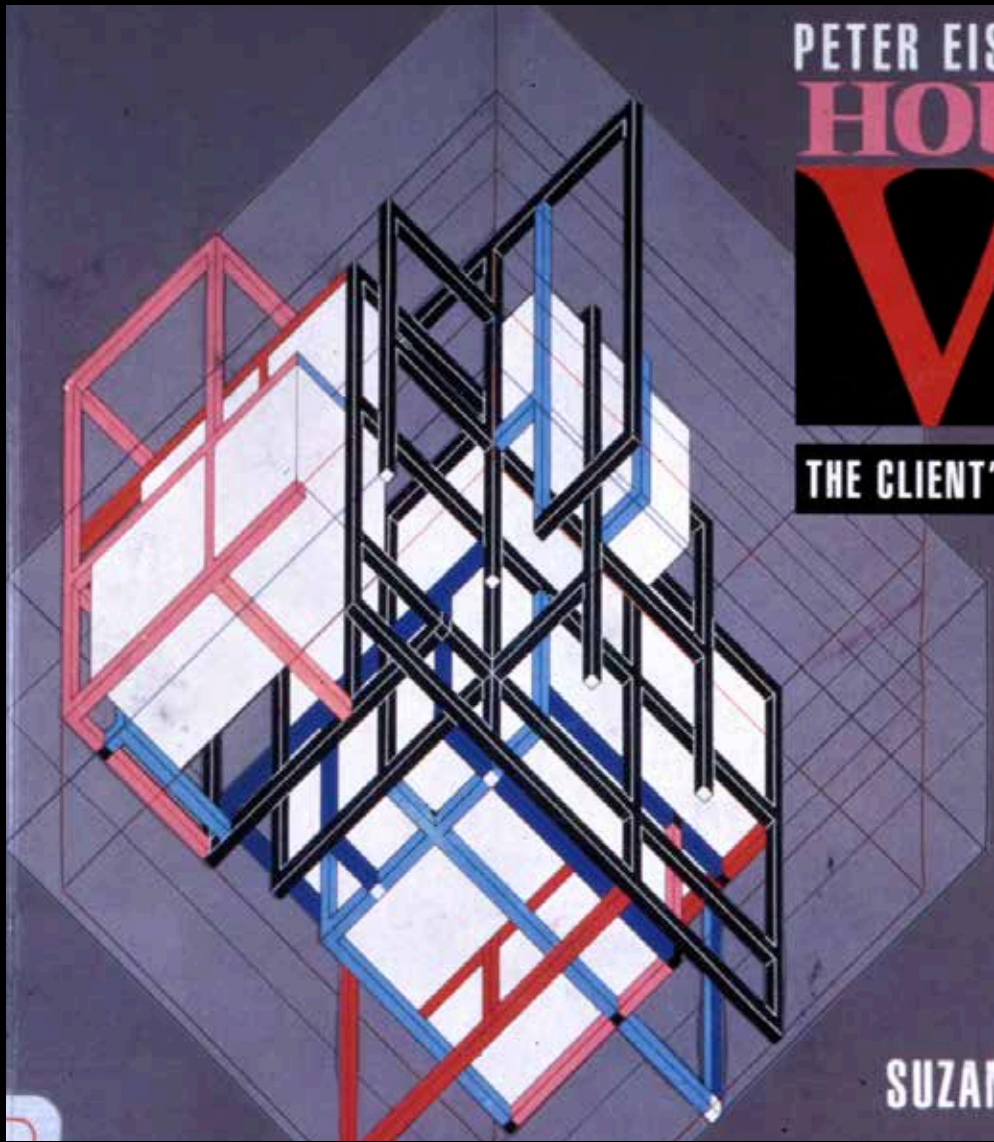
MICROMEGAS.



EISENMAN. HOUSE X.





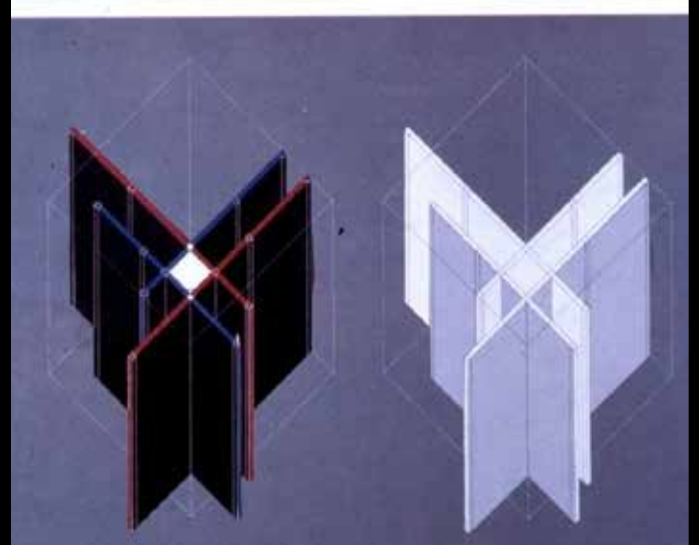
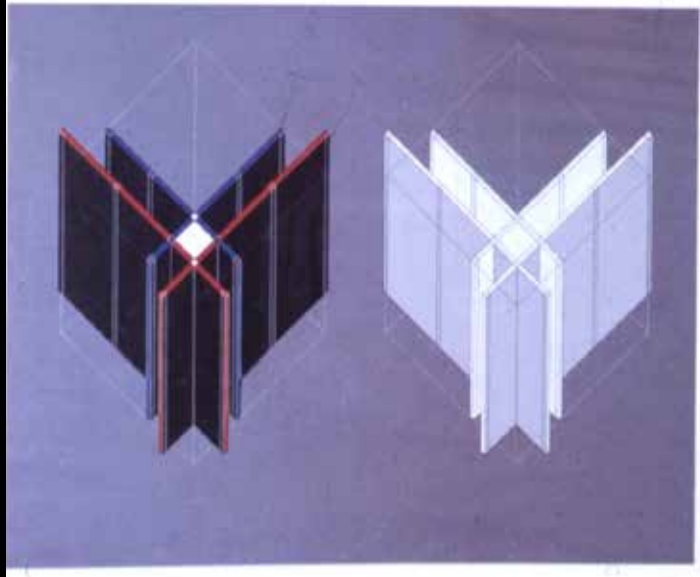
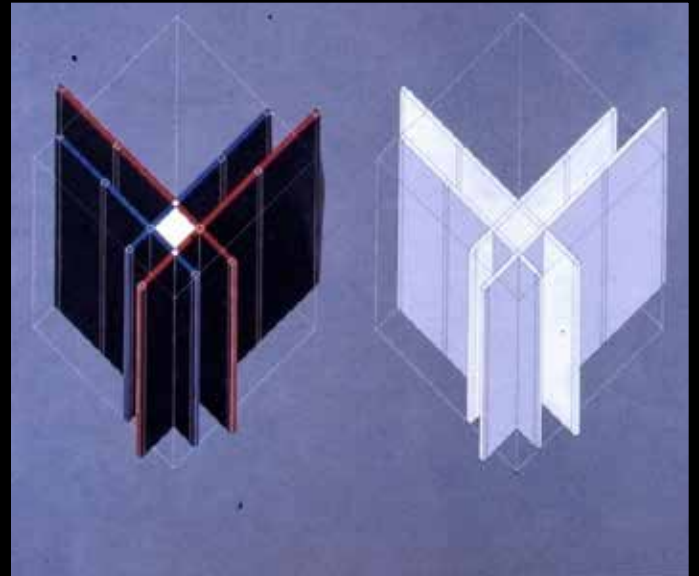
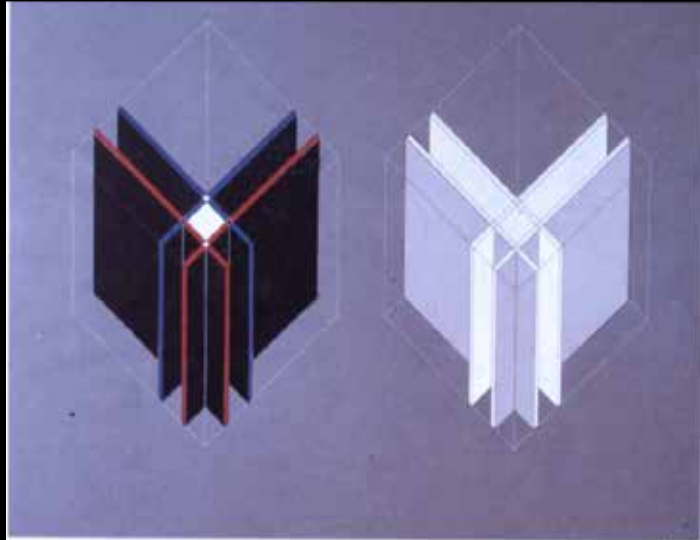


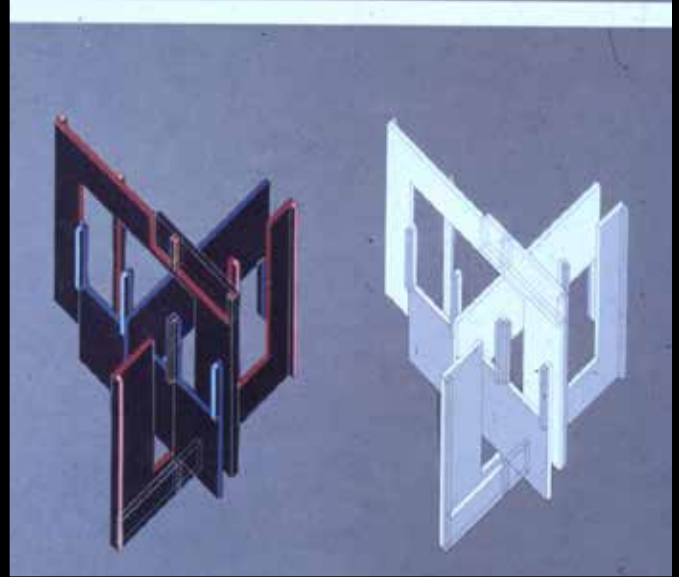
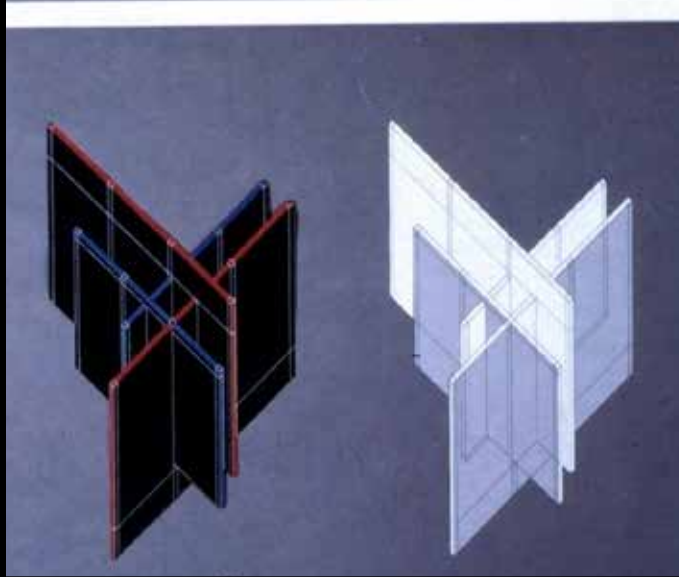
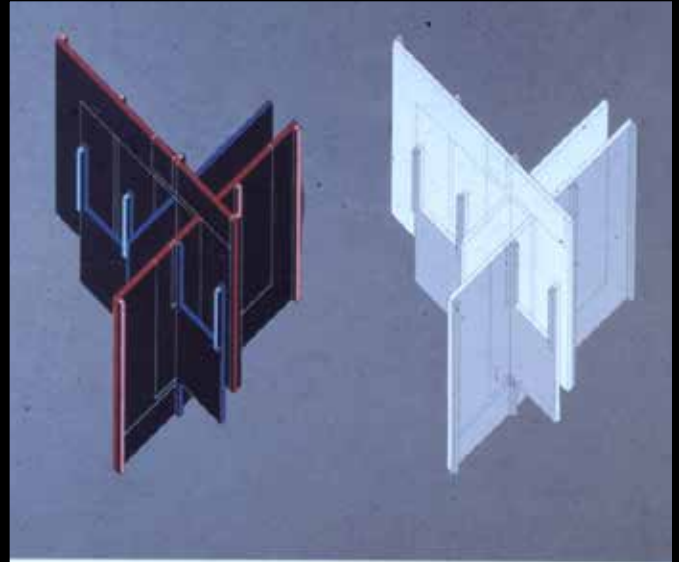
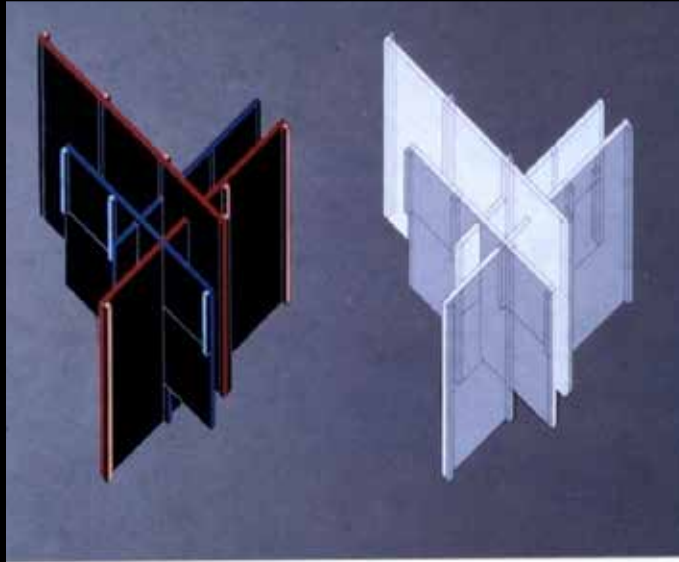
PETER EISENMAN'S
HOUSE

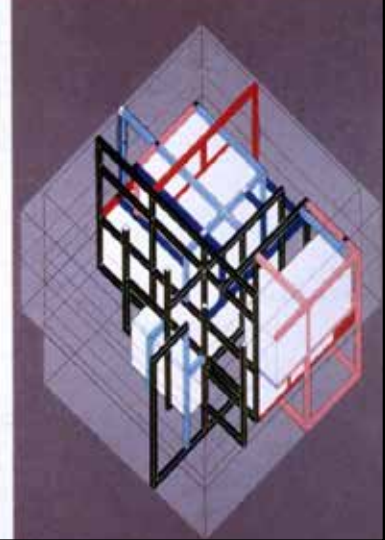
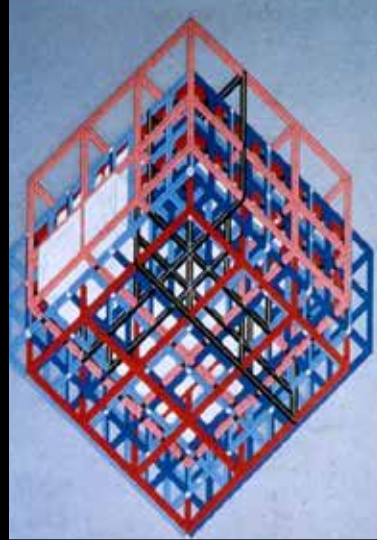
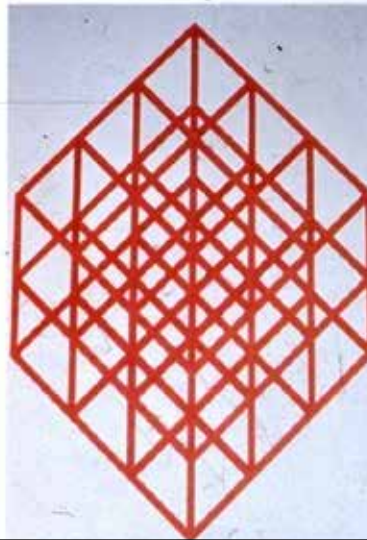
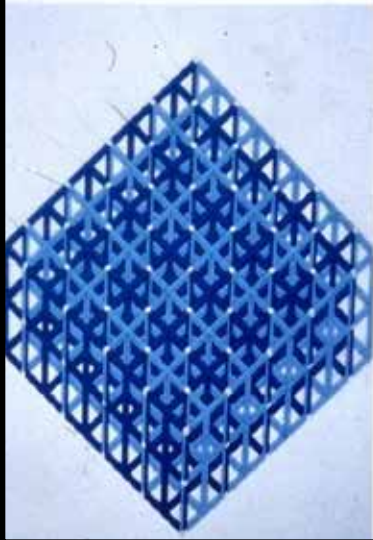
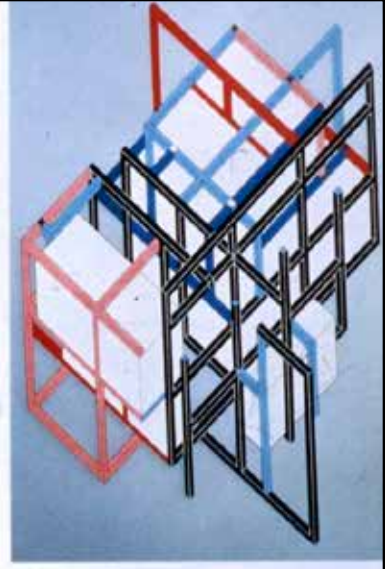
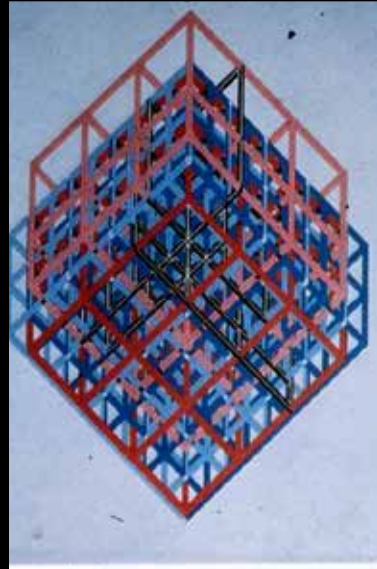
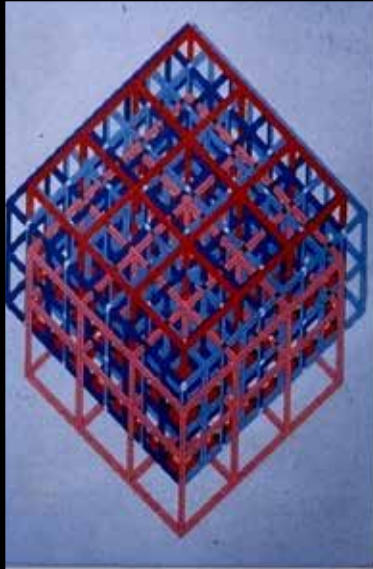
VI

