

Scholarship



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

pavilion

NSN:

Location Analysis: Environmental Factors



The Auckland Domain is aimed for different people to mingle together in park, sport activities and museum exhibitions. It has a total area of 75 hectares, including the Winter Gardens, Cherry Grove, Sculptural Walkways, duck ponds, Cricket Pavilion and the Auckland War Memorial Museum. It is located as the Auckland Domain volcano in the suburb of Grafton. The Auckland War Memorial Museum has a number of 854,177 visitors in 2014-2015.



In commemoration of Zaha Hadid, who died on 31st March this year, I would like to build a pavilion in memory of her significant works and hope to extend her visual ideas of "establishing a brighter living future" towards the next generation. To build the pavilion in this space, it would also help to emphasize more on New Zealand culture and history for the Auckland Museum. Giving an idea of "using new techniques to improve the way we view the past", the pavilion will include **specialist gallery spaces, an entry foyer, toilet facilities** with a floor area of **no larger than 300 metre squares**.



Site Analysis:

Area: A space more than 1,000 metre square and surrounded by trees which provide gentle shade and wind screens that make a peaceful atmosphere for people to hang about. The location includes slightly inclined paths and is suitable for fitness activities and mobility.

Sun: The sun comes from the east side (Titoki Street), which doesn't have high obstruction to block the sunlight. It provides enough space for people to circulate in, out and around the pavilion.

Wind: Gentle to low

View: Views of the Auckland Museum (North), the Sky City (North West), the Cricket Pavilion (South West), Kaitaiki Sculpture (West), the Parnell Street (East), New Market (South).

Access: Entries to New Market and Parnell are adjacent to the site

Carpark: Heaps of carparks are close by the location that are convenient to the drivers and disabled people for their visit in the pavilion.

Benefits: A big recreation in a busy suburban, handy for working people and students to stroll around and take a break. The land includes good city views, port views and an organic setting. Lots of educational resources, based on New Zealand Heritage and Nature.

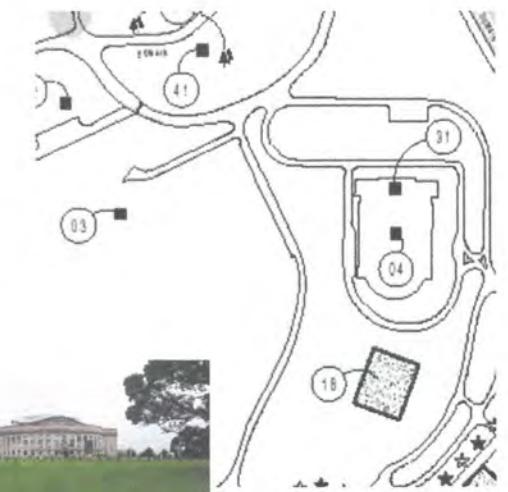
Disadvantages: During major events in the Domain, the nearby residents would be disturbed by the noisy and crowded.



C09-18 WATER SUPPLY PURPOSES,
AUCKLAND DOMAIN

Development to be in accordance with the following -

1. All activities, works and buildings not fully described in the notice of requirement shall be the subject of either:
 - (a) a new notice of requirement, which shall be publicly notified, pursuant to Section 168 or 168A of the Resource Management Act; or
 - (b) a notice to alter the designation, pursuant to Section 181 of the Resource Management Act, which notice shall be publicly notified unless the alteration is minor and the affected persons agree in accordance with the provisions of Section 181(3) of the Act.



4. Introduce new shared pedestrian/ cycle paths leading towards the south entries of the Museum.
<http://transportblog.co.nz/2016/02/04/draft-domain-master-plan/>

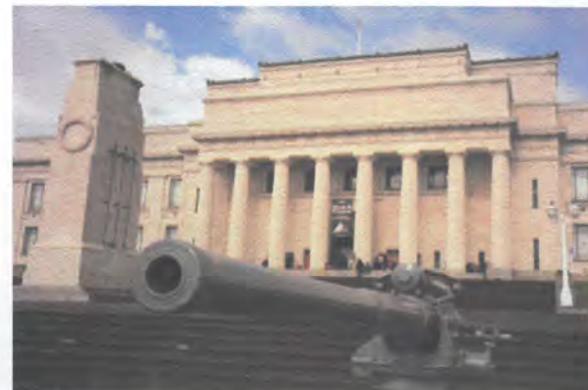
Analyzing Auckland Museum: Aesthetic, Themes and Context of the Location

About the location:

The Auckland Museum is known as the War Memorial Museum, that is New Zealand's first Museum. The Museum is deeply rooted in New Zealand's heritage of Maori/ Pacific culture, especially New Zealand's participation in the wars. Other than its historical contents, it is open to other creative exhibits such as the "Wearable Arts" and the Matariki Art Market".



<http://www.aucklandmuseum.com/about-us/history-of-auckland-museum>



<http://www.eventfinda.co.nz/venue/auckland-war-memorial-museum>



<http://www.aucklandmuseum.com/media/publicity-images>

Theme of the Museum: "New Zealand Wartime Experience"

The Auckland Museum displays a lot of elements from New Zealand's participation in the wars- World War I and II. To New Zealanders, the event was very significant for them to remember. From 2015 and 2016, the Museum commemorated its hundredth anniversary of the sacrifices young New Zealanders made. The design of the exterior on the building was based on the ideas of the World Wars. To express this, the Museum follows the Neo-Classical Architecture which holds the characteristics of simplicity of geometric forms, Greek/ Roman details and dramatic use of pillars. Above each window on the original building is the name of a battle in which New Zealand fought; bronze doors of the main entrance are decorated with a poppy design that is a symbol of death in the war and even a war gun was placed at the front.



(Museum Dome: Events Centre)
<http://www.hawkins.co.nz/projects/auckland-museum-grand-atrium>



(Proposed design of the London Aquatics Centre)
<http://pjhm.com/blog/index.php/london-2012-the-aquatics-centre/>

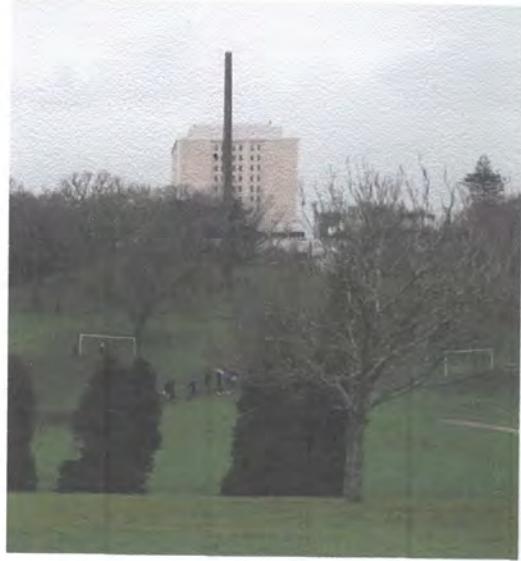


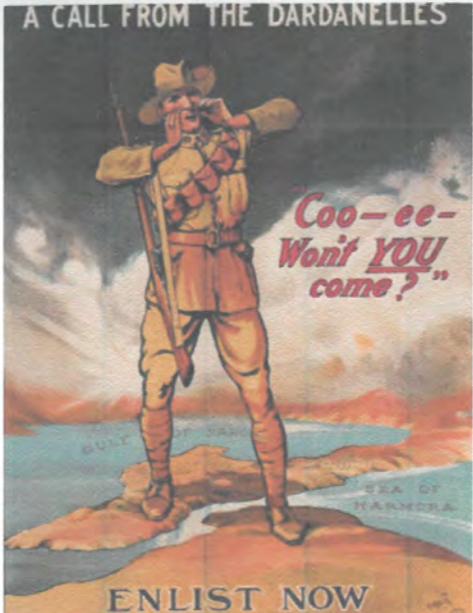
(Interior of the Atrium- South of the Auckland Museum)
<http://www.aucklandmuseum.com/visit/our-galleries/around-floor/atrium>



(Wanjing Soho Sky-Scraper in Beijing by Zaha Hadid Architects)
<http://www.archdaily.com/288566/happy-birthday-zaha-hadid>

Site:

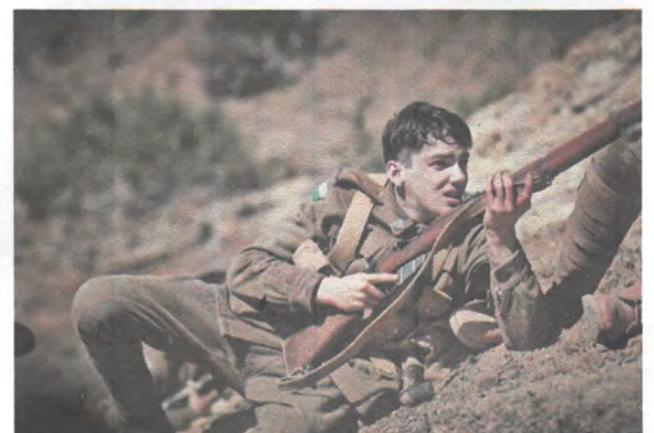




SERVING THE GUNS AT GALLIPOLI
A BATTERY IN ACTION AGAINST TURKISH POSITIONS.

Theme: War-time History

From the context of the site – ‘Bitter Hill’, the first impression to me is ‘Soldiers actions/reactions in the war’. To show the movement and facial expressions of the war soldiers, I would like to use the “idea of animation” as a technique to bring the historical war-time to life. Zaha Hadid’s style of flow, fluidity and dynamic aspects, is the aesthetic style of the pavilion.



• HOW TO SHOW ANIMATION IN ZAHA HADID'S STYLE?

FACIAL EXPRESSION:

ANGER

Definition: A form of non-verbal communication; movements of ~~was~~ or positions of muscles, such as eyelids, lips, cheeks and upper-brow, to convey the emotional state of an individual.

Grrr!

AAHHH!!!

FEAR

HAPPY

CHEER

IDEA OF ANIMATION:

Definition: The state of being full of life and vigour; coming to life

Animation is one of the futuristic techniques to create illusion of movement

This technique can be an advantage to tell a story.

ROTATION

STRETCH

EXTENSION

FLEXION

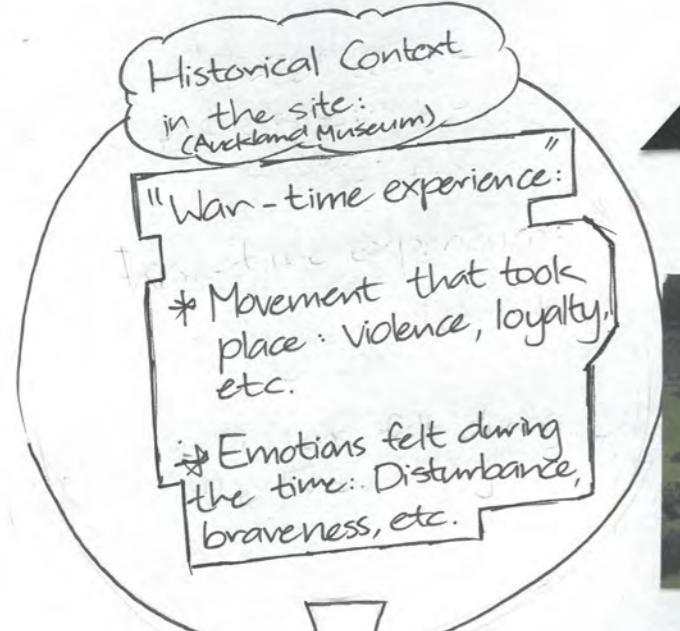
FLOW:

BODY MOVEMENT:

Definition: Motion of all parts of the body; especially at a joint/joints. Body movement can be shown through flexion, rotation, extension.

ABSTRACT THINKING

Thought Bubble:



INSPIRATION

ZAHA HADID

TENSION

FLOW

DISTURBANCE

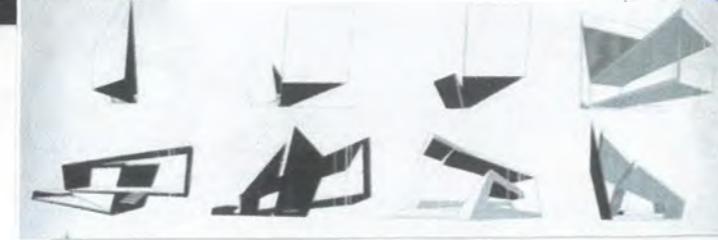
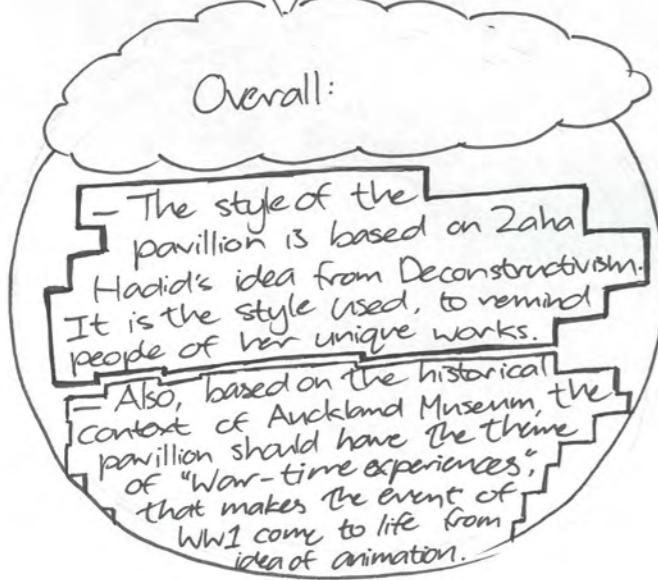
CONVERGENT

DYNAMIC

RHYTHM

ORGANIC
ENVELOP

* Following the movement of "Deconstructivism", Sculptural and manipulated forms.



* Movement could be expressed from lines within a character's action.

CHARACTER MOVEMENT:



"IDEA OF ANIMATION"

CHARACTER EMOTIONS:

* Texture can be found in emotion from smiling, pouting, frowning, etc.



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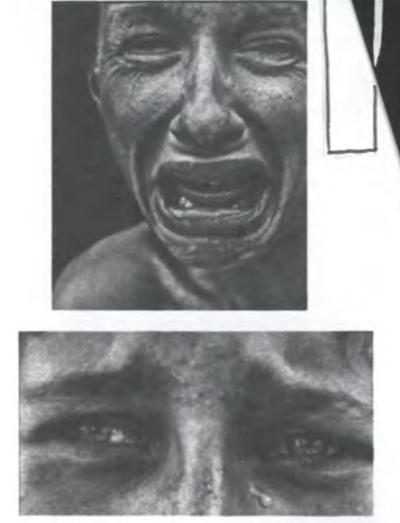
sleepy



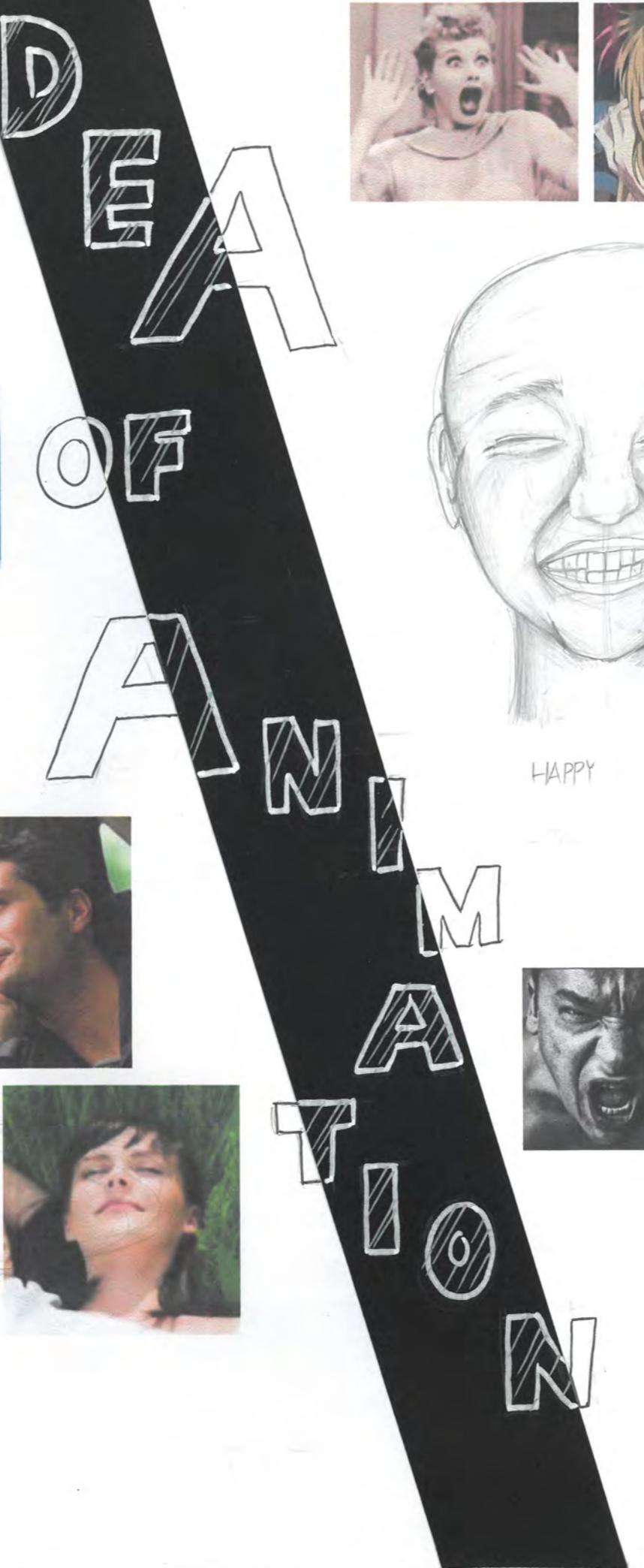
sadness



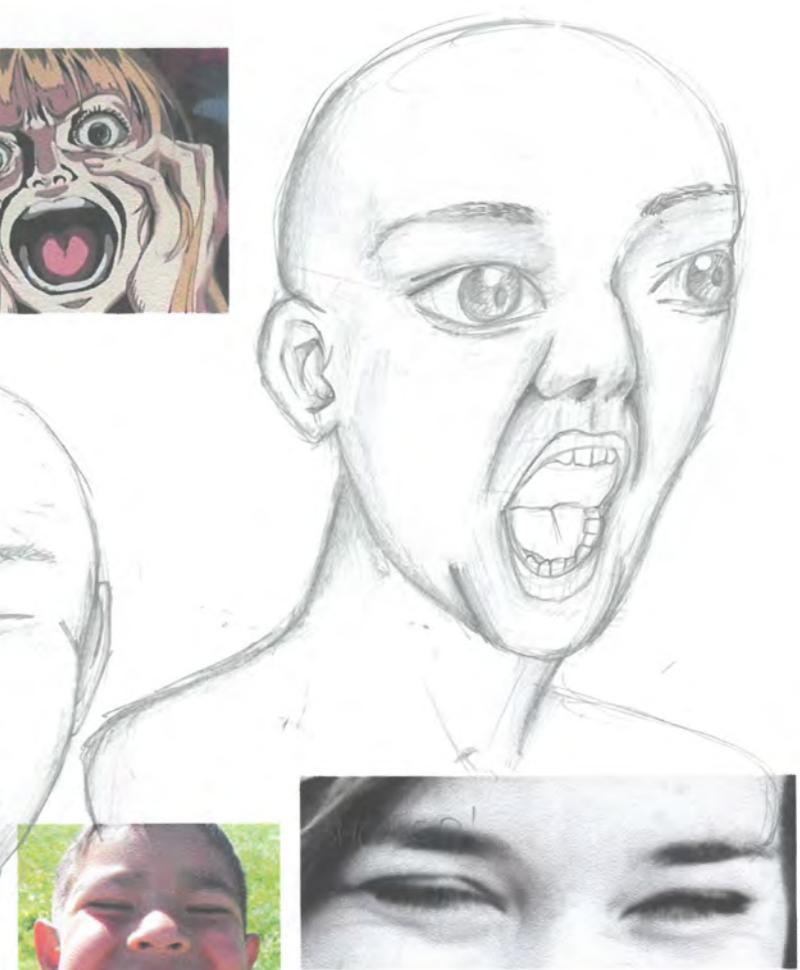
serene



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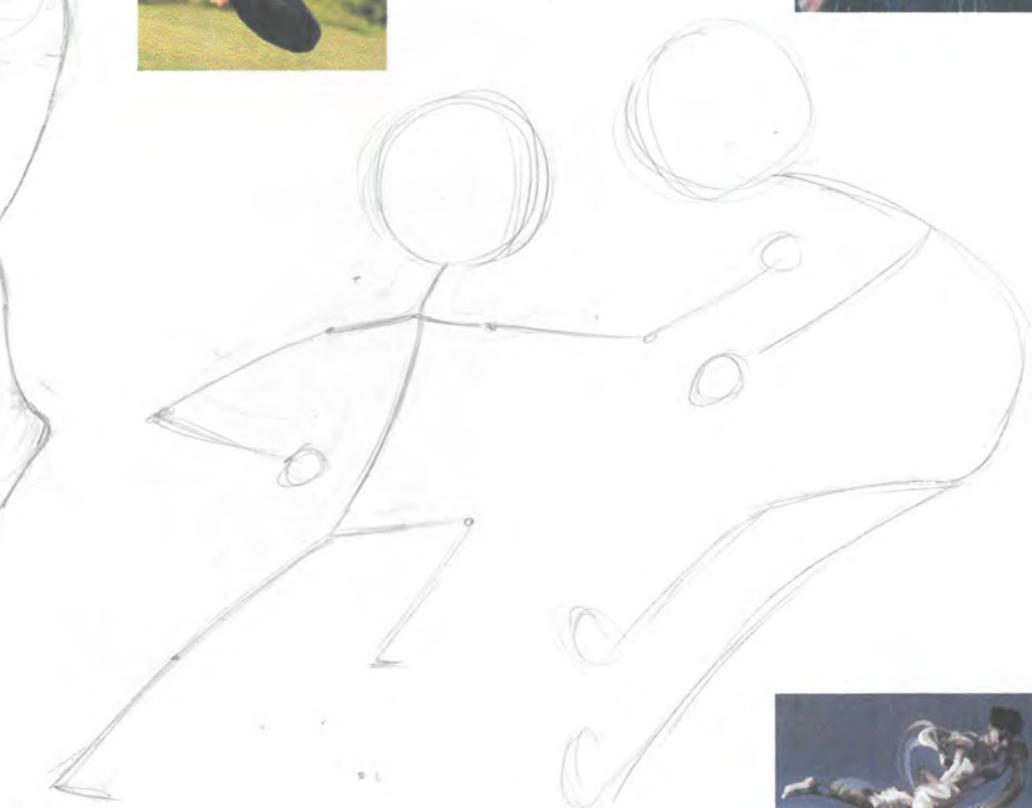
HAPPY



MOVEMENT



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"It is about no 90. degrees corners. The diagonal was the beginning of all this. The diagonal created the idea of the explosion reforming space. That was an important discovery" - Hadid

Zaha Hadid

Zaha Hadid is an architect of deconstructivism and post-modernism. She is famous for pushing the boundaries to create new revolutionary designs aimed for the future that make society's lives better and memorable living experiences.

Trigonometry was the source of her angular dynamic design. From then, she developed her Supremist style which was the idea of reforming space and her fluid design. Her recent designs uses the concept of exploding reforming space, which means manipulated or unique space.

EXPLODE

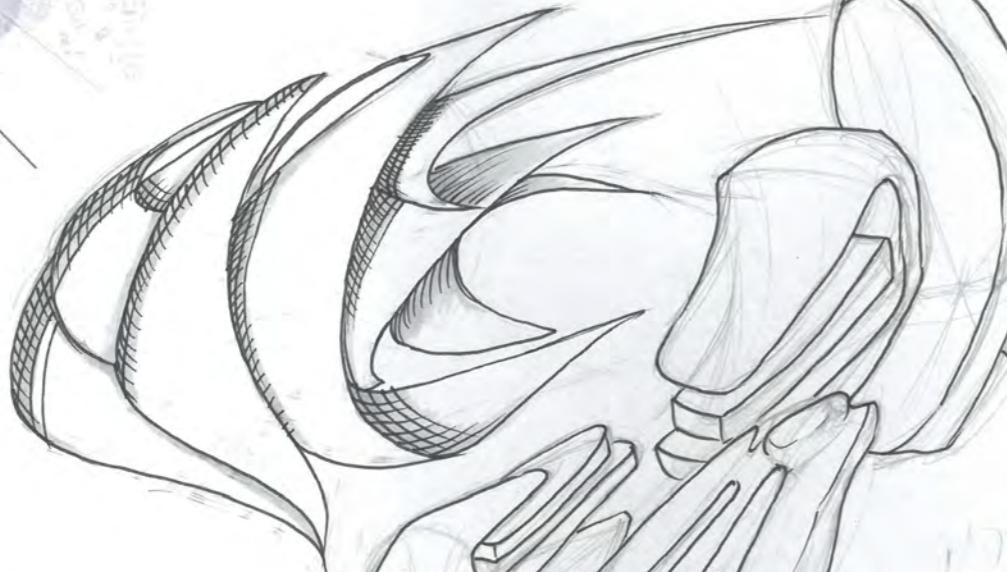
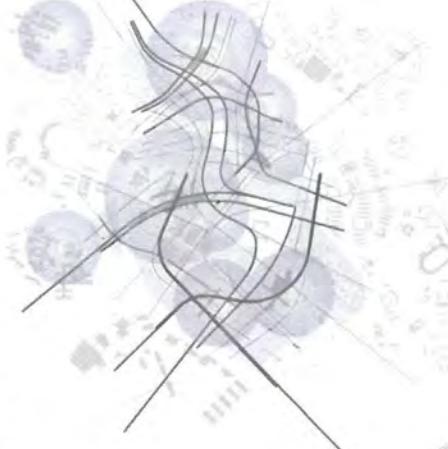


BRAINSTORM *in* ZAHA HADID'S STYLE

CONVERGENT - incline towards a point or form - lines don't have to be parallel.



