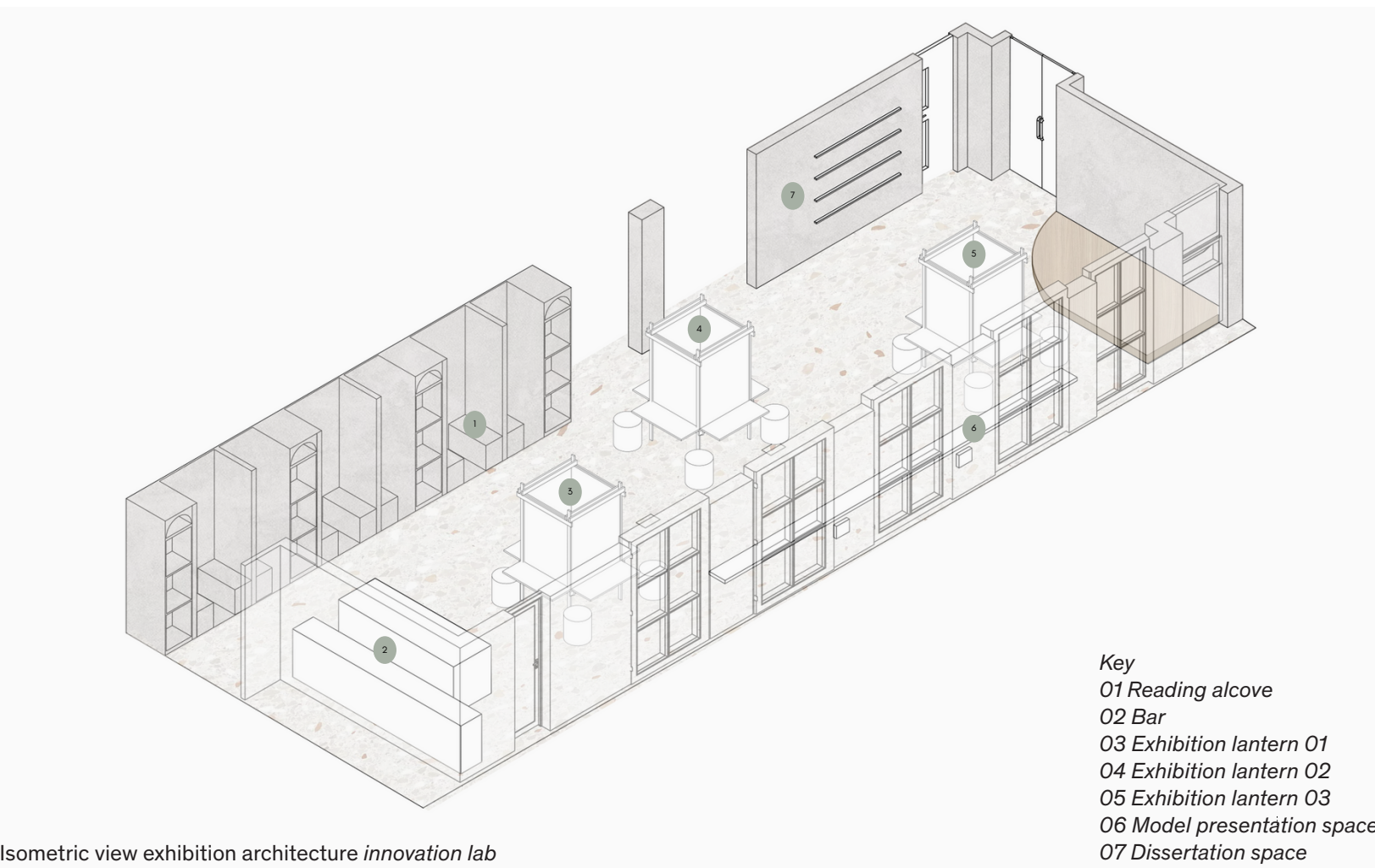
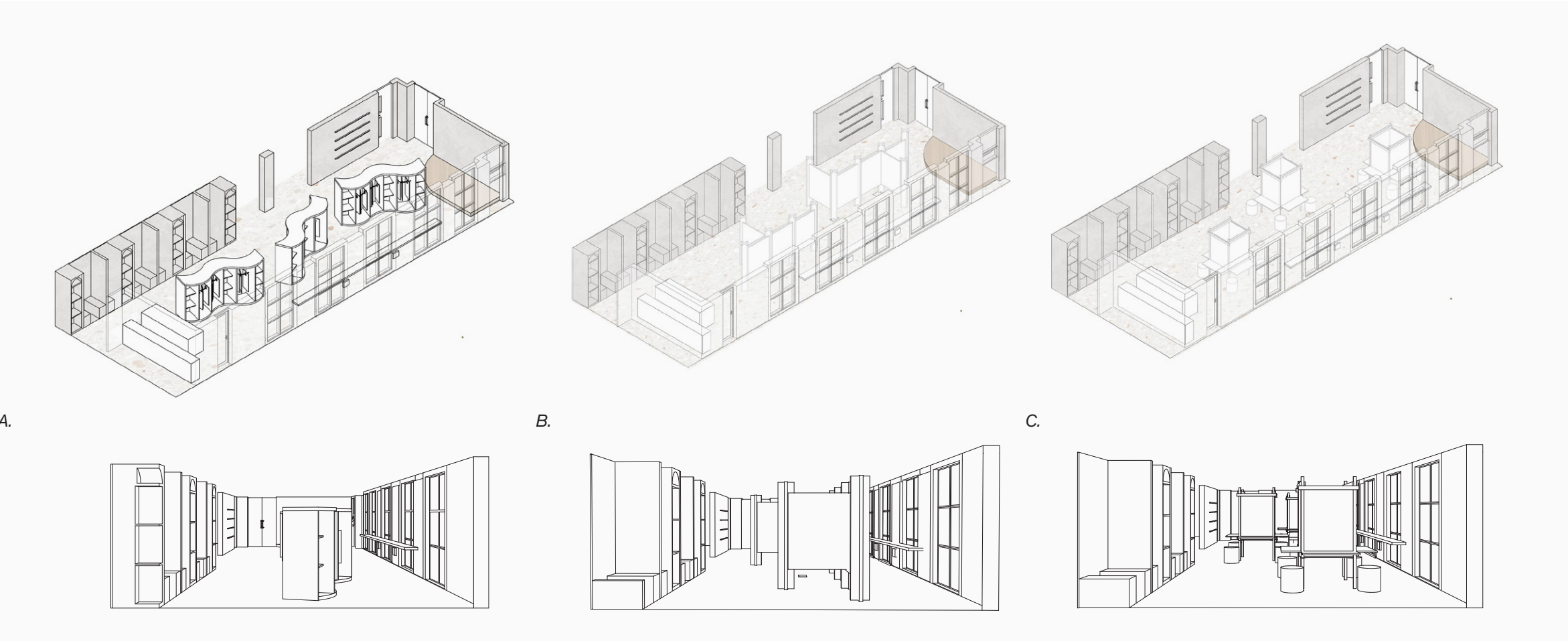


