

# EARTH BOOK

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STUDIO EARTH S1, 2017

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# CONTENTS

INTRODUCTION- TECTONICS 01-04

POINT, LINE, AND PLANE 05-12

MASS 13-24

FRAME AND INFILL 25-34

SITE ANALYSIS 35-36

Mega 37

Macro 38

Micro 39-40

CONCEPTACLE 41-42

DESIGN DEVELOPMENT 43-46

SECRETS 47-48

Precedents 49-54

Tectonics and Brief 55-58

Drawings 59-66

Experiencing Secret 67-72

Model 73-78

REFLECTION 79-80

BIBLIOGRAPHY 81-82





# TECTONICS

Earth is made habitable due to the presence of tectonics. In the first lecture, tectonics was introduced as 'a response to gravity, the force of the Earth, though there are different ways to represent gravity'. How does tectonics being perceived in the architectural perspective? Gravity is more comprehensible in a physical dimension as it measures the degree of force acting on the system. Therefore, spatial system is articulated to represent the architectural form of tectonics. Tectonic is a transition from physical to metaphysical. In the metaphysical dimension, tectonics is not mere concept despite an architecture of 'depth' that slowly expands in the realm of space and time. (Robert, 1986) In general sense, tectonics of earth is particularly revised on three different levels, on ground, below ground and above ground. The three layers are materialized into respective spatial composition, 'point, line, and plane', 'mass', 'frame and infill' to express the intangible force of gravity. The celebration of such force is better depicted by the three relationships, a spatial strategy to deliver the idea of architectural tectonics.



AN INTRODUCTION TO THREE RELATIONSHIPS

The wave's crashing, folds into a mass,  
a void buried under the force of nature.

Secrets hidden out of sight,  
Peeking through the dark of night.

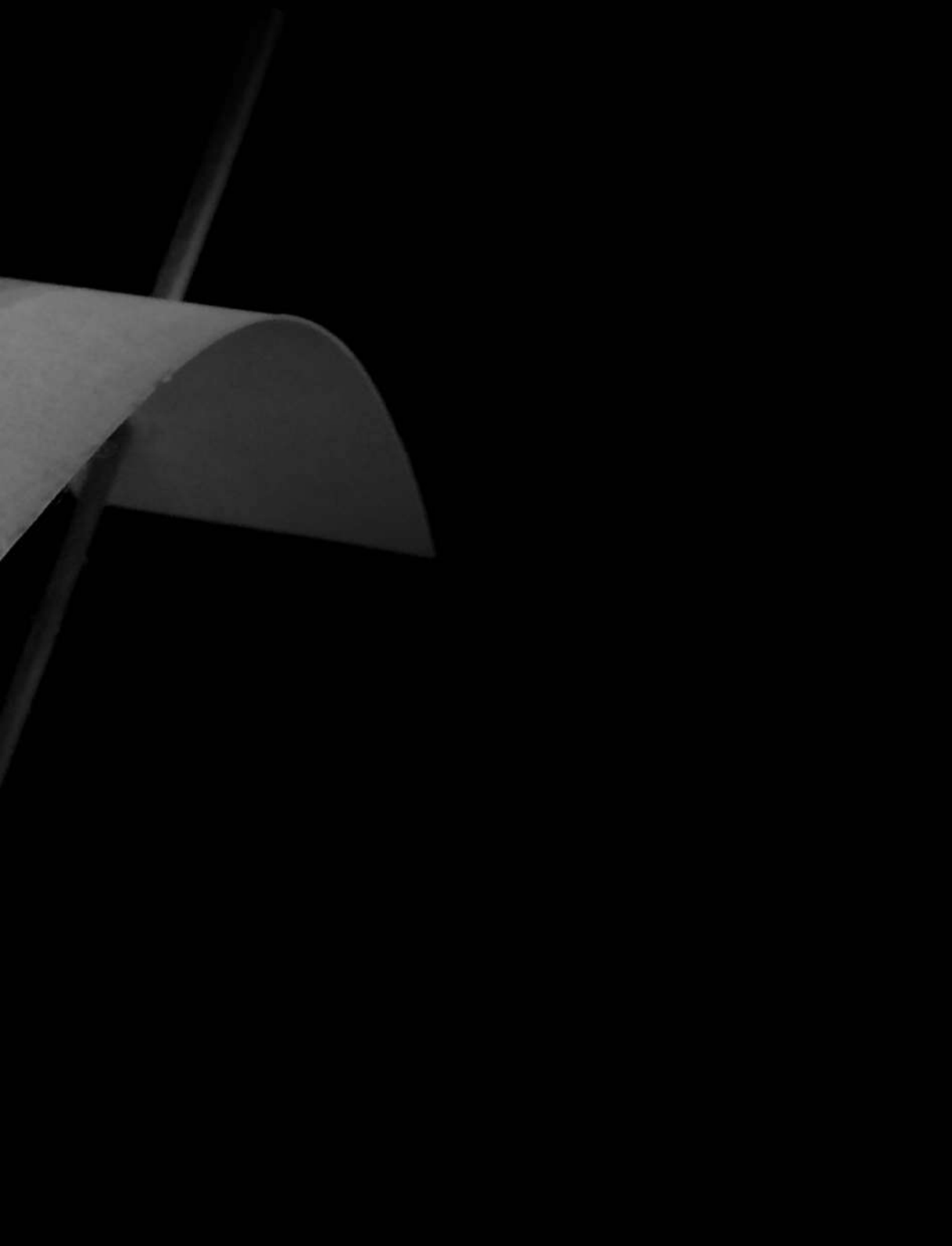
The ground builds a foundation,  
seashells that gains life from the Earth,  
extruding from the plains yet buried in the sand.

A light weight salty breeze,  
grazes my hair,.  
A hollow echo rumbles from the caves,  
within my hearts despair.

The space between you and I,  
Yet the ground that connects us all.  
Within this every sky, it brings us to our fall.

-Yen Fung-





## Point, Line, and Plane

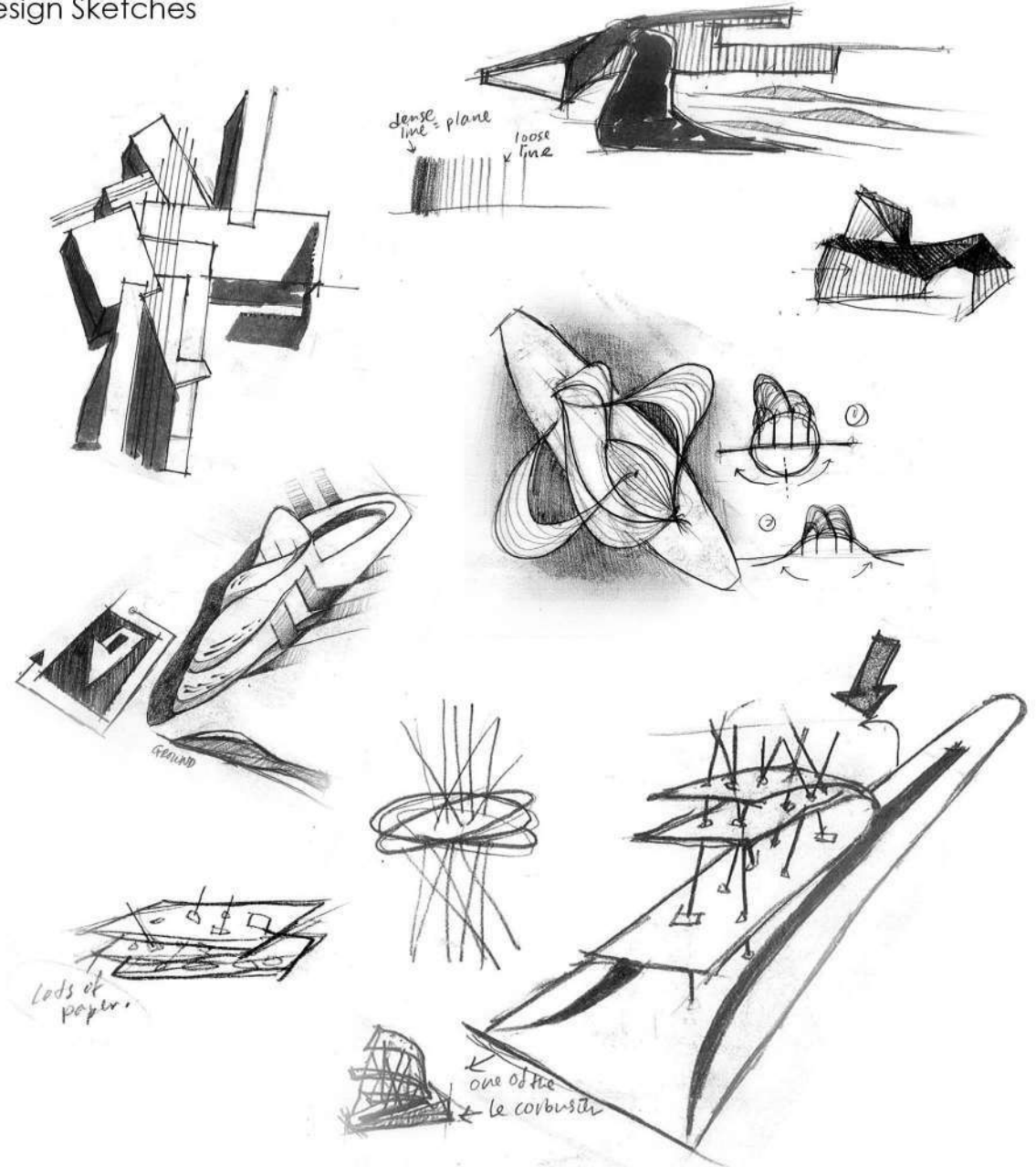
# Point, Line, and Plane

Point, Line, and Plane (PLP) are seen as a progressive formation, from a single point, it grows into a line and evolves into a planar dimension. In the notion of tectonics, PLP is a spatial system which lies on the ground, playing with the form of the landscape.

Barcelona Pavilion by Mies van der Rohe (PLP: image 1) is an example to visualize how PLP works architecturally. The minimal use of planar elements has successfully deliver the image of a modern art in the building system. The absence of walls surrounding the structure was inspired by a 'free-plan', which the roof is seen as it is suspended yet it is supported by vertical columns and a central marble plate representing the lines and planes elements.

Through design sketches, the concept of PLP was visualized in various ways. The sketches enables the spatial formation of PLP to evolve, linear lines were formed into curves, the flow of the system was experimented and how the ground structure affects the formation of PLP was developed. The final idea was visualized by the layers of plane peeling from the ground, forming layers and impaled by solid line elements to solidify the peeling or lifting action. Experience is an strategy that integrates the spatial composition and communication of space. Therefore it was implemented to reinforce the exploration of PLP.

## Design Sketches

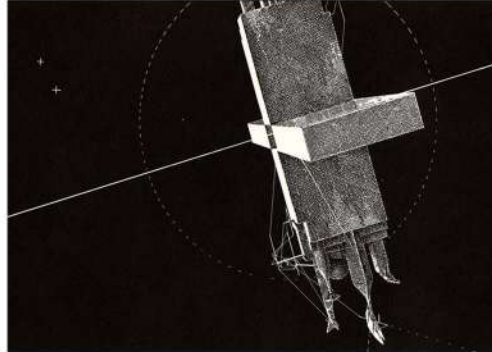


balsa → Line element  
 → Column sup. L. an angle  
 → Density  
 Hole → Point element  
 → creates hollow off. when shed is covered  
 → part of the ground -





1 Barcelona Pavilion, Mies van der Rohe



2 Einstein Tomb, Lebbeus Woods

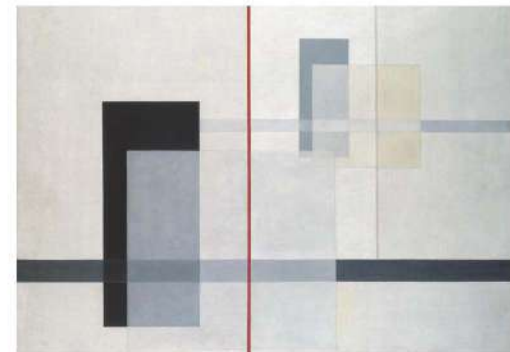


3 Melbourne Exhibition Centre, Larry Oltmanns



4 Lazona Kawasaki Plaza, Ricardo Bofill

Point is a single unit in solitude. Logically, the centre of focus. Theoretically, the initiator of a line. A line is a result of connecting two points together, conveying vector in two dimensions. Lines they communicate with each other, forming a planar projection creating a plane.



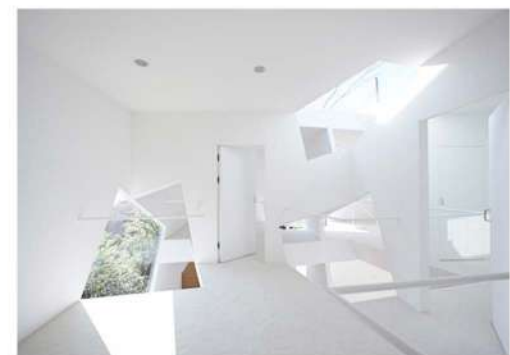
5 Komposition VII, Laszlo Moholy-Nagy



6 Annie Pfeiffer Chapel, Frank Lloyd Wright



7 Studio Libeskind, Daniel Libeskind



8 Villa Kanousan, Yuusuke Karasawa

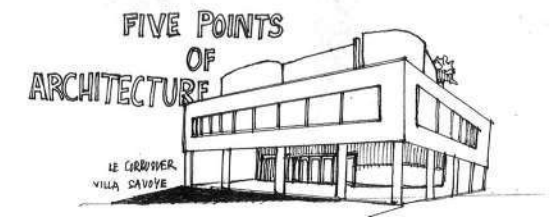
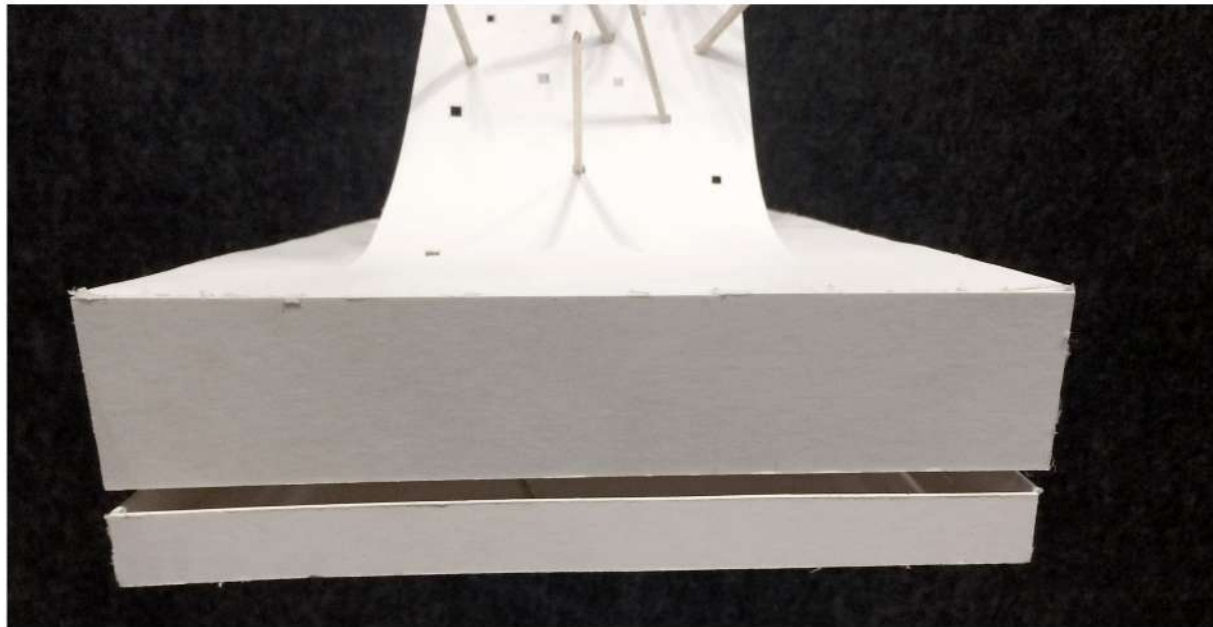


ELEVATION



PERSPECTIVE





① ROOF TERRACE  
- recreational area  
- wall provide privacy and shade

② PILLARS  
- elevation and support by pillars.  
- allow continuity and transparency.

③ FLOOR PLAN  
- open/free floor plan allowing walls to be placed freely  
- aesthetically modifiable.

④ RIBBON WINDOW  
- sufficient illumination & ventilation -  
- grants great view, panoramic view to the yard.

⑤ FREE FACADES.  
- unconstrained by load bearing reasons.  
- no outer walls for support, thus facade can be dismantled.



Spatial experience is a morphological study of how a space is formed externally and internally through visual and emotive conception. The design was revised on two of Le Corbusier's 'Five Points of Architecture', the utilization of pilotis to create continuity and transparency of space and ribbon window which allows a panoramic experience in the model while representing the idea of lines.



THE ELEMENTARY



SOLIDIFYING GROUND







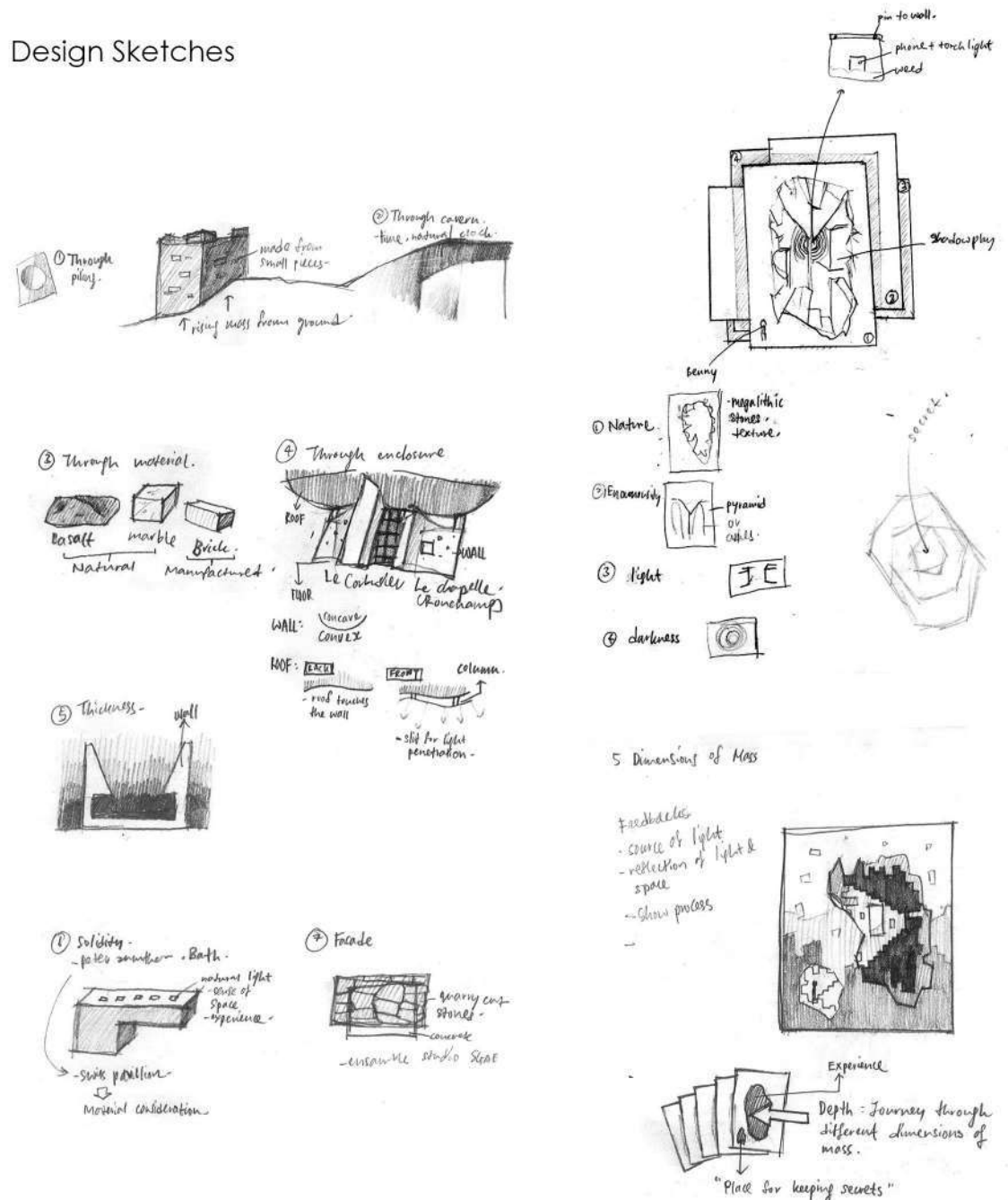
MASS

# MASS

Mass is a representation of volume, solidity, dense, and abstraction of gravity. It can be experienced in various ways in the context of architecture. The nature performs mass in the most original way, which is through texture. Antelope canyon in Arizona (Mass: image 9) is a natural formation of mass, enclosed by sandstone, in the texture of the earth. The sense of mass is amplified further by acknowledging the concept of solid and void. Solid is a volume that gives the sense of weight while void is a subtraction of a solid, forming the hollowness in space. In mass, it is the invasion of light into the space that gives the idea of the space is a void while enclosed by part of the solid.