Joining

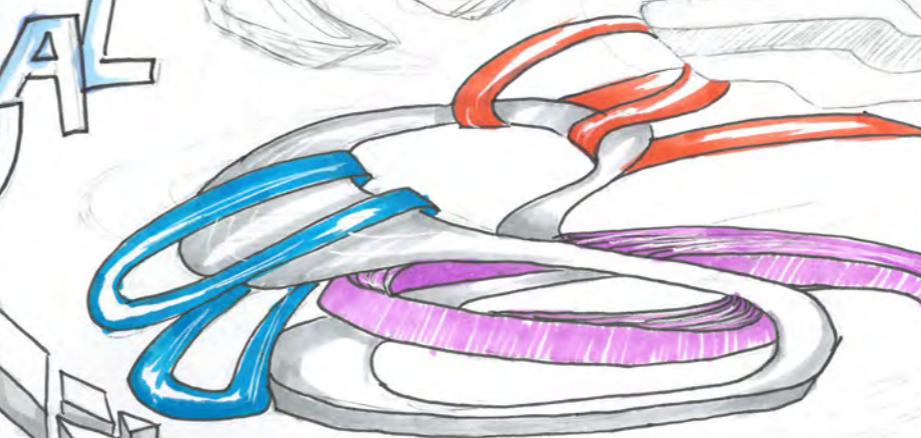
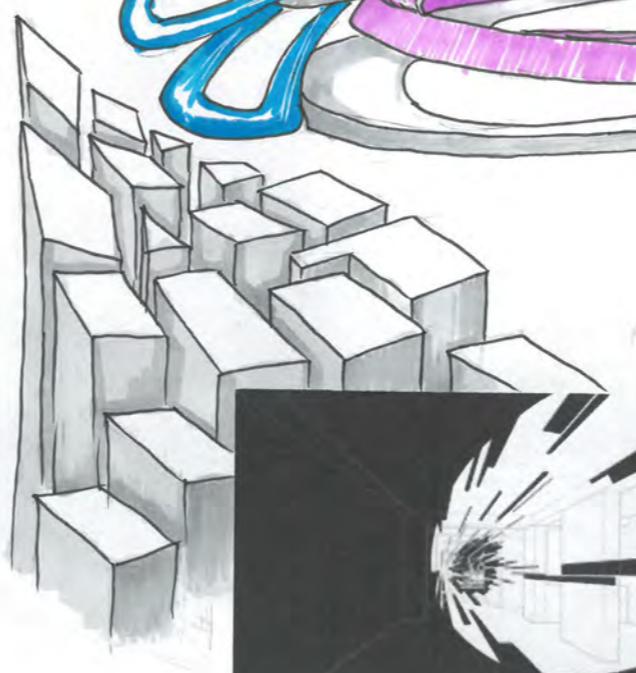
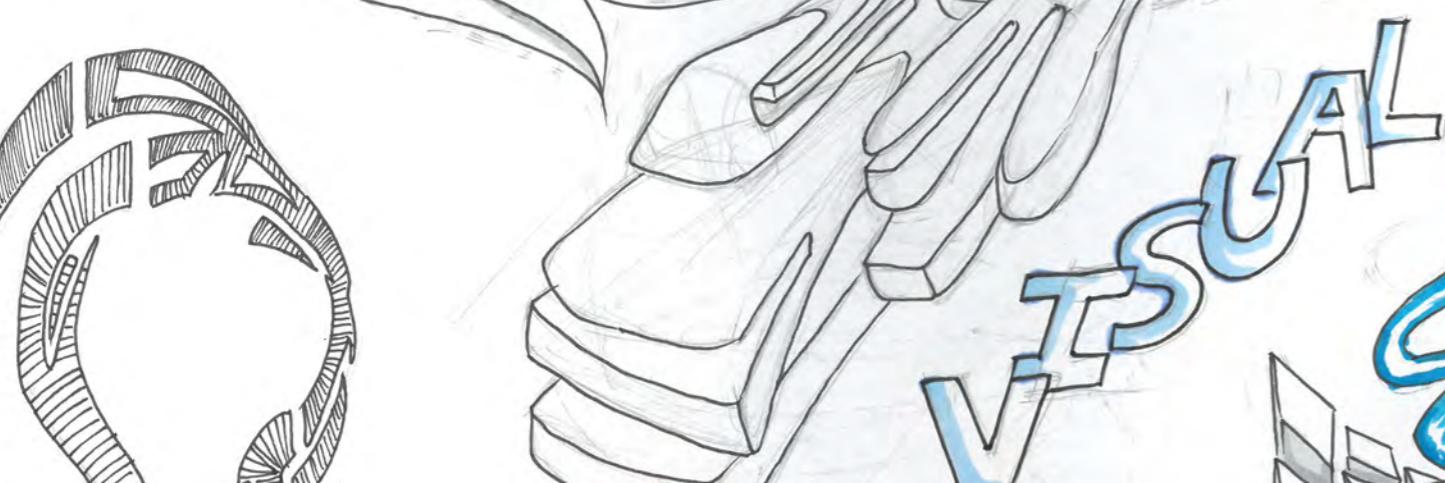
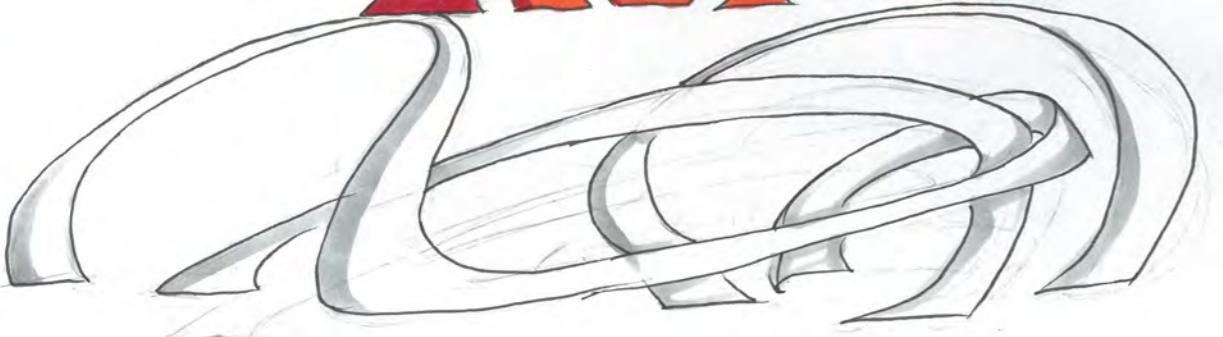
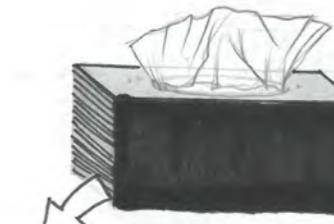


1
IDEAS

ONE OF
ZAHADID
SCULPTURES

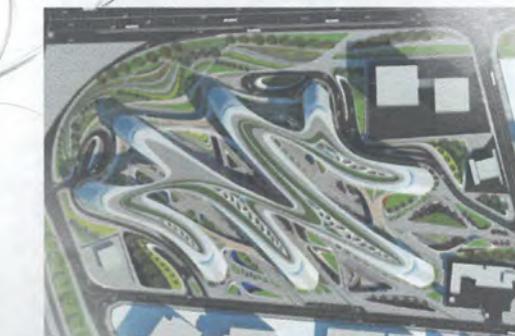
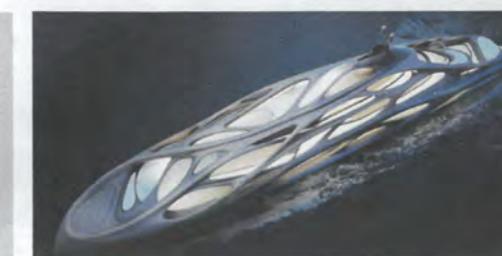
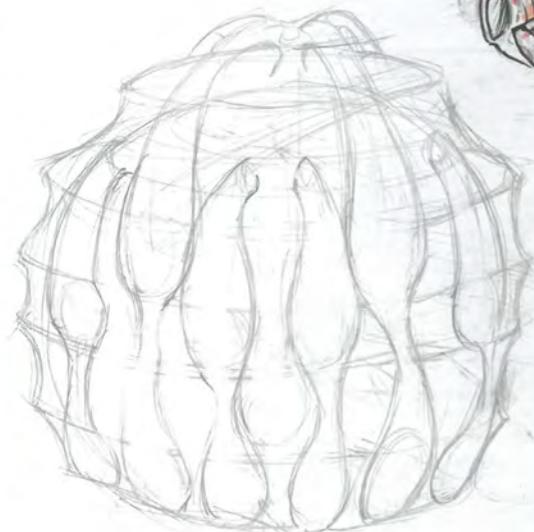
ZAHADID BUILDING PARTS

stretched!
Geometric



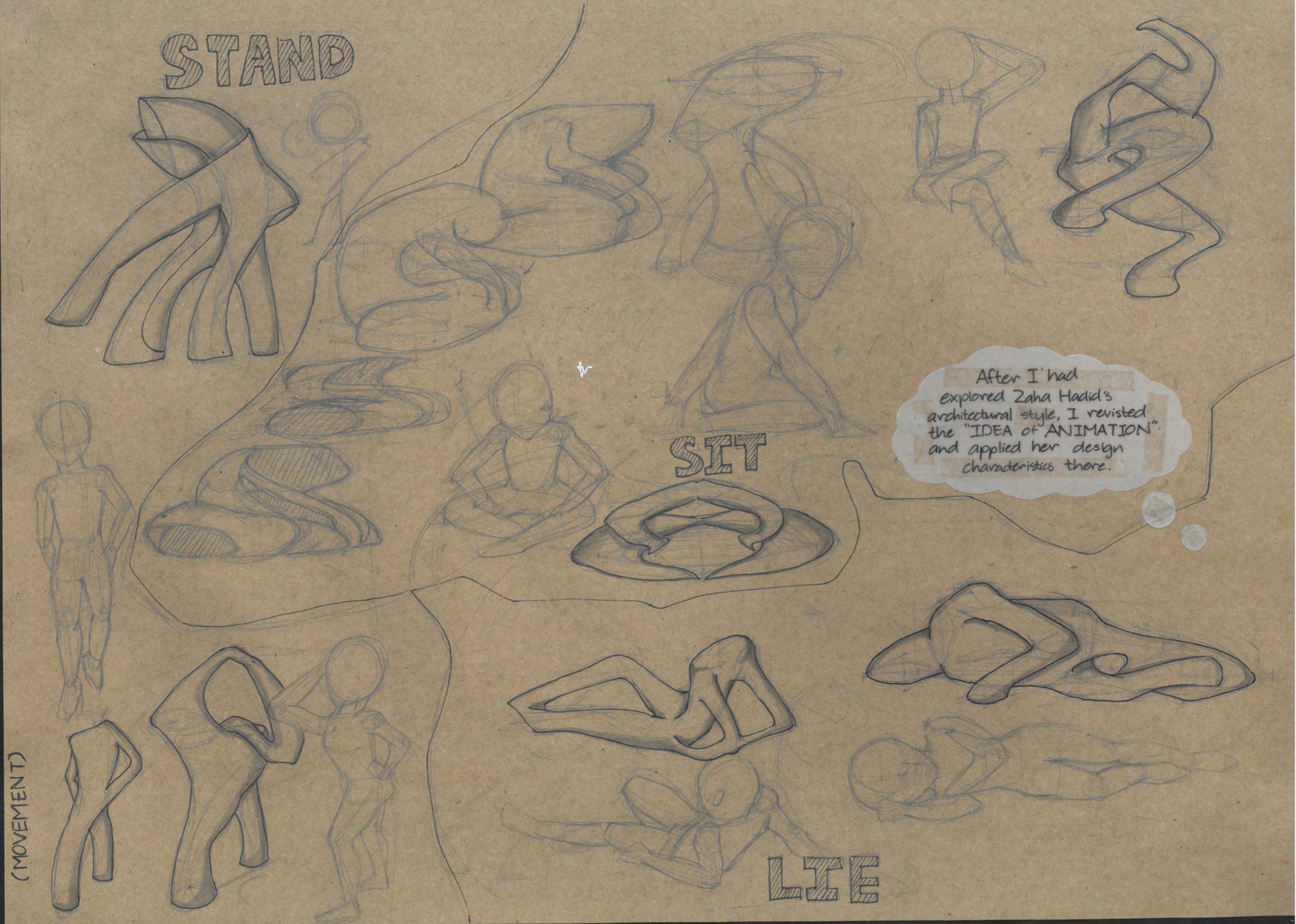
DYNAMIC

VISUAL IDEAS 2



ABSTRACT ANIMATION

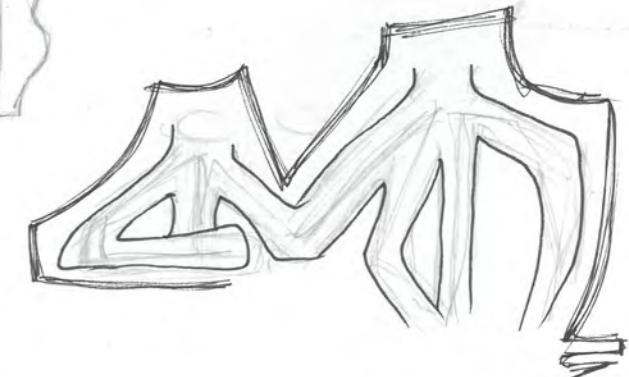
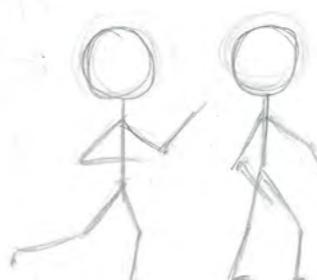
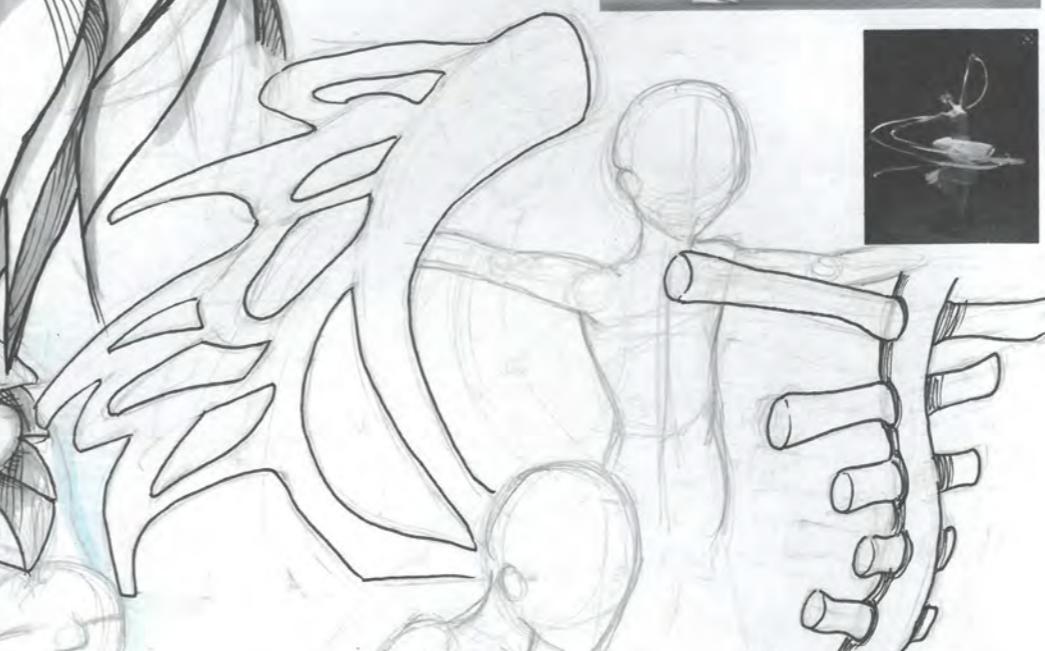
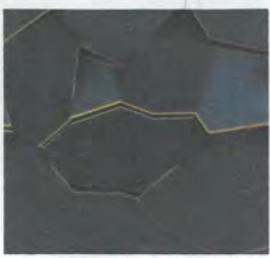
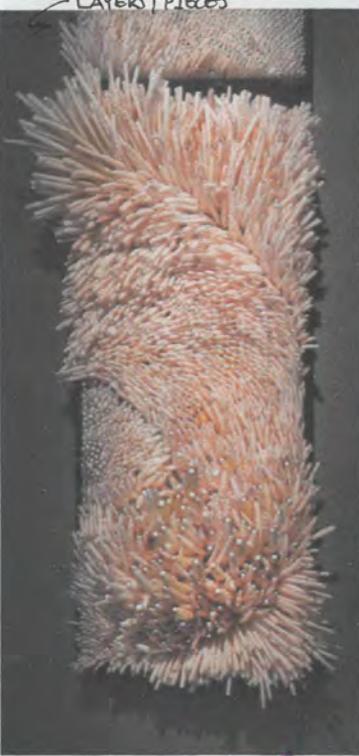
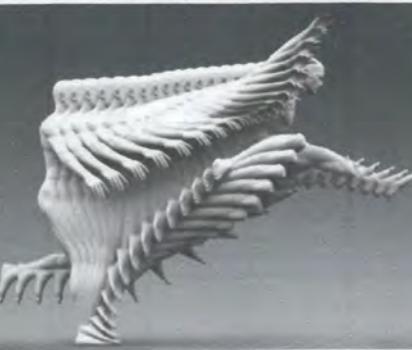
PART II



ANIMATION IN ZAHA HADID'S STYLE

FLOW

(MOVEMENT)



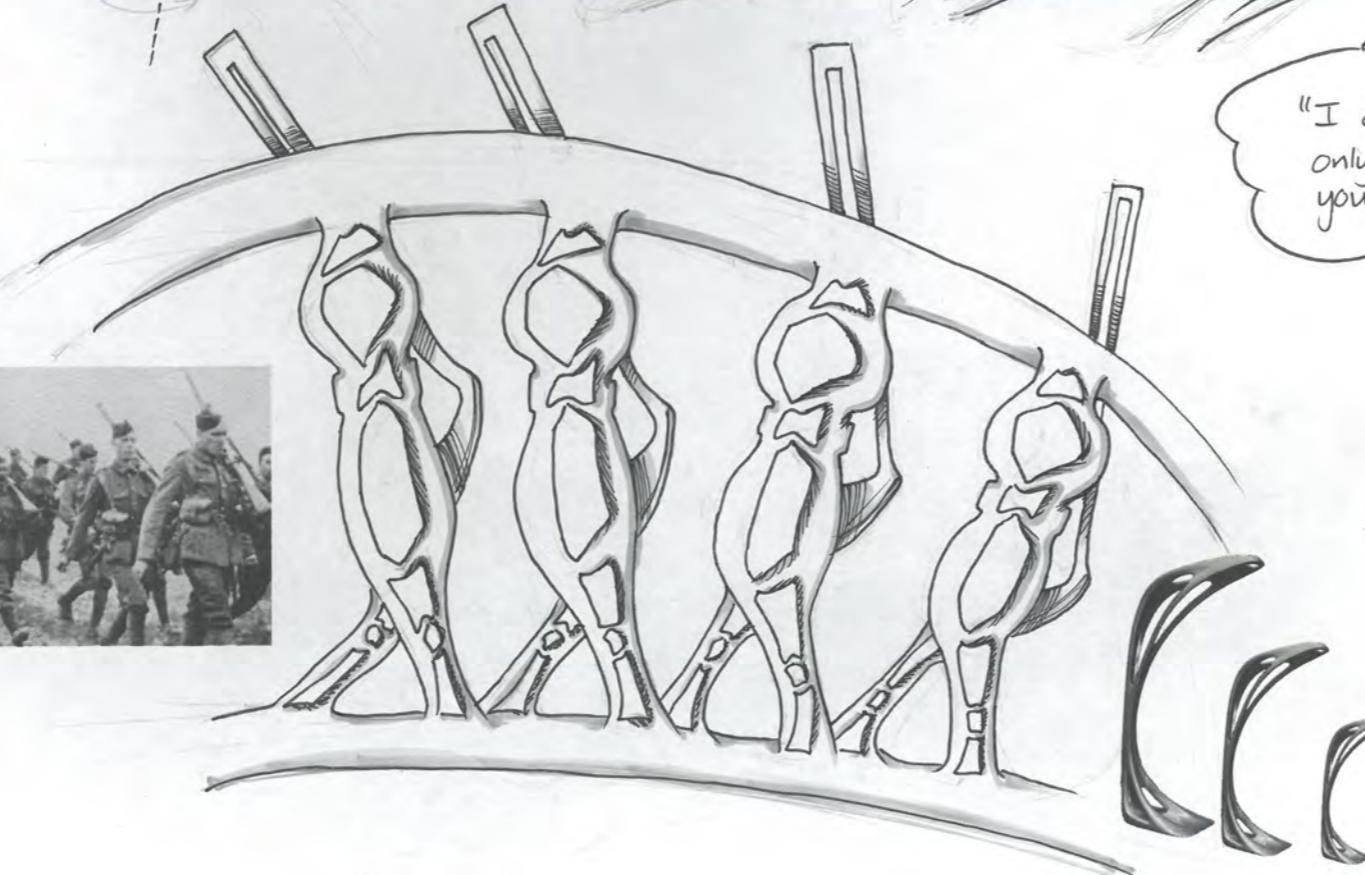
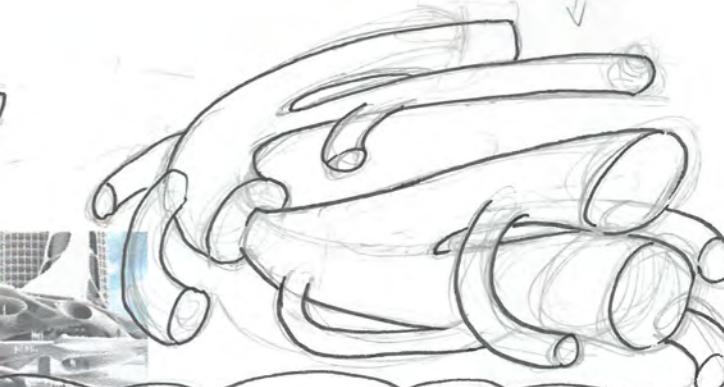
ORGANIC

(EMOTIONS)

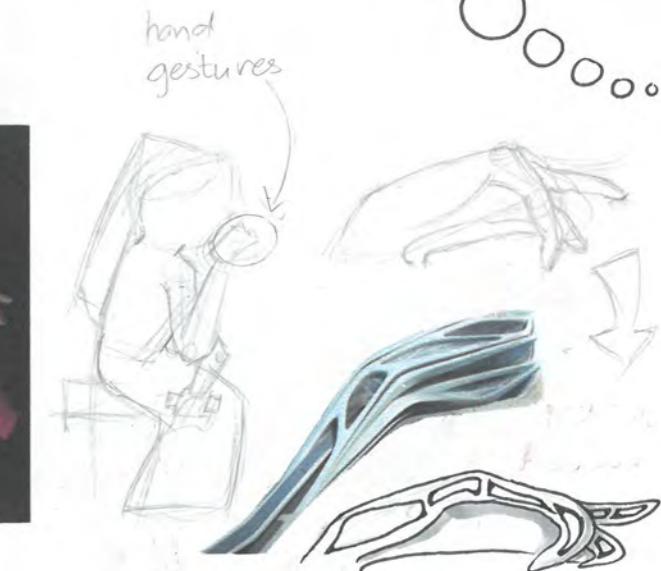
EXPERIMENT

FORMS

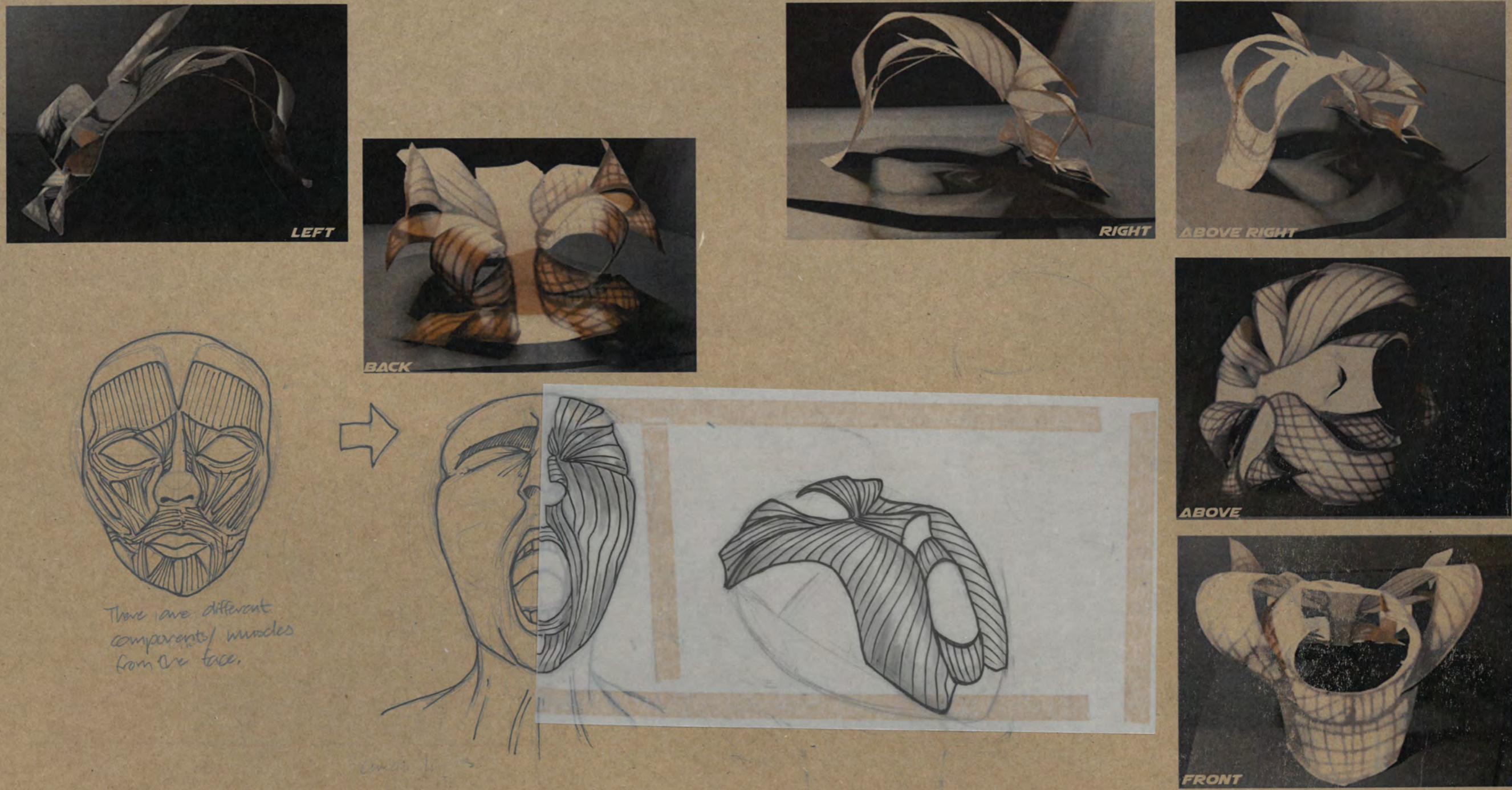
2D EXPERIMENTATION



"I don't think that architecture is only about shelter, is only about a very simple enclosure. It should be able to excite you, to calm you, to make you think" — Zaha Hadid.

