

BLOG OF THE WEEK

BLDG BLOG

PREVIOUS POSTS

MARCH 2014

[When Hills Hide Arches](#)

FEBRUARY 2014

[Roentgen Objects, or: Devices
Larger than the Rooms that
Contain Them](#)

[Forward into the colossal yellow
room taking shape beneath
Manhattan](#)

JANUARY 2014

[Where The Alps Are A 3D-Printed](#)

WHEN HILLS HIDE ARCHES



Landforms masquerading as architecture and vice versa seem to dominate a [few sets of older images](#) hosted at the Library of Congress.

Photos taken between 1865 and 1872, these are—photographically speaking—almost impossibly ancient, approaching a point of chemical age as comparatively old to us today as the structures they depict were to the military expeditions that documented them in the first place.

ARCHITECTURAL
CONJECTURE

URBAN
SPECULATION

LANDSCAPE
FUTURES

ARCHIVES

2014: [March](#) // [February](#) // [January](#)

2013: [December](#) // [November](#) // [October](#) // [September](#) // [August](#) // [July](#) // [June](#) // [May](#) // [April](#) // [March](#) // [February](#) // [January](#)

2012: [December](#) // [November](#) // [October](#) // [September](#) // [August](#) // [July](#) // [June](#) // [May](#) // [April](#) // [March](#) // [February](#) // [January](#)

2011: [December](#) // [November](#) // [October](#) // [September](#) // [August](#) // [July](#) // [June](#) // [May](#) // [April](#) // [March](#) // [February](#) // [January](#)

2010: [December](#) // [November](#) // [October](#) // [September](#) // [August](#)

<http://bldgblog.blogspot.com>

ARCH1101 EXP2

**THE SPACE
BETWEEN**

RUSSELL LOWE

THE BRIEF FOR EXPERIMENT 2

THE ARCHITECTS

THE CONCEPT

THE TOOLS

THE FORM: THE HOLE, THE BOWL, THE ADDITION

THE AXONOMETRIC

STUDENT WORK

Lumion DEMO

THE BRIEF

Roanna Manlutac: Enric Miralles and Eric Owen Moss

Jeremy Harkins: Herzog & de Meuron and Eero Saarinen

Jackey Yuen: Aldo Van Eyck and Ricardo Porros

Jo An Kok: Kisho Kurokawa and Kengo Kuma

Rosmaond Kember: Jeanne Gang and Lise Anne Couture

Andrew Wallace: Lebbeus Woods and SANAA

Stephen Davey: Nathalie de Vries and Mies Van der Rohe

Vinh Nguyen: Edmund Blacket and Grose Bradley

Brad Inwood: Jean Nouvel and Sir Christopher Wren

James Pedersen: Antoni Gaudi and Co-op Himmelblau

Shaowen Wang: Frederick Kiesler and Preston Scott Cohen

Hank Haeusler: Frei Otto and Alisa Andrasek

THE ARCHITECTS

Wordnet: defines 'concept' as a "conception, construct (an abstract or general idea inferred or derived from specific instances)".^[1]

THE CONCEPT

THE TOOLS

~~THE TOOLS~~

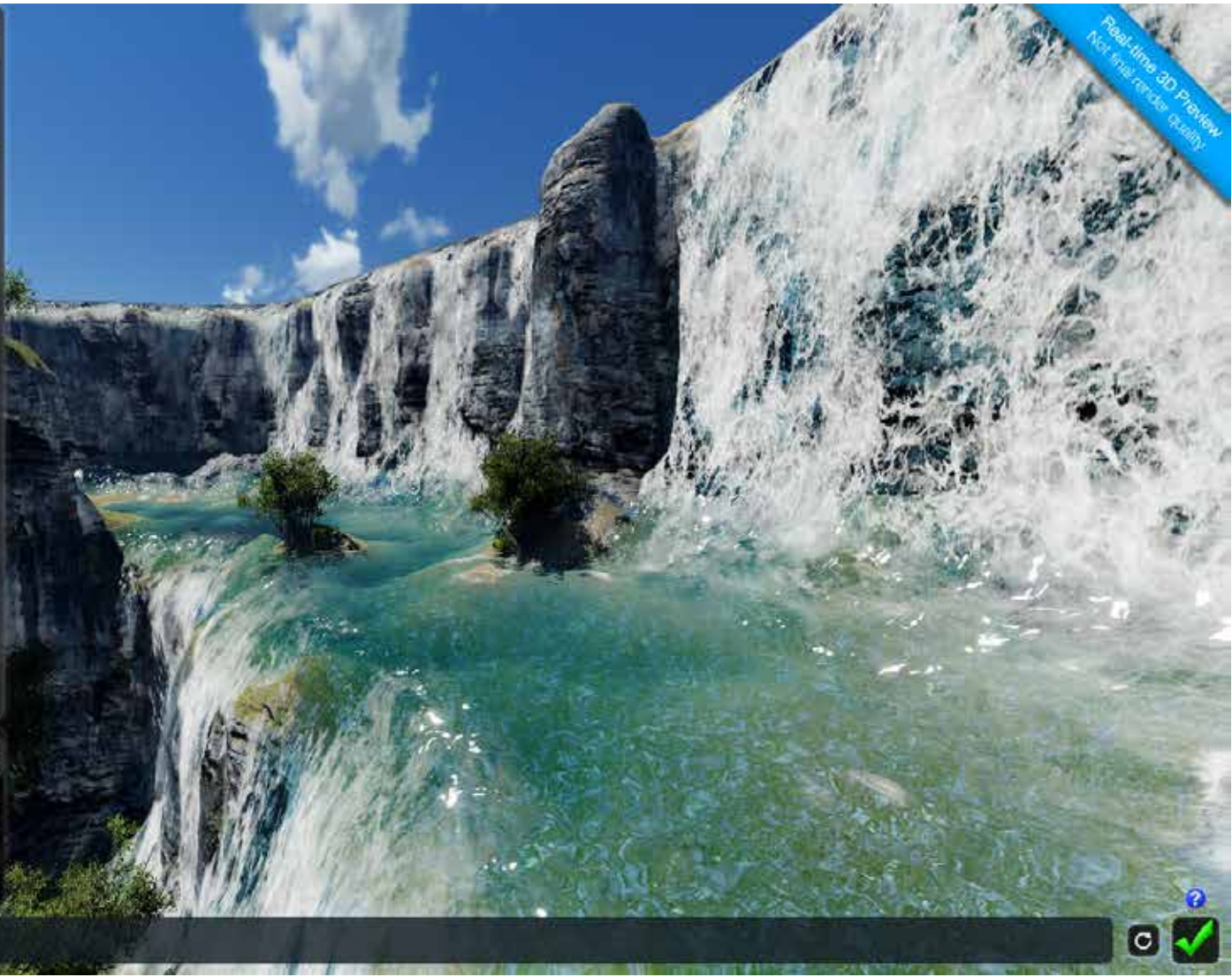
INSTRUMENTS





LUMION

A vertical toolbar on the left side of the interface. At the top, there is a grid of 15 material preview icons showing various textures like wood, stone, and fabric. Below this is a row of four icons: a human silhouette, a paintbrush, a goblet, and a white square. The next row contains icons for a mountain range, a checkerboard, a solid black square, and a wavy line. The bottom-most icon in this section is a dark, draped cloth, which is currently selected and highlighted with a white glow.



Real-time 3D Preview
Not final render quality

Bump factor	Fresnel Power	
Tiling	Caustics Tiling	
Reflection Power	Anisotropic	
Specular Low	Specular High	
Foam		

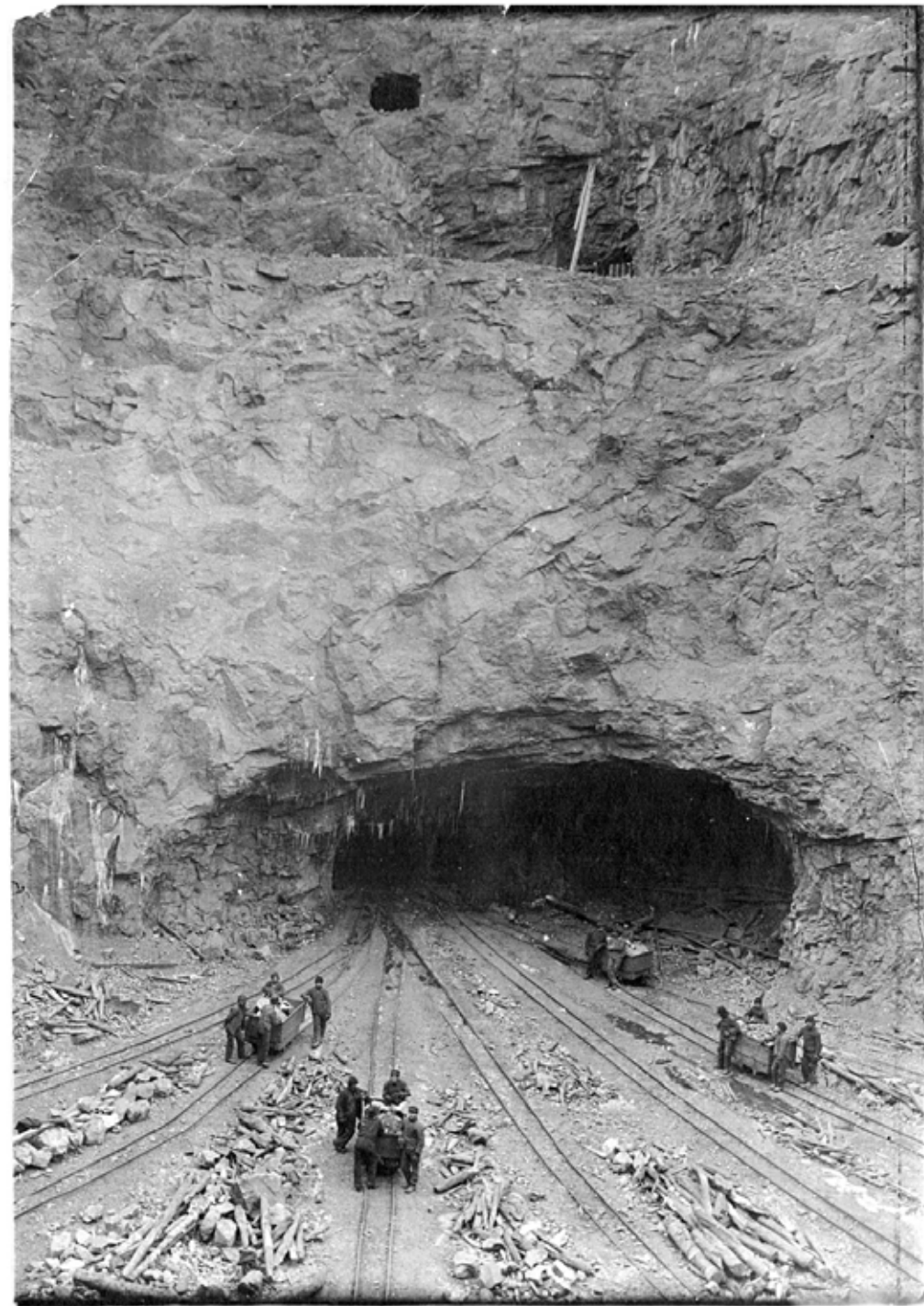
At the bottom of the left panel, there are three icons: a dark cloth, a mountain range, and a plus sign. To the right of these icons is a dark grey bar containing a camera icon and a green checkmark icon.





FORM

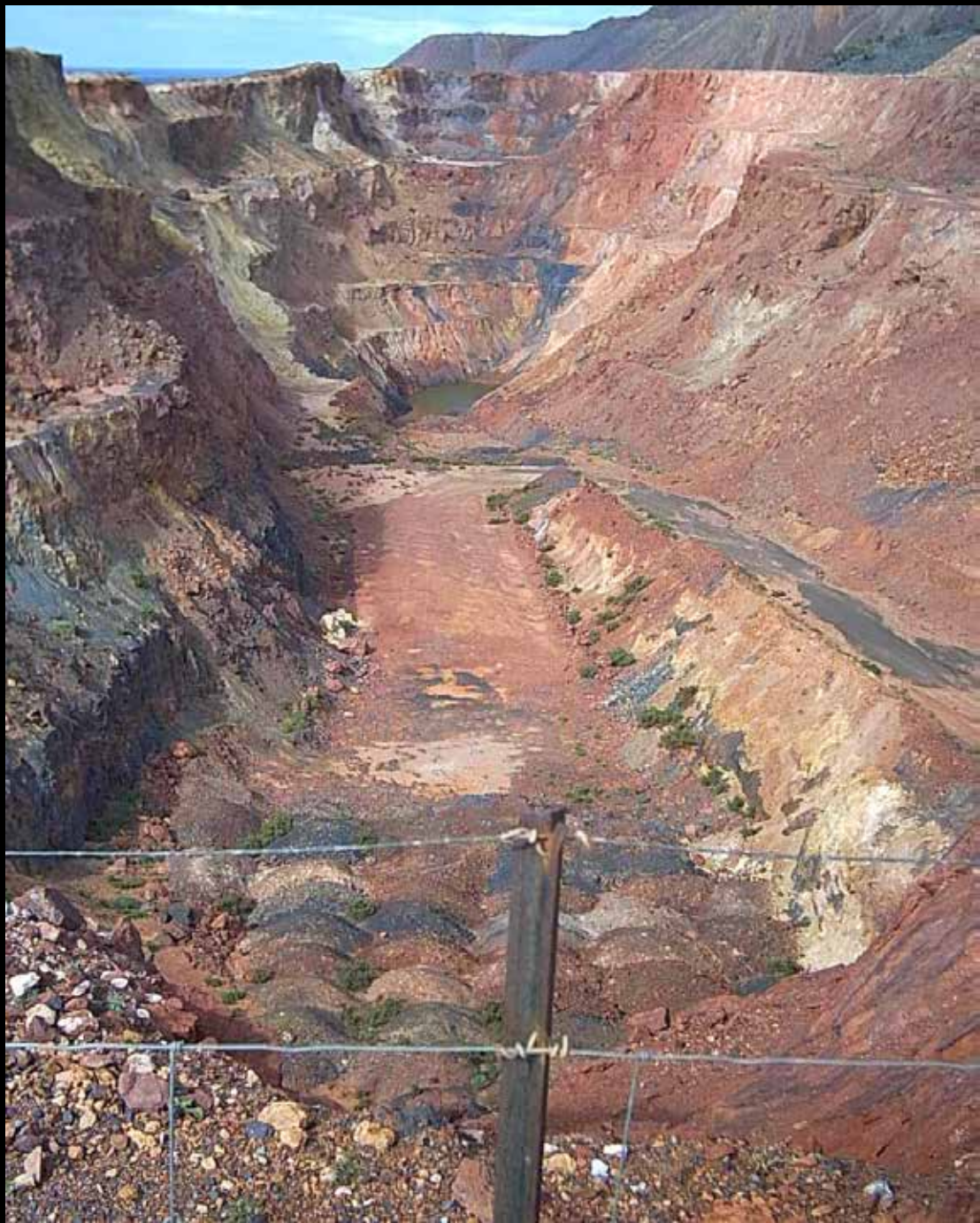
1. THE HOLE







AIR RECEIVER 2
Design Registration Number: WAF1604
Date of Registration: 25 February 2005















MICHAEL HEIZER

2. THE BOWL





SKATE BOWL DOCUMENTARY

3. THE ADDITION



MICHAEL HEIZER



MICHAEL HEIZER

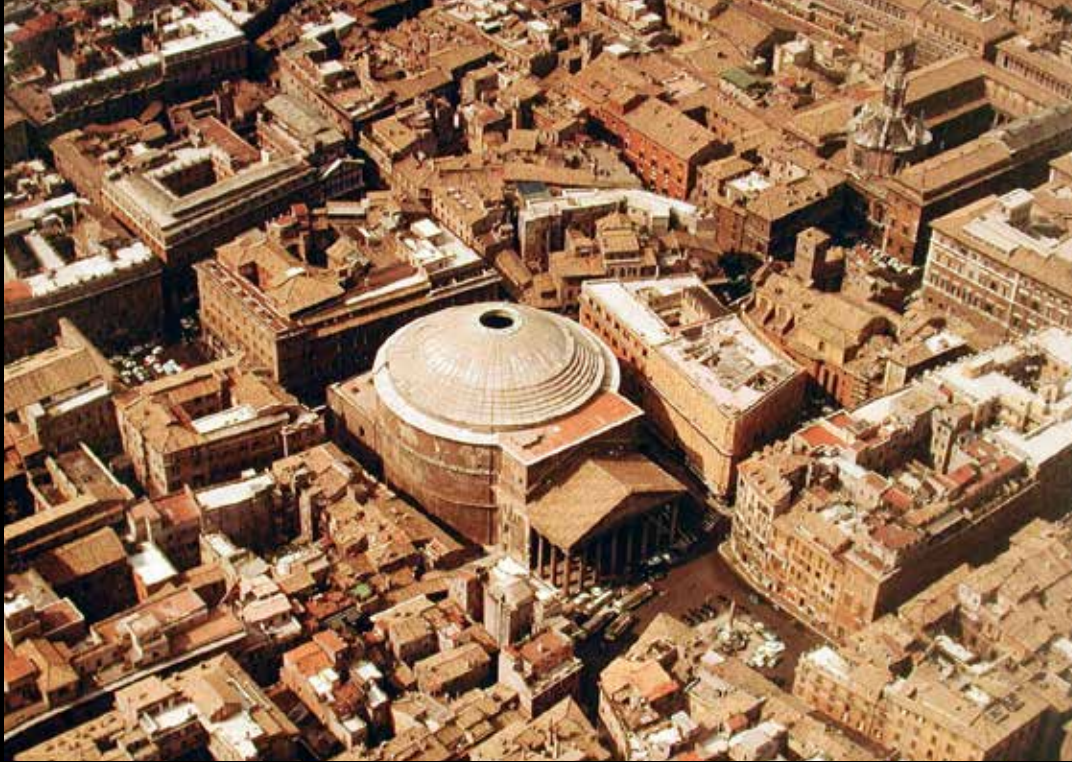








JAMES CORNER



PANTHEON. ROME.



