

ONSEN

温泉

Place +
Atmosphere

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02

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In response to the Place & Atmosphere brief, I've produced a 3d model of an onsen, a Japanese styled hot spring. I've titled my work simply 'Onsen', and have attempted to convey serenity, comfort and closeness through my model.

This publication is a combination of thinking, ideation, and making, to demonstrate my process to create both the onsen model, and this document. It collates work done in both Studio and Lab classes for COL1001, Collaborative Design Studio.

03

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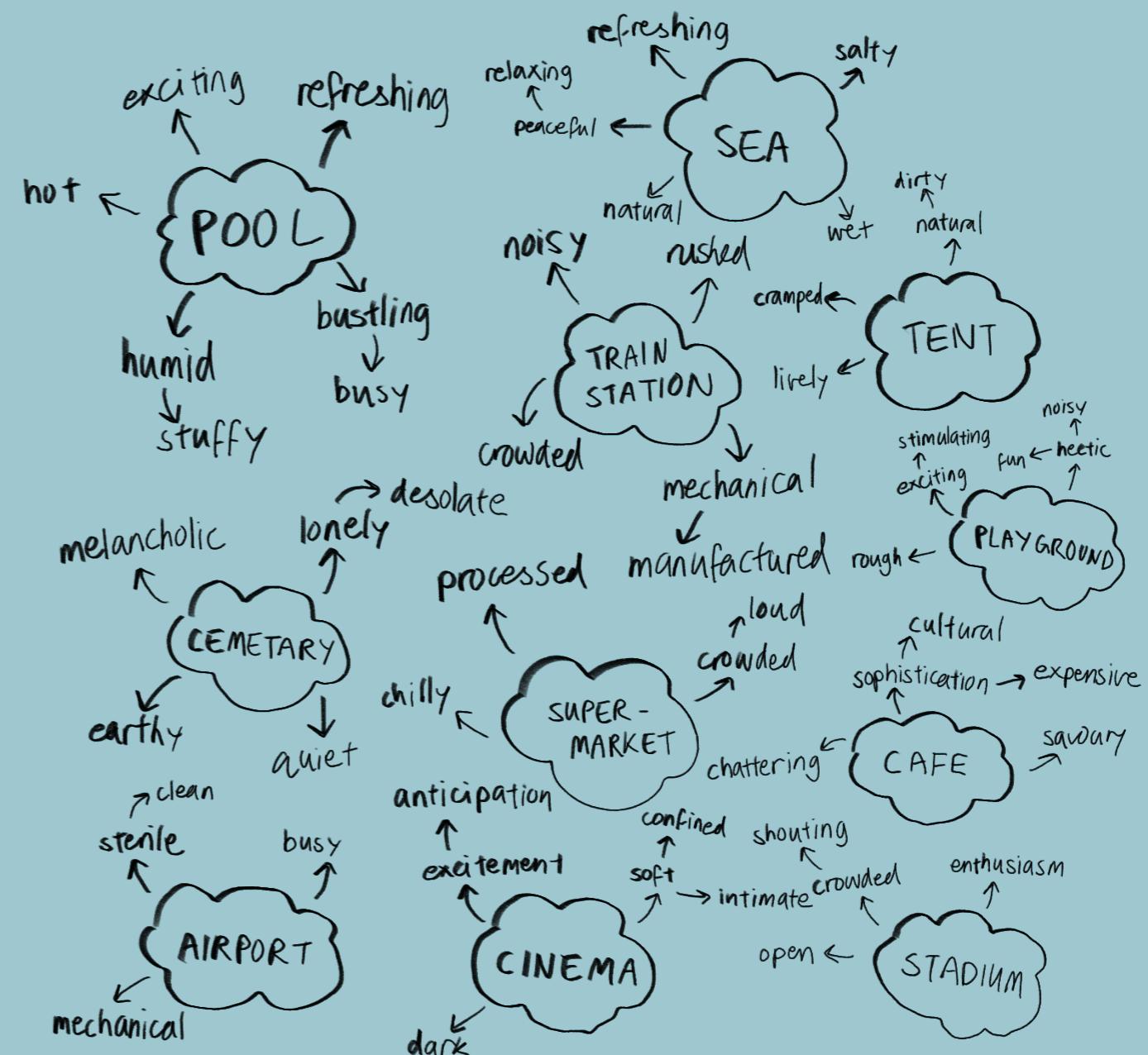
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W7 PLACE BRAINSTORMING



Above is a brainstorm representation in response to a list of places. Each required associative thinking of related feelings, and senses of touch, smell, and sounds. For example, a cafe would be related to feelings of sophistication and wealth, with sounds of chatter, and savoury smells.