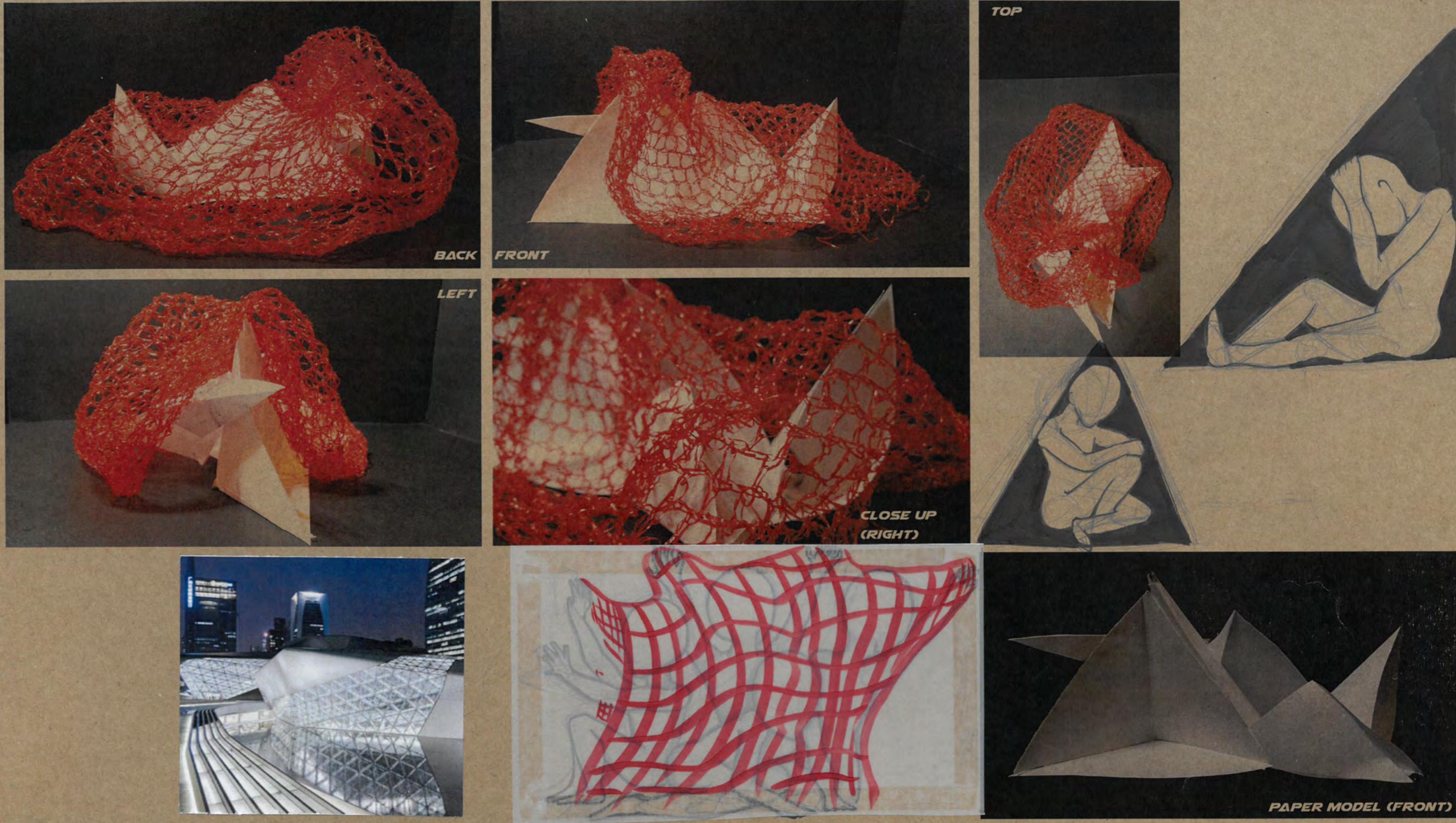


MODEL I: EXPRESSION



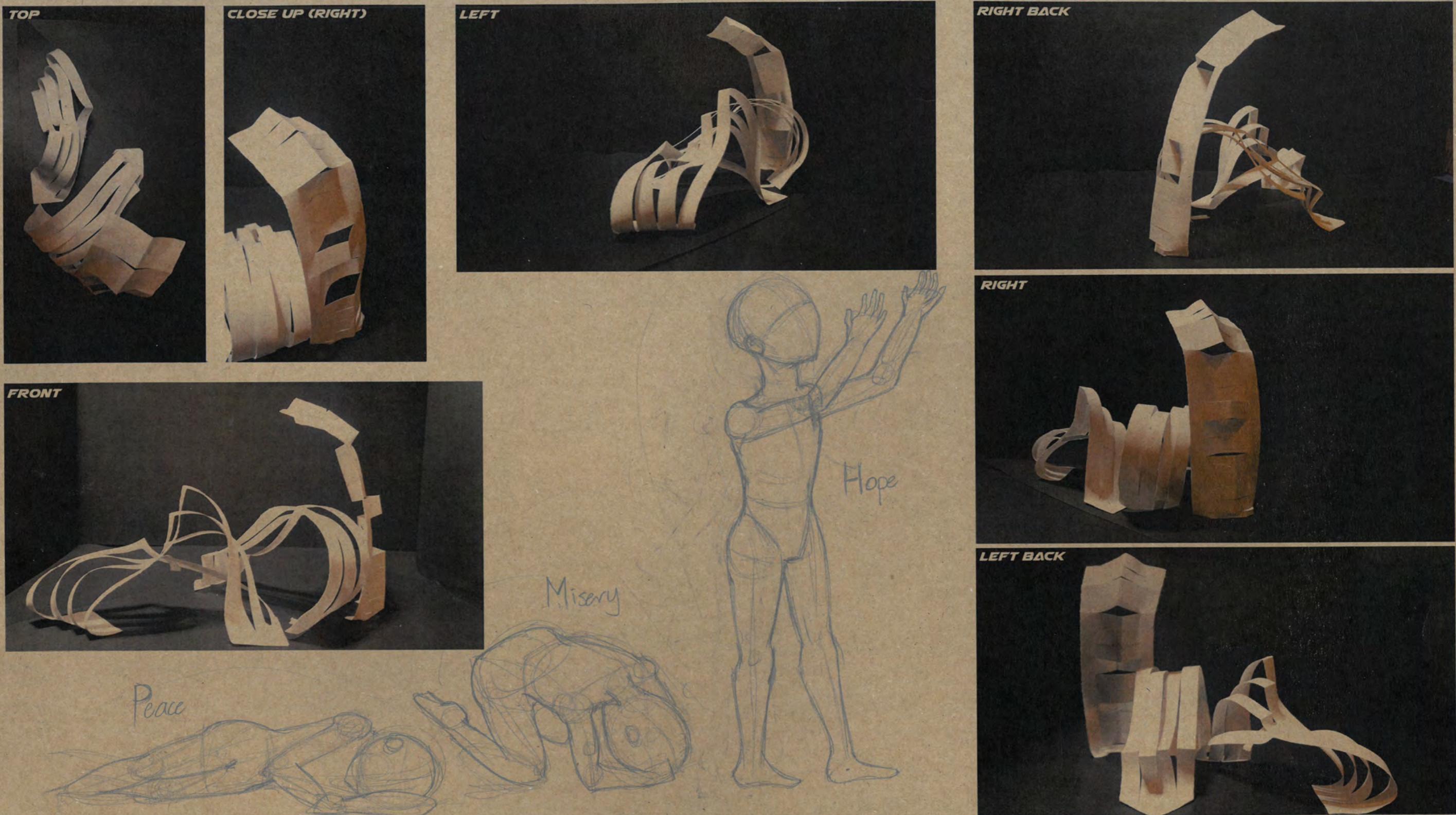
THIS MODEL WAS BASED ON A SOLDIER'S FACE IN THE NEW ZEALAND WARS. HIS FACE WAS SCREAMING OUT OF BRAVERY FOR A FRIEND OR A FOE TO HEAR. FROM MY 2D EXPERIMENTATION, IT EMPHASIZED THE EMOTIONS OF THE SOLDIER BY HIGHLIGHTING THE LAYERS OF HIS FACIAL MUSCLES. I APPLIED ZAHA HADID'S "FLOW" AND "ORGANIC" IDEAS BY CUTTING AND ARRANGING THE PAPER MASK IN A CURVED FORM. THE EFFECT OF USING CURVED PAPER LAYERS GAVE A TENSE ATMOSPHERE BECAUSE IT LOOKED LIKE HIS FACE WAS PULLED OUT. HIS CHEEKS AND FACIAL MUSCLES WERE BENT OUT TO EXPRESS MISERY. BY THE LOOK OF THE MODEL, IT SHOWCASED HADID'S ARCHITECTURAL STYLE AND ALSO EMPHASIZED THE SERIOUSNESS IN THE WAR. THE POP-EFFECT FROM THE MODEL PROVIDED A MASSIVE SPACE AND INSPIRED ME TO BUILD A TWO STOREY PAVILION. THE WHOLE FACE COULD BE VIEWED FROM HEIGHT. CLOSELY LOOKING ON THE SIDES, HADID'S RENOWN STYLE OF FLOW AND ORGANIC WERE RECOGNIZED. LIKE HADID'S IDEAS OF BUILDINGS, IT GAVE A SENSE OF CHAOS, FUTURISTIC AND DARING CURVES.

MODEL 2: UNDER THE NET



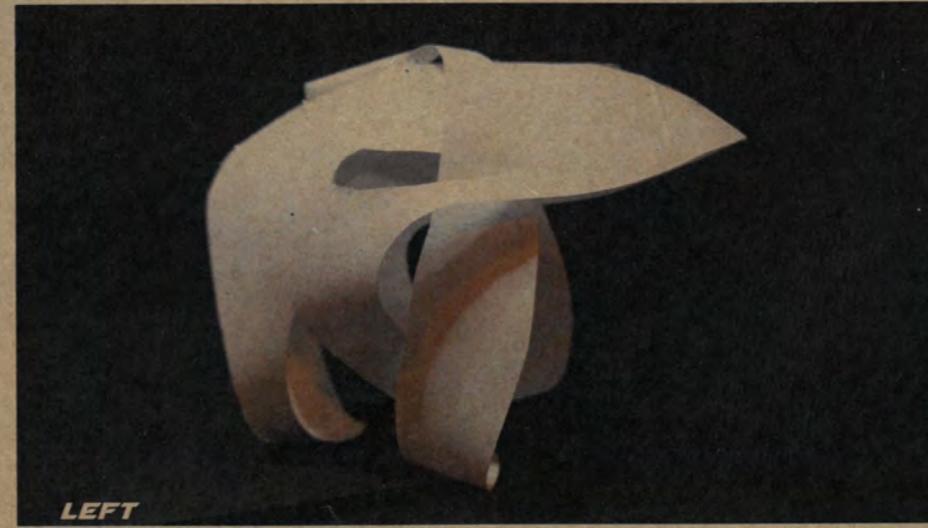
THIS MODEL RESEMBLED ONE OF ZAHA HADID'S GUANGZHOU OPERA HOUSE. A RED NET WAS PLACED OVER A PAPER MODEL FORMED BY 3D TRIANGLES. THE 3D TRIANGLES REPRESENTED THE CHAOTIC MOVEMENT OF THE SOLDIERS. WITH THE RED NET OVER THE PAPER MODEL, IT SYMBOLIZED THE SOLDIERS TRAPPED IN THE HORROR OF WAR. ONE SECTION OF THE MODEL WAS UNCOVERED TO EXPRESS THE FREEDOM FROM WAR. BY USING HADID'S TWO DIFFERENT AESTHETIC FEATURES: ORGANIC FROM THE RED NET AND DYNAMIC FROM THE 3D TRIANGLES, IT SHOWED CLASH AND CONTRAST WHICH REPRESENTED CONFLICT IN THE WAR, GIVING A FEELING OF STRUGGLES AND CHAOS.

MODEL: MISERY AND HOPE



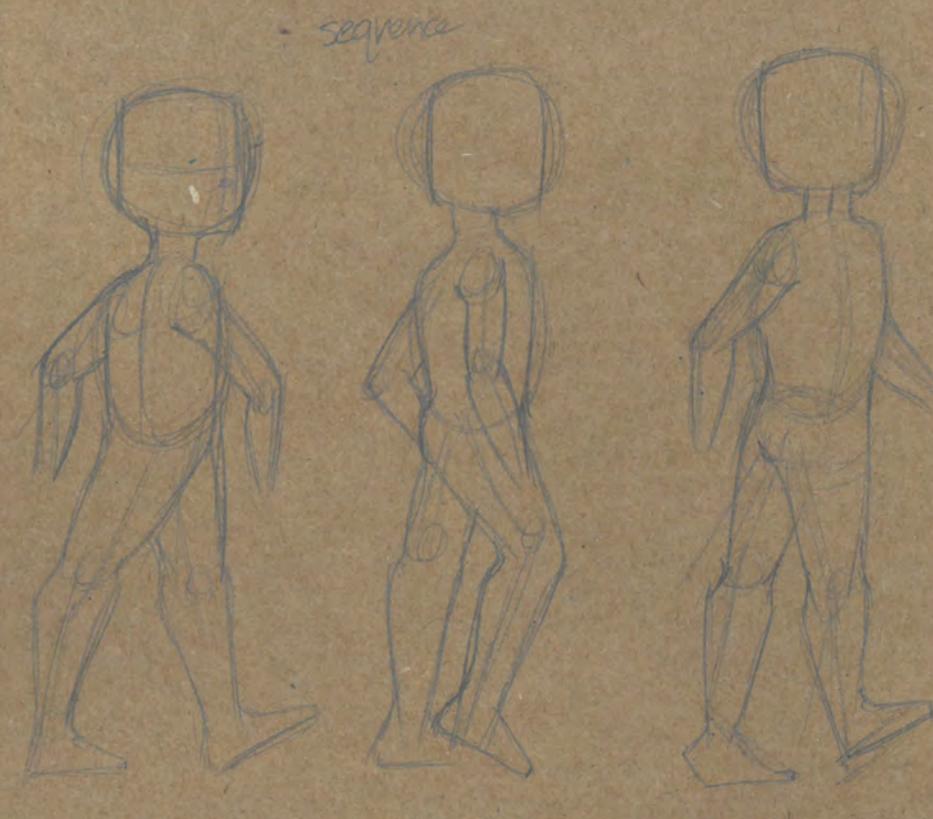
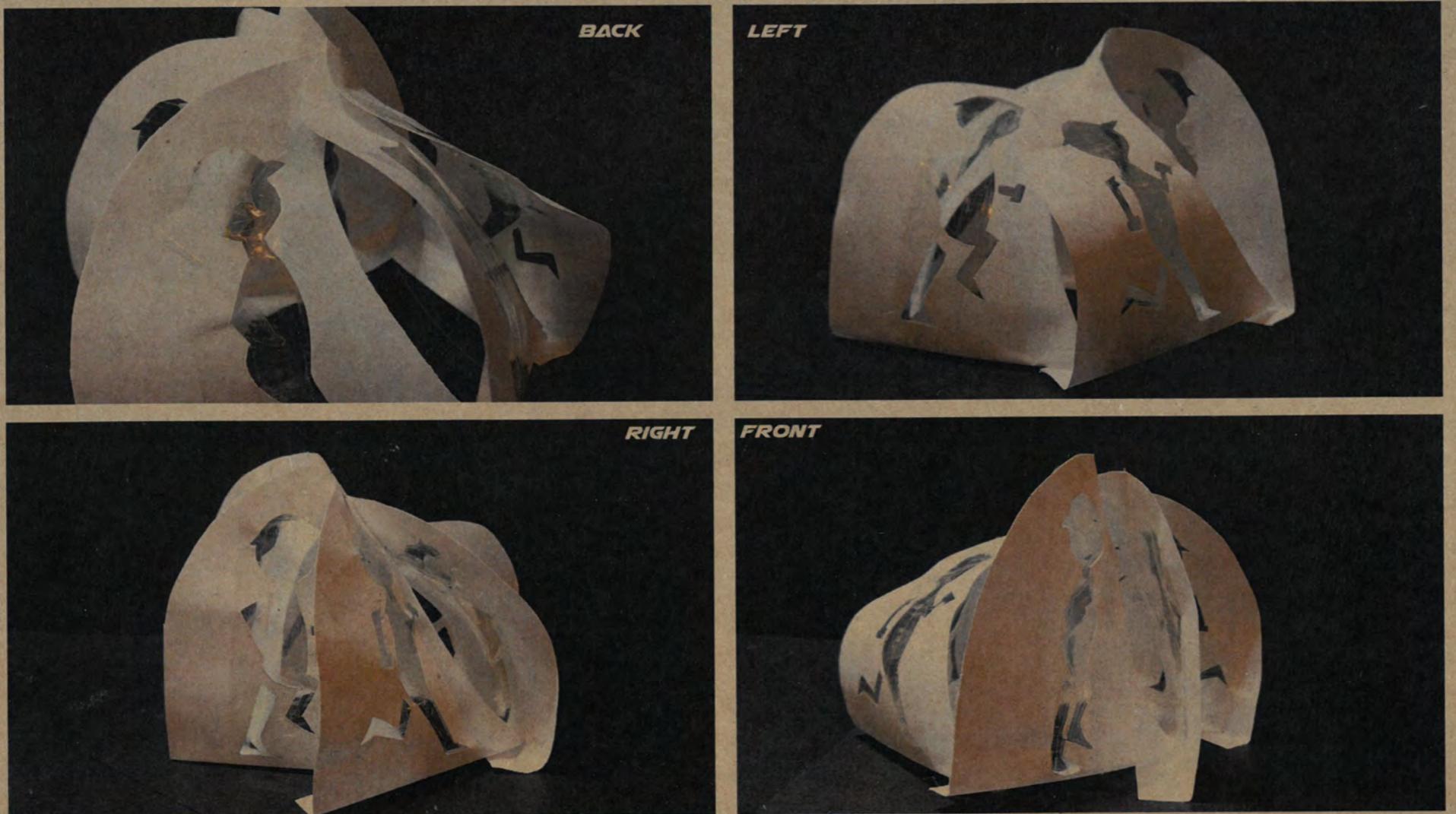
THIS MODEL SHOWED A COMMON CHARACTERISTIC OF ZAHA HADID'S ARCHITECTURAL STYLE: FLOW AND RHYTHM. LAYERS OF PAPER STRIPS WERE POSITIONED AS CURVED UNDULATING FORMS THAT SHOWED MOVEMENT AND POSTURE. RHYTHM WAS SHOWN AS THE STRIPS WERE POPPED OUT IN A SEQUENCED PATTERN. THE FIRST ON THE LEFT, RESEMBLED A DYING SOLDIER WITH HIS SPIRIT PASSING AWAY FROM HIS BODY. THE SECOND IN THE MIDDLE, SHOWED ANOTHER SOLDIER BOWING DOWN IN MISERY AND SUFFERING. THE LAST, EXPRESSED A SOLDIER LOOKING UP FOR HOPE. THE HORIZONTAL CUTTING LINES IN THE LAST SOLDIER SHOWED THE DIFFERENCE TO THE OTHER TWO SOLDIERS THAT GAVE A POSITIVE NOTION (HOPE). FROM THIS MODEL, THE IDEA OF USING ABSTRACT FLOW WOULD SHOWCASE HADID'S STYLE AND TO EXPRESS THE EMOTIONAL MOVEMENT IN THE WAR.

MODEL 4: CARRY MAN



THIS MODEL WAS INSPIRED BY HADID'S HEYDAR ALIYEV CENTRE. FROM THIS MODEL, PAPER WAS USED TO SHOW THE BENDING, FLOWING AND ORGANIC CHARACTERISTICS OF HER BUILDING. IN AN ABSTRACT ORGANIC FORM, THE MODEL RESEMBLED A SOLDIER CARRYING A WOUNDED MAN TO REMIND PEOPLE OF THE MEN WHO SERVED THE COUNTRY AND ALSO HELP OTHERS DURING THE WAR. THE MODEL WAS BOLD, SIMPLE AND NATURAL CURVES, SHOWING THE HARSHSHIP BY THE SOLDIER'S GESTURE.

MODEL 5: SOLDIERS IN ACTION



THIS MODEL SHOWED THE REPETITION EFFECTS OF ANIMATION. LIKE A ZOETROPE, LAYERS OF PAPER WERE ASSEMBLED TOGETHER CHRONOLOGICALLY IN A DOME. EACH LAYER HAD A DIFFERENT MOVING POSE OF A SOLDIER. BY COMPILING THE LAYERS IN A CHRONOLOGICAL SEQUENCE, IT GAVE THE IDEA OF RHYTHM TO SHOW MOVEMENT OF AN IMAGE. THE LAYERS FORMED TOGETHER A DELICATE, CONVERGENT AND ORGANIC 3D FORM AS A CROSS-SECTION OF A SPIRAL SHELL. THE USE OF TRANSPARENT MATERIAL OF THE SOLDIERS' IMAGES, REPRESENTED A FUTURISTIC AND TRANQUIL STYLE. THE MODEL SHOWED THE CONCEPT OF COMPILING SMALL COMPONENTS TO BRING OBJECTS AND IMAGES TO LIFE - ANIMATION.

IDEA II

PRO's:

- * This design could provide an indoor and outdoor experience within the pavilion.
- * Provides enough space for a mass number of visitors from the Domain.
- * Shows Zaha Hadid's characteristics of flow & fluidity.



I think that it also shows the emotional aspect of World War I.
- Hope
- Suffering
- Peace

CON's

- * Looks a little too big for the area of the site.



IDEA III

PRO's:

- * Flowy.
- * Simple dome shape.
- * Show animation effect by rotation.



CON's:

- * Structure is easy, but not enough shade to avoid overheat.

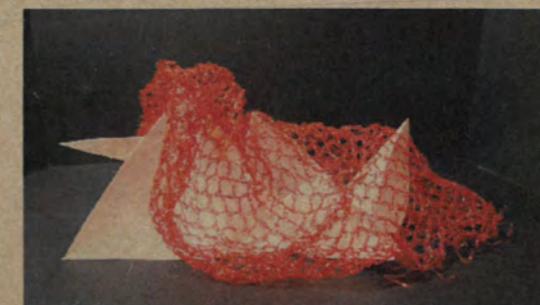
INITIAL IDEAS:

A pavilion of
EXPLORING
and
LEARNING

IDEA I

PRO's:

- * Blocks of triangles clearly demonstrate the use of space.
- * Random arrangement gives visitors a sense of chaos & lost from W.W.I.



PRO's

- * Potential as two story space.
- * Shows organic and flow aspects of Zaha Hadid.

