

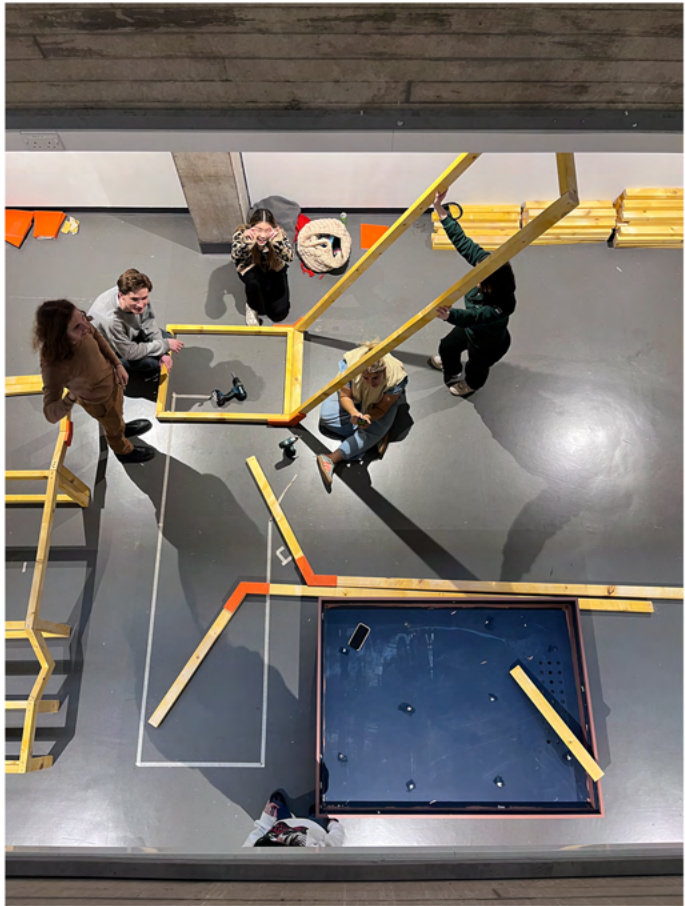
HumanIED



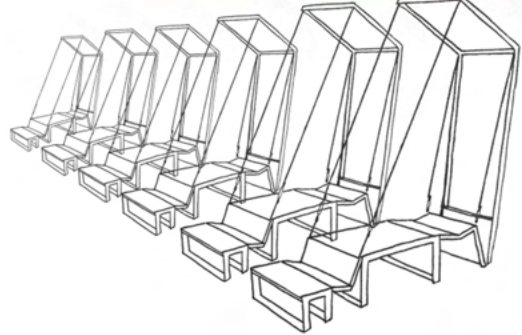
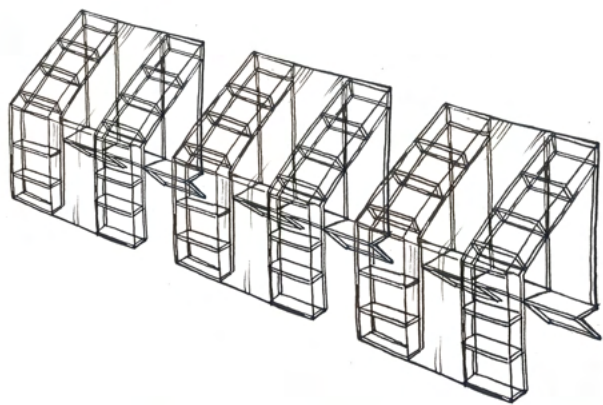
A spatial enquiry into the anatomy of ‘build’ challenging the potential of construction standard components and interrogating three human-centric themes: ADORN; AWE; and BEHAVIOUR.

An industry sponsored six week ‘bomb’ project responding to Thomas Heatherwick’s Humanise book – a makers guide to building our world.

This installation seeks to drive a more intimate interaction with the use of site standard C16 structural grade timber and how three ‘off the shelf’ section sizes can evoke spatial rhythms that frame softer environments in which to explore the human condition and its connection to the interior.



making process.



A more indepth insight into the construction process:
<https://www.youtube.com/watch?v=r98SUWw6X9A>



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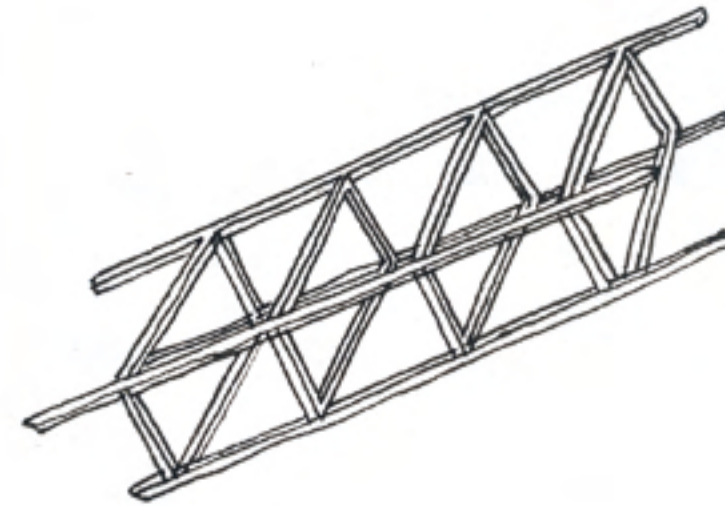
ADORN.

ADORN: To adorn space is to express personality. The structure represents how detail, decoration and ornamentation of individual space adds personality and human complexity to our spatial environment



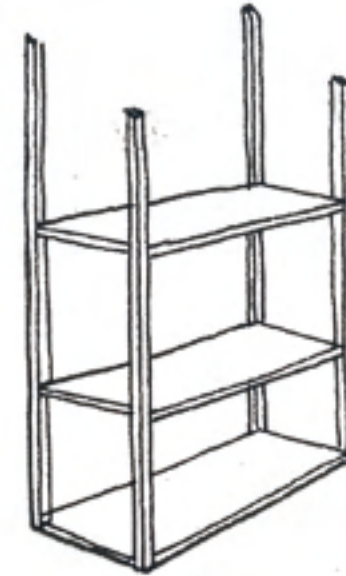
FABRIC

FABRIC ALSO LENDS ITSELF AS A SURFACE ON WHICH TO PROJECT THE IMAGERY OF HUMANS IN THE SPACE, EMPHASISING HOW HUMANITY SHOULD BE THE DECORATION AND PERSONALISATION WE SEE IN OUR ENVIRONMENT. THIS MAKES THE SPACE IMMERSIVE, ADDITIONALLY CAPTURING PEOPLE PASSING THROUGH AS THEY PERSONALISE THE SPACE.



