

TACTILE ARCHITECTURE

FIGURE_1

THIS IS AN INSTALLATION AT HAZELWOOD SCHOOL BY ARCHITECT ALAN DUNLOP. THE WALL WAS GENERATED FOR THE BLIND TO HELP THEM CIRCULATE THROUGH THE SPACE QUICKLY. IT IS USED PRIMARILY AS A FUNCTIONAL TOOL WITH NO REGARD TO AESTHETICS. IT IS FROM FOLLOWS FUNCTION.

FIGURE_2

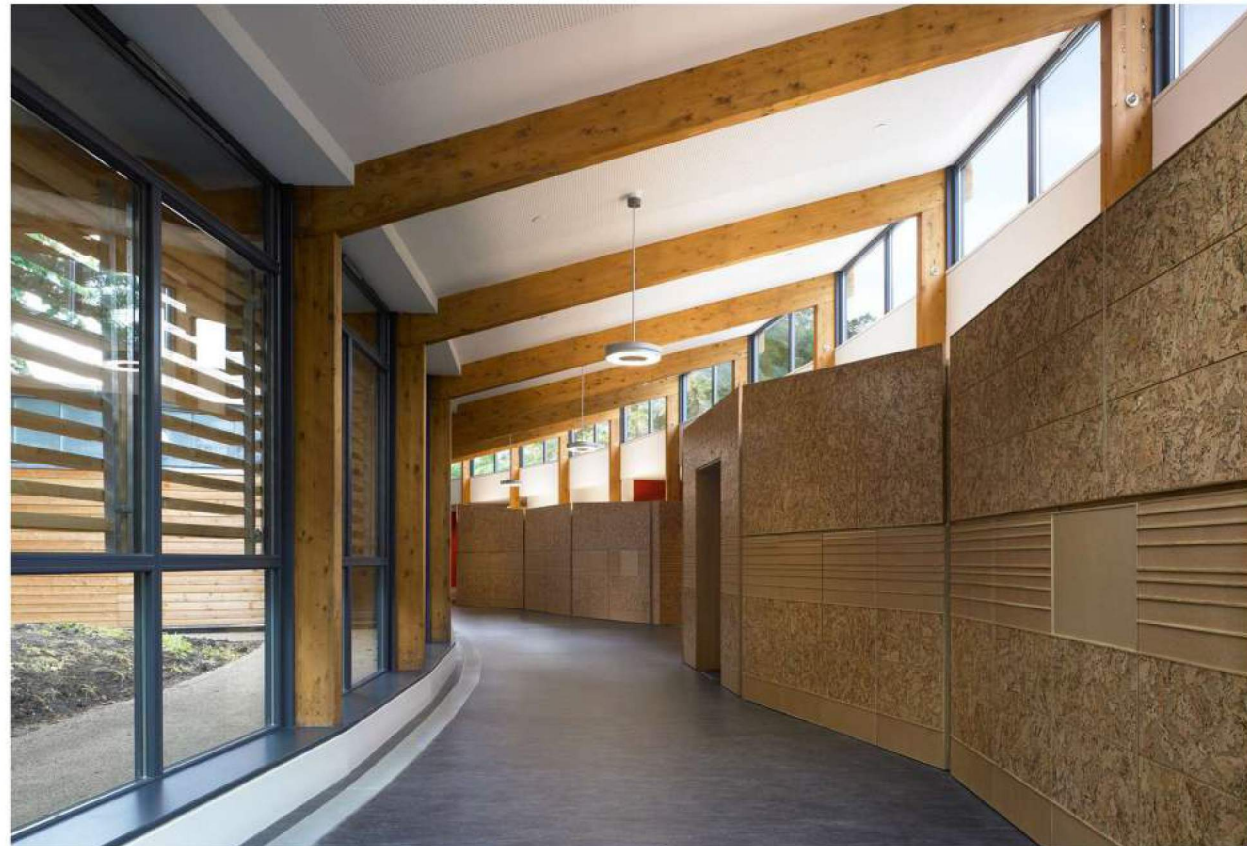
Tverrfjellhytta BY Snøhetta IS AN EXAMPLE OF TACTILE ARCHITECTURE THAT IS PURELY BASED OFF OF THE IDEAS OF FORM OVER FUNCTION. THERE IS NO REGARD TO HOW TACTILITY WILL HELP IN SHAPING ONES PERSPECTIVE OF SPACE. IT IS USED PURELY AS A VISUAL AESTHETIC TO SHAPE SPACE.

