

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](#)

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<http://bldgblog.blogspot.com>

ARCH1101 EXP2

THE MARKER

RUSSELL LOWE

THE BRIEF FOR EXPERIMENT 2
THE ARCHITECTS
THE CONCEPT // TWO CONCEPTS
THE TOOLS
THE AXONOMETRIC
STUDENT WORK
Lumion

THE BRIEF



Roanna Manlutac: Kenzo Tange and Kengo Kuma

Jackey Yuen: Daniel Libeskind and Hans Schauron

Rosmaond Kember: Farshid Moussavi and Frei Otto

Ivana Kuzmanovska: Carlo Scarpa and Alvaro Siza

Vinh Nguyen: Peter Stutchbury and Kazuo Shinohara

Brad Inwood: Mimar Sinan and Hijjas Kasturi

James Pedersen: Buckminster Fuller and Olson Kundig

Rob Asher: Frank LLoyd Wright and Sou Fujimoto

Nicole Gardner: Cedric Price and Neri Oxman

Lisa Dew: Sanna and Jorn Utzon

THE ARCHITECTS

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

THE CONCEPT

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

THE TOOLS

~~THE TOOLS~~

INSTRUMENTS





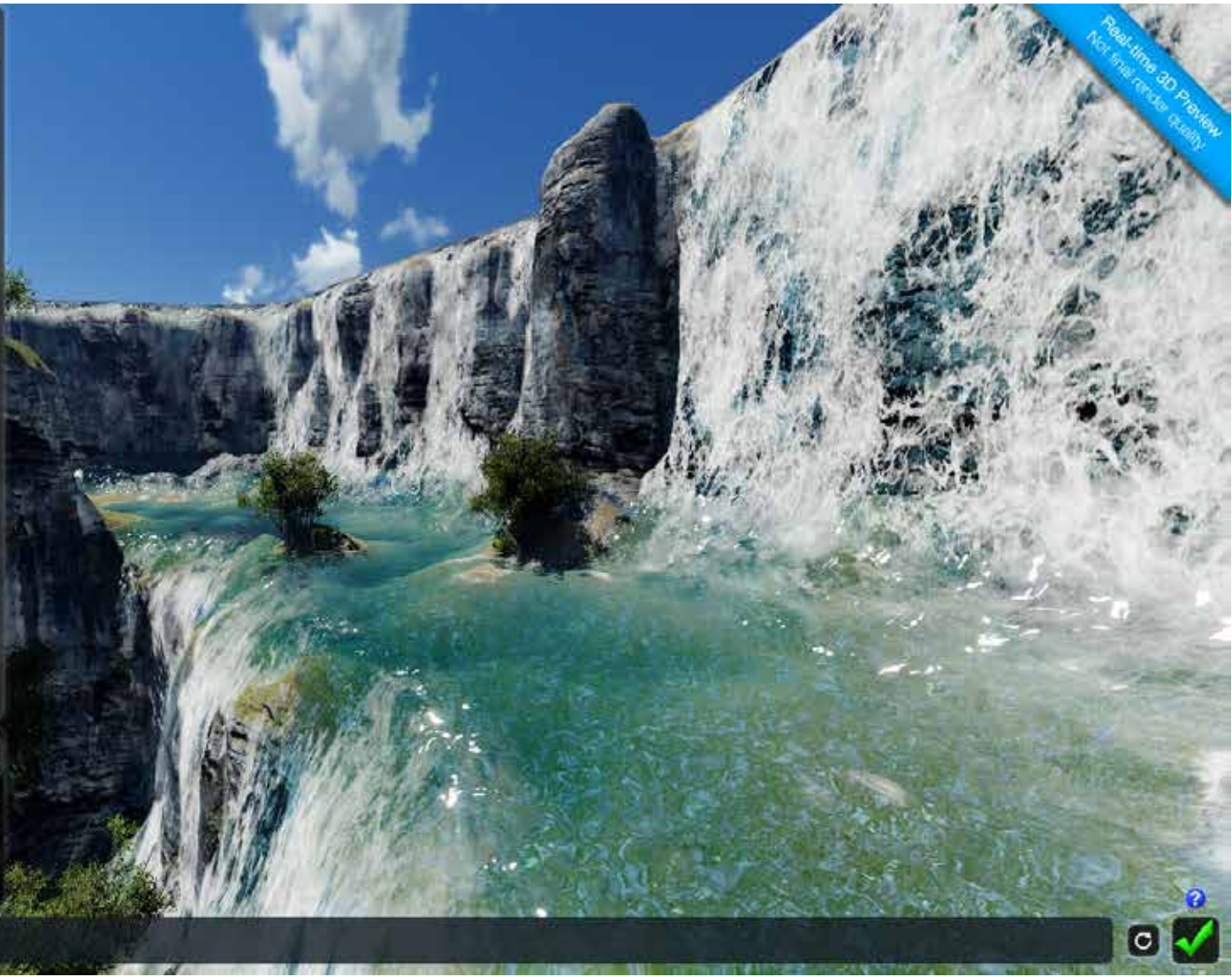








- Bump factor
- Tiling
- Reflection Power
- Specular Low
- Foam
- Fresnel Power
- Caustics Tiling
- Anisotropic
- Specular High



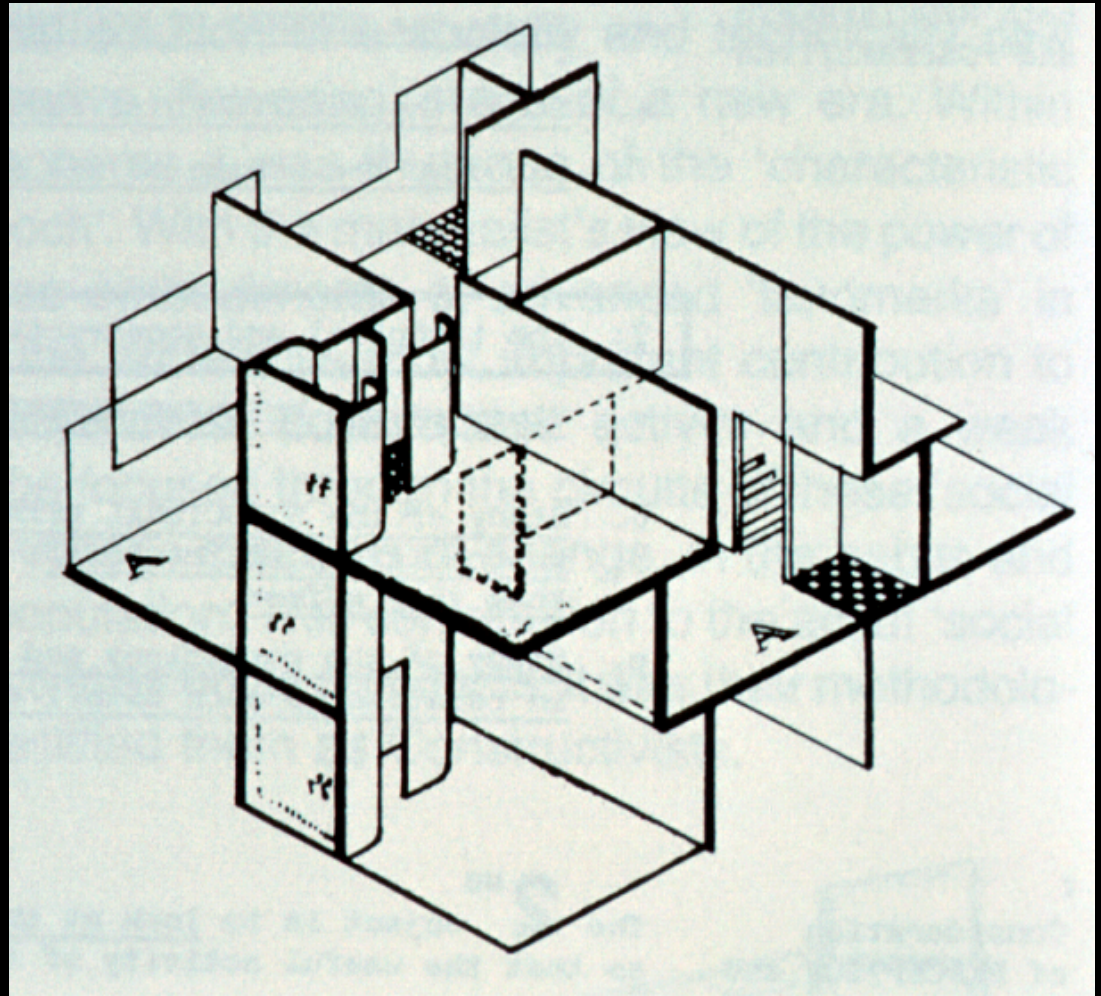
Real-time 3D Preview
Not final render quality



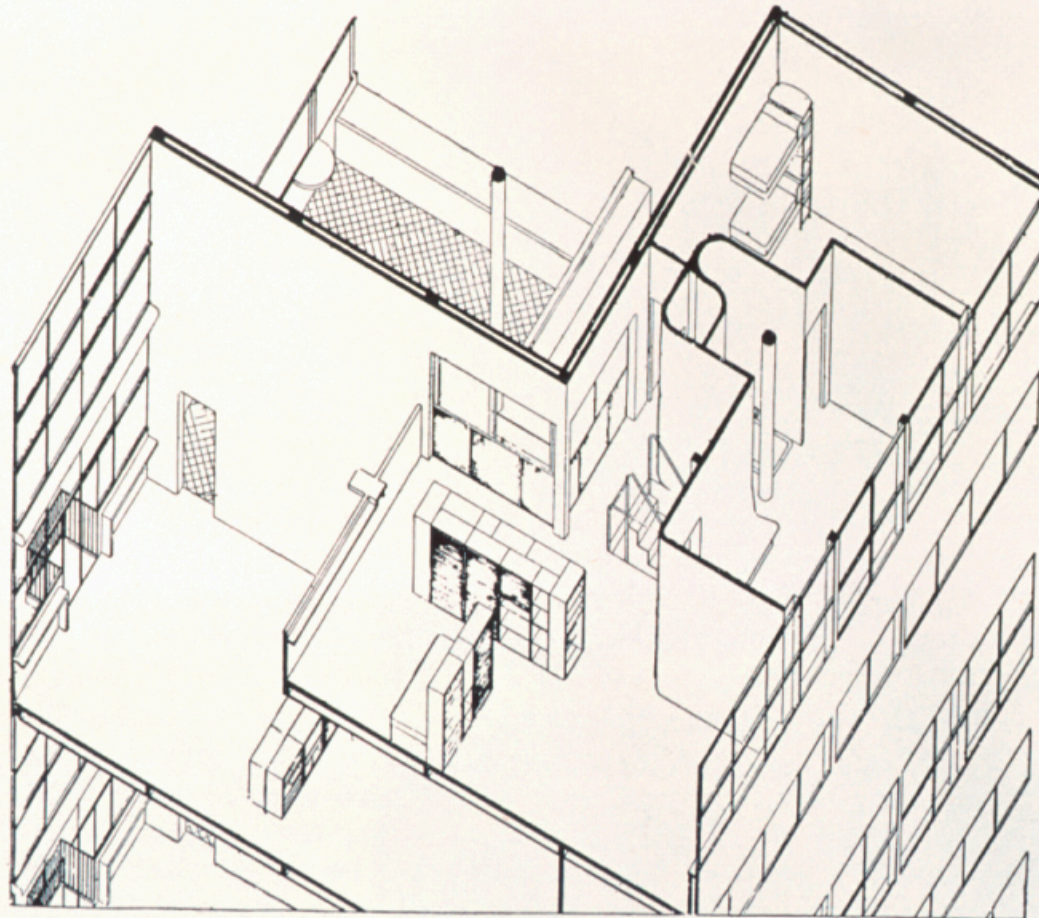
PARALLEL
PROJECTION
AXONOMETRIC
ISOMETRIC



PERSPECTIVE [ONE POINT]



PARALLEL PROJECTION [ISOMETRIC]



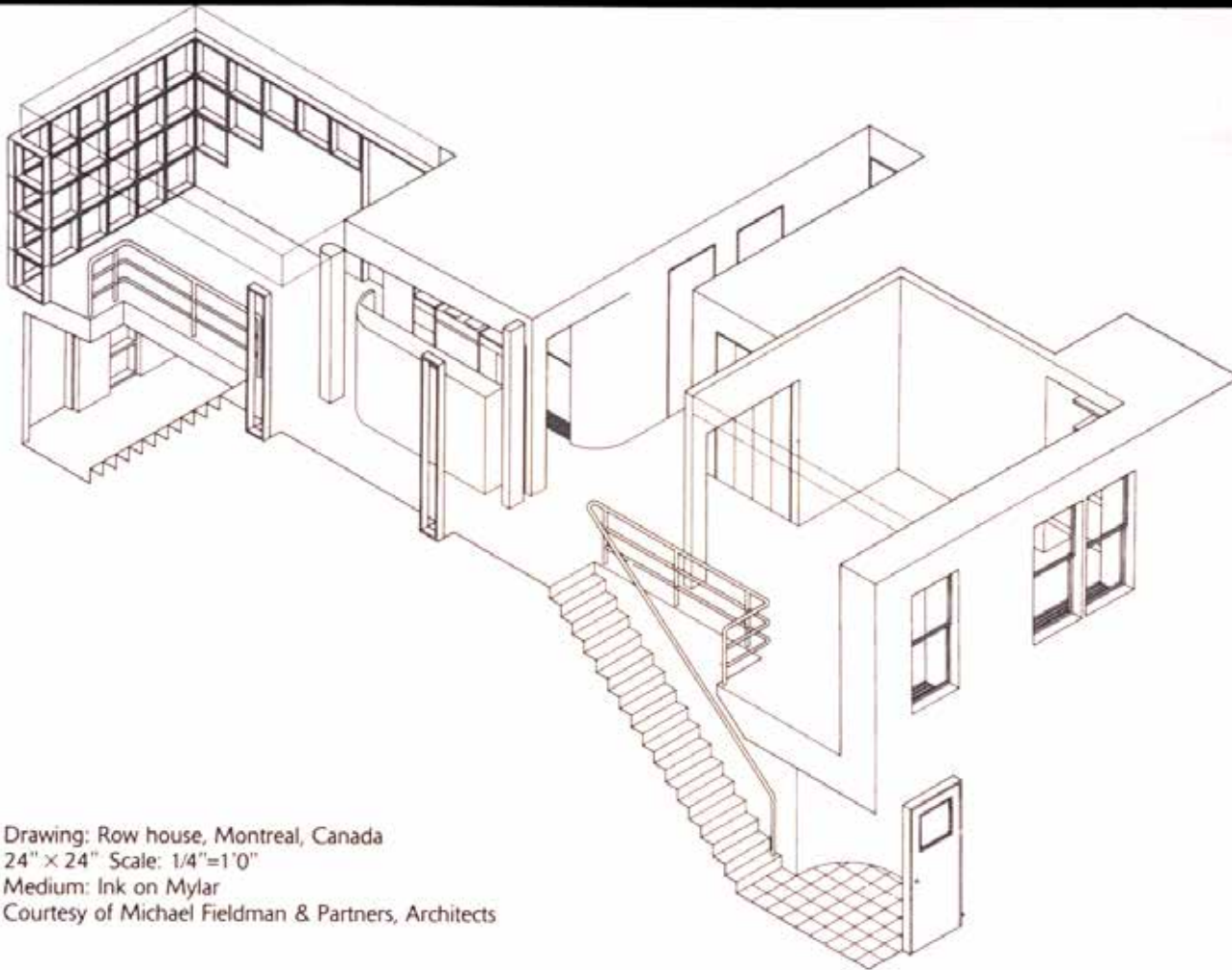
Le Corbusier und Pierre Jeanneret:

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

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

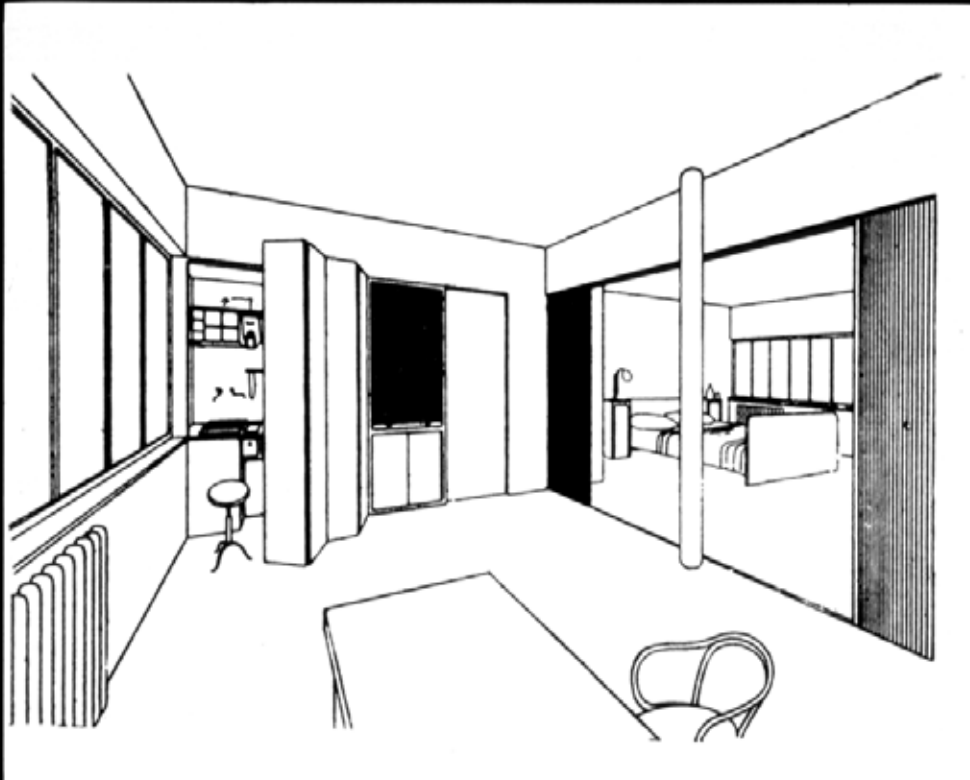
Just how far the
pective and to axon
in the case of Hilber
ing at the bottom rig
"Hochhausstadt" wh



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]

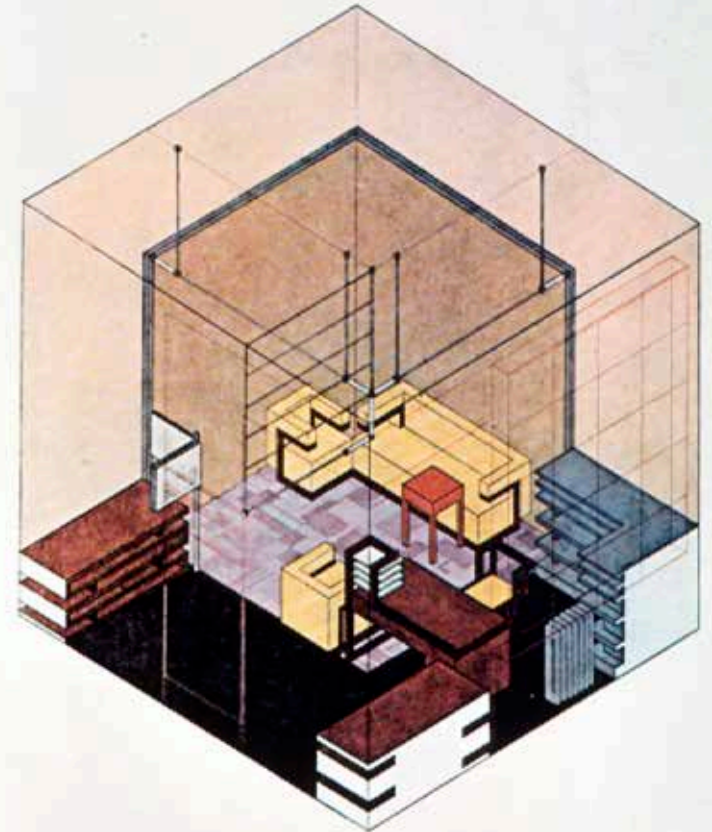


PERSPECTIVE [TWO POINT]