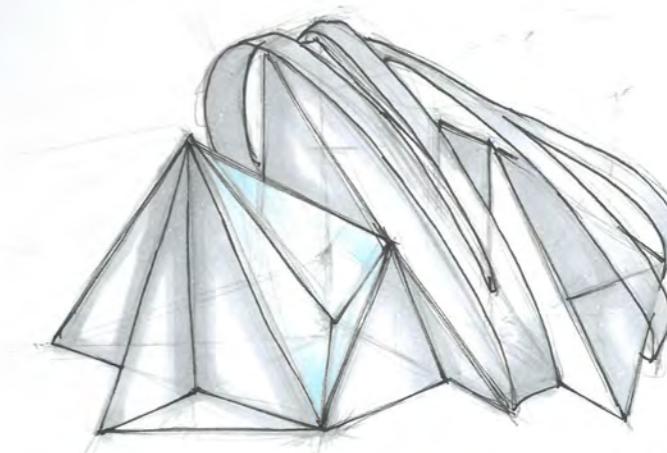
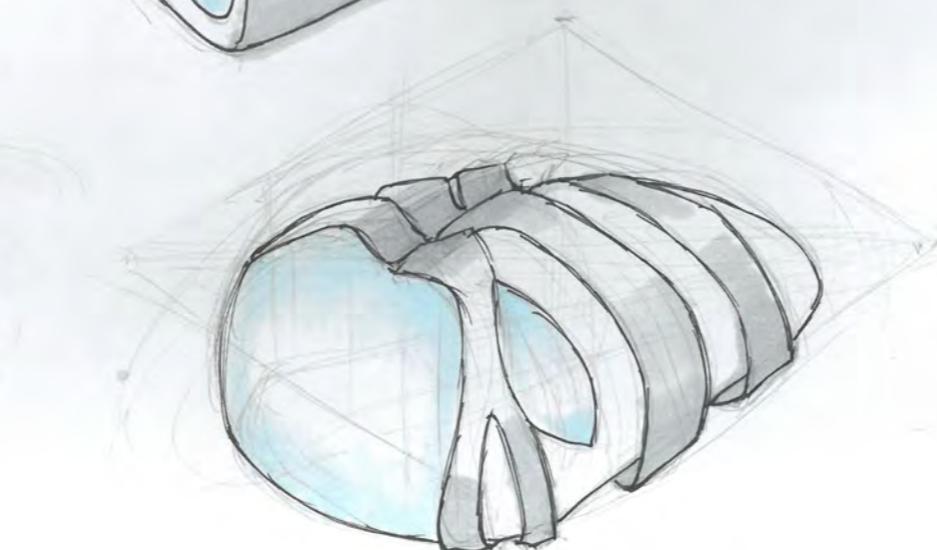
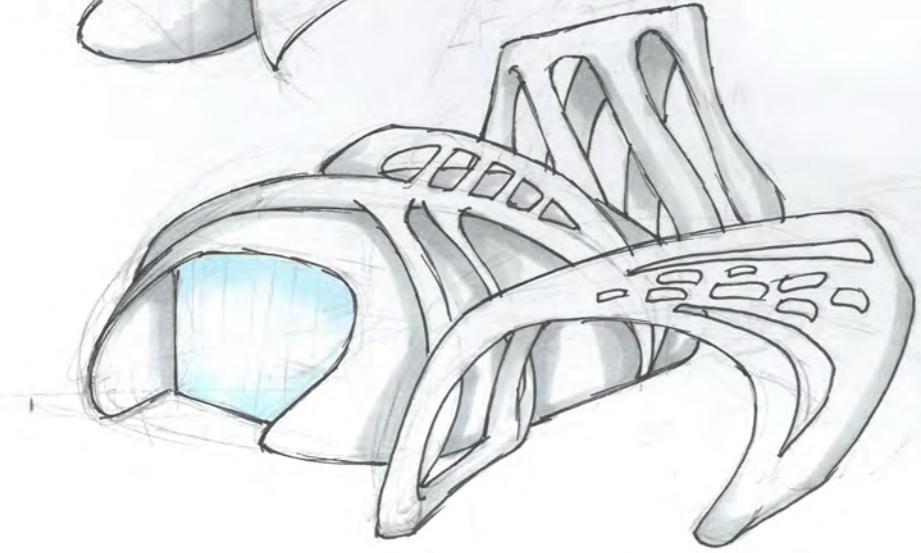
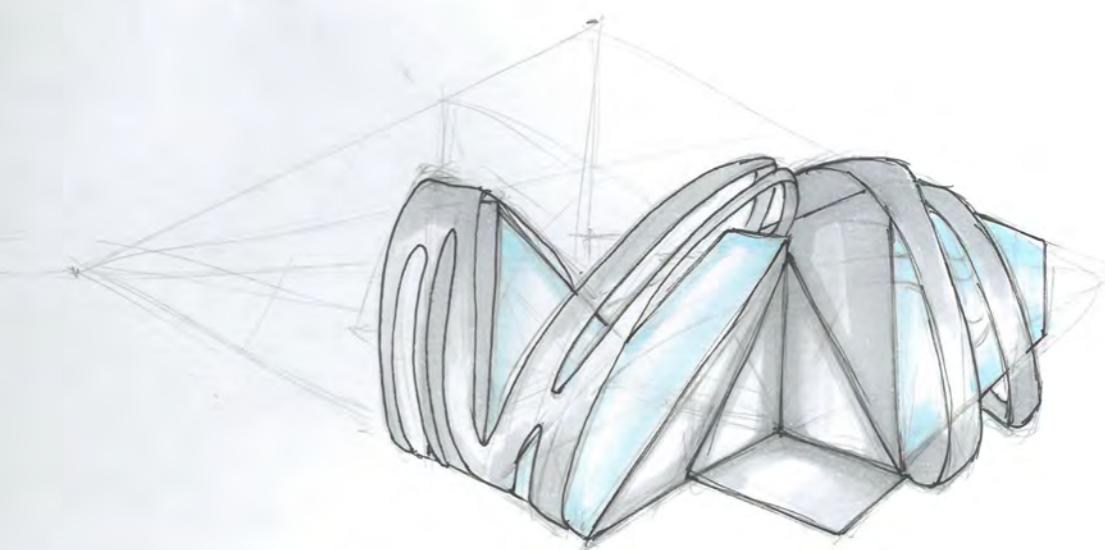
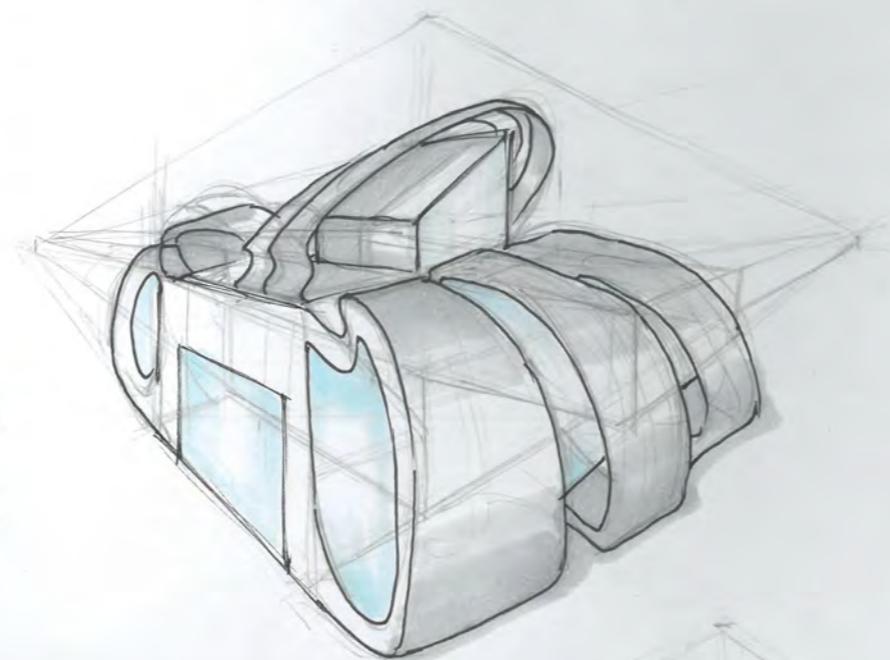
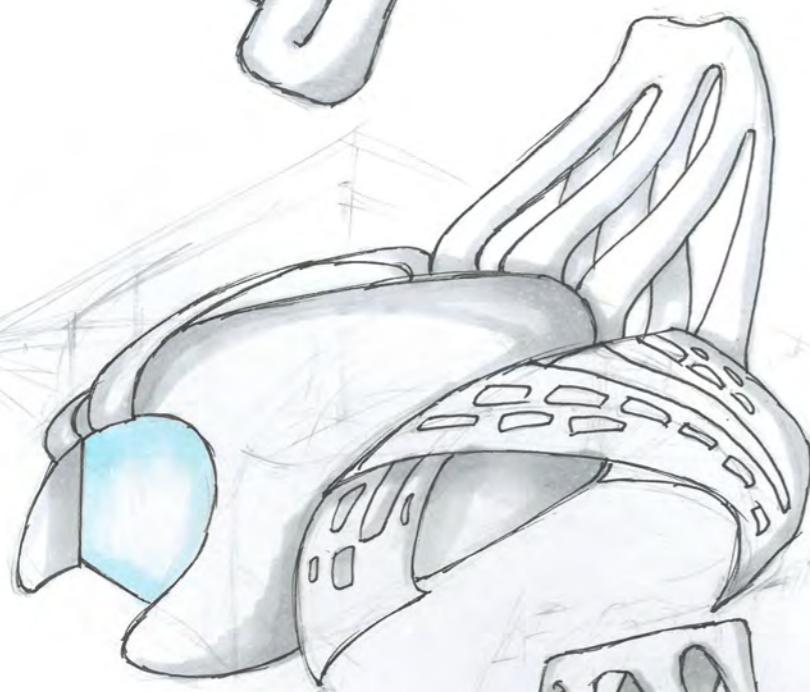
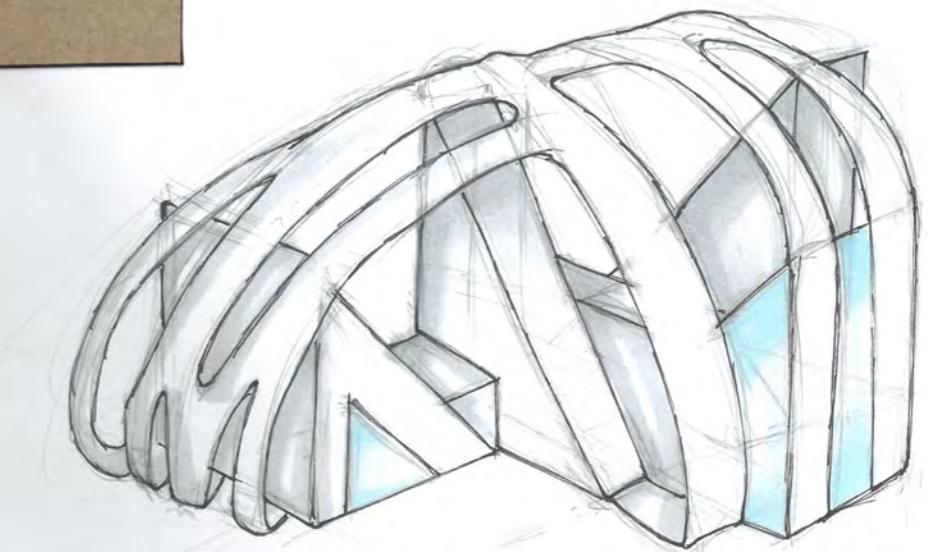
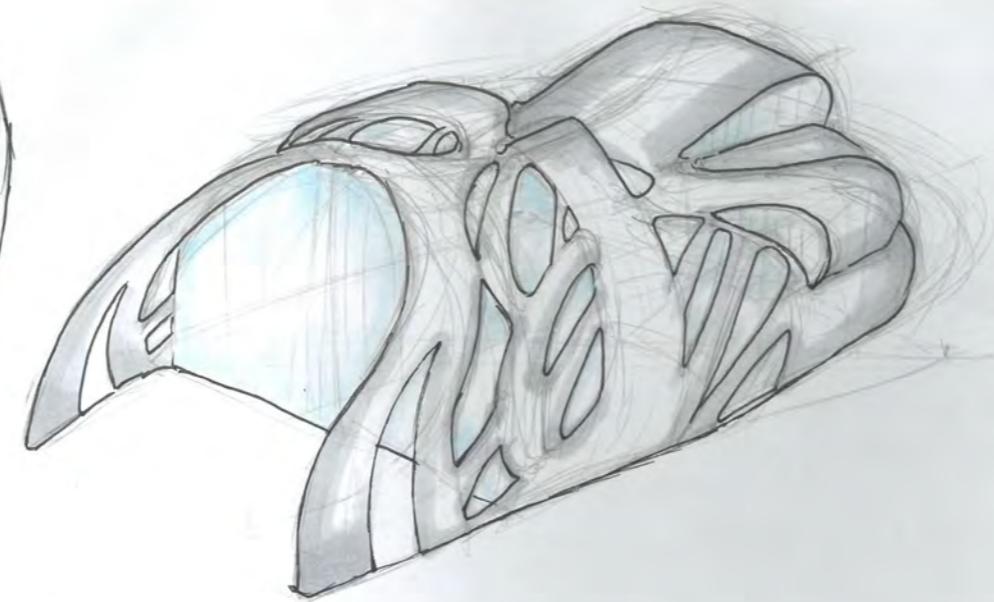
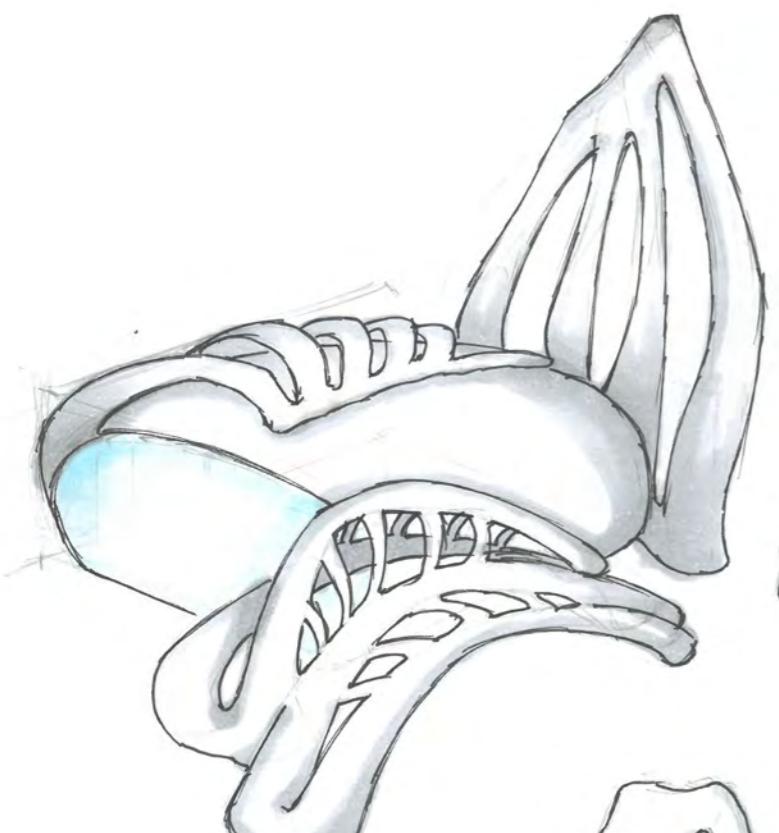
IDEA IV

CON's:

- * The "Mask" of the building can be seen in a bird's eye, but cannot be seen clearly in the lateral views.



**INITIAL IDEAS:
EXTENSION**



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WINDOWS/BALCONIES:

-WINDOWS PROVIDE LIGHT, VENTILATION AND VIEWS..

-SOME WINDOWS ARE PLACED IN DIFFERENT ANGLES TO ENHANCE THE SITE VIEW.

-ZAHIA HADID'S WINDOWS ARE VERY HUGE AND THE ADVANTAGE IS TO LET MASS AMOUNTS OF LIGHT SPREAD INTO THE BUILDINGS WHICH COULD SAVE ENERGY FOR THE PLANET.

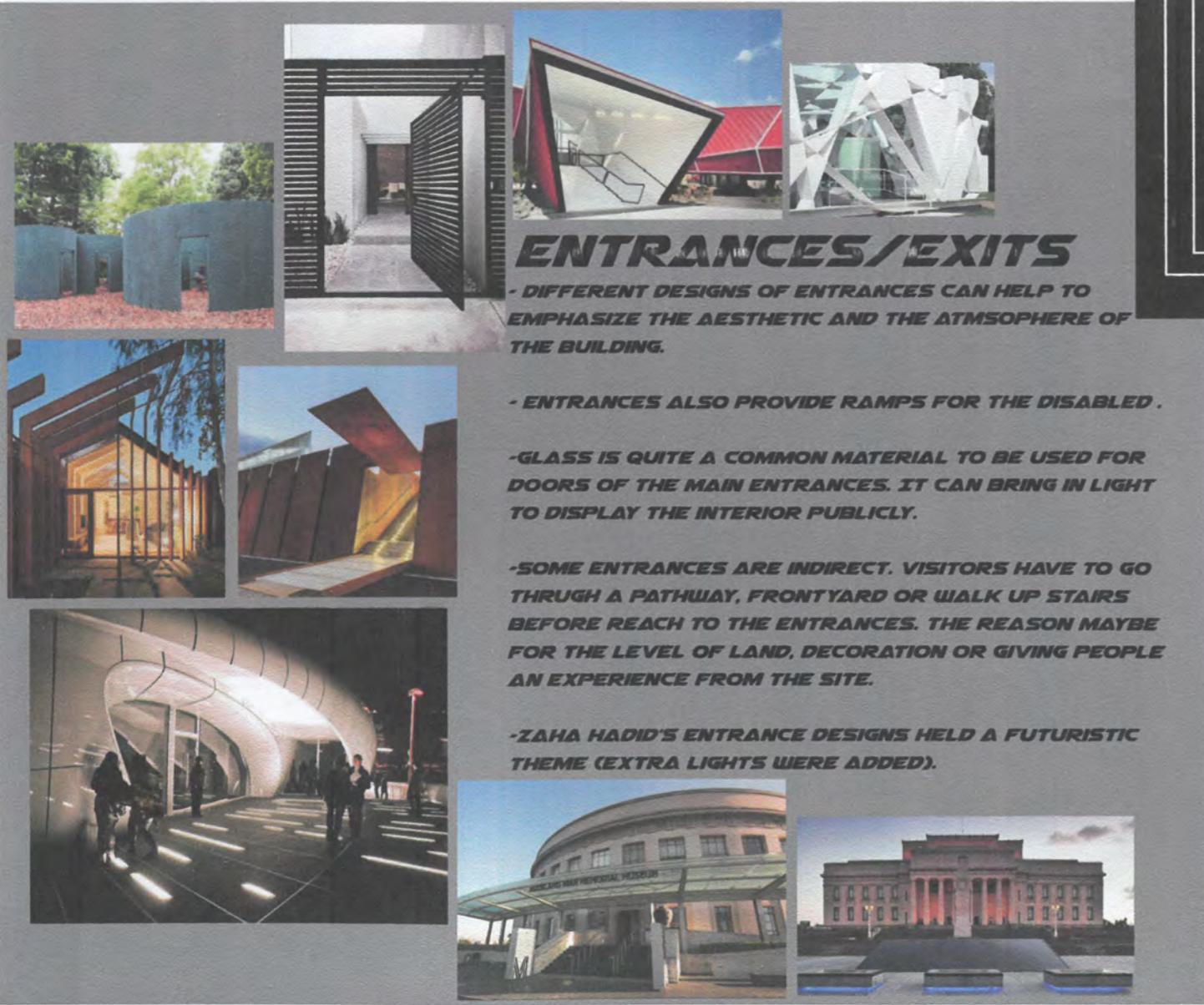
-BALCONIES CAN PROVIDE A FUNCTION OF EXTRA LEISURE PLACE AND BENEFIT FOR SITE VIEWING.



-COURTYARDS ARE PROVIDED FOR PEOPLE TO REST. COURTYARDS WITH SHADE CAN ENHANCE THEIR LEISURE. I MIGHT CONSIDER USING A COURTYARD TO DECORATE THE OUTDOOR.



-PATHWAYS AROUND THE PAVILION ENCOURAGES PEOPLE TO VISIT AND EXPLORE THE SURROUNDINGS OF THE SITE.



ENTRANCES/EXITS

-DIFFERENT DESIGNS OF ENTRANCES CAN HELP TO EMPHASIZE THE AESTHETIC AND THE ATMOSPHERE OF THE BUILDING.

-ENTRANCES ALSO PROVIDE RAMPS FOR THE DISABLED.

-GLASS IS QUITE A COMMON MATERIAL TO BE USED FOR DOORS OF THE MAIN ENTRANCES. IT CAN BRING IN LIGHT TO DISPLAY THE INTERIOR PUBLICLY.

-SOME ENTRANCES ARE INDIRECT. VISITORS HAVE TO GO THRUH A PATHWAY, FRONTYARD OR WALK UP STAIRS BEFORE REACH TO THE ENTRANCES. THE REASON MAYBE FOR THE LEVEL OF LAND, DECORATION OR GIVING PEOPLE AN EXPERIENCE FROM THE SITE.

-ZAHIA HADID'S ENTRANCE DESIGNS HELD A FUTURISTIC THEME (EXTRA LIGHTS WERE ADDED).

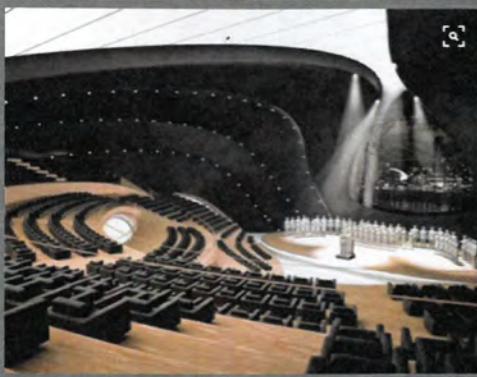
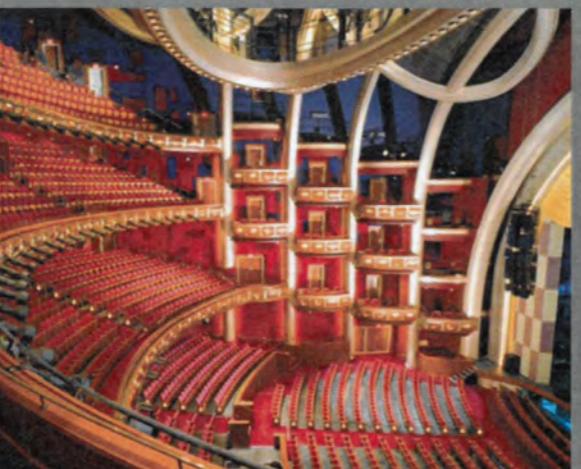
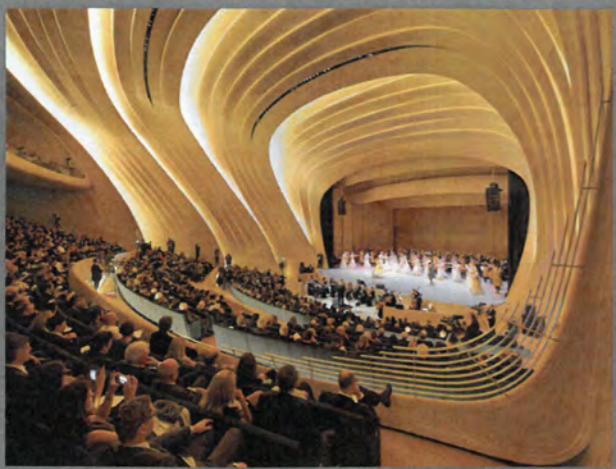


-COURTYARDS CAN ALSO GIVE A SPACE FOR AN OUTDOOR EXHIBITION OR AN EVENT-PROGRAMME.



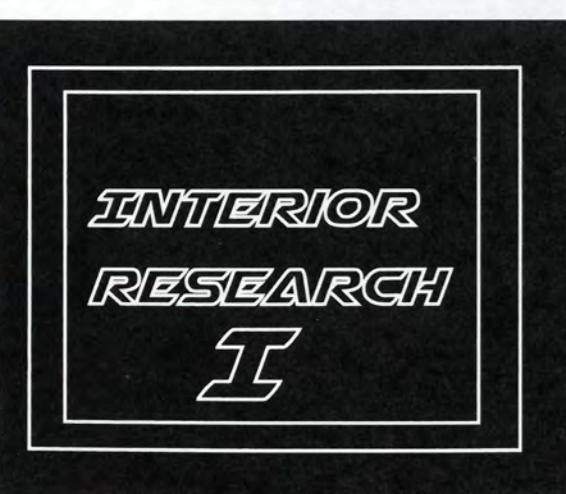
-ZAHIA HADID'S USE OF FLOW AND FLUIDITY HELPED TO MAKE PATHS FOR THE VISITORS AND MATCHES HER BUILDING'S DESIGN.

COURTYARD/PATHWAYS:



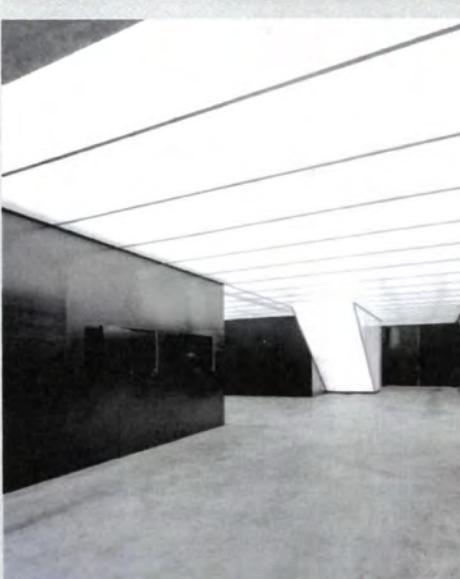
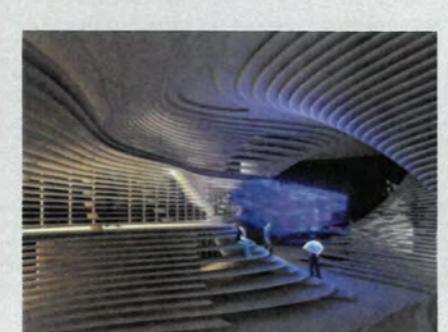
THEATRE:

- THEATRES HAVE CURVED SEAT ARRANGEMENTS THAT ARE CONVINIENT FOR PEOPLE TO VIEW THE STAGE EASILY.
- SEATS IN THE THEATRE CAN BE FORMAL (SIT UP STRAIGHT) OR CASUAL (LIE, SIT OR LOUNGE AROUND).
- DIM LIGHTS ARE USED IN THE THEATRES, TO MAKE THE AUDIENCE FOCUSED ON THE PERFORMANCE.
- THE COMBINATIONS OF LIGHT AND CEILING DESIGN MATCH THE FLOOR DESIGN.



EXHIBITION GALLERY:

- BY USING ANGULAR FORMS OF WALL AND SHOWING BOARDS TO INCREASE THE DISPLAY AREA AND HELP PEOPLE LOOK AT AN EXHIBIT IN DIFFERENT ANGLES AND PERSPECTIVES.
- DIM LIGHTING IN THE GALLERY MAKES SPOTLIGHT OF DISPLAYS EYE CATCHING TO THE PEOPLE.
- SOME GALLERIES DON'T PROVIDE SEATS FOR PEOPLE TO REST. THEY ENCOURAGE PEOPLE TO WALK AROUND AND EXPLORE IN THE BUILDING.
- ZAHIA HADID' USED HER CURVED, MANIPULATED AND ORGANIC ASPECTS TO MAKE THE SPACE SPACIOUS, WHICH WAS EASY FOR PEOPLE TO MOVE AROUND AND INTERACT.



FOYER:

- BESIDES USING ELECTRONIC LIGHTS, USING NATURAL LIGHTS CAN BE ENVIRONMENTAL FRIENDLY
- SOME FOYERS HAVE A LARGE SPACE FOR PEOPLE TO LOUNGE AROUND, SIT AND SOCIALISE.
- MOST FOYERS ARE PLACED CLOSE TO THE ENTRANCE.
- SOME FOYERS ALSO INCLUDE RECEPTIONISTS/ HELPDESK.
- IN ZAHA HADID'S IDEA OF FOYERS, SHE MERGED COMPONENTS OF A BUILDING TO A FURNITURE (SUCH AS MERGING THE FLOWY LINE OF THE STAIRS AND A HELPDESK).
- IN SOME OF ZAHA HADID'S DESIGNS, NO SEATS IS PLACED IN FOYERS, WHICH IMPLIES THAT SHE WANTED PEOPLE TO MOVE AROUND, RATHER THAN TO STAY IN ONE SPACE.



CORRIDORS:

- MOST CORRIDORS PROVIDE A LIMITED AMOUNT OF LIGHT TO SAVE ENERGY OR TO GIVE PEOPLE AN EMOTIONAL/ SENSITIVE ATMOSPHERE FOR THE PEOPLE TO EXPERIENCE THROUGH.

- ZAHA HADID'S CORRIDORS ARE FUTURISTIC. THE BRIGHT CORRIDORS GIVE CAPACIOUS.

- IN DANIEL LIBESKIND'S CORRIDORS FROM THE JEWISH MUSEUM, BERLIN, HE CONVEYED A SENSE OF CONTINUUM OF HISTORY. ANOTHER OF HIS CORRIDORS INCLUDES STAIRS GAVE A SENSE OF DESPAIR.



- DESIGNERS USE CORRIDORS TO ADD MOOD AND SENSES TO THE BUILDINGS, SUCH AS UNSETTLING, LOST, CURIOUS OR PEACEFUL SENSE.

