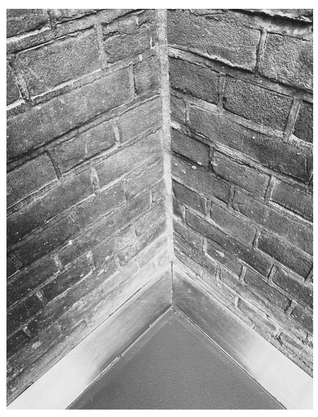
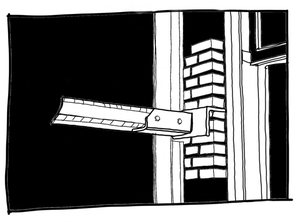
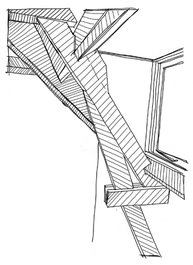
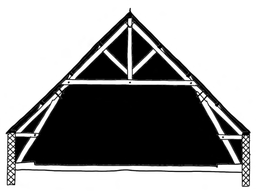
Make/Shift

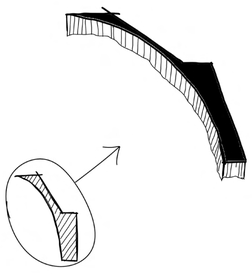
RAvB building

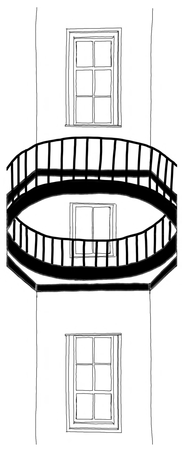


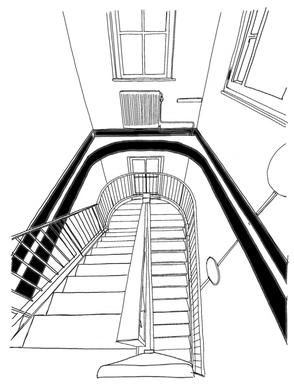








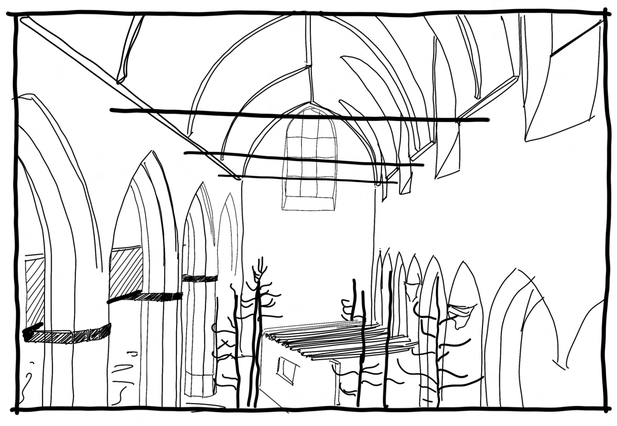




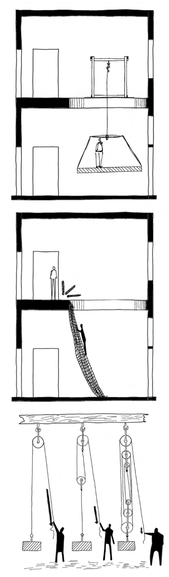
Excursion to Gent;

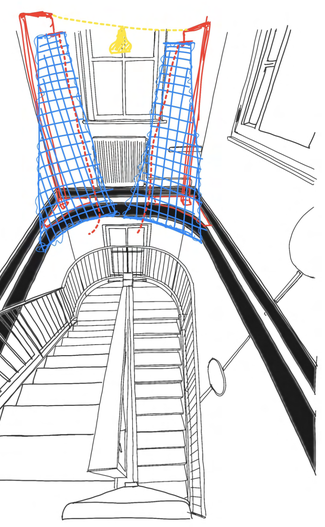
Observing different style and approaches in Kunsthal to preserve the historical building from damages related to construction.

Fascinating methods for design in the House of TWIGGY, mixing mirror with sharp color and cutting some part of the building to create new areas with new atmosphere.

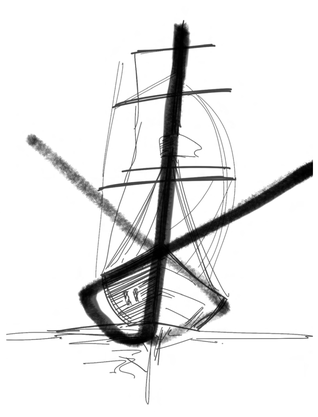


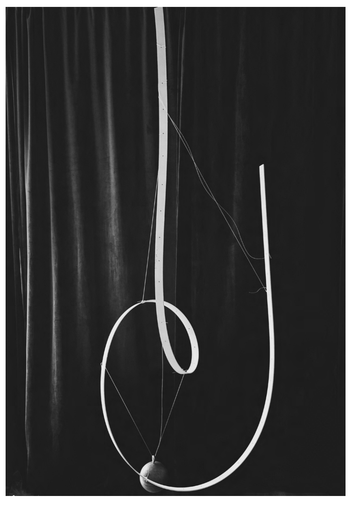
Flashback

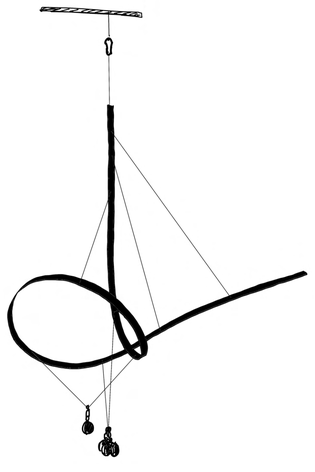


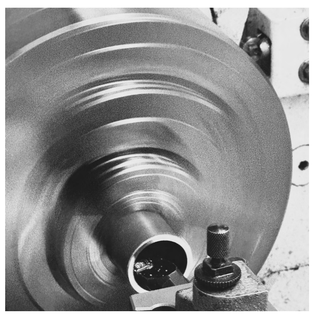


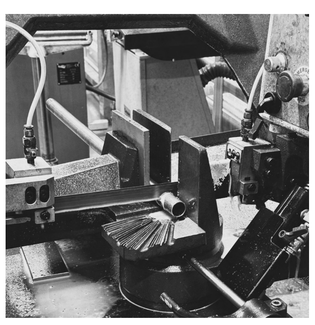
Final Phase

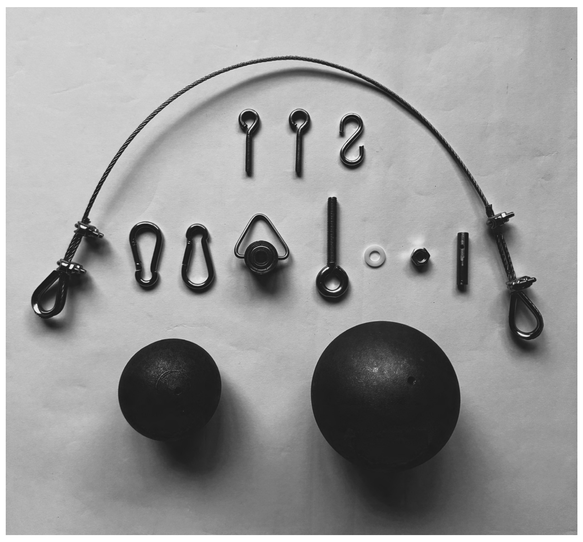


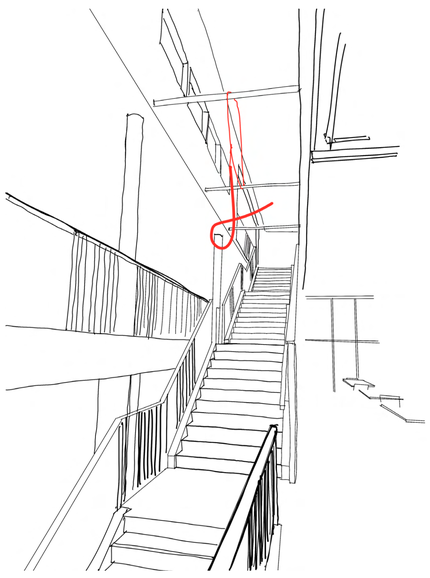






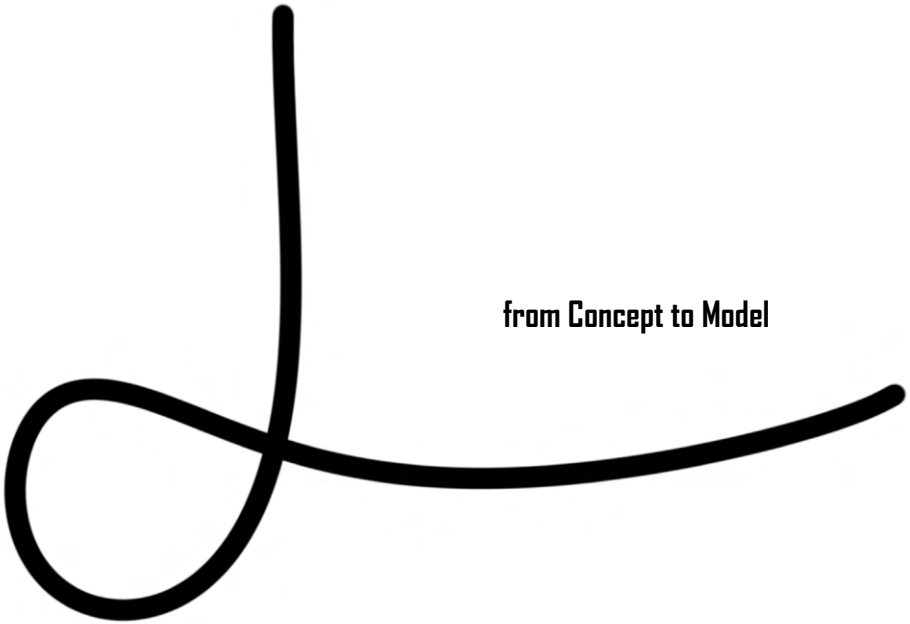






Picture a suspended ship, not sailing the vast oceans but silently hanging in the air—a profound symbol of a bygone era when the building it graces was a maritime school. The ship's silhouette, crafted from a 4-meter plastic profile, delicately curves, cradling the echoes of a seafaring past within its folds. Anchored by two weight metal balls, this mobile defies gravity with a purpose, inviting observers into a narrative that transcends mere aesthetics.

Shamal Soltani
Dec 2023



Make/Shift
RAvB Building

Shamal Soltani
SN. 1063237

sem. 2_23-24

Analyzing the Building of Rotterdamse Academie van Bouwkunst (RAvB), Pieter de Hoochweg: Choosing the Optimal Spot

The Rotterdamse Academie van Bouwkunst offers programs in architecture and urban design. Students at the academy engage in a comprehensive education that combines theoretical knowledge with practical skills, preparing them for careers in the field of architecture.
The building we are utilizing was formerly a maritime school, and it is imperative not to overlook this historical aspect.

About the Building and its architect:

Architect Walter Dahlen (1883-1963) was born in Krefeld, Germany. In 1914, he moved to Rotterdam, where he was appointed as a first-class architect at Gemeentewerken (Municipal Works). Dahlen played a significant role in school construction and education, particularly in areas like Spangen, Tussendijken, and Rotterdam Zuid.

His recognition grew notably with the design of the Municipal Higher Civic School (HBS) on Bergsingel during the years 1921-1923, now a municipal monument, and the Girls' HBS in Kralingen, currently known as the Libanon Lyceum. In the initial period at Gemeentewerken, his buildings somewhat reflected the character of North German romanticism, as seen in his design for the Bridgekeeper's Cottage near the Lage Erfbrug.

In the subsequent years, W. Dahlen's designs gradually merged romantic and pragmatic styles. From 1925 onwards, Dahlen supported, among others, Municipal Architect Adrianus van der Steur (1893-1953), who joined Gemeentewerken in 1924.

The building of the Maritime School is situated at the corner of Pieter de Hoochstraat and Pieter de Hoochweg in Delfshaven, Rotterdam. The Maritime School, including the school building and caretaker's residence, constructed in 1916, is recognized as a national monument. The design, in a transitional style, was the work of municipal architect Walter Dahlen, commissioned by the Maritime School, established in 1833.

The Maritime School served as an institution where officers and helmsmen were trained to meet the demands of the growing port city of Rotterdam. Over time, the Maritime School merged into the Shipping and Transport College (STC), now located in the adjacent Lloydkwartier. Presently, the building is utilized for media courses offered by the Rotterdam University of Applied Sciences. This historic structure stands as a testament to the maritime heritage of the city, echoing the bygone era when it played a pivotal role in the education of maritime professionals for Rotterdam's bustling harbor.

Choosing the staircase adjacent to the mediatheek as the focus area is motivated by the presence of a blind spot in this location. Historically, this particular space has been overlooked, evident in the lack of attention it has received. Now, with the relocation of the mediatheek to a nearby locale, it becomes crucial to intervene and revitalize this area. The goal is to establish a distinct identity for the space, ensuring that it regains significance within the overall environment. This intervention aims to transform the overlooked staircase into a vibrant and purposeful element, contributing to the identity and functionality of the surrounding area.

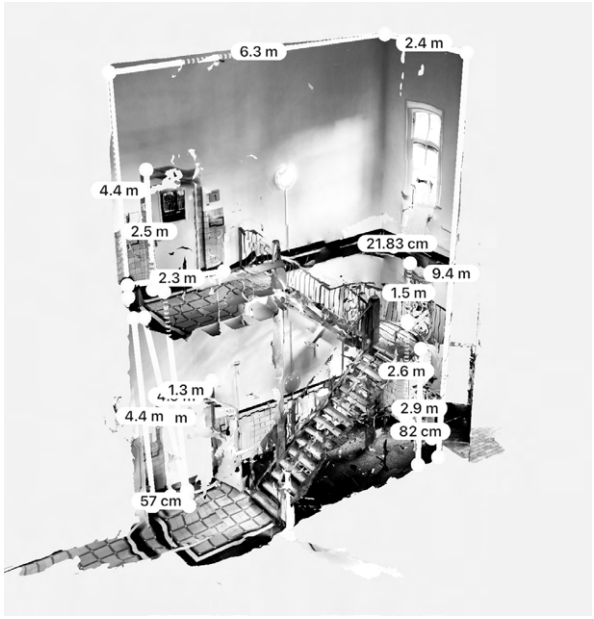
On another note, some odd things are happening – like cutting out part of the floor in the old building and adding a metal staircase to connect that spot to another floor. It seems a bit strange, at least to me!

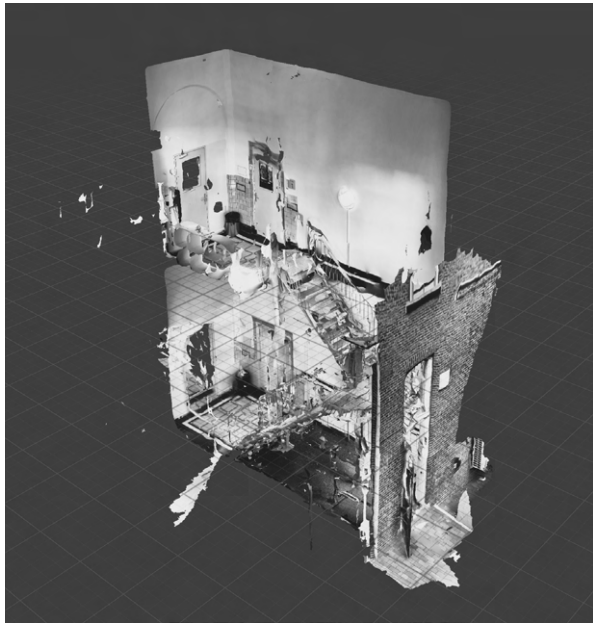
Point clouds and 3D scanning are advanced methods used for precise measurements and modeling of physical spaces.

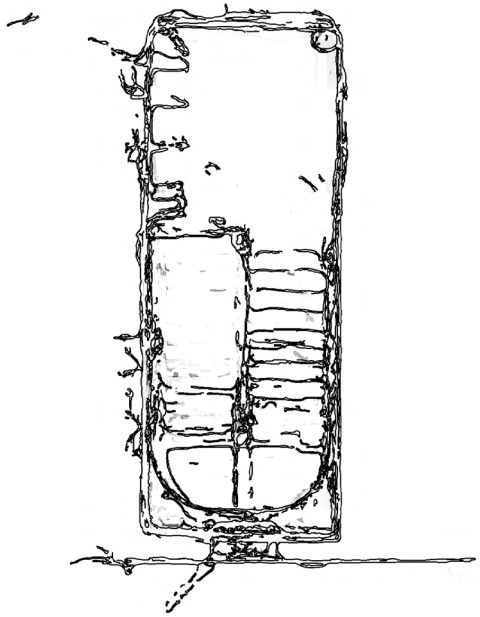
Point Clouds:
Definition: A point cloud is a collection of data points in a three-dimensional coordinate system. These points represent the external surface of an object or the boundaries of a space.
How It Works: Point clouds are generated by laser scanners, LiDAR (Light Detection and Ranging) devices, or photogrammetry. These technologies capture the spatial coordinates of numerous points on the surface of an object or within a space.
Applications: Point clouds are widely used in various industries such as architecture, engineering, and archaeology for accurate 3D modeling, measurements, and analysis.

3D Scanning:
Definition: 3D scanning is a process that captures the physical shape and dimensions of objects or environments to create a digital representation in three dimensions.
Methods:
Laser Scanning: Uses lasers to measure distances and create a 3D representation of the scanned object or space.
Structured Light Scanning: Projects a pattern of light onto the object and uses the distortion of the pattern to calculate 3D coordinates.
Photogrammetry: Involves capturing multiple photographs from different angles and using software to reconstruct a 3D model based on the visual information.
Applications: 3D scanning is applied in manufacturing, reverse engineering, quality control, cultural heritage preservation, and virtual reality.

3D scan and measurment





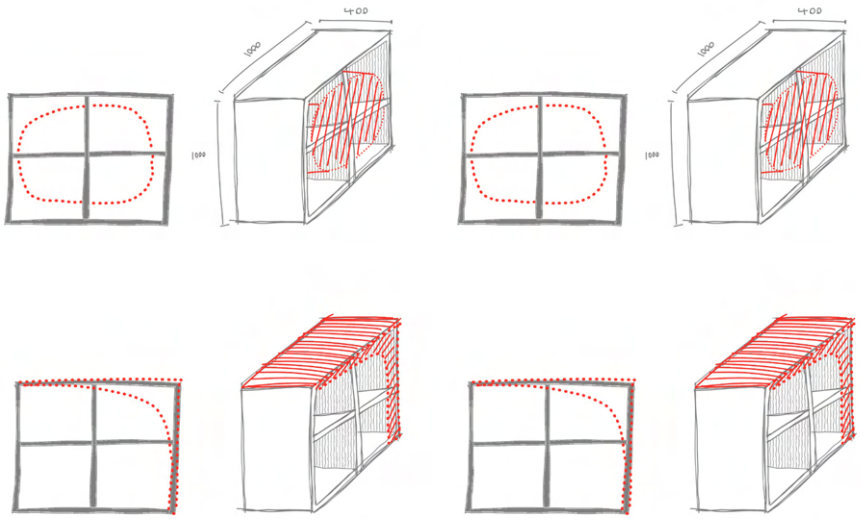


Gordon Matta-Clark (1943-1978) was a renowned American artist known for his innovative and influential contributions to the art world, particularly within the context of the 1970s. He was born in New York City and came from a family deeply embedded in the arts.

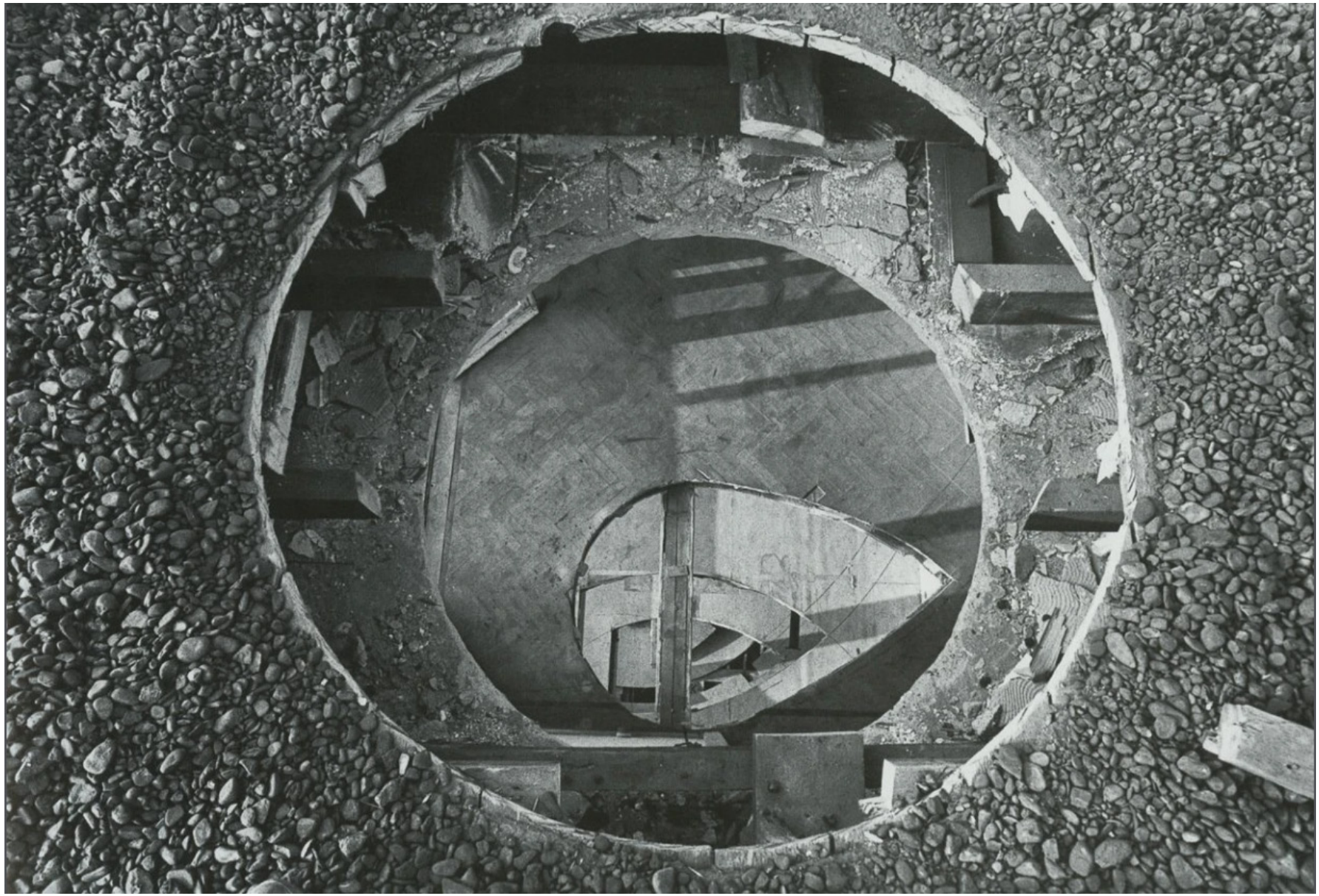
Matta-Clark was a key figure in the Anarchitecture group, and his work was deeply rooted in the deconstructive and anti-establishment ethos of the time. He was associated with the art movement known as "deconstructionism," which sought to challenge traditional norms of architecture and space. Matta-Clark's inspiration often stemmed from urban decay, neglect, and the socio-political issues of his era.

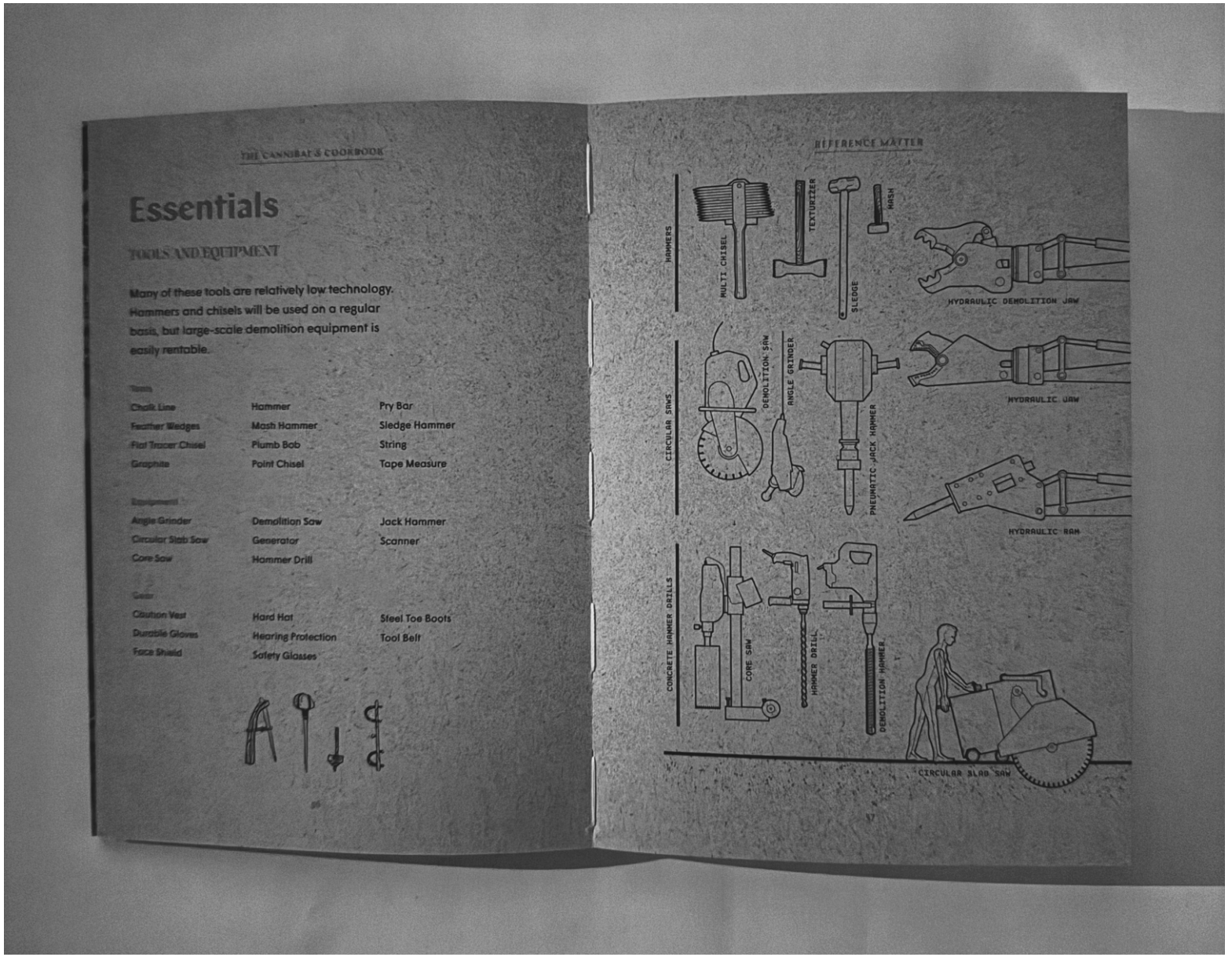
His practice was characterized by a commitment to "anarchitecture," a term he used to describe a form of anti-architecture, emphasizing the transformative and experimental potential of architectural spaces. Matta-Clark's works were provocative, often engaging with neglected or abandoned structures to reveal hidden layers and challenge conventional perceptions of space.

His philosophy embraced impermanence and the idea of art as a process rather than a finished product. Matta-Clark's brief but impactful career left an indelible mark on contemporary art, influencing subsequent generations of artists exploring the intersections of architecture, urban decay, and social commentary.



Deconstructionism
Gordon Matta-Clark





THE CANNIBAL'S COOKBOOK

Essentials

TOOLS AND EQUIPMENT

Many of these tools are relatively low technology. Hammers and chisels will be used on a regular basis, but large-scale demolition equipment is easily rentable.

Tools

Chalk Line	Hammer	Pry Bar
Feather Wedges	Mash Hammer	Sledge Hammer
Flat Tracer Chisel	Plumb Bob	String
Graphite	Point Chisel	Tape Measure

Equipment

Angle Grinder	Demolition Saw	Jack Hammer
Circular Slab Saw	Generator	Scanner
Core Saw	Hammer Drill	

Gear

Caution Vest	Hard Hat	Steel Toe Boots
Durable Gloves	Hearing Protection	Tool Belt
Face Shield	Safety Glasses	

HAMMERS

MULTI CHISEL

TEXTURIZER

SLEDGE

MASH

HYDRAULIC DEMOLITION JAW

CIRCULAR SAWS

DEMOLITION SAW

ANGLE GRINDER

PNEUMATIC JACK HAMMER

HYDRAULIC JAW

HYDRAULIC RAM

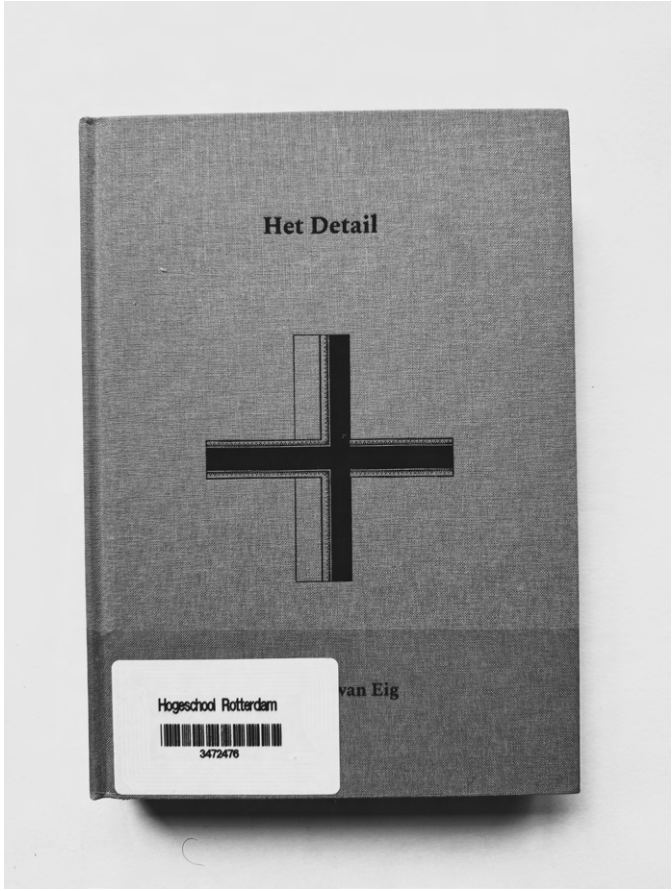
CONCRETE HAMMER DRILLS

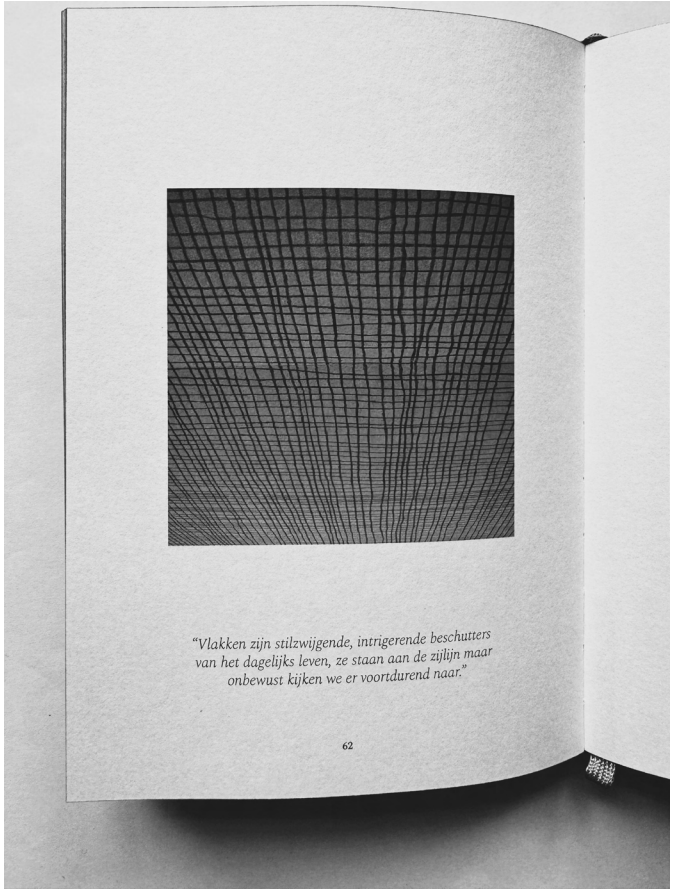
CORE SAW

HAMMER DRILL

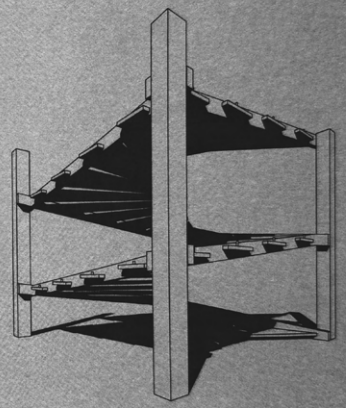
DEMOLITION HAMMER

CIRCULAR SLAB SAW


Het Detail
Hogeschool Rotterdam
3472476

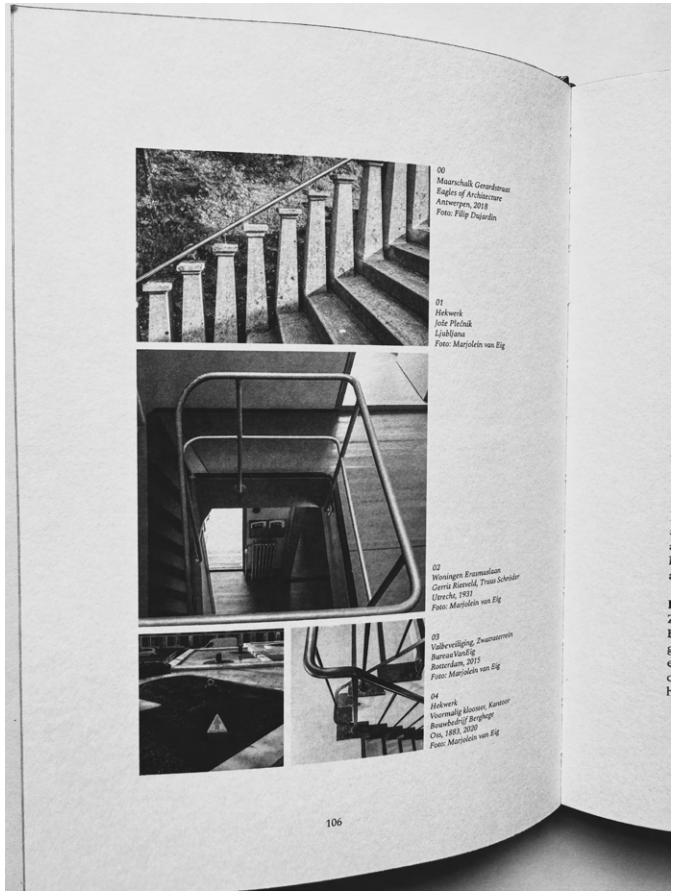

"Vlakken zijn stilzwijgende, intrigerende beschutters
van het dagelijks leven, ze staan aan de zijlijn maar
onbewust kijken we er voortdurend naar."
62

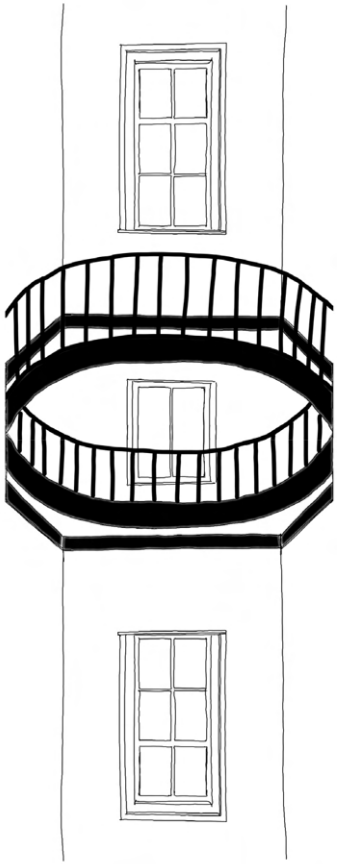
geïndustrialiseerde woning alle aandacht te besteden aan het ontwerp en de detaillering van de voordeur. De rest volgt vanzelf.



29

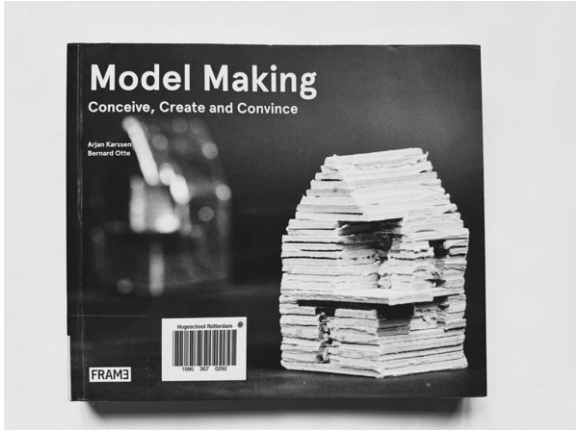
Trap

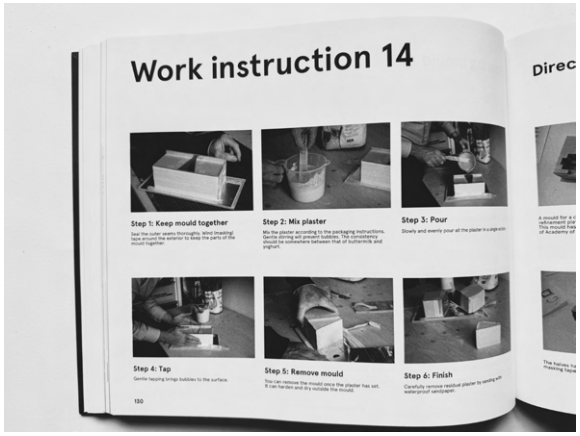


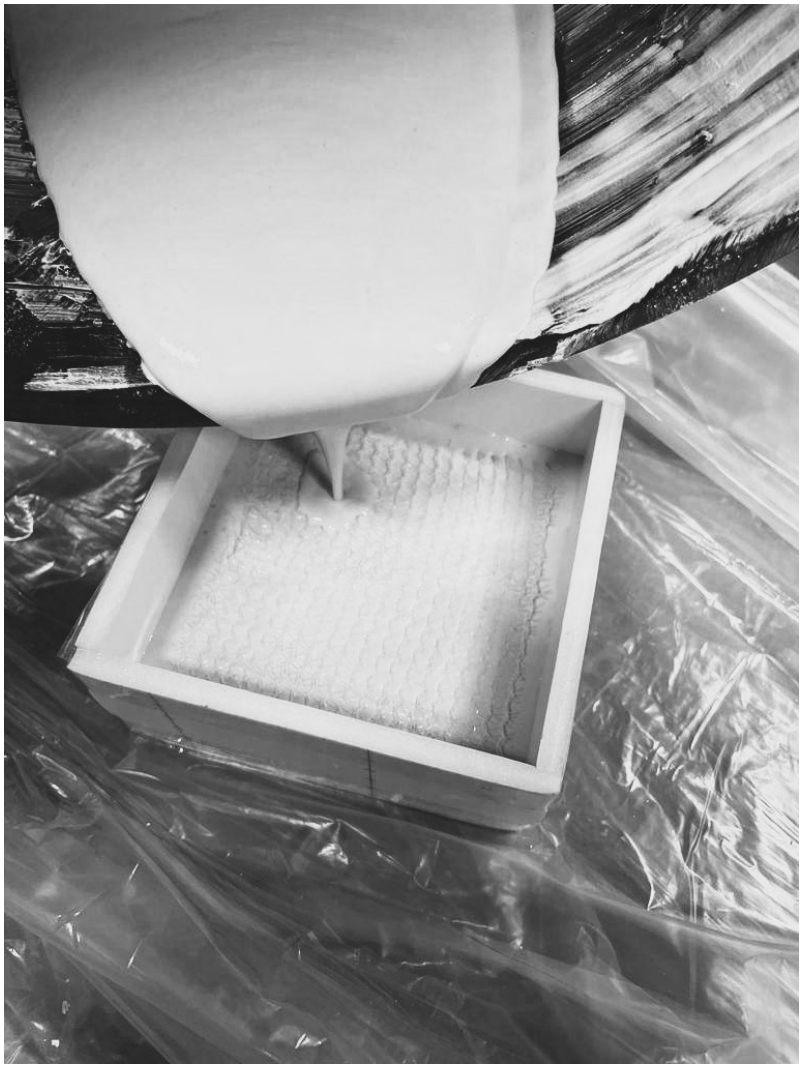


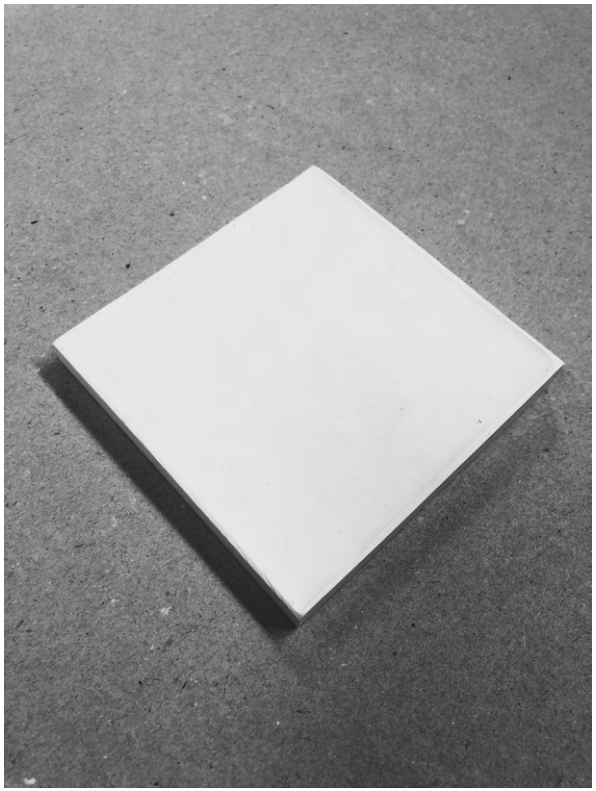
Placing one element can change the meaning of a 2D sketch and transfer it in to an other definition.

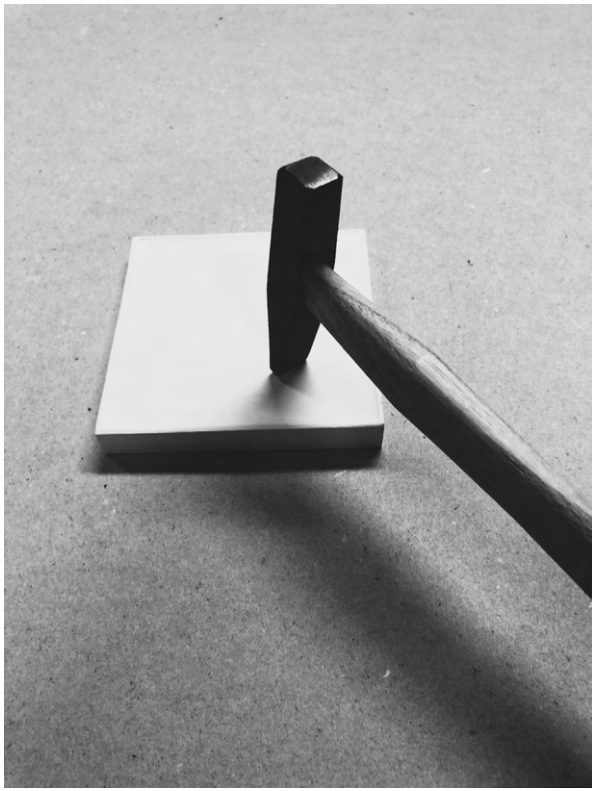
Studying the selected fragment and creating models
Negative form casting

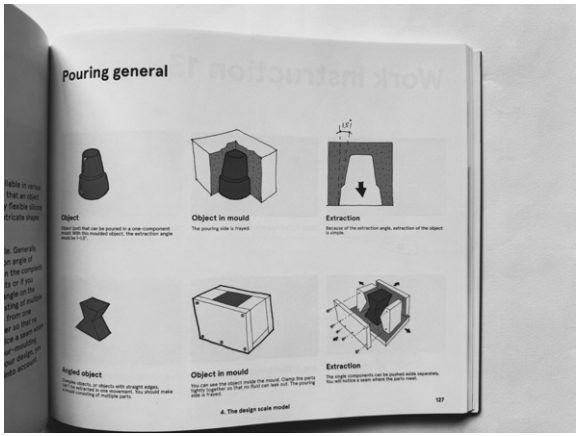






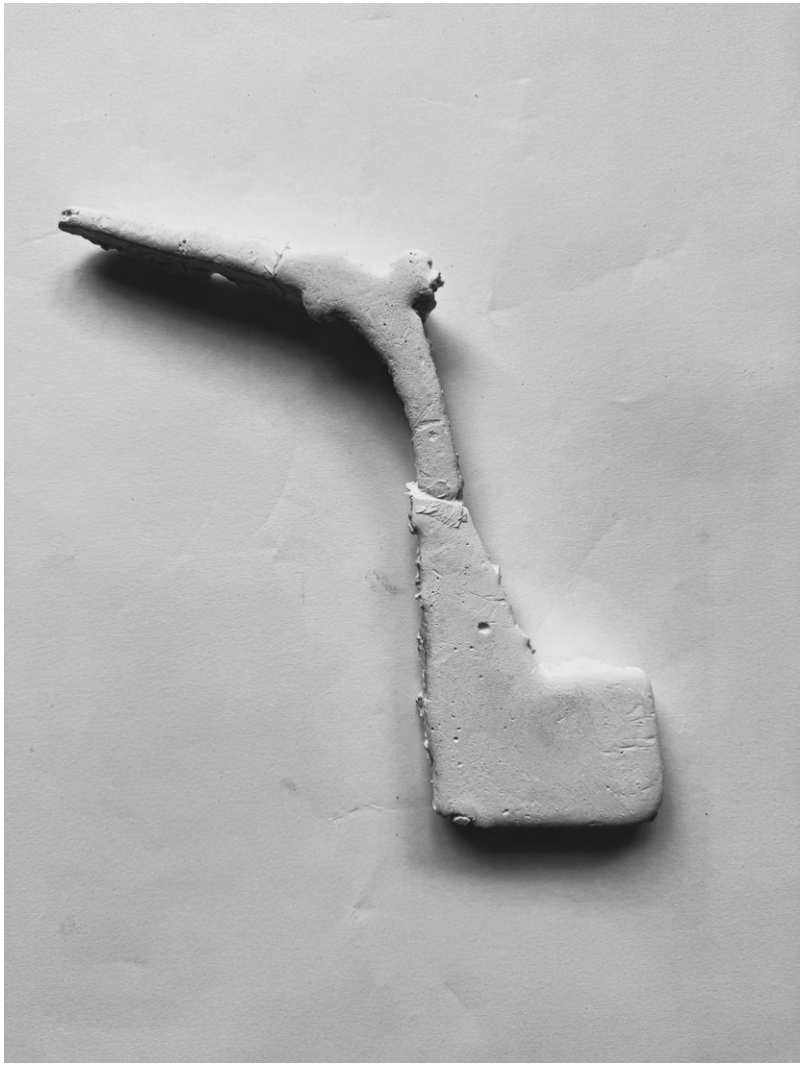


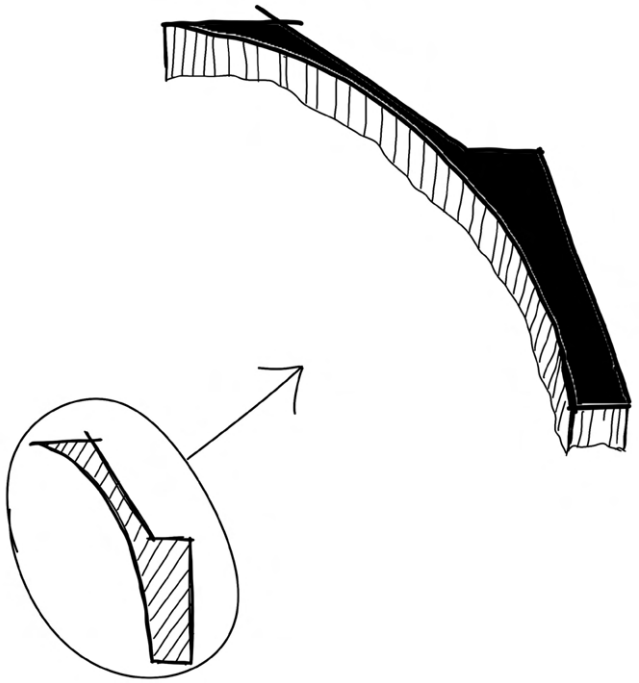



Pouring general
Object
Object in mould
Extraction
Angled object
Object in mould
Extraction
4. The design scale model
127


12
Schaal
"Kan het bouwwerk ook kleiner?"

Studying the selected fragment and creating models.
Repetition
Negative form casting



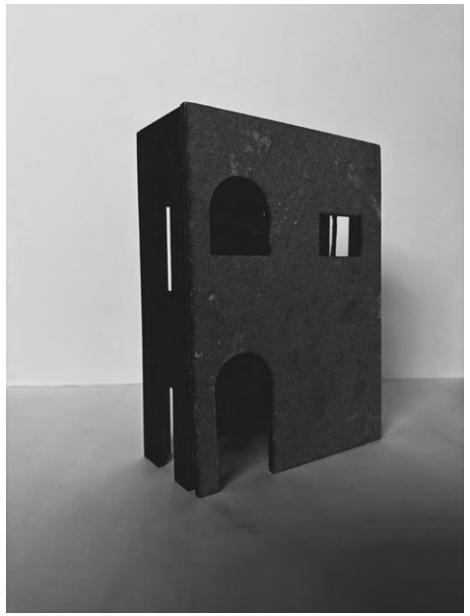


Repetition in architecture involves the consistent use of certain design elements, patterns, or motifs. It plays a crucial role in enhancing understanding, reinforcing concepts, and creating a unified visual language within a structure. By repeating specific features, architects establish visual cohesion and unity, allowing for a harmonious and organized composition.

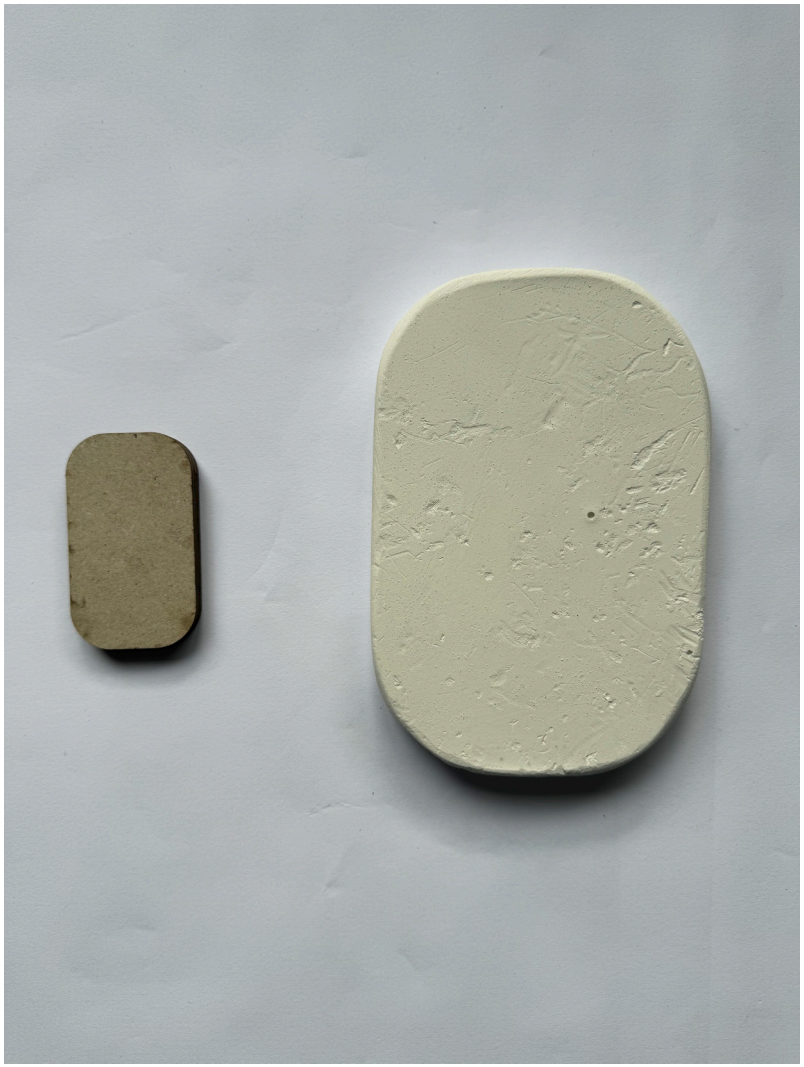
Furthermore, repetition aids in emphasizing certain elements or establishing a hierarchy within the design. Elements that are repeated more frequently draw attention and convey their significance. This repetition contributes to memory and recognition, making the structure or space more memorable and identifiable.

In addition to its functional aspects, repetition serves as a source of inspiration. Through variations in the repeated elements, architects can explore creative possibilities and test innovative design solutions. Making models that incorporate repetition allows architects to visually assess the impact of repeated elements and refine their concepts.

