TEXTURE + MATERIALITY

ARCH1101 LOWE

DEFINITIONS
MATERIAL/IMMATERIAL
MAPPING
TEXTURE PARAMETERS
BENEATH THE SURFACE
TEXTURE + GEOMETRY
STUDENT WORK
SKETCHUP TUTORIAL

tex·ture

n.

A structure of interwoven fibres or other elements.

The distinctive physical composition or structure of something, especially with respect to the size, shape, and arrangement of its parts: *the texture of sandy soil; the texture of cooked fish.*

The appearance and feel of a surface: *the smooth texture of soap.*

A rough or grainy surface quality: *Brick walls give a room texture.*

Distinctive or identifying quality or character: “an intensely meditative poet [who] conveys the religious and cultural texture of time spent in a Benedictine monastery” (New York Times).

The quality given to a piece of art, literature, or music by the interrelationship of its elements: “The baroque influence in his music is clear here, with the harmonic complexity and texture” (Rachelle Roe).

ma·te·ri·al

n.

The substance or substances out of which a thing is or can be made.

Something, such as an idea or information, that is to be refined and made or incorporated into a finished effort: *material for a comedy.*

materials Tools or apparatus for the performance of a given task: *writing materials.*

Yard goods or cloth.

A person who is qualified or suited for a position or activity: *The members of the board felt that she was vice-presidential material.*

adj.

Of, relating to, or composed of matter.

Of, relating to, or affecting physical well-being; bodily: “the moral and material welfare of all good citizens” (Theodore Roosevelt).

Of or concerned with the physical as distinct from the intellectual or spiritual: “Great men are they who see that spiritual is stronger than any material force, that thoughts rule the world” (Ralph Waldo Emerson).

Being both relevant and consequential; crucial: *testimony material to the inquiry.* See Synonyms at relevant.

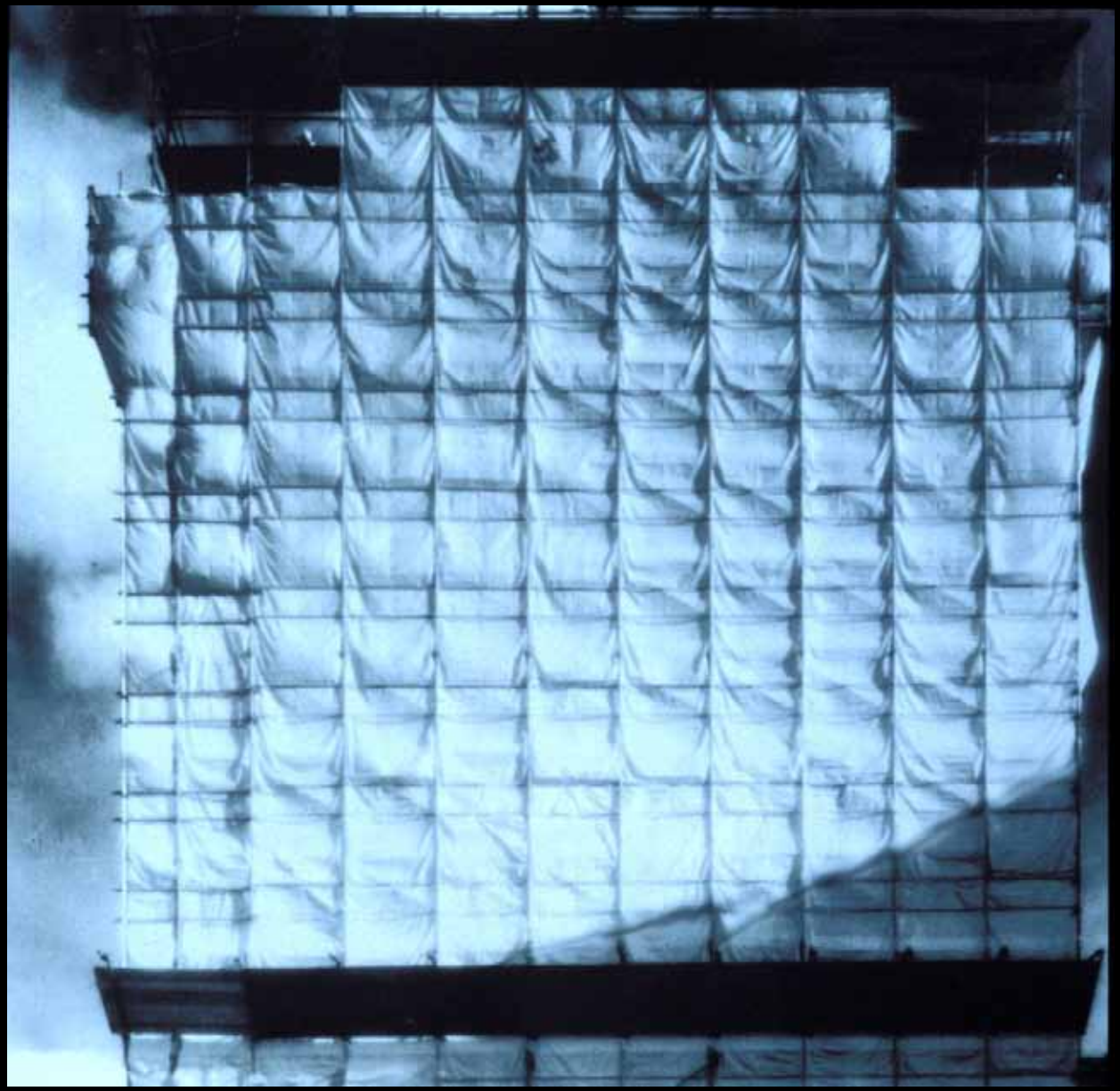
Philosophy. Of or relating to the matter of reasoning, rather than the form.

materiality

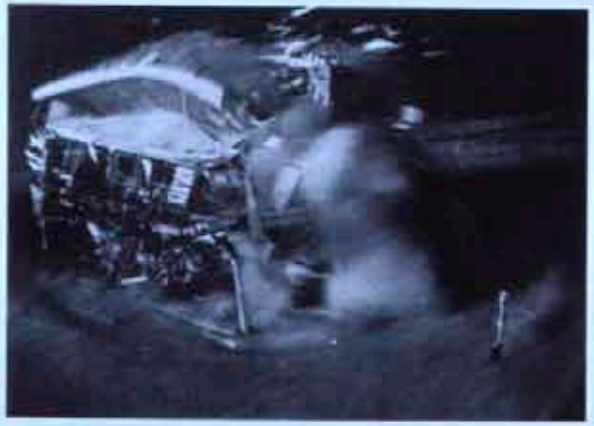
n 1: relevance requiring careful consideration [ant: immateriality] 2: the quality of being physical; consisting of matter [syn: physicalness, corporeality] [ant: immateriality]

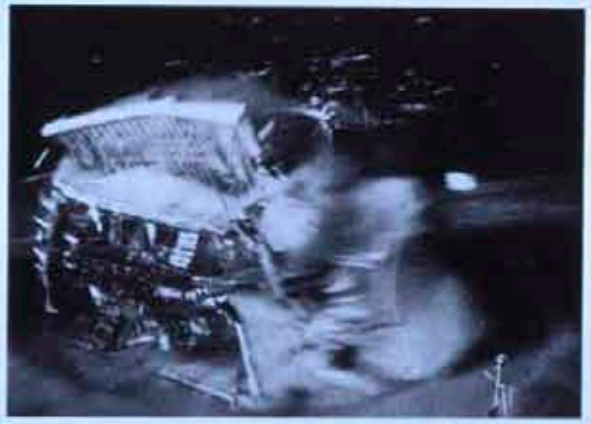
MATERIAL / IMMATERIAL

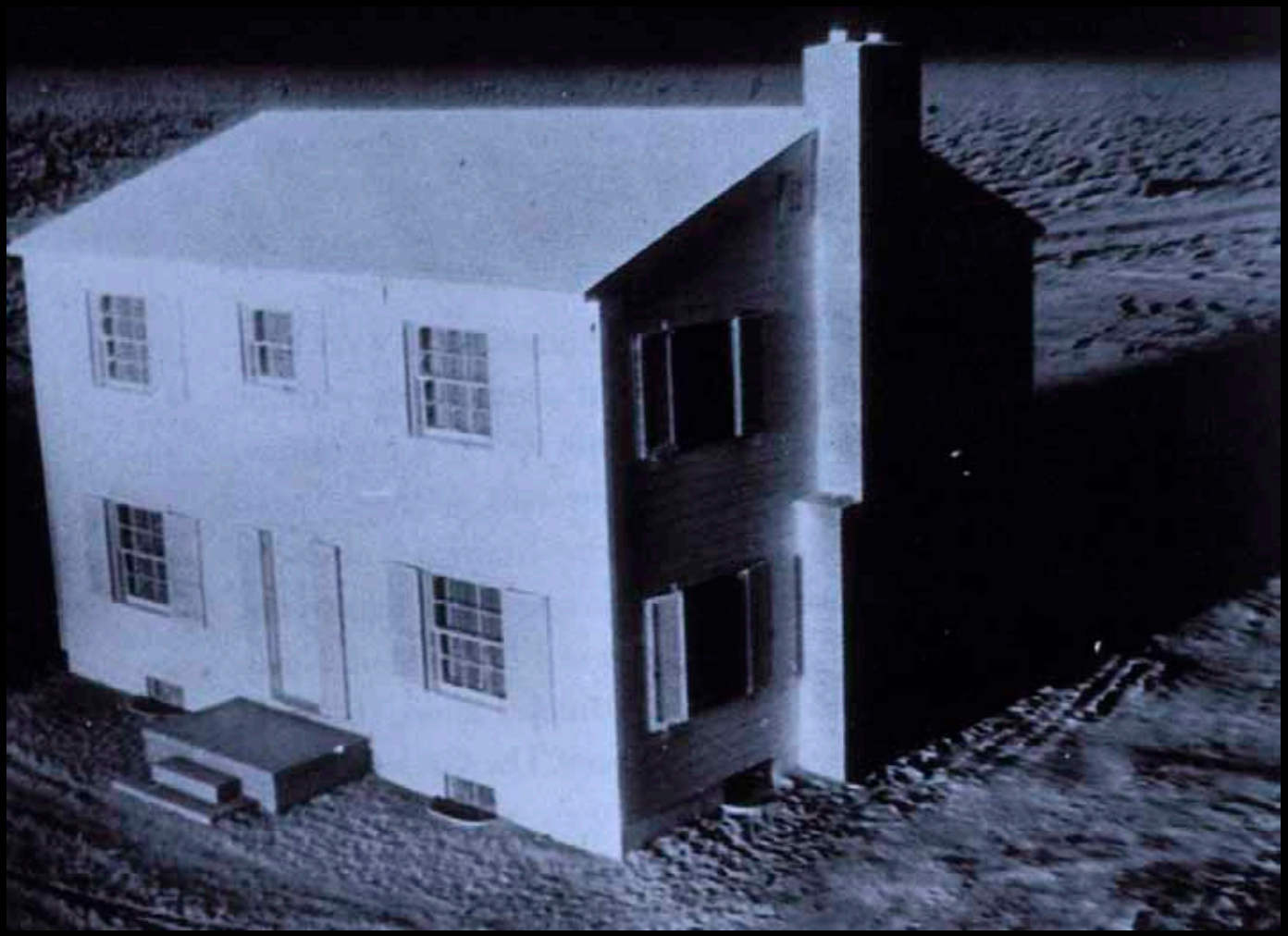
CONGREXPO. EURALILLE. OMA. REM KOOLHAAS.