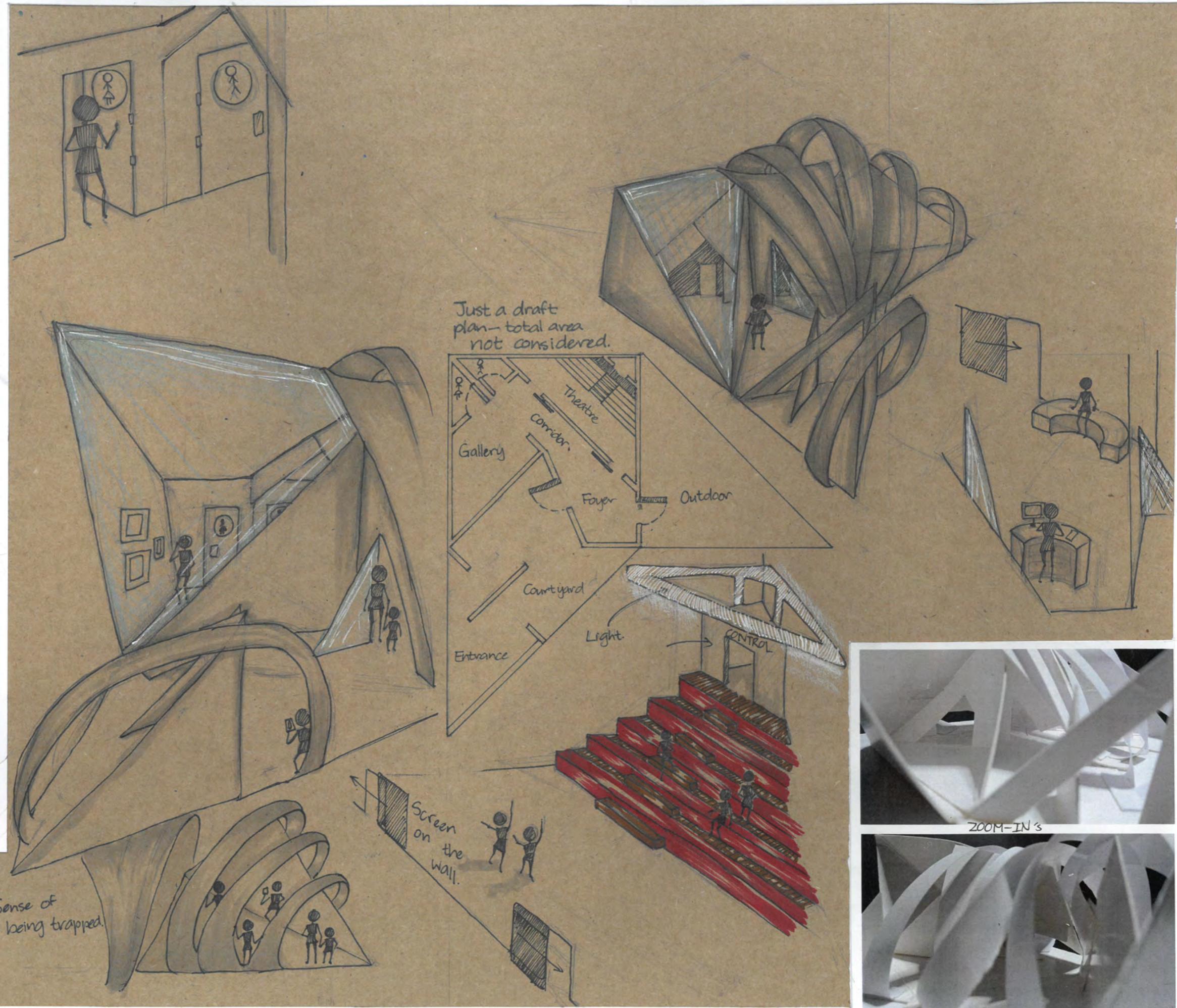
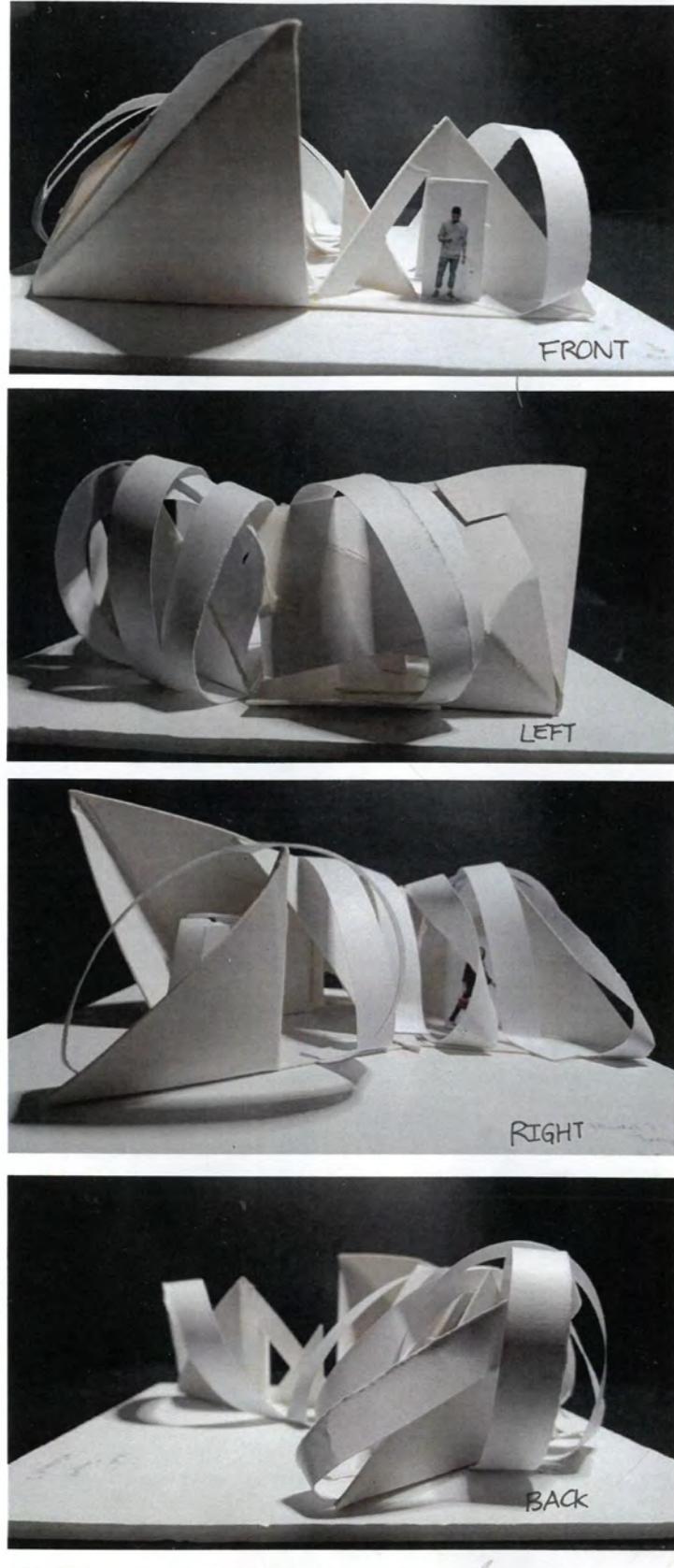


PUBLIC TOILETS:

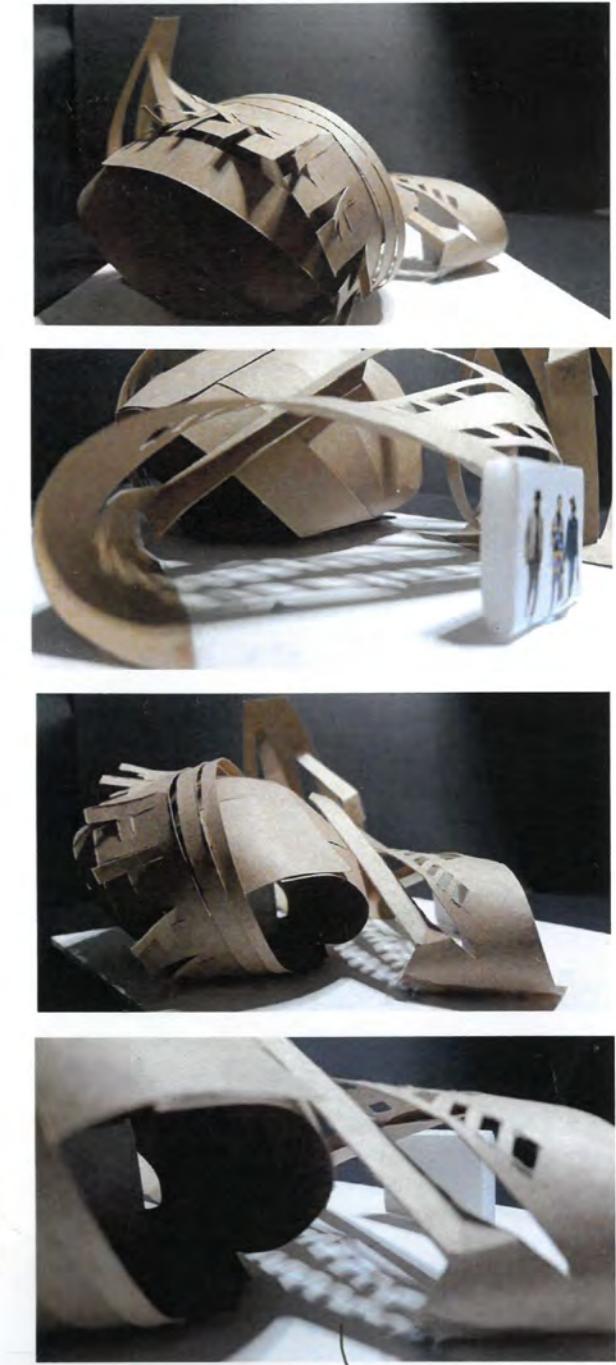
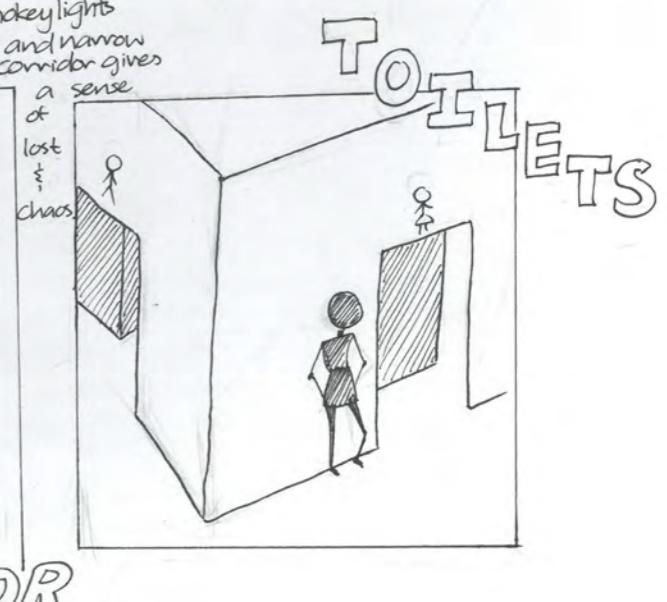
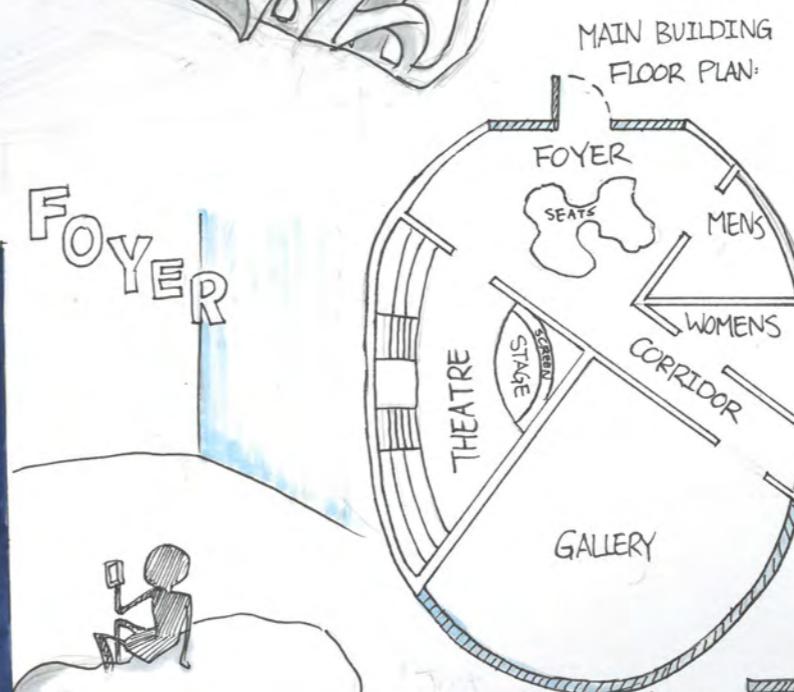
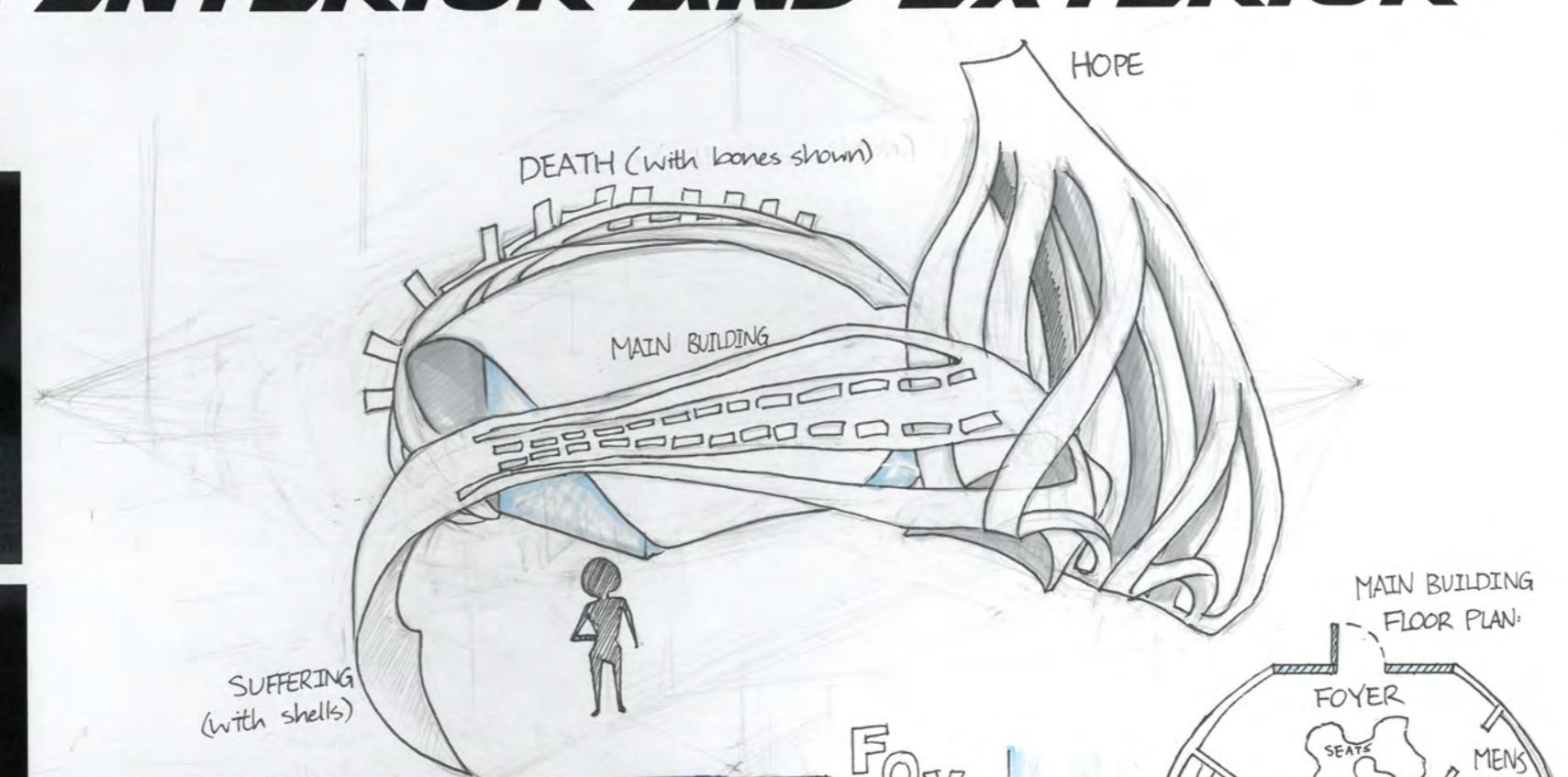
- SUFFICIENT LIGHTS ARE REQUIRED TO SHOW A CLEAR PATHWAY TO THE CUBICLES, SINKS AND MIRRORS.
- NO PUSHING OR PULLING DOORS TO ENTER THE PUBLIC TOILETS. PRIVACY IS SECURED BY ADDITIONAL WALLS AND TURNING PATHS.
- ZAHA HADID CONTINUES TO USE HER IDEA OF FLOW AND ORGANIC FORMS TO MAKE HER BATHROOM LOOK LARGER AND SPACIOUS. IN SOME OF HER DESIGNS, THERE ARE NO TOILET PARTITION SYSTEMS.
- ALSO, PUBLIC TOILETS MUST BE ACCESSIBLE FOR THE DISABLED.



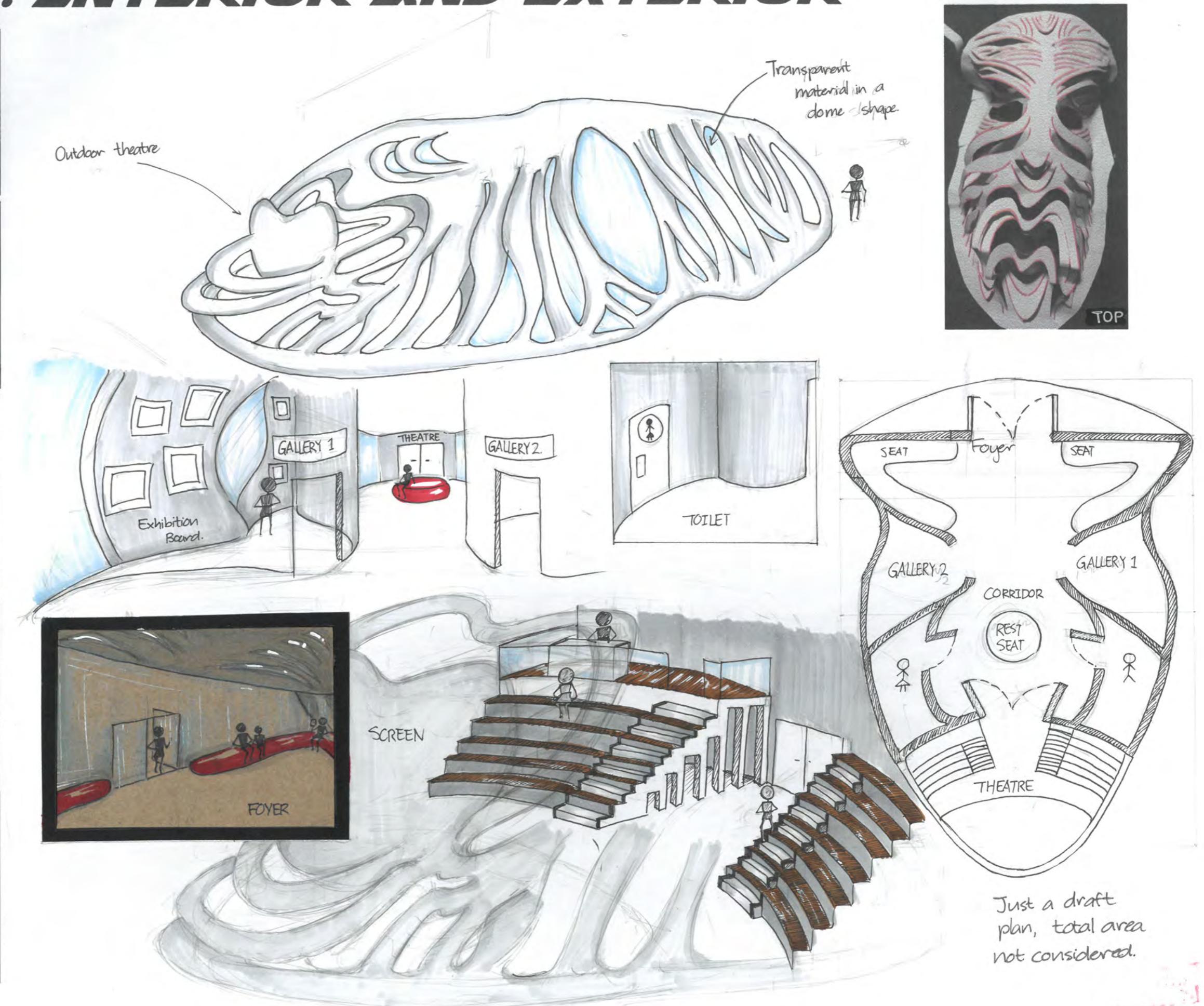
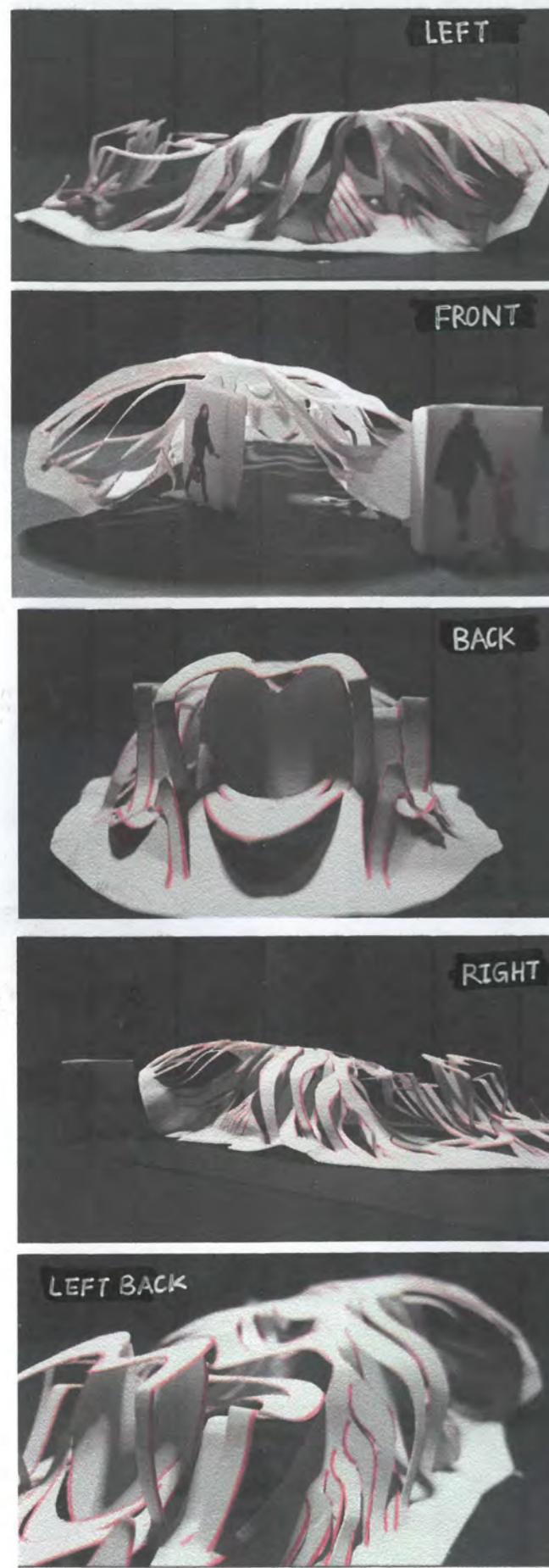
CONCEPT 1: INTERIOR AND EXTERIOR



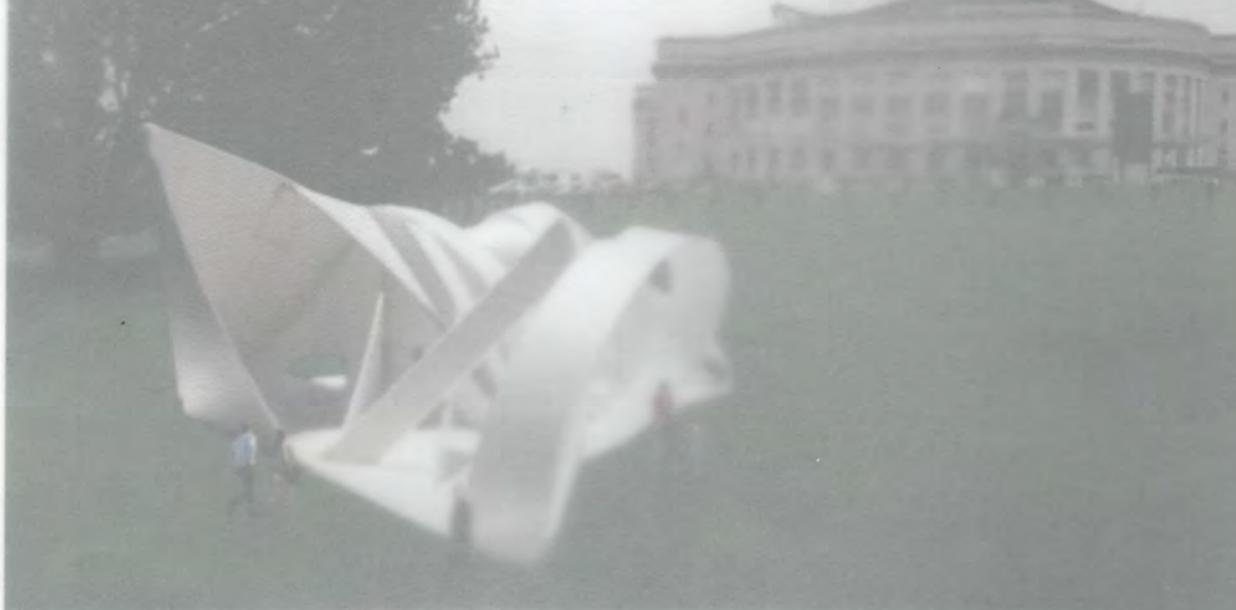
CONCEPT 2: INTERIOR AND EXTERIOR



CONCEPT 3: INTERIOR AND EXTERIOR



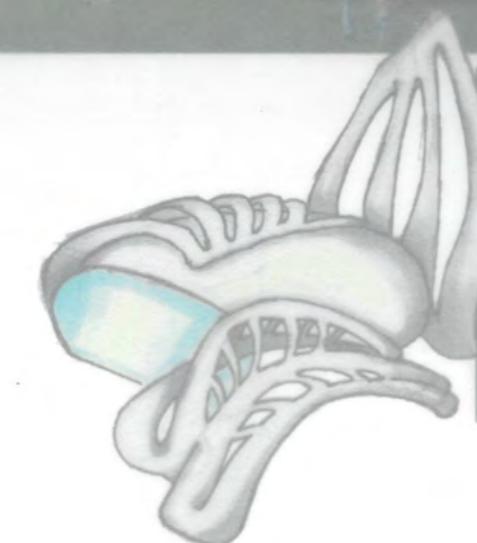
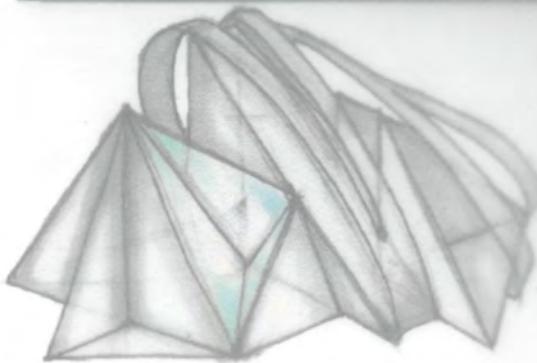
CHOSSEN CONCEPTS



CONCEPT ONE



CONCEPT TWO



CONCEPT THREE

OVERALL,

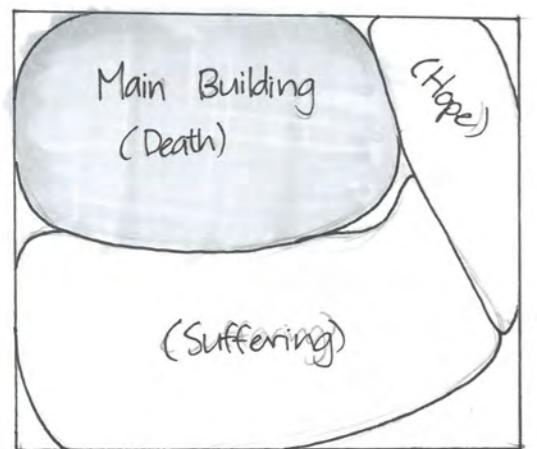
CONCEPT 2 IS THE IDEAL PAVILLION TO DEVELOP ONWARD. IT SHOWS THE THEME OF AUCKLAND WAR MEMORIAL BY THE THREE ABSTRACT POSES FROM THE SOLDIERS. VISITORS COULD EXPERIENCE THE HORROR AND HURT FROM WAR. THE MAIN BUILDING WITH THE BACKBONE INDICATES THE TERRIBLE DEATHS OF SOLDIERS. THE HOLED SHELTER SCREEN REFLECTS THE PAIN AND SUFFERING OF SHELL SHOCK. THE TALLEST COMPONENT REPRESENTS HOPE OF SURVIVED SOLDIERS. THE AESTHETIC OF THE BUILDING ALSO SHOWCASES ZAHA HADID'S DYNAMIC FLOW, CURVATURE AND RHYTHM, EASY FOR PEOPLE TO RECOGNIZE HER DESIGN AND TO PAY HOMAGE FOR HER.