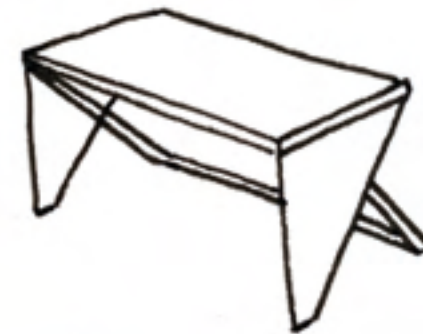
HOUSE

THIS ANGLE REPRESENTS A TRADITIONAL GABLED ROOF SHAPE, WHICH INSPIRES A SENSE OF BALANCE AND IS SYNONYMOUS WITH THE FEELING OF HOME - A PERSONAL ENVIRONMENT THAT HOLDS MEANING AND IS ADORNED TO REPRESENT THE PEOPLE WITHIN. THE WINDOW-LIKE OPENINGS ALSO ALLOW PASSERSBY FROM ABOVE TO PEER INSIDE, AND THE REPEATED LINES EMPHATICALLY THE IMPORTANT BALANCE BETWEEN REPETITION AND COMPLEXITY.



DISPLAY

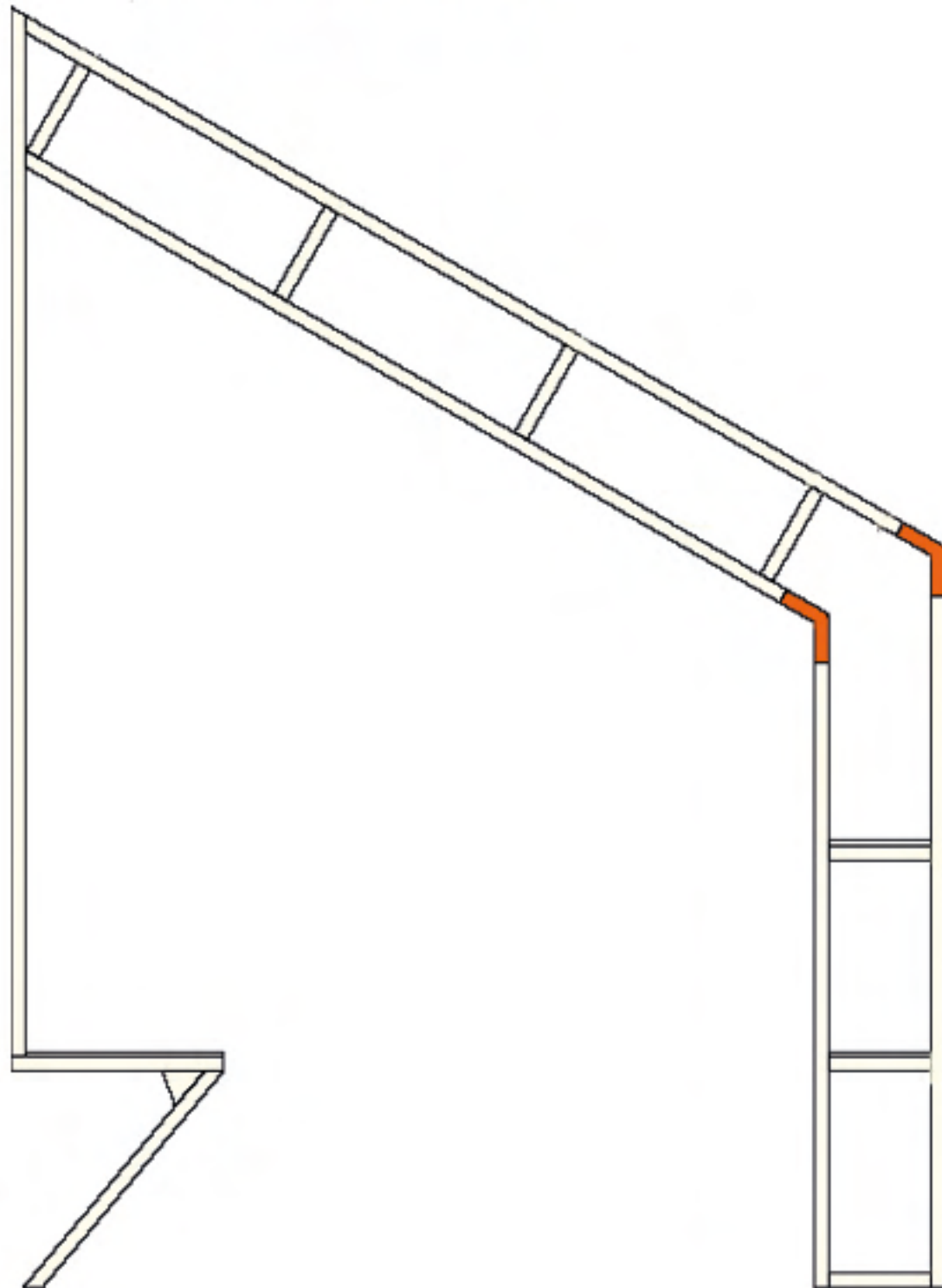
PROVIDING A PLACE TO DECORATE THE STRUCTURE WITH UNIQUE ORNAMENTATION AND DECORATION, OBJECTS THAT REPRESENT INDIVIDUAL HUMAN PERSONALITY. THIS DISPLAY IS OPEN ON ALL SIDES TO ALLOW THE DECORATION TO ADORN BOTH THE 'PRIVATE' SPACE WITHIN THE STRUCTURE AND THE 'PUBLIC' SPACE OUTSIDE, BLURRING THE LINE BETWEEN PUBLIC AND PRIVATE.



TABLE

THE LOW TABLE FEATURE FURTHER ENCAPSULATES THE FEELING OF STEPPING ONTO AND PASSING THROUGH A SPACE OF PERSONALITY AND DETAIL.

FINAL DESIGN.



