ELECTROLIQUID AGGREGATION + LAZINESS + RECYCLING + SCULPTURAL MATHEMATICS

RUSSELL LOWE

1. Draw a series of 3 parallel projections exploring the interconnection between pairs of your drawings from week one (make sure that each one of the pair is from a different client). Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

2. Draw the same set of 3 parallel projections from the opposite angle.

3. In the second set of 3 parallel projections, from step 2, imagine one of the two blocks is a structure that you use to form a 3d curving surface around (as if you were going to "subdivide and smooth" it using the Artisan Tools in SketchUp). Draw curving lines over the geometry to indicate its new form. On the geometry that remains rectilinear use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

Note: throughout the class students will be exporting objects from SketchUp to Lumion.

TODAYS STUDIO

1. Draw a series of 3 parallel projections exploring the interconnection between pairs of your drawings from week one (make sure that each one of the pair is from a different client). Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

2. Draw the same set of 3 parallel projections from the opposite angle.

3. In the second set of 3 parallel projections, from step 2, imagine one of the two blocks is a structure that you use to form a 3d curving surface around (as if you were going to "subdivide and smooth" it using the Artisan Tools in SketchUp). Draw curving lines over the geometry to indicate its new form. On the geometry that remains rectilinear use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

Note: throughout the class students will be exporting objects from SketchUp to Lumion.

TODAYS STUDIO

1

“Why still speak of the real and the virtual, the material and immaterial? Here these categories are not in opposition, or in some metaphysical disagreement, but more in an electroliquid aggregation, enforcing each other, as in a two part adhesive.”

Lars Spuybroek, [1998] Motor Geometry, Architectural Design, Vol 68 No 5/6, p5

LARS SPUYBROEK

CAUTION
KEEP OUT OF REACH OF CHILDREN
READ SAFETY DIRECTIONS BEFORE OPENING
SELLEYS
Araldite
5 minute
everyday
EPOXY ADHESIVE
EVERYDAY USE
EASY MIX
RIGID BOND
FOR USE ON:
• CHINA
• METAL
• GLASS
• LEATHER
• RUBBER
• MOST PLASTICS
Araldite STRENGTH
24mL
ARALDITE® GLOBAL TECHNOLOGY AND INNOVATION

Neutelings and Riedijk *ON laziness recycling sculptural mathematics & ingenuity.*
El croquis 94. (Main Library Level 9 720.5/121)

"Laziness, one of the seven cardinal sins, is one of (a designers) most useful characteristics. The combination of diligence and ambition is highly dangerous; the combination of laziness and ambition ensures a pleasing balance, which often leads to happy results because compensating for laziness requires the application of ingenuity."

Make the Commission Go Away.

Recycle Buildings.

Recycling Typologies and Concepts.

Sculptural Mathematics: "The most exhausting sort of design process is one in which each version requires a conscious decision. We therefore make it our practice to start off with a simple basic mathematical concept within which the program is to be organized."

Compulsory Laziness enforces Ingenuity (66% vs 33% tare space).

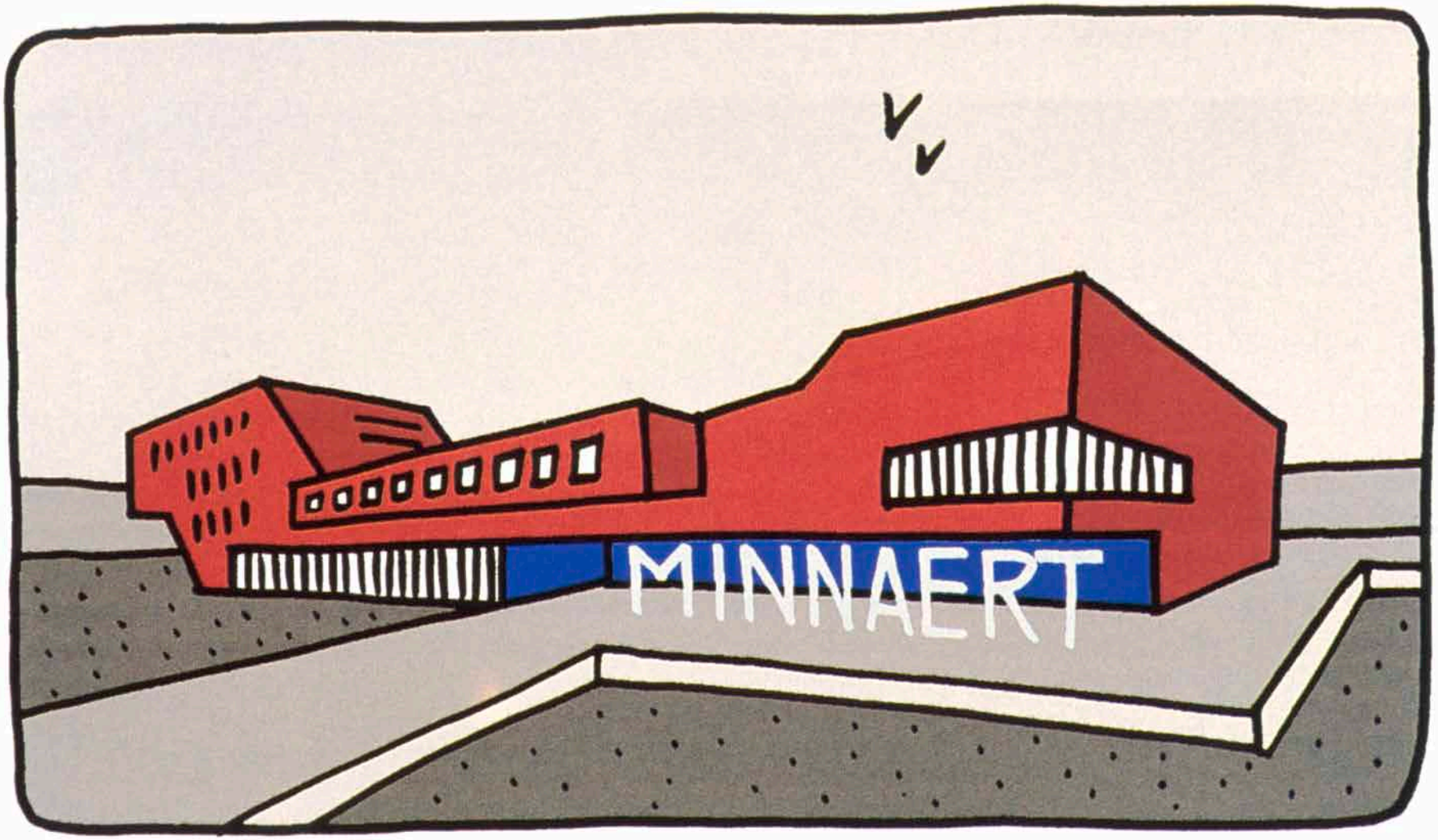
Conclusion: "… no matter how successful it might be as a method, (laziness) still has a great disadvantage: it requires a lot of effort."

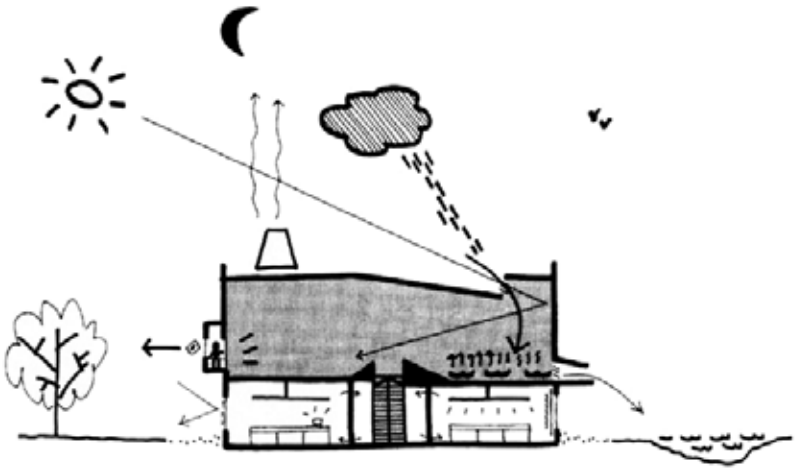
NEUTELINGS + RIEDIJK

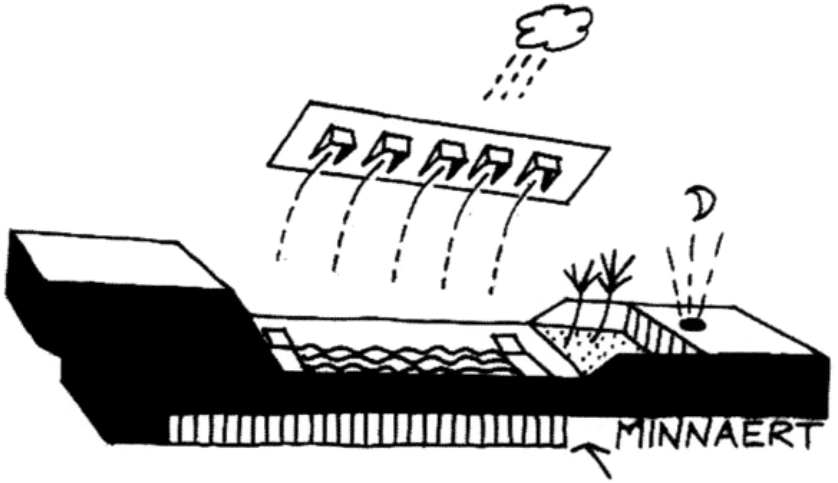
MINNAERT BUILDING. UTRECHT.

Neutelings and Riedijk. El croquis 94.