THE CLIENT'S RESPONSE

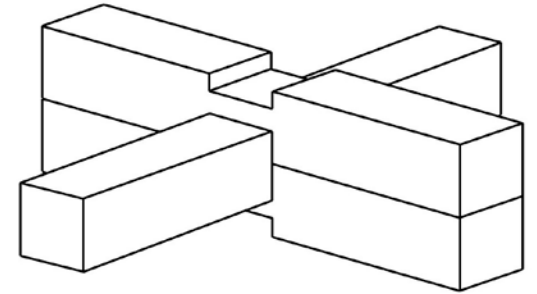
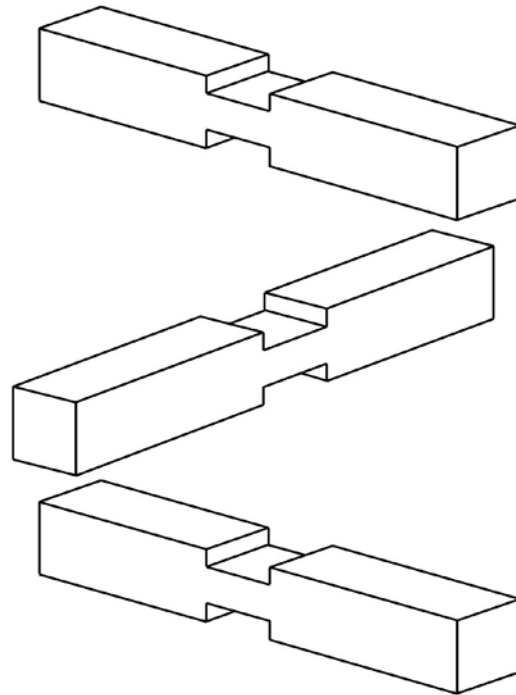
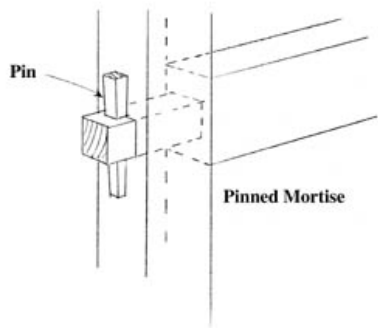
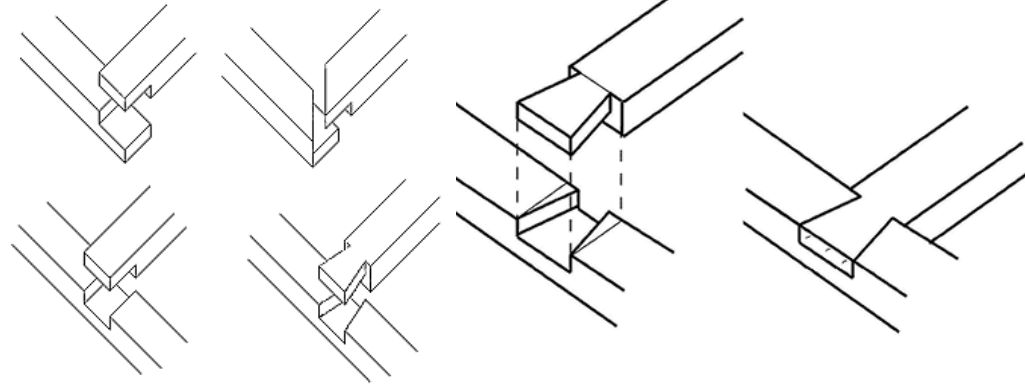
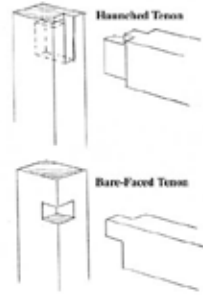
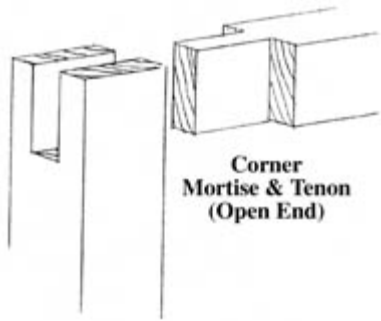
SUZANNE FRANK





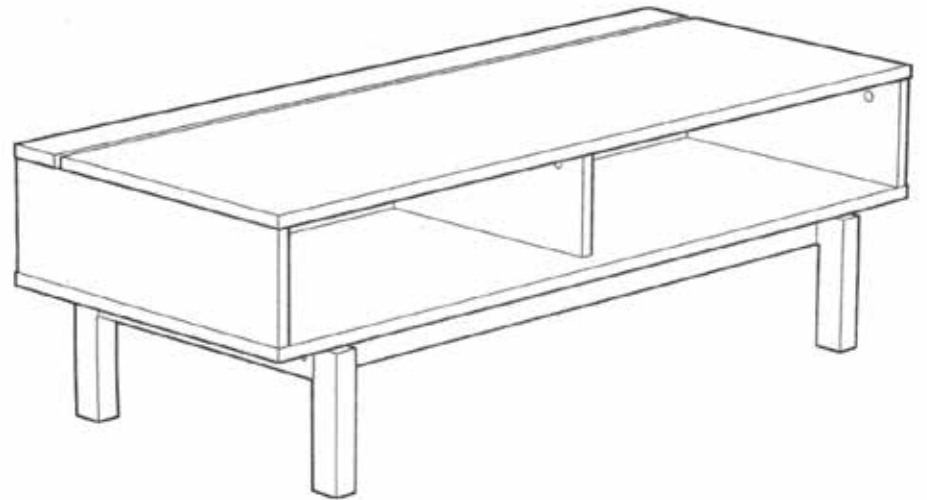


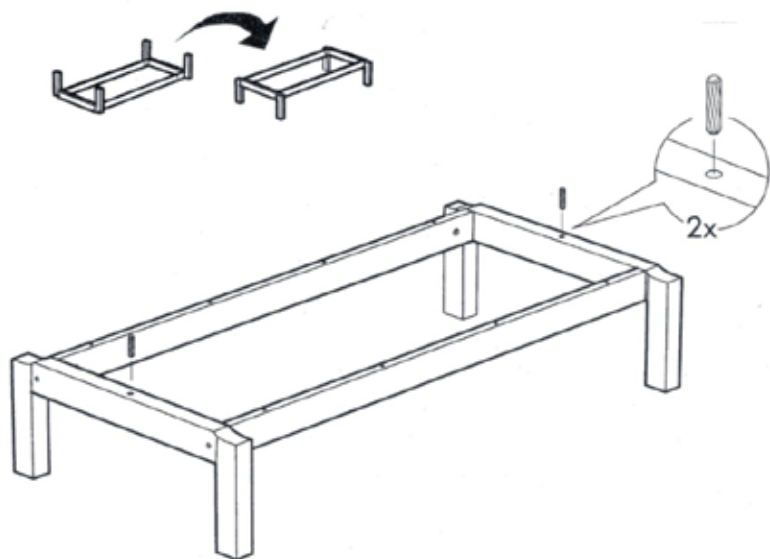
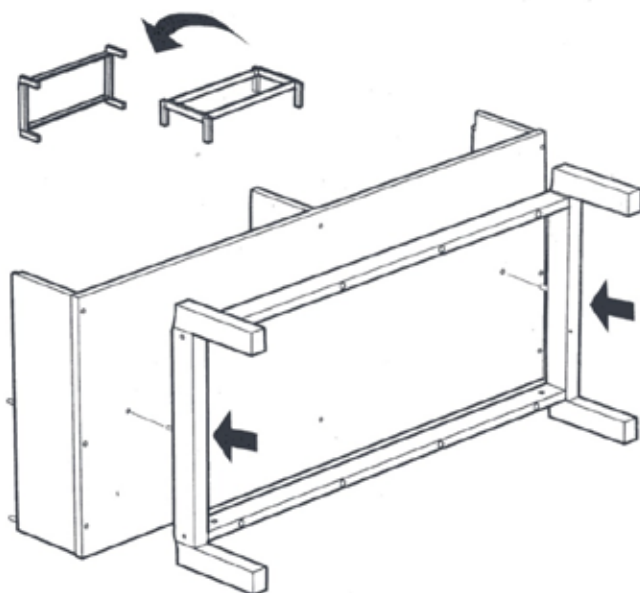
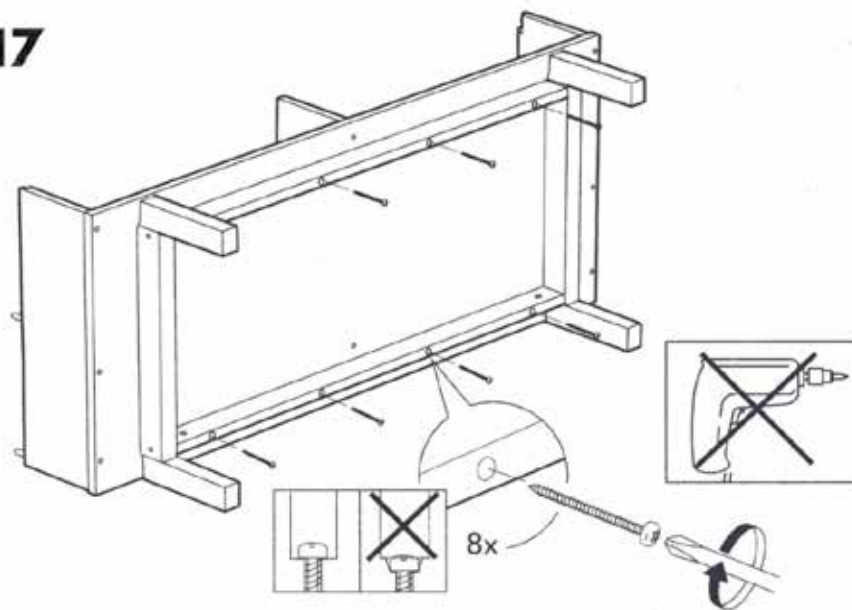
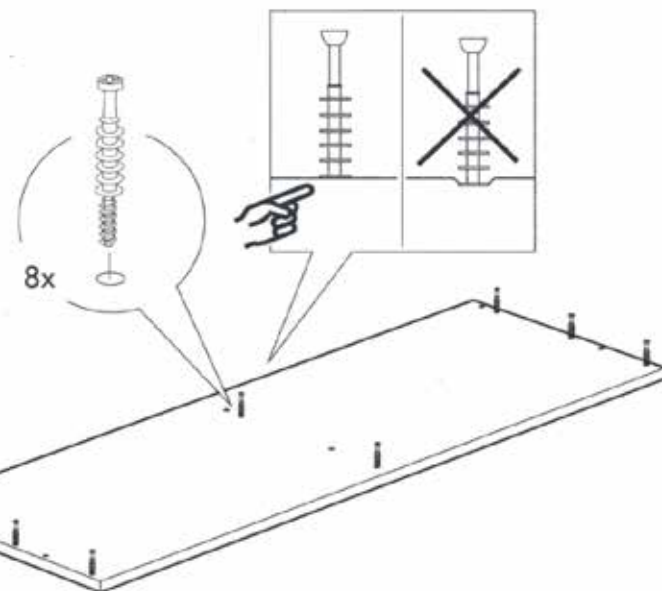




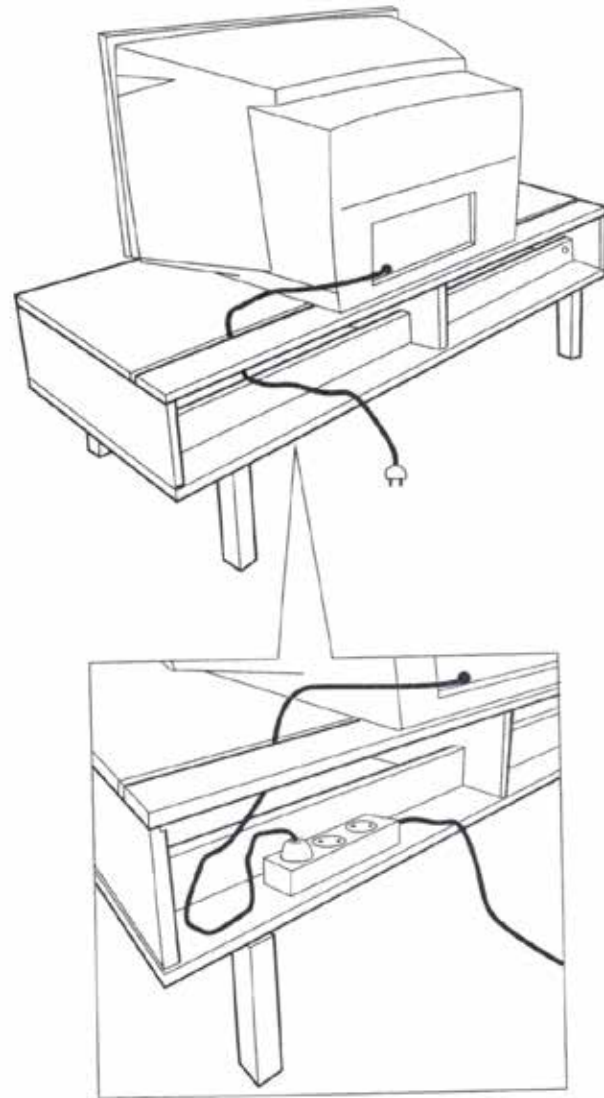
TIMBER JOINTS

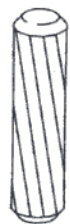
LIDEN



15**16****17****18**

23





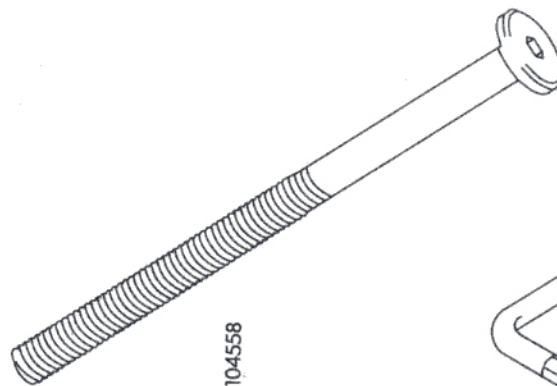
101350

31x



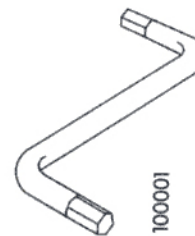
100514

4x



104558

4x



100001

1x



109569

8x



110504

10x



103430

10x



100214

8x



100349

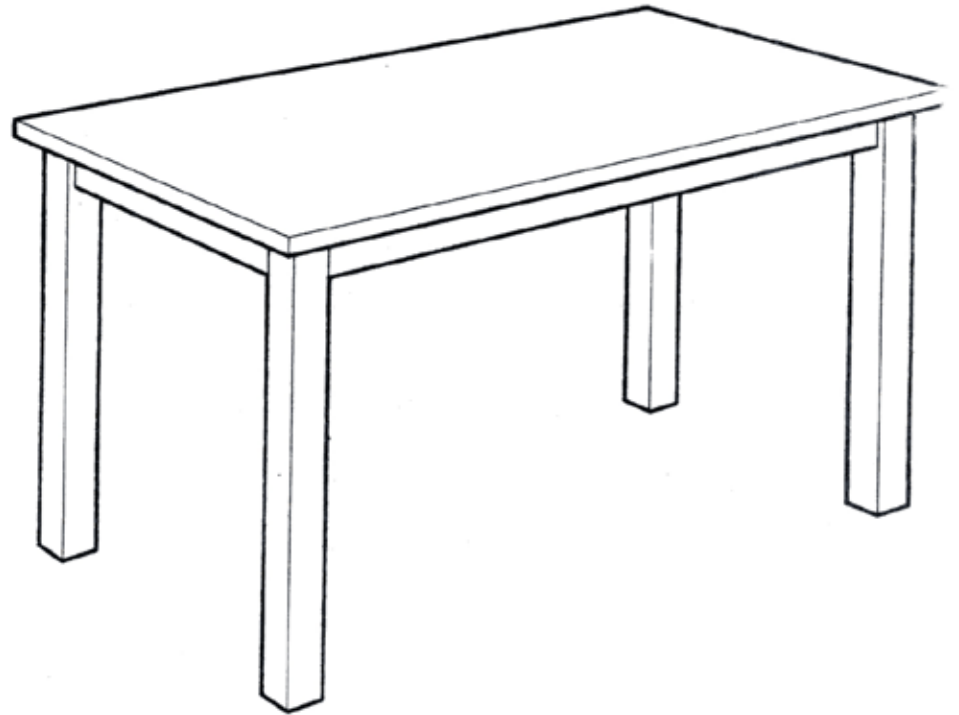
2x



101574

2x

BJÖRKUDDEN

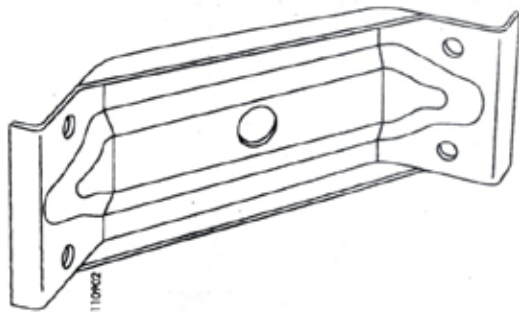




10x

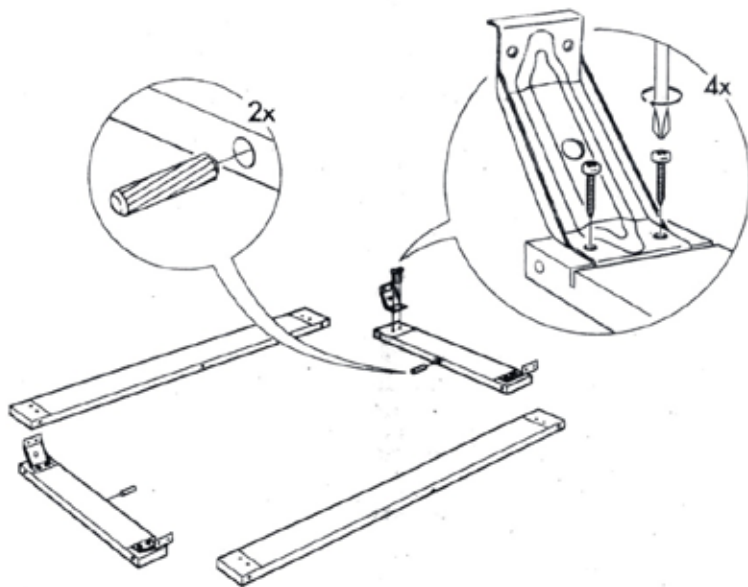


16x

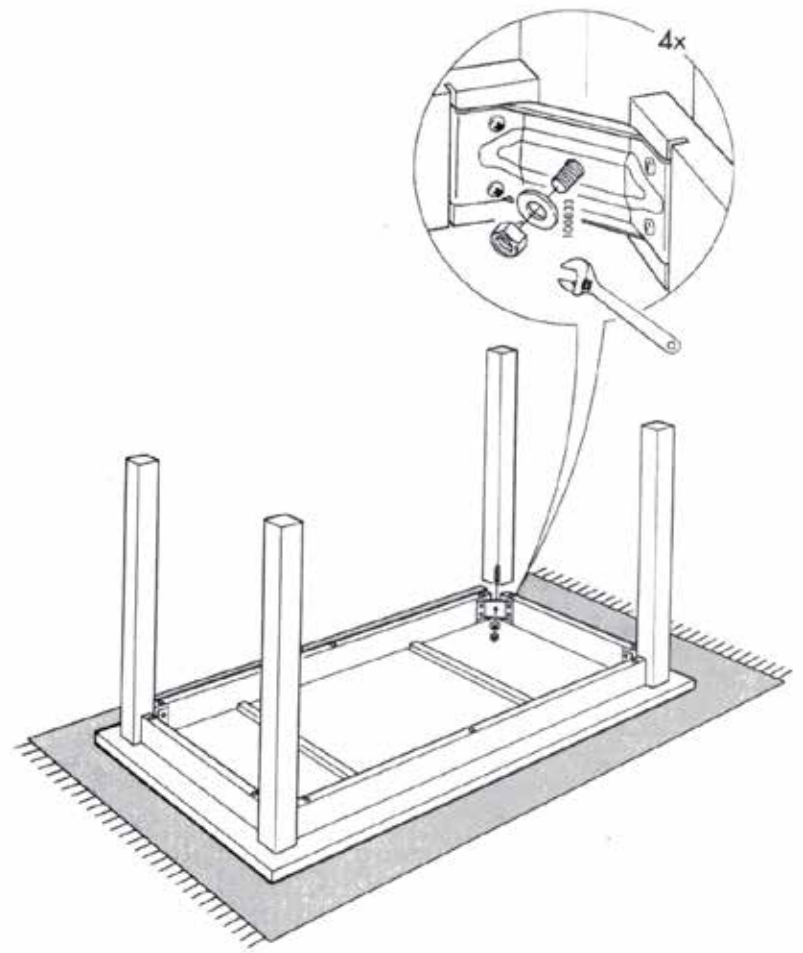


4x

1



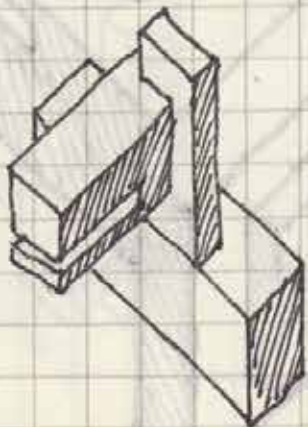
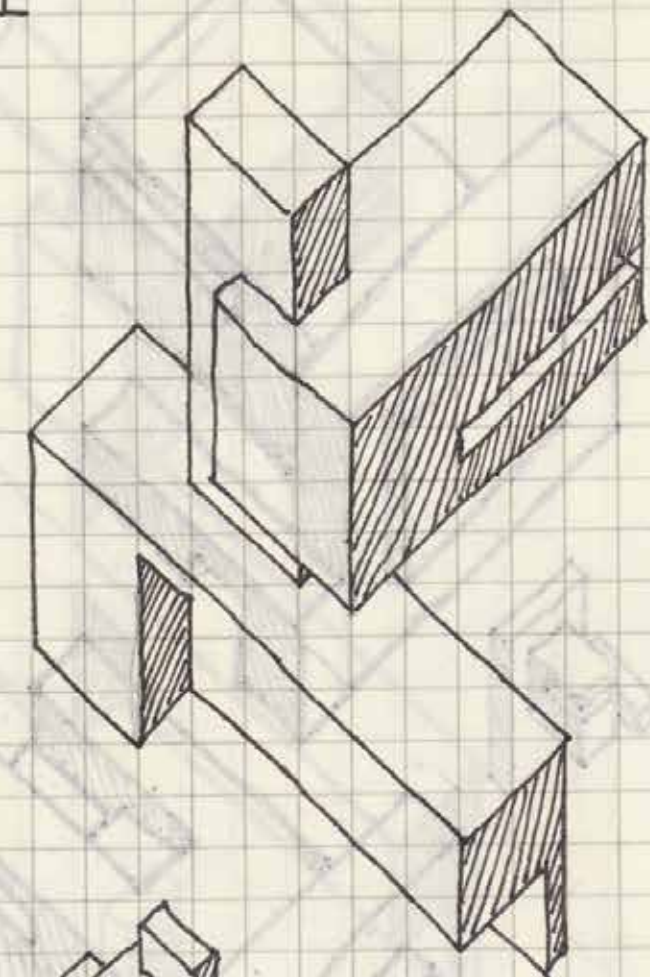
5




