

BENV2423 Real Time Interactive Environments

BENV2423 Real Time Interactive
Environments
THE SUBLIME

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THE SUBLIME

Experiment 01
A short history of the Sublime
Sublime from above
Sublime Now

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2. Create a level based on a configuration of the last letter of your last name and the last number of your student ID.

4. Using the items outlined above in 3, explore on 5 different scales ranging from the macro to the micro, the revealing and concealing of your individual letter / number combination.

5 SCALES_ Is the range of scales from macro to micro in the concealment and revealing of letters and numbers explored in a distinctive and significant way?

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Etymology: *sublimis*. Latin, meaning lofty, derived from the preposition *sub*, meaning “up to.”

Morley S, 2010, *The Sublime*, Whitechapel Gallery Ventures Limited, London

The anonymous Roman-era author known as Longinus declared that true nobility in art and life was to be discovered through a confrontation with the threatening and unknown, and drew attention to anything in art that challenges our capacity to understand and fills us with wonder.

Morley S, 2010, *The Sublime*, Whitechapel Gallery Ventures Limited, London

MID EIGHTEENTH CENTURY SHIFT:

The passion caused by the great and the sublime in *nature*, when those causes operate most powerfully is Astonishment, and astonishment is that state of the soul in which all its motions are suspended, with some degree of horror... No passion so effectively robs the mind of all its powers of acting and reasoning as fear. For fear, being an apprehension of pain or death, operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too... Indeed terror is in all cases whatsoever, either more openly or latently, the ruling principle of the sublime.

Edmund Burke, *A philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1757)

MID EIGHTEENTH CENTURY SHIFT:

Thomas Burke on Niagara Falls:

I felt as if approaching the very residence of the Deity; the tears started into my eyes; I remained, for moments after we had lost sight of the scene, in that delicious absorption which pious enthusiasm alone can produce. We arrived at the New Ladder and descended to the bottom, . Here all its awful sublimities rushed full upon me... My whole heart and soul ascended towards the Divinity in a swell of devout admiration, which I never before experienced. Oh! Bring the atheist here, and he cannot return an atheist! I pity the man who can coldly sit down to write a description of these ineffable wonders, : much more do I pity him who can submit them to the admeasurement of gallons and yards... We must have new combinations of language to describe the fall of Niagara.



**JAMES WARD' S GORDALE SCAR // 332 x
421 cm**



VS GORDALE SCAR



CASPAR DAVID FRIEDRICH // MONK BY THE SEA



CASPAR DAVI D FRI EDRI CH // MONK BY THE
SEA



CASPAR DAVID FRIEDRICH // MONK BY THE SEA



CASPAR DAVID FRIEDRICH // MONK BY THE SEA

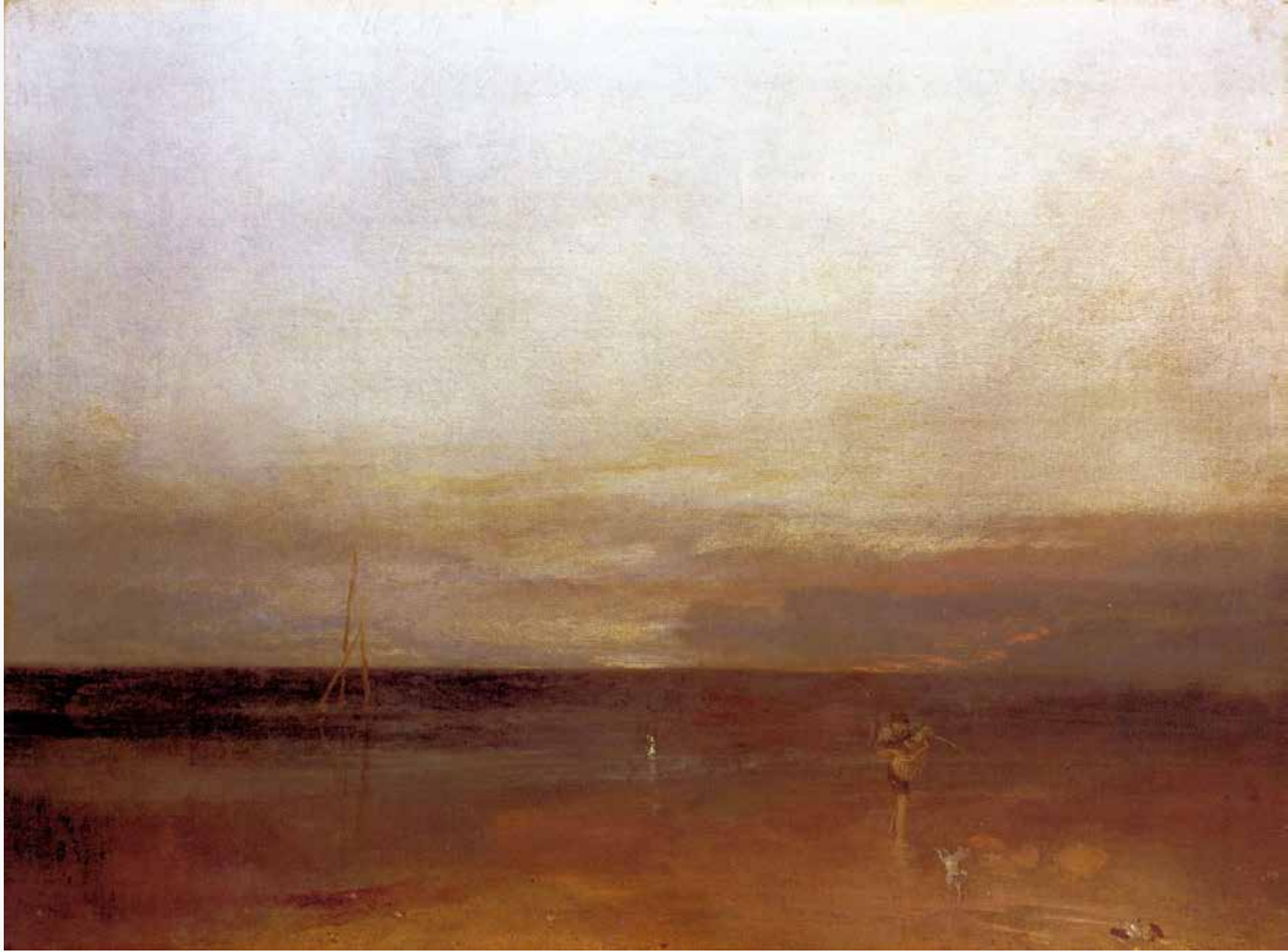
A CONTRADICTION
EXPRESSION:

“Suggesting at once mastery over a landscape and the insignificance of the individual within it. We see no face, so it's impossible to know whether the prospect facing the young man is exhilarating, or terrifying, or both.”