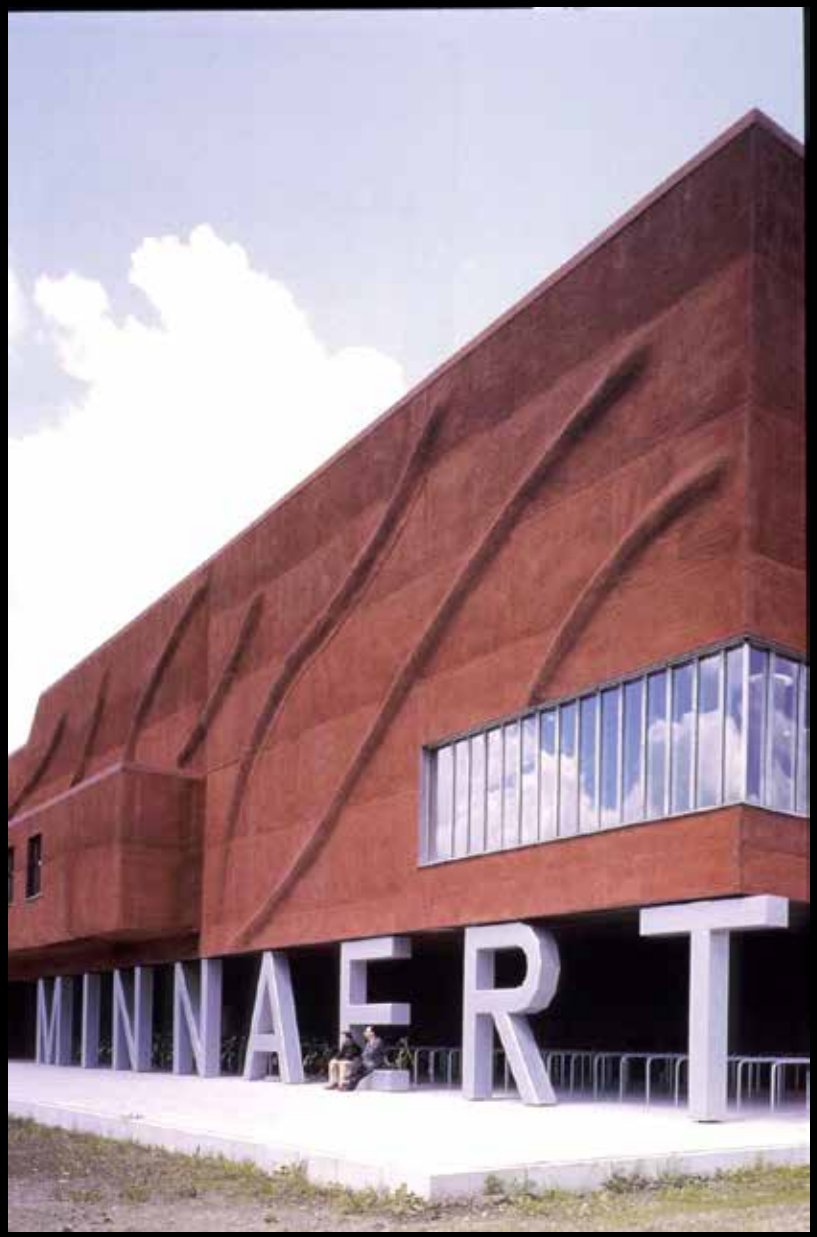
NEUTELINGS + RIEDIJK

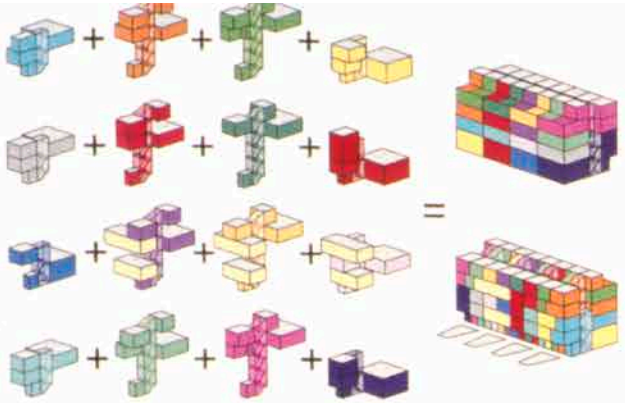

MINNAERT



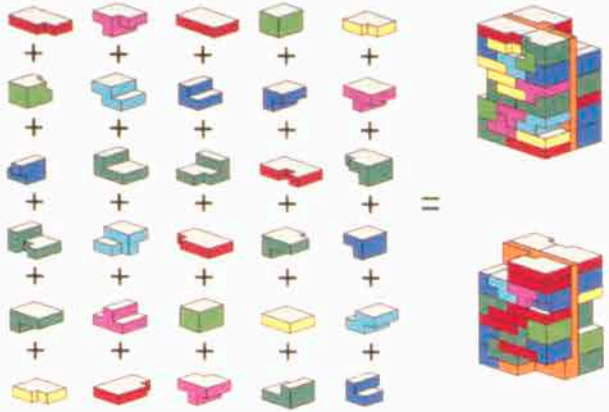

MINNAERT

MINNAERT

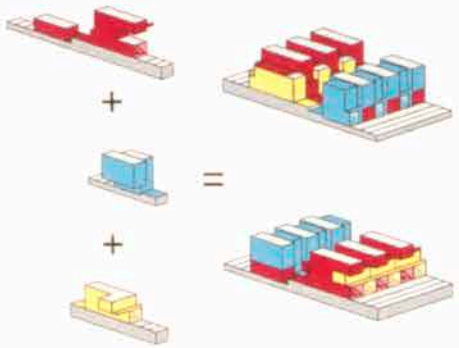

MINNAERT



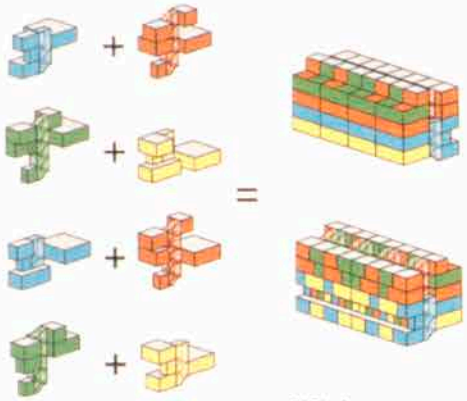
GWL Amsterdam



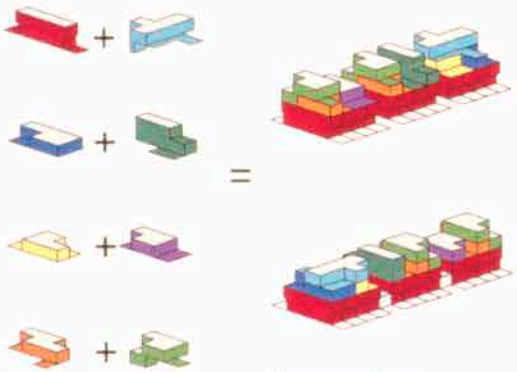
Den Haag



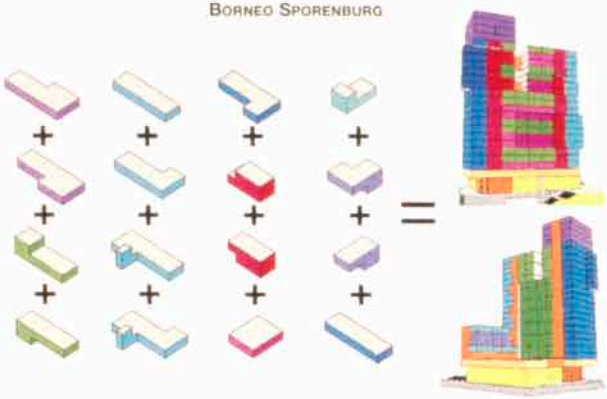
Borneo Sporenburg



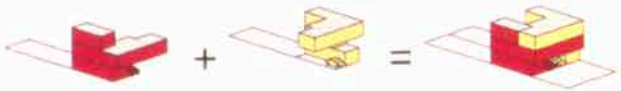
GWL Amsterdam



Hollainhof Gent

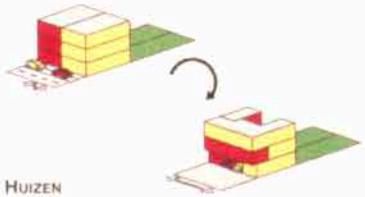


Wijnhaven Rotterdam

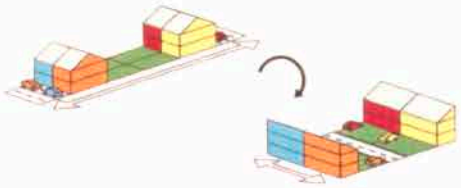


Diferentes estudios volumétricos/tipológicos para viviendas

Different volumetric/typological studies for dwellings

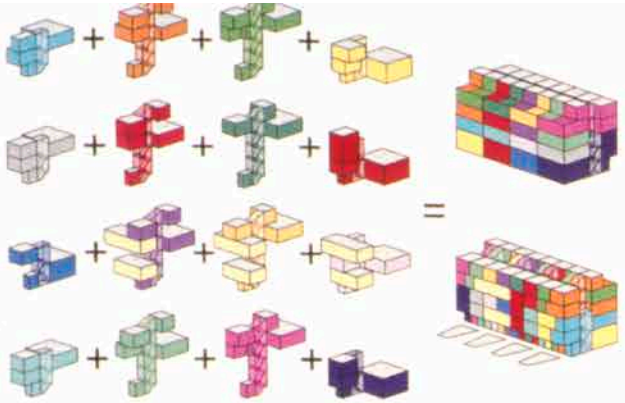


Huizen

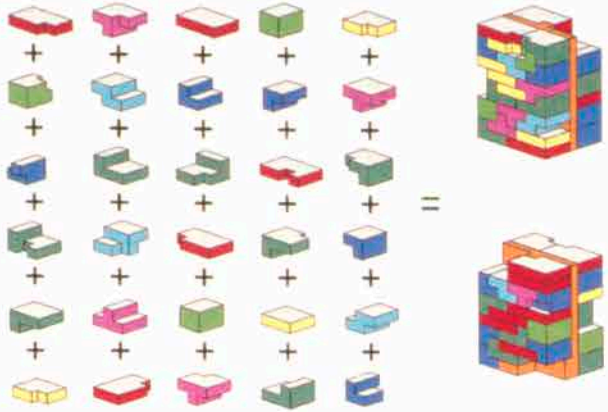


IJsselstein

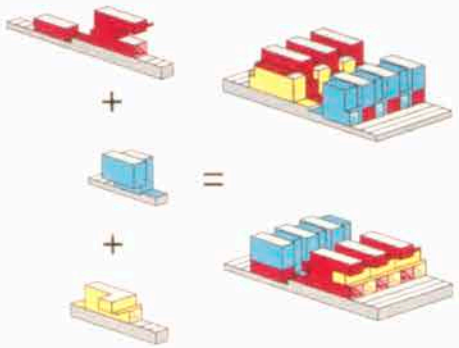
SCULPTURAL MATHEMATICS



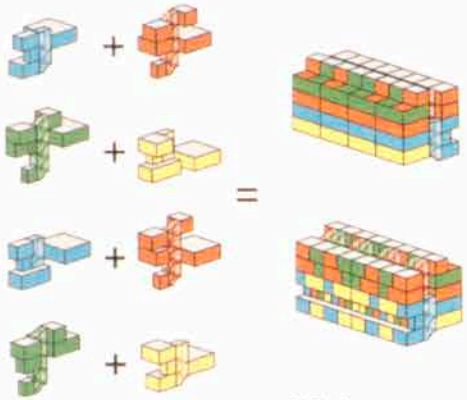
GWL Amsterdam



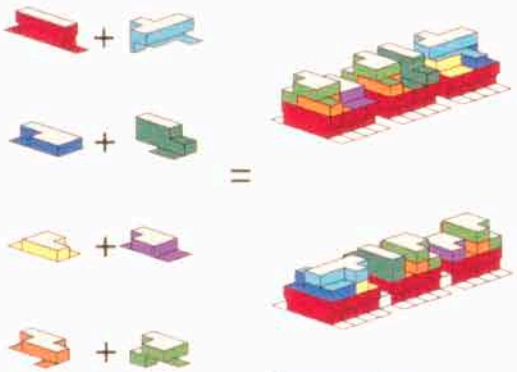
Den Haag



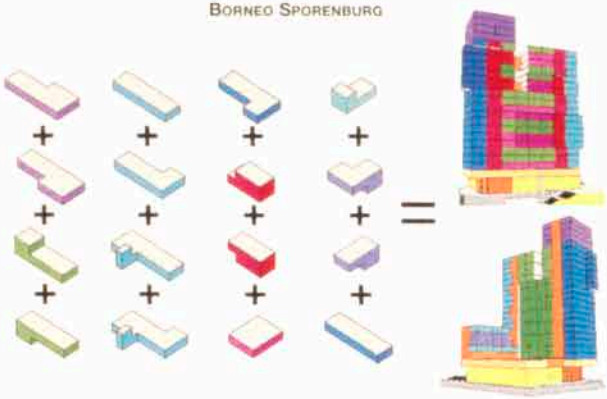
Borneo Sporenburg



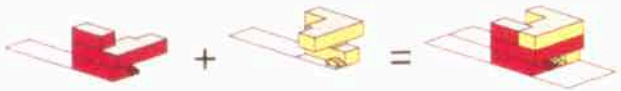
GWL Amsterdam



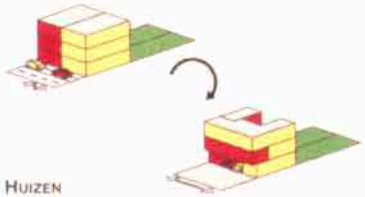
Hollainhof Gent



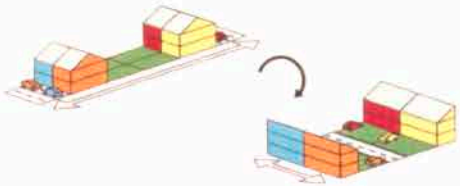
Wijnhaven Rotterdam



Diferentes estudios volumétricos/tipológicos para viviendas
Different volumetric/typological studies for dwellings

