

Student number: 31586627

Tutor: Liz Watt

Group: 8

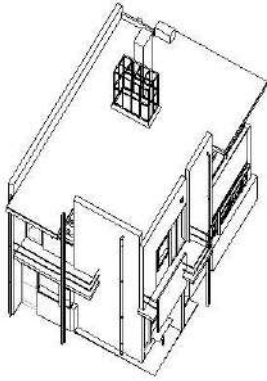
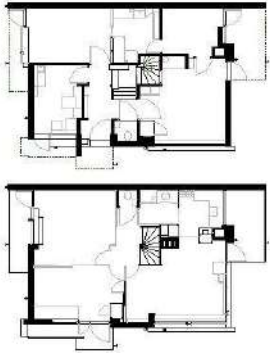
Date: 6.11.2020

ARC2301

Thaomy Pham

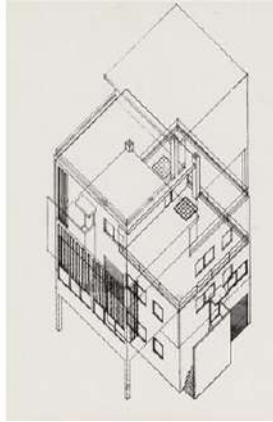
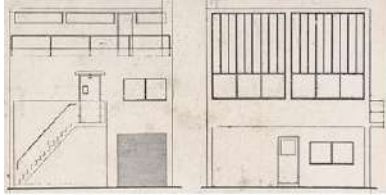
P O R F O L I O

WEEK 1



Schröder House by Gerrit Rietveld, 1924

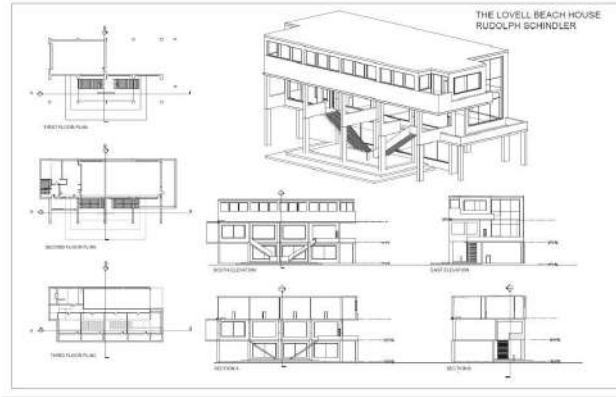
This house was the only building that was constructed in line with the De Stijl principles, which has been pronounced by the use of primary colours and pure ideas. The structure is **anti-decorative** as the colours do not act as a decorative element but rather to express the qualities of De Stijl. It 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

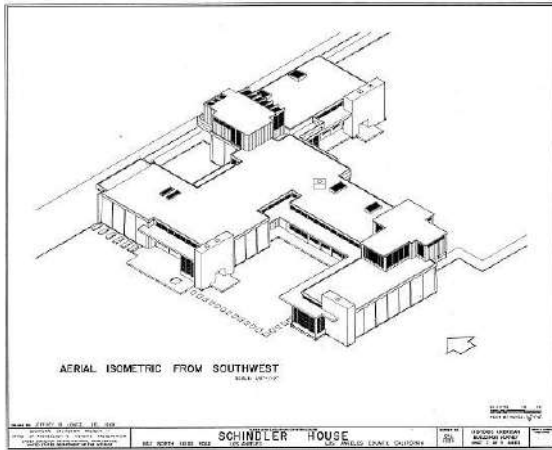
The Van Doesburg Studio-house is one of a great known artists' home and is still being used as a studio-house despite his passing. Theo Van Doesburg designed this building for himself and his wife Nelly in Meudon-Val-Fleury, Paris. He wanted to translate all his views on art and life into a piece of architecture in the city where the international avant-grade was known in which he could live. This building is **isopen** 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.



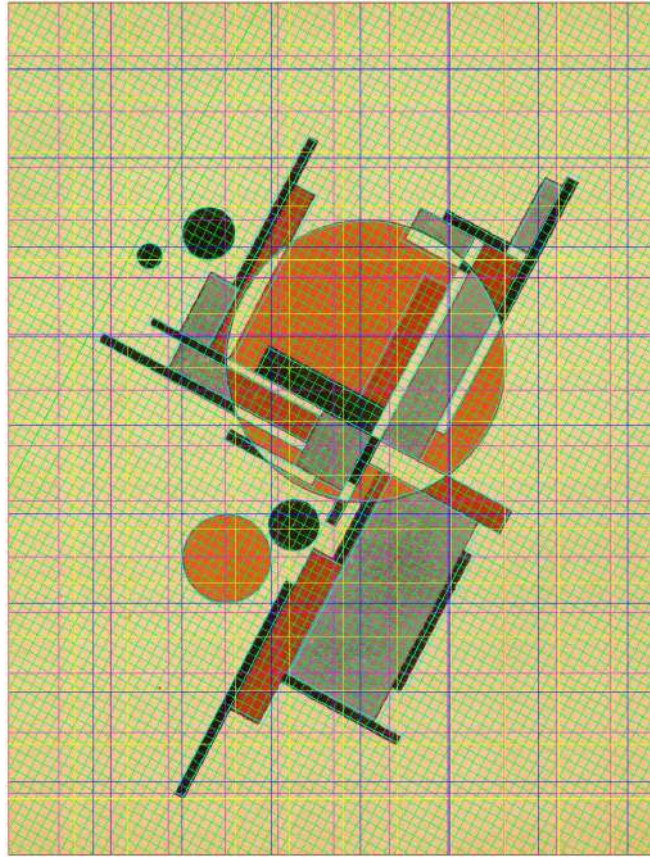
Schindler House, 1921

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.

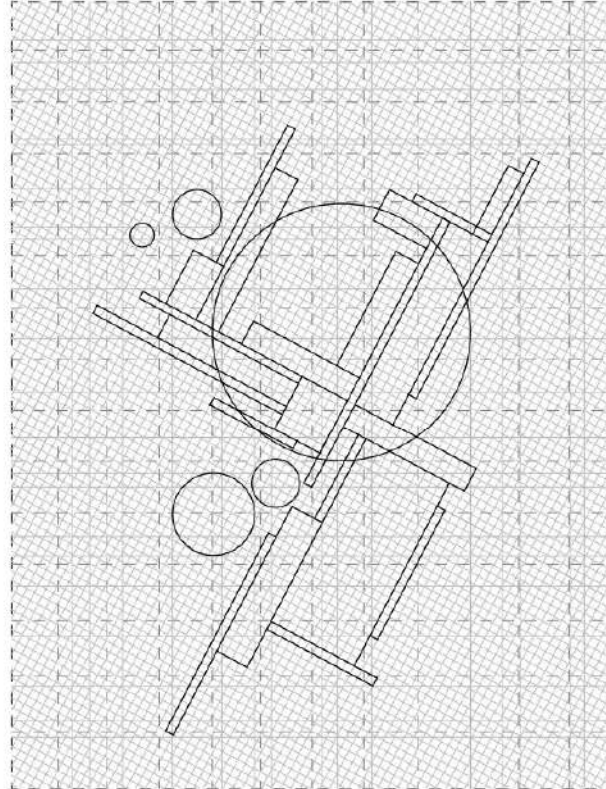
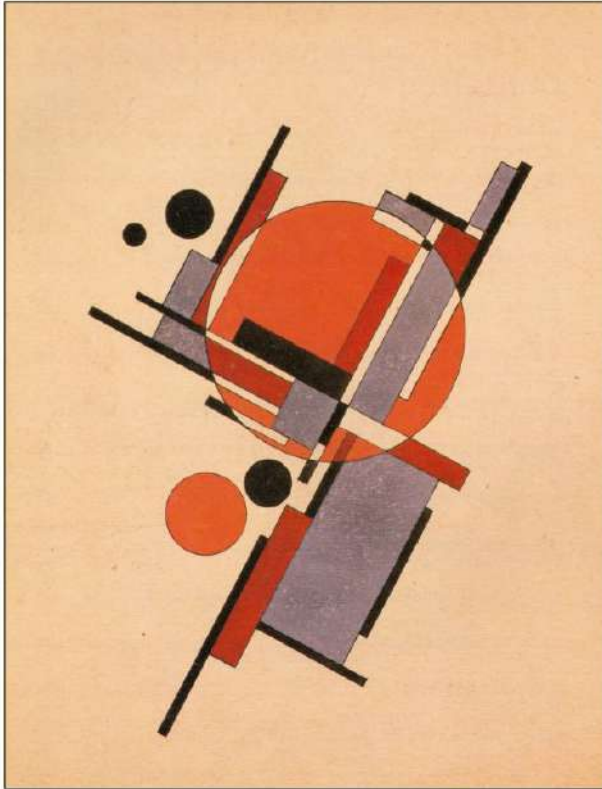


DRAWING A1.1
CONSTRUCTION
DRAWING

WEEK 1

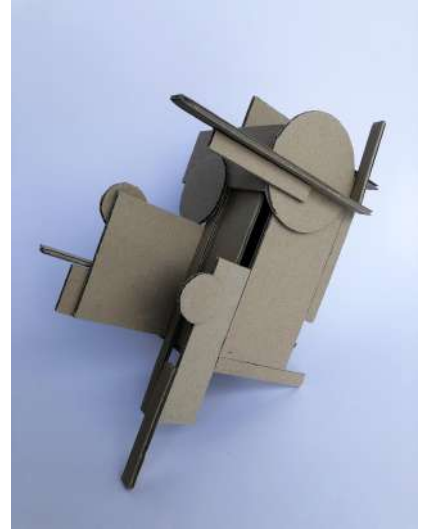
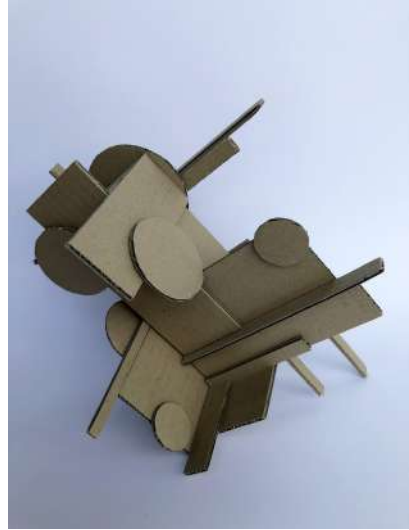
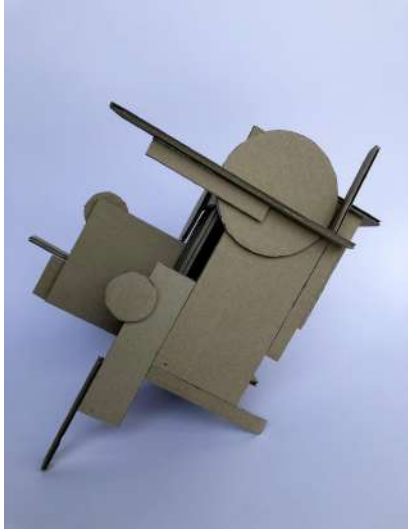


Iakov Chernikhov, Suprematist Composition (1922)
1. Superimposition



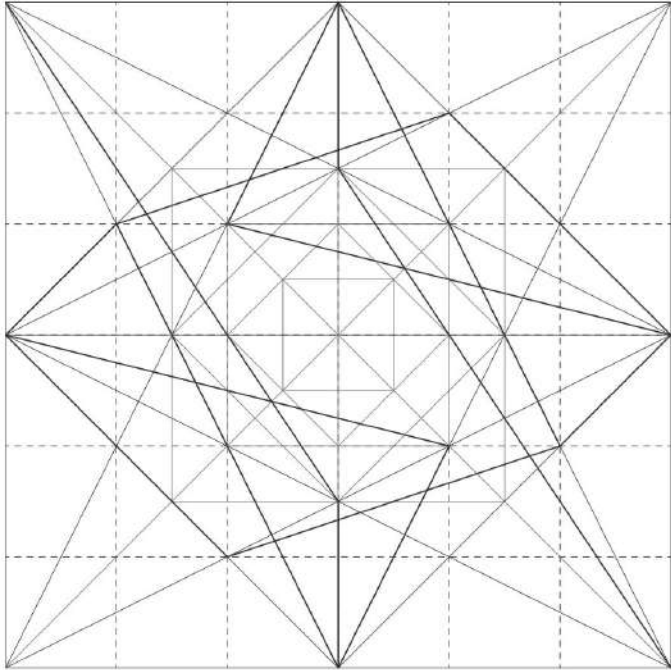
Iakov Chernikhov, Suprematist Composition (1922)
2.Juxtaposition

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

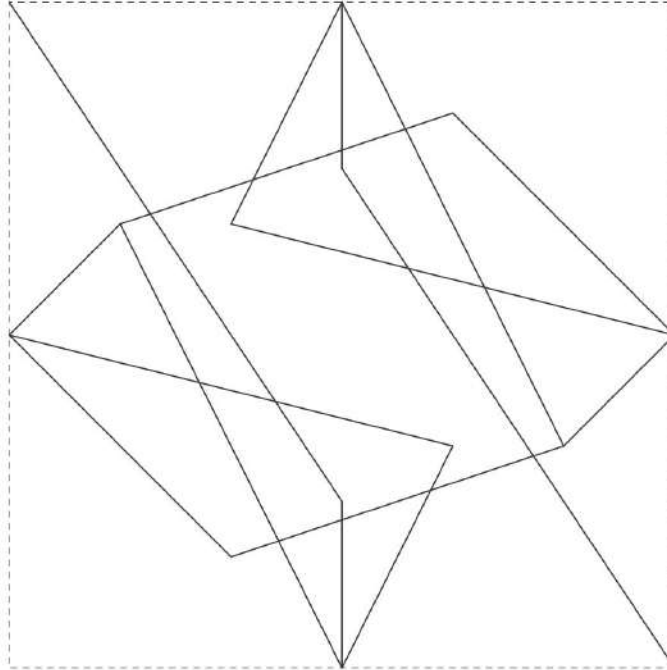


Feedback: Make the circles bigger and position the planes differently to allow voids.

ABSENT STRUCTURES: A DRAWING FROM BAUHAUS



Frame + Figure + Grid 1, 2, 3



Frame + Figure

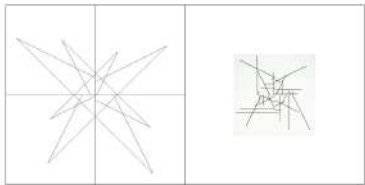
GRAY Caitlin - ARC2301-20 - G6 ☆ ⓘ

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

Background Layout Theme Transition

8 9 10 11 12 13

11



Justification: The construction drawing prepared for the artwork.

Thao My Pham 11:08 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!

[View this](#)

Reply...


CORTEZ Cristin - ARC2301-20 - G8 Watt ☆ ⓘ

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

Background Layout Theme Transition

4 5 6 7 8 9 10 11 12 13 14

11



Constructive Drawing

Thao My 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!

[View this](#)

Leah ☆ ⓘ

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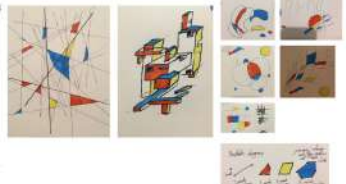
Background Layout Theme Transition

7 8 9 10 11 12

10

QUICK HAND DRAWINGS, DIAGRAMS, SCHEMES AND DRAFT MODELS

Click



Click

Tram Hoang 20:24 11 Aug

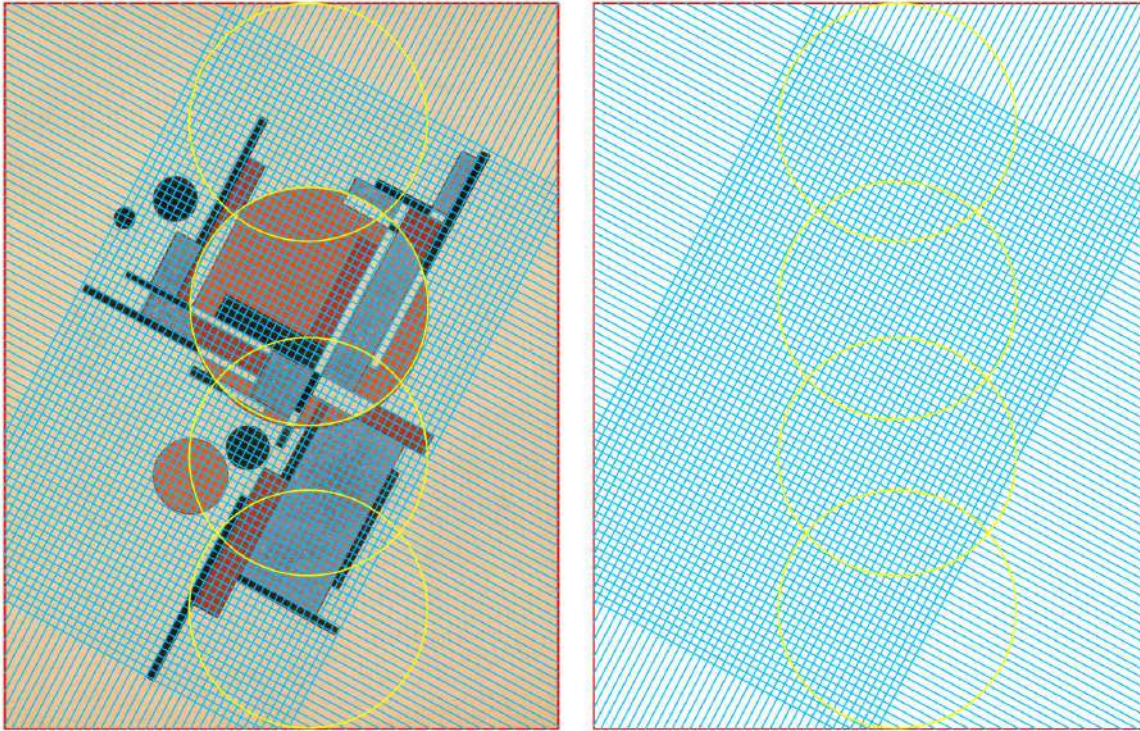
Hi Leah! That's some crazy sketches you got over there 😊 I like how you experimented with them and broke them down.

[View this](#)

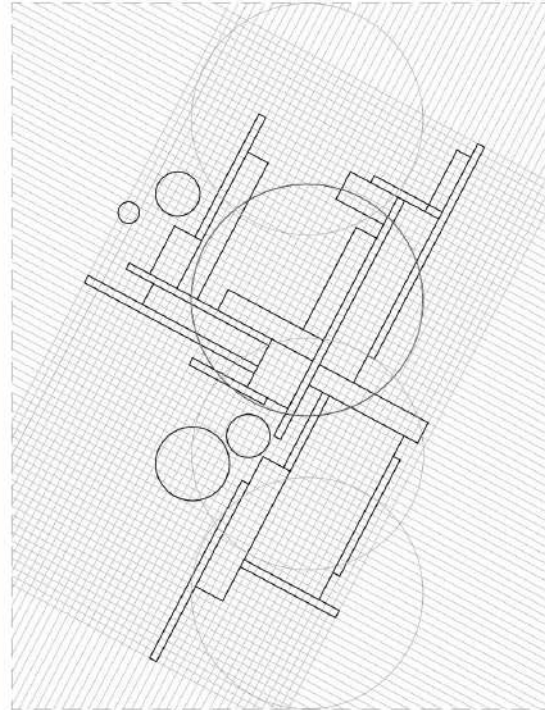
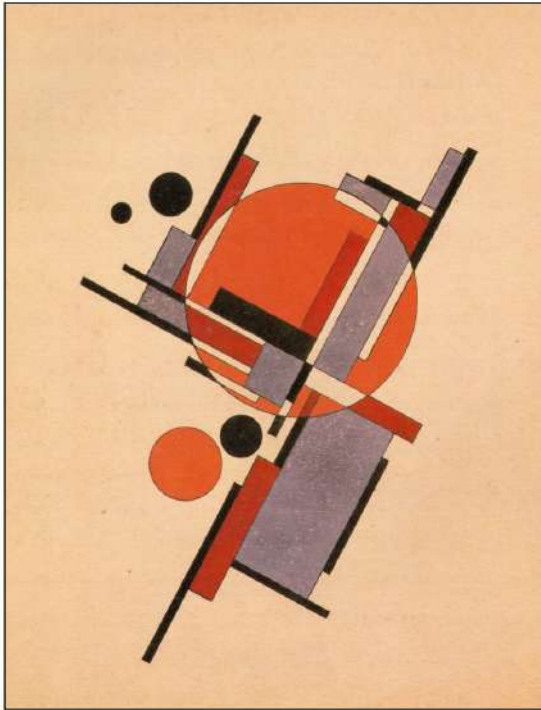
Thao My Pham 17:48 Today

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!

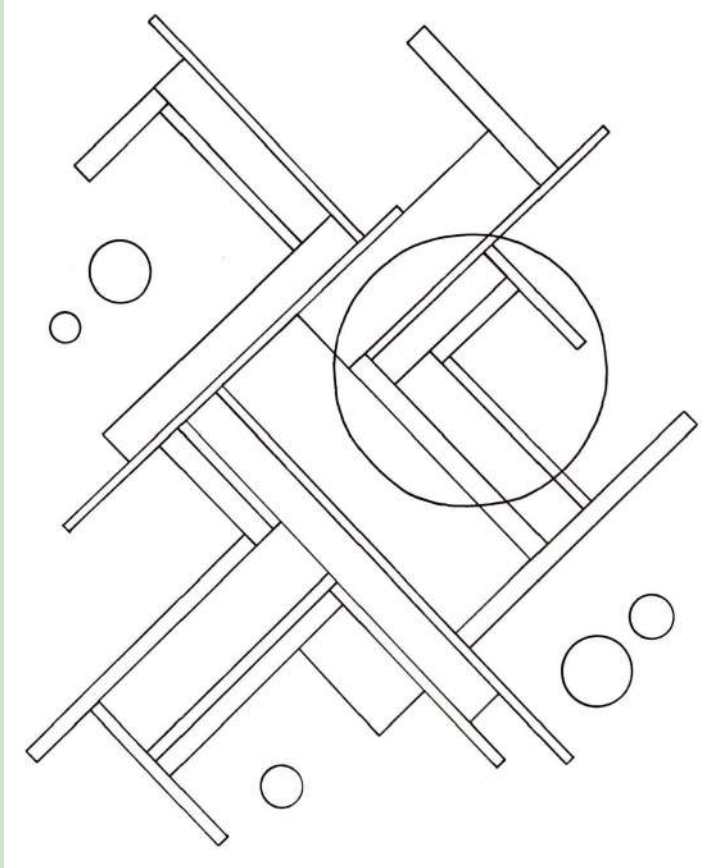
WEEK 2



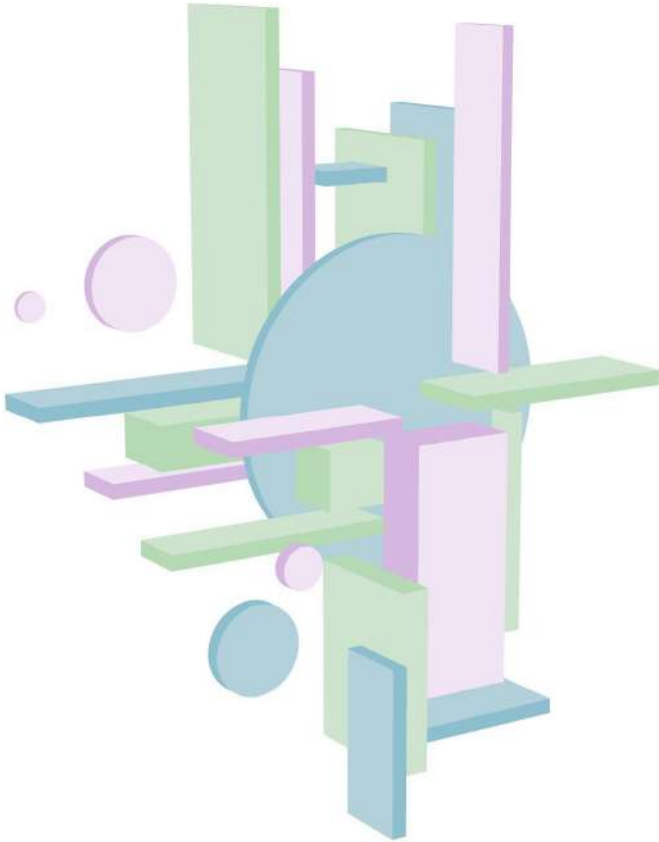
Iakov Chernikhov, Suprematist Composition (1922)
1. Superimposition



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.



