

# **INDIVIDUAL COMPENDIUM**

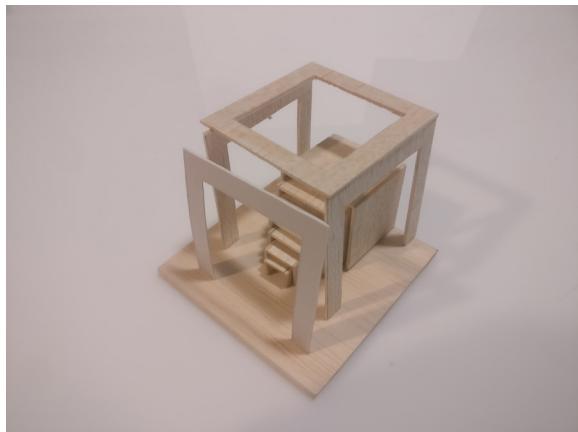
**ARCHITECTURAL DESIGN: MAKING  
ASSESSMENT 1**

**AARON SAGGU**

**13287596**

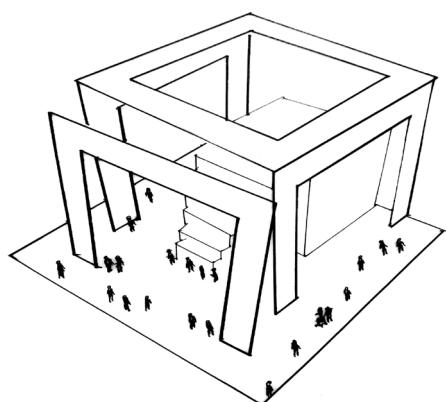
# THRESHOLD

(Aaron Saggi)



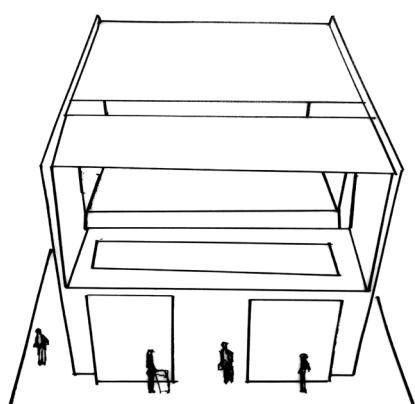
## MODEL 2 SUBMERGE/EMERGE

The initial conceptual interpretation of Submerge and Emerge is evident within the wharfs submergence into the inside of the structure. This movement disregards external structural appearance and external environmental factors. The affect of this allows for differentiation between the feeling of public and private with the contextual information of the structure being aspects of both private and public. The following Emergence aspect is realised through leaving the building back into the completely private realm. The model displays the submergence with the smaller entrance, which further becomes larger the more the space itself expands. The Emergence aspect represents an open design showing the expansiveness of both area's.



## MODEL 4 COMPRESSION

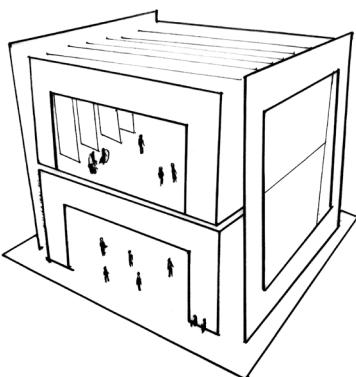
The initial compression design displays the structural aspects of the wharf layered within a small frame. The wharf contains both private and public realms that are separated respectively whilst also having two levels to support this concept. Due to the length of the building, the representation of repetition of design is evident through till the end of the wharf. The compressed model shows the evidence of different area's with the addition of both floors. The framing of the structural elements along the whole building was added to show the structural foundation the built aspects, which is also applied through out the building. The threshold within this models is the differentiation between the top and ground floor. The overlay image shows an iteration of a mildly populated space at a higher scale to test the human interactions against a space at a realistic height.



# THRESHOLD

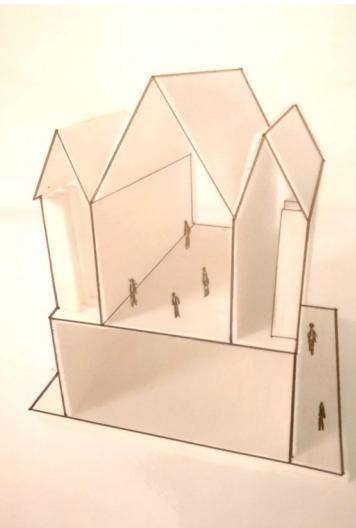
(Aaron Saggi)

