INDIVIDUAL WORKS

INTRODUCTION

Blurry, Uncertainty, Flatten, Soften, Multiplied, Changeable, Independent, Terrain Vague…

There are limitless words that showed their similarities in relation to the understanding of Indeterminacy.

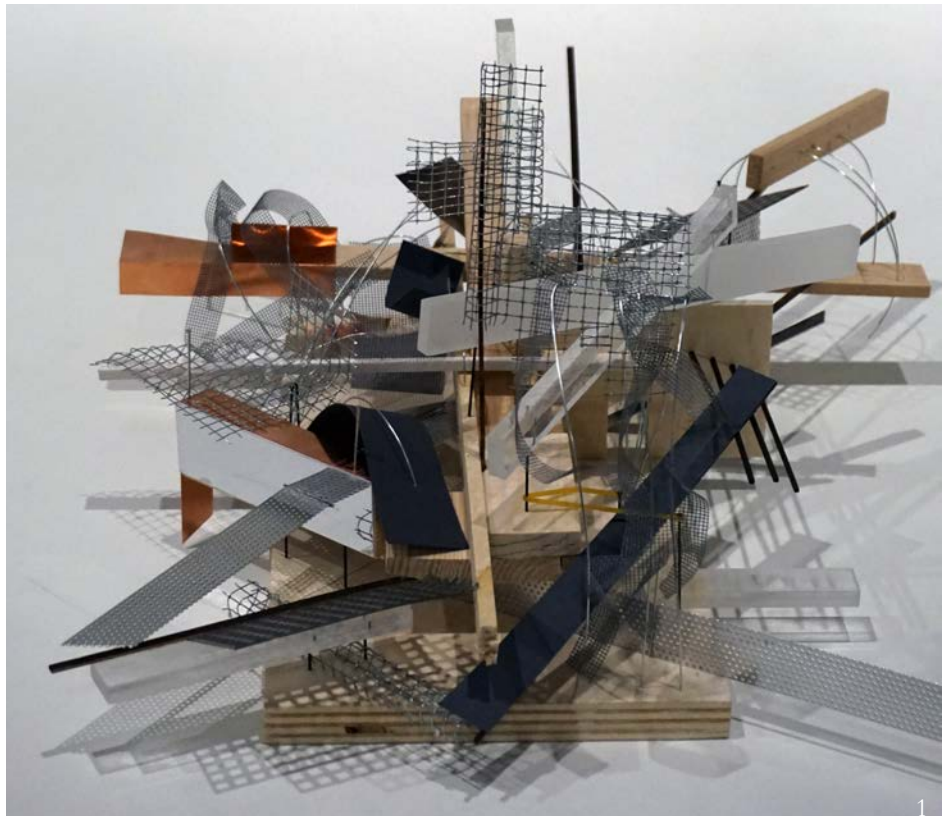
In reality, education is often to shape us into people who are in line with reality. Students are sent in, streamlined and sent out, and entered the factory to work for others to make money. All this is to teach us how to get used to being transformed by the world. It's not important to be happy, because the group only needs you to provide value.

"We should, then, understand 'indeterminacy' as a certain state of suspension of the precise meaning of the object, resulting from the re-questioning of the limits in which this is inscribed."

Allowing indeterminacy into the design process provides possibilities for the self-determination of the occupants and enables a less mediated and more direct relationships with the different qualities. Also, the spaces no longer require complete understandings any more, but as fragments that interpreted by different perceptions of individuals. They can compose their own stories within an indeterminate architecture. In elaborating with Barthes understandings towards the indeterminacy, this term can be recognized as a media in reducing the hierarchy in the realm of facts. In indeterminacy, it does not try to presuppose a world which is constructed, elaborated, self-sufficient, but stretches the linear understands of the temporality and causality into a thick, dense, spread unknowns which can never be captured within a certain moment of time. It is the indeterminacy to the unexpected world.

FUWEI
SHAO

Framing Indeterminacy



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Framing Indeterminacy
Part 1_Framing
A. Introduction of indeterminacy

Architecture is an ever-developing body of knowledge concerned with space: how the inhabitants dwell and occupy, establishing meaningful places and giving form to the world around us. How the architects build is informed by how they understand the world, and how inhabitants understand the world is framed by what they have built there. There is a constant shift in the role of architects and inhabitants who both have intimate contacts with the built environment.

Architects creativities and imaginations are confined within the given role and limited with operabilities. Given the roles of designers, architects keep outputting active forms for specific functions under the established rules. Programs, dimensions, functions and circulations are introduced into the design, not necessary for the needs of inhabitants, but the demands for well-functioned and convenient purposes. Similarly, taking the writers as an example, the readers' understandings of the articles are articulated by how the texts are organised. The languages signify a creation that proclaims and imposes its meaning onto the readers. The narrative of the novels, verbs formulate a well-defined, substantival act, closed effects. They become the rules and justifications that writers constructed with a serene reality to the society. The reality becomes slighter and more familiar, it fits within a style, it does not outrun language. Literature remains the currency in use in a society, apprised by the very form of words, of the meaning of what it consumes.

Architects play the role of the 'creator' and create so-called orders such as the production lines and particular working modes to fulfil their desires of productivity. Meanwhile, they are like those politicians or educators who assume that people are numb and servile. Architecture designers have been continuously guided by how they as architects can manipulate the space. They try to read the cities and architectural space as a collective context. They tend to rationalise the thoughts through the understanding of totality. They calculate the space to be workable with the standard dimension of wall thicknesses, ceiling heights or circulation routes. They seem to be accustomed to these approaches. They sometimes expect the future inhabitants to use the space as their speculations or sometimes do not care at all. They as architects are dictators of the space. No matter what techniques or concepts are adopted, architecture that started from the first sketch until it was finally put into use is inevitably determined. Architects are unable to do anything else in introducing violent transformations once

they are assigned to a vacant space. They contaminant the territories into a fully functional space of productivities.

While the other group which takes the majority of the population in the world are the inhabitants, in contrast to the role of architects, the inhabitants normally are the passive receivers of the world speculated by those politicians, educators, and architects, etc. The inhabitants perceptions and sensations are constrained within the frameworks set up by the architects. Their understandings of determinacy in space are always structured under the existing systems. Even though, there remains a certain extent of indeterminacy in these spaces which is hardly controllable by the 'dictators.' That is also the reason why 'form follows function' rather than the other way around. Spaces are continuously shaped by us, and in turn, their perceptions are further shaped by the spaces. However, the meanings 'functions' are essentially not the same thing as opposing to the principle of modernist architects on 'form follows function.' It purposes itself as an efficient and productive architecture for defined functions. Instead, the functions are not given by the designers or contractors but constantly shifting by the indeterminate interpretation of its inhabitants. The inhabitants never sense the spaces or cities around them from the panoptic view. They construct their understanding of the environments by composing fragmented pieces that they encountered by chance. In Questions of Perception, Steven Holl illustrates our perceptions on the nature of the cities and architectures, 'A city is never seen as a totality, but as an aggregate of experiences, animated by use, by overlapping perspectives, changing light, sounds, and smells. Similarly, a single work of architecture is rarely experienced in its totality (except in graphic or model form) but as a series of partial views and synthesized experiences.'

Space never functions in a determined template by the architects' constructions. It is full of indeterminacy with unexpected incidences which offers possibilities to go beyond the constraint forces of desiners' constructions. It is time-based and composed of a series of events, and it is never predictable. Gage critiqued that 'Once we consider architecture to be time-based and enmeshed with the way that people perceive and use it, we find ourselves short of reliable conceptual tools that can be used to understand our craft.' The call for 'timeless' architecture is a vain one when designers propose a temporarily functional architecture or only for a limited period. Instead, 'for growth and change continuously occur, and to engage with them, architecture must be a social product, involving complicity with the inhabitants and feedback from use into building.' There is a necessity in reflecting upon the contradictory relation between the architects and the inhabitants. Architects should start questioning the meanings lying between the generating ideas, forms as architects and the nature and quality of perception as inhabitants.'

Even if buildings have significantly been distanced from social life through technical and bureaucratic processes, architecture still reflects society. The fast rate of social and technological change and an increasingly autonomous building process led in the same period to a widespread belief in loose-fit between buildings and their contents, and a romantic desire for open-ended flexibility. Therefore, looking back to the conflicting role between architects and inhabitants. Architects should now rethink the 'indeterminacy' of architecture, in which it questions the determination in the architecture design process, and the flexibility or uncertainty demanded in using process.

In the Cambridge Dictionary, the term of indeterminacy is defined as the conditions or qualities of not being determined or established. Not given with comprehensive explanations, but terms that share similar concepts like 'uncertainty, blurred, unclear, vague' etc. are suggested as the definitions of indeterminacy. The way how indeterminacy was explained in the dictionary points out the unclearly definable property and potentiality of relating to other similar terms. Any attempt intends to define what indeterminacy is, is a departure of the idea itself. Therefore, this essay tries to present the understanding of indeterminacy by elaborating with other assistant terms which have something in common and exploring its nature of being indeterminate.

The explorations in indeterminacy have been continuously developed in multiple territories. The 'uncertainty principle' formulated by quantum-mechanics physicist Werner Heisenberg in 1927, which had stated the impossibility of determining both the position and the velocity of atomic particles simultaneously. The emergence of quantum physics states the indeterminate essence of substances. It is always unknow whether the cat in the toxic box is dead or alive until the cat is seen by the obserber. Indeterminacy can, therefore, be read as the degree of uncertainty, which in everyday experience, thought to be negligible, nonetheless, at the sub-atomic level, the principle opened up the possibility of systemic ambiguity, of a world based on probability rather than certainty. While in the realm of art, the traditional forms of large collective performance which had been deeply rooted in every performers' and audience' notions were also questioned by indeterminacy. The experiment in music composition and performance by John Cage questions definite meanings that the composer imposes to the audiences. His music shows the ability to dissolve the control of composer and invites different interpretation by the audiences. Similarly, interactive theatre performance like 'Sleep No More' deviates from the traditional form of performance under strict scripts. It is regarded as a performance as an indeterminate process which allows the audience as a part of the performance with only limited scenarios as setting up. It breaks the wall between the precise definition of performer and audience and brings occurrences into the performance. The chance operation that not limited in the hand of controllers but being intentionally left open to the participants is another display of the quality of indeterminacy in this case. Not limited to science, music, performances, the theme of indeterminacy was also first adopted as the main topic of architecture design in the Fun Palace projects. It is a complex project of various moveable entertainment facilities, which enables self-participatory and education. The indeterminacy is a process of endless discoveries and inbuilt flexibilities. The highly technological and flexible programs state its indeterminacy to the known world.

Allowing indeterminacy into the design process provides possibilities for the self-determination of the occupants and enables a less mediated and more direct relationships with the different qualities. Also, the spaces no longer require complete understandings any more, but as fragments that can be interpreted by different perceptions of individuals. They can compose their own stories within an indeterminate architecture. In elaborating with Barthes understandings towards the indeterminacy, this term can be recognized as a media in reducing the hierarchy in the realm of facts. In indeterminacy, it does not try to presuppose a world which is constructed, elaborated, self-sufficient, but stretches the linear understandings of the temporality and causality into a thick, dense, spread unknowns which can never be captured within a certain moment of time. It is the indeterminacy to the unexpected world.

B. Framing architecture indetermi-

nacy

'Experience showed, however, that the future is always unpredictable, and flexibility could only be achieved within set limits. Buildings in practice never seemed to prove flexible enough to resist the need for change. The desired neutrality which went hand in hand with flexibility also proved elusive, for 'neutral' architectures have also turned out in retrospect to belong inevitably to their time, sometimes becoming overbearing in their aloof presence precisely because their order is an abstract and independent one.'

Since there is no straightforward definition on indeterminacy and impracticality of a flexible enough structure for changes, how could architects 'design' an indeterminate architecture? Moreover, how should architects understand indeterminacy in order to break the totality and temporality that framed inhabitants' perceptions and creation in the architectural spaces?

"We should, then, understand this 'indeterminacy' as a certain state of suspension of the precise meaning of the object, resulting from the re-questioning of the limits in which this is inscribed." In the exploration of the architecture of indeterminacy, architects should not take the outcomes as the design purpose. It should not be limited to the total image which tries to construct the urban environment and architecture qualitatively and quantitatively in order to make them functional. However, in creating an architecture of indeterminate, architects shift their perspectives to the process of questioning, hypothesizing and experimenting of the given meanings and contaminating them for indeterminate understandings.

It is the same as what would happen upon the inhabitants at a precarious terrain vague (or any places), in which 'an inexhaustible fertility for new tactics of struggle, stimulating a series of illegal activities, misalignments, strategies of appropriation and use beyond the functionalist predicament of urban planning' could always happen. Designers will engage themselves in thinking multiple viewpoints about the indeterminacy of place, and new possibilities for creating interfaces that allow for a form of participation that turns spaces into places, and makes architects inhabitants, make inhabitants architects.

In other words, the conflicting role that one as positive output and the other as a passive receiver between performers and audience, architects and inhabitants or even writers and readers can thus be dissolved, because they are fundamentally the same group in indeterminacy. By hybridizing, juxtaposing, blurring, mirroring, contradicting, fragmenting, collaging, etc., the determinate forces, rules, and narrative linearity can thus be deconstructed into vague meanings which lead to an indeterminate understanding of spaces. Then, designers and inhabitants are both flaneurs in the process of explorations without expecting anything that is familiar to happen. Everything that was encountered in the past now become the bases for the new understandings, but it goes beyond its pre-defined limits.

The process of reconstructing existing into unexpectancies is more like dreaming. A dream as a mind activity usually happens involuntarily during the certain stages of sleep. It is constructed with a succession of images, ideas, emotions or sensations. Fragments that appear to be irrelevant among each other are recomposed into new scenarios. Those moments that introduce purposes of each action of daily lives by rational thoughts become fleeting clips of the abstractions. What these clips are referring to certain purposiveness instants in everyday life become less important anymore, but the process of reconstructing fragmented images fragments formulate different meanings. Thus, they go beyond any fragments themselves can tell, even if these abstractions make no sense at all. In this case, indeterminacy shares not much difference to the work of collage, in which 'A collage as a work of art consists of the assembly of various fragments of materials, combined in such a way that the composition has a new meaning, not inherent in any of the individual fragments.' A natural ground which possesses complex, fragmented, and at times, contradictory meanings sometimes appear as leftover spaces that are difficult to categorize - from vacant lots and disused rail lines to urban wilds and a motley of interstitial public spaces. Solà-Morales described this seemingly paradoxical combinations of vacancy with freedom, of absence with possibility, and of limitlessness with mobility—central to comprehending the full range of the interstitial urban areas, ever in flux, neither clearly urban nor rural and always on the verge of disappearing as Terrain vagues. Terrains vagues provide potential outlets for unexpected or spontaneous encounters, informal events, and alternative activities outside the increasingly commodified, controlled, and privatized "open" urban spaces. They are always in flux, often in temporary suspension between former and future speculative developments. Indeterminacy in terrains vagues are inviting to a range of people to make creative, unintended, and unplanned use of them—becoming "animated 'indeterminate spaces'" or "free-zones".