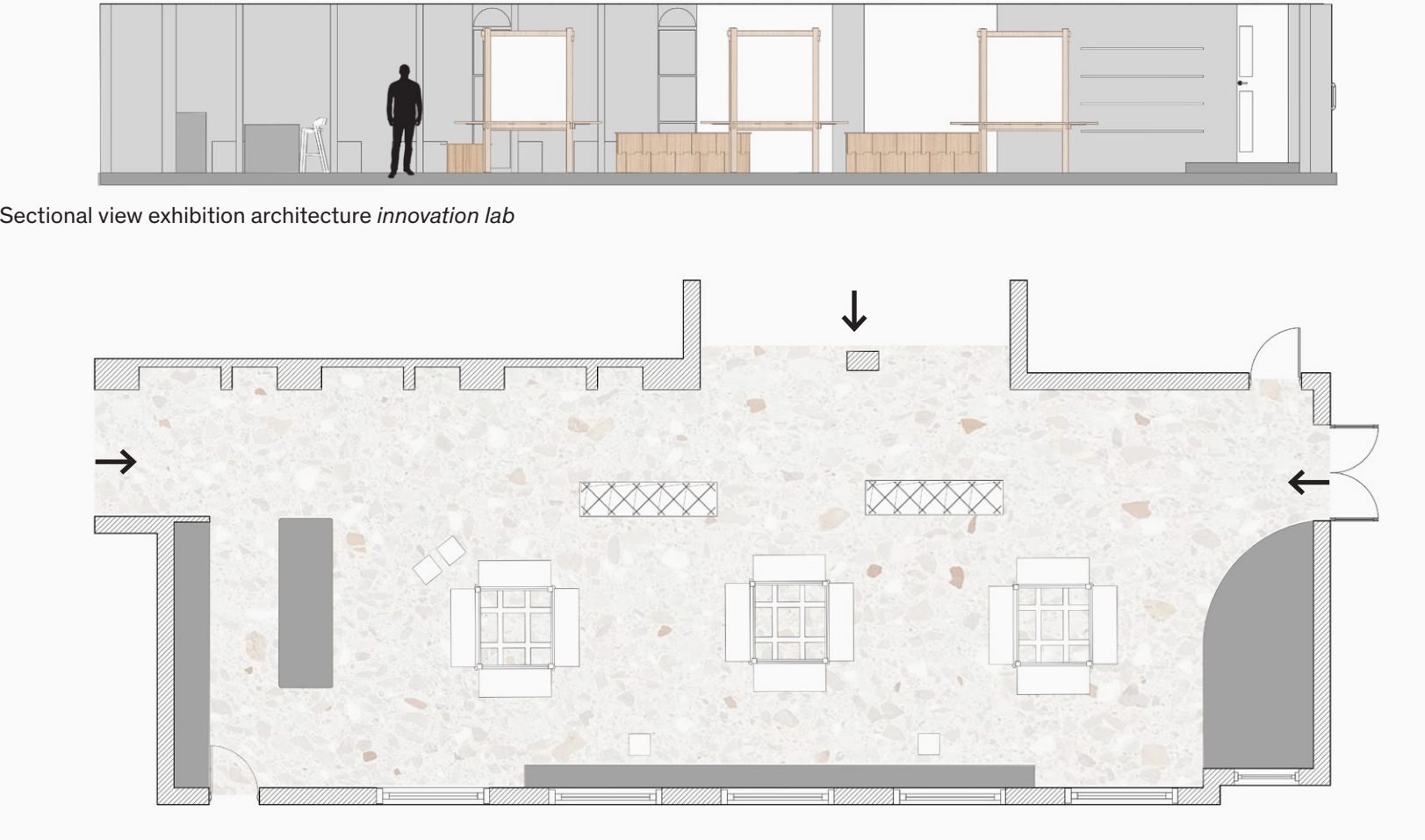
Exhibition architecture: single point perspective view *innovation lab*