STUDENT WORK

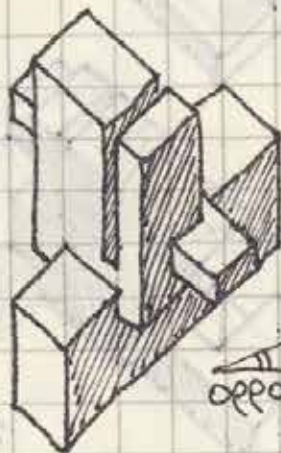
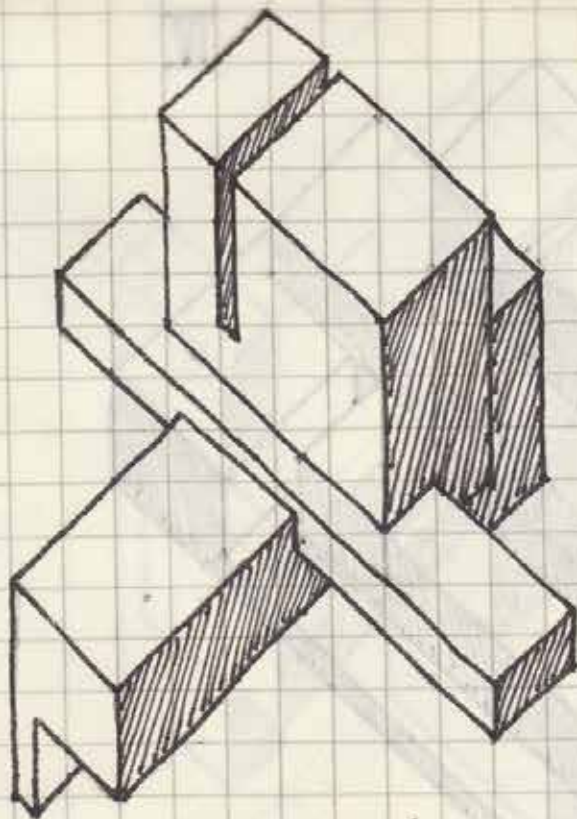
AXONOMETRIC DRAWING


II

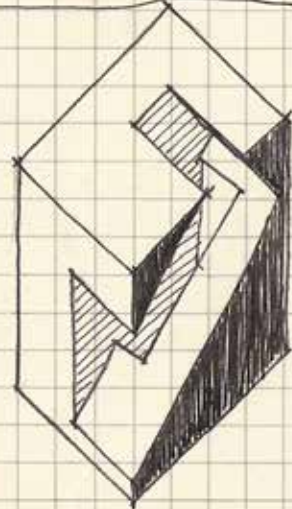
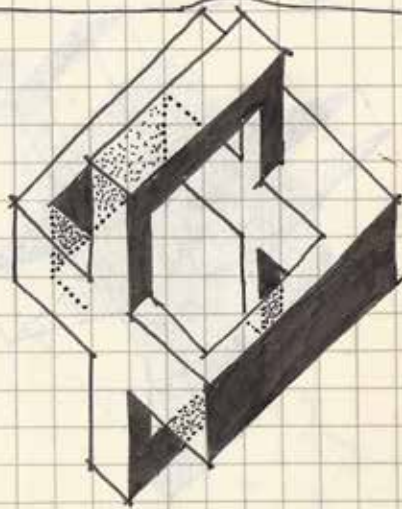
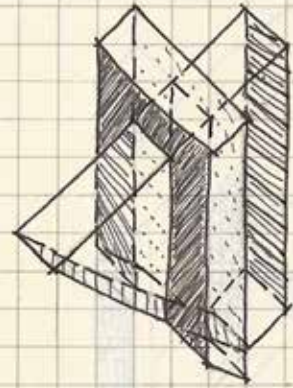


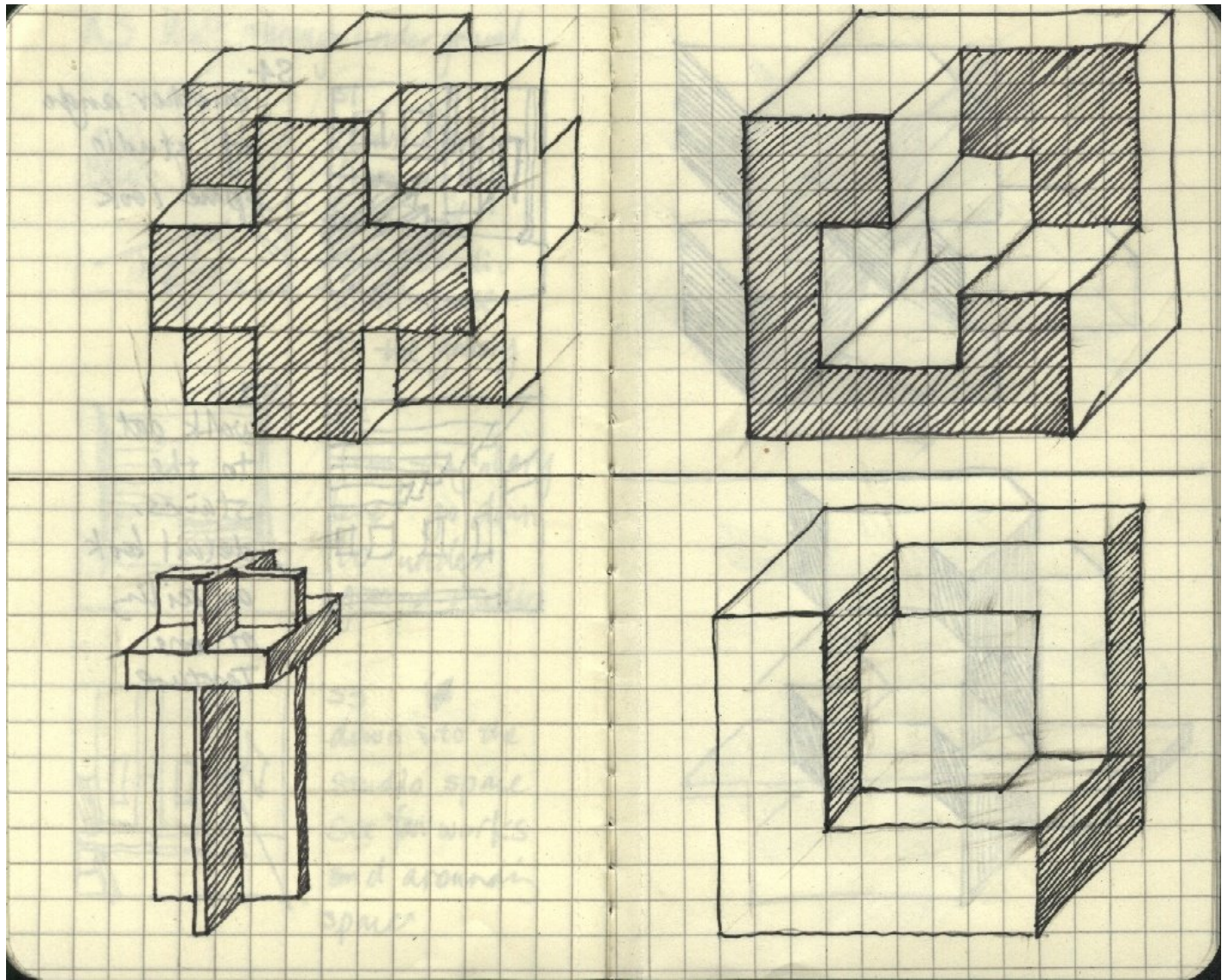
 opposite angle.

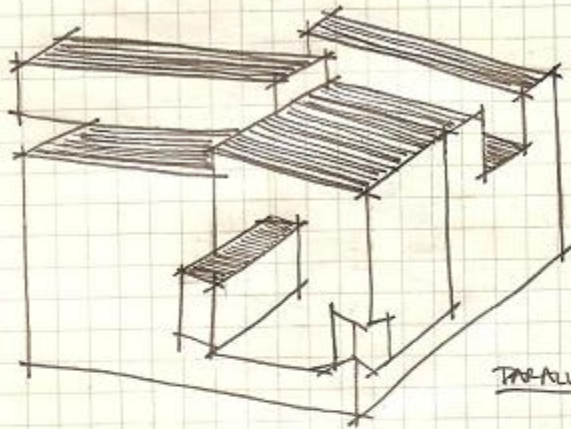
III



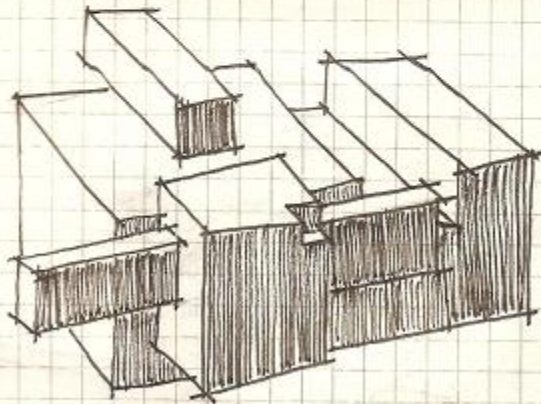
 opposite angle.



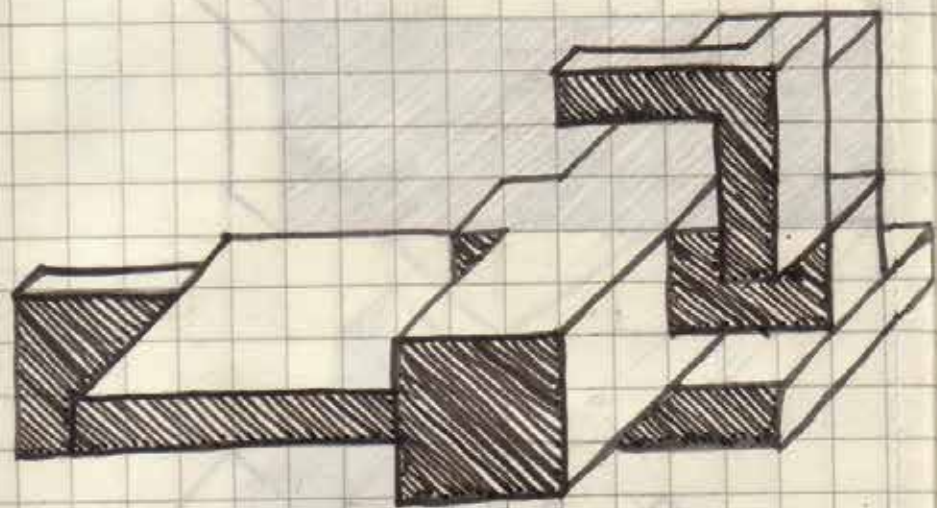
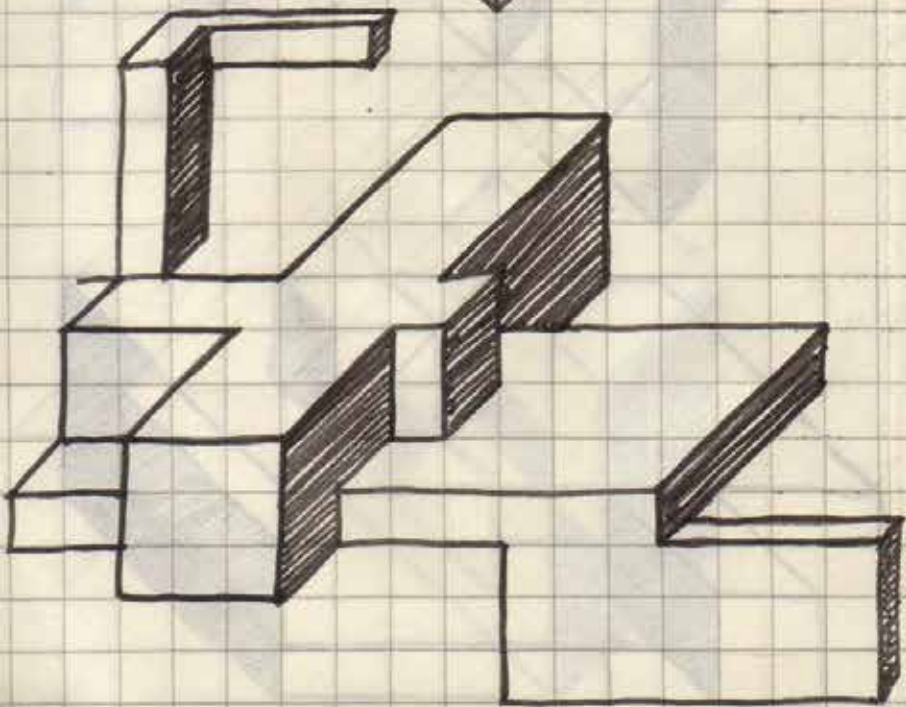
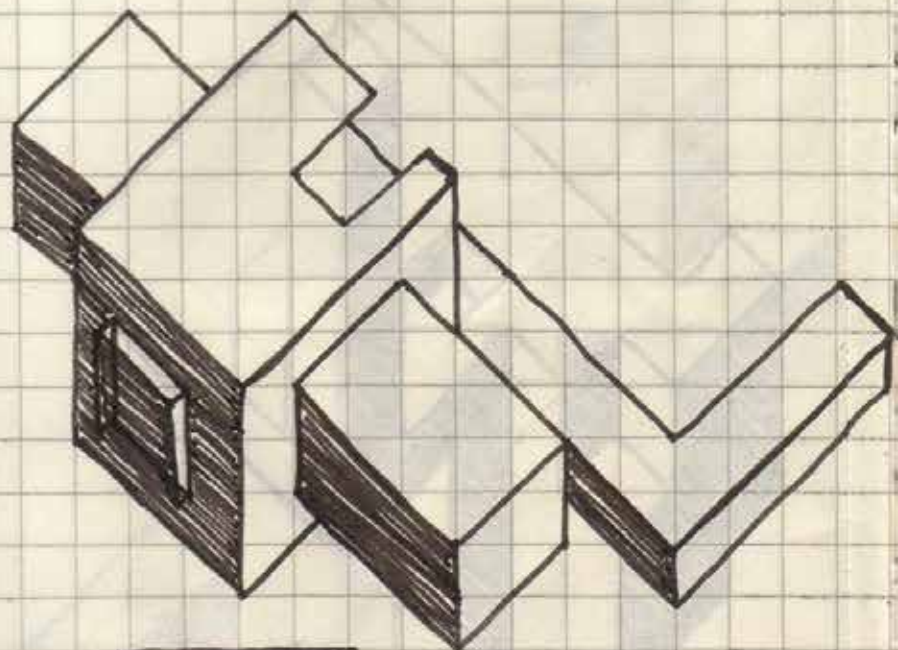


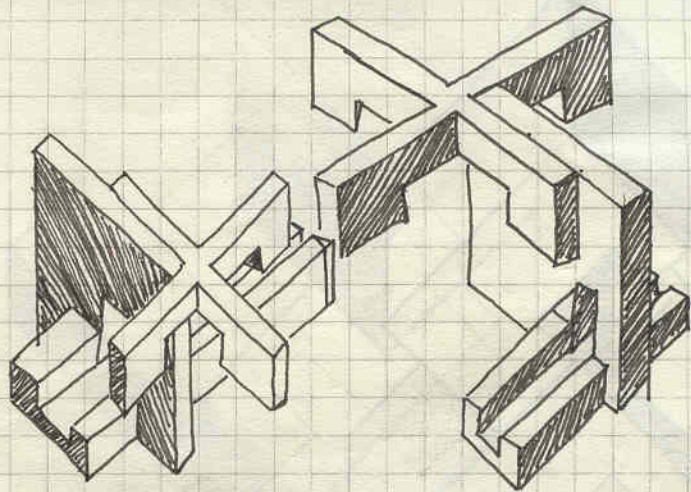


PARALLEL PROJECTION 7

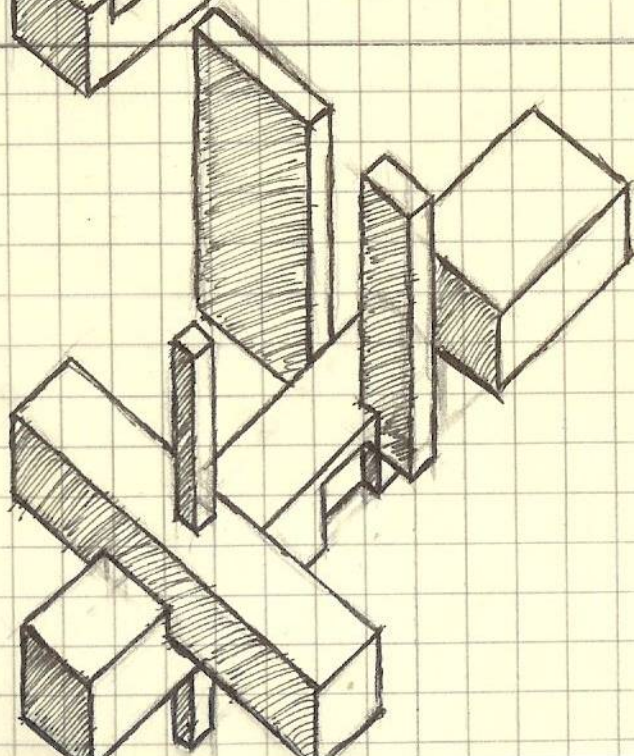
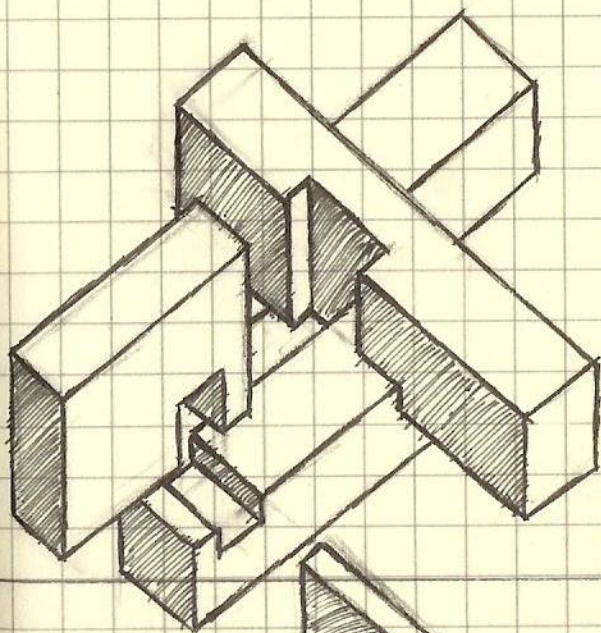
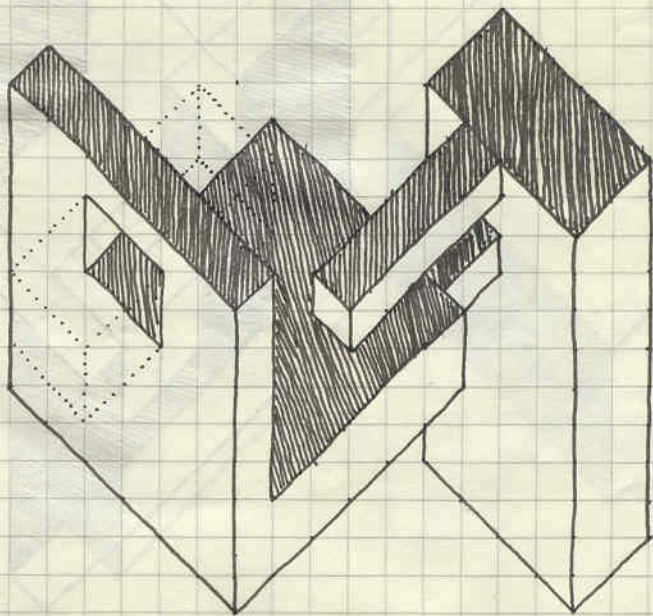


