

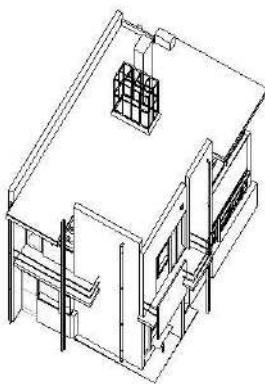
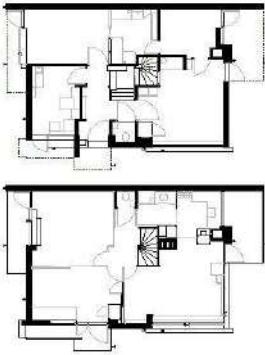
Student number: 31586627
Tutor: Liz Watt
Group: 8
Date: 6.11.2020

ARC2301

P O R F O L I O

Thaomy Pham

WEEK 1



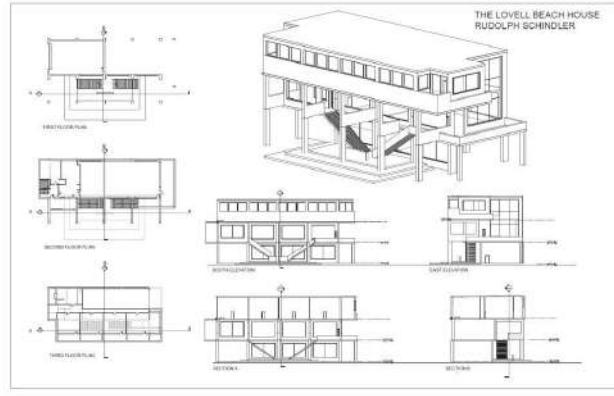
Schröder House by Gerrit Rietveld, 1924

This house was the only building that was constructed in line with the De Stijl principles, which has been pronounced by the use of primary colours and pure ideas. The structure is **anti-decorative** as the colours do not act as a decorative element but rather to express the qualities of De Stijl. It also addresses the principle **anti-cube** as it does not resemble a perfect cube shape but instead **projects functional space-cells** such as the balconies and overhanging surfaces. The house is **open** and the **ground-plan** has opened the walls to make the space appear bigger. There is a concept surrounding the idea of sliding walls on the first floor. During the day, the area would be an open space, but in the evening, the Schröder family could divide it up into three separate spaces. There was one room for the daughters, another for the son, and a living room, giving everyone some privacy. Rietveld had this innovative idea which was the iconic corner window on the top floor. Both the large window and the small window are perpendicular and when it swings open it dissolves the corner to make it feel like one is outdoors. This addresses the principle **openness**.



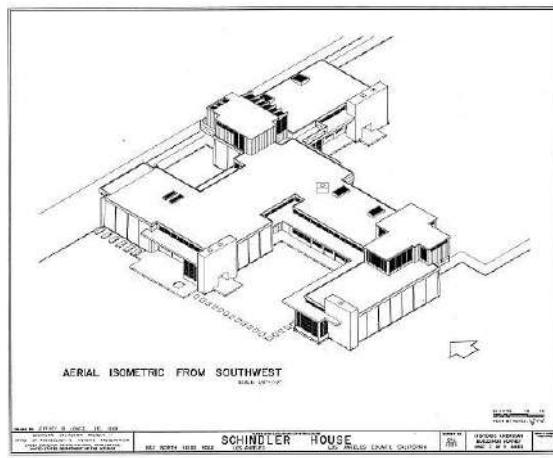
Van Doesburg Studio-House, 1930

The Van Doesburg Studio-house is one of a great known artists' home and is still being used as a studio-house despite his passing. Theo Van Doesburg designed this building for himself and his wife Nelly in Meudon-Val-Fleury, Paris. He wanted to translate all his views on art and life into a piece of architecture in the city where the international avant-grade was known in which he could live. This building is **open** as it is one big space that is divided by some walls in accordance to different functional purposes. The house's white painted facade surrounds the ideas and principles of De Stijl. The use of primary colours of red, blue and yellow, used on the house's functional elements such as the front floor, garage door and balcony door address the principle of **colour**. The colour organically expresses its relationships within space and time. The studio-house follows the principle **architecture as a synthesis of Neo-Plasticism** because every element has contributed to a practical and logical bases of a plastic expression.



Lovell Beach House by Rudolph Schindler, 1926

The Lovell beach house situated in California, earned recognition with its economic construction and durable materials. The building sits on Newport Beach, being the most configured piece of architecture holding its significance on what would later become known as California International Style. It addresses the principle **anti-cube** as it does not resemble a perfect cube shape but instead **projects functional space-cells** such as balconies and overhanging surfaces. The main living room is a rectangular space which the bedroom level is cantilevered with a balcony like walkway, creating another path below with a clearing height. This house can be considered **anti-decorative** as the coloured accents are not a decorative feature but as a means expression.

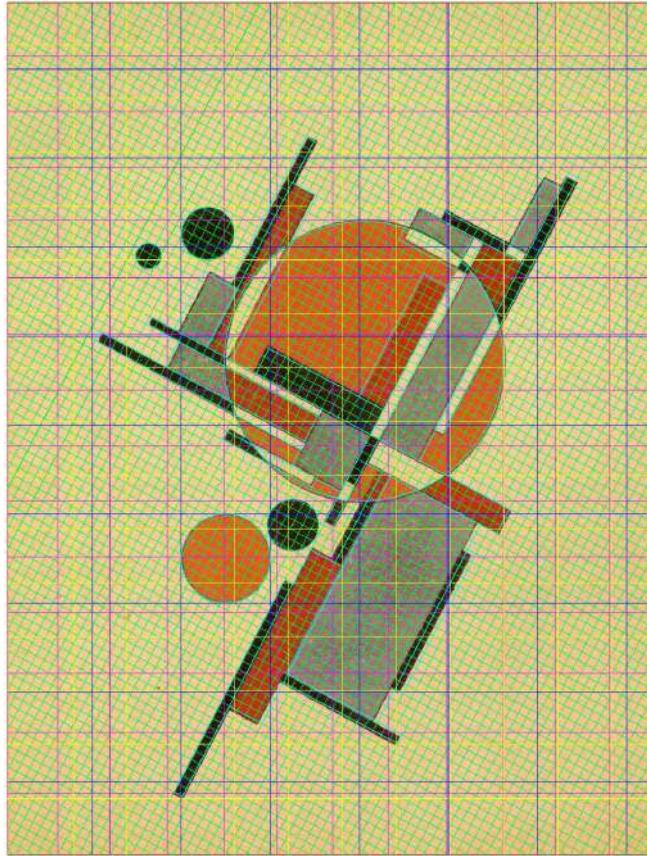


Schindler House, 1921

The Schindler House unfolds both spatially and intellectually with a consistency to modern architecture. With the house's **openness**, the windows act as an opposition to the closedness of the wall surfaces. The **ground-plan** has opened the walls up and has eliminated the separation of inside and outside. The Schindler house is **open** as the house is divided to meet various functional demands. The house was conceived as an experiment because it was to be shared with another couple who was Clyde and Marian Chace. There were four spaces which were divided amongst them. There was also a communal gathering area and patios in the garden. The kitchen was shared and outdoor sleeping porches were provided on the roof.

DRAWING A1.1
CONSTRUCTION
DRAWING

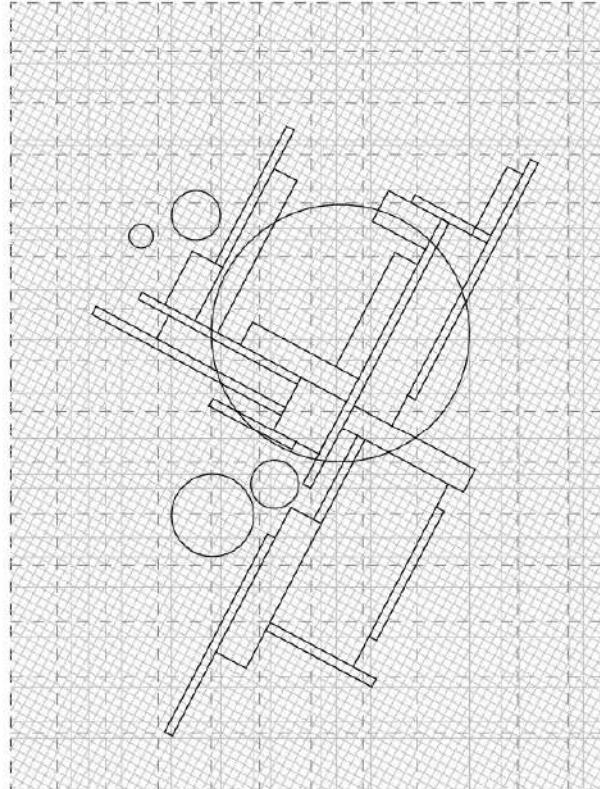
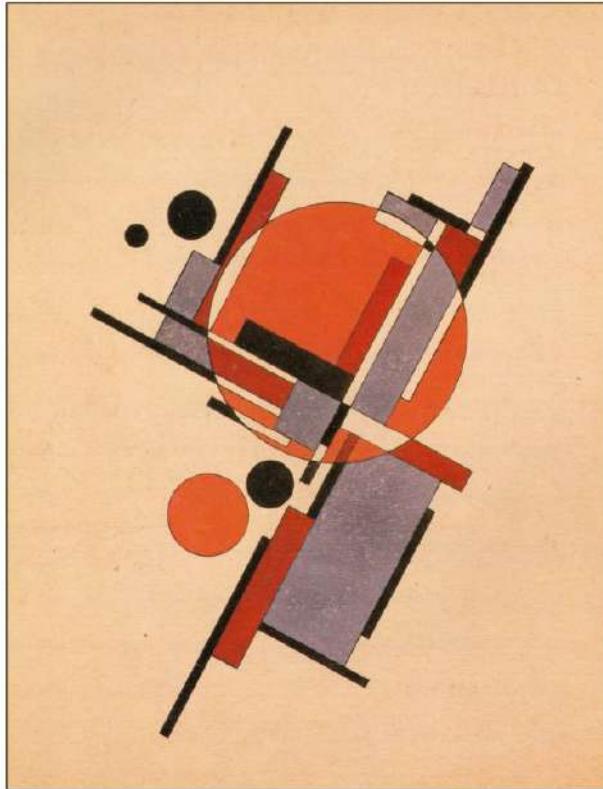
WEEK 1



Iakov Chernikhov, Suprematist Composition (1922)
1. Superimposition

DRAWING A1.1 CONSTRUCTION DRAWING

WEEK 1

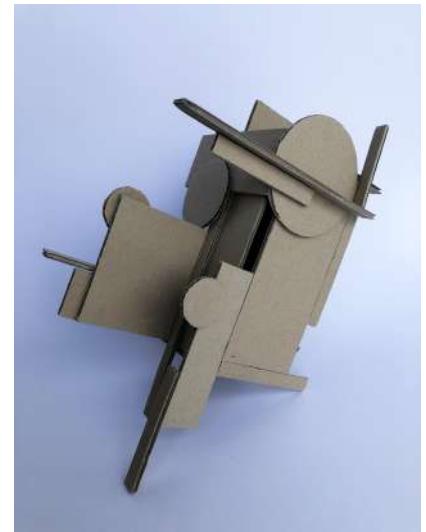
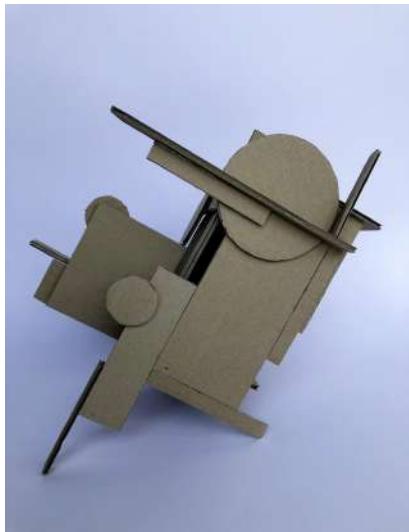


Iakov Chernikhov, Suprematist Composition (1922)
2. Juxtaposition

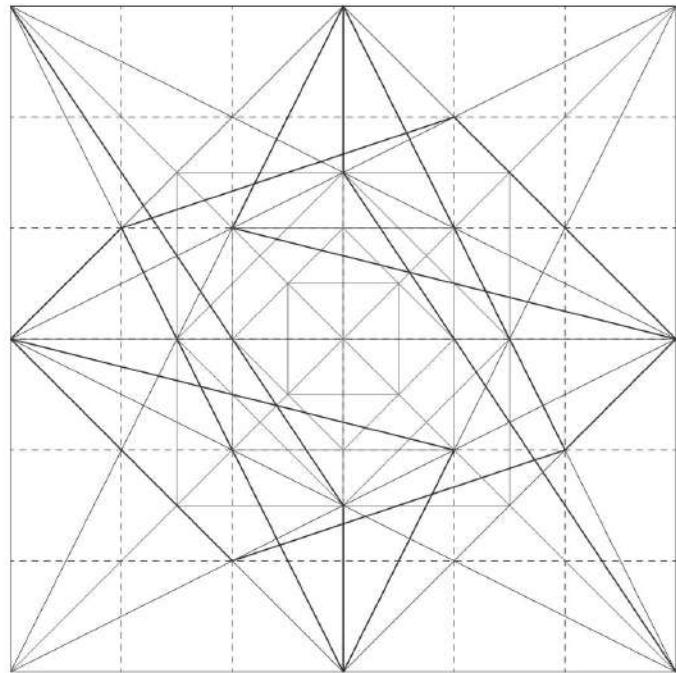
Feedback: There are too many construction lines and it makes the drawing look like it has a background.

DRAWING A1.1 FIRST DRAFT COUNTER-CONSTRUCTION

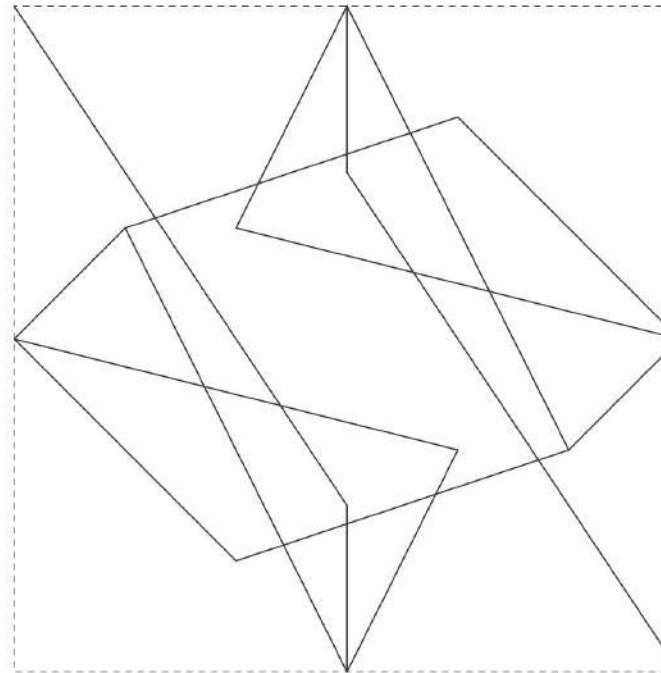
WEEK 1



Feedback: Make the circles bigger and position the planes differently to allow voids.



Frame + Figure + Grid 1, 2, 3



Frame + Figure

FEEDBACK

WEEK 1

GRAY Caitlin - ARC2301 - 20 - G6

File Edit View Insert Format Slide Arrange Tools Add-ons Help Last edit was 2 seconds ago

Present Share

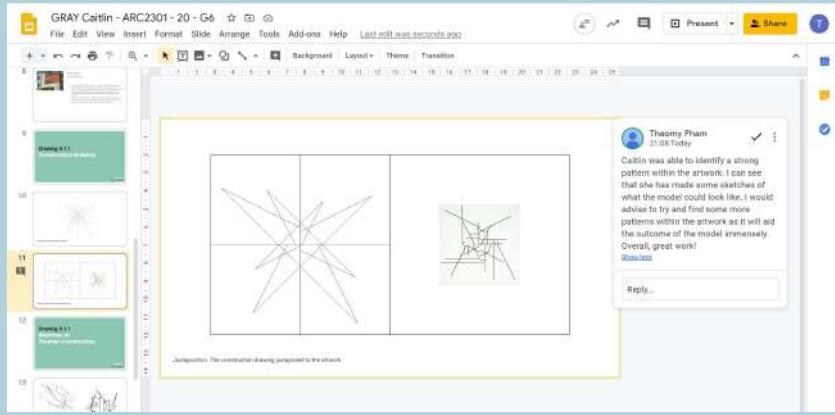
Background Layout Theme Transition

Thomy Pham 21:08 Today

Caitlin was able to identify a strong pattern within the artwork. I can see that she has made some sketches of what the model could look like. I would advise to try and find some more patterns within the artwork as it will aid the outcome of the model immensely. Overall, great work!

Reply...

Juxtaposition. The geometric drawing juxtaposed to the artwork



CORTEZ Cristin - ARC2301-20 - G8 Watt

File Edit View Insert Format Slide Arrange Tools Add-ons Help Last edit was 2 minutes ago

Present Share

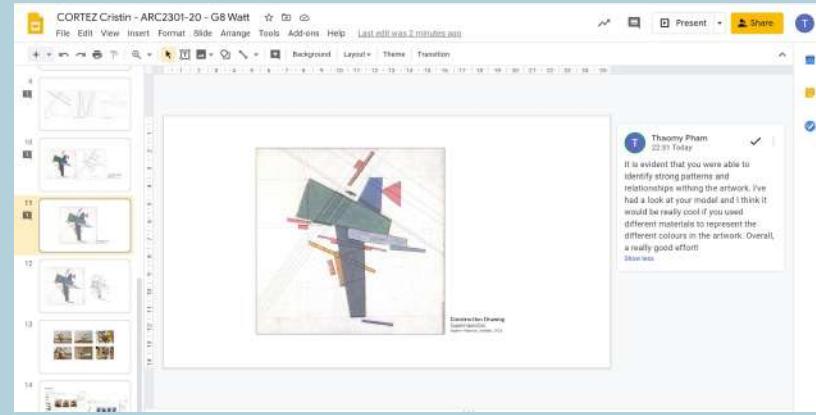
Background Layout Theme Transition

Thomy Pham 22:31 Today

It is evident that you were able to identify strong patterns and relationships within the artwork. I've had a look at your model and I think it would be really cool if you used different materials to represent the different colours in the artwork. Overall, a really good effort!

Reply...

Construction Drawing



Leah

File Edit View Insert Format Slide Arrange Tools Add-ons Help Last edit was 2 seconds ago

Present Share

Background Layout Theme Transition

Tram Hoang 20:24 11 Aug

Hi Leah! That's some crazy sketches you got over there! I like how you experimented with them and broke them down.

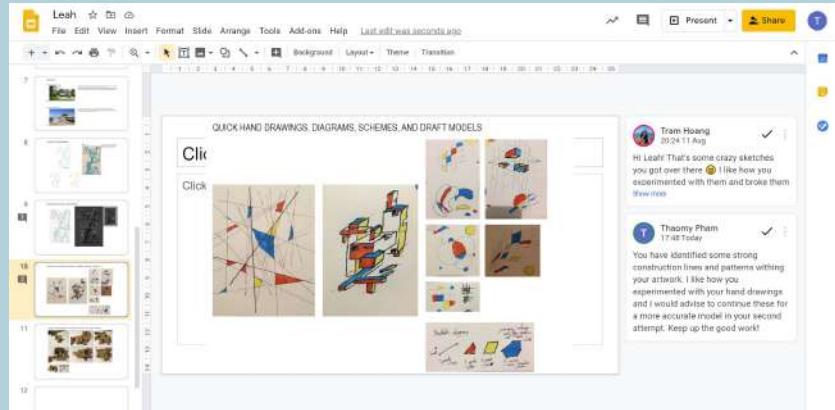
Thomy Pham 17:48 Today

You have identified some strong construction lines and patterns within your artwork. I like how you experimented with your hand drawings and I would advise to continue these for a more accurate model in your second attempt. Keep up the good work!

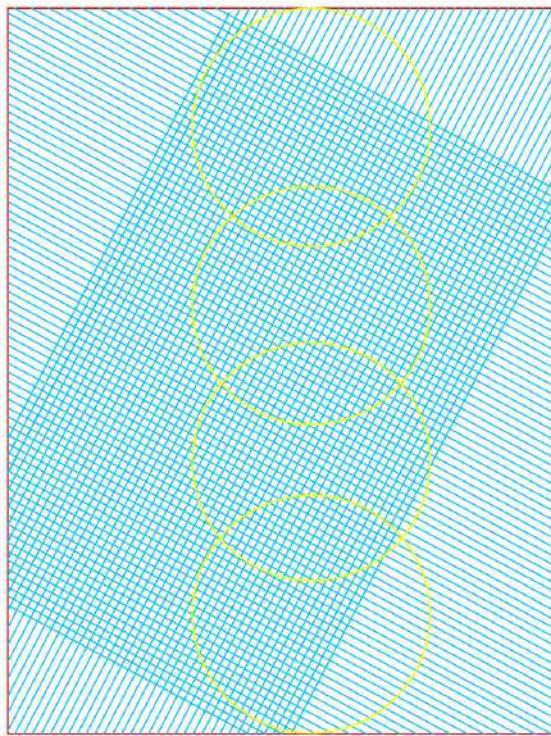
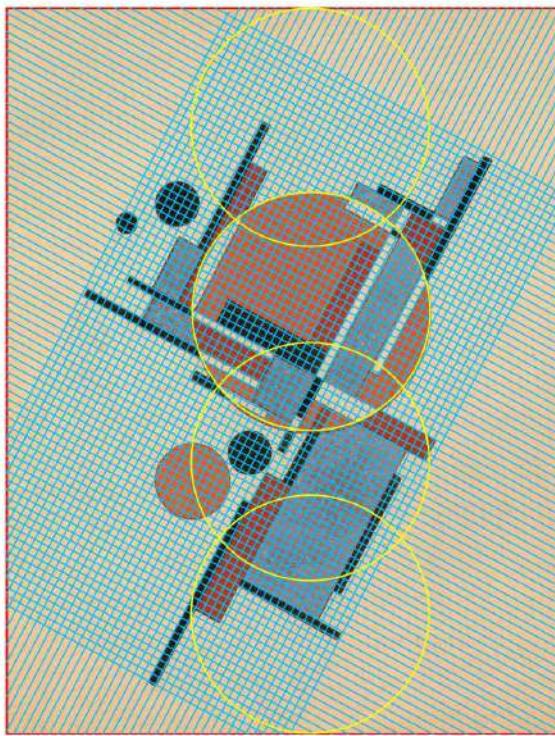
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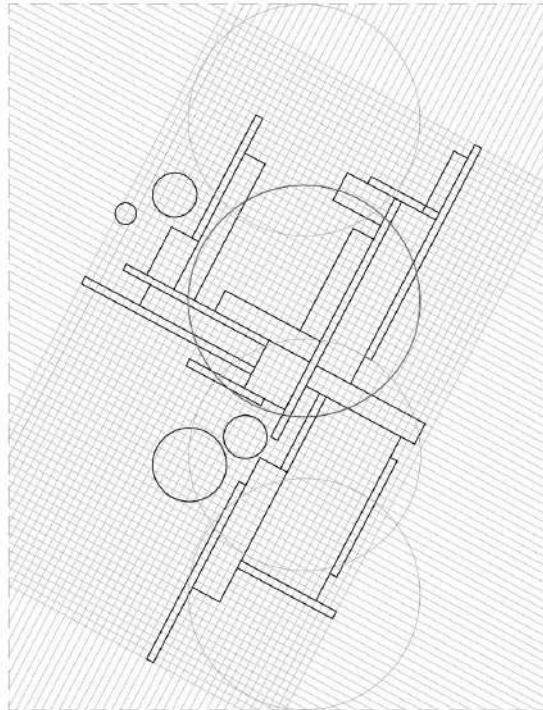
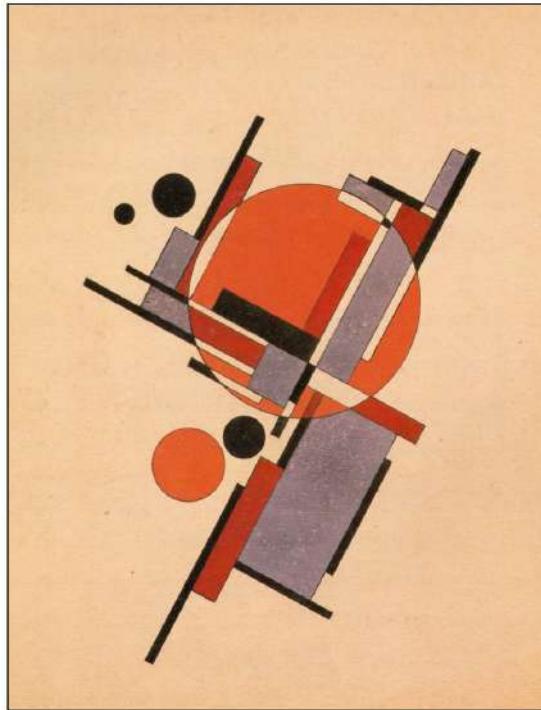
QUICK HAND DRAWINGS, DIAGRAMS, SCHEMES, AND DRAFT MODELS