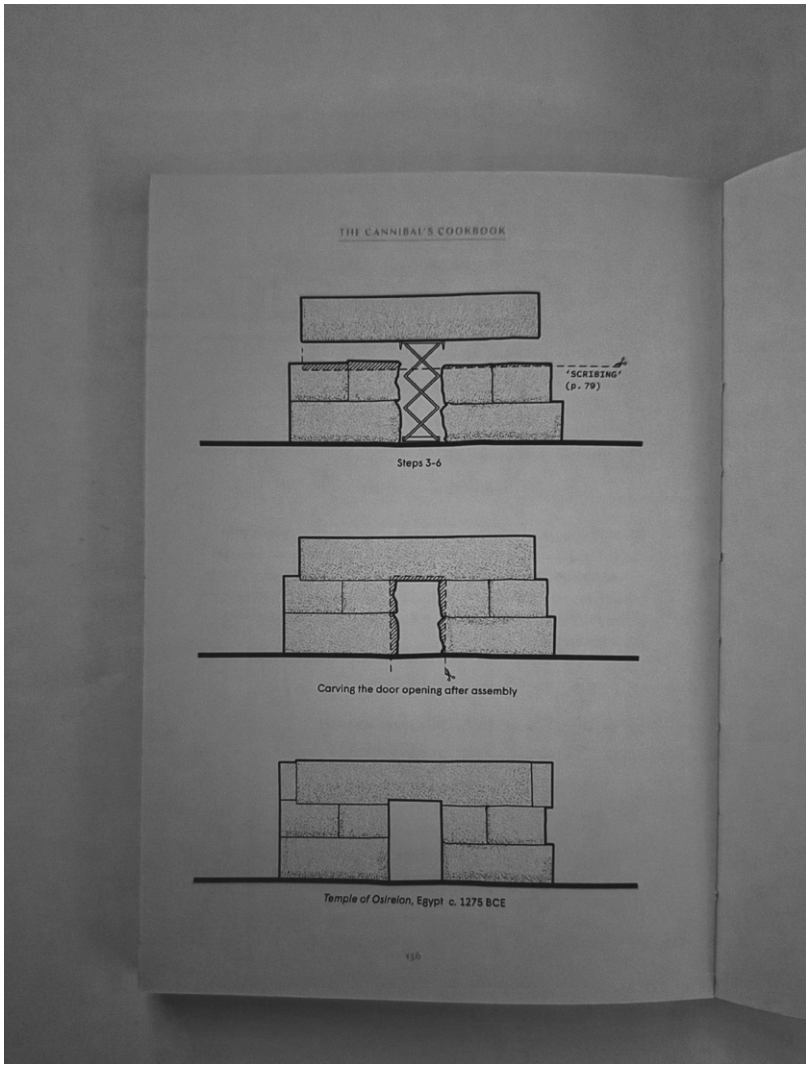
Overall, repetition is a powerful tool in architecture, contributing to the coherence, aesthetic appeal, and functional success of a design. Through the strategic use of repetition and exploration in models, architects can enhance their understanding of spatial relationships and derive inspiration for creative design solutions.

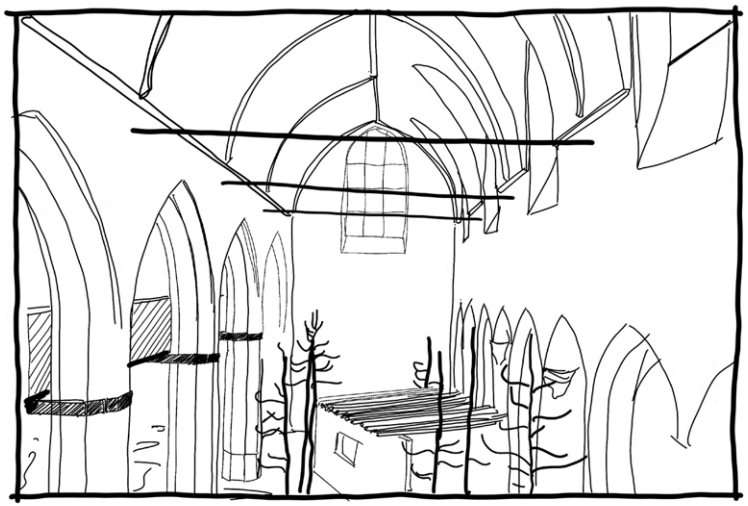


Cutting a floor from the RAvB building—Models: left, wood-laser cut; right, casted plaster.

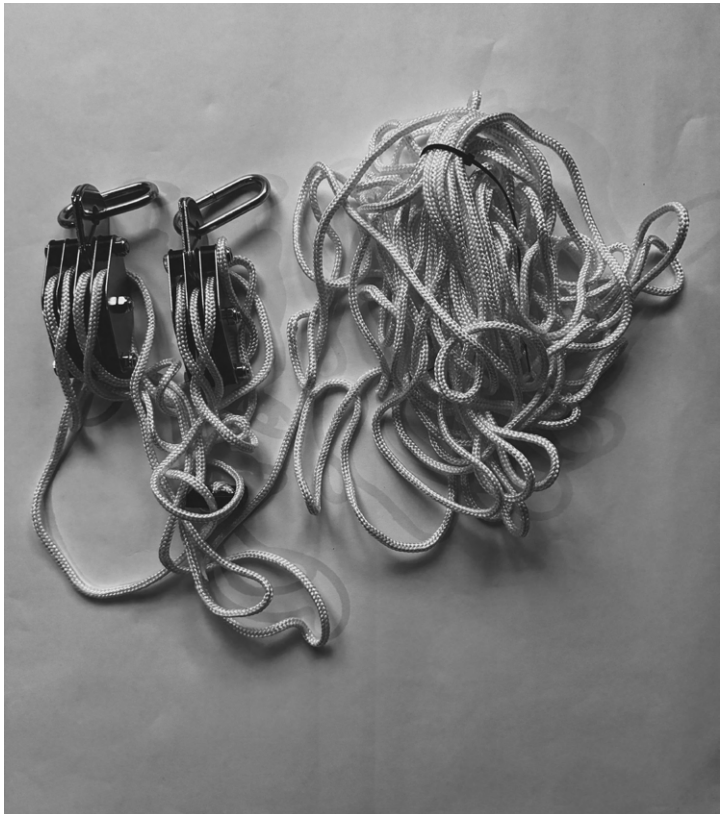


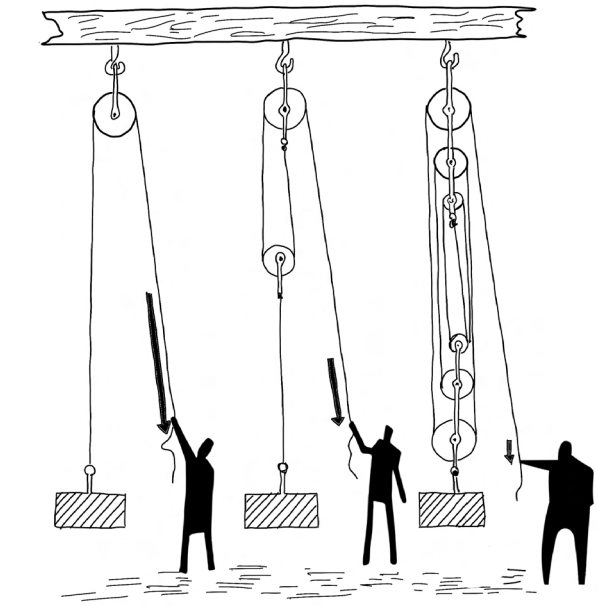
The Cannibal's Cookbook





Pulleys in architecture serve as mechanical devices that utilize wheels and ropes to redirect and amplify force, making it easier to lift or move heavy objects. They are often employed in systems such as elevators, cranes, and window blinds.

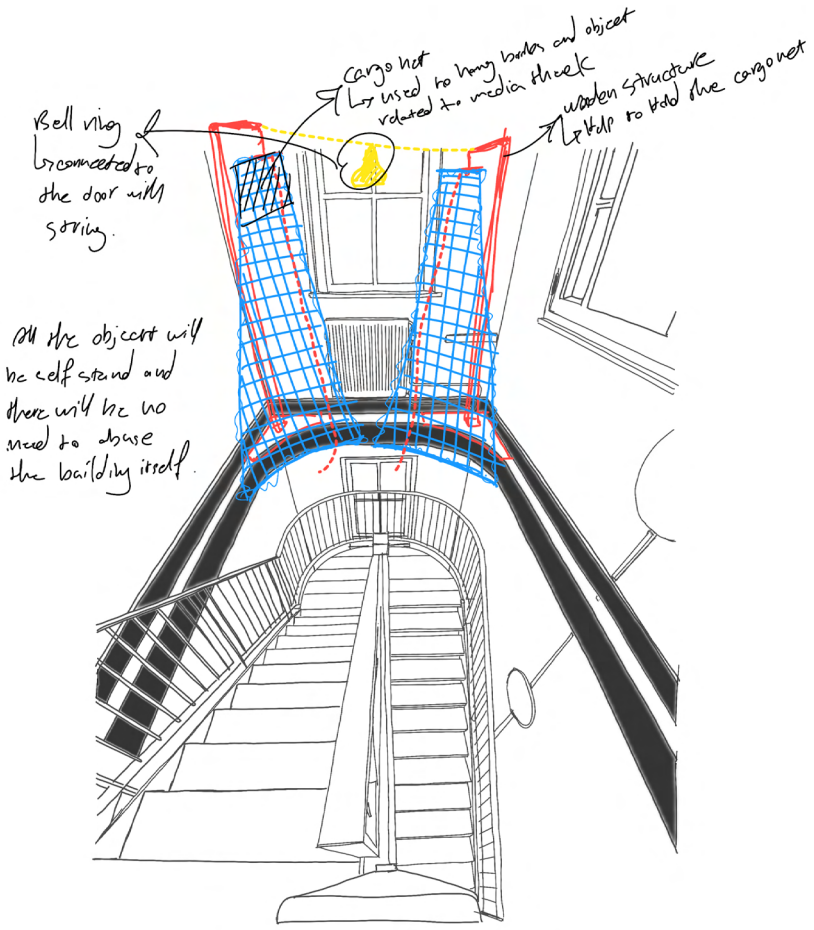




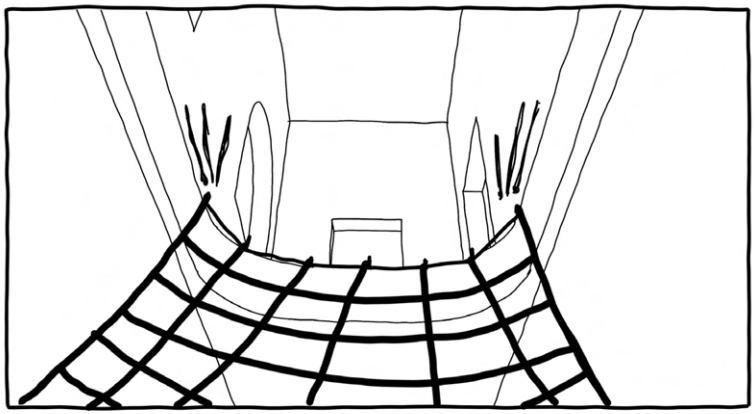
Mixing the idea of using pulleys in the intervention with a cargo net.

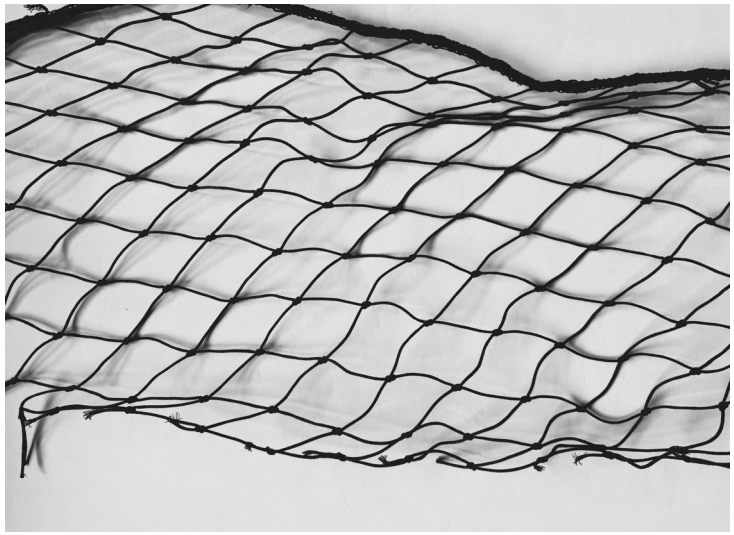
→ in the past used in the cargo ships and transportation.

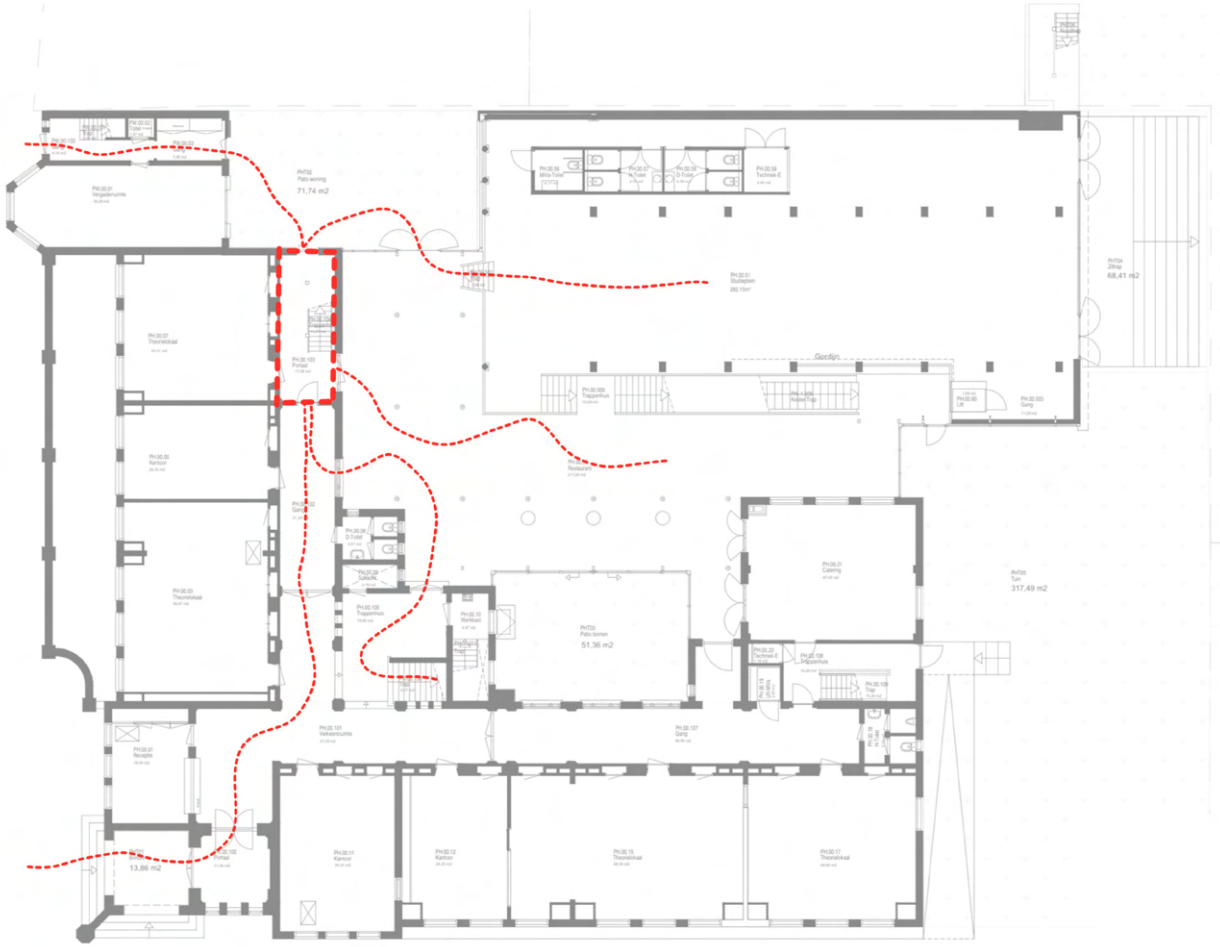
Staircase model 1:50



intervention on the staircase area
next to media theeck.







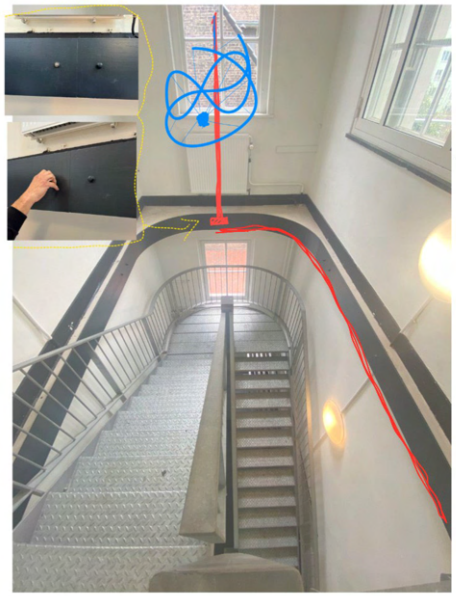
After the mid-presentation, I received two crucial pieces of feedback that significantly influenced the trajectory of my project. The first observation highlighted the potential source of inspiration lying within the black and white drawings—artworks that deeply resonate with my personal style. The second feedback suggested a departure from a rigid interpretation of "concept" and "inspiration," emphasizing that these terms need not dictate the literal replication of shapes, forms, or functions.

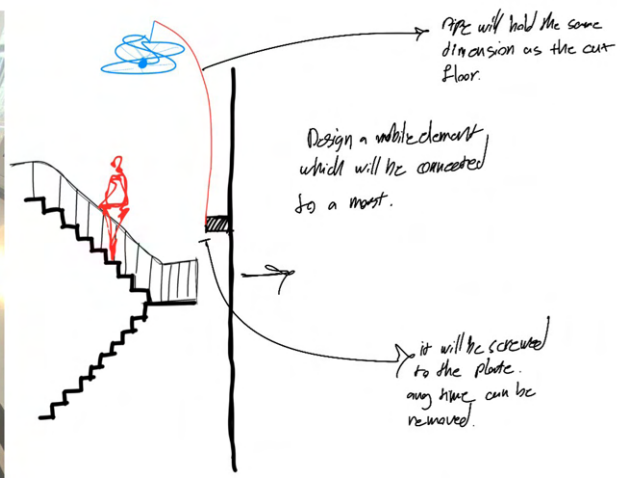
Reflecting on these insights, I recognized the impact of my background in architectural engineering, where functionality often implies a tangible, physical purpose. However, I realized that functionality can extend beyond the physical realm; it can manifest as a message conveyed to the observer. This revelation prompted a shift in my perspective, encouraging me to explore the artistic aspects of the assignment more deeply.

Since then, my approach has evolved. I've begun to appreciate the artistry inherent in conveying messages and emotions through design, liberating myself from the confines of strict physical functionality. This change in mindset has not only enriched my creative process but has also opened up new possibilities for innovative and expressive solutions within my project.

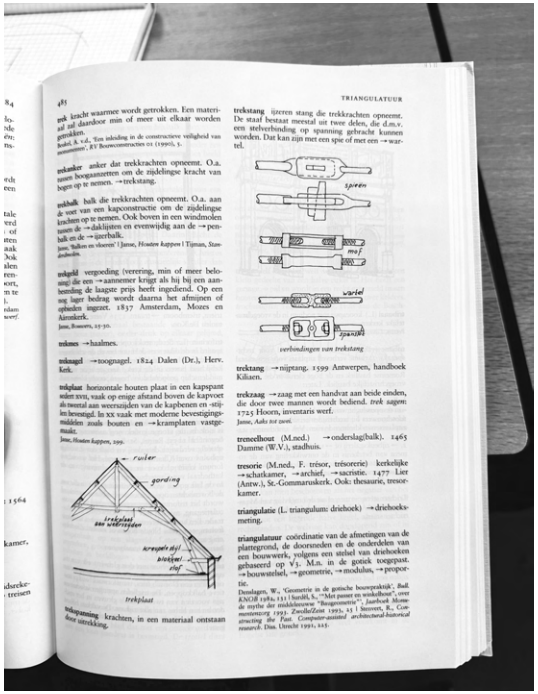
Mobile Element

Requesting approval from RAvB Facility Management for the installation due to fire safety regulations.





Exploring tension structures and cables, Looking for a balance between how things look and work. The idea is sparked by the interplay of tension and balance, aiming to create structures that not only hold weight but also look visually pleasing.



485

TRIANGULATUUR

trek kracht waarmee wordt getrokken. Een materiaal zal daardoor min of meer uit elkaar worden getrokken.
Bockel, A. v.d., 'Een inleiding in de constructieve veiligheid van monumenten', *RV Bouwconstructies* 01 (1990), 3.

trekanker anker dat trekkrachten opneemt. O.a. tussen booganzetten om de zijdelingse kracht van bogen op te nemen. →trekstang.

trekbalk balk die trekkrachten opneemt. O.a. aan de voet van een kapconstructie om de zijdelingse krachten op te nemen. Ook boven in een windmolen tussen de →daklijsten en evenwijdig aan de →penbalk en de →ijzerbalk.
Janse, 'Balken en vloeren' | Janse, *Houten kappen* | Tijman, *Standerdmolen*.

trekgeld vergoeding (verering, min of meer beloning) die een →aannemer krijgt als hij bij een aanbesteding de laagste prijs heeft ingediend. Op een nog lager bedrag wordt daarna het afmijnen of opbieden ingezet. 1837 Amsterdam, Mozes en Aäronkerk.
Janse, *Bouwers*, 25-30.

trekmes →haalmes.

treknagel →toognagel. 1824 Dalen (Dr.), Herv. Kerk.

trekplaat horizontale houten plaat in een kapspant sedert XVII, vaak op enige afstand boven de kapvoet als tweetal aan weerszijden van de kapbenen en -stijlen bevestigd. In XX vaak met moderne bevestigingsmiddelen zoals bouten en →kramplaten vastgemaakt.
Janse, *Houten kappen*, 299.

trekplaat

trekspanning krachten, in een materiaal ontstaan door uitrekking.

trekstang ijzeren stang die trekkrachten opneemt. De staaf bestaat meestal uit twee delen, die d.m.v. een stelverbinding op spanning gebracht kunnen worden. Dat kan zijn met een spie of met een →wartel.

verbindingen van trekstang

trektang →nijptang. 1599 Antwerpen, handboek Kiliaen.

trekzaag →zaag met een handvat aan beide einden, die door twee mannen wordt bediend. *trek sagen*: 1725 Hoorn, inventaris werf.
Janse, *Aaks tot zwei*.

treneelhout (M.ned.) →onderslag(balk). 1465 Damme (W.V.), stadhuis.

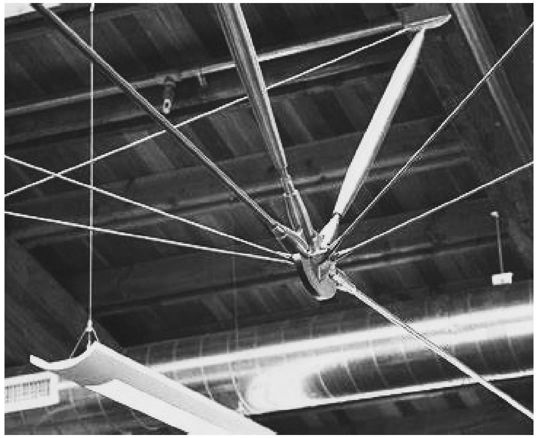
tresorie (M.ned., F. trésor, trésorerie) kerkelijke →schatkamer, →archief, →sacristie. 1477 Lier (Antw.), St.-Gommaruskerk. Ook: thesaurie, tresorkamer.

triangulatie (L. triangulum: driehoek) →driehoeksmeting.

triangulatuur coördinatie van de afmetingen van de plattegrond, de doorsneden en de onderdelen van een bouwwerk, volgens een stelsel van driehoeken gebaseerd op √3. M.n. in de gotiek toegepast. →bouwstelsel, →geometrie, →modulus, →proportie.
Denslagen, W., 'Geometrie in de gotische bouwpraktijk', *Bull. KNOB* 1984, 131 | Surdèl, S., '"Met passer en winkelhout", over de mythe der middeleeuwse "Baugeometrie"', *Jaarboek Monumentenzorg 1993*. Zwolle/Zeist 1993, 25 | Stenvert, R., *Constructing the Past. Computer-assisted architectural-historical research*. Diss. Utrecht 1991, 225.

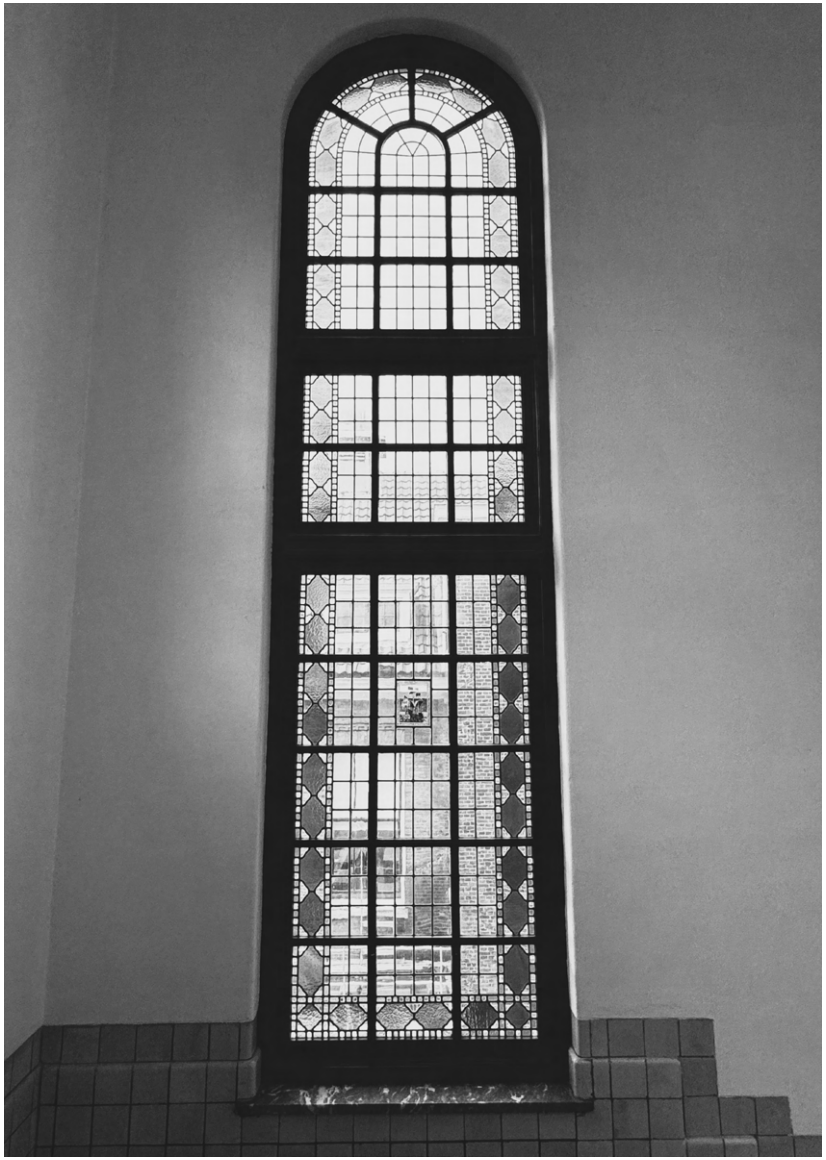
In architecture, a “tension rod” or “tension cable” is a structural element commonly used to provide stability and support to buildings and other structures. A tension rod is a slender member placed in tension, meaning it is subjected to pulling or stretching forces. It works in opposition to compression elements like columns, helping to balance and stabilize the overall structure.

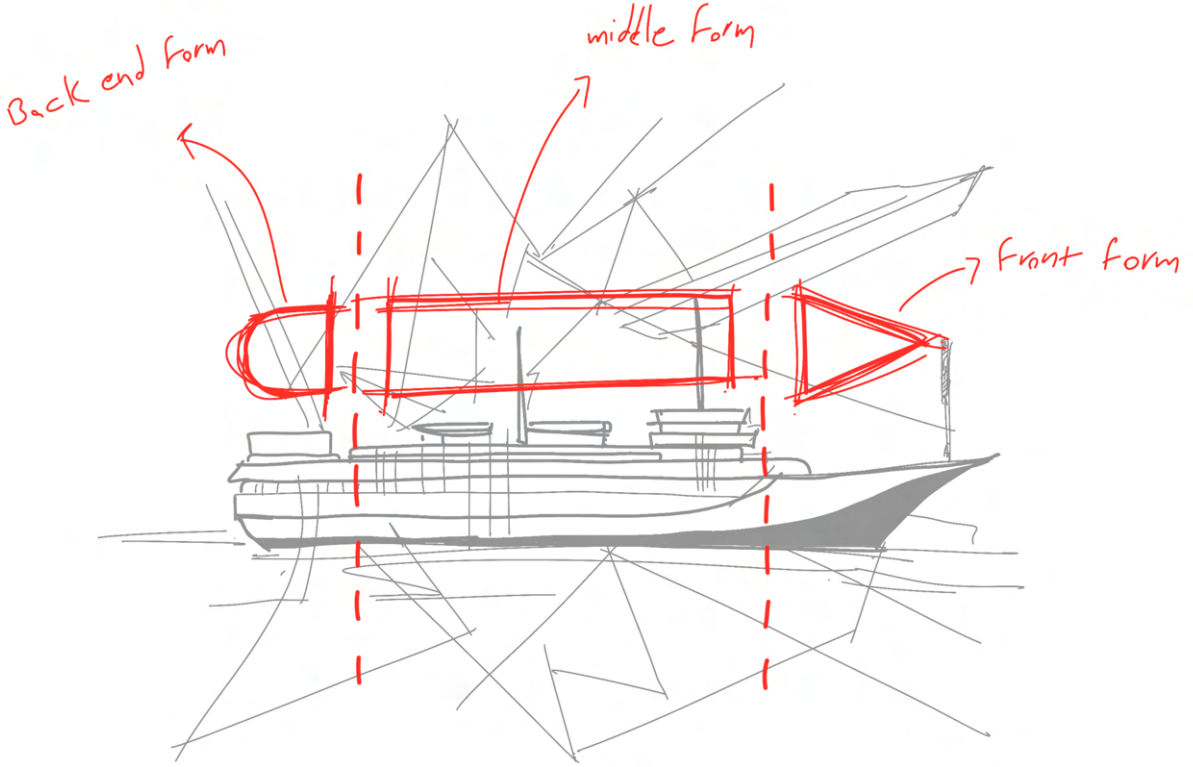
Tension rods are often made of materials with high tensile strength, such as steel. They are frequently used in combination with other structural elements to create a system that efficiently resists various loads and forces.



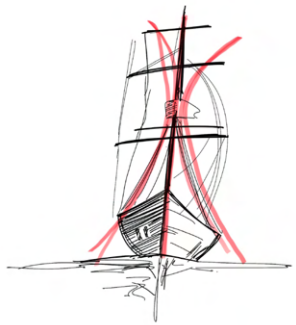
The request was declined by facility management, Leading me to reassess the concept. I opted to expand the focus beyond the mediatheek to include the entire building and the community of architecture students at RAvB.

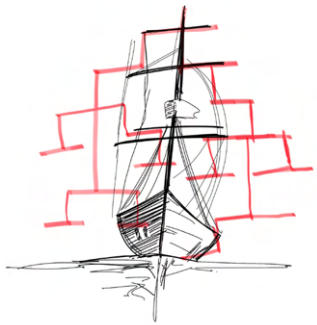
Project for inspiration.

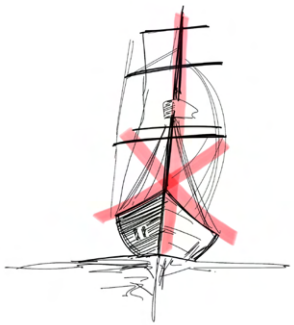



Back end form
middle form
front form

Maritime School
Mobile Element Matrix
Concept

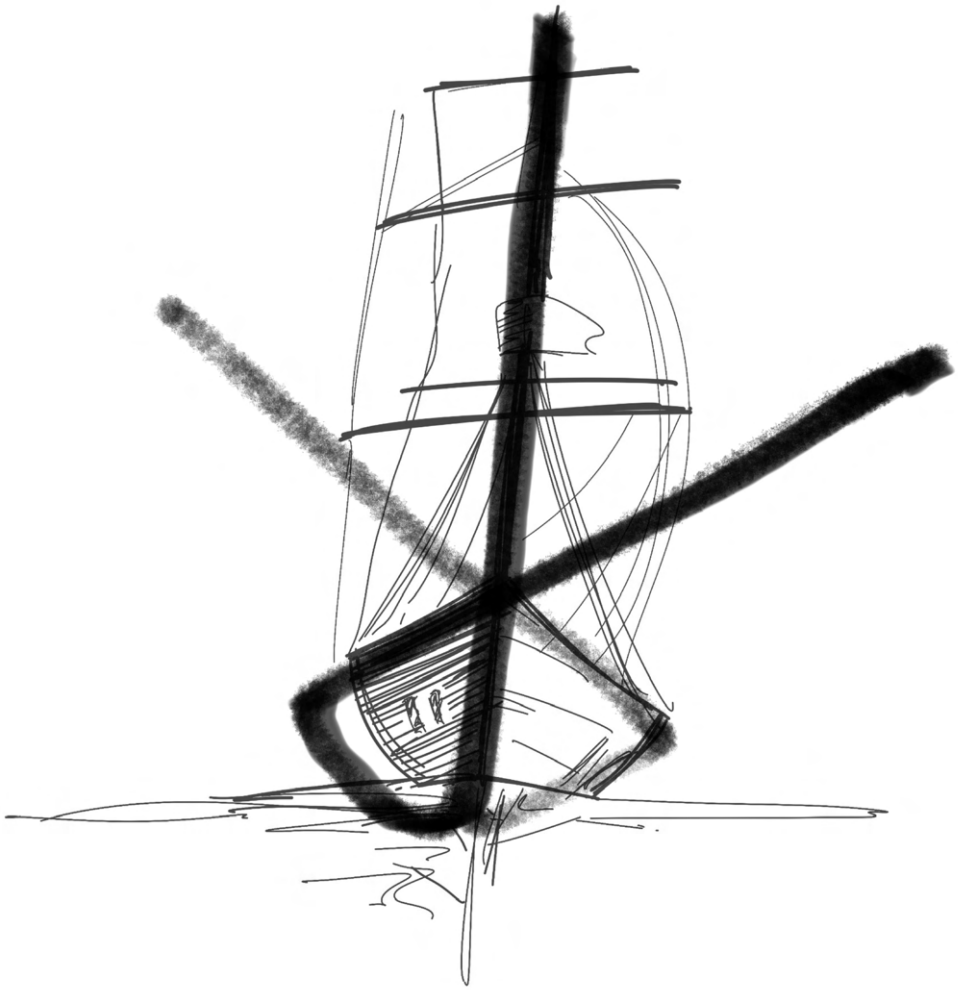




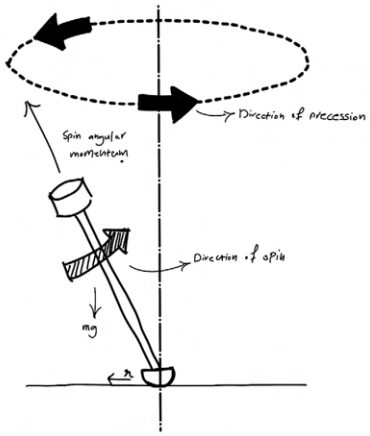


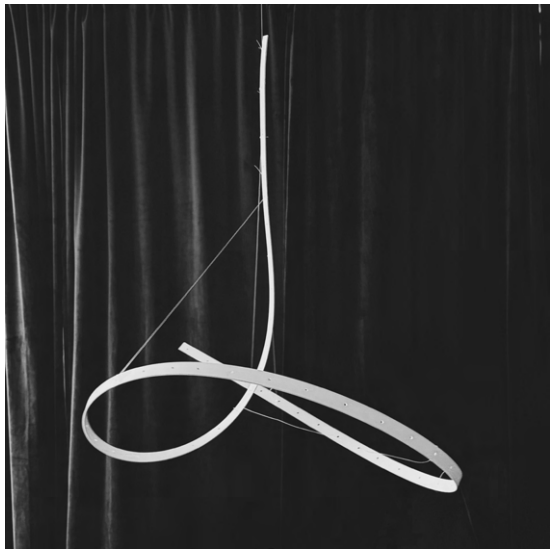
Final Form
Cocept

Final Form
Concept



Creating, examining, attempting, encountering failures, and then repeating the process over and over.



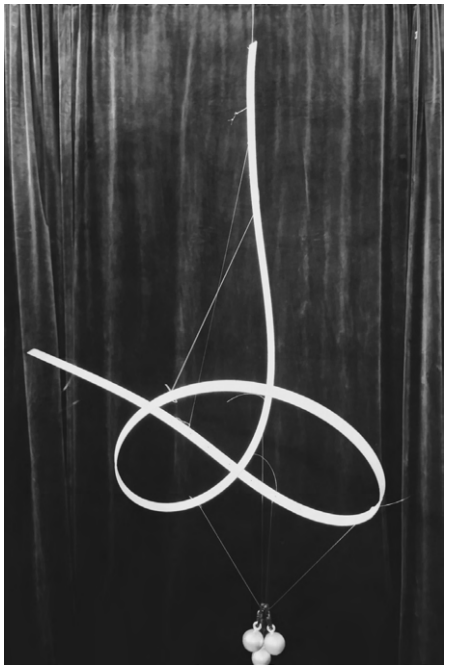


Mobile elements works by utilizing a delicate balance of weights and connections to achieve dynamic movement. The weight of individual elements plays a crucial role in determining how they interact within the mobile.

The importance of weight lies in its impact on the equilibrium of the mobile. Each element's weight influences its position and movement within the structure. Heavier elements exert more force, affecting the overall balance of the mobile.

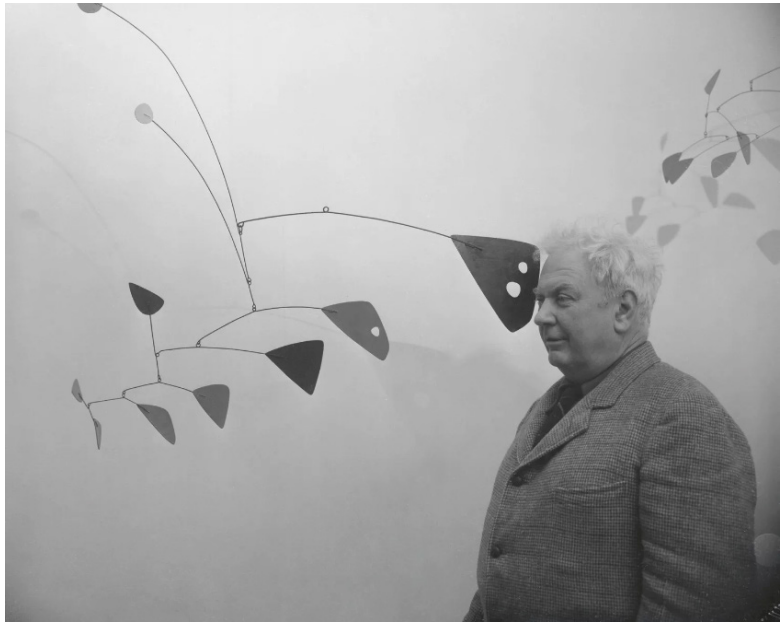
Achieving balance in a mobile is a careful process of distributing weights and adjusting connections. It involves experimenting with the placement of each element and varying their weights to create a harmonious composition. The goal is to find equilibrium, where the mobile remains stable and its elements move gracefully in response to the slightest breeze or touch.

Balancing a mobile requires a keen understanding of the physical properties of materials used, their shapes, and how their weights interact. Adjustments may involve changing the length of strings, altering the weight of individual elements, or fine-tuning the angles at which elements are suspended. The delicate interplay of weight, form, and motion results in a captivating display of kinetic art.

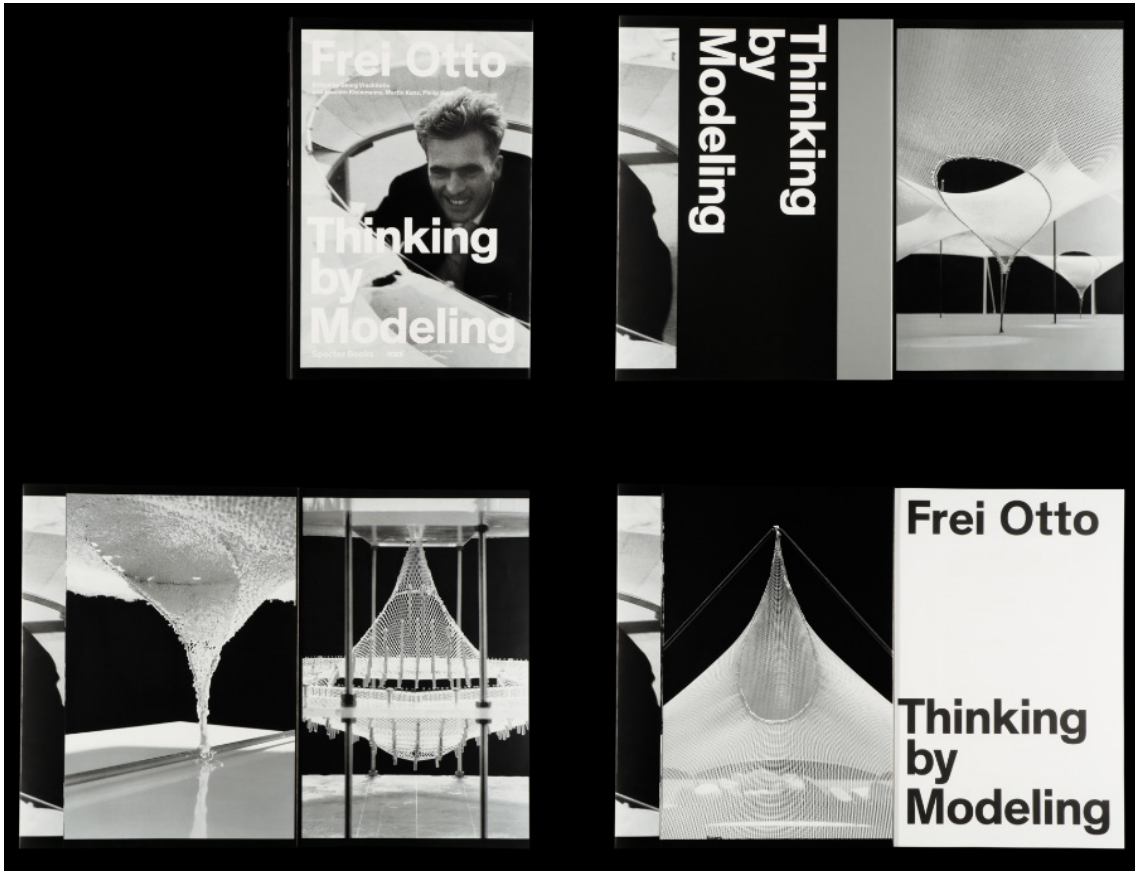


The Art Of Nature – Ólafur Elíasson

Art has the power to allow people to reflect and contemplate. Through centuries it has enabled people to learn and understand different topics. But at a time where it is crucial for us to create change in our lives in order to protect our planet, how can art be used as a tool to create awareness? Many people know what is happening to our planet, but as the effects of climate change may not impact them directly currently, or they may not be able to see it in person, it becomes difficult to empathise, and in turn creates a separation. Also, as many people live in cities, they may not feel a connection with nature. But artist Ólafur Elíasson aims to connect people with nature, through immersive experiences and replications of natural phenomena. Allowing each person to connect with nature in different ways, and reflect on their relationship with it.

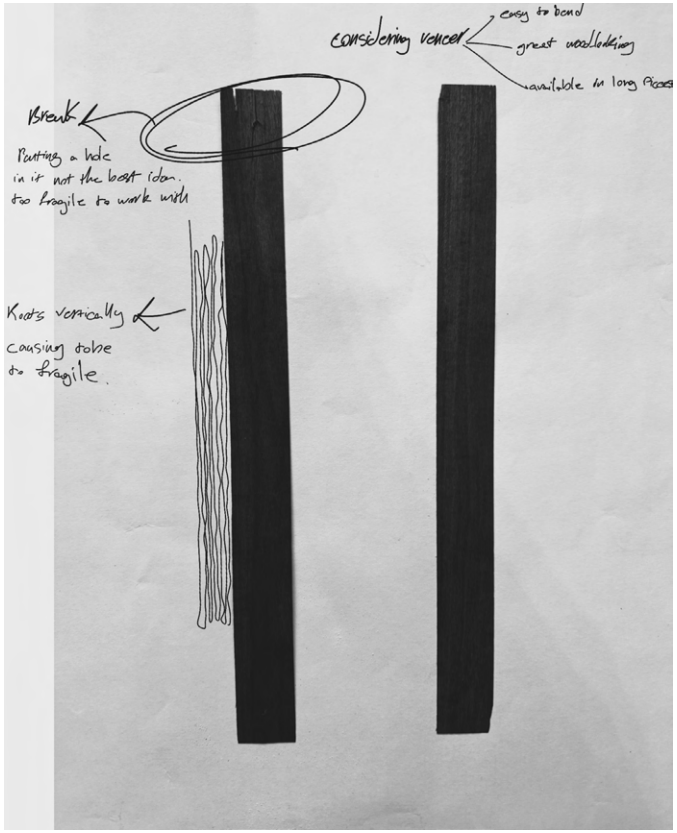


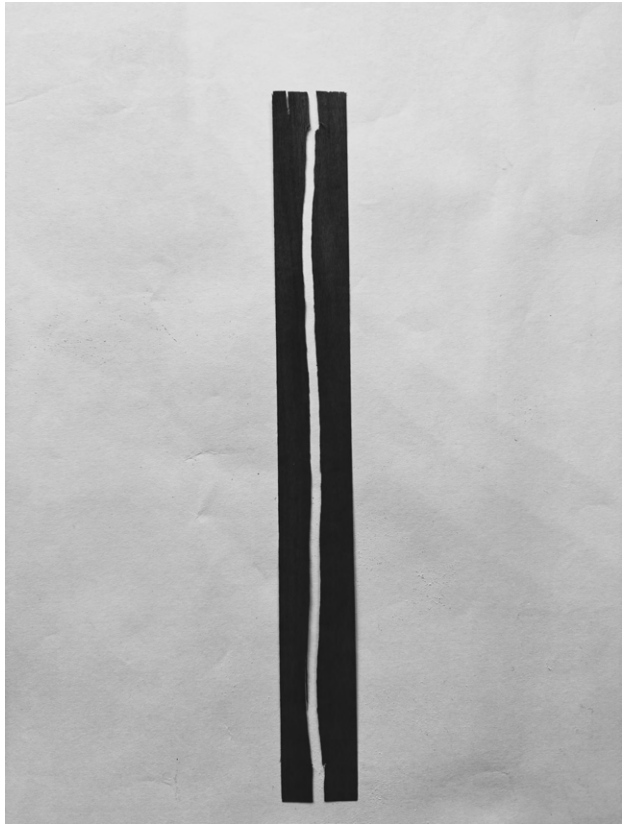
‘I paint with shapes.’
A.C


Frei Otto
Thinking by Modeling
Thinking by Modeling
Frei Otto
Thinking by Modeling

Examining the function of the 1:2 scale model
Test Model

Material Exploration
Veneer Wood

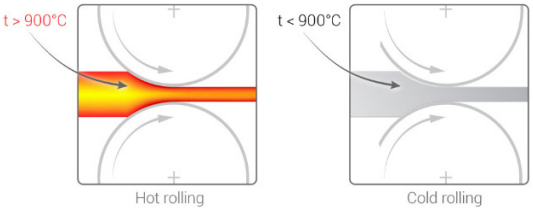




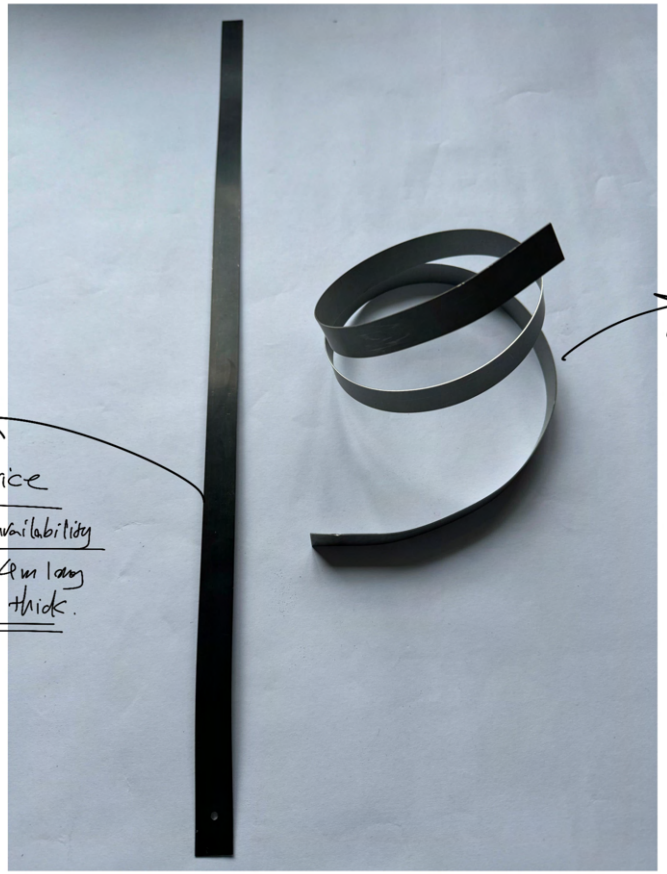
Material Exploration

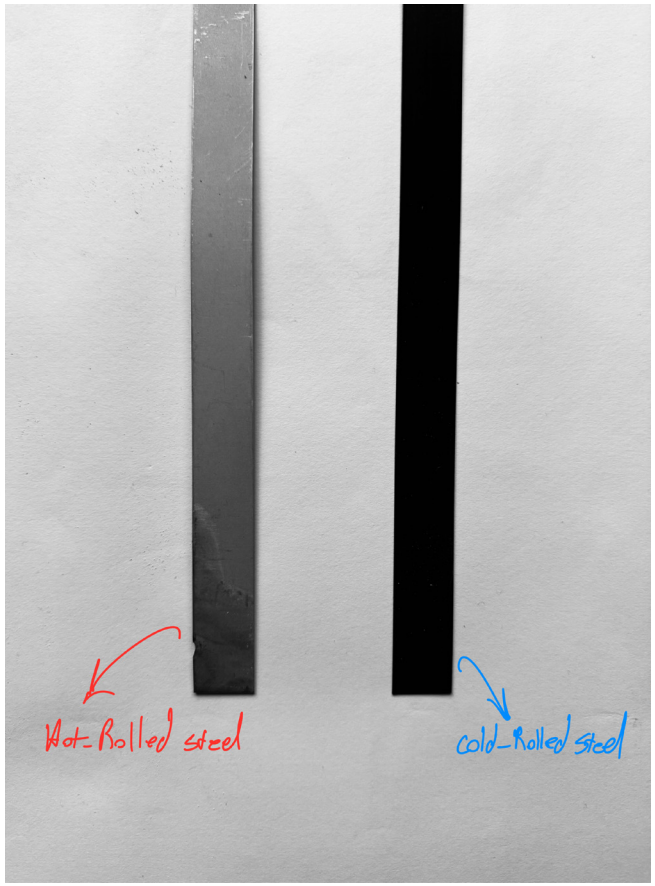
Steel

Cold-rolled steel is generally more flexible than hot-rolled steel. The cold-rolling process involves rolling the steel at room temperature, which results in a smoother surface finish and allows for greater precision in shaping. This process also enhances the material's flexibility and ductility. In contrast, hot-rolled steel is rolled at a higher temperature, and while it is suitable for certain applications, it tends to be less flexible than cold-rolled steel. The choice between cold-rolled and hot-rolled steel depends on specific project requirements and the desired properties of the end product.

