

# ARCH1101

ARCHITECTURE DESIGN STUDIO 1

BEFORE WE BEGIN: RULES OF PLAY

WHO WE ARE

COURSE OUTLINE

EXPERIMENT ONE CLIENTS

A NOTE ON THE MEDIA: STUDENT WORK 2008

DATUM - SECTION

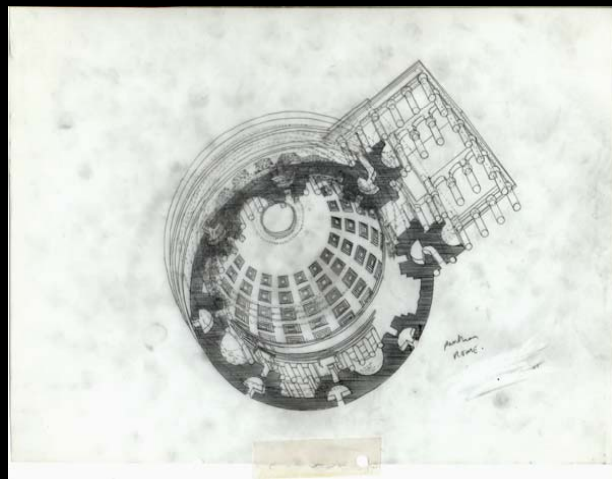
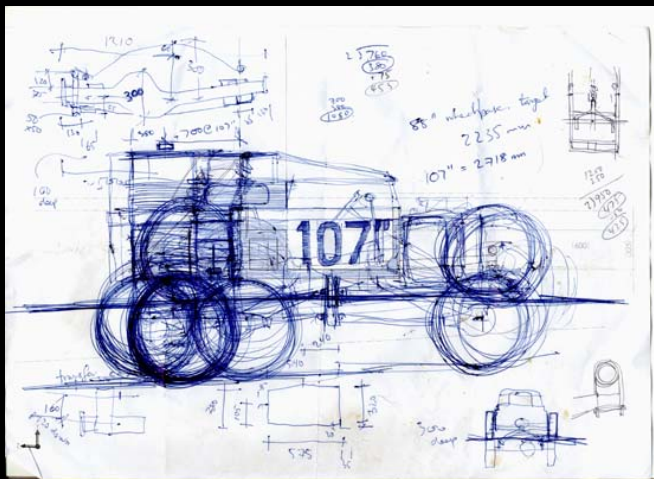
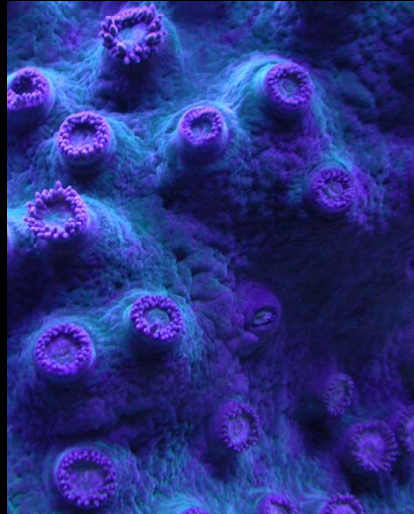
INDEPENDENT STUDY FOR YOUR FIRST STUDIO SESSION

INDEPENDENT STUDY FOR ENABLING SKILLS

## RULES OF PLAY

1. THE LECTURE WILL BEGIN AT 2PM SHARP.
2. IF YOU MISS 3 LECTURES OR STUDIOS WITHOUT MY PRIOR APPROVAL YOU WILL NOT PASS THE COURSE.
3. IF YOU NEED TO SPEAK DURING THE LECTURE NO ONE BESIDES THE PERSON YOU ARE TALKING TO SHOULD BE ABLE TO HEAR YOU. IF I CAN HEAR YOU I WILL ASK YOU TO LEAVE.
4. FEEL FREE TO ASK QUESTIONS DURING THE LECTURE.
5. THE STUDIO SESSIONS START AT 2PM SHARP.
6. YOUR TUTORS WILL ONLY SPEAK TO YOU IF YOU ARE UP TO DATE (OR HAVE MADE AN HONEST ATTEMPT) WITH THE TASKS YOU HAVE BEEN SET THROUGHOUT THE COURSE.
7. WE NEED 12 STUDENT REPRESENTATIVES AND WILL CALL FOR VOLUNTEERS DURING THE FIRST STUDIO SESSION.

**WHO WE ARE**









**CONCERT HALL and THEATRE IN KRISTIANSAND**

2 prize in an international competition for a new concert hall and theatre in Kristiansand, Norway, 2005.  
 Architect: Hugh B. Fowler Architects AS, Kristiansand, NO. 2004-06; Langley Architects, Los Angeles, CA. 2004-07.



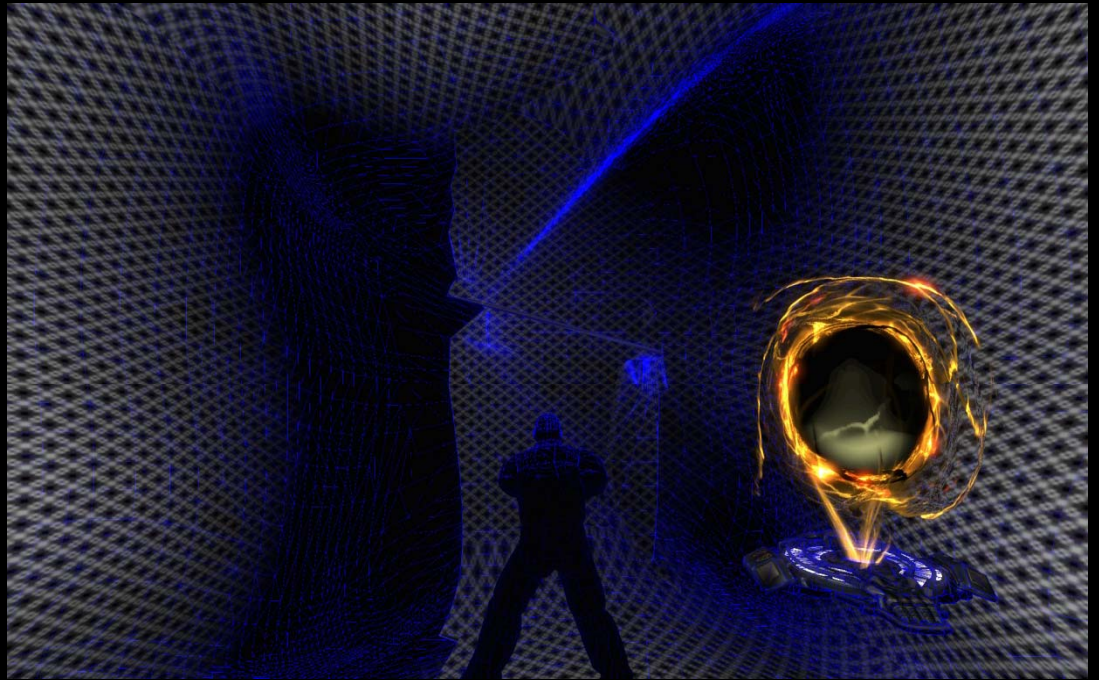
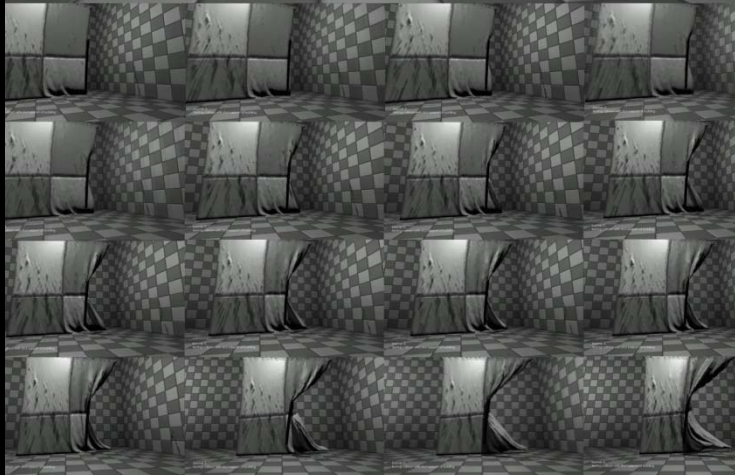
**ROYAL ACADEMY OF FINE ARTS SCULPTURE SHED**

Design and layout for the Royal Academy of Fine Arts Sculpture Shed, Copenhagen, Denmark.  
 2004-2005. (Small and large scale, 2005/2006 and)

Architect: Hugh B. Fowler Architects AS, Kristiansand, NO. 2004-06; Langley Architects, Los Angeles, CA. 2004-07.







# COURSE OUTLINE

[WWW.RUSSELLLOWE.COM](http://WWW.RUSSELLLOWE.COM)

**EXPERIMENT  
ONE CLIENTS**



**FIONA HALL**



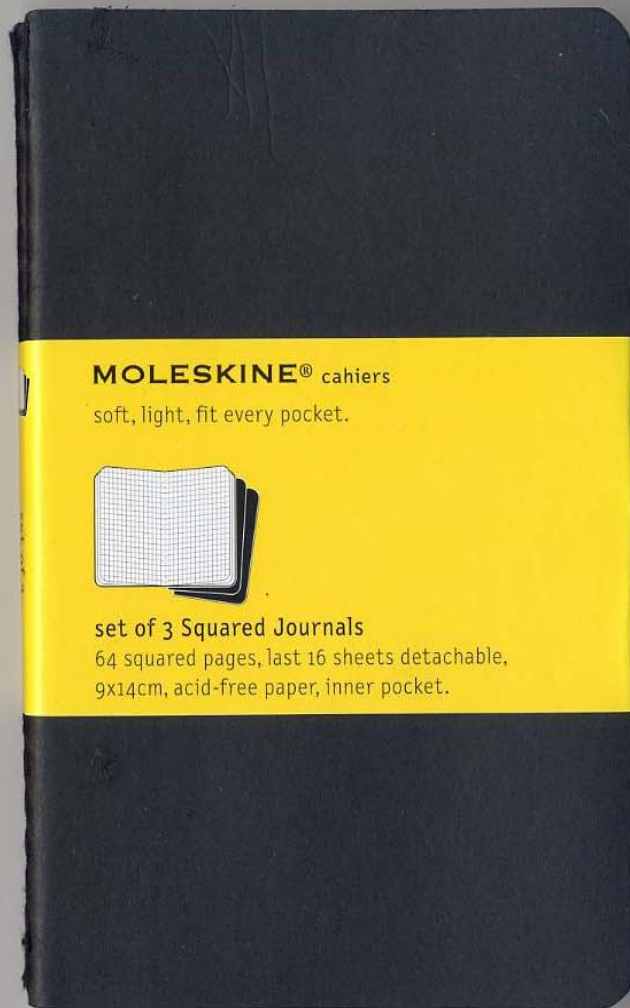
**TRACEY MOFFAT**

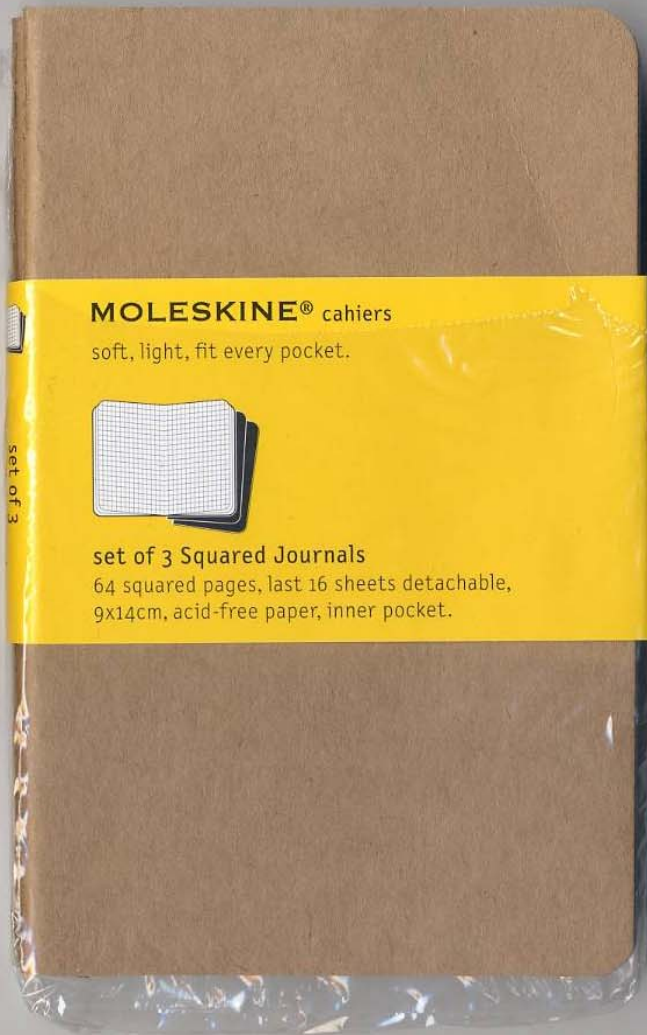




**ROSALIE GASCOIGNE**

**A NOTE ON THE  
MEDIA:  
STUDENT WORK  
2008**











FOR DRAWING, GRAPHIC DESIGN  
PIGMENT INK • WATER BASED • WATER RESISTANT



**ROTATIONAL**

**SCALOR**

**LINEAR**

**EVOLUTION  
(OWN WORD 1)**

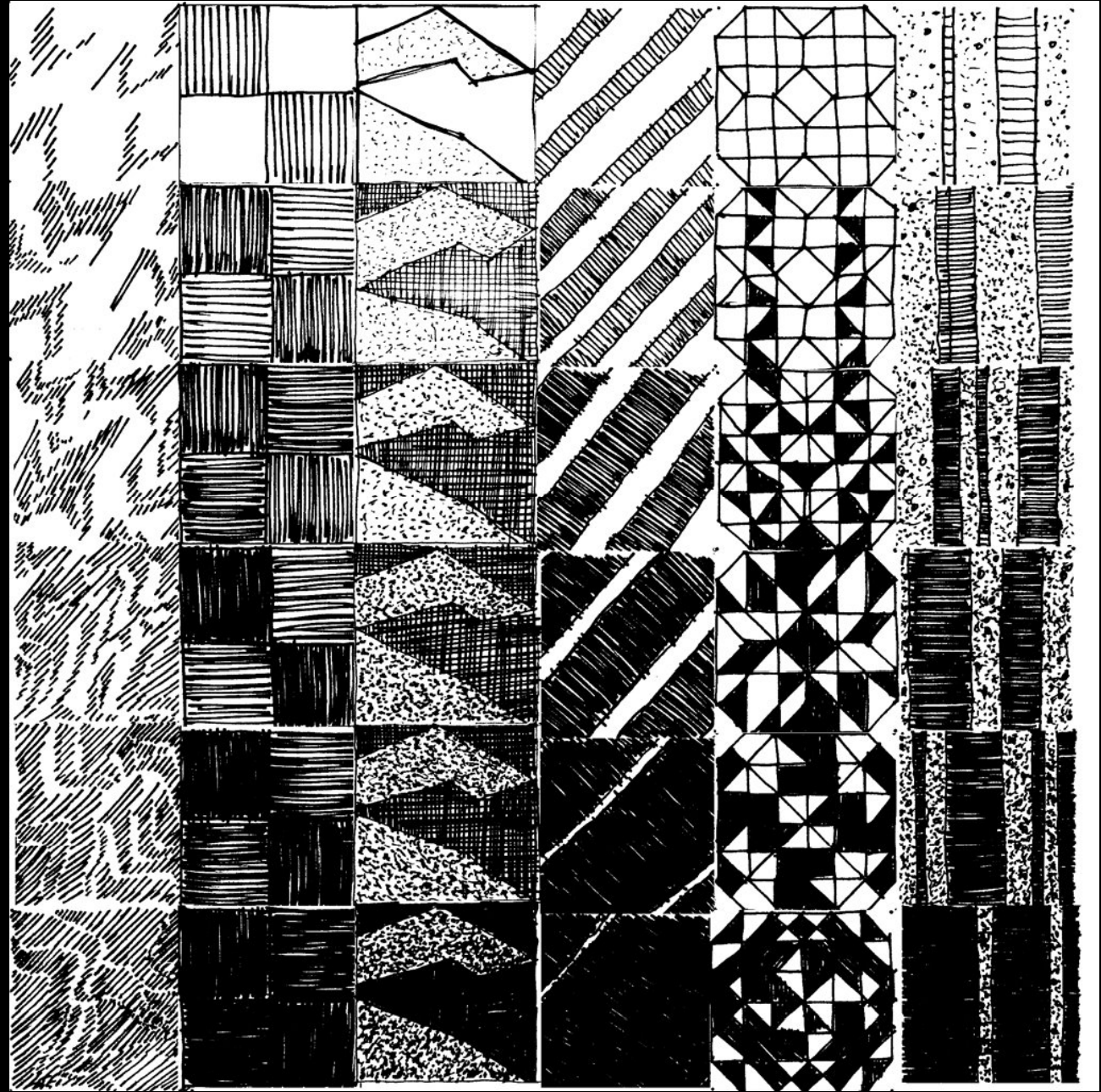
**DISLOCATION  
(OWN WORD 2)**

**CAMPAIGN  
(OWN WORD 3)**

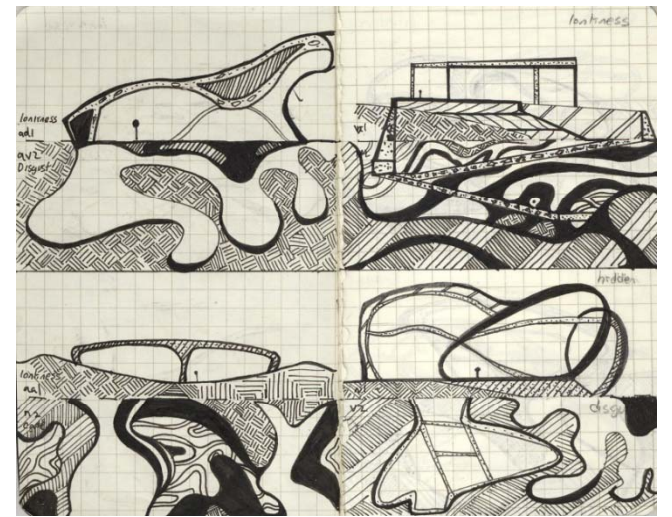
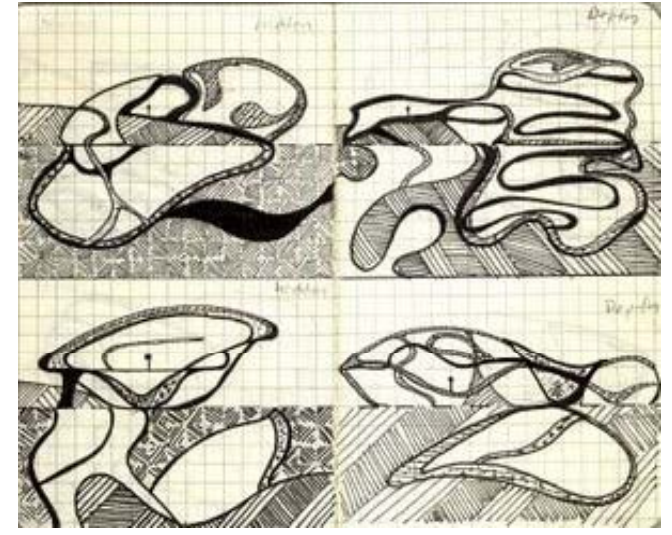
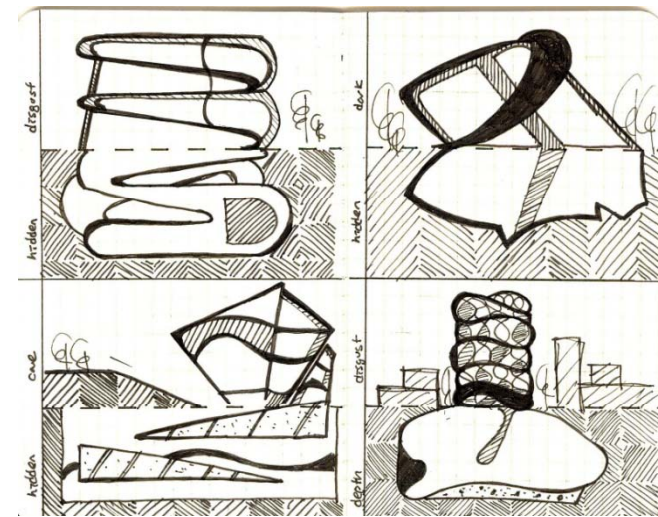
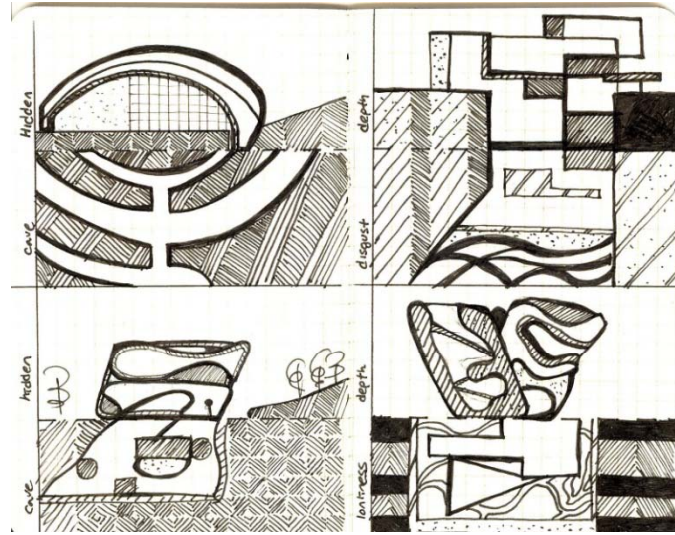


**CHRISTOPHER MALOUF**



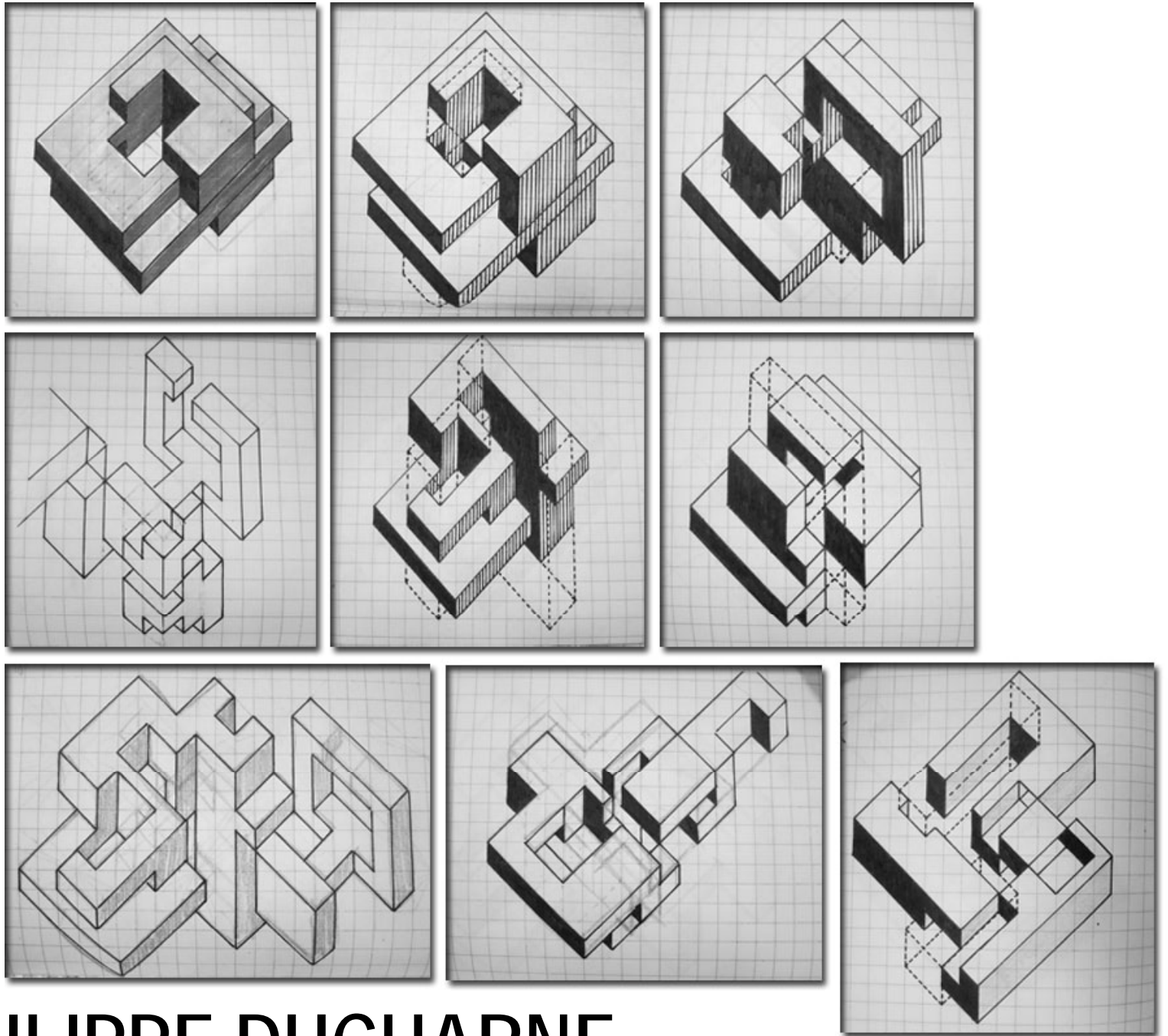


SEAN TRAN

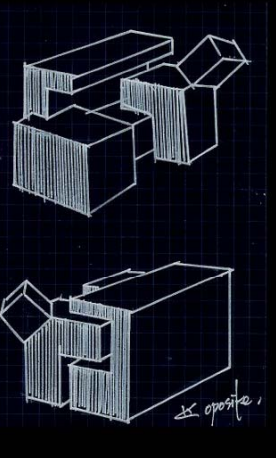
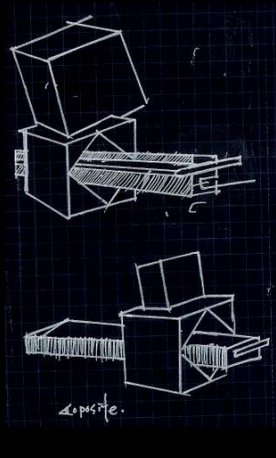
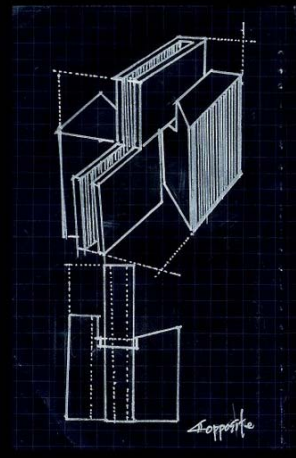
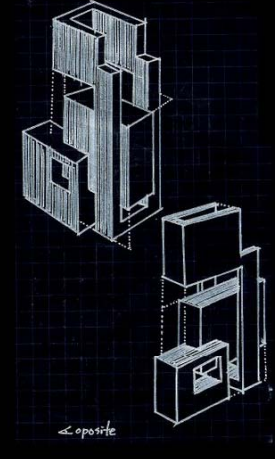
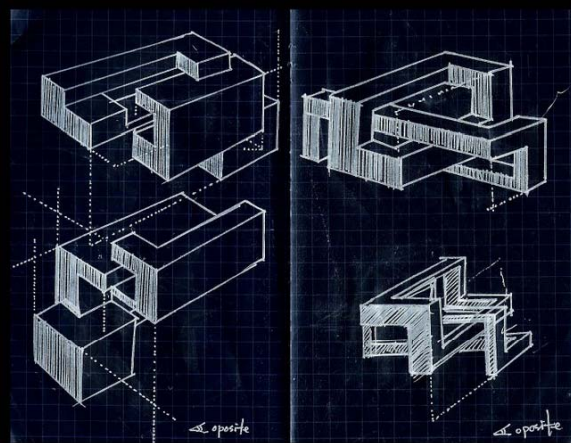
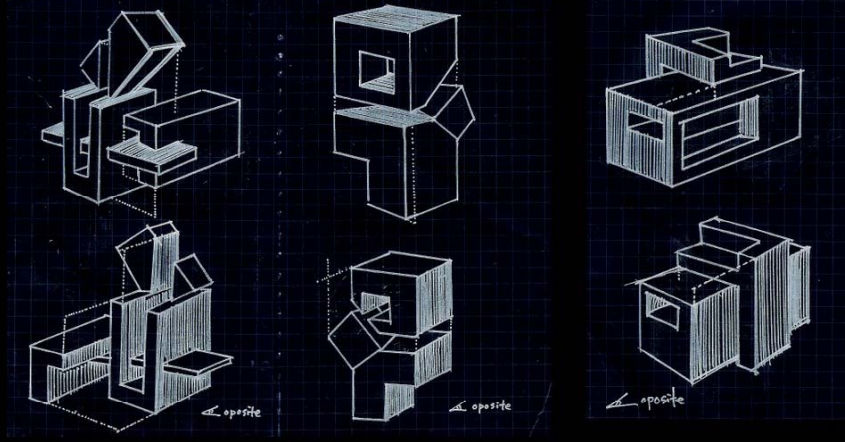