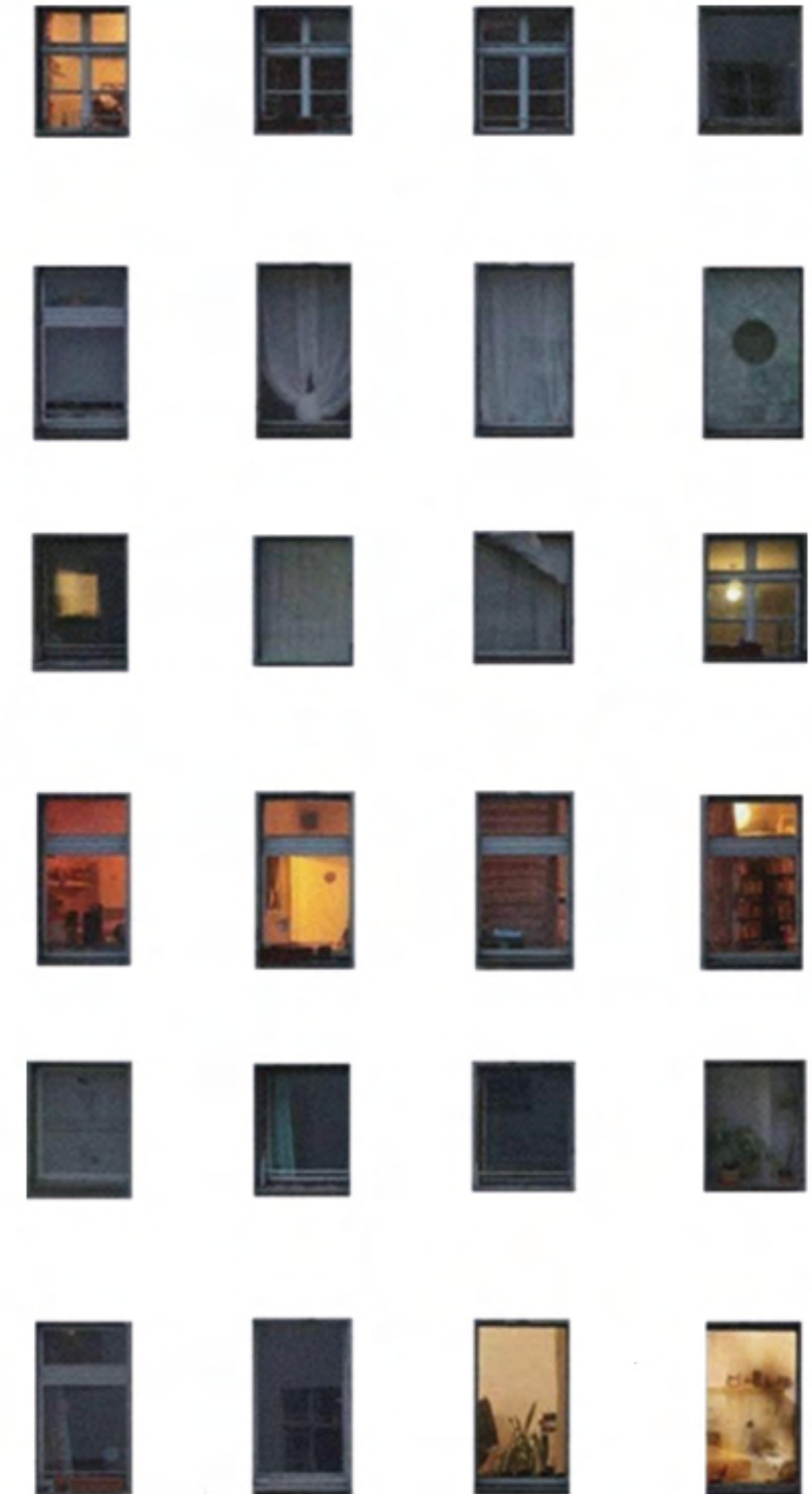
INSPIRATION:



AS HEATHERWICK SAID, "ORNAMENTATION AND DECORATION ARE HUMAN TO THEIR VERY CORE" AND OBJECTS REPRESENT THIS AND SHOW INDIVIDUAL HUMAN PERSONALITY.



THE CENTRE OF THE HOME WHERE MULTIPLE PERSONALITIES COME TOGETHER.



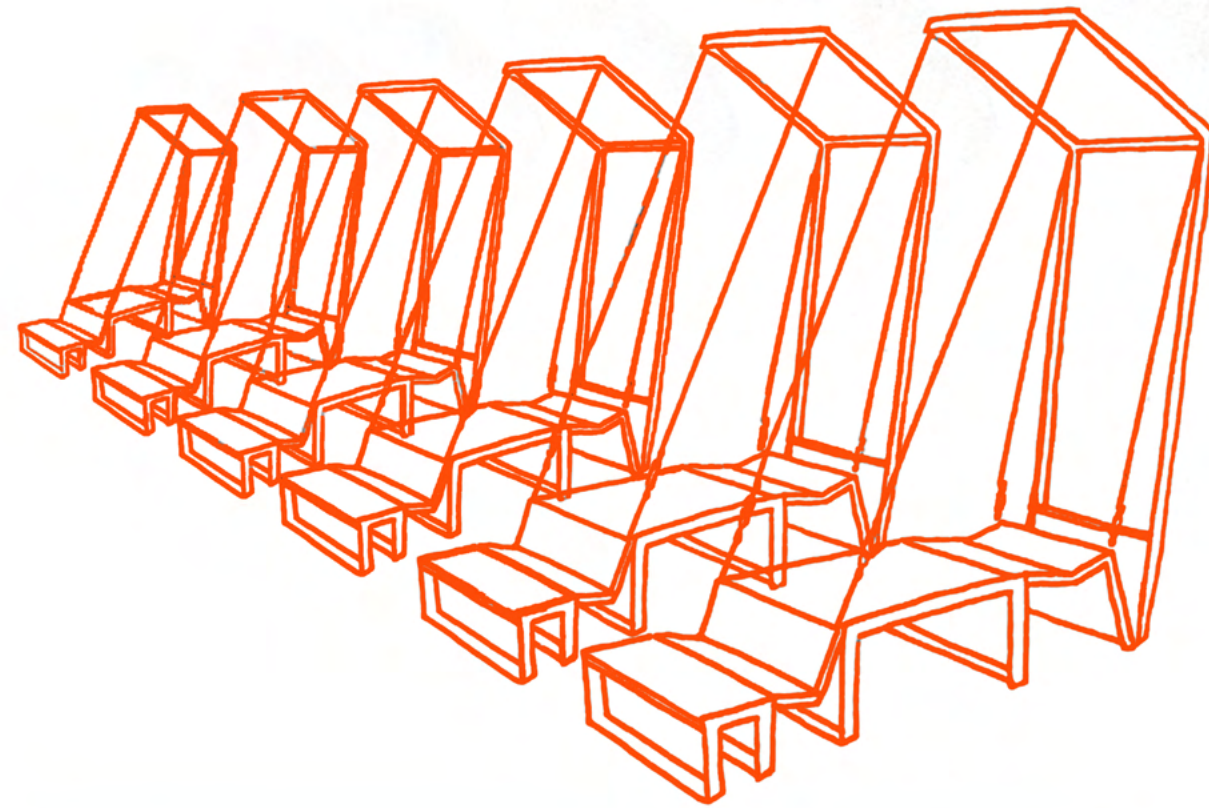
WINDOW

EVERY WINDOW FRAMES A UNIQUE PART OF PERSONALITY. THEIR REPETITIVE OUTER APPEARANCE, PAID WITH THE UNIQUE DETAIL THEY PROJECT FROM WITHIN CREATES A BALANCE, AND AS HEATHERWICK SAYS, HUMANS LIKE THE "RIGHT COMBINATION OF REPETITION AND COMPLEXITY."