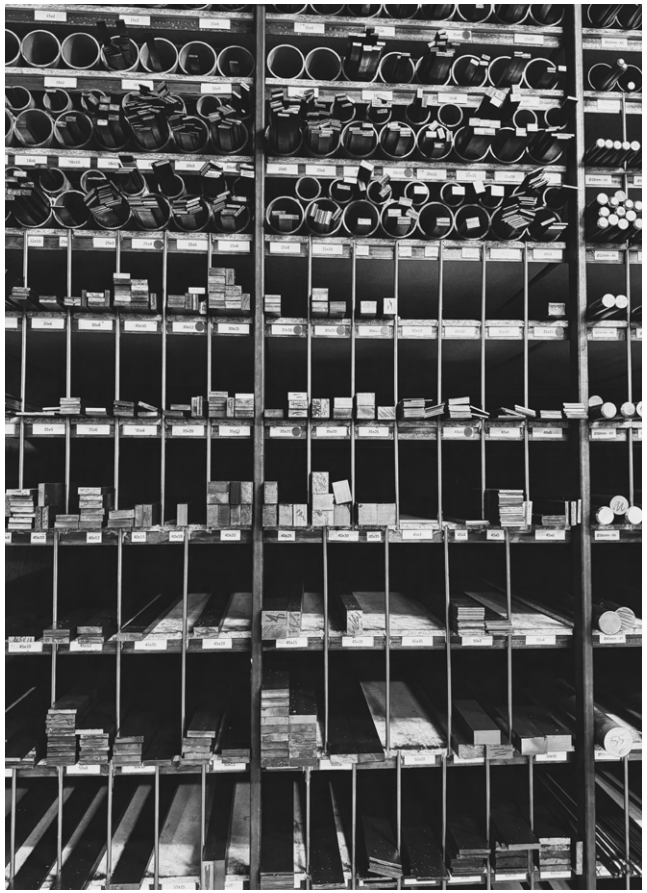


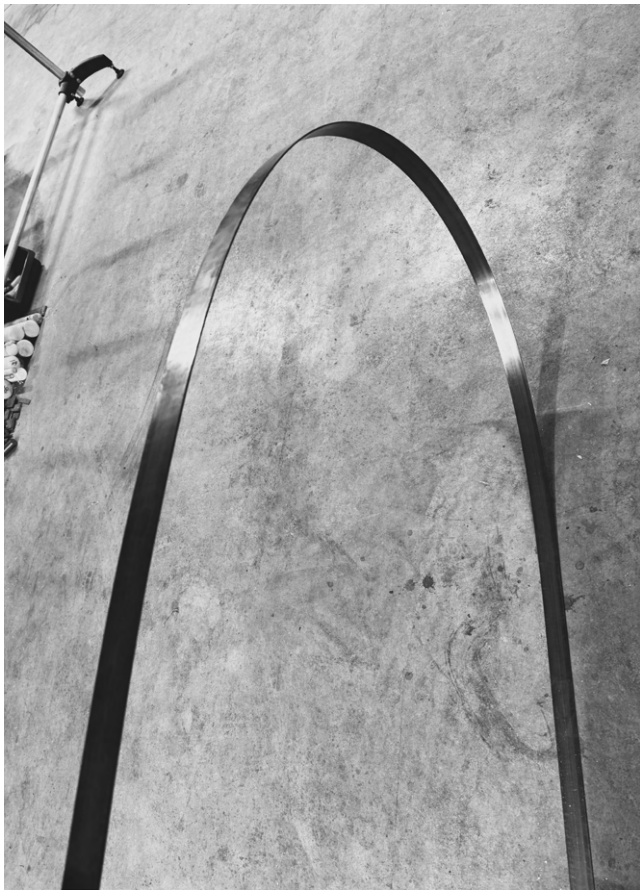
Hot rolling vs. cold rolling



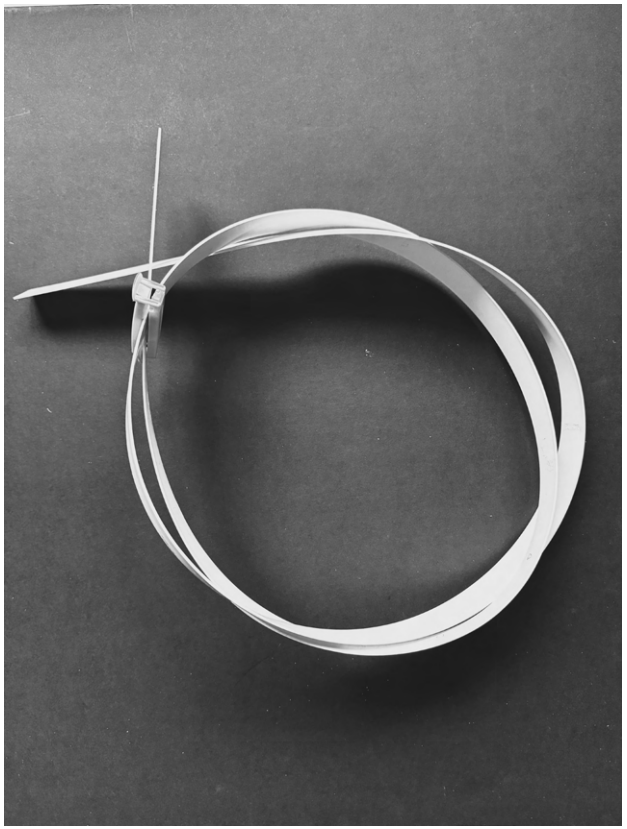


Material Exploration
Cold-Rolled Steel / Hot-Rolled Steel





Material Exploration
Comparison between Plastic and Steel and Aluminum

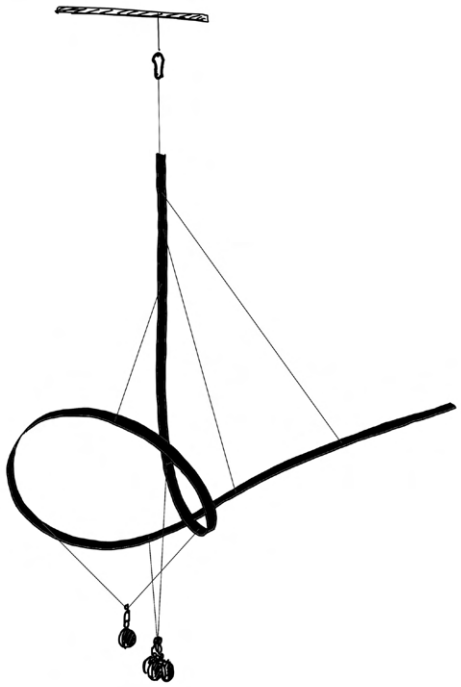


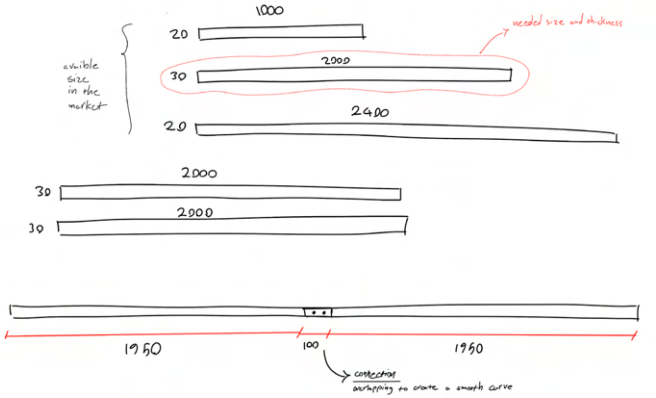
Plastic

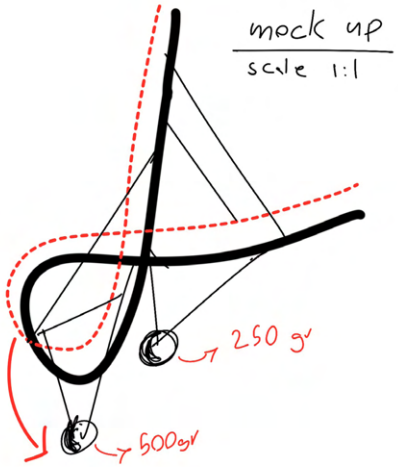
Steel

Aluminum

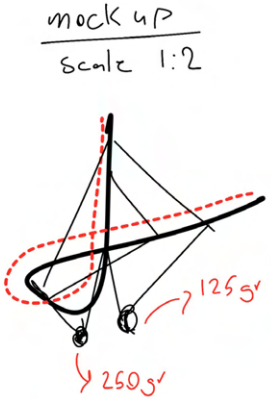
Starting to make the mock-up
Calculating the model at a 1:1 size





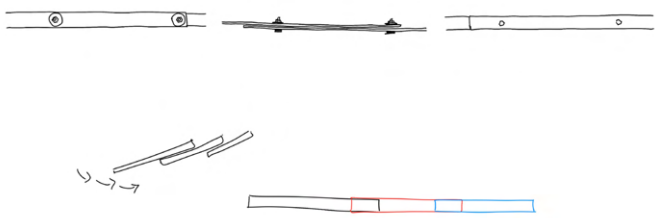


4000



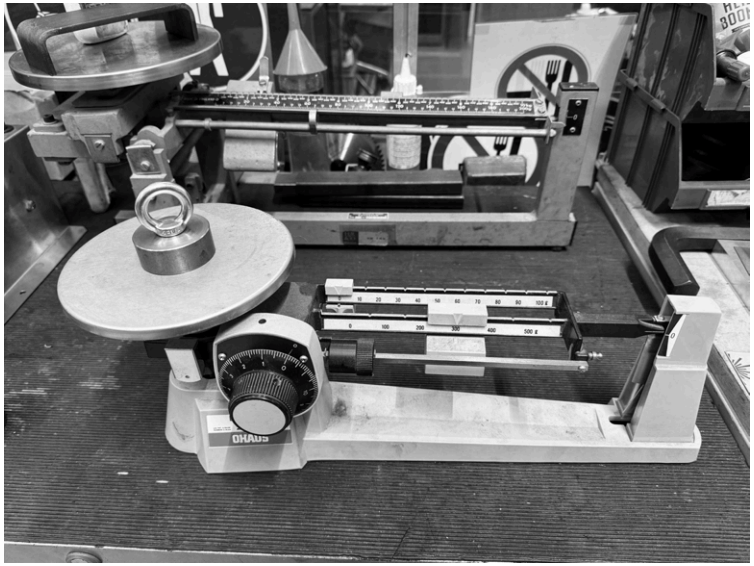
2000

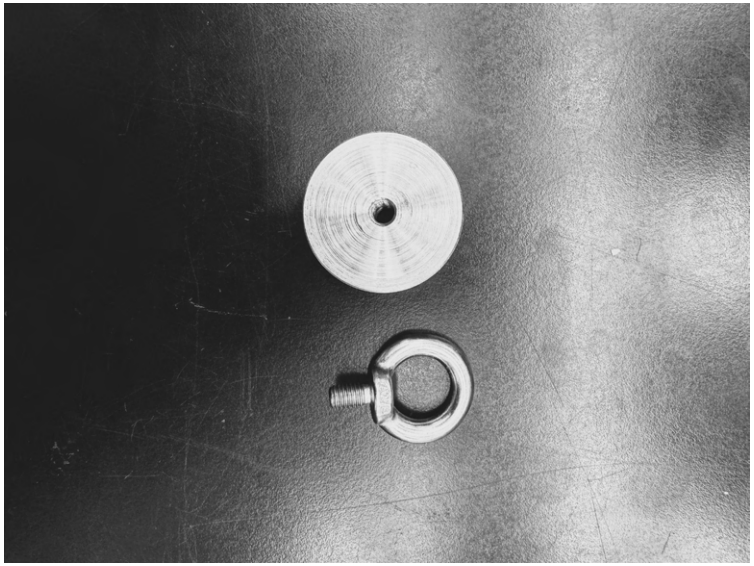
Making the mock-up
Calculating the model at a 1:1 size

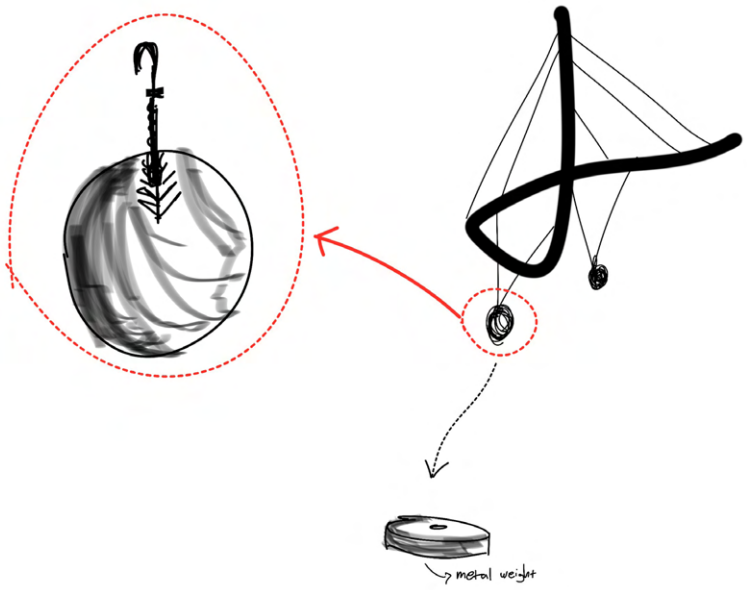


Making the mock-up
Final Layer of Paint

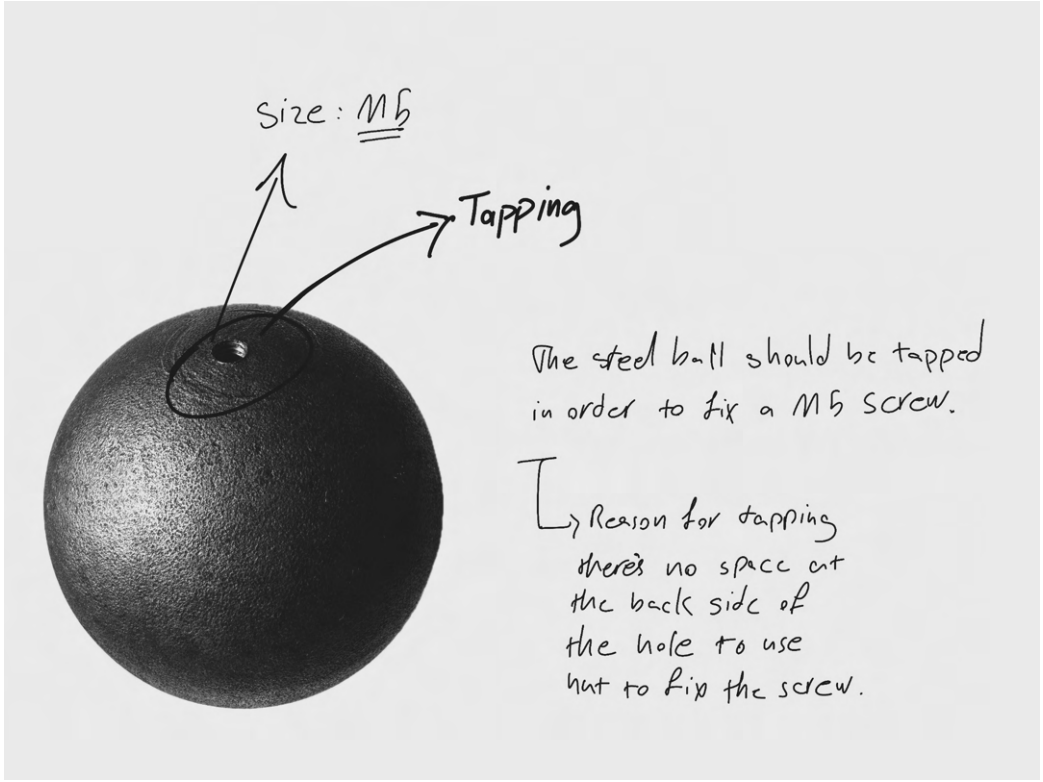
Starting to make the mock-up
Calculating the model at a 1:1 size
Weight Objects



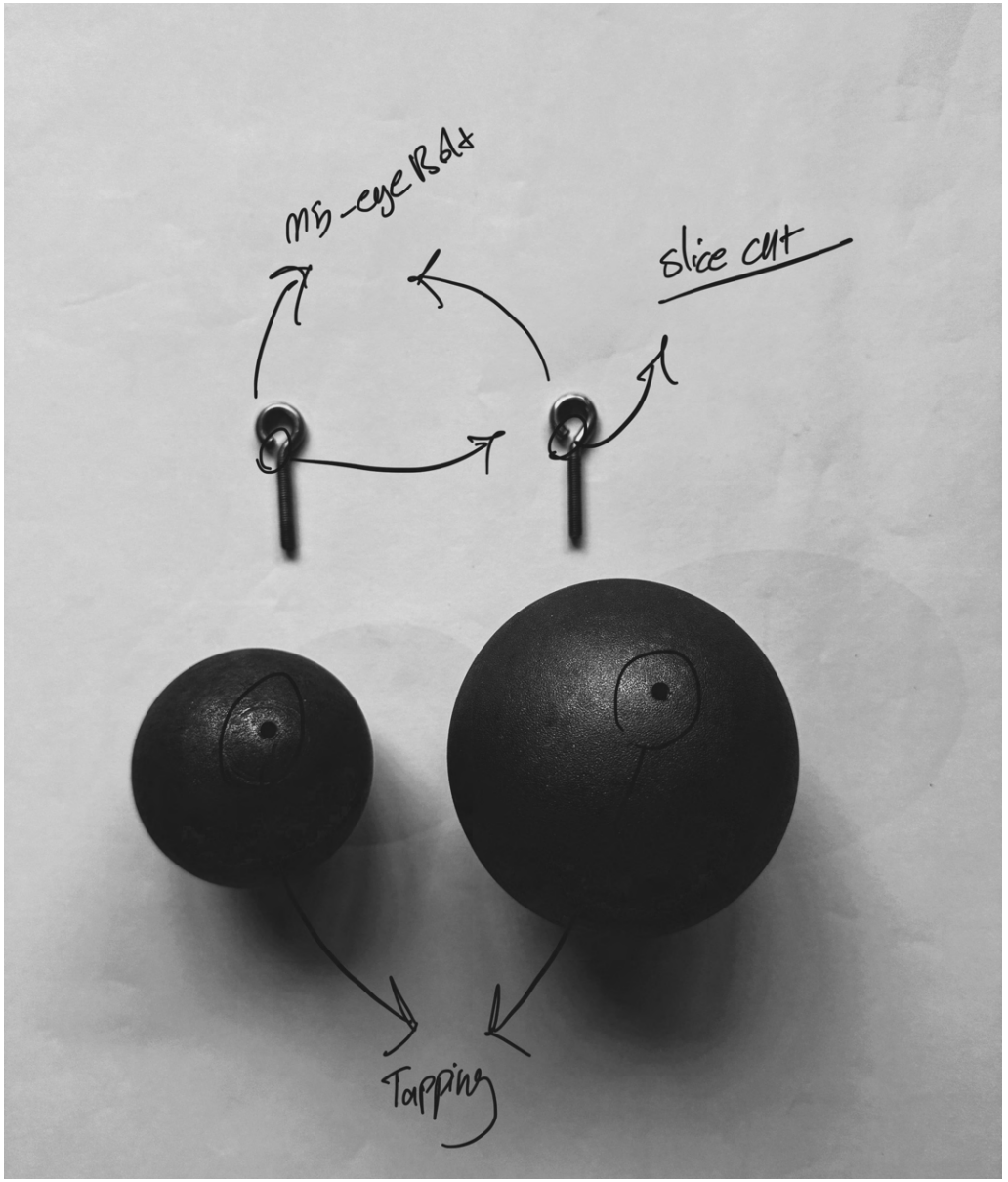




Making the mock-up
Calculating the model at a 1:1 size
Weight Objects

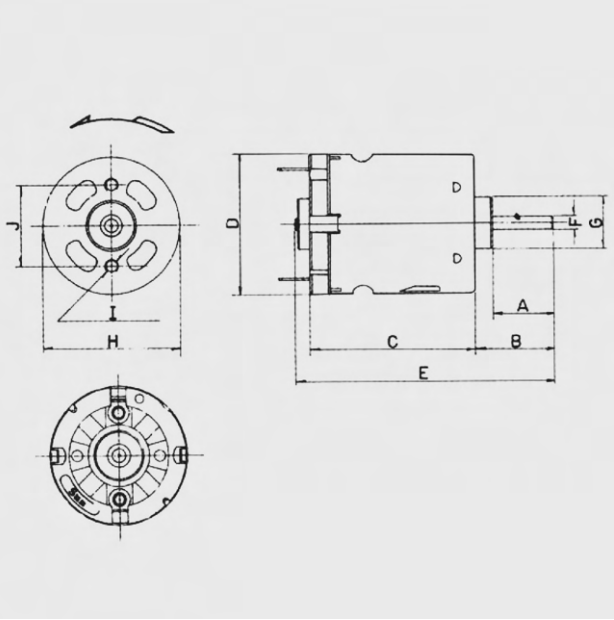


Making the mock-up
Calculating the model at a 1:1 size
Weight Objects



Inspiration
Anchor

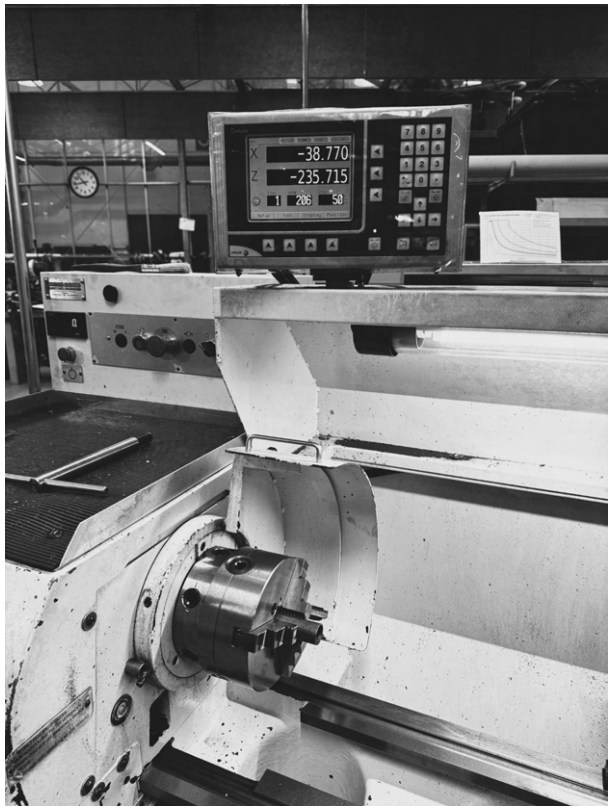
A good anchor is crucial for a mobile element that hangs from above and is meant to rotate freely. The anchor serves as the pivot point, and its effectiveness directly influences the stability and functionality of the mobile.

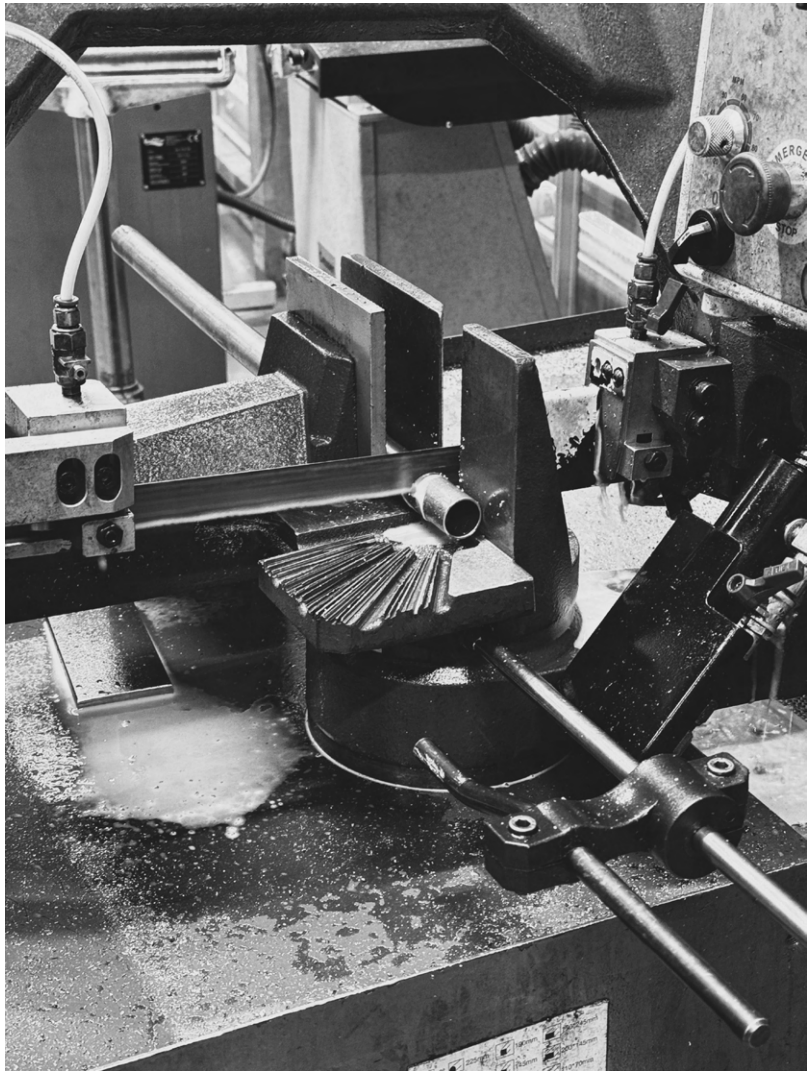


Starting to make the mock-up
Anchor

Cutting a short piece of a pipe to make a new small anch-er-structure.

Inside this pipe will be frased and cleaned with frase ma-chine and then a bearing will be pushed inside the pipe.

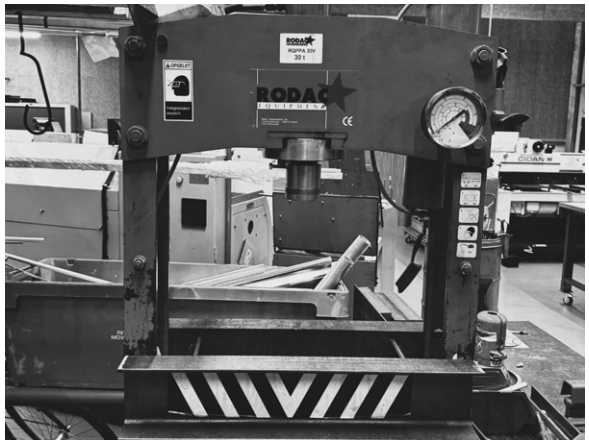


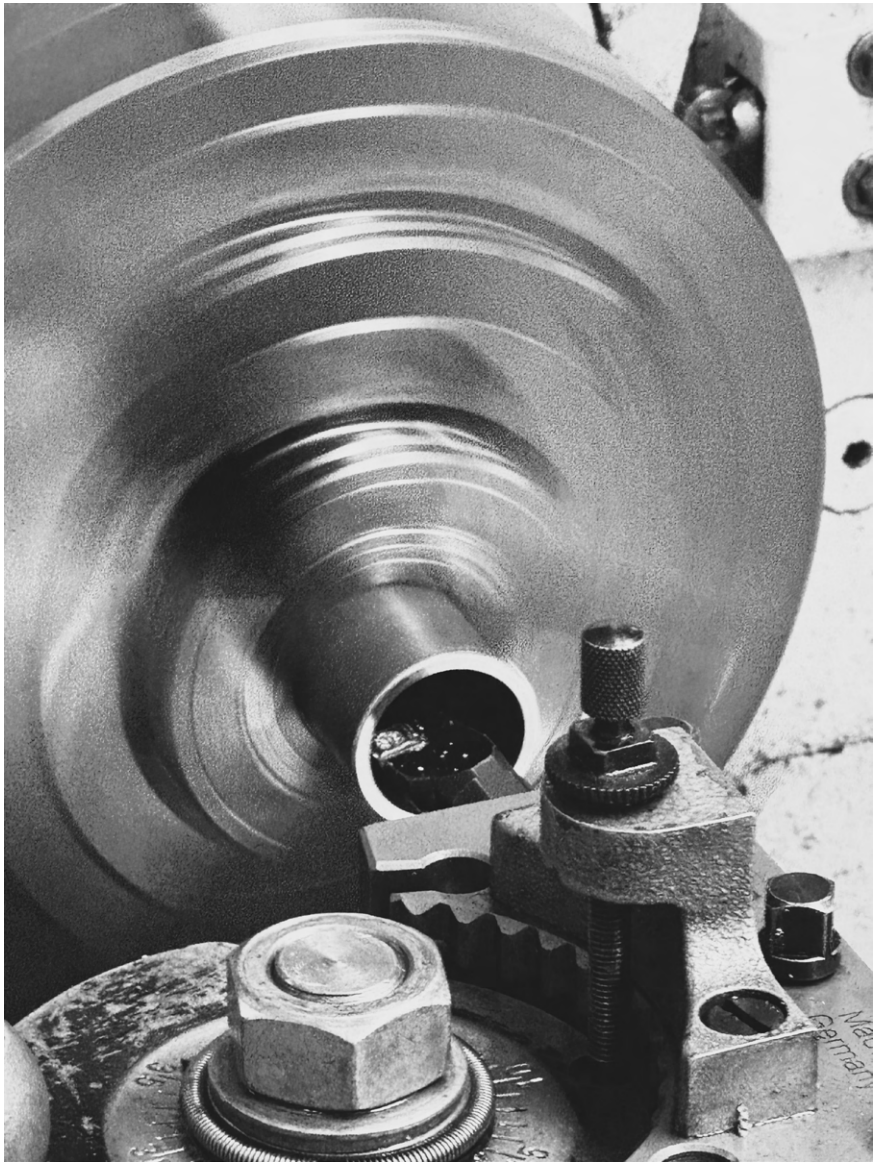


Initiating the anchor construction process:

Begin by cutting a short piece of pipe to form a new, compact anchor structure. The interior of this pipe will be milled and cleaned using a milling machine.

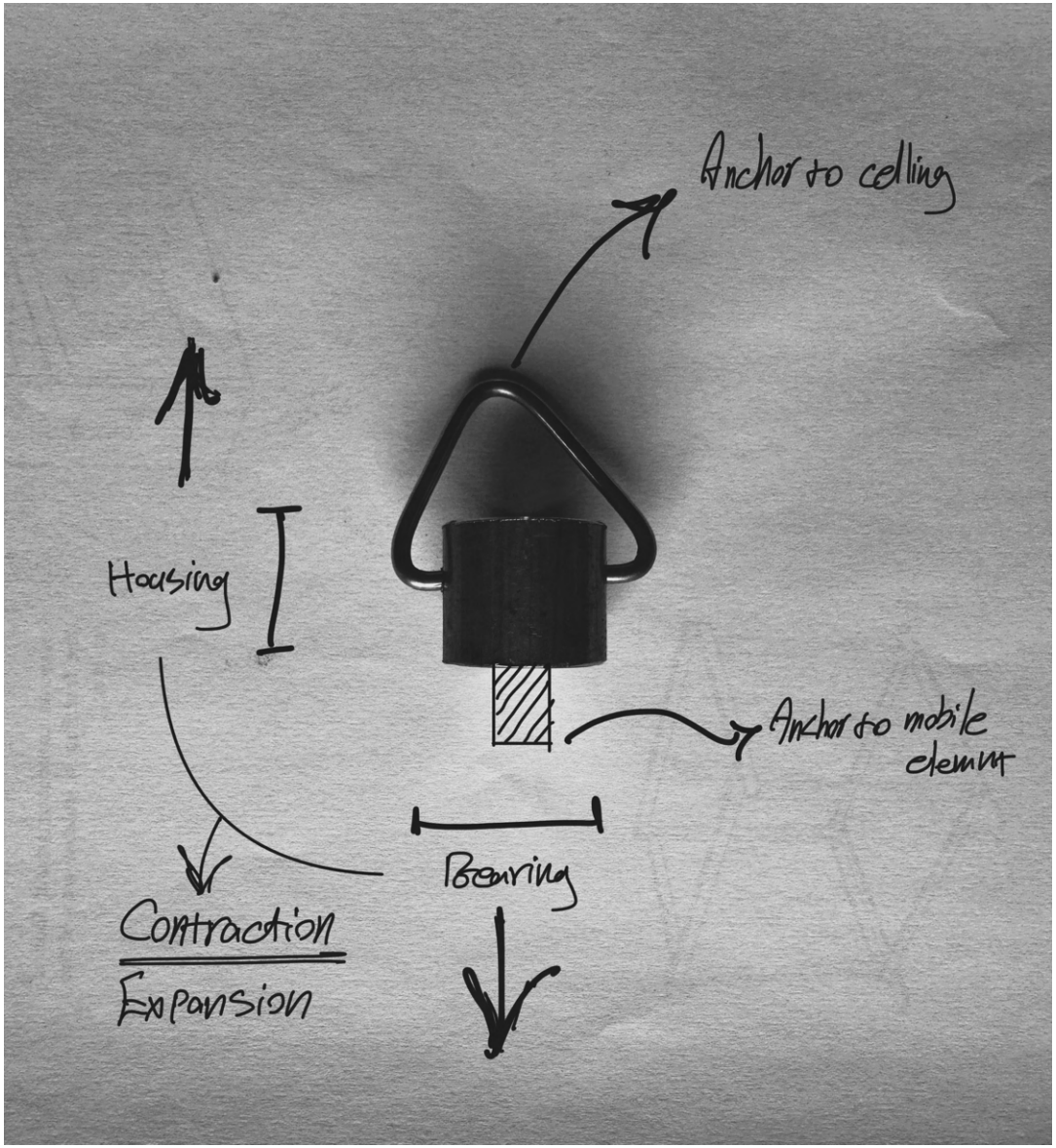
Subsequently, a bearing will be carefully pressed into the pipe.

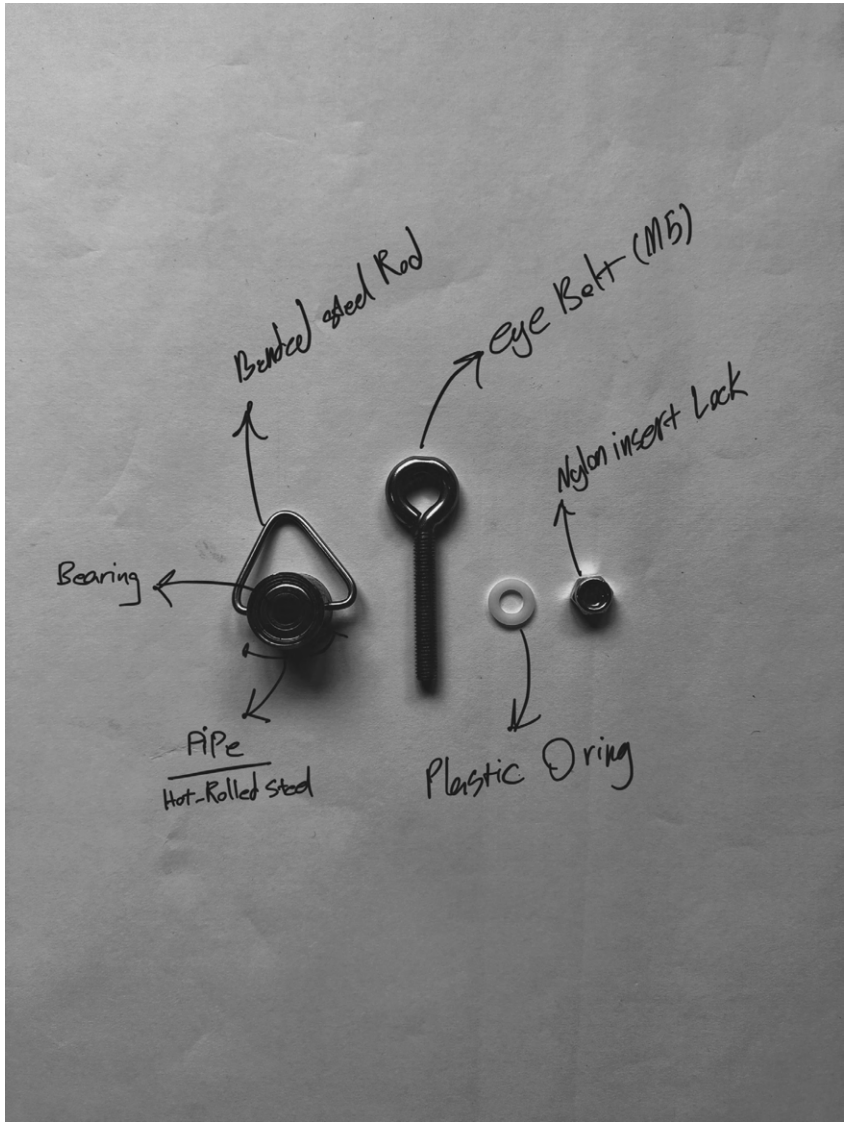


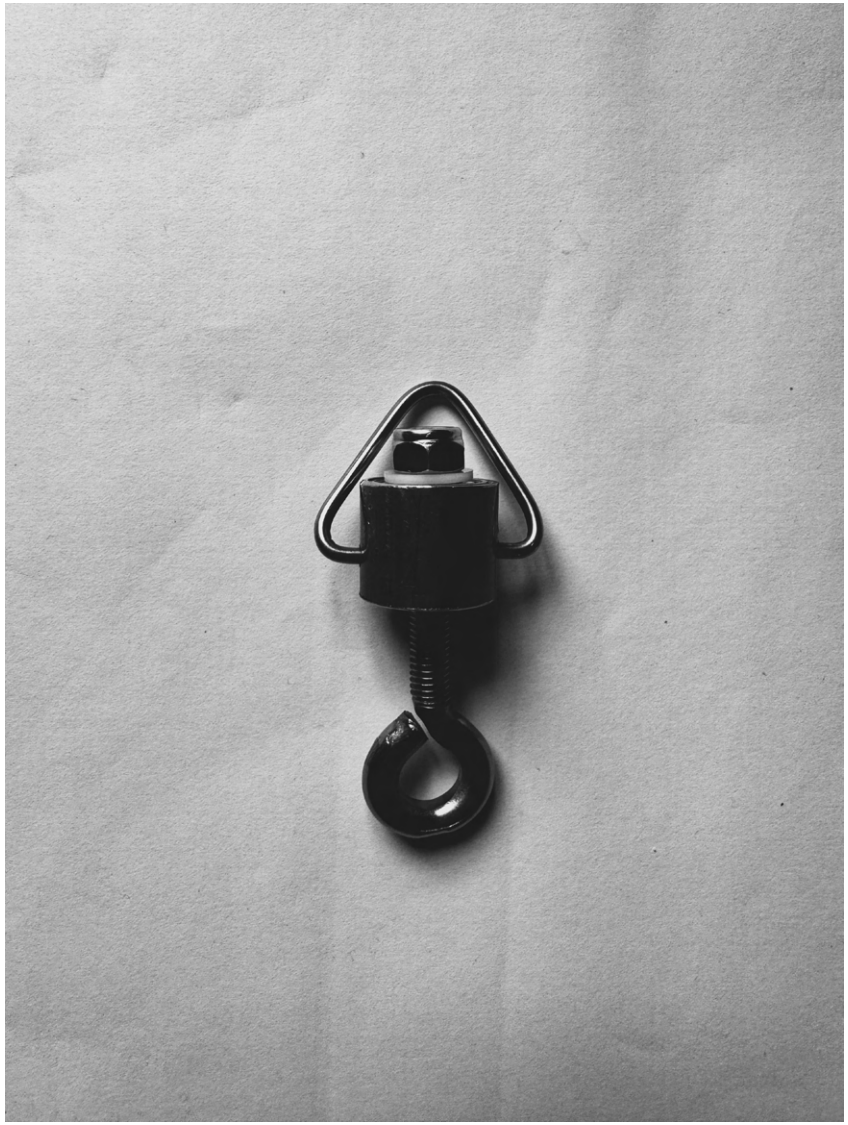


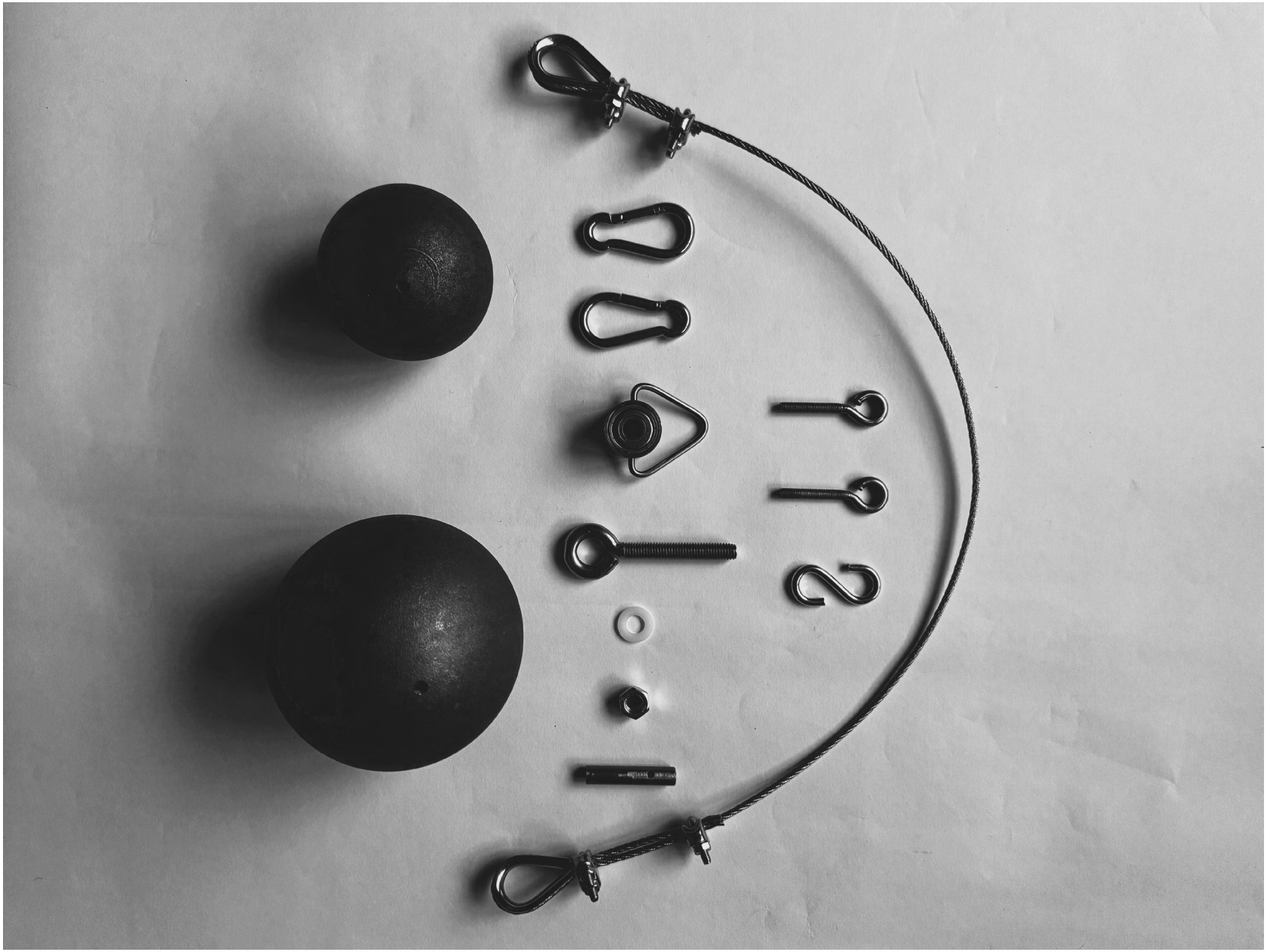
Making the mock-up
Completing the Anchor

Because of the contraction and expansion of the metal, the anchor needs to be used upside down. In this case, the two elements of the bearing and pipe stay connected with a dry connection. Their weight will hold them together, working with physical laws!




Bended steel Rod
Eye Bolt (M5)
Nylon insert Lock
Bearing
Pipe
Hot-Rolled steel
Plastic O ring





Test
RAvB

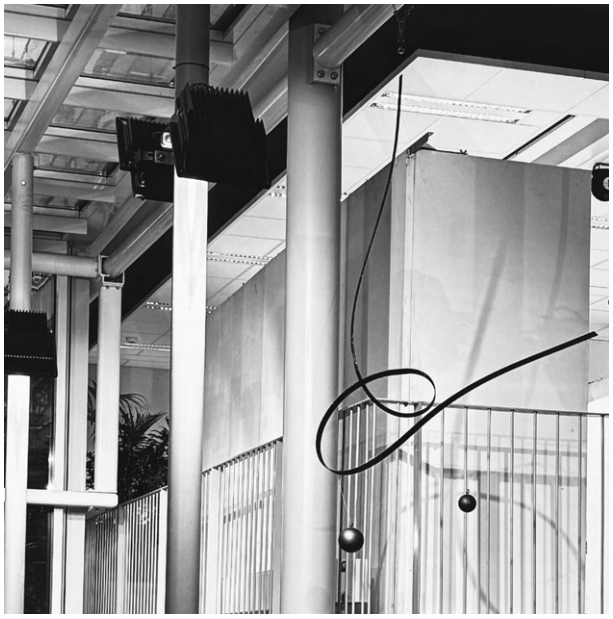
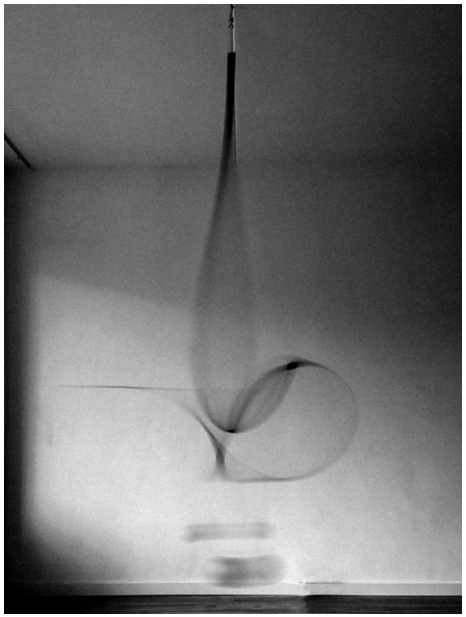
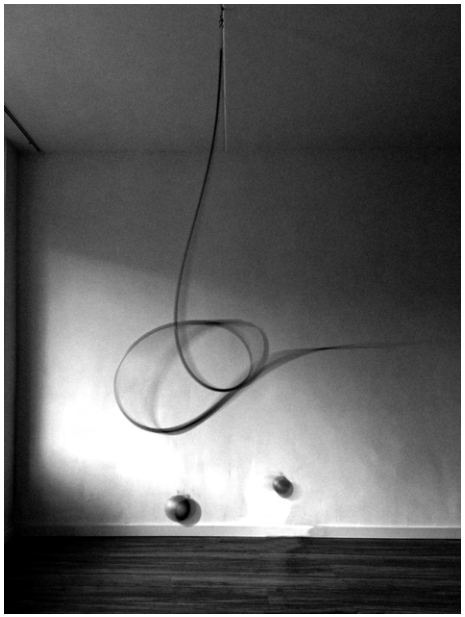
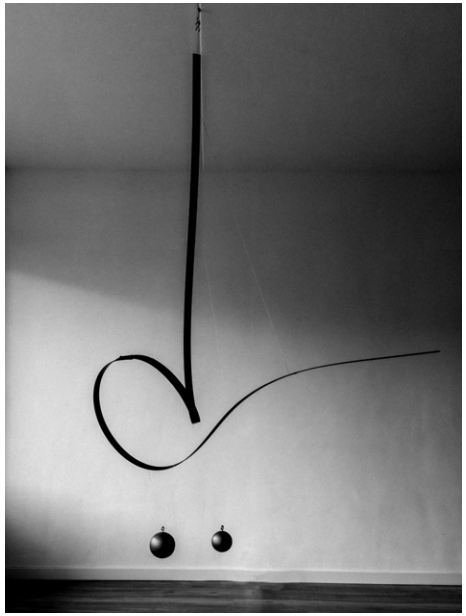
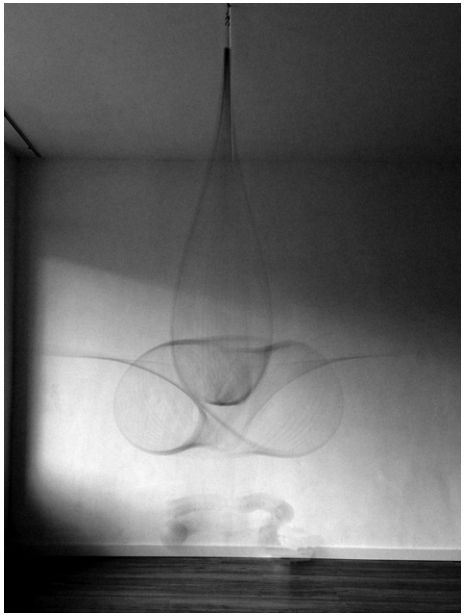


Photo
Final State









In the captivating narrative of architectural evolution, the project stands as a testament to the seamless interweaving of the past, the vibrancy of the present, and the promising canvas of the future. Enter a world where time flows like a dance—a mix of history, new ideas, and the rhythm of student life.

Picture a suspended ship, not sailing the vast oceans but silently hanging in the air—a profound symbol of a bygone era when the building it graces was a maritime school. The ship's silhouette, crafted from a 4-meter plastic profile, delicately curves, cradling the echoes of a seafaring past within its folds. Anchored by two weight metal balls, this mobile defies gravity with a purpose, inviting observers into a narrative that transcends mere aesthetics.

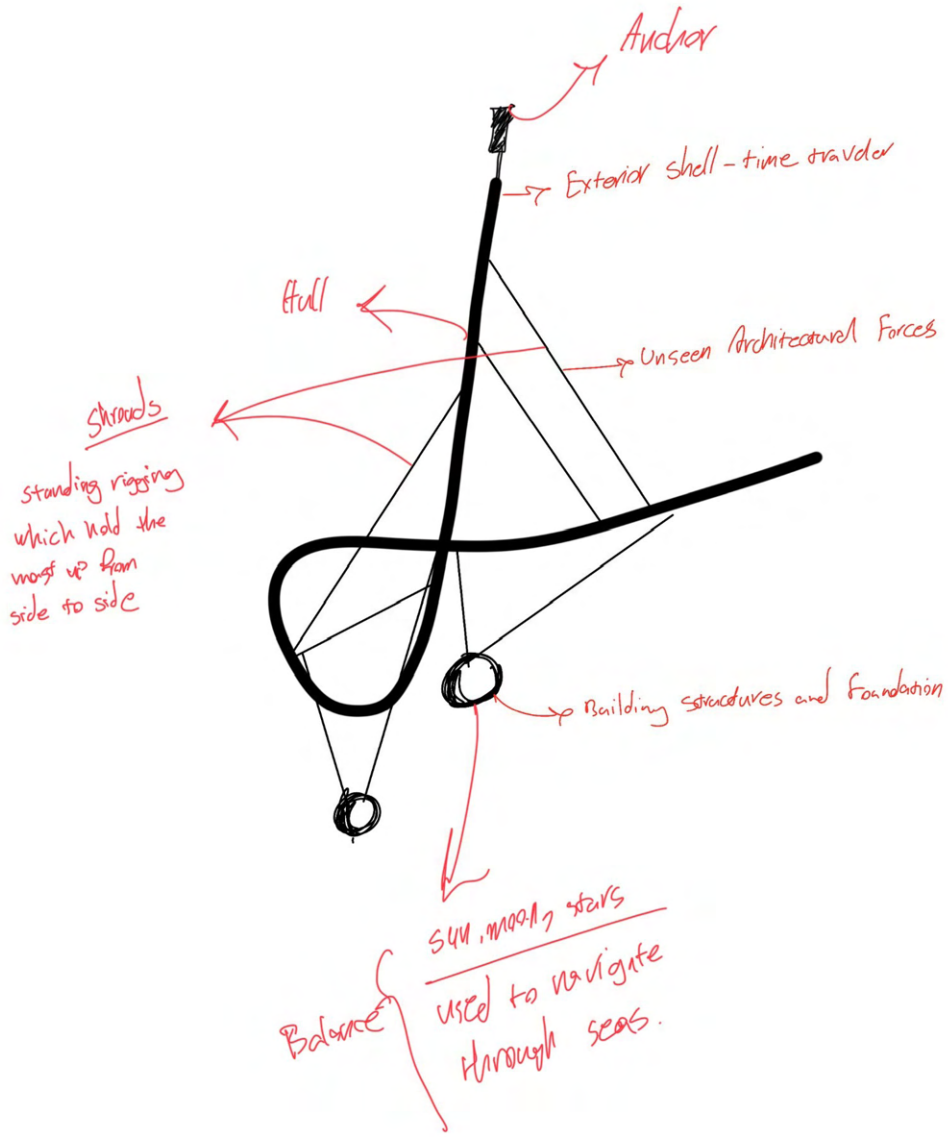
These metal spheres, stoic in their duty, carry a profound symbolism—they represent the weight of responsibility and the power of balance. In their dual role, they anchor the suspended ship and metaphorically tether the aspirations of today's architecture students. Each ball becomes a facet of life—study and work counterbalanced against the backdrop of personal endeavors.

As your gaze traverses this suspended, consider the plastic I section profile forming the ship's hull. In its folded and curved shape, it echoes the architectural essence, mirroring the walls and shells of the very buildings we design. This plastic canvas becomes a symbolic nod to the shared core of creating form and captivating the attention of the observer.

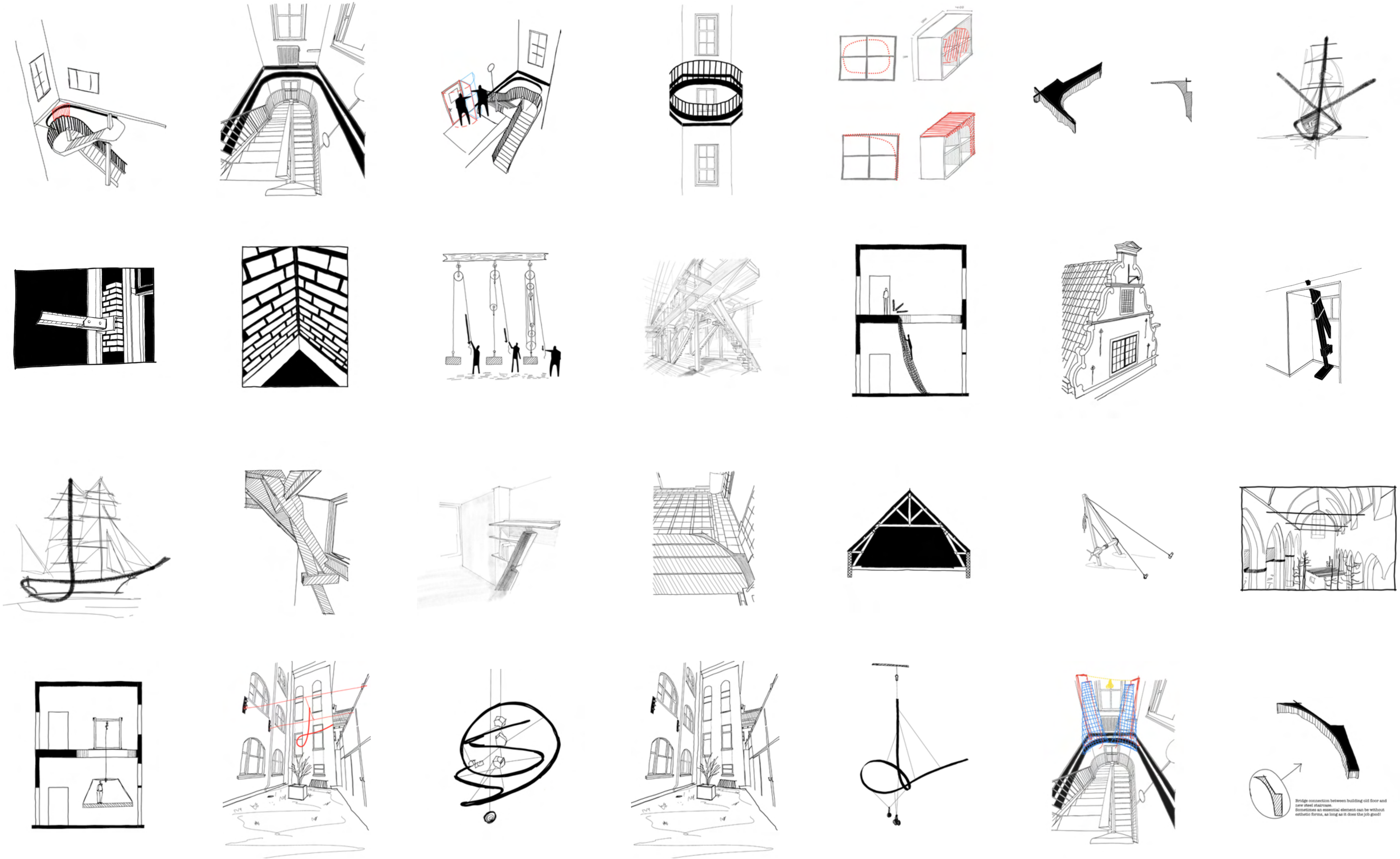
The weight- metal balls, silently holding the tension that sustains the ship's shape, draw a parallel to the architectural forces at play within a building. They embody the silent strength, the unseen forces ensuring the coherence and integrity of our built environment.

Now, observe the thread that connects these metal balls to the plastic ship—a dance in the air. This thread mirrors the structural elements within a building—beams, columns, threads—all working seamlessly to hold everything together. It symbolizes the profound interconnectedness of design and structure, form, and gesture.

It serves as an invitation to contemplate the delicate balance sought in the life of an architecture student—a dance of responsibilities, dreams, and the pursuit of equilibrium.