EDWARD BURTYNSKY



EDWARD BURTYNSKY



When: Mar 28- May 10

Where: Galleries UNSW, COFA, Cnr Oxford St & Greens Rd, Paddington

Hours: Tues-Sat, 10am – 5pm

EDUARDO CHILLIDA





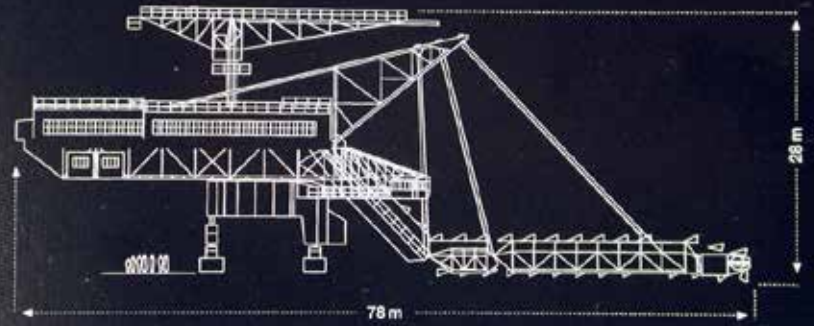




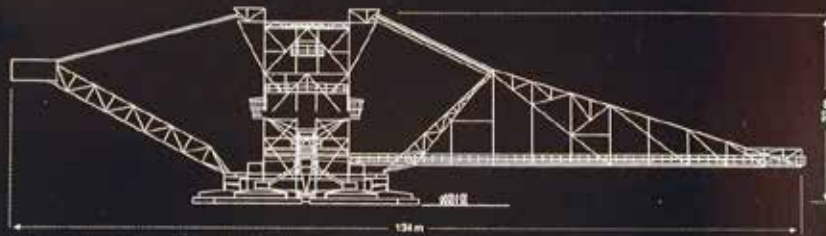
Big Wheel



Mad Max

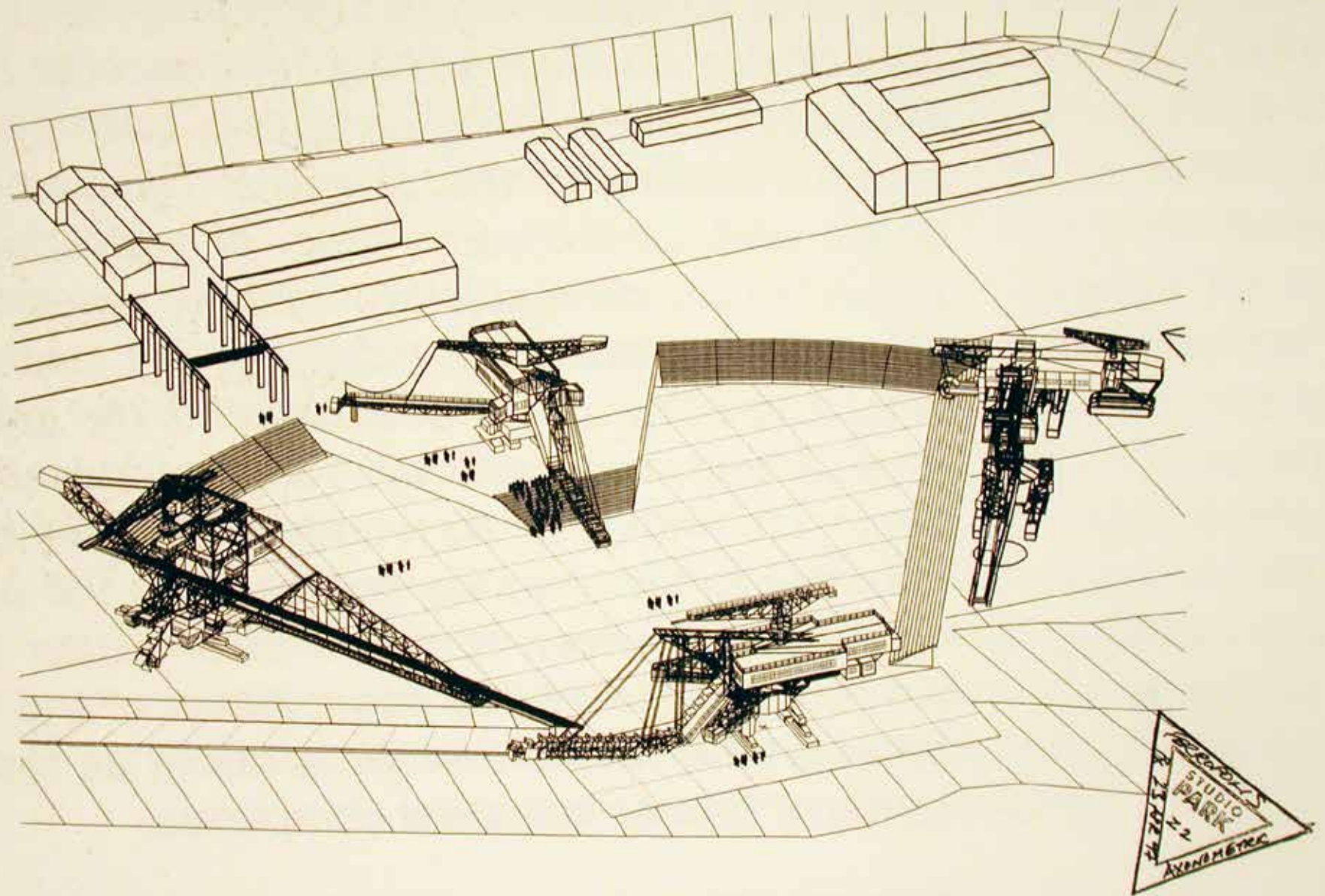


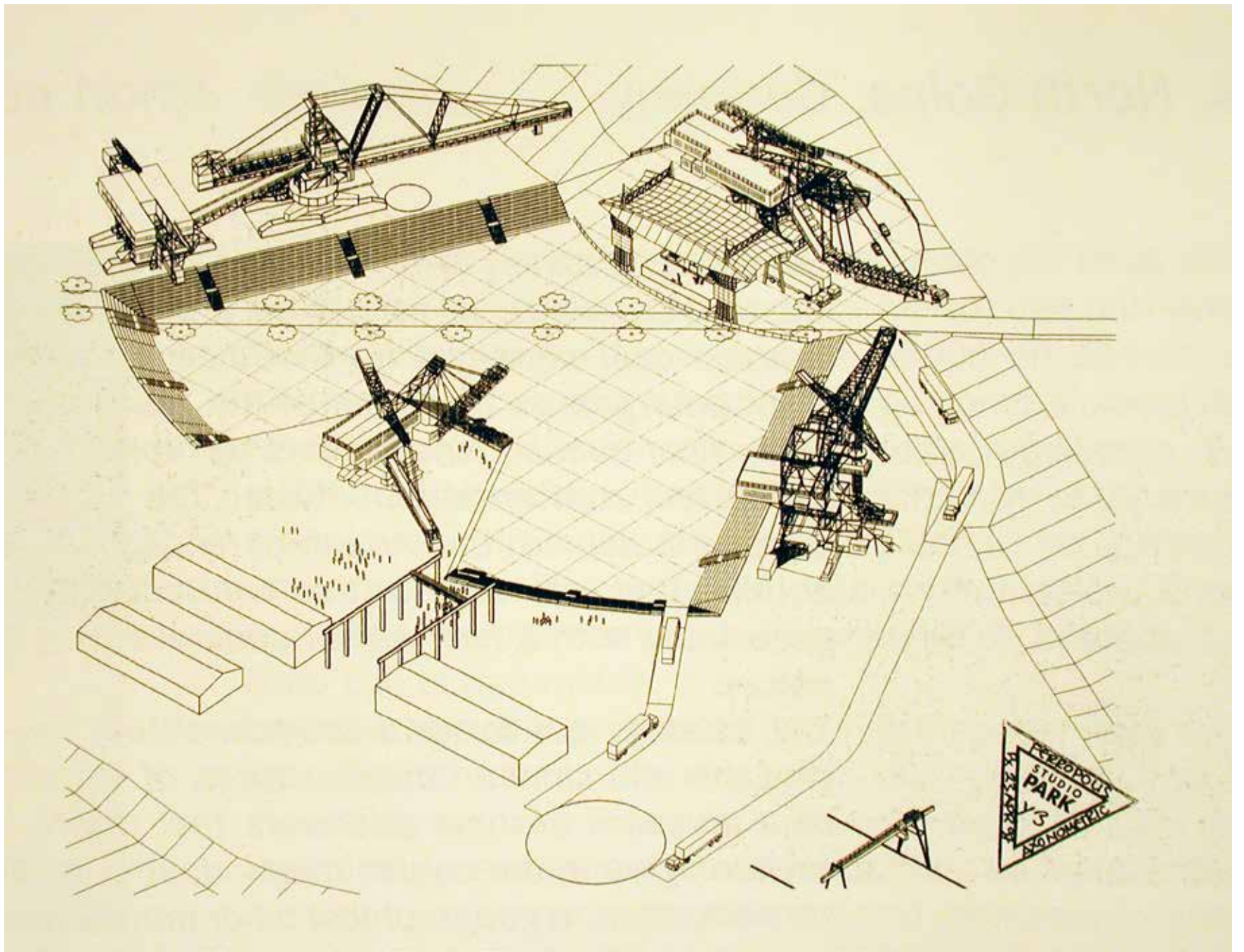
Medusa



Gemini











TWO CONCEPTS



The Truffle is a piece of nature built with earth, full of air. A space within a stone that sits on the ground and blends with the territory. It camouflages, by emulating the processes of mineral formation in its structure, and integrates with the natural environment, complying with its laws.

ENSAMBLE STUDIO



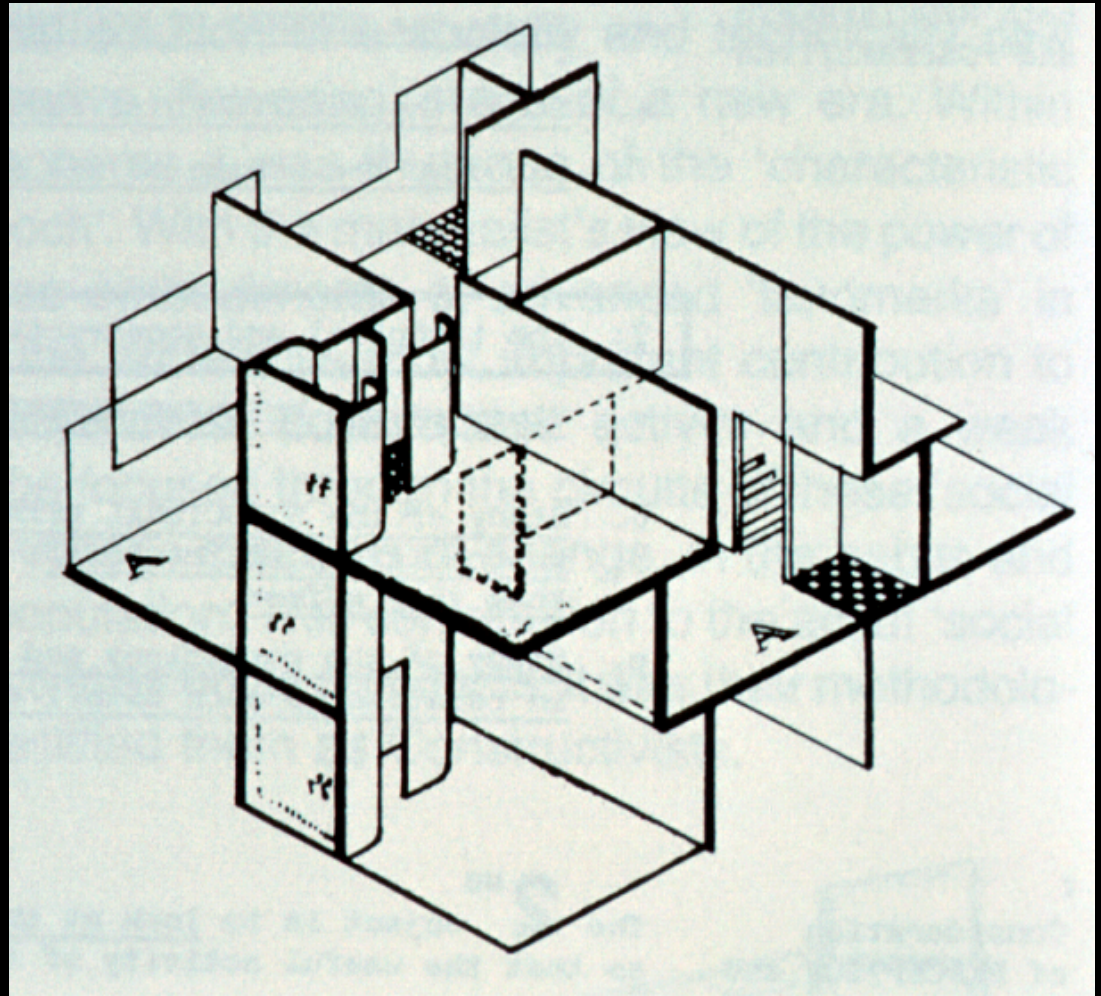
Hemeroscopium is for the Greek the place where the sun sets, an allusion to a place that exists only in our mind, in our senses. It is constantly moving and mutable, but is nonetheless real. It is enclosed, delimited and suggested by the horizon, though it is defined by light and only takes place in a precise moment of time.

ENSAMBLE STUDIO

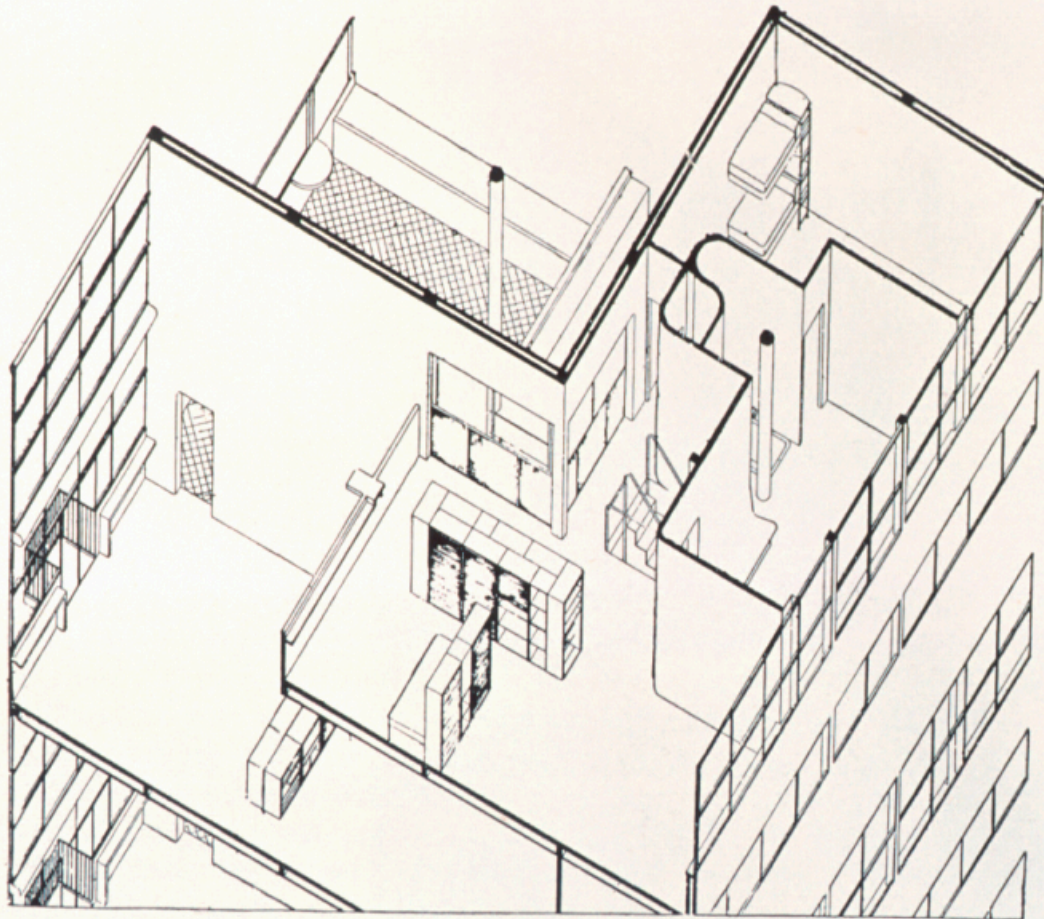
PARALLEL
PROJECTION
AXONOMETRIC
ISOMETRIC



PERSPECTIVE [ONE POINT]



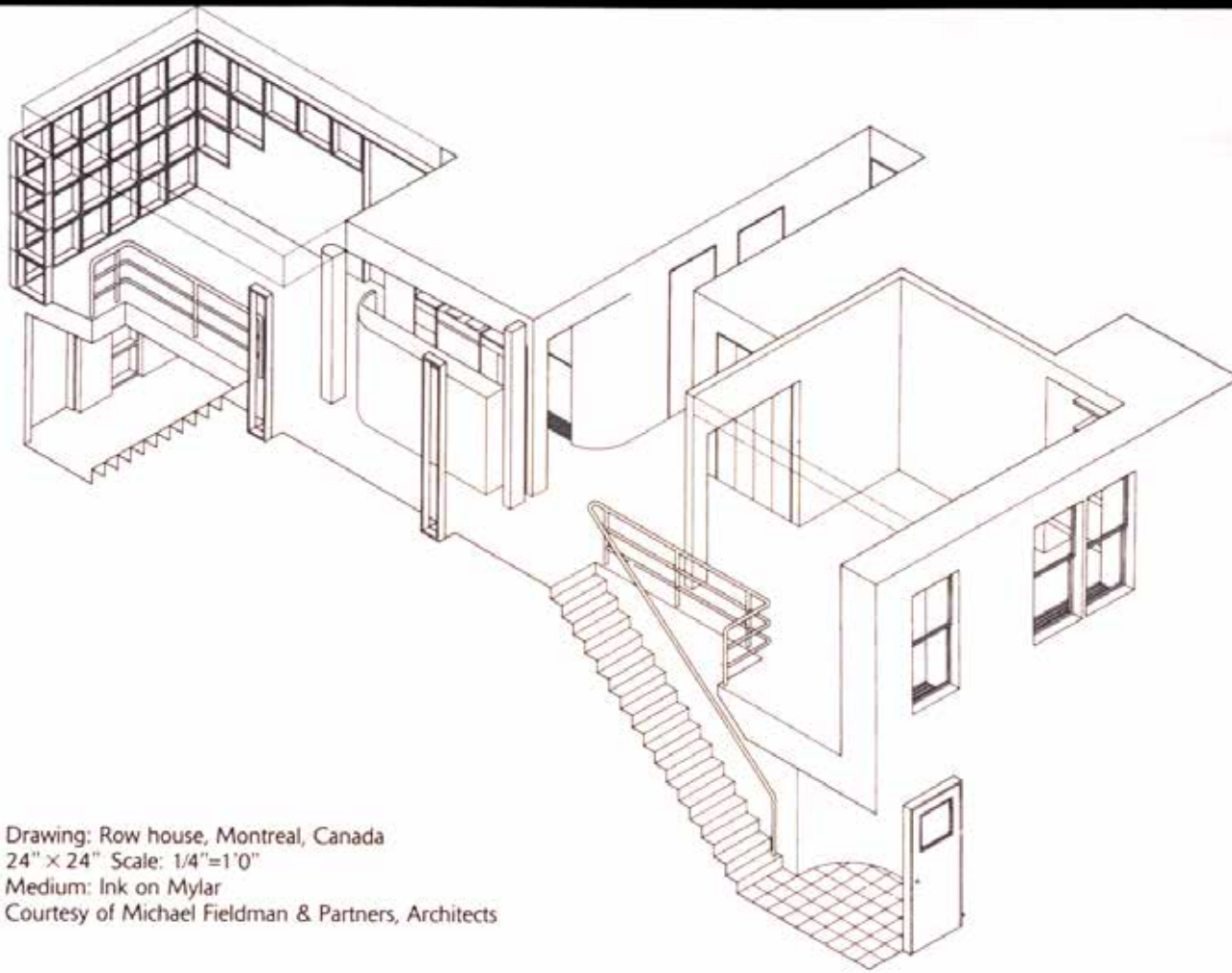
PARALLEL PROJECTION [ISOMETRIC]



Le Corbusier und Pierre Jeanneret:

axonometric cons
The extent to
the “meta-design”
presented through
Ludwig Hilberseim
reorganization and
pedestrian traffic, p
is icastically summe
not attempt to inf
principle. In fact, t
cago.²² The drawing
effect of reality ha
servient to the prin
of fixtures are indic
the figure, which c
sample. In order to
axonometry still fu
the figure. But the
drawing, of a variat
perimpression acts a
employed to susper
Just how far the
pective and to axon
in the case of Hilber
ing at the bottom rig
“Hochhausstadt” wh

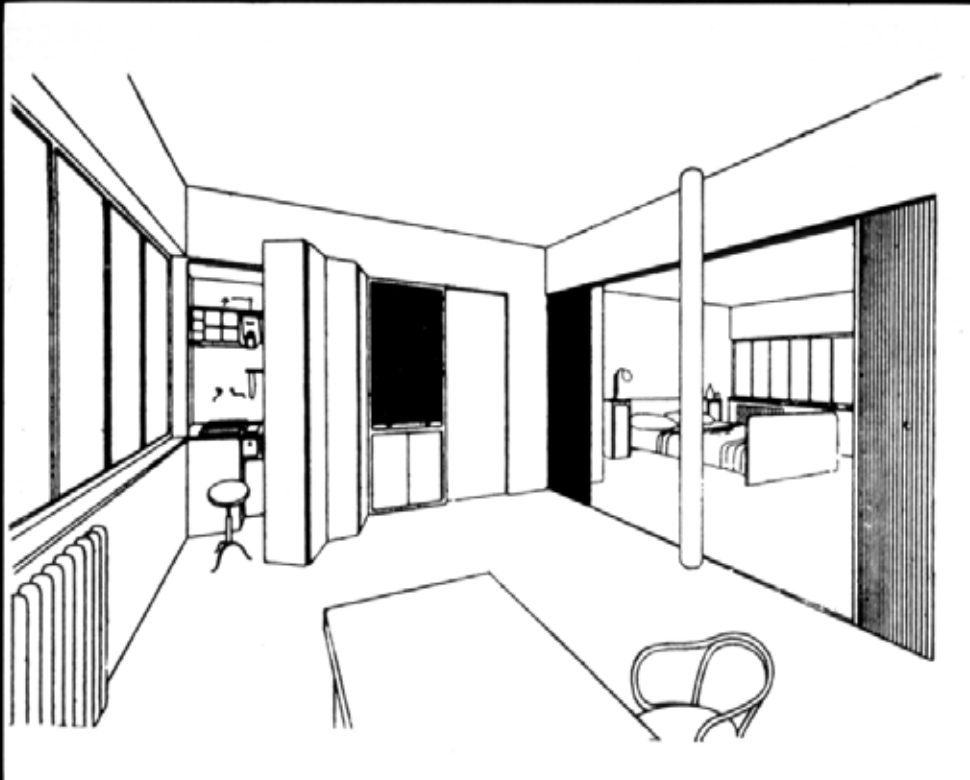
AXONOMETRIC [USUALLY ROTATED BY 45 DEGREES AND USES PLAN DIRECTLY]



Drawing: Row house, Montreal, Canada
24" x 24" Scale: 1/4"=1'0"
Medium: Ink on Mylar
Courtesy of Michael Fieldman & Partners, Architects

AIRWAYS

ISOMETRIC [USUALLY 30 DEGREES IN BOTH DIRECTIONS OFF BASELINE AND MUST REDRAW PLAN]

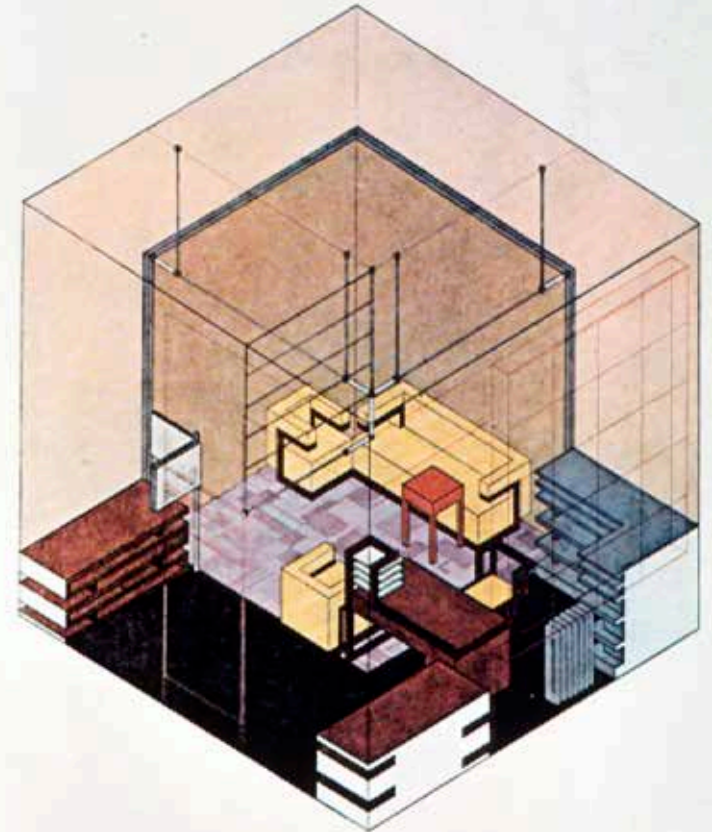


PERSPECTIVE [TWO POINT]

ästhetischer und theosophischer Erwägungen
 on zur Axonometrie.⁶
 vorangestellten Zitat: Wenn man, wie Bruno
 Axonometrie tatsächlich als „symbolische

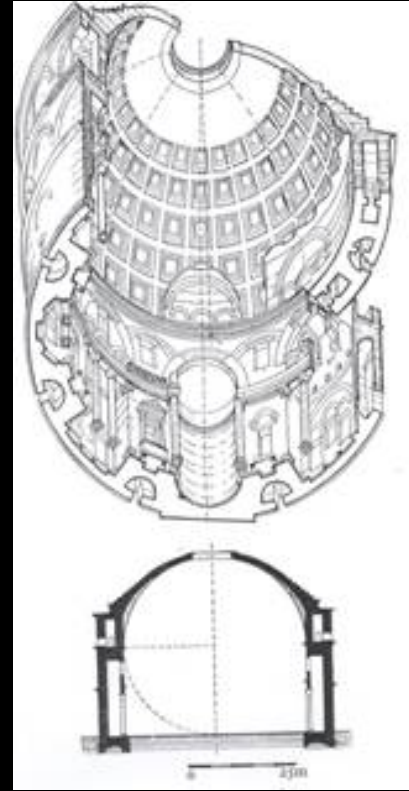
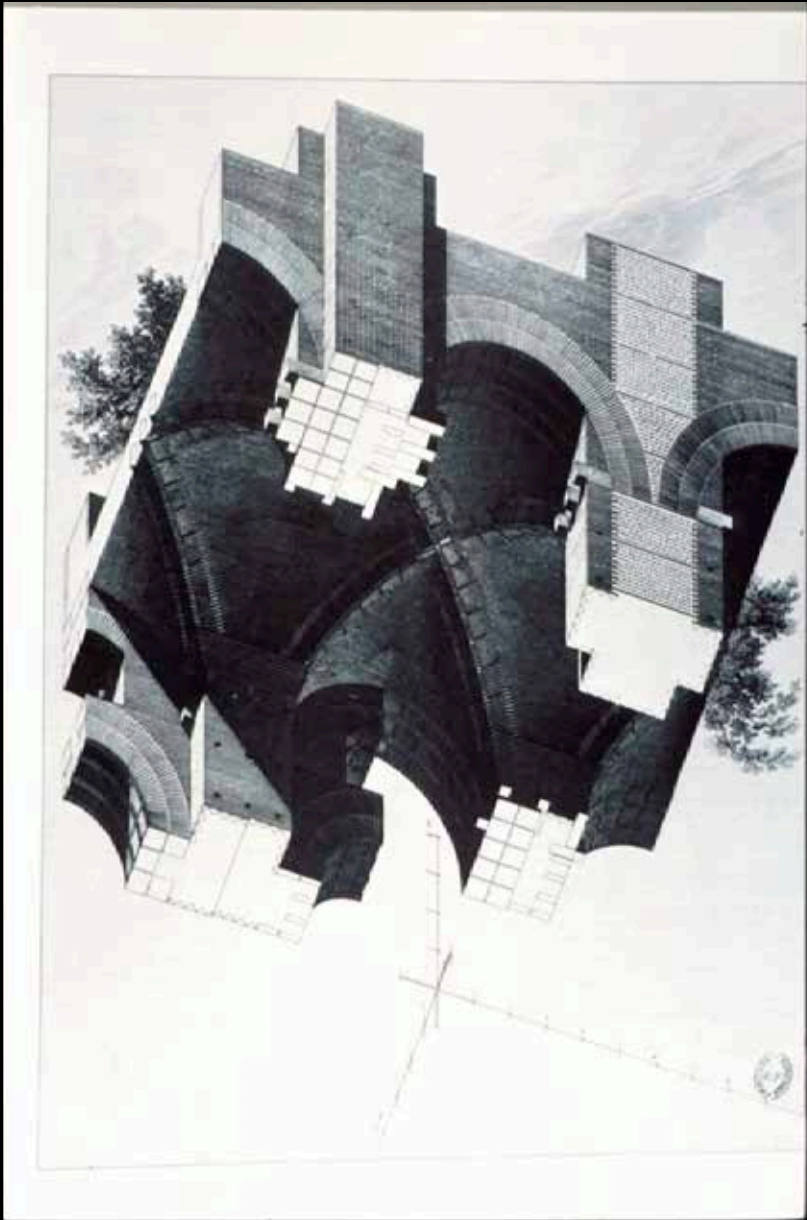
axonometry grew out of his occult and the-
 dimension.⁷