AWE.

FINAL DESIGN:



AWE: A structure that encourages humanisation through interaction and engagement inspires a sense of wonder and awe. A window capturing the materiality offers an invitation to those from above to rest, observe, and become part of the fabric of the structure.

INSPIRATION:



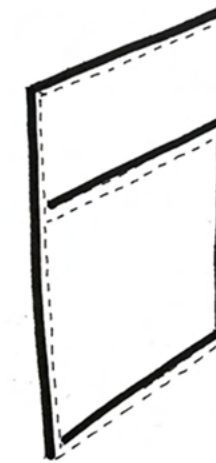
● CHAIR

THE USE OF A CHAIR IS IMPORTANT IN ANY HOME, NO MATTER WHAT FORM IT TAKES. IT FELT IMPORTANT THAT THE USE OF SEATING BE INCORPORATED INTO OUR DESIGN AS A PLACE TO STOP AND REST, AND TO ENCOURAGE VIEWERS OF THE STRUCTURE TO STAY A WHILE.



● MAGAZINE HOLDER

WE TOOK INSPIRATION FROM OBJECTS COMMONLY SEEN IN THE DOMESTIC/HOME. ONE OF THEM BEING A MAGAZINE HOLDER. THIS TIMELESS STAPLE IN THE HOME IS USED TO STORE MAGAZINES, BOOKS, FILES, OR PAPERS. IT HAS INSPIRED THE WAY THAT YOU INTERACT WITH THE DESIGN AS WELL AS ITS ANGULAR FORM.



● WINDOW

THIS CONCEPT WAS HEAVILY INSPIRED BY THE FORM OF A WINDOW FRAME. THE WINDOW FRAME ACTS AS A VIEWPOINT. WE FELT THAT THIS PERFECTLY CAPTURED THE FEELING OF BEING IN AWE WHILE STILL RELATING TO THE DOMESTIC.

ANATOMY:



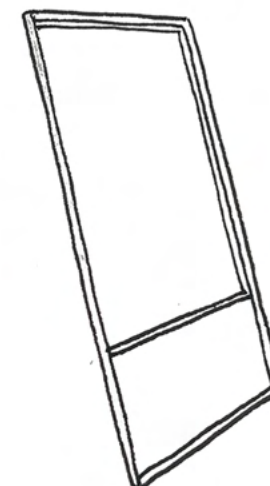
● WINDOW FRAME/VIEWPOINT

THIS WINDOW FRAME ACTS AS A VIEWPOINT FROM ABOVE TO LEAD YOUR EYE TO THE CENTRAL AREA OF THE DISPLAY/STRUCTURE. THE INTENTION WAS FOR THE FRAME TO LEAD THE EYE TO WHAT EVER IS BEING DISPLAYED AT THE TIME.



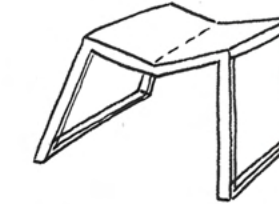
● LEADING LINES

THE STRUCTURAL WIRE EXTENDS THE FIELD OF VISION FROM THE VIEW POINT, LEADING THE EYES TO THE CENTRAL STEEL TABLE TOP. THIS CREATES HEIGHT AND STRUCTURE WITH A SUBTLE THIN WIRE.



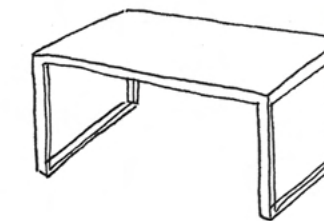
● DISPLAY FRAME

THIS FRAME ACTS AS THE BACKBONE TO THE DISPLAY STRUCTURE, ADDING HEIGHT AND CREATING A SENSE OF PRESENCE IN THE SPACE.



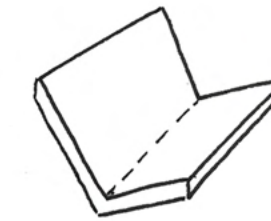
● SKETCHBOOK

THIS ANGLED HOLDER IS PERFECTLY FORMED TO DISPLAY A SKETCHBOOK, AND ALSO ALLOWS ENGAGEMENT WITH THE WORK TO FLICK THROUGH DEVELOPMENT WORK.



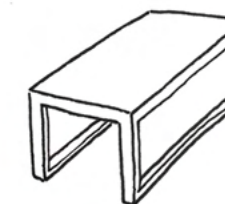
● MAIN TABLE

VERTICALITY CREATES A SENSE OF AWE WITH REFLECTIVE STEEL THAT CATCHES LIGHT AT DIFFERENT ANGLES AND ALMOST SEEMS TO GLOW. THIS SURFACE IS LARGE AND VERSATILE ALLOWING MANY POSSIBILITIES FOR DISPLAYING LARGE STRUCTURAL MODELS.