Through the study of the fundamentals of mass, the concept is united by depth, and how layers may influence the effect and perception of mass. The idea is designed in a progressive manner from texture to spatiality, exploration, light and finally dark. But before the final design was made, three preliminary illustration was created to understand how layers work in superimposition. The idea of secret is introduced to the final mass research to form a explore how elements of mass can deliver the idea of secret, and how spaces are created to confine the secret.

## Design Sketches

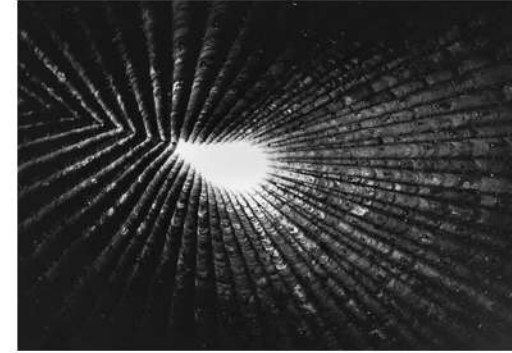




1 National Assembly Building, Louis I. Kahn



2 Iglesia del Corazon de Jesus, Peter Zumthor

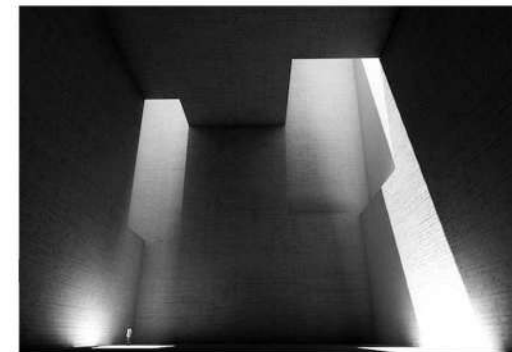


3 Bruder Klaus Field Chapel, Peter Zumthor



4 St. Mary's Cathedral, Kenzo Tange

The abstraction of space is shown by the volume visualized by mass. A distinction between the light and the dark draws the attention to the form of mass and perspective evolved from the underground void with the emanation of light.



5 Tindaya, Eduardo Chillida



6 Water Temple, Tadao Ando



7 Neanderthal Museum, Barozzi Veiga



8 Antelope Canyon, Arizona





DYSTOPIA



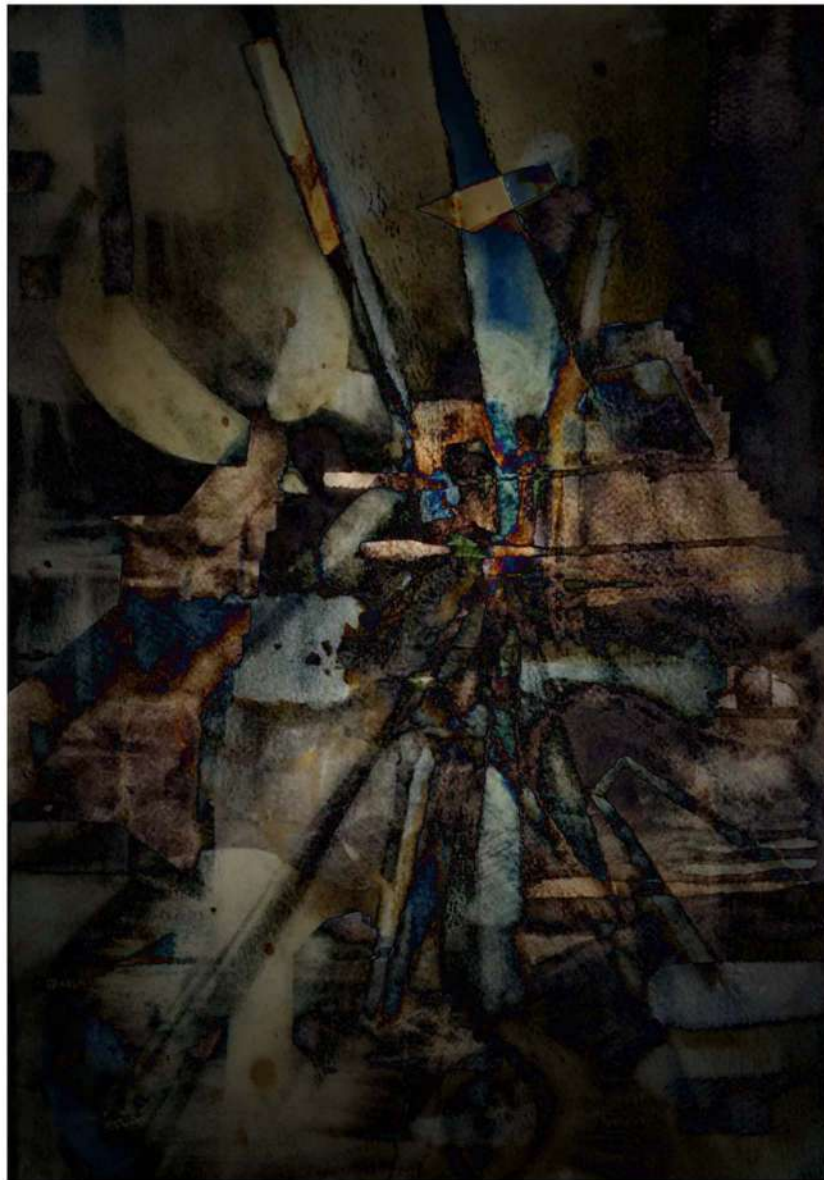
INTERSTELLAR



CRYPT

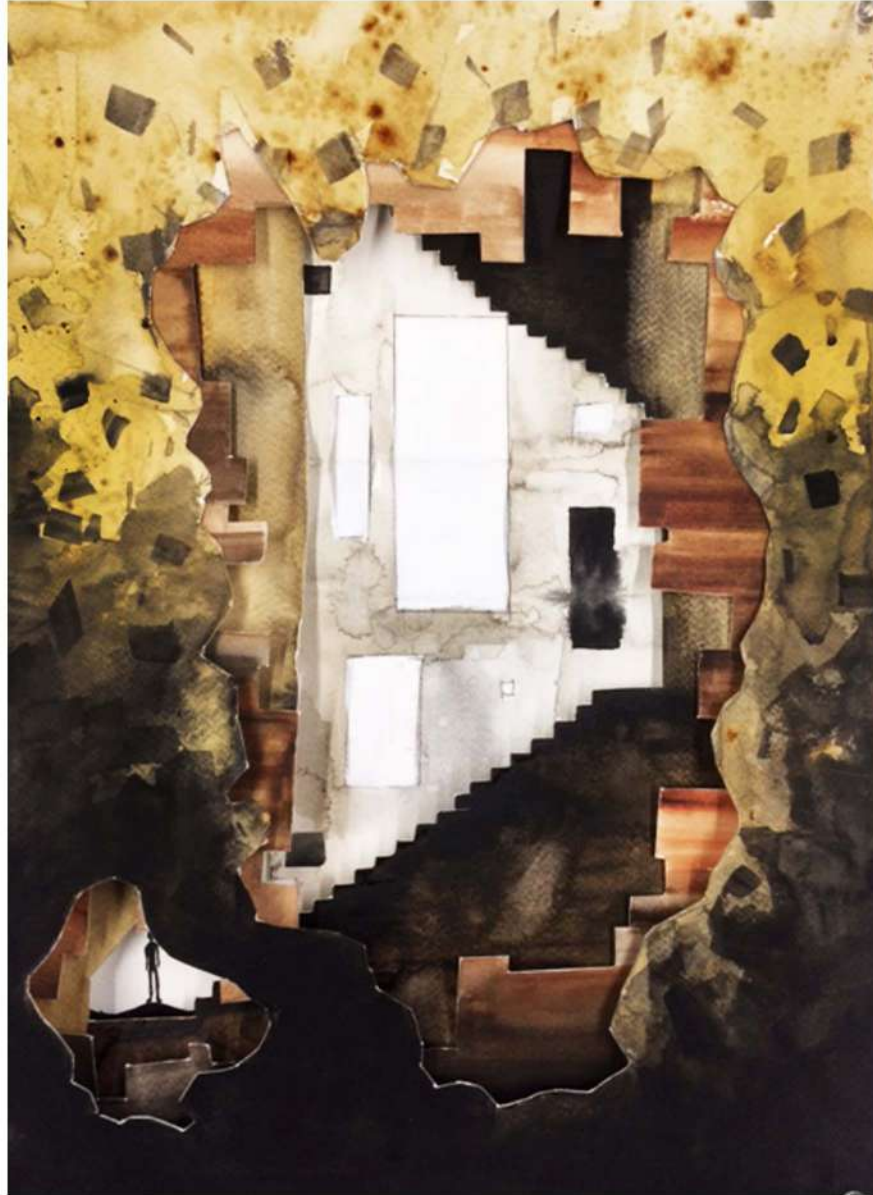
## Preliminary Drawings

Three preliminary drawings were illustrated before the final research to experiment with the elements of mass. Mass is tectonic is greatly affected by gravity, the immense can be experienced through heaviness, solidity and texture of earth and this explains why coffee is used as the medium as it exhibits the colour and texture of the ground. Light and dark are two important elements to define space in mass as they create the sense of solid and void, which enables the experience of mass to be taken further with depth on a 2-dimensional drawing. Through the study of superimposition of the three spaces, the notion of mass is established in forms of layers.



SUPERSPACE





FINAL: 5 STRATUM OF MASS

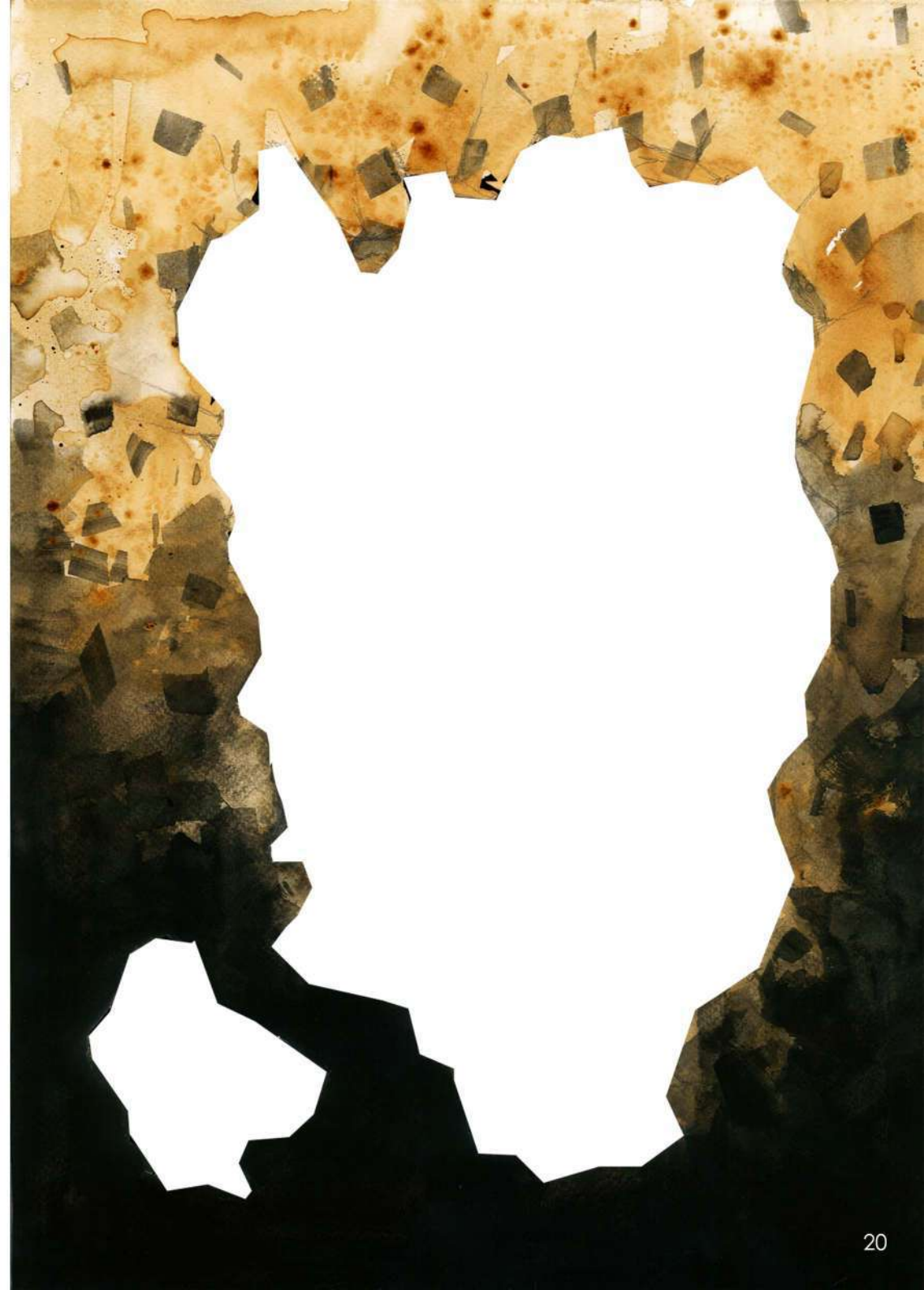
Each layer shows the consequential experience of mass



## TEXTURE

- feeling mass

The mass is represented by volume below ground, surrounded by layers of earth. The underground space is enclosed by a dense layer of soil that attained the sense of mass naturally through the texture of ground.





## COMPOSITION

- spatial formation

The composition visualizes the subtraction of mass, creating a subterranean labyrinth, confining the secret with a journey unknown.

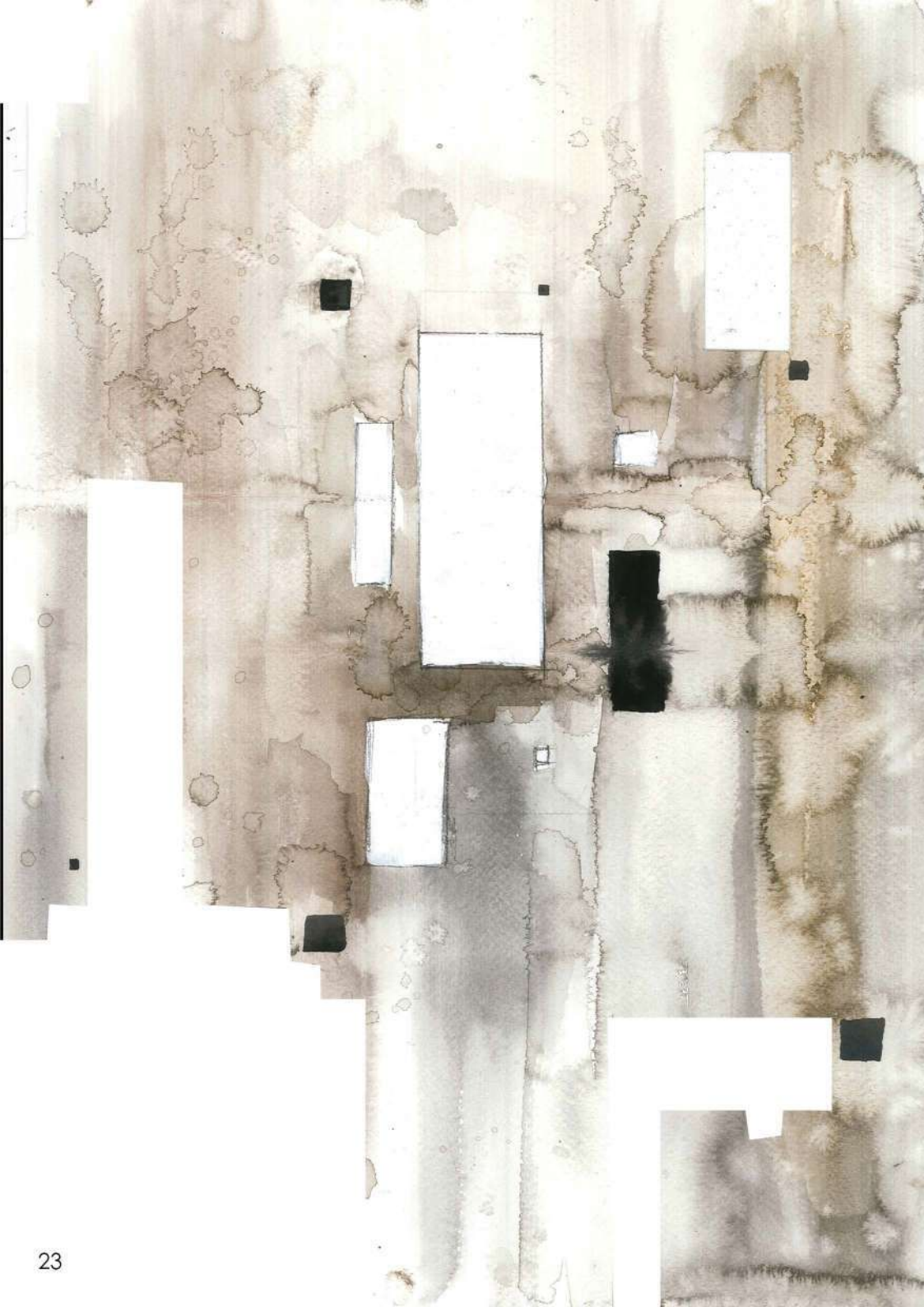


## EXPLORE

- lost in mass

A space is explored through accessibility furnished by fleet of stairs and vaulted caverns. The passage that connects the on ground and underground.