John Lewis Gaddis



CASPAR DAVID FRIEDRICH // WANDERER ABOVE A SEA
OF FOG



JMW TURNER // EVENING STAR



JMW TURNER // BUTTERMERE LAKE



JMW TURNER // FISHERMEN AT SEA



**JMW TURNER // SNOWSTORM, AVALANCHE, AND
INUNDATION**

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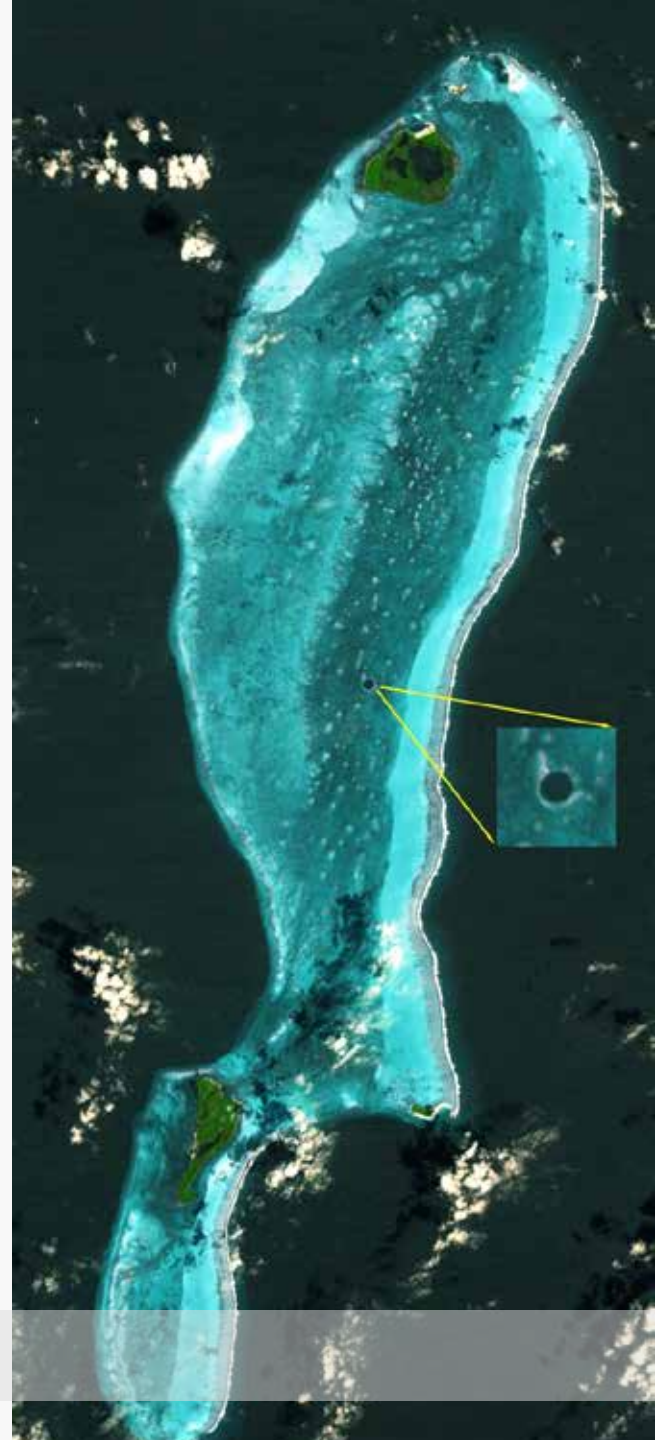


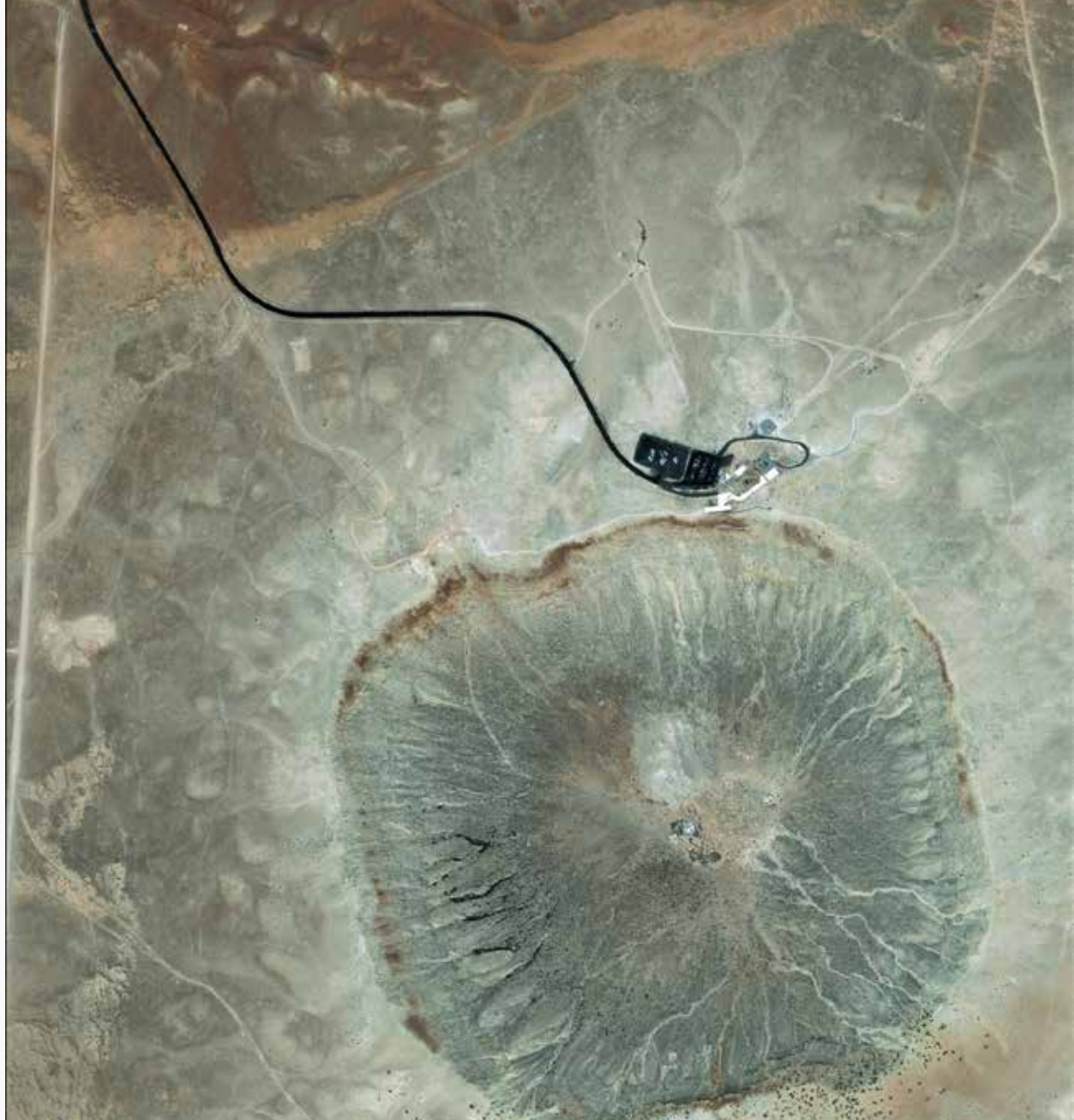
**KONDYOR MASSIF, EASTERN SIBERIA,
RUSSIA**



