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BLOG OF THE WEEK

<http://readcereal.com/yukon/>

BLOG OF THE WEEK

<http://situationalelearning.com/selar/>

RESOURCE OF THE WEEK

**THE BLACK BOX
BETWEEN ARCH
DRAWING 1101
MODELLING AND
REPRESENTATION**

TASK FOR TODAY

1. Review a selection of students 'Electroliquid Aggregation' concepts:

“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

2. In 6x6 squares draw a series of 36 custom textures that represent the entire range from dark to light.

3. Inspired by your parallel projections at a macro scale create a series of smaller detail elements and add these to your marker to reinforce/supplement the electroliquid aggregation that they represent.

Note: throughout the class pairs of students will be critiquing each others images from their Lumion environments and discussing how the landform is, or could be, demonstrating a distinctive and significant approach to siting the marker.

INDEPENDENT STUDY **Complete by Tuesday May 05 by 11:59pm.**

1. Apply a light, a medium and a dark texture to particularly significant surfaces within your marker. Upload the entire set of 36 textures to your blog.

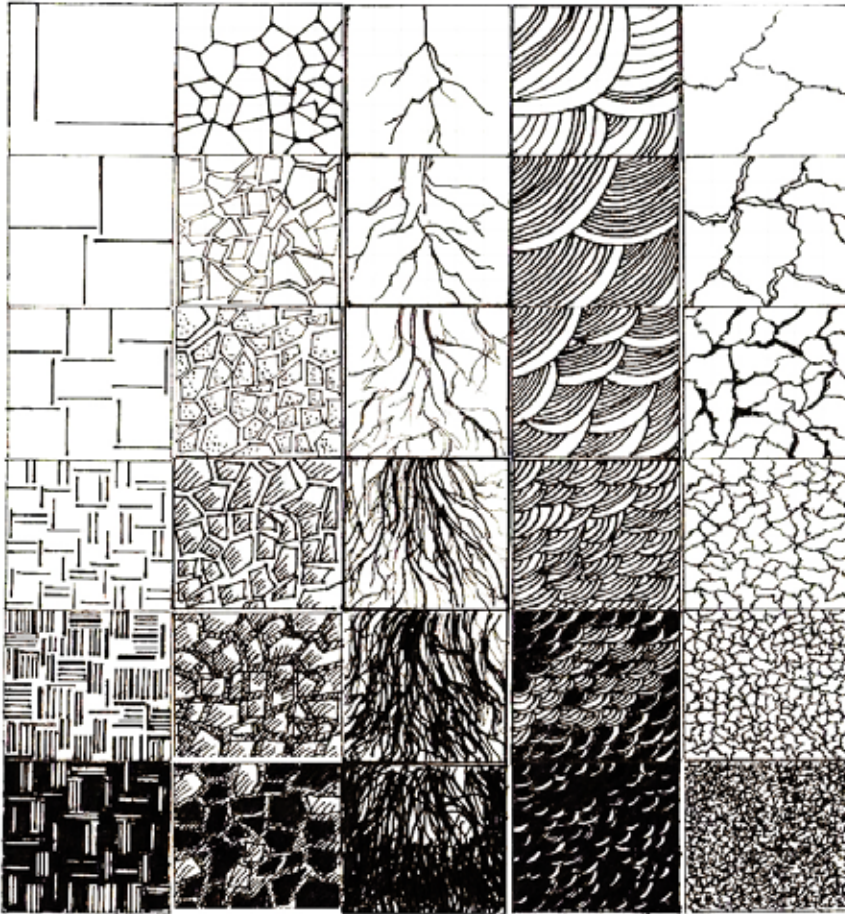
2. Continue to develop the landform, the marker and detail elements through to final resolution.

3. Use 'Fraps', or similar, to capture five images from your Lumion environment and upload them to your blog. We should be able to see your custom textures in at least 3 of the images. Write short comments (40 words max!) under 3 of the images to indicate how they relate to your "ElectroLiquid Aggregation" quote.

4. Upload your Lumion folder (located in your "my documents" folder) to your FileFront, Dropbox, or similar, user page and provide a link to them from your blog.

5. Upload your final version of the marker to the SketchUp Warehouse and provide a link to them from your blog.

WEEK 03 - Textures



Above are the **three main** textures I used.

Light: This was used for the whole entire building structure. For the main studios the exterior walls were large scaled when tiled to signify a rocky and marble terrain.

Medium: This was used for the stairs, to incorporate a treelike and also rocky look, and to blend with the environment.

Dark: This was used for the meeting square located in the middle of the structure. This shows a bold meeting space, with a granite or marble appeal to it, showing professionalism.

JAMES IMPERIAL

**THE BLACK BOX
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“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

Why still speak of the real and the virtual, the material and immaterial?

Because, as Robin Evans tells us (*The Projective Cast*, 1995), Architecture is limited by the forms of its representation that are available in any particular period ... and we are, in this particular period, at an advantage as we are living the transition from where there was clear distinction between the real and the virtual to a period where we may not be able to tell.

The Black Box, The Concealed Room

Erika Kruger

Submitted for the Degree of Master of Design at Victoria University of Wellington, 2004

A



B



C



D



E



The Black Box

The spaces and events occur in New Zealand over the significant evening-morning of 21st-22nd June, being the longest night of the year.

CAD: THE COMPLETE IMAGE
 Computer aided design is having a profound effect on architectural drawing. As a technological innovation in the field, its acceptance equals that of the introduction of paper. It is almost indispensable in supporting the technical aspects of building drawings such as lighting, heating, ventilation, ducting and structure. The accuracy of two- and three-dimensional imaging, allowing for visualization of forms and spaces previously unobtainable in drawing, if not the capacity of hand-drawn drawings to depend on the unobtainable parameters programmed into the software... Here the machine does not merely accelerate drawing processes but generally had been a catalyst for the development of a new architectural language. It is not only the extension of architectural drawing but also the extension of architectural thinking. It is not only the extension of architectural drawing but also the extension of architectural thinking. It is not only the extension of architectural drawing but also the extension of architectural thinking.

The biggest question here is, why would a 14-45 hour time period...



- ① 4:48 pm
- ② 12:00 am
- ③ 7:47 am

Total time elapsed: 14:45 hours

One

To be the architect, the house will be a construction of the light and shadow, a construction of a complex, a construction of a complex, a construction of a complex.

Two

What if you have seen? What if you have seen? What if you have seen?

Three

What if you have seen? What if you have seen? What if you have seen?

Four

What if you have seen? What if you have seen? What if you have seen?

Five

What if you have seen? What if you have seen? What if you have seen?

CONTENTS →

Time of night
Occupant
Type of space
Mode of drawing/ technique
text
Shadow Condition
Vehicle
Light source
Colour
Temperature

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Occupant
Type of space
Mode of drawing/ technique
text
Shadow Condition
Vehicle
Light source
Colour
Temperature

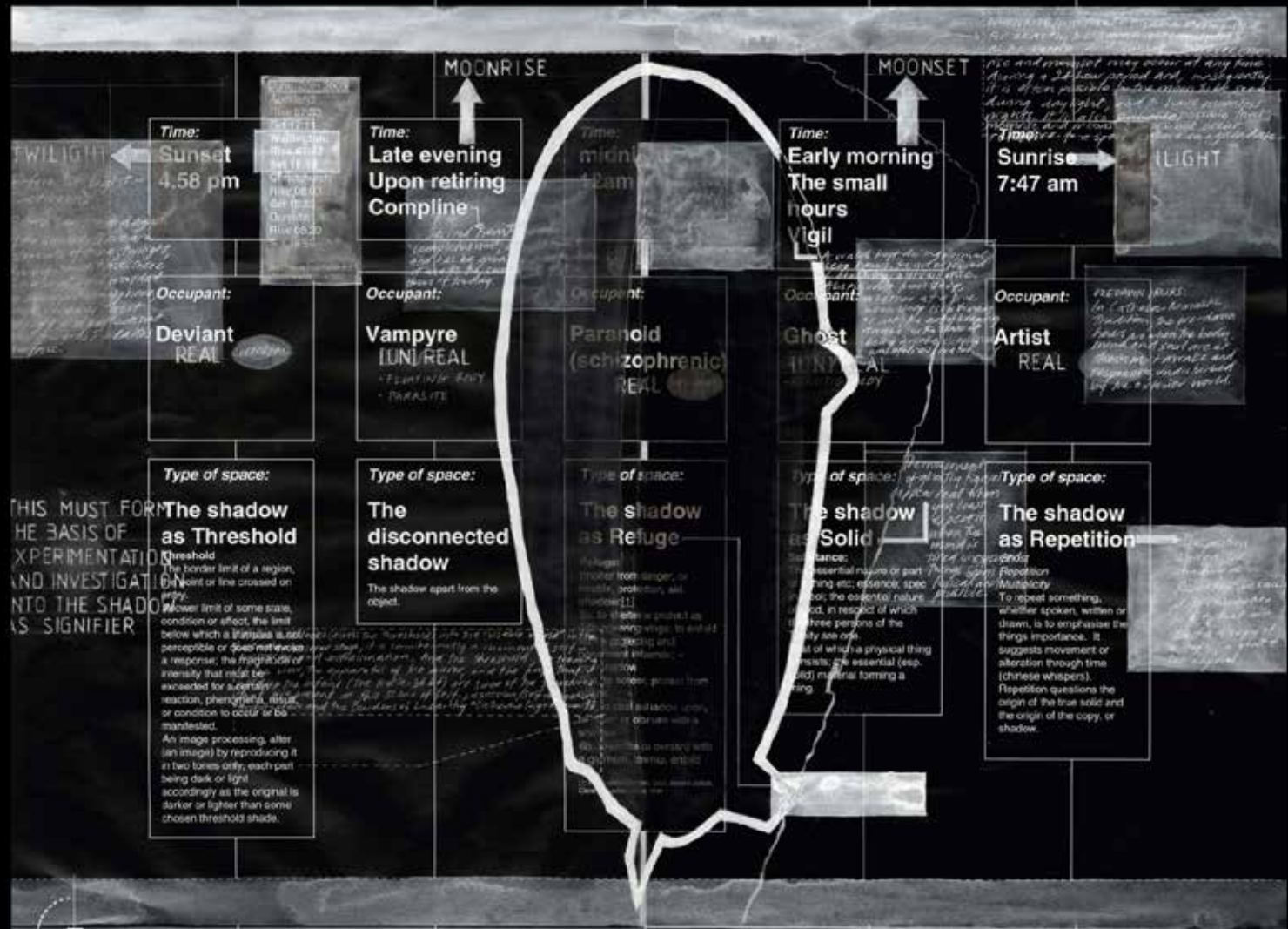
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Drawing is affected also by the colour, texture, size and density of the support.





Vehicle:

Tomb of the Unknown

Vehicle:

Blimp
Flight craft
(India?)

Vehicle:

Submarine
The coal bunker

Vehicle:

Memorial
ground zero

Vehicle:

A House for Durer
The Camera Obscura

Light source:

Evening Civil Twilight

Twilight is the transition from day to night, and light to dark. As such it is a potent symbol...paintings of twilight evoked associations with the failure of the Enlightenment, the threat of barbarism, and preoccupation with death.^[1] "For Caspar David Friedrich... twilight marked the ending of life's voyage"^[1]

[1] Blüher, Andreas; Uppincott, Louise. Light: The Industrial Age 1750-1930. Art and Science, Technology and Society. Thames and Hudson, London, 2000, pg138

Light source:

Clouded moonlight

Handwritten text in a cursive script, partially obscured by the text box. It appears to be a historical or literary passage related to light and twilight.

Light source:

Moonlight

It follows, the Full Moon being about physical metamorphosis of all material creatures. It is also the time when evil spirits, ghosts and devils roam the earth freely. At a basic level these superstitions about the Moon might have something to do with the way in which moonlight is different from daylight. The Moon's weaker, silvery light obscures the perceived color relationships of objects, making things appear more monochromatic and more ethereal. Also, the shadows cast by the low hovering moon tend to be more dramatic than those cast by the Sun.

[1] Uppincott, Louise The Story of Light. Marvell Publishers 2011, London, 2000, page

Moon at East Quay, 2:43 am NZST
<http://www.nzta.govt.nz>

Light source:

Artificial lighting

Single point source, fluorescent bulb

the last fourth of the moon's period of envelopment around the Earth

Light source:

Morning Civil Twilight

Before sunrise and again after sunset there are intervals of time, twilight, during which there is natural light produced by the upper atmosphere, which does not receive direct sunlight and reflects part of it toward the Earth's surface.^[1]

<http://www.phoenixa-telco.com/>

Handwritten text: "Midnight breaks the spell"

Colour:

grey

Colour:

red

Handwritten text: "The shadows cast by the last morning moon..."

Colour:

Black

Colour:

white

Colour:

blue



Temperature:

Temperature:

Temperature:

Temperature:

Temperature:

PROJECTS AND COMPETITION ENTRIES THAT ~~FORM~~ WILL FORM THE BASE FOR EACH OF THE EXPERIMENTS



The Black Box

The black box is analogous with many things... It is a room... a sequence of spaces based on the concept of mysterious space, and that of the camera obscura...

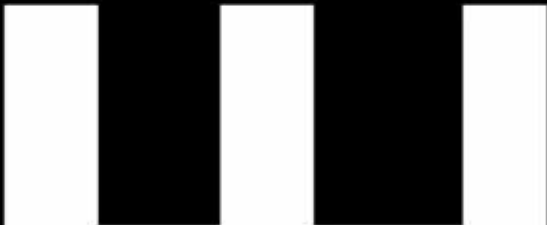


A series of 5 themes under the heading 'Black Box' which explore the shadow within the drawing are also lit by 5 lamps (ways of seeing) which respond, or result from each point within the series. The drawings explore the threshold between 2d and 3d drawing, between line on paper, computer, and model. Drawing is the method because it is 'the state between an abstract idea and a known built condition.'

The camera obscura is synonymous with the black box (the black box associated with drawing, interior and photography) allows an integration of line and interior space. The 'camera obscura' is the vehicle for exploring the qualities of the black box. These qualities are:

- Inside vs. outside
- Single frozen moment of time vs. multiple moments of integrated time
- Light (camera lucida) vs. dark (camera obscura)
- Reversal and perhaps reflection?
- The 'self' becoming shadow
- Projection
- Mapping

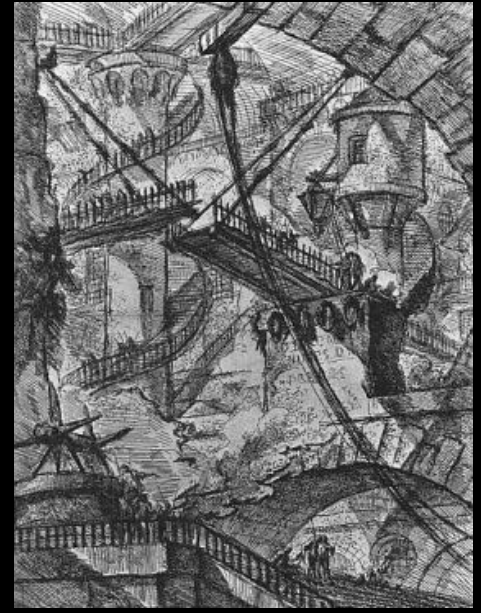
Aspects of shadow and time differ depending on the location of the source of light - whether interior or exterior, night or day, and if it is sunny or overcast. Perhaps the biggest difference is that between inside and outside. Interior light and shadow is a controlled and deliberate environment. The light is constant (other than variables such as power cuts and turning lights on and off). It is also eerie 'timelessness' with respect to the keys of the shadow given the user/observer. It is a moment caught in time that is associated with the angle of the light in the room... does a room contain qualities that are 'late afternoon?', 'early morning?' 'Mid-day?' purely obtained by artificial means and kept constant? Even a stopped clock gives the right time twice a day. There is also the interior that is subject to only the light and shadow of the sun. It moves from day to night to day and is, in that respect, a clock. It is a room where light and shadow share the dominant role - light during the day, shadow at night, but neither being absent from the other. The Sommerhaus.



1. ANALOGY OF THE CAVE

From

“Republic” by Plato



2. CAMERA OBSCURA

Translated from Italian:

veiled or concealed room

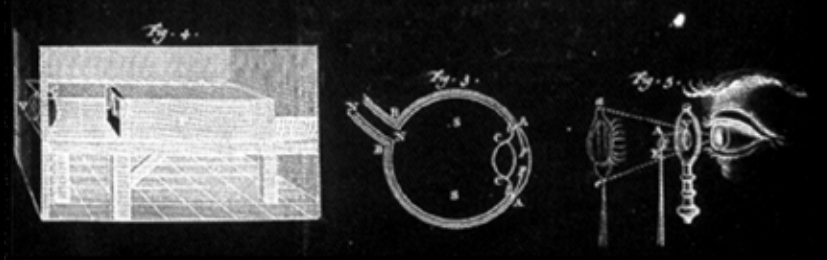
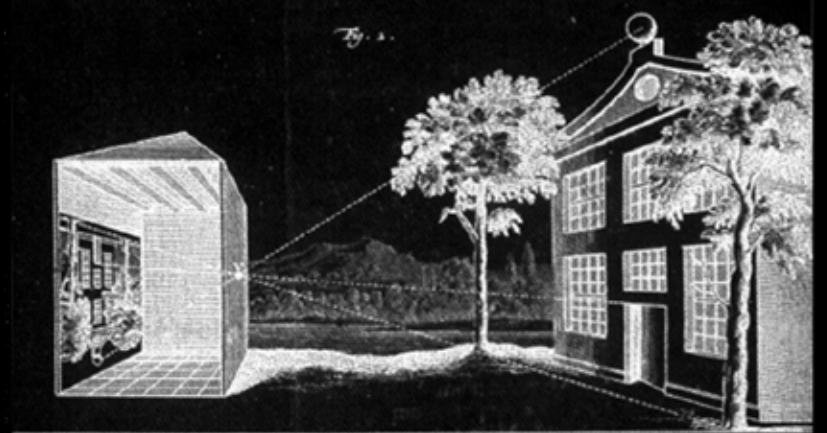
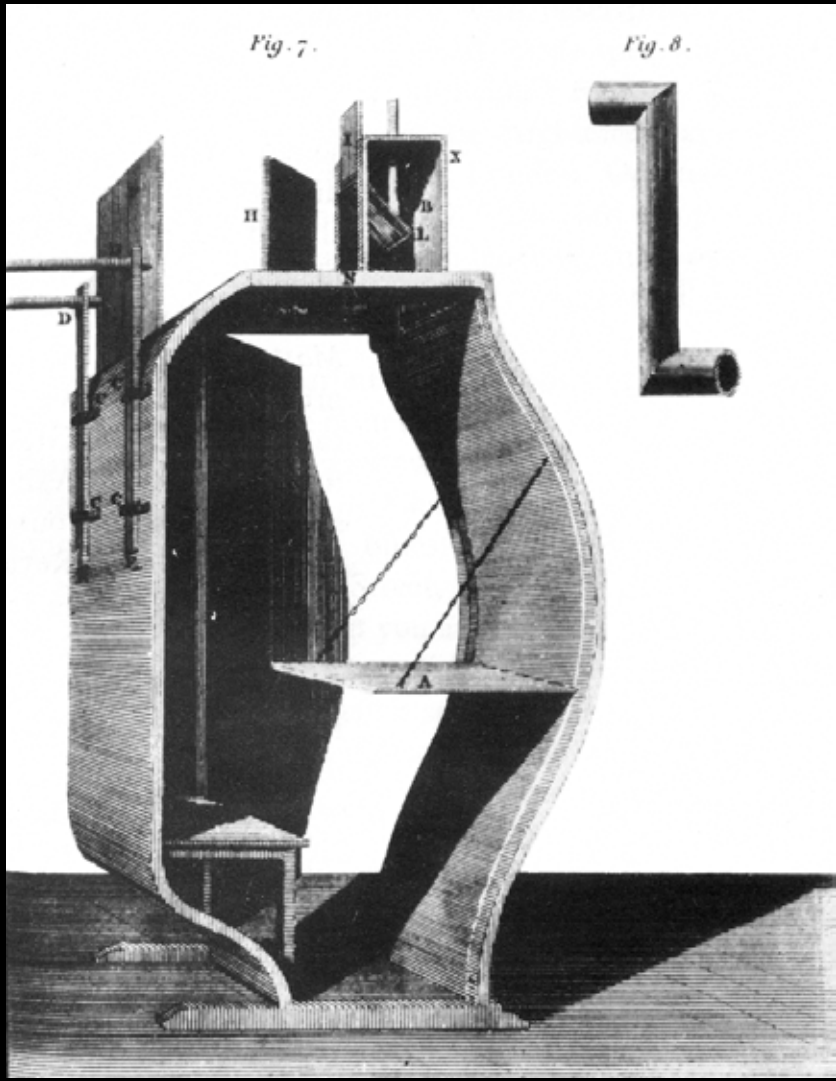


Fig. 7. CAMERA OBSCURA. B



J. Joffroy sculp.

3. THE INVENTION OF DRAWING

From

“Natural History” by Pliny the Elder



1. A SET OF BOOKS

The **5** shadow types established in the Matrix:

BOOK 0. Introduction

BOOK 1. The Shadow as Threshold

BOOK 2. The Disconnected Shadow

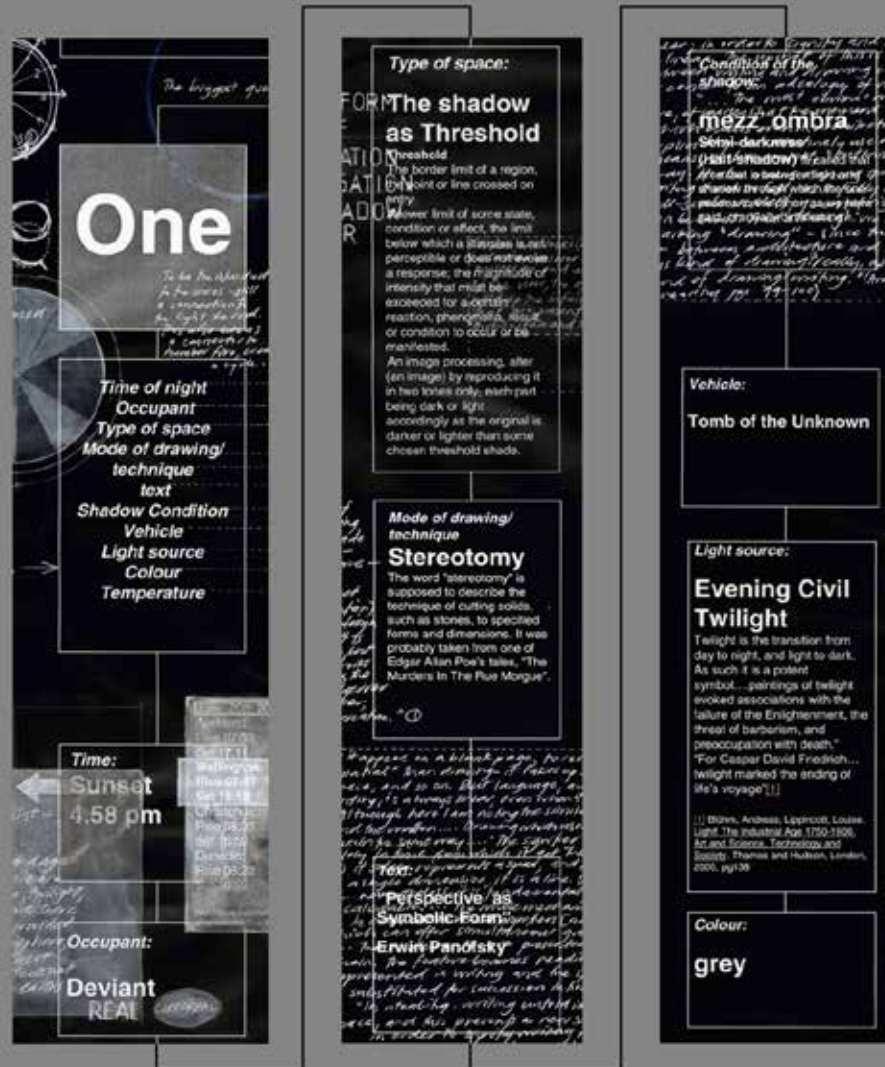
BOOK 3. The Shadow as Refuge

BOOK 4. The Shadow as Solid

BOOK 5. The Shadow as Repetition

THE SHADOW AS THRESHOLD

PROJECT ONE
THE SHADOW AS THRESHOLD



The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit: www.theblackbox.co.nz/outline/

SHADOW AS THRESHOLD

The Shadow as Threshold

Threshold (thr^əʃh^əld, -h^ɔld): n

1. *A sill of timber or stone forming the bottom of a doorway and crossing in entering a house or room.*
2. *The border limit of a region, the point or line crossed on entry.*
3. *A lower limit of some state, condition or effect, the limit below which a stimulus is not perceptible or does not evoke a response; the magnitude or intensity that must be exceeded for a certain reaction, phenomena, result or condition to occur or be manifested.*
4. *An image processing filter (an image) by representing it in two tones only, each part being dark or light according to whether the original is darker or lighter than some chosen threshold shade.*

Project One investigates the existence of shadow as threshold. Shadow threshold signifies a point of pause

The shadow threshold is a dichotomic place, being spaces between past and future, life and death, known and unknown. This space is shadowy because it is an unknown place, heterotopic, a veiled room, serving to obscure what is to come and concealing what has been. The shadow threshold veils both understanding of self and of the self's relationship to temporal and spatial boundaries.

