

HYBRIDS

PROJECT BOOK

NURIA TONDAT  
2022 2023

**WEEK 1**  
**WEEK 2**  
**WEEK 3**  
**WEEK 4**

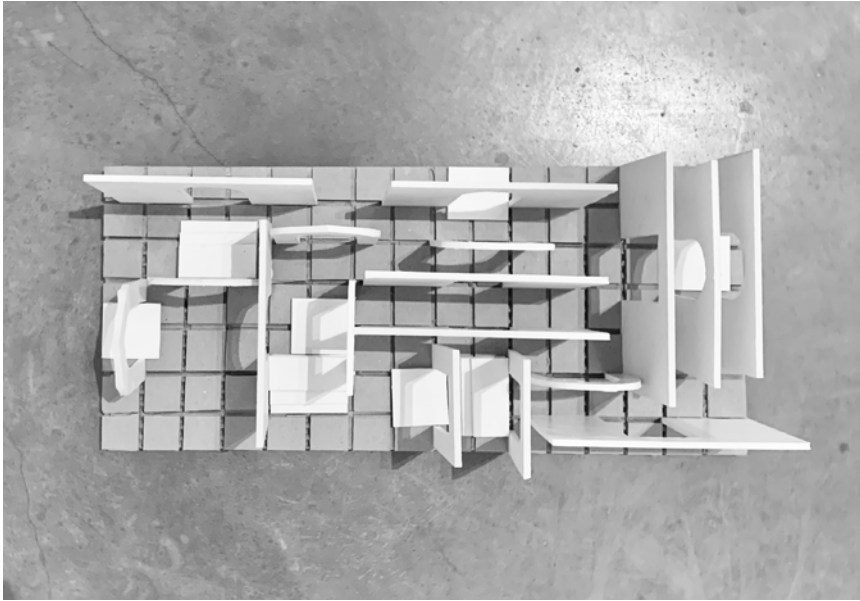
The movie Nosthalgia of Tarkovsky was my starting point for this studio. By focussing on the architectural space, where are things happening, how, when, what? The spaces in Nosthalgia exist out of gates, arches, columns, beams and various architectural elements that take an important role throughout the whole movie.

By constructing gates, there exists a certain progress that you go through, in an interior space as well as in the city. The room as a corridor, from room to room to room. From gate to gate to gate.

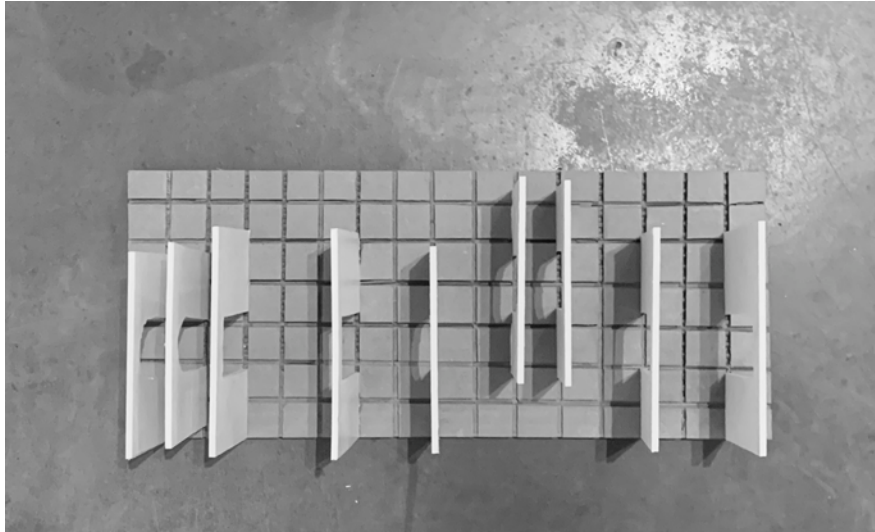
Starting from week 4 the focus was on the decomposition of the different elements of these archetypes out of the movie Nosthalgia. Living a life on their own, creating their own narrative. By creating new compositions with these elements, new gateways to new spaces emerge. Also 'the in between' is becoming an element on his own. By putting these elements on an orthogonal base, numerous compositions are possible. It becomes a game by composing new gates and spaces.

By having a constant interaction between two media, the one-minute site and the model, I started constructing the model as I was walking in the movie. Imagining them walking, discovering the space. This method I tried to continue during the following weeks.





CONCEPTUAL MODEL  
archetypes on grid



CONCEPTUAL MODEL  
archetypes on grid

**WEEK 5**  
**WEEK 6**  
**WEEK 7**  
**WEEK 8**

Continuing this method, I started this week out of the one-minute site. By collaging in the video even more, combining more elements, the space got more complex. By focussing more on the elements in the video, I made a broader yet more correct selection of elements.

-classical column

-columns out  
of concrete/stone

-gothic gate

-arch

-gateway/doorway

-walls

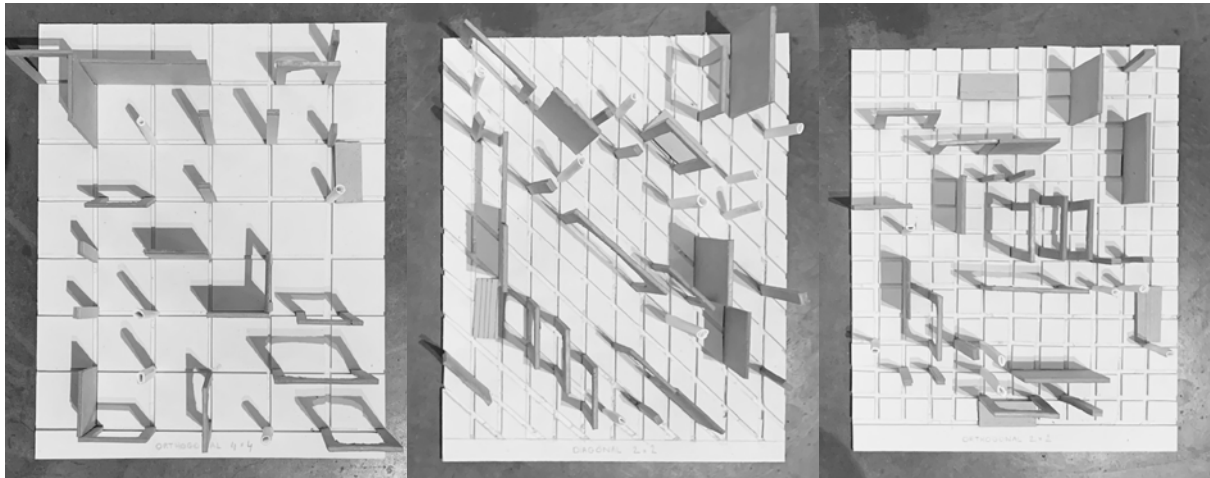
-doorsteps

Instead of focussing on 1 scale, these elements were created in different scales.

Also extending the bases of the model to get to a more complex space. Instead of 1 fixed orthogonal base, I made three options, an orthogonal base 4x4cm, an orthogonal base 2x2cm and a diagonal base 2x2cm. By creating 3 bases, there is again a bigger flexibility and complexity in composing these elements.

