



PAVILION REPORT
PS/TS

London Architecture Festival
& Venice Biennale 2014

Participants

Project Leader **Wilson Lam**

Project Coordinator **Farihah Anwar**

Technical Leader **Kamil Khalid**

Wilson Lam

Baptiste Laversanne

Daniel Culqui

Jehoshaphat Sarfo-Duah

Sayed Shahrestani

Multimedia Leader **David Adjei**

Zoi Chavali

Jason Boamah

Editorial team Leader **Fawwaz Zullkefle**

Justina Job

Kehinde Obisesan

Sponsorship Team leader **Eleni Gavrioli**

Farihah Anwar

Shaheer Vira

University of East London

Professional Diploma in Architecture

Unit 8

4th Years

2013/2014

Contents

- Introduction
- timeline
- Briefing on background of pavilion(individual)
- Presentation in Venice
 - Competition sheets
 - Shortlist
 - Competition timeline
- Pavilion
 - Sketching process
 - Drawings
 - Visualisations
- Consultation
 - Meetings with engineers in Ramboll
- NLA
 - Presentations
 - Feedback / discussion
- Site Analysis
- Finalised Design & Fabric
 - Sketching Process
 - Fabric list
 - Drawings
 - Joints
 - Visualisations
- Framework
- Final View
- Risk Assessment
- Conclusion
- Venice Pavilion
 - Timeline
 - Briefing on the site
 - Sketching view
 - Drawings
 - Visualisation

Introduction

The purpose of this Diary is to analyse and explain the process of taking part in a design contest, the implications and changes of concept this may include and the actions required for the design to materialize.

This year, Unit 8 of UEL Diploma, created a small contest for its students, in the greater context of the Venice Biennale and the London Architecture Festival. The scope of the contest was that each student designs a pavilion that reflects qualities of the space and presents what UEL has to offer.

After the first phase, 26 students were joined into groups in order to create 8 new pavilions, from which the winning one would be chosen.

After a round of design and structural changes the 8 pavilions were presented in Venice at a group of critics who could better understand the requirements and the "wanted" outcome.

The chosen pavilion was elected for its pure form as well as the clear connection between London and Venice.

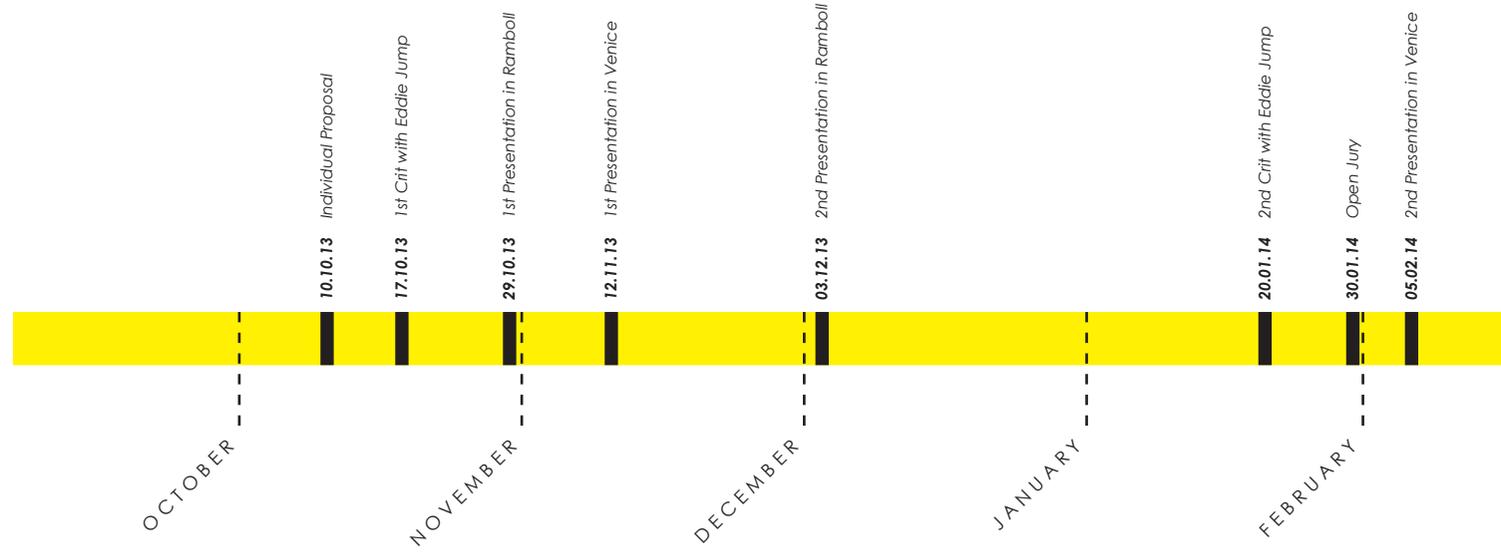
The last phase of the contest required the client's approval of the New London Architecture (NLA). The 4th year students were united into progressing the existing form of the pavilion and creating a new form that would reflect this endless connection between London and Venice.

The final pavilion will be placed on the middle of south crescent in Store Street, in front of The Building Centre and the NLA offices. It will be a focal point to accommodate some of the London Festival of Architecture activities and will give a chance to its visitors to be part of Venice and the Biennale. On the other hand, the Venice version will be a model of the original form, giving the Italian visitors a glance of London. It will be a transition (trapasso) between the two cities.

Funding requirements will be mostly fulfilled by material related sponsors as well as The NLA. Particular effort was given so that the cost be limited. The structure will be 100% constructed by the UNIT 8 students and the material will be provided by the supplier companies as a form of funding.

Concluding, apart from the design of a pavilion for the London Architecture Festival, the aim of this exercise was to train students into being professionals in order to make them understand the RIBA work stages at a professional level.

TIMELINE



MARCH

08.03.14 Meeting with East London Architect

APRIL

24.03.14 Finalised Pavilion

09.04.14 1st Meeting with NLA

MAY

28.04.14 2nd Meeting with NLA

08.05.14 Finalised Design & Fabric

16.05.14 Draft of Pavilion Completed

JUNE

26.05.14 Framework Construction of Pavilion Completed

06.06.14 Submit Building Control to Camden

JULY

18.06.14 Start Building on Site

28.06.14 NLA Exhibition on Pavilion

Competition Outline

Unit 8

The Hard work of Unit 8 Member have paid off tremedly, having the inital plans of pavilion competition being built in Venice. We have not only won the support from The ministry of Venice Renata Codello but also the NLA trust into allowing us to hold this event.

Venice

In Collaboration of University of IUAV of architecture+ C+S Architect Maria Alessandra Segantini (Gold medal Winner of Italian Architecture at the Triennale of Milan). Unit 8 tutor Alex Scott Whitby and Michela Pace, have conveyed the idea of having Year 4 students within the Unit like myself, to have the opportunity to enter this competition of which the winner gets to build the Pavilion post academic semester this coming summer. Due to the amount of technical components Ramboll Engineering - worldwide consulting group will be our leading consultants.

Why Venice Biennale Matters?

Venice Biennale is an international contemporary art exhibition that takes place once every two years. Most renowned for the Venice Film Festival and more importantly Venice Biennale of Architecture. Pavilions from across the World made by staritects like Frank Gehry, Norman foster, Zaha Hidid, Renzo Piano and many many more are showcased to public, allowing interaction and with great international scale of publicity.

Outcome of the Competition

1:1 Scultural piece that is held at the PALAZZO DUCALE. A break through with no other exhibitibition ever to exhibit before. A truly unique opportunity

London

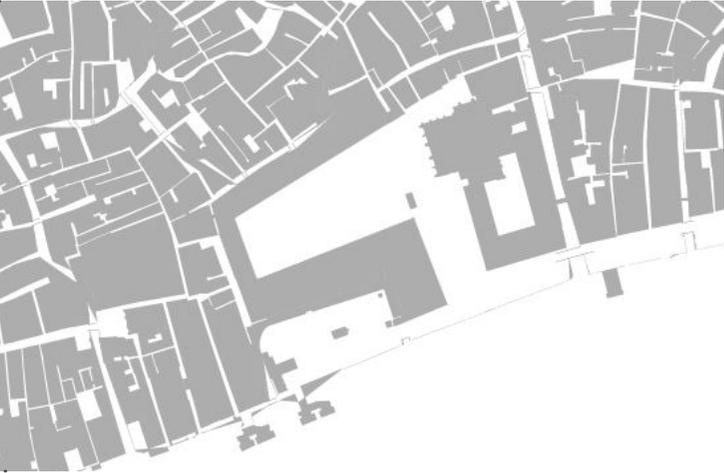
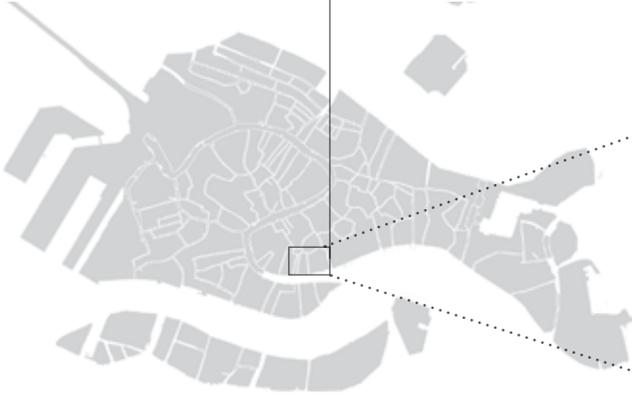
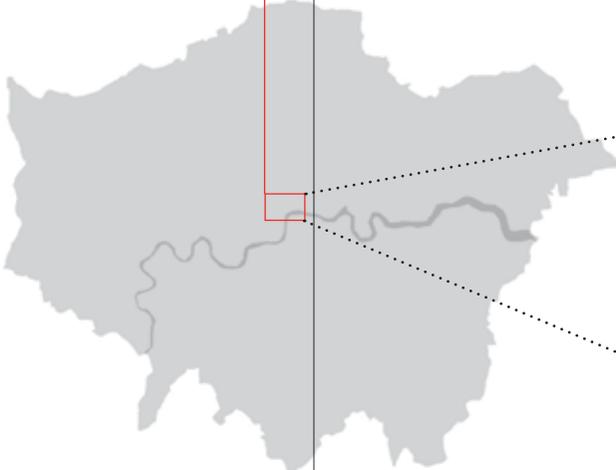
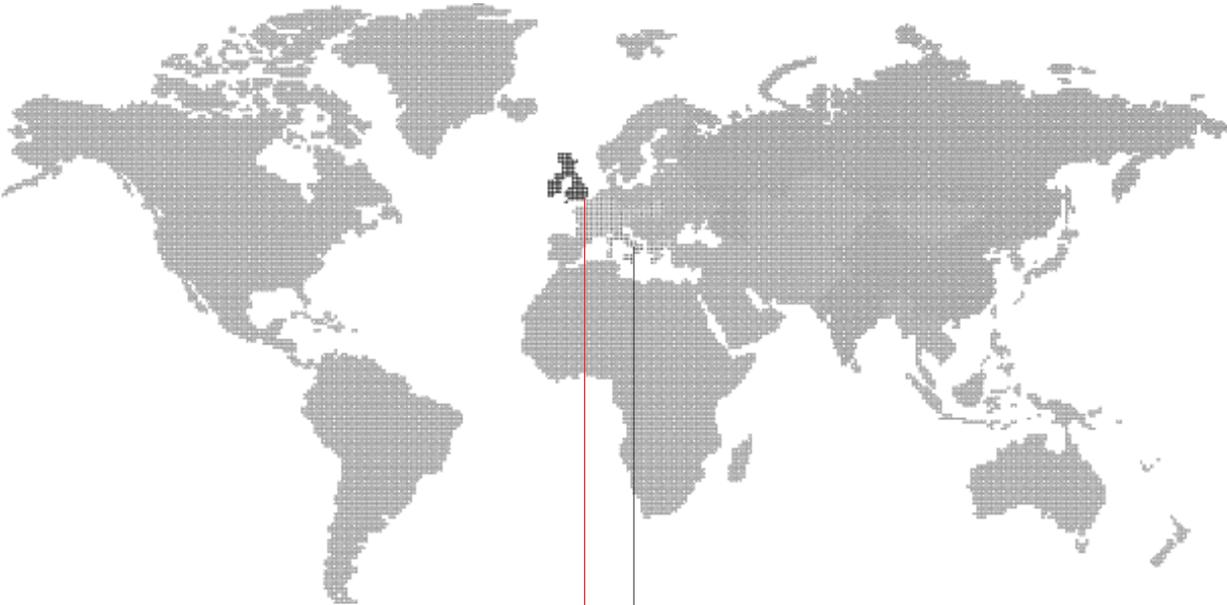
In Collaboration of New London Architecture for the London Festival of Architecture). Unit 8 managed to win over the Client into giving this Unique opportunity. A live 1:1 temporary Structure will be made in collaboration with 3 other major Architects and Engineering Groups such as David Miller Architects, Arup and Fletcher Priest.

Why Venice London Festival of Architecture matters?

London festival of Central London is the hub and connection to all academics, its annual architectural shows and events have become one of the main attractions in London for its Architectural opportunity given to students and a great even to showcase what London has to offer in Architecture.

Outcome of the Competition

1:1 Built Pavilion at the South Cresent , Store Street with Major Architectural magazines and a event held especially to showcase the pavilion the main Centre piece.





Milu, Rintala Eggertsson

Venice Presentation and Pavilion Competition

The other pavilions, shortlists and the winning pavilion

Group Pavilion
05.02.14 - 2nd Presentation in Venice

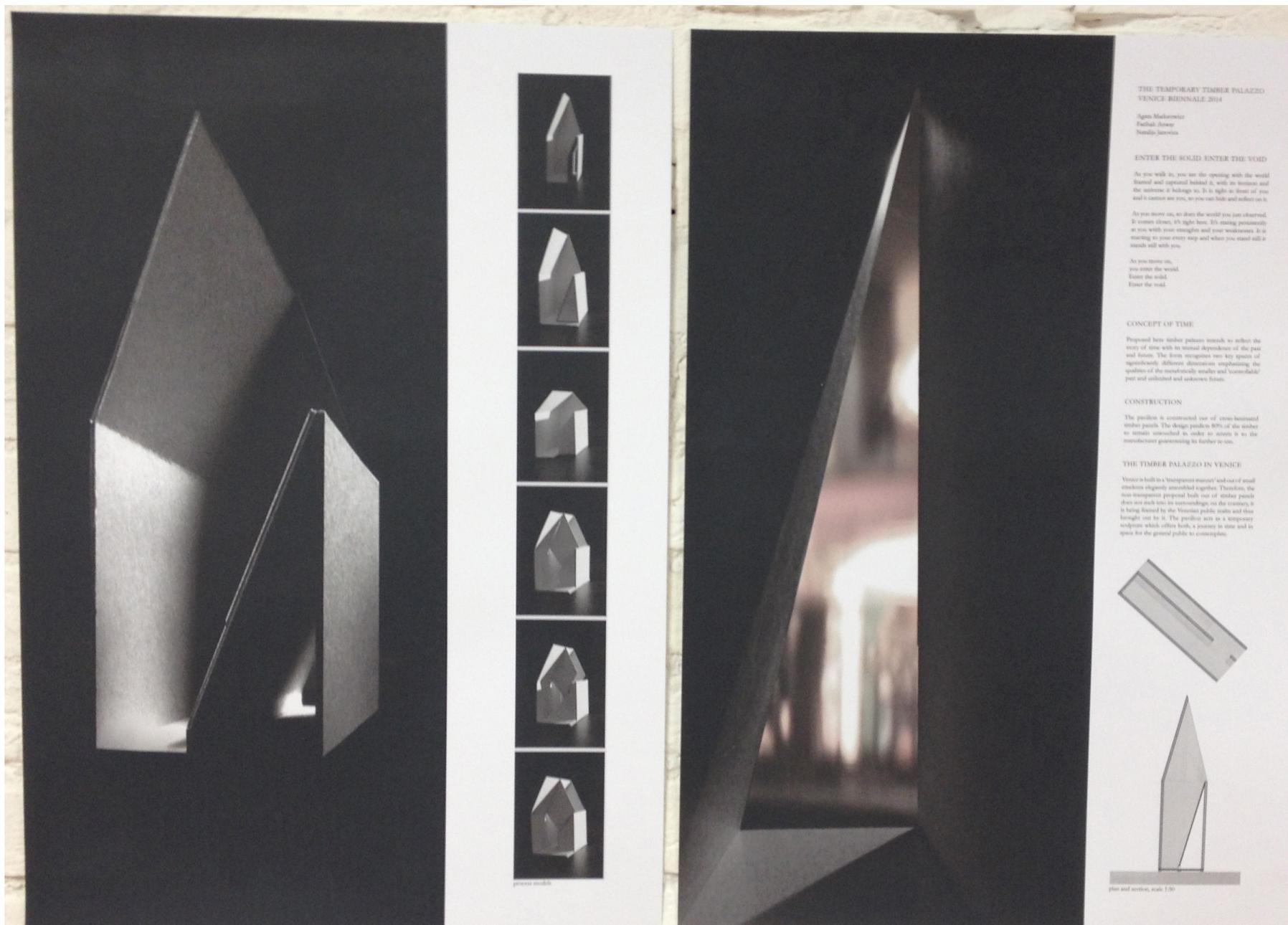


In February we went to Venice to present our group pavilions to a panel of Italian judges. Each group produced 'pecha Kucha' style presentation of their pavilion and created two A2 competition sheets describing their pavilions concept and construction method.



Members:

Daniel Culqui (Year 4)
 Jason Boamah (Year 4)
 Oscar Wokowu (Year 5)



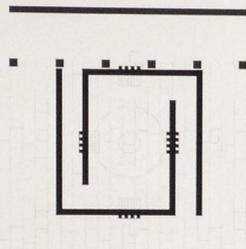
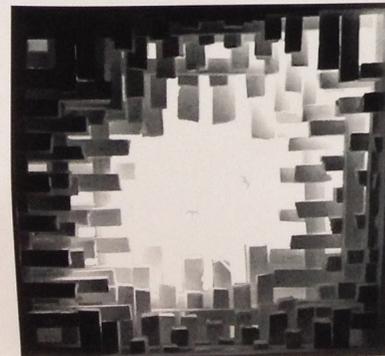
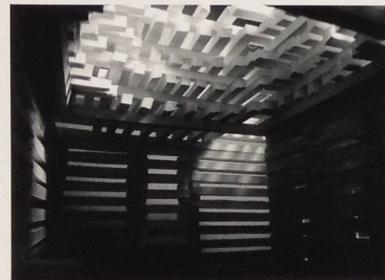
Members:

Fariyah Anwar (Year 4)
Agata Madurowicz (Year 5)
Natalija Janovica (Year 5)

CUPOLA DI LUCE - 1

The pavilion is meant to be placed inside a traditional Venetian courtyard or in any case, surrounded with a certain order style, and to its design and architectural journey were inspired by its context. The main aim of the pavilion is to be interpretable and suggest the experience of walking inside this Venetian space, but expressed through wood rather than stone, providing the design with shape, and form which transmits the mood of contemporary wooden construction and sometimes old Venetian architecture. This structure gives an unique experience, working together the architectural journey within the Venetian environment by proposing another interpretation of it.

The design is centered on four columns which frame a central space and support a great dome in the main space. The visitor is joining the journey the vertical and horizontal concepts, leading around square, and then suddenly within a large space where a magnificent dome is allowing light to diffuse throughout the wooden structure through various degrees of alignment, enhancing the mobility and the feeling of the space. The journey continues once the visitor is standing under the dome, getting a breathtaking view of its structure and lighting quality.



PLAN



SECTION 1



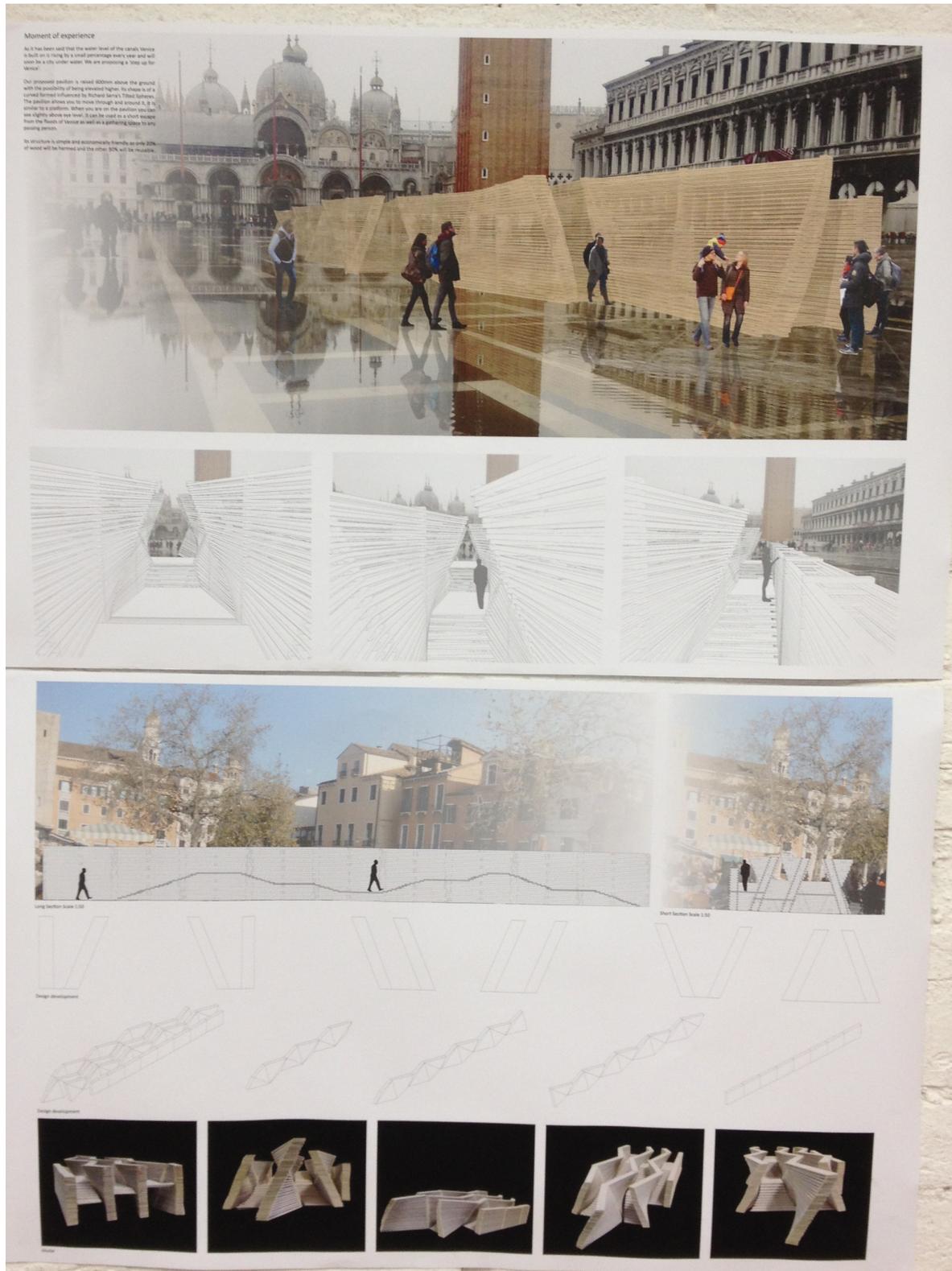
SECTION 2

CUPOLA DI LUCE - 2



Members:

Baptiste laversanne (Year 4)
 Zoe Chavali (Year 4)
 Shaheer Vira (Year 4)
 Anthi Tilliri (Year 5)



Members:

Jehoshaphat Sarfo Duah (Year 4)
 Kamil Khalid (Year 4)
 Stephanie Awatefe (Year 5)

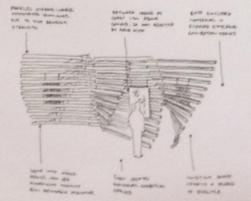


Twisting Venice

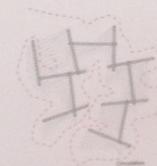
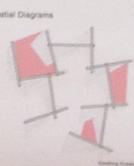
The pavilion idea is to create a playful, adaptable, spiraling outer structure that can react to different courtyard environments. The rotating walls will create a series of inhabitable spaces where work can be displayed, people can sit and chat, find shelter.

Our aim is that people can interact with our pavilion, and the pavilion can react to the city. It can move around a well, frame a view of a fundamental, provide seating for a cafe or to watch a performance.

Further more, the semi-transparent structure will create interesting lighting experiences from day to night, and the changing degrees of transparency as you move around the pavilion gives users the idea that something is going on the other side of the pavilion, creating the desire to explore.



Spatial Diagrams



Members:

Wilson lam (Year 4)
 Jasneet Rattan (Year 5)
 Ruth McIntyre (Year 5)

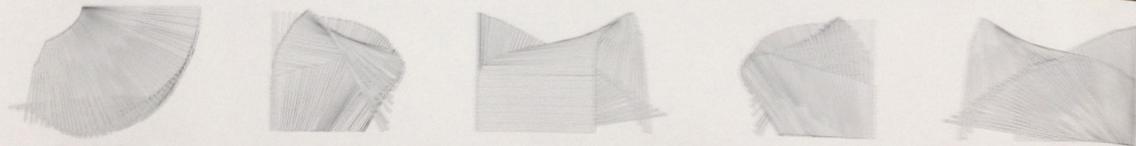
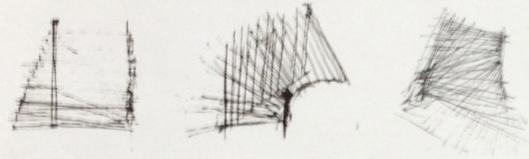
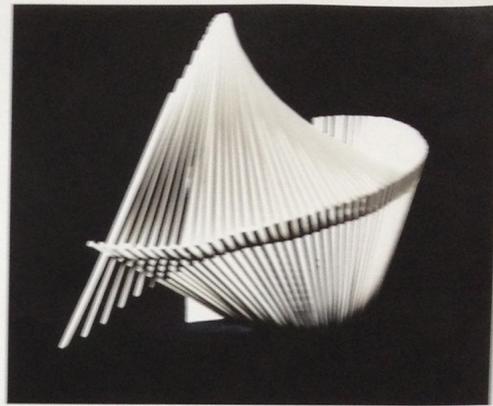
Fluid Pavilion

Victor Segalov 2011

The pavilion is created by combining history and structure. It is a very simple structure from that provides protection from the sun as well as shading for the users.

The multiple timber slats support each other giving the whole form a lightness.

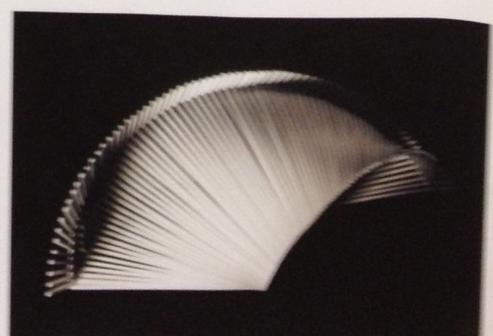
Light enhances the structure by creating different shapes in the interior.



The left timber surface creates and reacts to horizontal and downward rain. With surface curvature of 100% it is a timber plane.

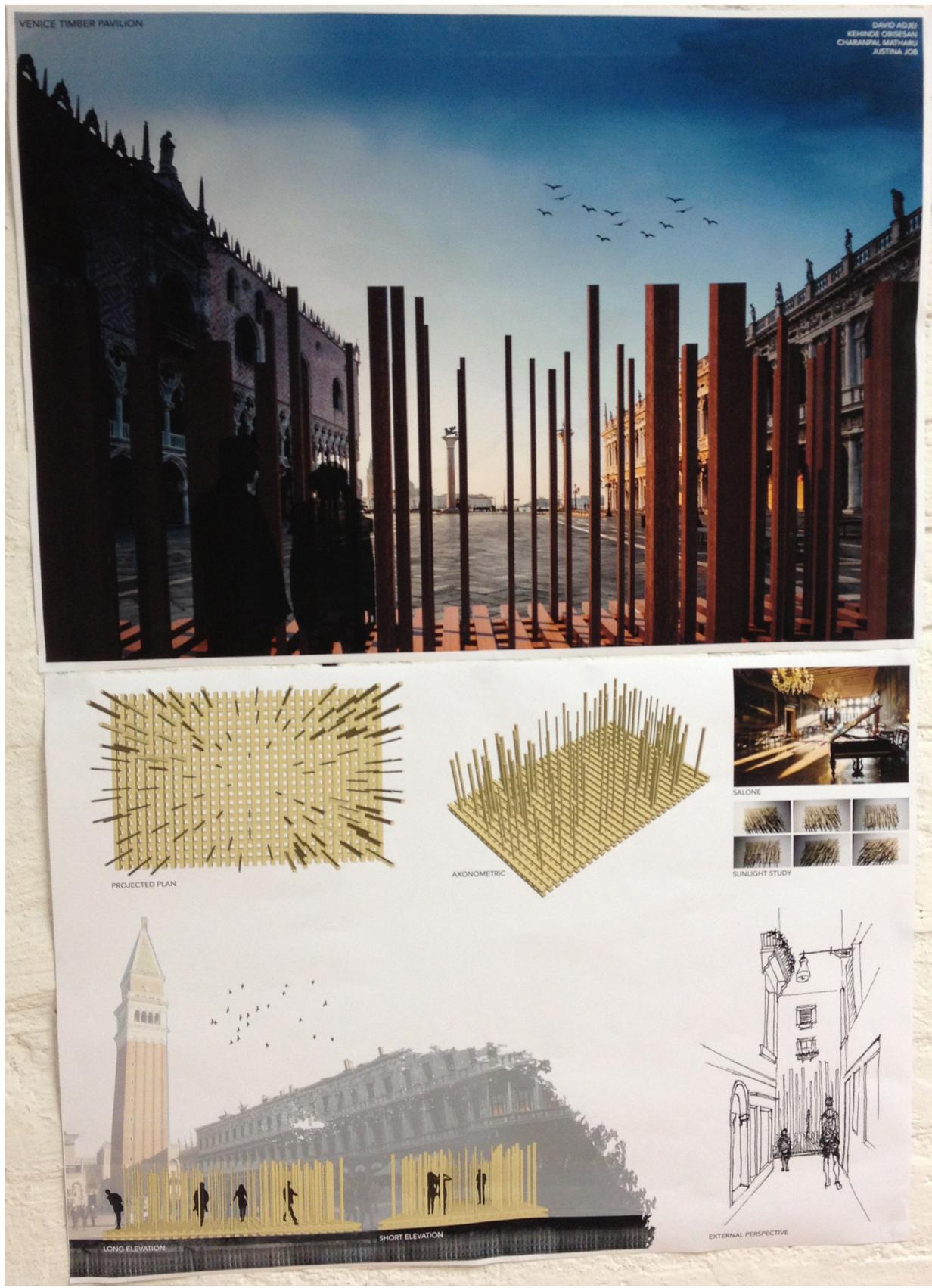
The right timber surface creates and reacts to horizontal and downward rain. With surface curvature of 100% it is a timber plane.

The other side creates the same structure as the previous one but with a different surface curvature.



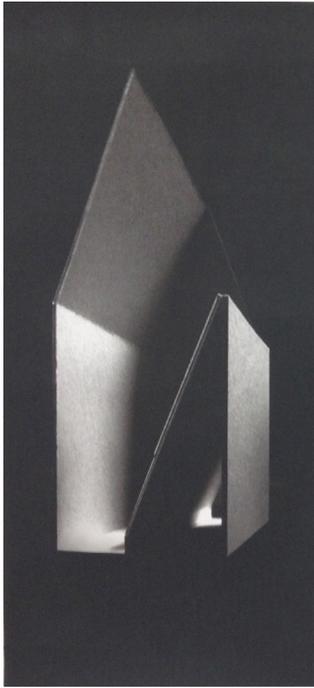
Members:

Sayed Shahrestani (Year 4)
Eleni Gavrili (Year 4)
Aleksejus Ragovskis (Year 5)



Members:

David Adjei (Year 4)
Kenny Obisesan (Year 4)
Justina Job (Year 4)
Charan singh (Year 5)



Members:
Wilson lam
Farihah Anwar
Shaheer Vira
Jehoshaphat Sarfo Duah
Kamil Khalid



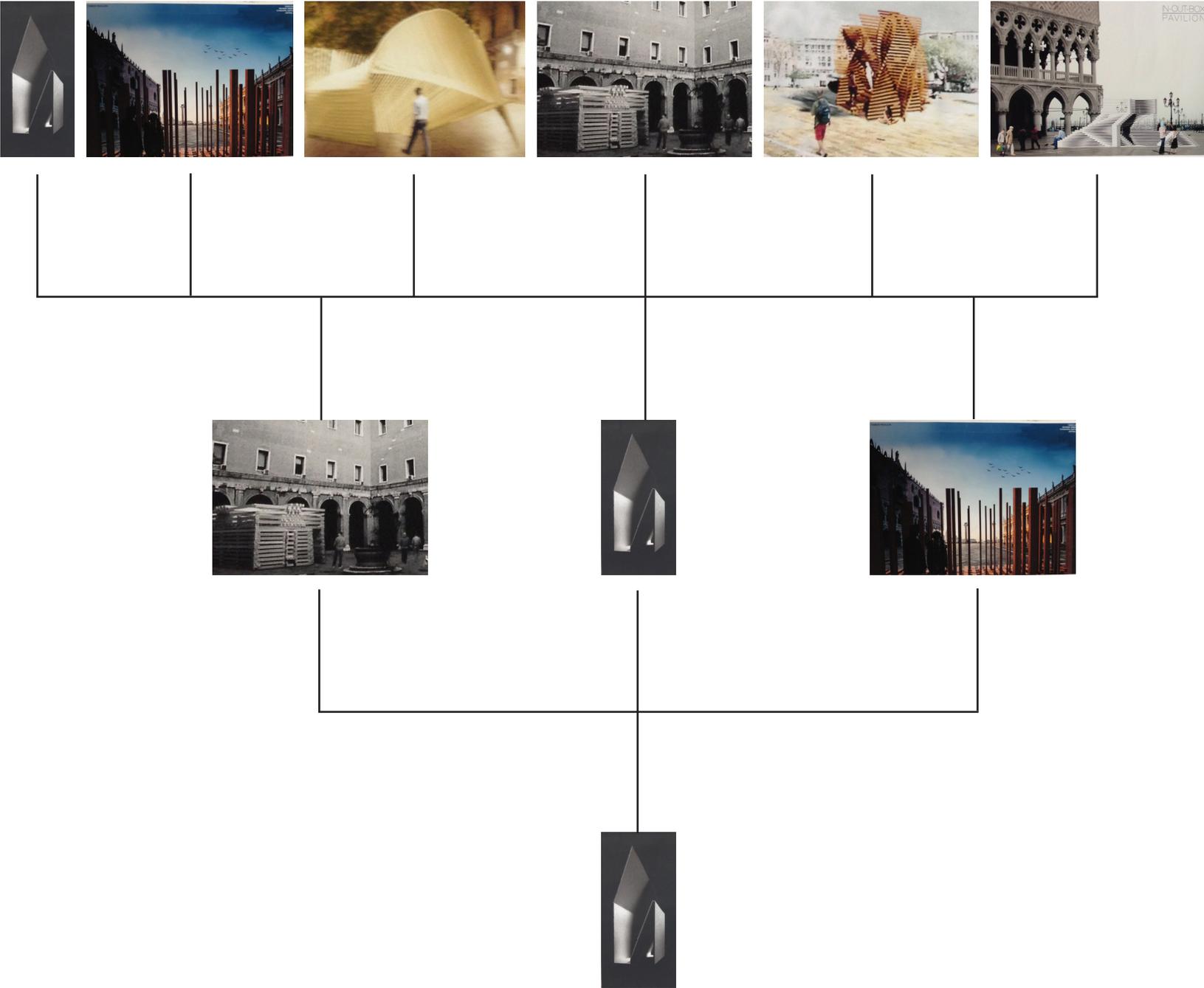
Members:
David Adjei
Kenny Obisesan
Justina Job
Charan singh
Fawwaz Zullkefle
Jason Boamah
Sayed Shahrestani



Members:
Baptiste laversanne
Eleni Gavrioli
Ilia Georgiopolou
Zoe Chavali
Daniel Culqui

Out of the eight pavilions three were selected for further development. The fourth year members of the losing pavilions joined one of the three shortlisted pavilions. Each group produced report that was given to the Mayor of Venice to select the winning pavilion.

Wining Pavilion Selection Process



The diagram shows the selection process for the winning pavilion

London

Meeting with Alex

Notes : by Farihah

What did you find out about Camden, Speak to Ramboll, NLA know Camden? need to do one more planning of temporary usage of the space bearing in mind where not building on top of any trees, etc understand who are the people to speak to by the next of the week need to understand what we need to do and contact Camden, through NLA. Key contacts Laura Mury and Anna Cassidy

One person to ask in NLA Meeting about Planning permissions (any one) - NLA will be dealing with all NLA planning permission

Yanchee at Ramboll: 'NLA should deal with all planning permission leave them to it'

We need a site identification la fosscuri university site, so we should choose one person who will relate to Maria

One person to liaise with Maria (EDITORIAL TEAM) Justina

Testing sound stuff for technology both London and Venice find a live link by end of this week by Monday we need to know how we do create sound/visual from London and potentially linking people up, even if it's just Skype. Then how do you hide it so it doesn't look like its Skype?

Multimedia team To be completed by 29 April 2014

What are the spaces that we are dealing with, a closed space in London? What can we do in London and what can we do in Venice. Maybe we don't need to project Venice in London but maybe the connection is the sound in Venice and sound of the vaporato. Aim to make it constant, keeping it open completely and needs to be designed. Look at ramping etc and making it dummy proof. Positioned and designed as it will be open.

Multimedia team / Technical team - To be completed by 29 April 2014

Imagine an Open structure with wood and have three sides which are the walls so it's closed. The floor and the wall shaped like a house to there are three things. You'll have trusses on the side and in the middle. So it's still open but you have the wall in the middle so you can project things. It's linked with the floor kind of imagine of a another colour so it's kind of the old information to a certain point which folds down but you have this opening but you have all the elements together.

The opening creates problems using it with other people so you can't project and do other things from it. It also creates a problem as its not secure so should find a way where its half closed and half open. Got to design this so that no one or potentially what you can do is that they will close it every day or the tunnel could be the wall or door that they would have to close so the roof can be left open.

Develop the design to that you take into the account of it being open and closed and prove to Camden council and building control officers that it is safe as an open structure. The pavilion is like at an angle and here you have the part where it is open on one side and there is a side where it is projected and then you have people sitting all around. Here you can pass through and go out through here so it is really open.

