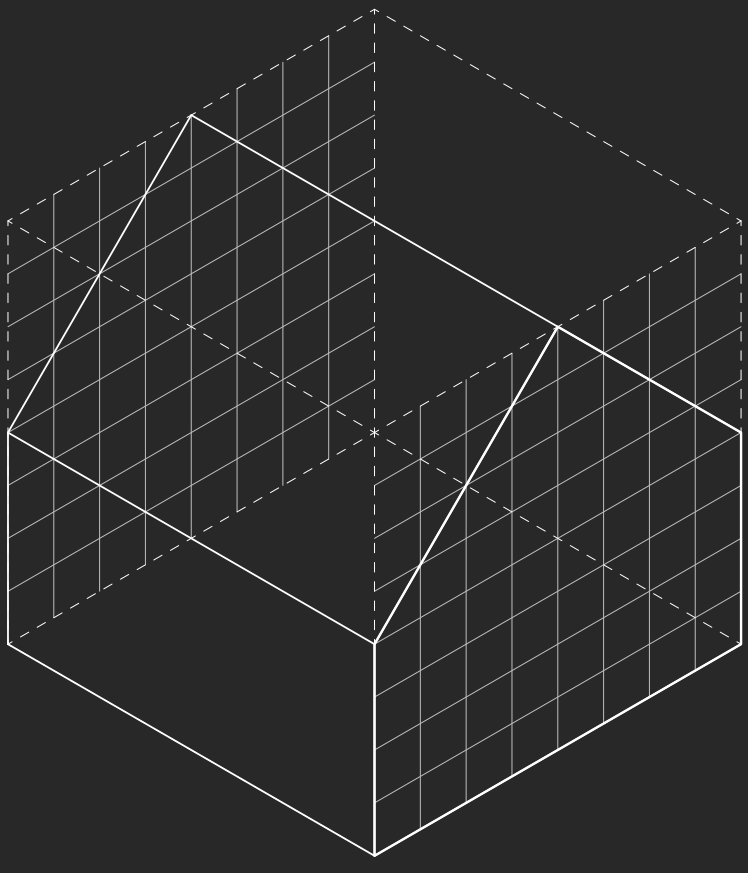


TABLE OF CONTENTS

Andrew Jennings
Last house: lost house

The pages ahead document the work from my first year fall semester graduate studio entitled “CONTROL” led by Kelly Bair and Thomas Kelley at the University of Illinois at Chicago. A majority of the semester was spent extracting three dimensional forms from a chosen two dimensional roof profile (e.g. gable, gablet, butterfly, shed, dome, etc). I found the gable roof profile most appealing for its value as a western icon of home and domesticity, something I imagined could add meaning and interest to the project as the profile was skewed and abstracted in unfamiliar ways.

For the first three parts of this project (X,Y,Z) three dimensional studies occur within a cubed Cartesian grid system and increase in complexity as X, Y and Z axes are introduced. The studies ultimately find their focus in the modulation of surface* as a means of amplifying scalar ambiguity of the profile and its associated iconography. Eventually legibility of house and home become lost.

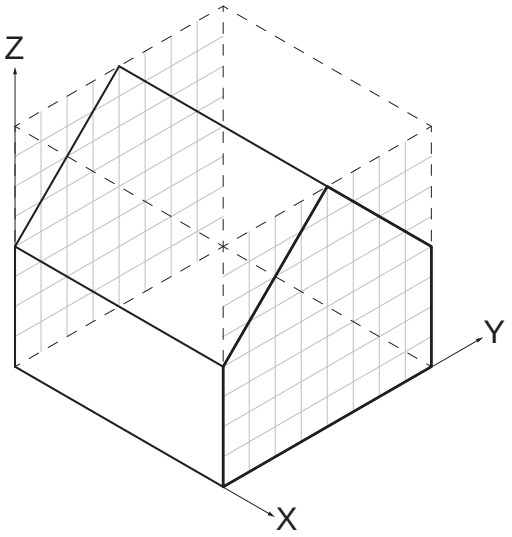
For the fourth and final part of the project site and program are applied. The previous formal exercises are employed in the design of a crematorium sited at Graceland Cemetery in Chicago.

*Unofficially referred to throughout the project as “greebling”. Greeble is a science fiction film term for detailing and texture applied to a surface to communicate greater scale. Examples include the Death Star in Star Wars, Nostromo in Alien, or the Borg Cube in Star Trek. Frank Lloyd Wright’s Ennis House is often used in film (most famously as Rick Deckard’s apartment in Ridley Scott’s Blade Runner) for its elaborate tiling which is used almost retroactively as a kind of greeble after the fact.

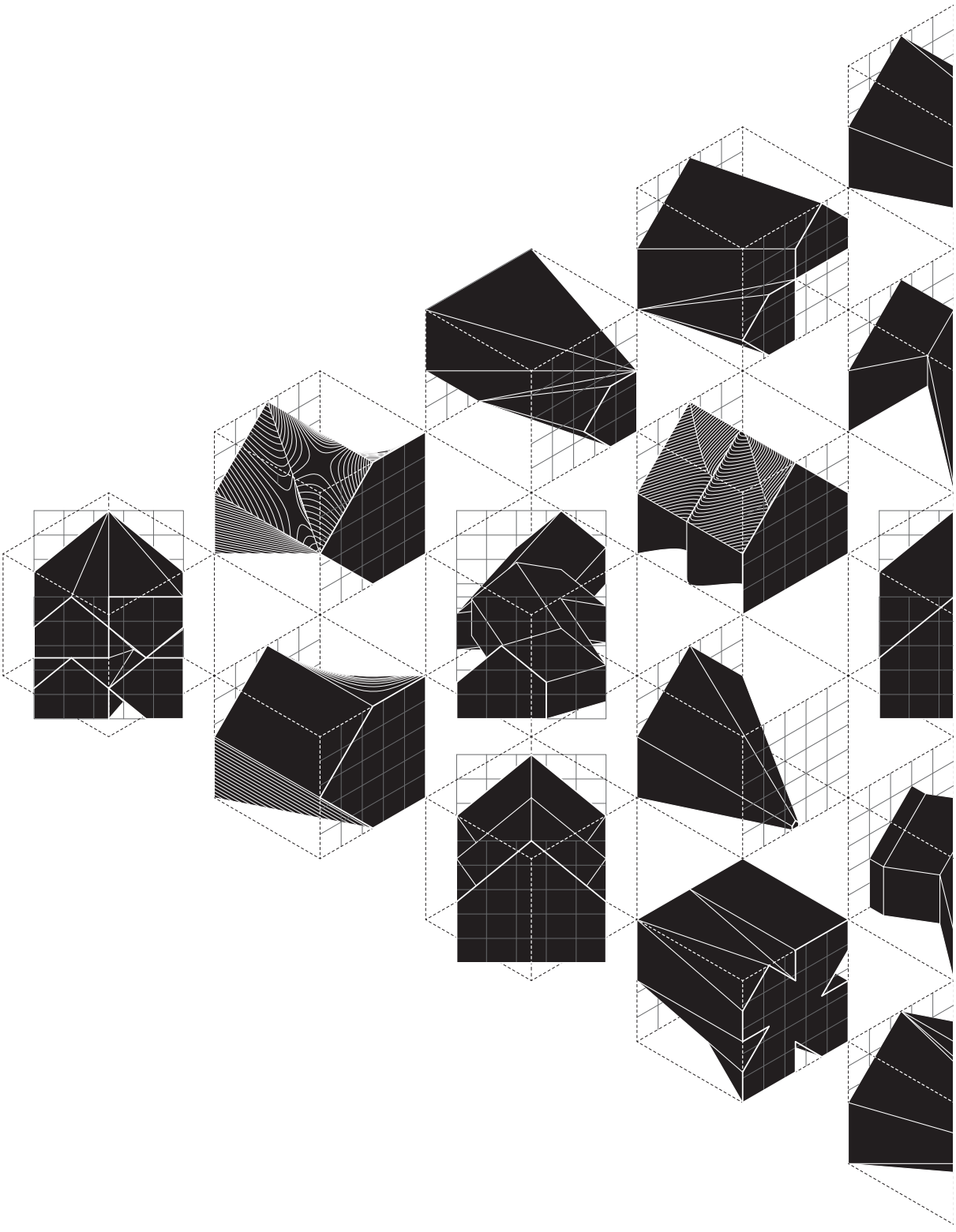
X

X Axis

The first part of the studio focused on altering the roof profile in only the X-direction. Three strategies of extruding the profile were utilized: multiplication, orientation, and scale. These explorations were divided into two categories of on and off axis. On axis movements maintained a vector parallel to the X-direction whereas off axis movements skewed right or left.



X



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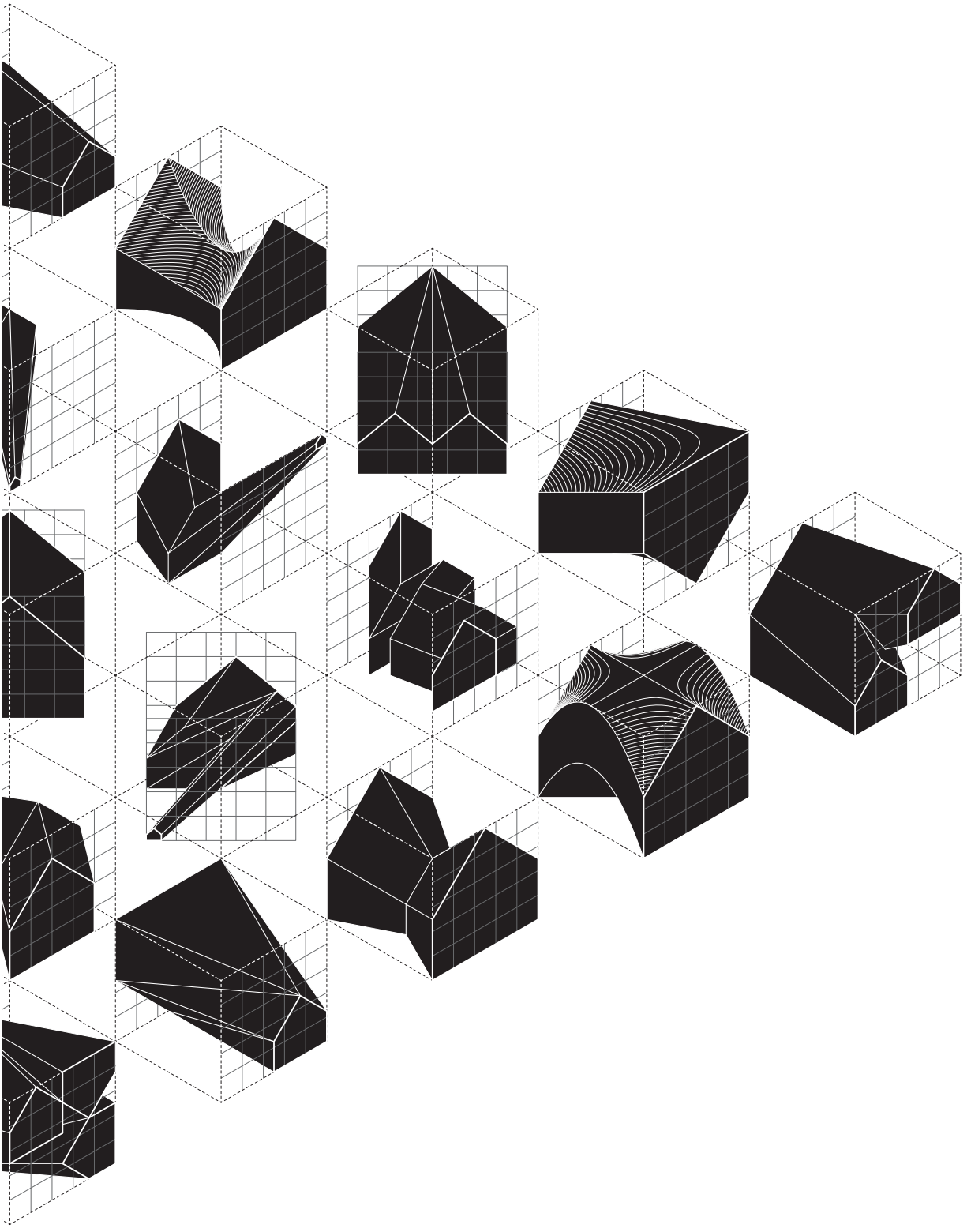
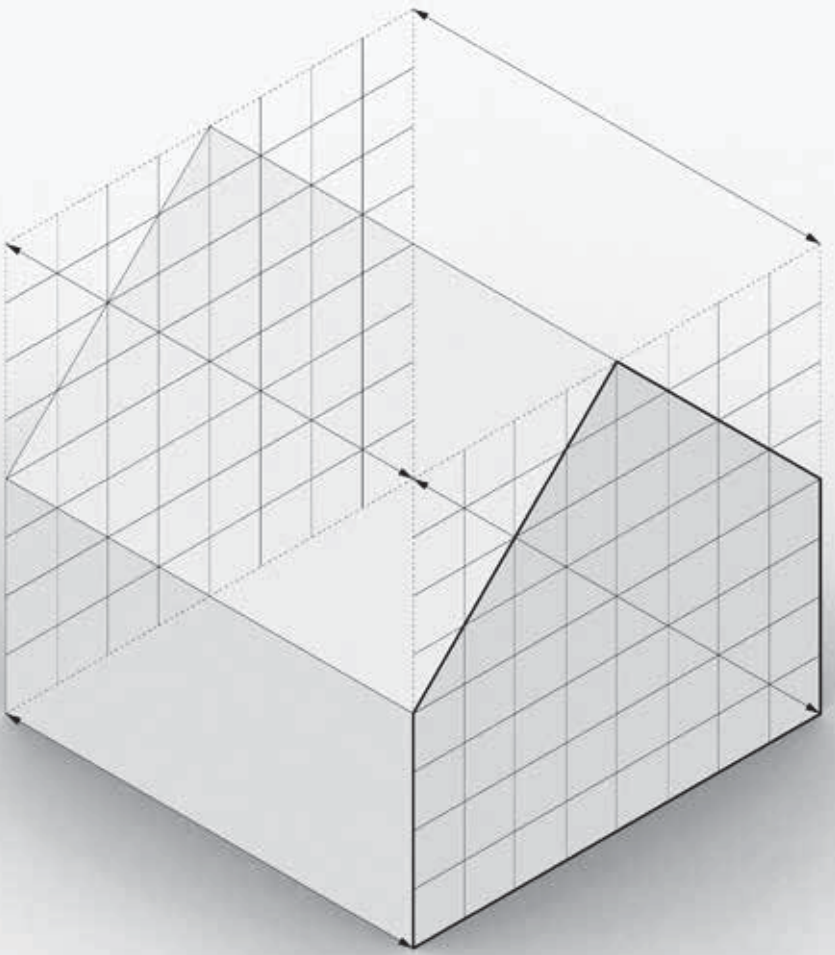
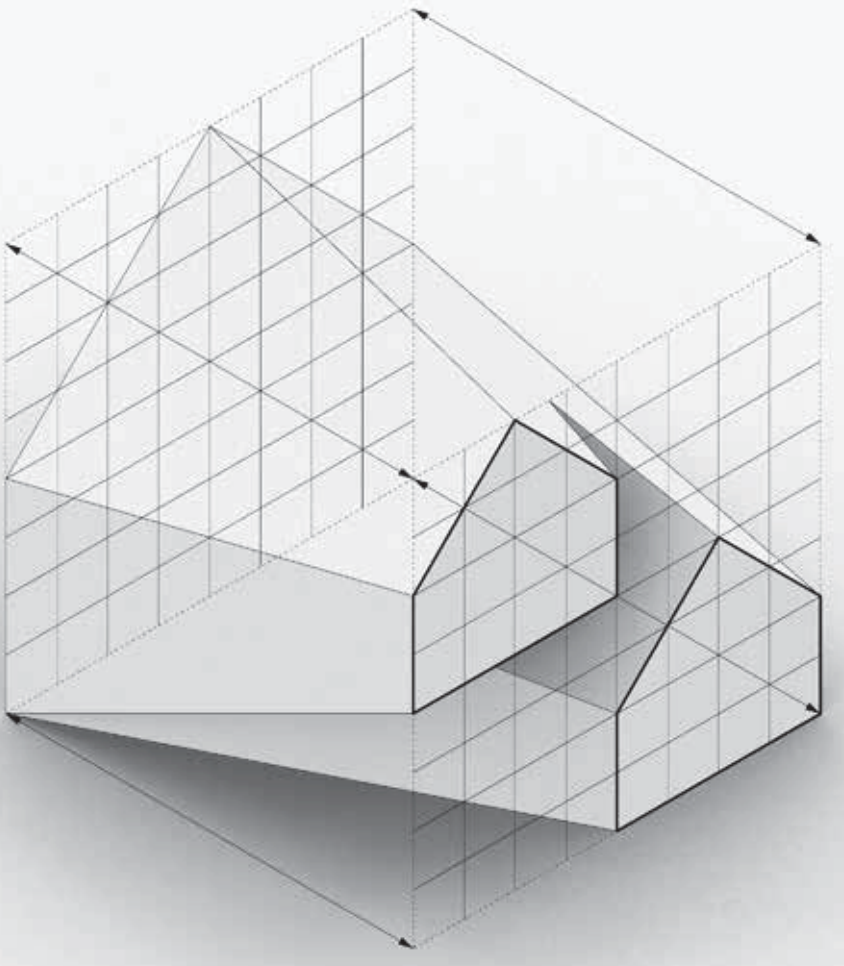
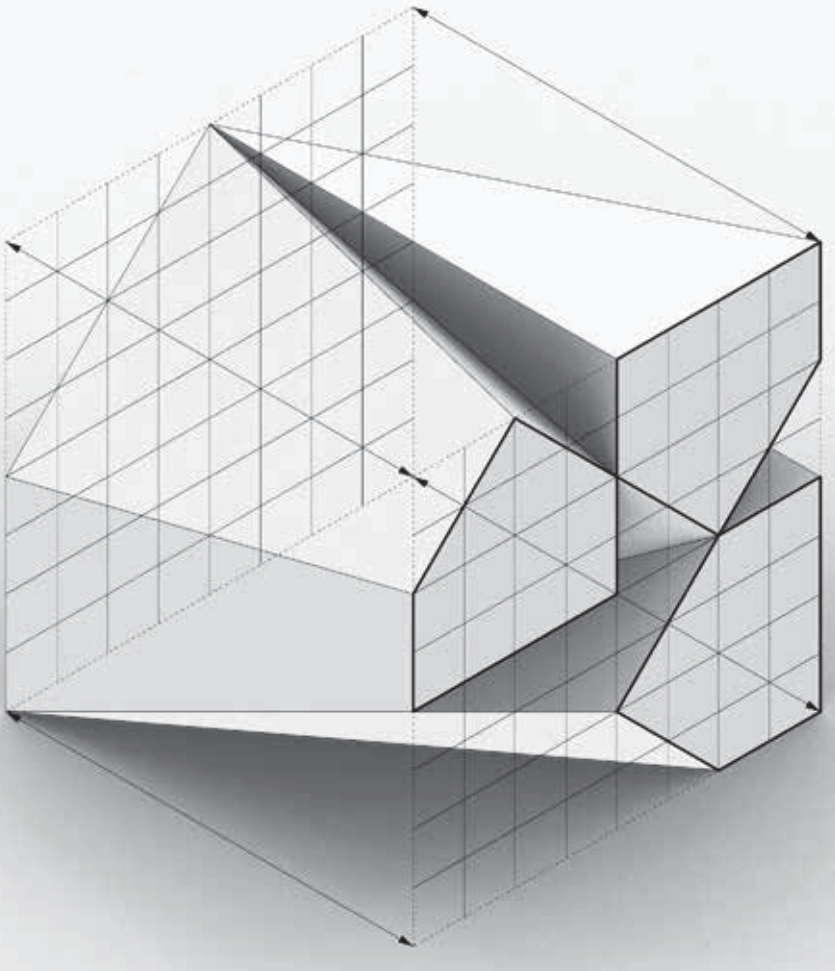
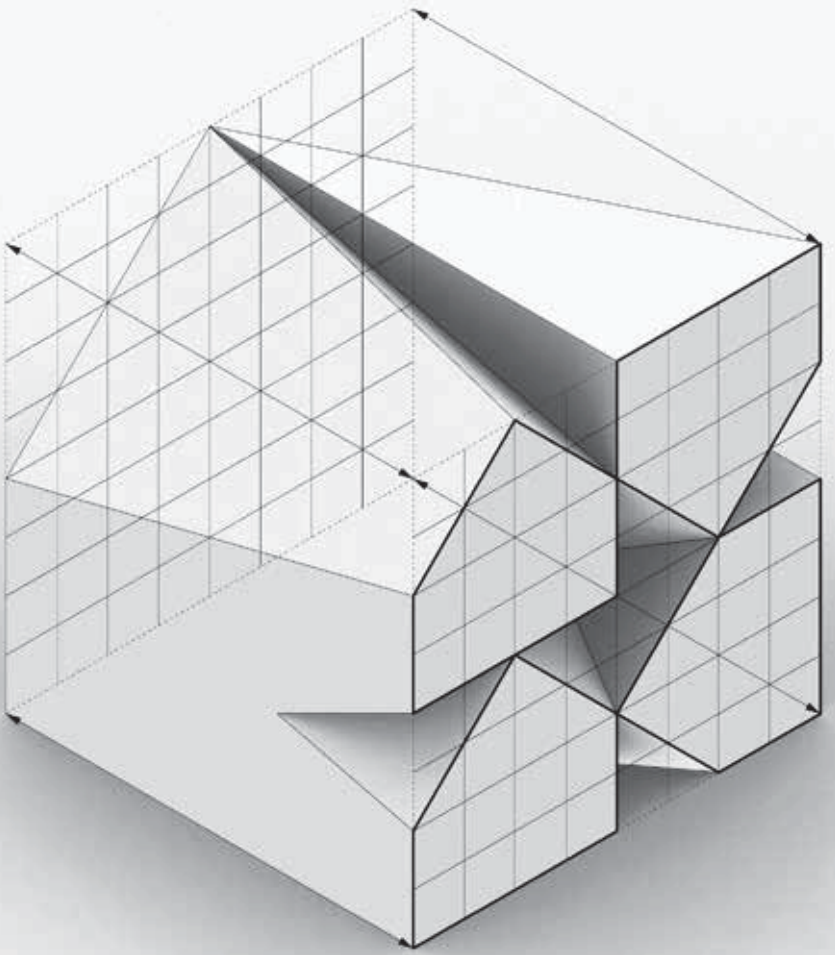