GREAT BLUE HOLE, BELIZE

GREAT BLUE HOLE, BELIZE





BARRINGER METEOR CRATER, ARIZONA



BARRINGER METEOR CRATER, ARIZONA

Country : Qatar
Area : Persian Gulf
Sensor : GeoEye-1
Resolution (GSD) : 0.5 meter



PERSIAN GULF, QATAR



www.satimagingcorp.com

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Country : UAE
City : Dubai
Area : Palm Jumeirah Island
Date : June 20, 2011
Sensor : WorldView-2
Resolution (GSD) : 0.5 meter



PALM ISLANDS, DUBAI, UAE

Country : UAE
City : Dubai
Area : Palm Jumeirah
Date : June 2012
Sensor : WorldView-2
Resolution (GSD) : 0.5 meter



PALM JUMEIRAH, DUBAI, UAE



PALM ISLANDS, DUBAI, UAE

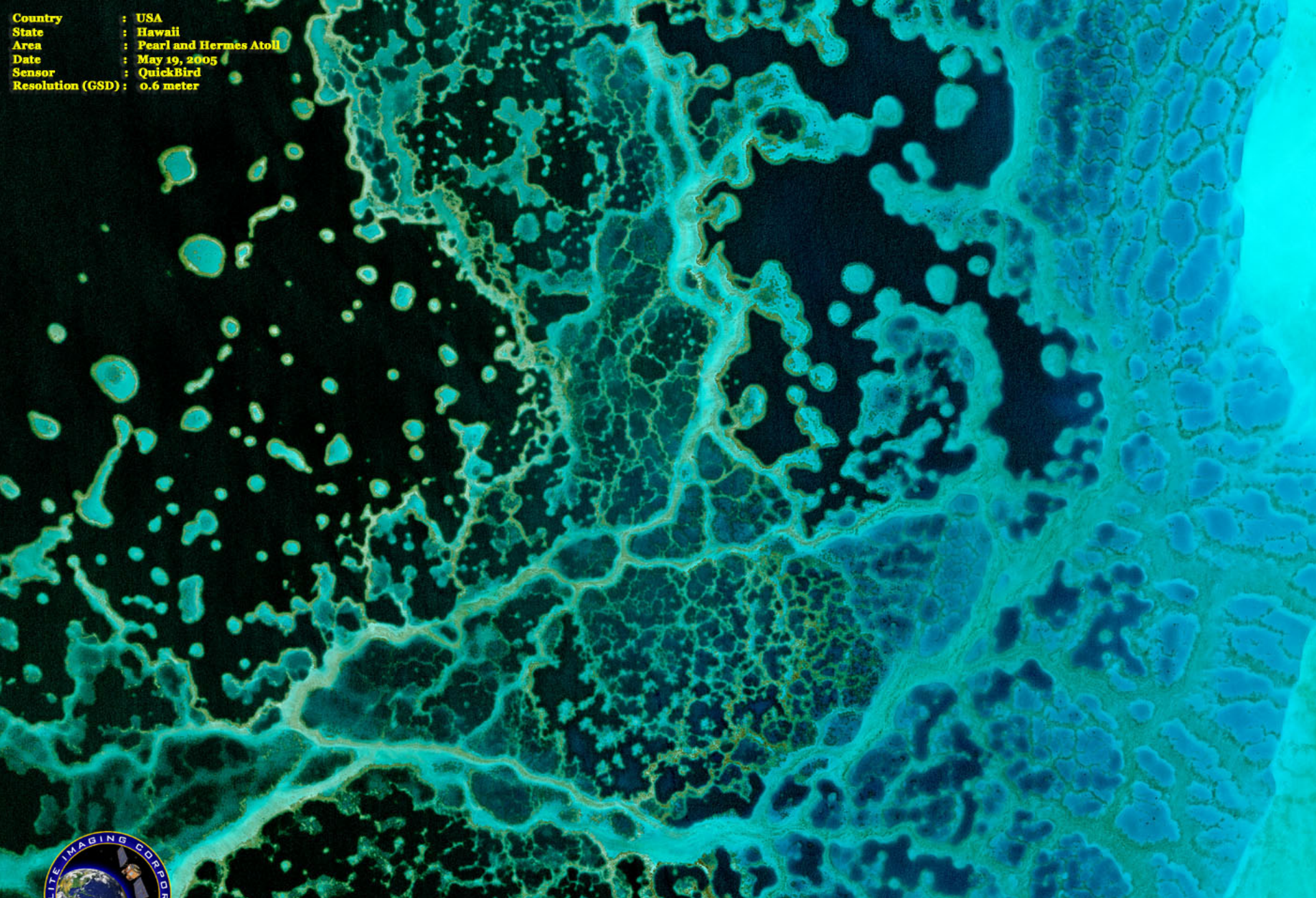


PALM JUMEIRAH, DUBAI, UAE



TI NAKULA ISLAND, SOUTH PACIFIC

Country : USA
State : Hawaii
Area : Pearl and Hermes Atoll
Date : May 19, 2005
Sensor : QuickBird
Resolution (GSD) : 0.6 meter