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

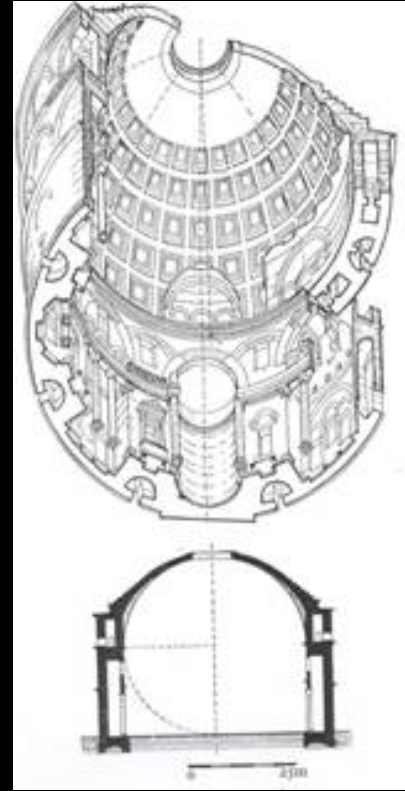
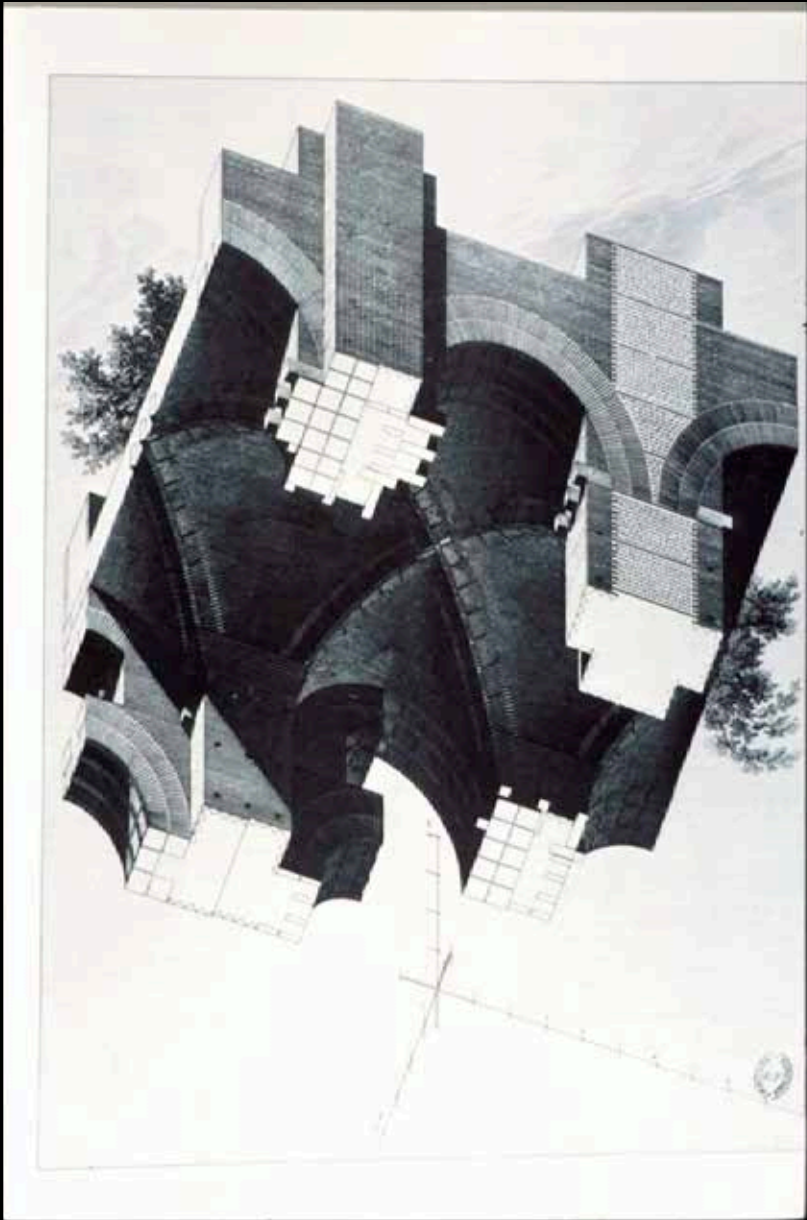
axonometry grew out of his occult and the-
 dimension.⁷

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

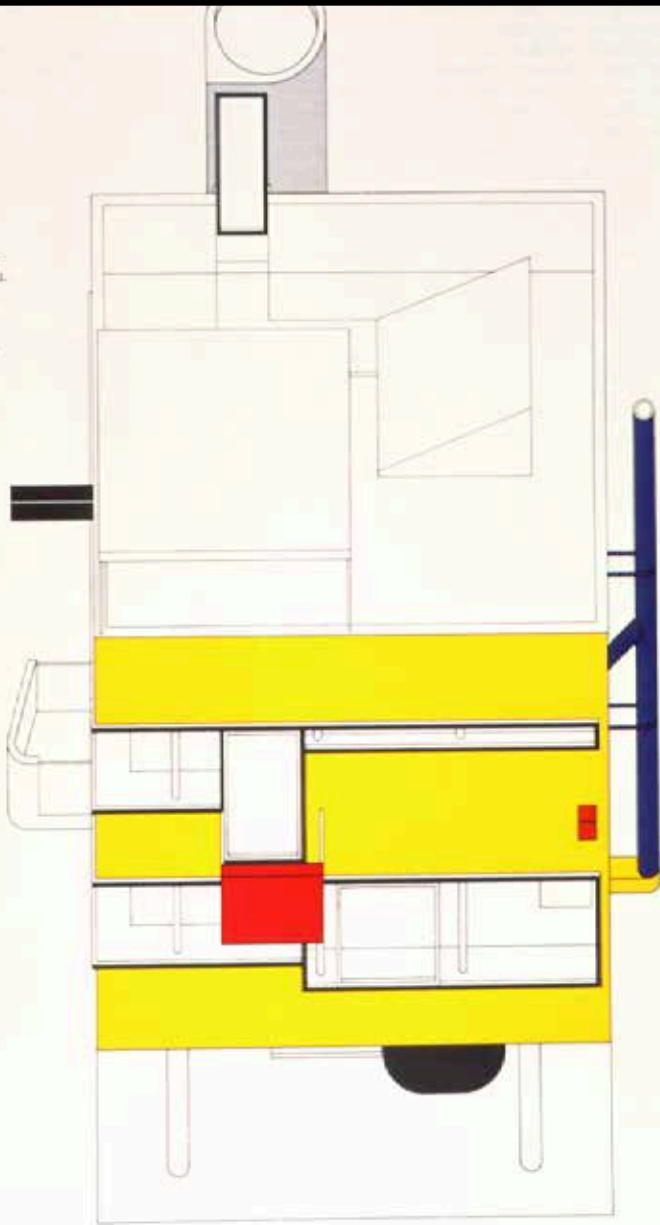


Herbert Bayer
 Das Atelier Walter Gropius im Bauhaus Weimar,
 1923, Isometric

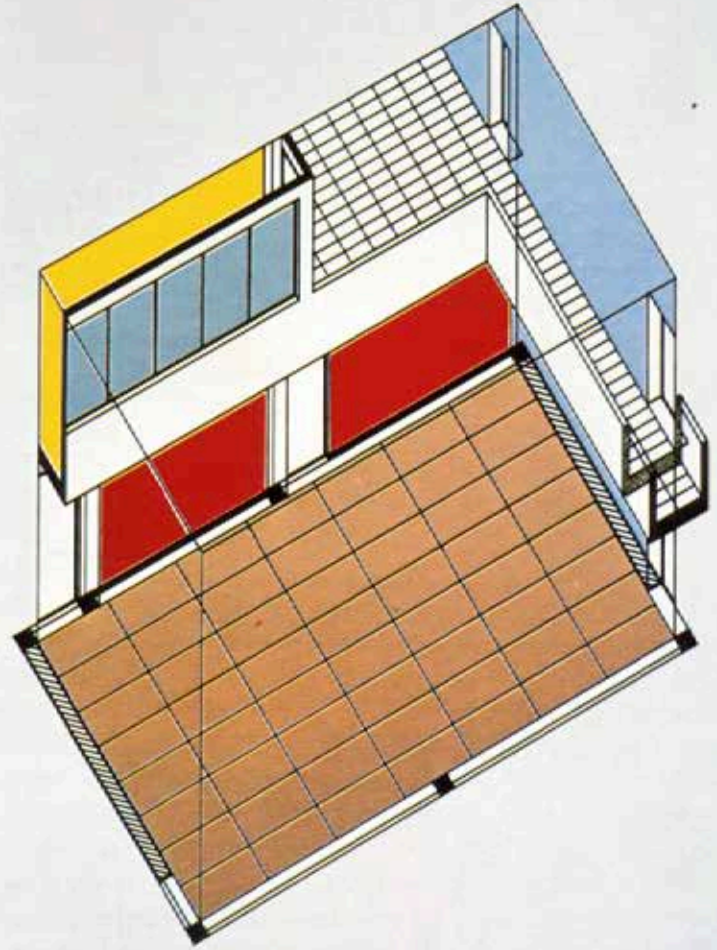
Herbert Bayer:
 The office of Walter Gropius at the "Bauh
 1923, Isometry

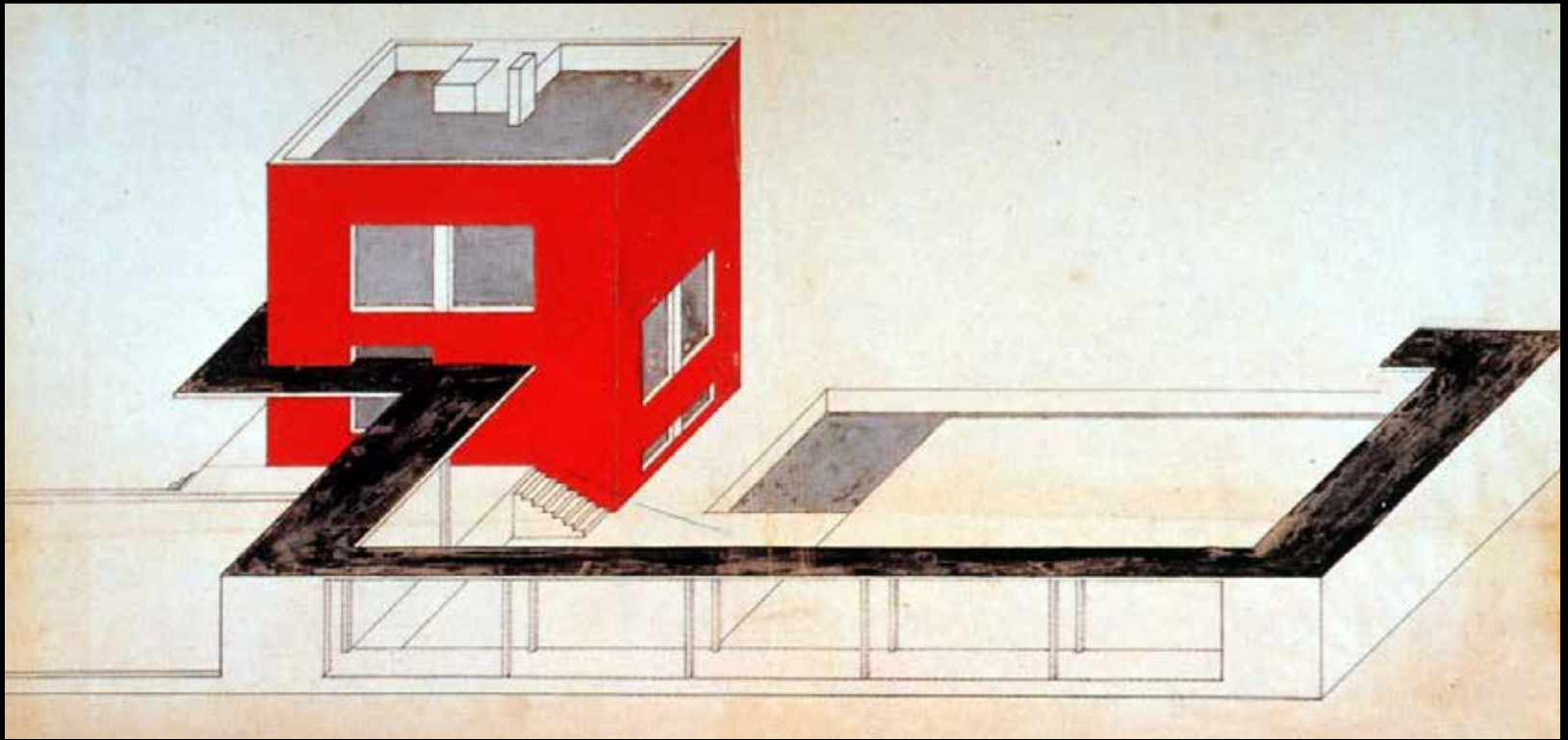


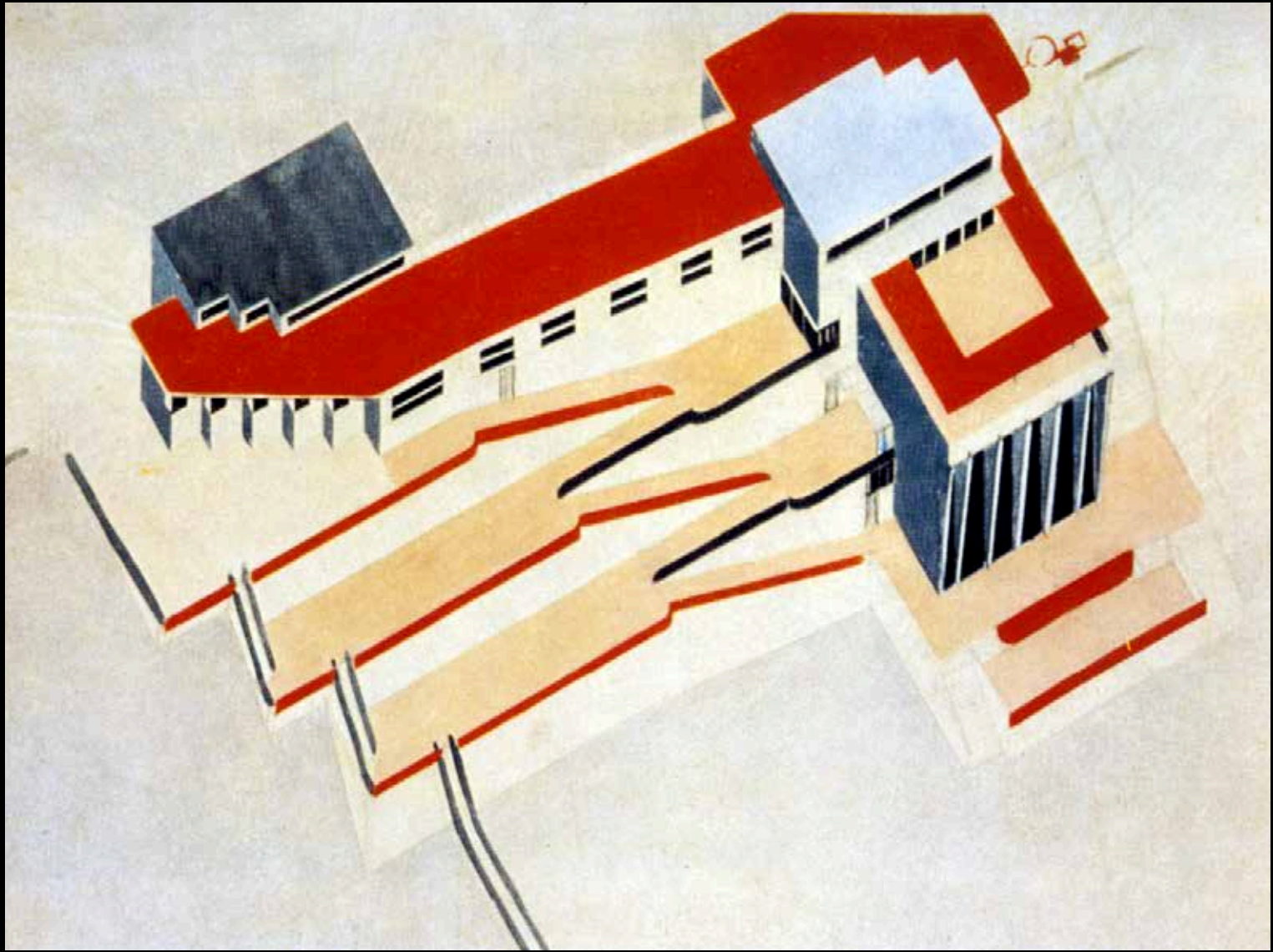
n House, 1968.
for projection.
in Primärfarben -
schwarz, Weiß, Grau.
or primaries -
black, white, gray.

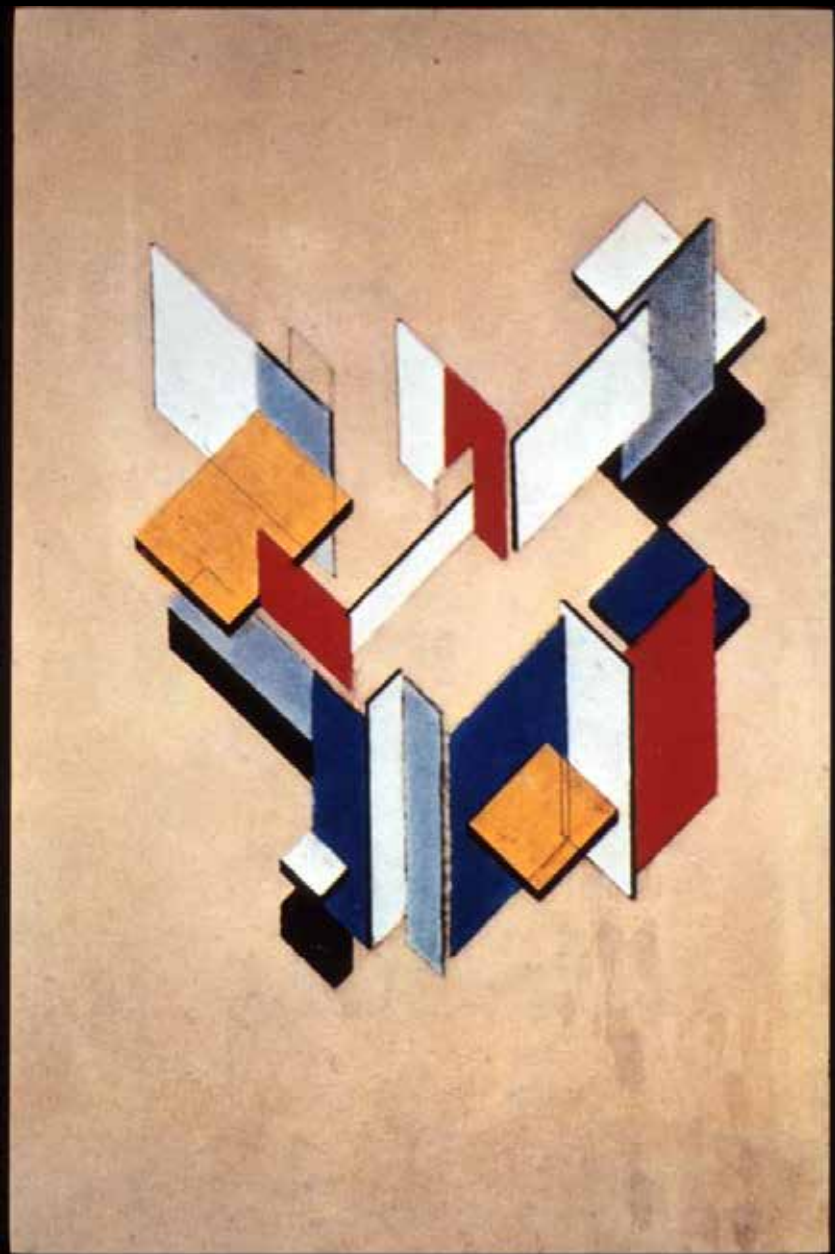
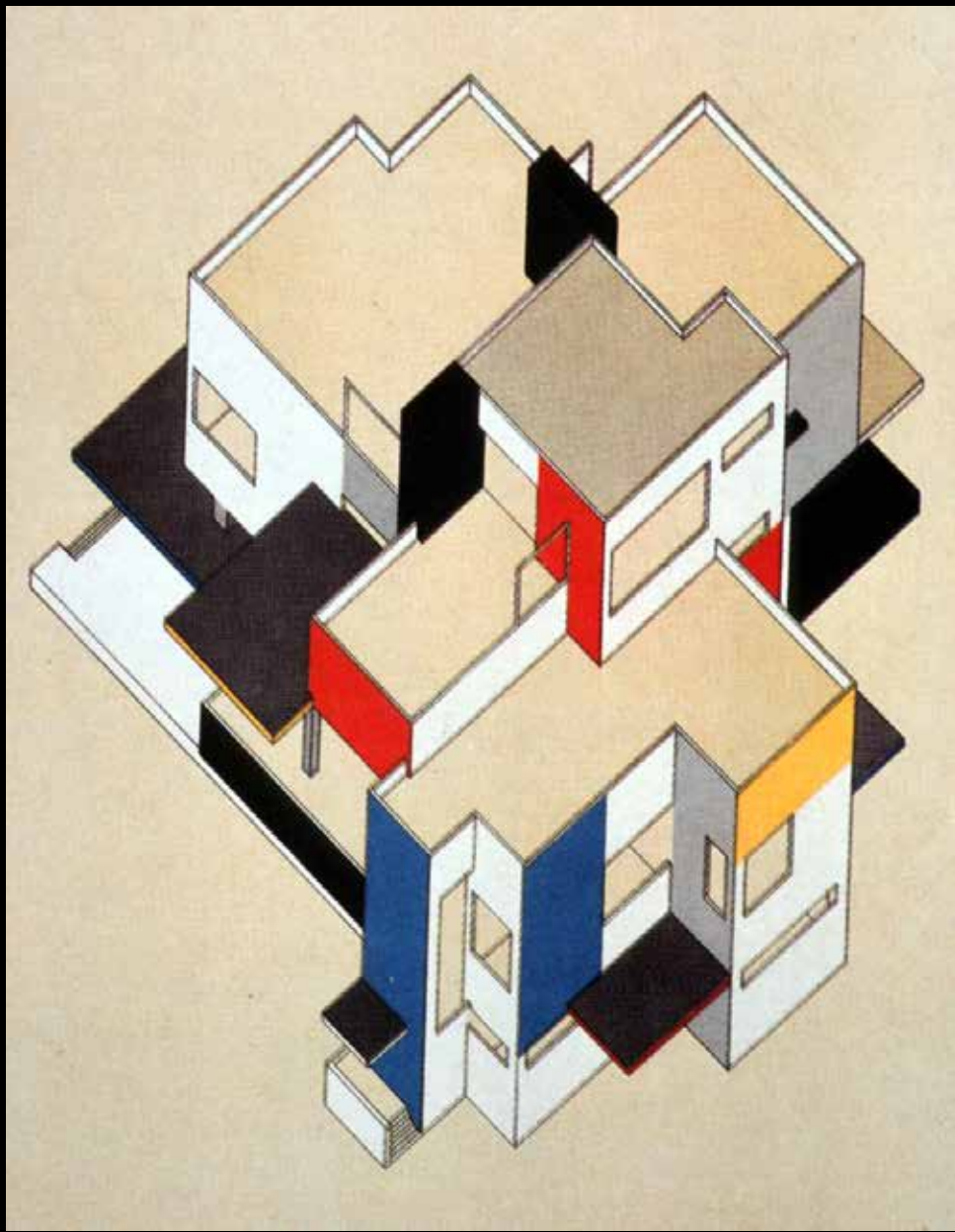


berto Sartoris.
udio in the ideal house of
e architect in Florence, 1942.





