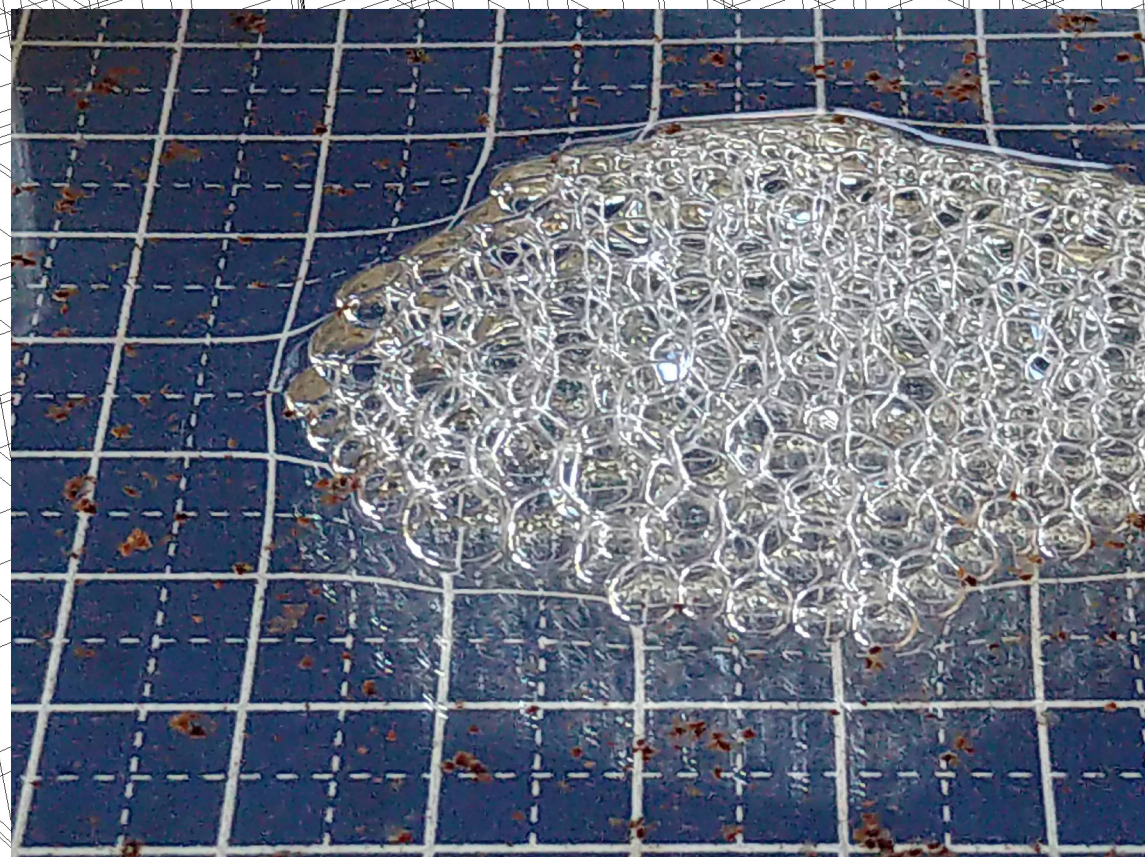
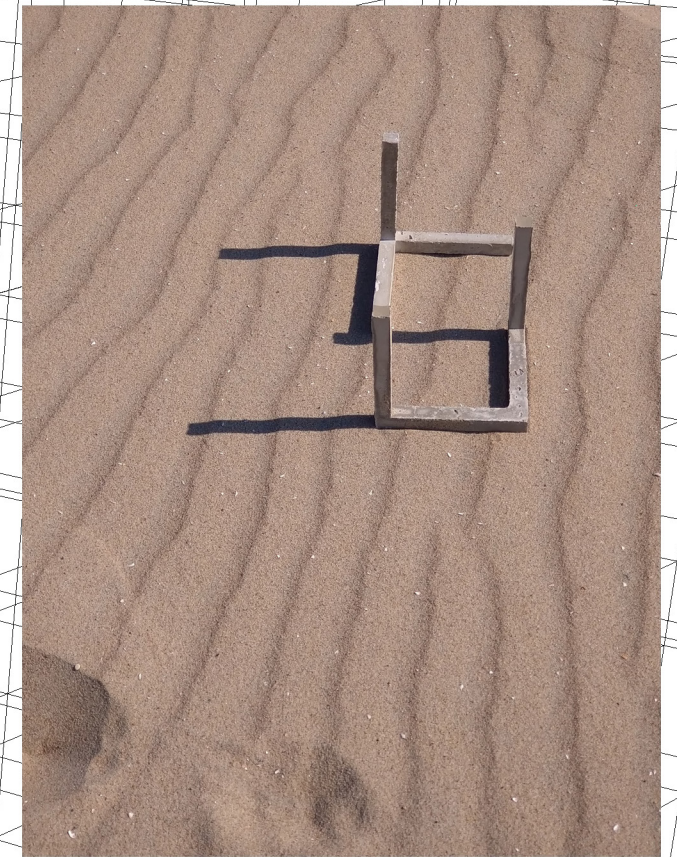