## LIGHT

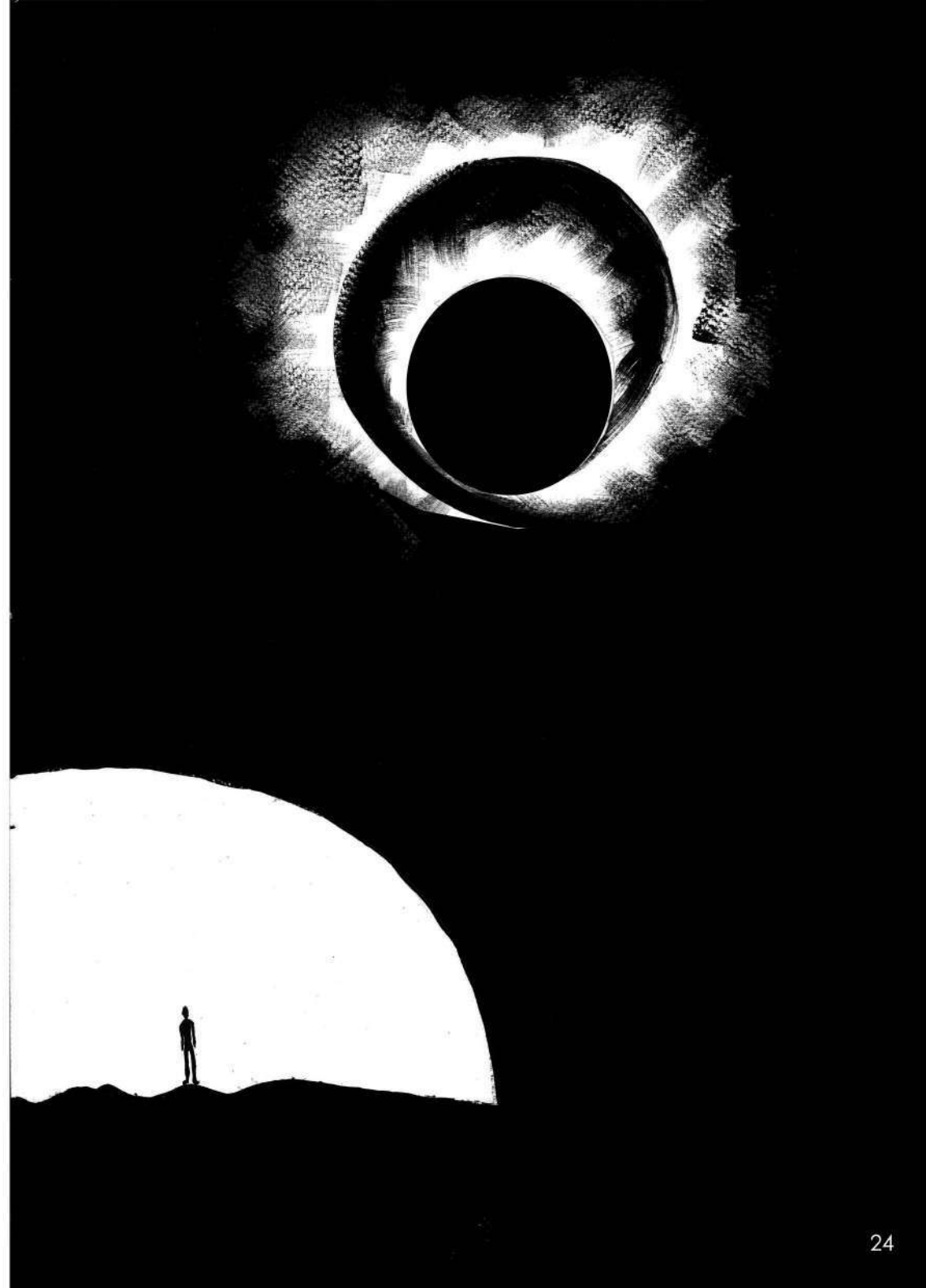
- guide the path

Mass is unseen without the presence of light. They cast the shadows to reflect the solidity nature of mass. The drawing is inspired by Tindaya by Eduardo Chillida where light is channeled into the ground used to inform the solidity of mass.

# DARK

- chamber of secret

The chamber of secrets enclosed by darkness.  
A space to hide secrets lies beyond layers of  
mass, to represent absolute obfuscation.











## Frame and Infill

## FRAME AND INFILL

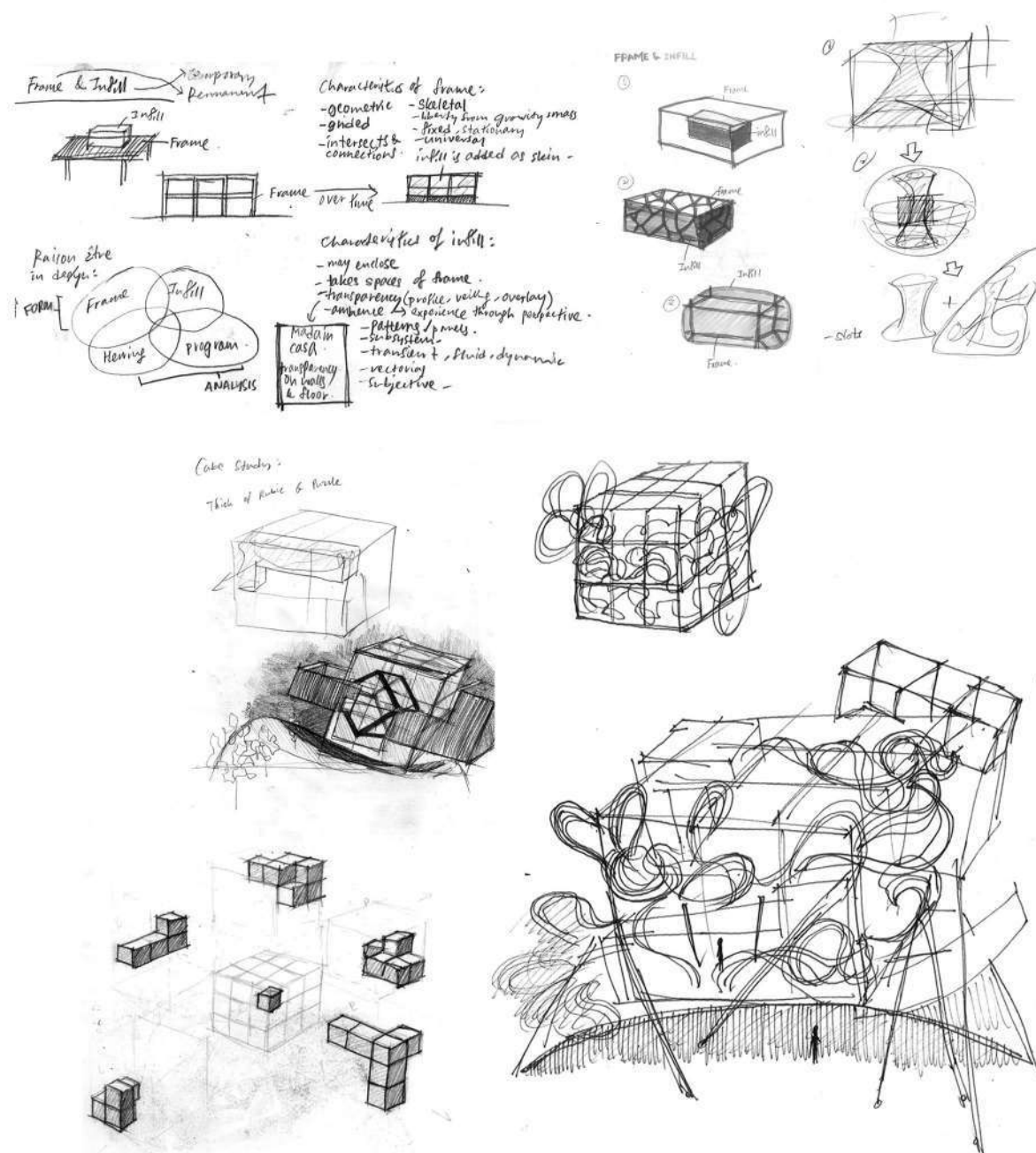
The concept of 'temporary and permanent' in architectural element is represented by 'frame and infill'. Frame is a structural system, it exhibits the skeletal nature derived from lines to form a volumetric body. Whereas infill is a subsystem that interacts with the frame in three different ways, it can encapsulate a frame, merge with the frame or fill within a frame. Thus, the dynamism of infill is refined by the transiency of the form.

The cubic disorientation of Fujimoto 'Many Small Cubes' installation (F&I: image 5) is studied in the context of spatial composition. Arranged in a random deconstructed manner, the boxes exhibit as a pixelated bulk that is about to spread and invade the space around it. Based on this idea, the concept of frame system is structured while articulating a language of deconstructivism.

Meanwhile, in Olschinsky's illustration, the Scaffolding II (F&I: image 7) highlighted on the chaos of framework, entangled in the sea of lines. The infill is contrasted with airy panels scattered within the frame structure, injecting dynamism into the mechanism.

The design is developed by visualizing a 3x3 cube exploded into 6 components, inspired by the chaotic and deconstruction of the two precedents discussed. The cubes made up a puzzle and utilize the language of surrealism to depict the space as it is being fractally orientated. An addition of infill with a different texture will contrast with the framework while forming a spatial system.

## Design Sketches





1 Centre Georges Pompidou, Renzo Piano



2 Ark of Bamboo, Takahashi Kyogo



3 Prostho Museum Research Centre, Kengo Kuma



4 Melbourne Museum, Denton Corker Marshall

Frame works as a skeletal body of the system, permanently fixed and representing the volumeness of gravity. Infill works as a skin membrane, it may enclose or takes the volume of frame, such a transient subsystem.



5 Many Small Cubes, Sou Fujimoto



6 The Parasite



7 Scaffolding II, Atelier Olschinsky



8 Beijing National Stadium, Herzog & de Meuron

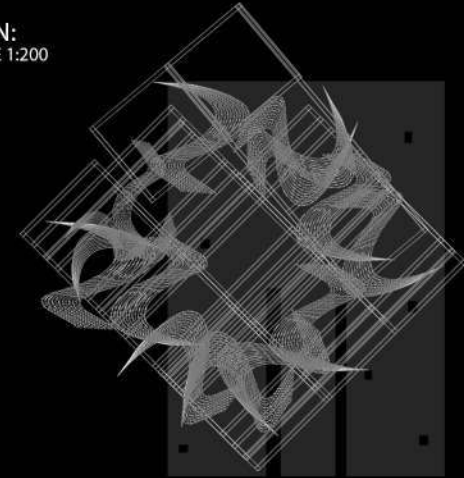
## FRAME AND INFILL | Air Puzzle

The composition of the frame is defined by fragments of cubes extracted from a cubic boundary that reads as a cubic logic. The cube is divided into five compartments, generating a combination logic of space that I wanted to explore which is to impart the capability to shape-shift and recreate a new perspective of the infill system through the interaction of the framing system. The breakdown of the cubes in a chaotic orientation illustrates the frame as a post-modern architecture known as deconstructivism.

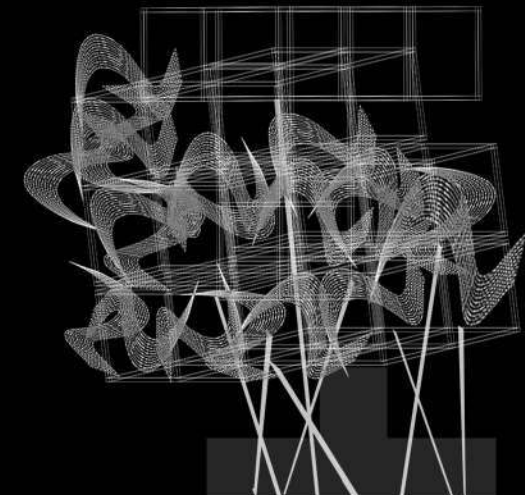
The infill of tangent curves ribbon is a representation of filters that undulates through the space. They enable the set-up of a filter screen to create transparency through slits and opacity through the materiality to manipulate shadow and light as well as to introduce a Moire Effect when viewing from perspective to perspective. The ribbon flows within the cage of frame from the top left to bottom left in a spiral fashion to depict the movement of air above the ground, abstracting the definition of dynamism, fluidity and transience. To reflect the quality of the infill distinctively contrast to that of the frame.

A way to represent the design in real tectonics is to explore the landform of the physical model. Frame and infill is described as an airy structure above ground, where the sky meets the ground on the horizon. The *raison d'être* to suspend the frame and infill on the ground is to read the frame as an anti-gravity element which deviates from the heaviness sense of the ground.

