

2023

/

DULUX

STUDY

TOUR

I respectfully acknowledge the First Peoples of Australia, their Elders past, present and emerging, who were and are the keepers of their cultural and spiritual knowledge and traditions, and the traditional owners of the land on which I live and work.

EDWINA BRISBANE

LESSONS

HELSINKI

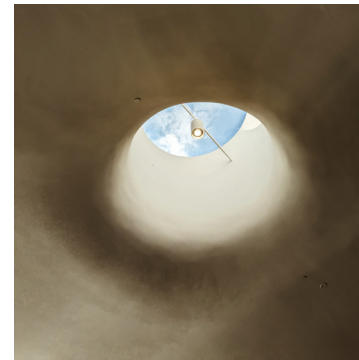


JUHANI PALLASMAA

“The poetry of architecture is dead’
Comment affirms the notion that
contemporary architecture is for
people, not architectural discourse
and the oeuvre of ones work.



Top: Imperfections create beauty and a
welcomeness or humanness. Don't be so
uptight with details.



Windows allow light and views, they can
do either or both. Depth and distortion
exaggerate this.



Irregular and regular spatial ques are
used by Alto in plan, section and 3d
spatial arrangements, 'The space between
becomes human'.

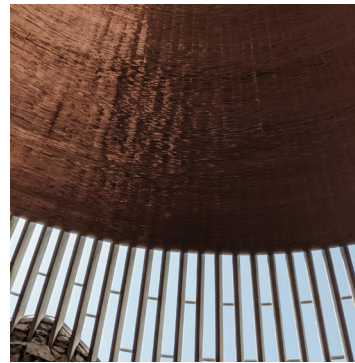
LESSONS HELSINKI



Texture, color, heavy, light. This room was beautiful in its composition and contrasts. The circulation pattern was also a delight.



Internal void spaces as carved spaces through tone and lighting. Spatial hierarchy, where look and down, is aided by vertical void spaces.

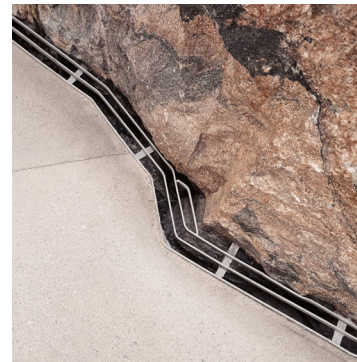
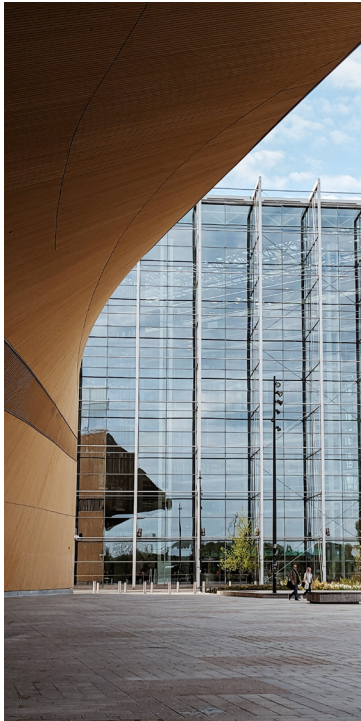


Contrast in detail and grain defining the volume of internal space, activated by light and deeply connected to site.



Engagement with typography in two very different ways - carving the existing and announcing, subtly, the changes across the site. Artificial typography, announced with playful joy.

LESSONS HELSINKI



Architectural gesture as how the building needs to behave in the context, what the site needs, rather than a reaching concept.

To varying levels of success, this extends internally - but not quite.

Hand hold, add generosity to moments of everyday contact. The handrail, door handle are ergonomic, playfully and beautifully becoming.

Design of internal elevations creating interesting spaces with the regular and irregular - also design through section. No extrusion of the floor plan here.

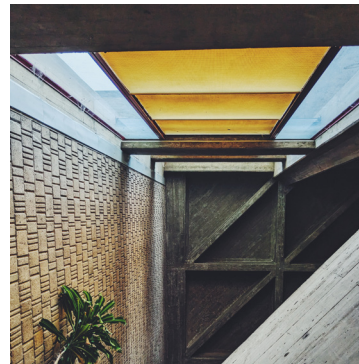
Loose expression of junctions, letting each element be what it is, and responding loosely to this.

Top: Approach to heritage, leaving slivers of history,

BOTTOM: Enthusiasm hearing about a new form of practice driven by values - divergent from traditional models.

LESSONS

LISBON



Culturally, there is an appreciation of time as a continuum. All projects are looked at in the context of what was, what is and what will be.

The history of the city, in being wiped and rebuilt over conflict and natural disasters.

Practices expressed a desire to look far behind on sites, and revisit projects. There is an interest in how projects are experienced through sequence of spaces, from beyond the site - as a cinematic experience.

Expansion and compression of spaces, vertically and horizontally, with layering of materials. A lack of flatness.

DULUX STUDY TOUR



Weathering, lent into. Adding texture to the building and trying into the context, and associated buildings that are weathering in similar patterns.



Reflection used to create edges and from public space. The color and crispness of the mirror means the space is nice to be in if you don't love looking at yourself.

EDWINA BRISBANE

LESSONS

LISBON



Respectful and generous approach to site.



Restraint in adaptation / interpretation of historical spaces / artefact's.



Laying, compression and revealing of vistas along a sequence that keeps on giving as you wander through.



Surprise! Moments of joy and texture that are unexpected along sequences, at key thresholds. Delight.

LESSONS

LISBON



Reuse, taking excavated artefact's from the site, slicing them and laying into a large public space for story telling and pattern.



Large alien gesture as architecture / art tourism. Outside of city and detached from culture. There is a place for this in a city and in architectural history.



Expression of thresholds and moments of transition.



Green space forming public space.

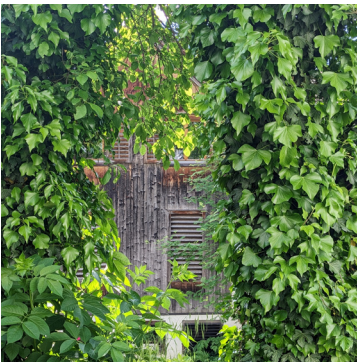
LESSONS
SWITZERLAND



Culture of tectonic refinement.



Strong formal gesture, quite beautiful but more concerned with the occupant than the context. The materiality, its heaviness, the color and the motif are so at odds with the site. There is a lesson here in restraint.



Contrasting site response, how material can connect to site, but still be dealt with refinement.



Differing spatial experiences in art gallery within contemporary and heritage sides.

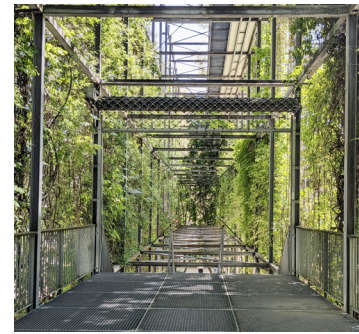
LESSONS

SWITZERLAND



Embracing weathering, on each aspect.

Chipperfield successfully works as an international architect in the local context. The building response to contextual cues of grids and regularity, while picking up and engaging with architectural cues of local seminal architects. In this instance, the patina of the brass speaks to a tendency Zumthors. These moves helps the building feel at home and familiar to place.



Asking a question of what a site needs? And how will that knit into the site. In this instance, greenery, a mass of it. With clear rhythm and structure.



Discussions on generosity and opportunity for the resident.