

C H R I S H A M B L I N
A R C H I T E C T U R E + D E S I G N



CHRIS HAMBLIN

Bachelor of Design in Architecture
University of Sydney

Bachelor of Visual Media
Griffith University, Queensland College of Art

Recently completing a Bachelor of Design in Architecture from the University of Sydney, I am a curious designer interested in human centred design, engaging with habitat, and nurturing community.

Having spent time in multiple disciplines including product, graphic and motion design, I've come to Architecture to explore bigger ideas, experiential spaces, and be ready for the design challenges that we face in our changing environment.

As I further my design studies, now based in Brisbane, I'm looking forward to finding the crossovers between Architecture and my other creative pursuits, and collaborators with whom I can work on exciting new projects.

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TOOLKIT

- Adobe Creative Suite
· Photoshop
· Illustrator
· After Effects
· InDesign
· Premiere Pro

- CAD + 3D Modelling
· Revit
· Vector Works
· Cinema 4D
· Rhino
· AutoCAD

- Facilitation and Presentation

- Model Making + Generative Drawing

- General Labouring + Workshop Skills

REFEREES

"Chris was an outstanding student. His research was thorough and comprehensive and his reports beautifully presented. Chris obtained a High Distinction, and the top mark in the class of 73 students.

I believe Chris has a great future ahead of him in his chosen profession."

Richard Hough

Adjunct Professor
- School of Architecture, Design & Planning, USYD
Principal
- ARUP

richard.hough@arup.com

"Chris's structural and conceptual curiosity and exploration takes him far, producing beautiful architectural moments of tension and release.

Chris has an engaged, friendly, and forthcoming personality that will contribute well to any workplace, and I recommend him without hesitation or reservation in positions of practicing Architecture or any associated pursuits."

Thomas Stromberg

Sessional Academic & Tutor
- School of Architecture, Design & Planning, USYD

thomas.stromberg@sydney.edu.au

"Chris demonstrates persistence and a drive to learn and improve from, and to engage with other designers and thinkers. I do not hesitate to recommend Chris for future employment, and believe he would be a valuable and motivated employee.

Chris excelled in the design aspects of his project, and this thoughtful approach was backed by excellent hand and computer drawing, rendering and verbal presentation skills."

Dr CC Williams

Tutor
- School of Architecture, Design & Planning, USYD
Designer
- Hayball Architects

cwilliams@hayball.com.au

THE SPECTRAL THEATRE

The Coal Loader, Balls Head Bay, NSW
Cammeraygal Country

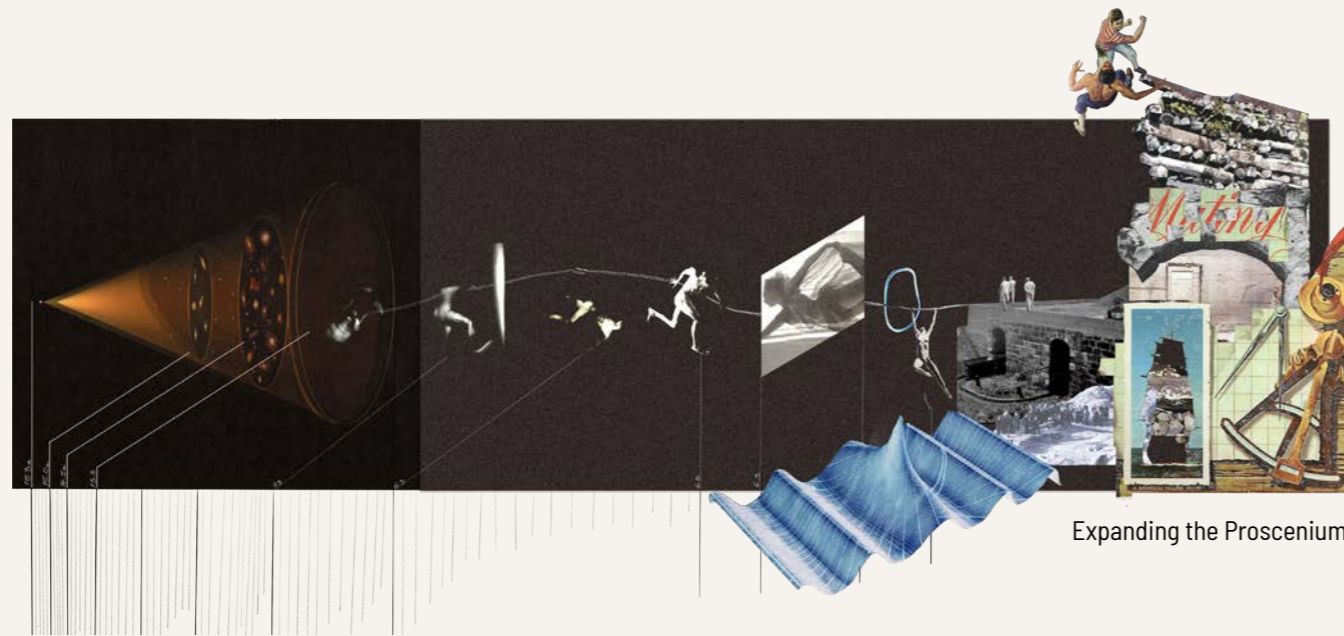
The Spectral Theatre at the Coal Loader, Sydney, is an adaptable, semi-outdoor space, emphasising innovative staging in contemporary performance.

By demolishing the existing dilapidated wharf and restoring that which can be salvaged, the venue will draw attention to the site's past and embedded history from both pre and post-contact, while also providing a space for renewed, restored, and reclaimed ideas.

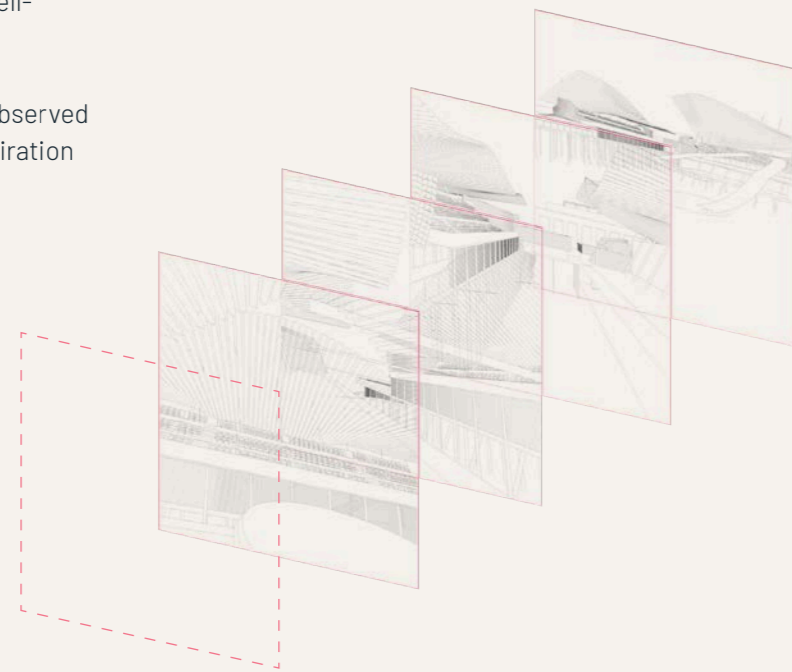
The theatre takes its name from a hypothesis that within the layers of our history lie the ghosts of our past.

By manipulating the proscenium and emphasising technology and staging techniques, the Spectral Theatre aims to pull apart those layers of history. It intends to find stories not tethered by traditional techniques or well-trodden narratives.

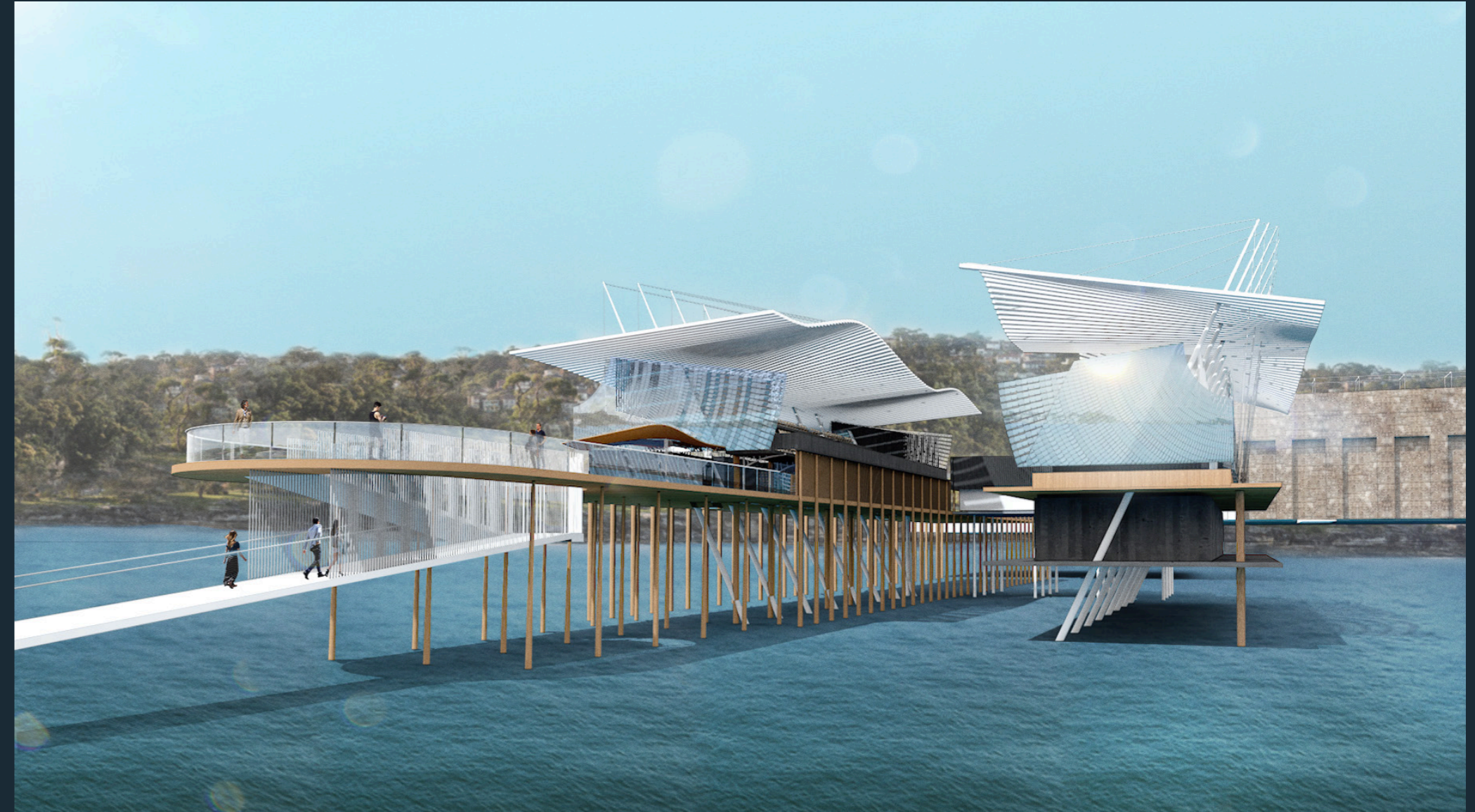
An expanded space where ghosts of the past are observed but ultimately move on, allowing room for new inspiration and tales to be told.