PLAN:  
SCALE 1:200

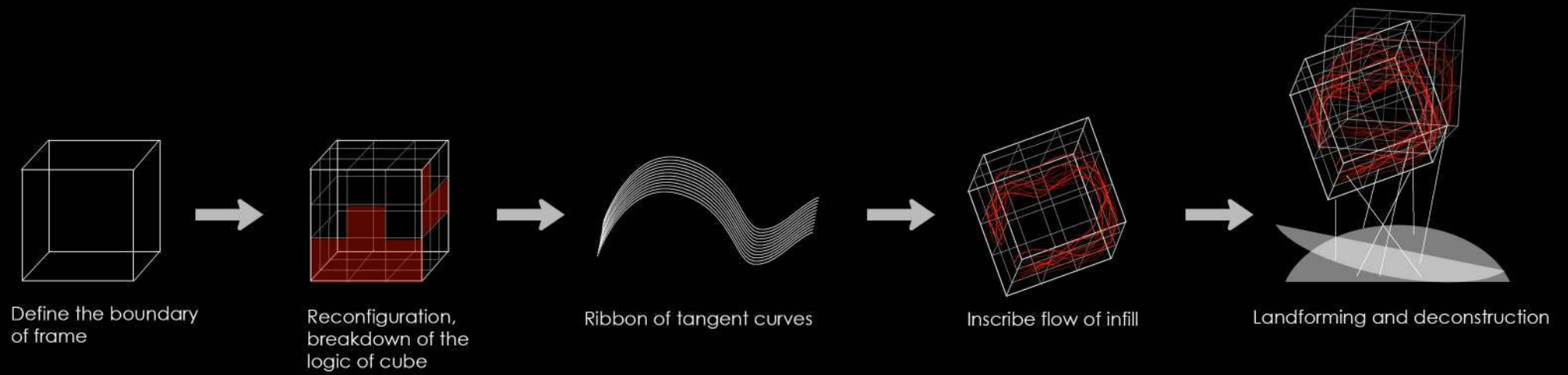


ELEVATION:  
SCALE 1:200

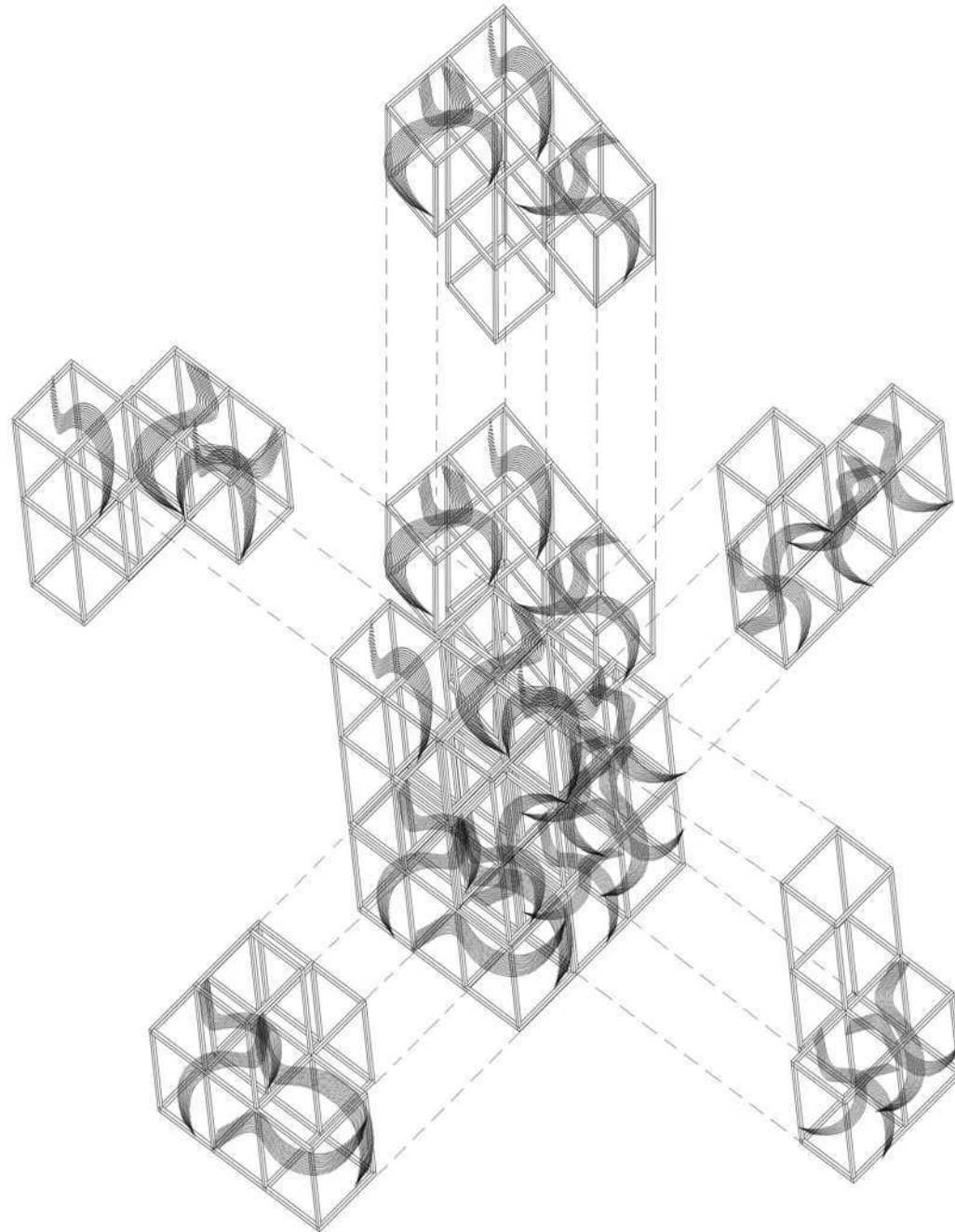


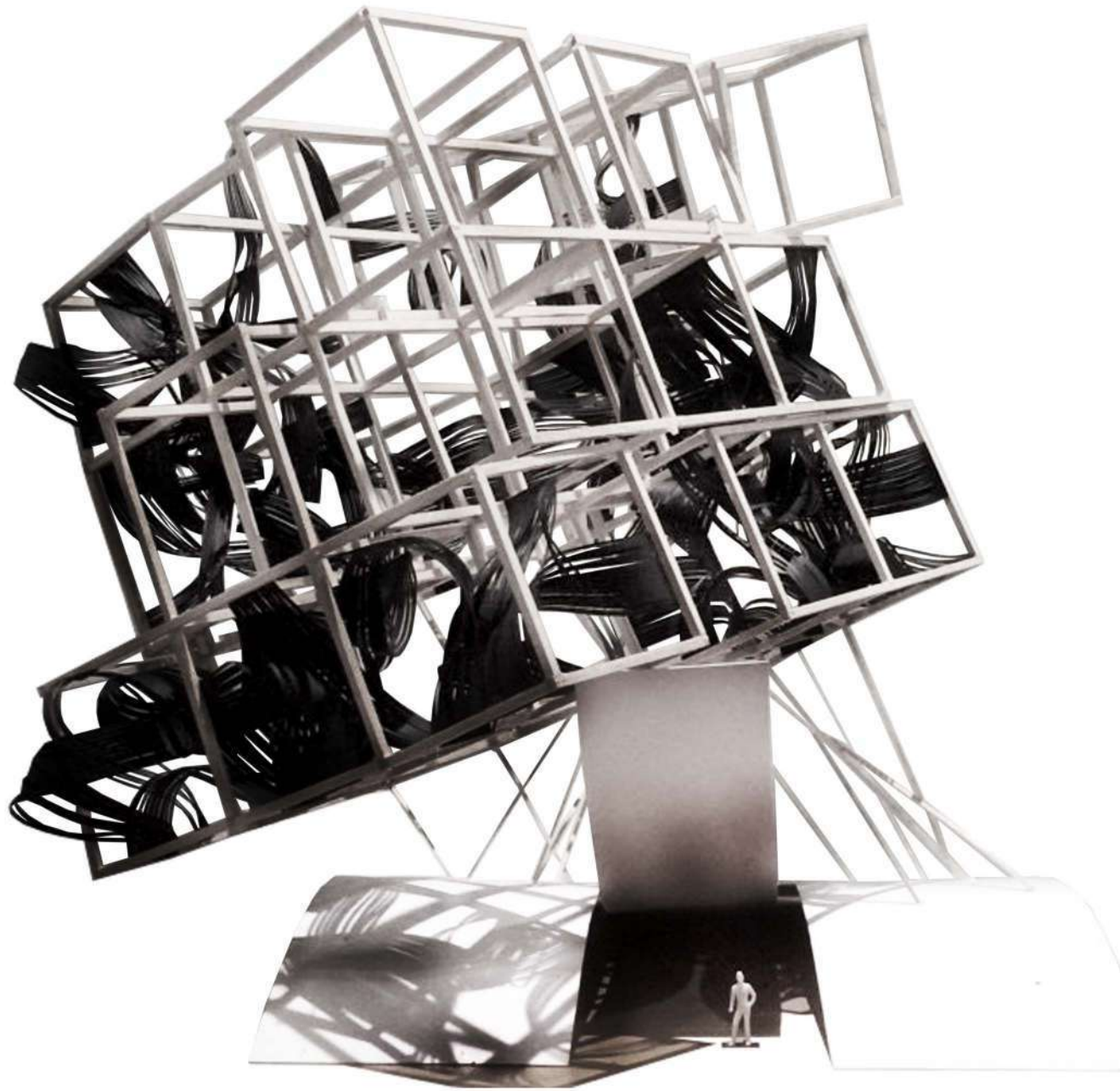


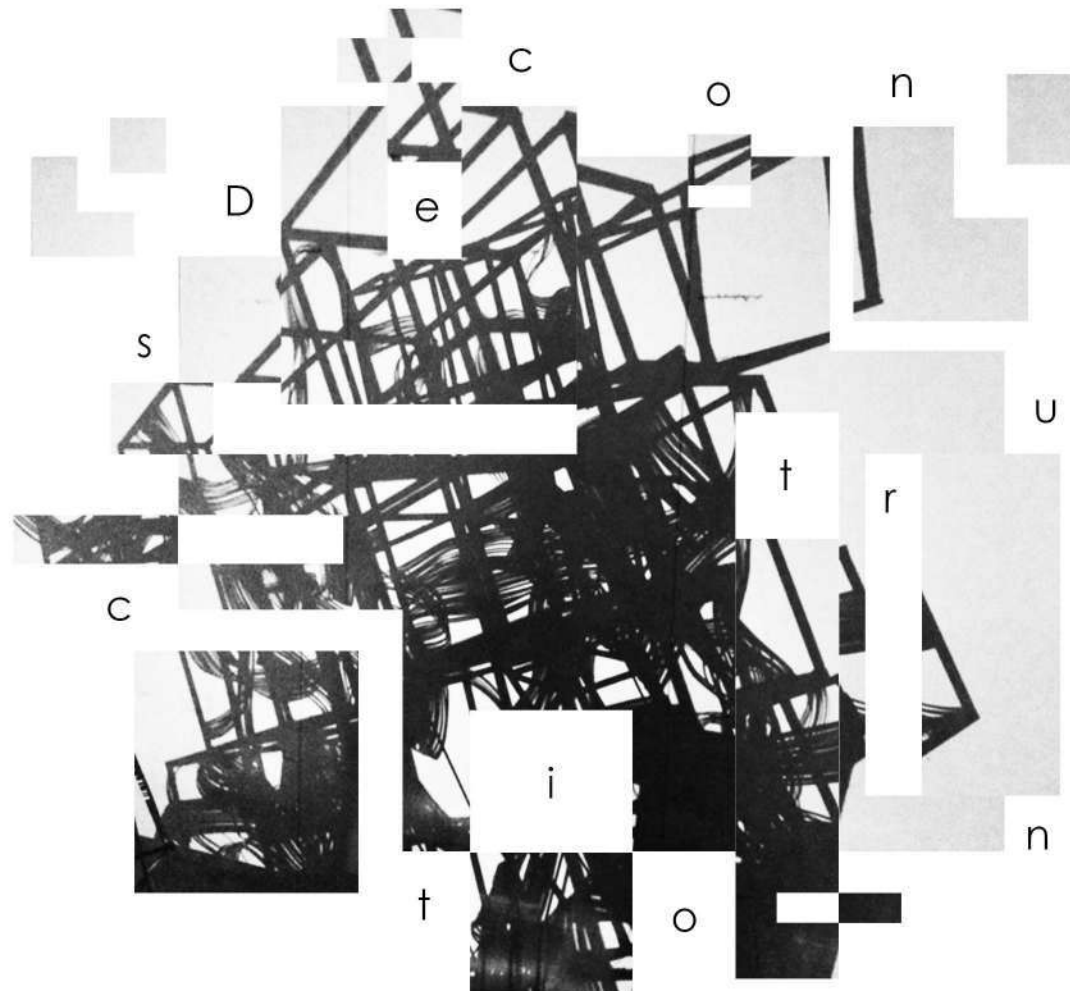
## CONCEPTUALIZATION:



## EXPLODED AXONOMETRIC

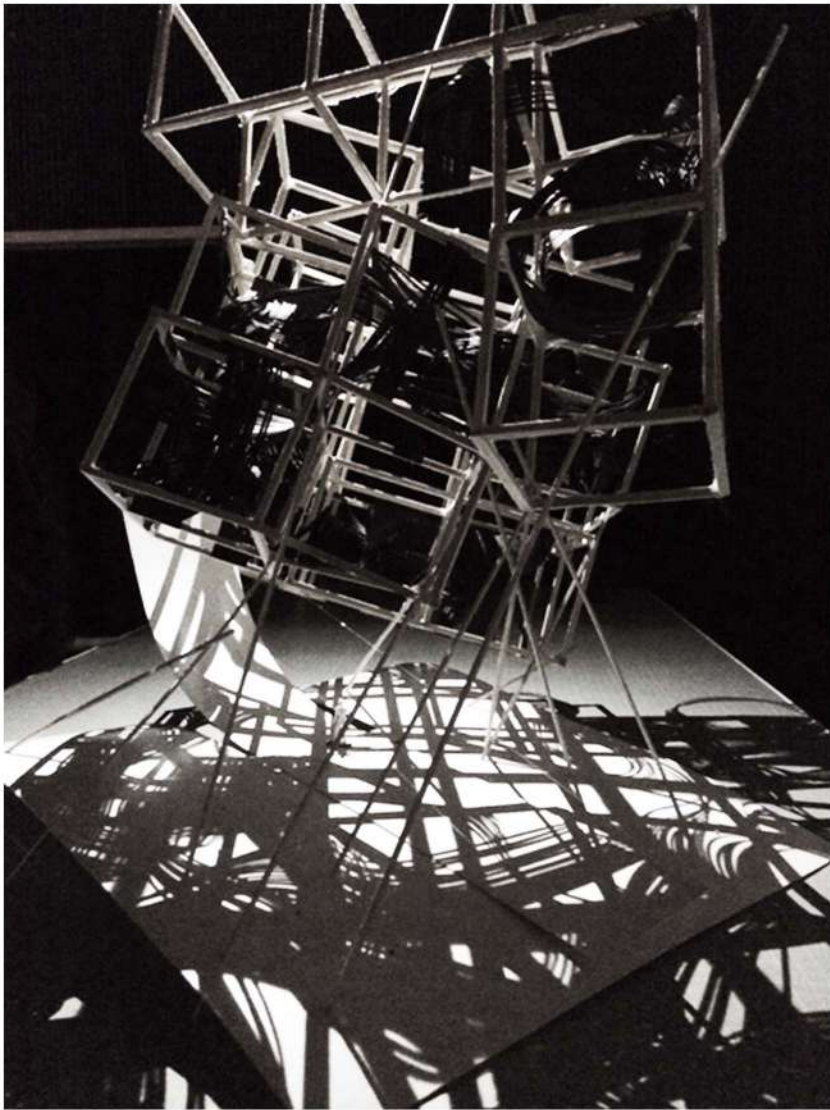






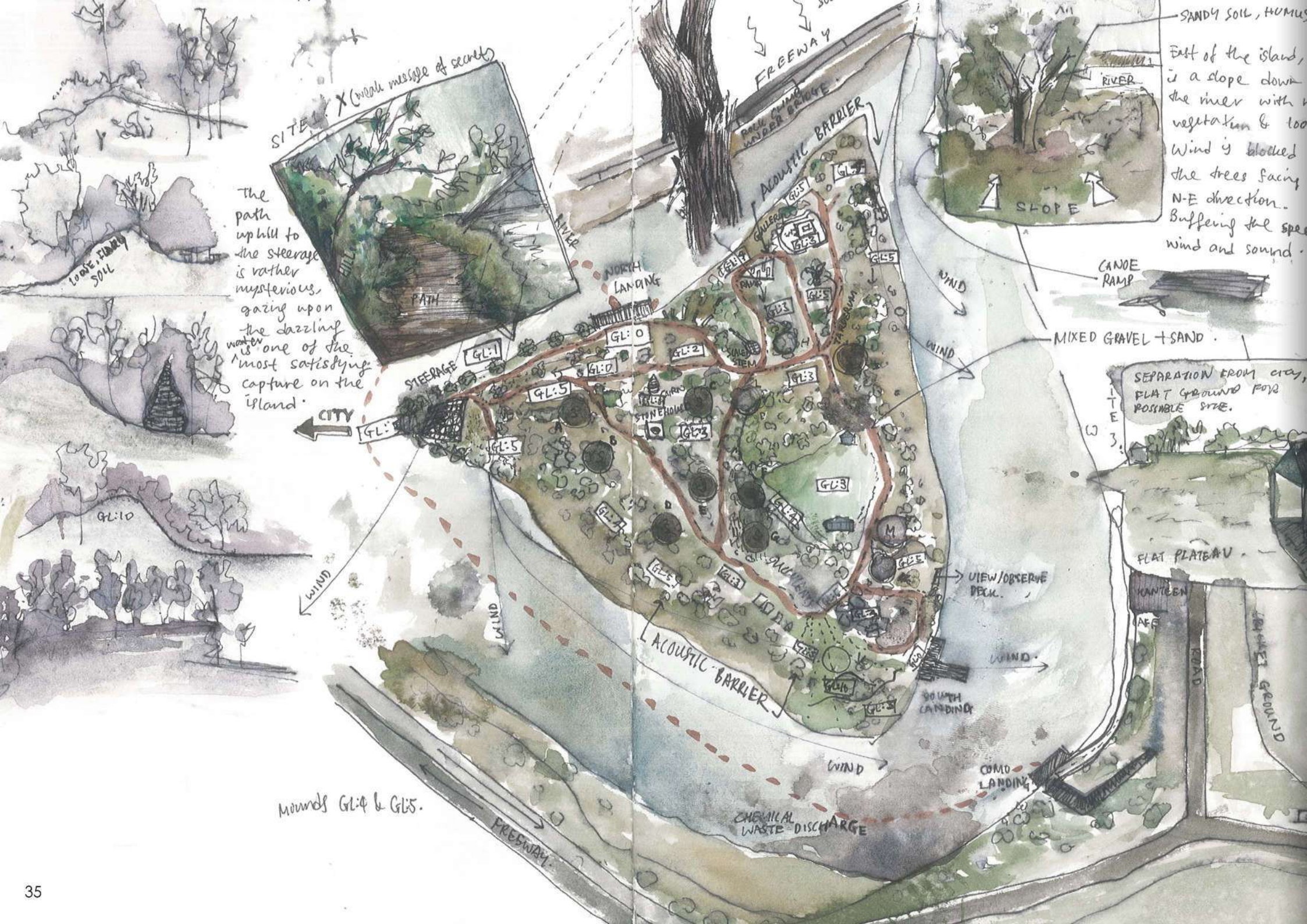
SURREALISM





"Surrealism is a formula. A puzzle in the air, caging the chaos trying to break free."







# SITE ANALYSIS | Introduction

Before a the design can be further developed, site analysis is the fundamental process to understand where the design is built on. A compelling design is achieved when connection between the design and the site is formed through a comprehensive site analysis. To conduct a site analysis, the history of the site must first be known followed by geographical, climate, circulation and context of the site. The site provides elemental informations of how a design will work on the site, and formulate a reason for why the particular site was chosen to develop with the design. To acquire a progressive site analysis, the process is separated into 3 stages: mega, macro and micro. Through the analysis of the 3 stages, the site analysis will be well-evidenced with structured arguments in correlation to the design decisions.



## MEGA

"about history  
, geography and  
context"



## MACRO

"about Herring  
Island"



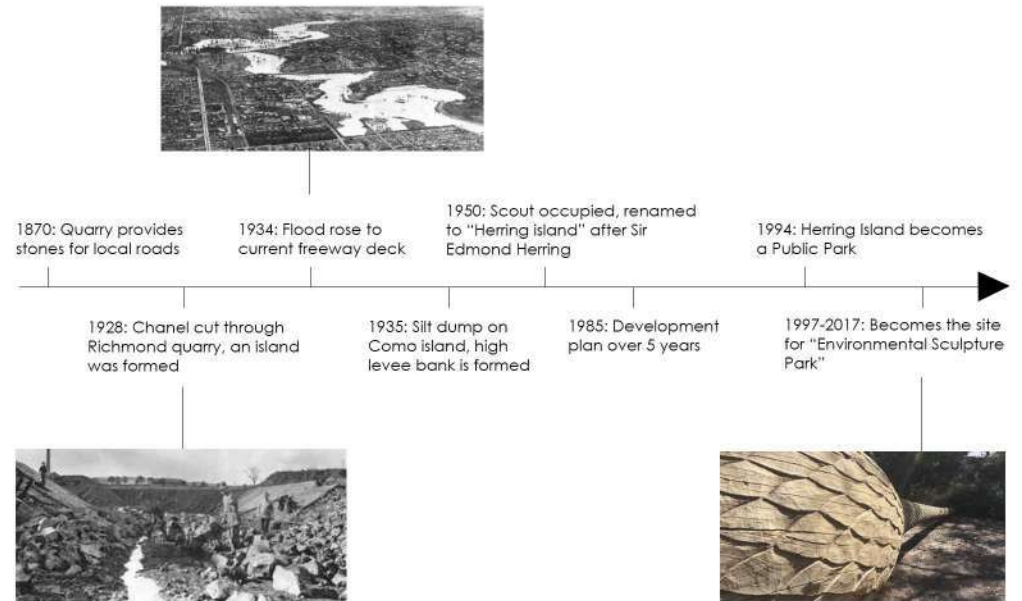
## MICRO

"about site and  
pavilion"



## SITE ANALYSIS | Mega

### History



### Geography

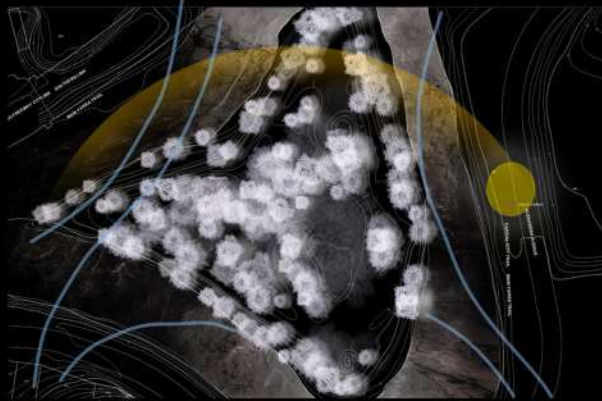
Herring island is located in the bend of the south Yarra, next to the south-eastern arterial (now known as Monash Freeway), 4km from the centre of Melbourne city. The island is a significant recreational asset in Melbourne's inner suburbs despite it is the only island on Yarra river. Tidal effect of the river water has caused the seasonal access (only in summer) of the island while a punt service is available as the main access option to either one of the landings of the island. The ground level of the island varies as a result of the silt dump and the island's landscape development. It contains indigeneous plants as a habitat for wide range of avian creature and holds a gallery on the north part of the island.

### Context

The island is located at the Richmond, a residential based-suburb. Being sandwiched by Monash Freeway on the north and Alexandria Ave on the south the island should experience the noise disturbance from the two main roads. However, the noise level is buffered by trees and mounds encompassing the island. Close to the island is a cricket ground, park and rowing club which acknowledges the recreational potential of the island.

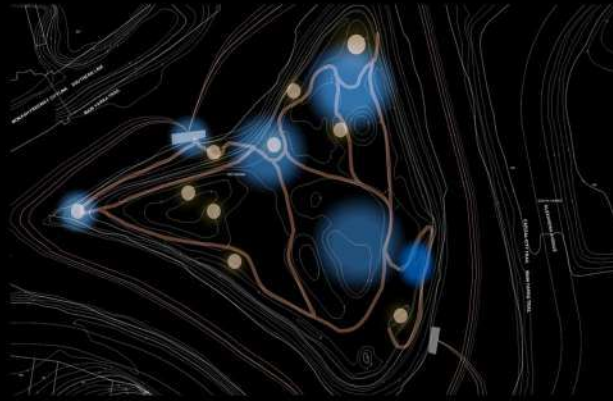


## Environment



Lushness of indigeneous plants has flooded the island, covering about 70% of the island with green canopies. The rich vegetation was planned to transform the island into a conservation park and art was later introduced to it. While nature inhabits and dominates large surface area of the island, the exposure of the sun is greater at the open plateau close to the centre of the island. It receives the most sunlight as the vast area exposes itself to the sky. Stronger turbulence is felt on the edge of the island, where the spaces are minimally protected by trees as seen from the wind path.

## Circulation

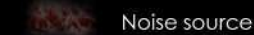
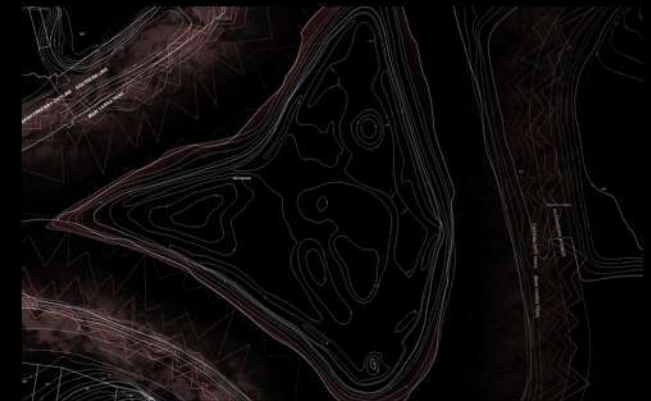


The island measures the landscape to display the beauty between art and nature and how the synergy is made to inform that art connects the people, more than just an attraction, they set to create a journey through the island. The space of action showed in the map may explain the importance to engage the landscape with art as initiative of interactions, cultural message and spirit's of the artists that created the sculptures.

"ART IS A NOBLE THING AND SHOULD NOT BE IMPOUNDED BUT LIBERATED,...PLACED IN THE ENVIRONMENT AS PART OF OUR DEMOCATIC LIFESTYLE."