JAMES KIM



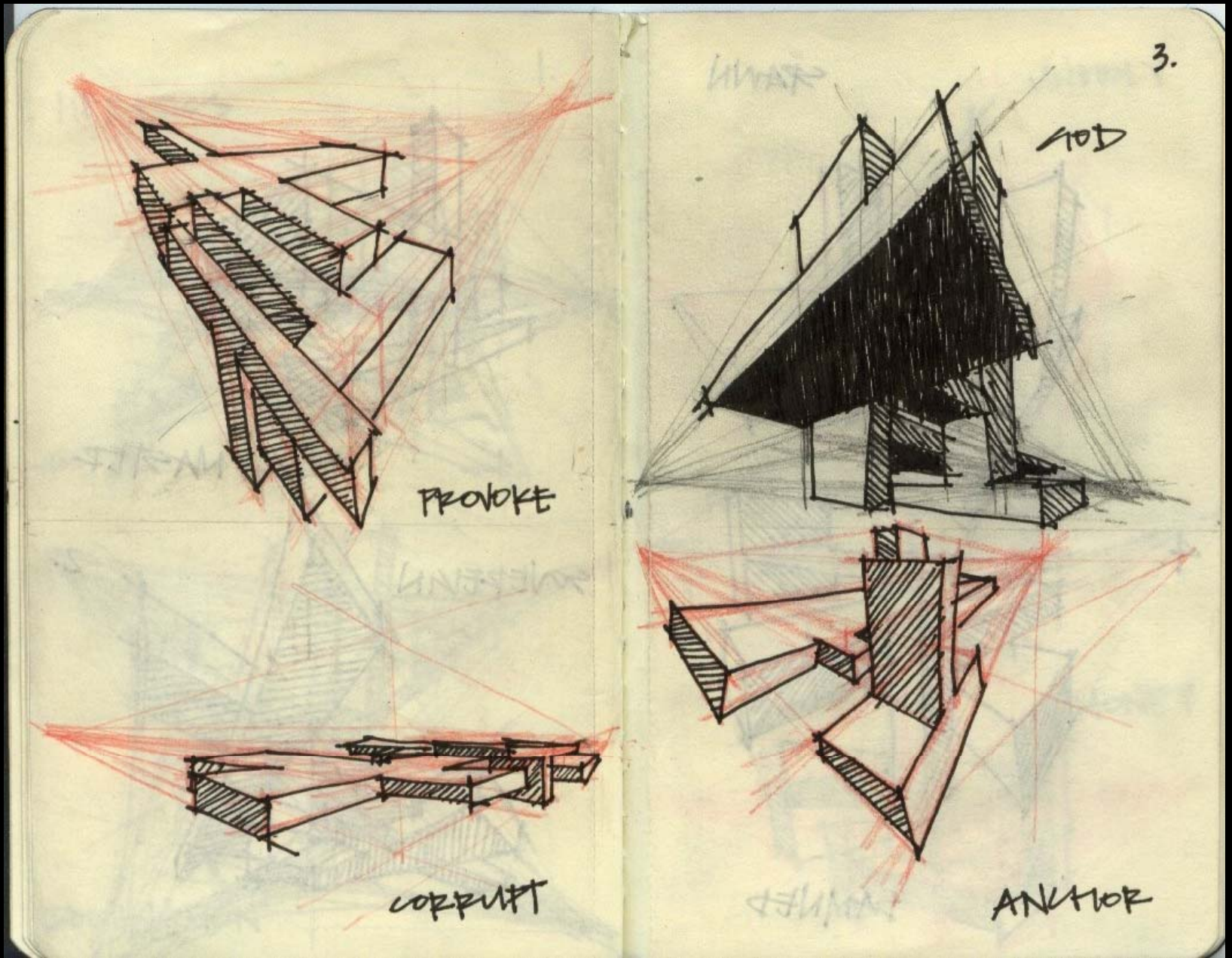


**JEAN PHILIPPE DUCARNE**



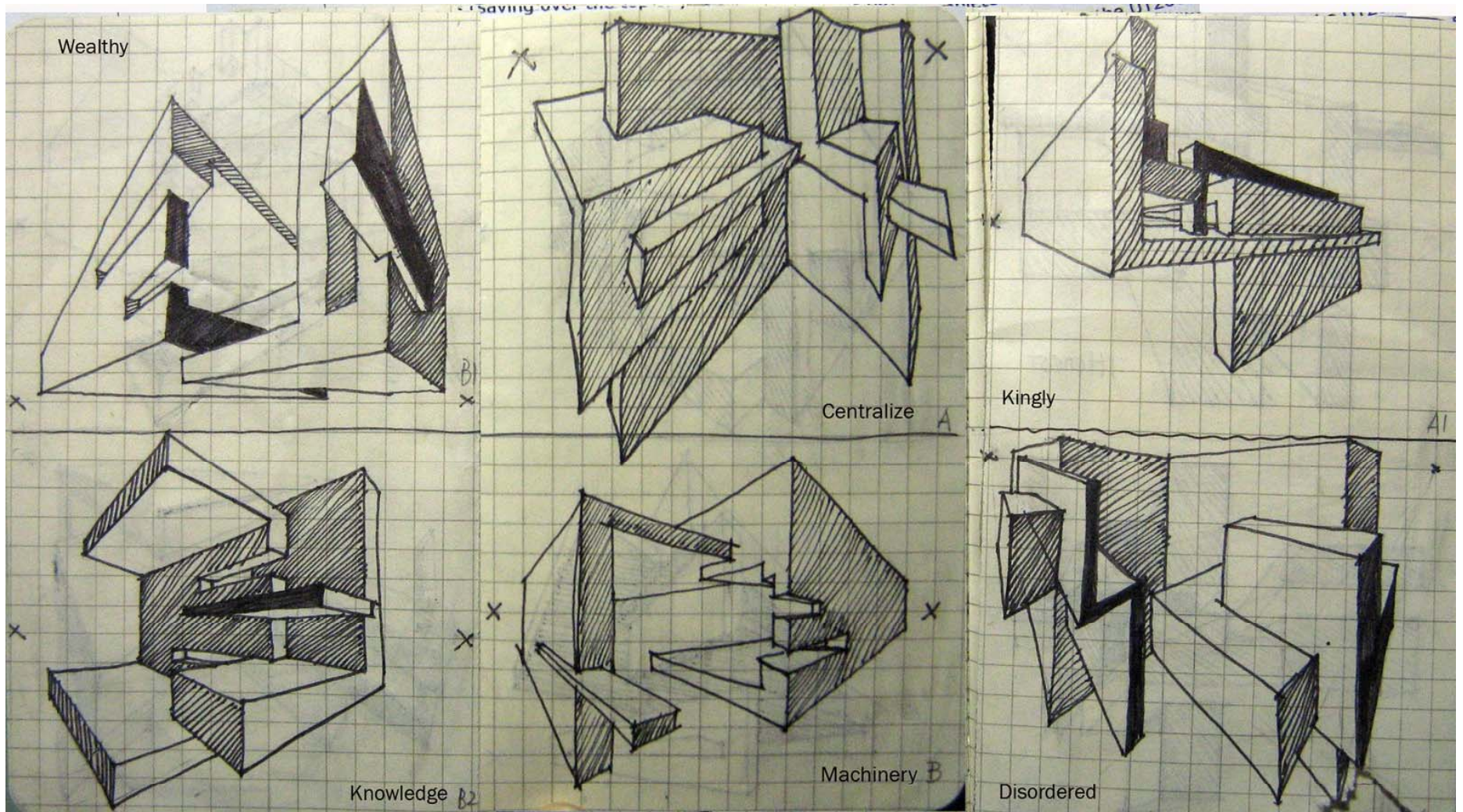
SUN NAM WON





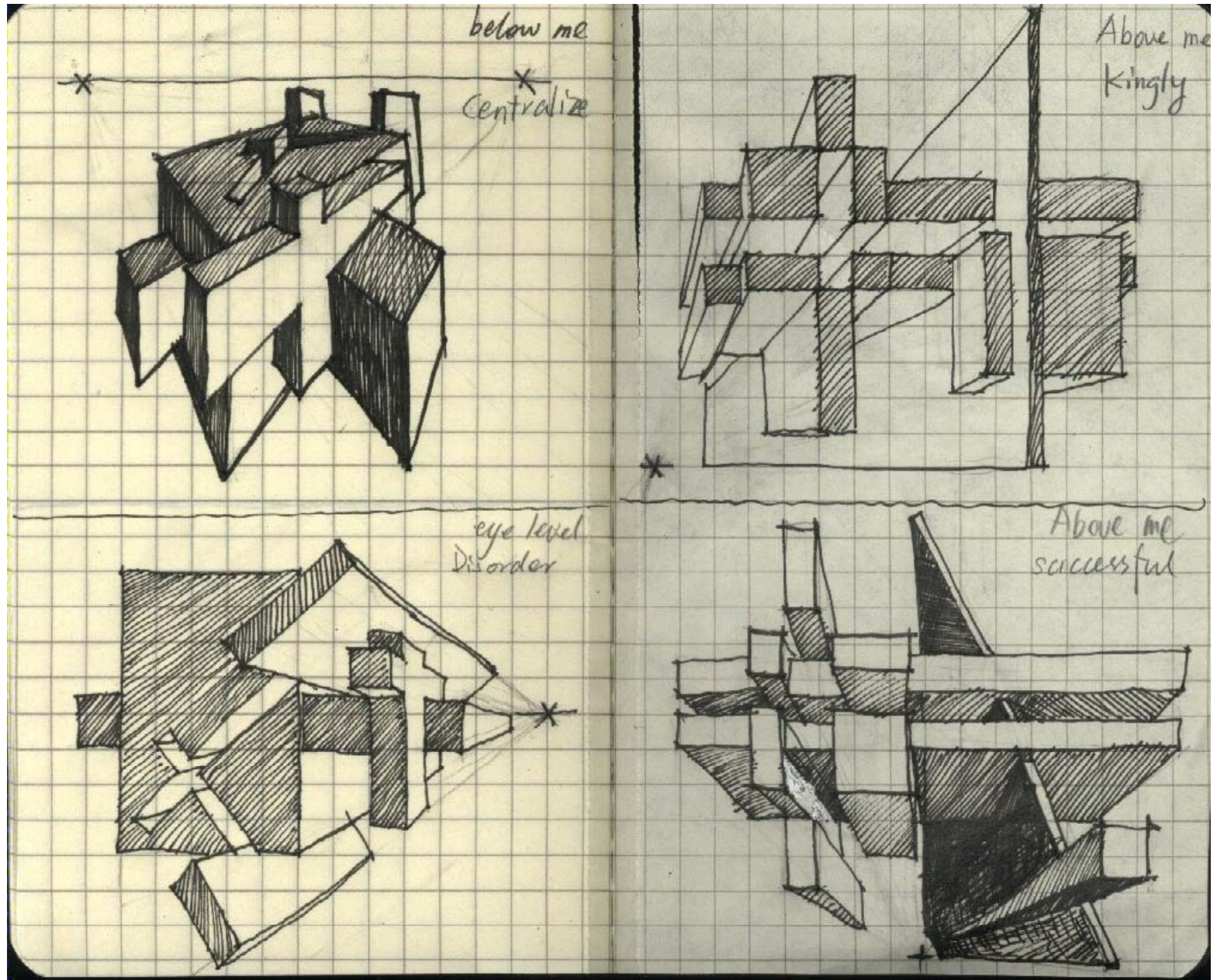
SEAN TRAN





YINGYING CHAN





YINGYING CHAN



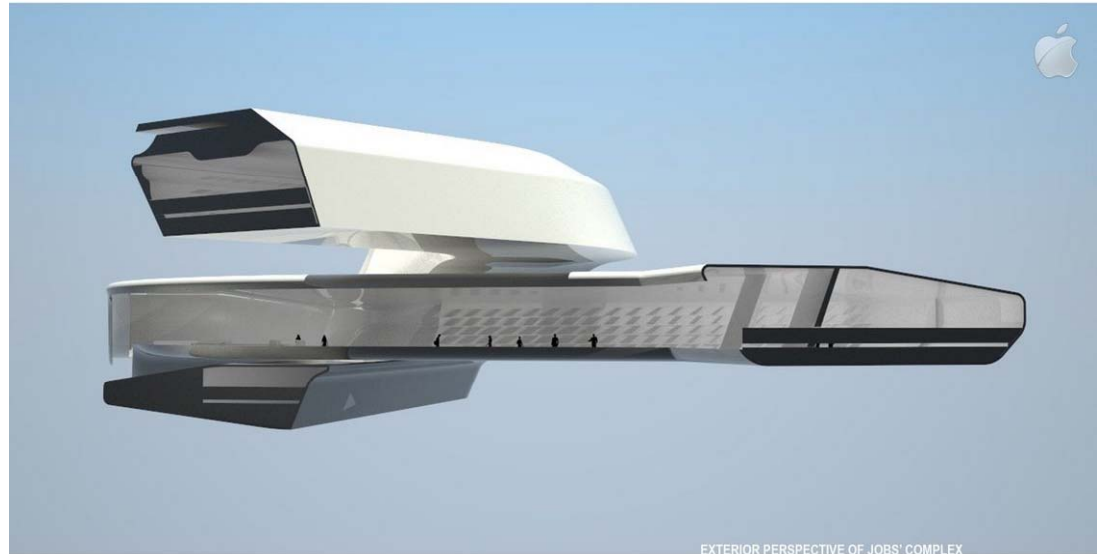




Old.

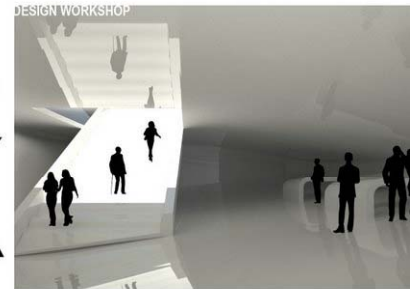
New.



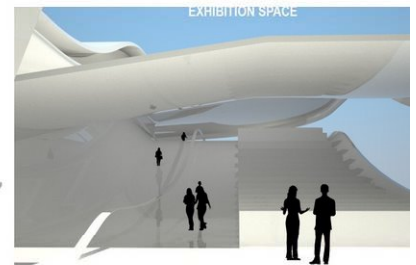


EXTERIOR PERSPECTIVE OF JOBS' COMPLEX

# MONSTROUS BOLD LIQUID SLEEK

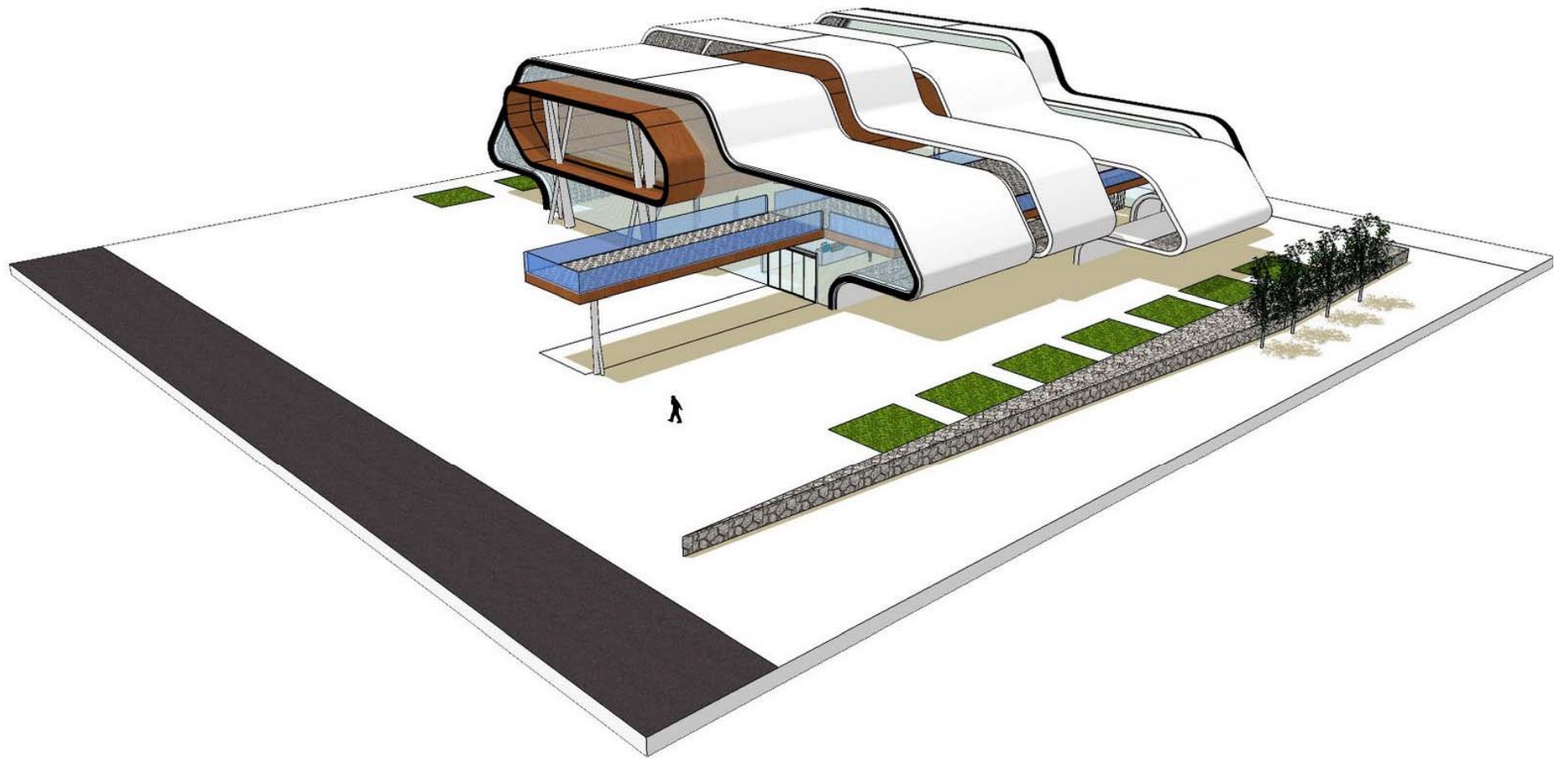


The most difficult aspect in the formation of Steve Jobs' complex was the articulation of each space in relation to one another. A sleek manner had to be implied by the building's form in order to reflect Apple's product range of its most recent 3G, and this was achieved through modelling the building as though it is an extrusion of 3 liquified segments. This was not only applied in the building, but also with interior spaces as components possessed sleek and smooth flowing geometry. Large openings allows for a sense of freshness to be exhibited which further emphasises the notion of their products. Furthermore, Jobs' space is located above all others, representing his reign not only in the company itself, but also in society as a whole, catering for almost the whole technological industry. Ramps and staircases are monumental in terms of scale, provoking, yet at the same time inviting people to endeavour the building's peculiarity.