## MODEL 6 PROPOR.



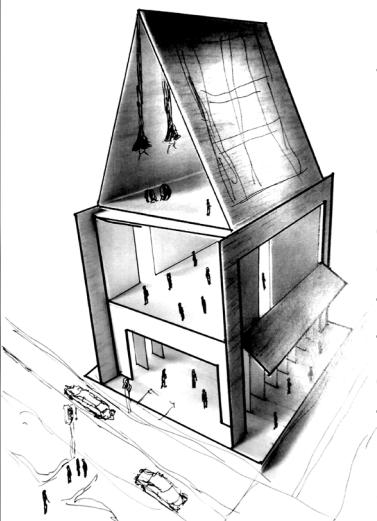
The remake of the model showed a more literal and conceptual interpretation of the building. The addition of columns throughout and exterior cladding represents both structural components. The aim of the model was to create a combination of all elements found within the structural integrity of the wharf. The Threshold evident is between upper and ground floor. However and factor to consider is the exterior contrasting with interior of the building, due to combination of different factors. The back-scale to 1:200 allowed a sense interaction to be restored between individuals and the structure. The implementation of an upper communal area was added.

## MODEL 8 SHIFT



The remake of model 6 shows an aspect of compression through more proportional means. The surrounding structural elements have been included to detail the interior and exterior aspects. The upper floor displays a conceptualised version of the wharf, showing the entrance reception then the large extended body of the wharf opening up. This model is a more compact detailed model showing the spatial elements of the wharf, being the large open spaces within and large middle body. The open 1:200 render displays figures moving through the spatial density freely.

## MODEL 10 MATERIAL

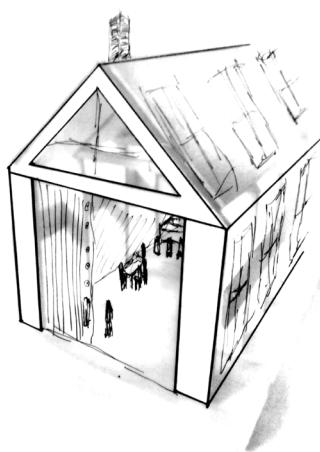


The material shift evident within model 8 displays the interior wood centre being replaced by white card. The material shift allows for an interesting composition where the lack of grain and colour allows for a further exaggeration of aspects of spatial dimensions. Although appearing larger, the model itself is the same dimensions. Added exterior shade covers and interchangeable triangular roof further adds physical aspects to the design. The addition of context, render, added communal space and people allows for a sense of space to establish itself, further representing reality.

# SOLID + VOID

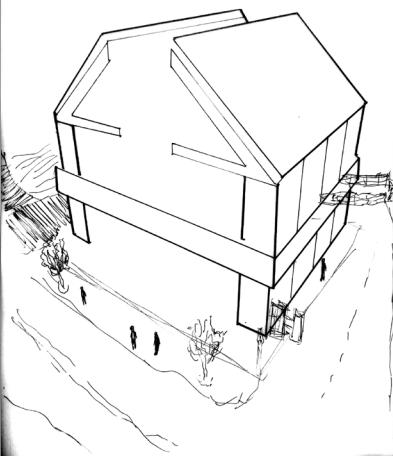
(Aaron Saggú)

## MODEL 1 MASSING MODEL



The relationships between the solid and the void is initially established within the scarcity of fully closed off spaces. The Woolloomooloo wharf is a primary example of this through the repetition of interior steel trusses that form the fundamental framework for exterior elements to be added. The model itself represents these trusses through specific roofing detail as well as potential for eventual iterations to be based off it and provide good, accurate form to be built off. The rendition provided at a 1:150 scale shows the extended potential for space domesticity. The addition of exterior walls and closed increments provides a sense of comfort and spatial dynamicism. The further rendition shows the applicable aspects of light, which the framing columns already allow for and differentiates between occupiable and non-occupiable.

## MODEL 2 INCISION SOLID/VOID

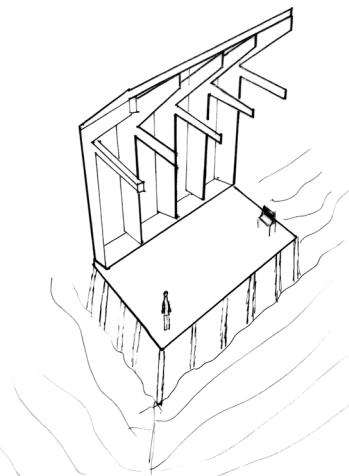


The sectional capabilities for the Woolloomooloo Finger Wharf allow for a variety of incisions or cuts to be made into the structure to analyse the interior and exterior elements. Within Model 2 the incision was made straight down the southern stretch, showing a clear separation between the two sides of the structure. The new relationship that is established is the voided area becoming an actuation in the top roof area. This provides an interesting perspective when looking up through the sectioned area. The simple concept of this sectional incision has from one solid/void, created 2 whole complete spaces as the divide precursor allows the middle area to become its own spatial dimension. The Model 2 drawing with additional context has allowed for an understanding into the physical realities of the structure once being placed onto the site itself.