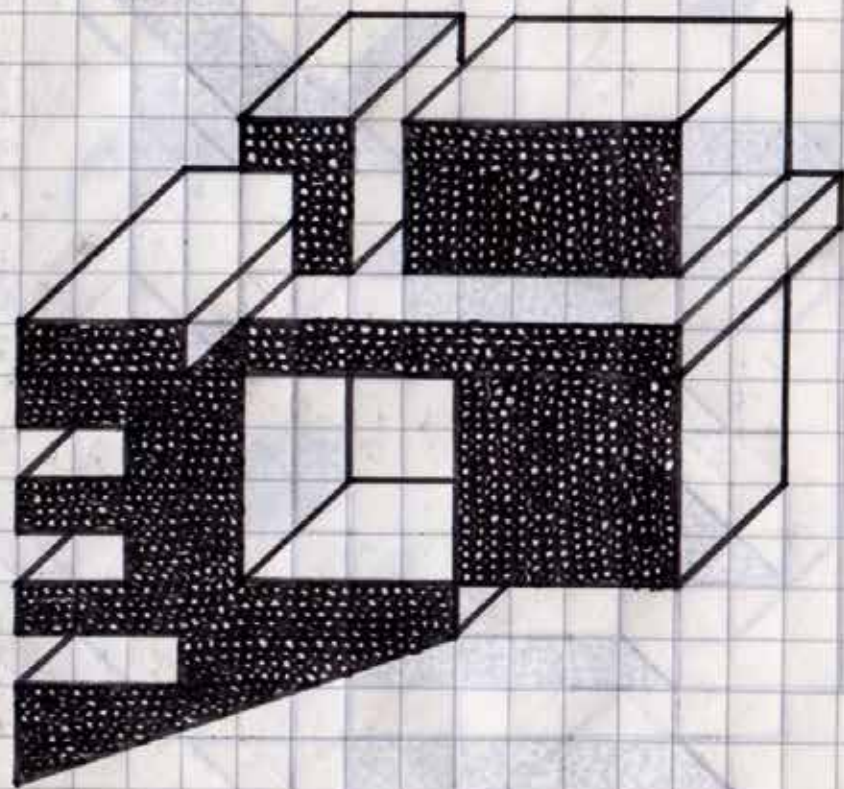
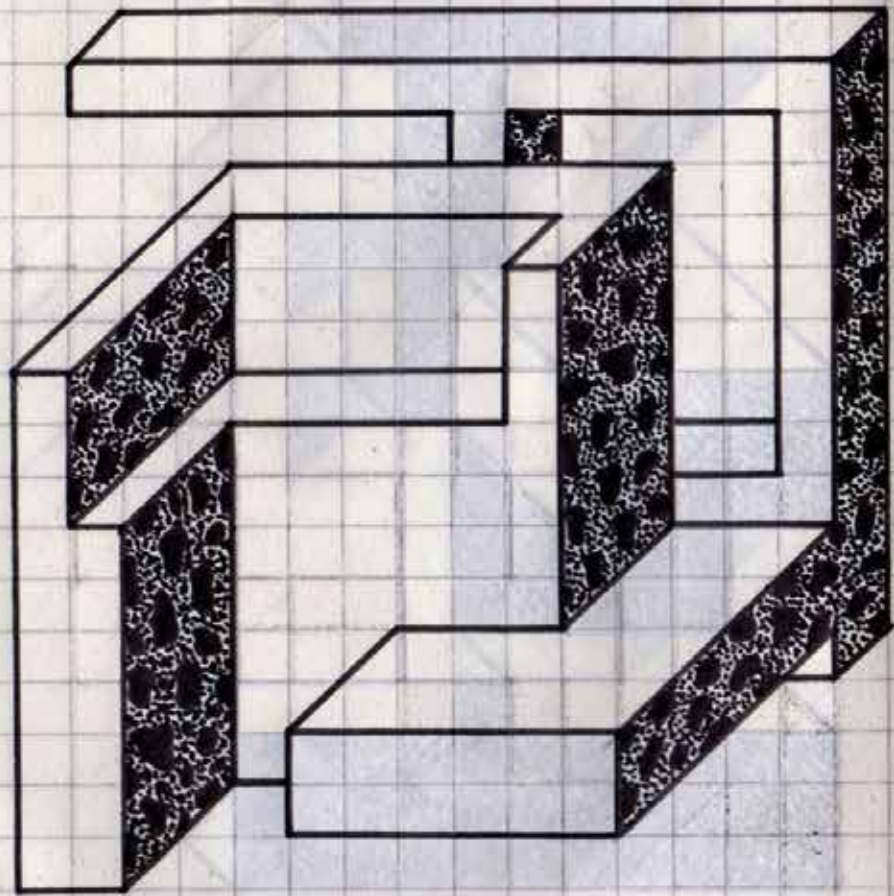
PARALLEL PROJECTION 8

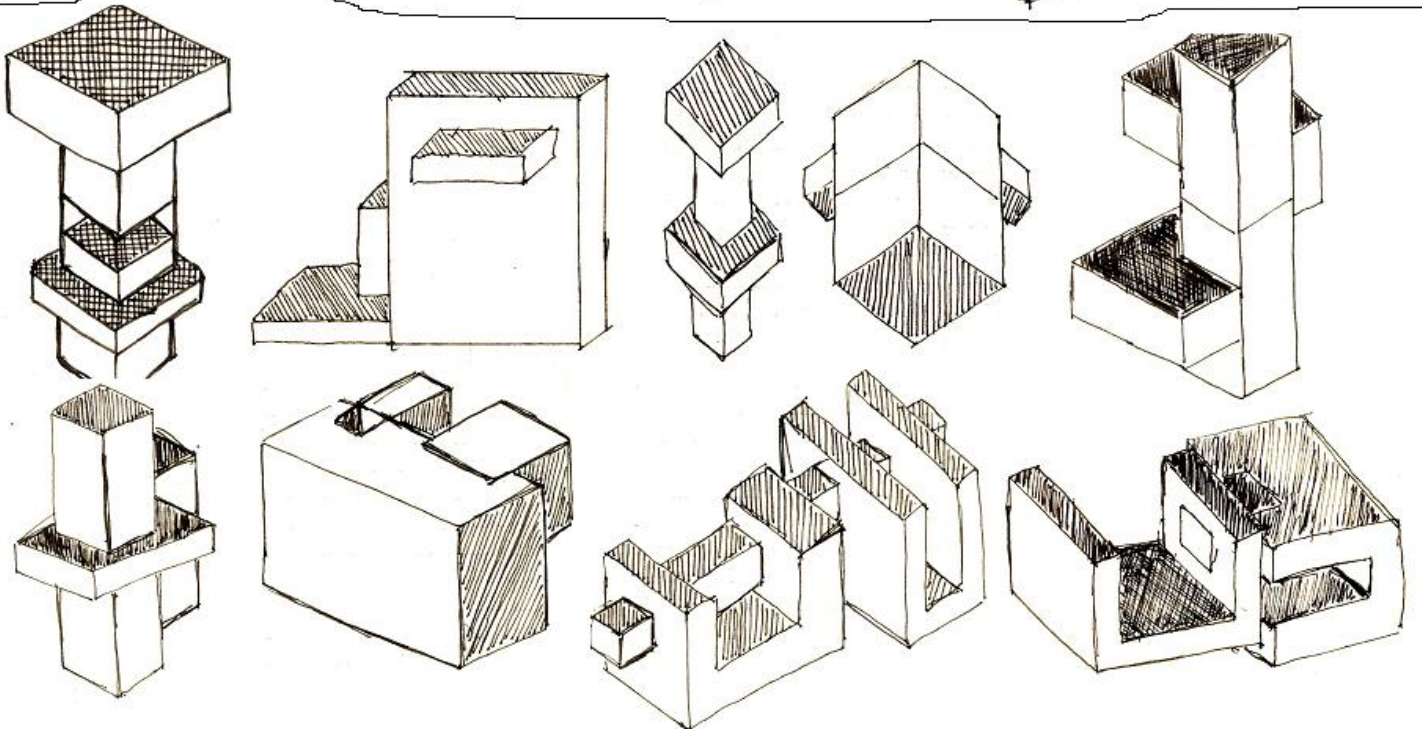
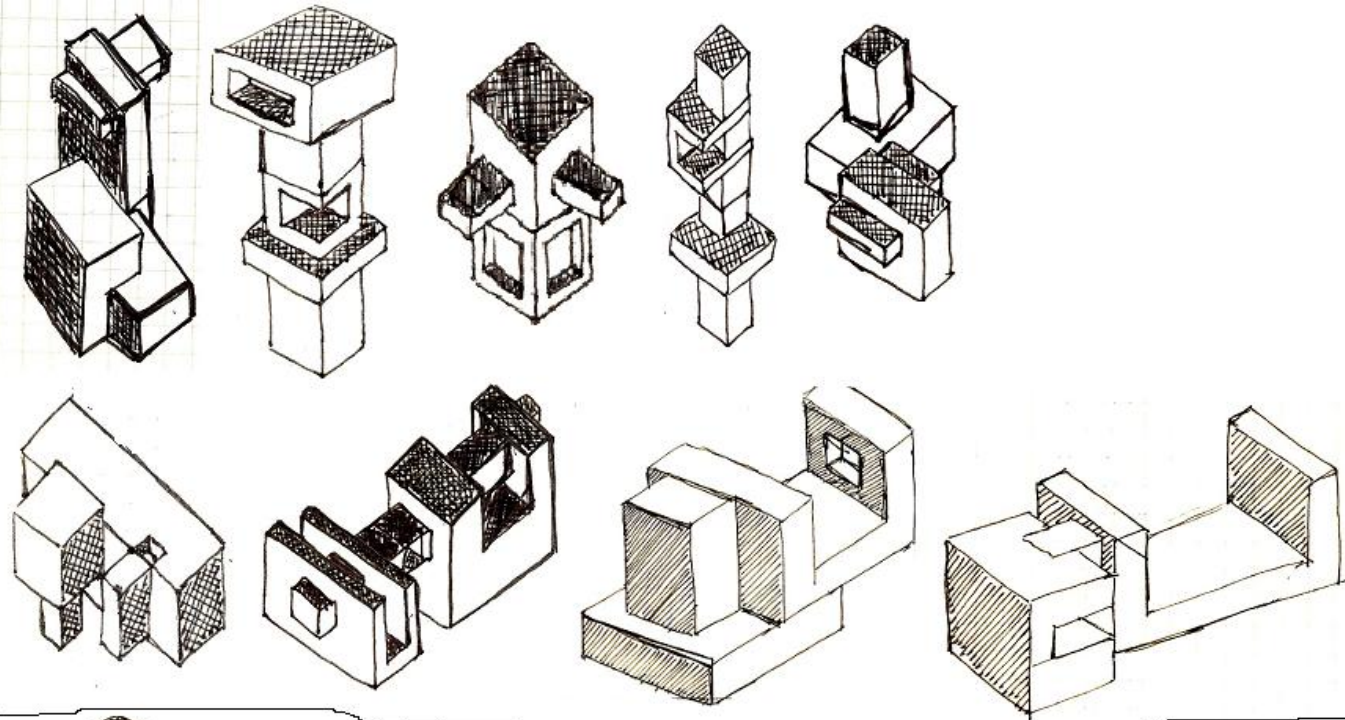


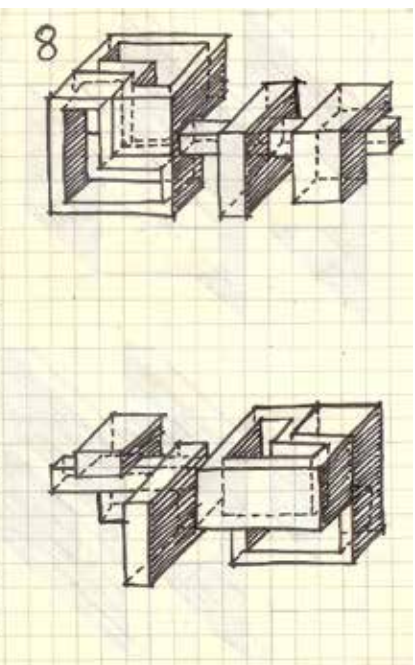
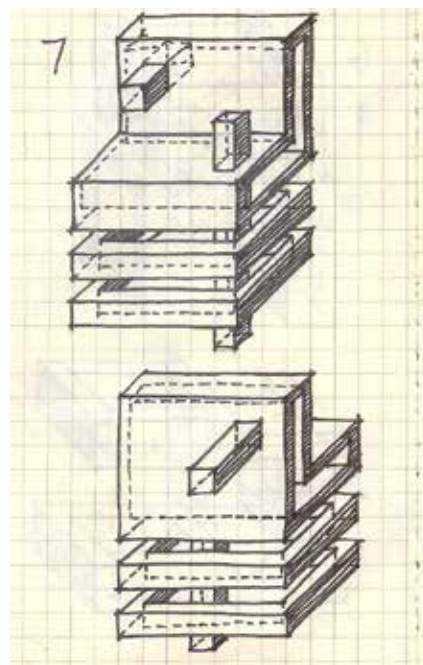
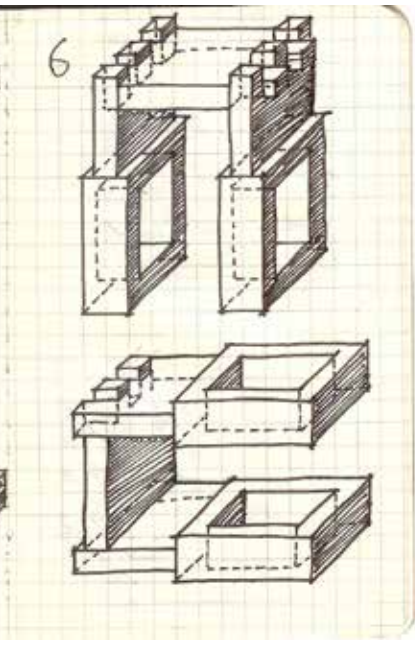
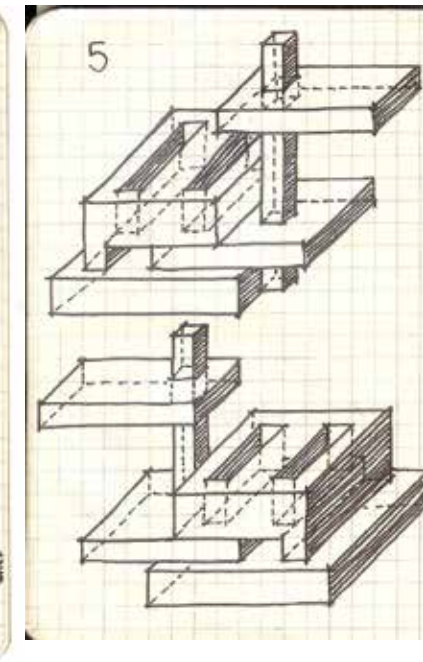
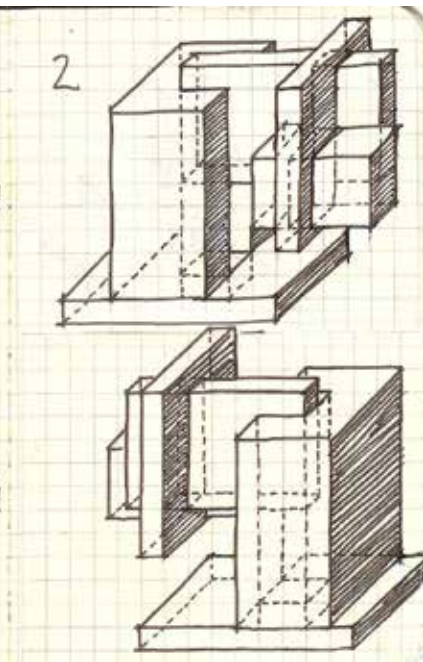
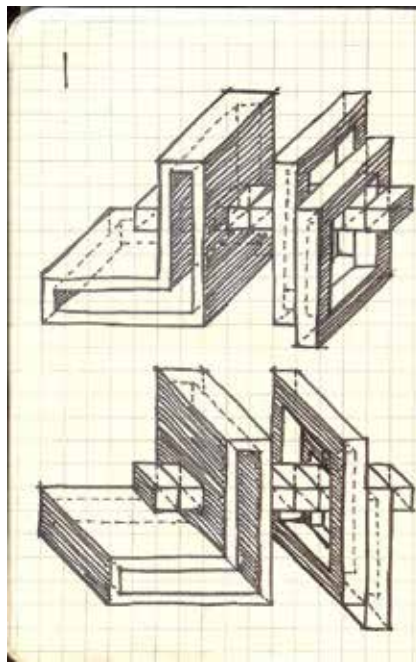


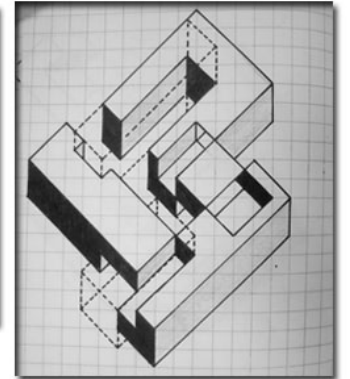
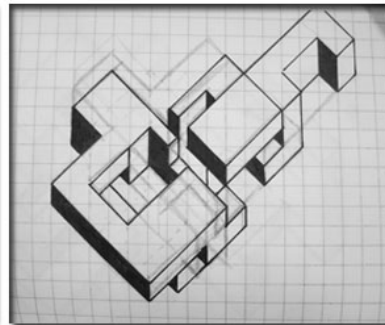
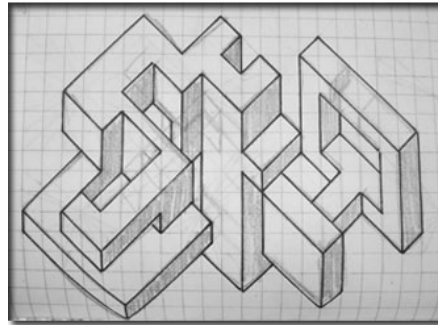
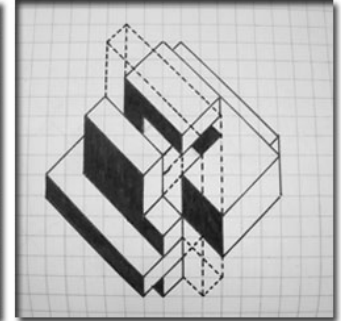
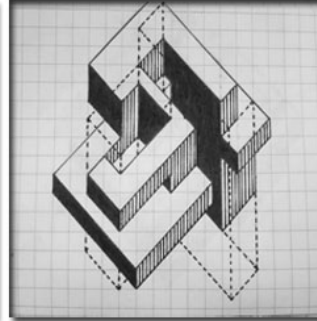
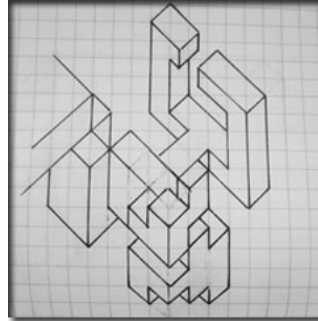
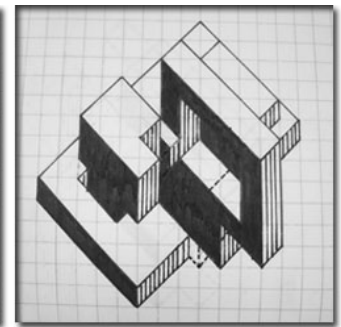
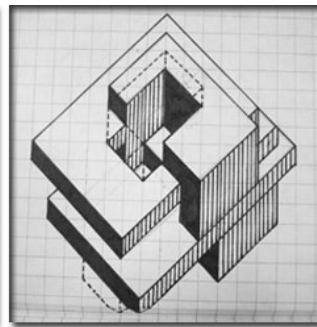
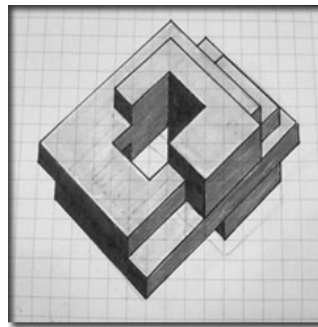
Is too simple the answer??