# SEAN TRAN



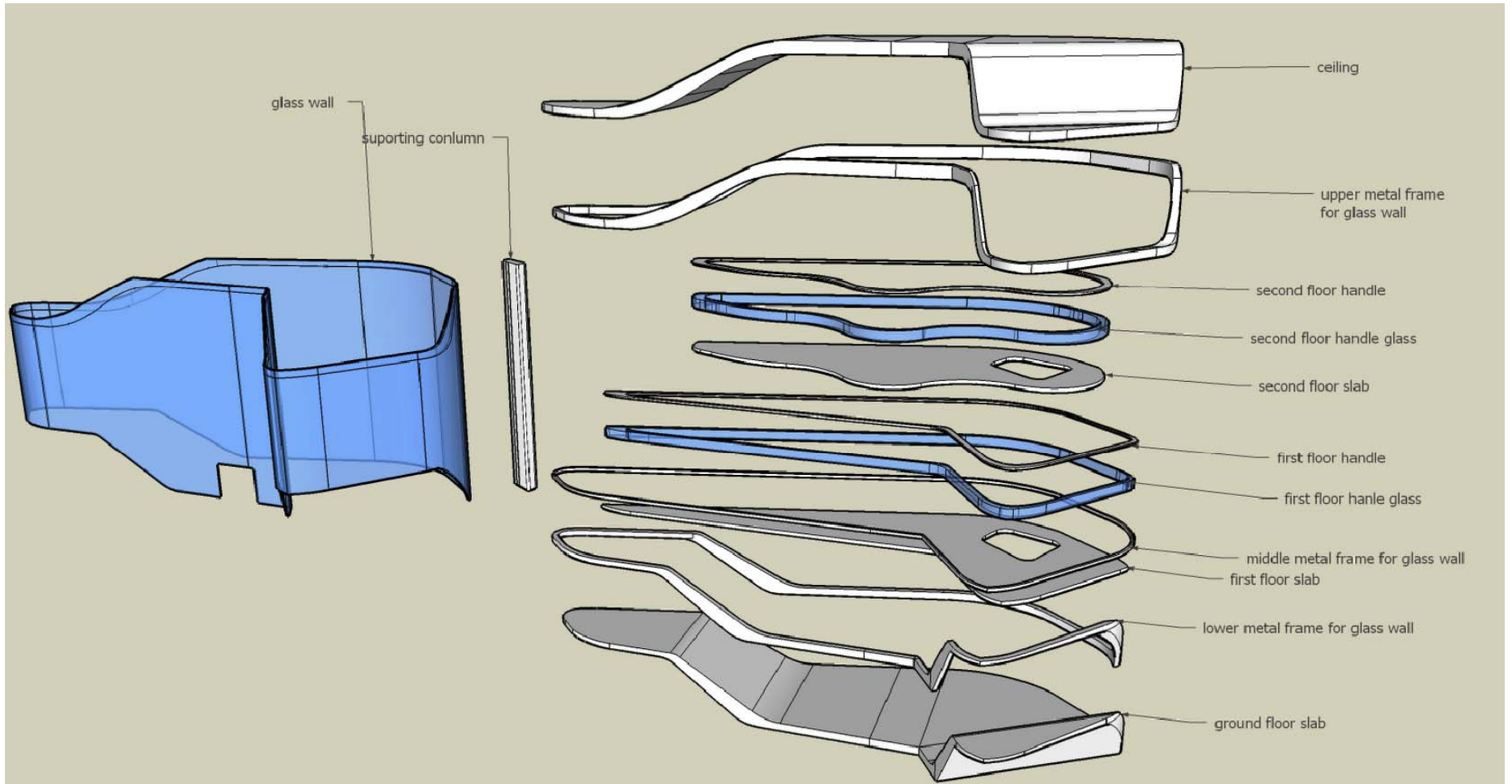


**JAMES KIM**



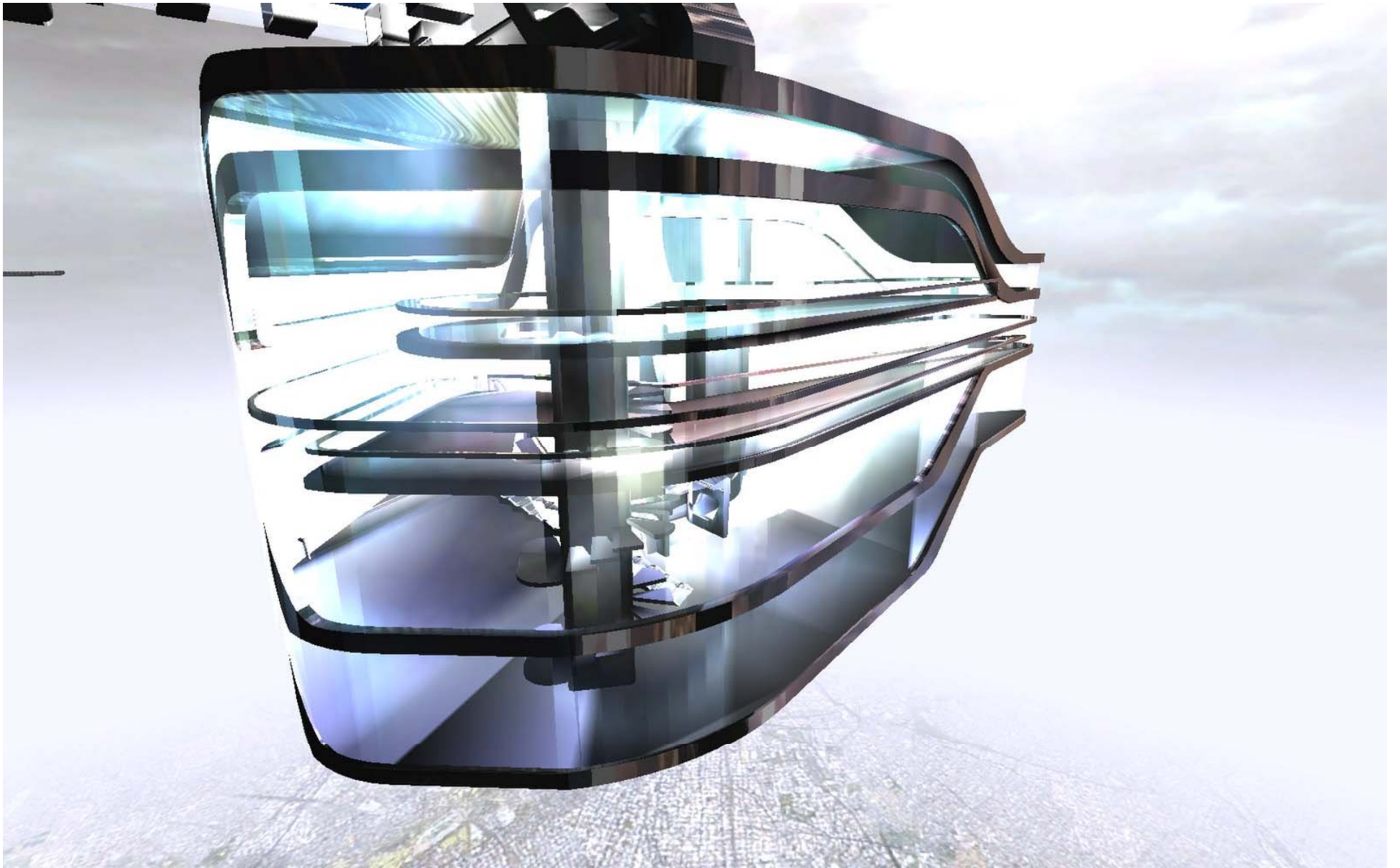


MARY GOMES

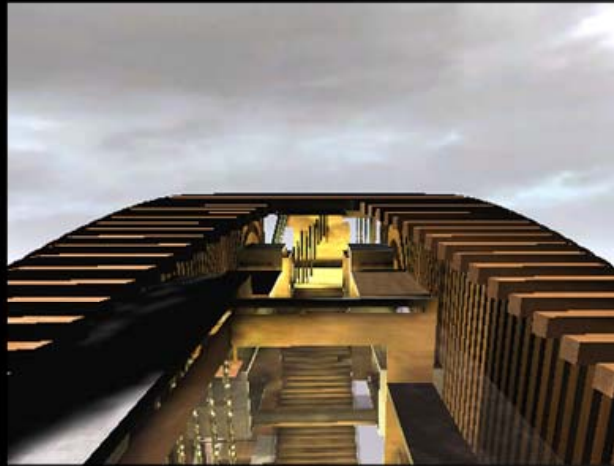
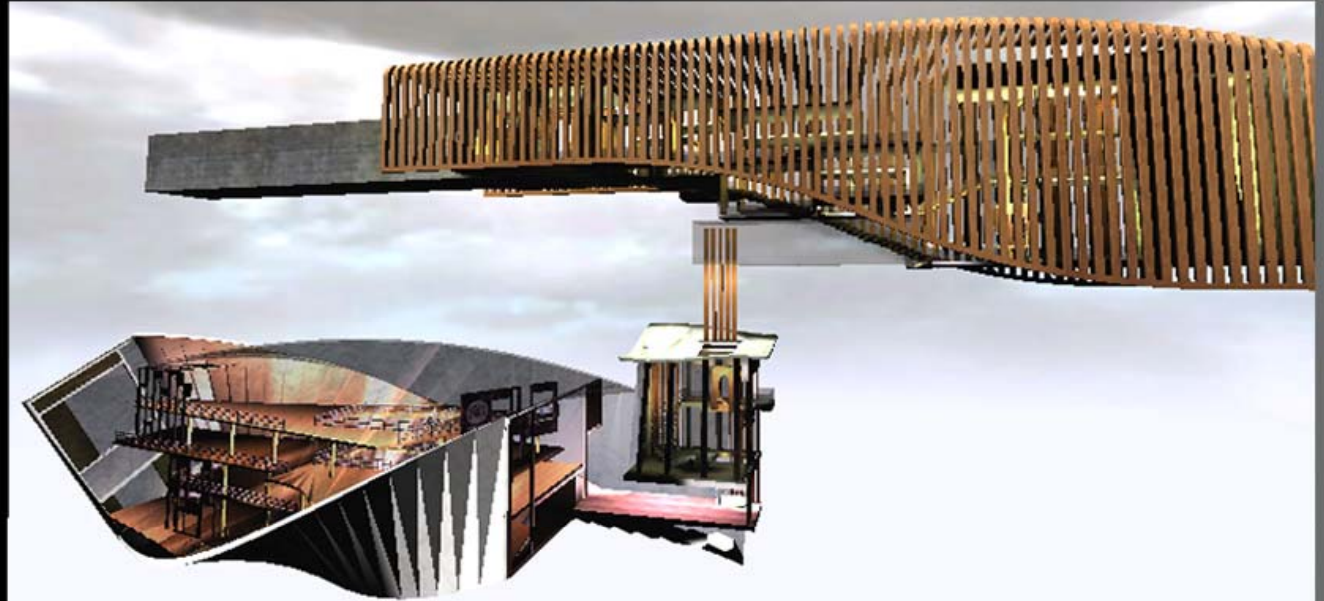


**BRAD YINGGONG HUANG**





**BRAD YINGGONG HUANG**



zhangyin + versace

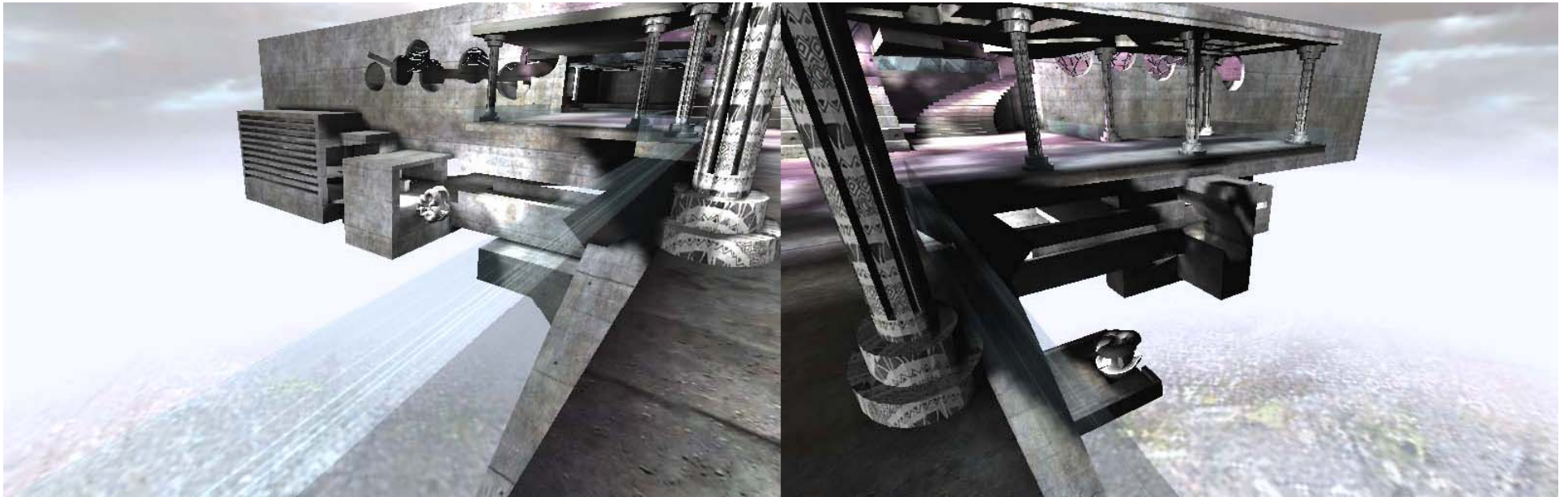
ALICE TJITRADAJA





**ALICE TJITRADJAJA**



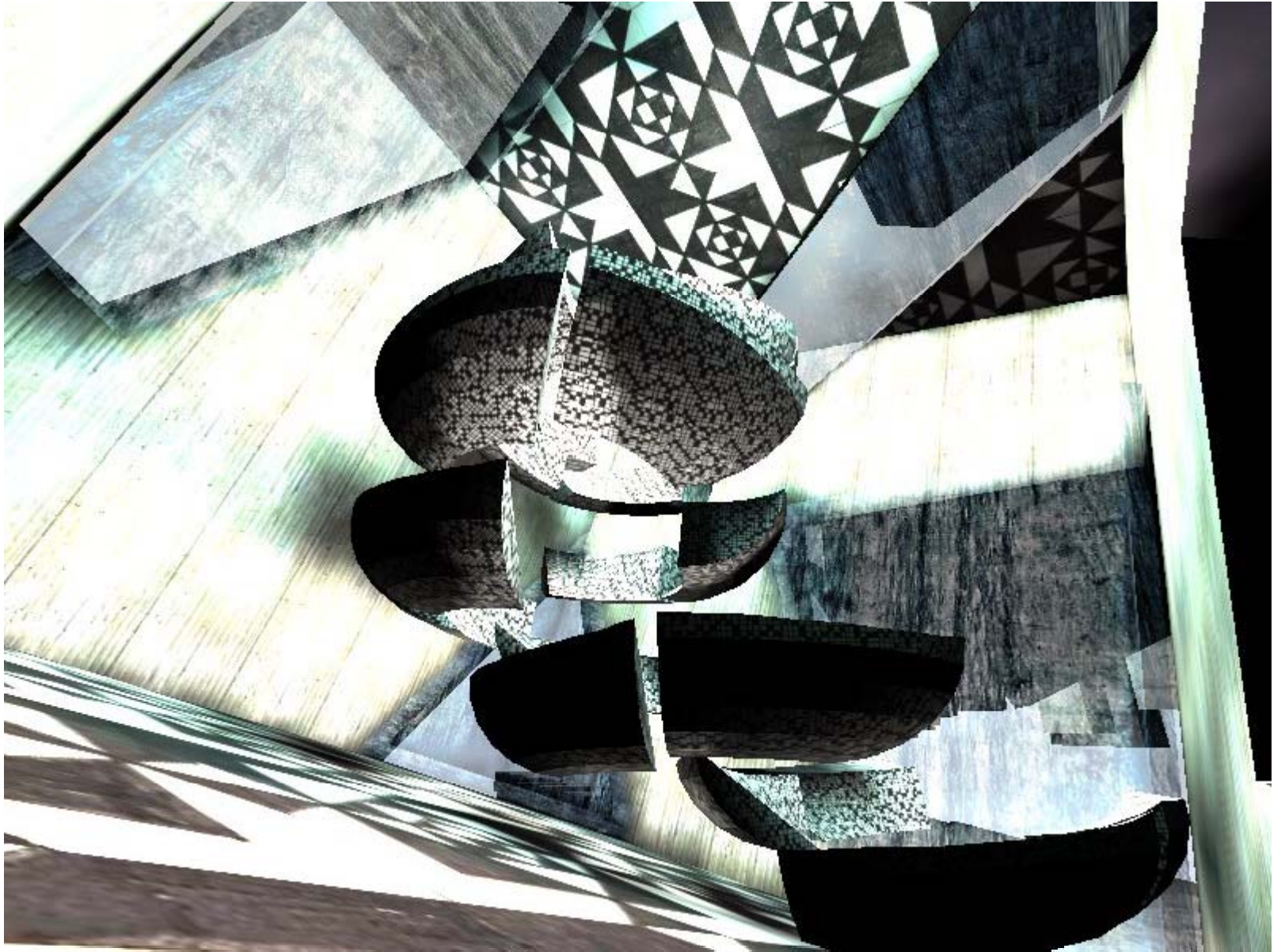


**RONNIE NUNEZ**



JUSTIN LO





**SUN NAM WON**



**DATUM** [www.dictionary.com](http://www.dictionary.com)

**da-tum** –noun, plural **da-ta**

1. a single piece of information, as a fact, statistic, or code; an item of data.

2. *Philosophy.* a. any fact assumed to be a matter of direct observation. b. any proposition assumed or given, from which conclusions may be drawn.

3. Also called sense datum. *Epistemology.* the object of knowledge as presented to the mind. Compare ideatum.

4. *Surveying, Civil Engineering.* any level surface, line, or point used as a reference in measuring elevations.

5. *Surveying.* a basis for horizontal control surveys, consisting of the longitude and latitude of a certain point, the azimuth of a certain line from this point, and two constants used in defining the terrestrial spheroid.

[Origin: 1640–50; < L: a thing given, neut. ptp. of *dare* to give ]





# SECTION PG1

**sec·tion** –noun

1.a part that is cut off or separated.

2.a distinct part or subdivision of anything, as an object, country, community, class, or the like: *the poor section of town; the left section of a drawer.*

3.a distinct part or subdivision of a writing, as of a newspaper, legal code, chapter, etc.: *the financial section of a daily paper; section 2 of the bylaws.*

4.one of a number of parts that can be fitted together to make a whole: *sections of a fishing rod.*

5.(in most of the U.S. west of Ohio) one of the 36 numbered subdivisions, each one square mile (2.59 sq. km or 640 acres), of a township.

6.an act or instance of cutting; separation by cutting.

7.*Surgery.* a.the making of an incision. b.an incision.

8.a thin slice of a tissue, mineral, or the like, as for microscopic examination.

# SECTION PG2



9.a representation of an object as it would appear if cut by a plane, showing its internal structure.

10.*Military.* a.a small unit consisting of two or more squads. b.*Also called staff section.* any of the subdivisions of a staff. c.a small tactical division in naval and air units.

11.*Railroads.* a.a division of a sleeping car containing both an upper and a lower berth. b.a length of trackage, roadbed, signal equipment, etc., maintained by one crew.

12.any of two or more trains, buses, or the like, running on the same route and schedule at the same time, one right behind the other, and considered as one unit, as when a second is necessary to accommodate more passengers than the first can carry: *On holidays the New York to Boston train runs in three sections.*

13.a segment of a naturally segmented fruit, as of an orange or grapefruit.

14.a division of an orchestra or band containing all the instruments of one class: *a rhythm section.*

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# SECTION PG3



15. *Bookbinding.* signature (def. 8).

16. *Also called* section mark, a mark used to indicate a subdivision of a book, chapter, or the like, or as a mark of reference to a footnote.

17. *Theater.* one of a series of circuits for controlling certain lights, as footlights.

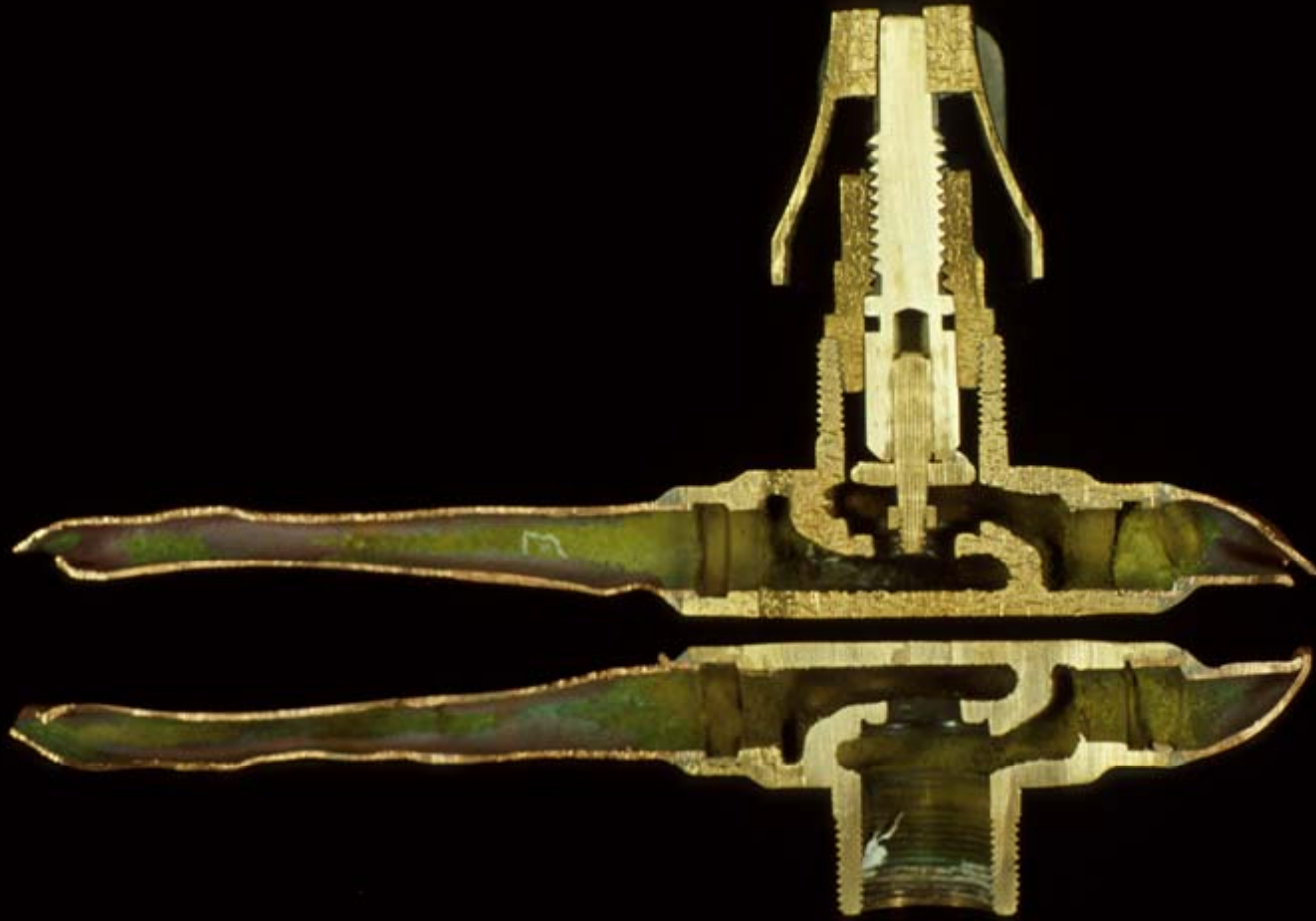
18. shape (def. 12). –verb (used with object)

19. to cut or divide into sections.

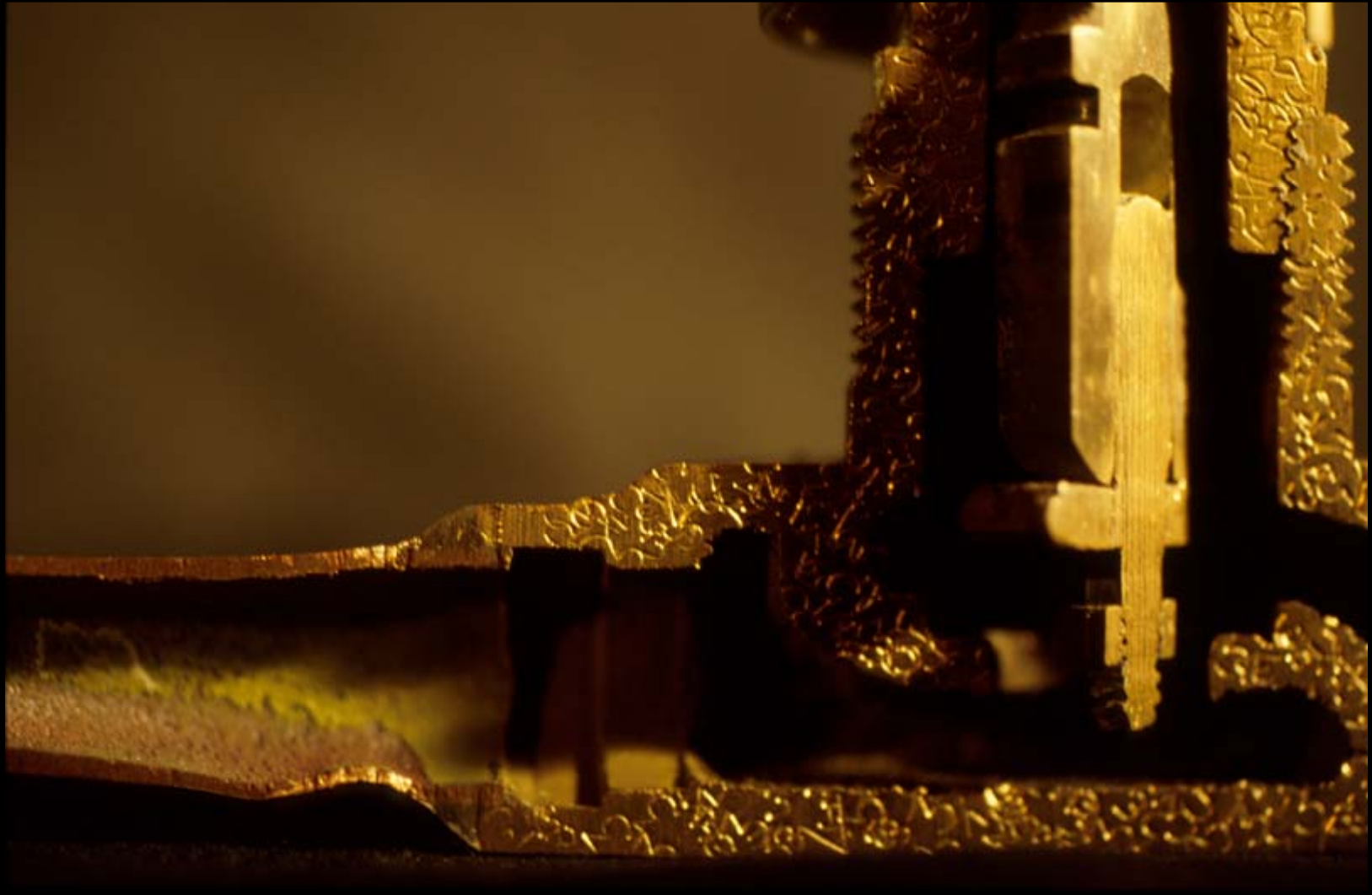
20. to cut through so as to present a section.

21. *Surgery.* to make an incision.

[Origin: 1550–60; < L *sectiōn-* (s. of *sectiō*) a cutting, equiv. to *sect(us)* (ptp. of *secāre* to cut; see saw1) + *-iōn-* -ion ]



**NATALIE BEEBY**





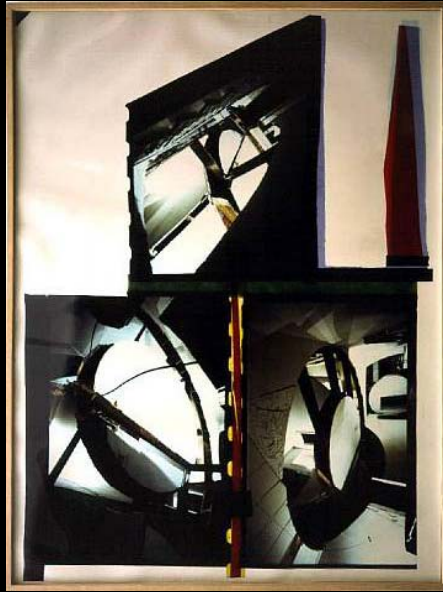
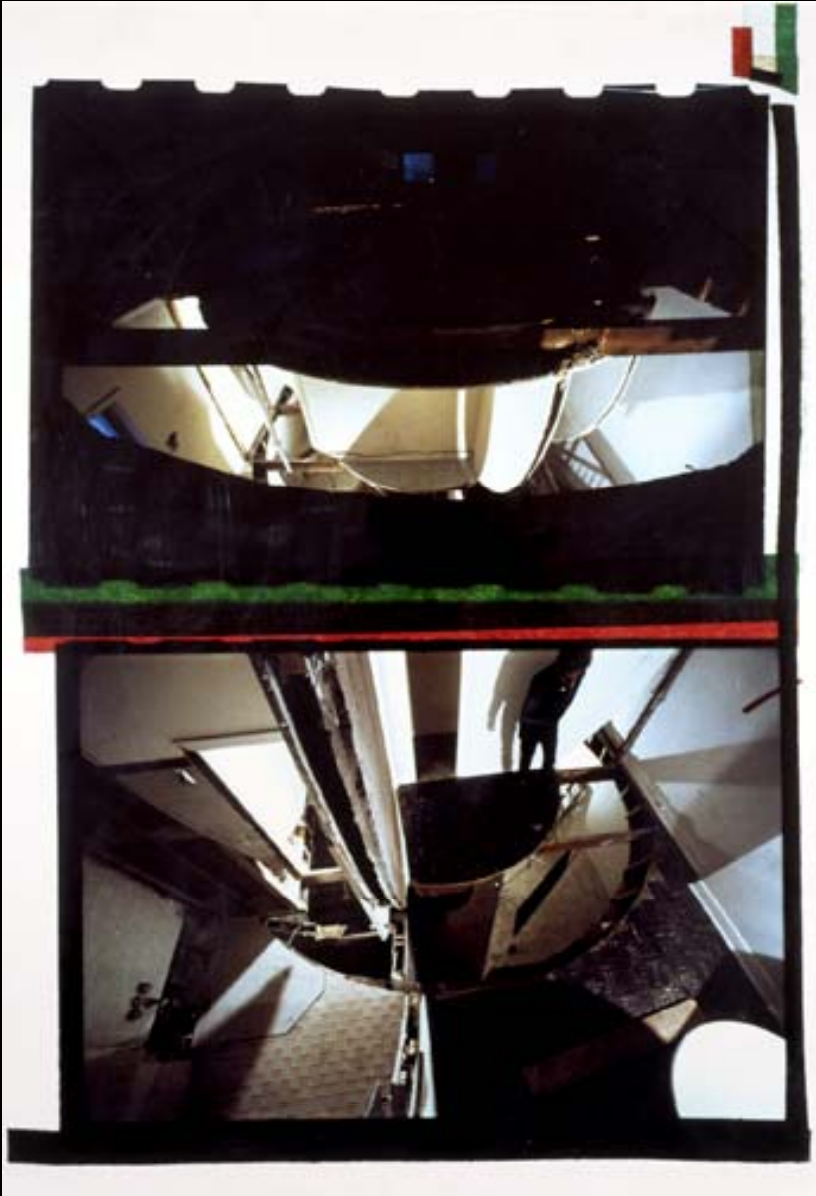