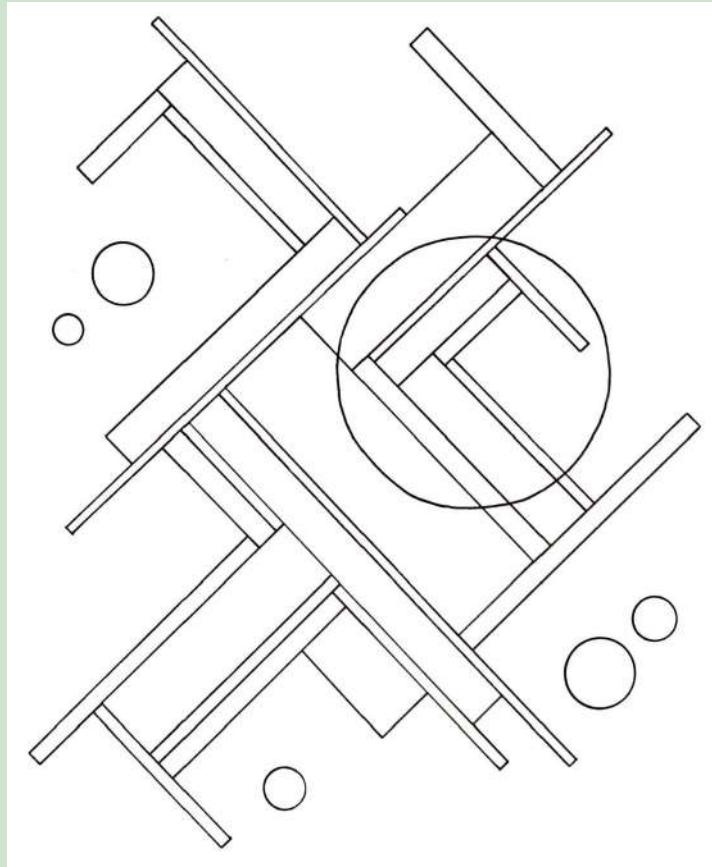
WEEK 2



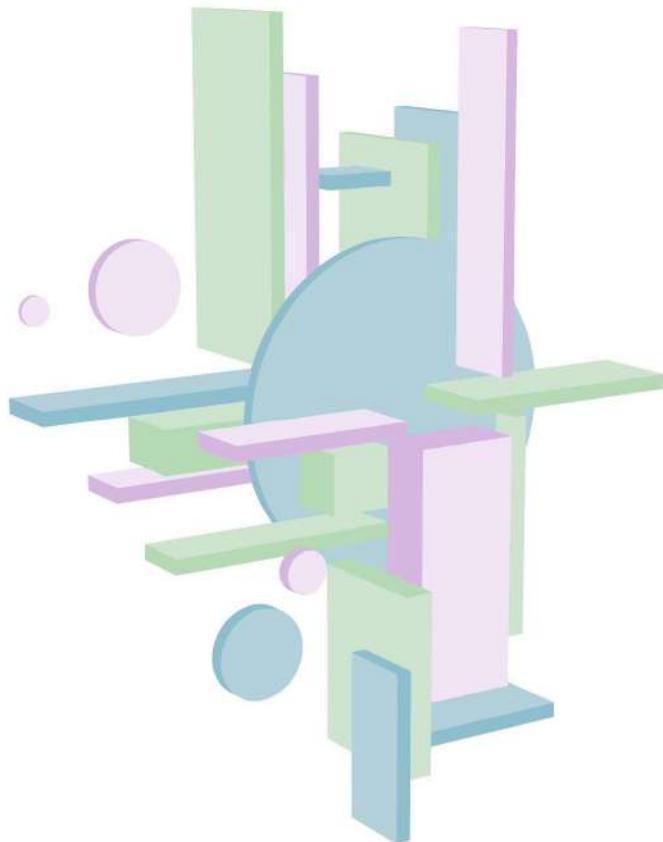
Iakov Chernikhov, Suprematist Composition (1922)
1. Superimposition



Iakov Chernikhov, Suprematist Composition (1922)
1. Juxtaposition



Incorporating the use of rectangular planes and circles perpendicular to each other.



I tried to create an exploded projection of my artwork through planes and shapes.

DRAWING A1.2 COUNTER-CONSTRUCTION MODEL PART 2.1

WEEK 2



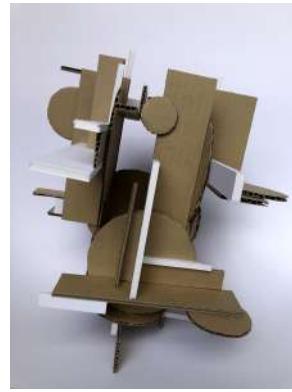
Vertical view 1



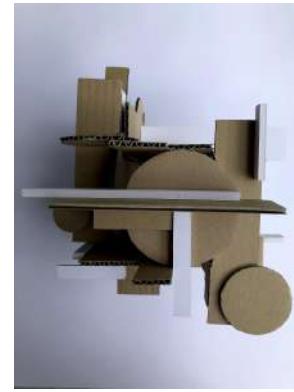
Vertical view 2



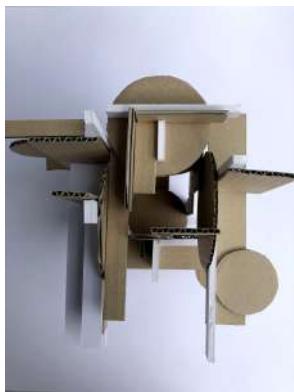
Vertical view 3



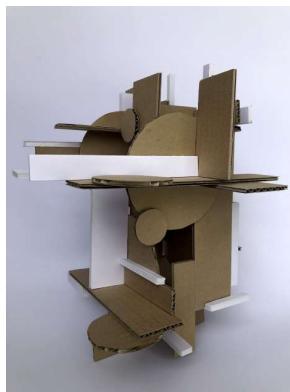
Vertical view 4



Horizontal view 1



Horizontal view 2



Axonometric view 1



Axonometric view 2



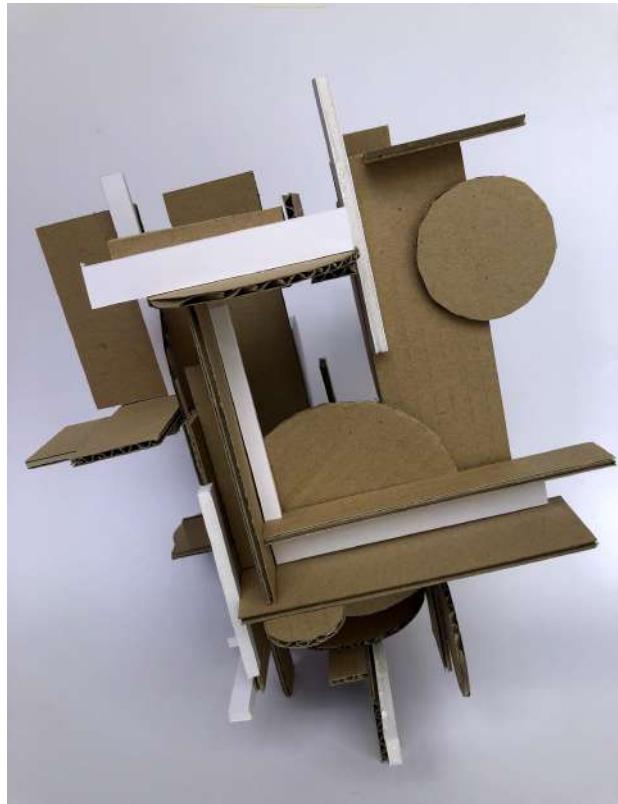
Detail view 1



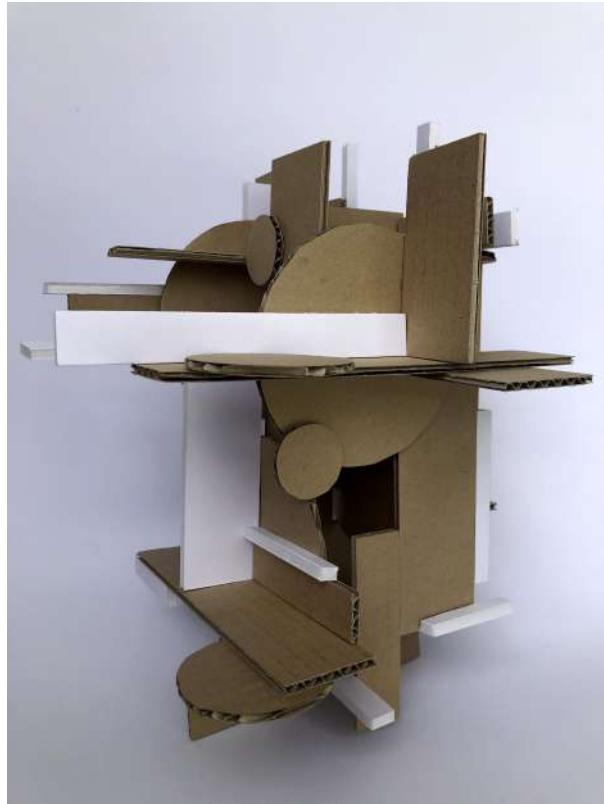
Detail view 2



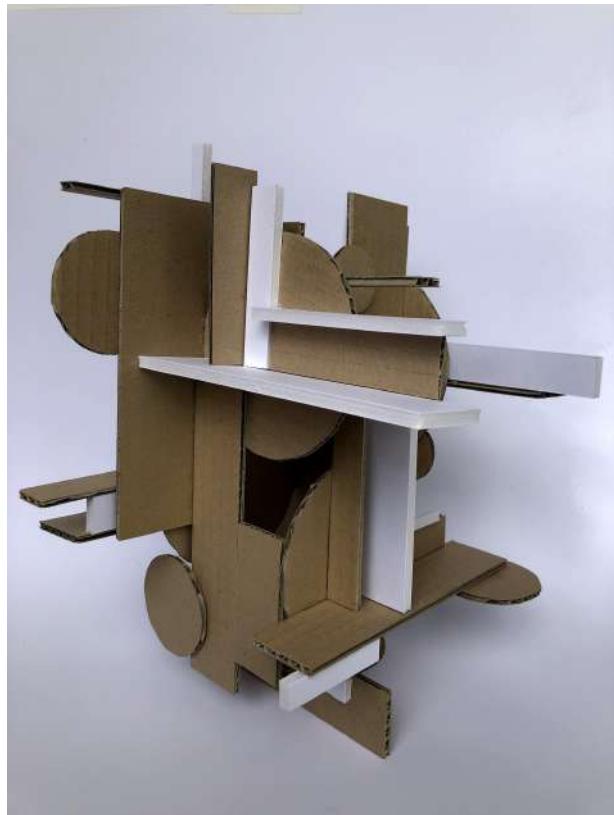
The model addresses the principle ***anti-cube*** as it does not resemble a perfect cube shape but instead ***projects functional space cells*** such as the planes and overhanging surfaces.



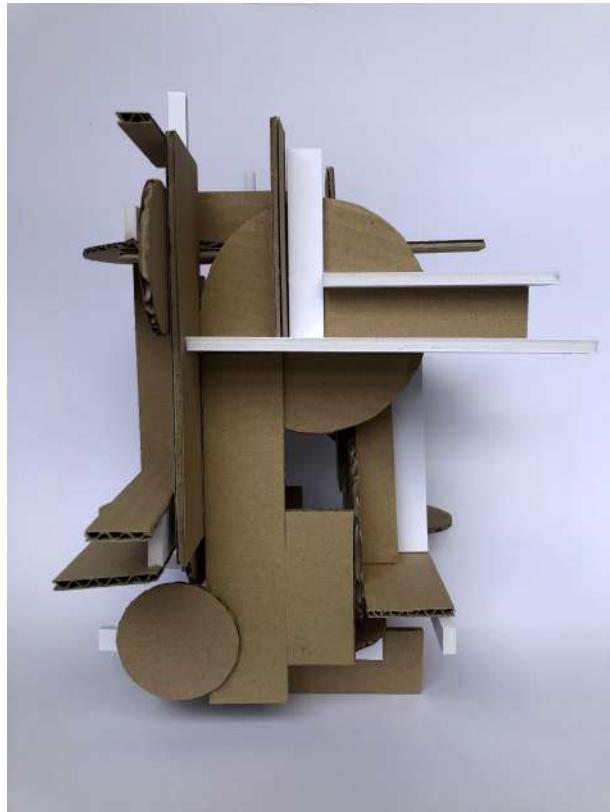
The principle ***ground-plan*** is evident in this model photo as the positioning of the planes has opened the walls up and has eliminated the separation of inside and outside.



The counter-construction model can be considered **anti-decorative** as the white accents are not a decorative feature but as a means expression as it is to represent a key element from the artwork.



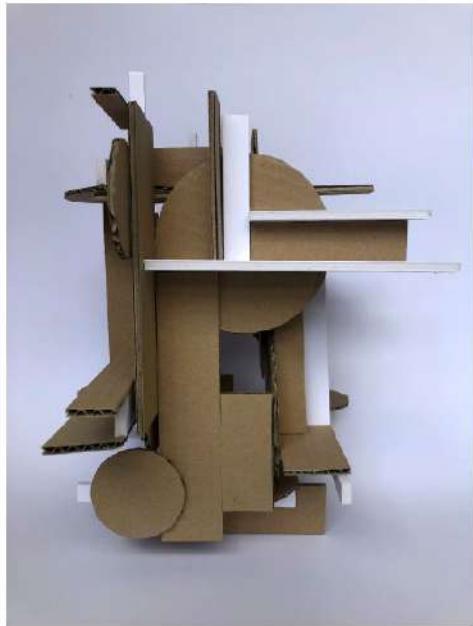
The model addresses ***openness***, as the planes have been positioned in a way that has voids and openings within the model.



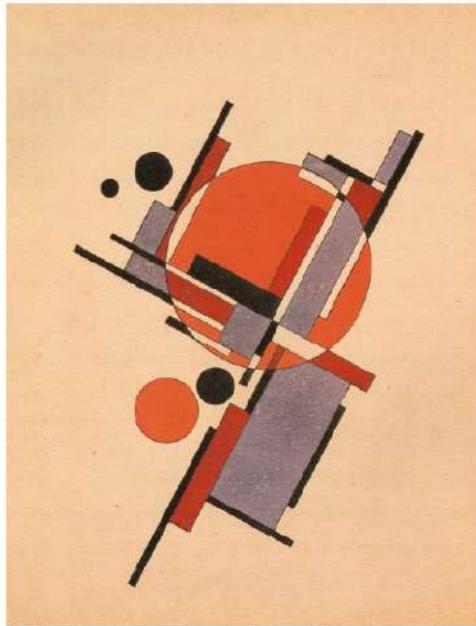
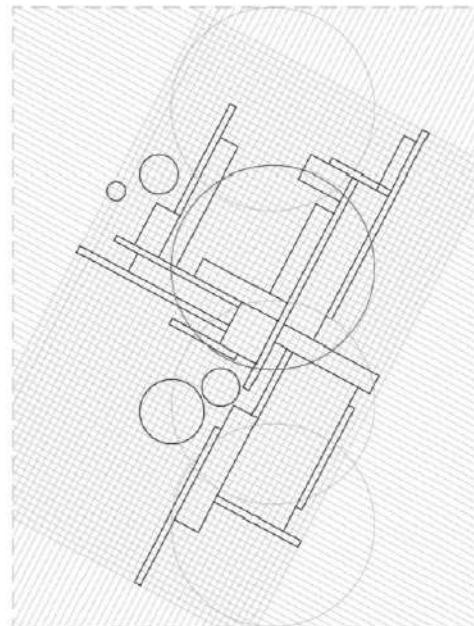
The model is **formless** as it is not fixed to any aesthetic formal type. It has no mould and there are planes projecting throughout making there no front to the model.



The model exhibits elimination of all ***concept of form***.
There is no single form present in the model.



Model photo

+ Artwork (Iakov Chernikhov,
Suprematist Composition (1922)

+ Construction drawing

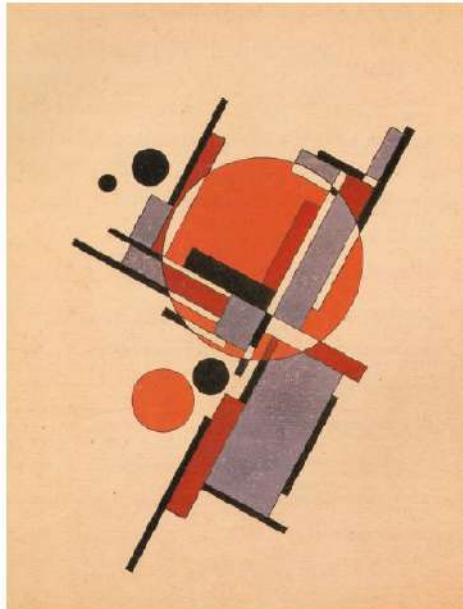
The principle **ground-plan** is evident as the positioning of the planes has opened the walls up and has eliminated the separation of inside and outside. The model is **formless** as it is not fixed to any aesthetic formal type. It has no mould and there are planes projecting throughout making there no front to the model.

DRAWING A1.2 TRIPTYCH (Model photo, Artwork, Interpretative drawing)

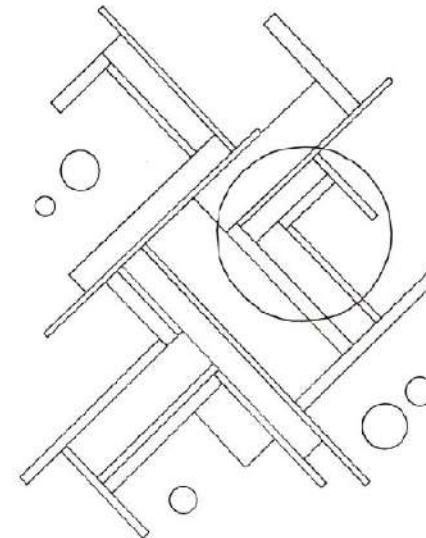
WEEK 2



Model photo



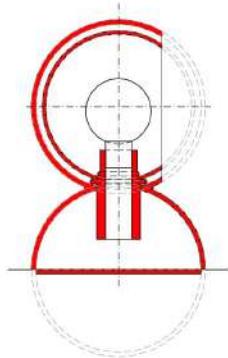
+ Artwork (Iakov Chernikhov,
Suprematist Composition (1922)



+ Interpretative drawing

The model addresses **openness**, as the planes have been positioned in a way that has voids and openings within the model. It addresses the principle **anti-cube** as it does not resemble a perfect cube shape but instead **projects functional space cells** such as the planes and overhanging surfaces.

ECLISSE LAMP, VICO MAGISTRETTI, 1967



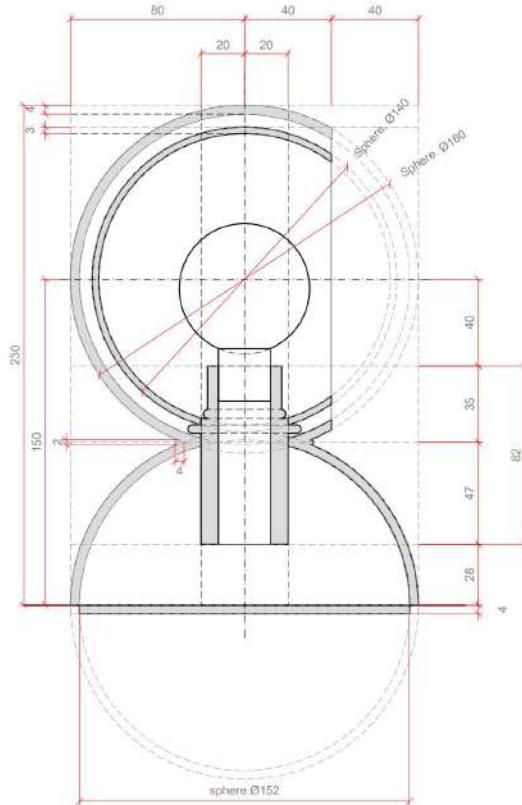
Section Scale 1:4



The Eclisse table lamp was designed by Vico Magistretti in 1967. The design is based on the primary shape of the sphere. The superior part consists of two spherical shades; the inner shade in white can be rotated to control light intensity and direction, creating an 'eclipse' effect in the process. The rotatable shield conceals the bulb, creating direct, diffused, or incandescent lighting. The base is a hemispherical shade where all the electrical components are housed. This lamp is produced by Artemide in white, orange, silver grey or red lacquered steel.

Eclisse Lamp, Vico Magistretti, 1967

Dimensions in Millimetres



Section Scale 1:2

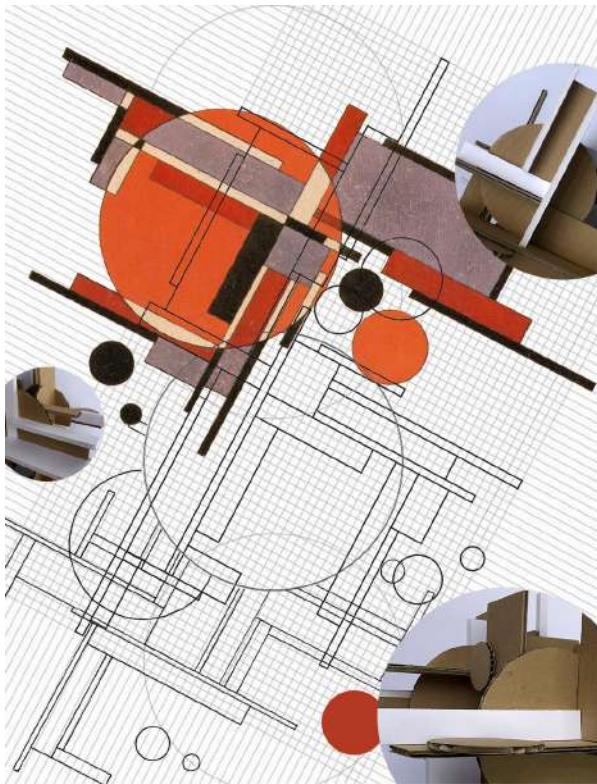
WEEK 3



Anti-cubic
Thaomy Pham



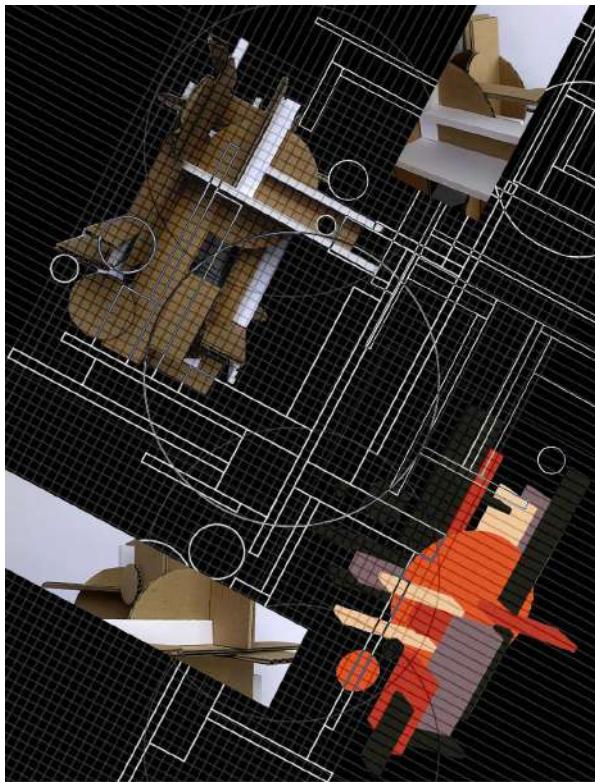
Formless
Thaomy Pham



Perpendicular Construction
Thaomy Pham



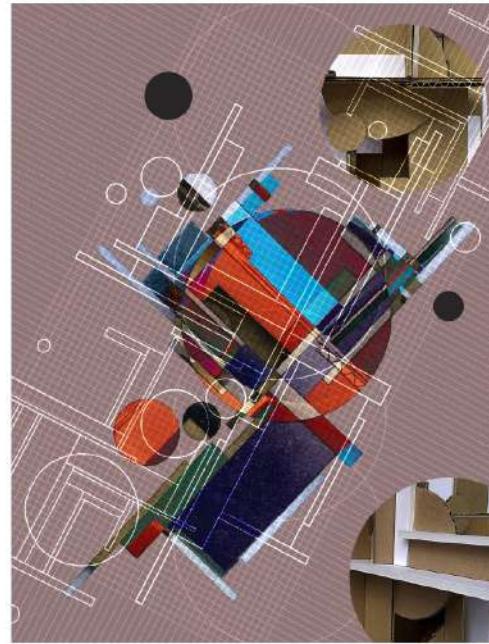
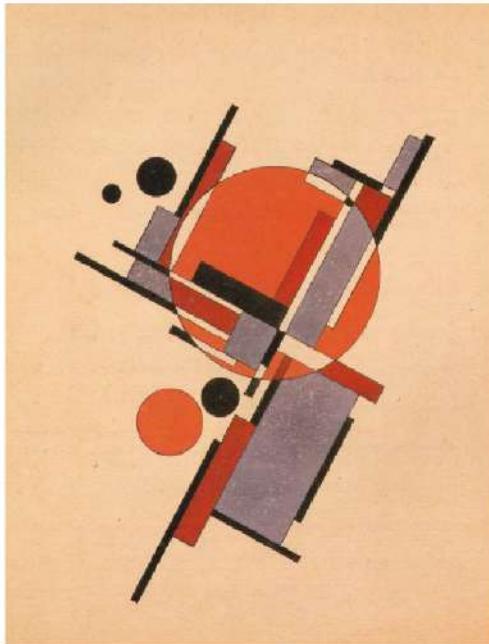
Intersection of planes
Thaomy Pham