However, neither a dream nor a vacant terrain of indeterminacy can be achieved with a world full of unknown. It is important to distinguish between the notion of indeterminacy (a certain state of suspension of the precise meaning of the object, resulting from the re-questioning of the limits in which this is inscribed) to the notion of unknown. Price made a clear statement on the unknown things is completely different from indeterminacy. Unknown refers to certain facts which are not known yet, but they still exist as the essences of themselves without any extra understandings beyond its limits. Indeterminacy can only be achieved within a set of limits. Although a dream of indeterminacy is constructed freely with nonlinear narratives compare to inhabitants' routine lives, it is still under the frameworks of what are seen, experienced and felt in real life. Similar, terrain vagues are only forms of marginality that are not always welcoming, certain forms of innovative conceptual and design participation. They do not escape from the world which is familiar to us. Although the architecture of indeterminacy is full of unexpectancies, flexibilities, or contradictories, it is still structured as the ordinary understandings of spaces. The Seattle Central Library project by OMA achieved a flexible ambiguity not purely by indeterminate definition of spaces, but by setting up five stable programmatic clusters with four unstable clusters. It allows the indeterminacy to grow within the frameworks.

C. Hypothesis

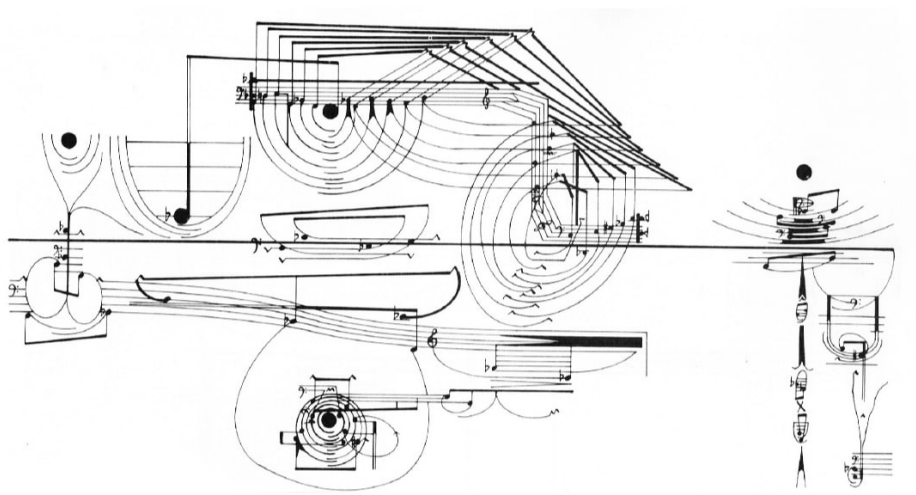
The upper part as a discussion on a very paradoxical theme 'Framing Indeterminacy' can now be summarized. Architecture indeterminacy bridge the gap between the designer and inhabitants. It enables the challenging of perception of dwellers' lives and makes designer and inhabitants all the same, which is why I use 'we' in the essay referring to both architects and inhabitants. Not attempting to define the term, but the essay tries to understand indeterminacy by introducing a series of terms such as fragmentation, chance operation and flexibility which show similarities to the topic. The linear logic of the essay is supposed to be a framework for understanding indeterminacy, since there is no pure indeterminacy without a framework, or otherwise it means nothing.

It might still be confusing on what is indeterminacy and how could it work eventually. How could the dream of reconstructing can be realized in architecture? The reason is that indeterminacy cannot be really defined or described clearly through linear and log-

ic thoughts above. Not only as an architect, but also as a writer, the very idea of indeterminacy poses its objection towards a defined meaning. The 'Framing Indeterminacy' can only be a frame in making it sensible. However, indeterminacy can be only understood by the inhabitants and reader themselves. I as the composer of the essay and the term of indeterminacy is the same as you as a reader. We are both keeping questioning the indeterminate nature of the essay and architecture of indeterminacy. To realize indeterminacy here comes to the second part which tries to reconstruct the ideas of the systems of languages. No matter what structures or styles being employed by the author, the texts cannot get rid of its primary function of reading. The compositions of the sentence, paragraph automatically invites the reading of the texts themselves. Each word only presents its existence as its given meanings, but nothing more. Related to the understandings of indeterminacy, I started to question if there is a way to break the frame of the text structures and not limited to its basic uses as readings. Or if it is possible to structure the sentences in a way which seems to be unstructured, the understanding of texts need to be composed by its readers?

Part 2_Elaboration of Indeterminacy

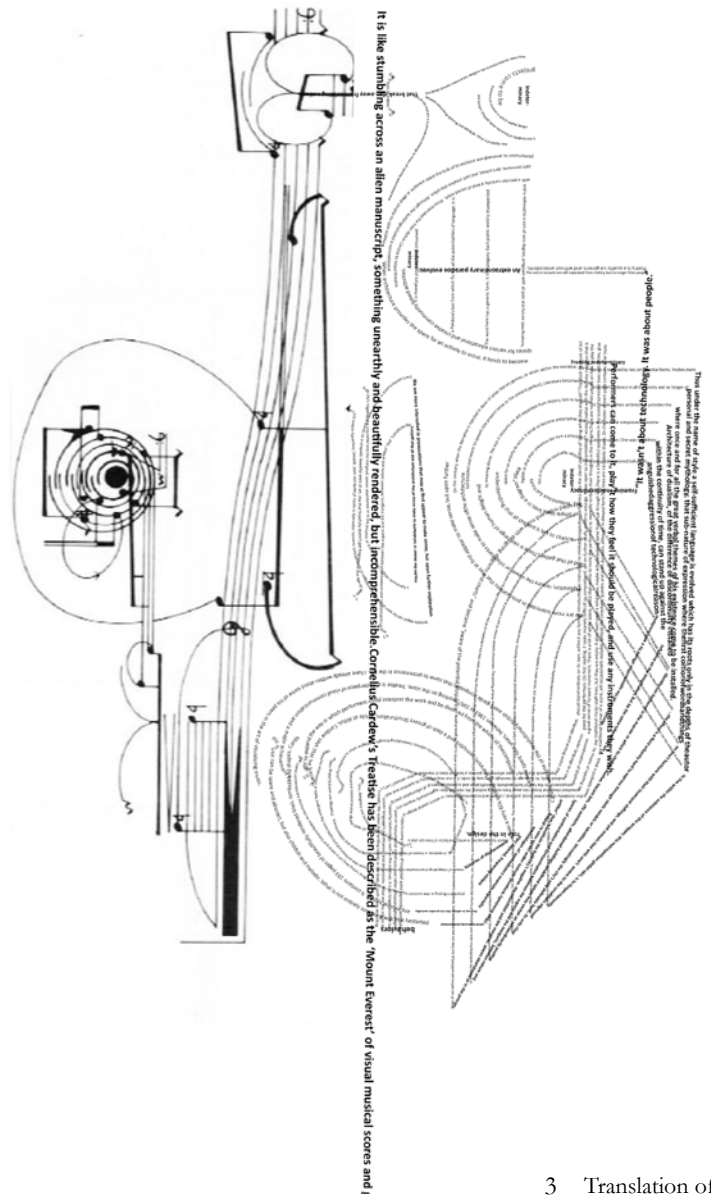
By hybridizing, juxtaposing, blurring, mirroring, contradicting, fragmenting, collaging, etc., I tried to elaborate the reference texts (from the notes at the end of the essay) on indeterminacy with the famous piece. 'Treatise' by a British music composer- Cornelius Cardew. Written between 1963 and 1967, the composition is made up of a graphic musical score of 193 pages in a visual language invented by the author and completely distant from conventional music notation. Cardew never gave instructions on how to play "Treatise" and left its symbols, abstract forms, numbers and shapes open to free interpretation by the performers. Recurring graphic elements suggest the presence of a structure, but each interpretation of the piece is unique as the performer has to set his own rules when confronted with the notation. The graphic richness of the score and its resemblance to abstract composition allow the piece to exist also as a purely visual work.



"Treatise" by Cornelius Cardew (1963 to 1967)

2

Already being an attempt of departing from the existing forms of musical notations, the assemblage of the 'Treatise' and the texts on Indeterminacy suspended from their existing meanings. The reading of the texts does not rely on any preconceived skills, but by thinking and questioning of their existence, the reader can thus compose their own understandings of the work.



3 Translation of Indeterminancy

> languages systems/
writing styles/

of working process
/the way we lived

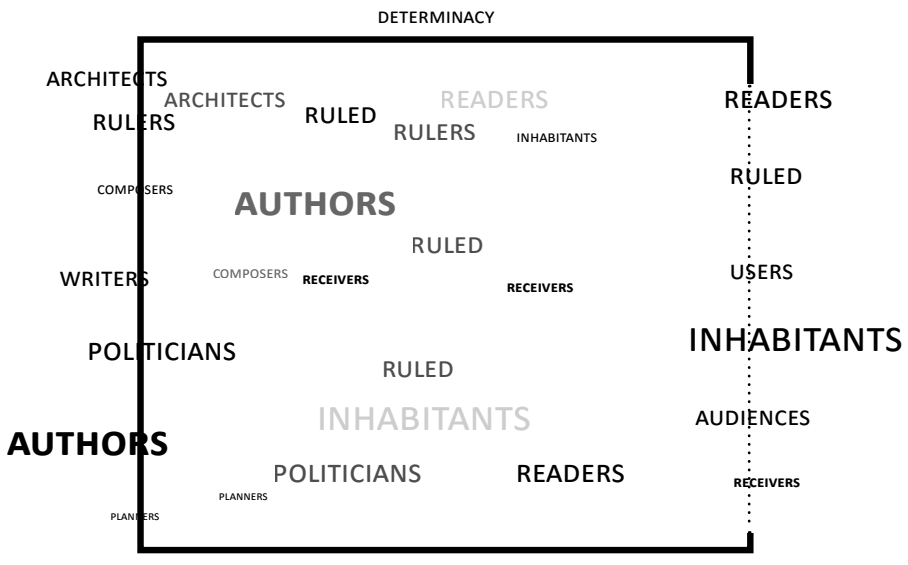
> first we need
to **think**
what are the rules
that set up in the world
the systems

standard

> who made the decision for us

> have you ever questioned the existences of these
s y s -
tems, rules, standards?

> Stability?
Control?
Productivity?



why indeterminacy/general backgrounds

4 why indeterminacy/contextual backgrounds/Baku

5 why indeterminacy/contextual backgrounds/Tbilisi

Indeterminant Forms-captures of moments along New Silk Road

Indeterminant Functions-recompose of narratives

7

Scenarios:

1. In the early morning, I was working on a big puzzle piece. It took quite a long time to be reassembled. I felt very stressed afterwards.
2. I decided to leave the puzzle on the table, and to look around what I can do. But, I found nothing to do with my productive work. I need a day of doing nothing. I found the portrait on the wall framed the photo with 3 different part. I found it particularly interesting. I decided to find that in the city.
3. I walked outside my room and took the corridor in order to leave the neighbourhood. The thickness of the corridor is constantly shifting, it took quite a while to get out.
4. I walked down through the corridor, and reached a dead end where water flooded on the everywhere. On the left side, there is a huge lake with vague reflection of the monument on the water. But the monument itself is disappeared. It's hard to tell whether is real or not.
5. On the far right side, a land start to appear on the horizon, a tower is emitting heavy smokes.
6. I took a boat through the narrow canal to reach the edge of that smoking tower.
7. However, it was nothing but a factory where the river is also polluted. I was so disappointed. I decided to leave and find a possible sign to guide the way out.
8. A sign popped up on my right, telling me to follow the red marks on the floor. However, it is so hard to distinguish for being scratched by the car traces from the factory. I cannot make the decision, so I decided to take a free walk again.
9. I travelled a very long time, until I saw a village appeared.
10. I reached to the edge of the village. The water disappeared, and it left with a desert like place with dead grass everywhere. I felt this village might already dead without any people.
11. Walked along the edges of the village looking for possible entrances.
12. A big open space showed up with kids running around. A saw a corridor in the front.
13. The lively village finally showed in front. Cars parked on the edge of the house, and they seemed to be unused for quite a long time. People walking around and busy with all kinds of stuffs.
14. The village is so open, after turning left from the main street, a vast area of open space with the edge of houses in different sizes.
15. Finally, at the exit, a larger building is dominated saying goodbye to me.
16. Again, the desert like landscape appeared again once exit the village.
17. I kept working, until I saw the billboard of the company that I worked in. I felt so tired then and was not interested to saw the high transparent office towers again, which always appears on my way home after work. I decided to take a taxi home to finish my wonderful day.
18. The traffic is heavy in the centre of the city. Cars moved like the water in the canal appeared before at the trip in the morning, which is hard to predict its next motion.
19. Gradually, we drove away from the downtown area. The speed started to go up, and the images on the outside of the car suddenly blurred. But I don't care at all, I have them all in my mind.
20. Pass through the forest and going up and down on a few small hills, then , I'm home.

8

9

10

11

Indeterminant Concepts-synonyms

12

BLURRY Architectural and urban space framed our perceptions in defining the paths, the view, the open and close, the sharp edges and immortality of existence. A BLURRY space create a confusion in understanding all and challenges the understandings.

FLATTEN The spaces are normally read with specific definitions and functions. It offers the focus of existing but also loses the balance of total image. An indeterminate space has the quality of FLATTEN which therefore is more free and flexible in participation.

SOFTEN The hard edges appears on almost every objects. They are the representation of stable structures, which are hardly breakable. The shadows cast on the concrete facades, the organic nature sprawling horizontally and vertically on the surface and penetrating into the space introduce the alternatives to readaptations of space.

MULTIPLIED Different functions, layers, heights are either juxtaposed or superimposed with each other. It offers a total image of impression. It reduces the specificities but increases the flow of energies and new meanings.