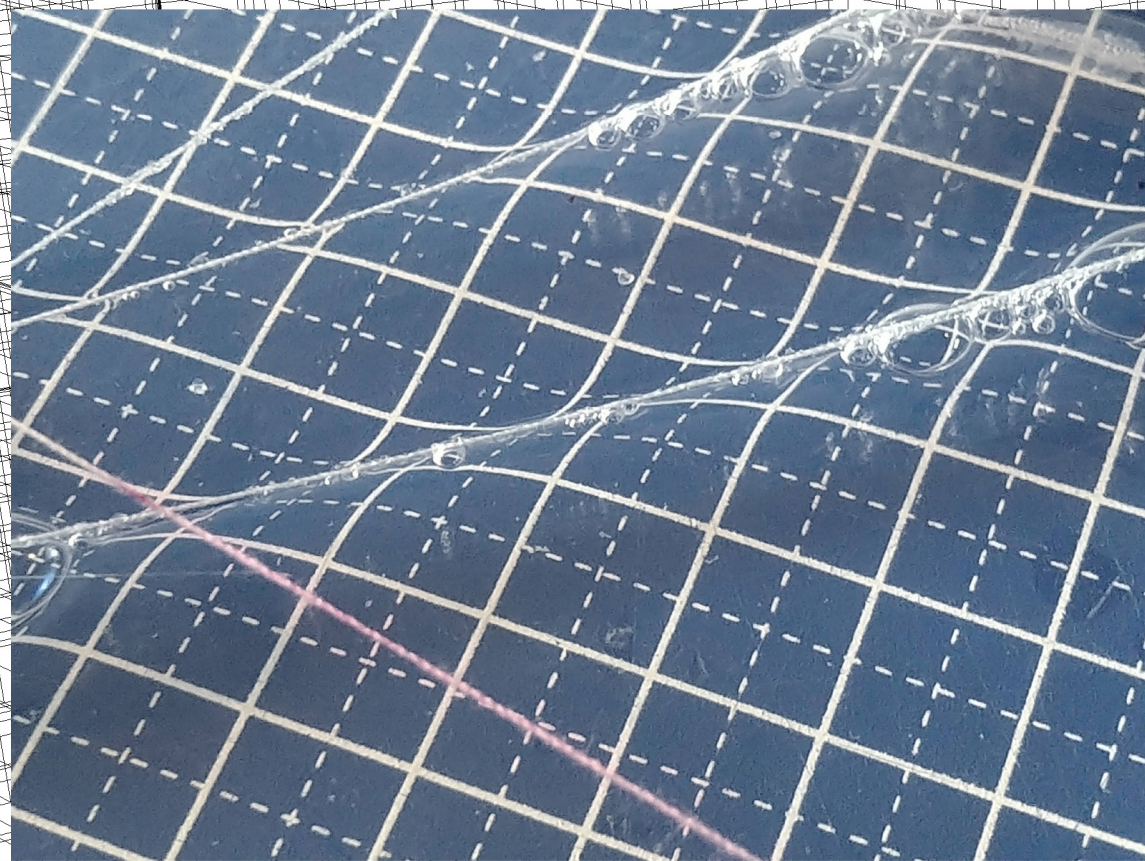