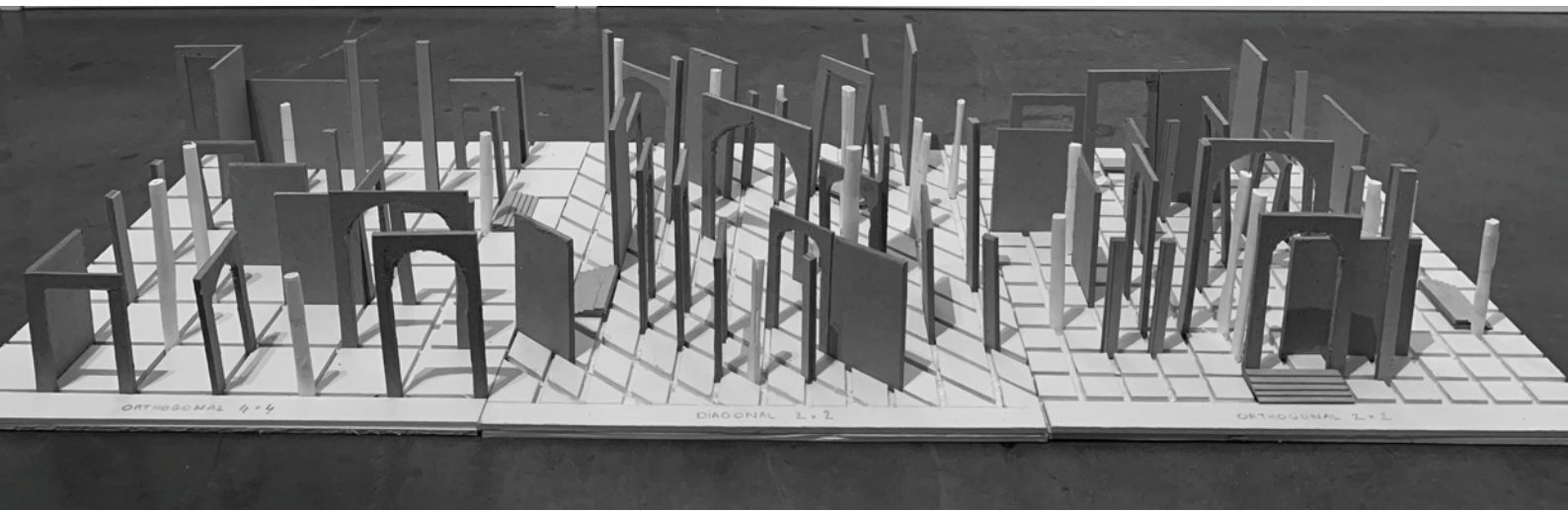


## CONCEPTUAL MODELS



Archetypes on grids, from left to right

- Orthogonal grid 4x4
- Diagonal grid 2x2
- Orthogonal grid 2x2

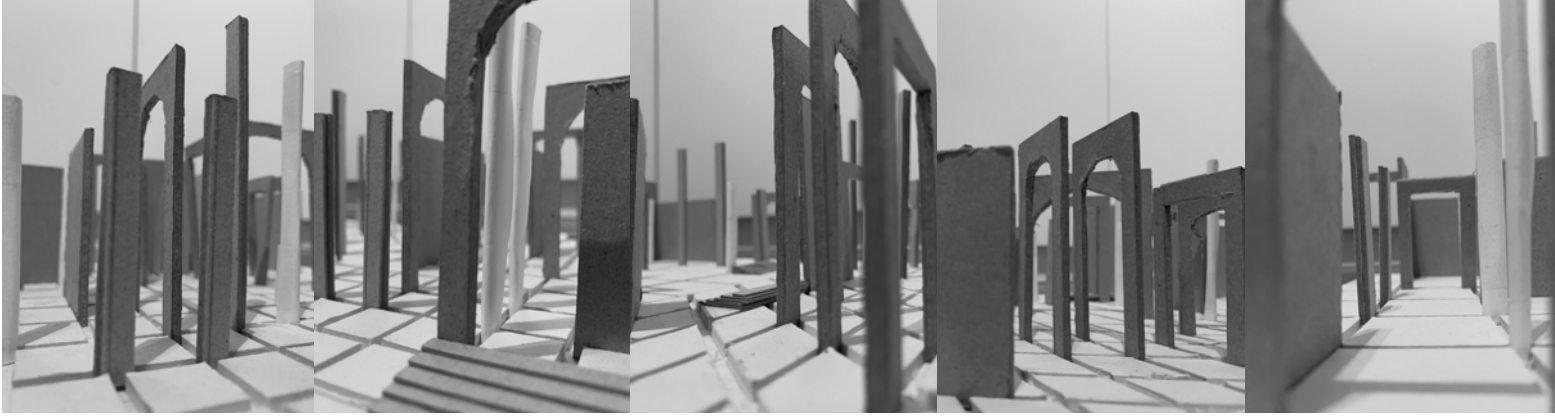


ORTHOGONAL 4x4

DIAGONAL 2x2

ORTHOGONAL 2x2





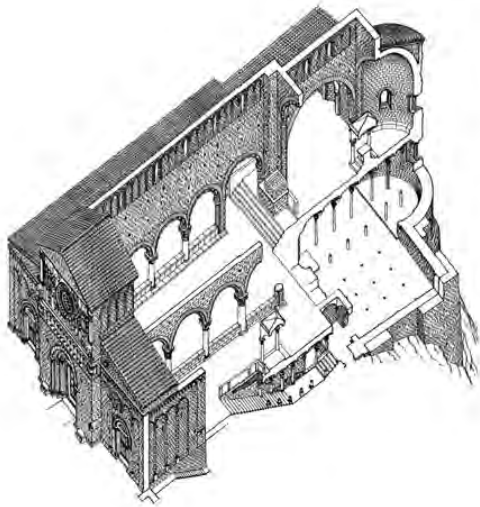


Fragment of materialization  
- doric column in plaster  
- arch in plaster  
- beam and rectangular column in concrete

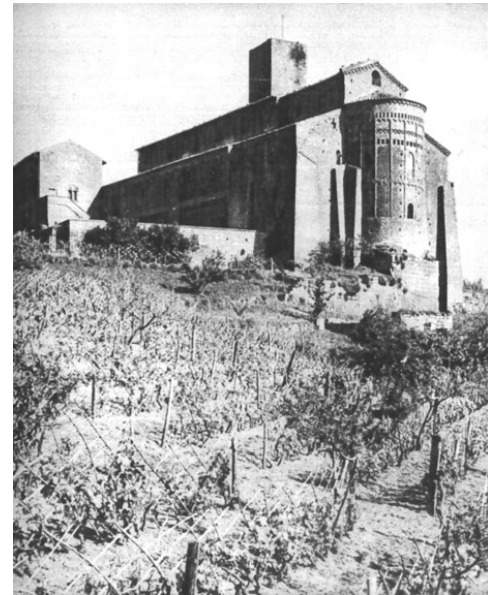
## WEEK 9

To make this grid more usefull and less generic, I looked at the referenes of the real grid in Nosthalgia.. I used the plans of the Church San Pietro in Tuscani, where the scenes of Nosthalgia were filmed. This in combination with the orthogonal, modernistic grid of The Danteum. 2 very recognizable plans coming together. Out of a totally different time and mindset. Combining these plans and copies of the plans I made different options of layering them. A more complex yet more pure grid arises. How can I work further with this research? How can I use this experiment in the next steps, connecting it back to the work that I did untill now?

**1. San Pietro church in Tuscani 1093**



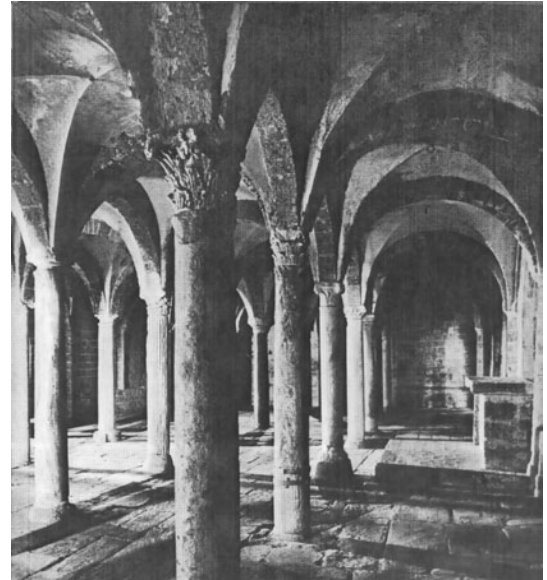
Axonometric of San Pietro with sectional cut showing the crypt. (Joselita Raspi Serra, *Tuscania: Cultura ed espressione artistica di un centro medioevale*, 1971)



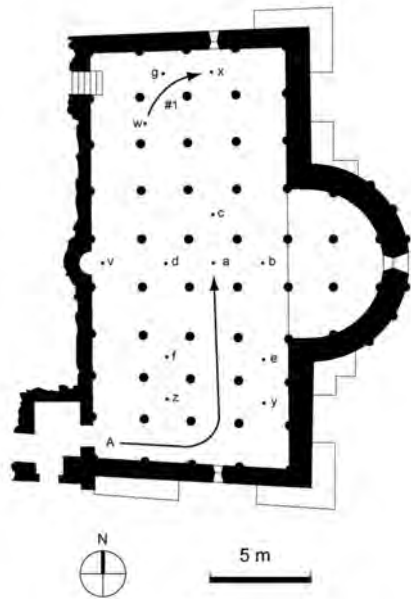
The exterior of San Pietro, facing southeast. (Enrico Parlatto and Serena Romano, *Italia Romanica: Roma e il Lazio* vol. 13, 1992)