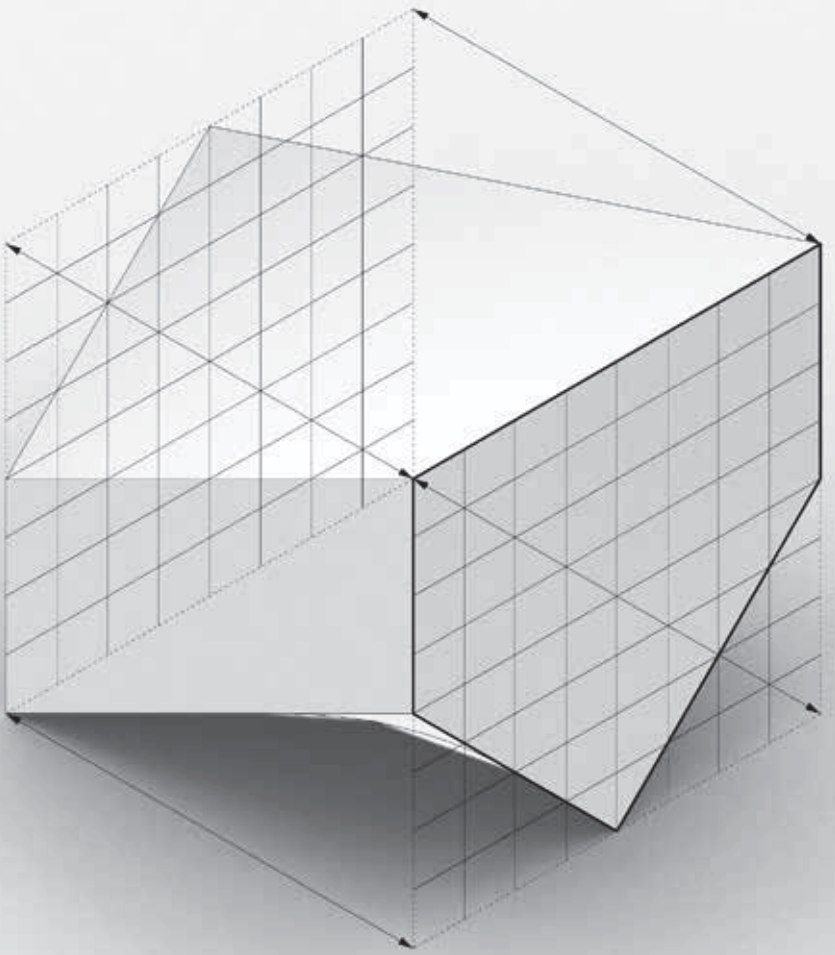
Gable

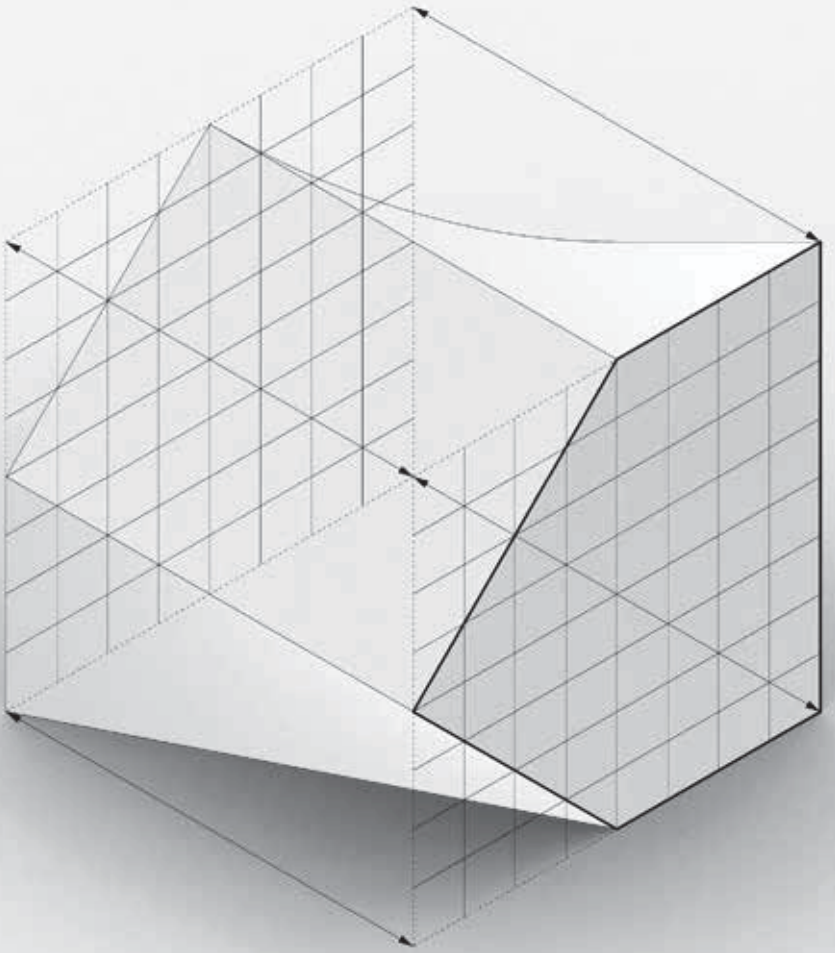


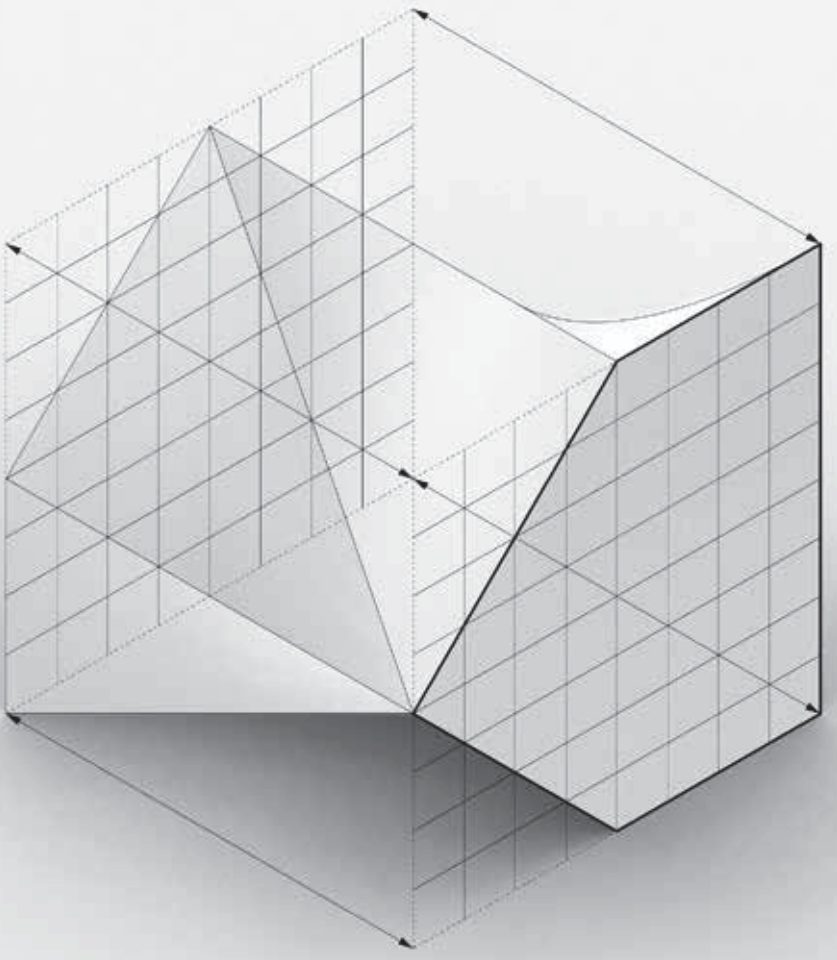


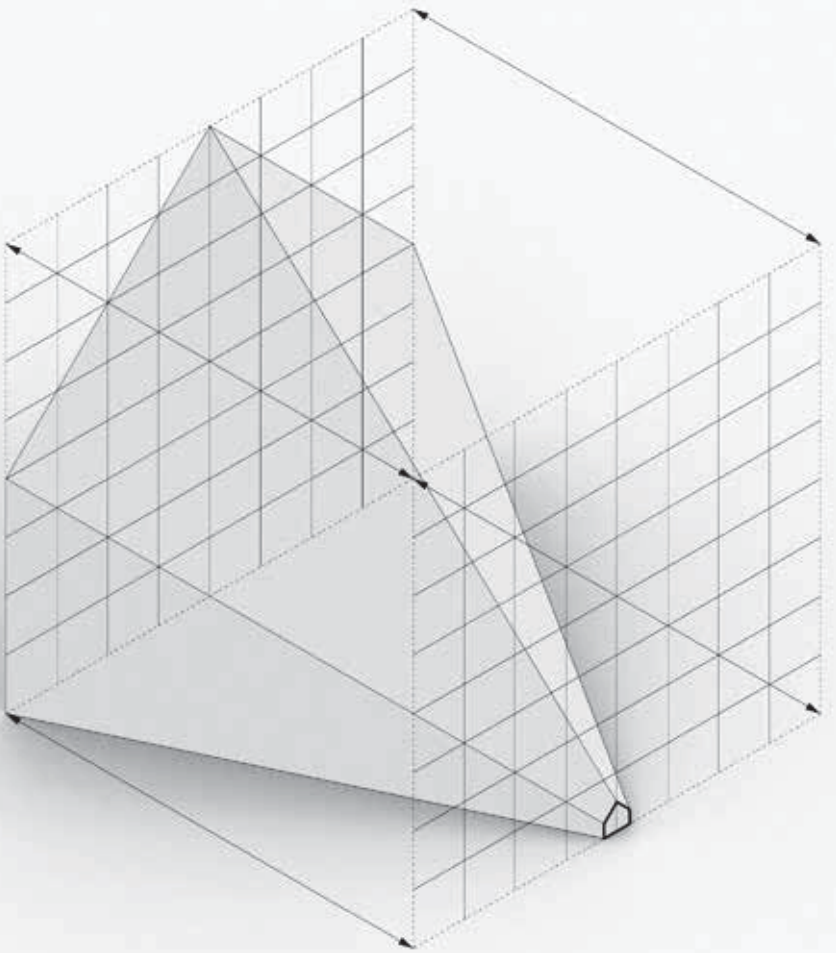


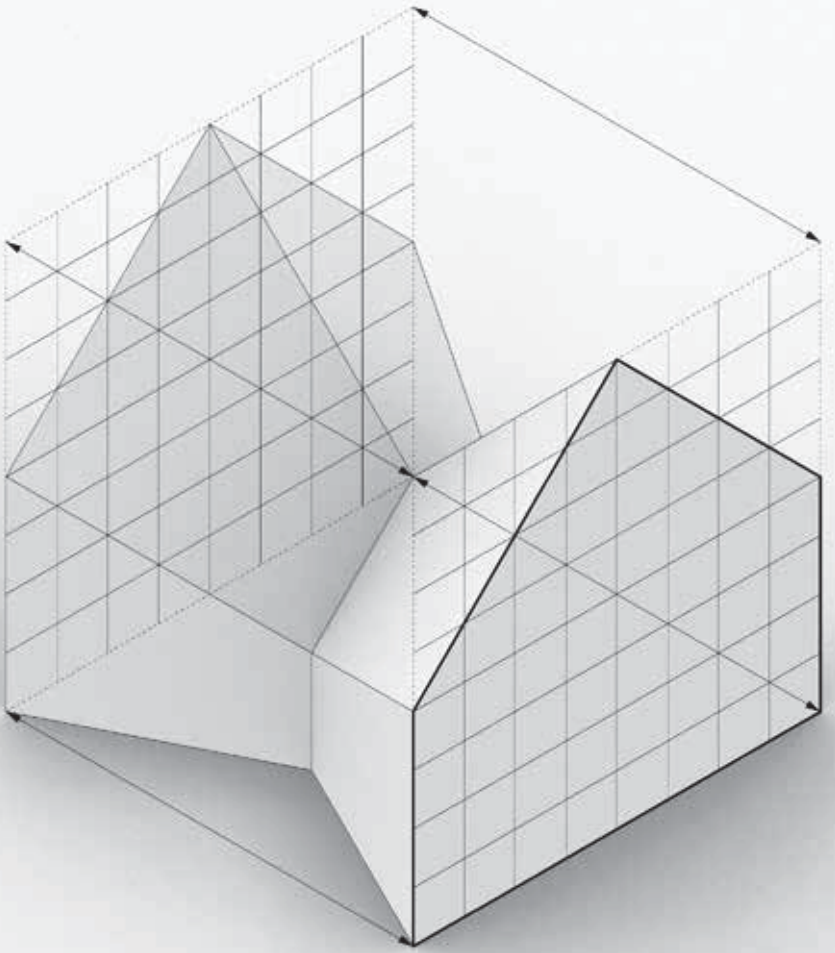


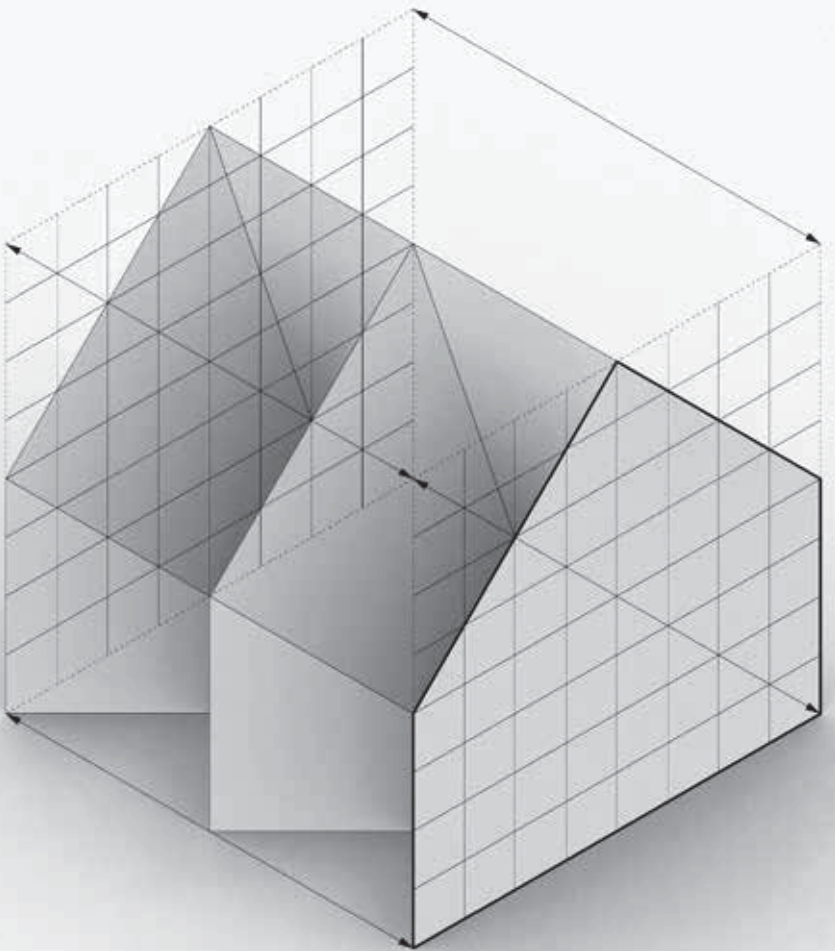


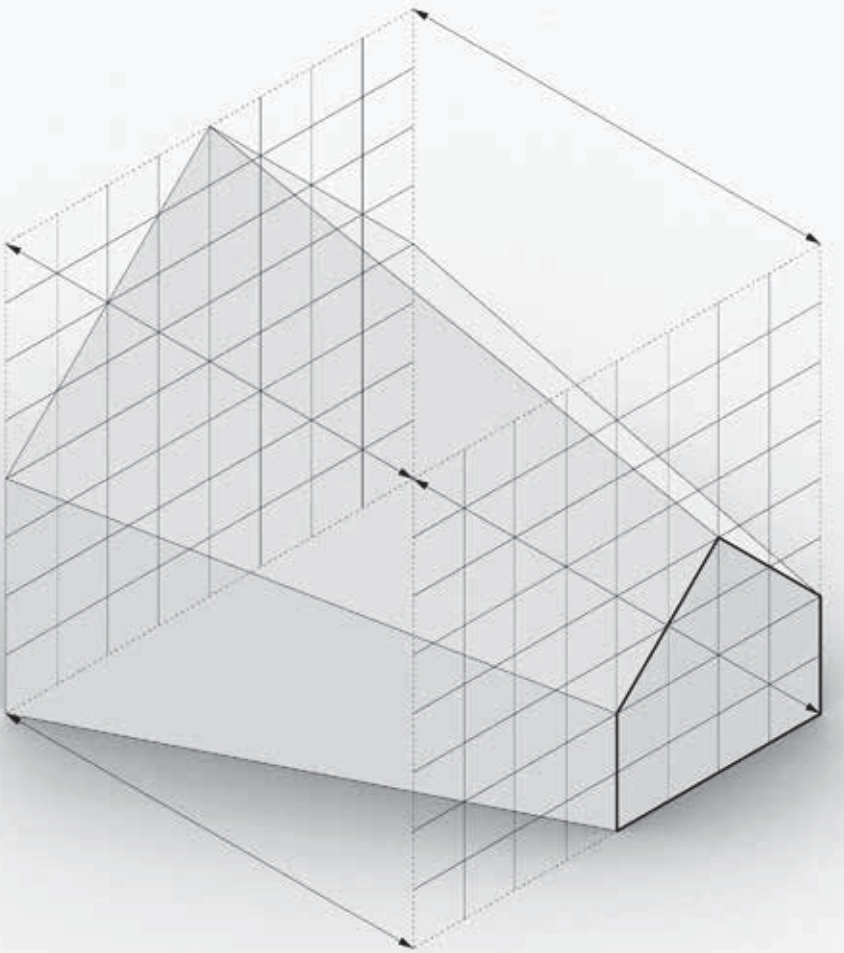


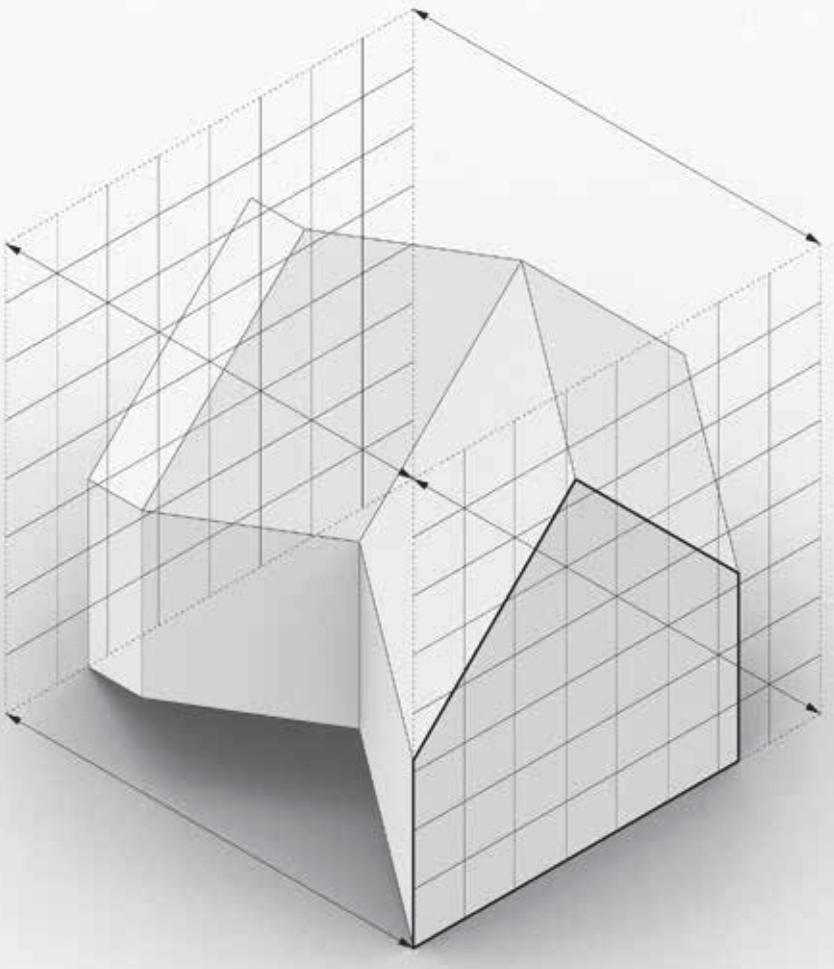


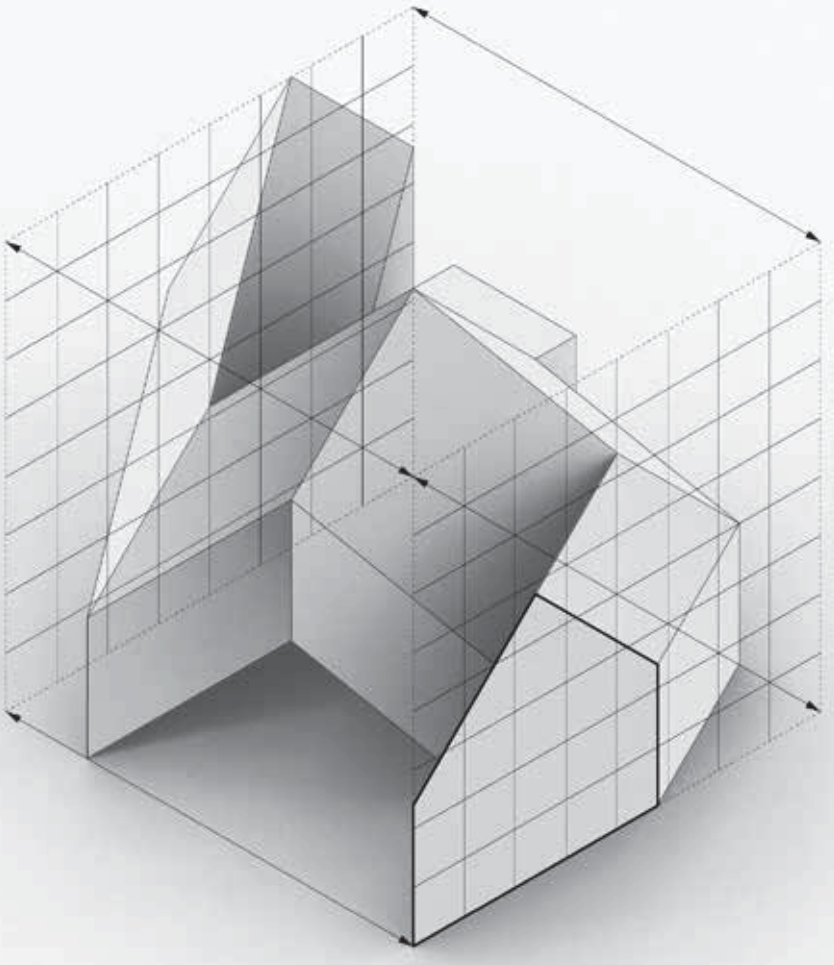


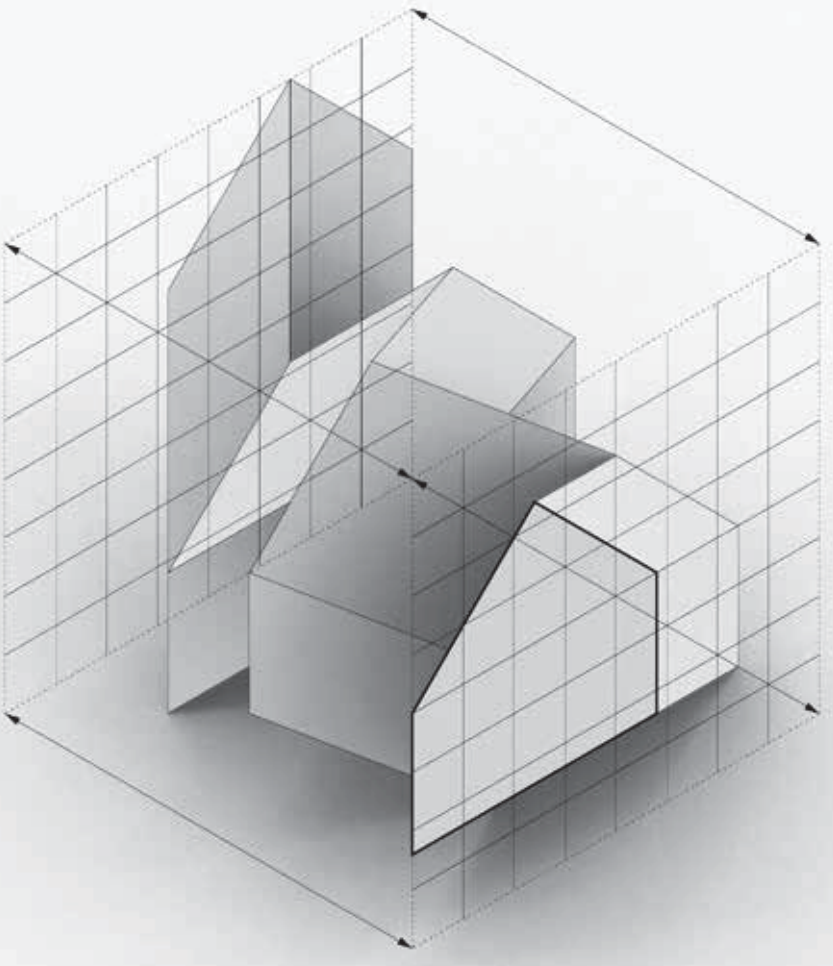


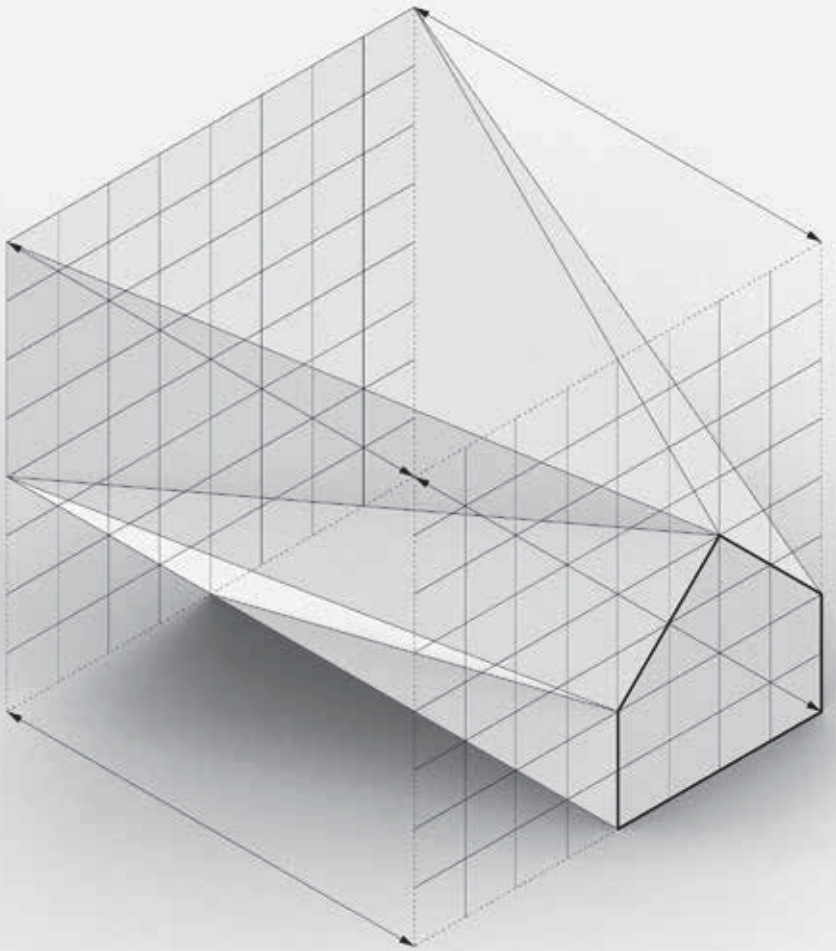


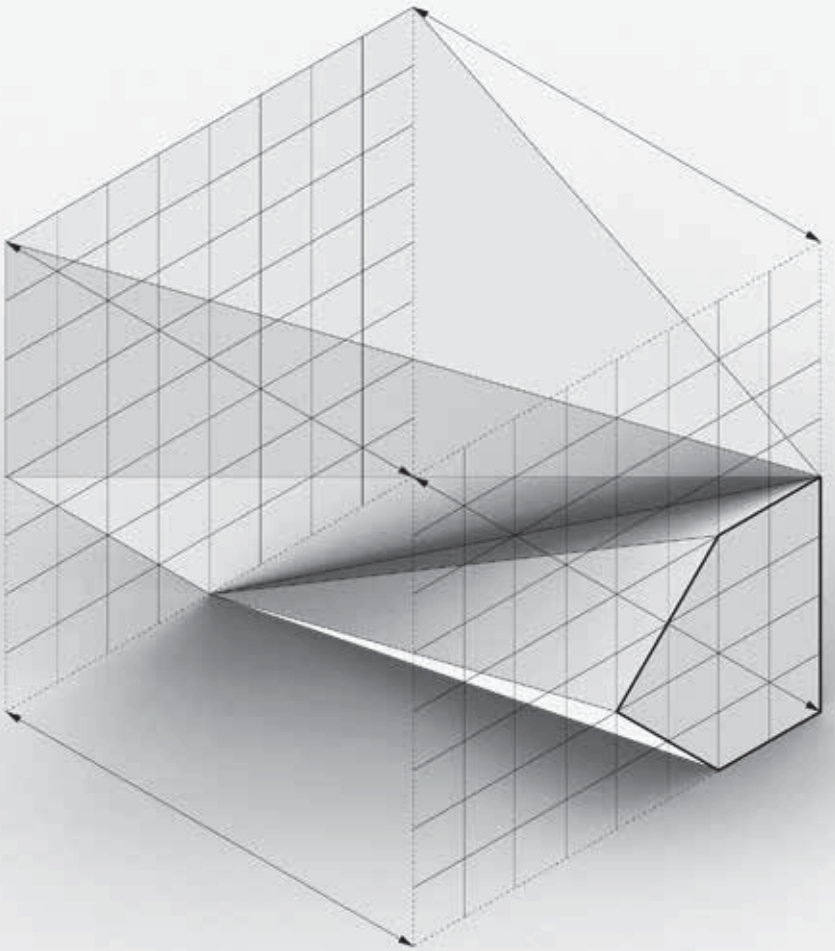


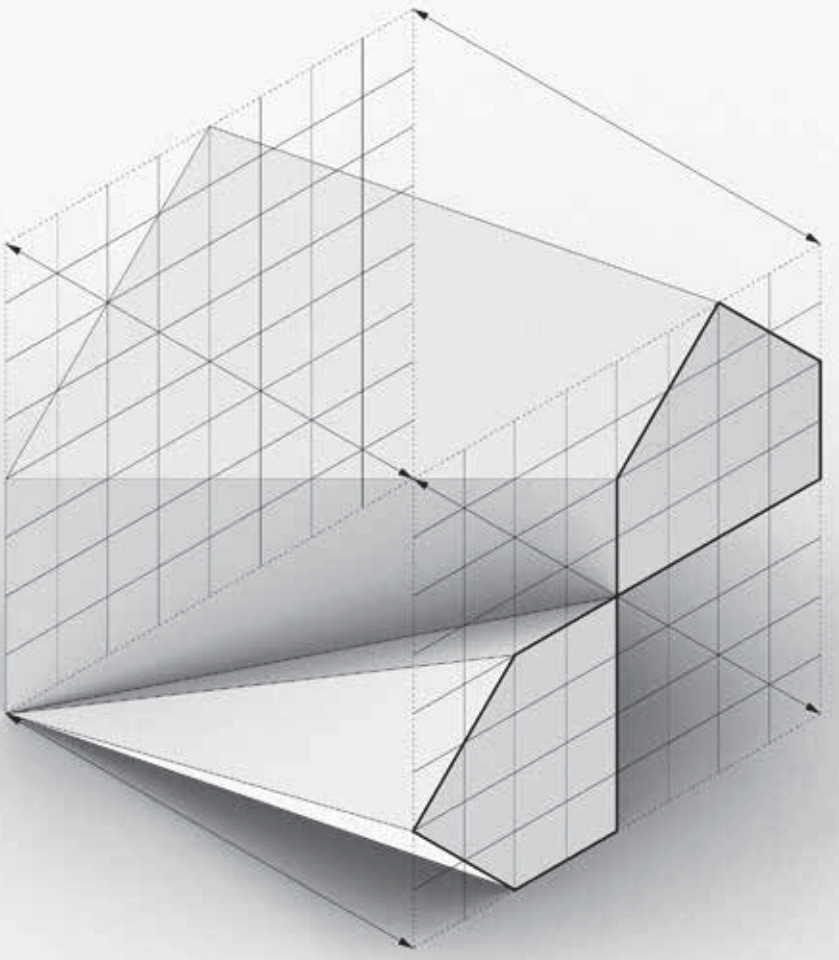


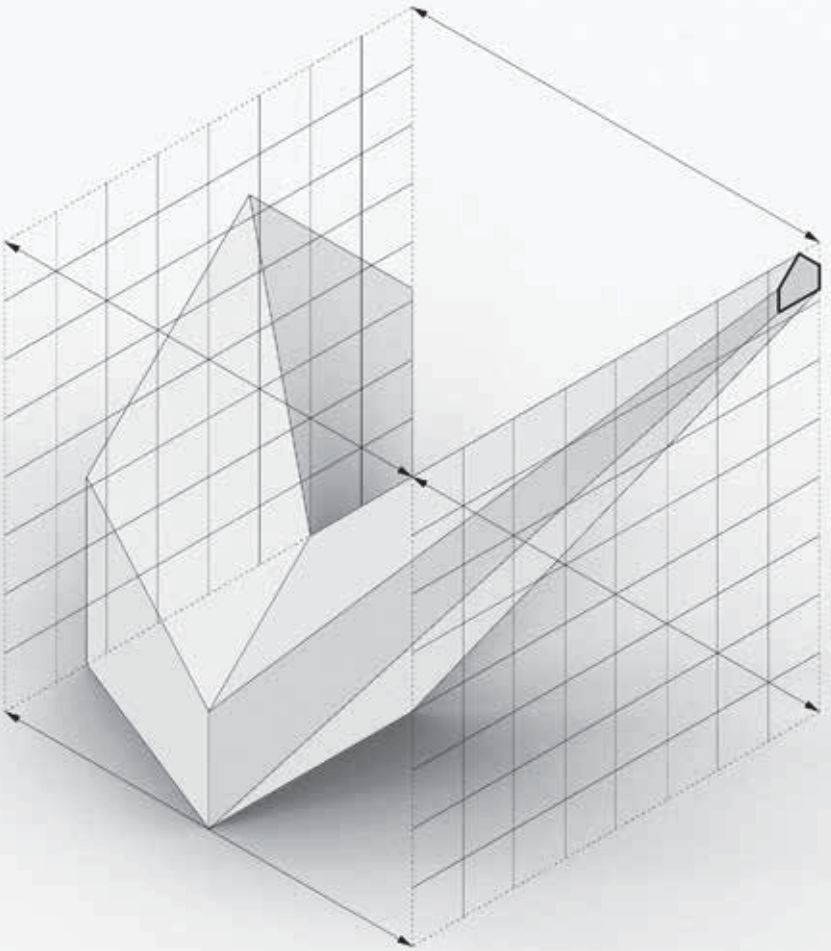


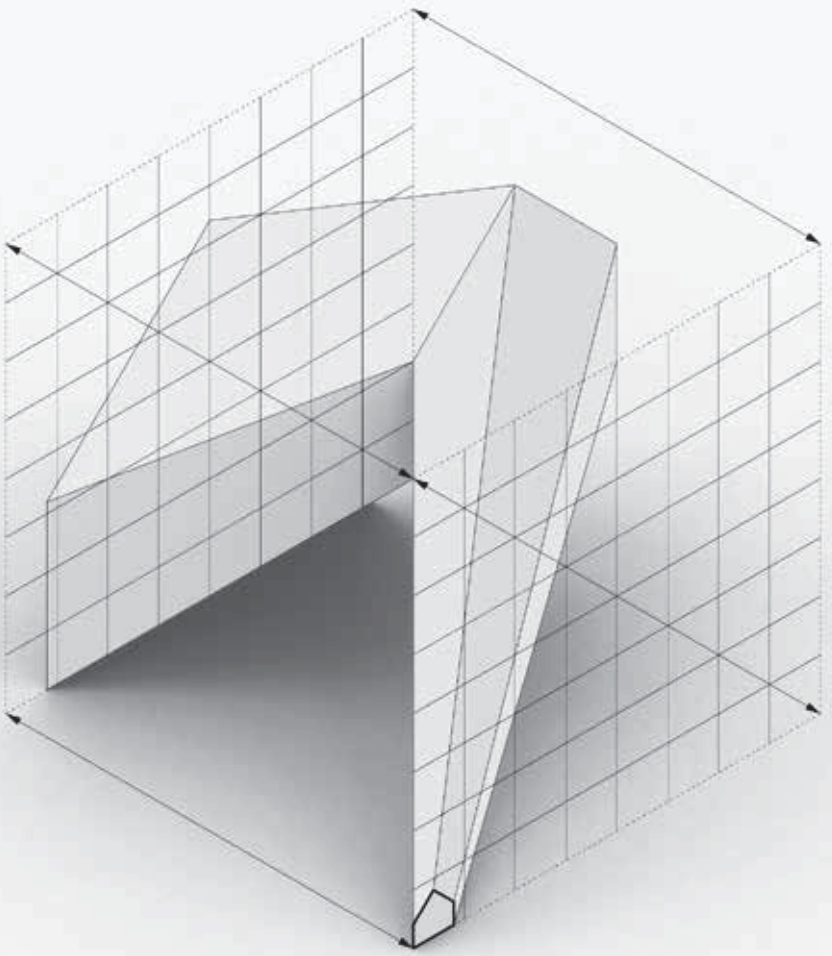