Bragdon's enthusiasm makes it quite
 indeed, as Bruno Reichlin suggests, seem

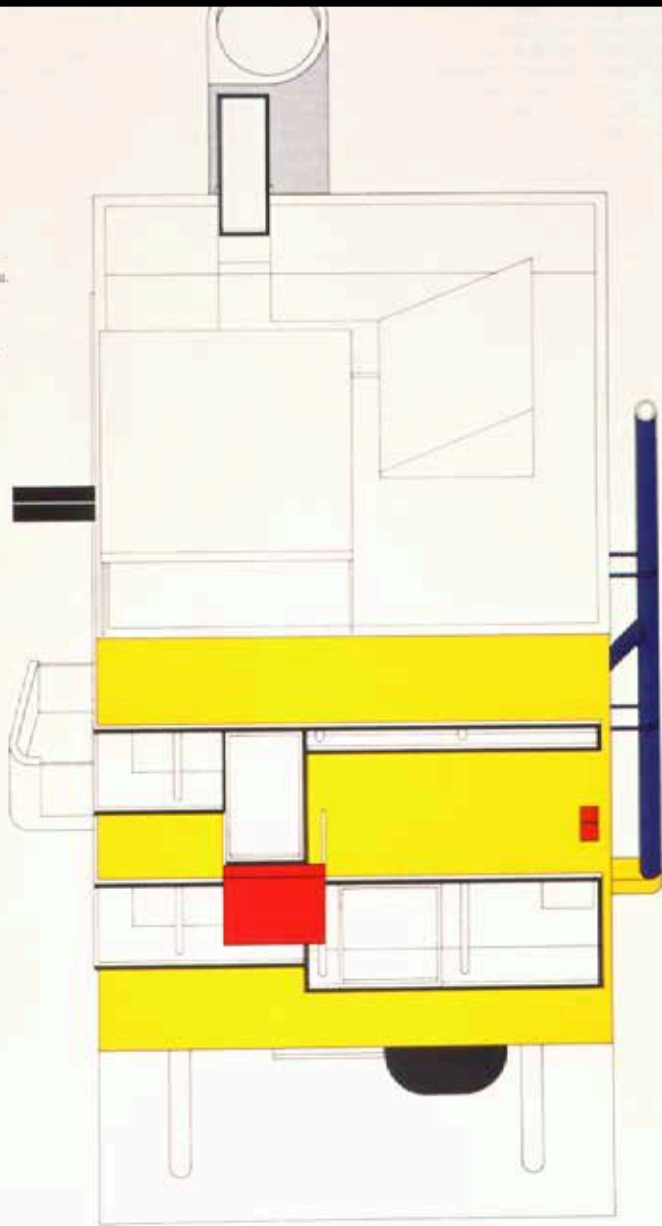


Herbert Bayer
 Das Atelier Walter Gropius im Bauhaus Weimar,
 1923, Isometric

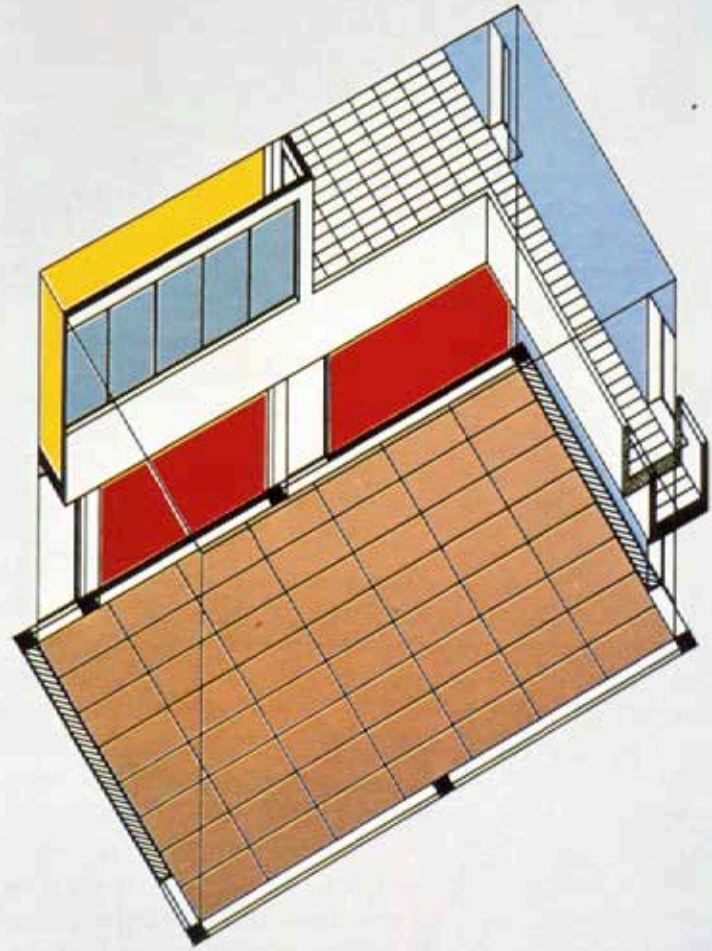
Herbert Bayer:
 The office of Walter Gropius at the "Bauh
 1923, Isometry

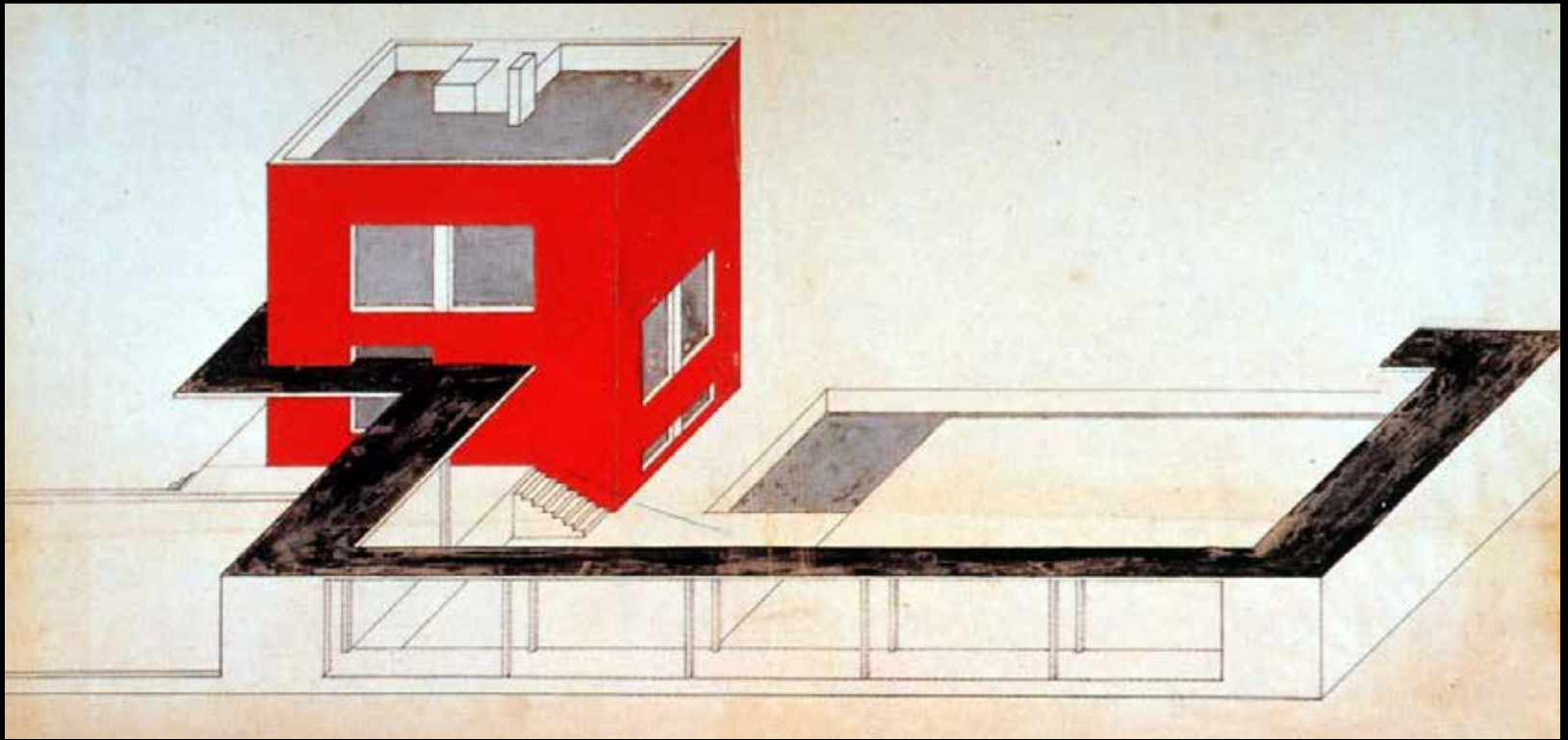


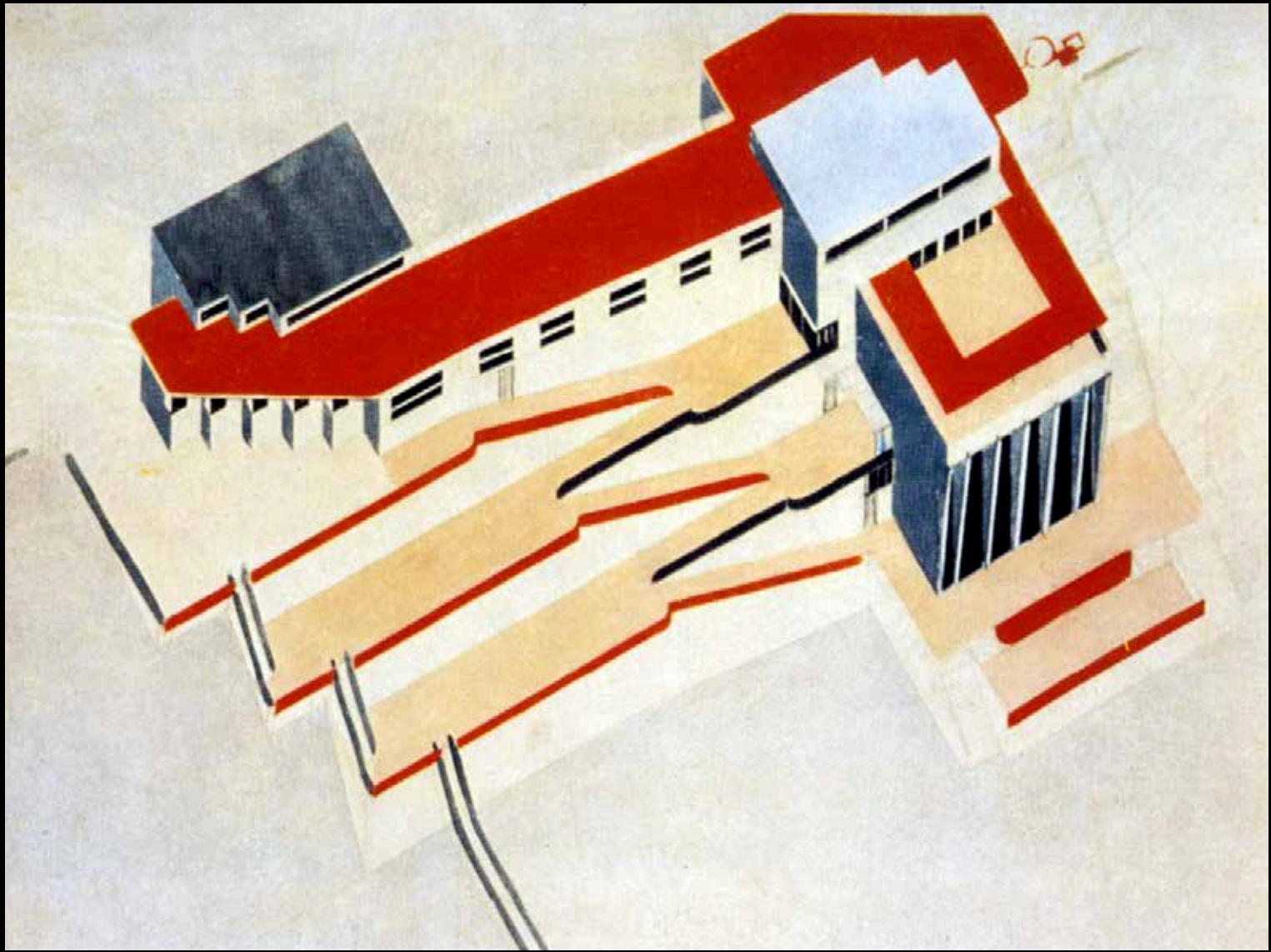
n House, 1968.
for projection.
in Primärfarben -
schwarz, Weiß, Grau.
or primaries -
black, white, gray.

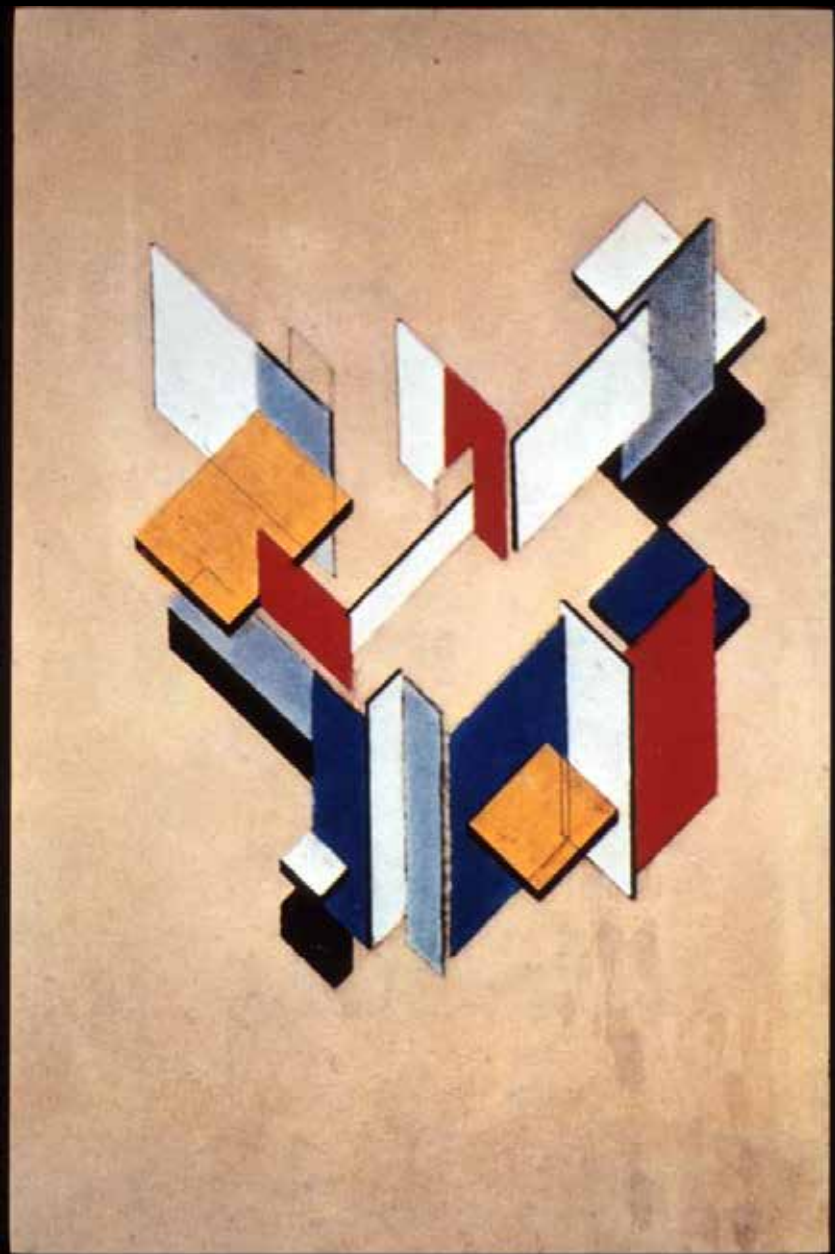
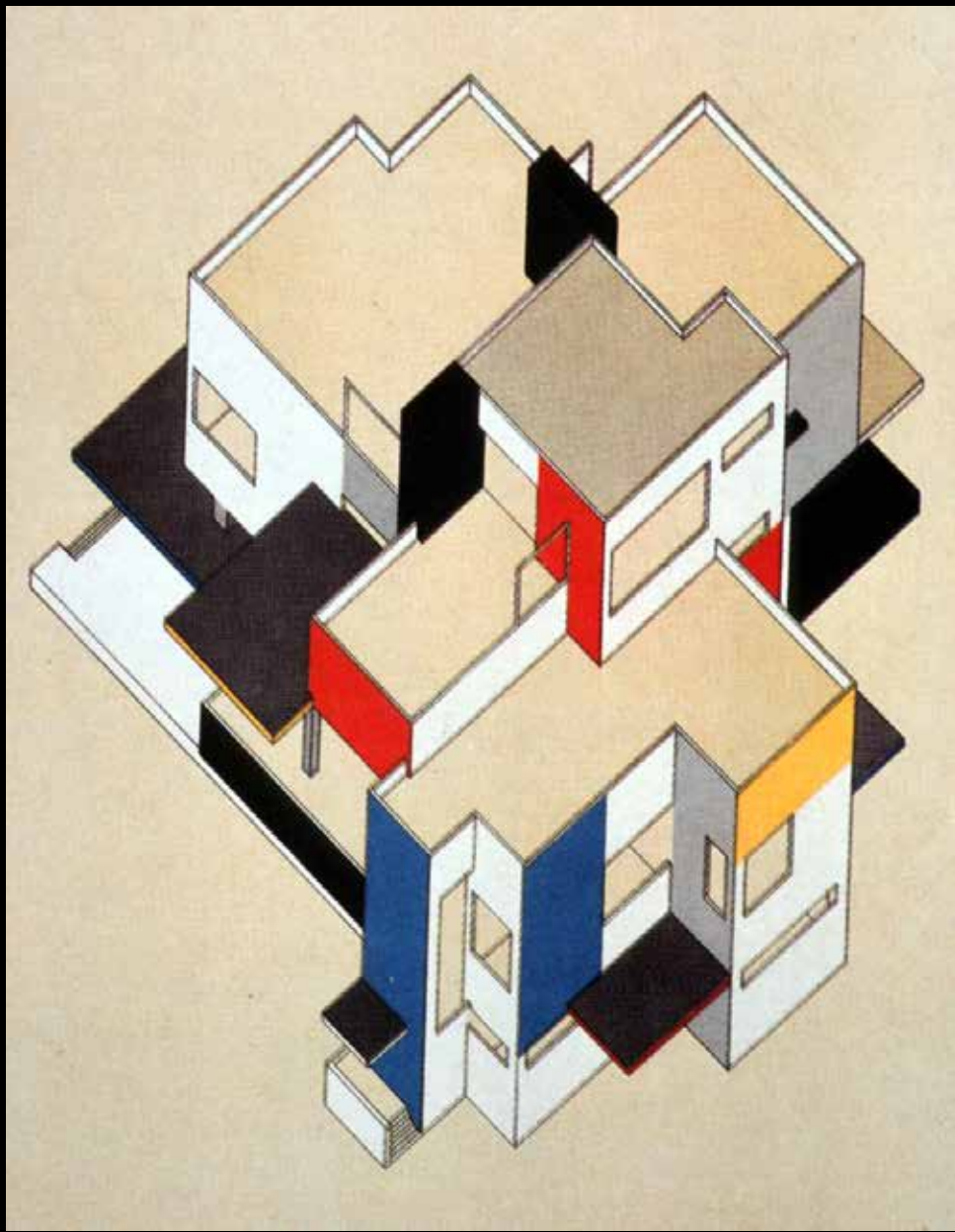


berto Sartoris.
udio in the ideal house of
e architect in Florence, 1942.