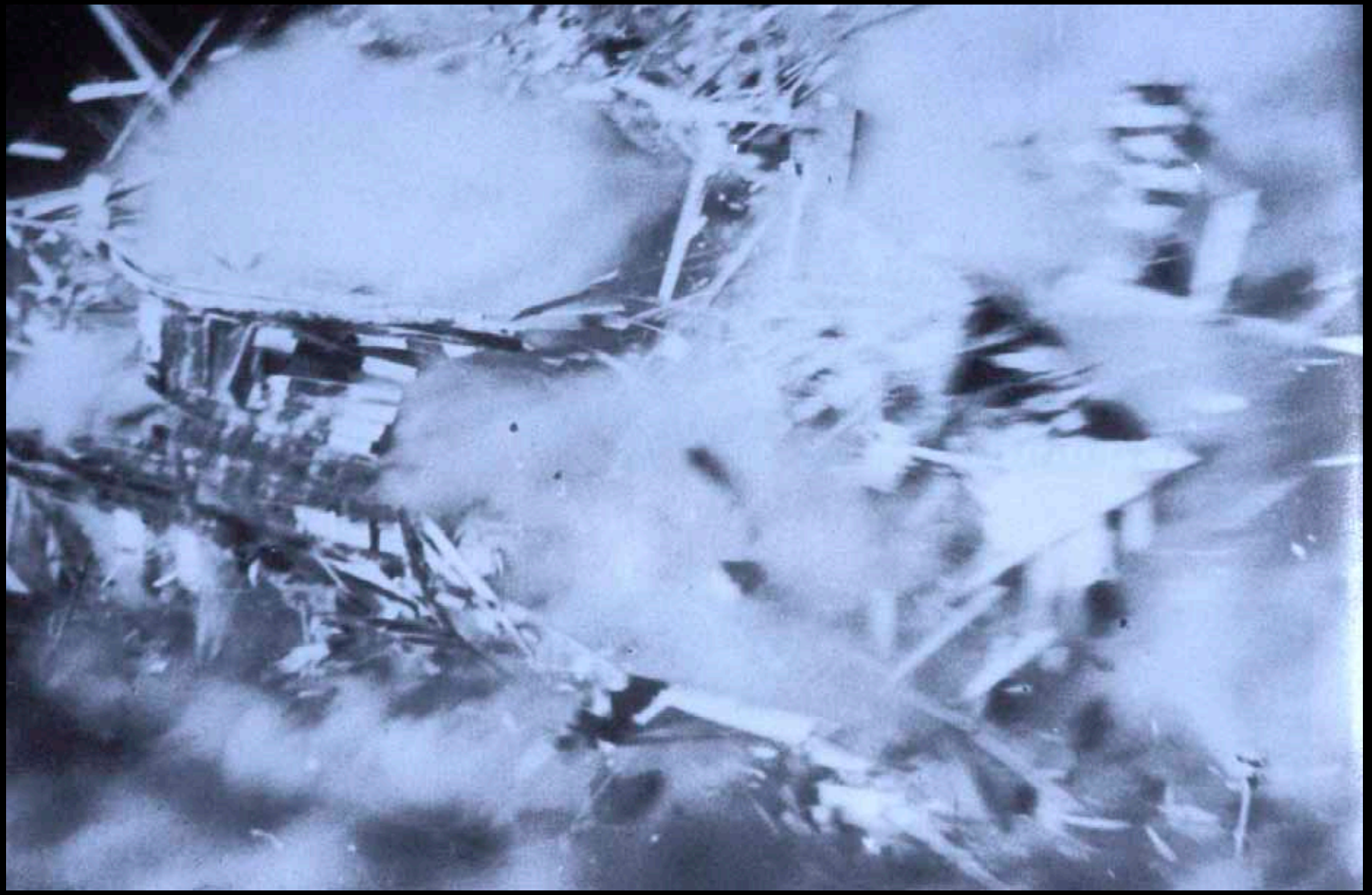


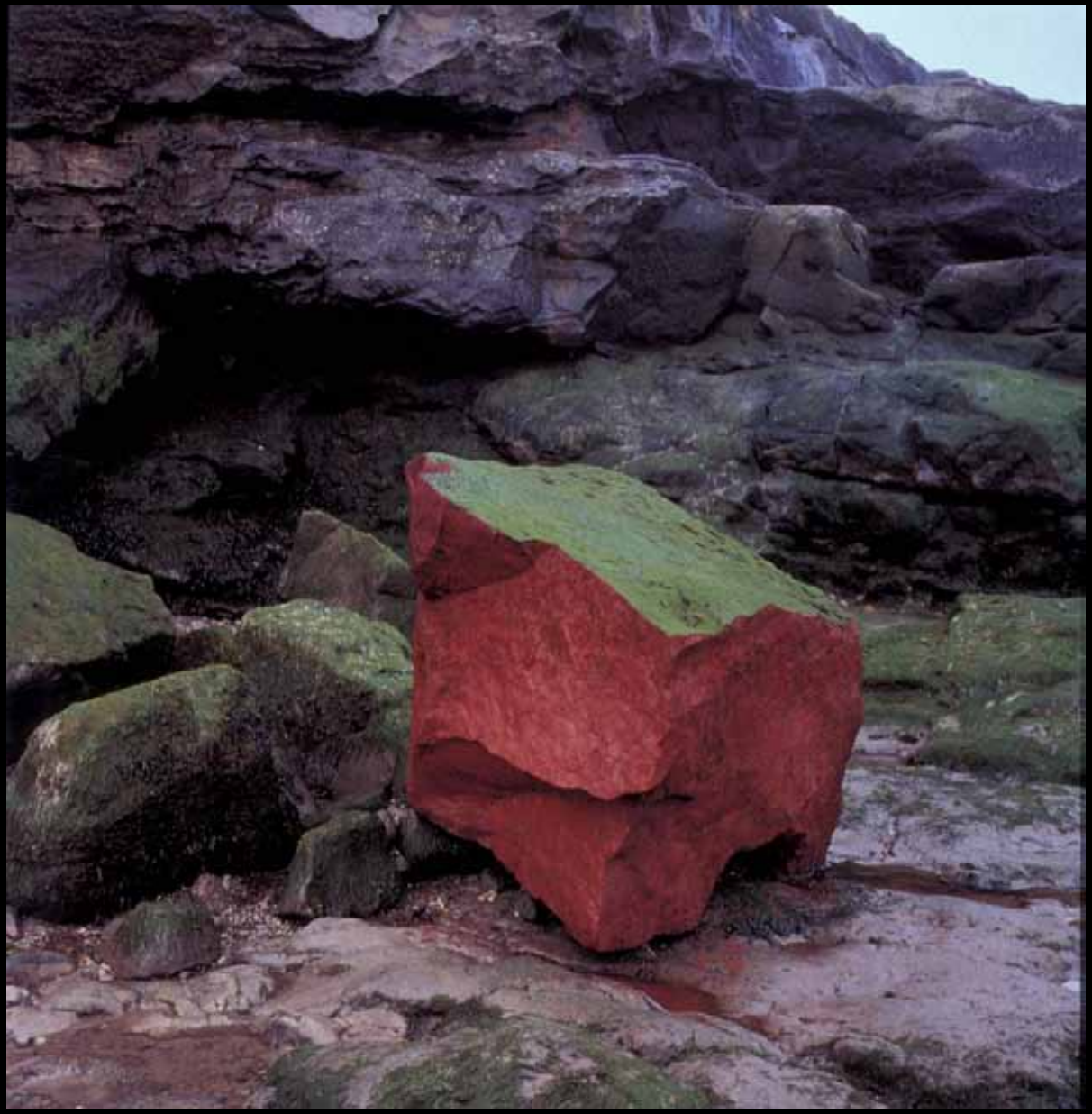
BROOKLYN MUSEUM











ANDY GOLDSWORTHY

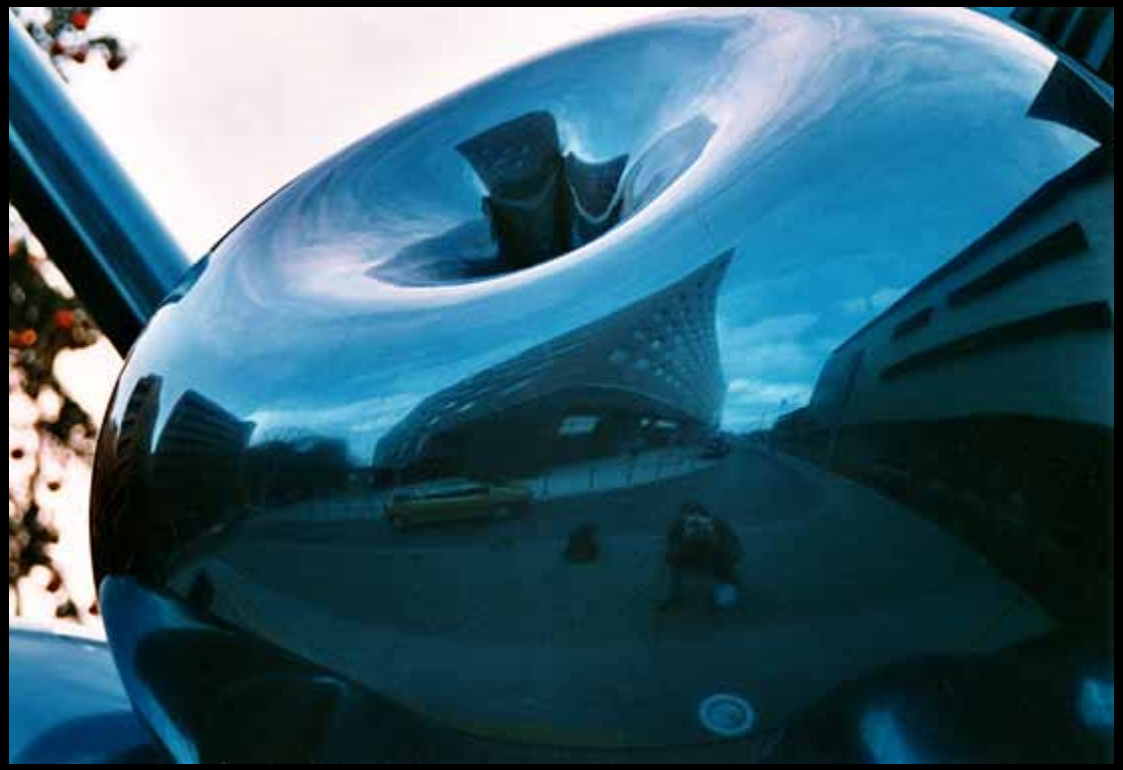
PETER ZUMTHOR.
THERMAL BATHS. VALS.
SWITZERLAND

BARCELONA PAVILION.
MIES VAN DER ROHE.

Fig. 25. Study for the positioning of the slabs of green marble on the wall over the interior pool

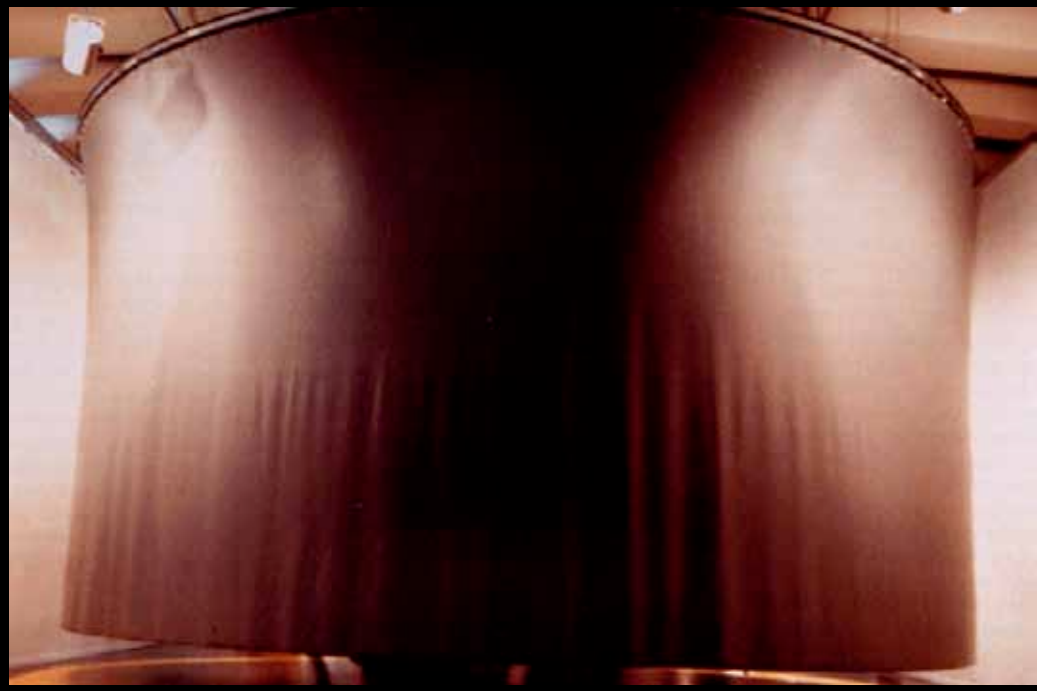
EURALILLE SHOPPING CENTER. JEAN NOUVEL.