Vertical view 1



Vertical view 2



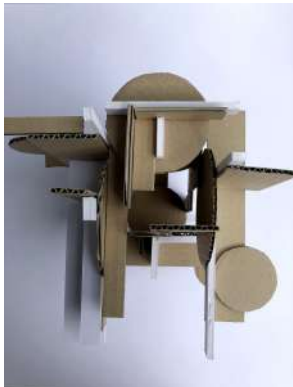
Vertical view 3



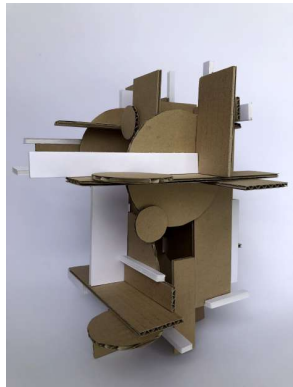
Vertical view 4



Horizontal view 1



Horizontal view 2



Axonometric view 1



Axonometric view 2



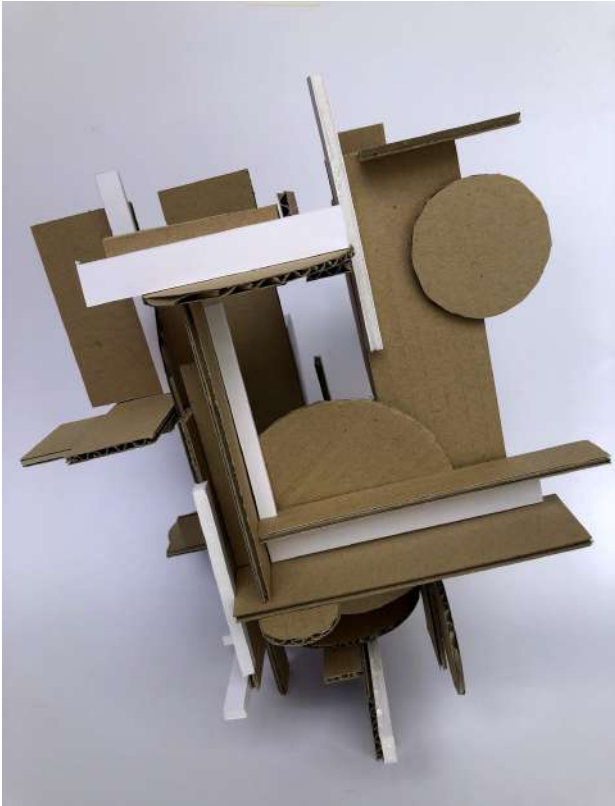
Detail view 1



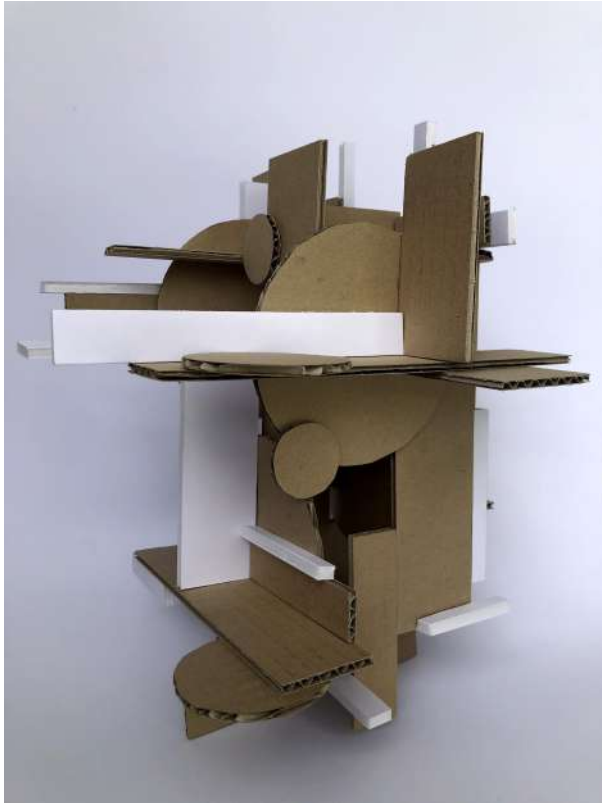
Detail view 2



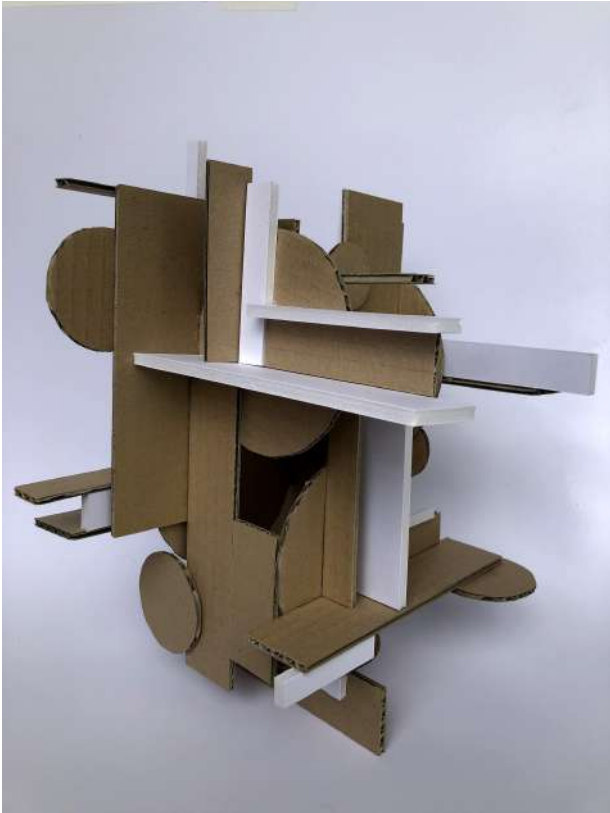
The model addresses the principle ***anti-cube*** as it does not resemble a perfect cube shape but instead ***projects functional space cells*** such as the planes and overhanging surfaces.



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.



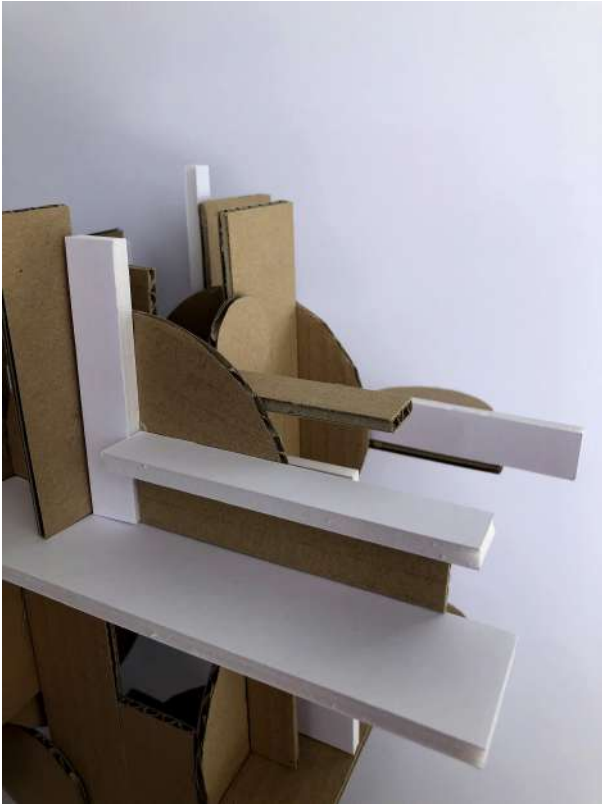
The counter-construction model can be considered ***anti-decorative*** as the white accents are not a decorative feature but as a means expression as it is to represent a key element from the artwork.



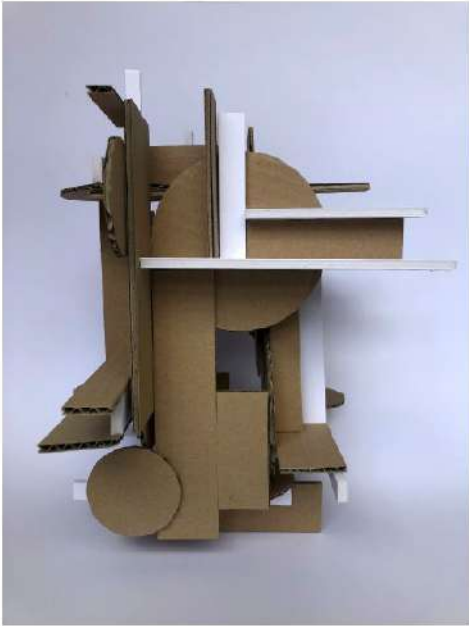
The model addresses ***openness***, as the planes have been positioned in a way that has voids and openings within the model.



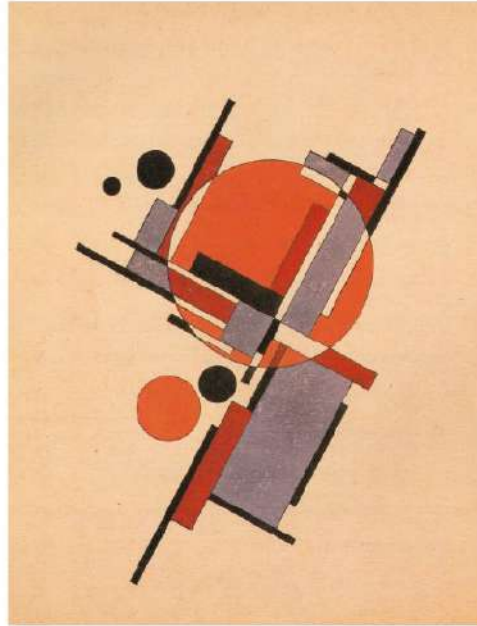
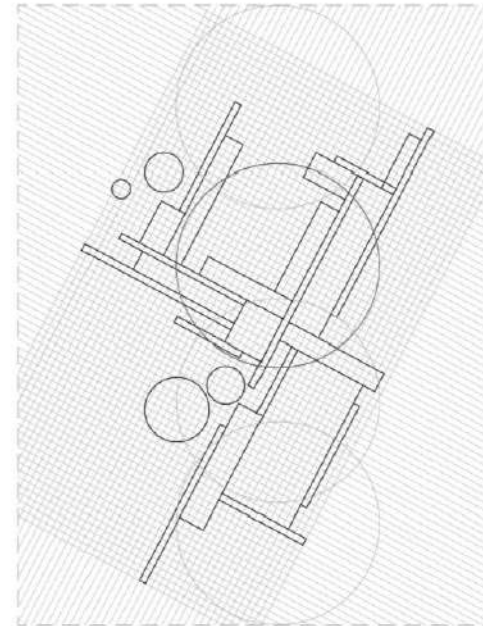
The model is ***formless*** as it is not fixed to any aesthetic formal type. It has no mould and there are planes projecting throughout making there no front to the model.



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



Model photo

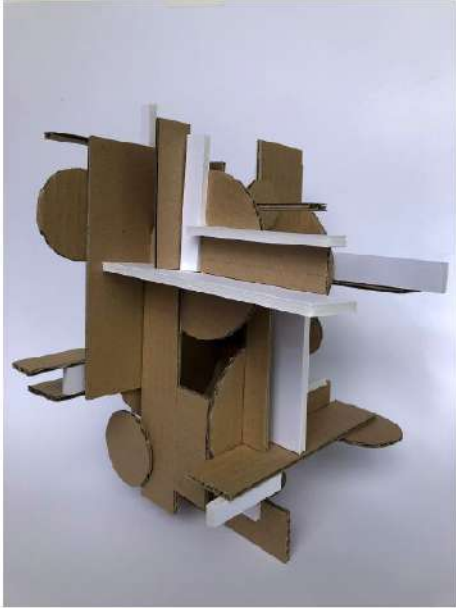
+ Artwork (Iakov Chernikhov,
Suprematist Composition (1922))

+ Construction drawing

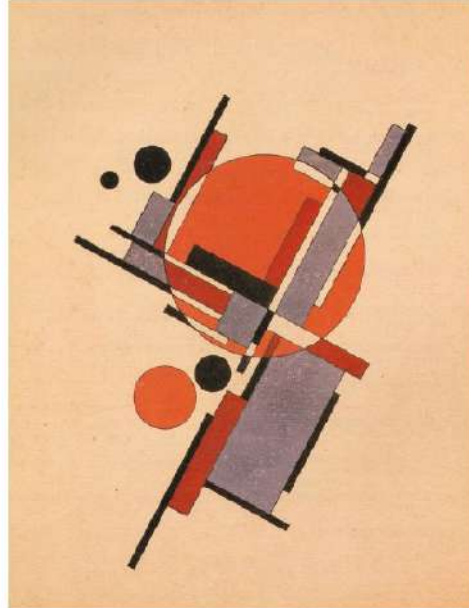
The principle **ground-plan** is evident as the positioning of the planes has opened the walls up and has eliminated the separation of inside and outside. The model is **formless** as it is not fixed to any aesthetic formal type. It has no mould and there are planes projecting throughout making there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

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

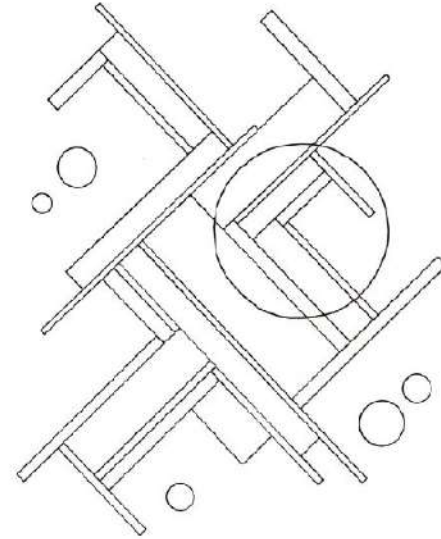
WEEK 2



Model photo



+ Artwork (Iakov Chernikhov,
Suprematist Composition (1922))



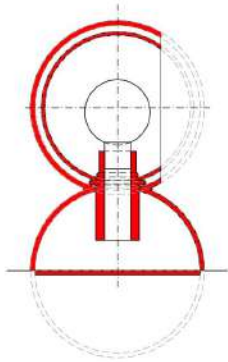
+ Interpretative drawing

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.

TUTORIAL B2

ECLISSE LAMP, VICO MAGISTRETTI, 1967

WEEK 2



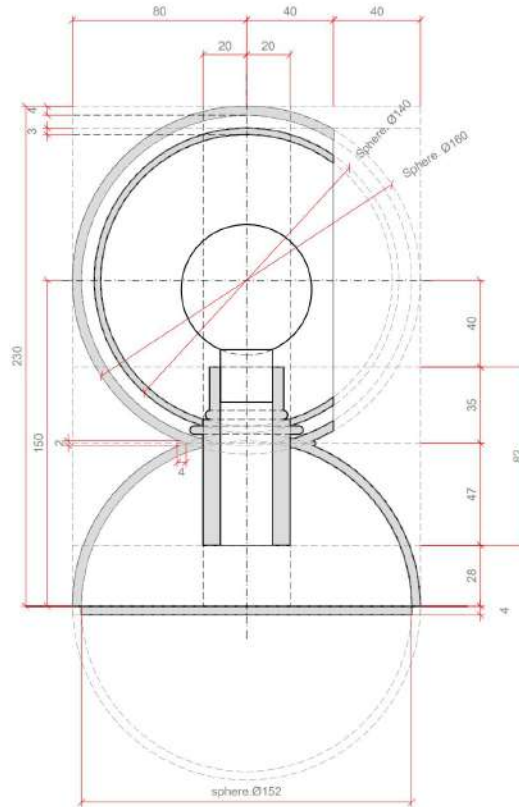
Section Scale 1:4



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

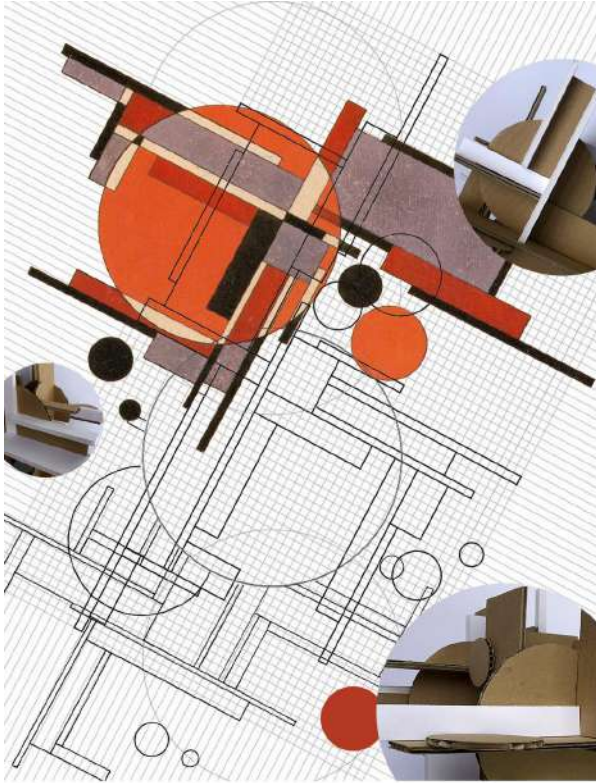
WEEK 3



Anti-cubic
Thaomy Pham



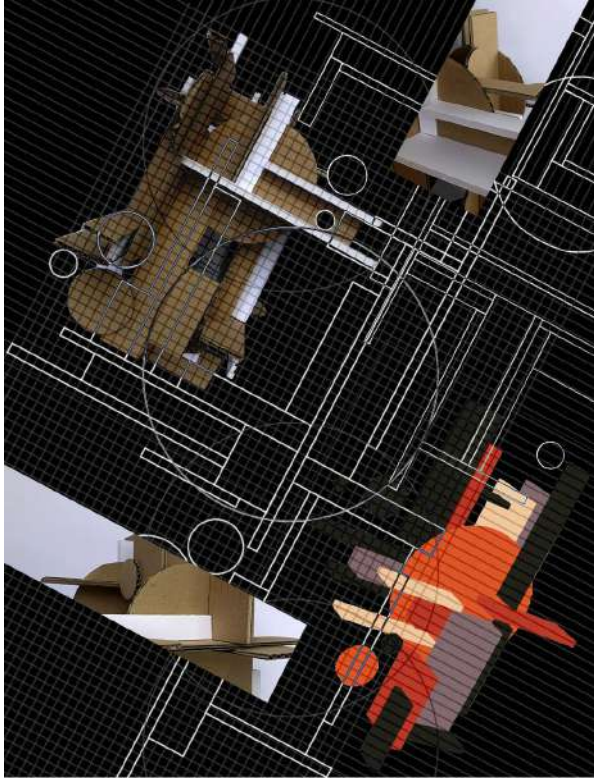
Formless
Thaomy Pham



Perpendicular Construction
Thaomy Pham



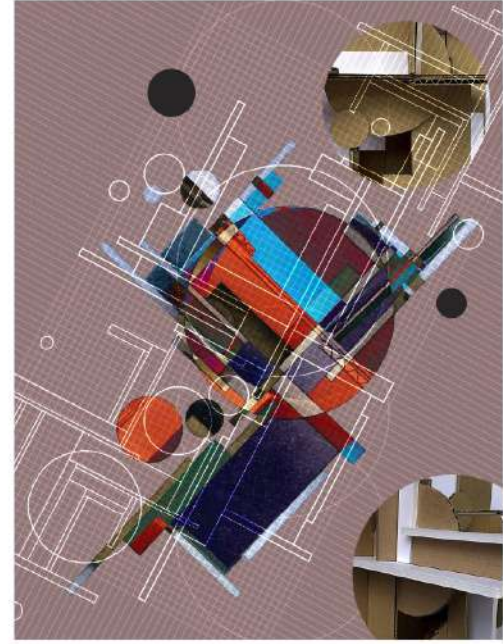
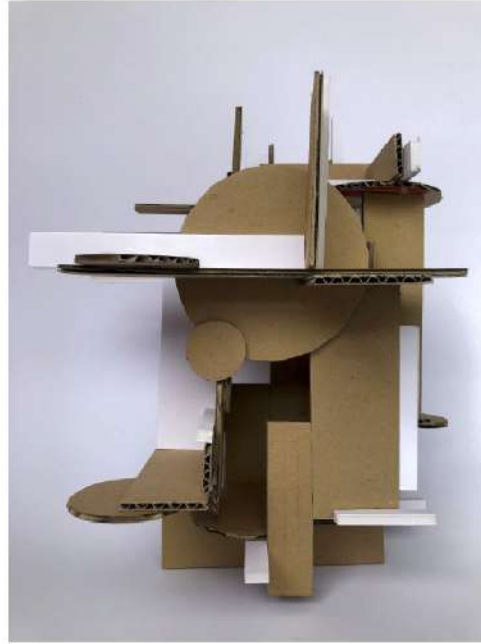
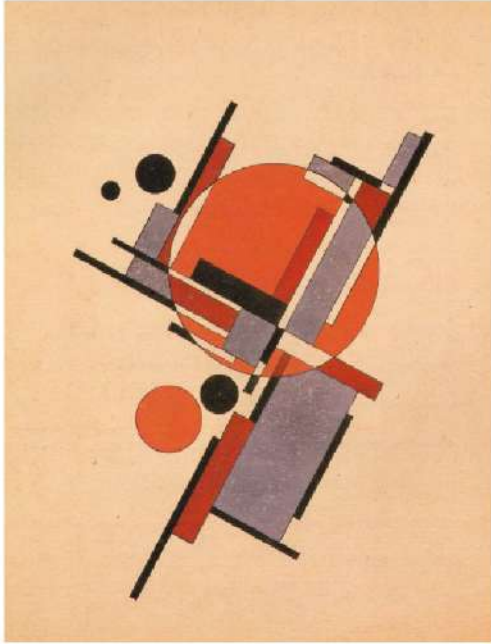
Intersection of planes
Thaomy Pham



Grids
Thao My Pham

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

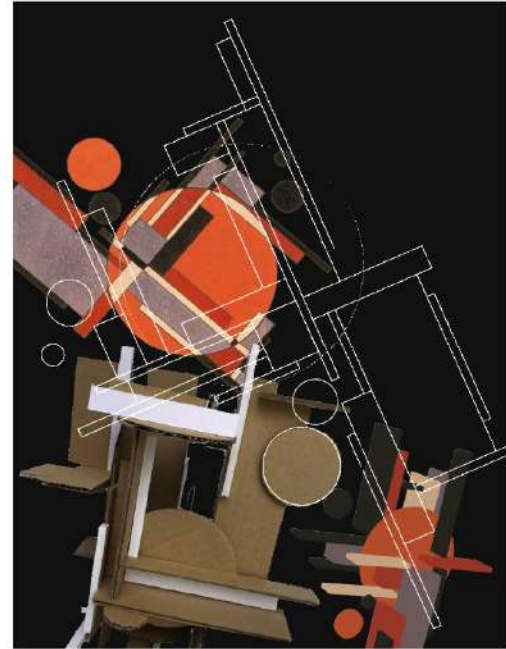
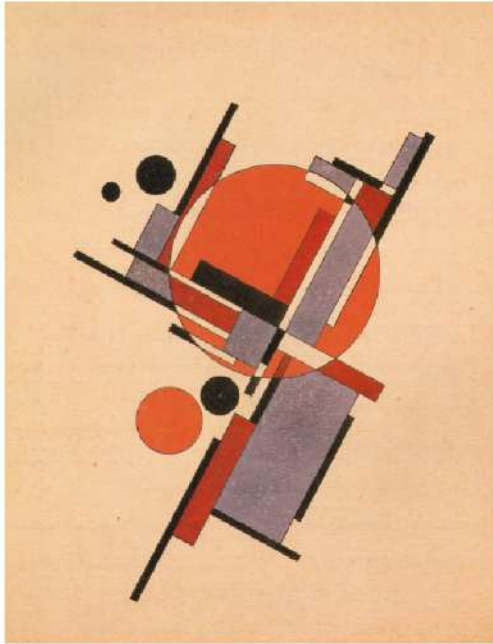
WEEK 3