# SOLID + VOID

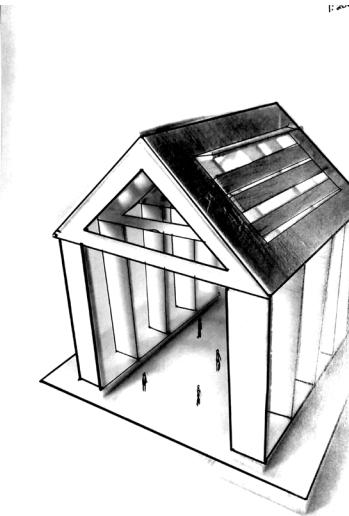
(Aaron Saggú)

## MODEL 4 LIGHT INCISION



The implementation of light incisions allow for the massing spatial context to be filled out through ambient means. This further allows for an additional affect to be influenced upon individuals or groups who enter the space. Model 4 shows one half of the structure, or one almost fully voided object, to allow for the maximum capacity of light to be added. The roof itself isn't added, just the frame to add as further structural support. Through this addition the structure itself has been cut into its own free standing smaller wharf or addition. The drawing conveys aspects of a singular wharf with partitions, which illustrates the maximum capacity to bring light into a space whilst having a semblance of physical structure still existing in presence. This is also a more extreme, sectional representation of Model 2.

## MODEL 5 ADDITIONAL LIGHT SOURCE

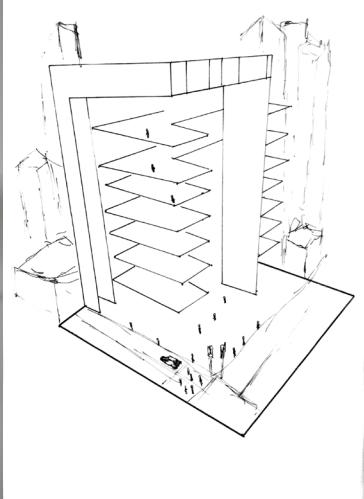


The addition of light through Model 4 showed an extreme example of occupying space within a solid/void context. The further practicality and realistic application of this however may not appeal to the situational context of the wharf. Model 5 represents a clear representational fix to this issue with the installment of extended light shutters that take up the majority of roof space. The implementation of these elements will maximise the light potential for the space whilst remaining contextually and visually normal. The rendering illustrates the large amount of light that is capable of entering this space, specifically as both face the east and west sides. The additional of 1:200 scaled individuals show, in more detail, the true affect of the light that would be unavailable if the space had been completely solid and closed off.

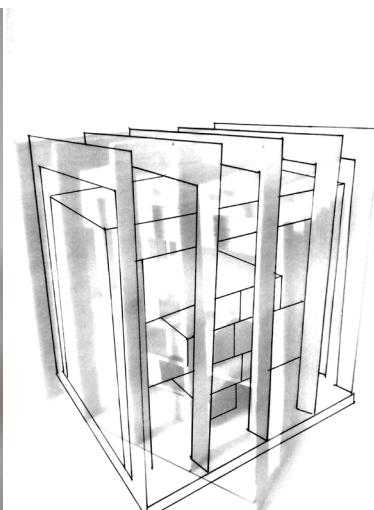
# FORM + ORDER

(Aaron Saggú)