Expanding the Proscenium



View from Balls Head to Berry Island
c.1900



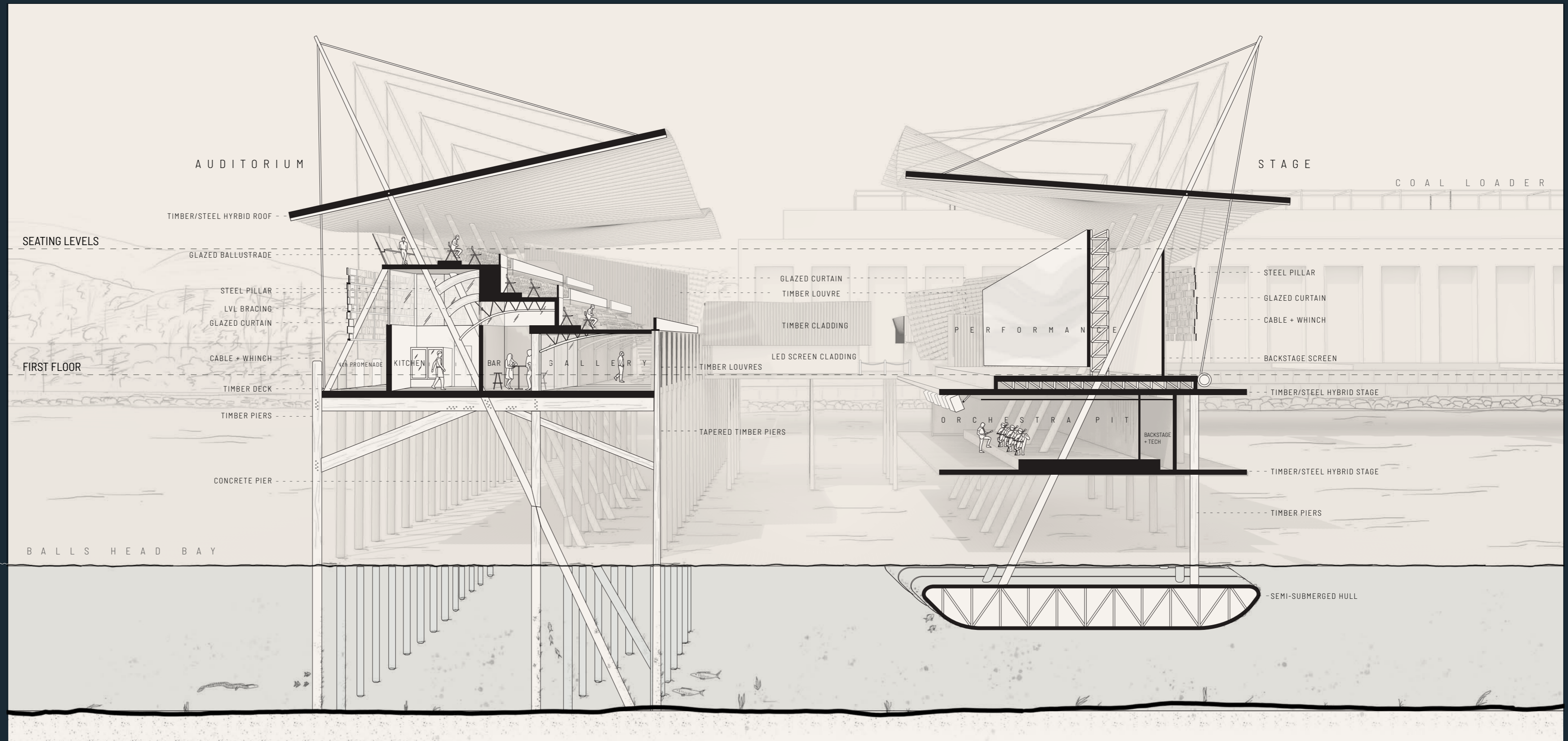
Ferry Approach, SW Perspective

THE SPECTRAL THEATRE

NS SECTION

Referencing Wagner and Semper's Festspielhaus and its double proscenium, the Spectral Theatre has the ability to expand and contract, creating a conceptual space for stories to emerge and envelop the audience.

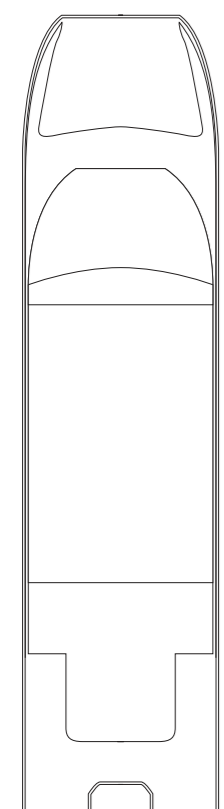
Here Wagner's "Mystical Abyss" - the hidden cavern from where the music emanates - becomes the sea below and it is from here that our stories are waiting to surface.



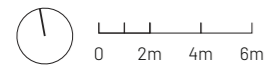
STORIES

THE SPECTRAL THEATRE
FIRST FLOOR + STAGE LEVEL

B A L L S H E A D B A Y

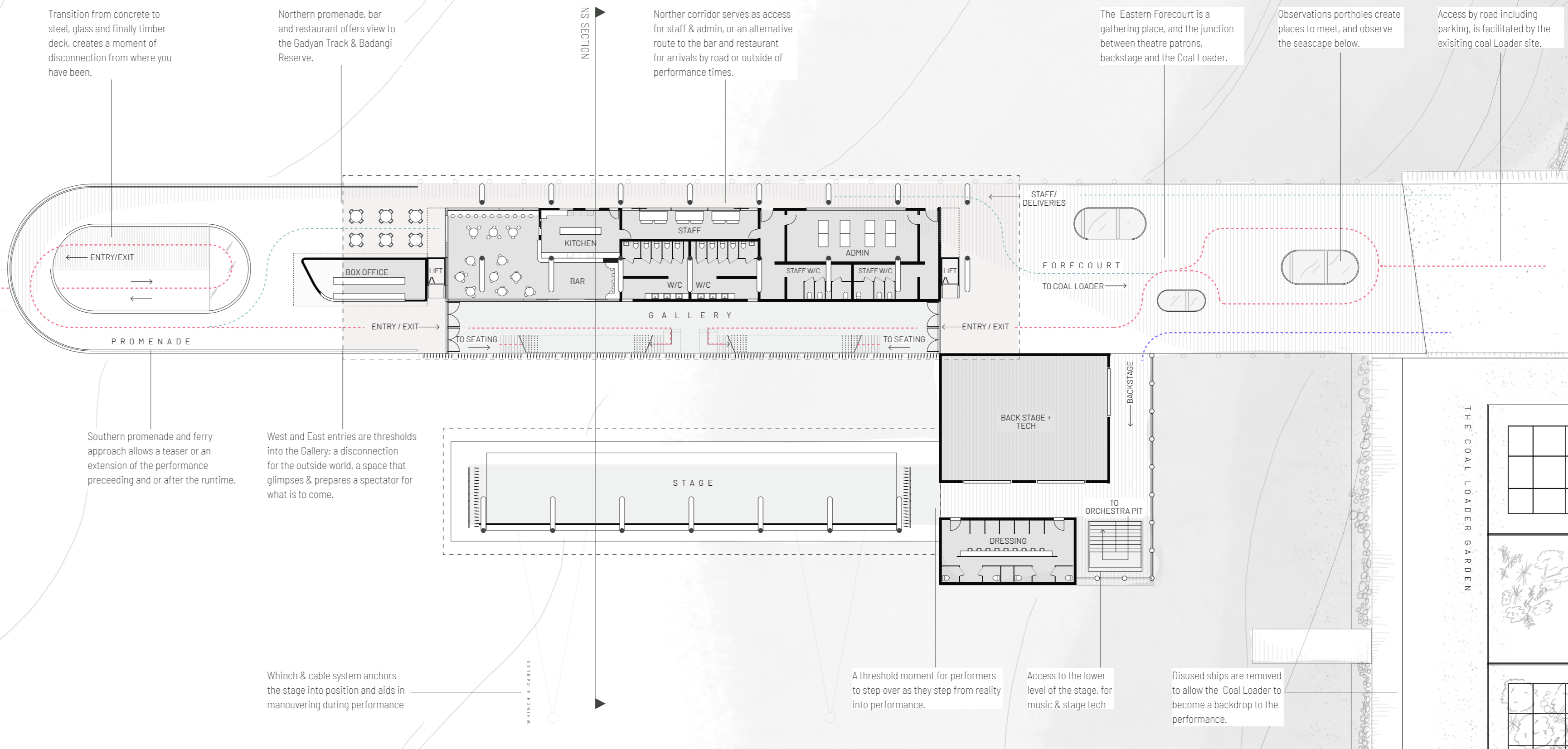


Main entry for spectators is via a new dedicated ferry



C I R C U L A T I O N

- - - SPECTATORS
- - - PERFORMERS
- - - RESTAURANT / STAFF +ADMIN



Transition from concrete to steel, glass and finally timber deck, creates a moment of disconnection from where you have been.

Northern promenade, bar and restaurant offers view to the Gadyan Track & Badangi Reserve.

Norther corridor serves as access for staff & admin, or an alternative route to the bar and restaurant for arrivals by road or outside of performance times.

The Eastern Forecourt is a gathering place, and the junction between theatre patrons, backstage and the Coal Loader.

Observations portholes create places to meet, and observe the seascape below.

Access by road including parking, is facilitated by the existing coal Loader site.

Southern promenade and ferry approach allows a teaser or an extension of the performance preceding and or after the runtime.

West and East entries are thresholds into the Gallery: a disconnection for the outside world, a space that glimpses & prepares a spectator for what is to come.