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W8 PRECEDENTS

I chose an onsen as my place, with an atmosphere of serenity, intimacy and relaxation, while being balmy and warm. In particular I'd want to focus on the serene feeling and closeness of an onsen. My first precedent is the movie 'Spirited Away' by Studio Ghibli, not only because of its setting in a bathhouse, but from its themes of nostalgia, intimacy, and the hazy and misty feeling of memories. Additionally, the colours used depict the neutral and natural aesthetics I want to utilise when creating my space.



'HOT SPRINGS', TERADA MOKEI, 2015

My next precedent is a paper model of a hot spring, by company Terada Mokei. This model displays the simplicity and neutrality I wish to achieve when creating my own place. Terada Mokei has achieved this through the use of one material, all with the same style of thin, brown paper.

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'SUMMER WHISPER',
TOMPPABEATS, 2016



'MEADOW', HEIKALA,
2020



'YOU MIGHT BE SLEEPING',
JAKOB OGAWA, 2017

For my music precedent, my first song was 'Summer Whisper' by Tomppabeats. This is an instrumental track that embodies feelings of relaxation and chill, through a slow beat and slightly distorted, faint audio. My second song was 'You Might Be Sleeping' by Jakob Ogawa, a faded, dreamy song of love. I chose both songs due to their somewhat distant, relaxed moods, matching the slow, zen feeling of an onsen. As for my image precedents, the first is the illustration 'Meadow' by artist Heikala. The aesthetic and atmosphere of their piece matches the feeling of warmth and comfort of my chosen place, while the image of the Gero Onsen Mutsumikan Ryokan provides a more literal demonstration of my aesthetic.



IMAGE OF GERO ONSEN
MUTSUMIKAN RYOKAN

W8 PLACE ANALYSIS + W9 MAQUETTES

MATERIALITY

I'd want my space to use very few materials, to reflect simplicity, and maintain a natural or neutral aesthetic. Paper, cardboard + wood - Neutral colours, and varied in texture. Stones + sticks - Stones relating to typical onsens, and sticks to replicate wood and bamboo elements. Lastly I would like want water to be the main focus, to emphasise serenity.

I'd also want to play with reflections for more depth. My maquette contains a simple arrangement of rocks to represent the body of water, with stacked pebbles for height.



MATERIALITY



SOUND

An onsen would be relatively quiet, with sounds from running and moving water, maybe with very minimal chatter. Sound and materiality would both use natural elements and represent gentle sounds to create a sense of zen.

For sound I've carefully arranged plastic to represent still and running water, with scrunched and cut plastic for the running water.



TEMPERATURE

TEMPERATURE

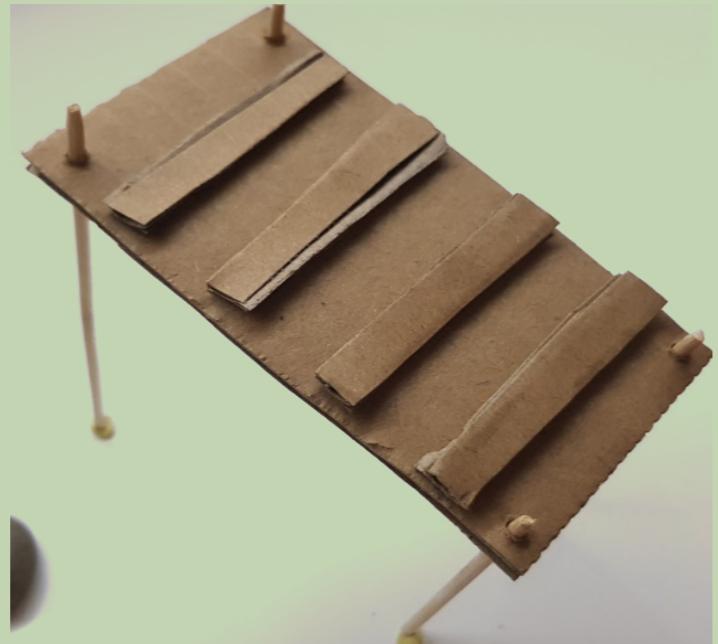
Dependent on the season, an onsen would generally be warm and moist, with the water being pools of heat. Though exposed to the natural elements, these would be muted somewhat by the steam.

For temperature I simply played around with the lighting, though after this didn't really work, I simply edited the image after to create a much warmer atmosphere.

OBJECTS

Some objects that may be in my onsen include: A stone border (created with stones and pebbles), a roof (with cardboard, and wood), an entrance (made of paper, with sticks to create the doorway), and seasonal elements (for example snow using cotton, or styrofoam pieces).