Don't think any silly materials, think real materials like timber. How we make this structure and urge at the design of disassembly and how it ends up being closed and go back to thinking about the 20%- 80% rule. It could help you that the pavilion goes back to the original thesis. Where you're helping the environment but it shouldn't look very fluffy.

Technical team + anyone interested in designing -
Kamil to be completed by 29 April 2014

Testing this assembling works so the 1:50 serves this idea of what is proper. Not to use card anymore but to use proper materials to test the material and people want to look at it properly as if it were the real structure. Simply think about the rules you want to keep. NLA are the clients now so it's not our pavilion it is their pavilion which makes it real. You have the tree and you have a pavement which is raised by 10cm.

Anyone that's good with large scale models/ or want to help

So you should arrange for everyone to go back to the site and take some proper pictures of it. The worst thing that we could do is end up using Google street view for imagery so the cameras aren't great but use proper images of the site. Go get your own photos and make them good. Basically you have to have blue skies and trees have a certain thicknesses about them. Photos please touched up and final images and not just random single shots of site.

unit8pavilion@gmail.com
Venice2014

Anyone who will visit the site on Wednesday please bring camera

NLA may have surveyed drawings so speak to NLA about the crescent. So come to that meeting with a wish list so if they ask you is there anything that you need so you can turn and say yes actually we need this, this and this.

Guys attending meeting please ask NLA:

For this model you can just do what you can but for selling the idea in this space so that the model is nice rather than super precise for this time as you have to really sell this to them. Imagine the context model all in white and what stands out is just another colour of the walls of the pavilion. So everything is white apart from the pavilion. Then you take really good of the models.

Already made by Monday groups

The choice of photo taken where not very good so make sure you take good photos in general. As it can be the most useful things you can use with the right light in the right position you can put at image onto the projections. So make sure you take very good photos on a very good camera.

Any one good With Photos

One of the people who comes to the meeting so 4 fourths year will go to the meetings so not everyone will go to these meetings so one person will be designated to take minutes so that these are the things to do and this then gets sent back to the client letting them know what is the agenda and what needs to be done. This is a crucial role which is one person role in these meetings. This does not mean you sit there and record it but it means you learn to take minutes and notes and it's an art in itself of how to take minutes. The fourth years will rotate whenever there is a meeting, it is key that everyone will come at least once to one of these meetings. Not everyone will go to each meeting, so you can start writing agendas after these meetings to help lead the process. This meeting with NLA to know what is happening but the sponsorship team need to find out about materials. You guys need to lead on Materiality.

Consultation

Solid/Void Pavilion Meeting

Wednesday 9 April 2014

13.00 - 14.00

Venue: 60 Newman Street, London

Ramboll Meeting

- LFA - What is the life span of the project?
- NLA meeting will answer that
- Pavilion has a better possibility to work if STORE are involved

Store: monolithic structures/platforms/panels/podiums

Pavilion

- Consider transformation
- Structure: two dilated spaces / 2 triangulated spaces
- Frame & Void
- **Issue** : Will it sit on a podium?
- **Issue** : Seating, what could be created?

Active Cities program : try and make the city more active through the pavilion

- Fill spaces with rubble
- Understand security issues
- Should we build a wall?
- How to frame? Timber?
- Is it a matter of cladding facades?
- How to use fabric?
- Trampoline material - for wall fabric
- Scaffolding material for framing?

TEMPORARY STRUCTURES LICENSE (+ license for shutting down the crescent pathway will building)

- What is Solid ≠ What is Void
- What is Shadow ≠ What is Light
- What is Serious ≠ What is Playful

FOCUS ON FRAMING

Trampoline material

- Should we use the tension for noise making?

Timber is the best way to go with framing

- Highest point is 6m
- Orientation : How to position it in order to "point to Venice"
- Look at wobbly floors
- DO WE WANT TO CREATE AN INTERIOR PLAYGROUND?
- Is it about activity?
- Is it about a quiet moment?
- Think about kids
- Seating : it is the obvious attraction - Should it be the only one?
- Should it be playful?

PLAYFUL

- TEXTURES
- COLOURS
- SOUNDS
- WHAT IS THE FLOOR? / SURFACE?
- SERIOUS FROM THE OUTSIDE / PLAYFUL FROM THE INSIDE

BE CONCISE AND CLEAR

CREATE TIMELINE AND ADD TO IT

NLA meeting

Sponsorship team

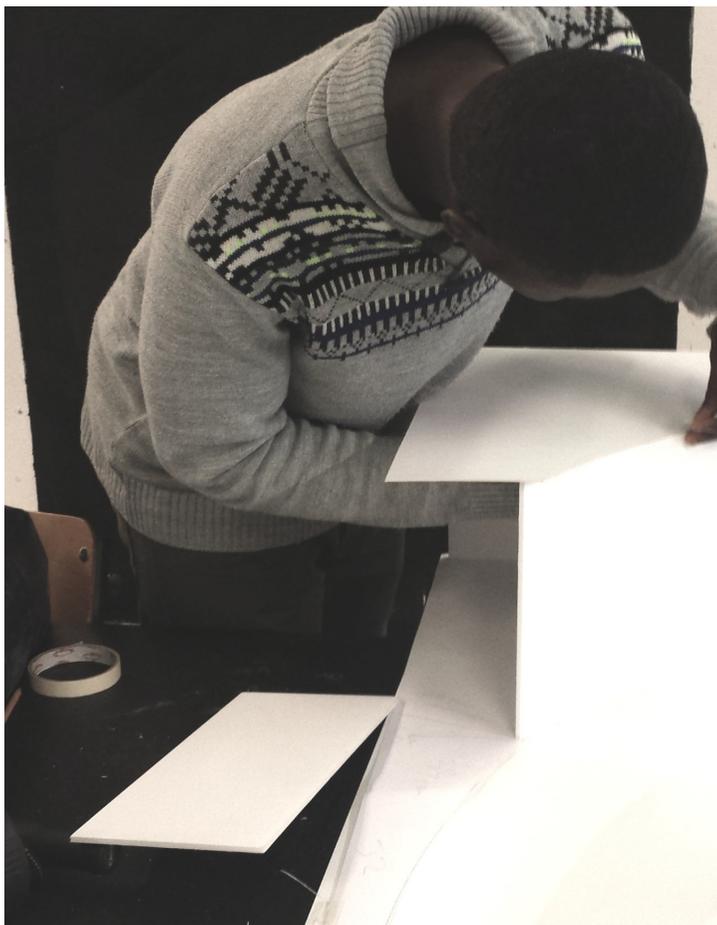
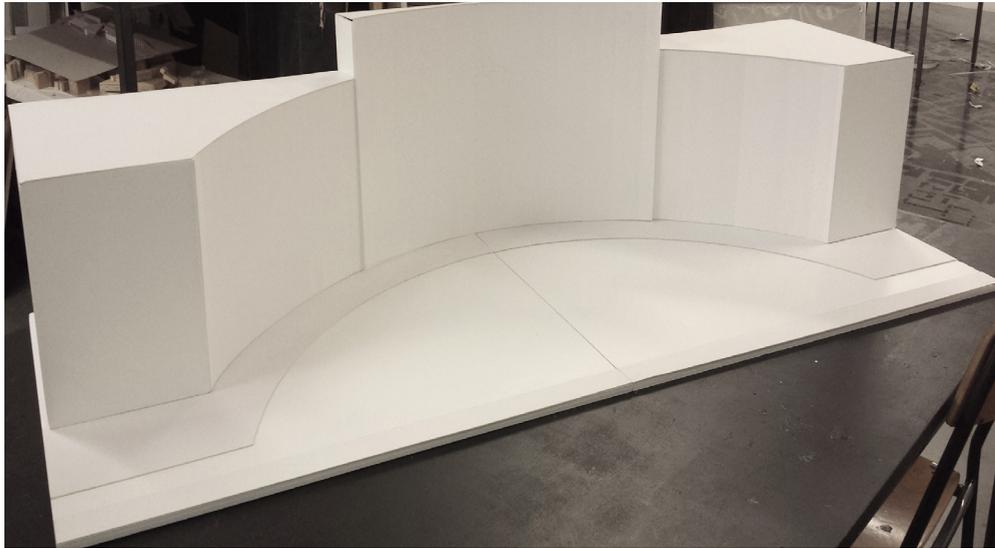
Go the building centre; obtain a list of every single company that works in the building centre and exhibits the building centre. Then go through the list and understand which of these companies are doing innovate materials especially timbre people because then we will utilise the building centre as a home for building materials as we will use this as a home for finding materials and you can get lots of things from these guys. You won't have to find out about funding it's about tools for this project. No need to waste time writing sponsorship packages. So look at materiality where we can get them excited about the materiality of this pavilion. Think about people who could sponsor the show. Look at reprographics for funding of the end of year show. List of what we need and who are the suppliers. Think professional suppliers and a list of people for next Monday.

Following needs to be done as soon as possible to that the technical team can make a 1:1 model

- Look at trampoline materials for the Tech Team to make 1:1
- Need to buy trampoline material 1m x 1m x 3 sheets

Editing team,

Look at the spaces for both Venice and London. Think about both of the spaces for the show, Uel space in London is the unit space, think about the graphical styles and texts. What is our window? Wish you were here thing going to be? Should have postcards inviting everyone to the event? We will have a presence but will be a live link from the show or NLA. A duplicate set of images and models part of the show somewhere.



1:50 CONTEXT MODEL

This is model of the site in London and its context where the Pavilion will be placed. This model was made to test the position of the pavilion and the heights of the surrounding buildings.

Pavilion Presentation to NLA

Wednesday 9 April 2014

15.00 - 16.00

Venue: Building Centre, Store Street, London

NLA meeting

NLA + Building Centre Associates



Sheri Besford



NLA member



Jenny Watt



Lucie Murray

Store Artist



Store artist A



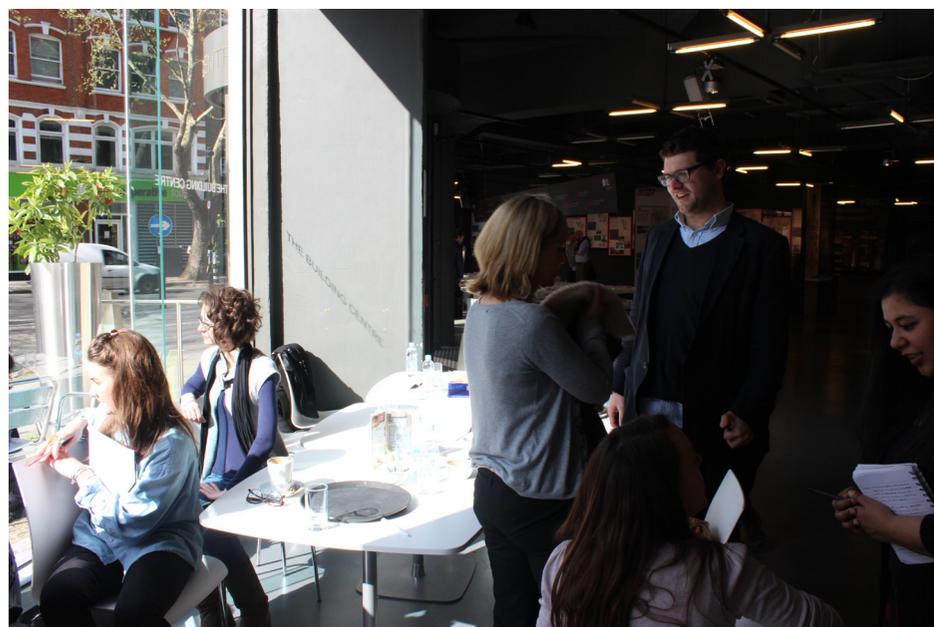
Store artist B



Wilson Presenting the Pavilion to NLA and Building Centre members



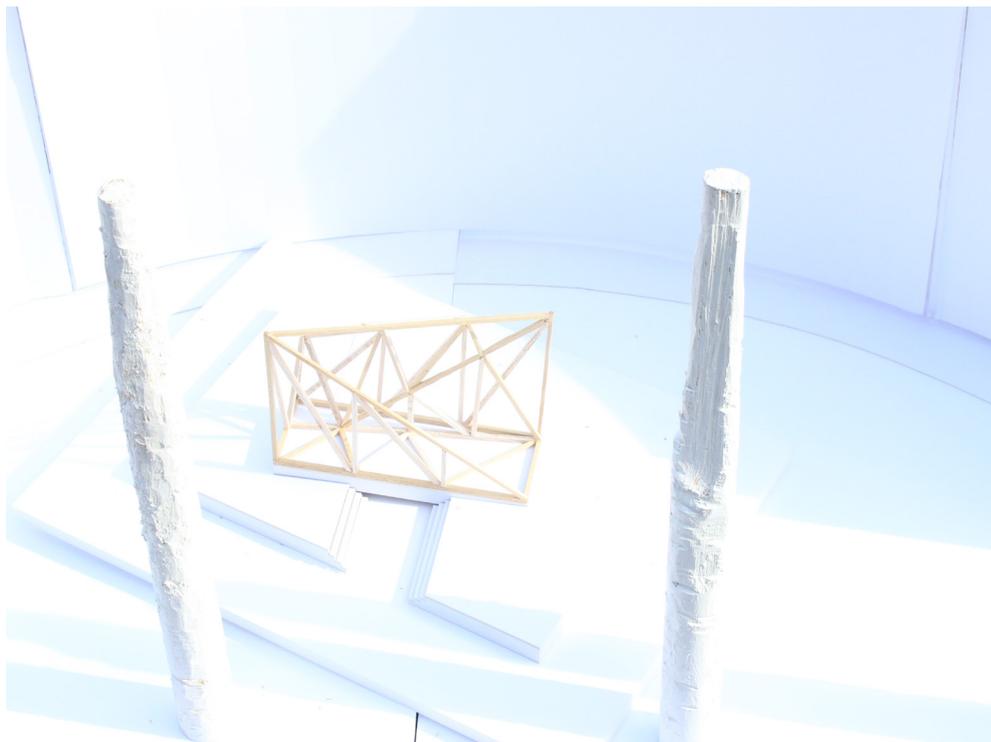
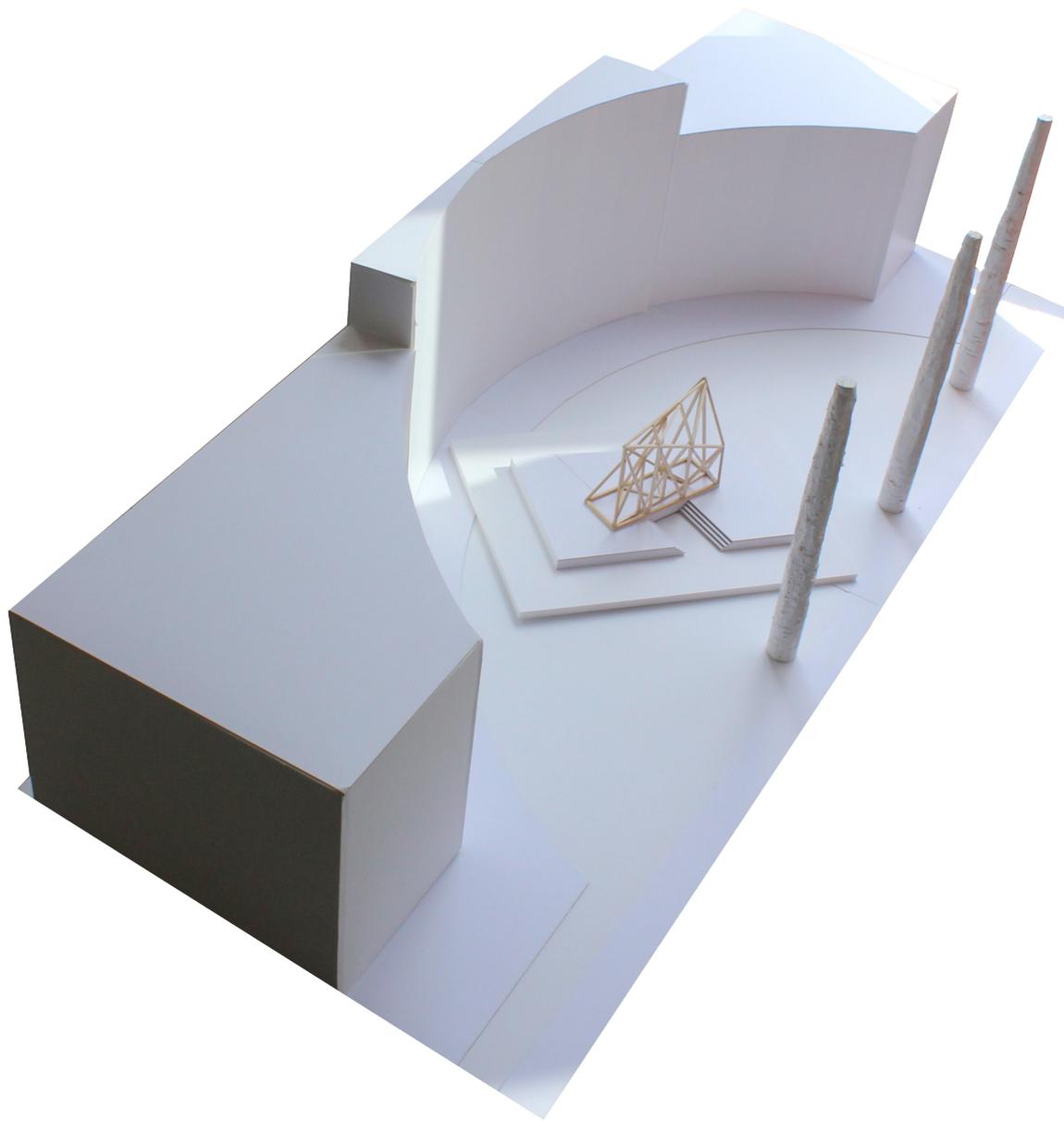
Presenting the Pavilion Model to some of the NLA and Building Centre members by some selected members of the team and also accompanied by our tutors.



Some discussions with members of the NLA, tutors and some team members after the Presentation of the Pavilion.



1 to 50 scale Model of Pavilion in context



Pavilion



P A V I L I O N

enter the solid

enter the solid

Introduction

Development of Pavilion and its process of evolution through design and critique meetings at Ramboll and NLA.

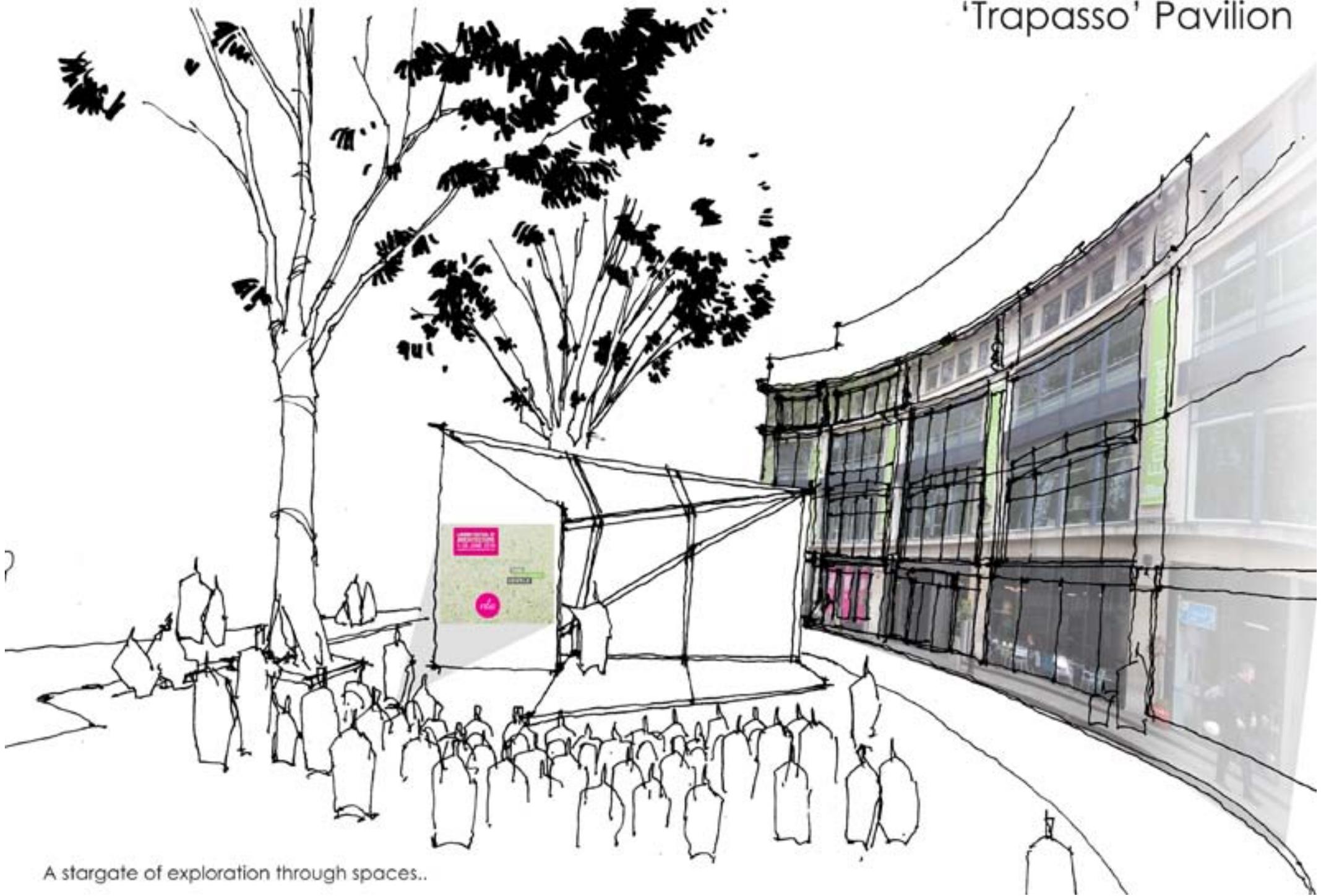
Enter the solid, enter the void, our Design concept for development of the London pavilion.

Keeping the concept of a solid face and a void face of the pavilion is a key aspect of the language it brings across and evolving the design to meet the client needs and demands.

The design has changed over time after discussions and client needs for its context, making it more and more familiar to a new experience while keeping its roots intact.

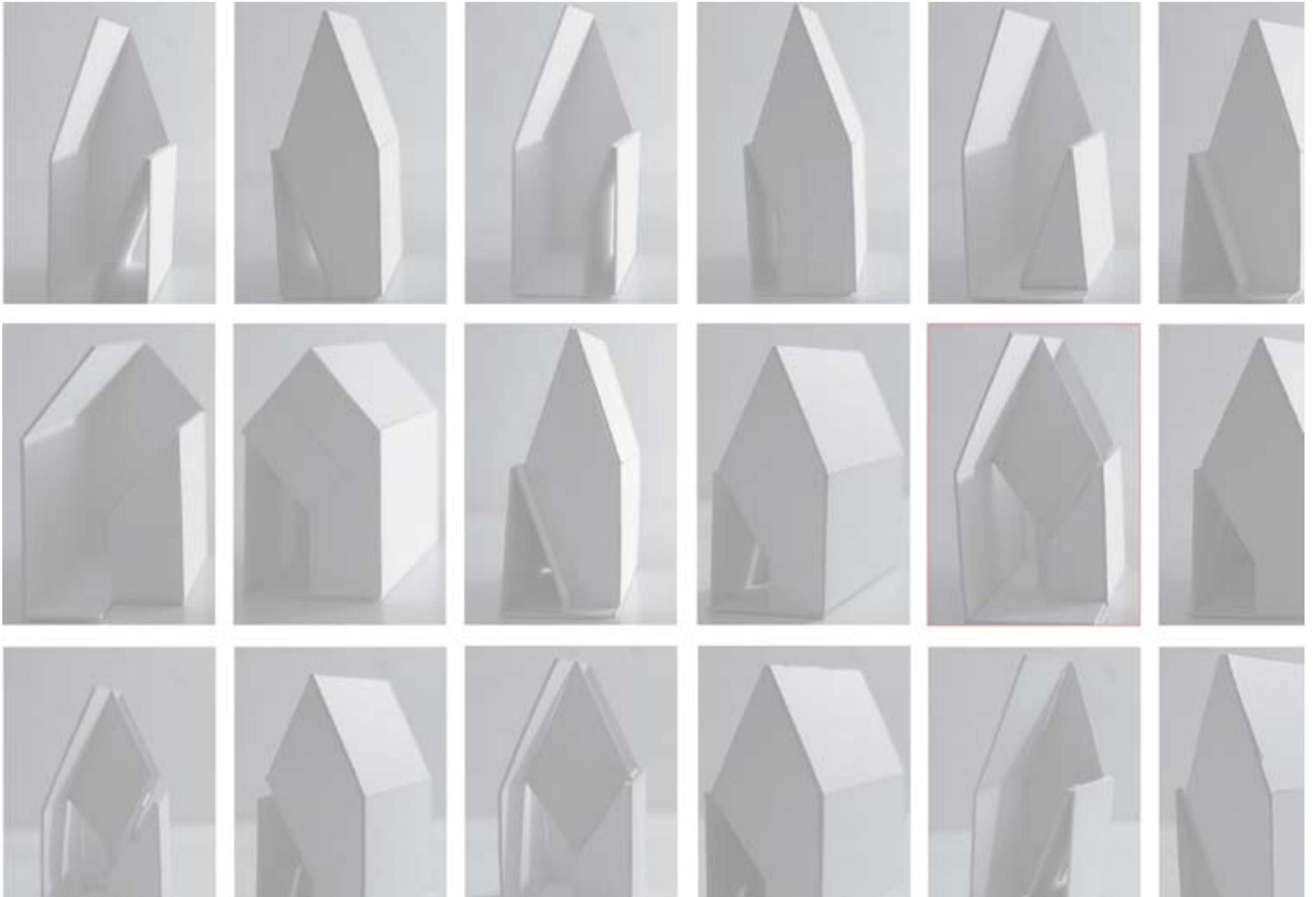
London Pavilion

'Trapasso' Pavilion



A stargate of exploration through spaces..

Solid and Void Pavilion



Beginning of design for our pavilion London, our focal point for the beginning of our development.



Solid & Void Pavilion

Construction



Decking



Cladding



Disable Access

Construction Process



Foundation



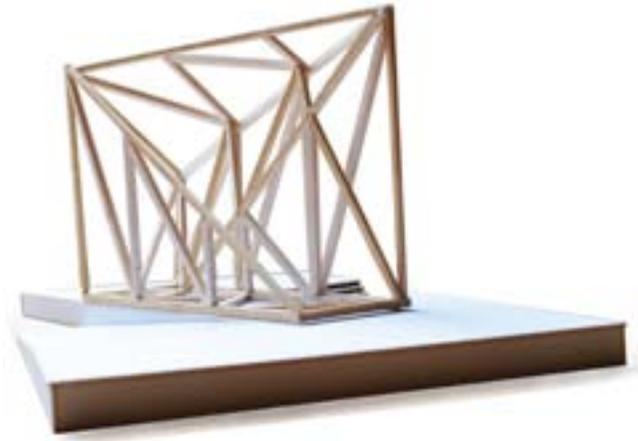
Slab



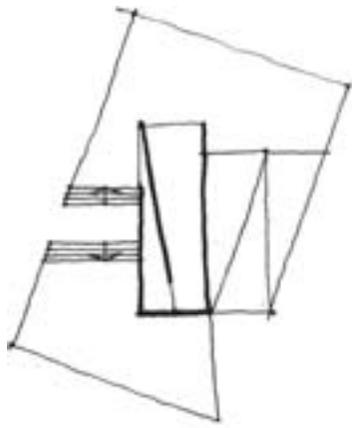
Frame



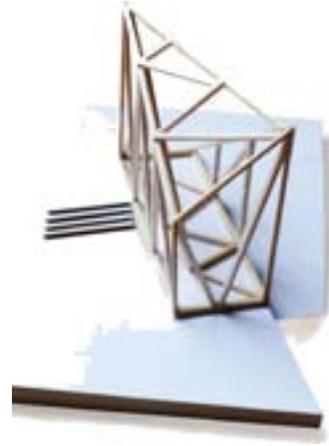
Beams



Trappasoo Pavilion design 1



Floor Plan



Birds Eye View of Pavilion



Material Concept Fabric



Pavilion Fabric Transparent walls

Trappasoo Pavilion design 2



Concept shape



Triangulated structure



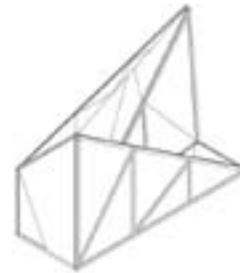
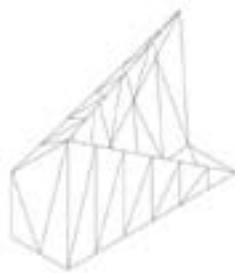
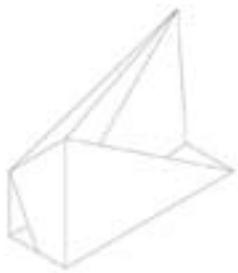
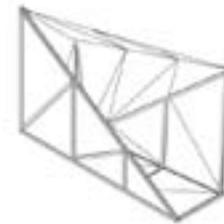
Revised triangulated structure



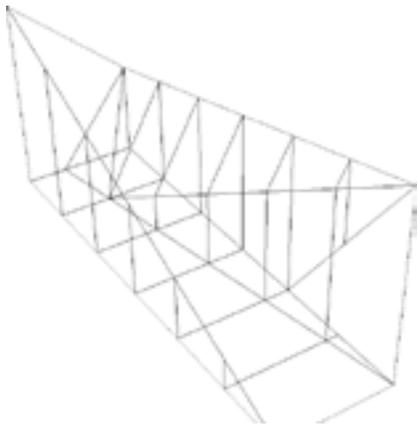
Detail structure



Structure framework

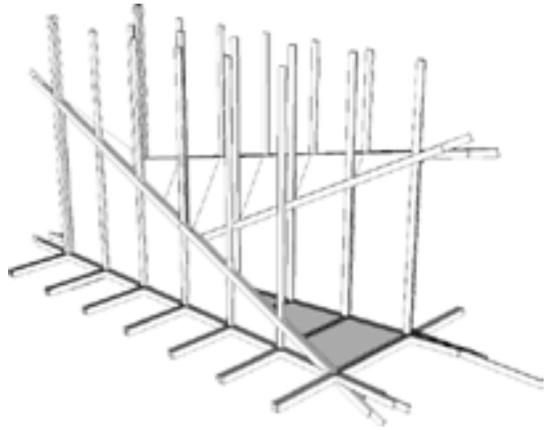


Detail structure with wall fabric

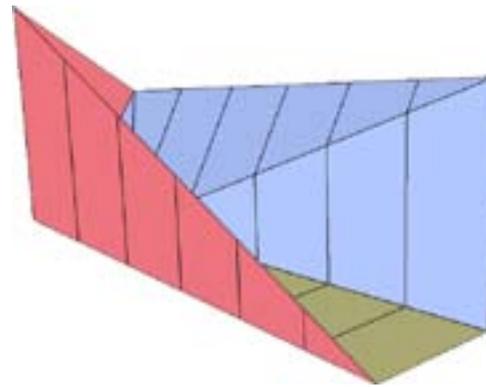


Trappasoo Pavilion design 2

Pavilion Grid System

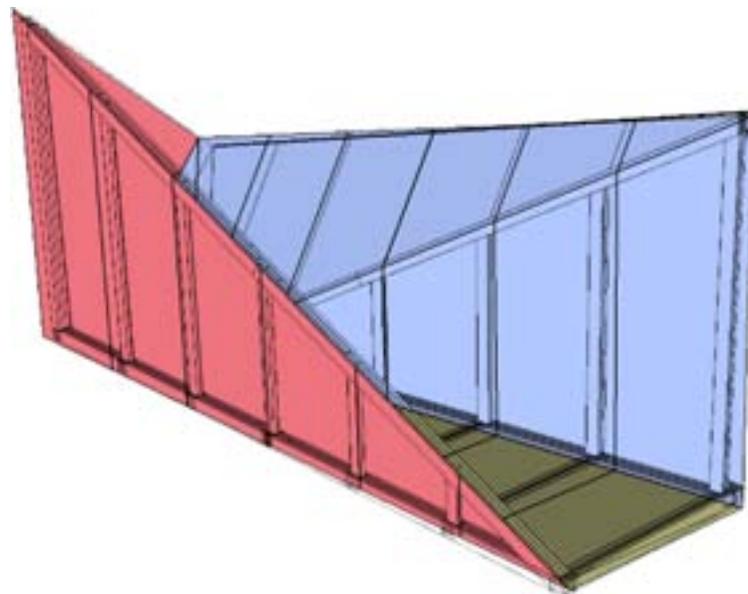


Pavilion Grid System



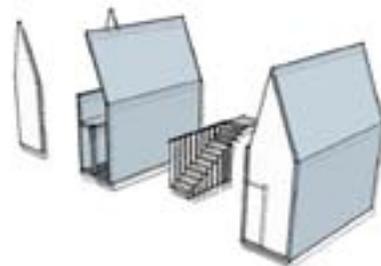
Blue Fabric transparent walls

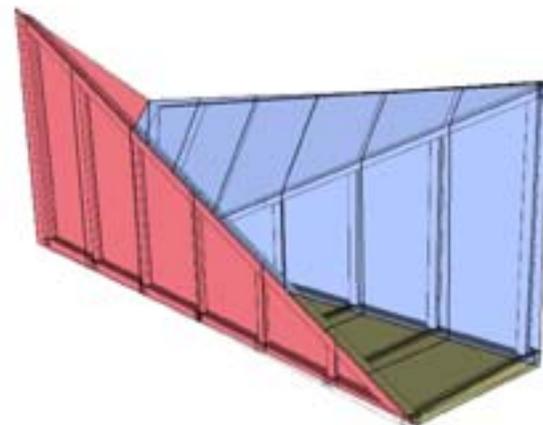
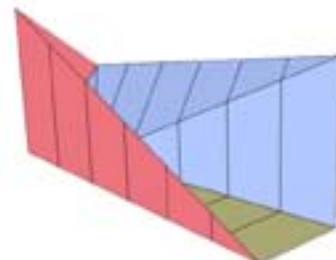
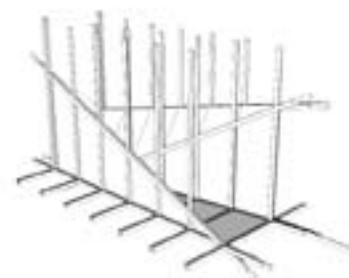
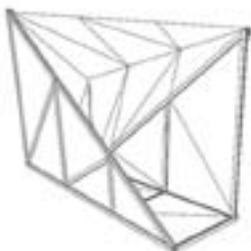
Red solid walls



Trepasso Pavilion design

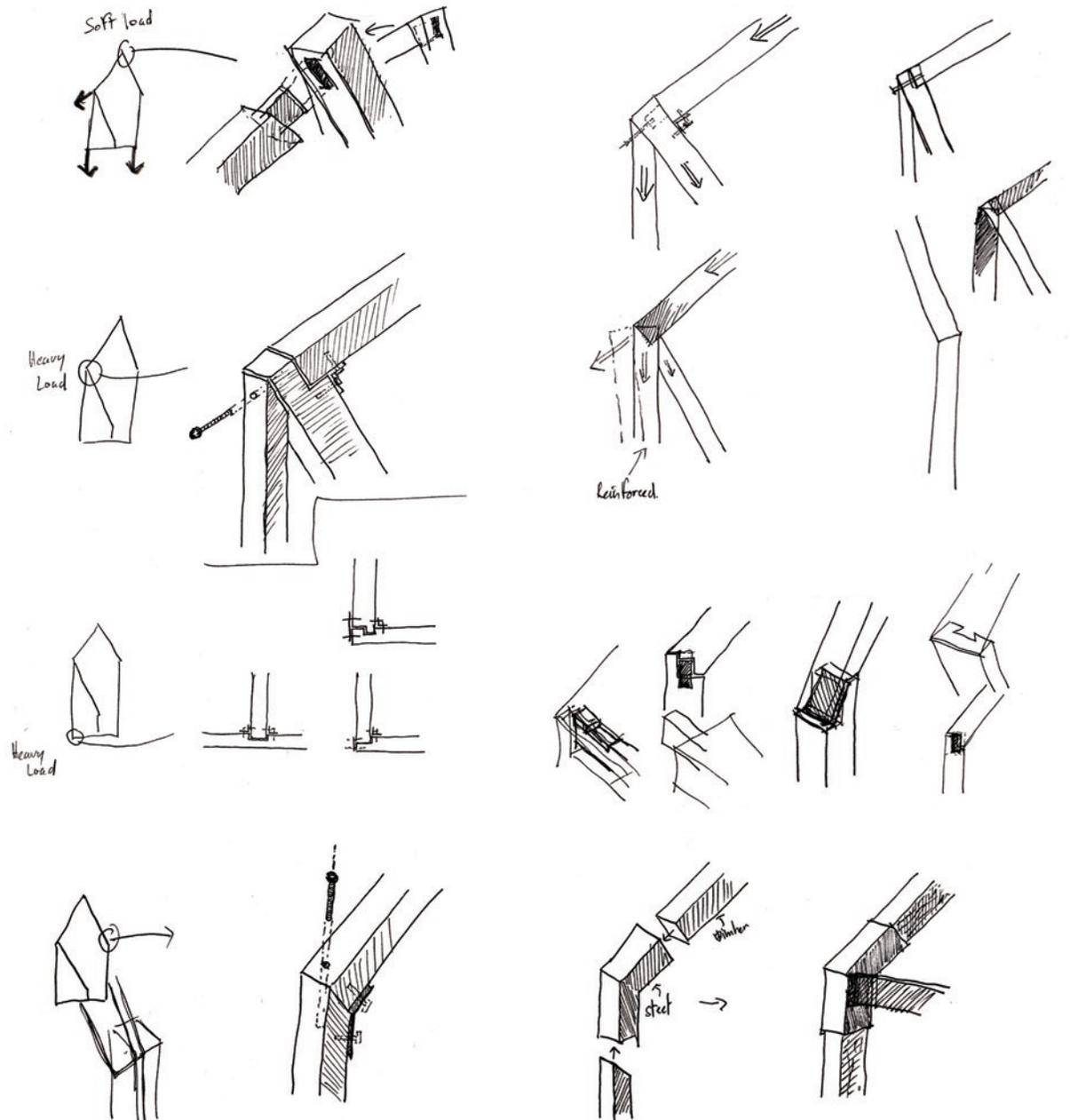
Pavilion Line Of Development:





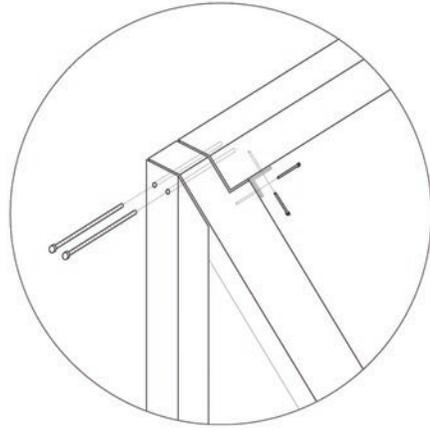
Structure of the pavilion - joints

As a structure, the pavilion could be made out of two possible materials : Timber and Steel. Though because of the lack of time, the difficulty of the Steelwork, the price and its low sustainable character, it seems obvious that timber would be a better solution regarding each of these criterias. It became then important to think of the different solutions in terms of joinery, from pure timber fitting, to steel boxing and bolting.