**GORDON MATTA CLARK**

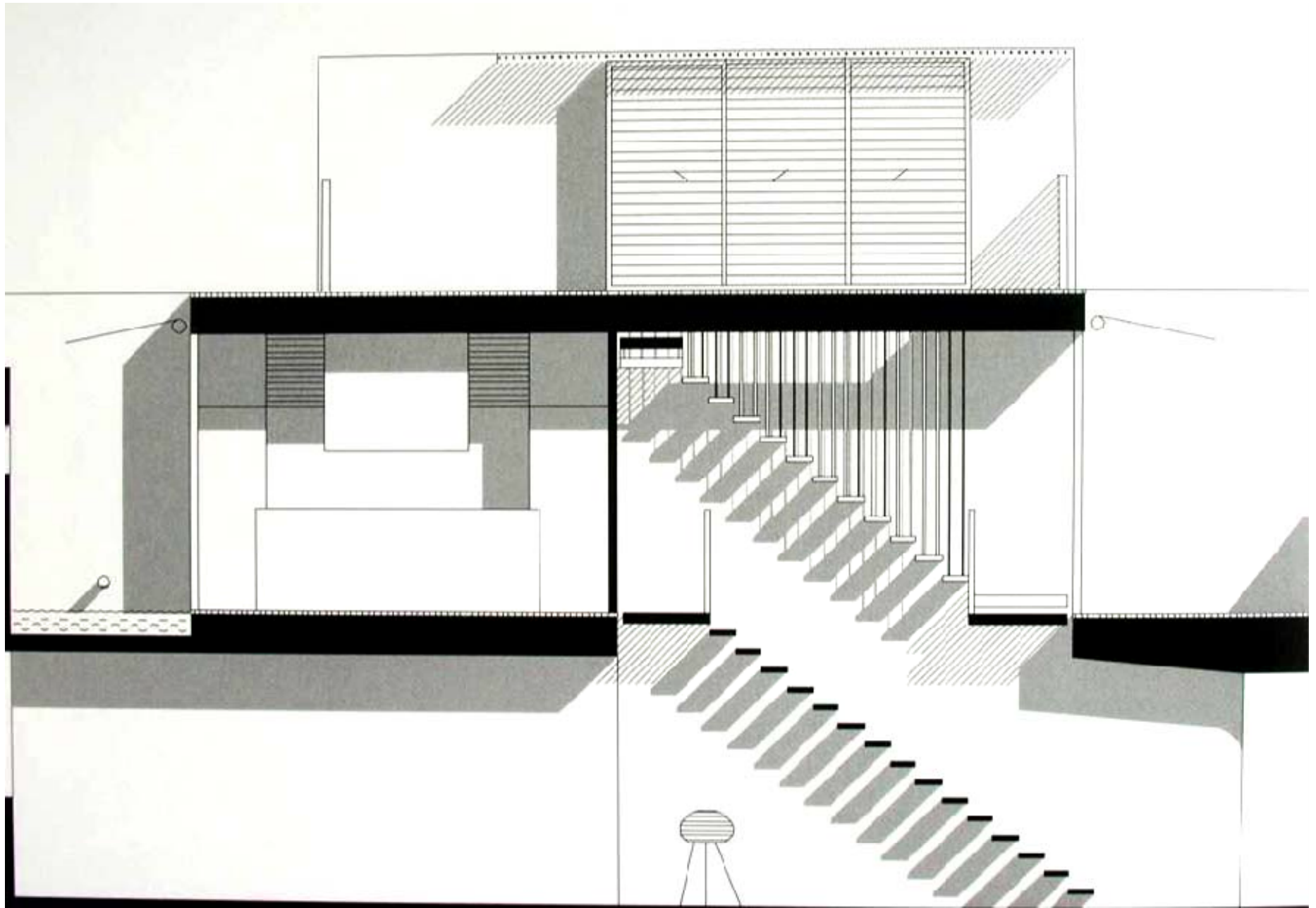




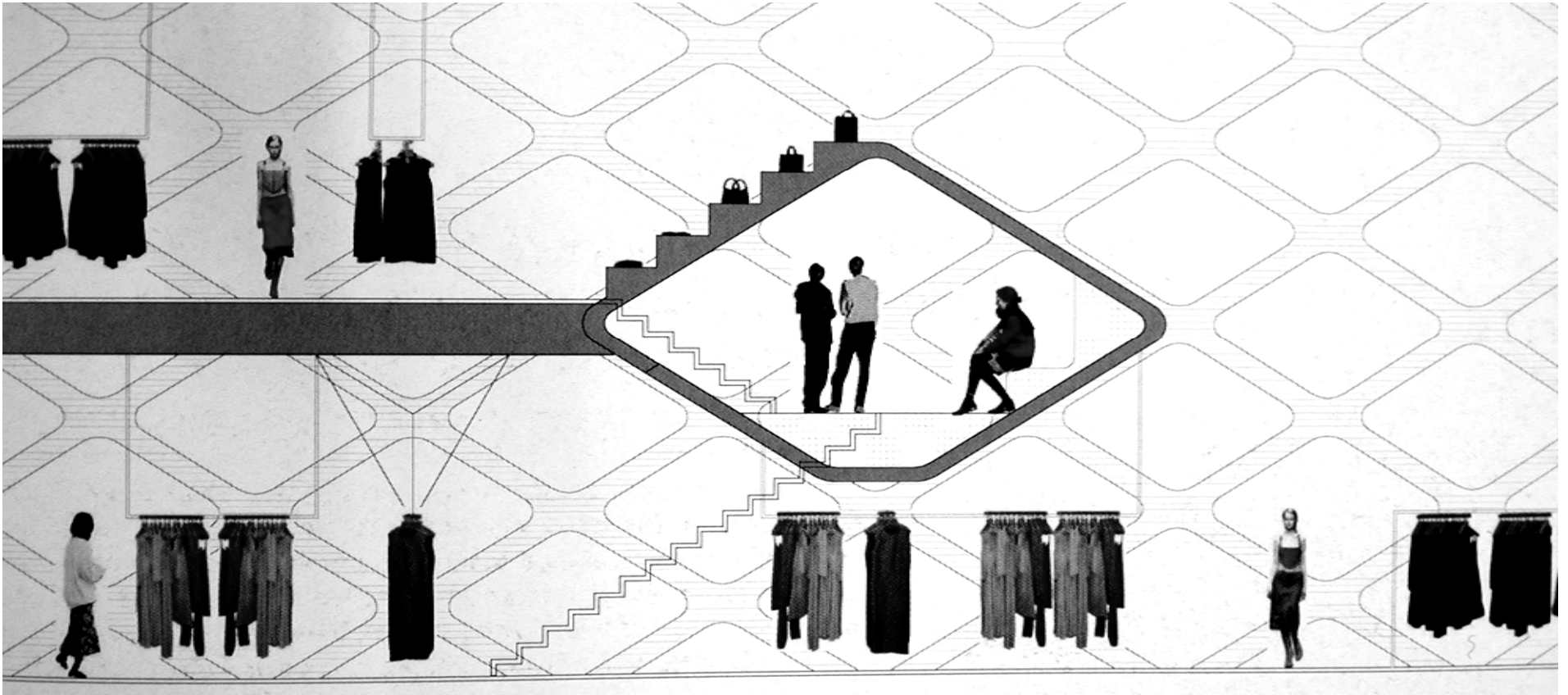




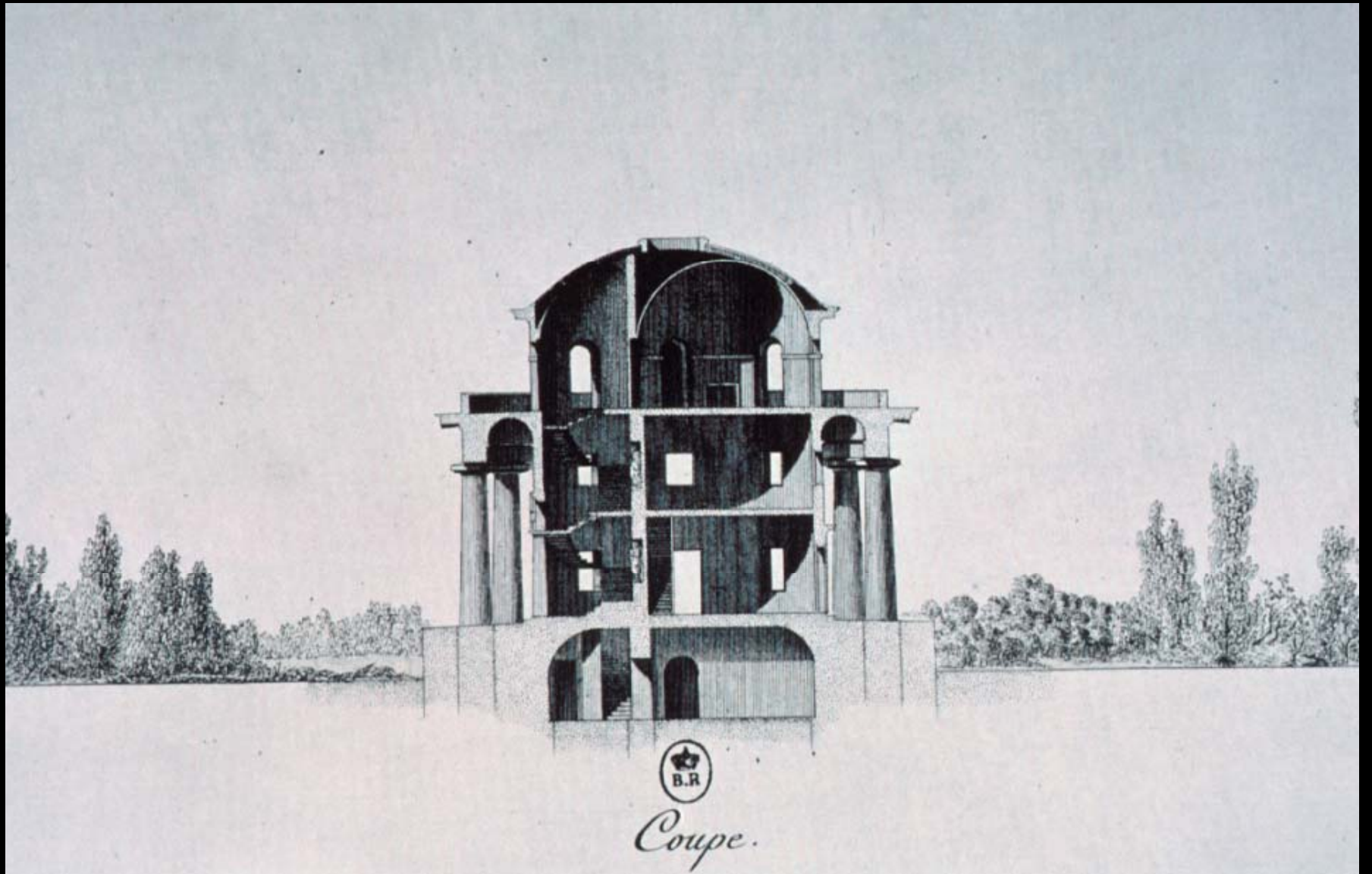




**KAZUYO SEJIMA**



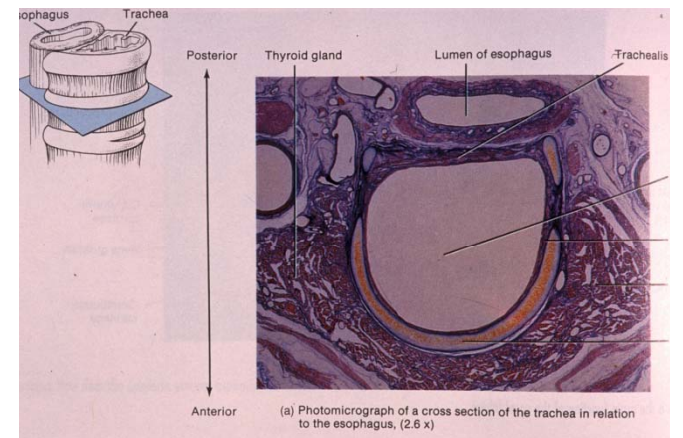
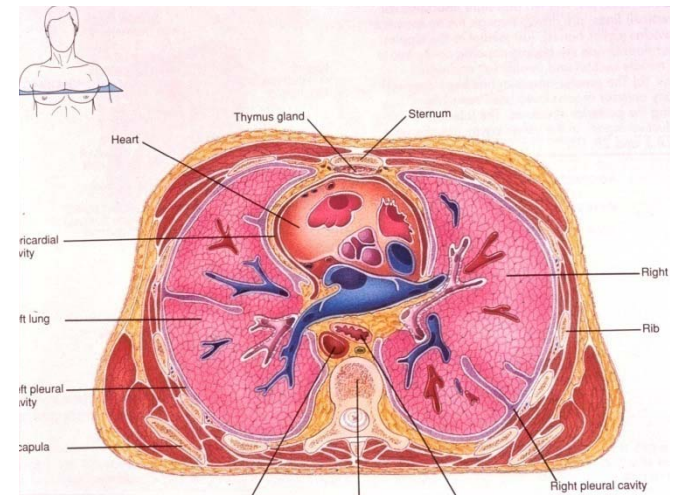
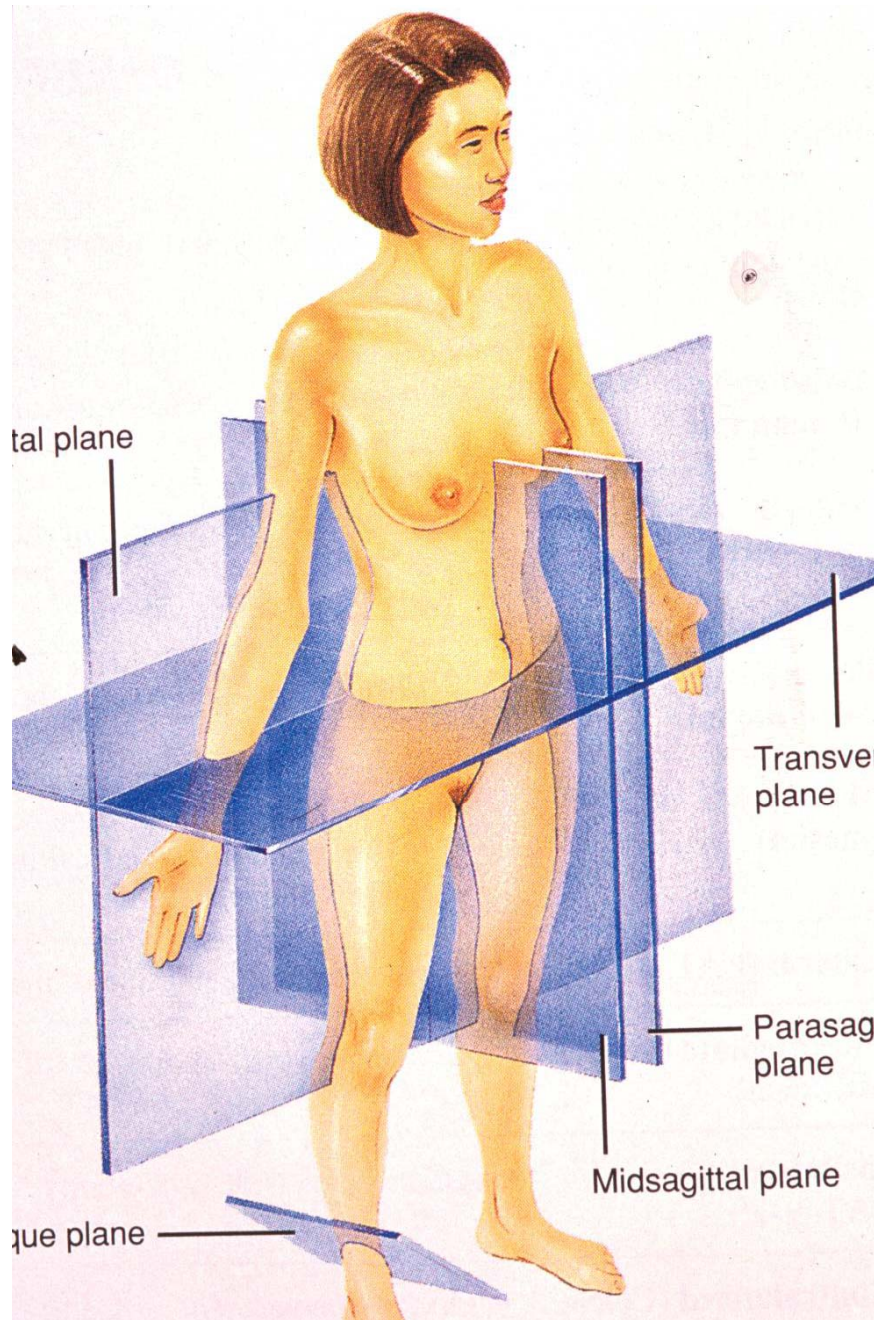
PRADA STORE, JAPAN, HERZOG AND DE MEURON



J.J. LEQUEUX



# SECTION + VIOLENCE











**DAMIEN HIRST**









**Front  
(Anterior)**

<http://www.madsci.org/~lynn/VH/>

## Right Side



<http://www.madsci.org/~lynn/VH/>



# SECTION + STRUCTURE



Mario Botta, incarica sull'opera del Museo cantonale dispone di completare il grande modello del alle Quattro Fontane accolta da numerosi polemica, perché l'eccessivamente costosa ma il progetto di un grande efficienza e scettici e gli oppositi compiuto. La prima per risolvere le difficoltà, è l'inserimento programma della Comunità i lavori "sociali" svolti con l'impiego di. Lo stato, attraverso

L'inizio della lavorazione e l'assemblaggio delle parti in falegnameria, e l'allestimento della piattaforma quadrata di lato, sul lago.

The start of the work: preparation and assembly of the parts in the carpentry shop and of the 22 meter-square platform on the lake.

■ Mario Botta, given the exhibition on the Borromini at the Cantone Lugano," proposed the model of the church Quattro Fontane in Lugano. The idea caused a great and stirred some controversy and the outcome of the project looked like being decisive and the outcome design for a highly efficient concrete system faced the elements with a *fait accompli* which proved decisive financial problems, was the project into a Swiss program that funds "social" i.e. those that create employment. Through the





ST CARLO ALLE QUATTRO FONTANE  
FRANCESCO BORROMINI  
1638  
MARIO BOTTA

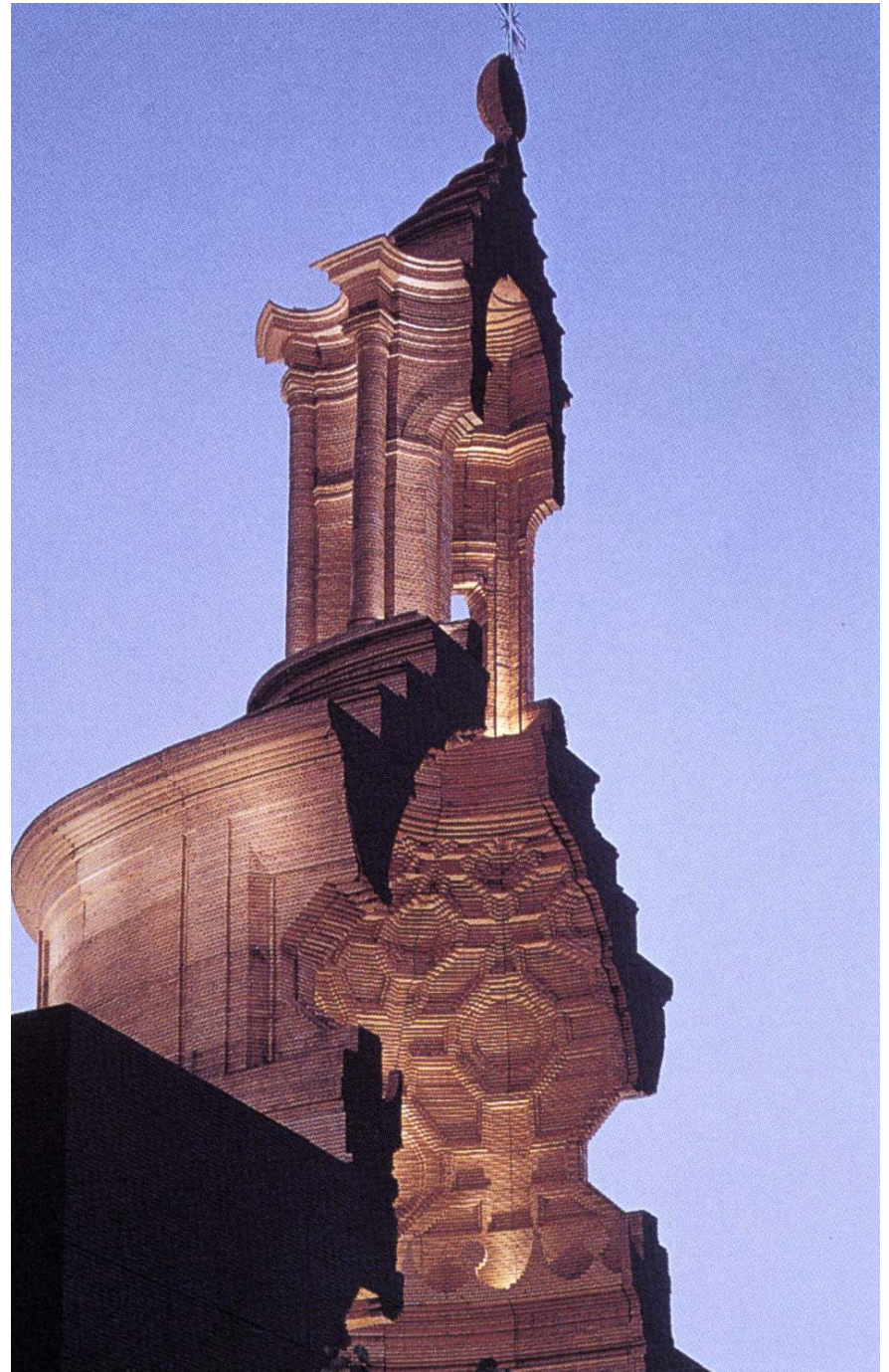






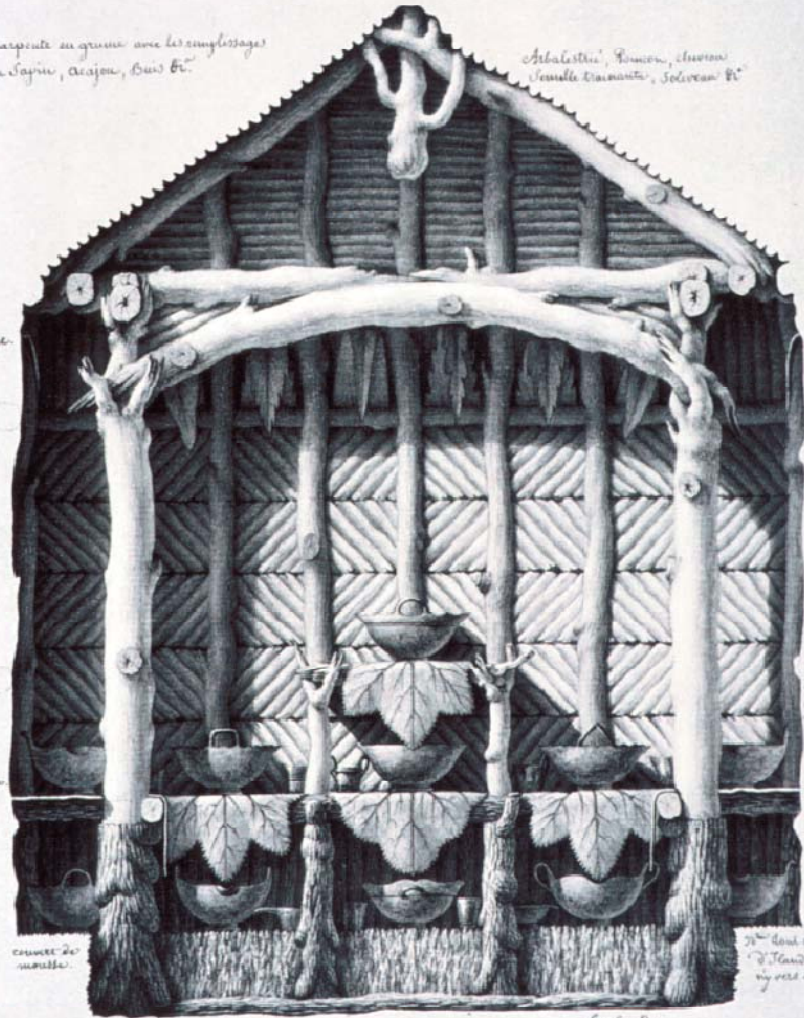




Fig. 140.

carpente en grume avec les emboîtements  
à Sapin, Acajou, Bois de...

Alabastrin, Roman, Annona  
Semelle Diamante, Soliveau P.