JEFF KOONS

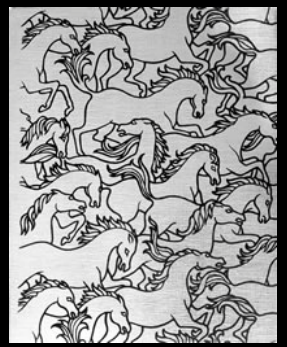


COOP HIMMELBLAU

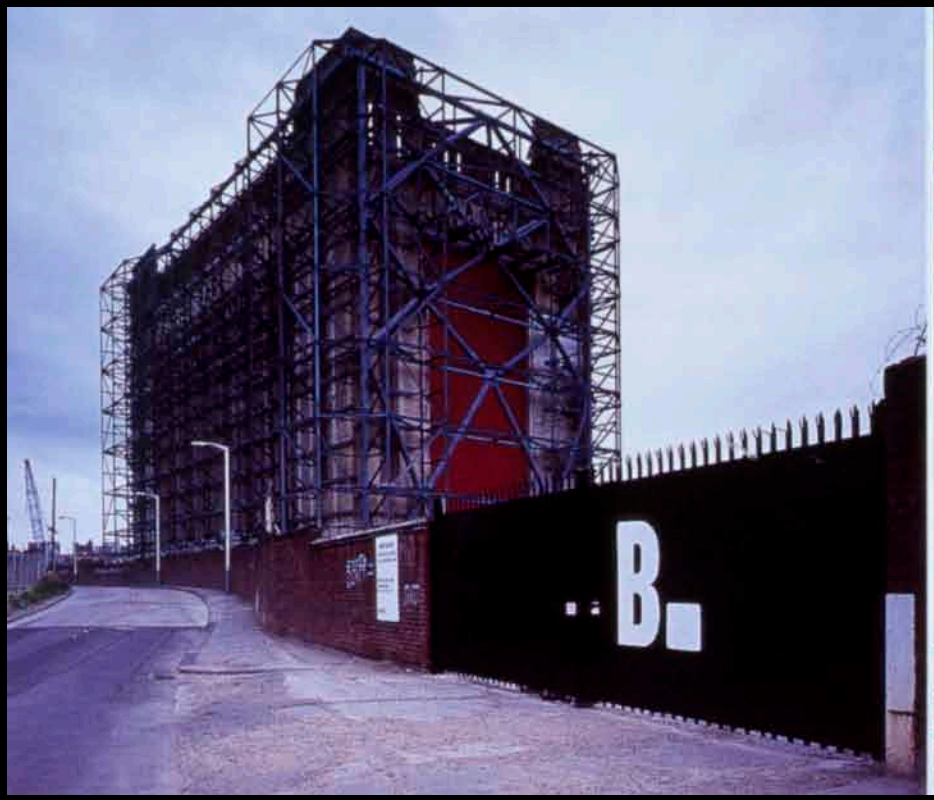
BIOMEGA. MARC NEWSON



HERZOG AND DE MEURON



HERZOG AND DE MEURON



ANISH KAPOOR

Sine Language

Abstract art can be tough to interpret, but this particular piece is easy to explain. It's a visual expression of the function g(x,y) = (ln(sin(x)))^3*(tan(y)), h(x,y) = (ln(cos(y)))^3*(tan(x)). MIT professor John Belcher and his colleagues developed a Java applet that turns vector field mathematics into kaleidoscopic landscapes. Belcher uses the app in his freshman physics course as an interactive exercise designed to help students understand concepts like electromagnetics. "Forces that are normally invisible are given a sense of reality," Belcher says. "You get a totally different feel for what's going on." The results are so off the wall that he holds a contest each semester and posts the most stunning designs online. To make your own, visit *web.mit.edu/8.02t/www/weird*. – **Aaron Clark**

MAPPING

ACROSS THE AMERICAN LANDSCAPE. JAMES CORNER.

ut Bank, Montana. Wheat fields on tablelands cut by the Marias River.

ad area, Montana. Wheat strips running perpendicular to the prevailing wind.

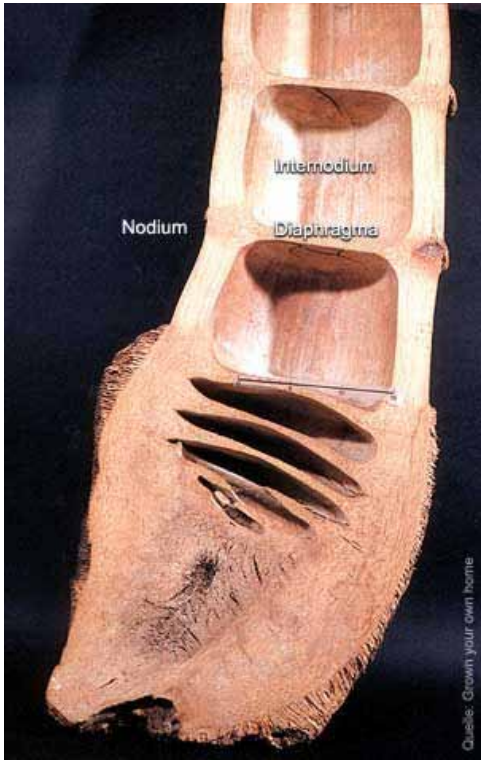
he area, California. Agricultural fields in the Colorado River Valley.

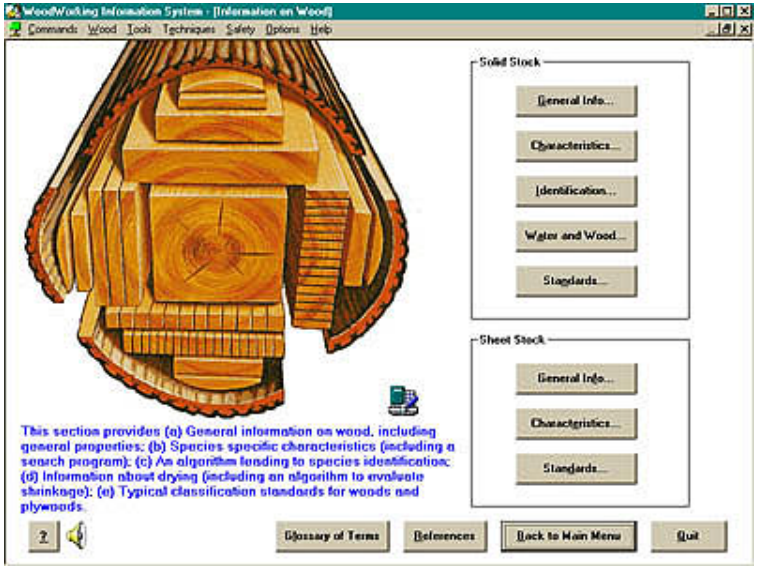
TATE. MODERN. LONDON. HERZOG AND DE MEURON

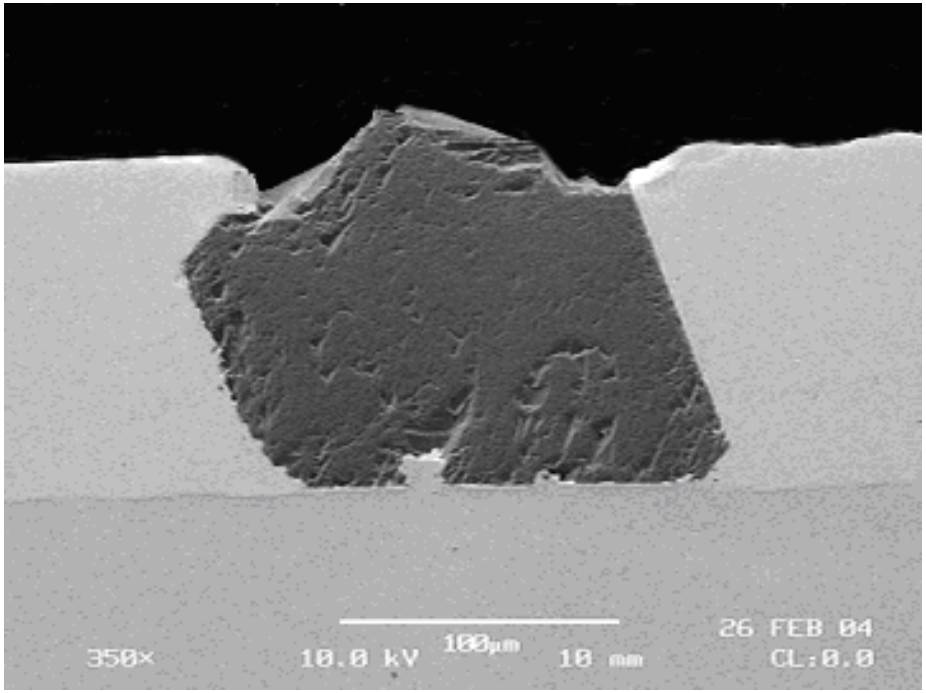
ZAHA HADID: http://www.zaha-hadid.com/

CARLO SCARPA

BENEATH THE SURFACE


Internodium
Nodium
Diaphragma
Quelle: Grown your own home


WoodWorking Information System - [Information on Wood]
Commands Wood Tools Techniques Safety Options Help
Solid Stock
General Info...
Characteristics...
Identification...
Water and Wood...
Standards...
Sheet Stock
General Info...
Characteristics...
Standards...
This section provides (a) General information on wood, including general properties; (b) Species specific characteristics (including a search program); (c) An algorithm leading to species identification; (d) Information about drying (including an algorithm to evaluate shrinkage); (e) Typical classification standards for woods and plywoods.
?
Glossary of Terms
References
Back to Main Menu
Quit


350×
10.0 kV
100µm
10 mm
26 FEB 04
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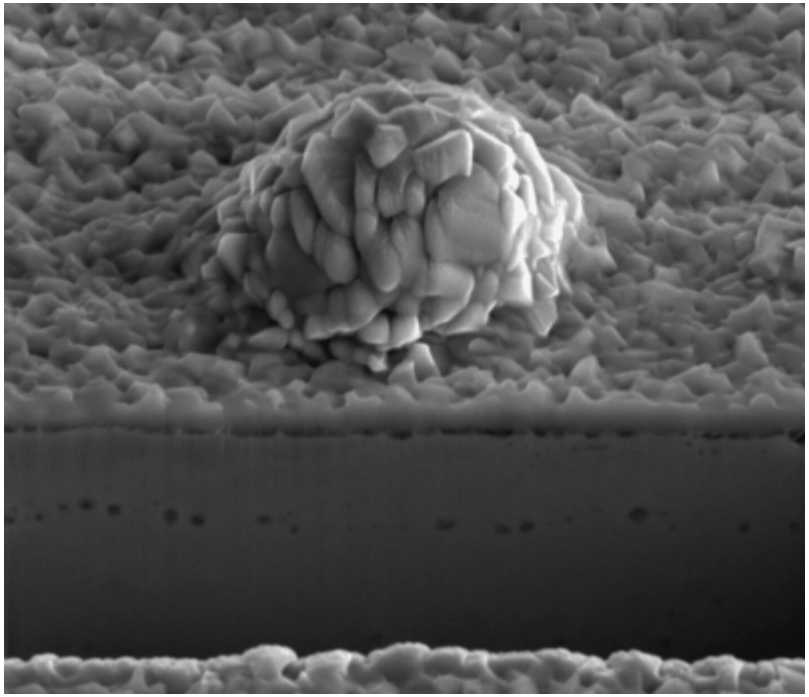
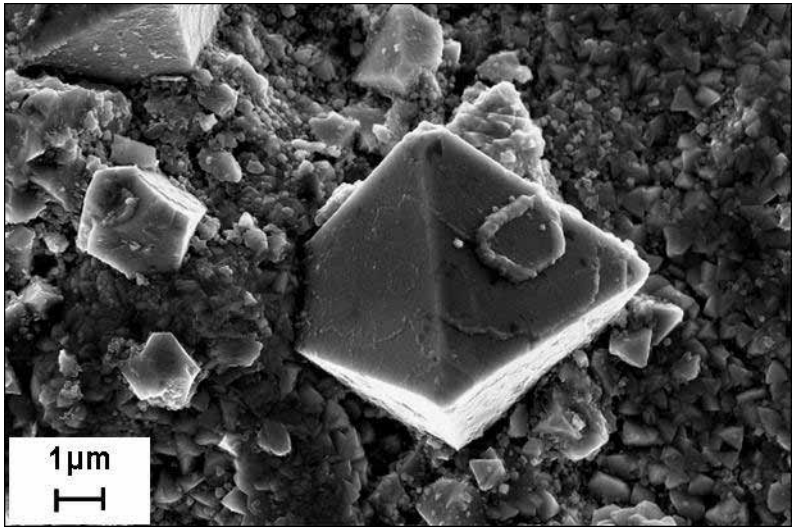
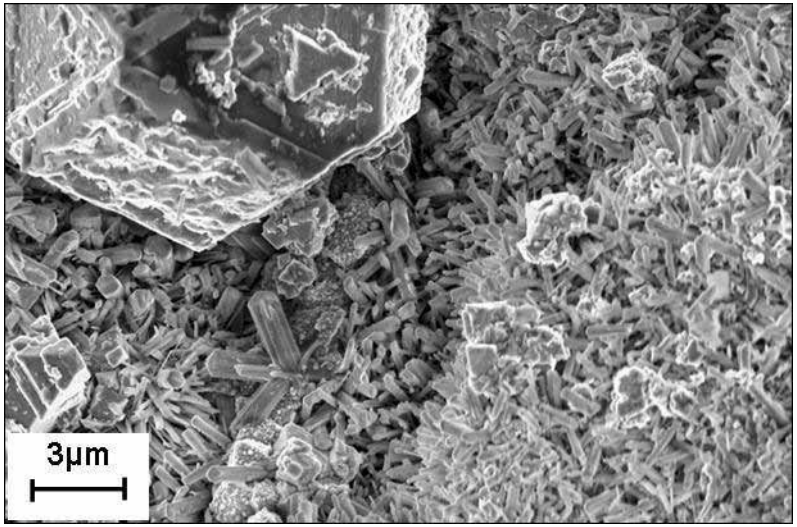
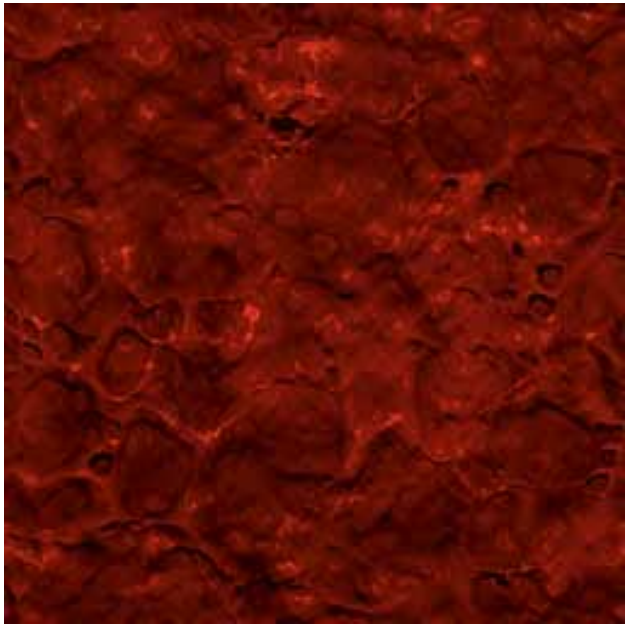