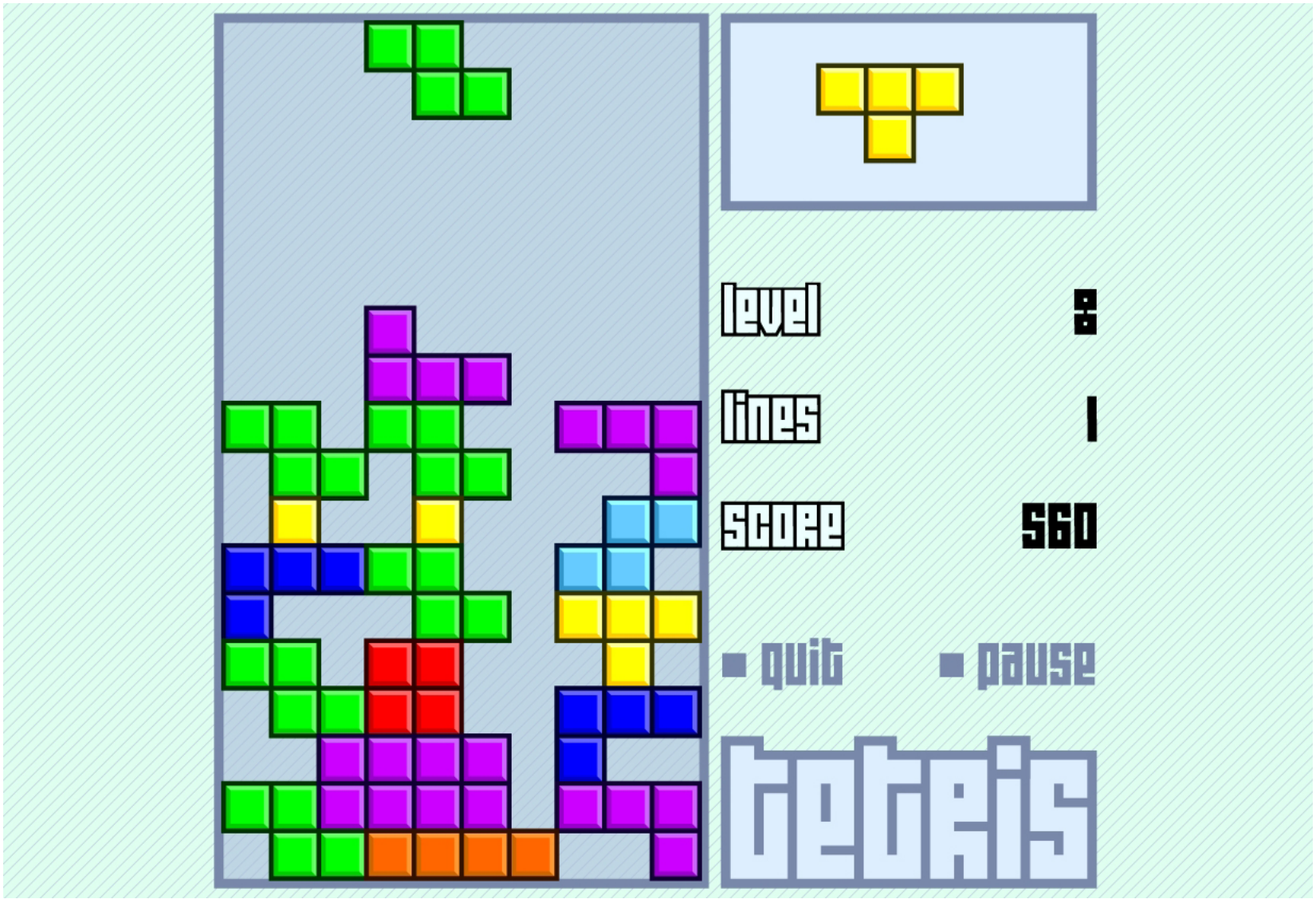


Huizen

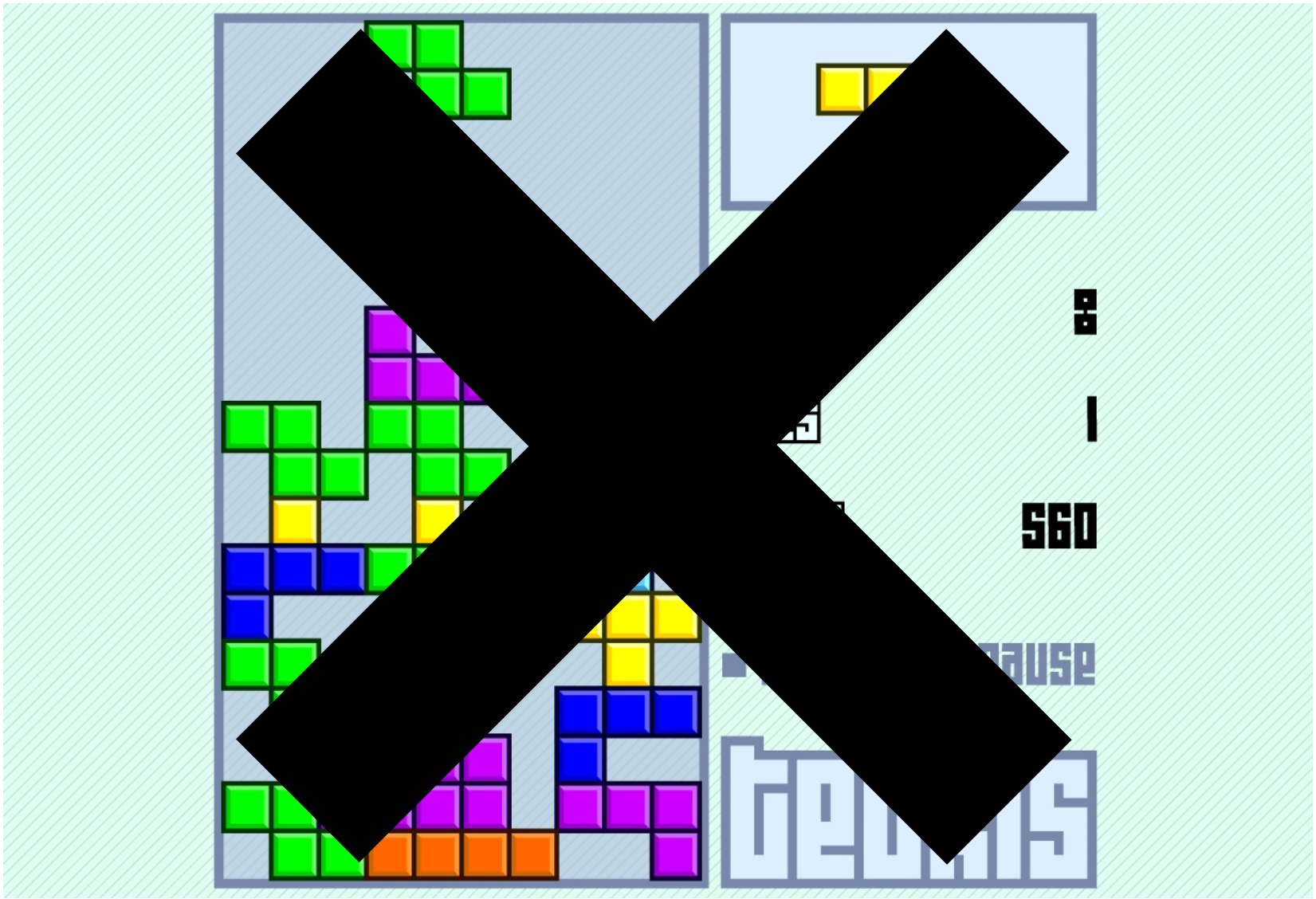


IJsselstein

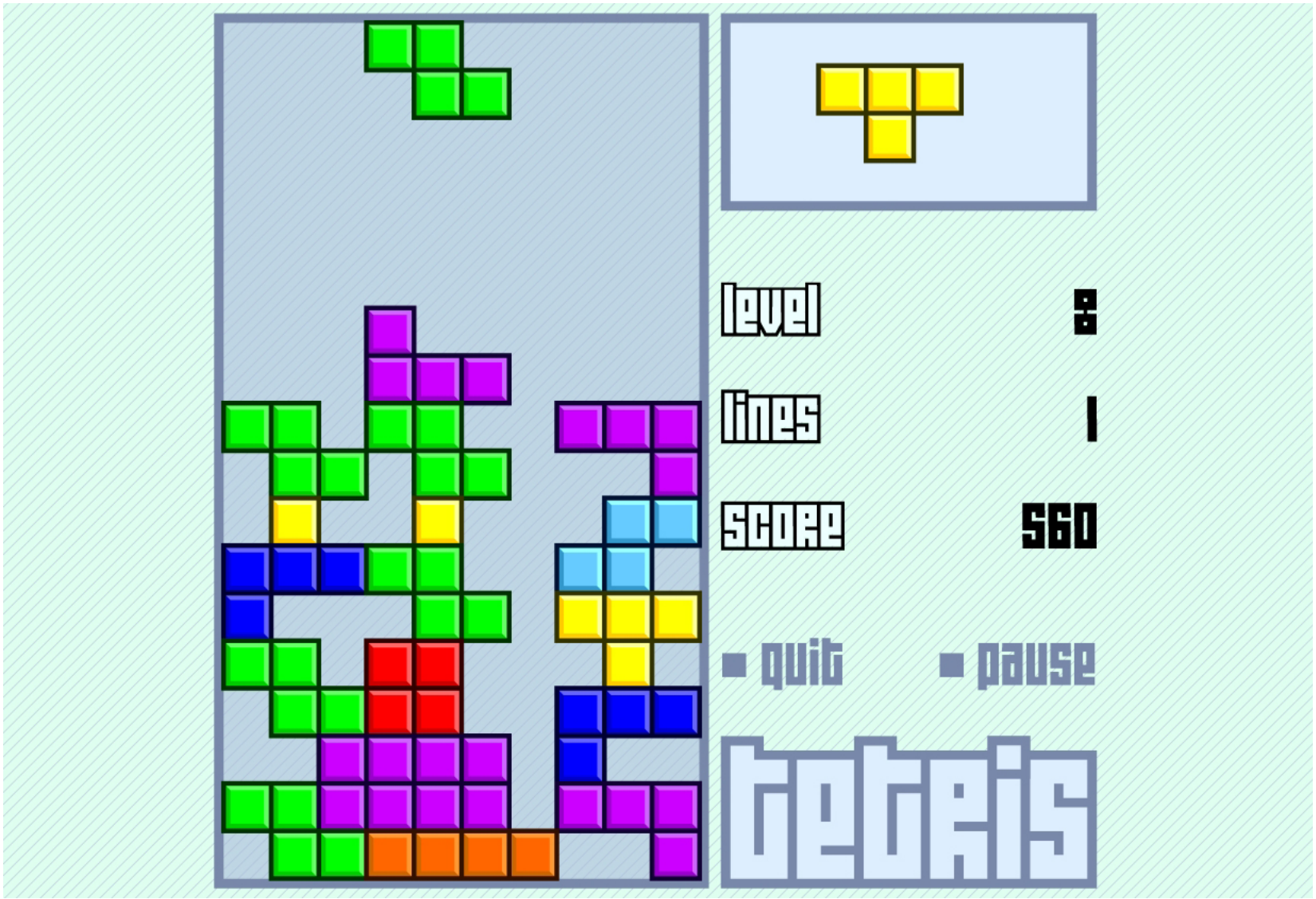
www.neutelings-riedijk.com



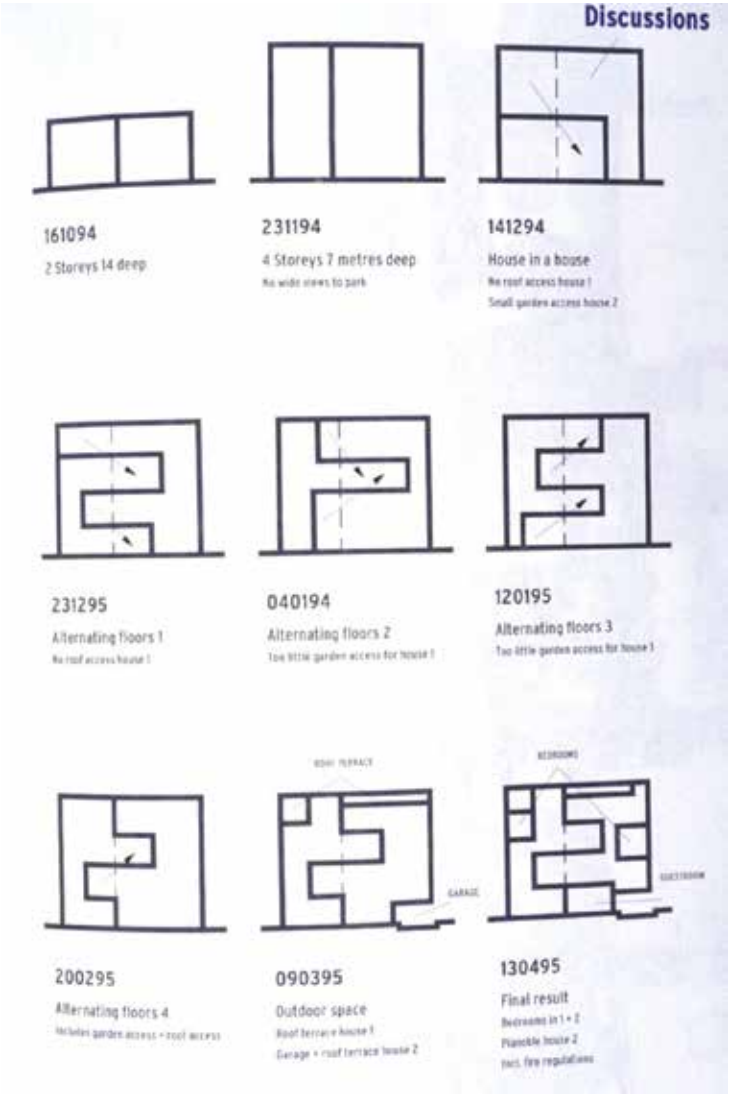
http://www.freetetris.org/



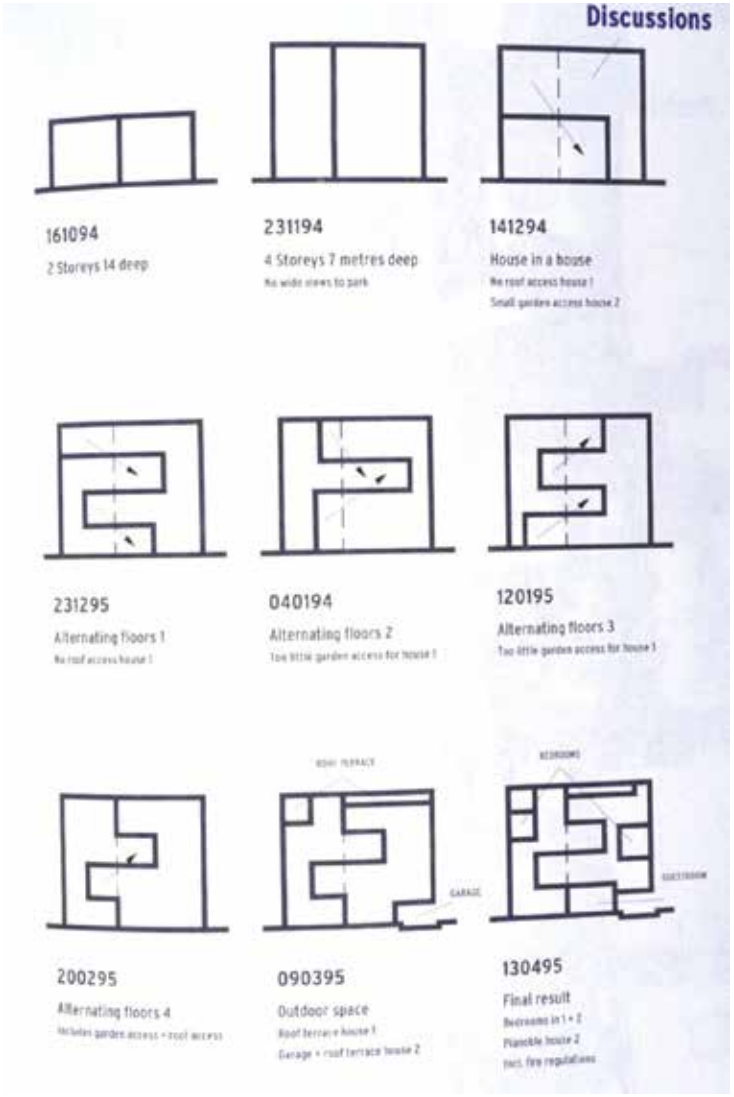
http://www.freetetris.org/



http://www.freetetris.org/

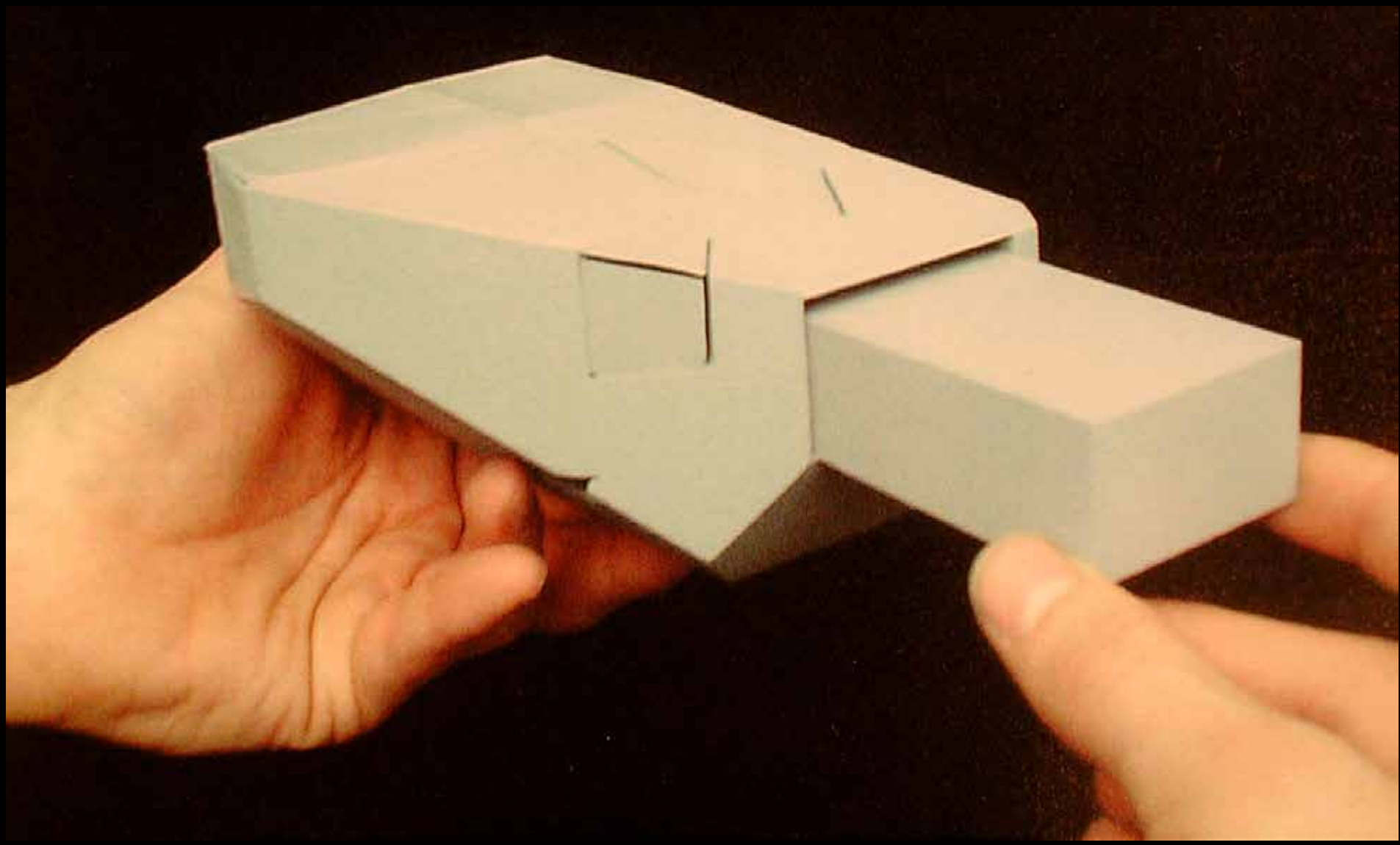

Discussions
161094
2 Storeys 14 deep
231194
4 Storeys 7 metres deep
No wide views to park
141294
House in a house
No roof access house 1
Small garden access house 2
231295
Alternating floors 1
No roof access house 1
040194
Alternating floors 2
Too little garden access for house 1
120195
Alternating floors 3
Too little garden access for house 1
200295
Alternating floors 4
Includes garden access + roof access
090395
Outdoor space
Roof terrace house 1
Garage + roof terrace house 2
130495
Final result
Bedrooms in 1 + 2
Plausible house 2
Incl. fire regulations

MVRDV

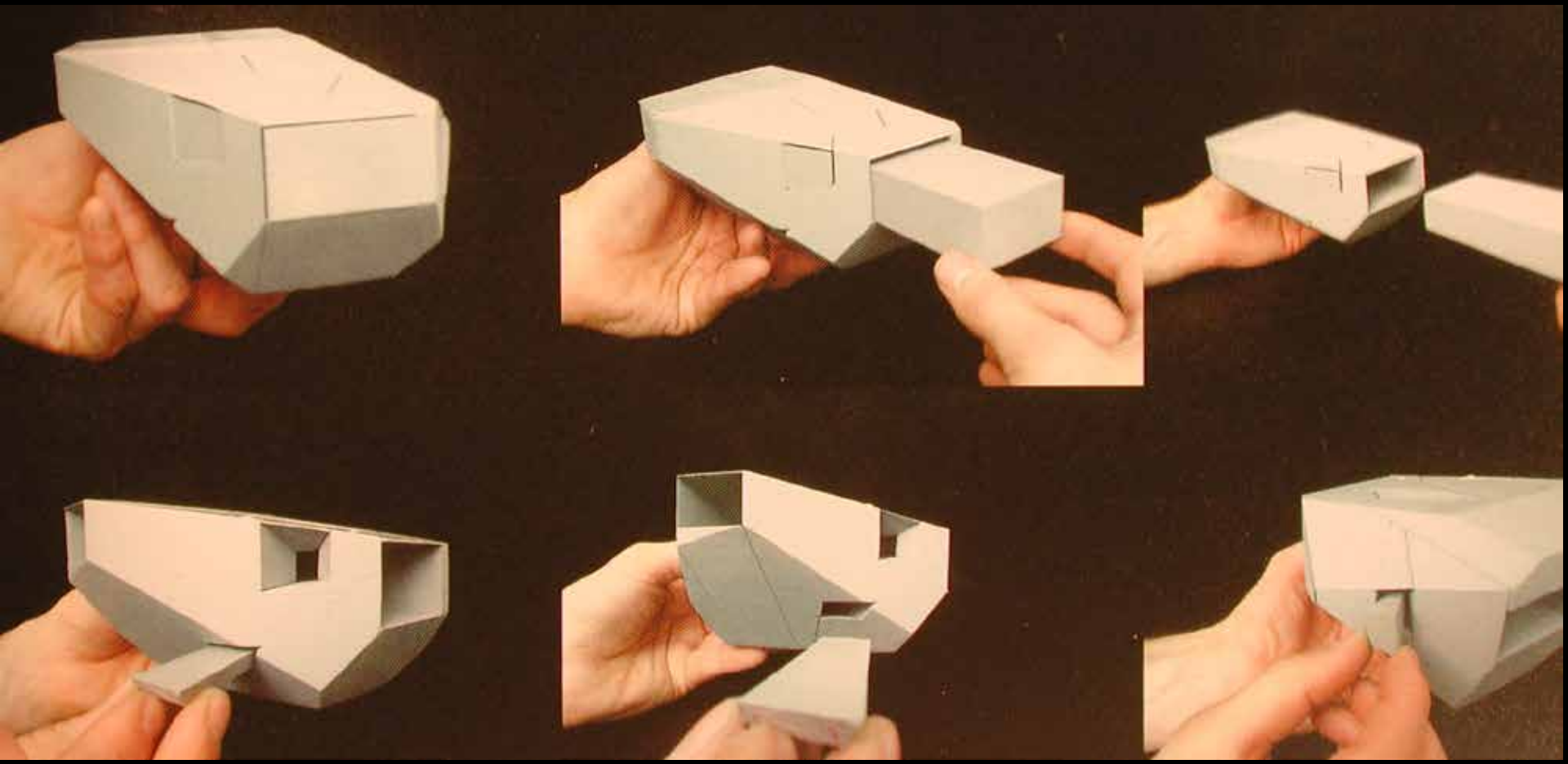

Discussions
161094
2 Storeys 14 deep
231194
4 Storeys 7 metres deep
No wide views to park
141294
House in a house
No roof access house 1
Small garden access house 2
231295
Alternating floors 1
No roof access house 1
040194
Alternating floors 2
Too little garden access for house 1
120195
Alternating floors 3
Too little garden access for house 1
200295
Alternating floors 4
Includes garden access + roof access
090395
Outdoor space
Roof terrace house 1
Garage + roof terrace house 2
130495
Final result
Bedrooms in 1 + 2
Plausible house 2
Incl. fire regulations