¹ Pronunciation key: <http://dictionary.reference.com/> & v. "Threshold" referenced 24 January, 2004.
² Lester Kohn, *The Shorter Oxford English Dictionary*, 2nd ed. (Oxford: Clarendon Press, 1992) & v. "Threshold."

SECTION ONE



section, tomb interior

3

SHADOW AS THRESHOLD

As a voyeur she enjoys looking at for the 'other'. She is concerned with a reconciliation of the contradiction between "alienation and identification", and "identification not only with the ideal self but also, by extension, with other beings of whom the reflected image is a simulacrum.¹⁰ She is not the keeper of the black box, nor the thresholds that are contained within. She is a momentary visitor, experiencing the space of the shadow threshold.

Time and shadow condition:

At precisely 4:58 pm¹¹ on the 21st of June 2003, the longest night of the year in Wellington, New Zealand, the voyeur enters the ~~space~~ ^{threshold} of the black box. At 4:58pm the light is fading from the evening sky. It is the light of mezz'ombra¹², that area that is between light and shadow through which the one passes to the other, gradually diminishing little by little. It is the grey area, between recognition and anonymity.

"Twilight is the transition from day to night, and light to dark. As such it is a potent symbol... paintings of twilight evoked associations with the failure of the Enlightenment, the threat of barbarism, and preoccupation with death... twilight marked the ending of life's voyage."¹³

A physiological change takes place in perception of the voyeur. As darkness increases, the photosensitive rod receptors in the eyes take over from the cones. The rods control night vision, discerning only black and white. Rods are more sensitive to low light, but have lower acuity of vision than cones,¹⁴ further depleting the level of detail she is able to witness.

¹⁰ Clifton D. Bryant, *Sexual Deviancy and Social Prescription: The Social Context of Criminal Behaviour* (New York: Brunner Mazner Press, 1962), 101.

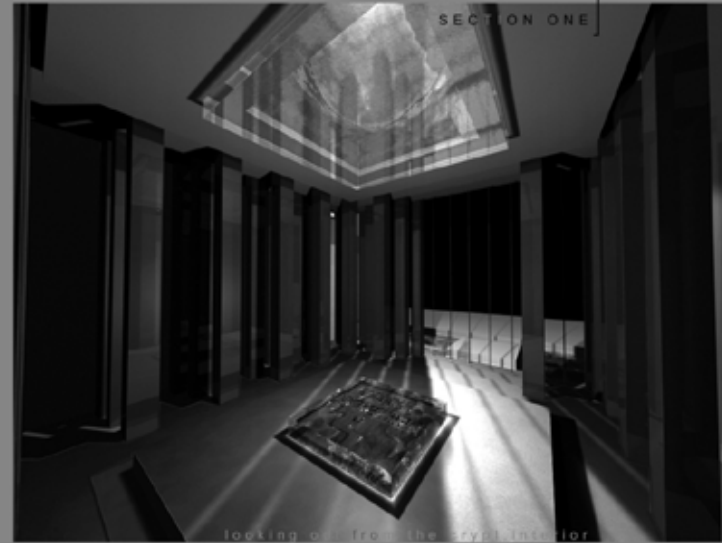
¹¹ Based in Wellington New Zealand, 21st June 2003.

¹² Weather Underground, Inc., "History for Wellington, New Zealand on Saturday, June 21, 2003." <http://www.weatherunderground.com/history/station/93436/2003/6/21/DailyHistory.html> (accessed 13 July 2003).

¹³ "Mezz'ombra (mezz'ombra)" - It is called that area that is between light and shadow through which one passes to the other... gradually diminishing little by little according to the nearness of the object." E. H. Gombrich, *Shadow: The Depiction of Cast Shadows in Western Art* (London: National Gallery Publications, Distributed by Yale University Press, 1961), foreword.

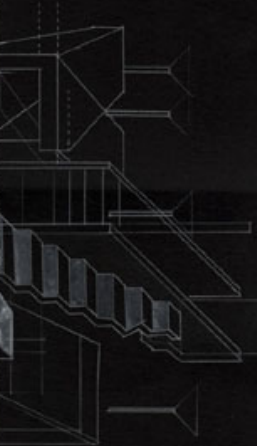
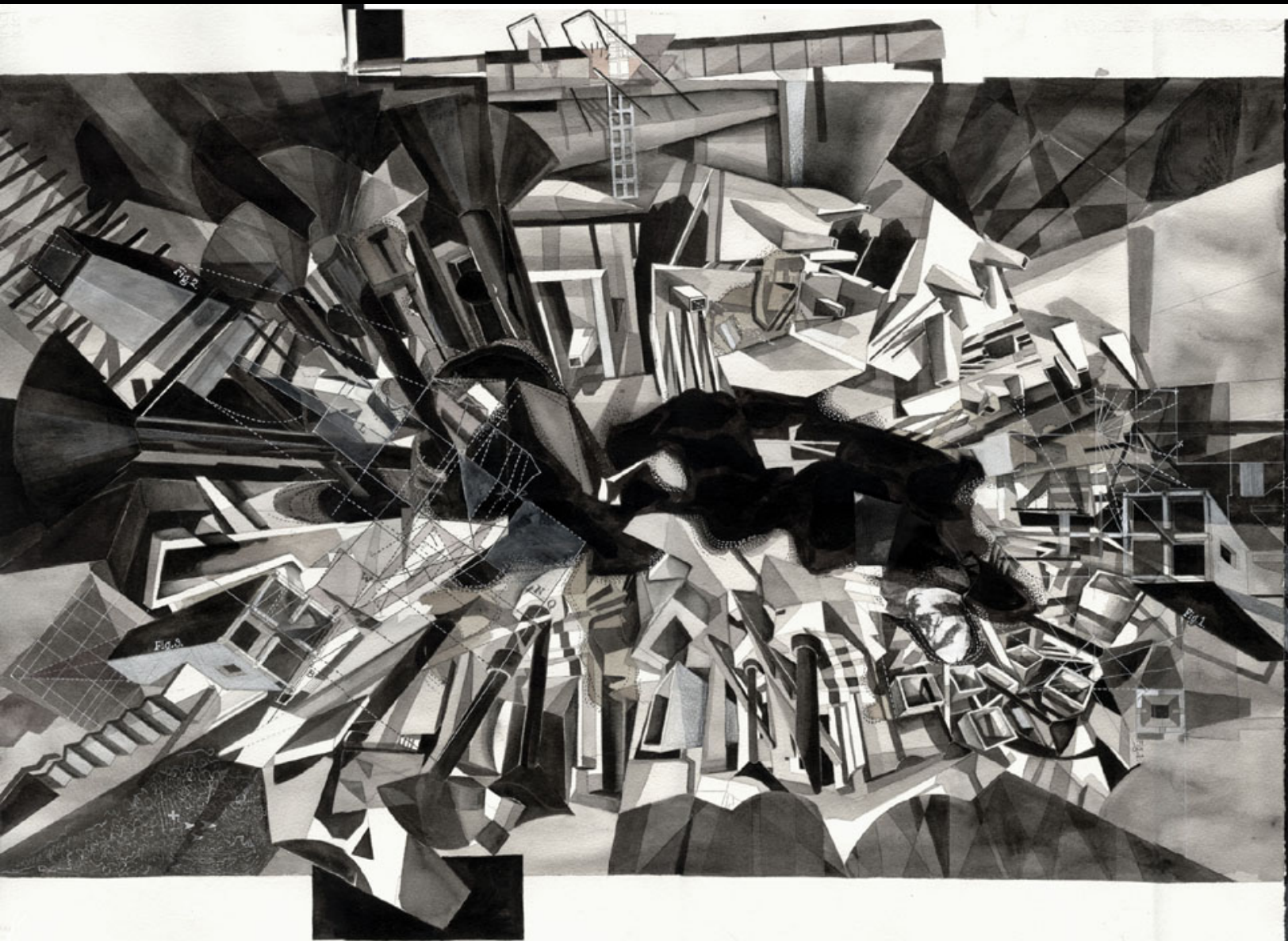
¹⁴ Andreas Blihm and Louise Lippincott, *Light: The Industrial Age 1750-1900*, Art and Science, Technology and Society (London: Thames and Hudson, 2006), 136.

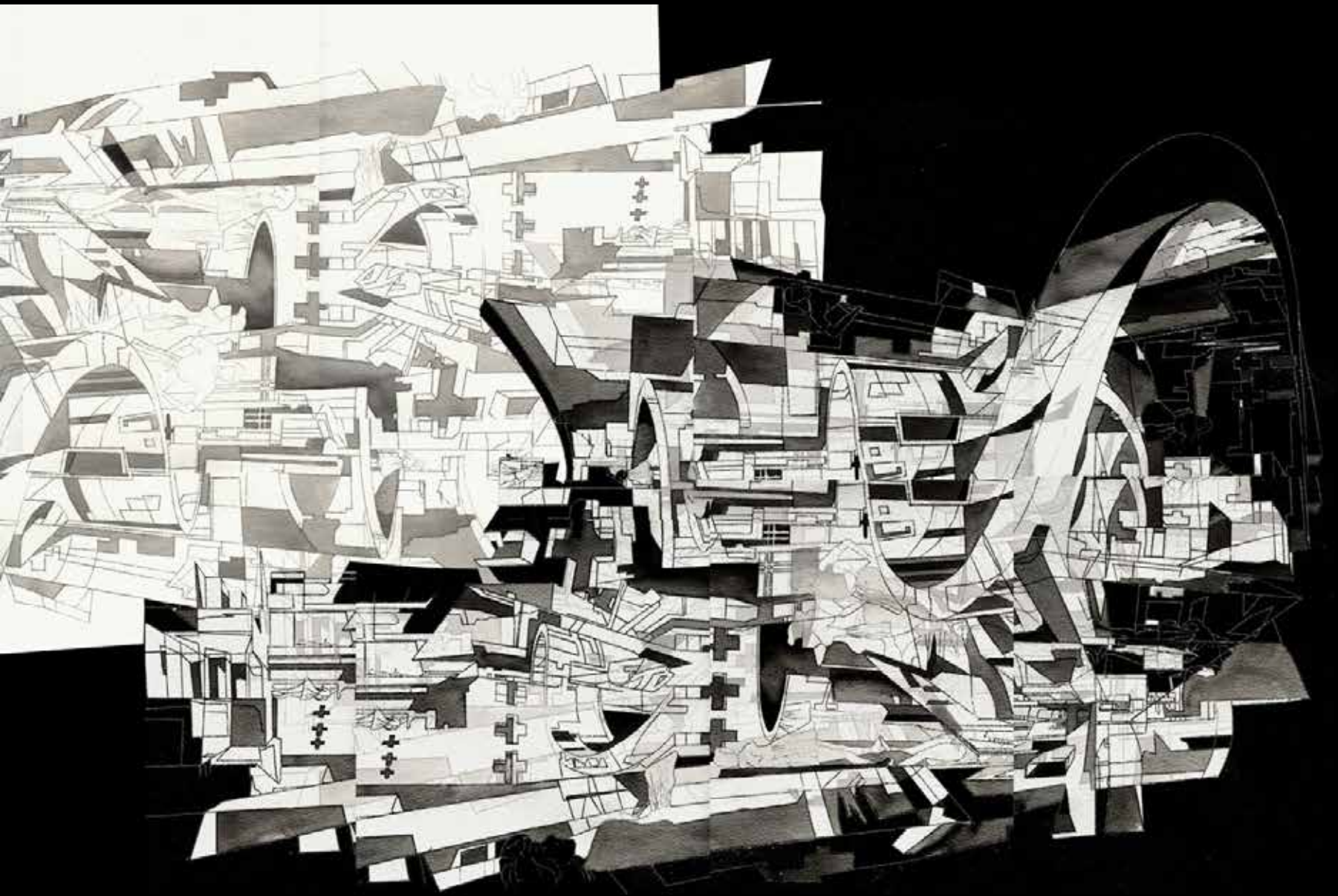
¹⁵ "The cones... are responsible for color vision and for seeing small details. The rods... are 'color blind' and are much more sensitive to low levels of light energy than cones, so they are responsible for night vision." Julian E. Houtberg, *Perception 2nd Ed.* (New Jersey: Prentice-Hall, 1978), 24-25.



FINAL DRAWINGS

Project 1



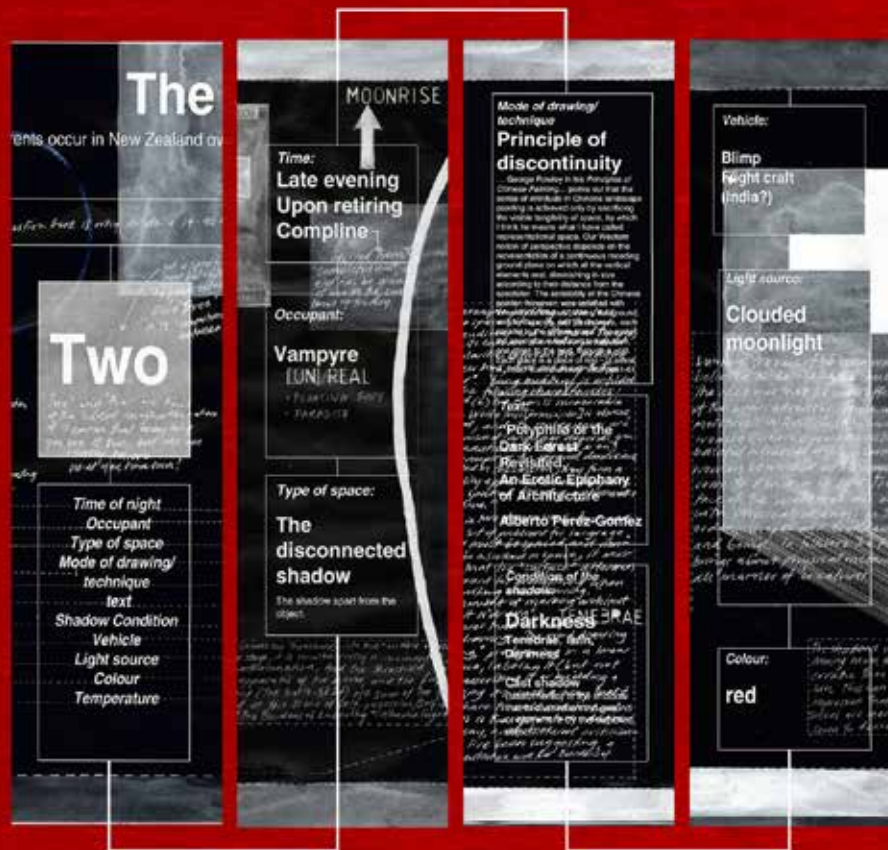


BOOK 2. **THE DISCONNECTED SHADOW**

BOOK 2

The Disconnected Shadow

Project 2

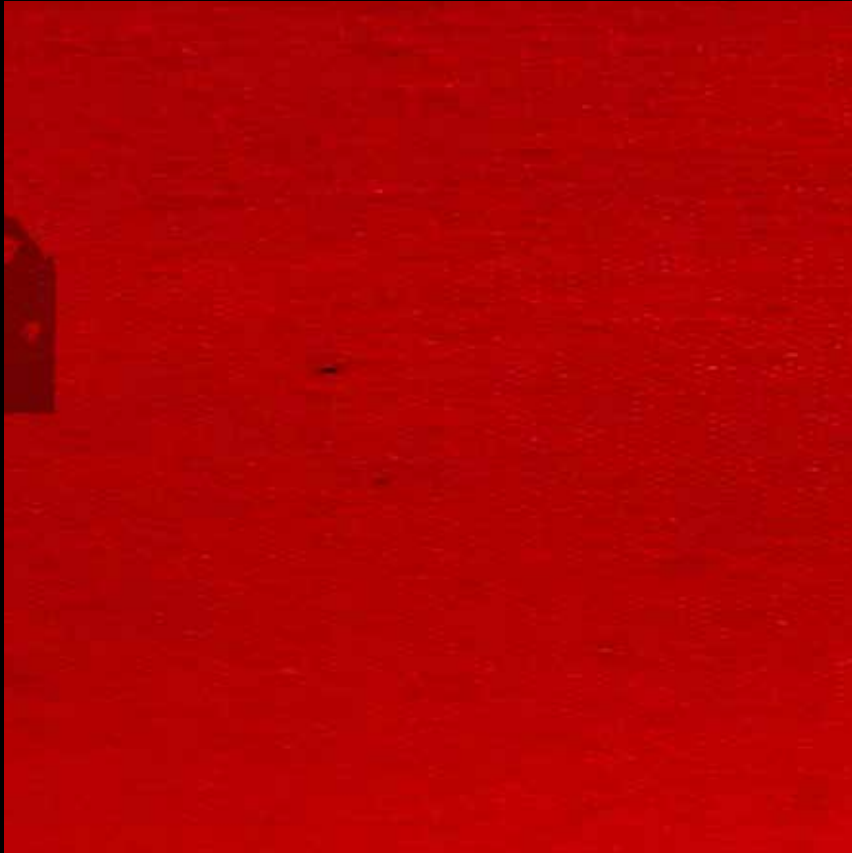


The criteria listed in the matrix are not captured as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. So see a full version of the matrix we took '0' of *The Black Box* by www.thelabblackbox.org/cullins/



*The Disconnected Shadow
The Disconnected Shadow*

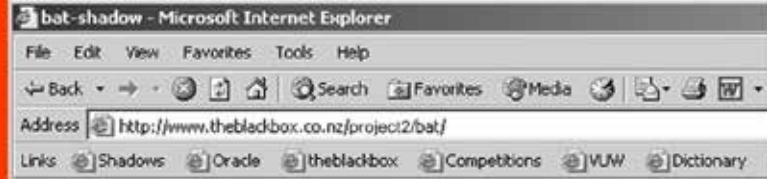
Nosferatu, Murnau, 1922.



Process drawings



Victor I. Stolichka, A Short History of the Shadow (London: Reaktion Books, 1997), 170.



theblackbox

disconnected shadow

www.theblackbox.co.nz/project2/bat/shadow.html the thing that's not there



the being, arising identically. As long as your shadow is a symbol to
Stouhla interrogates the illustrations of Adolf Schoder, Adolf Menzel and George Cruikshank for different scenes of "Peter Sotter"



Lace laying

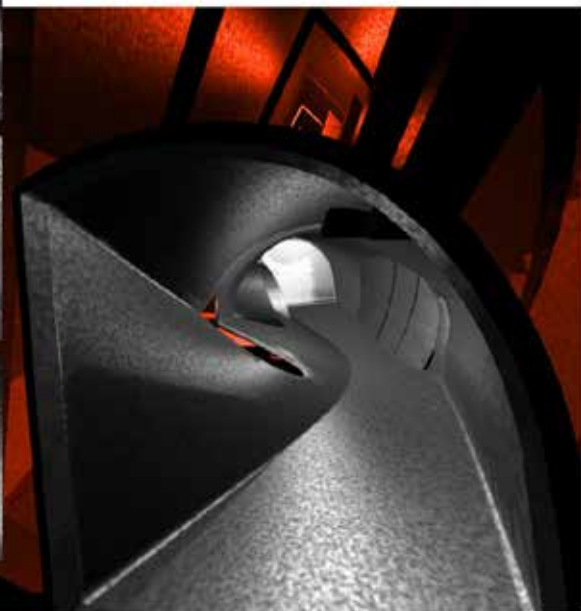
- Photo ...
- ...
- ...
- ...

... ..