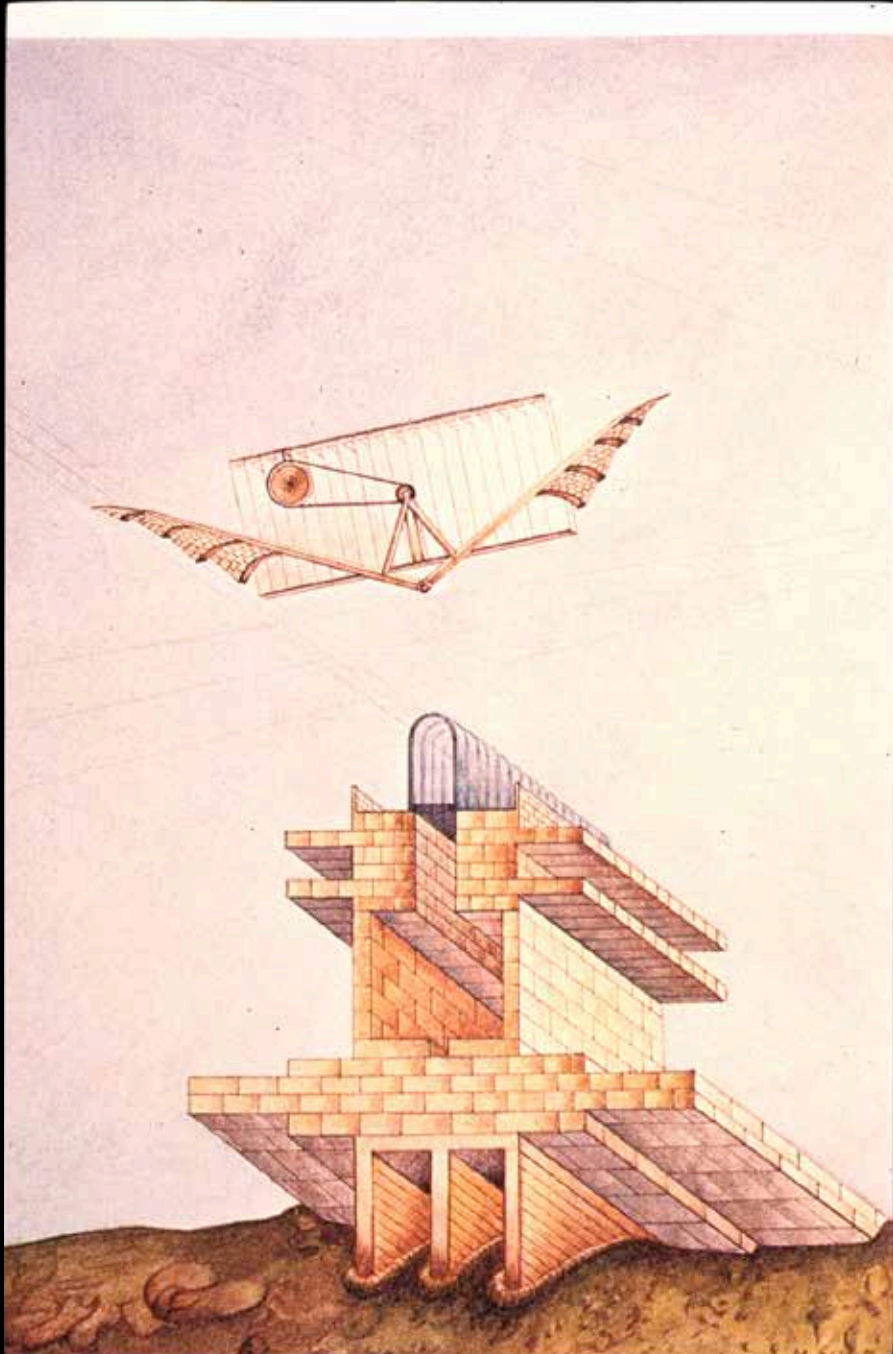




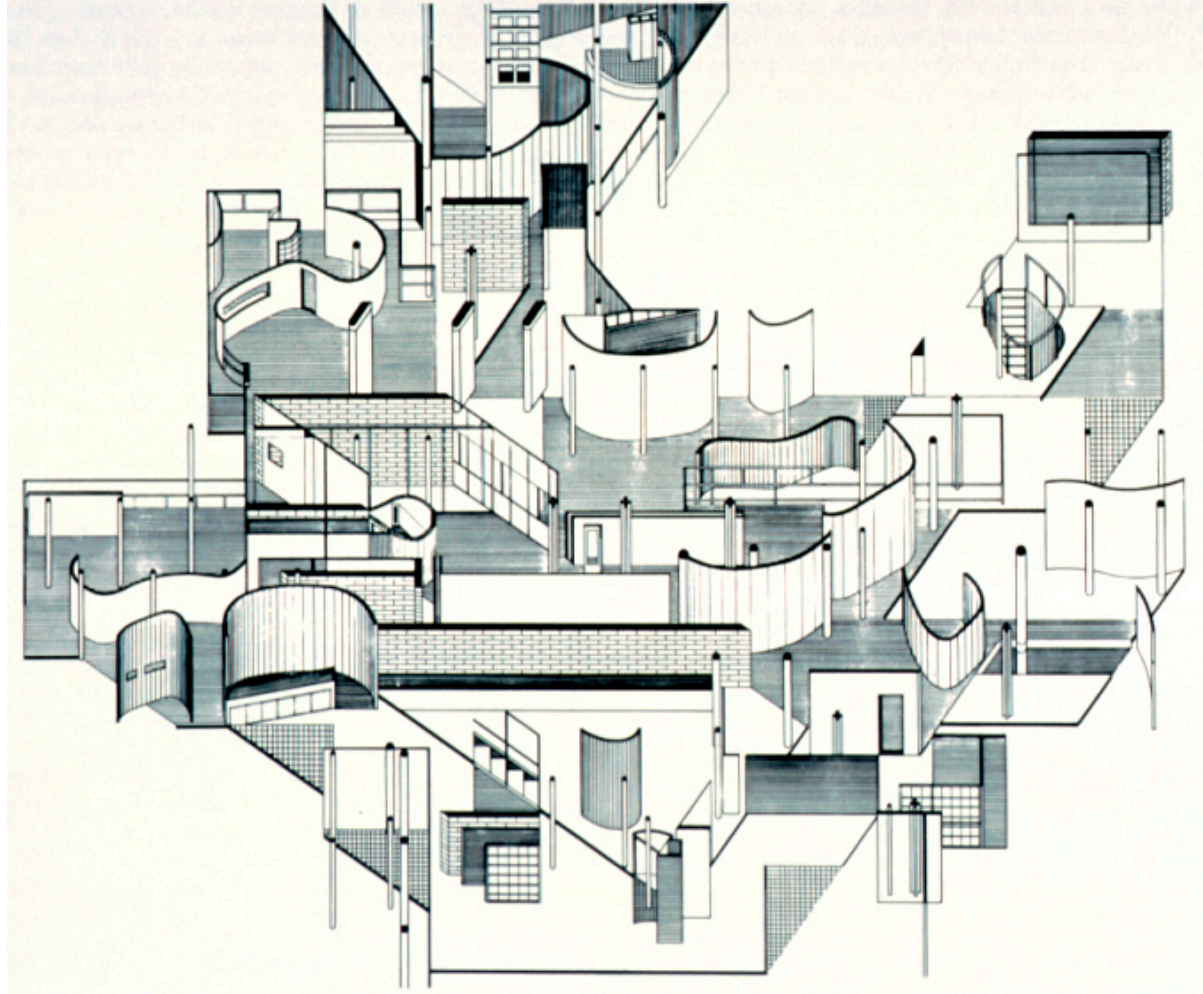
THEO VAN DOESBURG. DER STIJL.



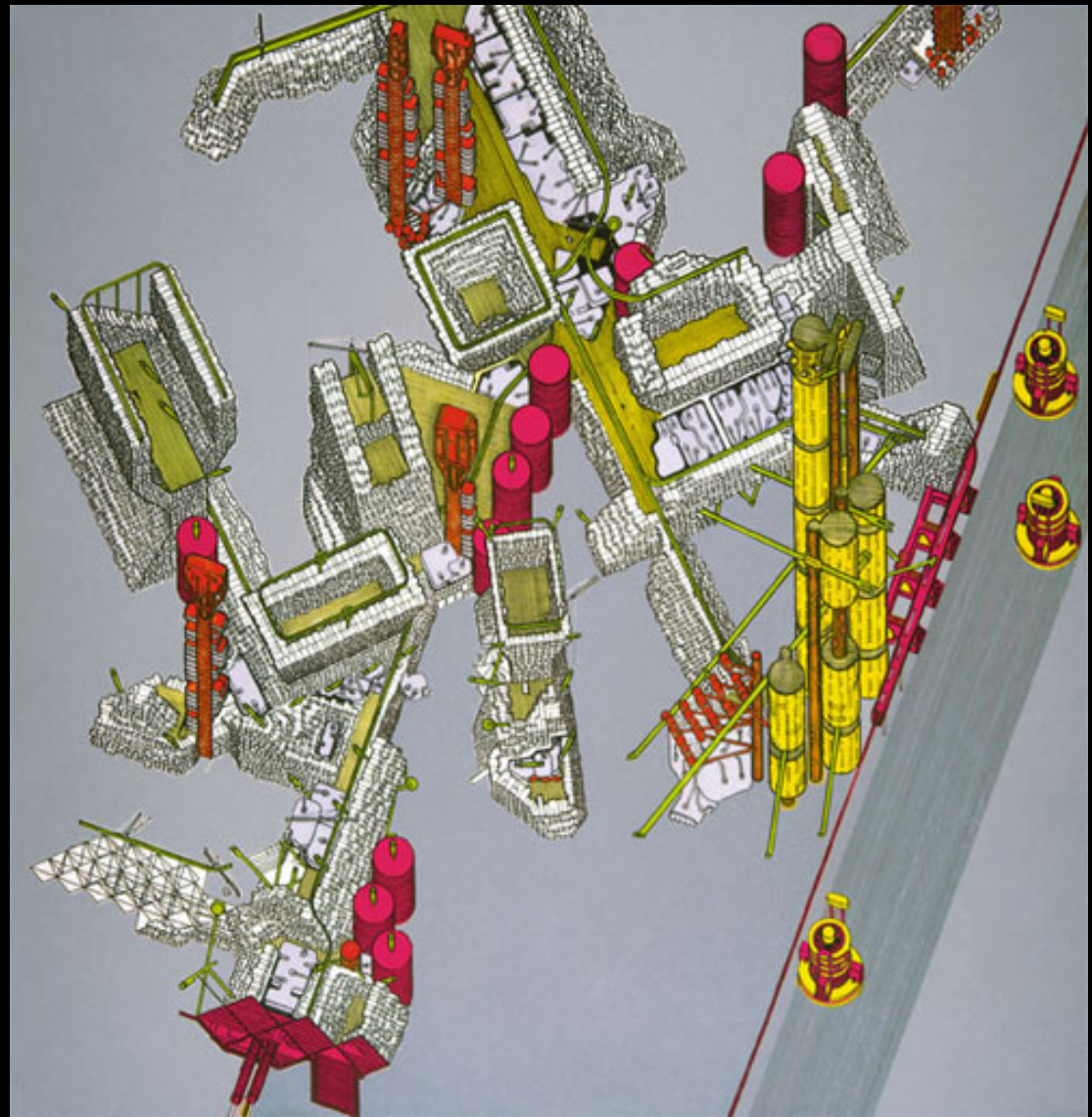
MASSIMO SCOLARI



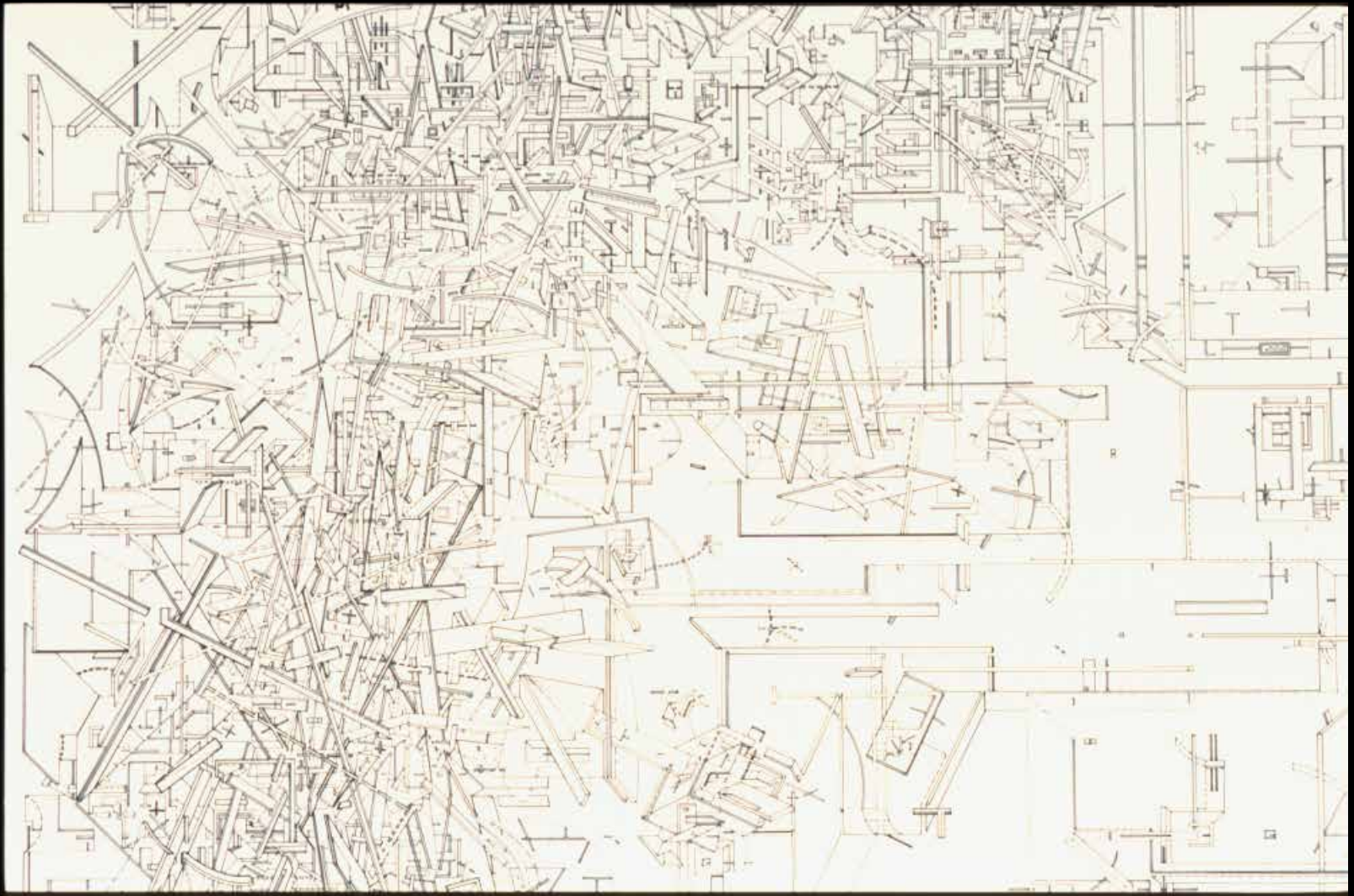
Daniel Libeskind:
Collage Rebus II, 1970.
Axonometric/Axonometric Crystal



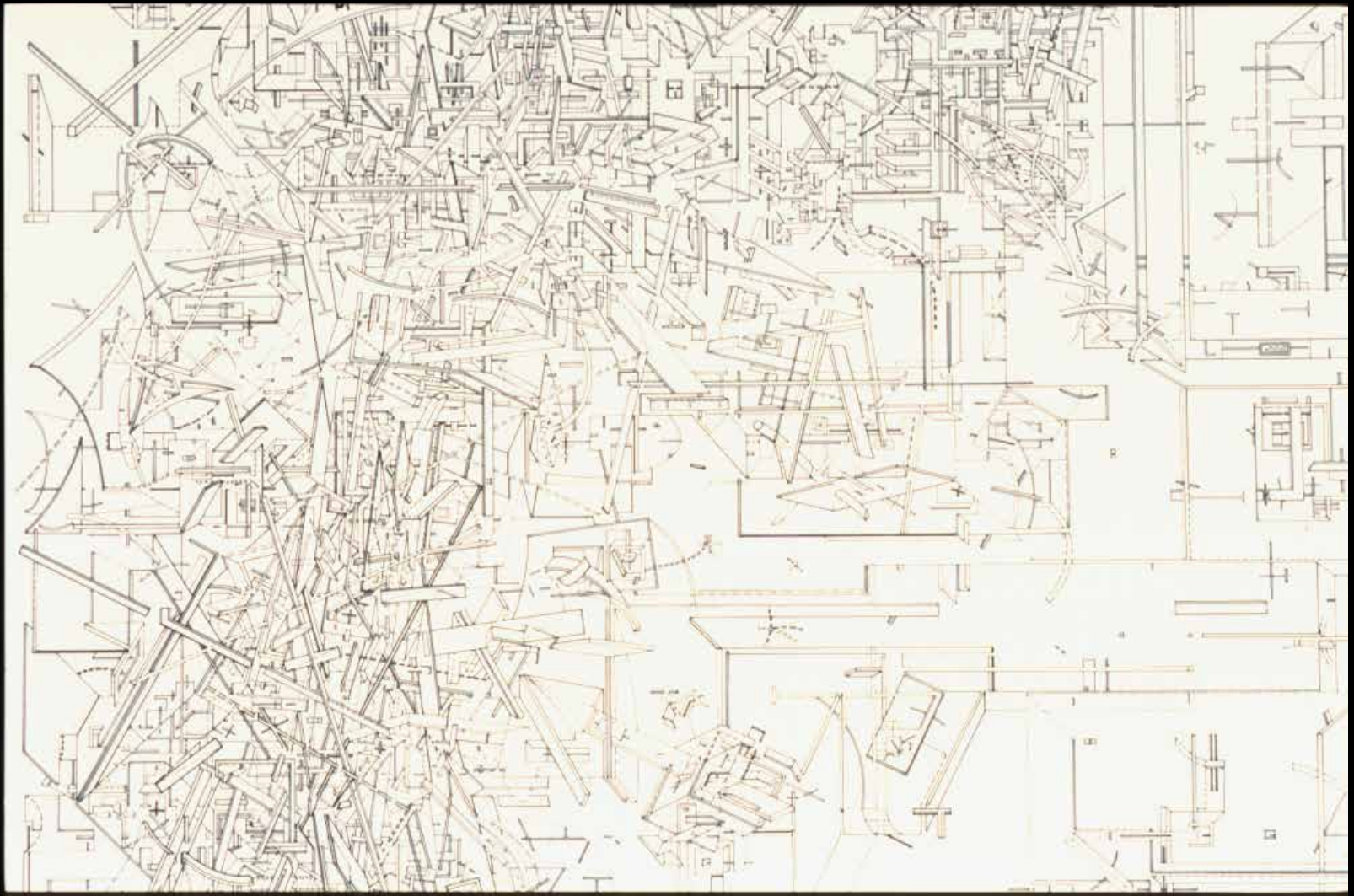
DANIEL LIBESKIND



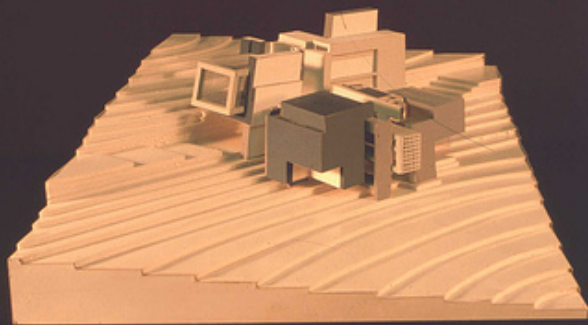
ARCHIGRAM



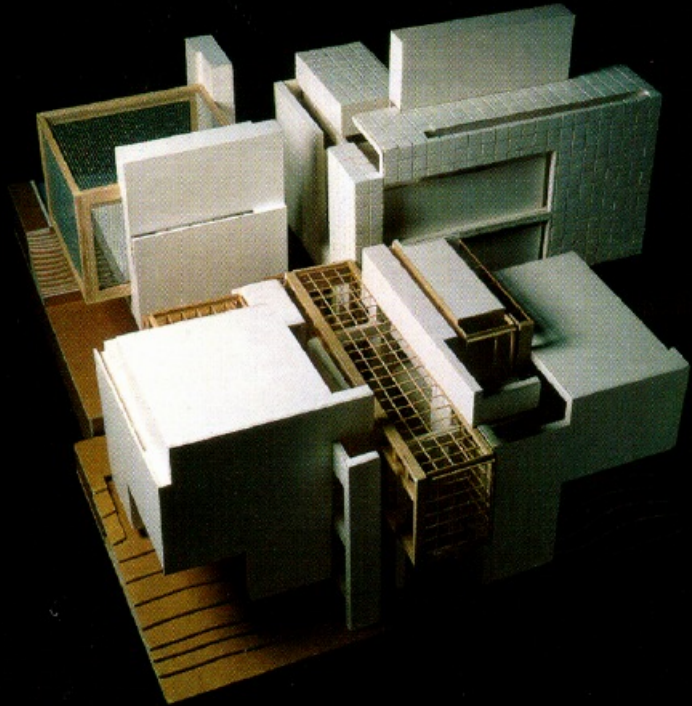
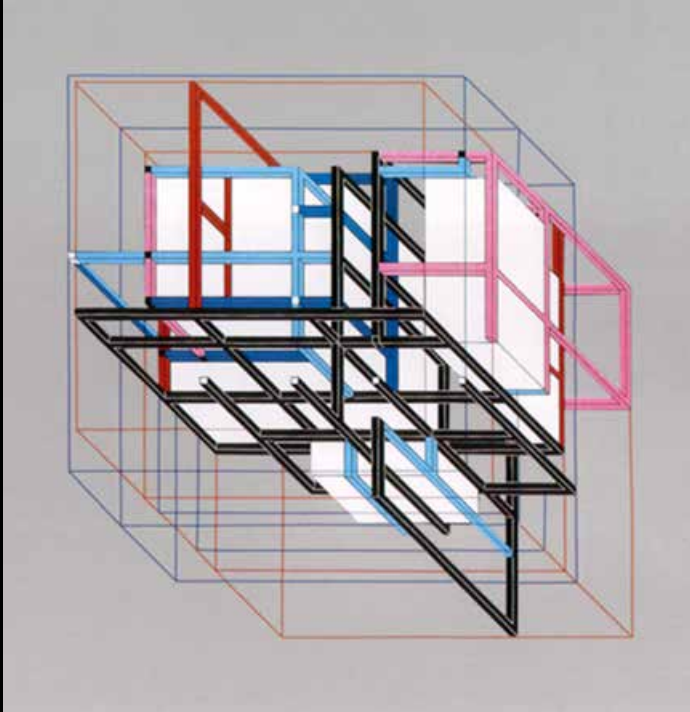
BERNARD TSCHUMI