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

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

WEEK 3

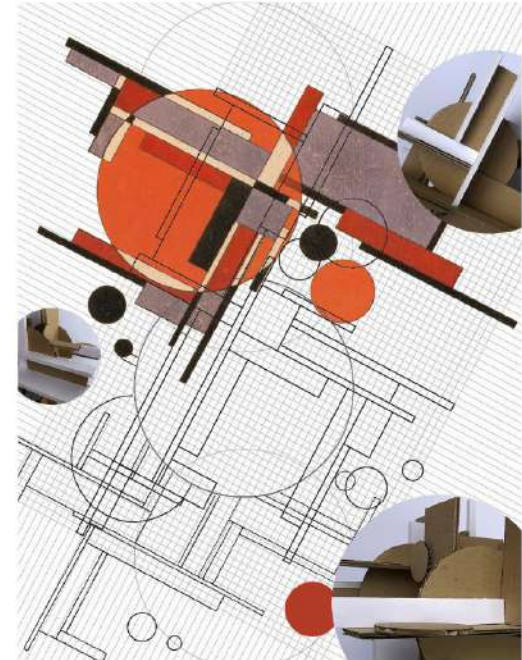
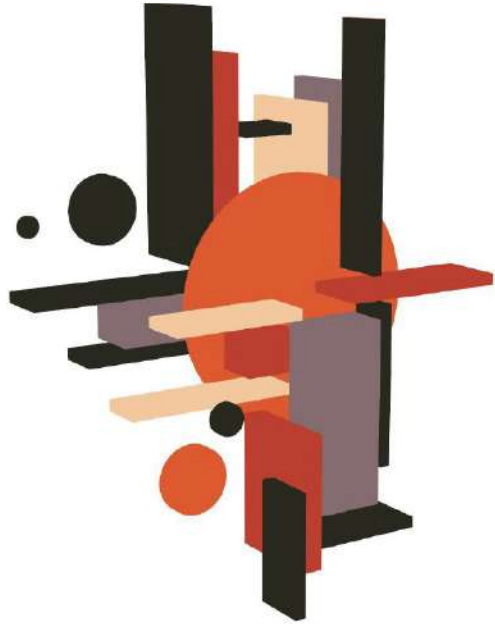


Formless
Elemental, functional, open
Thaomy Pham

DRAWING A1.3 TRIPTYCH LAYOUT 3

WEEK 3

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

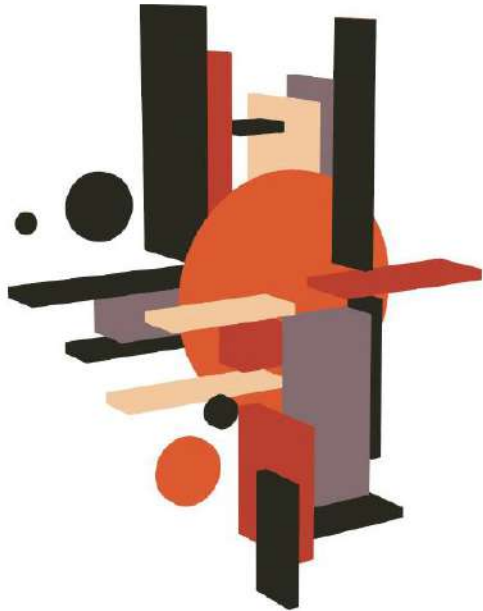


Perpendicular Construction
Anti-cubic, open, elemental
Thaomy Pham

DRAWING A1.3 TRIPTYCH LAYOUT 4

WEEK 3

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

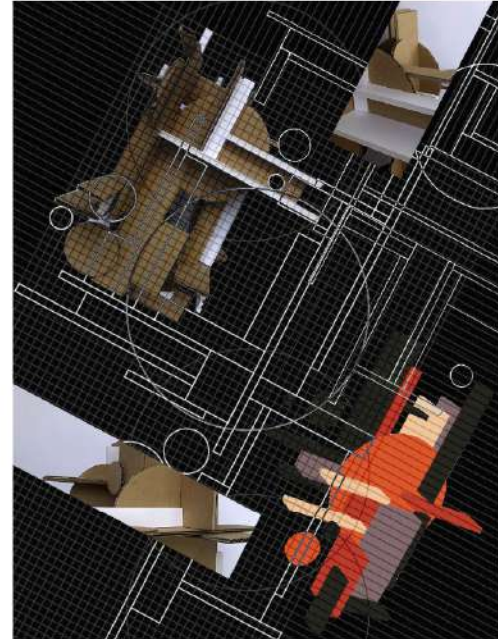
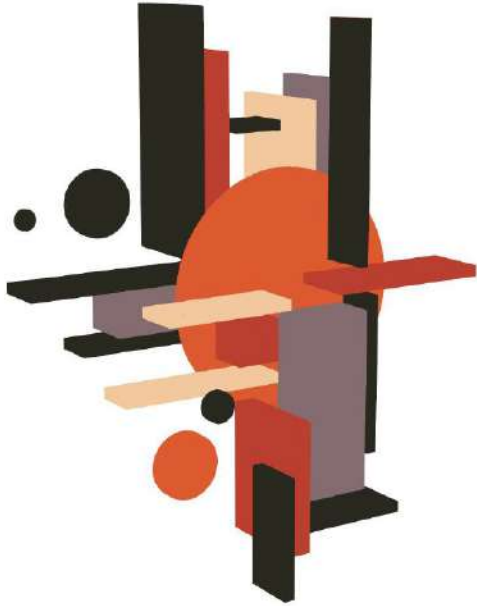


Intersection of Planes
Anti-decorative, functional, anti-cubic
Thaomy Pham

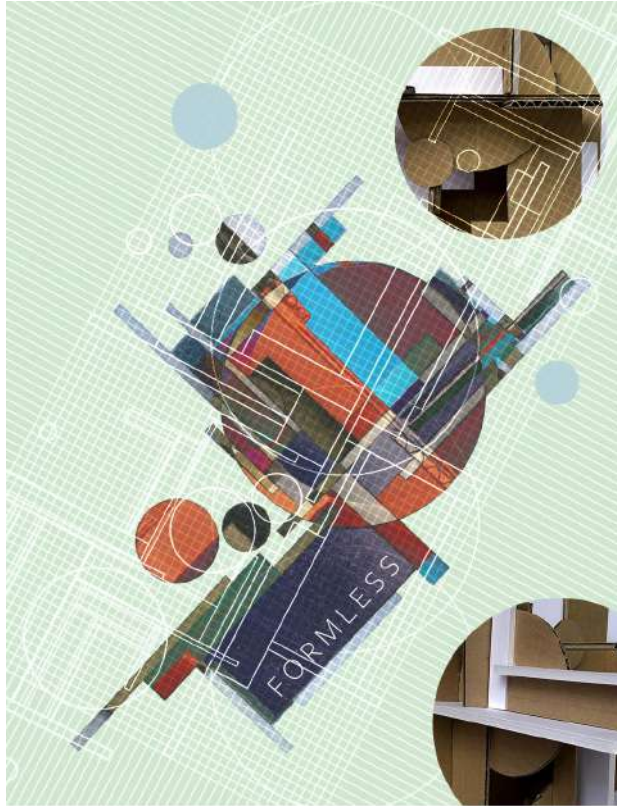
DRAWING A1.3 TRIPTYCH LAYOUT 5

WEEK 3

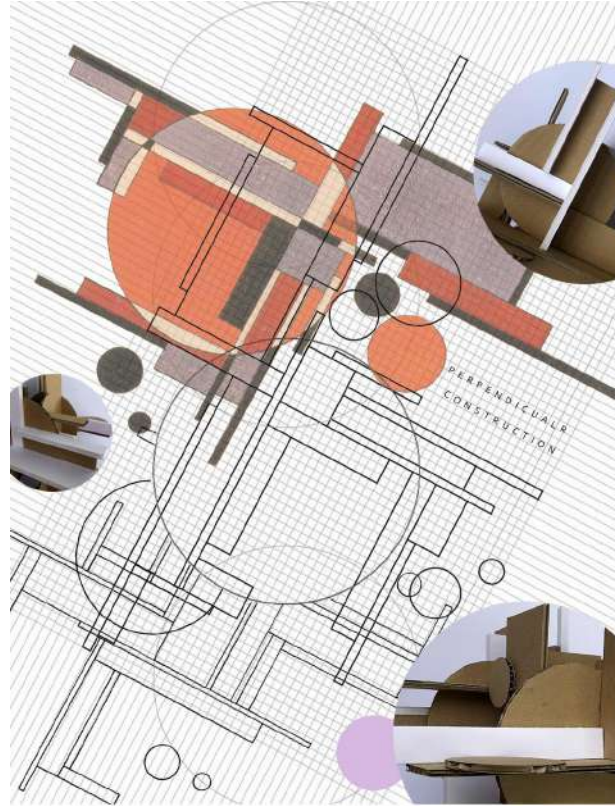
(Interpretative drawing, Model photo 5, Bitmap collage 5)



Grids
Formless, elemental, open
Thaomy Pham



Anti-cubic
Thomy Pham



Perpendicular Construction
Thomy Pham

TUTORIAL B3

ABSENT STRUCTURES: A DRAWING FROM BAUHAUS

WEEK 3

Gertrud, Arndt, Parallele Verbunden.
Drawing for the course of Paul Klee, Bauhaus, Weimar, 1924.

Scale 2:511

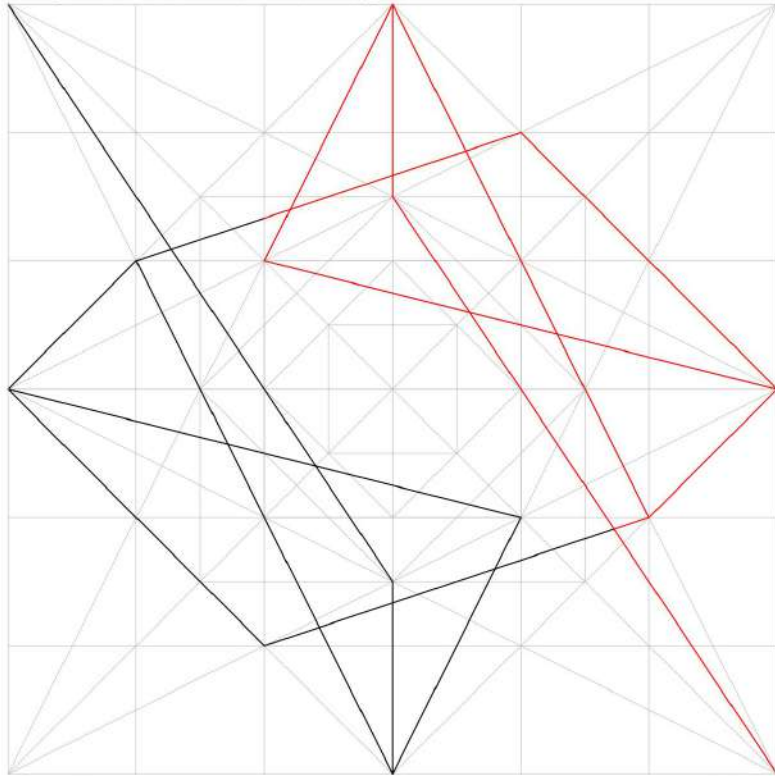


FIGURE: Black, continuous, 10 pt
FIGURE: Black, continuous, 10 pt
FIGURE: Black, continuous, 10 pt

FIGURE: Black, continuous, 10 pt

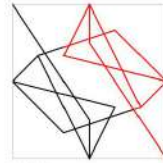


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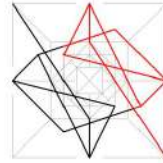


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FIGURE: Black, continuous, 10 pt

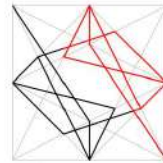


FIGURE: Black, continuous, 10 pt
FIGURE: Black, continuous, 10 pt
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FIGURE: Black, continuous, 10 pt

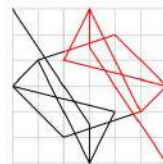
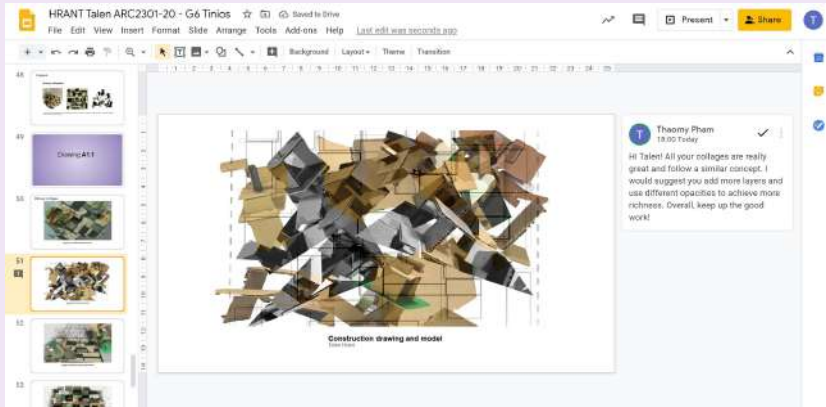
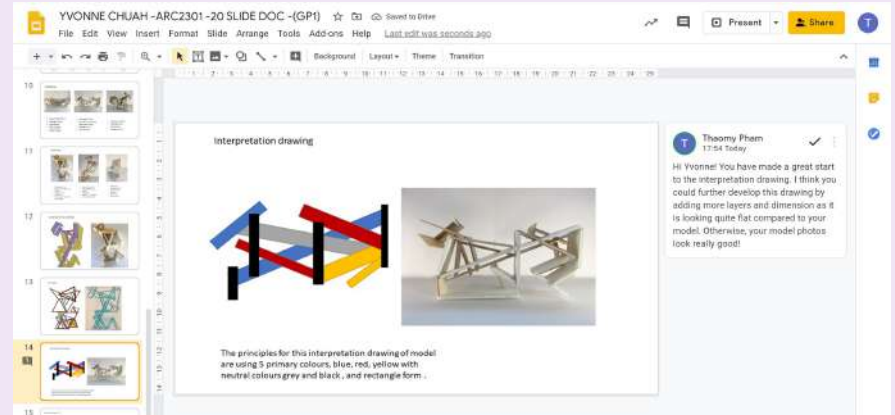
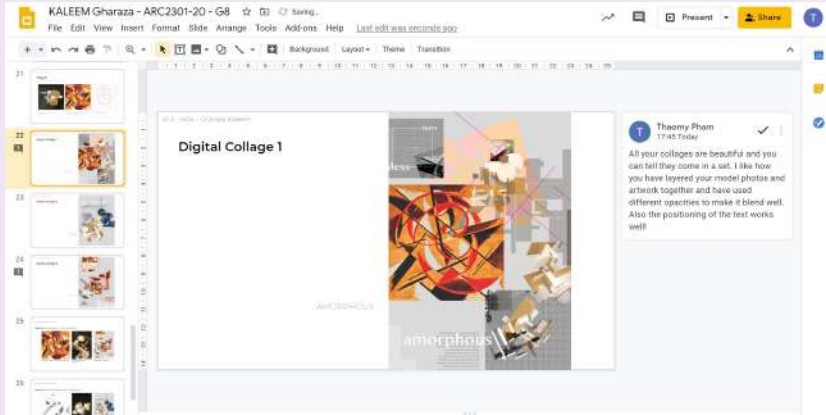


FIGURE: Black, continuous, 10 pt
FIGURE: Black, continuous, 10 pt
FIGURE: Black, continuous, 10 pt

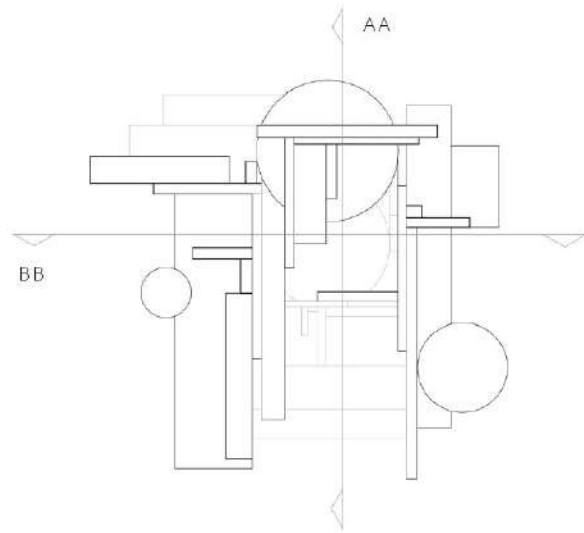
FIGURE: Black, continuous, 10 pt

FEEDBACK

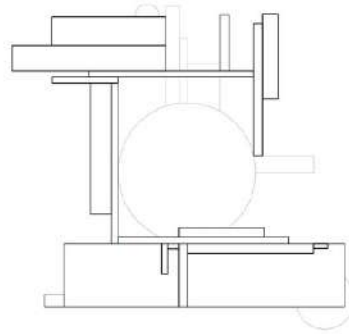
WEEK 3



WEEK 4



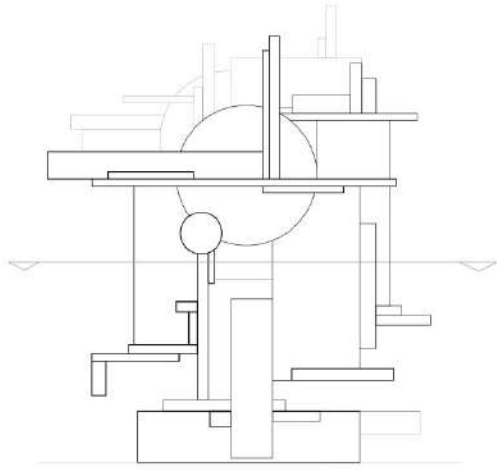
TOP VIEW



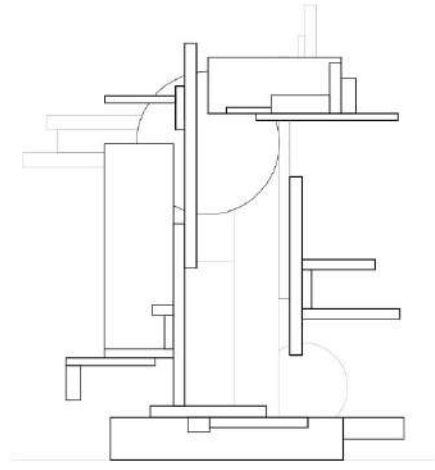
PLAN



Neoplastic principle: Openness



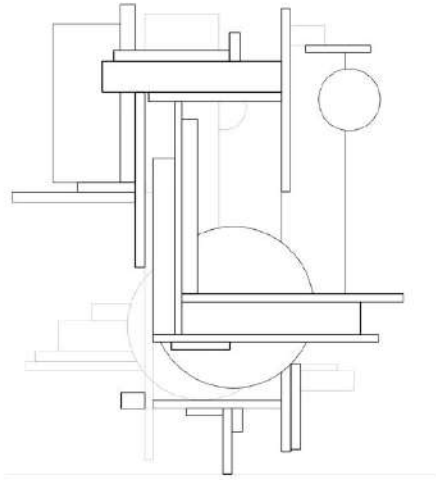
FRONT ELEVATION



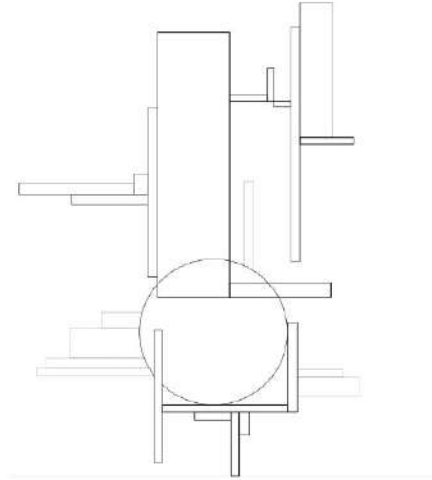
SECTION AA



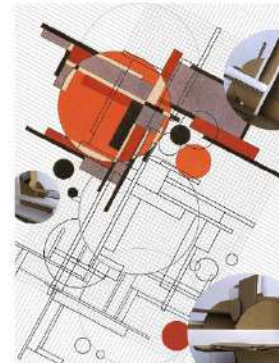
Neoplastic principle: Formless



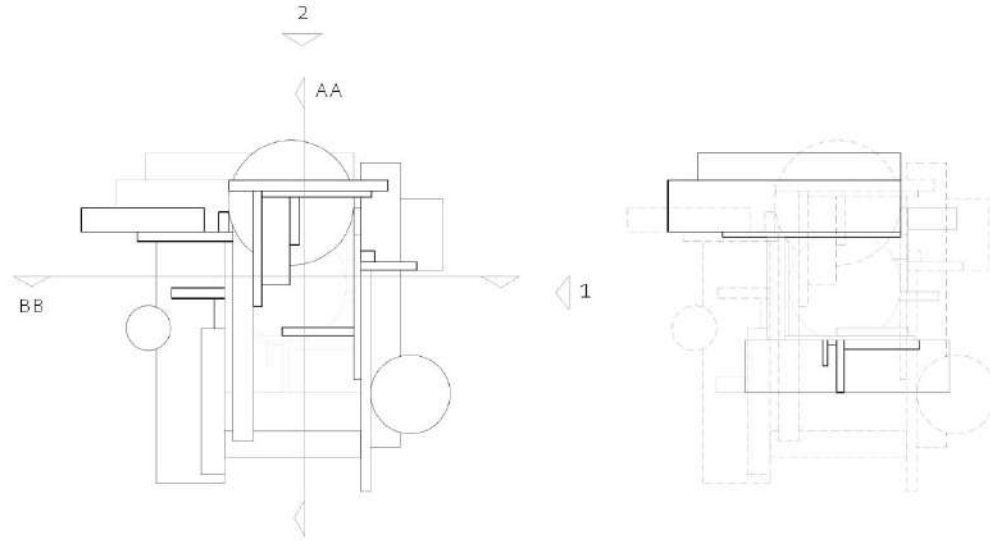
SIDE ELEVATION



SECTION BB



Neoplastic principle: Anti-cube



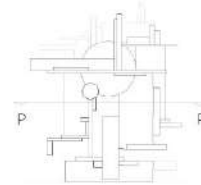
TOP VIEW

PLAN

Neoplastic principle: Openness

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

Thaomy Pham



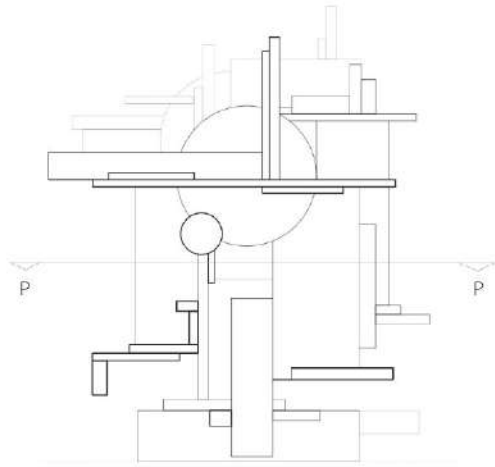
Schematic projection
Elevation 1



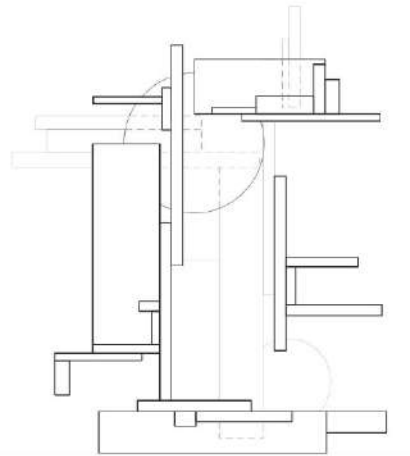
Iakov Chernikhov, Suprematist
Composition (1922)



Collage 1



FRONT ELEVATION 1

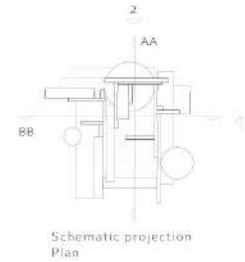


SECTION AA

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



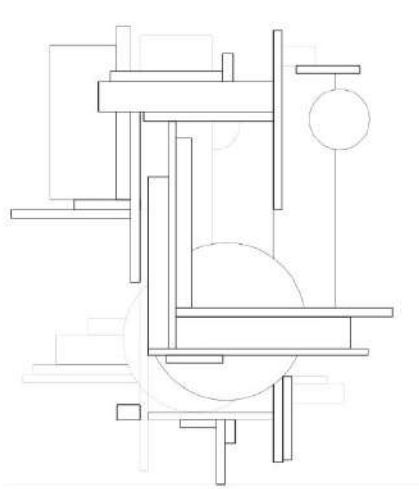
Schematic projection
Plan



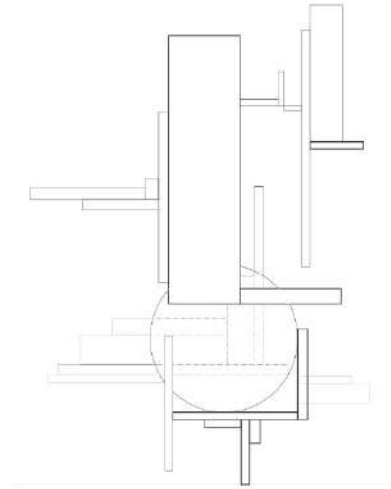
Iakov Chernikhov, Suprematist
Composition (1922)



