

FIG 6.28_Proposed South Elevation

SOUTH ELEVATION

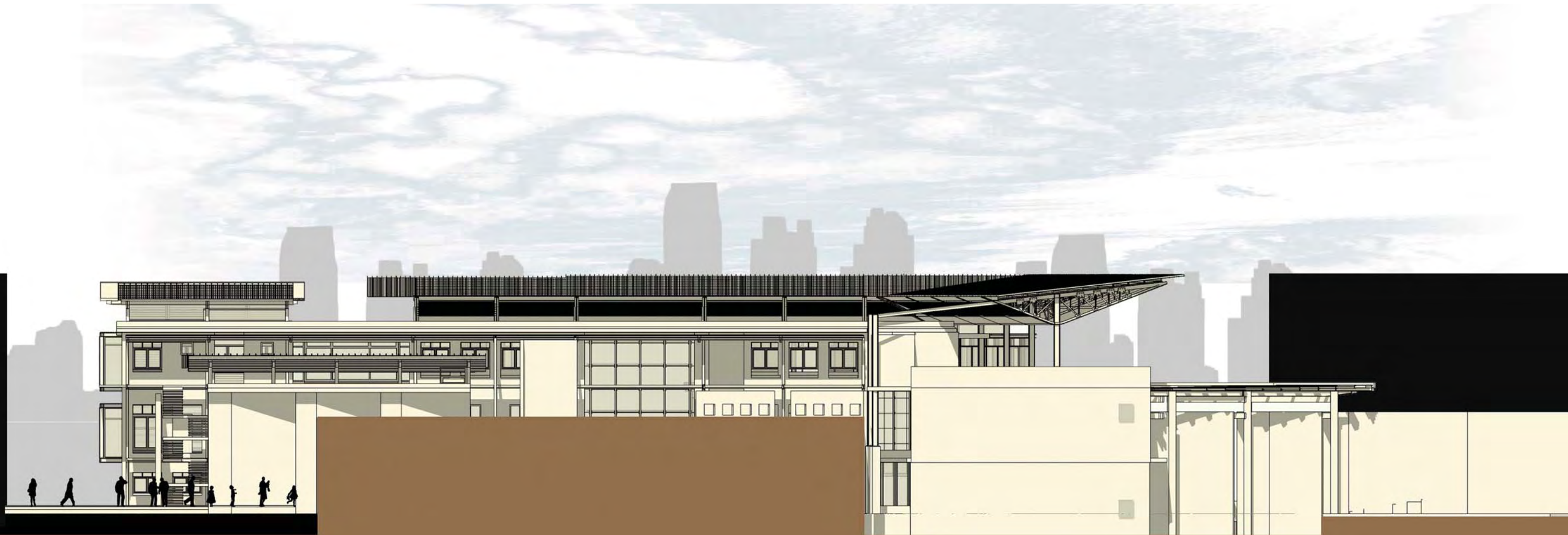


FIG 6.29_Proposed North Elevation

NORTH ELEVATION



FIG 6.30_Proposed East Elevation

EAST ELEVATION

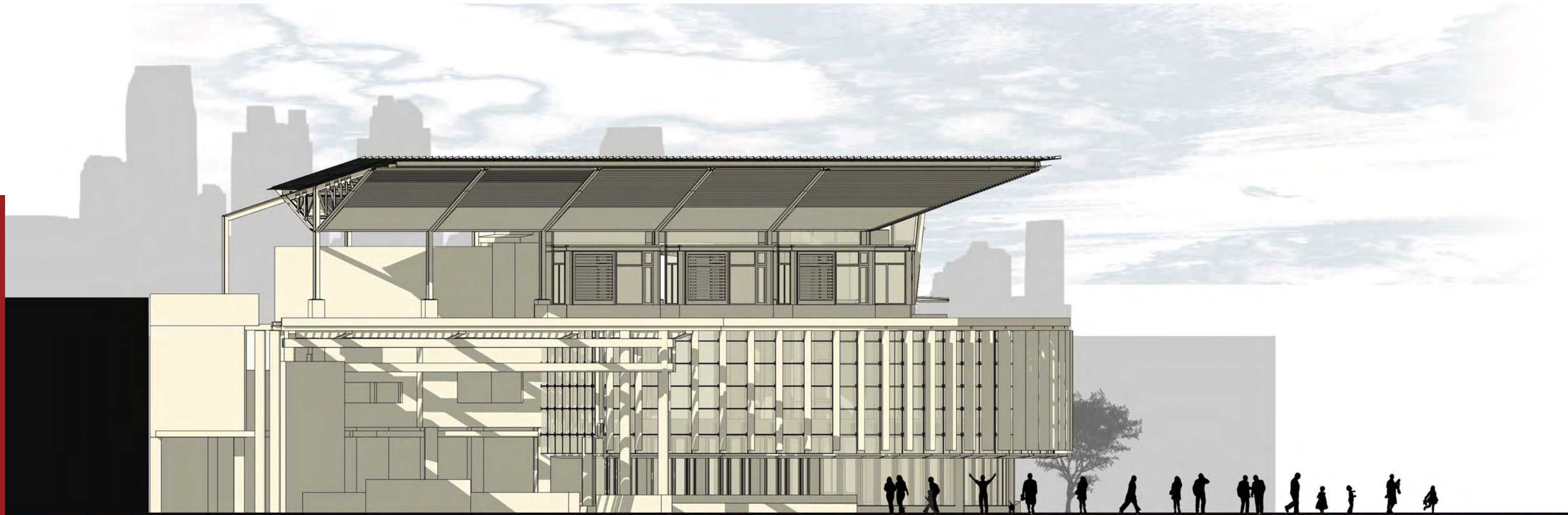


FIG 6.31_Proposed West Elevation

WEST ELEVATION



FIG 6.32_Perspective view of building as seen from urban activity space

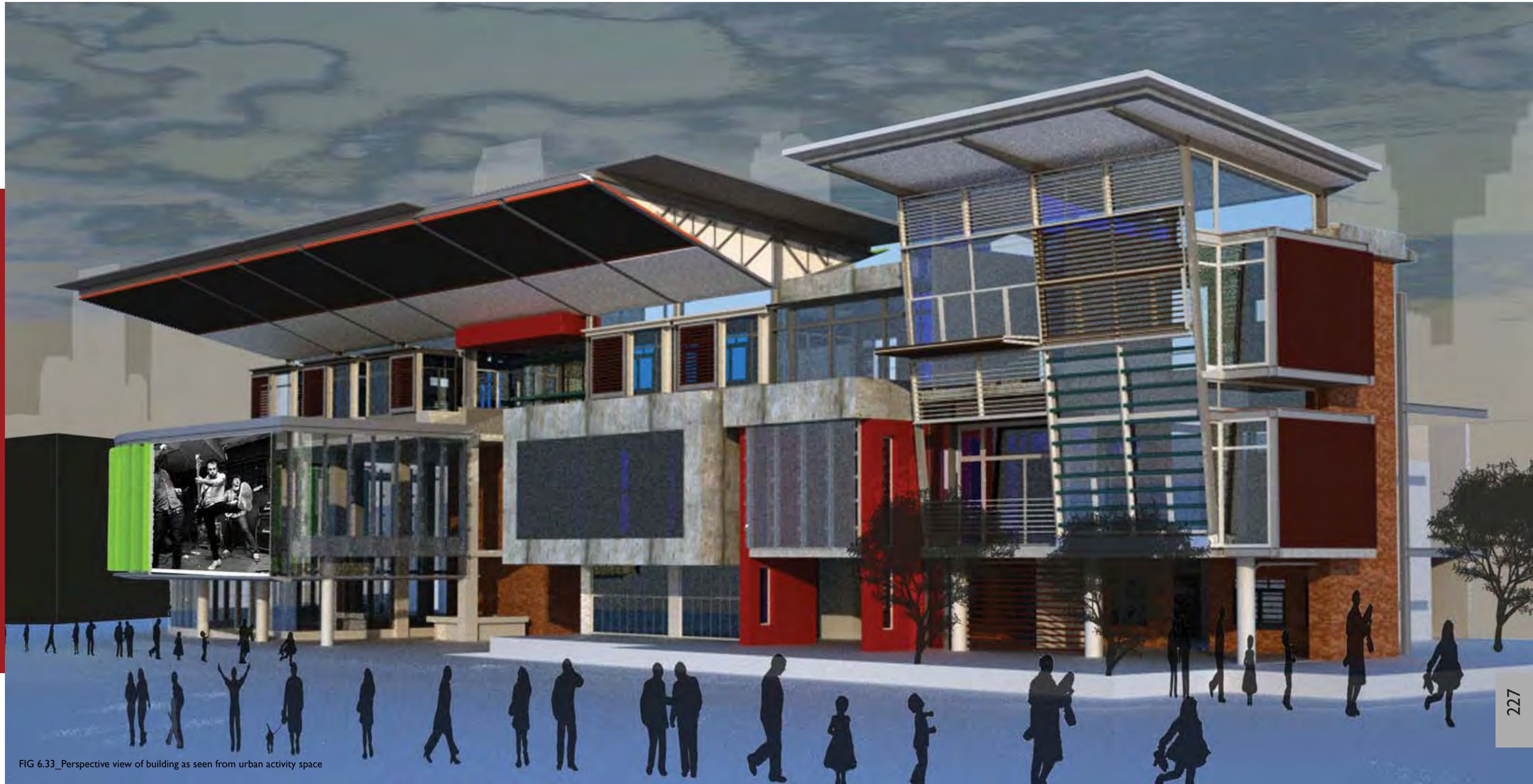


FIG 6.33_Perspective view of building as seen from urban activity space

C onclusion

As this project draws to a close, I feel it is appropriate to reflect on the work done over the past year. The aim of the theoretical argument was to create a mindset about the sensory properties of architecture. As can be seen in the resultant design, I believe that these sensory aspects cannot be abstracted to a checklist format that will ensure a sensory experience, but should rather be embraced as a collective approach, allowing individuals to experience the created space for themselves with an enhanced awareness for sensory encounters that is created through the architectural definition. Thus the