Generally I'd like to replicate objects found in actual Japanese onsens, while maintaining a theme of simplicity. My maquette is a simple construction of a roof, made of cardboard and wooden skewers.



OBJECTS



SCALE

SCALE

I'd want to work on a smaller scale, with small objects compared to a large scene. Compared to the elements I'd like to emphasise the large and open feeling of an onsen while keeping that sense of intimacy.

My maquette included all previous elements, simply put together as a mini scene. I've also added a layer of crumpled blue plastic below the ring of stones, and small triangles of plastic on top for added texture.

PERSPECTIVE

I'd like to focus on mostly water, especially on the water's reflections. Also, I could possibly create a transition between inside and outside spaces by making an onsen entrance, with draping cloth.

Perspective simply provided a different view of the onsen, as I wanted the image to centre around the body of water, and put viewers into the scene, rather than above it. I did this simply by taking the image from a different angle.



PERSPECTIVE

Through this place analysis I've identified important elements to focus on when creating my prototypes, with certain chosen materials for aesthetics, lighting to convey mood, crafted objects, and ideas of perspective to emerge a viewer within my chosen scene.

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W10 PROTOTYPE 1

A first attempt to combine ideas from the maquette, and demonstrate my chosen atmosphere. I wanted to focus on simplicity and reflection, keeping the perspective low and close, to immerse viewers within my scene.

I've used cardboard to replicate mountains, a mirror for water, crumpled paper for dirt, and popsicle sticks for gates. I've kept my scene quite neutral, with blue plastic for pops of colour.

My set up included a rectangular sheet of crumpled butcher paper for the base, rounded cutouts of blue plastic, topped by wavy corner pieces of cardboard. I've arranged stones around a round mirror, and lead them through popsicle sticks as a path. I've used the roof from the object maquette, though altered it to be more even and stable, and connected the cardboard ridges on top with blue tack. For warmer lighting I used a desk lamp, held above the scene for softer, and more indirect lighting.



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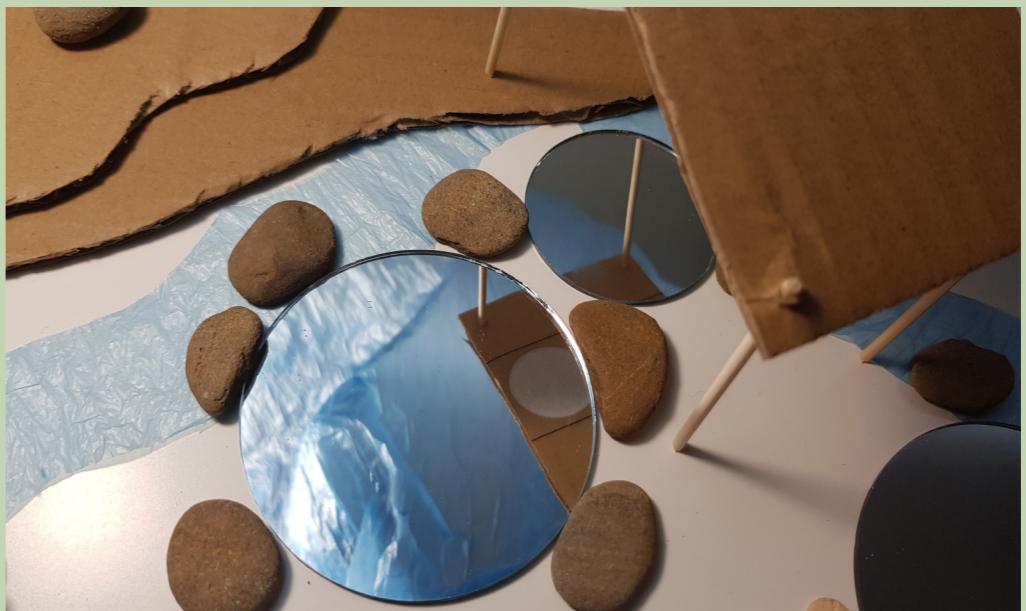
W11 PROTOTYPE 2



For my second prototype, taking feedback from my first, I wanted to focus on simplicity, and reflection. I did this by using many mirrors, and few materials as an attempt to “strip away” all except the necessities.

I removed the butcher paper flooring to try and reduce the amount of textures in my scene, and attempted to use the rocks in a less literal way. I’ve used popsicle sticks to try and create a more abstract path, as well as using skewers to create an entrance. I’ve changed the patches of blue plastic into one continuous, wavy line, in an attempt to make it more ‘flowing’.

