// ARCH1392 Introduction to Projects //

// Black Motorcycles: The Last Suprematist Sculpture //
// Bus Stop of the Future //
// The Creation of Gothic Architecture //
// Aerial Ropeway in a World Heritage Environment //

// Black Motorcycles: The Last Suprematist Sculpture //

// Problem //

// Problem //

There is no documentary evidence that Suprematist Sculpture ever existed.

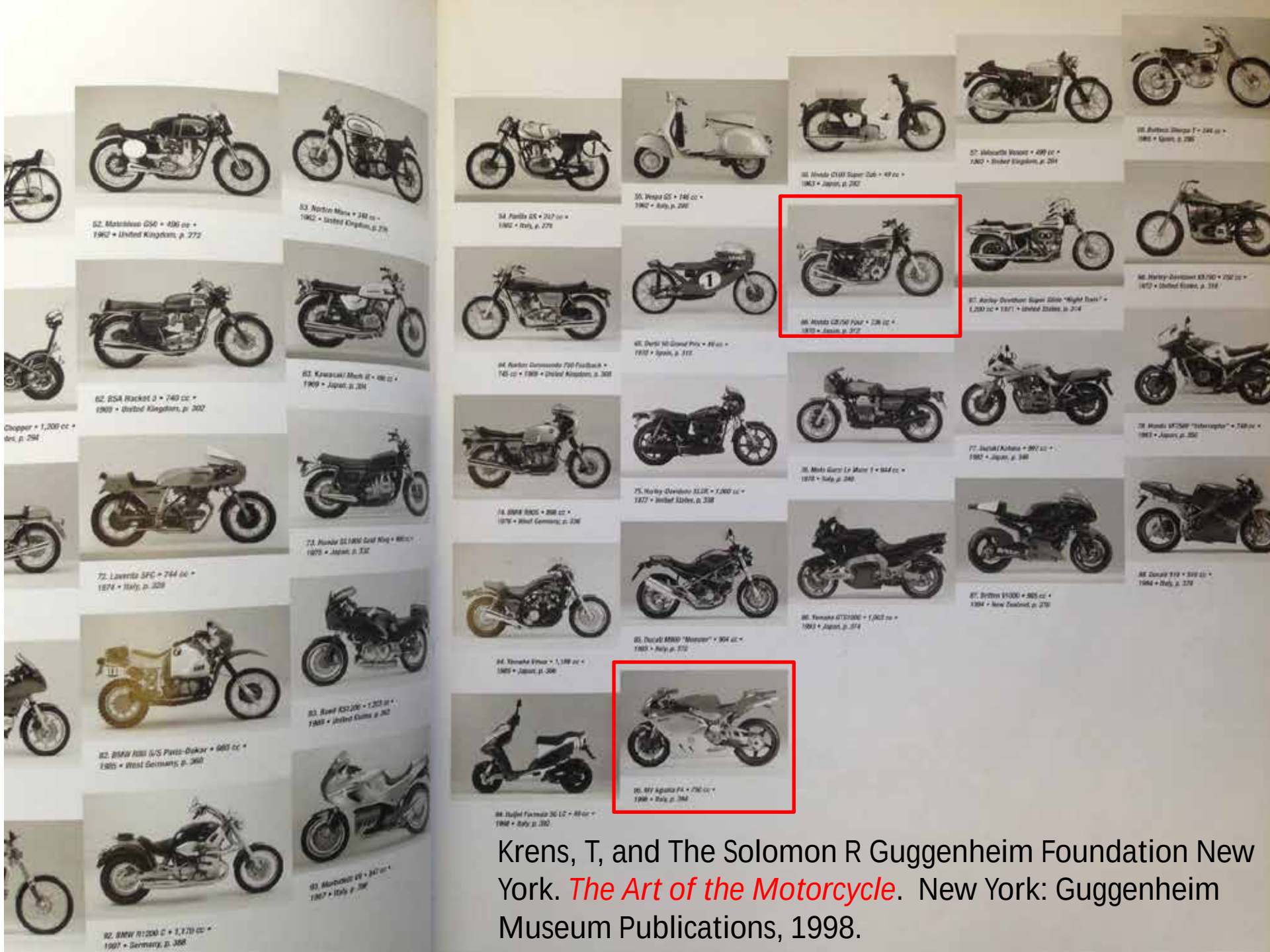
// Aim //

// Aim //

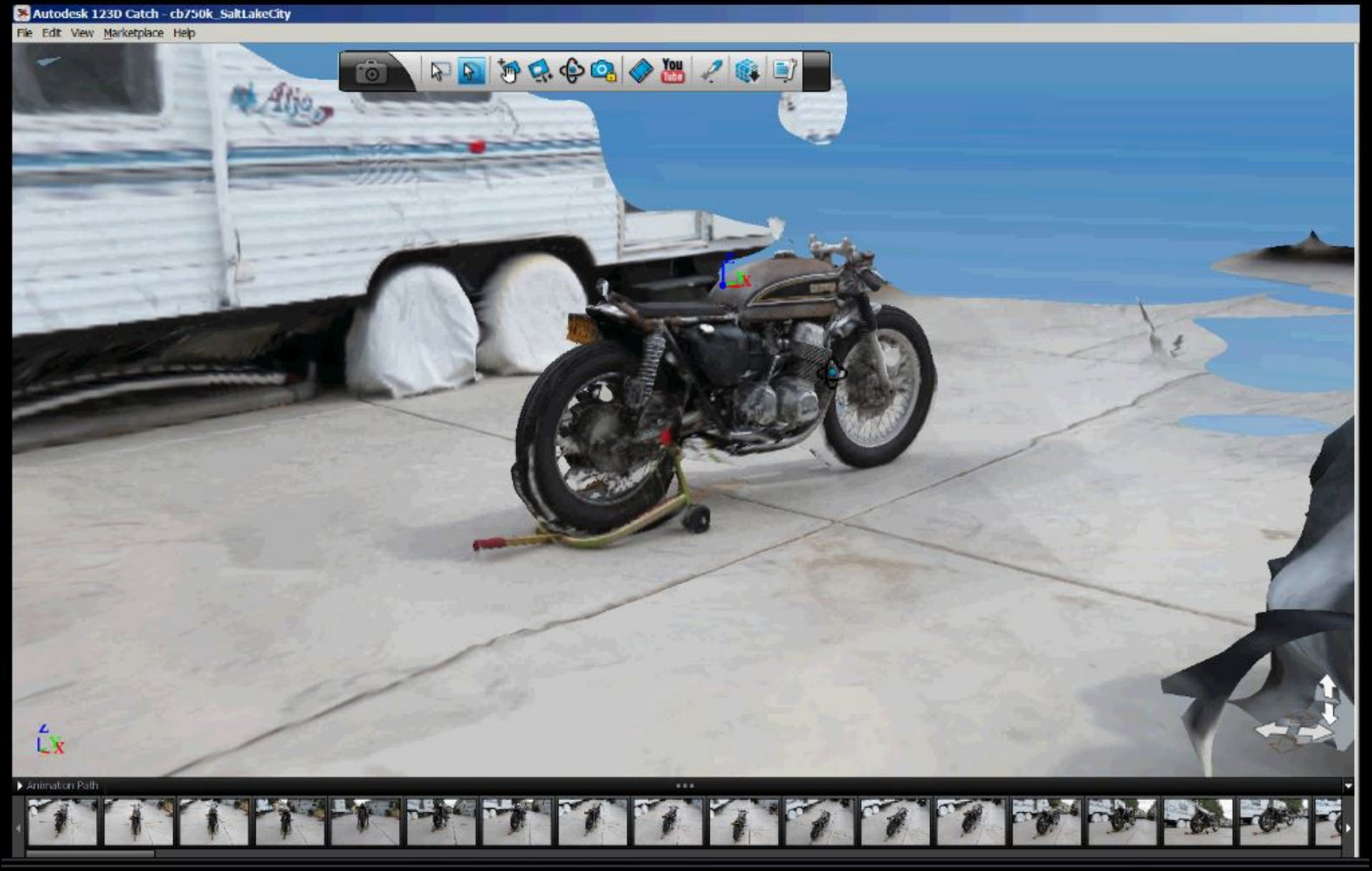
To create the Last Suprematist Sculpture