**Casper  
Liam  
Lie**

**Portfolio**



### Landscape in Flux (Research)

Looking at Robert Hooke's point of a needle (1665), the needle being something which is engineered, through the microscope. We see there are a lot of bumps and isn't at all as precise as we thought. Same is said about the mark of a full stop on paper. What does this tell about precision?

To what extent is the mapped distortion changing our view on a place? Or can it even be a right representation, as we could look at the world as mass in flux? As the world is 'flying' through the universe and tectonic plates are ever changing the environment we live in.

In architecture there is no precision in the digital file. Only when it becomes a physical product; a hand drawing, print, model or the actual construct. It will try to touch, to match the precision foreseen by the architect. In my eyes a hand drawn brick wall is much more precise than an AutoCAD drawing of the same wall. The precision is to be found within a profound awareness and acknowledgement of the different types of error that can occur. Even the end result is not fixed. Architecture in itself is not a static matter; it is only reflected in an ever-changing environment where it must be able to evolve in the occurring natural phenomena.

*"... when artists talk about their work we learn not so much about their work as about the delusions under which they work. When architects talk about their work they will almost always mention the word "precision." But when as architects we talk about how "precise" a drawing, a detail, a material system is - something we frequently and automatically do both in practice and, even more so in education - we betray, ..."* - Francesca Hughes in The Architecture of Error



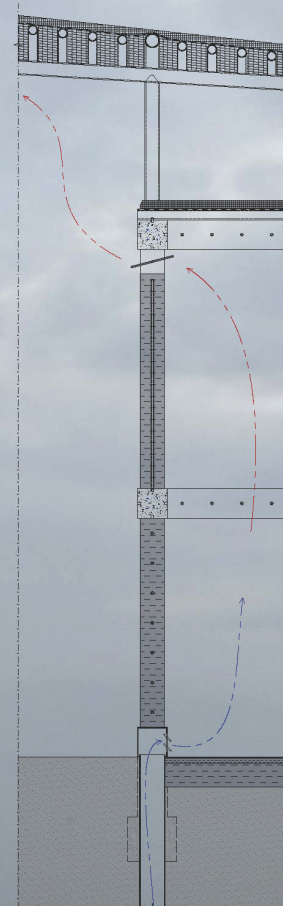
Ground Floor  
drawn for 1:300



Ground Floor  
drawn for 1:300



Ground Floor - Zoom Wellbeing Quadrant  
drawn for 1:300



Technical Section  
drawn for 1:300



1st Floor  
drawn for 1:300

### Landscape in Flux (Products)

The research centre monitors the environment at the coastline of Pakistan near the border of Iran. While the centre is creating a clearer view of its surroundings it is undergoing the changes of natural phenomena that occur in the area. The researchers will be working in a facility that provides both the physical and digital means. The model is built using similar techniques as it would be built in real life. Hereby showing a more precise detailing than the drawings do. In the model there is a relation between the harsh, static primary structure and the more natural roof structure. The whole building is self-adjustable while it slowly sinks into the sand.