Model photo



SIDE ELEVATION 2

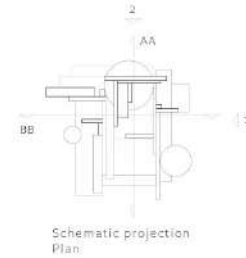


SECTION BB

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)

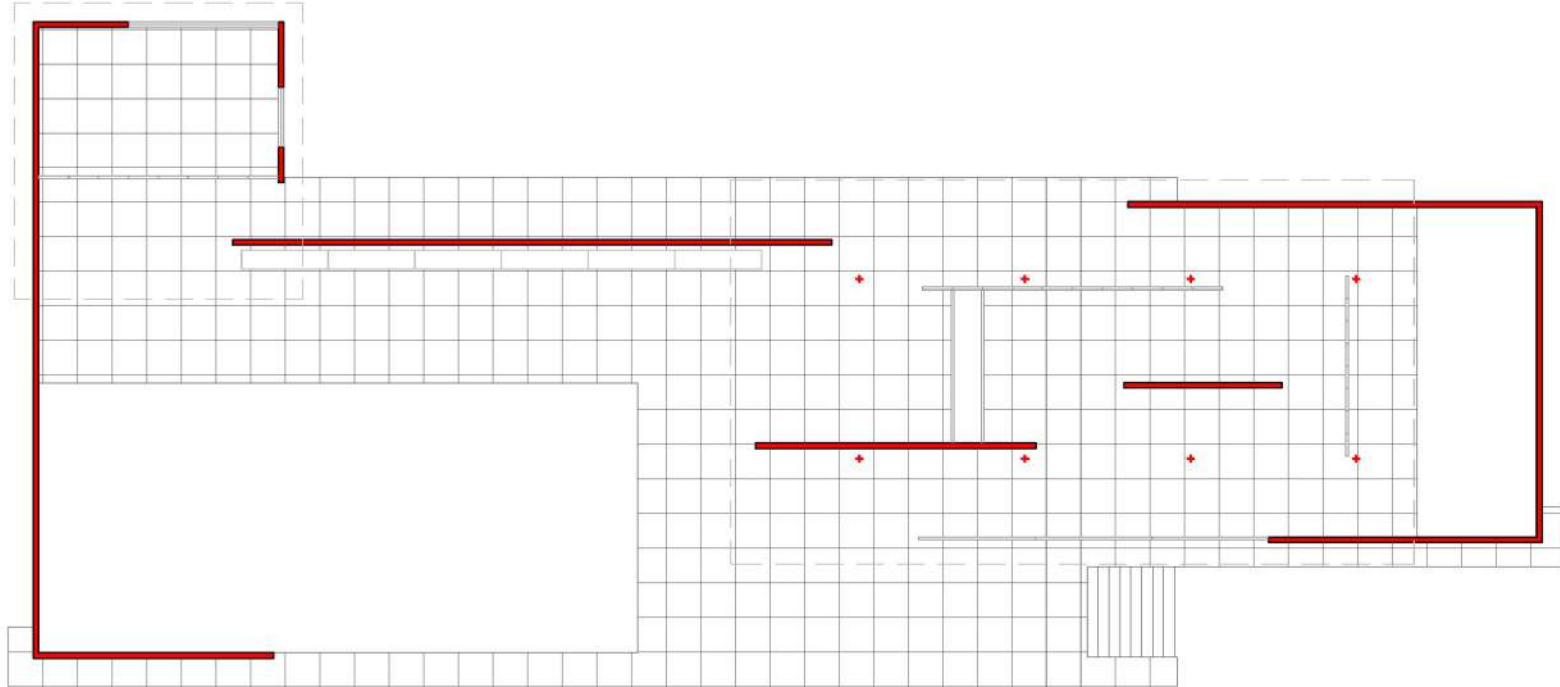


Collage 2

TUTORIAL B4

WEEK 4

THE BARCELONA PAVILION, MILES VAN DER ROHE, 1920



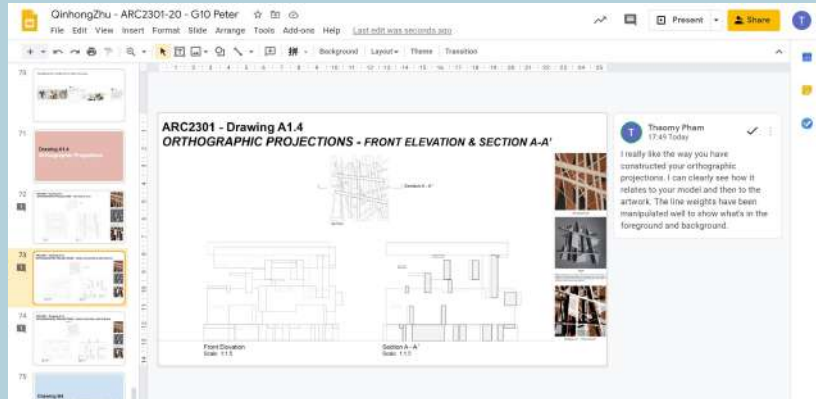
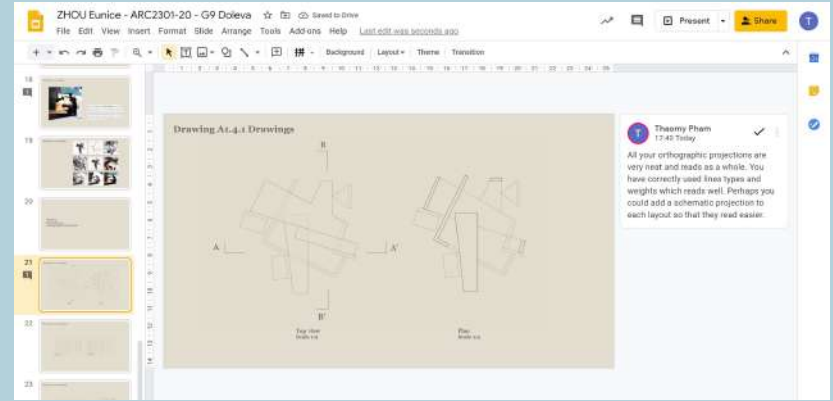
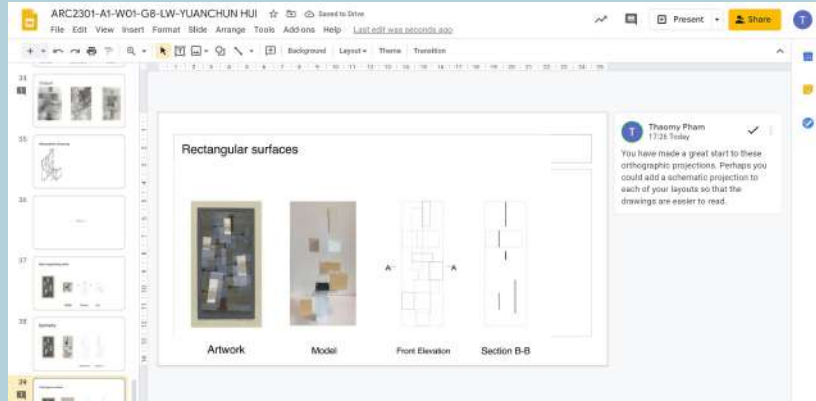
The Barcelona Pavilion *Mies Van Der Rohe*, 1920
The Orthogonal Geometry

PLAN VIEW @ SCALE 1:50

Thaomy Pham
Tutor: Liz Watt
Group: 8
Date: 03/09/2020

FEEDBACK

WEEK 4



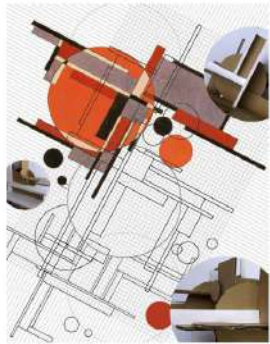
WEEK 5



Iakov Chernikhov, Suprematist Composition (1922)

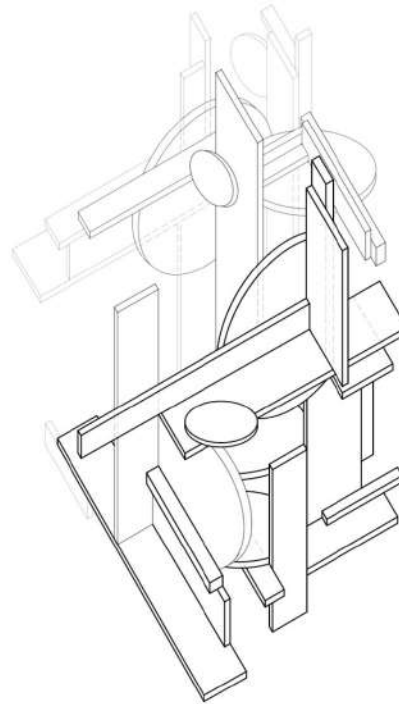


Model photo



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

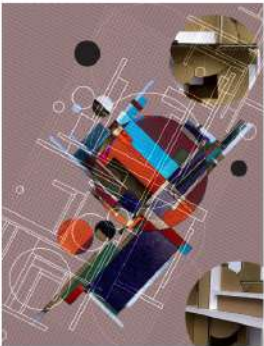


Iakov Chernikhov, Suprematist
Composition (1922)

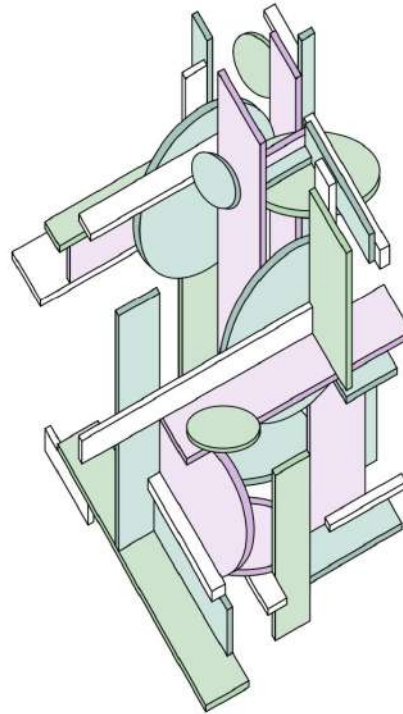


Model photo

"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, ect.) centrifugally from the centre of the cube outwards."



Collage 2



OBLIQUE PROJECTION
COLOUR PLAN



Iakov Chernikhov, Suprematist Composition (1922)

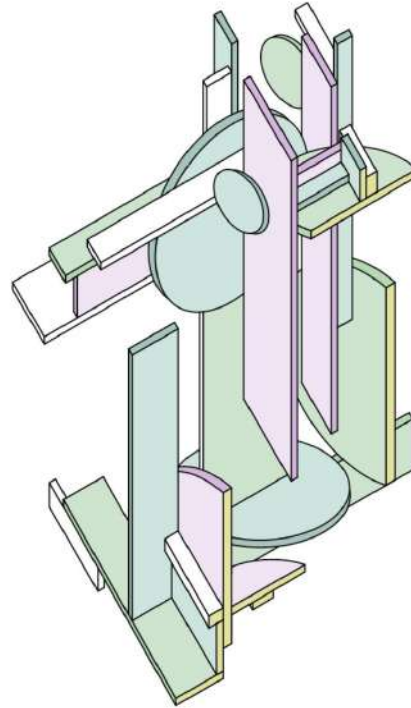


Model photo

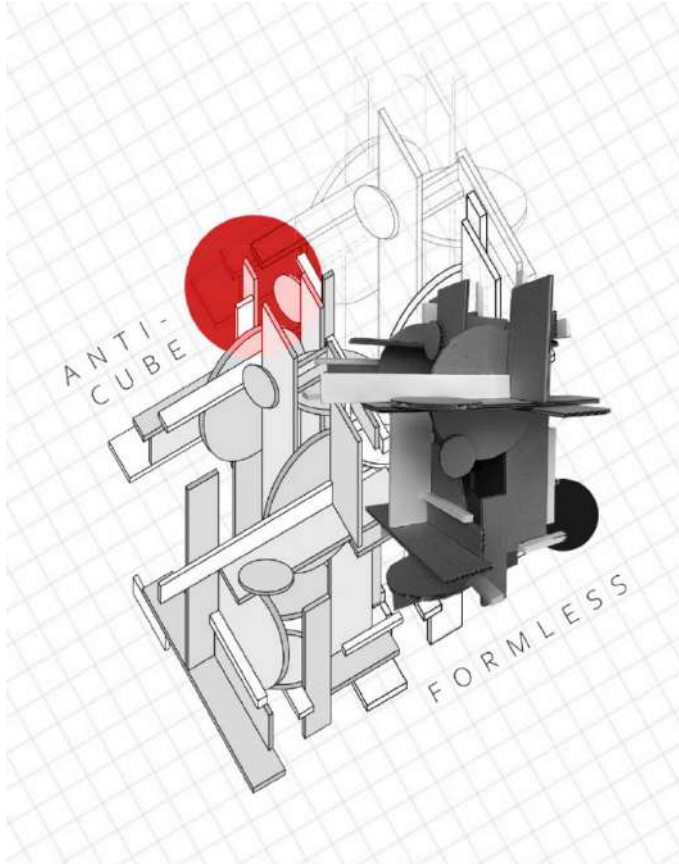


Collage 3

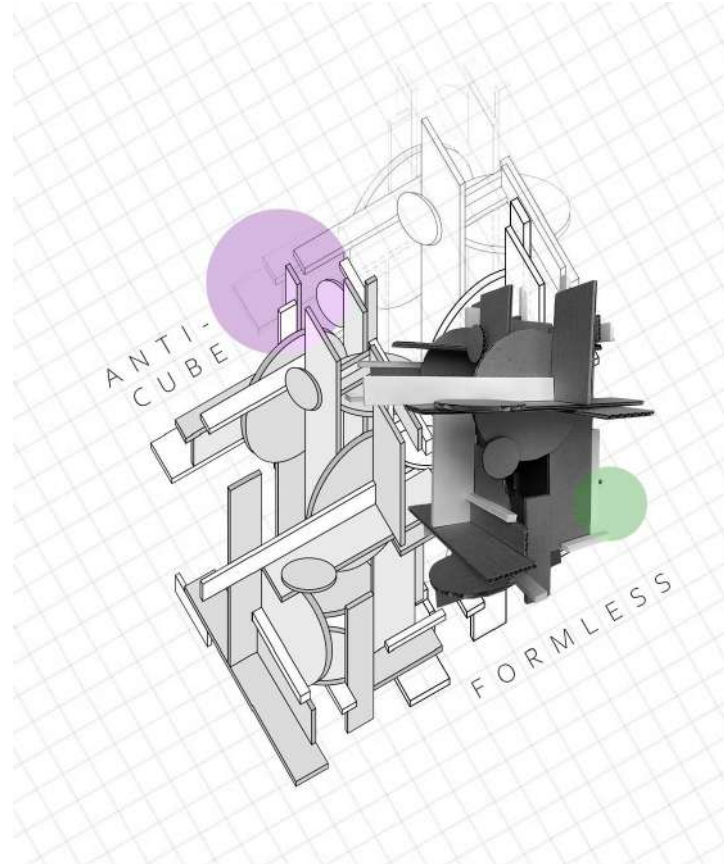
"The new architecture is **formless** and yet exactly defined; that is to say, it is not subject to any fixed aesthetic formal type. It has no mould in which it produces the functional surfaces arising out of practical living demands."



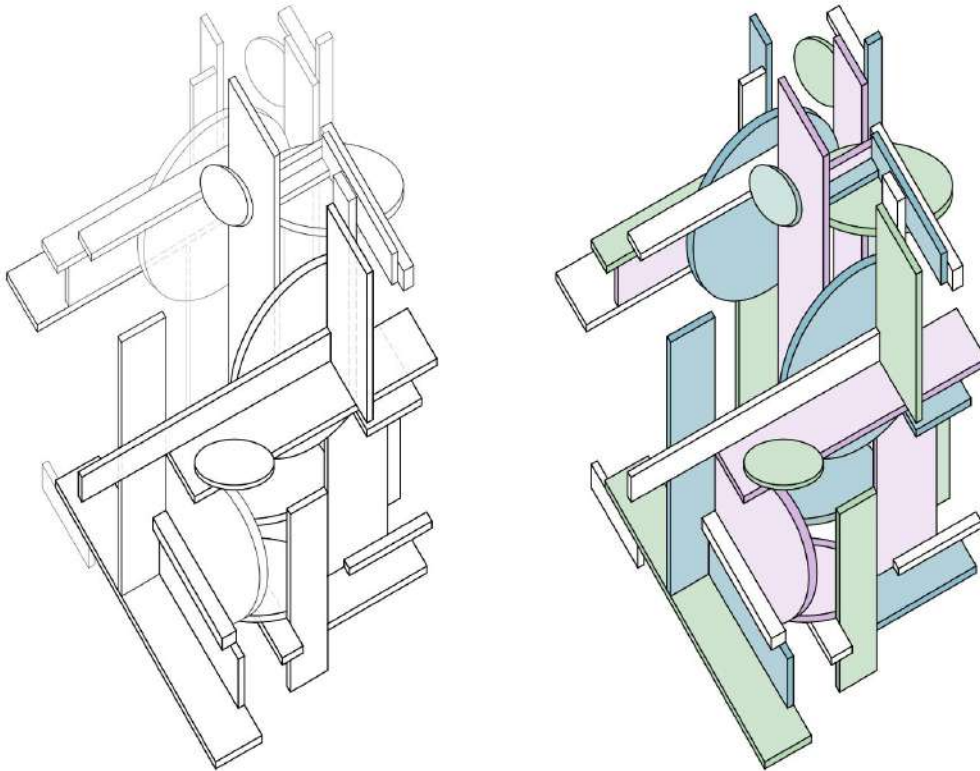
OBLIQUE PROJECTION
SECTION CUT



Original



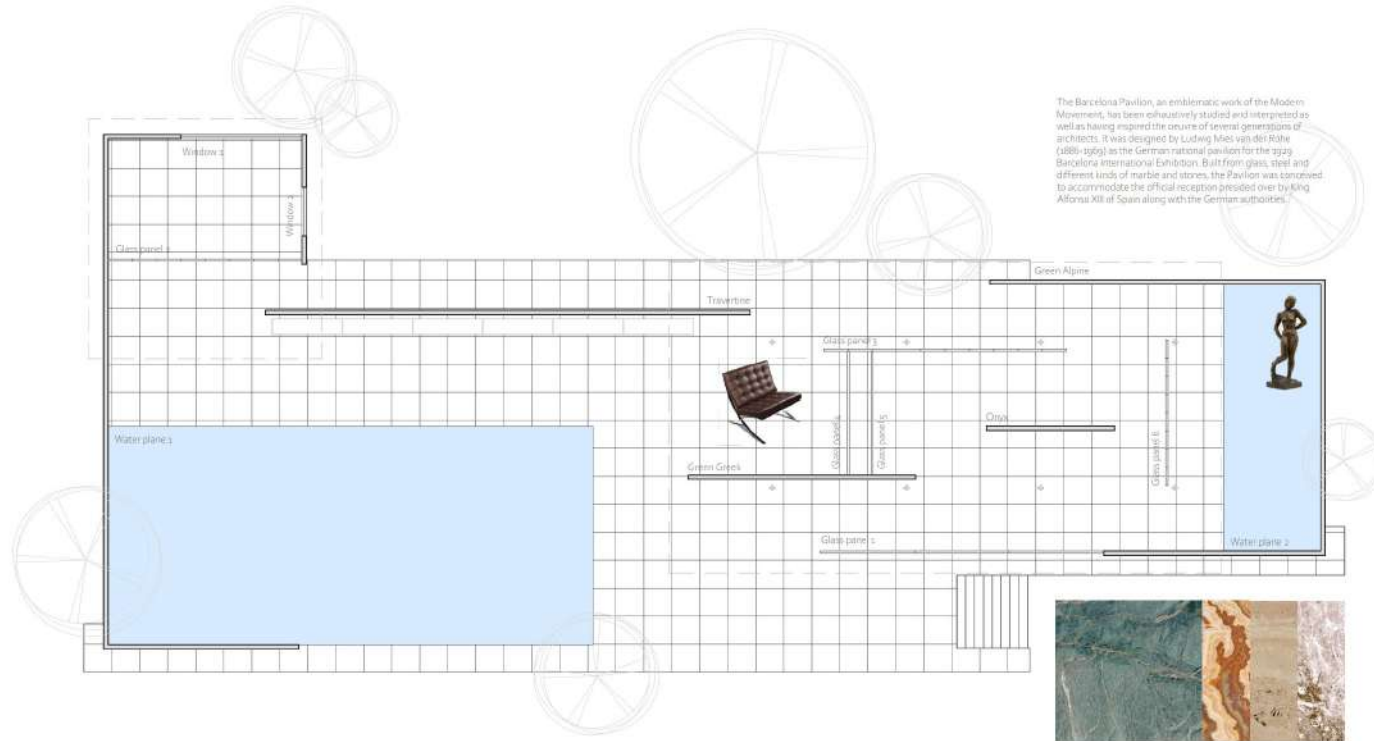
Revised after choosing colour palette



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.