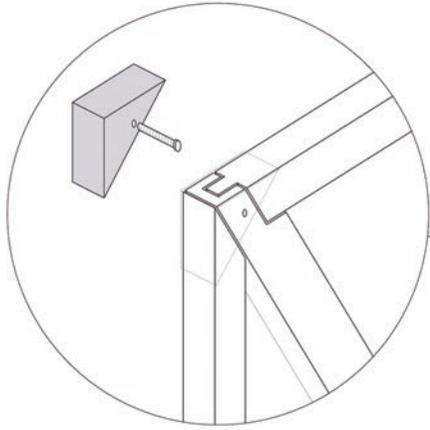


Sketches of timber joinery

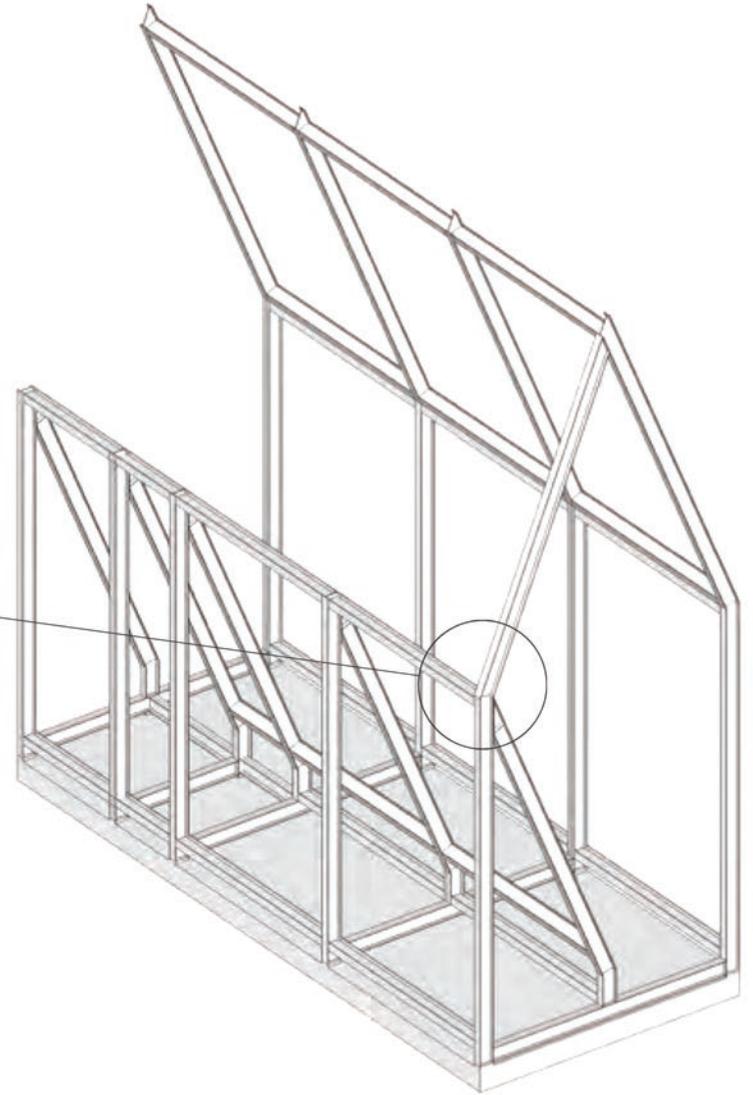
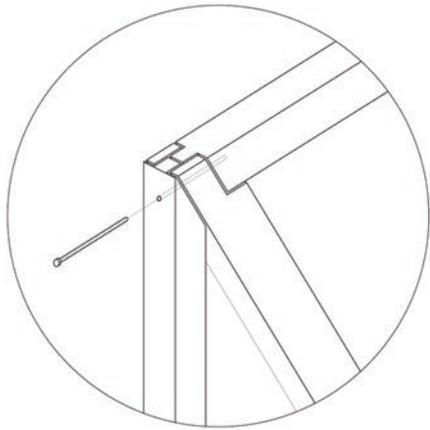
a. Bolting + steel plate + timber connections
(Butt joint)



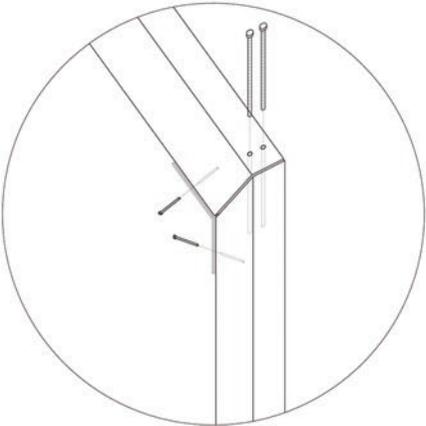
b. Steel boxing + light timber connections
(Mortise and tenon joint)



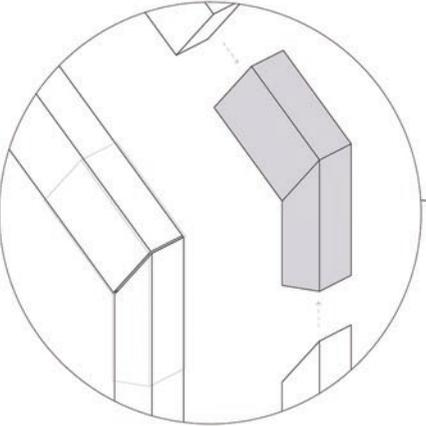
c. Complex timber connections + light bolting
(optional)



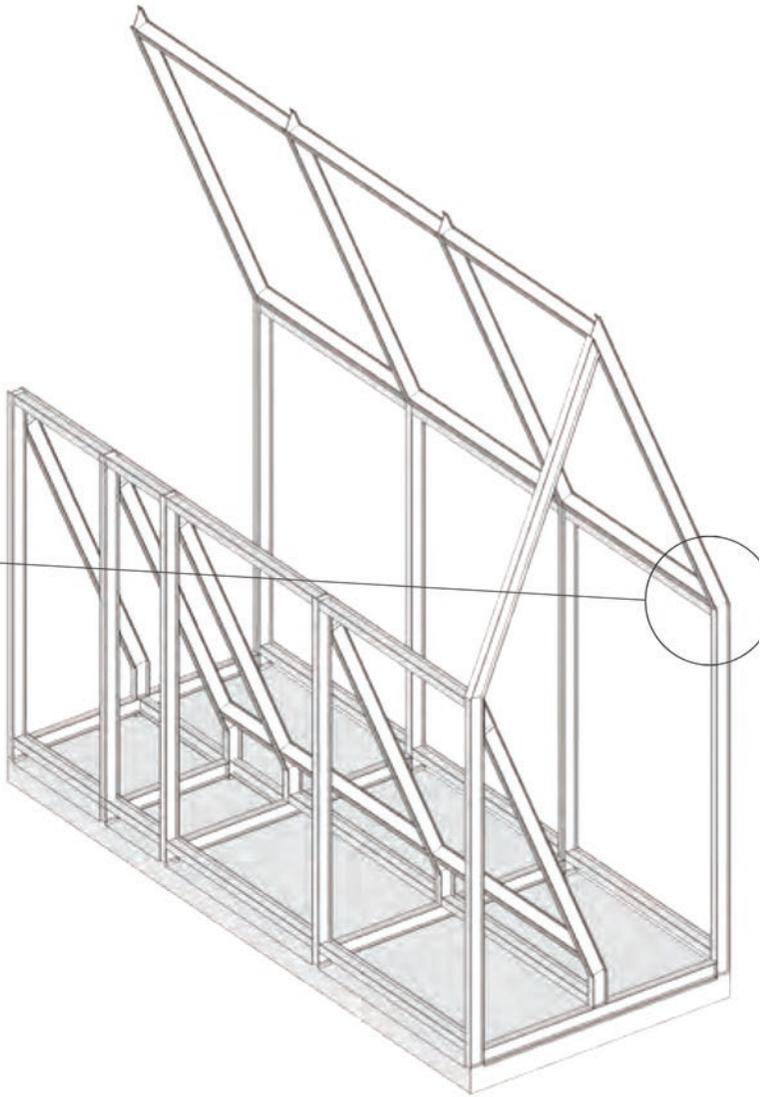
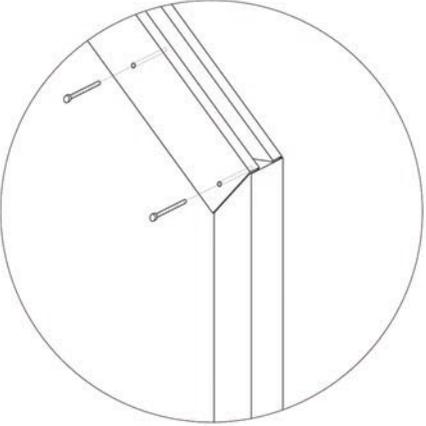
d. Bolting + steel plate + timber connections
(Butt joint)



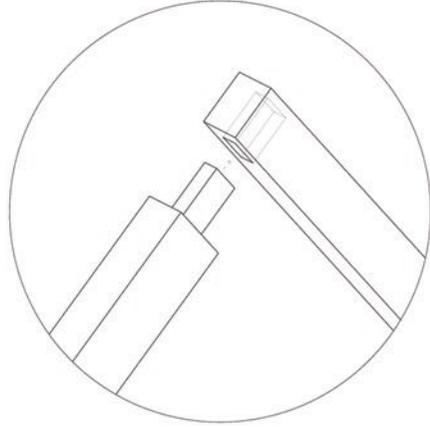
e. Steel boxing + timber connections
(Butt joint)



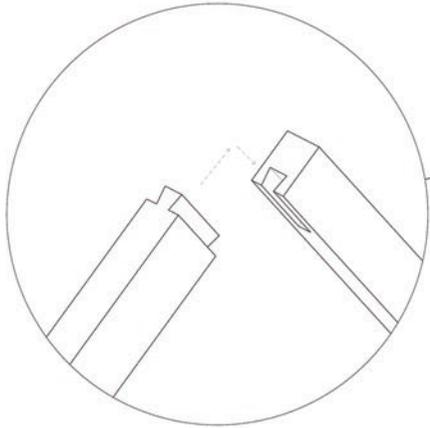
f. Light timber connections + bolting
(Dowel & double shear)



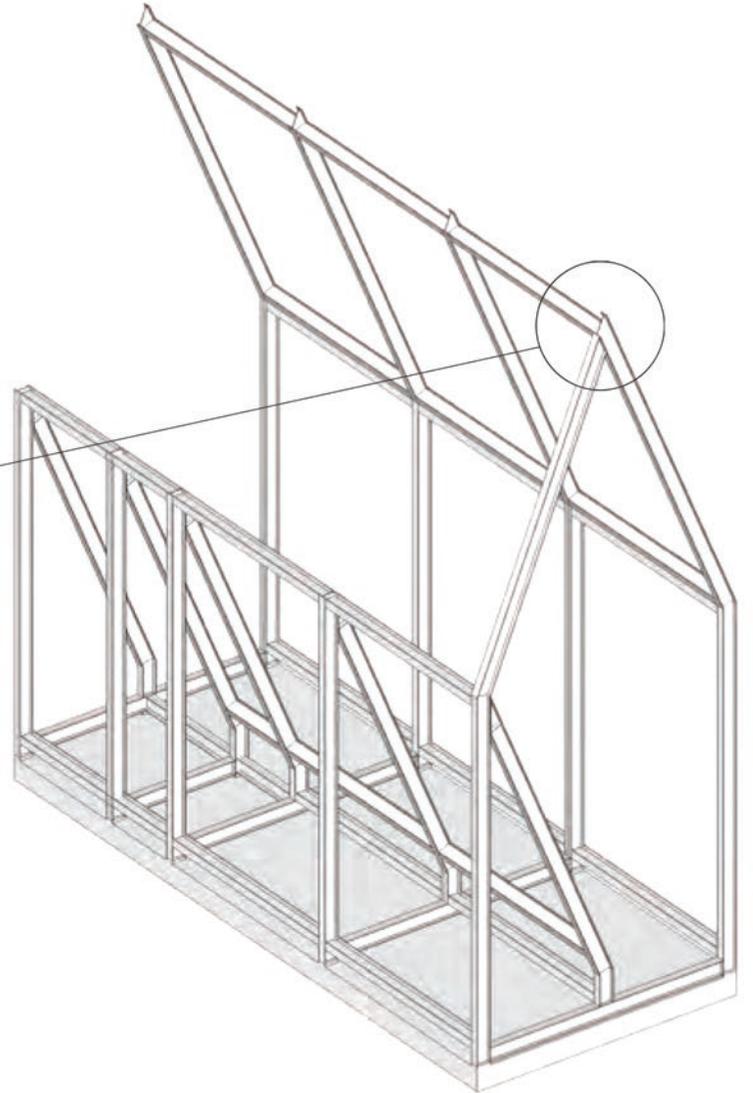
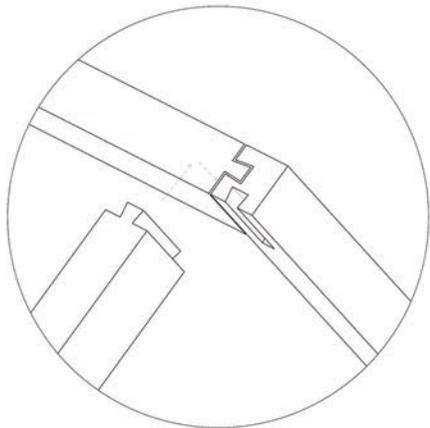
g. Light timber connections
(Mortise and tenon joint)



h. Light timber connections
(Dovetail joint)



i. Light timber connections
(Double dovetail joint)





Test of a 1:2 dovetail joinery

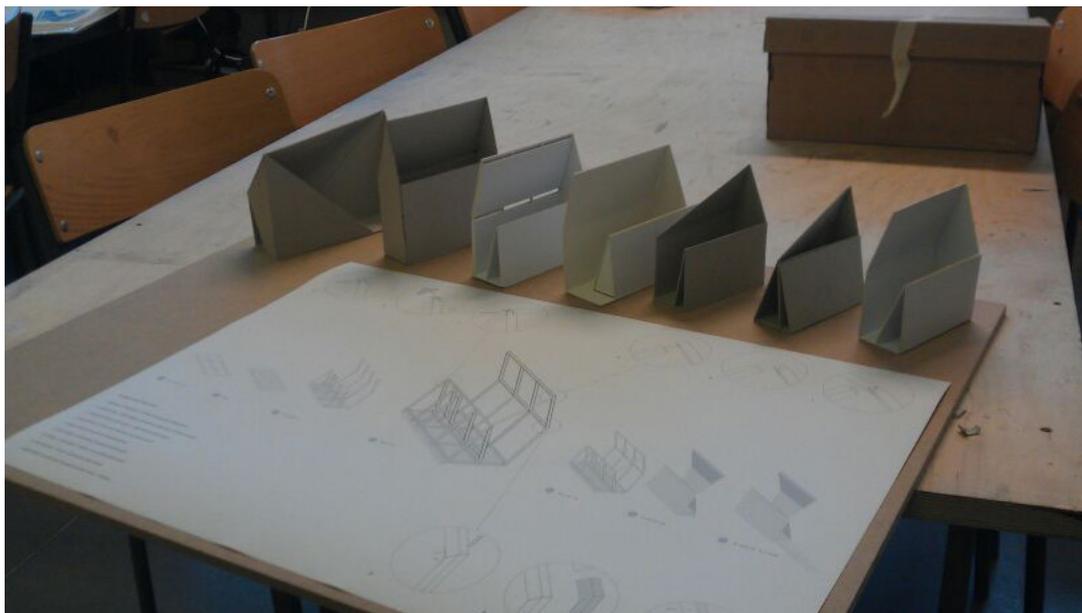
(By Baptiste)



Meeting on design and technical issues 1

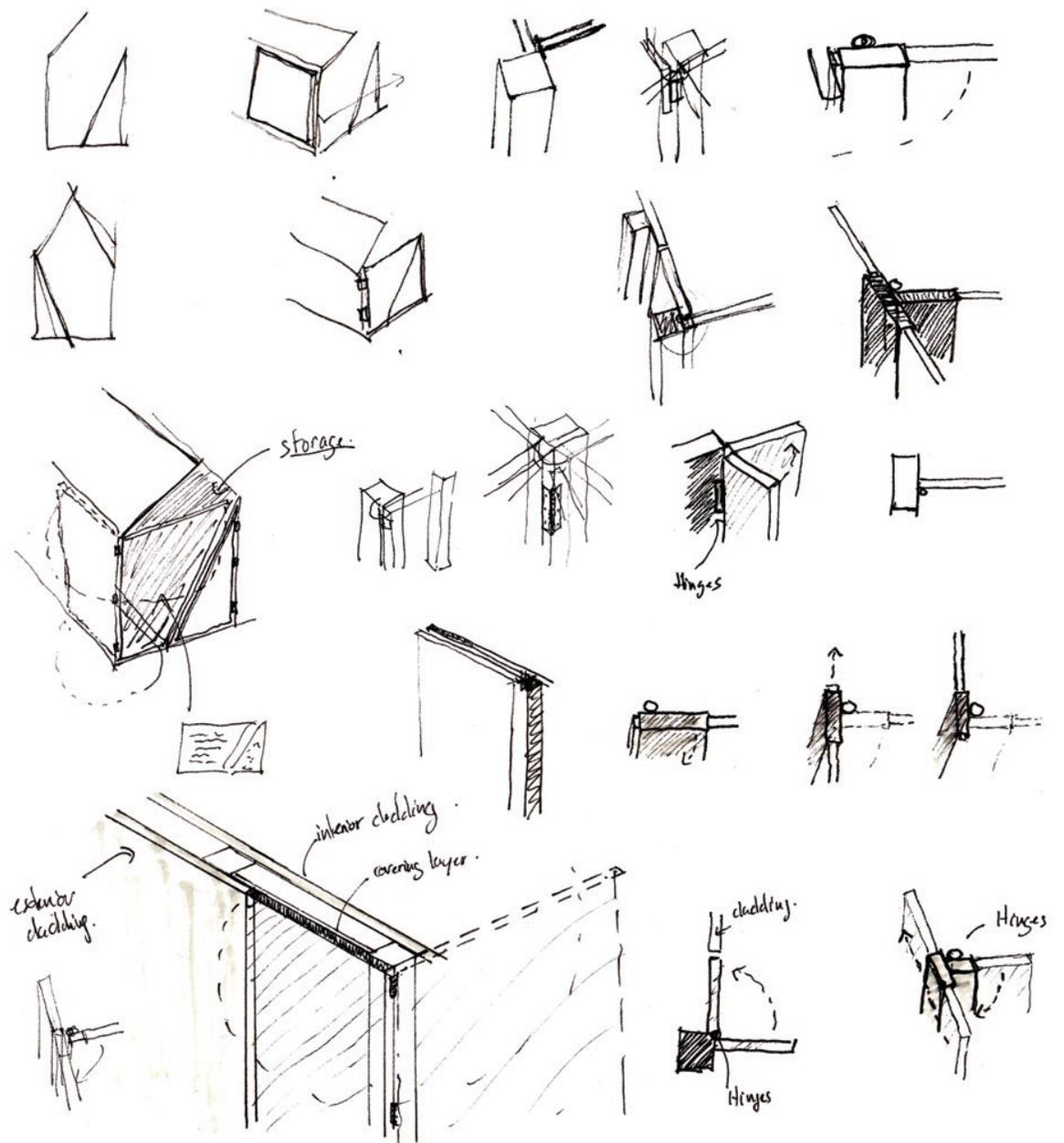
with Carl Callaghan

This meeting was following the final decision on which pavilion will represent UEL and it aimed to discuss on how the concept of the pavilion could evolve in a more realistic and complete design for the London summer festival of Architecture (NLA). The different team assisted to the meeting to discuss all the different aspect of the pavilion including the technical and design part, the presentation and graphics, the sponsorship, the material, the light, the audio/video system, ...



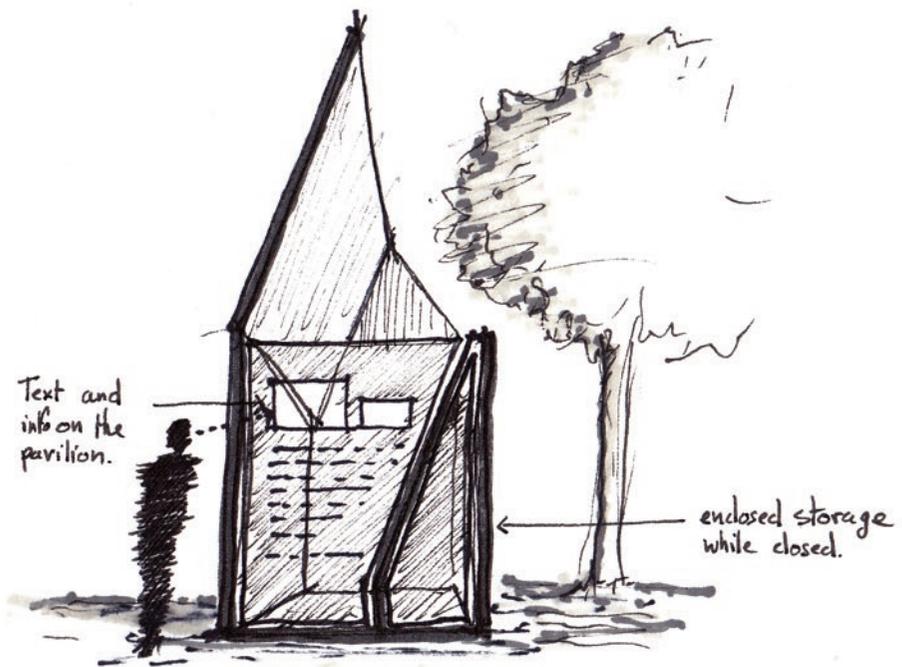
Pavilion locking system - doors

The pavilion would have two entrances and so both needs to be secured to not allow, at night for instance, people to enter the pavilion. But the locking system should also respect the pure design on the pavilion and not being something which would be too obvious and would risk to ruin the beauty of the pavilion. The locking system should also allow to entirely close a part of the pavilion to be able to use it for storage at night or when the pavilion is not open to the public.

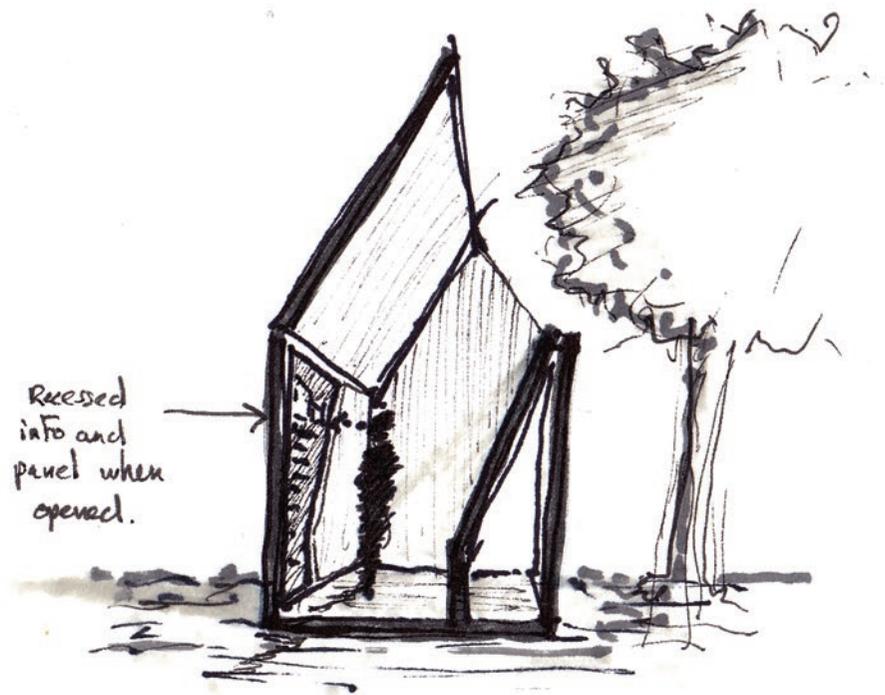


Sketches of locking system and recessed doors

(By Baptiste)



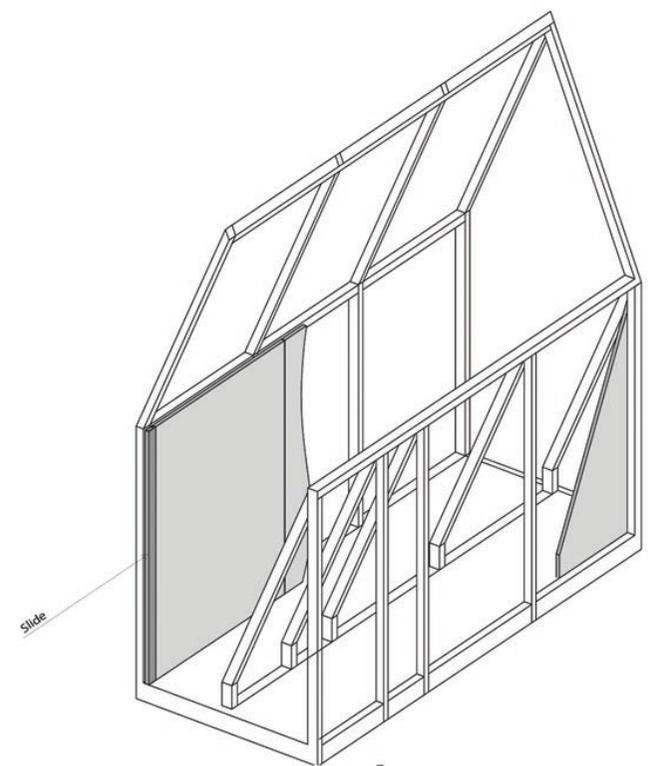
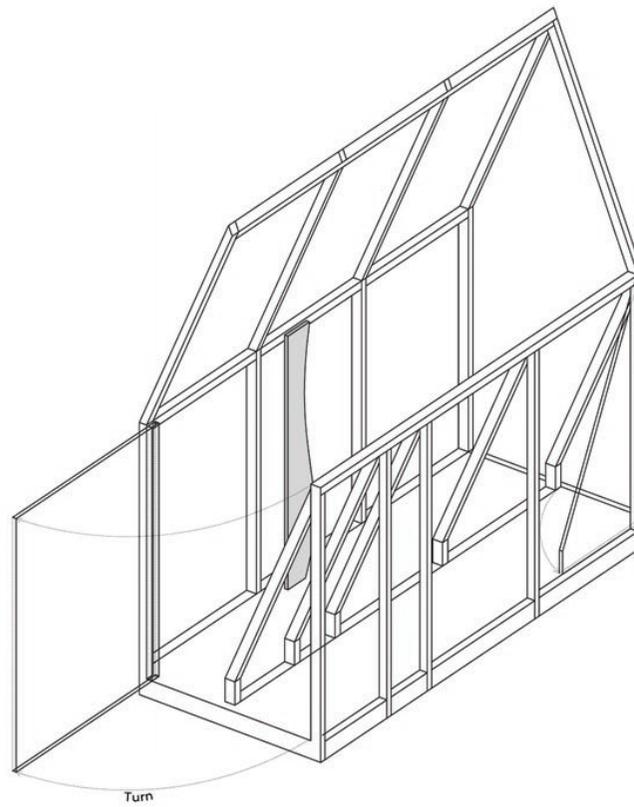
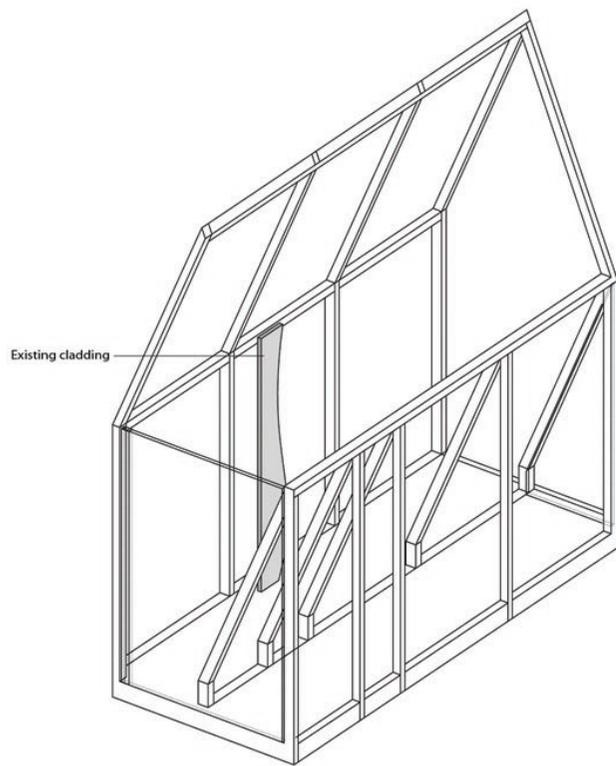
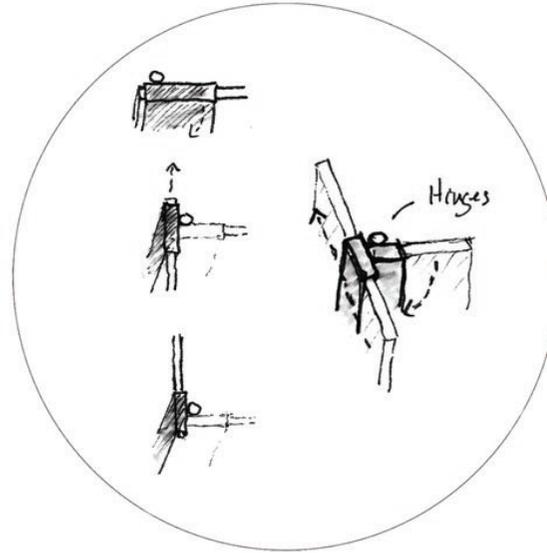
Closed



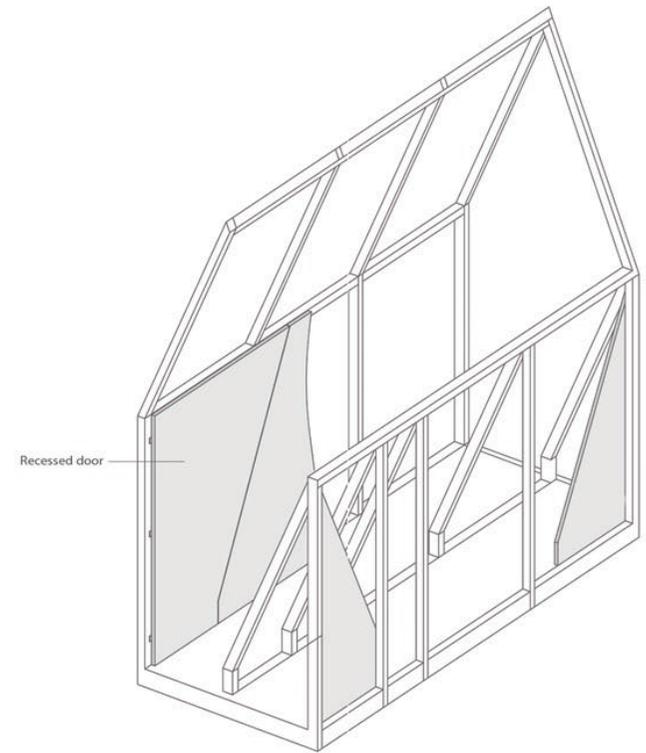
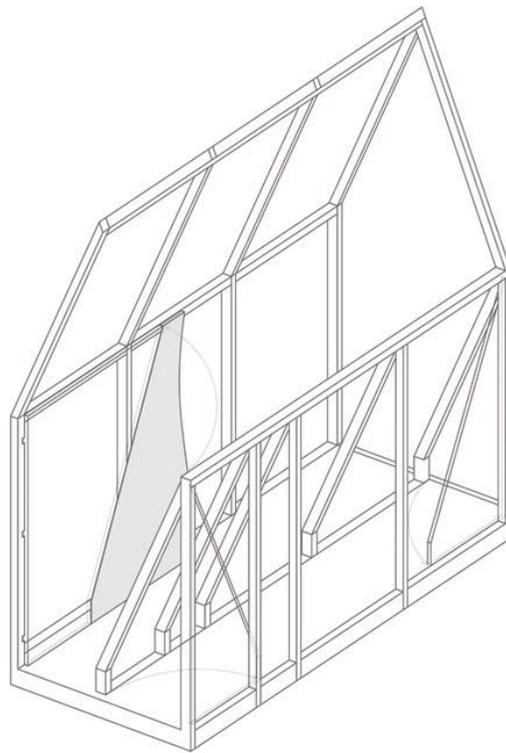
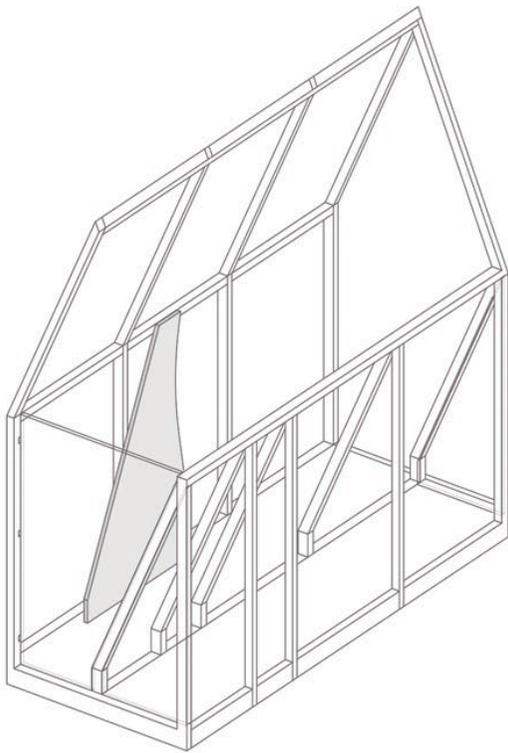
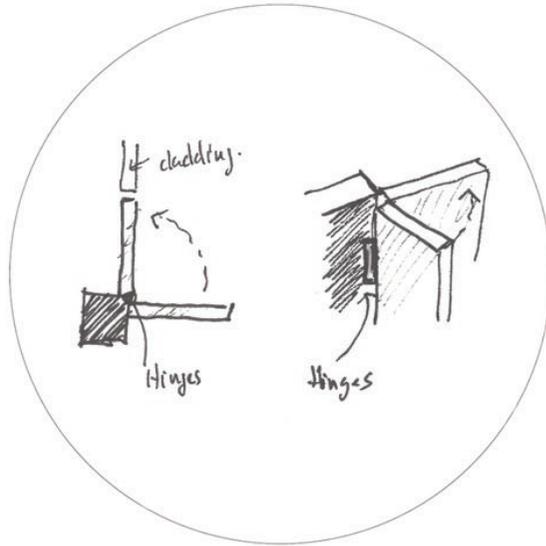
Opened

Sketches of the pavilion opened and closed to public

- 1 Two recessed doors
Main door is turning and sliding



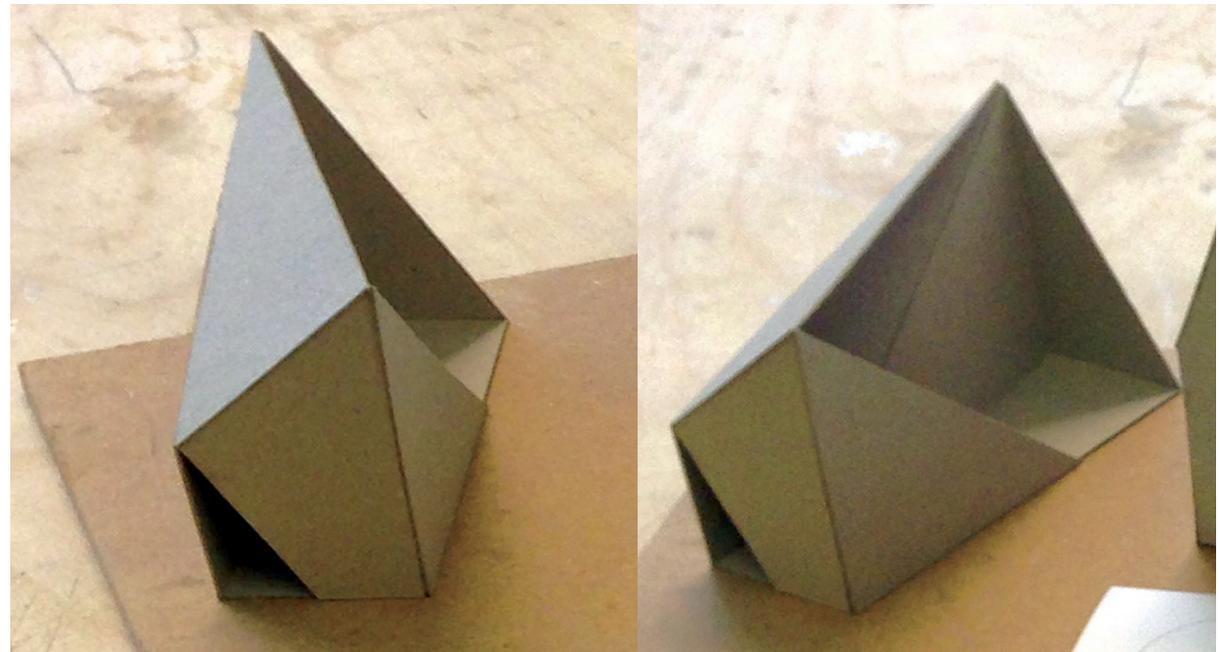
2 Three recessed doors
All doors are turning



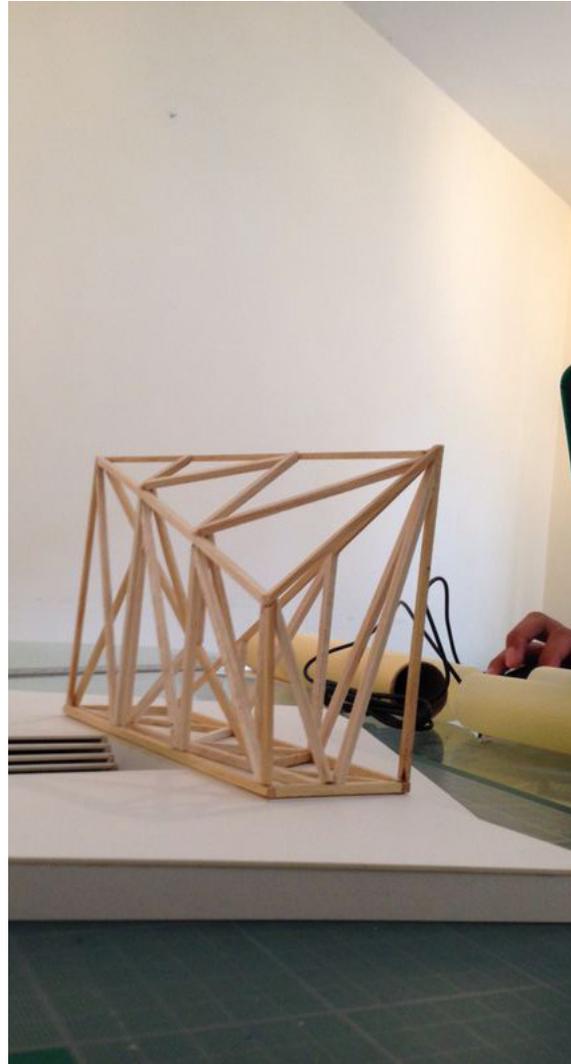
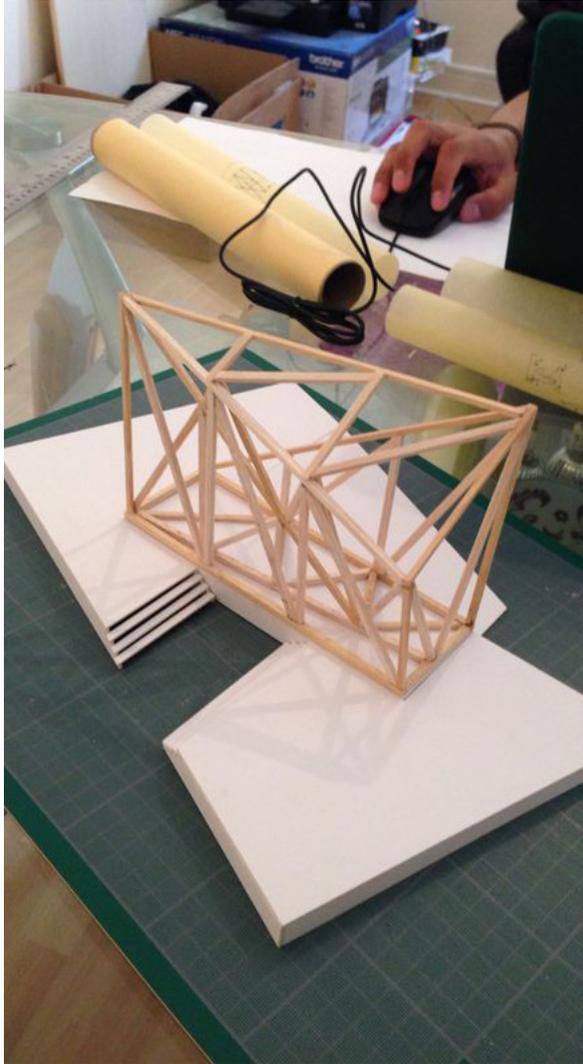
Meeting on design and technical issues 2

with Carl Callaghan & Maria Segantini

This meeting was called few days before handing over a first draft of the pavilion to the NLA committee. We have been discussing all aspects of the pavilion, from its design to the projection of images inside, as well as the multimedia advertising of it. This was done with both Carl Callaghan and Maria Segantini, which is our link with the Venice Biennale.