Whinch & cable system anchors the stage into position and aids in maneuvering during performance

A threshold moment for performers to step over as they step from reality into performance.

Access to the lower level of the stage, for music & stage tech

Disused ships are removed to allow the Coal Loader to become a backdrop to the performance.

THE COAL LOADER GARDEN

WHINCH & CABLES

NS SECTION

BACKSTAGE

STAFF/DELIVERIES

FORECOURT TO COAL LOADER

BACK STAGE + TECH

DRESSING

TO ORCHESTRA PIT

STAGE

GALLERY

STAFF

ADMIN

KITCHEN

BAR

W/C

W/C

BOX OFFICE

PROMENADE

FERRY WHARF

ENTRY/EXIT

ENTRY/EXIT

TO SEATING

ENTRY/EXIT

TO SEATING

TO COAL LOADER

TO COAL LOADER

TO COAL LOADER

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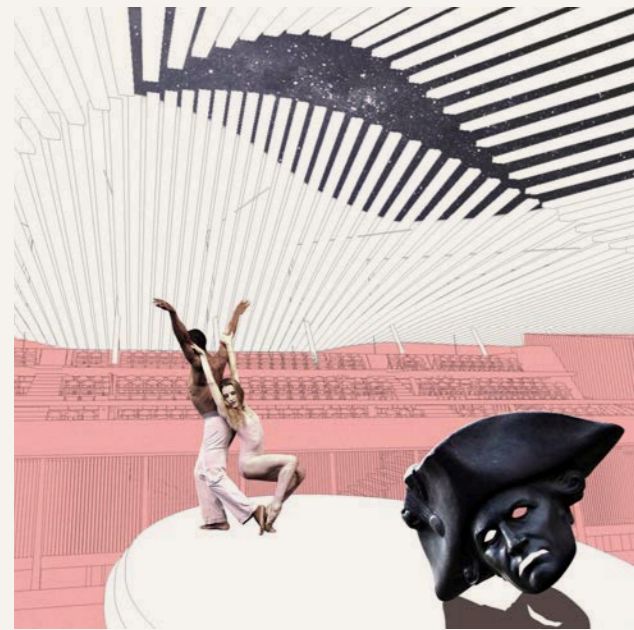
TO COAL LOADER

TO COAL LOADER

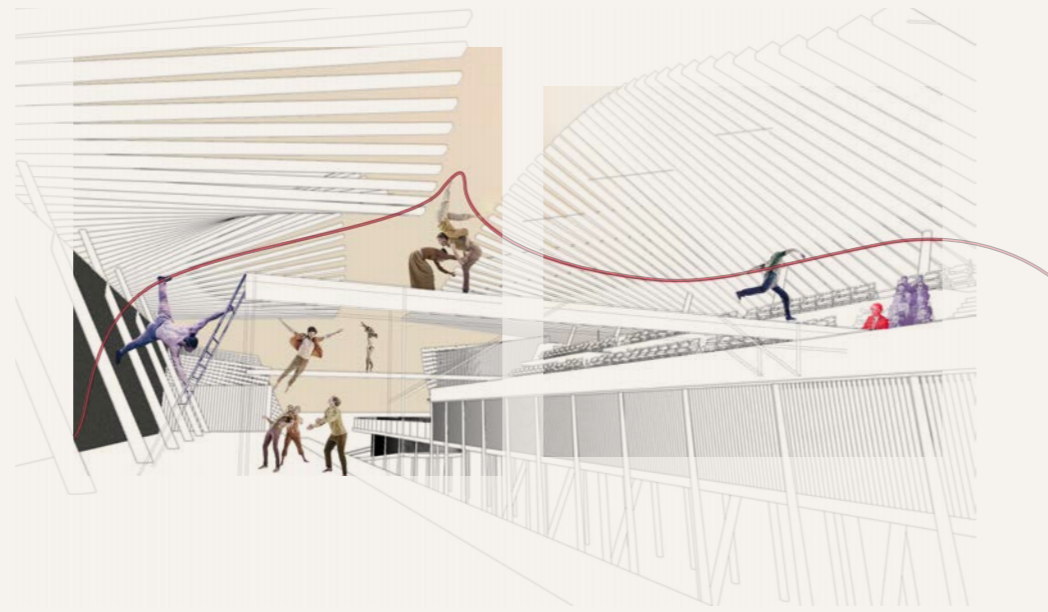
TO COAL LOADER

TO COAL LOADER

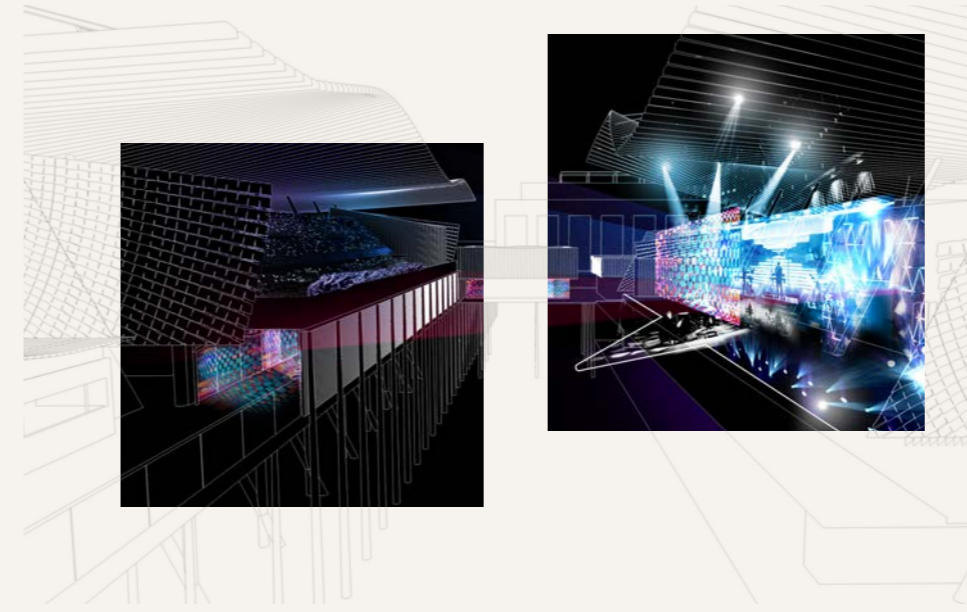
THE SPECTRAL THEATRE
CONFIGURATIONS



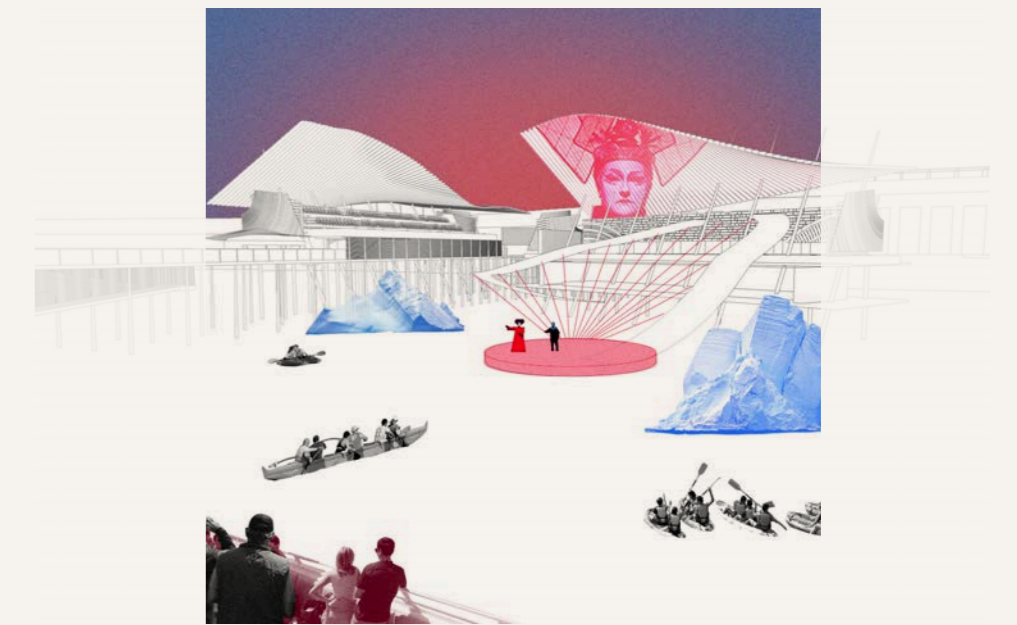
INTIMATE



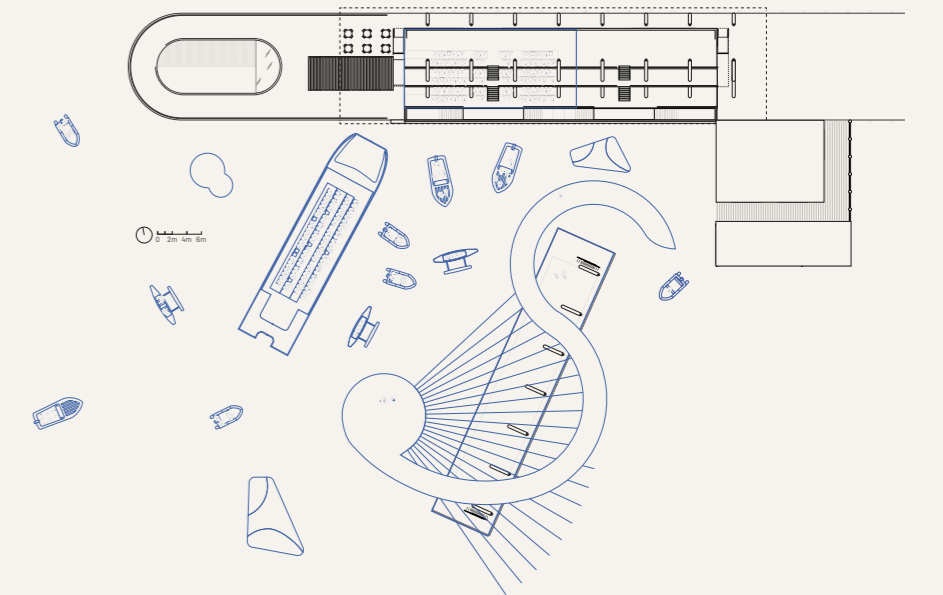
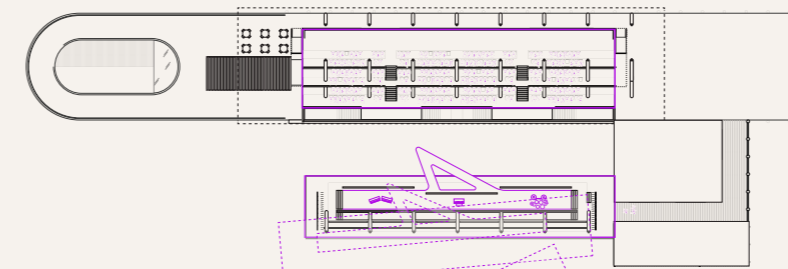
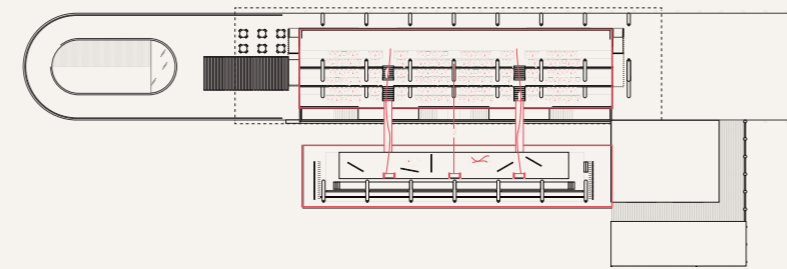
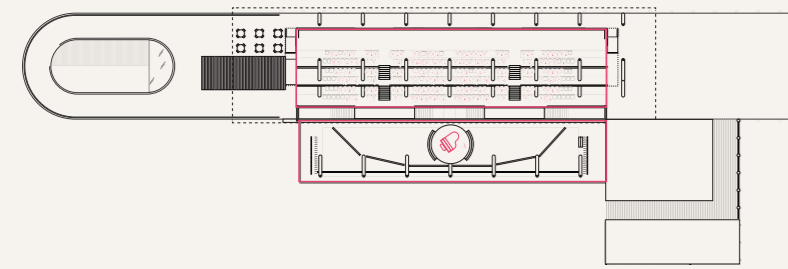
IMMERSIVE