... .. Physically I'm a mess, but your mind is in no shape either. The first thing you have to do is fix

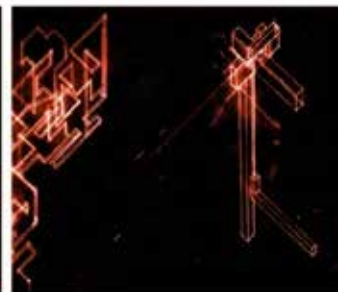
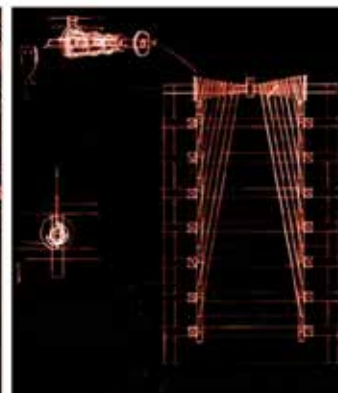
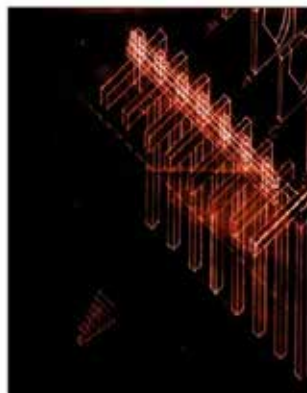
process drawings



60

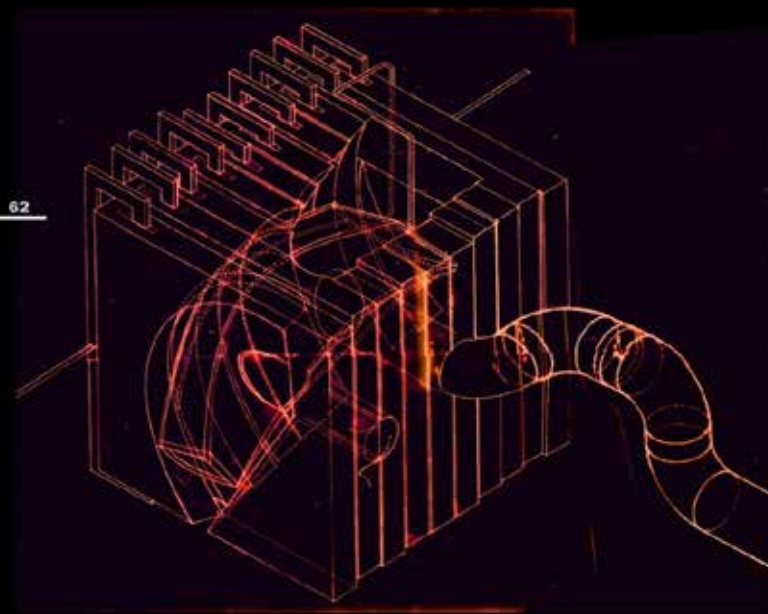
*be strong when I do not know my own mind? I am lost.²⁷ *the silhouette/the shadow**

process drawings

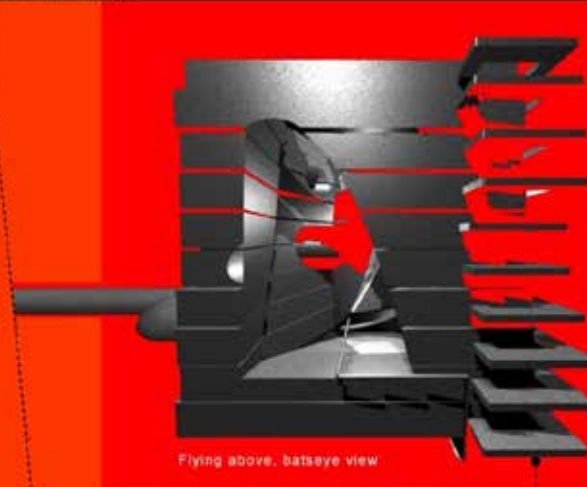


61

has over the body is that it can take on forms that are impossible.



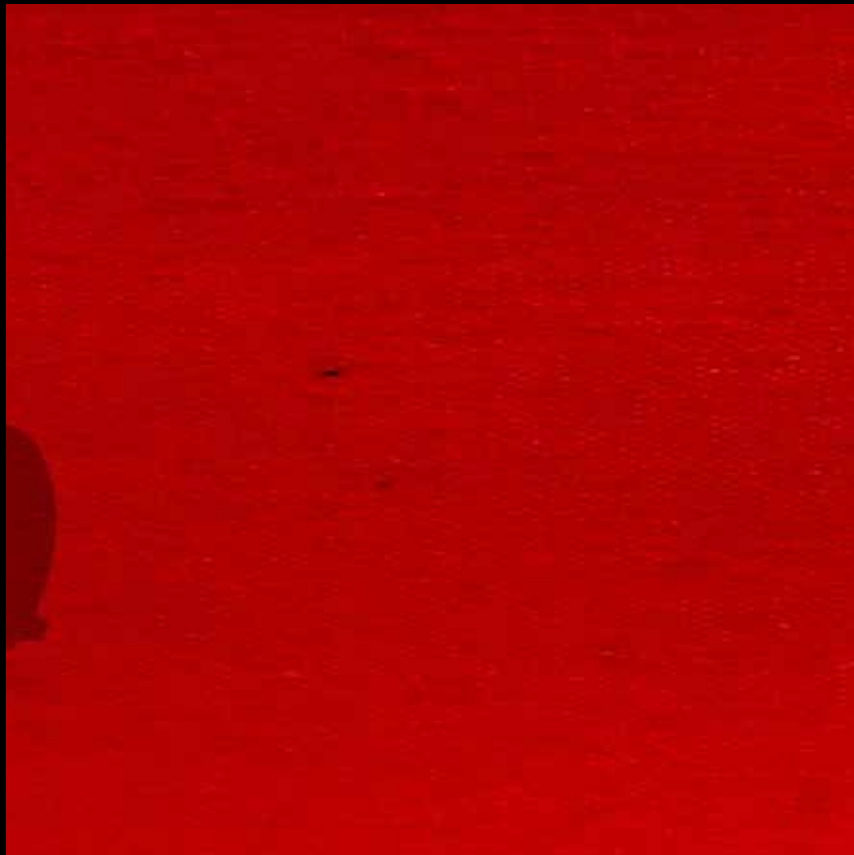
for the solid body, the least and distast, and to take up properties



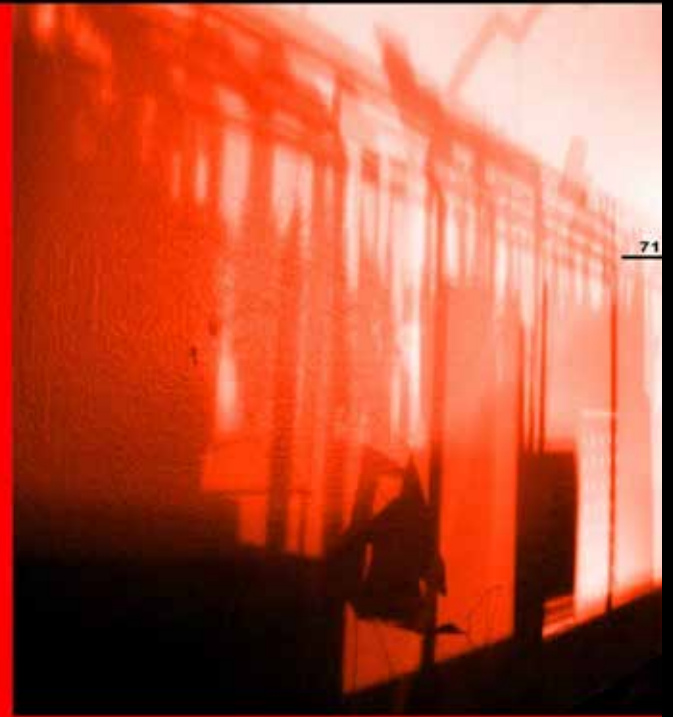
of that which it is cast upon; surely makes it a more adaptable th

FINAL DRAWINGS

Project 2



Account 2



71

From the mid-1990s, the... We took hands on it, he kept down and I watched him...

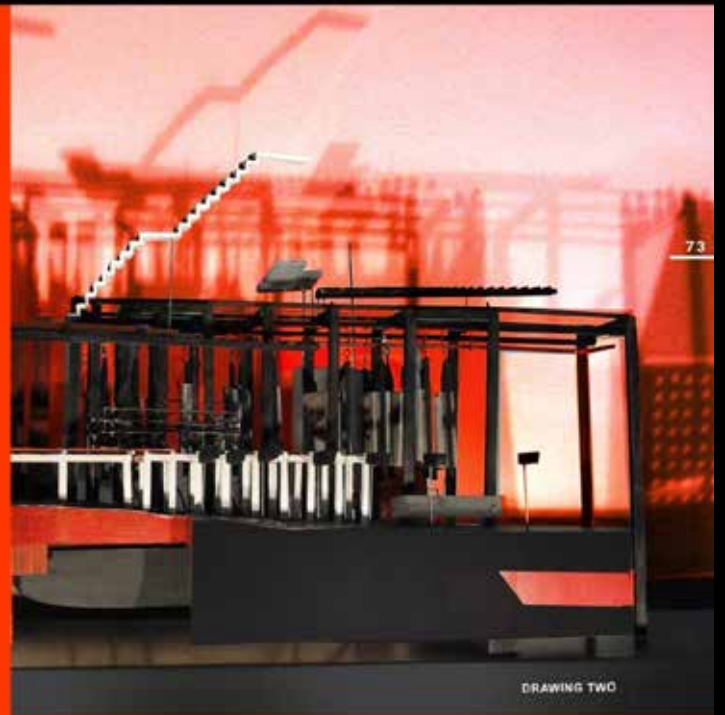
drawing 2



72

in astounding dexterity, he silently detached my shadow from head to foot from the jaw; he lifted it up, peremptorily

drawing 2

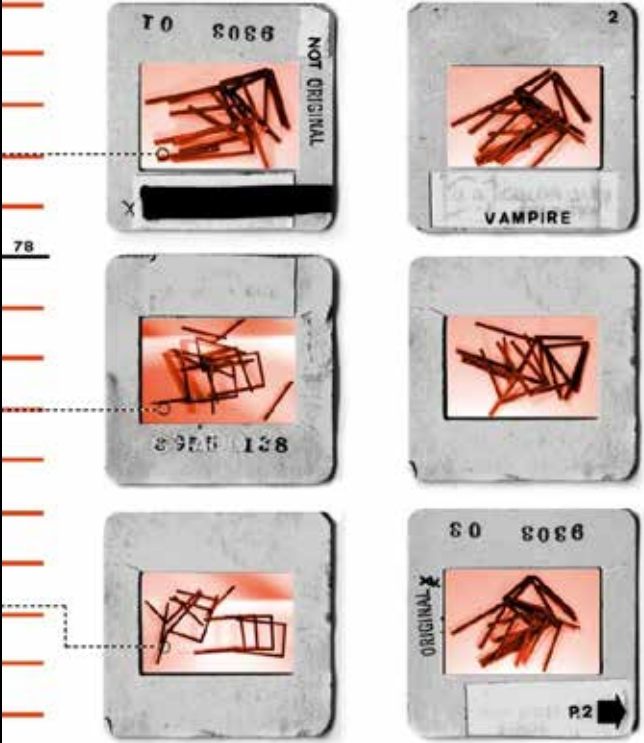


73

DRAWING TWO

*toiled it and finally got it from his back; the shadow of a bird descended at the first signal of
Chamisso, 23.*

drawing 2

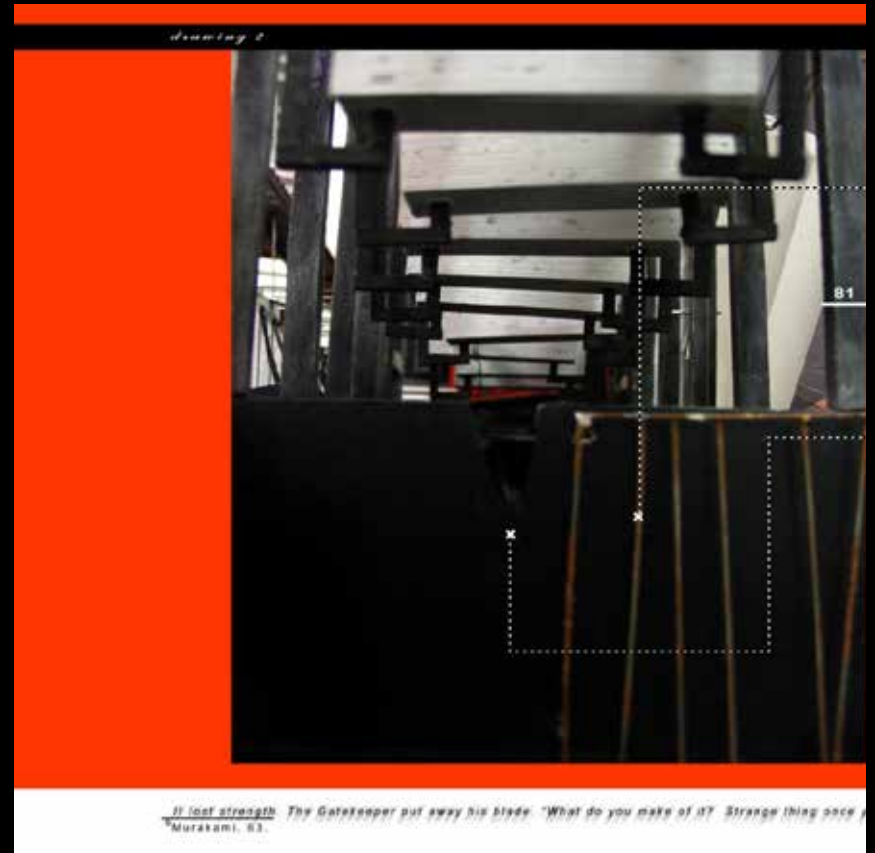
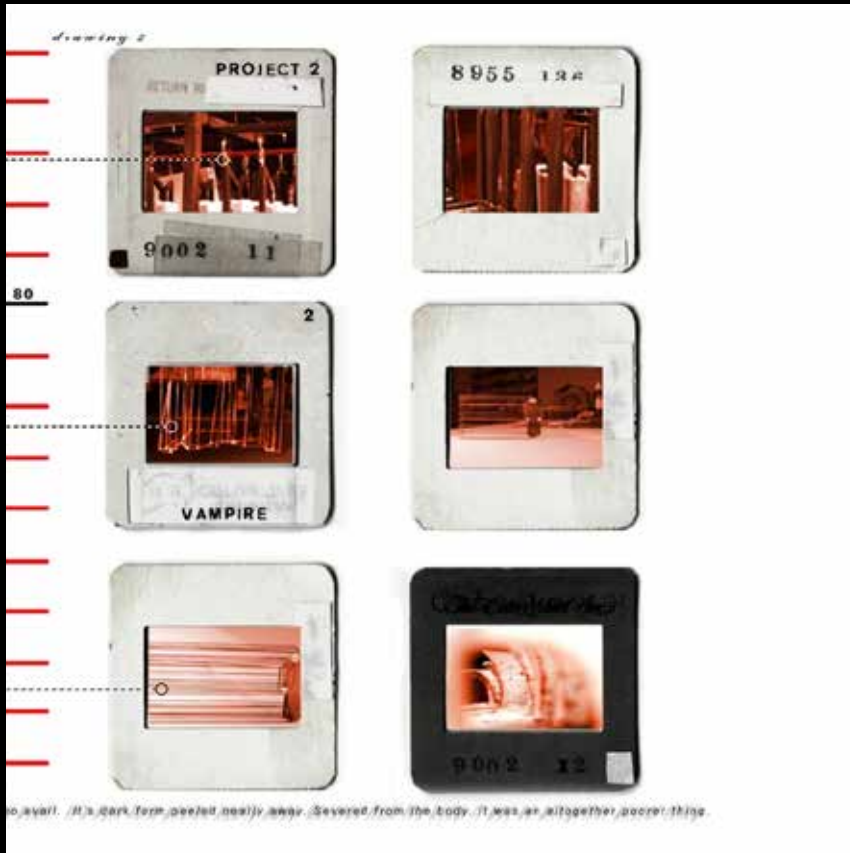


sun fixed my shadow fast to the ground. "Keep still row", the gatekeeper told me. Then he produced

drawing 2



a knife and deftly worked it in between the shadow and the ground. The shadow writhed in resistance, but it



drawing 2



84

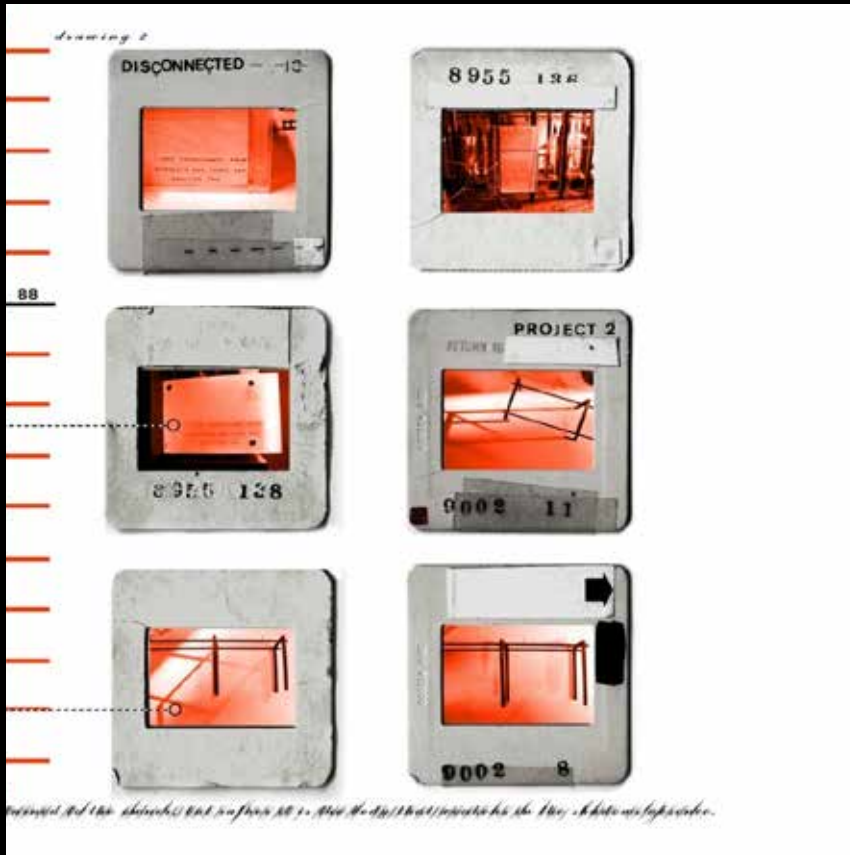


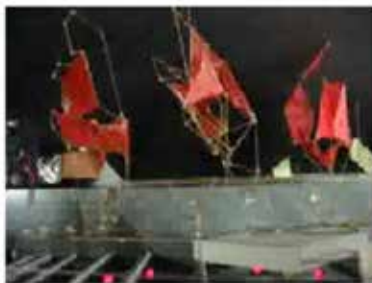
... with exposure to light until eventually it disappears. The shadow will try

drawing 2

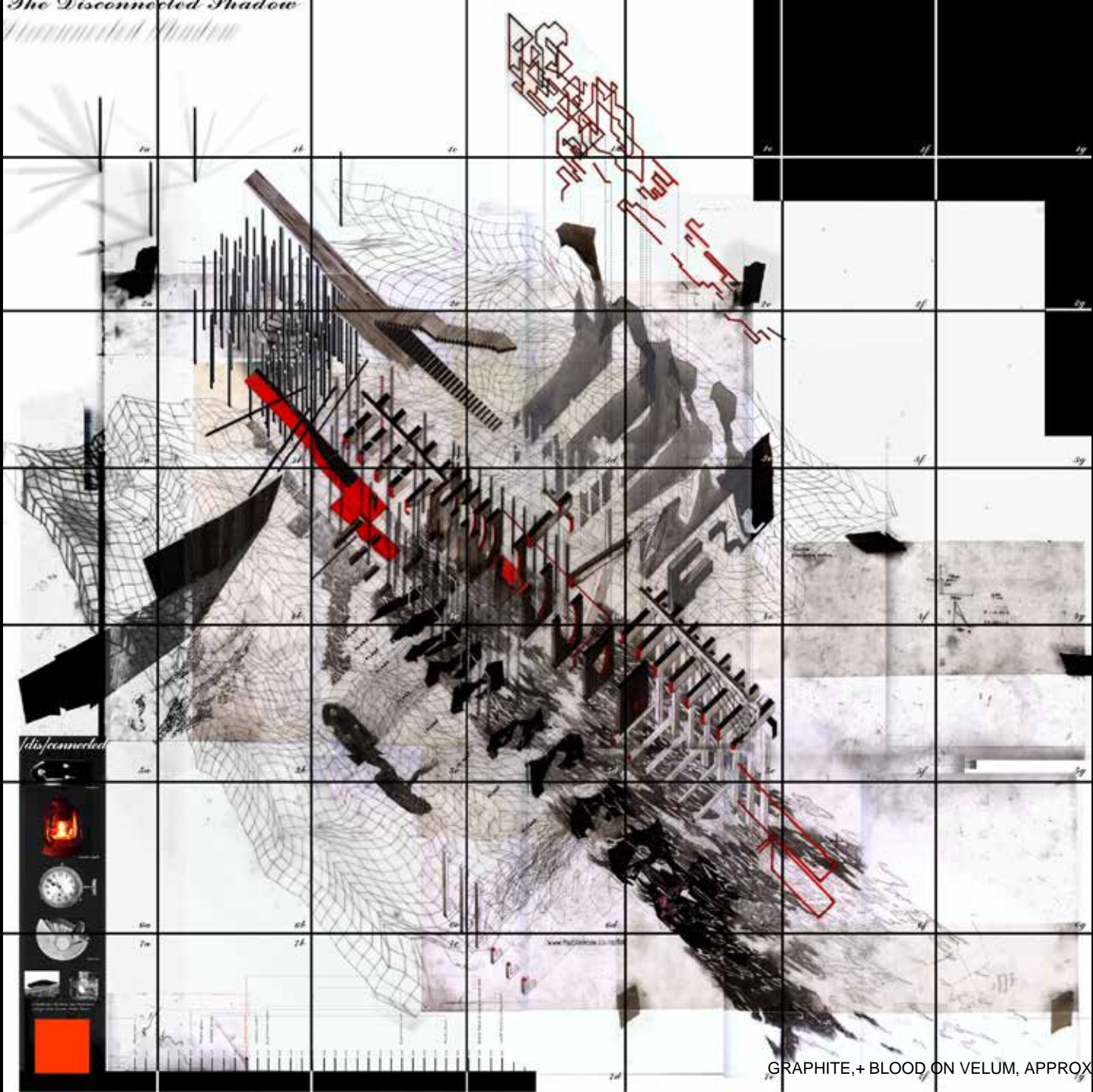


.....