CHANGEABLE The spaces are normally read with specific definitions and functions. It offers the focus of existing but also loses the balance of total image. An indeterminate space has the quality of FLATTEN which therefore is more free and flexible in participation.

MODI OPERANDI

13

14 VILLAGE IN TBILISI INDUSTRIAL ZONES

15

> a time based measurements across the terrain vague
> erases the programmatic practices and spatial conditions of the site
> towards the new forms of domestic potential

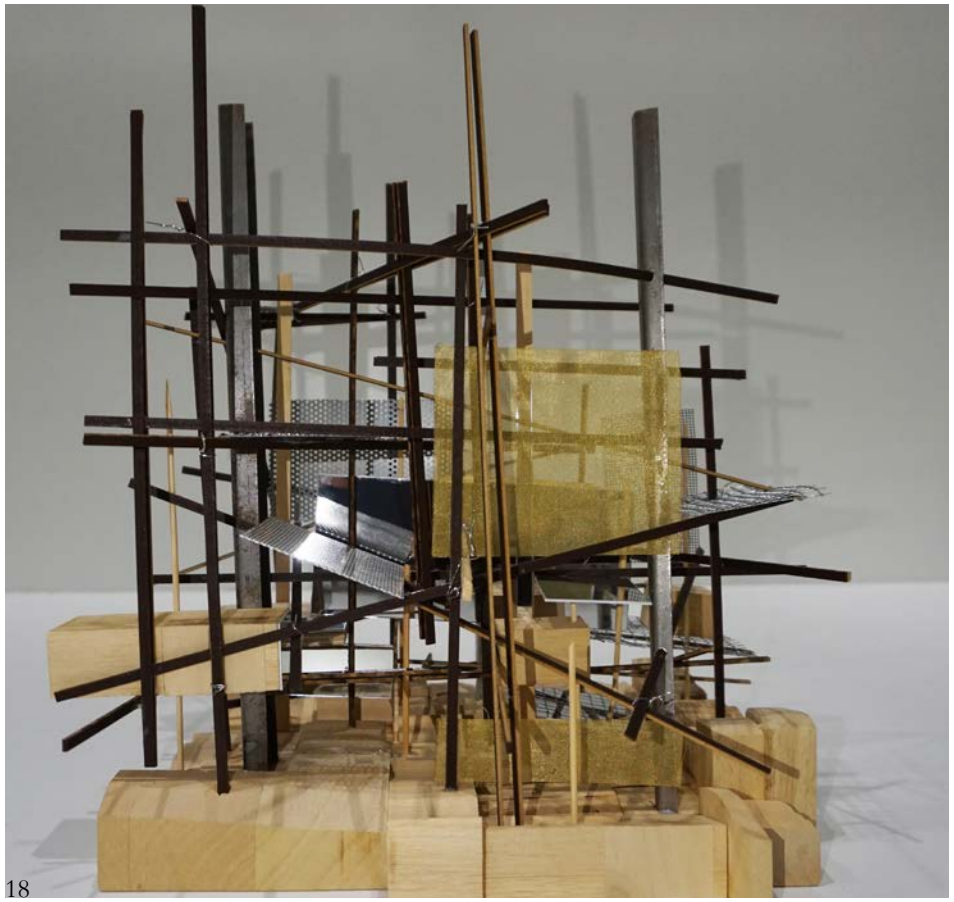
2.5D SITE

16

17

> Trying to deconstruct the determined forms of the contexts and force the movements
> as a manipulation or playing around with the determined forms to transform the site almost into a playground
> The internal forces and dependency existed among all the components
> to create indeterminacy beyond the regulations and new experiences

Assemblage-form



18

19

> by thickening the plot of terrain vague, the tectonic model tried to extrude the ground into a space
> with the quality of mirroring, blurring, dependent...
> a spatial experience with confusions and constant questioning

THE DEVELOPED THEORETICAL POSITION

The whole idea of the operation on the ground regards the land as a terrain vague, everything that was proposed to that becoming new meanings beyond the original meanings.

Don't just consider what the author thinks...consider what you think.

See the world of indeterminacy

Allowing indeterminacy into the design process provides possibilities for the self-determination of the occupants and enables a less mediated and more direct relationships with the different qualities. Also, the spaces no longer require complete understandings any more, but as fragments that interpreted by different perceptions of individuals. They can compose their own stories within an indeterminate architecture. In elaborating with Barthes understandings towards the indeterminacy, this term can be recognized as a media in reducing the hierarchy in the realm of facts. In indeterminacy, it does not try to presuppose a world which is constructed, elaborated, self-sufficient, but stretches the linear understands of the temporality and causality into a thick, dense, spread unknowns which can never be captured within a certain moment of time. It is the indeterminacy to the unexpected world.

THE URBAN ANALYSIS/MAPPINGS-MAPPING OF INDETERMINACY-(DERIVE)VIDEO TRANSLATION

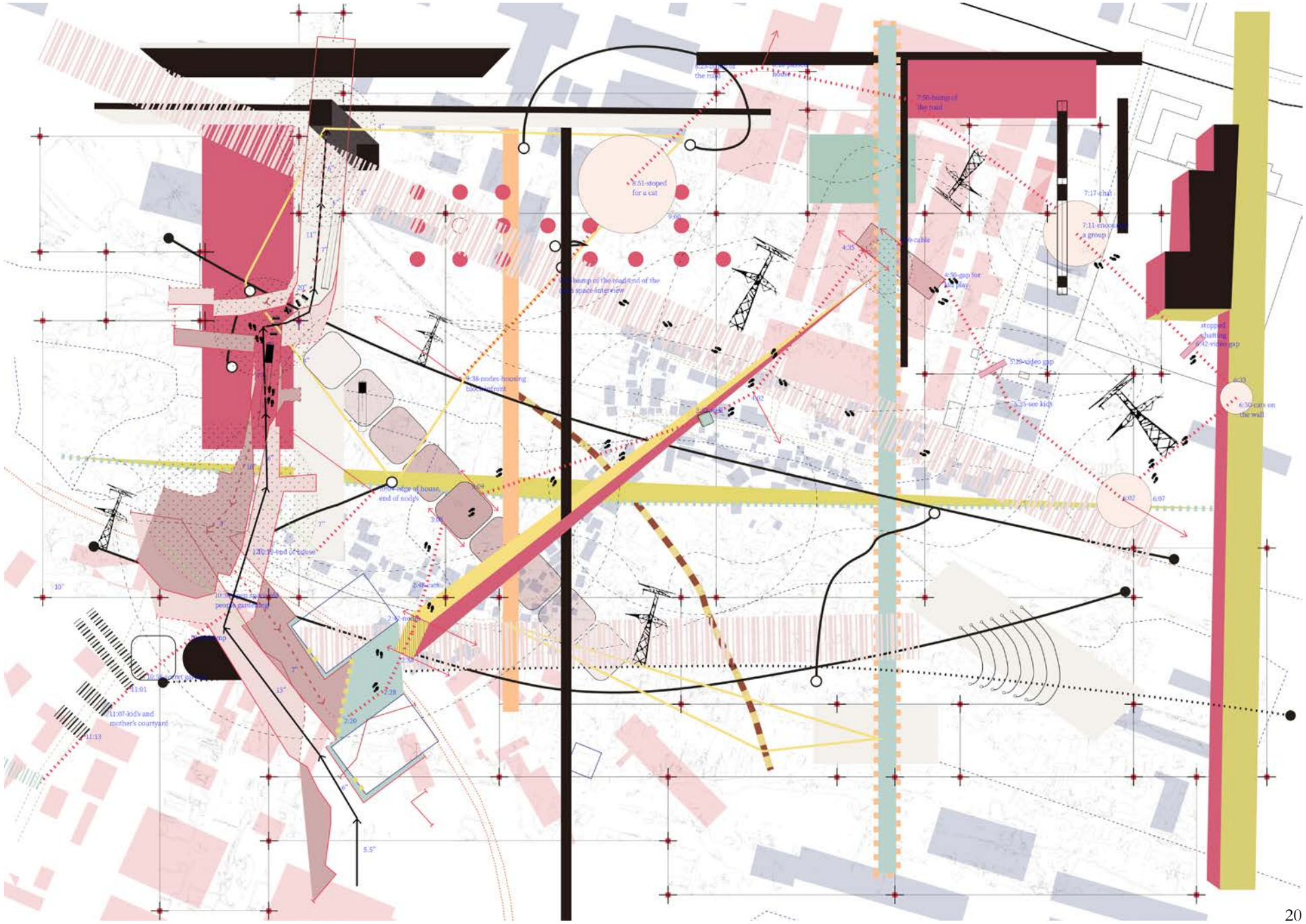
> by the nuanced dislocations, incomplete thoughts, appropriate movements, and constant shift in scales

> the drawing tries to operate as a resistance to the fixation of the ground programs into a thickened spaces

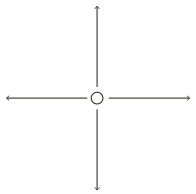
> with limitless possibilities and indeterminacies.

> a map that disregards the contexts of the ground, and the contexts of the drawings itself

> self-questioning of the information delivered through the drawings.



round dot,distracting and positive



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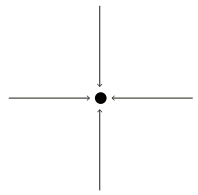
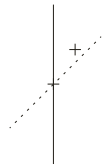
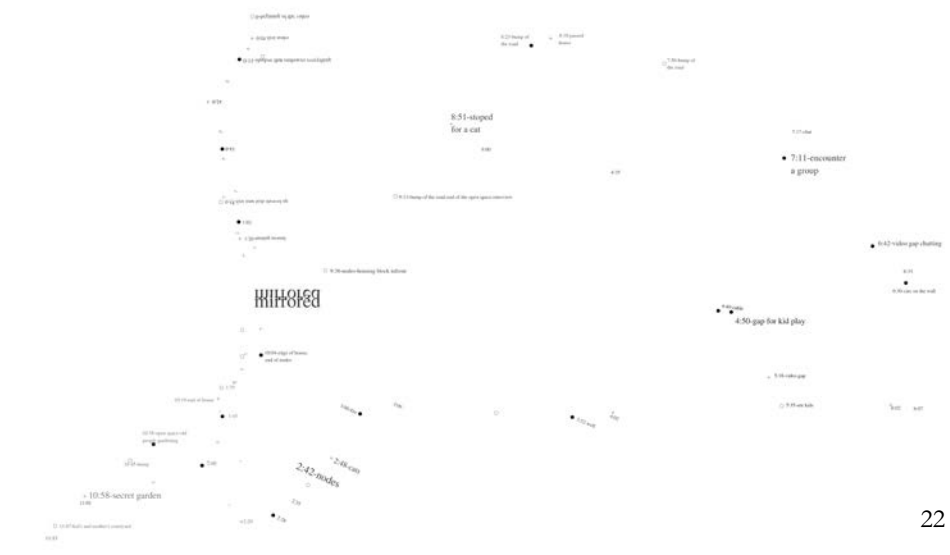
black hole,absorbing and passive



cross dot,projecting and connectionless



> to further dissolve the compositions and orders
> to raise constant questioning and instability
> to erase the programmatic practices and spatial conditions of the site
> to get rid of the visual constructions or materiality
> to examine the internal forces of indeterminacy fragmentarily



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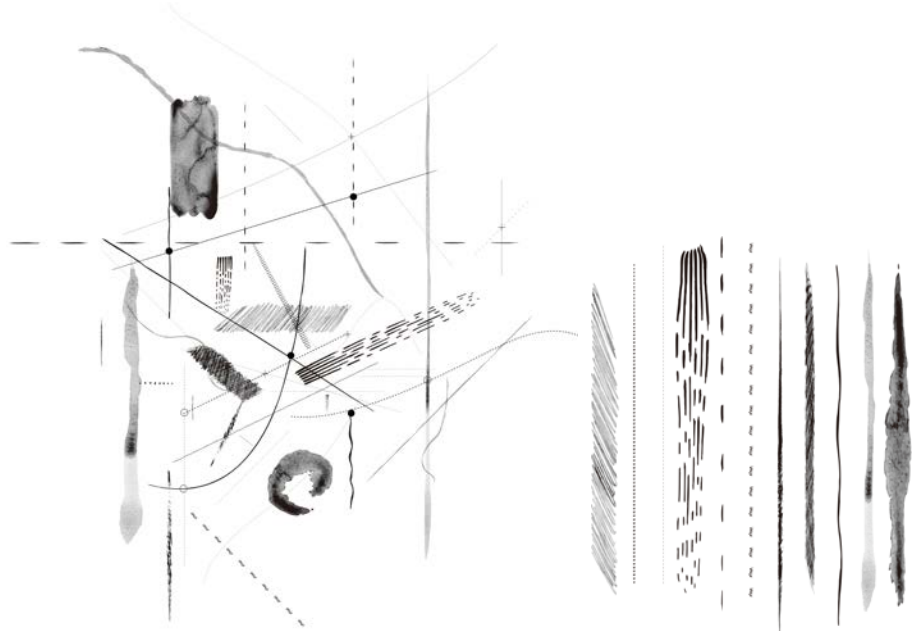
framing indeterminacy-points/nodes



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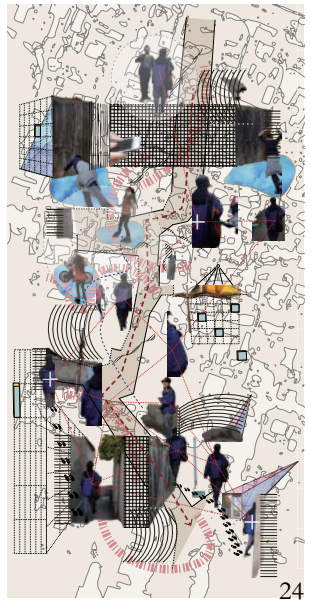
> straight solid line, directionality, determinacy, frames, limited, resistances among each other
> straight dash line, directionality, blurry, uncertain, infinity, less resistances, suggestive meanings
> curvy solid line, unpredictable, freedom, partly indeterminate, disordered
> curvy dash line, indeterminacy, vague terrain, spontaneity, dissolve, subjective-less
> different thicknesses and opacities, intensity variations, multiplied



