

ARCH1101 LOWE

THE BRIDGE

EXP3 INTRO

CLIENTS



BRIEF

TASK FOR TODAY

1. Divide the pages of your notebook in half. Draw a horizon line in the upper and lower halves. Use a single screen if using an iPhone or iPad or similar.
2. Draw a series of 6 one point perspectives exploring the relationship between three "Cross-Shaped" prisms in space. Think about the prisms themselves, and the spaces in between them, as concept designs for an architectural folly. The proportions of the Cross-Shaped prisms should be different in each of your 6 drawings. Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.
3. For each of the 6 drawings above draw 2 more perspectives. The supplementary perspectives will show the Cross-Shaped prisms and their relationships in space from a different point of view (e.g. above you, at eye level, below you). Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.
4. Under each perspective drawing write a few words that connect with your relationship to the prisms (e.g. above you, at eye level, below you) and also allude to a theory. The 18 short sentences (3-5 words is recommended) should be different.

Note: throughout the class students will be constructing examples of these perspectives using SketchUp and importing them into Lumion.

THEORY

ARCHITECTURE

Louis Sullivan: Form follows Function.

Adolph Loos: Ornament and Crime, Raumplan.

Le Corbusier: The House is a Machine for Living, Plan Libre (Five Points of a New Architecture).

Mies van der Rohe: Less is More.

Bjarke Ingles Group, BIG: Yes is More.

Hayden Wooldridge: (ARCH1101-2011) Mess is More.

**ARCHITECTURAL
COMPUTING**

Preston Scott Cohen: Terminal Line

Greg Lynn: Blob Architecture (or blobitecture), Paperless Studios, Calculus and Architecture



ENGINEERING

Gordon Rogers: (On the nature of engineering) ... Science answers the 'why' question and technology/engineering the 'how'.

Gerhard Pahl and Wolfgang Beitz: The design of complex, complicated or a family of products is usually beyond the intuitive skills alone of a designer or design team.

Donna Riley: This approach taken by Donna Riley [1] is motivated by the transformative possibilities of an explicitly feminist approach in engineering education [2]. What we can take out of this is the idea that a questioning and critical student mind is better able discriminate against biases inherent in engineering education and, as a result, be more confident, better motivated and more intellectually satisfied.

This involves developing in students the ability to critically analyse information in a practical way: it is done by having the student analyse and critique what is immediately at hand; their curriculum and the assumptions behind their own engineering course.

[1] Donna Riley

Pedagogies of Liberation in an Engineering Thermodynamics Class
Proceedings of the 2003 American Society for Engineering
Education Annual Conference and Exposition
June 22 - 25, Nashville, Tennessee, 2003

[2] Donna Riley, Alice L. Pawley, Jessica Tucker and George Catalano
Feminisms in Engineering Education: Transformative Possibilities
NWSA Journal, Vol. 21, No. 2 (Summer), 2009

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PERSPECTIVE







NEED FOR SPEED
MOST WANTED

City Of Midnight
NFSMW
NOV-08



3		4.94
4	COMPLETE	2 %
1		0 MPH
2		0 MPH
3		0 MPH
4		0 MPH





3		4.94
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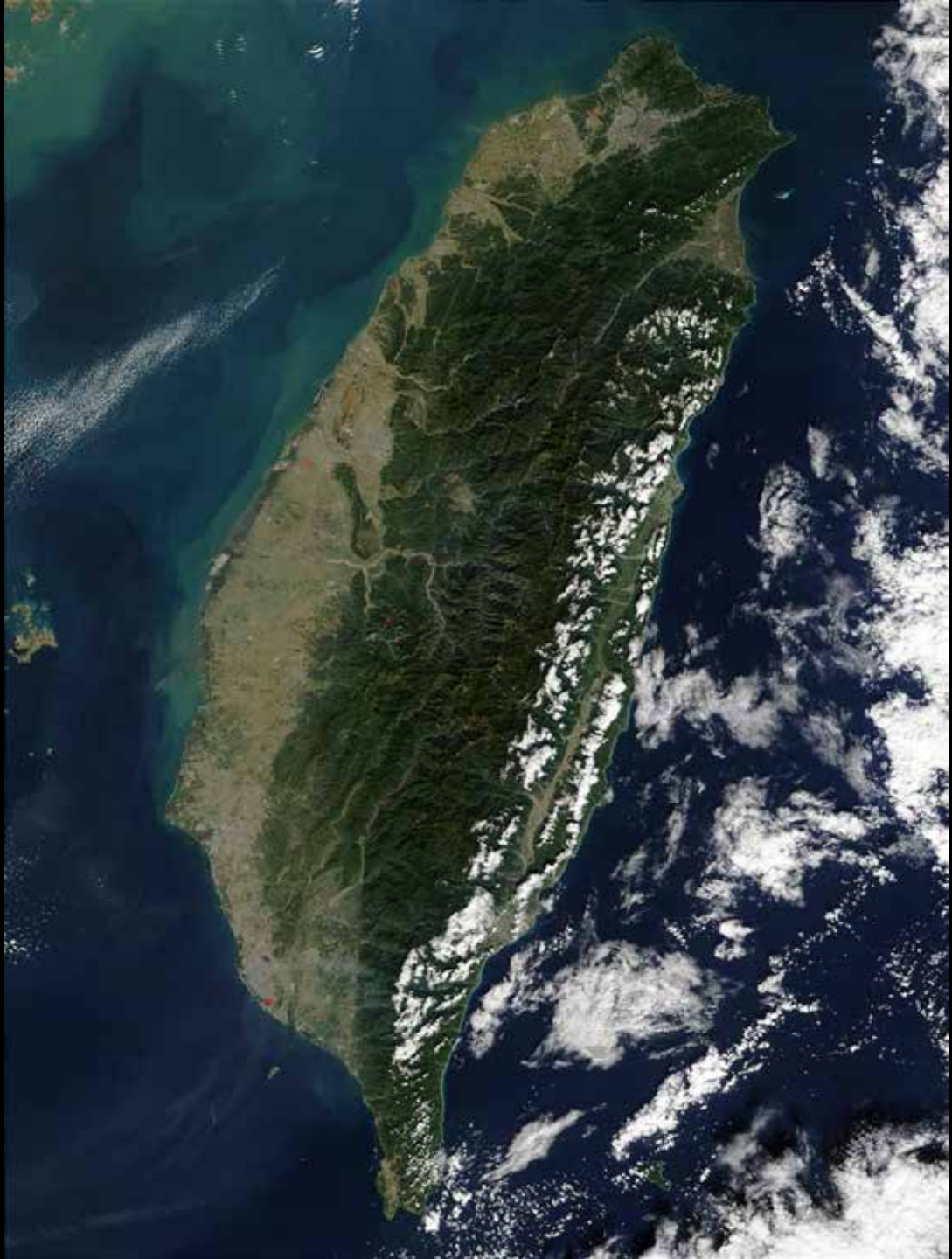




TEAM FORTRESS 2™









志
市
美術



30-60
2585
5755

友香
HOTEL

←
時尚極
20424 81888888
2593-1366

布列德
手工麵包

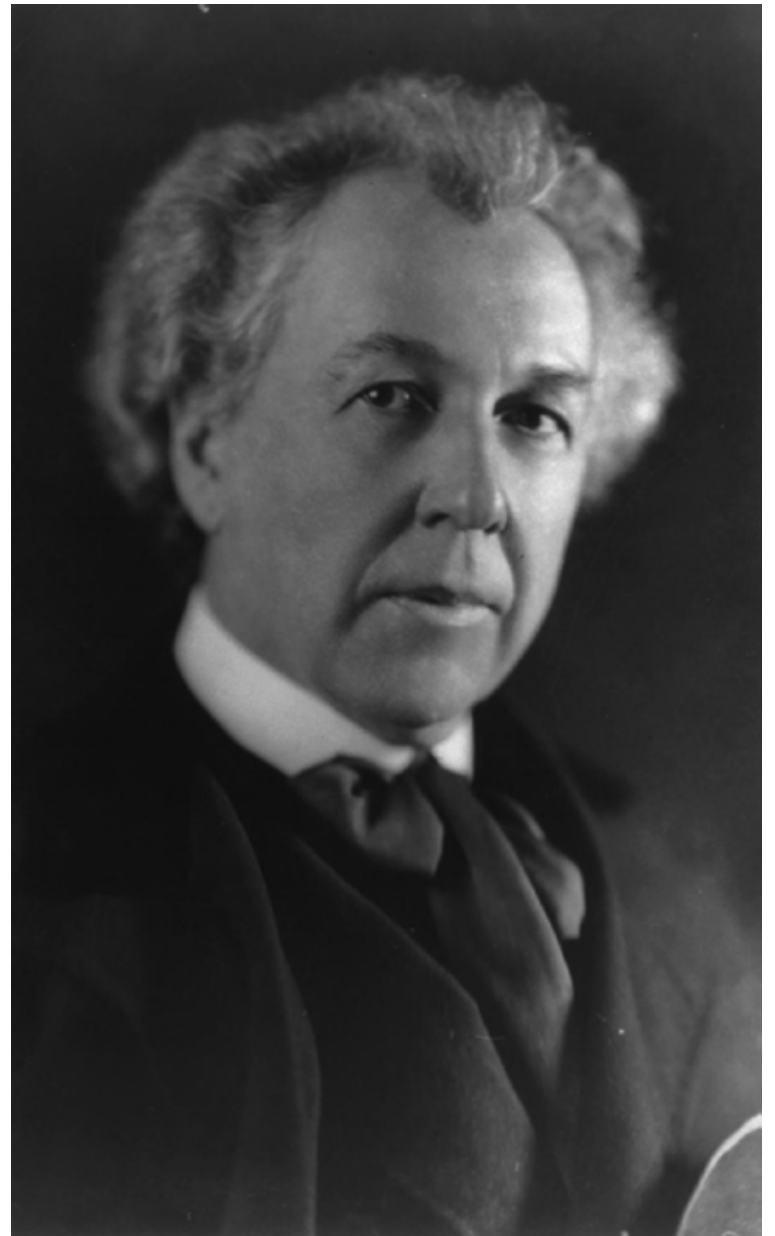
順成蛋糕

留乃堂

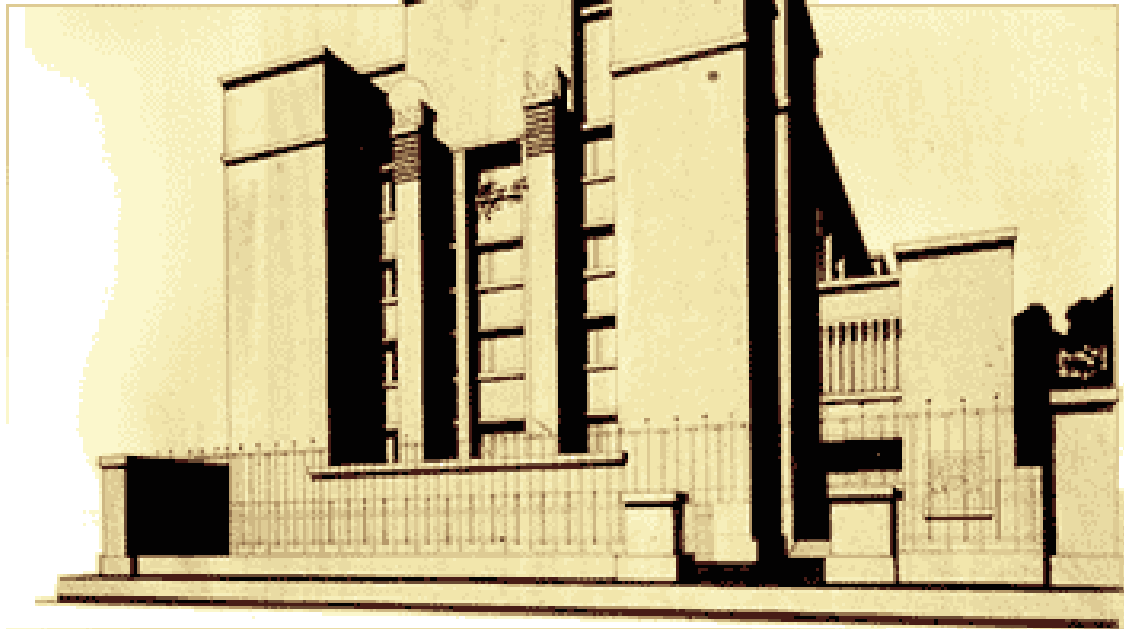


PERSPECTIVE v2.0

b. Richland Center, Wisconsin, 1867



FRANK LLOYD WRIGHT

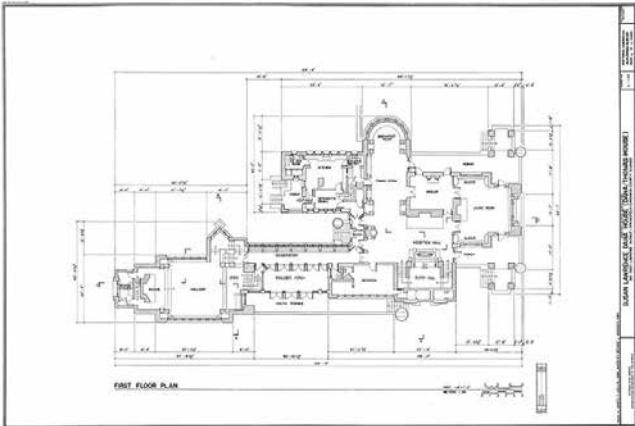


© FRANK LLOYD WRIGHT FOUNDATION

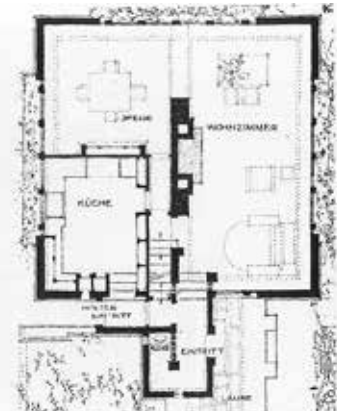
Wasmuth Portfolio

From Wikipedia, the free encyclopedia

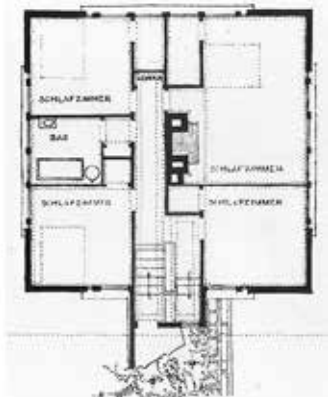
At the time of the portfolio's publication, three major influential architects of the twentieth century (Le Corbusier, Ludwig Mies van der Rohe and Walter Gropius) were all working essentially as apprentices in the atelier of Peter Behrens in Berlin, where it has been said that work stopped for the day when the portfolio arrived. *[citation needed]* If this story is true, it reveals the magnitude of the immediate impact of Wright's architecture in European circles, since Behrens could have conceivably received a copy of the Wasmuth portfolio merely days or weeks after its publication.



44



Speise = dining
Wohnzimmer = living room
Küche = kitchen
Eintstitt = entrance
Hinterereintitt = rear entrance
Kleide = dressing room
Laube = trellis



Schlafzimmer = bedroom
Bad = bath

1910



FRANK LLOYD WRIGHT
ARCHITECT

The Museum of Modern Art, New York
February 20 - May 10, 1994

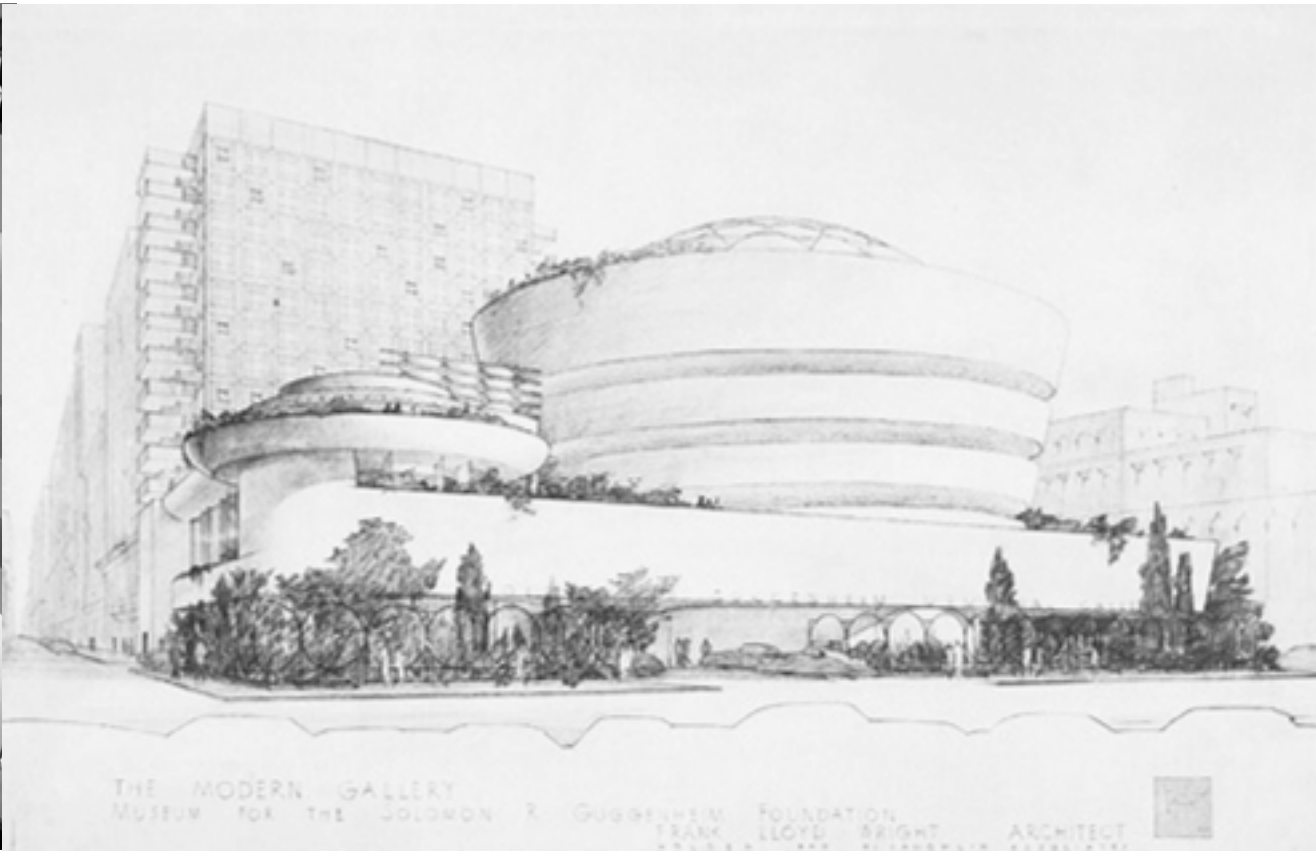
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FRANK LLOYD WRIGHT 1935