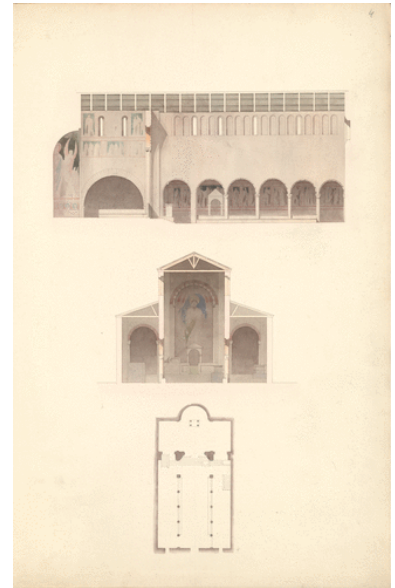
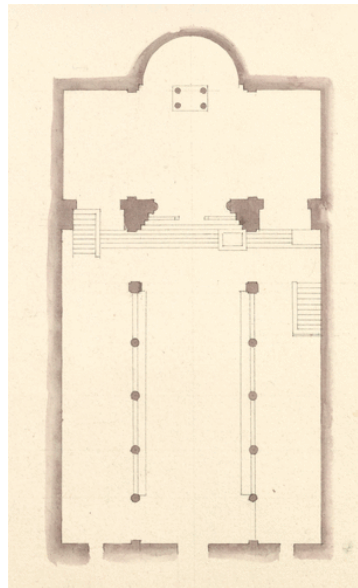
The crypt of San Pietro, facing northeast, with view of apse. (Parlata and Romano, Italia Romanica)



The crypt of San Pietro, facing south, with view of altar on right. (Serra, Tuscania)



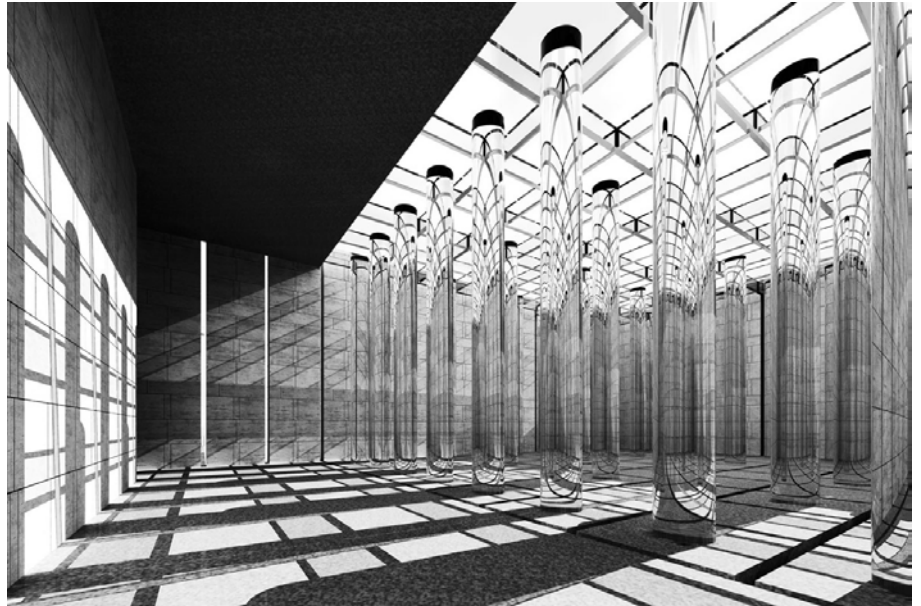
Plan of San Pietro's crypt showing figure and camera positions. (after Parlato and Romana, Italia Romanica)



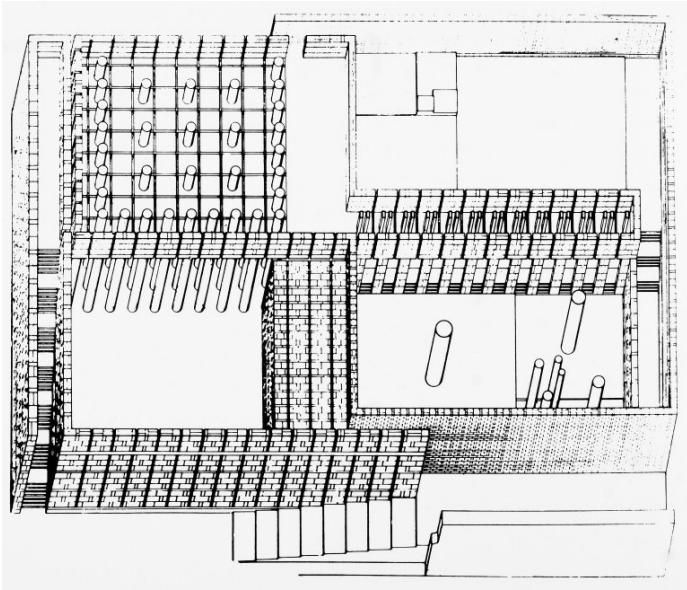
Early Architectural Drawings of San Pietro in Tuscania

## 2. The Danteum, Terragni Giuseppe 1938

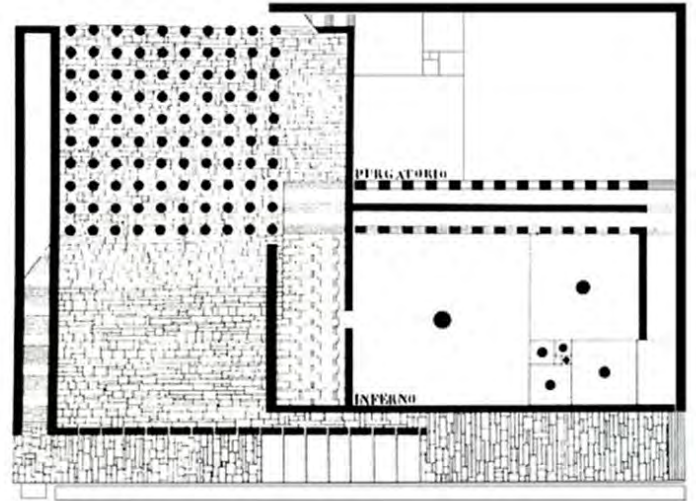
In 1938, at the behest of Mussolini's fascist government, Giuseppe Terragni and Pietro Lingeri designed the Danteum, an unbuilt monument dedicated to the famed 14th-century Italian writer Dante Alighieri structured around the formal divisions of his greatest work, *The Divine Comedy*. The project was not seen as supporting Mussolini's political ambitions and never came to fruition. Nowadays, just some sketches on paper, scraps of an architectural model of the project, and pieces of a project report (*Relazione*), written by Terragni, remain.



**The colonnade; the Paradiso Space,  
Danteum**



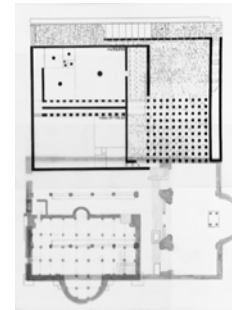
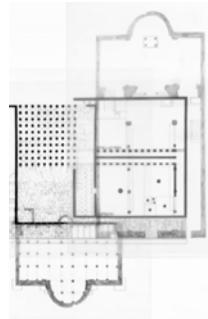
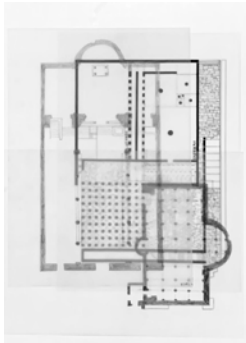
**The danteum axonometric view**

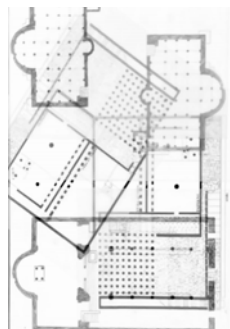
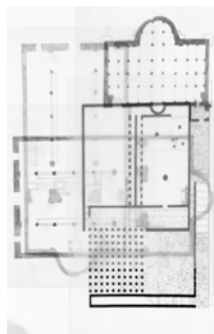
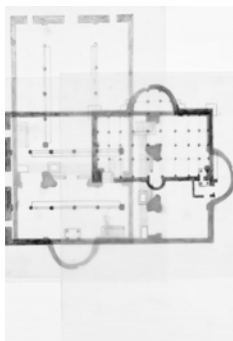
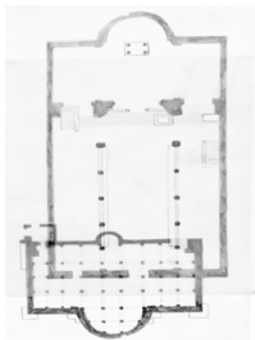