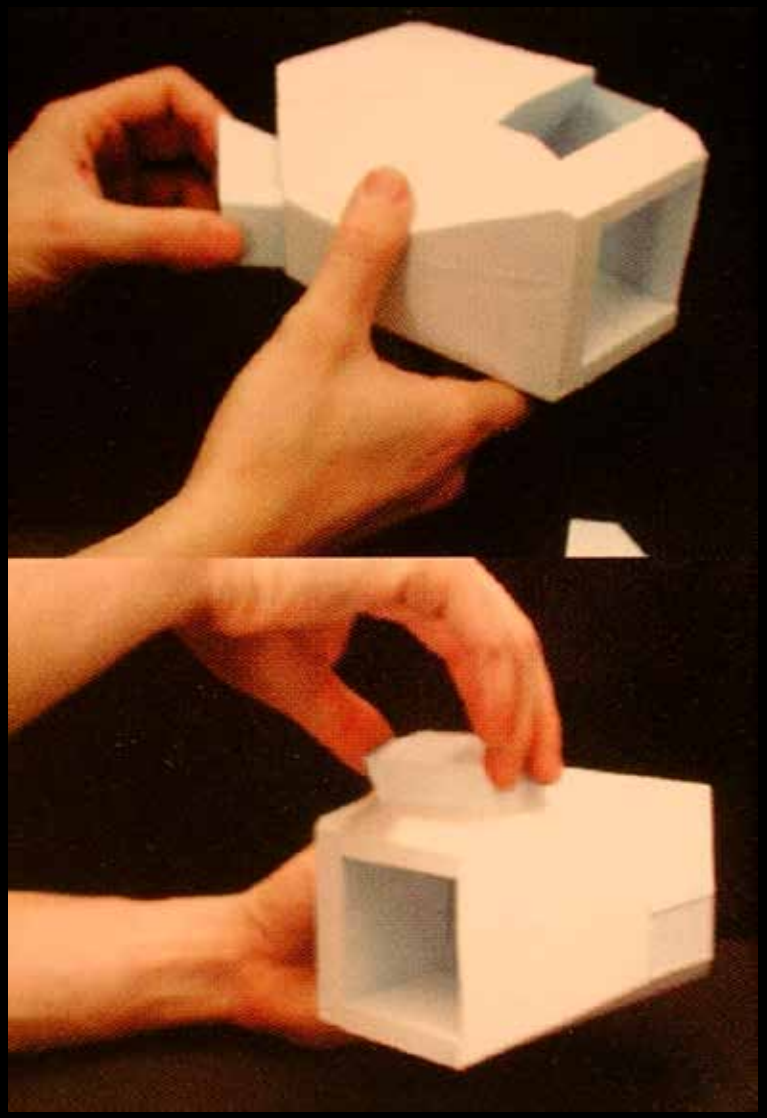
WWW.MVRDV.NL

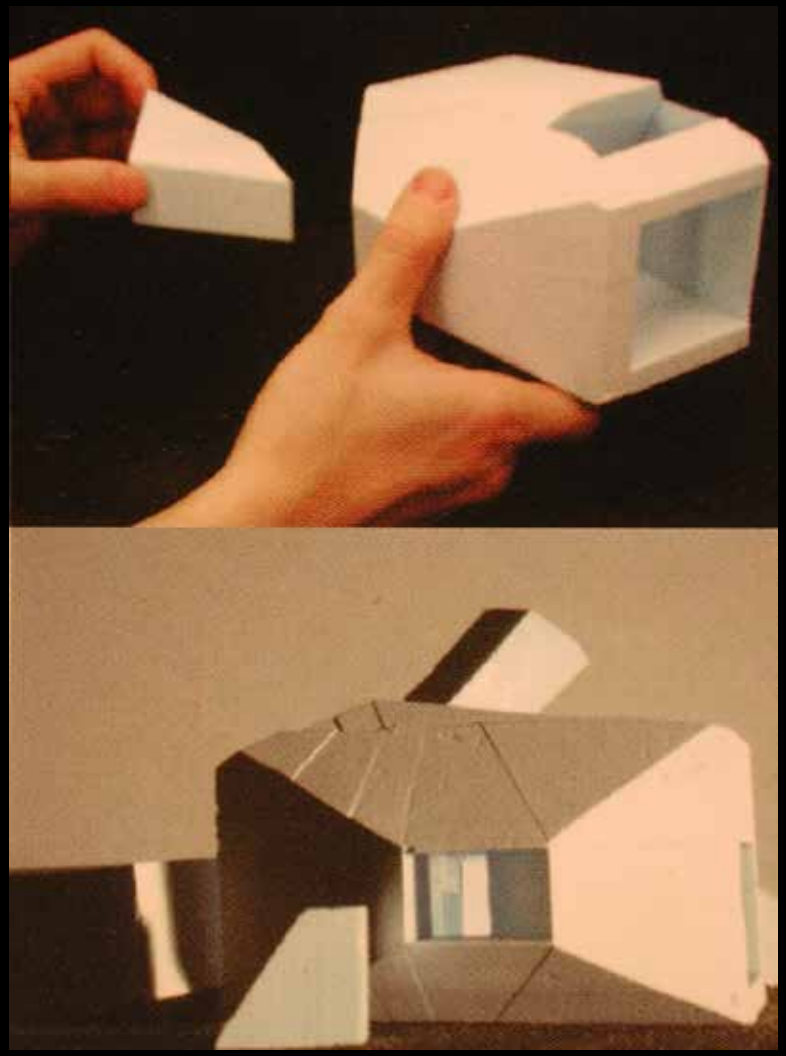
RECYCLING TYPOLOGIES + CONCEPTS

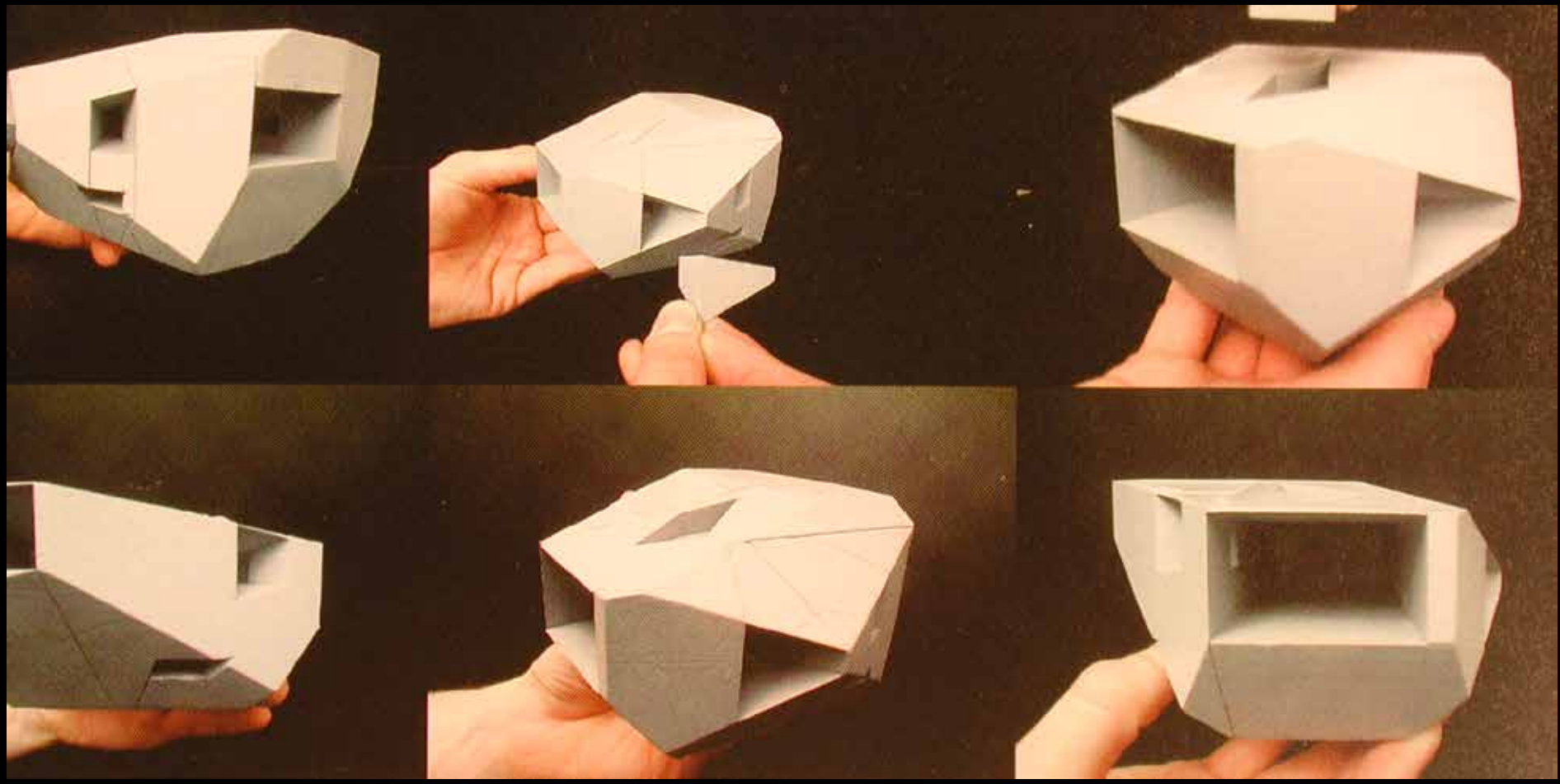


REM KOOLHAAS



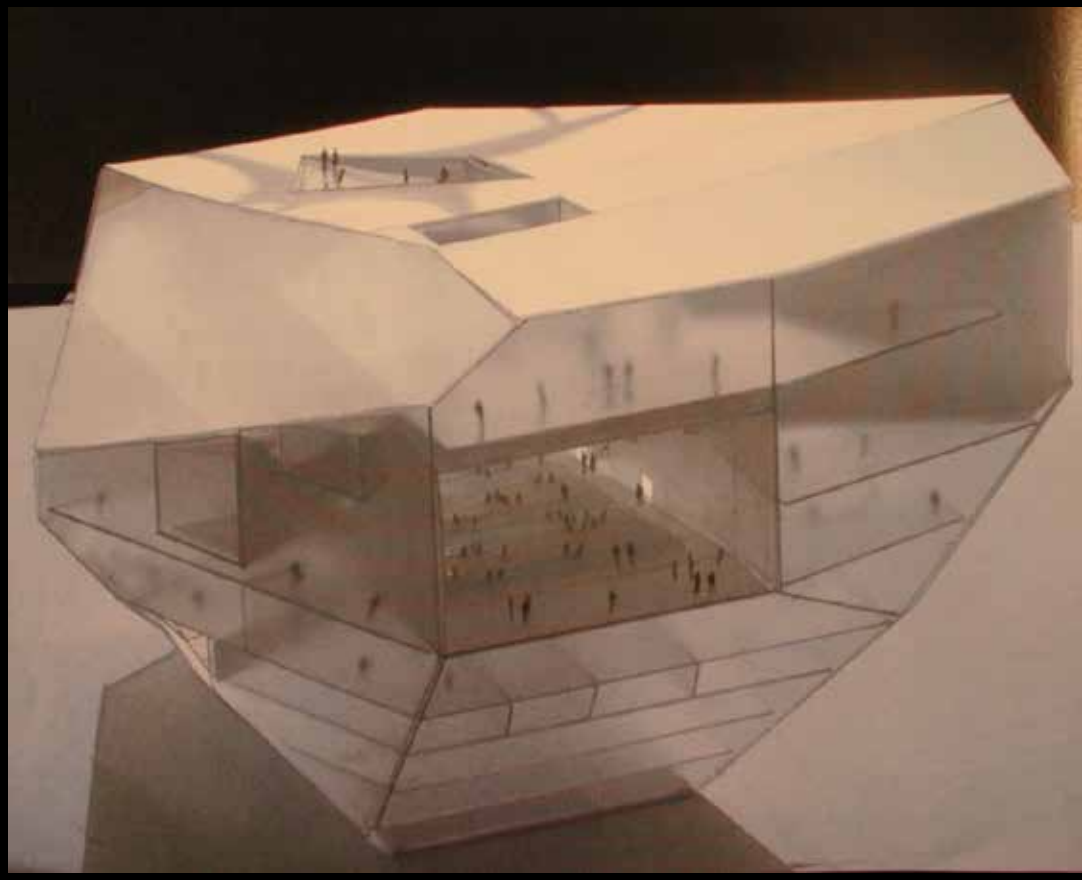






Y2K HOUSE

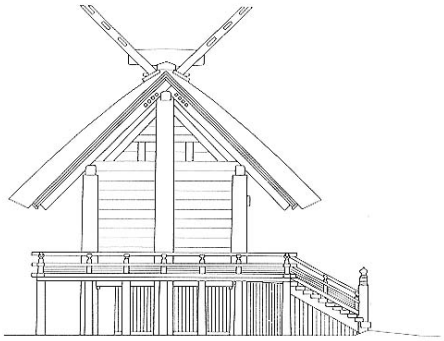
Y2K HOUSE

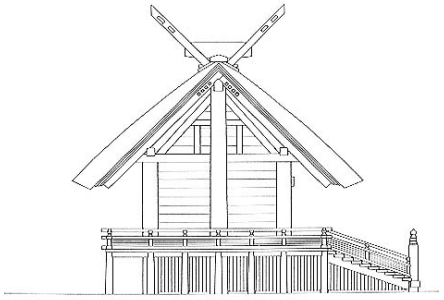


CASA MUSICA

WWW.OMA.EU

RECYCLING





ISE SHRINE

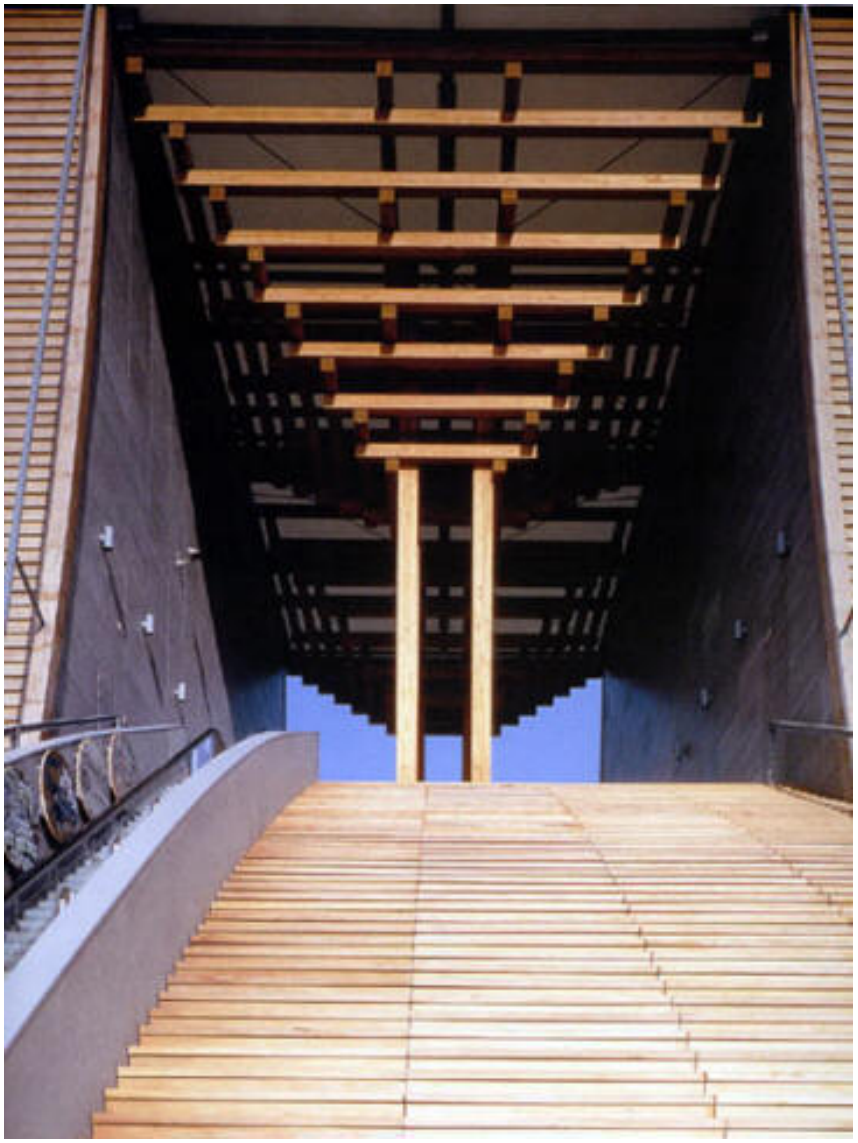
© Alex Vertikoff / The Gamble House

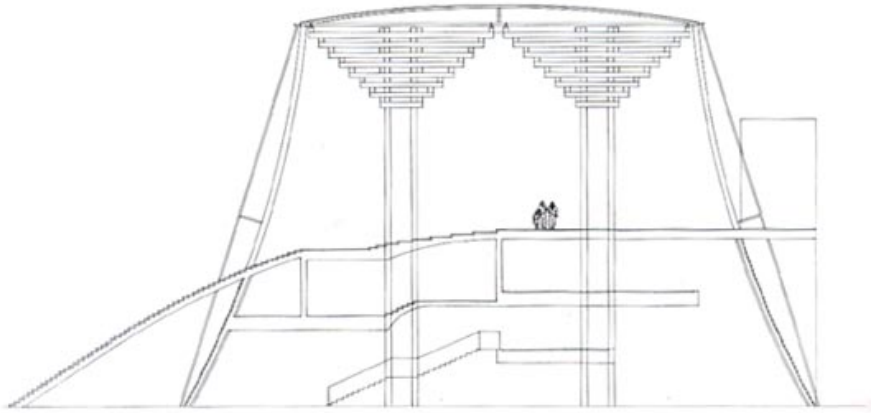
© Matt Jalbert / The Gamble House

© Matt Jalbert / The Gamble House

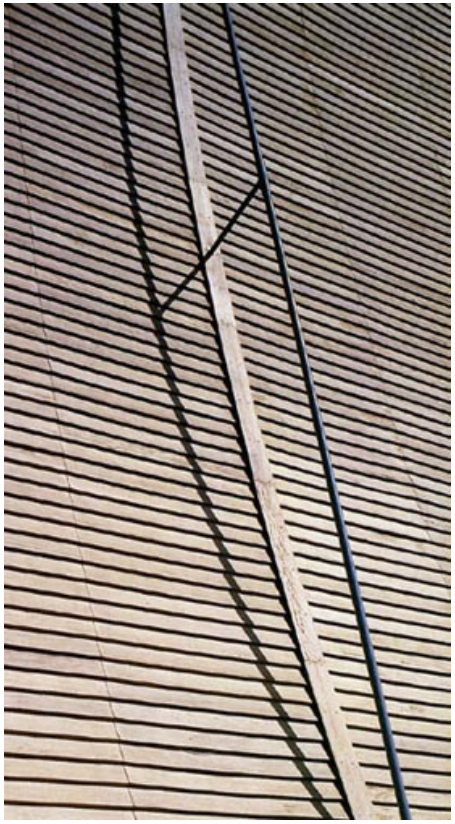
GREEN & GREEN

PIER LUIGI NERVI





TADAO ANDO



TADAO ANDO

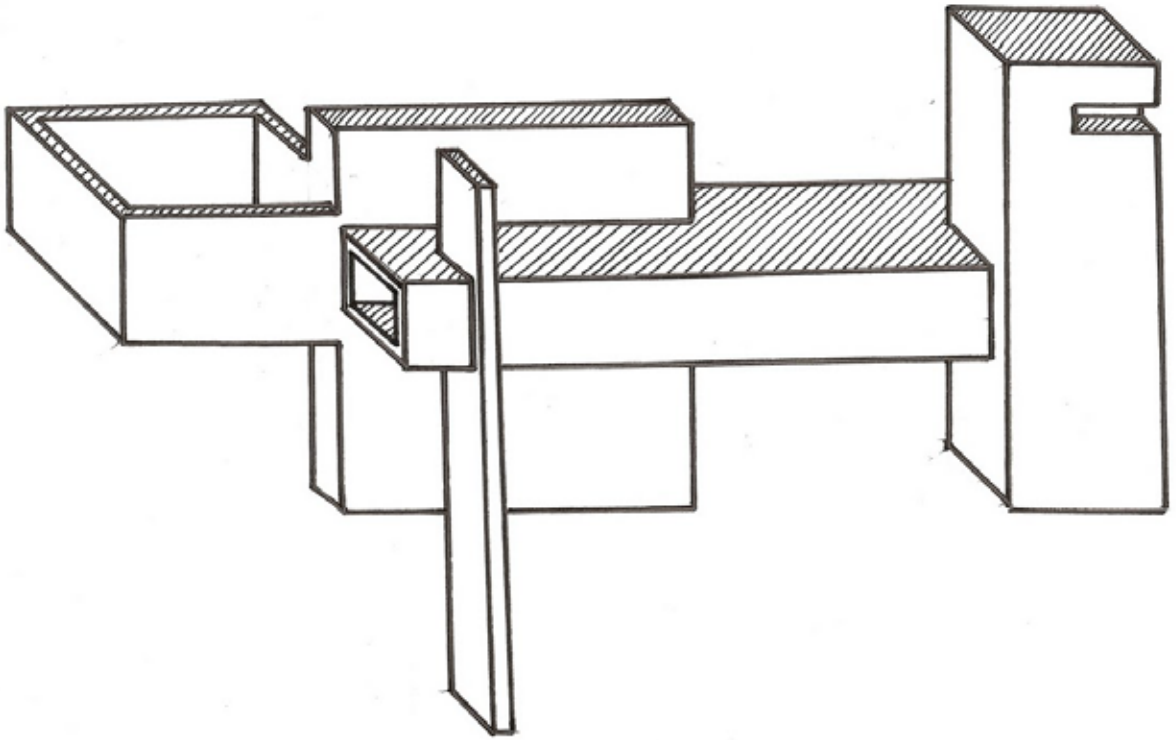
NOX-ART-ARCHITECTURE.COM

ZAHA-HADID.COM

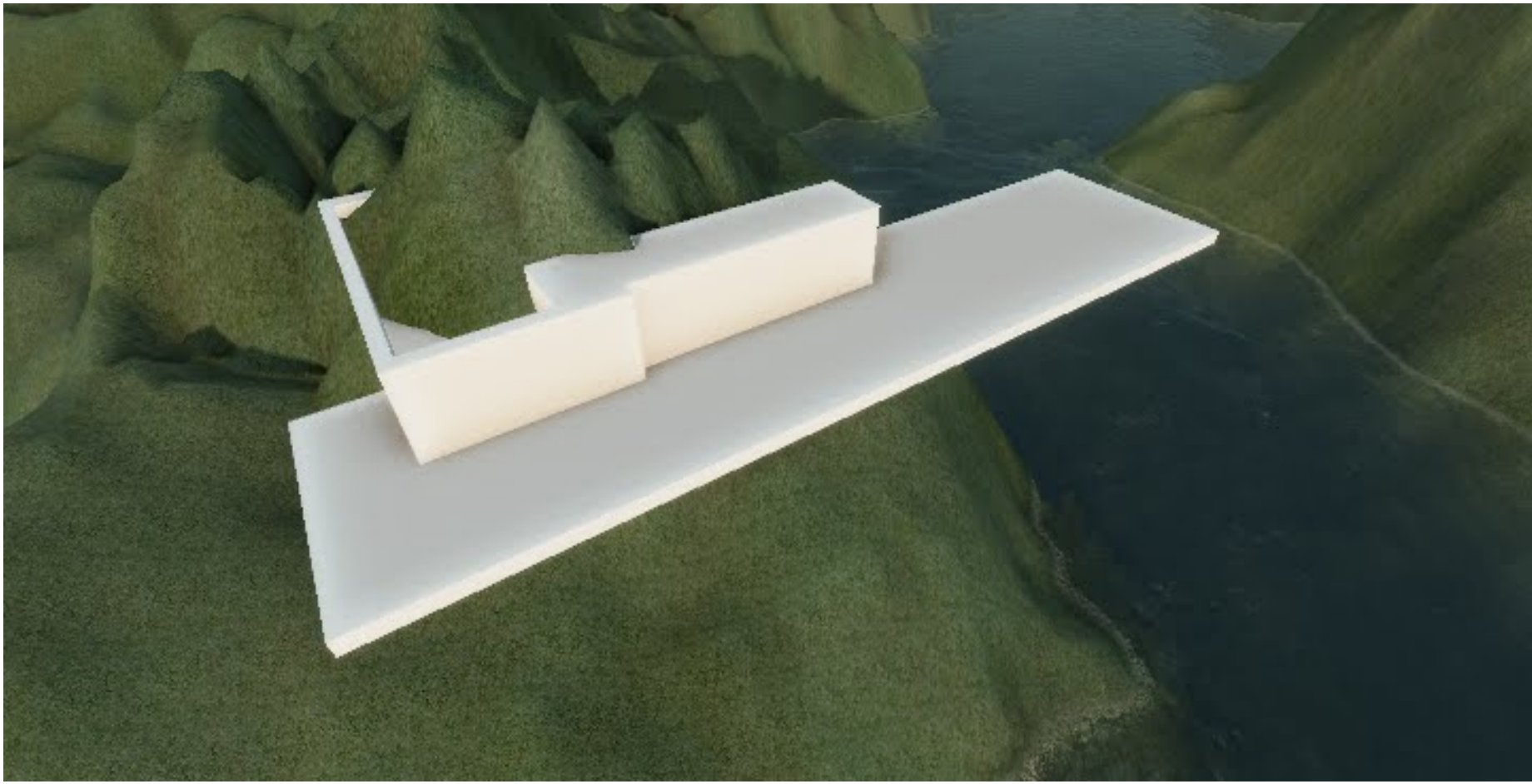