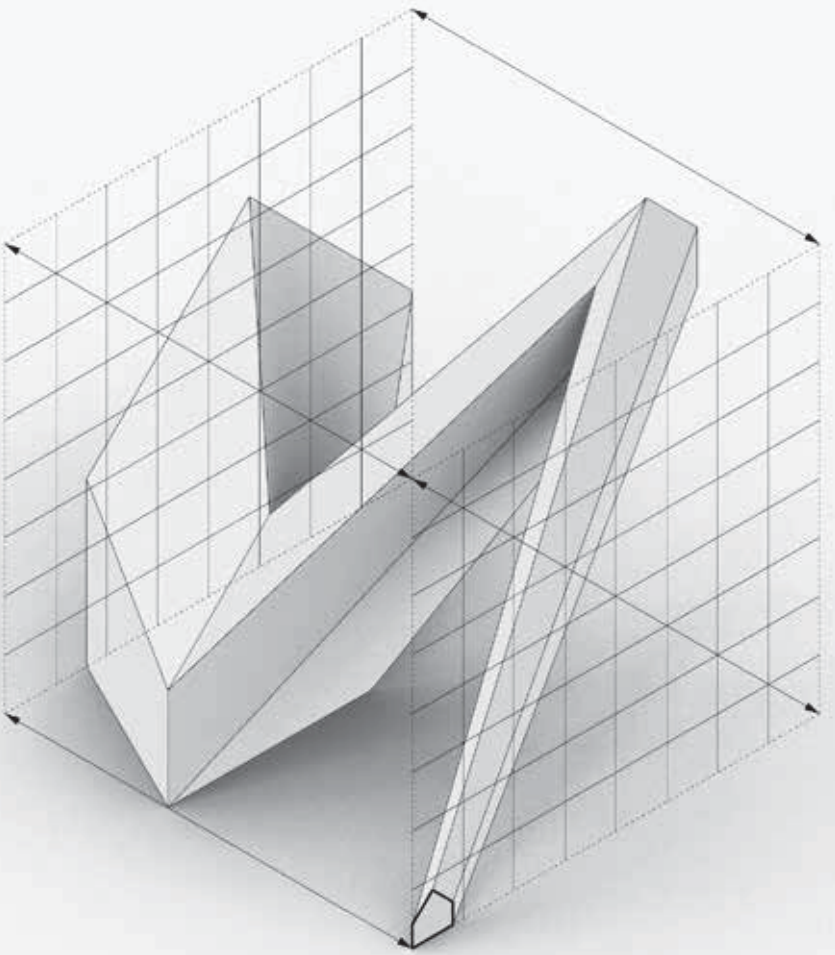








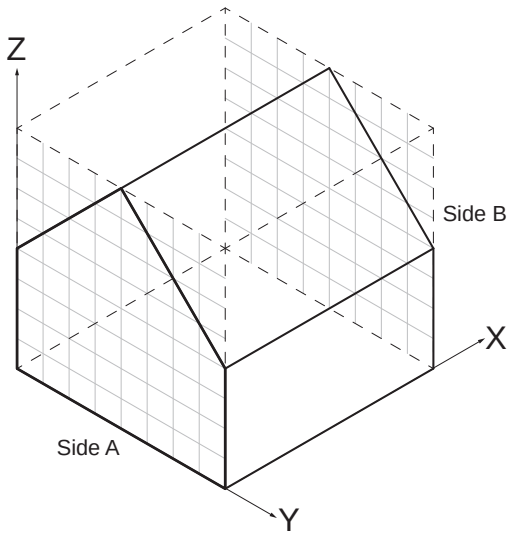


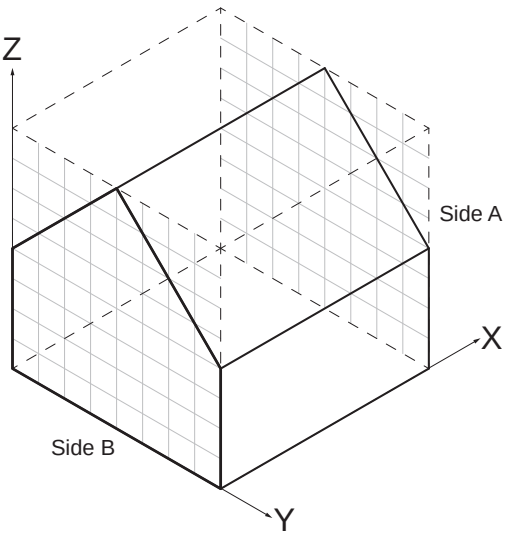


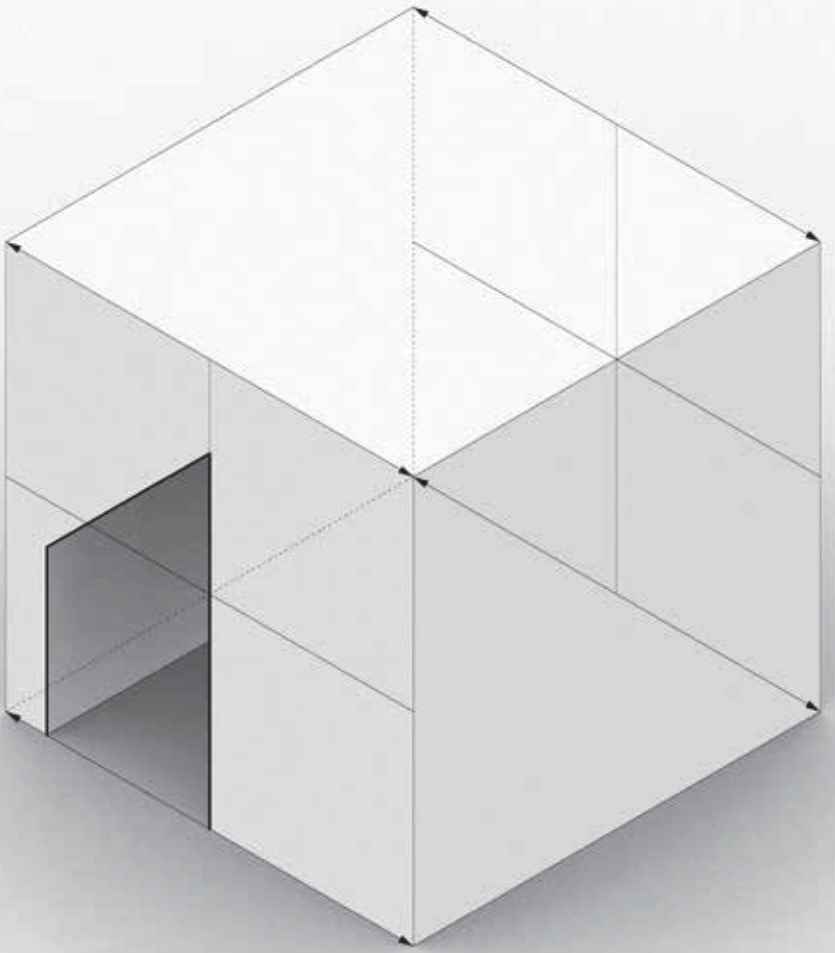
Y

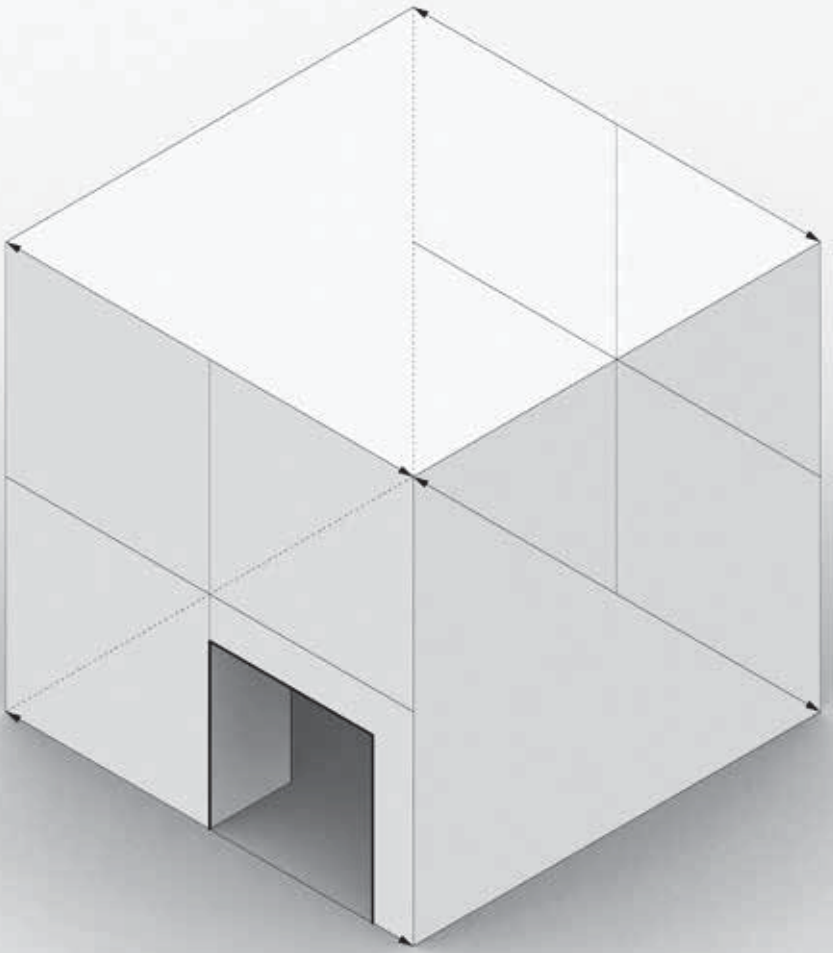
Y Axis

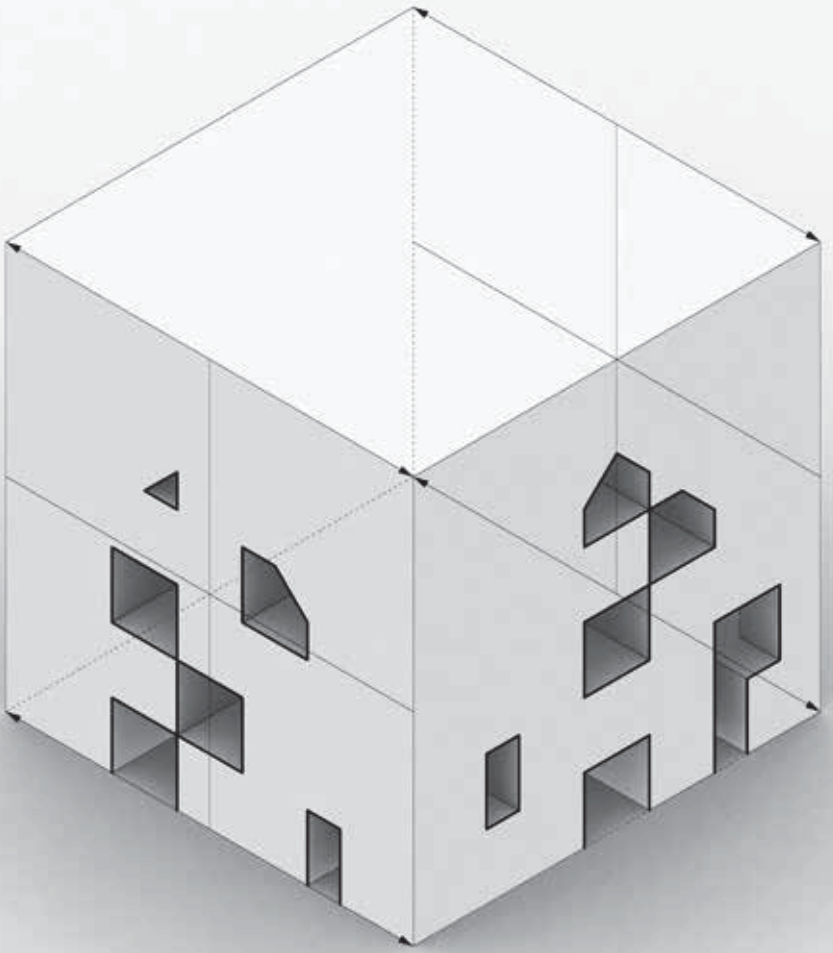
The second part of the studio opened operations into the Y-direction. Now explorations could be made simultaneously along both the X and Y axis. Objects were placed into one of three categories: Cave, Cruciform, and Cave/Cruciform. Each page spread displays one object viewed from both sides of the Y-axis. Further explorations were made through birdseye and wormseye projections based in the drawing style of Auguste Choisy.