THE BARCELONA PAVILION, MILES VAN DER ROHE, 1920

WEEK 5



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

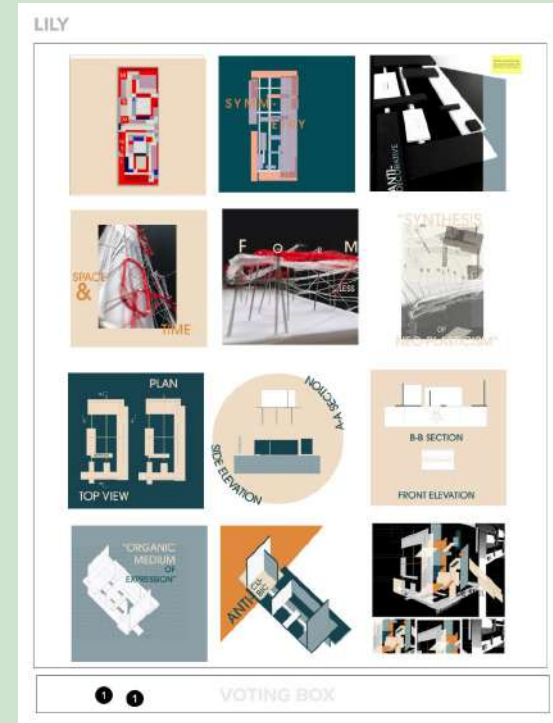
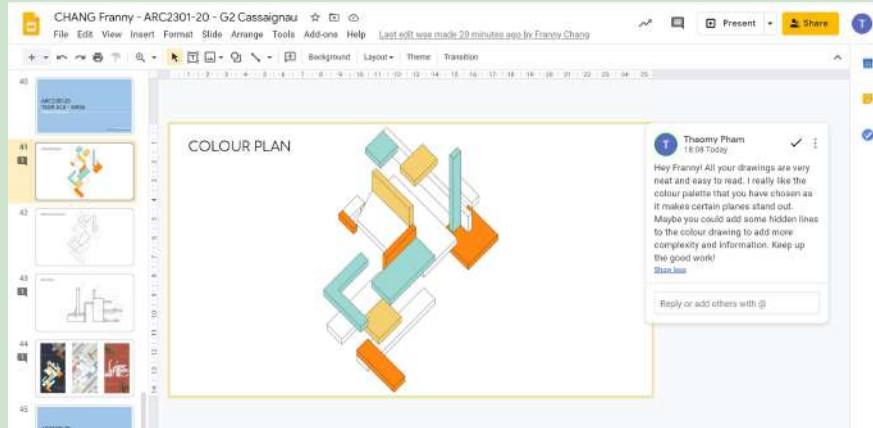
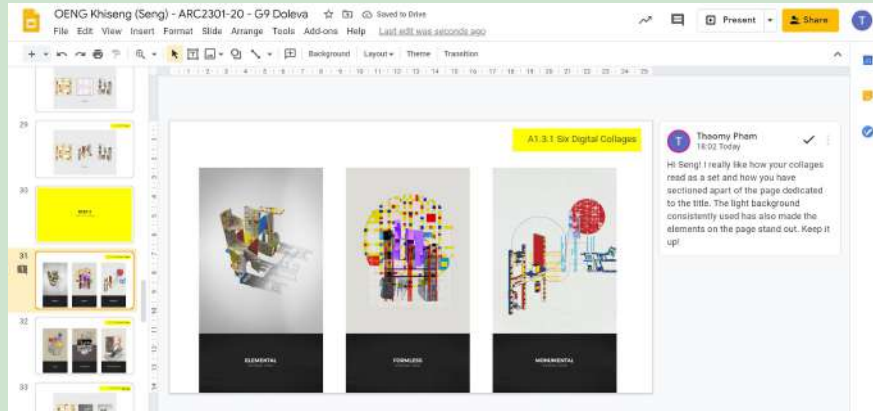
PLAN VIEW @ SCALE 1:50

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

ThaoMy Pham
Tutor: Liz Watt
Group: 8
Date: 05/09/2020

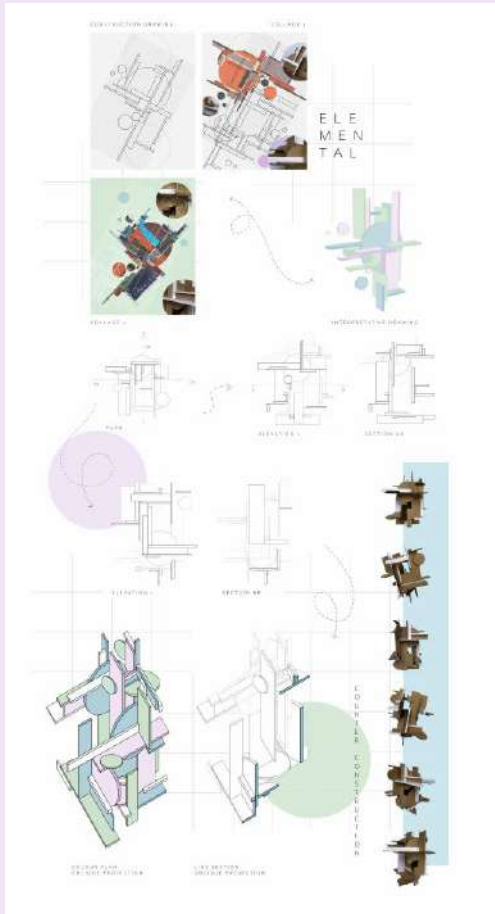
FEEDBACK

WEEK 5



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

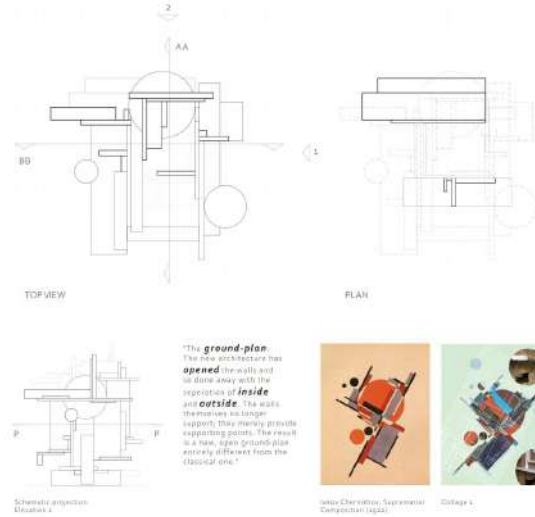


Feedback: Use less drawings on the panel as it looks too crowded at the moment. Also watch out for decorative elements such as the circles and experiment with more colours in the layouts.

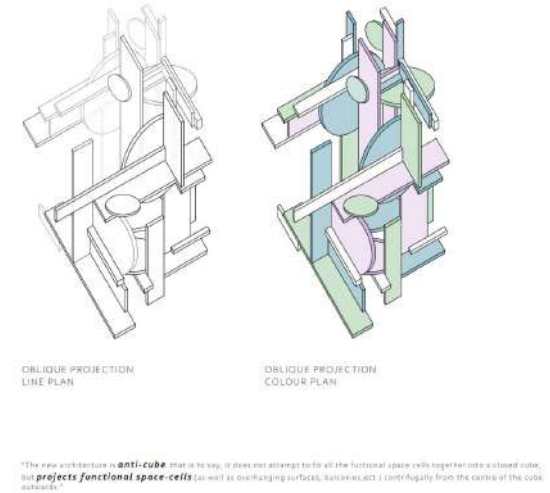
DRAWING A1.6 ARTWORK

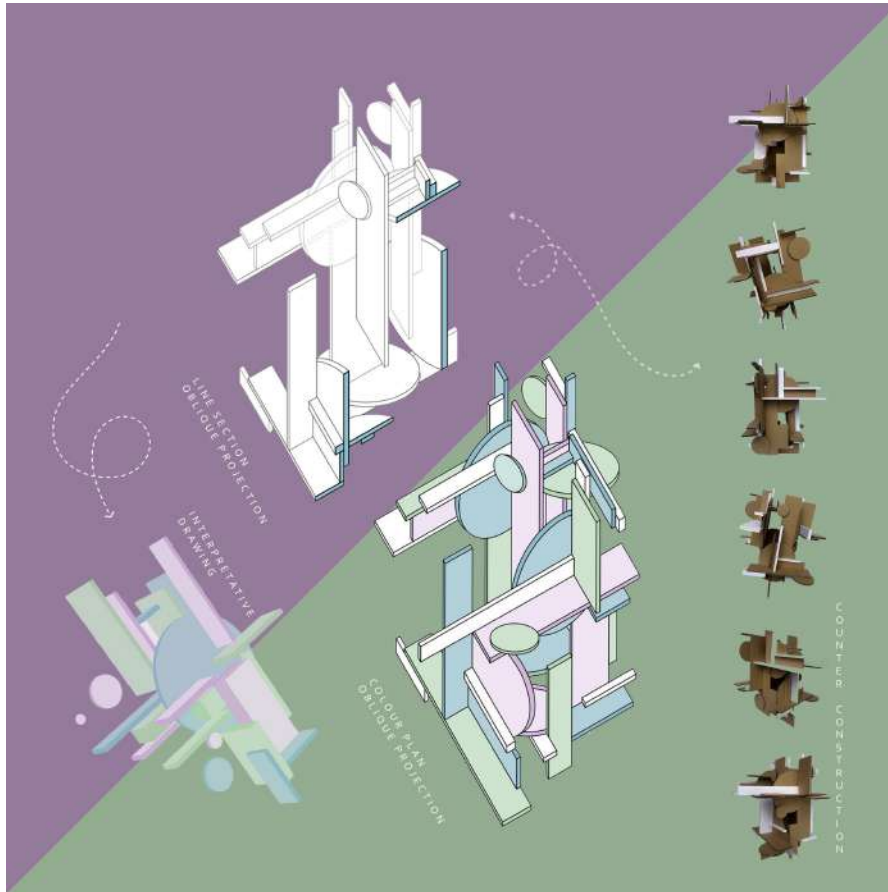


DRAWING A1.6 ORTHOGRAPHIC PROJECTION



DRAWING A1.6 OBLIQUE PROJECTION



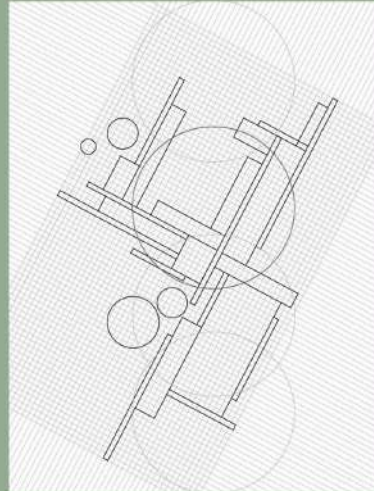


DRAWING A1.6 ARTWORK

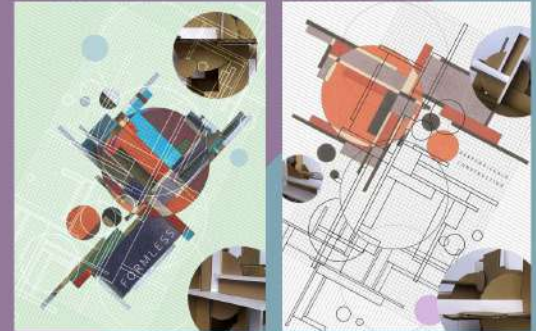


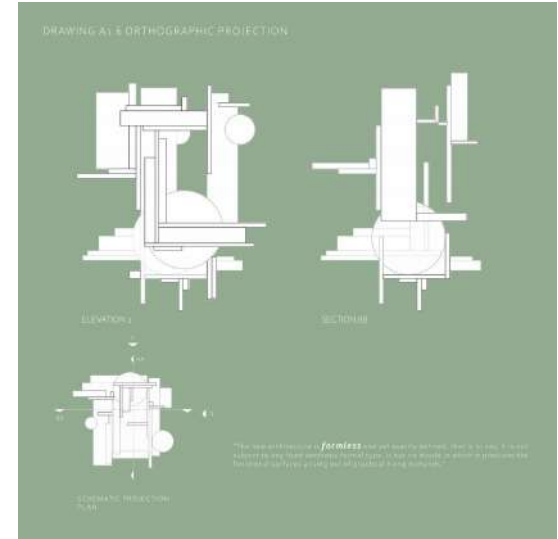
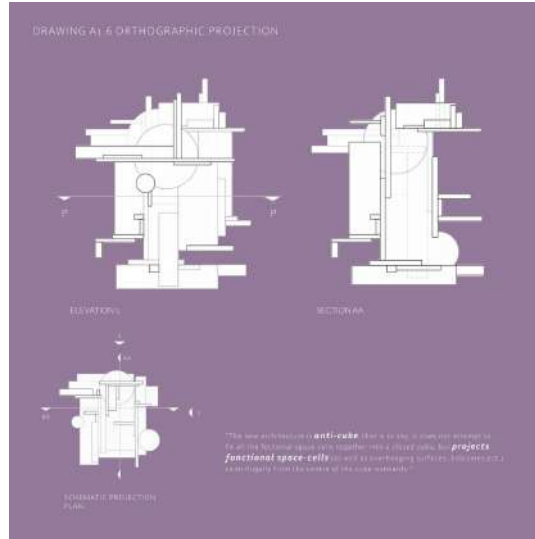
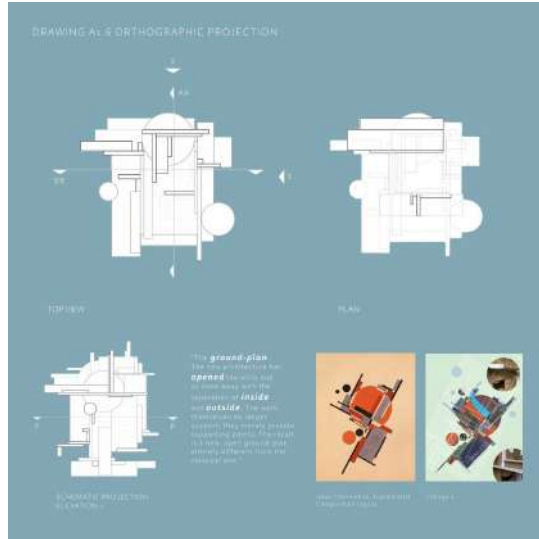
Iakov Chernikhov, Suprematist
Composition (1922)

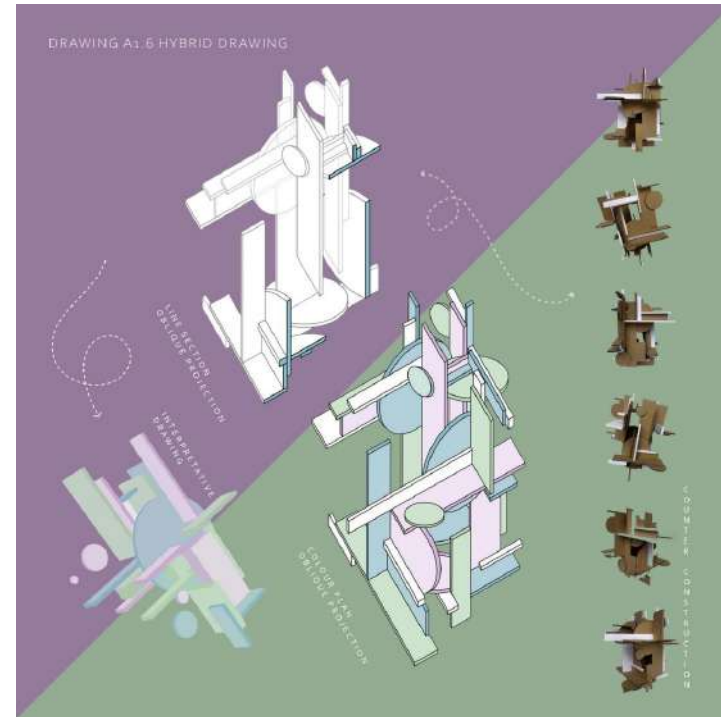
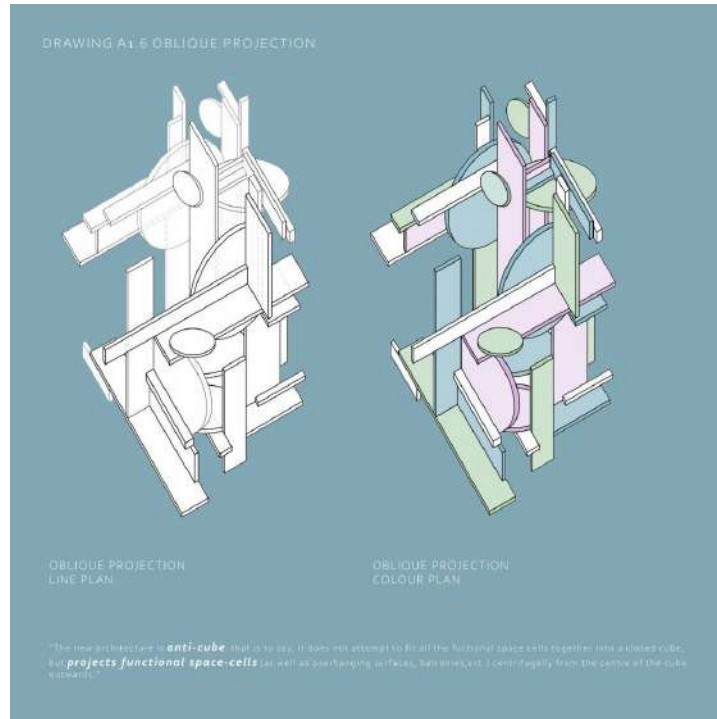
DRAWING A1.6 CONSTRUCTION DRAWING



DRAWING A1.6 COLLAGE 1 & 2

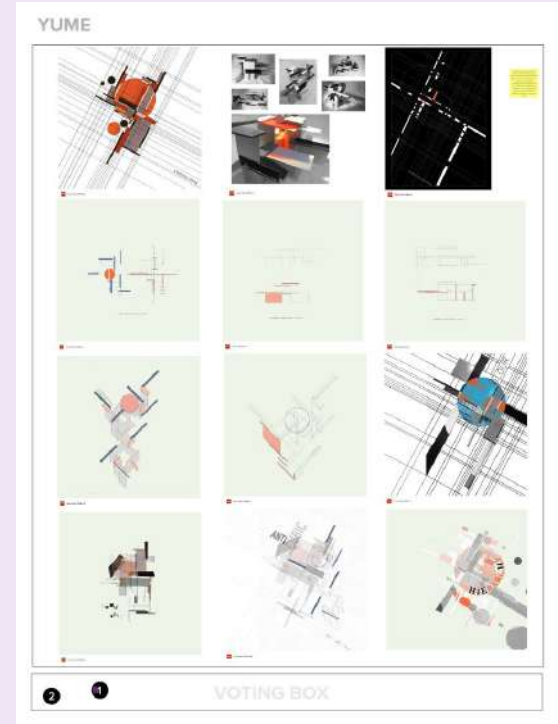
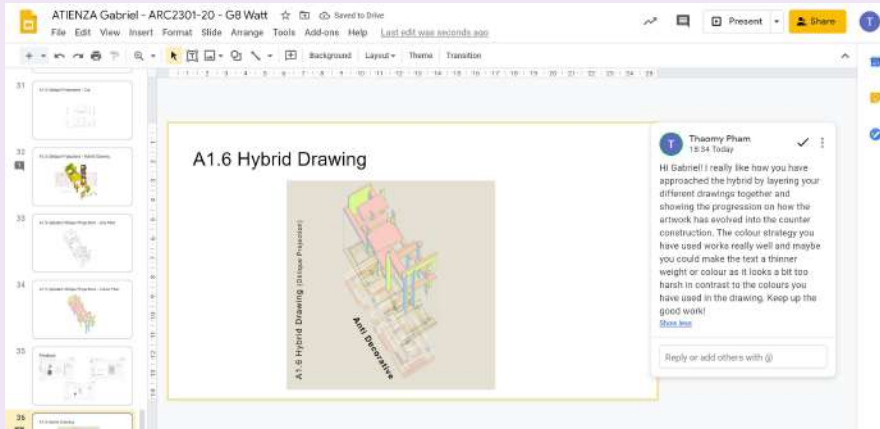
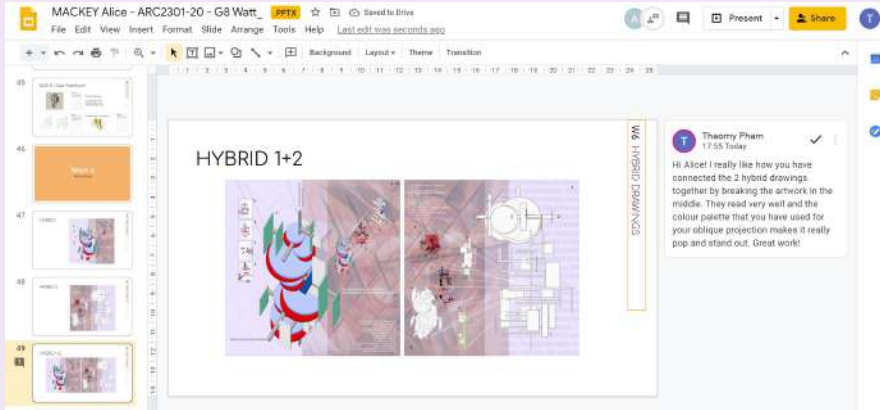






FEEDBACK

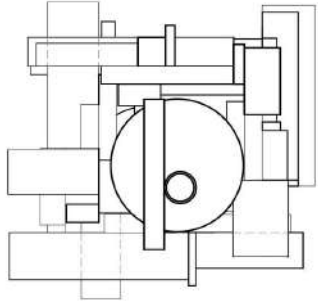
WEEK 6



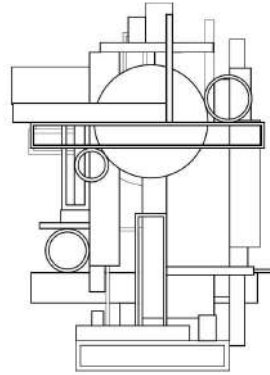
I like your chose of soft colours as the background works well with some layouts. But for some drawings such as your orthographic drawings, the drawing gets lost as the line weights are too thin. I would suggest to make the planes white to make the drawing stand out more.

WEEK 9

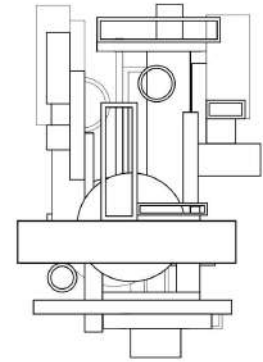
DRAWING A2 ORTHOGRAPHIC PROJECTIONS



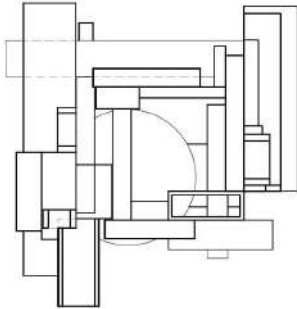
TOP VIEW



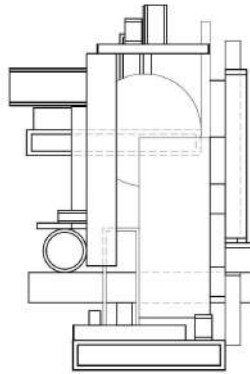
ELEVATION 1



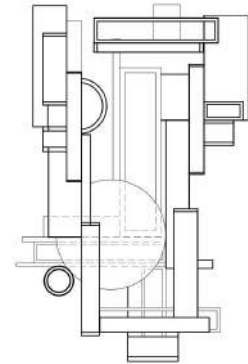
ELEVATION 2



PLAN

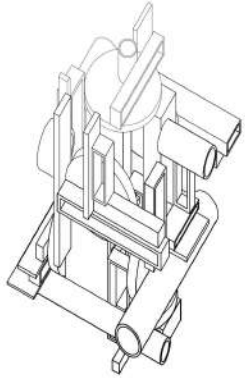


SECTION AA

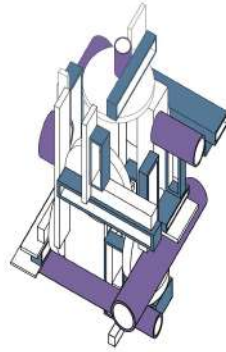


SECTION BB

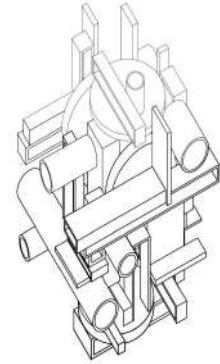
DRAWING A2 OBLIQUE PROJECTIONS



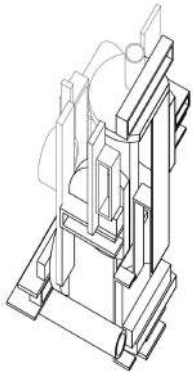
LINE PROJECTION 1



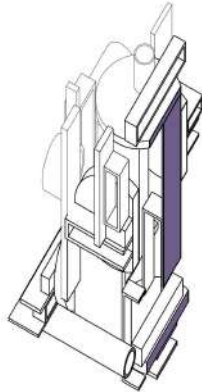
COLOUR PROJECTION 1



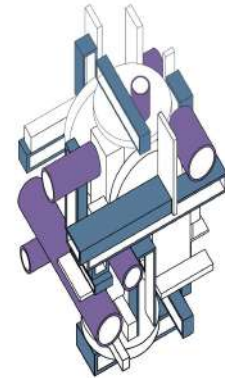
LINE PROJECTION 2



LINE PROJECTION 1 SECTION



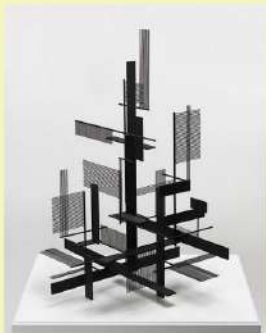
COLOUR PROJECTION 1 SECTION



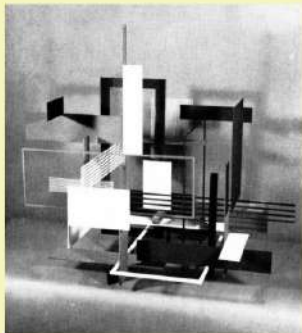
COLOUR PROJECTION 2

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.



