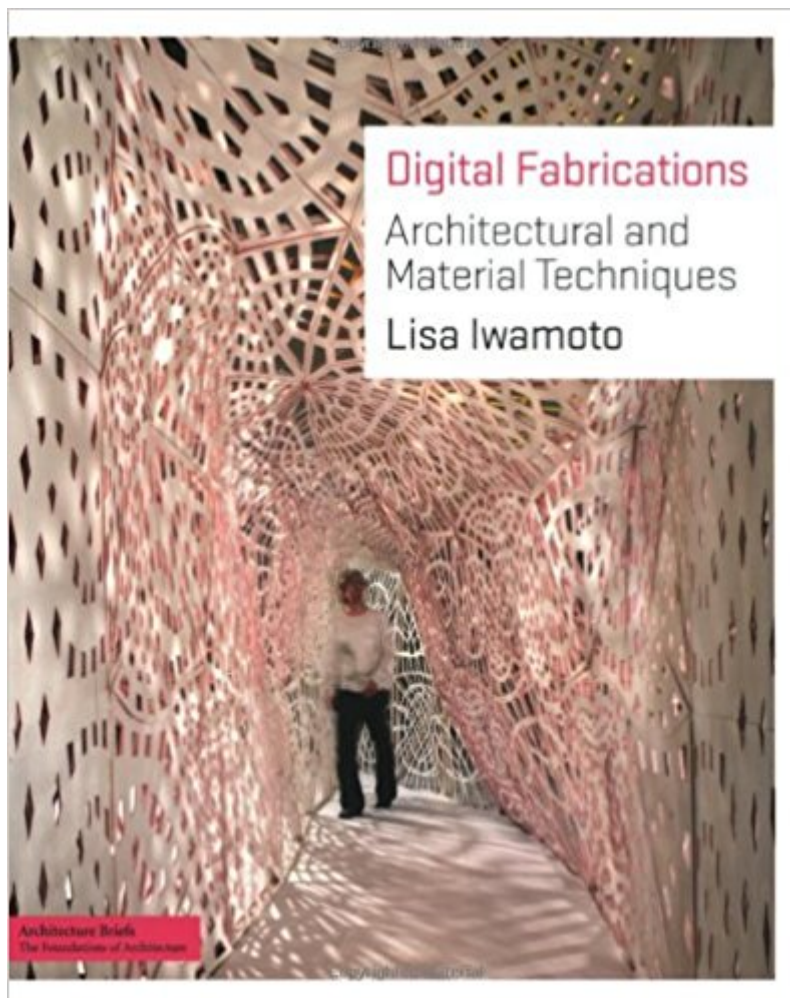




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Digital Fabrications: Architectural And Material Techniques (Architecture Briefs)



Synopsis

Architectural pioneers such as Frank Gehry and Greg Lynn introduced the world to the extreme forms made possible by digital fabrication. It is now possible to transfer designs made on a computer to computer-controlled machinery that creates actual building components. This "file to factory" process not only enables architects to realize projects featuring complex or double-curved geometries, but also liberates architects from a dependence on off-the-shelf building components, enabling projects of previously unimaginable complexity. *Digital Fabrications*, the second volume in our new Architecture Briefs series, celebrates the design ingenuity made possible by digital fabrication techniques. Author Lisa Iwamoto explores the methods architects use to calibrate digital designs with physical forms. The book is organized according to five types of digital fabrication techniques: tessellating, sectioning, folding, contouring, and forming. Projects are shown both in their finished forms and in working drawings, templates, and prototypes, allowing the reader to watch the process of each fantastic construction unfold. *Digital Fabrications* presents projects designed and built by emerging practices that pioneer techniques and experiment with fabrication processes on a small scale with a do-it-yourself attitude. Featured architects include Ammar Eloueini/DIGIT-AL Studio, Elena Manferdini, Brennan Buck, Michael Meredith/MOS, Office dA, Mafoomby, URBAN A+O, SYSTEM Architects, Andrew Kudless, IwamotoScott, Howeler Yoon, Hitoshi Abe, Chris Bosse, Tom Wiscombe/Emergent, Jeremy Ficca, SPAN, Urban A&O, Gnuform, Heather Roberge, Patterns, and Servo.