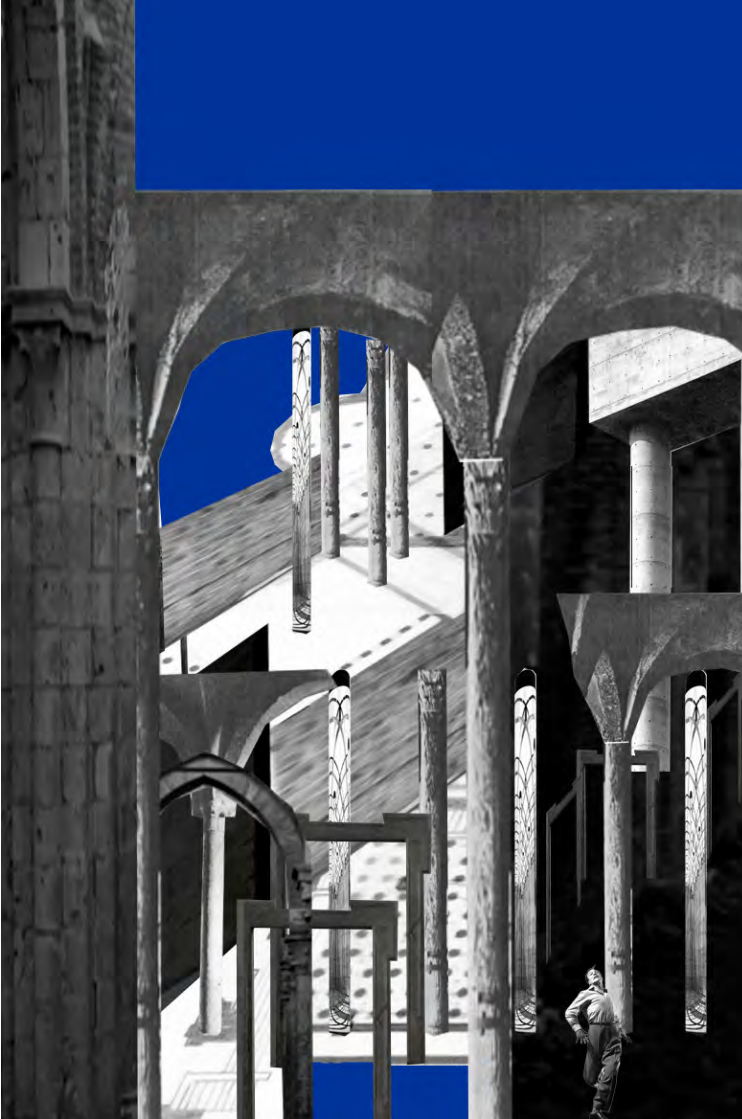
**The Danteum floor plan**



COMBINATION PLANS  
Chalk paper over chalk paper





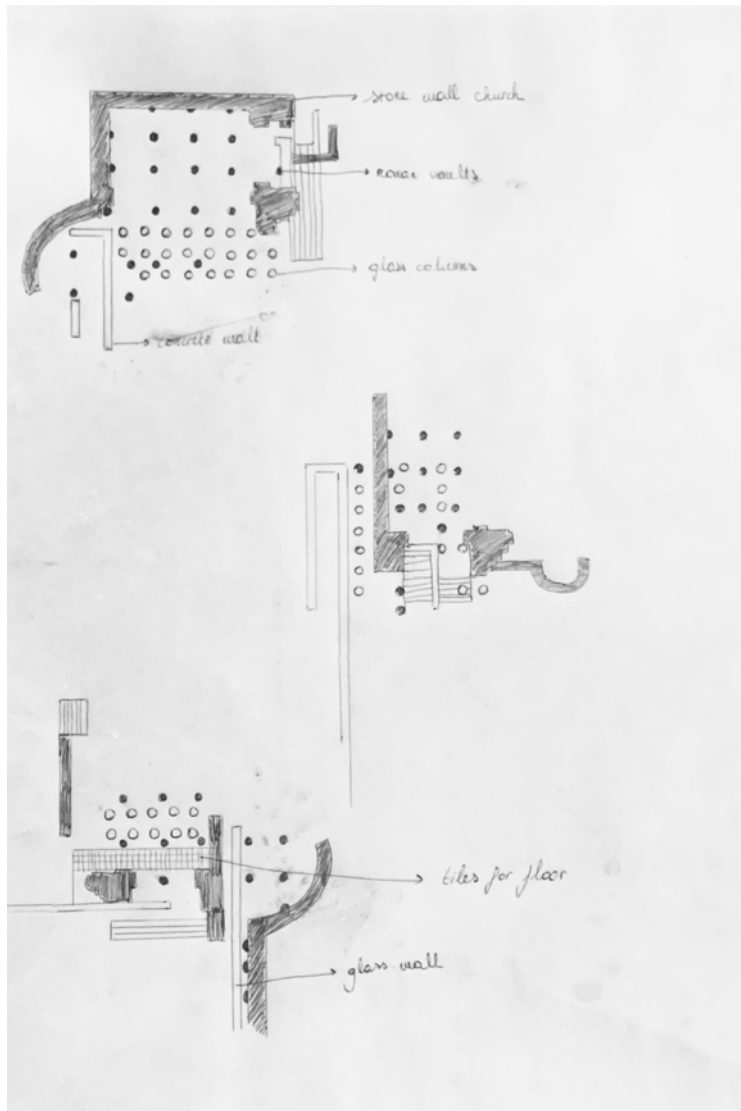


Collage out of elements of the two reference plans

## WEEK10

For the next step I kept in mind 3 important elements in my process. These are the 2 plans, the one of The Danteum and the one of San Pietro. The other element is the collage I made as experiment. Without realising I was creating new spatial conditions with specific elements. In getting more specific working with this plan, I focussed on 3 interesting spatial conditions by combining these 2 plans. What if the glass column is standing next to these Roman vaults? What happens with the textures, the space, the light, atmosphere? By carefully combining these plans and drawing over some corners, intersices and interesting cross-overs a new space arises. The grid is not generic anymore and is becoming a specific plan. After this step I put one of these plans in Archicad to experiment with different elements. Out of this space I rendered several images that I later worked out more in photoshop.

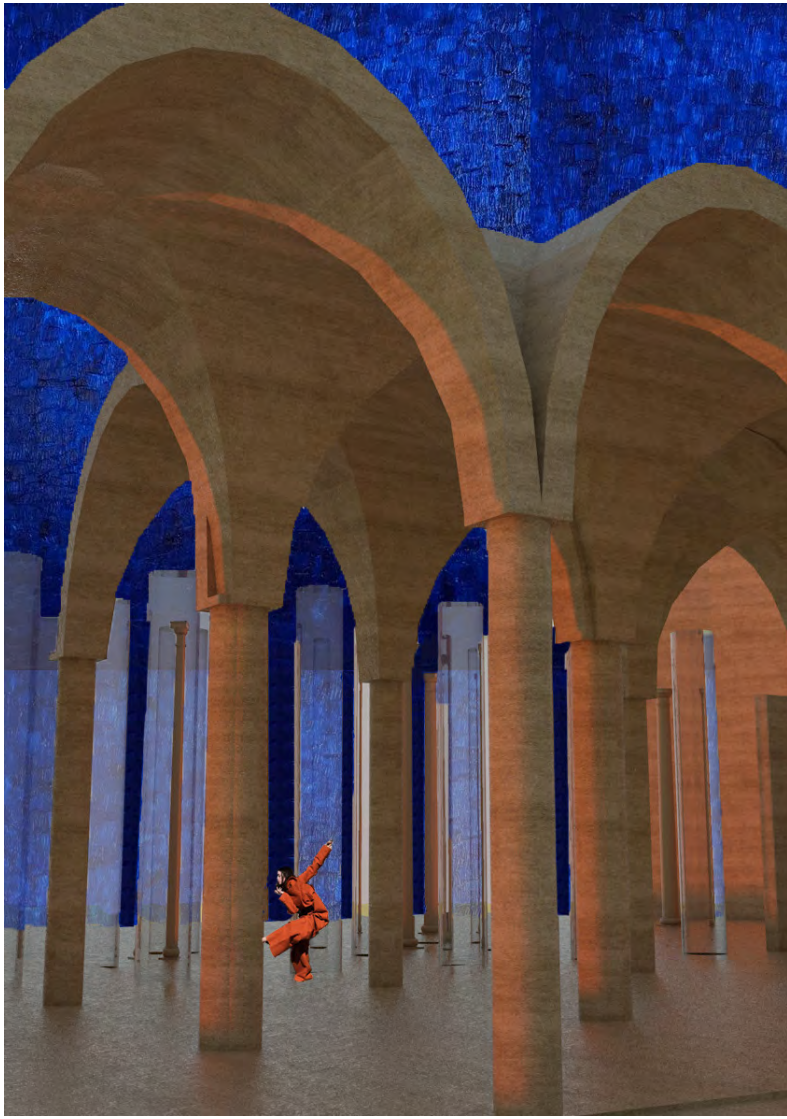
By experimenting in the program and the rendering, I played with the atmosphere and lighting of the space. When taking a good look at the collages, the glass columns start to reshape and deform some other columns because of the reflection. The space gets another dimension. I tried to create dreamy, romantic, atmospheric spaces, with no function, location and no idea what the scale of this entire space is. Can this be all open for imagination?