Grids
Thaomy Pham

DRAWING A1.3 TRIPTYCH LAYOUT 1
(Artwork, Model photo 1, Bitmap collage 1)

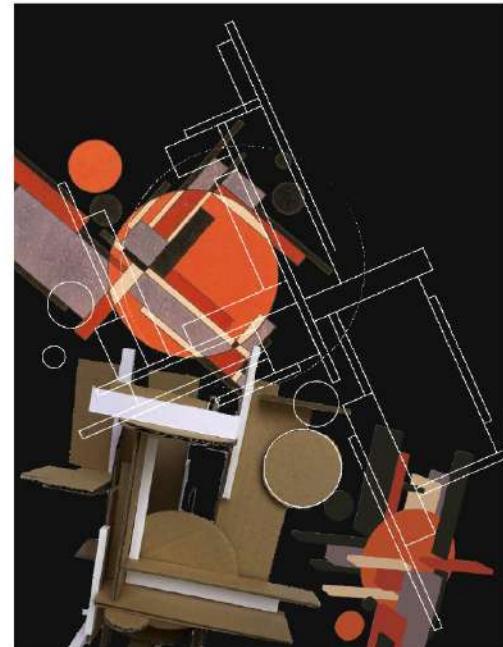
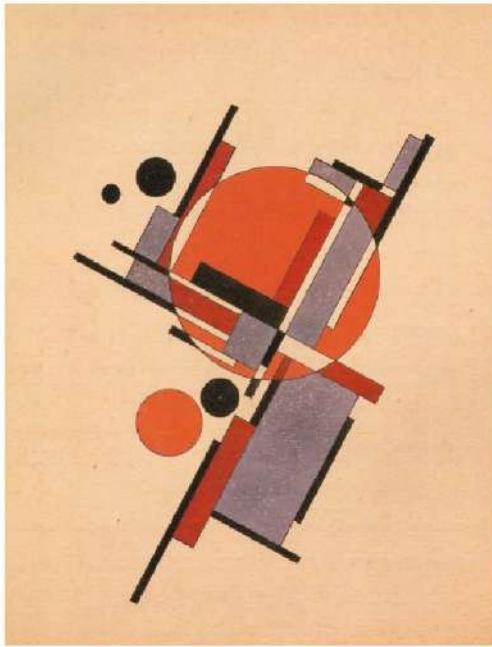
WEEK 3



Anti-cubic
Anti-cubic, formless, anti-decorative
Thaomy Pham

DRAWING A1.3 TRIPTYCH LAYOUT 2
(Artwork, Model photo 2, Bitmap collage 2)

WEEK 3

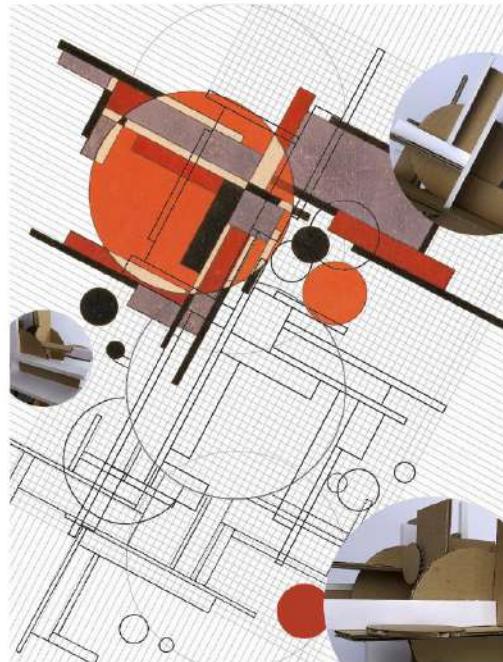
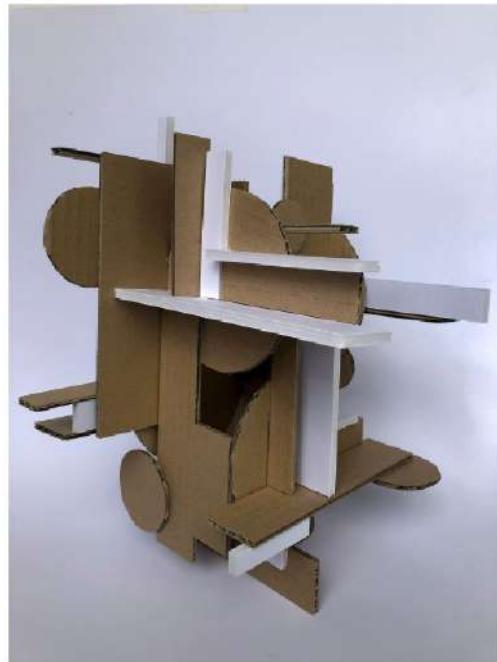
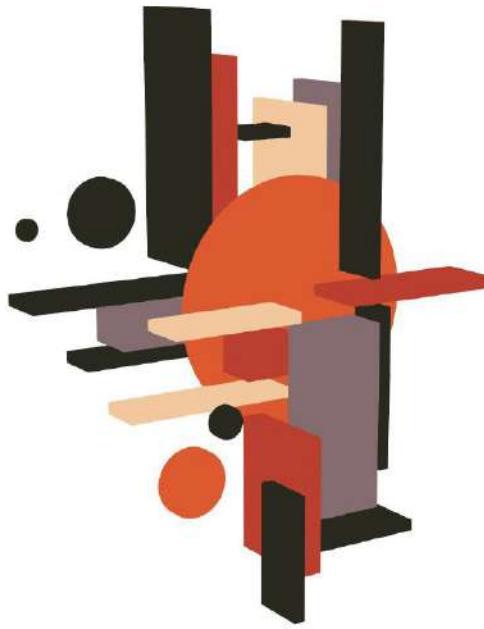


Formless
Elemental, functional, open
Thaomy Pham

DRAWING A1.3 TRIPTYCH LAYOUT 3

(Interpretative drawing, Model photo 3, Bitmap collage 3)

WEEK 3

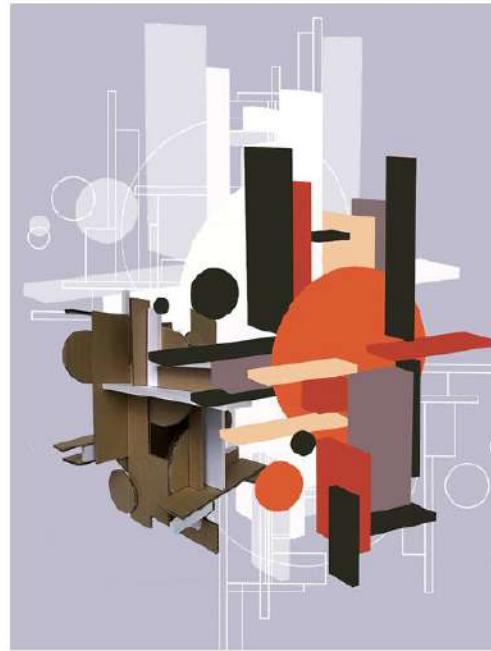
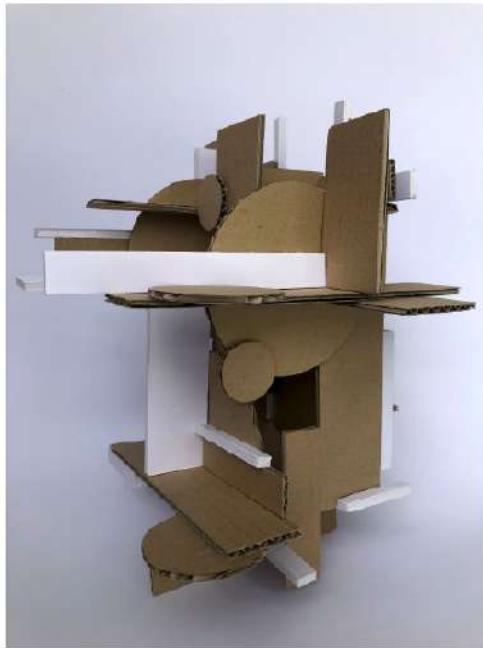
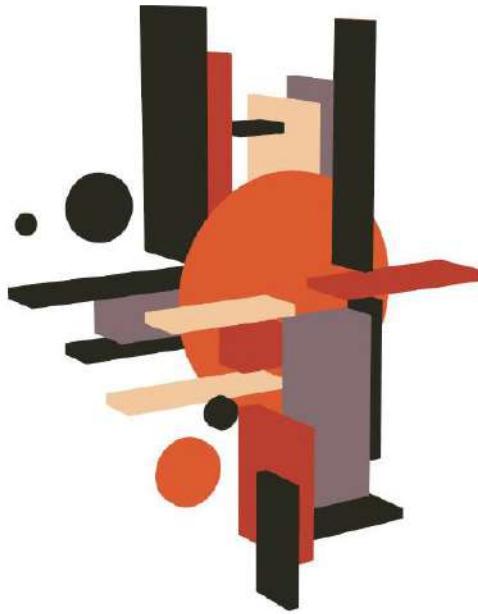


Perpendicular Construction
Anti-cubic, open, elemental
Thaomy Pham

DRAWING A1.3 TRIPTYCH LAYOUT 4

(Interpretative drawing, Model photo 4, Bitmap collage 4)

WEEK 3

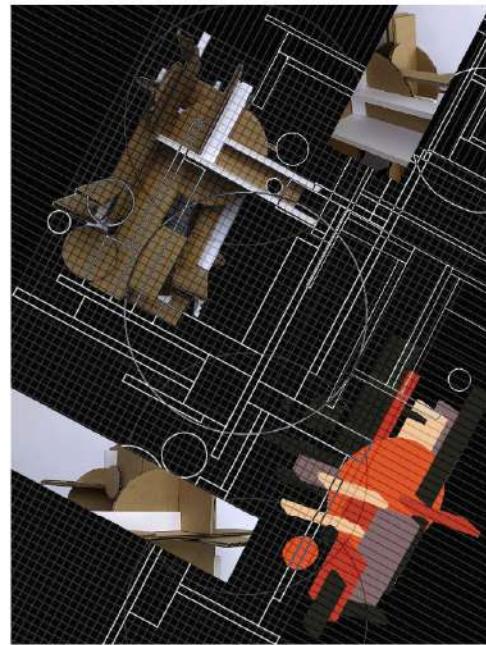
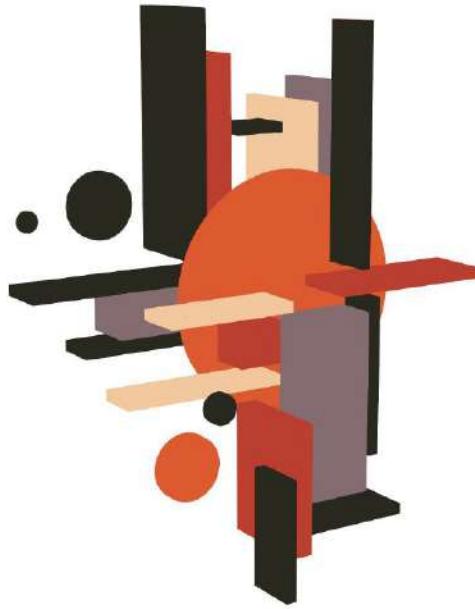


Intersection of Planes
Anti-decorative, functional, anti-cubic
Thaomy Pham

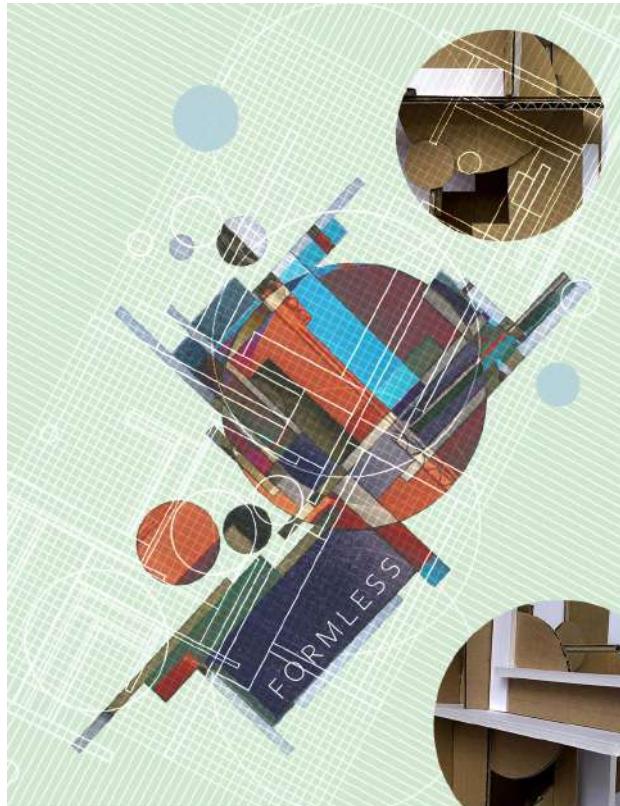
DRAWING A1.3 TRIPTYCH LAYOUT 5

(Interpretative drawing, Model photo 5, Bitmap collage 5)

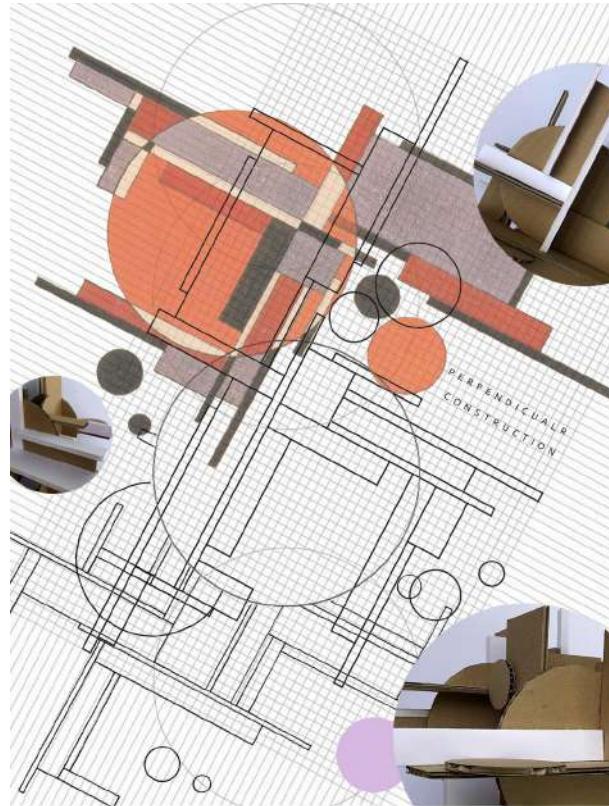
WEEK 3



Grids
Formless, elemental, open
Thaomy Pham



Anti-cubic
Thaomy Pham

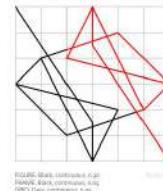
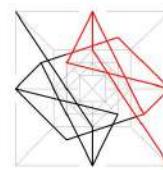
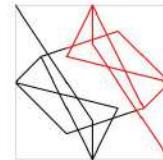
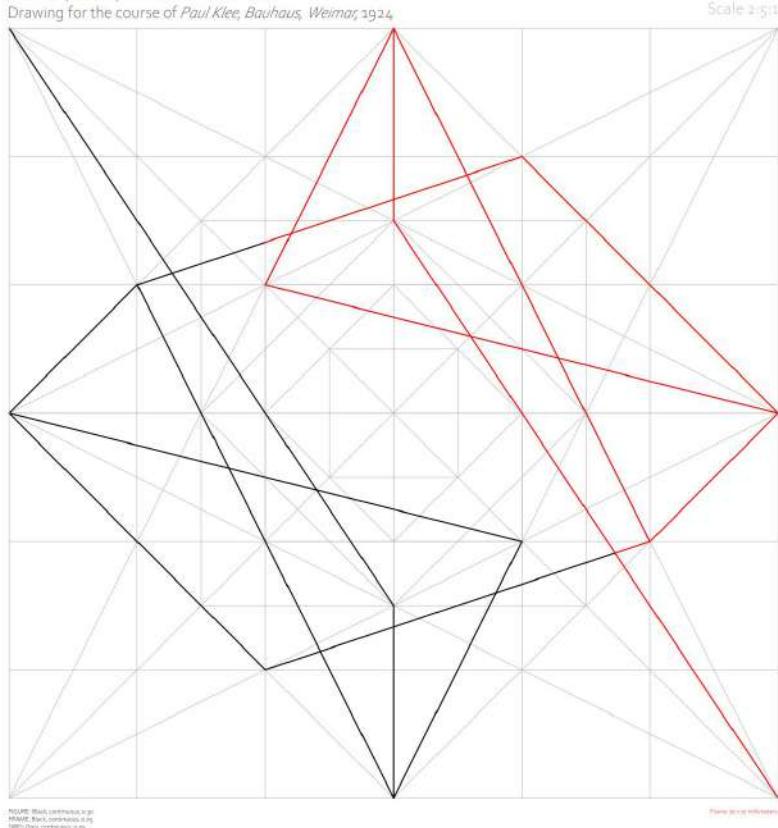


Perpendicular Construction
Thaomy Pham

ABSENT STRUCTURES: A DRAWING FROM BAUHAUS

Gertrud Arndt, Parallel Verbunden.

Drawing for the course of Paul Klee, Bauhaus, Weimar, 1924



FEEDBACK

WEEK 3

KALEEM Gharaza - ARC2301-20 - G8

Digital Collage 1



amorphous

Theomy Pham 17:45 Today

All your collages are beautiful and you can tell they come in a set. I like how you have layered your model photo and artwork together and have used different opacities to make it blend well. Also the positioning of the text works well!

YVONNE CHUAH -ARC2301-20 SLIDE DOC -(GPI)

Interpretation drawing



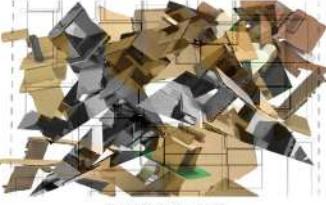
The principles for this interpretation drawing of model are using 5 primary colours, blue, red, yellow with neutral colours grey and black, and rectangle form .

Theomy Pham 17:54 Today

Hi Yvonne! You have made a great start to the interpretation drawing. I think you could further develop this drawing by adding more layers and dimension as it is looking quite flat compared to your model. Otherwise, your model photos look really good!

HRANT Talen ARC2301-20 - G6 Tinios

Drawing ART

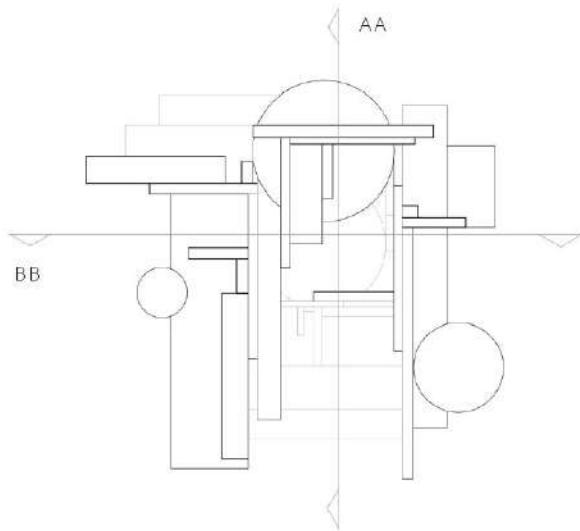


Construction drawing and model

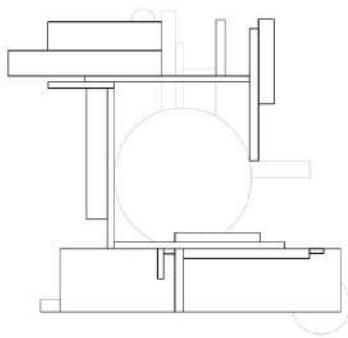
Theomy Pham 18:00 Today

Hi Talen! All your collages are really great and follow a similar concept. I would suggest you add more layers and use different opacities to achieve more richness. Overall, keep up the good work!

WEEK 4



TOP VIEW



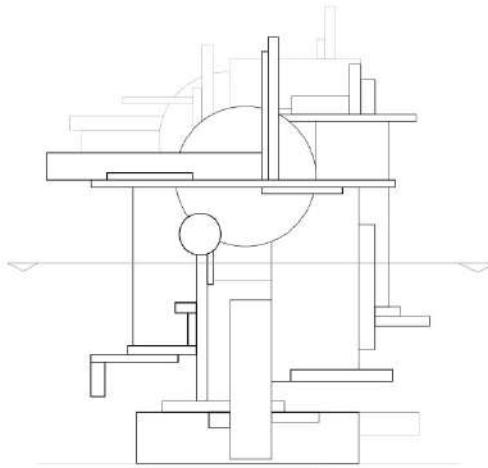
PLAN



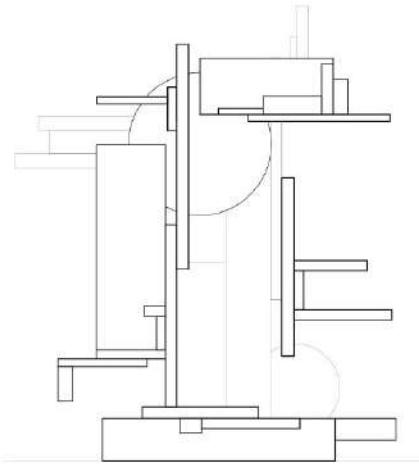
Neoplasticism principle: Openness

DRAWING A1.4 ORTHOGRAPHIC PROJECTIONS

WEEK 4



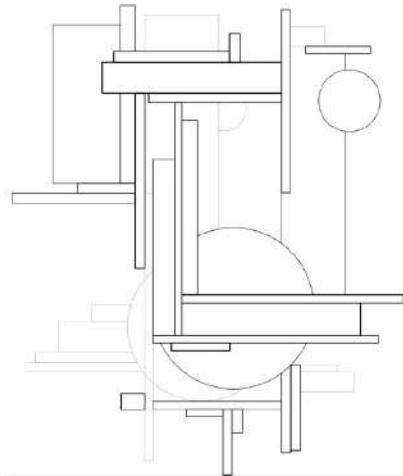
FRONT ELEVATION



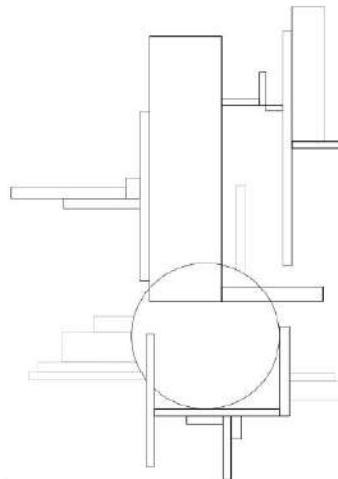
SECTION AA



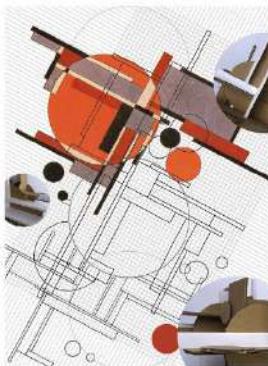
Neoplastastic principle: Formless



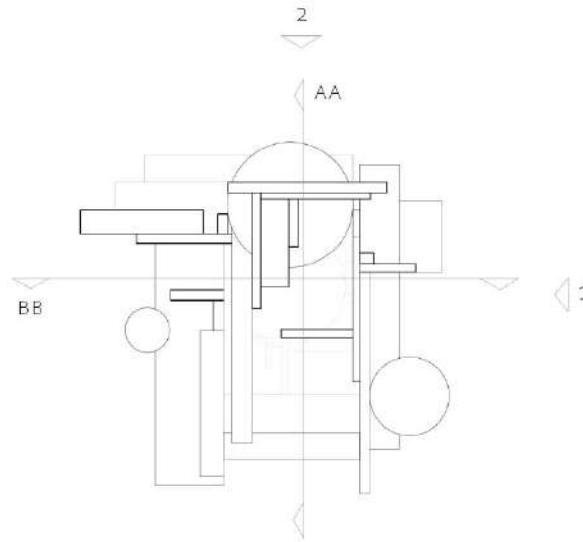
SIDE ELEVATION



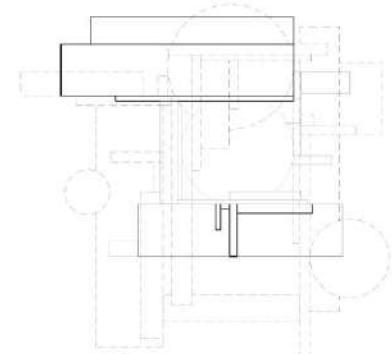
SECTION BB



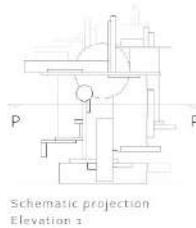
Neoplasticism: Anti-cube



TOP VIEW



PLAN

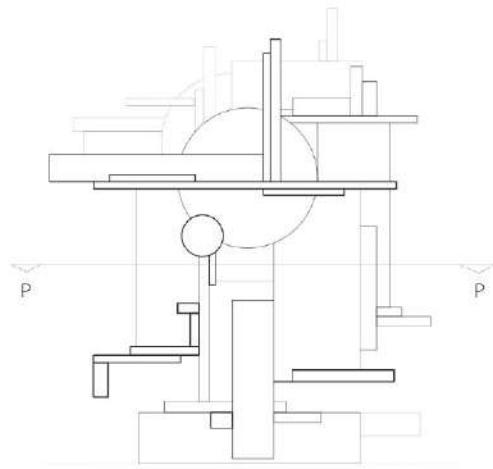
Schematic projection
Elevation 1Iakov Chernikov, Suprematist
Composition (1922)

Collage 2

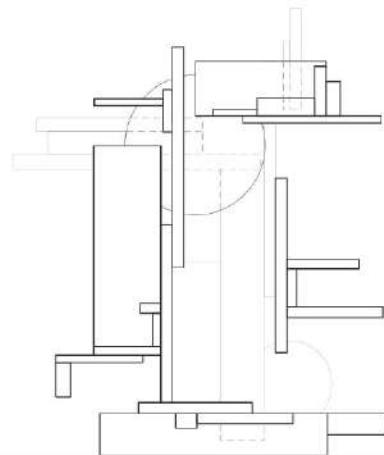
Neoplastic principle: Openess

The drawing addresses **openess**, as the planes have been positioned in a way that has voids and openings within the model.