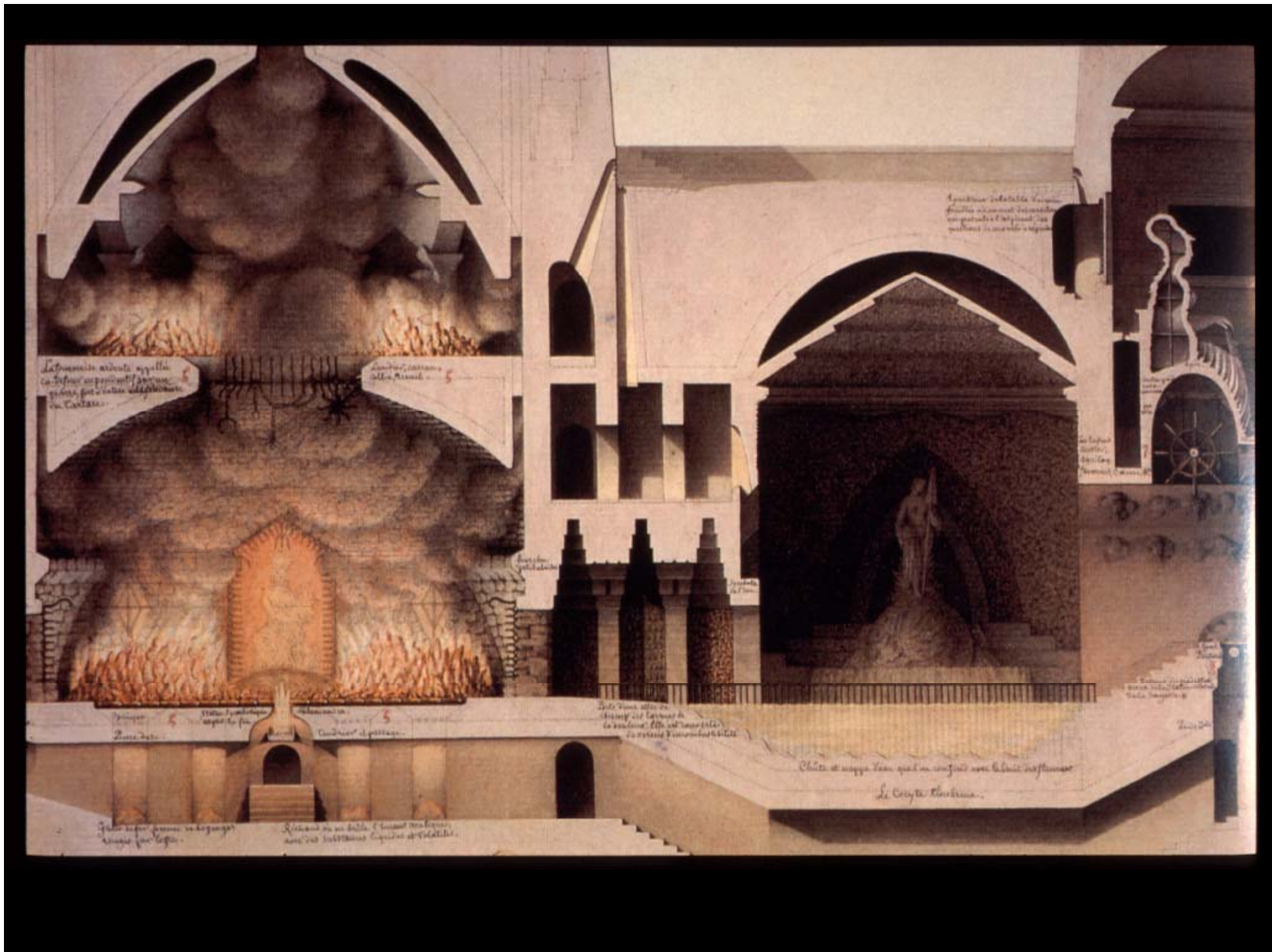


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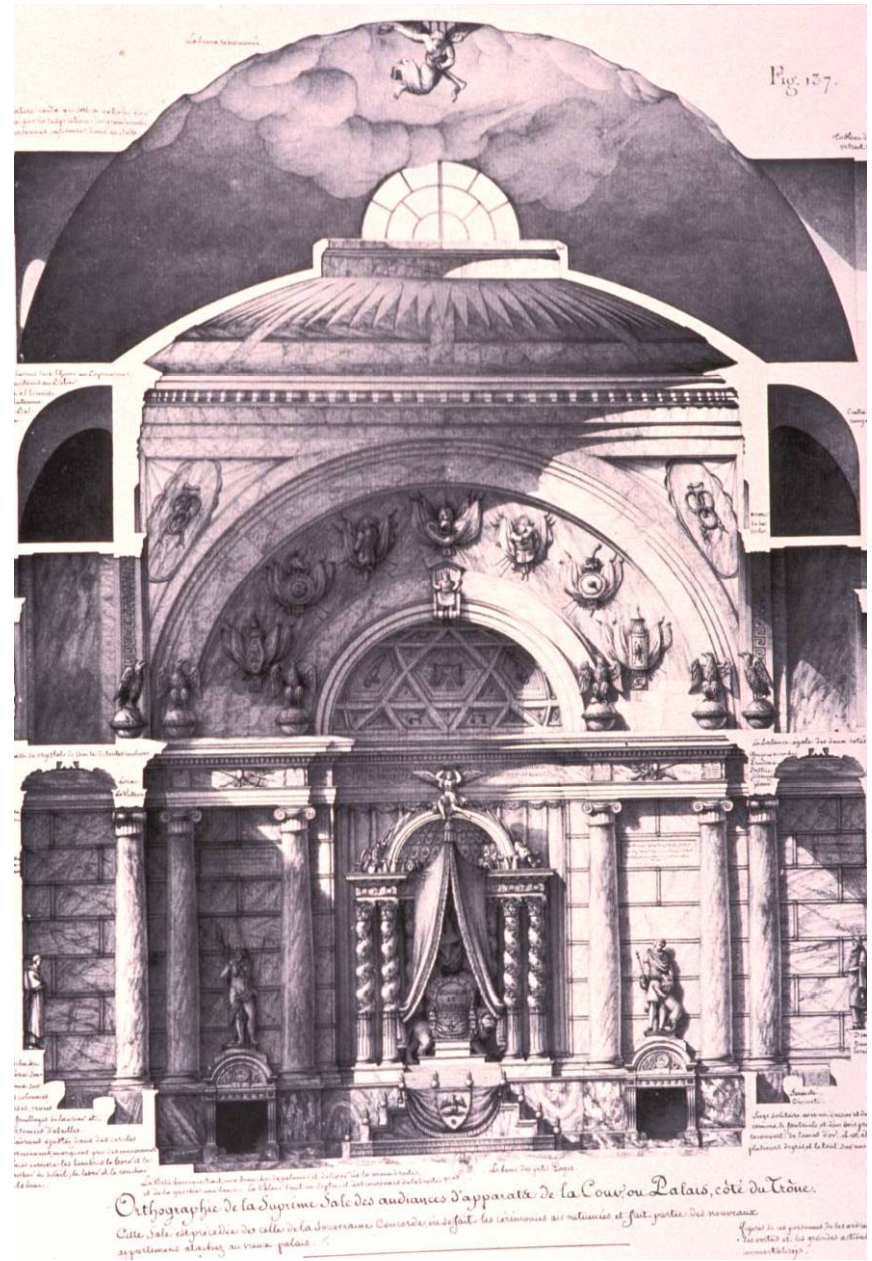
De Jussieu delin.

LEQUEUX

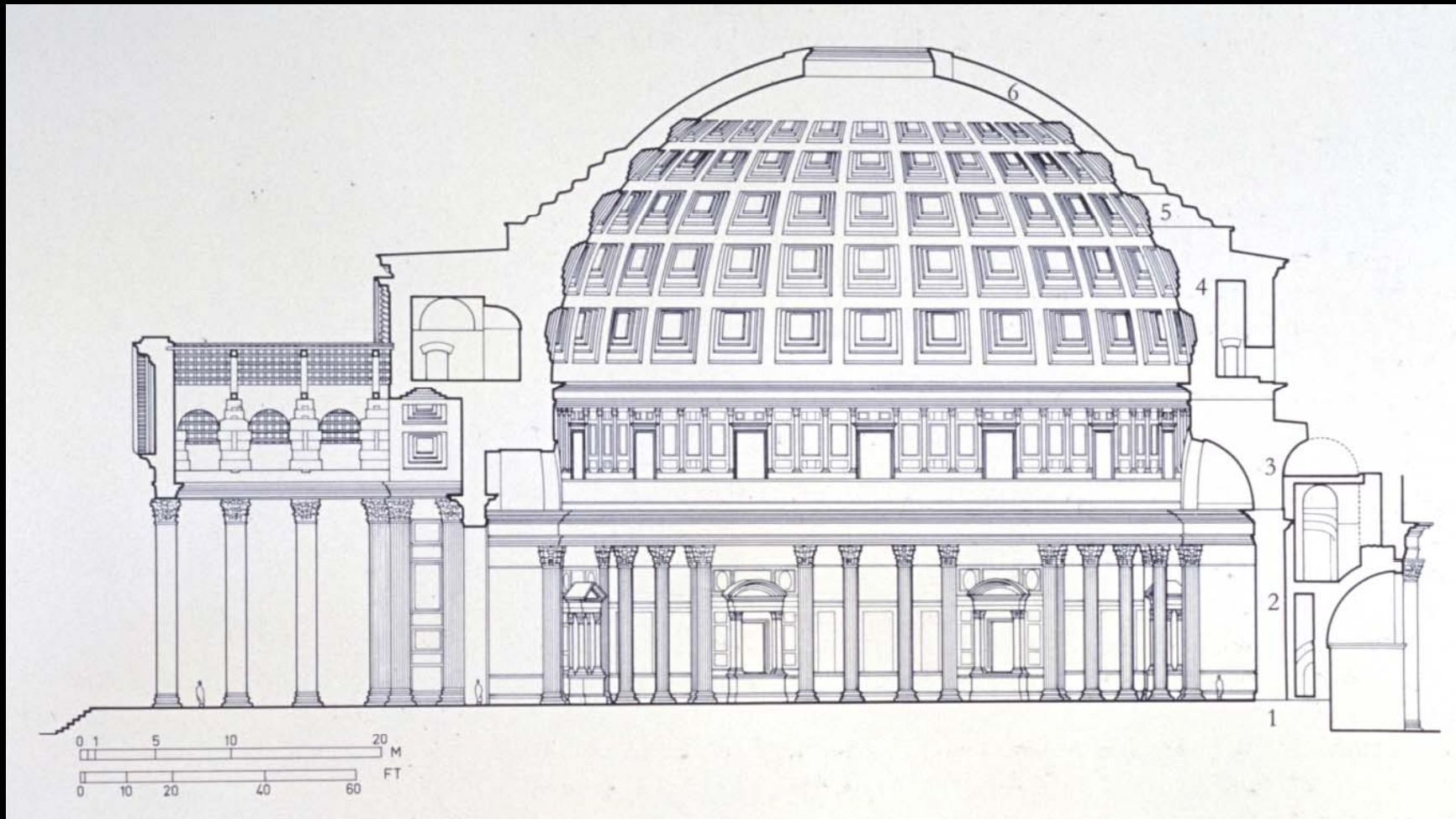








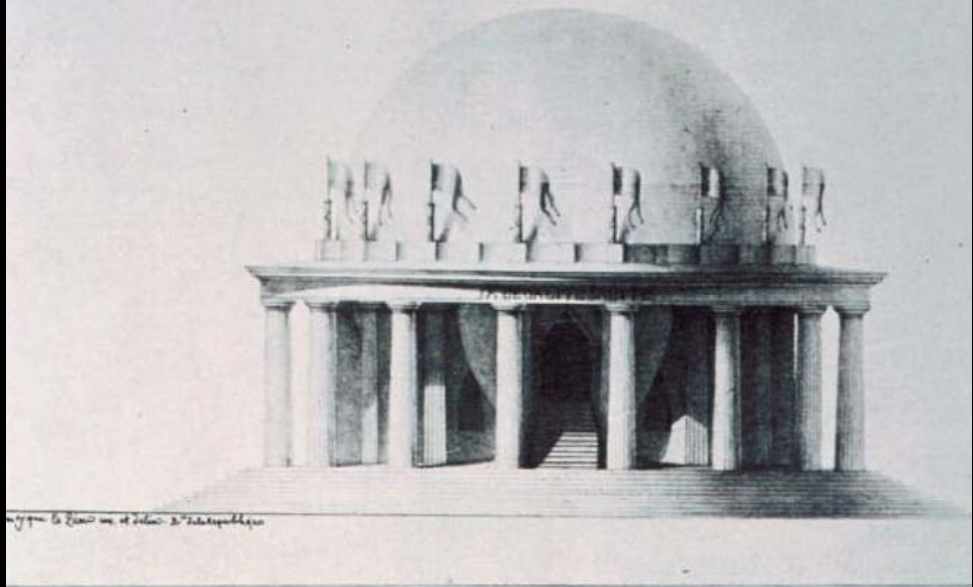




**PANTHEON, ROME**

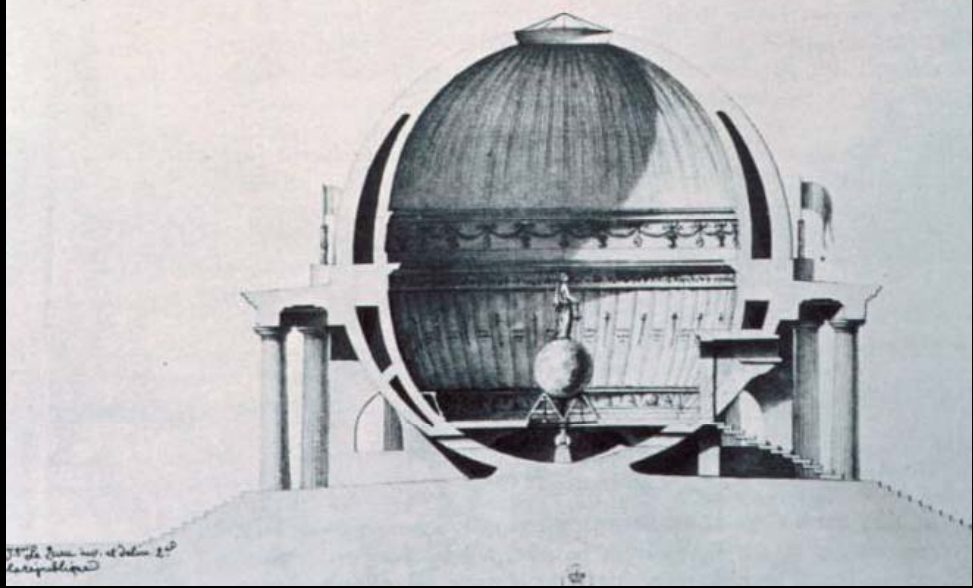


*Elevation géométrale*



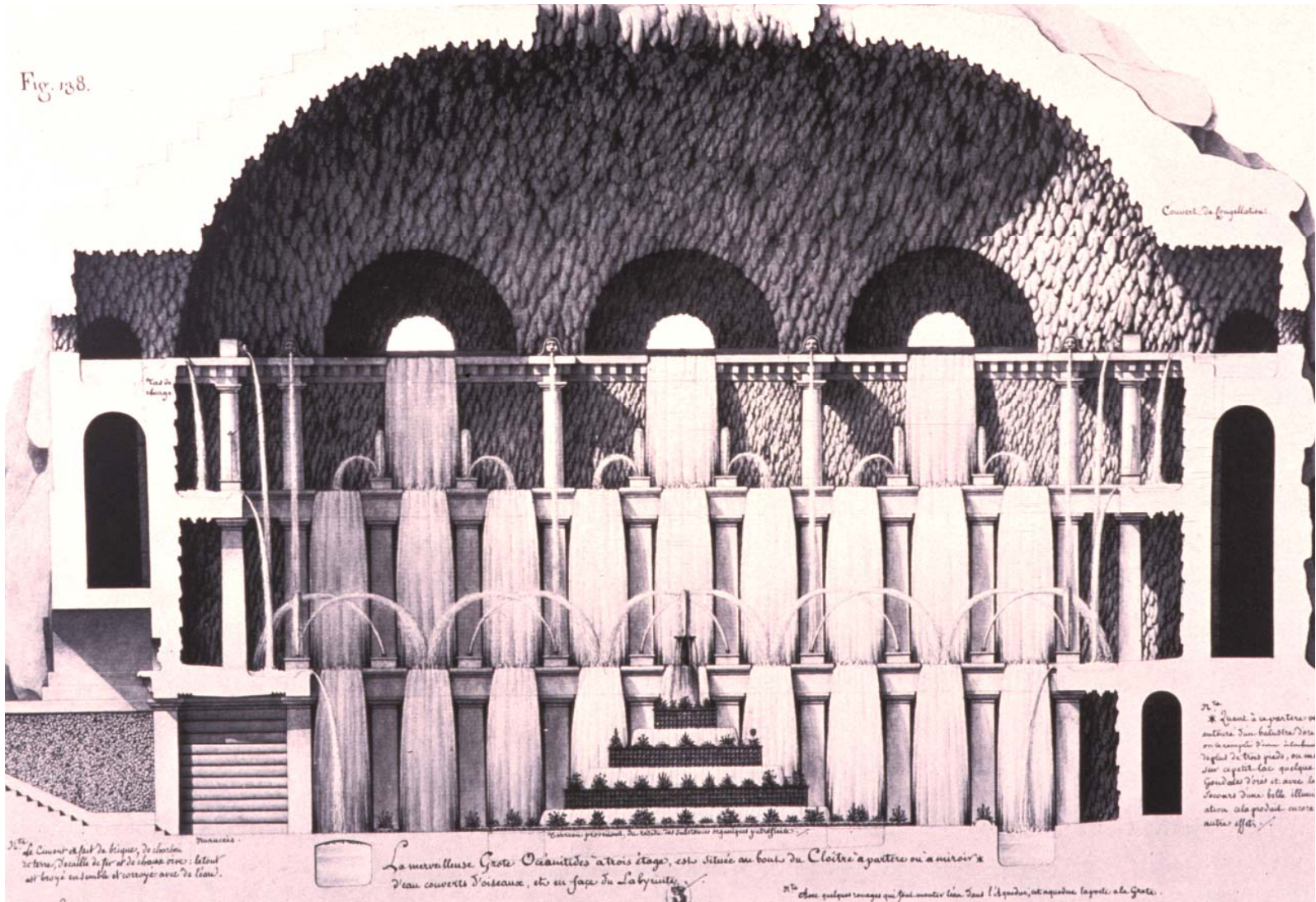
*Fig. 1. Le Dôme des Invalides, République*

*Section de la ligne A.B.*



*Fig. 2. Le Dôme des Invalides, République*

Fig. 138.



Couvert de feuilleté.

2<sup>de</sup> de Couvert et fait de briques, de charbon de terre, de saillie de fer et de plomb noir: tout est bruyé en poudre et serré avec du liant.

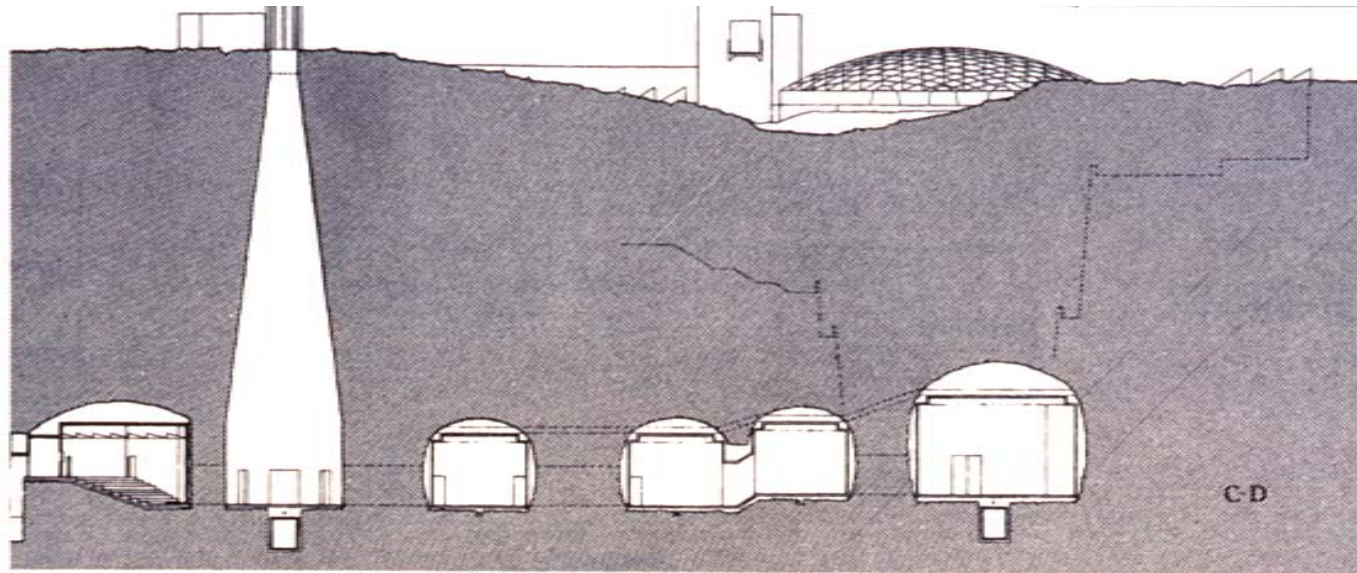


La merveilleuse Grotte Oceanitides à trois étages, est située au bout du Cloître à gauche ou à miroir de l'eau couverte d'oiseaux, est en face de La byvette.

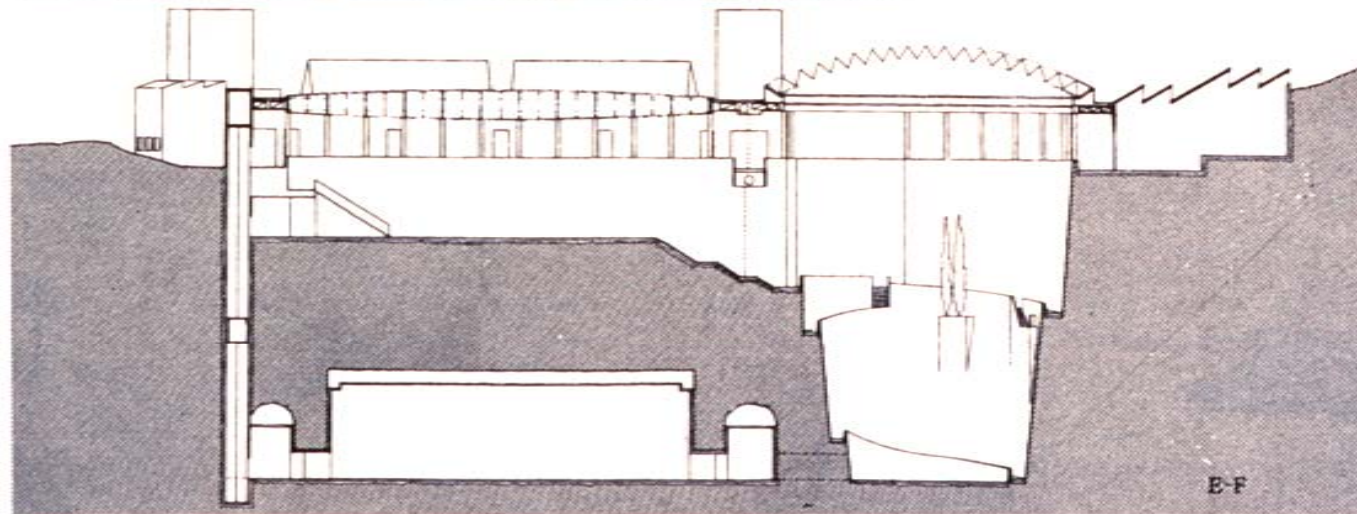
2<sup>de</sup> Et sur quelques images qui font monter l'eau sous l'Aqueduc, est en regard de la Grotte.

2<sup>de</sup> Quant à la grotte ou au cloître, son balustrade d'or ou à miroir d'eau, est de bois de laque, sur ce petit cloître quelques fontaines d'or et avec la source d'eau, belle illumination, cela produit encore autres effets.





Section C-D showing auditorium, light-shaft and galleries

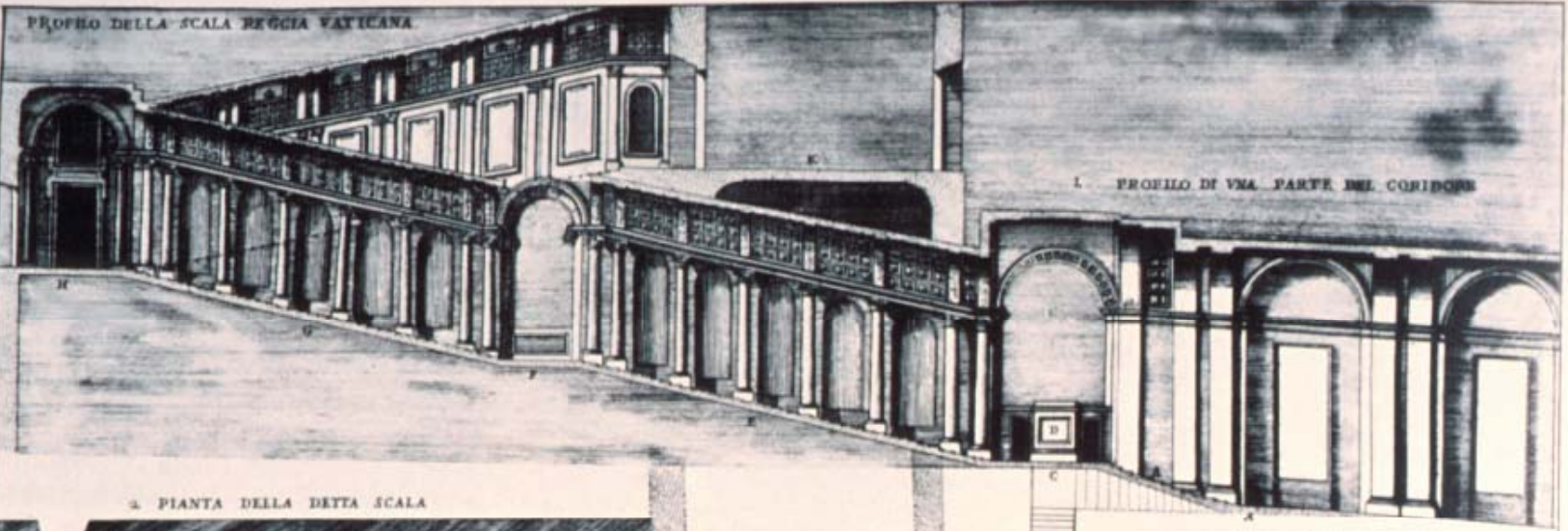


Section E-F showing "Sunk" and galleries

# UTZON, SILKEBORG MUSEUM COMPETITION

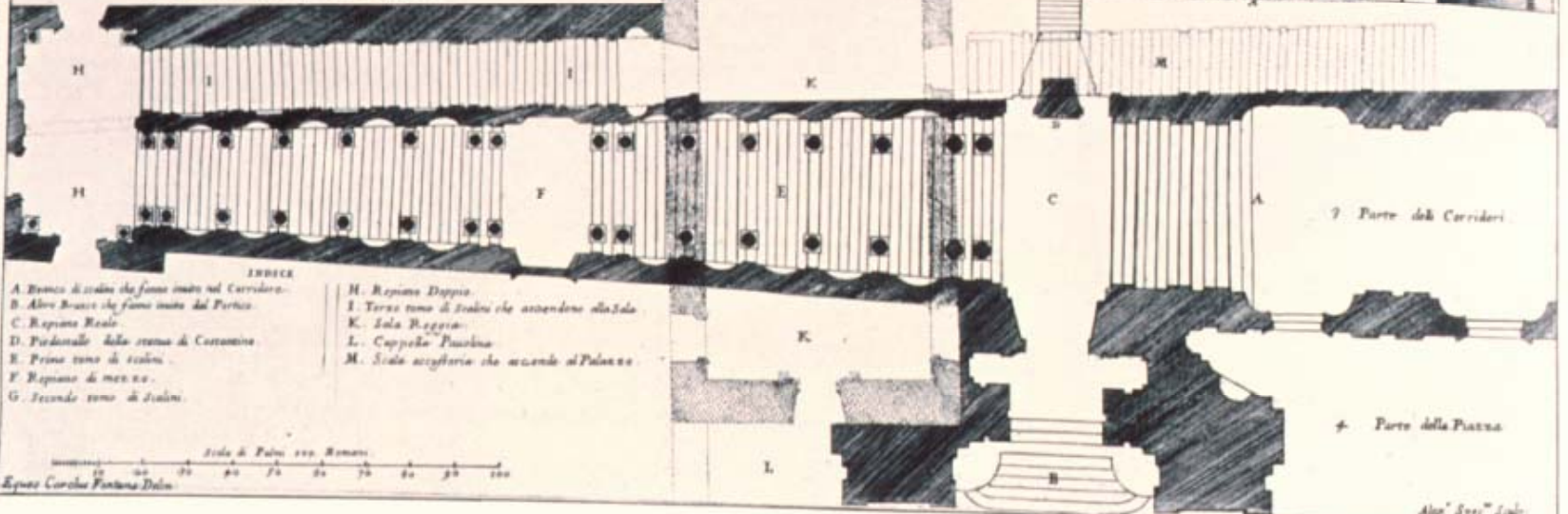


PROFHO DELLA SCALA REGGIA VATICANA



1. PROFILO DI UNA PARTE DEL CORRIDORE

2. PIANTE DELLA DETTA SCALA



- INDICE
- A. Avanzo di scala che forma inizio nel Corridore.
  - B. Alce Basso che fanno inizio del Portico.
  - C. Ripiano Reale.
  - D. Portinale della stanza di Costanza.
  - E. Primo vano di scala.
  - F. Ripiano di mezzo.
  - G. Secondo vano di scala.