Fragments of interstices between two reference plans



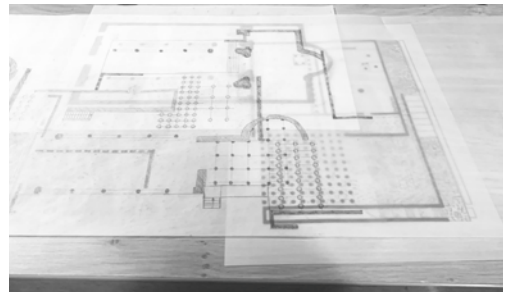
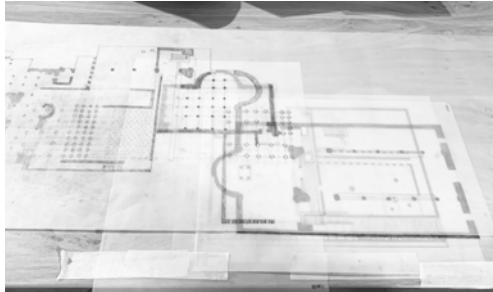
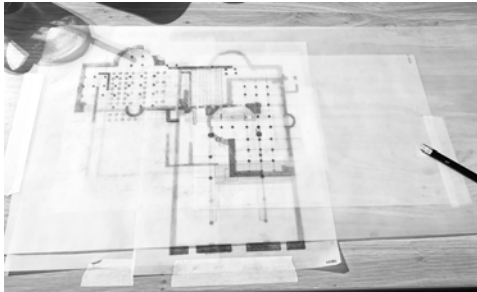




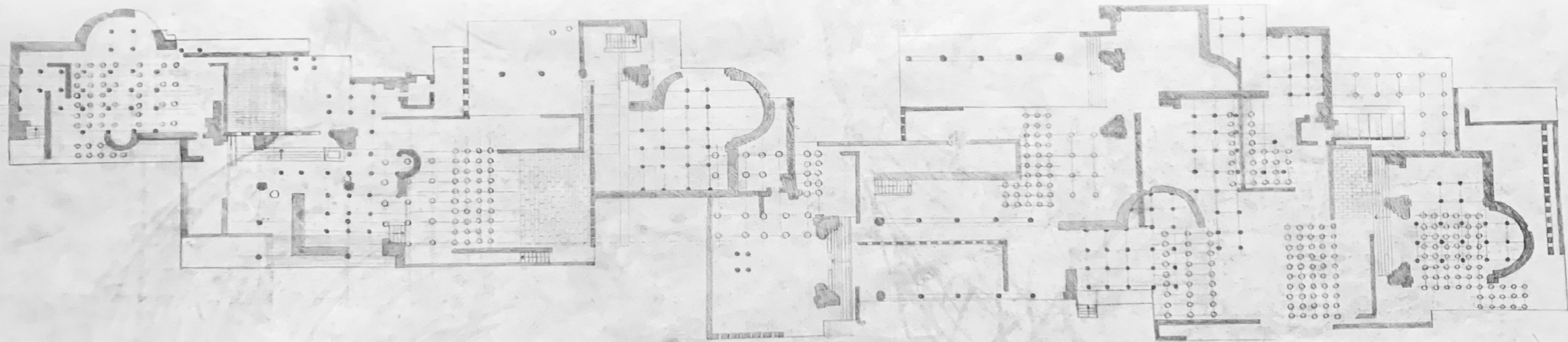


## WEEK11

Following the same principle as I experimented with in week 10, composing fragments out of the two plans, I used this method to construct a plan. By precisely going over certain fragments of the existing plans, looking for interesting connections and intersices between 2 styles , a new plan arises. I stopped constructing the plan when I had the feeling I was repeating certain compositions and when the connections became less interesting. In the end, the plan is an elongated compositions of elements, with no specific site, no function or an unknown function. The only thing we know is that it consists out of big structural walls of the church, roman vaults, gothic columns, glass columns, concrete walls, tiles on a solid base. The next step would be to explore this plan more, make an axonometry out of it, sections and develop this imaginary place.



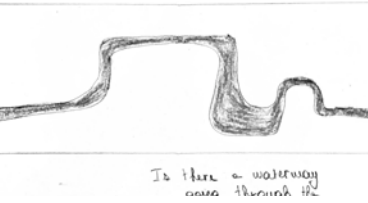
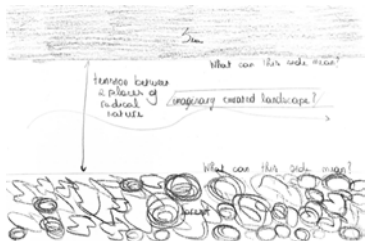
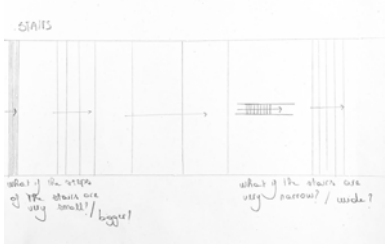
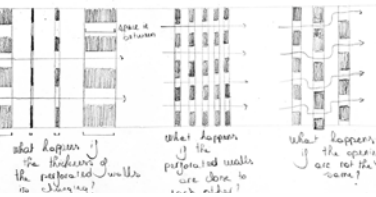
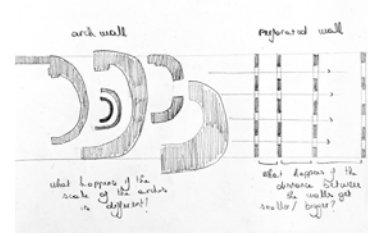
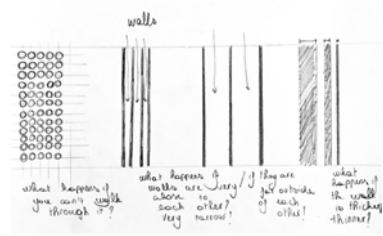
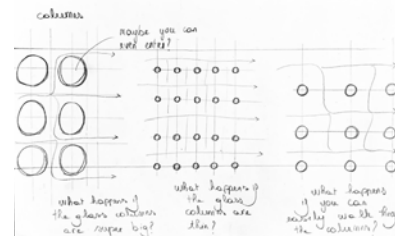
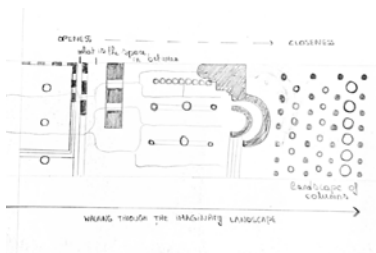
PROCESS IN DEVELOPING THE PLAN