However, by stripping away textures and materials from my first prototype, I feel I have reduced the effectiveness of my place, reducing its calmness by having a cold, white flooring, that contrasts too hard against the neutrality of the other materials. Peer feedback also suggested that my images appeared “too claustrophobic”, so going forward my place should be more open and physically larger in scale, to allow for more empty space.



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W12 FINAL PROTOTYPE

My final prototype was a culmination of peer feedback, and prior work. I've expanded the physical scale of my place, and have attempted to use my materials in a more interesting and detailed way, for example cutting strokes into the cardboard to strip away at the top layer, and using popsicle sticks and threaded rope to emulate traditional Japanese bamboo fences. I've attempted to use neutrality to create comfort and serenity, with pops of vibrant colour to differentiate the seasons. I've reduced the elements of an onsen into more abstracted objects, though kept some small, literal objects such as geta footwear by the entrance, and a popsicle stick roof.

To show the passage of time, I changed the images on the vertical plane, and the coloured hanging plastic for each season. I also added small clay leaves for autumn, and styrofoam 'snow' for winter.

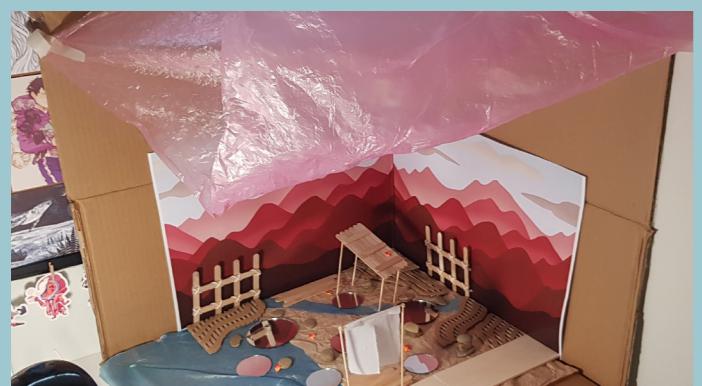


IMAGE SEQUENCE + QUOTES

My image sequence is a simple selection of 4 images, one for each season. I've arranged the photos in seasonal order to allow for a continuous loop, and tried to keep each image focused on mainly colour and reflection.

Due to the formatting of my pages, my images had to be rather thin in order to fit. Ideally my photos would be more squared to allow for a better view of both the horizontal and vertical plane, thus a better display of colour.

I've also used images taken from a similar angle, to allow better comparison between the pictures, and for a better view of the mirror's reflections.

PROTOTYPE 2 QUOTES

"Give the model more room to breathe"

"[The cardboard] needs to be treated"

- Anna Conrick

"I like the natural feel... and mirrors as water surfaces is effective"

- Vivienne Lam

Feedback and critique was integral to the designing process, allowing for a spectrum of ideas and opinions, and objective criticism to improve the work produced. Above I've included key quotes which contributed to the ideas and making of my piece, allowing me to improve on my work for a better end product.

My tutor contributed the majority of feedback I've quoted, as I felt her critiques and suggestions contributed the strongest towards my final design.

LAB ラボ

W6 PUBLICATION ANALYSIS + LAYOUT EXPLORATION

The screenshot shows the Dezeen Awards website. At the top, there's a navigation bar with links for 'Magazine', 'Awards', 'Events Guide', 'VDF', 'About', 'How to enter', 'Categories', '2020 judges', 'Subscribe', 'Enter', and 'Contact us'. There's also a search bar and social media links for Facebook, Twitter, Instagram, and Pinterest. Below the navigation, the 'dezeen awards' logo is displayed with '2020' in smaller text. A sub-menu '2019 winners' is open, showing categories like 'All | Architecture | Interiors | Design | Studios' and specific winners such as 'Emerging interior designer of the year', 'Architect of the year', etc. Below the menu, four images of winning architectural projects are shown: '17.6-square-metre flat by A Little Design', 'XY Yunlu Hotel by Atelier Liu Yuyang', 'Piazza Dell'Ufficio by Branch Studio Architects', and 'LocHal library by Civic Architects, Inside Outside/Petra Blaisse Braaksma & Roos Architectenbureau and Mecanoo'. Each image has a caption below it.

DEZEEN.COM

- Q1. How many columns are there? Four columns.
- Q2. How have they treated margins & gutters? Dezeen uses thin margins and gutters, with text and images placed close together.
- Q3. How has type been used? Type has been used for many subheadings, page navigation, and descriptions of each design. In regards to font type, the only fonts I could find by inspecting the element of the page were Chronicle Text G1 A, and Chronicle Text G1 B. The font is left aligned, though confined within small columns, and boxy.
- Q4. How has colour been used? Dezeen uses very little colour, opting for black and yellow, instead relying on the colours of the designs featured.
- Q5. How have images and type been positioned and sized to form a visual hierarchy? The layout of this website puts emphasis on the designs of artists, though displays them all equally, avoiding any biases.