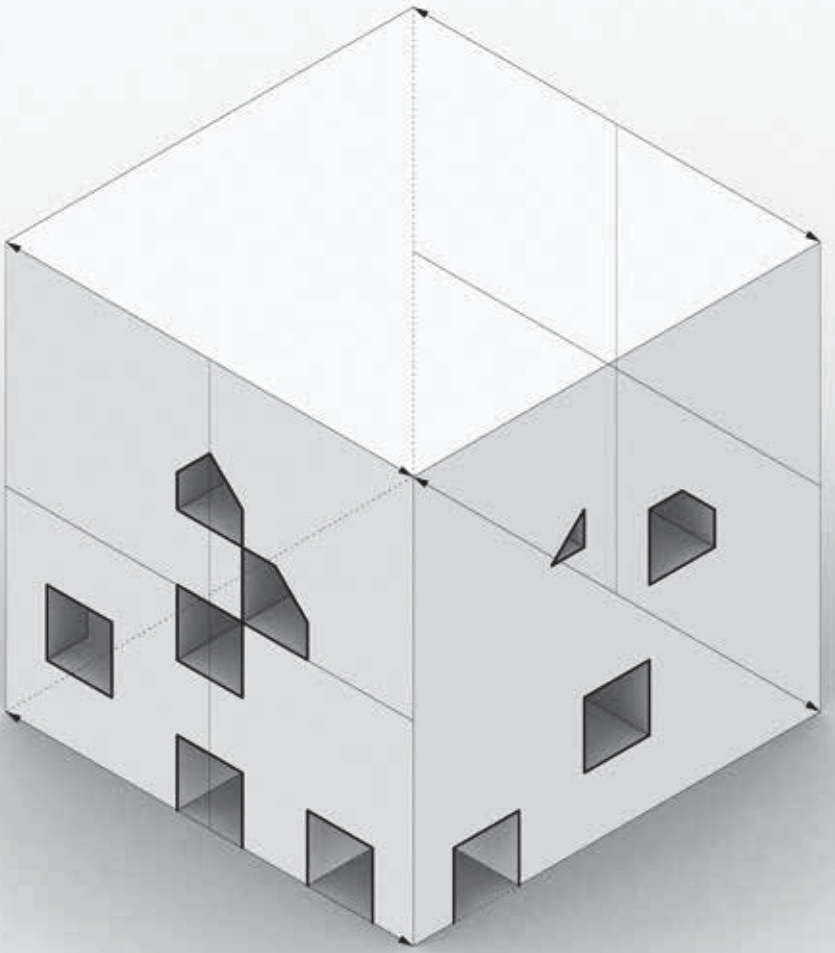


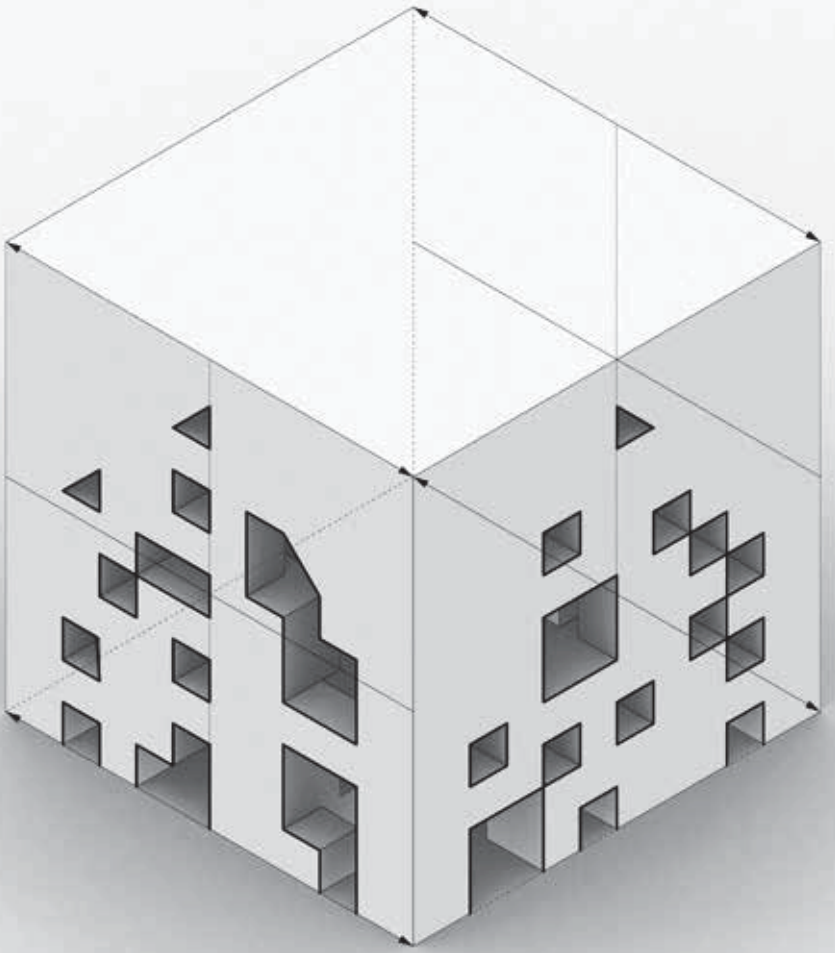


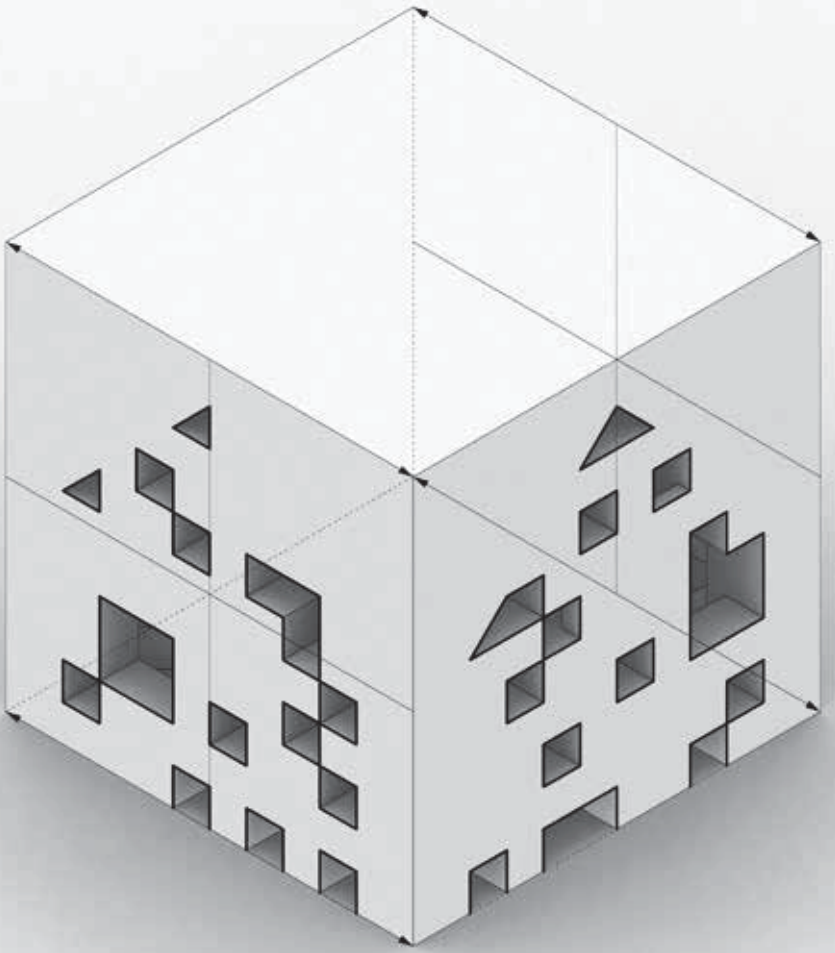


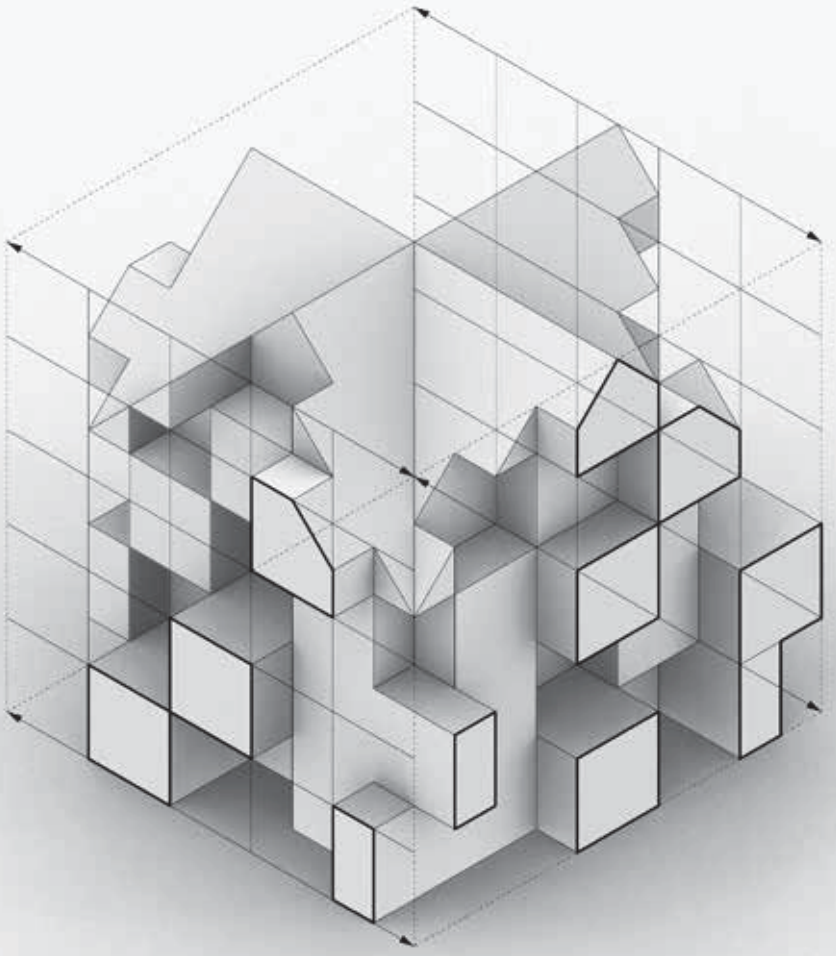


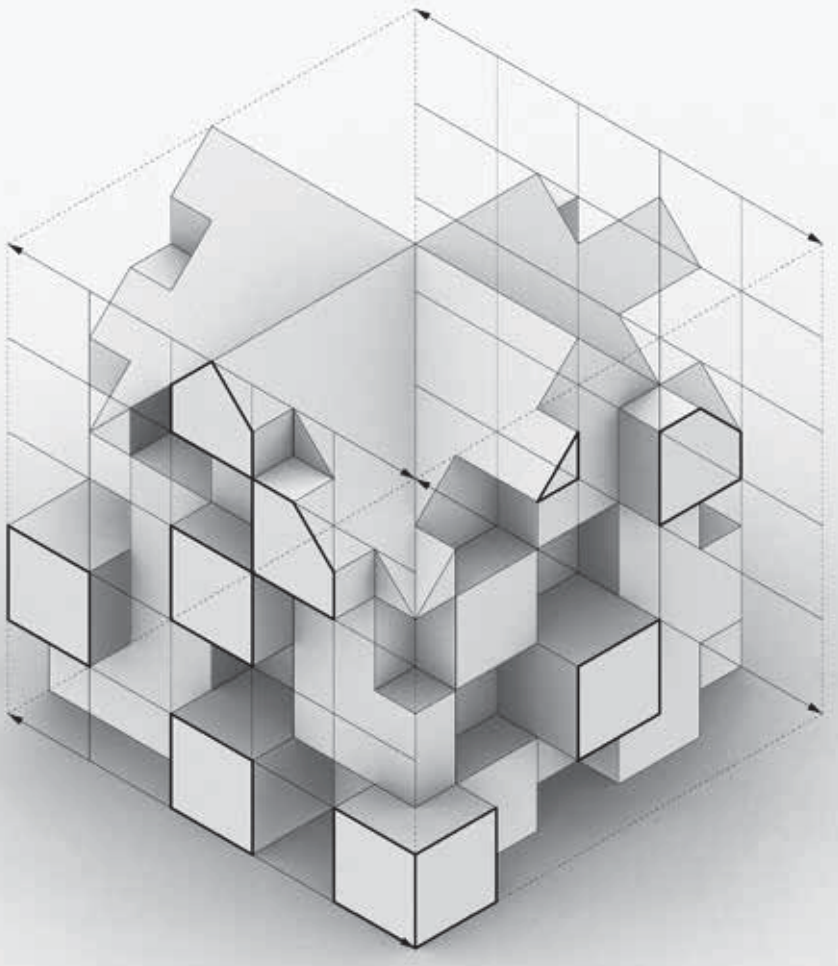


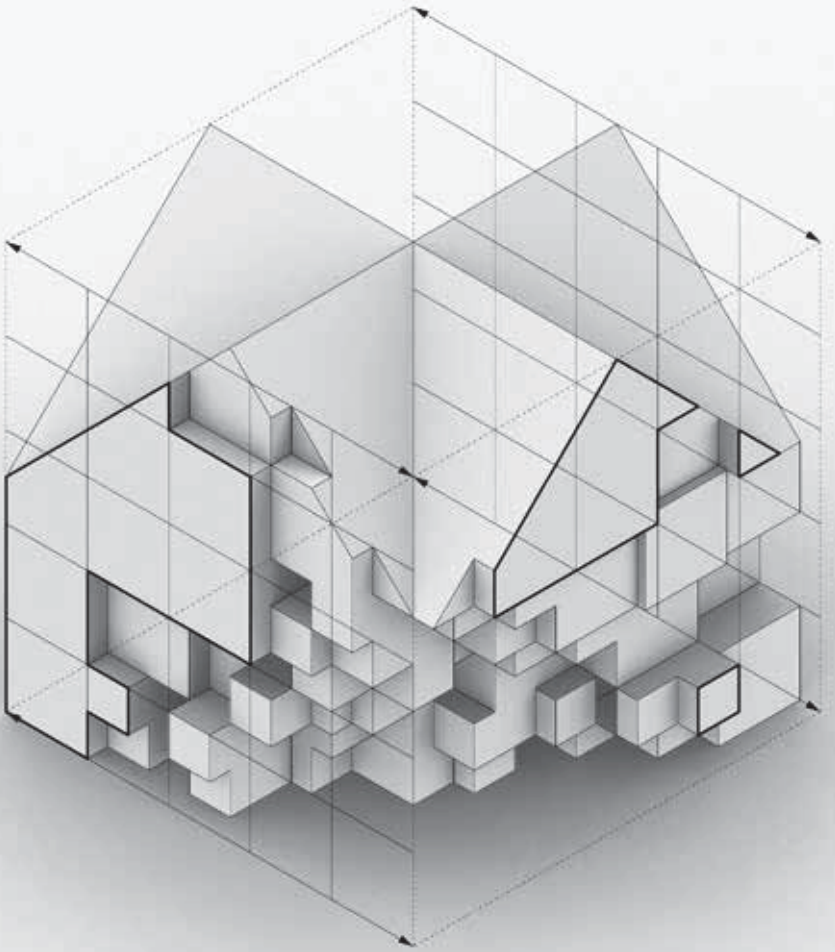


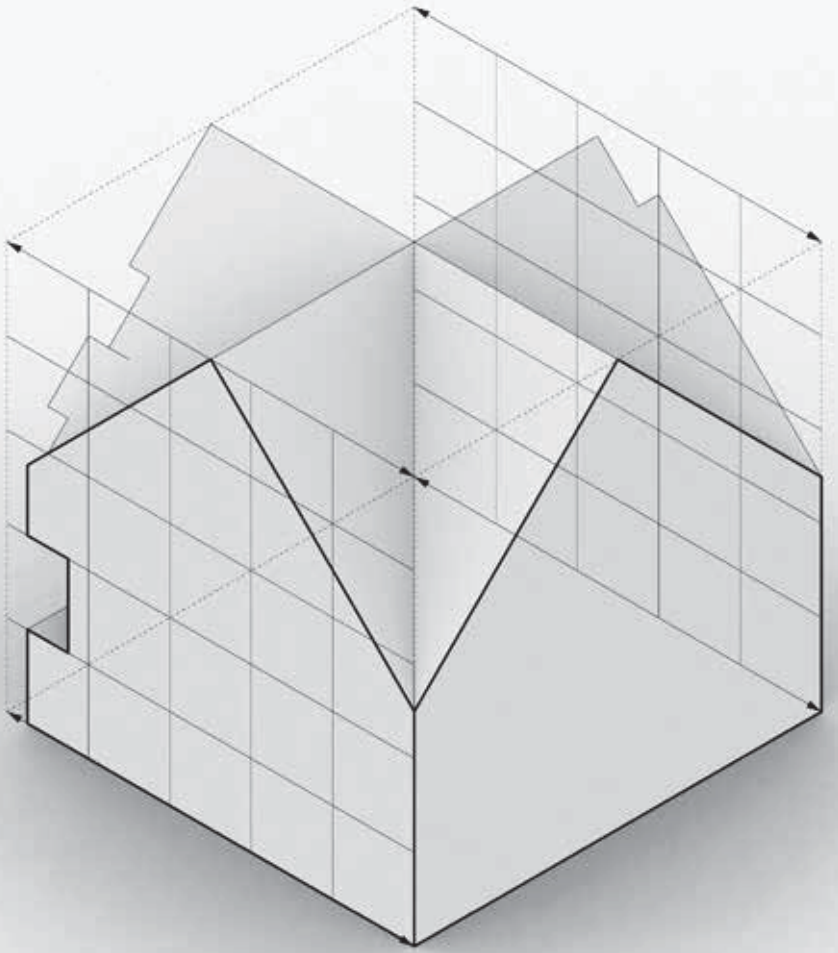


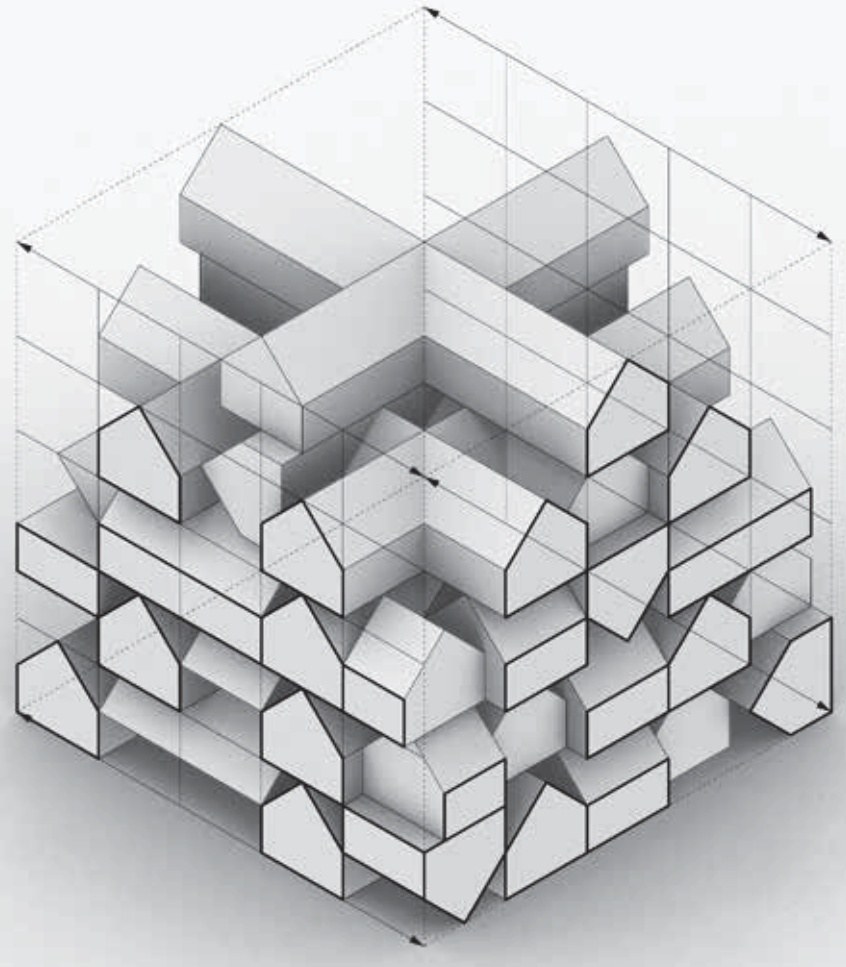


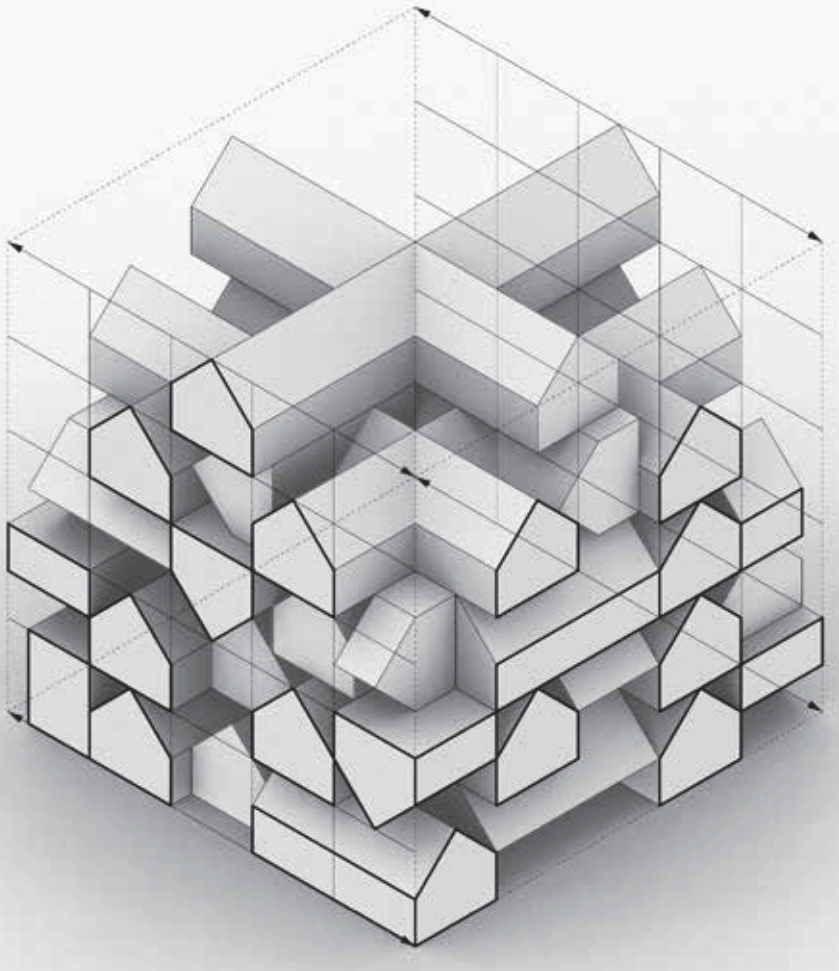


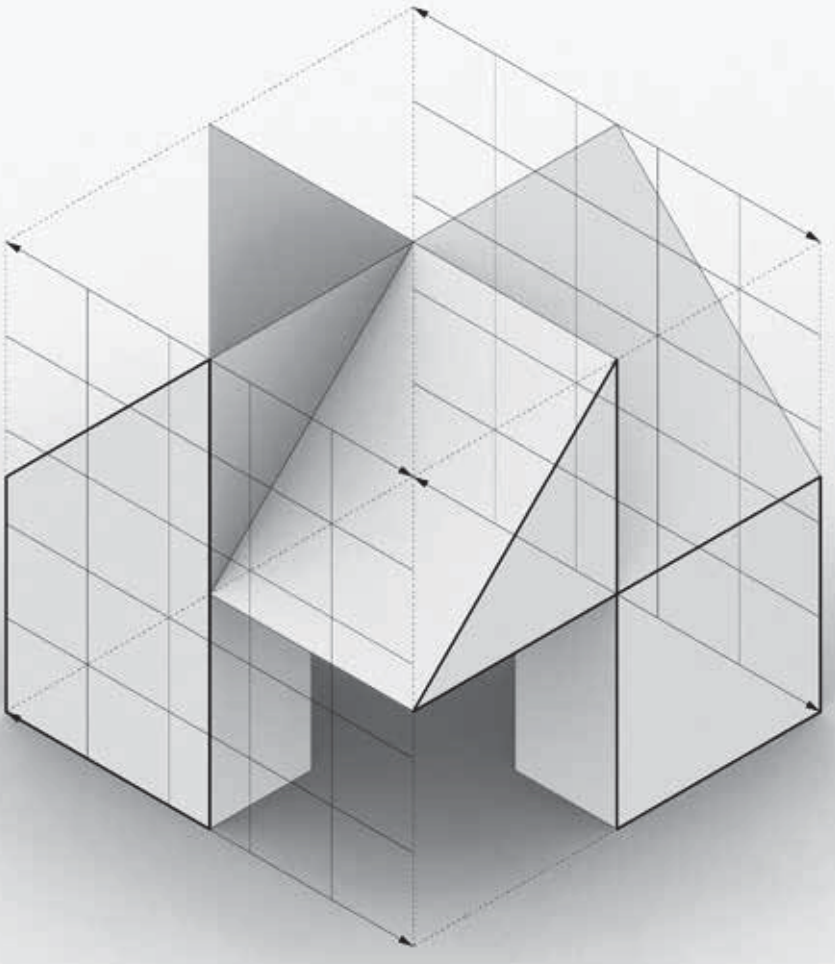


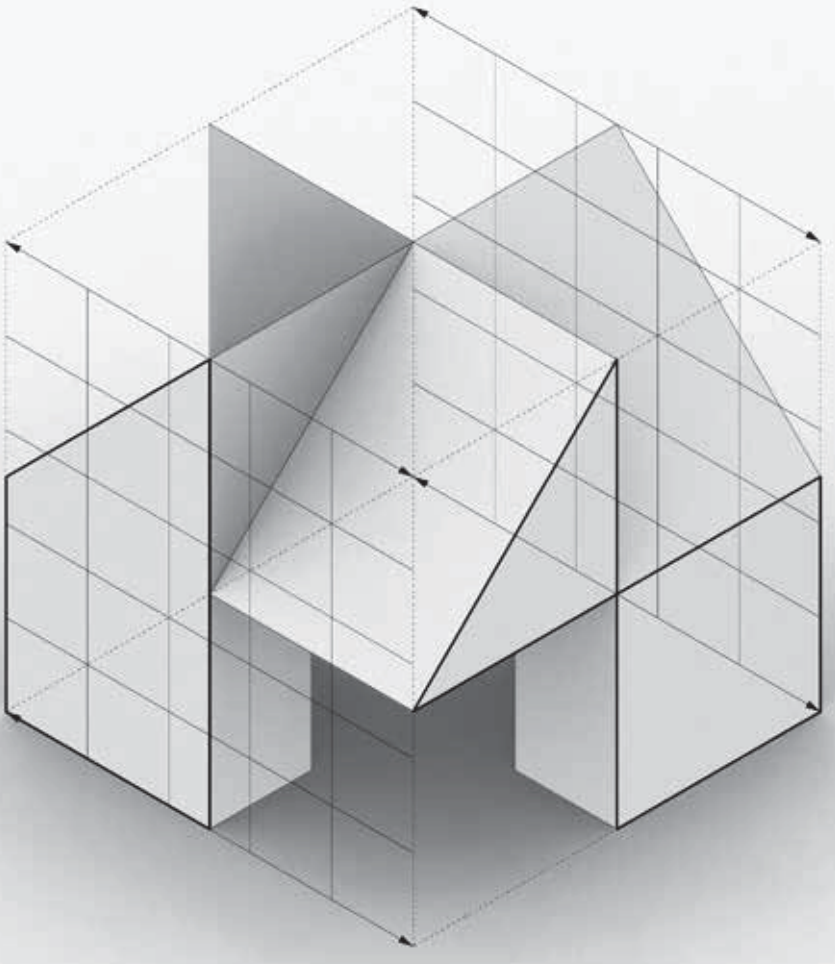