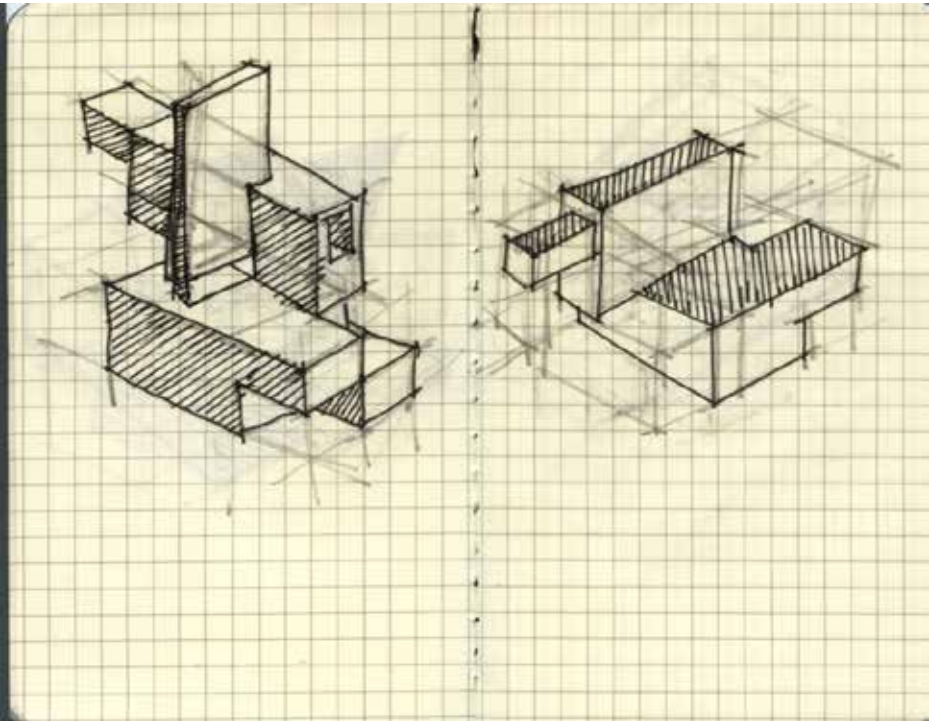
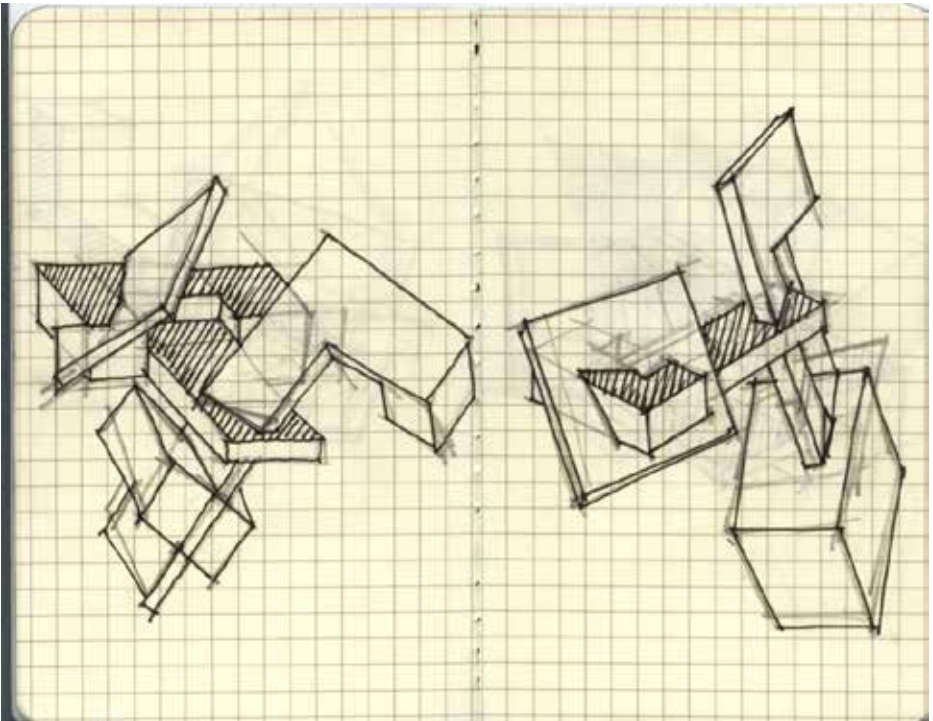




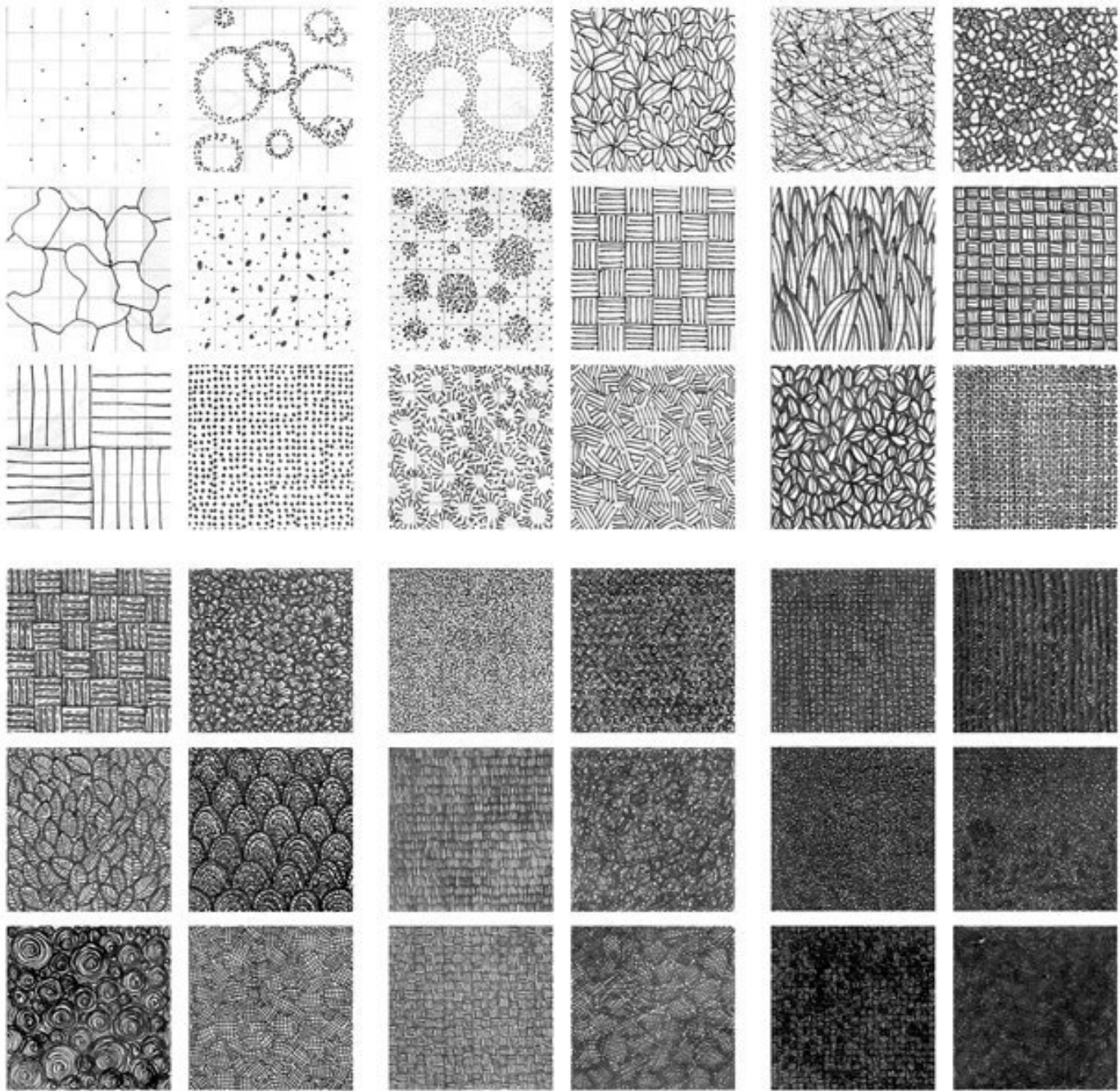


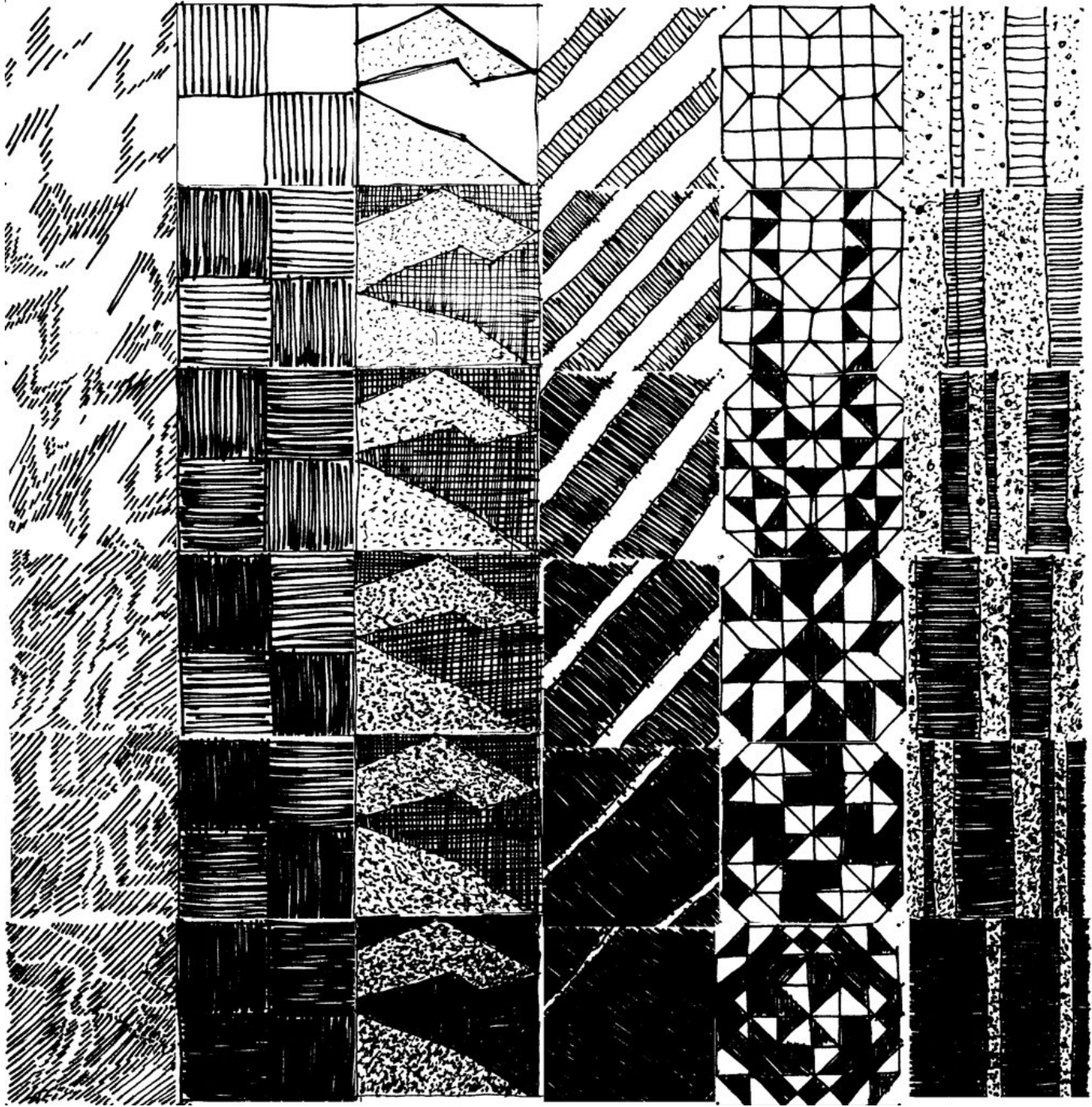






LIGHT + SHADOW





CASE STUDIES

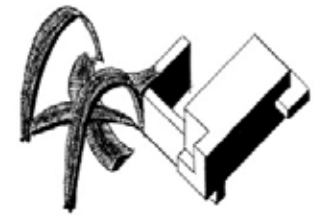
GEREMY YIP



Oscar Niemeyer



Marc Fornes



Oscar Niemeyer



Marc Fornes



Developed Concept

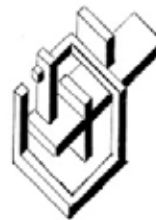
Material heaviness is accentuated by junction, used as an ornament to highlight an overall lightness of form.



Oscar Niemeyer



Marc Fornes



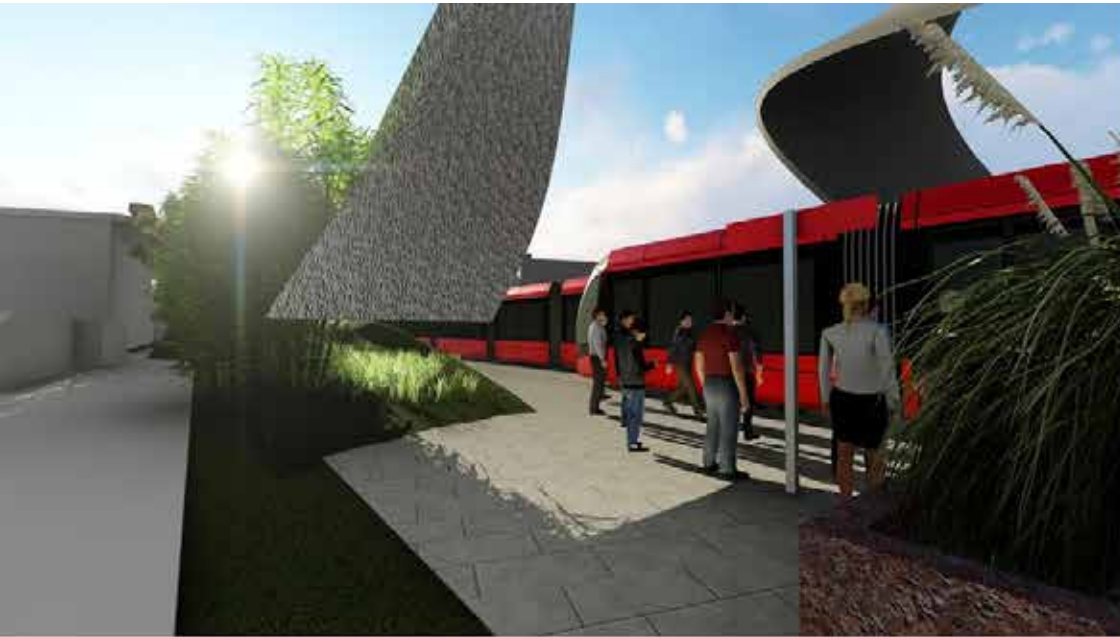


-  Community gardens and fruit trees (pear, apple, orange, etc.) with produce donated to organisations like Foodbank.
-  Mass space for waiting to handle large volumes of people (more than 200 people every 10 minutes).
-  Extended public space for community, NIDA and UNSW use.
-  Entrance and exit of underground Anzac Parade.



The core entrance structure utilises perpendicular forms that are broken up into individual beams that curve into the form of the overall structure. By breaking up the structure into individual beams instead of a solid dense structure and overall lightness is achieved, with this structure borrowing from Japanese wooden construction that use junction as a core element.

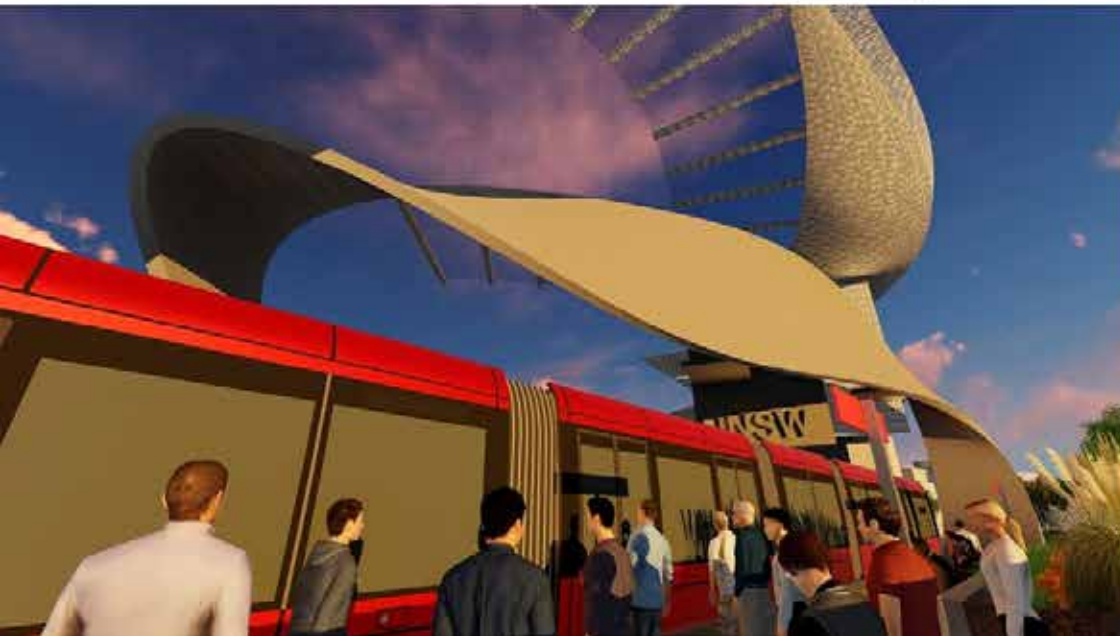


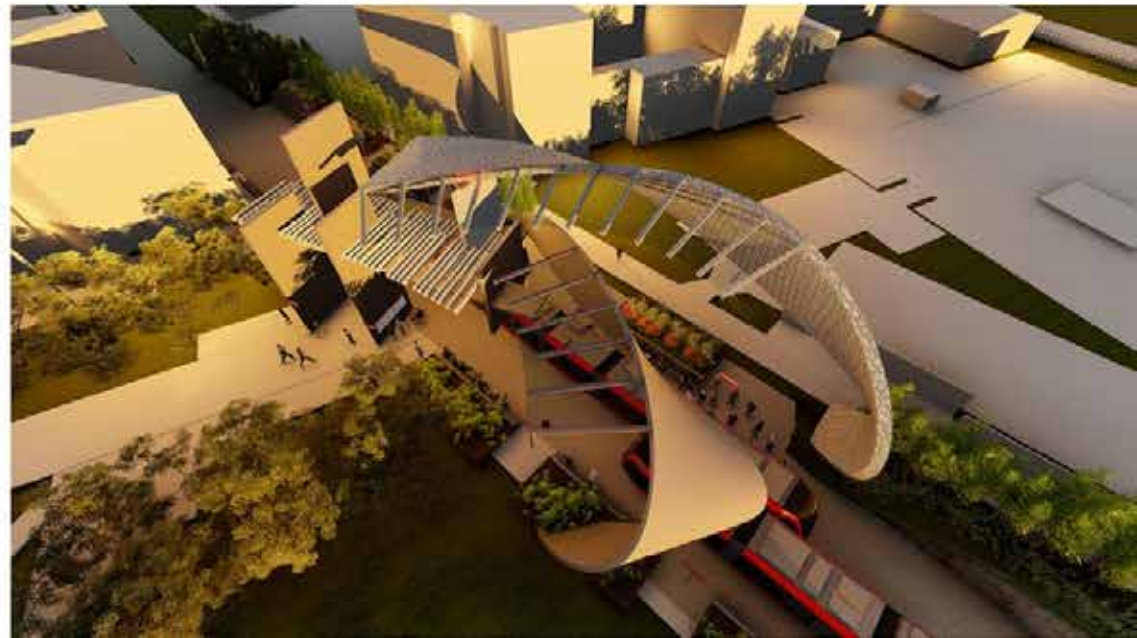
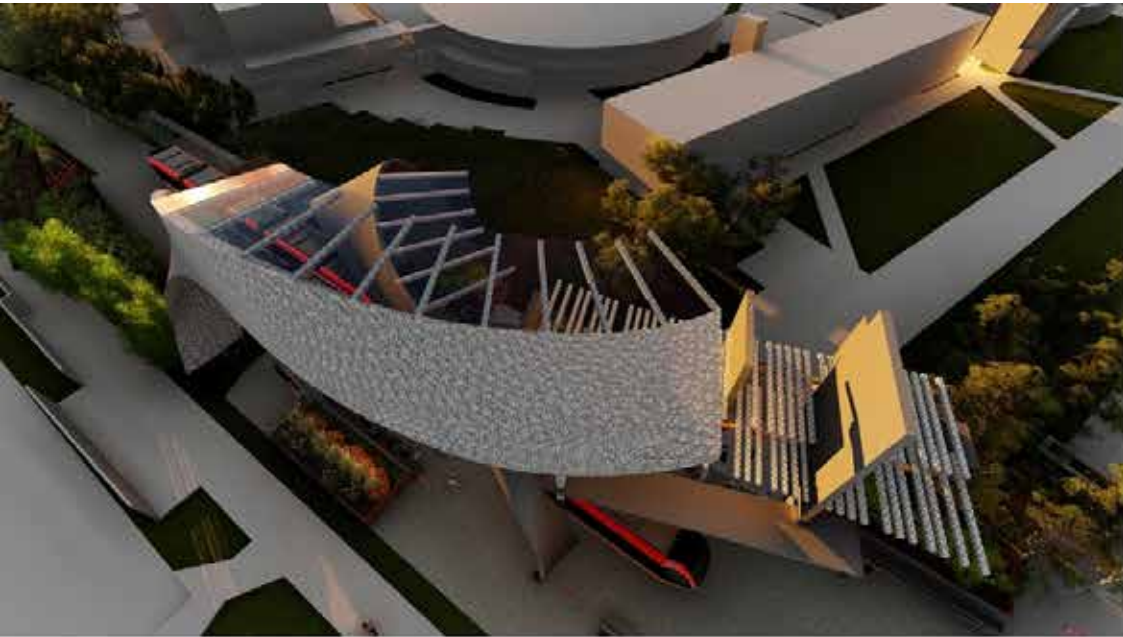