The Disconnected Shadow



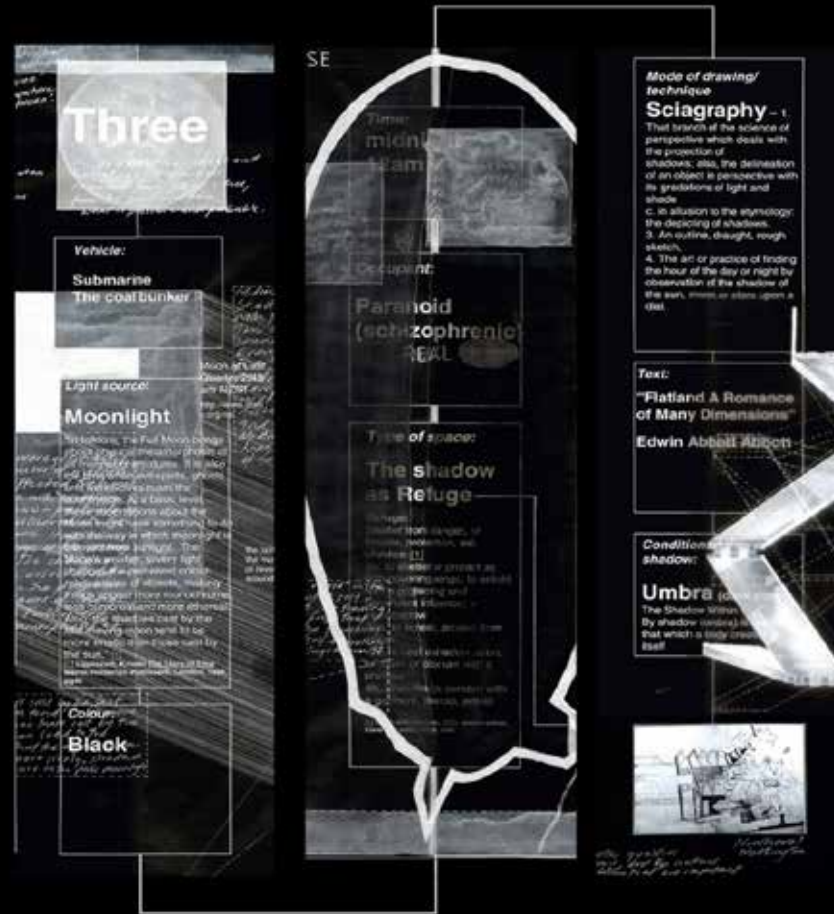
GRAPHITE, + BLOOD ON VELUM, APPROX

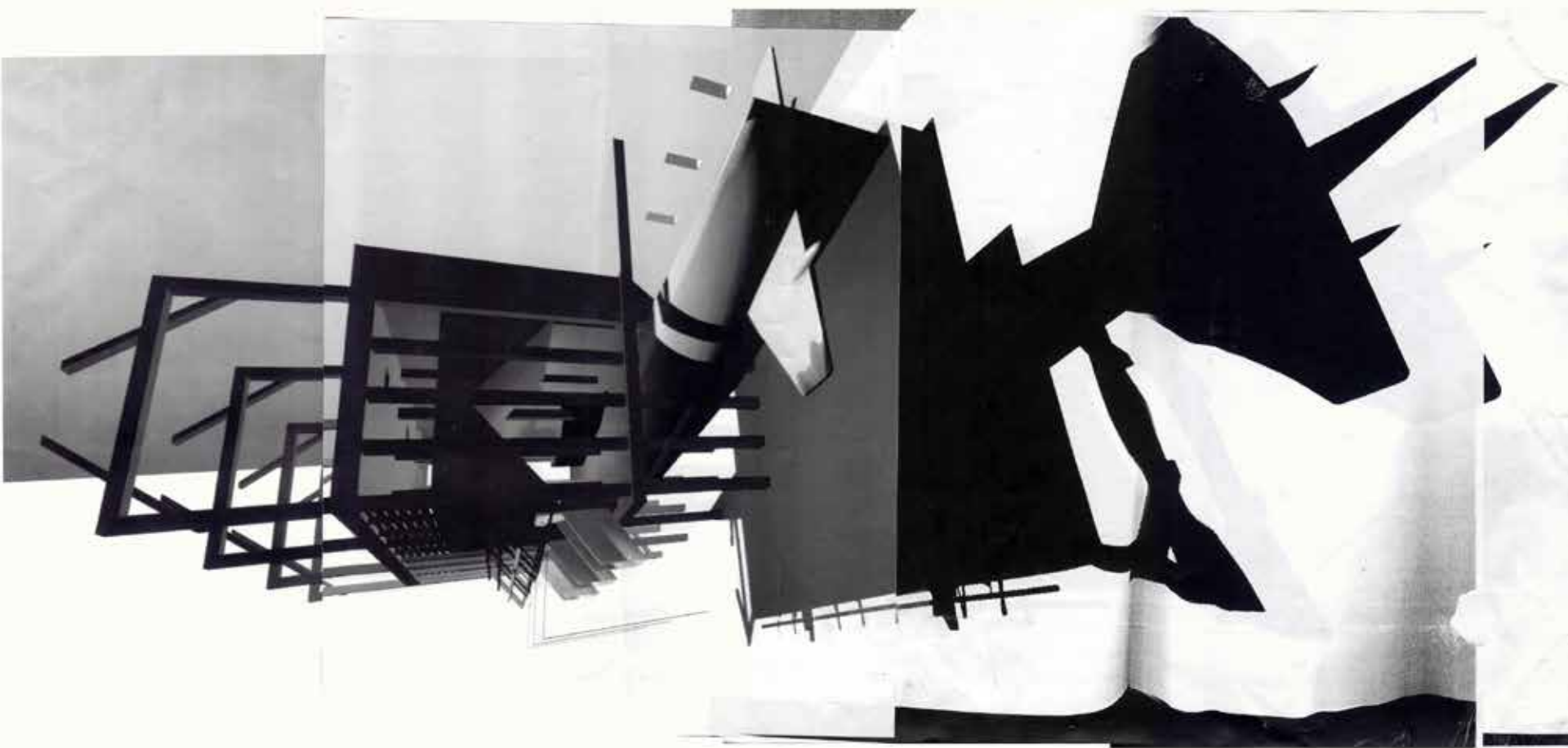
SHADOW AS REFUGE

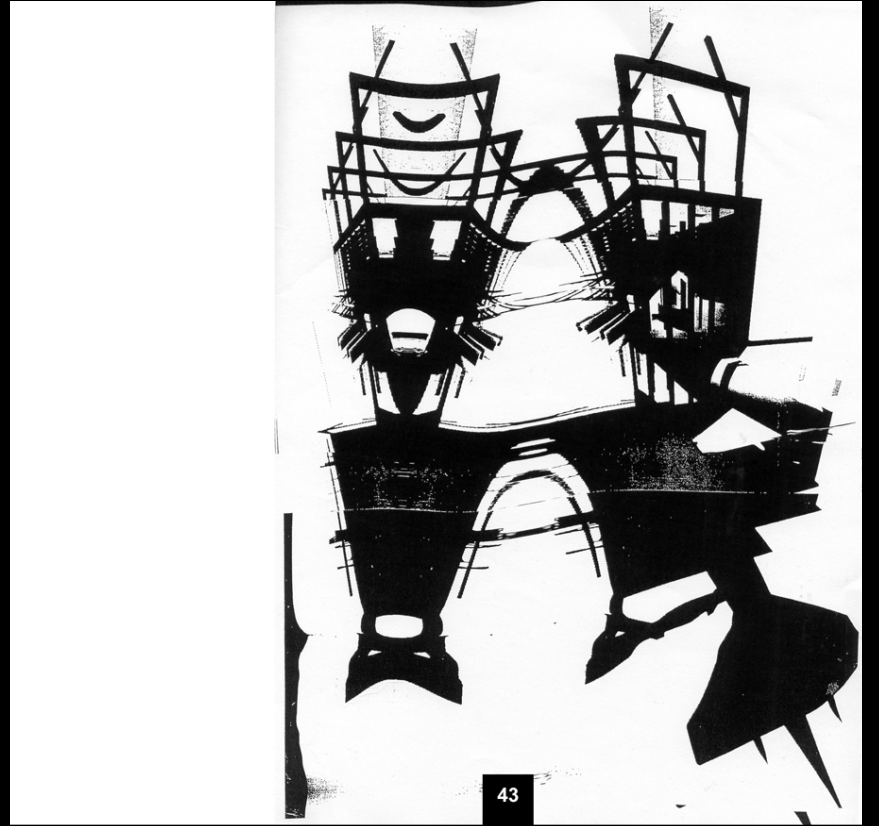
BOOK 3

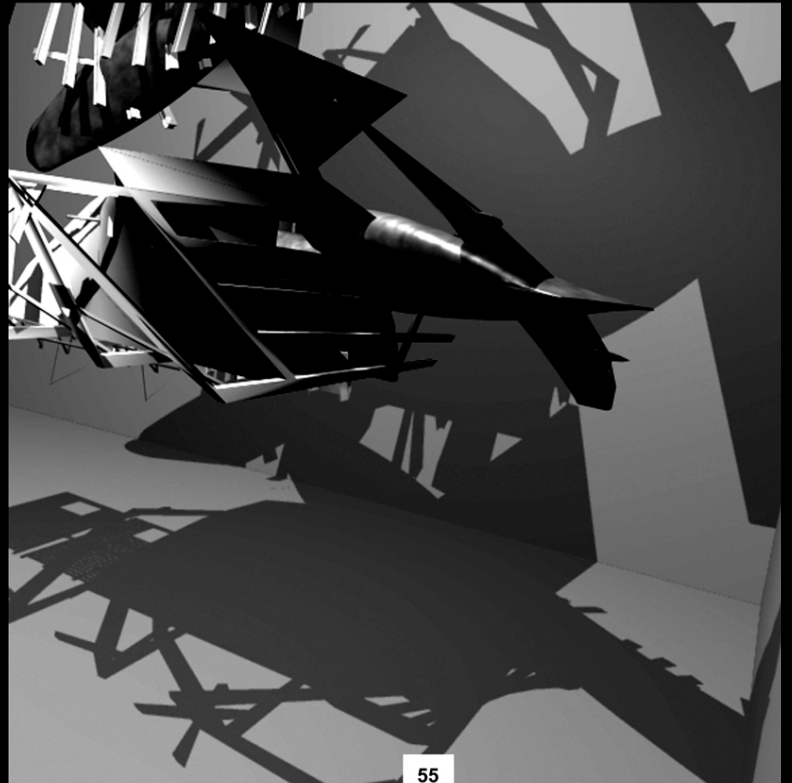
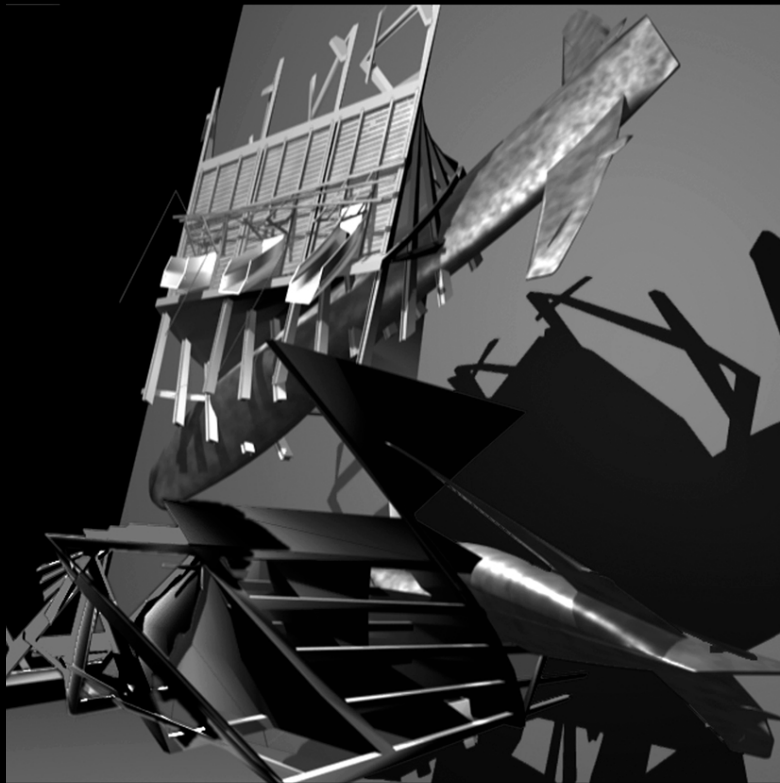
Project 3: The Shadow as Refuge

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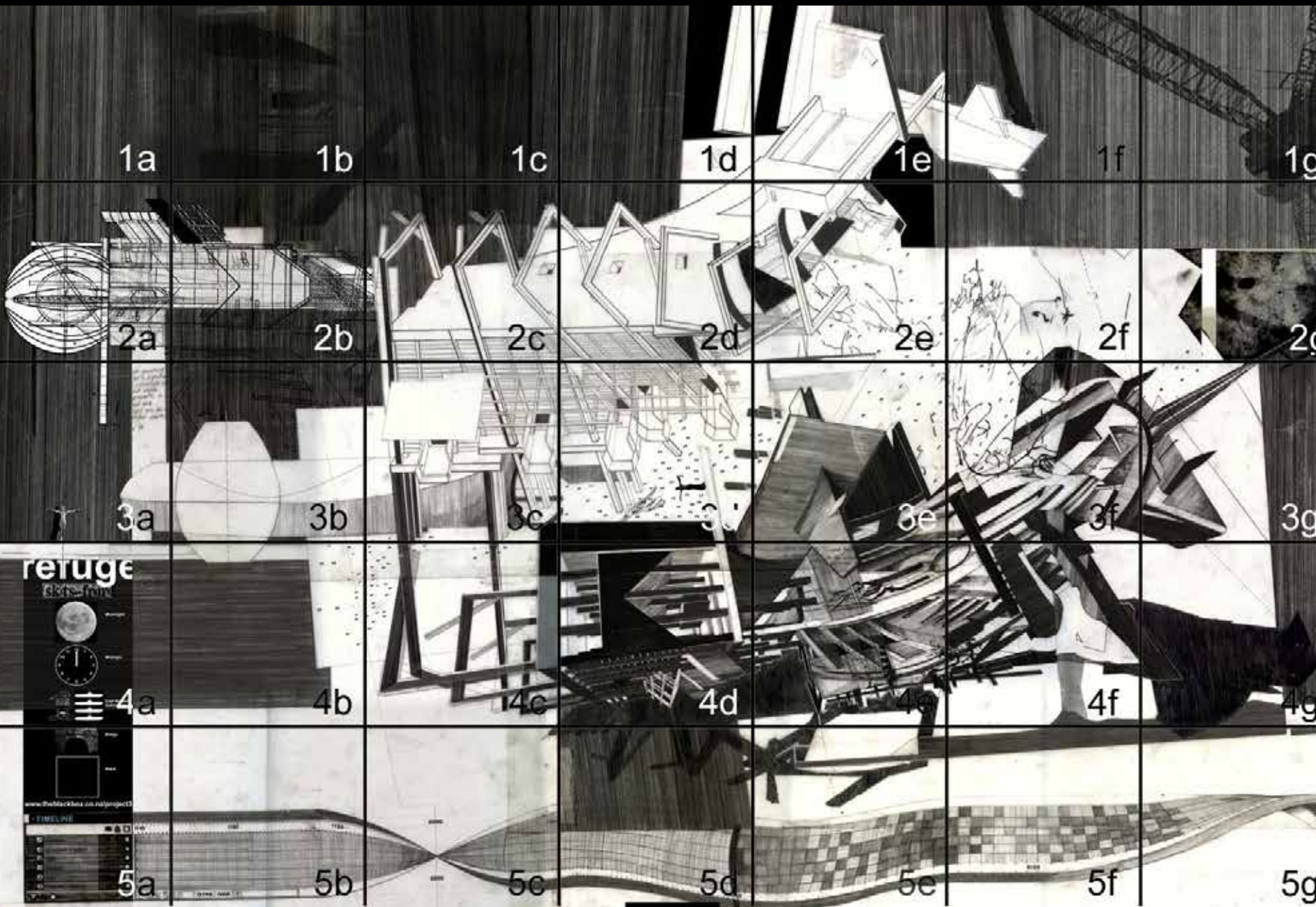






FINAL DRAWINGS

Project 3

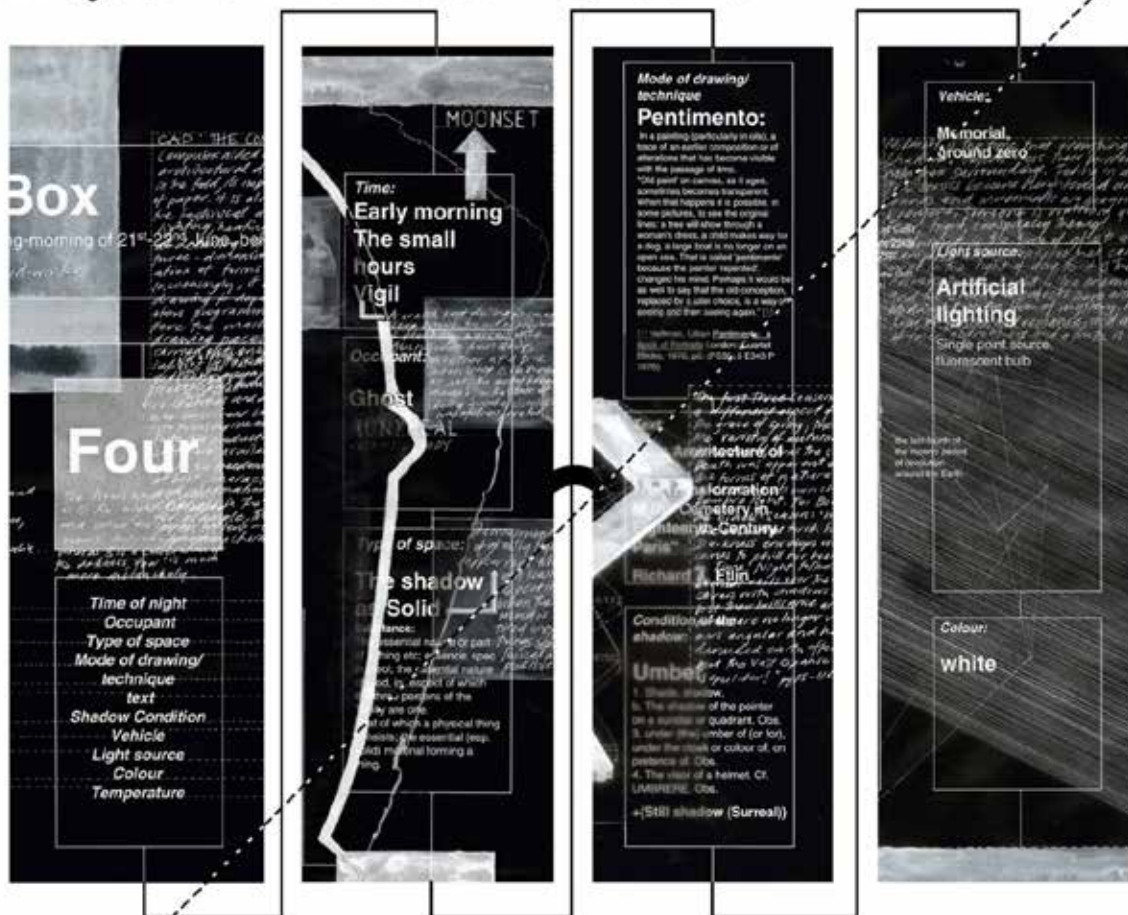




Play

SHADOW AS SOLID

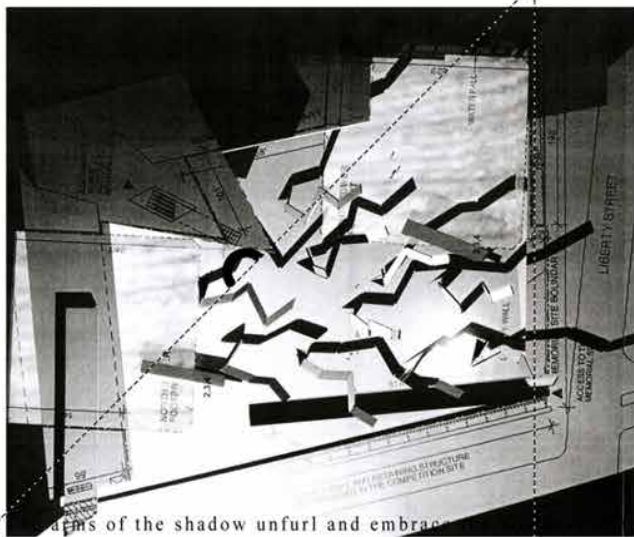
Project 4: The Shadow as Solid



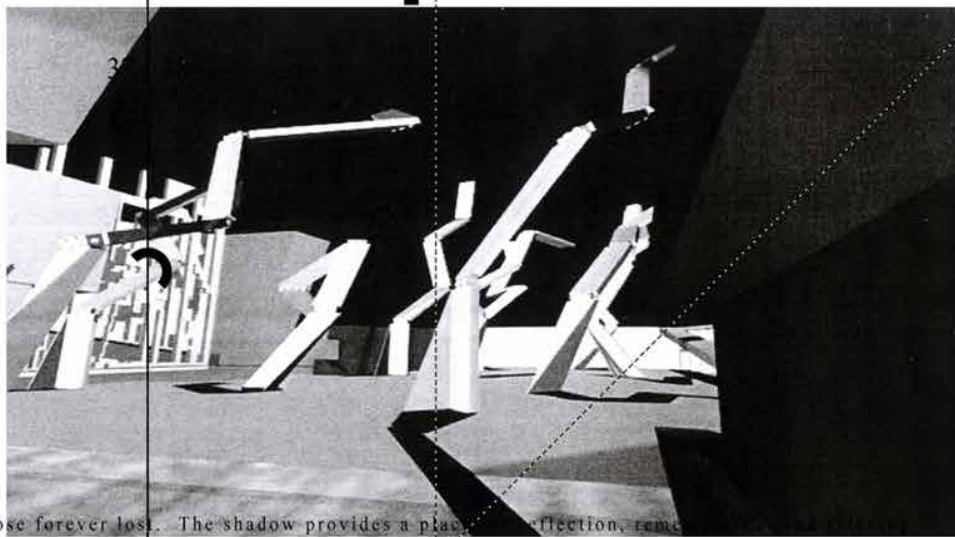
The criteria listed in the matrix are not explored as separate aspects of the shadow, but rather unite as distinct generative guidelines for the project. To see a full version of the matrix see book '0' of The Black Box, pg xxxvii, or visit www.theblackbox.co.nz/outline/