S M O K E + M I R R O R S

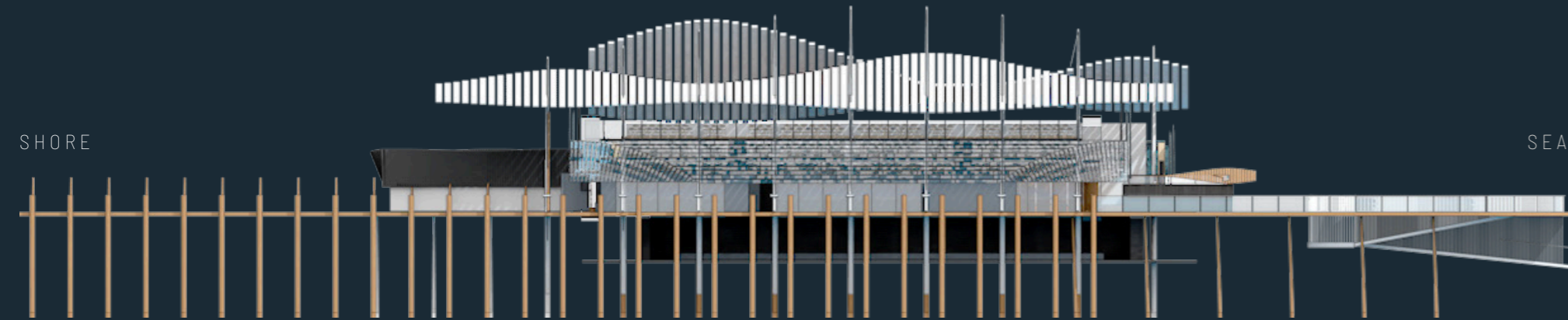


A R C H I P E L A G O

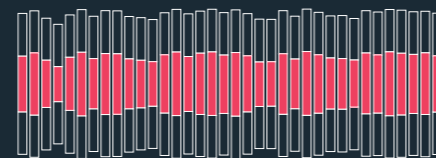
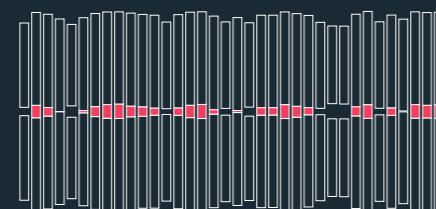


THE SPECTRAL THEATRE

N ELEVATION



SHIP TO SHORE



To create a dynamic interaction between audience and performance and to emphasise the historical perspectives as seen from the sea and the shore, the form of the theatre takes cues from the lapping of the sea against the sandstone coastline.

As the wind, waves and rain have etched the shore of the Gadyan Track with history, the kinetic nature of the Spectral Theatre's floating stage and mechanical roof

aims to imprint an experience on the audience that is never the same twice. An ever-evolving combination of forms and spaces, as varied as the stories themselves.

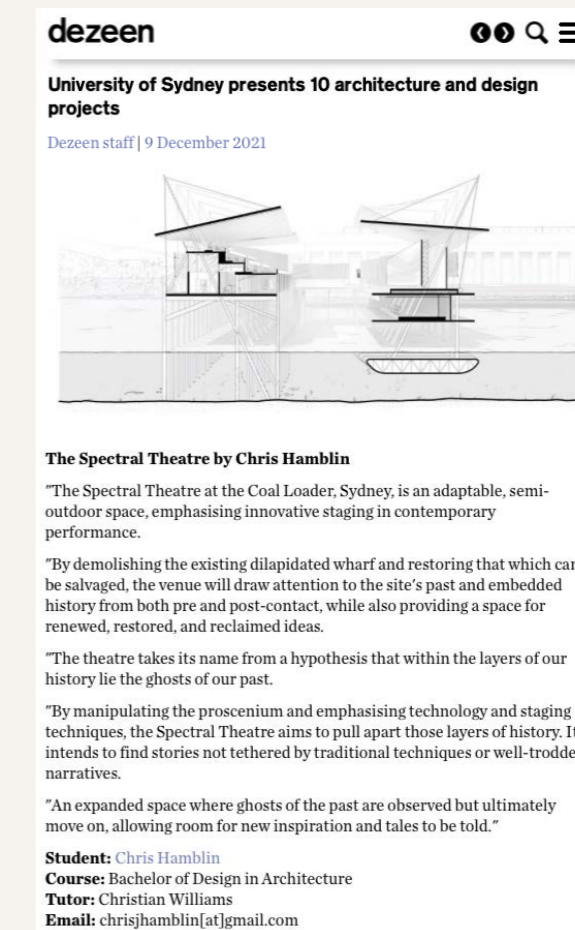
Moments of **overlap** between audience and performance aim to make the frame of the proscenium ambiguous and create moments of impact which resonate with the viewer and the performer after the waves recede.

Watch concept animation



Full design book available at:
issuu.com/chrisjhamblin

RECEPTION



Dezeen School Showcase

1 of 4 projects selected to represent the University of Sydney's 2021 graduating cohort

dezeen.com



ODYSSEY - USYD ADP Graduate Exhibition

Selected for the 2021 University of Sydney School of Architecture Design and Planning Graduate Exhibition

adpgradshow.com

GADYAN TRACK

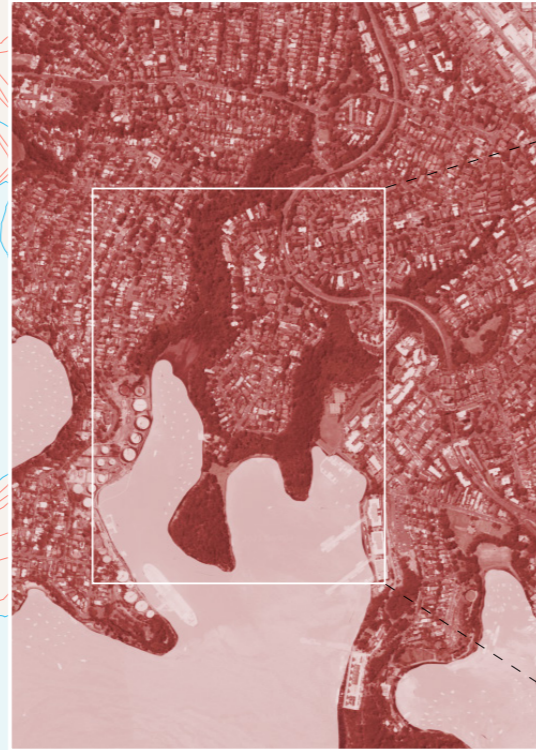
Part of Finding Country by Kevin O'Brien

Devised by Brisbane-based architect Kevin O'Brien 'Finding Country' is the process of recuperating the erased or imperceptible existence of Indigenous histories within the urban fabric of Sydney. Gadyan Track focuses on the North Sydney suburb of Wollstonecraft on Cammeraygal country.

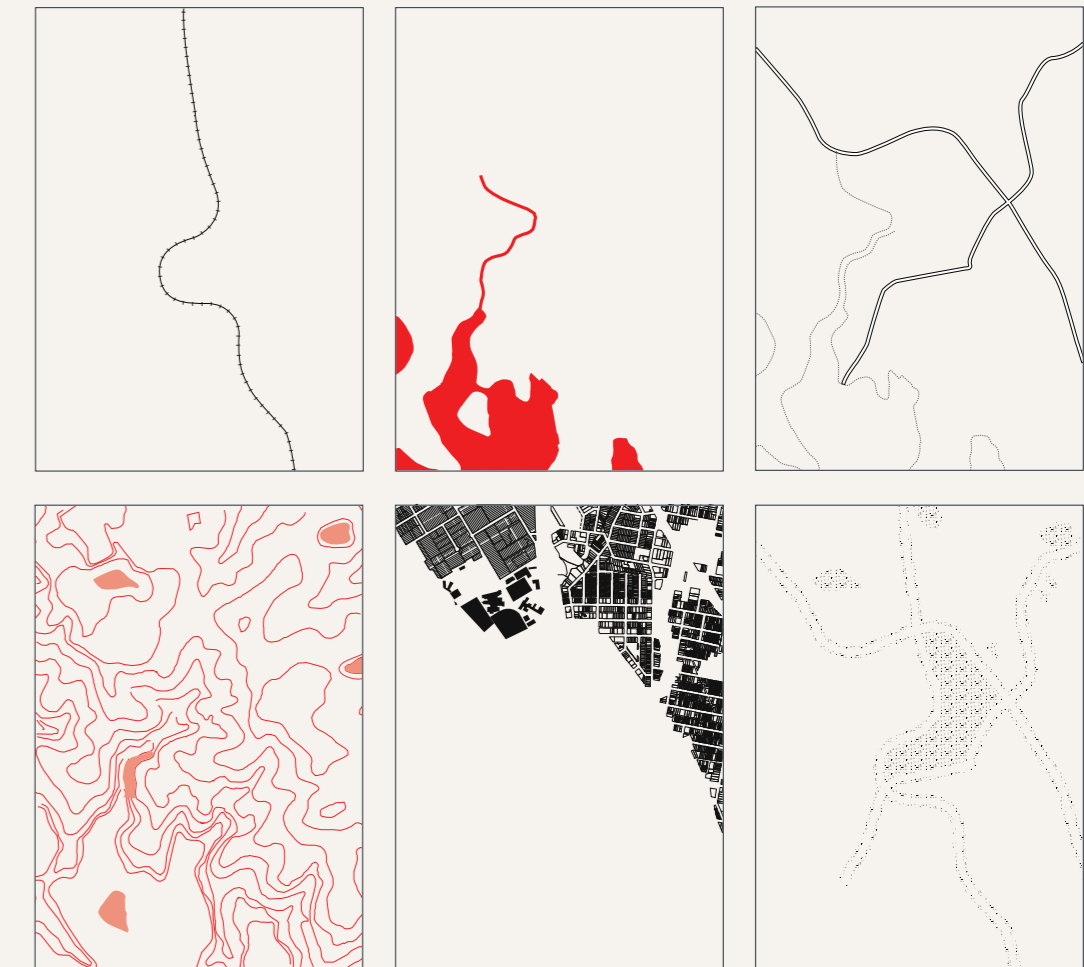
Scenario:

As the ecological and economic cost of transporting produce from distance farms to the inner city becomes unsustainable, efforts must be made to grow and cultivate food closer to home.

By returning 50% of this area of Wollstonecraft back to Cammeraygal country, there is an opportunity for something new. It creates both the possibility of producing locally and in abundance using traditional land and water management, but also a resurgence of the Aboriginal custodianship of this place. The residential population is limited to only as much as the product of the area can support, fostering a culture of sustainable abundance, and works in tandem with civic and special spaces to encourage a connection to this specific place.



Proposed Reclamation of Country.



- special sites
- contours
- lots
- civic services
- planted
- water
- train
- roads
- walking tracks

SWEEP

18 Wattle St. Pyrmont, NSW
Gadigal Country

Situated in the busy mixed use hub of Pyrmont, 18 Wattle St. offers an opportunity to create a space of recovery, respite and enjoyment in the heart of a vibrant community. SWEEP is an aquatic centre which aims to create access to water for all members of the public and serves as a reprieve from the daily grind, the inner-city hum and our increasingly hot summers.

By creating an outdoor bay with rockpools, shade and a headland that embraces the Northern sun, SWEEP aims to provide access to cool water and the experience of Sydney's coastal pools and bays for all members of the public, in both a paid and unpaid setting. The project combines with a more traditional indoor aquatic centre for paid patrons, as well as raised bar and restaurant facilities, and a new access route from upper Pyrmont to the Light Rail station.

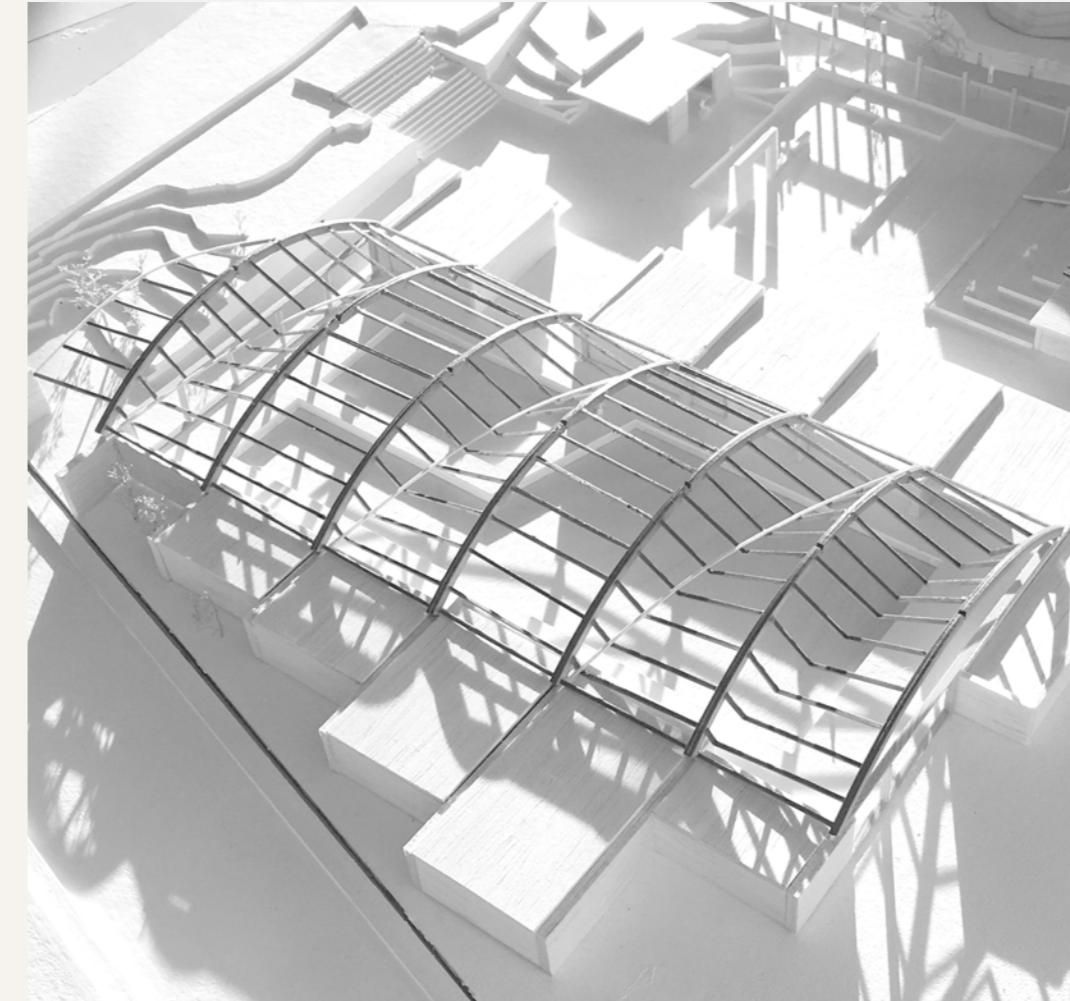
Sweep references the movements of breaststroke: the insweep, outswEEP, recovery and re-entry. As a swimmer cleaves the water apart, the program creates a space in which the activity of everyday day life is swept to the sides allowing for time to be spent meandering, taking a break from the heat, and experiencing the remedial benefits of our interaction with water.



Eastern Perspective from The Bay



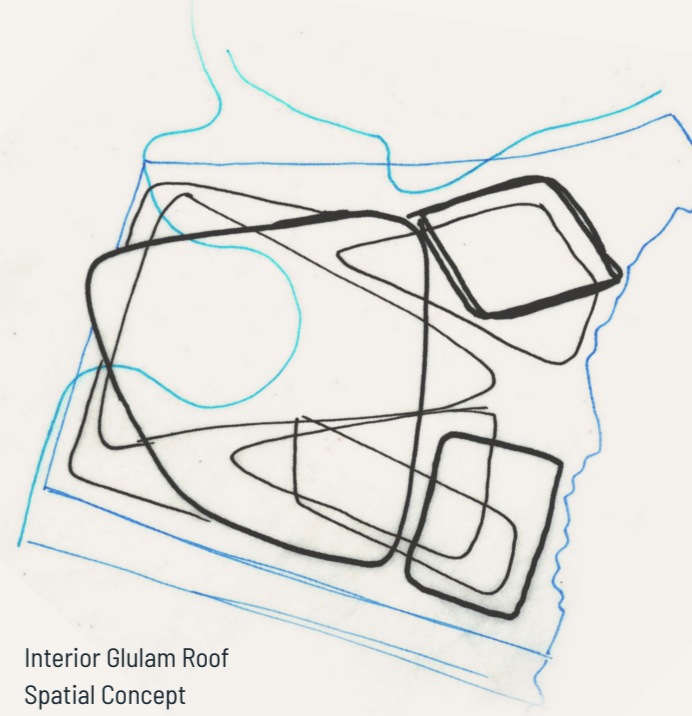
Pool Hall Structure



Aerial Perspective of Site



Interior Glulam Roof
Spatial Concept

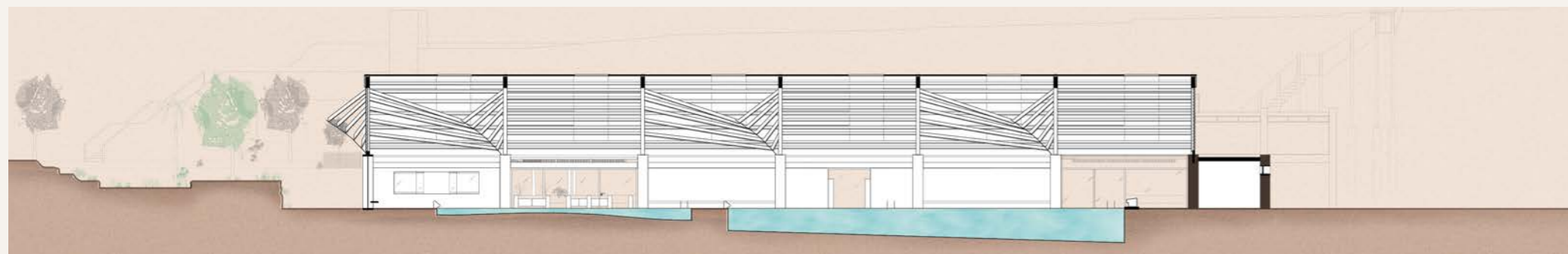


SWEEP SECTIONS

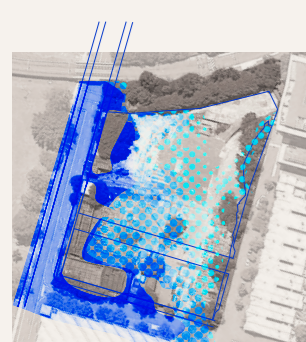


EW

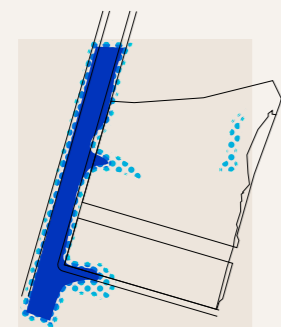
0 1m 5m 10m



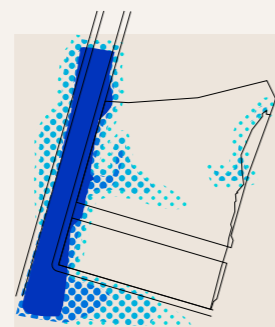
NS



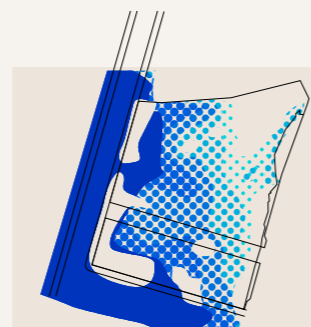
Flood Mapping - 18 Wattle St.