FIGURE_3

THIS EXAMPLE IS SIMILAR TO Snøhetta's STRUCTURE IN THE SENSE THAT TACTILITY IS BEING USED AS A VISUAL STIMULUS. ALTHOUGH THE SURFACES ARE SCULPTED, THEY DO NOT SERVE ANY PURPOSE FUNCTIONALLY. THE TACTILE NATURE OF THE SPACE RELIES ON SIGHT AS WELL TO CREATE AN EXPERIENCE OF A DIFFERENT TYPE OF SPACE.

FIGURE_4

SOUTH BANK UNIVERSITY'S ANECHOIC CHAMBER IS AN INTERESTING EXAMPLE OF HOW SOUND CAN CHANGE ONE'S PERCEPTION OF SPACE. WHILE SITTING WITHIN THE CHAMBER FOR HOURS, ONE NOTICES THE LACK OF SOUND AND THE GENERALLY UNPERCEIVED SOUNDS BECOME APPARENT. ONE CAN HEAR THEIR OWN CIRCULATORY SYSTEM. THIS, ALONG WITH THE SPIKED NATURE OF THE MATERIAL ON THE WALL, CAN START TO AFFECT HOW ONE PERCEIVES SPACE.



SOURCE: <http://architizer.com/projects/hazelwood-school/>

FIGURE_1



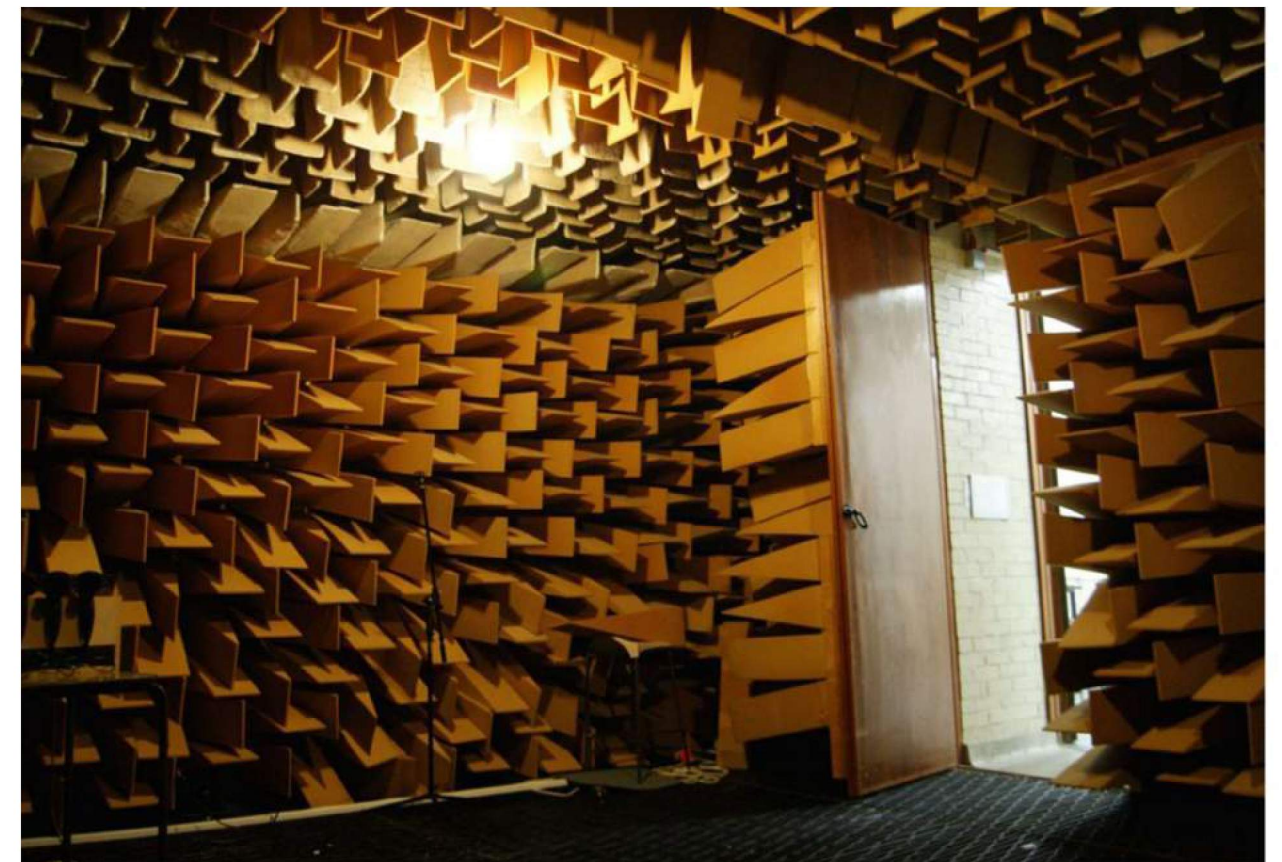
SOURCE: http://images.adsttc.com/media/images/5016/4d9a/28ba/0d14/1600/0365/large_jpg/stringio.jpg?1414008770