THE STRUCTURE OF THE MAIN IS SIMPLE AND SOLID FOR A TEMPORARY PAVILION. IT DOESN'T OVERWHELM THE AESTHETIC AND INTEREST OF THE AUCKLAND WAR MEMORIAL MUSEUM. ON THE OTHER HAND, BOTH THE CONTEMPORARY HAWK SCULPUTRE, KAITIAKI AND THE PAVILLION HOLD SPIRITUAL MEANINGS WITHIN THE SITE.

AESTHETIC

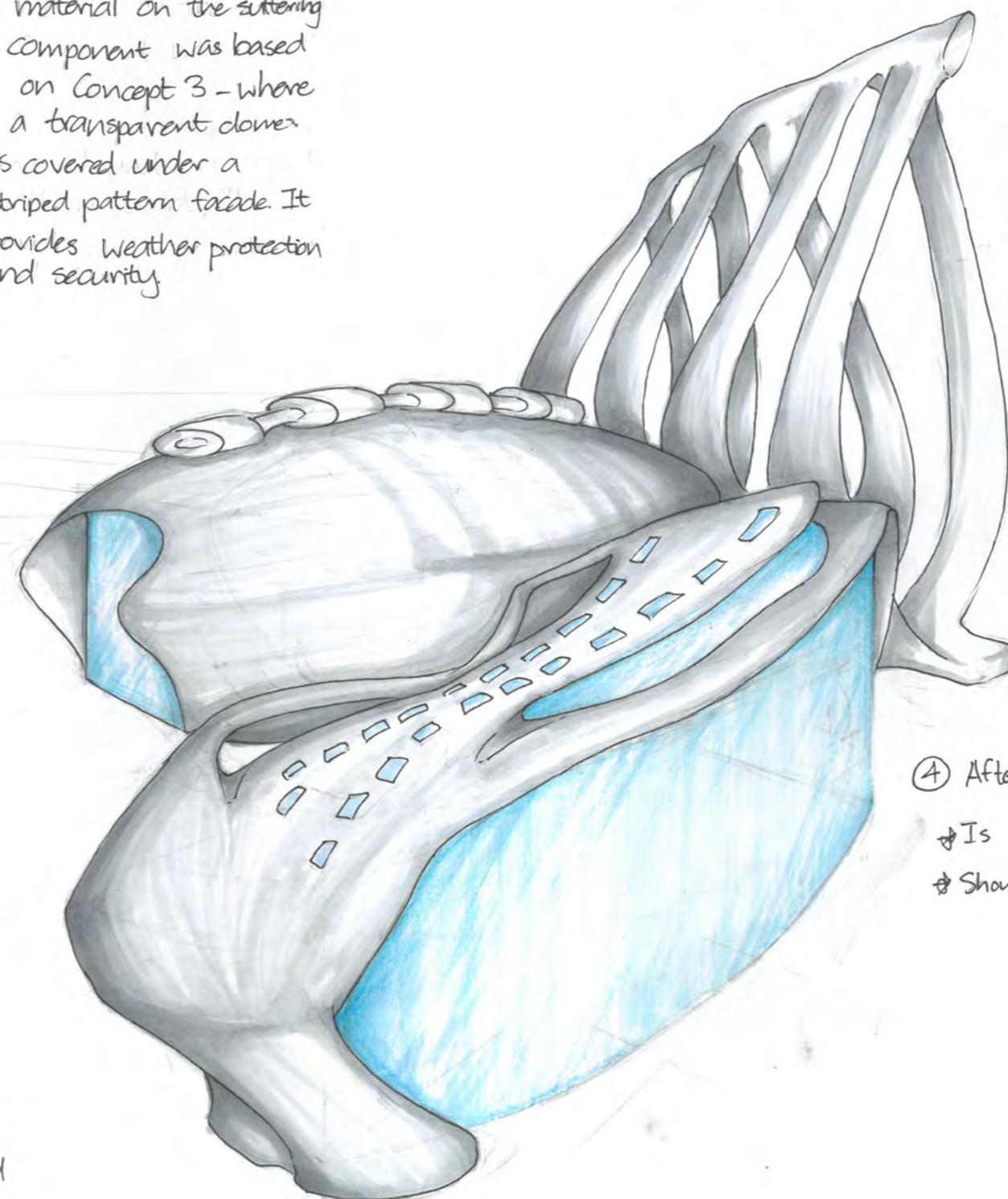


② The thought of using transparent material on the suffering component was based on Concept 3 - where a transparent clover is covered under a striped pattern facade. It provides weather protection and security.



SQUARE BOUNDARY AREA: $22 \times 19m^2$

① I would keep "death" and "suffering" components as the same size, I don't want either one of them to overwhelm the other, the main building from Concept 2 is too small to fit all facilities that are film display area, gallery, foyer and toilet. I decided to place some facilities to the suffering component.

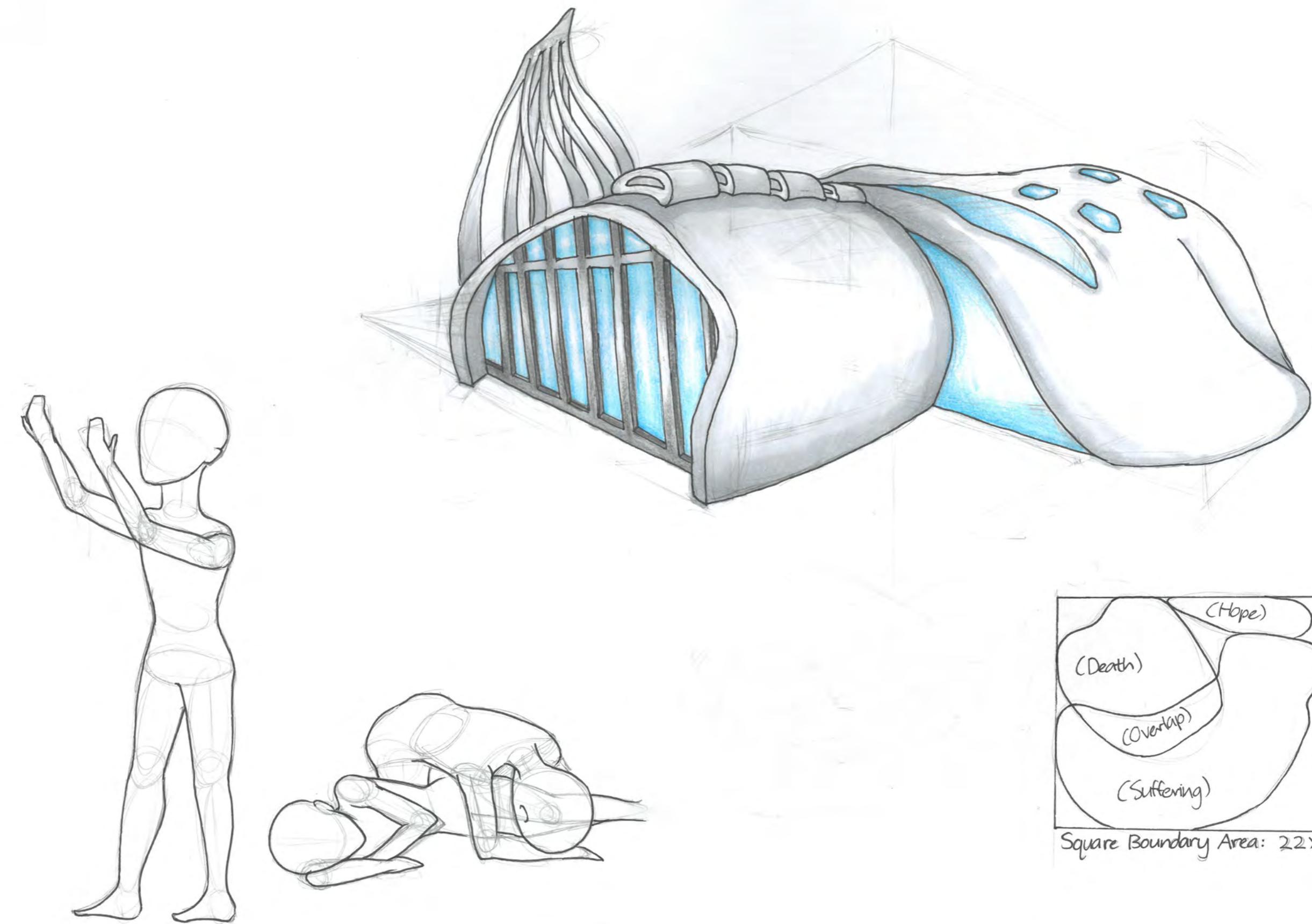


③ Zaha Hadid's Serpentine Sackler Pavilion is designed with curved fluid aesthetic and adds the glass below to give simple structure and outlines her aesthetic.



④ After adding on glass to "suffering"
Is there enough space? ($300m^2$)-building floor
Should I overlap some components?

AESTHETIC II



Cladding material:		
Concrete:	Glass Fiber Reinforced Polymer	PVC Fabric:
	 Concrete	 Glass Fiber Reinforced Polymer
	✓	

-Concrete is a strong and solid material. It has low flexibility as it has a low tensile strength. It can form organic shapes by molding.

- It is a commonly used traditional building material, but requires a steel beam for structural support.

-It is weather resistance and cannot be damage (and emit toxic fumes) from fire. However, the material's longevity is very low.

-Concrete structures will crack due to shrinkage and tension.

-Concrete can be painted with coating/color for maintenance and aesthetic quality.

-A moldable material that can hold complex and irregular forms.

It is a strong material as it is resistant to hazardous chemicals, salt water and environments (such as acid rain). This means that there is no need of steel beams for structural support.

The quality of the material last very long as research claimed that there is no loss of laminate properties after 30 years. This also means that there is low maintenance for the material.

Seamless construction, no obvious joints seen.

The material is also light-weight as it has a weight of 2-4 pounds per square foot. From this, it means that there is faster installation assemble and lower shipping cost

Wind and earthquake resistant

Includes thermal insulation

An average thickness of 1 to 2 feet (30.48cm-60.96cm)

Bulky

The fabric needs to be wired in tension to provide stability.

Light weight and flexible which means it can be easy to create organic forms and dynamic structure. Needs metal beams for structural support.

Easy to erect

Wide range of colors and levels of transparency

15-20 years lifespan

The material requires less maintenance.

Due to its chlorine content, it is fire resistant.

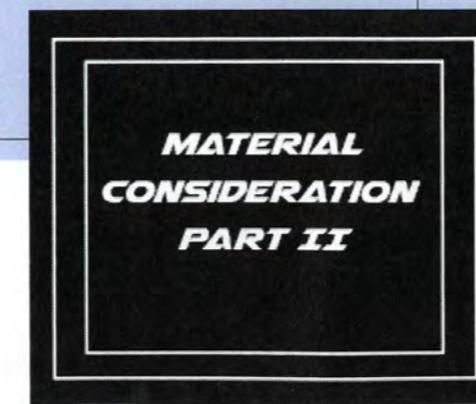
Water proof

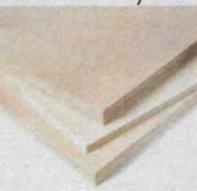


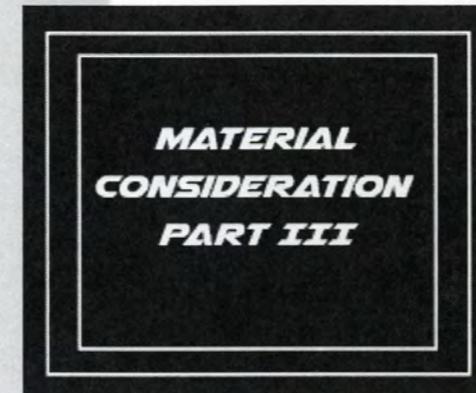
Joinery material:		
Steel	Aluminum	Wood
	✓	
<p>Steel is a tough, but not a resilient metal. It can break from bending and twisting.</p> <p>To make the steel curved, welding is involved to melt the steel in the desired shape. However, welding could reduce the toughness of the steel.</p> <p>Steel is very expensive from their popular use of construction and engineering in the world.</p> <p>Although steel is a very tough material, it needs to be treated with coating or paint to be weather resistant for rusting prevention.</p> <p>Steel is recyclable</p>	<p>Aluminum is a light weight material with a density which is a third of steel. Even though it is light weight, its strength is not affected by the weight. This means that the material is solid and not easily bent.</p> <p>In cold temperatures, it does not brittle; instead it hardens that increases its strength. However, its strength decreases as it is kept in hot temperatures.</p> <p>It can easily be joined by fusion welding, bonding and taping.</p> <p>Aluminum is recyclable</p>	<p>Wood is a solid stiff material, but compared to metals like steel, it is light and flexible</p> <p>Wood has fibers that aren't water resistant. Therefore in rainy/ damp environments, it could easily be deteriorated and damaged. To prevent this, coating is needed.</p> <p>Wood doesn't have uniform inner structure due to the age ring and grain structure which makes it hard to break a big lump of wood. They are known as anisotropic</p> <p>Wood has a high compressive strength, but low tensile strength</p> <p>Wood can also be recycled.</p>

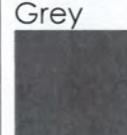
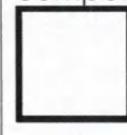
MATERIAL CONSIDERATION PART I



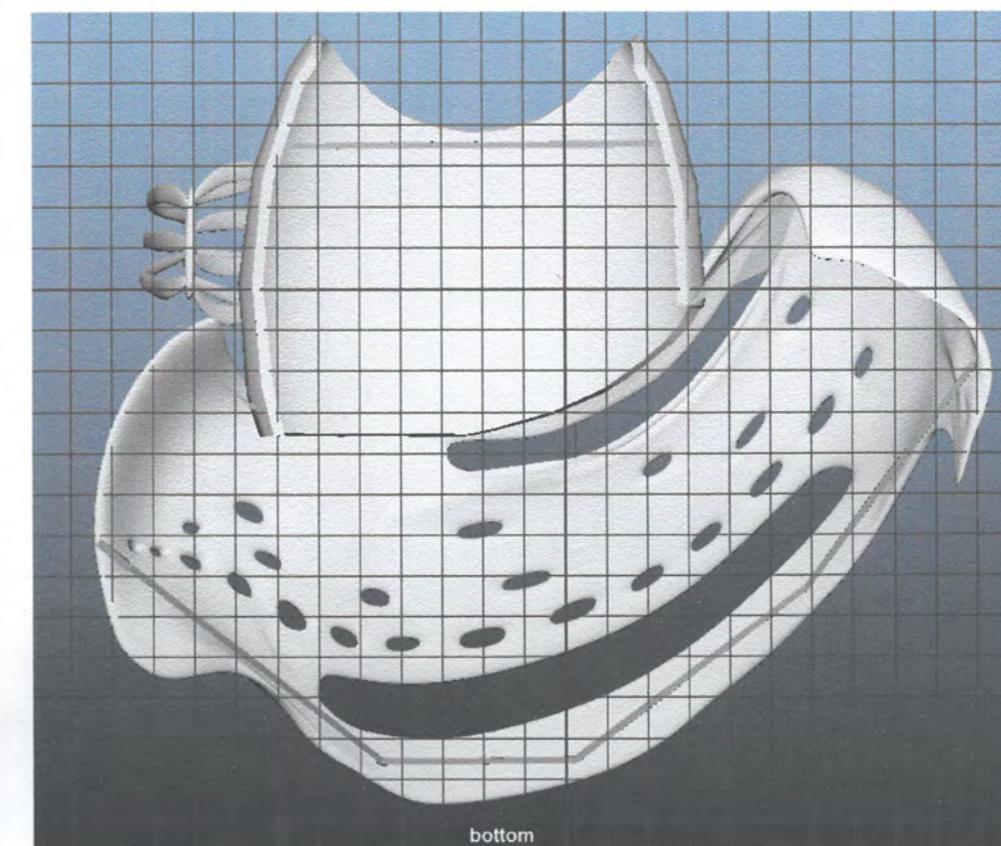
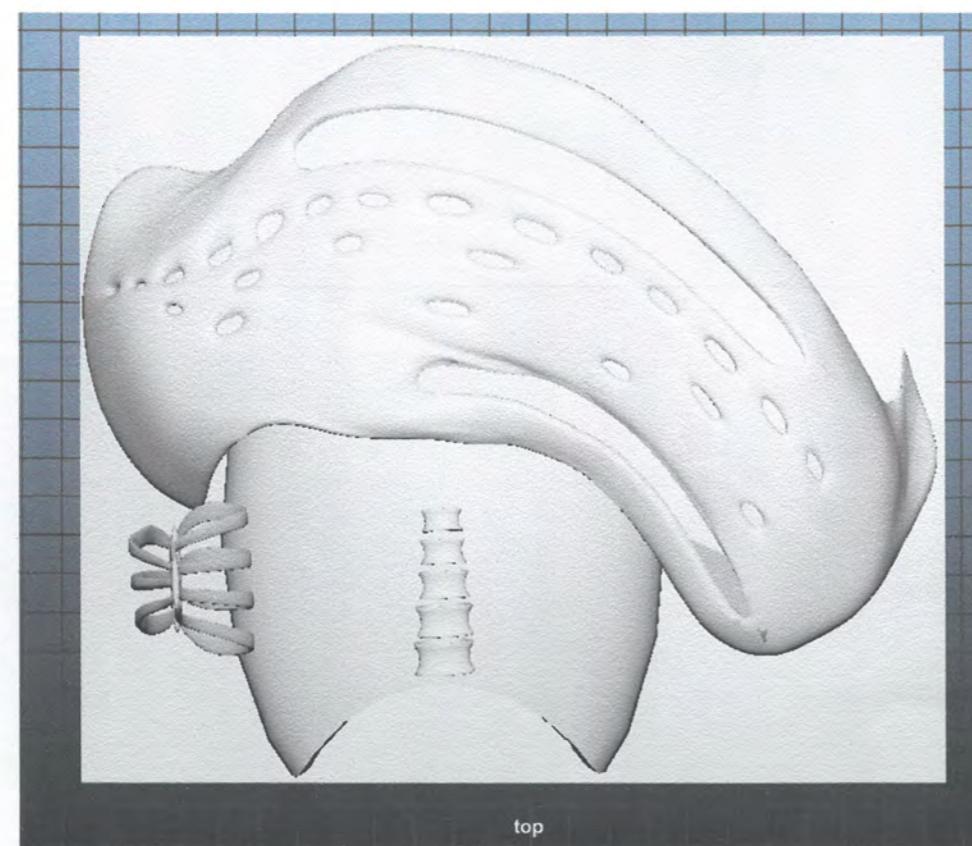
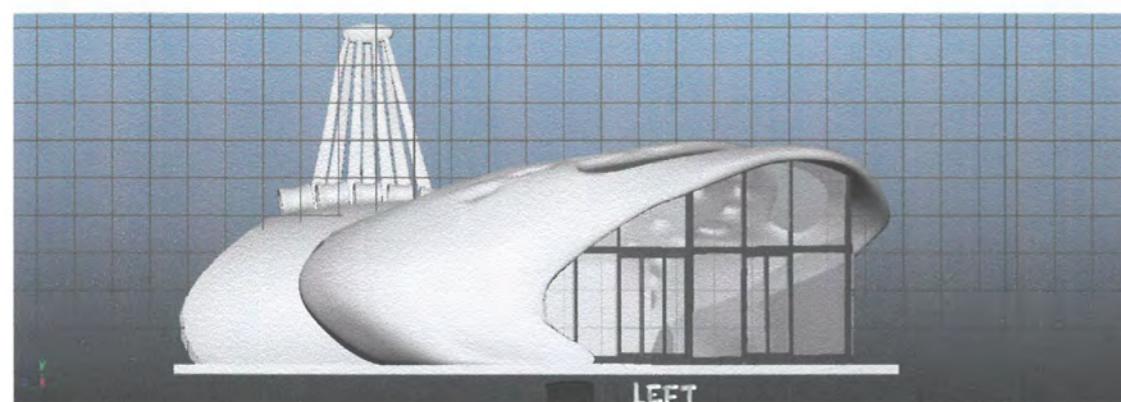
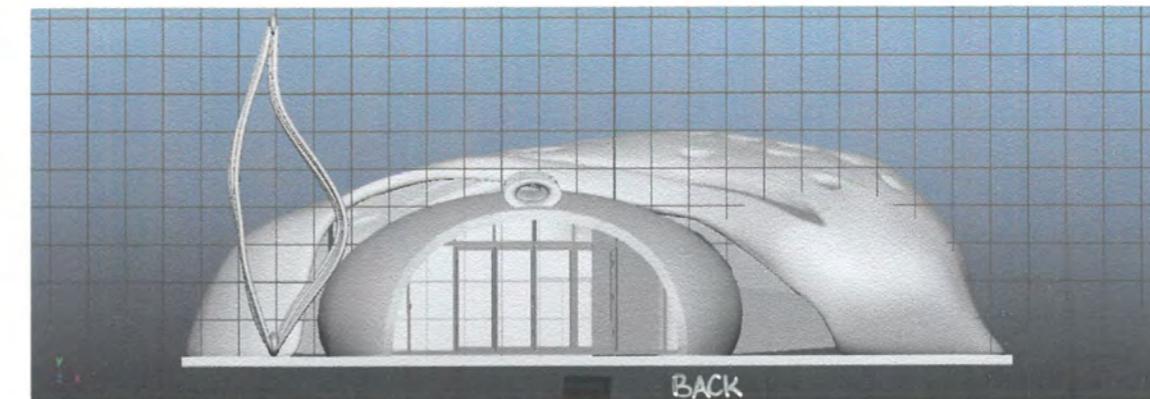
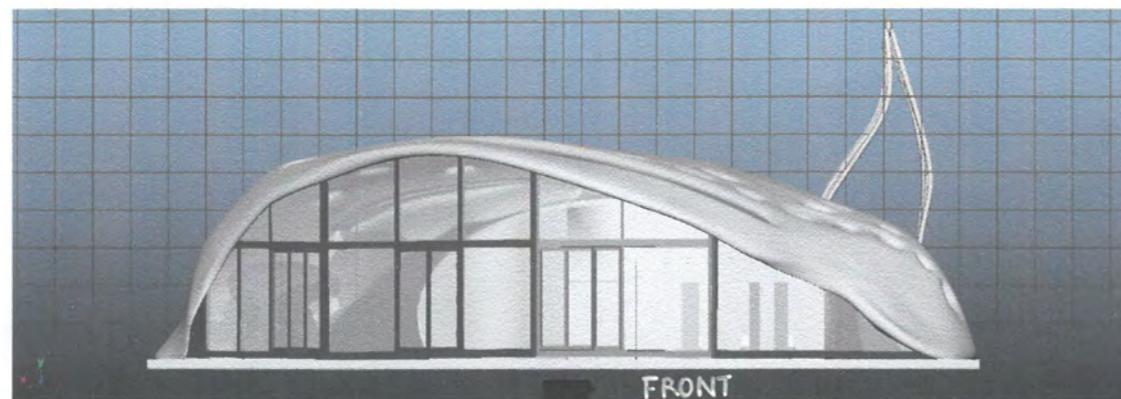
Transparent material (Skylight, walls and exterior doors):		
EFTE (Ethylene Tetrafluoroethylene) 	Glass 	Glass reinforced plastic (transparent) 
		✓
<ul style="list-style-type: none"> -It is durable, highly transparent and light weight -EFTE can be single layered or multiple layered. The multi-layered has inflated cushions inside for thermal insulation and structural stability against strong winds and snow loads. -EFTE films are very elastic and structurally resistant. They don't break from their curved forms. -In open natural areas, EFTE has a high longevity as it doesn't degrade from exposure under pollution, UV light, hazardous chemicals, and extreme temperature change and can self-extinguish the fire. -Birds are one of the factors that damage the multi-layered EFTE by pecking small punctures in the cushions. Bird wire deterrent would be needed to prevent the issue. -EFTE is a recyclable material which can be re-used again 	<ul style="list-style-type: none"> -Glass is an authentic and traditional material. They have tensile strength, flexibility, moisture absorption and resistance against (natural and unnatural) factors. -It can form organic/fluid shapes they can be molded into the desired shape. However, glass can be fragile depending on density (thin density will mean that the glass can easily fracture). -Glass has thermal conductivity to provide a warm space in the interior. - Glass doesn't rot from pests -Glass must be carefully installed as it is a fragile property. 	<ul style="list-style-type: none"> -Lightweight, but high strength -Good insulator properties -Resistant to corrosive attacks, breakage, and electricity -Less maintenance -Not a bendable material, but can be fabricated into curved forms by molding and tooling -A minimum thickness of 0.5mm
		
Interior walls and panels		
Concrete: 	Glass reinforced gypsum 	✓
<ul style="list-style-type: none"> -Concrete is a strong and solid material. It has low flexibility as it has a low tensile strength. It can form organic shapes by molding. -The material's longevity is very low. -Concrete structures will crack due to shrinkage and tension. -Concrete can be painted with coating/color for maintenance and aesthetic quality. -The material would be heavy, which means they might be impractical to use. -Concrete slows down the heat moving through the passageways, which avoids people experiencing temperature swings. -More light is reflected and less heat is absorbed, which makes the interior cooler. 	<ul style="list-style-type: none"> -Strong construction -The material is light and durable, which means it is easy to move and construct with. -Resistance to chemical harm, fire, moisture and impact. -The material can be molded into different thickness. -Flexible -Thermal and sound insulation 	<ul style="list-style-type: none"> -The material is normally white colored. It can be painted in the desire color. -In an event of a fire, it doesn't burn, but acts as a heat regulator and protects objects behind it for up to two hours

Flooring	
Aircraft Plywood 	Linoleum 
	✓
<ul style="list-style-type: none"> -IT HAS A HIGH IMPACT AND CHEMICAL RESISTANCE. -They don't bear weight as they are made from layers of ultra-birch veneers in right angles. -Aesthetically pleasing. -Thickness 0.4-2.0 mm -High strength -Consisted of mahogany, birch and adhesives to be more resistant to heat and humidity and also to maintain its quality in harsher environments. -Light, flexible and extreme strength. 	<ul style="list-style-type: none"> -Resistance to fire from its chlorine properties -Waterproof -Longevity is longer. -Like PVC, it has durability and flexibility. -Can't resist to chemicals such as acid, alkalis, bleach and solvent pills. -Naturally anti -microbial. It means there is less maintenance needed and makes the interior more hygienic.