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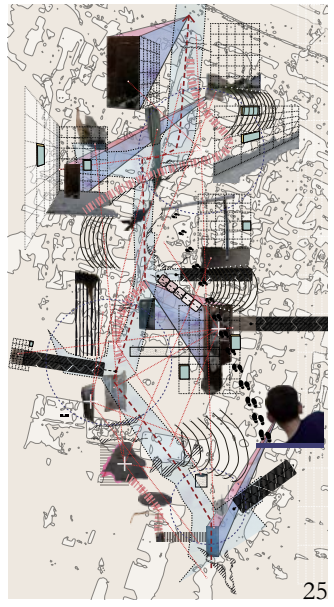
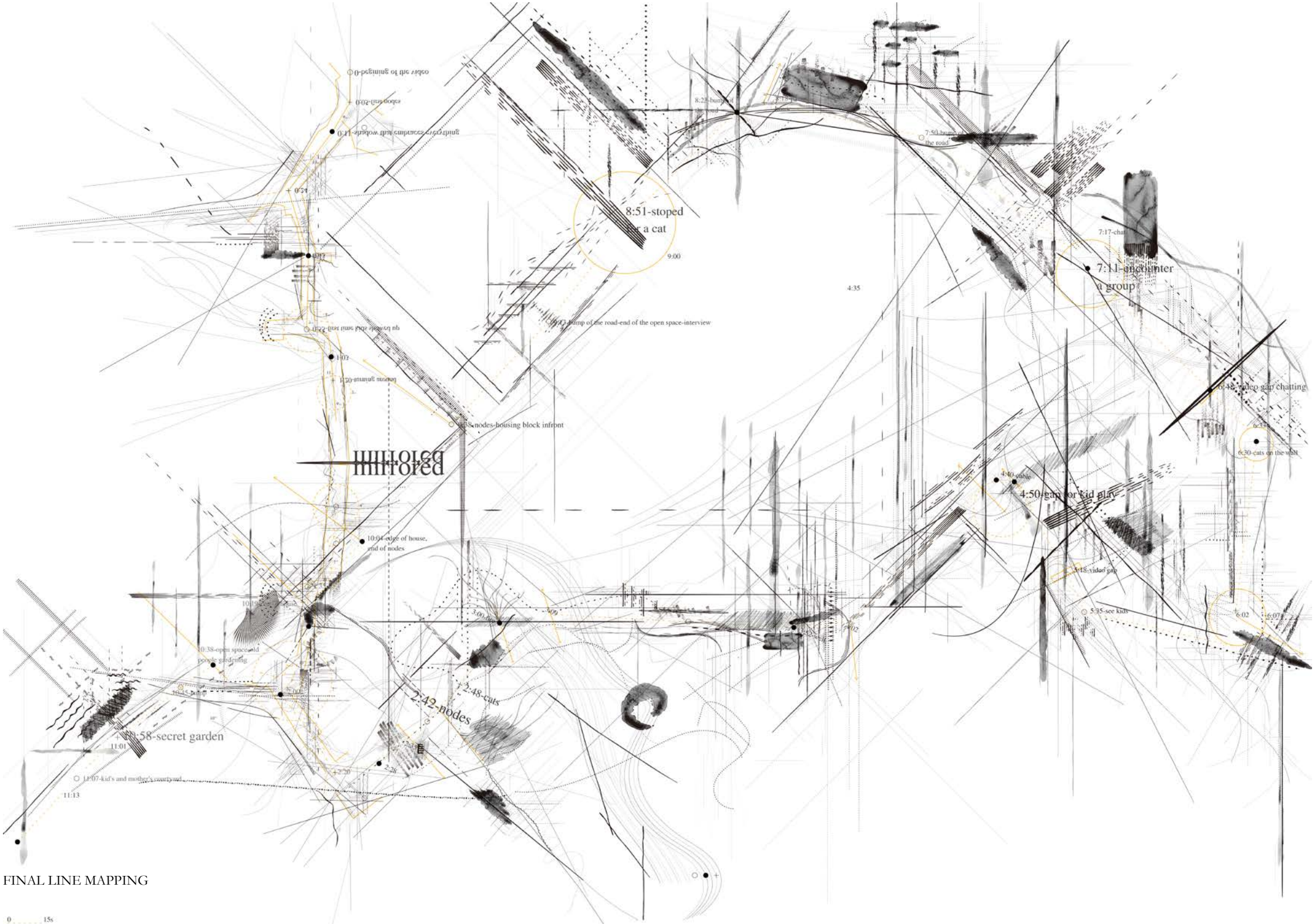


25

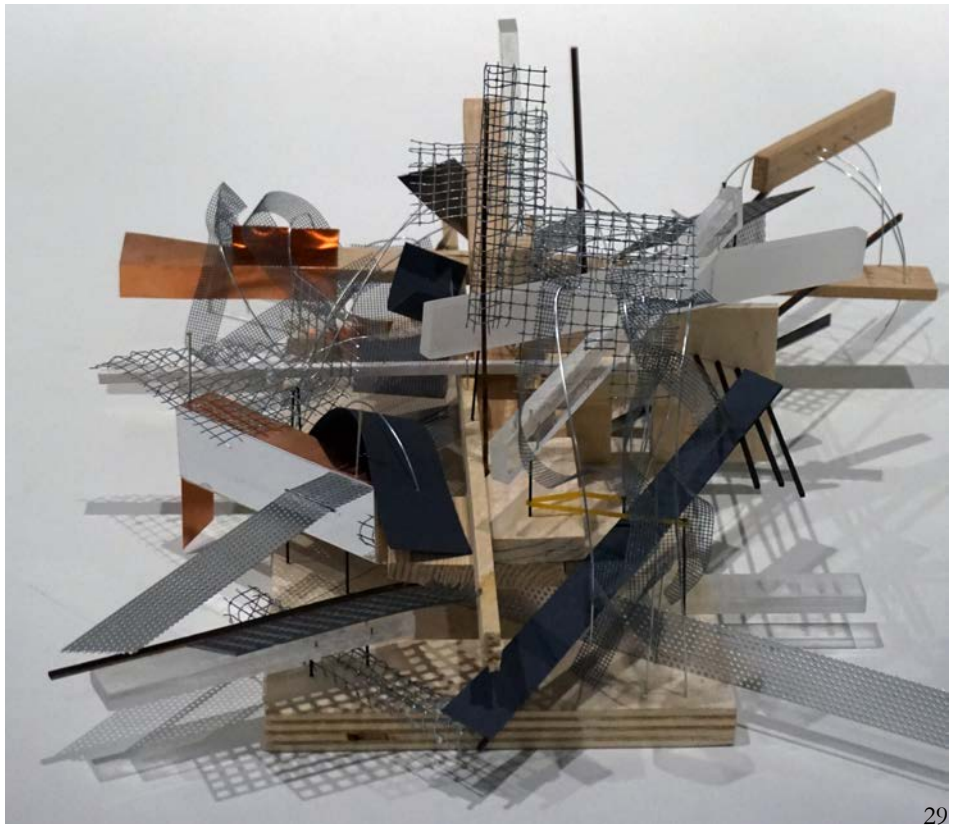
framing indeterminacy-Lines



26 FINAL LINE MAPPING

framing indeterminacy-surfaces

framing indeterminacy



29

30

a ‘statement of intent’

Architecture of Indeterminacy offers an opportunity to questions the very fundamental idea of design. Allowing indeterminacy in the architecture would reshape both the designers’ and inhabitants’ perceptions into a more challenged and creative way. In order to realize the indeterminacy of architecture, it is necessary to make concrete understanding in the forms and methods it can operate. The selection of terms of indeterminacy is crucial to translate the theoretical research to a concrete construction in the next step.

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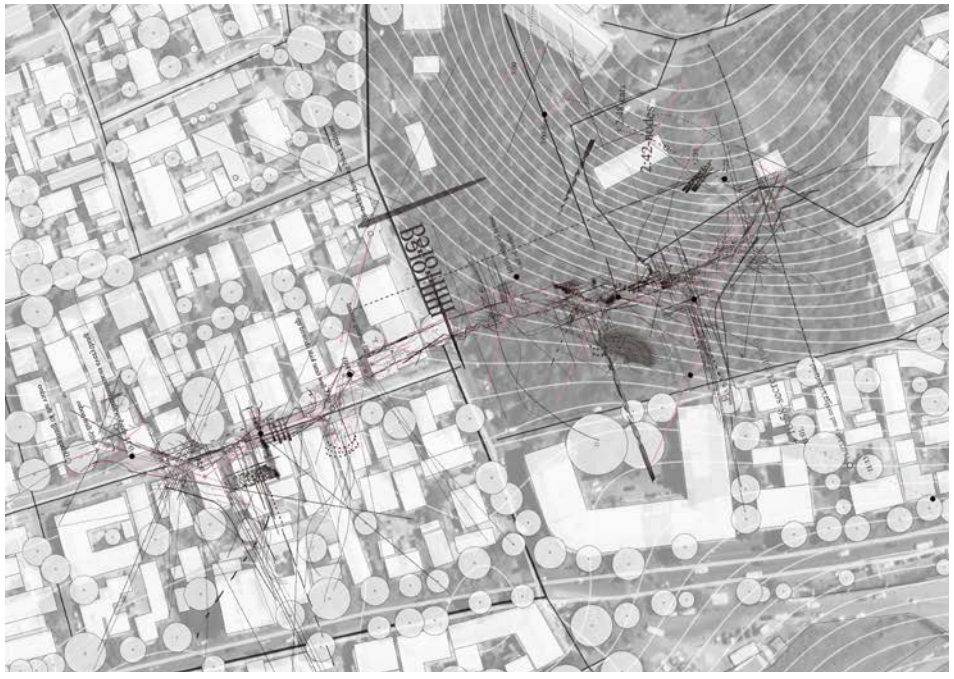