Isometric view exhibition architecture *innovation lab*



Isometric and single point perspective views concept design options *innovation lab*



Plan view exhibition architecture *innovation lab*

PROJECT DESCRIPTION (150 WORDS)

*Tacit Nature* was co-created by Year 2 Interior Design students, academic staff, industry professionals and our fabrication partners at *Made Cnc*. We have worked collaboratively from the projects conception to its completion sharing responsibility for each element through the design process to the exhibition architecture experienced. Conceptualisation, design iteration and project resolution has focussed on working democratically in a real world environment. From large format model making, prototyping

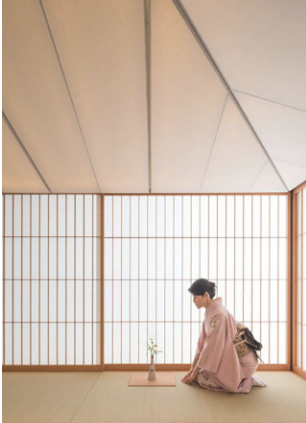
1:1 to final fabrication and installation the project has been co-authored and built collectively. We have worked with program, cost and construction to ensure the project has been realised to a professional quality. In creating *Tacit Nature* we have been responsible for material selection, sourcing, detail fabrication, programming, installation and reuse. The process has been informed by our client; Year 3 Interior Design students who have informed the design direction and curation of the installation.