F-O-A.NET

TED.COM

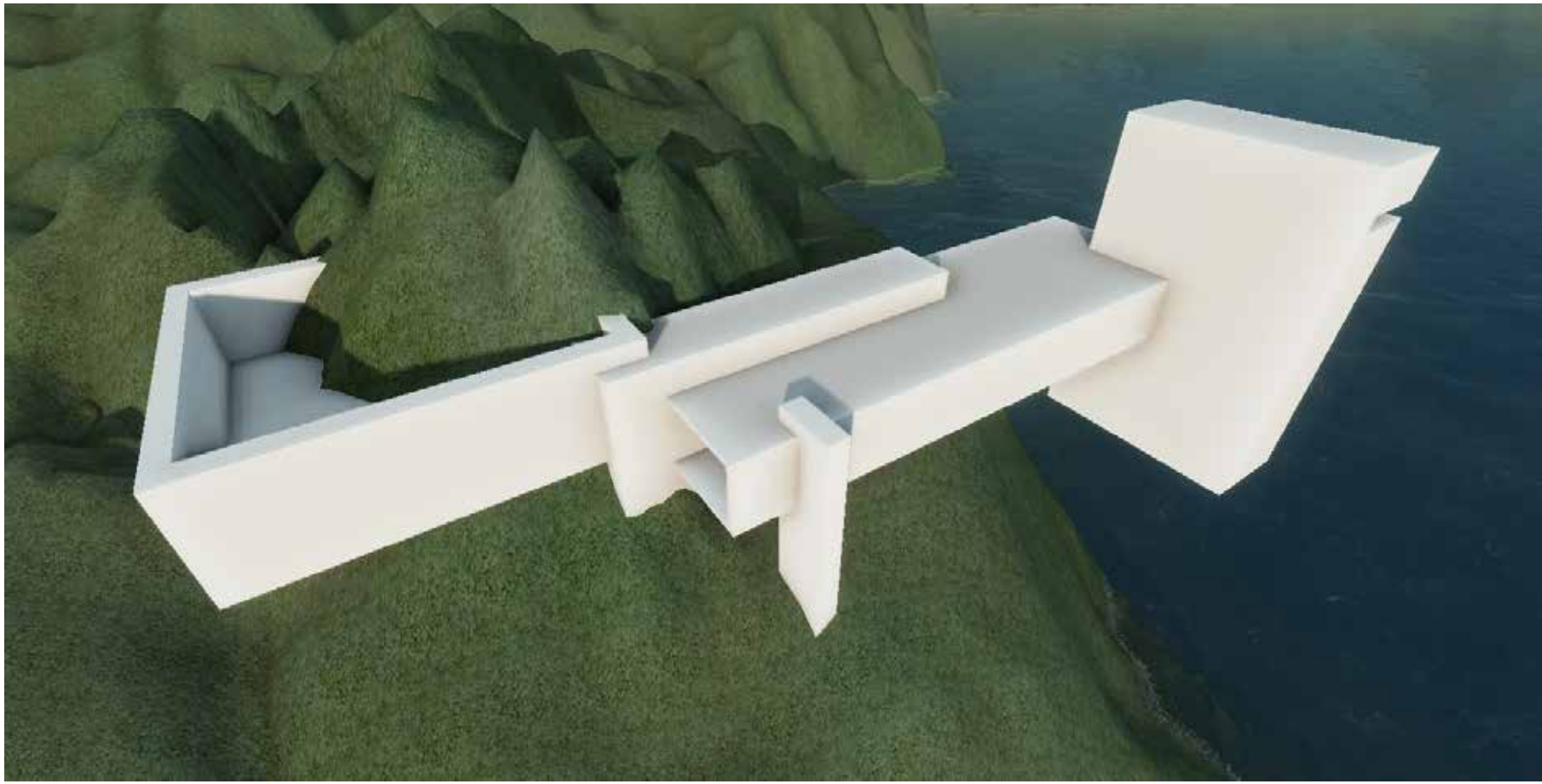
STUDENT WORK



JAMES GITO



JAMES GITO

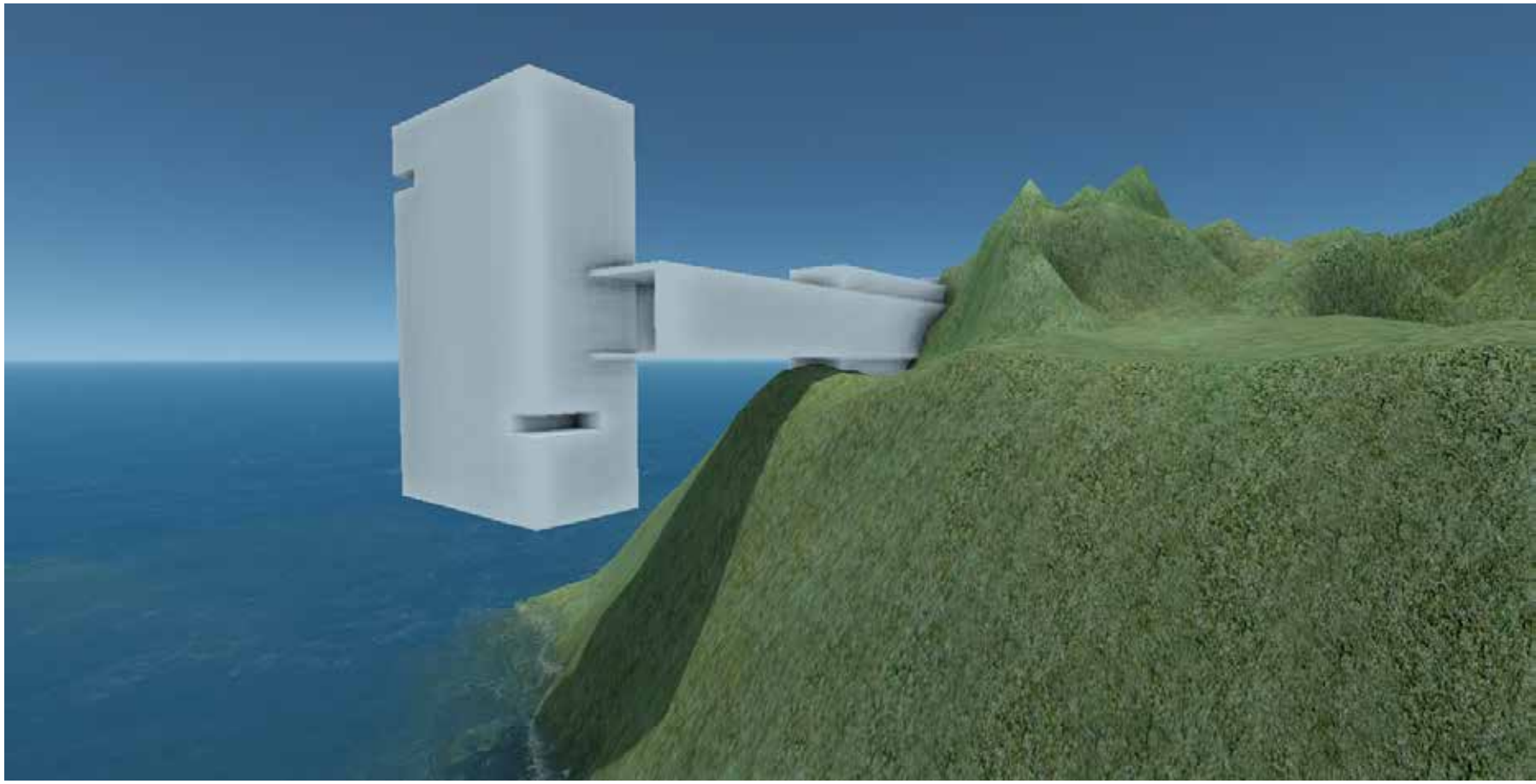


JAMES GITO

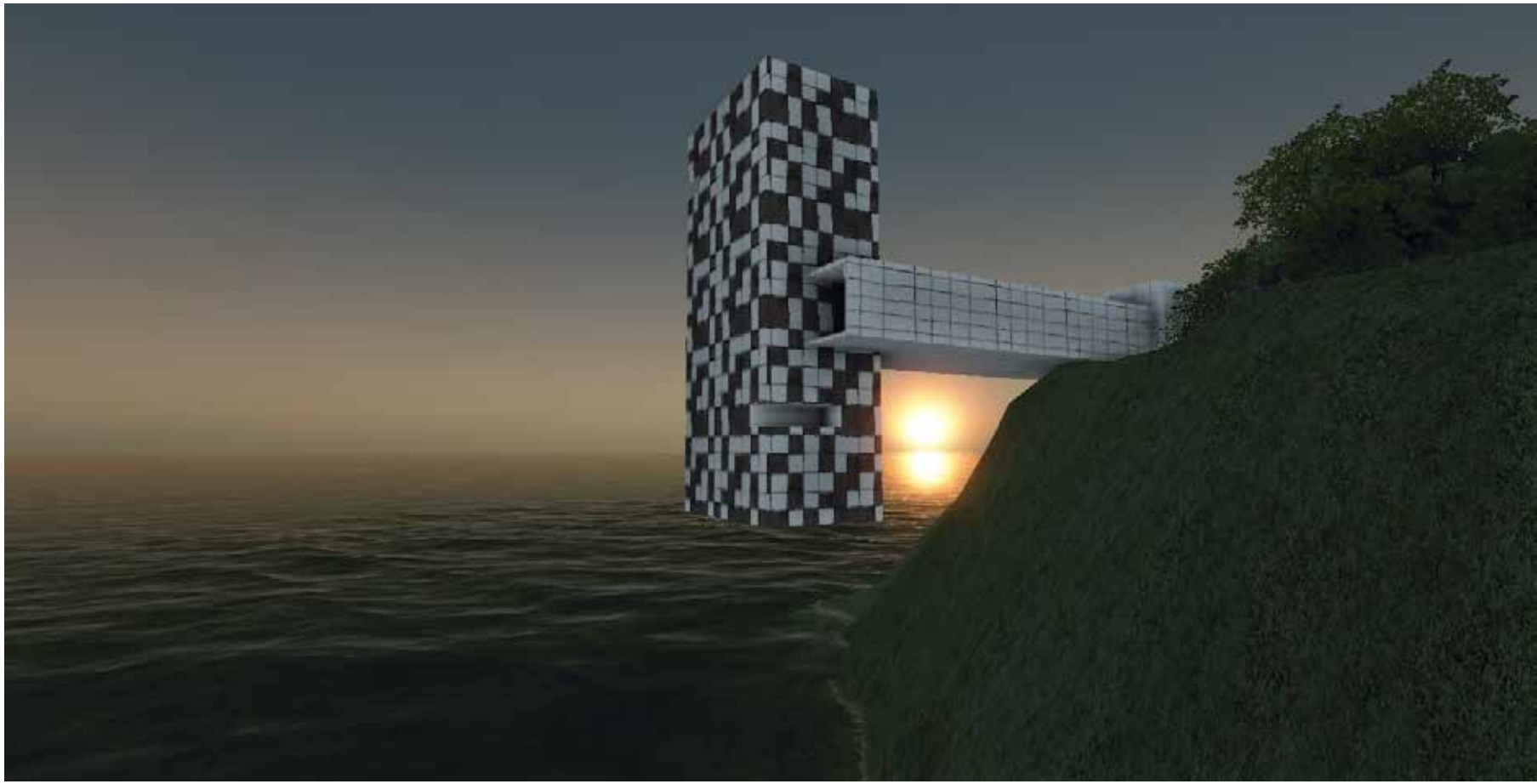
JAMES GITO

JAMES GITO

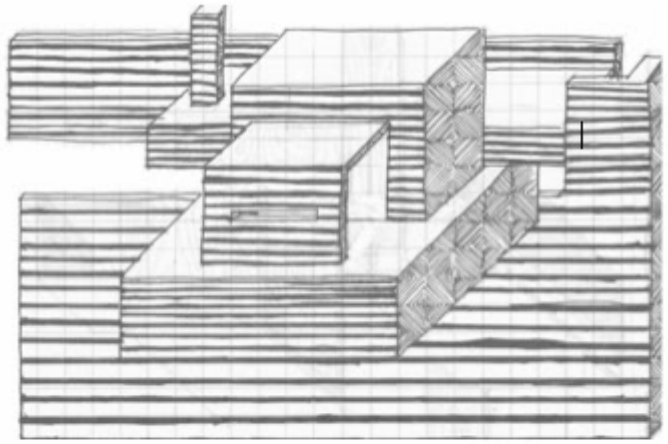
JAMES GITO

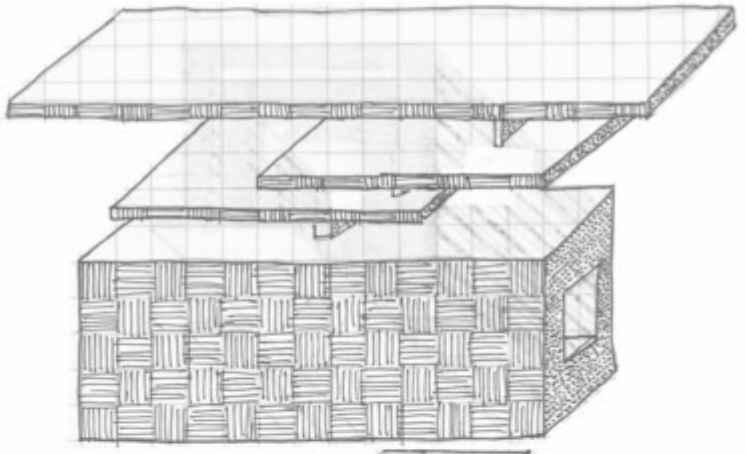


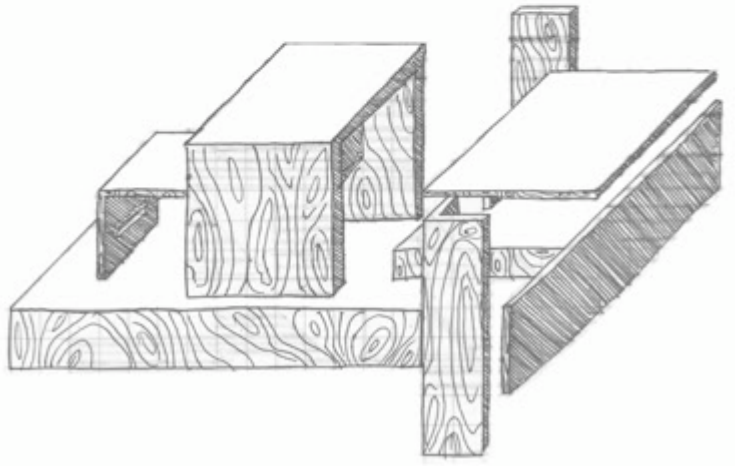
JAMES GITO

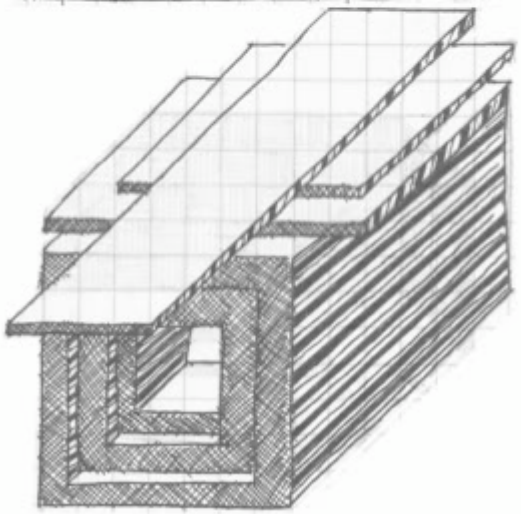


JAMES GITO



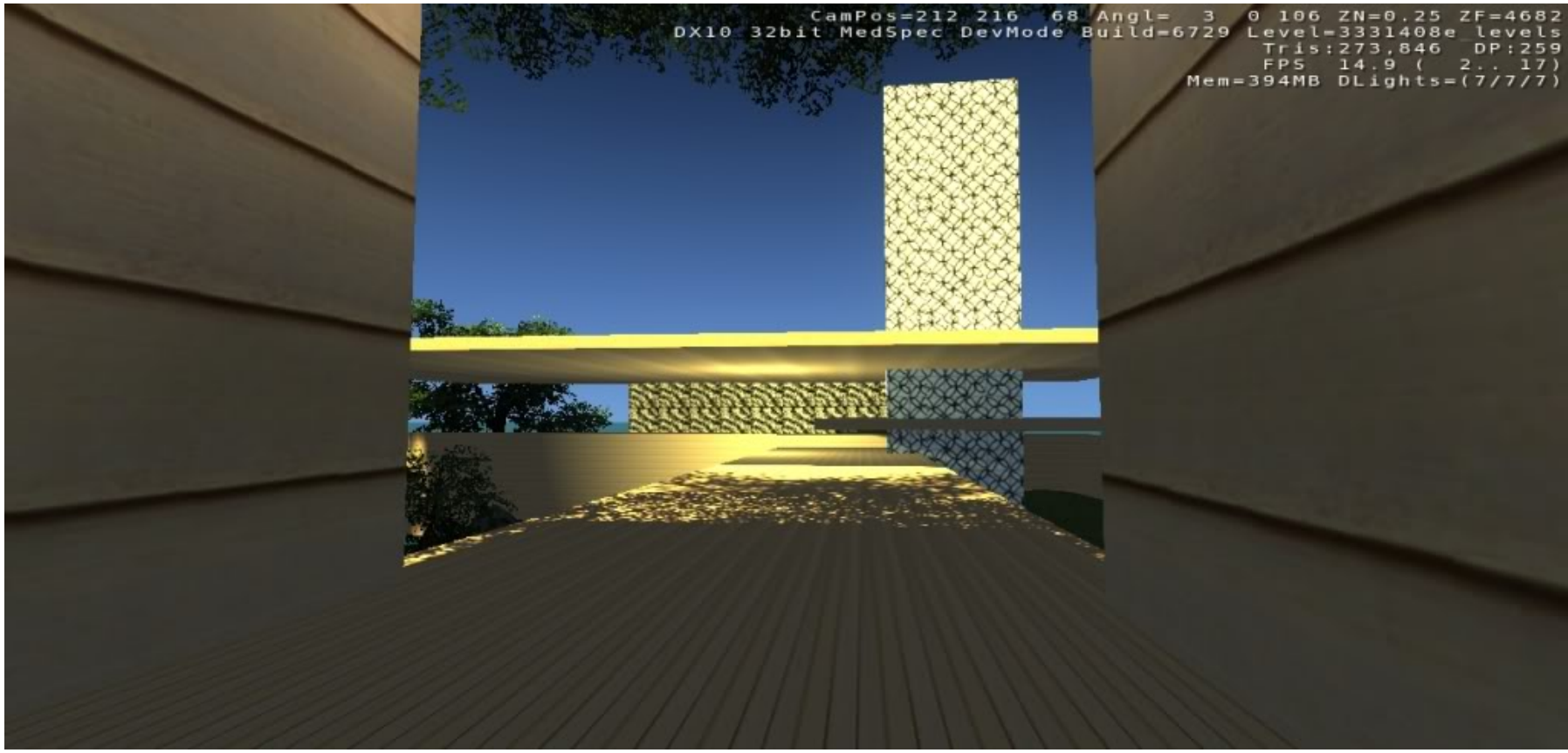




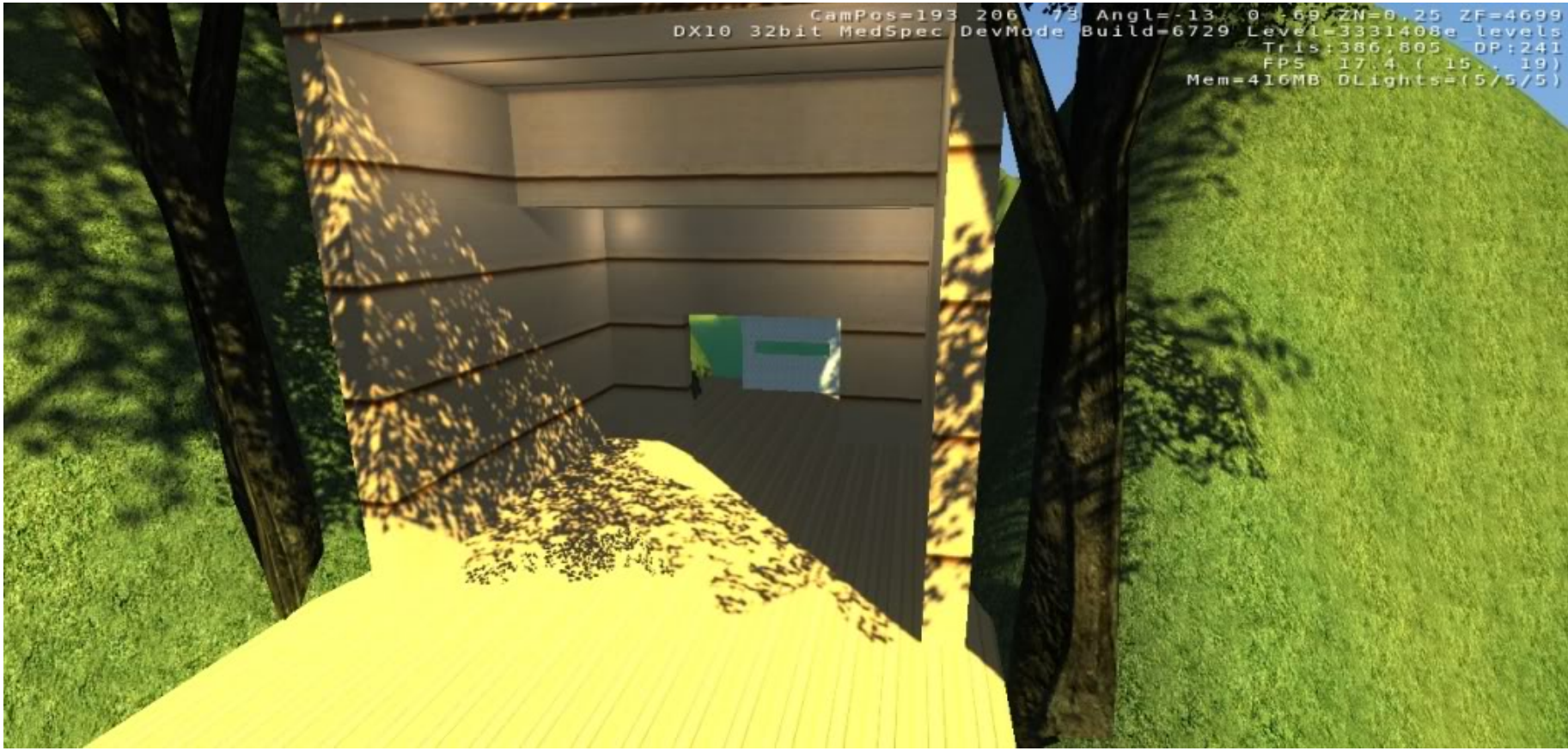


OLIVIA GREEN

OLIVIA GREEN



OLIVIA GREEN



OLIVIA GREEN

DEMAS RUSLI

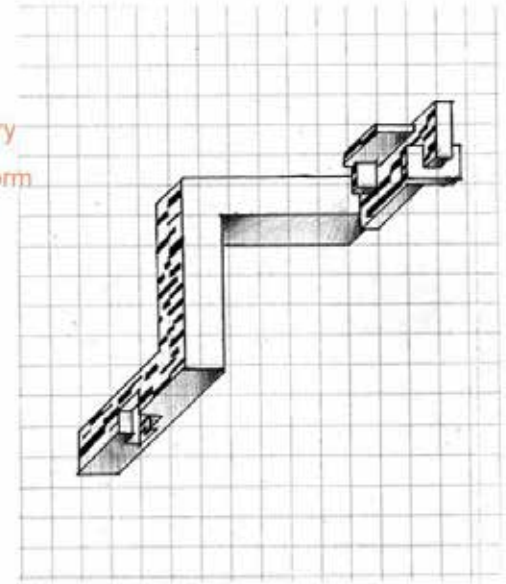
ARCH 1101 EXP2 2010 designed by Ricky Fan

The moodboard of the concept

The inspiration of the architecture form

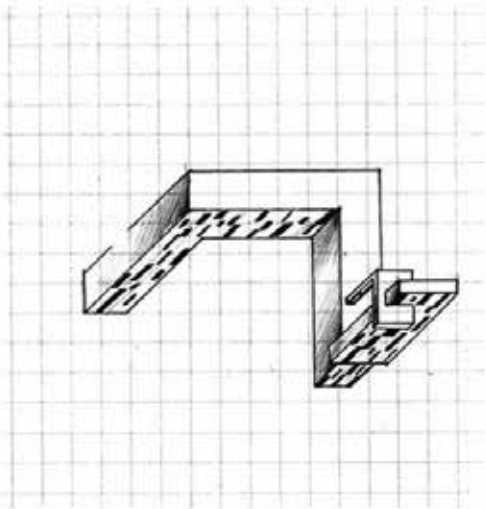