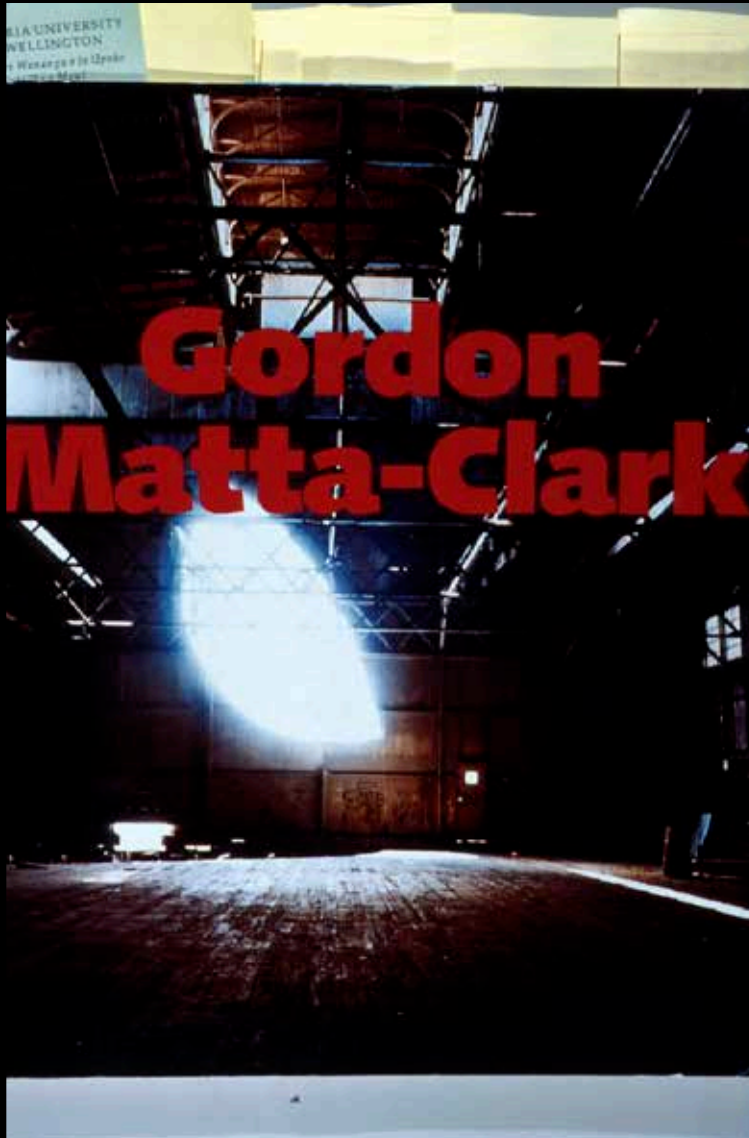
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1904 - 1950

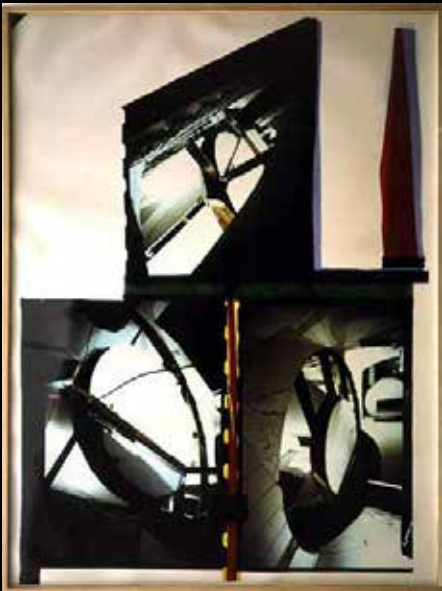


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FRANK LLOYD WRIGHT 1959



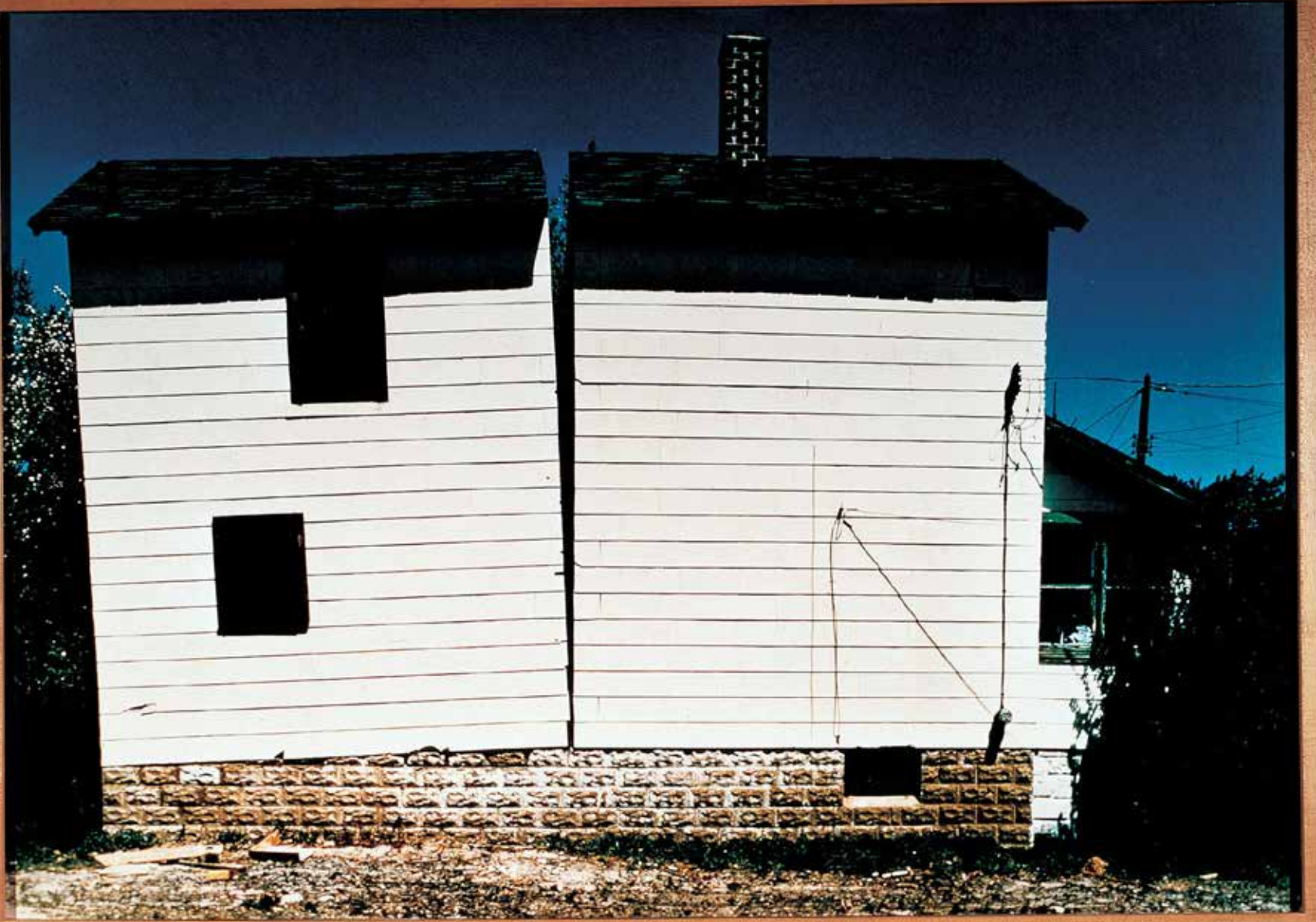
b. NYC, 1943





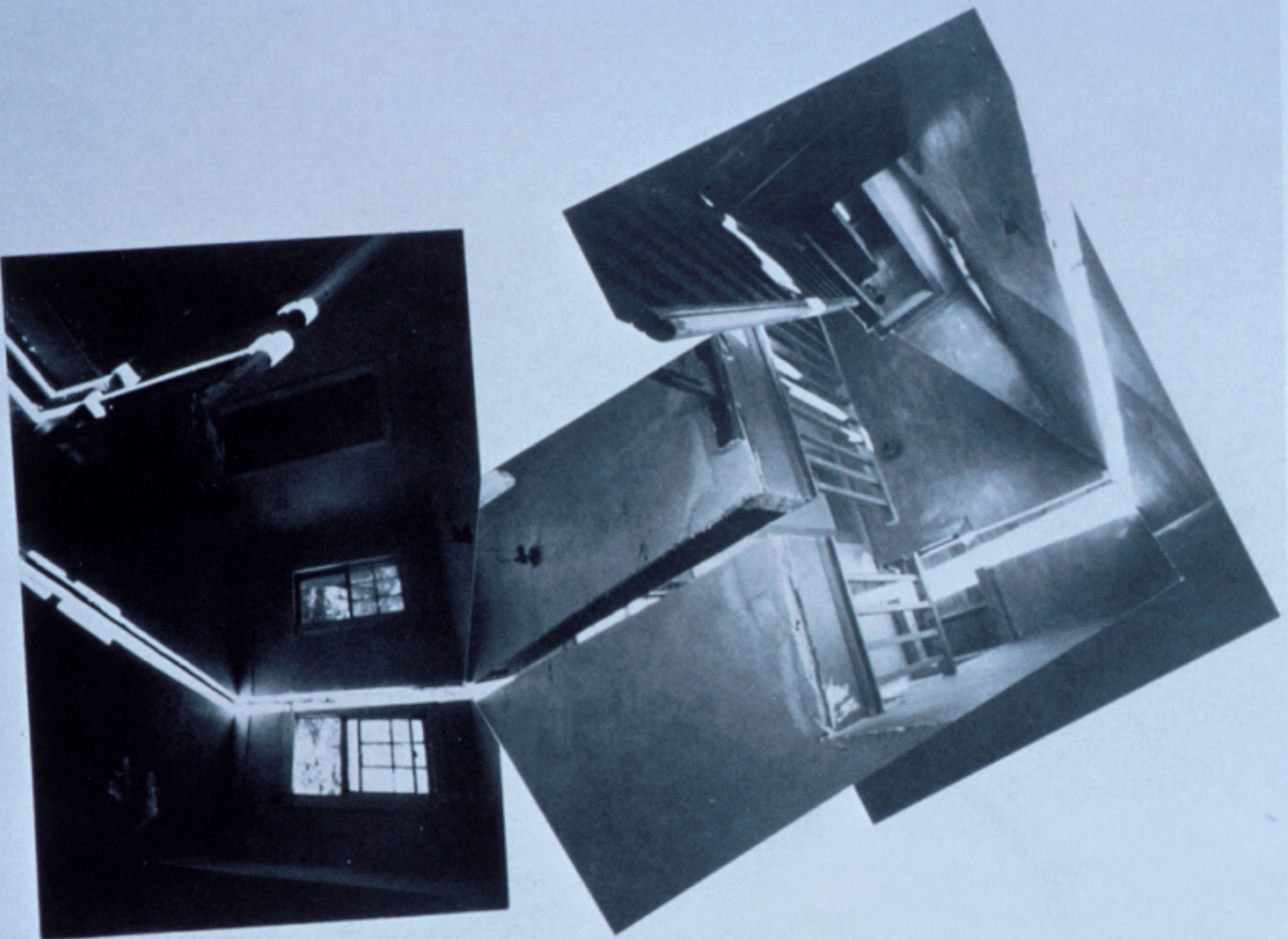
WINDOW BLOWOUT. 1976.



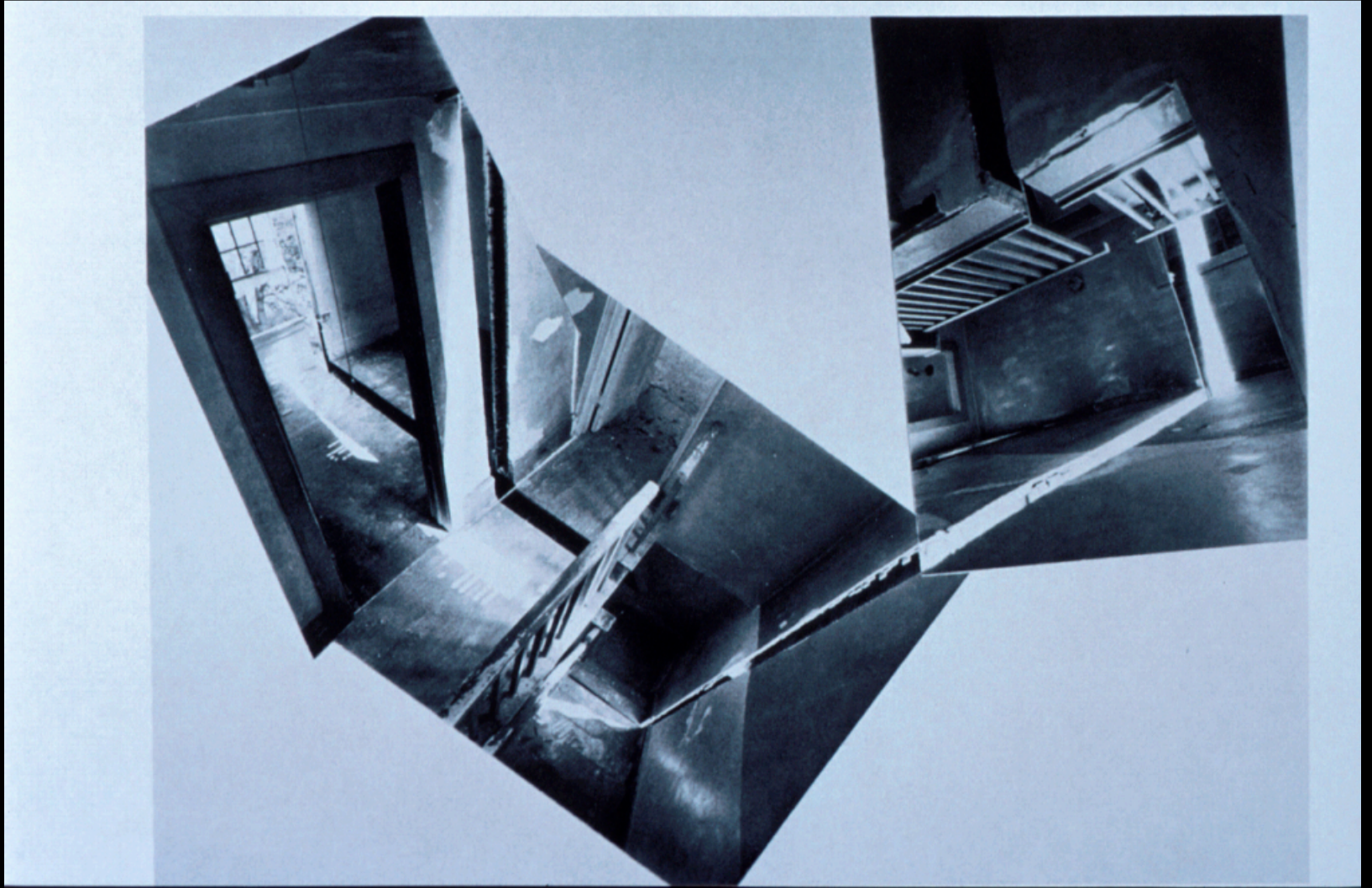


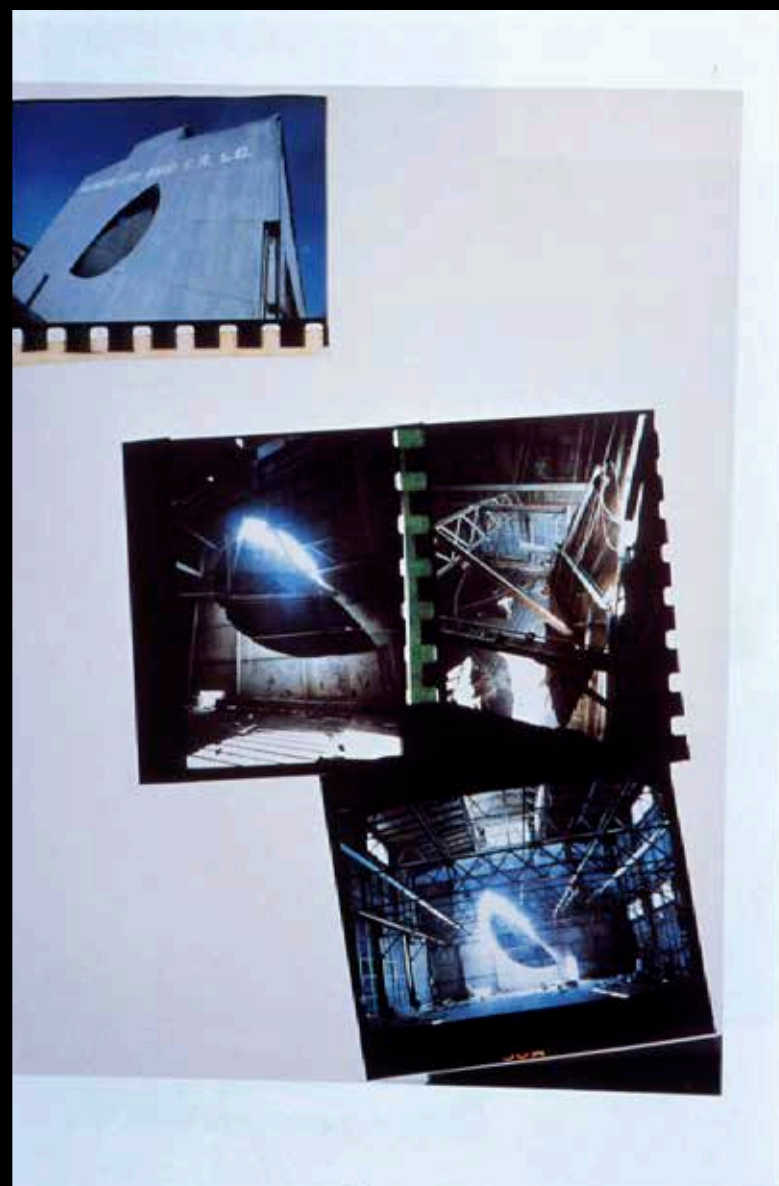
SPLITTING. 1974.