## MODEL 1 EXTENSION



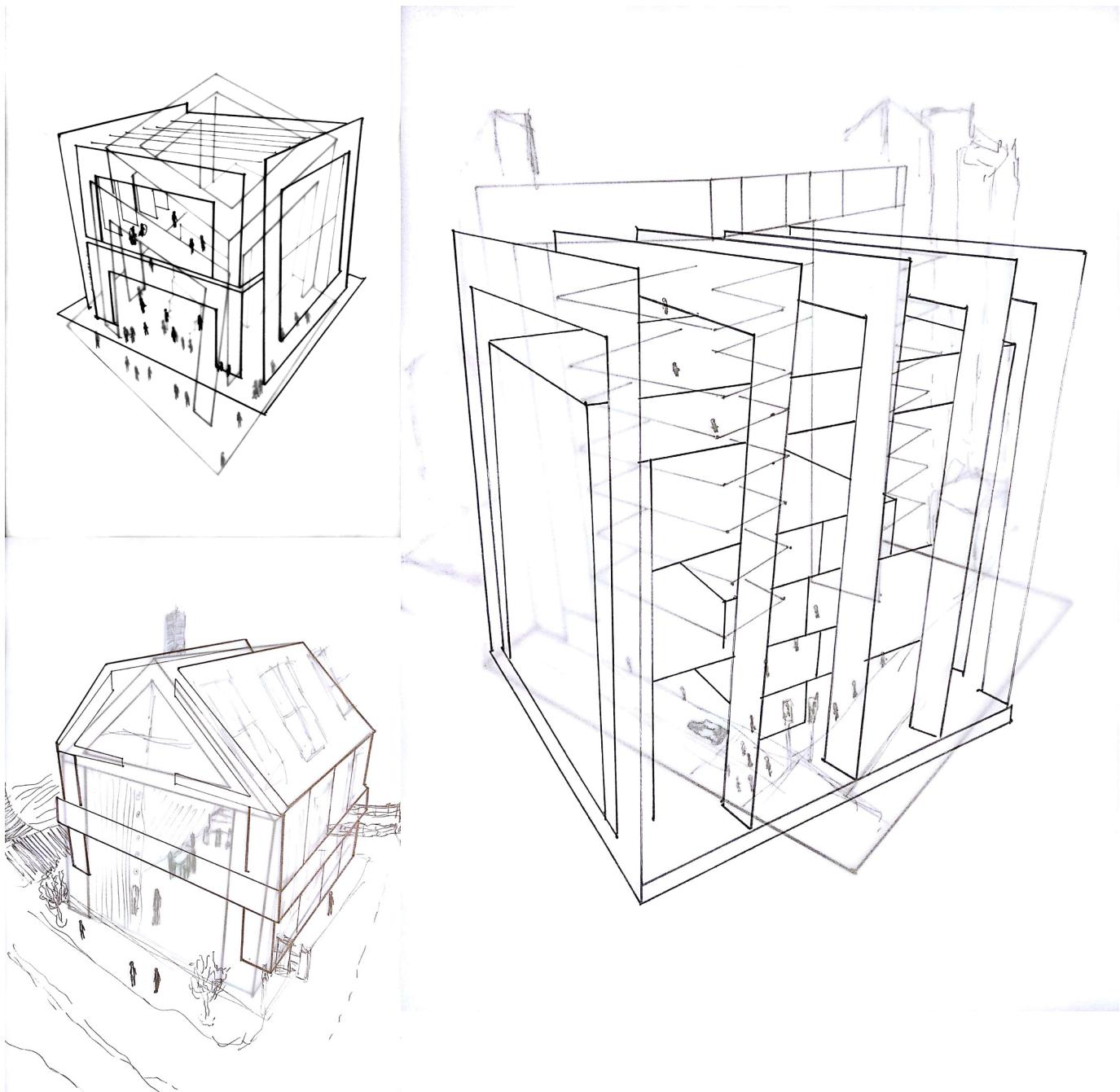
## MODEL 2 INVERSION OPERATION



The potential for Woolloomooloo Finger to be extended as been realised through it's 1998-99 plan of revitalisation. The implementation of apartments follows the metrics of the pre-exisiting structure and extends out horizontally. Model 1 represents complimentary form, however the order of vertical and not horizontal placement is an aspect of contention. The use of grid and repetition is illustrative of the wharf itself, but also the conceptual idea's that can potentially be implemented through further innovation. The negotiation however exists with the dispersion of the buildings weight on a wharfs horizontal place. Strategies can be implemented to either scale the building down or make the contruct from lightweight materials that the wharf can withstand. The structure rendition displays a 1:500 scale to show the absolute potential for this structure.

The representation of an inversion operation through the concept of form and order allows for the potential of form shifting. The inversions that may be present aren't restricted under one specific section. Model 2 is a representation of chaos, whilst having applicable and measured form and order. The chaos occurs with the multiple layering techniques added with the various inversions made from the added trusses. The model makes use of the entire spatial realm whilst contrastly not displaying evident signs of disorder. Without the inclusion of detailed incisions the structure would be percieveed as a square box without any primary or structural details. The rendition from the drawing conveys the structure being flipped , which allows for an interesting tesseract composition to be realised. The potential application of this structure would be intriguing.