- H. Ripiano Doppio.
- I. Terzo vano di scala che ascendono alla Sala.
- K. Sala Reggia.
- L. Cappella Paulina.
- M. Scala scigliaria che ascendono al Palazzo.

Scala di Palmi 100 Romani

10 20 30 40 50 60 70 80 90 100

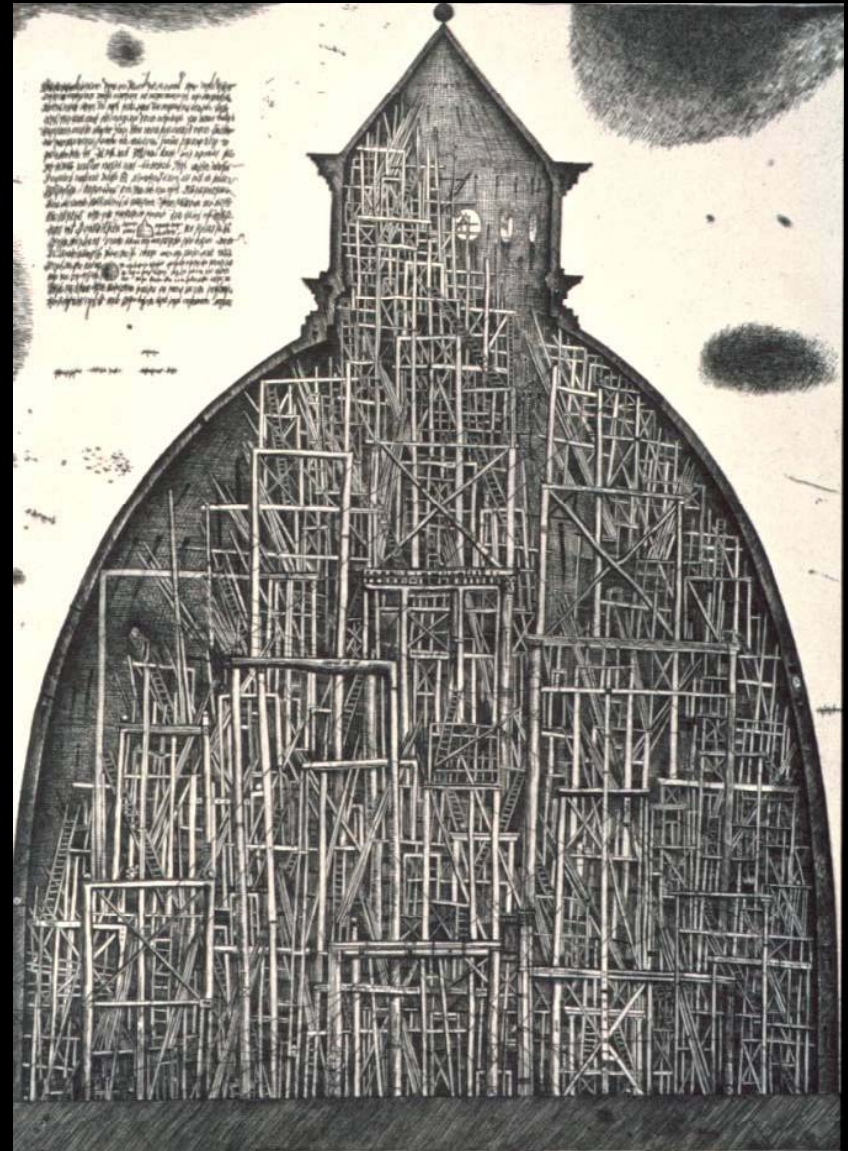
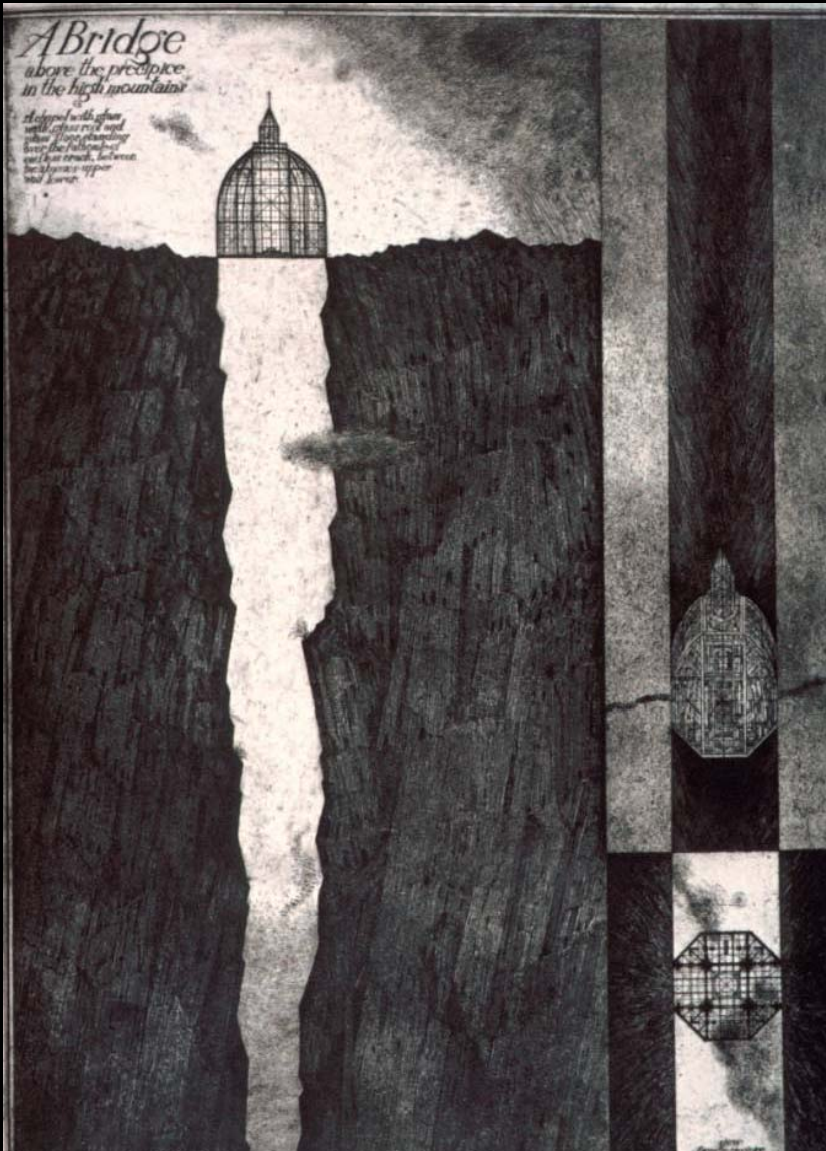
Esquis Corchie Fontana Dalm.

7. Parte del Corridore

4. Parte della Piazza

Alm. Spec. Italy





**BRODSKY AND UTKIN**



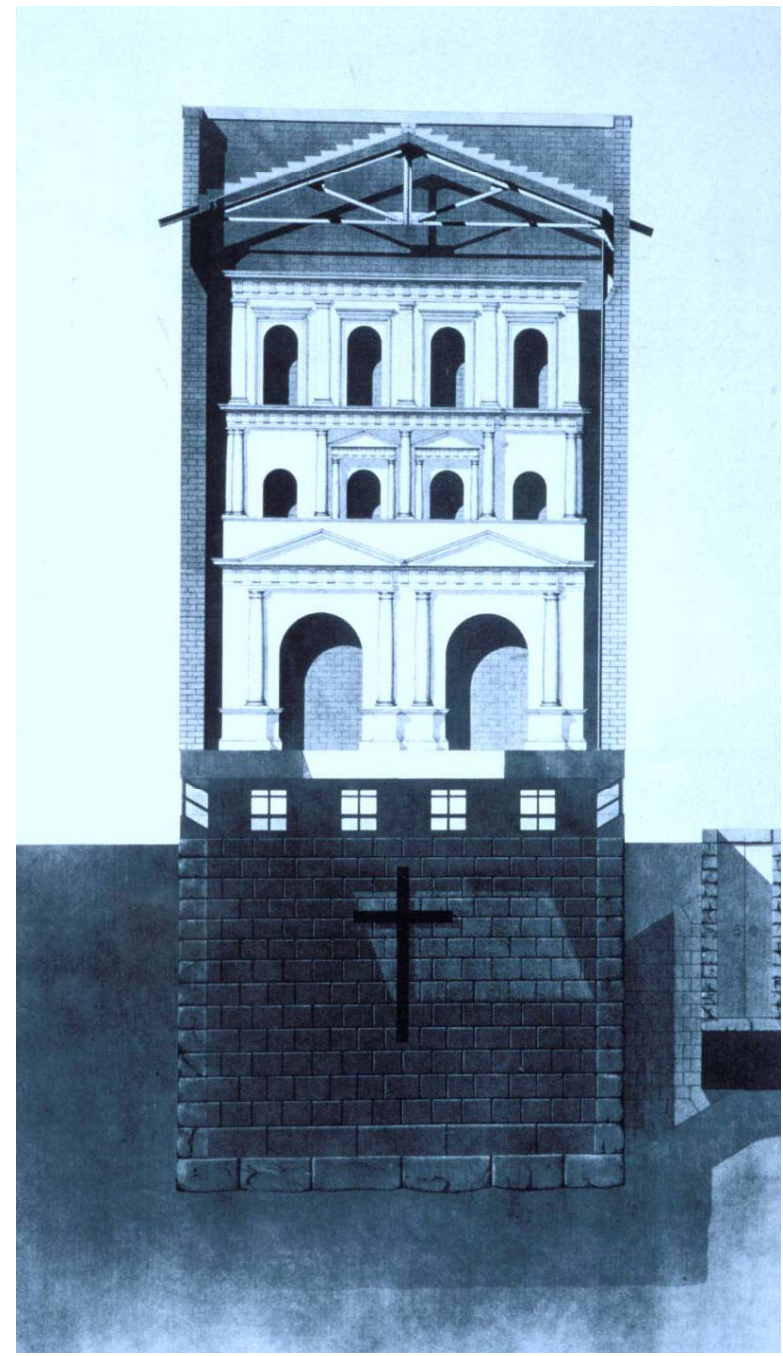
**casabella** **CONTINUITÀ**  
 rivista internazionale di architettura e urbanistica 276

MICHELE ACHILLI DANIELE BRIGIOINI GUIDO CANELLA LEONARDO FERRARI LUCIO STELLARIO D'ANGIOLINI PAOLO  
 CECCARELLI GAE AULENTI PIER LUIGI CROSTA GIORGIO BAY FAUSTO COLOMBO GIORGIO FERRARESI  
 CESARE PELLEGRINI NINO DARDI DARIA RIPA DI MEANA VITTORIO GREGOTTI LODOVICO MENECHETTI

GIOTTO STOPPINO SERGIO RIZZI FERDINANDO ANICHINI EMILIO MATTIONI RENZO AGOSTO ENZO PASCOLO  
 ROBERTO PANELLI FEDERICO MARCONI LUCA MEDA GIANUGO POLESELLO ALDO ROSSI FRANCESCO TENTORI  
 ANSELMO VITALE GIBETTA TAMARO LUCIANO SEMERANI VIRGILIO VERCELLONI FRANCO TARTAGLINO MAZZUCHELLI

