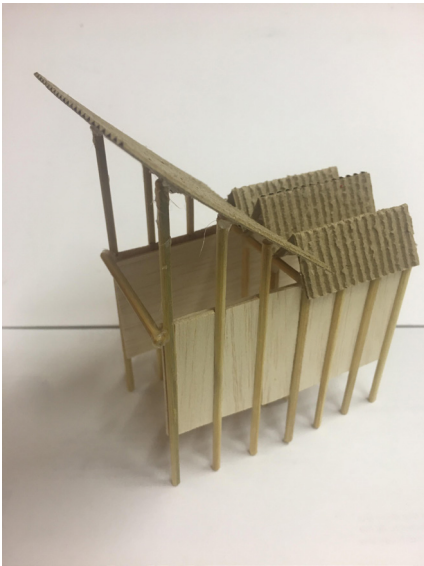


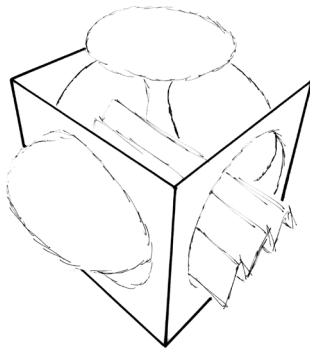
FORM + ORDER (Meg Cockle)

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

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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

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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 predominatly 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 area's of the wharf and capability to feel the visualise the ocean from the wharf viewpoint.

Sound

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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

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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.

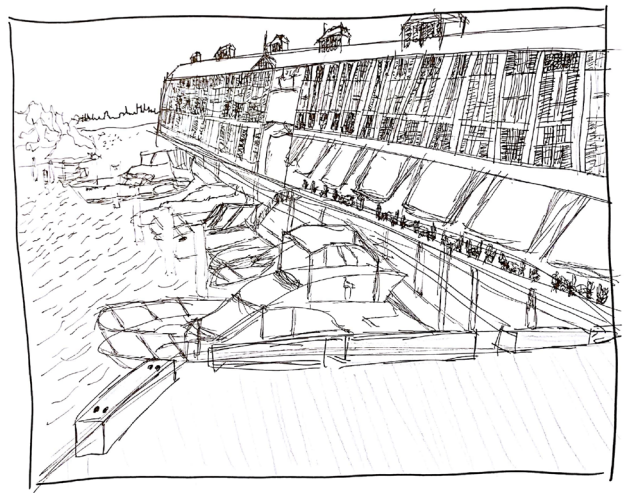
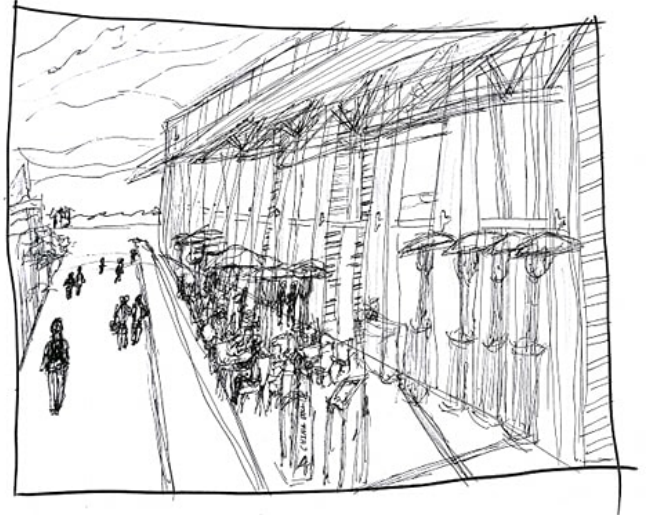
Performative

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. It's 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 oppose to the horizontal fixture. This vertical structure may also take from the base partitions and add element's 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.