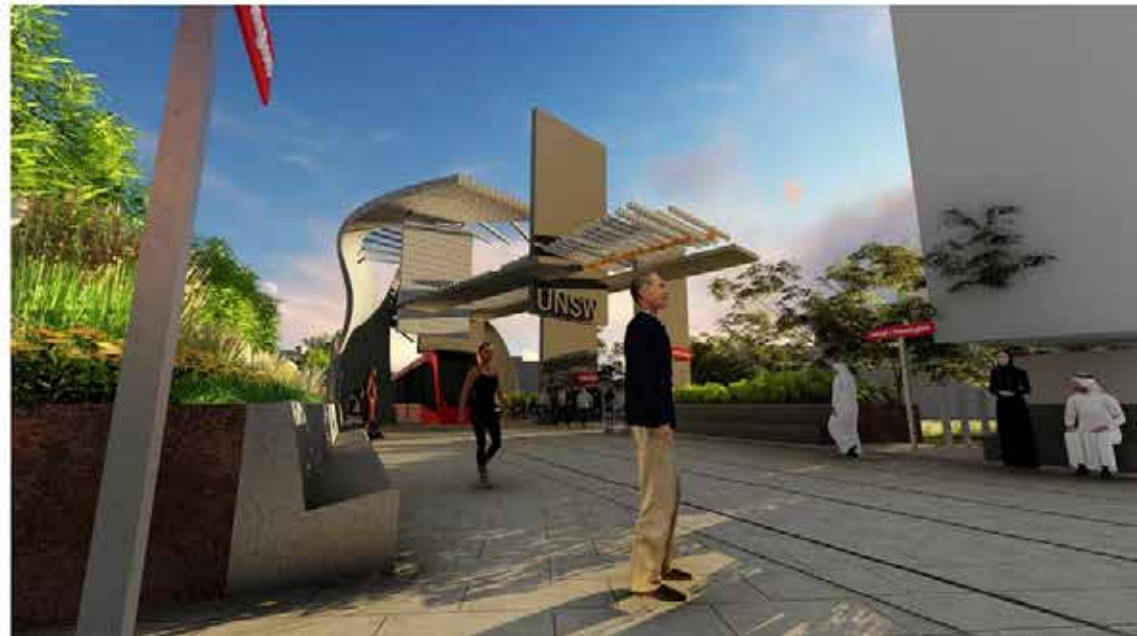
The transition between the concrete structure into the landscape is achieved by the structure ending abruptly as the landscape rises and continues this overall form. This transparent junction brings together the built and environment to highlight an overall lightness.



By using a composite of concrete and glass elements the joining support between two structures appear light and agile above environment. Concrete itself is a dense material used to its extremes by Niemeyer and this is also the case here.









HUGO VOS









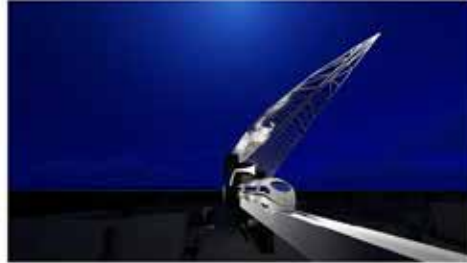


JASON YAN

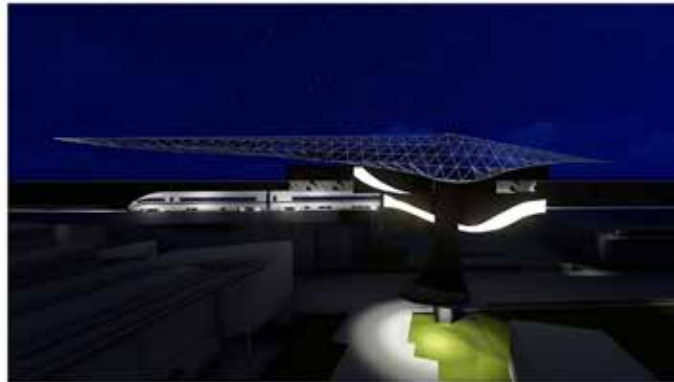
REAL TIME IMAGE

NIGHT VIEW

EXTERIOR



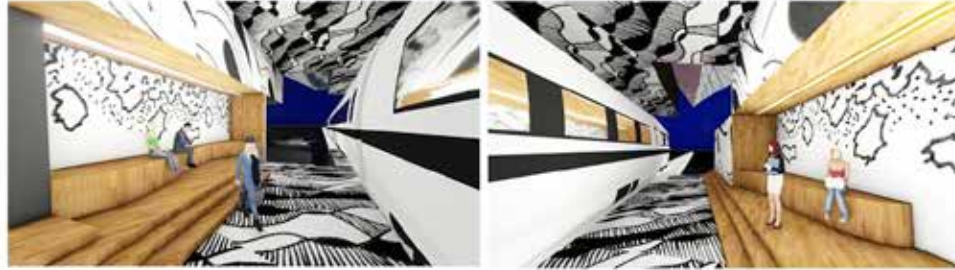
The curved lighting system enhance the sense of flowing and rushness and also creates the motion of capturing a passing moment of high-speed light rail. Additionally, as it can be seen from these pictures, the outline of curved lighting system is similar to the shape of glass ceiling, which create the visual continuity between the stop and its ceiling.



REAL TIME IMAGE

NIGHT VIEW

INTERIOR



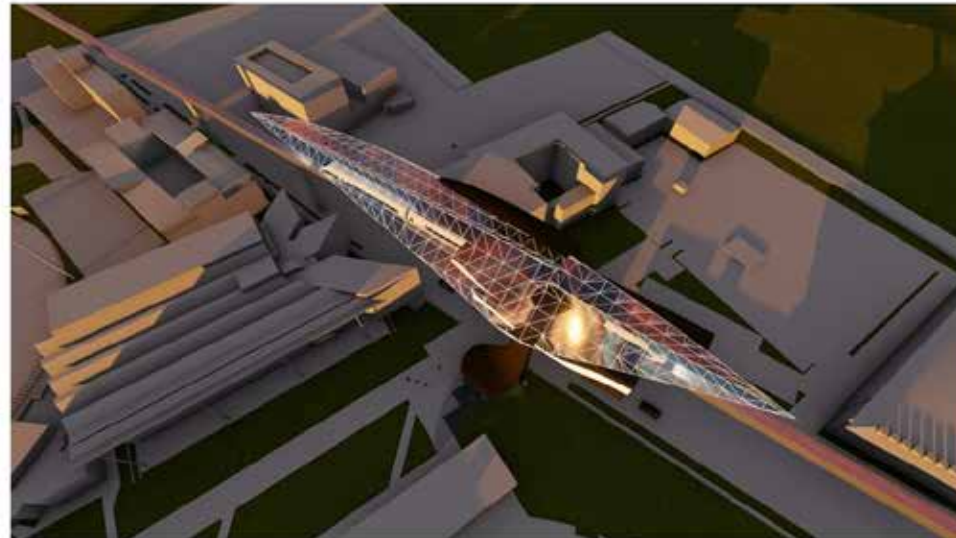
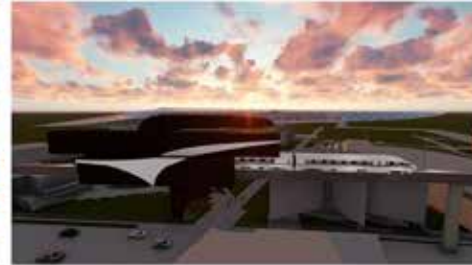
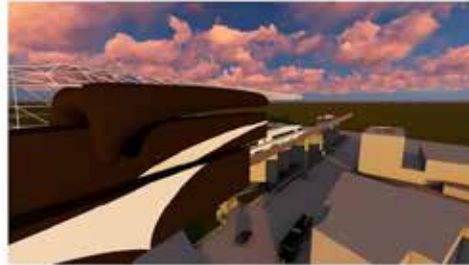
REAL TIME IMAGE

DAYTIME VIEW

EXTERIOR



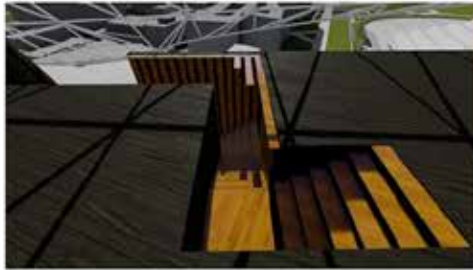
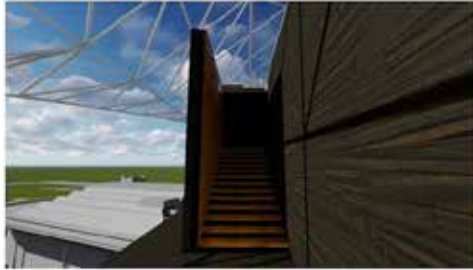
This curved round shelter with extended glass defined the whole space what students and teachers can gather under the ceiling and have some free chat when they are waiting for the light rail.



REAL TIME IMAGE

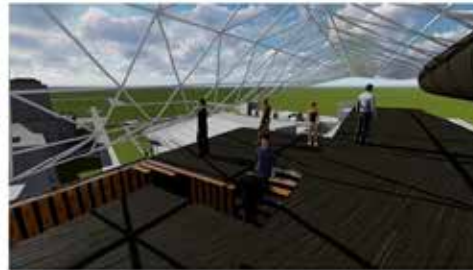
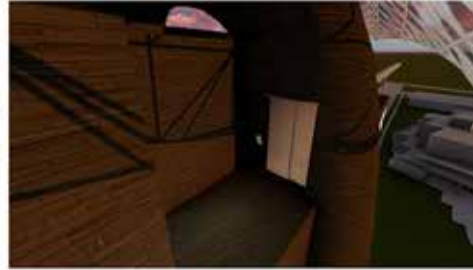
DAYTIME VIEW

INTERIOR



By setting this staircase, passengers who is waiting for light rail can reach to the top that provides the panoramic view of UNSW.

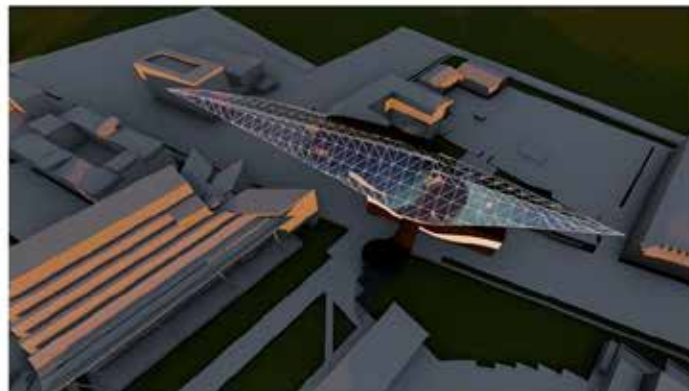
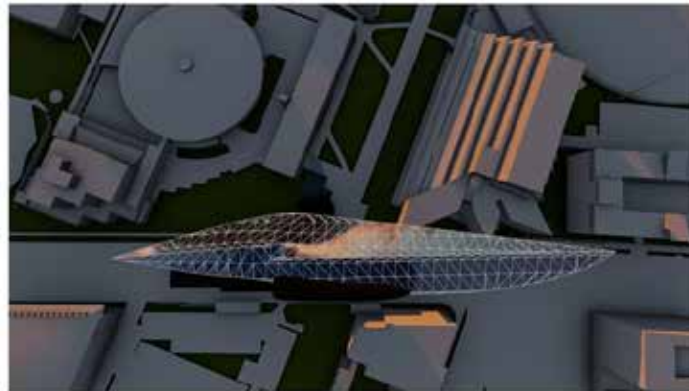
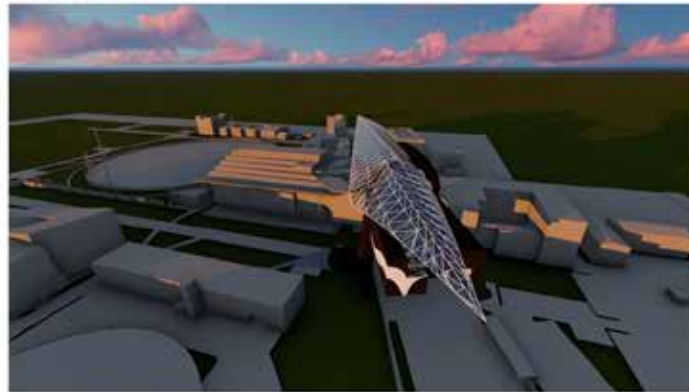
Additionally, this light rail station is designed not just for being a stop, but being a landmark as well. Hence, visitors can also access to the top and have a overview of UNSW and its adjacent surroundings.



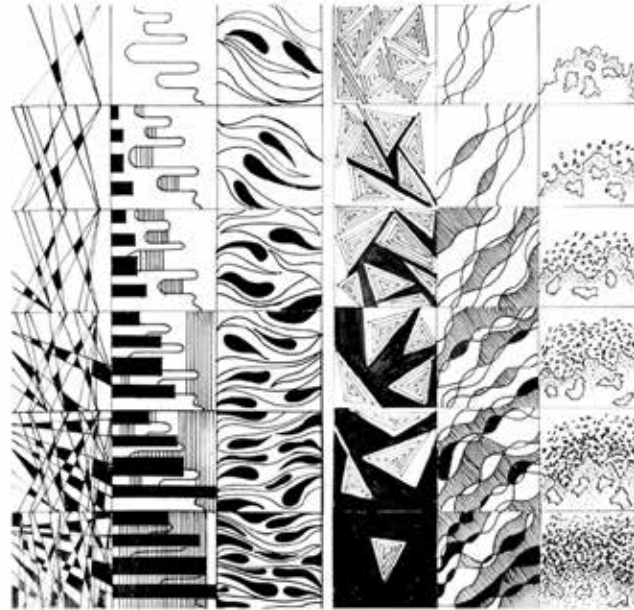
REAL TIME IMAGE

DAYTIME VIEW

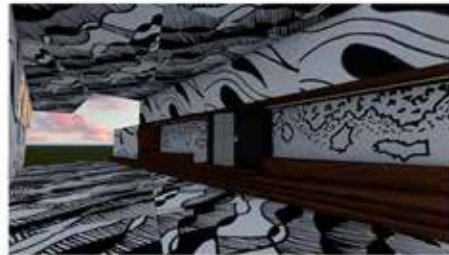
TOP VIEW



CUSTOM MATERIALS



FROM LIGHT TO DARK



USED THREE MATERIALS



This material was applied to the wall due to its flowing pattern. As it can be seen from the picture on the left side, the protruding rectangular prism provide the extra view of interior wall from outside. Hence, the solid black raindrop form and the constantly curved line enhance the sense of flowing.



The unevenness and irregularity are introduced to the interior by applying this material. Additionally, the reason why I choose medium dark is that it provides relatively more positive space and lighter when comparing to the painted floor. Furthermore, though this material is still applied to wall, its totally different from the first one but they do not clash, thus embodying the idea of electroliquid aggregation.



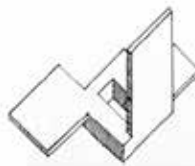
Comparing to the first pattern, this one is much more intensive and vibrant. Because the functionality of the floor in this model is transition, the much more vibrant pattern is needed as it separate transition area from other part as well as enhance the sense of transition.

SKETCH AXONOMETRIC

FIRST SIX AXONOMETRIC



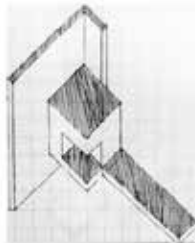
Create a sense of warmth and humanity as opposed to sheer function



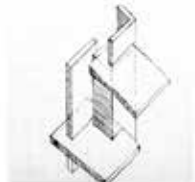
The very essence of architecture consists of a variety and development reminiscent of natural organic life.



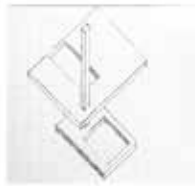
Revolutionised the way architects look at program and interaction with space.



The ultimate goal of architecture is to create a paradise



Celebrates the chance like nature of city life: 'The city is an attractive machine from which there is no escape.'



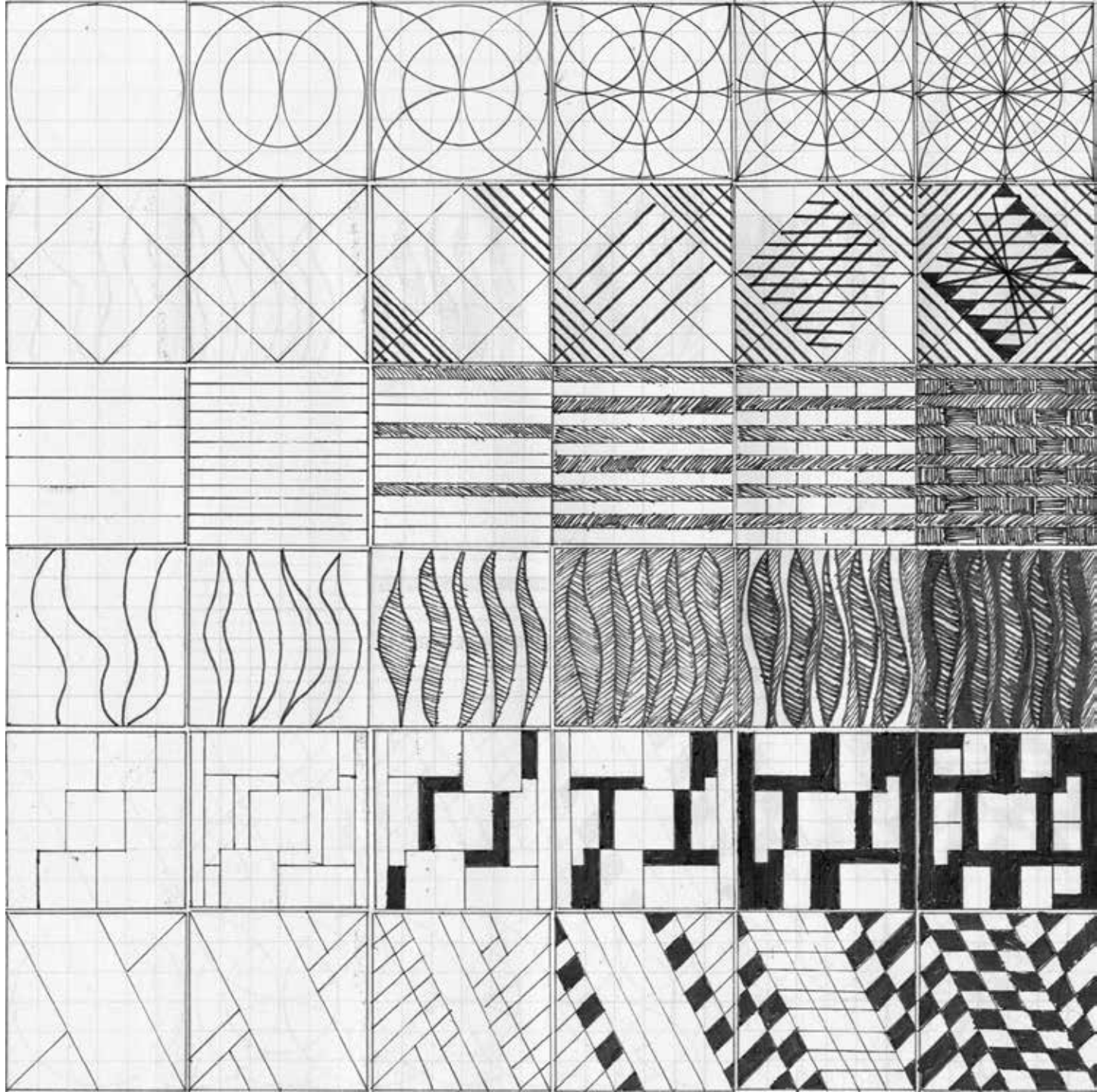
The unbuilt is the fantasy that underlines everything