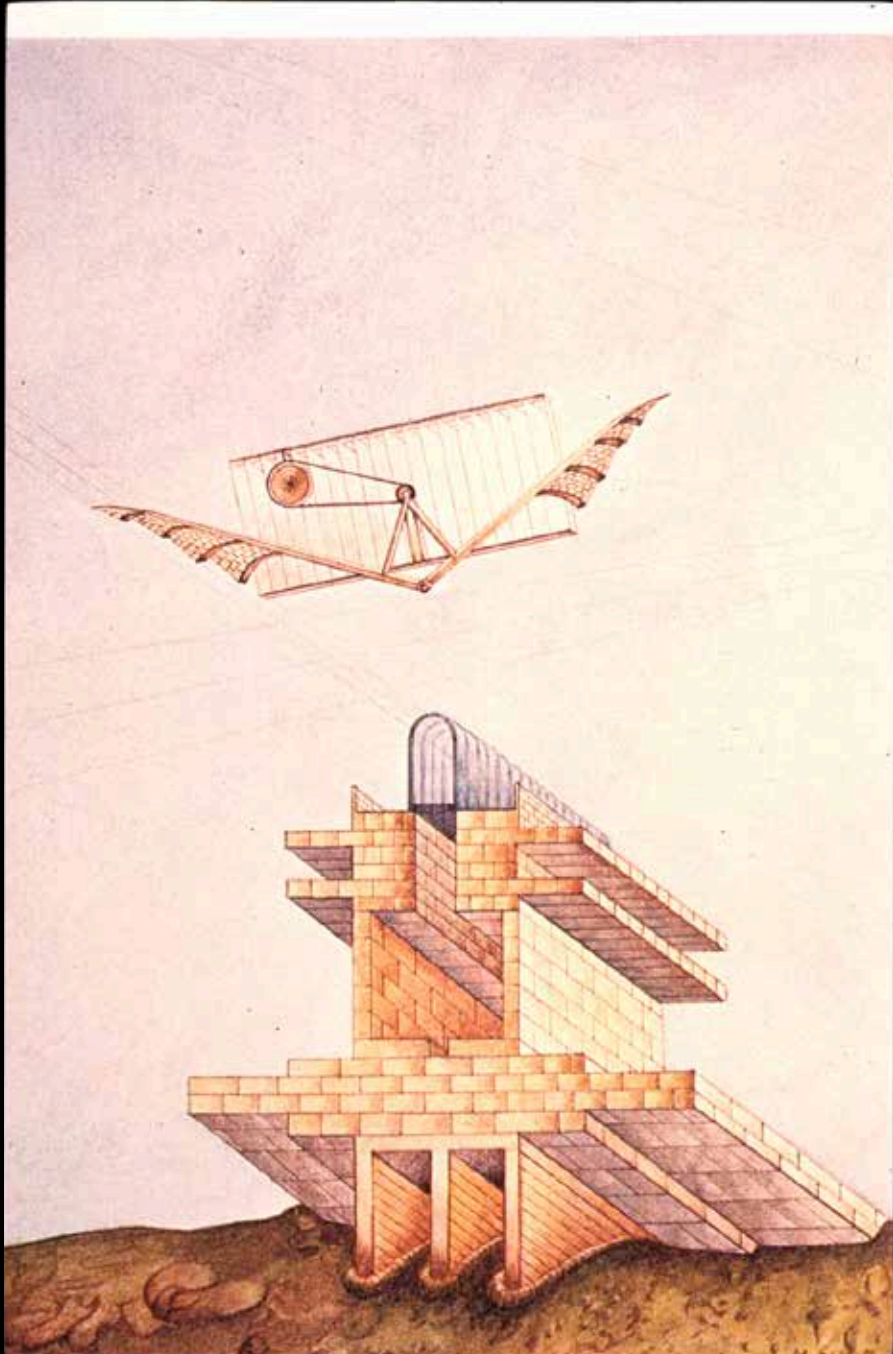




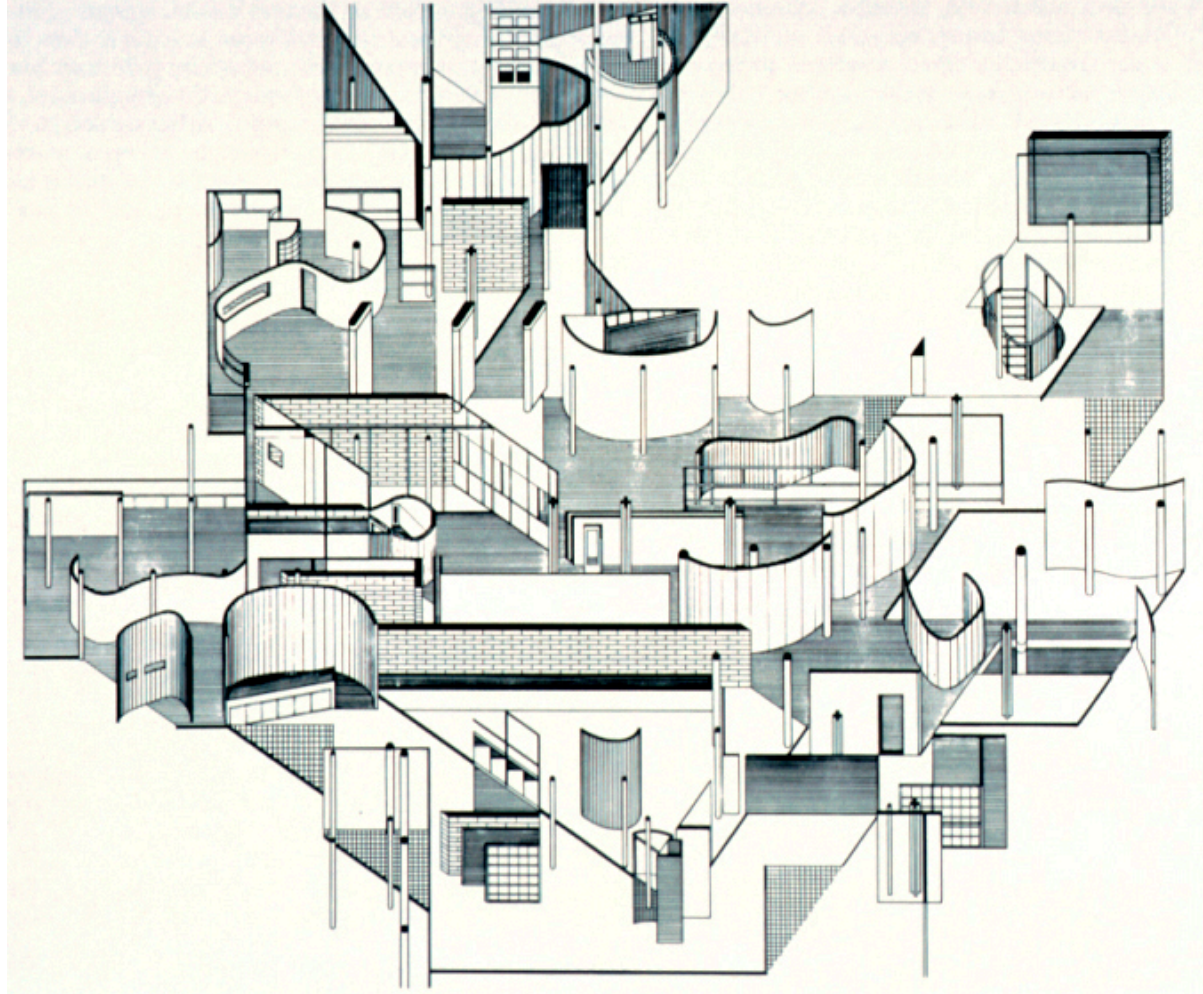
THEO VAN DOESBURG. DER STIJL.



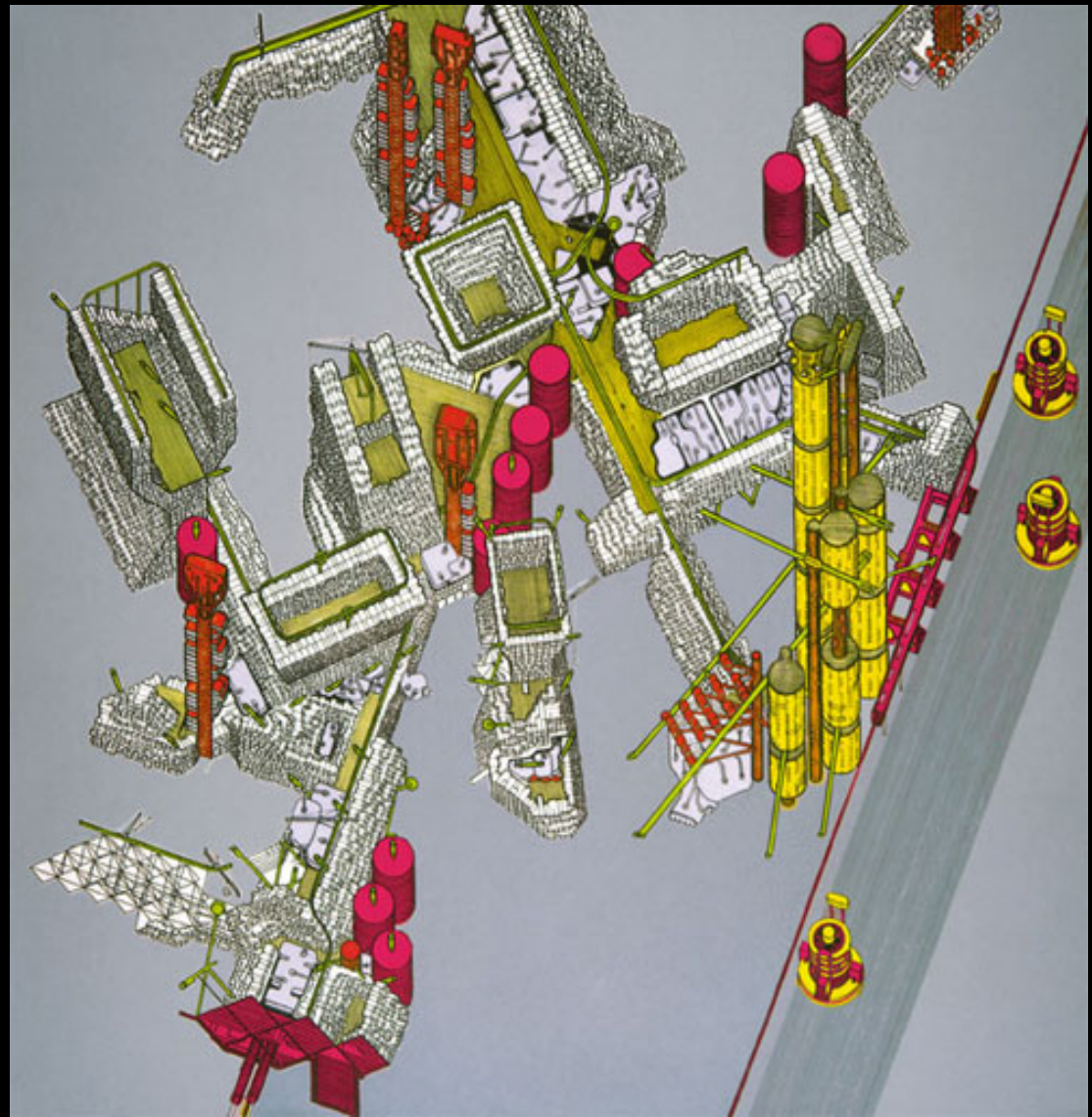
MASSIMO SCOLARI



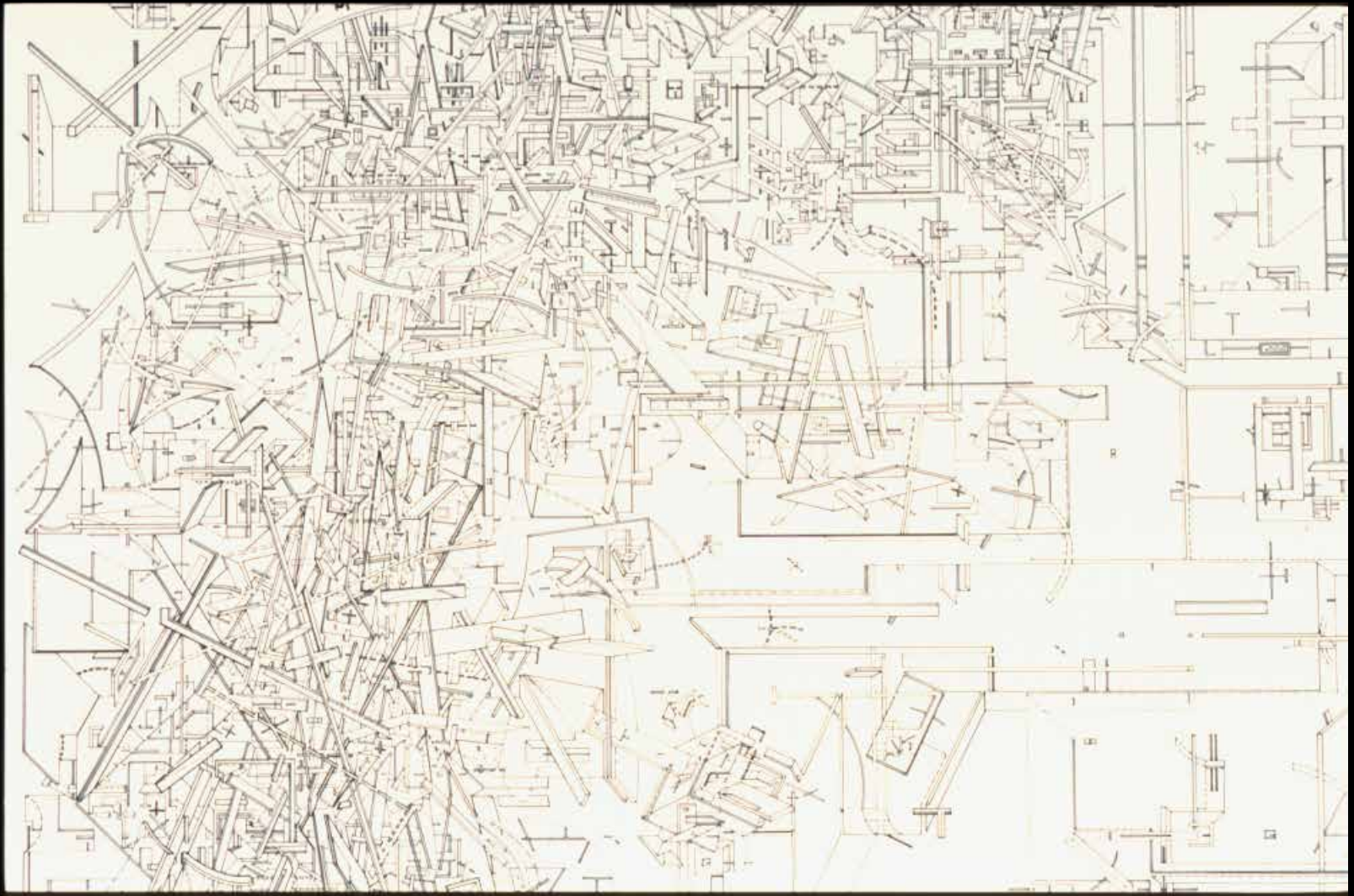
Daniel Libeskind:
Collage Rebus II, 1970.
Axonometric/Axonometric Crystal



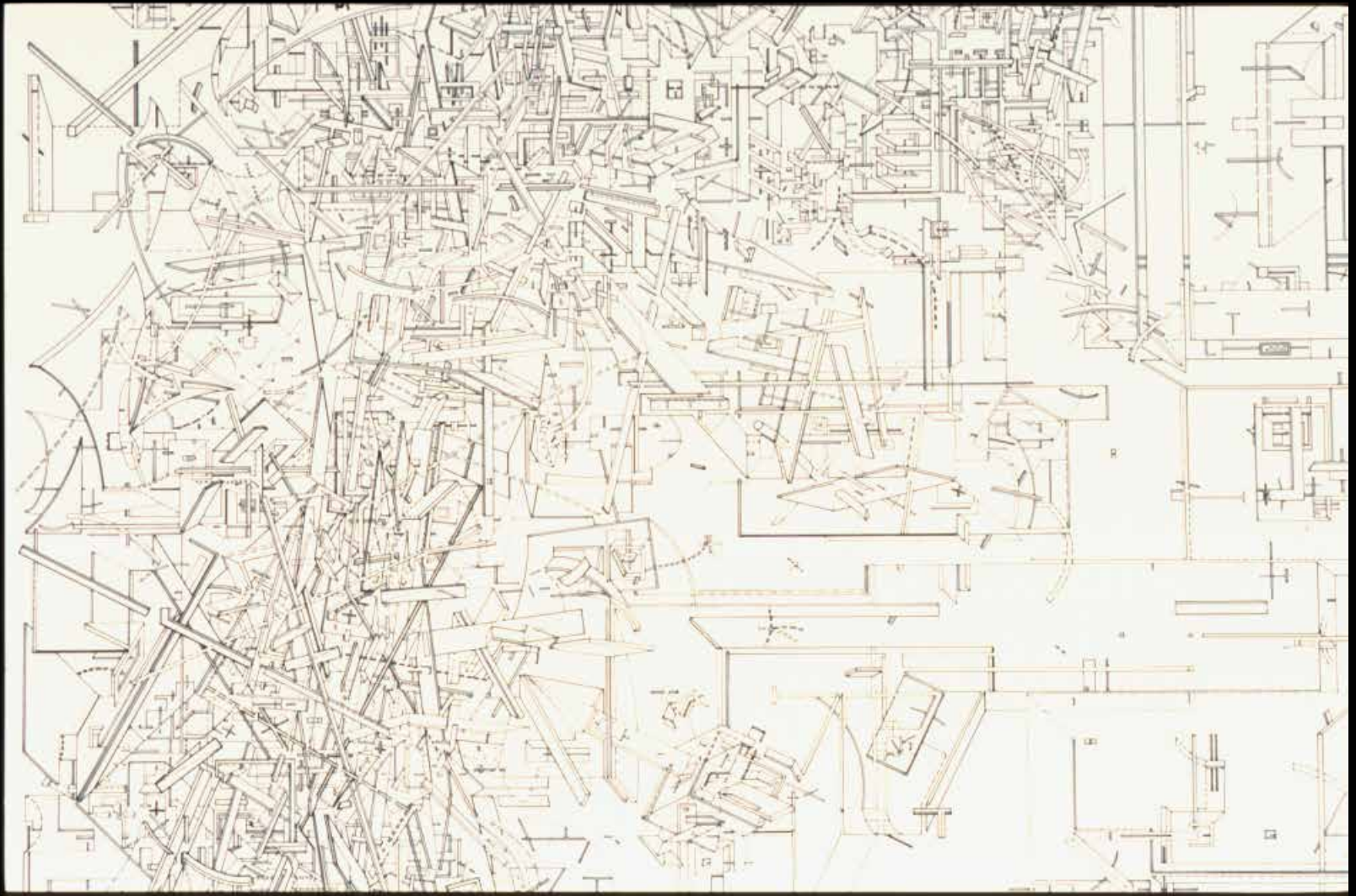
DANIEL LIBESKIND



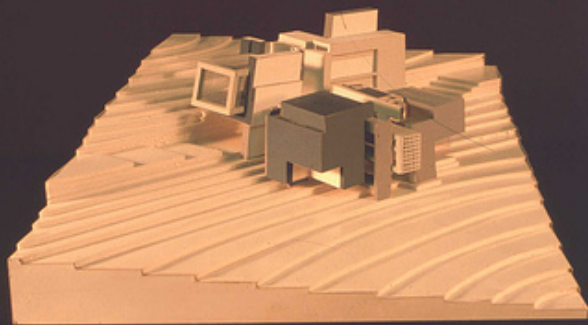
ARCHIGRAM



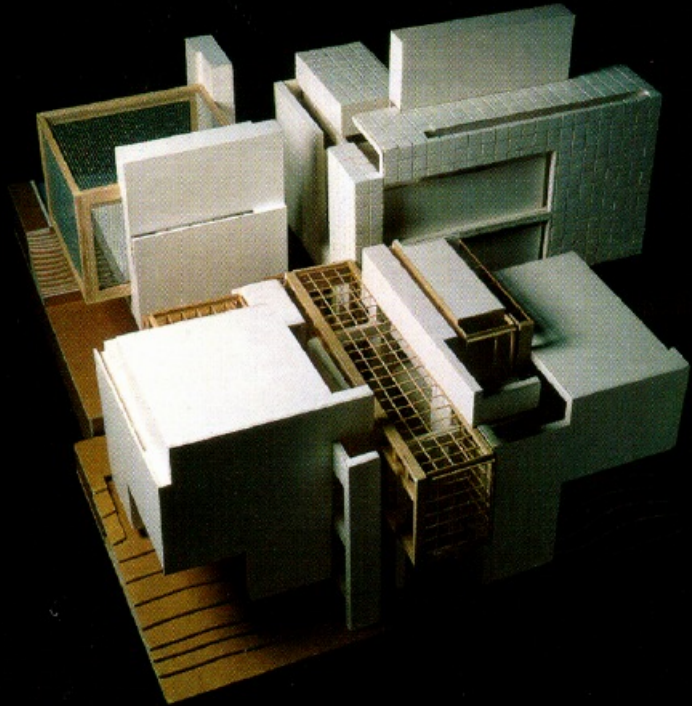
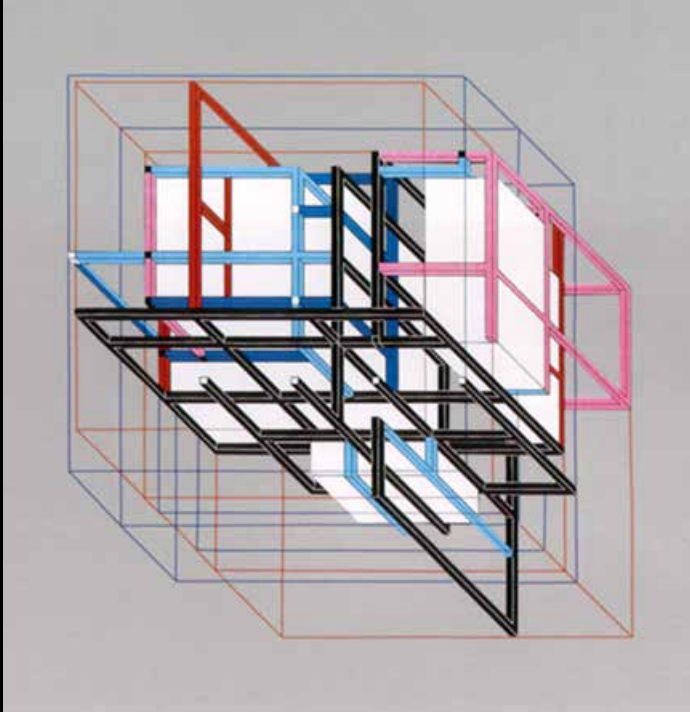
BERNARD TSCHUMI