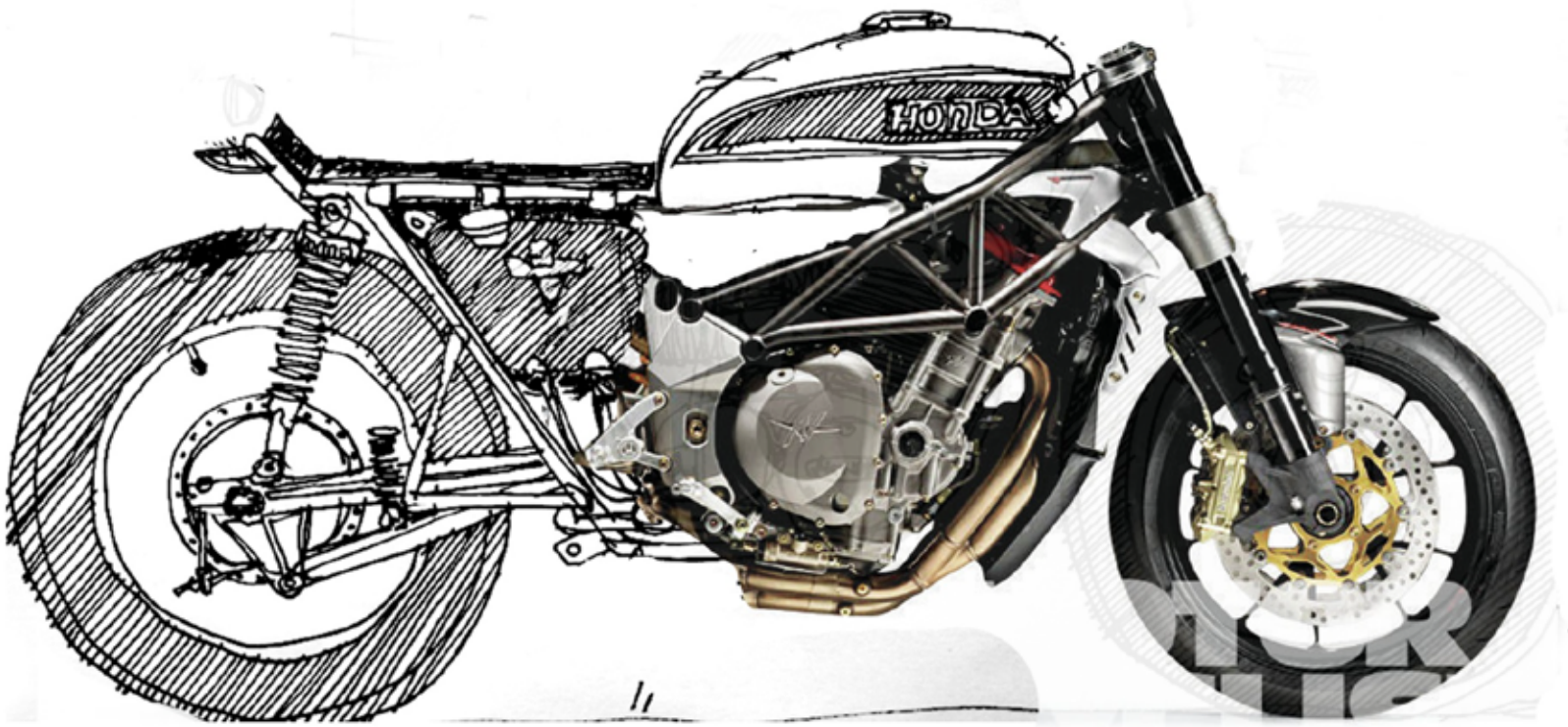
// Work in Progress //

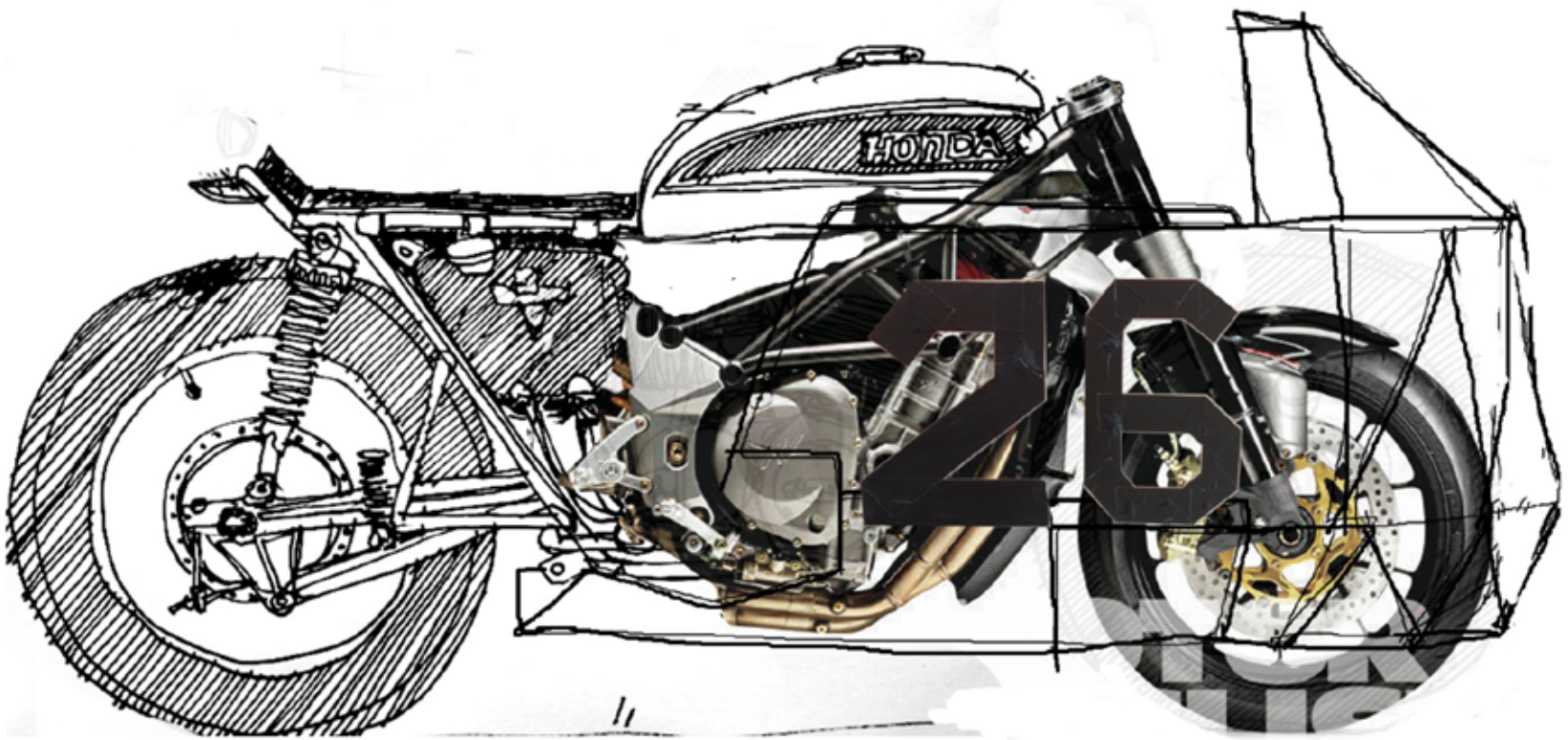
Krens, T, and The Solomon R Guggenheim Foundation New York. *The Art of the Motorcycle*. New York: Guggenheim Museum Publications, 1998.



Krens, T, and The Solomon R Guggenheim Foundation New York. *The Art of the Motorcycle*. New York: Guggenheim Museum Publications, 1998.