1



2

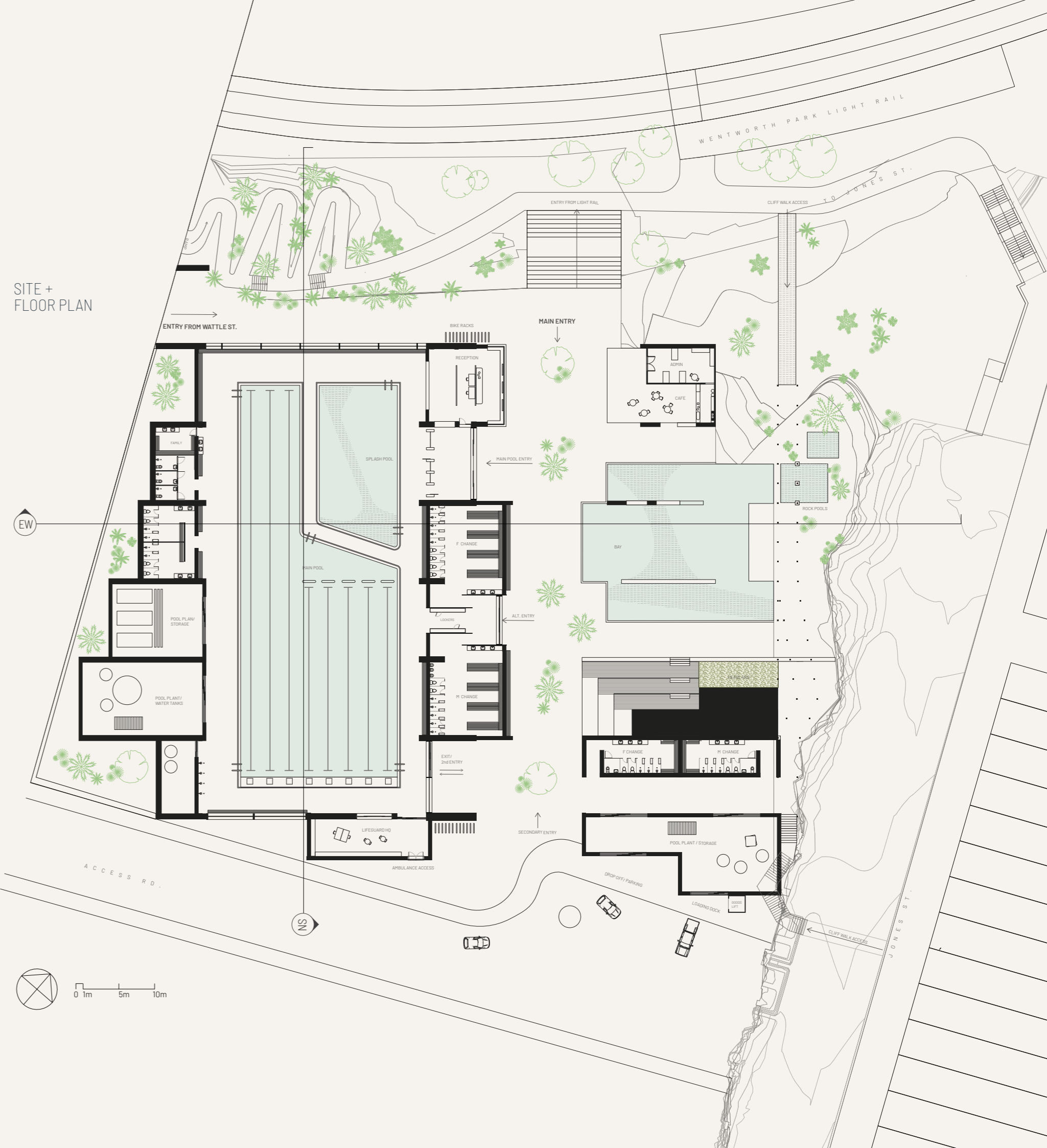


3



Depth Strategy

SITE + FLOOR PLAN



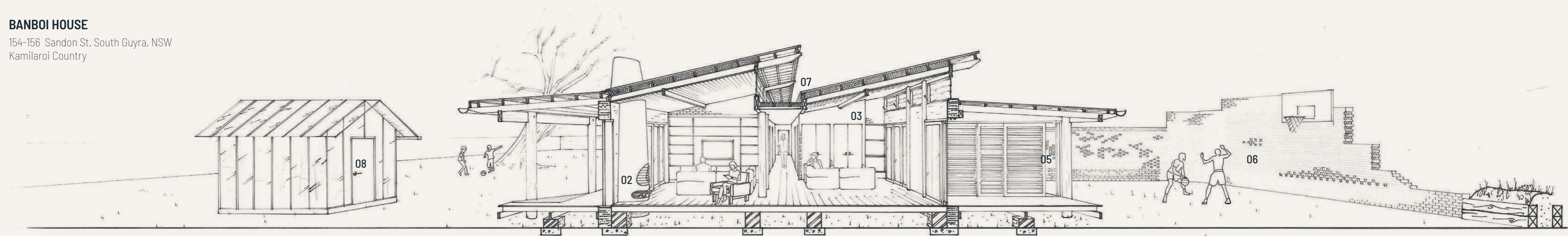
EW

NS

0 1m 5m 10m

BANBOI HOUSE

154-156 Sandon St. South Guyra, NSW
Kamilaroi Country



1. NS SECTIONAL PERSPECTIVE



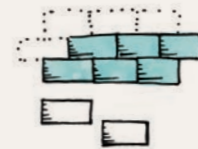
A RE-KINDLED FIRE

To understand where we are – South Guyra on Kamilaroi country – we must understand our past.

Through consultation with the client, this project is based around the concept of a re-kindled fire.

It aims to create spaces which feel protected from the town, in an effort to encourage the passing on of culture in a safe place. These are mixed with more public spaces to encourage social interaction with the street & town.

Practically, through passive heating techniques and engineered fireplaces, heat, warmth and fire is harnessed & shared safely in Guyra's freezing, and extremely dry conditions.



BUILT PIECE BY PIECE

As our family grows, so too must our house, to suit the needs of an inter-generational household.

In the local tradition of building piece-by-piece, Banboi house aims to use materials such as rammed earth, railway sleepers, timber posts and recycled bricks to create a home from local materials, and connect with this place. The use of timber beams and posts also allows for spaces to be re-configured, customised, played with, and added to using simple fixings, without damaging paint or surfaces.

External rooms & areas for campouts, caravans or future extensions ensure the house can have new pieces come and go as it's family members do.



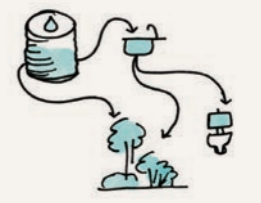
01 SEVERAL FIRES, TO SPREAD WARMTH TO COMMUNAL AREAS



03 STONE AND EARTH TO CAPTURE WARMTH. SHELTER FROM SUN, WIND, SNOW & DUST.



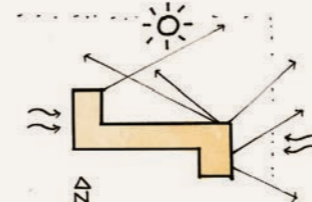
05 ALLOW FOR AVOIDANCE, OBSERVATION & CIRCULATION.



07 A THOUGHTFUL APPROACH TO WATER USE, TO EASE THE BURDEN OF DROUGHT, WITH GREY-WATER RECYCLING, & RAINWATER STORAGE



02 GUARDED FIRES INSIDE AND OUT, TO ALLOW FOR COOKING AND COMMUNITY IN ALL WEATHER & FIRE RESTRICTIONS.



04 A DOUBLE "L" SHAPE TO DEAL WITH ENVIRONMENT, PROSPECT & APPROACH.

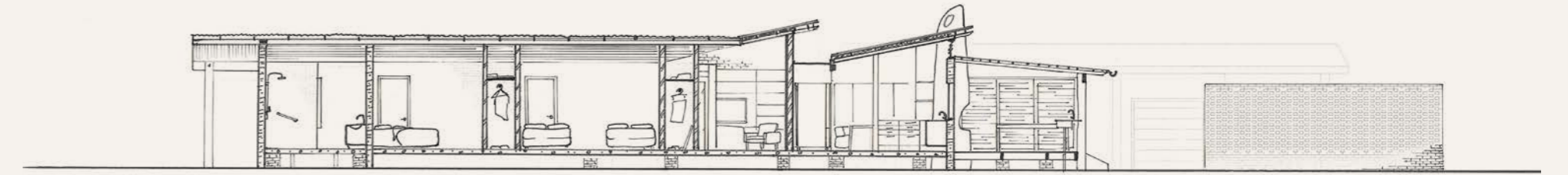


06 AREAS FOR PLAY, WHICH PROTECT BUT ALSO ALLOW FREEDOM & SPACE

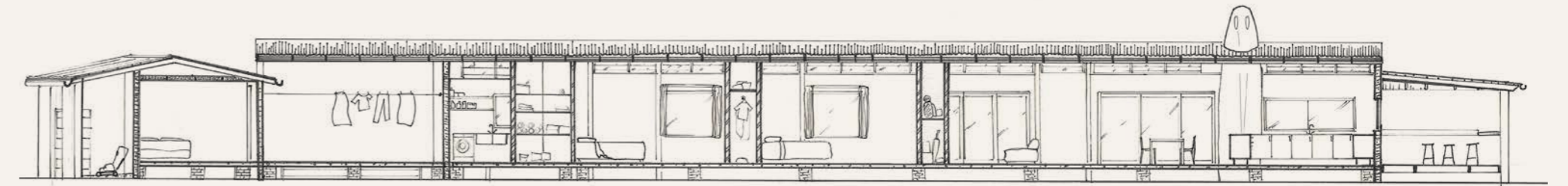


08 LOW WATER GREEN HOUSE TO GROW PLANTS AND FOOD IN HARSH CONDITIONS

BANBOI HOUSE
FLOOR PLAN



2. NS SECTION



3. EW SECTION

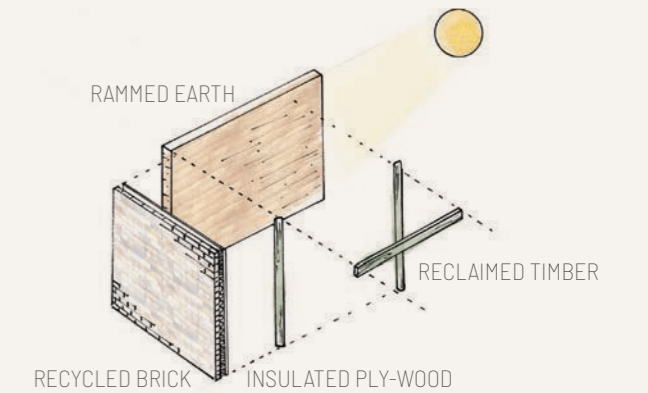
0 1m 4m



NE Perspective



NW Perspective



Material Strategy

THE PRECIPICE

142 Clarence St. Sydney, NSW
Gadigal Country

When contemplating the experience of a Natural History Museum and Music Conservatory, a conflict with time arises. While music requires the continuation of time, a museum aims to suspend its artefacts in space/time.