-Alex Selenitsch-

## Disturbance



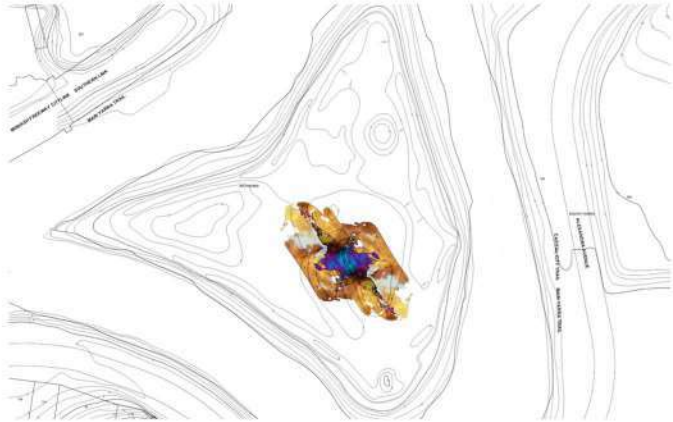
Vehicular system surrounding the island forms the auditory irritation that could disrupt the tranquil nature of Herring island. Despite, the island is able to avoid the disturbance due to the the mounds and vegetation that encompasses the edge of the island. As the frequencies are filtered, the noise level decreases dramatically across the acoustic barrier, evoking the sense of 'Misophonia' which secludes the island from the hustle context.







# SITE ANALYSIS | Micro



## Chosen Site

The chosen site is the plateau close to the center of the island, an open space discovered only after venture through trails of trees and sculptures. Accounting to the conservation management, the site should do less harm to the ecosystem of the island, the plateau is able to provide vast space without the need to clear indigeneous trees. A vast area produces the notion of openness which will implemented to the design where both sky and earth can be experienced on the same ground, utilizing the exposure as the main idea of secret.

## Something like a Pavilion



Serpentine pavilion, Smiljan Radic

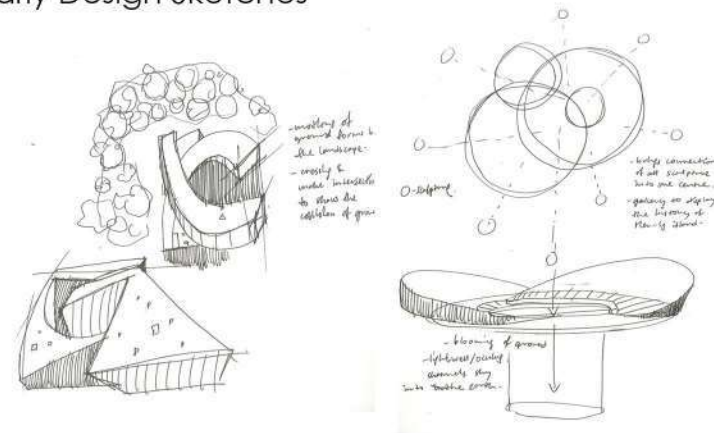
The mysterious texture of Radic's pavilion translated by the translucent yet concrete-like skin indicating a sign of secret. The exterior visualises a monumental structure sitting on four quarry stones as if it is floating on the nature surrounded setting.

Pavilion is a subpermanent building, it is designed to have a purpose, (a place for keeping secrets)

Pavilion is a work of art, a transient piece of chef d'oeuvre (a sculptural identity of an architect)

Pavilion is a metaphysical translation, 'un papillon dans le paysage' (a butterfly in the landscape)

## Early Design Sketches



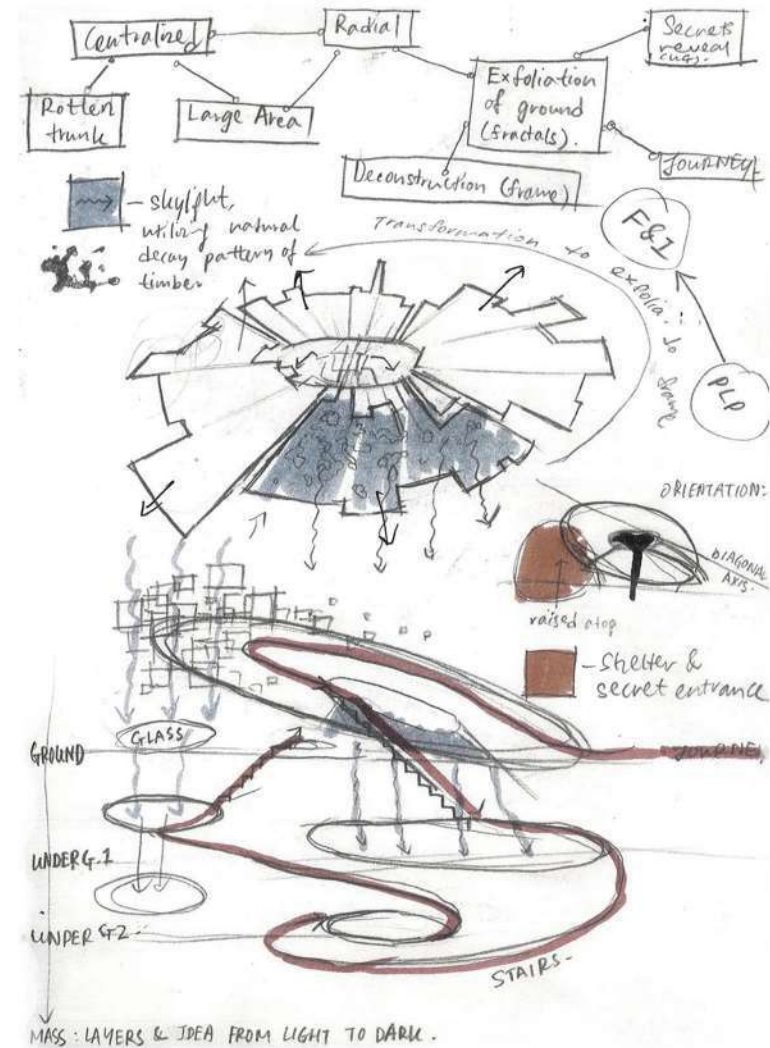
The reading 'Putting Art in Landscape' emphasizes on the significance of liberating art into the environment and making it part of the landscape. Herring island was made into a sculptural park thanks to the theory. The idea gave rise to the agenda of the pavilion to serve as a piece of art where tectonics are applied to form the experience of secret. Some preliminary sketches were illustrated to show how an exposed space can be use to deliver the idea of secret, experimenting with natural camouflage, geomancy and formation of an oculus.

# CONCEPTACLE



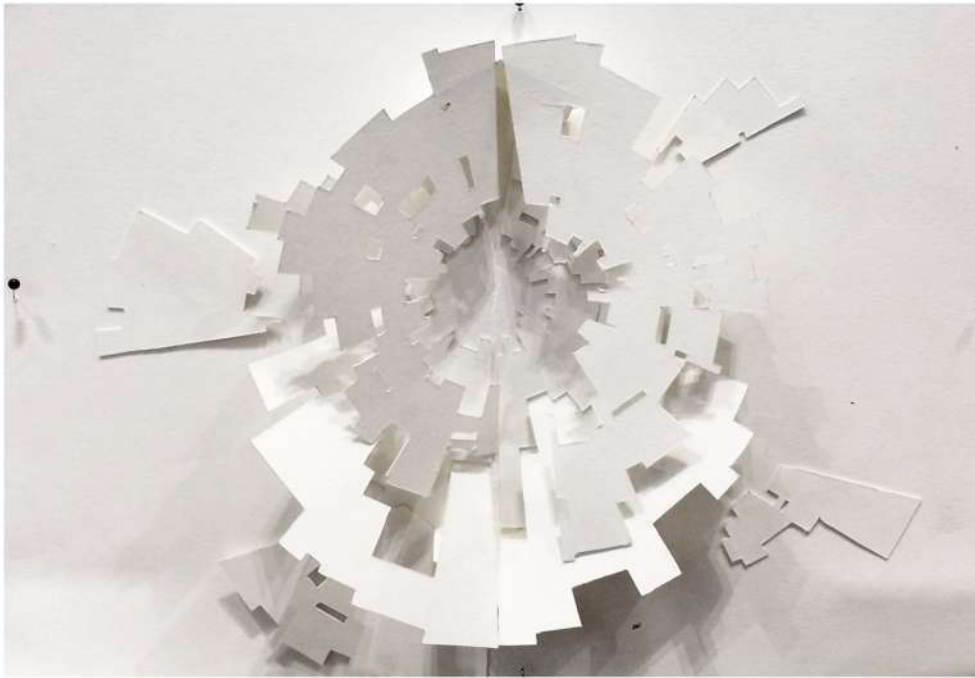
Analogy

A conceptacle is a contraction for 'receptacle for concept', a small scaled pre-model used to form the first impression of the final design. The conceptacle is based on the hollow center and the spiral lifting motion of a decaying tree trunk. Depth is shown by the hollow center giving the hint of mass. As the center slowly chips away, the trunk develops a radial deconstruction by means of decay, forming irregularity in space. The peeling motion of the trunk depicts the different levels of ground in context of tectonics. In the making of the conceptacle, the technique of a 'pop-up' card is applied to abstractify the concept gathered from the analogy while integrating secrets into the design. The secret is shown by the depth of tectonics, to reveal the layers plunging into the earth and lifting towards the sky.



Design Development

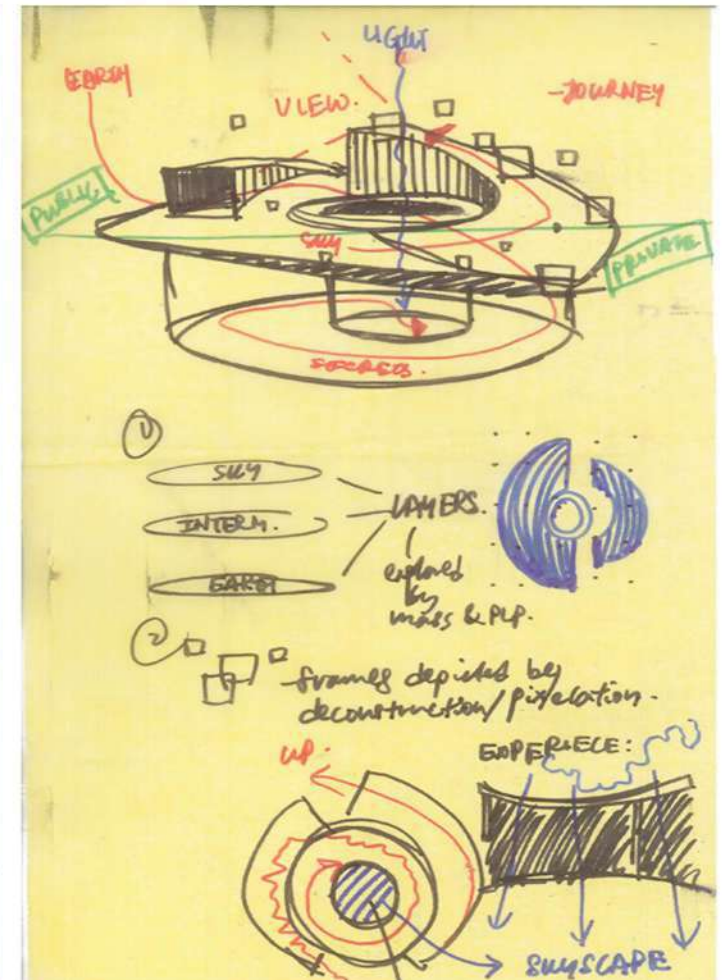
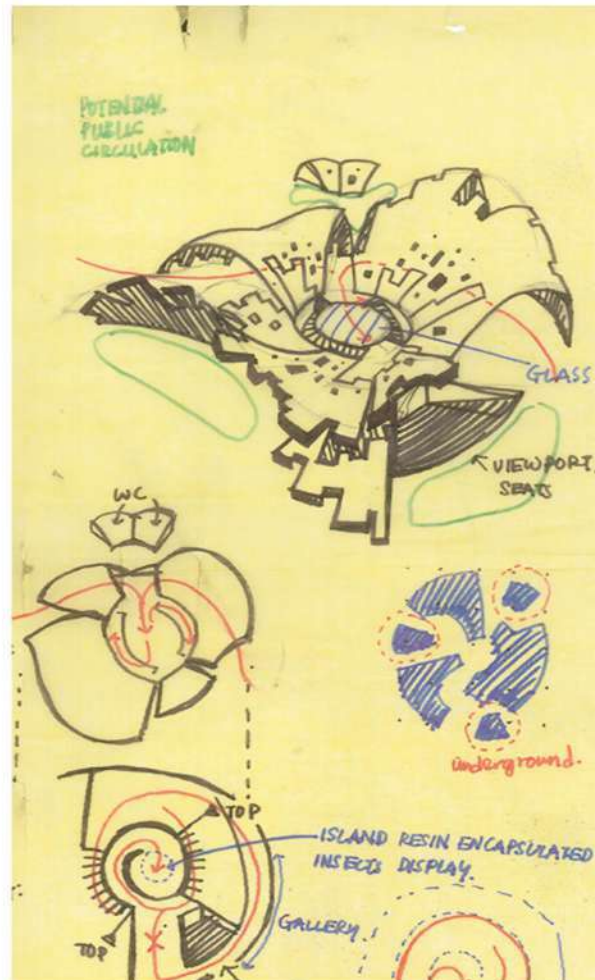
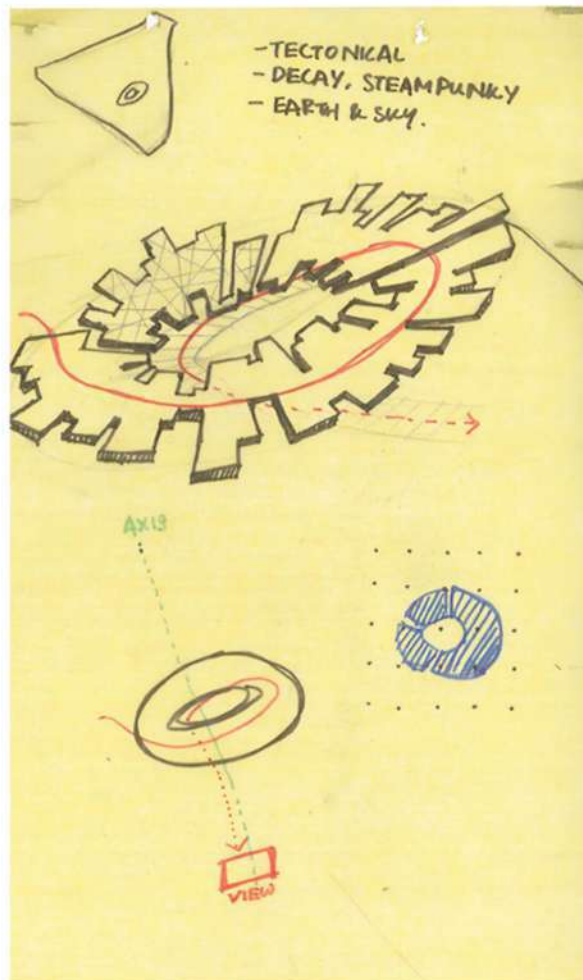




CONCEPTACLE

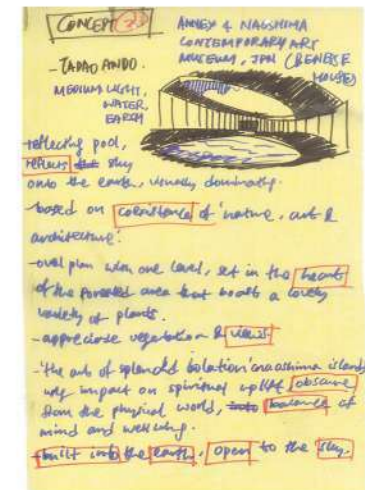
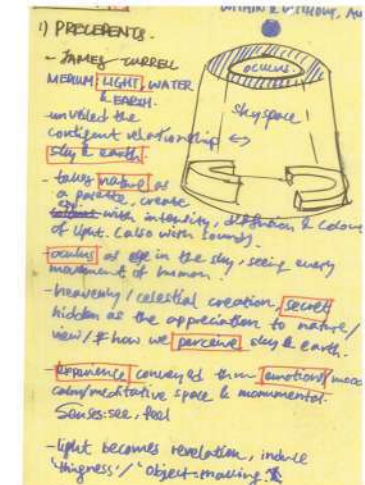
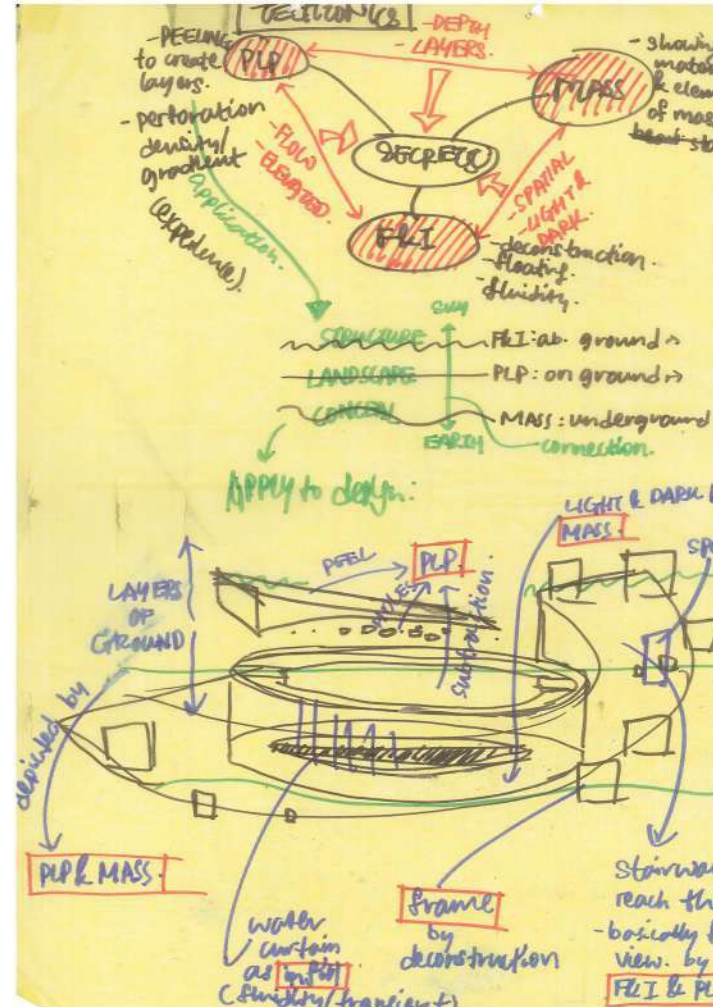
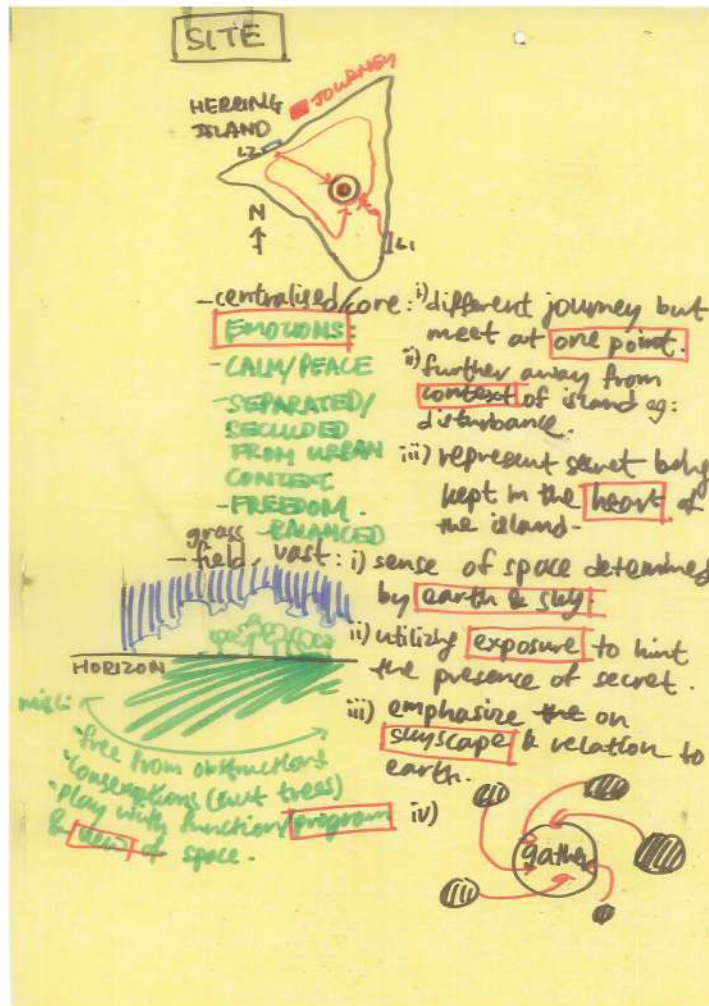


SECRETS



Sketches of three variations of form is used to study the typology and the circulation of space reflected from the analogy of the conceptacle. Through the development of form, the connection of ideas are made clearer as the design matures.