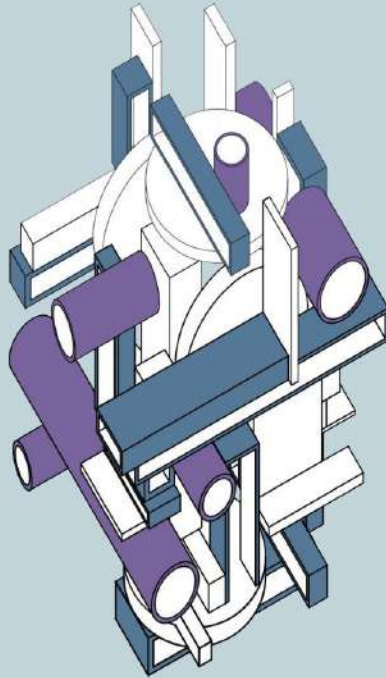
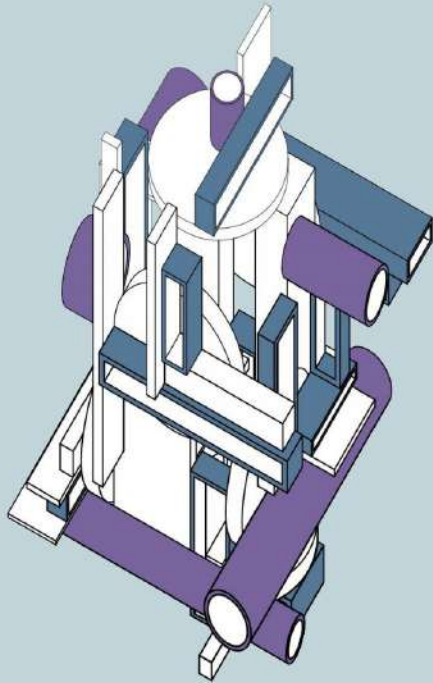
The artwork by Jean Albert Gorin (1899-1981) stood out to me as it includes circles and linear planes much like my chosen artwork (Iakov Chernikhov, Suprematist Composition (1922)). Also I am able to detect voids when the linear lines touch the circle and changes to white when it overlaps.



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

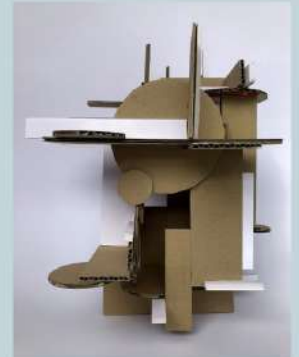
PLAN OBLIQUE PROJECTIONS



"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."



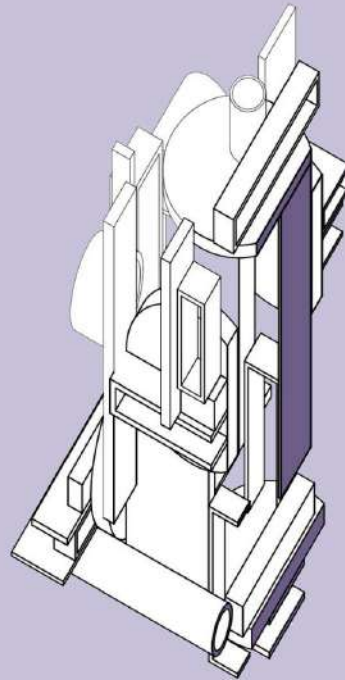
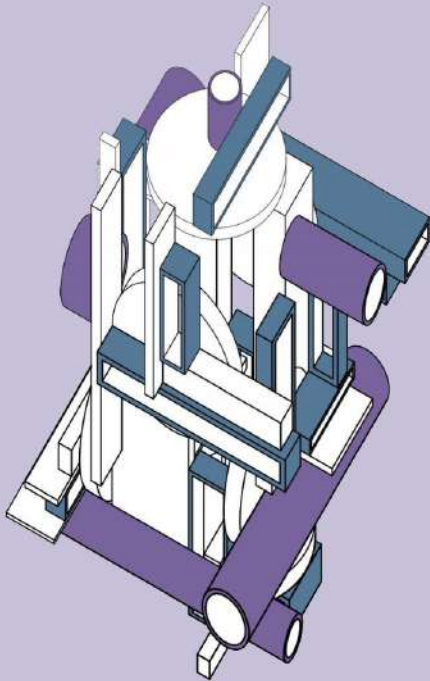
Iakov Chernikhov, Suprematist Composition (1922)



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, ect.) centrifugally from the centre of the cube outwards."



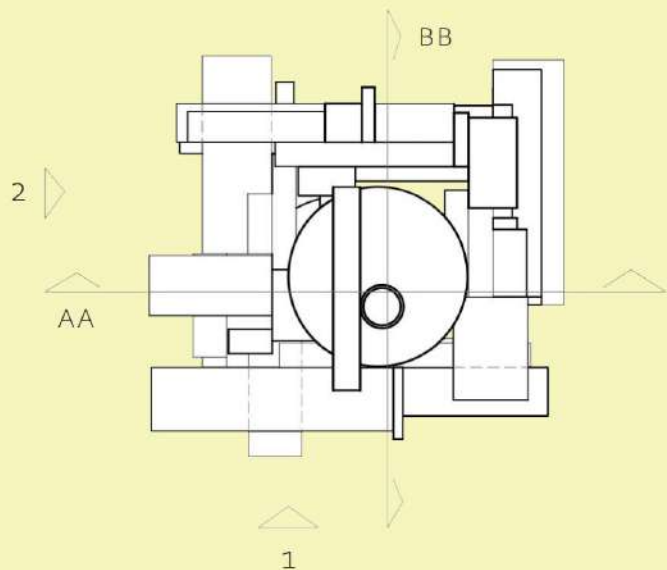
Iakov Chernikhov, Suprematist Composition (1922)



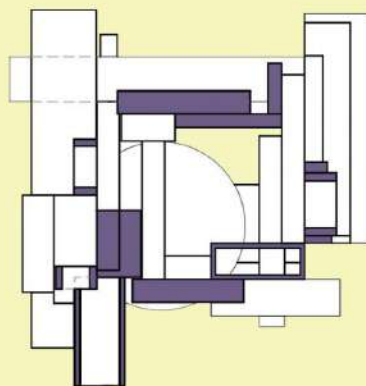
Model photo

DRAWING A2 PANEL 4

ORTHOGRAPHIC PROJECTIONS

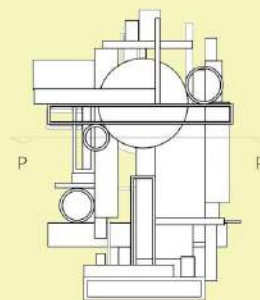


TOP VIEW

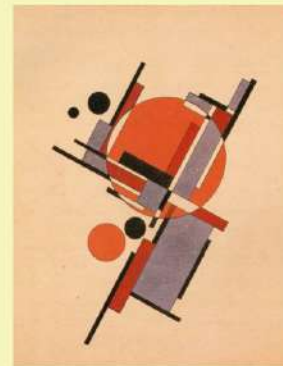


PLAN

"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



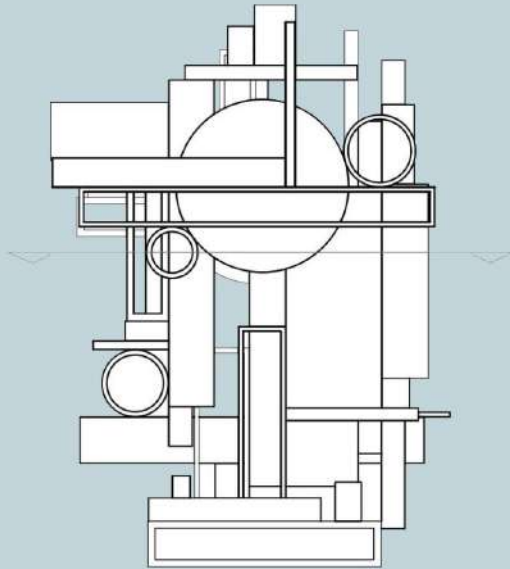
Iakov Chernikhov, Suprematist Composition (1922)



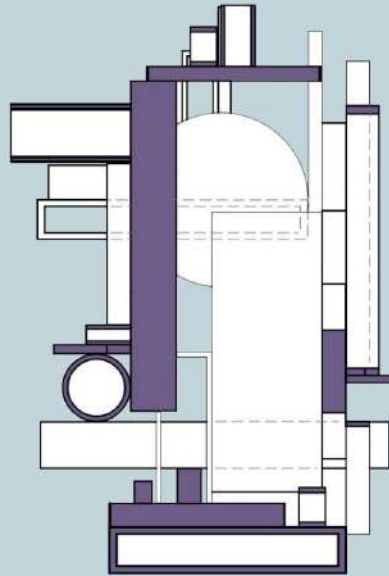
Model photo

DRAWING A2 PANEL 5

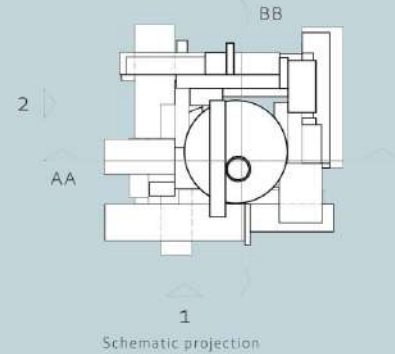
ORTHOGRAPHIC PROJECTIONS



ELEVATION 1



SECTION AA

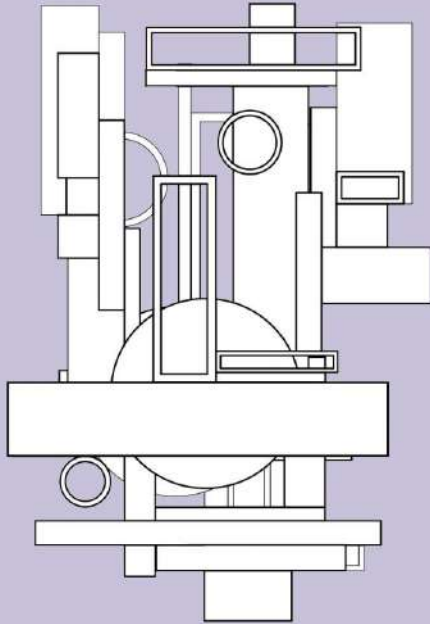


Iakov Chernikhov, Suprematist Composition (1922)

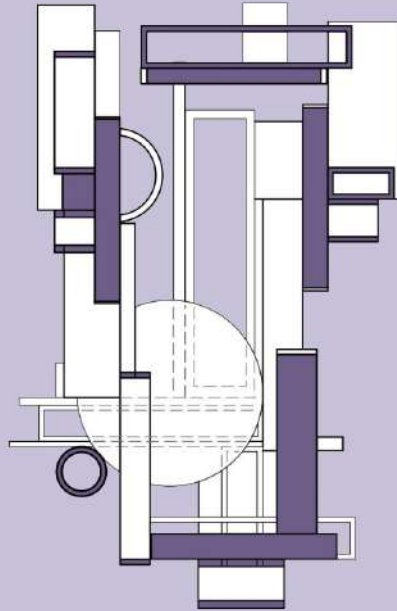
"The new architecture is **elemental**, that is to say, it develops out of the elements of building in the widest sense. These elements - such as function, mass, surface, time, space, light, colour, material, ect. - are plastic."

DRAWING A2 PANEL 6

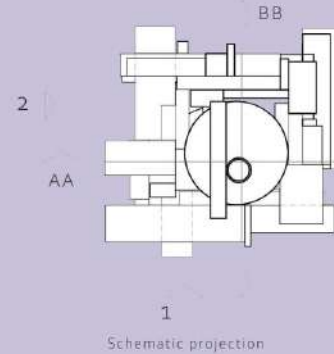
ORTHOGRAPHIC PROJECTIONS



ELEVATION 2



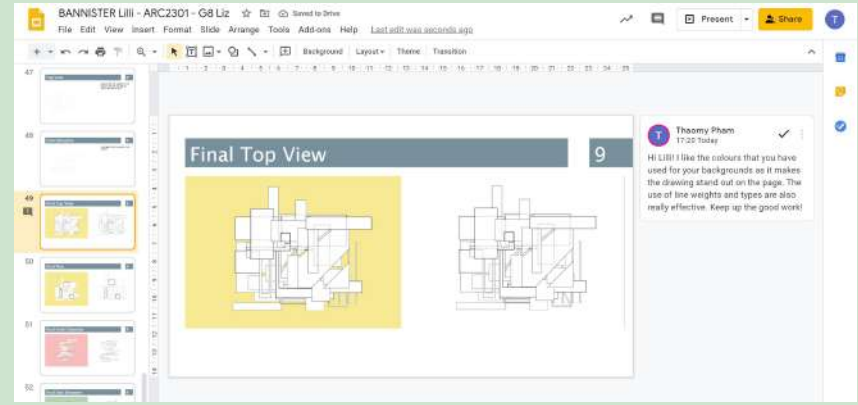
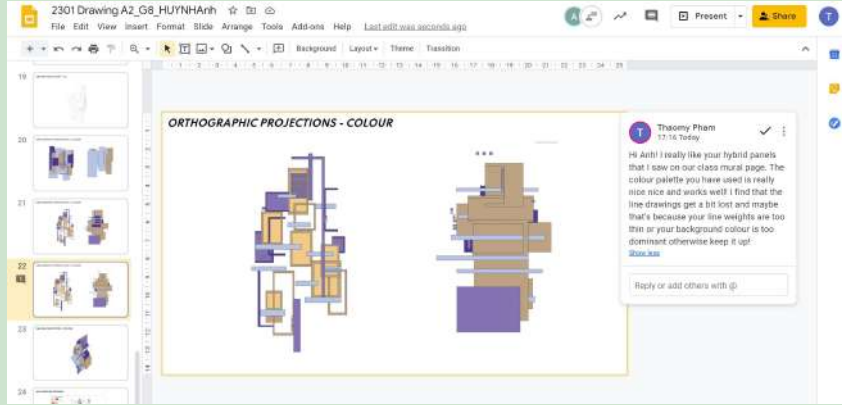
SECTION BB



Iakov Chernikhov, Suprematist Composition (1922)

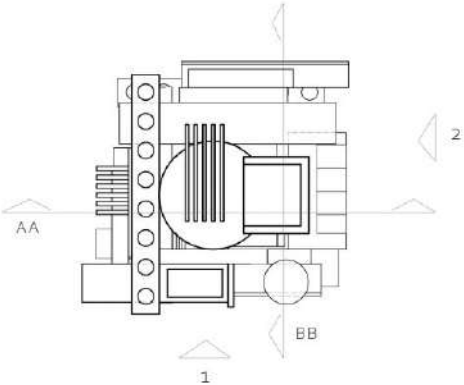
"The new architecture is economic, that is to say, it employs the elemental means as effectively and thriftily as possible and squanders neither these means nor the material."

FEEDBACK

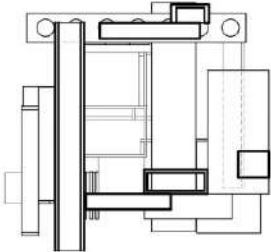


Your counter construction is looking very nice although you could add some more open volumes to create some voids going through the model.

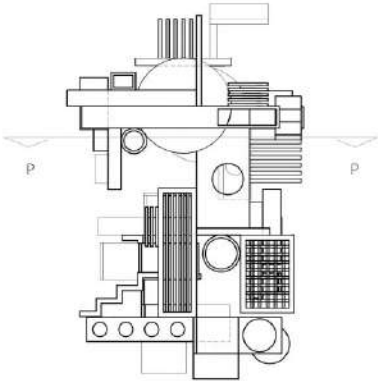
WEEK 10



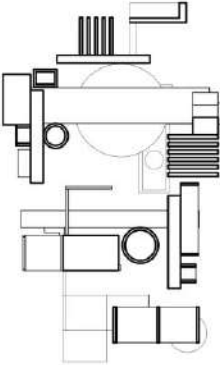
TOP VIEW



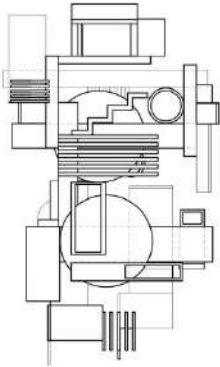
PLAN



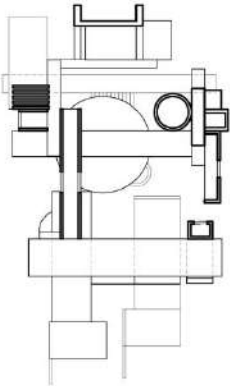
ELEVATION 1



SECTION AA

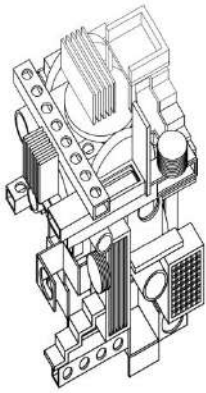


ELEVATION 2

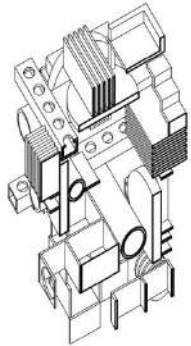


SECTION BB

PLAN OBLIQUE PROJECTIONS

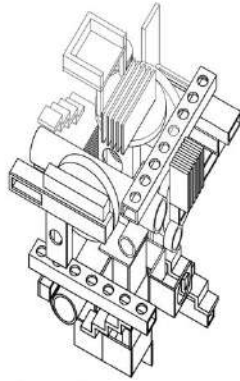


OBlique PPROJECTION 1

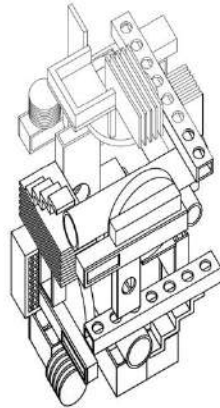


SECTION

PLAN OBLIQUE PROJECTIONS



OBlique PPROJECTION 2



OBlique 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.



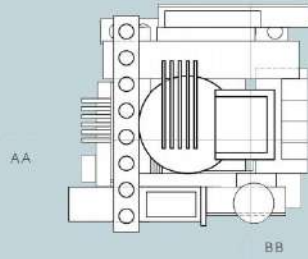
This model named Reciprocity cube. I could see a strong connection between this piece and the artwork (Iakov Chernikhov, Suprematist Composition (1922)). It being the sharp, perpendicular shapes present in both the model and artwork and the long linear planes.



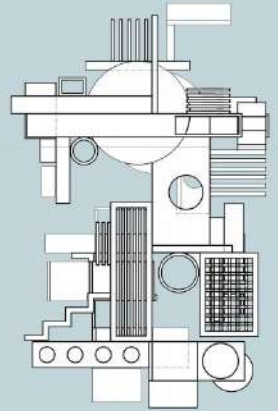
The artwork by Jean Albert Gerin (1899-1981) stood out to me as it includes circles and linear planes much like my chosen artwork (Iakov Chernikhov, Suprematist Composition (1922)). Also I am able to detect voids when the linear lines touch the circle and changes to white when it overlaps.



This concrete modular sculpture that creates an optical illusion was created by David Linemoto. 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.



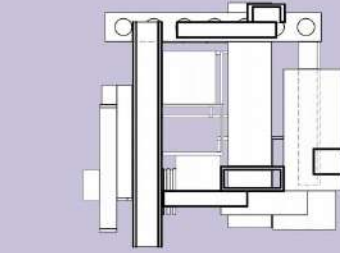
TOP VIEW



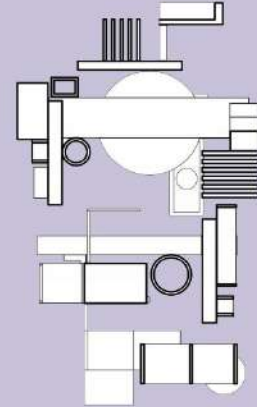
ELEVATION 1



Artwork: Iakov Chernikhov, Suprematist Composition (1922)



PLAN

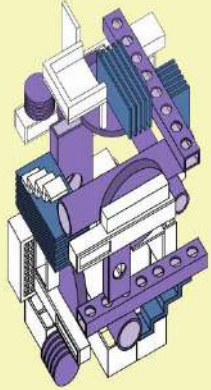


SECTION AA

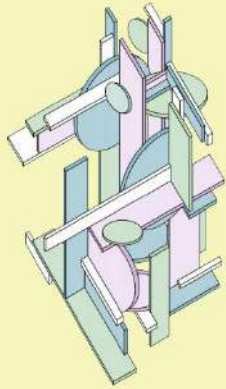


Reciprocity Cube

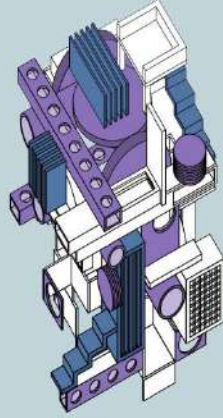
DRAWING A2 PANELS 1-3



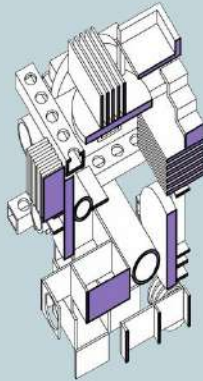
OBLIQUE PROJECTION 1



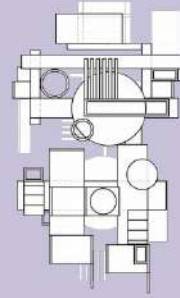
DRAWING A1 OBLIQUE PROJECTION



OBLIQUE PROJECTION 2



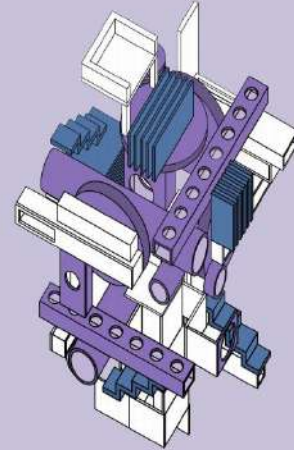
SECTION



ELEVATION 3

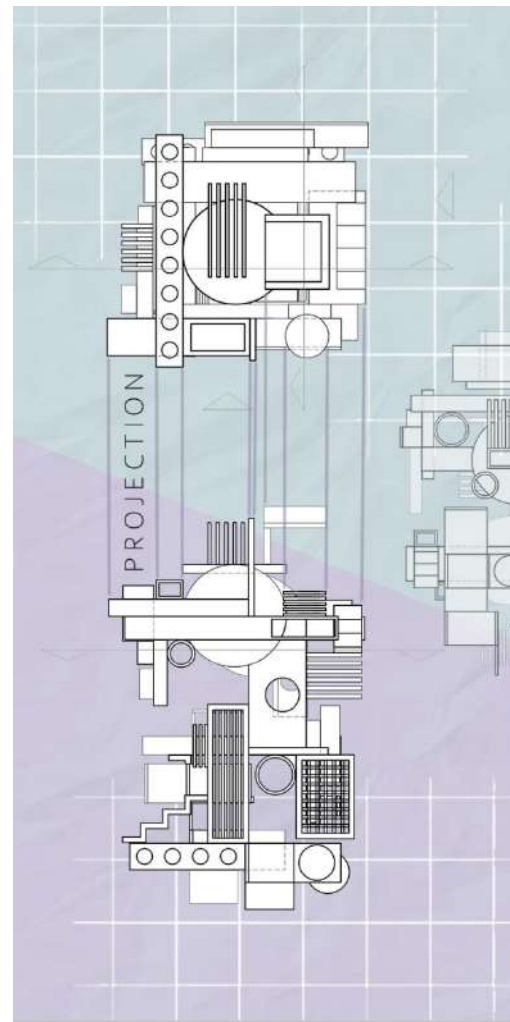
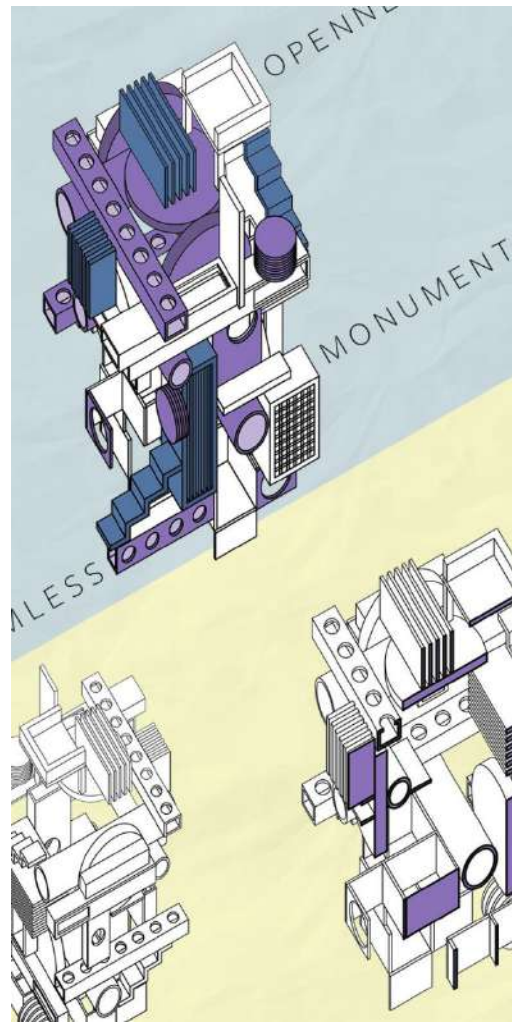
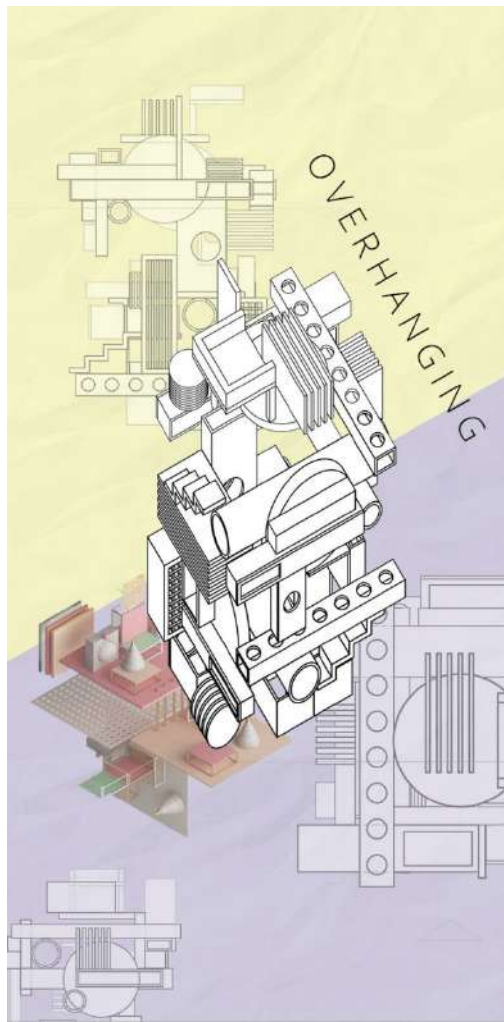