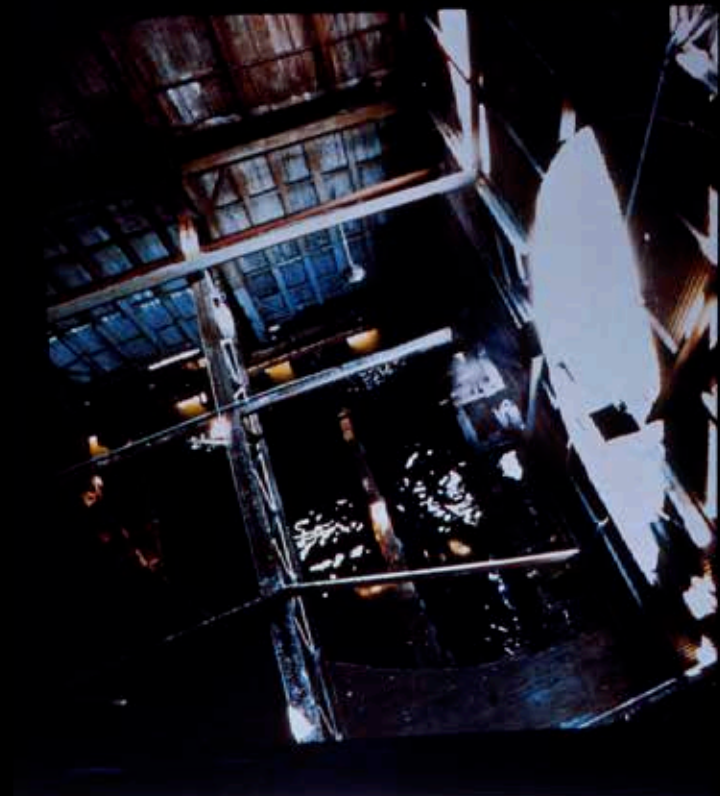


CLAS 6114

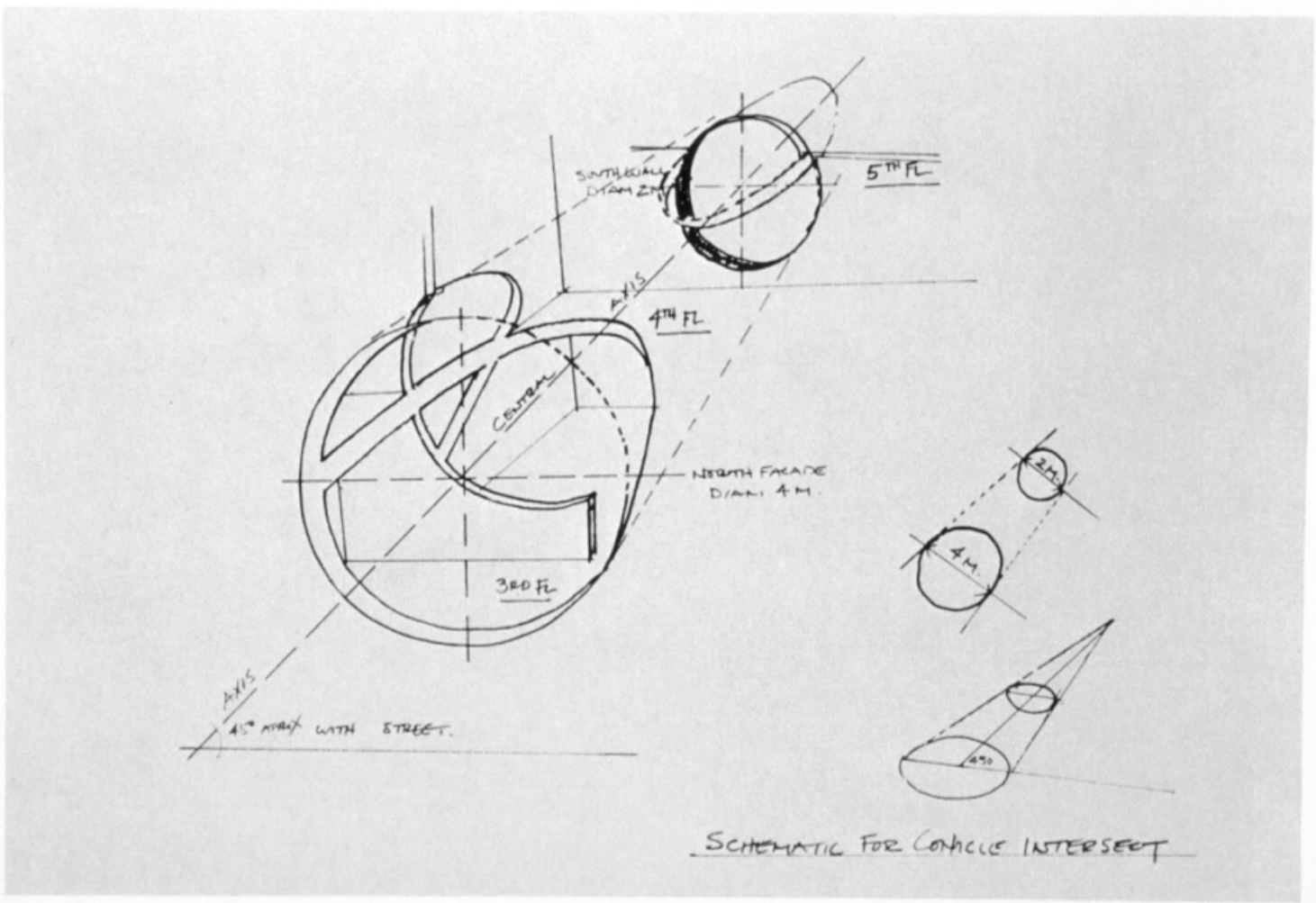




DAYS END. PIER 52. 1975.



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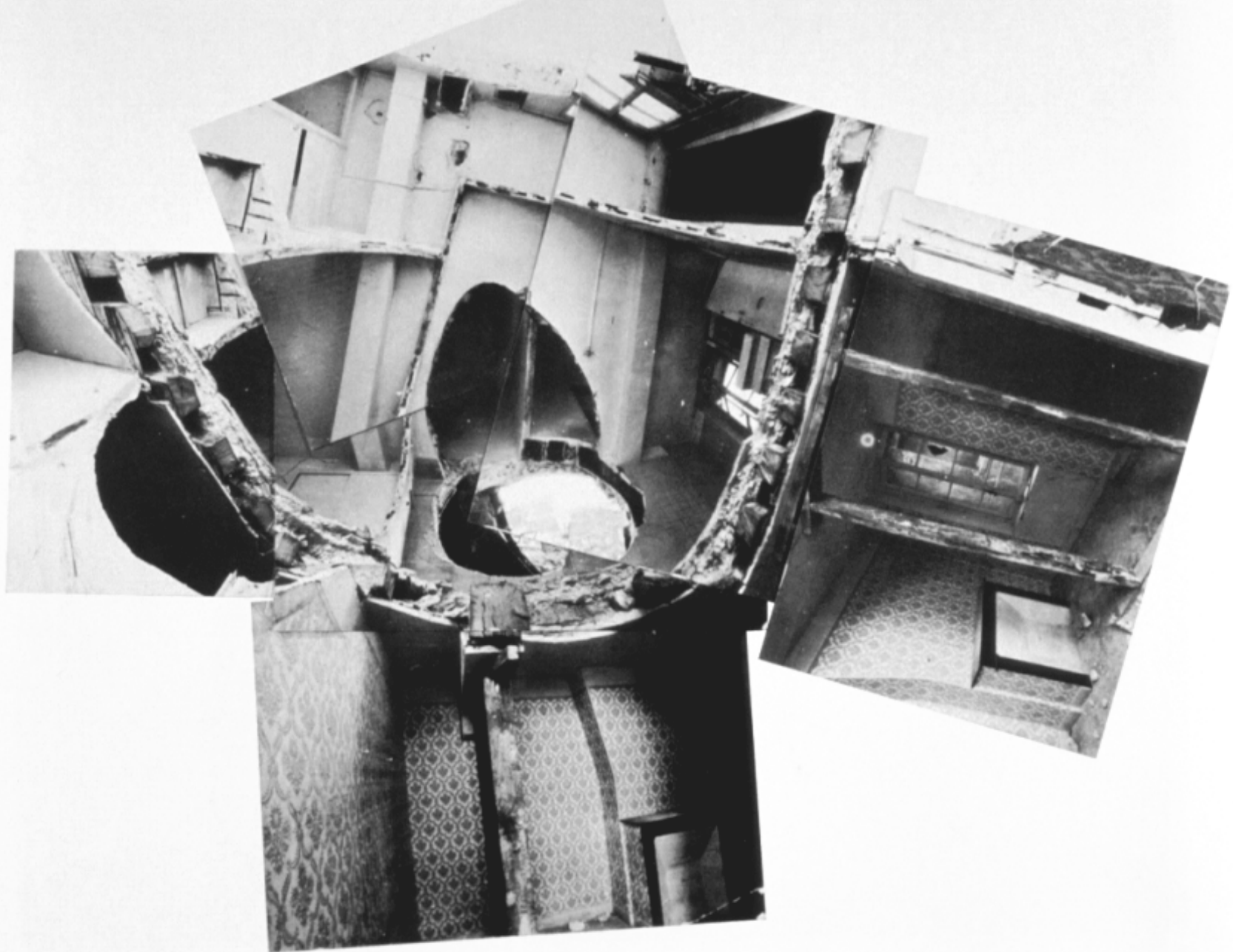


Schematic drawing for Conical Intersect 1975

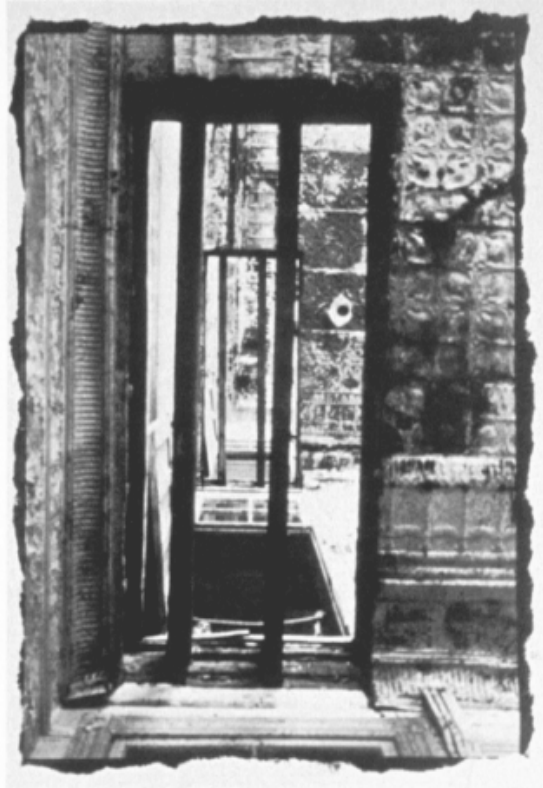
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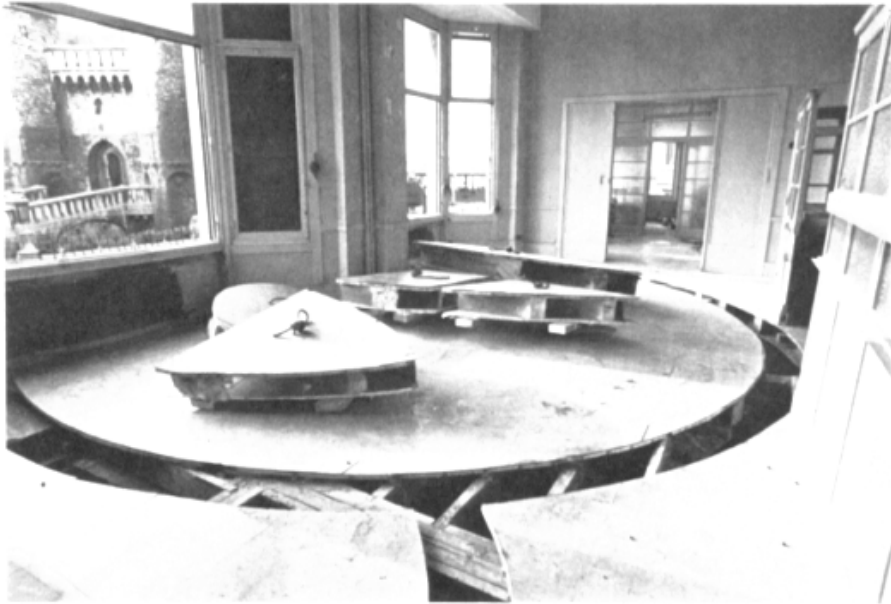






Doors Through and Through,
1976
three color photographs
14.5 x 11.5 in.

DOORS THROUGH AND THROUGH. 1976.



Office Baroque (in progress), 1977

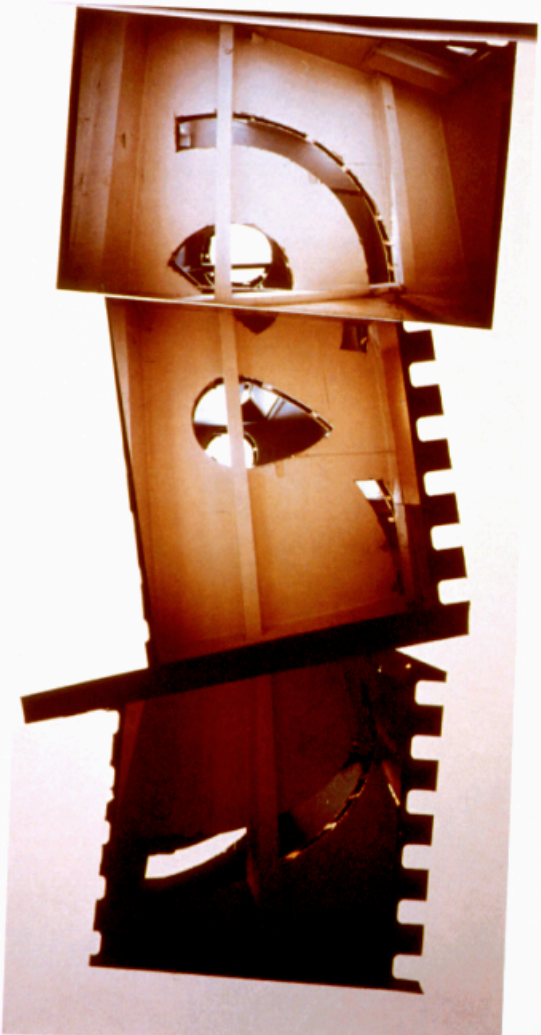


Office Baroque (in progress), 1977

OFFICE BAROQUE. 1977.

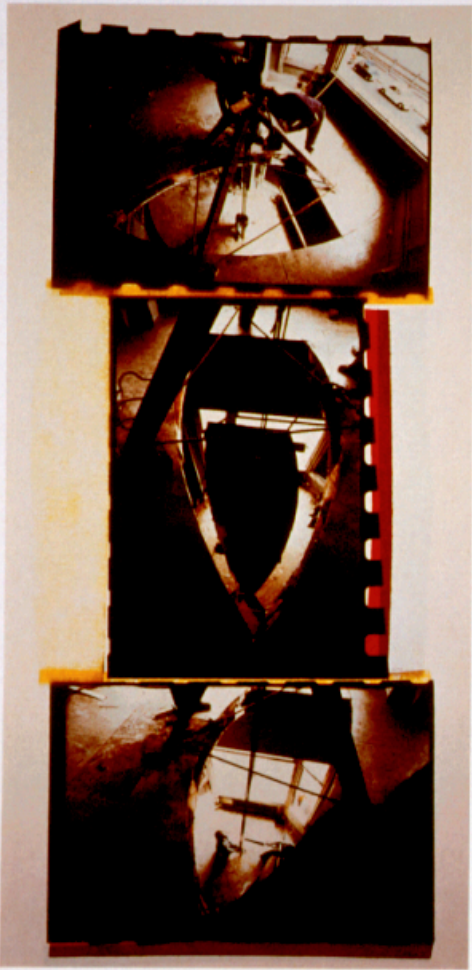


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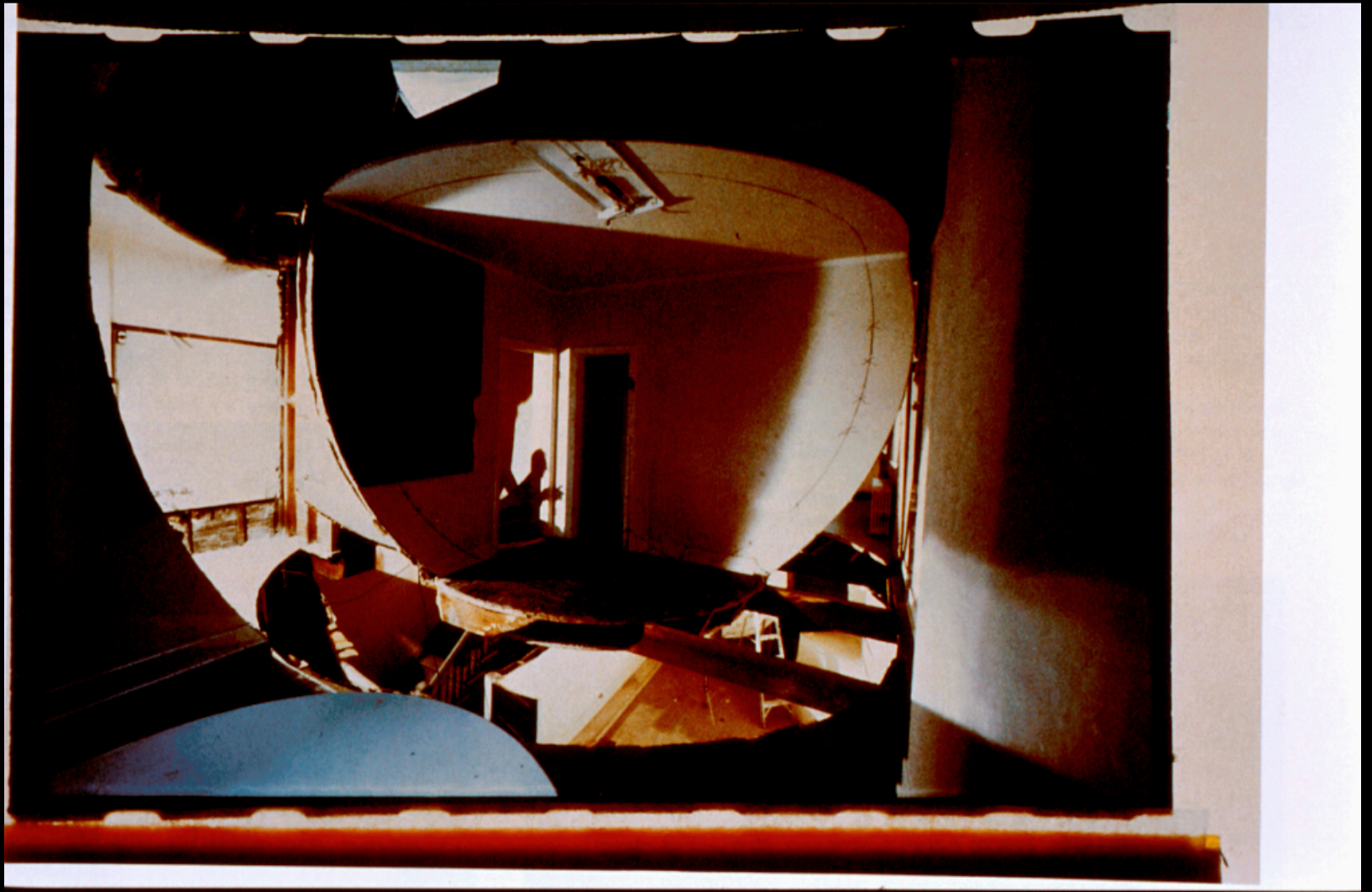
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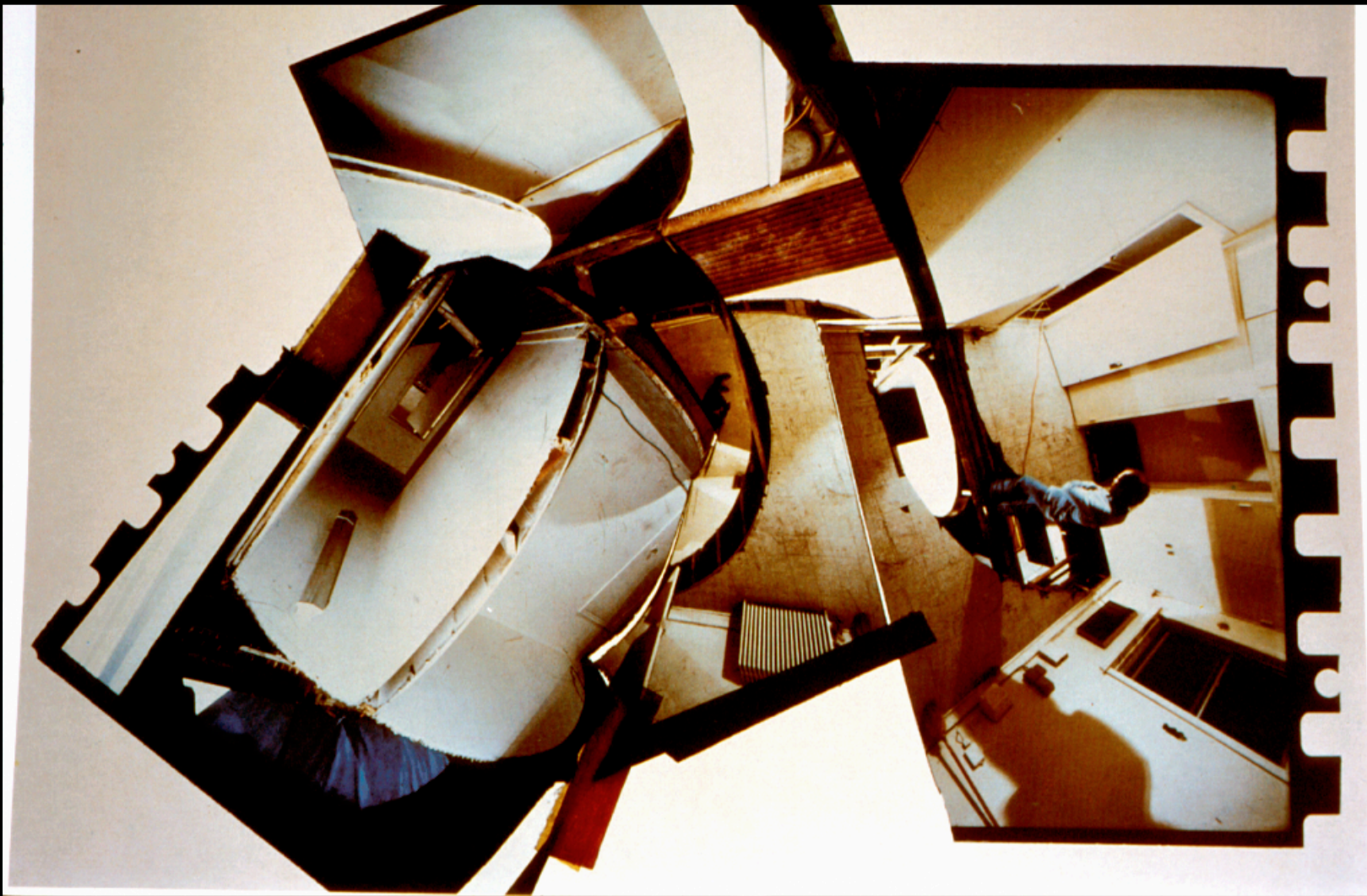