Life
Time
Nature
Insight
Wisdom
Innovative
Resolution

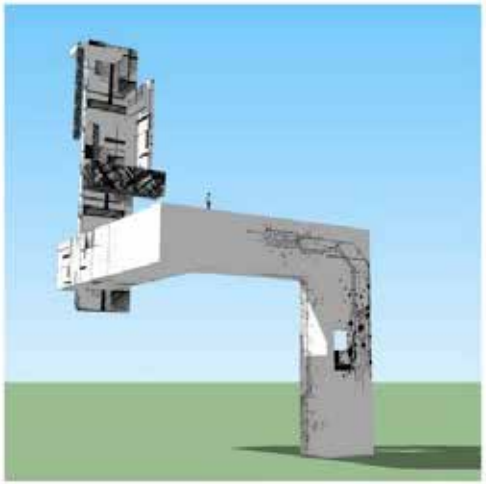
No-Boundary
Invisible Form
Undefine
Wisdom
Twist



The draft sketches of the idea

Branch
Wisdom
Intersection
Life
Relationship
Evolution
Adaptive





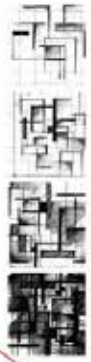
RICKY FAN

ARCH 1101 EXP2 2010 designed by Ricky Fan

The moodboard of the concept

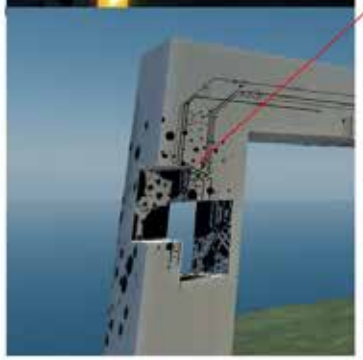
The inspiration of the architecture form

I take effort to create
the architecture combining
gradually with the environment



S.H.'s Lab:
The idea of this space is 'undefine space', in general, the space is comprised from dot to line, from line to surface. But according to S.H.'s 'no boundary' idea, I make a bold assumption and create an experience of 'imaginative space'.