ELEVATION 4



OBLIQUE PROJECTION 3

DRAWING A2 PANELS 4-6



DRAWING A2
HYBRID
PANELS 1-3

TUTORIAL B7 PART 1

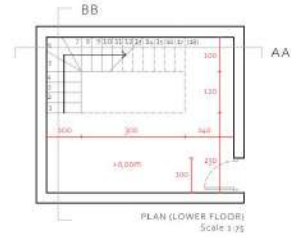
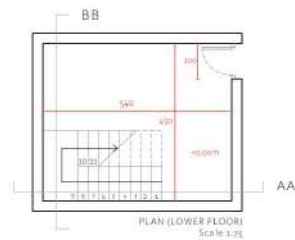
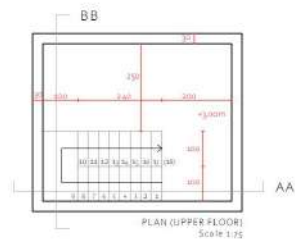
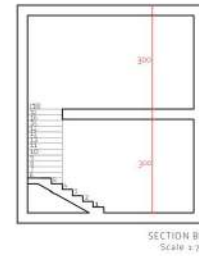
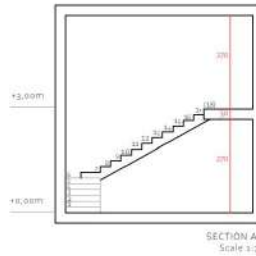
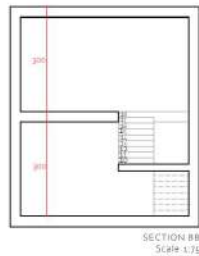
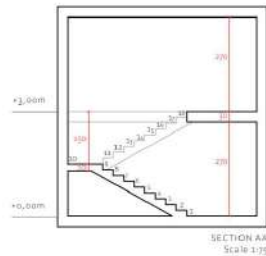
STAIRCASE 1 & 2

STAIR TUTORIAL
Case 01

Thaomy Pham
Tutor: Lizz Watt, G8

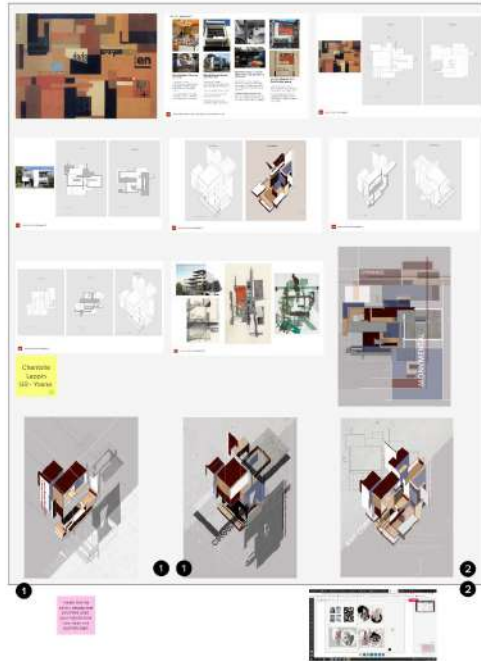
STAIR TUTORIAL
Case 02

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.

ROY LATERDA NGUYEN



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

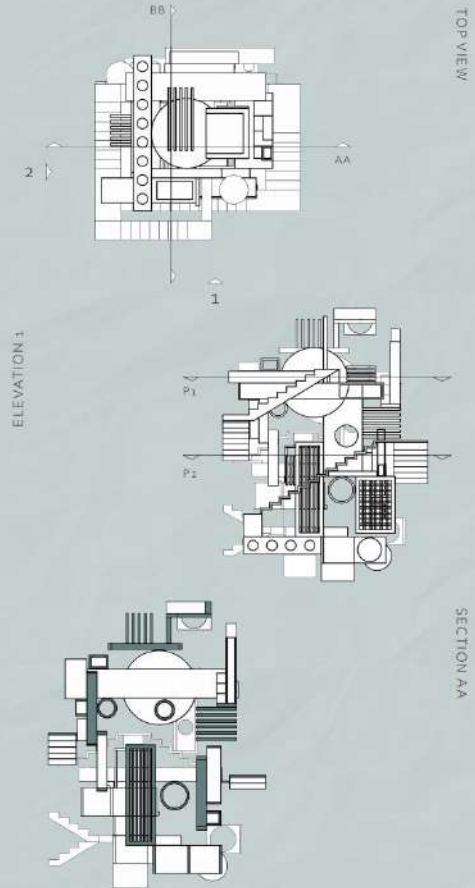
PRECEDENTS



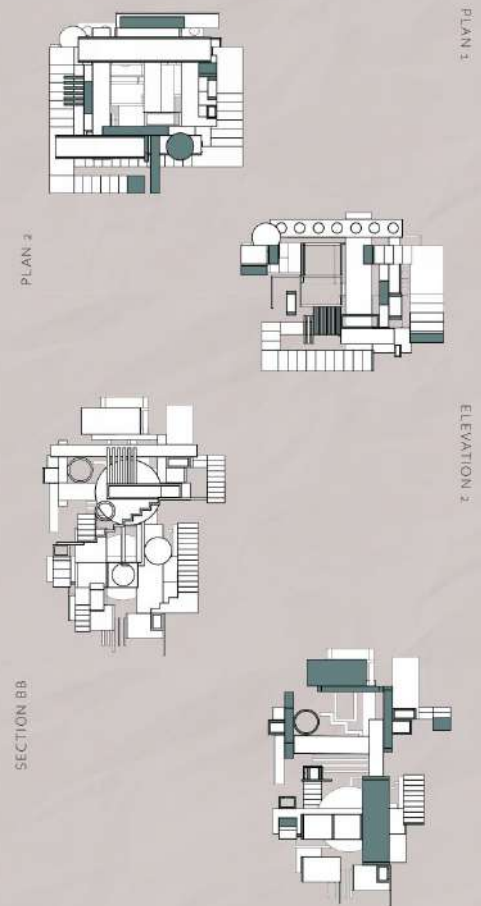
COLOUR PALLETTE



ORTHOGRAPHIC PROJECTIONS

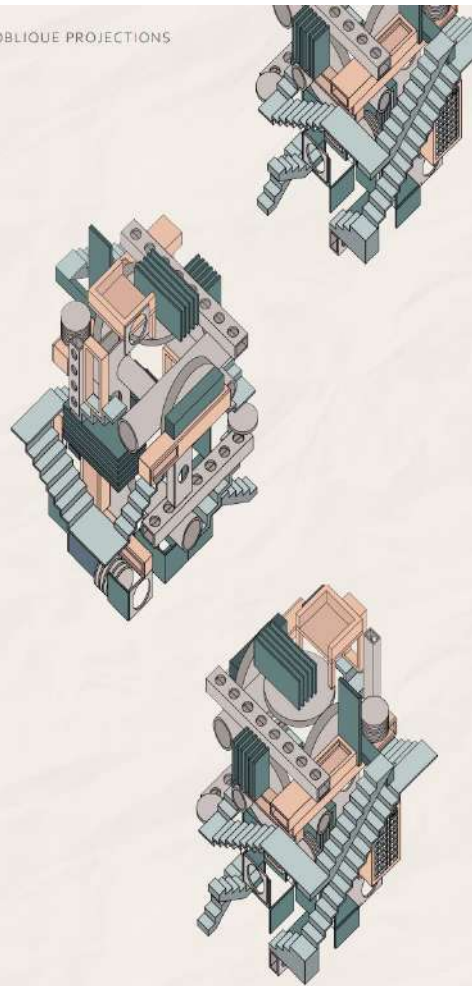


ORTHOGRAPHIC PROJECTIONS

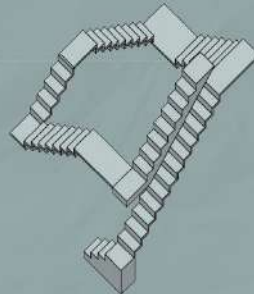
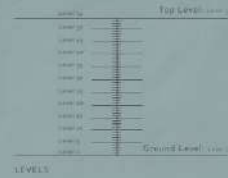
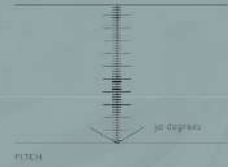


DRAWING A3 PANELS 1-3

OBLIQUE PROJECTIONS



STAIR DIAGRAM



DRAWING A2
PANELS 4-5

TUTORIAL B7

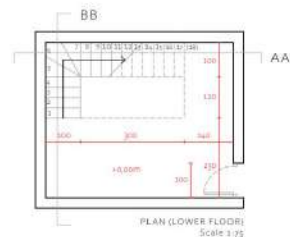
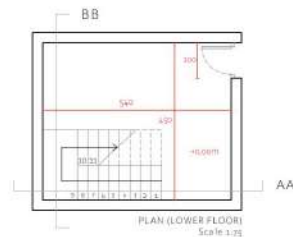
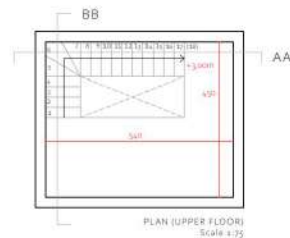
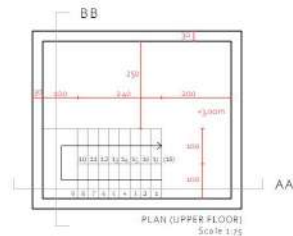
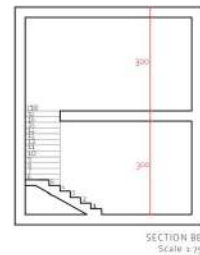
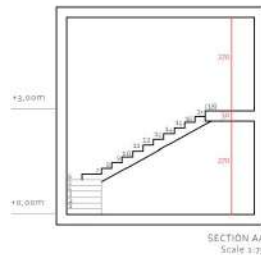
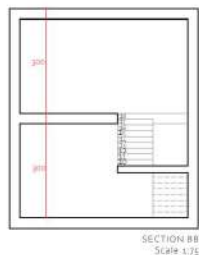
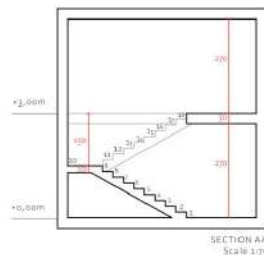
STAIRCASE 1 & 2

STAIR TUTORIAL
Case 01

Thaomy Pham
Tutor: Lizz Watt, G8

STAIR TUTORIAL
Case 02

Thaomy Pham
Tutor: Lizz Watt, G8



TUTORIAL B7

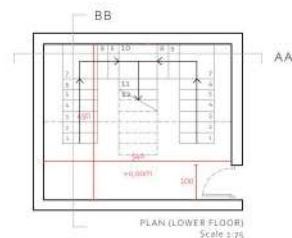
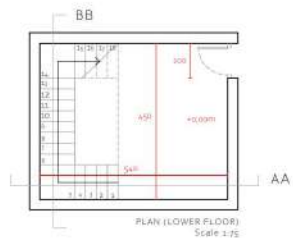
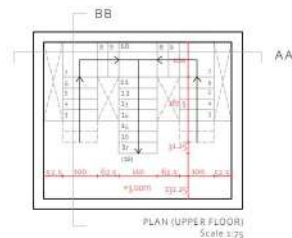
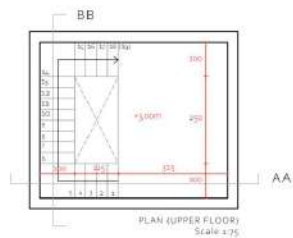
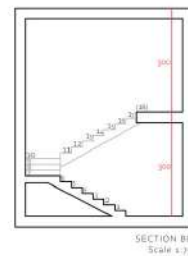
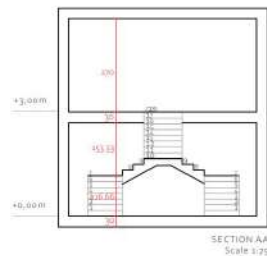
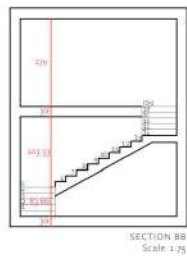
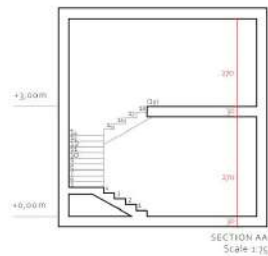
STAIRCASE 3 & 4

STAIR TUTORIAL
Case 03

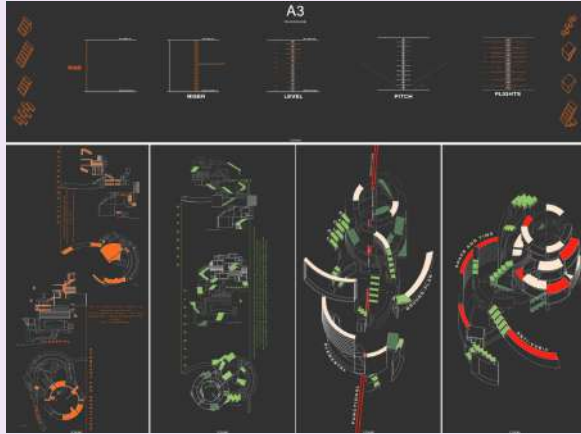
Thaomy Pham
Tutor: Lizz Watt, G8

STAIR TUTORIAL
Case 04

Thaomy Pham
Tutor: Lizz Watt, G8

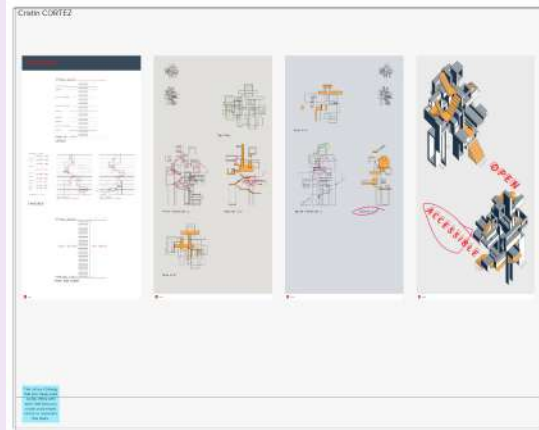


FEEDBACK

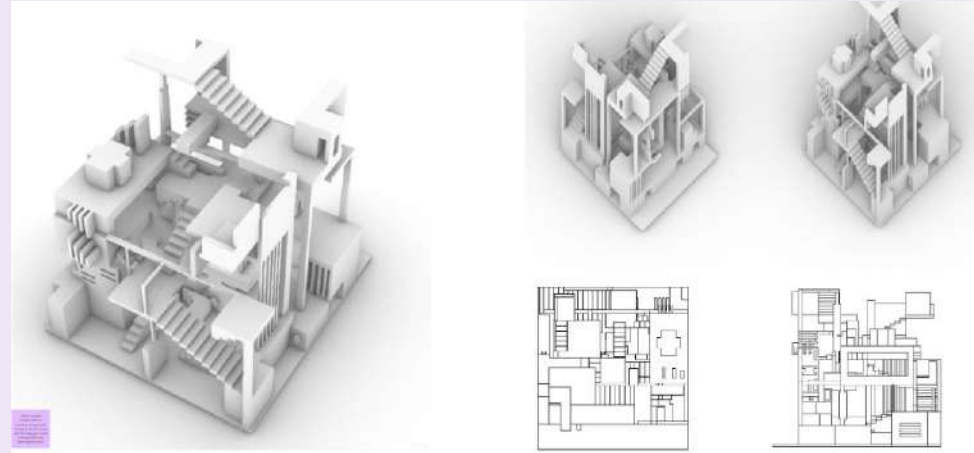


Your layouts are fantastic and immediately caught my eye. Your choice of colours work well as it stands at against the dark background. I also like how you used various stair types within your counter construction.

Your counter construction is coming along really nicely. It fits the brief and the way you have incorporated the stairs works well.

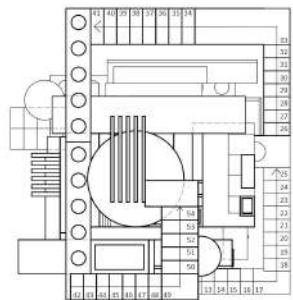


The colour strategy that you have used works really well and I like how you chose a dominant colour to represent the stairs.

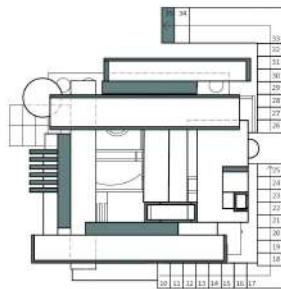


WEEK 12

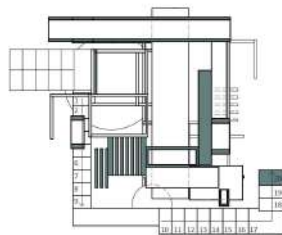
ORTHOGRAPHIC PROJECTIONS



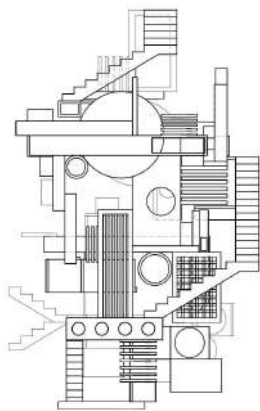
TOP VIEW



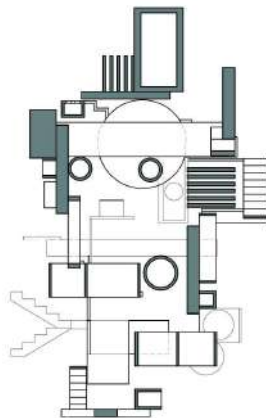
PLAN 1



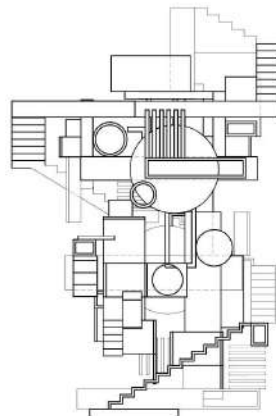
PLAN 2



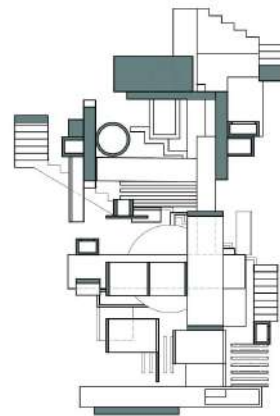
ELEVATION 1



SECTION AA

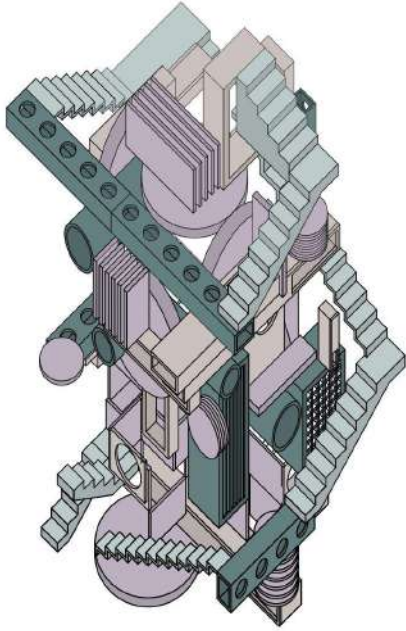


ELEVATION 2

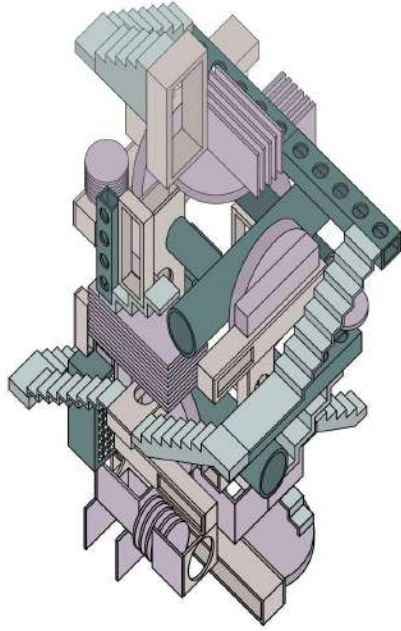


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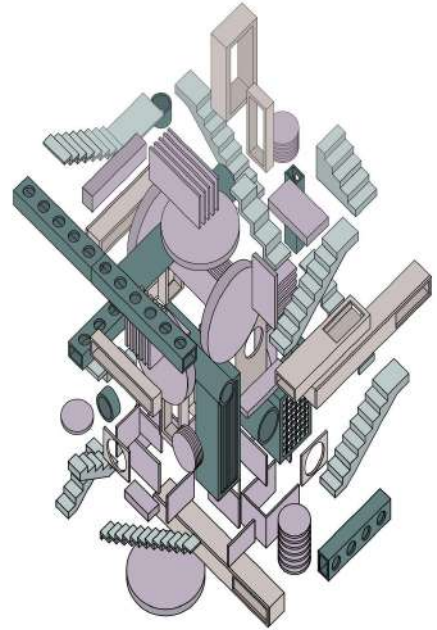
OBLIQUE PROJECTIONS