FIGURE_2



SOURCE: <http://ad009cdnb.archdaily.net/wp-content/uploads/2011/11/1321998875-courtesy-of-roca.jpg>

FIGURE_3



SOURCE: <http://angryarchi.com/assets/images/get/786/size:large>

FIGURE_4

ATMOSPHERIC / RESPONSIVE
ARCHITECTURE

FIGURE_1

PROJECT: "BLUR BUILDING"
ARCHITECT: DILLER+SCOFIDIO+RENFRO
DATE: 2002

"The Blur Building is an architecture of atmosphere - a fog mass resulting from natural and manmade forces. Upon entering Blur, visual and acoustical references are erased. There is only optical "white-out" and the "white noise" of pulsing nozzles. Contrary to immersive environments that strive for visual fidelity, Blur is decidedly low-definition. In this exposition there is nothing to see but our dependence on vision itself."



SOURCE: <http://www.dsny.com/projects/blur-building>

FIGURE_1

FIGURE_2

PROJECT: "SARGASSO CLOUD"
ARCHITECT: PHILIP BEESLEY
DATE: 2009

"The piece incorporated a lightweight sculptural field housing arrays of organic batteries within a lattice system that might reinforce new growth. The system employed a dense series of very thin whiskers and vibrating burrowing leg mechanisms, and supported low-power miniature lights, pulsing and shifting in slight increments. Repeating clusters of bladders stood within the field of tripods. The cell wiring was arranged in series, feeding into miniature electronic circuits that gathered the weak currents and emitted pulses of power when sufficient strength accumulated."



SOURCE: http://philipbeesleyarchitect.com/sculptures/09240pwijk_Pluto/index.php

FIGURE_2

FIGURE_3

PROJECT: "THE LIVING, BREATHING WALL"
ARTIST: BEHNAZ FARAHI
DATE: 2013

"How might we imagine a space that can develop an understanding of its users through their sounds and movements and respond accordingly? The central focus is the relationship between materials, form, and interactive systems of control. It is an attempt to explore how simple elements in our surroundings can change their physical configuration as we interact with them. The installation consists of 'skin' (Spandex), 'bones' (aluminum strands), and 'muscles' (shape memory alloy springs) augmented with a 'brain' (Arduino microcontroller, and Kinect)."