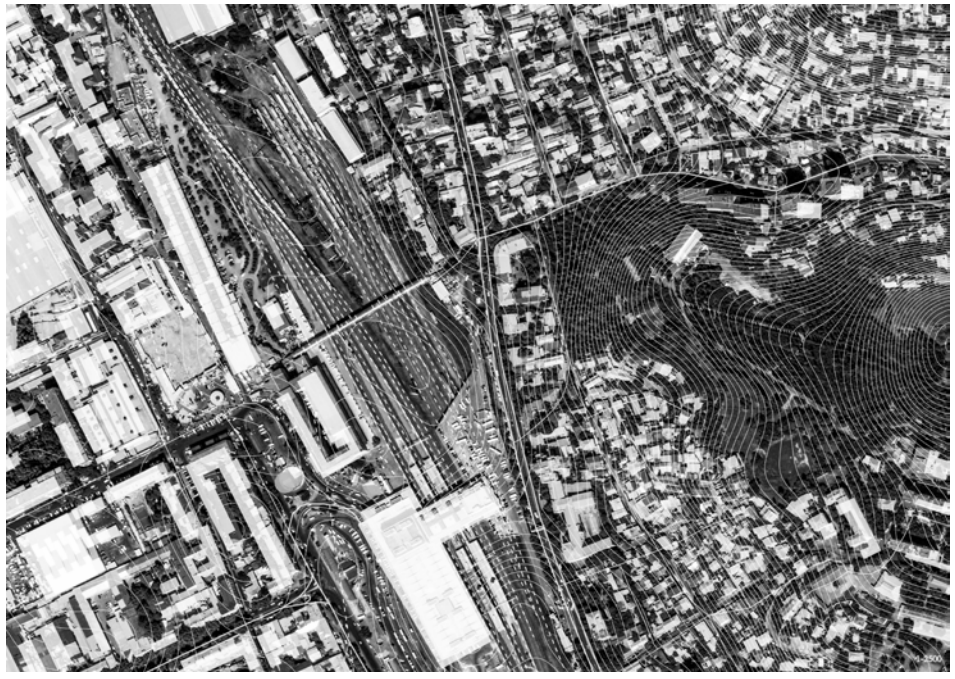

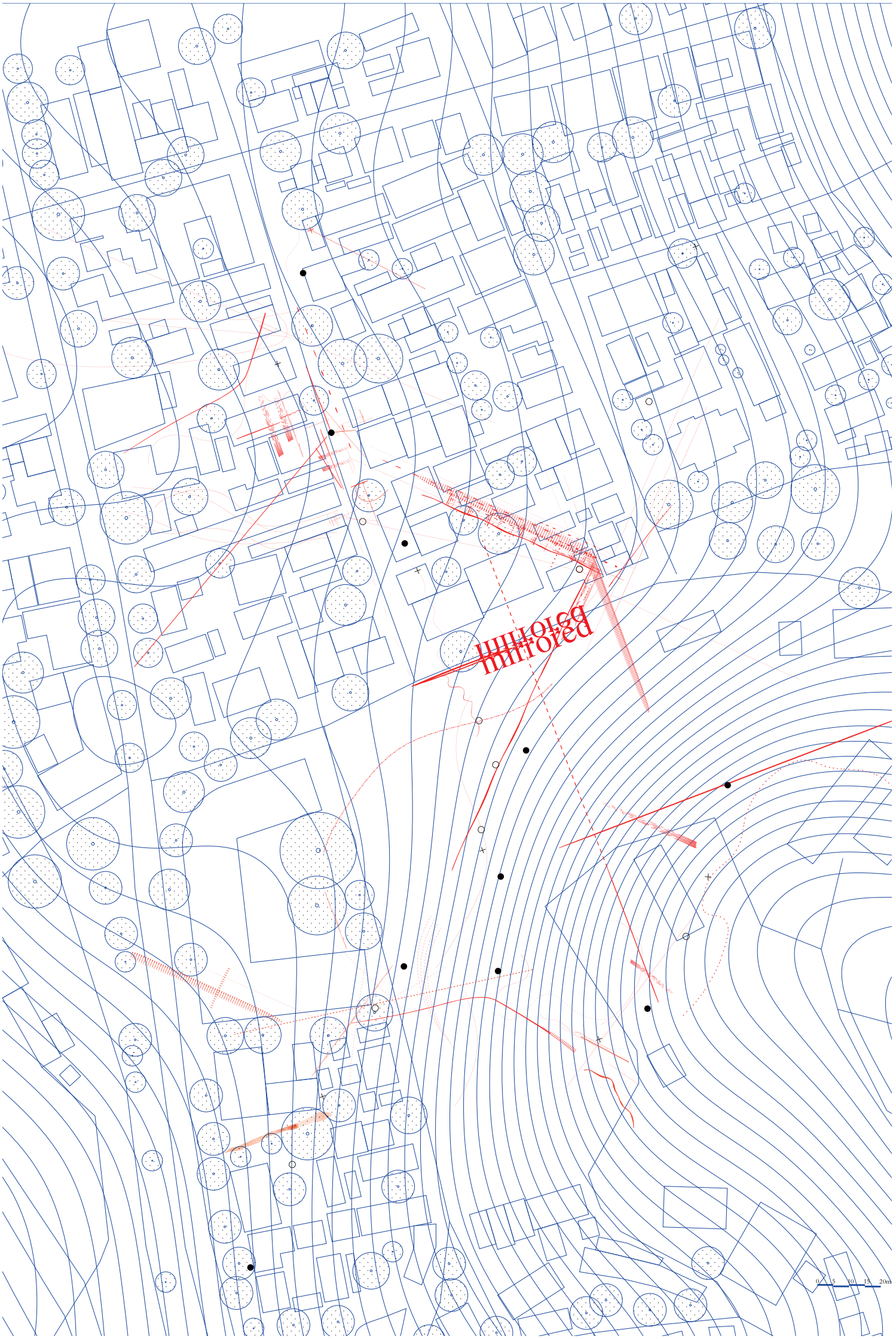
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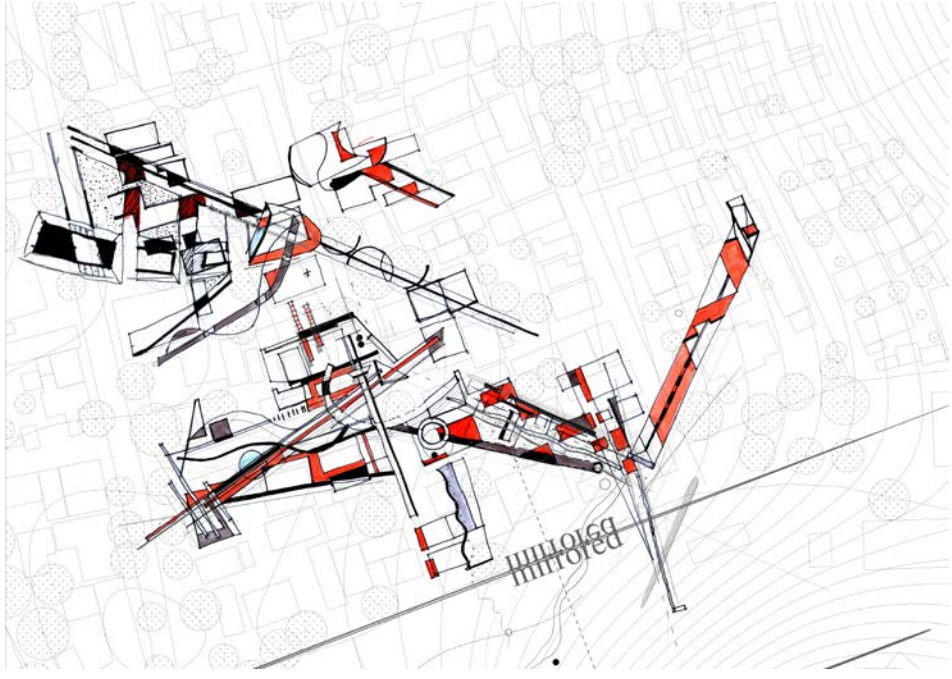
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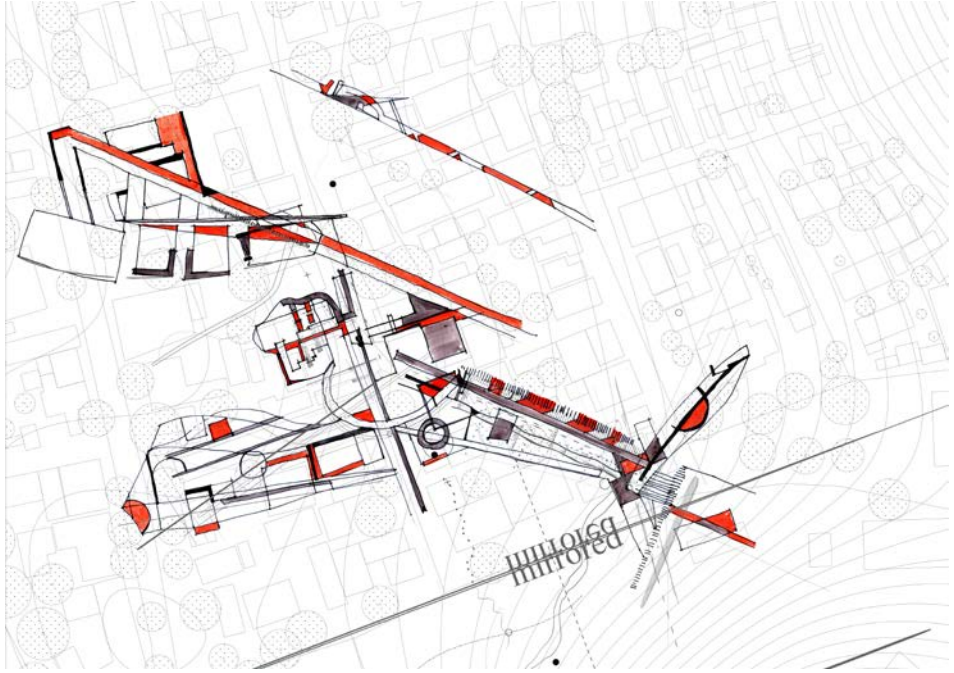