PEARL AND HERMES ATOLL, HAWAII

Country : Angola
Area : Namib Desert
Sensor : GeoEye-1
Acquisition Date : July 8, 2010
Resolution (GSD) : 0.5 meters



NAMI B DESERT, NAMI BI A, ANGOLA



NAMI B DESERT, NAMI BI A, ANGOLA

Country : China/Tibet
Location : Mt. Everest
Himalayas on the Nepal
Sensor : GeoEye-1
Acquisition Date : November 21, 2009
Resolution (GSD) : 0.5 Meter



MOUNT EVEREST, HI MALAYAS IN NEPAL, CHINA / TI BET





MOUNT EVEREST, HIMALAYAS IN NEPAL, CHINA /
TI BET

MOUNT EVEREST, HIMALAYAS IN NEPAL, CHINA /
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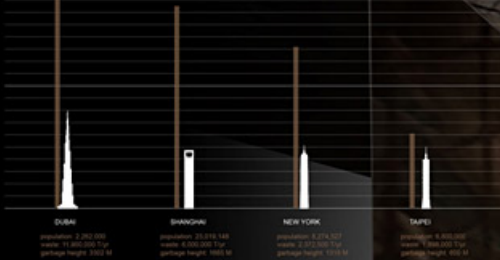
2013

SKYSCRAPER COMPETITION

EVOLLO SKYSCRAPER COMPETITION

MONUMENT of CIVILIZATION

VERTICAL LANDFILL FOR METROPOLITAN CITIES



“If we put NY City’s garbage in a typical tower floor area, it would be two times as high as new World Trade Center, and that’s only the amount of one year.”

Skyscraper is always considered more as an icon, a statue, a representation of wealth, a proof of advanced technology, anything but a reasonable form of space for mankind’s living.

Underlying our claim to pursue new urban typology, compacted use of vertical space and so on, is our greediness and arrogance. Most of the cases, we build towers for towers’ sake.

From supertall to megatal, it’s all about being spectacular. But we do have something spectacular already, something all cities shared, something could be even more magnificent if we put them on display. Our waste-an outcome of our daily consumptions, which is produced in amazingly great amount every second everywhere, can be seen as the representation of our civilization. New York, for instance, if we put its annual garbage on a footprint of a typical tower, we’ve got a 600 meters high landfill sewer, which is about three times tall than the Empire State Tower (381 meters) that spectacular? Furthermore, a large portion of our garbage would last for hundreds or even thousands of years, they are to be the greatest material for a monument.



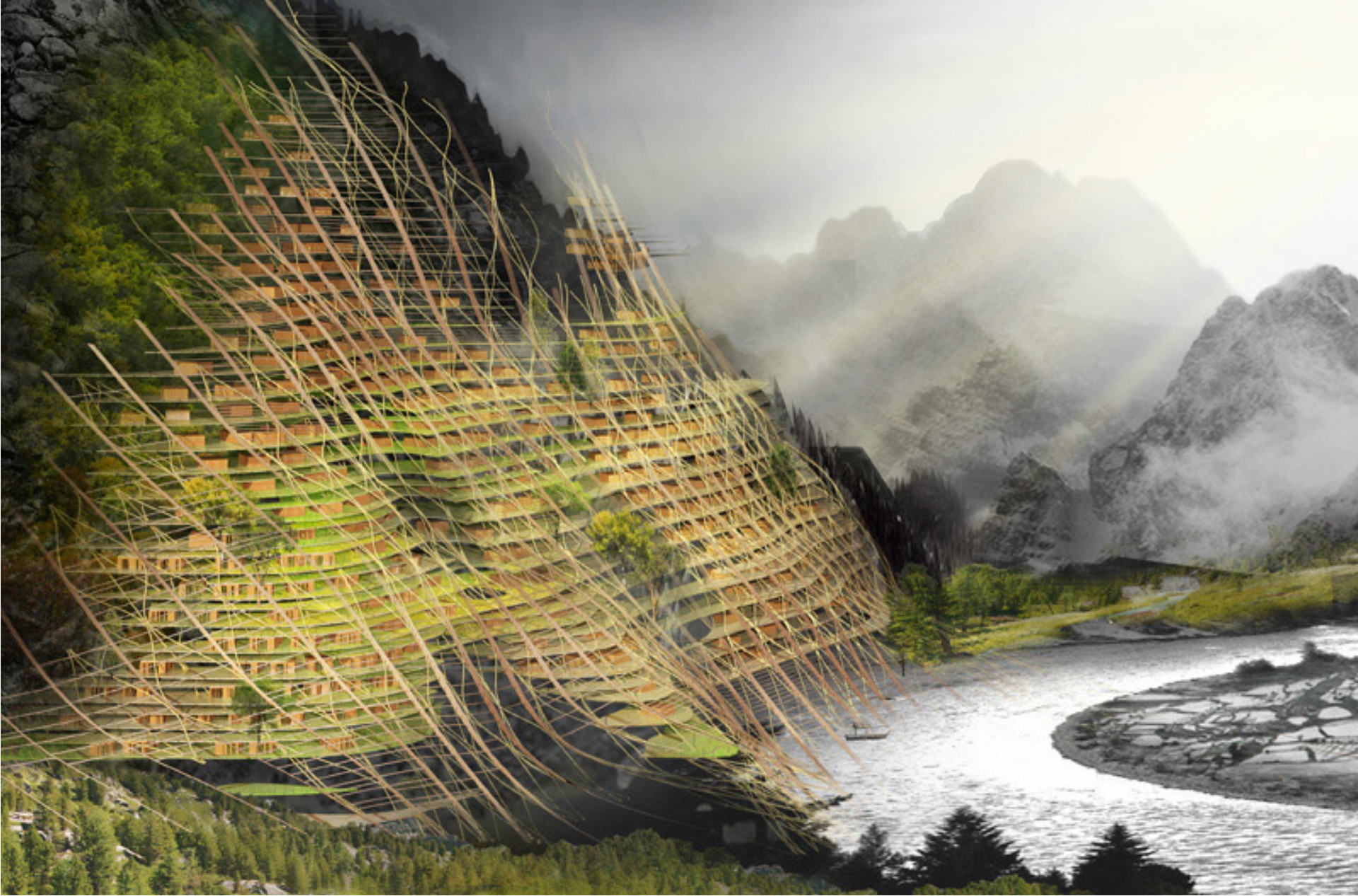
EVOLVO SKYSCRAPER COMPETITION



EVOLUZIONE SKYSCRAPER COMPETITION



EVOLUZIONE SKYSCRAPER COMPETITION



EVOLUZIONE SKYSCRAPER COMPETITION



EVOLUZIONE SKYSCRAPER COMPETITION



INTRODUCTION

THE CONTEST RECOGNIZES OUTSTANDING IDEAS THAT REDEFINE SKYSCRAPER DESIGN THROUGH NEW TECHNOLOGIES, MATERIALS, AND SPATIAL ORGANIZATIONS

Established in 2010, the World Skyscraper Competition has become the world's most prestigious award for high-rise architecture. The contest recognizes outstanding ideas that redefine skyscraper design through the application of new technologies, materials, programs, systems, and spatial organizations. It also recognizes ideas that challenge the way we think about skyscrapers, including their form, function, and the way they are built. The contest is a celebration of the future of skyscrapers, and the ideas that will shape it.