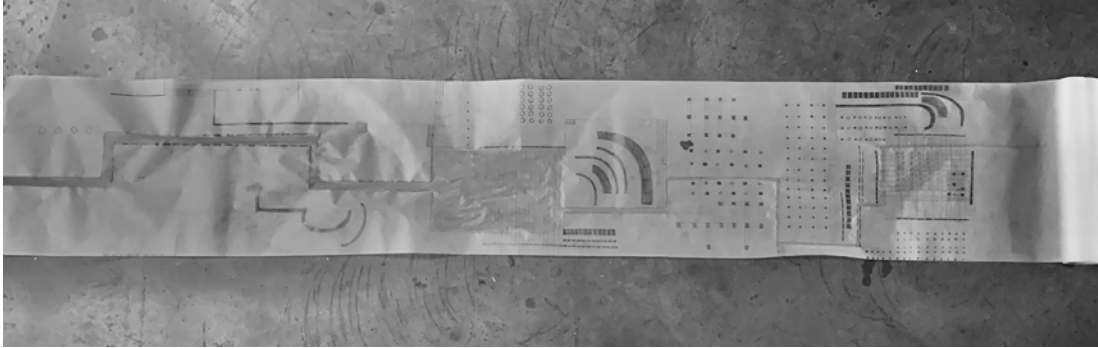




## WEEK12

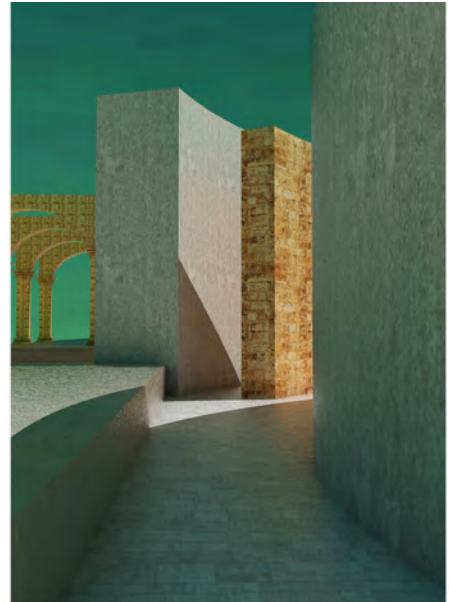
Next in the process is curating the plan. How can I compose a non-place, a place of tension between two plans coming together, a curated landscape? What is the narrative of the route going through the plan? How does scaling, acceleration and slowing down in this plan look like? What is open and what is closed? With these questions I started composing a new plan. As a hold on I chose to work with a waterway going through this linear space. This waterway strengthens the idea of imaging, softening and guiding. Maybe this is a ritual? Also it brings a sort of peace through the space, an extra atmosphere and layer. After this step I started composing new elements focussing on different feelings I want to create through the pavilion. The space when entering the landscape needs to be different than the space in the end. From open to more close, narrow. From 4 columns you can walk through towards 100 you can not walk through. The atmospheres I obtain are different in each one. From this heavy, menacing landscape towards a light one. What is the transgression in the space?



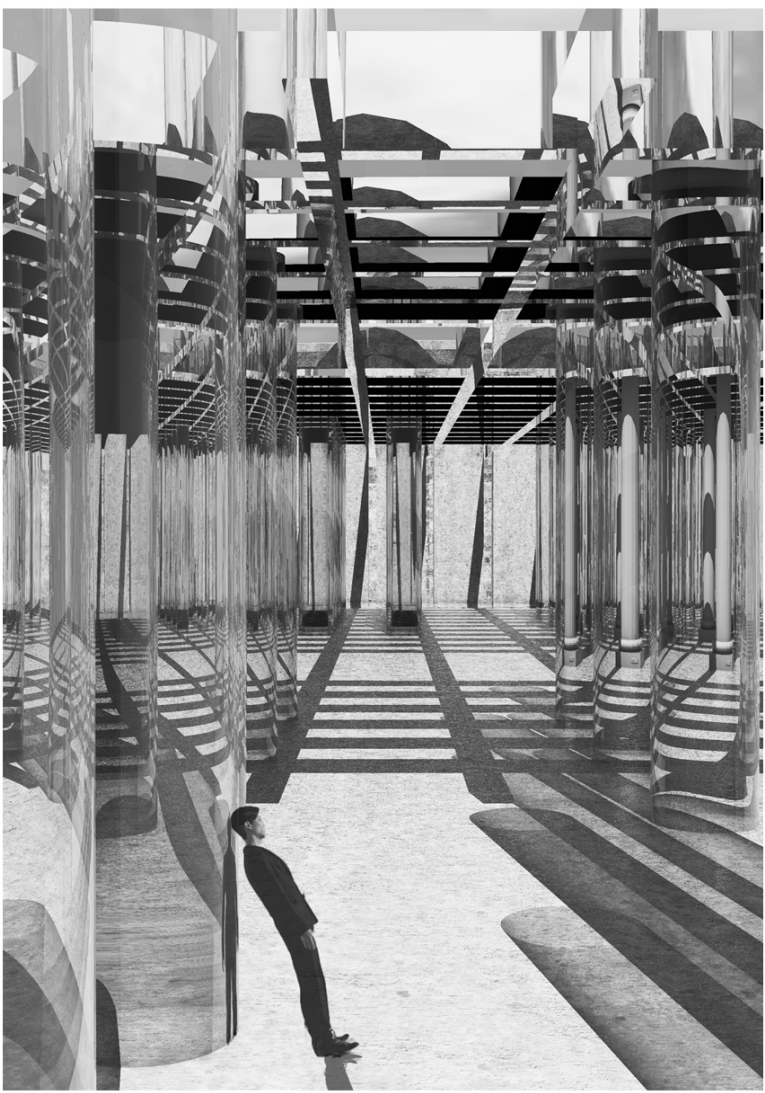


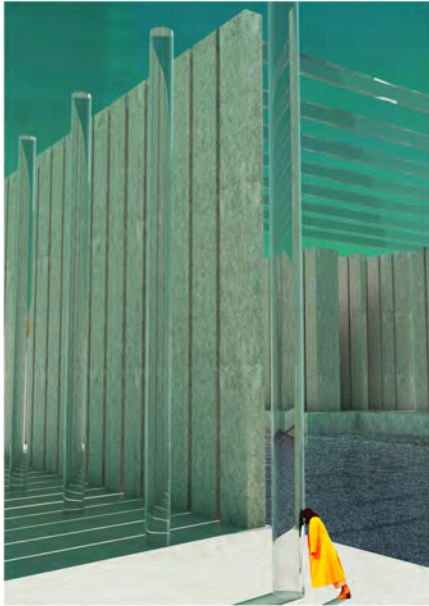
PLAN

ATMOSPHERES









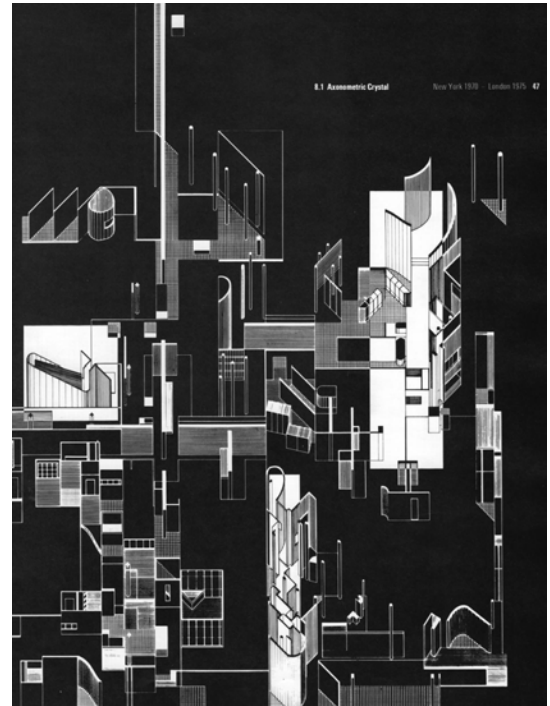
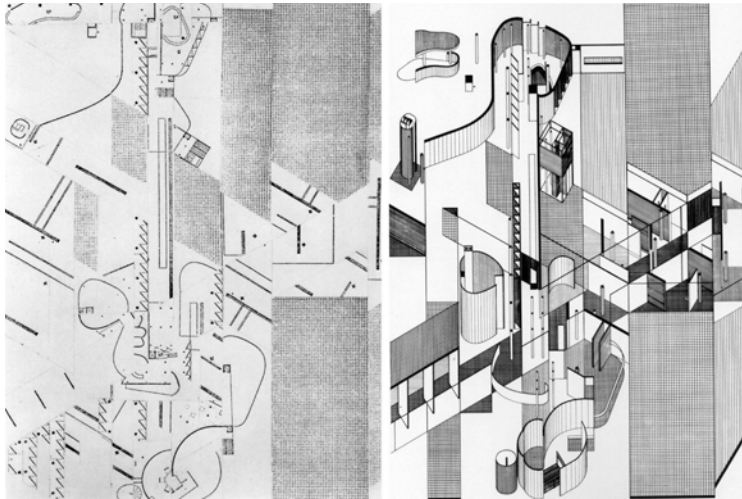
## WEEK13