The pattern is supporting this idea



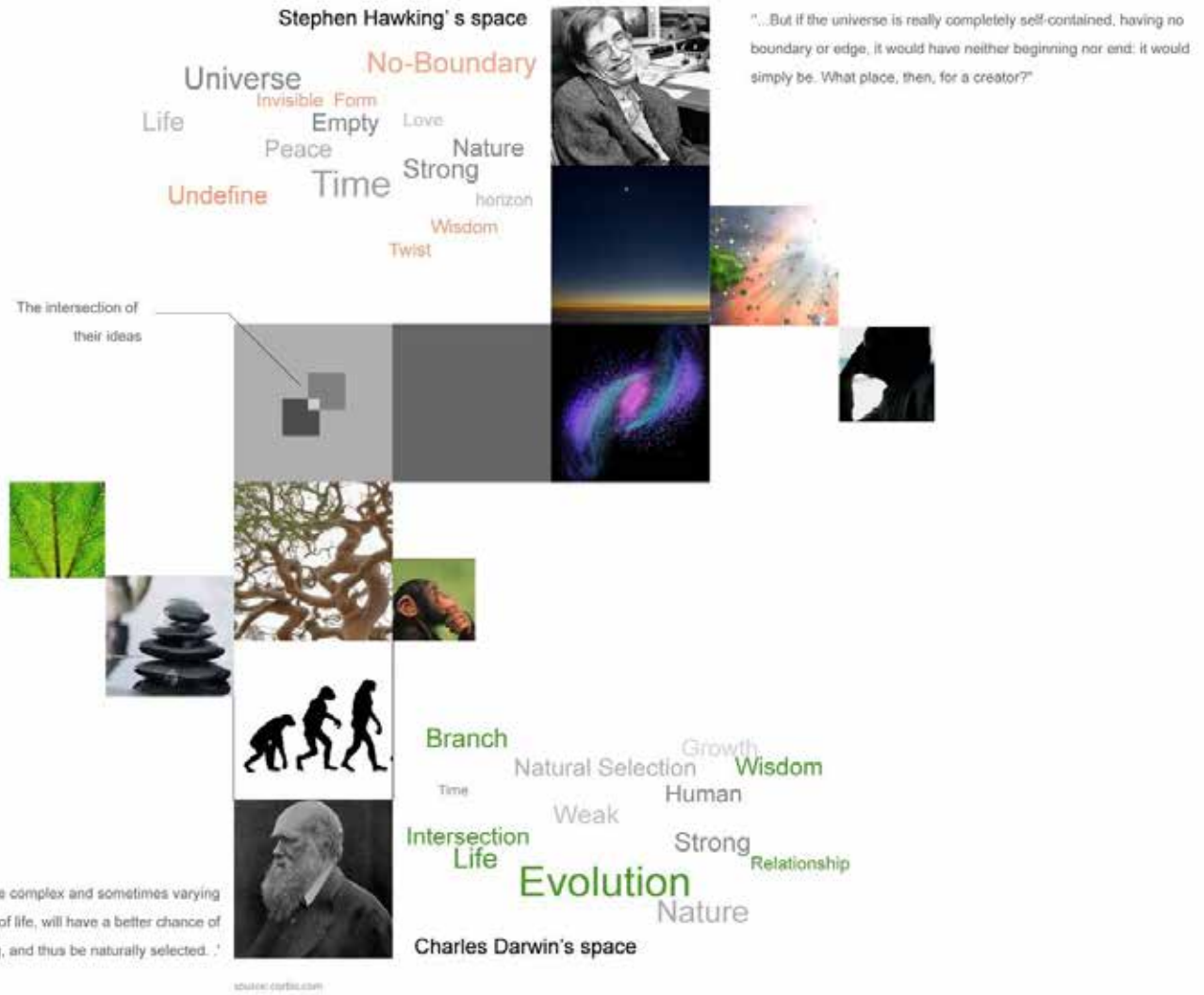
Meeting place:
For the aim of exchanging ideas, I create a space which is the fusion of the sky and earth; the mergence of the horizon and ground surface.
(The space seems to become'no boundary')

C.D.'s Lab:
'Evolution' is C.D.'s great attainment. The key value of this space are 'intersection', 'chain', 'growth' and 'unlimited'.

RICKY FAN

ARCH 1101 EXP2 2010 designed by Ricky Fan

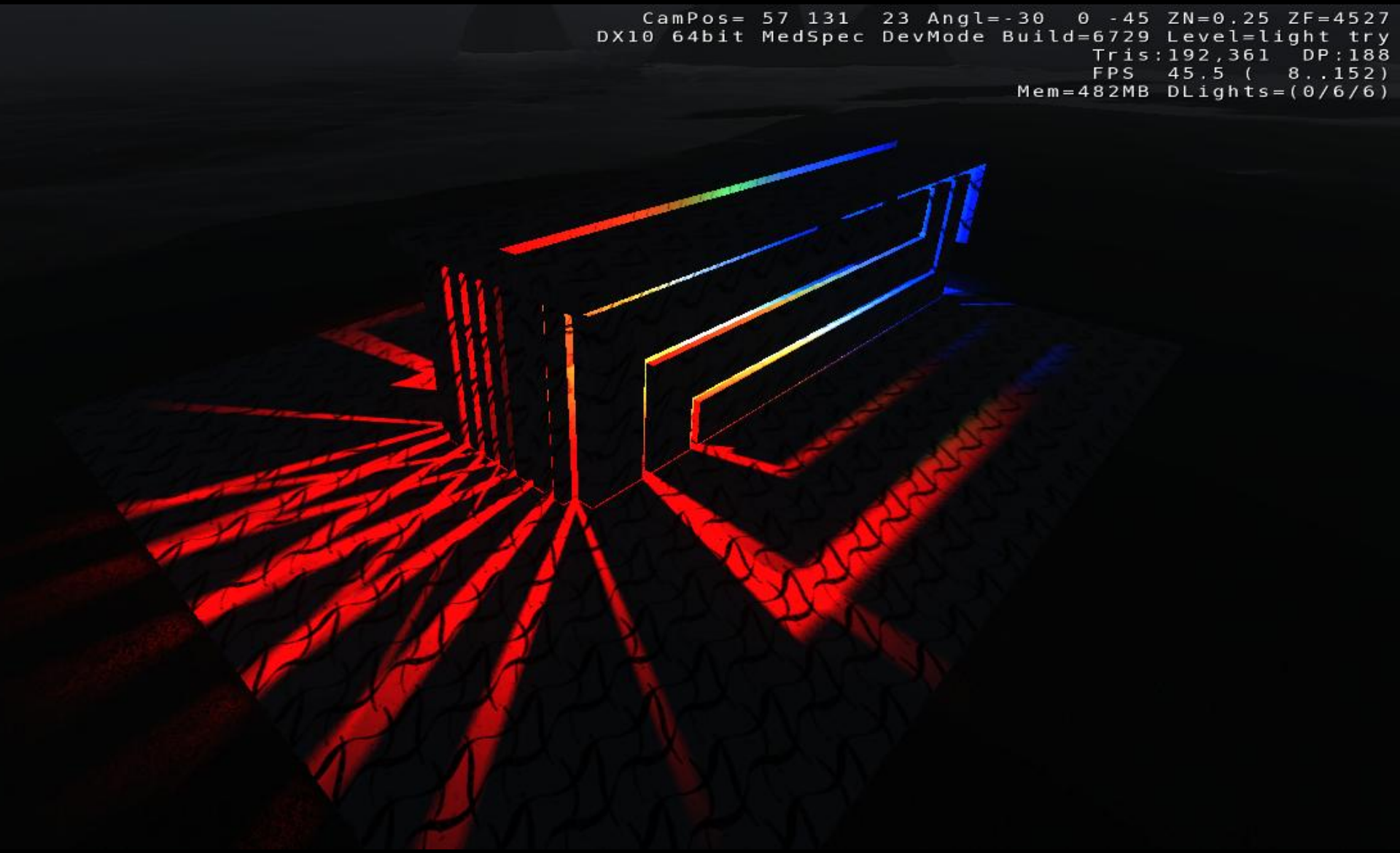
The moodboard of the concept



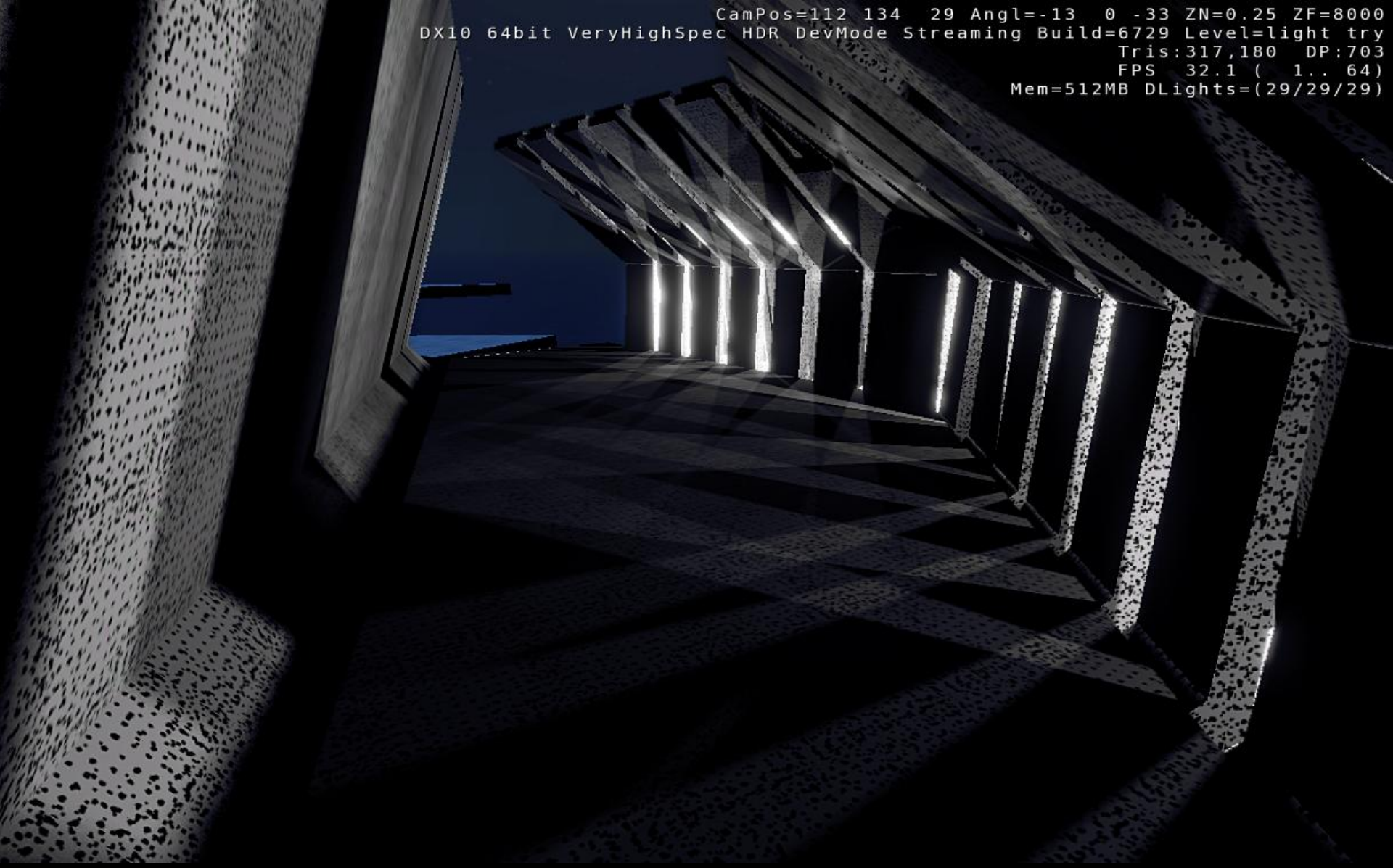
RICKY FAN

PATRICK LEAL

PATRICK LEAL

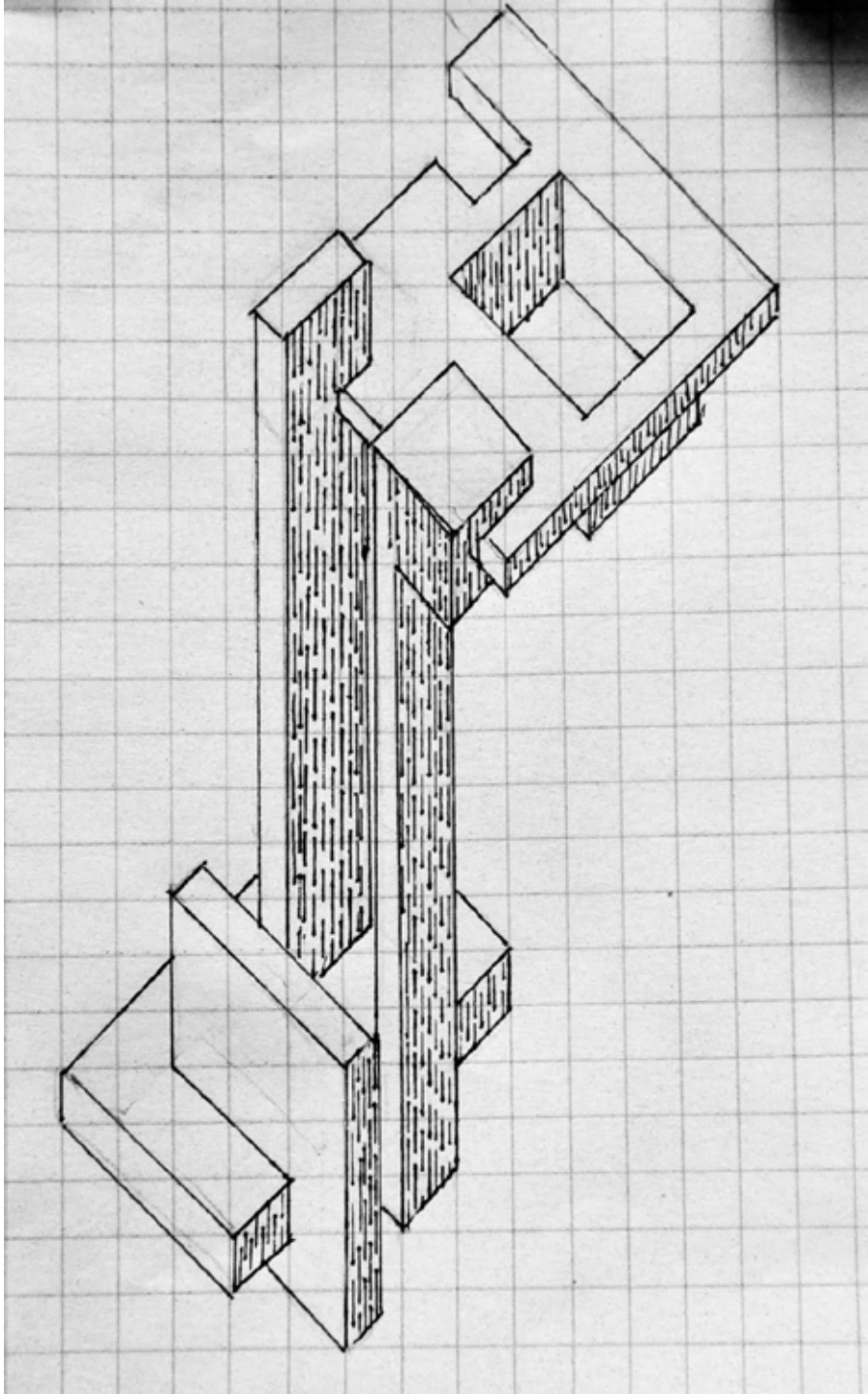

CamPos= 57 131 23 Angl=-30 0 -45 ZN=0.25 ZF=4527
DX10 64bit MedSpec DevMode Build=6729 Level=light try
Tris:192,361 DP:188
FPS 45.5 (8..152)
Mem=482MB DLights=(0/6/6)