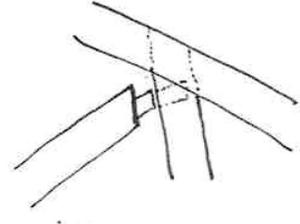
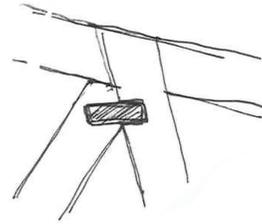
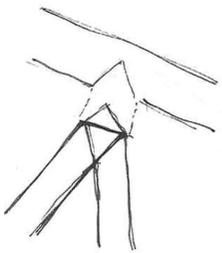
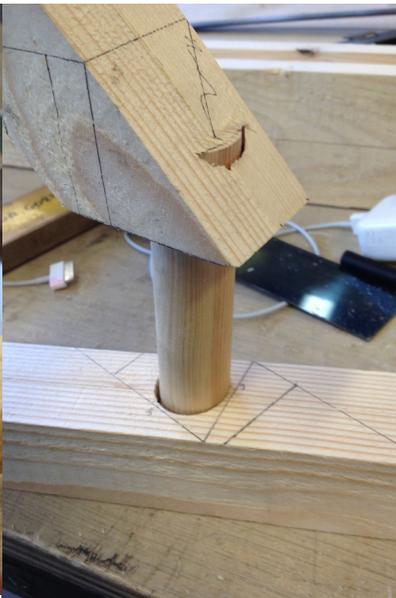
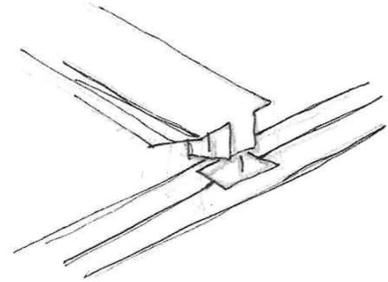
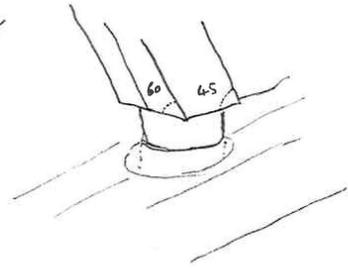
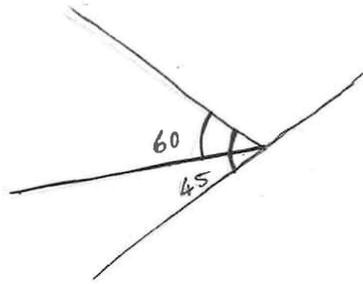
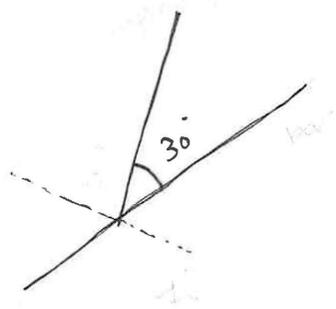
Discussion at the meeting & draft model of the final pavilion proposal



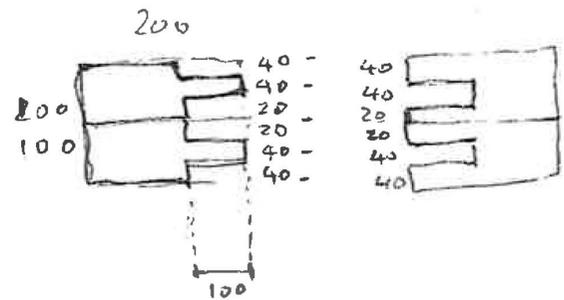
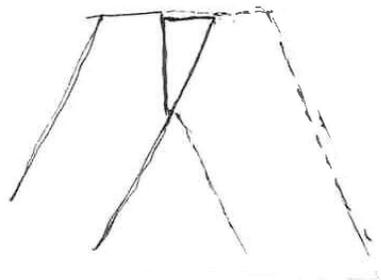
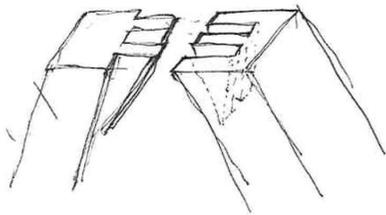
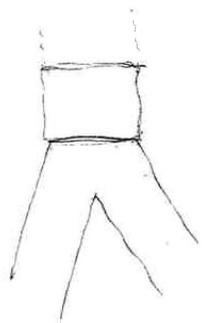
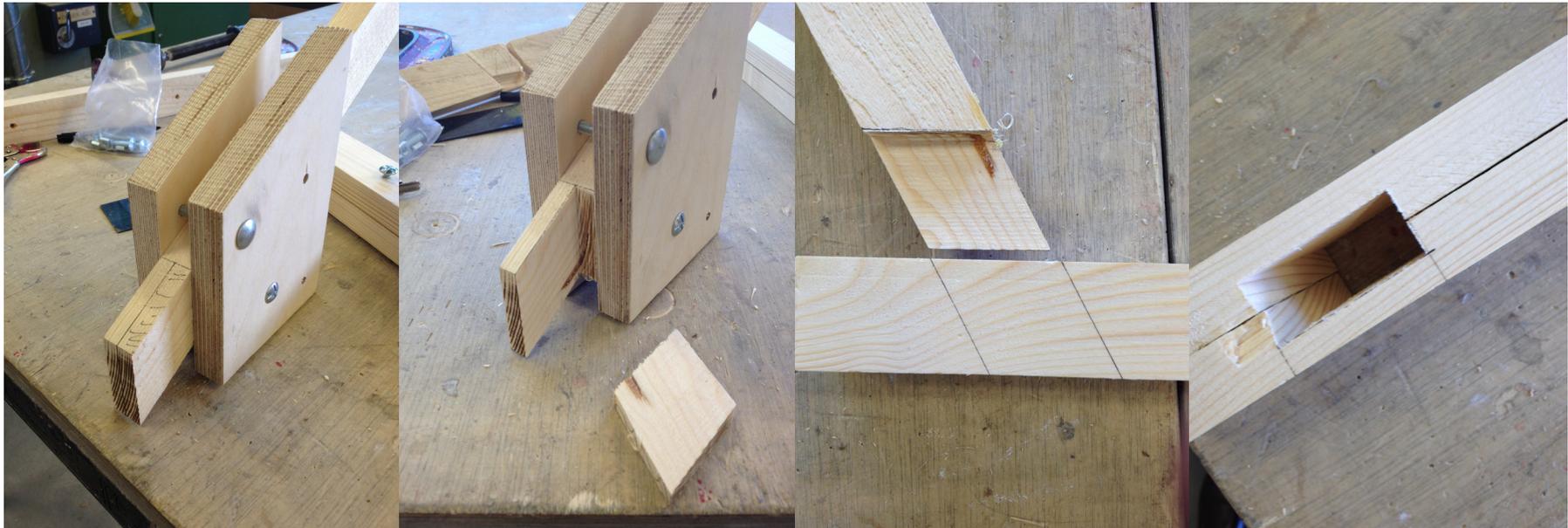
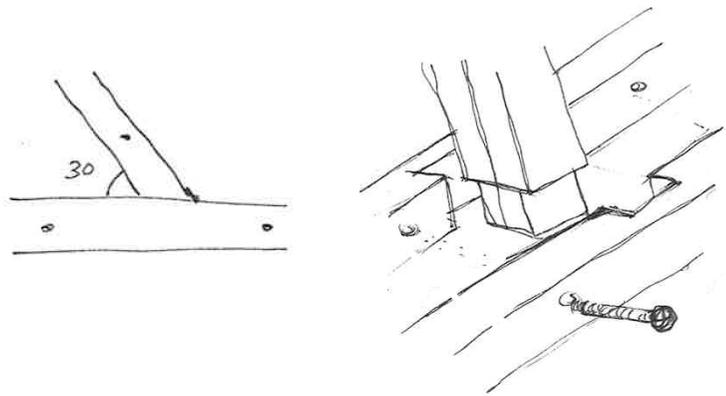
Timber structure and platform proposal from the workshop (group work)

Structure workshop

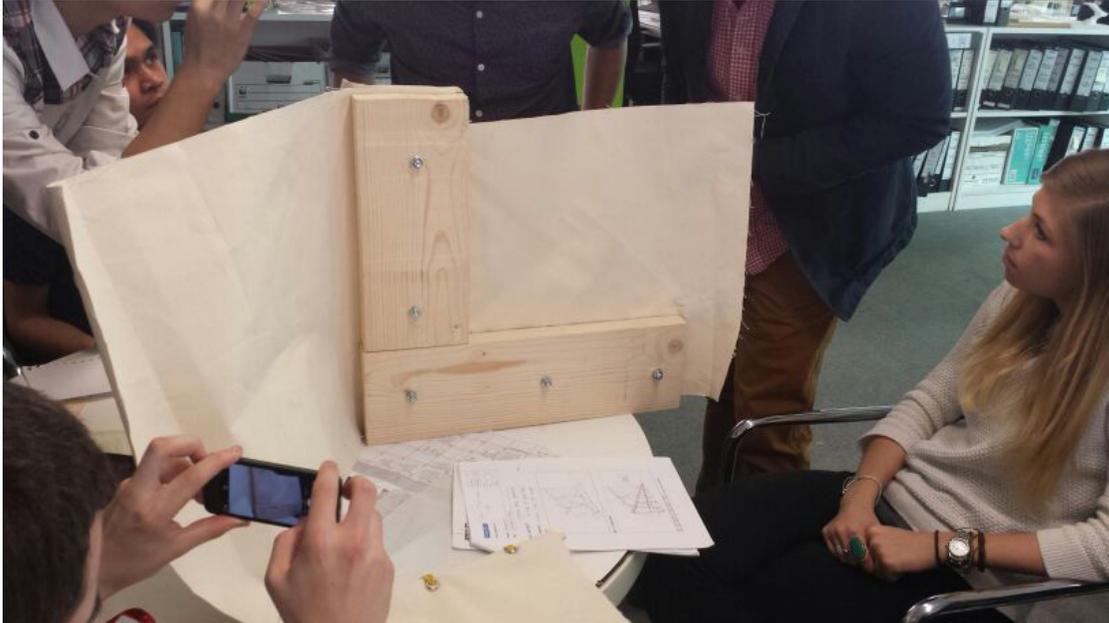
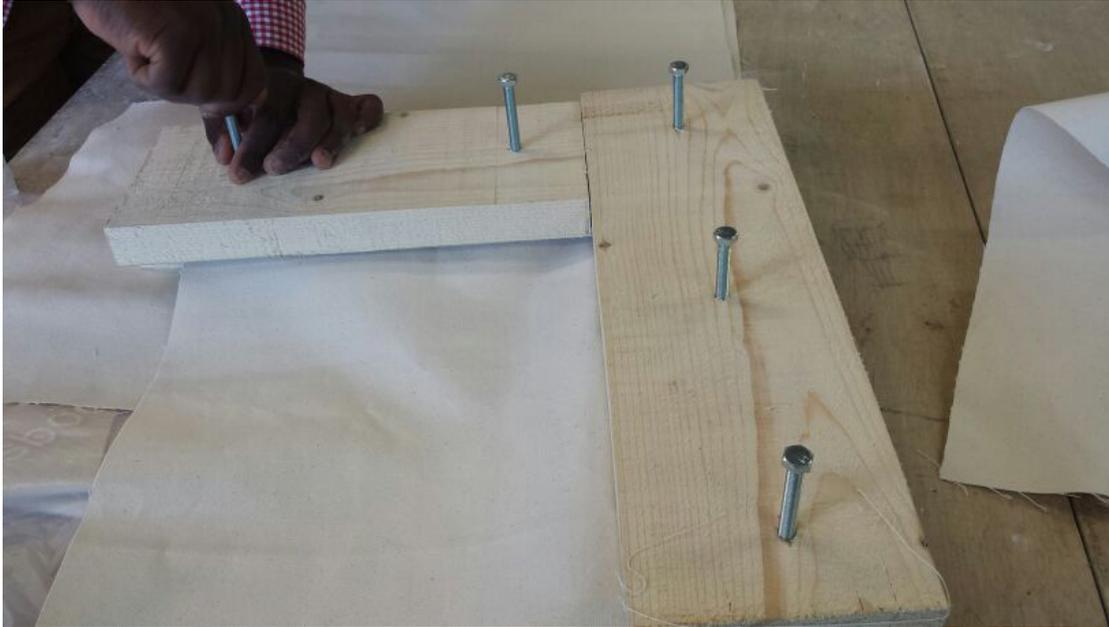
The workshop involve every teams, with the creation of a 3D image which would show the pavilion in its context and how it does interact with its surrounding. A deeper thought had been given to the scenary of the pavilion, thinking of the entrances and its position within the street, as well as the journey of the visitors inside.



(By Sayed)



(By Sayed)



Sandwich fabric in between timber was the initial idea, then moved on to using the same fabric to cover the structure. (By Jason & Jehoshaphat)

Shopping List

First Calculation of material

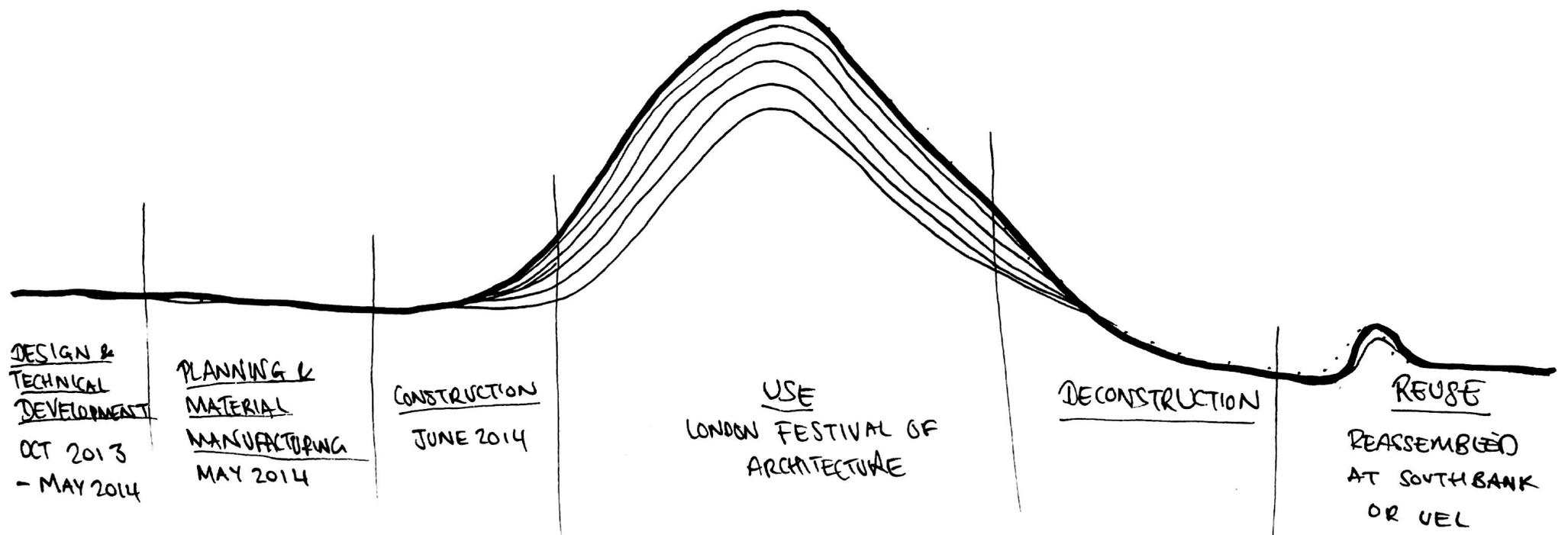
| fabric m2 | structure linear meters |
|-----------|-------------------------|
| 26 | 11 |
| 20 | 9 |
| 21 | 5 |
| 18 | 4 |
| 30 | 3.5 |
| 10 | 2 |
| 125 | 2.7 |
| | 3 |
| | 3 |
| | 3 |
| | 4.5 |
| | 3 |
| | 3.3 |
| | 10 |
| | 3.8 |
| | 5 |
| | 6.6 |
| | 6 |
| | 3.3 |
| | 0.8 |
| | 9.2 |
| | 4 |
| | 9.1 |
| | 3 |
| | 6.2 |
| | 124 |



Projection tests

life span

london pavilion

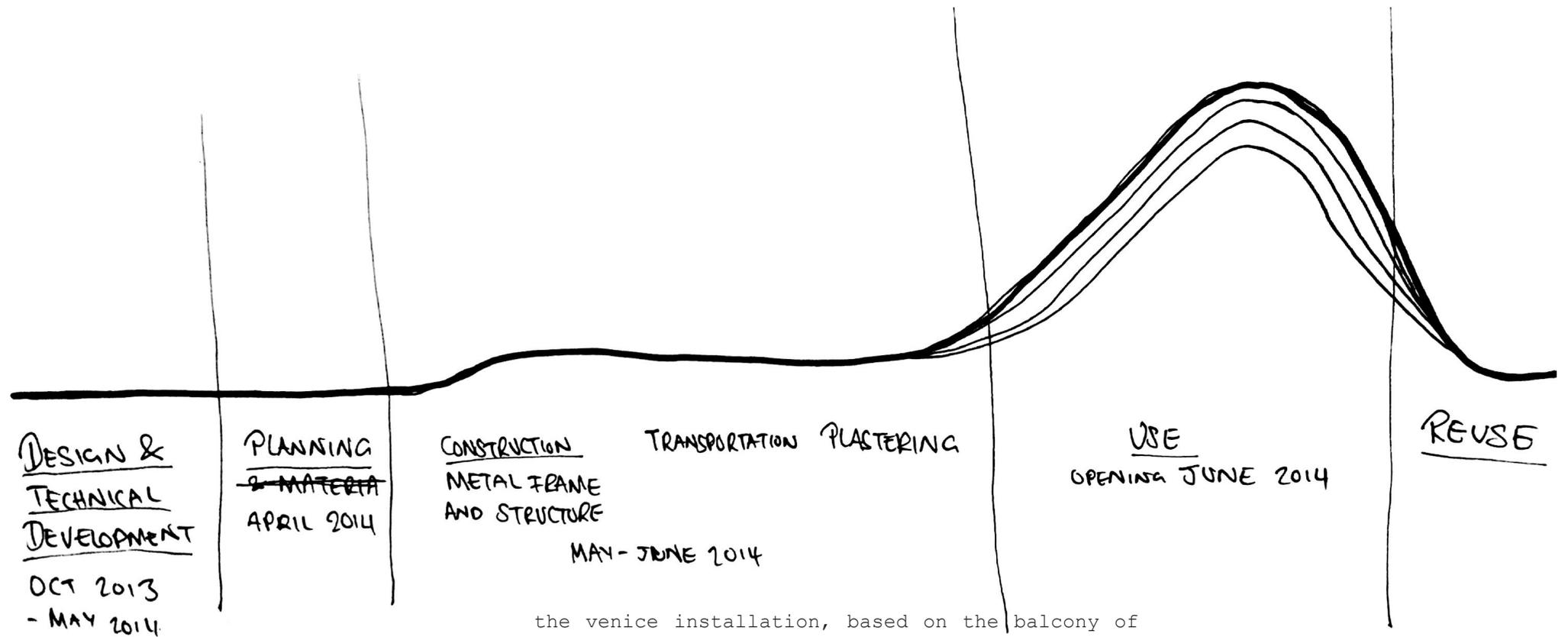


the london pavilion will gain thousands of visitors during its opening times approximately from the 18th June till 26th.

it has had steady development from 26 individual designs leading to one final concept and development through to construction, including planning applications and material sourcing.

after the festival it will either be donated to southbank or reassembled within the uel campus.

venice installation



the venice installation, based on the balcony of doge's palace in st. mark's square will form a key installation for venice gaining millions of viewers during the summer.

the main structure and steel frame will be constructed in london and sent via courier to venice. here it will be have its plasters and final finishing done with the help of venetian plasterers.

we are unsure of the final end product but can estimate at this point that it will be either transported back to uel or donated to renata or the venetian municipality



the link between the london and venice exhibitions
forms a mirror or window between the two places,
never seen before.

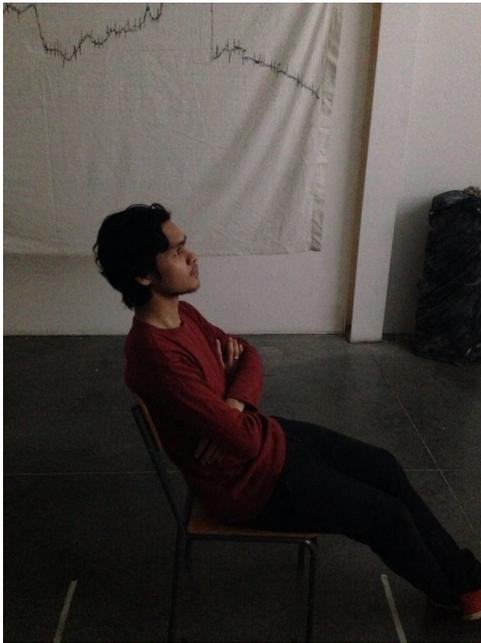
people will experience venice within london and
vice versa people london will experience venice.
we will utilise the common aspect of the waters of
london's rivers and venice's canals as a bridge be-
tween the two places.

Projector Testing

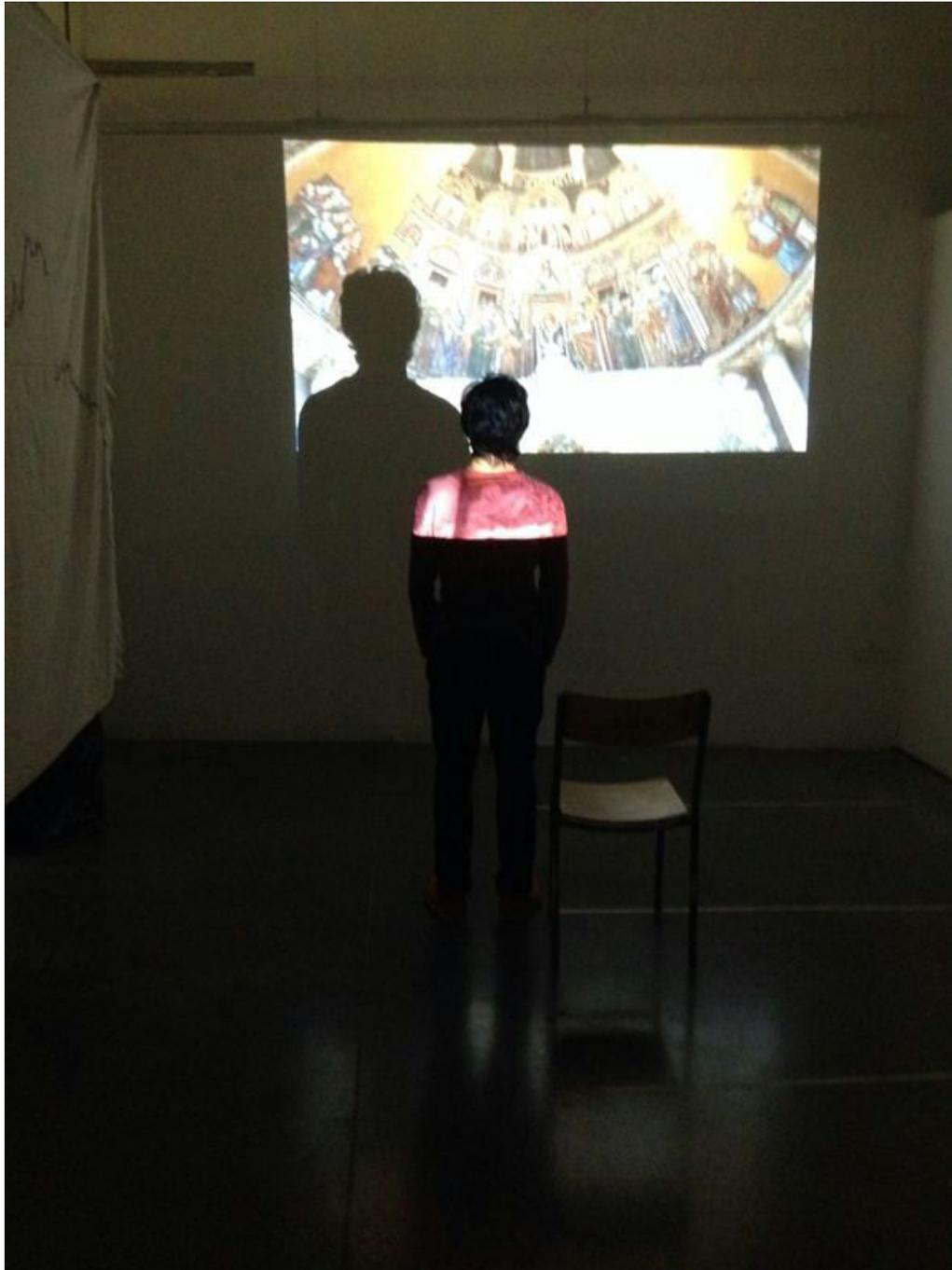


Setting up of testing location

Projection Watching Positions / Stance



Standing View



Projector Position
Height 2.1m
Distance from Surface 5m

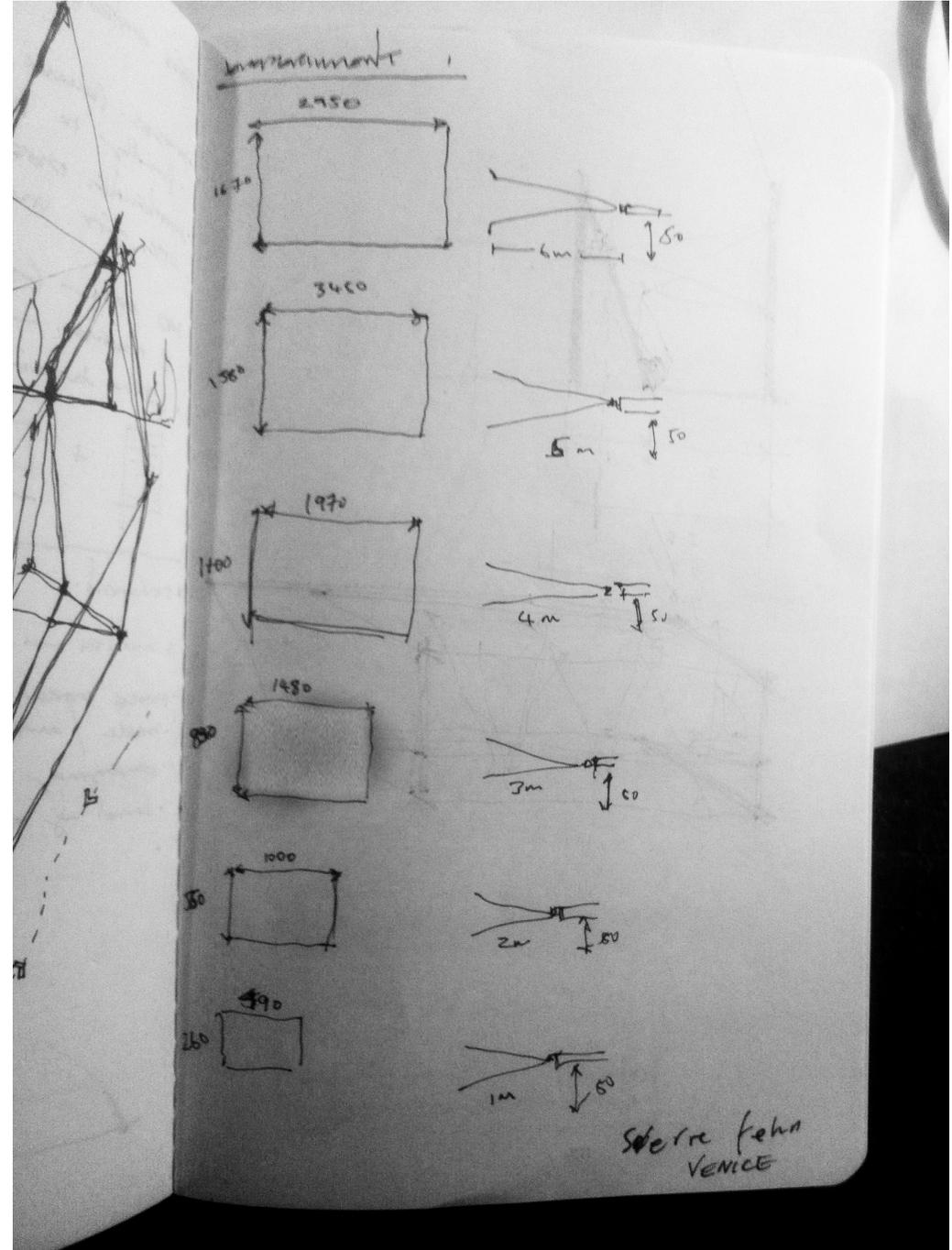


Projector Position
Height 2.2m
Distance from Surface 5m

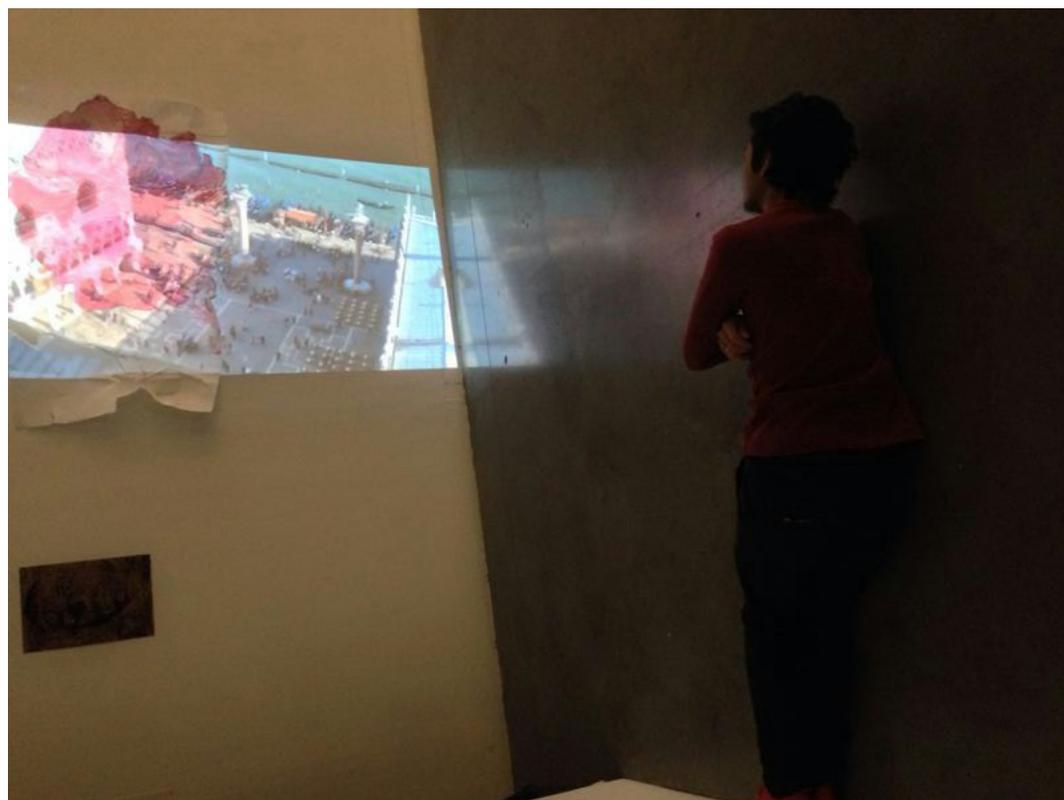
Projection Size Vs Distance Test



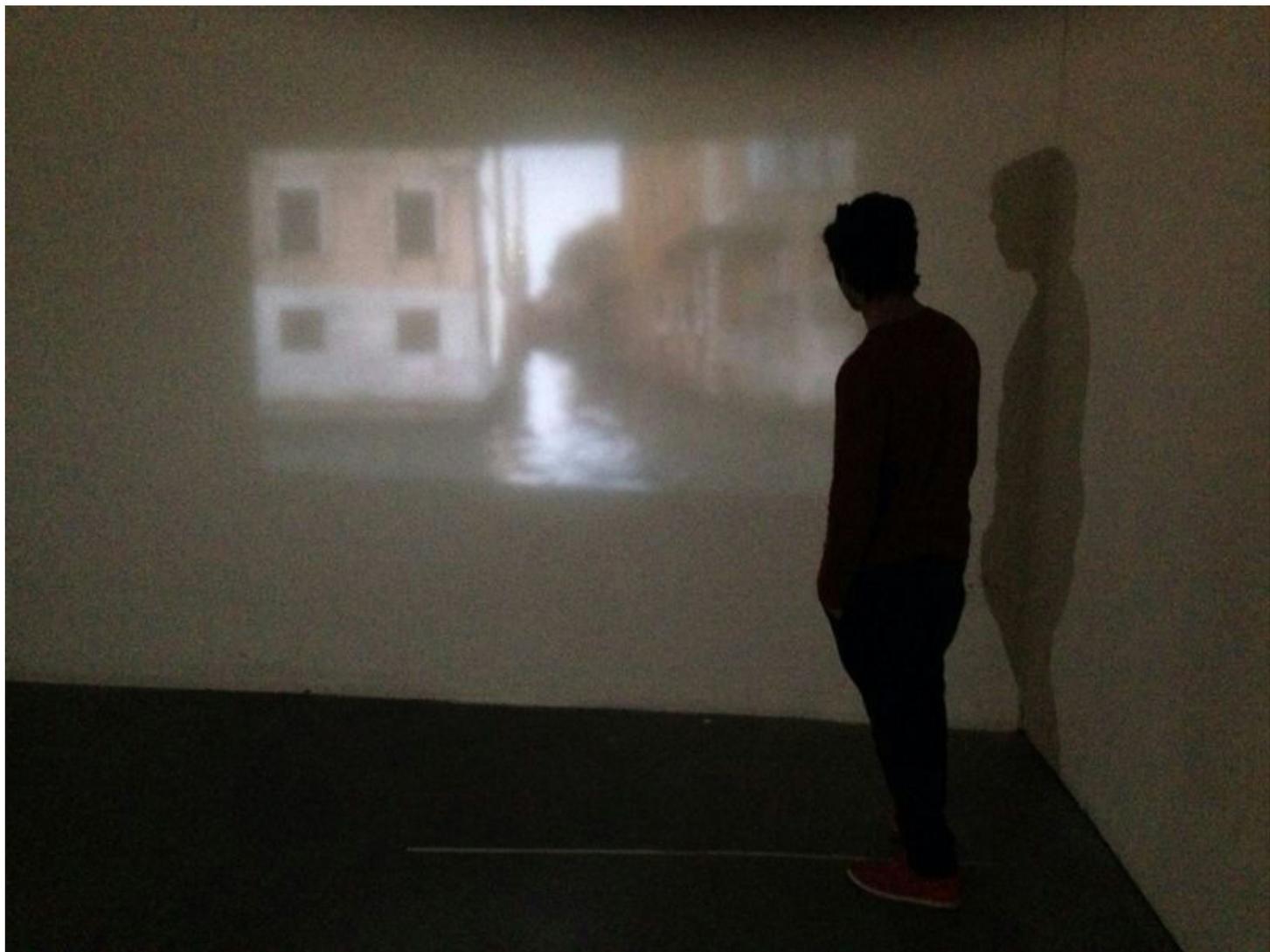
Projector Screen display width and height is measured with projector moved away from surface at 1m distance