# Combined Sets

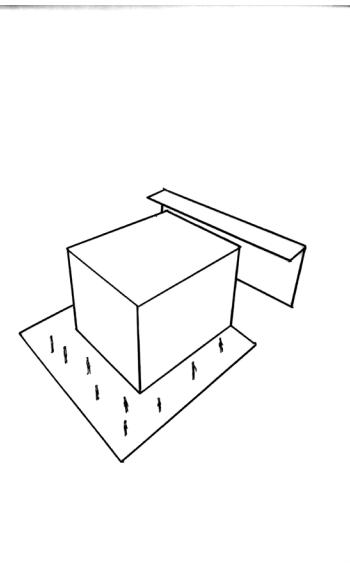
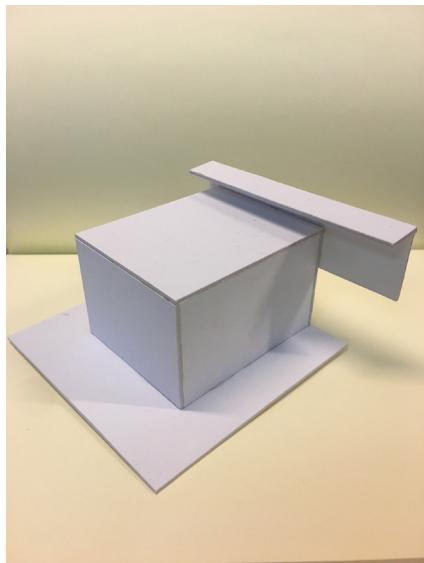


# THRESHOLD

(Meg Cockle)

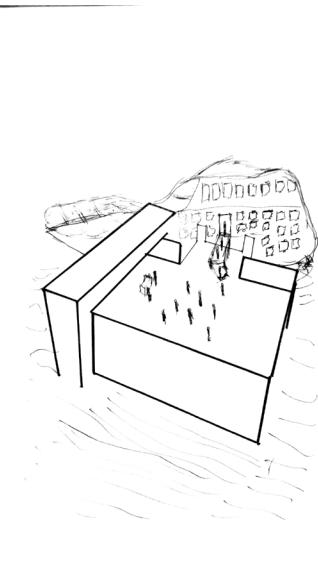
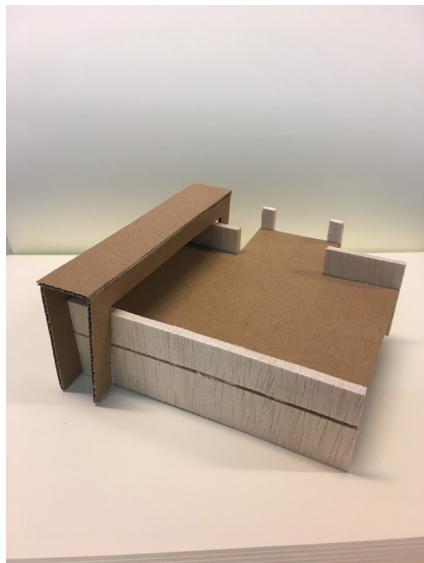
## MODEL 1 INTERIOR / EXTERIOR

## STATEMENTS



The interior and exterior elements here show the differentiation between a solid interior structure and complete exterior void. The drawings evident show the scale of 1:200 and how the interactions between both functions are minimal and non-existent.

## MODEL 3 TRANSITION

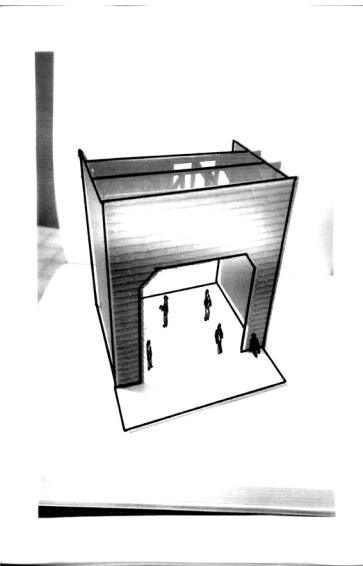


The notion of transition evident this this model displays the transition between the vertical and horizontal planes on three different situational levels. The capability for potential contextual possibilities is also evident, such as to be used as a wharf for ferries or boats.

# THRESHOLD

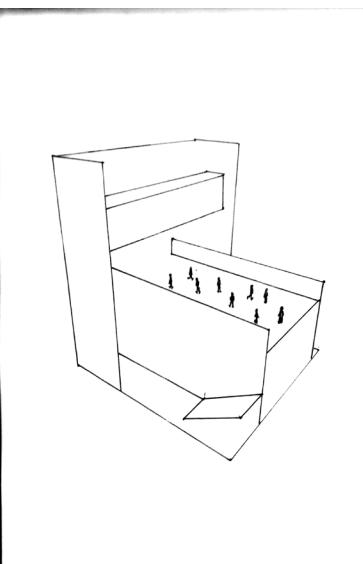
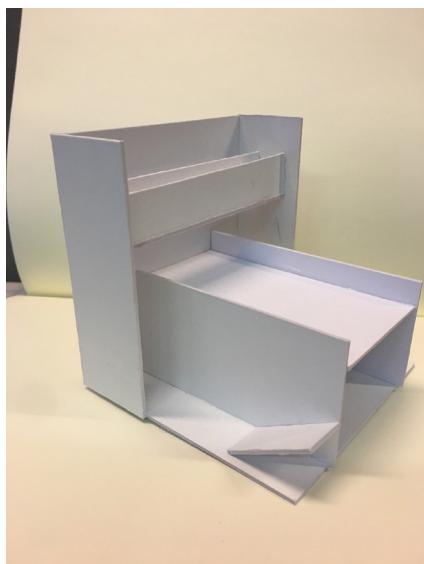
(Meg Cockle)