By the end of the process I am working towards a fusion of elements as this curated landscape. I focussed more on fragments than on a whole plan. The early collages of Libeskind are the inspiration for the drawing, where he based his drawings on 2 principles:

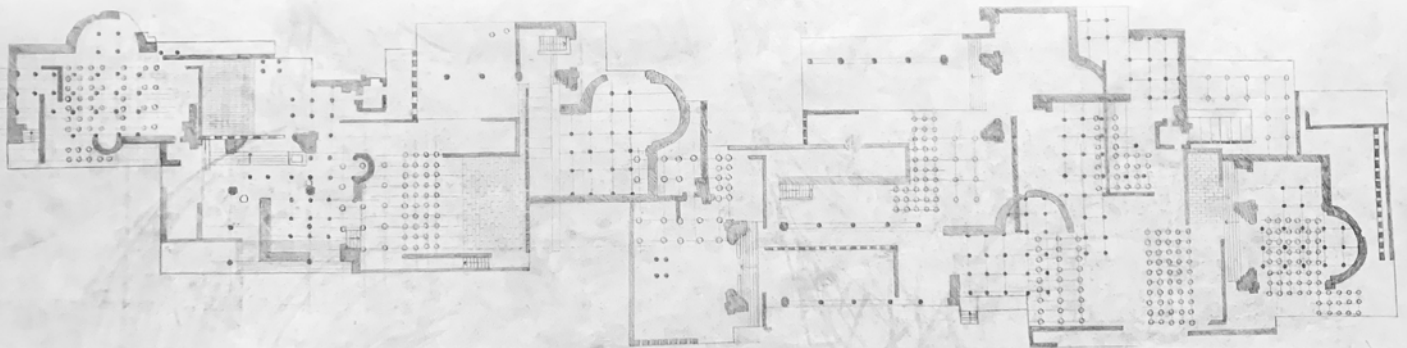
- an orthogonal grid
- 30° rotated grid

This together with the previous atmospheres formed the drawing. The drawing is based on the deconstruction of the conceptual plan and the again the recomposition.

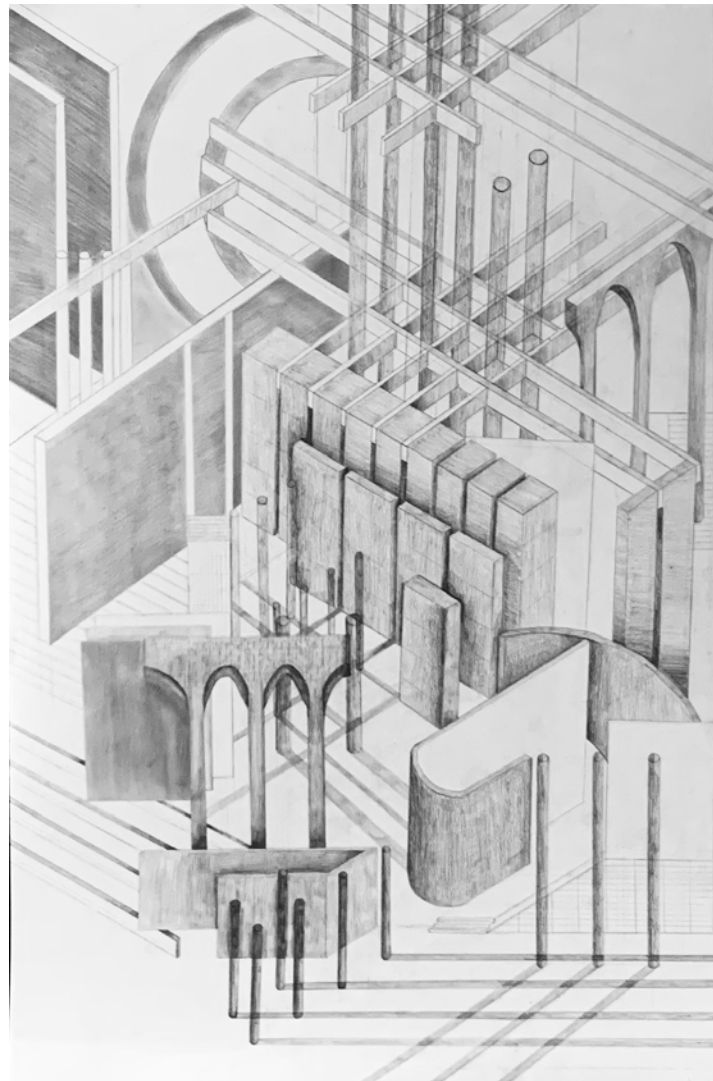
By starting at the bottom of the paper, with the inspiration of a certain interesting connection of the conceptual plan, I drew my way up. There is no hierarchical order and no physical layering present in the drawing. In fact, a sense of blending and confusion permeates the result. Where is the element starting and ending? Out of this drawing in combination with the atmosphere, I worked out a fragment in a model. This model was used as a research to make less obvious connections.



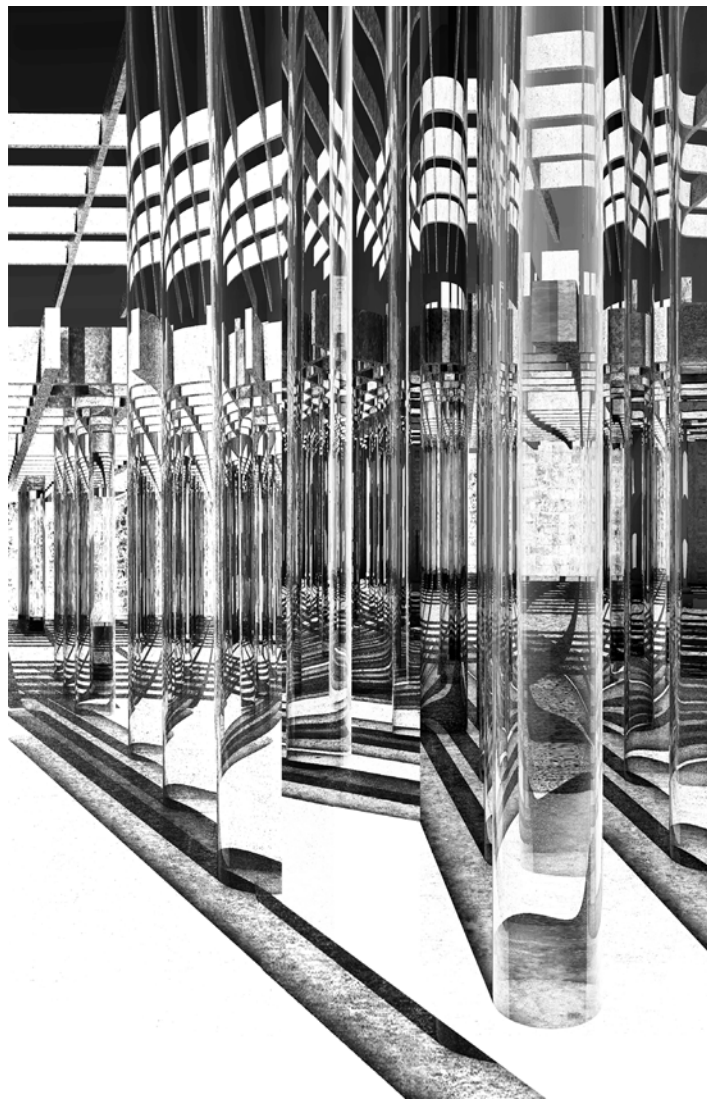
Daniel Libeskind left Collage Rebus 1967 & right Axonometric Crystal New York, 1975