Projection in Lighter Room



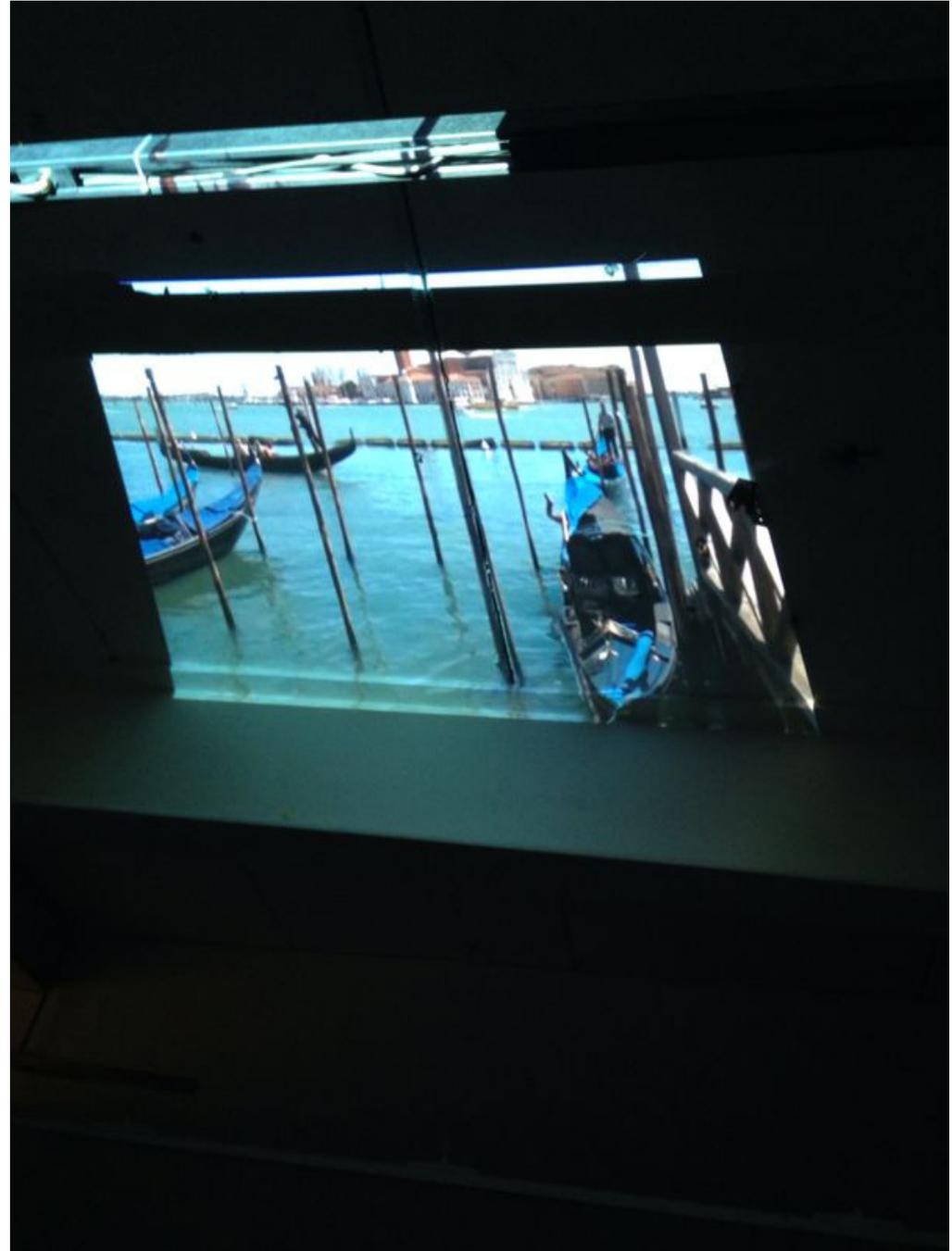
Projector Experimentation // Covered with Cloth



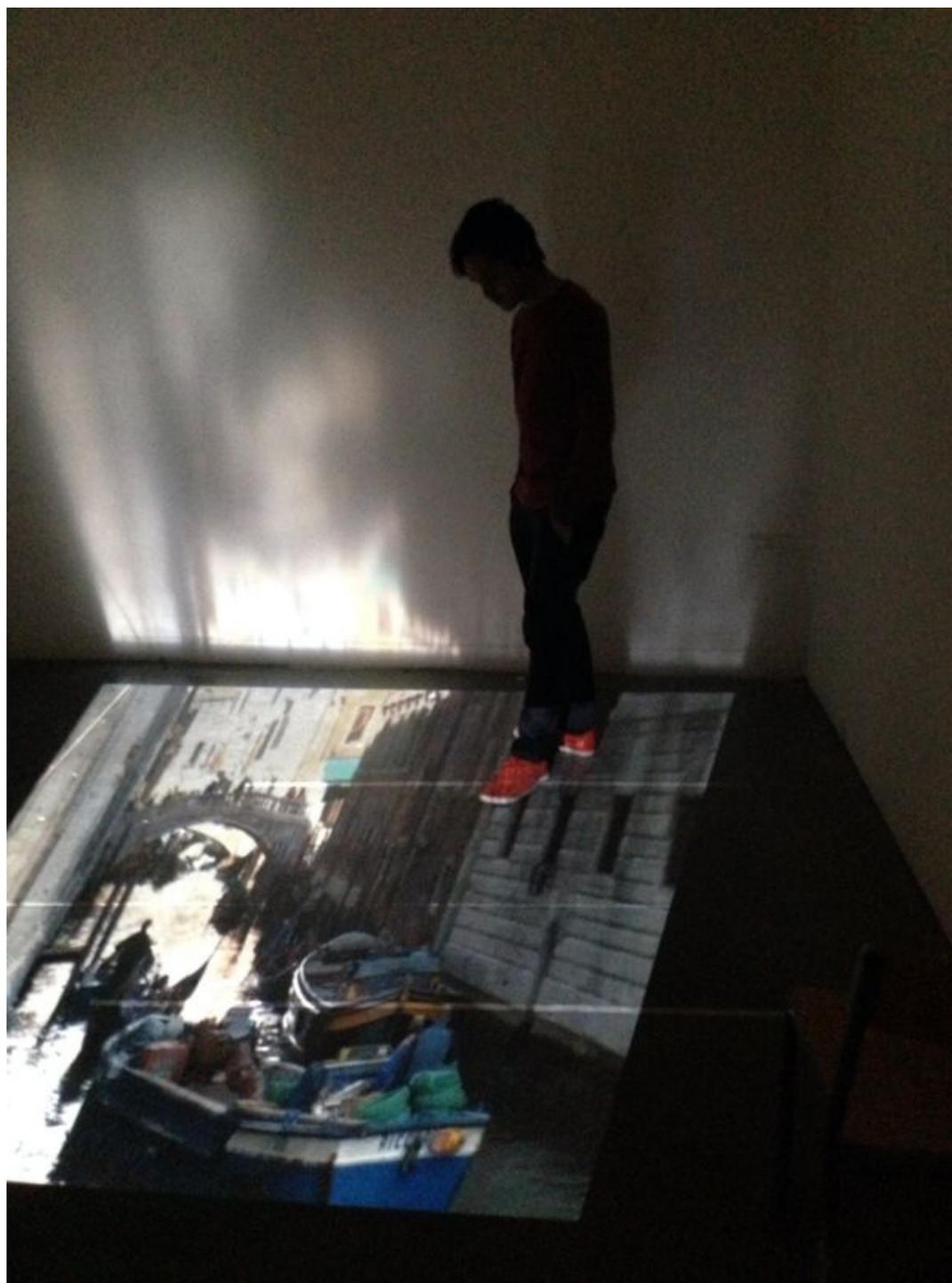
Projector Experimentation // Colours



Projector Experimentation // Skylight



Projector Experimentation // Floor



Projector Experimentation // Window Frame



Projector Experimentation // Wheelchair User Experience



Projector Position
Height 1.2m
Distance 5m



ULTRA-SHORT-THROW PROJECTORS
Pushing the boundaries of projection

History of Innovation

- History of Innovation
- AcuBrite Toner
- Epson iProjection
- Epson Connect
- Claria Ink
- DuraBrite Ultra Ink
- Ultrachrome Ink Overview
- Individual Colour Ink Cartridges
- Aqueous Inkjet Technology
- ClearProof Film
- Proofing solutions

Ultra-Short-Throw Projectors

- Micro Piezo
- 3LCD Technology
- E-TDRL Projector Technology
- Easy Photo Fix
- CCD Technology
- ReadyScan LED Technology
- Digital Ice Technology

Epson Ultra-Short-Throw Projectors

Epson's Ultra-short-throw technology pushes the boundaries of projection, creating impactful and engaging presentations in any sized room. For the ultimate interactive experience, two of the projectors in the Ultra-short-throw range include inbuilt interactive capabilities allowing any projection surface to become an interactive one.

Companies such as Epson have introduced Short-Throw and Ultra-Short-Throw Projectors that produce a screen size much wider than that of our testing projector within short distances.

Audio Connection to Venice // DIY Soundbox

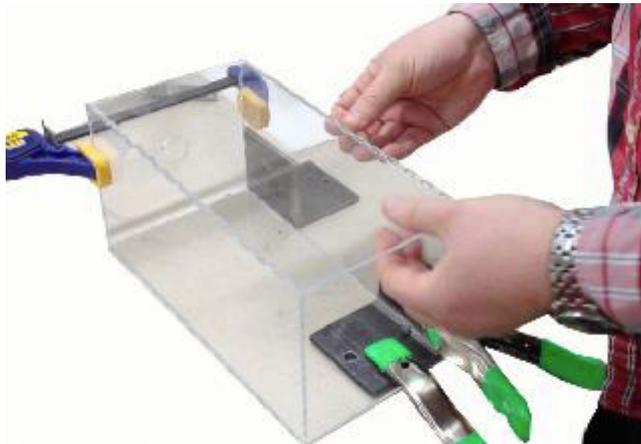
We use sound as a means to give the impression of a space within the physical space. Taking into consideration the main physical boundary of our pavilion we use it as a tester. By recording characteristic sounds from Venice and reproducing them at fixed points within the pavilion, we test just how real an illusion space can become.

In order to do that we construct three boxes that enclose a motion sensor and an installation that reproduces different sounds for Venice according to how close to the box people are walking (the sensor has a maximum radius of 2m). The box does not need a power source as we use a long lasting battery.

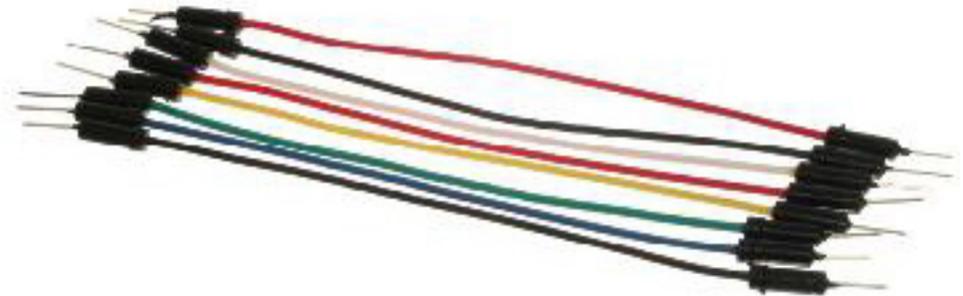
Required Components



PIR Sensor



Plexiglass Box



Jumper Wire Kit



ARDUINO



Breadboard



Sound Recorder Board



LED



**The centre for
London's built
environment**



Solid/Void Pavilion Meeting

Wednesday 9 April 2014

15.00 - 16.00

Venue: Building Centre, Store Street, London

Minutes

Anna part of NLA explained there used to be parking outside in the crescent, which Camden council got removed last year as it made it harder to carry out events in that space . NLA have carried out a number of events in the crescent throughout the years.

She went on to explain that every year NLA contribute towards the LFA. This year they wanted to do something that would activate the space outside by bringing the community together, working with loads of people and involving local businesses to try and make it interesting and exciting.

She went on to mention that they had started conversing with a local business about what they can do with the space and gave them a general brief.

- As there are many cobbled stones out there NLA suggest it'll be useful to have some form of surfacing which means doing stuff on top of it.

- Some sort of seating or a pavilion which enables people to interact within the space.

- NLA are trying to encourage healthy well being and would like a space that allows for psychical activities to take place. Designing in a way to allow for psychical activities.

- NLA hope to have a series of programs based around a healthier active lifestyle.

- NLA would like to have some sort of exhibition out in the crescent with case studies of developers in London or New York.

NLA propose an activity day which will take place on 28 June 2014. This will be a key part of the NLA where other businesses will be involved in bringing local families in the area to participate in some form of games or other activities. This is the current stage the NLA are at.

Current idea is to propose a floor space which could be used to do different activities on. Part of their brief is to design something which the exhibition panels can be placed on.

The following list has to be completed for the 29th of April 2014

Action

- 1.Design a couple of platform options which allow for seating and interaction between people
Multimedia team - to come up with initial ideas
Technical team - to develop in models and explore the ideas

- 2.Design a couple of spaces which enable activities to take place such as games etc
Editorial team - look into this

- 3.A space for exhibitions to take place.
Multimedia team - to look at this and design it



Meeting with Ramboll Enginners

Trapasso Pavilion Meeting

Wednesday 30 April 2014

13.00 - 1400

Venue: 60 Newman street, London

Minutes

Recent discussion with Ramboll was over the development of the pavilion. Ramboll want a series of test models testing different joints and ways of connecting the fabric to the frame in more elegant way.

The following tasks to be completed for the 9th May

Actions

Dimensions of the pavilion Height: 4m Width: 2.4m Length: 9m

Bracing - depends on the arrangement of base, so more testing to be done

An option for this could be a breakdown of each triangular piece

-How does it affect the feel of the design

-What is the best arrangement for bracing (connections)? - Sayed

Flooring: - Is it a raised floor?

-The proposed folding base needs a form of locking mechanism - Baptiste

-Fragment arrangement of triangular pieces, start playing with triangulation - Wilson

Weighing the structure down will need sand bags or is there a different way?

-How much will it weigh? - email engineers - Daniel

-What is the thickness - Visible step 2.00/2.20/2.50 - 2.20 step Daniel

-Sandbags with the option of concrete slab depending on the duration of exhibit - Daniel

Exterior you see and then you won't see - wrapping of the fabric single or double - Kamil

(Becomes a house that people watch sports in????) - Zoe

Ramboll will play around with the bracing, frame could be thin

-Make a few prototypes of the base to test it - Sayed and Jason

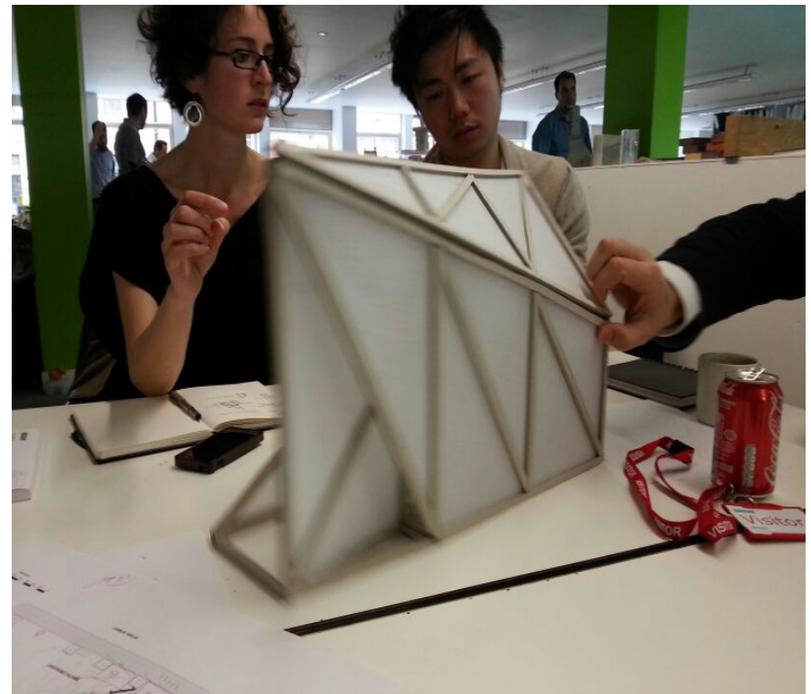
-Sketches to show how the base/podium will work - Baptiste

-Fabric rods or do the fabrics roll over the frame, or is it clipped? More testing Wilson

-Need to look at more stretchy, translucent and waterproof fabrics - everyone

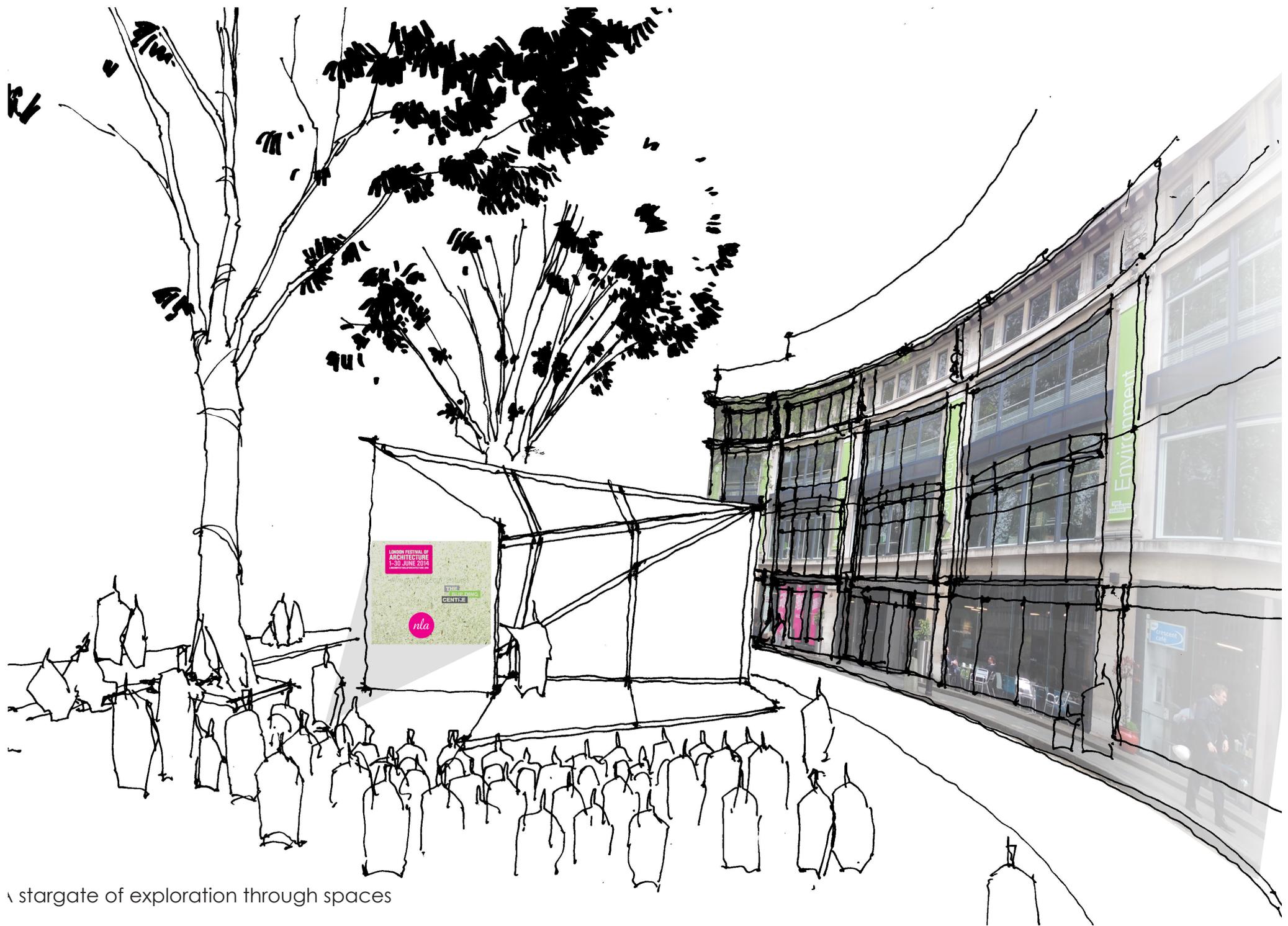
-Get in touch with Trada - Maybe willing to sponsor but then it'll be a case of UEL pavilion supported by Trada etc. - Shaheer

-Fabric needs to work with the timber and needs to be smooth. A fabric which is interesting where you need a double take to rethink the material - everyone to order samples



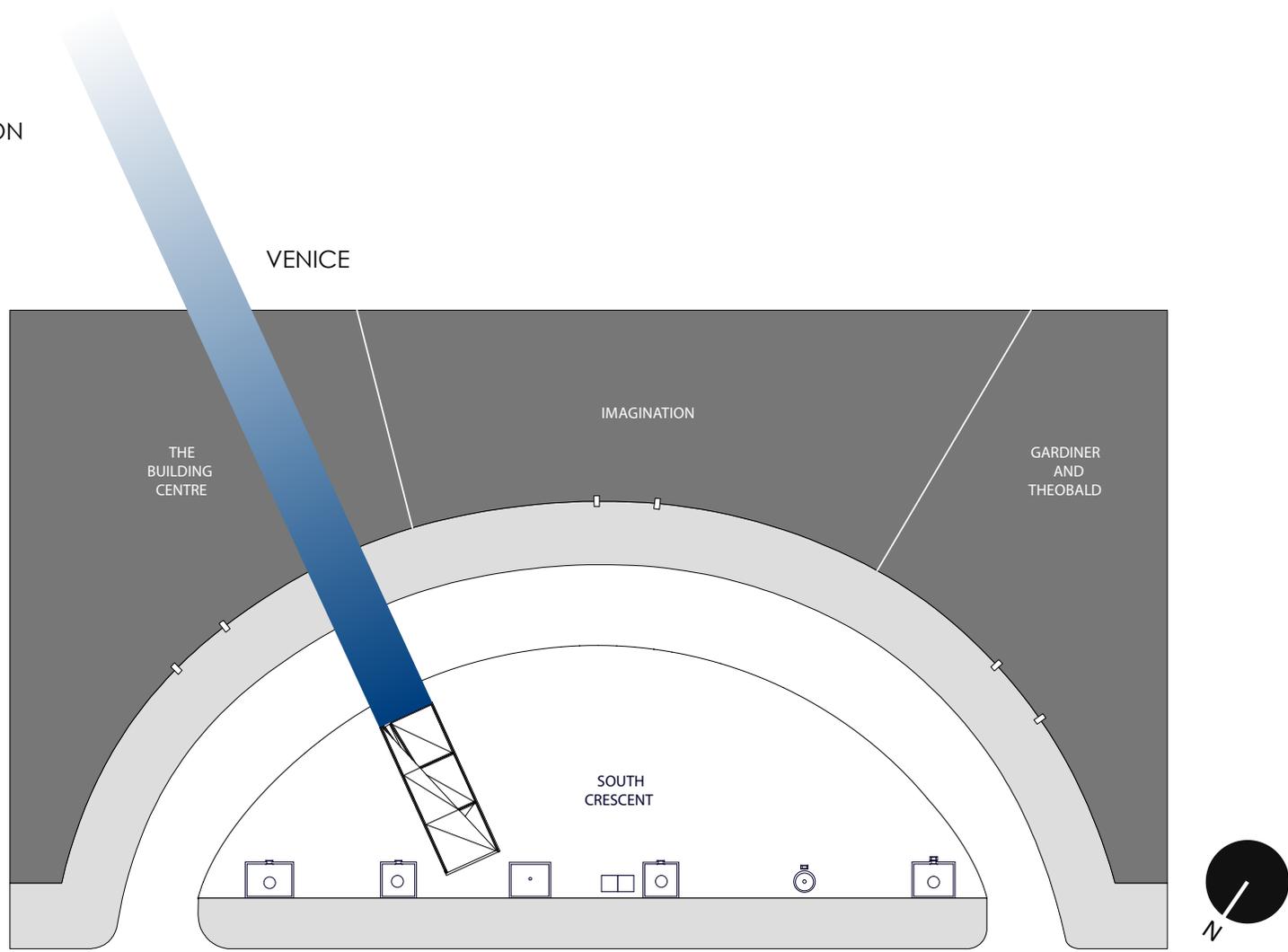
Presentation and discussion of Pavlion Model nt Ramboll Engineers

Formal Presentation to NLA



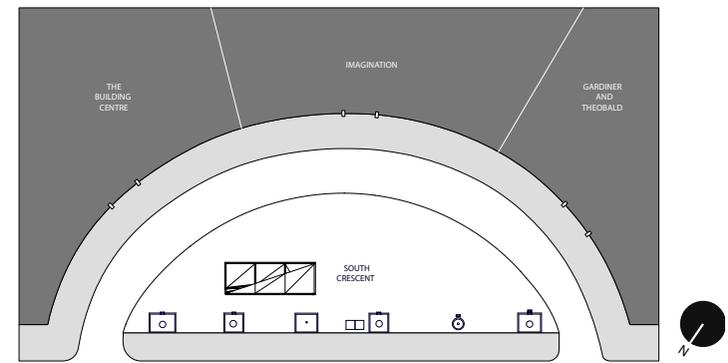
\ stargate of exploration through spaces

ORIENTATION



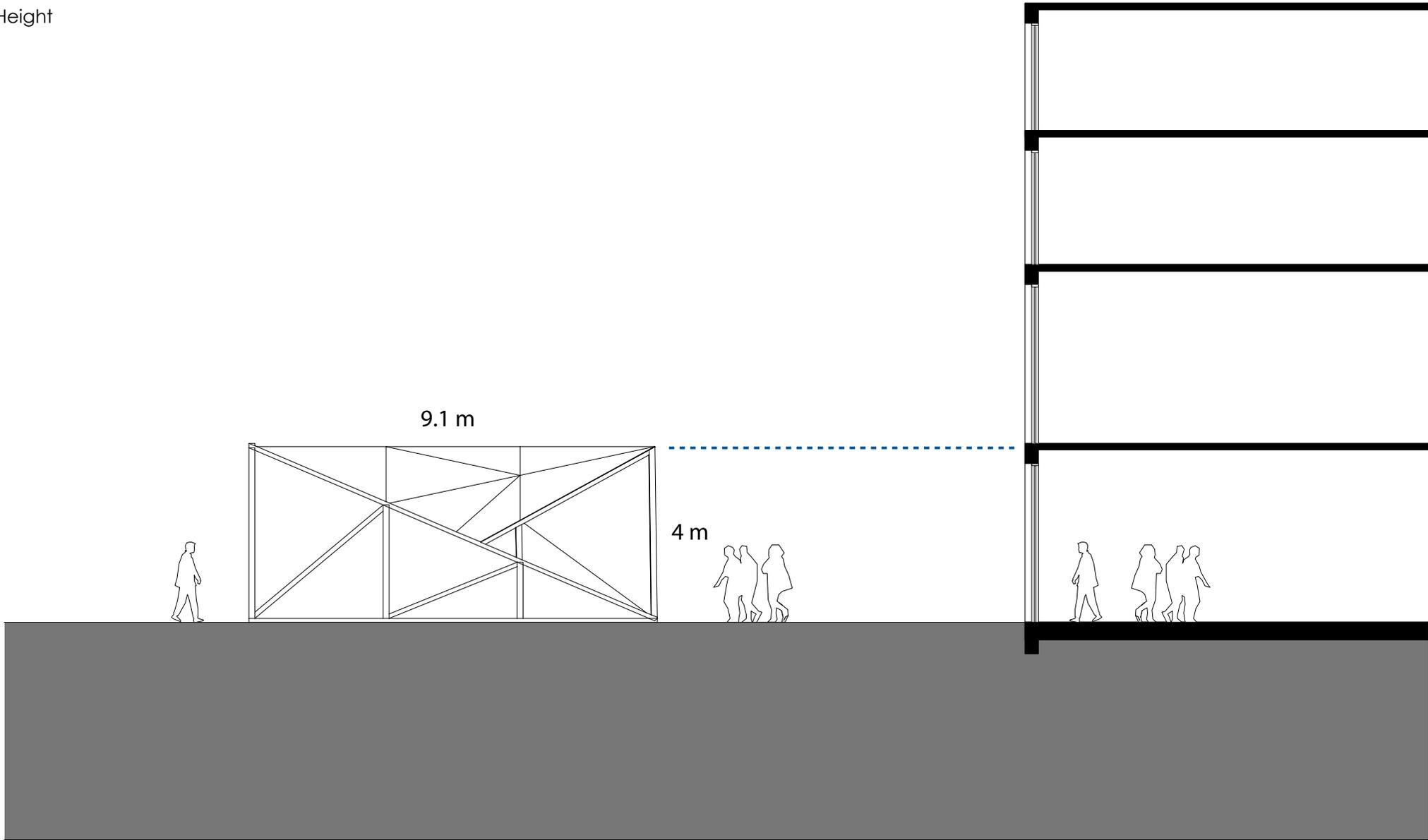
OPTION 01

THE LINE POINTING TOWARDS VENICE



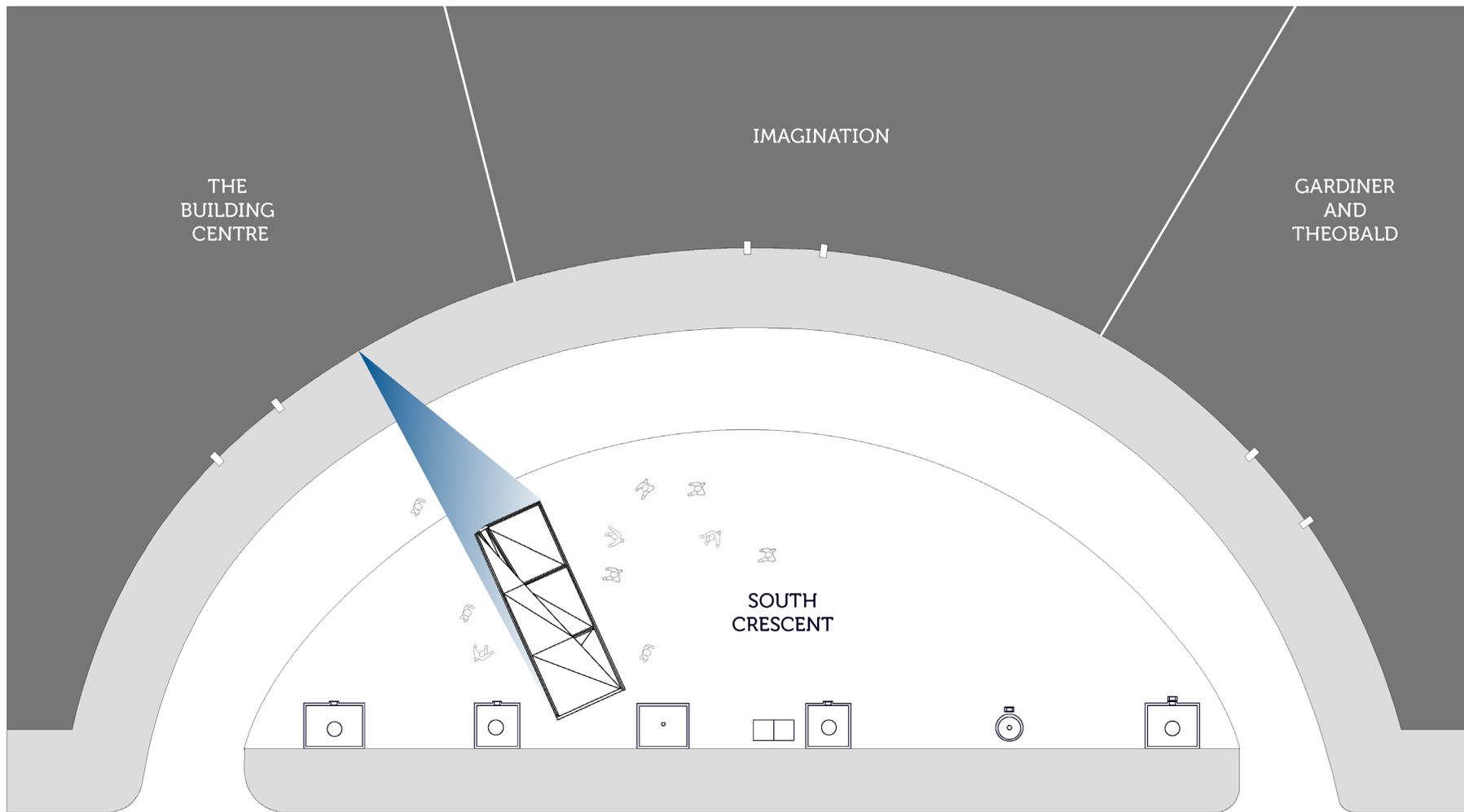
OPTION 02

Height



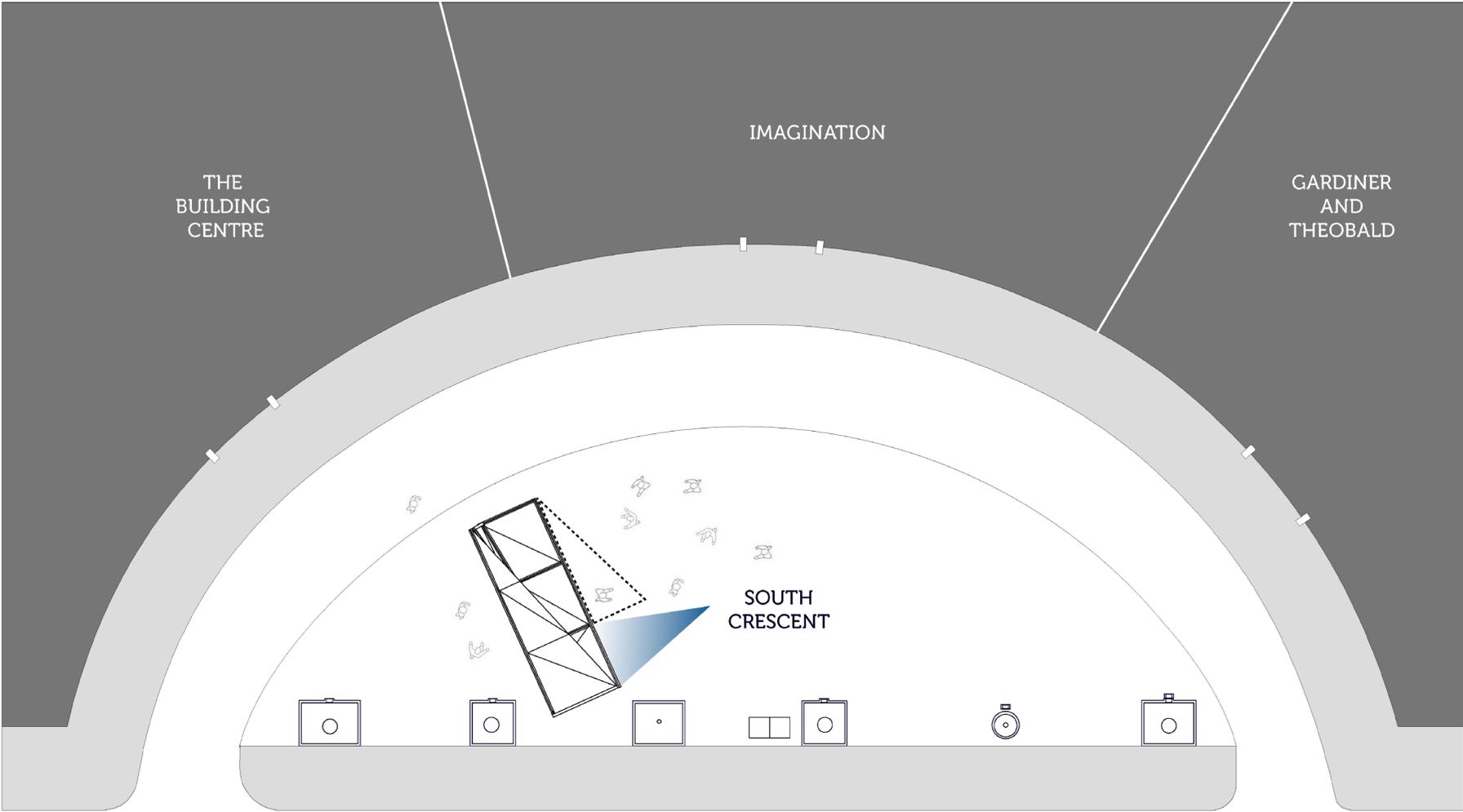
..... PAVILION ALIGNED WITH FLOOR LINE OF THE FIRST FLOOR

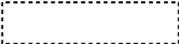
PROJECTION FOR VENICE



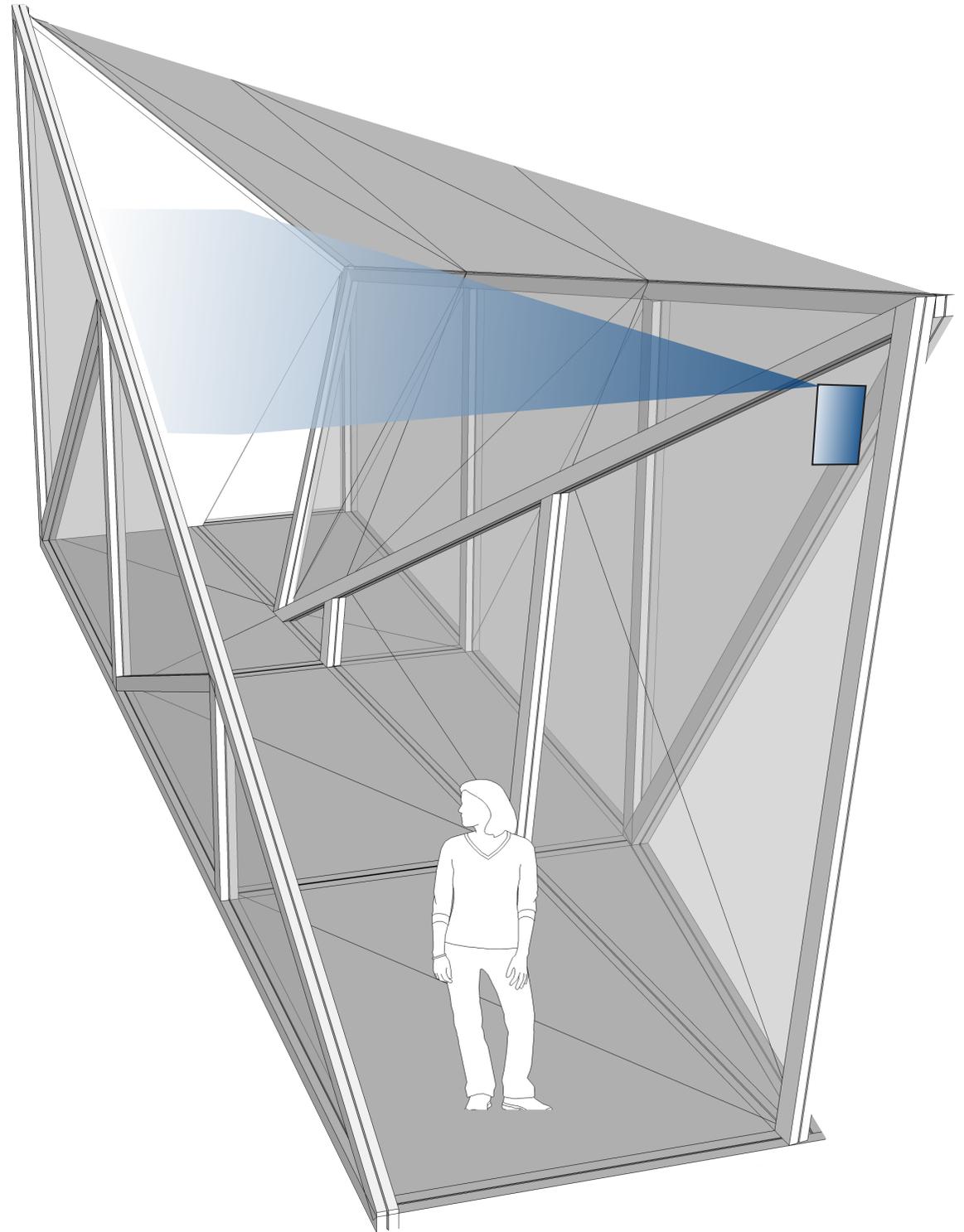
CAMERA CAPTURING WHAT IS HAPPENING AROUND THE PAVILION AND THE PROJECTION GOES TO VENICE FOR DISPLAY