It is this precipice between continuation and suspension which is the focus of 142 Clarence St. a museum and conservatory which traces endangered species as they climb towards their last breath. The site will be a space for discussion of endangered species climbing the ladder to extinction, with new exhibitions and performances having a particular focus on a specific animal or aspect of endangered species, and constantly shifting focus over time.

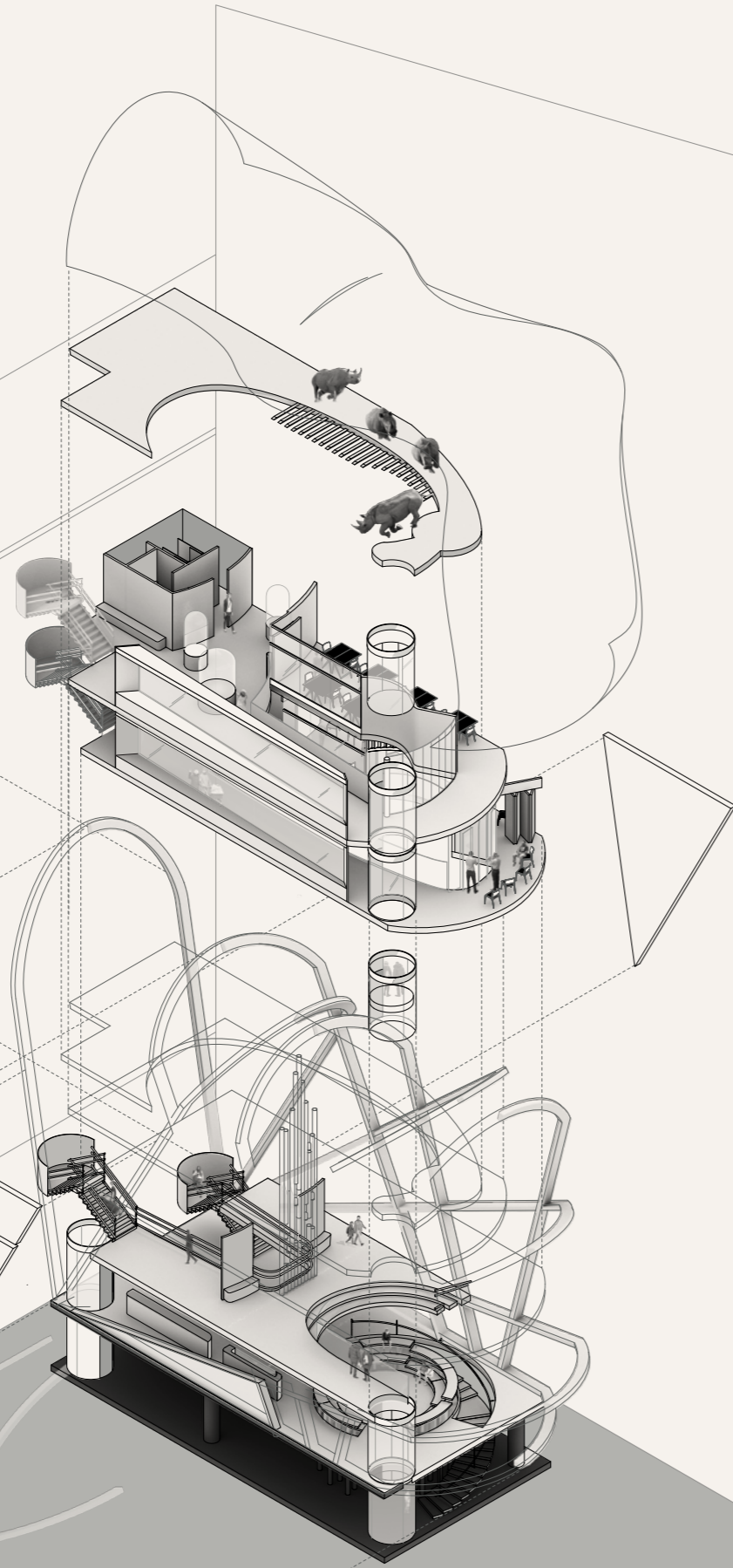


Fig. 44

- P. The Precipice*
- a. Archive space*
- b. Glass exhibition bells*
- c1. North wall interior acoustic cladding*
- c2. South wall interior tactile cladding*
- cs. Circulation stairwells*
- dc. Display cases floors 1 & 2*
- f. Ground floor forum*
- fb. Food and beverage service*
- fh. Front of house*
- g. Double height glazing*
- li. Entry lift from G to LG*
- ls. Main lift from LG to P*
- m. Music rehearsal and teaching spaces*
- o. Glass organ pipes. Contain small display bells*
- pr. Projection chamber*
- r. Research and admin spaces*
- s. Tensile fabric membrane*
- t. Laminated timber superstructure*
- we. Bathrooms floors 1 & 2*
- x. Facade cladding*
- y. Glazed pipework*
- z. Ventilation and Plumbing*



Interior Program



Skeletal Structure + Atrium

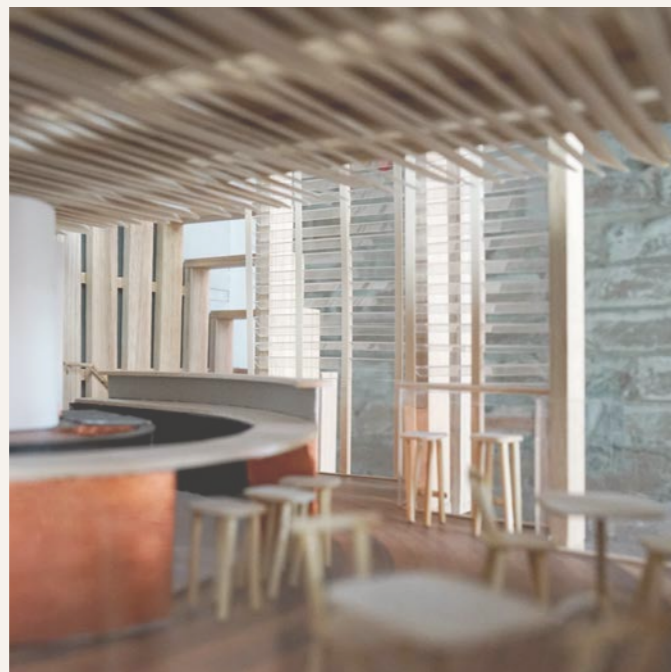
THE EDDY

Eastern Ave. Camperdown, NSW
Gadigal Country

To create an elevated café and gallery space in the busy corridor on the Sydney University campus, the project takes into consideration what amenities it can give back to the street, while also inflicting minimal disruption to the fundamental program of the avenue.

The proposal is an eddy in this stream of people. A point of calmness, of respite, where participants choose to break from the flow, and enter a place to float for a while.

Like a naturally occurring eddy, looking North or South it appears as a disturbance on the surface. Upon approach, its influence is more apparent. A traveller can choose to succumb to its pull, or steer around it.



NW Perspective from Eastern Ave.
Interior + SW Perspective from Eastern Ave.



WINGADAL PLACE

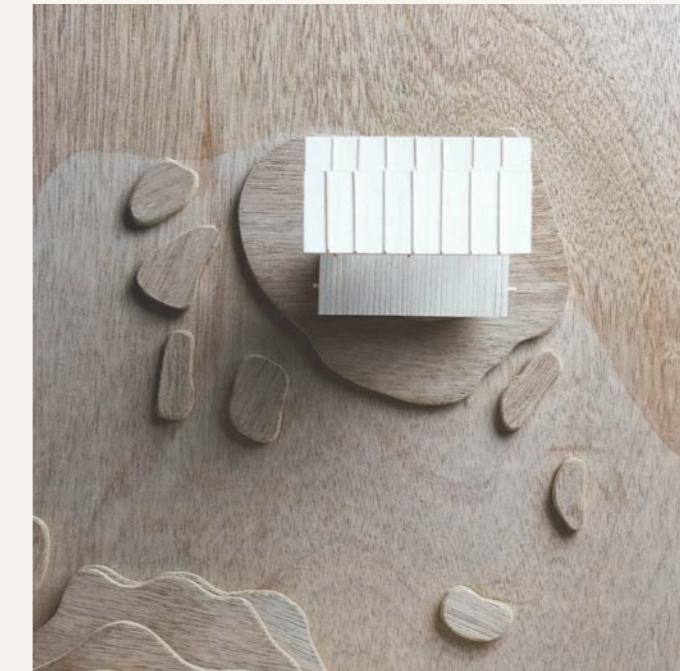
Point Piper, NSW
Gadigal Country

Located on Sydney's Point Piper, this cul-de-sac boasts some of the most expensive property in Australia.