SONJA BRAAS

The Passage

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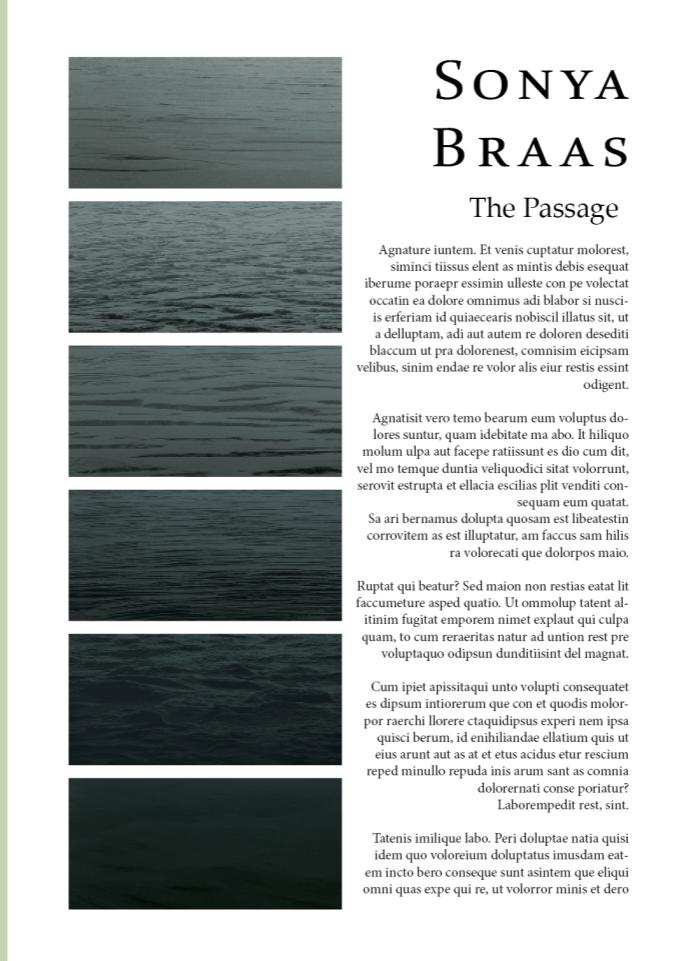


Sonja Braas THE PASSAGE

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LAYOUT 2



SONYA BRAAS

The Passage

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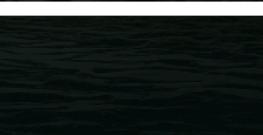
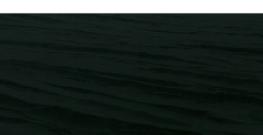
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LAYOUT 3