PODIUM + PROJECTION



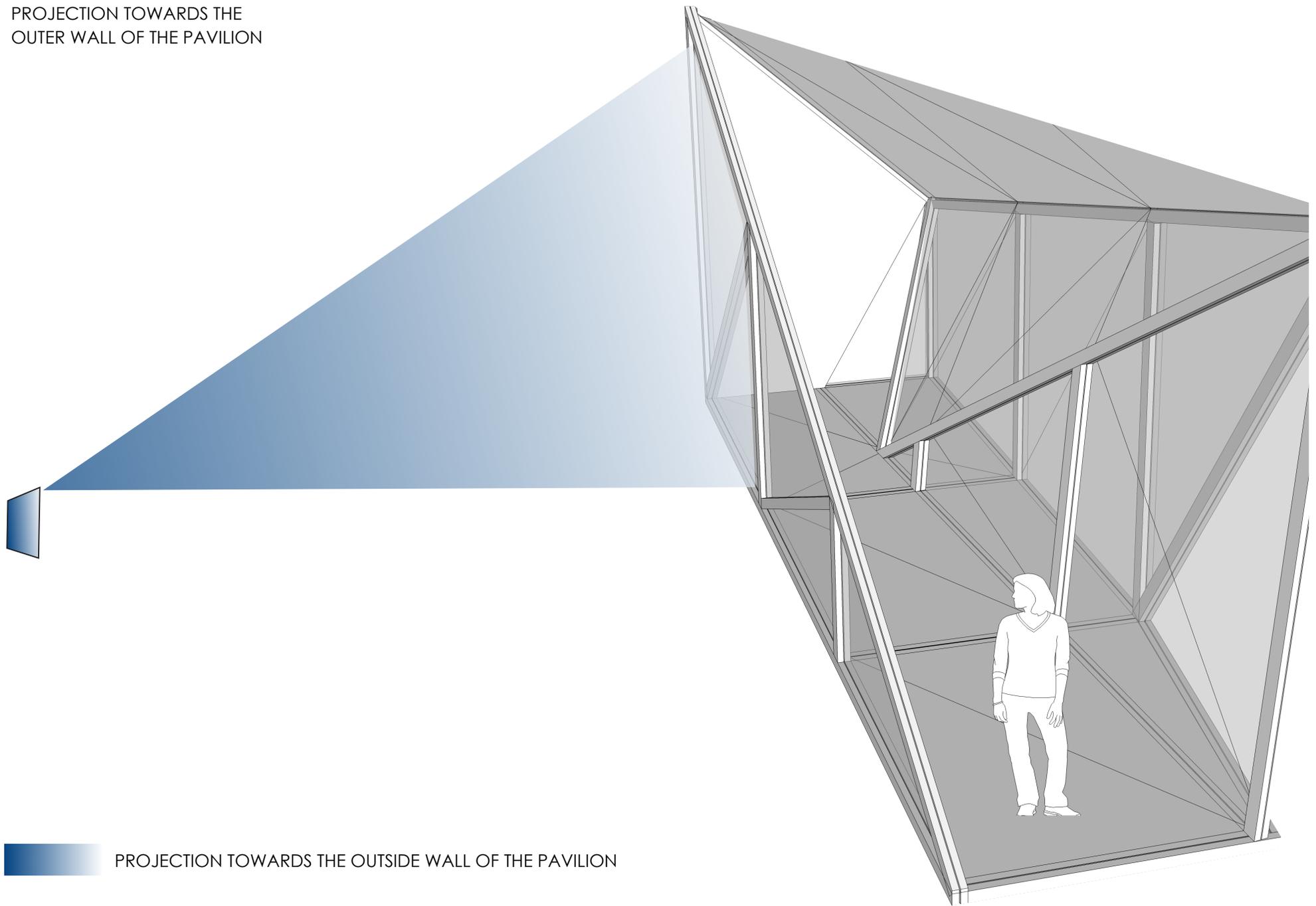
-  PROJECTION TOWARDS THE WALL OF THE PAVILION
-  PODIUM ; FOLDABLE PAVILION WALL

PROJECTOR'S POSITION
IN THE PAVILION



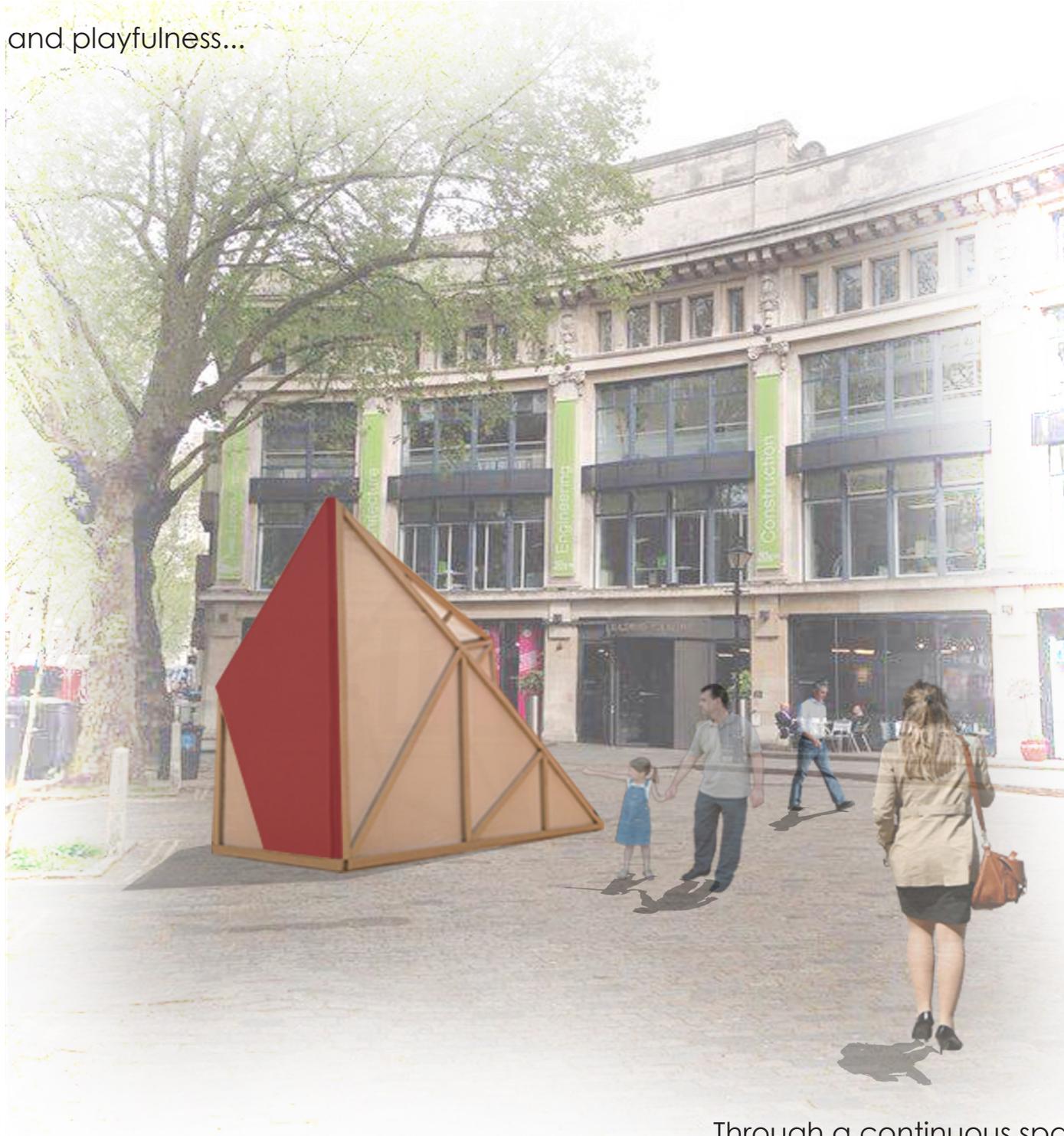
PROJECTION TOWARDS THE INSIDE WALL OF THE PAVILION

PROJECTION TOWARDS THE
OUTER WALL OF THE PAVILION



PROJECTION TOWARDS THE OUTSIDE WALL OF THE PAVILION

Bringing interaction and playfulness...



Through a continuous space of transformation

SHADOWS/ LIGHT / MANIPULATION OF SPACES
(DAY)



SHADOWS/ LIGHT / MANIPULATION OF SPACES
(NIGHT)



'A time for Poetry'

Pavilion Poem

Alice in wonderland theme- white rabbit

Am late am late
Must get there on time
To a place, a place
That takes me around
A gate, a hole, an experience to have
An entrance that brings, time to smile
Time to space and space to time
Through space, an experience
A connection within
Trough touch, though sight,
An exploration begins

I am late and late
From space to space
The playing cannot stop
I must get there in time
But stay within space
That brings magic to life
From place to place
A connection through space

Am late am late
Time must stop
To stare at the light
Its reflection and space
Sparkle as time goes by
From space to place
Time to place
Space to place
I must go by
To wonderland



THE GLOWING LANTERN IN THE NIGHT





Trapasso Pavilion Meeting

Wednesday 30 April 2014

15.00 - 16.00

Venue: Building Centre, Store Street, London

NLA meeting

Minutes

Update on recent meeting of pavilion with the NLA. Lucie and Jenny are both very excited about the pavilion and want it to go ahead. Not to happy with the idea of having grass as flooring and explained why it wasn't a good idea for having grass. An option suggested by Wilson was to use cork as flooring. Lucie and Jenny were happy with that suggestion. Alex added the economic value it would have by using an eco friendly material.

Jenny proposed a question of how you would explain legislation to the public, would there be anything to display were trying to do to invite people into the space? Venice connection is obvious however would the people over here be able to understand this connection? Electricity can be an issue for the use of projectors. If it will be requires NLA will need it to be planned properly.

Following tasks to be dealt with for 6th May
Possibly for the 8th

Action

Need a couple of paragraphs to explain to the press, a brief description to explain the nature of the pavilion - already started will need refining.

A brief discussion on access was a step up of 200mm into the pavilion so look into a planning solution and design it to go onto the cobbles -
Technical team

Will we be using solar lights/lanterns in the middle of structure? How it will fit and how it will sit on the cobbles. Need to look into this -
Multimedia team

Look into lifeline of structure - What happens to the pavilion after the exhibition at NLA, will it go to UEL for a while, if so where will it go from there? If you design the structure well it could become an exhibition of pieces, joints, and timber frame etc. Look at showcase of materials-
Editorial team

Display describing the physical structure, how the connection of London/Venice is obvious to the public - Multimedia/Editorial team

Site Orientation



orientation 1



orientation 2

pavilion orientation

Orientation 1: This position will enable presentations to be held in the pavilion facing the "NLA" building as they are our primary clients in helping us to push our pavilion forward. the pavilion will also represent "active London" getting the nation moving.



orientation 3

Orientation 2: This position faces directly down "Alfred palace" so as you approach the pavilion the road the pavilion slightly appears from a distance.

Orientation 3: This position is representation of the connection with venice ass the pavilion is faceing towards the capital. almost remeniscent of a compass.

Finalized Pavilion

Fabric List

Suppliers Name:Fujian Sijia Industrial Material Co., Ltd

Supplies Email:sijia6@sjiacn.com

Supplies Website:<http://www.sjiacn.com/enindex.aspx>

Suppliers Contact details:

Fujian Sijia Industrial Material Co.,LTD

Tel:(86)591-87955916 87955917

Fax:(86)591-87951933

Material Name:Reinforced polyester high tensile fabric membrane

Cost per Sq meter:US \$2 - 4 / Square Meter

Duration of order (lead time to arrival):10 days from order date

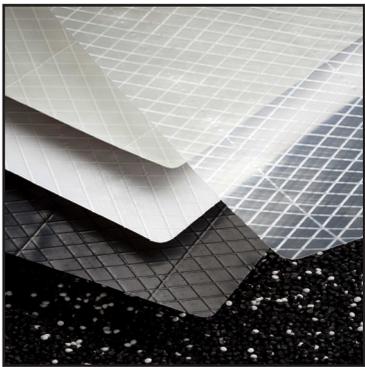
Weight:600gsm, 900sm, 1100gsm

Max Dimentions:flexible

Composition (material type): Fabric, Pvc coating

Quality:

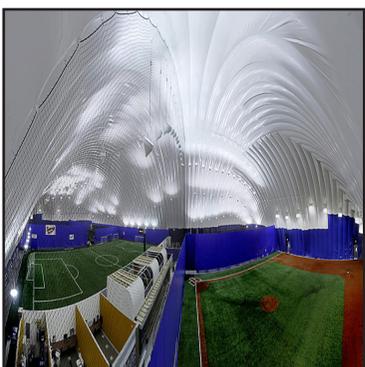
1. Light, artistic, energy-saving and environment-friendly
2. Excellent capacity of transparence, fire retardant, anti-smudge and self cleaning, aging resistant, and high and low temperature resistant, stain, acid and alkali resistance
3. Waterproof, UV-protective, anti-oxidation, safe and durable
4. Excellent abrasion resistance, impact resistance, electrical properties, hear stability and chemical resistance
5. Good mechanical strength and processing propertied
6. Applied in stadiums, shopping malls, recreation grounds, parking lots, awnings, toll station and exhibition centers



MATERIAL FROM AFAR



CLOSE UP



JOINING METHODS

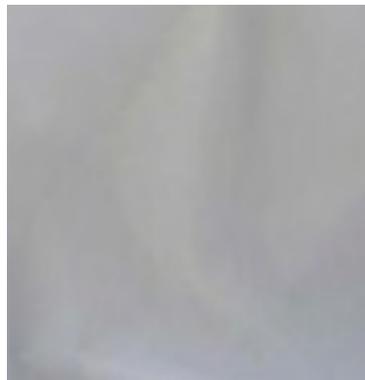


USUAGE

Suppliers Name: SUCH Textiles
Supplies Email: sales@suchtextiles.co.uk
Supplies Website: www.suchtextiles.co.uk
Suppliers Contact details: Tel: 0161 494 7777
Fax: 0161 430 4831

Material Name: outdoor Nylon
Cost per Sq meter: £3.99
Duration of order (lead time to arrival): 1-2 working days
Weight: 55gsm 55gsm
Max Dimensions: 1600mm x ANY
Composition (material type): 100% nylon
Quality:
:

- **Ultra Lightweight:** The weight of this fabric makes it suitable for outdoor jackets, sleeping bags and lightweight tents.
- **Water Resistant:** Water will just flow off, keeping you dry.
- **Windproof:** This fabric will protect the wearer/user from the harsh effects of the wind.
- **Downproof:** This fabric has been calendered to make it less noisy in windy environments.
- **Breathable:** Helps prevent sweating and stops you getting too warm.
- **Quickdry:** Dries quickly, no need for tumble dry.
- **Colour Fastness 4-5:** Prevents the colour from fading in the sun.
- **Durable:** This fabric is strong and will take some wear from harsh environments.



MATERIAL FROM AFAR



CLOSE UP



JOINING METHODS



USUAGE

Suppliers Name:

John Attwooll & Co (Tents) Ltd

Supplies Email:

manufacturing@attwoolls.co.uk

Supplies Website:

www.attwoollsmanufacturing.co.uk

Suppliers Contact details:

T : 01452 742211

Material Name:

530g/m² Semi Translucent Flame Retardant

PVC Coated Polyester

Cost per Sq meter:

£6.60 (per meter)

Duration of order (lead time to arrival):

3 working days (subject to availability)

Weight: 530g/m²

Max dimentions: 2.3m Width, 50m Length

Composition (material type):

Semi translucent,

Quality:

Matt & flame retardant finish,

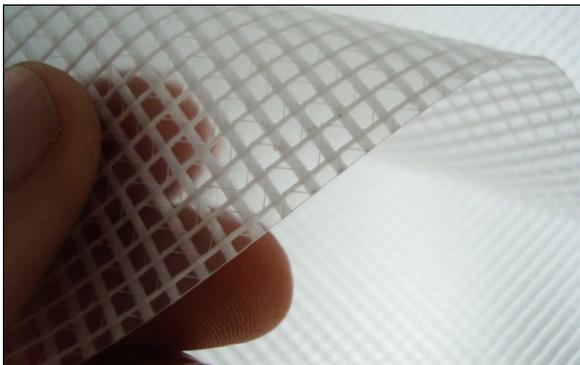
Completely waterproof,

**Allows light to pass through
(while maintaining a level of privacy),**

Strong and durable fabric.



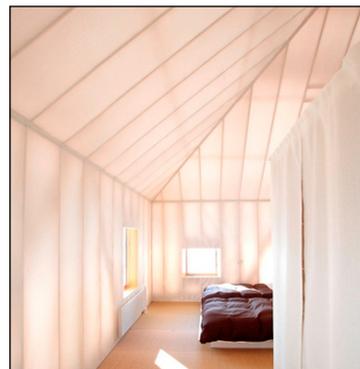
MATERIAL FROM AFAR



CLOSE UP



JOINTING METHODS



USAGE / PRECEDENT

Meme Meadows by Kengo Kuma

Suppliers Name:

ShowTex UK

Supplies Email: Supplies Website: Suppliers Contact details:

info.uk@showtex.com

<http://www.showtex.com/united-kingdom/>

Material Name: Cost per Sq meter:

PolyStretch P5

Duration of order (lead time to arrival):

(not known yet)

Weight:

165 gr/m²

Max Dimentions:

215cm by 50m

Composition (material type):

The fabric keeps its shape without tearing or fraying. Its medium satin shine reflects light beautifully when front- or back-lit.

Quality:

- Anti-UV: The fabric can be used both indoors and outdoors .

:

-Flexible: This fabric can create most spectacular forms which stretces to double its lentgh in each direction.

-Rot Proof: This fabric is protected against rot, even in damp conditions.

-Very Strong: This fabric can be easily mounted around trusses and structures using ElastoVelcro.

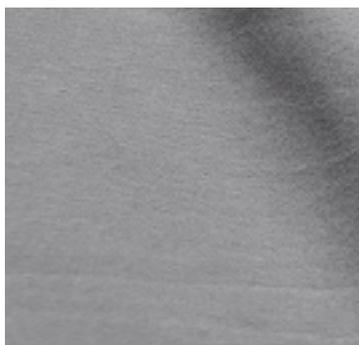
- Waterproof: Water will just slide off it, protecting it against the rain.

- Windproof: This fabric is a bit lightweight but can protect against the effects of the wind.

-Non-Breathable: This satin shine fabric is not breathable.



MATERIAL FROM AFAR



CLOSE UP



JOINING METHODS



USUAGE

Suppliers Name: Fabricland
Supplies Email: maxin.fabricland@hotmail.co.uk
Supplies Website: <http://ukfabricsonline.com/>
Suppliers Contact details: 020 8549 4325

Material Name: Heavy 240 gram Nylon Lycra
Cost per Sq meter: £6.99
Duration of order (lead time to arrival): 7 working days
Weight: 240Gsm
Max Dimentions: 147cm x any
Composition (material type): **80% Polyamide/Nylon, 20% Elastane**

Quality: *This is a high performance nylon lycra fabric.*



MATERIAL FROM AFAR



CLOSE UP



JOINING METHODS

- This fabric is used for to make sportswear such as swimwear, running, cycling, gymnastics, dancewear, stagewear and much more.

-Chlorine Treated: Making this fabric perfect for a swimwear.

- 120% Stretch

-Wicking: This nylon lycra fabric will absorb moisture

-4/5 Colour Fastness: With a high colour fastness, the resistance of the fabrics colour to running is reduced.



USUAGE

Suppliers Name:
Supplies Email:
Supplies Website:
Suppliers Contact details:

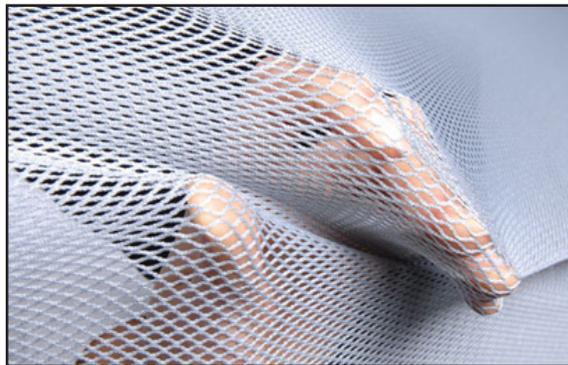
Showtex
info.uk@showtex.com / suzanne@showtex.com
www.showtex.com
+44 1706 819746 / +44 7765 341878

Material Name:
Cost per Sq meter:
Duration of order (lead time to arrival):
Weight:
Max Dimentions:
Composition (material type):

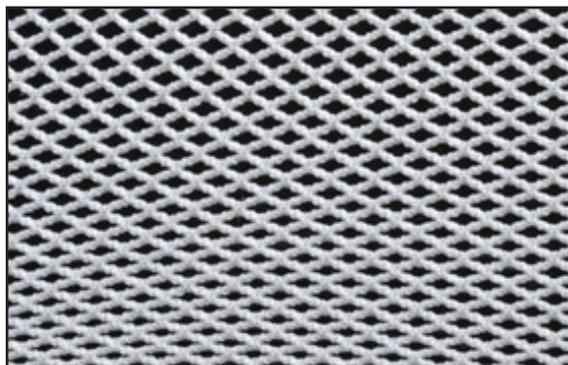
StretchTulle
N/A
N/A
200g/m²
60m
98% Polyester + 2% Ethylene Acrylic Rubber

Quality:

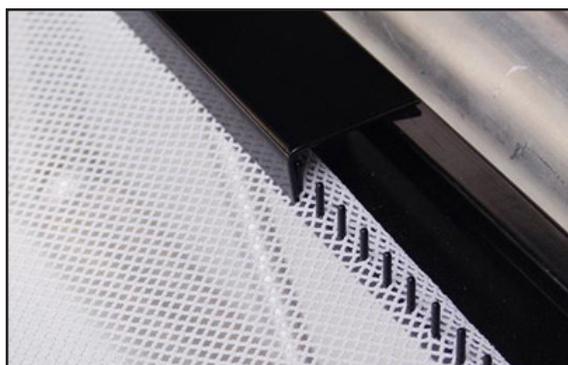
- *Stretches to 60% of its original width*
- *Can be used as a stretch scrim for holo-graphic projections effects and exciting video mapping*
- *No water build up*
- *Elastic quality of the fabric and no-sew finish means that you can reuse one single piece for a different booth sizes & shapes*
- *Combine with the specially designed Mesh Fabric Profile for easy fabric to frame attachment*
- *Works great as acoustic gauze in front of audio speakers*



MATERIAL FROM AFAR



CLOSE UP



JOINING METHODS



USAGE

Suppliers Name: www.tensilefabric.co.uk
Supplies Email: mail@tensilefabric.co.uk
Supplies Website: www.tensilefabric.co.uk
Suppliers Contact details: TensileFabric.co.uk
4 Hillside, Cotham, Bristol, BS6 6JP

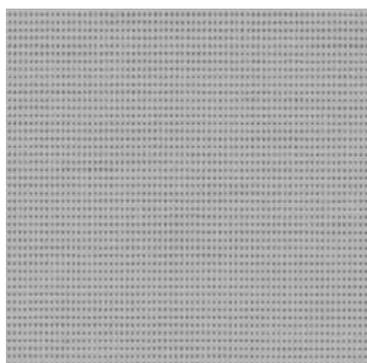
Material Name: Soltis 86
Cost per Sq meter:
Duration of order (lead time to arrival):
Weight: 380(g/Sqm)
Max Dimentions:
Composition (material type):

Quality:

- PVC coated polyester mesh fabric
- External blinds, Internal screens, Internal ceilings
- Fire Rating: M1, B1, Euro class B-s2, d0
- White plus 22 colours
- Printable using UV ink for ink jet, or Dye Sublimation



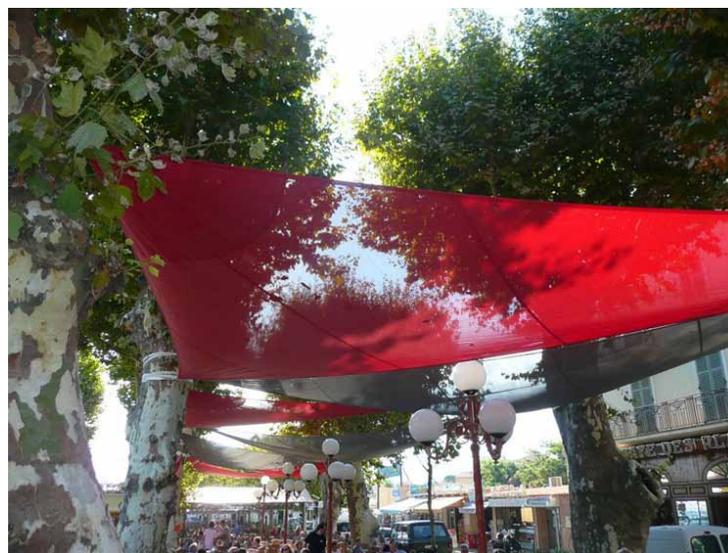
MATERIAL FROM AFAR



CLOSE UP



JOINING METHODS

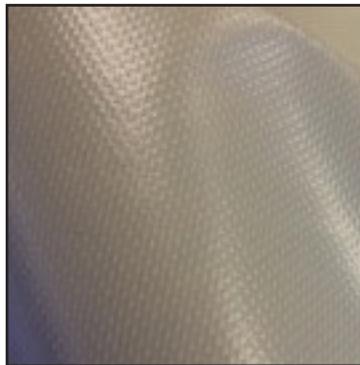


USUAGE

Suppliers Name: Ukfabricsonline
Supplies Email: sales@ukfabricsonline.com
Supplies Website: http://ukfabricsonline.com/
Suppliers Contact details: N/A

Material Name: Light Grey Heavy Grade Tarpaulin PVCblah
Cost per Sq meter: £7.20 (student discount)
Duration of order (lead time to arriv- 2 working days
al): 560Gsm
Weight: 1500mm x ANY
Max Dimentions: Polyester Base / PVC outer layer
Composition (material type):

Quality:



MATERIAL FROM AFAR



CLOSE UP



JOINING METHODS

Light Grey Heavy Grade Tarpaulin PVCblah
£7.20 (student discount)
2 working days
560Gsm
1500mm x ANY
Polyester Base / PVC outer layer

- **Anti-UV:** Our tarpaulin PVC is protected against fading due to the harsh effects of the sun.
- **Flexible:** This fabric is flexible, even in sub-zero temperatures.
- **Rot Proof:** This fabric is protected against rot, even in damp conditions.
- **Very Strong:** This fabric is extremely hard wearing.
- **Waterproof:** Water will just slide off it, protecting it against the rain.
- **Windproof:** This fabric will protect against the effects of the wind.
- **Non-Breathable:** This tarpaulin is not breathable.

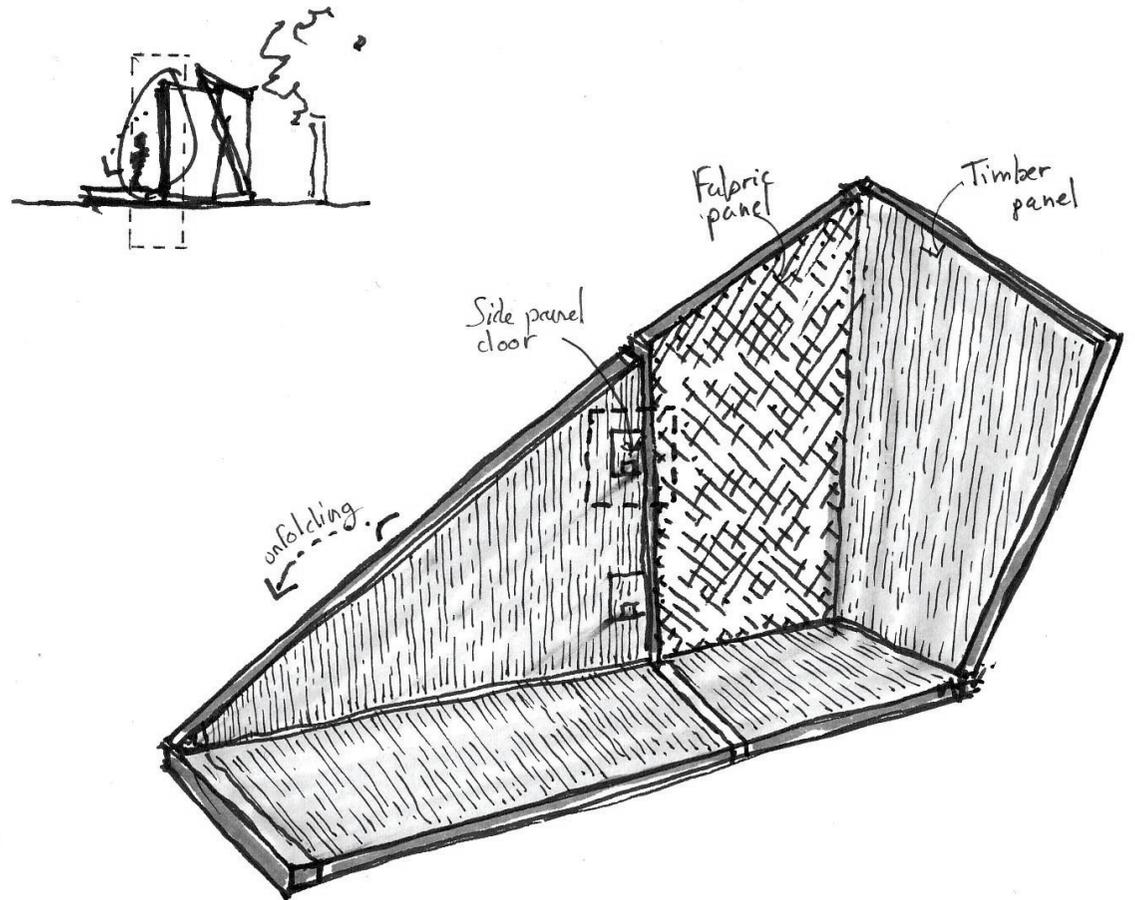


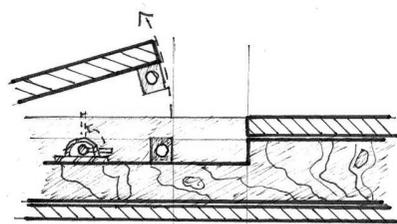
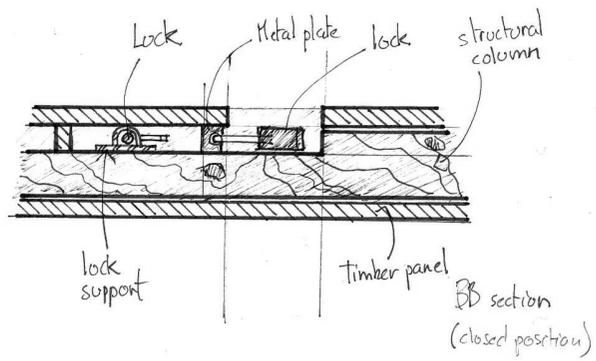
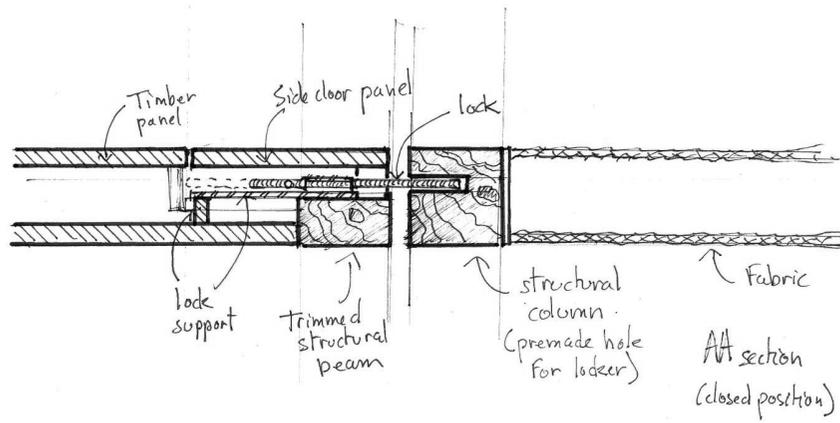
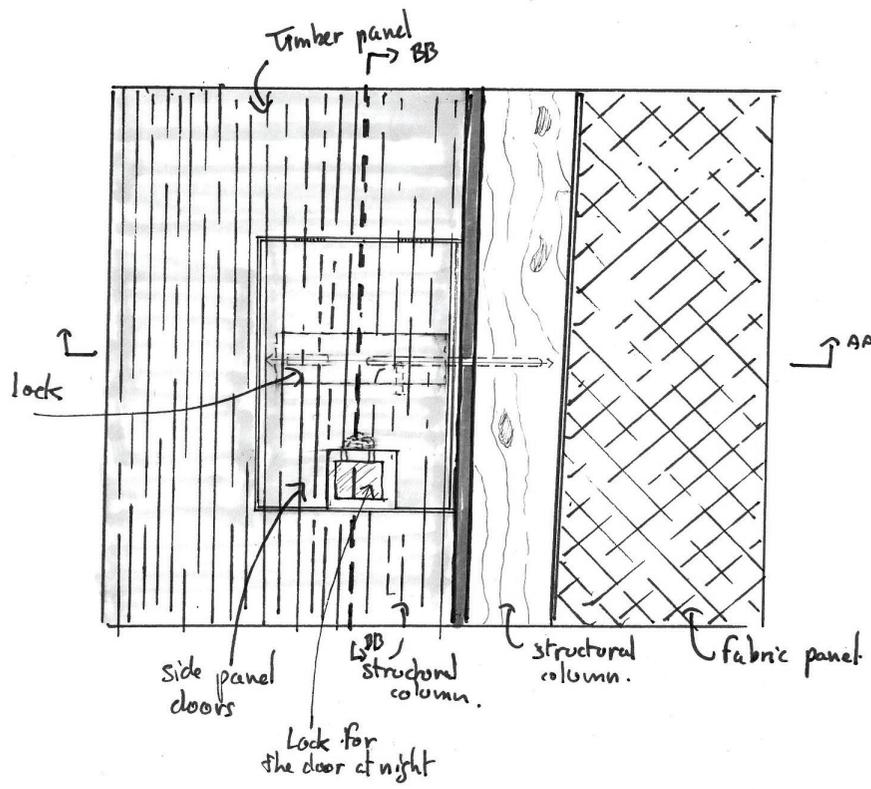
USAGE

Detail Explaining

Pavilion locking panel

The pavilion has a foldable side which needs to be lock when it is not use as a podium. To be able to do this while keeping the pure shape of the design, it is needed to design a recessed boxing within the foldable wall in order to place 2 locking system which would keep the side from falling over.