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EVOLU SKYSCRAPER COMPETITION



EVOLU SKYSCRAPER COMPETITION



EVOLUZIONE SKYSCRAPER COMPETITION

NEW FRONTIERS

IT IS CLEAR THAT THESE PROVOCATIVE IDEAS DEFINE WHAT COULD BE THE FUTURE OF ARCHITECTURE. OUR WAY OF LIFE, AND THE RELATIONSHIP BETWEEN MAN AND NATURE.

The evolution of architecture has been a response to human ingenuity and adaptation to our physical and cultural environment. Since the Industrial Revolution of the 18th century, the knowledge of scientific concepts such as electricity, the steam engine, and the internal combustion engine, and the discovery of materials like steel and concrete, have transformed the way we build. The modernist movement of the early 20th century, led by architects like Le Corbusier, emphasized the separation of functions and the use of new materials and construction techniques. The mid-century modernist movement, led by architects like Mies van der Rohe and Richard Neutra, emphasized the integration of architecture with nature and the use of new materials and construction techniques. The postmodernist movement, led by architects like Robert Venturi and Charles Jencks, emphasized the integration of architecture with culture and the use of new materials and construction techniques. The contemporary movement, led by architects like Frank Gehry and Norman Foster, emphasizes the integration of architecture with technology and the use of new materials and construction techniques.

In this chapter, we explore the evolution of architecture in more detail. A key group of architects, known as the "New York Five," emerged in the 1950s and 1960s, led by architects like Mies van der Rohe, Richard Neutra, and Frank Lloyd Wright. They were instrumental in the development of modernist architecture, which emphasized the use of new materials and construction techniques. The mid-century modernist movement, led by architects like Mies van der Rohe and Richard Neutra, emphasized the integration of architecture with nature and the use of new materials and construction techniques. The postmodernist movement, led by architects like Robert Venturi and Charles Jencks, emphasized the integration of architecture with culture and the use of new materials and construction techniques. The contemporary movement, led by architects like Frank Gehry and Norman Foster, emphasizes the integration of architecture with technology and the use of new materials and construction techniques.

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EVOLU SKYSCRAPER COMPETITION