1:20 Scale model view: Exhibition architecture



1:20 Scale model view: Exhibition architecture

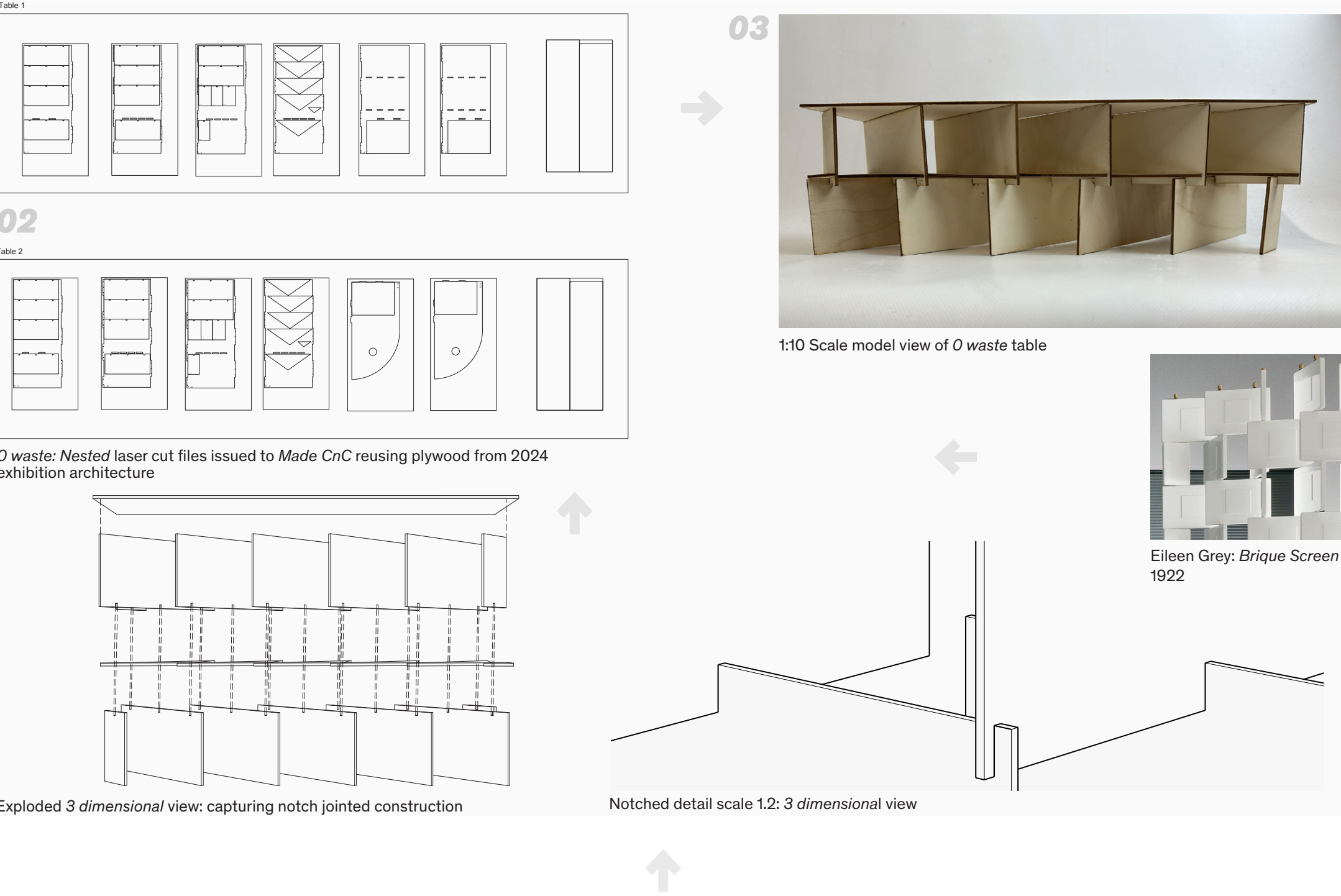


Teahouse Kengo Kuma & Associates, Vancouver 2017



Distillation of Architecture AA School 2025





MATERIAL ADAPTATION

The design and construction of the exhibition architecture and model presentation tables is reticent of material resource and potential for reuse. Avoiding paint, adhesive and nails each lantern is connected using traditional wood jointing techniques and secured with mechanical fixings, it is designed for ease and accessibility of assembly and can be flat packed allowing future use or material up-cycling. The soft-wood timber sections used for beams and columns can be recycled. The 22mm fair faced birch plywood

used for the exhibition tables is zero percent waste, using entirely the previous years graduate exhibition architecture. Panels were returned to the fabricator Made Cnc and re-routed with minimal waste prior to reassembly using this year's exhibition design. The tables are self supporting, assembled using a lap joint avoiding the use of adhesive or nails. Our intention is that the exhibition architecture will be disassembled after the exhibitions completion and re-purposed for future exhibition use or upcycling.