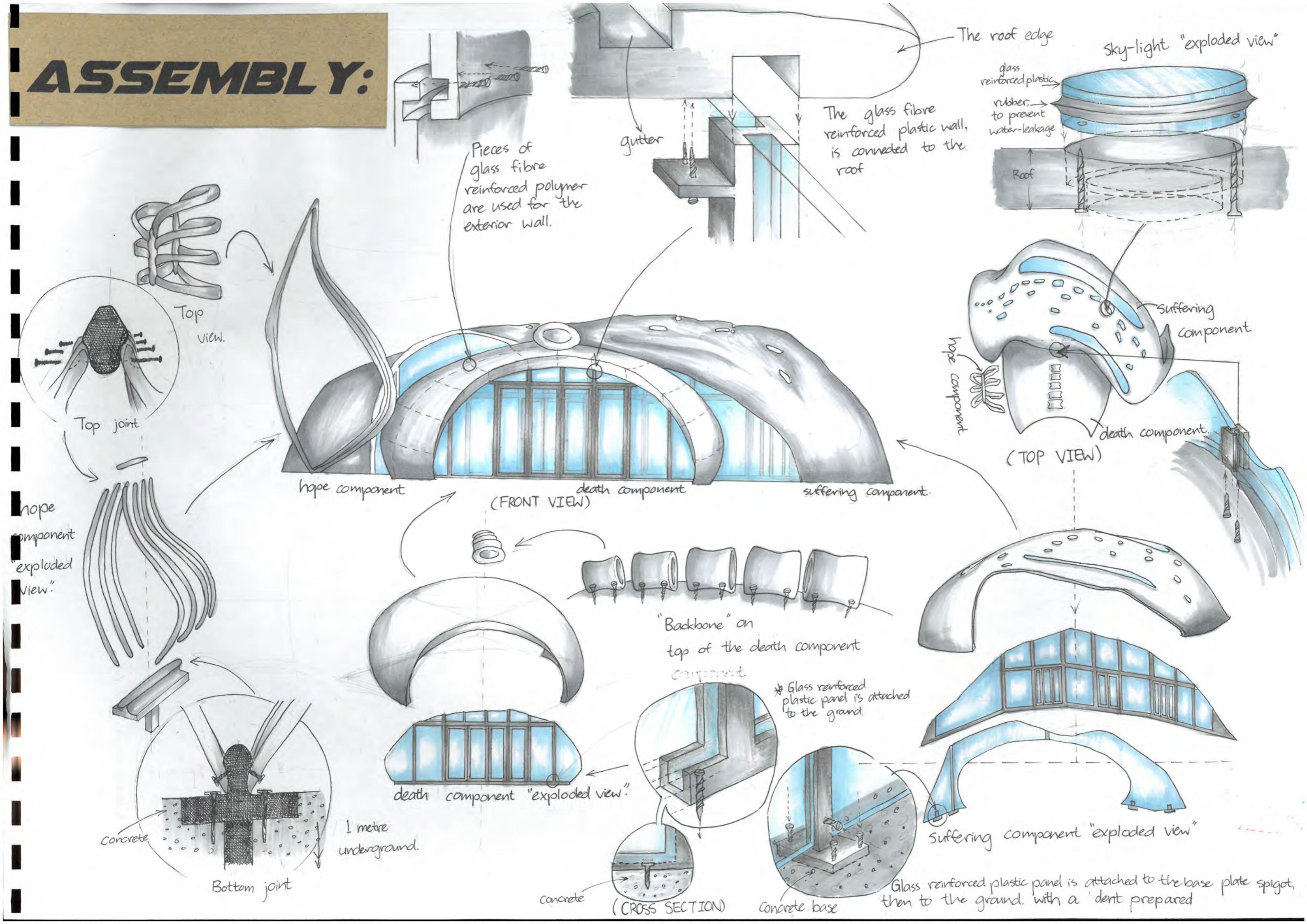
Final Decision:			
Purpose	Material	Color	Other
Cladding material	Glass Fiber Reinforced Polymer	White 	Thickness 30cm
Joinery material	Aluminum	Grey 	Thickness: 10cm
Transparent material (Skylight, walls and exterior doors)	Glass reinforced plastic (transparent)	Transparent	Wall and Exterior door Thickness: 25mm Skylight Thickness: 10cm
Interior walls and panels	Glass reinforced gypsum	<ul style="list-style-type: none"> -White for suffering component  -Black for death component.  	Thickness 100mm
Flooring	Linoleum	Grey 	Thickness 2.5mm

PROTOTYPE GALLERY

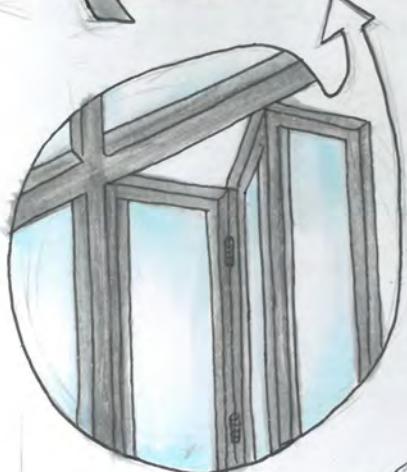
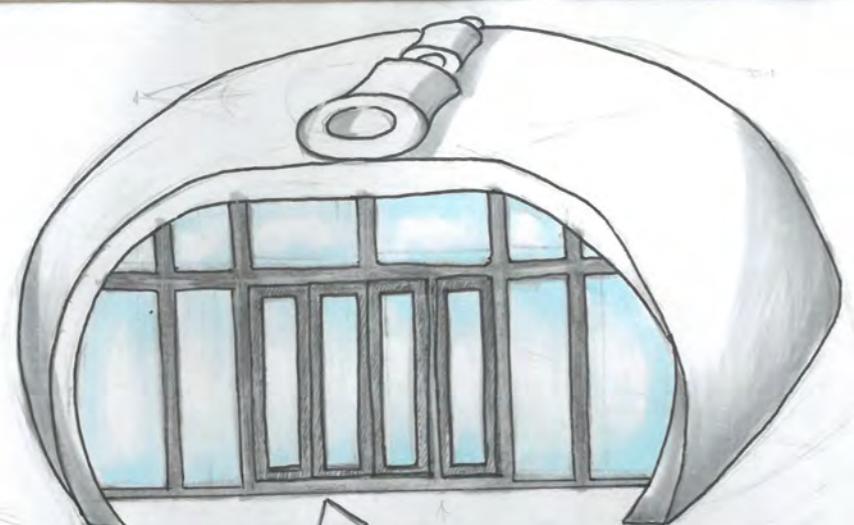


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Fused

ASSEMBLY:



FUNCTION: WINDOW / DOOR JOINERY



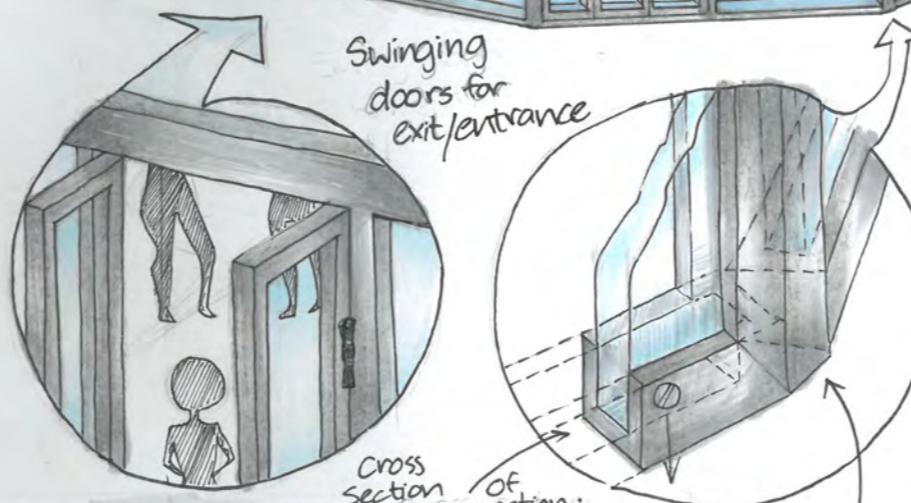
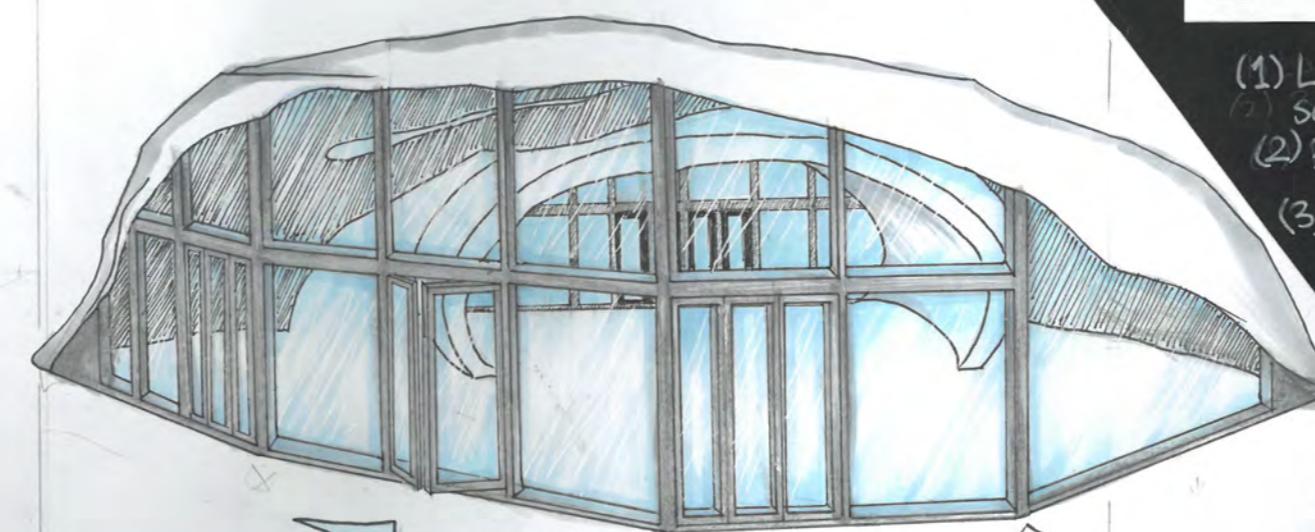
FOLDING DOORS:

- Large entrance/exit
- Provide natural ventilation.

SIDE VIEW:



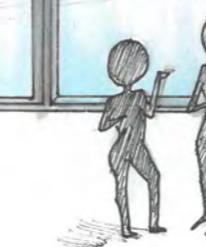
*With a folding door and a swinging door the entrance/exit is very flexible when weather changes.



Swinging doors for exit/entrance

Cross section of panel connection:
A screw attaches the frame to the ground.

Joining two panels on the ground



* Grey aluminium is used for the joinery.
* White glass-fibre reinforced polymer is used for roofing.



(1) Lock and handle for security.
(2) 3-panels folding doors for "death component".

(3) Wheels are installed on the top and bottom of the panels.

(4) A hydraulic system using air spring to close the door gently. (swinging doors)

(5) Door handles and lock for security. (swinging doors)

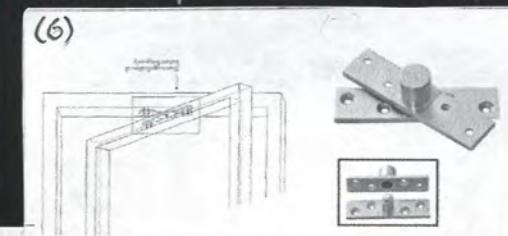
(6) Hinges of the centre pivot are installed at the top and bottom part of the panels.

(7) Centre pivot doors for "suffering component".

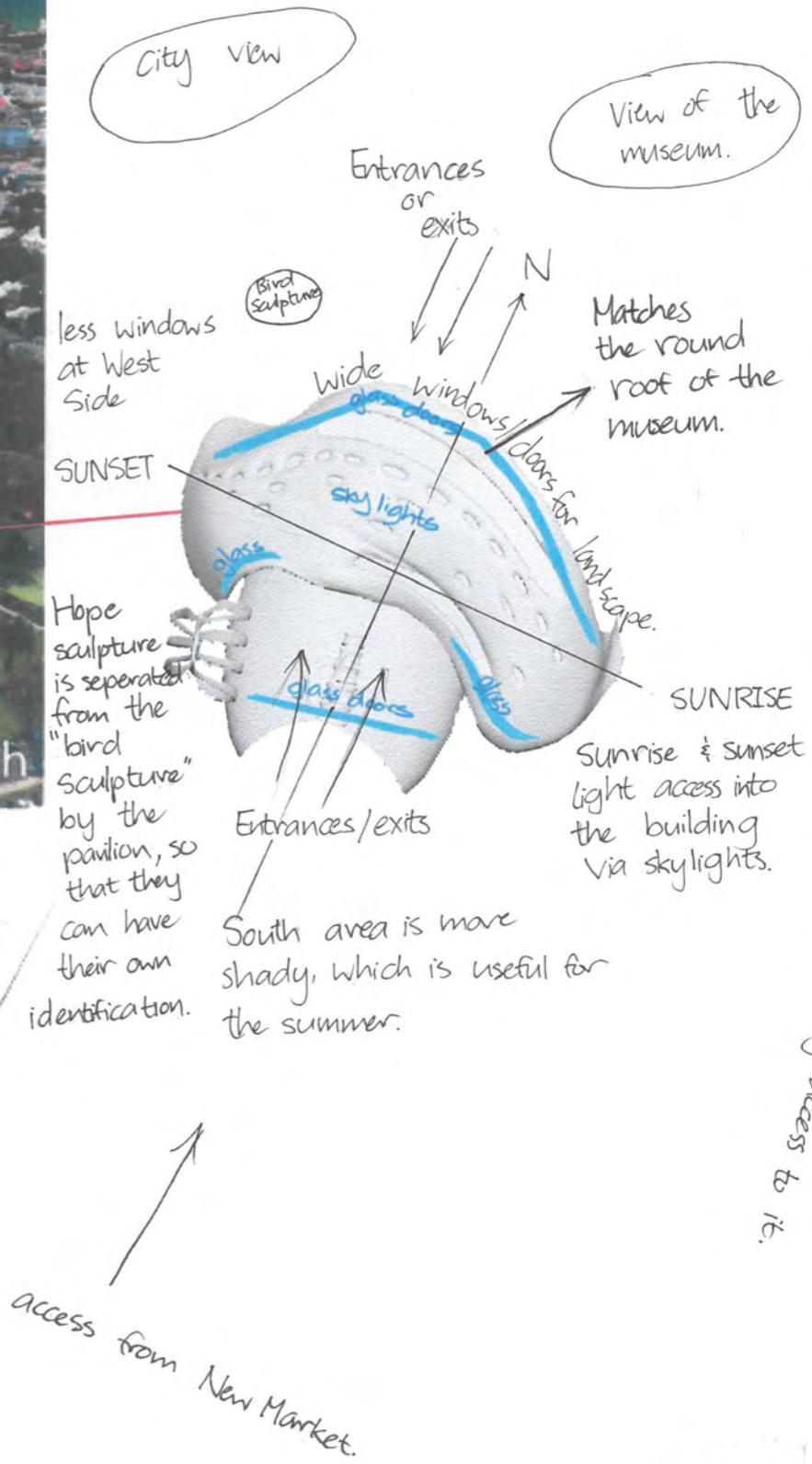
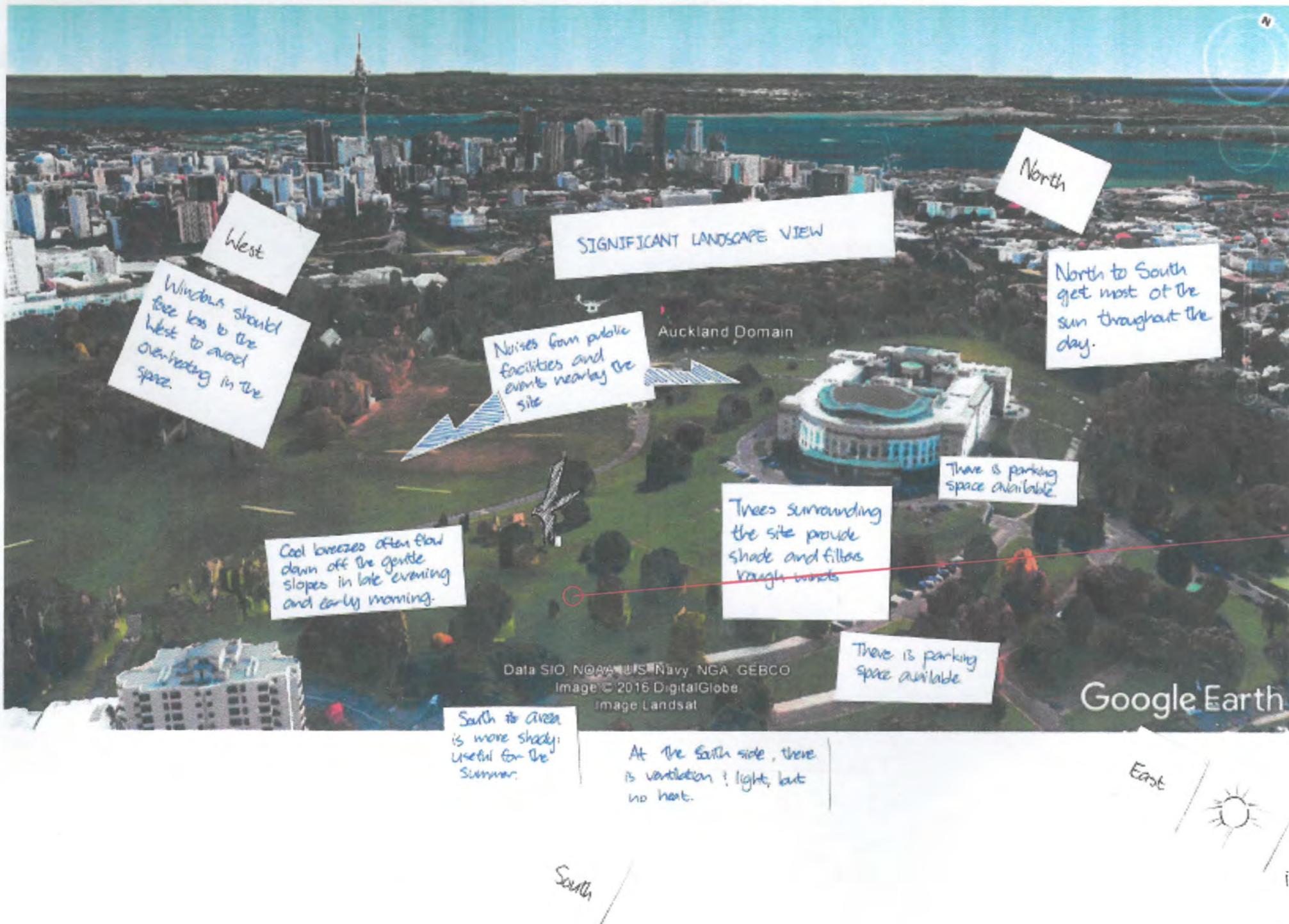
(8) Door lock in the centre pivot doors for security.



(9) Door stoppers are applied on every pivot doors to avoid turning by the wind and the children to fiddle with.

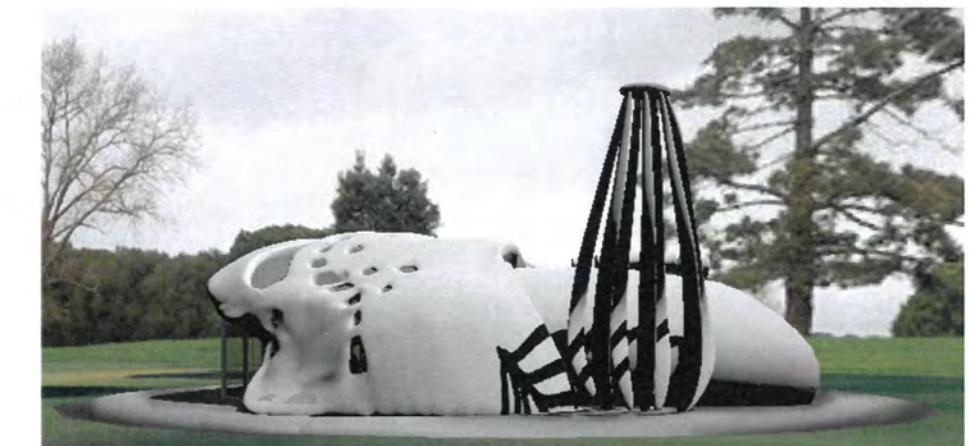


BUILDING ORIENTATION:



The car park is nearby the pavilion. People get easy access to it.

ON THE LOCATION:



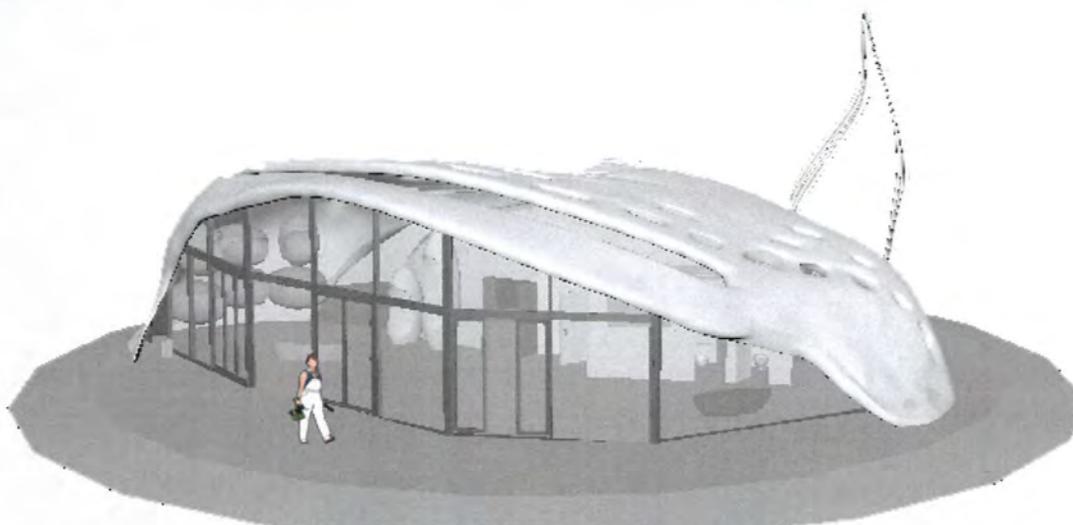
LEFT



RIGHT

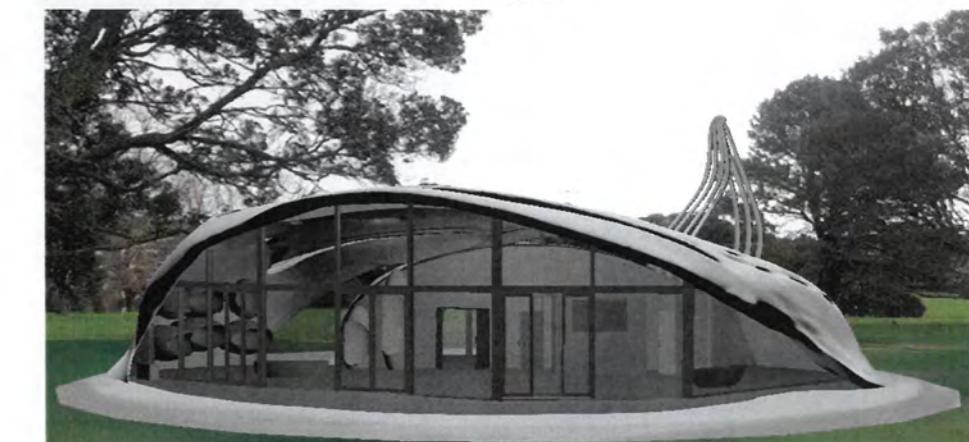


BACK



TOP

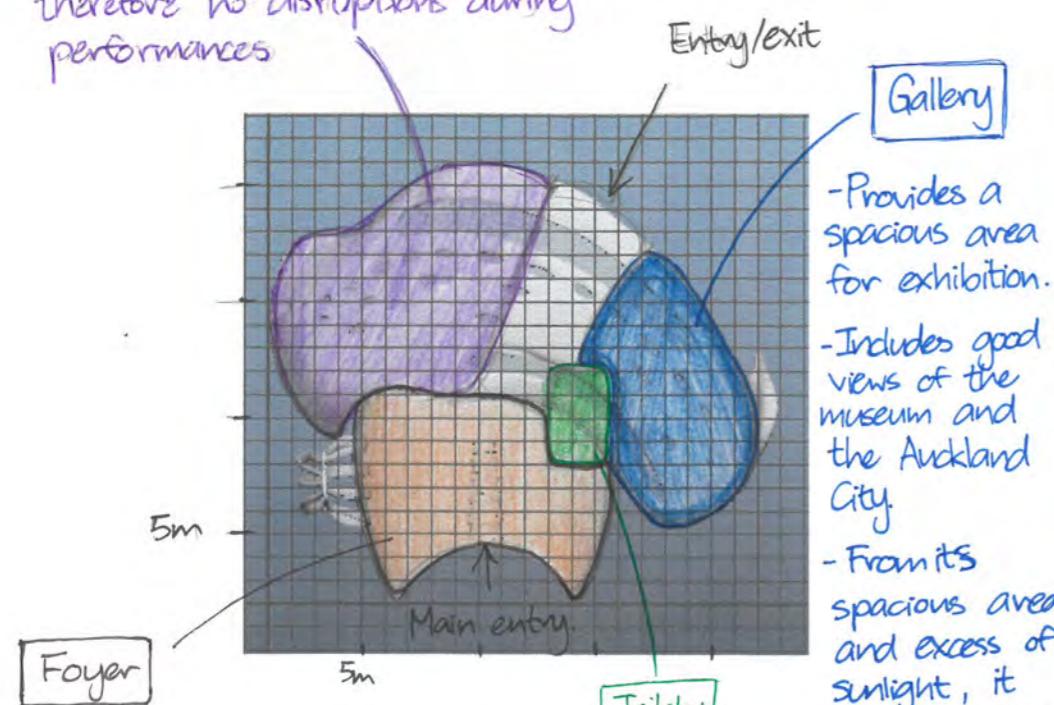
THE SITE IS GENTLY SLOPED DOWN. A CONCRETE BOUND BASE IS BUILT TO LEVEL THE GROUND, USING A ROUND BASE WOULD PROVIDE A SMOOTH ACCESS TO THE PAVILION FOR DISABLED VISITORS.