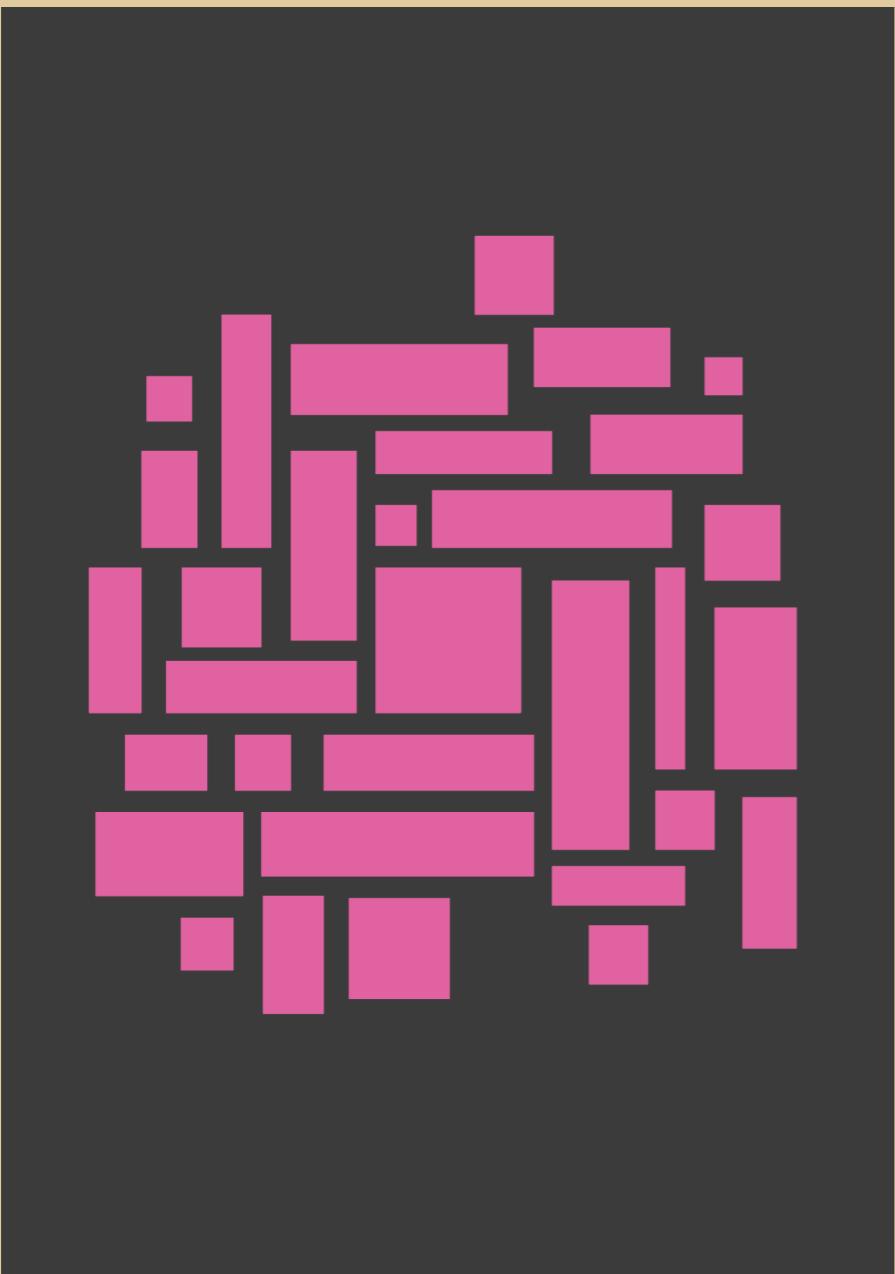
Possible publication layouts for Sonja Braas' The Passage. The purpose of my spreads was to convey mainly visual information in a clear and understandable aesthetic, and to focus on clean and simple design, and contrast. Layout 1 and 2 have an emphasis on visuals rather than written text, while Layout 3 divides written and visual information.

In terms of achieving this purpose, I feel as though Layout 1 is the best example of this, which uses a singular block of text of written information, while the large majority of the spread is dedicated to visual progression. Squared shapes and narrow margins are used to minimise negative space, thus focusing on visual imagery. The second page of Layout 1 uses its margins and columns in a way that forces a viewer's eyes to follow along horizontally.

This is similar to Layout 3, where visual progression is shown horizontally, with right and left aligned text for flow.

LAB ラボ

W8 ATMOSPHERE LAYOUTS



LAYOUT 1 - CROWDED

In Layout 1, I created a crowded atmosphere through arranging squares and rectangles. I used a large square in the middle as a central focus, and a close arrangement of squares and rectangles. I used pink and grey for a strong contrast between colours.



LAYOUT 2 - CALMING

My chosen atmosphere for Layout 2 was calming, in relation to my place and atmosphere. I attempted to create imagery similar to ripples of water, with a light teal, relaxing background. I created the rings by layering teal and white circles over each other, and using scale to keep the pattern varied.