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Customer Reviews

"Digital Fabrications presents projects designed and built by emerging practices that pioneer techniques and experiment with fabrication processes on a small scale with a do-it-yourself attitude." --Dexigner

"During 2009 I had the chance to visit Iwamoto Scott in San Francisco, a practice lead by Lisa Iwamoto and Craig Scott. At their office I could see first hand the study models for some of the projects the firm has been involved, such as a mockup for their P.S.1 proposal, Coral Reef, or the lightweight wooden pieces that structure the massive Voussoir Cloud installation at SCI Arc. These small pieces had a lot to tell, not only about the specific project they were part of, but also their iterations. The firm has a recognized expertise in digital fabrication, presented by Lisa Iwamoto at the AIA Convention 2009 during the Emerging Voices forum, and also on her book 'Digital Fabrication' edited by Princeton Architectural Press under their Architecture Brief series. The book presents in a clear way (with very good examples) the methods behind digital fabrication: sectioning, tessellating, folding, contouring, and forming. For most of us these words are pretty much obvious and we often use them as design principles of our projects. But to get the full scope of what they really mean, or for those that want to start understanding -and using- them, this is a recommended reading." --Arch Daily

"Because Digital Fabrications concentrated on the experimentation of these fabrication techniques and the processes of creating forms using these techniques, I didn't feel that the book was just another architectural image catalog of abstract forms with descriptions encoded in archi-babble. The book was written in a concise manner that was sufficiently descriptive and intelligently thought provoking." --Blue Architecture

"If I had to recommend you one book about the use of digital tools in architecture, it would be this one. Written by an expert who is also a successful practitioner (Lisa Iwamoto, a leader in the field of digital fabrications, is associate professor of architecture at UC Berkeley and a principal of IwamotoScott Architecture), Digital Fabrications is pleasantly approachable. First, there's the visual appeal of the publication. It is a light, compact book shock full of fabulous pictures and concise yet precise descriptions of the many projects covered. The most engaging characteristic of the volume however is its content. The author has chosen to highlight the innovative and DIY attitude that reigns among designers and architects who use digital technologies. Many of the projects are detailed and made comprehensible with graphics and pictures making it a great inspiration for other architects as well as for students. In fact, students projects are also featured in the book." --World Changing

"Going through the projects in Lisa Iwamoto's newly published survey, Digital Fabrications: Architectural and

Material Techniques (Princeton Architectural Press, 2009. 144 pages) gives me the impression that much of the contemporary outlook in architecture, especially in its schools, has a lot to do with the rediscovery of Gottfried Semper. Here you have a frenzied revelry in the assembly of various independent components into elaborate skins, an exploration of the textile and foldable properties of materials, and a recovery of surface as something wanting a glorious independence from mundane structures." --Javierest

Decent book on digital fabrication techniques. My only gripe is that it is more like a project catalog than an actual book. More specifically, the writing is almost purely descriptive in support of the images. I got excited reading the introduction, expecting to be immersed in a discourse regarding the social, spatial and cultural implications of digital fabrication in architecture, based on deeper analysis and the author's own reflection on this subject. However, it turned out the text is somewhat redundant as they often only serve to describe what's in the images and the various methods used to achieve the formal effects. If you have been in architecture school, there is nothing new about that. Iwamoto takes us through a myriad of projects for each technique, but fails to engage the reader in a deeper discussion. In that sense, Digital Fabrications is quite clearly aimed towards readers who are not familiar with digital fabrication. Lastly, the graphic design is abysmal for a design-oriented book. Nothing lines up with anything and the images are scattered over each page as if they were just dropped and forgotten - some being too small, some too big - , while the text nests itself into whatever white space is left over. In conclusion, Digital Fabrication serves as an excellent reference source for one's design library, but is less successful as a visual and discursive product.

This book from Lisa Iwamoto and the Princeton Architectural Press is enchanting. It is a publication you want to savor across a span of time, because one cannot possibly take in the beauty of it in one sitting. The miracles and potential of digital era design are revealed in this slender paperback which opens the interested eye and mind to new worlds of possibility. The copy this writer ordered was a previously owned one and arrived in near-mint condition.

I work very thoroughly with computer programs that are capable of producing these fantastic environments and I am still blown away by the types of works I could produce. This is like my bible to the digital process world. If I have any questions on how I should approach something, I would see to this book first for inspiration if there was a way to make it more simple and elegant. Anybody

working with 3-Dimensional programs (Rhinoceros / Maya / Autodesk / Solidworks / etc.) should get this IMMEDIATELY.

This is a great little book that will take you through all the different ways digital fabrication can be done considering all the fabrication tools. The concepts are very well explained as well as the case studies.

Wish the book was a larger format with more images

I enjoyed the book as it was a pretty good introduction to the prolific ways a designer can think within digital space. It then gives clear examples of each of those separate processes. A good launching pad for those interested in digital design and fabrication.

Ok

Decent

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