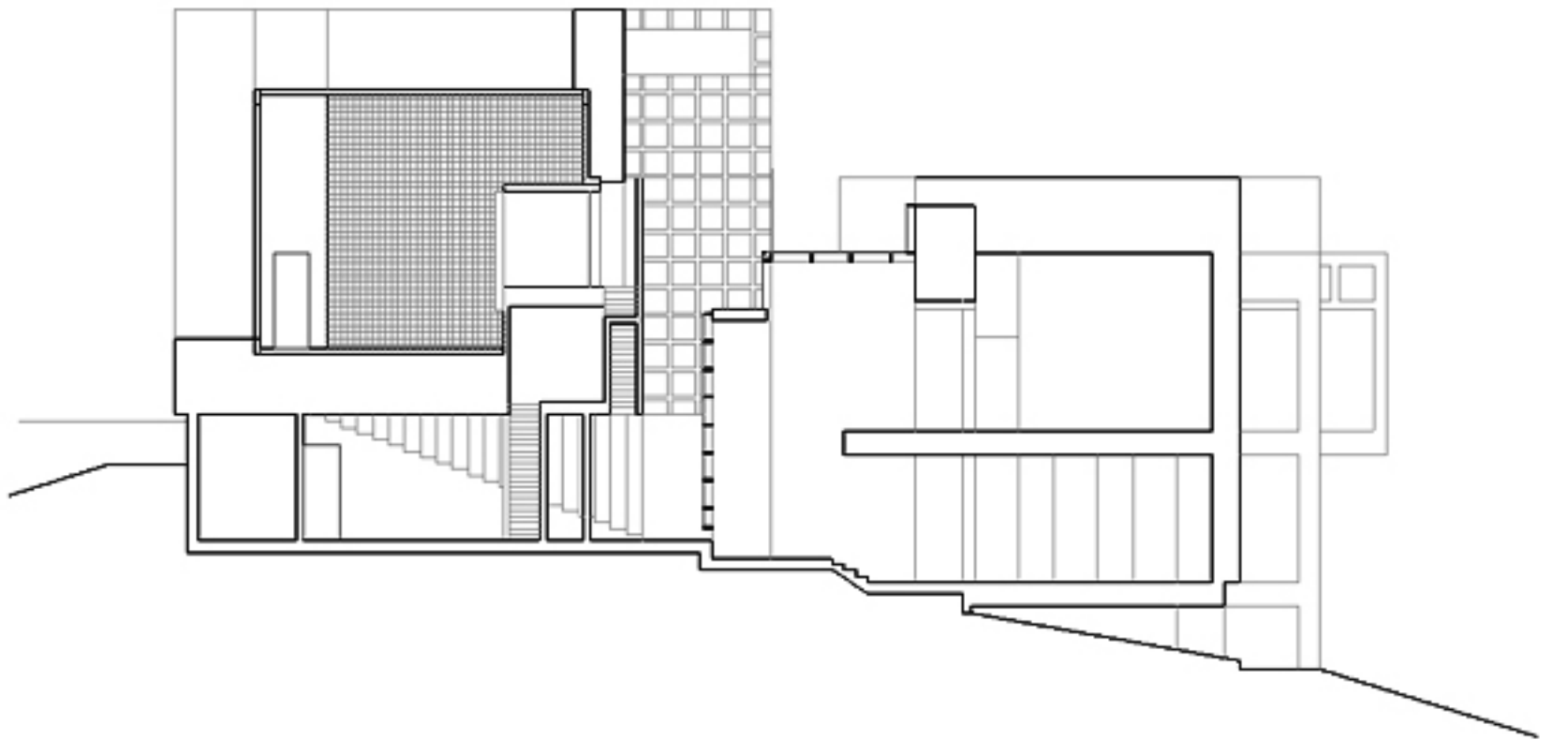


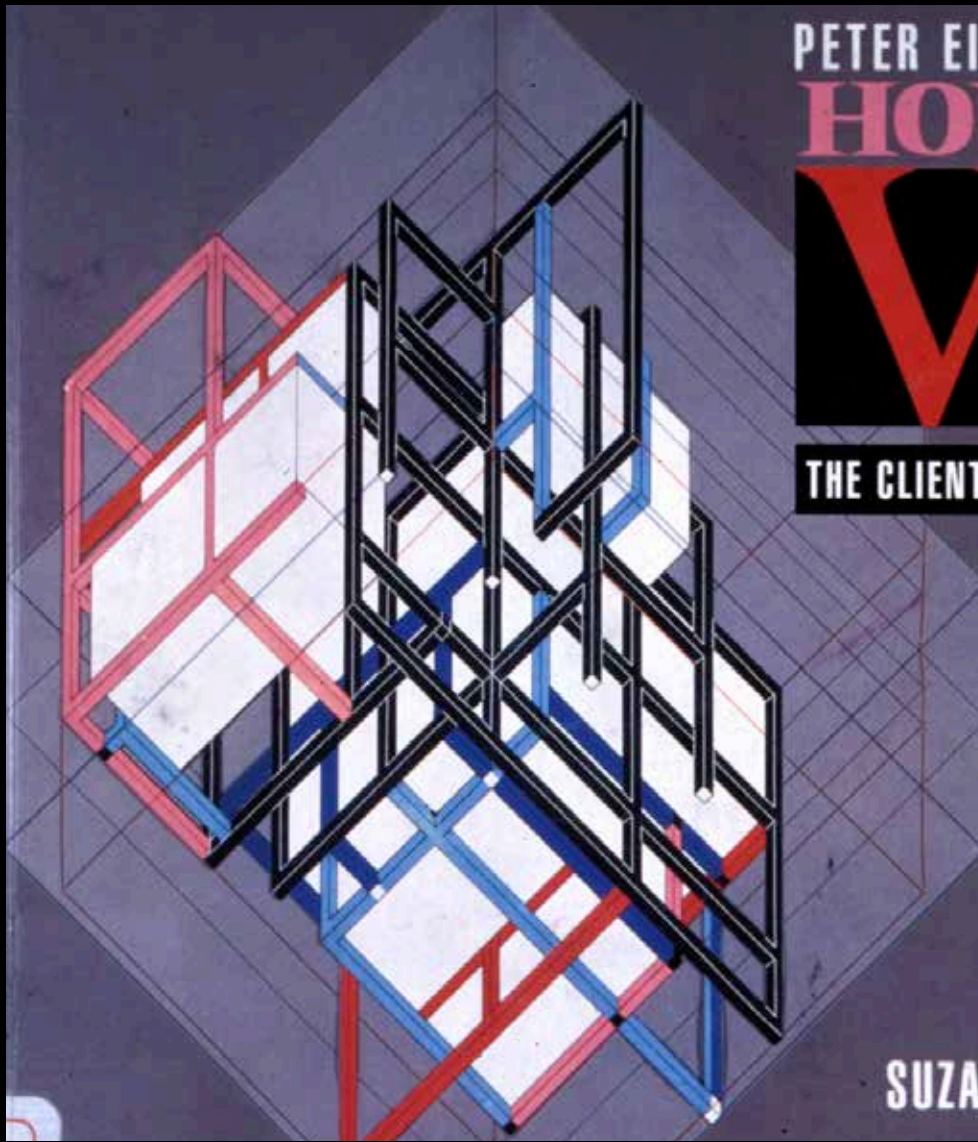
MICROMEGAS.



EISENMAN. HOUSE X.



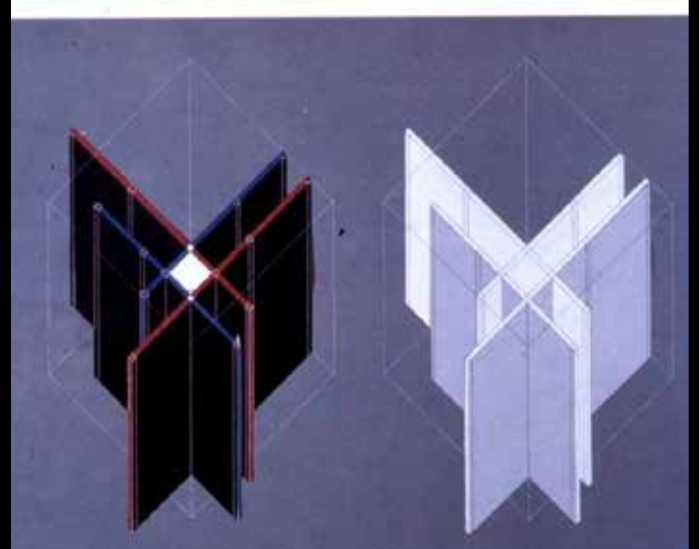
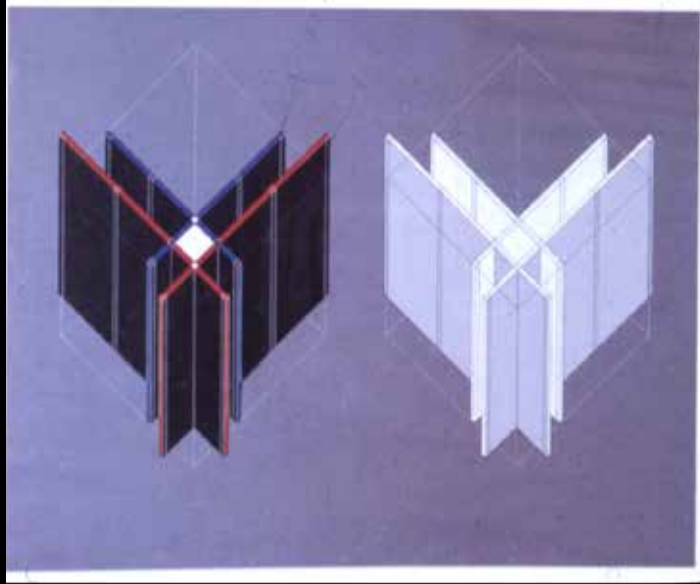
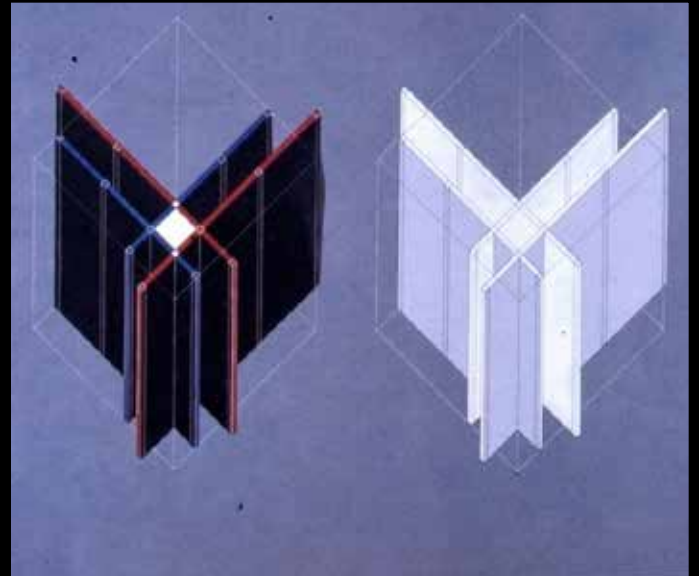
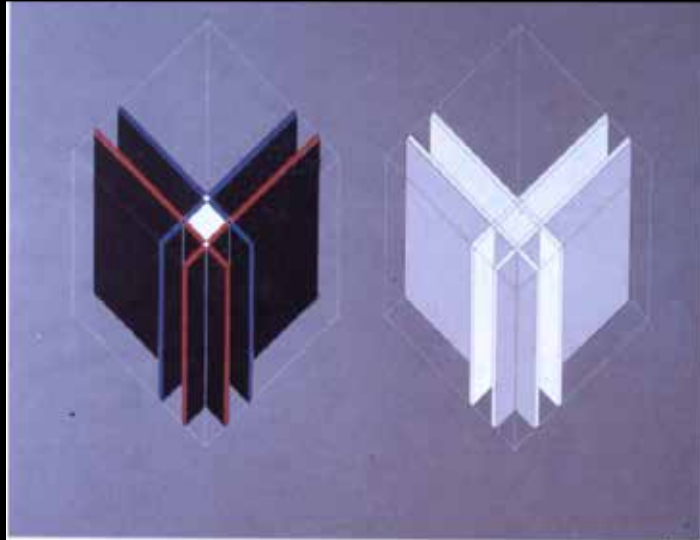


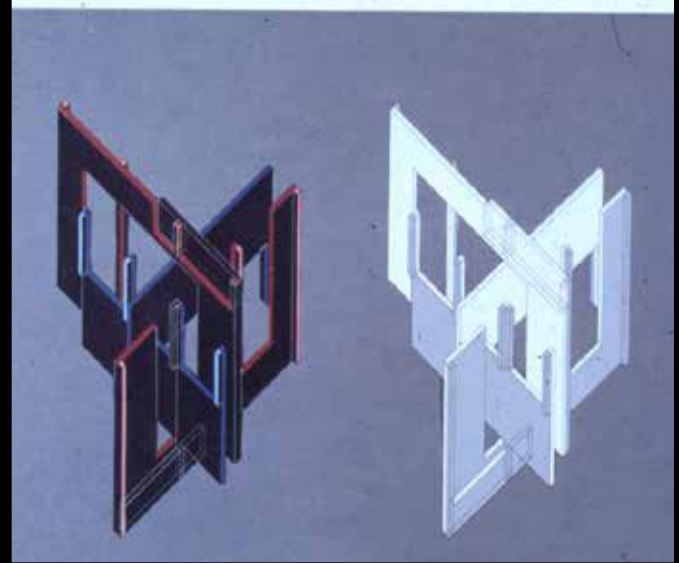
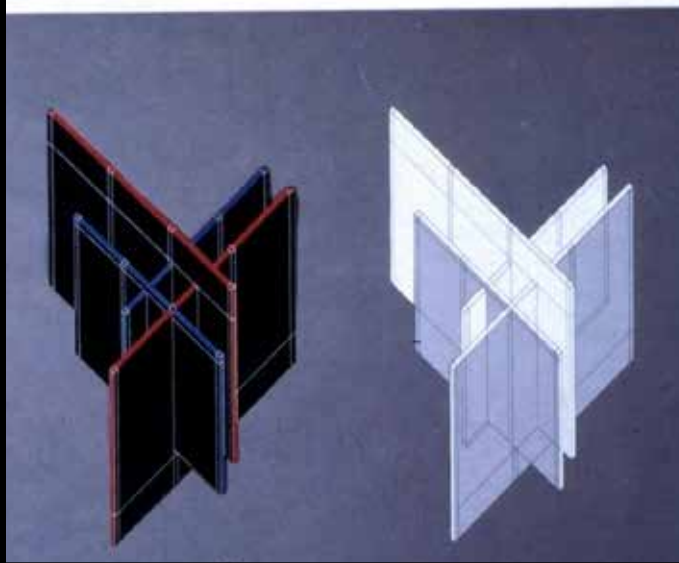
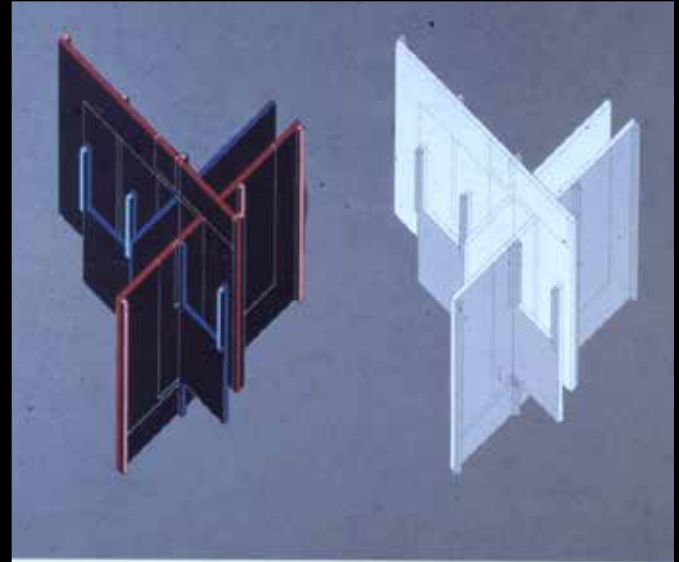
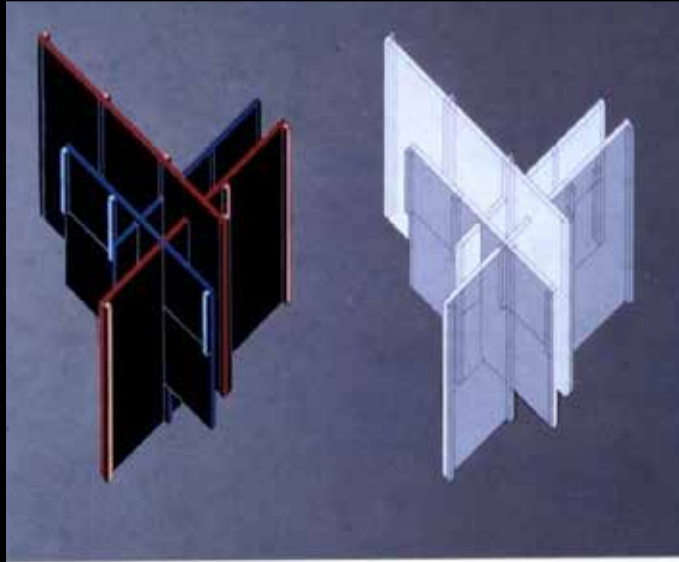


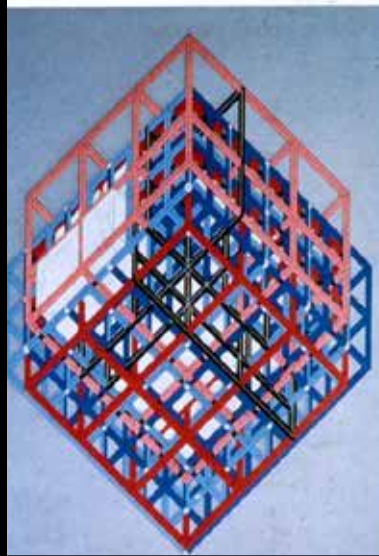
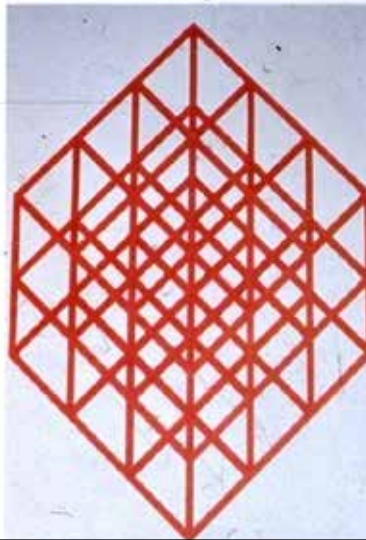
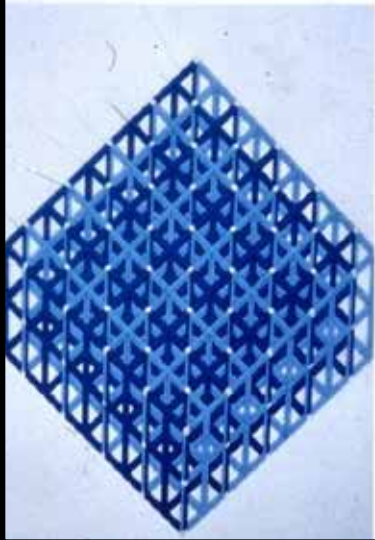
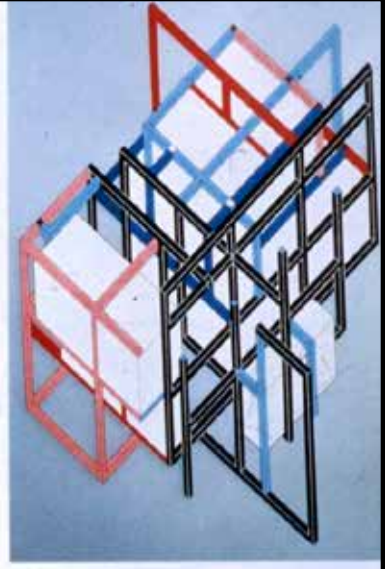
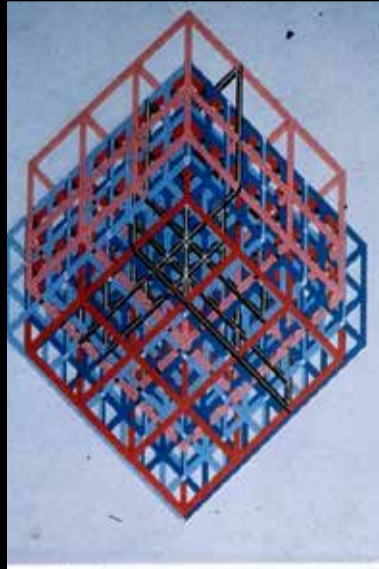
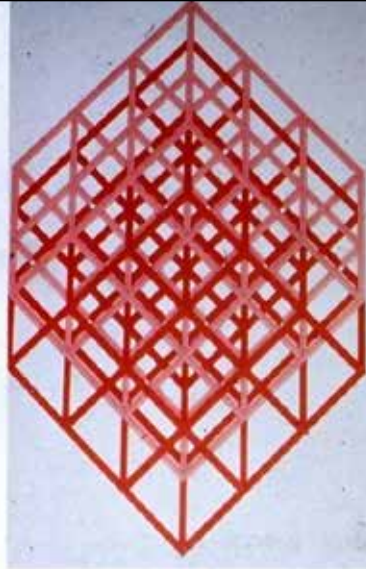
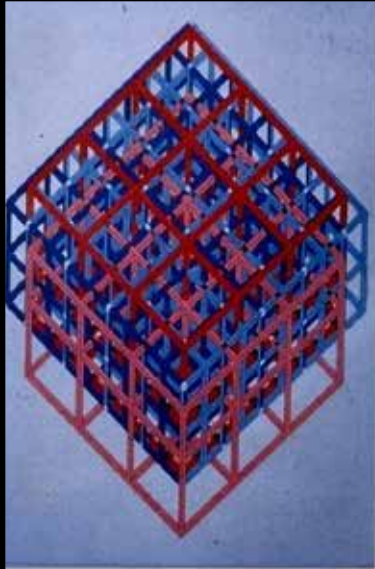
PETER EISENMAN'S
HOUSE
VI

THE CLIENT'S RESPONSE

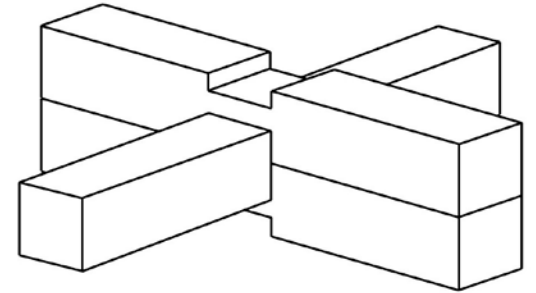
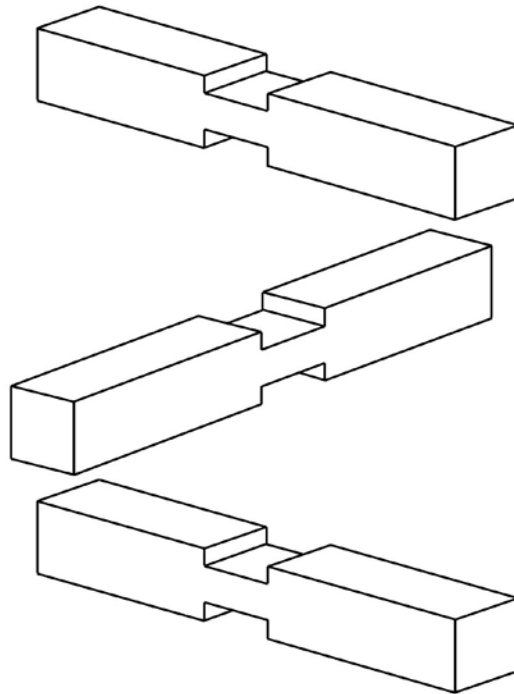
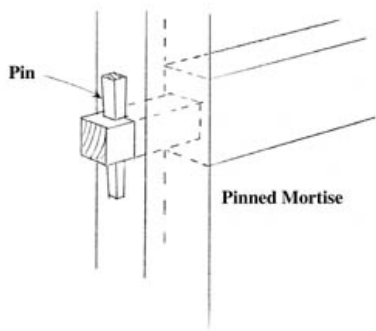
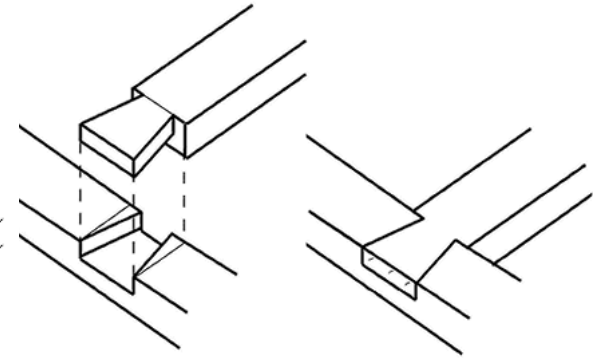
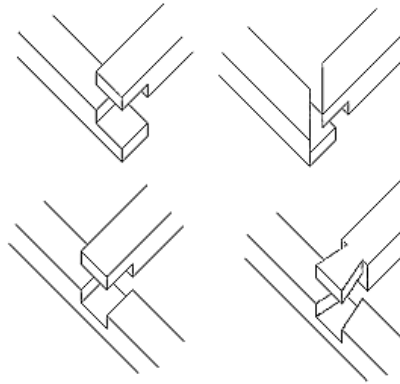
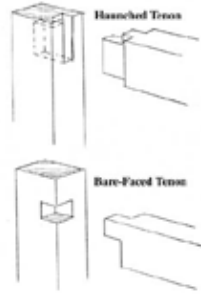
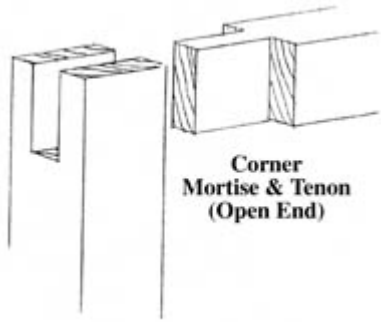
SUZANNE FRANK