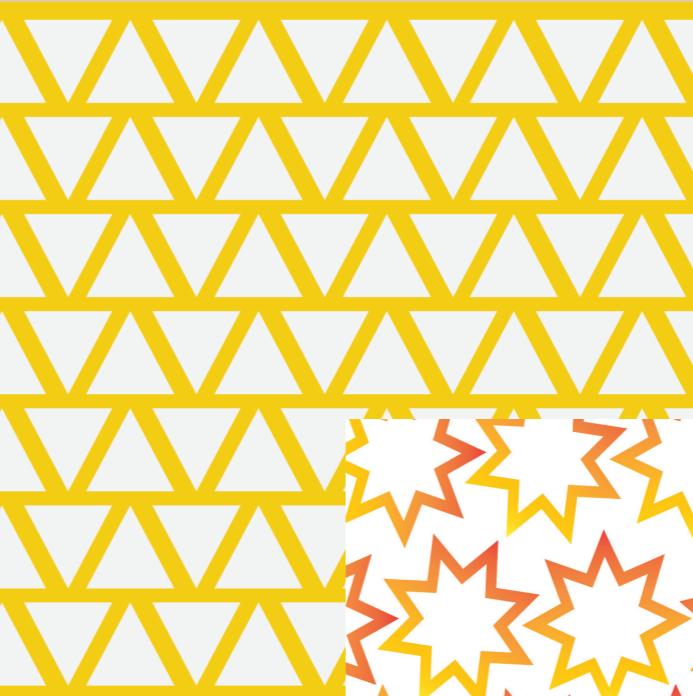


LAYOUT 3 - CHEERFUL

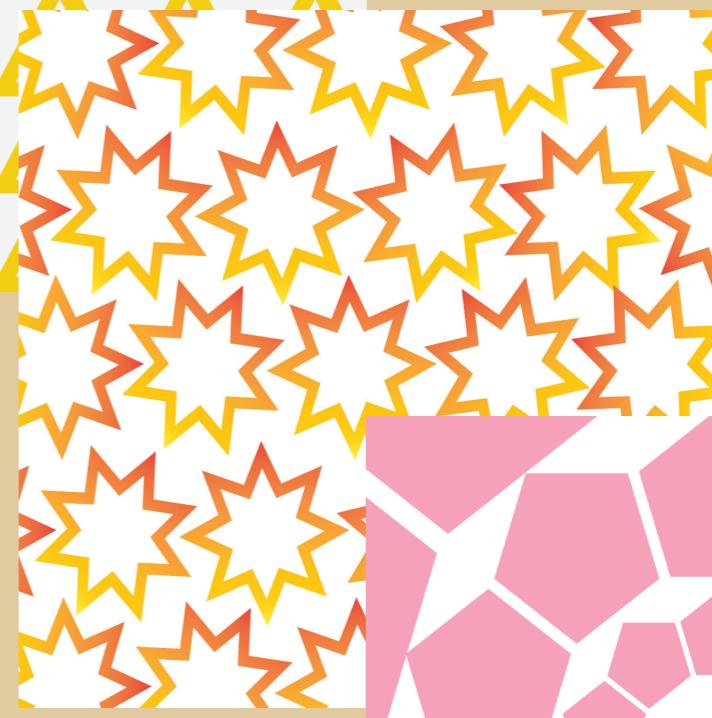
I attempted to create a cheerful layout through colour and pattern, using a 4 pointed star. I used a bright yellow shape, then continued to layer the yellow and white shapes over one another to fill the frame. The sunny yellow colour, as well as 'expanding' shape aids in creating the cheerful atmosphere.