SOURCE: <http://behnazfarahi.com/the-living-breathing-wall/>

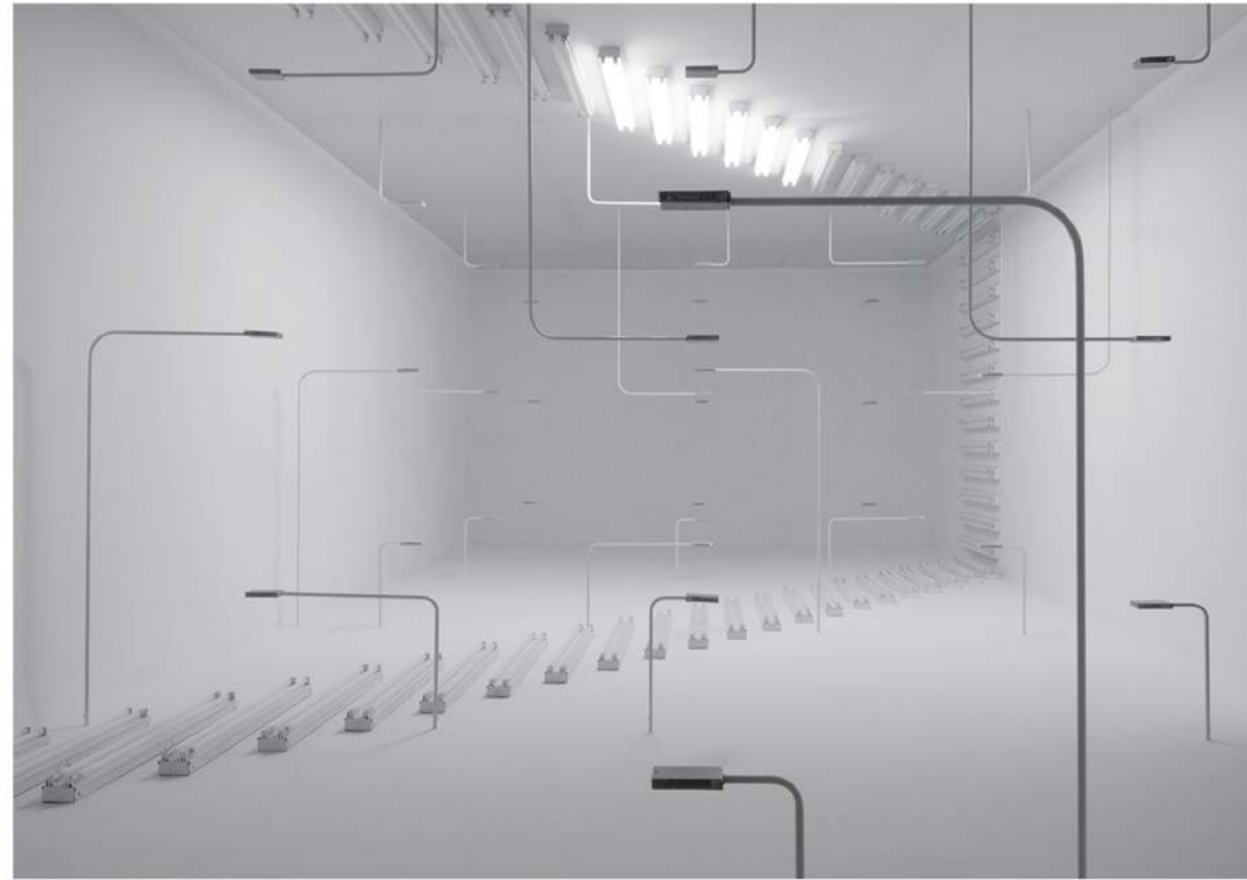
FIGURE_3

ATMOSPHERIC / CLIMATIC ARCHITECTURE

FIGURE_1

PROJECT: "INTERIOR WEATHER"
ARCHITECT: PHILIPPE RAHM
DATE: 2006

"The installation at the CCA is conceived as two spaces, one gallery designated as the locus of production and measurement of an "interior weather" condition, and the other as the locus of interpretation of the resultant data. The first room could be described as objective, the second as subjective. The goal is to project an architecture that is capable of indicating possible uses of space which are dictated only by the chance confluence of three climatic parameters: temperature, light intensity, and relative humidity ."