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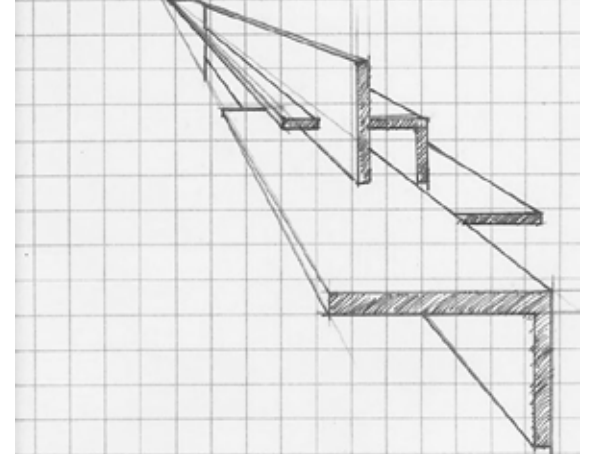
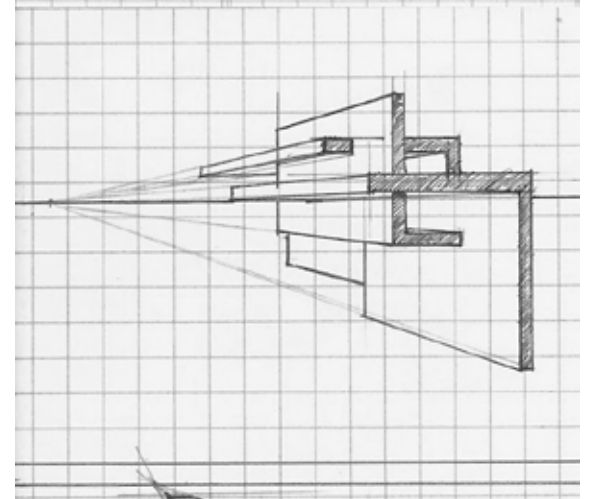
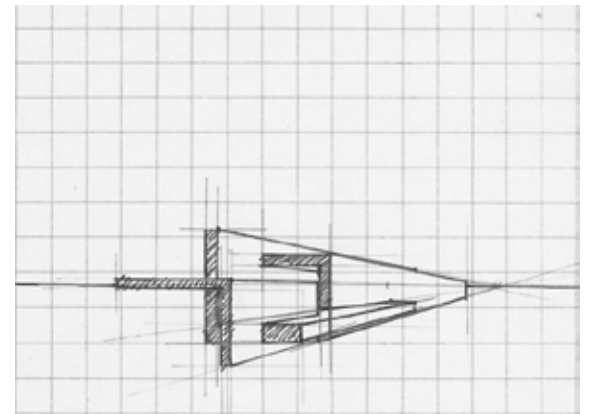
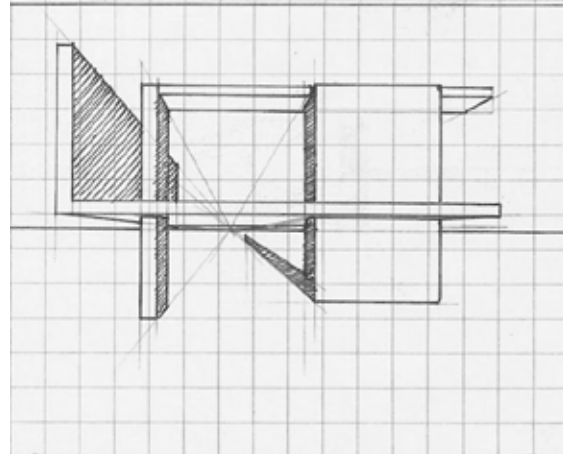
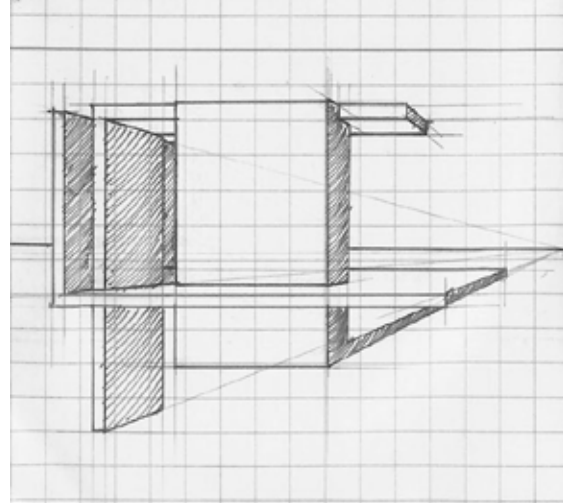
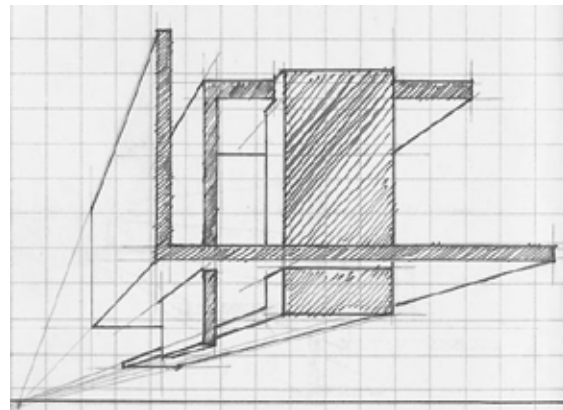
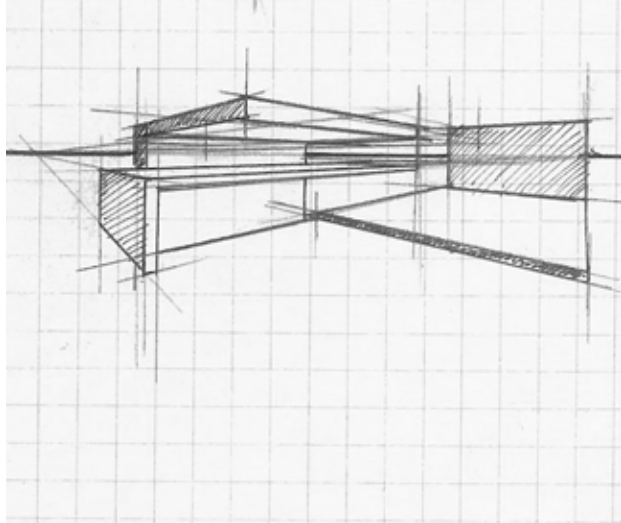
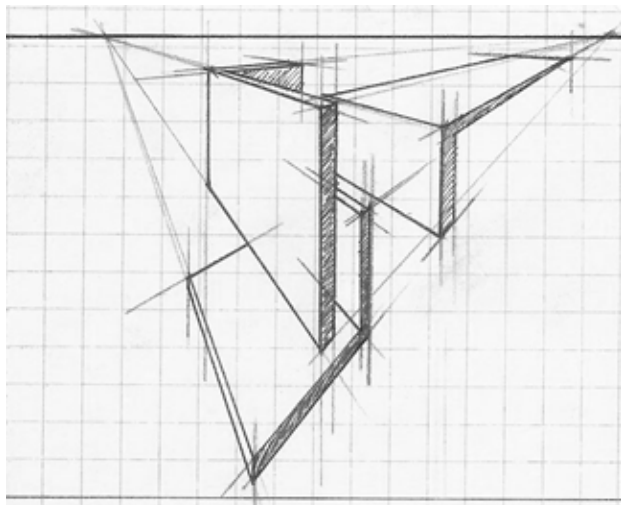




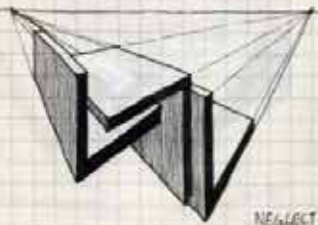
August 27, 1978 ... 35

GORDON MATTA-CLARK

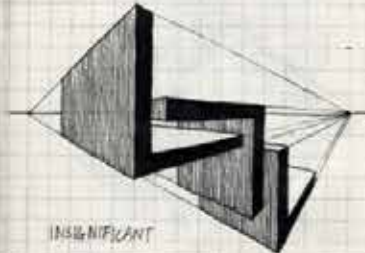
STUDENT WORK



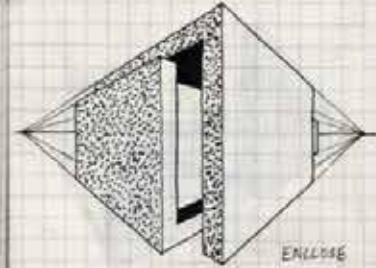
Two-Point Perspectives



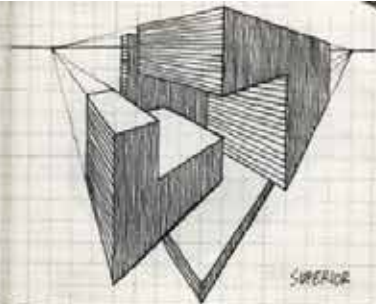
NEGLECT



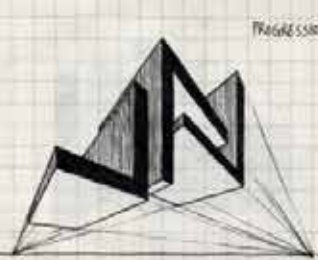
INSIGNIFICANT



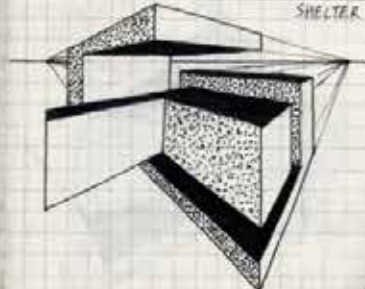
ENLARGE



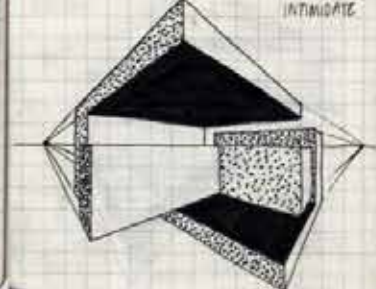
SUPERIOR



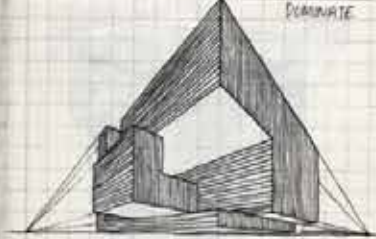
PROGRESSION



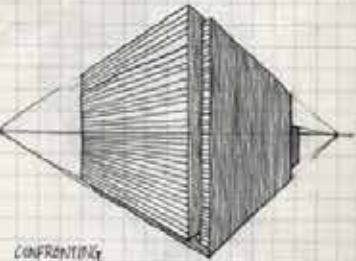
SHELTER



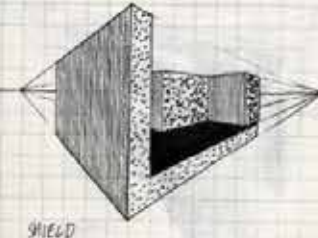
INTIMIDATE



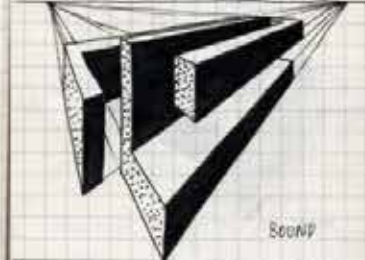
DOMINATE



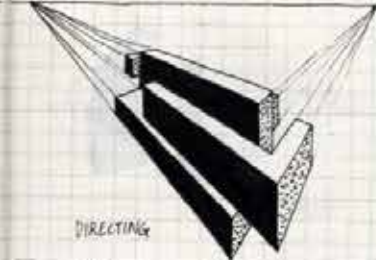
CONFRONTING



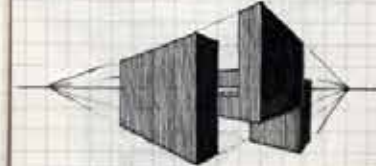
SHIELD



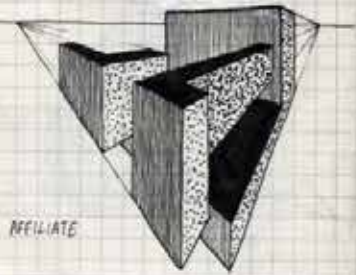
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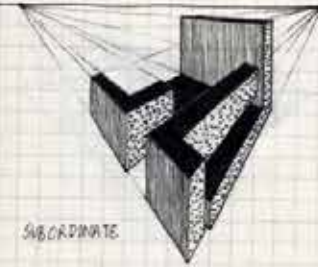
DIRECTING



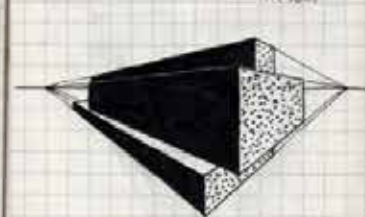
TENSION



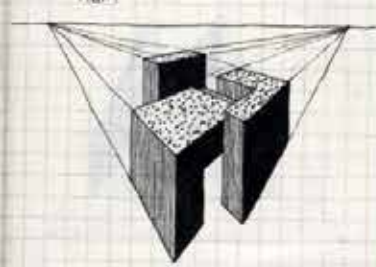
AFFILIATE



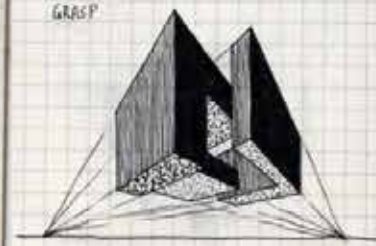
SUBORDINATE



PROTECT



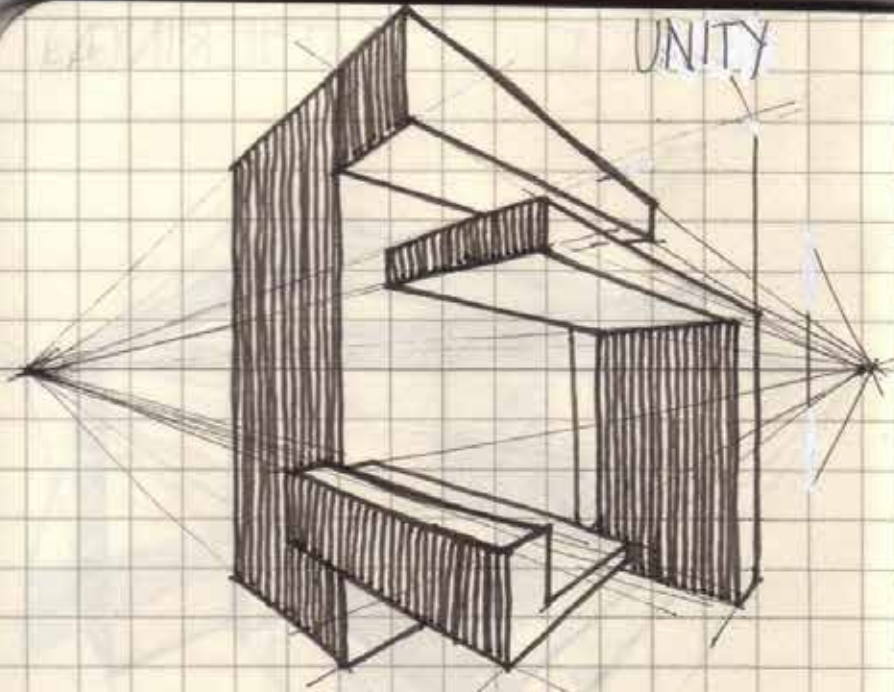
FLIGHT



GRASP

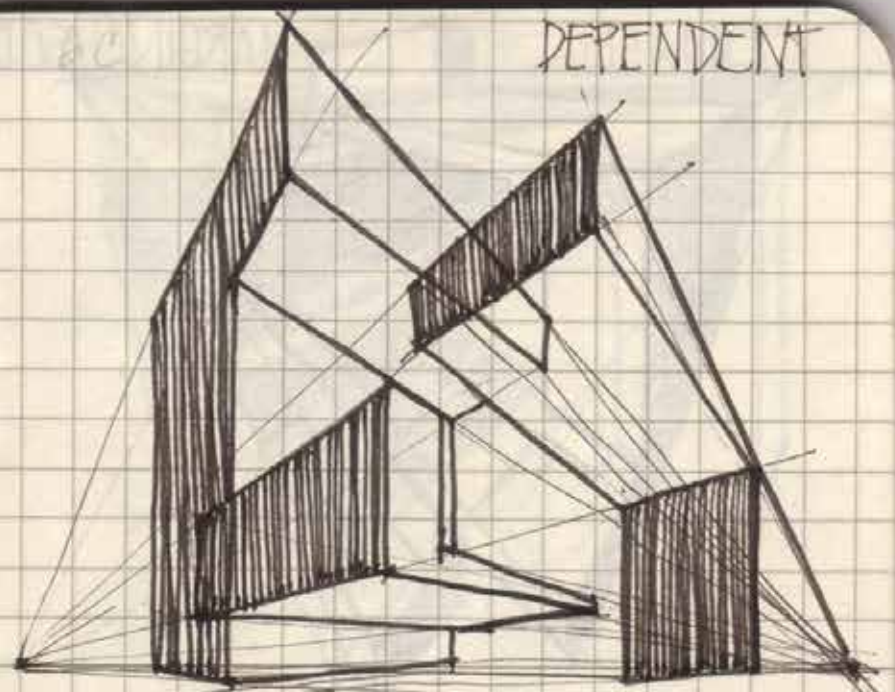
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UNITY