LAB ラボ

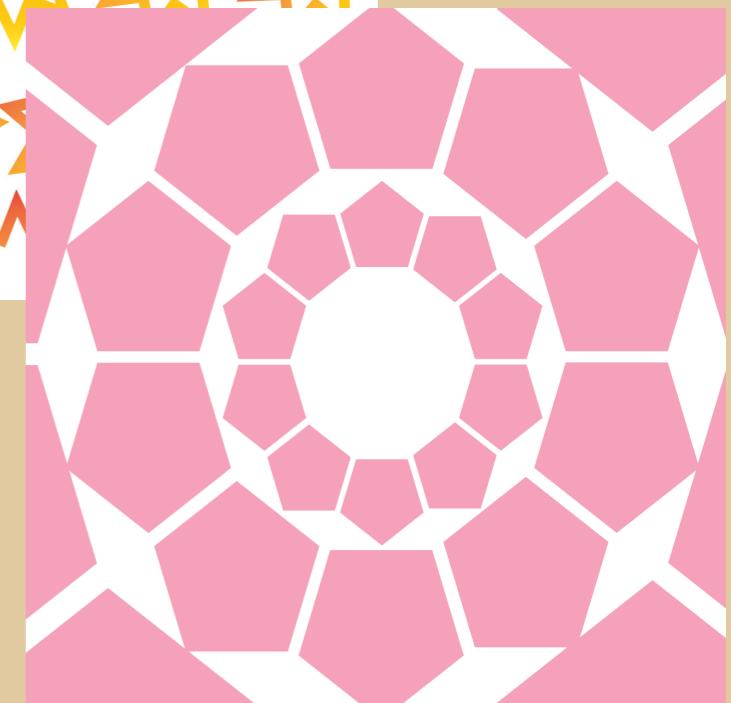
W9 PATTERN, COLOUR + LIGHT



PATTERN 1



PATTERN 2



PATTERN 3



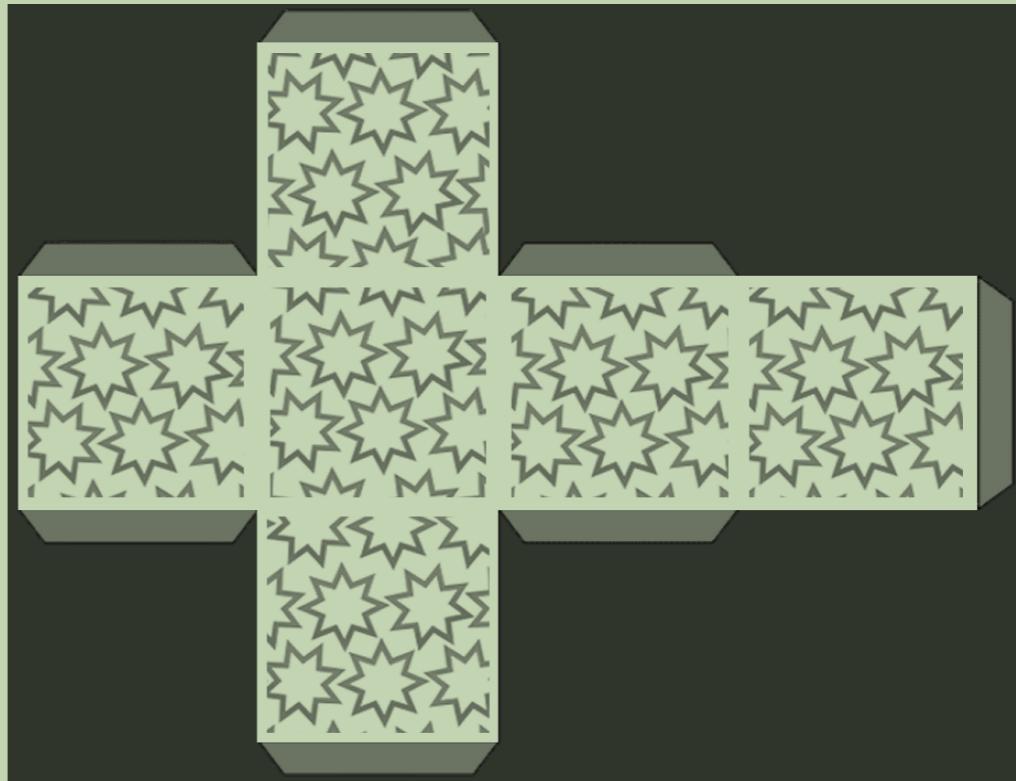
LIGHTING 1 - SERENE



LIGHTING 2 - INTIMATE



LIGHTING 3 - BUSY



I first made three simple patterns, composed of singular shapes. Pattern 1 used triangles, repeated and flipped vertically to create a continuous flow of negative space. Pattern 2 was made using the star tool, and adding more points. I used the gradient tool for the colour, and a smaller, white version of the shape to create a ‘border’. Pattern 3 used pentagons, flipped to create a continuous circle, and repeated.

I chose to work with Pattern 2 as I thought the shapes could produce some interesting shadows, and created a template as pictured above. After printing the cube I used an exacto knife and tape to create a 3d cube.

For the lighting images, I first took a batch of photos that showed off the pattern, but lacked atmosphere. After experimentation with different types of light, walls, and trying to shine light through water and glass, I eventually settled on the 3 previous images. For Lighting 1 I shone a phone torch through the cube, holding it far from a wall to create distant shadows. In Lighting 2 I brought the cube closely to a corner, and shone light straight for a small spread. Lastly in Lighting 3 I used two different phone lights, one cold and one warm, and two different angles for two sets of shadows.

LAB ラボ

W11 RASTER + VECTOR IMAGE

To incorporate raster images into an image, I first used an image I took of my week 10 maquette, the first prototype of my place. The two raster images I selected was statue of Buddha, and a pair of geta, traditional Japanese shoes.

I first placed the geta by the entrance of my onsen, and the statue by ‘water’. To better blend the images into my scene, I first duplicated the image and warped the copy to make a drop shadow.

I then made the duplicate a solid black, and used a blur tool to make the shadow more natural. I also used a black airbrush over the statue to intensify the shadows on it.

Lastly I used an overlay layer to make the image more warm, to emphasise the cozy and comforting atmosphere of my place, and also to try and blend the raster images better with their environment.



PNGIO.COM



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ORIGINAL IMAGE



EDITED IMAGE + RASTER



FREEVECTOR.COM

MY VECTOR

I created my vector pattern based on one I found, though altered it to have thicker, black lines, and less details in lining. This was created through a pen tool, and freehand drawing the lines with help from my reference pattern.

To apply the pattern, I warped it to match the perspective, and used a thin, airbrush eraser to erase all surfaces except the 'dirt' butcher paper layer. I also applied an overlay effect to the pattern, so it would look more natural.



EDITED IMAGE + RASTER + PATTERN