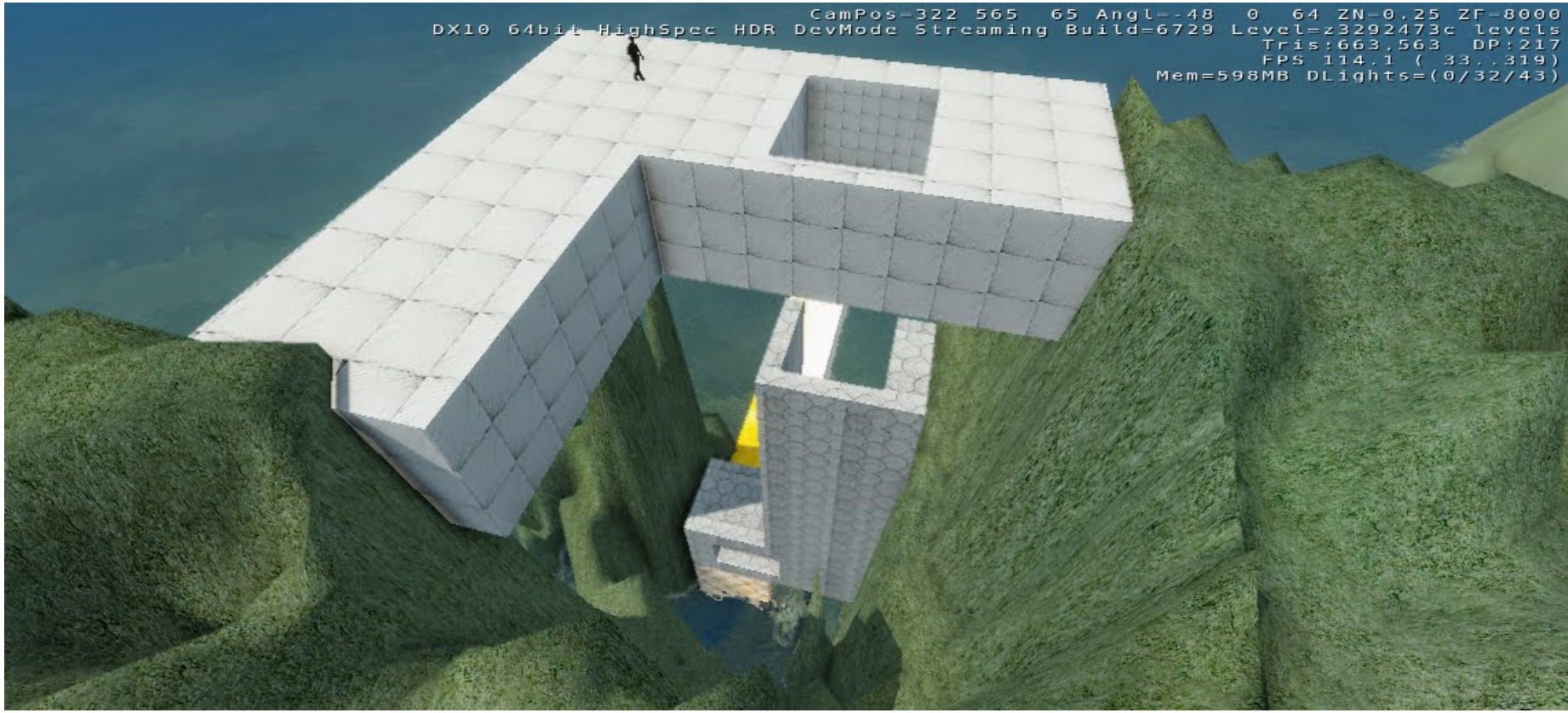
KEVIN SI


CamPos=112 134 29 Angl=-13 0 -33 ZN=0.25 ZF=8000
DX10 64bit VeryHighSpec HDR DevMode Streaming Build=6729 Level=light try
Tris:317,180 DP:703
FPS 32.1 (1.. 64)
Mem=512MB DLights=(29/29/29)

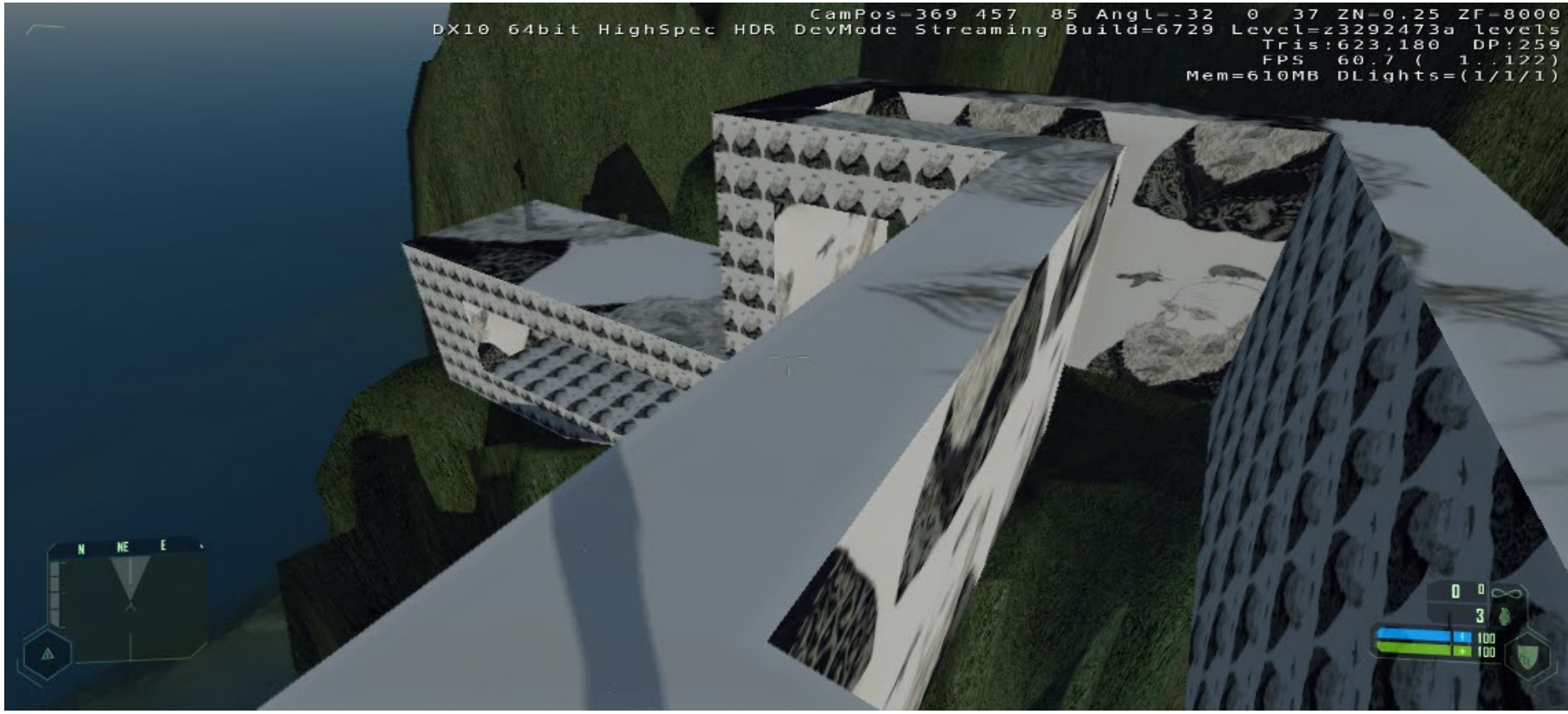
KEVIN SI

XIN ZHANG




CamPos=322 565 65 Angl=-48 0 64 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3292473c levels
Tris:663,563 DP:217
FPS 114.1 (33..319)
Mem=598MB DLights=(0/32/43)

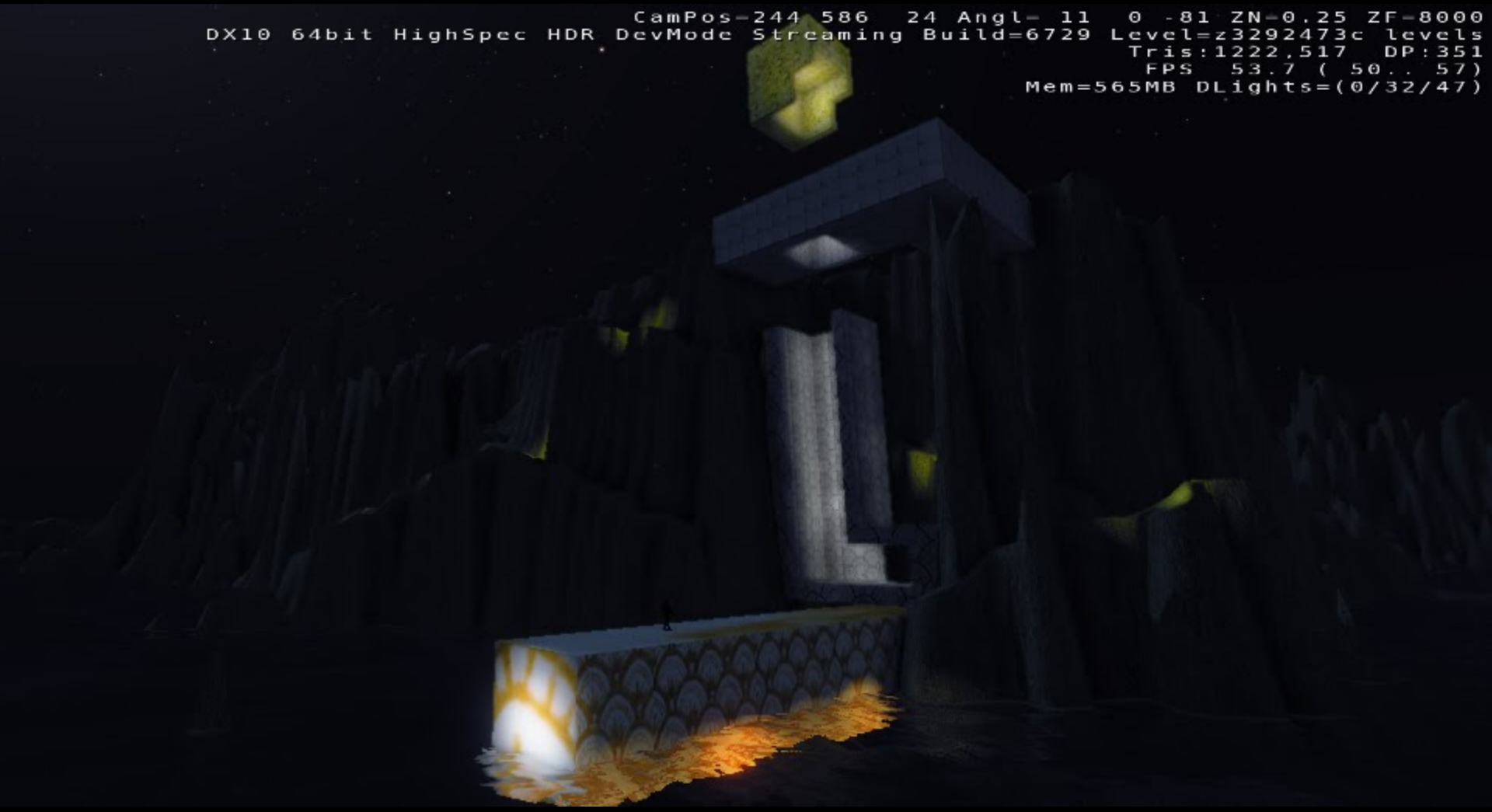
XIN ZHANG


CamPos=369 457 85 Angl=-32 0 37 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3292473a levels
Tris:623,180 DP:259
FPS 60.7 (1..122)
Mem=610MB DLights=(1/1/1)
N NE E

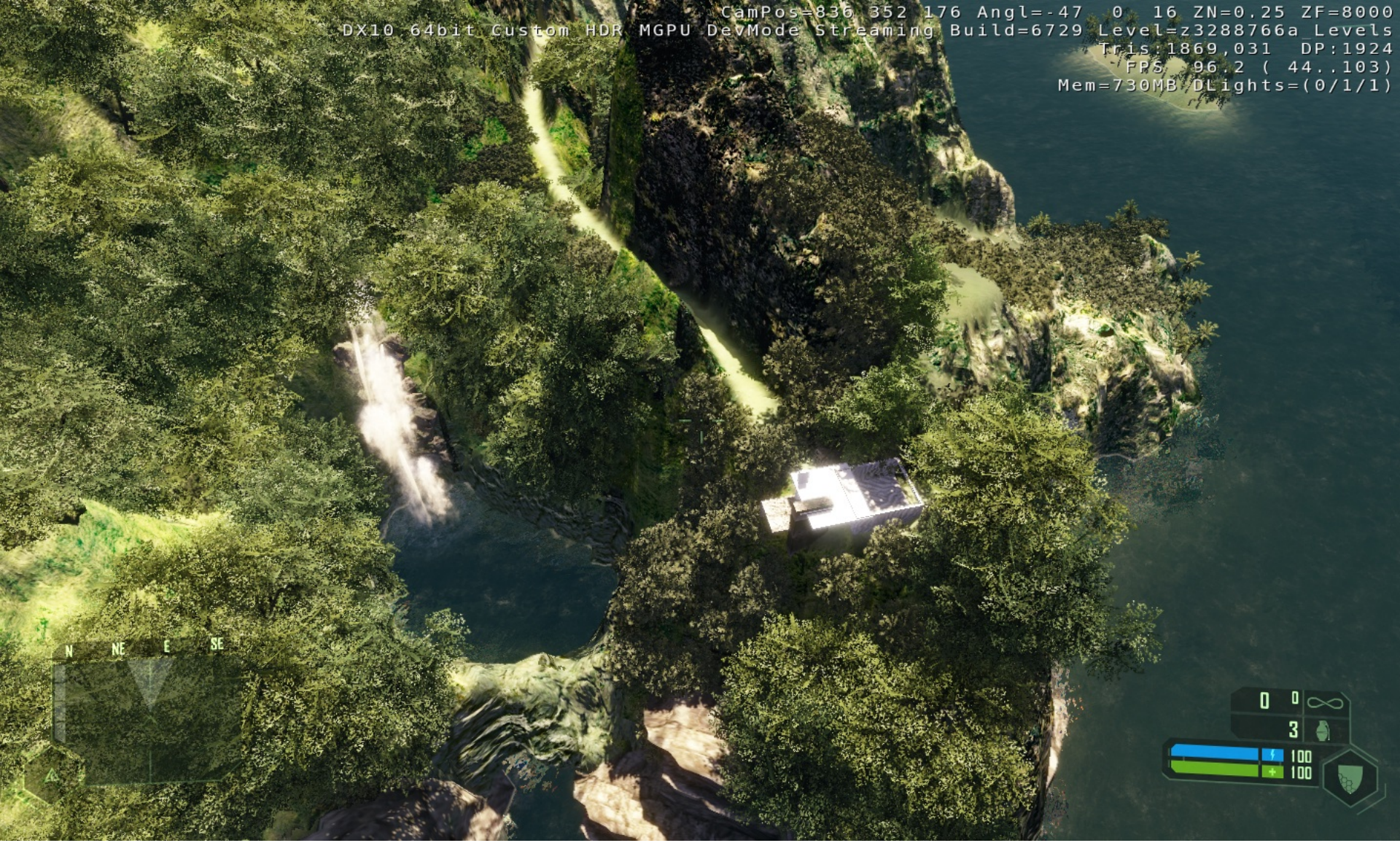
XIN ZHANG

CamPos=296 594 14 Angl= 43 0 -160 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3292473b levels
Tris:525,547 DP:146
FPS 57.6 (54.. 61)
Mem=586MB DLights=(0/1/1)
xinfinalbl

XIN ZHANG


CamPos=244 586 24 Angl= 11 0 -81 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3292473c levels
Tris:1222,517 DP:351
FPS 53.7 (50.. 57)
Mem=565MB DLights=(0/32/47)

XIN ZHANG



JAMES HARGREVES

JAMES HARGREVES

JAMES HARGREVES

BRYAN NGUYEN

The texture I choosed was three texture from one group, light to dark. And since the structural wall was main support, I used the darkest texture to show the high density and stable. Use the same reason, the secondary wall used the medium texture. And the roof was used the lightest one.

Maria Agnesi's laboratory

The hypothesis I selected was 'Agnesi's knowledge of multiple languages helped connect all the different facets of her life.' So in my opinion, the Maria's success was based on her different knowledges. And her knowledges support her researchs and achievements. In the architecture, the knowledges can be instead of the column other structural wall. Therefore I design a space which was support by the column and wall and easily saw the structure from the outside.

Sigmund Freud's laboratory

The hypothesis I selected was 'Sigmund Freud developed the theory of human mind's organization and internal cerations.' That was absolutely different from the Maria's laboratory. The Sigmund took more care the about inside of body. Although the mind was complex, he still could read your mind clearly. So I used the very simple entrance and complex inside space. But you can see through the building by the central hole cross the space. And space was seprate by two parts, private inside and public corrida. And the texture I selected was concrete with cool color to show the space hermetic and seprate from the maria's laboratory.

WEN JUN HU

1. Draw a series of 3 parallel projections exploring the interconnection between pairs of your drawings from week one (make sure that each one of the pair is from a different client). Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

2. Draw the same set of 3 parallel projections from the opposite angle.

3. In the second set of 3 parallel projections, from step 2, imagine one of the two blocks is a structure that you use to form a 3d curving surface around (as if you were going to "subdivide and smooth" it using the Artisan Tools in SketchUp). Draw curving lines over the geometry to indicate its new form. On the geometry that remains rectilinear use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

Note: throughout the class students will be exporting objects from SketchUp to Lumion.

TODAYS STUDIO

1. Draw a series of 3 parallel projections exploring the interconnection between pairs of your drawings from week one (make sure that each one of the pair is from a different client). Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

2. Draw the same set of 3 parallel projections from the opposite angle.

3. In the second set of 3 parallel projections, from step 2, imagine one of the two blocks is a structure that you use to form a 3d curving surface around (as if you were going to "subdivide and smooth" it using the Artisan Tools in SketchUp). Draw curving lines over the geometry to indicate its new form. On the geometry that remains rectilinear use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.

Note: throughout the class students will be exporting objects from SketchUp to Lumion.

TODAYS STUDIO

QUESTIONS?