Thaomy Pham



FRONT ELEVATION 1

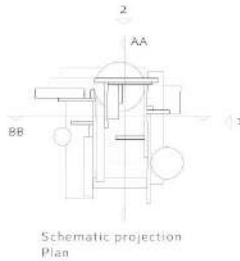


SECTION AA

Neoplastic principle: Formless

The drawing is **formless** as it is not fixed to any aesthetic formal type. It has no mould and there are planes projecting throughout making there no front to the model.

Thaomy Pham



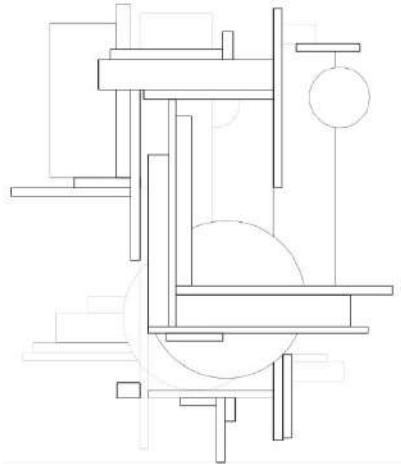
Schematic projection Plan



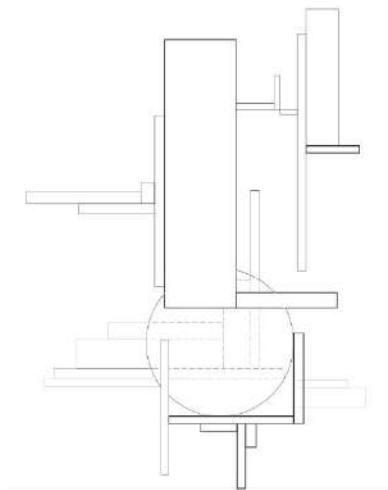
Iakov Chernikhov, Suprematist Composition (1922)



Model photo



SIDE ELEVATION 2

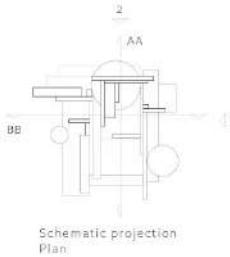


SECTION BB

Neoplastic principle: Anti-cube

The drawing addresses the principle **anti-cube** as it does not resemble a perfect cube shape but instead **projects functional space cells** such as the planes and overhanging surfaces.

Thaomy Pham

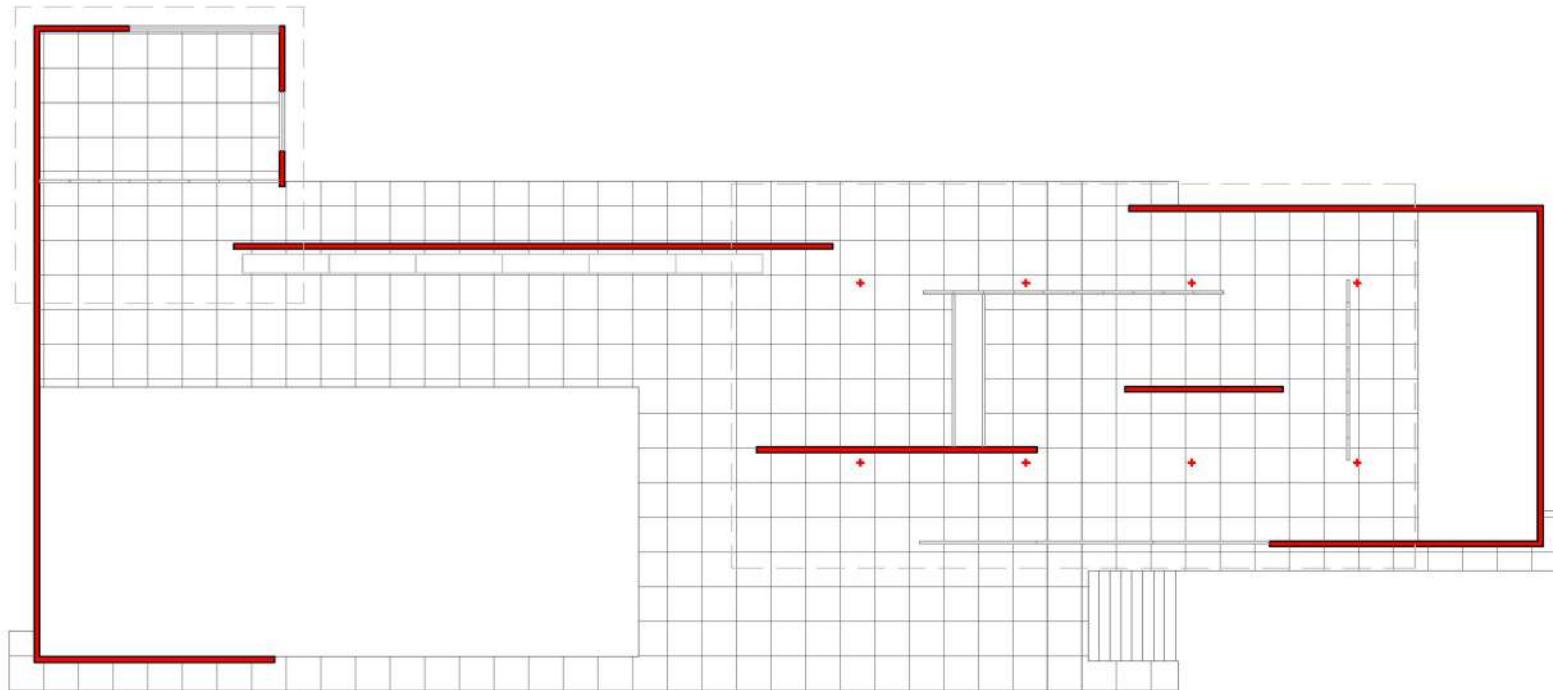


Iakov Chernikhov, Suprematist
Composition (1922)



Collage 2

THE BARCELONA PAVILION, MILES VAN DER ROHE, 1920



The Barcelona Pavilion Miles Van Der Rohe, 1920
The Orthogonal Geometry

PLAN VIEW @ SCALE 1:50

Thaomy Pham
Tutor: Liz Watt
Group: B
Date: 03/09/2020

FEEDBACK

WEEK 4

ARC2301-A1-W01-G8-LW-YUANCHUN HUI

File Edit View Insert Format Slide Arrange Tools Add-ons Help Last edit was 17 mins ago

Present Share

Rectangular surfaces

Thomy Pham 17:28 Today

You have made a great start to these orthographic projections. Perhaps you could add a schematic projection to each of your layouts so that the drawings are easier to read.

Artwork Model Front Elevation Section B-B

ZHOU Eunice - ARC2301-20 - G9 Doleva

File Edit View Insert Format Slide Arrange Tools Add-ons Help Last edit was 17 mins ago

Present Share

Drawing A1.4.1 Drawings

Thomy Pham 17:40 Today

All your orthographic projections are very neat and read as a whole. You have correctly used line types and weights which reads well. Perhaps you could add a schematic projection to each layout so that they read easier.

QinHongZhu - ARC2301-20 - G10 Peter

File Edit View Insert Format Slide Arrange Tools Add-ons Help Last edit was 1 second ago

Present Share

ARC2301 - Drawing A1.4
ORTHOGRAPHIC PROJECTIONS - FRONT ELEVATION & SECTION A-A'

Thomy Pham 17:45 Today

I really like the way you have constructed your orthographic projections. I can clearly see how it relates to your model and then to the artwork. The line weights have been manipulated well to show what's in the foreground and background.

Front Elevation Scale 1:15 Section A-A' Scale 1:15

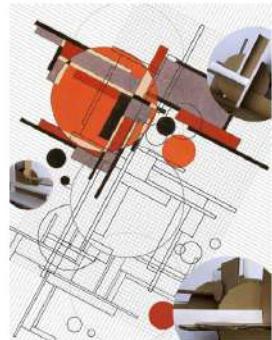
WEEK 5



Iakov Chernikhov, Suprematist Composition (1922)

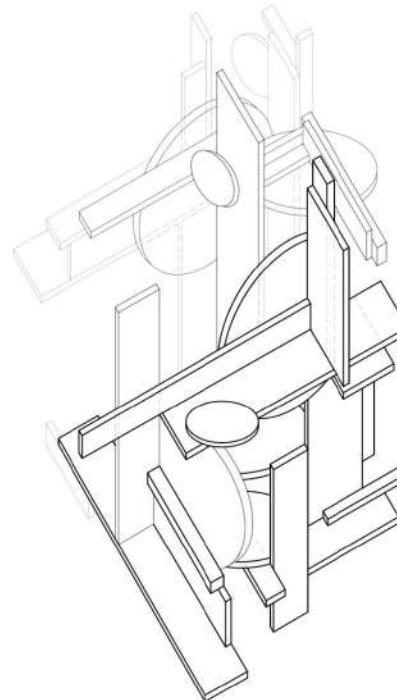


Model photo



Collage 1

"The *ground-plan*.
The new architecture has **opened** the walls and so done away with the separation of **inside** and **outside**. The walls themselves no longer support; they merely provide supporting points. The result is a new, open ground-plan entirely different from the classical one."



OBLIQUE PROJECTION
LINE PLAN



Iakov Chernikhov, Suprematist Composition (1922)

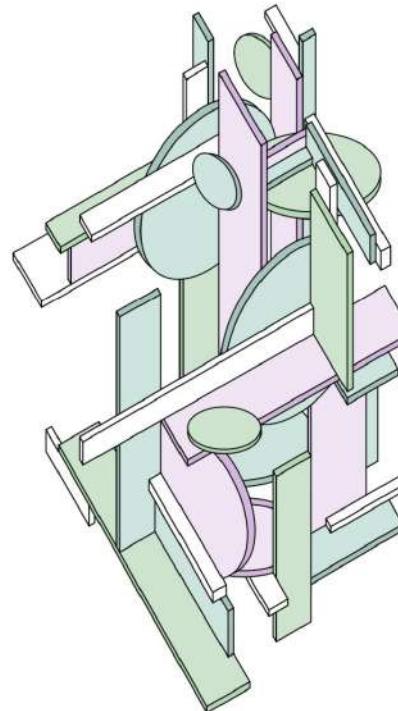


Model photo



Collage 2

"The new architecture is **anti-cube**, that is to say, it does not attempt to fit all the functional space cells together into a closed cube, but **projects functional space-cells** (as well as overhanging surfaces, balconies, etc.) centrifugally from the centre of the cube outwards."



OBLIQUE PROJECTION
COLOUR PLAN



Iakov Chernikhov, Suprematist Composition (1922)

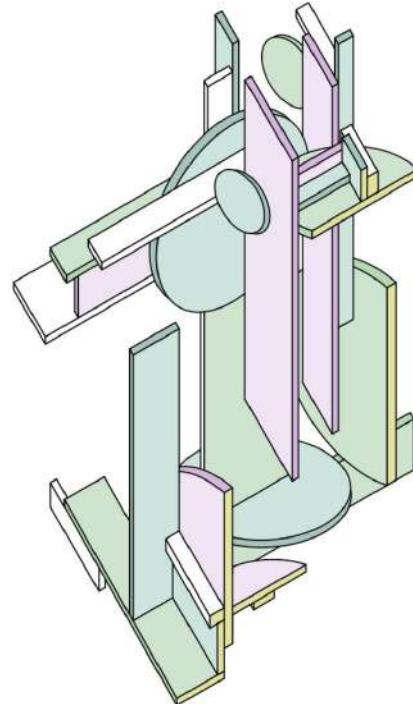


Model photo



Collage 3

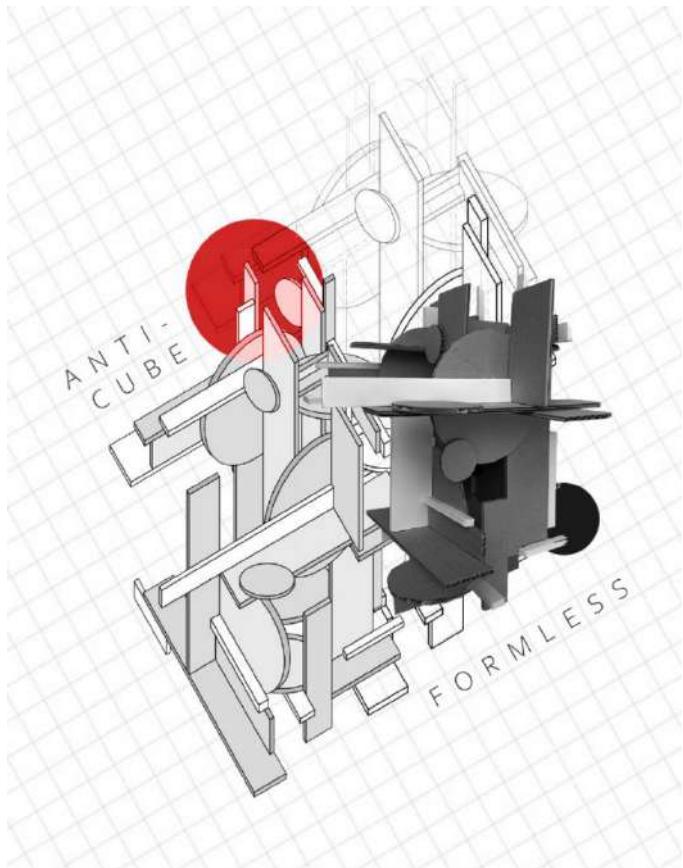
"The new architecture is **formless** and yet exactly defined; that is to say, it is not subject to any fixed aesthetic formal type. It has no mould in which it produces the functional surfaces arising out of practical living demands."



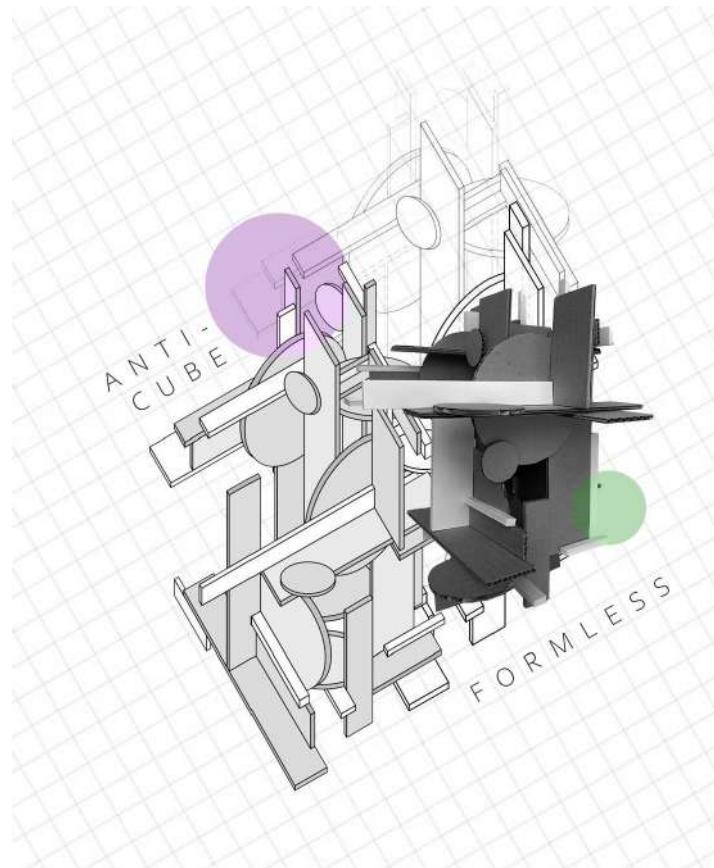
OBLIQUE PROJECTION
SECTION CUT

DRAWING A1.5 HYBRID DRAWING

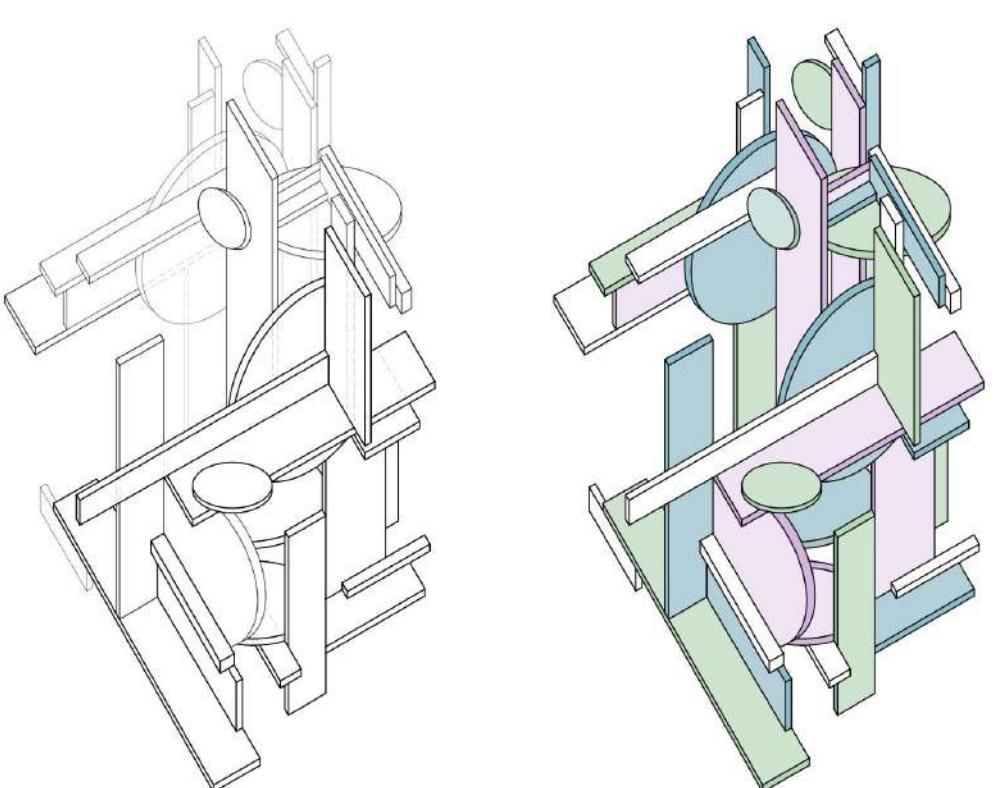
WEEK 5



Original



Revised after choosing colour palette

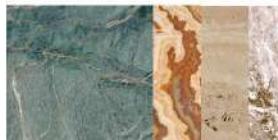
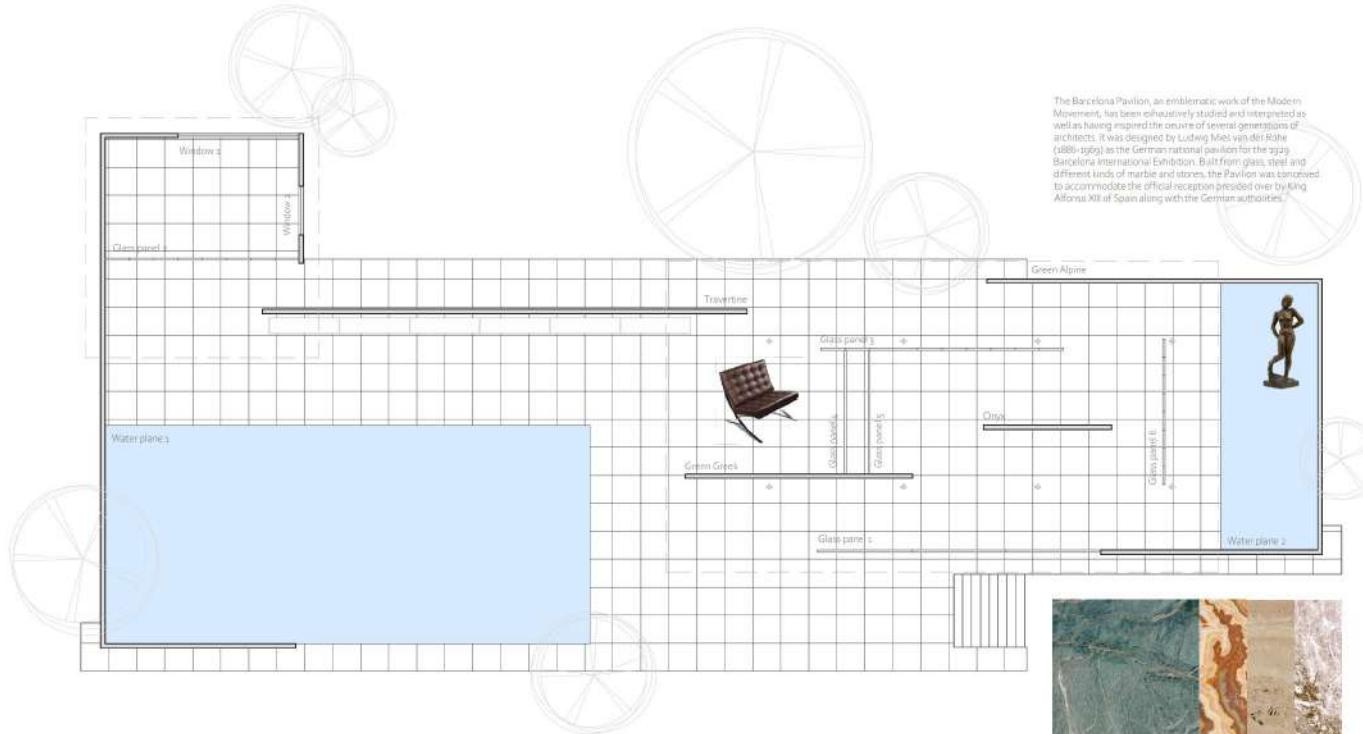


From the feedback that I had received, I have manipulated the line weights in the line oblique projection better so that there was not harsh contrast between the lines. For the colour oblique I have made the blue colour more prominent so that it would not blend with the green colour as seen in my previous projection.