Autodesk 123D Catch - cb750k_SaltLakeCity
File Edit View Marketplace Help
You Tube
Animation Path


HONDA


HONDA
26

// Work Required //

// Work Required //

1. Detailed photographs of MV Agusta motorcycle
2. Banner created in Illustrator (16:9 … 3m tall) to match supplied collage
3. Model created in 123d Catch to match supplied collage
4. CB750 model (supplied) retextured to match supplied collage

// Proposed Team Size //

2 Students

// Black Motorcycles: The Last Suprematist Sculpture //

// Bus Stop of the Future //

// Problem //

// Problem //

Based on a preliminary design of a bus stop of the future done in the 2014 BEIL Summer Studio, students are asked to take the design ideas, optimise and alter them in order to document and fabricate a 1:1 mockup of the bus stop using digital fabrication methods and the newly established digital fabrication lab on the Mezzanine Level of the Red Center.

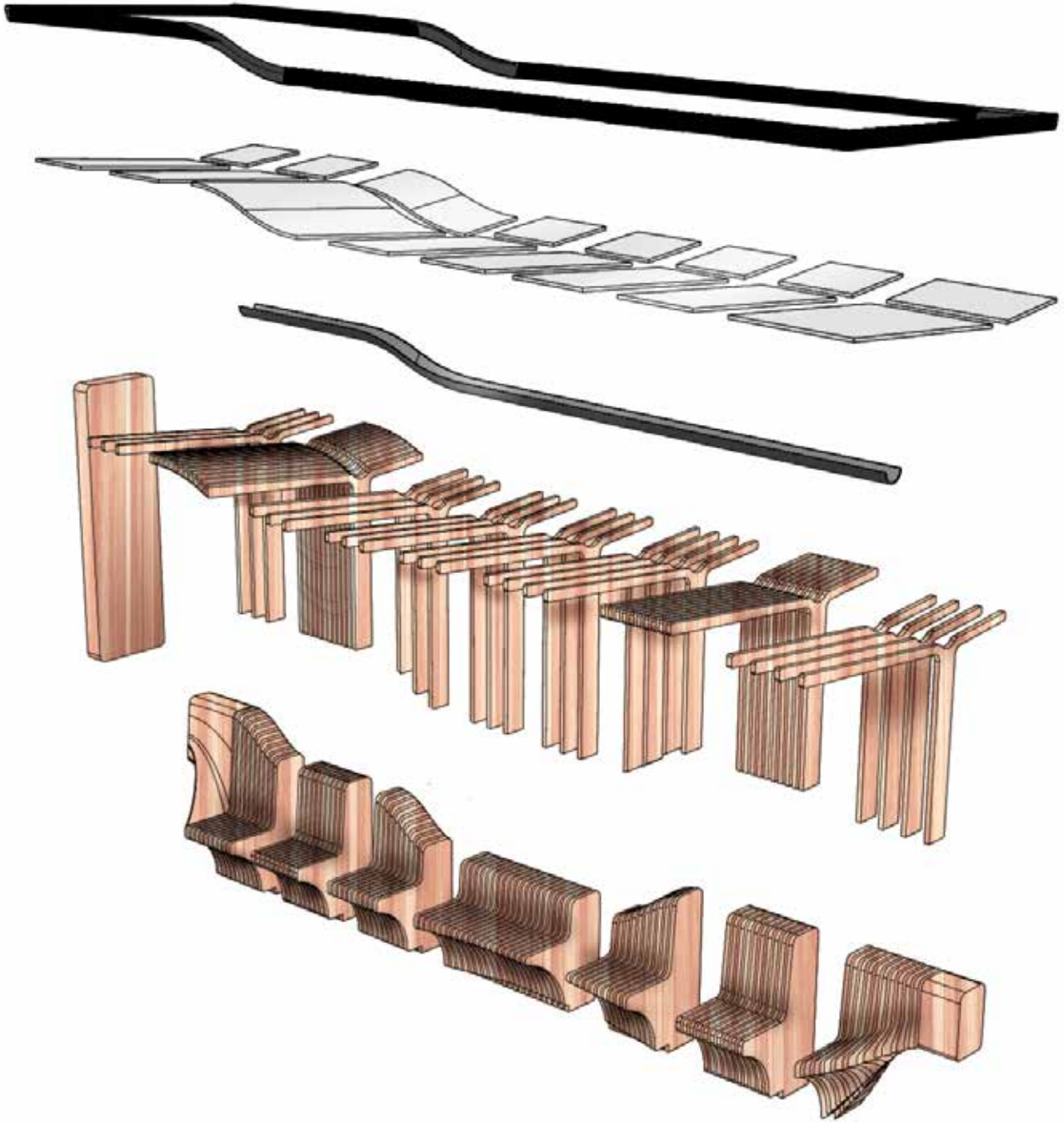
// Problem //

Students will work closely together with the Encircle team (www.responsivetransport.org) with Eliot Rosenberg as a direct contact and client for the project. The 1:1 mockup will be exhibited as part of the Sydney Design Week on August 2014 and is part of an alliance supported by the Australian Research Council funding and industry partners: Arup Engineering, Grimshaw Architects, City of Sydney, Ministry for Transport for New South Wales, Sydney Rail.

// Work Required //

// Work Required //

Students will work on the design finalisation and help in building detail prototypes that will lead to the 1:1 mock up.



// Proposed Team Size //

4 Students

// Bus Stop of the Future //

// The Creation of Gothic Architecture //

// Problem //

The most astounding revolution in architecture before the 1800s, anywhere in the world, was the creation of the Gothic style. This happened in the century and a half between 1100 and 1250, and this creativity was concentrated in the small region of northern France known as the Paris Basin.

We do not know how this happened.

There are 1600 churches with some part built during these years, of which half have carving and details that can show exactly how Gothic developed. Historians have looked at the big picture, mainly through photographs of completed buildings. As a result people think these churches were built as we do today, to a plan prepared by one singular genius, whereas the architects (master masons) could be changed a dozen times during a hundred-year building program.