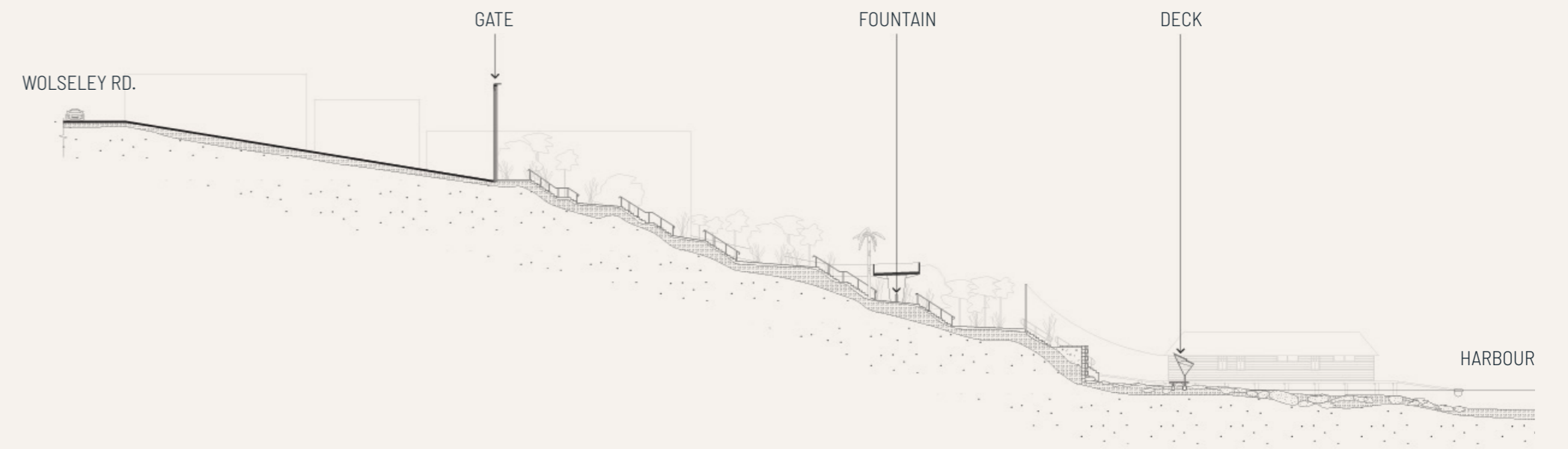
For the curious, a 50m steep descent of stairs, ramps, past palms and private driveways there is a worthy reward - a 180° view of Sydney Harbour.

To reclaim for the public, this hidden pocket of the harbour and identify the track from ridge-line to water with three markers:

- GATE - to identify the public stairs.
- FOUNTAIN - to reassure you're on the right track.
- DECK - the reward for a long descent.

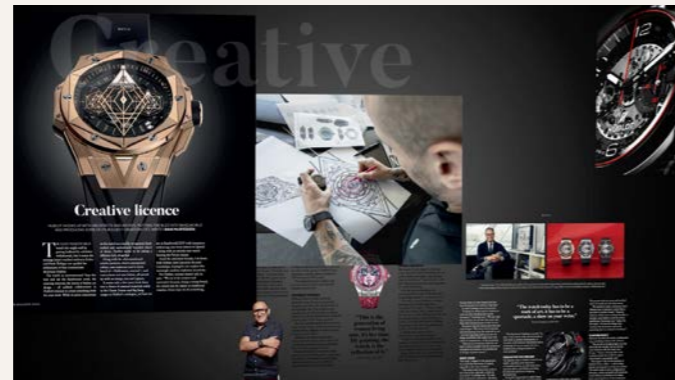


The Deck



MOTION + SCREEN DESIGN

Motion design and animation projects for TV, publishing and events. For more projects and motion reels go to chrisjhamblin.com/projects



7mate Brand Refresh
Hawkes Brewing Co.
AFL Season Opener

AFR Magazine Event
Summer of 7Tennis Campaign
AFL GFX Package

7Flix Brand Refresh
Good Food Magazine TVC
Australian Open Campaign

RIO 2016 + TOKYO 2020

Art direction, concept design,
pre + post-production supervising

The clear highlight of my time with Seven was the privilege to work on their award winning Olympics coverage, especially the games' triumphant return for Rio 2016.

The campaign for **Rio 2016**, was a massive green-screen production, to sell the broadcast's high tech set - which was yet to be built.

Working to a tight timetable, we developed a tracking and measuring system that would let us insert the set behind the talent once shot.

I served as pre-production designer- storyboarding, concept designing and creating animatics with our 3D team. After the shoot I took on the role of post-production/VFX supervisor and art director, working with 7 Creative's talented compositing and 3D team, to deliver the final result.

For **Tokyo 2020**, I was asked to help the Seven team design the broadcast graphics including on-screen and in-set design and animation.

Working on events such as the Olympics, and Australian Open is a privilege and a definite career highlight. There is an immense feeling of satisfaction working with a team who is intent on bringing incredible global moments into people's homes.



Mr Olympics- Bruce McAvaney In-Frame and On-Set

Tokyo 2020 Shinya - In-Set and On-Air GFX

YOUNG CHANGE AGENTS

Brand Strategy + Refresh

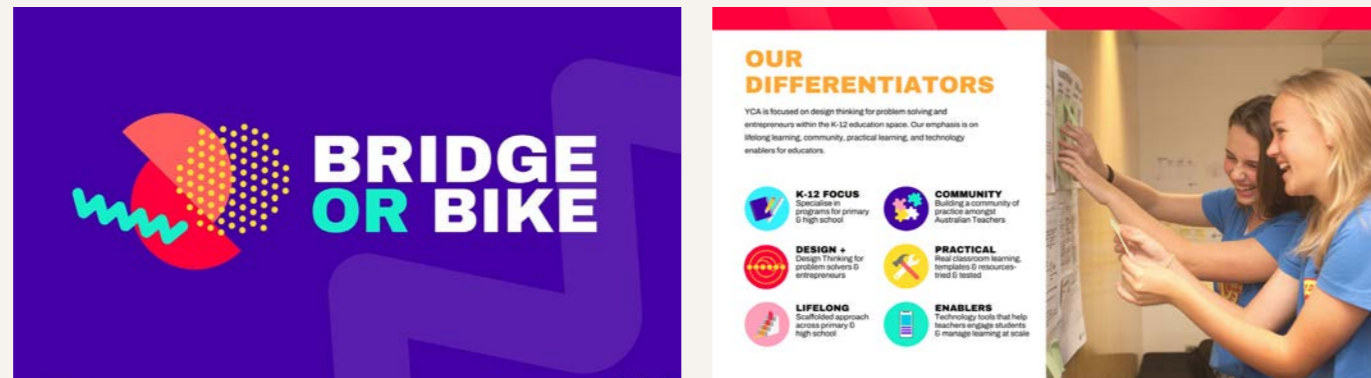
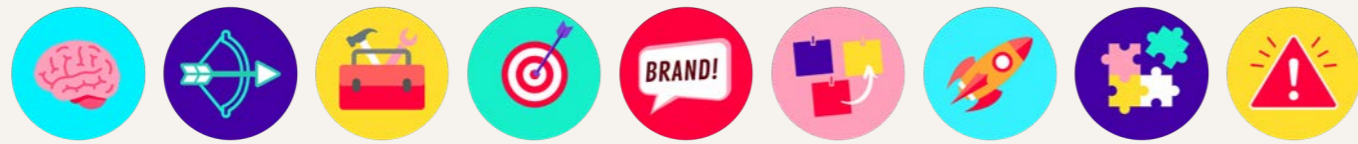
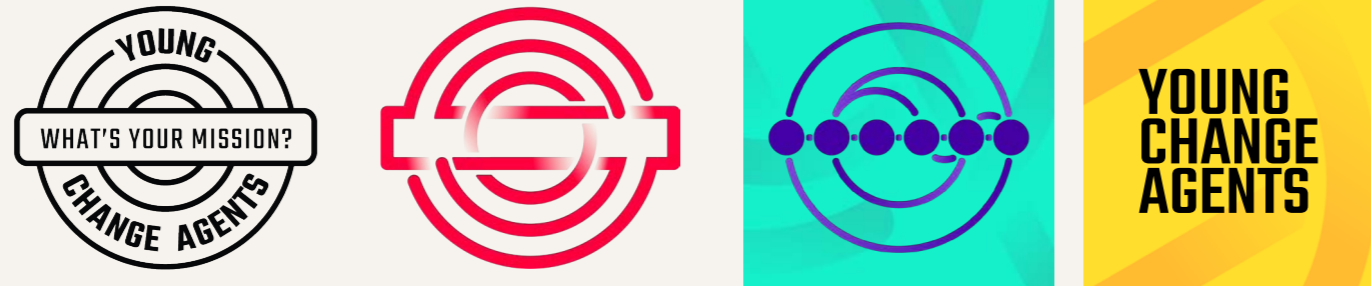
Working in the not-for-profit sector presents a range of challenges for a brand refresh, most notably tight budget and a rapid scale-up from humble startup to industry leader. Add to that the need to communicate to both youth-facing and corporate audiences, a strategy and refresh of the YCA brand was a challenge to practice what we preach - Design Thinking.

How might we honour our roots and re-invigorate our brand? The solution was 3-fold:

1. Refine our original emblem into a clear mark, and hero our name in a alternative word mark.

2. The "Wicked Problem" device. Taking cues from our logo's silhouette we devised a puzzle that represented the ambiguous and iterative nature of Design Thinking. The device's is also mirrored in our icon for the DT process that YCA teaches.

3. Create a contemporary colour palette designed for screens, and a library of badges and icons for use across collateral. As YCA engages with young people, educators, parents, and corporate partners via numerous and varied channels we needed a consistent visual language that was also flexible. Our icons and colours needed to be engaging for students, with an ability to be pared back for B2B and corporate stakeholders.



Refined Logo Mark, Wicked Problem Device, Design Thinking Icon + Hero Word Mark

Selected YCA Icons

Youth-Facing Program Collateral, Corporate Collateral

BILLABONG MENS ACCESSORIES

Product Design + Development

Billabong's surf/TREK range, drew inspiration from hiking and sneaker culture, with modern shapes and functional for everyday travel.

I served as designer and developer for this particular series, including back packs and travel bags, as well as its sister range, Pocket/Trek: a collapsible travel series.

To compliment Billabong's sustainable initiatives such as the Recycler Series board shorts, the accessories team decided to hero our reusable bottles and focus on quality materials, reducing plastic and supporting social initiatives.

We collaborated with MiiR on a range of tough, insulated bottles for outdoor adventures and an ethos of inspiring action. With every bottle sold, MiiR supports global water projects that provide clean drinking water to developing communities, and allow customers to track the impact of their purchase.



Surf/Trek Lakey Pack, Keramas Duffel

Pocket/Trek Inca Pack, Billabong X MiiR Insulated Bottles.

C H R I S H A M B L I N

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