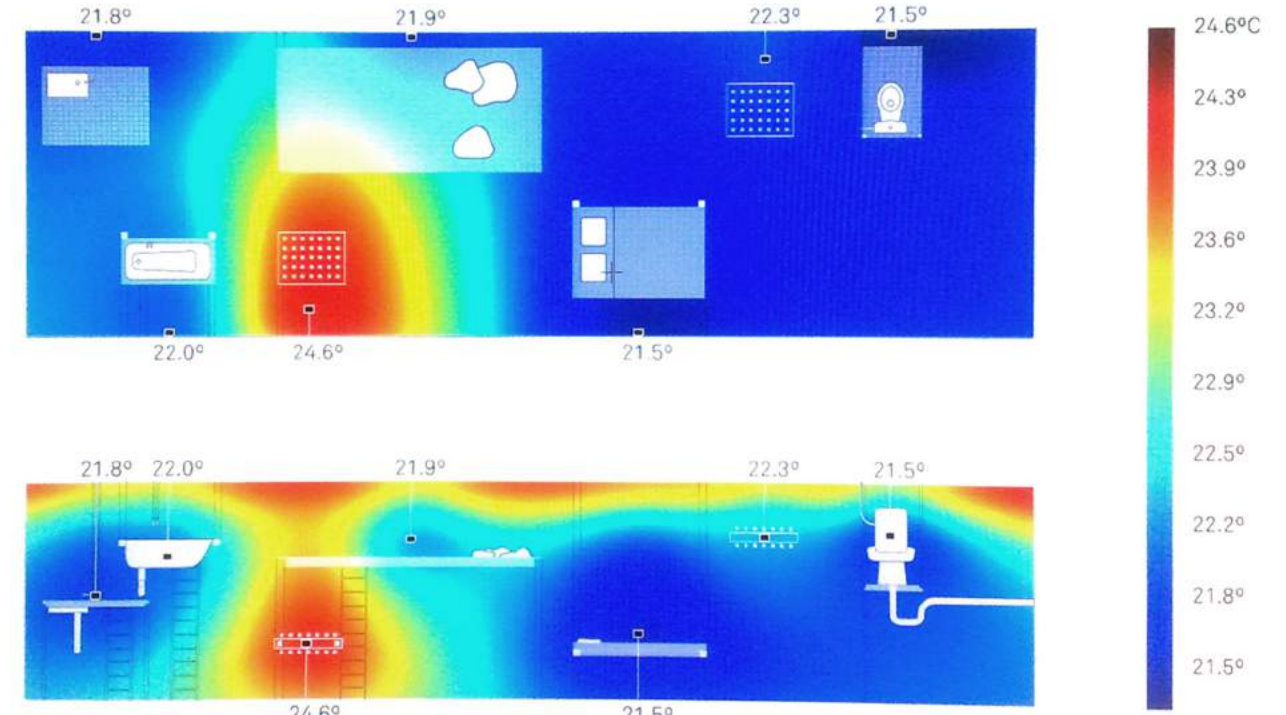
SOURCE: <http://www.philipperahm.com/data/projects/interiorweather/inw2.jpg>

FIGURE_1

FIGURE_2

PROJECT: "DOMESTIC ASTRONOMY"
ARCHITECT: PHILIPPE RAHM
DATE: 2009

"Domestic astronomy is the prototype of an apartment where you no longer occupy a surface, you occupy an atmosphere. As they leave the floor, the functions and furnishings rise: they spread and evaporate in the atmosphere of the apartment, and they stabilize at certain temperatures determined by the body, clothing and activity."



SOURCE: <http://www.philipperahm.com/data/projects/domesticastronomy/>

FIGURE_2

FIGURE_3

PROJECT: "YOUR RAINBOW PANORAMA"
ARTIST: OLAFUR ELIASSON
DATE: 2006-2011

Activating space and atmospheric perception through the use of color.