TUTORIAL B5

THE BARCELONA PAVILION, MILES VAN DER ROHE, 1920

WEEK 5



Barcelona Pavilion materials: Green Alpine Marble, Onyx, Travertine, Green Greek Marble

The Barcelona Pavilion Plan, Miles Van Der Rohe, 1920
The Orthogonal Geometry

PLAN VIEW @ SCALE 1:50

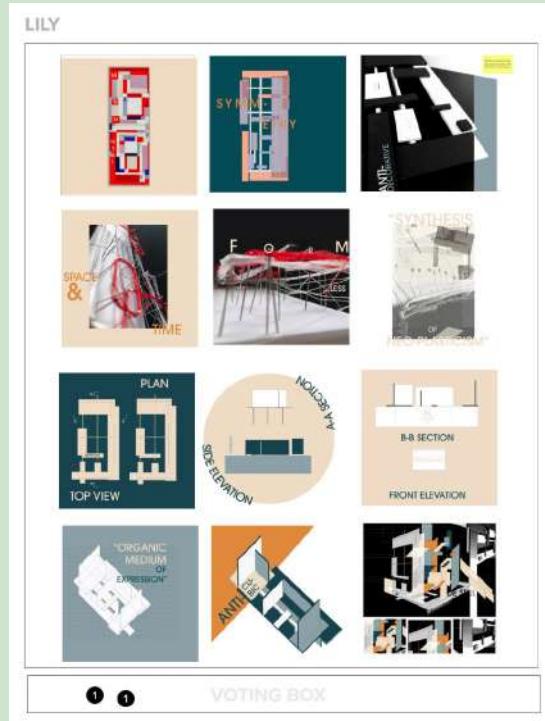
Thomy Pham
Huzi Li
Group 6
Date: 03/04/2020

FEEDBACK

WEEK 5

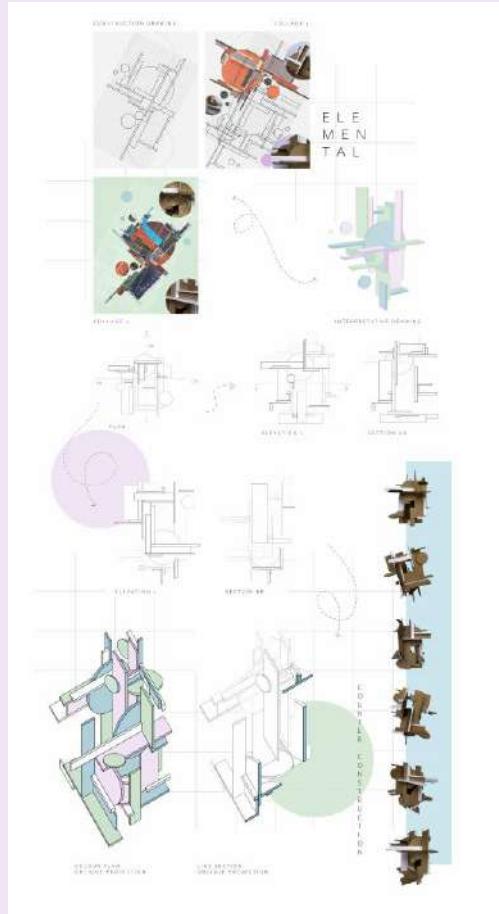
A1.3.1 Six Digital Collages

Hi Seng! I really like how your collages read as a set and how you have sectioned apart the page dedicated to the title. The light background consistently used has also made the elements on the page stand out. Keep it up!



I really like the colour palette that you have used as all your drawings read as a whole and looks like a consistent set.

WEEK 6

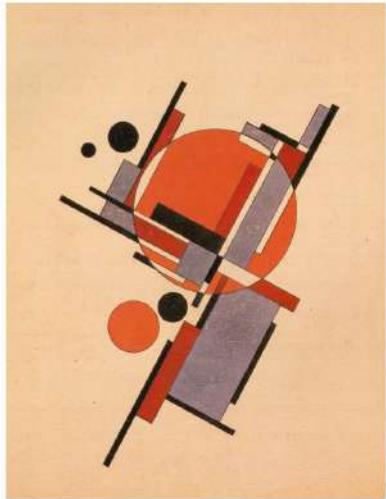


Feedback: Use less drawings on the panel as it looks too crowded at the moment. Also watch out for decorative elements such as the circles and experiment with more colours in the layouts.

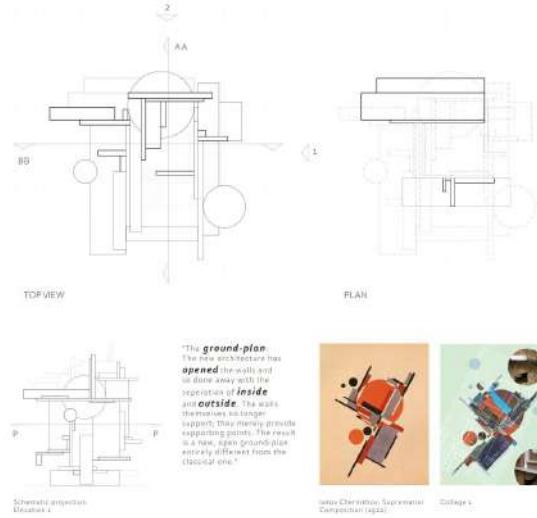
DRAWING A1.6 (3 PANELS)

WEEK 6

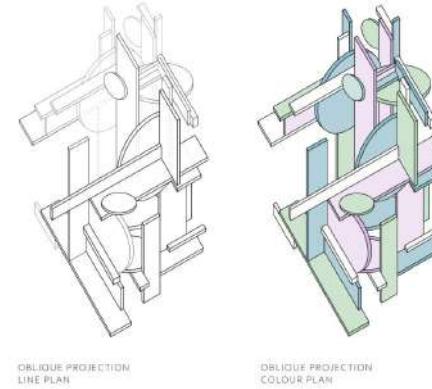
DRAWING A1.6 ARTWORK



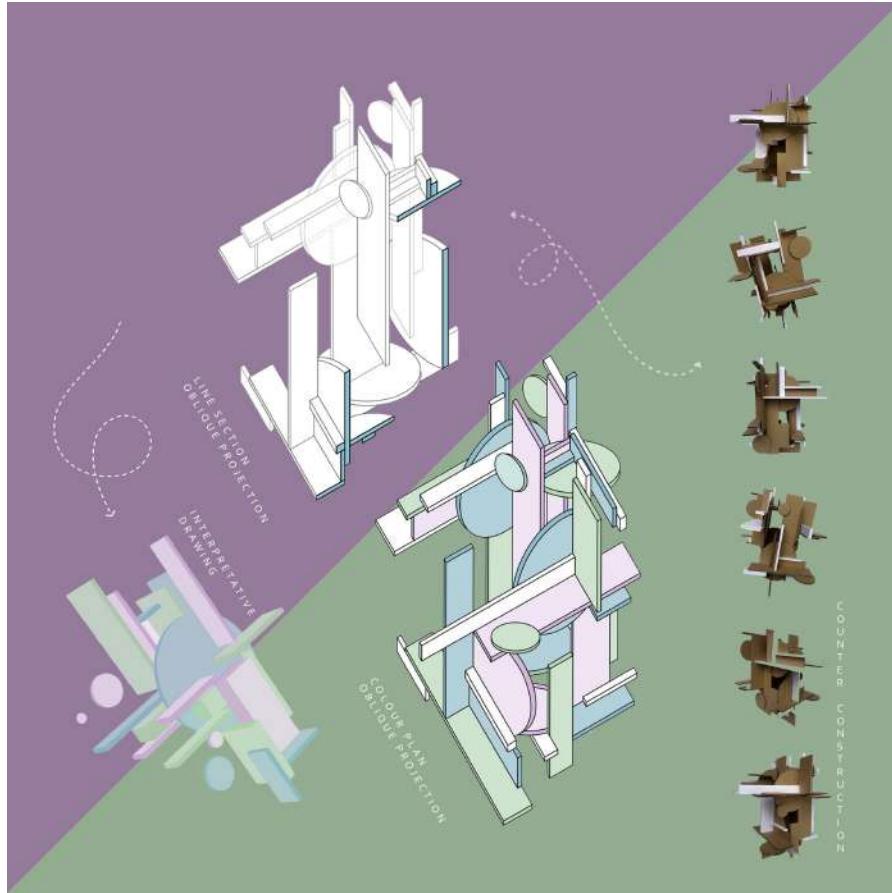
DRAWING A1.6 ORTHOGRAPHIC PROJECTION



DRAWING A1.6 OBLIQUE PROJECTION



"The new architecture is **anti-cube**, that is to say, it does not attempt to **fold** all the functional space cells together into a closed cube, but **projects functional space-cells** (as well as **overhanging surfaces**, balconies, etc.) **centrifugally** from the centre of the cube outwards."



DRAWING A1.6 REVISED PANELS

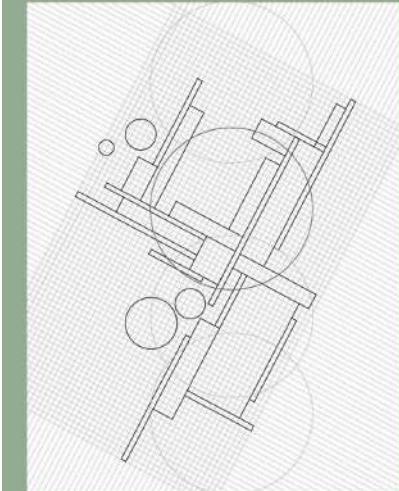
WEEK 6

DRAWING A1.6 ARTWORK

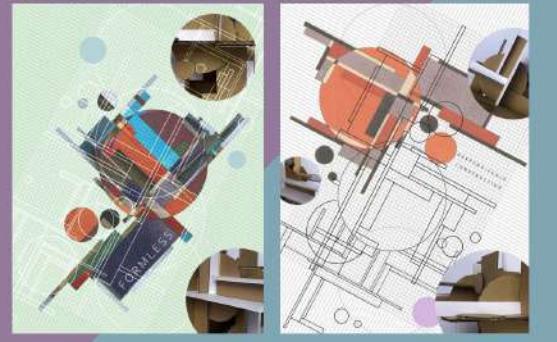


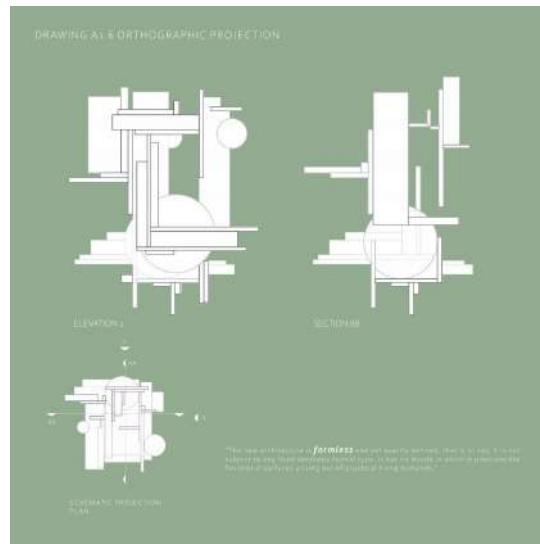
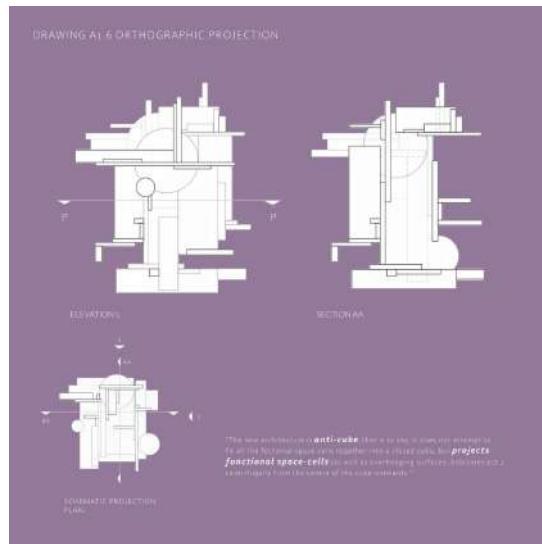
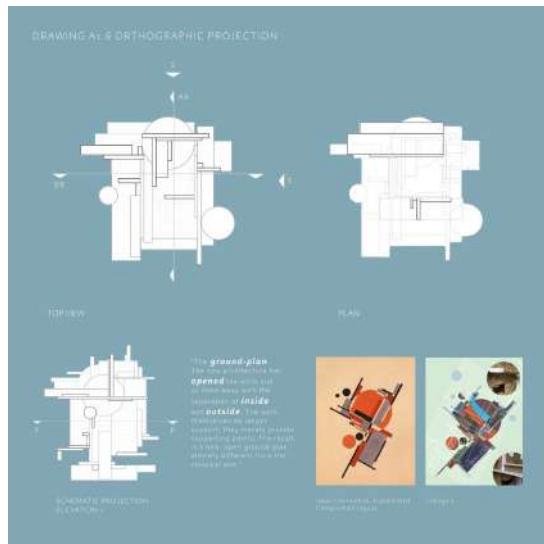
Iakov Chernikov, Suprematist Composition (1912)

DRAWING A1.6 CONSTRUCTION DRAWING



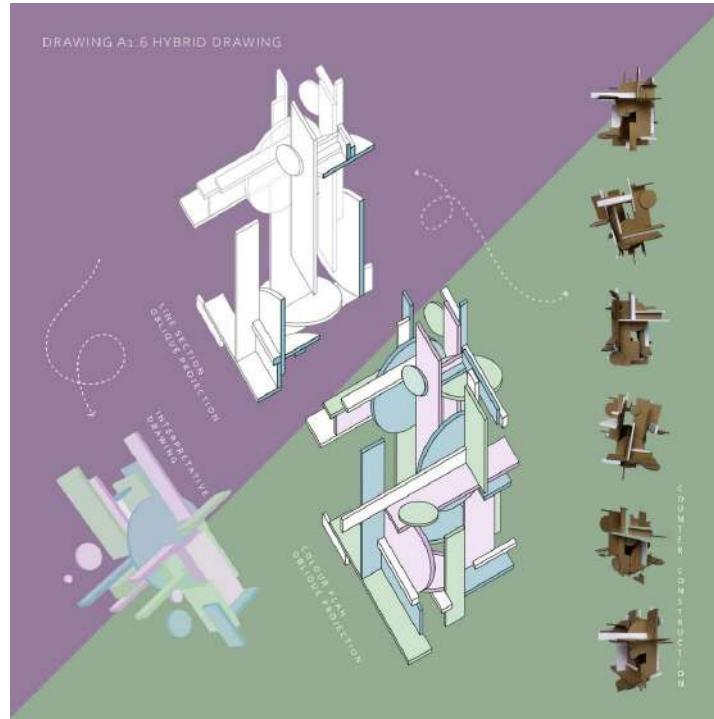
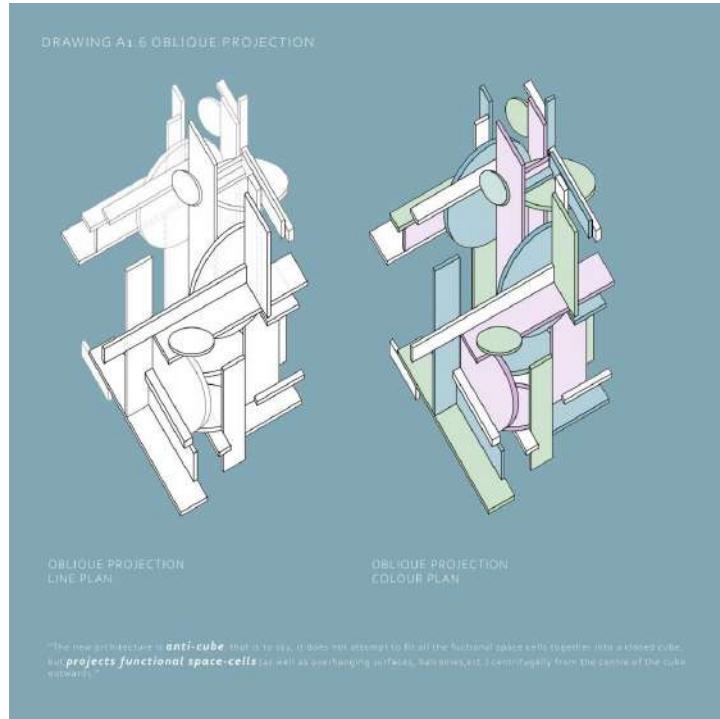
DRAWING A1.6 COLLAGE 1&2





DRAWING A1.6 REVISED PANELS

WEEK 6



FEEDBACK

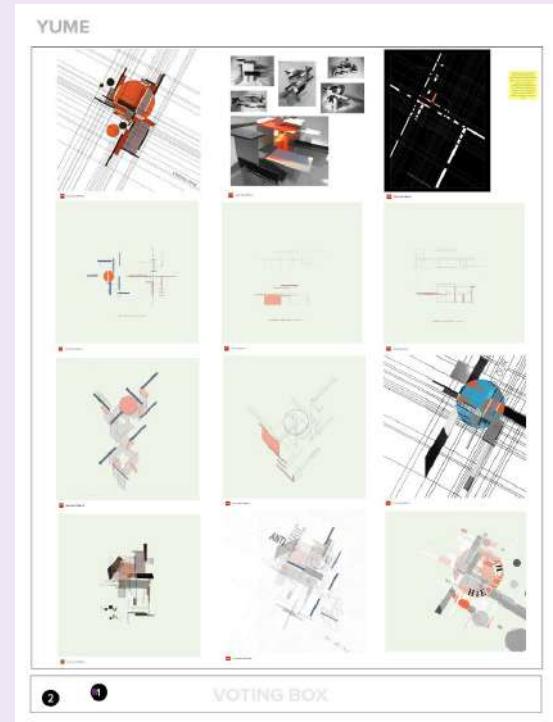
WEEK 6

HYBRID 1+2

Hi Alice! I really like how you have connected the 2 hybrid drawings together by breaking the artwork in the middle. They read very well and the colour palette that you have used for your oblique projection makes it really pop and stand out. Great work!

A1.6 Hybrid Drawing

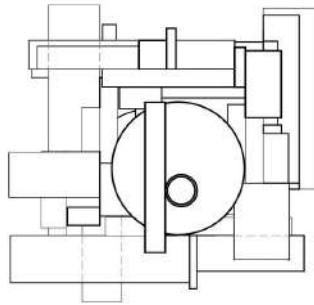
Hi Gabriel! I really like how you have approached this hybrid by layering your different drawings together and showing the progression on how the artwork has evolved into the counter construction. The colour strategy you have used works really well and maybe you could make the text a thinner weight or colour as it looks a bit too harsh in contrast to the colours you have used in the drawing. Keep up the good work!



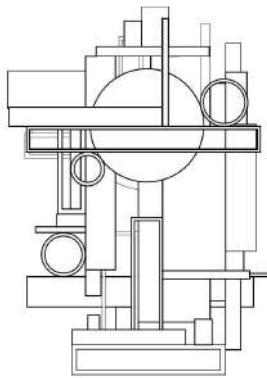
I like your chose of soft colours as the background works well with some layouts. But for some drawings such as your orthographic drawings, the drawing gets lost as the line weights are too thin. I would suggest to make the planes white to make the drawing stand out more.

WEEK 9

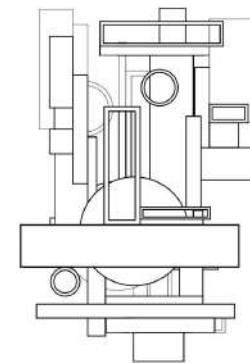
DRAWING A2 ORTHOGRAPHIC
PROJECTIONS



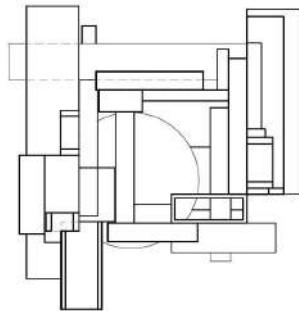
TOP VIEW



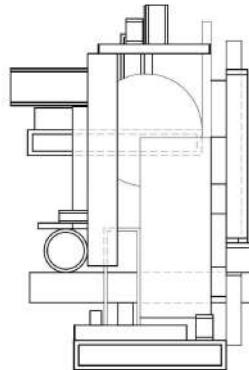
ELEVATION 1



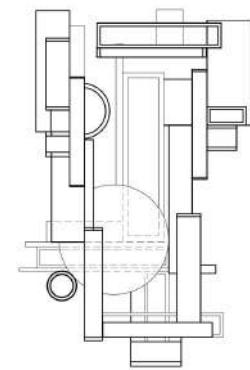
ELEVATION 2



PLAN

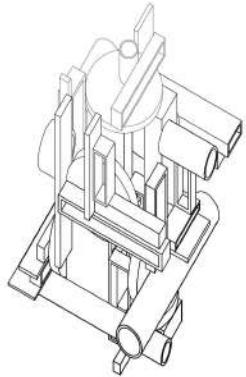


SECTION AA

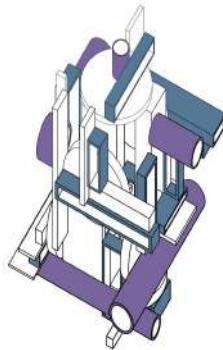


SECTION BB

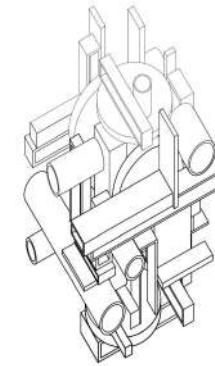
DRAWING A2 OBLIQUE PROJECTIONS



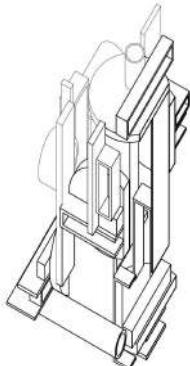
LINE PROJECTION 1



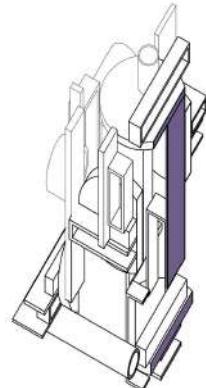
COLOUR PROJECTION 1



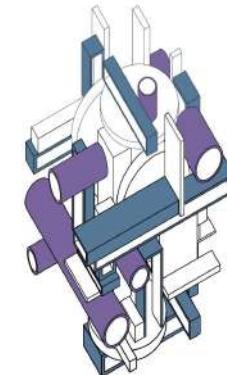
LINE PROJECTION 2



LINE PROJECTION 1 SECTION



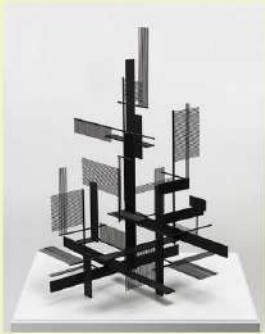
COLOUR PROJECTION 1 SECTION



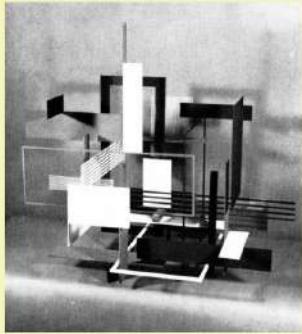
COLOUR PROJECTION 2

DRAWING A2 PANEL 1

RESEARCH



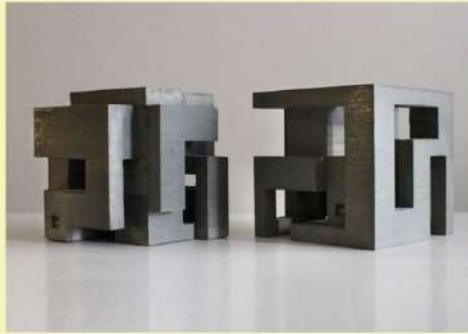
This structure/model I was unable to find the name and artist but I could see a strong connection between this piece and the artwork (Iakov Chernikhov, Suprematist Composition (1922)). It being the long linear planes present in both the model and artwork and the proportion of the model.



This model Sidney Gordin, No. 10, 1955 displays principles related to De Stijl. It displays the principle **anti-cube** as it does not resemble a perfect cube shape but instead **projects functional space-cells** such as the balconies and overhanging surfaces.



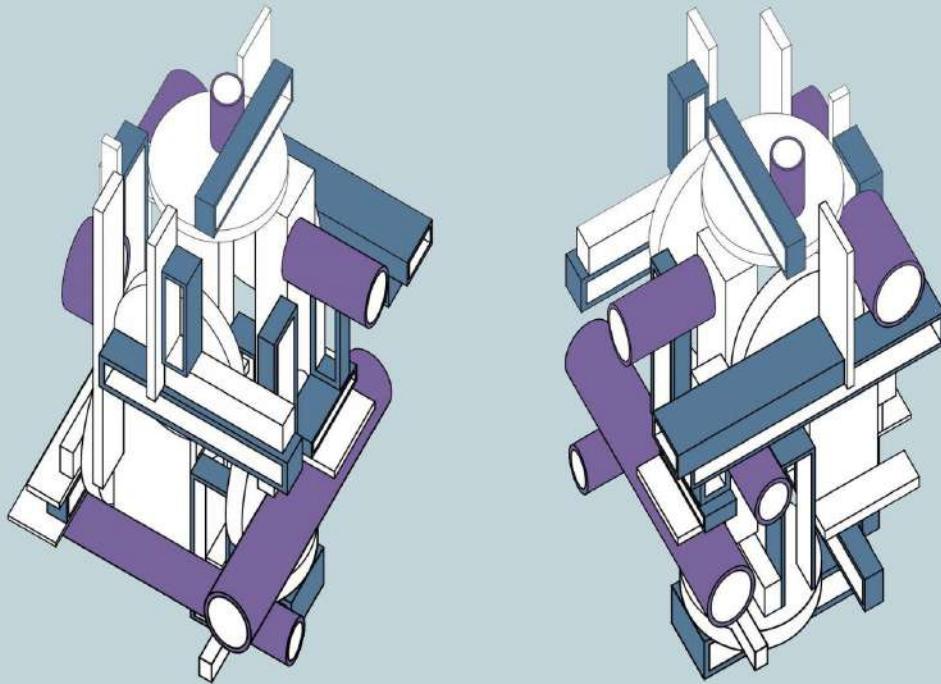
The artwork by Jean Albert Gorin (1899-1981) stood out to me as it includes circles and linear planes much like my chosen artwork (Iakov Chernikhov, Suprematist Composition (1922)). Also I am able to detect voids when the linear lines touch the circle and changes to white when it overlaps.



This concrete modular sculpture that creates an optical illusion was created by David Umemoto. I find that this is a good representation of displaying solids and voids with planes going in different directions. With the house's **openness**, the windows act as an opposition to the closedness of the wall surfaces. **The ground-plan** has opened the walls up and has eliminated the separation of inside and outside.