1µm


3µm

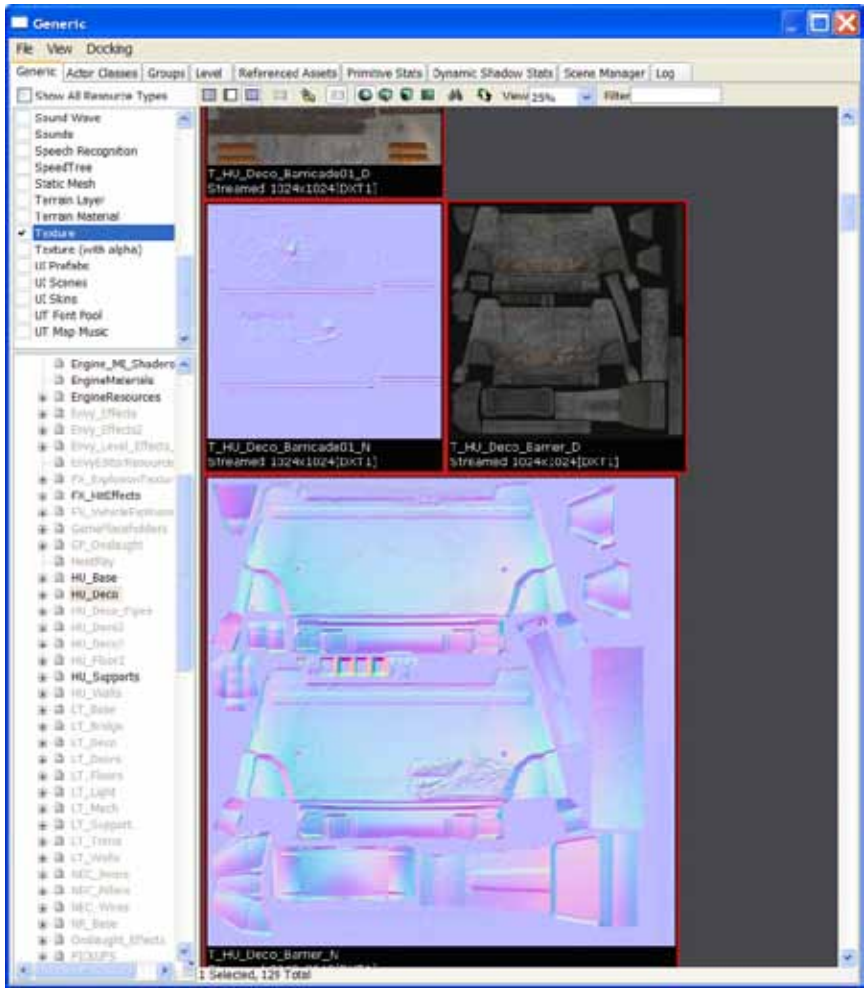
TEXTURE PARAMETERS

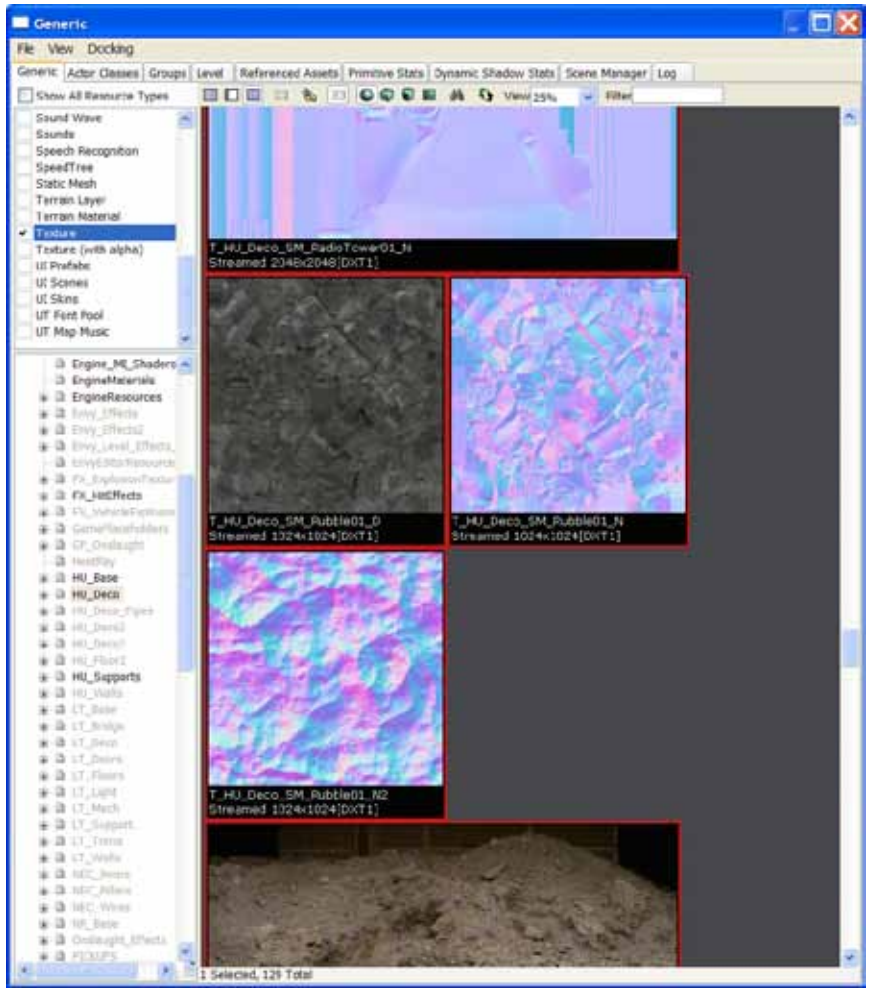


PIXEL DIMENSIONS
IN POWERS OF 2
128 x 128
512 x 512
1024 x 1024

ARCH1101
512 x 512
FILE TYPE = *.tga

UT2004. EPIC GAMES.


Generic
File View Docking
Generic Actor Classes Groups Level Referenced Assets Primitive Stats Dynamic Shadow Stats Scene Manager Log
Show All Resource Types
Sound Wave
Sounds
Speech Recognition
SpeedTree
Static Mesh
Terrain Layer
Terrain Material
Texture
Texture (with alpha)
UI Prefabs
UI Scenes
UI Skins
UT Font Pool
UT Map Music
T_HU_Deco_Barricade01_D
Streamed 1024x1024[DXT1]
T_HU_Deco_Barricade01_N
Streamed 1024x1024[DXT1]
T_HU_Deco_Barrier_D
Streamed 1024x1024[DXT1]
T_HU_Deco_Barrier_N
1 Selected, 129 Total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File View Docking
Generic Actor Classes Groups Level Referenced Assets Primitive Stats Dynamic Shadow Stats Scene Manager Log
Show All Resource Types
Sound Wave
Sounds
Speech Recognition
SpeedTree
Static Mesh
Terrain Layer
Terrain Material
Texture
Texture (with alpha)
UI Prefabs
UI Scenes
UI Skins
UT Font Pool
UT Map Music
T_HU_Deco_SM_RadioTower01_N
Streamed 2048x2048[DXT1]
T_HU_Deco_SM_Rubble01_D
Streamed 1024x1024[DXT1]
T_HU_Deco_SM_Rubble01_N
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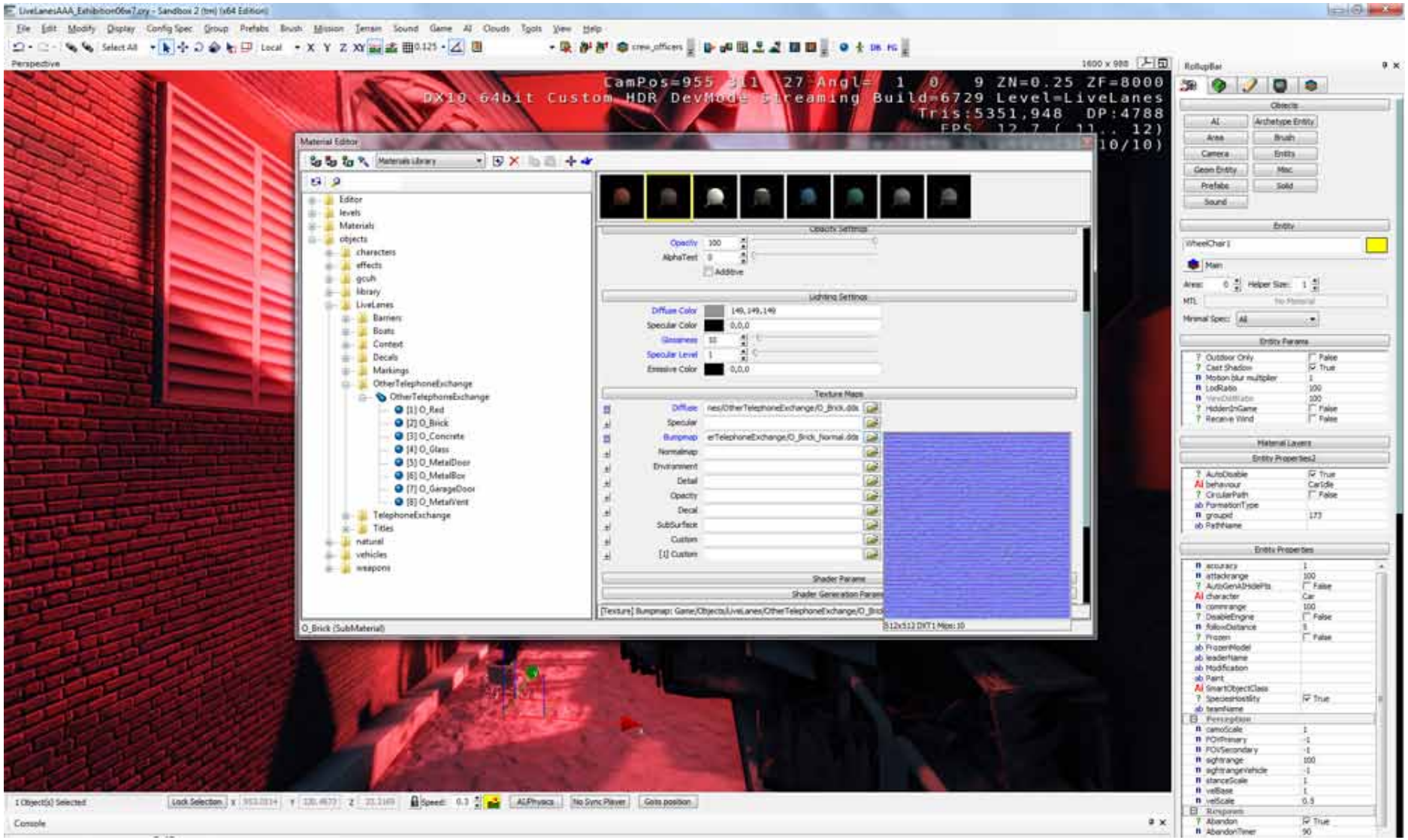
Streamed 1024x1024[DXT1]
1 Selected, 129 Total


LiveLanesAAA_Exhibition06w7.cry - Sandbox 2 (tm) (x64 Edition)
File Edit Modify Display Config Spec Group Prefabs Brush Mission Terrain Sound Game AI Clouds Tools View Help
Perspective
CamPos=955 311 27 Angl= 1 0 9 ZN=0.25 ZF=8000
DX10 64bit Custom HDR DevMode Streaming Build=6729 Level=LiveLanes
Tris:5351,948 DP:4788
Material Editor
Materials Library
Editor
levels
Materials
objects
characters
effects
gcuh
library
LiveLanes
Barriers
Boats
Context
Decals
Markings
OtherTelephoneExchange
OtherTelephoneExchange
[1] O_Red
[2] O_Brick
[3] O_Concrete
[4] O_Glass
[5] O_MetalDoor
[6] O_MetalBox
[7] O_GarageDoor
[8] O_MetalVent
TelephoneExchange
Titles
natural
vehicles
weapons
Opacity Settings
Opacity
AlphaTest
Additive
Lighting Settings
Diffuse Color
Specular Color
Glossiness
Specular Level
Emissive Color
Texture Maps
Diffuse
Specular
Bumpmap
Normalmap
Environment
Detail
Opacity
Decal
SubSurface
Custom
[1] Custom
Shader Params
Shader Generation Params
O_Brick (SubMaterial)
RollupBar
Objects
AI
Archetype Entity
Area
Brush
Camera
Entity
Geom Entity
Misc
Prefabs
Solid
Sound
Entity
Main
Entity Params
Outdoor Only
Cast Shadow
Motion blur multiplier
LodRatio
HiddenInGame
Receive Wind
Material Layers
Entity Properties2
AutoDisable
behaviour
CircularPath
groupid
Entity Properties
accuracy
attackrange
character
commrange
DisableEngine
FollowDistance
Frozen
leaderName
Modification
Paint
SmartObjectClass
SpeciesHostility
teamName
Perception
sightrange
Respawn
Abandon
AbandonTimer
1 Object(s) Selected
Lock Selection
Speed:
AI/Physics
No Sync Player
Goto position
Console