SOURCE: <http://olafureliasson.net/archive/artwork/WEK100551/your-rainbow-panorama>

FIGURE_3

FIGURE_4

PROJECT: "THE WEATHER PROJECT"
ARTIST: OLAFUR ELIASSON
DATE: 2003



SOURCE: ht

FIGURE_4

TACTILITY

FIGURE_1

PROJECT: "RE-SILICONE"
ARTIST: LUCY FERGUS
DATE: 2007

"Re-silicone centres round the design and production of bespoke eco-conscious products and large-scale installations made from re-used rubber silicone."

FIGURE_2

PROJECT: "PIN-GLOVES"
ARTIST: N/A
DATE: 2009

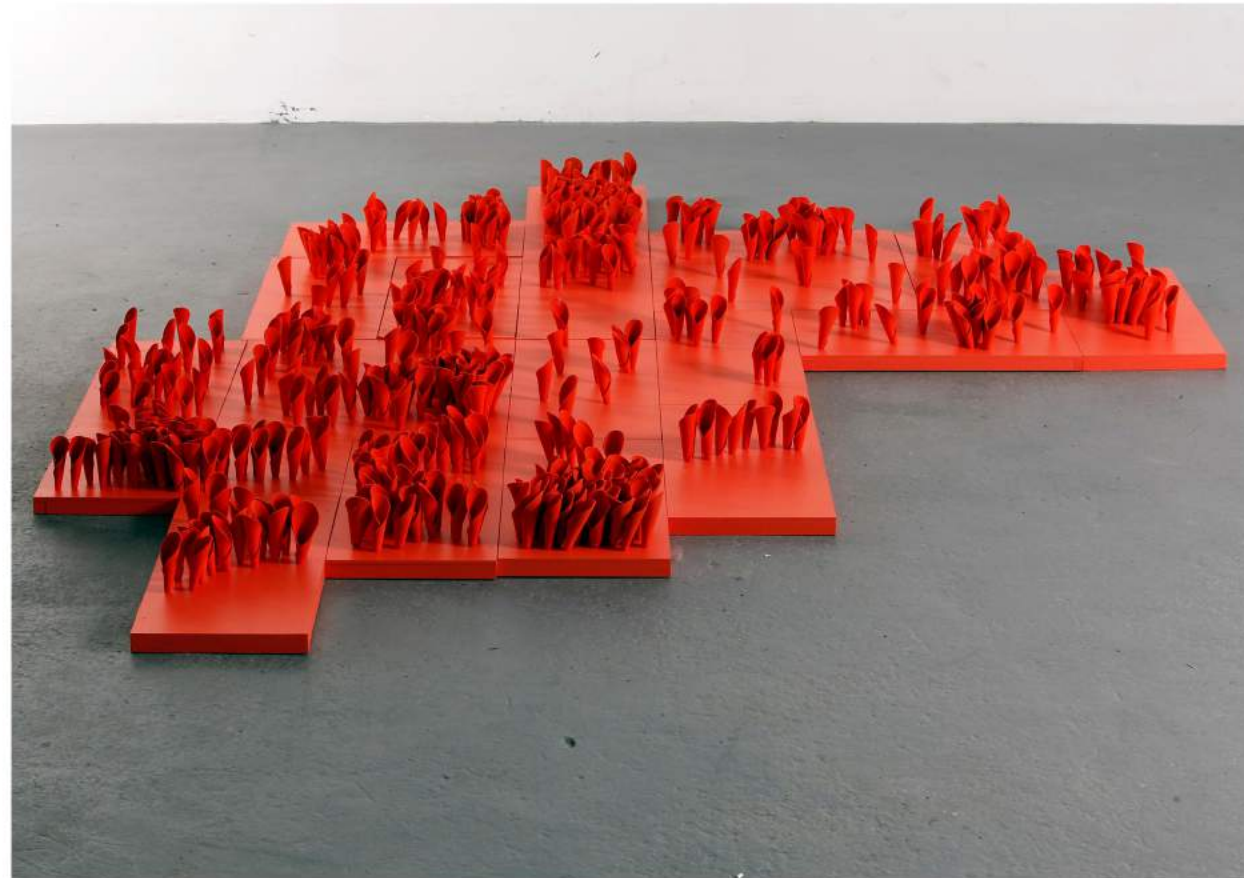
"altered tactility. pin-covered surfaces translate touch into sound and responds to texture in a different way than skin itself"