DRAWING A2 PANEL 2

PLAN OBLIQUE PROJECTIONS



"The **ground-plan**. The new architecture has **opened** the walls and so done away with the separation of **inside** and **outside**. The walls themselves no longer support; they merely provide supporting points. The result is a new, open ground-plan entirely different from the classical one."



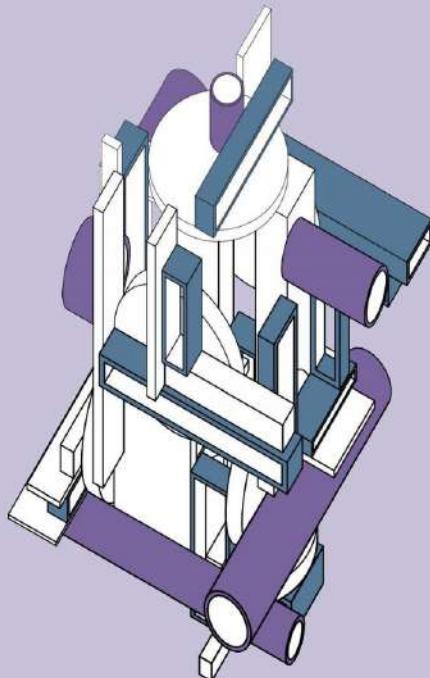
Iakov Chernikhov, Suprematist Composition (1922)



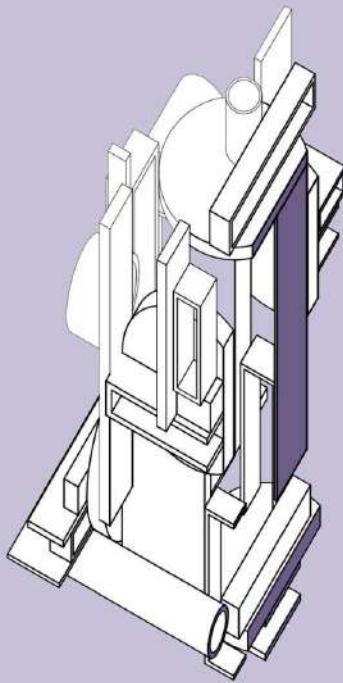
Model photo

DRAWING A2 PANEL 3

PLAN OBLIQUE PROJECTIONS



SECTION



"The new architecture is **anti-cube**, that is to say, it does not attempt to fit all the functional space cells together into a closed cube, but **projects functional space-cells** (as well as overhanging surfaces, balconies, etc.) centrifugally from the centre of the cube outwards."



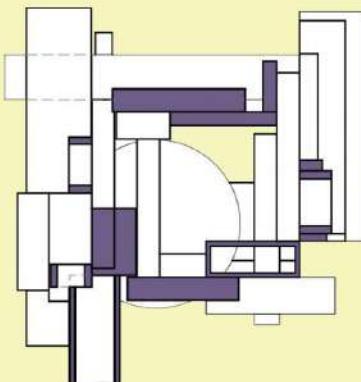
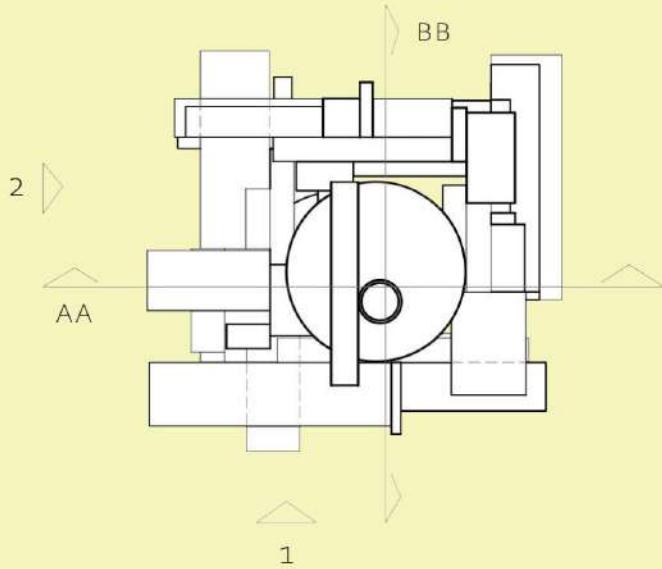
Iakov Chernikov, Suprematist Composition (1922)



Model photo

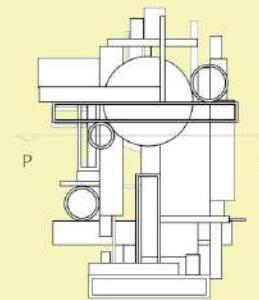
DRAWING A2 PANEL 4

ORTHOGRAPHIC PROJECTIONS



PLAN

"The new architecture is **formless** and yet exactly defined; that is to say, it is not subject to any fixed aesthetic formal type. It has no mould in which it produces the functional surfaces arising out of practical living demands."



Schematic projection



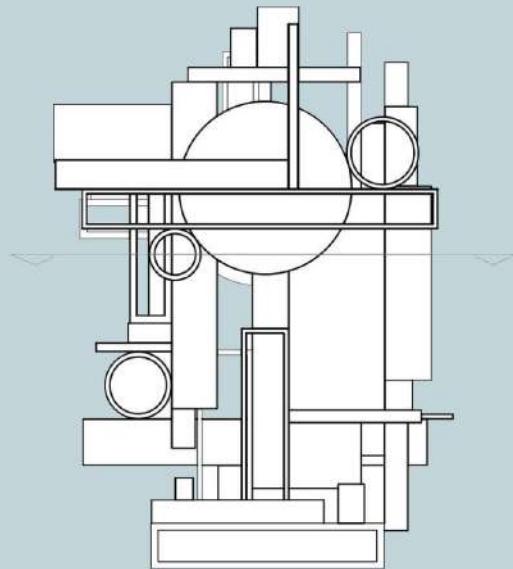
Iakov Chernikhov, Suprematist Composition (1922)



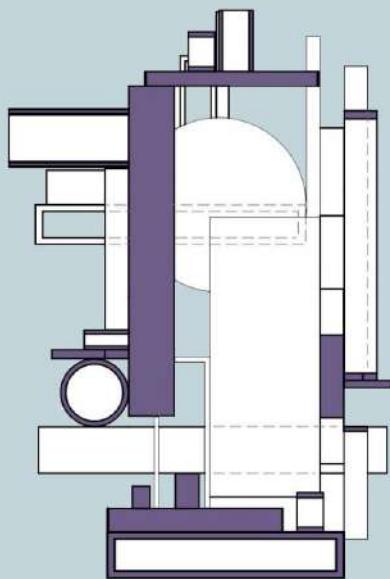
Model photo

DRAWING A2 PANEL 5

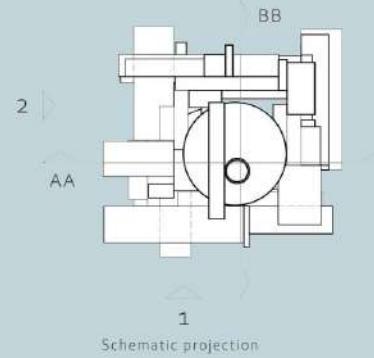
ORTHOGRAPHIC PROJECTIONS



ELEVATION 1



SECTION AA



Schematic projection

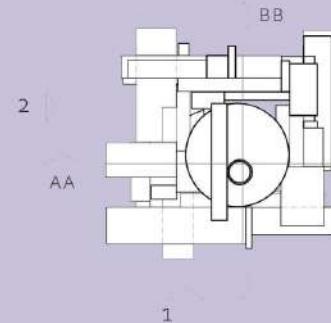
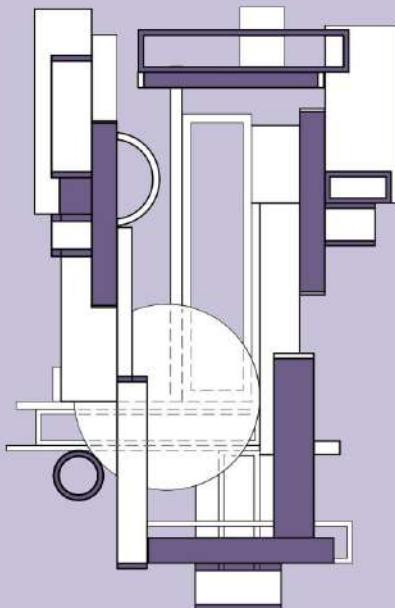
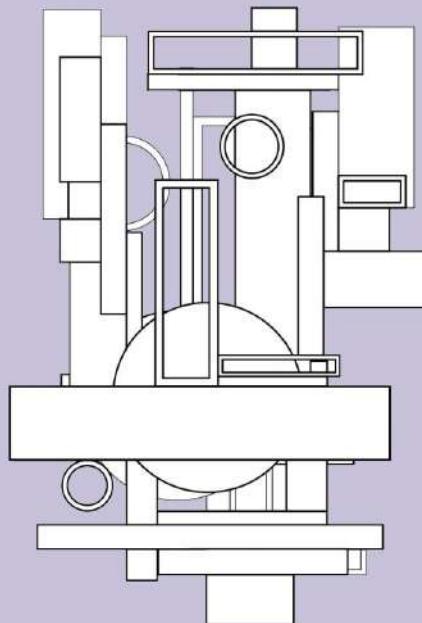


Iakov Chernikhov, Suprematist Composition (1922)

"The new architecture is **elemental**, that is to say, it develops out of the elements of building in the widest sense. These elements - such as function, mass, surface, time, space, light, colour, material, ect.- are plastic."

DRAWING A2 PANEL 6

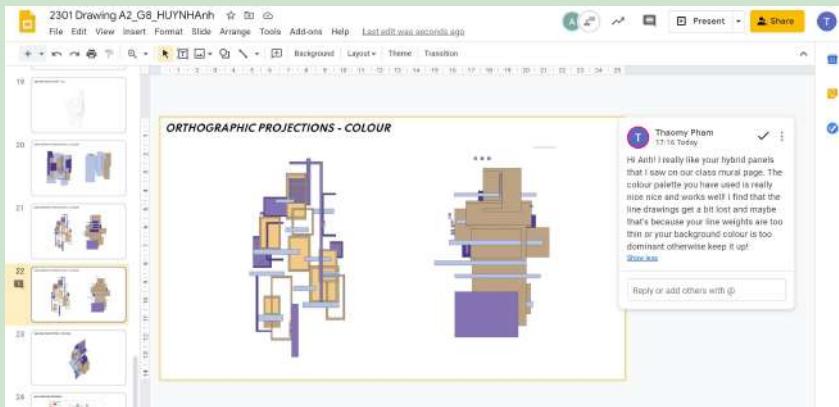
ORTHOGRAPHIC PROJECTIONS



Iakov Chernikhov, Suprematist Composition (1922)

"The new architecture is economic, that is to say, it employs the elemental means as effectively and thrifly as possible and squanders neither these means nor the material."

FEEDBACK

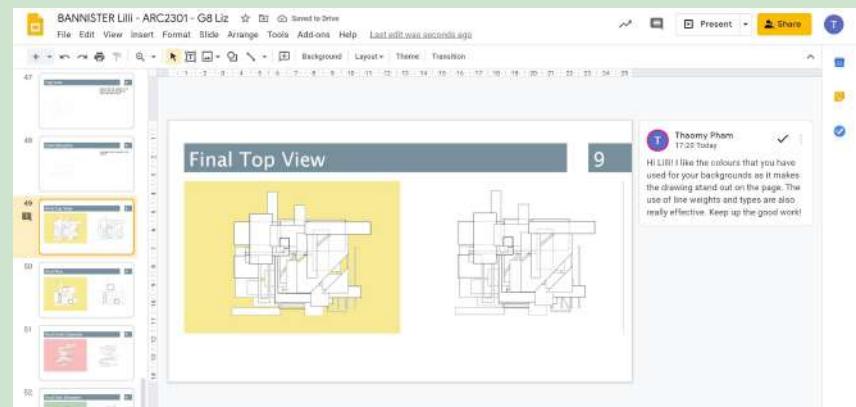


ORTHOGRAPHIC PROJECTIONS - COLOUR

Thomy Pham 17.16. Today

Hi Anh! I really like your hybrid panels that I saw on our class mural page. The colour palette you have used is really nice and works well! I find that the line drawings get a bit lost and maybe that's because your line weights are too thin or your background colour is too dominant otherwise keep it up!

[Reply](#)



Final Top View

9

Thomy Pham 17.22 Today

Hi Lilli! I like the colours that you have used for your backgrounds as it makes the drawing stand out on the page. The use of line weights and types are also really effective. Keep up the good work!



Lay Tun

PROJECTIONS

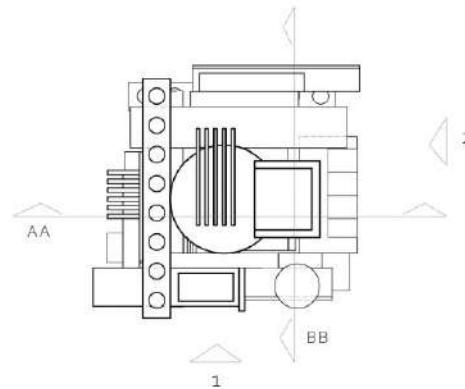
OBLIGUES

HYBRID DRAWINGS

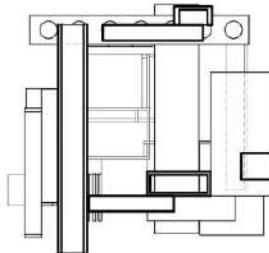
Your counter construction is looking very nice although you could add some more open volumes to create some voids going through the model.

WEEK 10

ORTHOGRAPHIC PROJECTIONS

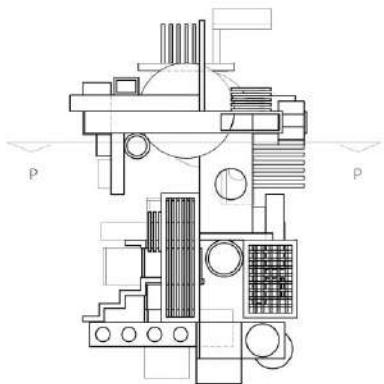


TOP VIEW



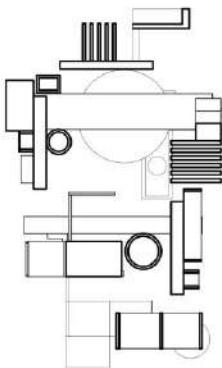
PLAN

ORTHOGRAPHIC PROJECTIONS

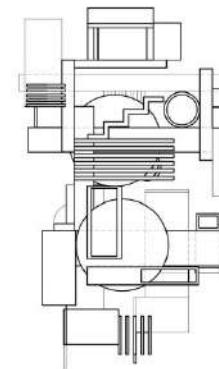


ELEVATION 1

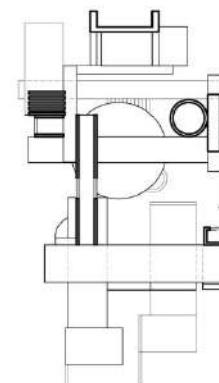
SECTION AA



ORTHOGRAPHIC PROJECTIONS

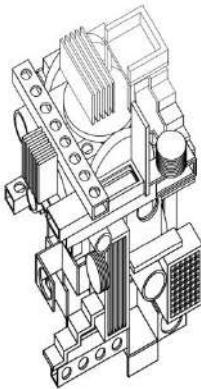


ELEVATION 2



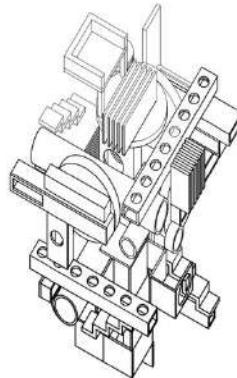
SECTION BB

PLAN OBLIQUE PROJECTIONS

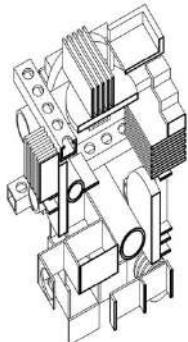


OBIQUE PPROJECTION 1

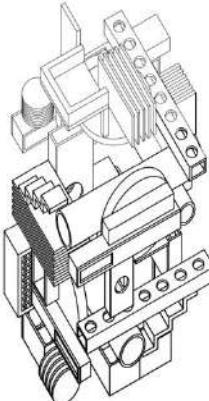
PLAN OBLIQUE PROJECTIONS



OBIQUE PPROJECTION 2



SECTION



OBIQUE PPROJECTION 3

SOLID/VOID PRECEDENTS



Artwork: Iakov Chernikhov, Suprematist Composition (1922)



This model displays principles related to De Stijl such as the principle **anti-cube** as it does not resemble a perfect cube shape but instead **projects functional space-cells** such as the balconies and overhanging surfaces.



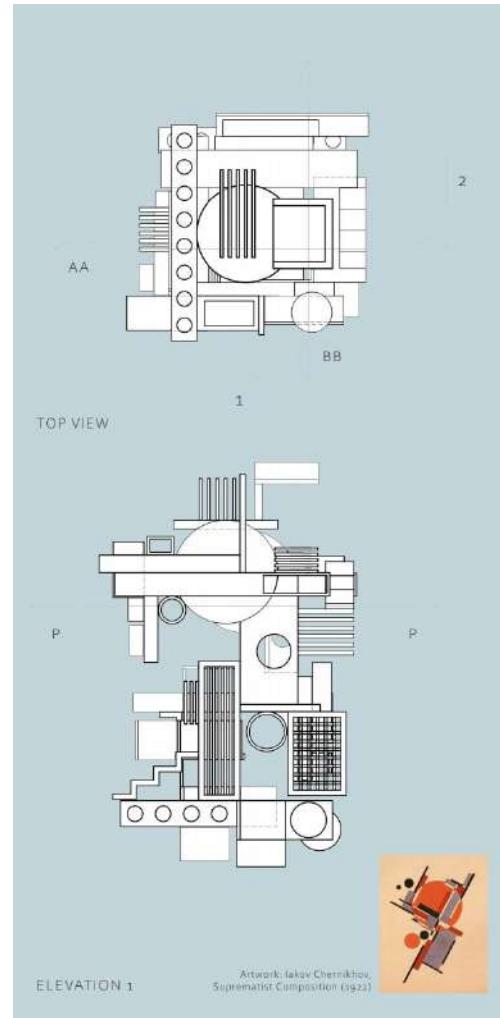
This model named Reciprocity cube. I could see a strong connection between this piece and the artwork (Iakov Chernikhov, Suprematist Composition (1922)). It being the sharp, perpendicular shapes present in both the model and artwork and the long linear planes.



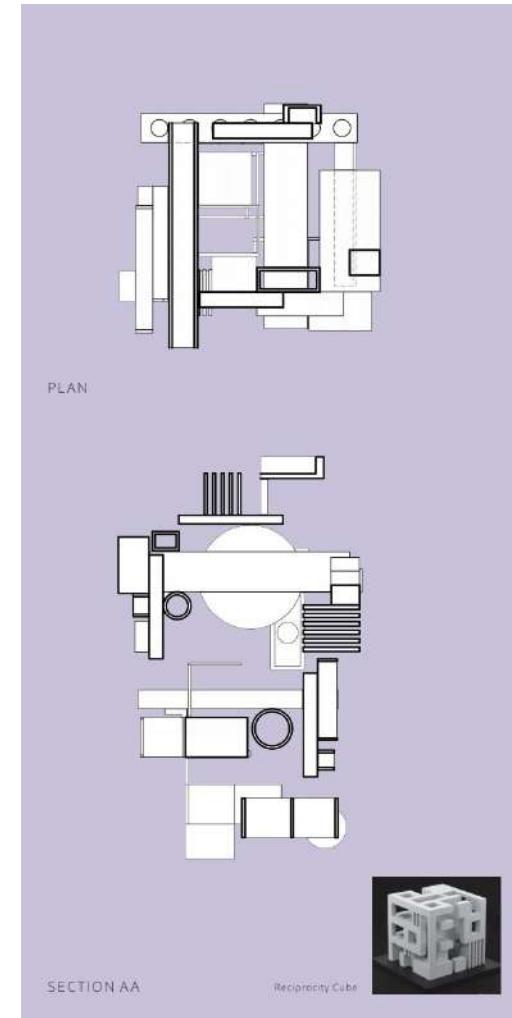
The artwork by Jean Albert Gorin (1899-1985) stood out to me as it includes circles and linear planes much like my chosen artwork (Iakov Chernikhov, Suprematist Composition (1922)). Also I am able to detect voids when the linear lines touch the circle and changes to white when it overlaps.



This concrete modular sculpture that creates an optical illusion was created by David Umemoto. I find that this is a good representation of displaying solids and voids with planes going in different directions. With the house's **openness**, the windows act as an opposition to the closedness of the wall surfaces. The **ground-plan** has opened the walls up and has eliminated the separation of inside and outside.

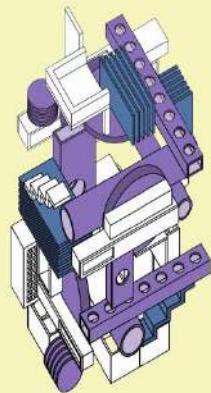


Artwork: Iakov Chernikhov, Suprematist Composition (1922)

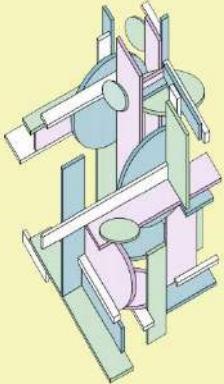


Reciprocity Cube

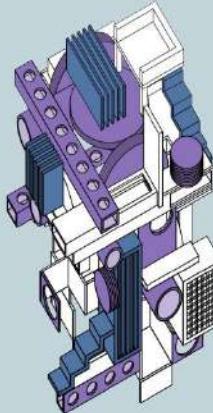
DRAWING A2 PANELS 1-3



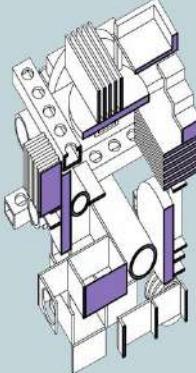
OBlique PROJECTION 1



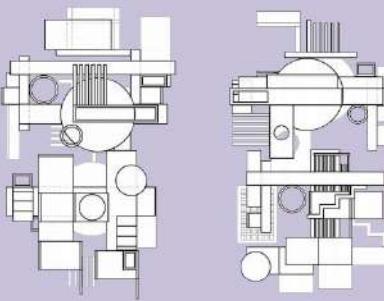
DRAWING A1 OBlique PROJECTION



OBlique PROJECTION 2



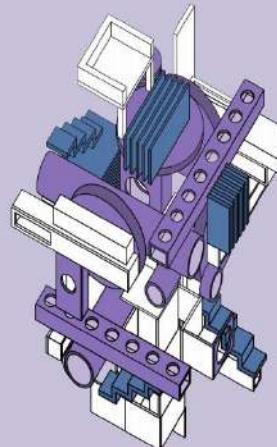
SECTION



ELEVATION 3

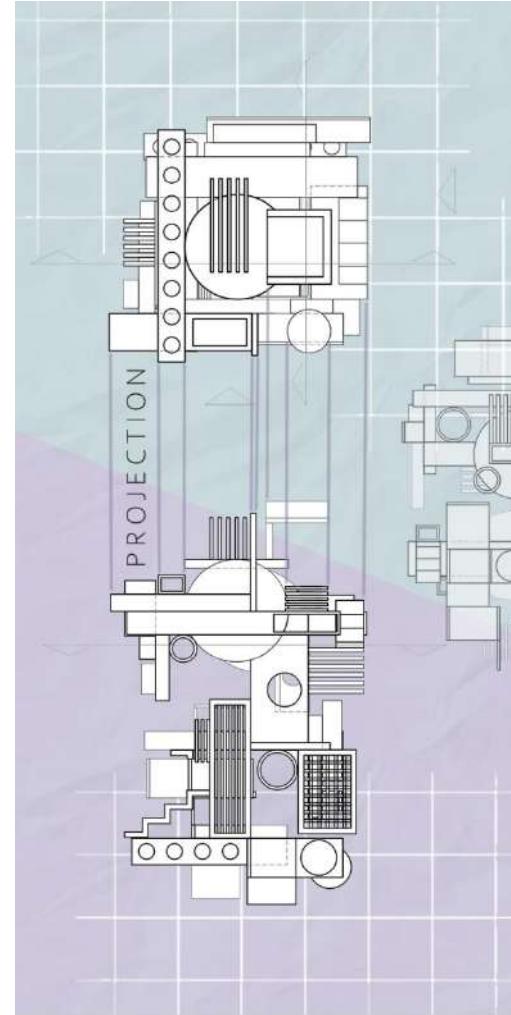
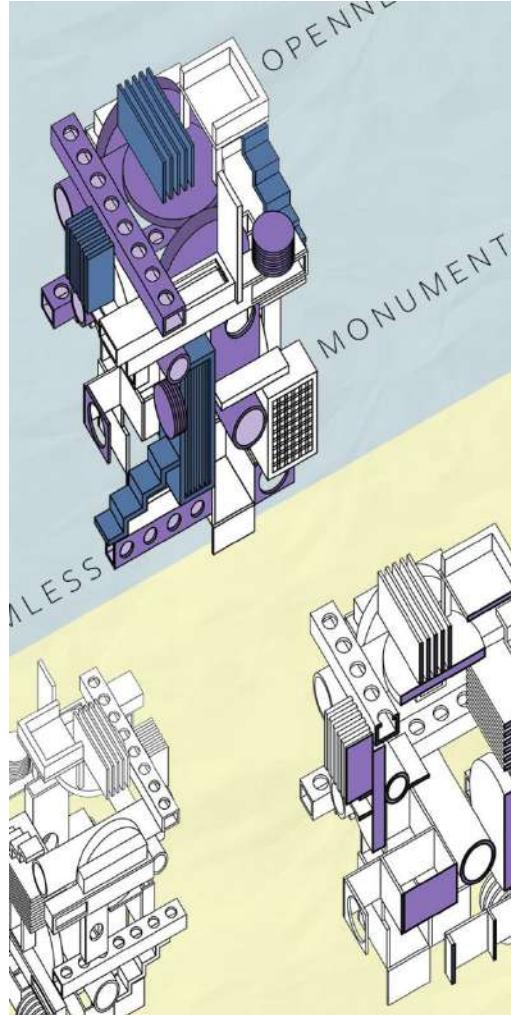
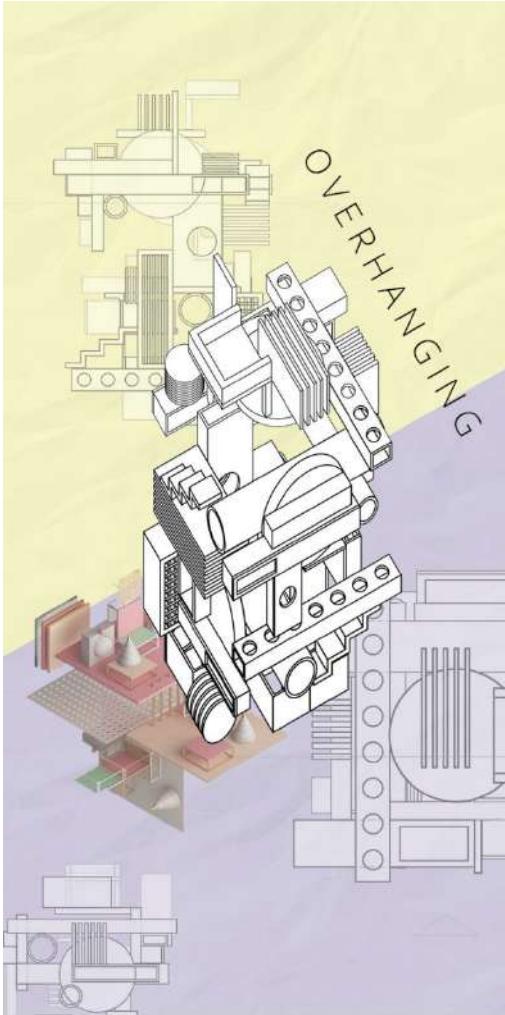