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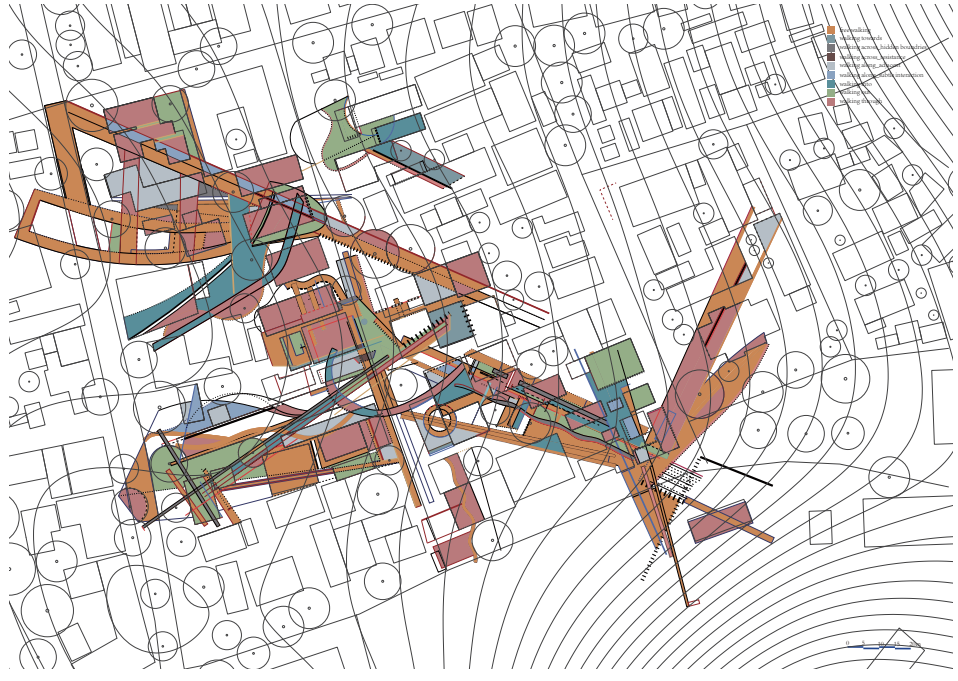
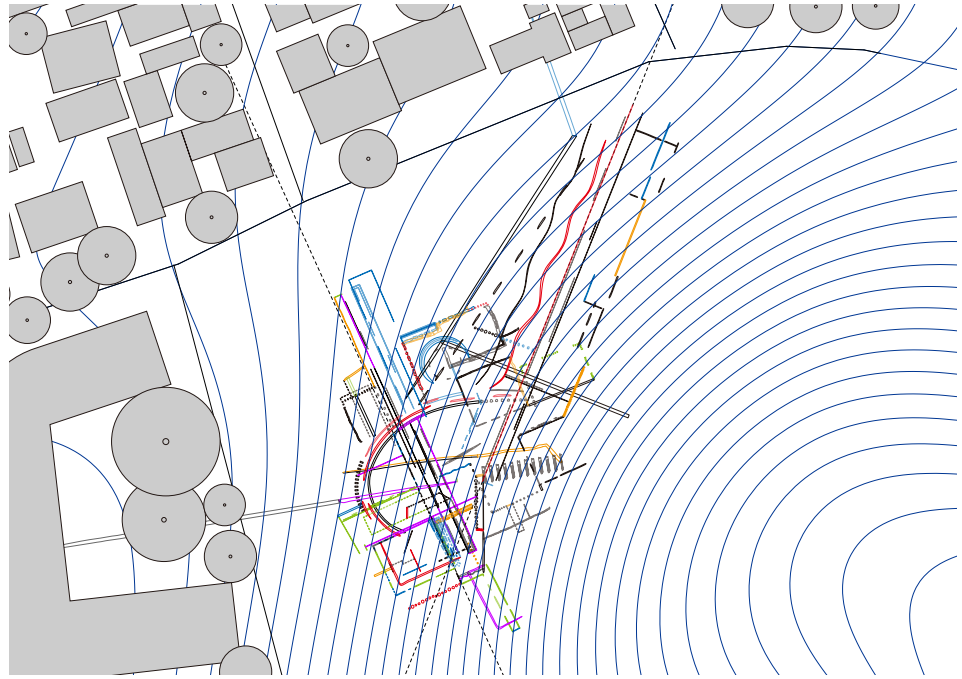
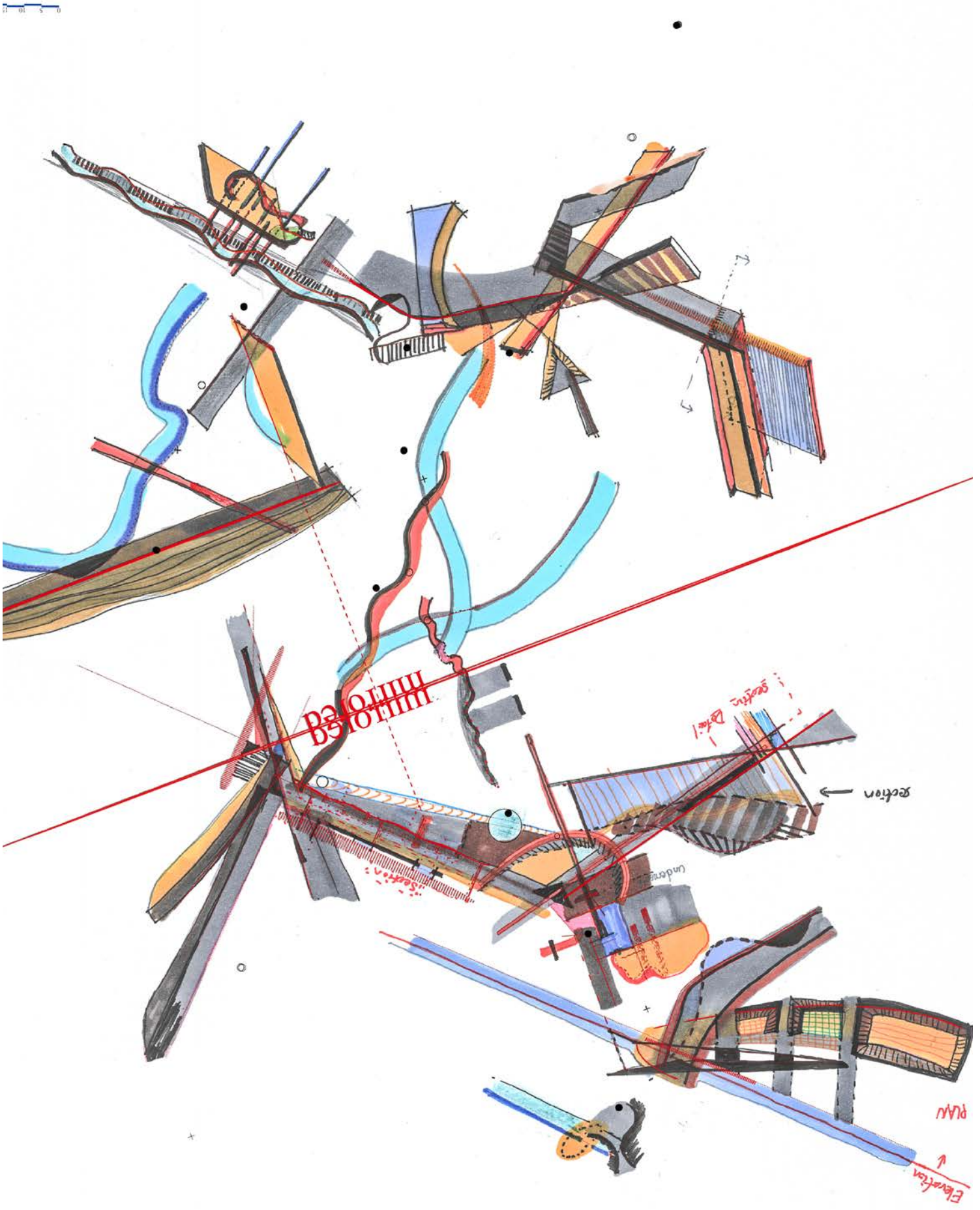
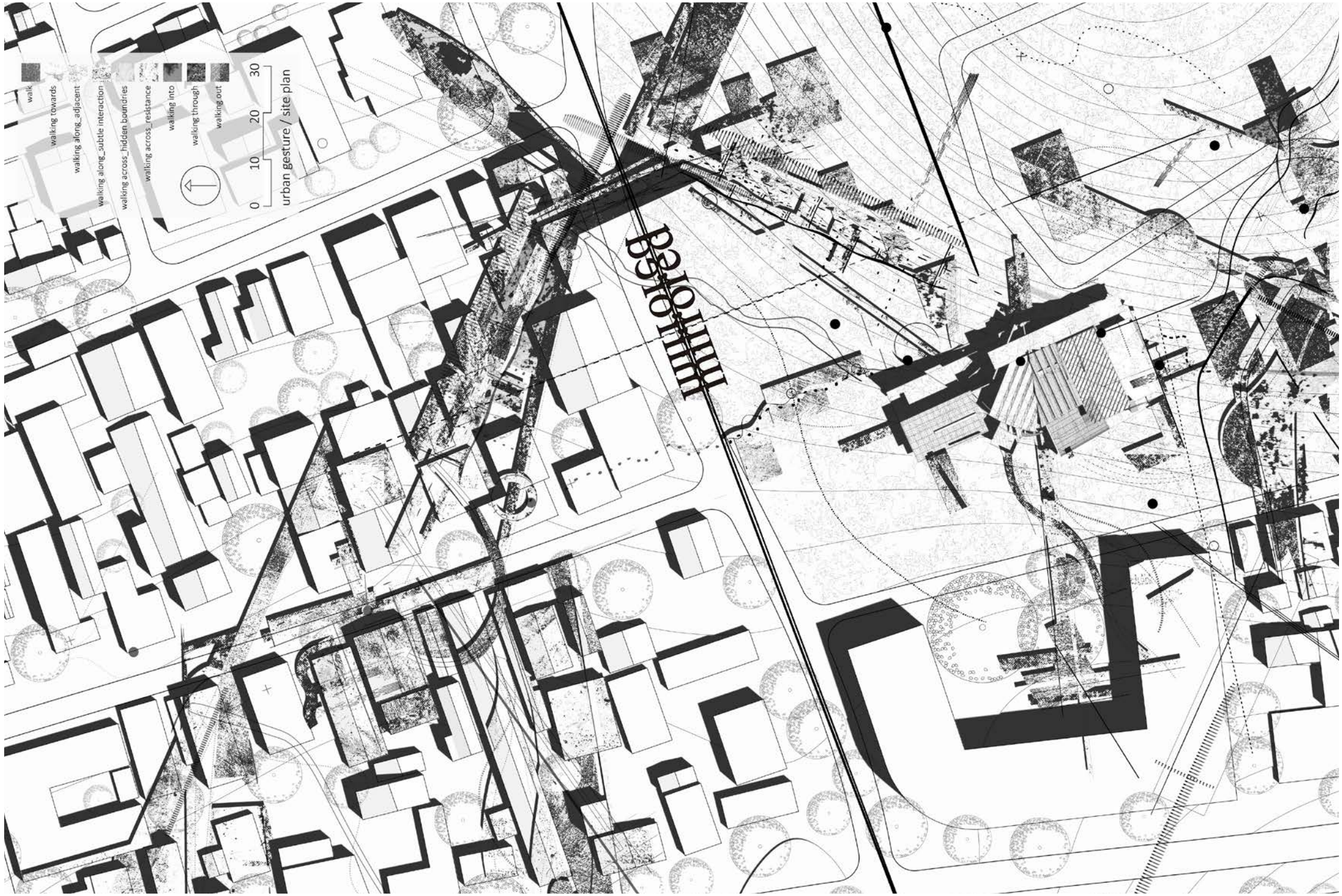
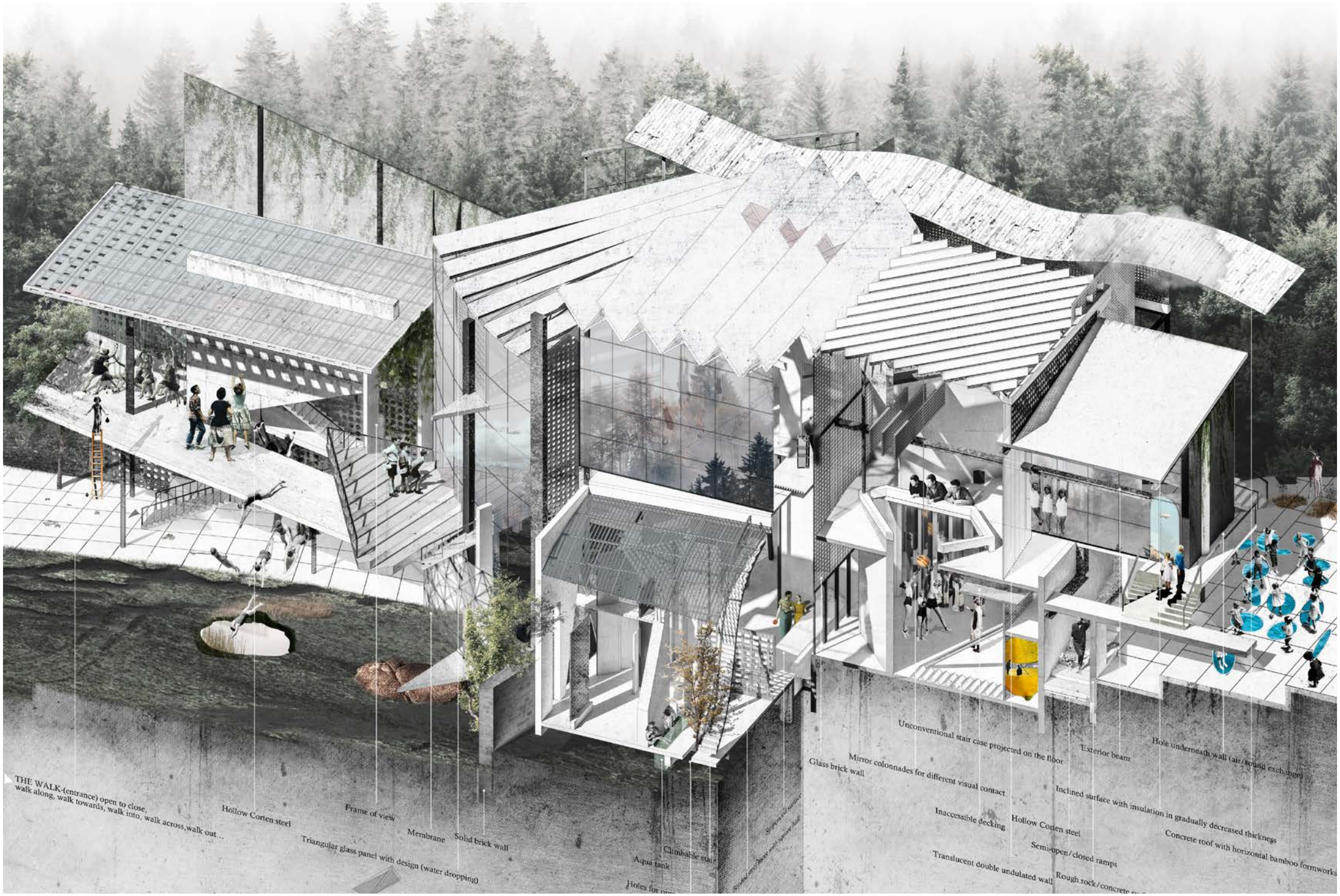
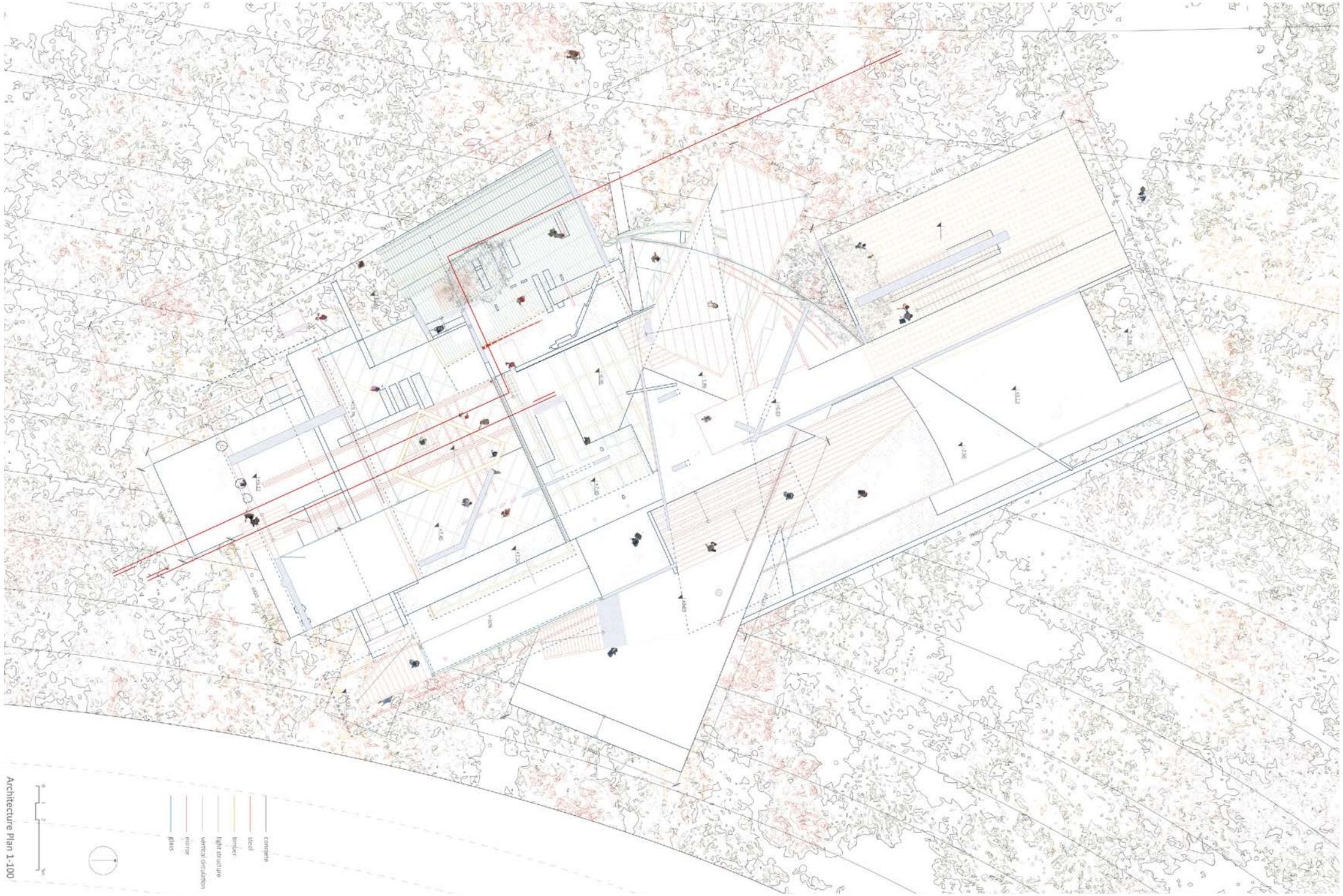