TEXTURE + GEOMETRY

TEXTURE +
GEOMETRY =
MATERIALITY

beet your meat

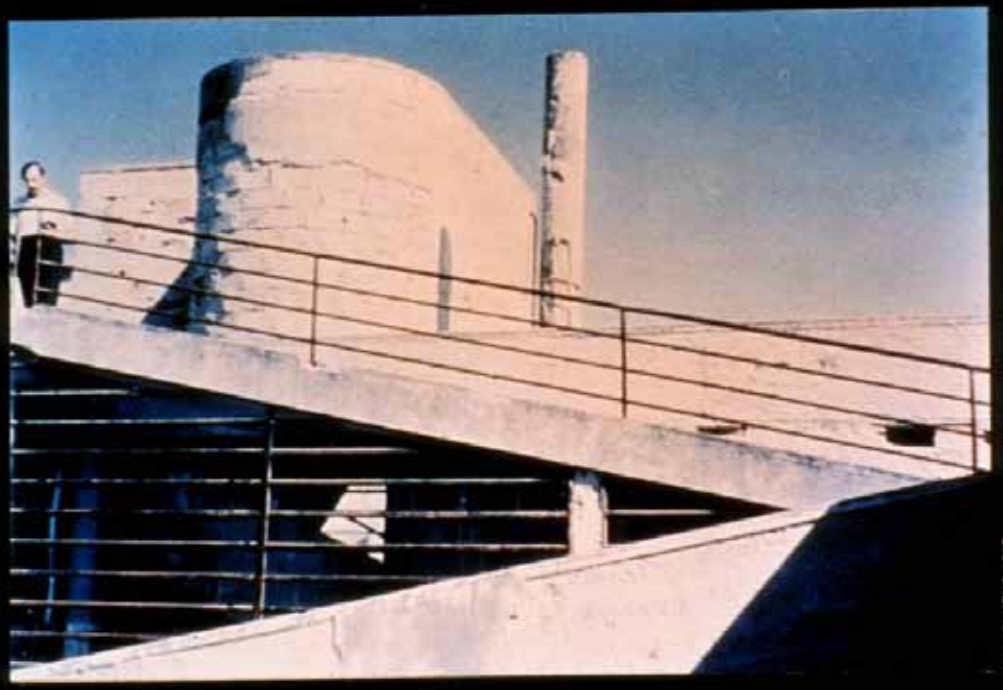
keep it under wraps

This guy’s ex-girlfriend kept trying to get us to put him in the DON’Ts because apparently he looks like a homeless Willy Wonka, but fuck that. When you work this hard on your look it shows that you’re not too cool for school, you’re not scared of being laughed at, and you’re here to participate!

ALEXANDER ROSS

VILLA SAVOY.
POISSY, PARIS.
LE CORBUSIER.

The most architectural thing about this building is the state of decay in which it is.



Architecture only survives where it negates the form that society expects of it. Where it negates itself by transgressing the limits that history has set for it.

Sensuality has been known to overcome even the most rational of buildings.

Architecture is the ultimate erotic act.
Carry it to excess and it will reveal
both the traces of reason and the sensual
experience of space. Simultaneously.

REFINING FORM

Inspired by the biggest and hairiest Cobra of them all–the 427–the design team had to translate that heritage into modern American metal (well, fiberglass and carbon fiber). How do you take a nearly 40-year-old shape, bring it into the present, and project toward the future?

If you're Ford you turn it over to Richard Hutting, chief designer. "The powertrain, the space frame, and suspension were all key elements in the design, although for the most part, you don't see them," he states. "They established our proportions and naturally led to a race-bred shape that evokes the original Shelby Cobra without sharing a single dimension or proportion."

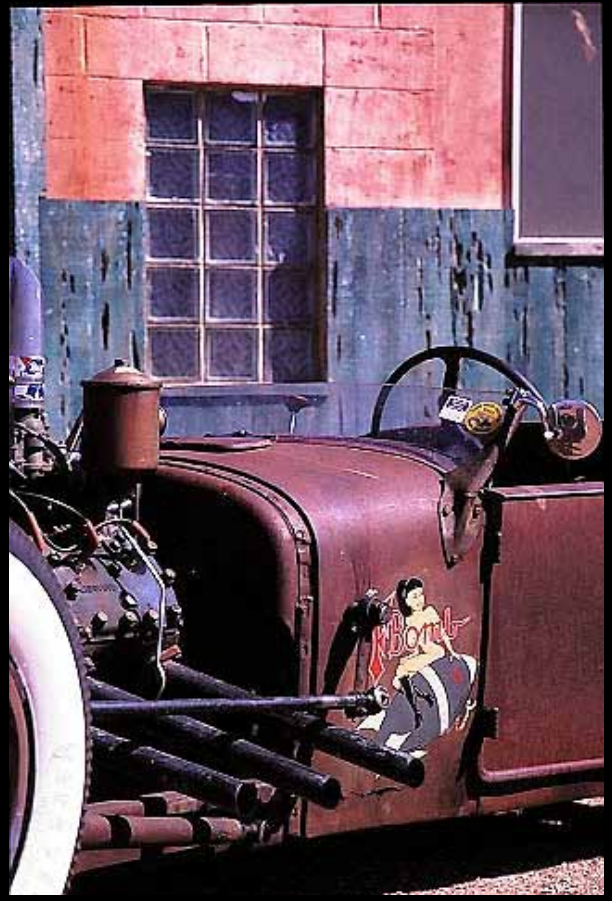
Ultimately the final form comes down to a fullsize clay model final-shaped by the artistic eyes and hands of designers and modelers. The Codeword Daisy episode of *Rides* clearly details this process as J Mays, group vice president, Design, and the Cobra team work out the front of the new Cobra. Mays thinks it's too much like origami; that is, transitioning from mid-hood to nose more with a breaking edge and not a smooth line. The team had more shaping to do.

The clay model is where the mind's eye and the metal have to meet. "We have interpreted that raw, aggressive Cobra attitude in a very modern way," states Mays.