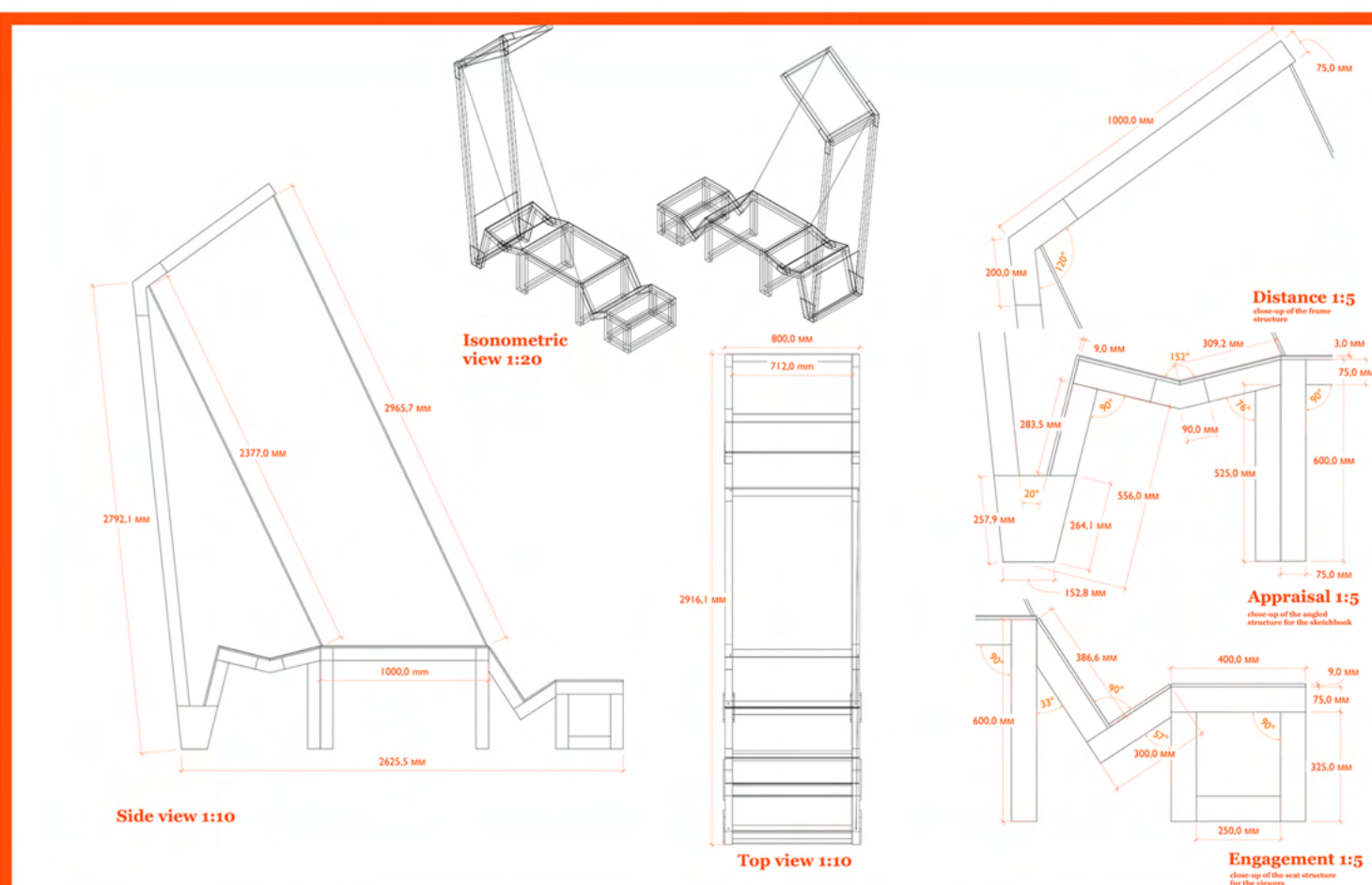
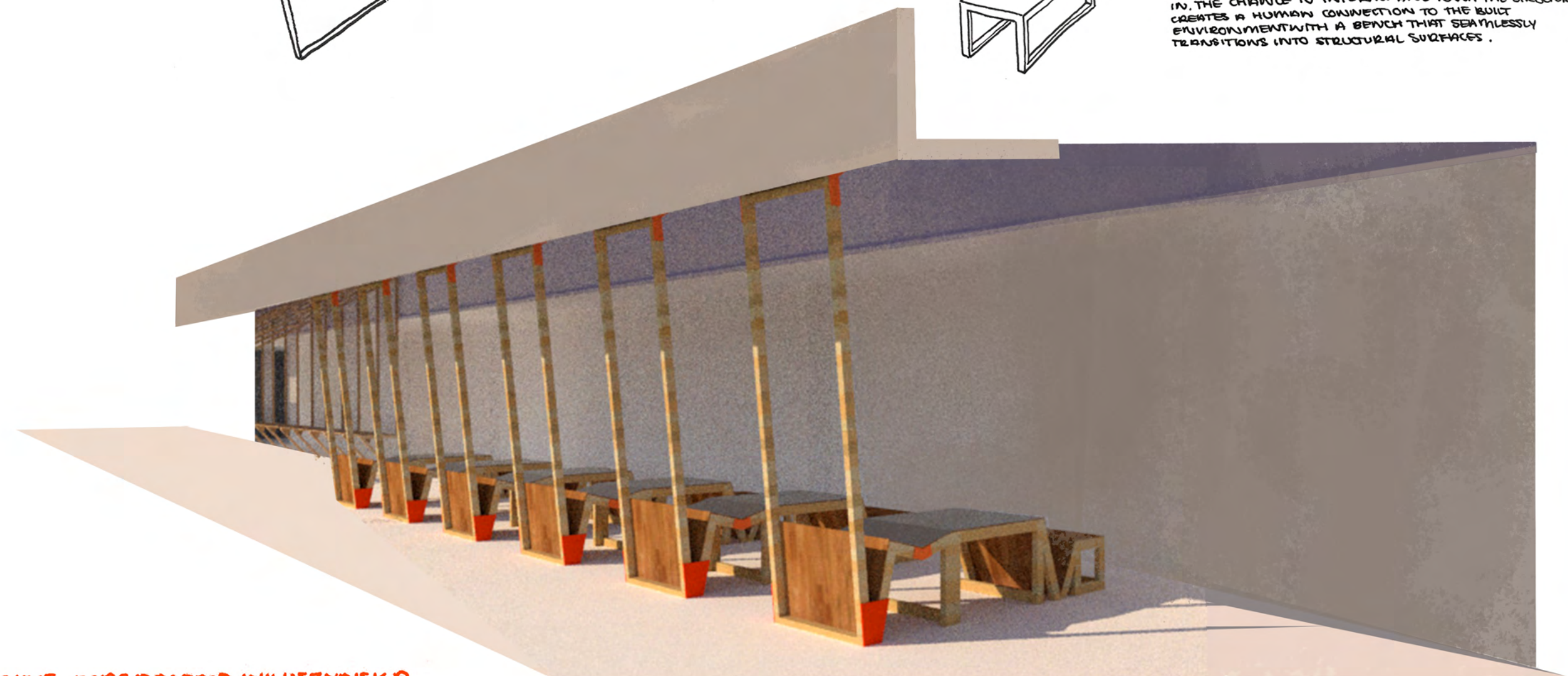
● MAGAZINE

AS PEOPLE WILL BE ENGAGED WHEN SEATED, A FURTHER PIECE OF WORK CAN BE EXPLORED BY VISITORS. AT AN UPRIGHT ANGLE TO SHOW IMAGERY IN THE FORM OF A MAGAZINE.