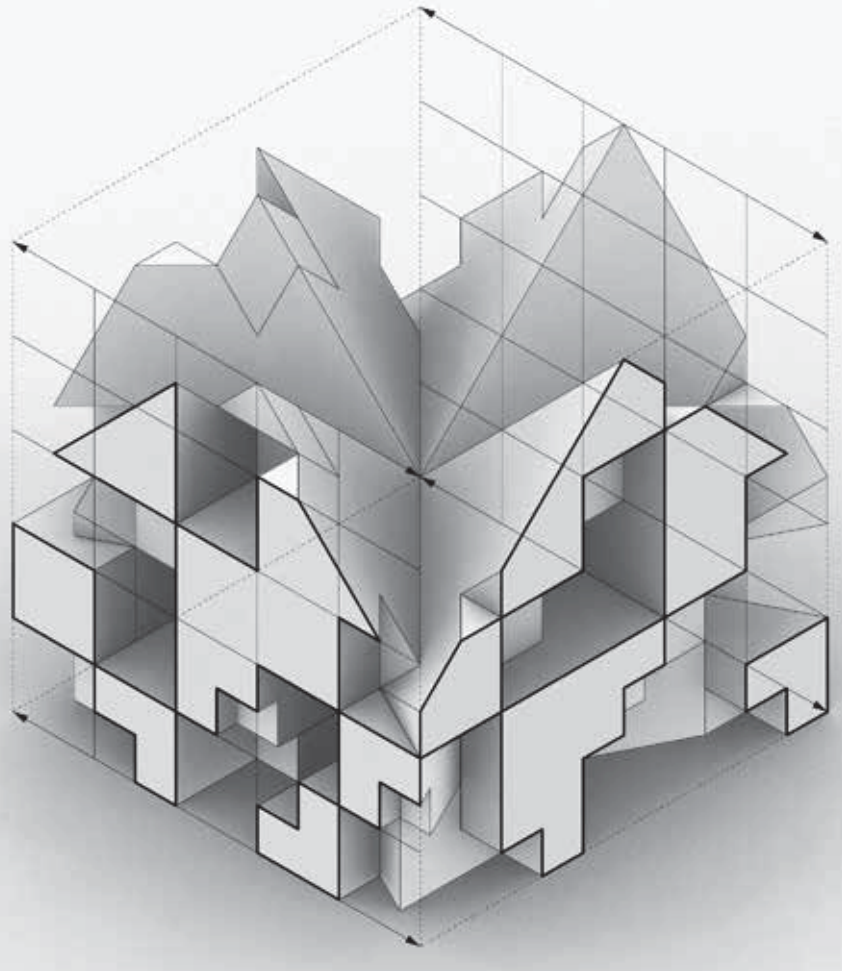


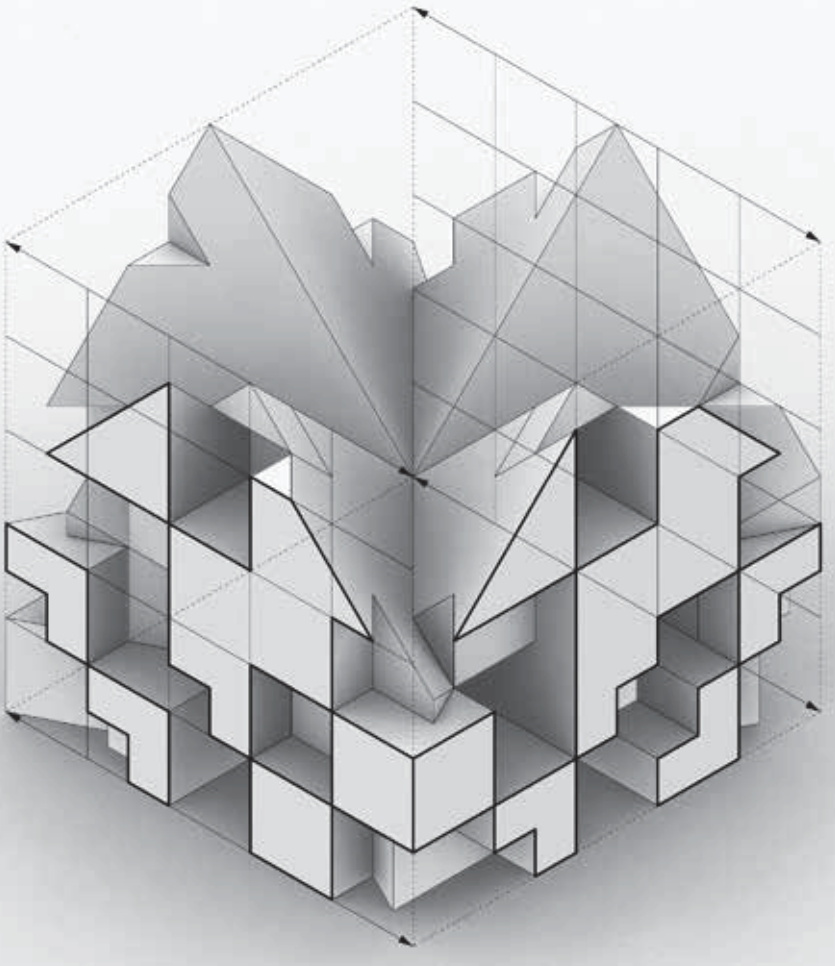


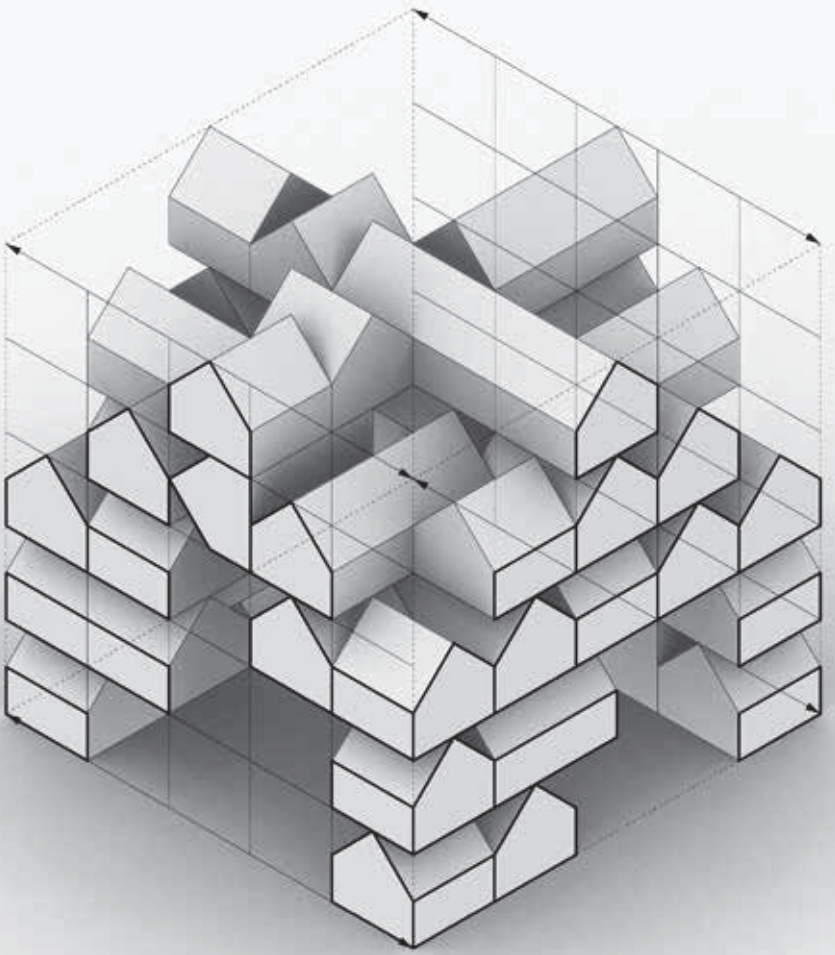


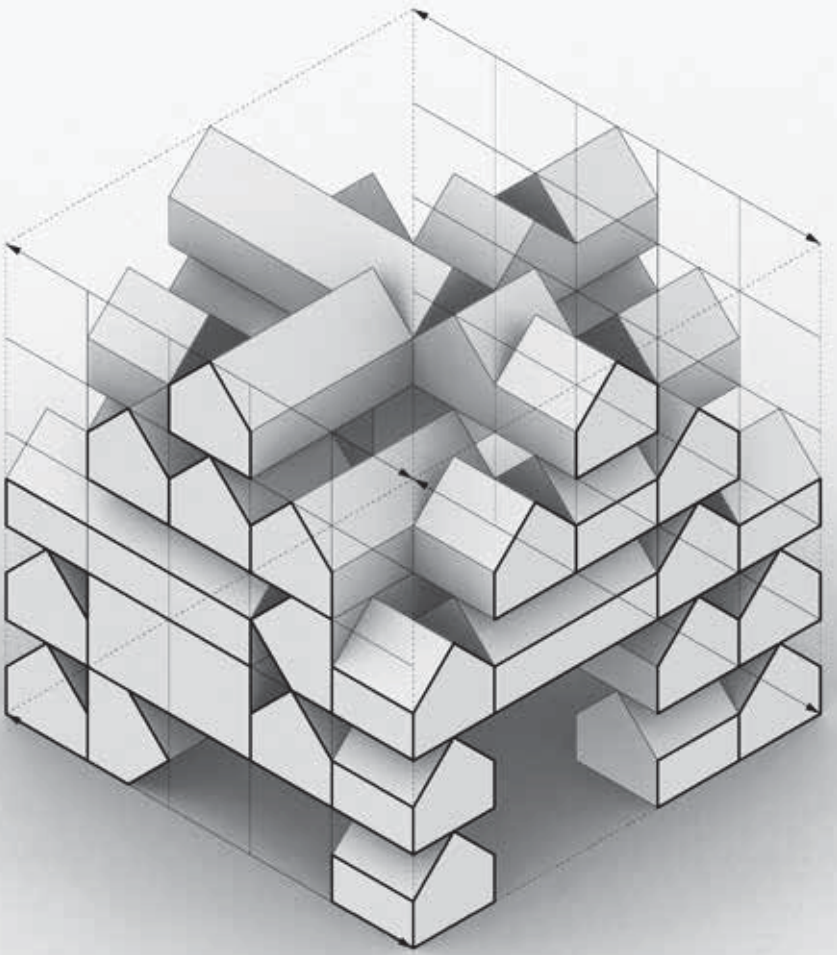


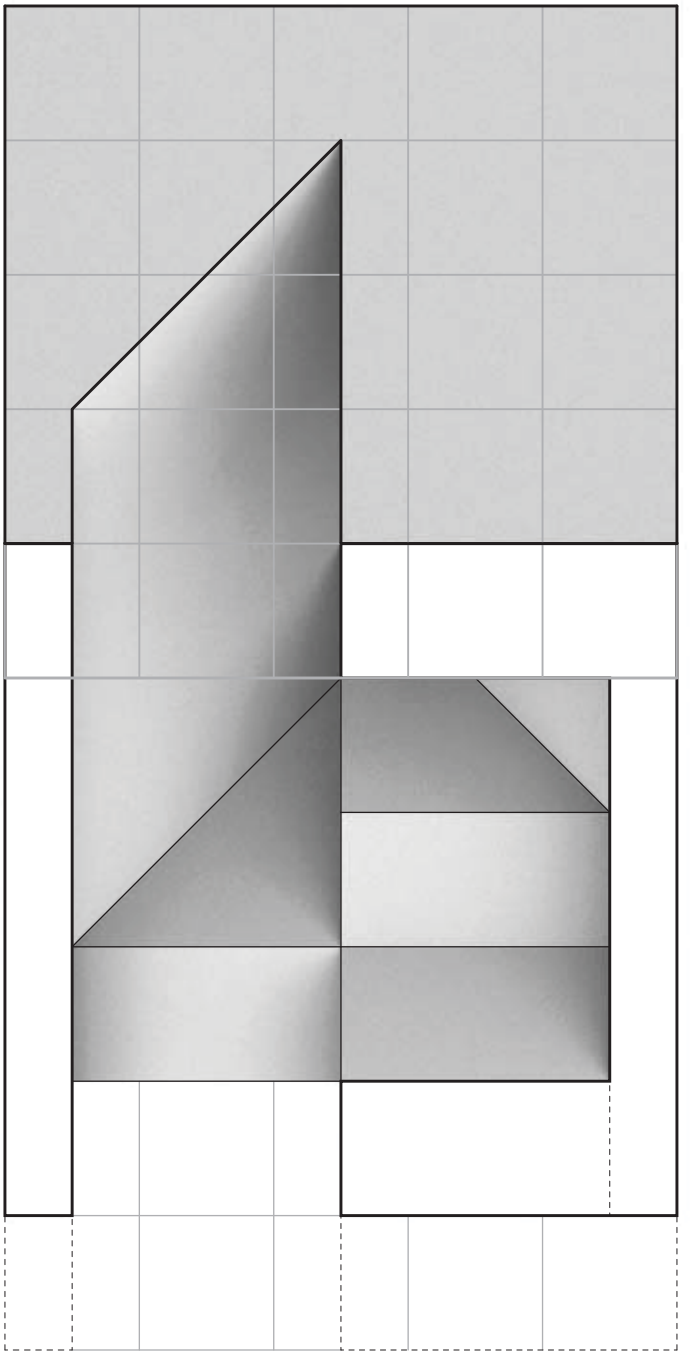


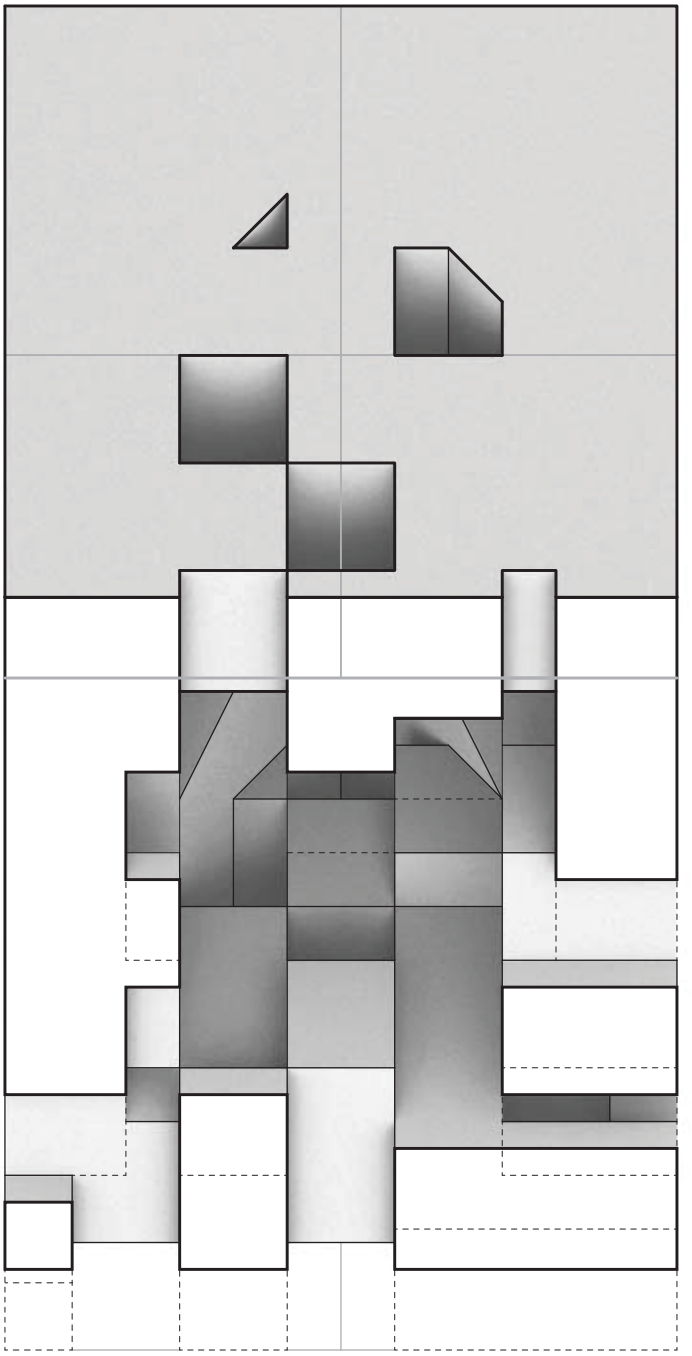


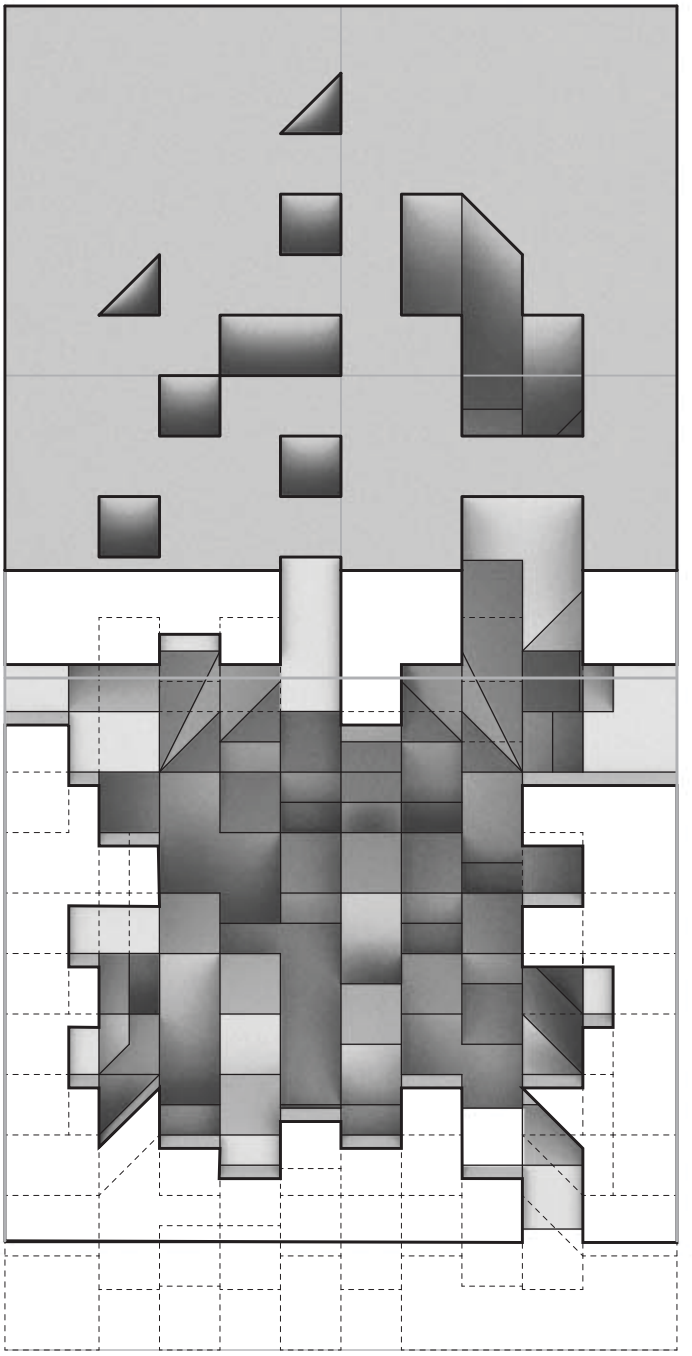


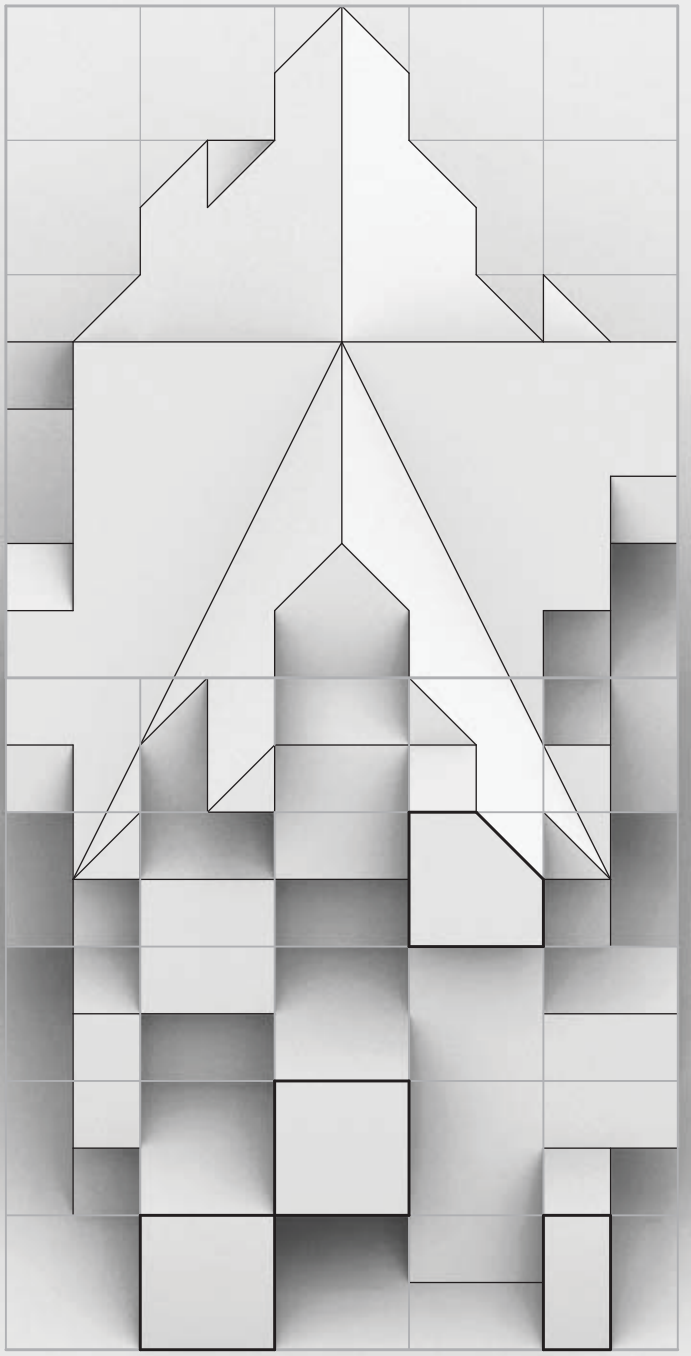


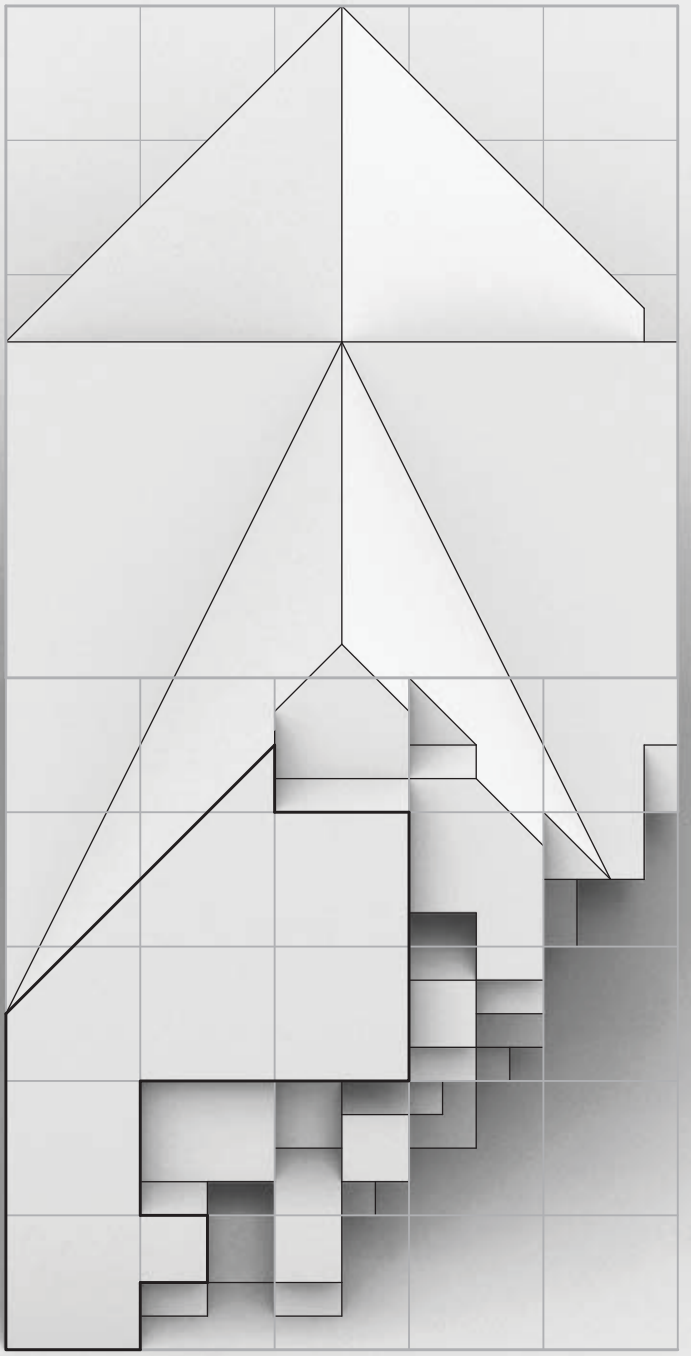


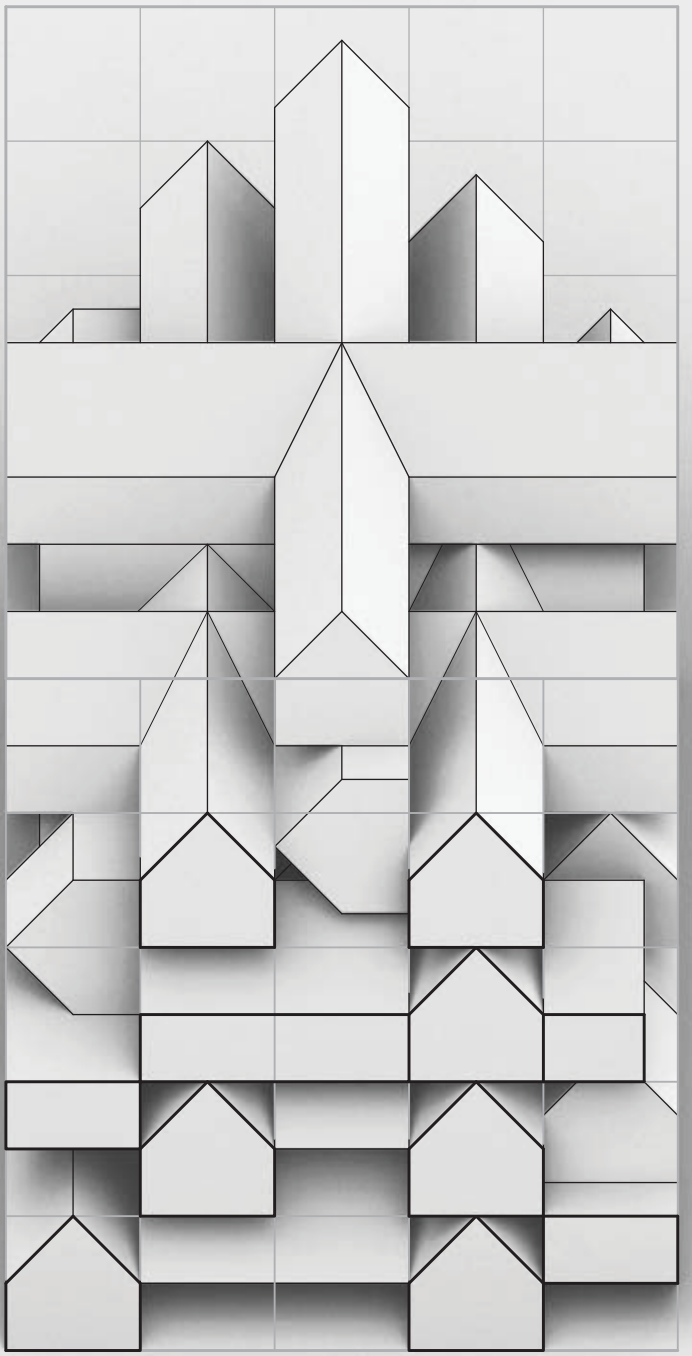


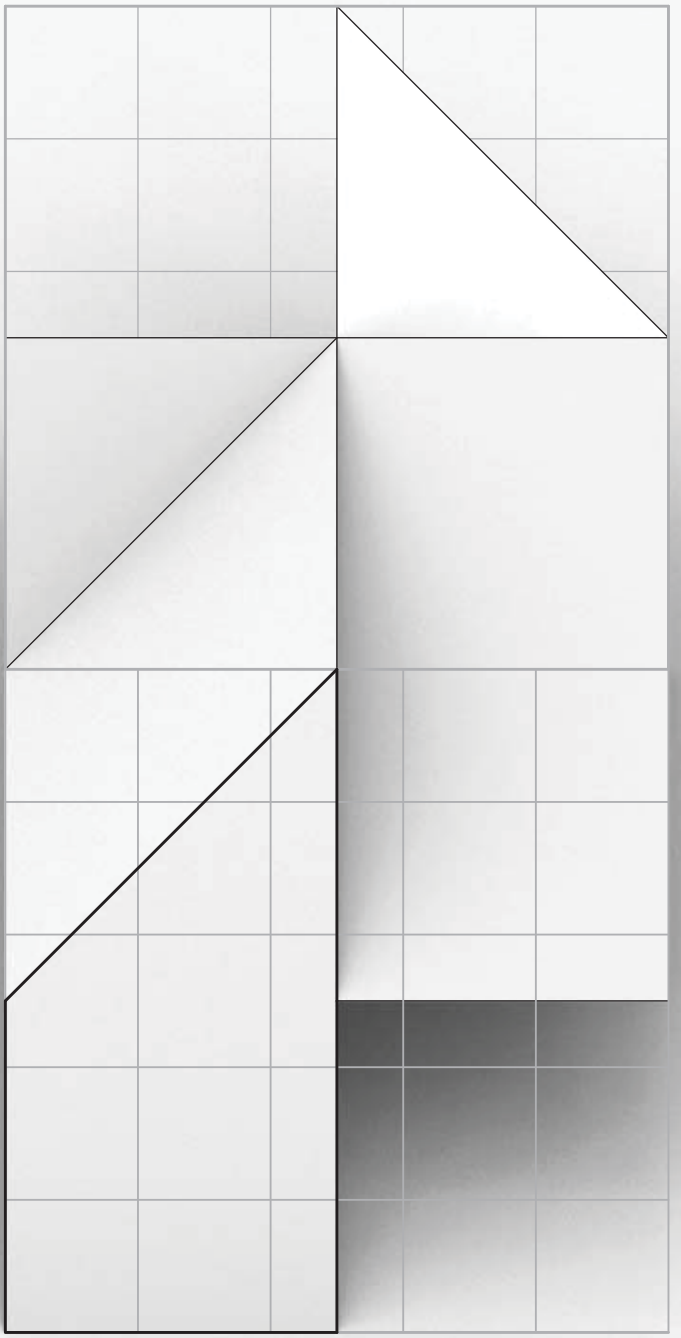