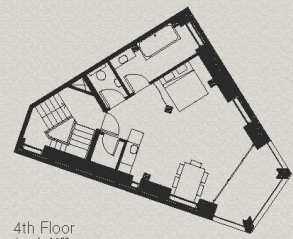


Section Wellbeing-Labs Quadrants  
drawn for 1:300



Section Living-Data Quadrants  
drawn for 1:300





4th Floor  
drawn for 1:100



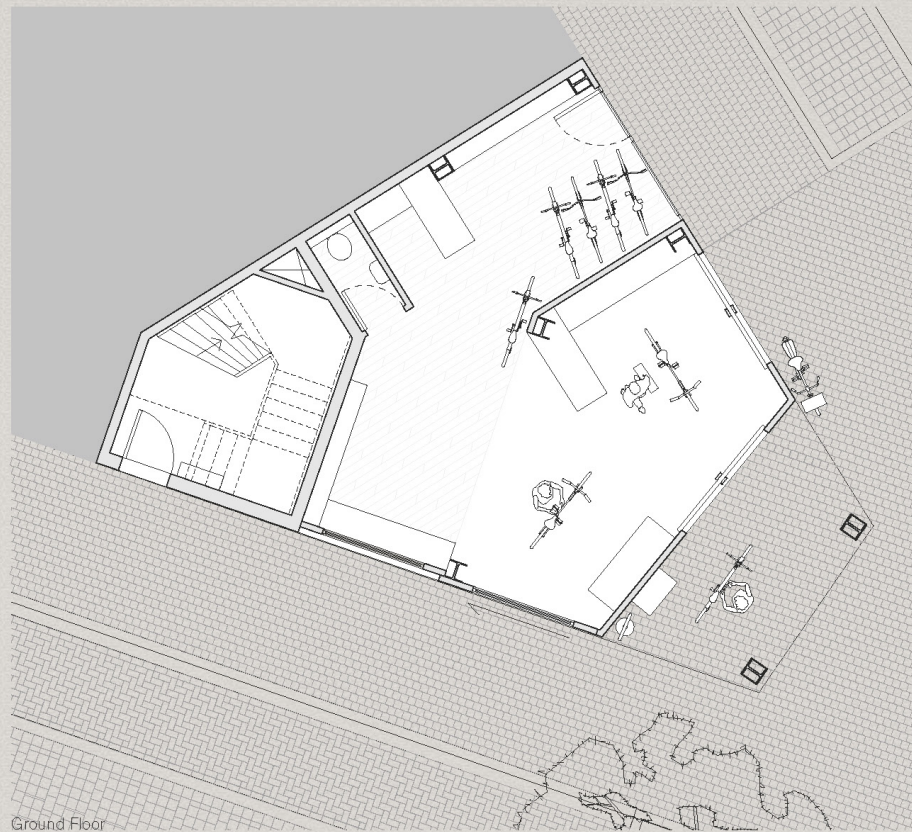
3th Floor  
drawn for 1:100



2nd Floor  
drawn for 1:100



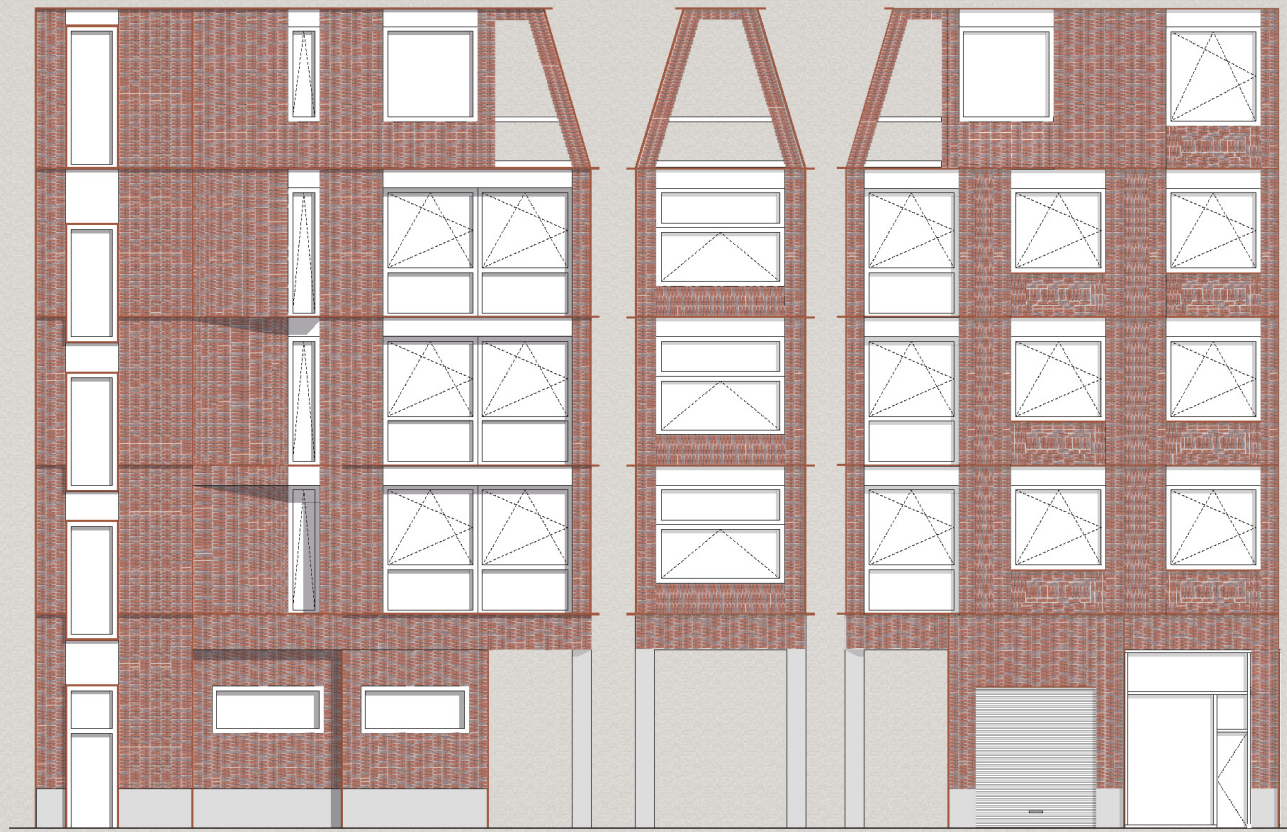
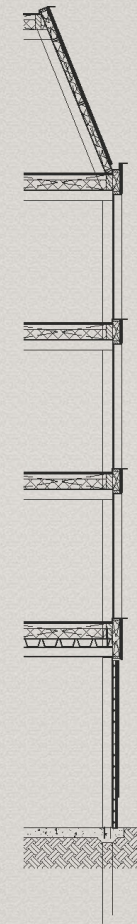
1st Floor  
drawn for 1:100