FINAL DRAWINGS

Project 4

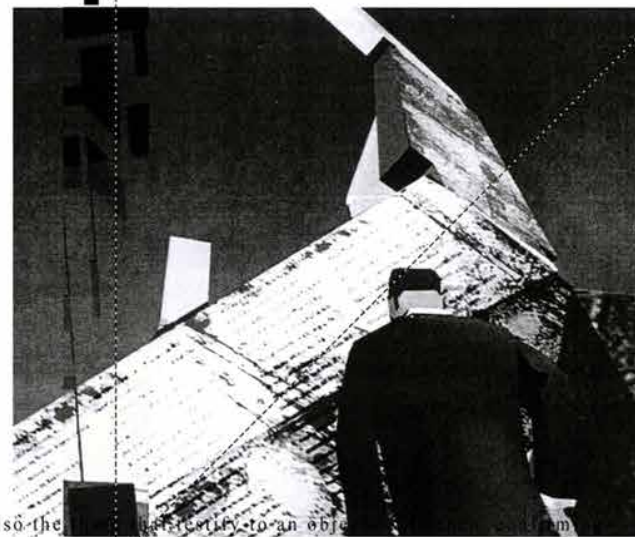
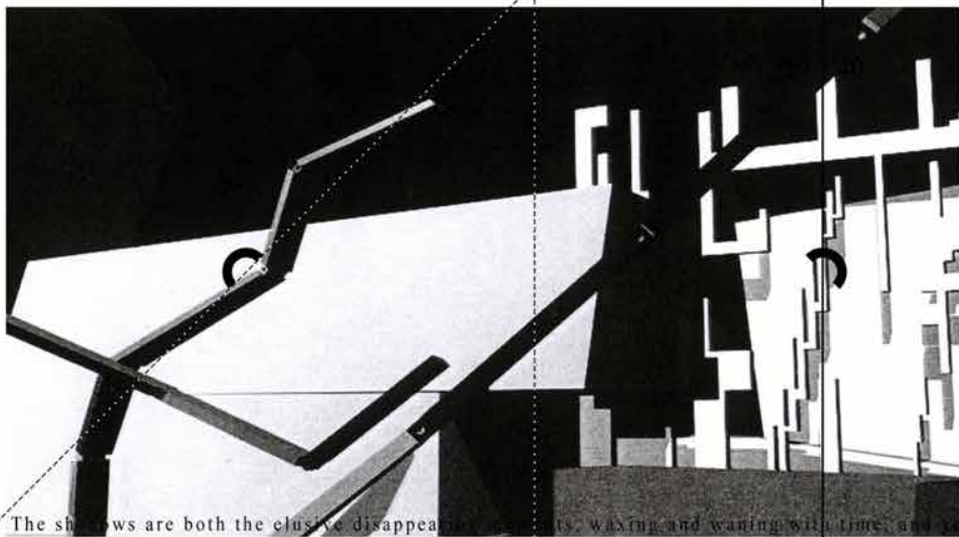


forms of the shadow unfurl and embrace



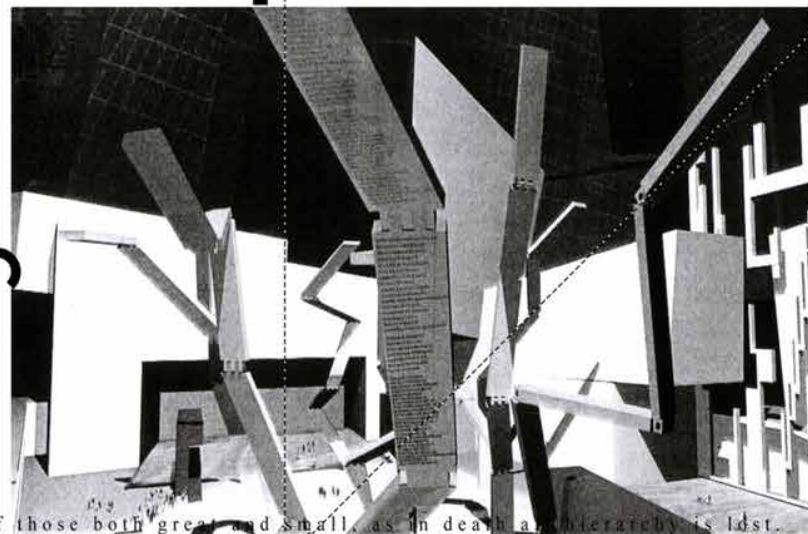
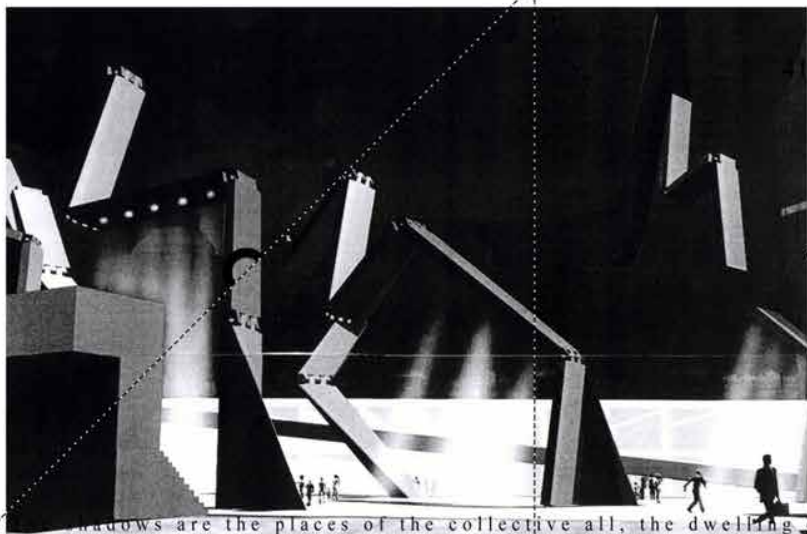
those forever lost. The shadow provides a place of reflection, remembrance



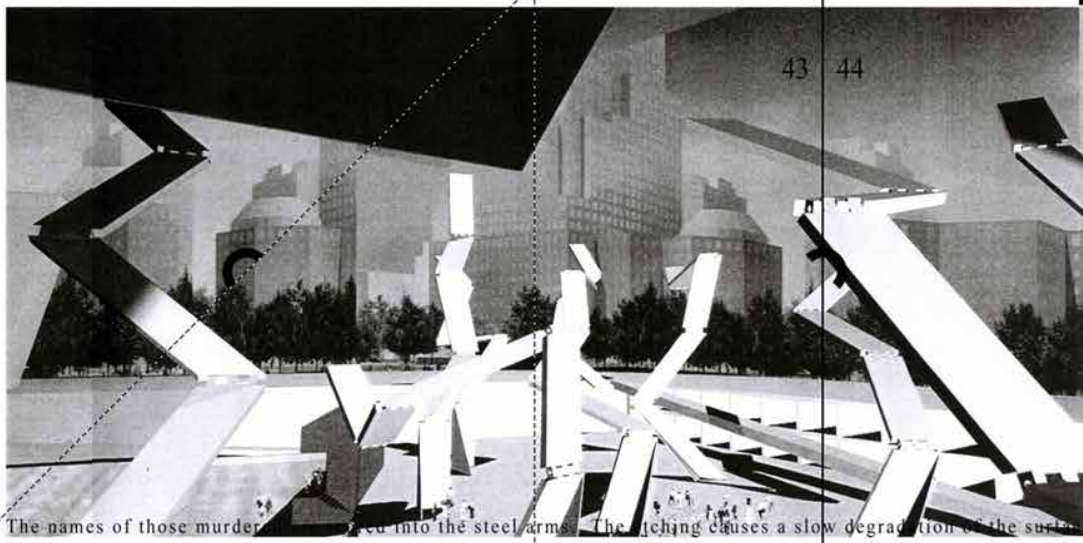


The shadows are both the elusive disappearance of objects, waxing and waning with time, and yet also the way they testify to an object's form.





Shadows are the places of the collective all, the dwelling of those both great and small, as in death a hierarchy is lost.



The names of those murdered are engraved into the steel arms. The patina causes a slow degradation of the surface until the outlines of the names appear only in light.

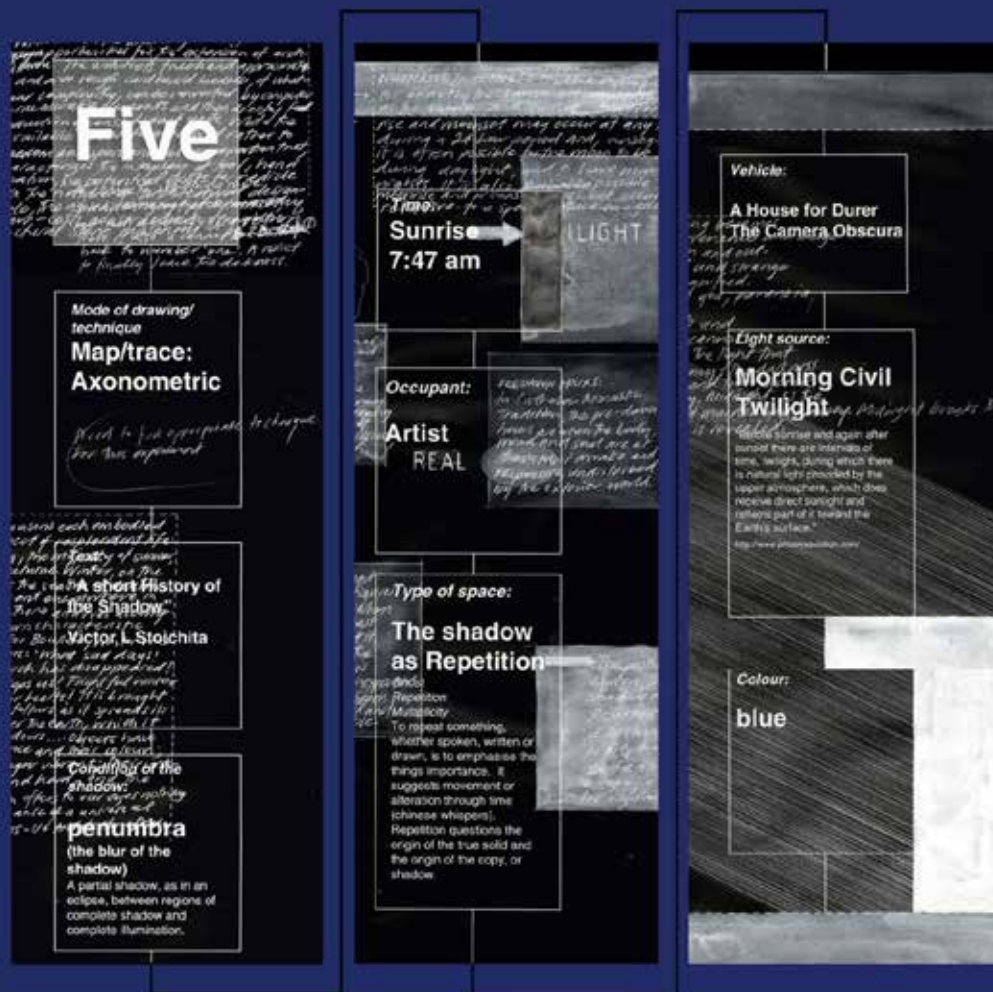


SHADOW AS REPETITION

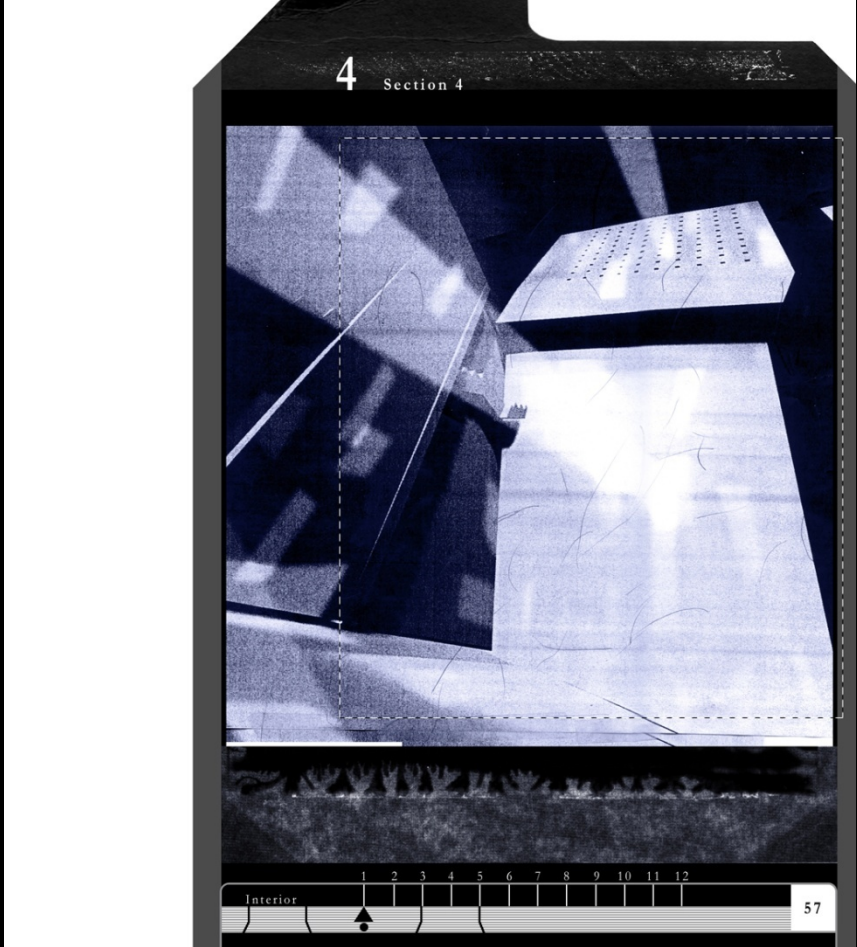
BOOK 5

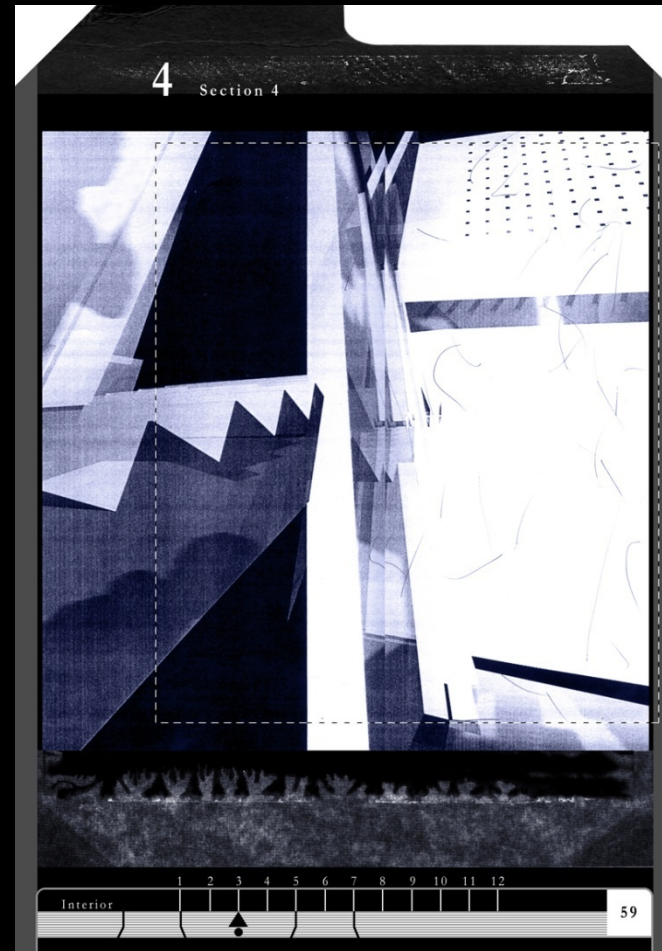
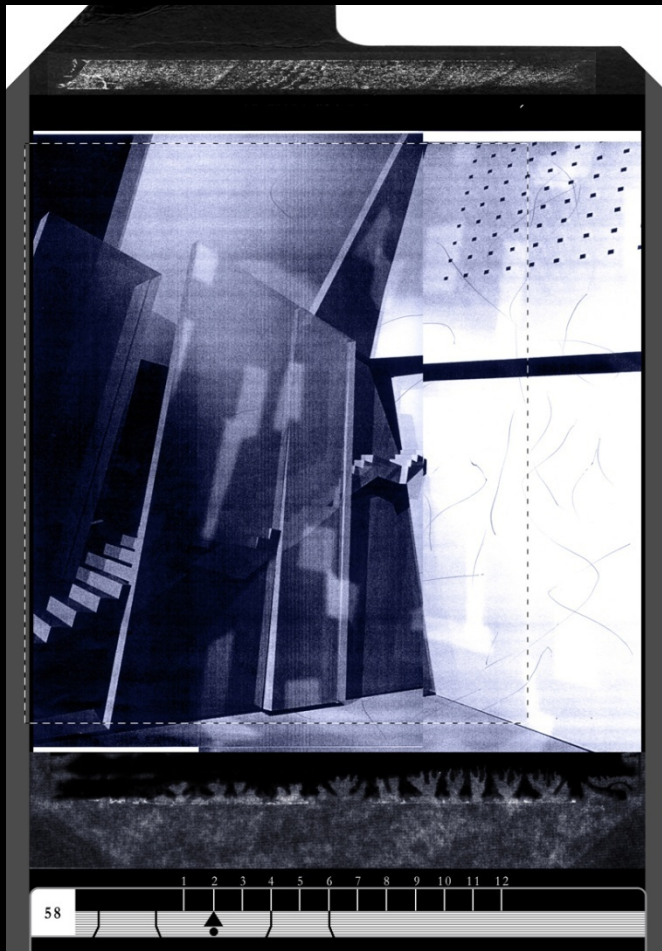
The Shadow as Repetition

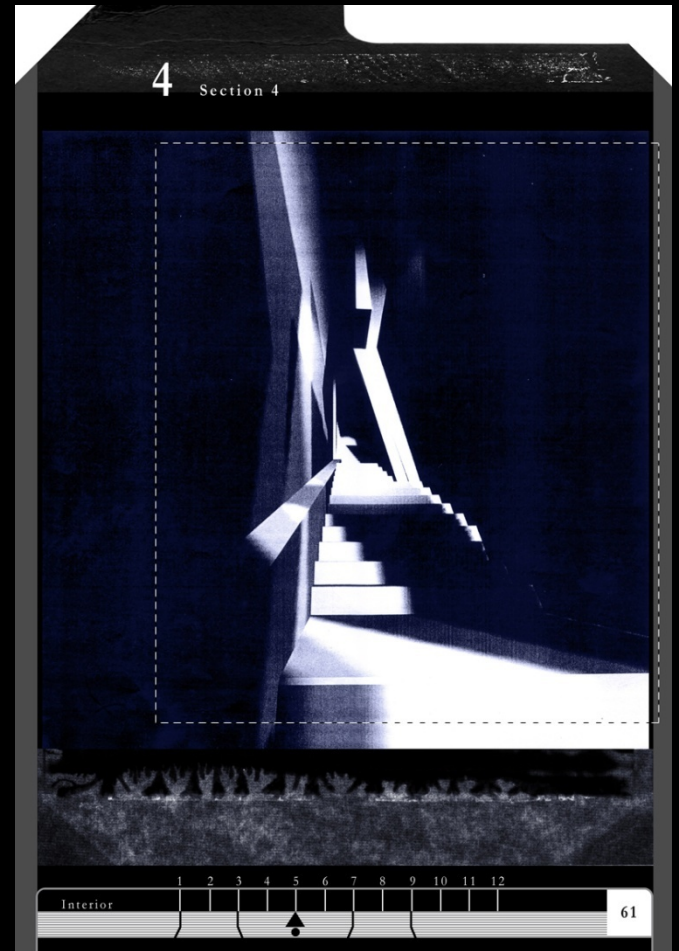
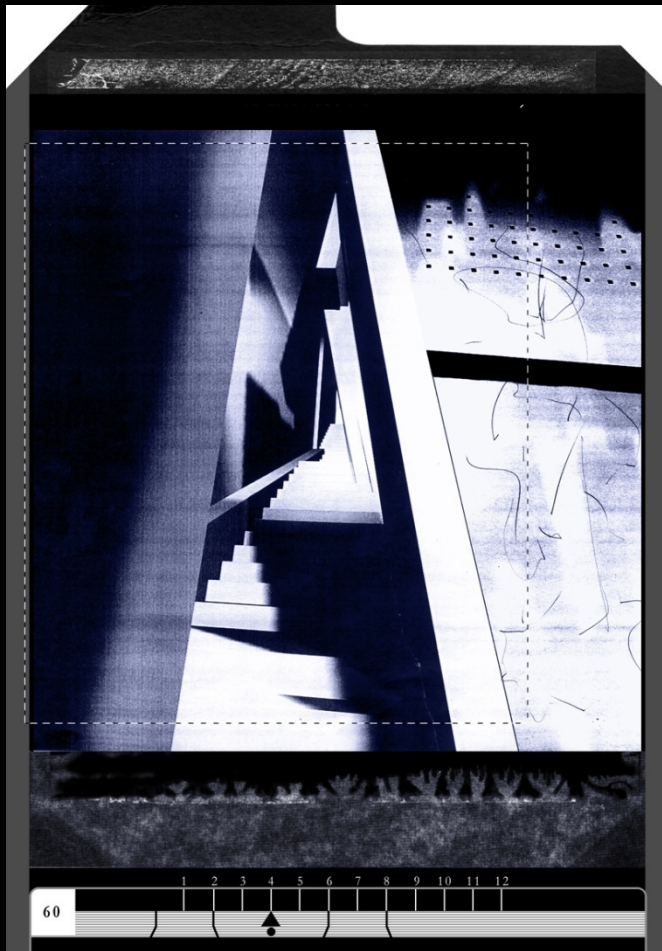
Project Five

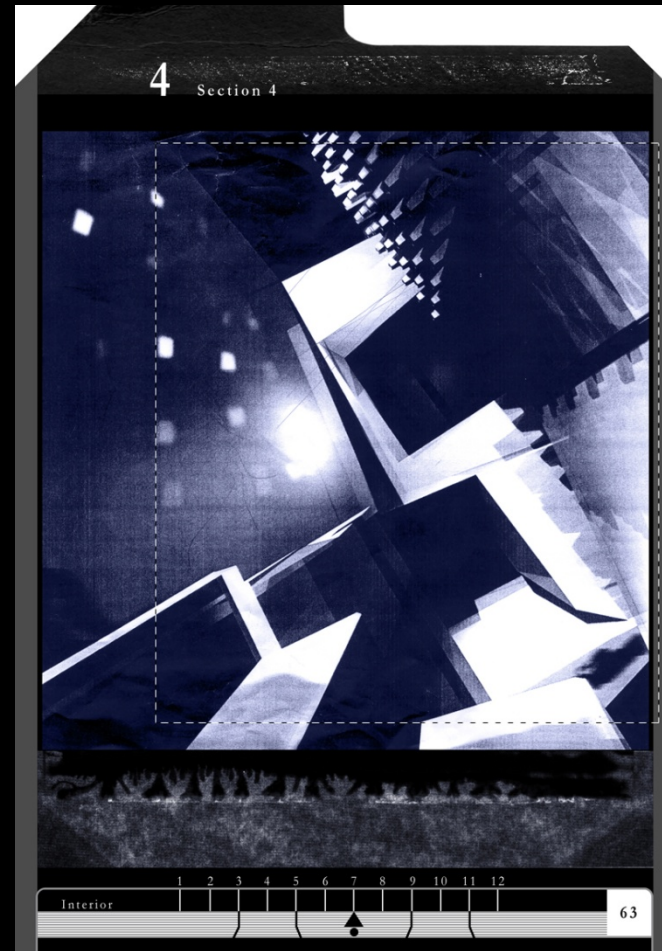
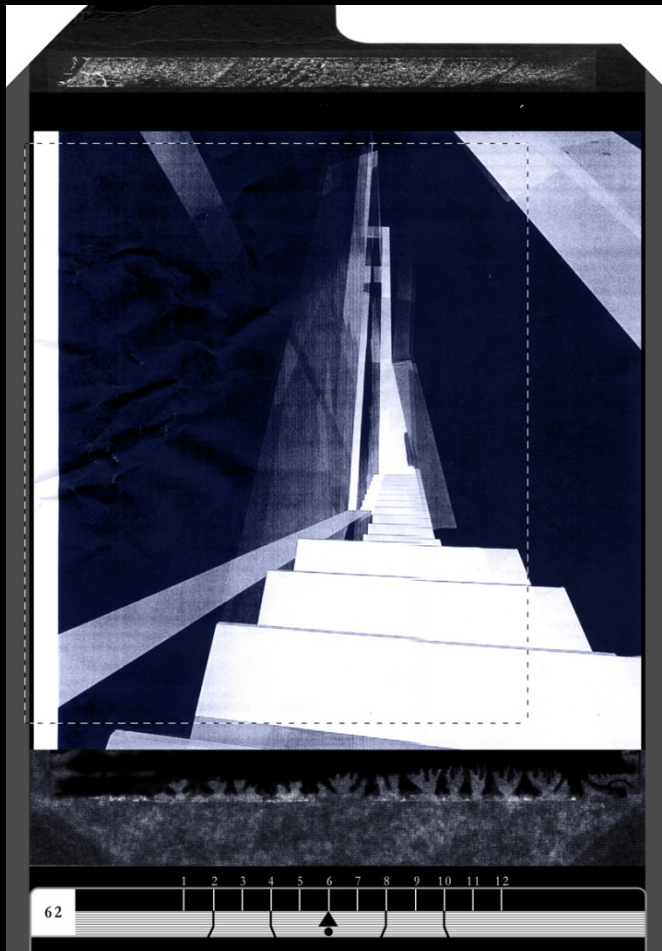