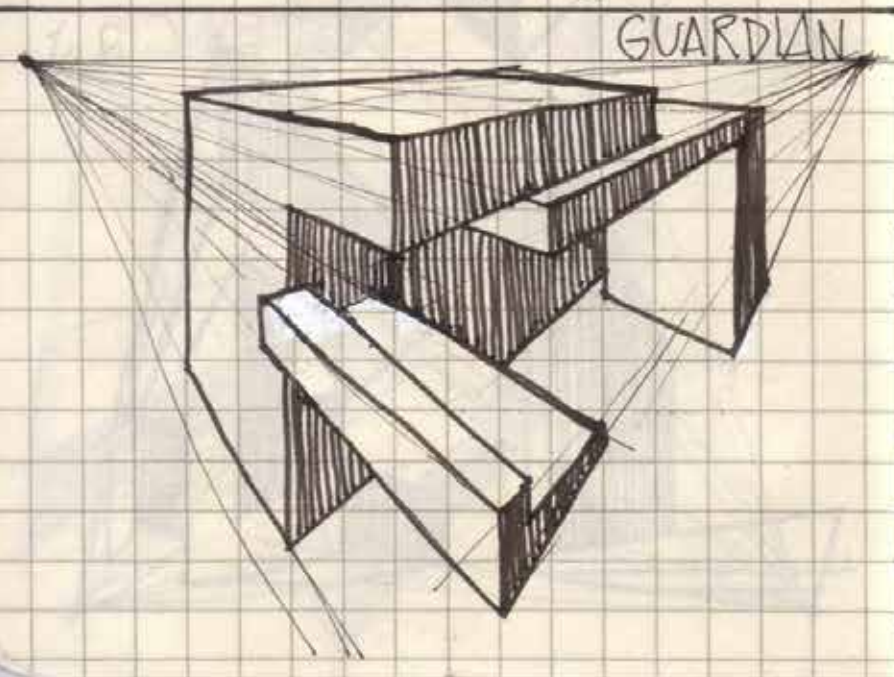
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DEPENDENT



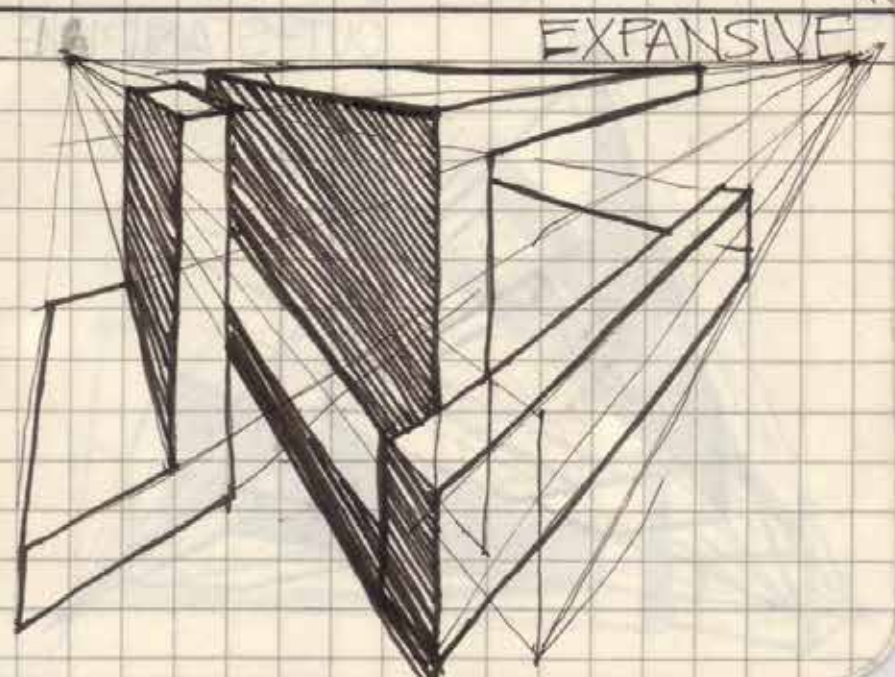
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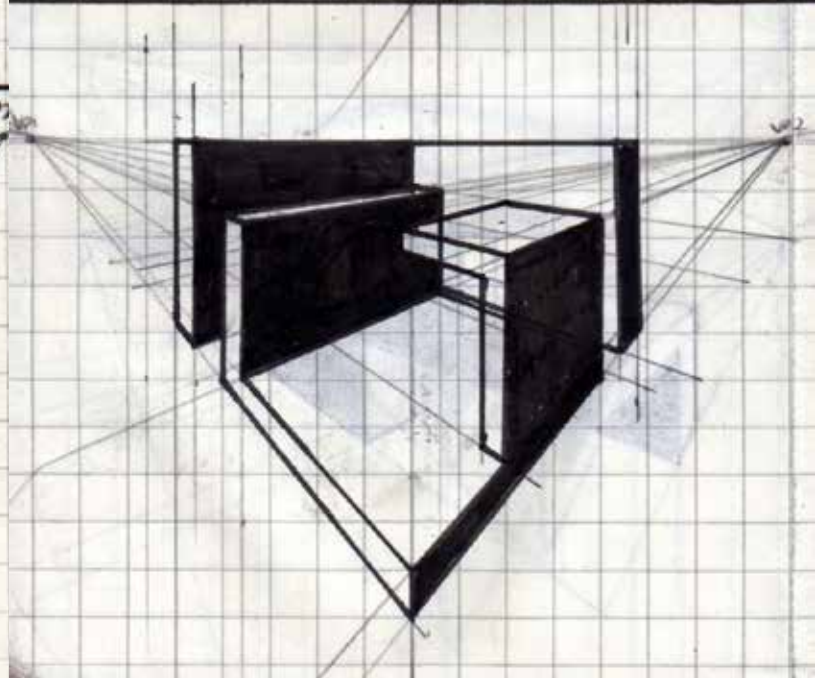
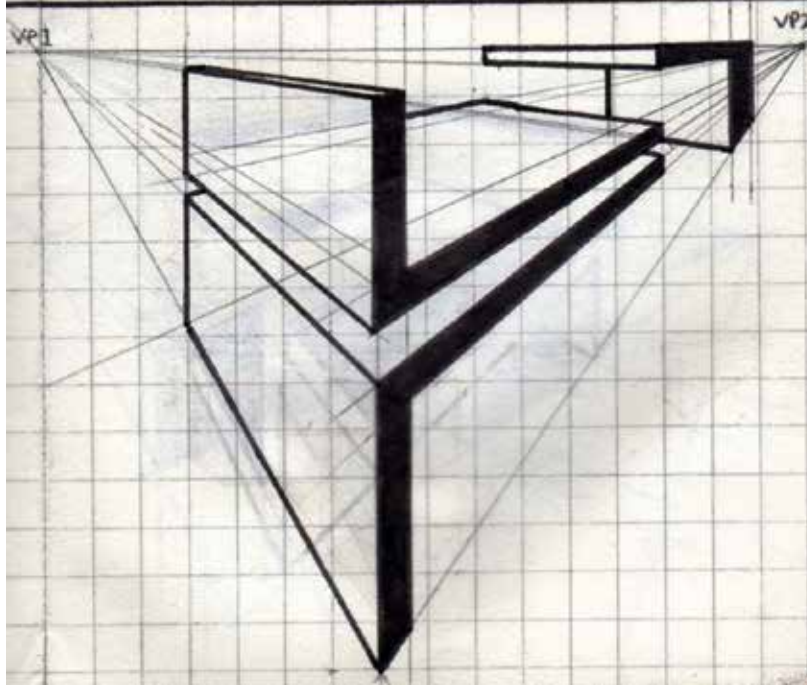
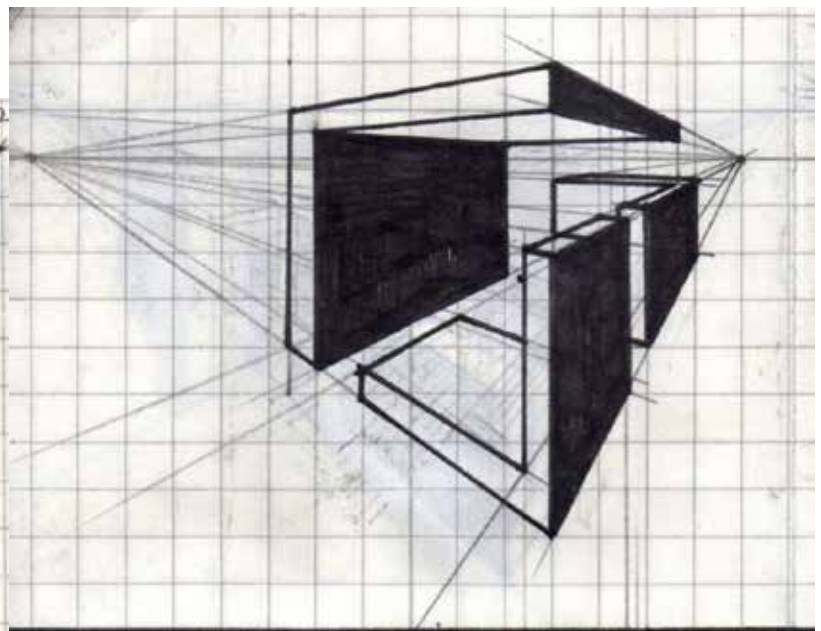
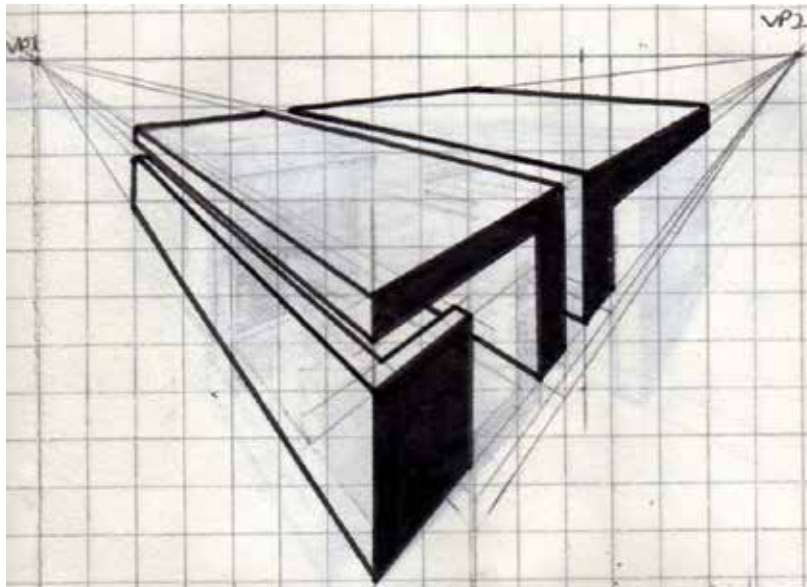
GUARDIAN

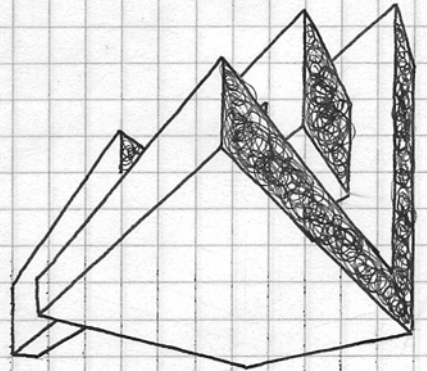
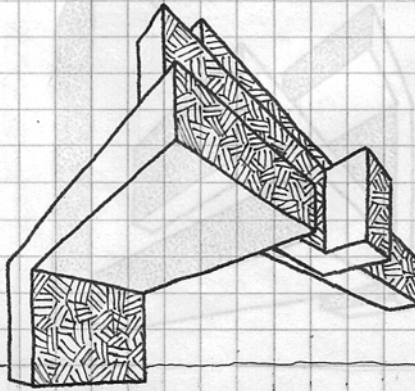
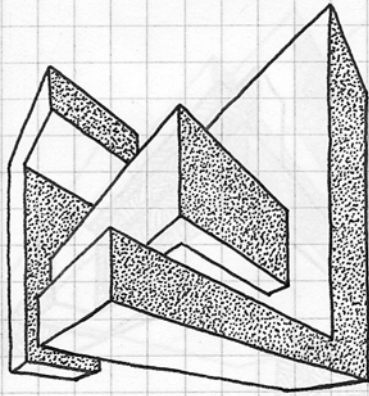
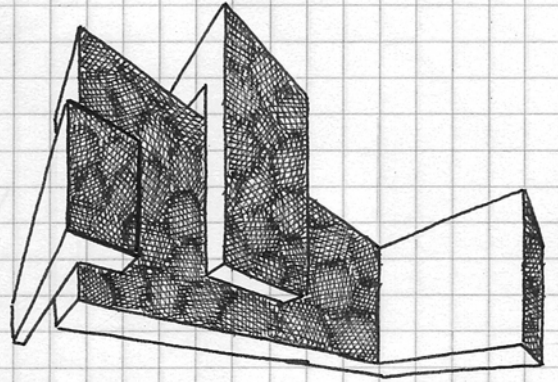
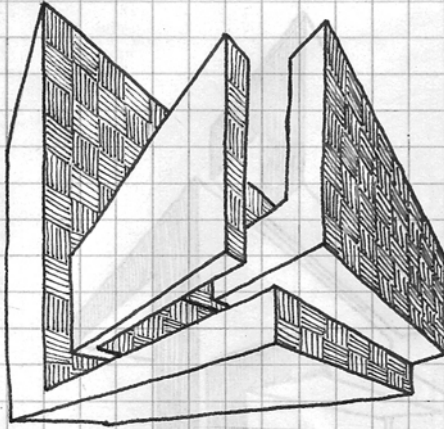
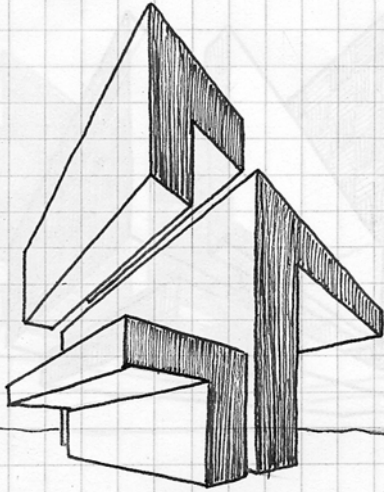


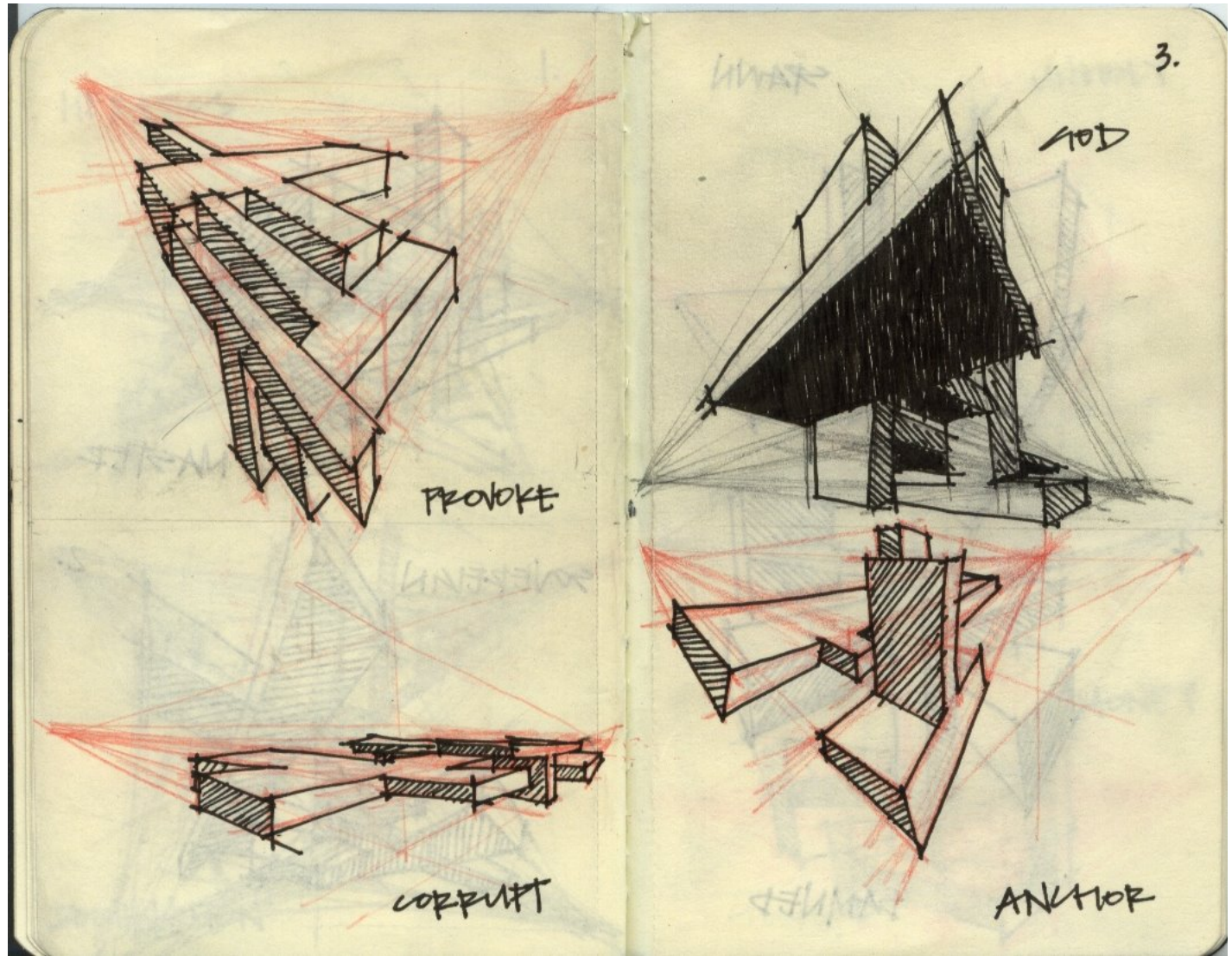
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EXPANSIVE