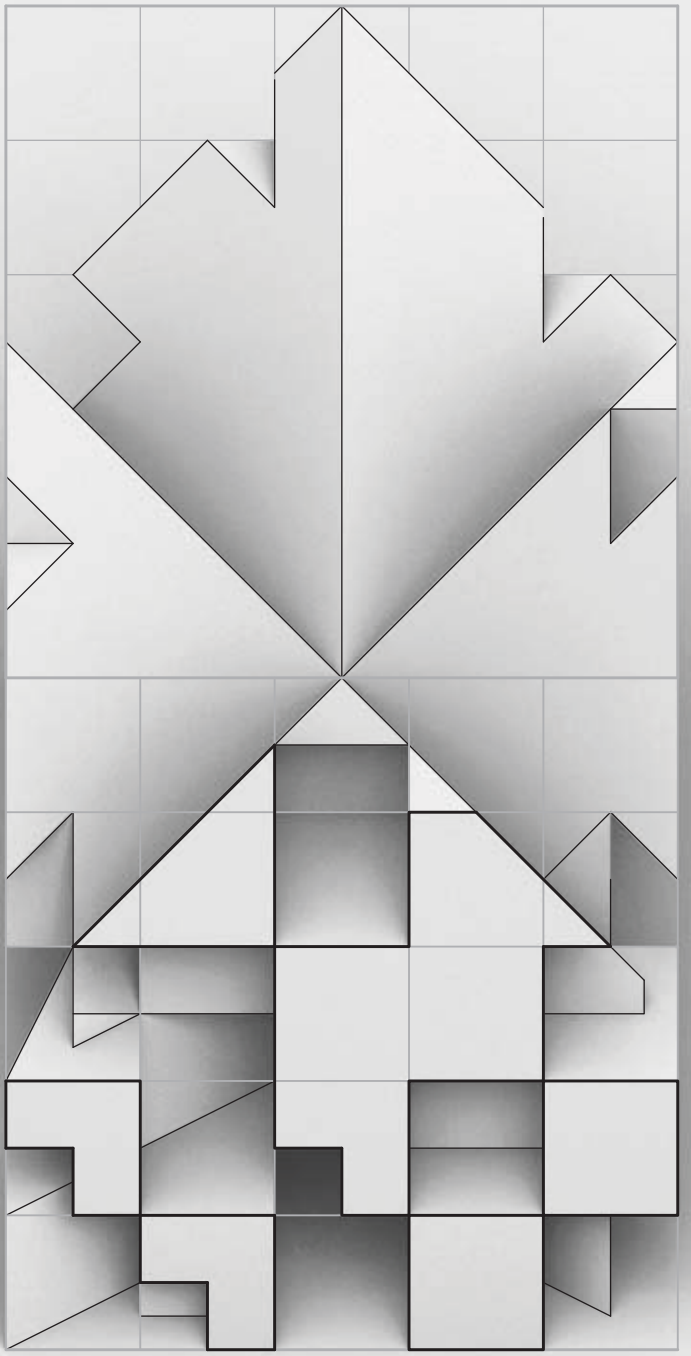


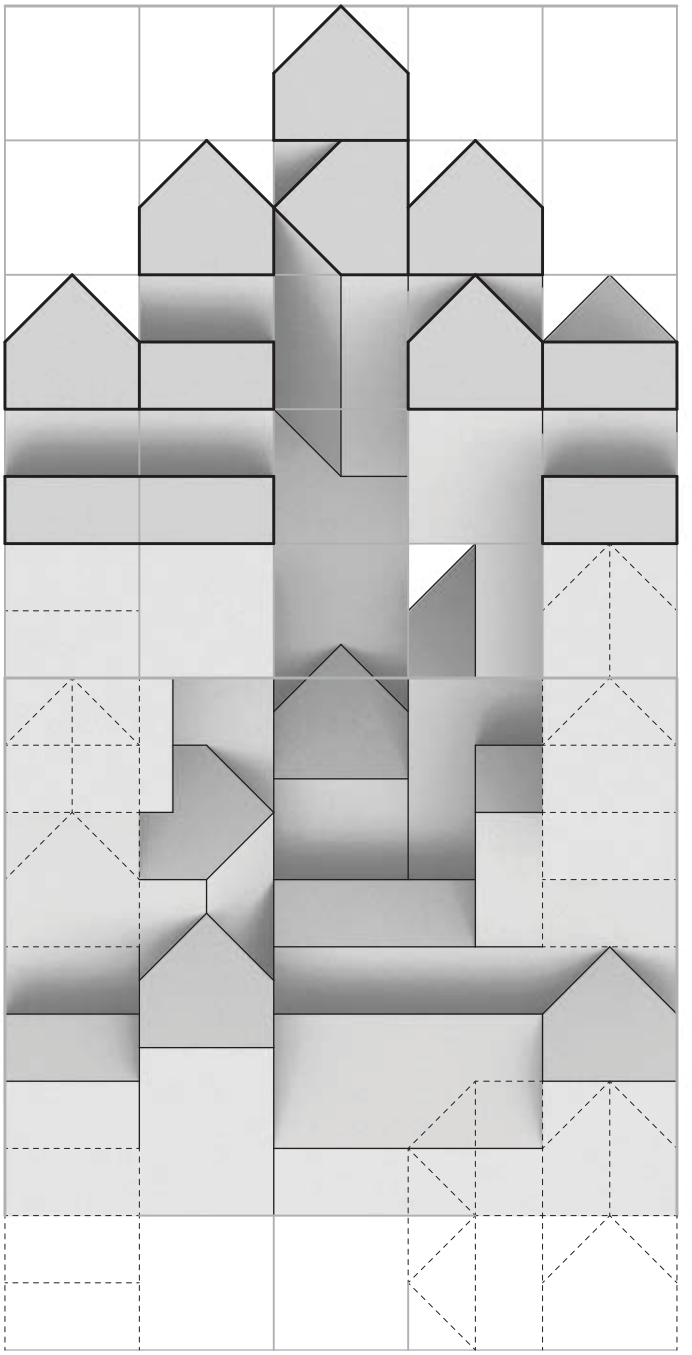








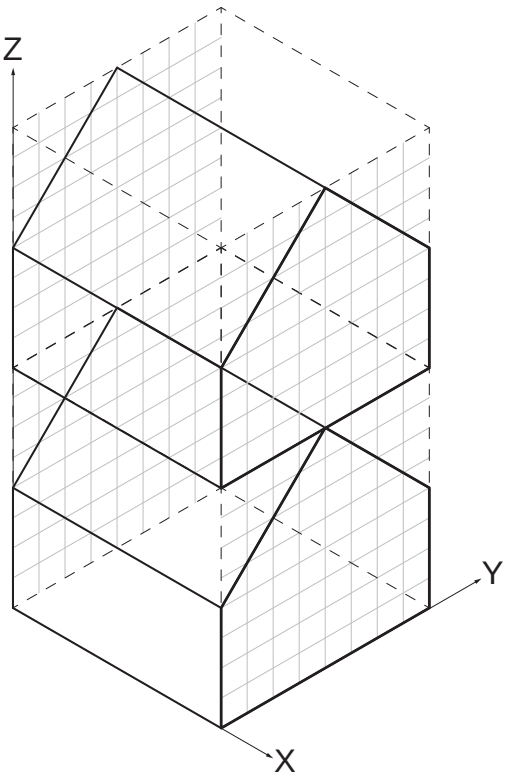


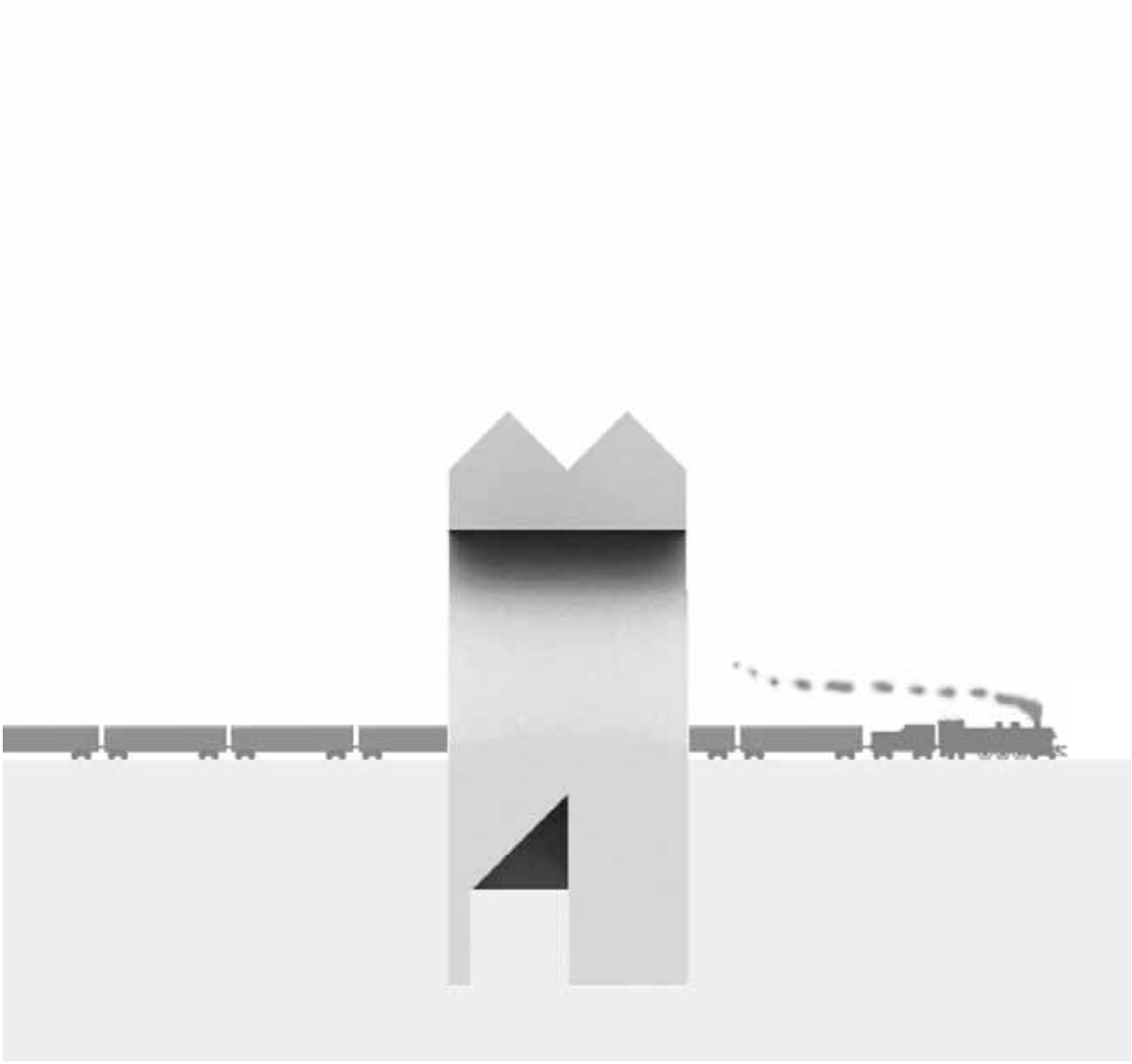


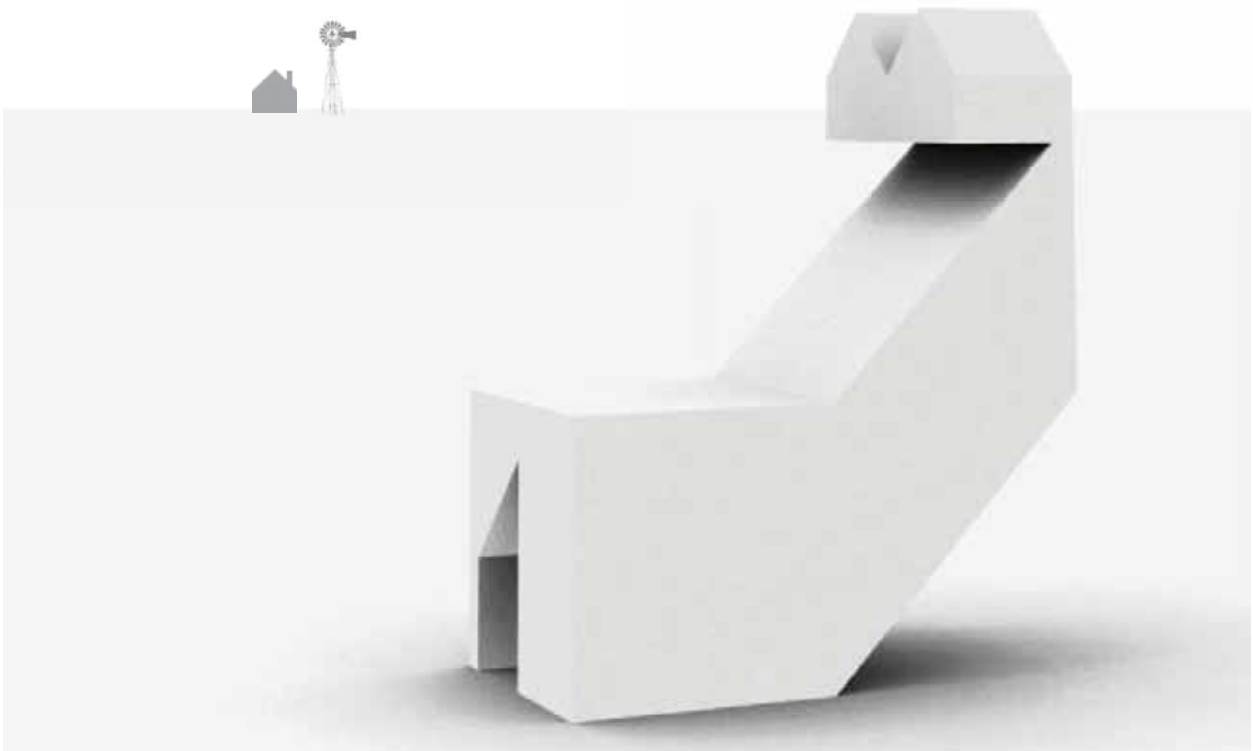
Z

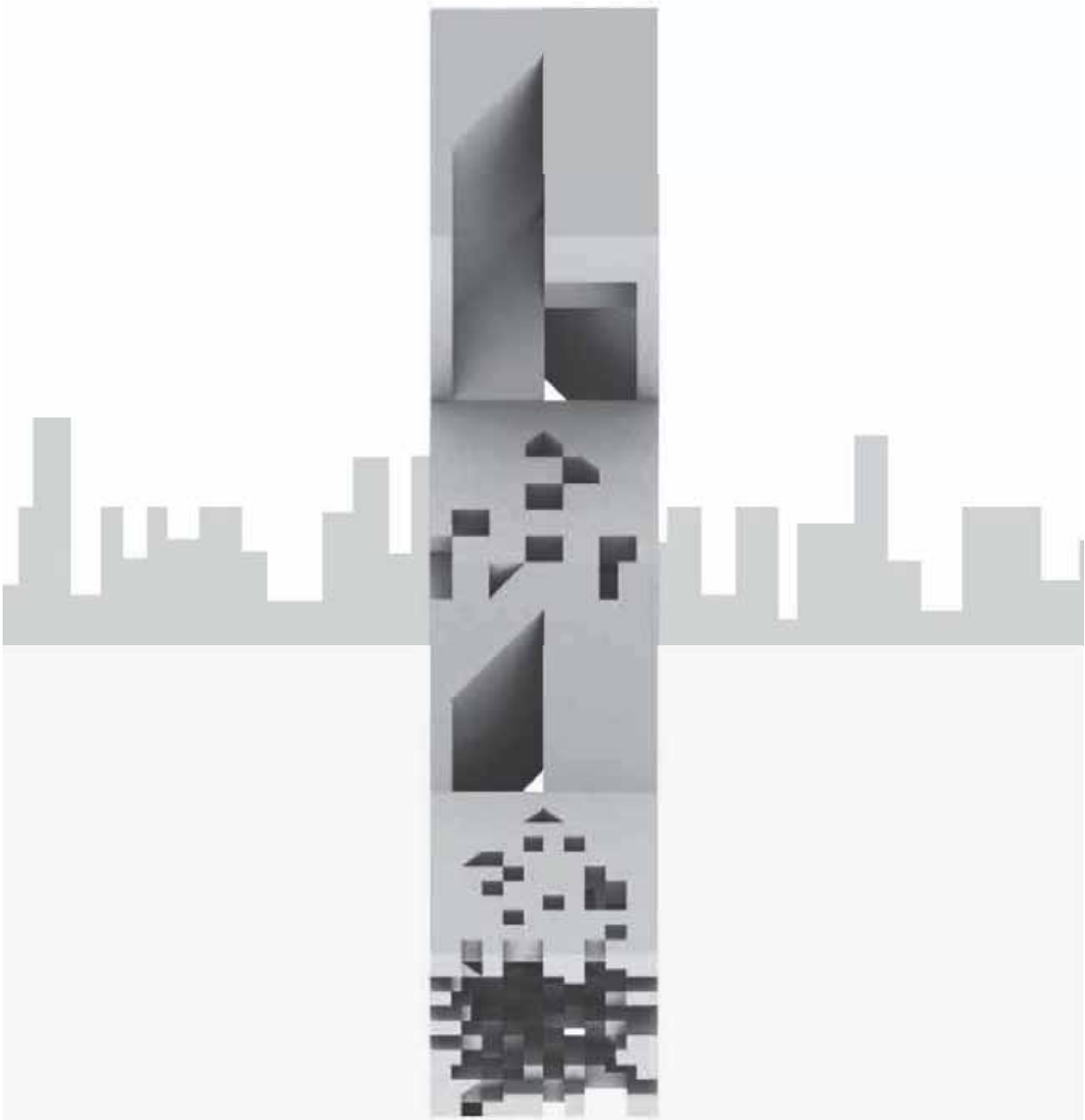
Z Axis

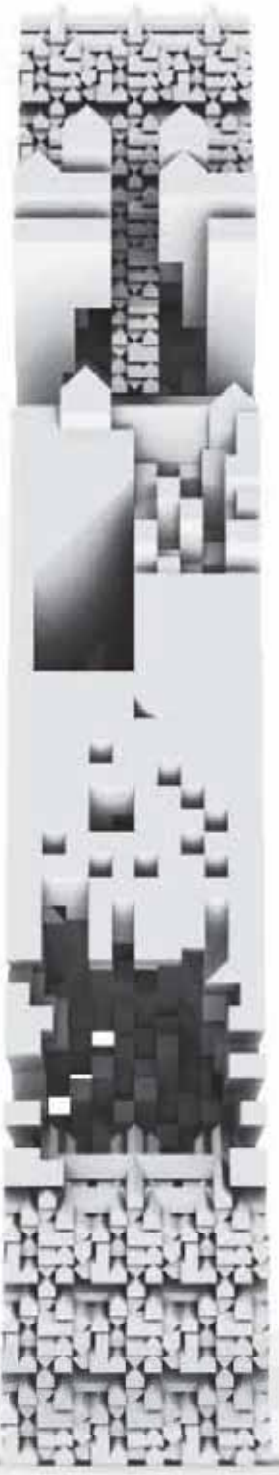
The third part of the studio opened operations into the third and final Z-direction. The primary mode of exploration was the totem. Previous models