● BENCH

TO APPRECIATE THE VISUAL AWE OF THE ANIMATION, IT IS IMPORTANT THAT PEOPLE CAN REST AND FOCUS IN. THE CHANCE TO INTERACT AND TOUCH THE STRUCTURE CREATES A HUMAN CONNECTION TO THE BUILT ENVIRONMENT WITH A BENCH THAT SEAMLESSLY TRANSITIONS INTO STRUCTURAL SURFACES.



EVAN FRASER, NIAMH ATKINSON, SARAH MURDOCH-BURT, EMILY CHOW, DANIEL RUBINS, MAGDALENA WILUSZYNSKA.

BEHAVIOUR.

BEHAVIOUR: To embrace the disruption of modern behaviour, the structure embodies the verticality of a spire combined with splaying angels-as the frame grows, the height ascends. Rotating elements encourages interaction, celebrating how humans can alter special rhythm.

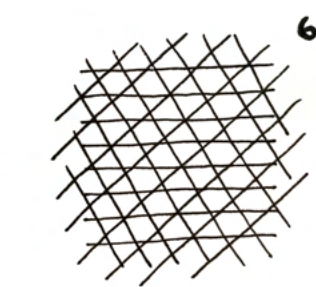
INSPIRATION:



● **SPIRES**
WE TOOK INITIAL INSPIRATION FROM THE VERTICALITY, COMPLEXITY AND PATTERNS OF A SPIRE AND THEN SITUALS OF HUMAN BEHAVIOUR WITHIN CEREMONIAL SPACES.

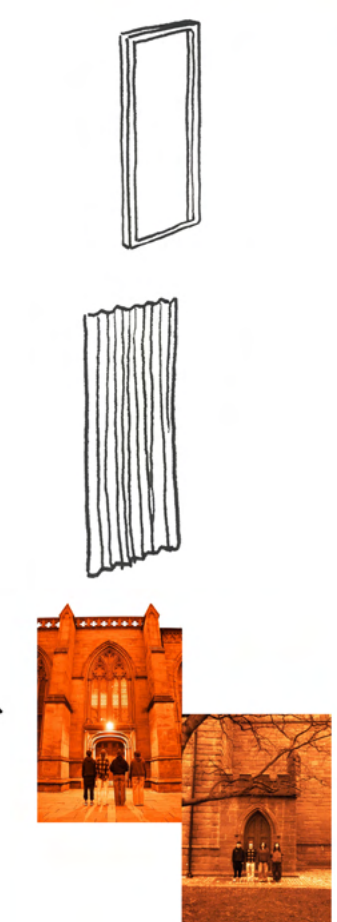
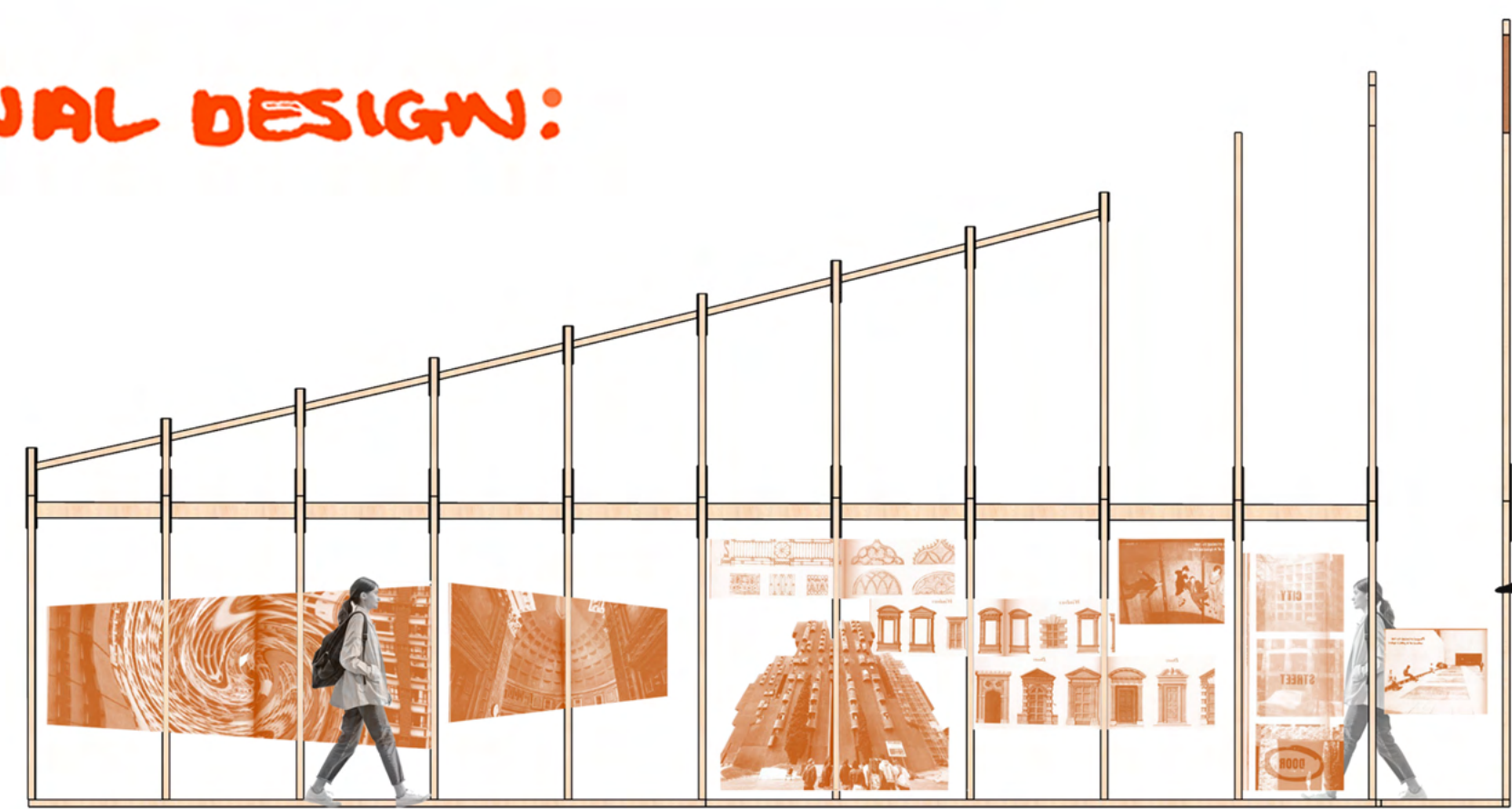


● **STAINED GLASS AND LIGHTING**
WE WERE INFLUENCED BY THE NARRATIVES TOLD THROUGH STAINED GLASS WINDOWS IN CEREMONIAL ENVIRONMENTS AND THE RHYTHM OF SHADOWS CAST USING LIGHT.