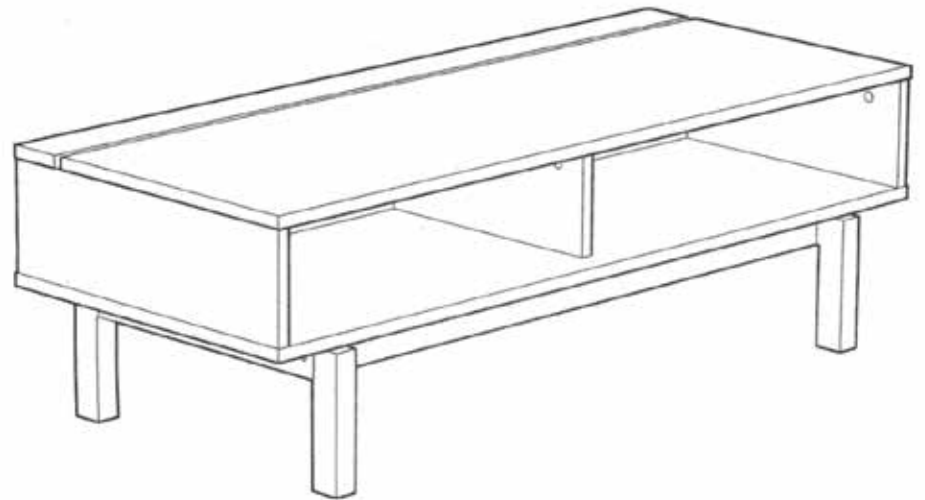


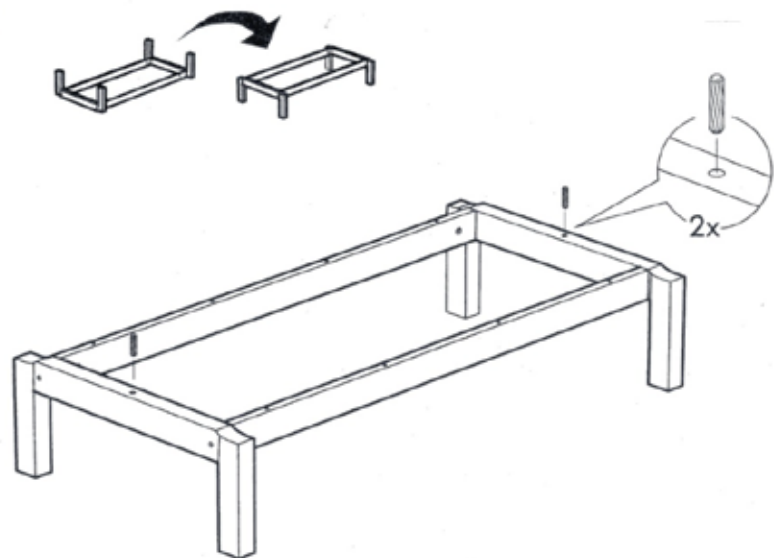
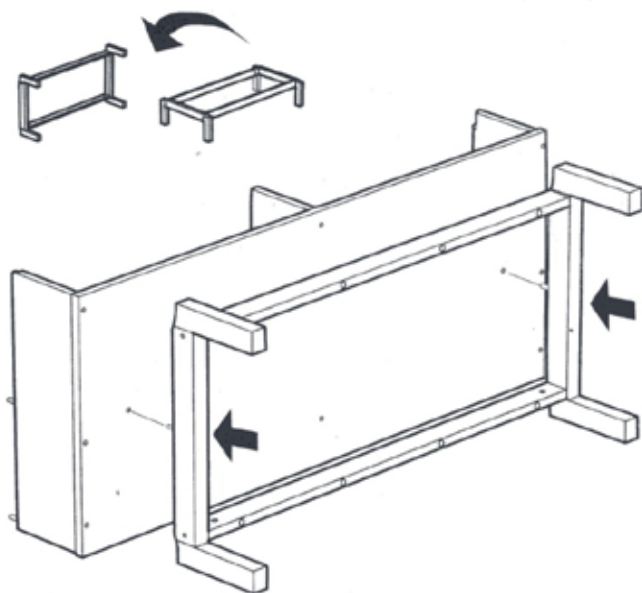
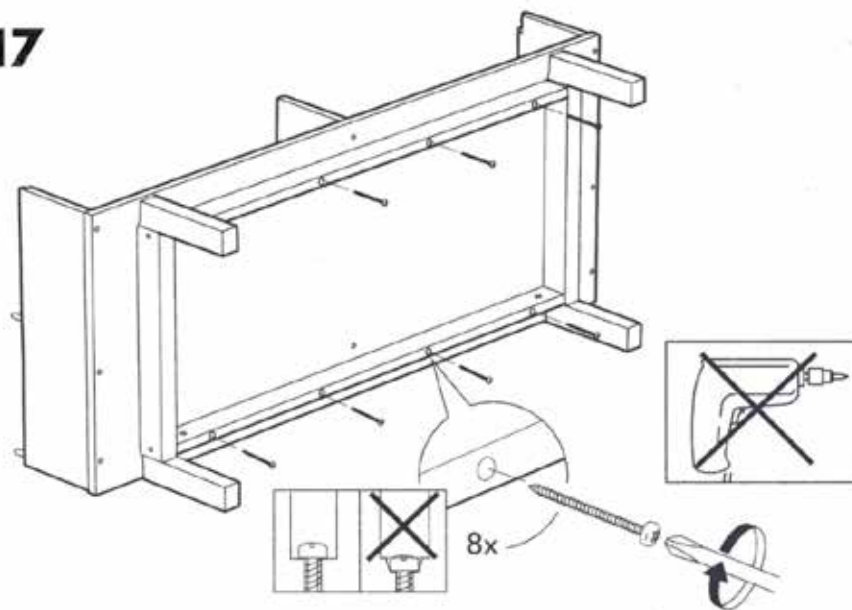
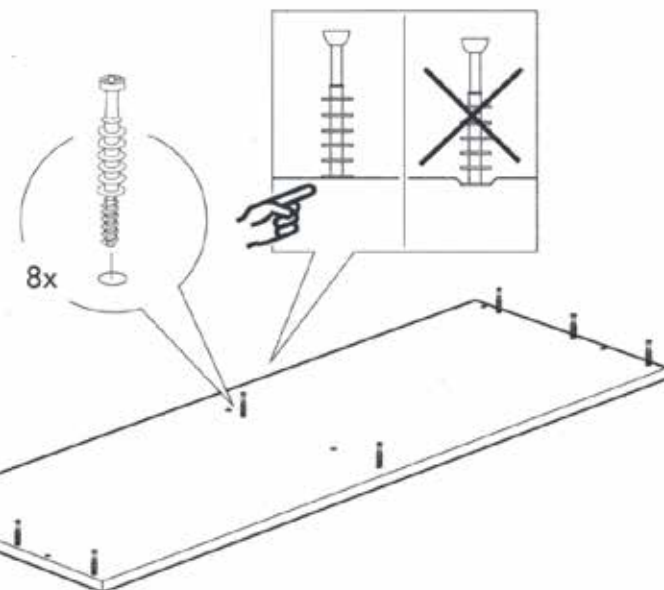




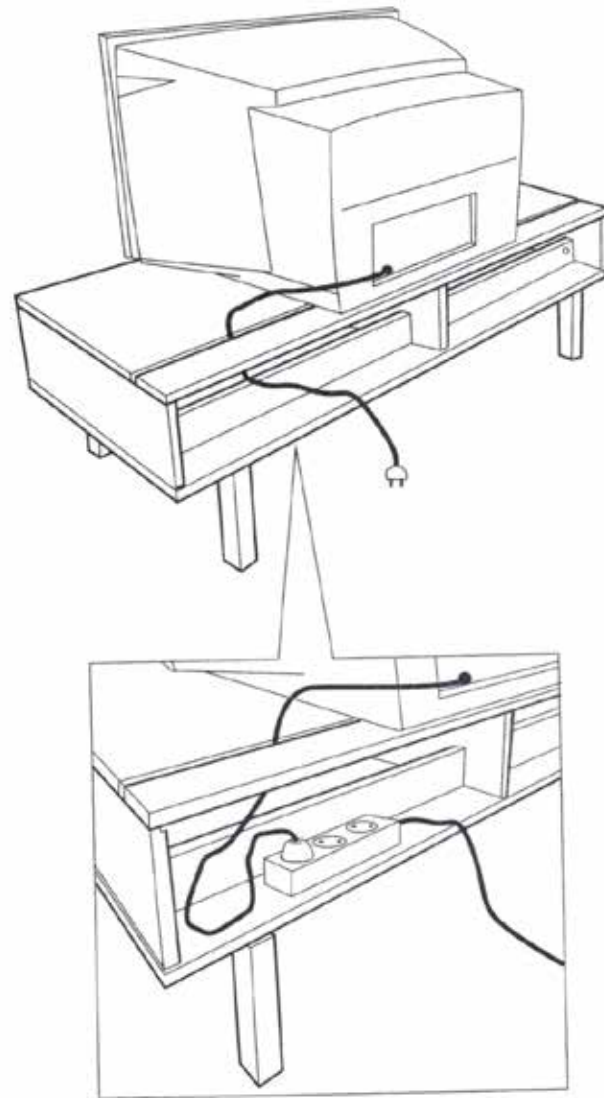
TIMBER JOINTS

LIDEN



15**16****17****18**

23





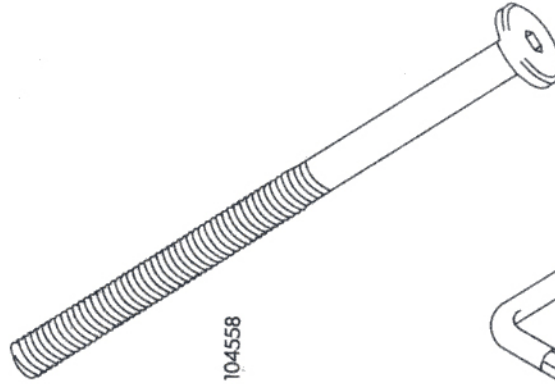
101350

31x



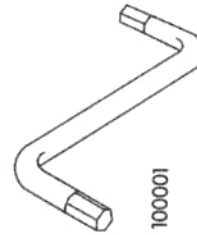
100514

4x



104558

4x



100001

1x



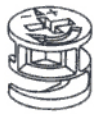
109569

8x



110504

10x



103430

10x



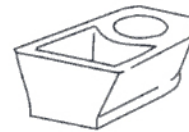
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8x



100349

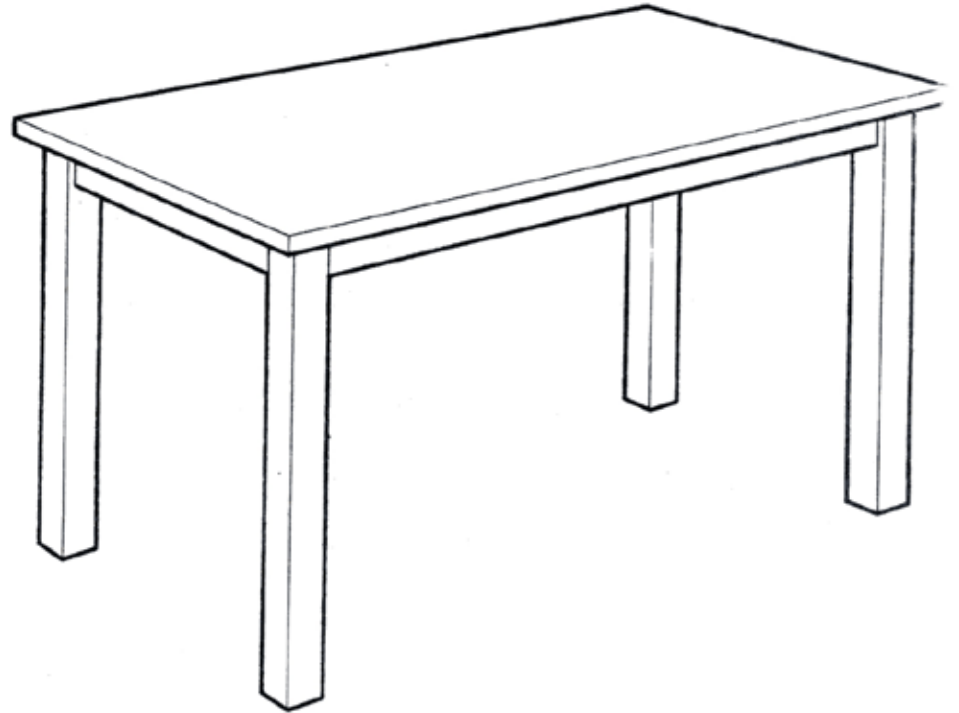
2x



101574

2x

BJÖRKUDDEN

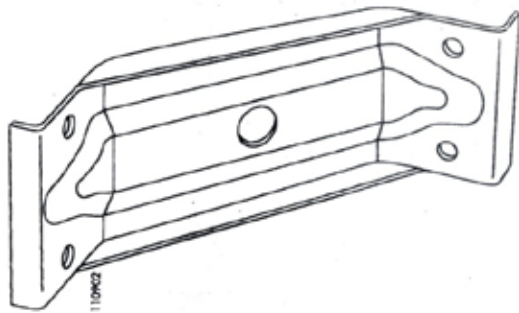




10x

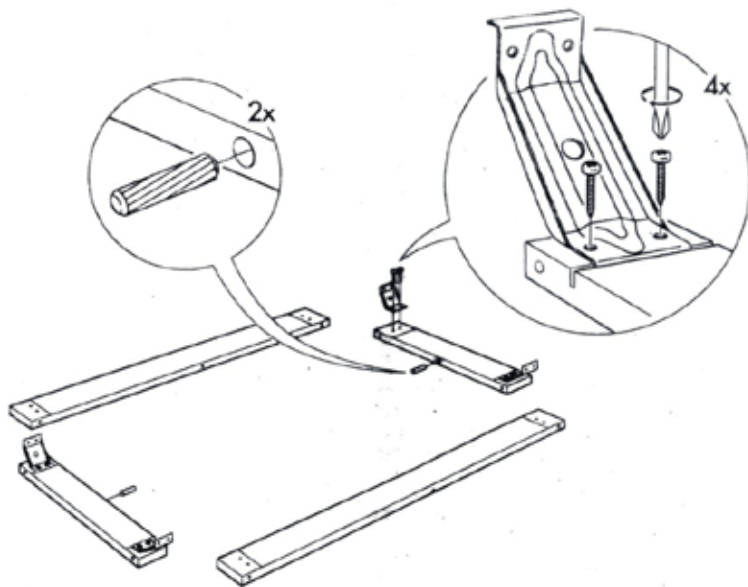


16x

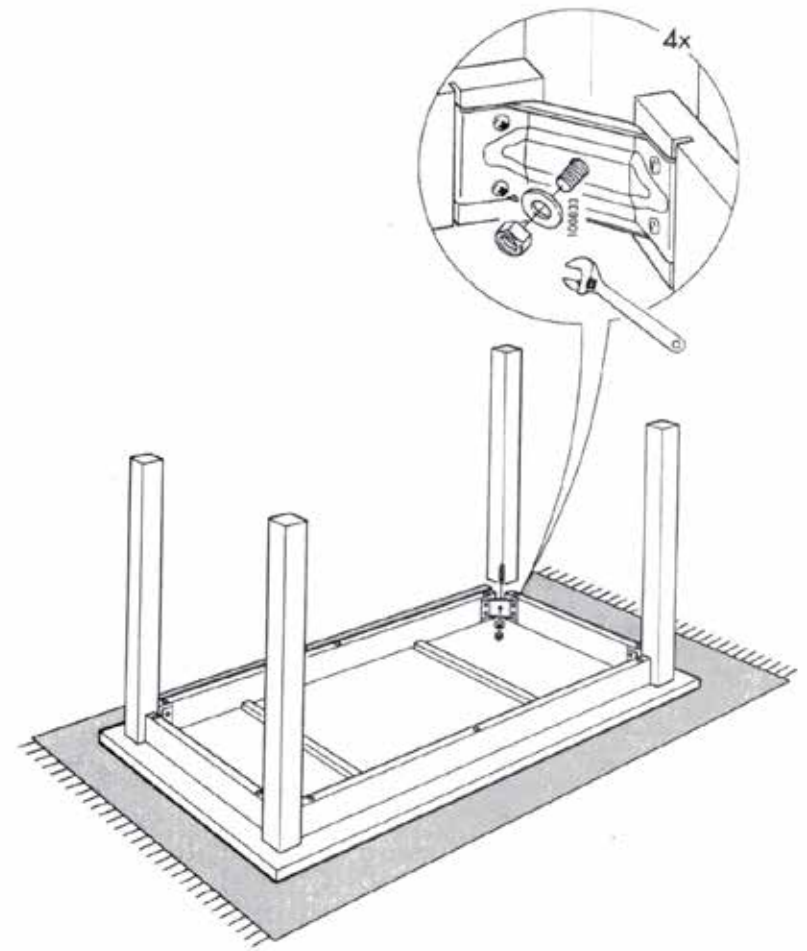


4x

1



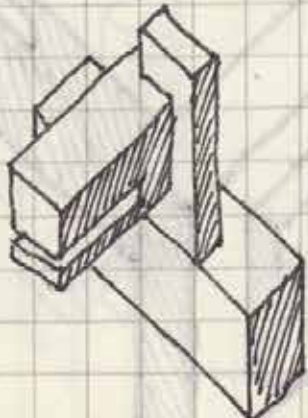
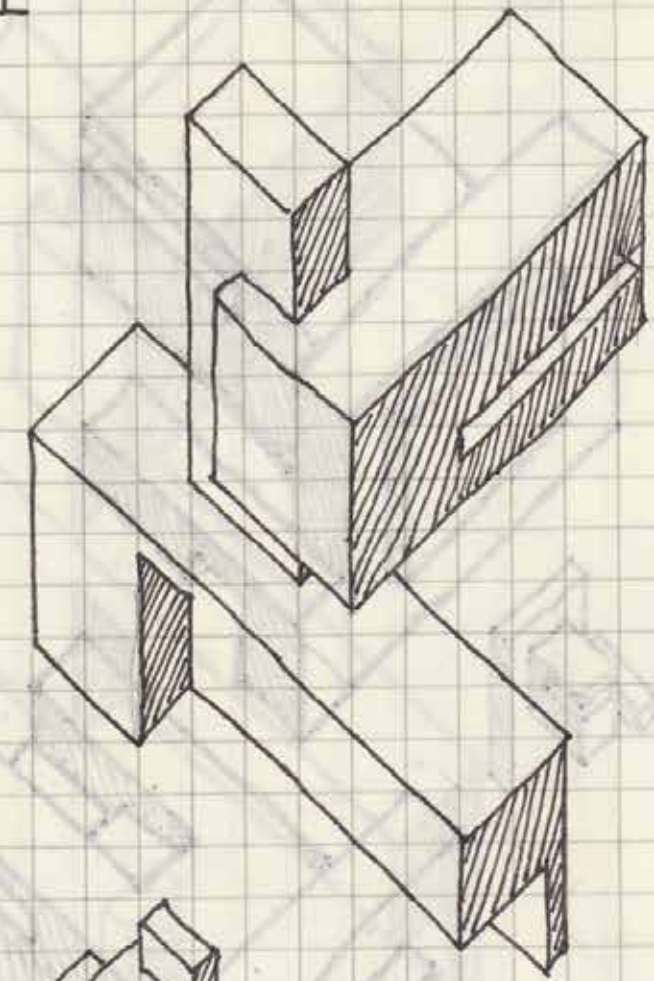
5




STUDENT WORK

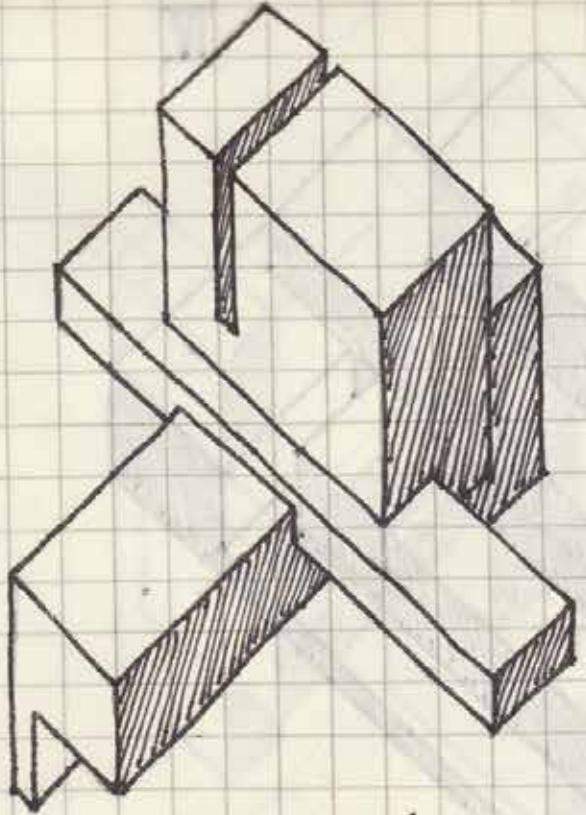
AXONOMETRIC DRAWING


II

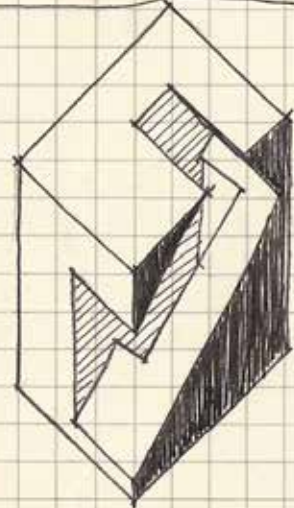
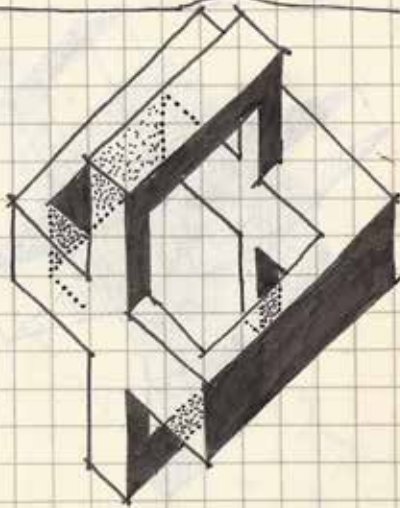
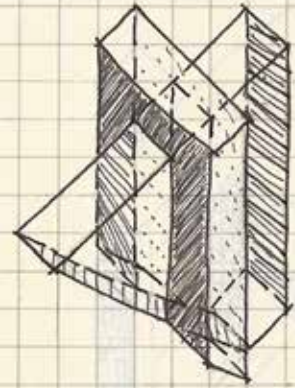