from X and Y were stacked and integrated into one another to create singular vertical objects. The final models I created are categorized into three scales of S, M, and L.







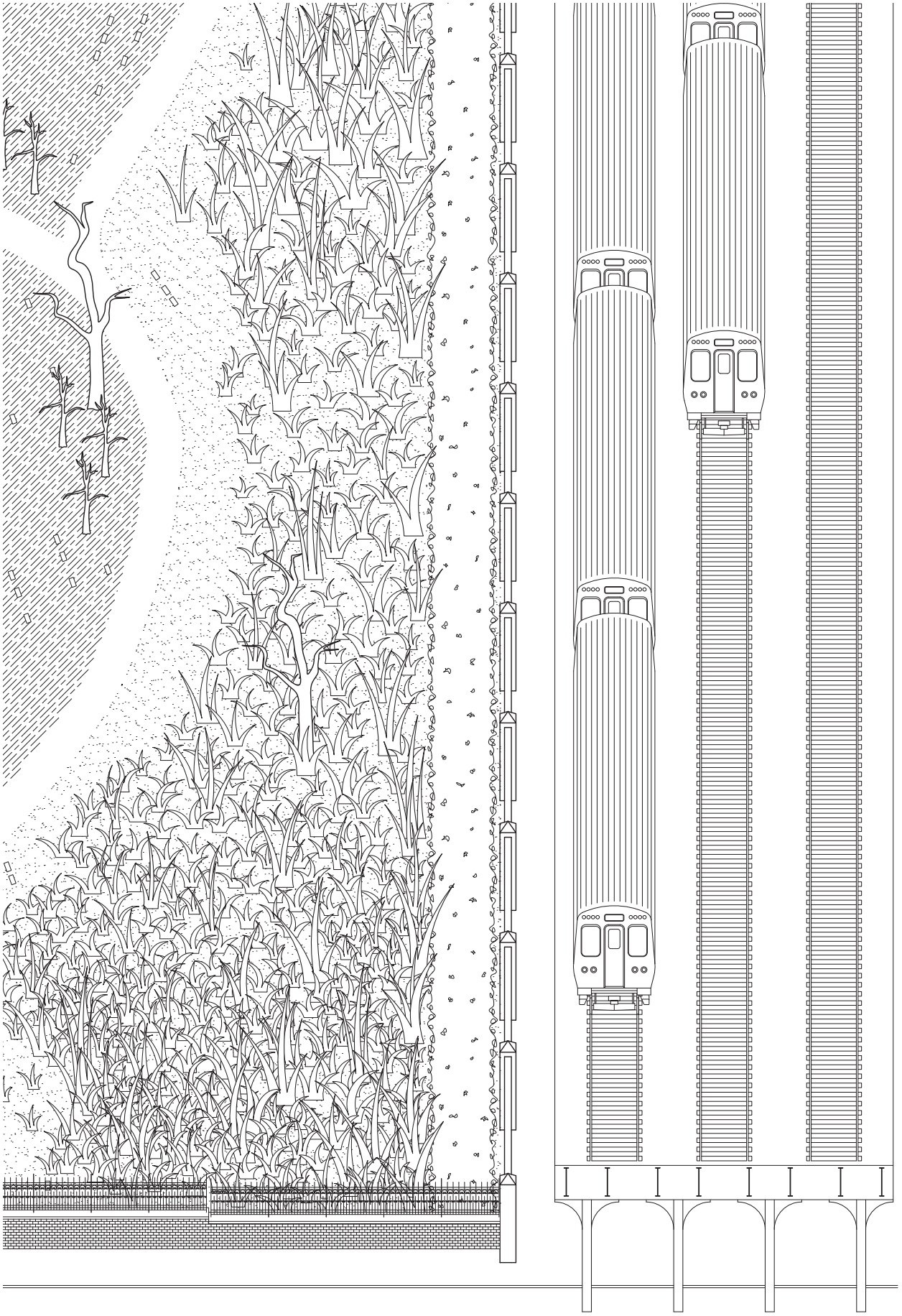


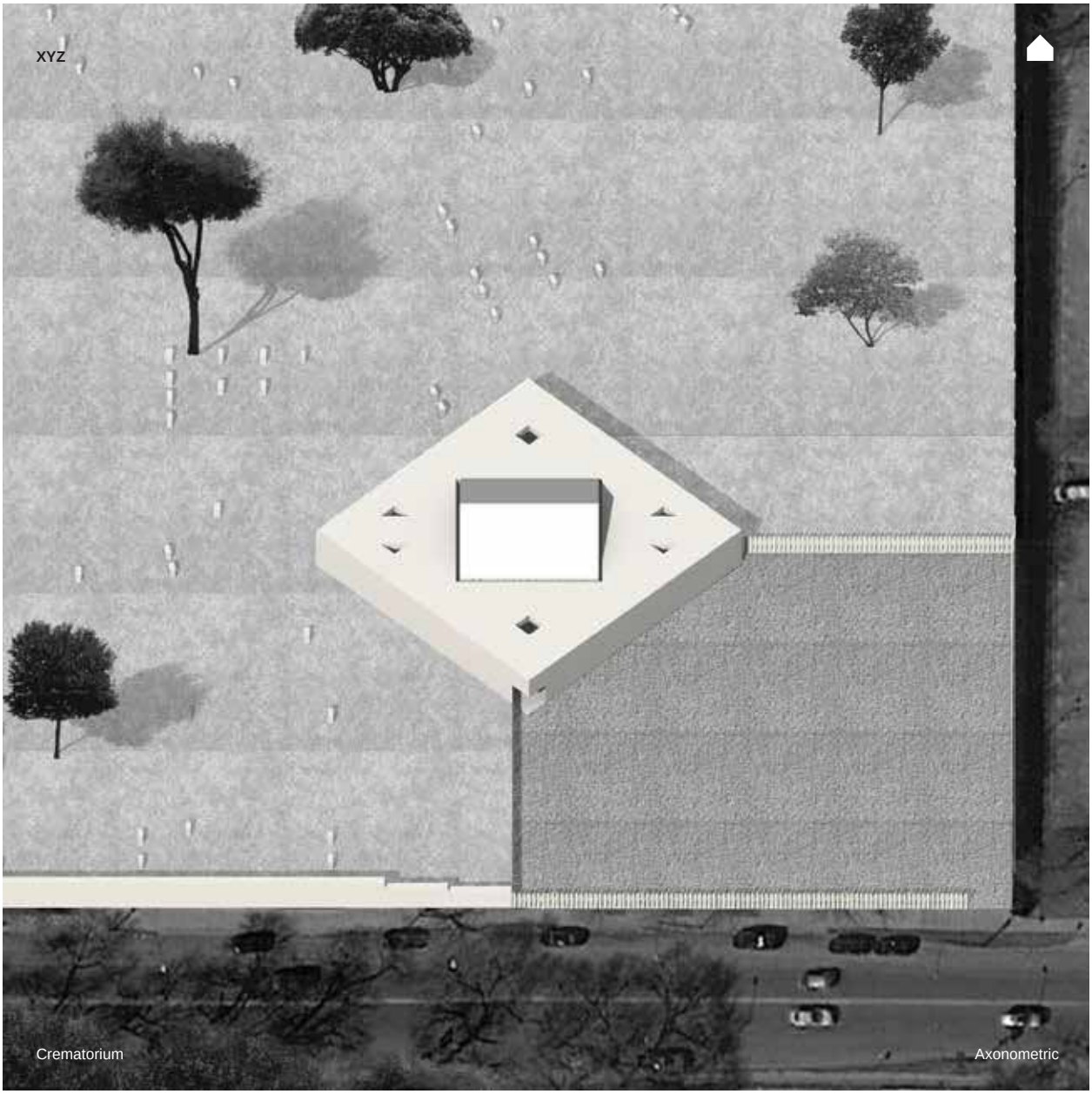


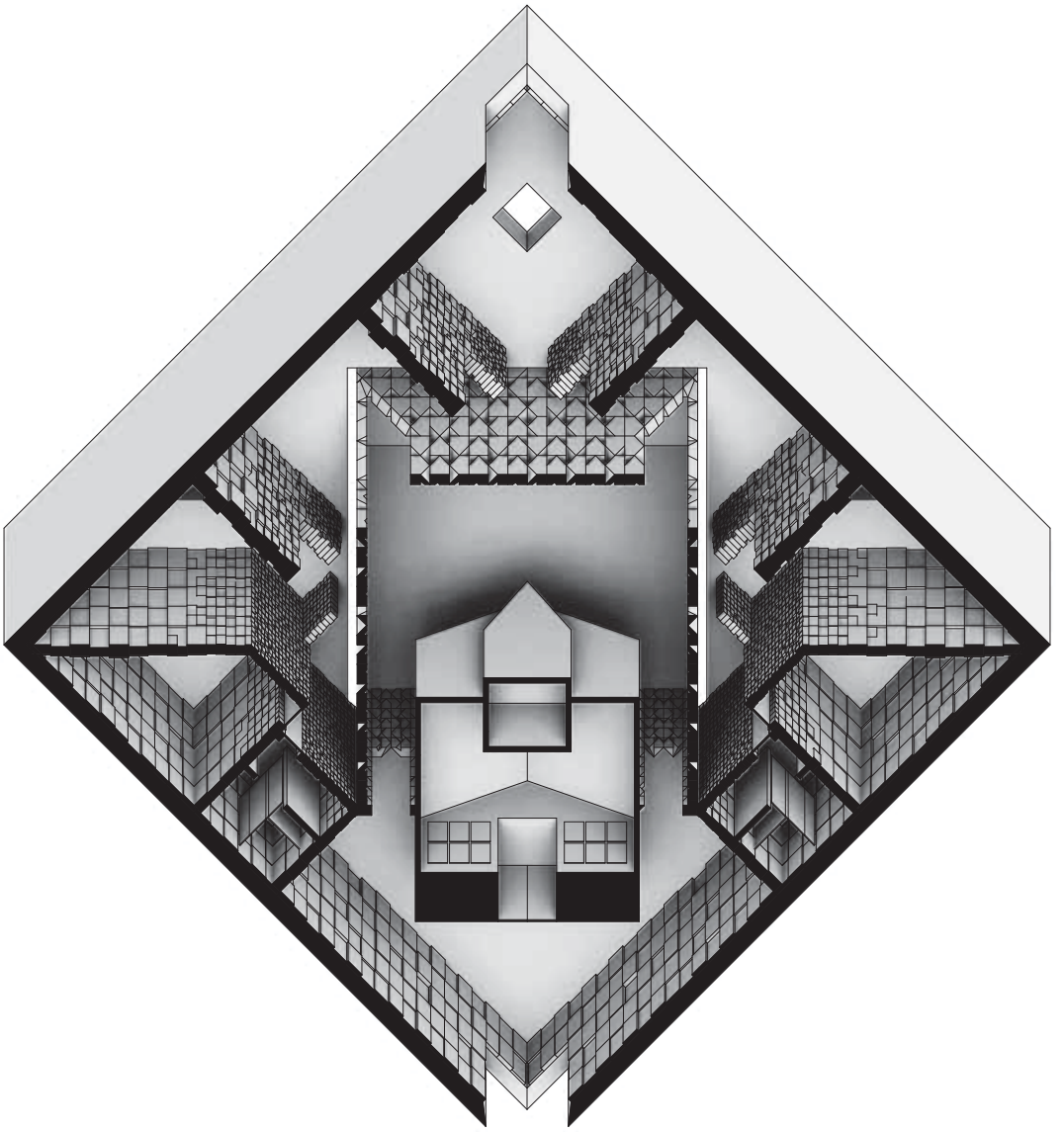
Site & Program

Site & Program

For the fourth and final portion of the studio Site and Program were applied. A location within Graceland Cemetery, an urban