Distillation of Architecture AA School 2025 Exhibition visit & analysis 01



Simon Jones: Jones Neville Industry Seminar Spring '25



The Craft of Carpentry Drawing Life from Japan's Forests Exhibition visit & analysis 02 Japan House Spring '25



Unique Instruments Expectant Spaces Venice Biennale analysis 03



Notched detail scale 1.2: 3 dimensional view

*Tacit Nature explores sensory and material awareness in spatial design, focusing on unspoken interactions between humans and the natural environment. For this years Interior Design Year 3 graduate showcase, students were invited to investigate how interiors can engage touch, light, texture, and atmosphere to evoke presence, stillness, and reflection. Working over a 16 week period, students developed the project collectively responding to a shared brief centred on material tactility, environmental awareness and tactile experience. The work investigates how interiors can support slower, more grounded relationships with nature through design interventions that prioritise atmosphere over optics. Proposals were developed through detailed material research, prototyping, and spatial testing. Emphasis was placed on using natural and recycled materials, acoustic sensitivity and spatial composition to shape mood. Sketch models, 1:1 testing, and sensory mapping informed the design process, enabling students to refine spatial qualities that could not be fully captured through drawing alone. Design development was iterative and physical, with students refining outcomes based on feedback and site specific considerations. The exhibition architecture, designed and constructed collaboratively by Year 2 students, reflects the ethos of the theme. Using modular timber frames, crafted joinery, and natural material finishes, the installation is designed for disassembly and reuse. The spatial layout creates a calm and contemplative environment in which to experience the quiet presence of design.*





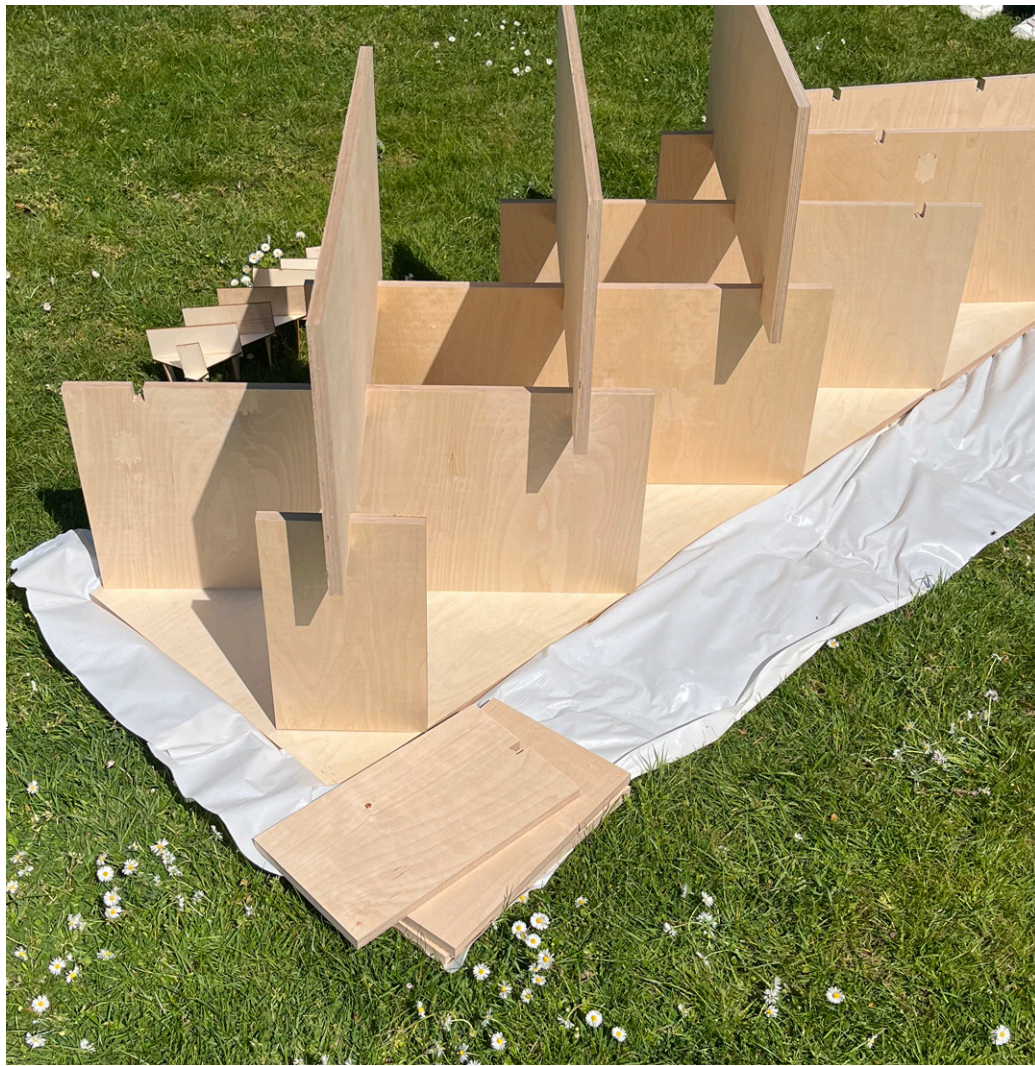
Detail 01: 1:1 installation test capturing softwood lantern assembly and model table, testing at scale allowed robust analysis and appraisal of tectonic arrangement.