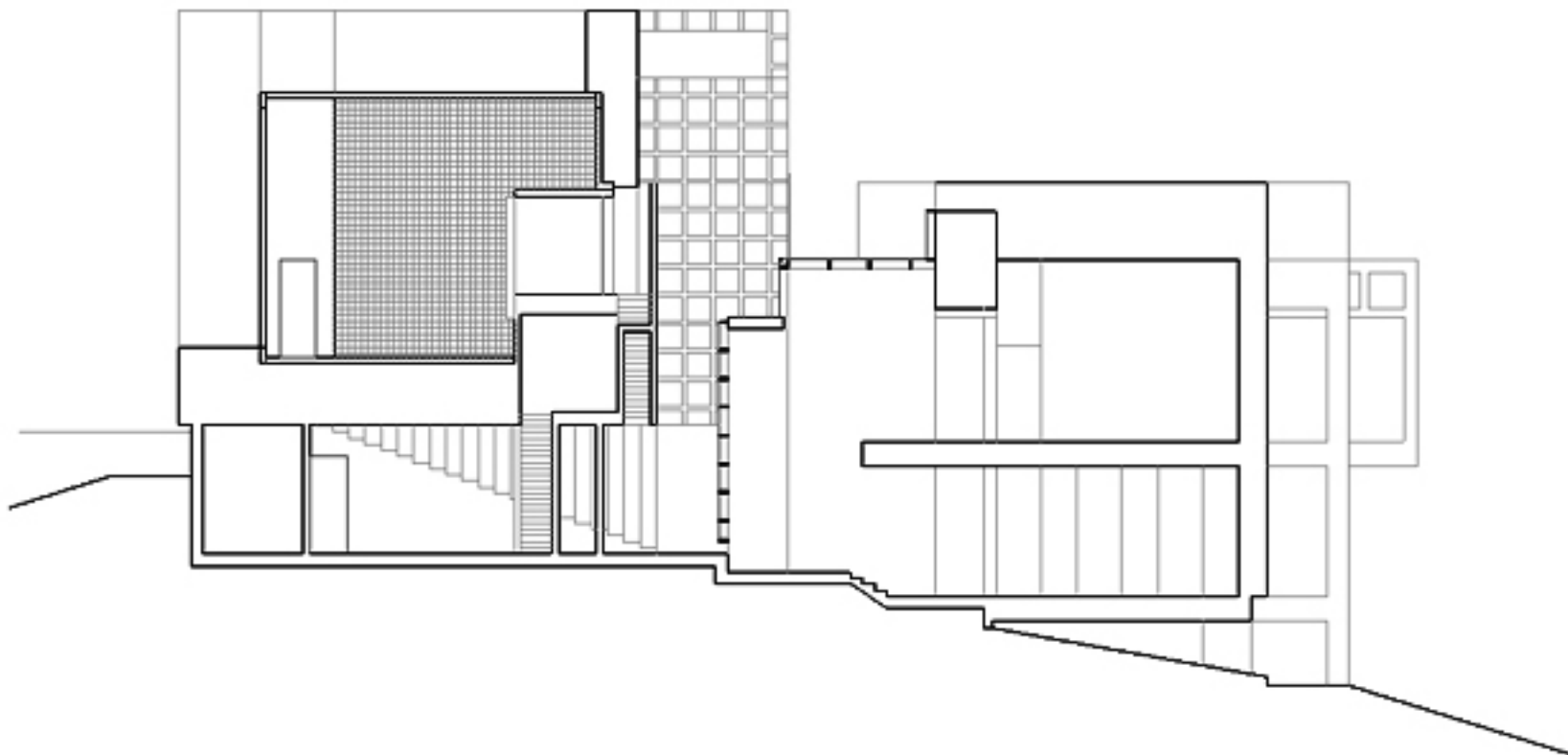


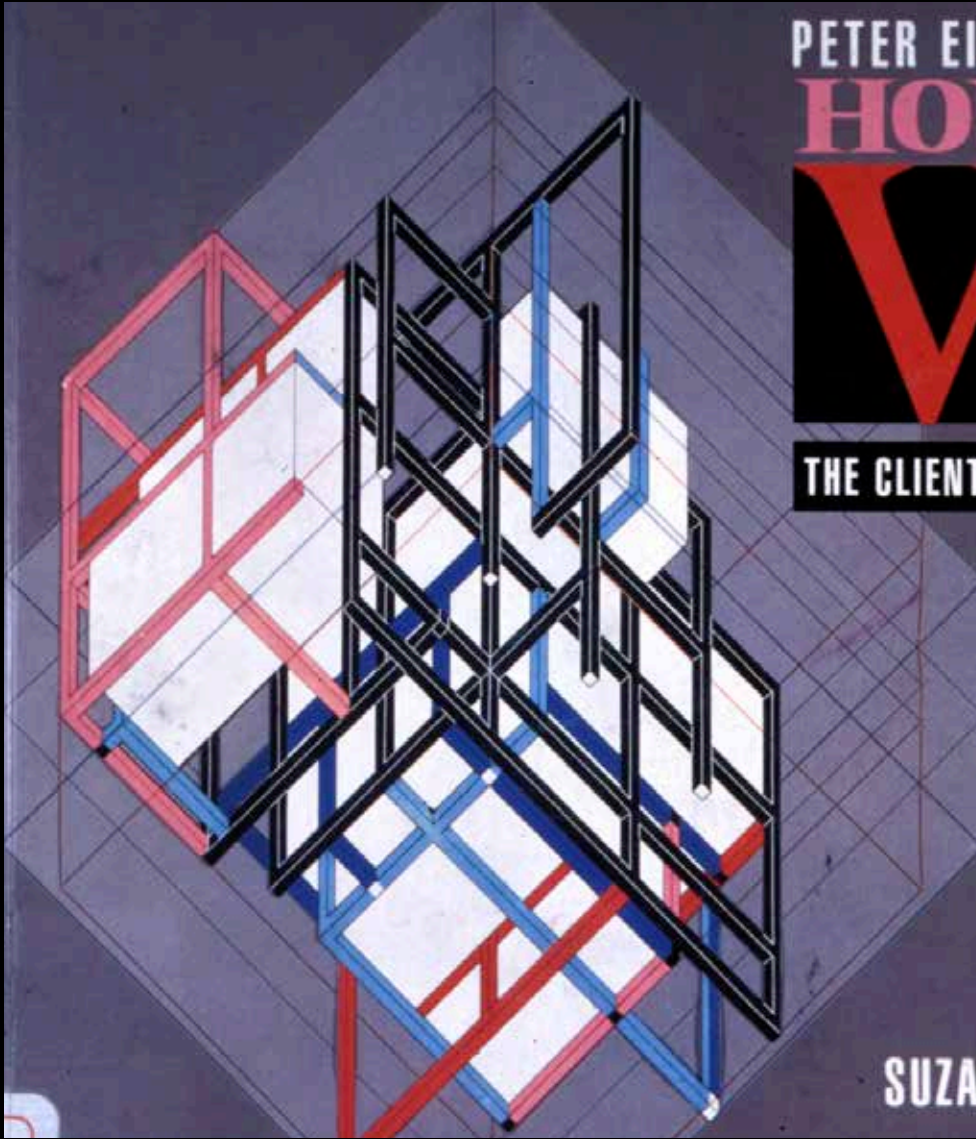
MICROMEGAS.



EISENMAN. HOUSE X.





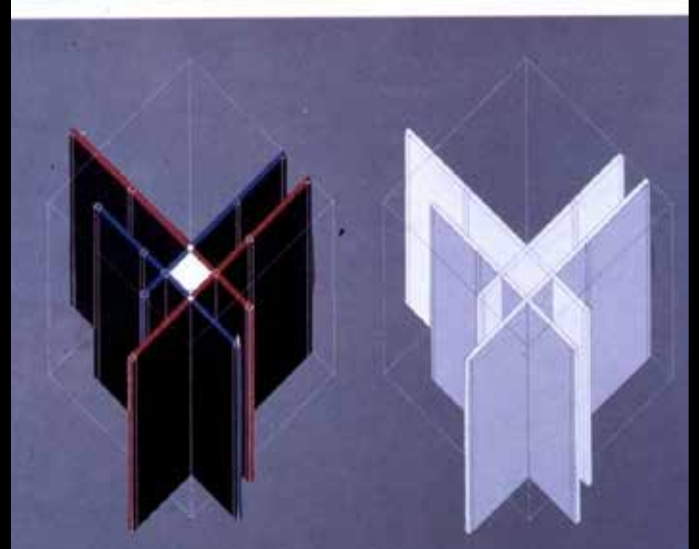
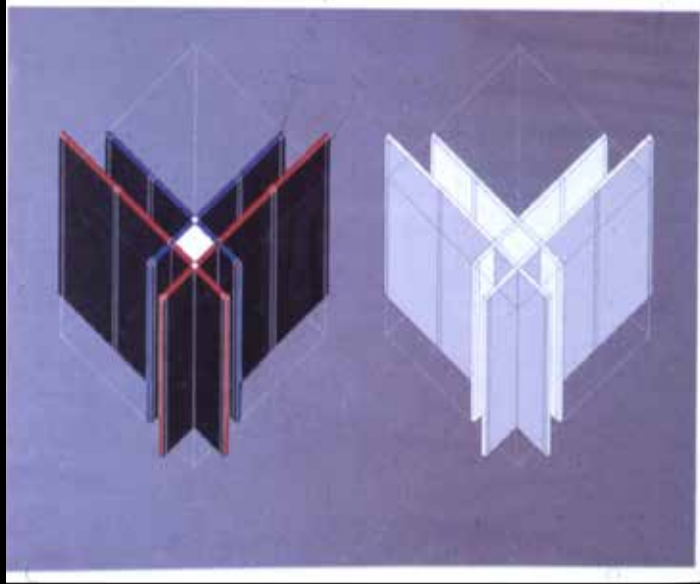
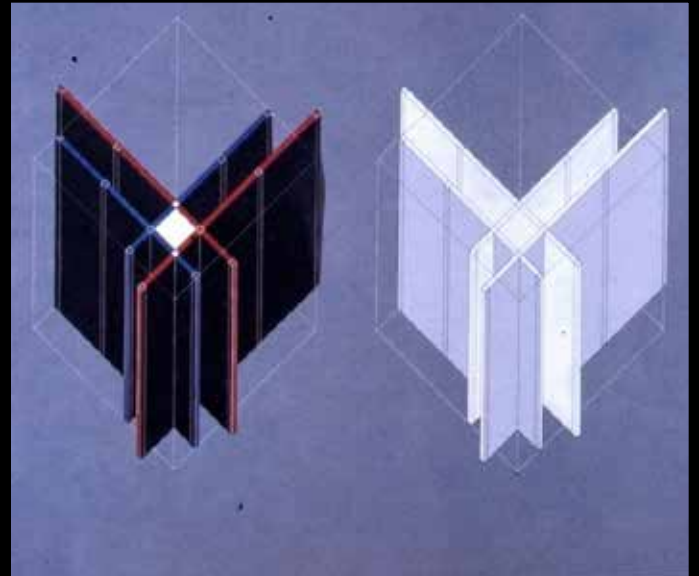
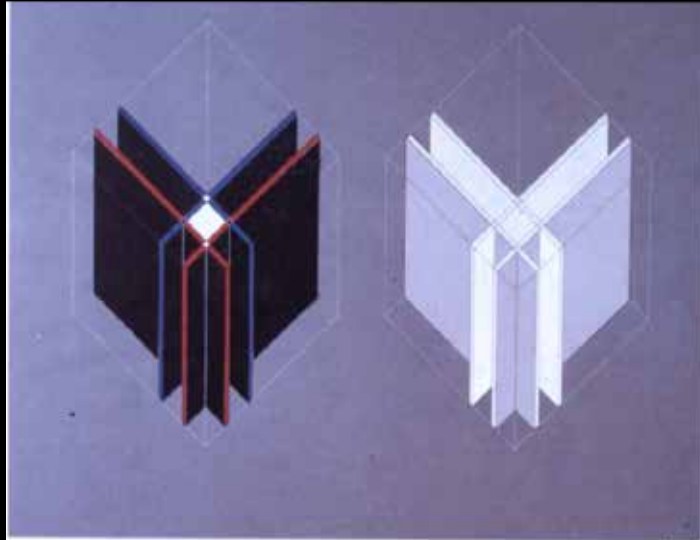


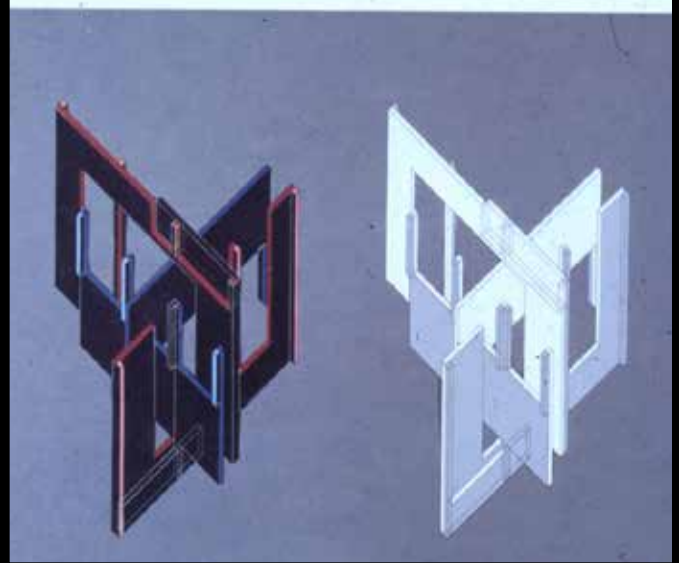
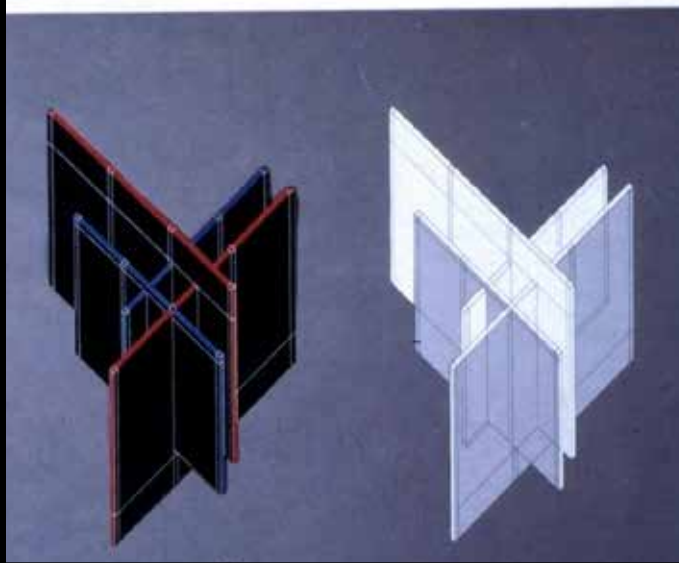
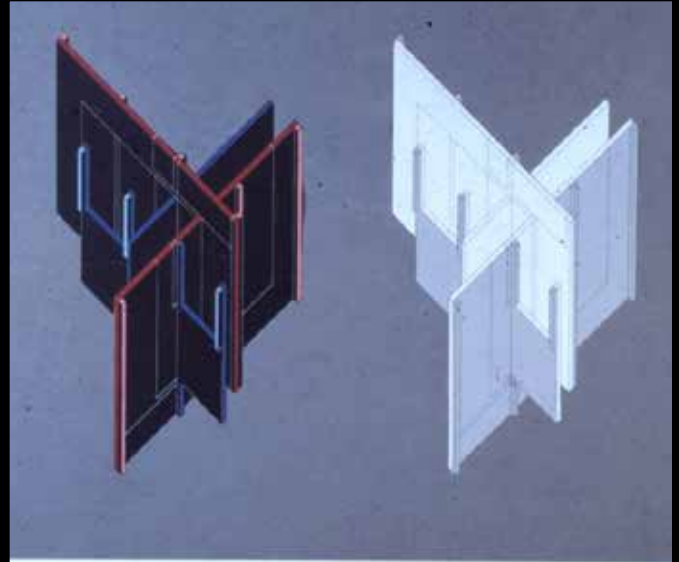
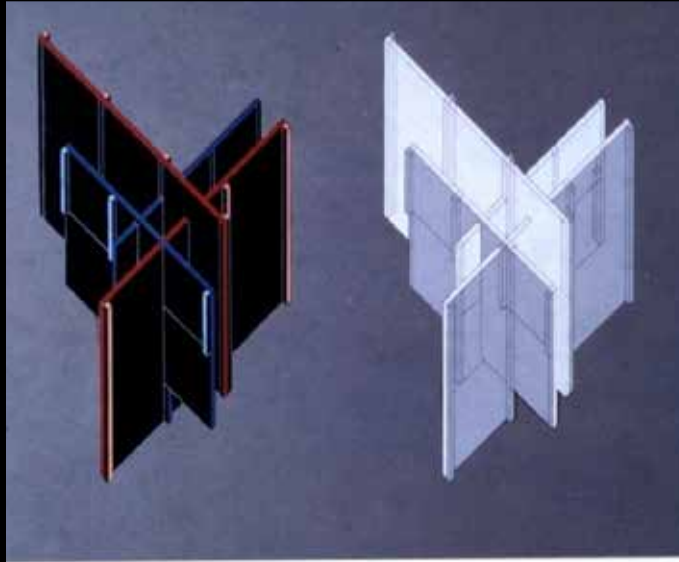
PETER EISENMAN'S
HOUSE