resultant architectural language embraces these aspects in a practical, executable approach and not as an artificially added formulation that stimulates each individual sense, but rather the complete spectrum of human existence.

The processes of music production have been used as the sensory conducting element, which allows for the sensory experiences to occur within the building. Central to any sensory architecture is the principle of place-making; this has formed the basis for the entire proposed framework. The role of the building on an urban scale has provided the parameters along which the design formulation has been developed, and I feel it has worked appropriately in conjunction with the other two projects to create a vibrant sense of place on this previously dilapidated site.

Resulting from this, my theoretical approach not only includes the experiences within my building, but also the experiences along the entire urban space network shared between projects. It is important that the appropriateness of the design should be reviewed in context with the larger designed framework, and not as a singular building on one site. It is within this collective urban realm that the true theoretical justification reveals itself, and it is the collective energy created through the other projects, allowing humans to interact with the place, that will stimulate the real sensory experience.

For sensory architecture to succeed, the quality of the urban realm within which the architecture is situated forms an integral part of any sensory approach to place-making. In conclusion, I believe that without the human dimension and the vibrant energy human beings bring to the sense of place, all attempts at sensory architecture would fail. I believe that a true account of the appropriateness of any of the proposed interventions will only be possible if and when the place is assessed in its entirety in its physical built form to establish if the intended outcomes have been achieved.

ARCHITECTURE IS NOT ALL ABOUT THE DESIGN OF THE BUILDING AND NOTHING ELSE, IT IS ALSO ABOUT THE CULTURAL SETTING AND THE AMBIENCE, THE WHOLE AFFAIR

MICHAEL GRAVES

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