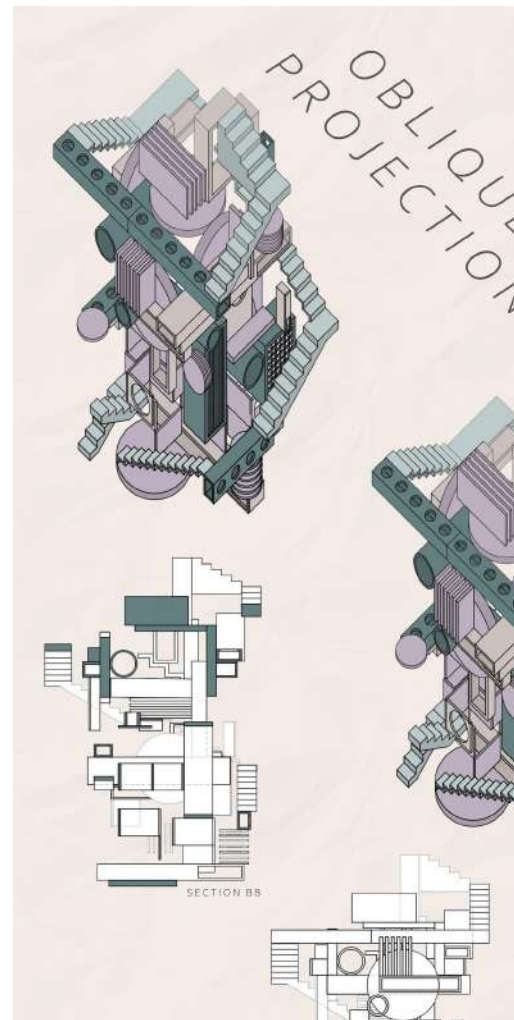
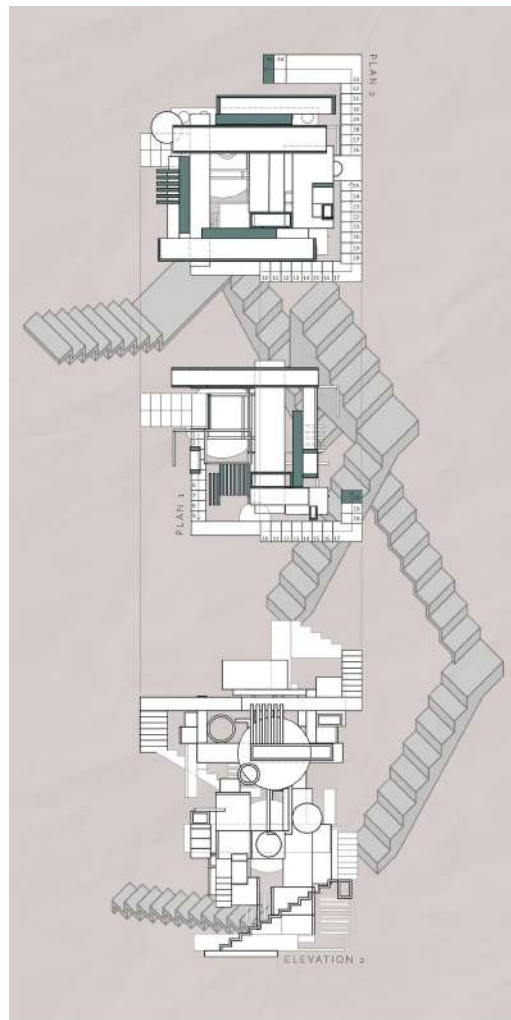
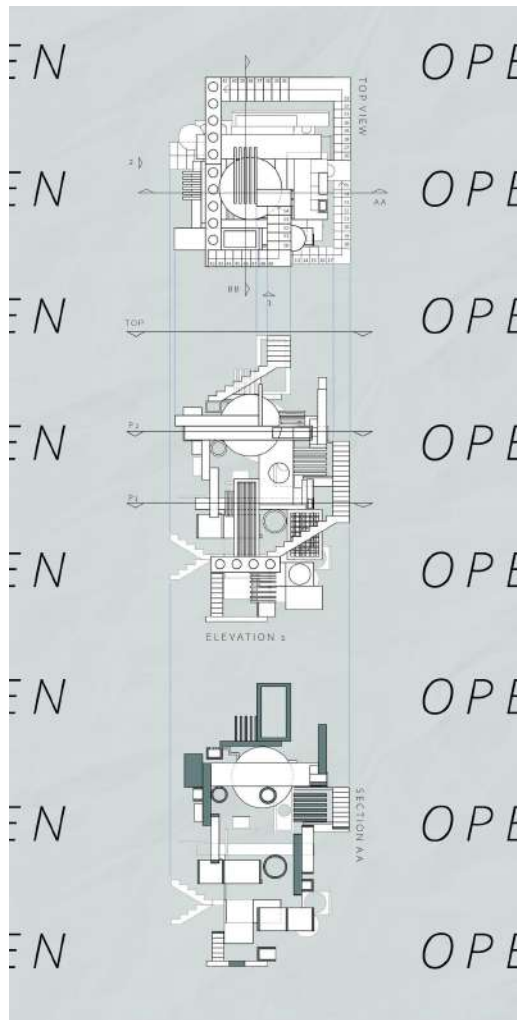
OBLIQUE PROJECTION 1



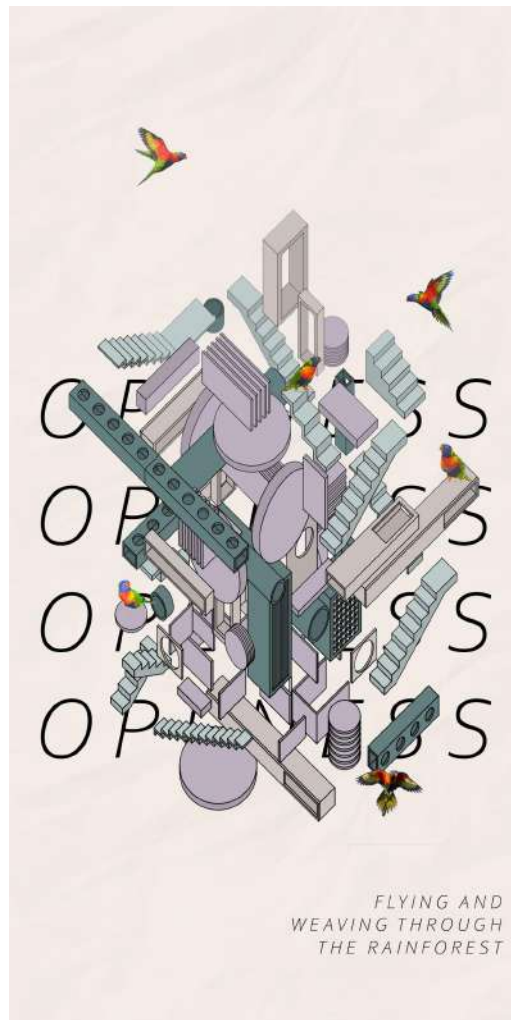
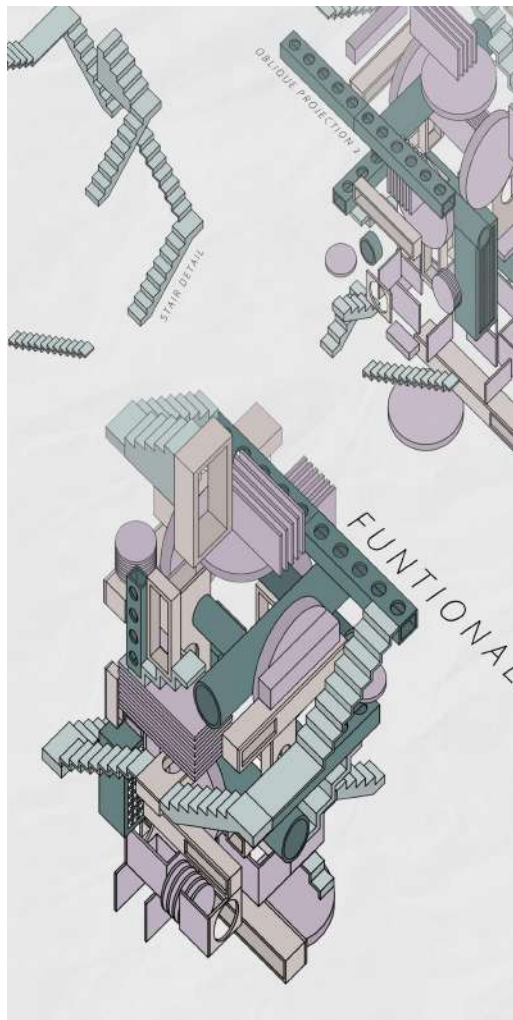
OBLIQUE PROJECTION 2



EXPLODED OBLIQUE PROJECTION

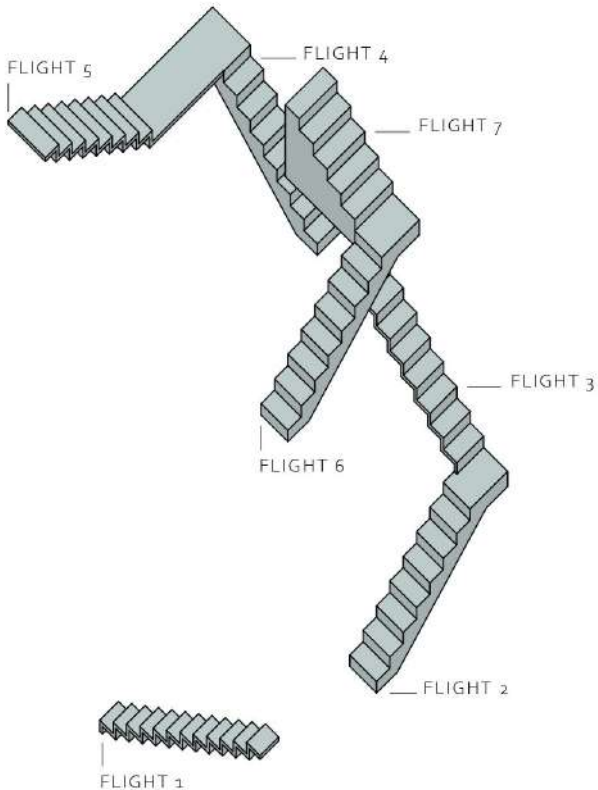
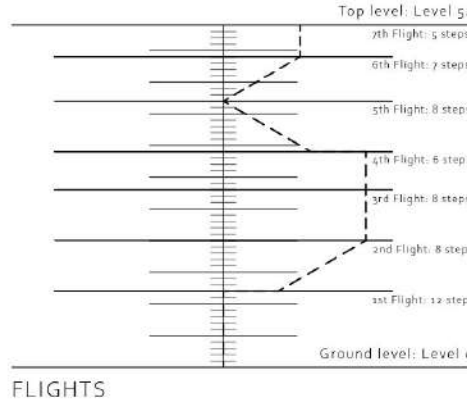
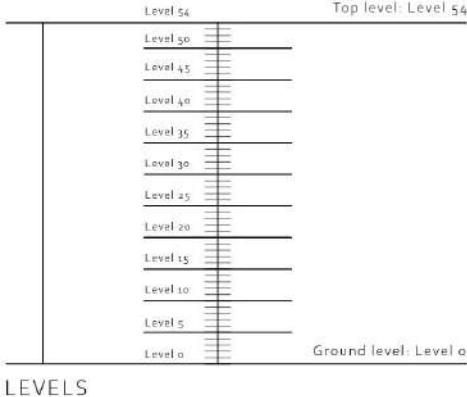
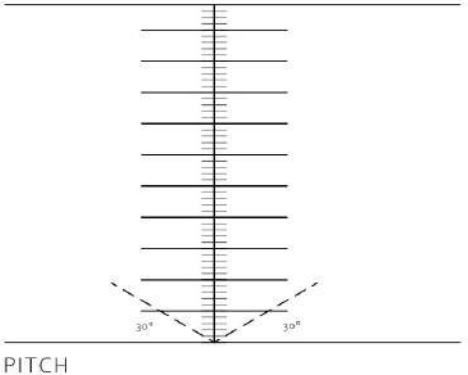
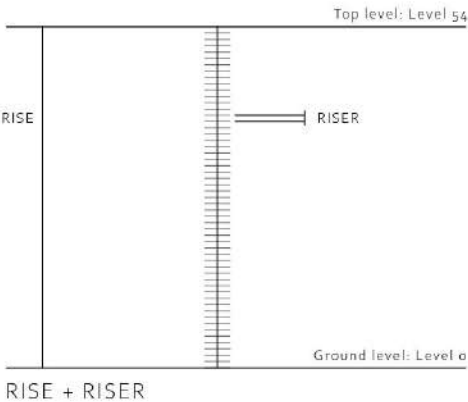


DRAWING A3
PANELS 1-3



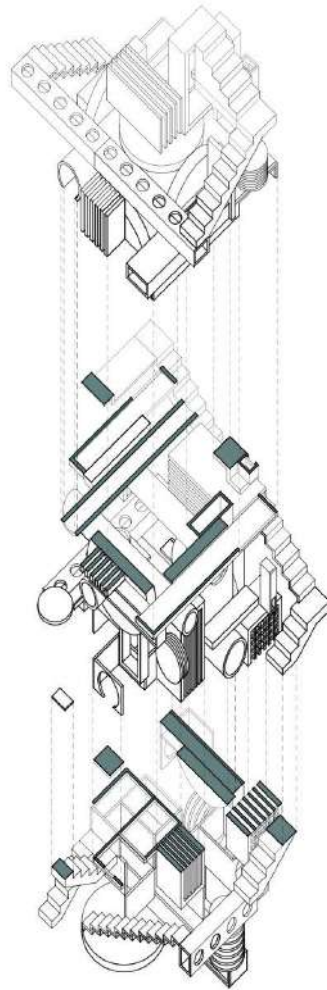
DRAWING A3
PANELS 4-6

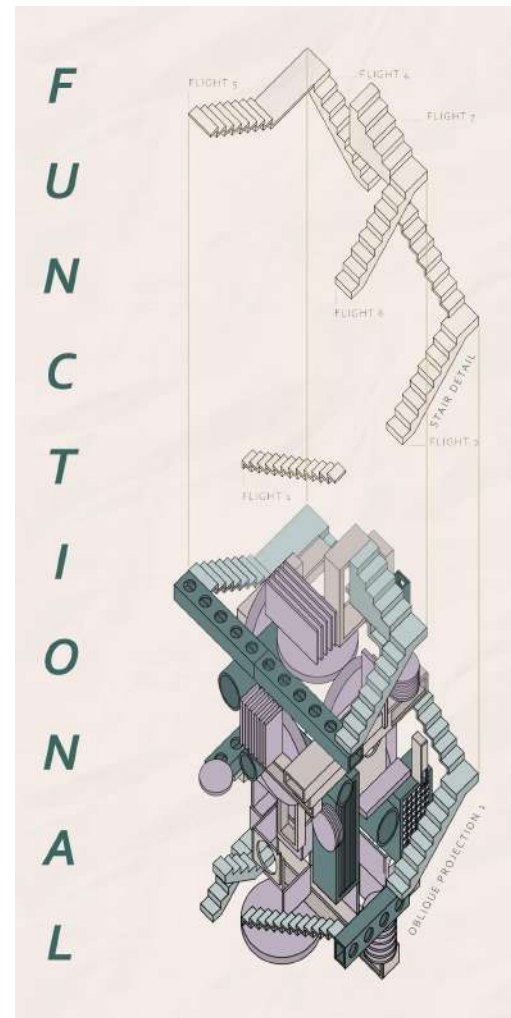
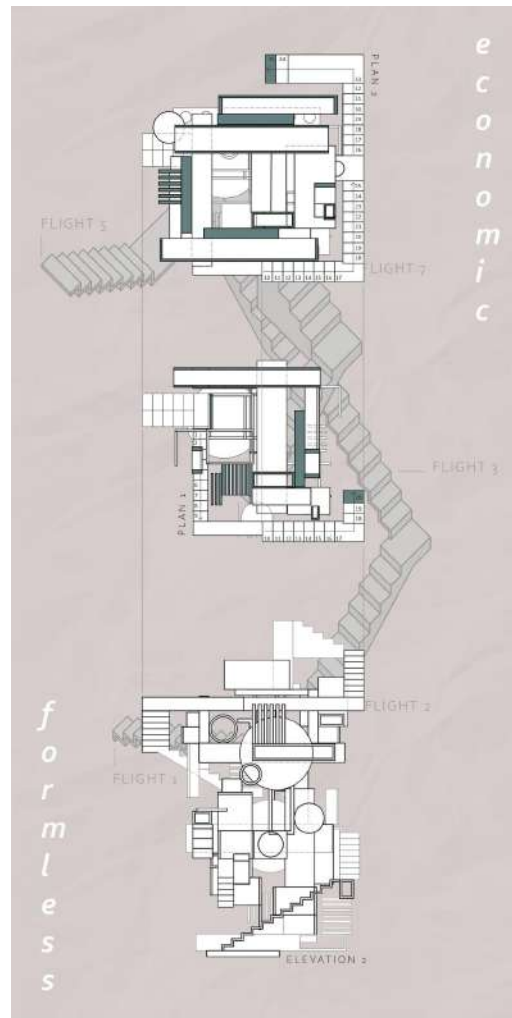
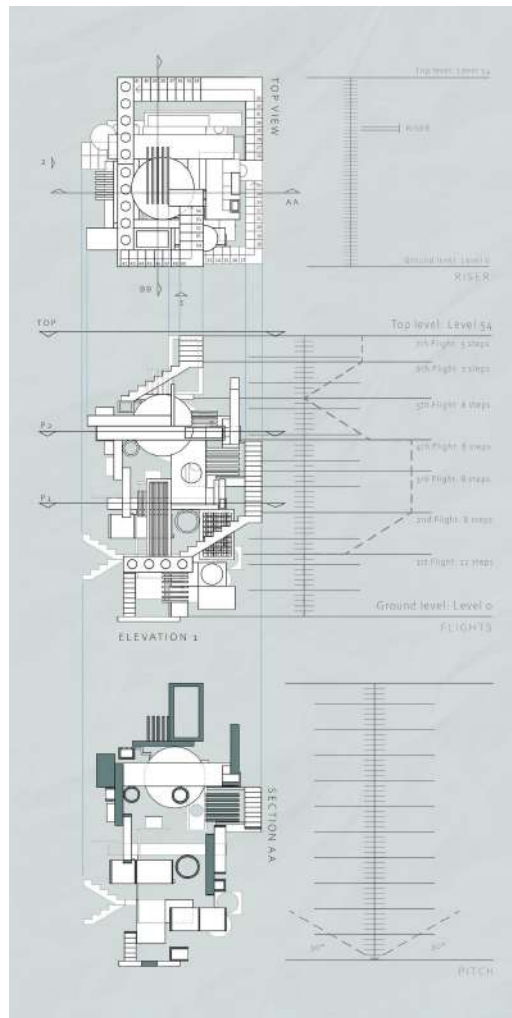
STAIR DIAGRAMS



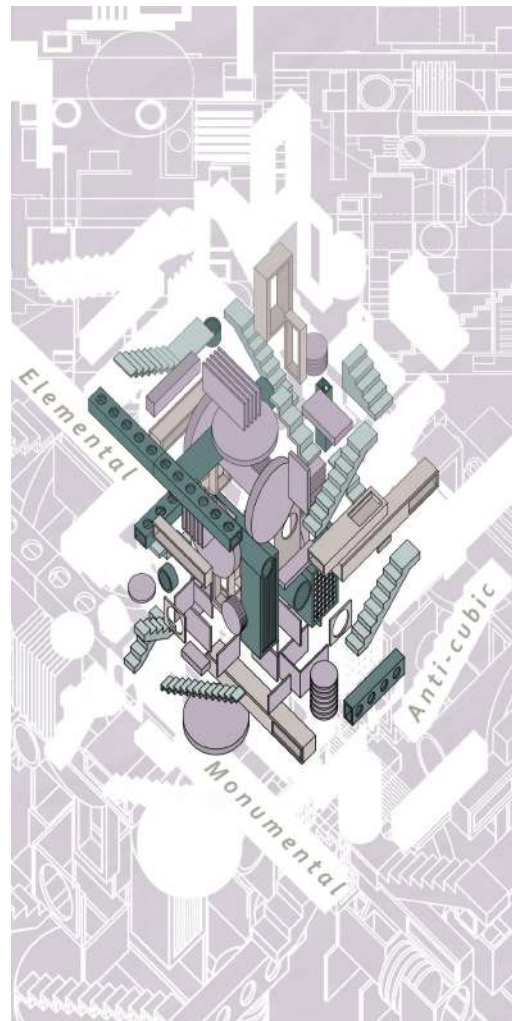
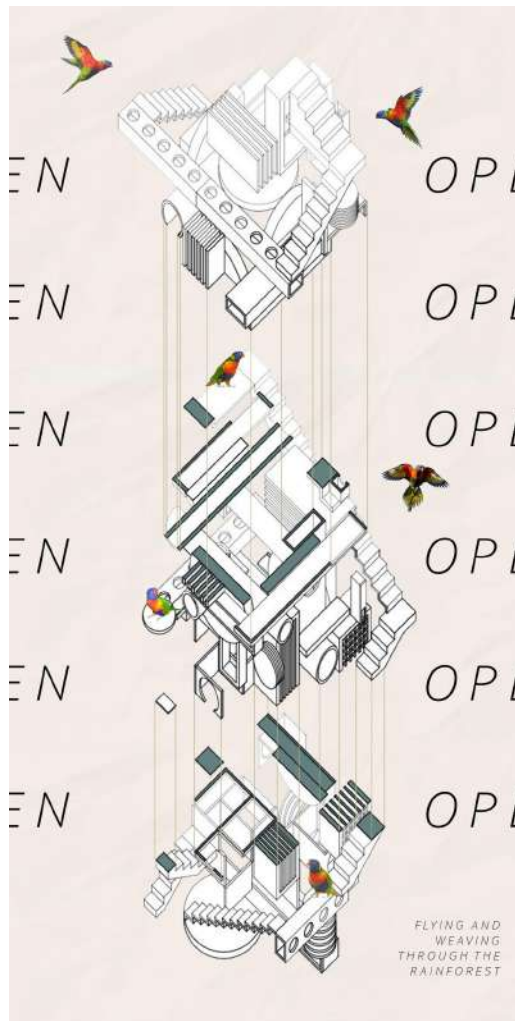
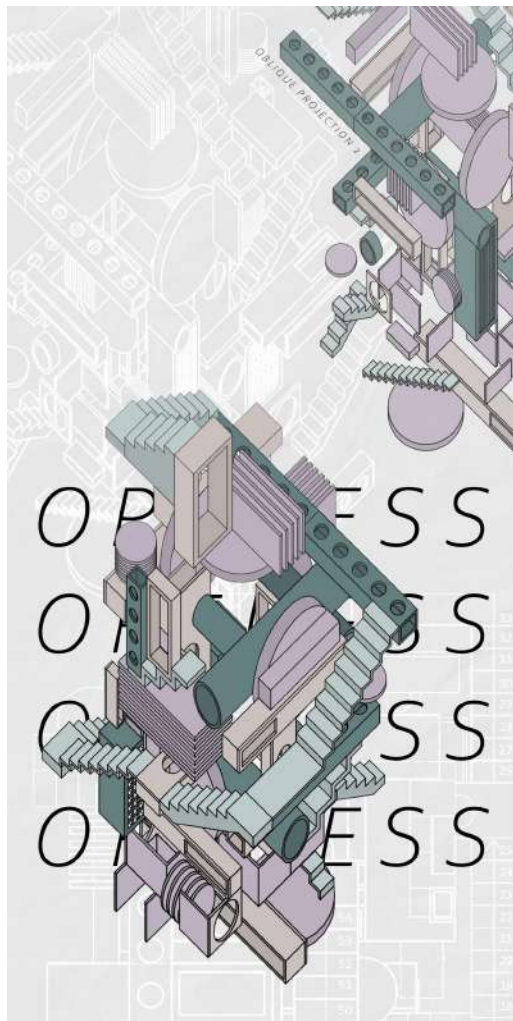
EXPLODED OBLIQUE REVISED

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.





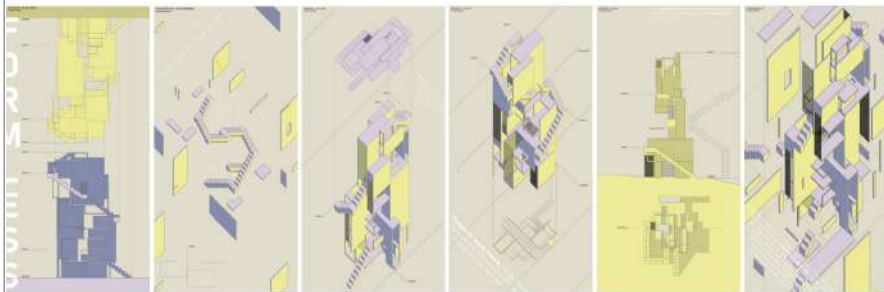
DRAWING A3
REVISED
PANELS 1-3



DRAWING A3
REVISED
PANELS 4-6

FEEDBACK

LACHLAN MECKIFF



TOMAS
ACKERLEY

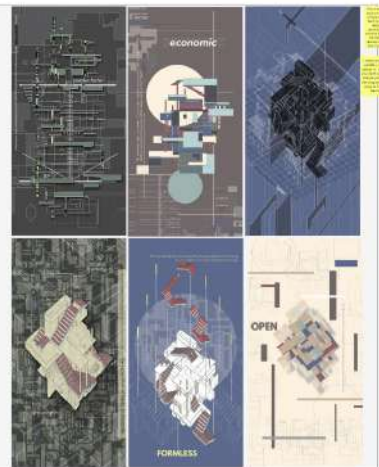


Tom,
-te
hybr

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.

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

Kheng



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!