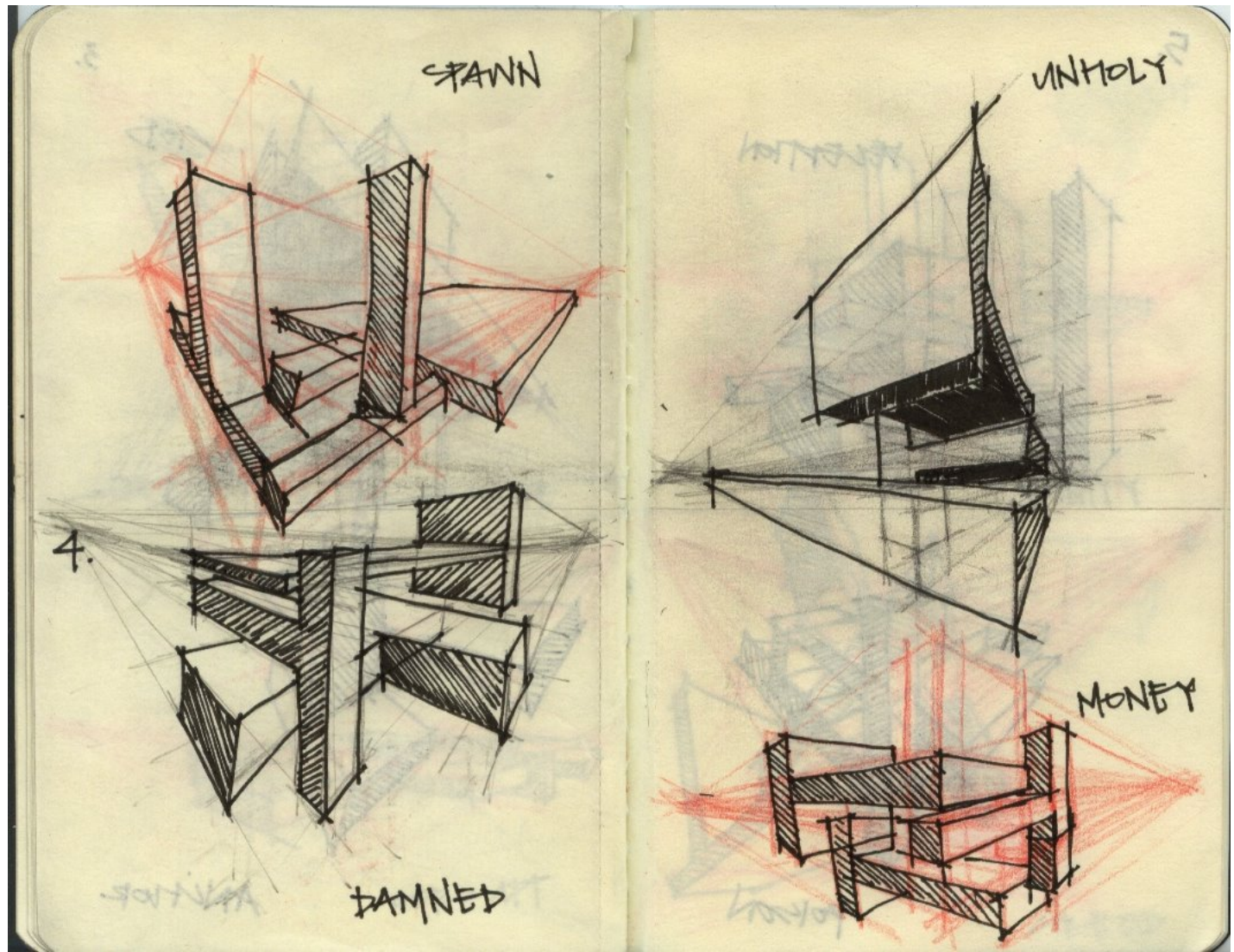








SEAN TRAN



SEAN TRAN

VERSACE



FULL EXTERIOR REPRESENTATIVE OF VERSACE'S SPACE

STRUCTURAL EXPRESSION
VELOCITY
SHADOW CASTING
DECONSTRUCTION



THE SHOWROOM

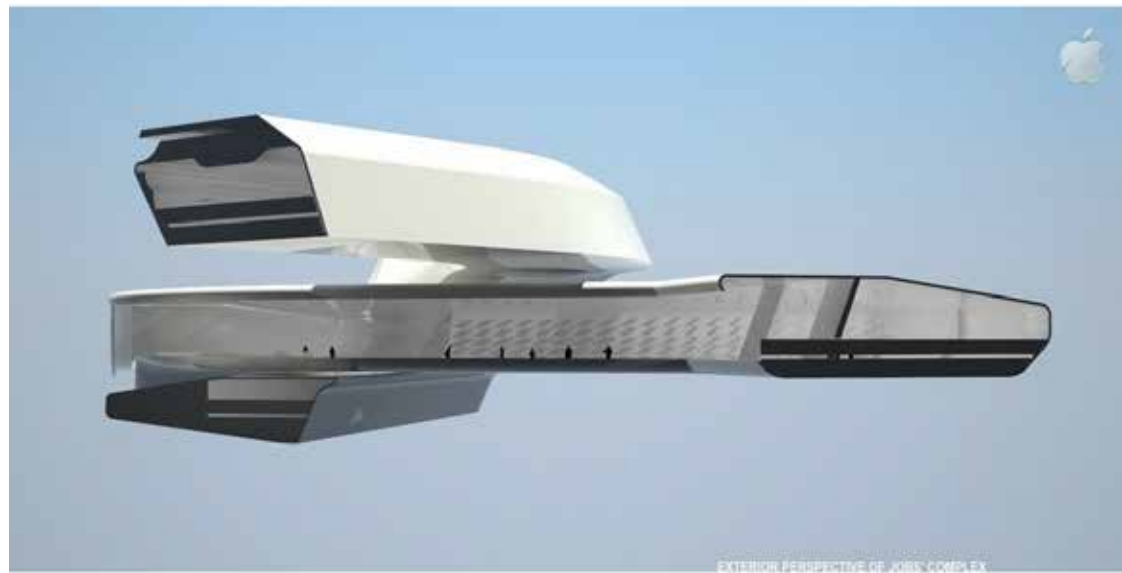
The initial notion for conceptualising Donatella Versace's complex was structural expression. The slabs are glossed black and offset slightly from the facade to express structure as a form of power - holding the entire building together. Furthermore, this contrasts with the white surfaces which enforces the idea of power within the building. Slanted surfaces are used to make people feel as though they are travelling at an exhausting speed - reflecting Versace's voracious and god-like attitude in the Fashion Industry - intimidating workers and customers. Sits in the roof are made to cast linear shadows across the building floor, initiating the grooved and fore running nature of the company. A platform-like office allows for Versace to speculate upon the actions of her employees as they indulge in the cafe and consult with filthy rich consumers on the ground below.



THE SOCIAL LOUNGE

VERSACE

SEAN TRAN



EXTERIOR REPRESENTATIVE OF JOBS' COMPLEX

MONSTROUS BOLD LIQUID SLEEK

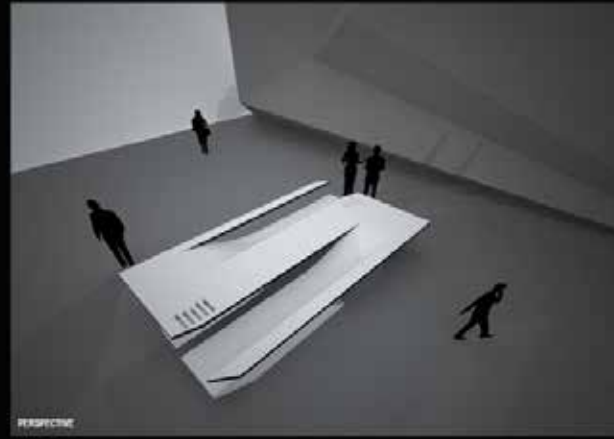


The most difficult aspect in the formation of Steve Jobs' complex was the articulation of each space in relation to one another. A sleek manner had to be implied by the building's form in order to reflect Apple's product range of its most recent 3G, and this was achieved through modelling the building as though it is an extrusion of 3 liquified segments. This was not only applied in the building, but also with interior spaces as components possessed sleek and smooth flowing geometry. Large openings allows for a sense of freshness to be exhibited which further emphasises the notion of their products. Furthermore, Jobs' space is located above all others, representing his reign not only in the company itself, but also in society as a whole, catering for almost the whole technological industry. Ramps and staircases are monumental in terms of scale, provoking, yet at the same time inviting people to endeavour the building's peculiarity.

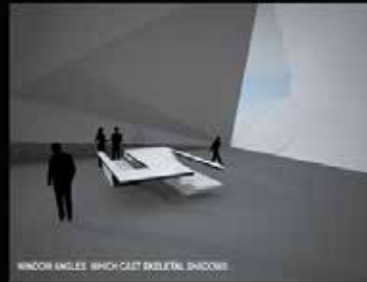


SEAN TRAN

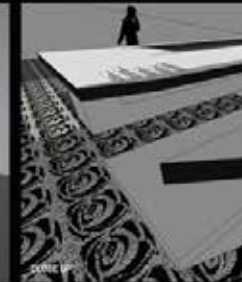




PERSPECTIVE



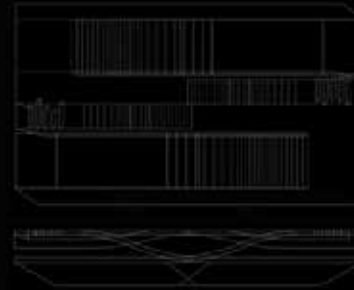
WINDOW ANGLES WHICH CAST SKELETAL SHADOWS



PATTERN

The concept of The Dining Table emerged from the idea of a conventional outdoor park bench - set in an environment which utilises a harmonious sun. Curvilinear geometry is used to reflect not only the mutual connection, but also the peace in which both Jobs and Versace come to as they meet - not only from a corporate point of view, but also from a social one. The base of the seats were modelled to form a 'Solid Ground' for the clients to meet - illustrating a sense of neutrality. Linear cuts cast shadows which makes the table appear as though it were a skeletal frame - illustrating the notion of honesty in meeting with an external party. The asymmetric form of the table is used to synthesise ideas of the two clients, which inevitably provides them with the power to discuss and critically analyse each others perspectives on fashion and technology.

ORTHOGONAL VIEW



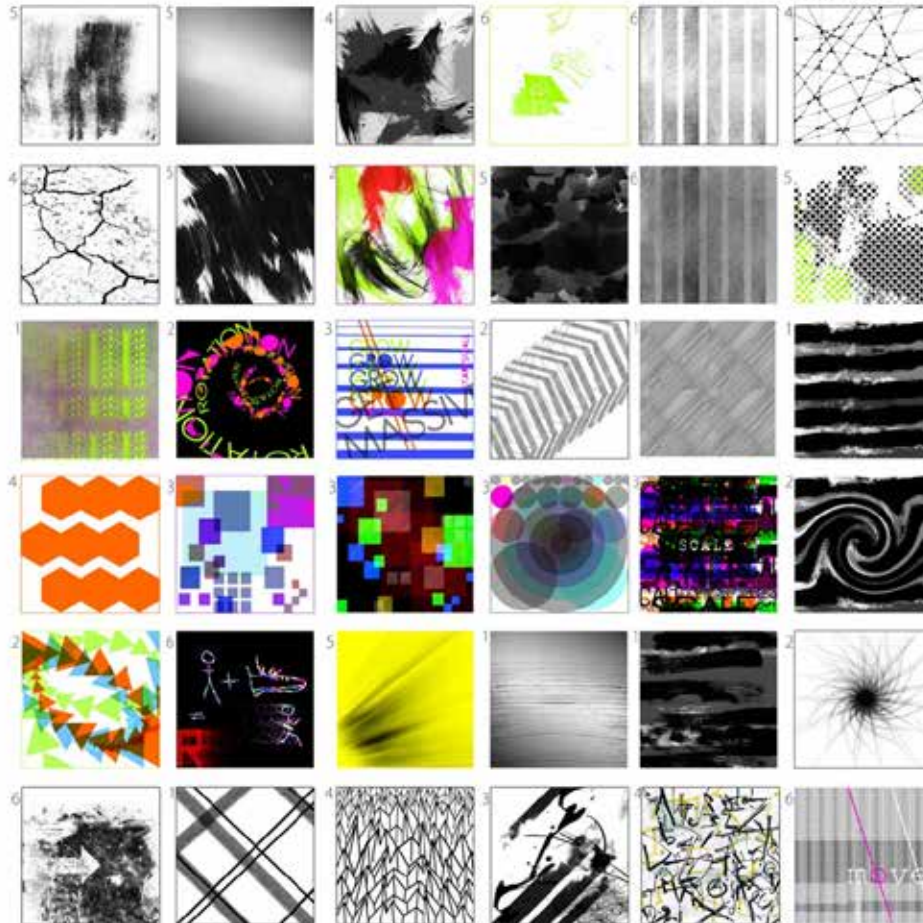
SEAN TRAN

HAYDEN WOOLDRIDGE



textures

- 1 linear
- 2 rotational
- 3 scalar
- 4 jagged
- 5 organic
- 6 velocity



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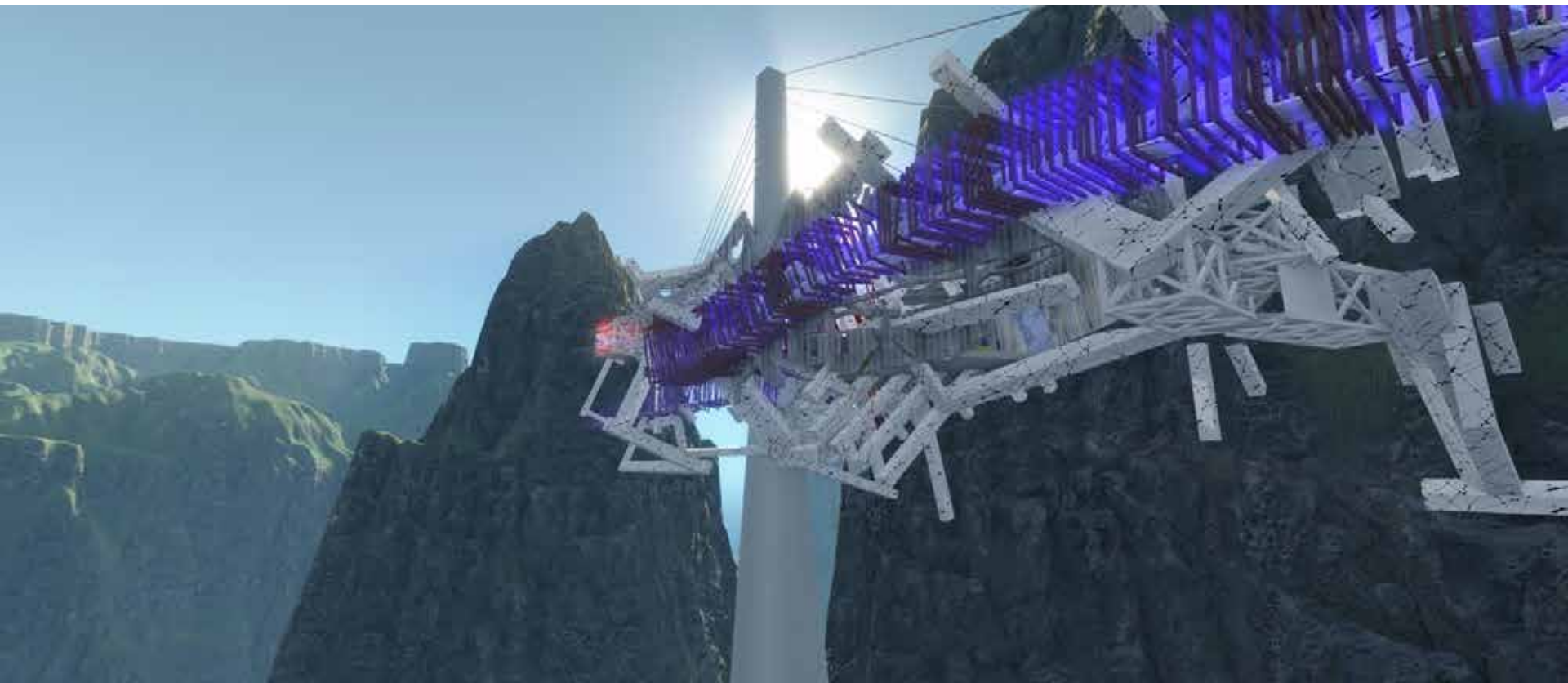