Check the book (Daily Drawings)



Check the book (Weekly Process)









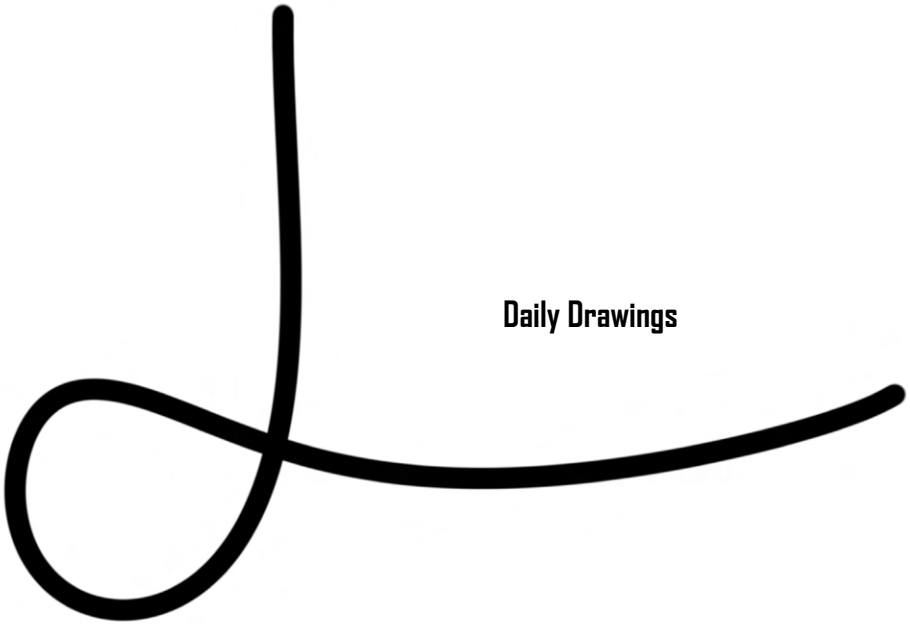










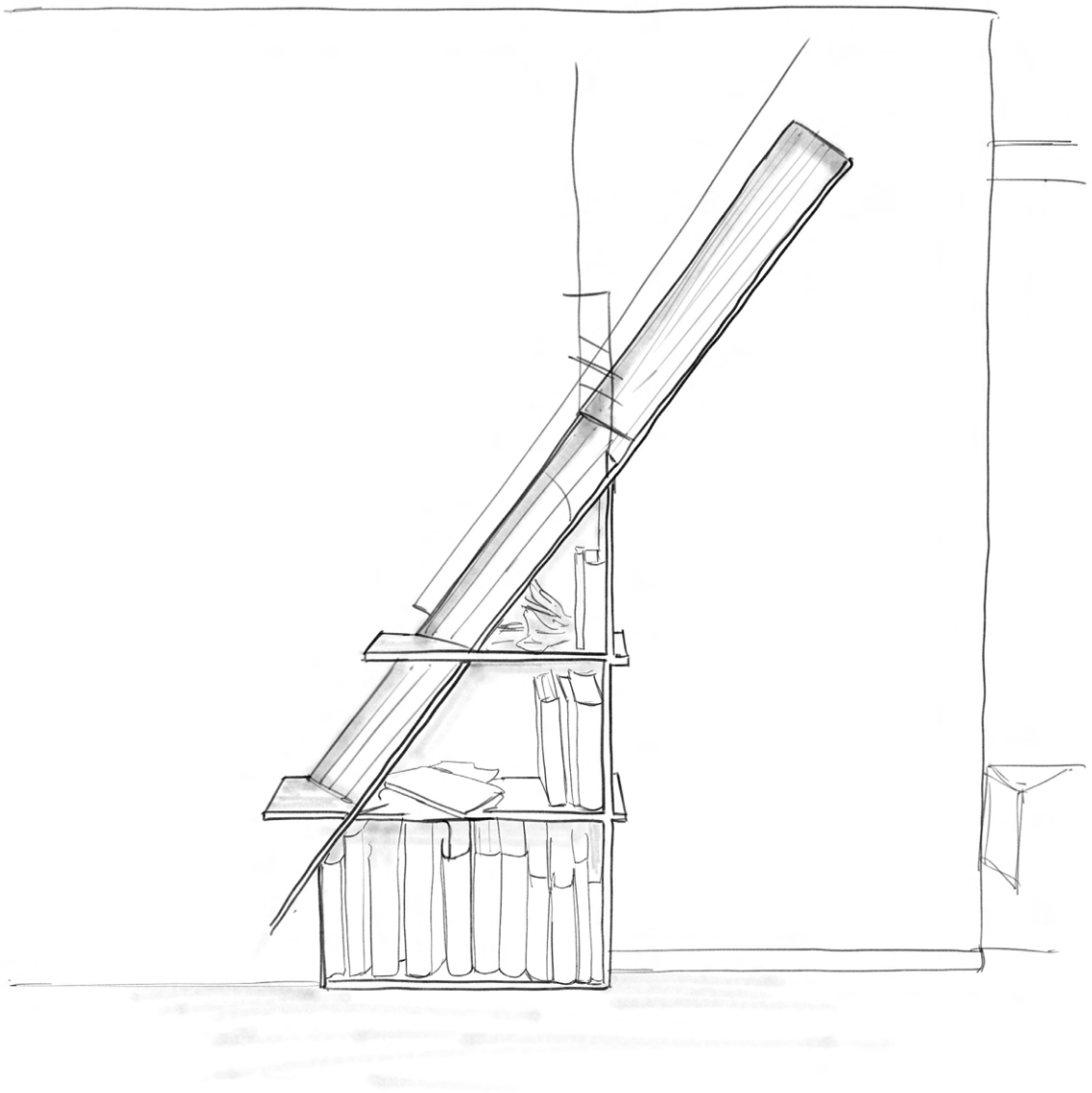



Daily Drawings

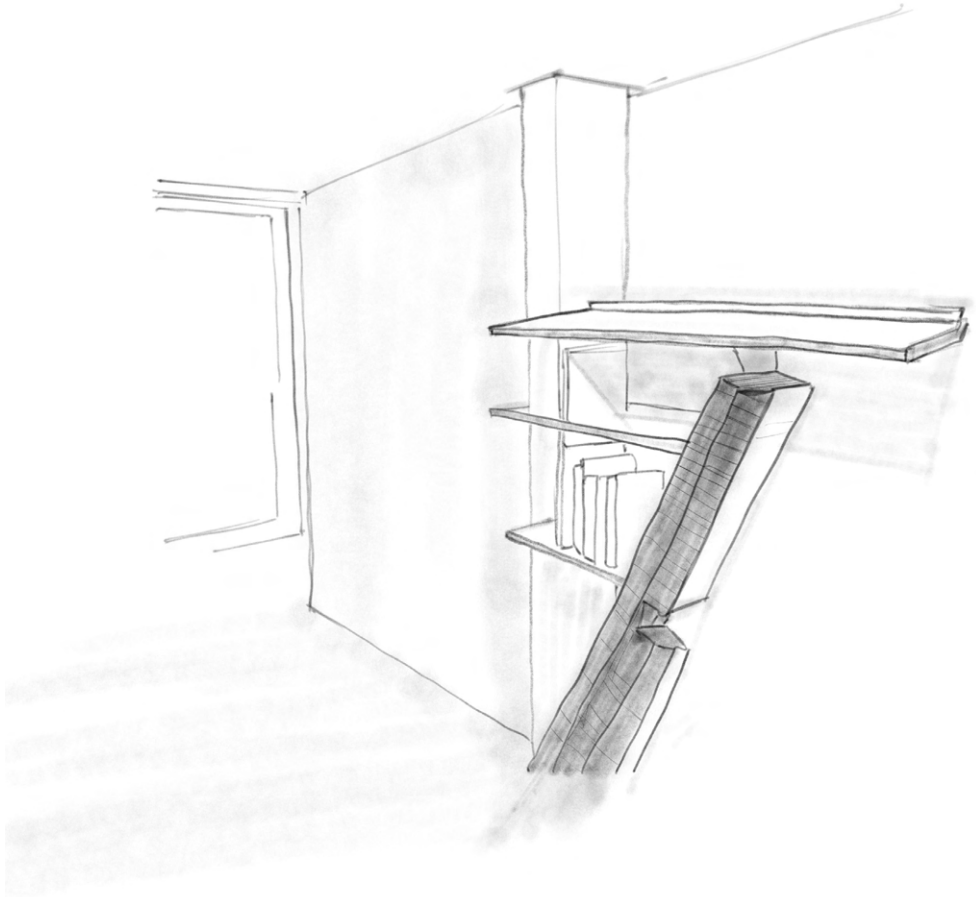
Make/Shift
RAvB Building

Shamal Soltani
SN. 1063237

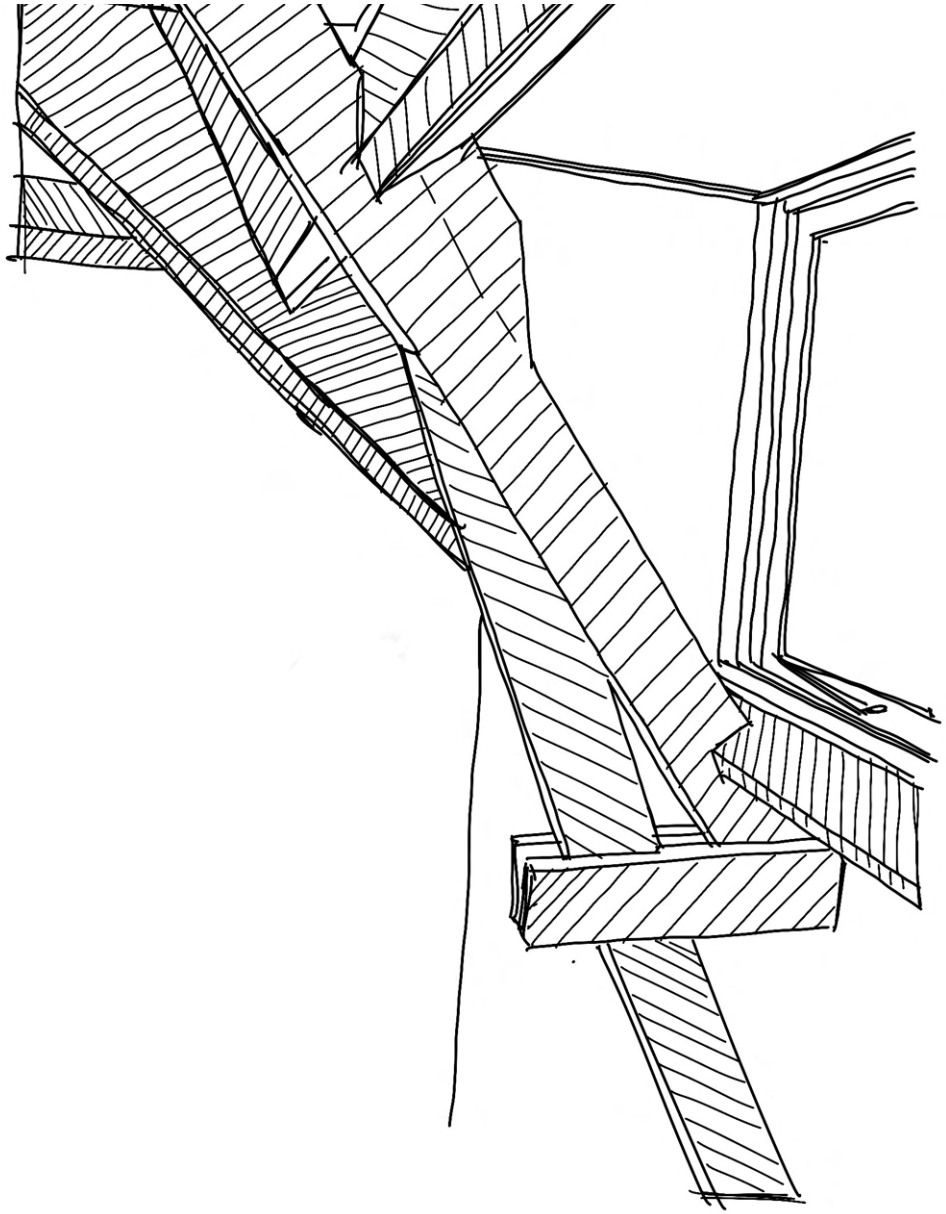
sem. 2_23-24



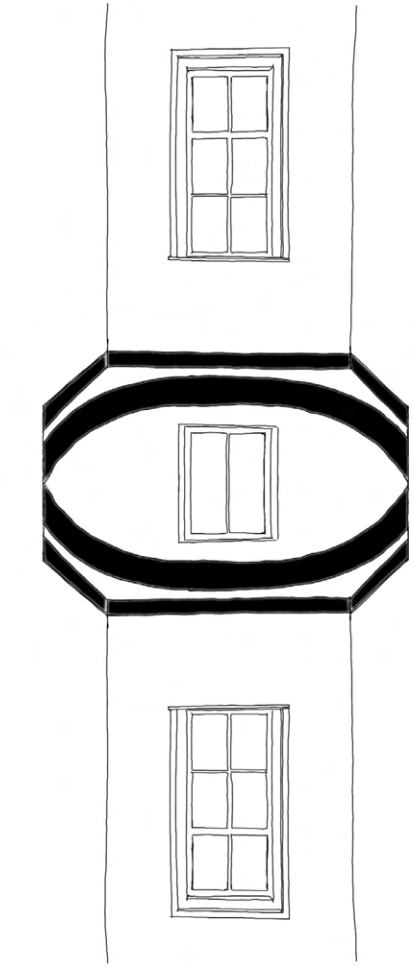
One of the first sketches of the chosen fragment in the RAvB building



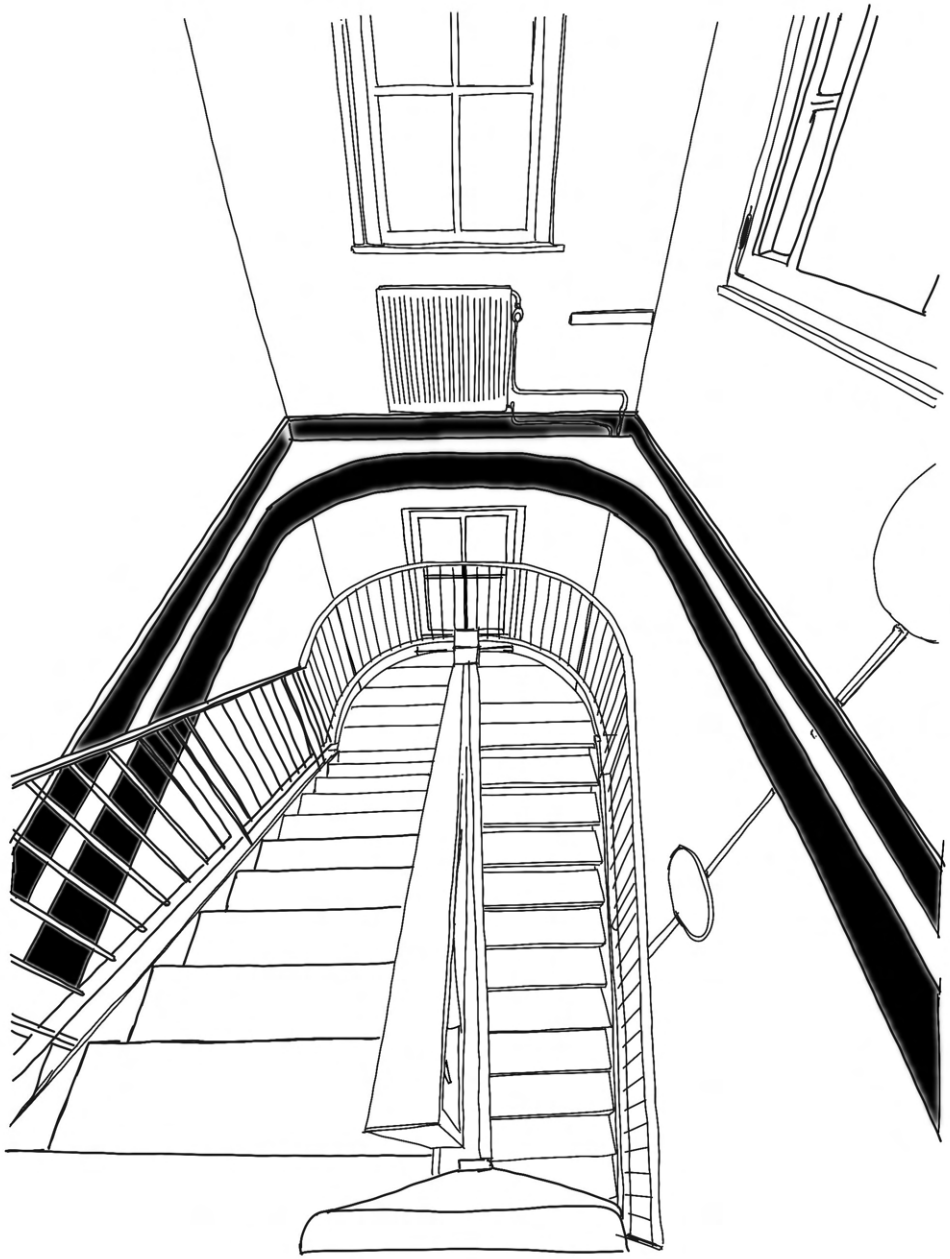
One of the first sketches of the chosen fragment in the RAvB building



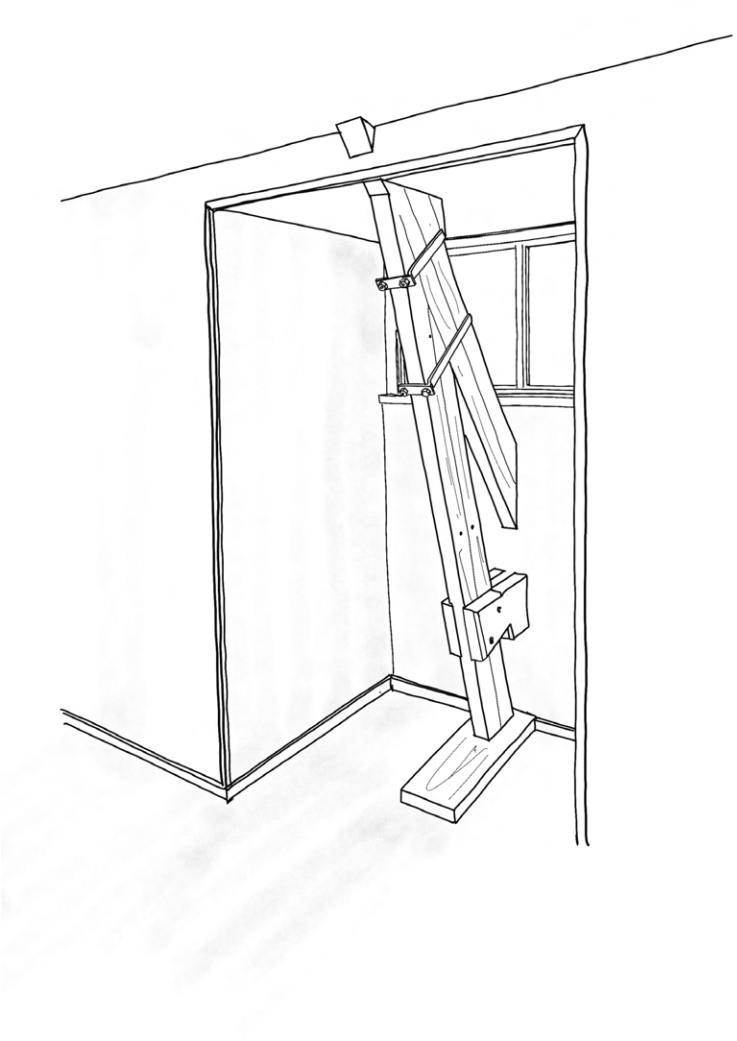
One of the first sketches of the chosen fragment in the RAvB building
Wooden structures and joints



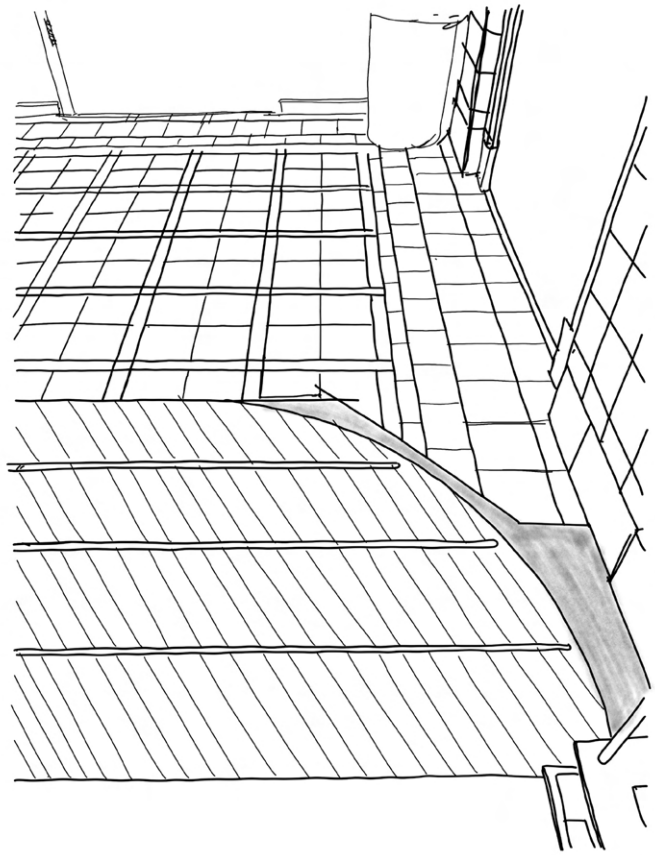
2D sketch from staircase area-Library area



Perspective view of staircase - Library area

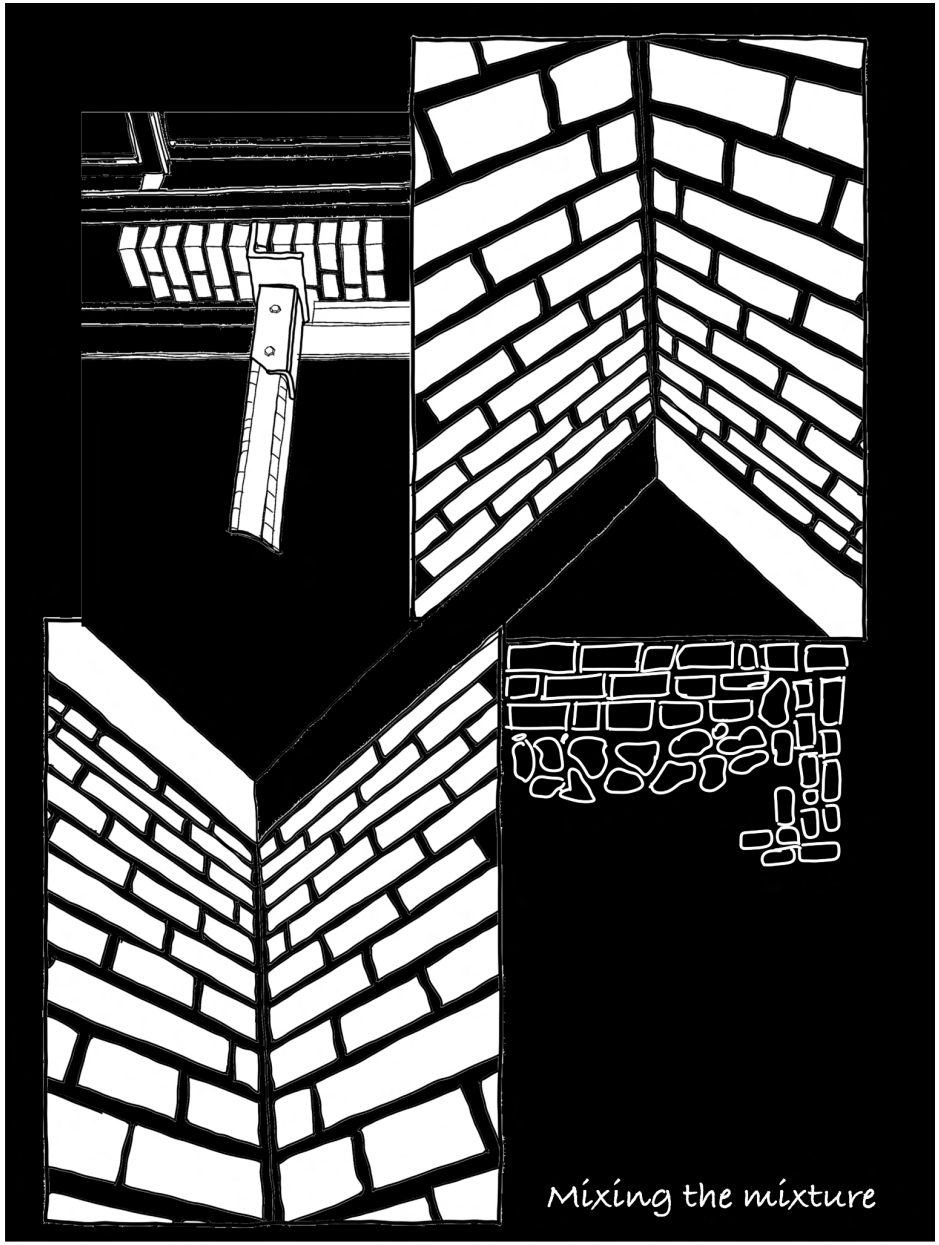


Sketche of the chosen fragment in the RAvB building - second floor area
Wooden structures and joints



Details of the connection between the old floor and new staircase!
RAvB Library area

Post Card 1



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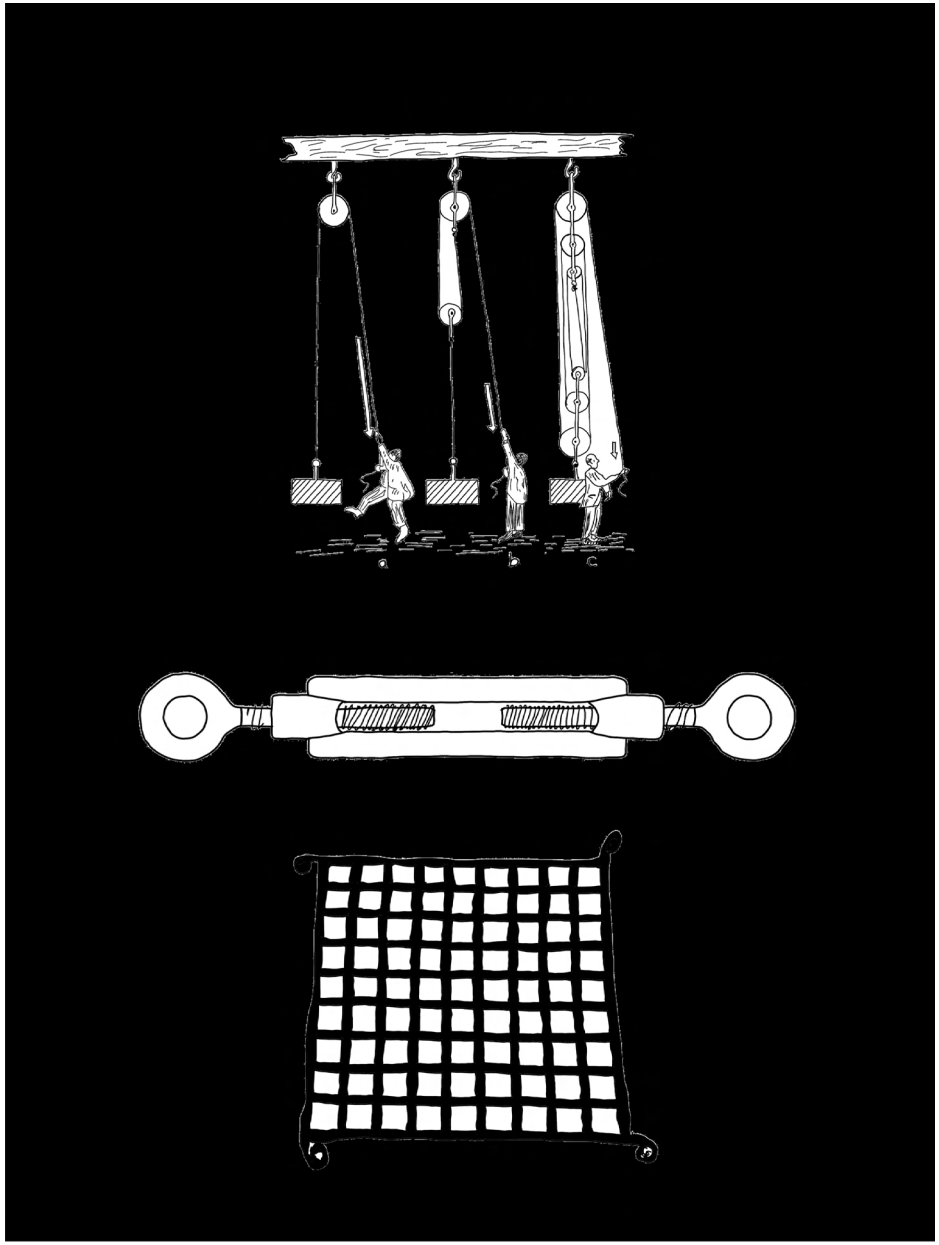
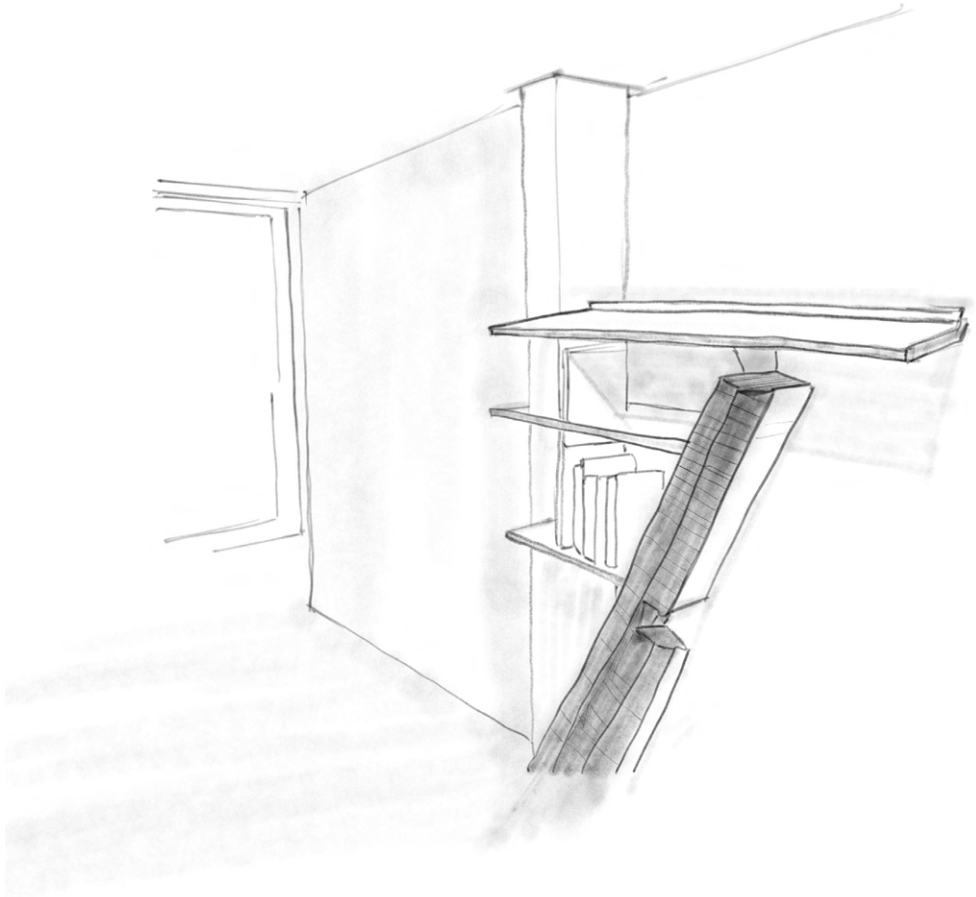
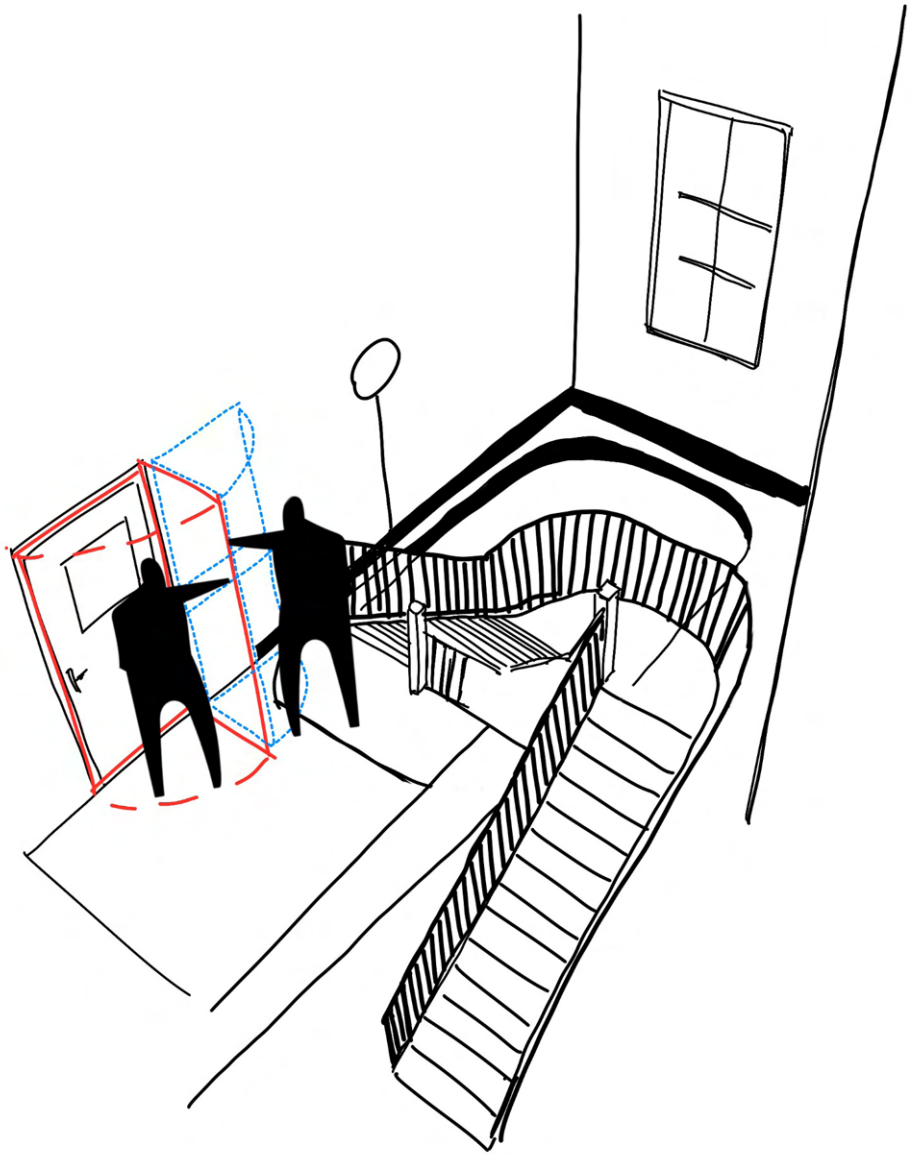


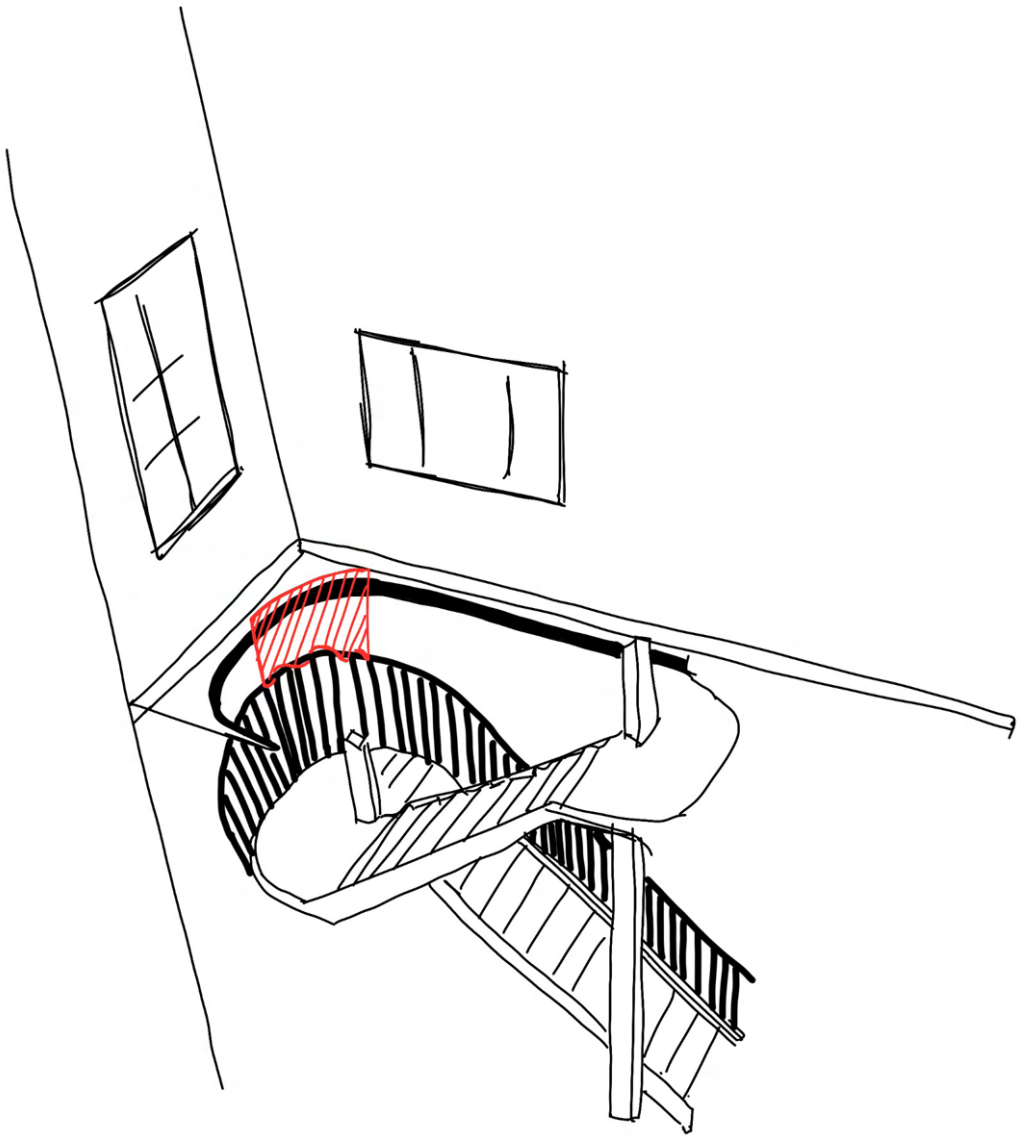
Post Card 3



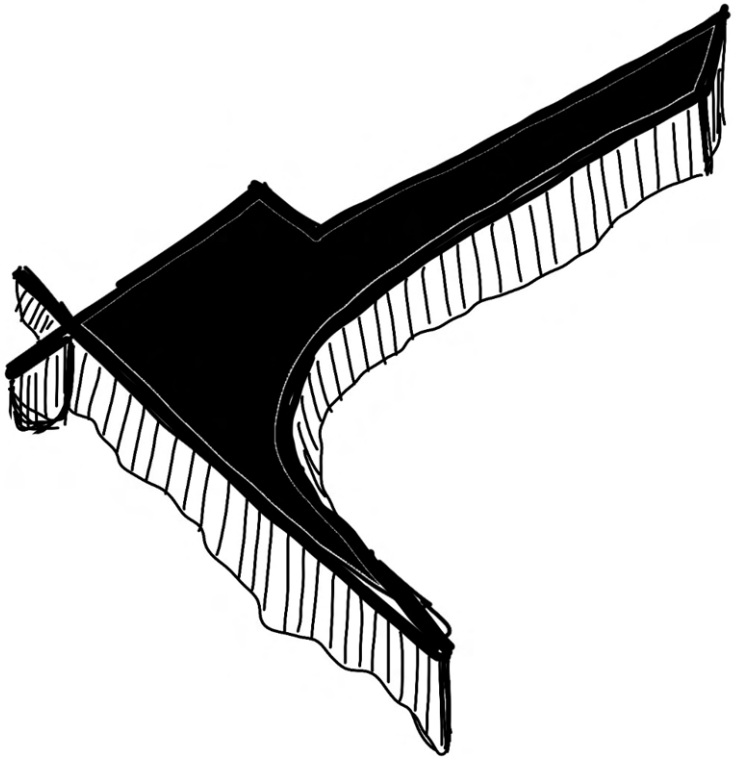
One of the first sketches of the chosen fragment in the RAvB building

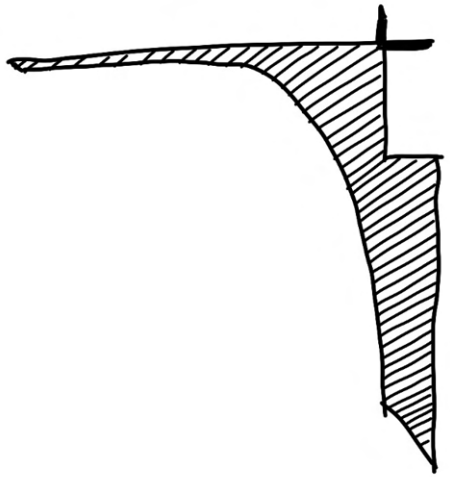


Analysing the enviorement of the staircase - Library area
Searching for possibilities and irregularities

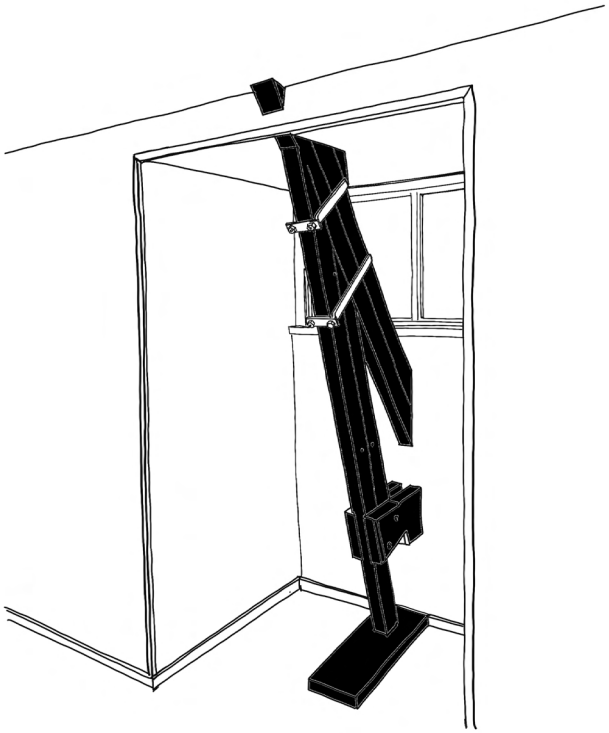


Analysing the enviorement of the staircase - Library area
Searching possibilities for new design

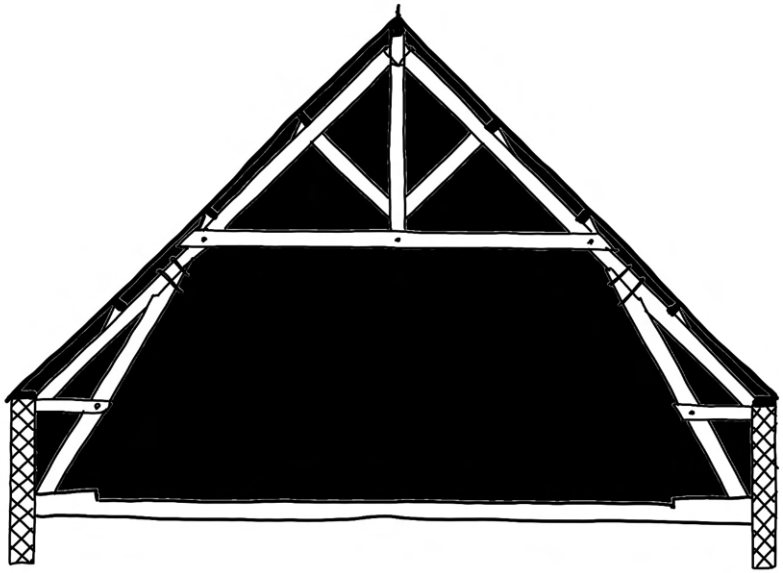




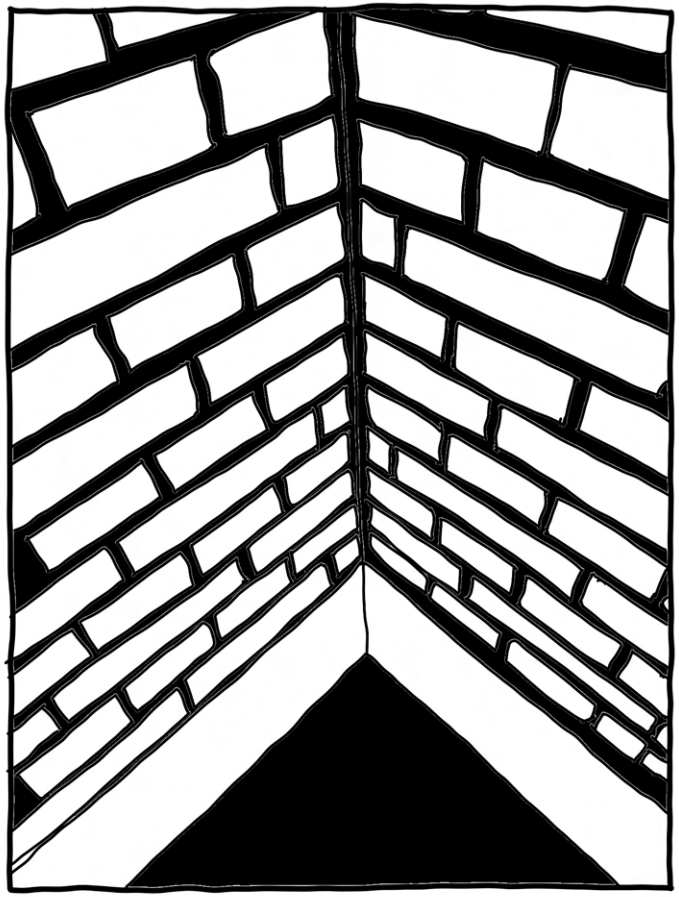
Details of the connection between the old floor and new staircase!
RAvB Library area



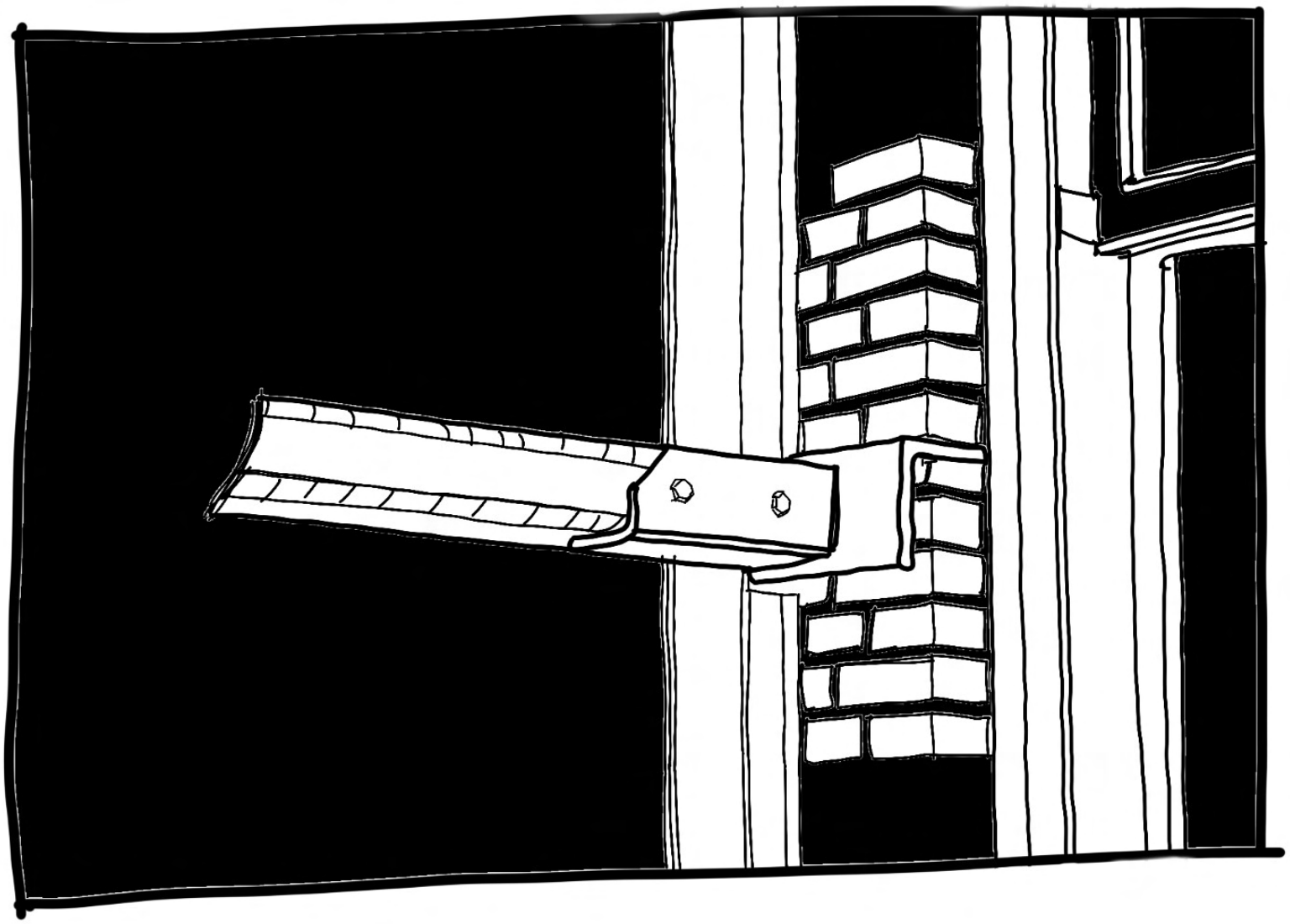
Sketche of the chosen fragment in the RAvB building - second floor area
Wooden structures and joints



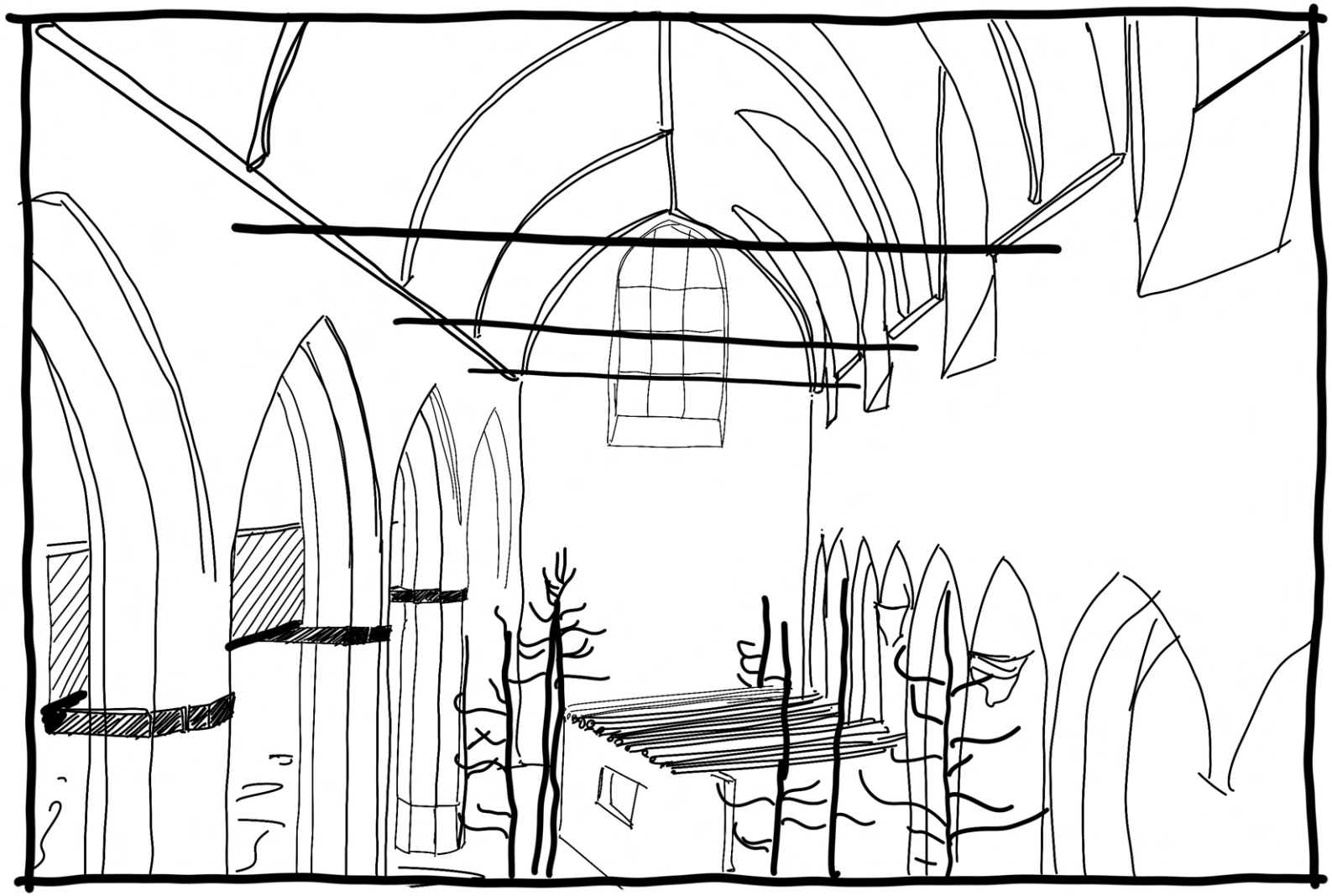
Section drawing of the chosen fragment in the RAvB building - second floor area
Wooden structures and joints



Detail connection between RAvB facade(old building) to new floor (new building)

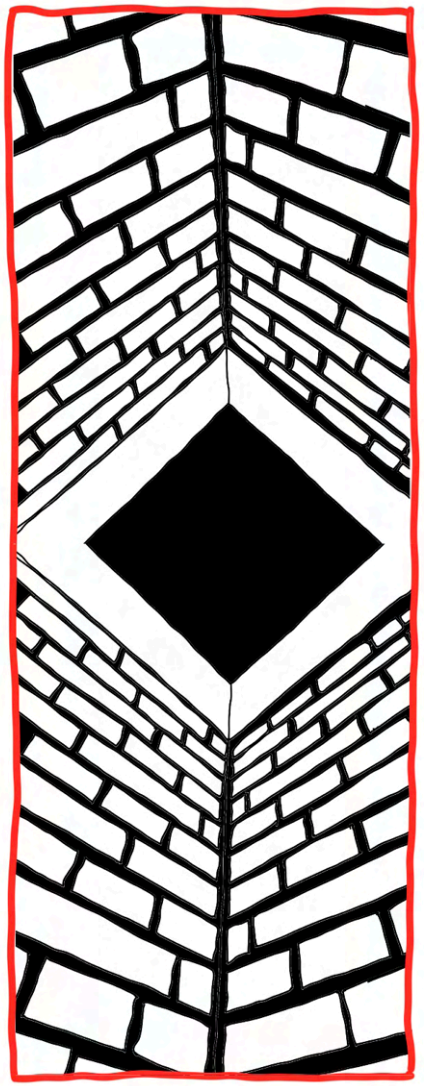


Connection between RAvB old building and new building
Torture the old building!