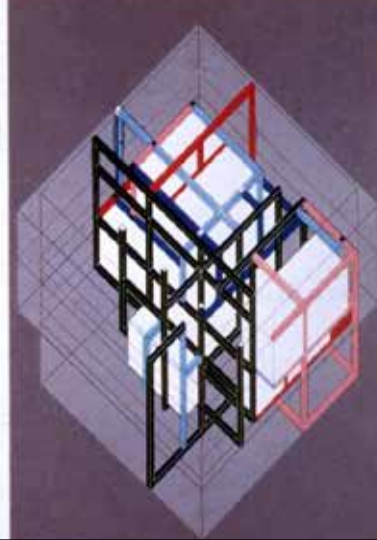
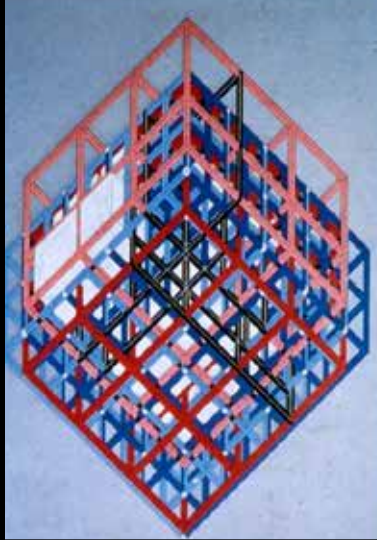
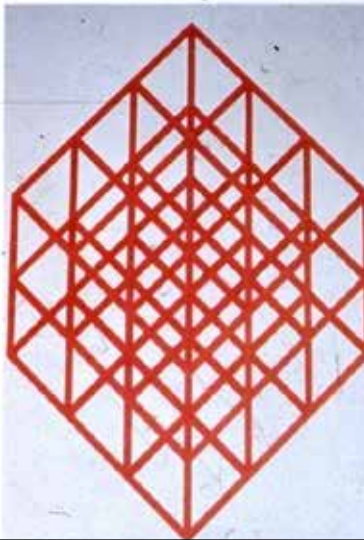
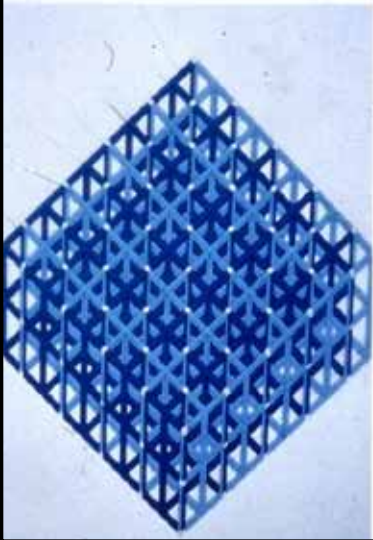
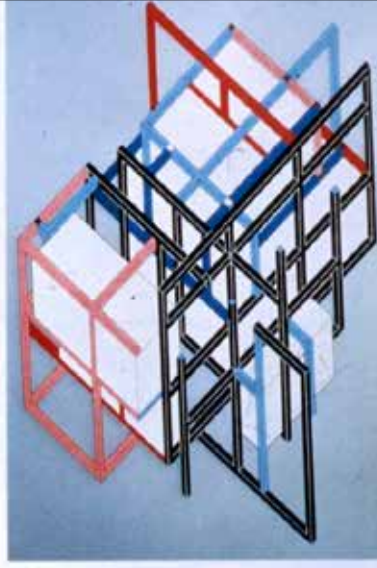
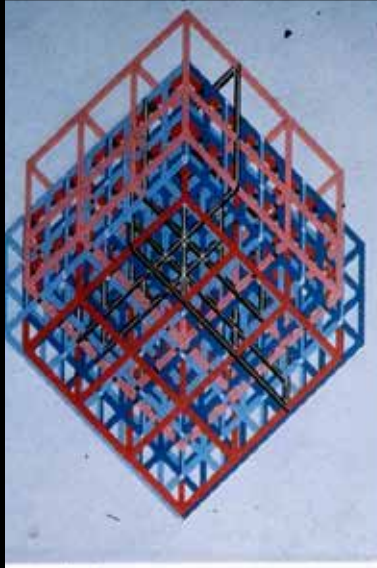
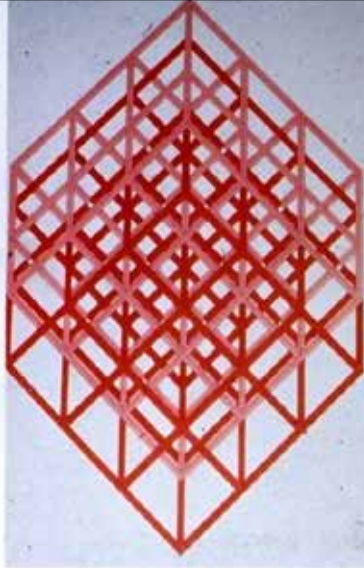
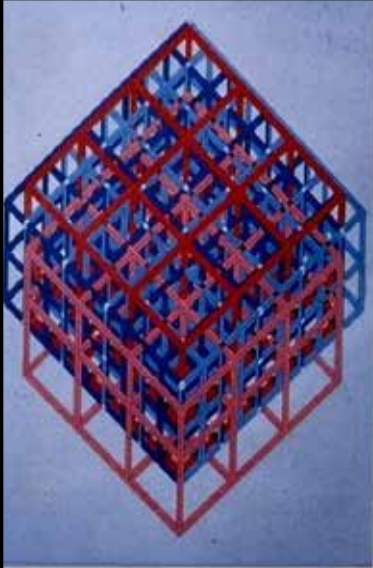
VI

THE CLIENT'S RESPONSE

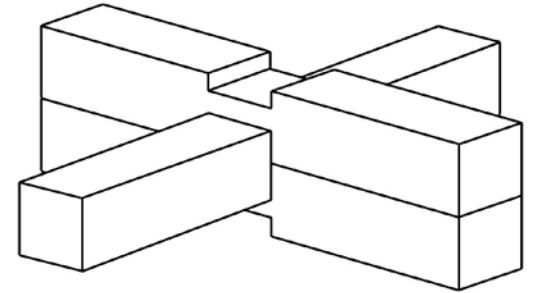
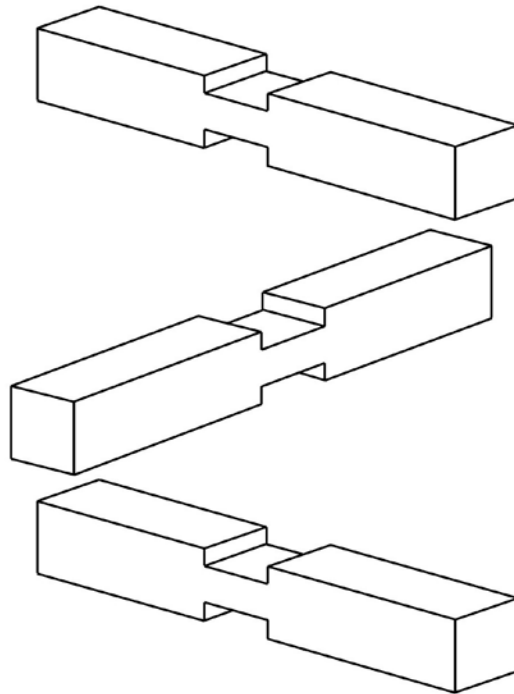
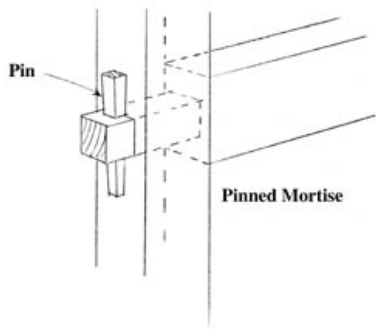
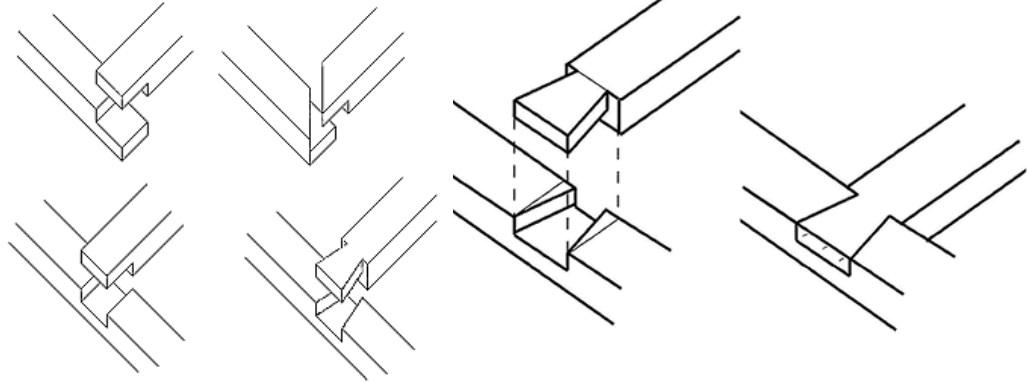
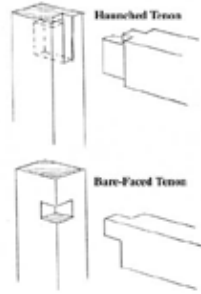
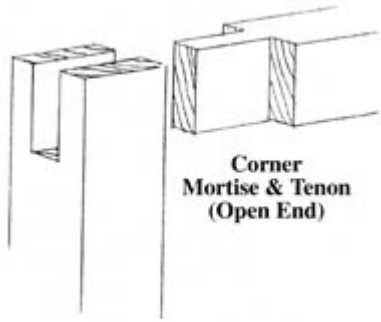
SUZANNE FRANK





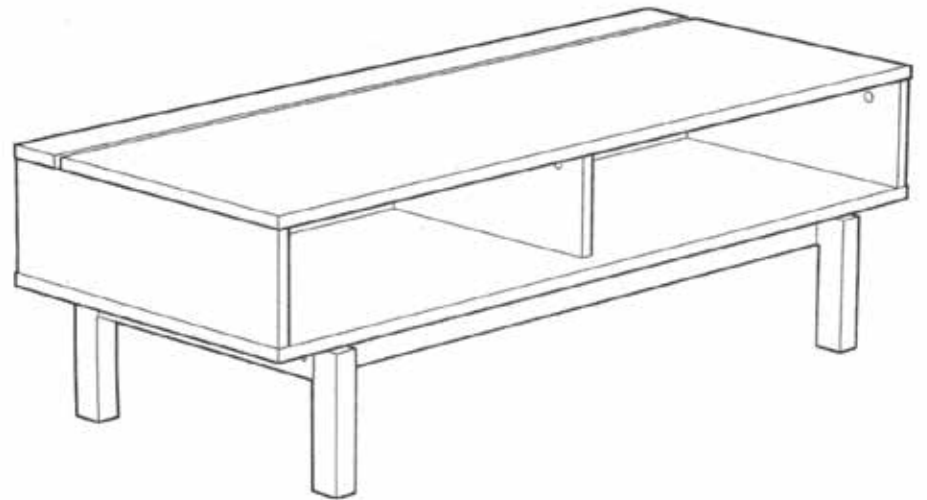


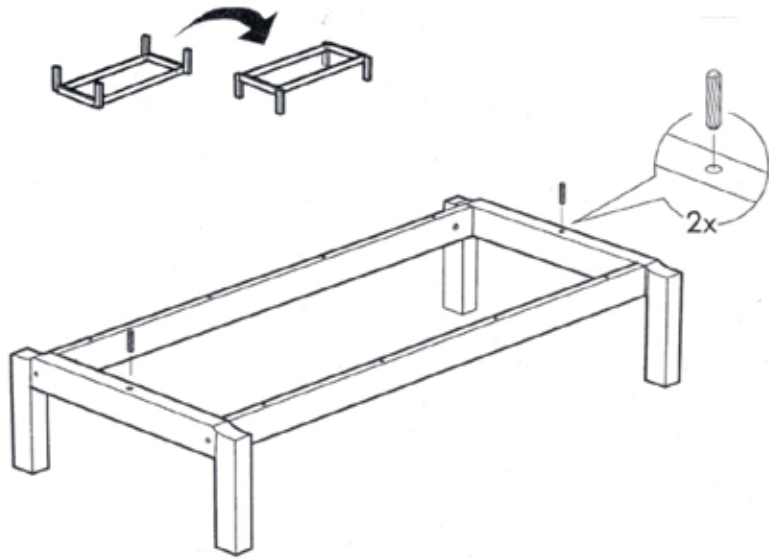
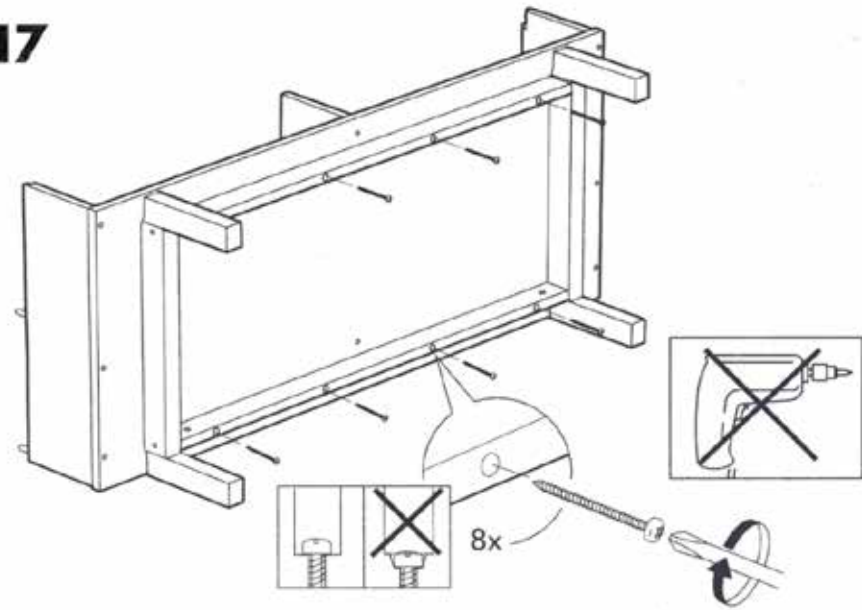
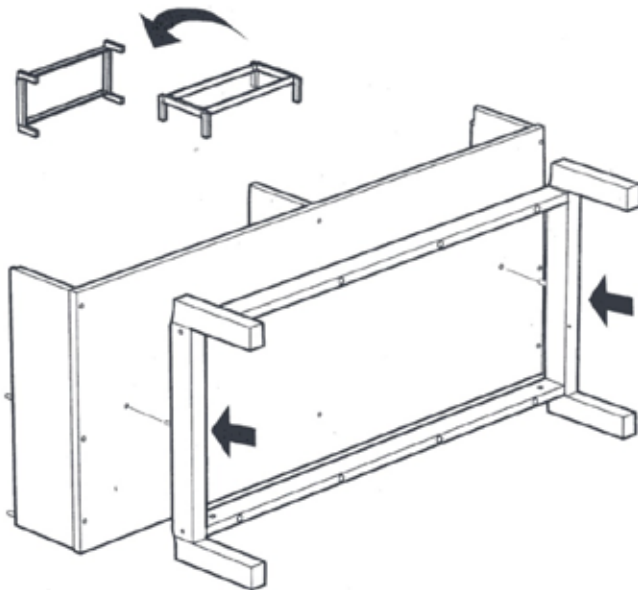
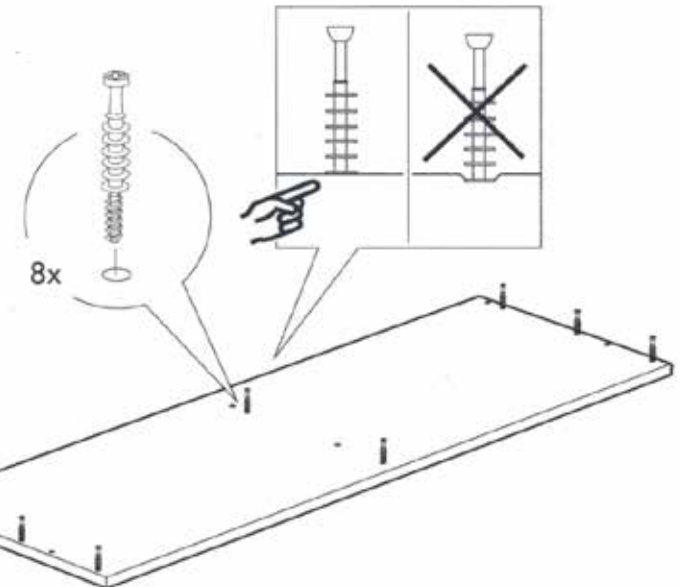




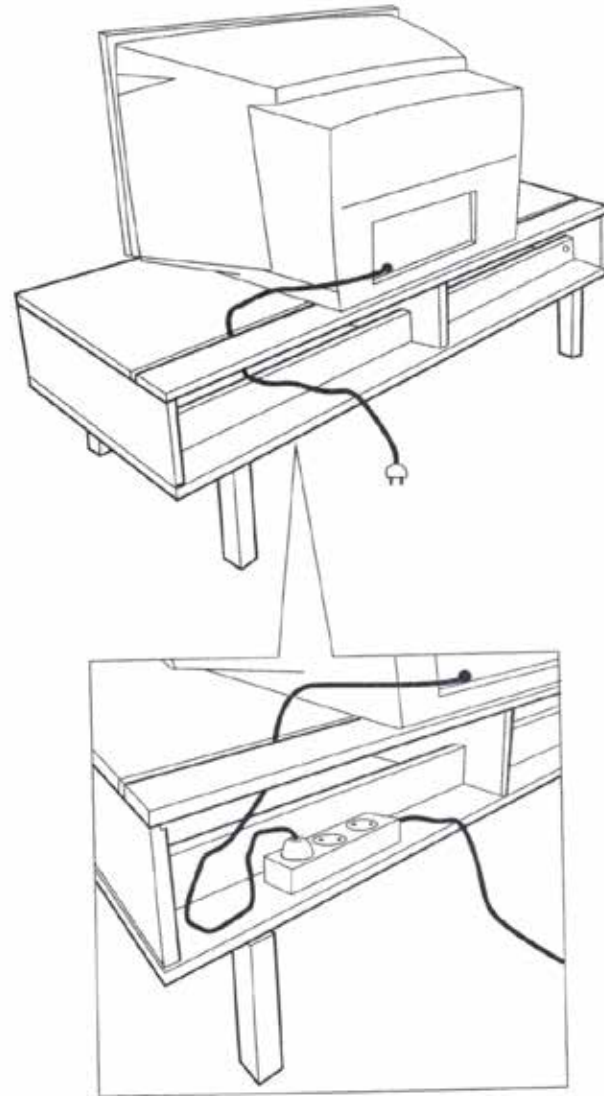
TIMBER JOINTS

LIDEN



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

23





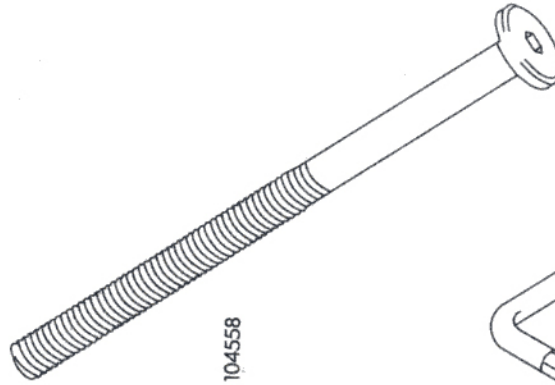
101350

31x



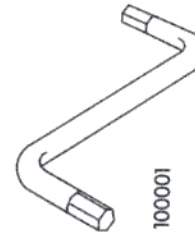
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4x



104558

4x



100001

1x



109569

8x



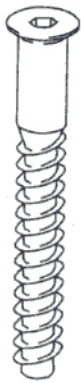
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10x



103430

10x



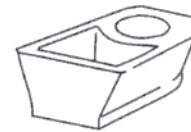
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100349

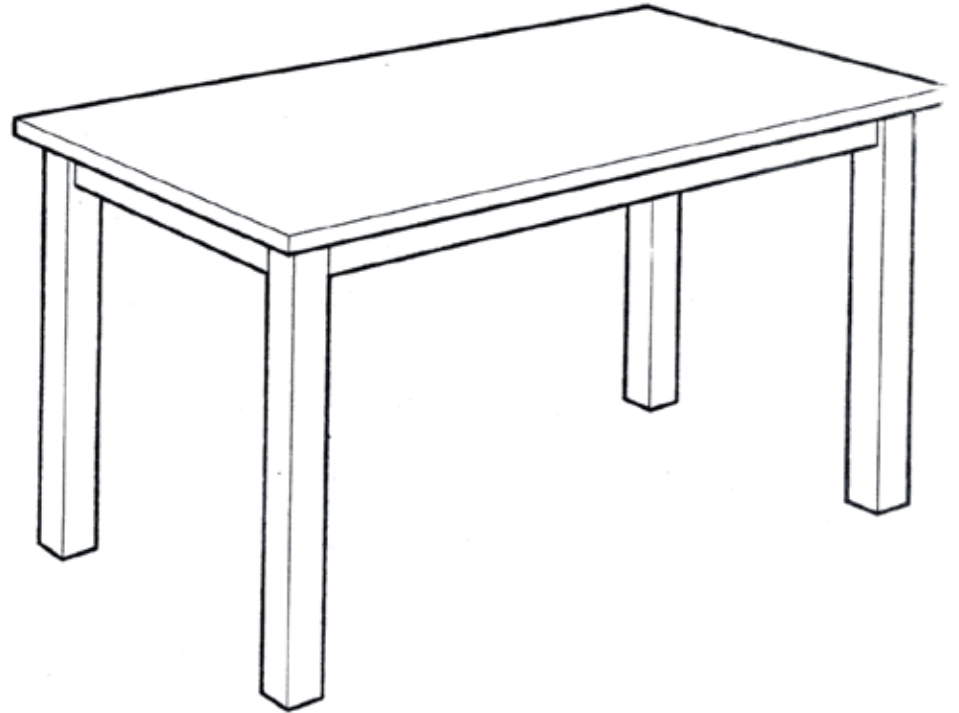
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101574