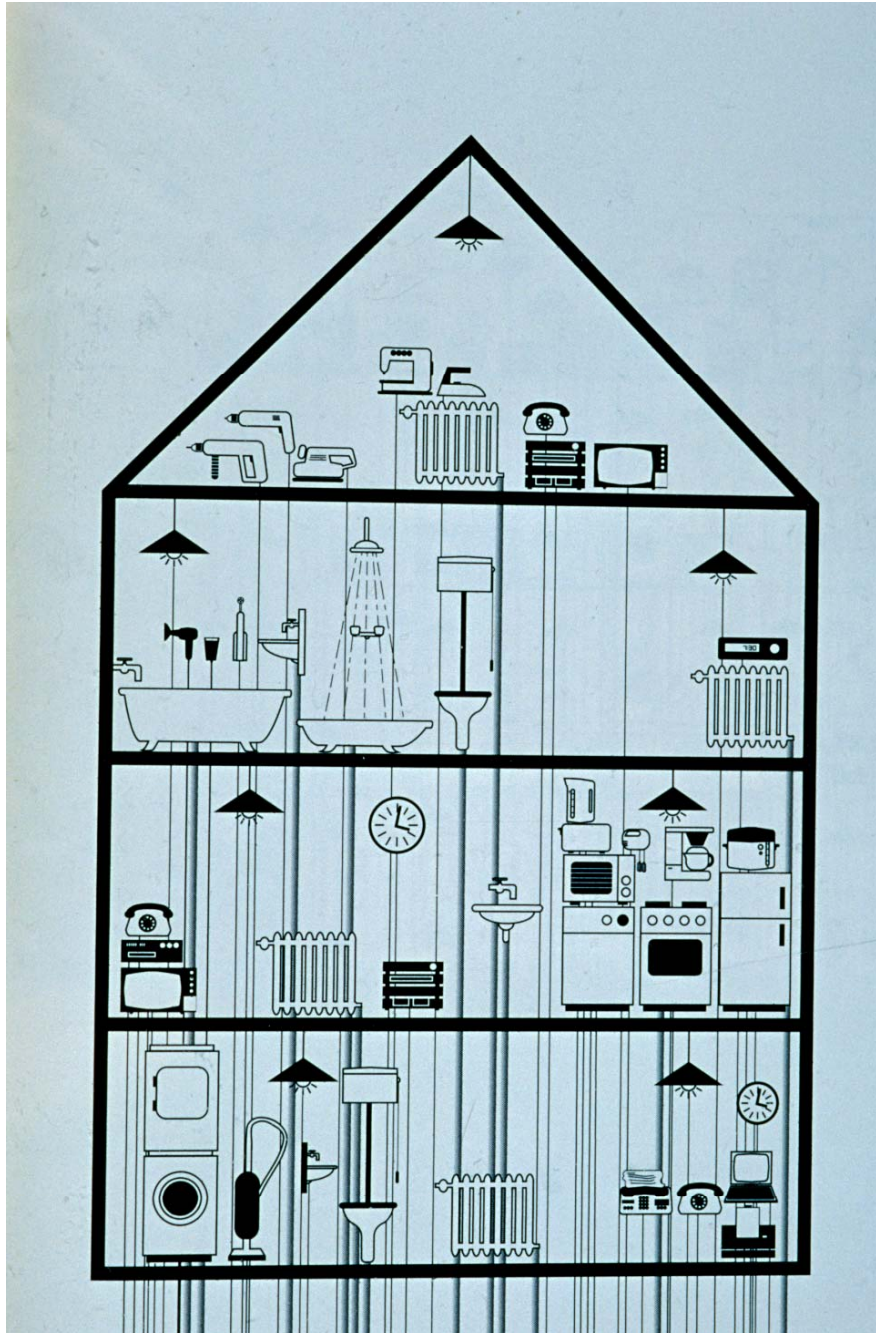
**PROGETTI DI ARCHITETTI ITALIANI 1**

29



**ALSO ROSSI**

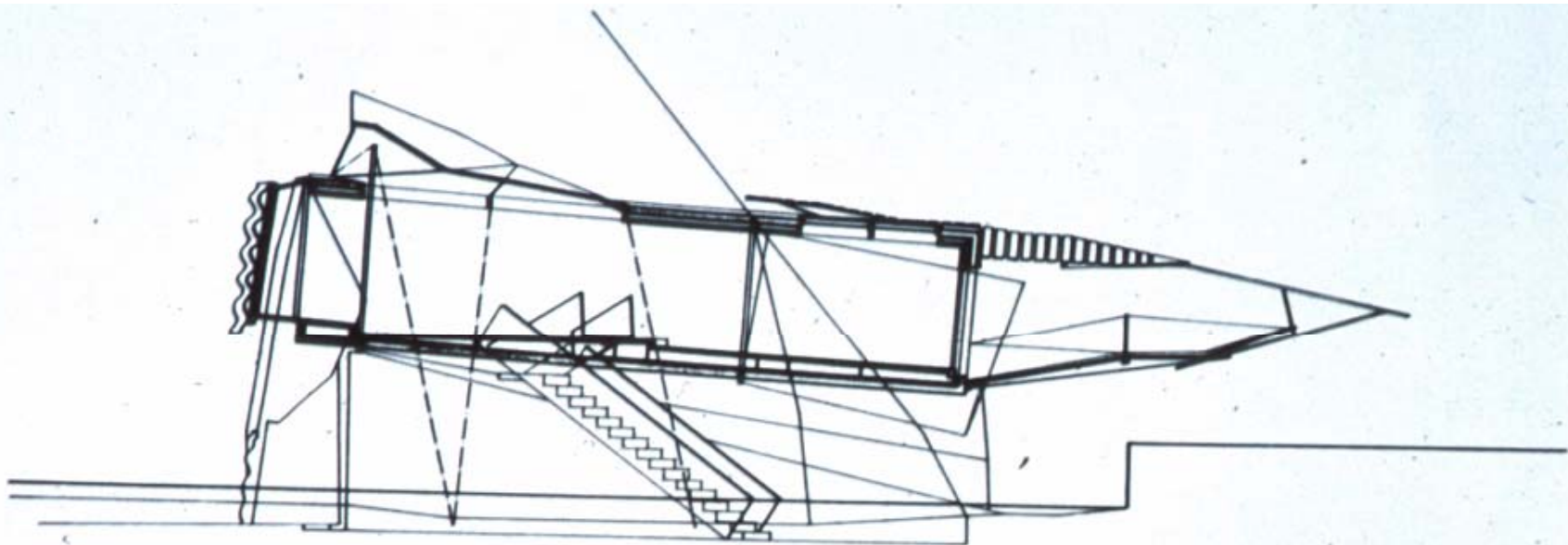




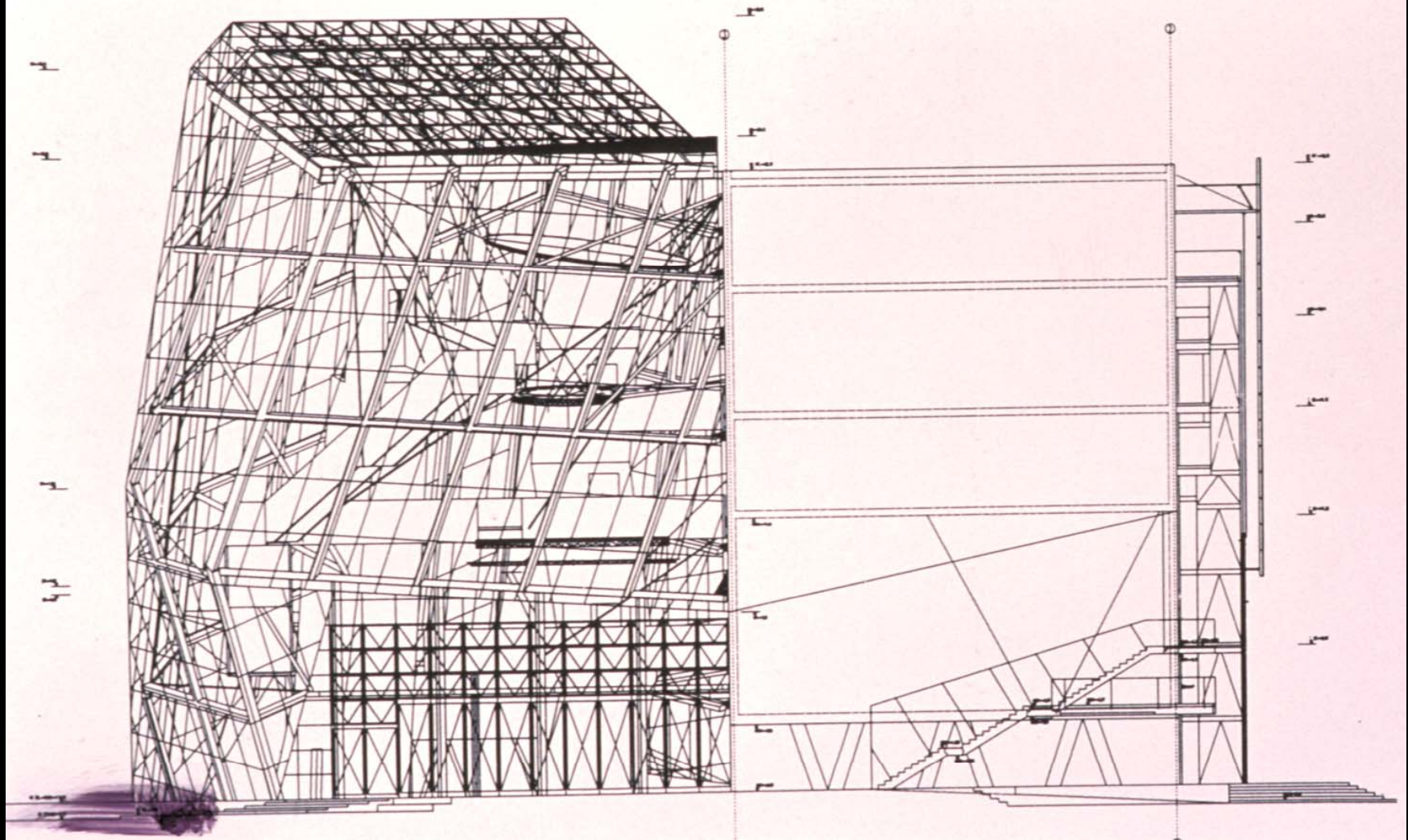


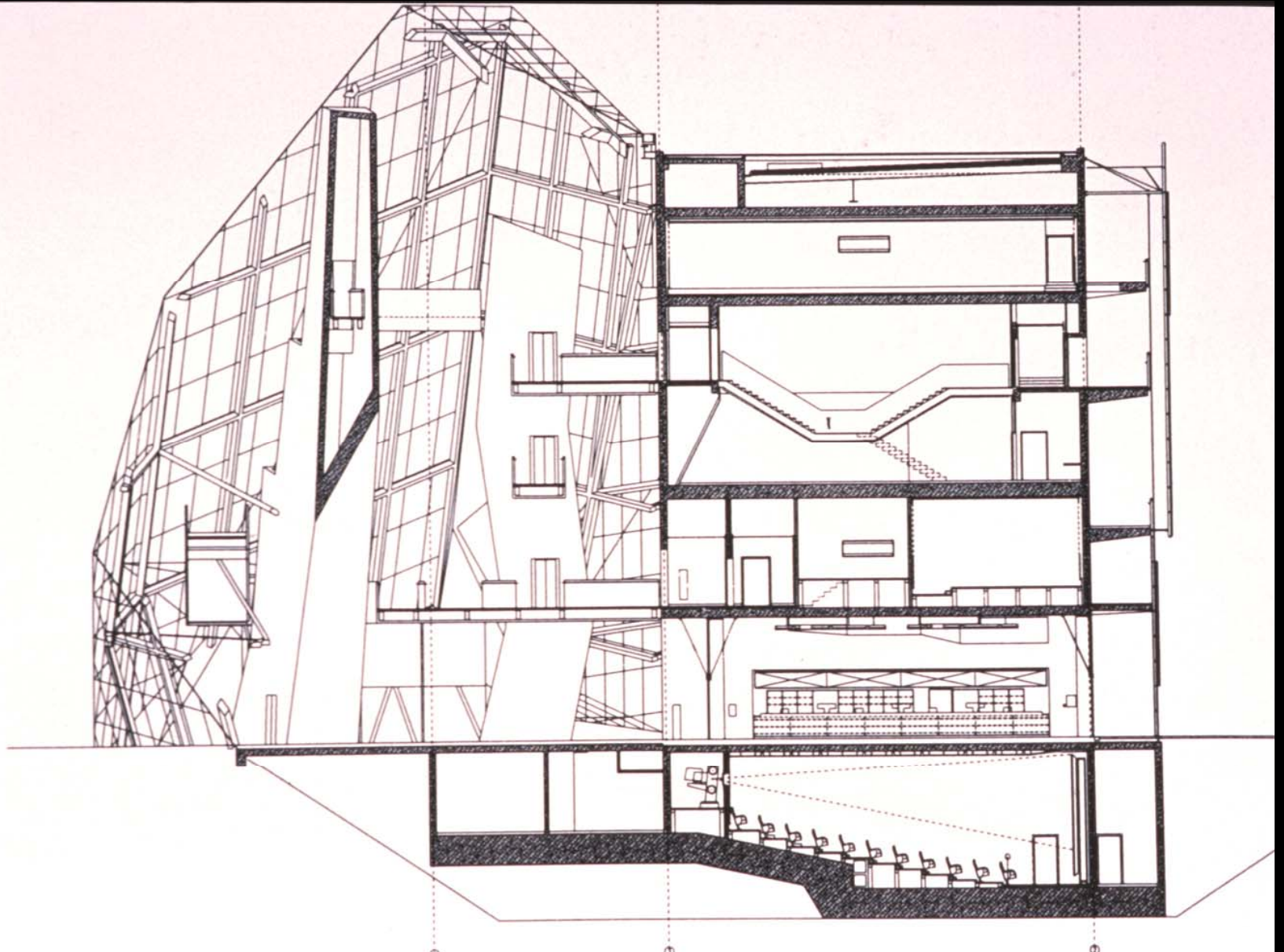


**COOP HIMMELBLAU**

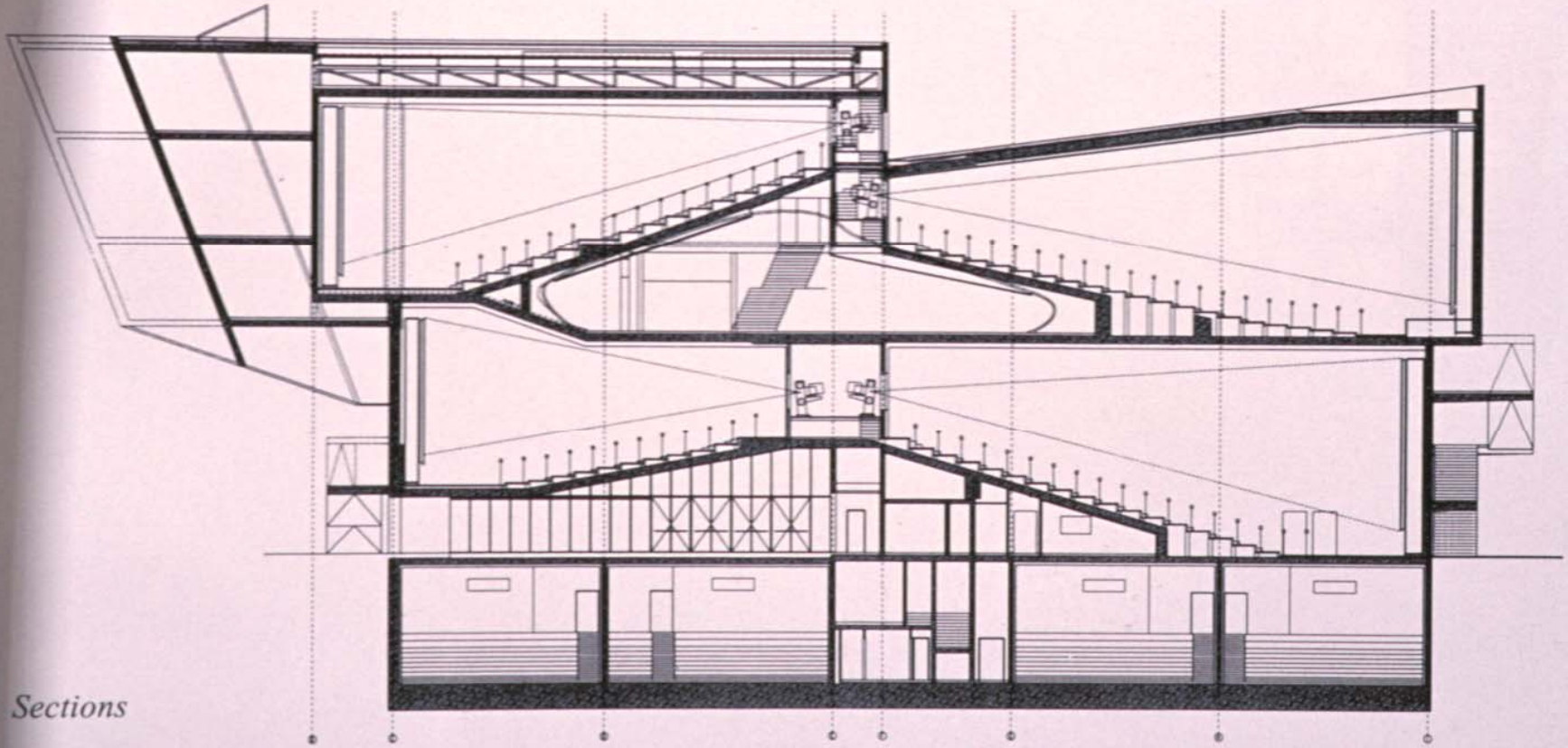










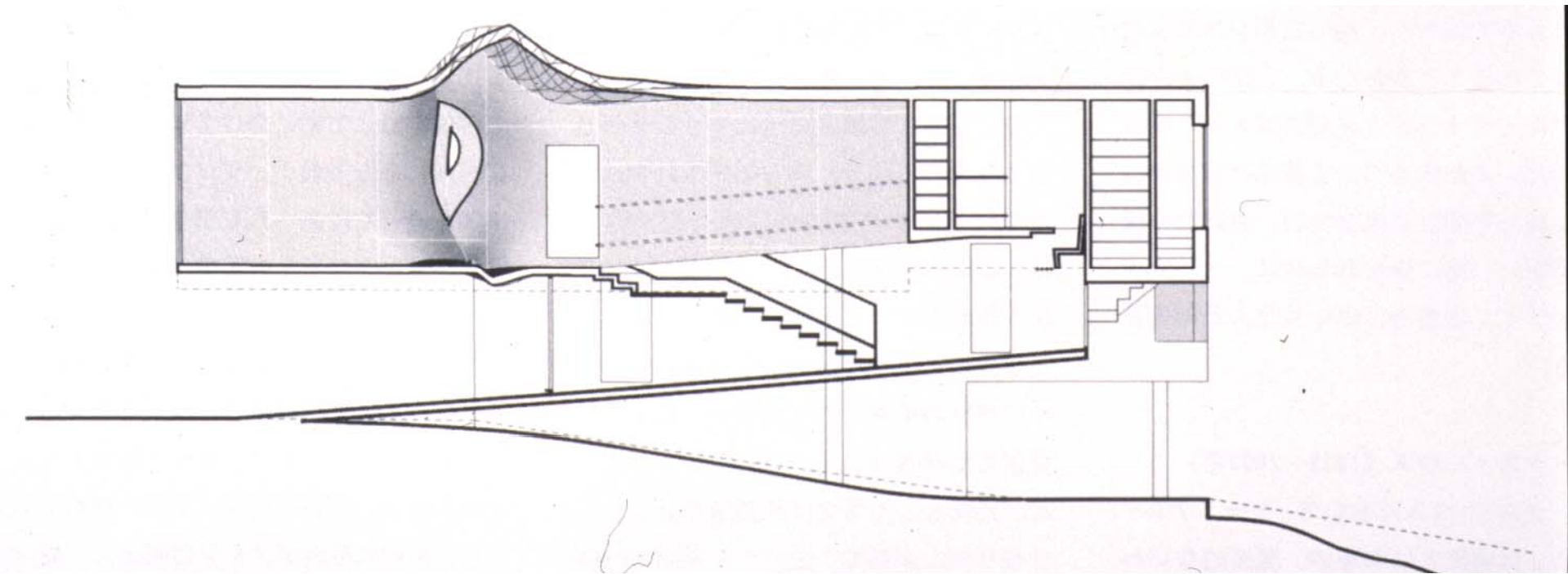
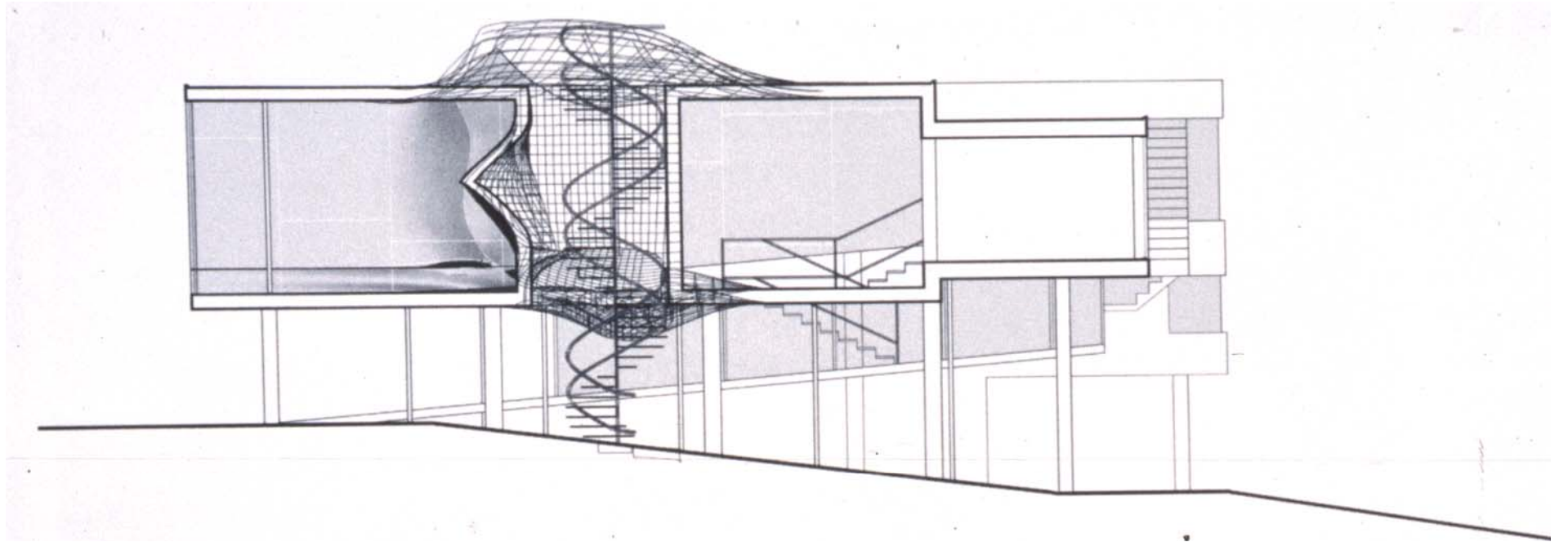


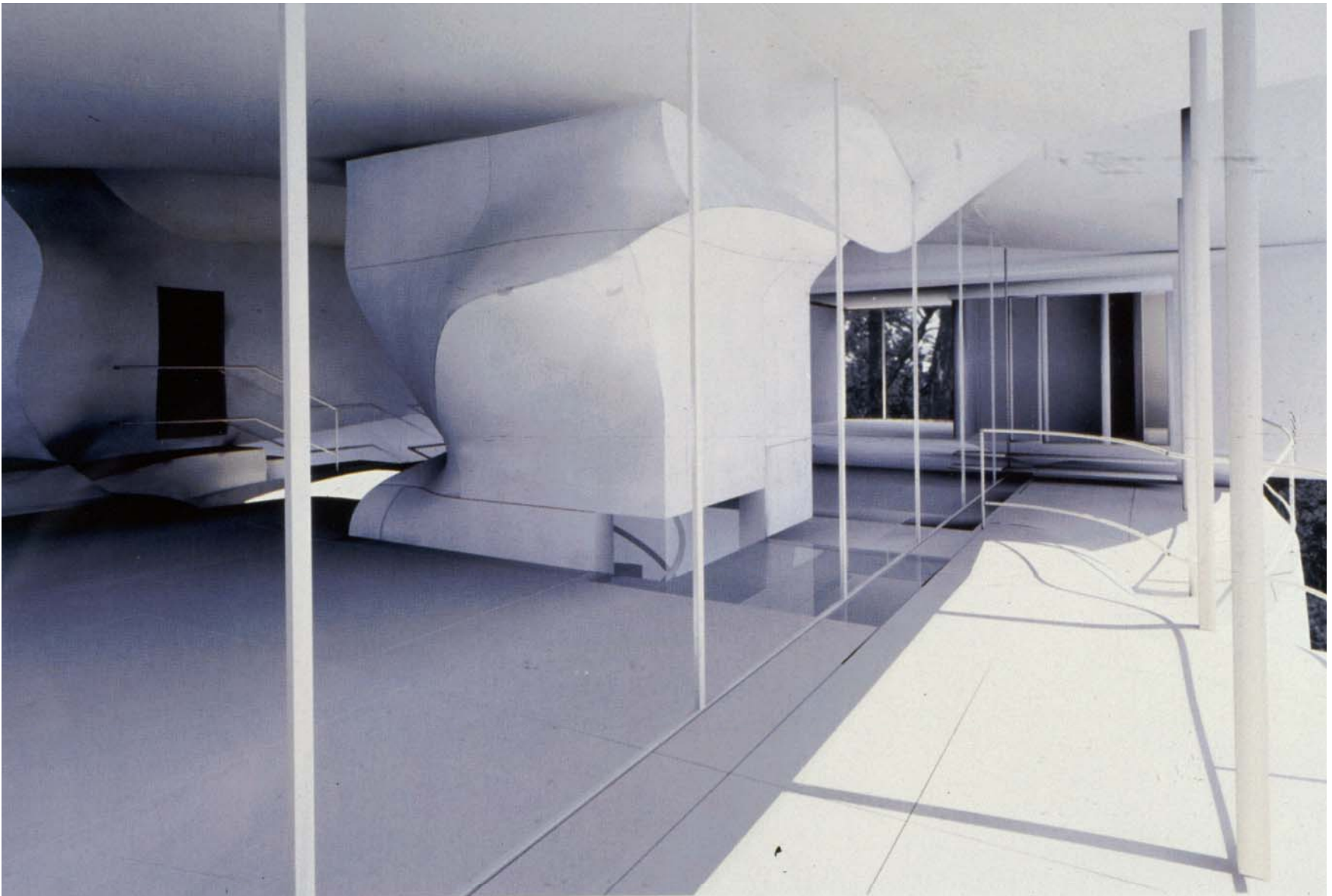
*Sections*



**UFA  
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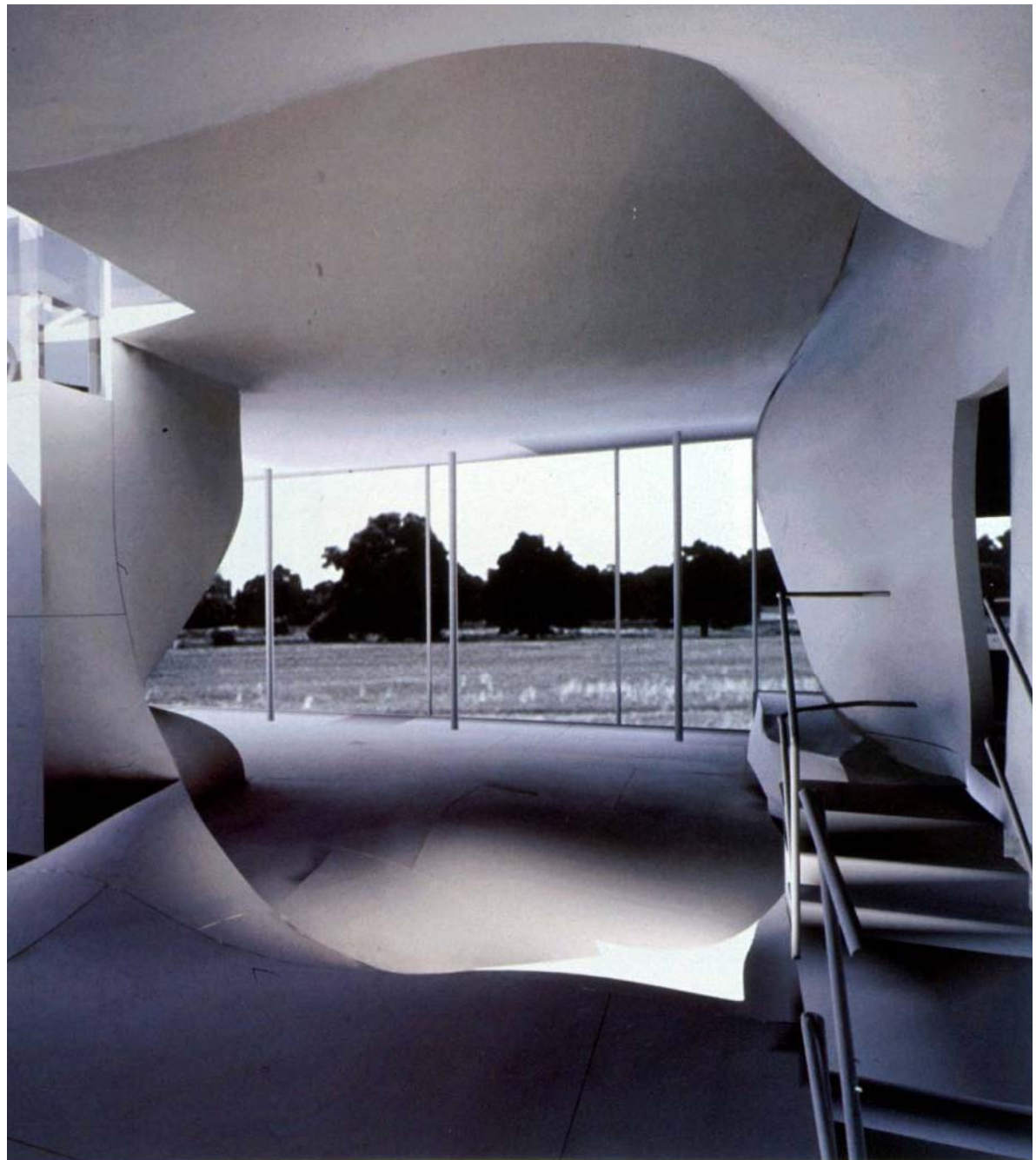


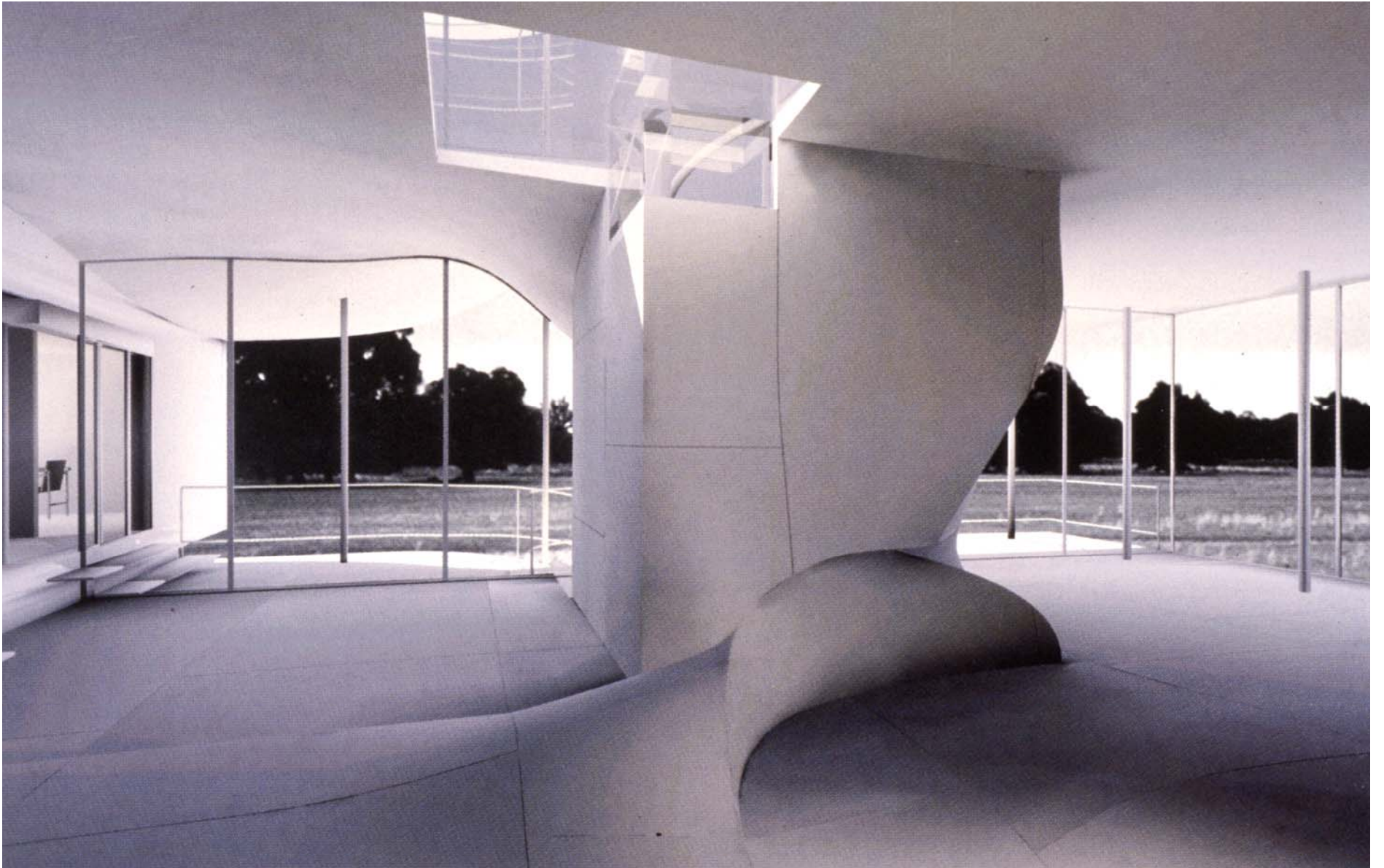




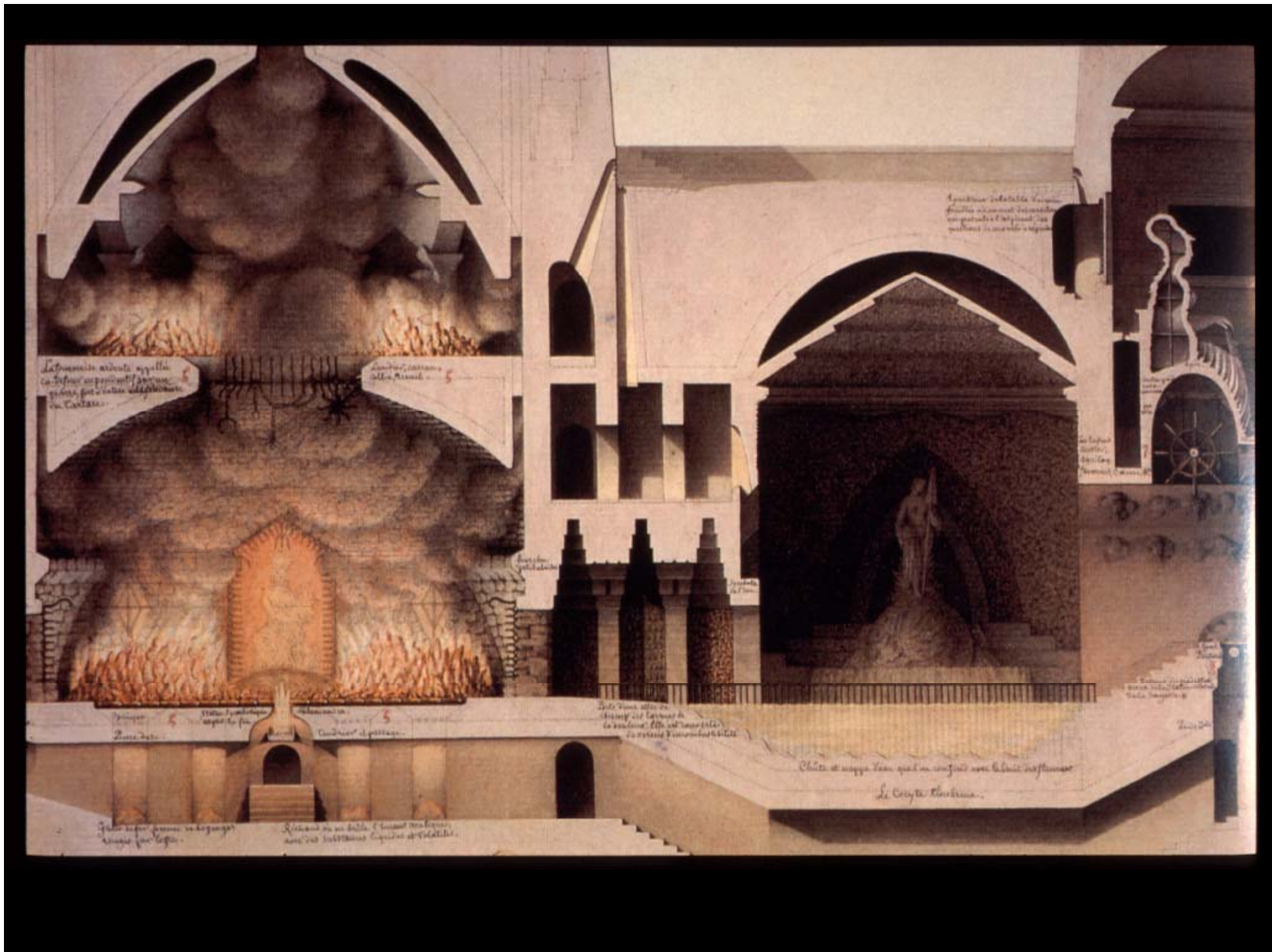
**PRESTON SCOTT COHEN**





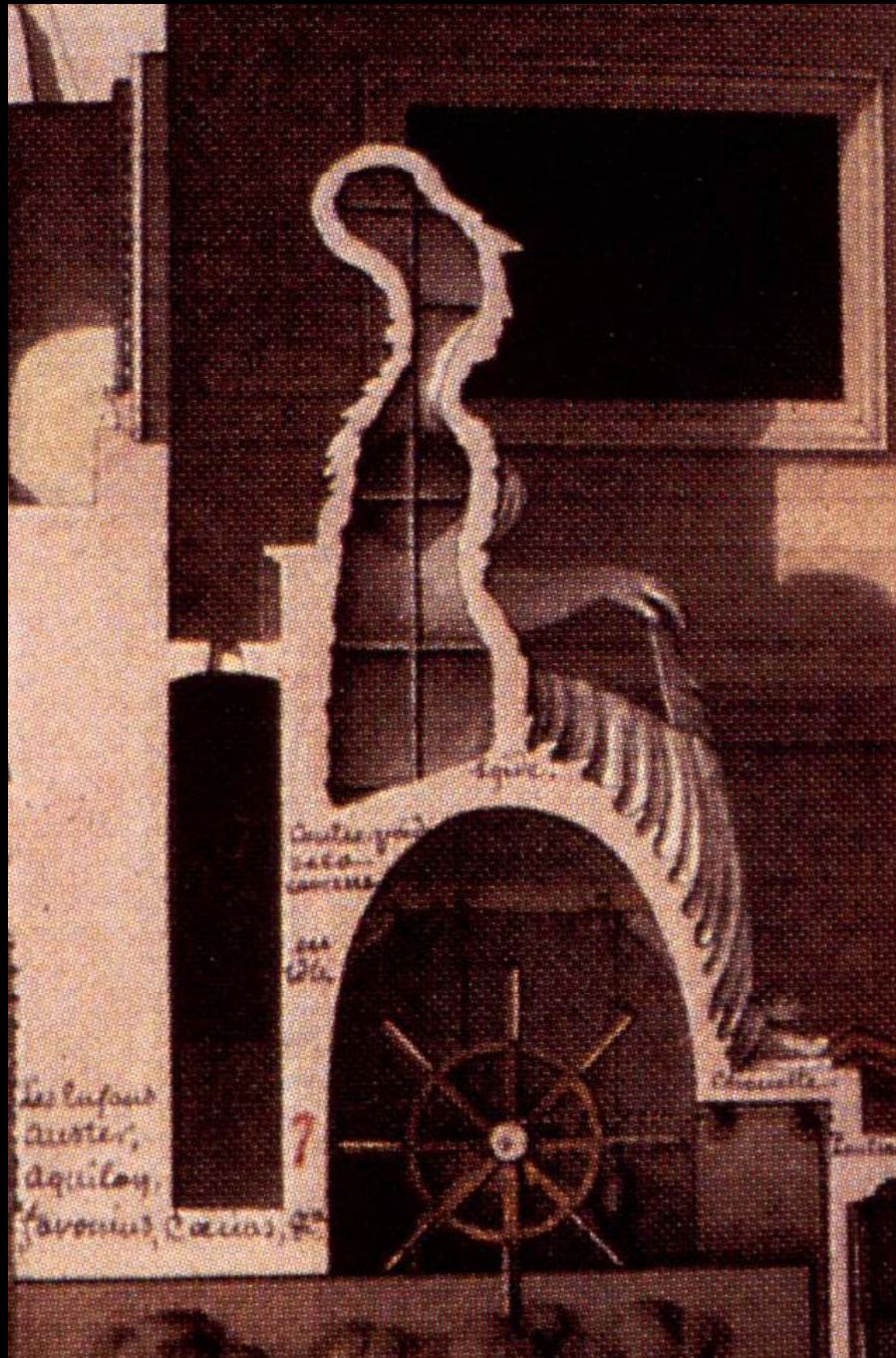




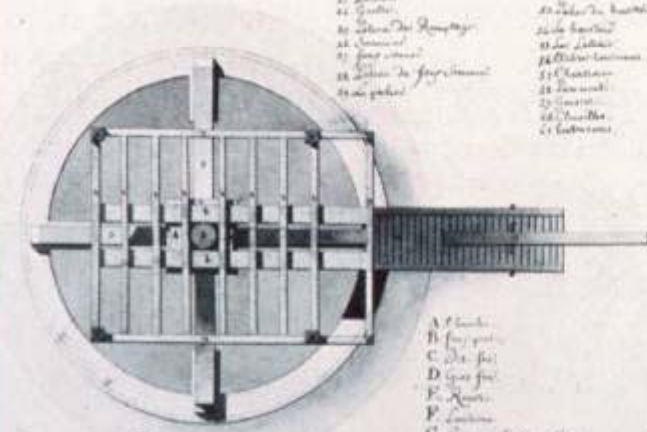




LEQUEUX



Section perpendiculaire de Moulin  
des Verdiers (avec ses Changemens)  
Exécute près Guisnoiers, dans le  
Vexin Normand.