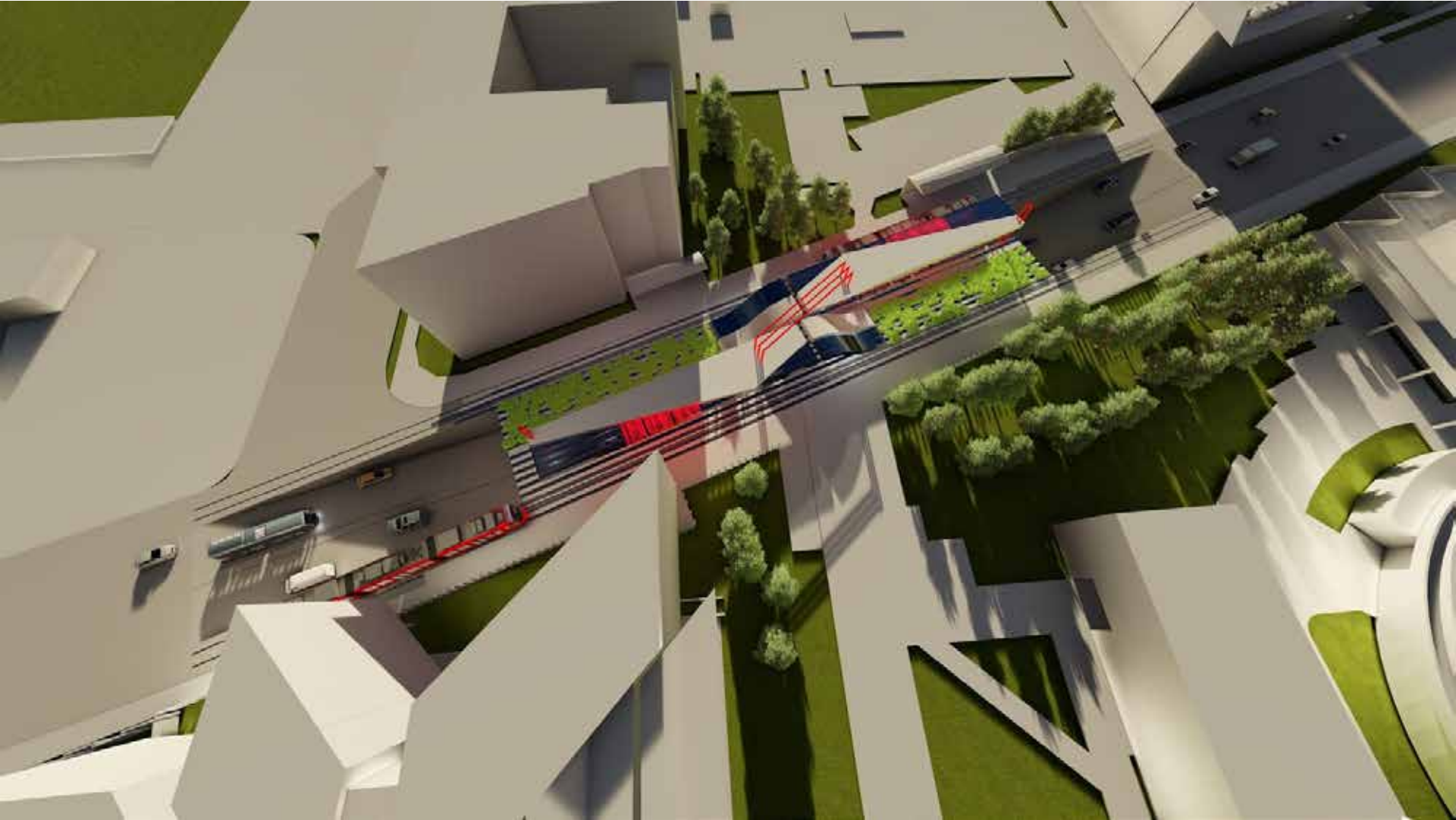


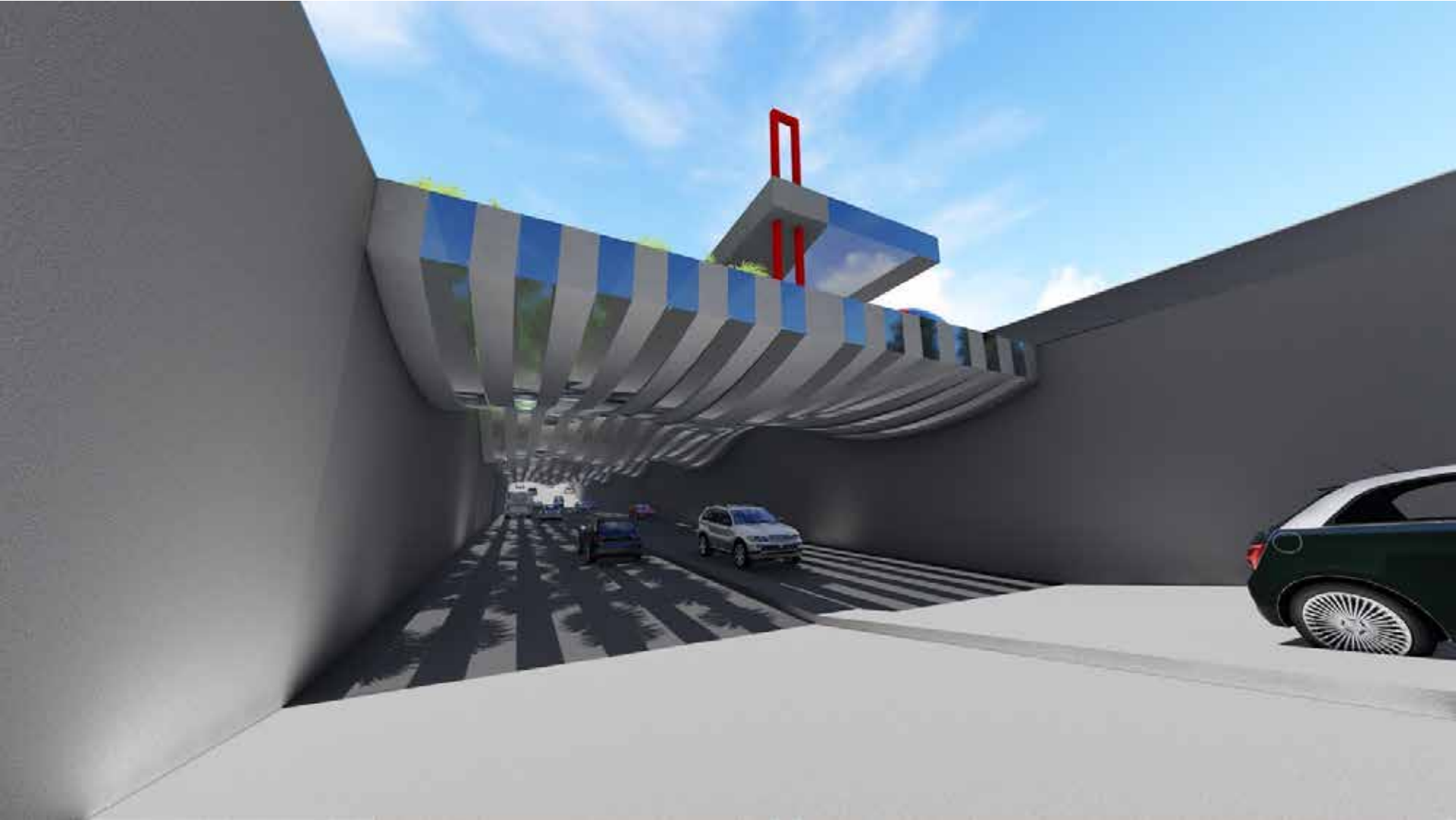
JUSTIN PAK

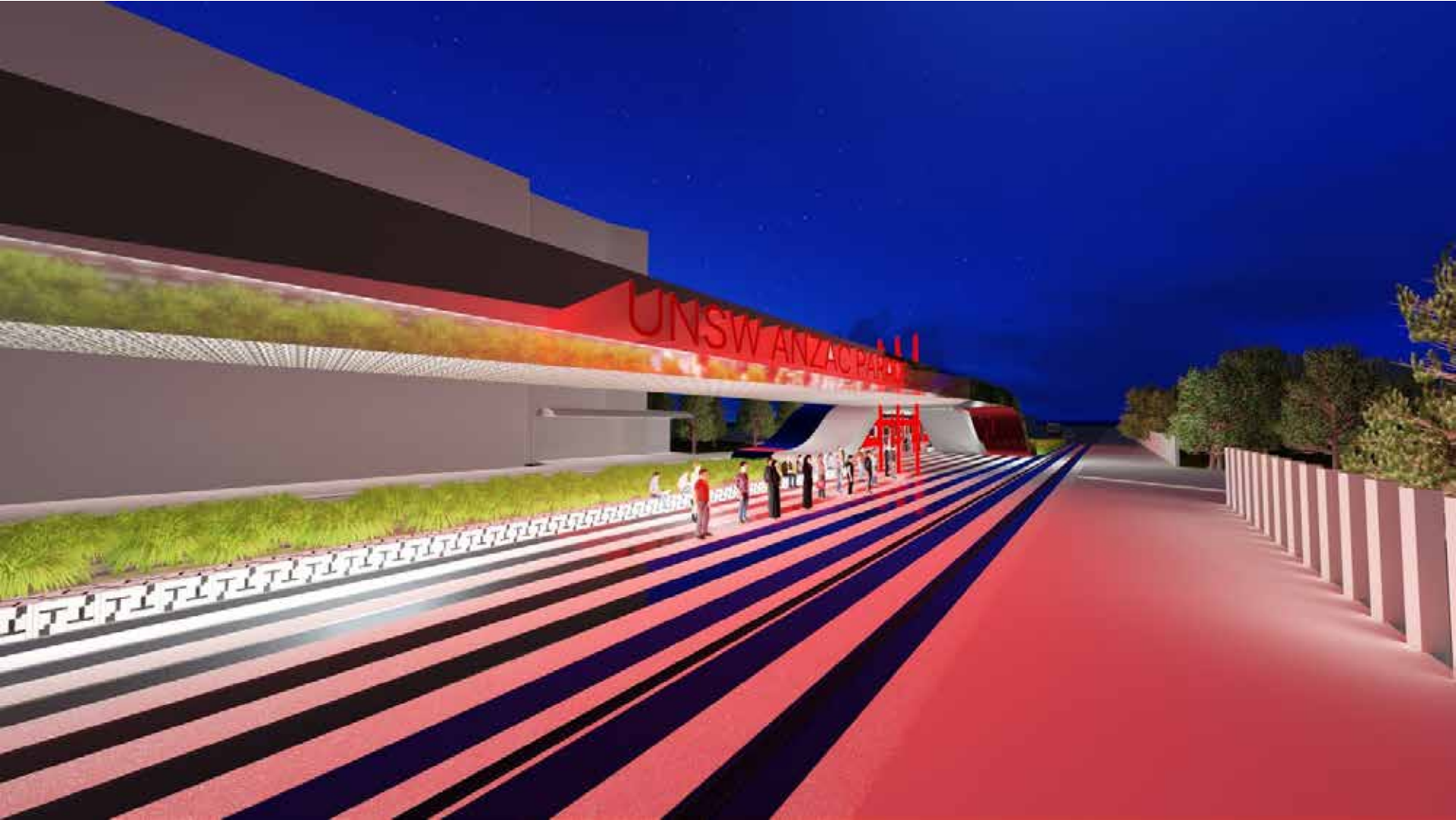




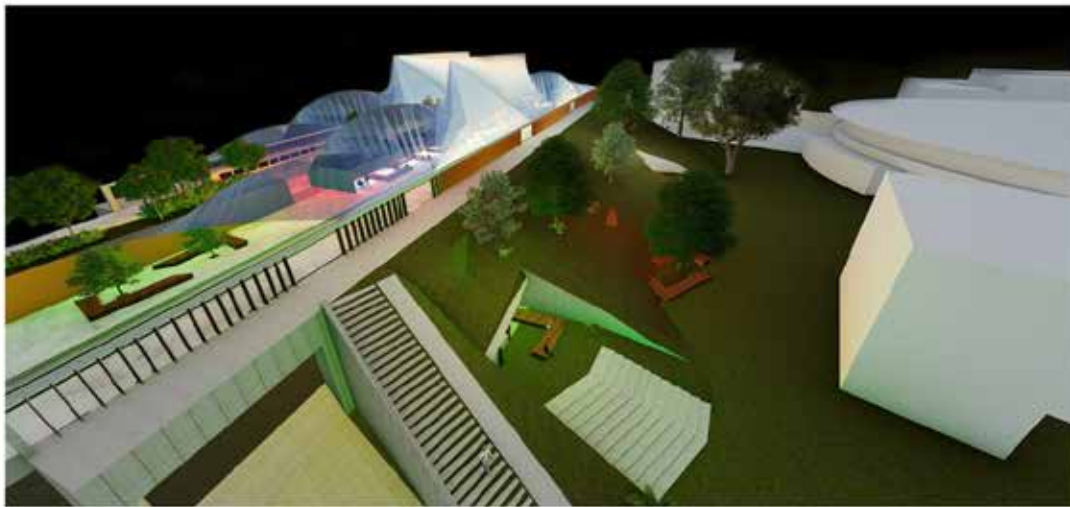








LIAM HOGAN



// THE SPACE BETWEEN

(Creating a much needed boolean lightrail stop for Anzac Parade, UNSW).



// COMMUNITY

(Multicultural students and staff who study or work at UNSW). Focusing on the third theme of community; this light rail stop interweaves the students and staff of UNSW with a multitude of public spaces and services. Students and staff are forced to be in an open welcoming environment if they wish to commute via the lightrail.





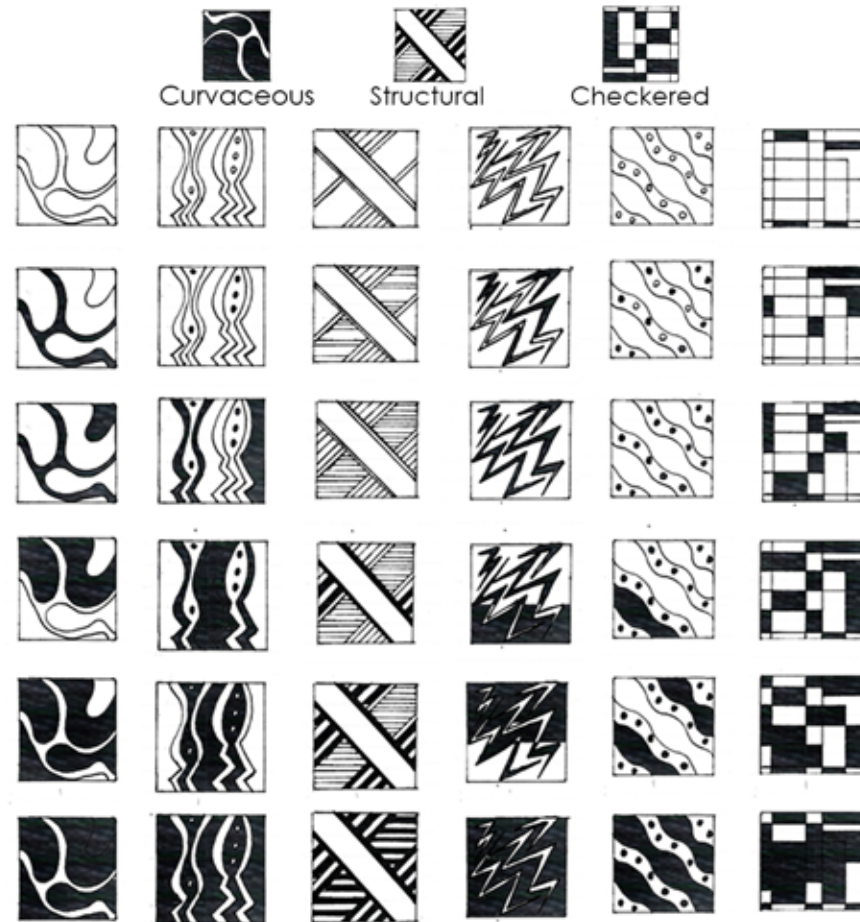






36 Textures, Light to Dark

Selected



Curvaceous

Structural

Checkered

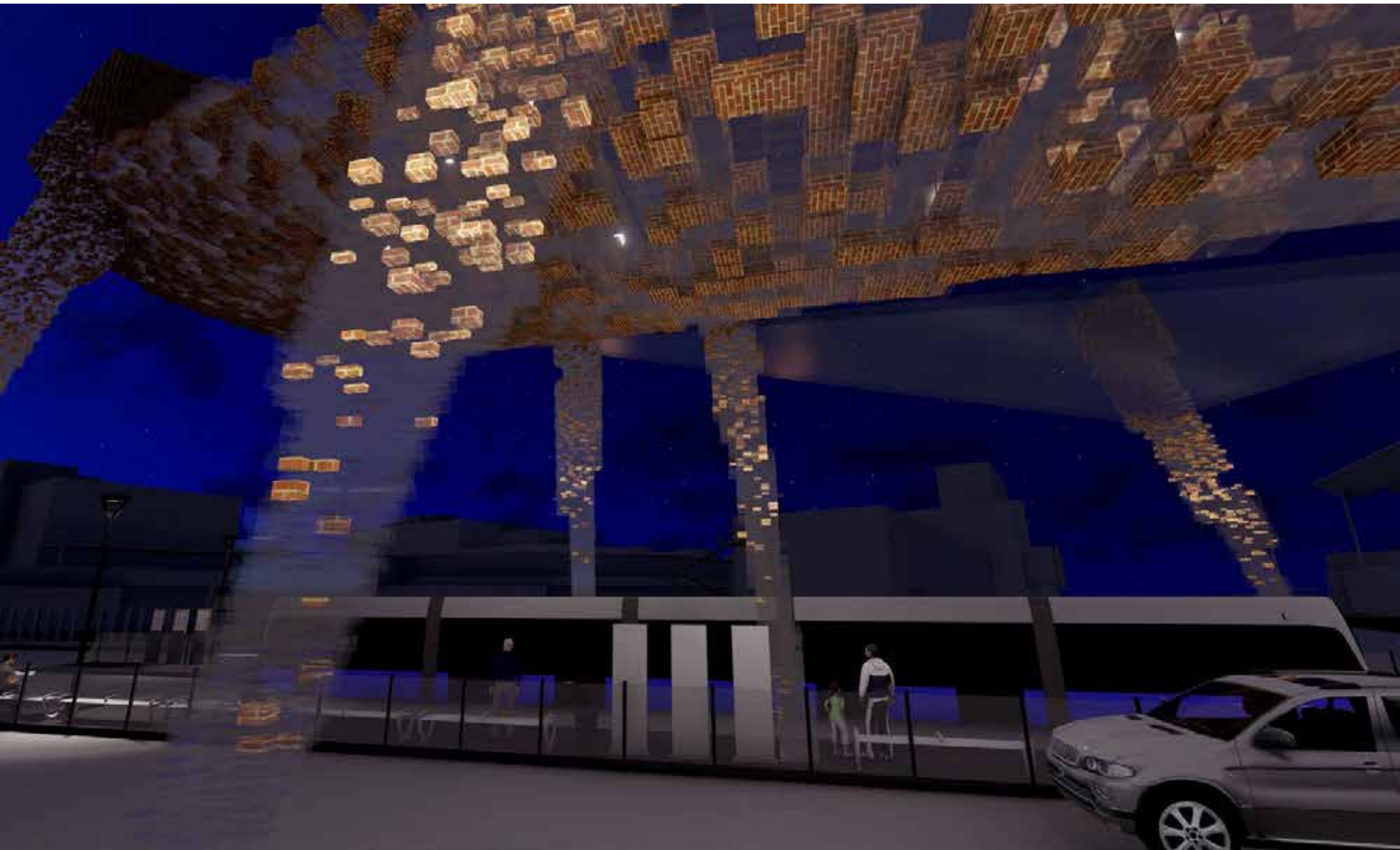
Using a heavy contrast and smooth forms a sensual shape is made that can be used to express the materiality of a rendered surface.

With dense and thick forms intertwining a structural representation is created that expresses in my model two components meeting, i.e. steel and concrete.

An arty combination of checkers creates for me an almost delicate japanese wallpaper image that can be used to represent the light weight features of some materials.