2x

BJÖRKUDDEN

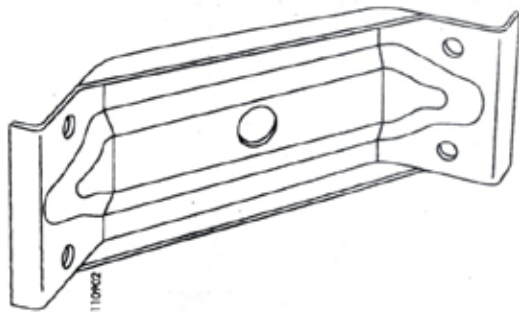




10x

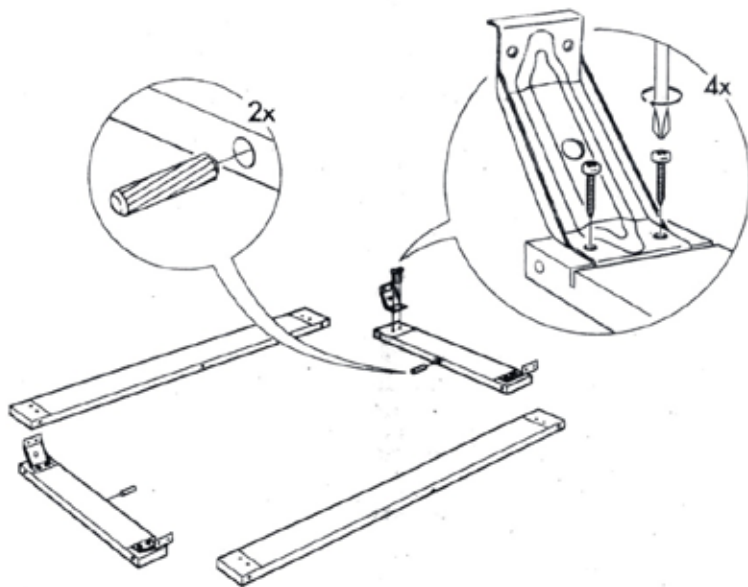


16x

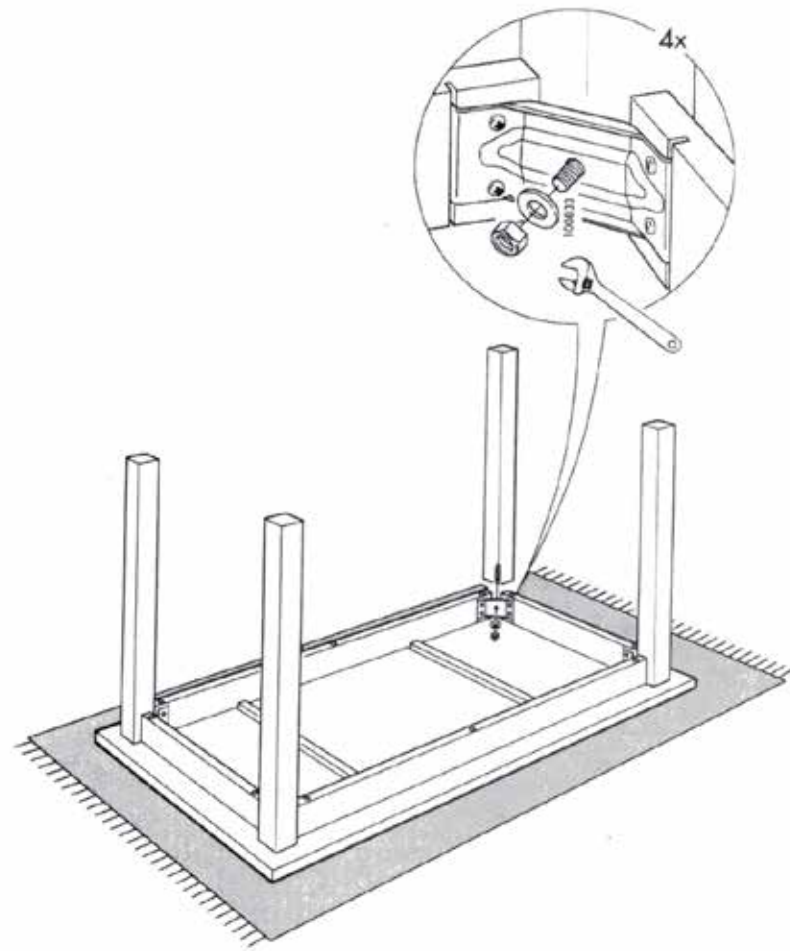


4x

1



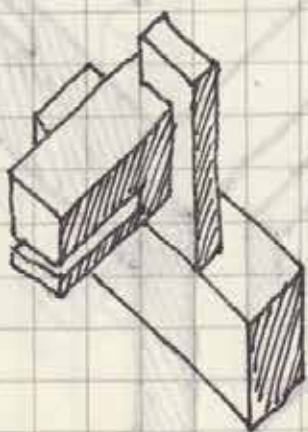
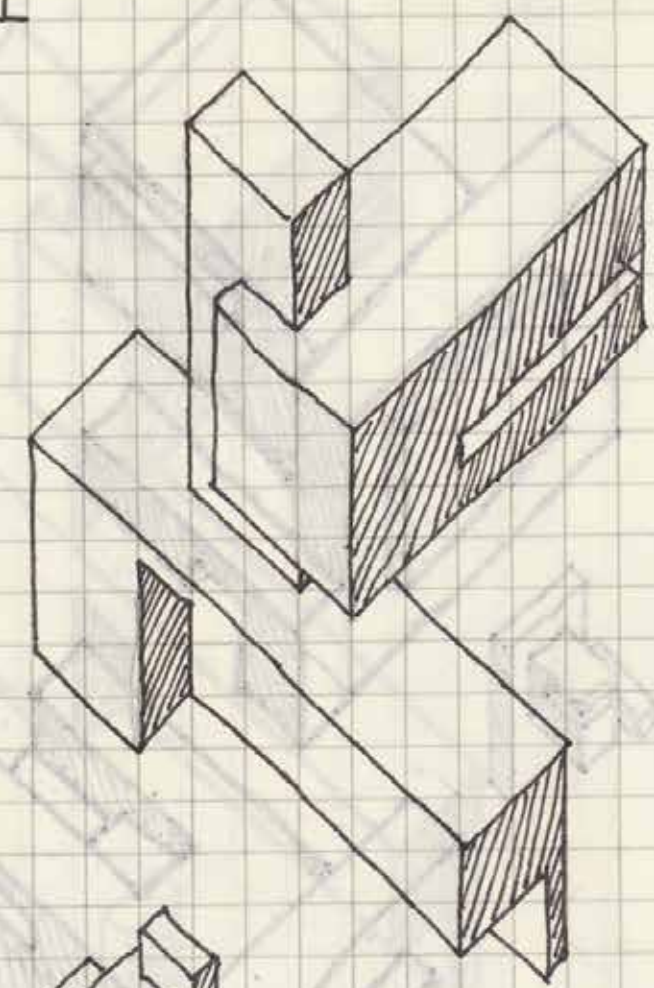
5




STUDENT WORK

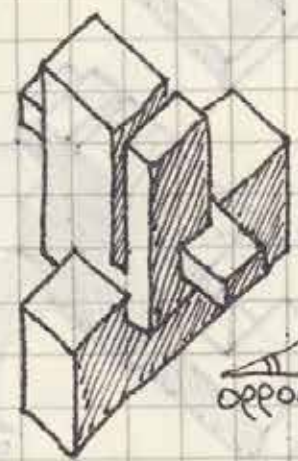
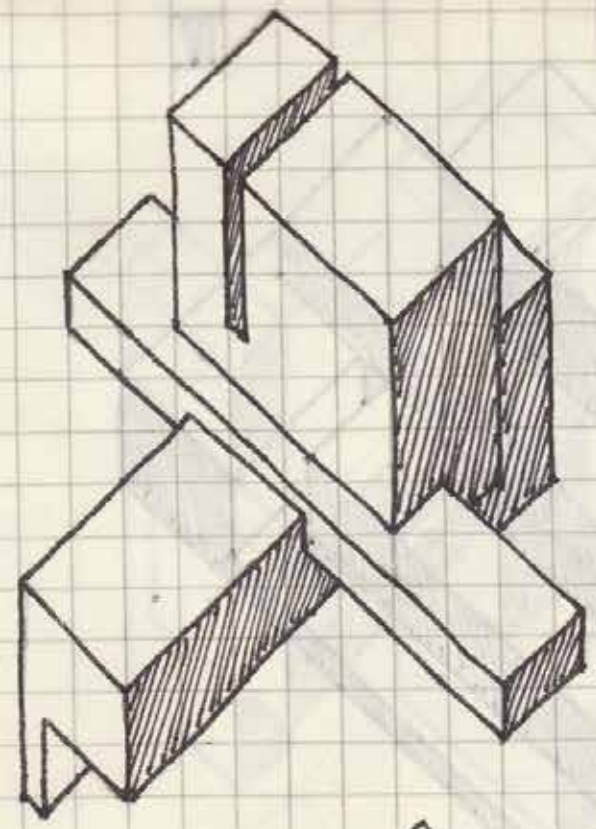
AXONOMETRIC DRAWING

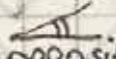
II

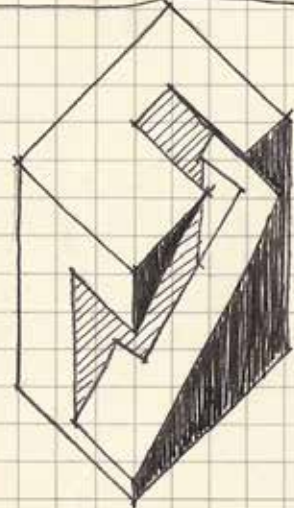
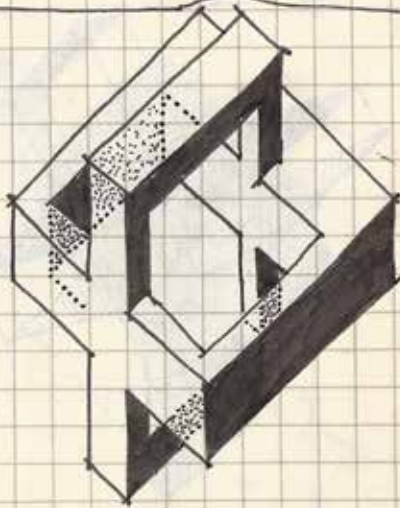
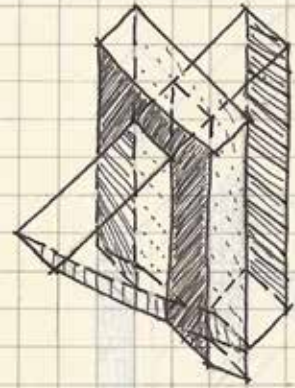


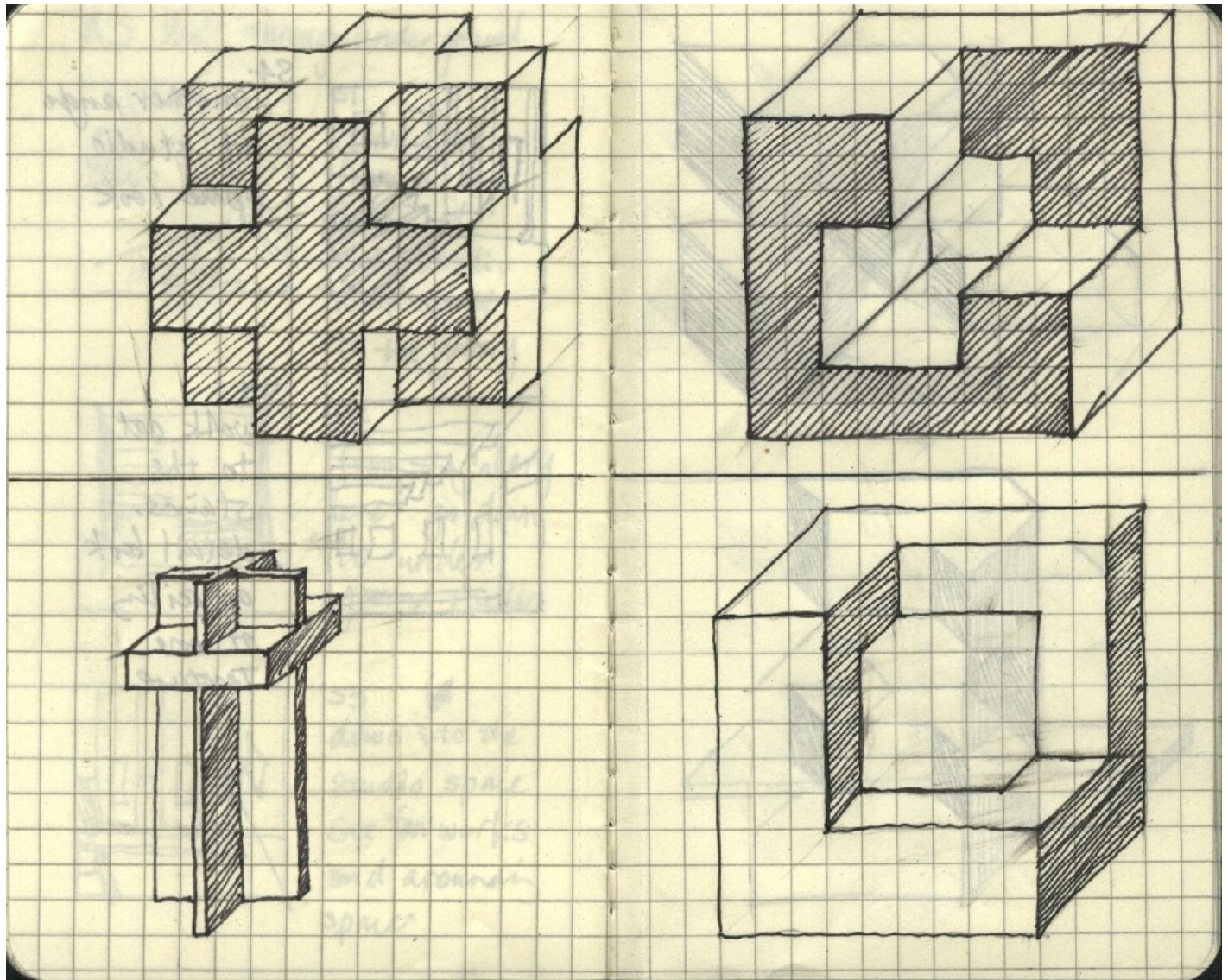
 opposite angle.

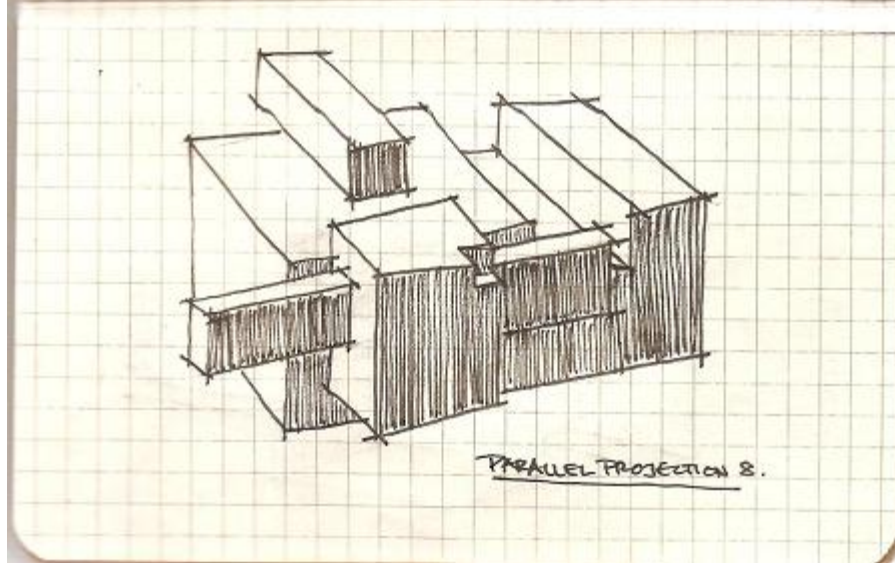
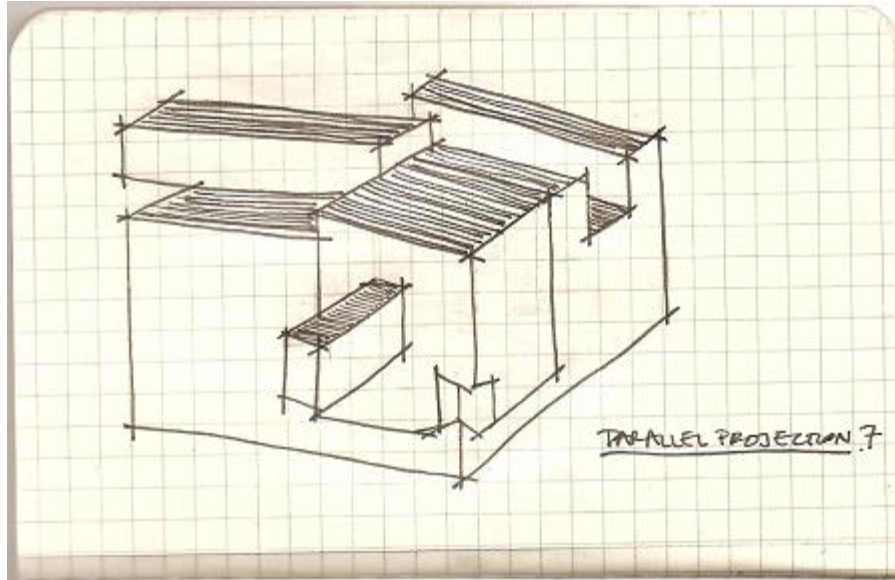
III

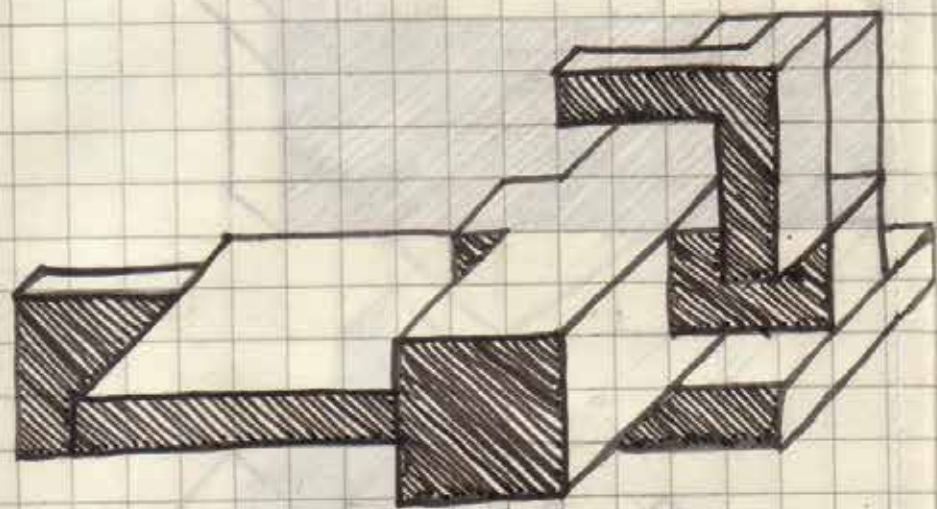
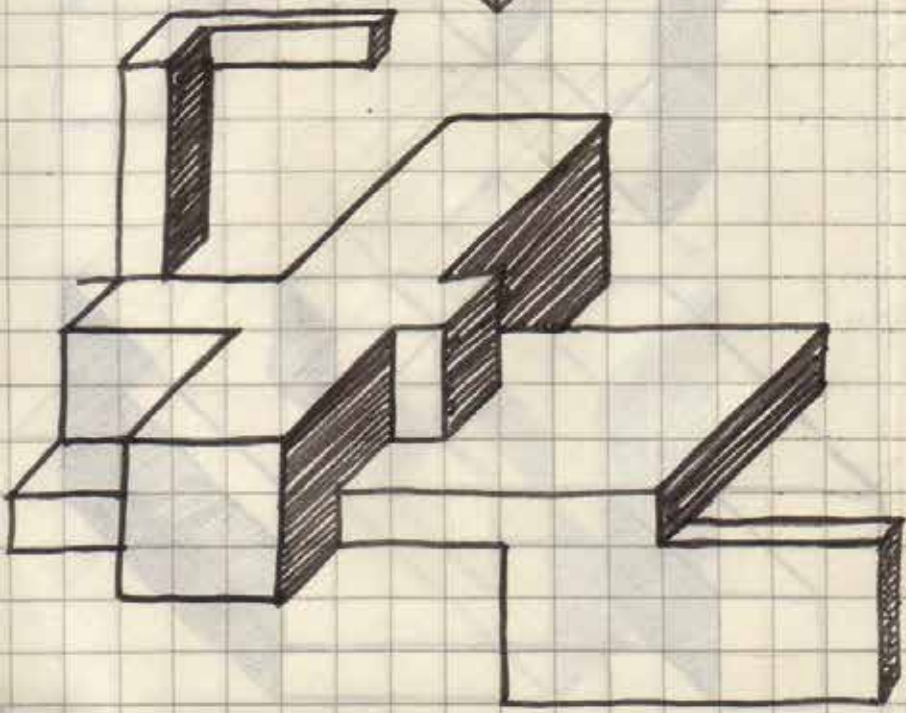
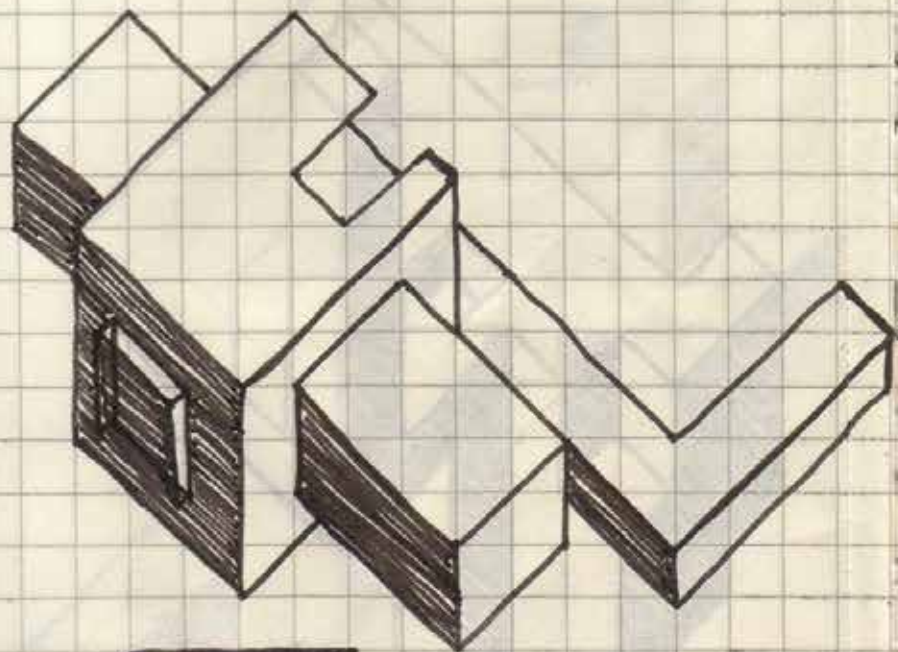