BB section (open position)

Joints

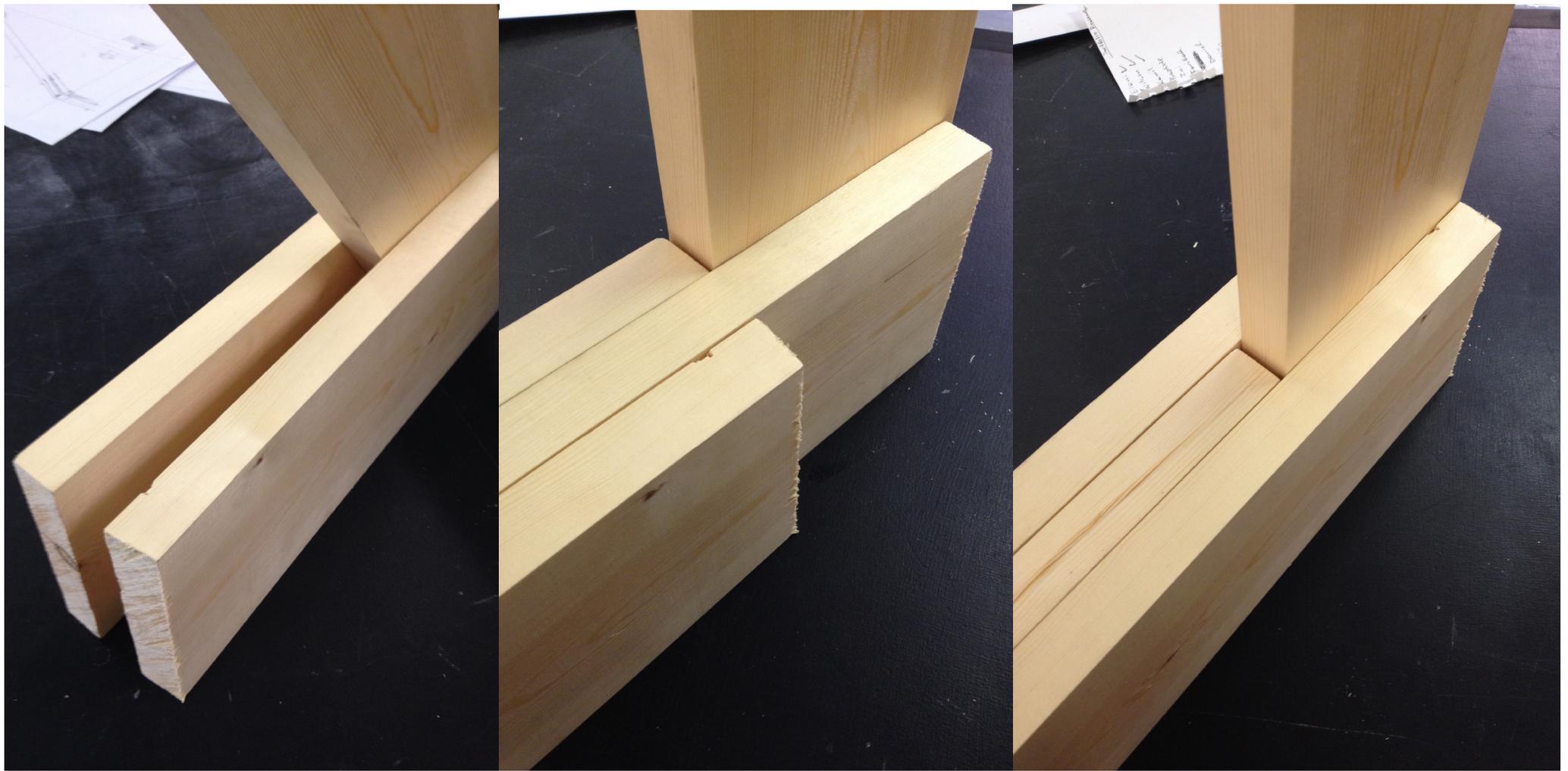
Pavilion structure - 1:5 modeling

The pavilion after being drawn and design-wise finalised, needed to be made at a scale of 1:5 in order to understand the structure and to be able to have thoughts about the joinery, as well as balancing the structure.

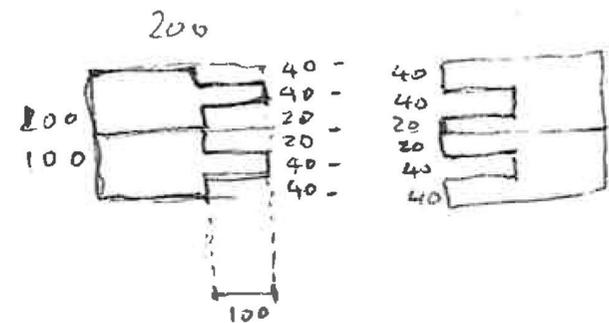
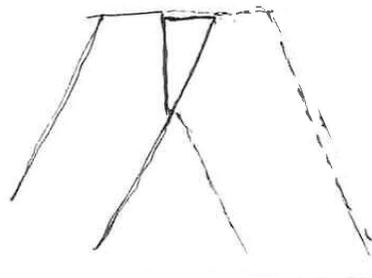
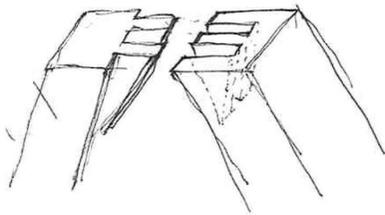
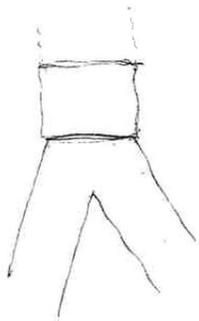
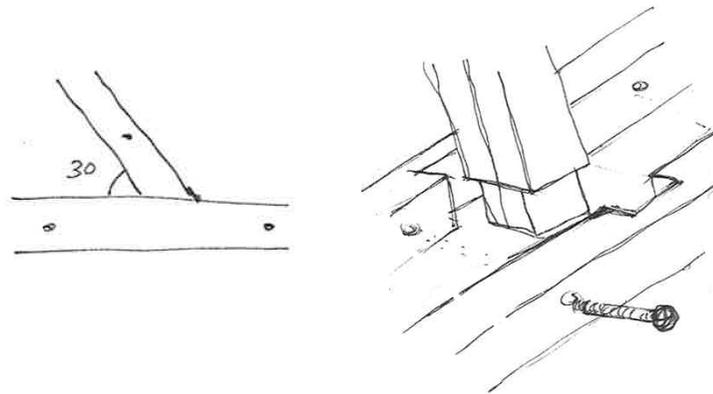


Making process of the 1:5 model

(By Shaheer, Jason, Jehoshaphat & Sayed)

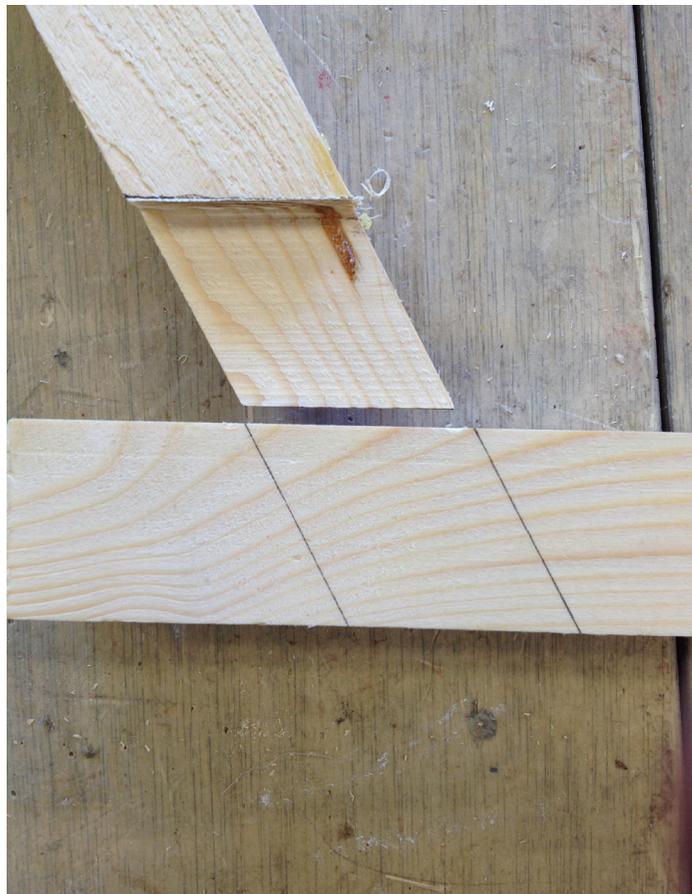
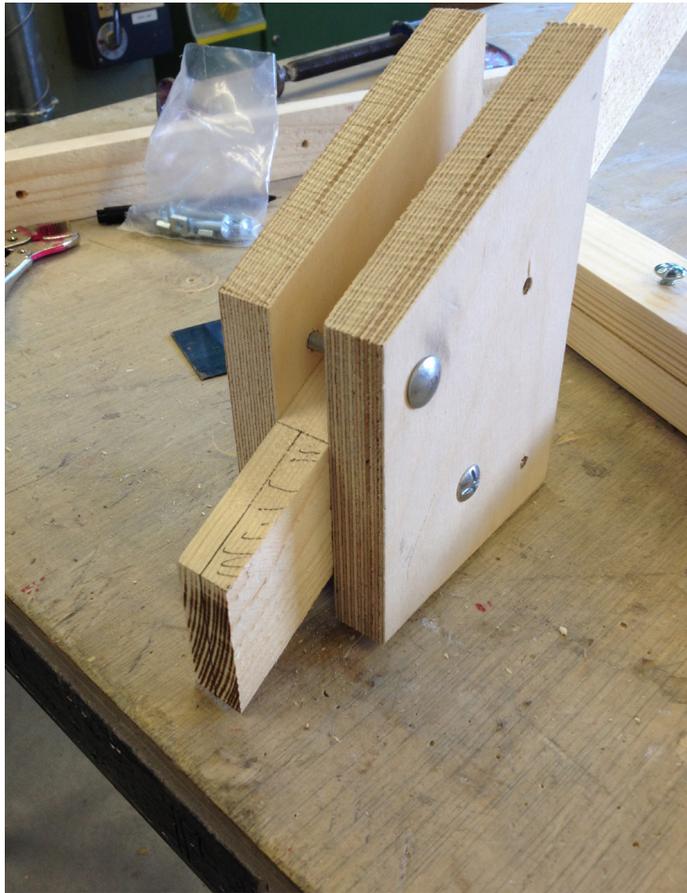


(By Sayed)

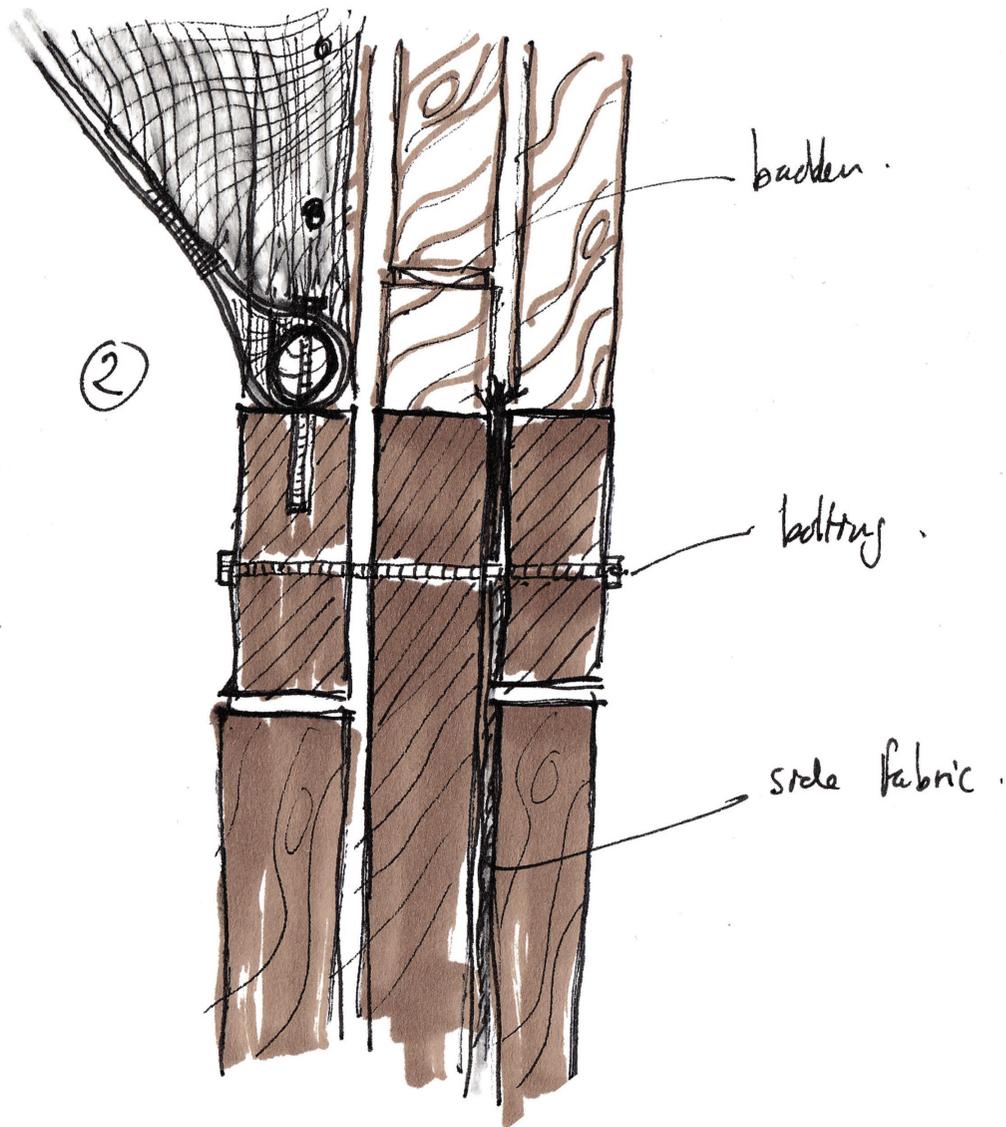
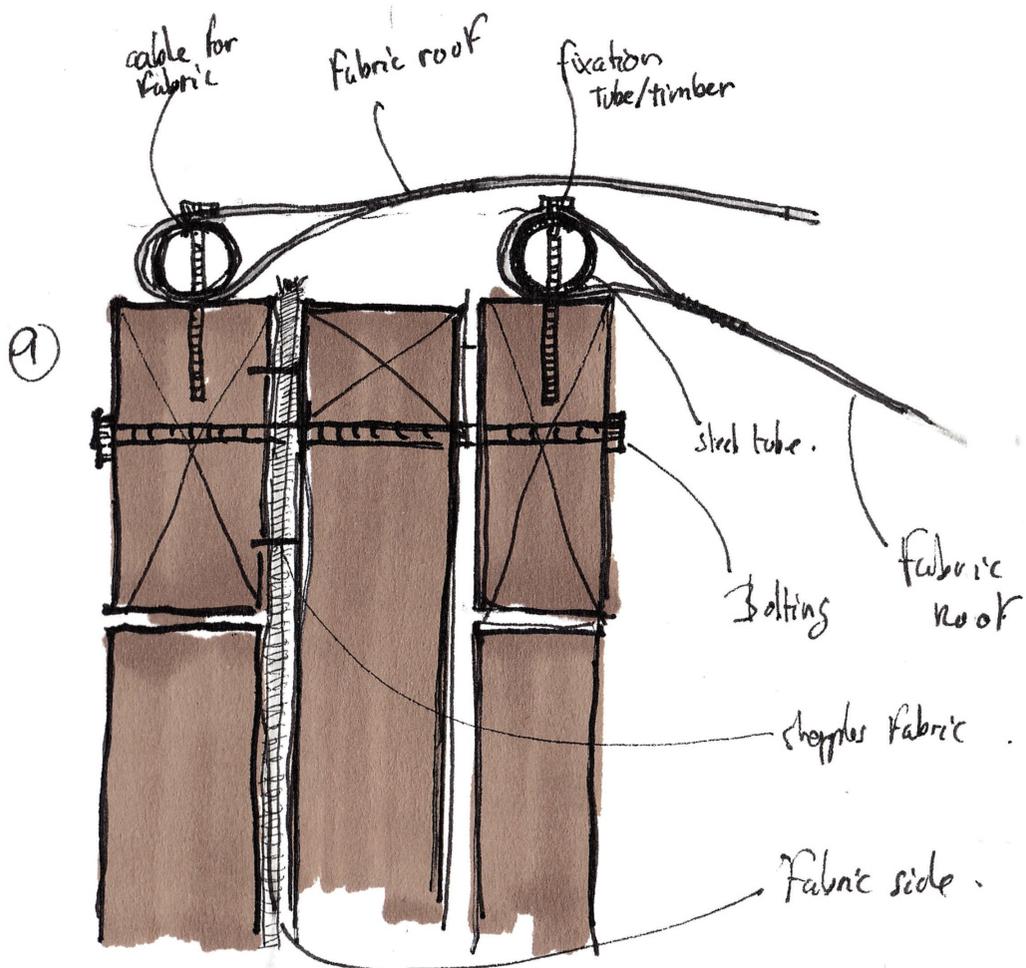
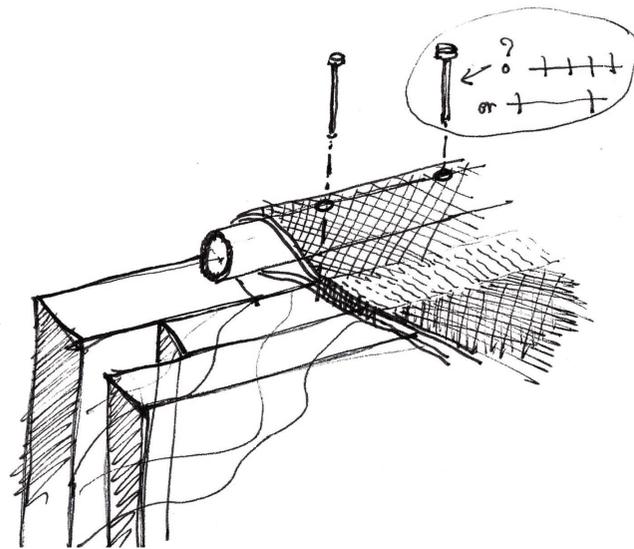
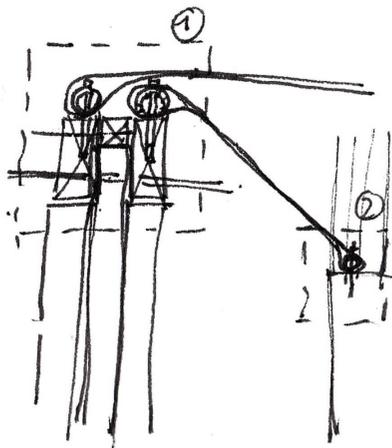
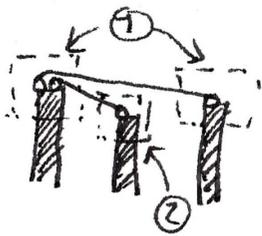


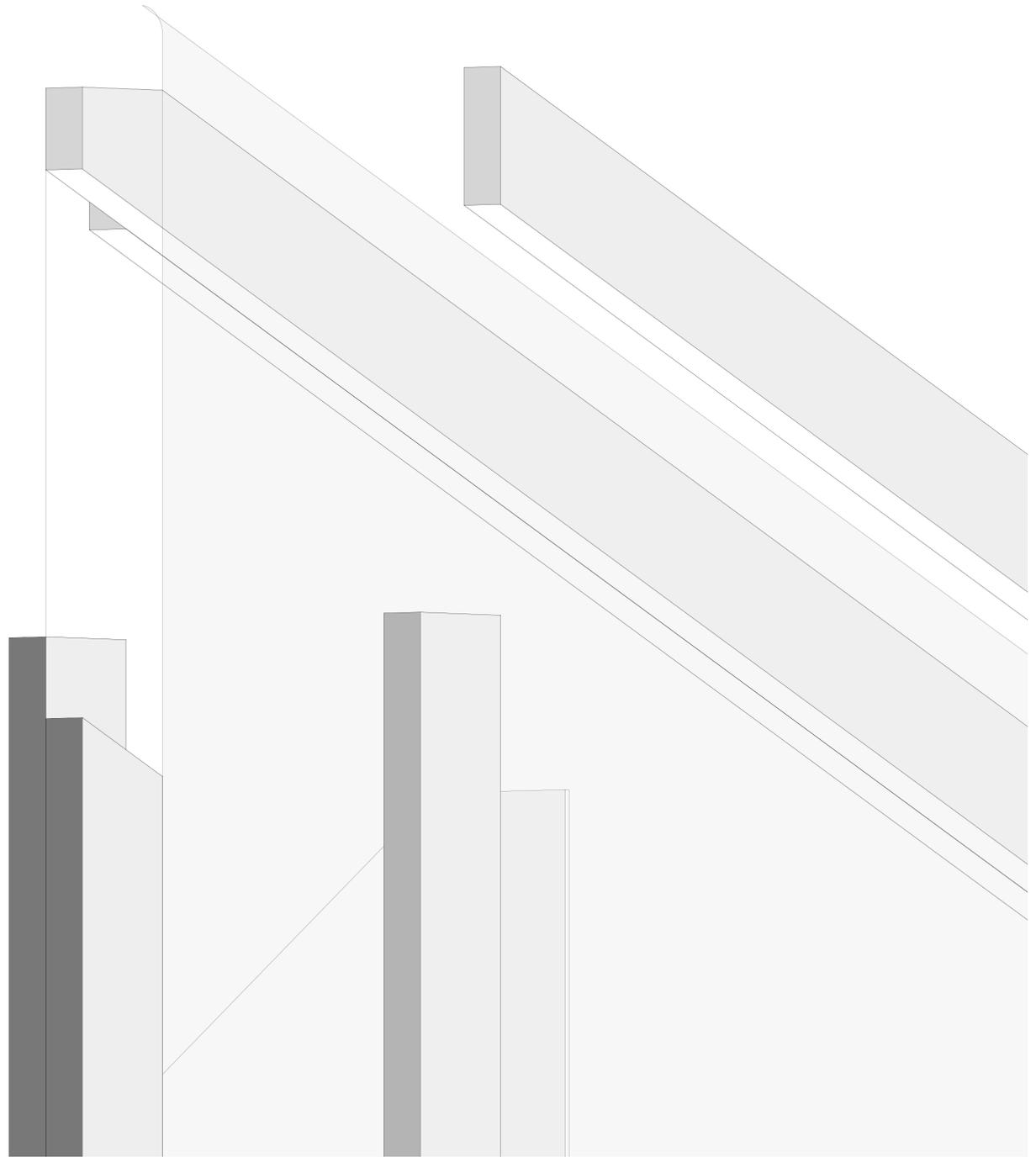
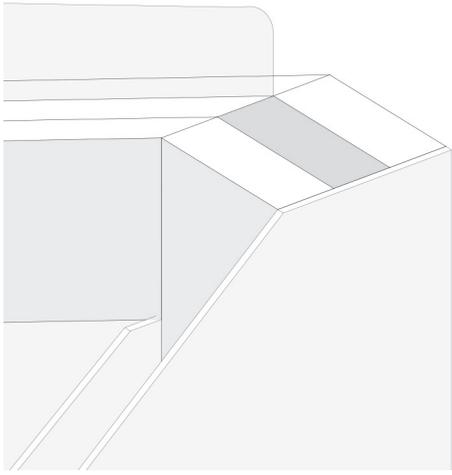
Joints sketch proposals

(By Sayed)



Joint models





Shopping List

timber linear meters

9.6
9.6
9.6
4.8
4.8
4.8
4.8
4.8
4.8
4.8
14.4
9.6
14.4
100.8
x3

300
105.6
405.6 m

plywood m2

(3050x1525) x2 = 9.3m2

(3050x1220) x2 x5 = 18.6m2

£500

decking m2

13.824
20%
16.589
17m2

£67.05

fabric m2

9.5
8.05
9.6
19.68
46.83
20%
57m2

£1,000

£1,200

Uel Pavilion

Contact : Wilson Lam

Contact details: 07753333357

Material list breakdown

Structure

Cladding

Decking

fabric m2

Treated Timber C16 Graded
(or any of simliar properties)
6 by 2(47 x 125 x 4800)

6mm plywood
2400 x 1000

redwood 3000x120x28
(can be any)

9.6

timber linear meters

9.6
9.6
9.6
4.8
4.8
4.8
4.8
4.8
4.8
14.4
9.6
14.4
100.8
x3

plywood m2

9.3m2

13.824

20%

16.5888

18.6m2

19.68

29.28

20%

57m2

£1,250

300

105.6

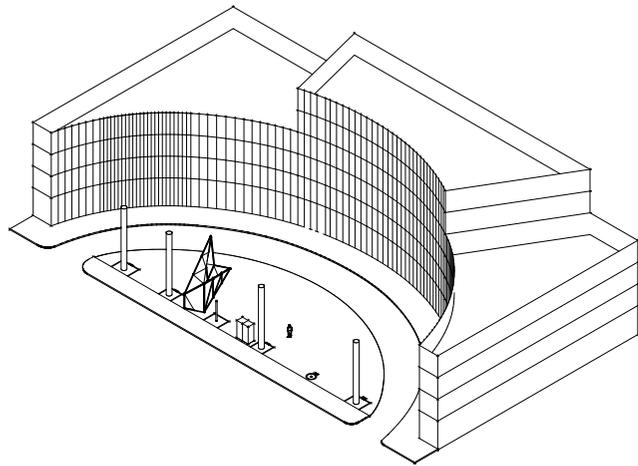
405.6m

84 pieces of 4800 x 125 x 47

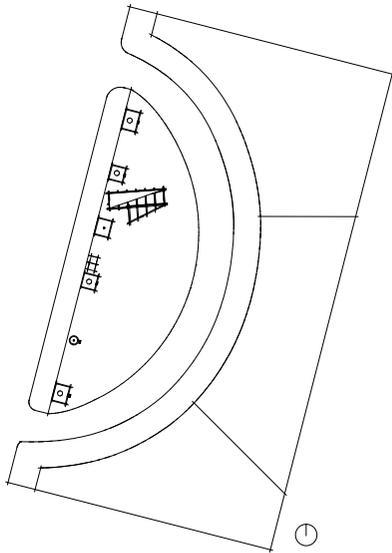
12 sheets 2400 by 1000

50 pieces of 3000 x 120 x 28

Framework



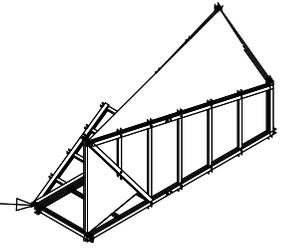
Axo of placement



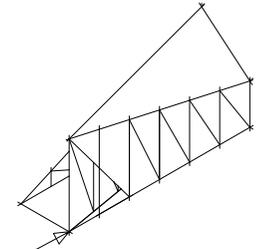
Placement in plan 1_500

Strategies of Pavilion

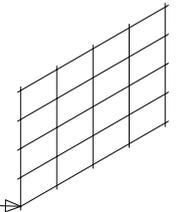
Pavilion finalised



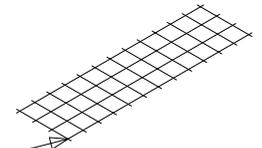
43 sq meter of fabric



ply wood 1400x 1000 grid



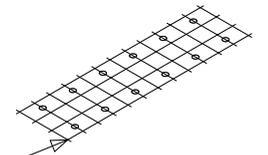
sand bags 620 by 600 grid



2 times 47x125x4800 treated timber with triple lap joints



points of concrete bag leveling

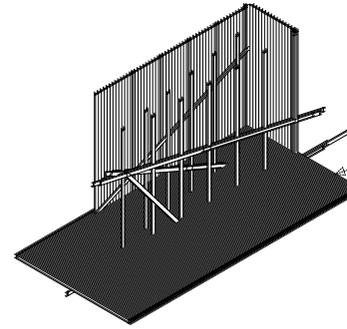
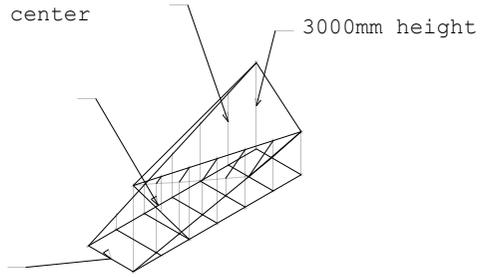


All grid ding system are all design to plywood size of

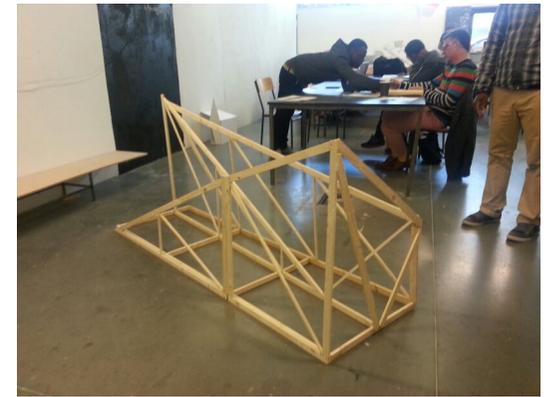
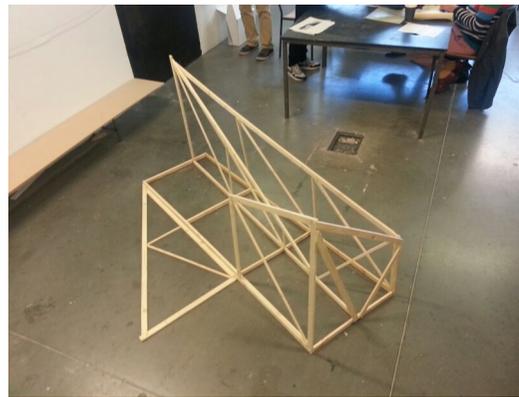
1200mm centre to center

7200mm length

1920mm wide



This are defined by length of 4800mm(L) x 125(H) x 47(W) and lap joints as suggested by Alan Char



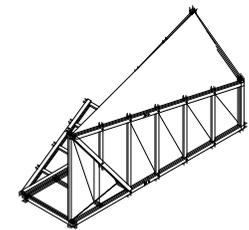
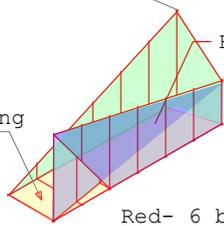
Pavilion with admened framework from ramboll consulation

Green - Plywood

Blue - Fabric

Yellow - Decking

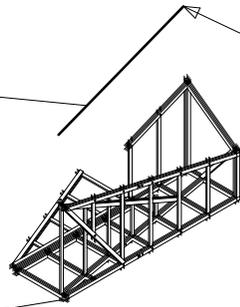
Red- 6 by 2 Softwood



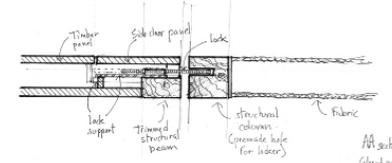
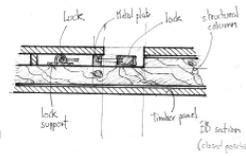
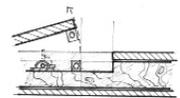
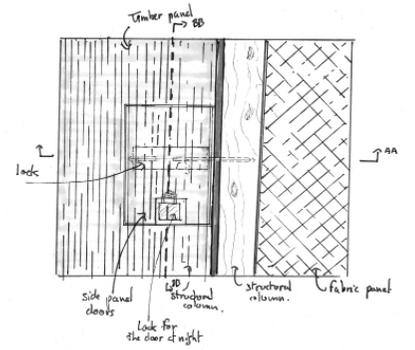
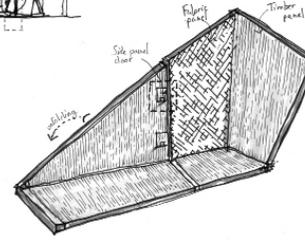
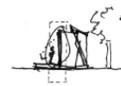
Lock + Tension Roof

Tension Roof

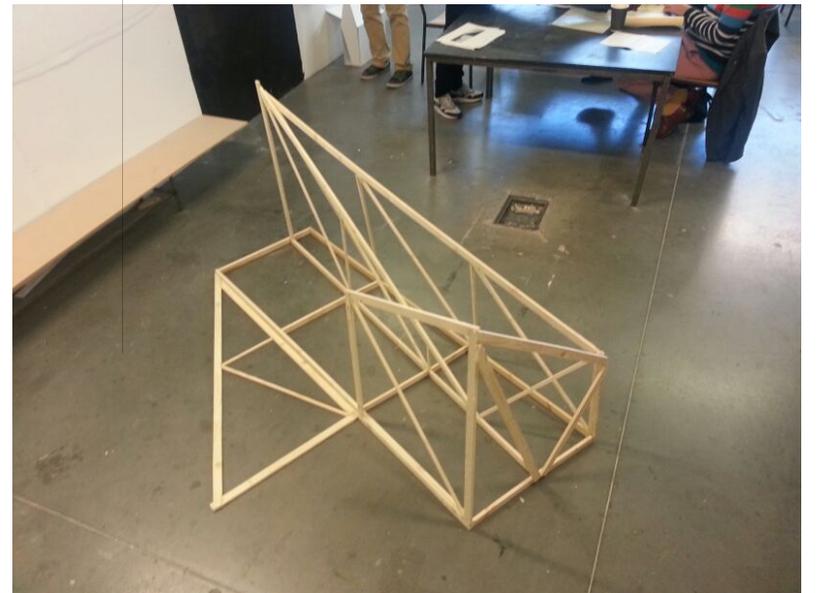
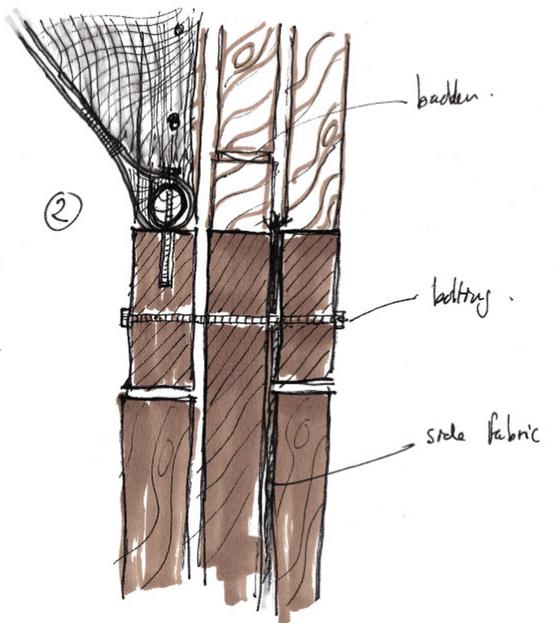
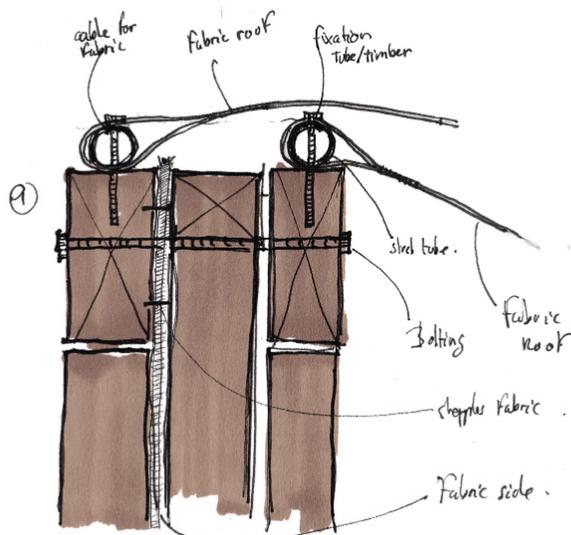
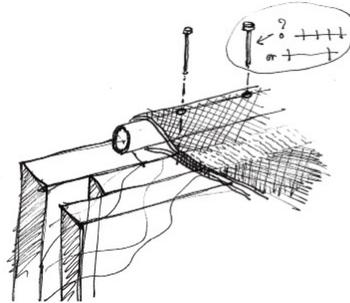
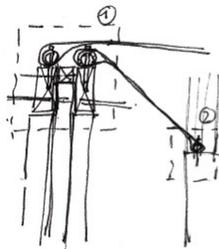
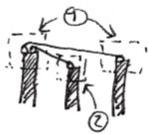
7500mm



figured framework joints

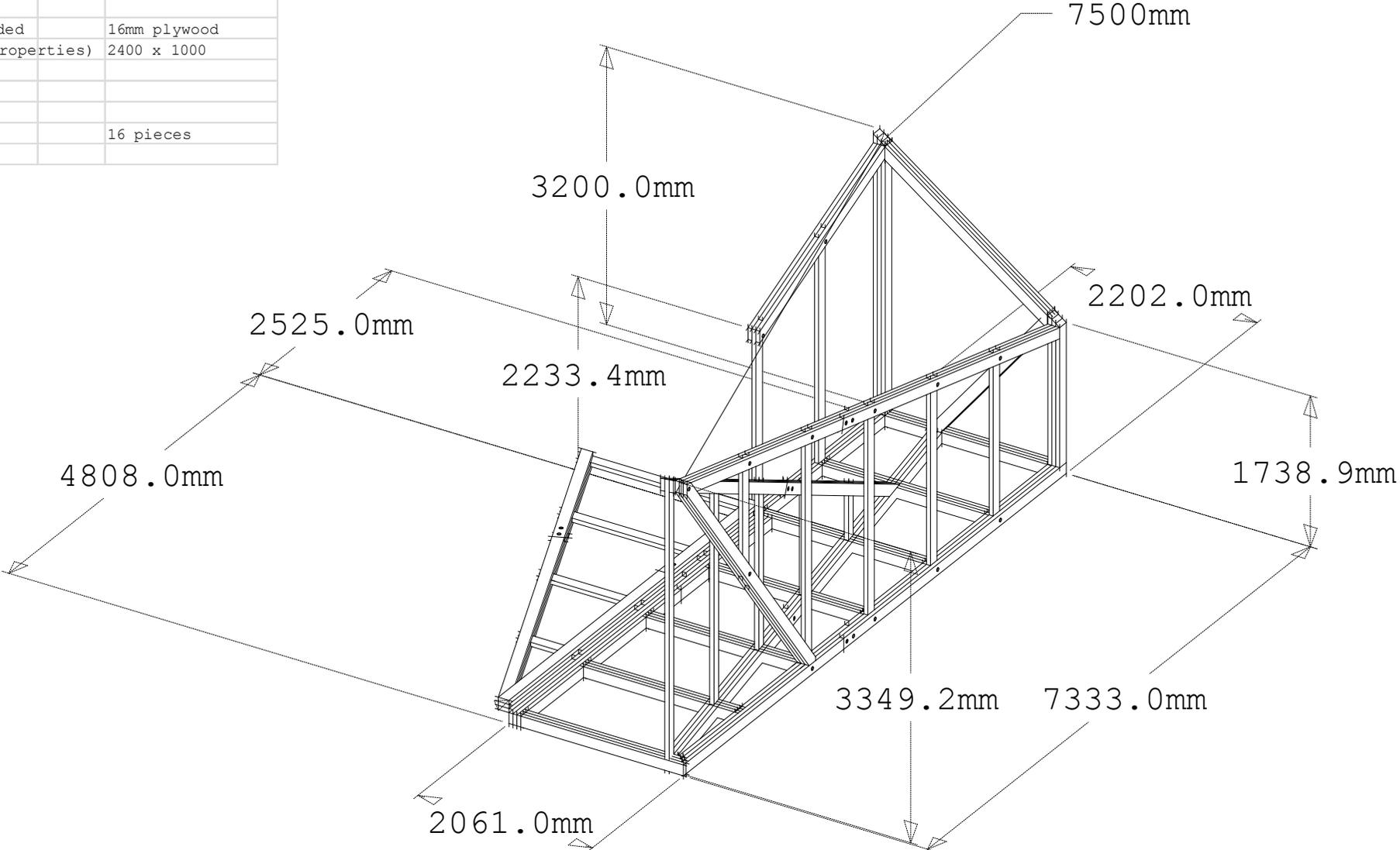


LOCKING PROPOSAL



Dimensions of Pavilion

| Material list breakdown | |
|---|-----------------------------|
| Structure | Cladding |
| Treated Timber C16 Gratted (or any of simliar properties) 6 by 2(47 x 125 x 4800) | 16mm plywood 2400 x 1000 |
| 209 pieces | 16 pieces |



Risk assessment

Health and safety assessment for postgraduate Pavillion Project

Alex Scott Whitby
Michela Pace

Ramboll Engineer

Maria Alessandra Segantini

Thesis Title:

Pavilion Project

Fieldwork location:
Venice (**yet to confirm**)
London (Southbank Centre)

Type of fieldwork: Construction of CLT ,
and steel Structure and the built of the
Pavilion.