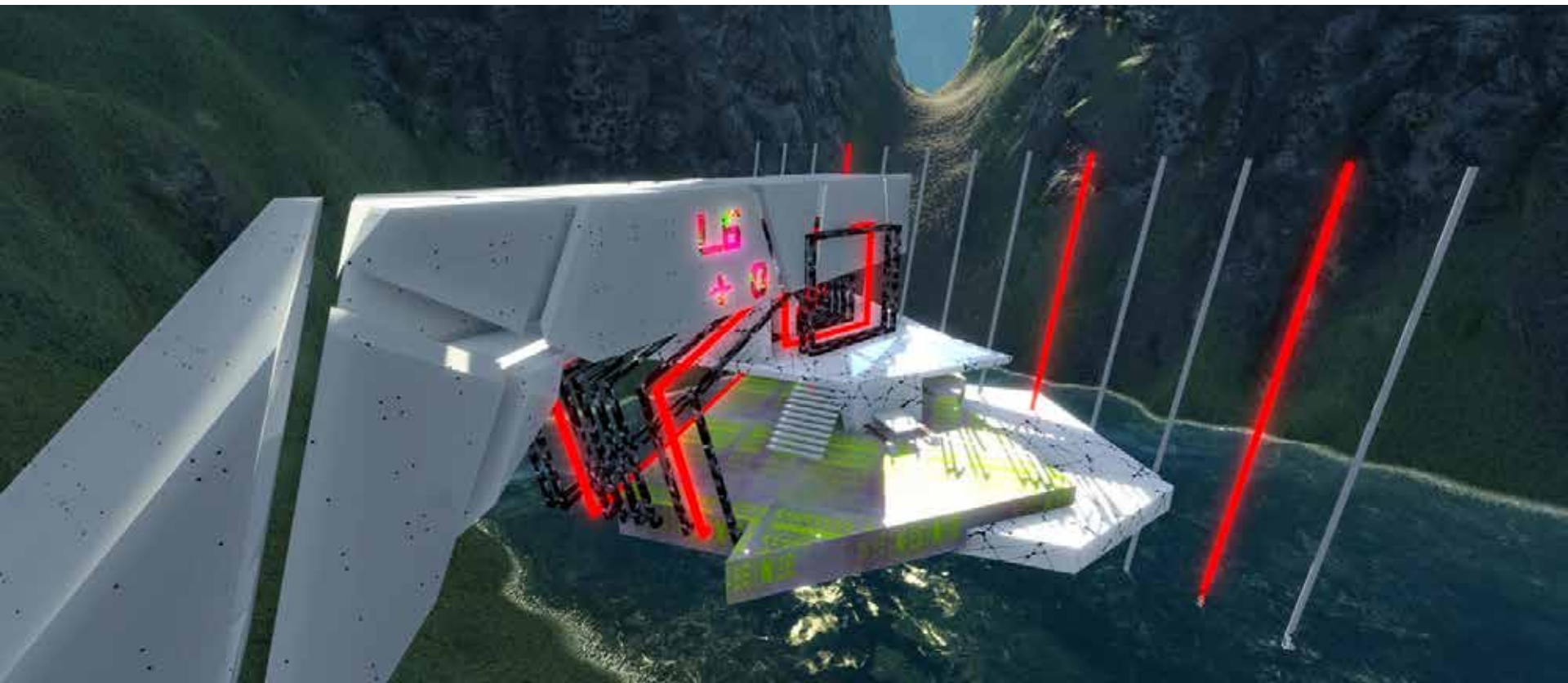
mash up

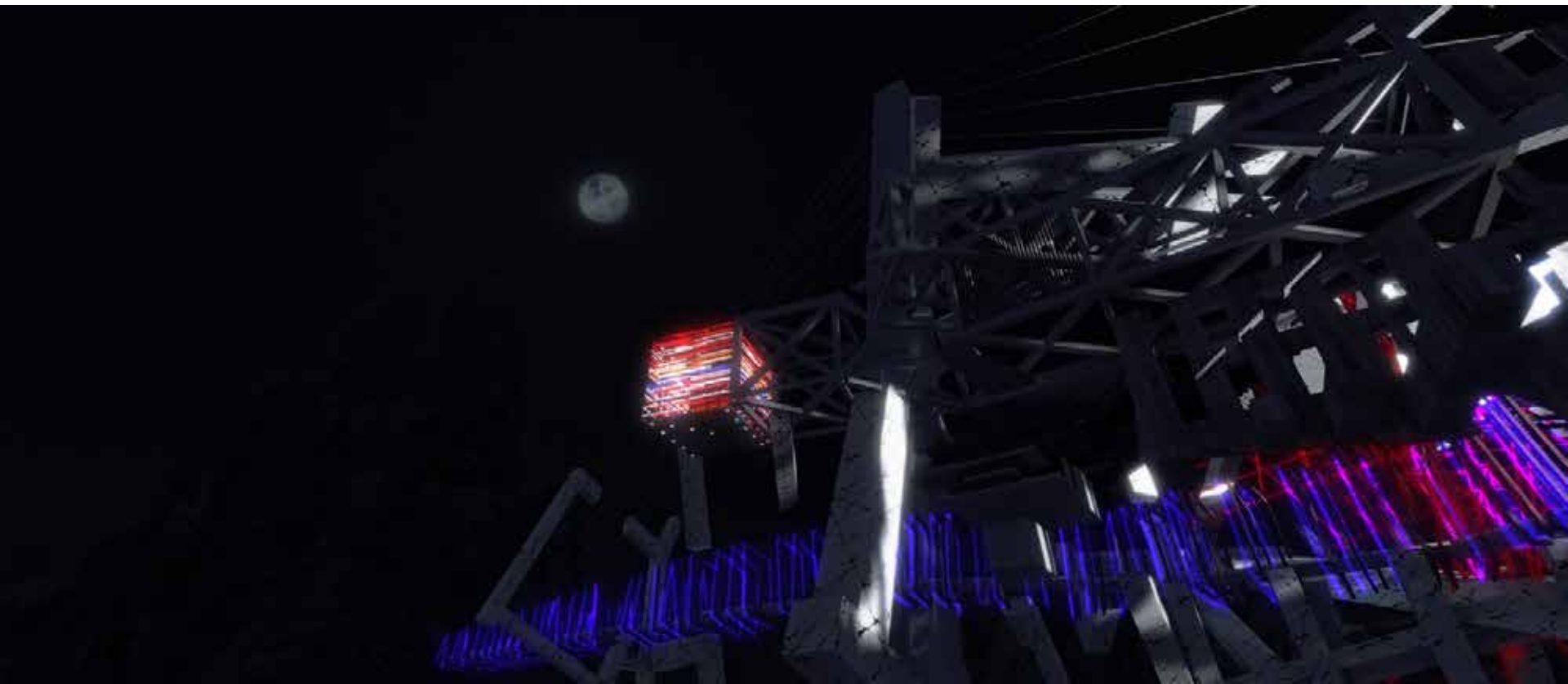
Oprah to appear on Forbes' billionaire list, multimedia icon. first woman is the ultimate. her eponymous television program won. GaGa is apparently already influencing other artists, with numerous blogs gleefully pointing out the similarity of CEO Steve Jobs styling, hair and make-up in recent months this is a joke. "I'm not sure who this person is, to be honest," Aguilera sniffed Ive -- with an assist, of course, from CEO Steve Jobs. With plenty of hype surrounding waste of time GaGa pop artists become the benchmark by which companies in all industries judge themselves. GaGa especially defying all of the preconceptions I don't know if i'm a man or a woman. "O," a top-selling magazine in which Oprah appears on every cover a scary experience . Her book club guarantees best-seller status for its selections. So the product's meaning is almost entirely defined by the designer.





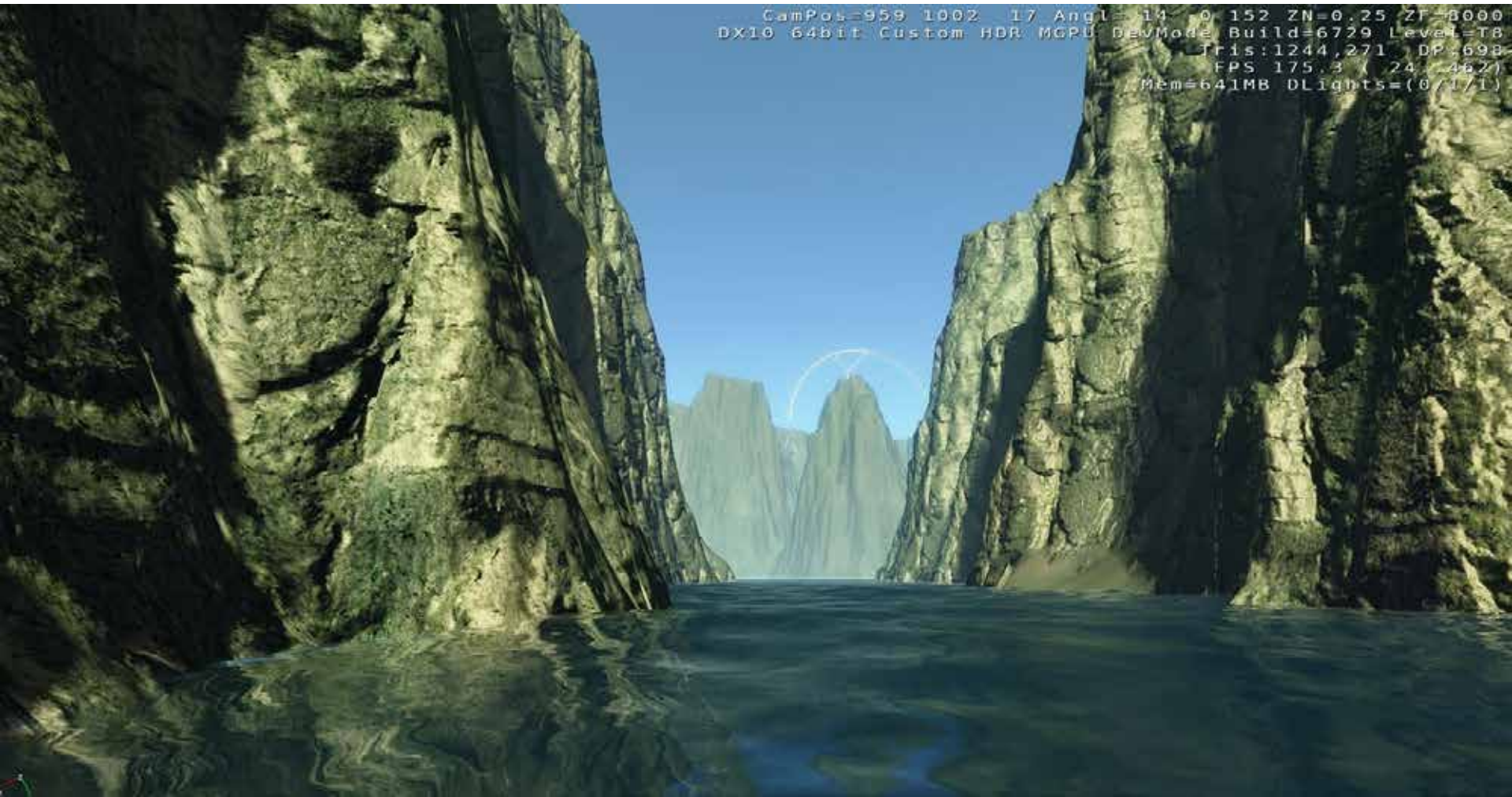




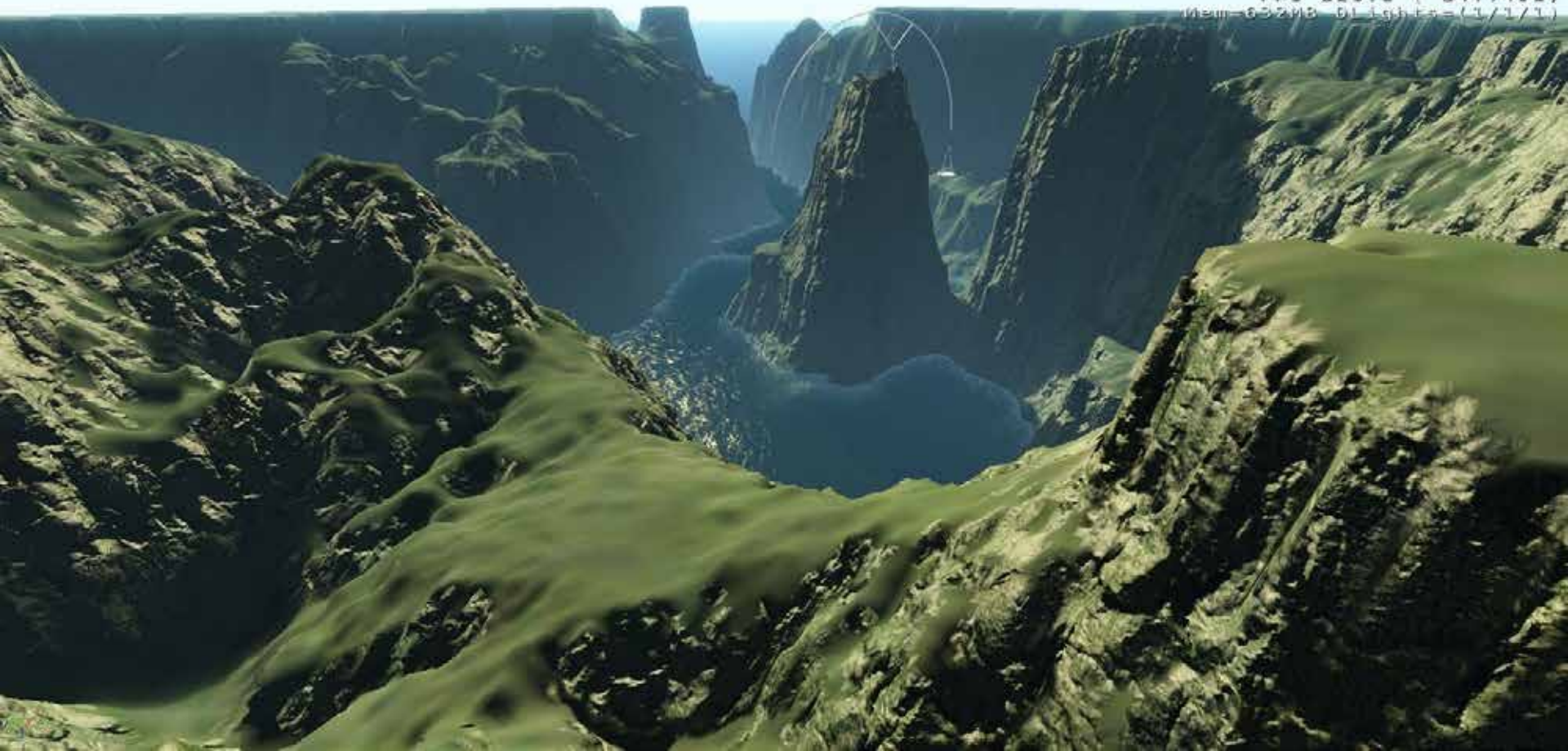


JAMES HARGREVES

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DX10 64bit Custom HDR MGPU DevMode Build=6729 Level=T8
Tris:1244,271 DP:698
FPS 175.3 (24 4621)
Mem=641MB DLights=(0/1/1)



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Tris:1445,239 DP:891
FPS 225.1 (24.491)
Mem=632MB Dlights=(1/1/1)



CamPos=294 -188 229 Angl=-15 0 -38 ZN=9.25 ZF=8000
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FPS 175.4 (24.482)
Mem=544MB DLights=(9/1/1)









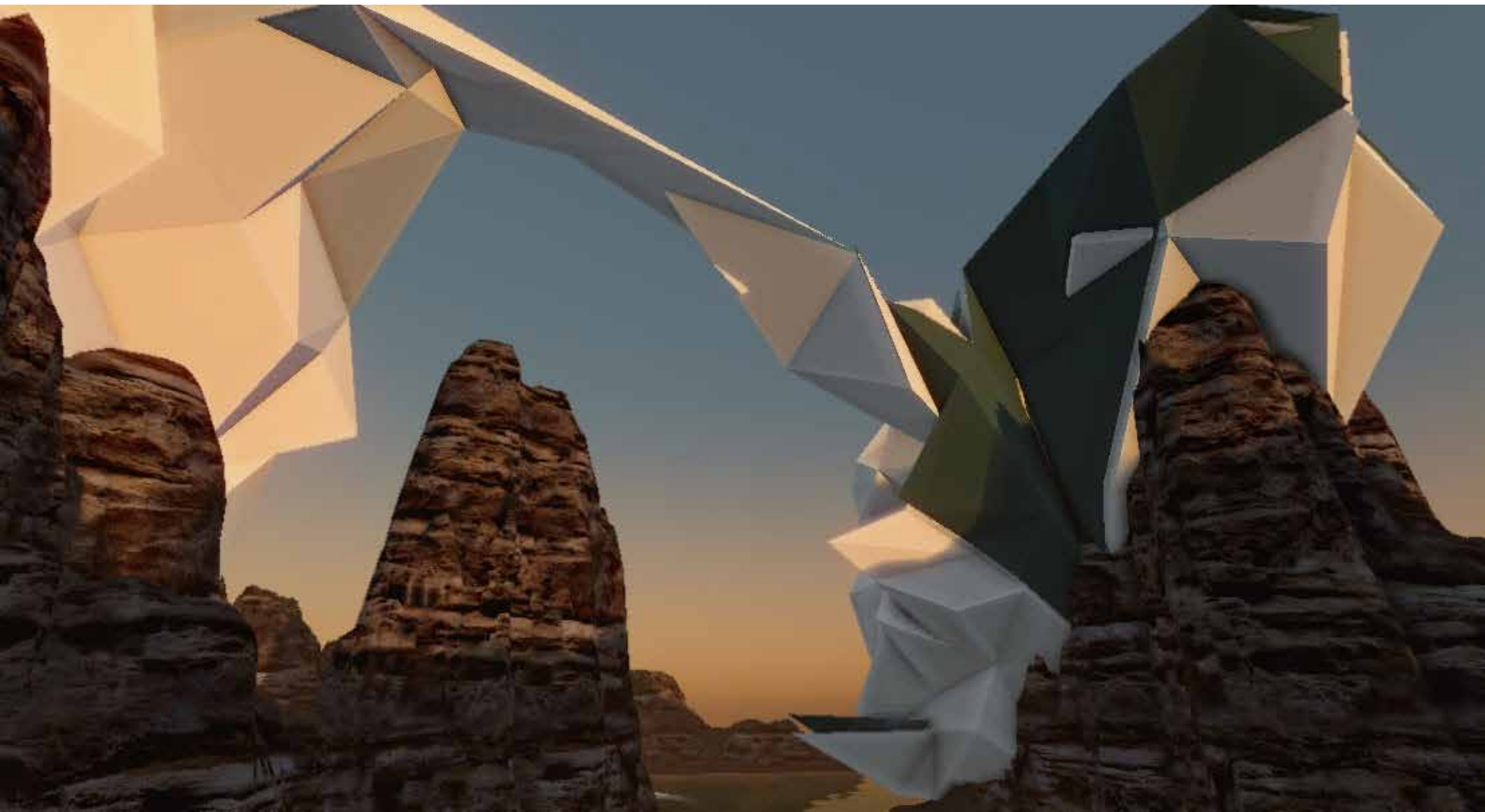


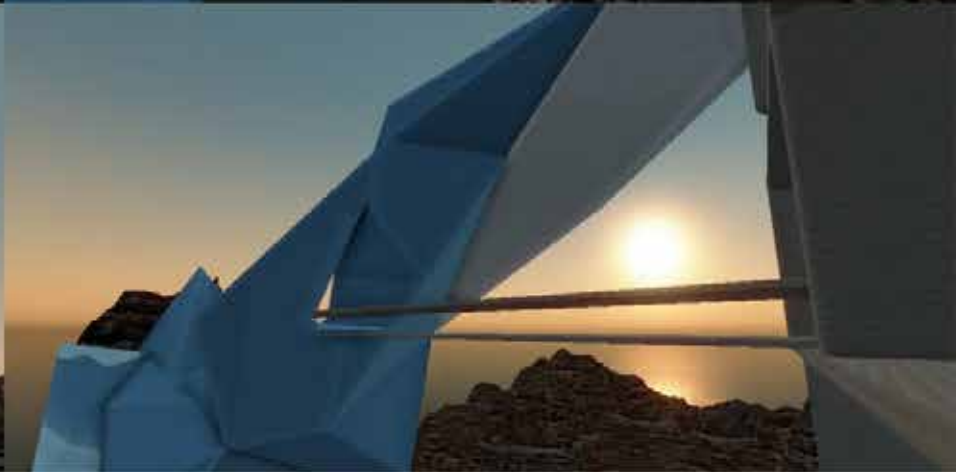




BRIAN NGUYEN







THE INTERCONNECTIONS AND GROWTH OF POWER



THE THREE ELEMENTS OF THIS DESIGN REVOLVE AROUND THE CENTRAL IDEA OF REFLECTING AND REPRESENTING THE CLIENTS' POWER THROUGH THEIR WORK AND SOCIAL INFLUENCE.

LADY GAGA



DRAFT ENVIRONMENT



LADY GAGA'S SPACE DEALS WITH THE NOTION OF POWER THROUGH HER INFLUENCE AMONGST SOCIETY. POWER FOR WEARING "DIFFERENT" TYPES OF CLOTHING, GAGA PUSHES THE BOUNDARIES TO MAKE STATEMENTS OF HER BELIEFS. THIS IS REFLECTED AND REPRESENTED IN THE DESIGN BY "CONCRETE" PARTS OF THE LANDSCAPE IN A MORE UNCONVENTIONAL MANNER/SCALE TO REPRESENT HER POWER AND DOMINANCE OF THE LANDSCAPE. THIS IS ALSO SUGGESTED IN THE SCALE OF THE SPACE AS THE DOMINATING MAN-MADE STRUCTURE OVERPASSES THE NATURAL LANDSCAPE, REPRESENTING GAGA'S POWER.

THESE ARE THE MONUMENTAL SCALE AND THE BRIDGE CAPTION IN ORIGINAL THE DESIGN OF THE LANDSCAPE REPRESENTS THE NOTION OF POWER THROUGH ITS SCALE AND LONG PERMANENCE. THIS IS CLEARLY EVIDENT THROUGHOUT THE PLANNING AND DESIGN OF THE CONNECTION BETWEEN THE LANDSCAPE AND BUILDING.