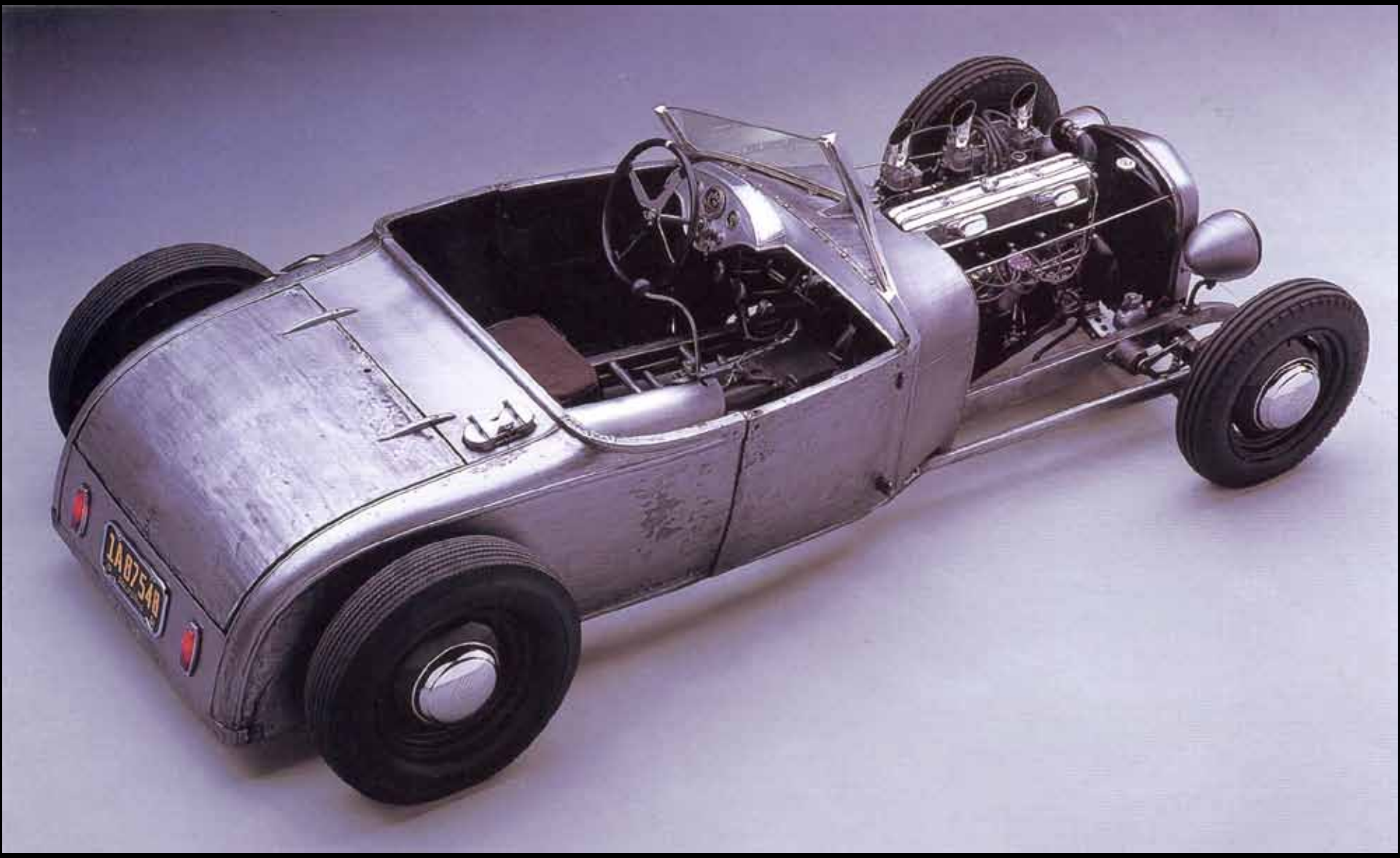
—Glen Grissom

BILLETPROOF
TM
Dirty,
Loud
& Fast
7

TOR
CYCL



One car everyone was talking about was Jim Cherry's fabulous '40 coupe. Sporting a burnt burgundy finish that only Father Time and Mother Nature can provide, the coupe still carries the trademark attention to detail that Cherry puts in every car. The engine bay and interior were nicely detailed in a persimmon paint and chrome garnish moldings inside add a splash of brightwork.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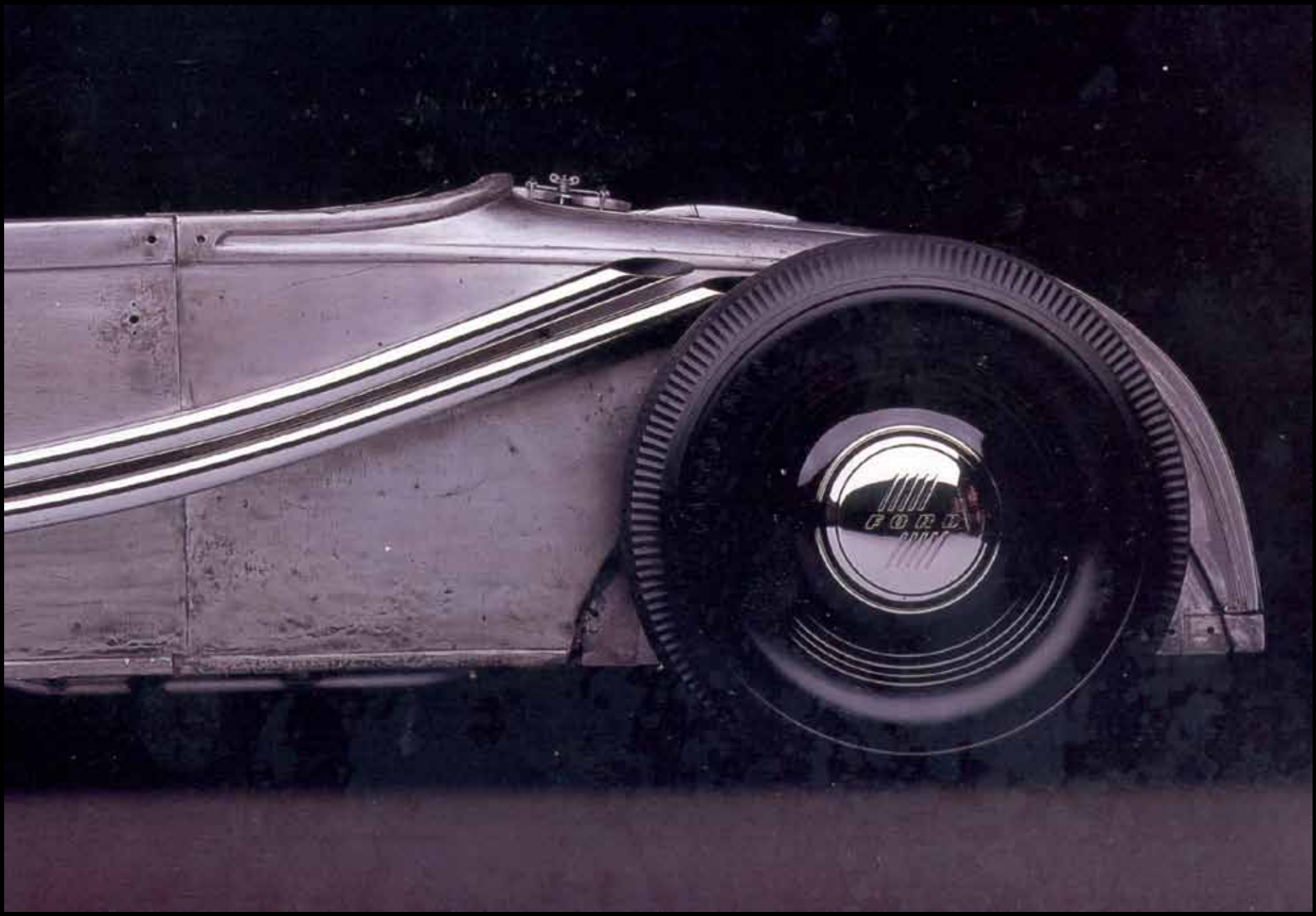
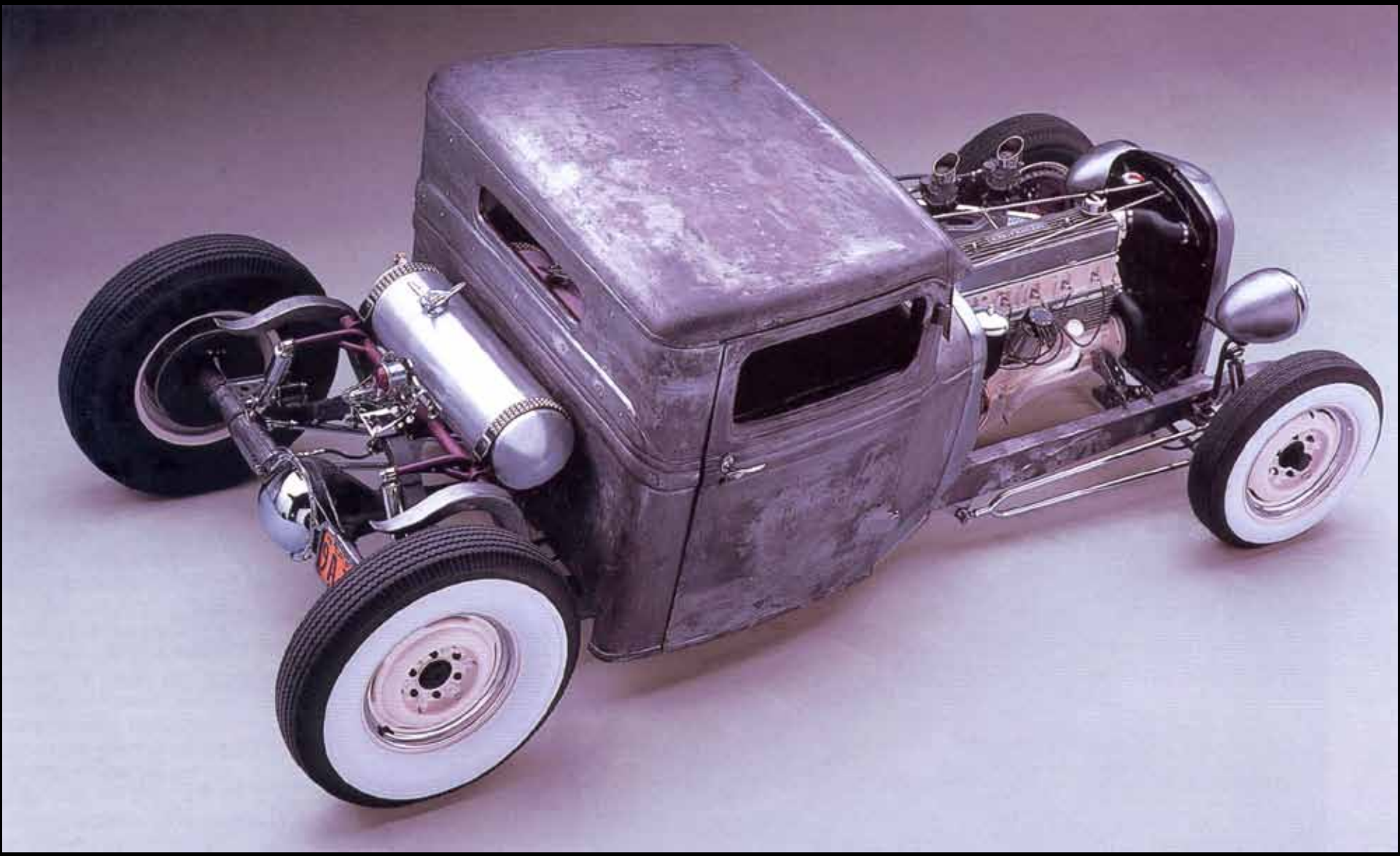
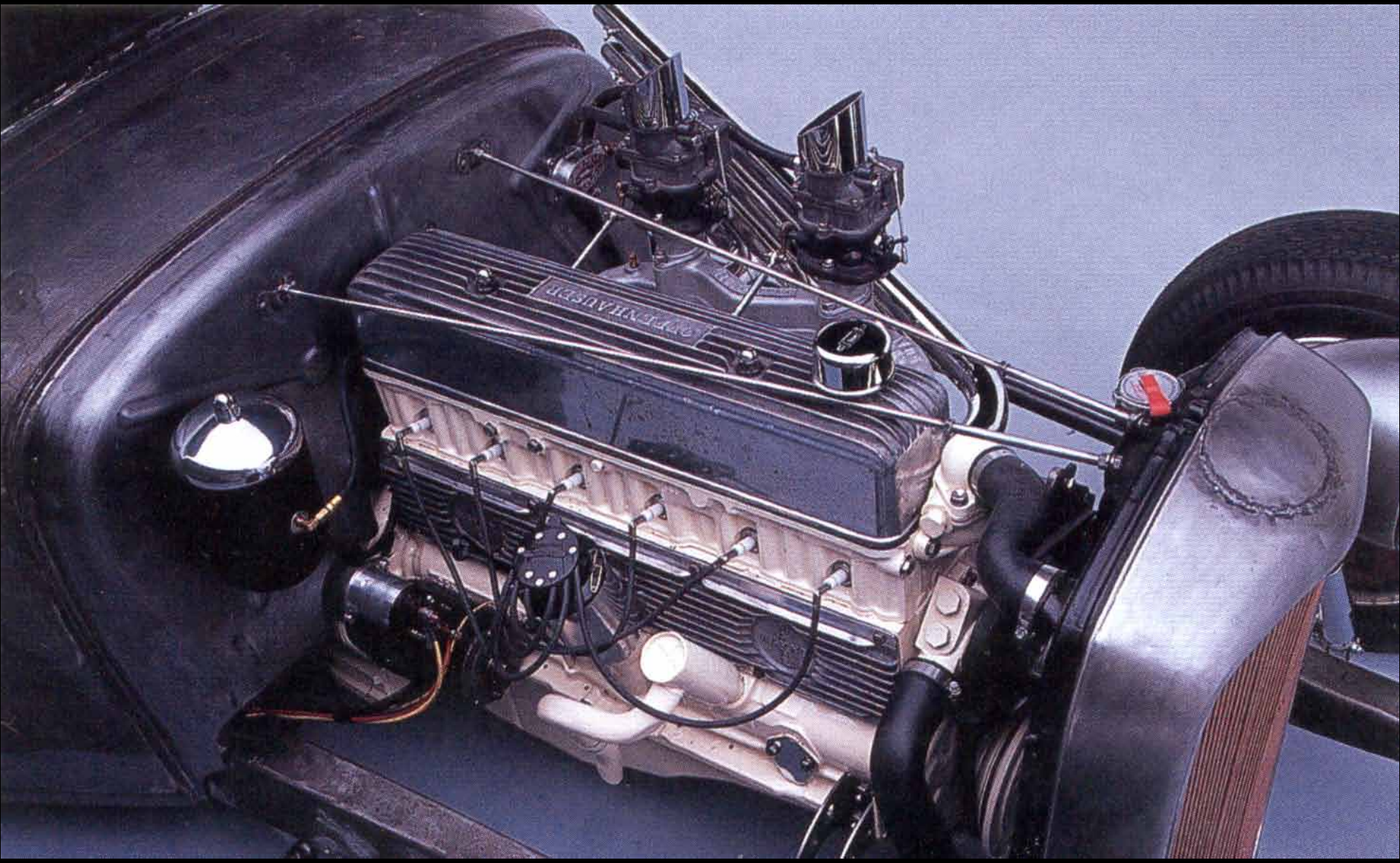
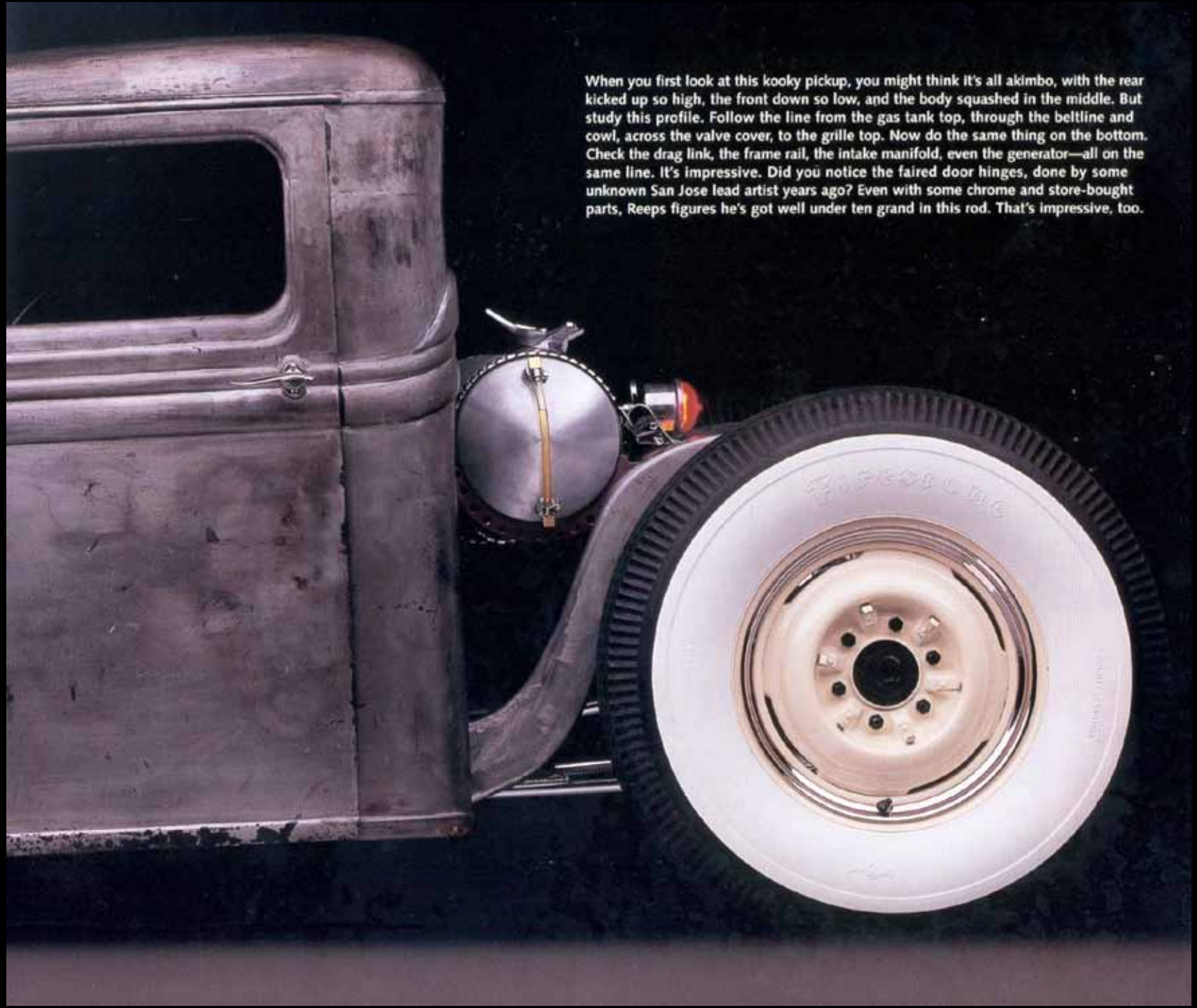
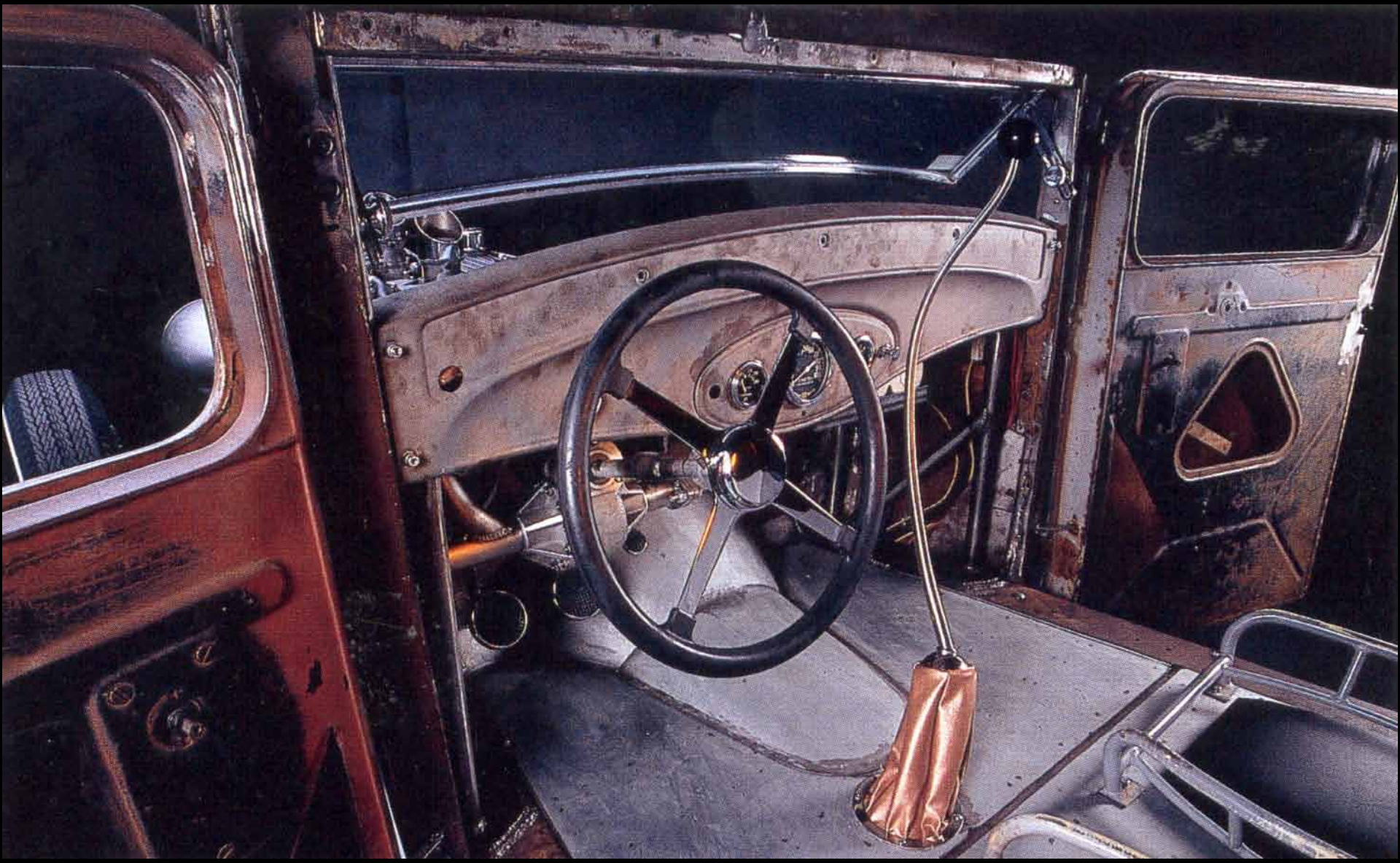