GERHARD RICHTER



GERHARD RICHTER



GERHARD RICHTER



GERHARD RICHTER



GERHARD RICHTER



GERHARD RICHTER



GERHARD RICHTER



CHRISTOPH SCHREIBER



CHRISTOPH SCHREIBER



CHRISTOPH SCHREIBER



CHRISTOPH SCHREIBER



CHRISTOPH SCHREIBER



CHRISTOPH SCHREIBER



CHRISTOPH SCHREIBER

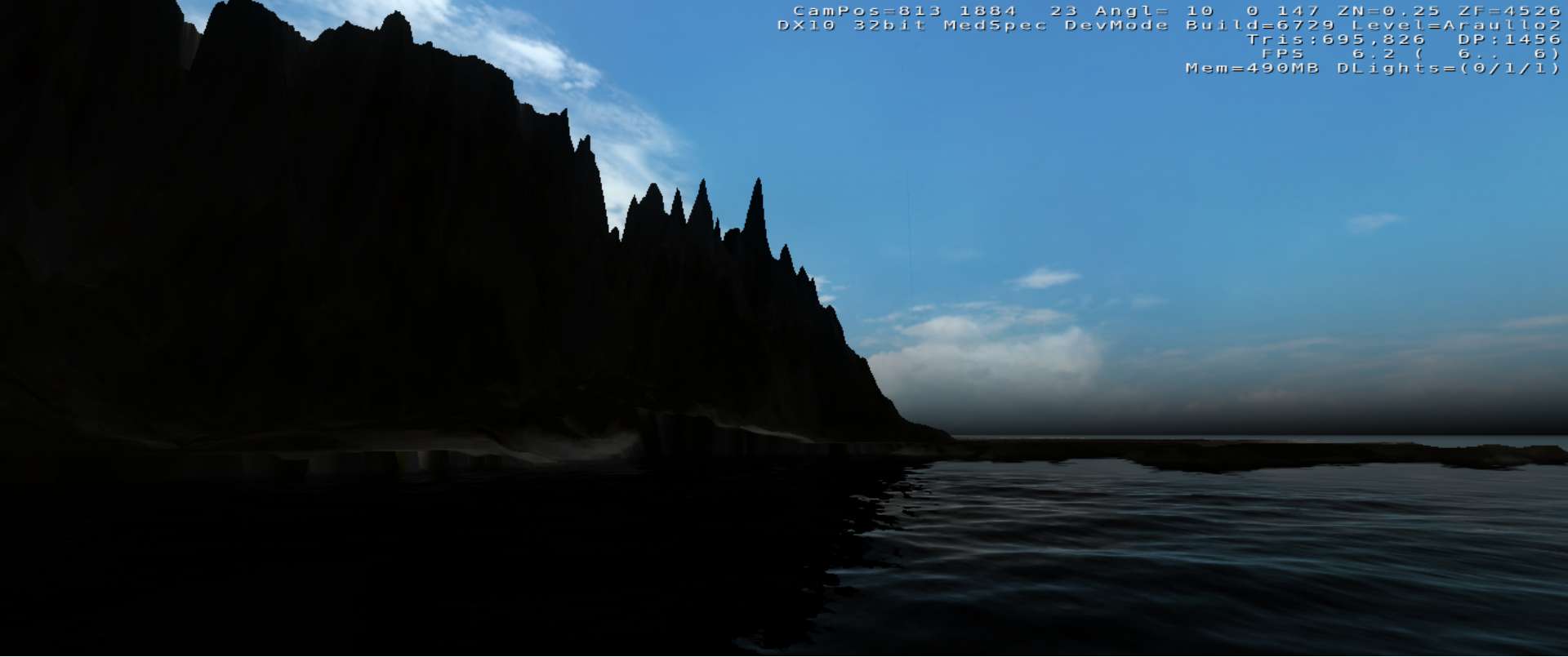
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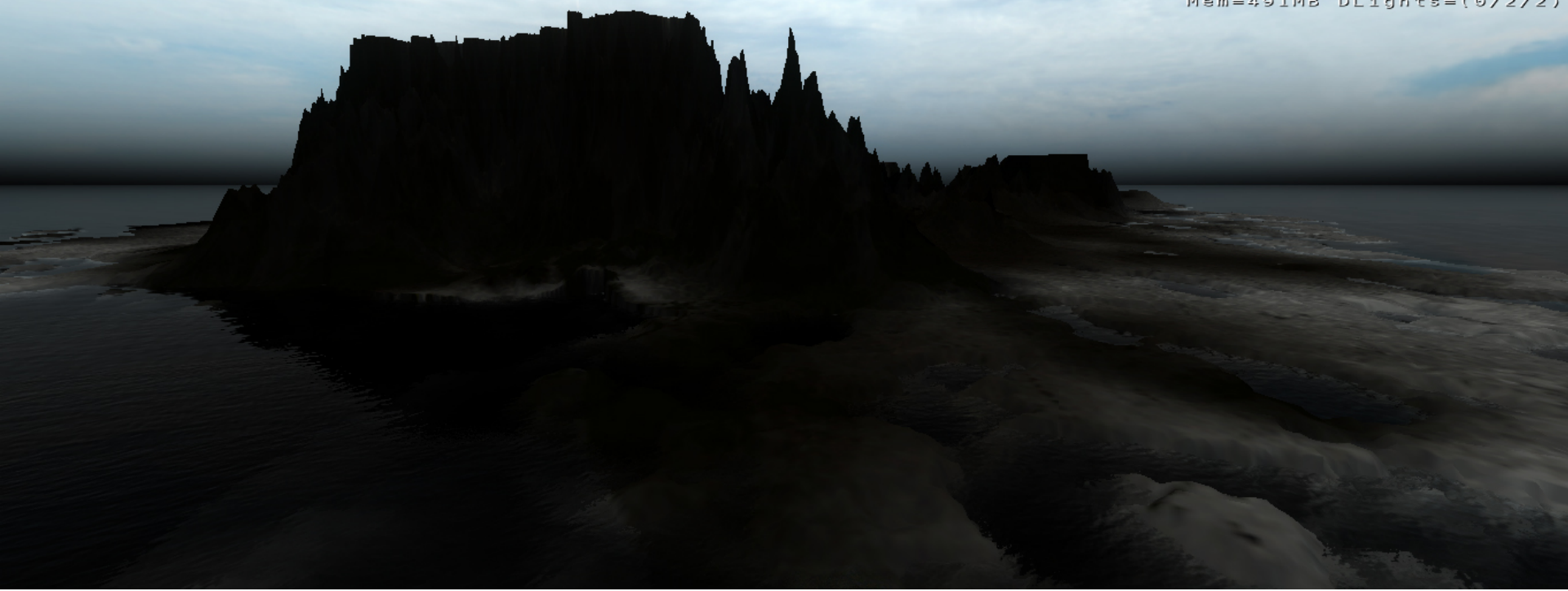
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REBEKAH ARAULLO

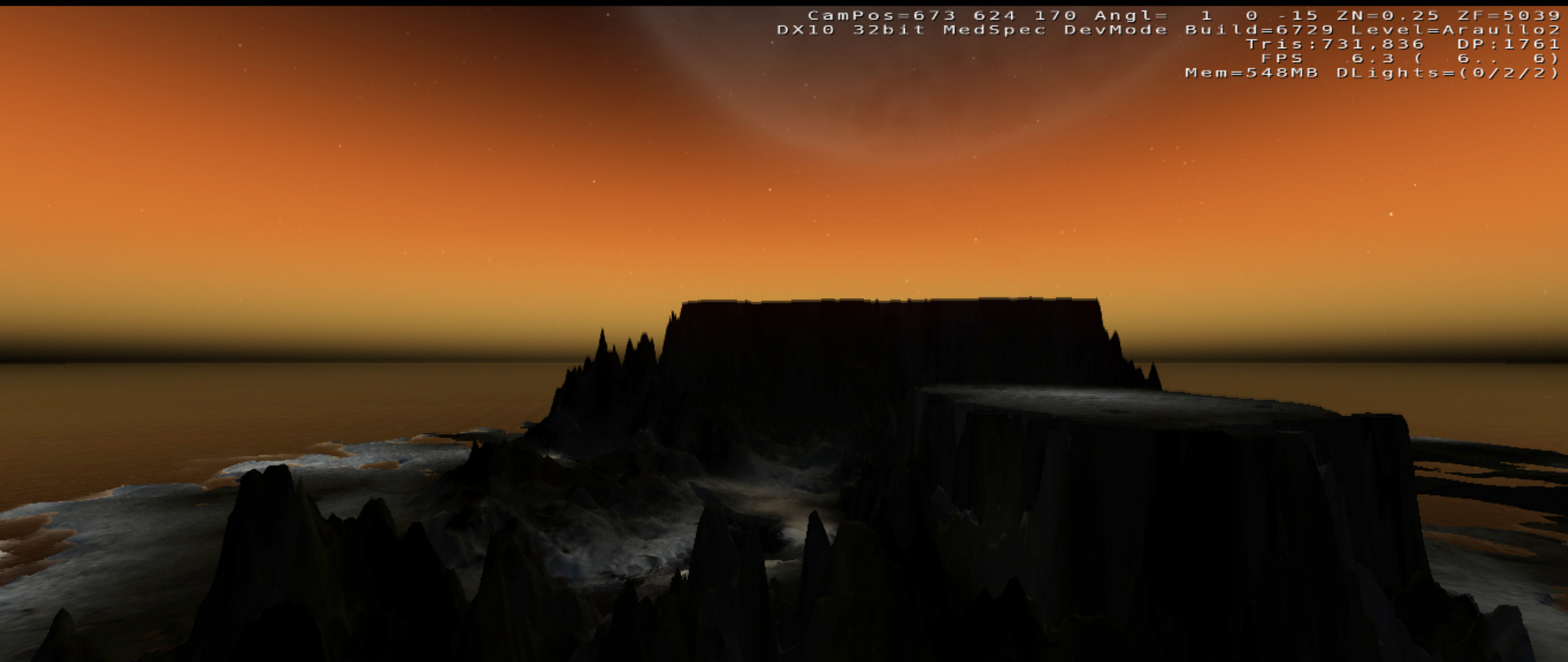
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REBEKAH ARAULLO

TO IMMERSE IN ITS SENSUALITY...