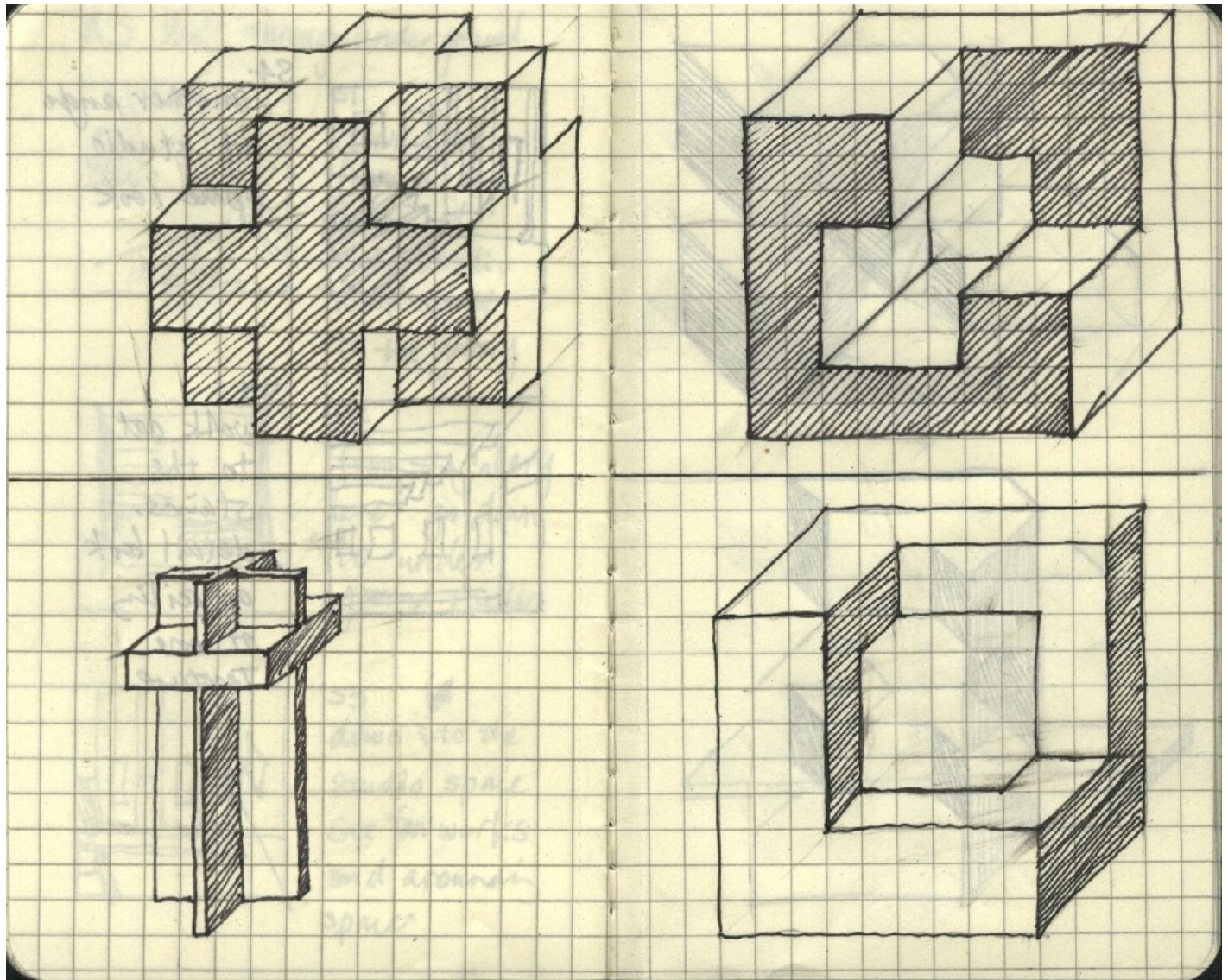
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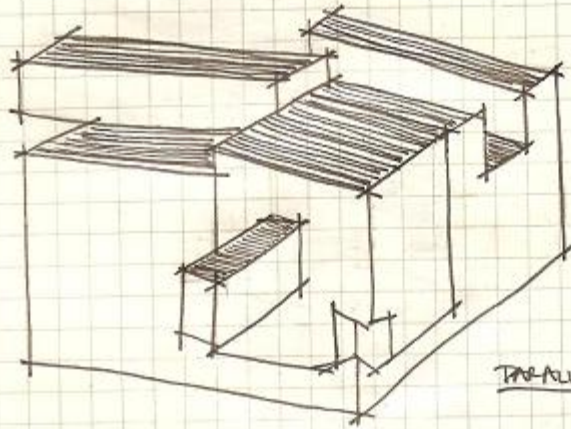
III



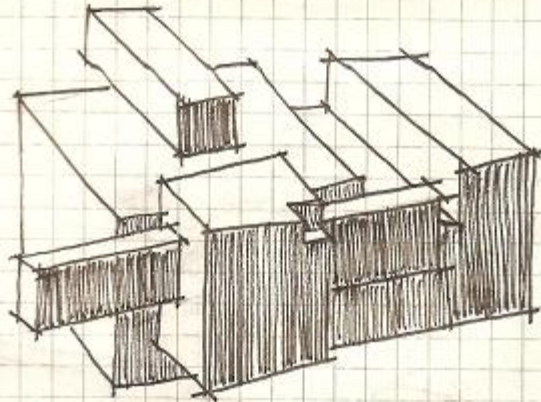
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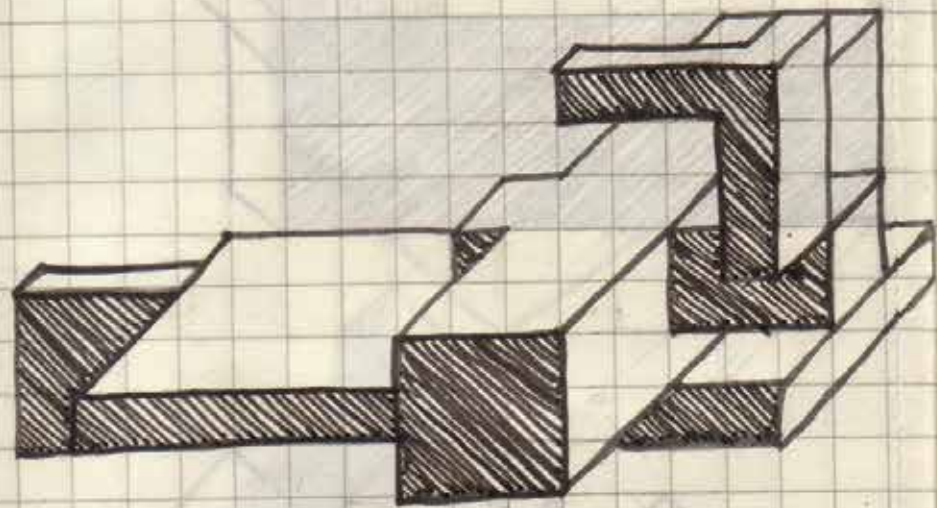
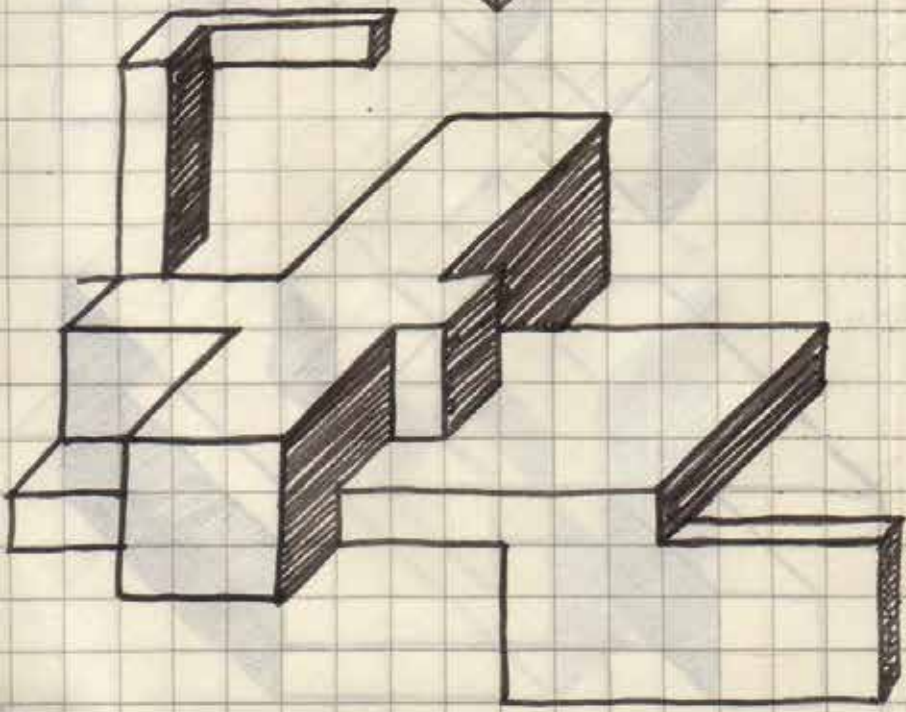
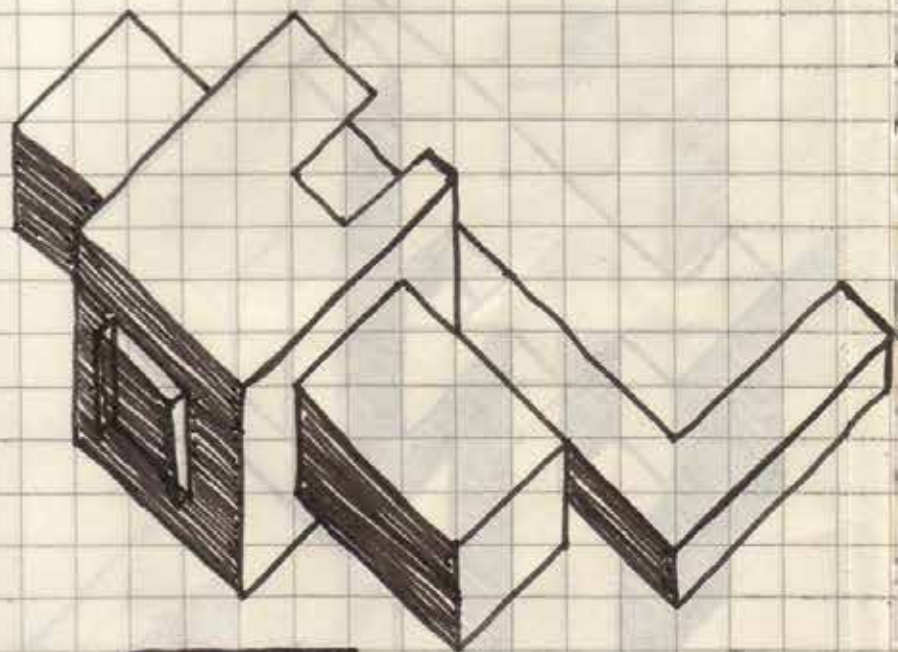


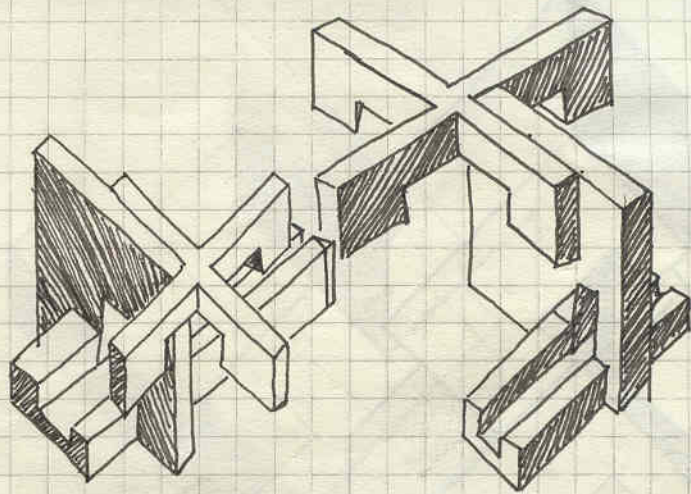


PARALLEL PROJECTION 7

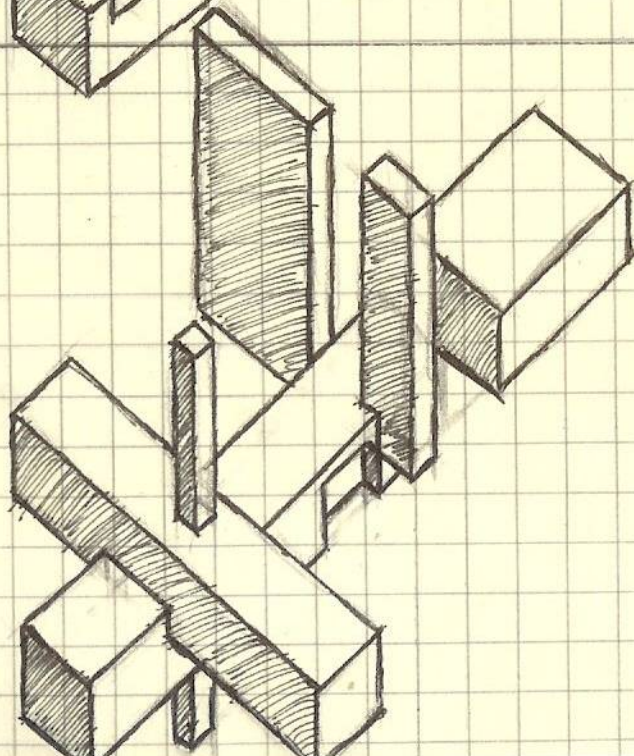
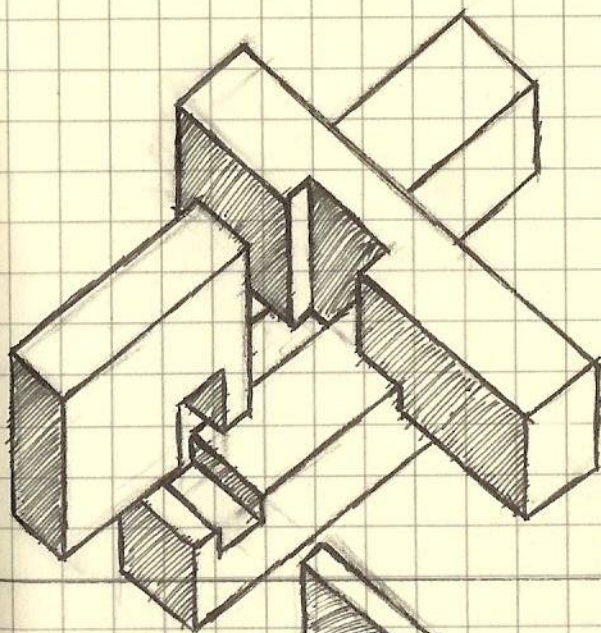
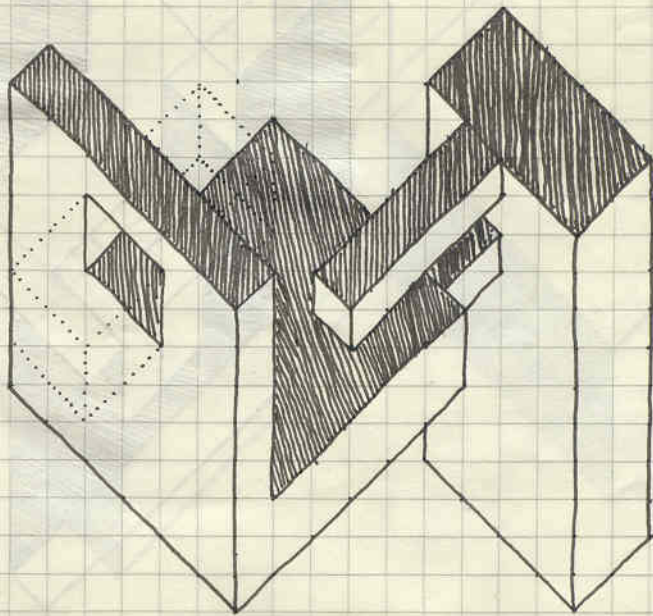


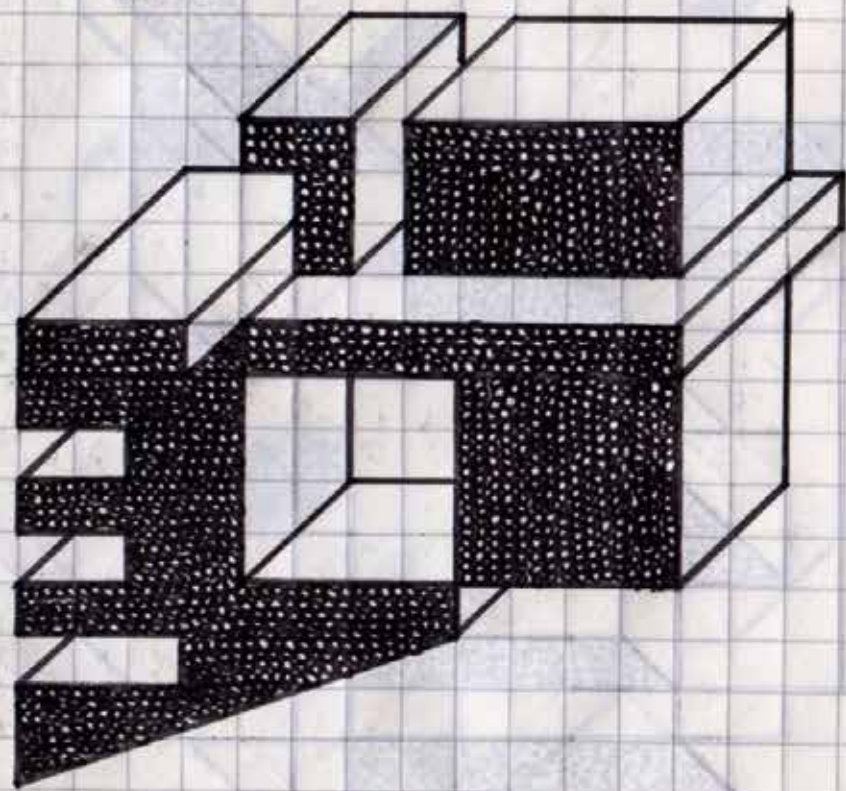
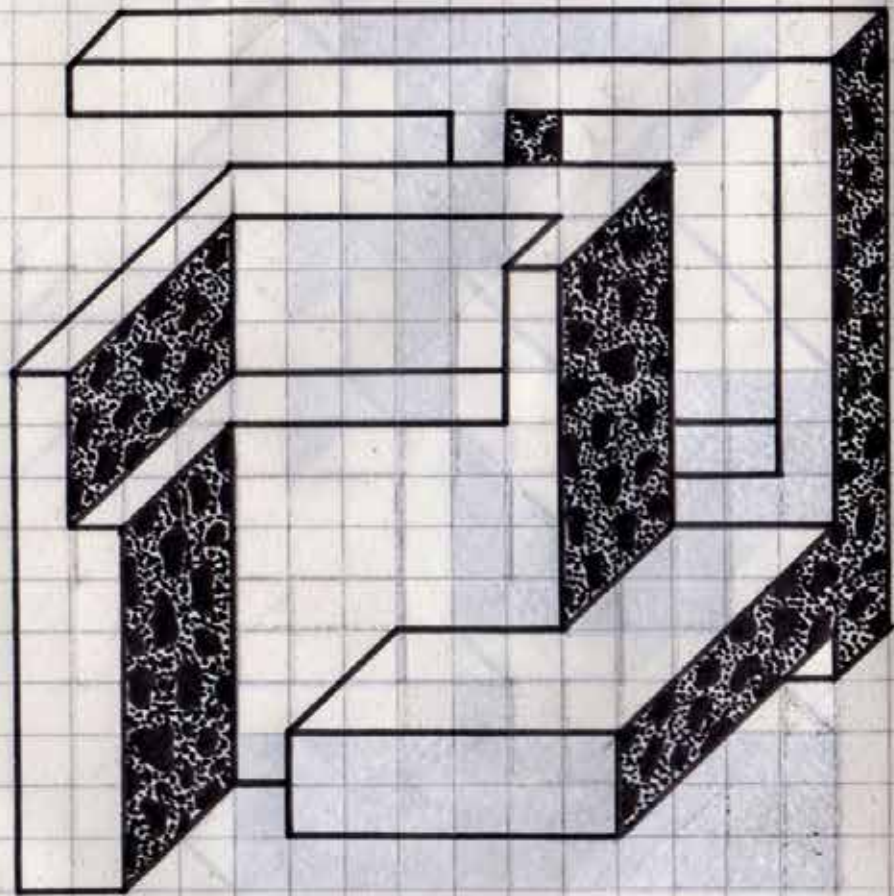
PARALLEL PROJECTION 8.

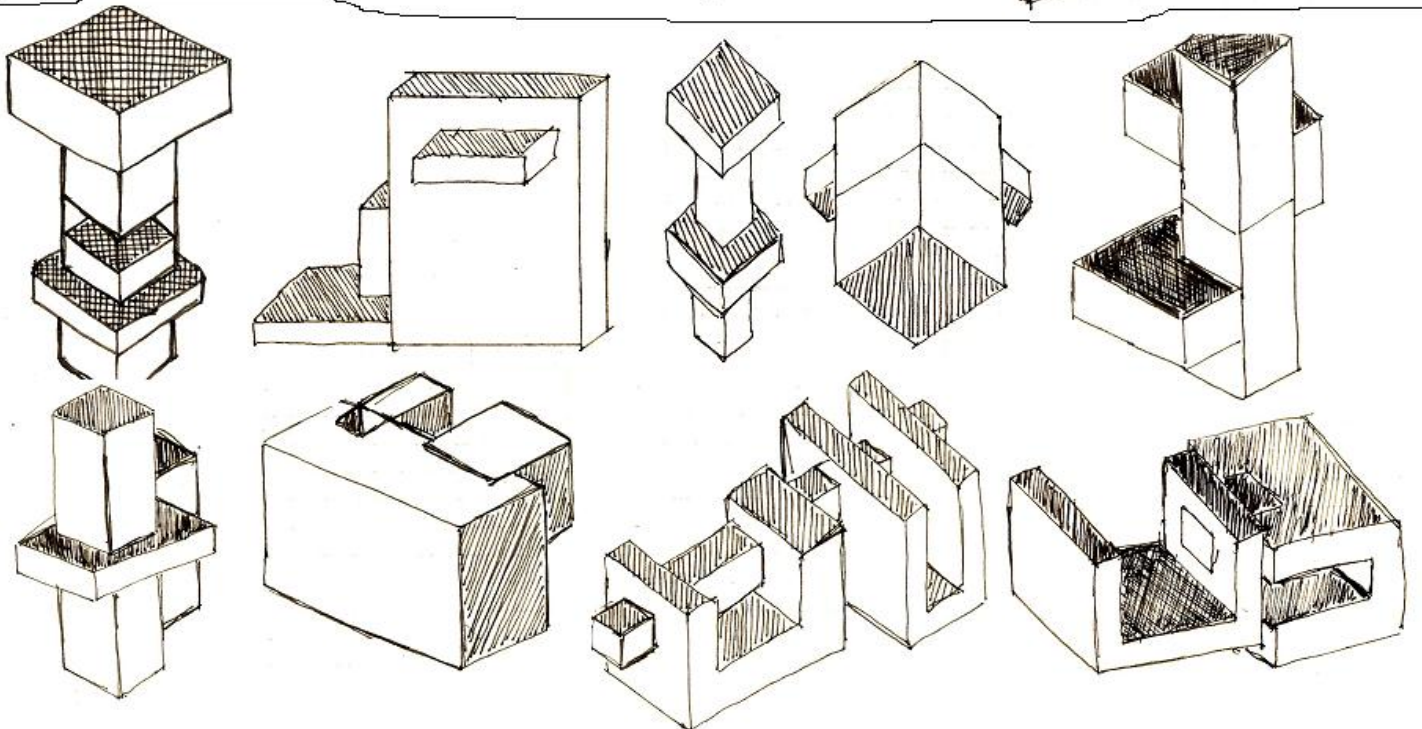
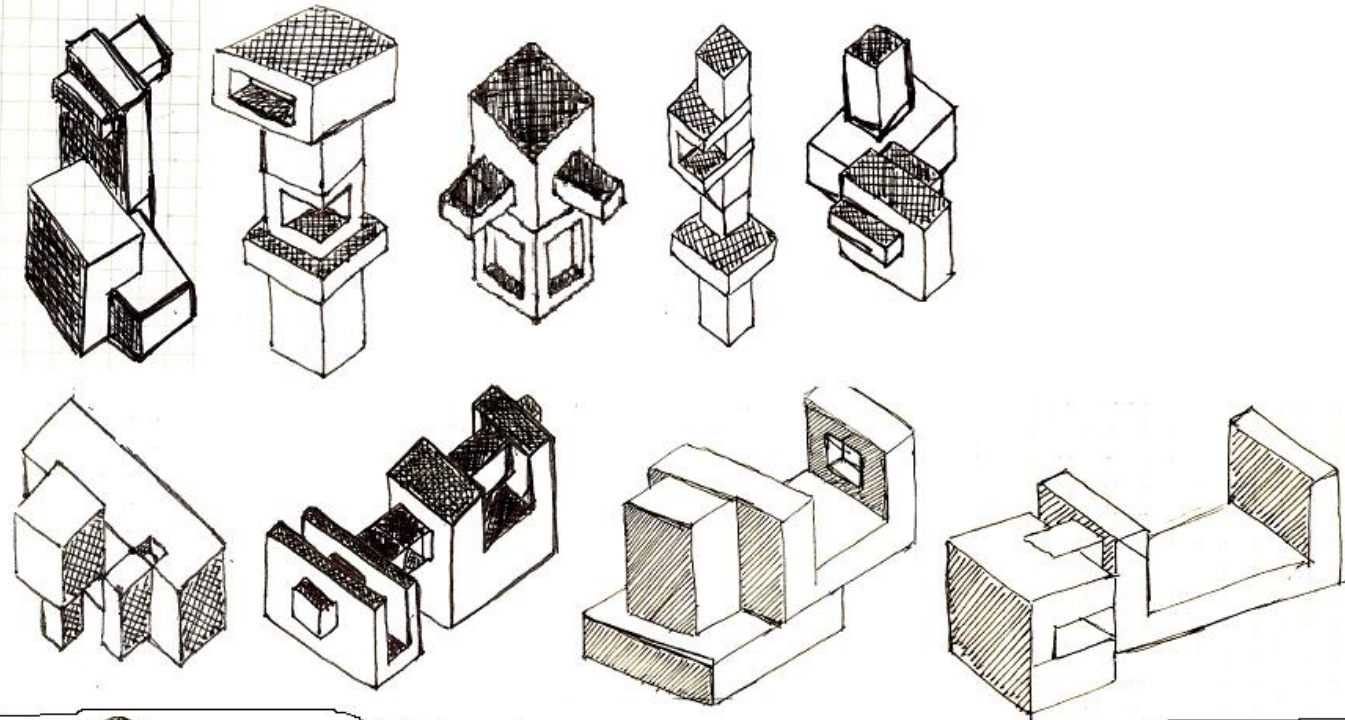