ELEVATION 4



OBlique PROJECTION 3

DRAWING A2
PANELS 4-6

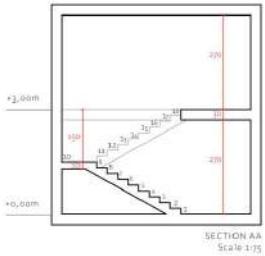


DRAWING A2
HYBRID
PANELS 1-3

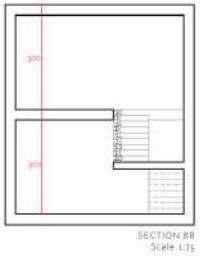
TUTORIAL B7 PART 1

STAIRCASE 1 & 2

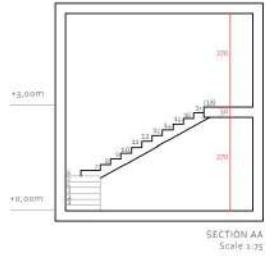
STAIR TUTORIAL
Case 01



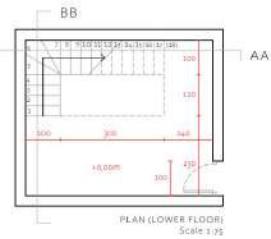
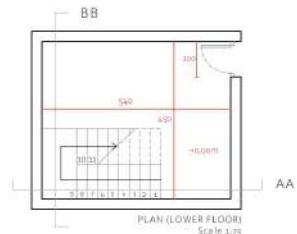
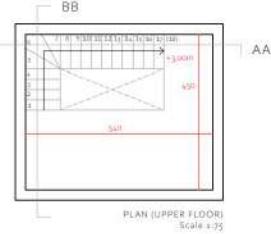
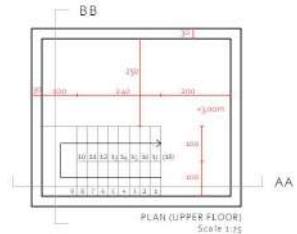
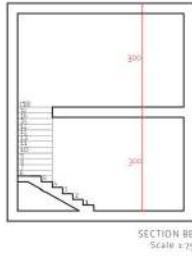
Thaomy Pham
Tutor: Lizz Watt, G8



STAIR TUTORIAL
Case 02

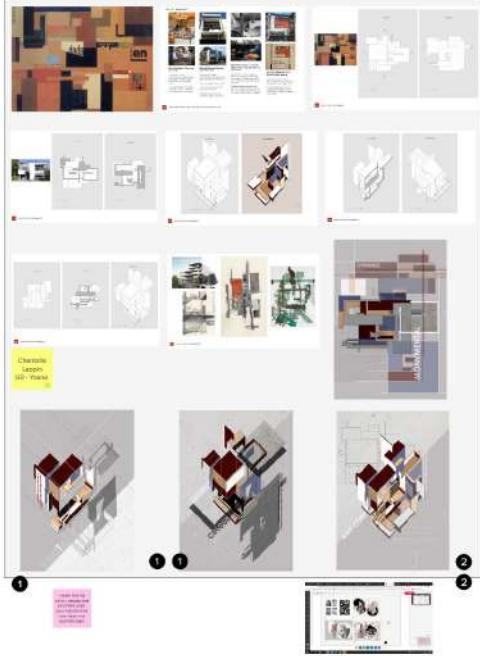


Thaomy Pham
Tutor: Lizz Watt, G8



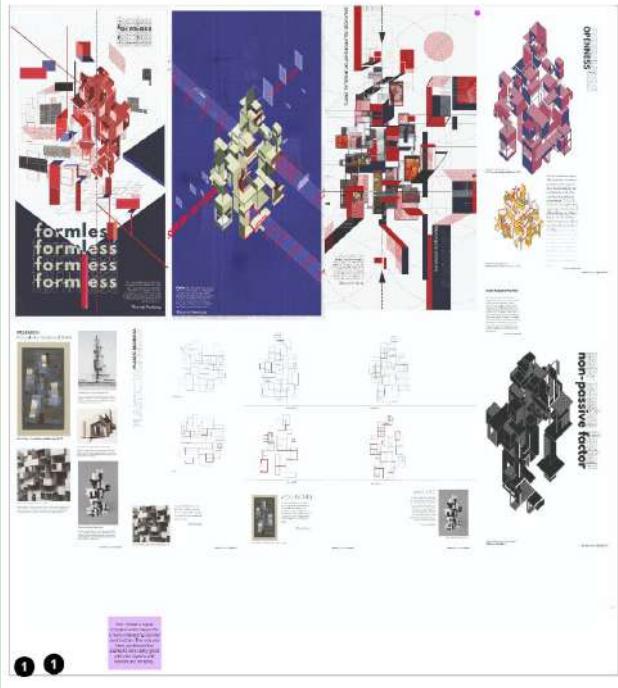
FEEDBACK

NESSIE



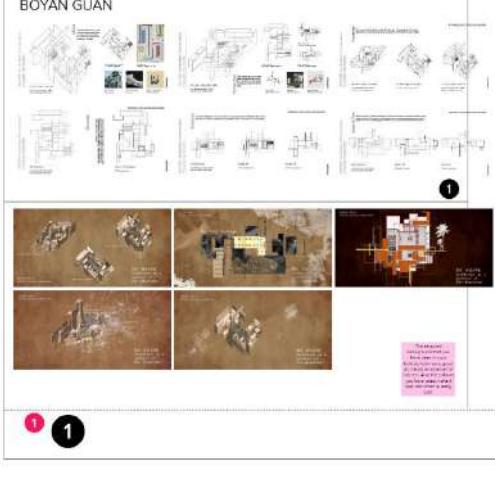
I really like the colour palette that you have used, your hybrids look very clean and sophisticated.

KATIKA NELSON



Your model is super complex which makes for a really interesting counter construction. The way you have positioned the elements look really good and your layouts and hybrids are amazing.

BOYAN GUAN



The textured background that you have used in your hybrids look really good as it adds an element of interest. Also the colours you have used make it look old which is really cool.

WEEK 11

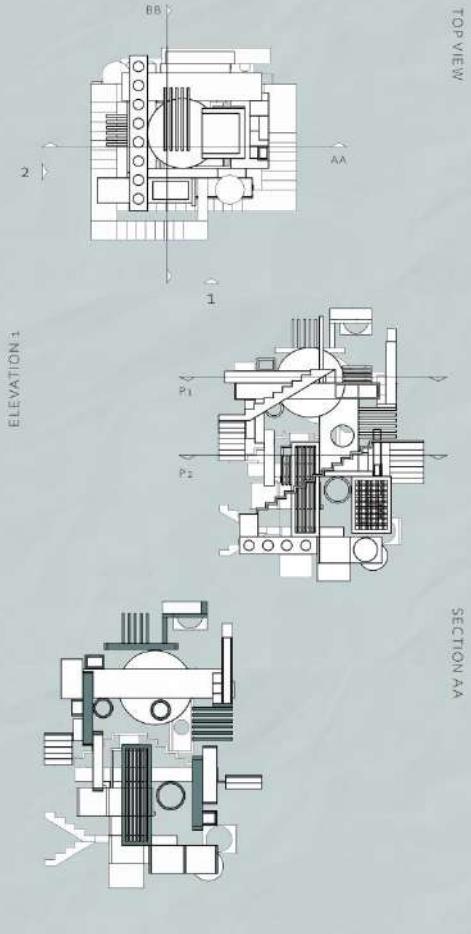
PRECEDENTS



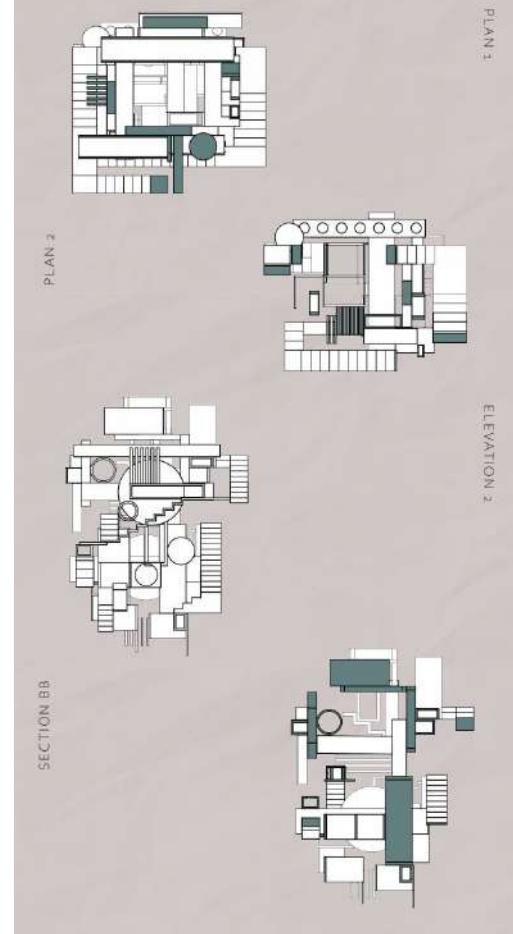
COLOUR PALETTE



ORTHOGRAPHIC PROJECTIONS

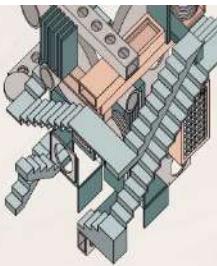
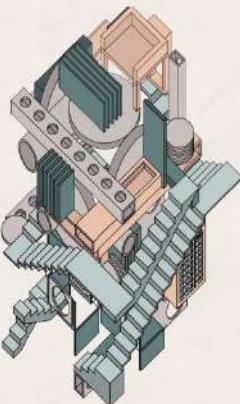
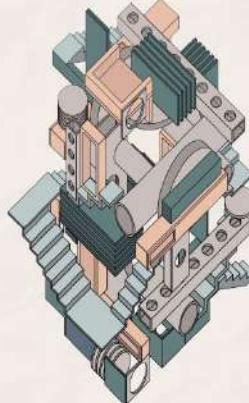


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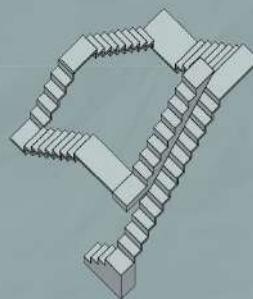
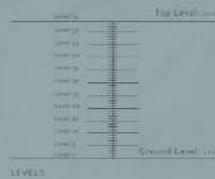
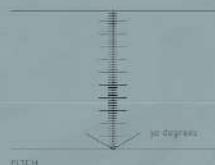
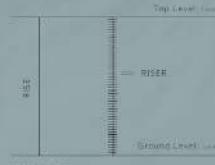


DRAWING A3
PANELS 1-3

OBlique PROJECTIONS



STAIR DIAGRAM

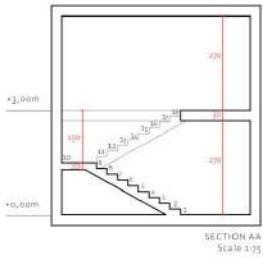


DRAWING A2
PANELS 4-5

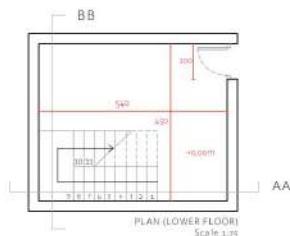
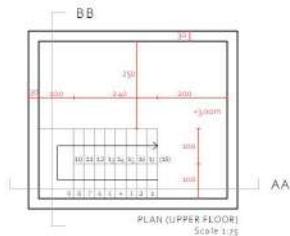
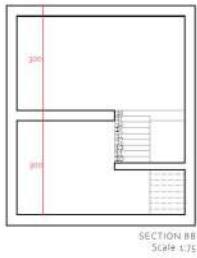
TUTORIAL B7

STAIRCASE 1 & 2

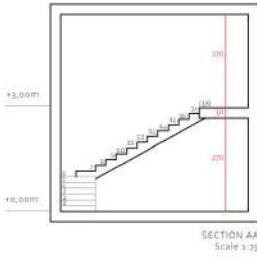
STAIR TUTORIAL
Case 01



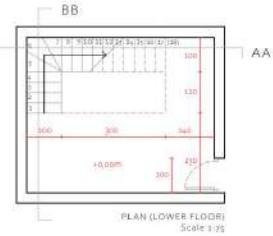
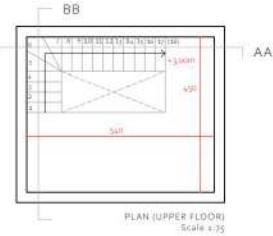
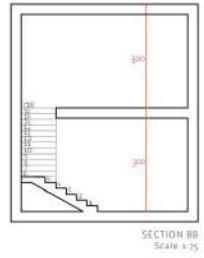
Thaomy Pham
Tutor: Lizz Watt, G8



STAIR TUTORIAL
Case 02



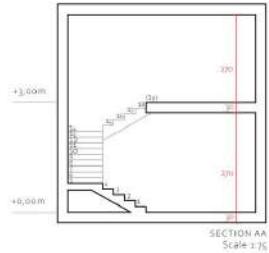
Thaomy Pham
Tutor: Lizz Watt, G8



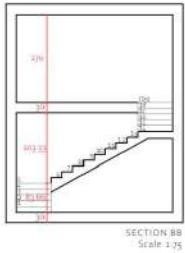
TUTORIAL B7

STAIRCASE 3 & 4

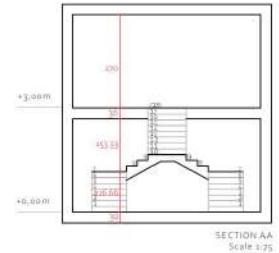
STAIR TUTORIAL
Case 03



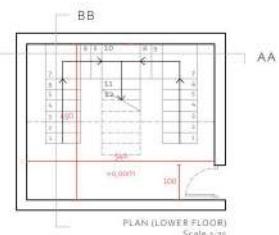
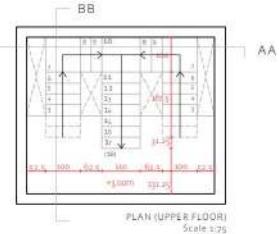
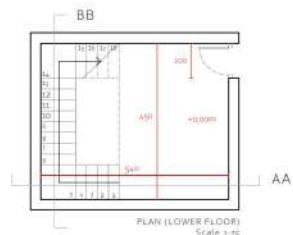
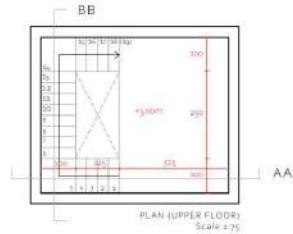
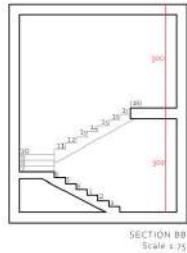
Thaomy Pham
Tutor: Lizz Watt, G8



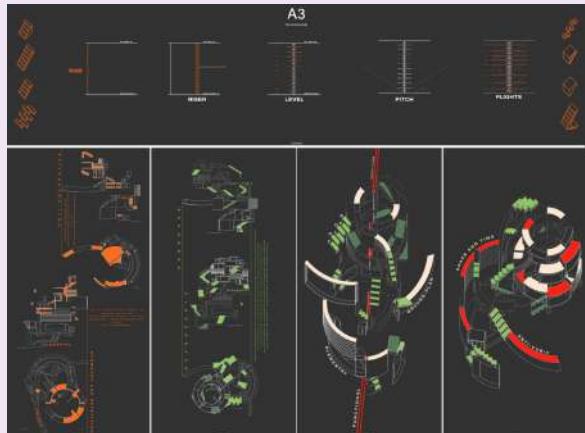
STAIR TUTORIAL
Case 04



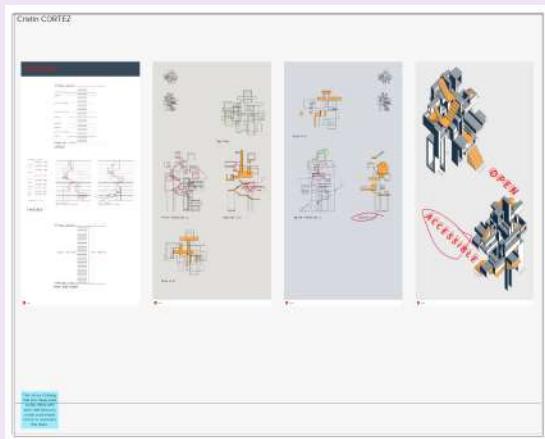
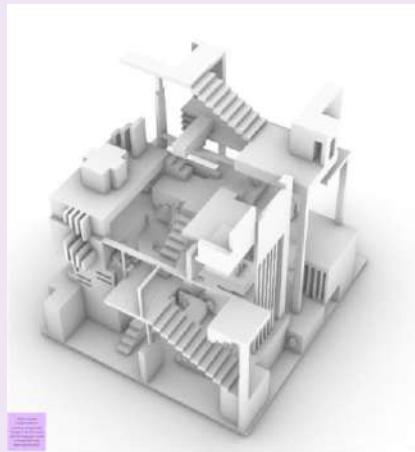
Thaomy Pham
Tutor: Lizz Watt, G8



FEEDBACK



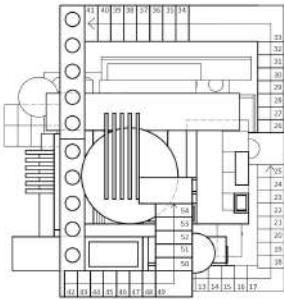
Your layouts are fantastic and immediately caught my eye. Your choice of colours work well as it stands out against the dark background. I also like how you used various stair types within your counter construction.



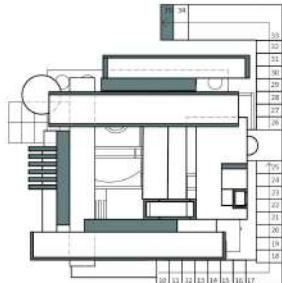
The colour strategy that you have used works really well and I like how you chose a dominant colour to represent the stairs.