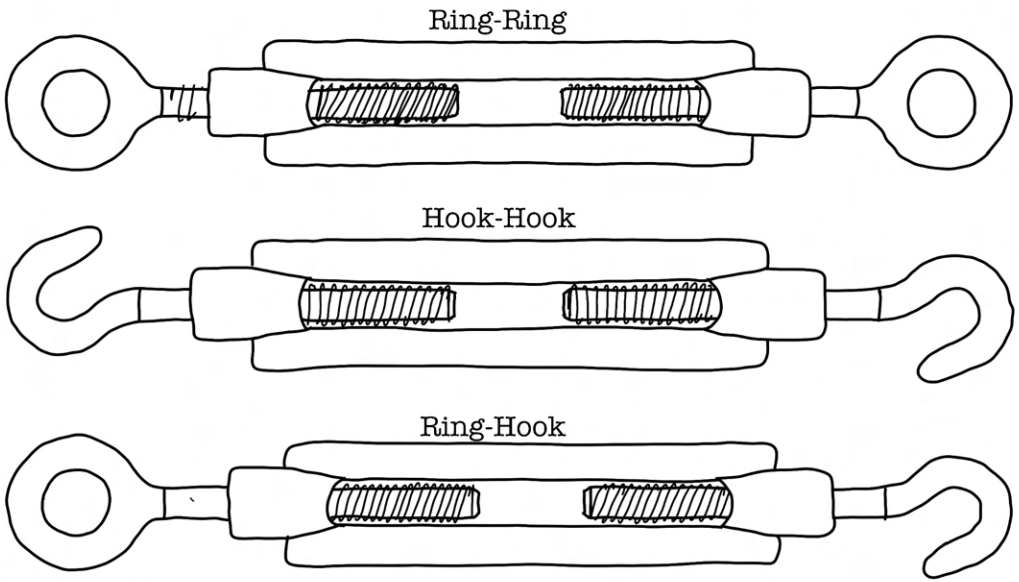


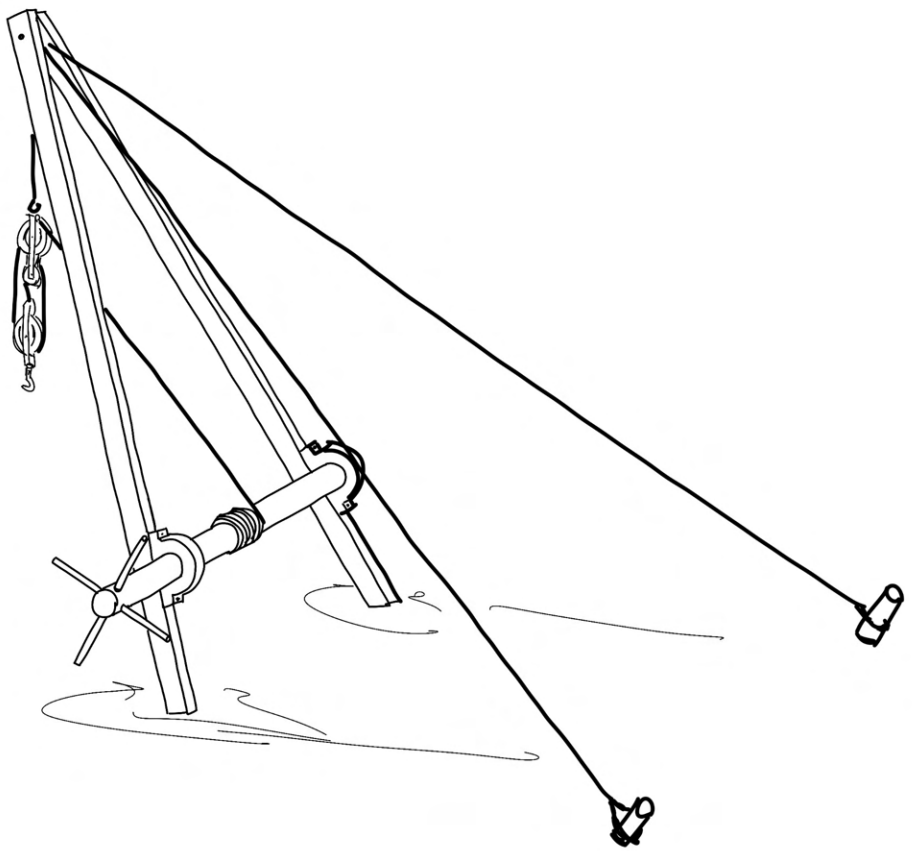
Excursion
Ghent
Kunsthal

Excursion
Ghent
THE HOUSE OF TWIGGY
Using mirror and color to make portals and different areas

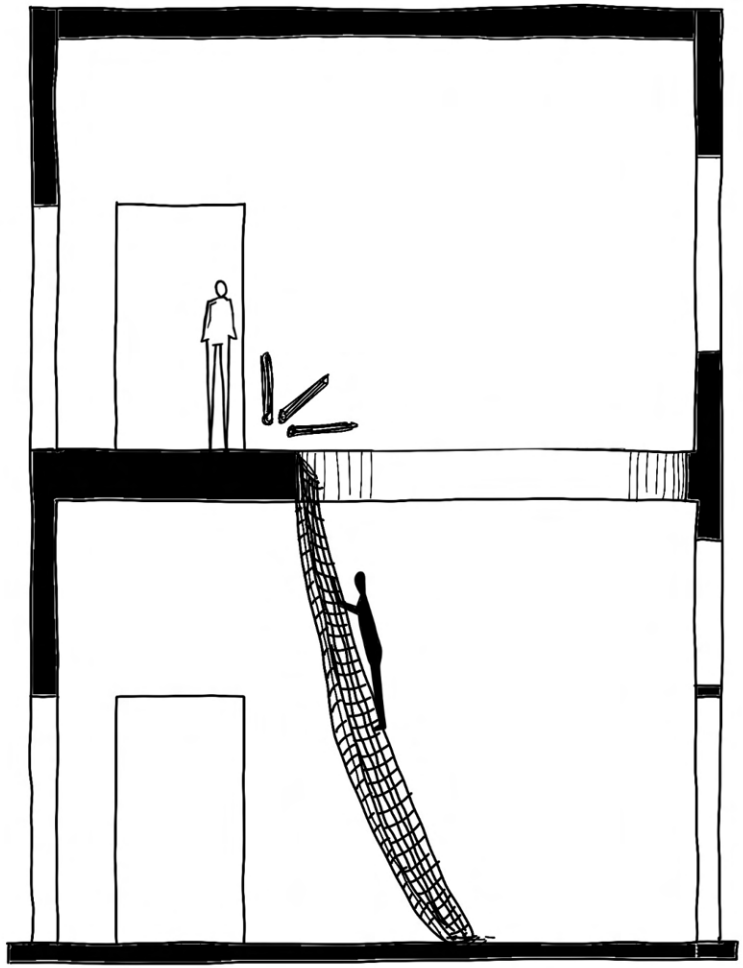


Detail connection between RAvB facade(old building) to new floor (new building)
2D sketch which is mirrored to make a cubic shape.

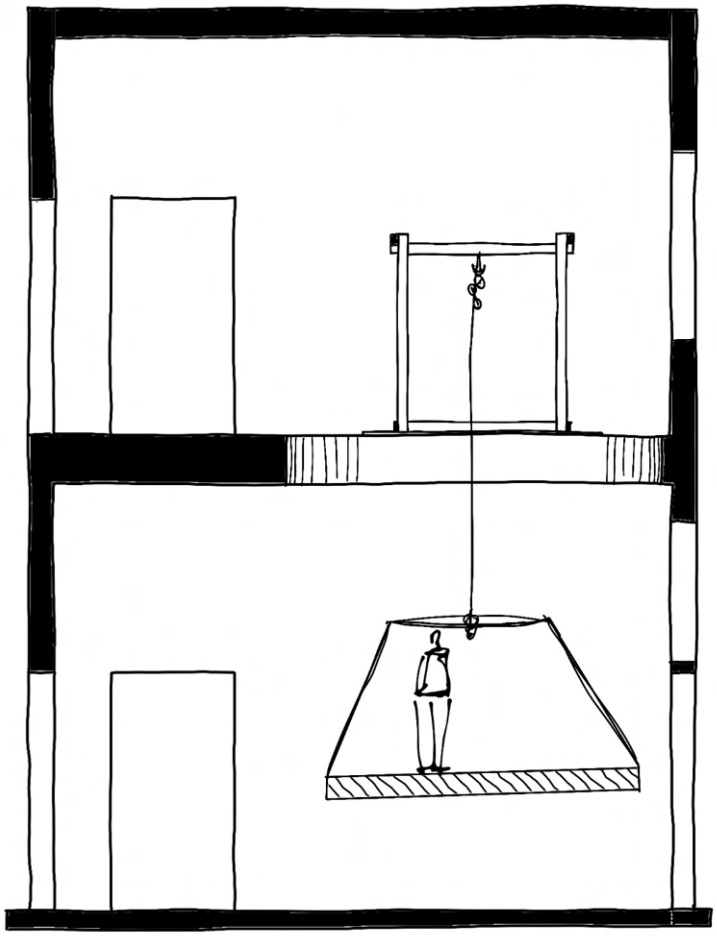

Ring-Ring
Hook-Hook
Ring-Hook



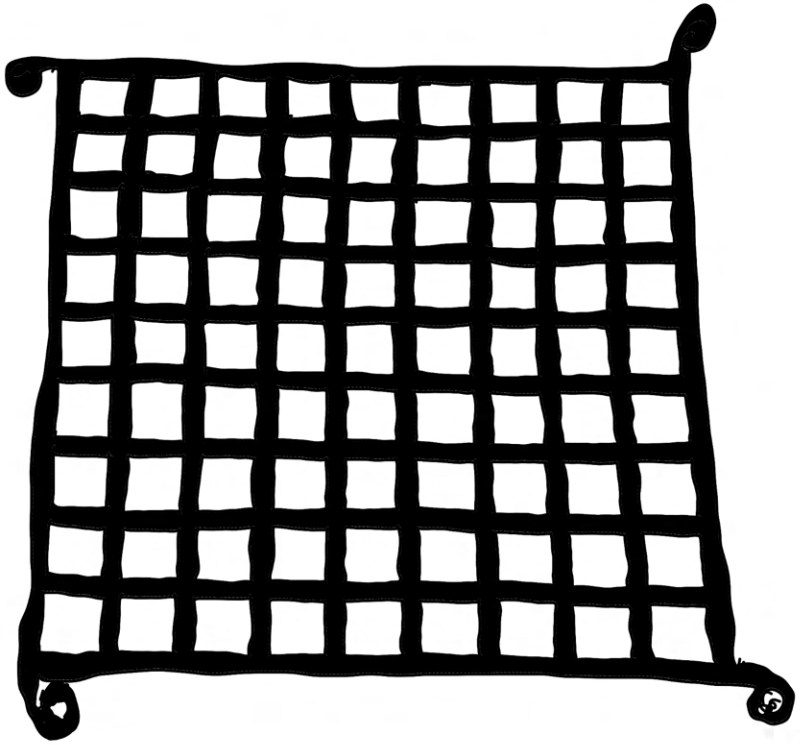
Inspiration
The mechanical advantage provided by pulleys makes tasks more manageable, allowing for efficient lifting and lowering of loads.



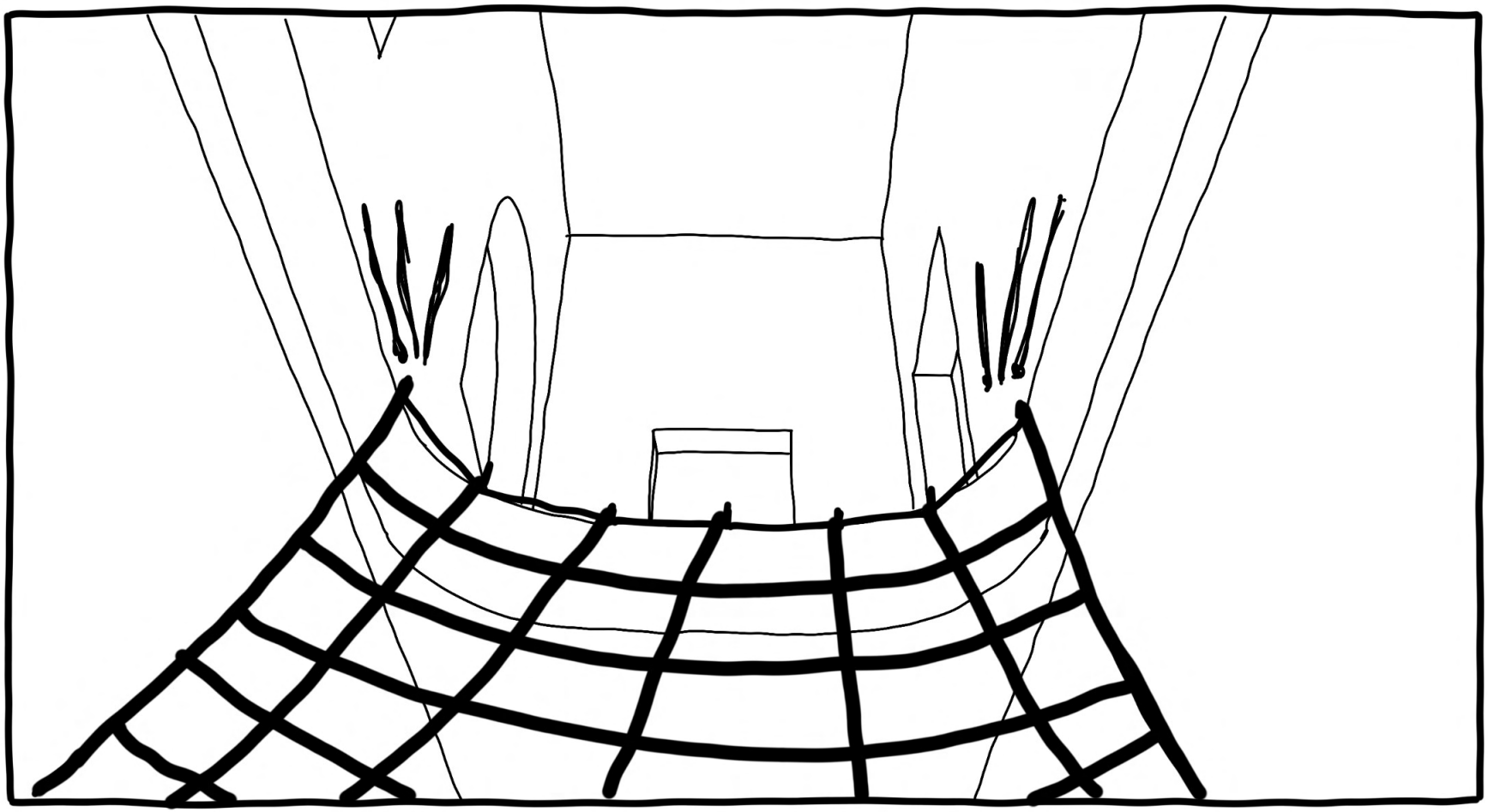
Inspiration
Flashback to the time which floor has been cut - Library area
Using cargo net to climp up instead of stair!



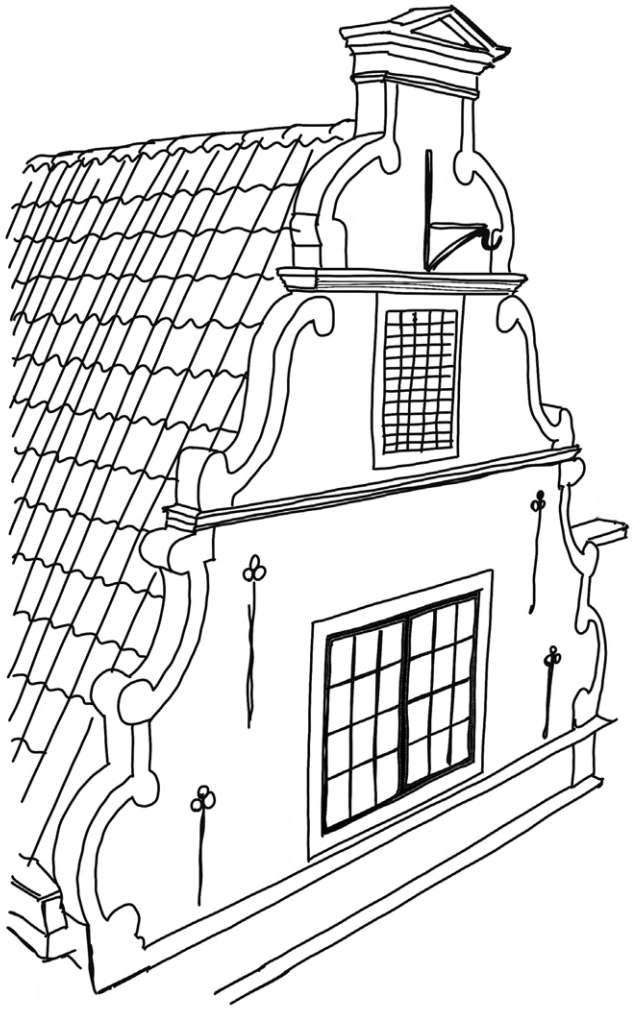
Inspiration
Flashback to the time which floor has been cut - Library area
Using pulley's and slab to reach the first floor!



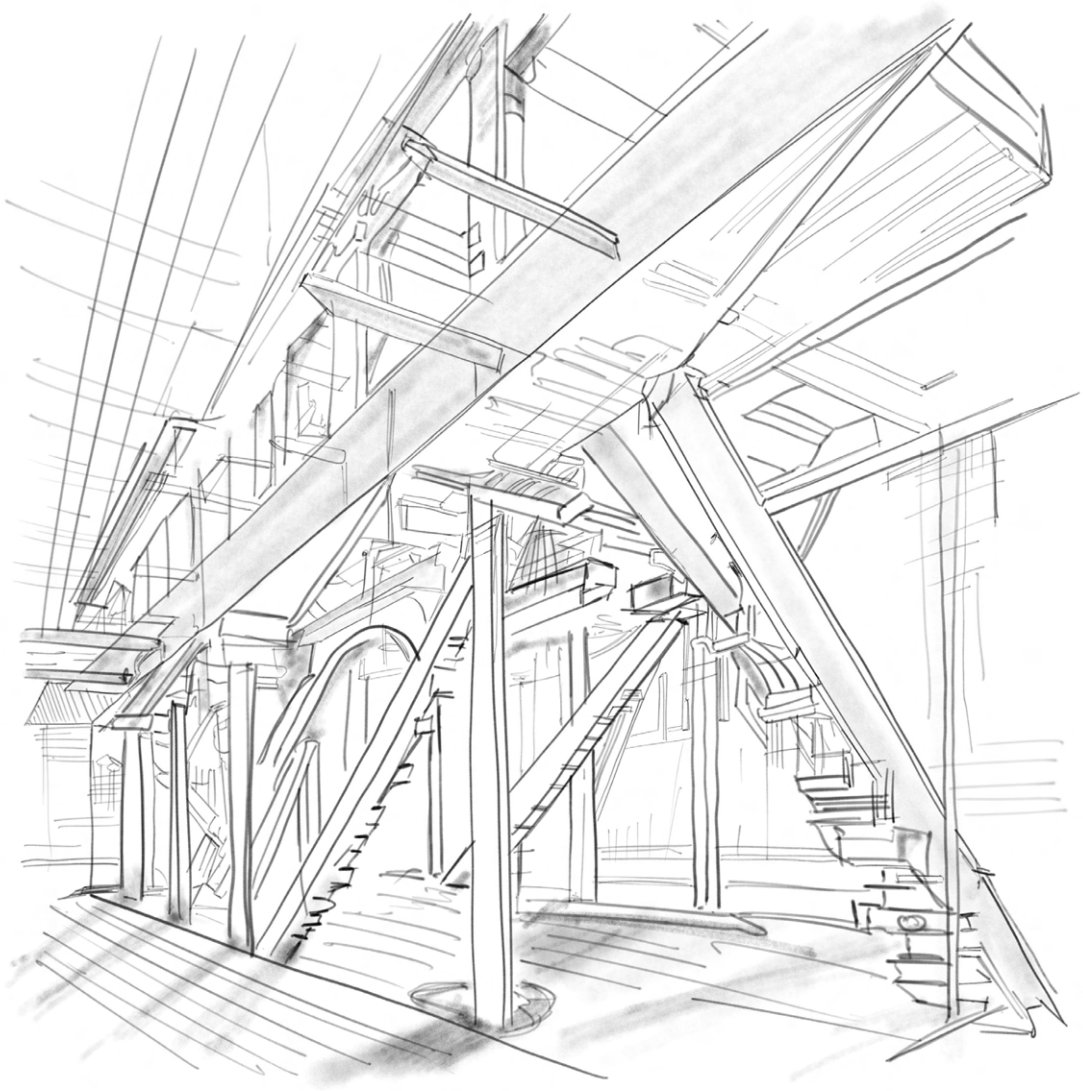
Inspiration
Cargo net - strong structure



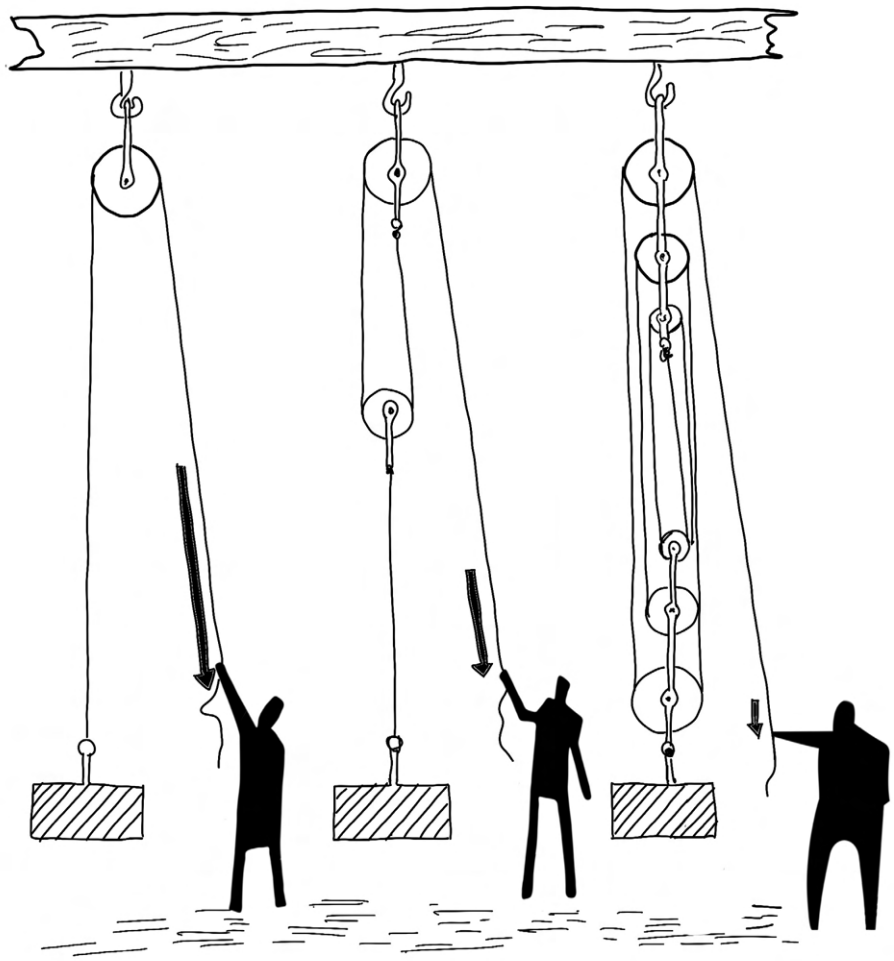
Inspiration
Flashback to the time which floor has been cut - Library area
Using cargo net to climp up instead of stair!
Perspective view from ground floor



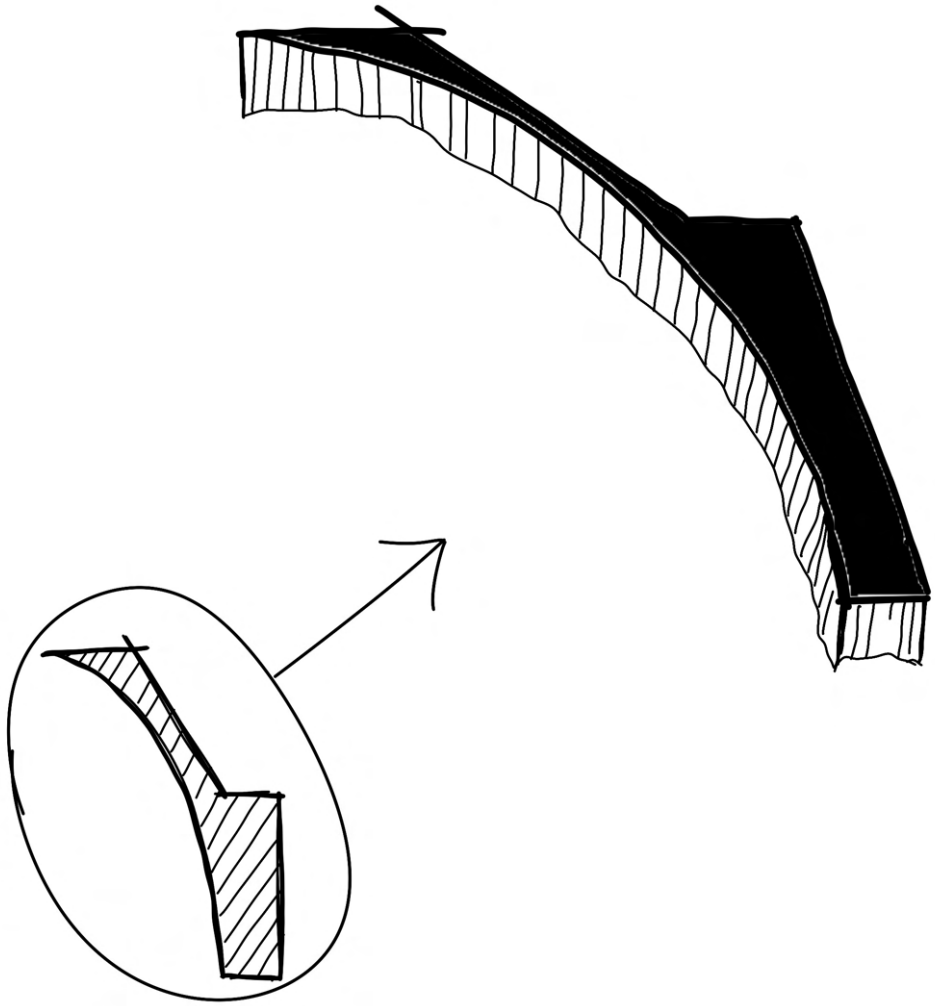
Inspiration
Using pulley's in old-narrow building to lift big object



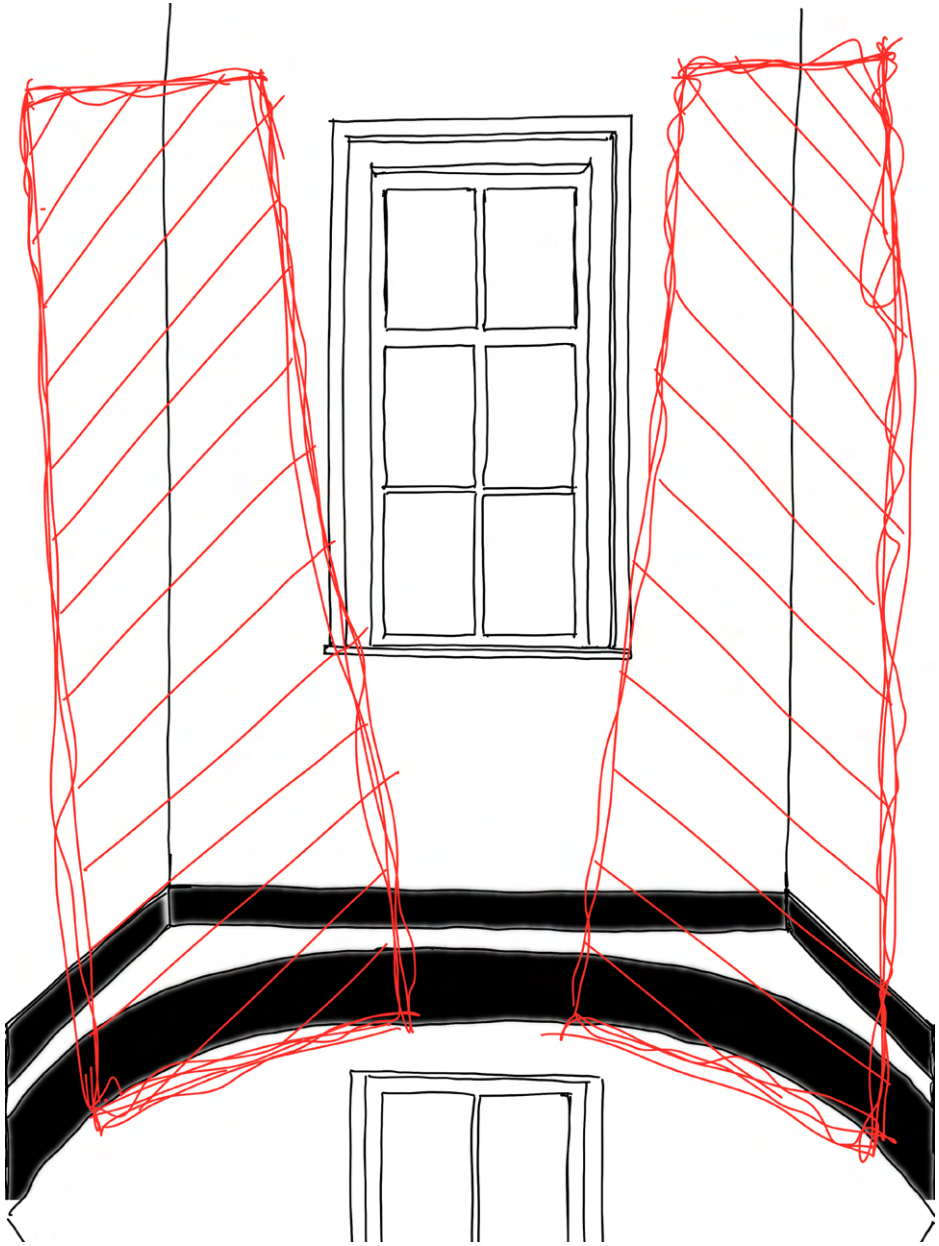
Emptying my mind.



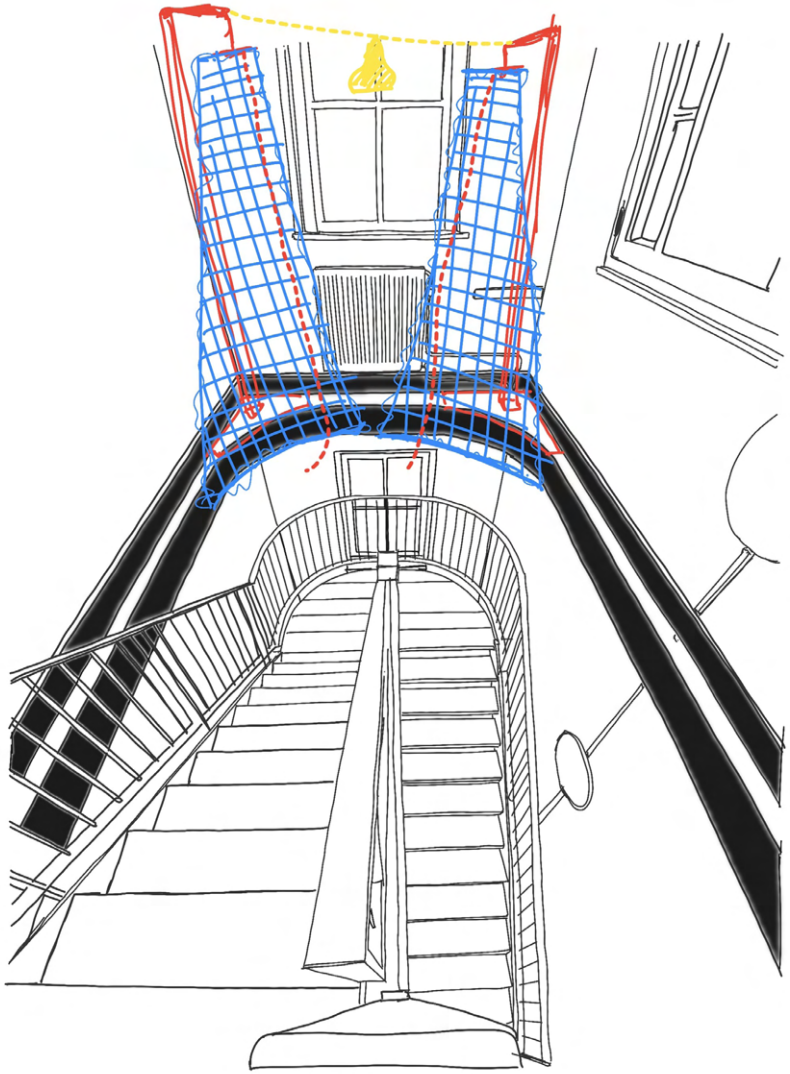
Inspiration
Comparing different type of pulley's



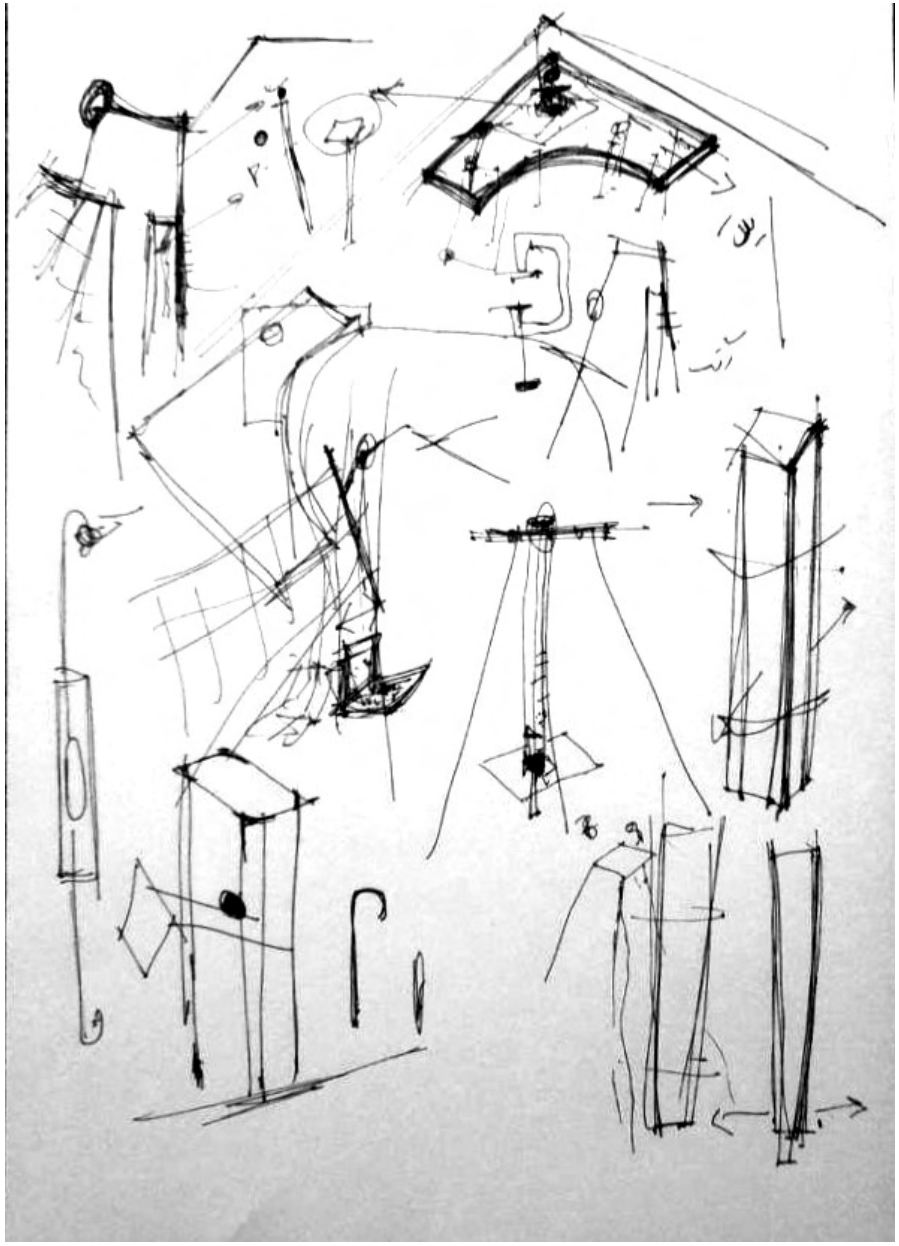
Details of the connection between the old floor and new staircase!
RAvB Library area



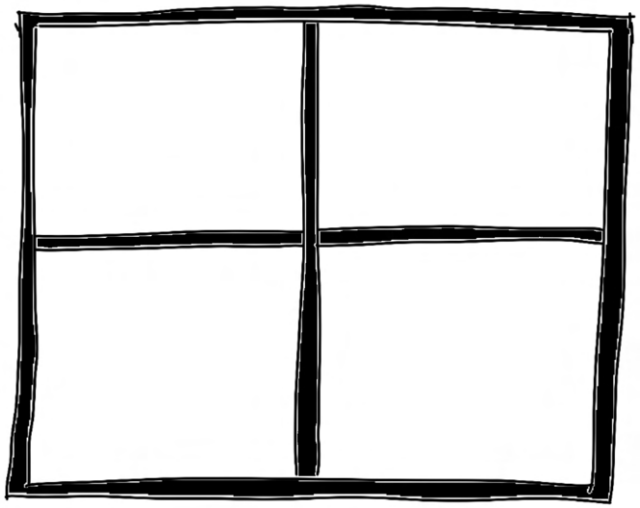
Proposal Mid- term
Using cargo net with pulleys

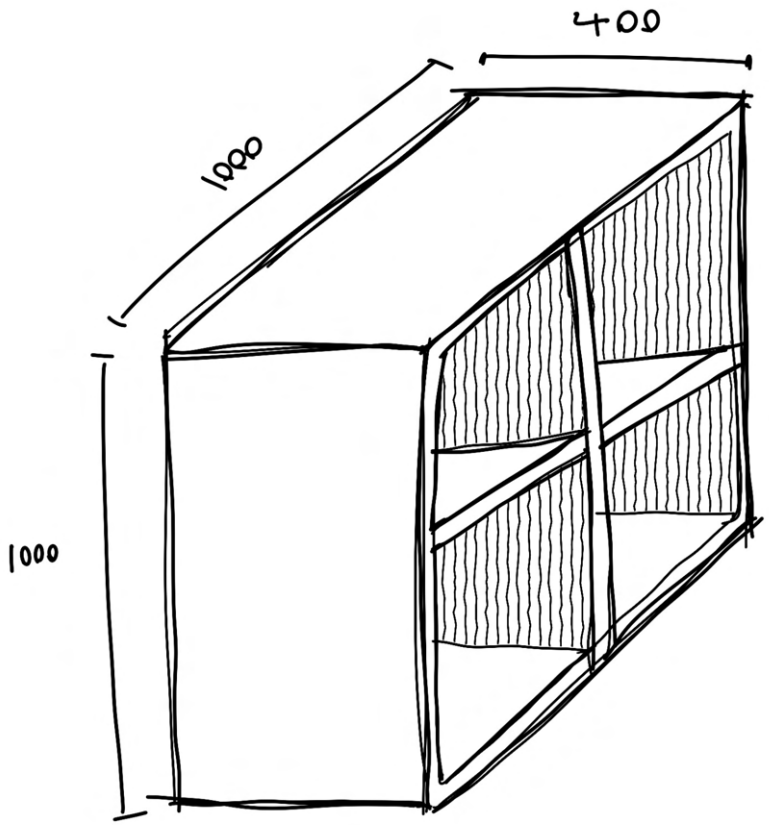


Proposal Mid- term
Using cargo net with pulleys

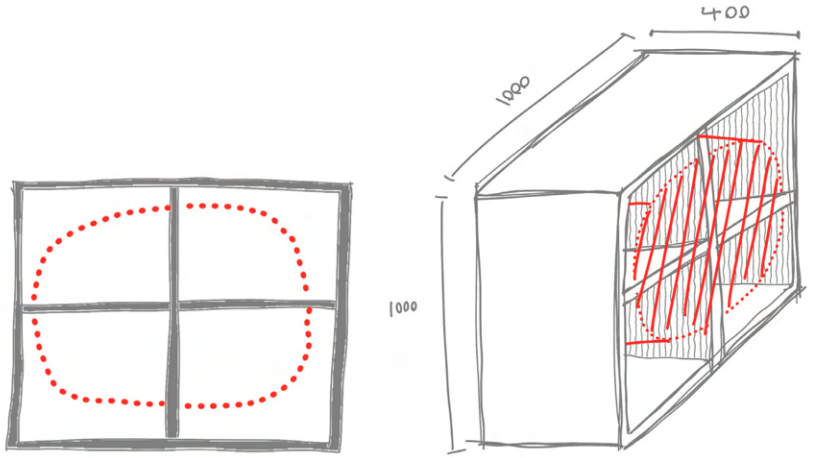


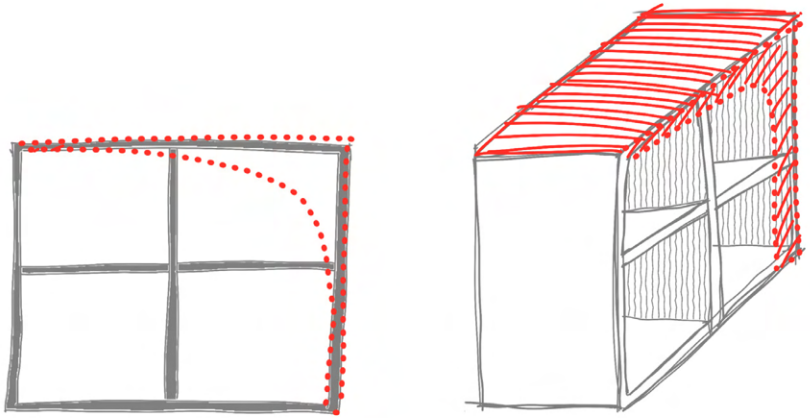
Proposal Mid- term
Using cargo net with pulleys



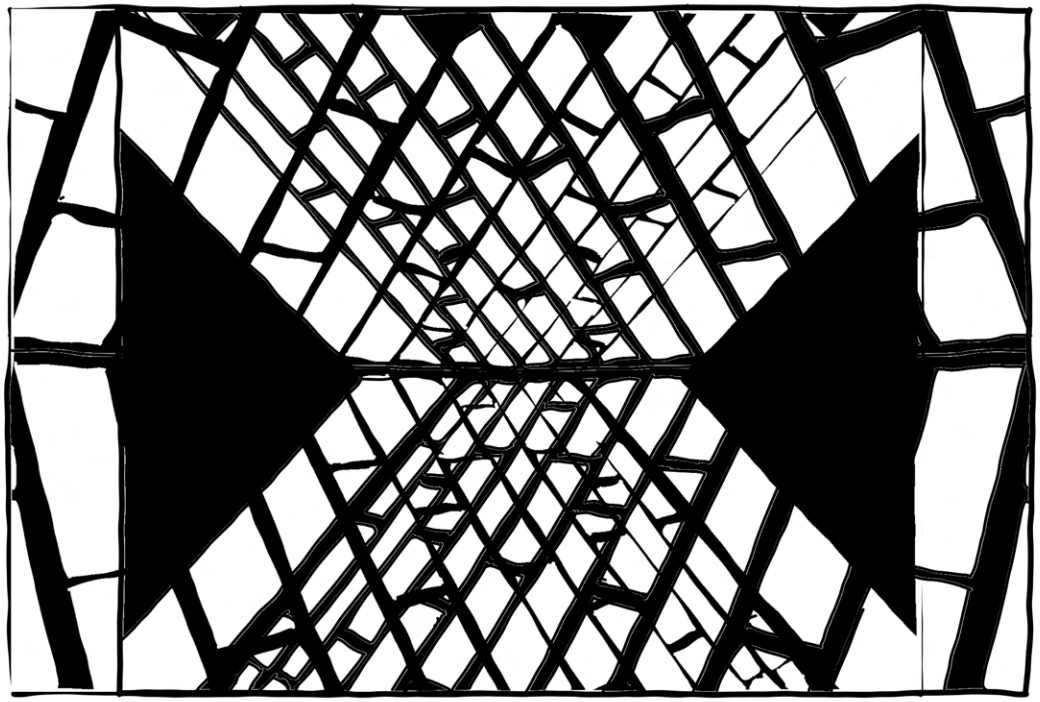


Deconstructionism!

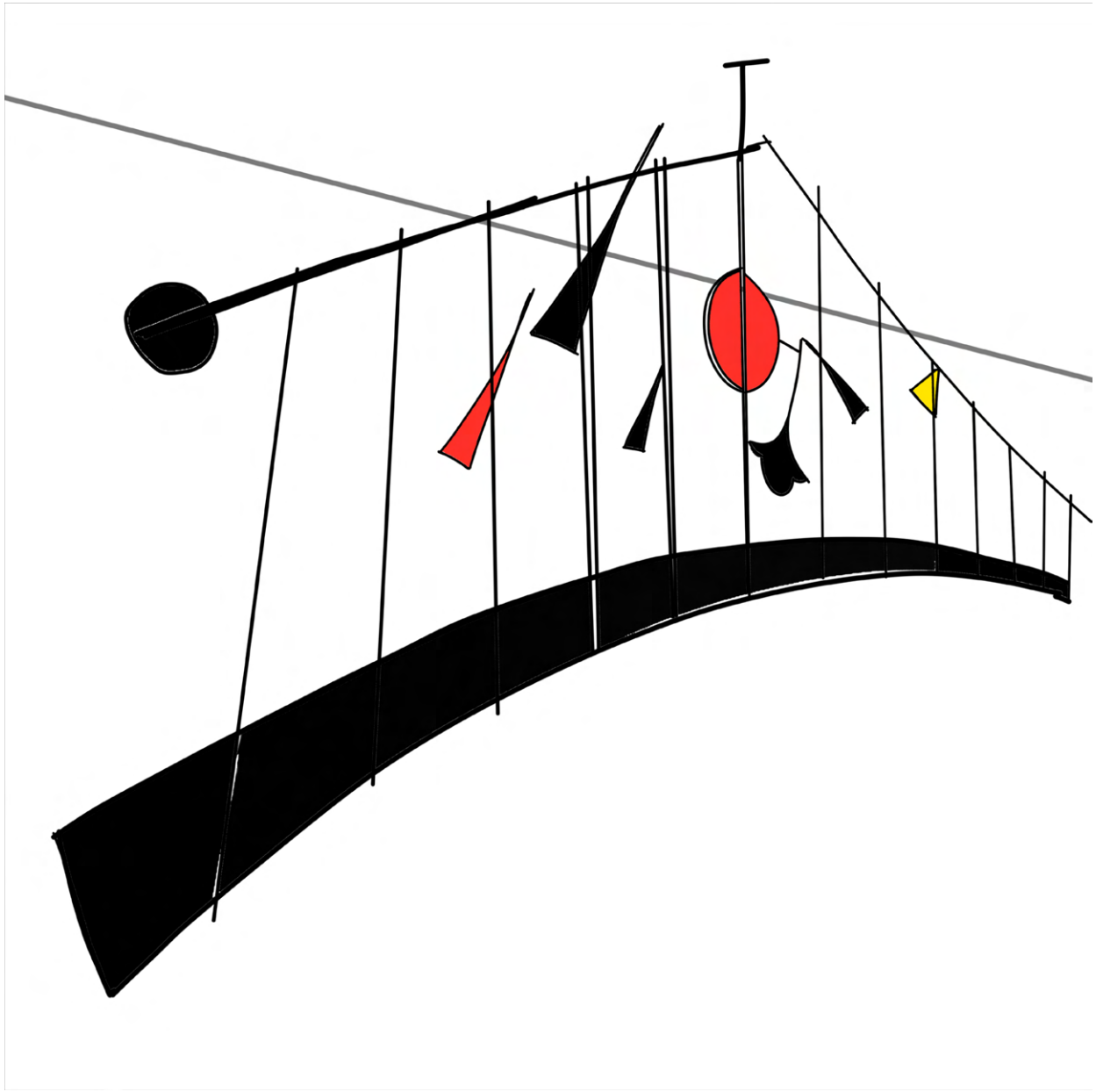




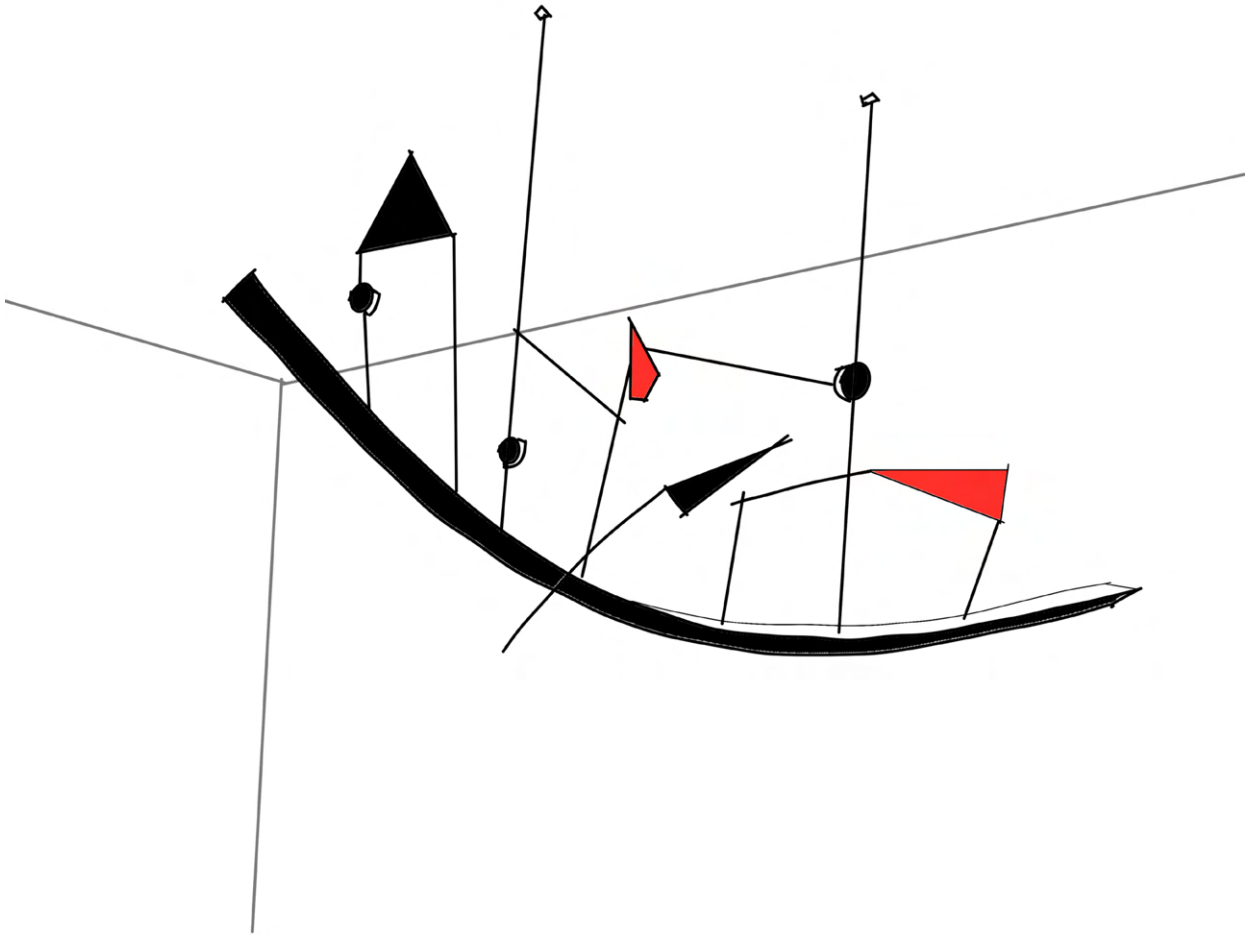
Deconstructionism!



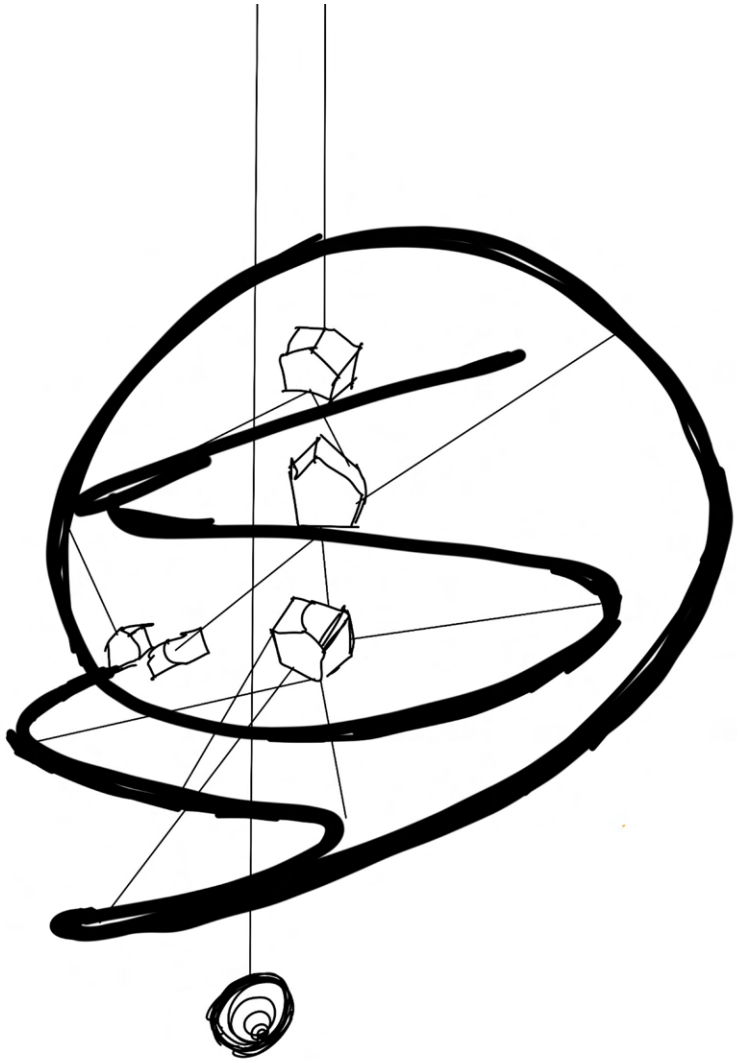
Mirror!