## MODEL 5 PRO- PORTION



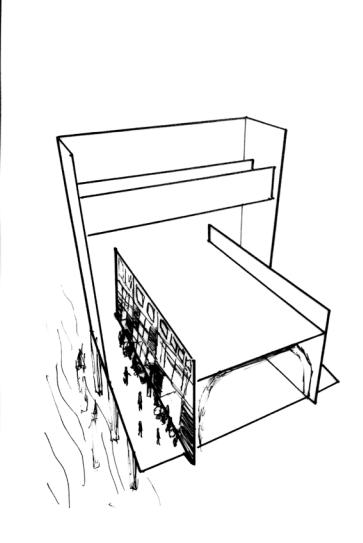
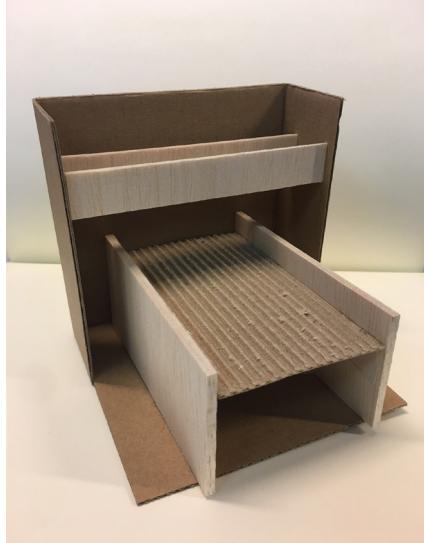
The increase of proportion allows for a greater sense of physical establishment within reality. This model depicts the occupation and threshold between an interior and exterior platform. The occupation of people are scaled to 1:100 to show greater depth.

## MODEL 7 PRO- PORTION SHIFT



The proportion shift has developed to a different form, yet still maintaining the original threshold intent. The area displayed shows the potential interior of the wharf, with differentiating levels and upper truss application. The drawing depicts a scale of 1:200.

## MODEL 10 MATE- RIAL SHIFT

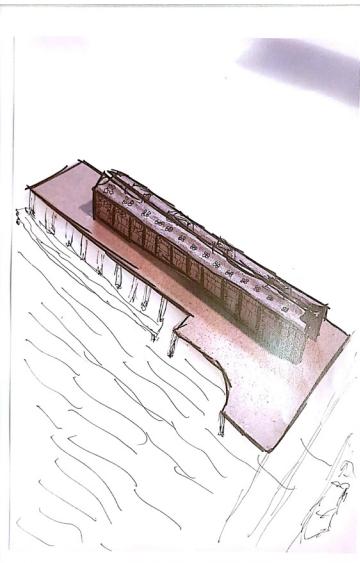


The material shift has allowed for a greater sense of space and spatial context. The utilisation of timber surfaces reflects aspects of the wharf itself. The addition of the eastern elevation shows the interaction with the space between individuals and groups.

# SOLID + VOID

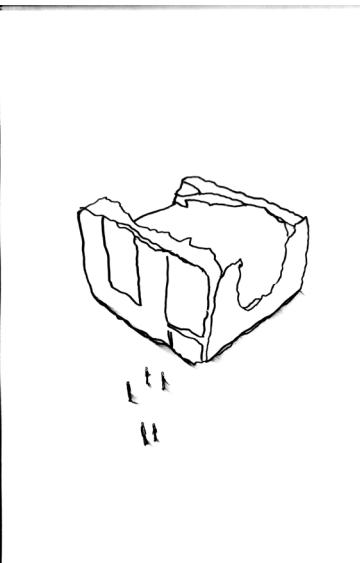
(Meg Cockle)

## MODEL 1 MASS- ING MODEL



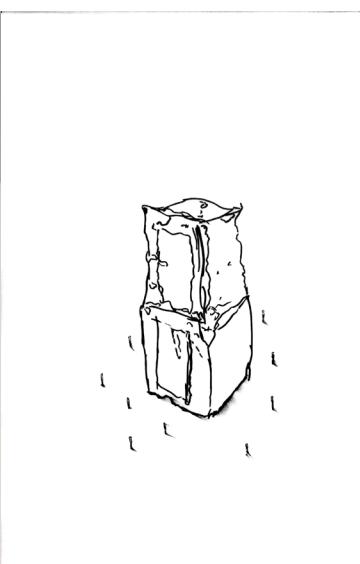
The creation of a massing model allows for the individual to begin to construct the physical realities of the space without any further aid. This successful model allows for the mental construction of the exteriors and elements of the wharf.