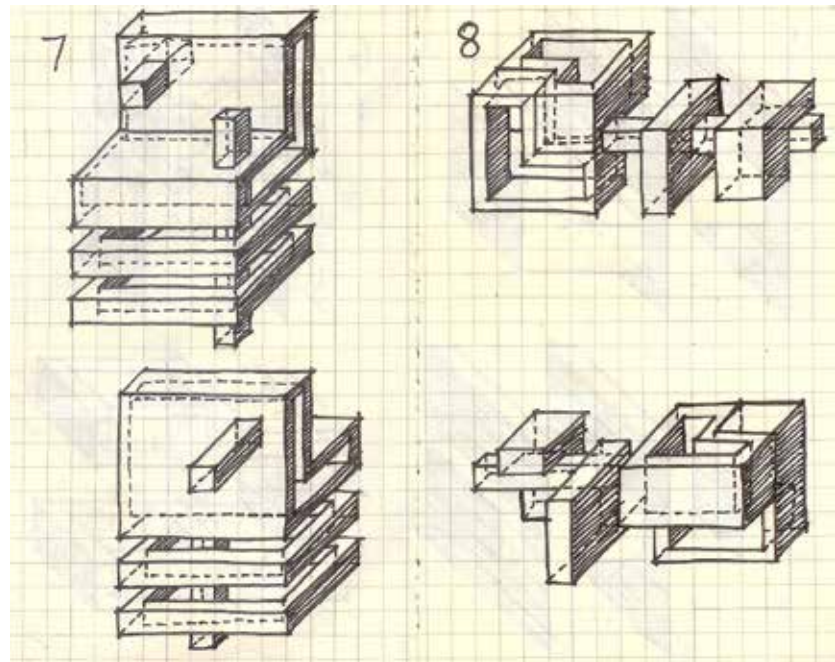
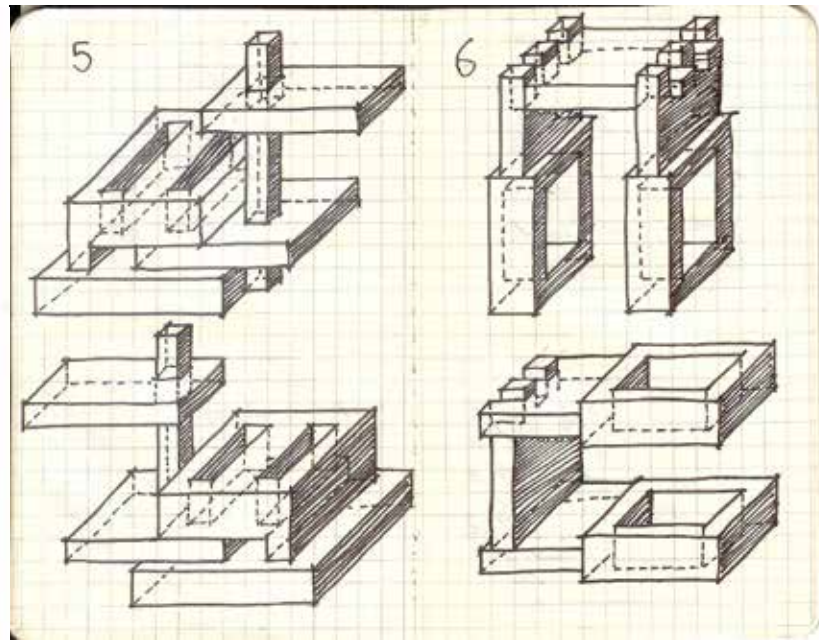
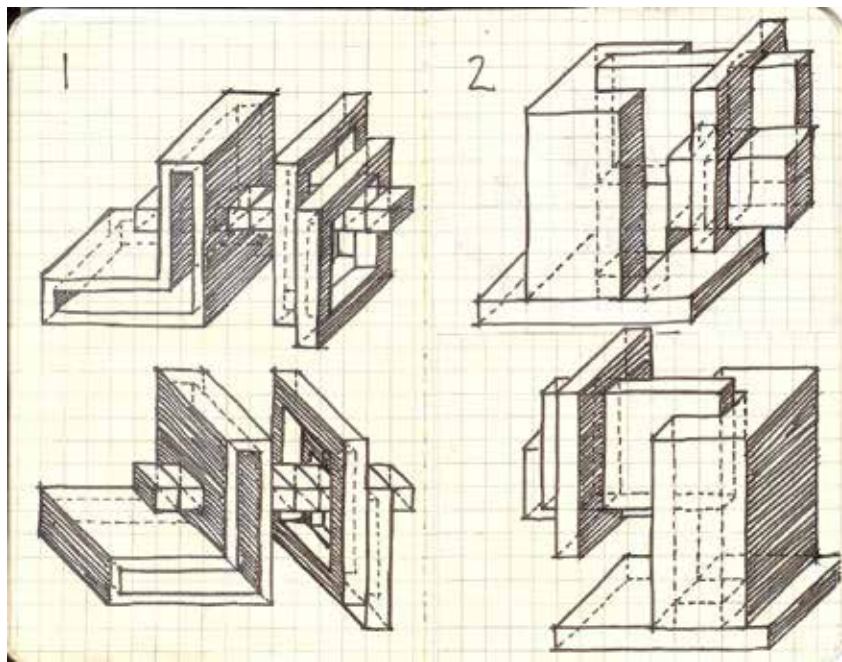


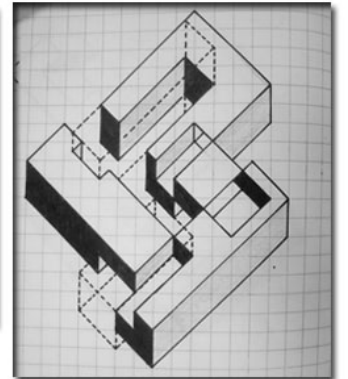
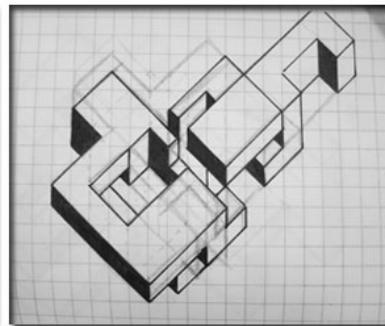
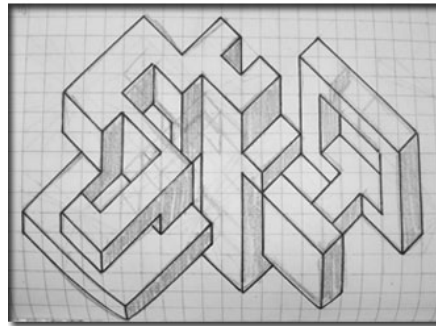
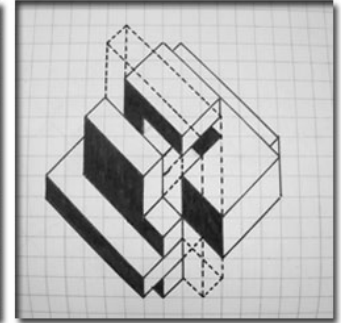
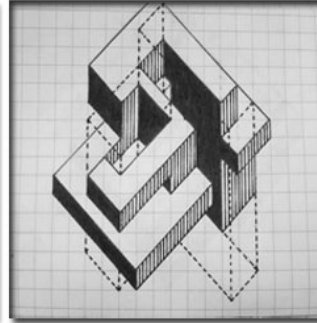
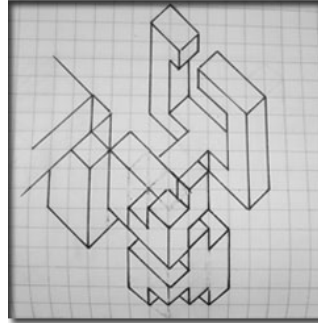
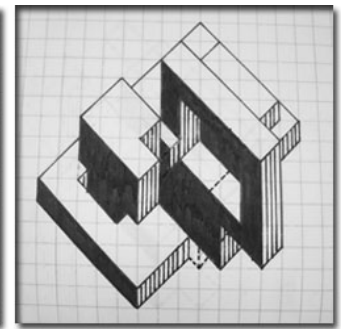
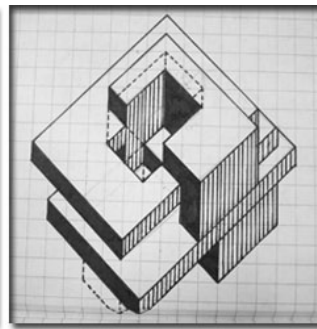
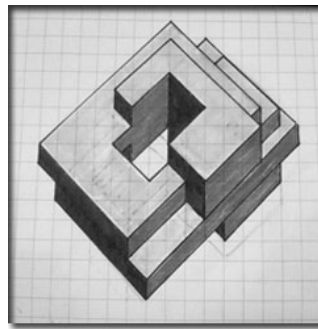
is too simple the answer??

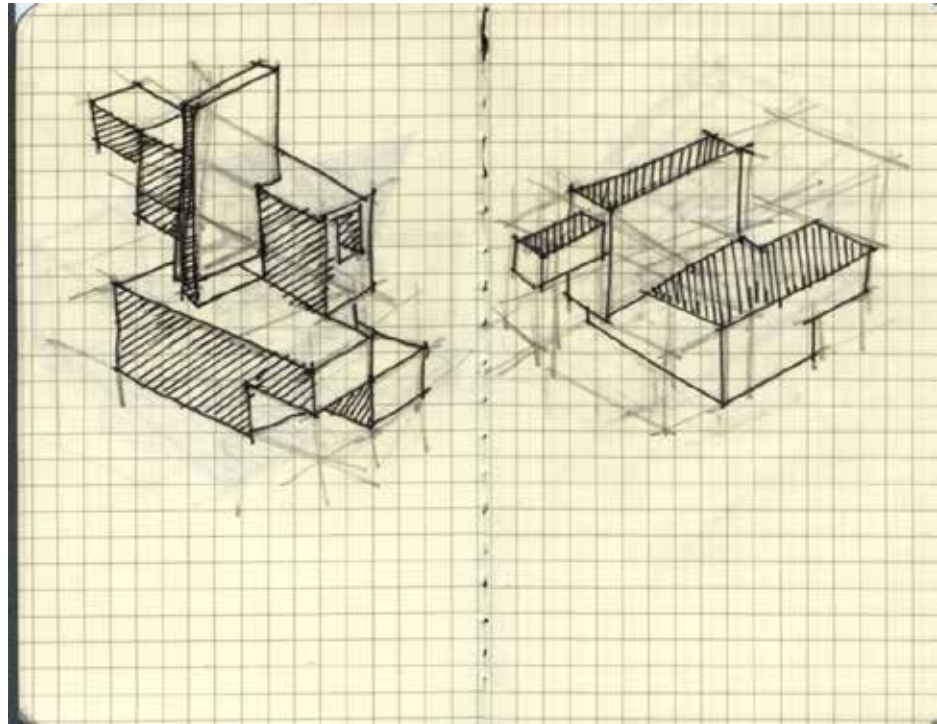
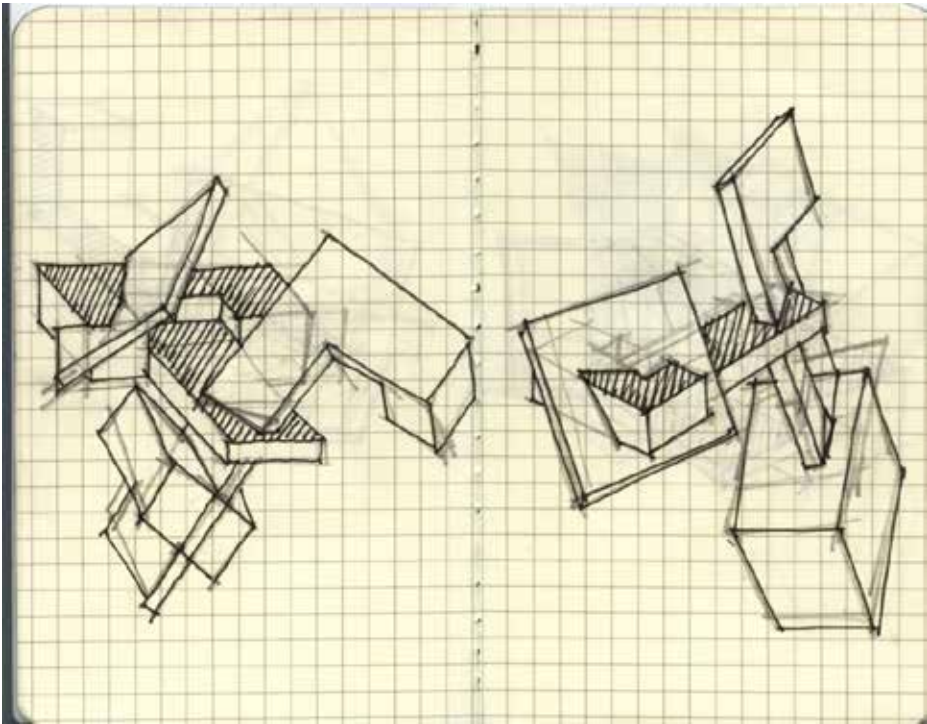




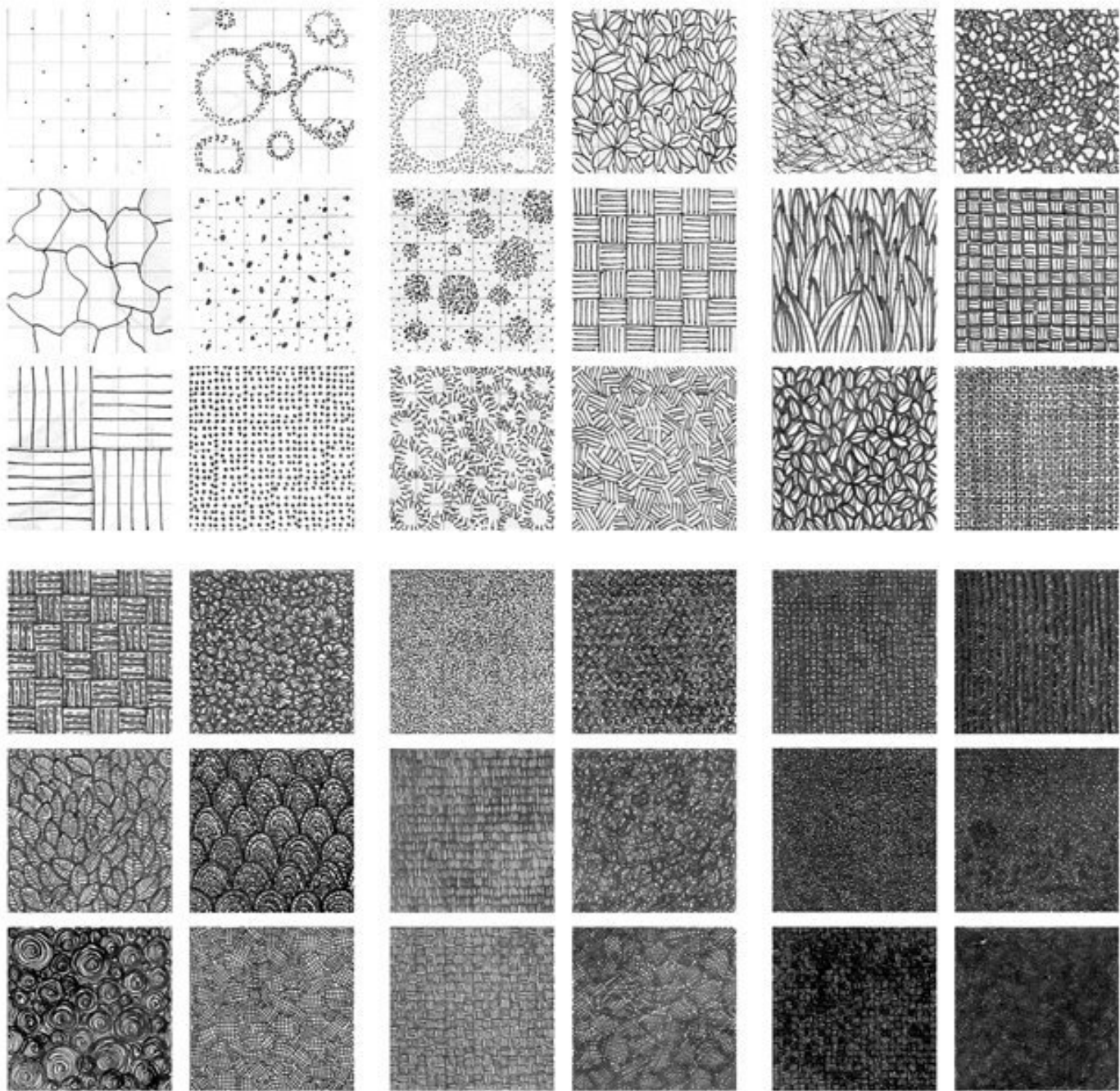


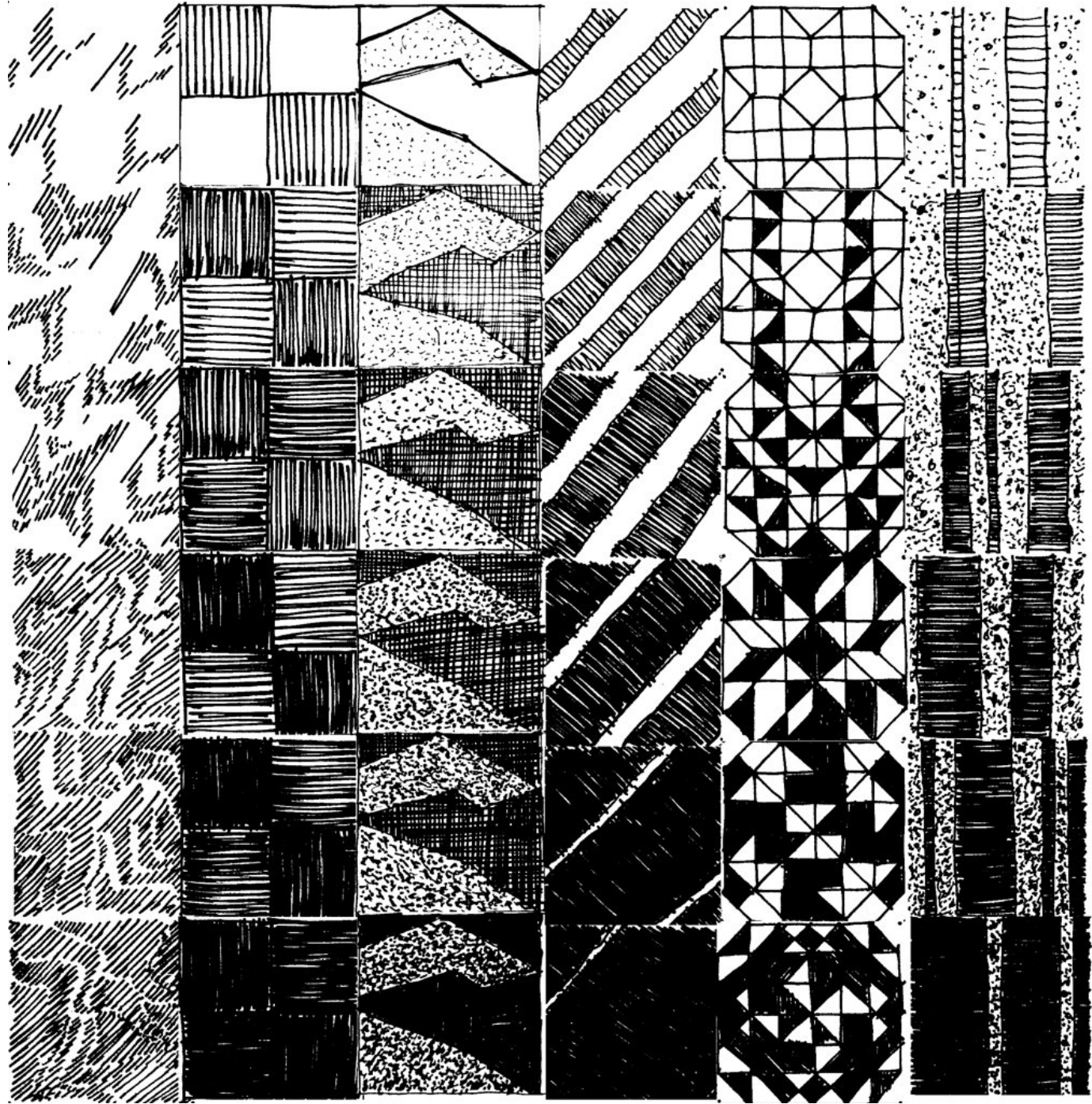






LIGHT + SHADOW





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QUESTIONS?