60°
60°
IN THE HUMANISE BOOK, THOMAS HEATHERWICK EXPLORES THE CONCEPT OF THE HUMAN BRAIN MAPPING OUR ENVIRONMENTS OF 60° CONTRARY TO THE COMMON MODERNIST PREFERENCE OF 90°. WE WERE INSPIRED BY THIS IDEA OF ANOMALY AND HOW HUMANS PERCEIVE THE SPACIAL WORLD.

ANATOMY:



PANELS

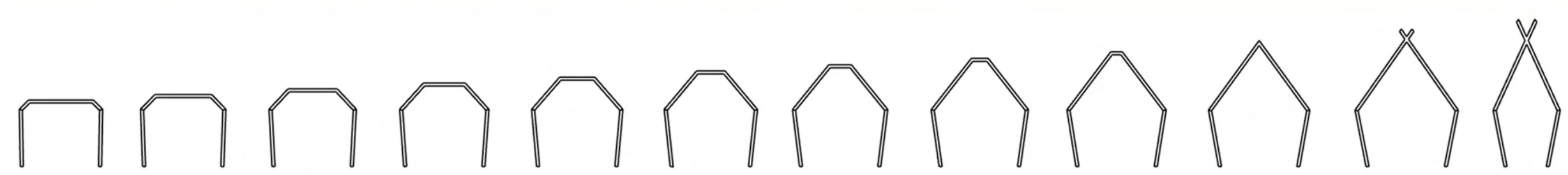
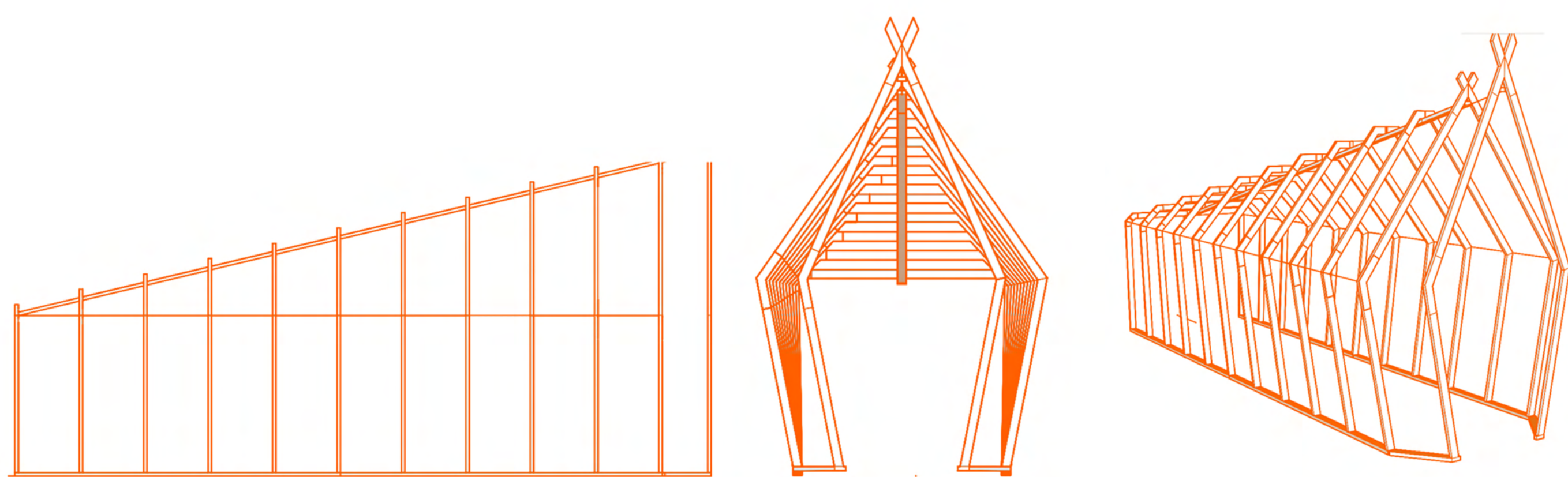
THE POLYCARBONATE IS HELD WITHIN A PLYWOOD FRAME ALLOWING IT TO ROTATE MAKING IT AN INTERACTIVE FEATURE. THIS ALLOWS AN INDIVIDUAL'S BEHAVIOUR WITHIN THE STRUCTURE TO CHANGE THE ORIENTATION OF EACH PANEL WHICH IN TURN ALTERS THE RHYTHM OF THE LIGHTING AND SHADOWS.

POLYCARBONATE

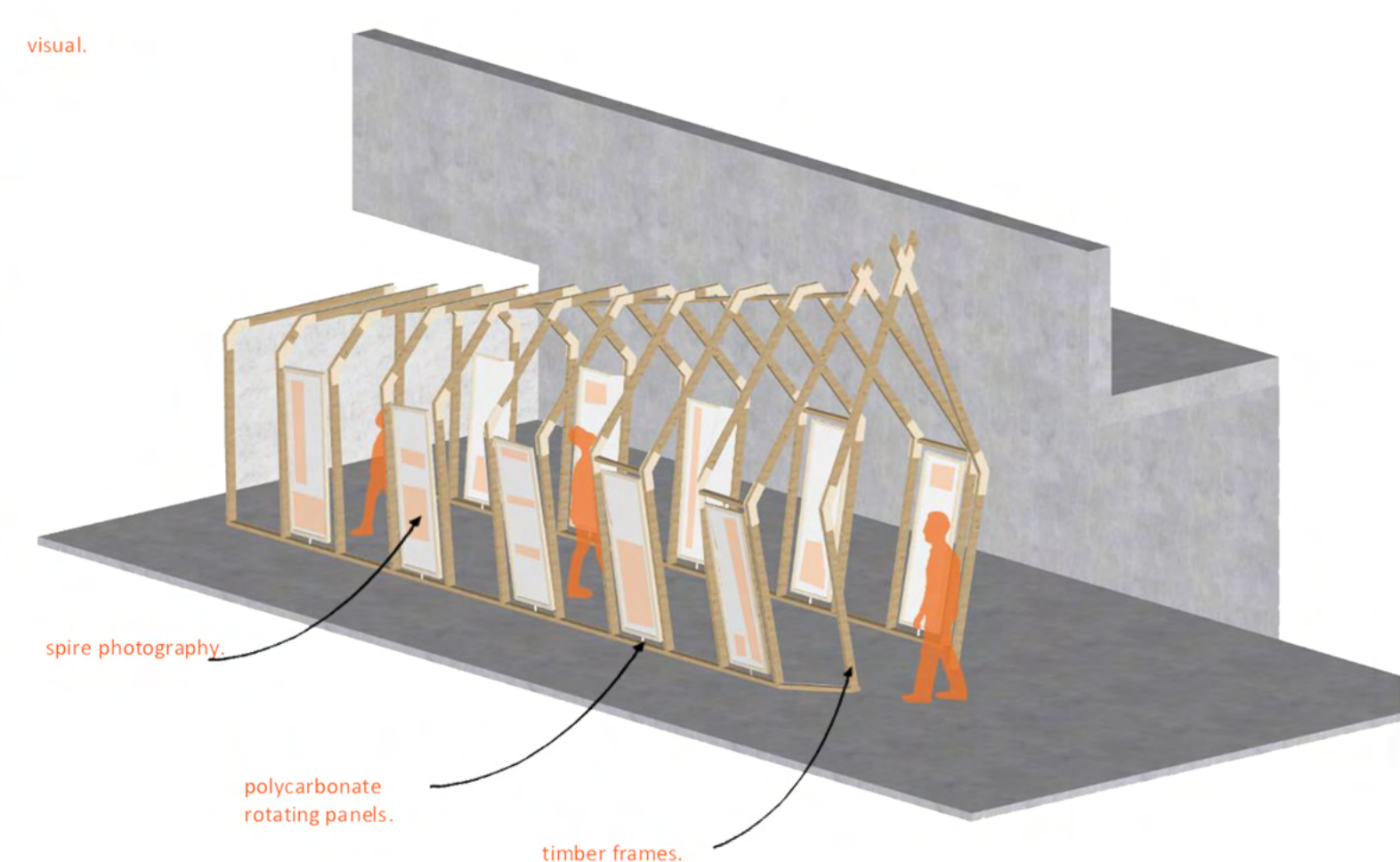
POLYCARBONATE PANELS WERE USED AS THEY ARE TRANSPARENT TO ALLOW THE LIGHT TO FLOW THROUGH AND CREATE PATTERNS AND COLOURED SHADOWS THROUGH THE IMAGE.