## MODEL 3 PO- ROSITY



The element of porosity shows within the molded model the capability for light to impact upon surfaces from different sides, as well as the most functional area being the whole upper section. A scale of 1:200 with additional shaders shows the complexity of it.

## MODEL 6 SEC- TIONAL CAST

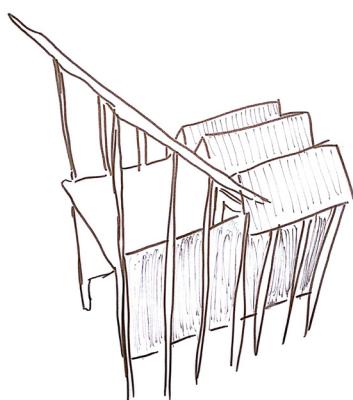


Like Model 3, Model 6 allows for a full block sectional cast to represent both the interior structural elements and exterior aspects. The texture and feeling is concurrent with the concept of structural refurbishment, further detailing the historical semblance of Woolloomooloo Wharf.

# FORM + ORDER

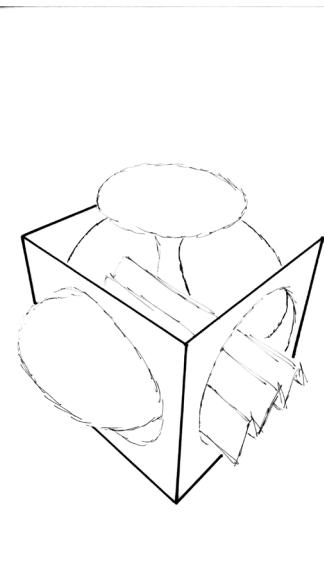
(Meg Cockle)

## MODEL 3 STRUCTURAL LOGIC



The structural logic of the Wharf has been shifted into an elongated, vertical roofing pattern which is opposite to what currently exists. The addition of vertical trusses following all the way to the top of the roof on a vertical axis distorts the space.

## MODEL 4 MODULE



This modulation shows a conceptual, figurative approach to the aspects of the site. The addition and manipulation of shape allows for a sense of spatial dynamics to be understood on a conceptual level. The framing of the model further shows this.

# Tangible

## Patterns-

M a c r o

The macro application evident with Woolloomooloo Finger Wharf is the abundant repetition of internal partitions evident within the structural formation of the building itself. The trusses are evident from an internal viewpoint perspective and provide the essential framework for the exterior of the building to be built upon.

M i c r o

Micro repetitive patterns evident are abundant throughout the building. Notable of which include the repetition of shutters through the lower section of the exterior structure. Each shutter is produced to the exact same measurement and size along the whole wharf, allowing for a uniform, small scale reflection of uniformity.



## Form-

H I S T O R I C  
R E C E N T

The form of the wharf hasn't specifically differentiated over the course of 100 years when considering the internal partitioning, however the exterior refurbishments, additional 30 meters and full wharf deck rebuilding has transformed the wharf into the modern, cosmopolitan area. Archeological, historic elements however still remain, including the exterior, upper level windows and walls as well as the interior elevator belts.

## Palletes

M a t e r i a l s

The materials effectively originally established in the creation of the wharf include large amounts of timber reinforcement. This abundant use of timber made it the largest timber structure in the southern hemisphere. Later renovations allowed for the integration and reinforcement of refurbished steel and metal.

C o l o u r

The colour of the wharf utilises the bright white and blue palletes. These colours are often painted over the elements of steel or timber beams and in between the elevated area's such as the window lining etc. The colour also has the capability to refract light that is abundant upon the wharf's facade and outer interior.



## Spatial-Proportions

The spatial relevance of the Wharf extends a total of 400 meters with an additional 63 for the complete width. The internal partitions further repeat over a 6m pattern with the additional exterior elements following this rule. Each section or 'block' of exterior wall is 6 meters each with minor partition changes between points of splitting or end points. A total of three separate partitioned sections make up the wharf with the 25 meter apartment blocks located at the end utilising the additional space given.

# Ephemeral

## Light

The containment of light within the structural elements of the wharf affects the atmospheric development of a certain emotional response. This light is retained through open pane windows, a continuity of large skylights as well as entrances and exits. The response triggered, in terms of the commercial ramifications, is one of comfort and assurance. The inclusion of a hotel and restaurants have a duty to the guests within the structure, therefore light plays a vital role.