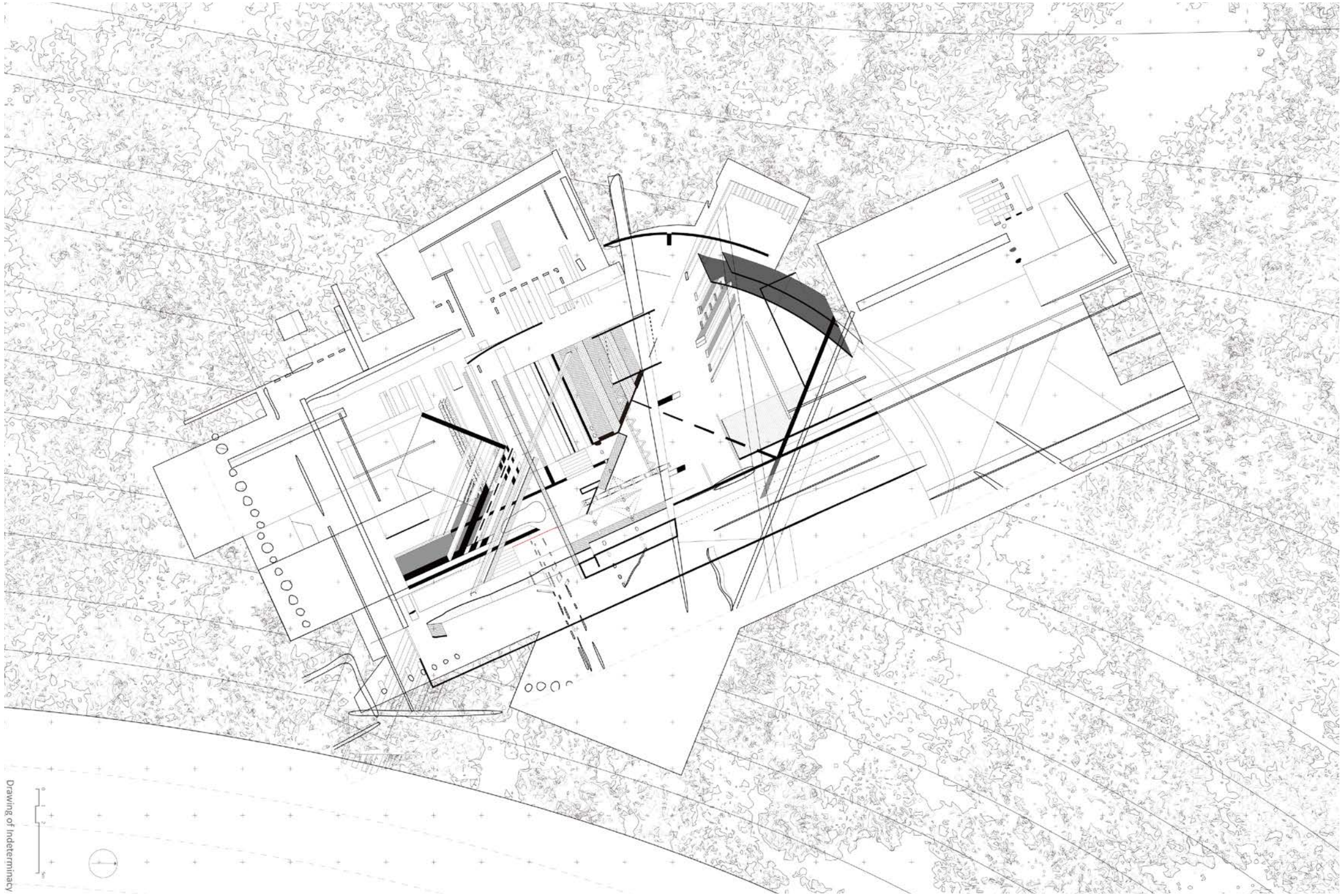


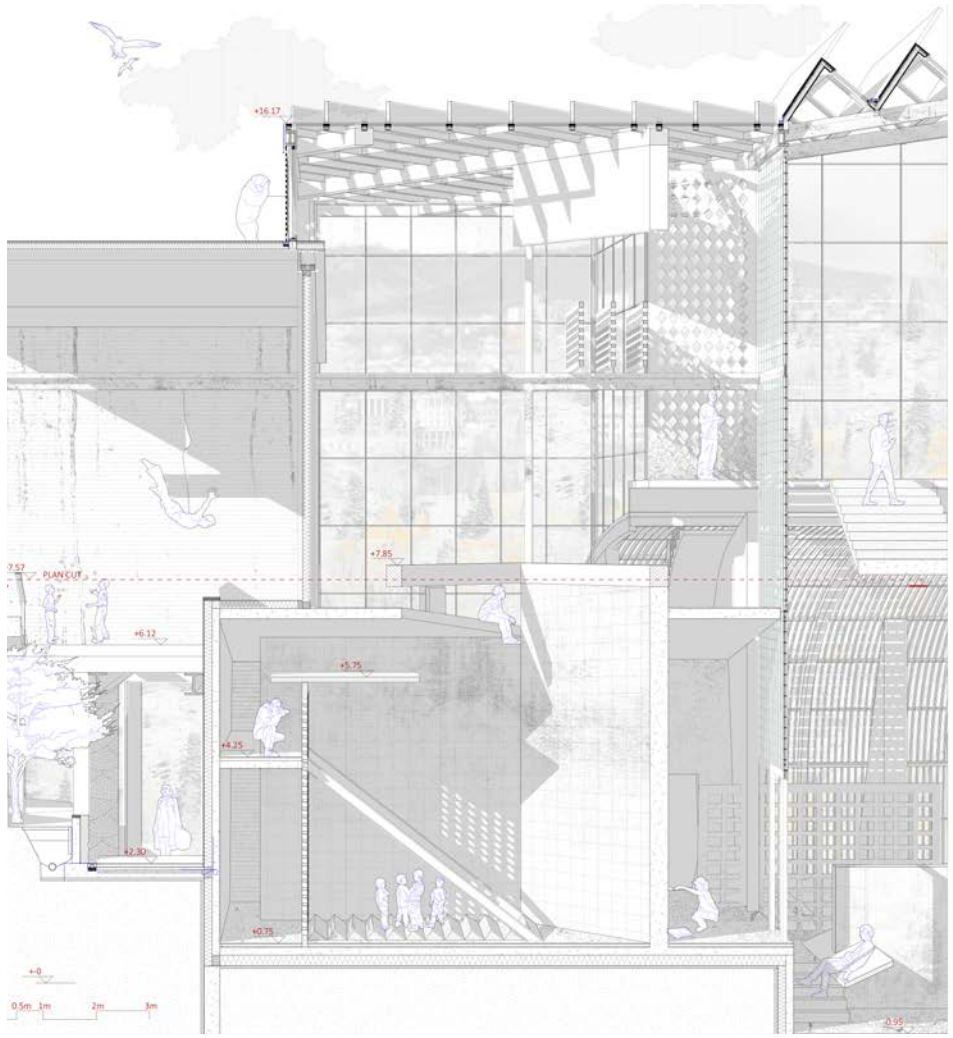

PLAN
Elevation
section
Section
underlay
Detail
Detail
Section
Section
Section

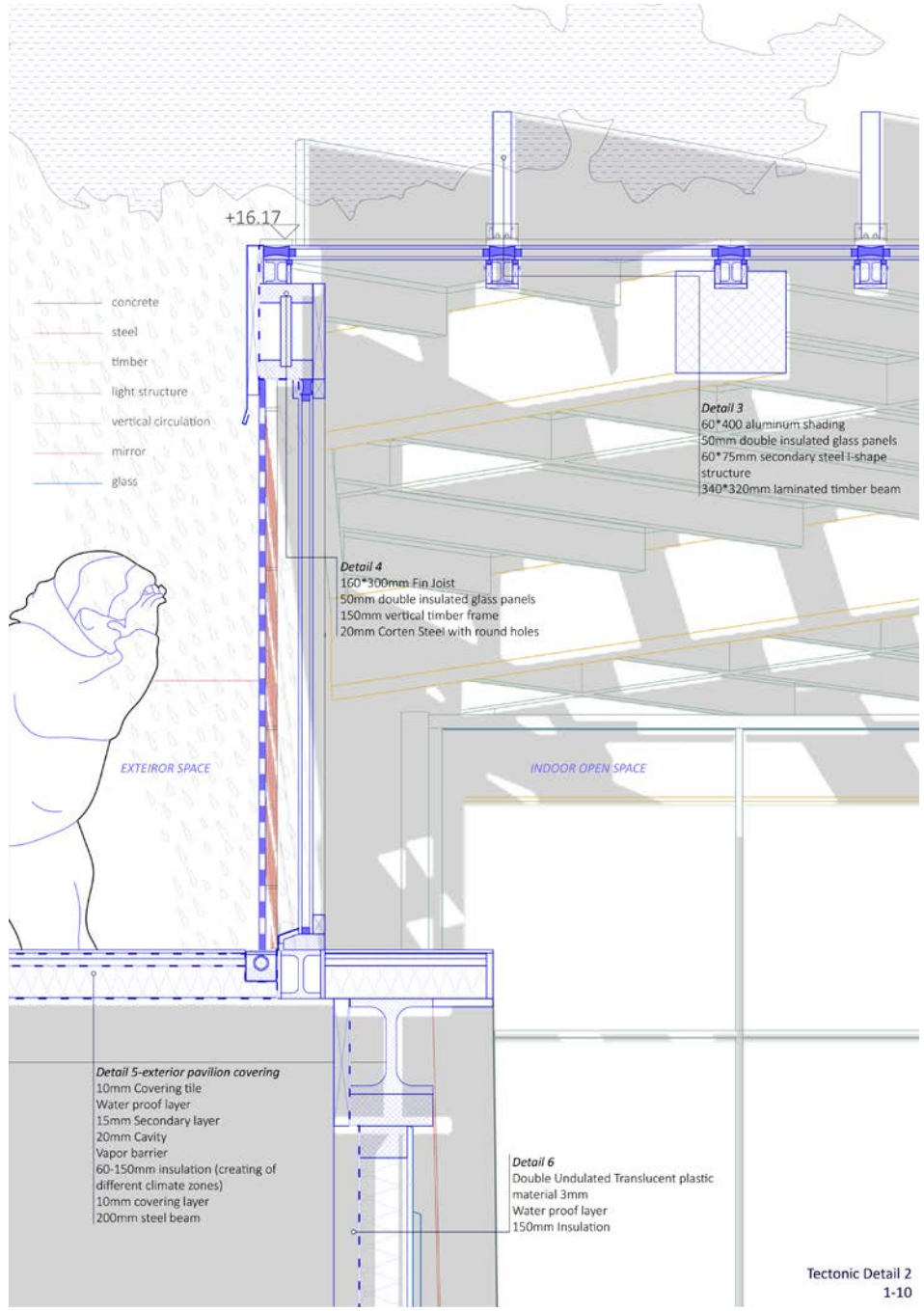

walking towards
walking along_adjacent
walking along_subtle interaction
walking across_hidden boundries
walking across_resistance
walking into
walking through
walking out
0
10
20
30
urban gesture / site plan
unfolded

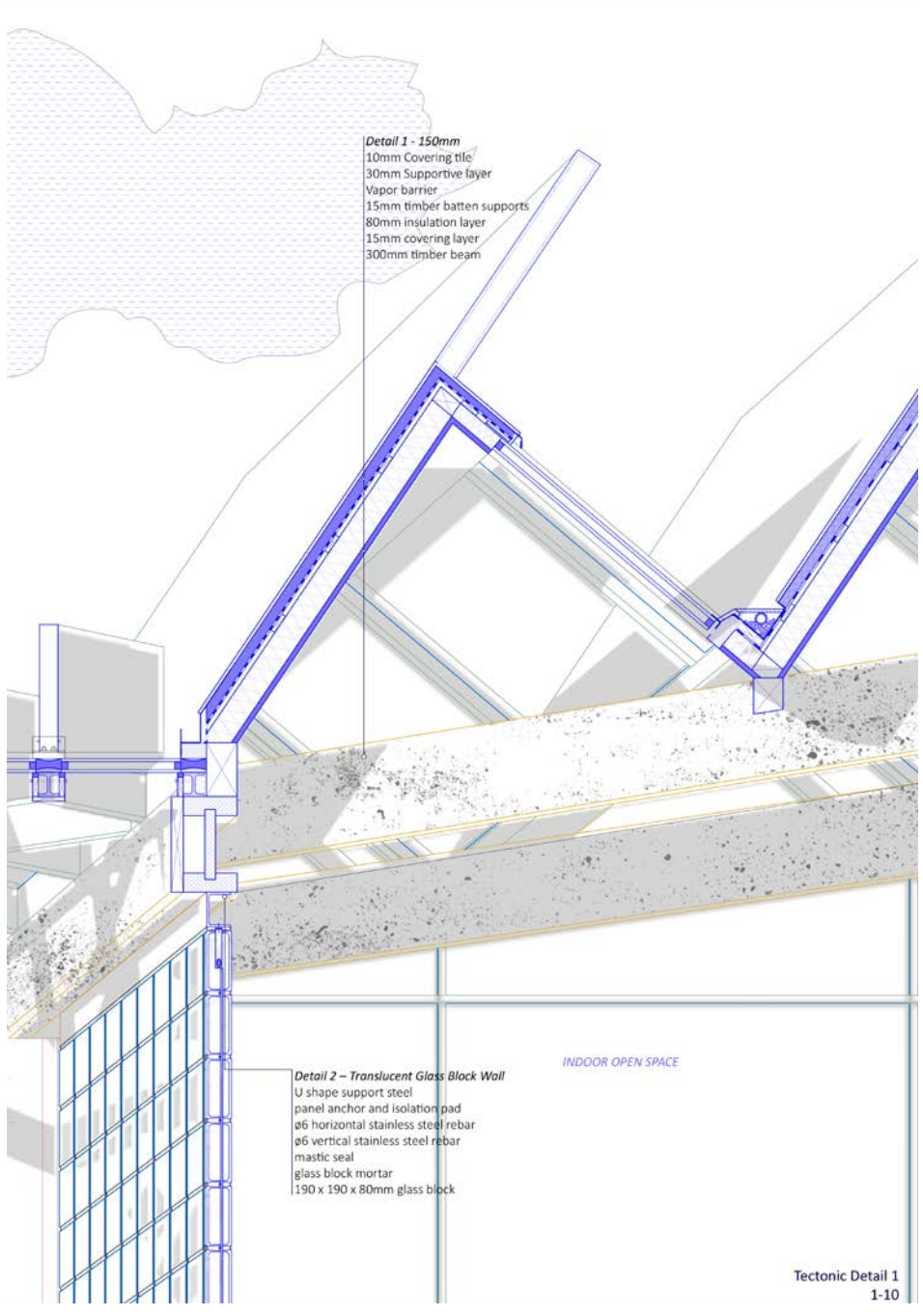

THE WALK-(entrance) open to close,
walk along, walk towards, walk into, walk across,walk out ..
Hollow Corten steel
Triangular glass panel with design (water dropping)
Frame of view
Membrane
Solid brick wall
Climbable stair
Aqua tank
Glass brick wall
Mirror colonnades for different visual contact
Unconventional stair case projected on the floor
Exterior beam
Hole underneath wall (air/sound exchange)
Inaccessible decking
Hollow Corten steel
Inclined surface with insulation in gradually decreased thickness
Semi-open/closed ramps
Concrete roof with horizontal bamboo formworks
Translucent double undulated wall
Rough rock/concrete

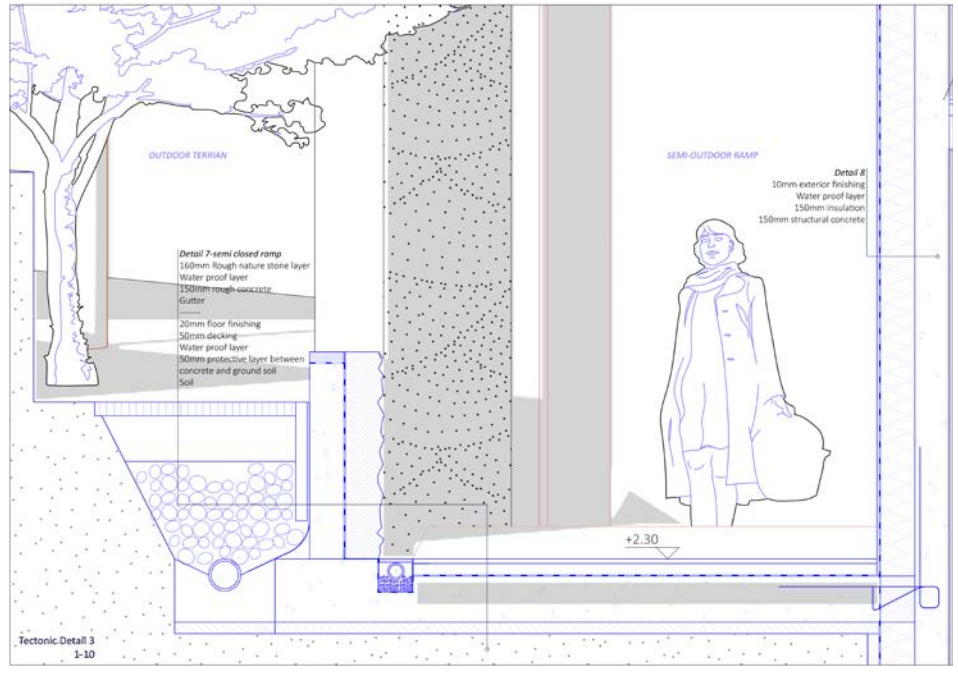

Architecture Plan 1-100
glass
mirror
vertical circulation
light structure
timber
steel
concrete


Drawing of Indeterminacy


+16.17
+7.85
PLAN CUT
7.57
+6.12
+5.75
+4.25
+2.30
+0.75
+0
0.5m 1m 2m 3m
-0.95


+16.17
concrete
steel
timber
light structure
vertical circulation
mirror
glass
Detail 3
60*400 aluminum shading
50mm double insulated glass panels
60*75mm secondary steel I-shape structure
340*320mm laminated timber beam
Detail 4
160*300mm Fin Joist
50mm double insulated glass panels
150mm vertical timber frame
20mm Corten Steel with round holes
EXTEIROR SPACE
INDOOR OPEN SPACE
Detail 5-exterior pavilion covering
10mm Covering tile
Water proof layer
15mm Secondary layer
20mm Cavity
Vapor barrier
60-150mm insulation (creating of different climate zones)
10mm covering layer
200mm steel beam
Detail 6
Double Undulated Translucent plastic material 3mm
Water proof layer
150mm Insulation
Tectonic Detail 2
1-10