Period of Fieldwork:
June 2- June 7 (**tbc**)

Hazard severity:
(rate high medium low - 1 = low, 3 = high)

Likelyhood of Occurence:
(rate high medium low - 1 = low, 3 = high)

1. Trip to a foreign area
HS:1 , LO:1

2. Communication with locals
HS:2 , LO:2

3. Collection of materials
HS:3 , LO:2

4:Digging Foundation and formwork
HS:3 , LO:2

5: High tide (Aqua Alta)
HS: 3 , LO:1

6: Building Foundation:
HS:2 , LO:2

7:Moving and carrying materials
HS: 3 , LO:3

8: Handling Bulk material (aggregates
and sand etc:
HS:1 , LO:2

9:Formwork Erection
HS: 3 , LO:3

10: Construction
HS: 3 , Lo: 3

11: Working with tools on site:
HS:2 , LO: 2

12: working at High Level
HS:2 , LO: 3

Potential consequences for Each Hazard:

Trip to a foreign area

Delays in airlines occur quite frequently, and getting lost around Venice is very normal if unfamiliar with location.

Communication with locals

The language barrier is always a problem and especially when you're dealing with construction, wrong communication can affect delays, misplaced materials, wrong detailing, cost

Collection of Materials

Dealing with such large scale materials (4m sheets of steel, 4m sheets of CLT) is always dangerous. Placement of the materials could harm individuals if not dealt properly.

Digging foundation and formwork

Pot holes left from digging can become a hazard if an act of evacuation. The waters of Venice can be a high risk since piling will be involved, so landslide or collapse of area can become a risk.

Mixing and pouring concrete for foundation

Risk in instances of concrete dust irritation individuals through exposure to eyes and skin irritation.

High Tide Aqua Alta

Water is a dangerous element and can create slippery surfaces, loss of materials, loss of equipment, and blurring vision.

Building Foundation

Moving and carrying materials:

Person injury or strain to back and limbs due to incorrect posturing or carrying without the aid of others.

Hazard on Site

Sharp materials or dangerous objects can be left around site which could lead to tripping or worst being put to danger.

Handling Bulk materials (aggregates)

Person injury or strain to back and limbs due to incorrect posturing or carrying without the aid of others.

Formwork Erection

Building 6m + formwork is always dangerous, heavy materials or sharp materials can become lethal once

Construction

Inherent risk if structural failure in the formwork resulting in collapse of formwork: risk also possible from tools, materials and objects falling from height.

Working with tools on site:

Personal injury lack of experience using equipment and tools possibility of cuts

Working at high level

Risk of falling and risk of person injury or strain from over reaching over stretching.

Venice

Timeline

OCTOBER

NOVEMBER

DECEMBER

JANUARY

FEBRUARY

12.11.13 1st Presentation in Venice

05.02.14 2nd Presentation in Venice

MARCH

APRIL

MAY

JUNE

JULY

24.03.14 Finalised Pavilion

05.05.14 Collaboration with, Technical Coordinator, Alan Chandler
08.05.14 Presentation to Renata (Venice)

05.05.14 Collaboration with Ramboll, with Alan Chandler

16.05.14 Consultation with Alan Chandler & Carl Callaghan

19.05.14 Order supplies & materials

22.05.14 Constructing the model

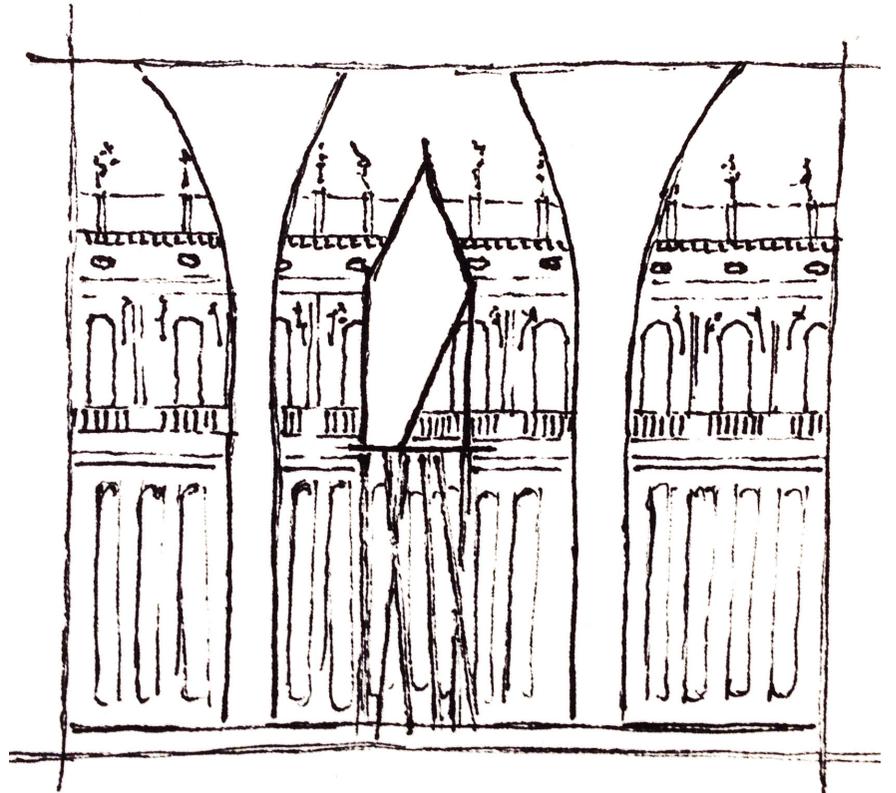
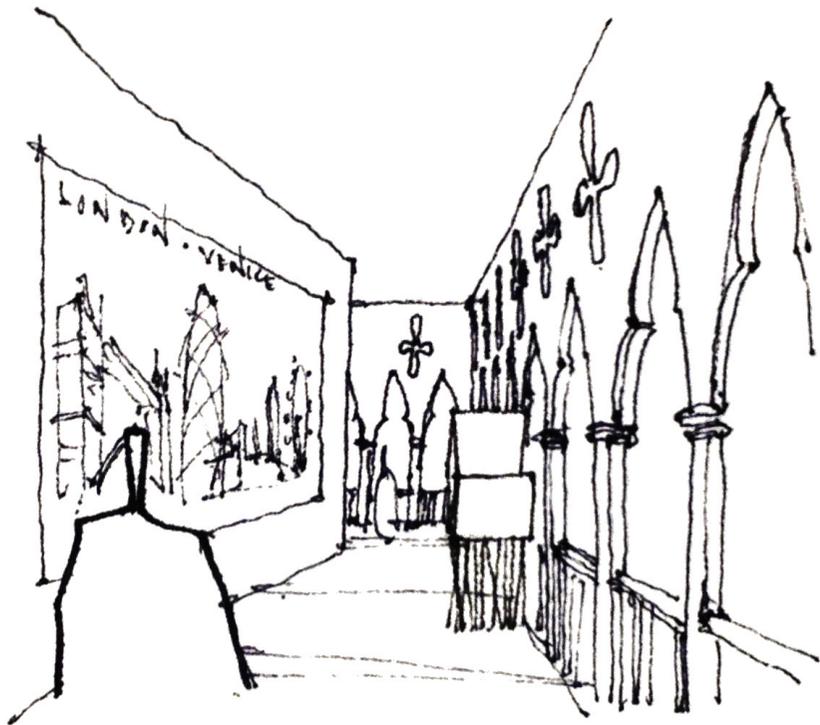
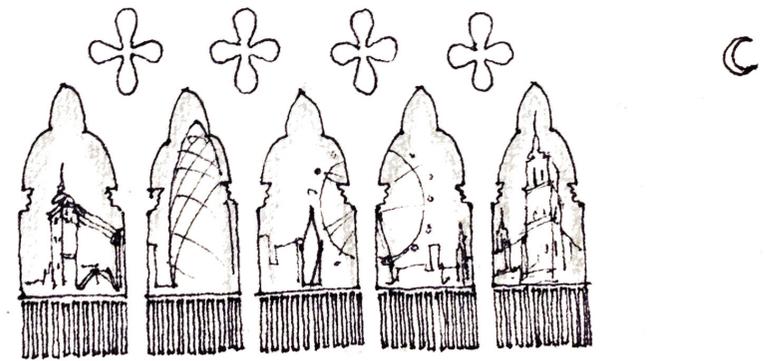
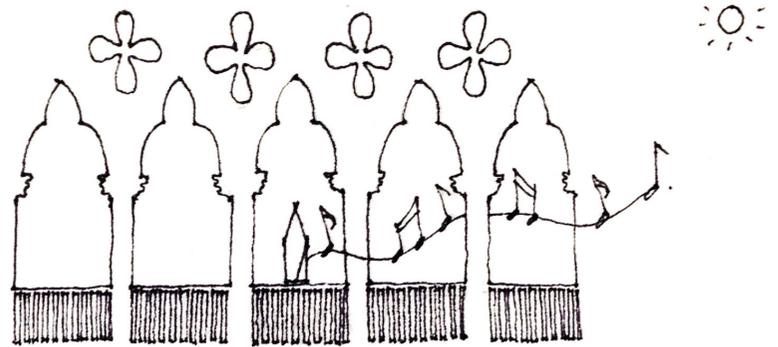
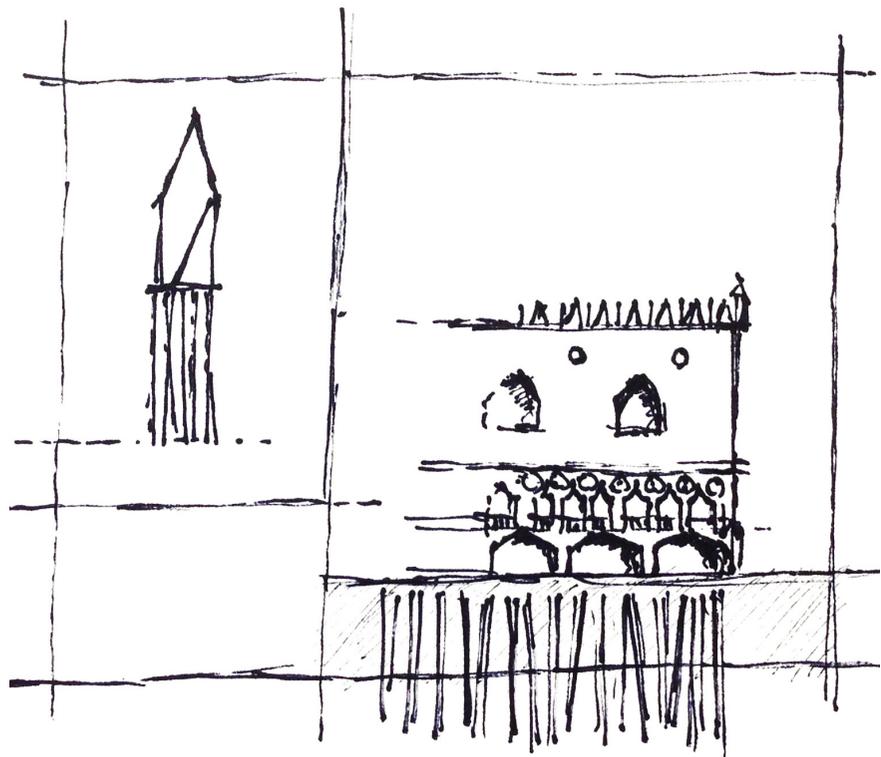
24.05.14 Courier the model to Venice

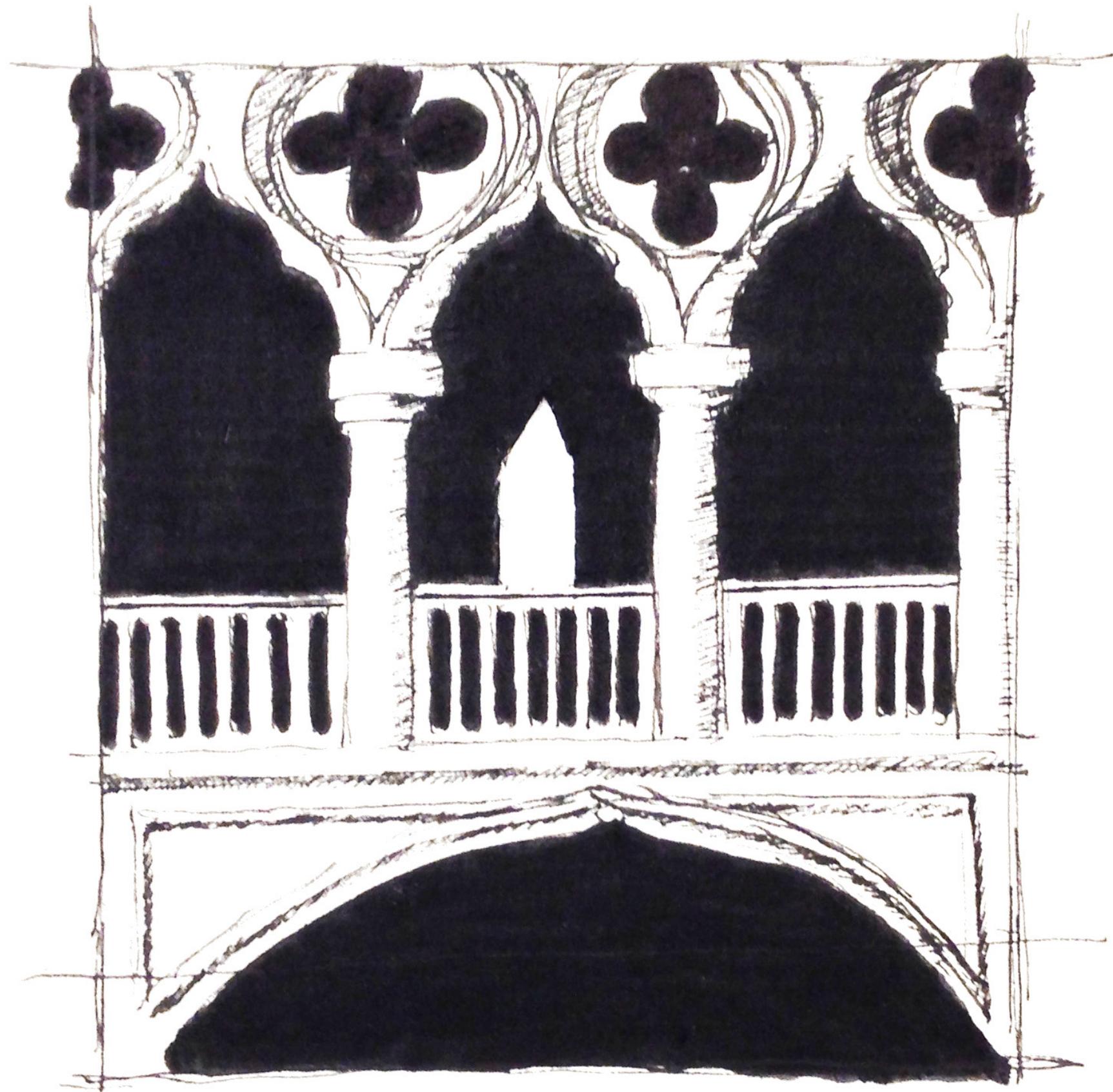
02.06.14 Setting up pavilion model, at the loggia, Doge's Palace

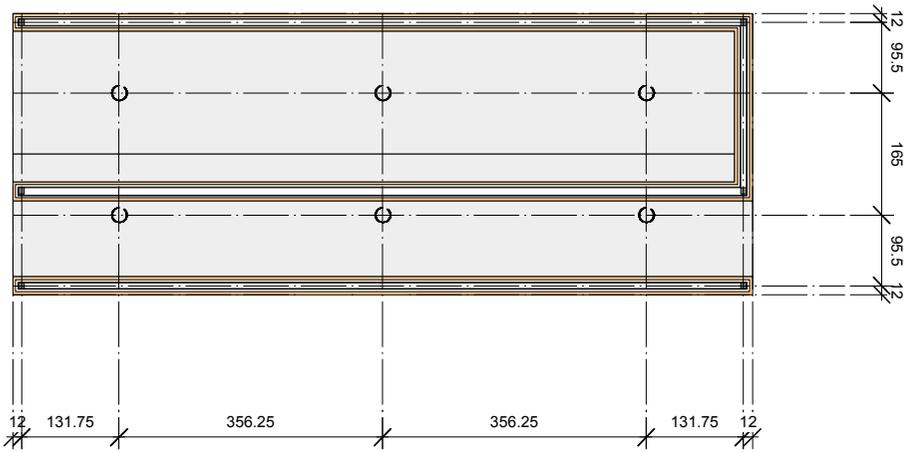
05.06.14 Opening for press release, Venice Biennale

The Site

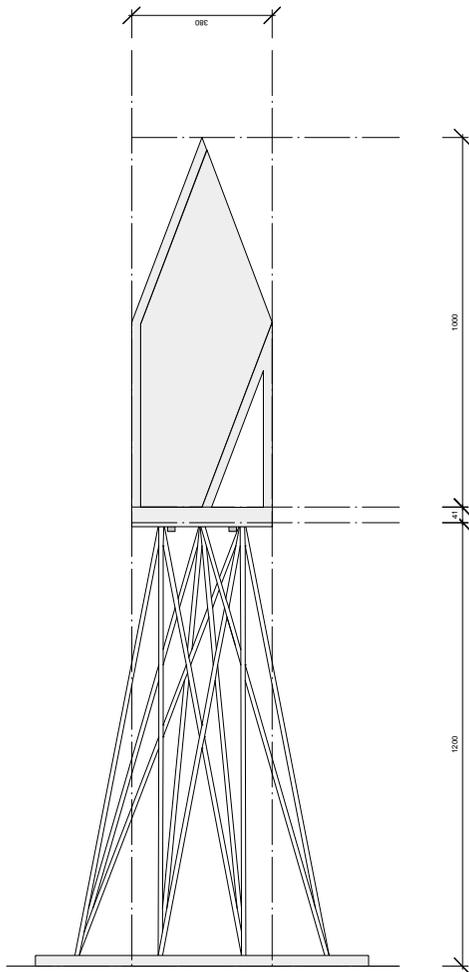




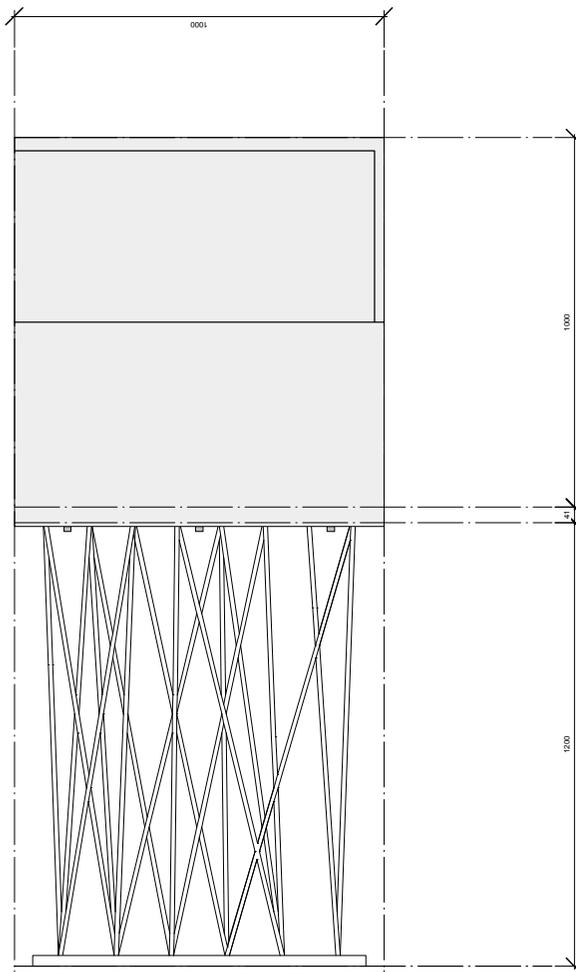




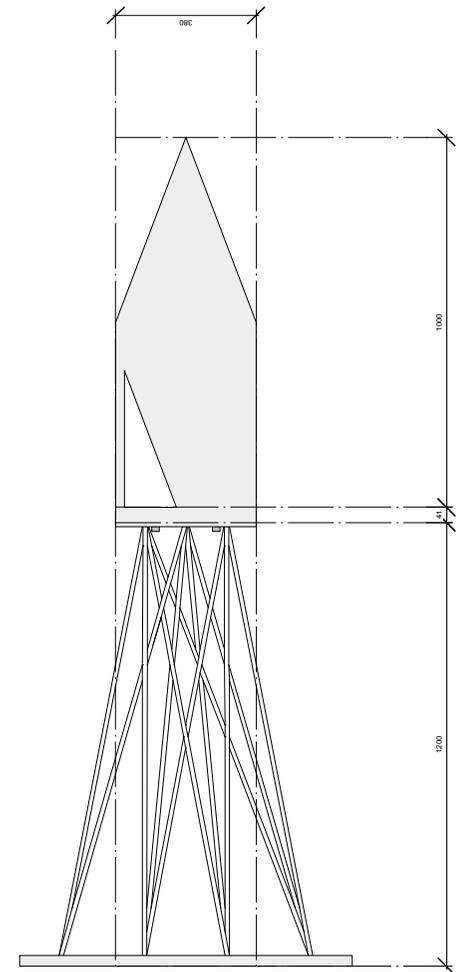
Plan
Scale 1:10



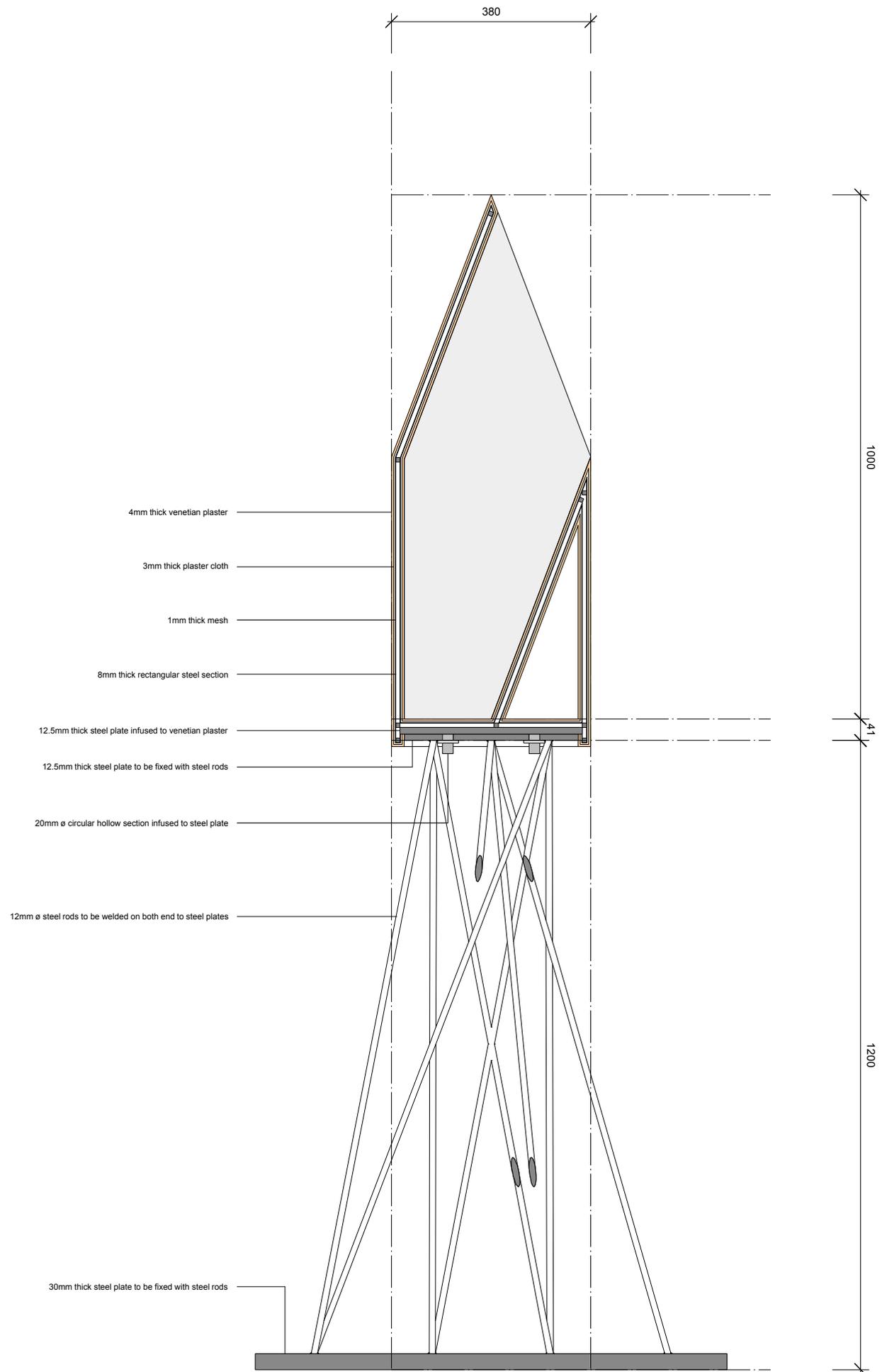
Front Elevation
Scale 1:20



Right Elevation
Scale 1:20



Rear Elevation
Scale 1:20



Section
Scale 1:10



Image 01



Image 02



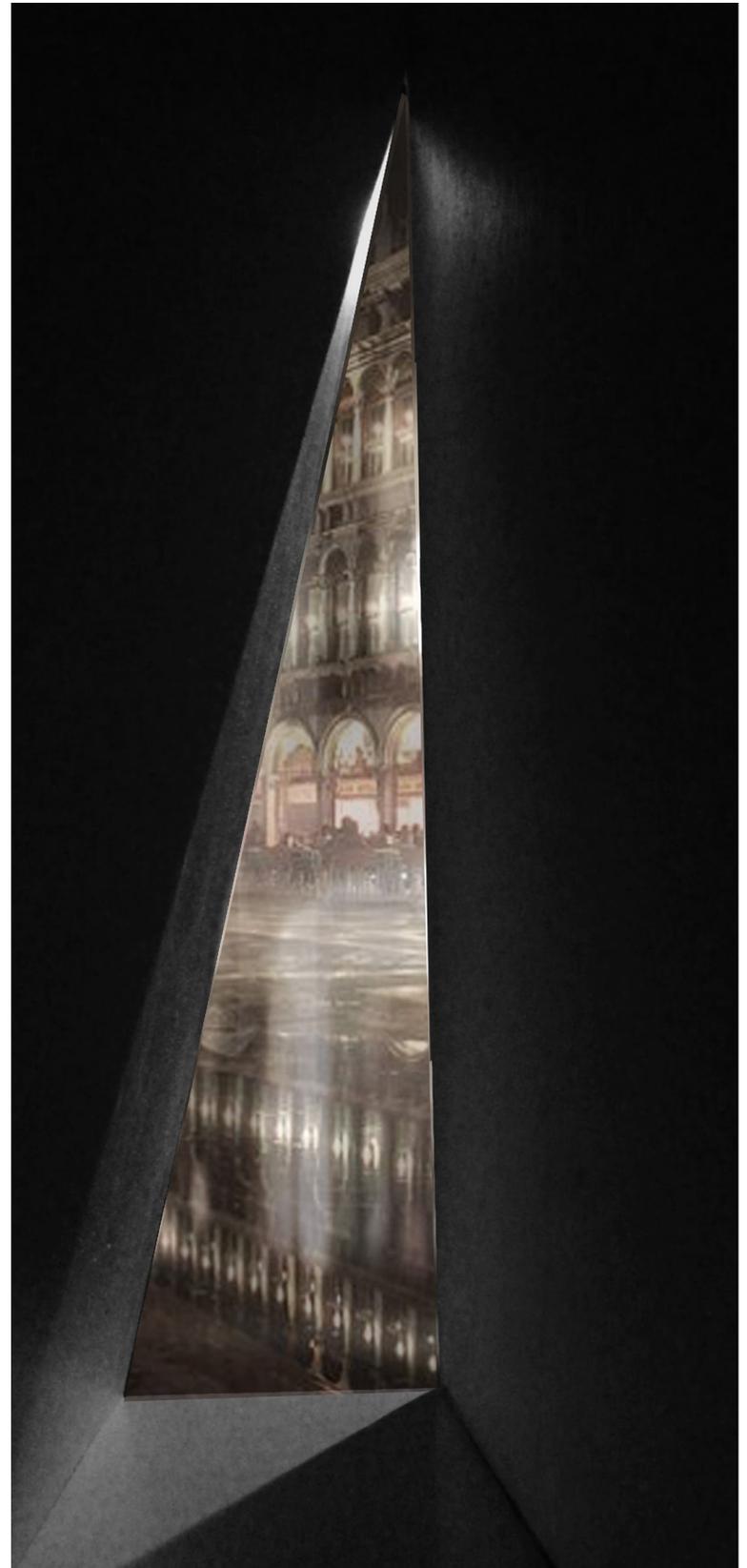
Image 03

Venice

Story board to be placed across the Scarpa boards inside PALAZZO DUCALE.



Model Representation of Pavilion



Artist Illustration

A PORTAL BETWEEN TWO CITIES

Enhancing the dialogue between VENICE and LONDON



The project is the result of collaboration between the University of East London, New London Architecture, The Building Centre of London and the Soprintendenza ai BBAA of Venice.

The project links London and Venice together physically, digitally and metaphorically via two pieces of contemporary architecture of differing scales in the aim of stating that contemporary is nourished by the past. Using live video streaming technology visitors are able to look into the installation in Venice and feel central London and vice-versa.

The Loggia of the Ducal Palace in San Marco square is the prestigious location where is sitting the geometric structure of the Venetian pavilion - a pure white Venetian plaster form which recalls three centuries of connectivity and dialogue through the means of architecture between two of the greatest mercantile cities of the world.

The inspiration of Palladio underpinned the architectural language of London in the seventeenth century - a language only surpassed by the influence of Venetian Gothic as translated through the words, drawings and philosophy of Londoners John Ruskin and William Morris in the nineteenth century. Their influence returned to Venice in the twentieth century in the form of powerful conservation principles which advocate craft, respect and the sensitive accommodation of the new within a vibrant, socially engaged historic city. With Scarpa and Rossi demonstrating profound architectural responses to Ruskin and Morris, our project is a meditation on the nature of this dialogue in the twenty-first century, learning and synthesizing fundamental lessons on form, materiality, detail, structure and most importantly - communication.

The project links the City of Venice during the time of its Biennale entitled 'Fundamentals' with London as it hosts its own Festival of Architecture entitled 'Capital'. The London Pavilion, a larger version of its little Venetian sibling, sits in South Crescent outside The Building Centre, home to New London Architecture, an organization focused on understanding and celebrating London's built heritage while challenging its policy makers, and architects to bridge the past and the future.

Both structures in London and Venice have been designed and built by diploma students of the University of East London, who have spent the past year immersed in the culture and architecture of Venice offering the city their own ideas of how contemporary architecture and the historic city come together in the 21st Century.

UEL BOARD:

Carl Cavallari
Alan Chavell
Michela Pire
Marco Alessandro Segorin
Alex Scott-Whitby

MINISTERO DEI BENI CULTURALI:

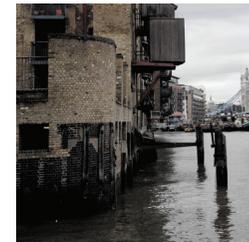
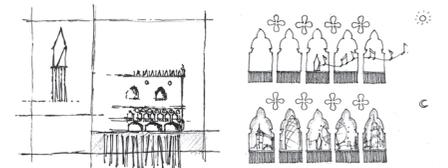
Renata Corbelli

UEL STUDIO INSTRUCTORS:

Michela Pire
Alex Scott-Whitby
UEL (2018/2019)
Wilson Lam (project leader)
David Akpa, Farhad Akseer, Zoe Chavell, Daniel Colucci, Elani Gerrit, Justine Job, Ahmad Kamel Khalid, Beatrice Laverneaux, Sayed Mijabeh, Mehdi Obeidat, Jibrilbaphar Sarfo-Duah, Shuhairi Vira, Fawwaz Zakiyalla, Akshay Rajwadekar, Oscar Williams, Giugliano Badalini, Annalisa Scalfaro, Andrei Todor, Ruth Motonye, Agnia Mesturawala, Natallya Janonova, Charanpal Matharu, Jaaneel Rattan, Jason Esomah

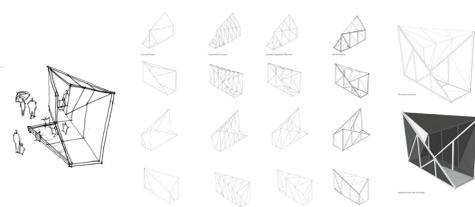
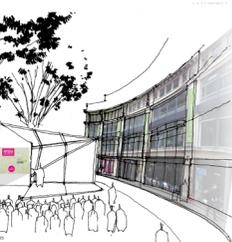
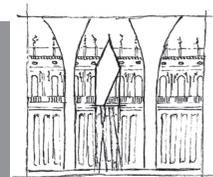
Special Thanks to:

Herman Hertzka / University of East London
Peter Murray / New London Architecture
Carlo Scarpa / Cici Architecture
Fanchou Lau, Martha Dalpin / Ramboll
Eddie Jung
Michela Bartolozzi



space for logos

images of the process



ENTER THE SOLID. ENTER THE VOID
As you walk in, you see the opening with the world framed and captured behind it, with its horizon and the universe it belongs to. It is right in front of you and it cannot see you, so you can hide and reflect on it.
As you move on, so does the world you just observed.

It comes closer, it's right here. It's staring persistently at you with your strengths and your weaknesses. It is reacting to your every step and when you stand still it stands still with you.

As you move on,
you enter the world.
Enter the solid.
Enter the void.

Building the Pavilion for London Festival of
Architecture



Arranging the joints on the floor before cutting the slots

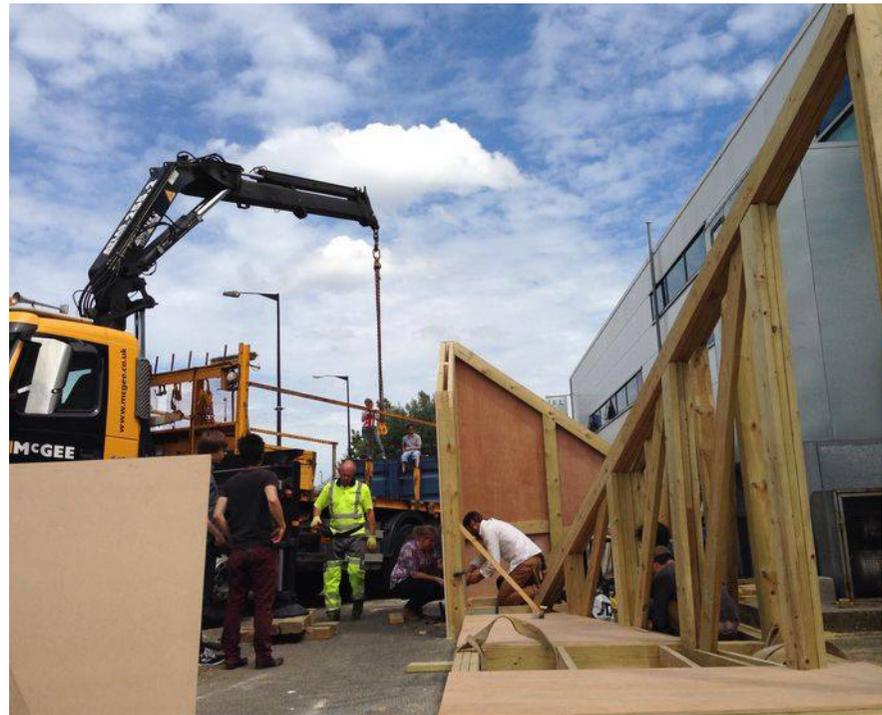


Cutting the angles for the base joints

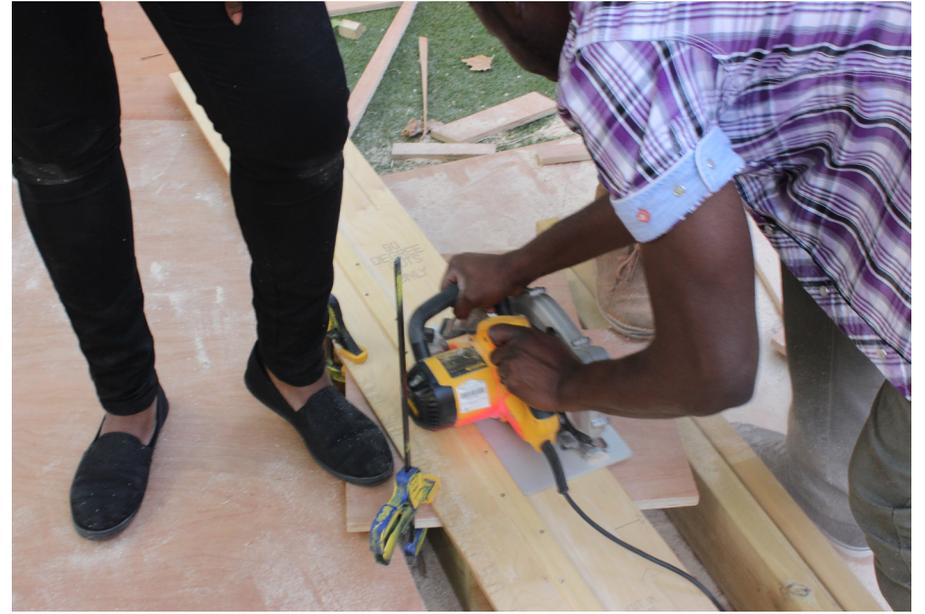
Working on the base joints



Cutting the panels for the timber frame



Transporting the timber with the panels to NLA Building Centre



Working on the decking and the fabric at the NLA Building Centre



Finished work on the Pavilion at the NLA Building Centre.



Store Stret Sports Day







University of East London
Professional Diploma in Architecture
Unit 8
2013/2014