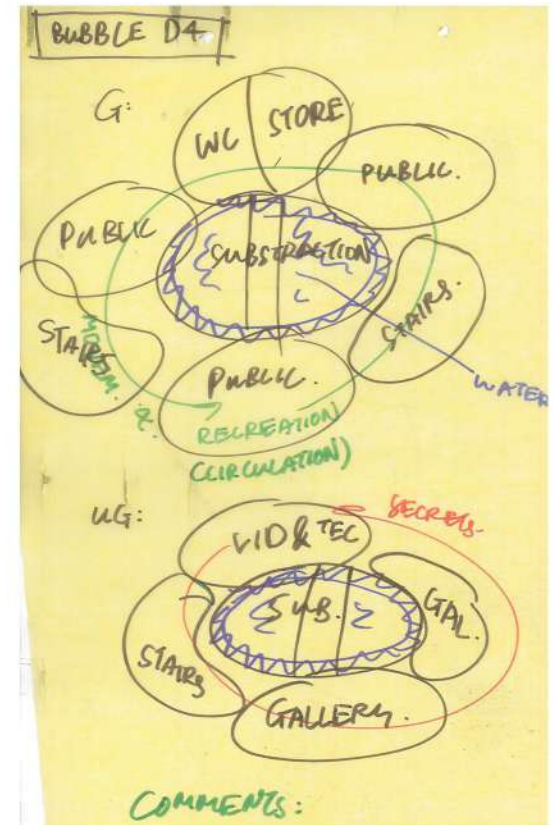
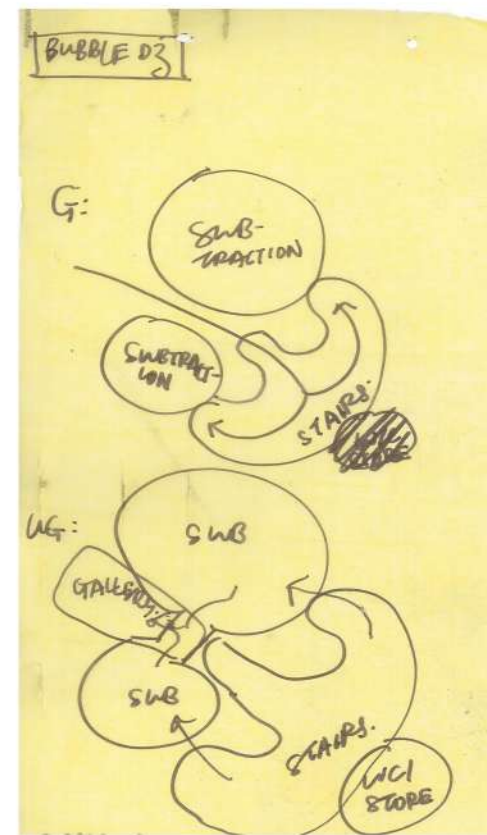
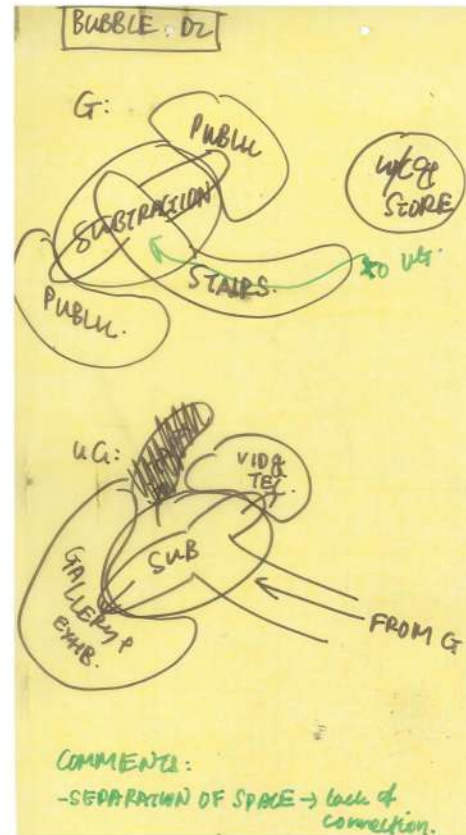
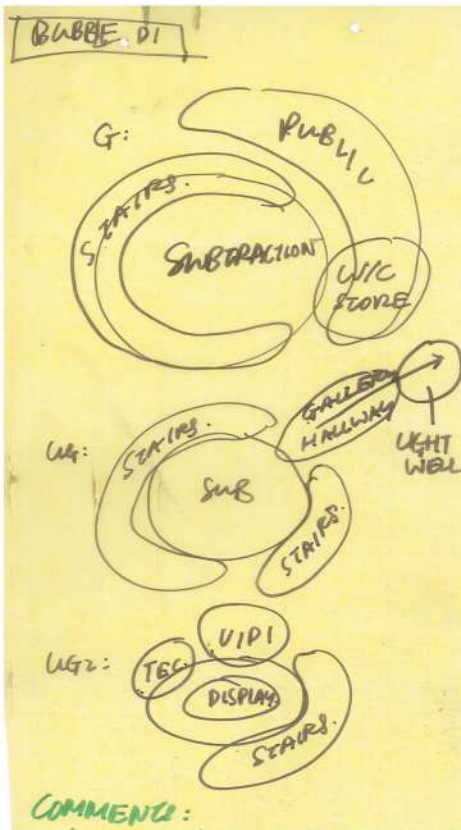




Research is the gathering of information, it relates to how the design is factually supported through analysis of ideas from precedents. When a design is developed through a research, they gain rationale, the main idea why the structure is implemented into the design correlating to the chosen site and the applied tectonics.

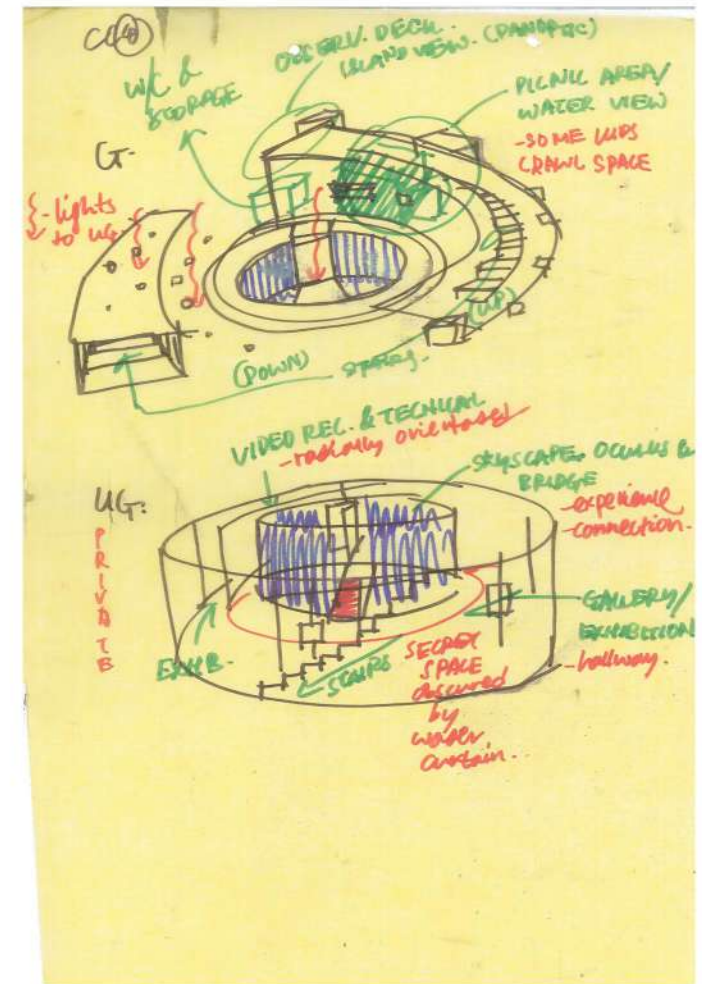
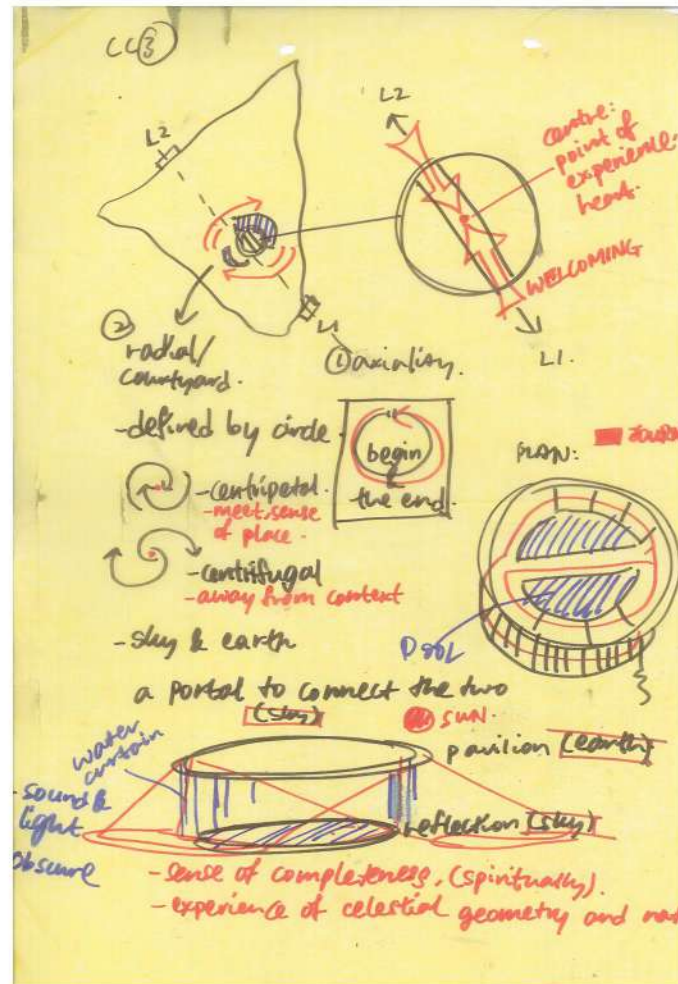
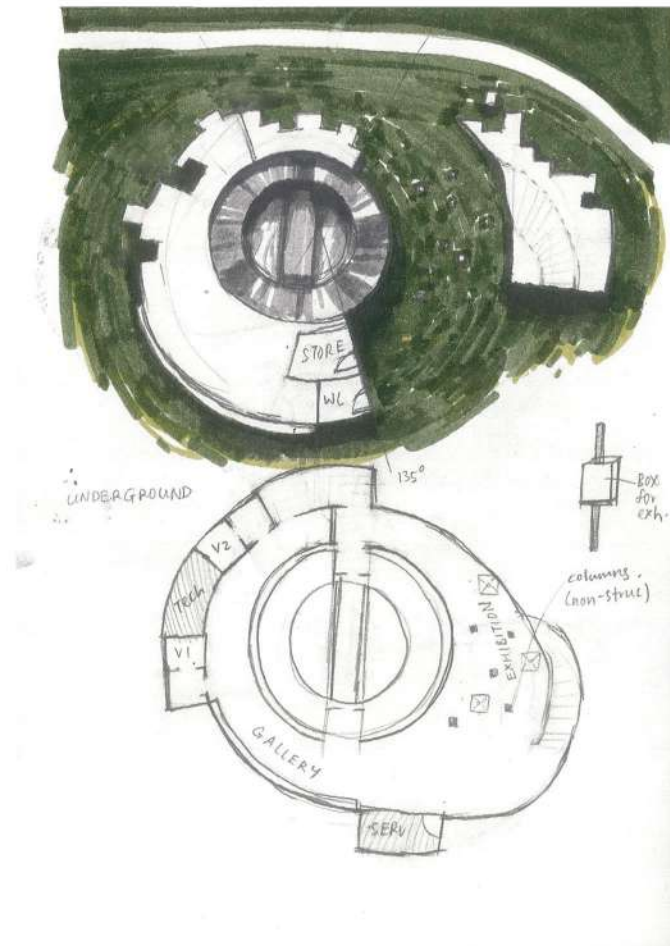


# DESIGN DEVELOPMENT | Spatial Taxonomy



Journey is guided by how the space is orientated. The study of different arrangement of spaces through bubble diagram helps to visualize the circulation and brief allocated to each zones. A well-orientated space will enhance the experience and view of a particular space or the space as a whole.

## DESIGN DEVELOPMENT | Concept



When concepts are weaved together, they form a fabric that connects the developed design systems. The design eventually finalizes through development of concept that ideas can be communicated without a boundary of ambiguity.





Heaven descended to the earth,  
forming the land into shape;  
The secret, it casted a curse,  
heaven tried to escape,  
her body slowly petrifies,  
her heart started to terrify.  
Her tears moulds a pool of sky.  
before she was earthen and die.  
Secret, he was not to be known,  
For she was turned into stone.

- Earthen Emphyrean-









## BENESSE HOUSE OVAL, NAOSHIMA

Tadao Ando

Built with the medium of light, water and earth, Ando highlighted the co-existence of 'nature, art and architecture'. Naoshima island is a remote island known for art galleries, installation and sculpture. Ando had selected the island to display his art as the seclusion gives an impact on 'spiritual uplift, obscure from the physical world and balance of mind and well-being'. One of his work on the island is the Benesse House Oval, an oculus that opens the view towards the sky. The visually dominating element is the reflecting pool that mirrors the sky into the ground, negating the boundary between the sky and the earth through the language of minimalism.





## WITHIN AND WITHOUT, CANBERRA

James Turrell

Turrell's famous skyspace unveils the contingent relationship between the sky and the earth. He mentioned how he took nature as a palette while allows the nature to perform the art through intensity, diffusion and colours in the sky. When light becomes the revelation, it induces the sense of 'thingness', perceiving light as the space rather than light illuminating the space in which the experience is conveyed through sensory mood and spatial timelessness. In the skyspace, the appreciation to the sky is developed and characterize the secret nature of the space hidden within.



## LIGHT IN WATER, PARIS

DGT Architects

The immersive experience water in space is induced by the touch of light. Water droplets are materialized by the presence of light and forms a veil that set apart the two spaces. As the water dances vertically, it articulates how light is channelled downwards. Whereas the curtain of water creates a veil as soft as silk, a screen to gently separate the two spaces, within and out of the circle. Thus, providing a vague visual experience of the two spaces. The designer also tells that 'light and water are essences of everything, without any light and water there is no evolution in life at all', which we can relate to the importance of the Yarra river.





peeling

peeling

point, line & plane



layers a

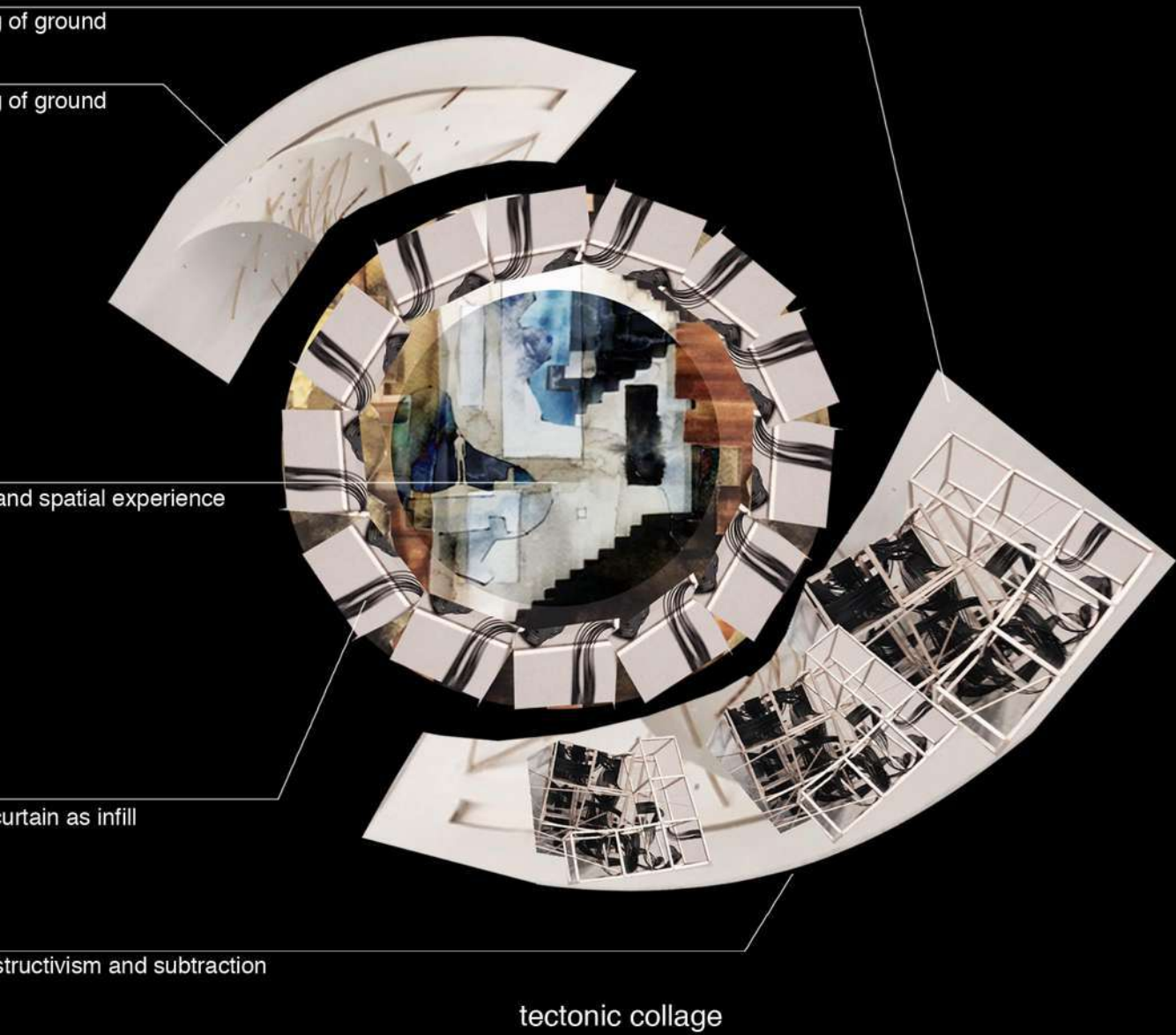
mass



water c

decons

frame & infill







# BRIEF

The design of a brief collage enables the architectural program to speak itself more perceptibly through visual communication. The design outlines the definition of secret and how the secret is incorporated into the structure of the pavilion. In general terms, secret means to hide away or something that meant to kept unknown. What is secret in context of architecture? Despite, a building may hide itself in the ground, it is still questionable that who is it hiding from; how is the revelation of secret becomes part of our journey? The secret is seen as a mechanism which challenges the breif of the system into what it is called journey, a path where secret is unravelled.