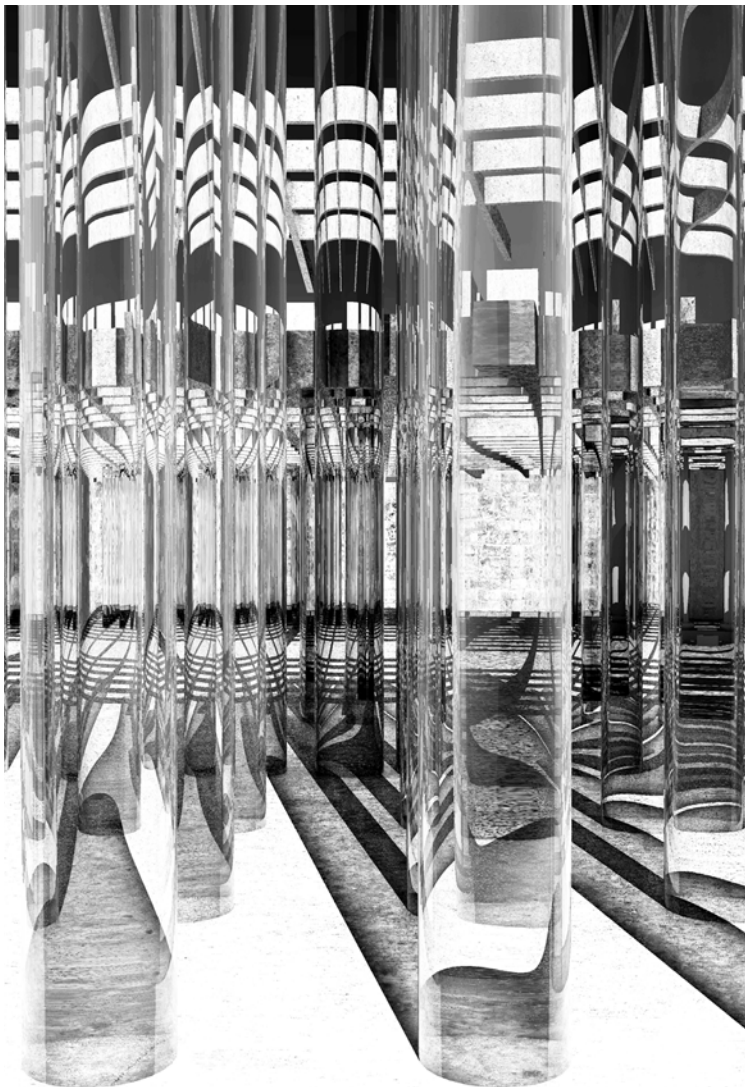
Conceptual drawing week 11 used as inspiration for the drawing



drawing pencil on paper A0



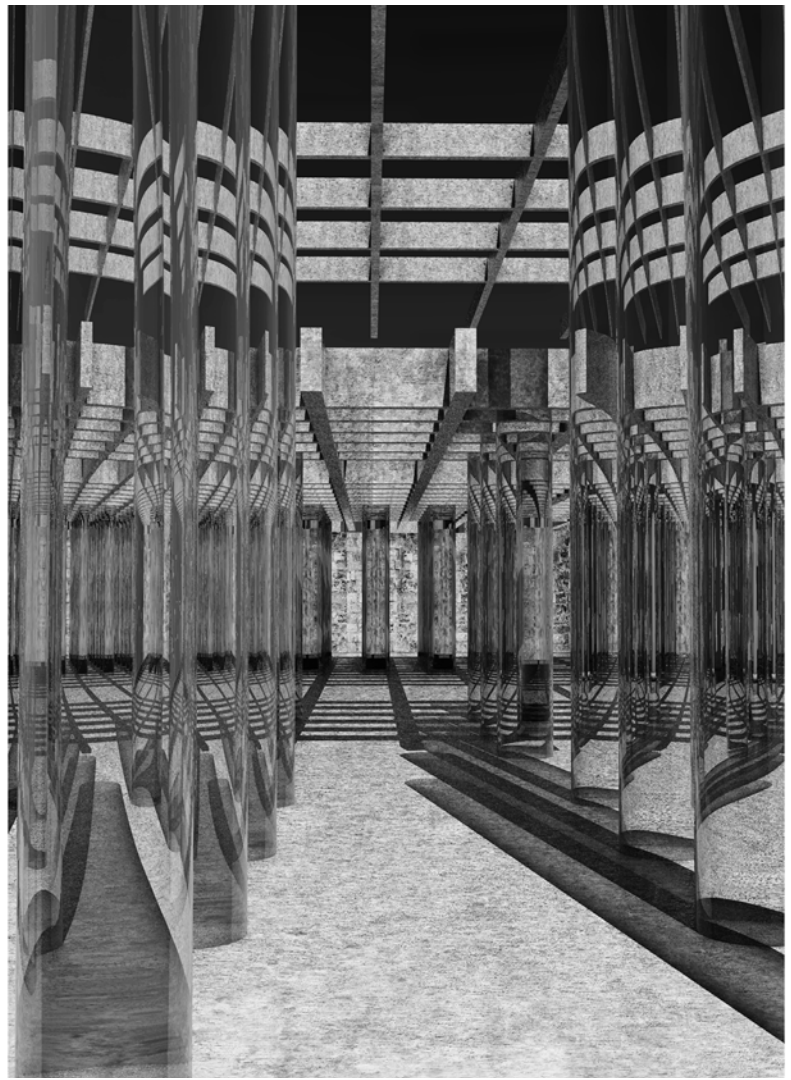
Collage black and white out of  
render atmosphere A0

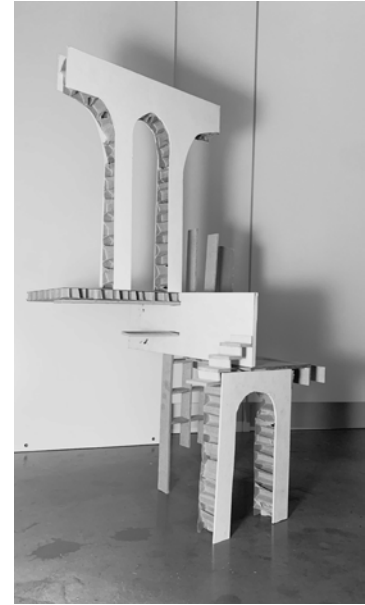
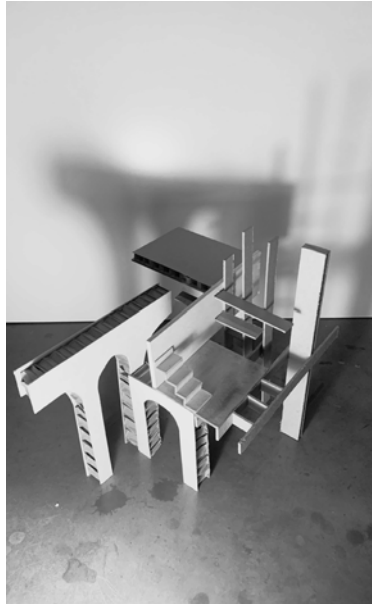


Renders atmospheres originals  
black and white









Fragments in model  
no scale

## WEEK14

The last thinking process of the studio is finding a connection between the drawing and the digital atmospheres. I focussed on the tactic in my process of the deformation of space. These recognizable images are being deformed through the glass columns. New spatial qualities arise. How can I apply this tactic to the drawn space? How can this drawn space compliment the digital images?

Another feedback point was that it would be usefull to have some kind of plan/camera projection of where you are in the space. By doing this I lose the suggestive side of the images. I want to maintain a level of hyperreality and by literally putting a plan next to them I feel like I lose this quality. As a result I chose to use the drawings as a spatial translation of the digital image. As an axonometry that gives an impression of where you are in the space, but not completely reveals a fixed plan.

You can see this as an ongoing process:

a fragment out of the conceptual plan was put in 3D in the software, out of this 3D the digital images where made, because of the glass columns deformation of space arises, this concept is used to draw a new axonometric space. This process could continue, where the axonometries can again be made digital in 3D, new renders would appear and again new interpretations of this space could be made.

Working towards a final presentation finalizations are being made, such as

- using particular archetypes (door, arch, window, frame) in the render, as a spatial quality, an escape in the thick maze of columns
- quality of the render, pigment blackness of the black&white images
- extracting the most out of the renders, playing with bounces and the extraction rate
- quality of the drawings



Final renders of the process