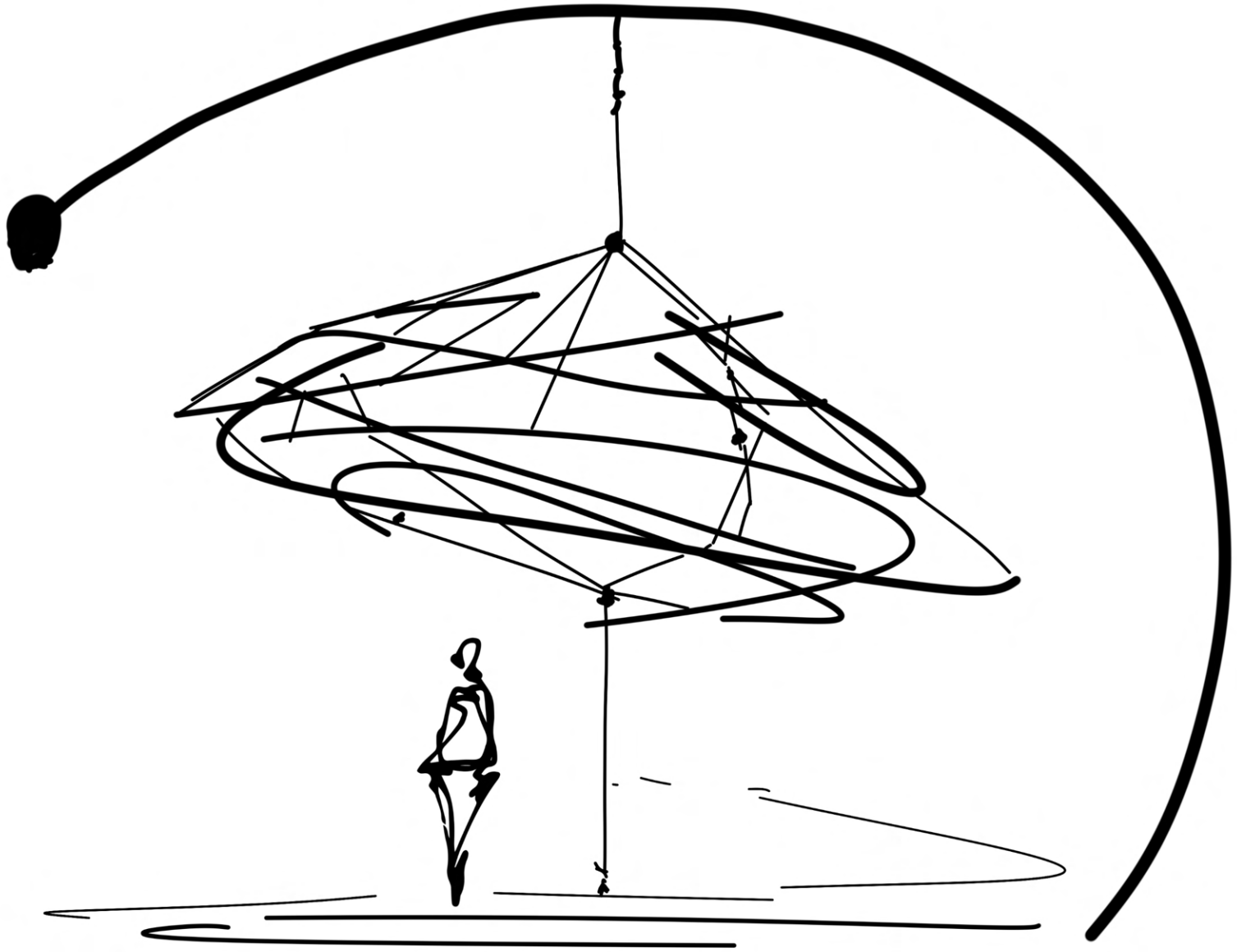


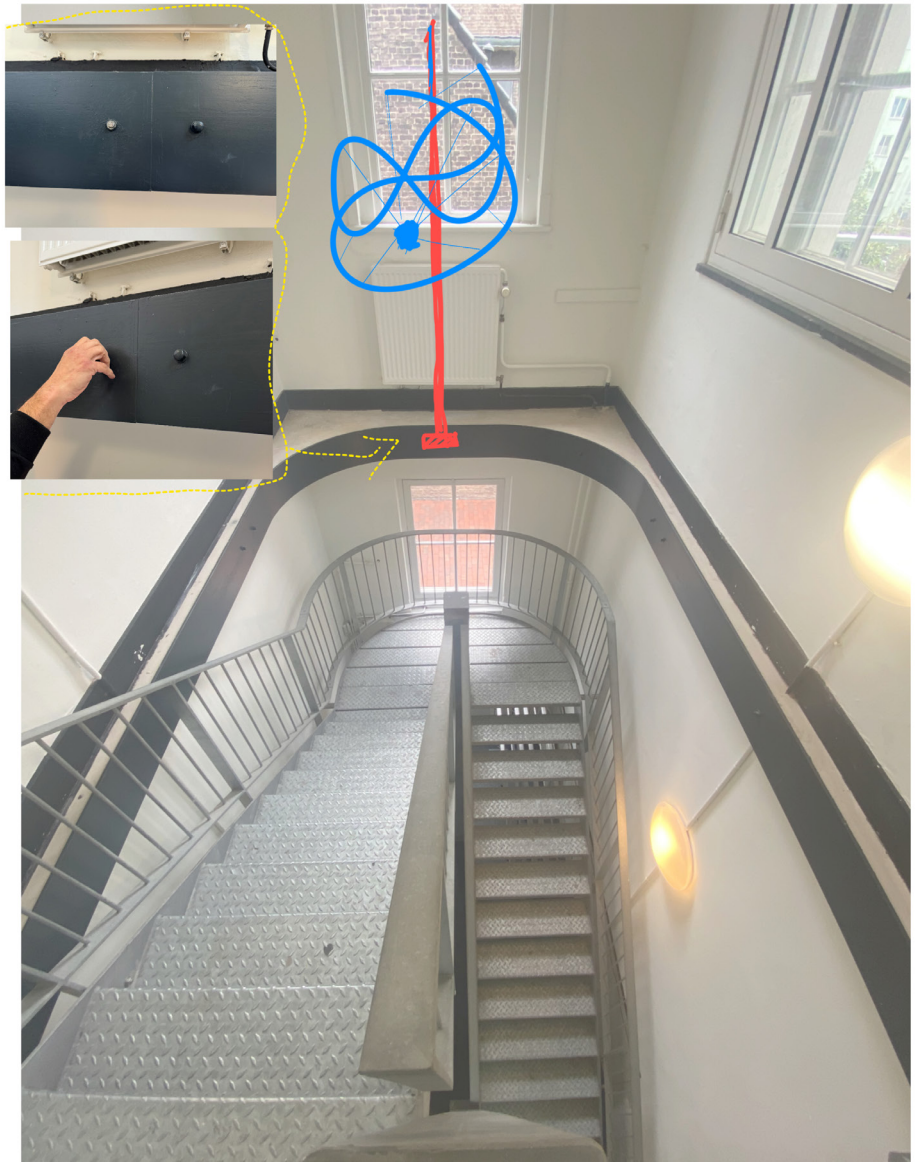
Fixed mobile art!

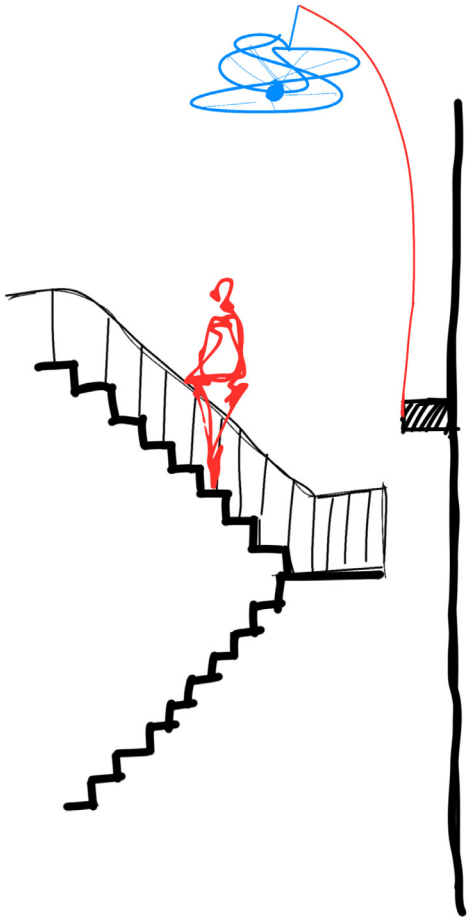


Fixed mobile art!

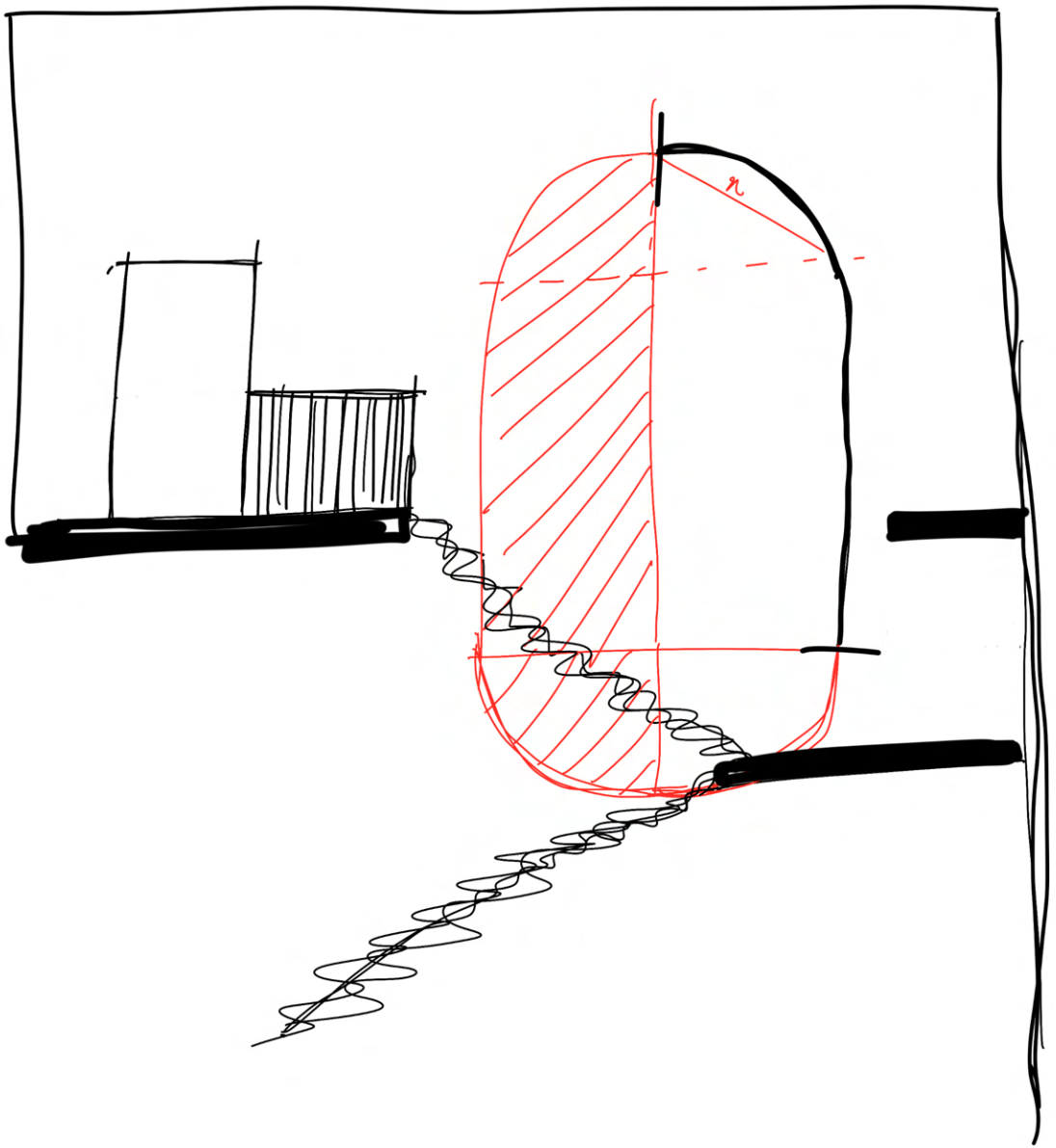


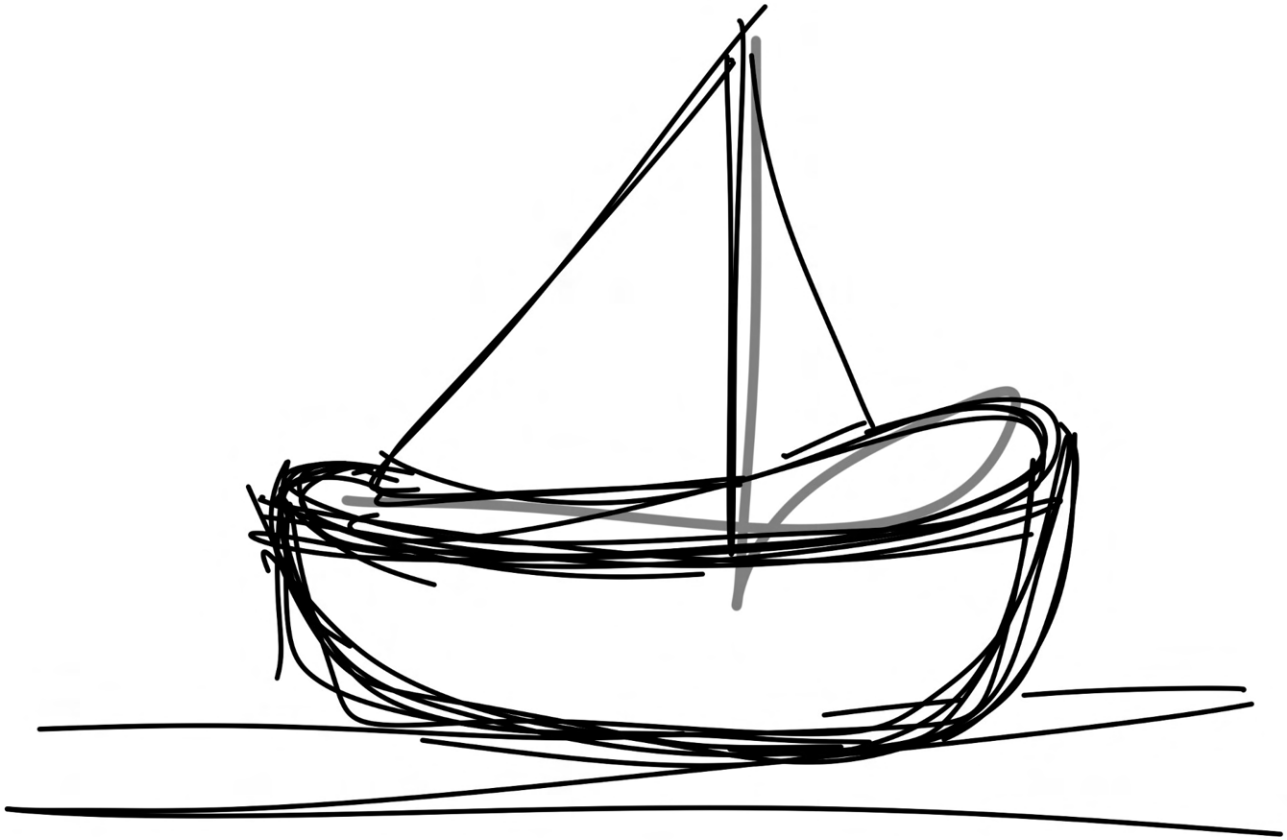




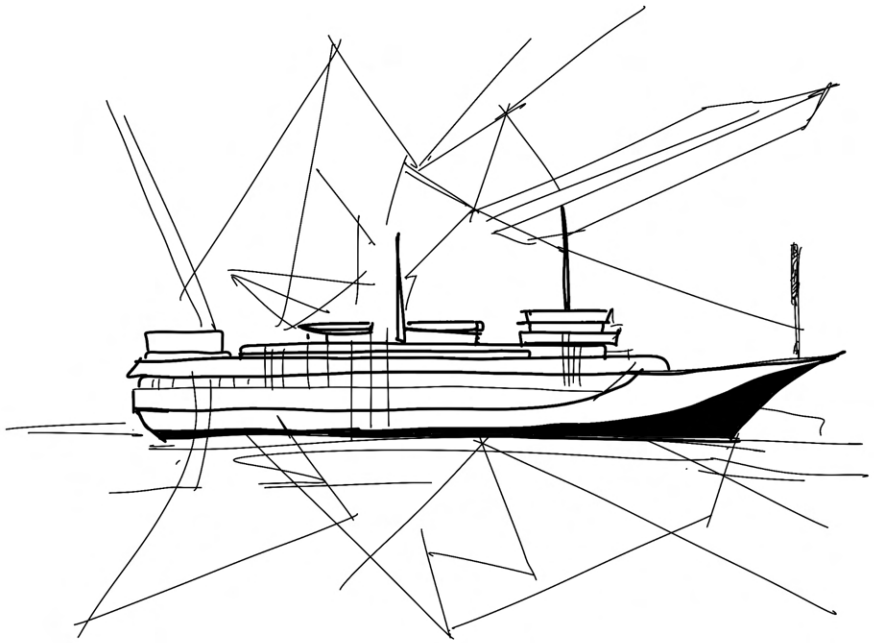


Drawing for facility management RAvB
Getting permission





Concept of the mobile element



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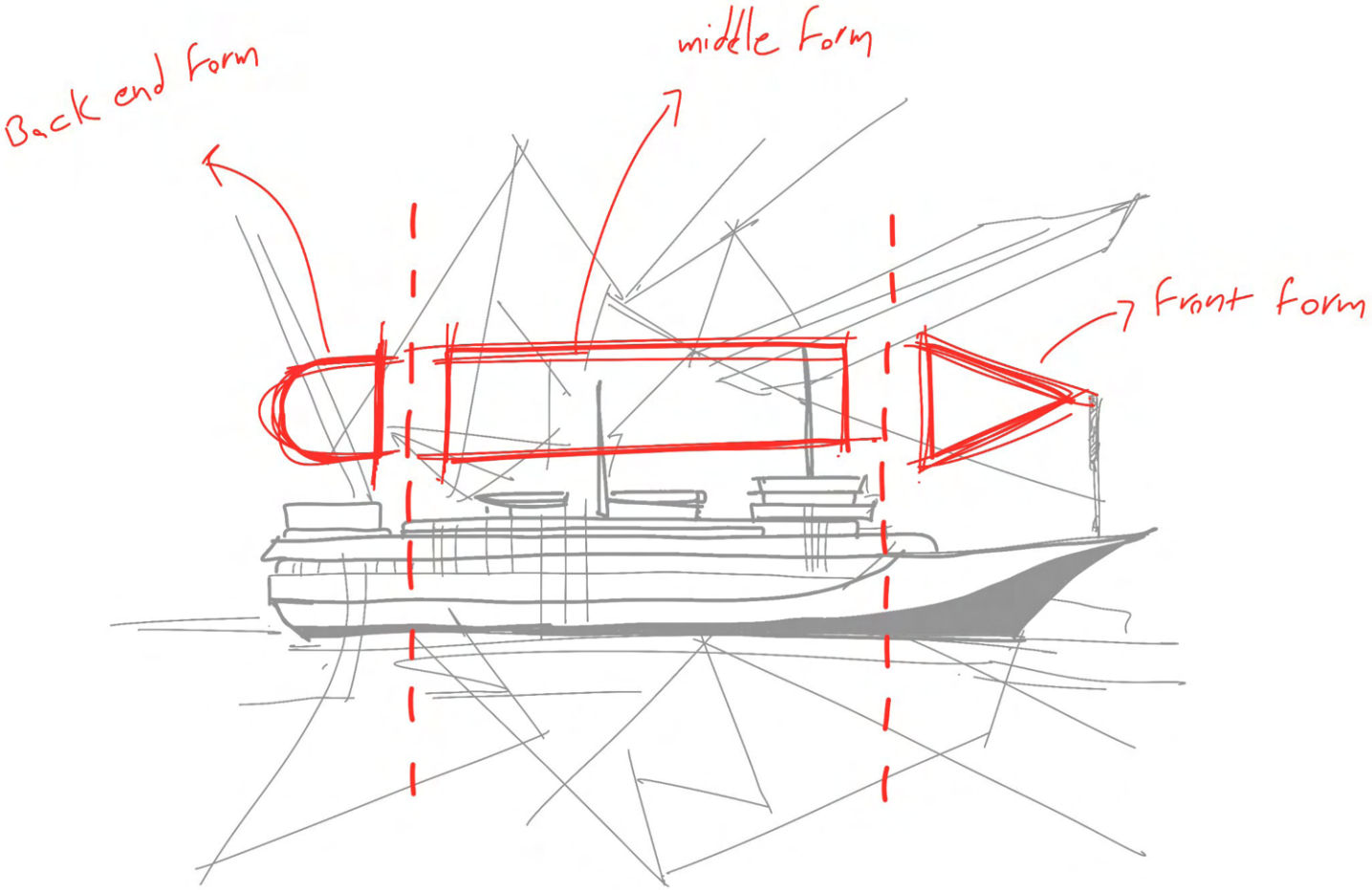
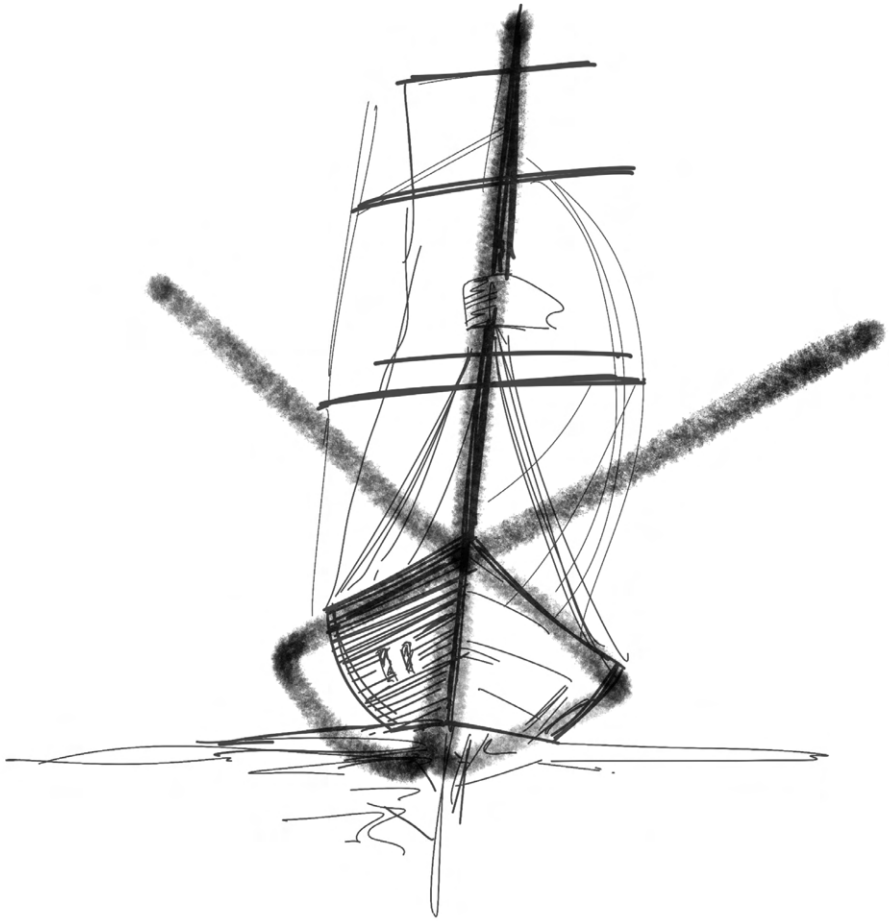


Concept of the mobile element

Concept of the mobile element

Concept of the mobile element

Concept of the mobile element



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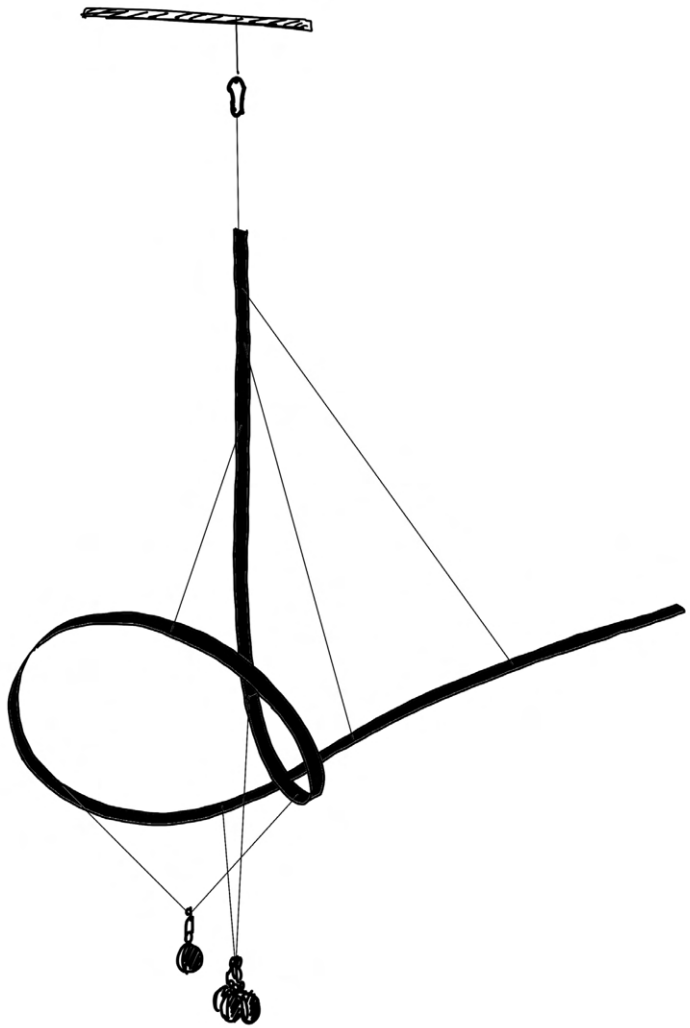
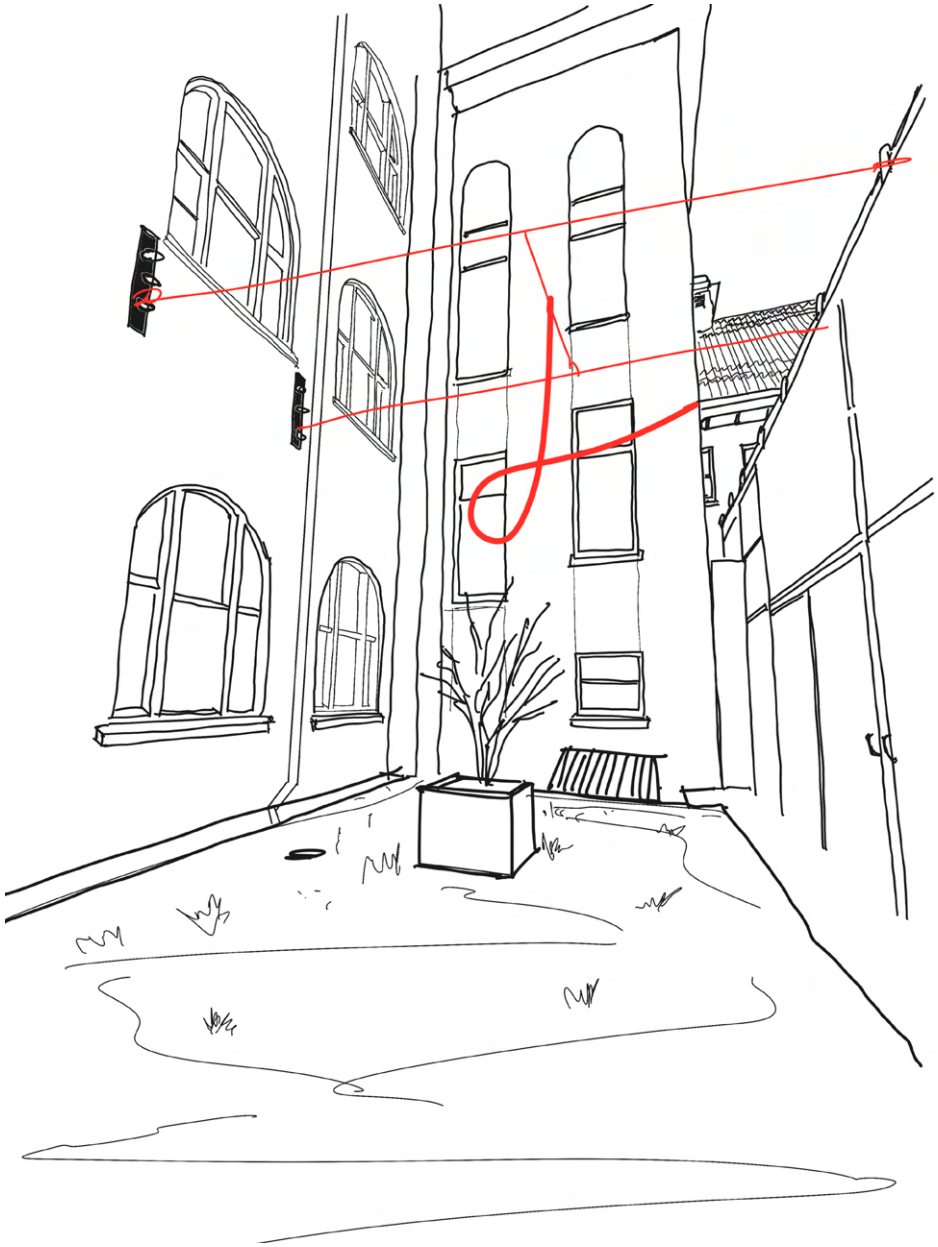
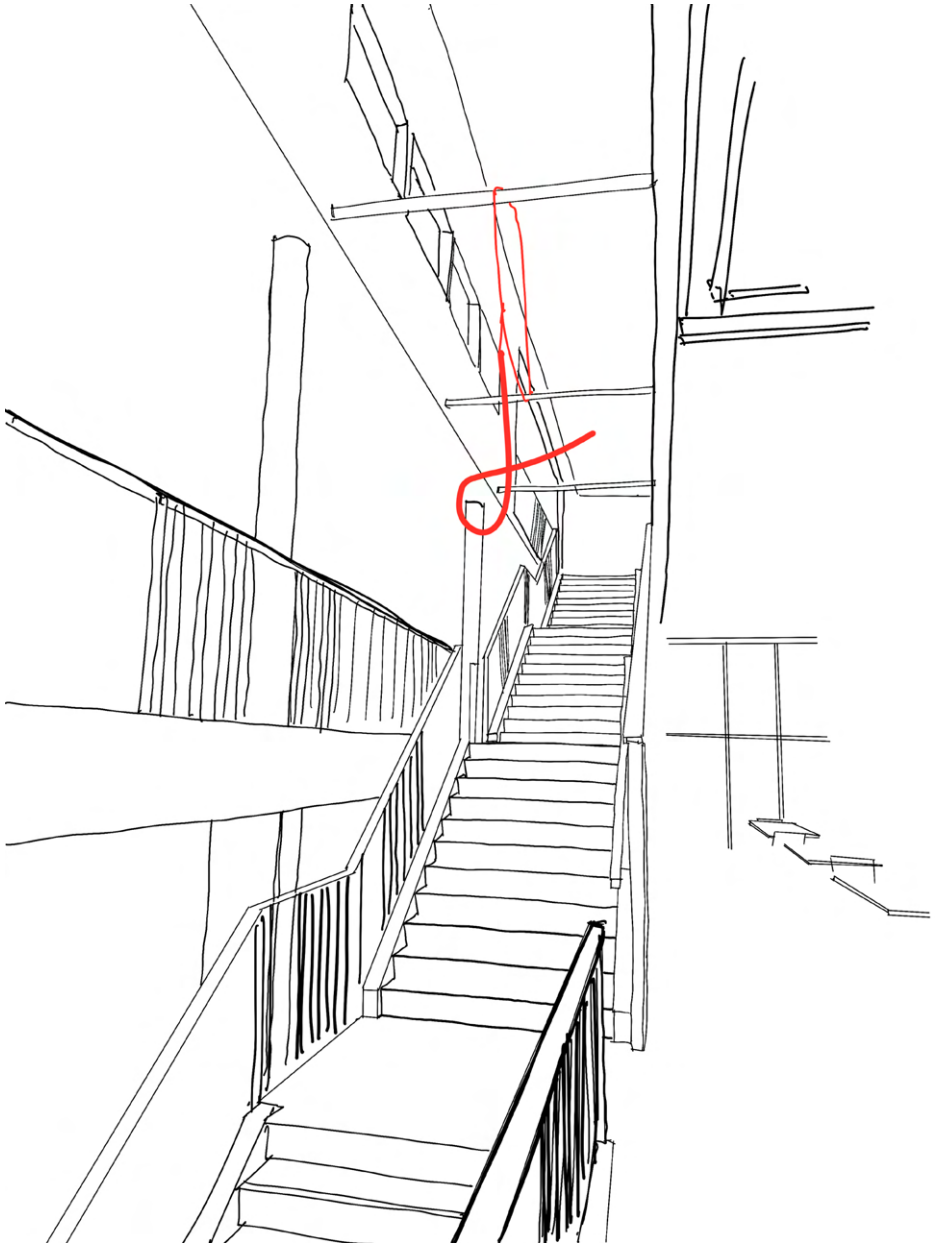


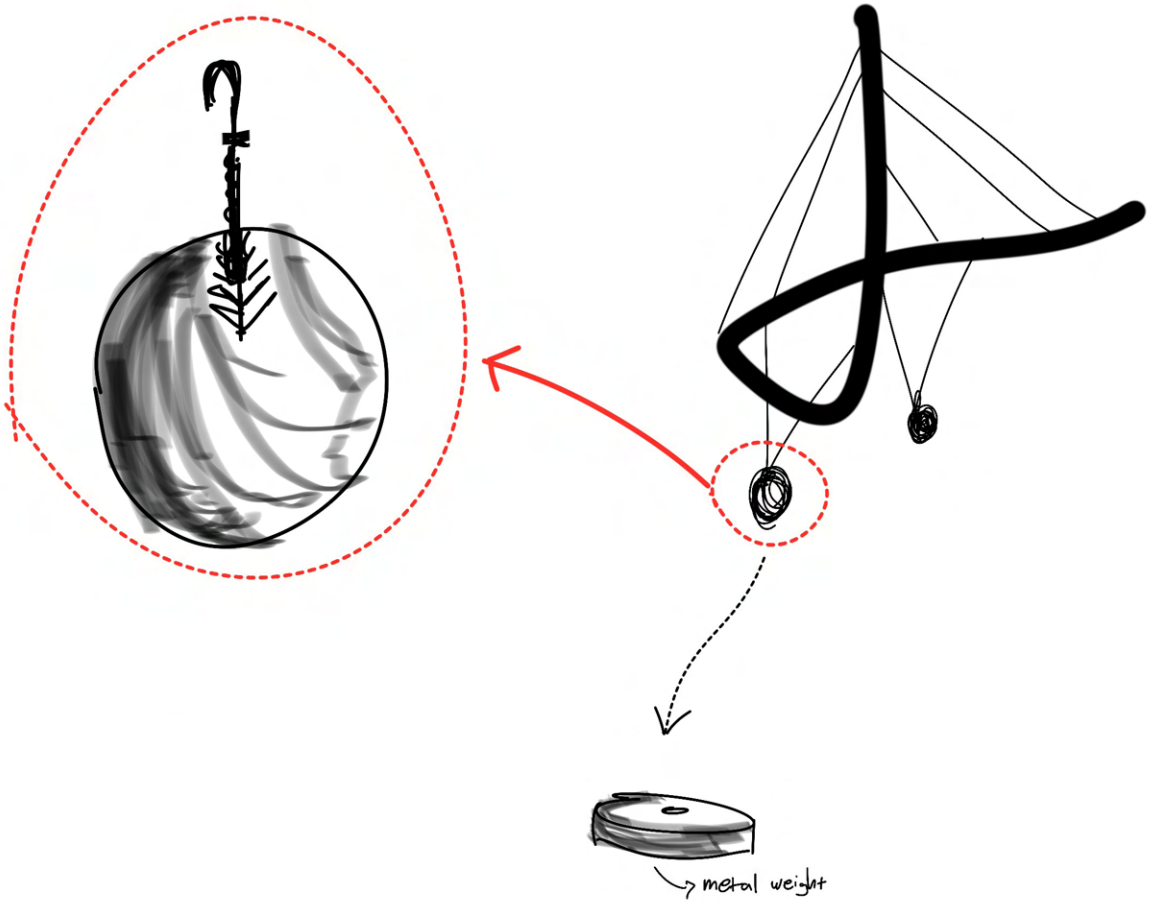
Concept of the mobile element



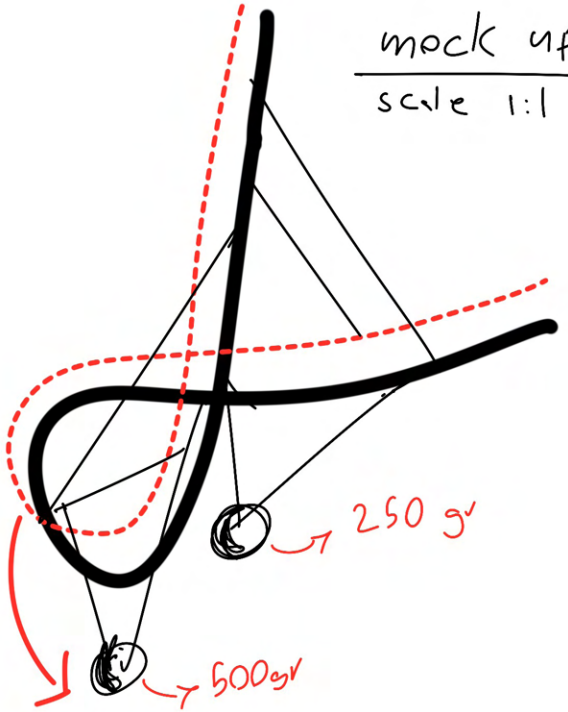
Possible location



Possible location

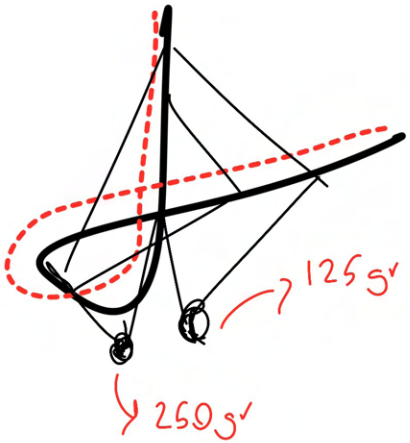

metal weight

mock up
scale 1:1

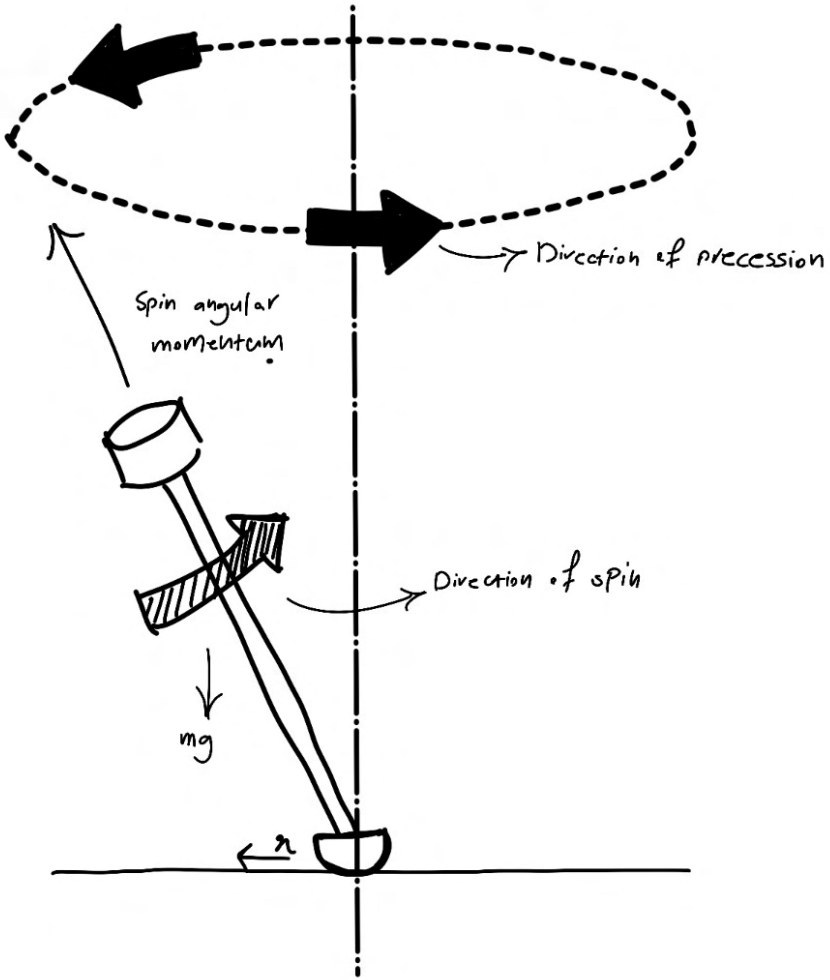


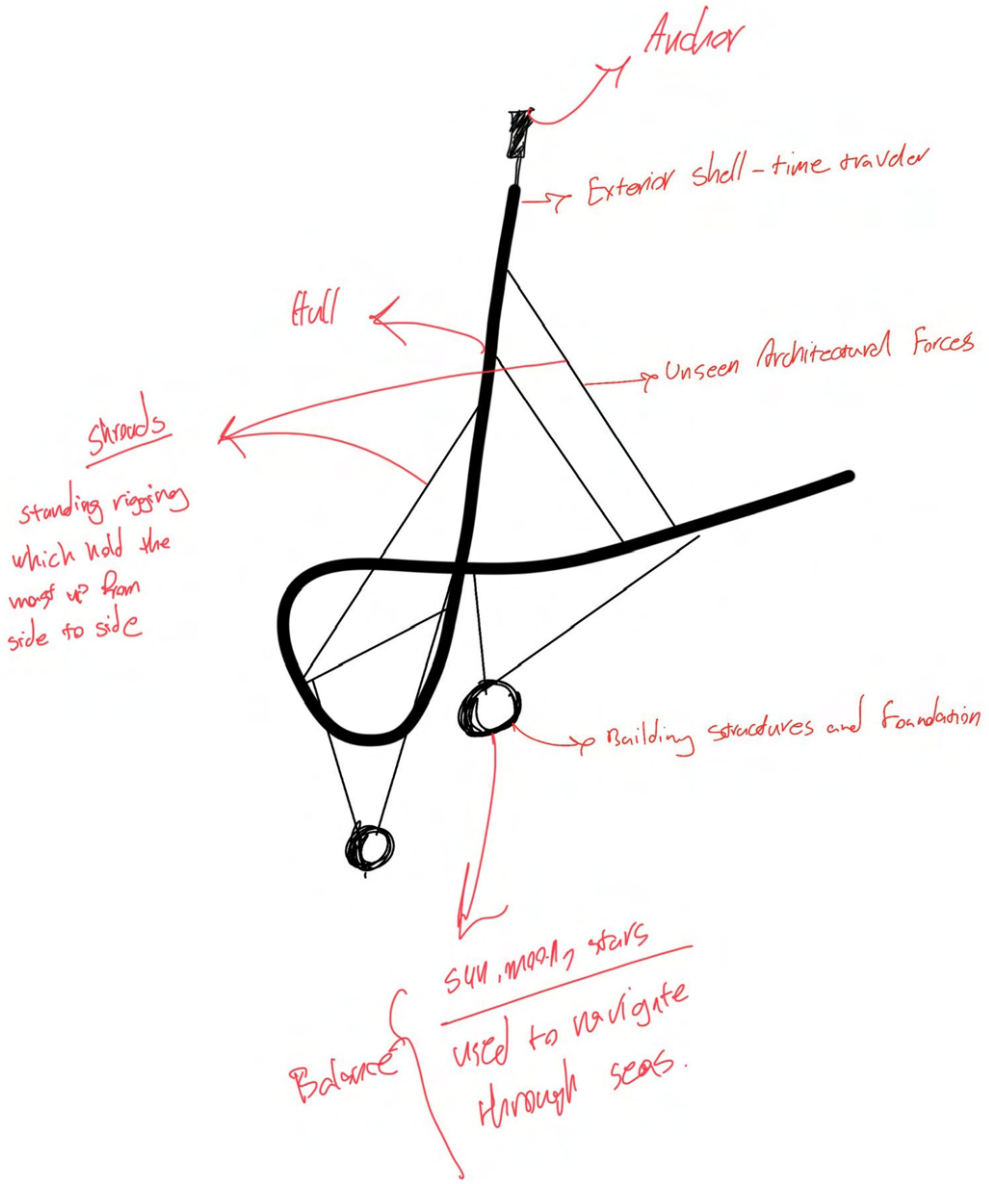
4000

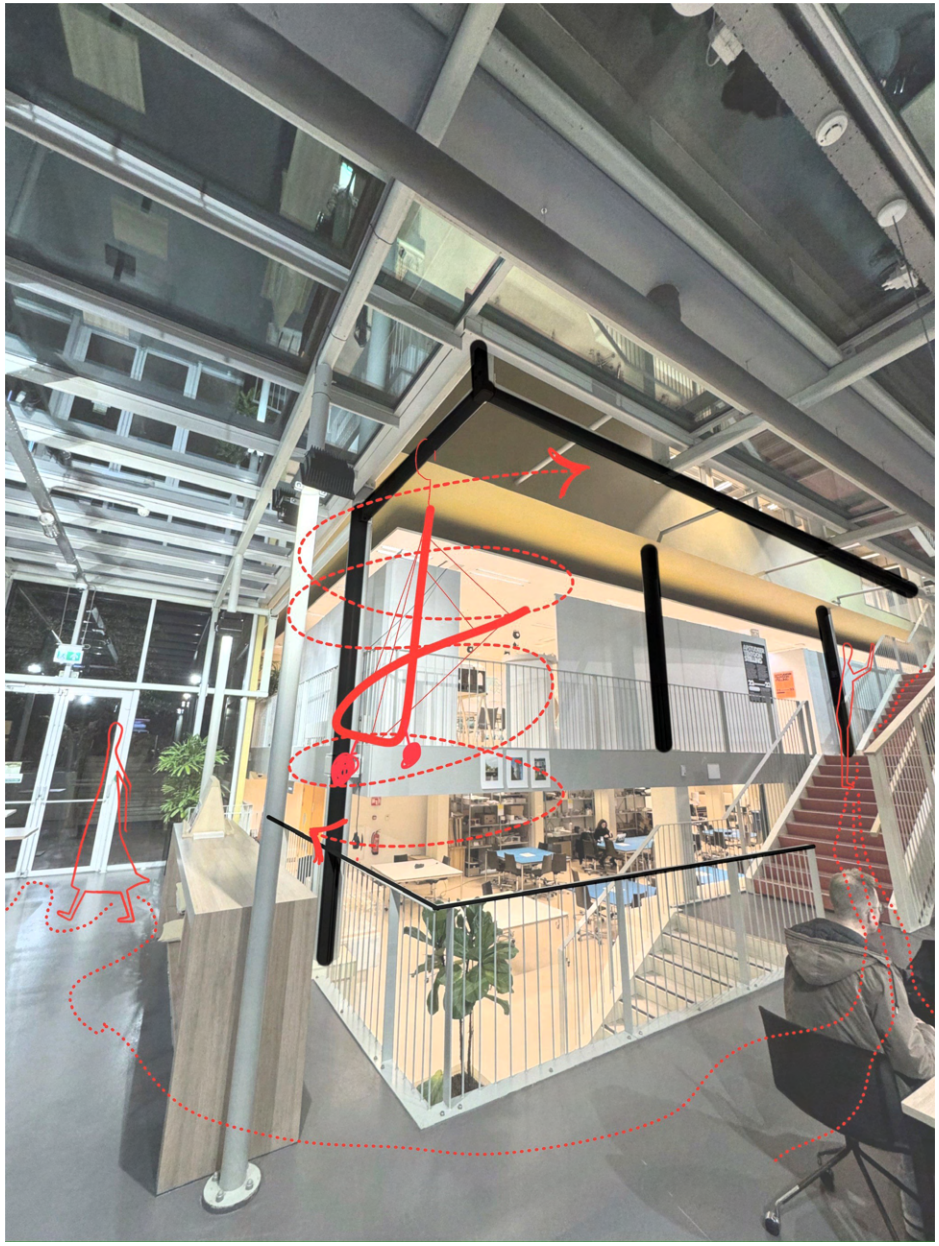
mock up
scale 1:2



2000


Direction of precession
Spin angular momentum
Direction of spin
mg
r


Anchor
Exterior shell - time traveler
Hull
Unseen Architectural Forces
Shrouds
standing rigging which hold the mast up from side to side
Building structures and foundation
Balance
sun, moon, stars
used to navigate through seas.



Final Destination

Check the book (Weekly Process)













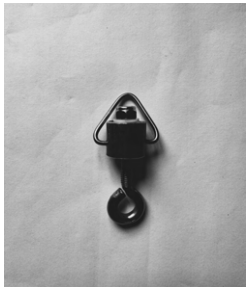
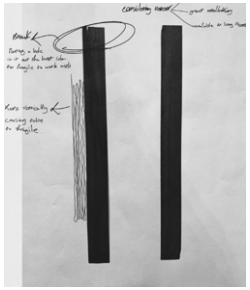
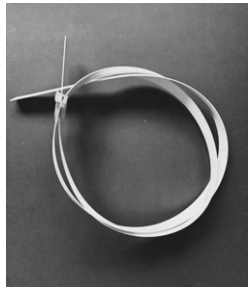







Check the book (from Concept to Model)

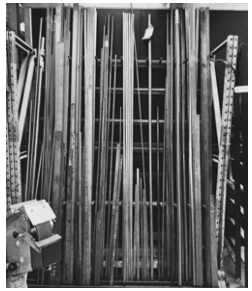


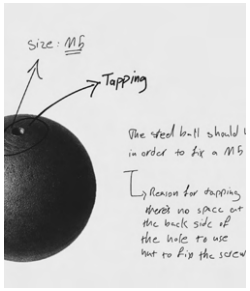




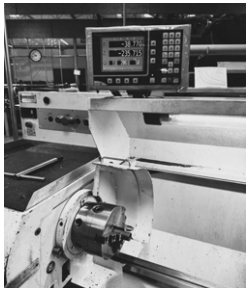


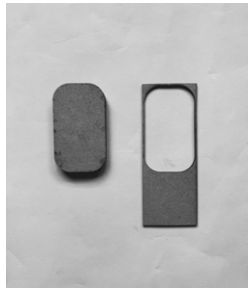


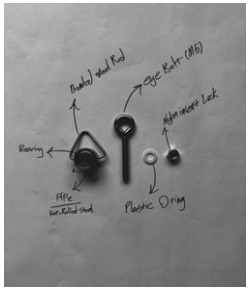


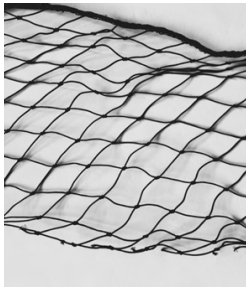
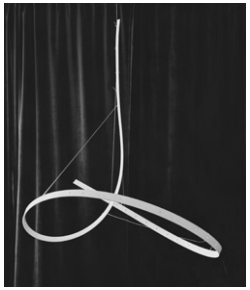
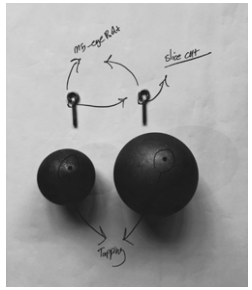


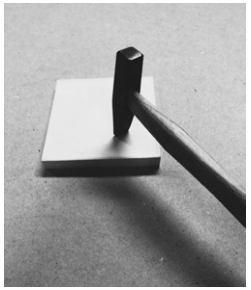


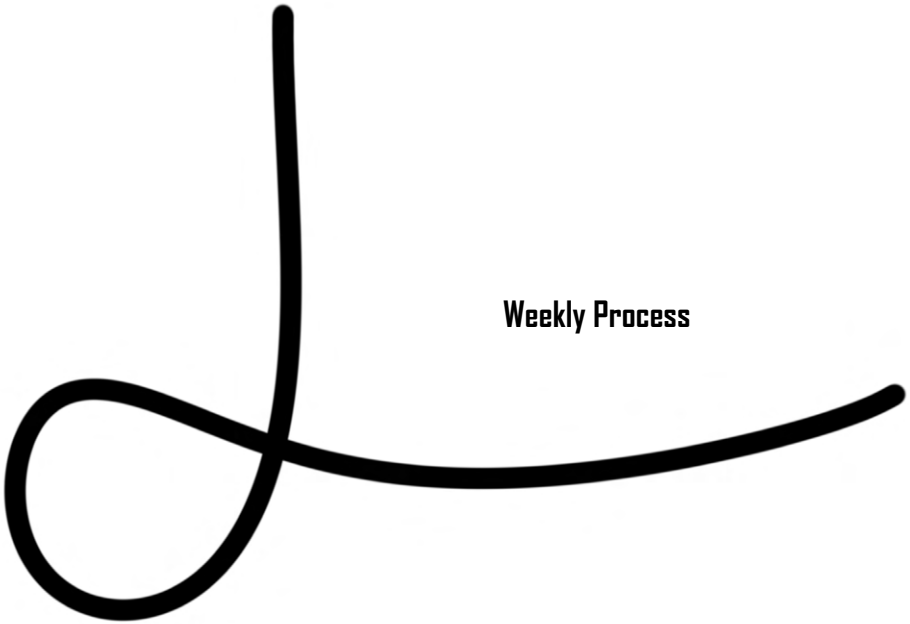









Weekly Process

Make/Shift
RAvB Building

Shamal Soltani
SN. 1063237

sem. 2_23-24

Contents

sem. 2_23-24

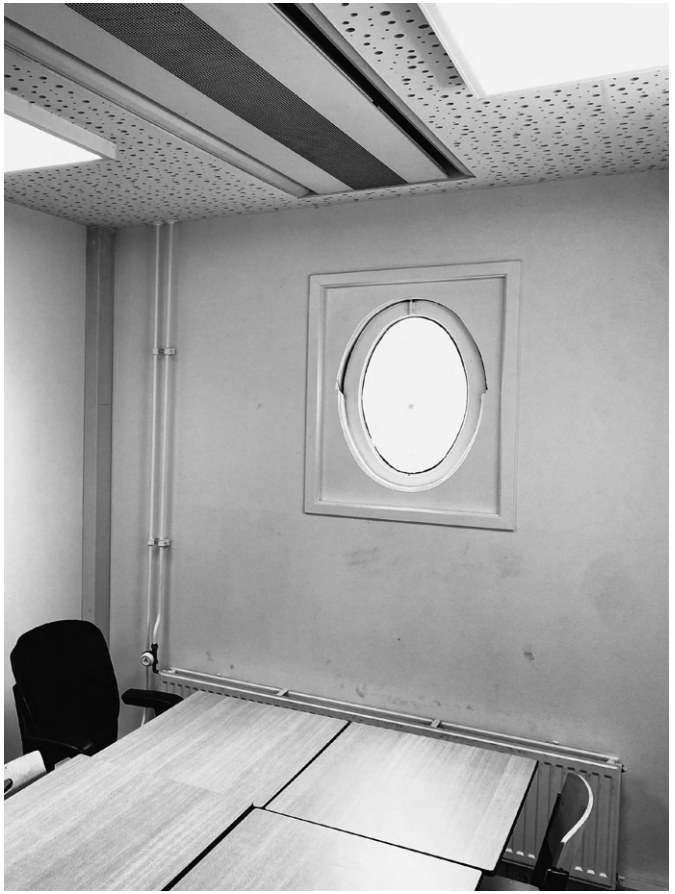
Week 1

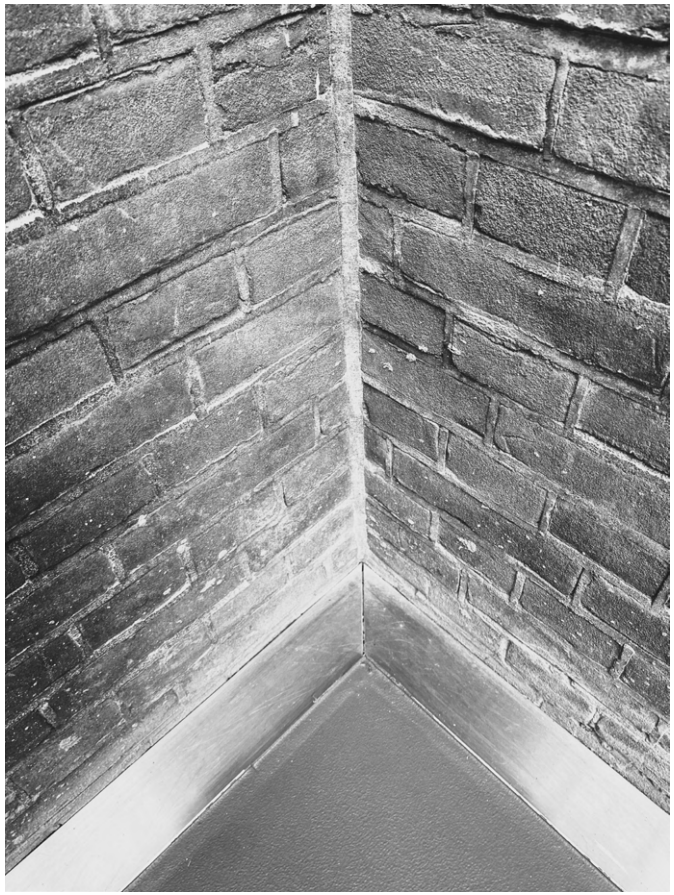
Fragment 1 drawing per day (7 drawings) Archival photos + drawings + background information maritime school (national monument)

Do you bring the following:

-pens, paper, drawing materials
-measuring tools as far as you have them: tape measure/ruler, laser meter, ..
-a small physical object that you find beautiful/special/...