PHOTOS

THE PHOTOS DISPLAY SPIRES AROUND DUNDEE AND INCLUDE OUR GROUP, THE 'BEHAVIOUR' DESIGNERS. THEY SYMBOLISE THE NATURAL HUMAN CONNECTION TOWARDS PATTERNED AND COMPLEX ARCHITECTURE, IN CONTRAST TO THE GLOBAL "BIANDEMIC" OF BORING ARCHITECTURE. BUILDINGS SHOULD BE ABLE TO HOLD OUR ATTENTION FOR THE TIME IT TAKES TO PASS BY AND UNFOLD LIKE A FRACTAL, REVEALING MORE OF THEMSELVES THE CLOSER YOU GET.



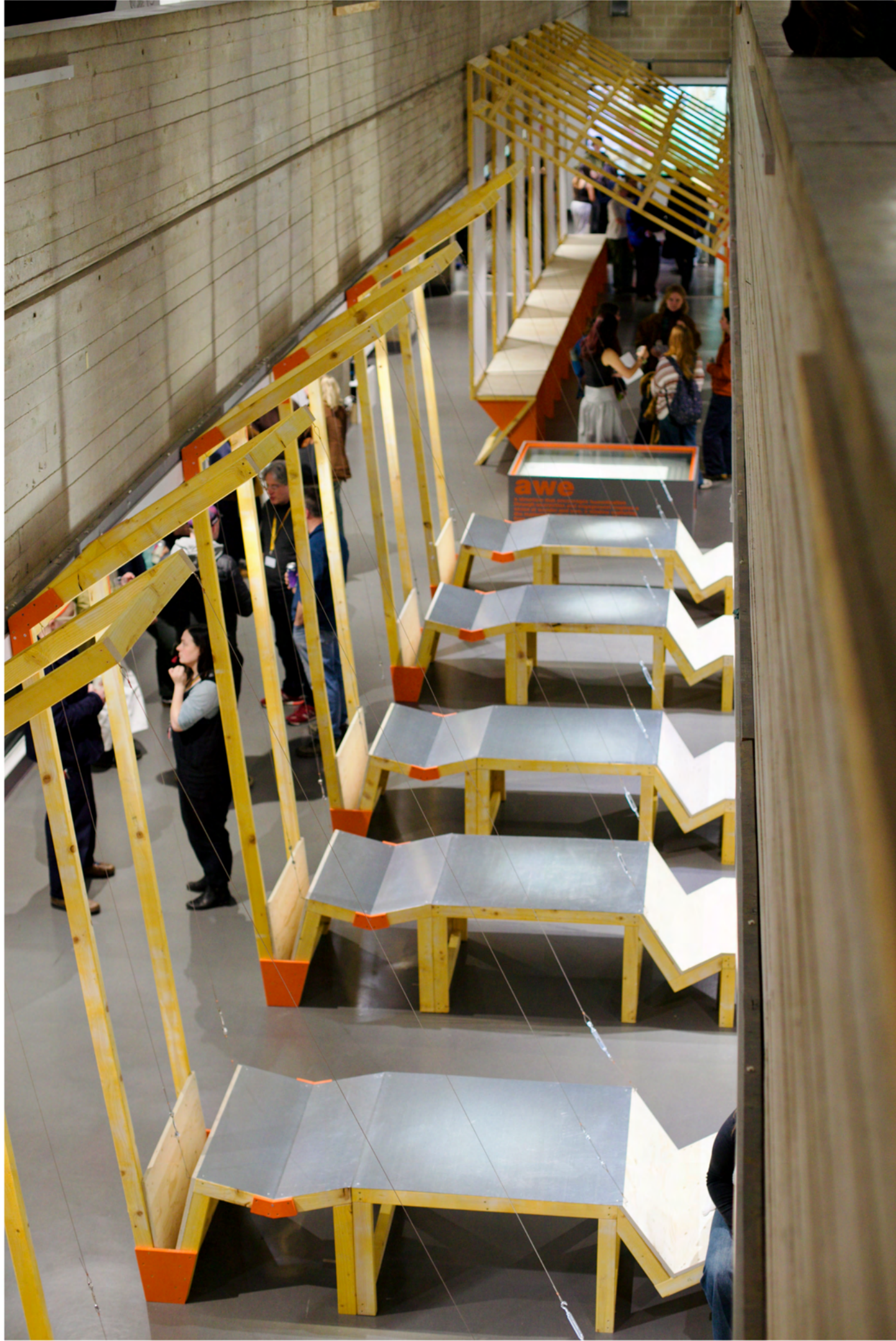
visual.



BEHAVIOUR.



AWE.



ADORN.