## Air-Movement

The expelled sea air that effects the wharf has a partaking affect on individuals who are within the spatial area. The inside of the wharf acts as an elongated funnel that circulates the air provided by the southern winds that vent throughout the wharf. The importance of this is realised when considering the notion of ventilation and non-necessity for cooling during the summer months. Air also breaks and travels down the wharf exterior sides, providing wind tunnels specifically to the east.

## Sensations -

The sensations being derived from the exterior and interior spatial qualities of the wharf include most predominantly the feel of timber decking. The feeling of a fundamental wooden deck base brings about a sense of the unusual. Aspects further include the introduction of aromas or scents, the ability to feel and touch the timber and steel areas of the wharf and capability to feel the visualise the ocean from the wharf viewpoint.

## Sound

The two main sounds produced within the area is the occupation of mostly grouped individuals and the rush of motor vehicles from the two way road in front of the wharf's southern elevation. The sounds however are subdued to a point of near silence within the wharf's southern entrance. This provides the ability for guests to be completely free from exterior issues whilst enjoying the interior hotel. The restaurants on the eastern elevation are a large hotspot for sound (restaurants).

## Aromas

The overwhelming, substantial scent evident is carried by the sea breeze. The scent travels down a southern flow, which ultimately affects all individuals within the spatial context. This however, is contended with motor vehicle petrol fumes as well as the smoke from individuals or groups smoking. The wind further carries these smells which have the potential to rival the aroma's developing from the ocean. The internal of the wharf itself has a refurbished, clean aroma.

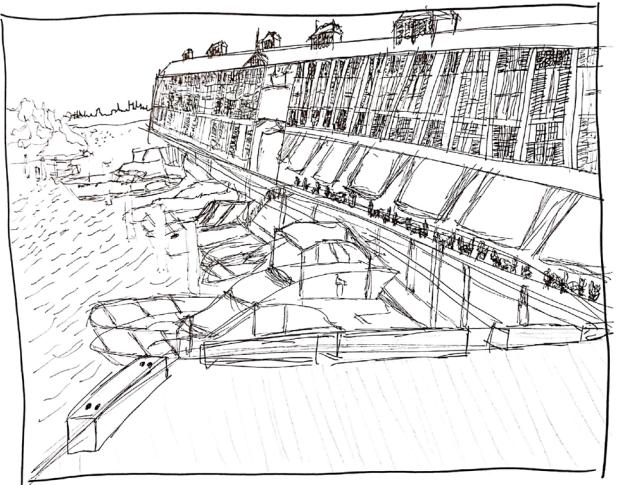
# Performative

Woolloomooloo Wharf contains a variety of performative features.

Since the wharf's 300 million dollar renovation from a wool processing area and harbourside port, the modern rejuvenation has included a simultaneous public and private relationship. These comprise of a variety of restaurants, marina, and a large underground car park. The private iteration includes the availability to hire a space for individual boats as well as the residential apartments with over 300 available. The wharf itself can contain this much density within the stretch of over 400 meters whilst being 63 meters wide.

The movement path defined most prominently within the context of the Wharf is the southern restaurant and retail area's. These area's make up most of the percentage of pedestrian allocation (the wharf deck is the second most). The surrounding context includes a two-way road with eateries, dining establishments as well as pubs that are adjacent to the wharf's southern elevation. The circulation of pedestrian access is diminished further north of the wharf, being private residences.

The misbehaviours evident within the site include the extent of potential litter and abundance of bars and pubs. This misbehaviour effects both the day and night periods within the context of the site. Although these issues are a real potential, the police regularly patrol, bins are available around the area and pubs are restricted and liable through RSA laws.



# Final Model

*"I would argue instead that architectural drawing is in some basic way impure, and unclassifiable. Its link to the reality it designates is complex and changeable. Like traditional painting and sculpture, it carries a mimetic trace, a representational shadow, which is transposed (spatially, across scale), into the built artifact."*

The representation of the dynamics evident within the Woolloomooloo Finger Wharf have the over-riding potential to be distorted and molded into different architectural illustrations of spatial area. The repetition of internal partitioning can be applied to a separate vertical scale as opposed to the horizontal fixture. This vertical structure may also take from the base partitions and add elements that go beyond the pre-existing structure of the wharf. Stan Allens concept of 'Unclassifiable' architecture is an idea that differentiates any pre-existing established conceptions of structures and forces the mind to think beyond the already existing context of the structure itself.

My final model takes from this concept, when taking physical elements that pre-exist and arranging them into an even notation that reflects the original structure, however does not contain the exact or specific structural aspects of the completed wharf. By doing this, the structure no longer becomes a direct affiliate with the Woolloomooloo Wharf and the ability to think of the structure as a separate entity begins to come through.