## 1 THE OBSERVATORY

It leads the view of the island, and reveals the portal to the heavens



## 2 TOILET/ STORAGE

The neccesity for who in necessary



## 3 THE CAVERN

Subtraction by deconstruction, where kids may sneak their way into the journey



## 4 PUBLIC SPACE

Place to meet, gather and unite



## 5 THE GALLERY

Place to exhibit the art and secret



## 6 THE VEIL

A transient water curtain will set apart the secret from the public



## 7 THE PLATFORM

The bridge that connects to earth and sky



## 8 THE RECORDING CHAMBER

It projects the memory of secret

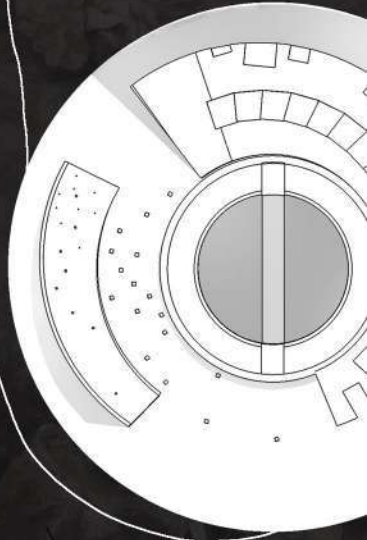


## 9 THE TECHNICAL CHAMBER

It keeps the memory of secret

YARRA RIVER

▲ TO NORTH LANDING







TO GALLERY

SOUTH LANDING

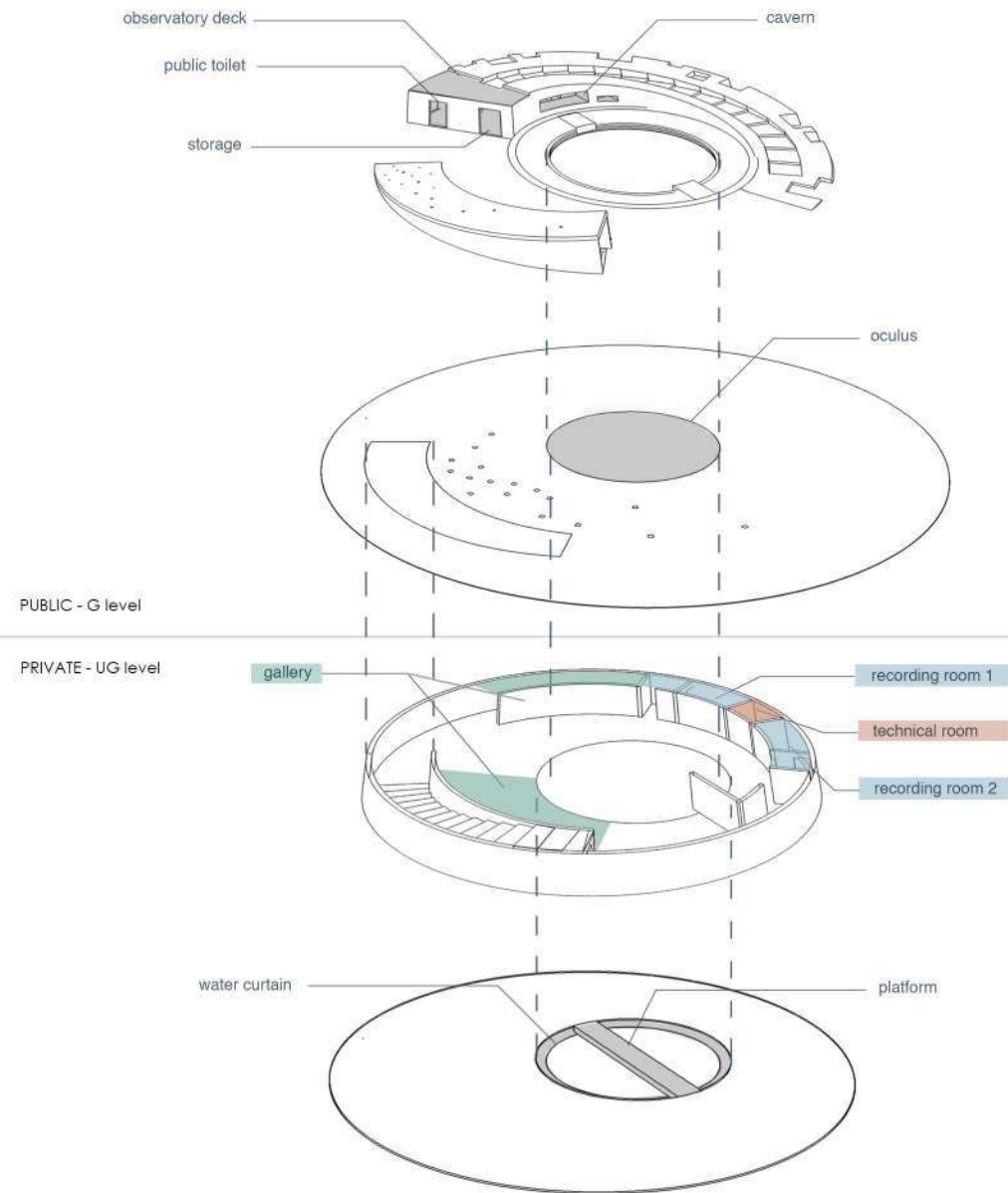
YARRA RIVER

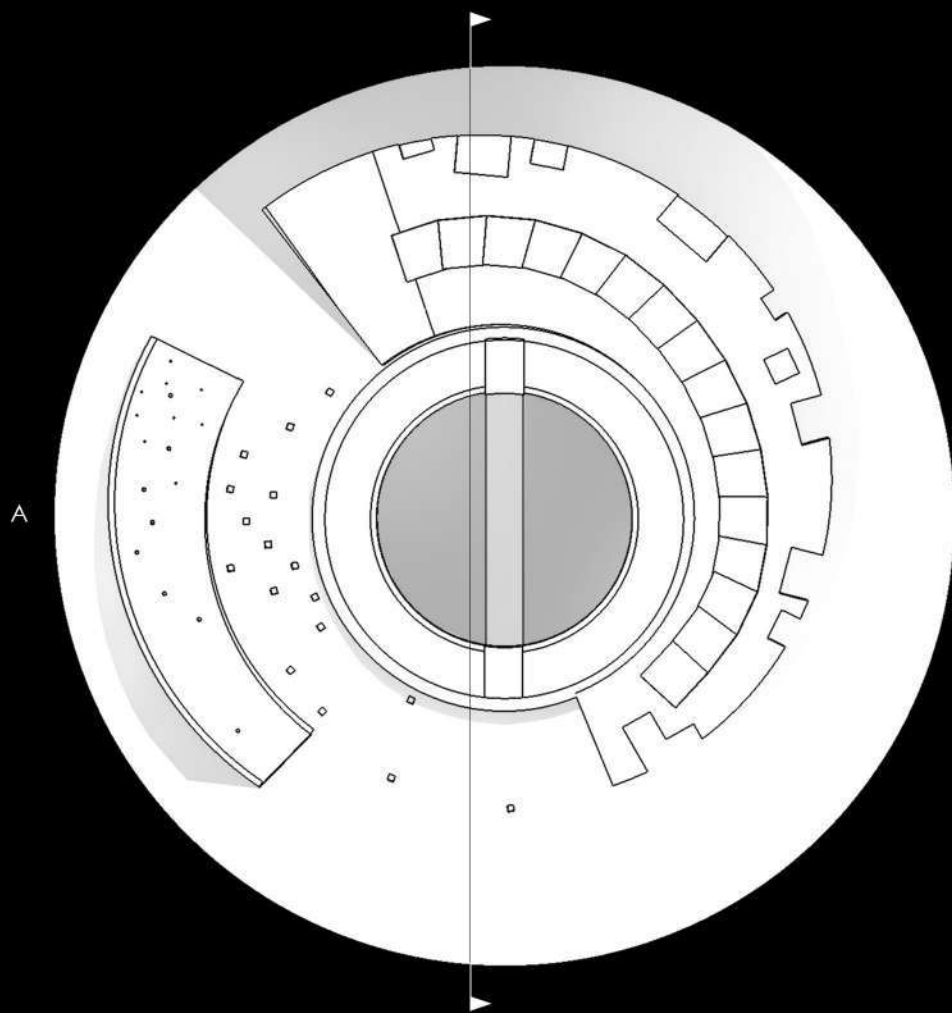
ALEXANDRIA AVENUE

SITE PLAN  
1:500

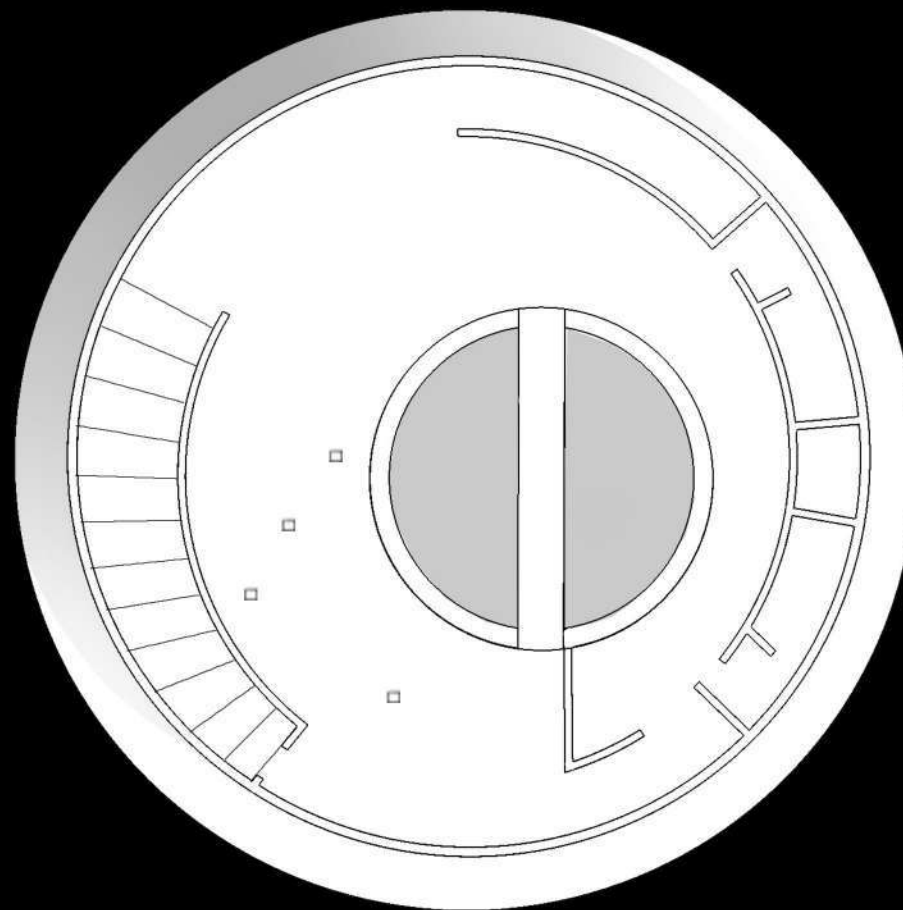






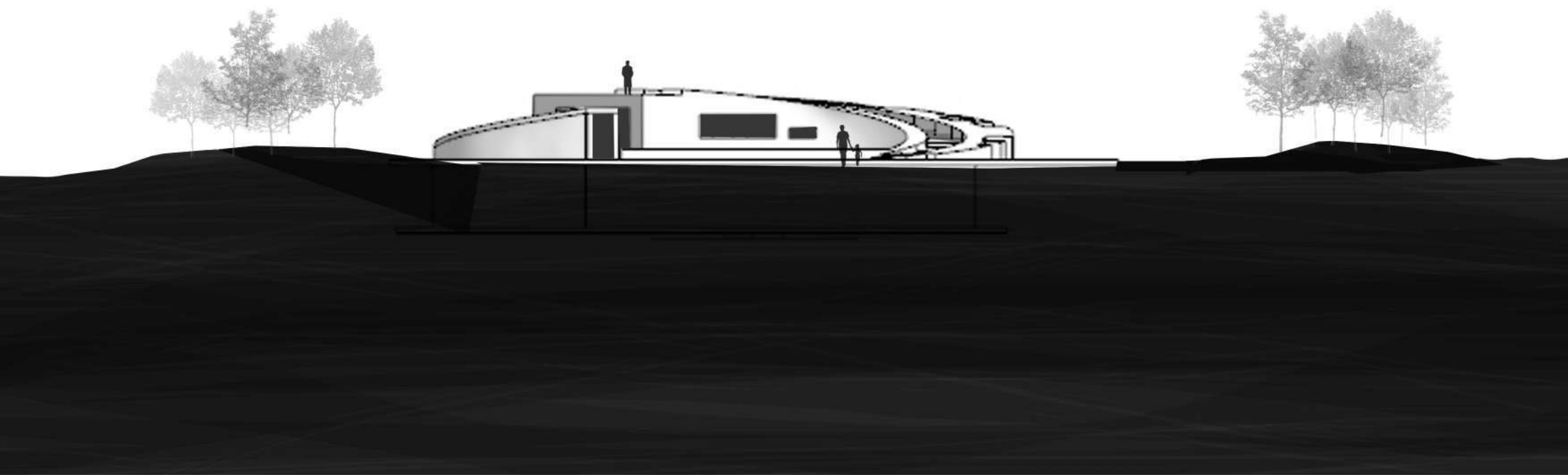


FLOOR PLAN (G)  
1:200



FLOOR PLAN (UG)  
1:200



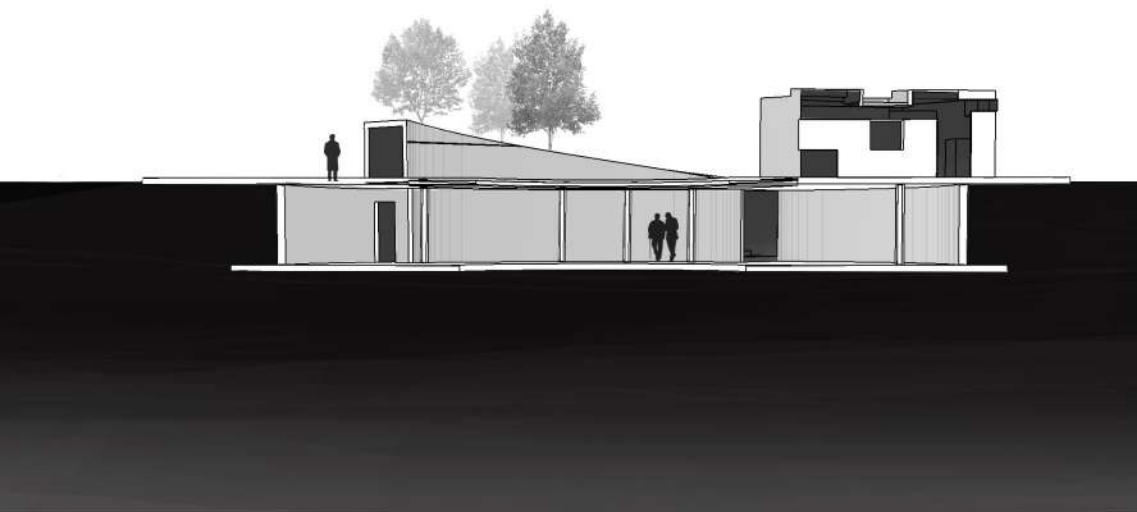


NORTH ELEVATION  
1:200

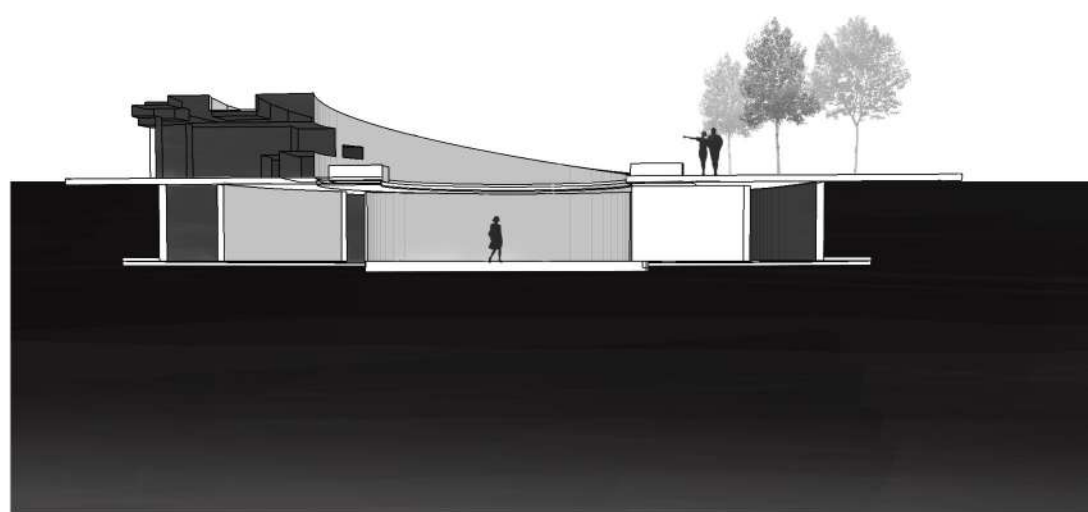




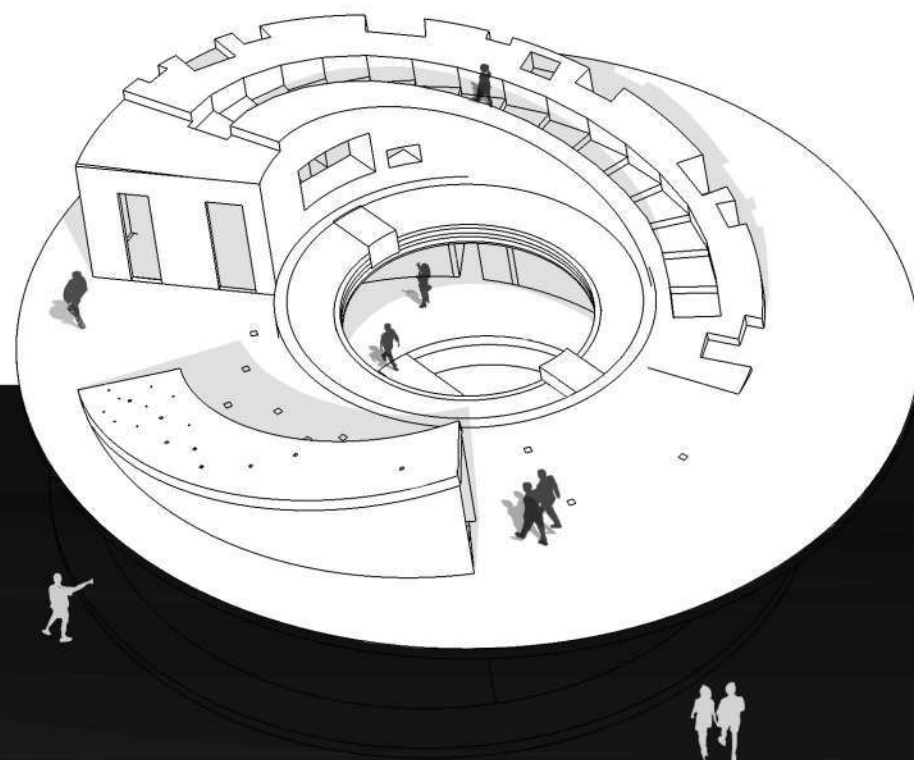
SOUTH ELEVATION  
1:200



SECTION A  
1:200



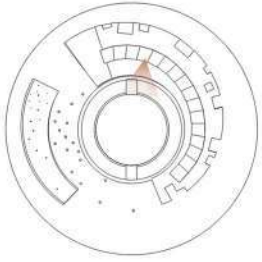
SECTION B  
1:200



AXONOMETRIC 1:200







experience 1  
(G)

## PLACE FOR KEEPING SECRETS | Typology

“ The sense of place is more tangible to visualize space as a place of action. A place where life is embodied. A place which life are the one who will unearth the secret.”