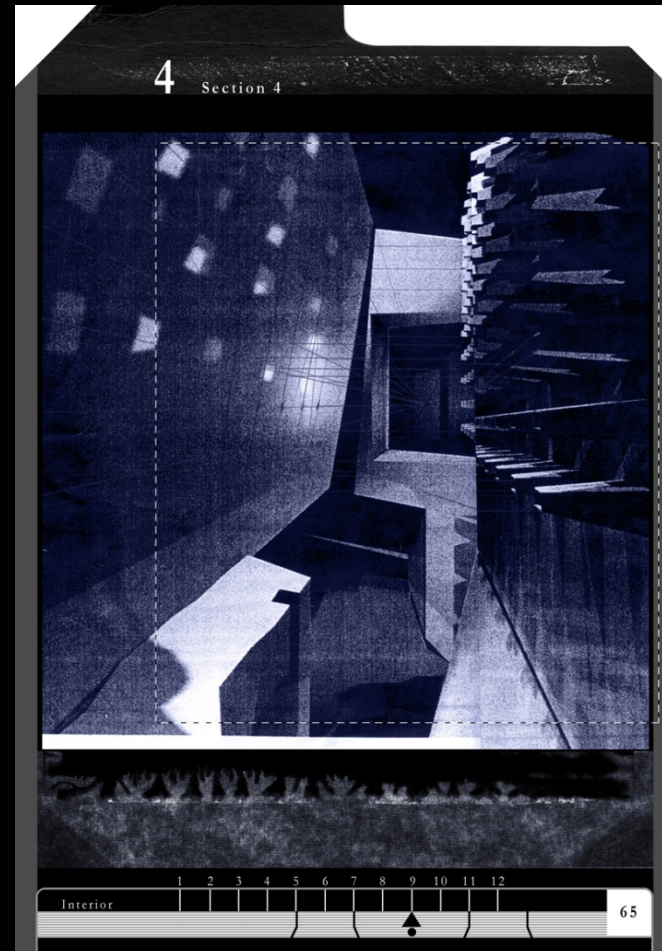
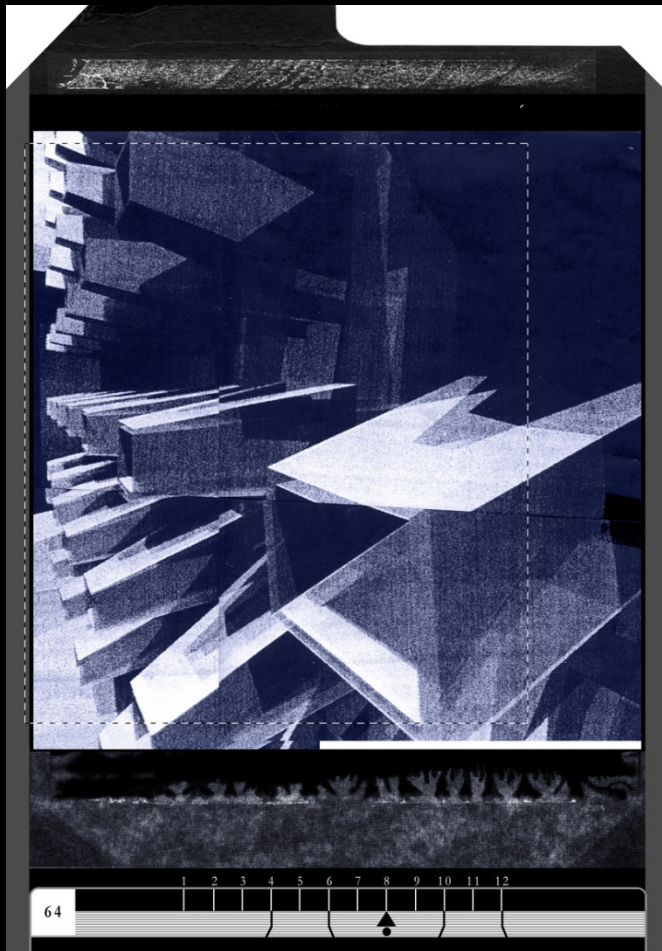
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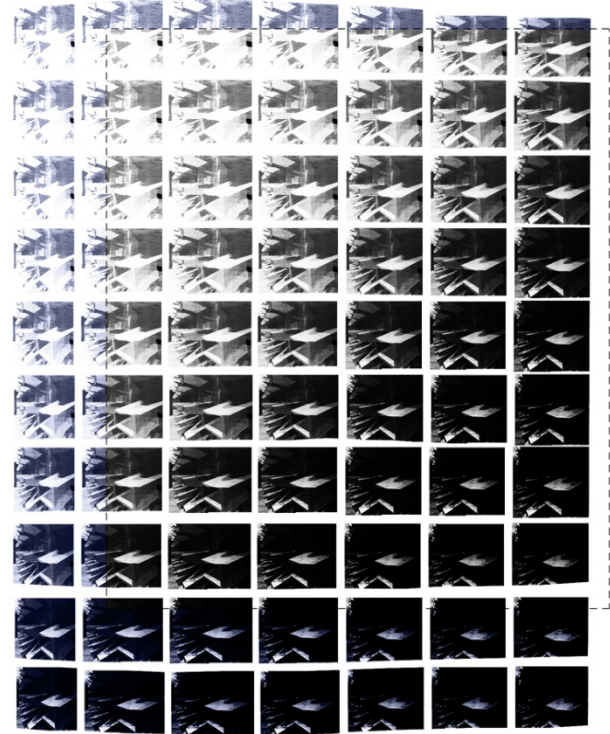


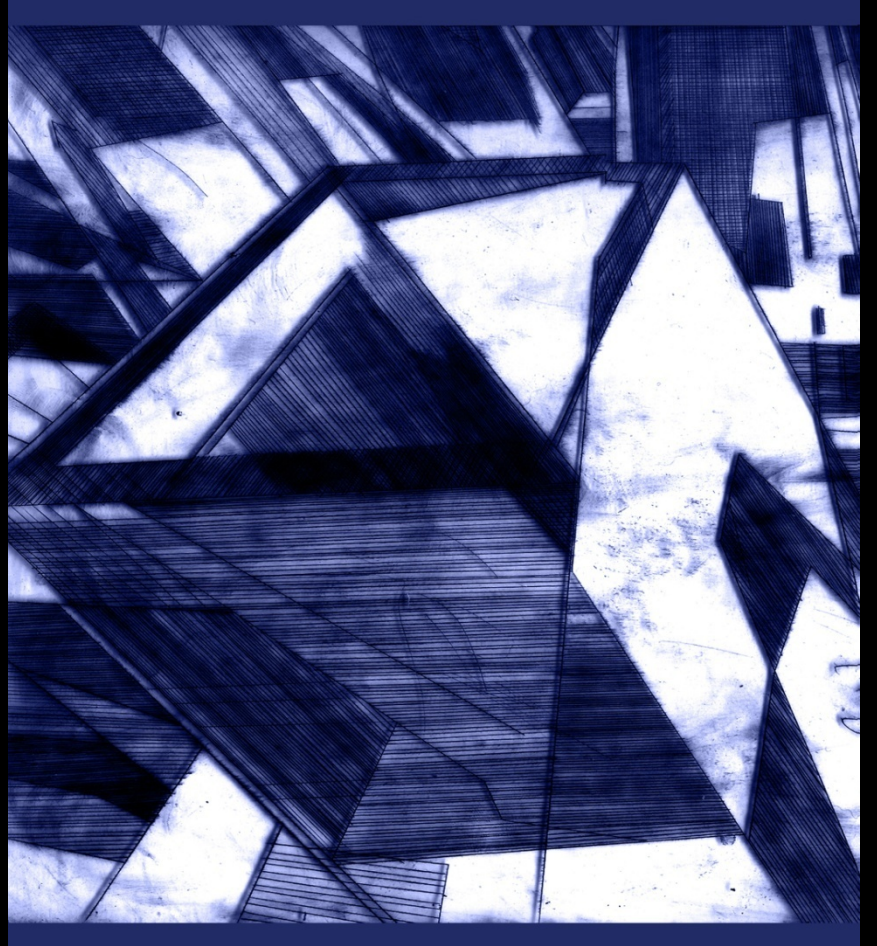
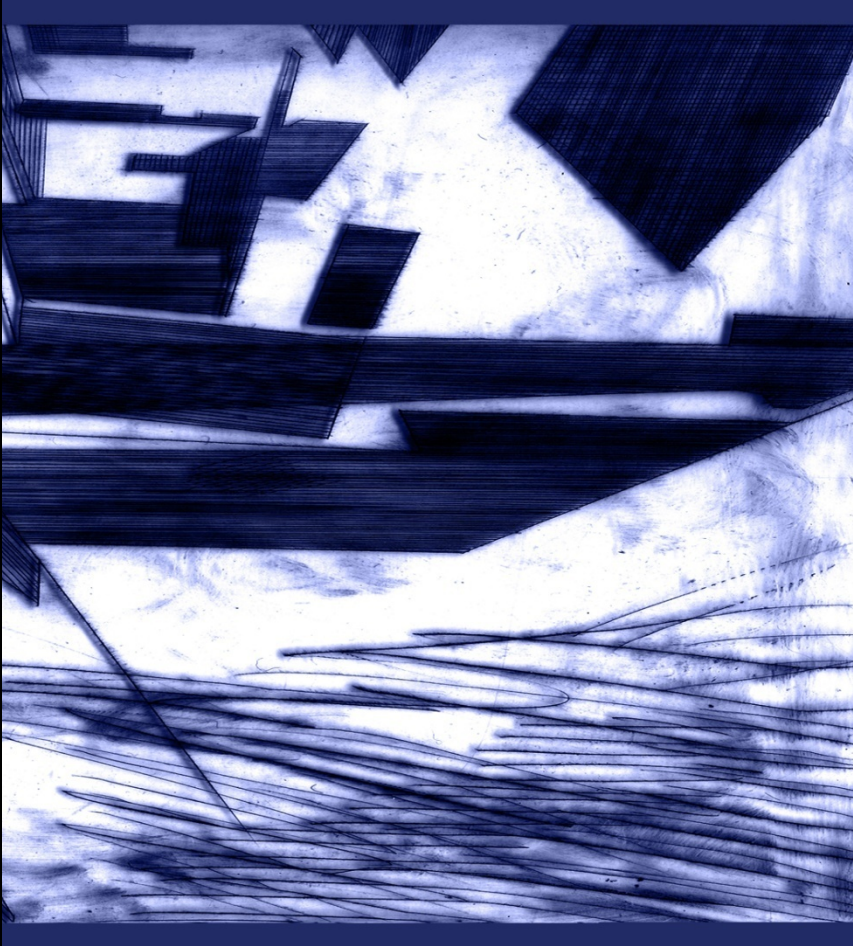


shadow cones
The Jander that lurks in the darkness, feeding upon the light, bending it to its will. This is the room before the room of total black. The room between light and dark.

It is a device for recording the shadows, as to see shadows and to perceive the world (and record it), is to remember.

5 Section 5

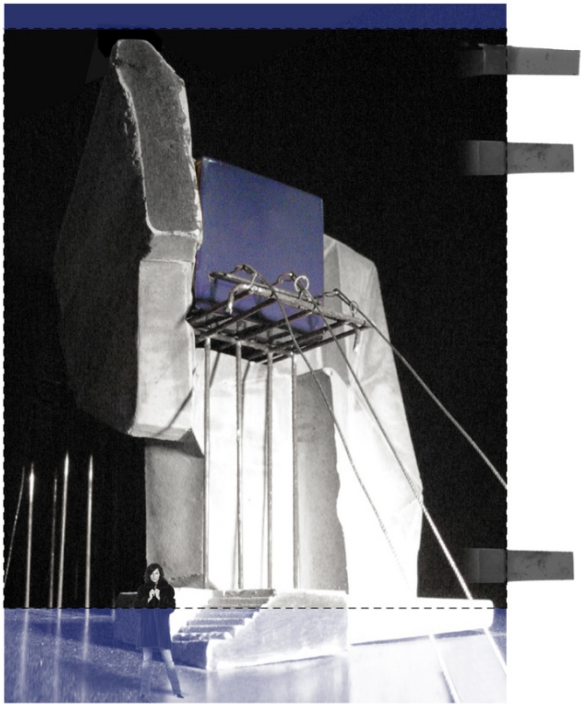




FINAL DRAWINGS

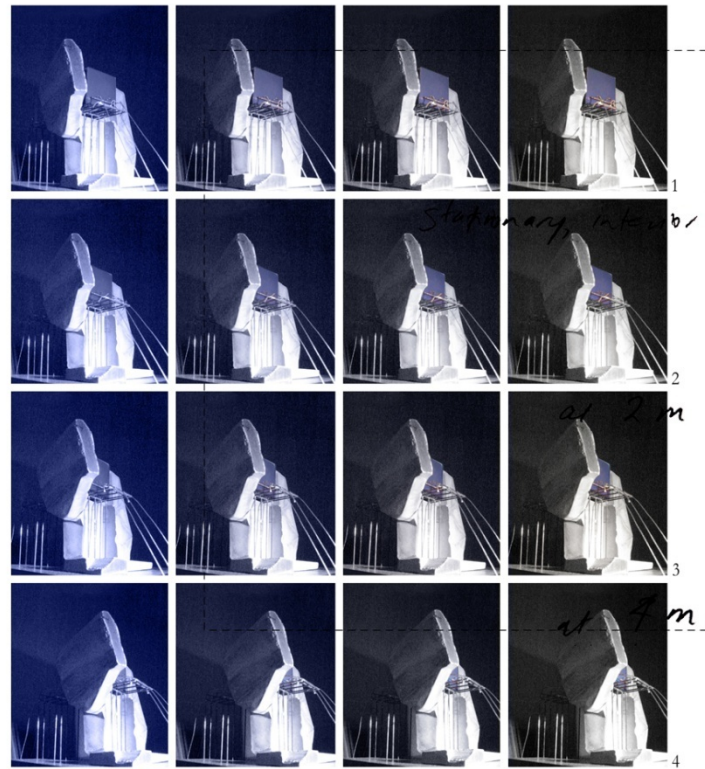
Project 5



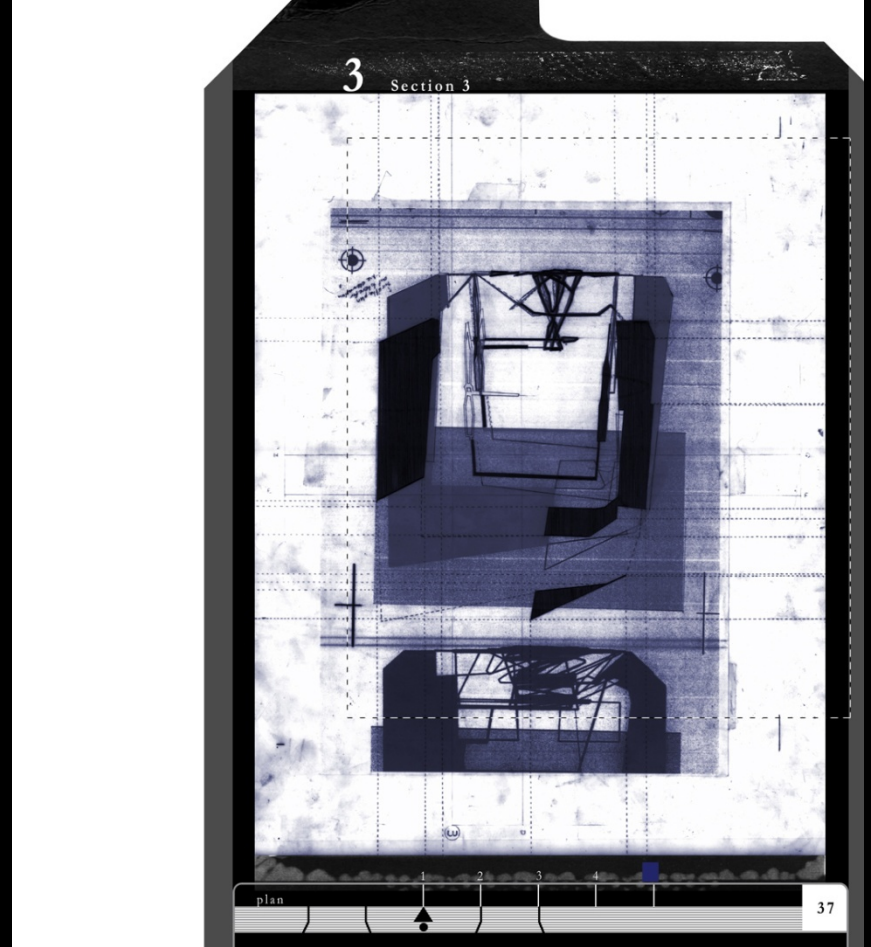
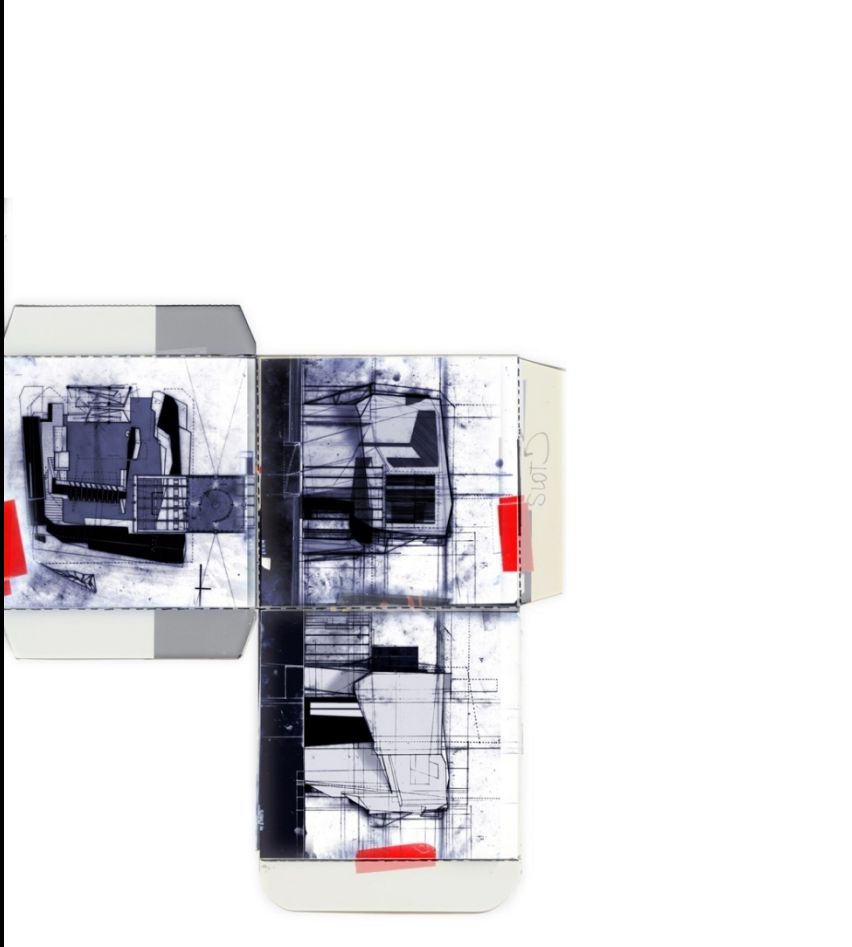


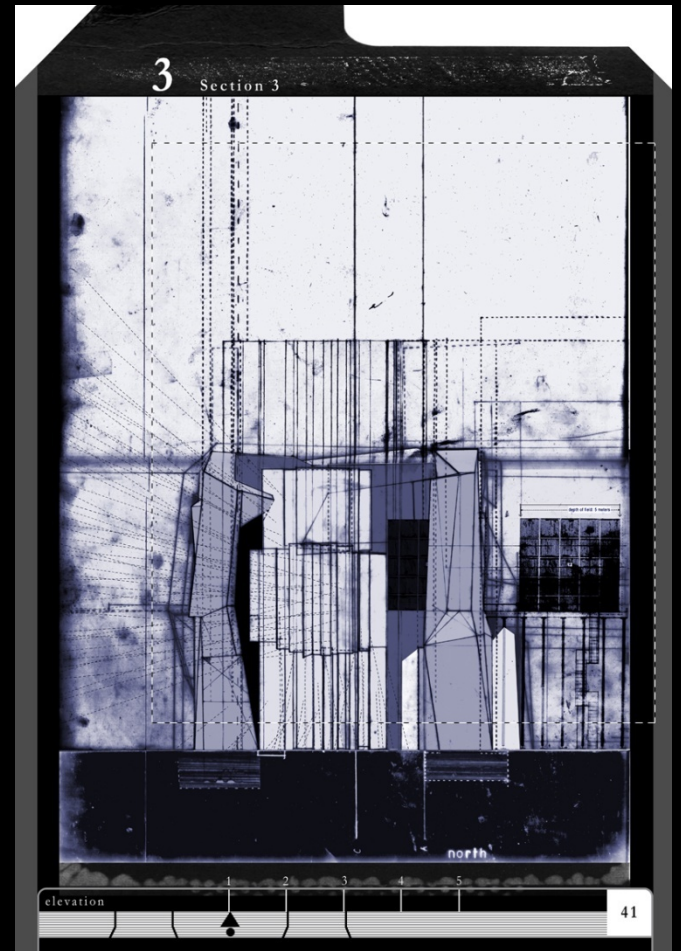
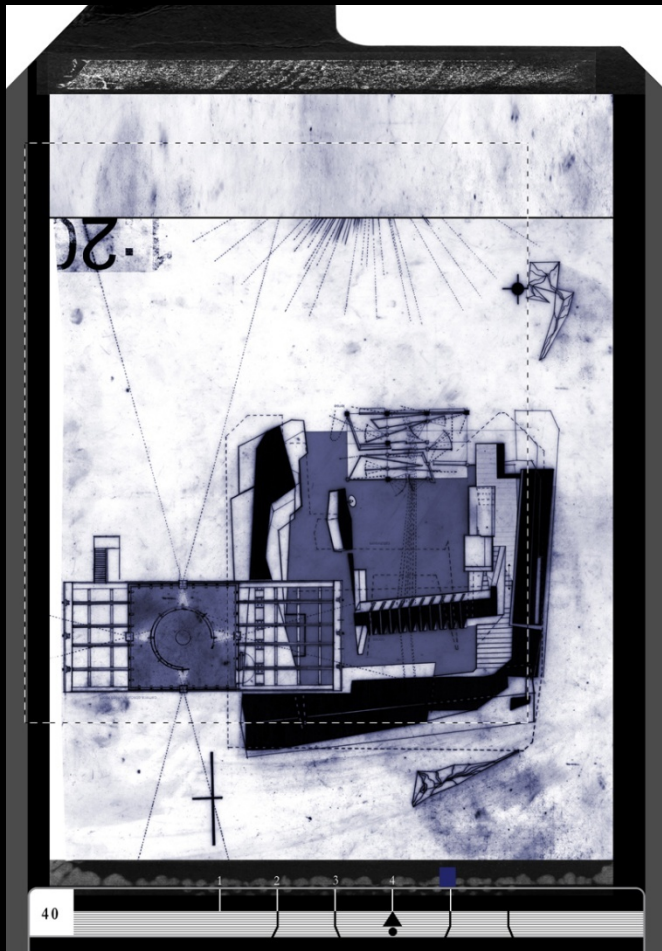
camera obscura room, the artist-workroom.