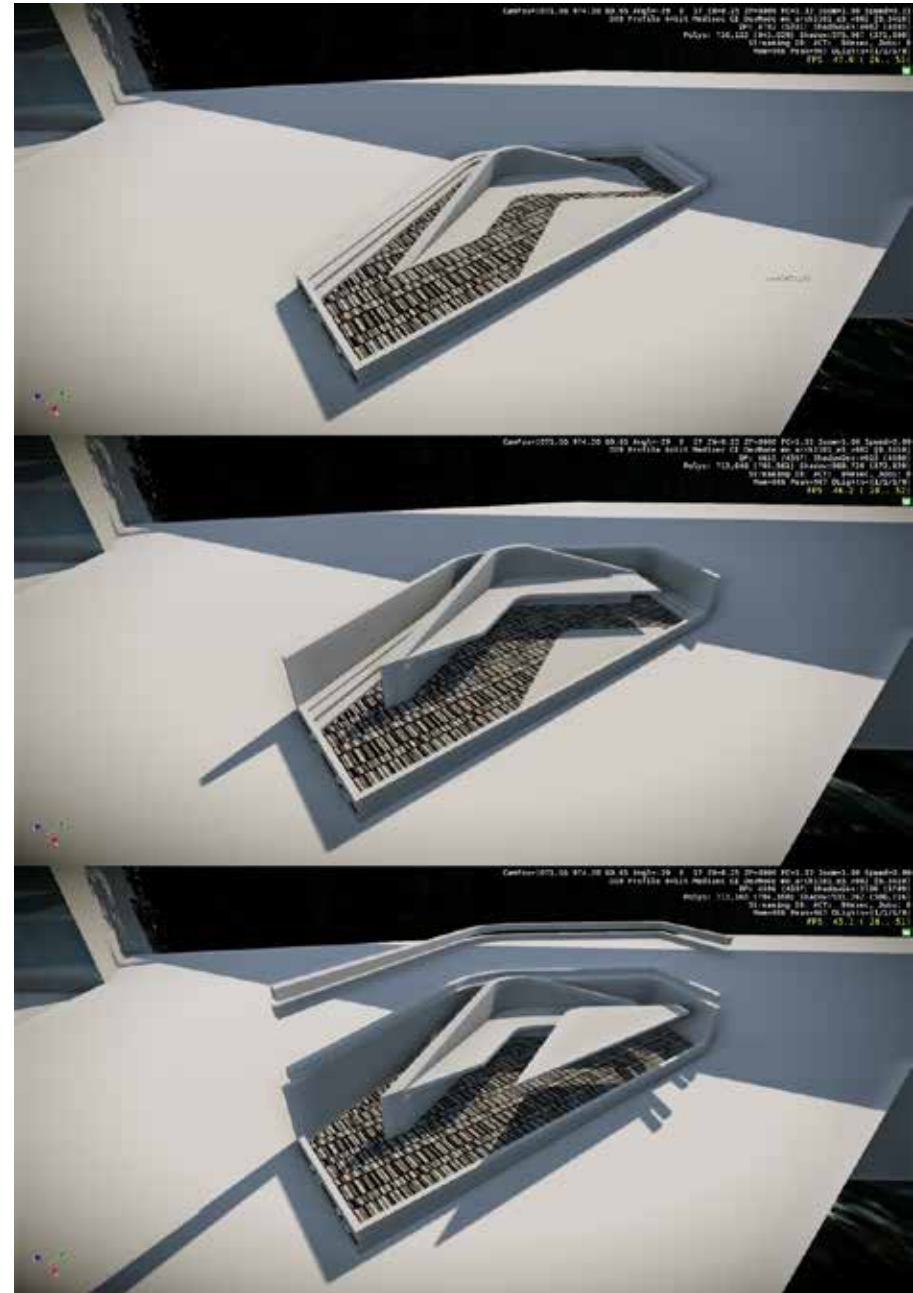
THE INTERCONNECTIONS AND GROWTH OF POWER

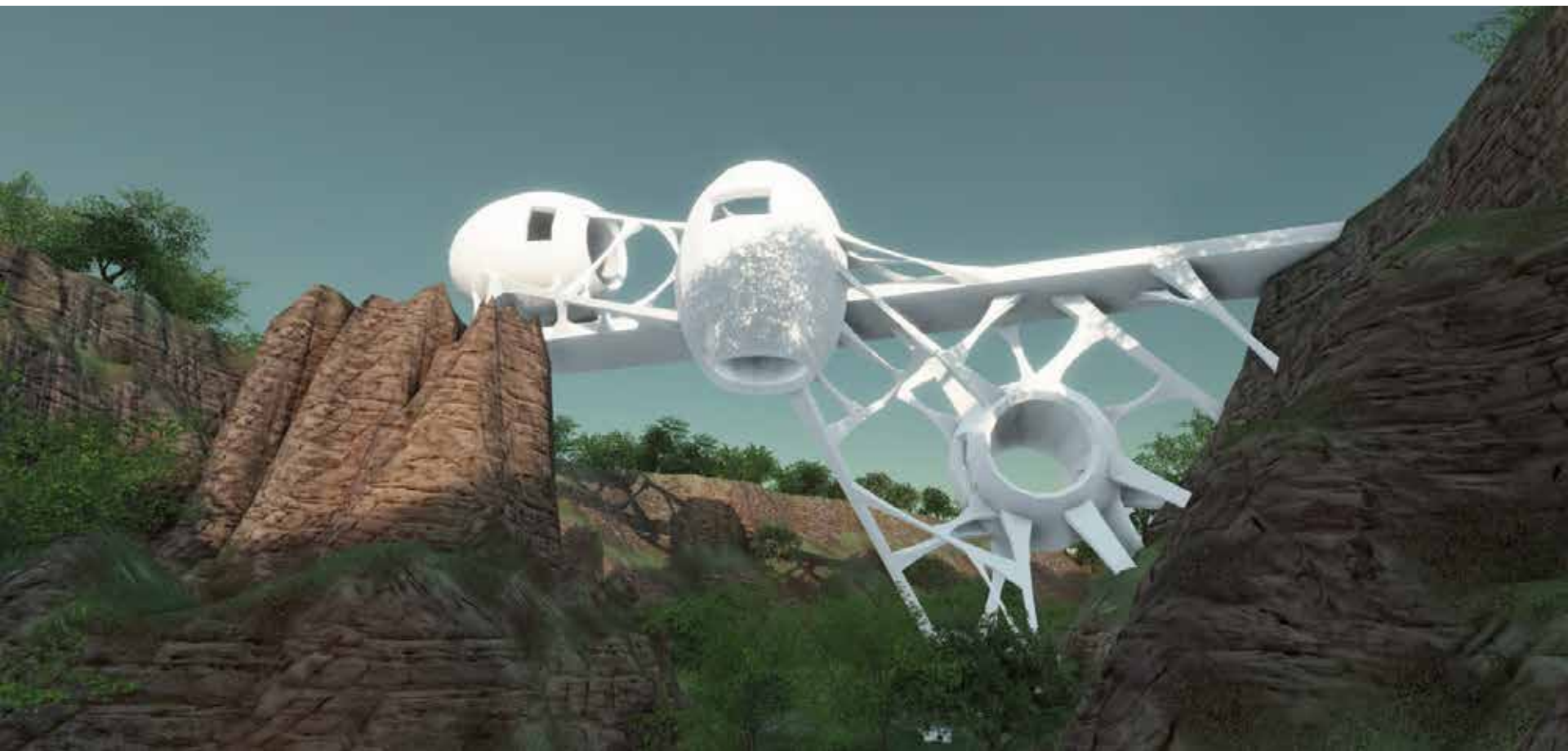
The infographic is a complex, multi-layered layout. It features a central horizontal axis with several vertical and diagonal branches. The design is composed of various elements:

- Top Left:** A large, stylized teal and white geometric shape resembling a tree or a network structure. Below it, a small circular inset shows two people in a meeting.
- Top Center:** A horizontal row of Chinese characters: 雙子星 飛 龍 航 空.
- Left Column:** A vertical stack of six landscape photographs showing a sunset over a mountain range.
- Center:** A series of white, 3D-rendered rectangular blocks and lines that form a structural or organizational diagram.
- Right Column:** A vertical stack of six photographs showing various scenes, including what appears to be an airport or a large facility.
- Bottom Left:** A large, teal-colored geometric shape that looks like a stylized mountain range or a network node.
- Bottom Right:** A large, red and white geometric shape that resembles a stylized arrow or a network path.

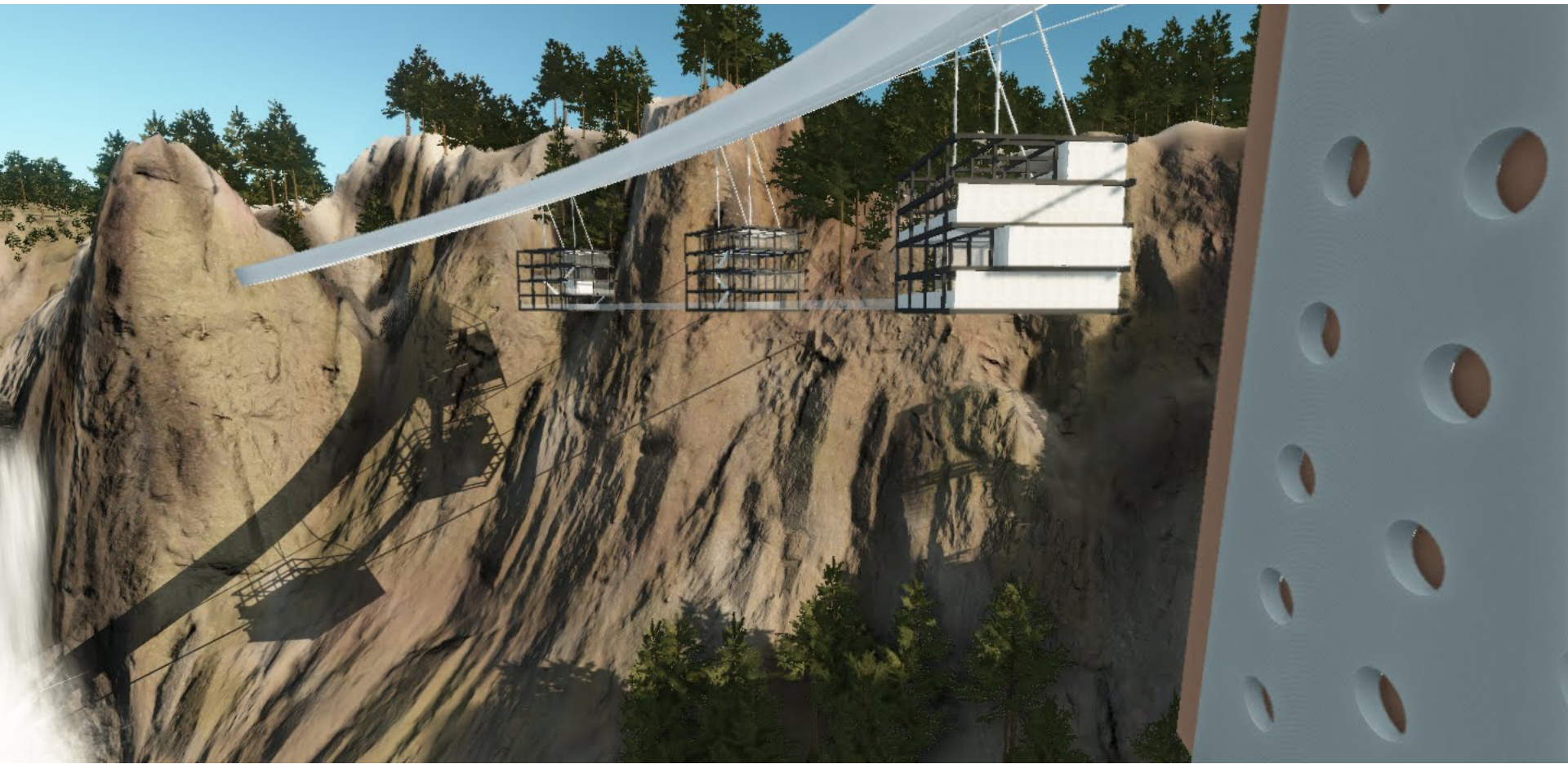
Text blocks are interspersed throughout the layout, often accompanied by small images or icons. The text is in both English and Chinese. The overall aesthetic is modern and professional, using a color palette of teal, red, white, and grey.

Massayu Masagos

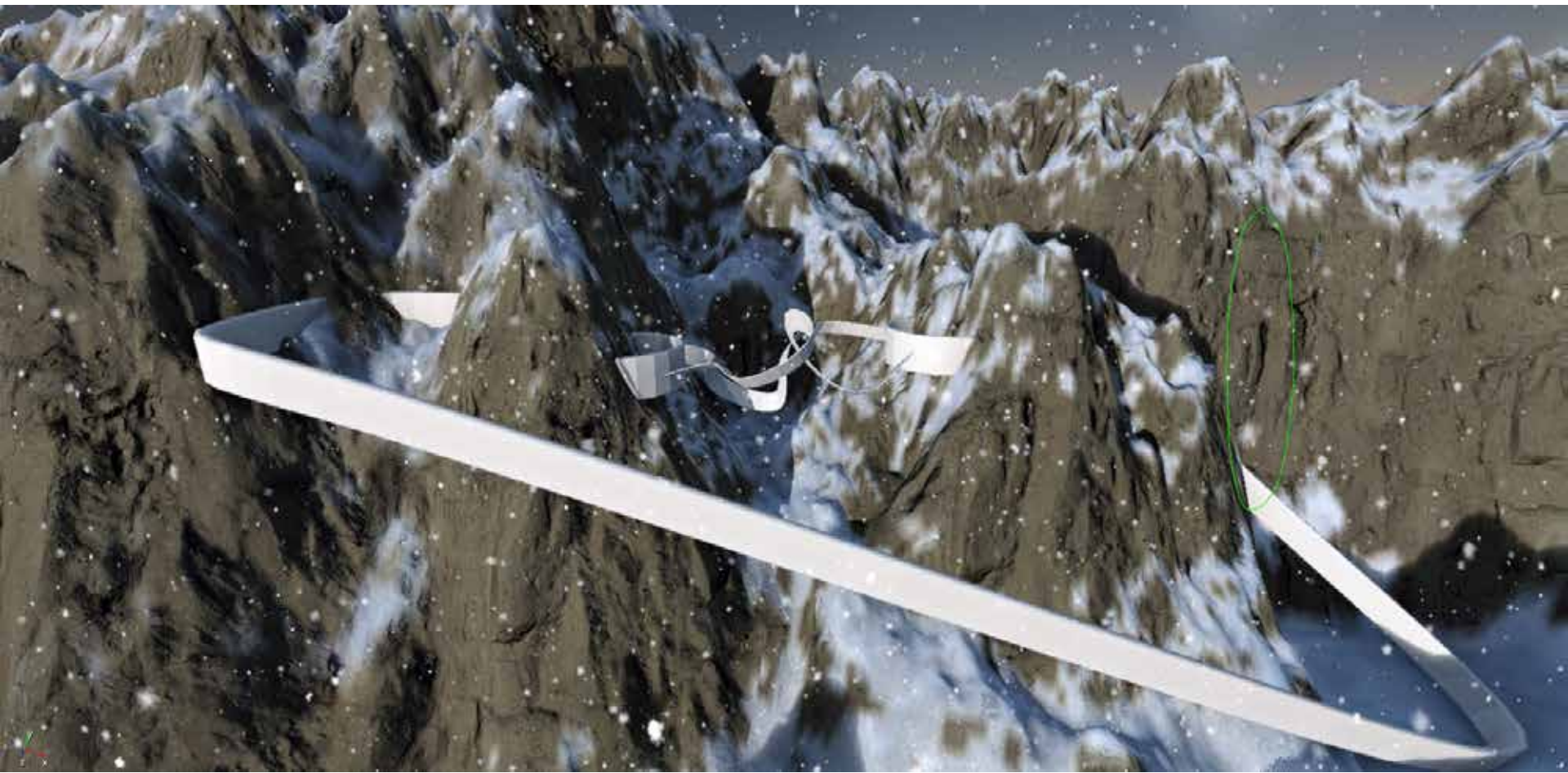




BLAKE CASHMAN



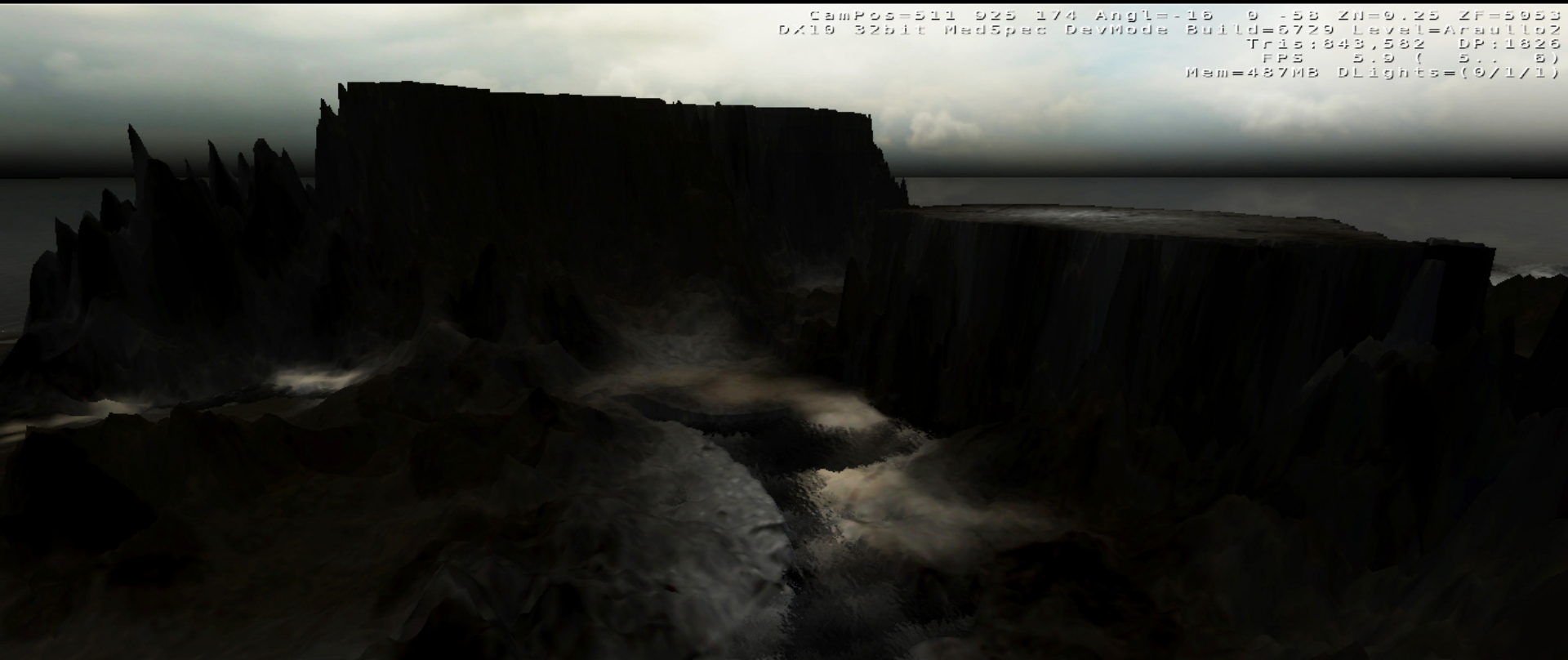
JARROD HINWOOD



MILLI LAKOS

POETIC APOCALYPSE

CamPos=511 525 174 Ang1=-18 0 -58 ZN=0.25 ZF=5953
DX10 32bit MedSpec DevMode Build=6729 Level=Arault02
Tris:843,582 DP:1826
FPS 5.9 (5.1 8)
Mem=487MB DLights=(0/1/1)



REBEKAH ARAULLO

TASK FOR TODAY

1. Divide the pages of your notebook in half. Draw a horizon line in the upper and lower halves. Use a single screen if using an iPhone or iPad or similar.
2. Draw a series of 6 one point perspectives exploring the relationship between three "Cross-Shaped" prisms in space. Think about the prisms themselves, and the spaces in between them, as concept designs for an architectural folly. The proportions of the Cross-Shaped prisms should be different in each of your 6 drawings. Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.
3. For each of the 6 drawings above draw 2 more perspectives. The supplementary perspectives will show the Cross-Shaped prisms and their relationships in space from a different point of view (e.g. above you, at eye level, below you). Use carefully hatched lines to highlight one set of surfaces that exist in parallel planes.
4. Under each perspective drawing write a few words that connect with your relationship to the prisms (e.g. above you, at eye level, below you) and also allude to a theory. The 18 short sentences (3-5 words is recommended) should be different.

Note: throughout the class students will be constructing examples of these perspectives using SketchUp and importing them into Lumion.

QUESTIONS?