A place presupposes that a space is available for the occurrence, a physical dimension where the character of space is well-defined. (Schultz, 1988) Typology is a classification of different types of space and how the essence of life reveals the character of space. To exemplify the typology of a space, the meaning of place must first be developed. What does the space forms a 'meaningful relationship' to people? How is it important to pertain the spatial composition and its meaningful context to transcend a 'space' into a 'place'? Within the boundary known as place, the entities work together to characterize the space relevant to its occurrence, in which the secret is embodied as the meaning of place.



Space



Place

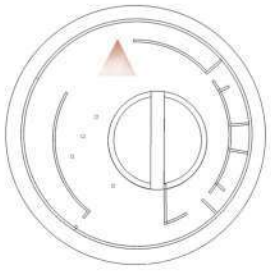


Meaningful  
Place









experience 2  
(UG)

## PLACE FOR KEEPING SECRETS | Topology

"The two realms, the sky and the earth, they co-exist.  
Aligned by the platform where the sky was built into the earth  
and earth is open to the sky."

Topology is the basis of all architectural language, as it is concerned with spatial order of a particular place. (Schultz, 1988) Topological analysis of the space must be taken to reinforce the reason of why the site was chosen at the first place through the model of journey, circulation and spatial orientation associated to the design. It does not, however, treat space in a mathematical term but informs the philosophical meaning of a landscape and how a designated space may deliver deeper meaning rather than pure aestheticism. (Girof, 2012) Thus, a psychological orientation implies that an 'environmental image' which makes spatial understanding possible. (Schultz, 1998) To exemplify that, the pavilion is orientated on the centralized, exposed space to shape the spatial relation between the sky and the earth to celebrate the co-existence of the 'two realms'.

### Central

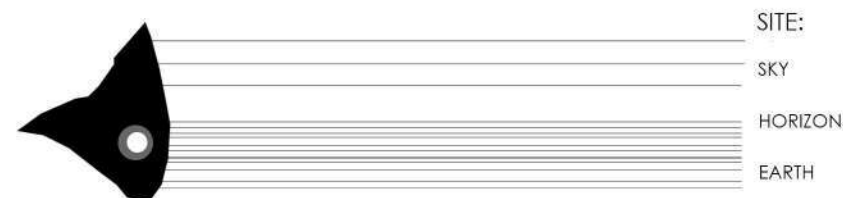
Geographically : further away from urbanized context

Conceptually : acknowledging centre of universe where land and sky collides

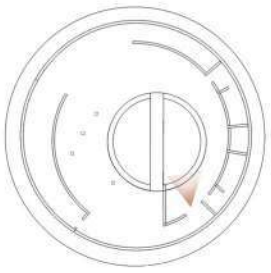
### Open Space

Geographically : vast space for a centralized/ radial design

Conceptually : 'a pavilion that built into the earth and open to the sky'







experience 3  
(UG)

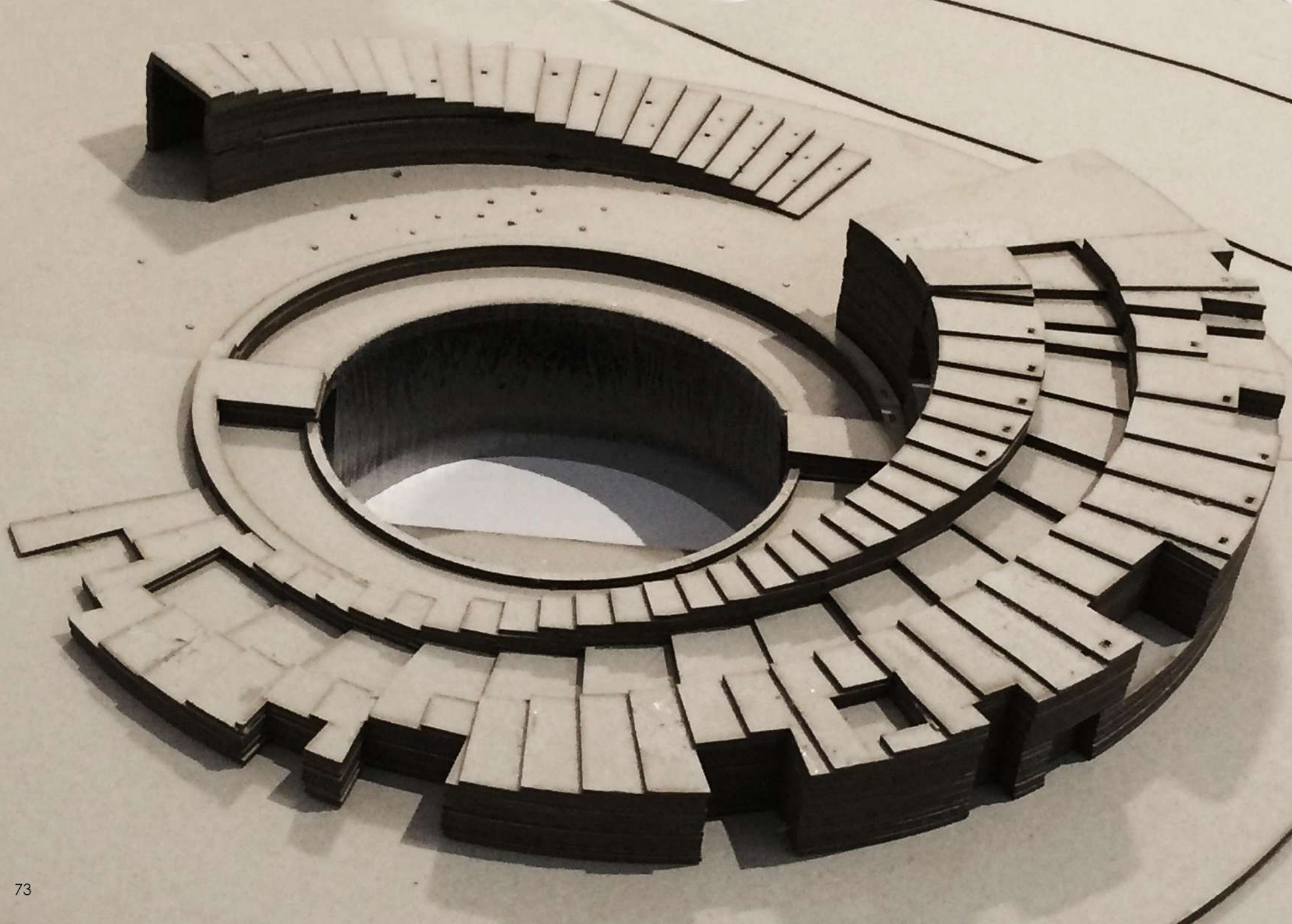
## PLACE FOR KEEPING SECRETS | Morphology

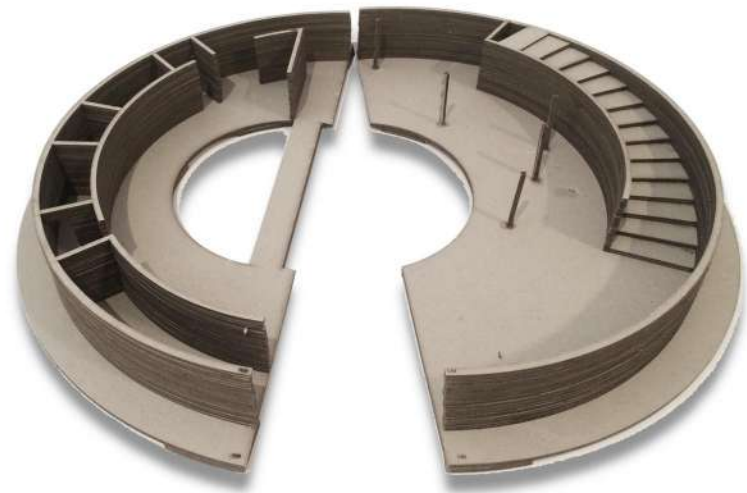
"The transient veil set apart the two realms, the secret is revealed as the appreciation to the view and how we perceive the earth and the sky."

How does a specific shape introduce the embodiment of structure and psychological impact of place? The study of morphology in architecture is rather imperative as it enables the form to articulate the meaning of place even further, on how the place is truly experienced by people. (Schultz, 1988) It influences the circulation, activity taken, mood and the surrounding context correspond to spatial importance. When a structure is experienced, the morphology is expressed in the form of emotions which psychologically implies the identification of an environment. Morphological consideration was taken when designing the pavilion. The oculus reveals the portal to the heavens and allowing the sky to impregnate into the earth and reflected on a pool of water. Hence, creating the sense that the earth is part of the sky and the sky is part of the earth, an absolute 'earthen empyrean'.



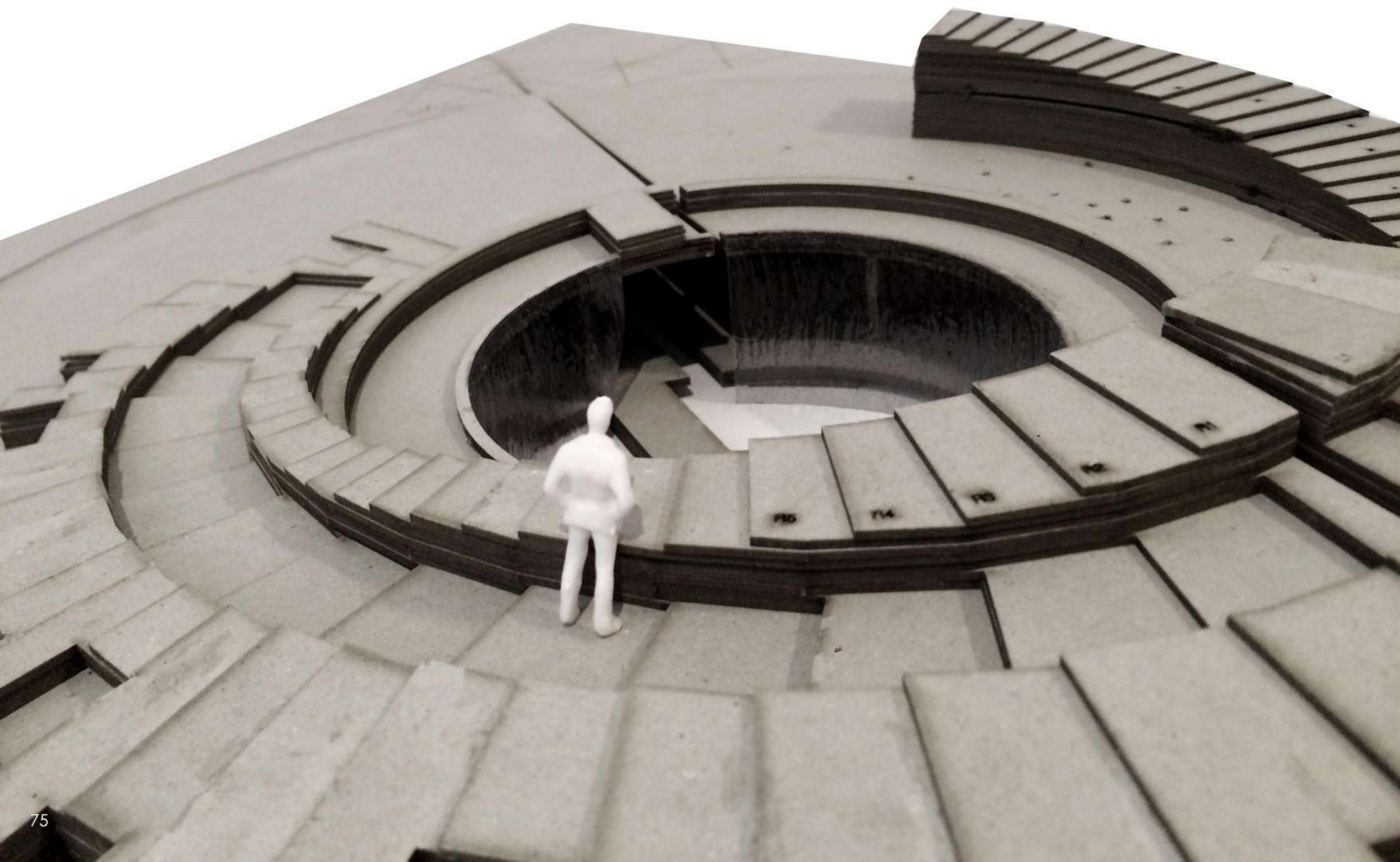






Underground layer of the pavilion, models are made separated to show section cut

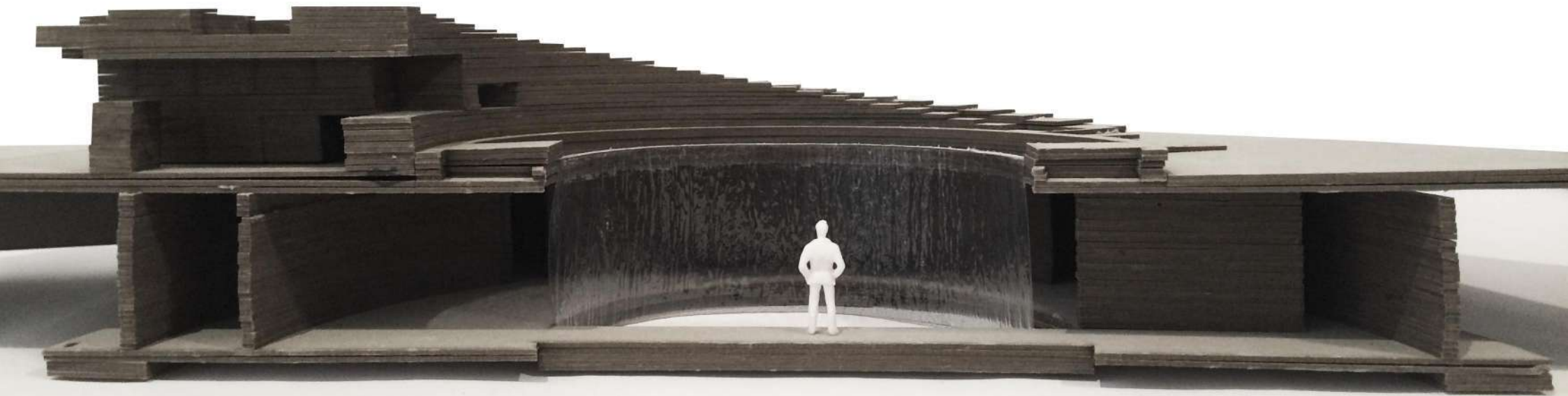




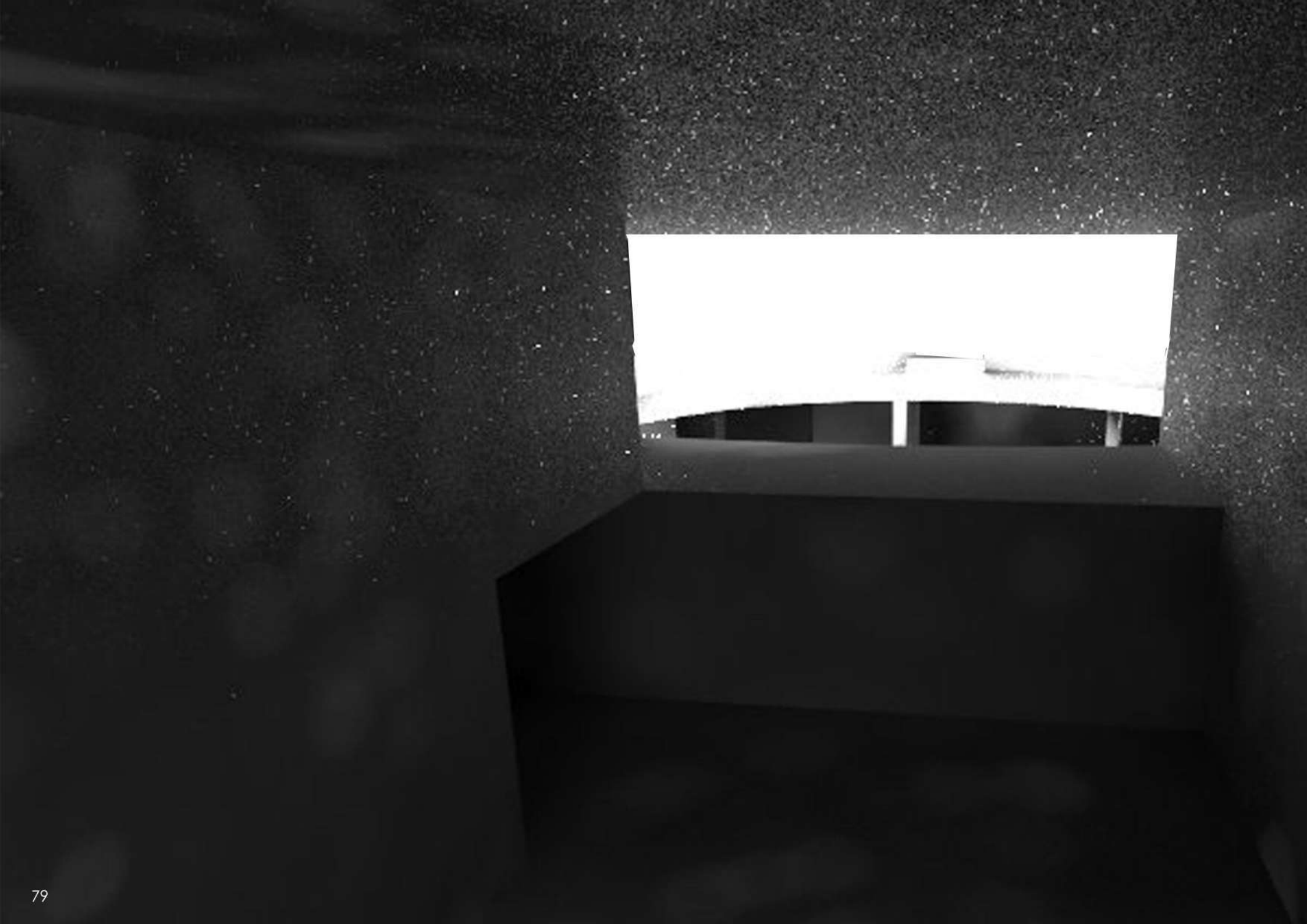














## REFLECTION

Studio: Earth had developed my architectural principle, from conceptualizing space by means of tectonics to appreciating the challenging design process throughout the semester. The element-based course had extended my perception of the word 'Earth', visualizing earth through tectonics and exploring with the different nature of spatial composition reacting to the force of gravity. Through research activities of the three tectonics, I was able to form ways to communicate the concept of the design and improve my presentation skills at the same time. After the course, my consciousness told me that design is not just about illustrating ideas, it is a formulation of a concept and design thesis through the comprehensive flow of design. I was never satisfied for the final design. Nonetheless, that is the reason that constantly pushes me forward as 'contentment is the enemy of process'. In conclusion, the process of design is always rewarding even if the final outcome may not be desirable, I believe that experience throughout the design process is what we should work for.

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