If you are stuck in the proces, try another representation, some suggestions:
- textual description of the fragment
- model / maquette
- plan / section (doorsnede) /elevation (aanzicht)
- detail
- collage
- colour palette
- material research (what is it, how is it given it's form, etc)
- ...





Week 2

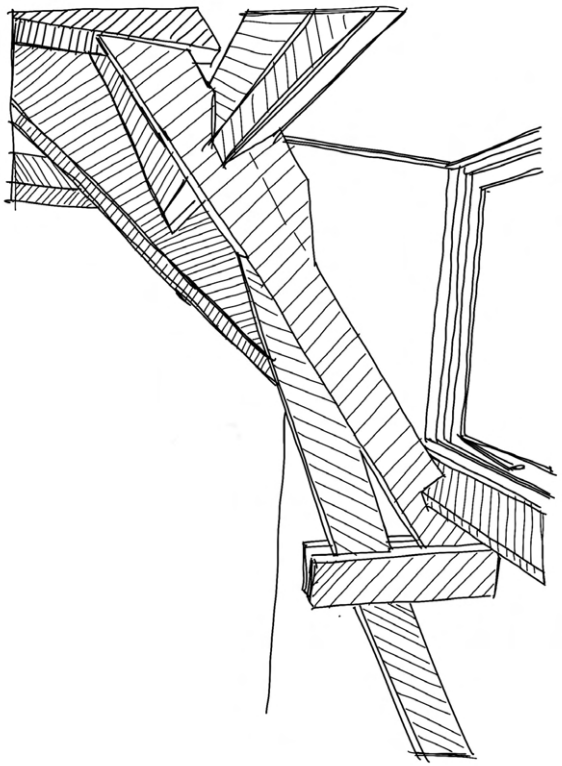
Each person starts with a part or fragment of the current academy building, as an object or space for study. The study focuses on use, detail, material, dimension, and tactility (= how does it feel, touch, sensation). The goal is to develop an understanding of how this part came into existence and was made.

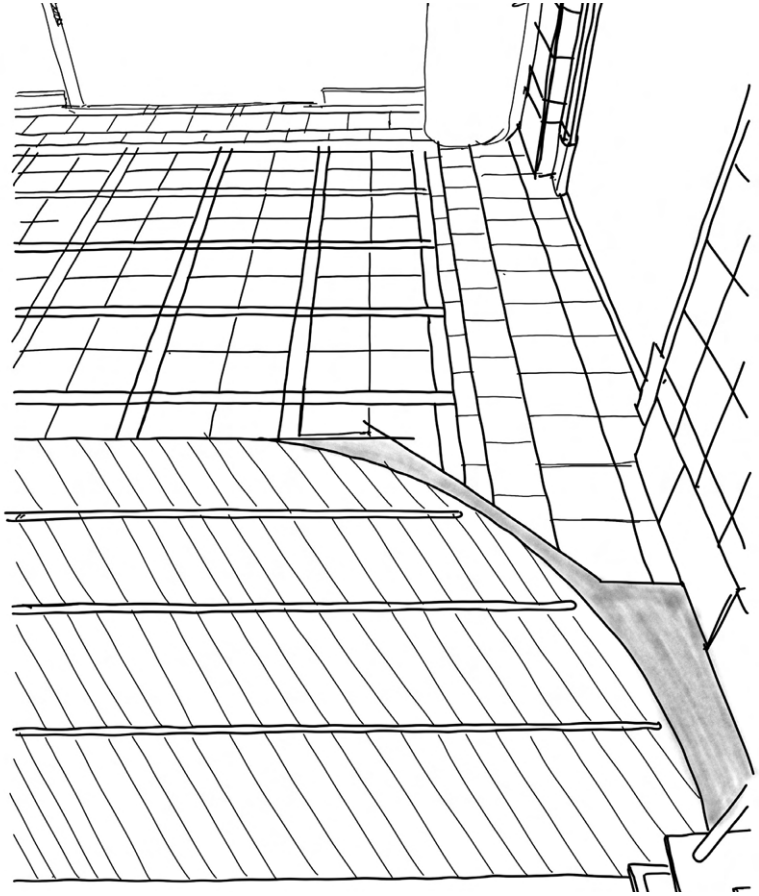
TO DO: Question:

What is the impact of the material and processing on humans/nature/health, etc... Expand background information on materials Description.

If you are stuck in the proces, try another representation, some suggestions:
- textual description of the fragment
- model / maquette
- plan / section (doorsnede) /elevation (aanzicht)
- detail
- collage
- colour palette
- material research (what is it, how is it given it's form, etc)
- ...

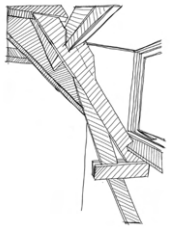
Researching wooden structures involves understanding the relationship between old and new methods in construction. How do traditional approaches to building with wood connect with or differ from modern construction techniques? Explore the interplay between historical methods and contemporary strategies in the realm of wooden structures.

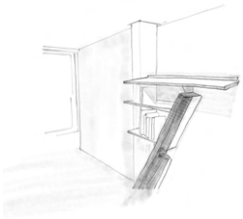


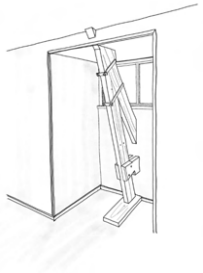
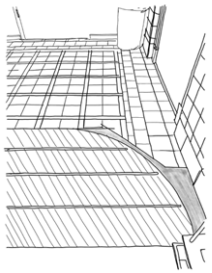


Paying attention to small details within certain areas of a building is crucial. Occasionally, a subpar finish becomes an integral aspect of a structure, almost like a distinctive property. In a peculiar way, observing these imperfections can offer valuable insights.

Check the book (Daily Drawings)





Projectgegevens:

Name: Zeevaartschool
Status: National Monument
Location: Pieter de Hoochweg 129
Subarea: Delfshaven, Schiemond
Function: School Building
Architect: Walter Dahlen
Client: Municipality of Rotterdam
Completion: 1916

Walter Dahlen

Architect Walter Dahlen (1883-1963) was born in Krefeld, Germany. In 1914, he moved to Rotterdam, where he was appointed as a first-class architect at Gemeentewerken (Municipal Works). Dahlen was extensively involved in school construction and education, particularly in Spangen, Tussendijken, and Rotterdam Zuid.

He gained prominence, especially for his design of the municipal Higher Burger School (HBS) on Bergsingel in the years 1921-1923, now a municipal monument, and the Girls' HBS in Kralingen, currently known as the Libanon Lyceum. During his early period at Dienst Gemeentewerken, his buildings somewhat exhibited the characteristics of North German Romanticism, as seen in his design for the Bridge Keeper's Cottage at Lage Erfbrug.

Over the subsequent years, W. Dahlen's designs increasingly combined elements of Romantic and pragmatic styles. Starting from 1925, Dahlen collaborated with other architects, including municipal architect Adrianus van der Steur (1893-1953), who joined Gemeentewerken in 1924.

The Zeevaartschool building is located at the corner of Pieter de Hoochstraat and Pieter de Hoochweg in Delfshaven, Rotterdam. The Zeevaartschool, including the school building and caretaker's residence, constructed in 1916, is designated as a national monument. The transitional style design was created by municipal architect Walter Dahlen, commissioned by the Zeevaartschool established in 1833. The Zeevaartschool served as an institution where officers and helmsmen were trained for the growing port city of Rotterdam. The Zeevaartschool later merged with the Scheepvaart en Transportcollege (STC), now located in the adjacent Lloydkwartier. Currently, the building is utilized for the media programs of Hogeschool Rotterdam.

Hinke:
"As said we will again do a pin-up like this week with your daily drawings and at least one model. Possibly writings, models/material tests/ whatever you want to bring.

Now that we have the first week behind us and you have seen how others 'organize' their daily drawings: think of a good way to document them so you can easily print them for a presentation or have them bundled already. It would help to write half a line or a few words with it so you remember why / what you drew and others can understand. "

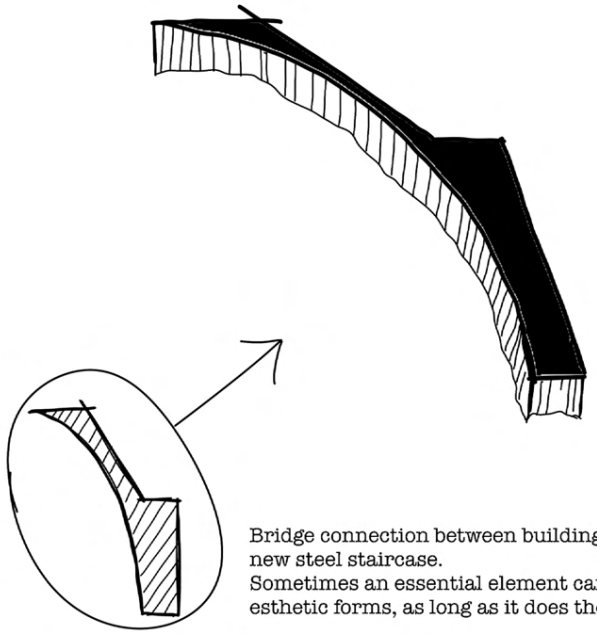
Week 3

Investigating the academic building involves selecting a specific area for focused research. Different elements, such as walls, floors, doors, or windows, are scrutinized to understand the materials, appearance, strength, and age. Materials used in construction, like bricks or concrete, are examined, along with the finishes such as paint or tiles. The structural integrity is assessed to ensure stability, and the age of each element is considered. Based on this detailed analysis, proposals for improvements can be developed. This may include suggestions for better materials, enhanced aesthetics, or addressing any structural issues. The goal is to contribute to the building's overall improvement, ensuring it remains functional and visually appealing.

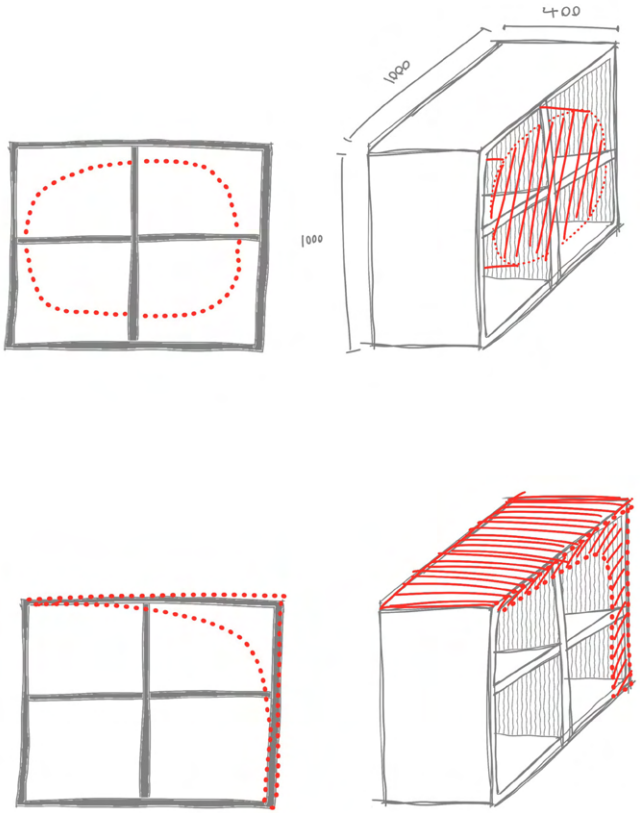
If you are stuck in the proces, try another representation, some suggestions:
- textual description of the fragment
- model / maquette
- plan / section (doorsnede) /elevation (aanzicht)
- detail
- collage
- colour palette
- material research (what is it, how is it given it's form, etc)
- ...

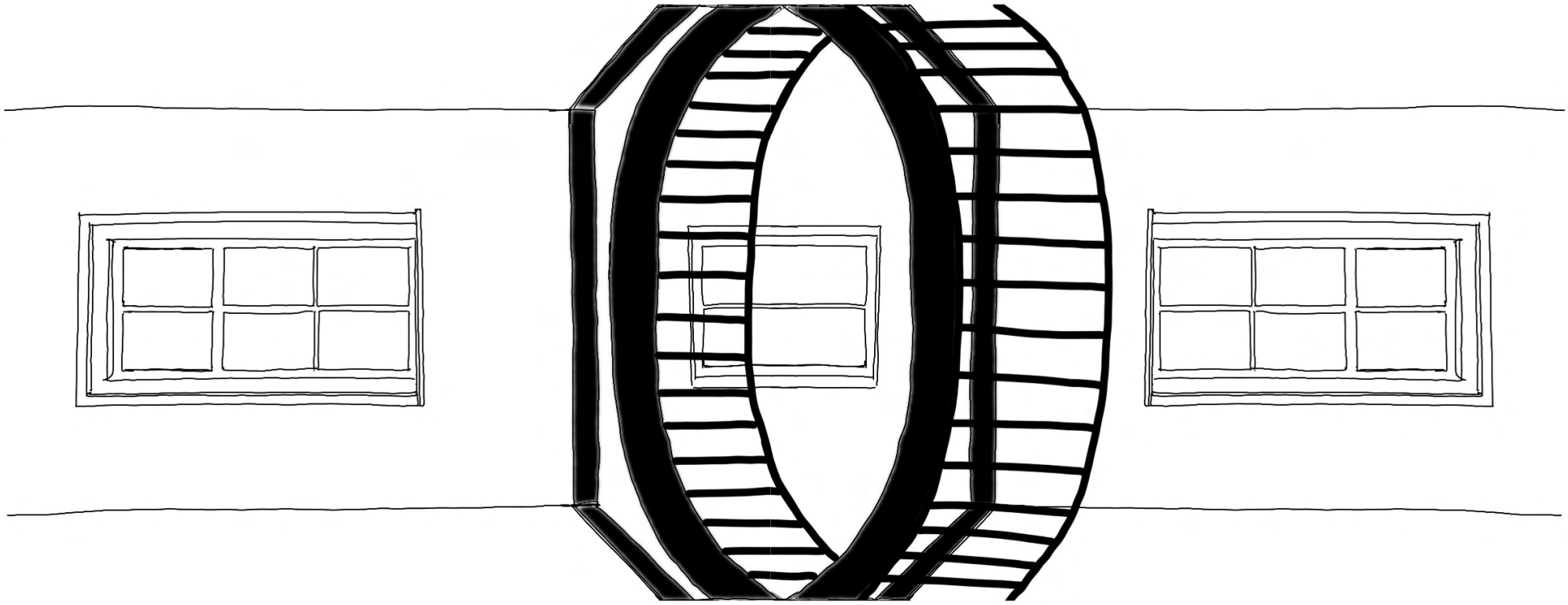
"I think the area of art is a zone of freedom. It's a zone in which you can do anything. You can do nothing or you can do something, but it's a zone of freedom."

Gordon Matta-Clark (1943-1978)

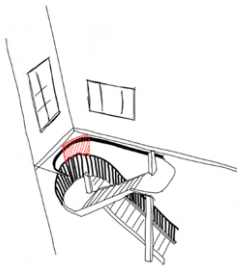


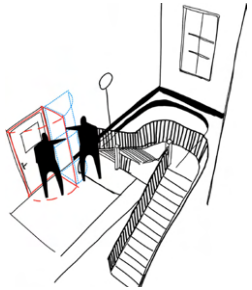
Bridge connection between building old floor and new steel staircase.
Sometimes an essential element can be without esthetic forms, as long as it does the job good!

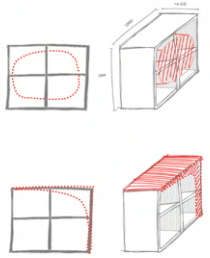


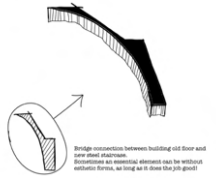


Check the book (Daily Drawings)





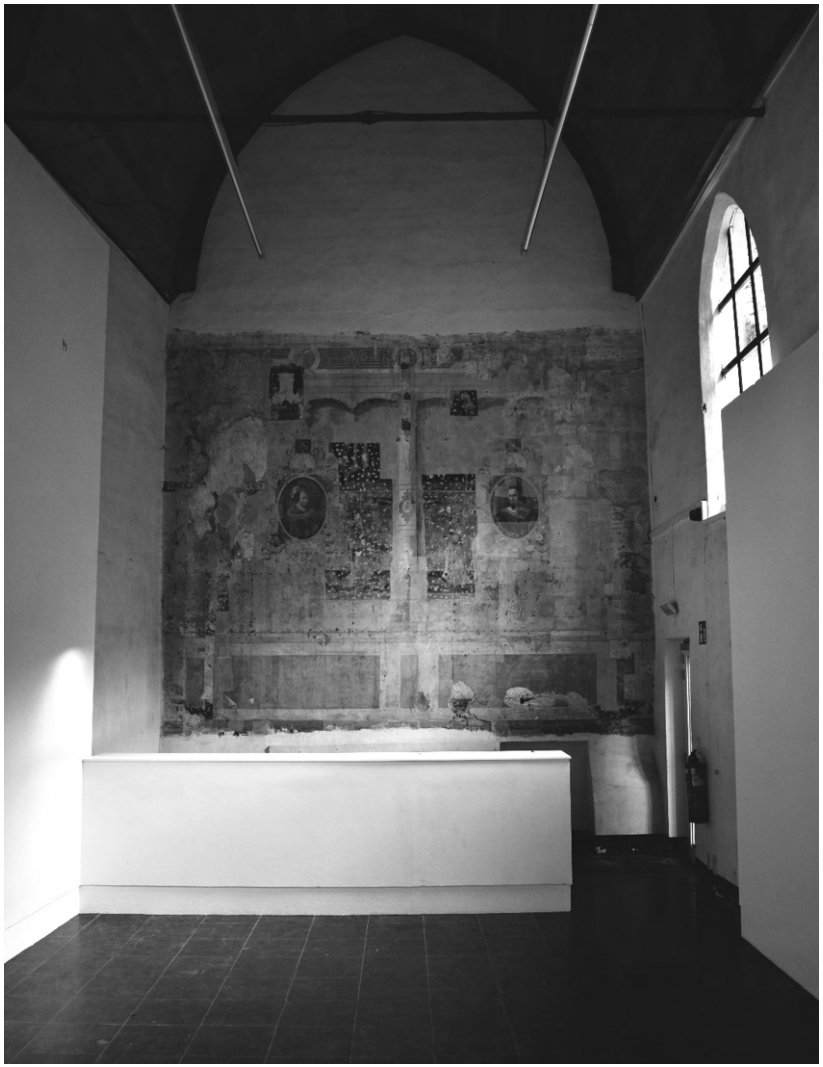


Week 4
Excursion

Schedule GENT 22/09:
10h - meeting point Dampoort gent station / bike place
1030- Kunsthal
12-1330 - Lunch
1345 - 1500 - Atelier Ternier
1530 - 1630 - Broei
1630 - tour in the city
1830-2000 - Dinner
2030 - to Brussels

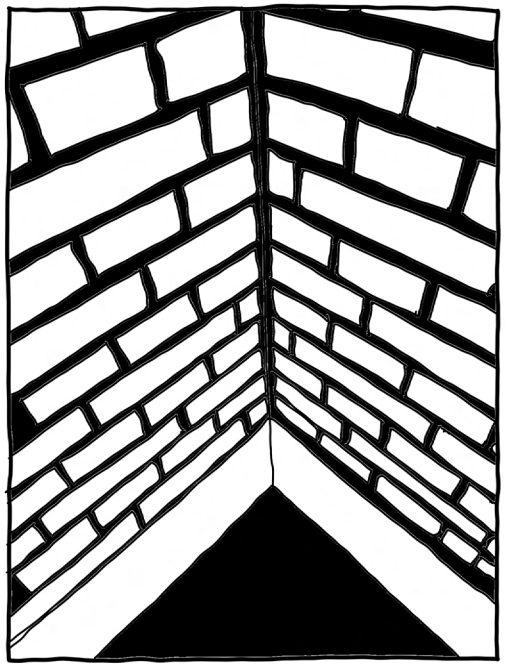
LIST of places
- kunsthal
- atelier Ternier
- Broei
- Bridge ketelvest - Office KGDVS
- Twiggy - DVV
- C de la B - DVV
- boeken toren - Henry van de velde
- Muzische leer thuis Melopee - Xavier de geyter
- stadshal - Robbrecht en Daem
- Museum of industry
- vooruit
- Rotor DC
No tour. But we will visit and hopefully get an introduction from them
- BC Materials
Unfortunately, BC is not able to give a tour for us. But we will pass by and visit from outside
- Vergotedok
Passing by. Visit from outside.
- Tour & Taxis
- Gare maritime
- design September Brussels - For the now

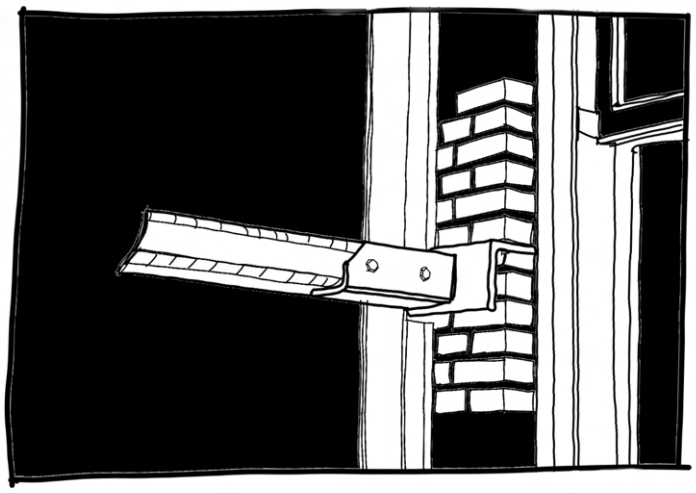


Week 5

-Considerations were made regarding the question of 'programme' in a broad context during our discussions.
-Identify what is lacking in the academy building and community, either within the original or extension building.
-Explore diverse needs, ranging from creating a specific seating area to designing a room for a particular purpose.
-Brainstorm and envision potential interventions that can activate and engage spaces within the building and enhance user experience.
-Reflect on the assigned fragment and incorporate its influence into the proposed programme.
-Develop intentions for the proposed programme, keeping in mind the overall improvement and enrichment of the academy building and community.
-Initiate the creation of preliminary sketches that visually represent the ideas and concepts.
Compile a to-do list for the upcoming week, outlining the steps needed to further develop and refine the proposed programme.
Ensure that interventions align with the broader goals of enhancing the building's functionality and user interaction.
Prepare to present intentions and initial sketches during the next session for further discussion and feedback.

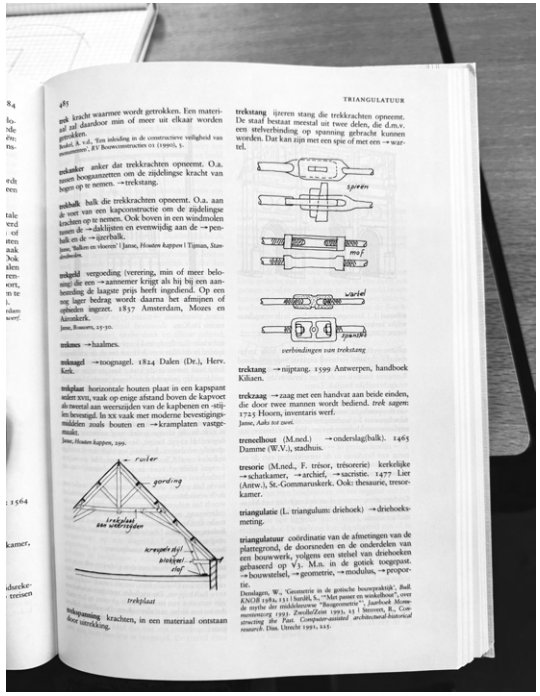
Midterm (the 13th):
Central to your mid-term presentation is your fragment, what you learned from it, and the first intentions of how this will lead to an intervention in the academy building. Pin up:
- models (also working models)
- daily drawings (tip: scan them and print them in a coherent way) pinned up as well
- intension"





Explore the academy building for potential gaps or underutilized spaces. Identify areas where architectural elements or interventions could enhance the overall environment. Consider the possibility of introducing art installations to fill gaps or complement existing spaces. Examine the need for functional additions, such as a bookshelf or other storage solutions, to optimize available space. Evaluate the aesthetic and practical aspects of potential locations, ensuring they align with the overall vision for the space. Search for opportunities to integrate artistic interventions that not only fill gaps but also contribute to the building's atmosphere. Document the areas under consideration, noting specific features or characteristics that could inform your intervention. Consider the potential impact of your proposed additions on user engagement and the overall community dynamic. Brainstorm ideas for architectural and art interventions that resonate with the identified gaps or needs. Continue the search until a suitable location is found, ensuring that any proposed changes align with the goals of enriching the academy building environment.

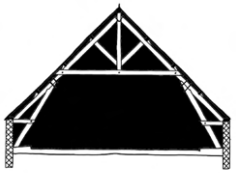
Exploring tension structures and cables, Looking for a balance between how things look and work. The idea is sparked by the interplay of tension and balance, aiming to create structures that not only hold weight but also look visually pleasing.

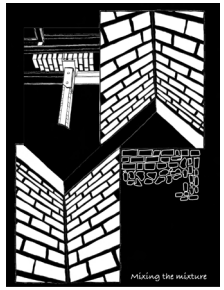


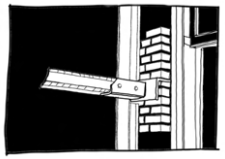
In architecture, a "tension rod" or "tension cable" is a structural element commonly used to provide stability and support to buildings and other structures. A tension rod is a slender member placed in tension, meaning it is subjected to pulling or stretching forces. It works in opposition to compression elements like columns, helping to balance and stabilize the overall structure.

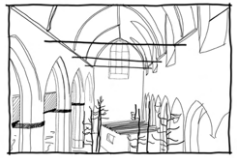
Tension rods are often made of materials with high tensile strength, such as steel. They are frequently used in combination with other structural elements to create a system that efficiently resists various loads and forces.

Check the book (Daily Drawings)









Week 6
Prep Mid-Presentaion

In our session, each student will have a 15-minute slot, with 5-7 minutes allocated for their presentation. Here are some guidelines to consider:

Introduction to Your Fragment:

What form does your fragment take? (Drawings, models, materials, photos for added critique)
Learning Points:

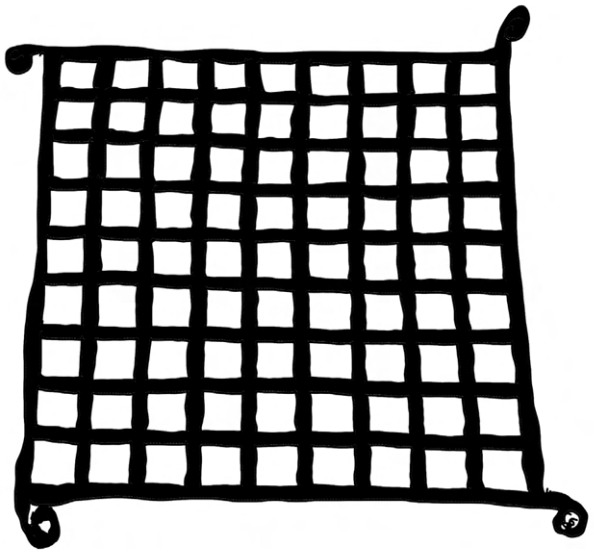
Share insights gained from your fragment. This could include lessons on materials, techniques, cultural aspects, composition, etc.
Current Project Overview:

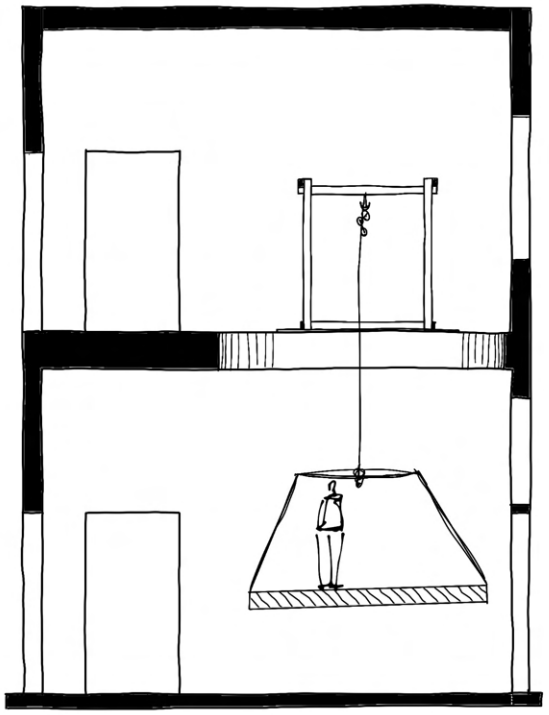
Detail what you're currently working on (drawings, models, text, etc.).
Explain the relationship between your project and the fragment. How does the fragment influence your current work?
Offer your insights on the potential end result of your project.
Daily Drawings Booklet:

Compile your daily drawings into a printed booklet.
Consider including important references that have influenced your work.
Presentation Extras:

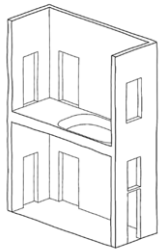
For those who have presented on other work previously, consider sharing a draft print to showcase progress.

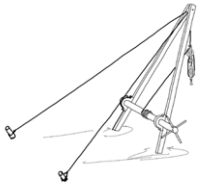
Analyzing the chosen fragment (staircase next to mediathek) involves a comprehensive exploration. In addition, researching alternative methods for transitioning from the ground floor to the first floor is essential. Consider exploring unconventional approaches, such as cargo nets, pulleys, or other imaginative methods that break free from conventional constraints. Embracing ideas that liberate the mind from traditional structures can lead to innovative and unexpected solutions, transforming the functional aspect of the staircase and challenging conventional norms.

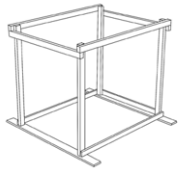


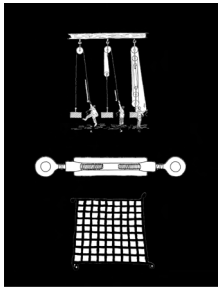


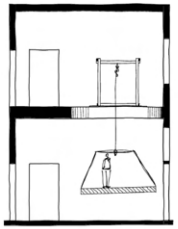
Check the book (Daily Drawings)

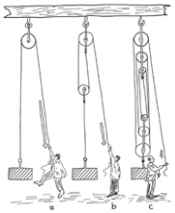


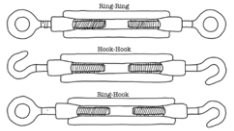












Week 7
Mid-Presentaion

From the mid-term presentation, what should be more or less clear by now:

a. Program and design intention
What is the design trying to address?
How is the design going to add value to the space?
How is the design decision and intention a continuation from your researches and observations?

b. Location
Is it a specific intervention in one location in the campus?
Is it one or a series of objects / installation that is moveable and adaptable?

To do:
(Send by 22 oktober latest)
- 50-150 word description of the project (also in preparation of booklet) - max two page drawings / models
- A plan drawing to indicate where the chosen location(s) for the intervention is. (Some already has done it)
- Question(s) or things you want to hear our thoughts on

Next studio session location:
We unfortunately cannot use RDM Nov 3rd because the RDM is booked on that day.
We can start the day with discussion in the classroom in the academy and use the model-making space in the academy.
Importantly, you already start to make study models and mock-ups during the session."

"For the second part of the studio, we will be focusing on the development of the design.
Here are some considerations and guidelines for the following process.

1. Planning
Make a planning.
Design development (test and mock-ups), date of production, order/delivery of materials...

2. Design development
Develop the small scale in parallel to the big scale.
Develop the details in parallel to the overall design.

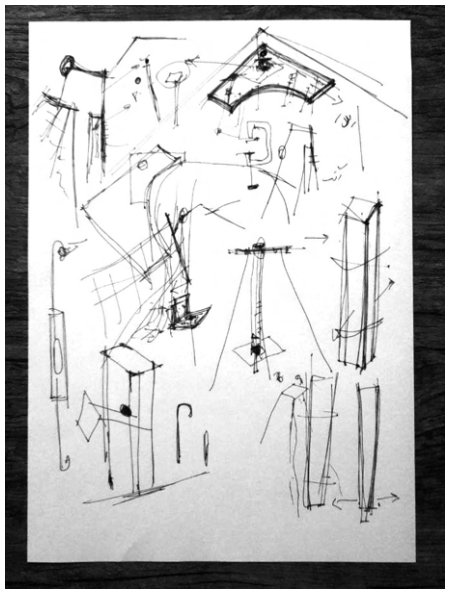
3. Materials
What are the availability of materials?
What are the standard sizes of the materials?

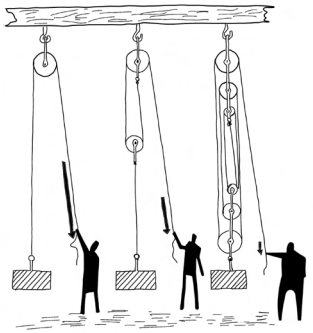
4. Tools and skills
What kind of specific knowledge or skills do you need for your construction?
What are the available tools in the workshop to allow your construction?

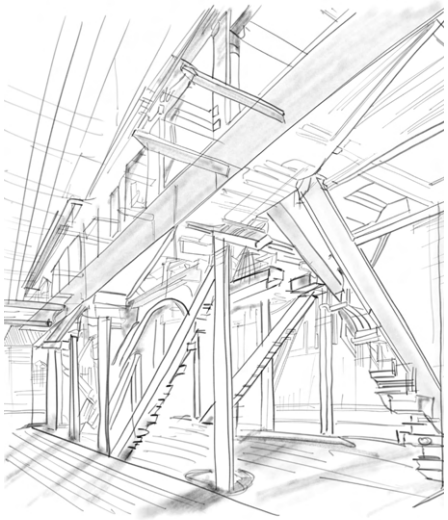
5. Assembly / transportability
Start to think about the assembly of the parts and the transportability
- dimensions of elements
- how long and many people to assemble it etc...

6. Cost
Estimation of the cost of materials.

7. Feasibility
The feasibility of the end-result is determined by the above points."

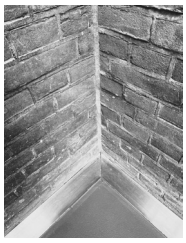


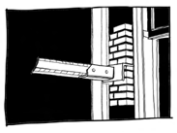




Make/Shift

RAvB building

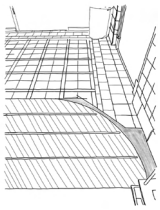


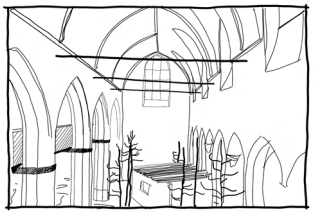


Staircase

Chosen fragment to start the analyse and design project.

First step to measure the are; using laser scan

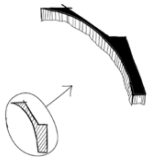




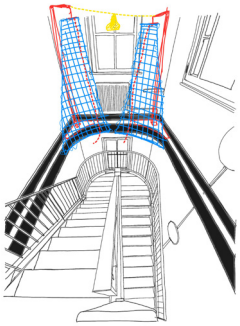
Excursion to Gent;

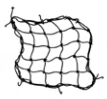
Observing different style and approaches in Kunsthal to preserve the historical building from damages related to construction.

Fascinating methods for design in the House of TWIGGY, mixing mirror with sharp color and cutting some part of the building to create new areas with new atmosphere.

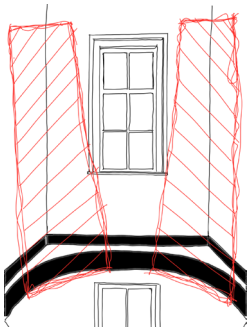


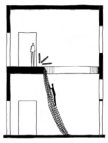
Proposal

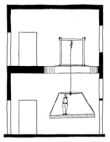




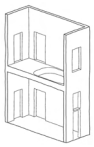
The old maritime school turned into an architecture place keeps the see spirit.The colors and signs remember the see.logistic and architecture.
Showing the journey from strict rules to creative building fun.

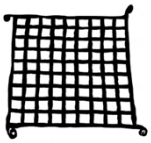






Flashback





Shamal **S**oltani
Oct 2023

Week AI-Workshop
Post Mid-Presentaion Feedback

Bing:
"Hi Shamal,

The question of inspiration is rather broad, so perhaps some questions first.
I know that you have already talked about some of these points but here to make your thoughts clear again, at least to me.

- Which direction do you want to go? (It could be intuitively)

- Are you engaging with the space around the stairs or the stairs?
(Doing something around the stairs could also change the perception about the stairs)

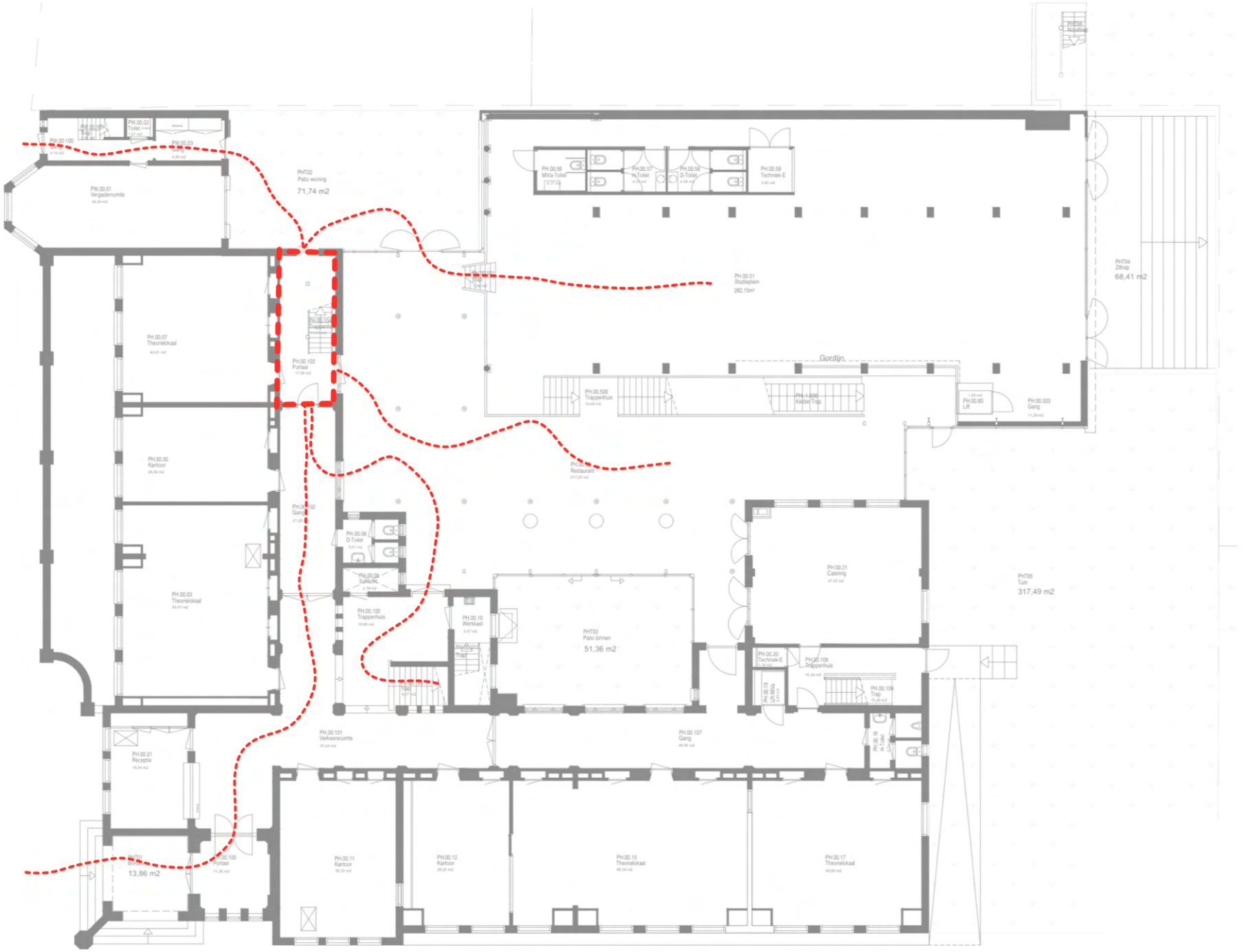
Are you looking for works/inspirations that deals with
- positive/negative space/object?
- tectonics of different materials coming together?

- What about the question of responding to the mediatheek?
Could the space under the stairs be a space of use such as sitting or reading area instead of a place for clothes rack?

- What about the shape you found between the old floor and the new stairs?

Here are some references of studies of stairs or about stairs or artists that did works about stairs.
They are not direct answers to your question but we once shared these with your colleagues.
- https://www.neapolitanstaircases.ugent.be/geometric/index.html
- Rachel Whiteread - stairs
- Do Ho Suh - staircase

Best regards,
York Bing Oh"


PHT02
Patio woning
71,74 m2
PH.00.01
Vergaderruimte
PH.00.07
Theorielokaal
PH.00.05
Kantoor
PH.00.03
Theorielokaal
PH.00.103
Portaal
PH.00.51
Studieplein
282,15m²
PH.00.500
Trappenhuis
PH.00.503
Gang
PH.00.60
Lift
PHT04
Zitrap
68,41 m2
Gordijn
PH.00.08
D-Toilet
PH.00.09
Schacht
PH.00.105
Trappenhuis
PH.00.10
Werkkast
PHT03
Patio binnen
51,36 m2
PH.00.21
Catering
PHT05
Tuin
317,49 m2
PH.00.20
Technisch-E
PH.00.108
Trappenhuis
PH.00.109
Trap
PH.00.01
Receptie
PH.00.101
Verkeersruimte
PH.00.107
Gang
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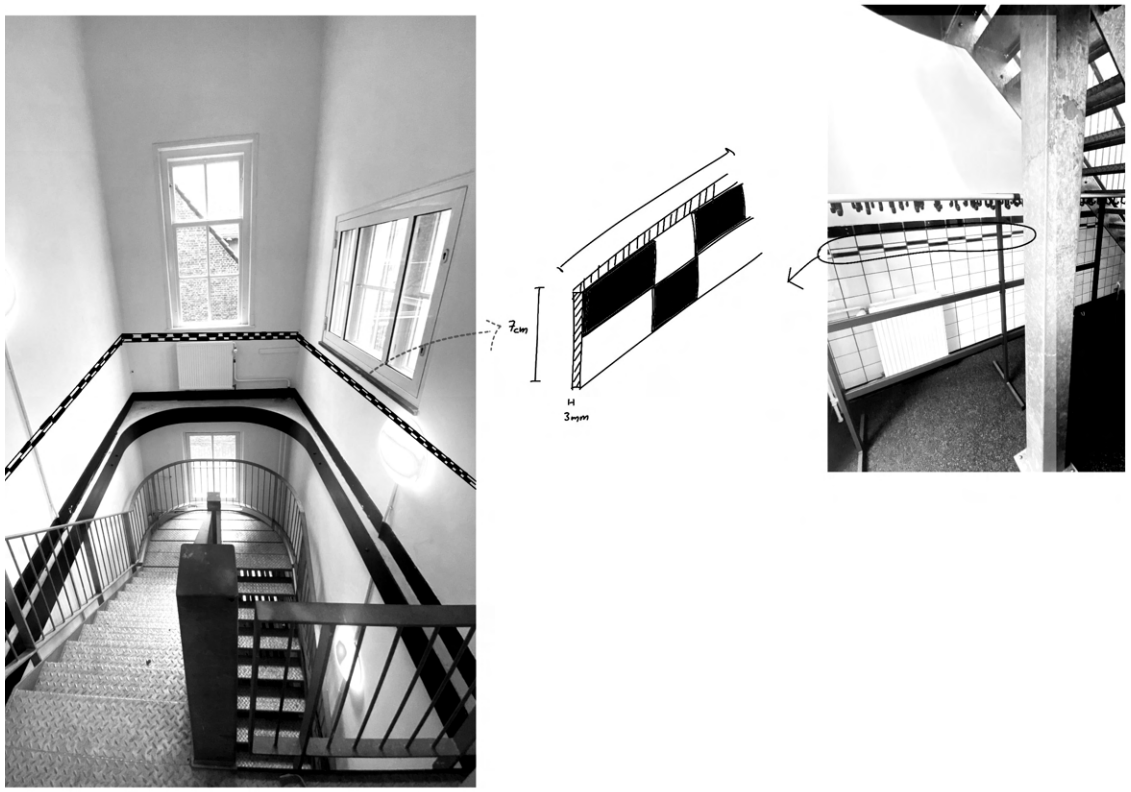
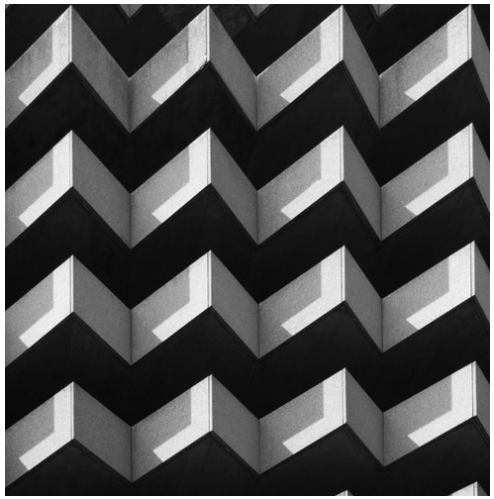
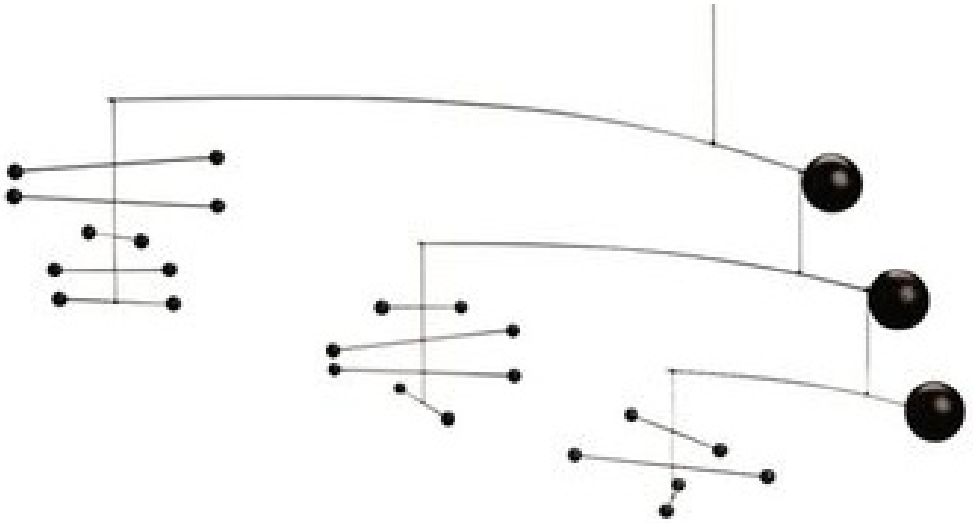
Theorielokaal
13,86 m2



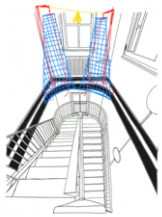
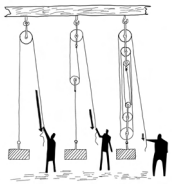
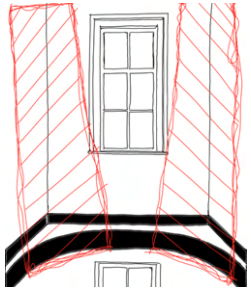
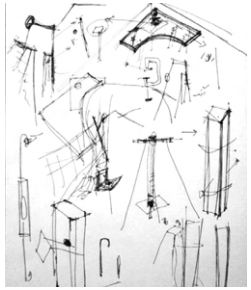
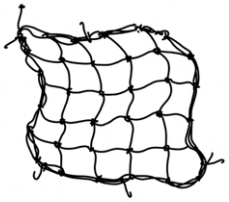


What defines a pattern in architecture? Why is it actually utilized in architectural designs? Furthermore, can a pattern bestow a distinctive character upon a different location, room, or area?



Does AI truly comprehend us? Can it serve as a source of inspiration in architecture? Why do the results sometimes differ from our expectations? Could this discrepancy be attributed to the absence of emotion in AI, given that everything is rooted in algorithms and mathematics?

Check the book (Daily Drawings)

Week 8

Feedback for my proposals:

We have gathered a few comments, hope it helps and see you next week!

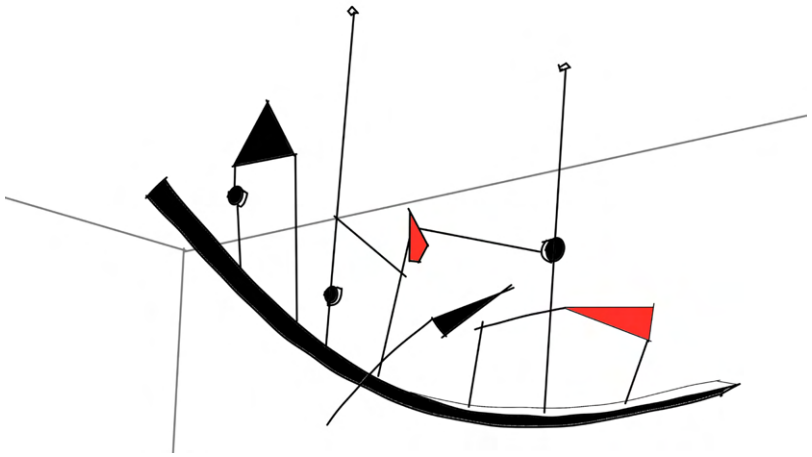
We do think you need to choose one of the projects.
We see that you have been searching for many approaches but there has been little development after the initial thoughts of your different projects.
So time to push one of them further! We have the feeling that the mobile or the sketch might have most potential as they are most spatial and with complexity.

- Sketch
In the first sketch of the pdf, the hand rail is mirrored. Right?
Can this sketch be translated a concept or idea? - doubling, mirroring, repetition etc. Similarly, do your other initial sketches bring out certain ideas?
We see a hexagonal space with a round hole (void) in the middle. One window on one façade and two windows on the other. If you want to go with this than you could make a model of the drawing (so not of the actual space!). And then translate the principles in a new model. And a design. We could imagine it becoming a booth, a bar, a ...?

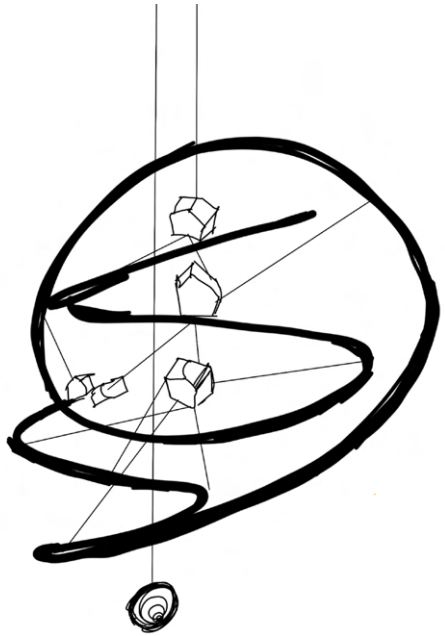
- Mobile
The mobile can be an interesting project. We do think it should be very precise and site specific. So where and how can you hang it (could a space 'next door', or the library itself!)? What are the materials? Is it interactive in some way and how? Make a precise drawing and model to scale. From how many points does it hang and what does it tell or highlight about the academy building?