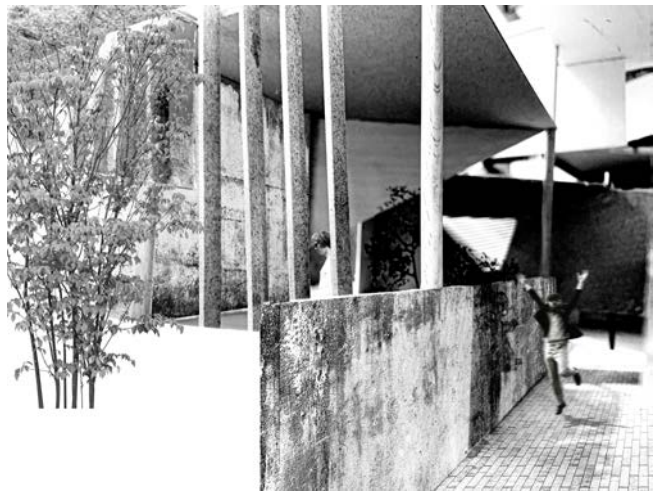

Detail 1 - 150mm
10mm Covering tile
30mm Supportive layer
Vapor barrier
15mm timber batten supports
80mm insulation layer
15mm covering layer
300mm timber beam
INDOOR OPEN SPACE
Detail 2 – Translucent Glass Block Wall
U shape support steel
panel anchor and isolation pad
ø6 horizontal stainless steel rebar
ø6 vertical stainless steel rebar
mastic seal
glass block mortar
190 x 190 x 80mm glass block
Tectonic Detail 1
1-10


OUTDOOR TERRIAN
SEMI-OUTDOOR RAMP
Detail 8
10mm exterior finishing
Water proof layer
150mm insulation
150mm structural concrete
Detail 7-semi closed ramp
160mm Rough nature stone layer
Water proof layer
150mm rough concrete
Gutter
20mm floor finishing
50mm decking
Water proof layer
50mm protective layer between concrete and ground soil
Soil
+2.30
Tectonic Detail 3
1-10

1. Carved into the terrain, large steel hole panel, reflected ambient environment, shifting of systems.

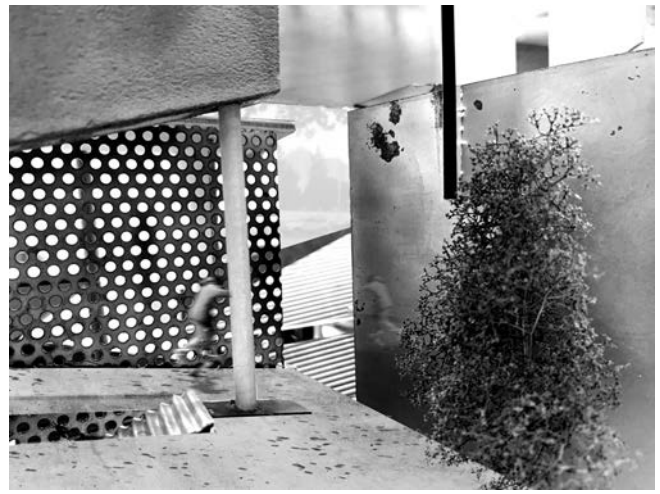
2. Different temperatures and shadow, change of levels, nature blended into manmade surfaces

3. Offensive gap and sharp edges, overwhelming scales



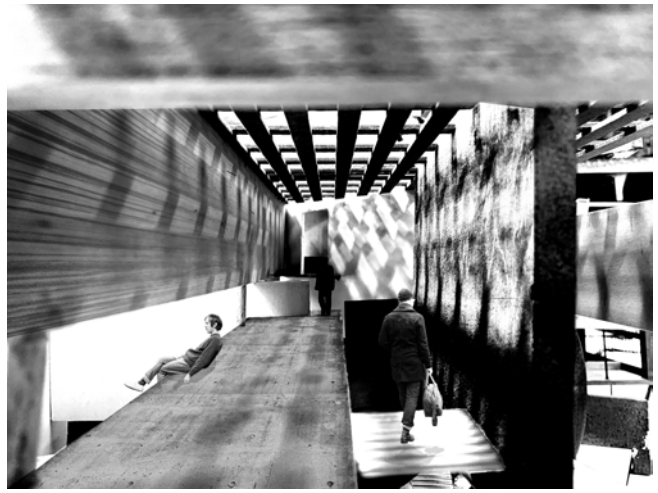
4. Framed and stretched views, intersective elements, growing moisture

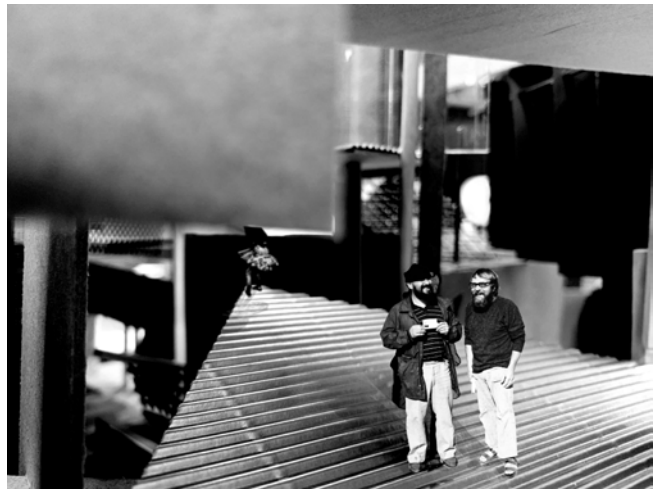
5. Different textures of planes aligned with different angles



6. Open roof, new alternatives into upper space

7. Shallow shadow created by open roof, interactive scales, vanish point





8. Sudden fall from the plane into an inclined, isolated and undulated surfaces

9. Forced inclined perspectives

10. Sunk surfaces creating connection with lower levels, dialogue between different edges, open views directed by linear elements

11. Layers of frames

12. Horizontal elements overhead

1. Carved into the terrain, large steel hole panel, reflected ambient environment, shifting of systems.

13. ‘Beam’ intersecting with ‘columns’, contrast of transparency, illusion of reflection and refraction

14. Suspended ‘columns’ attached to a steel hollow steel panel, blurred layers

15. Jumping into, view being redirected by the suspended horizonal panel

16. Sound transferred through the hole on the ‘floor’, blurred senses by translucent curvy

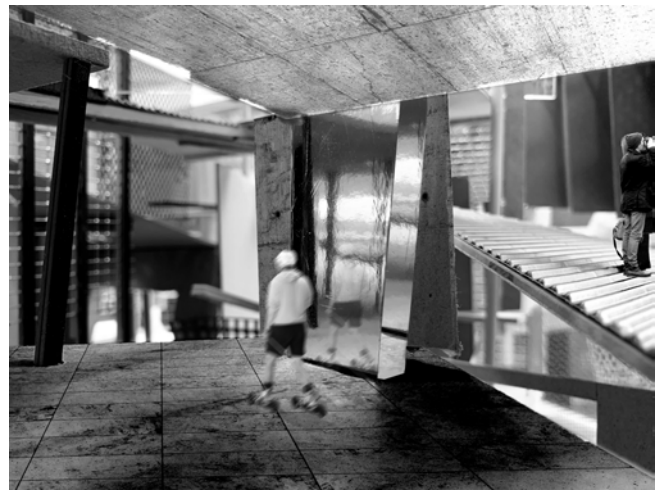
17. Exposed, reflective, inclined

18. Fragmented compositions, hybrid textures, heavy pressure above

20. Narrow walkway blended into the terrain, shifting shadow guides the walk

21. Thin ridge created by folded surface, suspended ‘column’, multiplied layers through glass panels

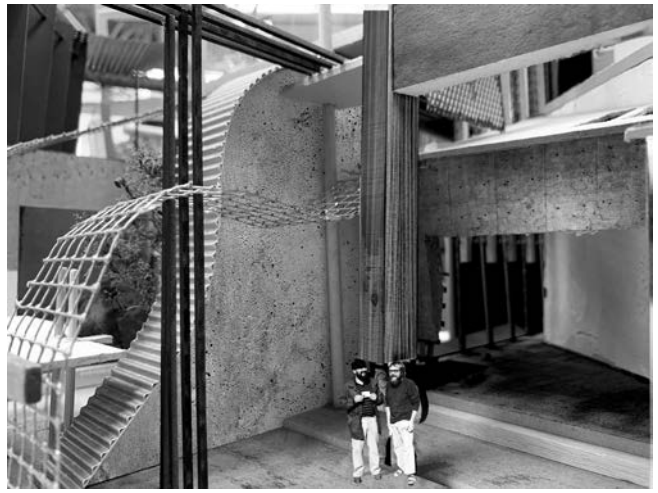
22. Different levels of surface aligned along the wide walkway



23. Large reflective surface merges the front and back

24. Large reflective glass panels not trying to divide any space, introduce a rude and terrified gap

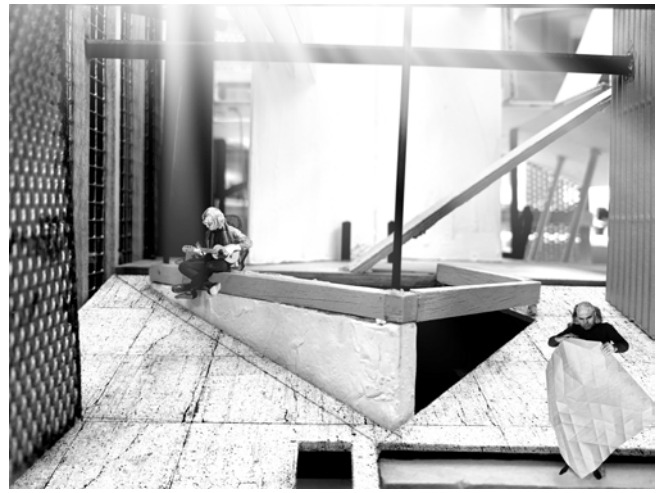
25. A tendency to break away from the control of the spatial frame



26. Different undulated elements being intersected by linear strips, Heavy structure suspended around the height of a person

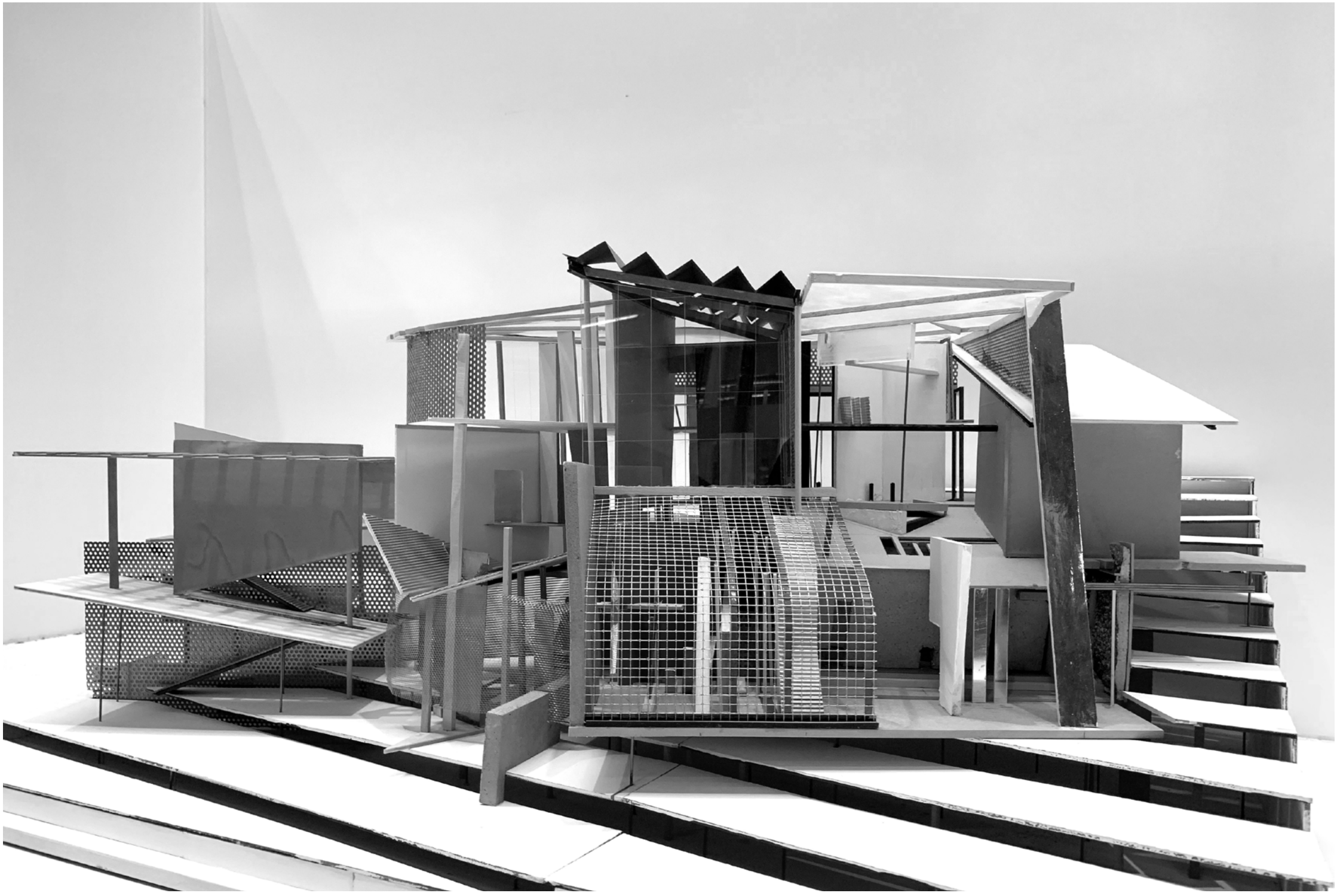
27. Large open space elevated from the terrain, reflective strips blur the senses

28. Looking through the gaps by vertical elements, stretched views



29. Over extruded ‘walls’ become a seating space, ‘columns’ sticking out from the ‘floor’, ‘beams’ supports nothing

30. Hole on the edge covered with ‘beam’ above, tired, dizzy



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