WEEK 12

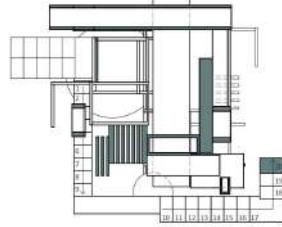
ORTHOGRAPHIC PROJECTIONS



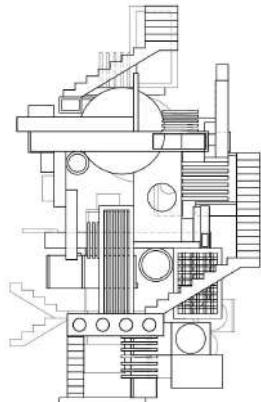
TOP VIEW



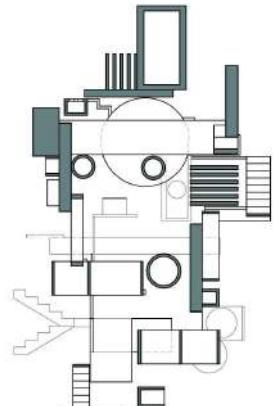
PLAN 1



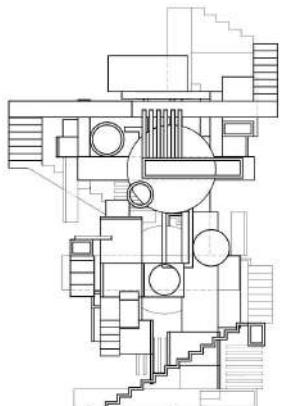
PLAN 2



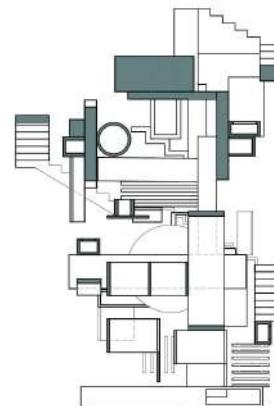
ELEVATION 1



SECTION AA

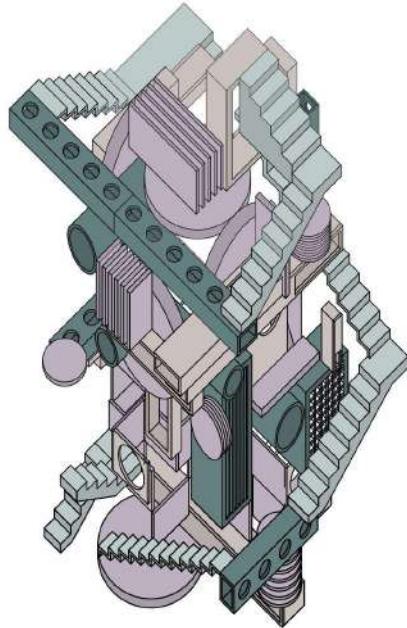


ELEVATION 2

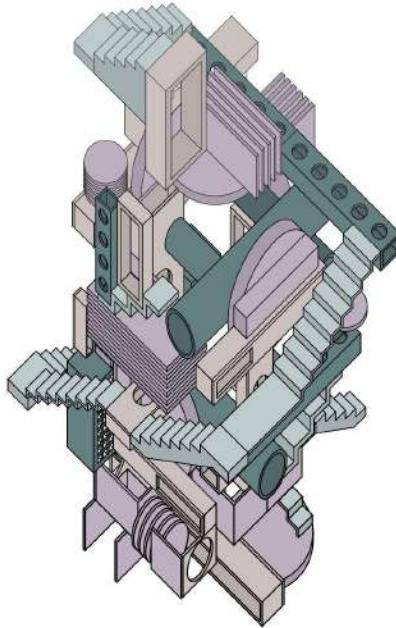


SECTION BB

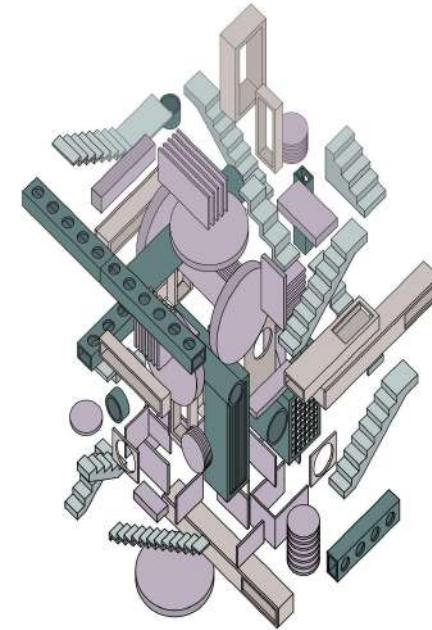
OBLIQUE PROJECTIONS



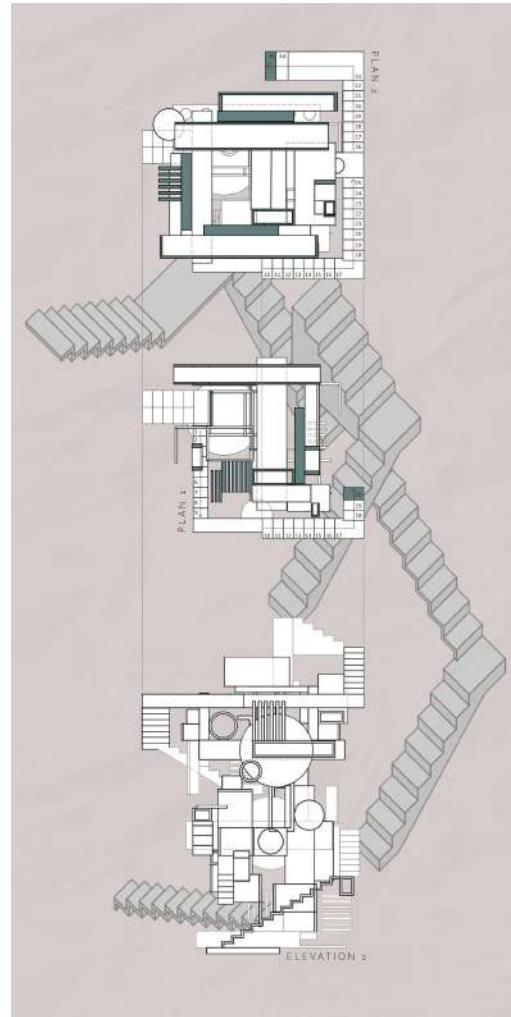
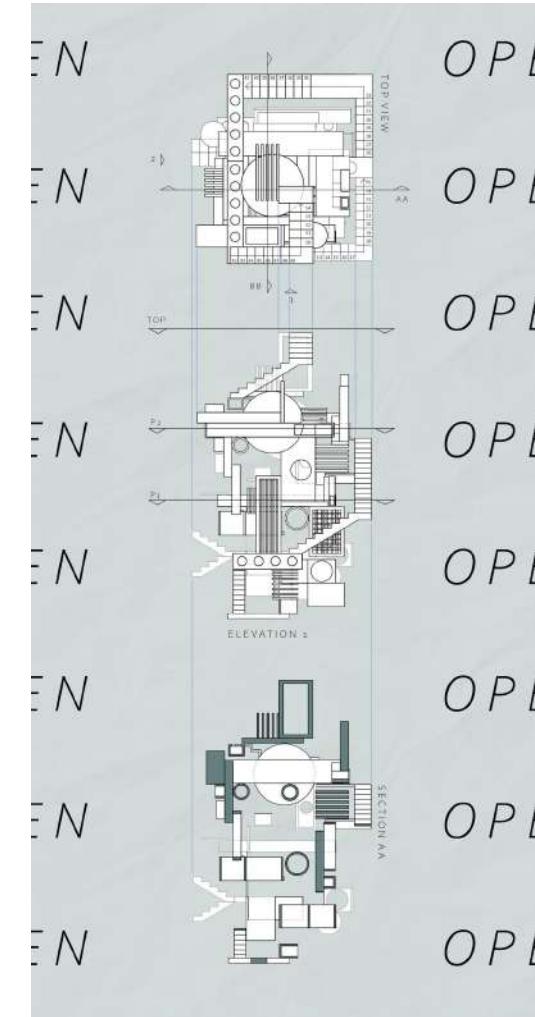
OBLIQUE PROJECTION 1



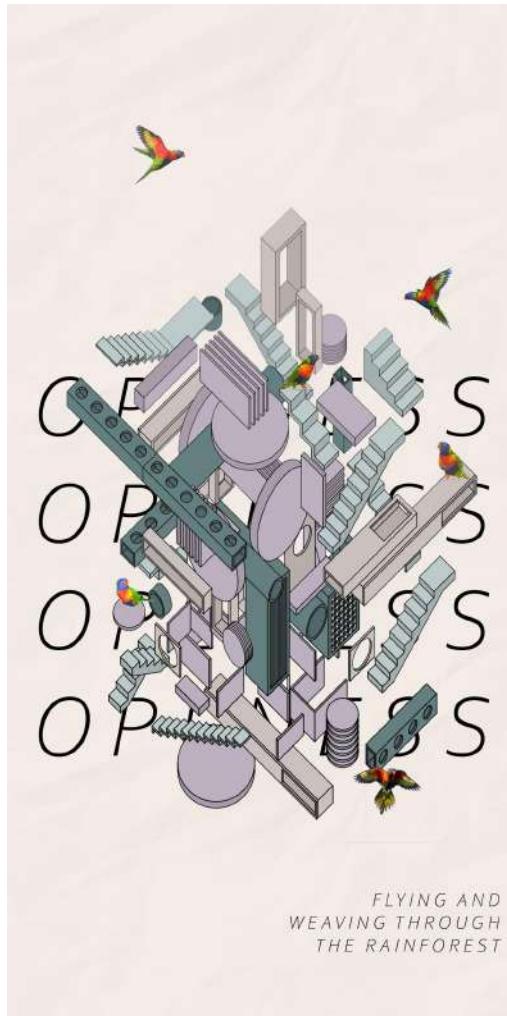
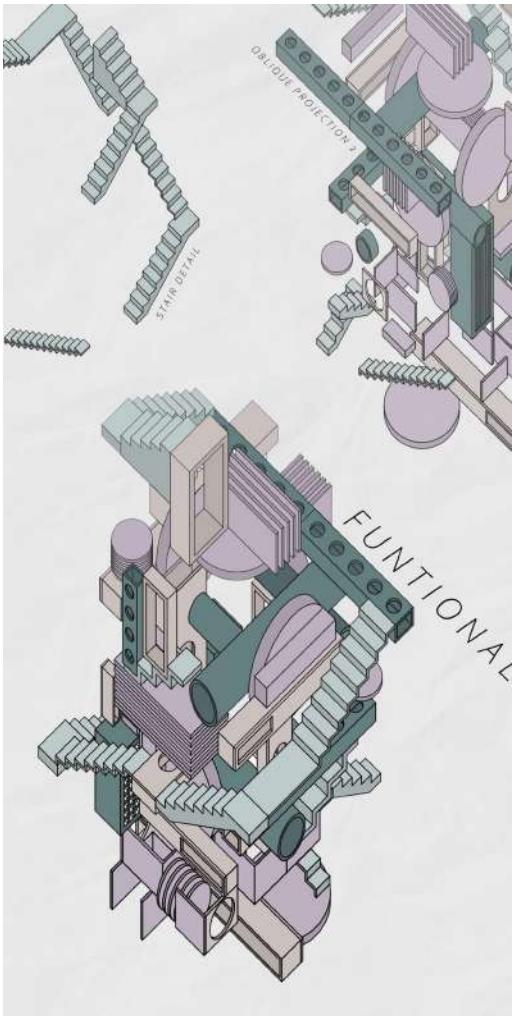
OBLIQUE PROJECTION 2



EXPLODED OBLIQUE PROJECTION

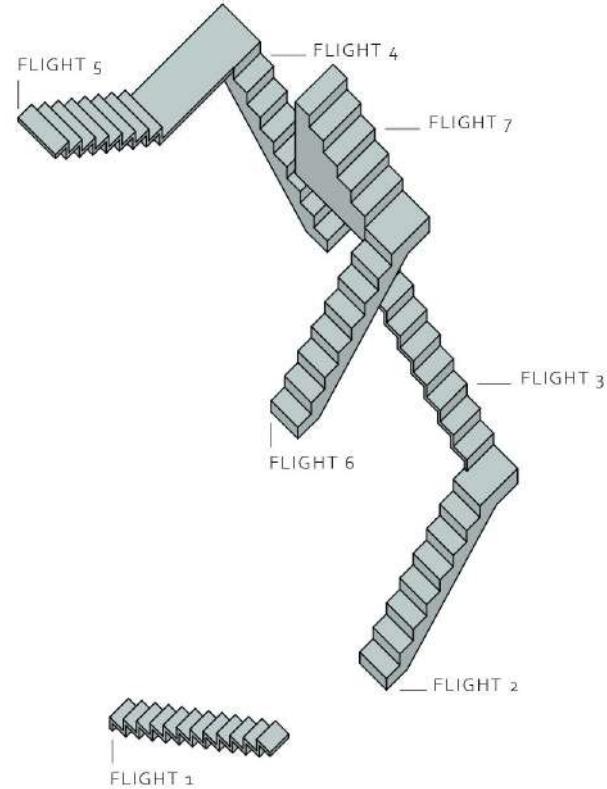
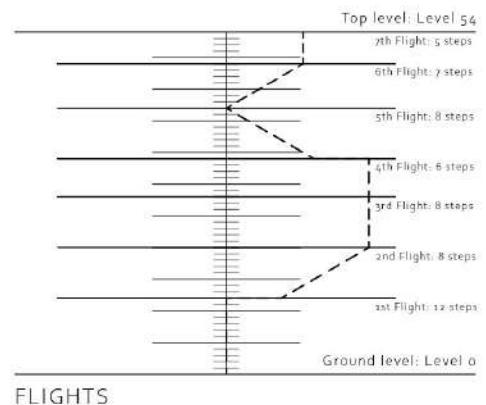
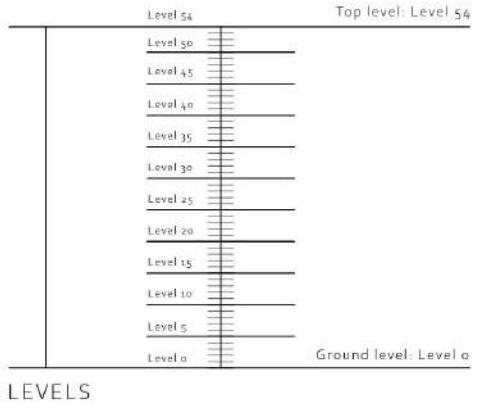
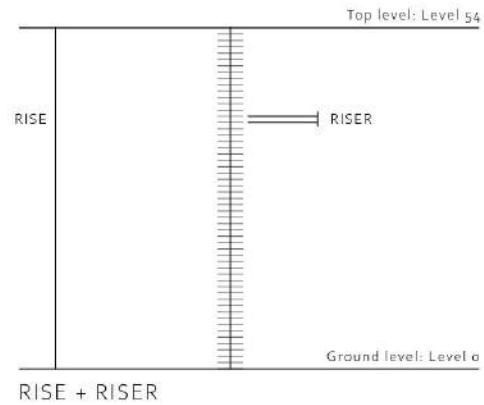


DRAWING A3
PANELS 1-3

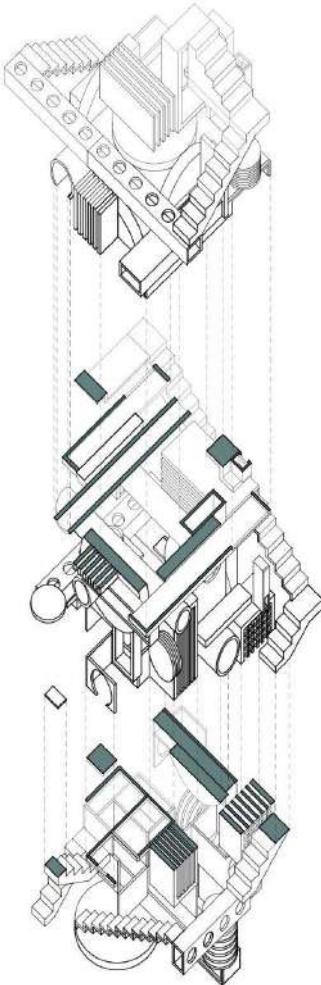


DRAWING A3
PANELS 4-6

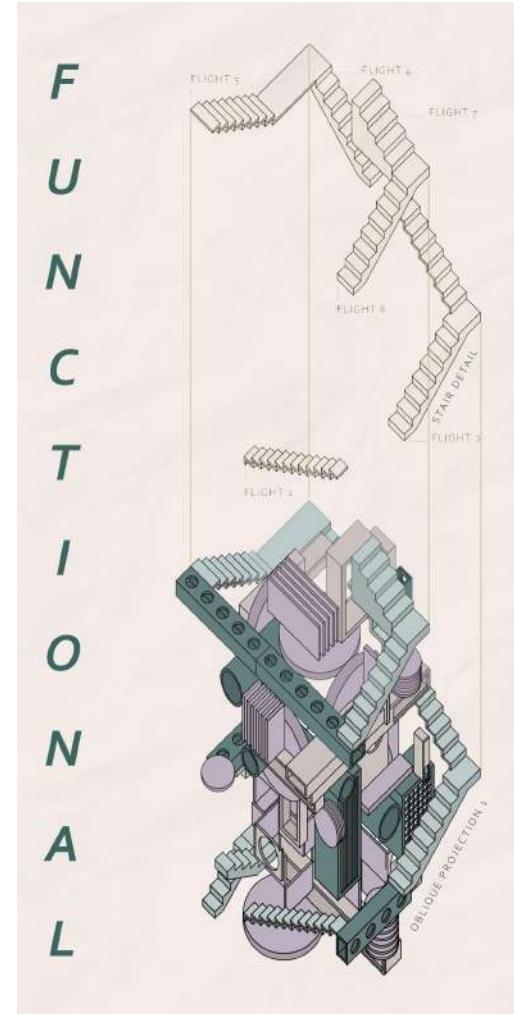
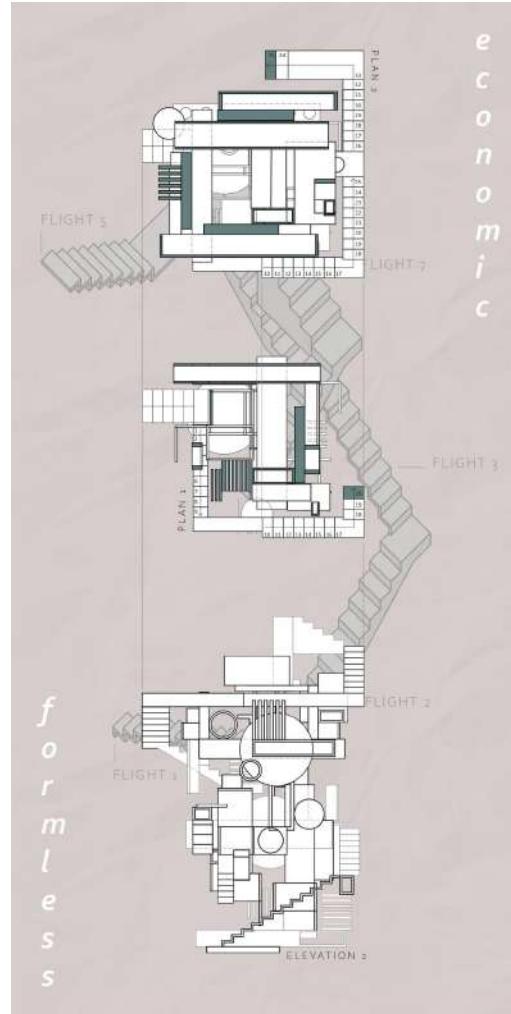
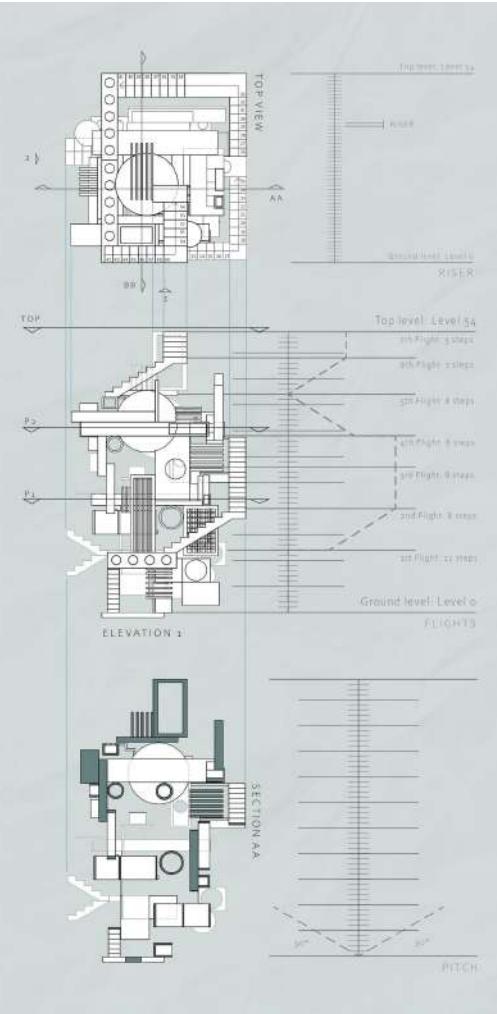
STAIR DIAGRAMS



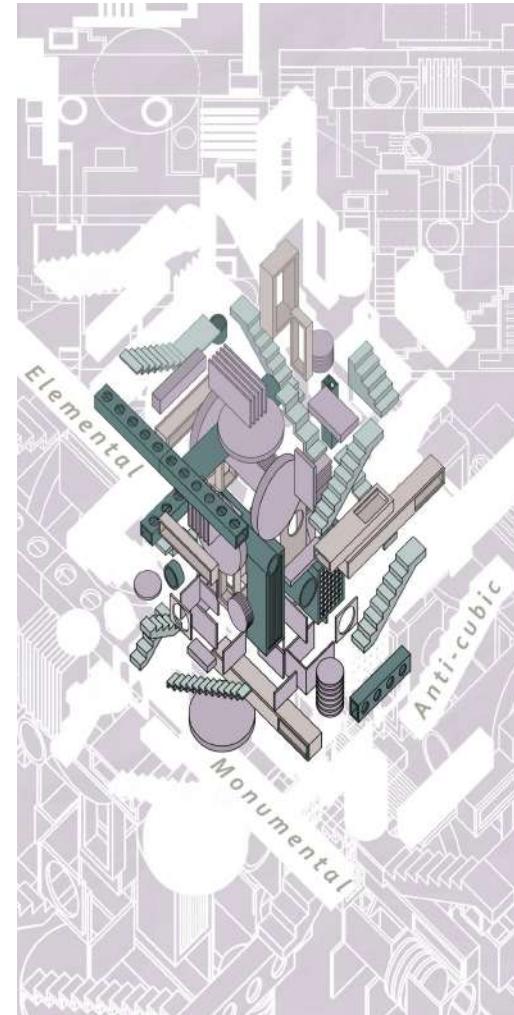
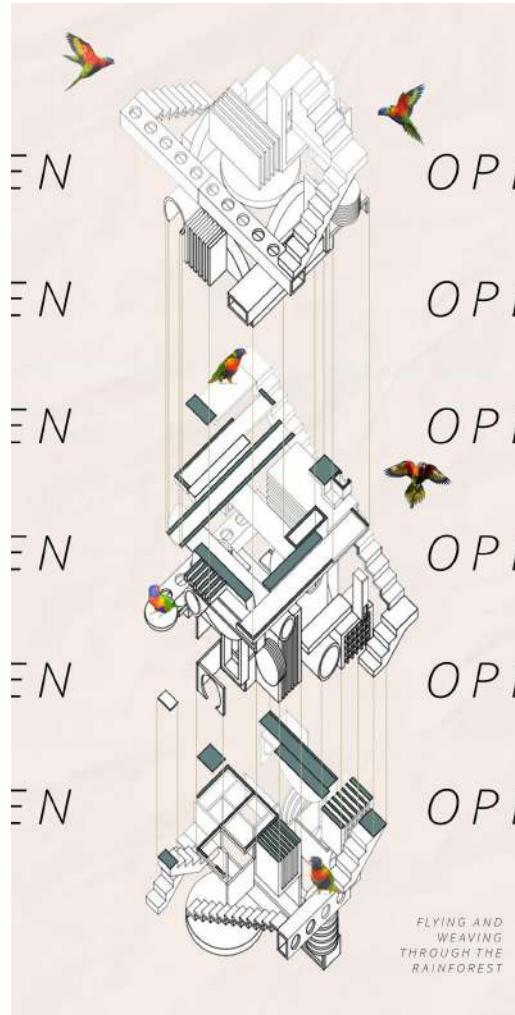
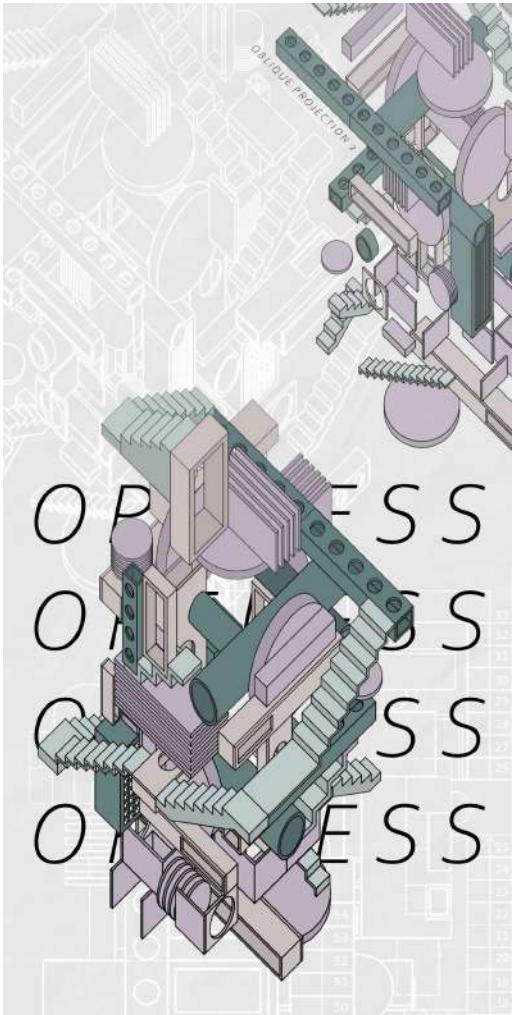
EXPLODED OBLIQUE REVISED



From the feedback that I had received, I revised my exploded oblique. I took a different approach than my first one by exploding layers of the model and then projecting dashed lines to show where the pieces had been exploded from. In regards to the layout of the panels, I tried to move out of my comfort zone and experiment more with blend modes and layering.



DRAWING A3
REVISED
PANELS 1-3



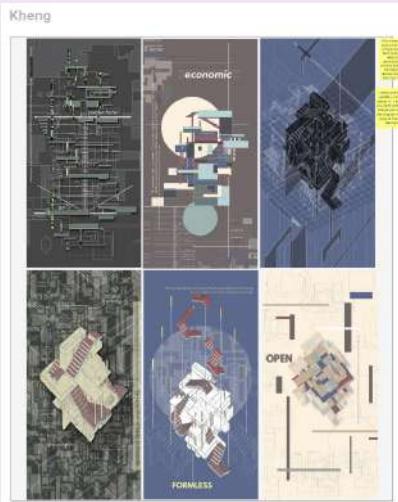
DRAWING A3
REVISED
PANELS 4-6

FEEDBACK

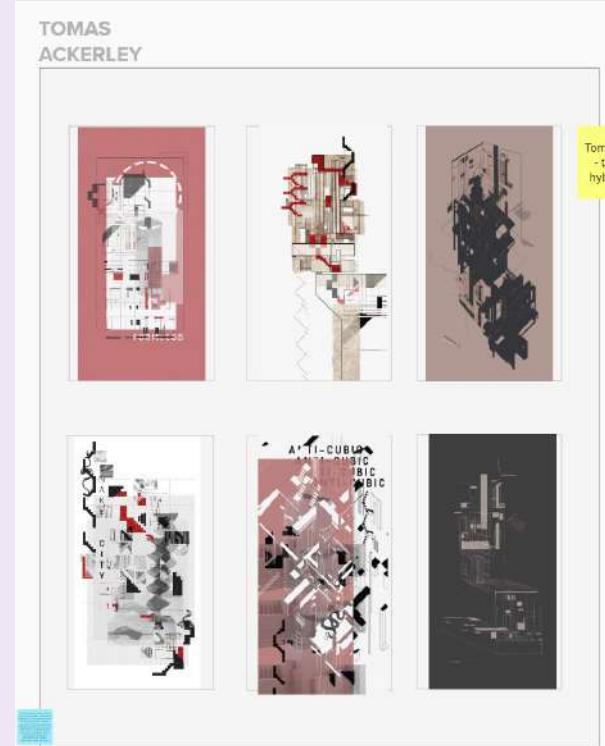


Kheng

Your colour palette is really sophisticated and I like how you have used projection lines in the exploded oblique to convey more information.



All your hybrids read as a suite of drawings because of your colour choice and I really love how you have used many layers to add dimension and complexity. Keep up the good work!



Your skills in producing the hybrid panels are amazing! The choice of colours are really consistent across all 6 panels and your graphic style is also very unique.