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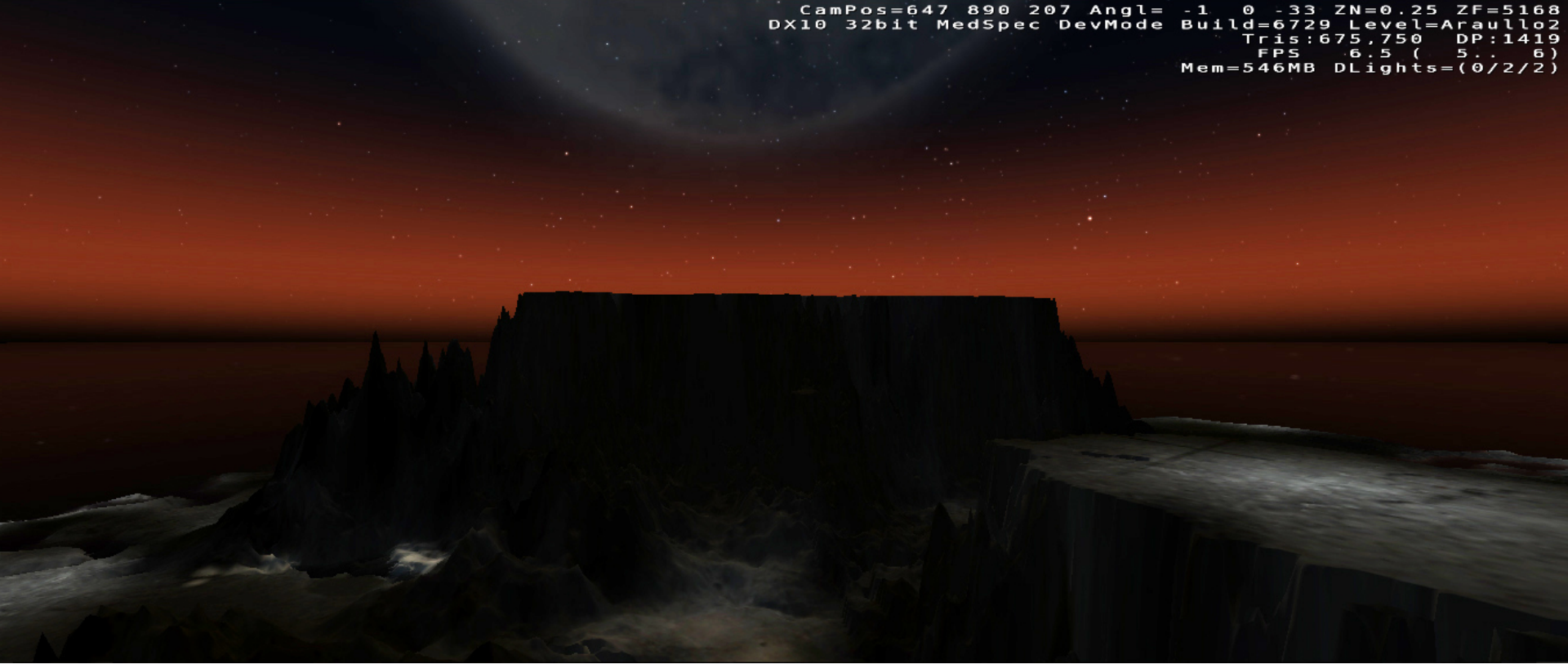
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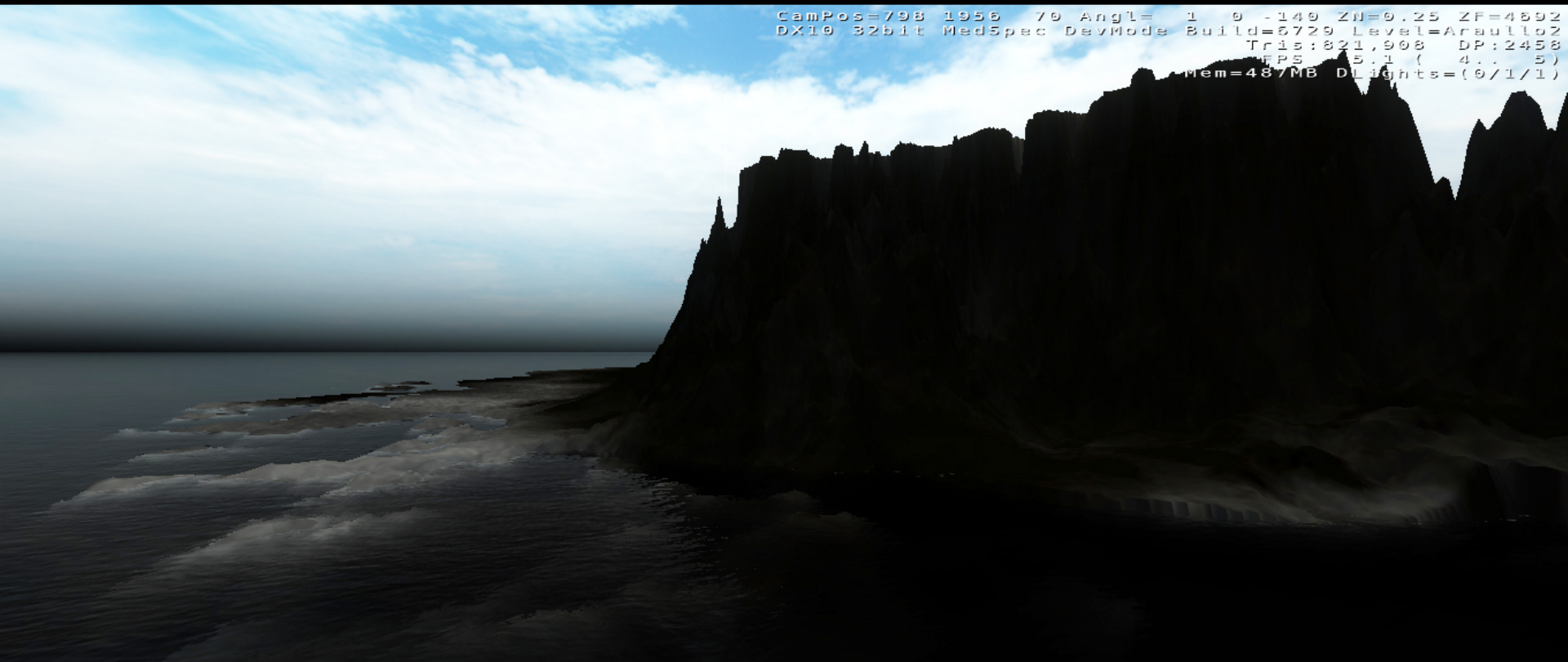
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REBEKAH ARAULLO