Our approach is the opposite, to understand each stage in the construction in order to isolate the individual Masters who made the decisions. We seek to distinguish the decision-makers themselves, people whose identity has been lost. This is very detailed work, and we believe the real story will lie hidden in these details.

Imagine you are walking into one of these great buildings, opening your tablet, and by connecting to the web be able to see details that may not be visible, or too far away. Then you can search on them to find which other buildings have these details; able to see this displayed on a map; or to compare by date and by region; to follow the travels of the building teams across the country, and to do all this without leaving the building that interests you most. This depth of information has never been available before. It will revolutionise our entire approach to the twelfth century!

Most medieval buildings were built in many small campaigns, more or less annual; usually with a different Master in charge each time. We want to display the campaigns so that you can see the state of the building at the start of each and the decisions the new man had to make. We are looking at each building as a **process in time**, rather than as a completed artefact.

John James is an Australian architect who designed the Readers Digest building in the 60s and was one of the Sydney School. He is a research scholar with a host of publications on the origins of Gothic, and is well-known for his work on the cathedral of Chartres. This is part of his monumental study *The Ark of God*. For more on John go to http://www.johnjames.com.au.

Chris Henige teaches in Wisconsin. He is particularly interested in the use of digital resources for the study of architecture. For more on Chris go to http://facstaff.uww.edu/henigec/Projects.htm.

// Work Required //

Students will do this through the game engine Unity being served by a web-based database with SketchUp models of each building. Move the cursor over an element (such as a capital) and a picture of the carving will appear, as well as drawings of the adjacent moulding profiles. Click on it and this and more information will appear.

Items can then be picked up and dropped into a search box, with filters to restrict the range of the search and with choices on how to present the results.

Students will tests with the Oculus Rift.

This is a real project and will be housed on the UNSW web site. Eventually it will include 800 models, 50,000 photos and 150,000 links to images.