Ground Floor  
drawn for 1:33

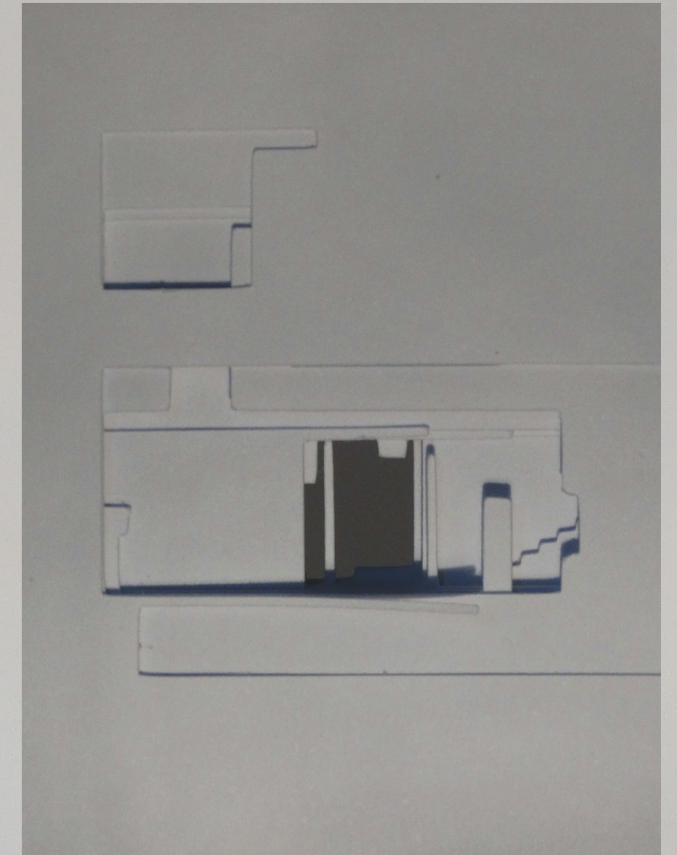
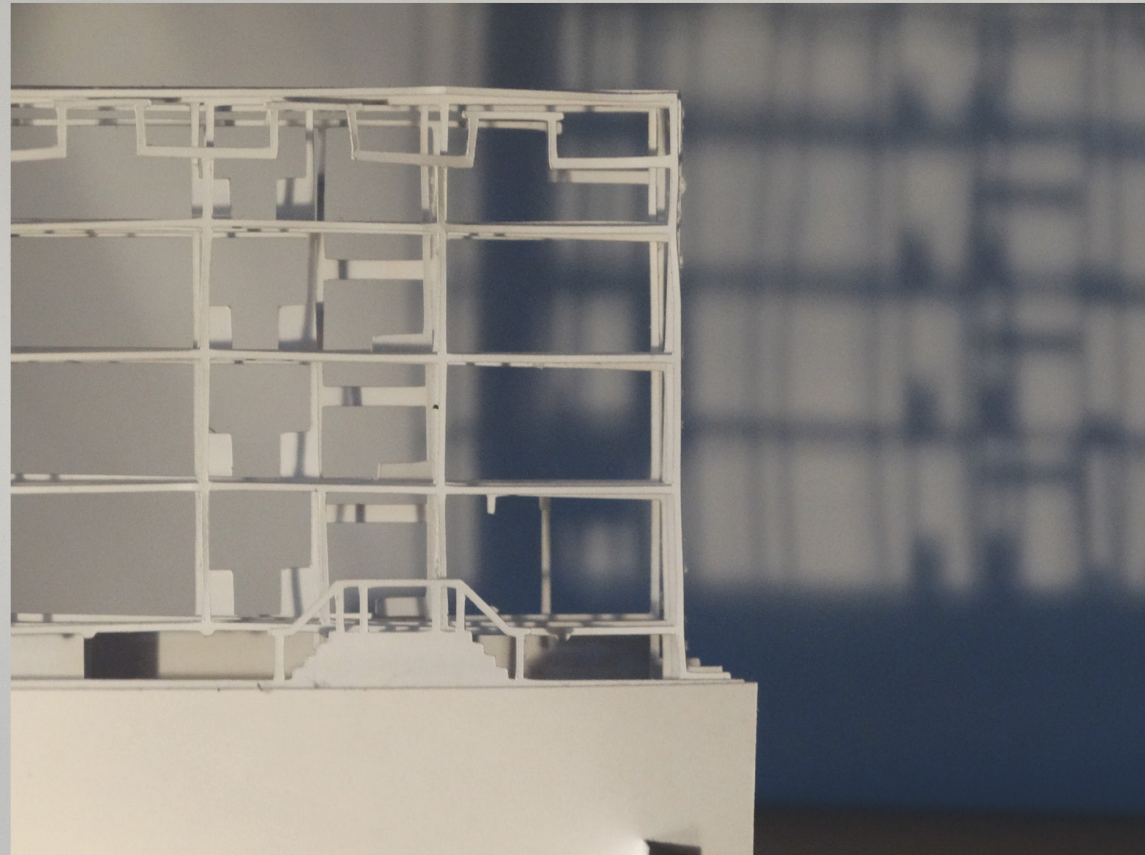
### Cutting the Corner

A design for a corner building in the middle of Molenbeek, Brussels, after carefully looking at the physical and social fabric of the direct environment. An open bike repair shop provides the neighborhood with a new social space with four apartments above with their own unique features.



Technical Section/North/West/East Elevation  
drawn for 1:33





### Architectural Translations

We tend to work a lot in 2D on the screen or on paper, but I'm a 3D thinker. From the moment I saw the more abstract paintings of Paul Klee as a kid, I saw rooms, passages, a whole three dimensional world. I like to experiment with different techniques to convey a building through the multiple dimensions adding a tactile, human feel.

A drawing on paper can tell a lot, but add a physical layer and it creates depth. Within this physicality more is exact. In a drawing something can be hidden and left to someone's imagination, in a layered object there is an actual void or material behind it. Light helps us experience and sometimes even feel the intentional environment.





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