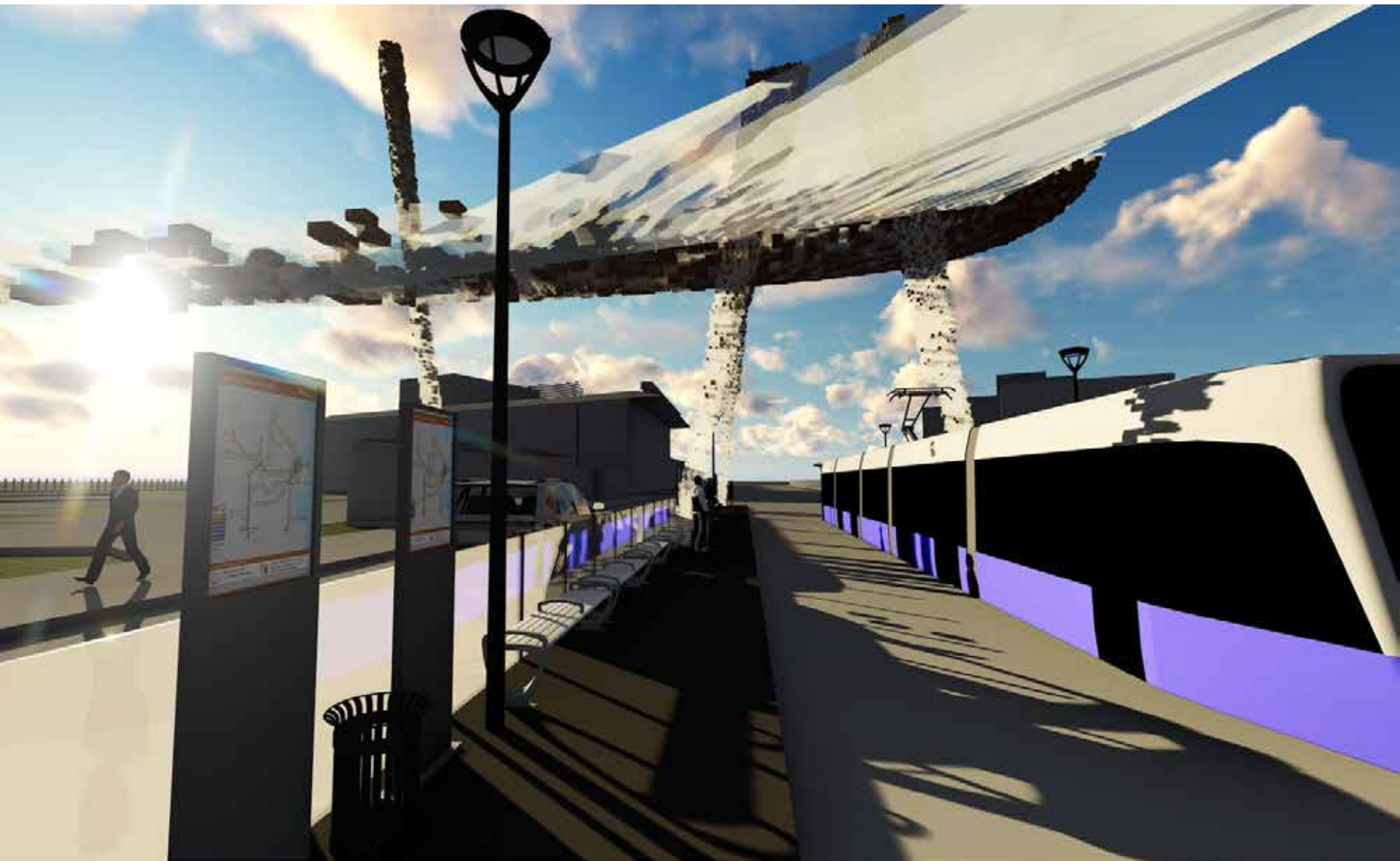
MATTHEW TRILSBECK













WILLIAM MACKENSIE



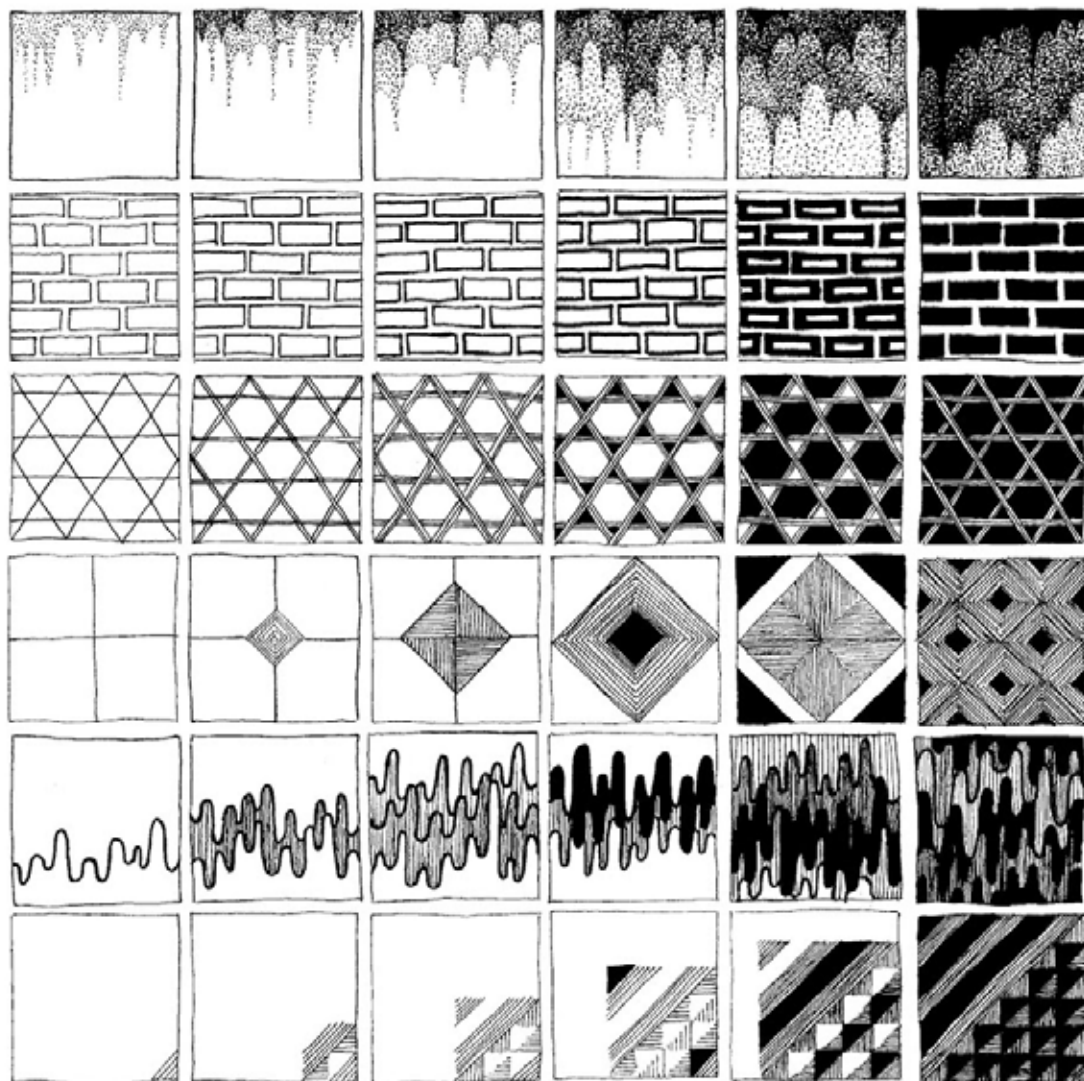




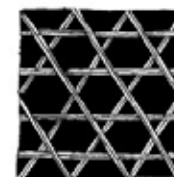
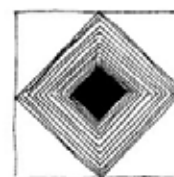
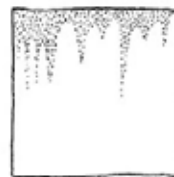




36 CUSTOM TEXTURES



SELECTED TEXTURES

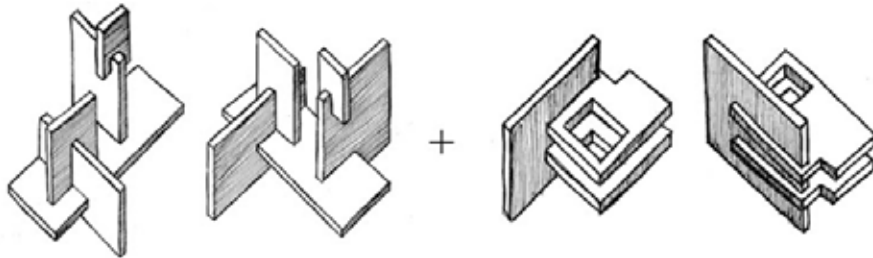


LIGHT

MEDIUM

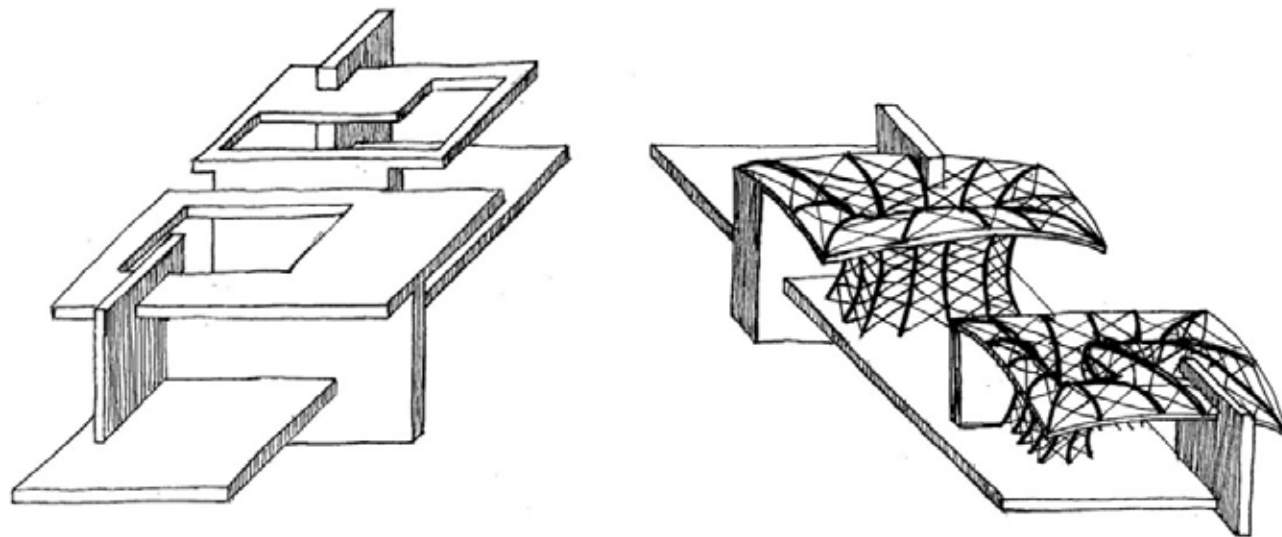
DARK

FINAL CONCEPT + THEME



The promenade towards/throughout the architecture as a human experience of space.

Play of light and shadow to create ever-changing ephemeral space.



Enhancing the human experience of space through the play of light and shadow.

+

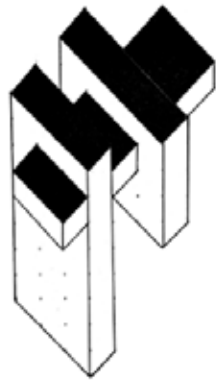
TECHNOLOGY



JANICE MA



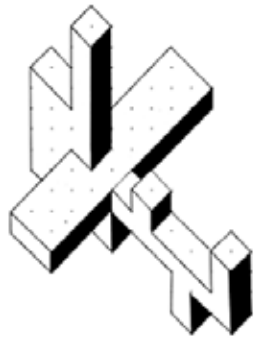
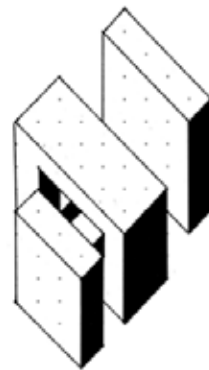
1. OSCAR NIENHUIS: DYNAMIC COMPOSITION BY STRONG GEOMETRIC SHAPES.



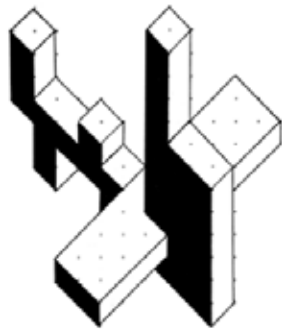
2. KAZUO SUIZUMA: THE INTERCONNECTION OF PRIVATE AND PRIVATE EXPERIENCE.



3. O.N.: IMPRESSION BY LIGHTNESS.



4. O.N.: LIBERATION AND CERCUALITY IN THE CURVE.

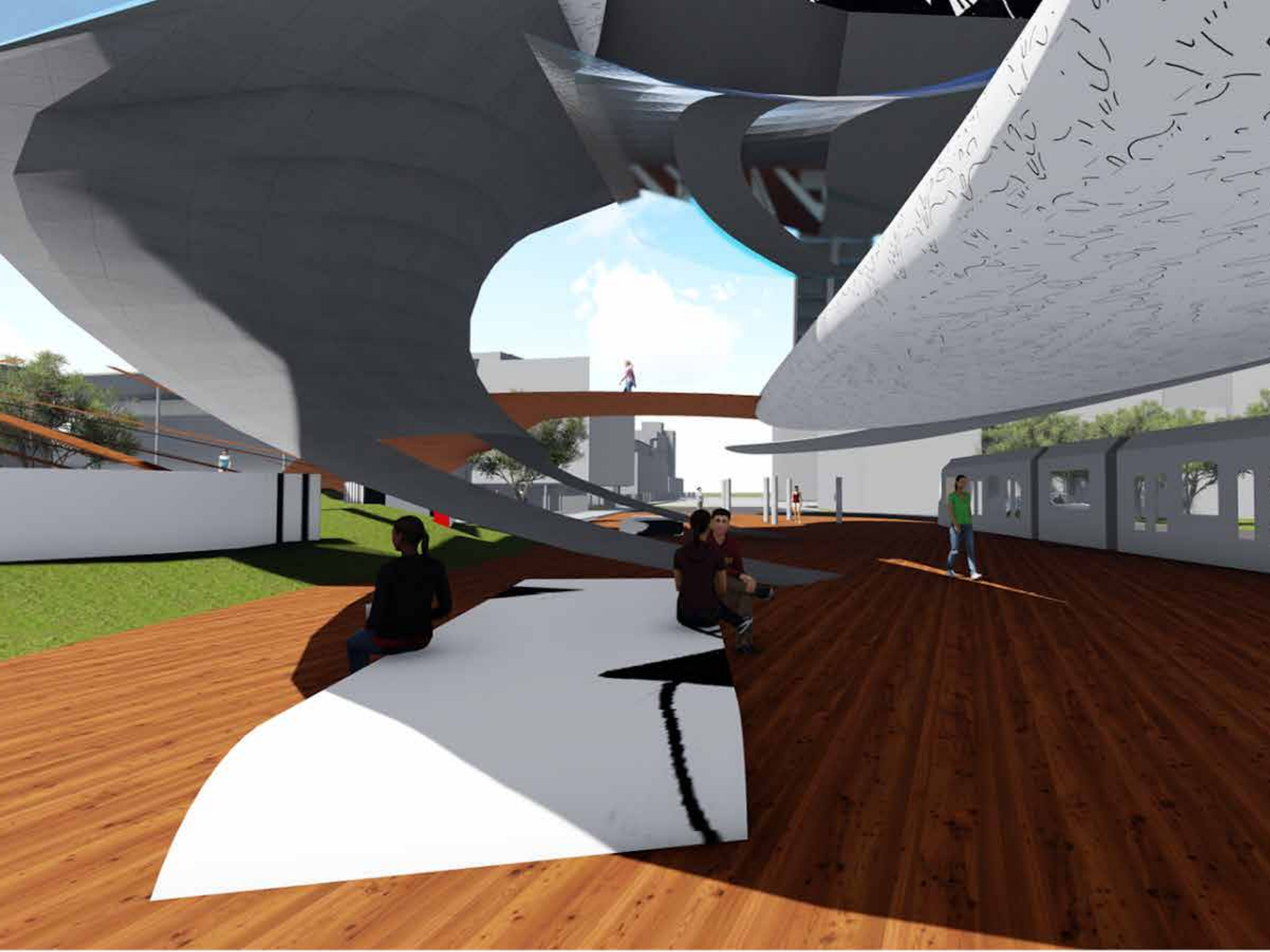


5. K.S.: FLUID RELATIONSHIP BETWEEN INTERIOR AND EXTERIOR SPACES



6. K.S.: MOVEMENT AS SMOOTH, FREE-FLOWING AND LIBERATED.





JESSICA BRAID

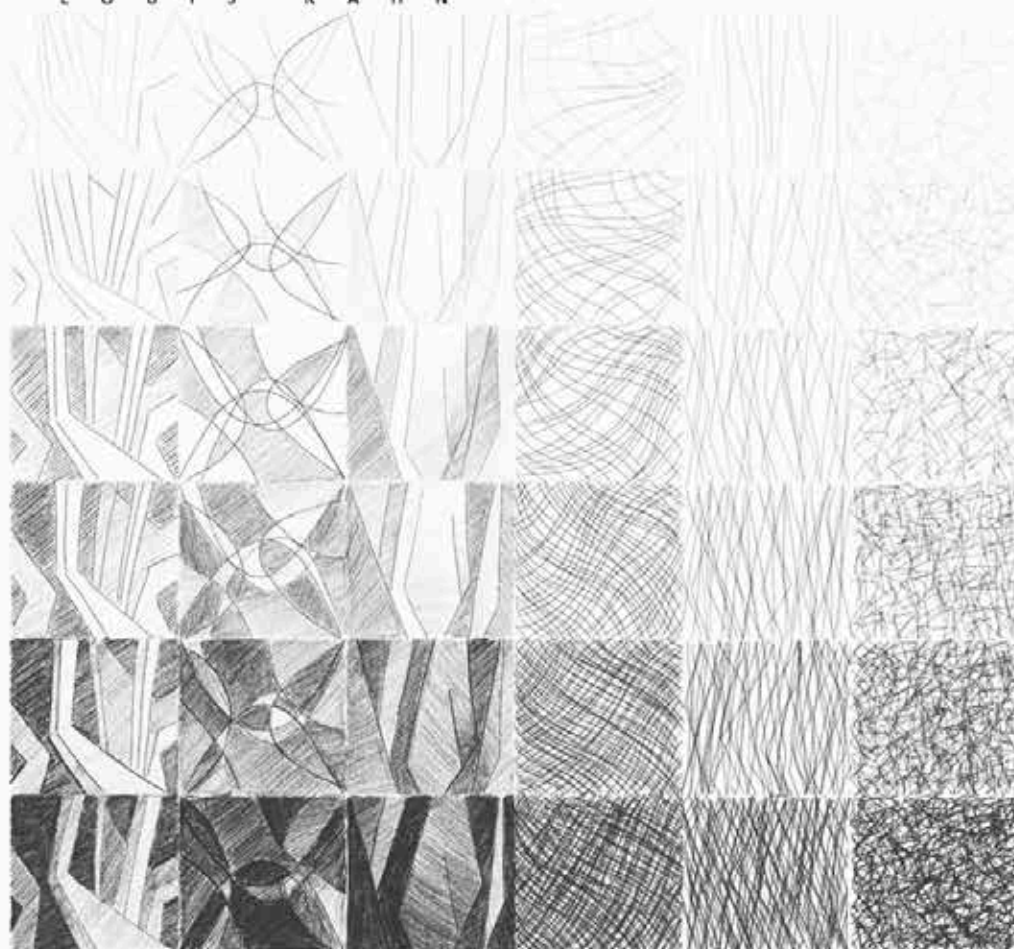




NATALIE HO

T H E
B E T E E N
SPACE

L O U I S K A H N



B E N E D E T T A T A G L I A B U E

T H I R T Y S I X T E X T U R E S

T H E S T O P



THE CONCEPT OF OVERARCHING ELEMENTS IN A MAGNIFICENT STRUCTURE DOMINANTLY ADOPTED BY LOUIS KAHN, WAS USED IN THE DESIGN OF THE BRIDGE. THIS LARGE "ARC" STRUCTURE ALLOWS THE STATION TO BE INTEGRATED IN THE URBAN ENVIRONMENT IN A DYNAMIC WAY.

B E T W E E N
SPACE

STAIRS TO URBAN SPACE





MANY OF BENEDETTA TAGLIABUE'S DESIGNS EXPLORE HOW ARCHITECTURE MAY INTERGRADE AND TRANSFORM AN URBAN ENVIRONMENT. THE CREATION OF THE URBAN PARK PROVIDES AN OPPORTUNITY FOR THE DULL URBAN CONTEXT TO BE TRANSFORMED INTO A VIVID SQUARE.

QUESTIONS?