// Proposed Team Size //

5 Students

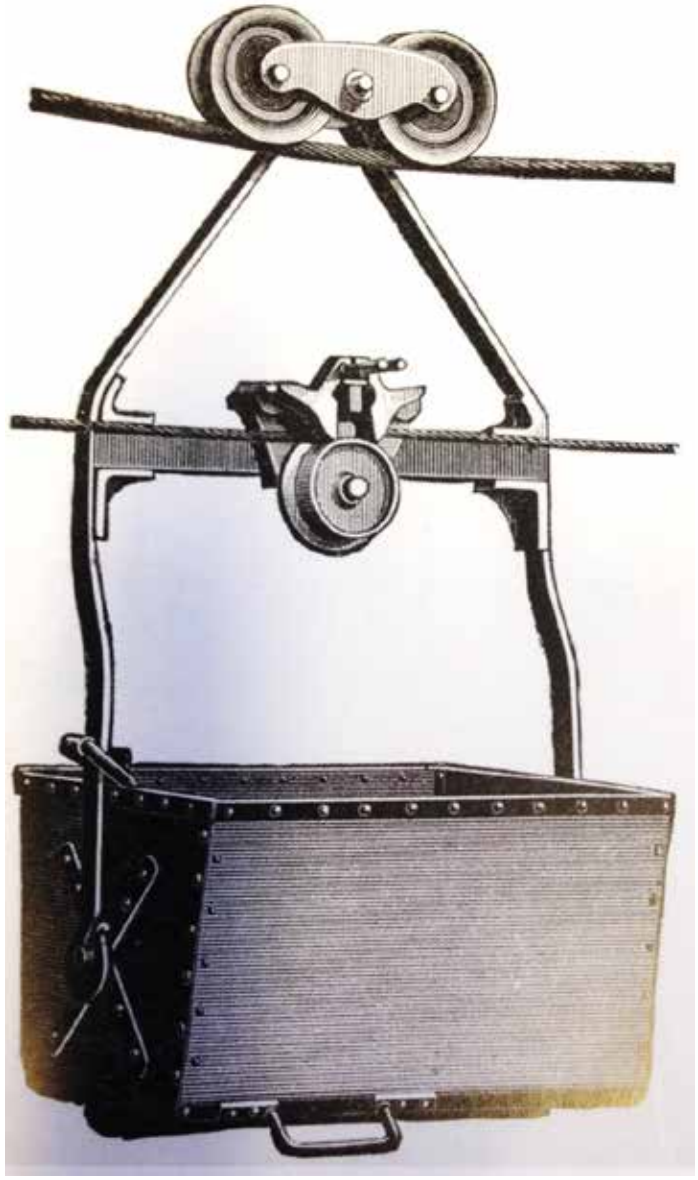
// The Creation of Gothic Architecture //

// Aerial Ropeway in a World Heritage Environment //

// Problem //

// Problem //

In the 1890's the Katoomba "Coal and Shale Company" created one of the worlds first aerial ropeways for the transport of shale. Its buckets each carry 300kg of load and travel 3.6km passing by 200m tall cliffs on the way. After six months of spasmodic operation and 20,000 tons of shale the structure collapsed. Some parts were salvaged but most lies in the valley where it fell almost 120 years ago. The area is now a World Heritage area recognised for its exceptional diversity and integrity of the forest. How does technology fit into our understanding of World Heritage?



45

// Work Required //

// Work Required //

Students will recreate the landscape and aerial ropeway structures including models of the towers, buckets and architectural features at both ends of the ropeway. Information from the book “The Burning Mists of Time: A technological and social history of Katoomba” will be supplemented by material supplied by Phillip J. Hammon and material gathered directly by the students on site visits. The environment and interactivity will be created in CryENGINE3 with models made in 3ds Max and/or SketchUp.

// Proposed Team Size //

5 Students

// Aerial Ropeway in a World Heritage Environment //

// Black Motorcycles: The Last Suprematist Sculpture //
// Bus Stop of the Future //
// The Creation of Gothic Architecture //
// Aerial Ropeway in a World Heritage Environment //

// Questions? //