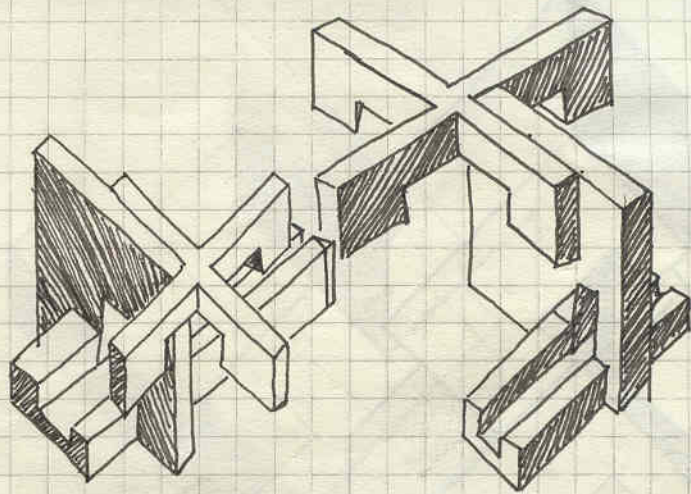
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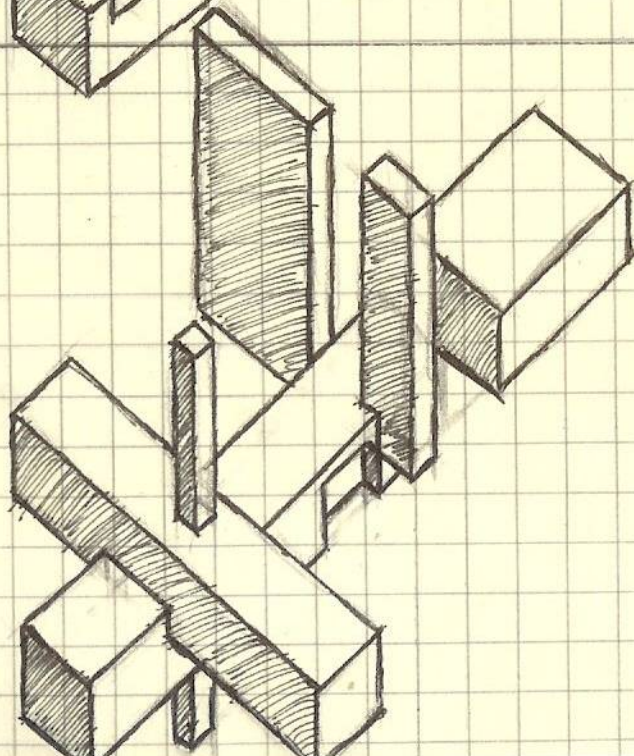
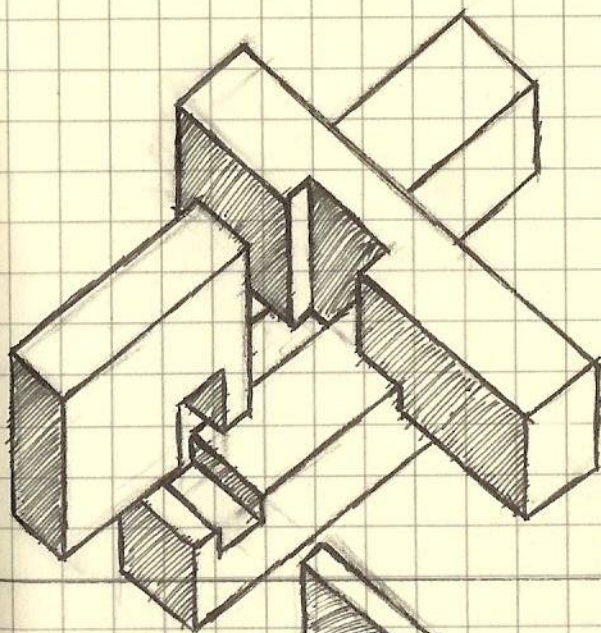
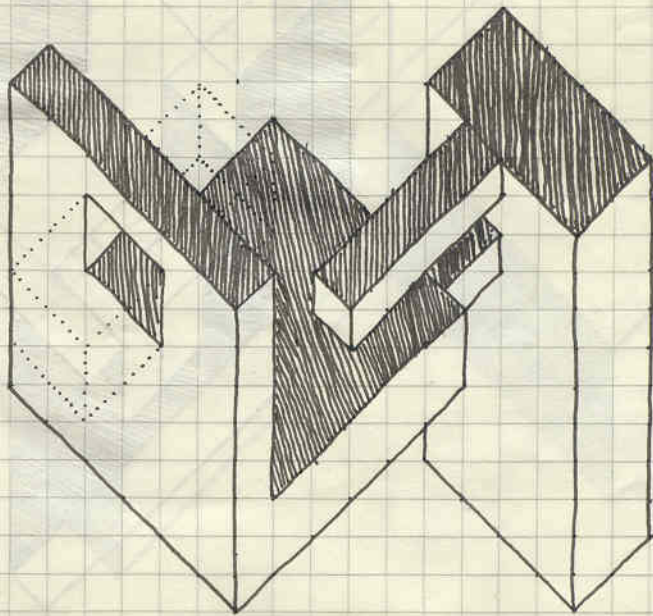


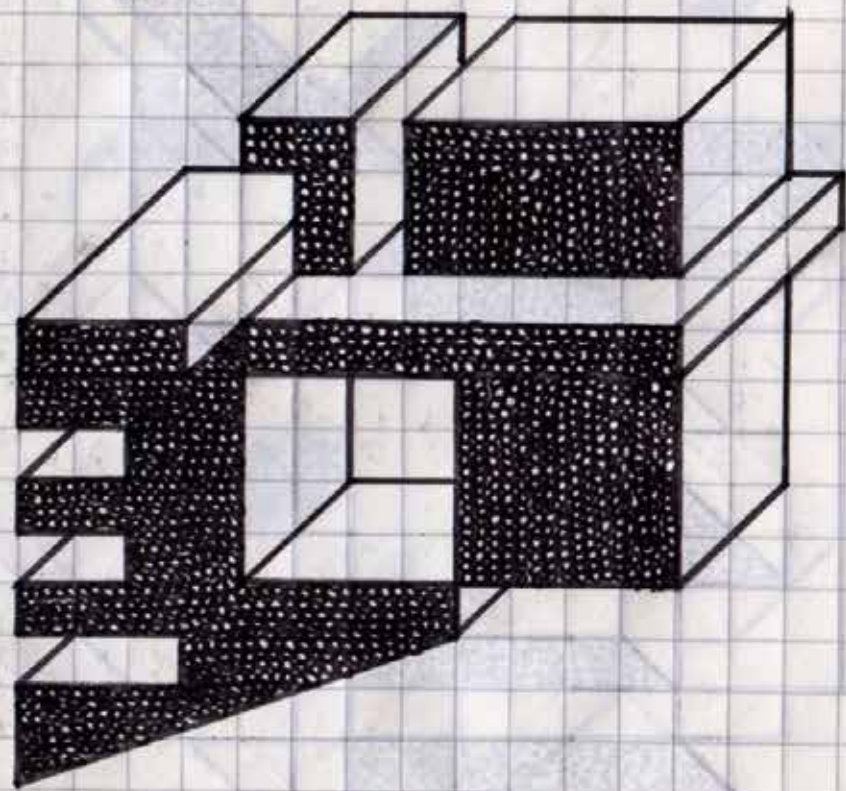
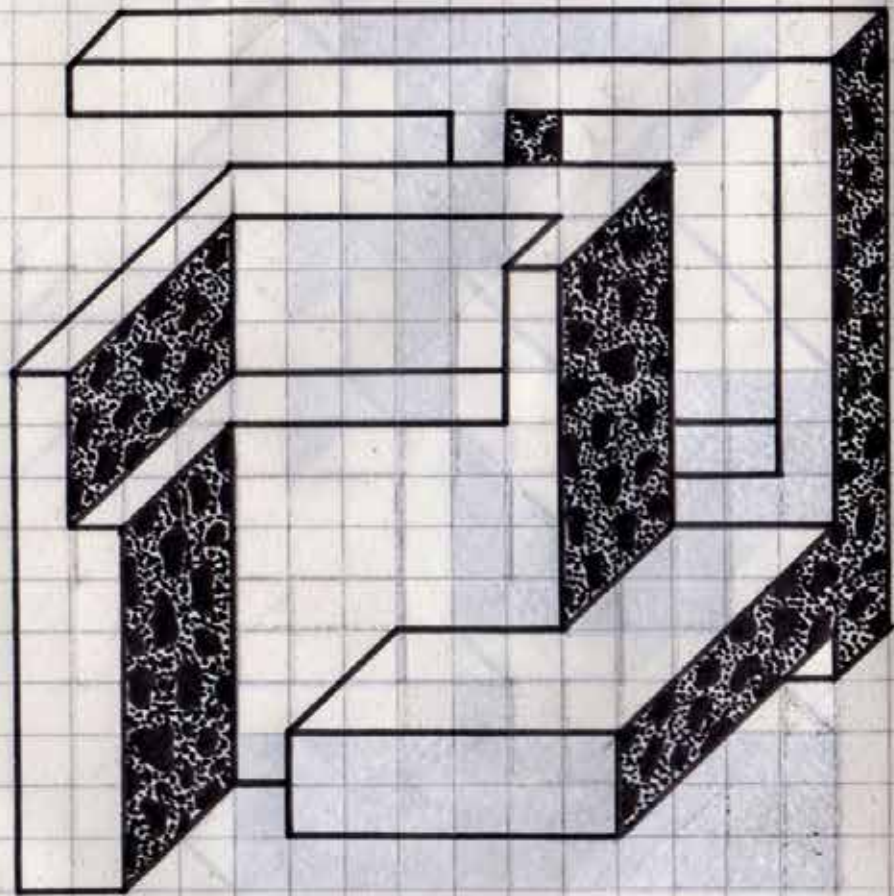


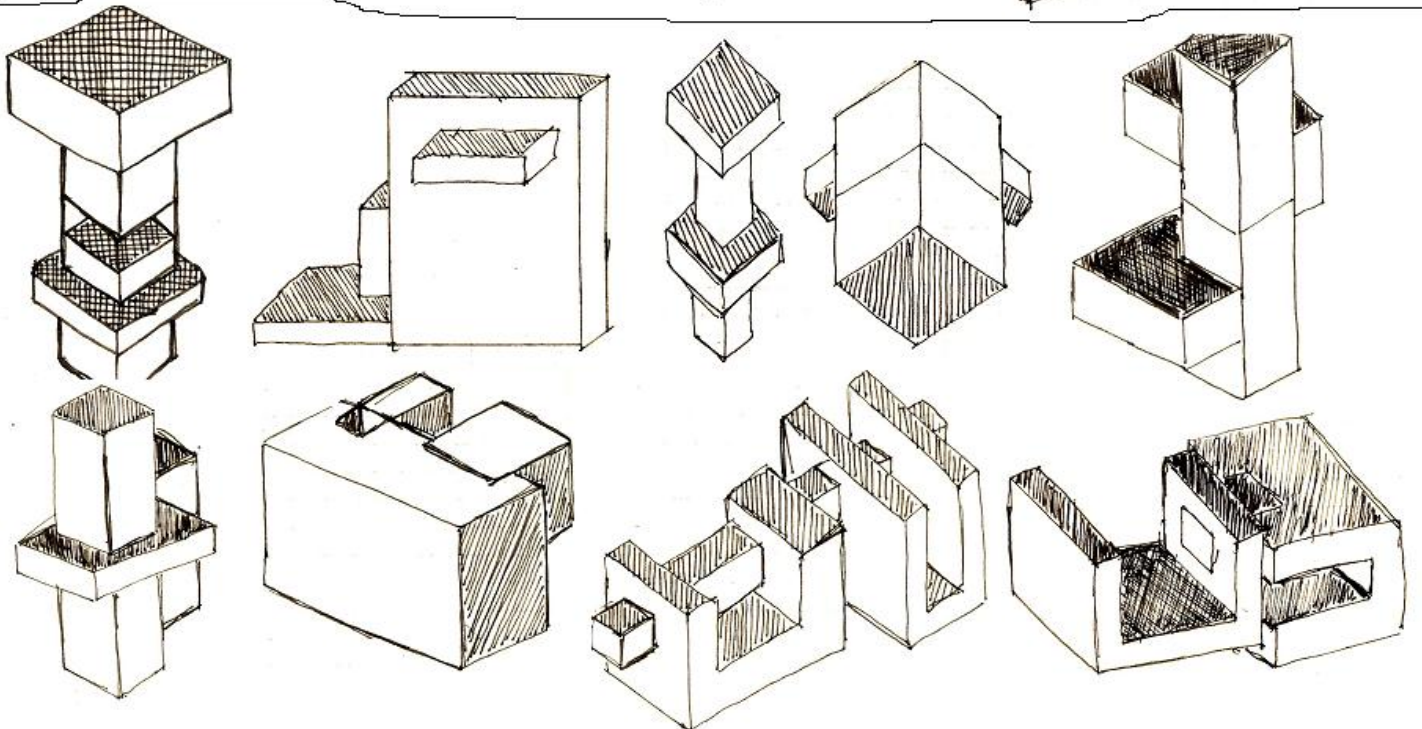
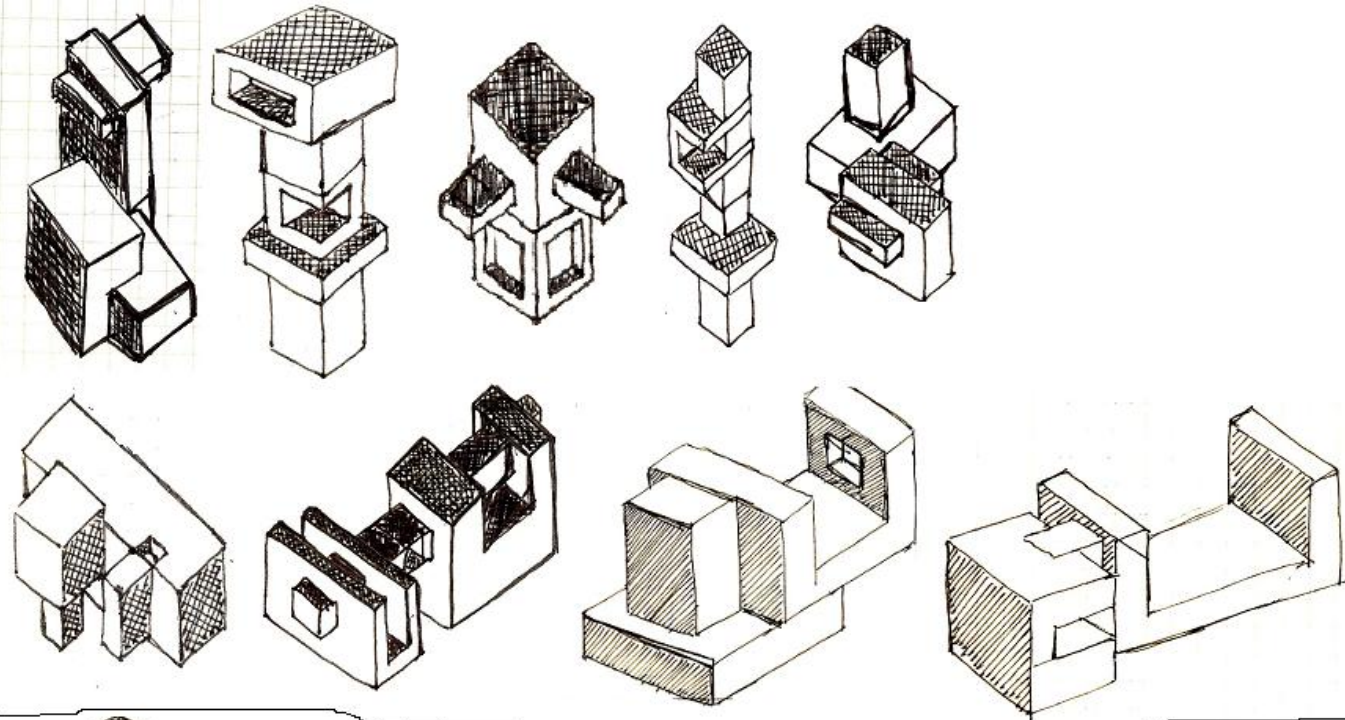


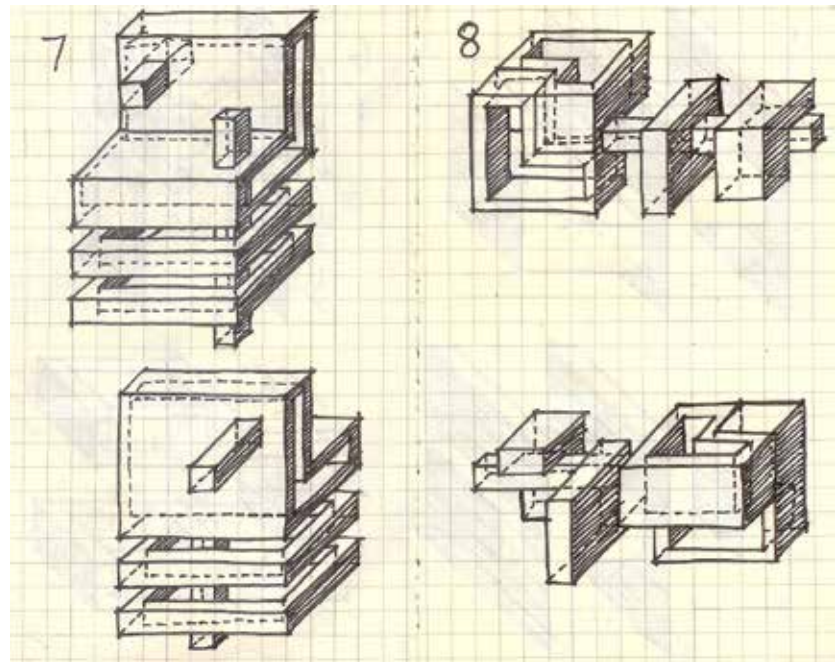
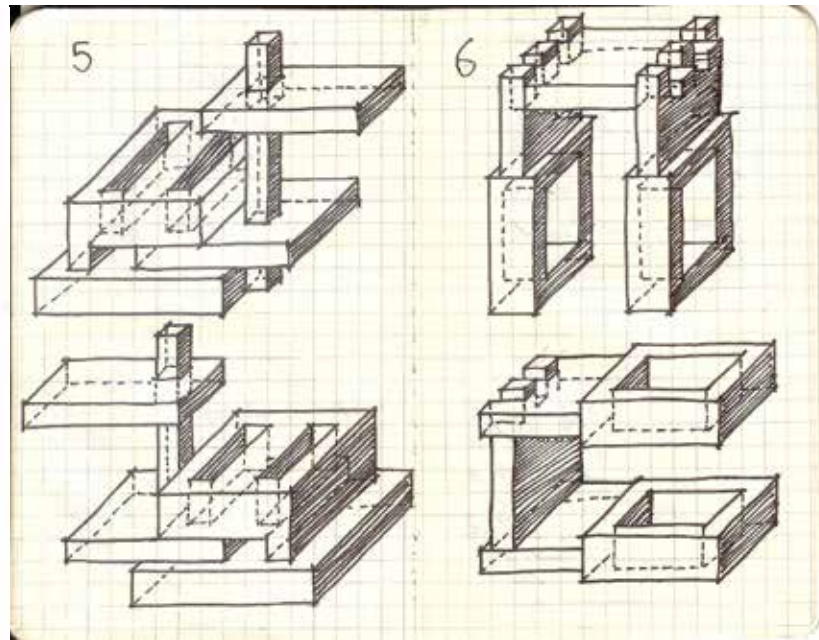
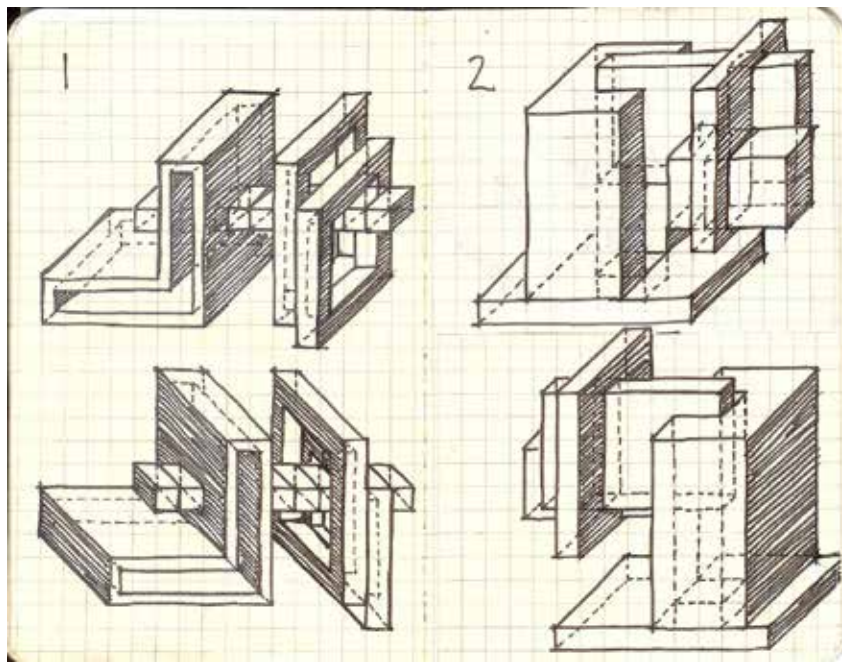