FORD





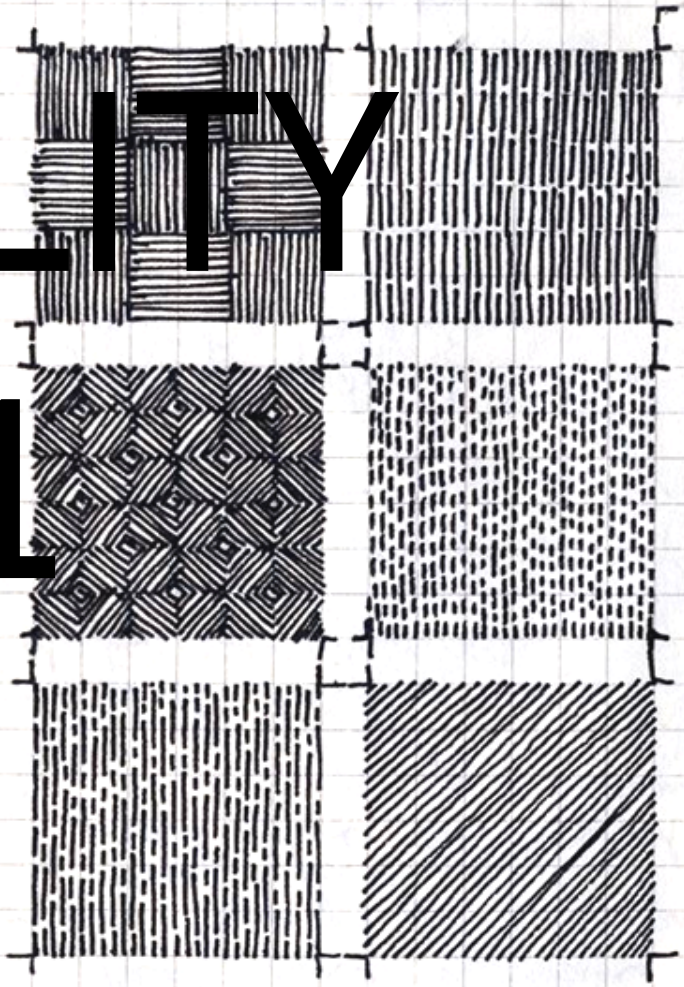


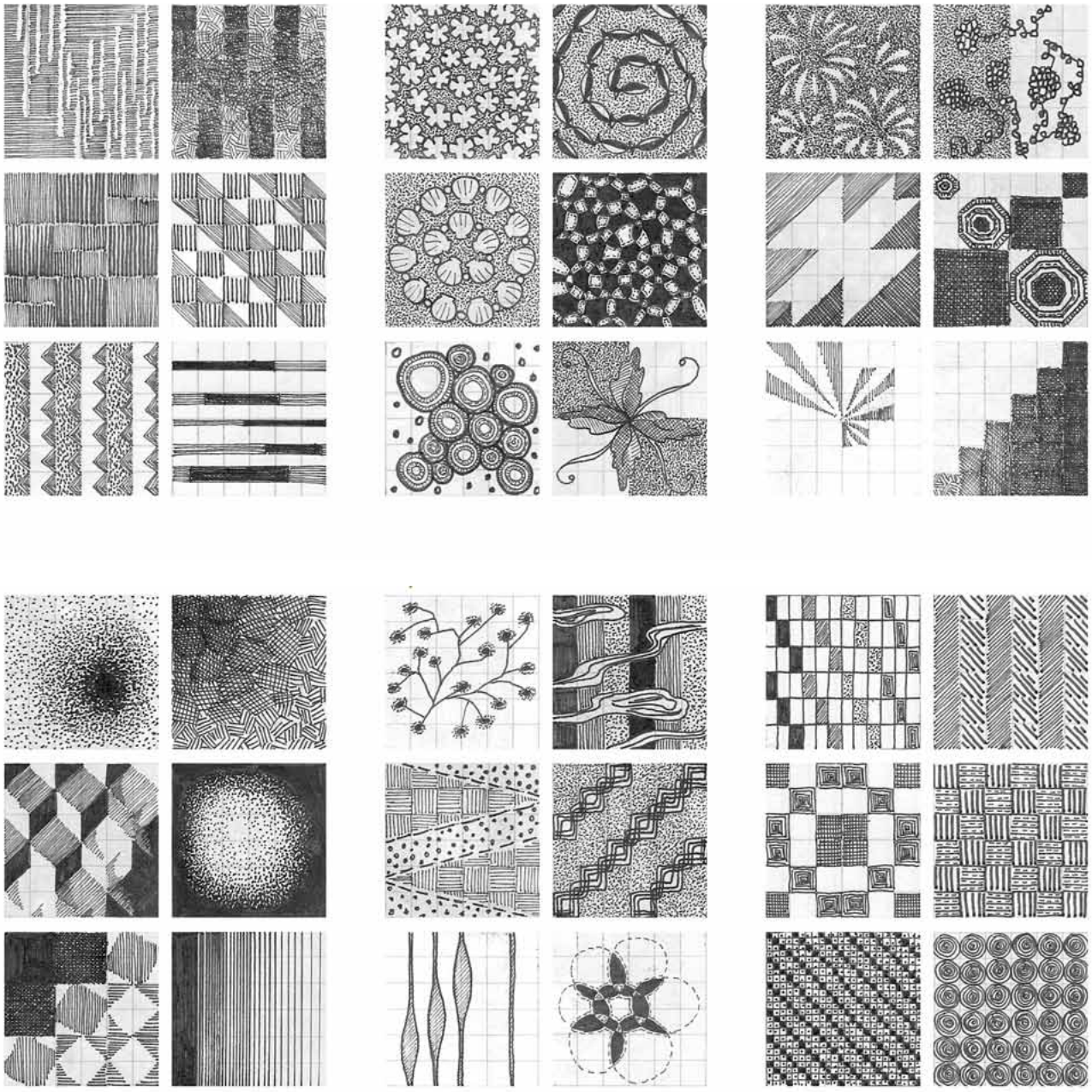
When you first look at this kooky pickup, you might think it's all akimbo, with the rear kicked up so high, the front down so low, and the body squashed in the middle. But study this profile. Follow the line from the gas tank top, through the beltline and cowl, across the valve cover, to the grille top. Now do the same thing on the bottom. Check the drag link, the frame rail, the intake manifold, even the generator—all on the same line. It's impressive. Did you notice the faired door hinges, done by some unknown San Jose lead artist years ago? Even with some chrome and store-bought parts, Reeps figures he's got well under ten grand in this rod. That's impressive, too.