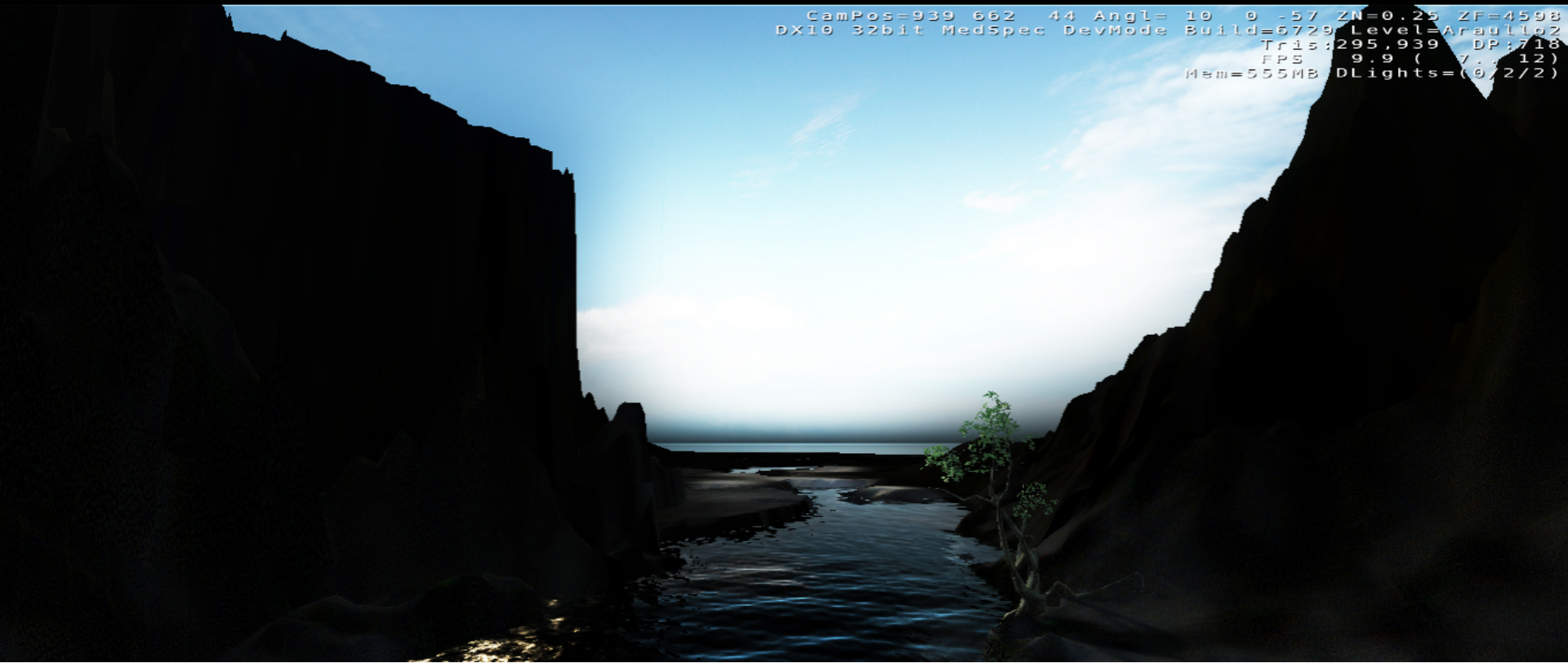
... is 'to see a world in a grain of sand...' - Blake



REBEKAH ARAULLO

'...and a heaven in a wild flower' - Blake

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REBEKAH ARAULLO

While we may no longer believe in eternal essences or values, we still often sense that our lives are fashioned by forces beyond our control, which underpin and drive acts of thinking or representation. For those who assert that our lives cannot be accounted for within a paradigm that states that we exist within a life-world produced wholly from cultural signs and systems, the sublime defines the moment when thought comes to an end and we encounter that which is 'other'.

Morley S, 2010, *The Sublime*, Whitechapel Gallery Ventures Limited, London

Not surprisingly, discussions of the sublime in contemporary art can be covert or camouflaged ways of talking about experiences that were once addressed by religious discourses and that remain pertinent within an otherwise religiously sceptical and secularized contemporary world. But the contemporary artists and thinkers largely reject traditional conceptions of a self or soul or spirit that moves upwards towards some ineffable and essential thing or power. Instead, they tend to follow downward or deflationary curves, and the contemporary sublime is mostly about *immanent* transcendence, about the transformative experience that is understood within the here and now.

Morley S, 2010, *The Sublime*, Whitechapel Gallery Ventures Limited, London



OLAFUR ELI ASSON / YOUR BLIND PASSENGER

OLAFUR ELI ASSON / THE WEATHER
PROJECT





OLAFUR ELI ASSON / THE WEATHER

PROJECT



OLAFUR ELI ASSON / FEELINGS ARE
FACTS

“It’s quite liberating to understand reality
as a construction”
Olafur Eliasson



OLAFUR ELIASSON / SEEING YOURSELF
SEEING

Anish Kapoor's installations elicit metaphysical significance, the sense of another dimension, as well as alluding to tactility and engagement with the materials of which his installations are composed.

ANISH KAPOOR



ANISH KAPOOR // CLOUD GATE



ANISH KAPOOR // CLOUD GATE



CLOUD GATE // SOURCE CODE (2011)



ANISH KAPOOR // UNTITLED



ANISH KAPOOR // SKY MIRROR



ANISH KAPOOR // MEMORY



ANISH KAPOOR // MARSYAS

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