INDIVIDUAL COMPENDIUM

ARCHITECTURAL DESIGN: MAKING
ASSESSMENT 1
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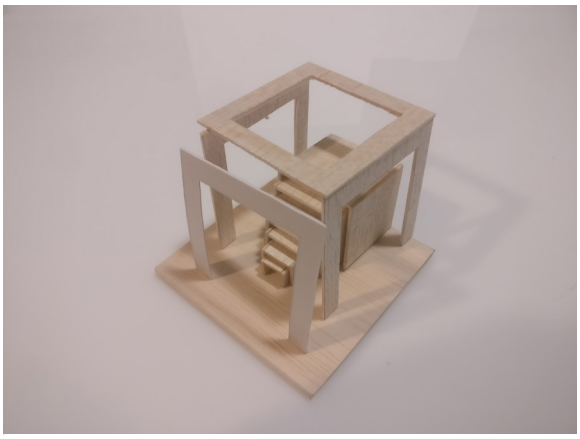
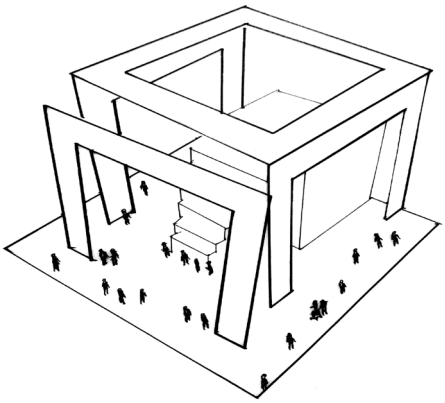
THRESHOLD

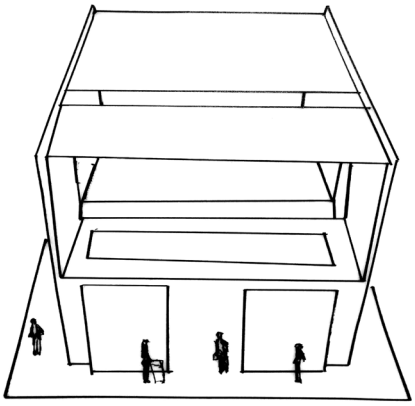
(Aaron Saggu)





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.

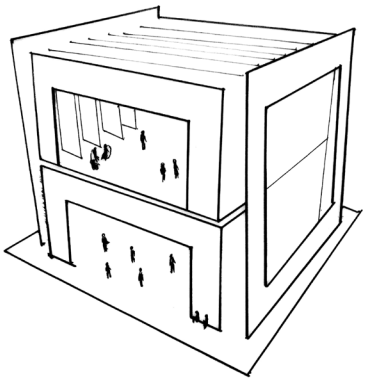


MODEL 4
COMPRESSION

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 mildy populated space at a higher scale to test the human interactions against a space at a realistic height.

THRESHOLD (Aaron Saggu)

MODEL 6 PROPOR.

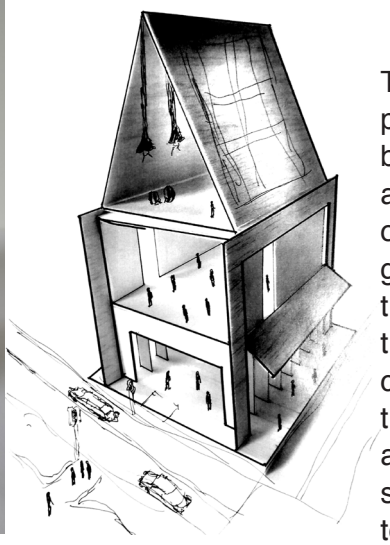


The remake of the model showed a more literal and conceptual interpretation of the building. The addition of columns throughout and exterior cladding represents both structural components. The aim of the model was to create a combination of all elements found within the structural integrity of the wharf. 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 bee 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

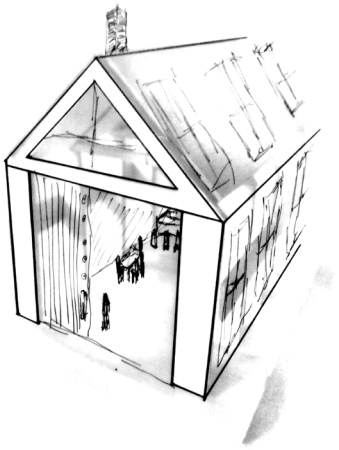


The material shift evident within model 8 displays the interior wood centre being replaced by white card. The material shift allows for an interesting composition where the lack of grain and colour allows for a further exaggeration of aspects of spatial dimensions. Although appearing larger, the model 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

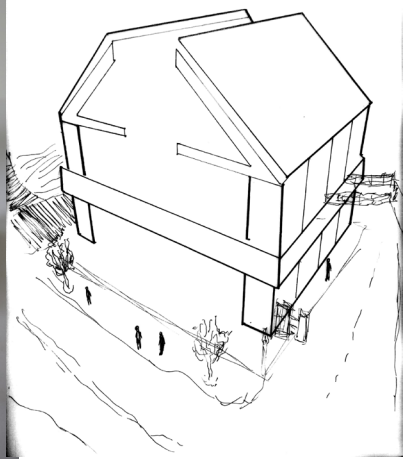
(Aaron Saggu)

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 interations to be based off it and provide good, accurate form to be built off. The rendition provided at a 1:150 scale shows the entended 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 coloumns already allow for and differentiates between occupiable and non-occupiable.

MODEL 2 INCISION SOLID/VOID

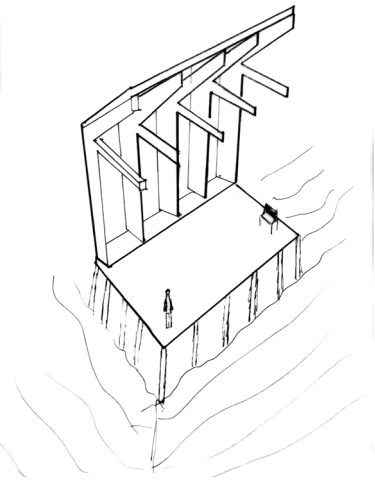


The sectional capabilities for the Woolloomooloo Finger Wharf allow for a variety of incisions or cuts to be made into the structure to analyse the interior and exterior elements. Within Model 2 the incision was made straight down the southern stretch, showing a clear seperation between the the two sides of the structure. The new relationship that is established is the voided area becoming an actuation in the top roof area. This provdes 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 it's own spatial dimension. The Model 2 drawing with additional context has allowed for an understanding into the physical realities of the structure once being place onto the site itself.

SOLID + VOID

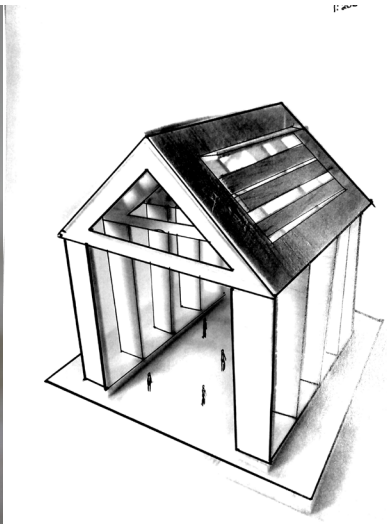
(Aaron Saggu)

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 of 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 it's own free standing smaller wharf or addition. The drawing compeleted to represent this 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 unavaliable if the space had been completely solid and closed off.