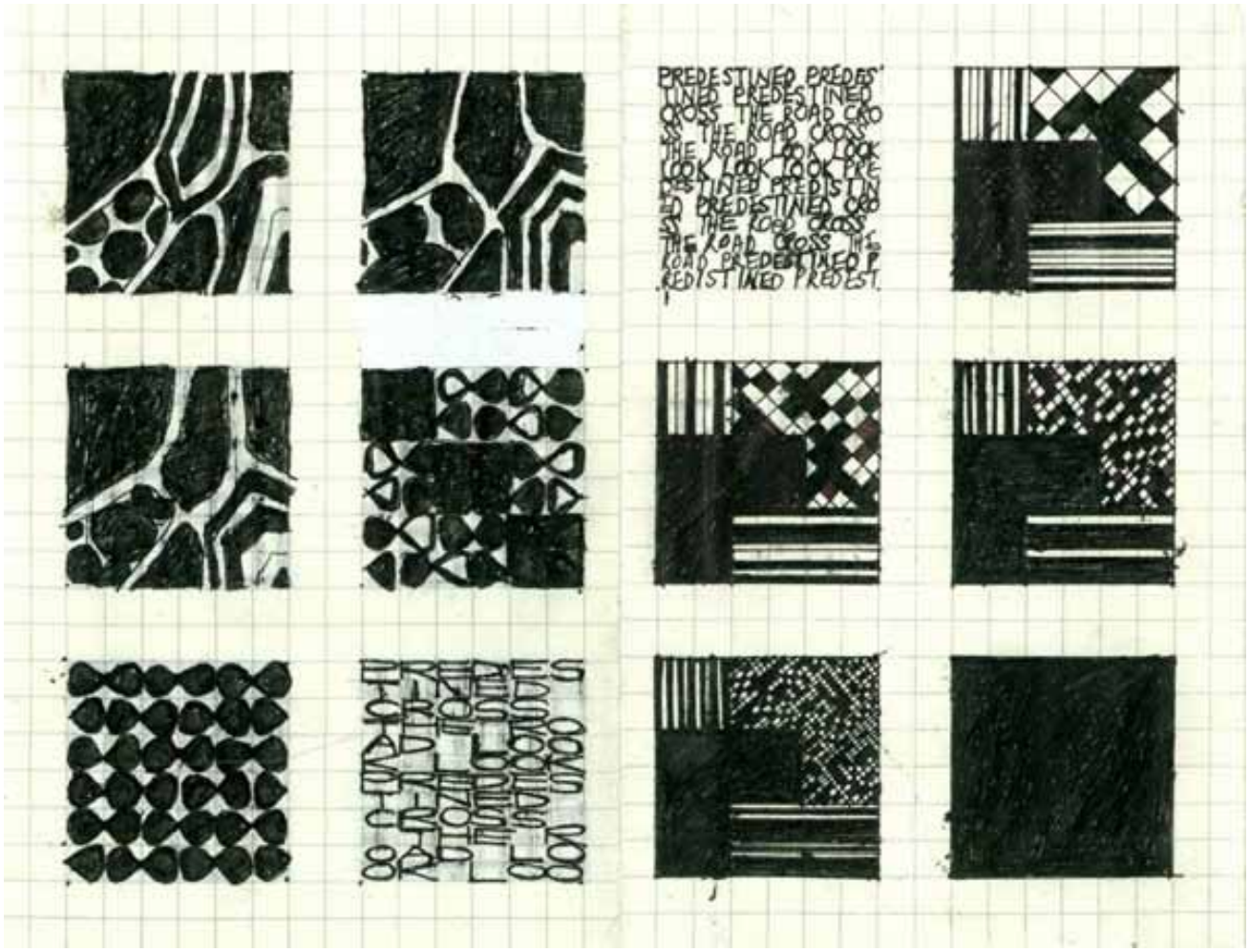


TEXTURE + MATERIALITY

ARCH1101 STUDIO



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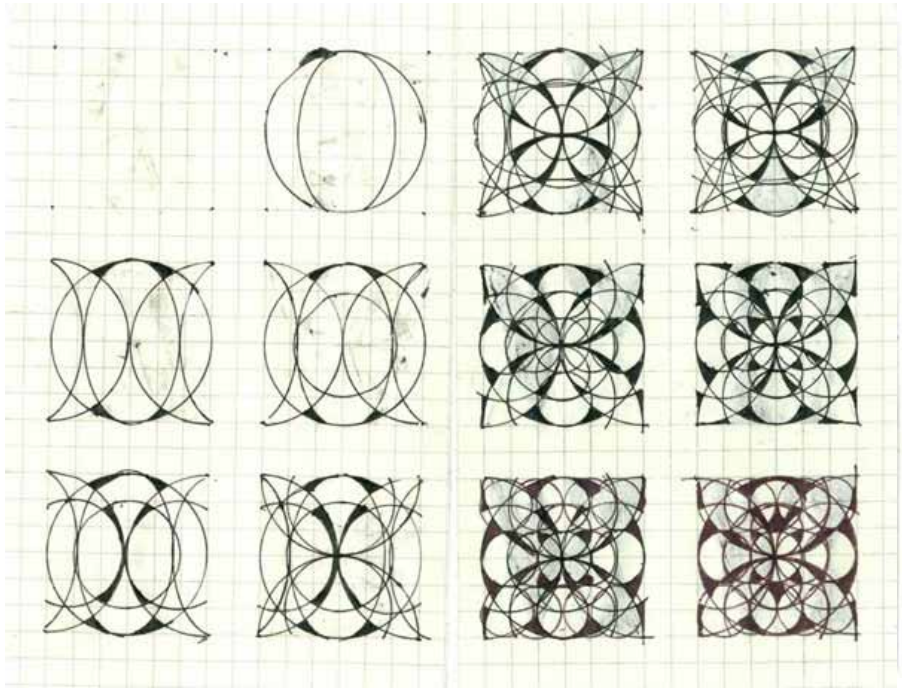

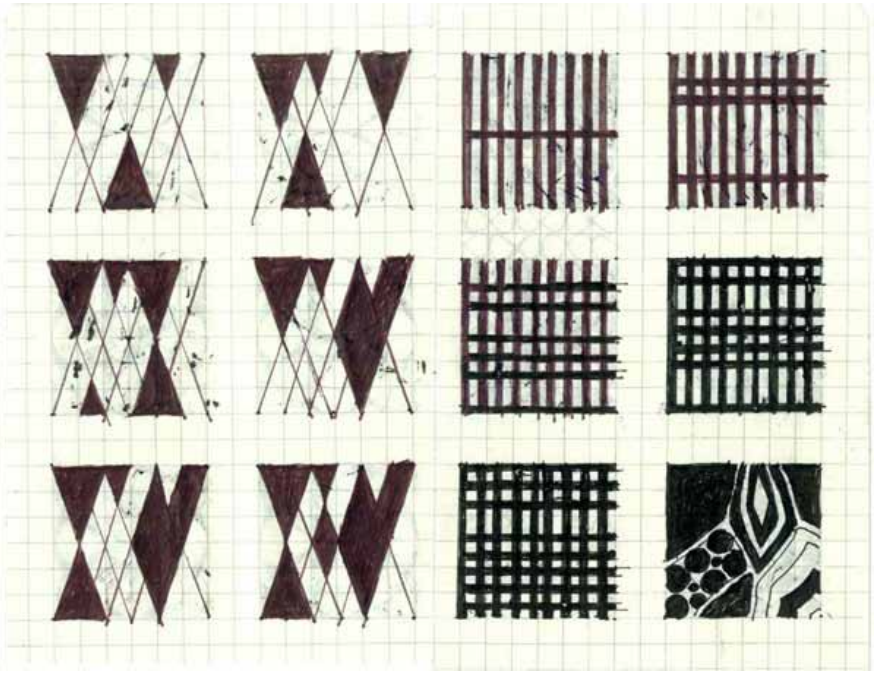

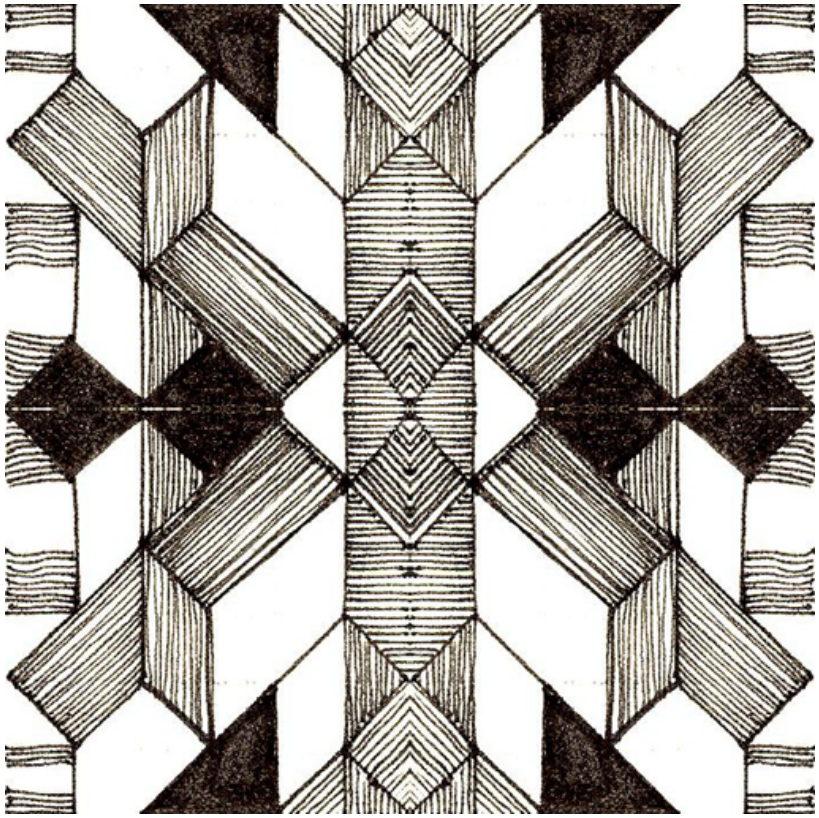

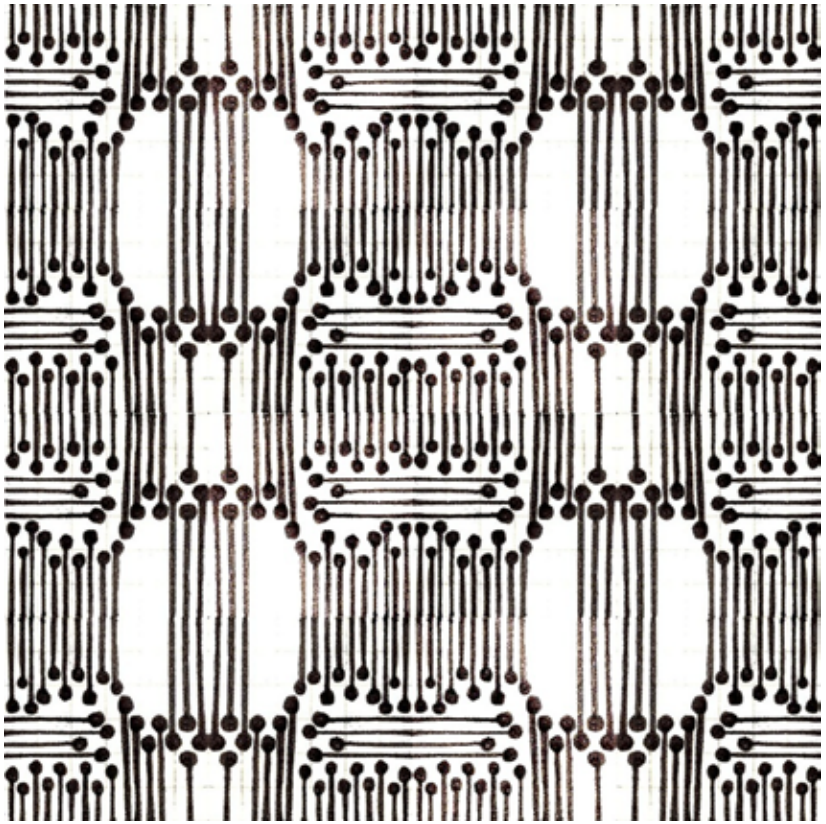

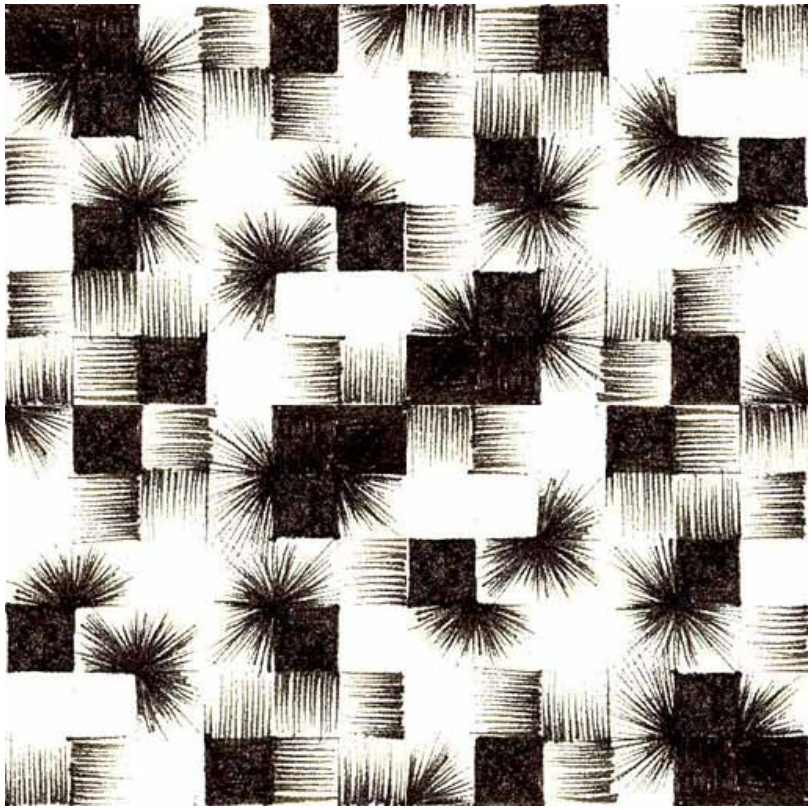

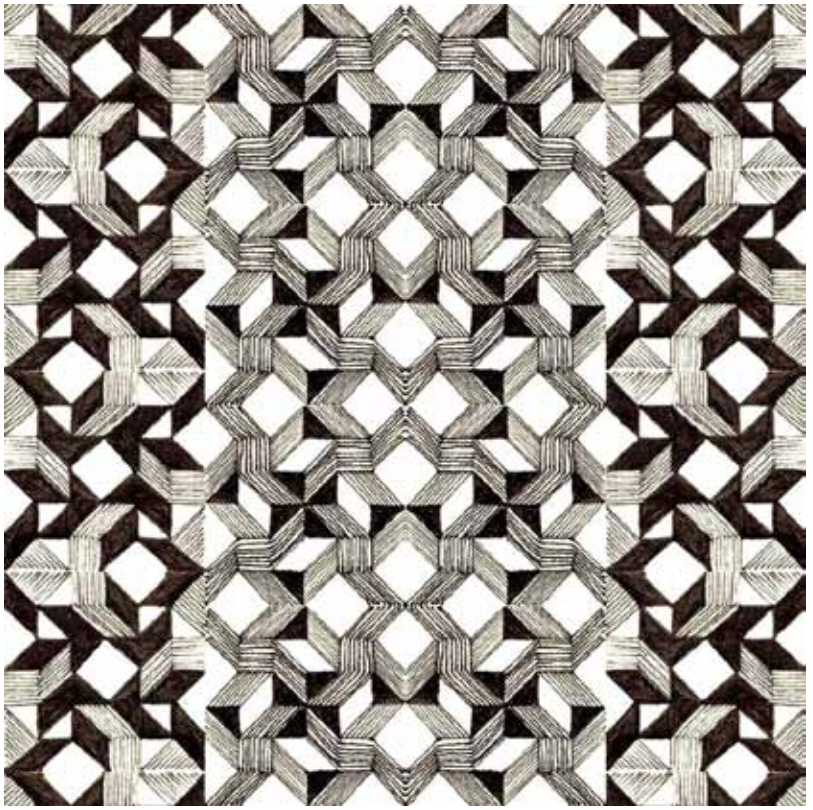

SKETCHUP CUSTOM MATERIAL TUTORIAL

SKETCHUP MODELING TUTORIALS

PLEASE BRING 3D **GLASSES TO NEXT WEEKS LECTURE, IF YOU HAVE THEM**

QUESTIONS?