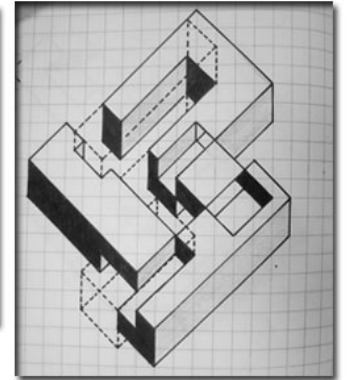
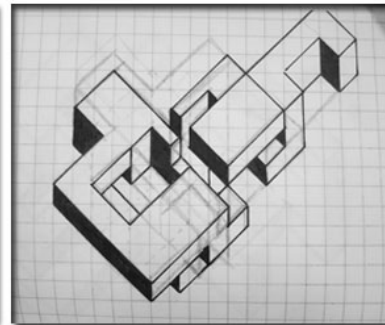
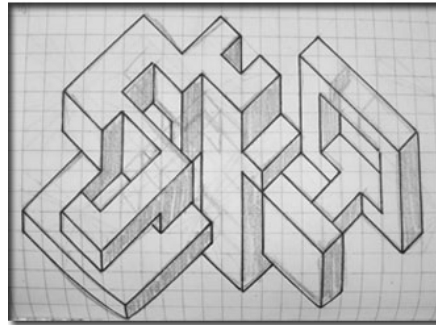
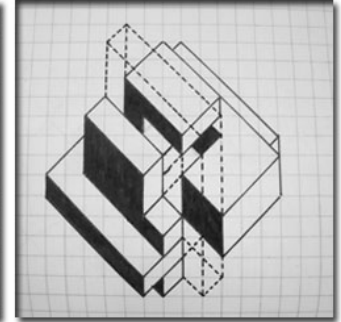
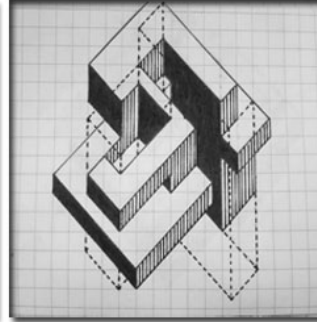
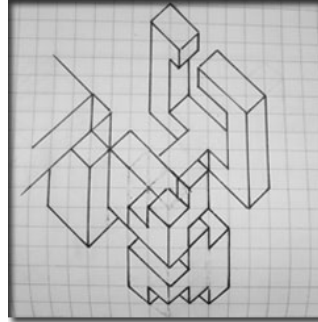
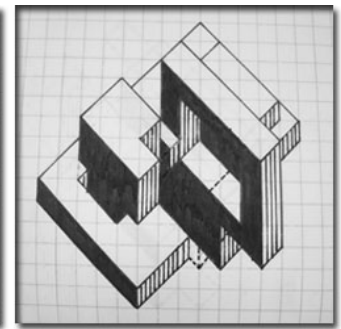
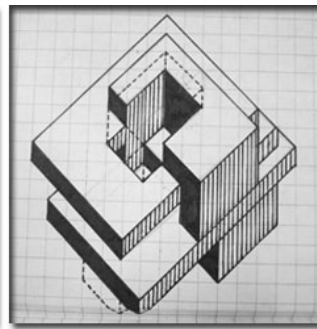
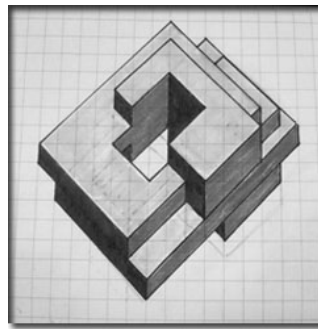
is too simple the answer??

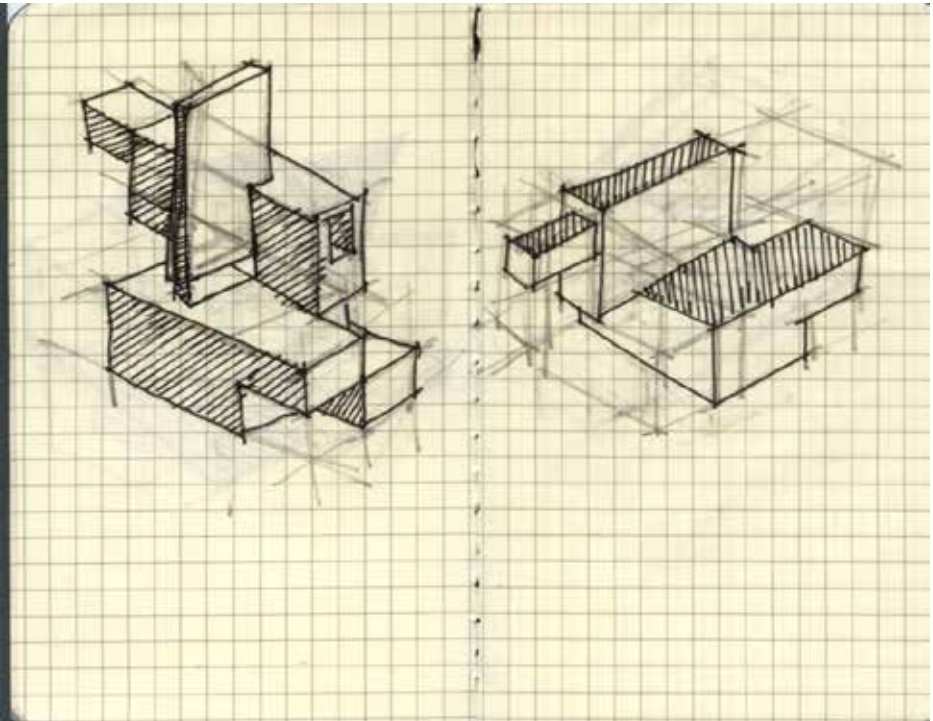
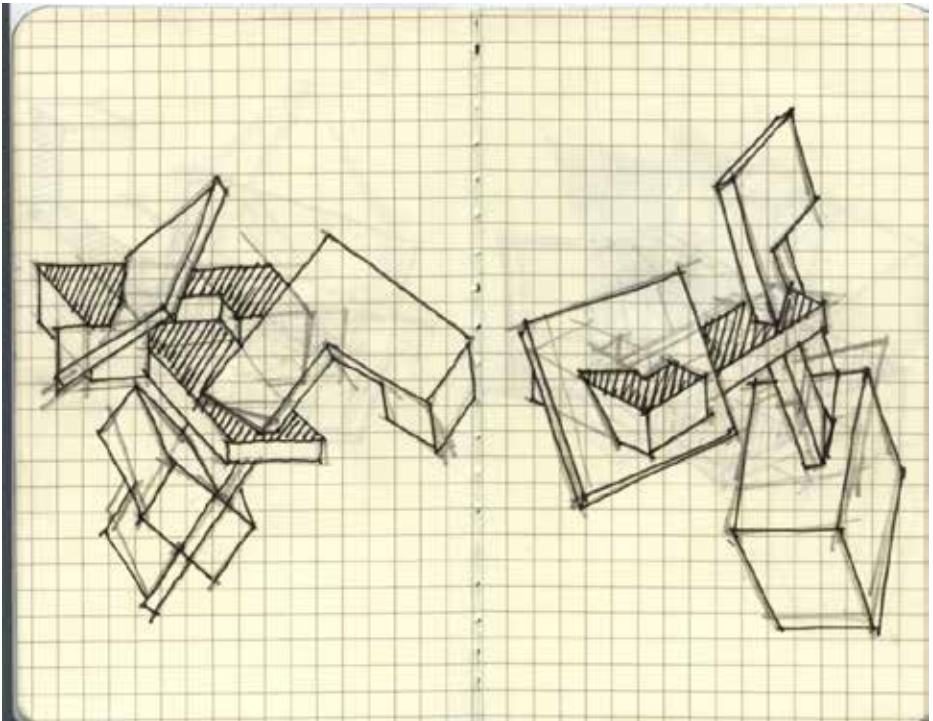




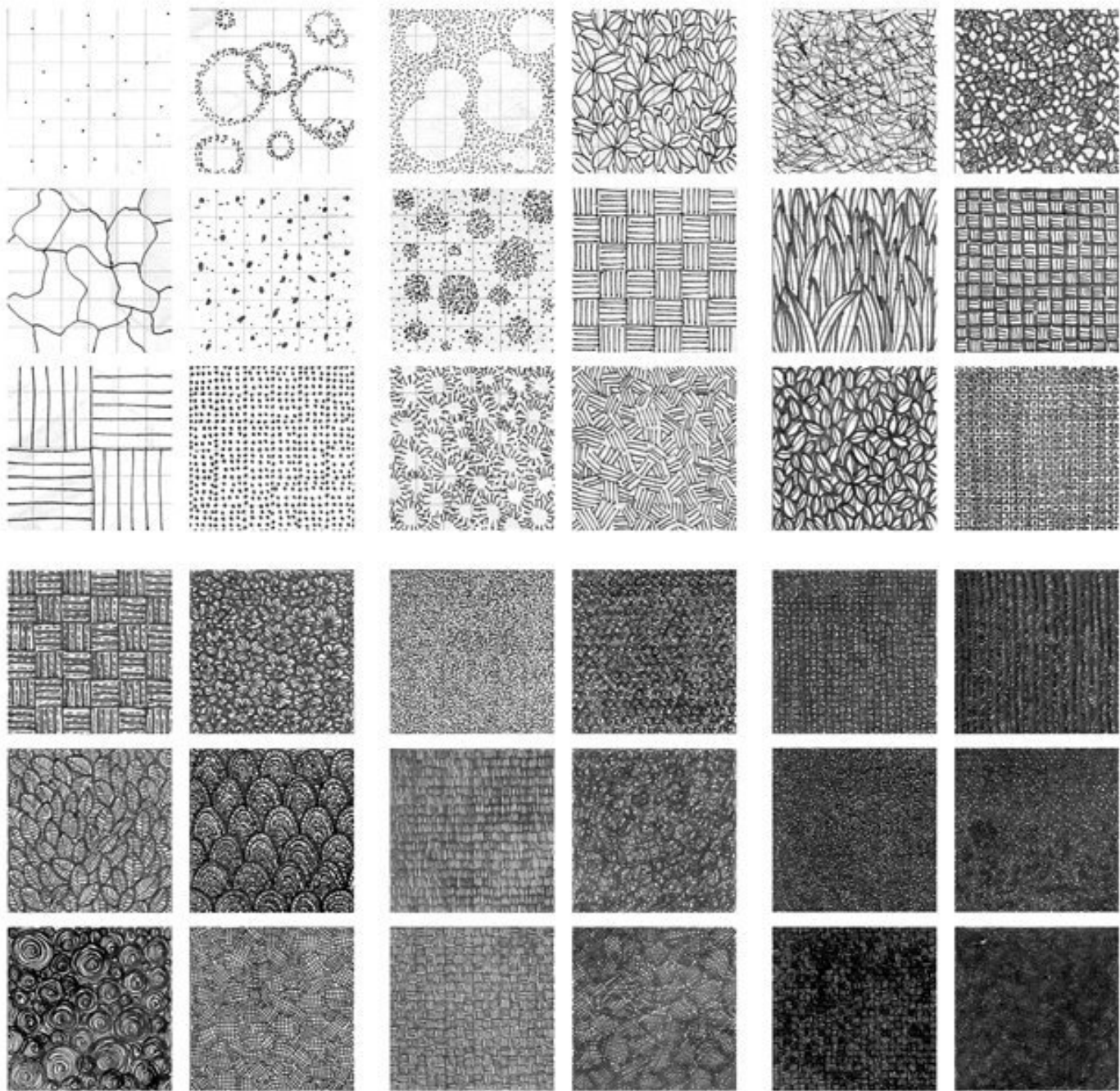


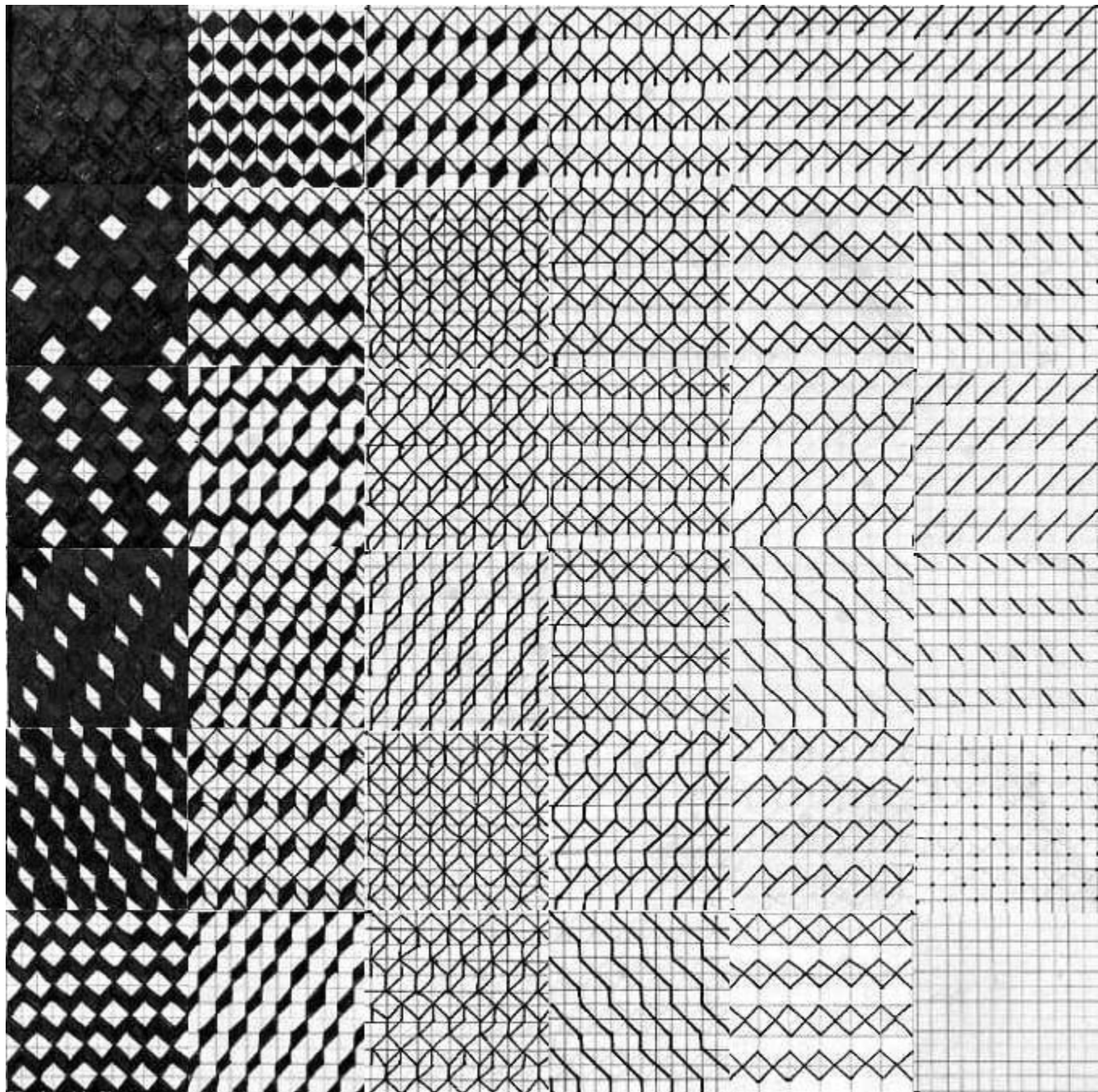


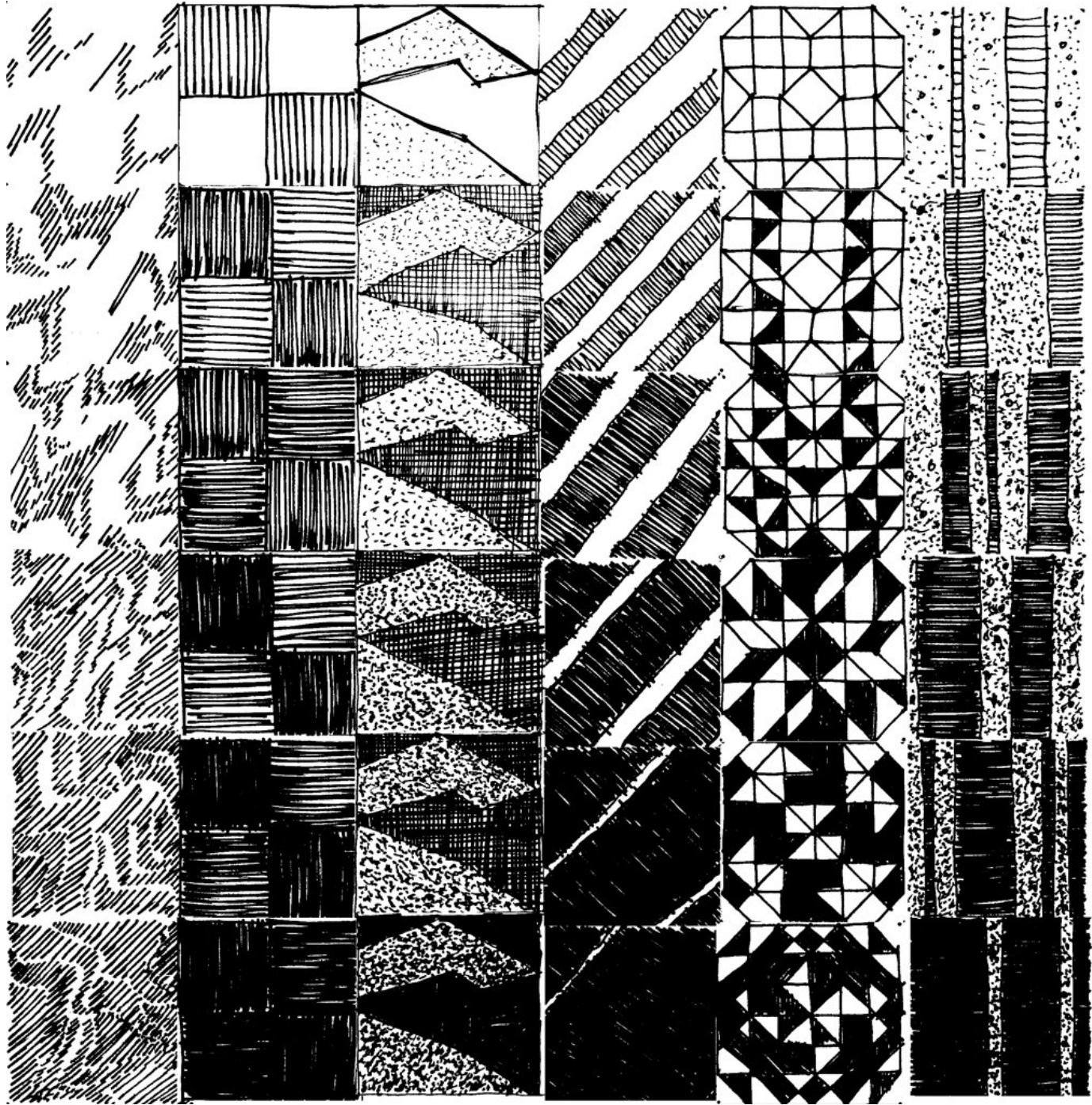




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QUESTIONS?