cemetery in the middle of Chicago, was assigned to each student and a choice of cemetery program (i.e. columbarium, mausoleum, ossuary, tumulus, etc) could be made. The final mechanical abstractions of the Z-axis assignment encouraged my choice of a crematorium which I sited in the southeast corner of the cemetery.

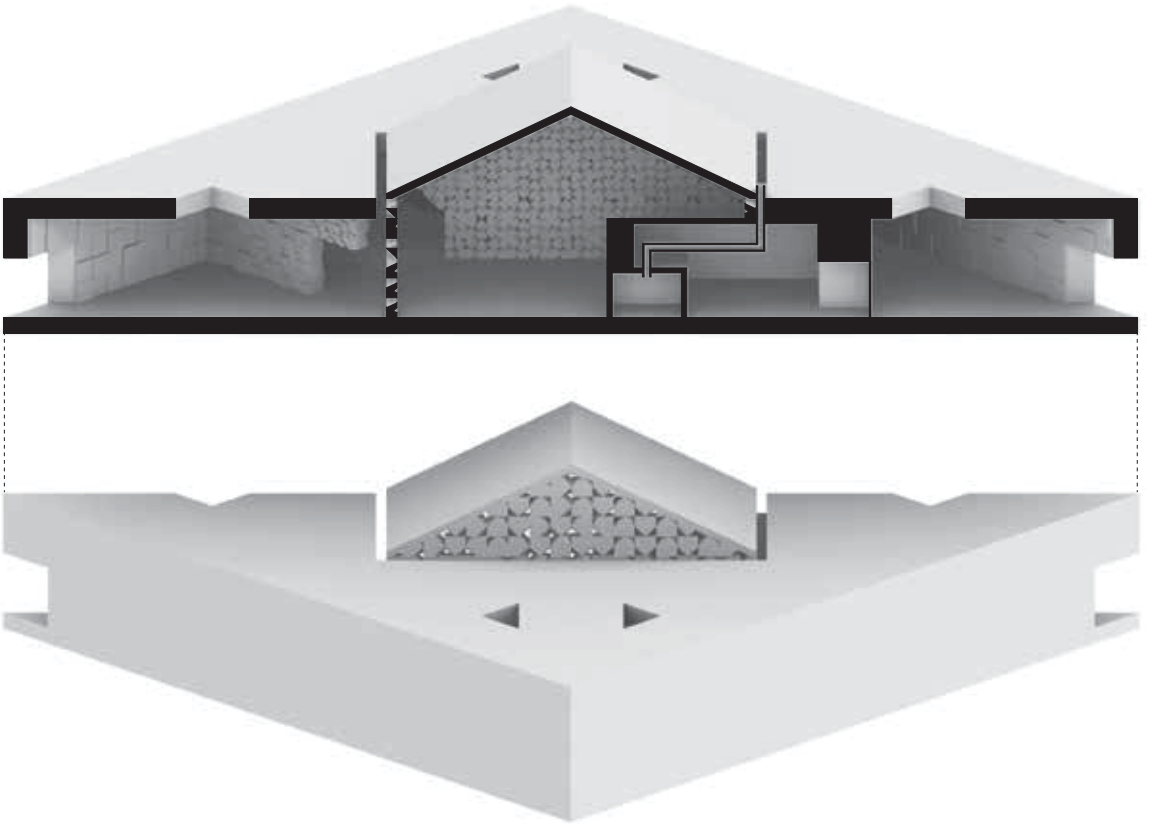



XYZ
Crematorium
Axonometric



Crematorium

Plan Oblique



Crematorium

Section


XYZ
Crematorium
Perspective