FIGURE_3

PROJECT: "FUTURE LANDSCAPES"
ARTIST: ROWAN MERSH
DATE: 2007

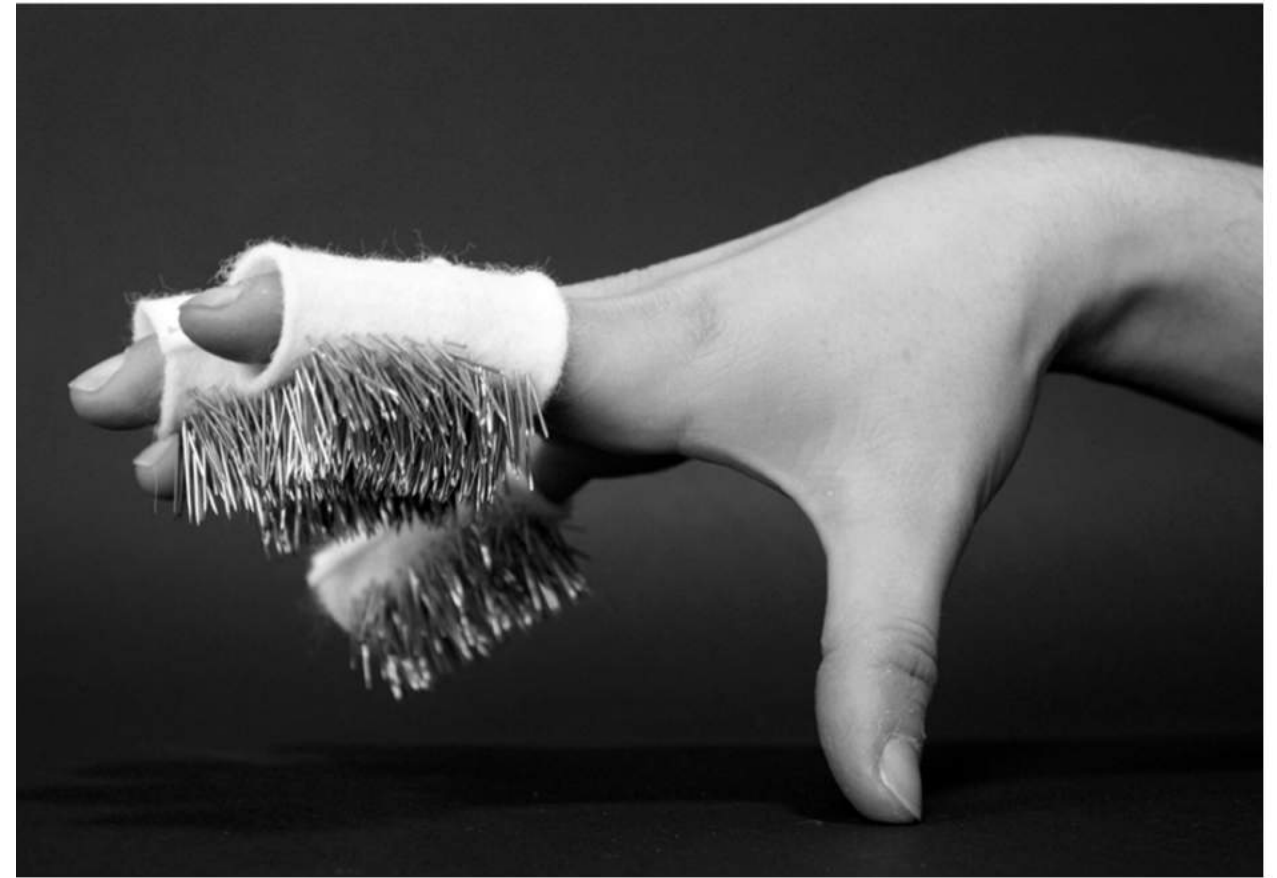
FIGURE_4

PROJECT: "PARKINSON'S LAW"
ARTIST: ROWAN MERSH
DATE: 2010



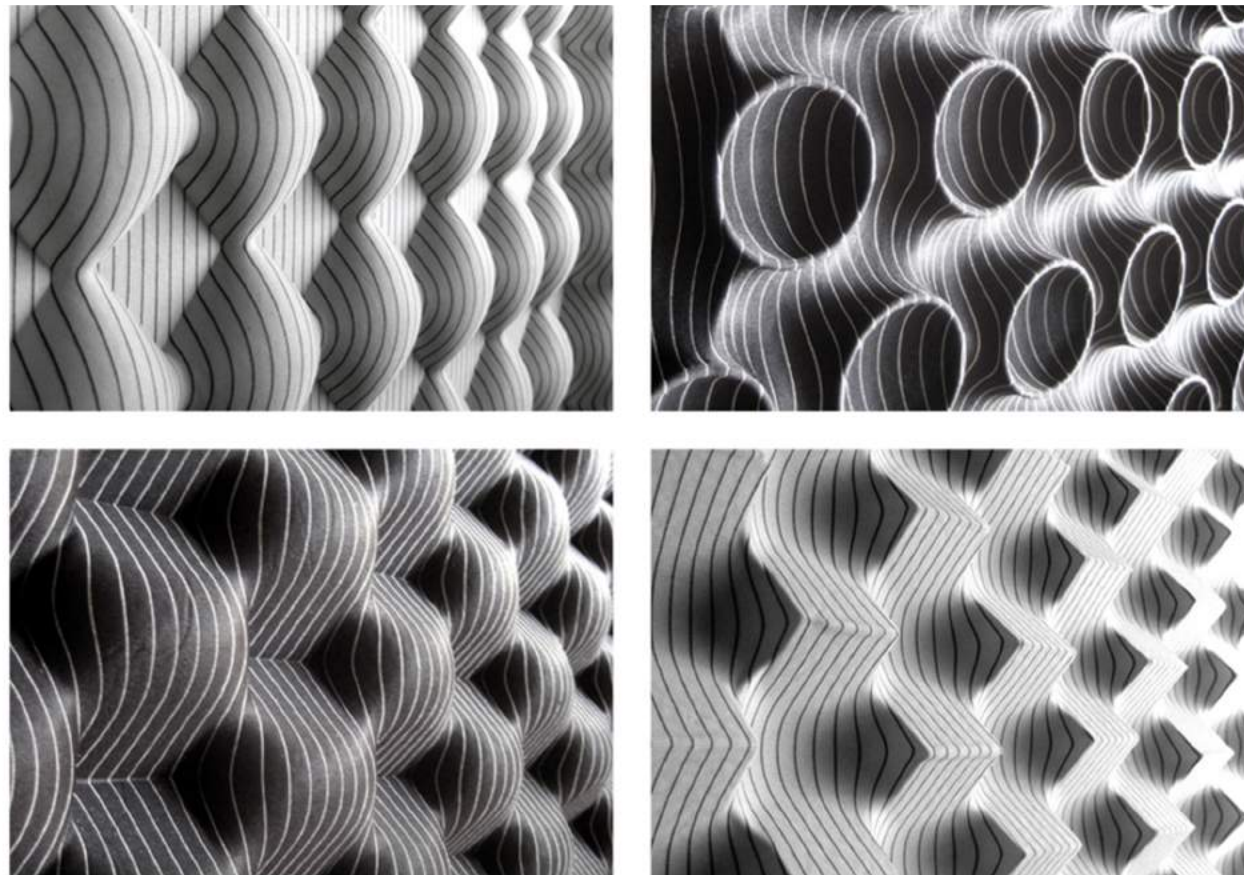
SOURCE: <http://www.craftscotland.org/profile/1423/lucy-fergus-re-silicone/>

FIGURE_1



SOURCE: <https://inprogress.designacademy.nl/Projects/tabid/1431/articleType/ArticleView/articleId/252/In-Search-of-a-New-Tactility.aspx>

FIGURE_2



SOURCE: <http://www.rowanmersh.com/>

FIGURE_3



FIGURE_4