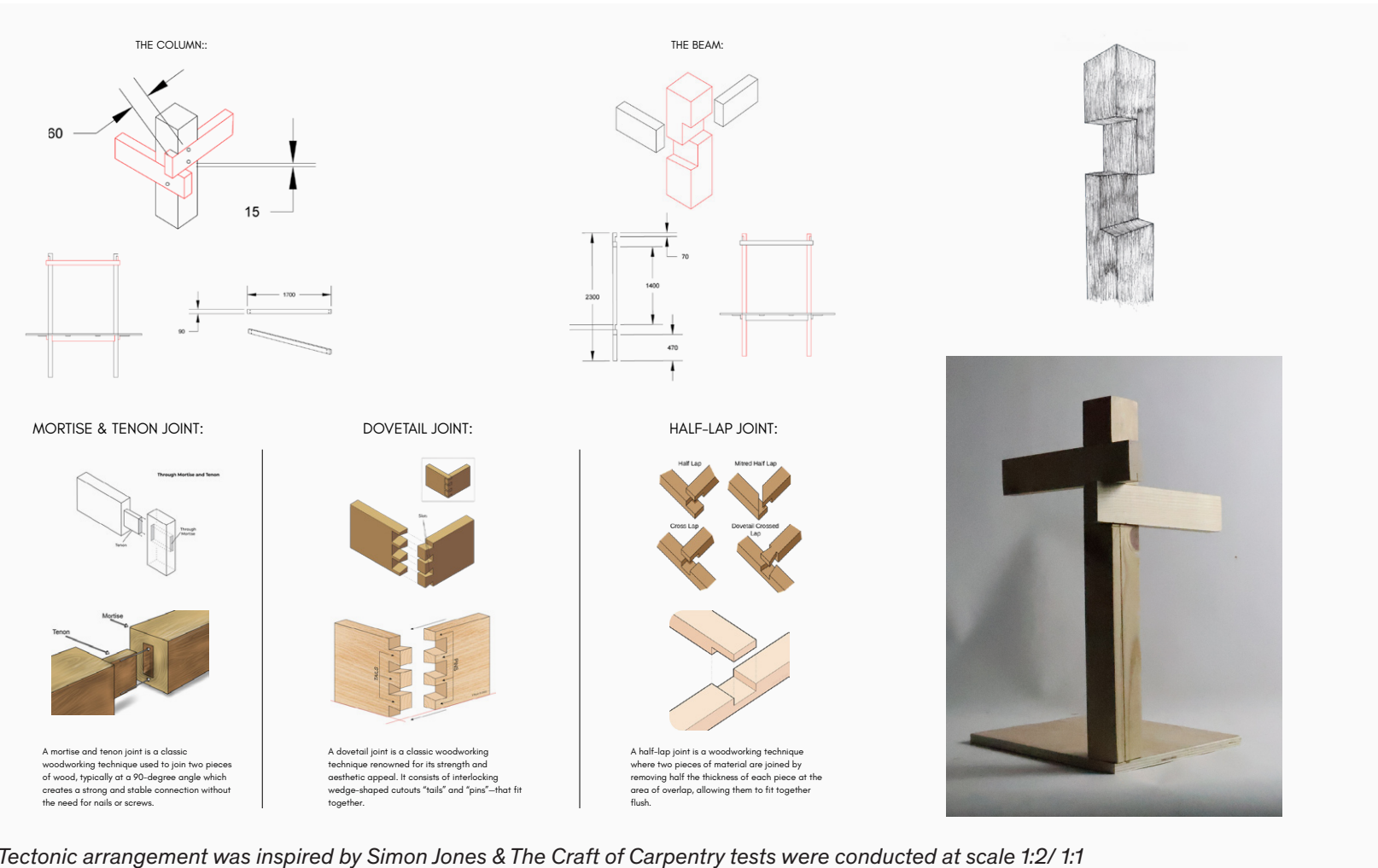
Detail 02: Stacked lap joints use m12 bolts tightening under strain eliminating the use of epoxy or nails a technique optimised for reuse.