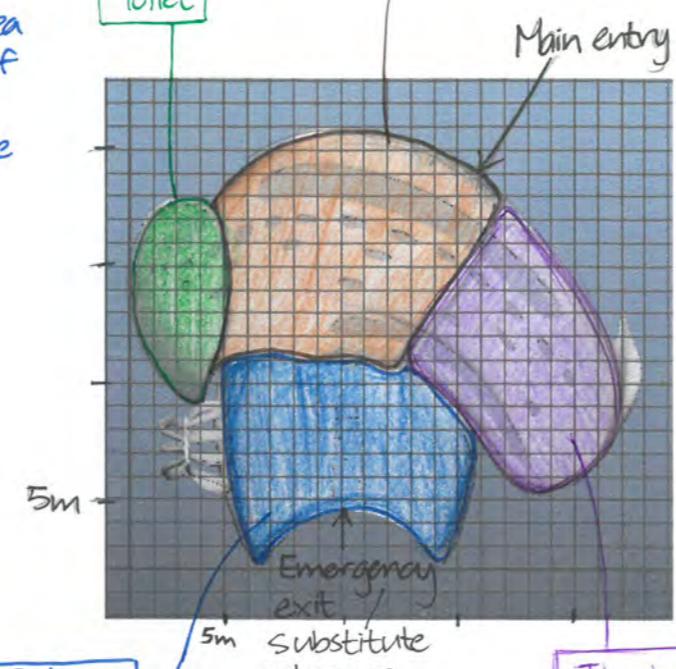
FRONT

Theatre

- Positioned in a corner, isolated from other facilities therefore no disruptions during performances



- Using the "death component" as the main entrance.
- Less sunlight which gives a sombre and gloomy sense on the death of soldiers.
- The toilet is in the middle easy for people to spot out
- Toilet needs less windows for privacy.



- Lighting in the area is shady
- The gallery is near the hope sculpture.
- It includes an emergency exit / substitute entrance in case.

INTERIOR CONCEPTS:

Foyer

- Provides bright sunlight and natural ventilation, making people feel more relaxed.
- Size of ~~of~~ foyer is big enough to fit a help-desk.

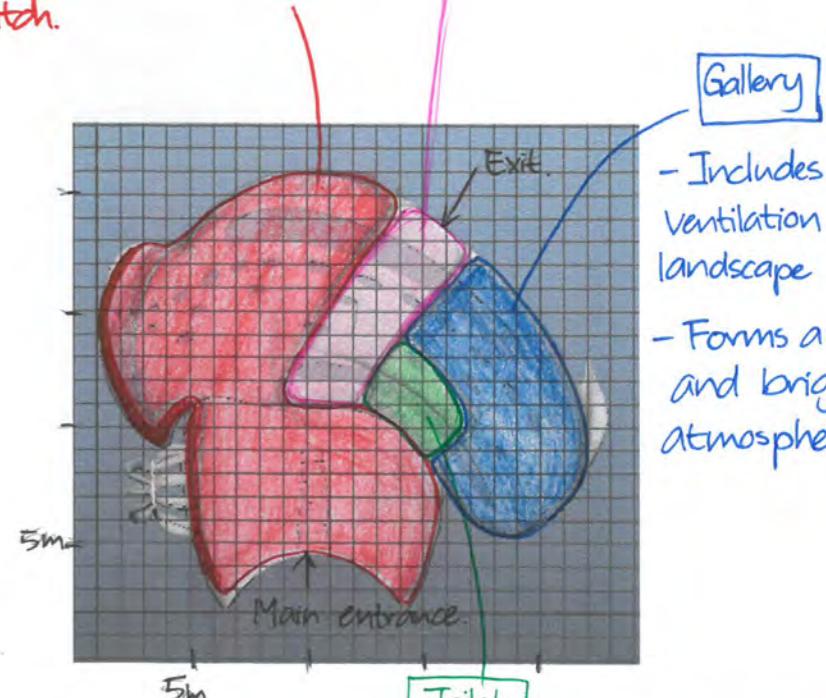
Foyer with display screen (film shown)

- ~~- Benches are included for people to rest and watch~~

- Multi screens are placed on the curved walls to keep people moving different to a formal theatre
- Benches are included for people to rest and watch.

Corridor

- Gives access to the facilities
- Also includes a segment of the landscape view



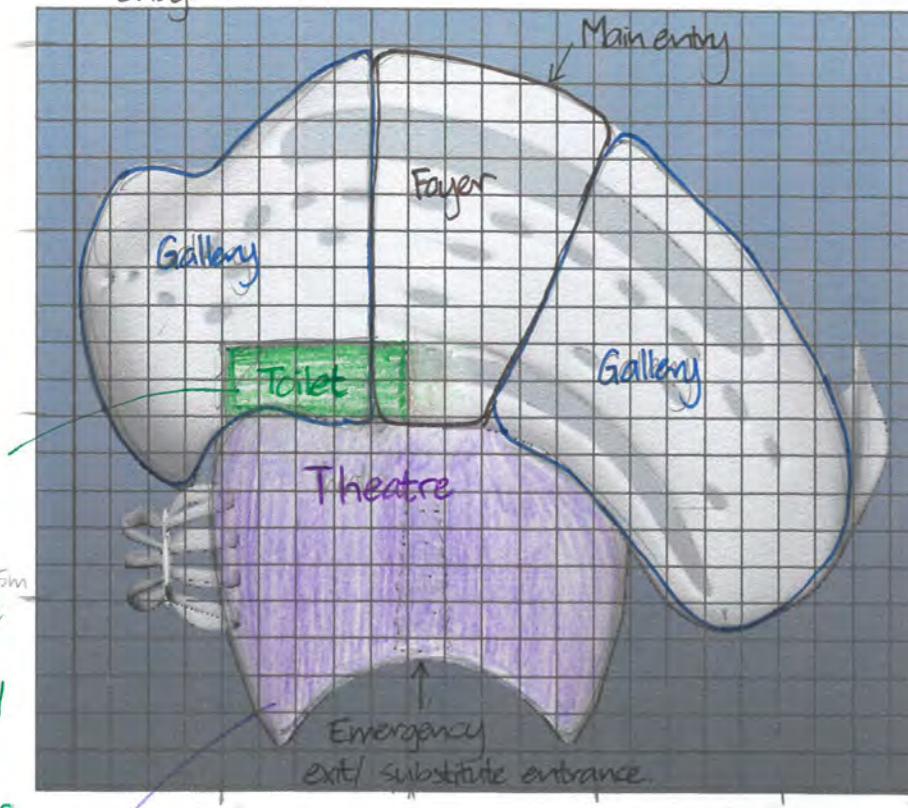
- The toilet is near the foyer and gallery.
- Has natural lighting and ventilation.

Theatre

- Provides natural lighting and ventilation for stage performance
- Needs curtains to block the sunlight from the windows.

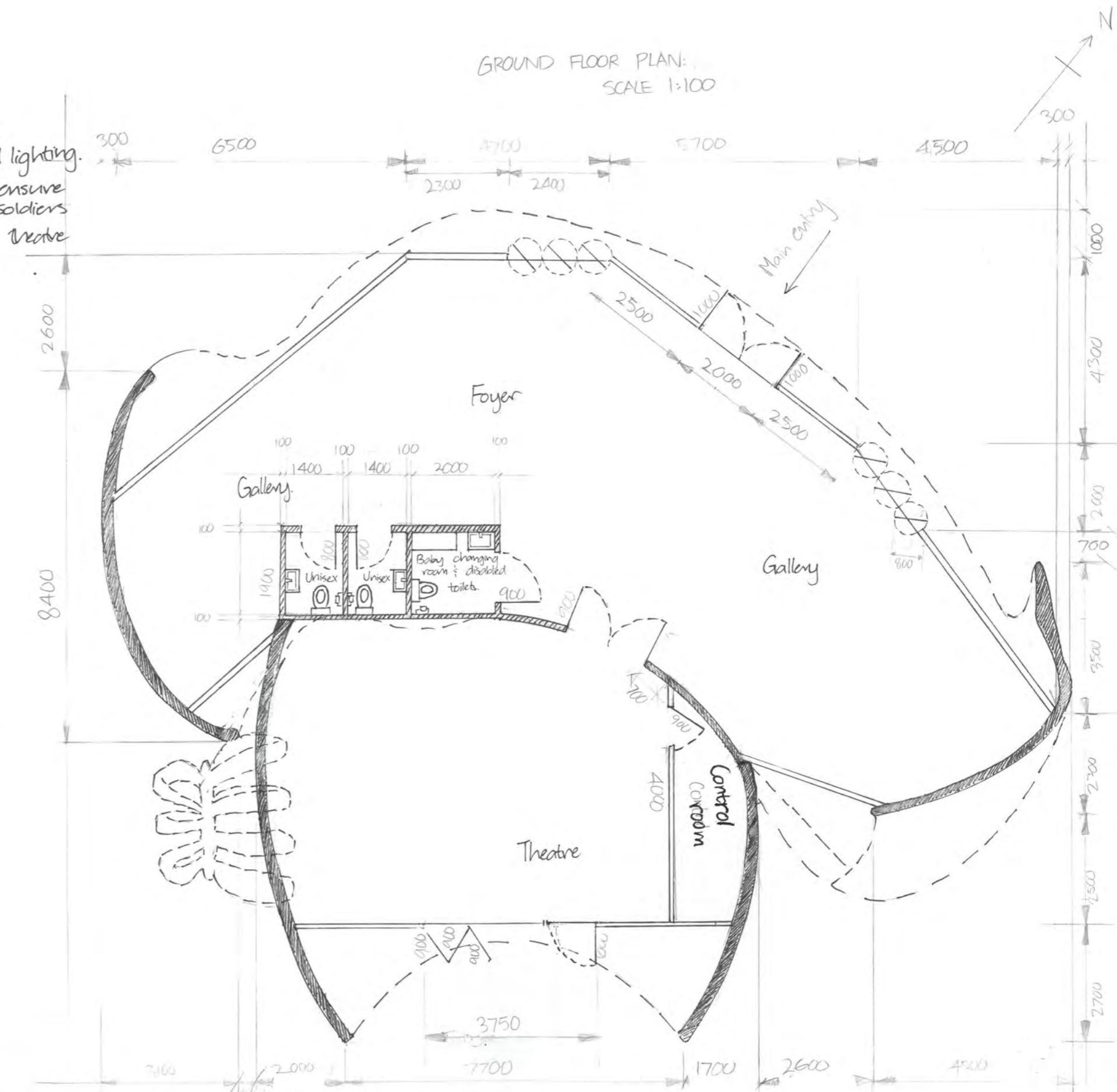
FINAL INTERIOR CONCEPT:

- The foyer and the galleries are placed together in the suffering component in an open plan.
 - The area of the suffering component is spacious for people to explore the exhibit, lounge around and socialize, with a city landscape view and natural lighting.
 - The main entrance is in the suffering component to ensure that people would experience the shell-shock from the soldiers (by the sky-lights), even though the visitors attend the theatre only.

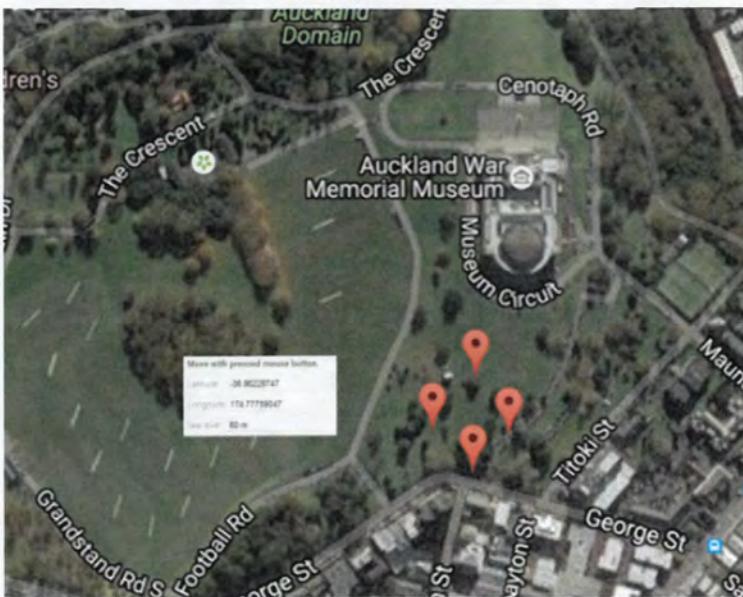


Toilet is located in between the gallery, theatre andoyer convenient for people.

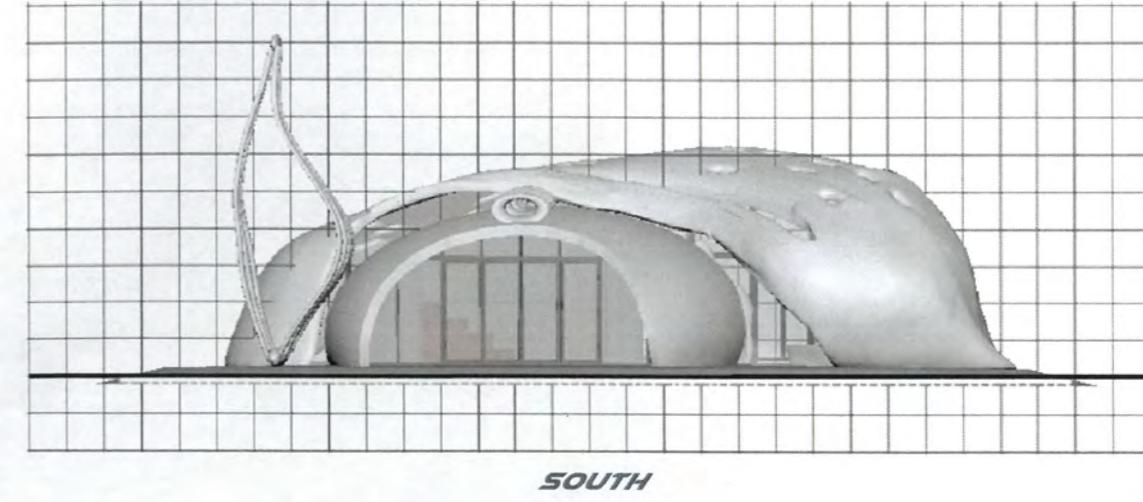
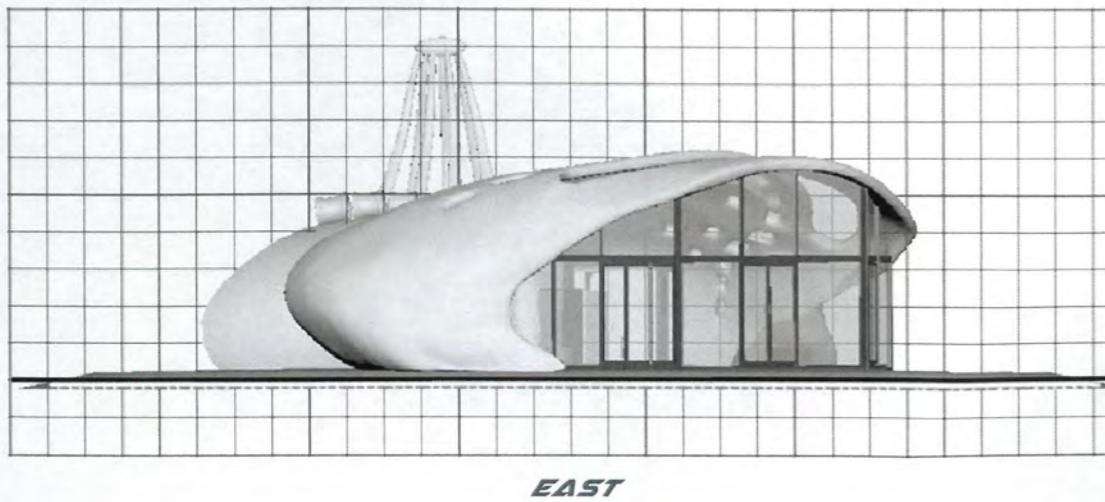
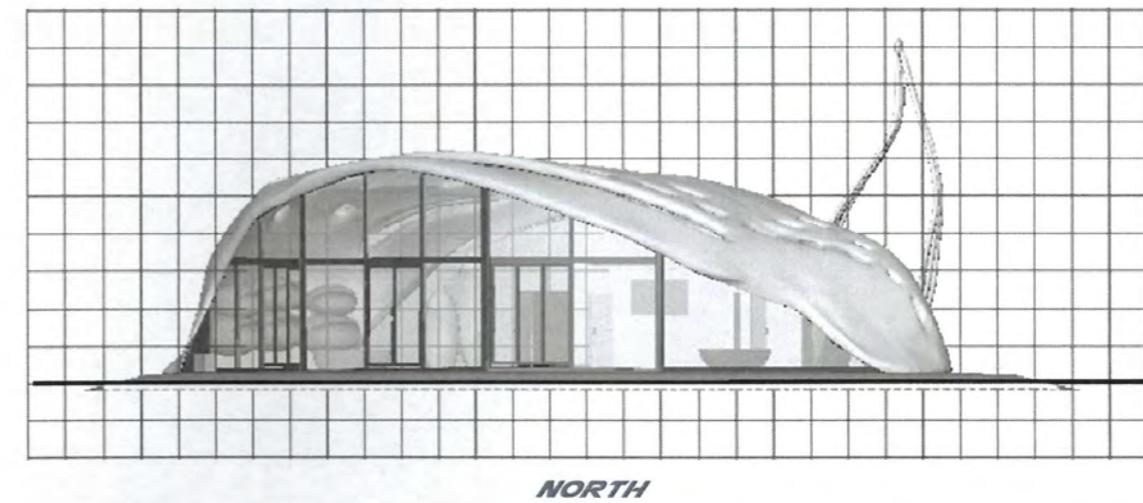
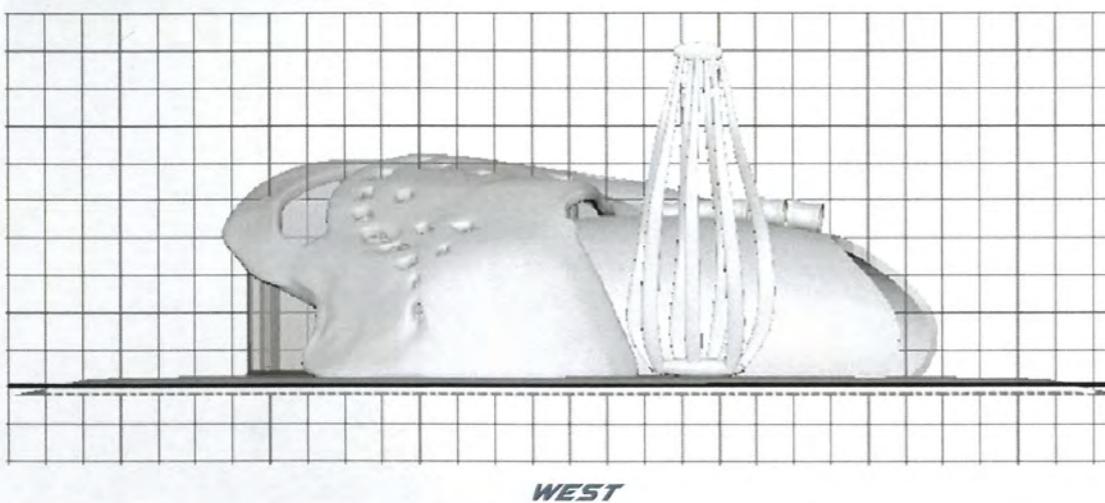
- No skylight, easy to set the theatre dim, only need curtain covers for the doors.
 - The theatre is separated from the foyer and gallery less disruptions.
 - Also a suitable space for a mini conference.



ELEVATION (SCALE 1:200)



ACCORDING TO THE WEBSITE, "ELEVATION FINDER", THE BUILDING SITE HAS THE SAME LEVEL OF LAND WHICH MEANS THAT THE SITE IS A FLAT BUT A BIT DENTED.
(THE ELEVATION OF THE POINTS SURROUNDING THE BUILDING SITE IS 60.0 METER)



Scholarship Design and Visual Communication – Assessment Schedule 2016

DESIGN IDEATION – 8 marks	DESIGN PRACTICE – 8 marks	VISUAL COMMUNICATION – 8 marks
<i>Quality of design ideas generated in terms of a creative interpretation or application of aesthetics / function.</i>	<i>Quality of idea refinement and resolution for the purposes of amalgamating key design considerations relevant to a context.</i>	<i>Quality of the visual communicating of design thinking in terms of its narrative, and visual promotion of ideas selected.</i>
Ideas are <u>generated</u> from initiating sources. (1 mark)	Ideas are <u>clarified</u> through a process. (1 mark)	Use <u>visual techniques / strategies</u> to communicate <u>design ideas</u> . (1 mark)
Ideas are <u>regenerated and explored</u> from initiating sources. (2 marks)	Ideas are clarified through a process that <u>applies design and visual communication</u> . (2 marks)	Use visual techniques / strategies to <u>clearly</u> communicate design ideas. (2 marks)
<u>Design ideas are informed</u> by idea initiation. (3 marks)	Ideas are <u>evolved</u> through a process <u>in response to a design context</u> . (3 marks)	Use visual techniques / strategies to communicate a <u>design narrative</u> . (3 marks)
<u>Design thinking purposefully respond</u> to idea initiation. (4 marks)	Ideas are <u>purposefully</u> evolved through a process <u>in response to a design context</u> . (4 marks)	Use visual techniques / strategies to <u>clearly</u> communicate a design narrative. (4 marks)
Design thinking purposefully respond to idea initiation in an <u>in-depth</u> manner. (5 marks)	Ideas are <u>purposefully</u> evolved through a <u>coherent</u> process in response to a design context. (5 marks)	Use visual techniques / strategies to clearly communicate a design narrative <u>with coherence and detail</u> . (5 marks)
<u>Complex design thinking OR resolved design ideas</u> demonstrates the <u>clever use</u> of idea initiation. (6 marks)	Ideas are <u>convincingly</u> evolved through a coherent process OR design considerations are <u>integrated and synthesised</u> in a <u>convincing</u> manner. (6 marks)	Use visual techniques / strategies to <u>convincingly</u> communicate a design narrative OR <u>high quality</u> visual presentation principles / skills are used in a <u>convincing</u> manner. (6 marks)
<u>Perceptive design thinking OR innovative / sophisticated resolved ideas</u> demonstrates the <u>insightful use</u> of idea initiation. (7 marks)	Ideas are convincingly evolved and design considerations are integrated and synthesised in a <u>sophisticated</u> manner. (7 marks)	Use <u>sophisticated</u> visual techniques / strategies for communicating a design narrative OR <u>outstanding</u> visual presentation principles / skills are used with <u>visual impact</u> . (7 marks)
<u>Perceptive design thinking AND innovative / sophisticated resolved design ideas</u> demonstrate the <u>insightful use</u> of idea initiation. (8 marks)	Ideas are convincingly evolved and design considerations are integrated and synthesised in a sophisticated and <u>highly refined</u> manner. (8 marks)	Use <u>sophisticated</u> visual techniques / strategies for communicating a design narrative <u>AND outstanding</u> visual presentation principles / skills are used with <u>visual impact</u> . (8 marks)
Sub Total 7	Sub Total 5	Sub Total 7
Overall Level of Performance (maximum 24 marks)		 19

Clarification of terminology:

Design ideas – individual ideas that have design qualities that relate to both aesthetic and functional considerations as related to a design context.

Design thinking – a series of design ideas that consider and interrogate divergent and convergent possibilities – can be empathetic, purposeful or meaningful to a design context.

Idea initiation – initial ideas that have been generated, regenerated and explored from initiating sources – can be aesthetic, pragmatic, or theoretical.

Design context – typically defined by a brief situation and specifications – extends to relatable environmental, social, historical, cultural considerations.

Visual techniques – the modes, media and methods associated with visually communicating information.

Visual strategies – the visually based approaches that act as design tools for the initiating and evolving of design ideas.

Design narrative – the visual story-telling of the design practice that has taken place.

Purposefully – the production of a body of design work that has clear intention and engages considered decision-making.

Coherent / Coherence – range of different elements and considerations that are brought together effectively as a set, with a logical consistency, clarity and unity of thought, purpose, or narrative.

Convincing / Convincingly – intentions are conveyed in a compelling manner with little doubt and with utter assuredness / conviction.

Integrating and synthesising – taking a diverse range of design ideas, knowledge and skills, blending them into a coherent whole or combine them in a new way so as to produce an effective outcome aesthetically and functionally.

Sophisticated – engage a complexity of design thinking or visual literacy, whether reflected through in-depth and refined understanding, or utilising multiple layers of meaning.

Innovative – ideas that lead to something new and / or different, whether it is something original or renewed, in terms of either aesthetics or function.

Insightful – perceptive design thinking that challenges the conventional in order to extend and transform design ideas.