- Pattern
This is now a very literal copy of the drawings.
Suggestion: Put on hold this idea for now (unless you feel strongly about it).
Although patterns are definitely interesting to study :)
- Cupboard - Suggestion: drop this idea for now.
Is a bit random from the process of your project although we do see the link with cutting.
It also has some practical implications (can you cut it? Is it sturdy enough to cut it?).

Mobile art, as exemplified by artists like Alexander Calder, is characterized by the integration of movement and balance. These kinetic sculptures invite viewers to experience ever-changing compositions, fostering an awareness of space, harmony of forms, and a playful aesthetic. The logic lies in creating dynamic, interactive artworks that transcend the static nature of traditional art, engaging the audience both visually and emotionally.



'I paint with shapes.'
A.C



Attempting to create mobile with various balance points, incorporating weight elements for balance, experimenting with curved forms, and manipulating space by bending it.

In the endeavor to craft mobile , the exploration involves testing diverse balance points, integrating weight elements to establish equilibrium, exploring the dynamic aspects of curved forms, and introducing bends to manipulate the surrounding space.

Experimentation takes center stage with the introduction of curved forms, allowing for the exploration of organic shapes and fluidity within the structure. The intentional manipulation of space through bends further extends the artistic narrative, creating a symbiotic relationship between the mobile and its environment.

Engaging in the creation of mobile art is a multidimensional process that involves a nuanced exploration of various elements. This includes the deliberate testing of different balance points, ensuring a dynamic interplay within the composition.

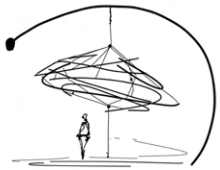
'I paint with shapes.'
A.C

Check the book (Daily Drawings)









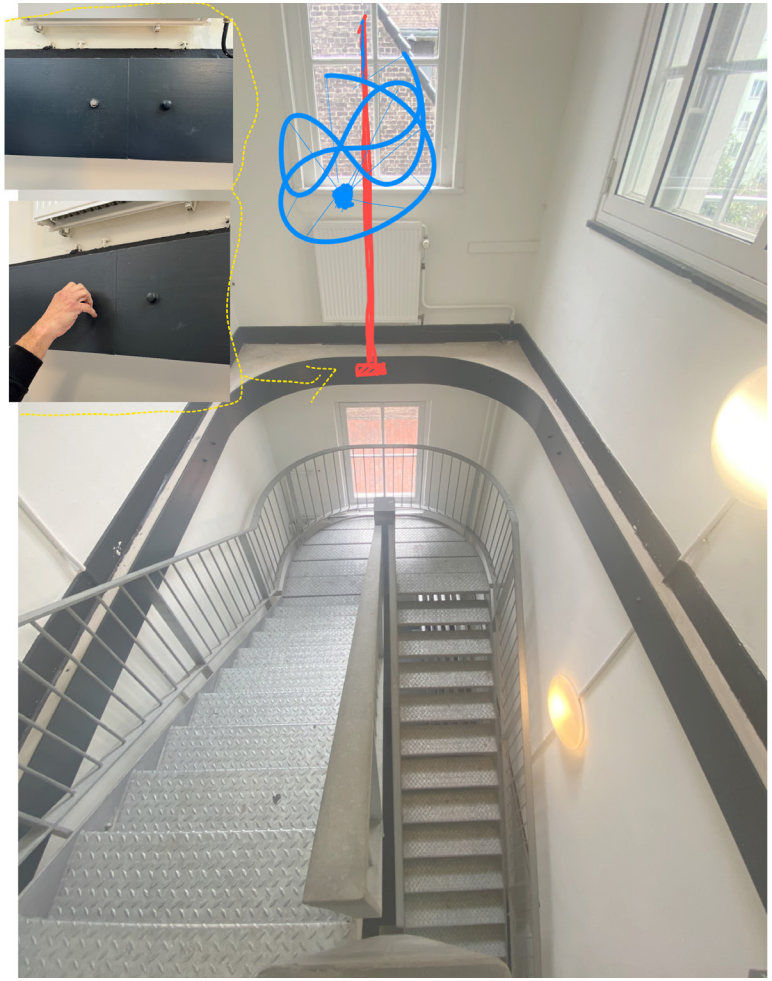
Week 9

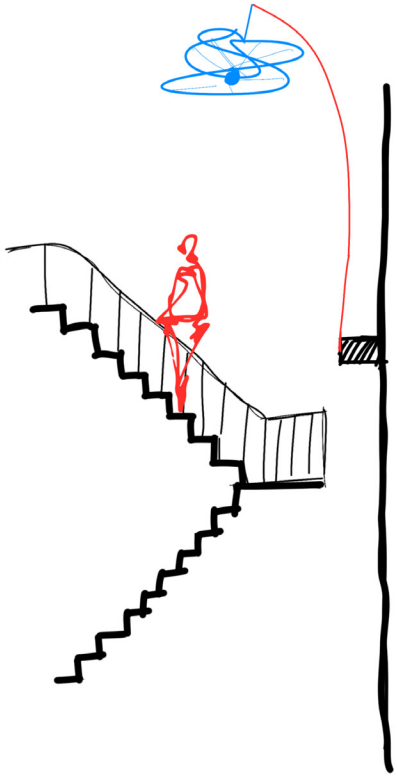
Attempting to secure a permit for installing the project in the staircase area adjacent to the mediatheek involves creating sketches to illustrate the proposed installation and specifying the materials to be used. It is crucial for the facility management of the academy building to be aware of all details in advance, especially considering that the chosen staircase serves as an emergency route. The space must always remain free and safe.

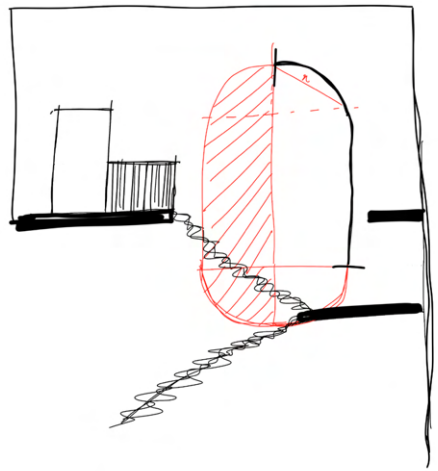
TO DO:

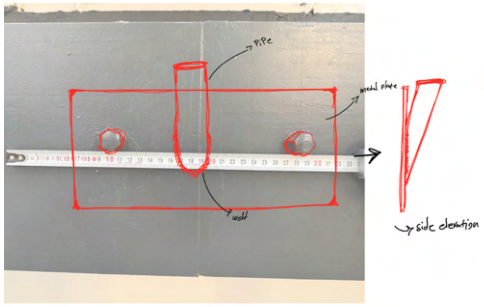
-Obtain a permit from the facility management of the academy building.
-Calculate the required time and budget for the project.
-Finalize the concept and prepare to commence the implementation phase.
-Search for a alternative location for the Project.

End week 8
Submitted drawings to the Facilities Manager of the academy building; however, the request was rejected due to non-compliance with fire safety regulations.



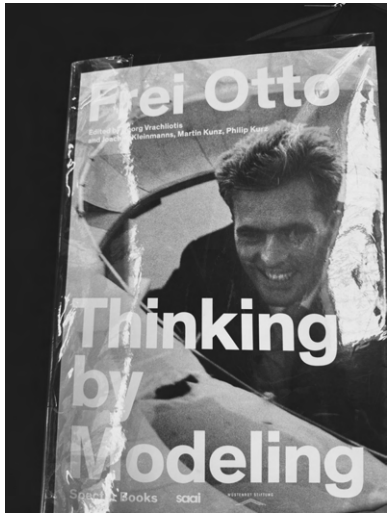


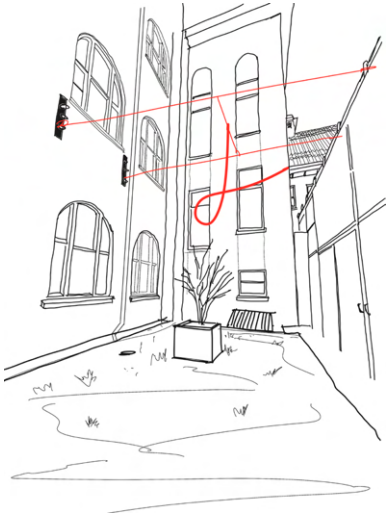


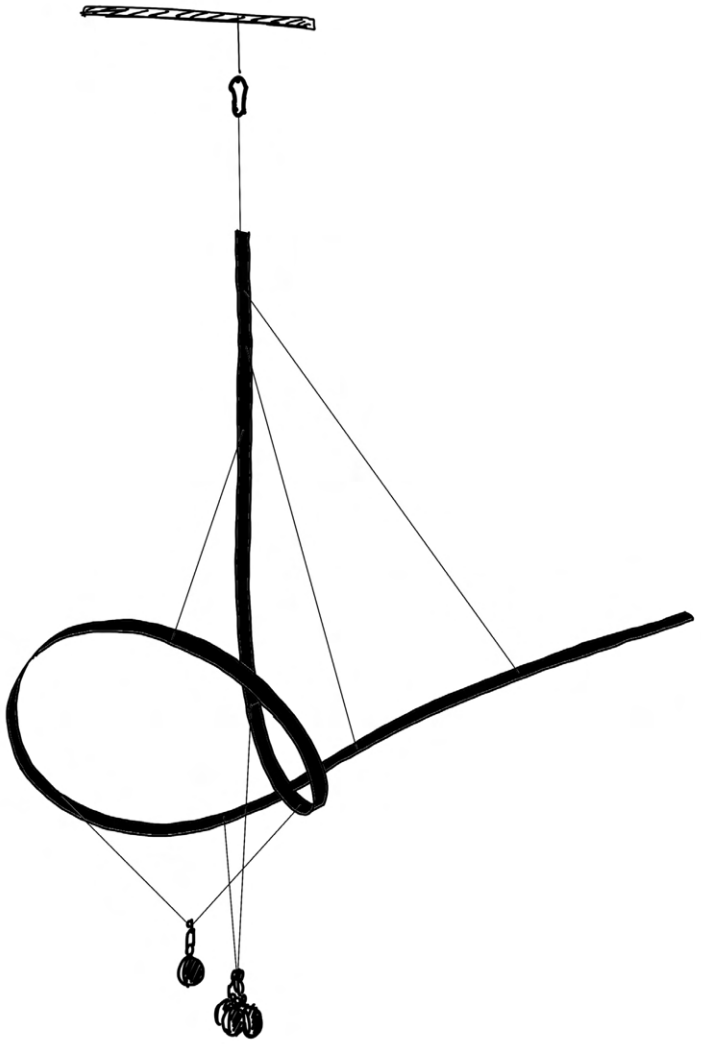


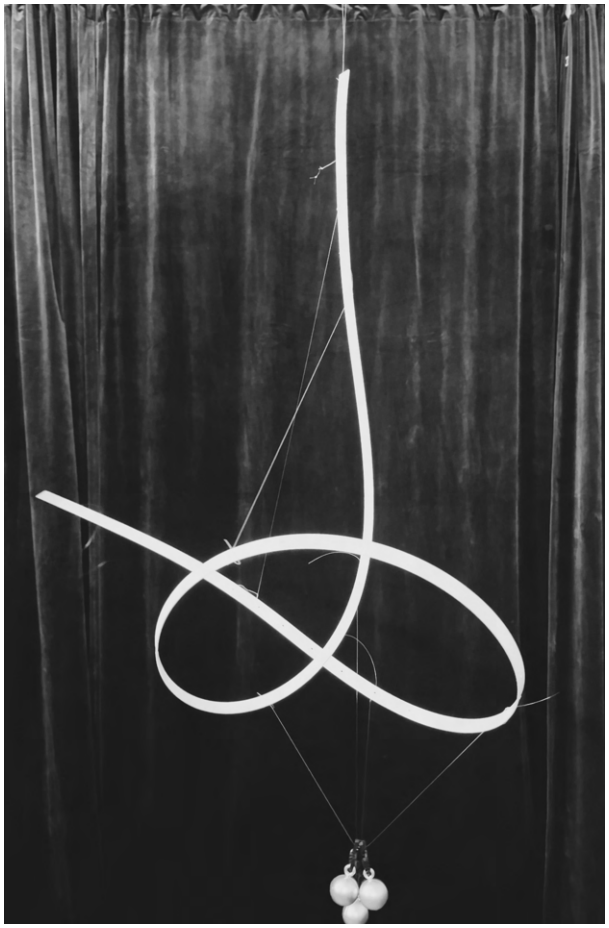
Mid week 9
Rethinking the idea: maybe create a movable piece that means the same thing in any spot at the academy. Make a complete model of the concept using a plastic I-section profile to shape the ship's hull. At the same time, look for new spots for the project.

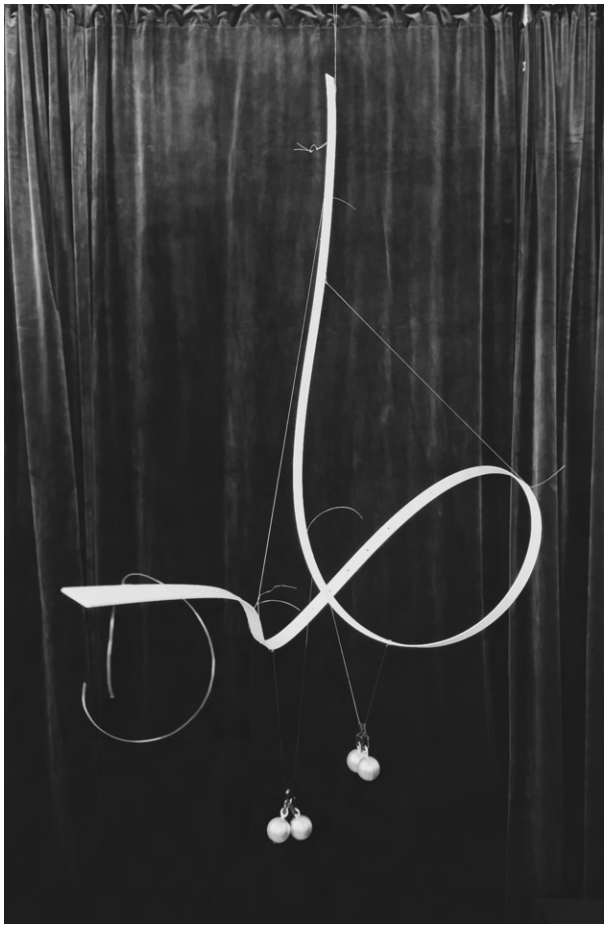
Following the rejection from the facility management, it became crucial to design an element that could connect with all buildings and the people within the academy.

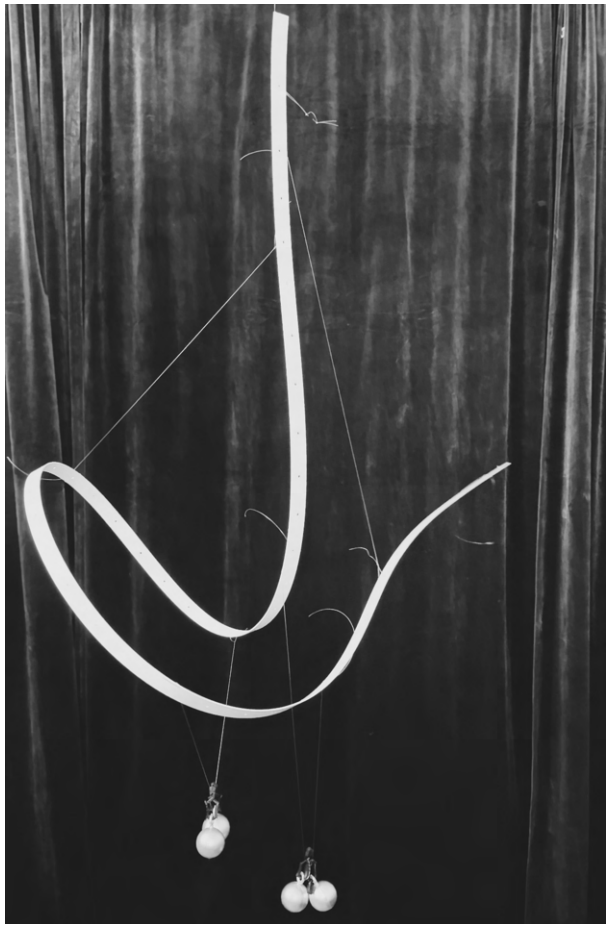




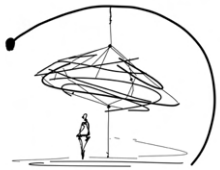


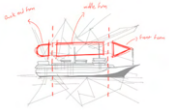




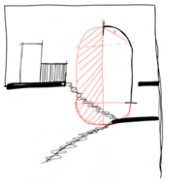


Check the book (Daily Drawings)









Week 10

Attempting to obtain a permit for hanging the project in the staircase area near the mediathek failed due to fire safety concerns, despite the chosen fire-resistant materials. The facility management did not approve.

TO DO:

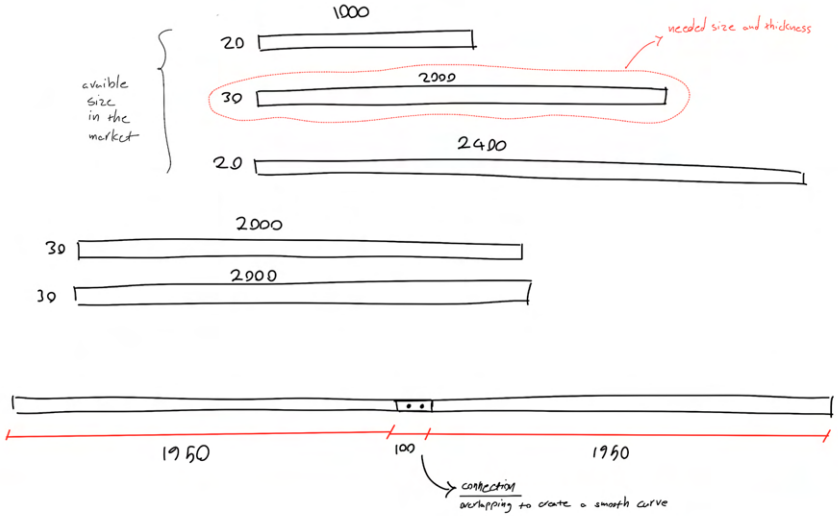
-Explore Alternative Locations:
Continuously search for another location, preferably in a public space visible to everyone. The project aims to convey a message and make a gesture to all observers.

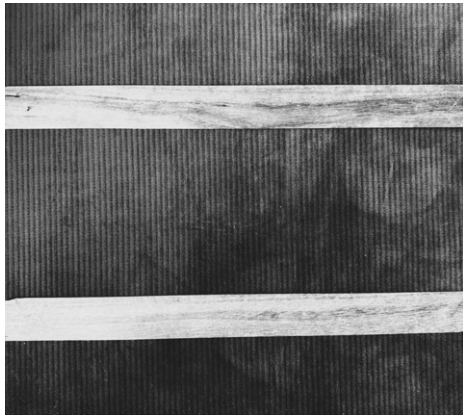
-Examine New Materials:
Investigate alternative materials that could be used in the project. Look for options that meet safety standards while aligning with the artistic concept.

-Finalize the Concept:
Conclude the conceptualization phase, ensuring the concept is refined and well-defined.

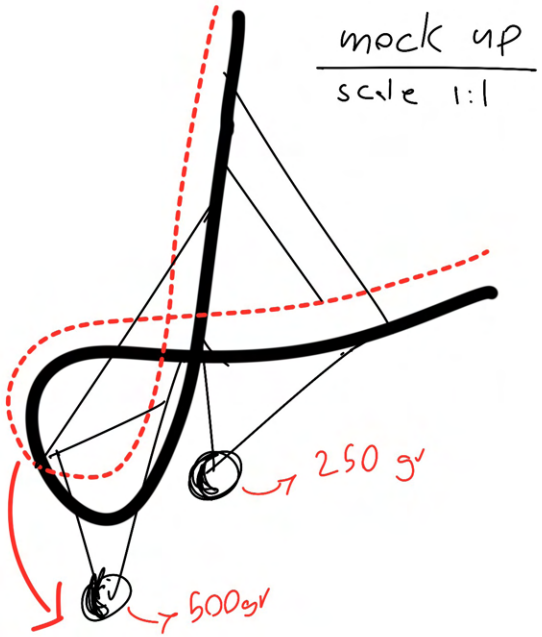
-Prepare for Implementation:
Get ready to commence the physical creation of the project once the concept is finalized.

Considering wood veneer as a material for the ship's hull was explored, but it proved to be a fragile option unable to withstand the tension of weight elements. Exploring alternatives, metals are durable but come with a higher cost, which exceeds the limited budget. For the mock-up at a 1:1 scale, metal might be suitable in the final model. However, for the current stage, plastic seems to be the best choice due to its availability and ease of workability.





Performing calculations for the dimensions and weight required to construct the model on a 1:1 scale.



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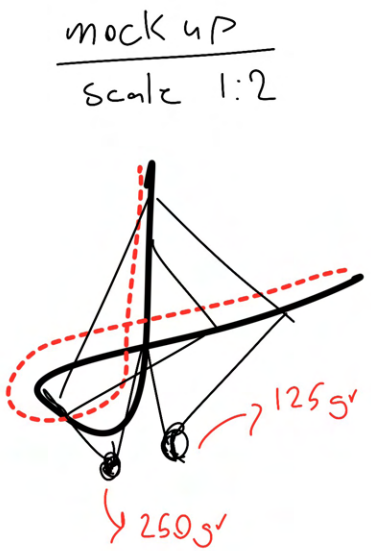
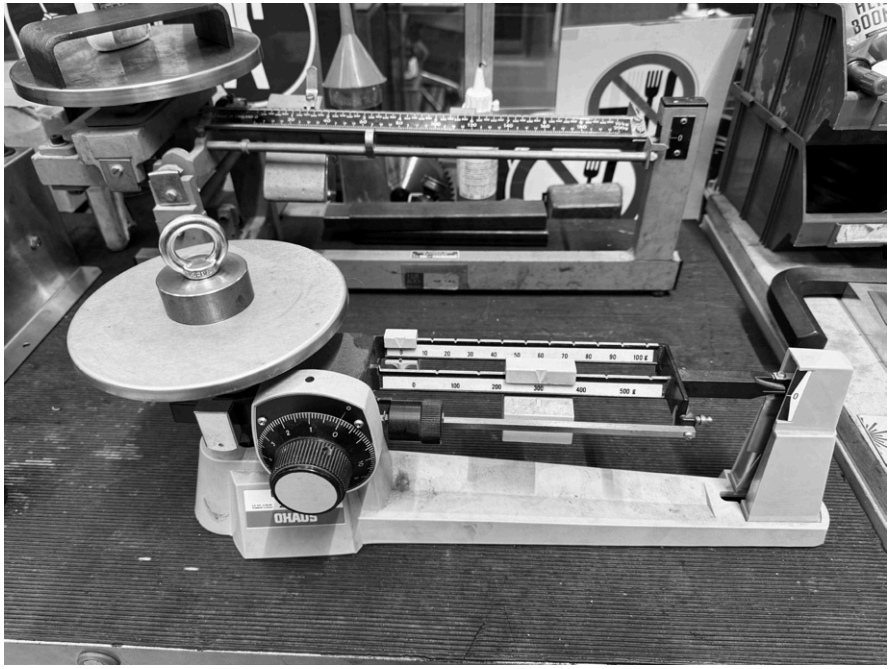
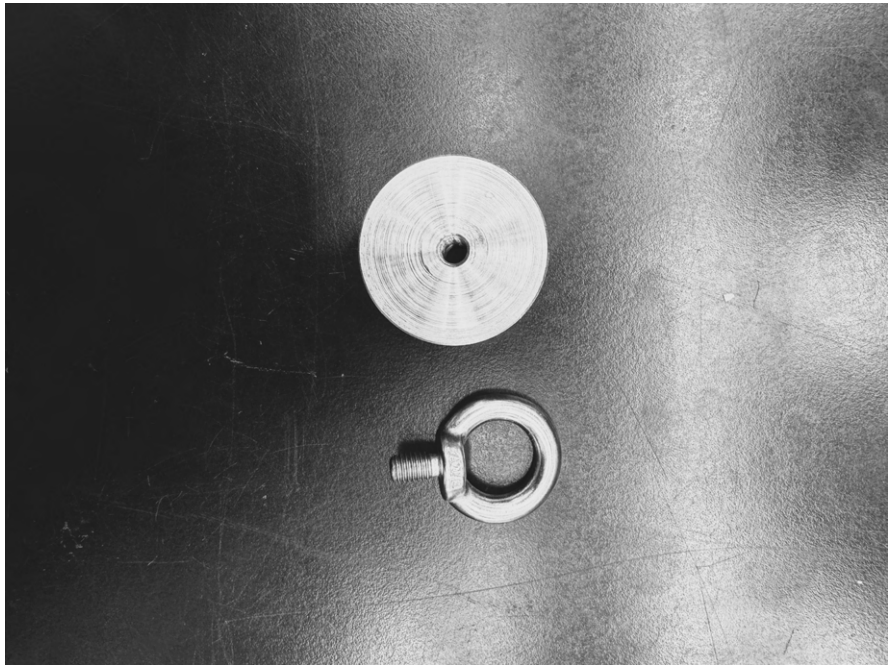


2000

Crafting weight elements in the metal lab at RDM for the final 1:1 model.





Week 11

Completing the details for how different parts of the mobile element connect with each other and the anchor. Also, looking into options for metal sphere weight balls to fit the concept and making their final form.

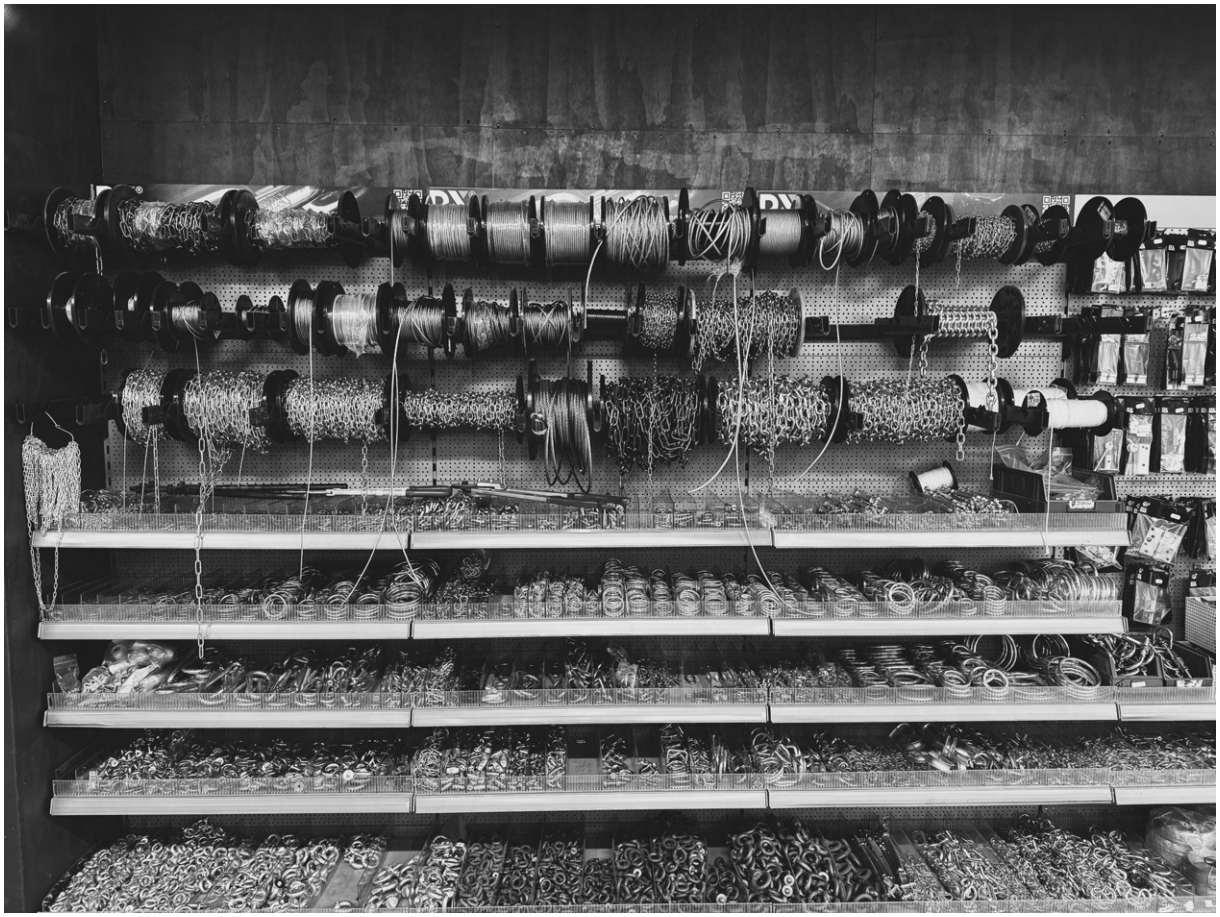
-Finding a Rotation Solution:
Figuring out how to make the mobile element rotate smoothly. Options include using bearings, air connections, or even an electric motor.

-Deciding Where to Hang It:
Figuring out the best spot to hang the mobile element. This means finding a place where it can be seen well and rotate freely.

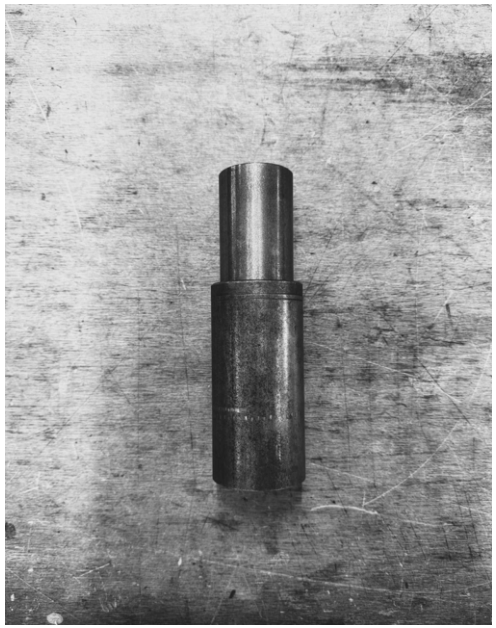
This plan covers all the necessary steps, from finalizing connections to shaping the weight balls and solving rotation challenges, ensuring the mobile art piece comes together smoothly.

Visiting Metaal Winkel.
Barendrecht

Exploring Metaal Winkel in Barendrecht involves a thorough investigation into various types of metals, specifically focusing on cold-rolled and warm-rolled varieties. The objective is to identify the most suitable metal for crafting weight balls that will enhance the structural integrity of a mobile art installation.



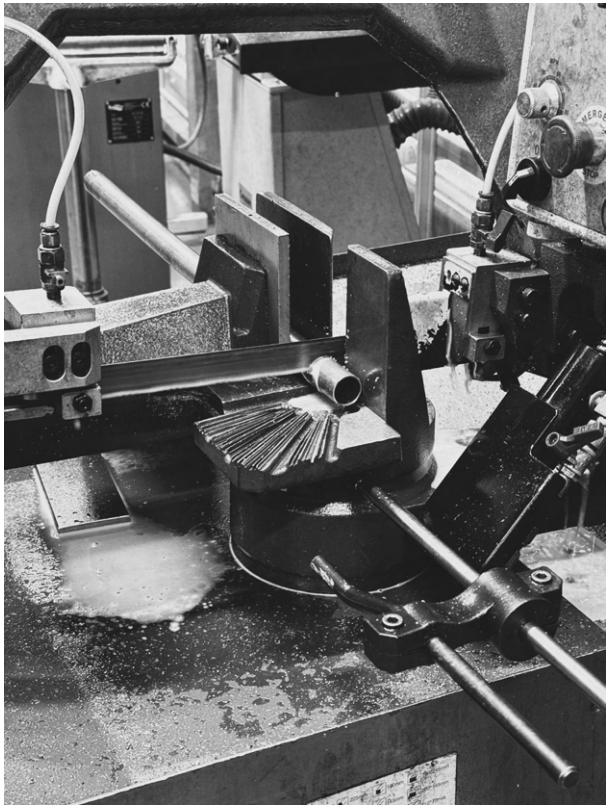
RDM Metal Lab: Trying a method that involves using air as a resistant material to achieve the smooth rotation of two volumes. This technique operates without the need for any mechanical parts. It relies on two volumes, one convex and the other concave, finely brushed and carved to interact seamlessly. These volumes rub against each other with minimal resistance, facilitating smooth rotation.
Brushed and curved steel, crafted using metal-frase machines with a tremendous level of accuracy!



Initiating the anchor construction process:

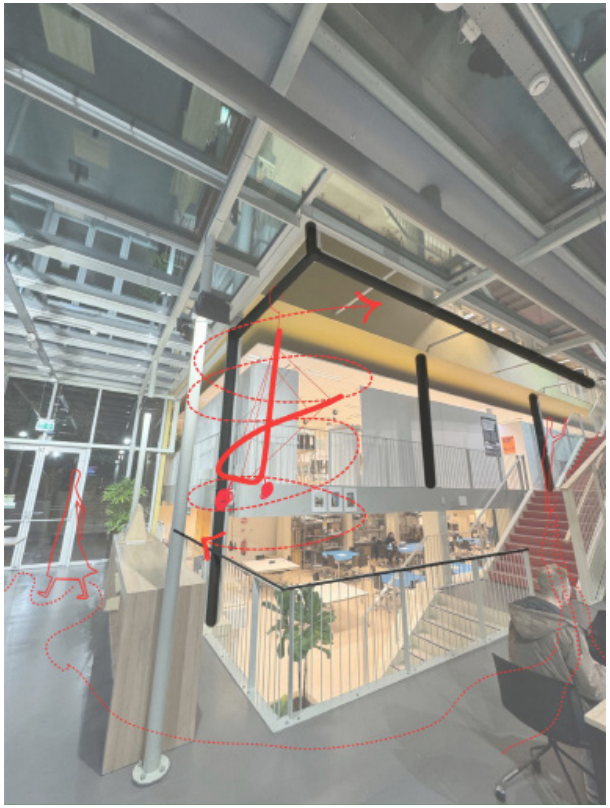
Commence by cutting a short piece of pipe to form a new, compact anchor structure. The interior of this pipe will be milled and cleaned using a milling machine.

Subsequently, a bearing will be carefully pressed into the pipe.

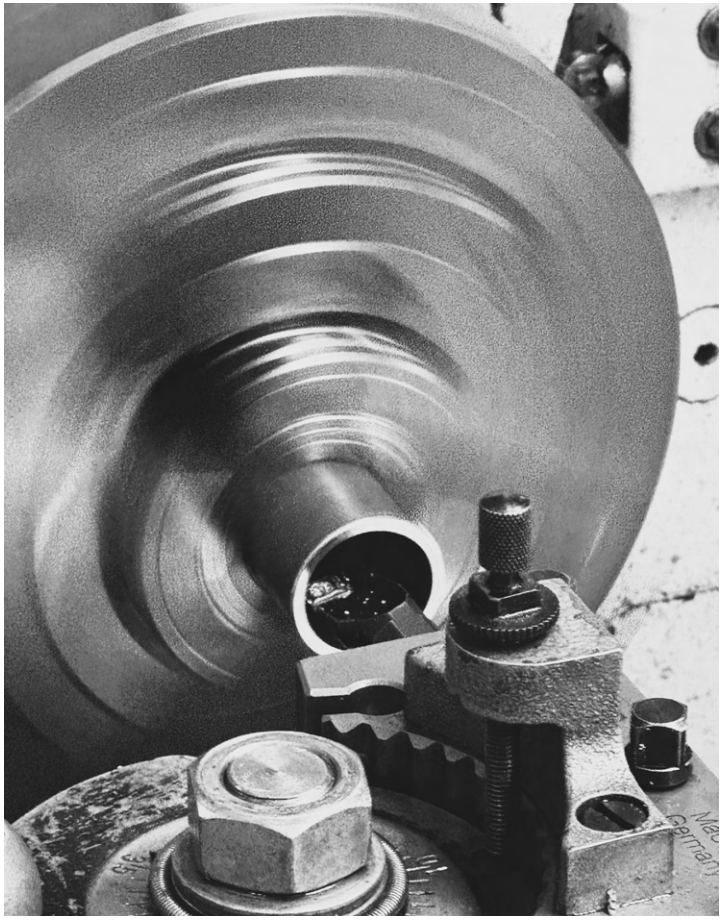


Back to the academy, to adjust the position of the mobile element. It can be easily taken off and relocated to another spot if needed.

At the same time, this location will also be suitable in terms of visibility.



Final solution: Employing a dry connection between metals by utilizing bearings. This involves milling and brushing the housing of the bearing with precision. Using a milling machine to clean the interior and edges, the bearing is then carefully pressed into the housing pipe with the assistance of the milling machine.

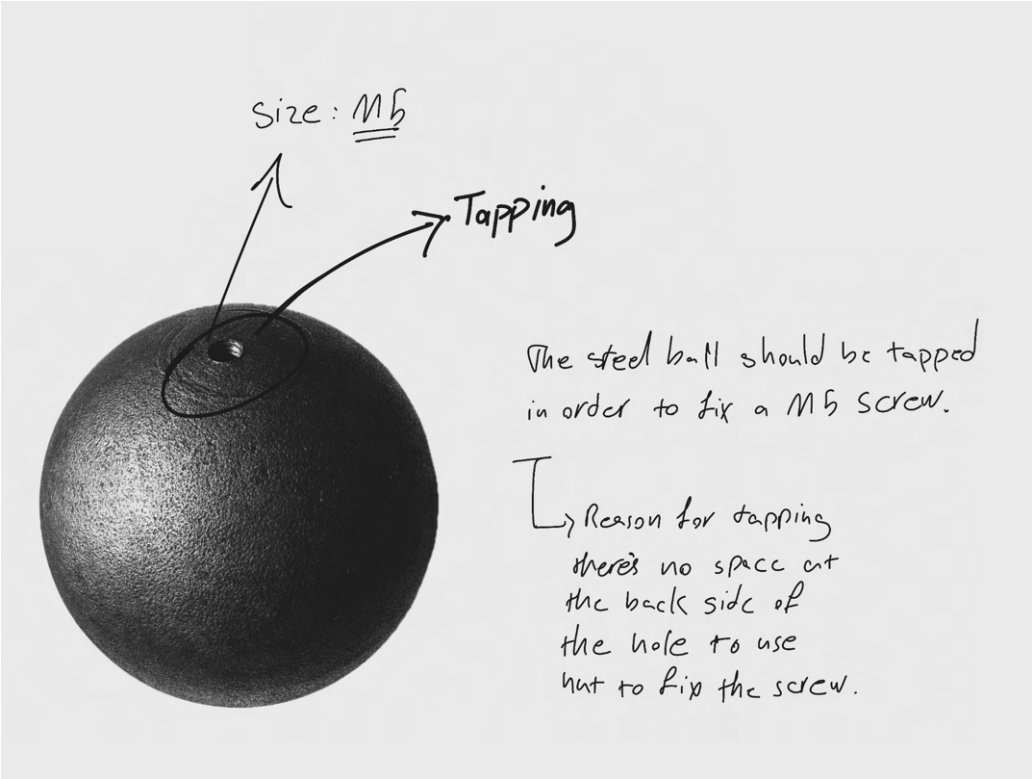


Week 12

Finalizing the details for how different parts of the mobile element connect with each other and the anchor. Additionally, attaching metal sphere weight balls to fit the M5 screws that will be suspended from the strings of the mobile element and shaping them into their final form.

-Completing the sub-element of the 1:1 models.

These last two weeks mark the end of the semester. The primary focus should be on promptly completing the mock-up so that there is ample time to organize all the gathered and created documentation into categories. The goal is to create three books outlining the process and inspiration: one covering the concept, another detailing the transition from concept to model, and the third showcasing daily sketches.



The steel ball should be tapped in order to fix a M5 screw.

↳ Reason for tapping
there's no space at the back side of the hole to use nut to fix the screw.

Contraction:

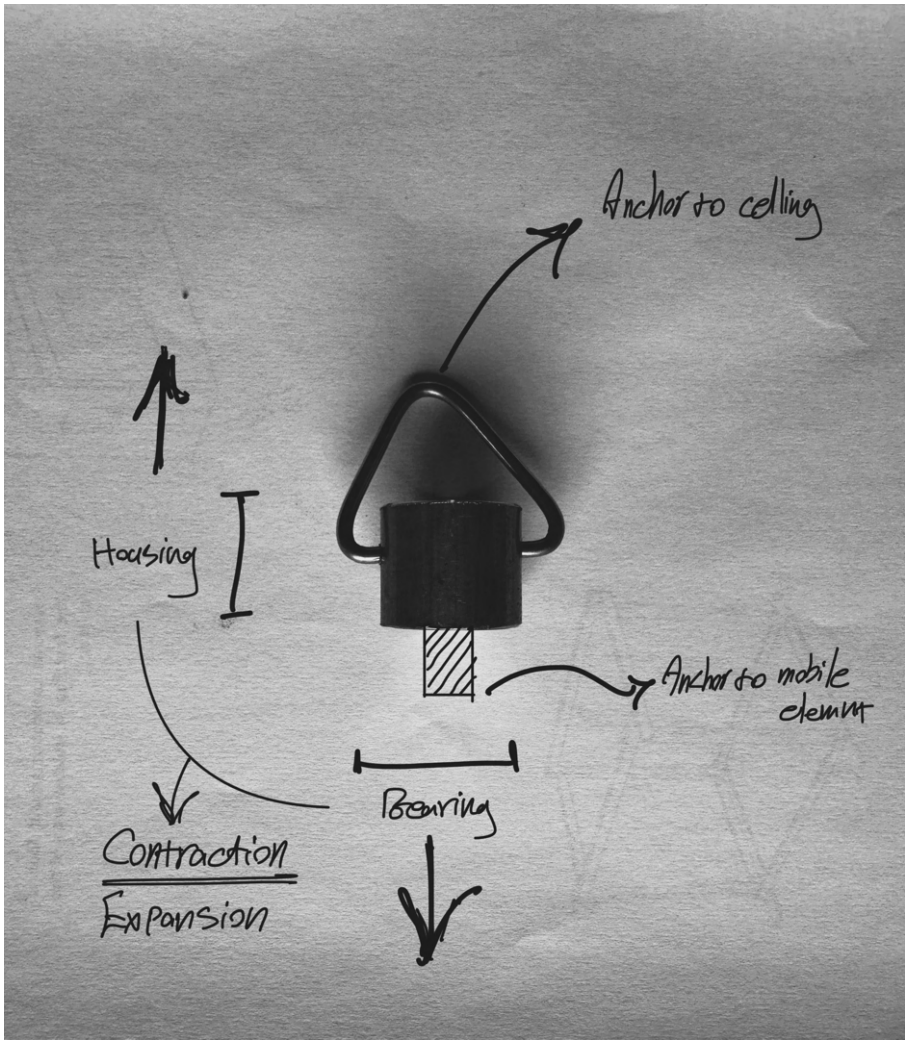
Definition: Contraction in metal occurs when a material decreases in size or shrinks. This can happen due to various factors, such as cooling, compression, or changes in temperature. When metal is exposed to lower temperatures or experiences compression forces, the molecules within the material move closer together, resulting in a reduction in size.

Example: Cooling hot metal can lead to contraction, causing it to become more compact and solidify.

Expansion:

Definition: Expansion is the opposite of contraction and occurs when a metal object increases in size. This typically happens when the metal is exposed to higher temperatures, causing the molecules to move apart. Thermal expansion is a common occurrence, and metals expand when heated.

Example: Heating a metal rod can lead to expansion, causing it to lengthen or increase in volume.



Week 13

As the studio's final week approaches, it's time to bring everything together, including documents, photos, and the mock-up. My project unfolds as a narrative, carrying a message to observers. Now, time to summarize the essence of the project, explaining the meaning behind its form and the gesture of the mobile element:

The deliberate choice of a ship suspended in mid-air speaks to the historical context of the building, invoking a sense of nostalgia and honoring its maritime legacy. The metal weight balls, essential for the stability of the Element, Showing the necessary grounding force that keeps everything in check. Similarly, in life, finding that grounding force—be it through self-care, time management, or prioritization—is crucial for maintaining a healthy balance.

In summary, the project not only narrates the maritime history of the building but also serves as a visual and philosophical exploration of balance—a universal theme that connect with the observers and stimulate self-reflection about their own journey in finding equilibrium in the complexities of life.

In the captivating narrative of architectural evolution, the project stands as a testament to the seamless interweaving of the past, the vibrancy of the present, and the promising canvas of the future. Enter a world where time flows like a dance—a mix of history, new ideas, and the rhythm of student life.

Picture a suspended ship, not sailing the vast oceans but gracefully hanging in the air—a profound symbol of a bygone era when the building it graces was a maritime school. The ship's silhouette, crafted from a 4-meter plastic profile, delicately curves, cradling the echoes of a seafaring past within its folds. Anchored by two weight metal balls, this sculptural defies gravity with a purpose, inviting observers into a narrative that transcends mere aesthetics.

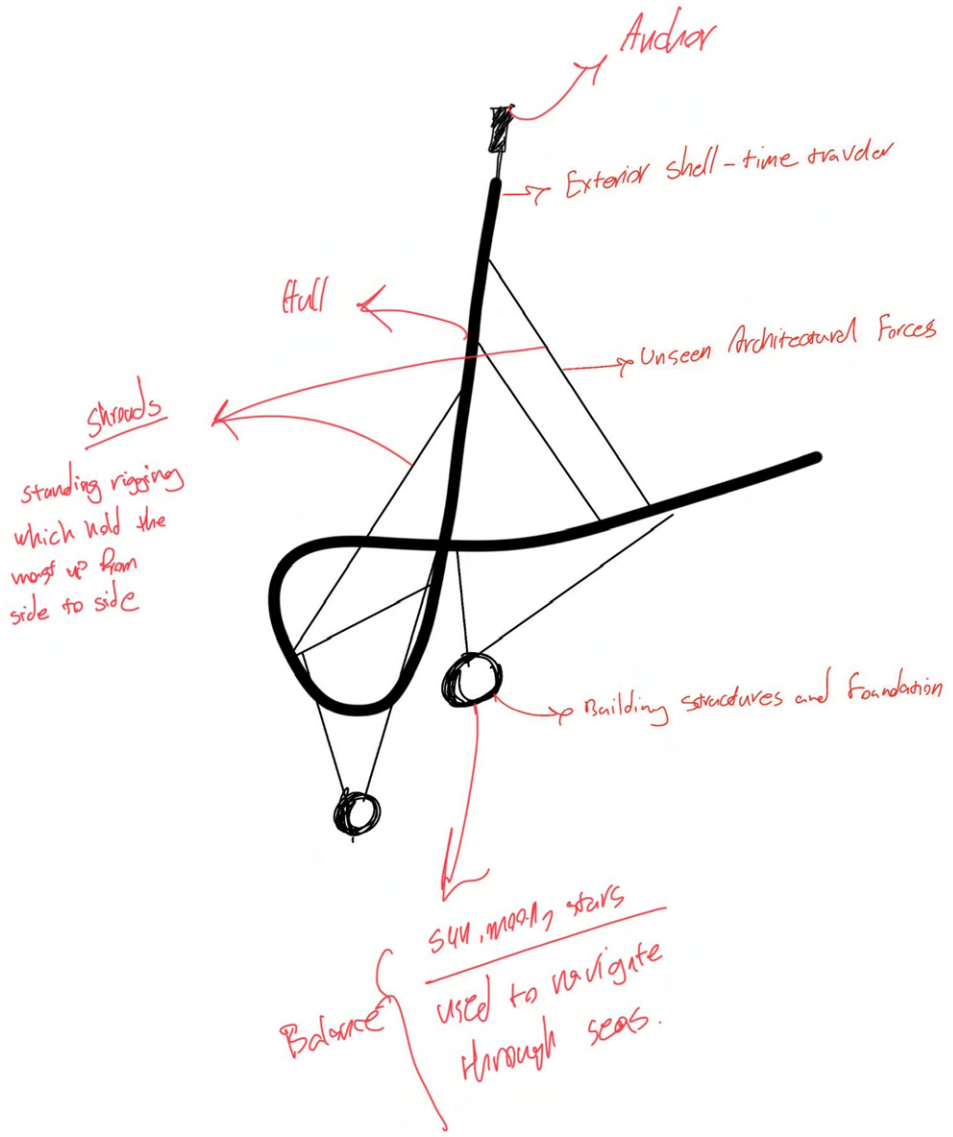
These metal spheres, stoic in their duty, carry a profound symbolism—they represent the weight of responsibility and the art of balance. In their dual role, they anchor the suspended ship and metaphorically tether the aspirations of today's architecture students. Each ball becomes a facet of life—study and work counterbalanced against the backdrop of personal endeavors.

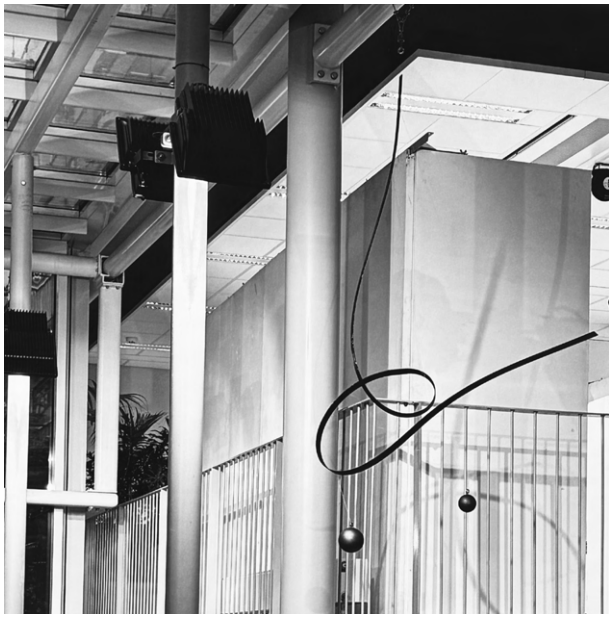
As your gaze traverses this suspended, consider the plastic I section profile forming the ship's hull. In its folded and curved grace, it echoes the architectural essence, mirroring the walls and shells of the very buildings we design. This plastic canvas becomes a symbolic nod to the shared core of creating form and captivating the attention of the observer.

The weight-bearing threads, silently holding the tension that sustains the ship's shape, draw a parallel to the architectural forces at play within a building. They embody the silent strength, the unseen forces ensuring the coherence and integrity of our built environment.

Now, observe the thread that connects these metal balls to the plastic ship—a dance in the air. This thread mirrors the structural elements within a building—beams, columns, threads—all working seamlessly to hold everything together. It symbolizes the profound interconnectedness of design and structure, form, and gesture.

It serves as an invitation to contemplate the delicate balance sought in the life of an architecture student—a dance of responsibilities, dreams, and the pursuit of equilibrium.





Week 14

As the studio's final week approaches, it's time to bring everything together, including documents, photos, and the mock-up. My project unfolds as a narrative, carrying a message to observers. Now, time to summarize the essence of the project, explaining the meaning behind its form and the gesture of the mobile element:

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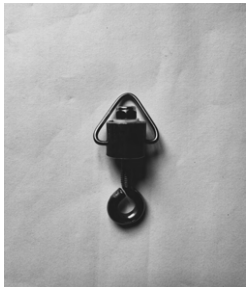
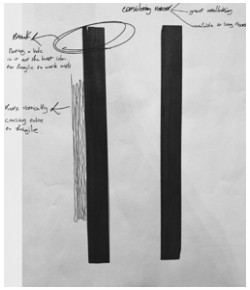
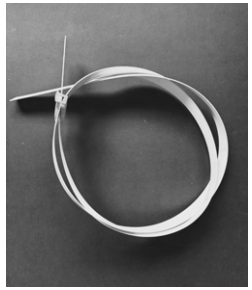
In summary, the project not only narrates the maritime history of the building but also serves as a visual and philosophical exploration of balance—a universal theme that connect with the observers and stimulate self-reflection about their own journey in finding equilibrium in the complexities of life.

Check the book (from Concept to Model)

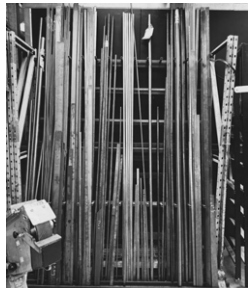


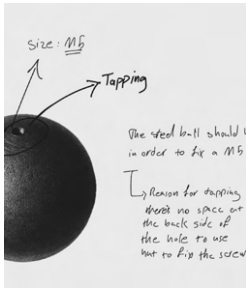




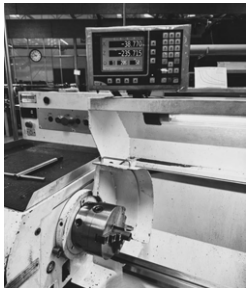


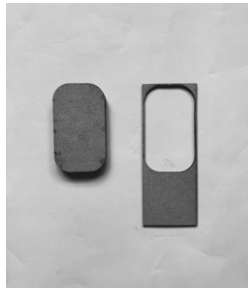


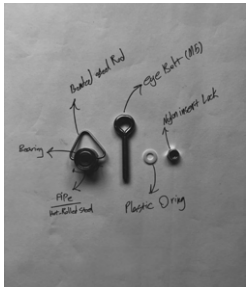


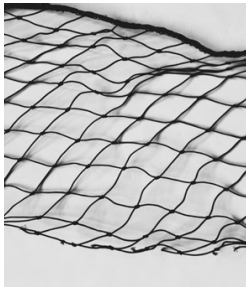
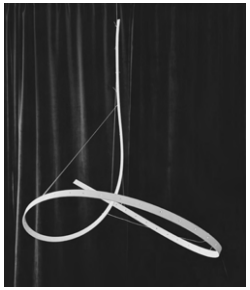
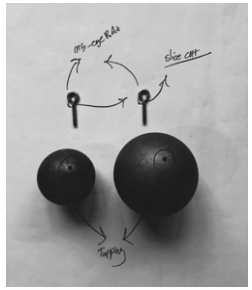


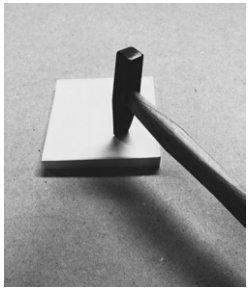






Check the book (Daily Drawings)