Detail 03: Model surfaces in 18mm fair faced birch plywood are left untreated suitable for future reuse.



Detail 04: Model table assembly test: without the use of nails or epoxy the tectonic depends on stacked lap joints which compress under strain.



Tectonic arrangement was inspired by Simon Jones & The Craft of Carpentry tests were conducted at scale 1:2/ 1:1

SENSORY EXPERIENCE

Our intention was to create an atmosphere of sensory engagement and tactile experience; foregrounding the exhibiting students' graduate work, activating the spatial setting and allowing the work to be accessible to a broad audience. We reflected collectively on the critical factors informing our design: *Spatial Mood*: The atmosphere or emotional tone of the space is shaped by light, material, colour, sound and layout we feel these collectively evoke emotion. Sensory Layering: Combining visual and tactile ele-

ments has created an immersive environments that feels alive and responsive to its context, use and function. Our intention was to shift from an ocular focus towards a haptic spatial understanding. *Human Experience*: Through hand crafting elements in timber a visual tactility is evoked. We believe this provokes engagement and meaningful interaction, *Tectonic expression*: Through the use of simple mortise and stacked lap joints, secured by large format bolts the design illustrates its logic of construction.



01.



02.



03.



04.



05.



06.



07.



08.

01. Team 1. Stacked lap joint construction working collectivley at 1:2 02. 1:1 Team 02. Prototyping model display table 1:1 03. Team 2. Lap joint detail test model display table 04. Team 1. Hand crafting softwood column section for stacked half lap joint scale 1:2 05. Team 3. 1:20 scale site context model construction in 18mm fair faced brich plywood to match the exhibition installation architecture 06. Team 01. Exhibition banner suspension detail test in acrylic, this material was excluded from the final exhibition architecture due to its environmental properties 07. Team 02. lantern final test assembly, tolerances and exhibition banners were checked for dimension and inter-face alignment 08. Team 04. Exhibition narrative banner test 1:1





01. The *Lantern* exhibition architecture foregrounds the graduate banner and model space. The tectonic logic is expressive; revealing its method of construction and assembly.



02. Each lantern accommodates 4 exhibitors; banners and models are allowed sufficient space for each individual to curate. The architecture can be demounted and reassembled.



03. The exhibition tables compliment the graphic display architecture, employing the same structural logic. An adapted lap joint allows demounting and reassembly.



04. The exhibition tables are designed to accommodate the display of graduate large format models. Each is self supporting and demountable.



DESIGN ACCESSIBILITY

By adjusting emphasis from an optical focus to the tactile and experiential, a broader sensory experience is allowed to all. The exhibition architecture is designed to include and engage the work displayed and the exhibition context equally. Our intention is that it can be experienced by people of all physical, sensory, and cognitive abilities without the need for adaptation. We have considered the following factors in creating the exhibition architecture: *Equitable Experience:* The architecture provides

equal access to information, navigation, and spatial interaction through tactile cues, visual contrast, and large format clearly described graphic elements. *Flexibility in-Use:* The architecture and layout is adaptable to diverse needs and preferences, promoting independence and dignity for each user. *Tactile Engagement:* Haptic qualities emphasise the sense of touch in our design, using textures, materials and surfaces to create a sensory rich experience allowing for a broader range of experience.



01.



02.



03.



04.



05.



06.



07.



08.

01. Exhibition table installation view with laser-cut name tags. 02. Exhibition display lanterns 02 and 03 each accommodates 4 students 03. Small format plinths can be used as seating or to support over-sized models 04. The exhibition narrative banners were designed by the group collectively, *Urban Ecologies* captures the Year 3 theme 05. Each lantern allowed a curatable space for each individual graduate to display material tests and small format prints 06. The table material compliments the materiality of the models exhibited 07. small format material samples and tests are displayed next to the graduates work 08. The display tables reference the work of Eileen Grey, they can be seen as screen guiding circulation whilst allowing light and air to permeate the narrow space.