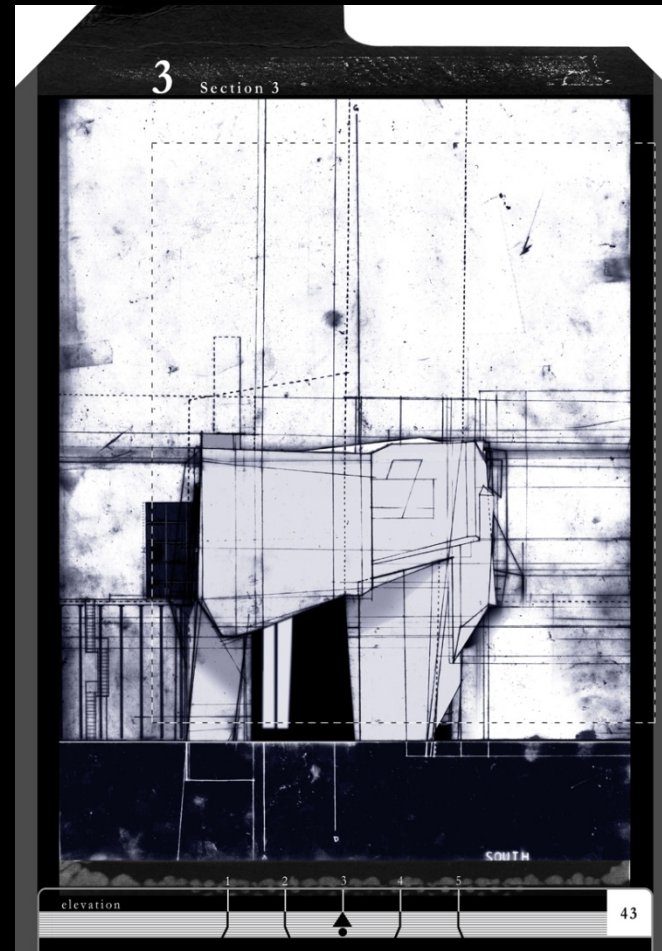
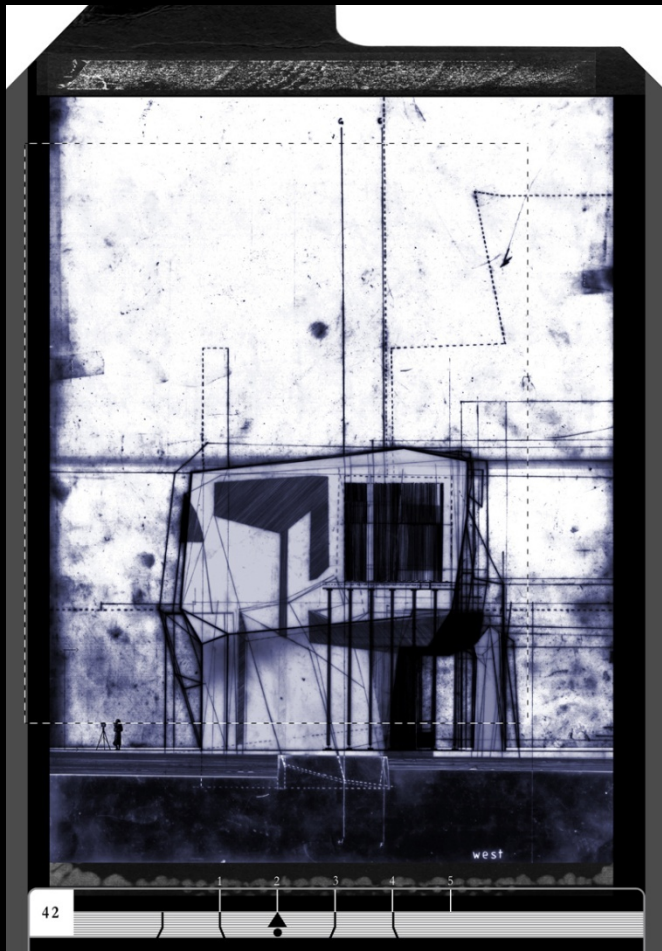
3 Section 3

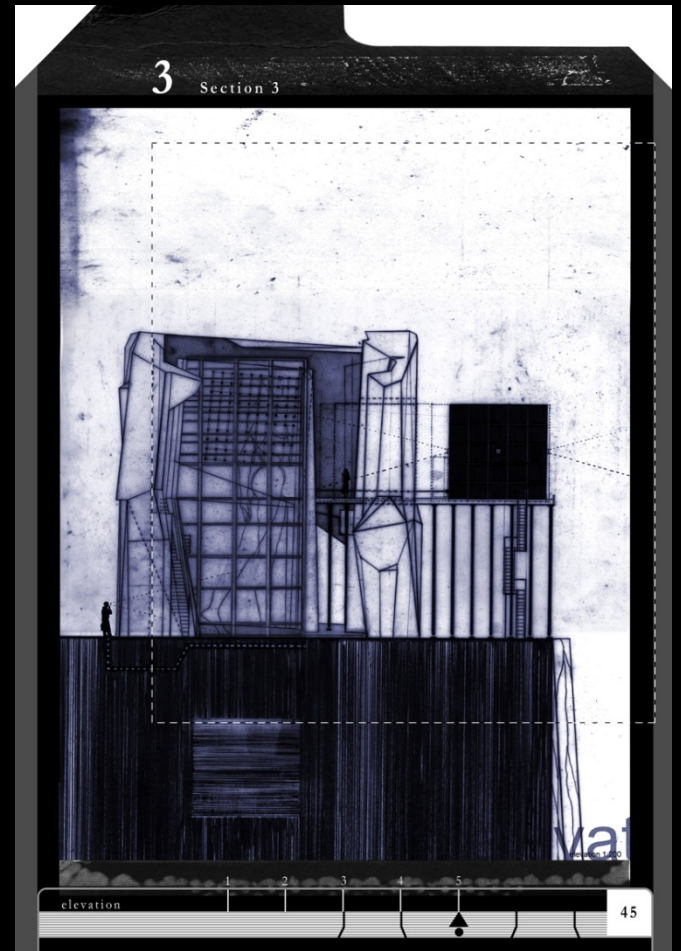
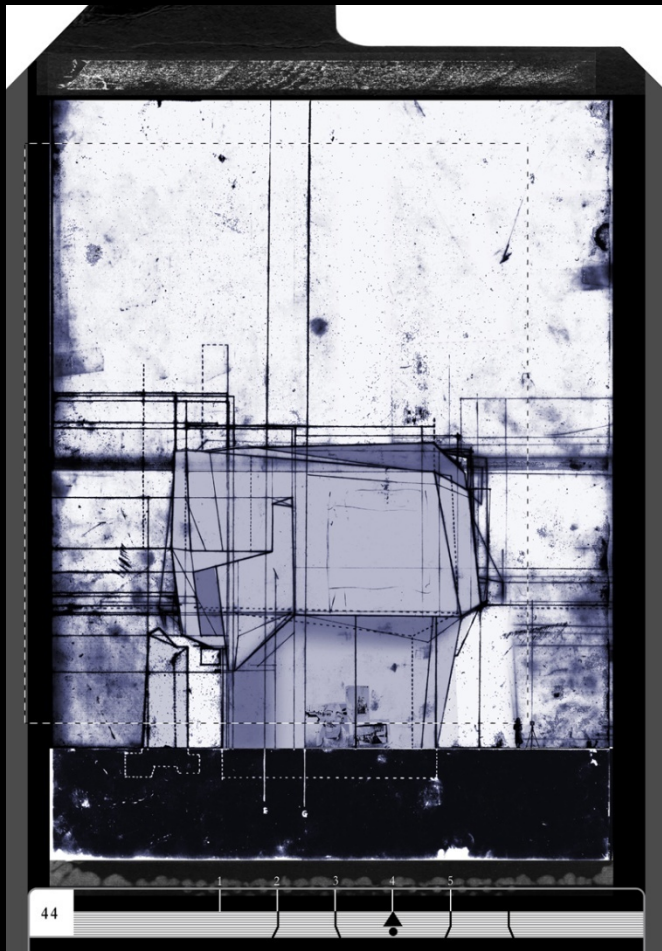


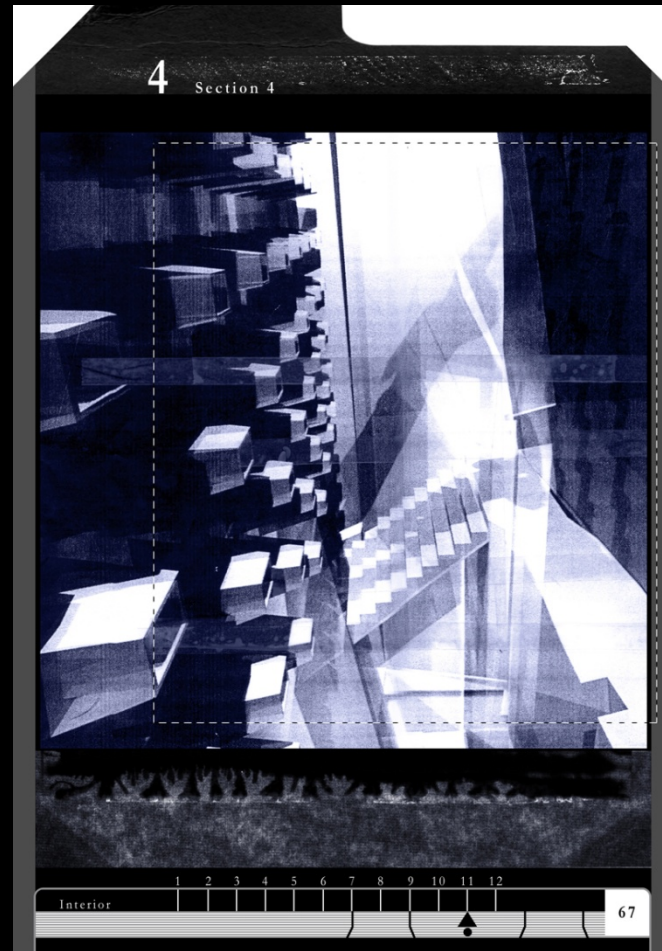
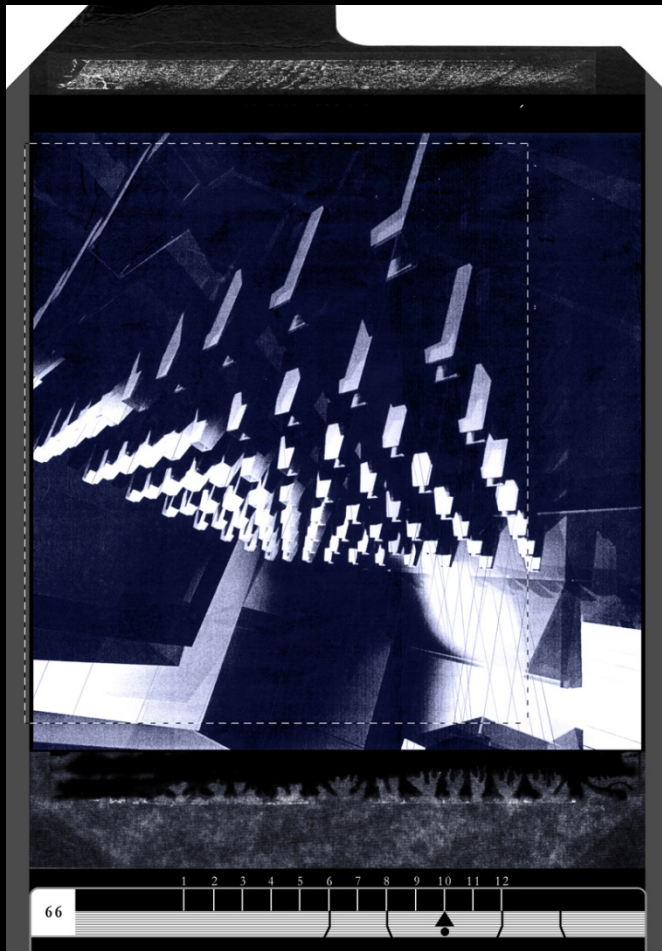
Sectional Model, showing the camera obscura room, the artist-workroom.

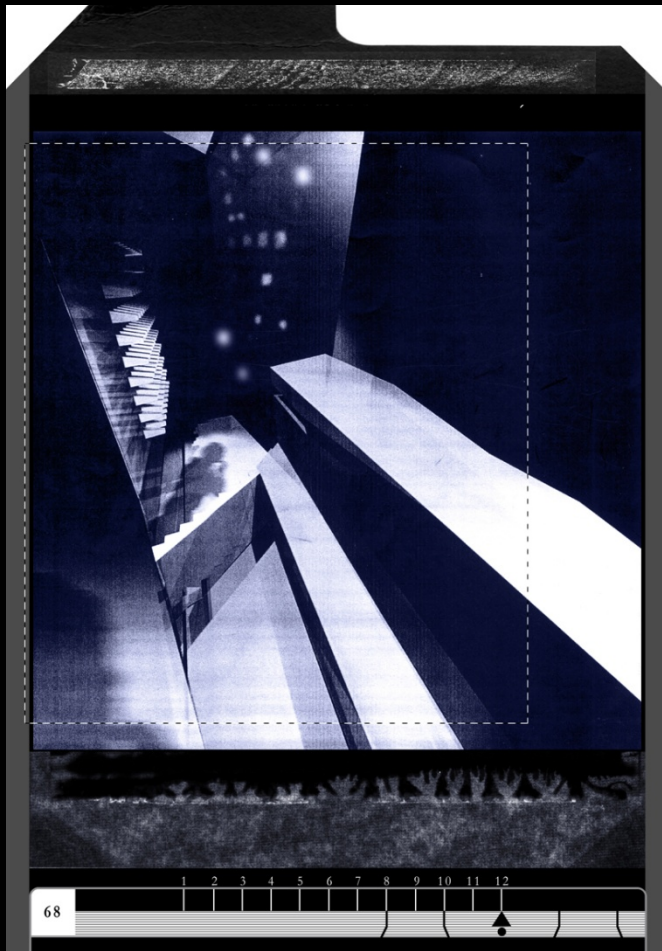


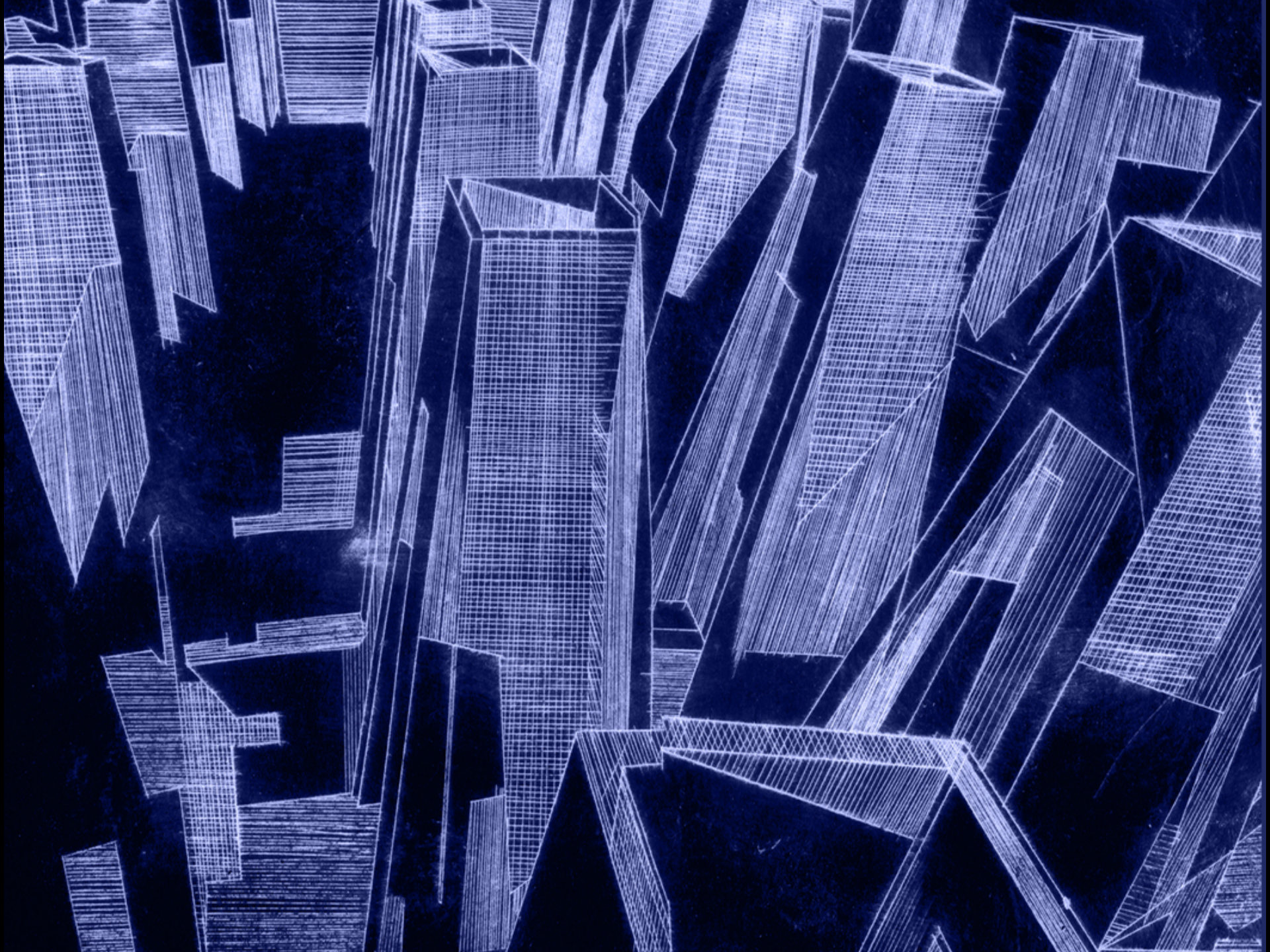






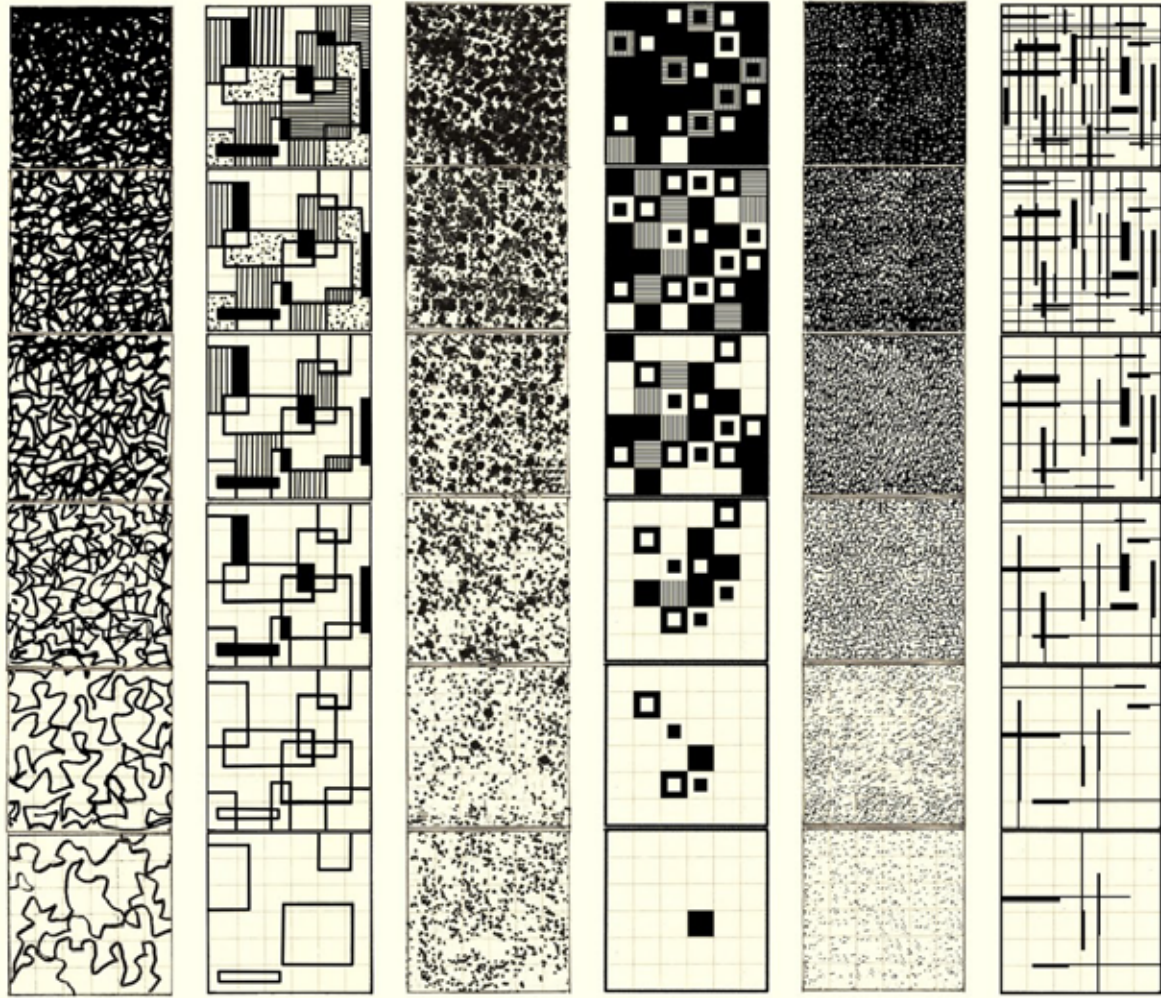






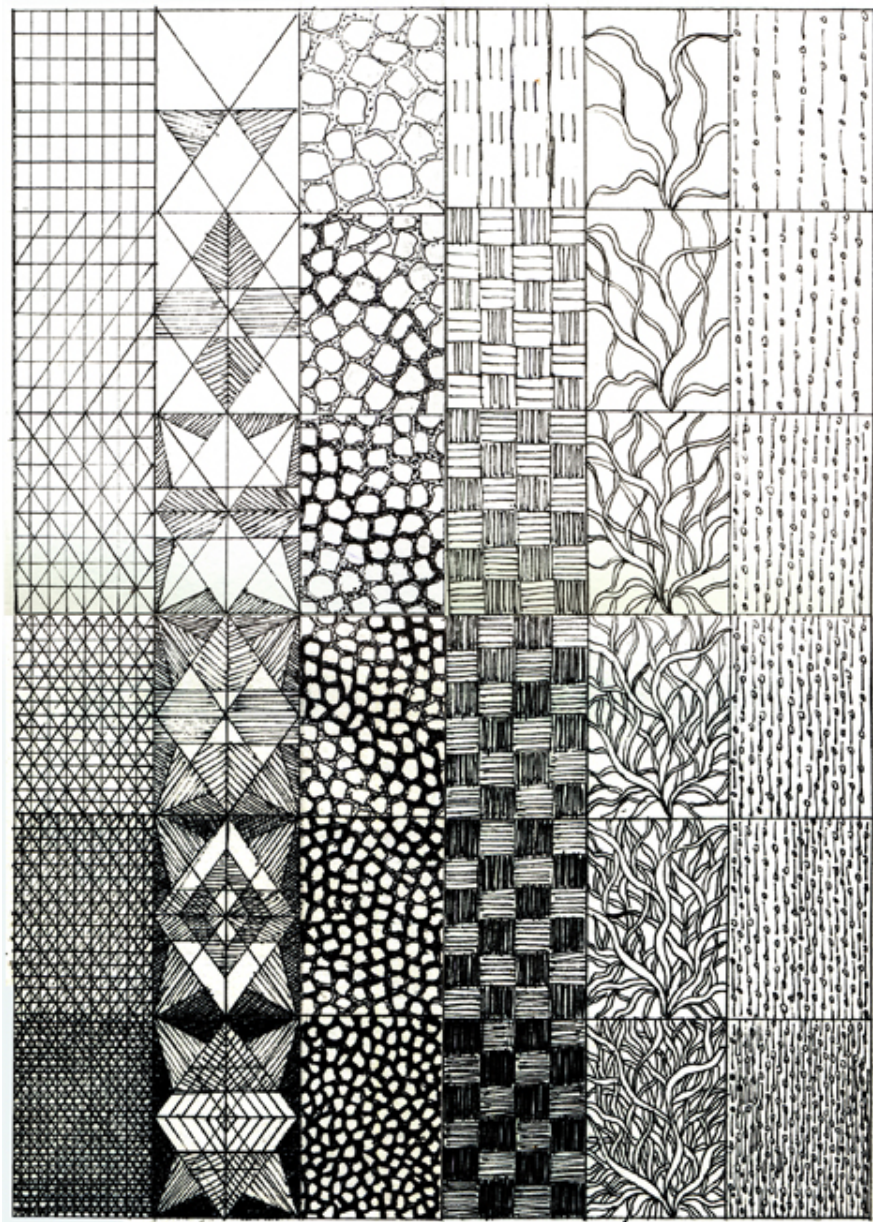


STUDENT WORK

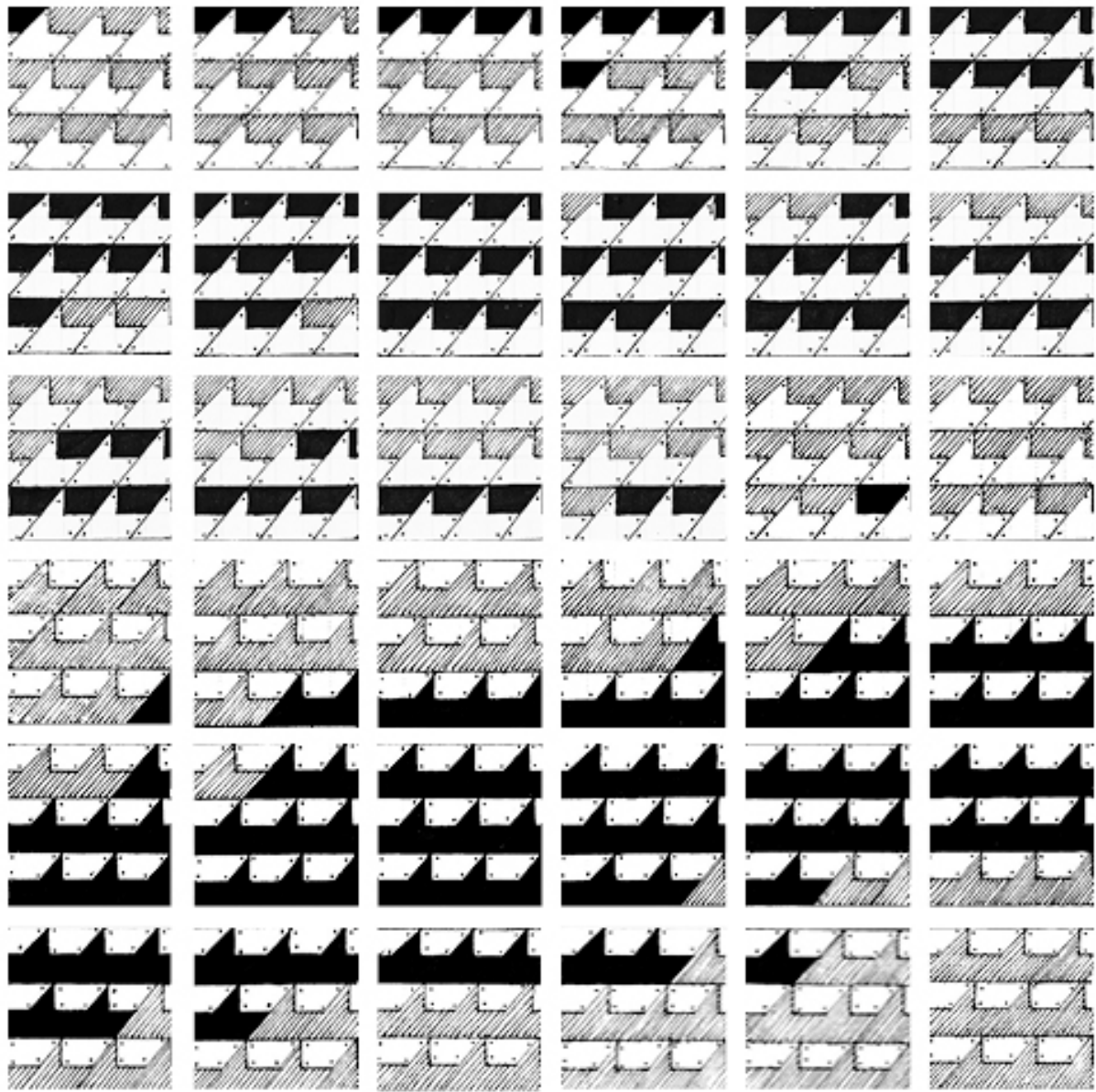


36 TEXTURES
LIGHT TO DARK

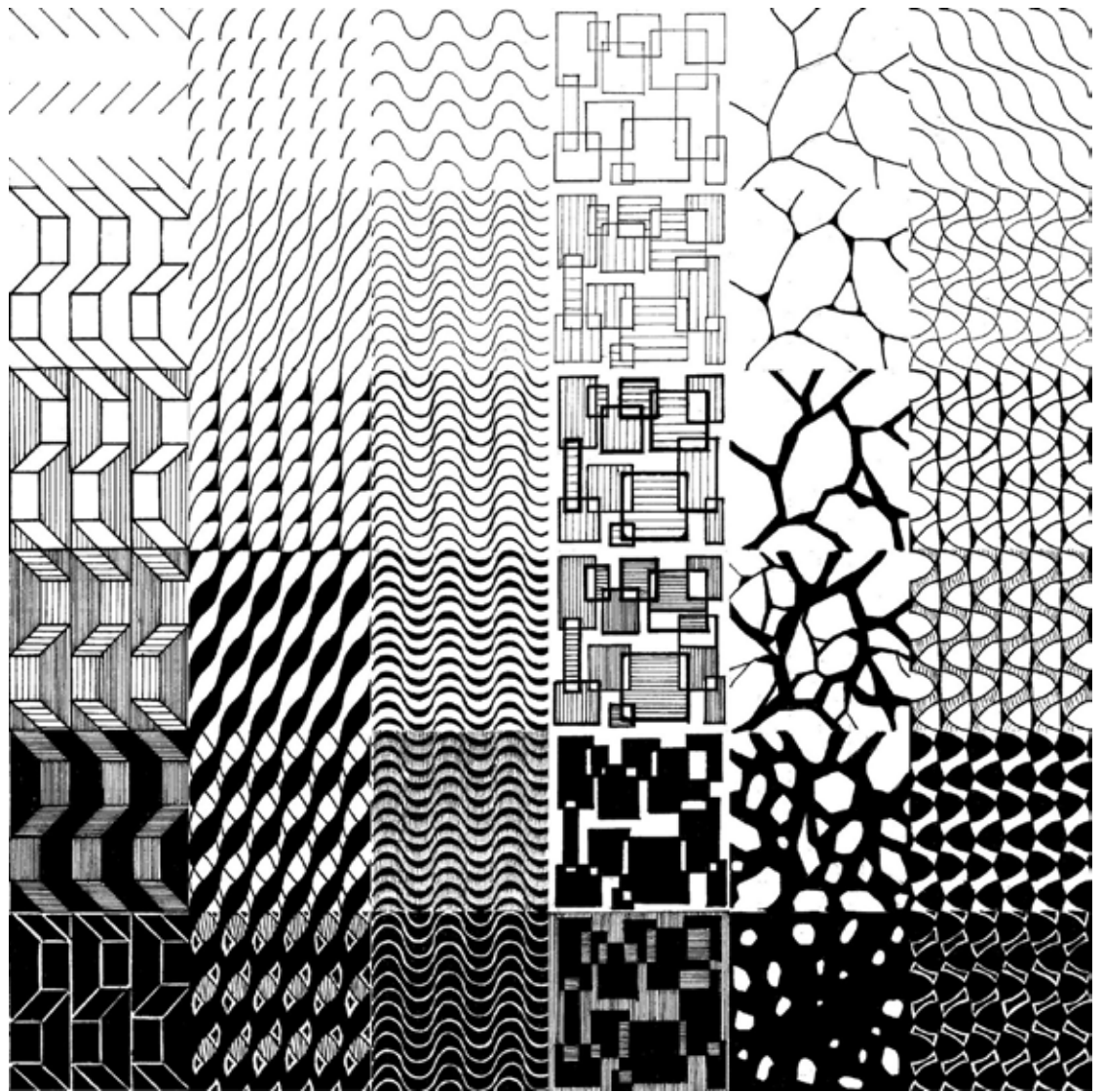
WENJUN HU



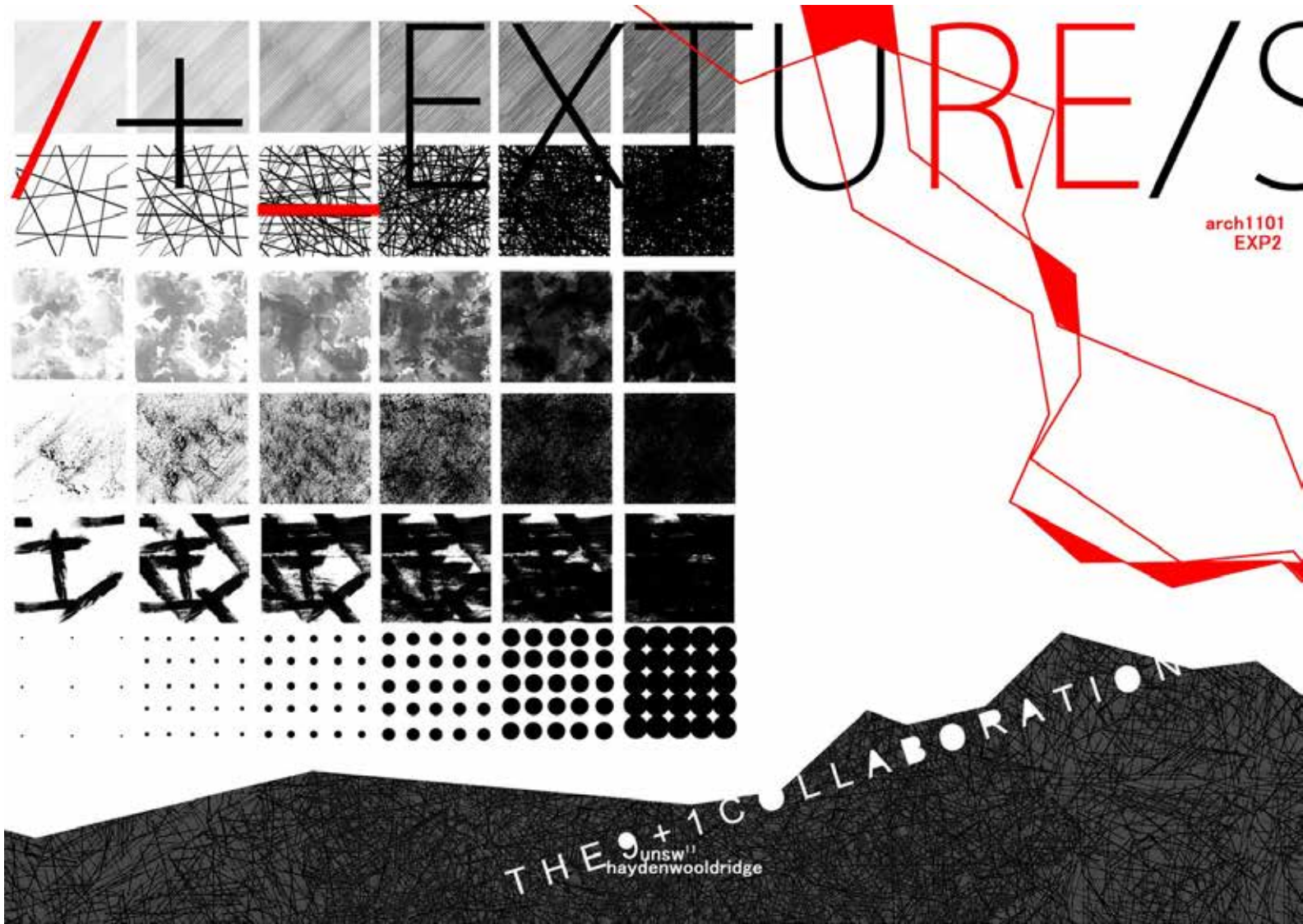
REBEKAH ARAULLO



REMY CRICK

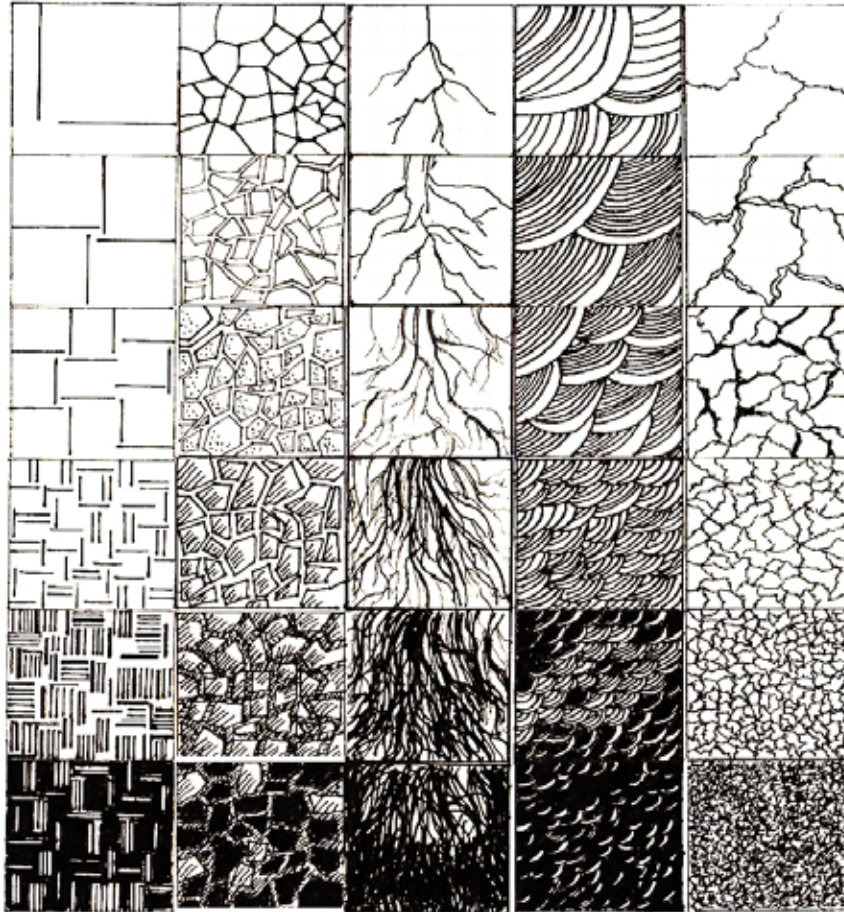


YIMING SONG



HAYDEN WOOLDRIDGE

WEEK 03 - Textures



Above are the **three main** textures I used.

Light: This was used for the whole entire building structure. For the main studios the exterior walls were large scaled when tiled to signify a rocky and marble terrain.

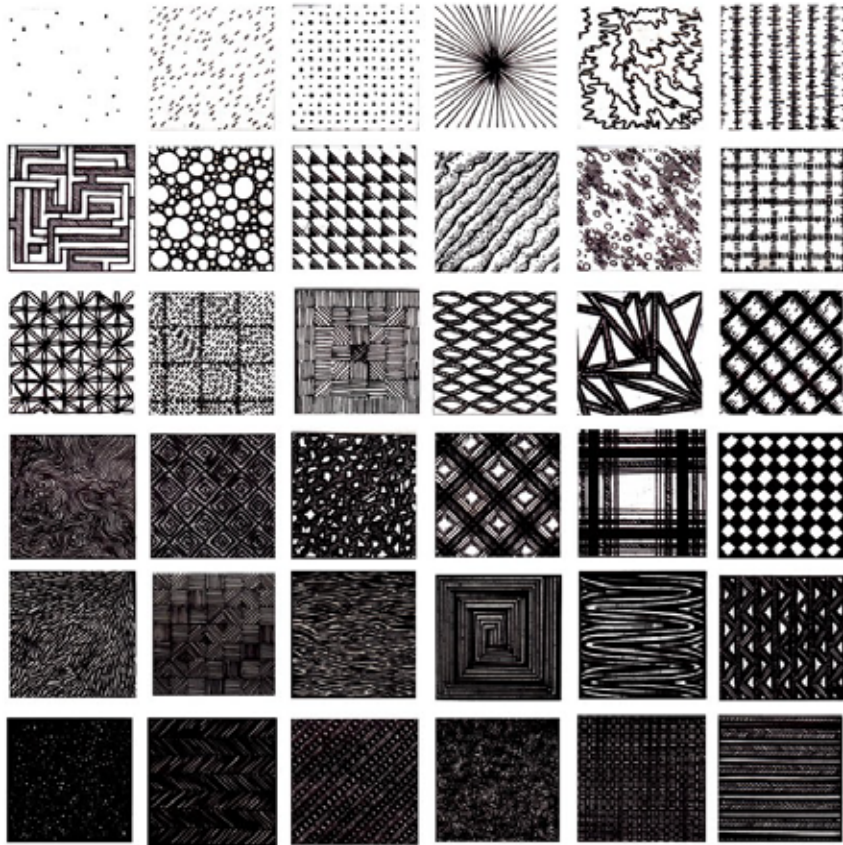
Medium: This was used for the stairs, to incorporate a tree-like and also rocky look, and to blend with the environment.

Dark: This was used for the meeting square located in the middle of the structure. This shows a bold meeting space, with a granite or marble appeal to it, showing professionalism.

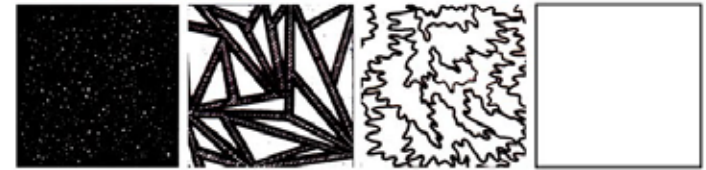
JAMES IMPERIAL

EXPERIMENT 2

THE SPACE BETWEEN



Textures Applied to Structure



The structure is predominantly textured white. In stark contrast from the grey of the rocky landscape, the labs are made distinctive from their surroundings and are designed to ensure the clients are not distracted, encouraging them to draw inspiration from the natural landscape.

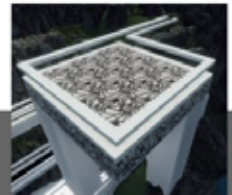
Light

The light texture has been applied to the entrances of each of the client's labs, intentionally placed in discreet positions that cater to their personalities.



Medium

The medium texture has been used for the 'meeting place' on the structure - a metaphorical middle ground for the clients to convene upon.



Dark

The darkest texture has been used to indicate the circulation of the structure, highlighting the areas of the structure that one may walk on.



36 TEXTURES

Light to Dark

JACQUELINE LINDEMAN

TASK FOR TODAY

1. Review a selection of students 'Electroliquid Aggregation' concepts:

“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

2. In 6x6 squares draw a series of 36 custom textures that represent the entire range from dark to light.

3. Inspired by your parallel projections at a macro scale create a series of smaller detail elements and add these to your marker to reinforce/supplement the electroliquid aggregation that they represent.

Note: throughout the class pairs of students will be critiquing each others images from their Lumion environments and discussing how the landform is, or could be, demonstrating a distinctive and significant approach to siting the marker.

INDEPENDENT STUDY **Complete by Tuesday May 05 by 11:59pm.**

1. Apply a light, a medium and a dark texture to particularly significant surfaces within your marker. Upload the entire set of 36 textures to your blog.

2. Continue to develop the landform, the marker and detail elements through to final resolution.

3. Use 'Fraps', or similar, to capture five images from your Lumion environment and upload them to your blog. We should be able to see your custom textures in at least 3 of the images. Write short comments (40 words max!) under 3 of the images to indicate how they relate to your "ElectroLiquid Aggregation" quote.

4. Upload your Lumion folder (located in your "my documents" folder) to your FileFront, Dropbox, or similar, user page and provide a link to them from your blog.

5. Upload your final version of the marker to the SketchUp Warehouse and provide a link to them from your blog.

???

END.