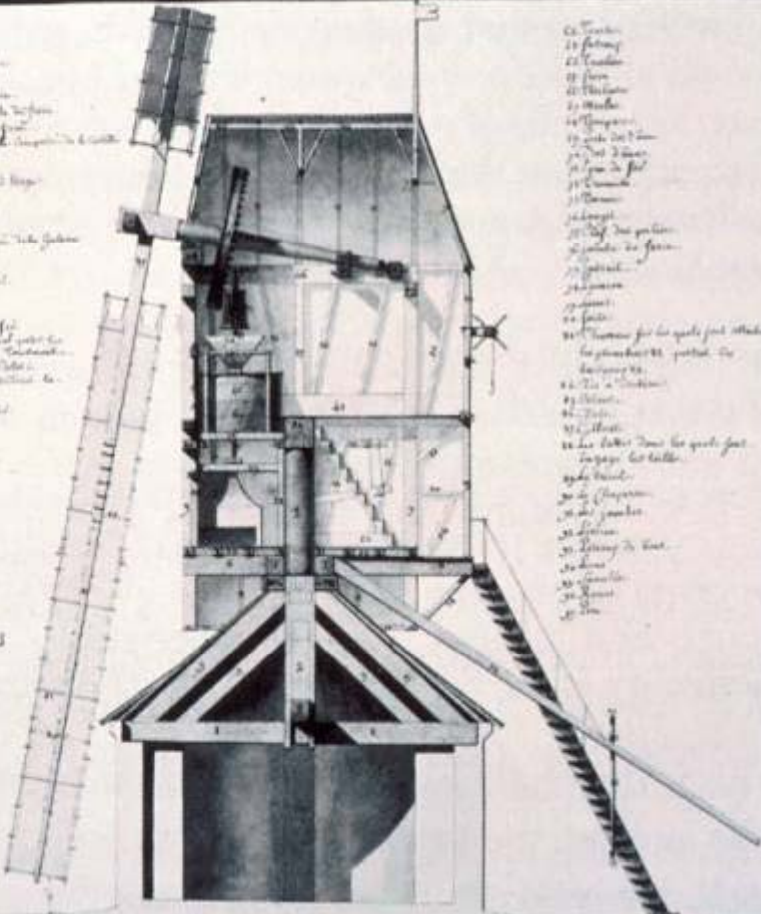


Plan ou Niveau des pierres.

- A. Le bouchon
- B. Les fourchettes
- C. Les fers
- D. Les queues
- E. Les axes
- F. Les courbes
- G. Les poutres de bois en travers

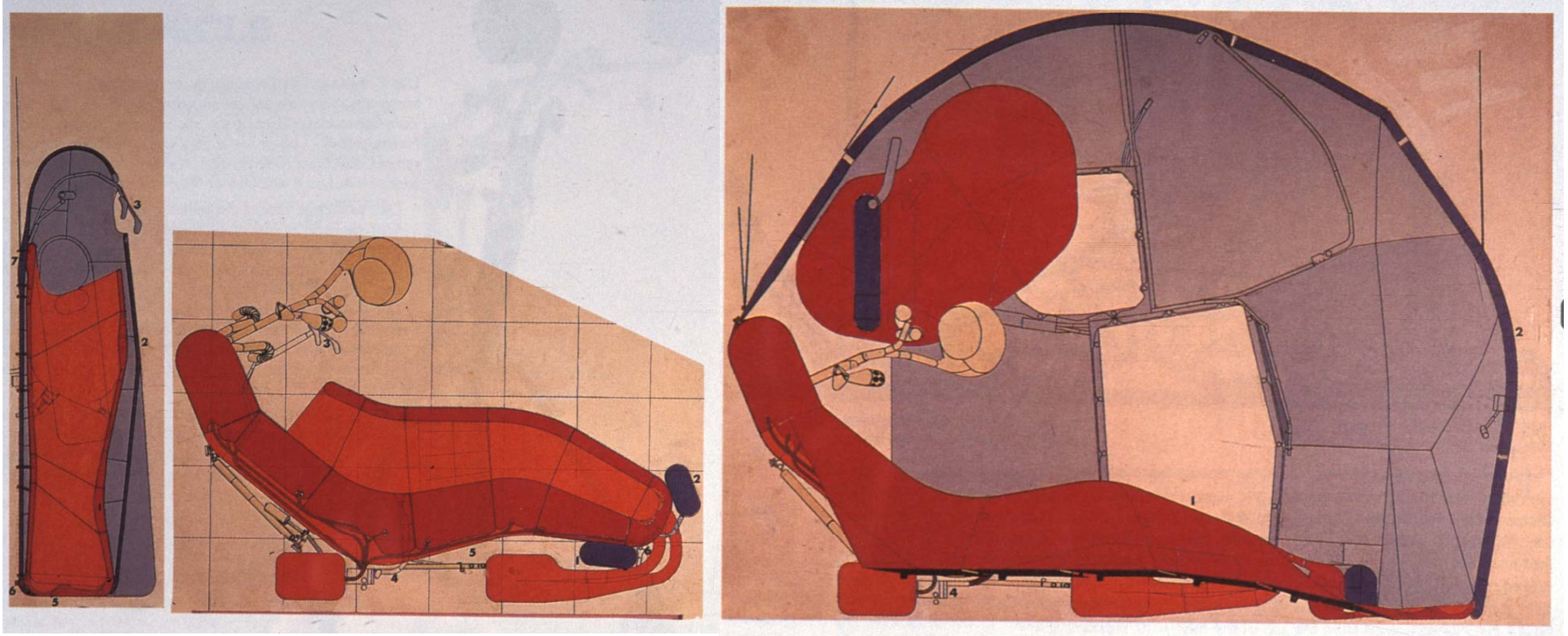
Rennes

1. Sable noir, 22 po. de haut, 12 po. de large
2. Le bouchon en bois, 12 po. de haut, 12 po. de large
3. Les fourchettes en bois, 12 po. de haut, 12 po. de large
4. Les fers en bois, 12 po. de haut, 12 po. de large
5. Les queues en bois, 12 po. de haut, 12 po. de large
6. Les axes en bois, 12 po. de haut, 12 po. de large
7. Les courbes en bois, 12 po. de haut, 12 po. de large
8. Les poutres de bois en travers, 12 po. de haut, 12 po. de large
9. Le bouchon
10. Le bouchon
11. Le bouchon
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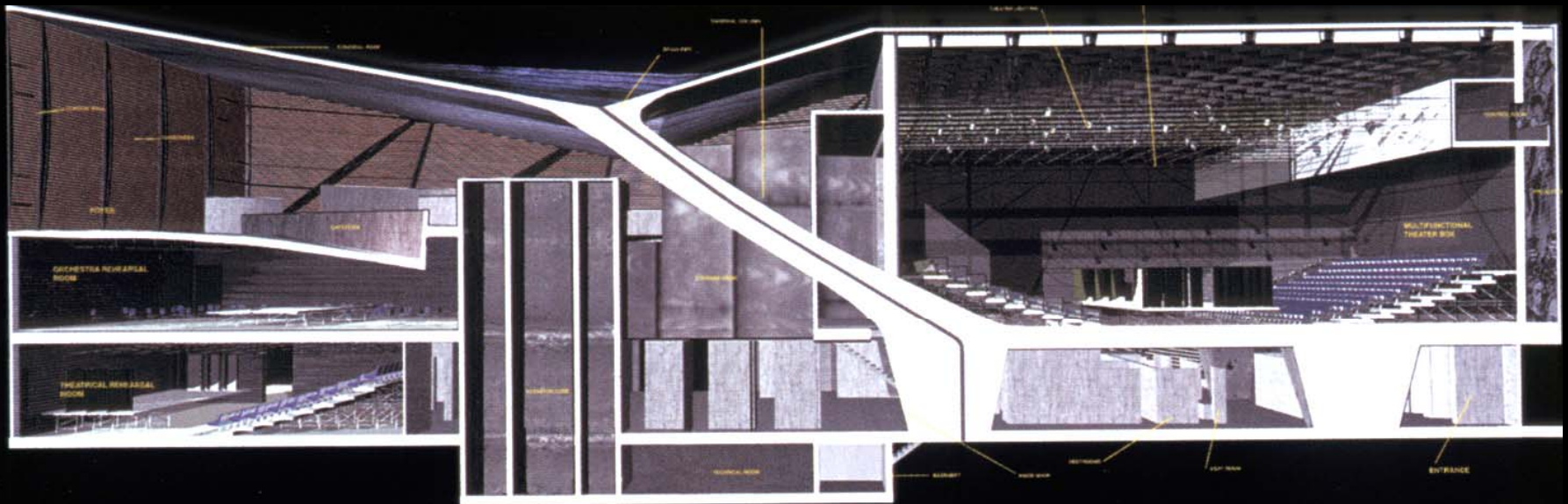




ARCHIGRAM



**SECTION IN  
PERSPECTIVE**

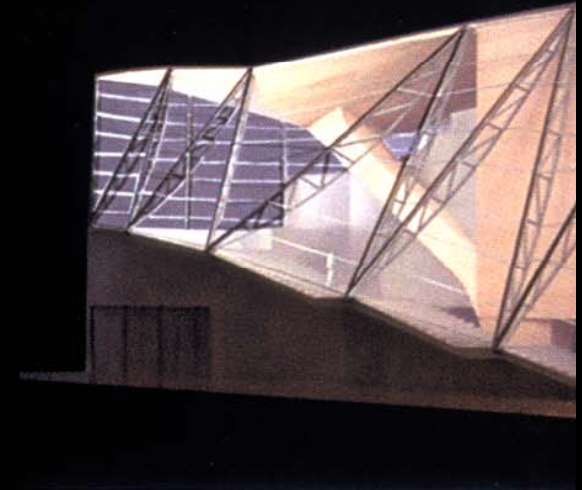
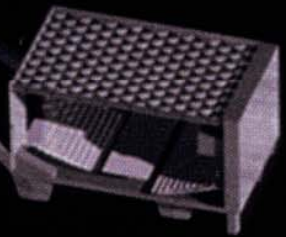
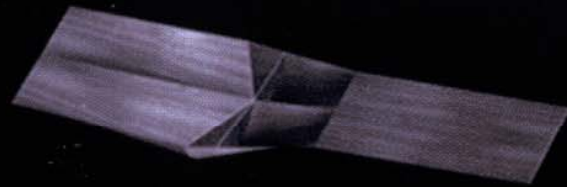


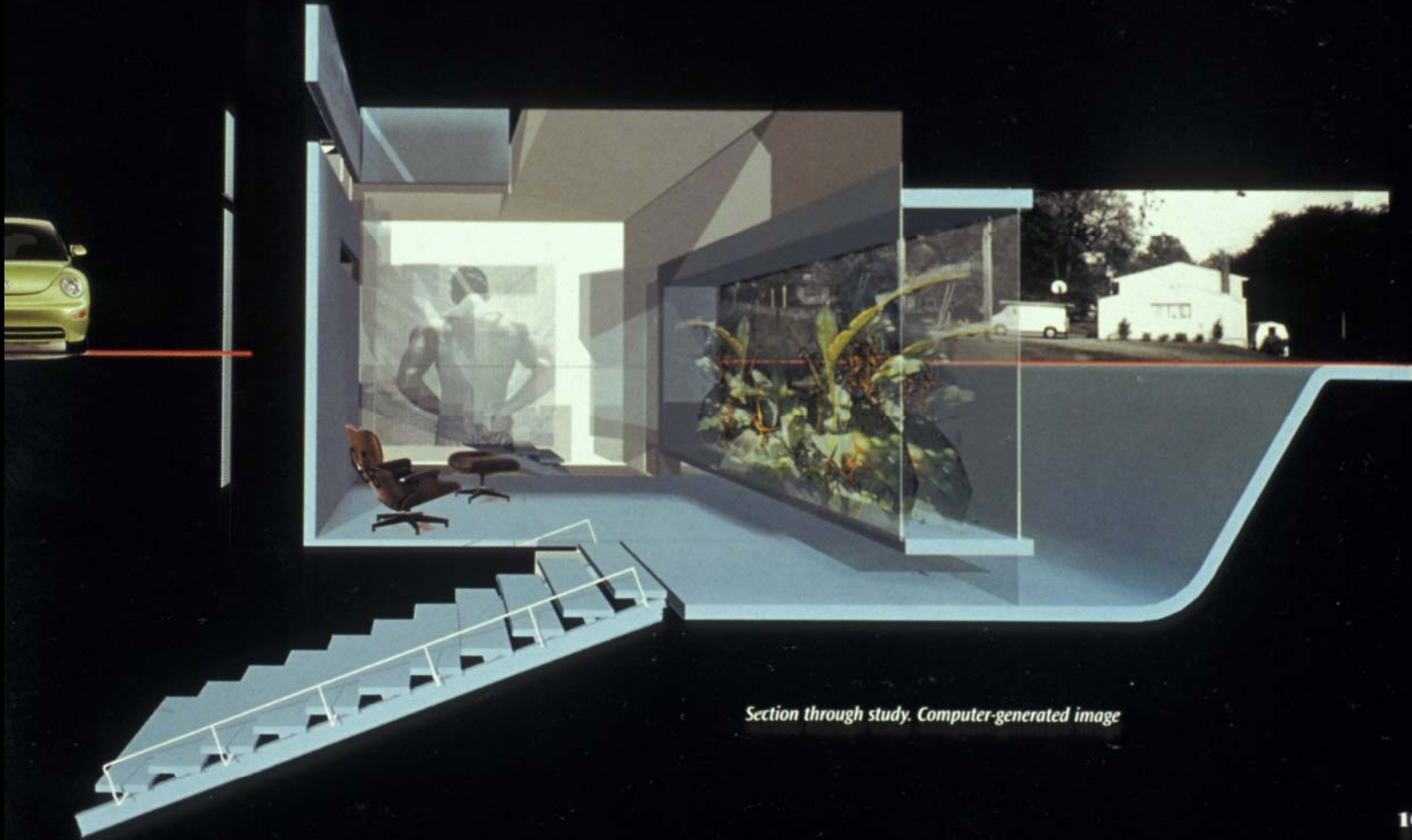
**Roof drainage system**

**Diagonal column**

**Theater volume**

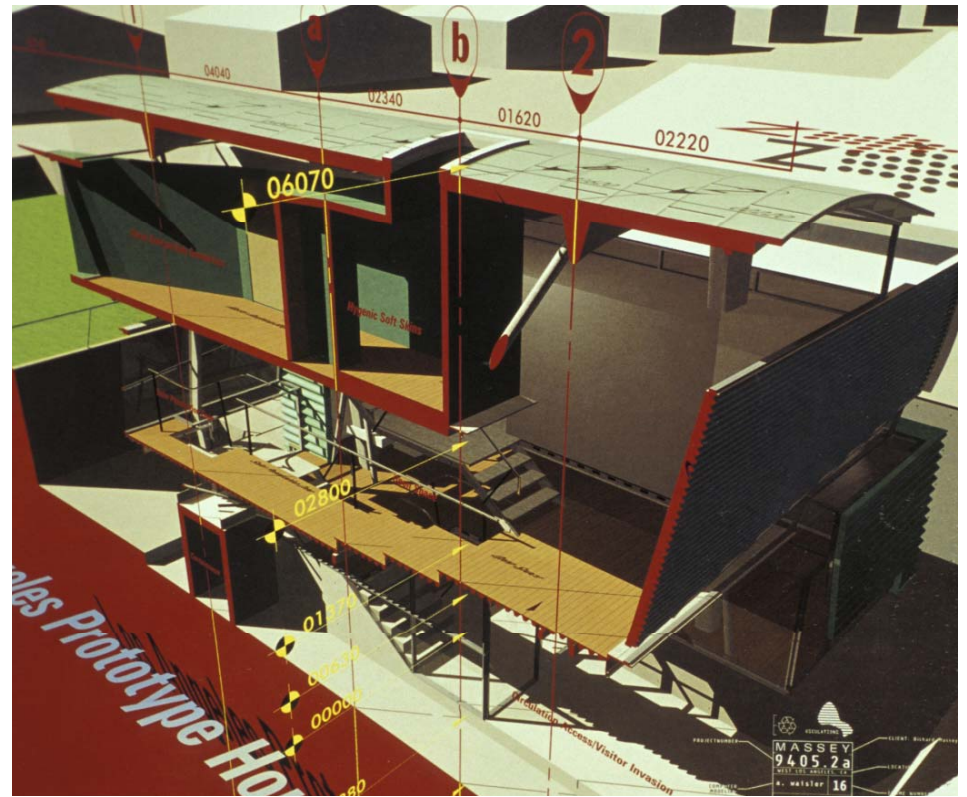
**Main entrance**





*Section through study. Computer-generated image*





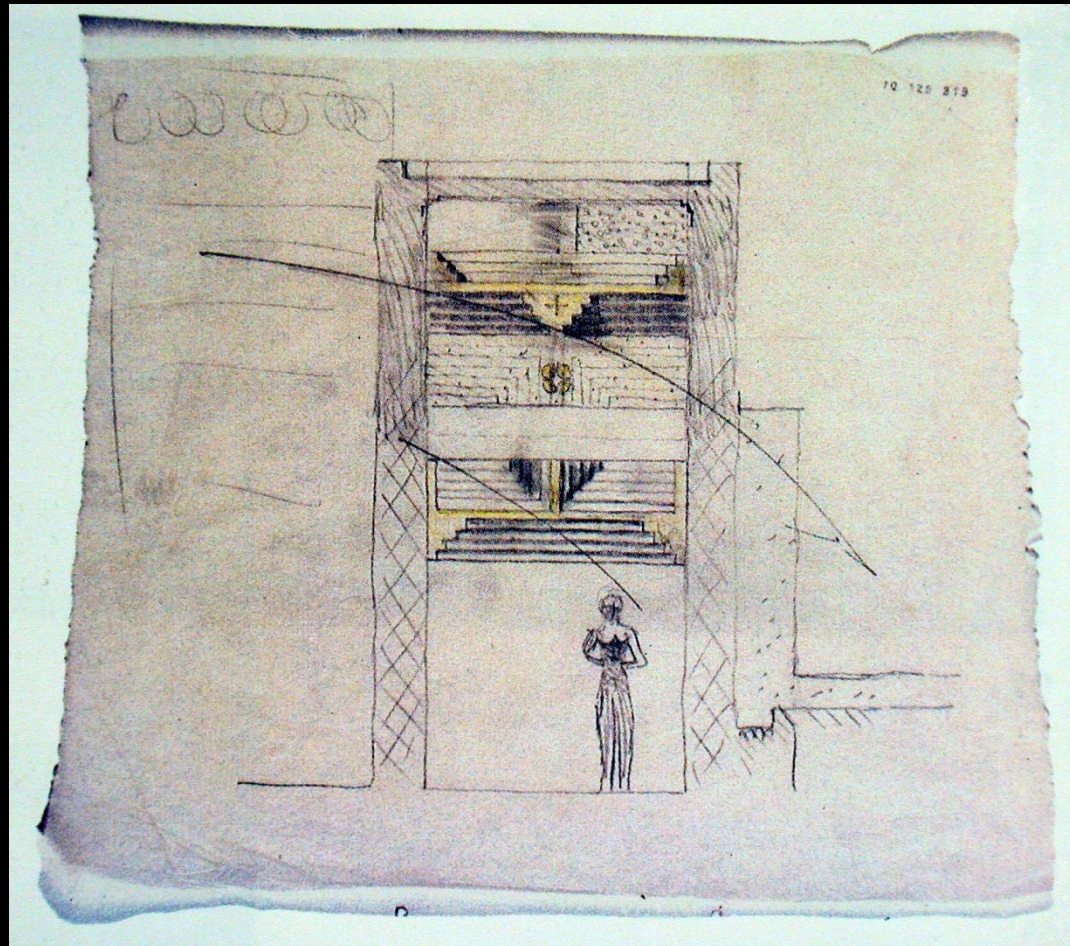
NEIL DENARI



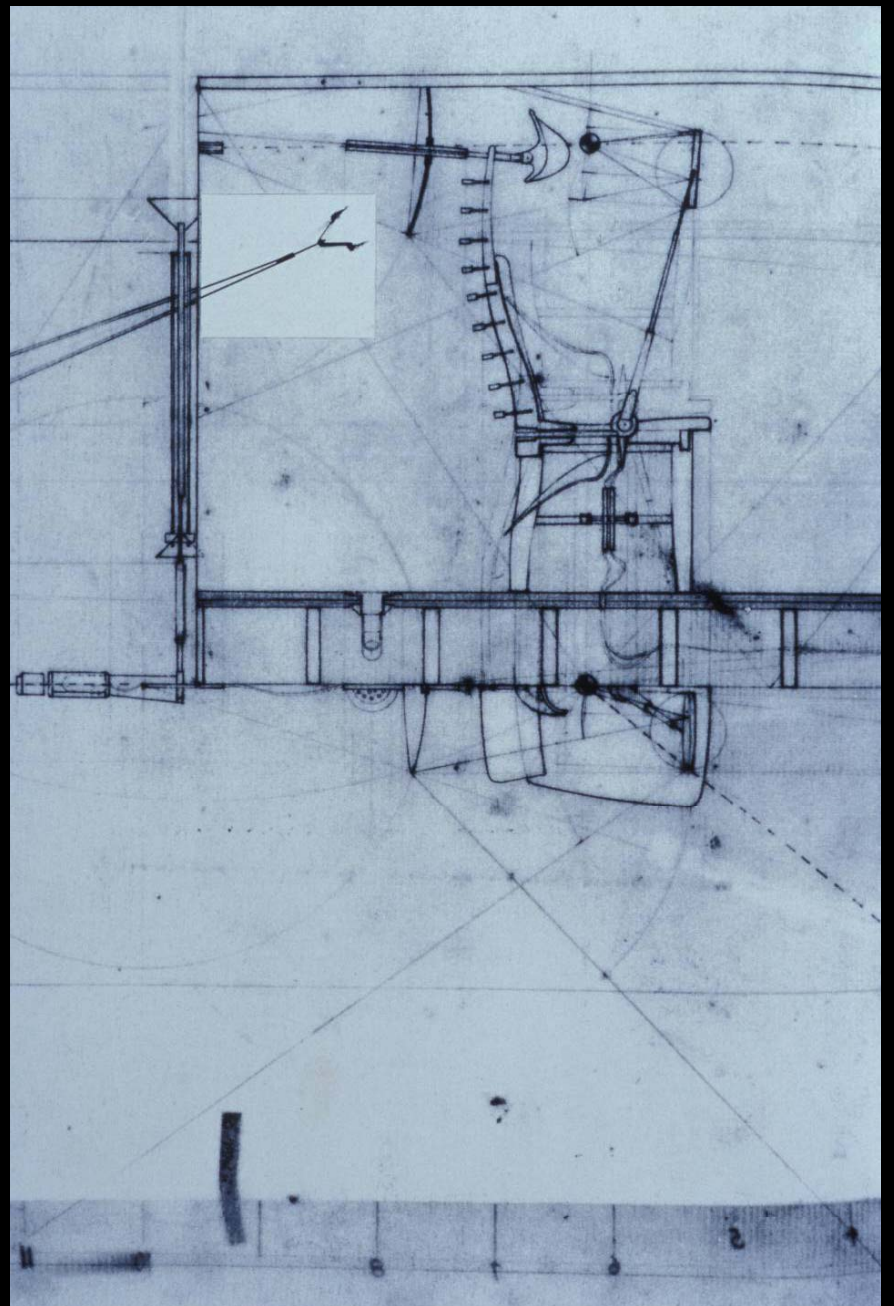
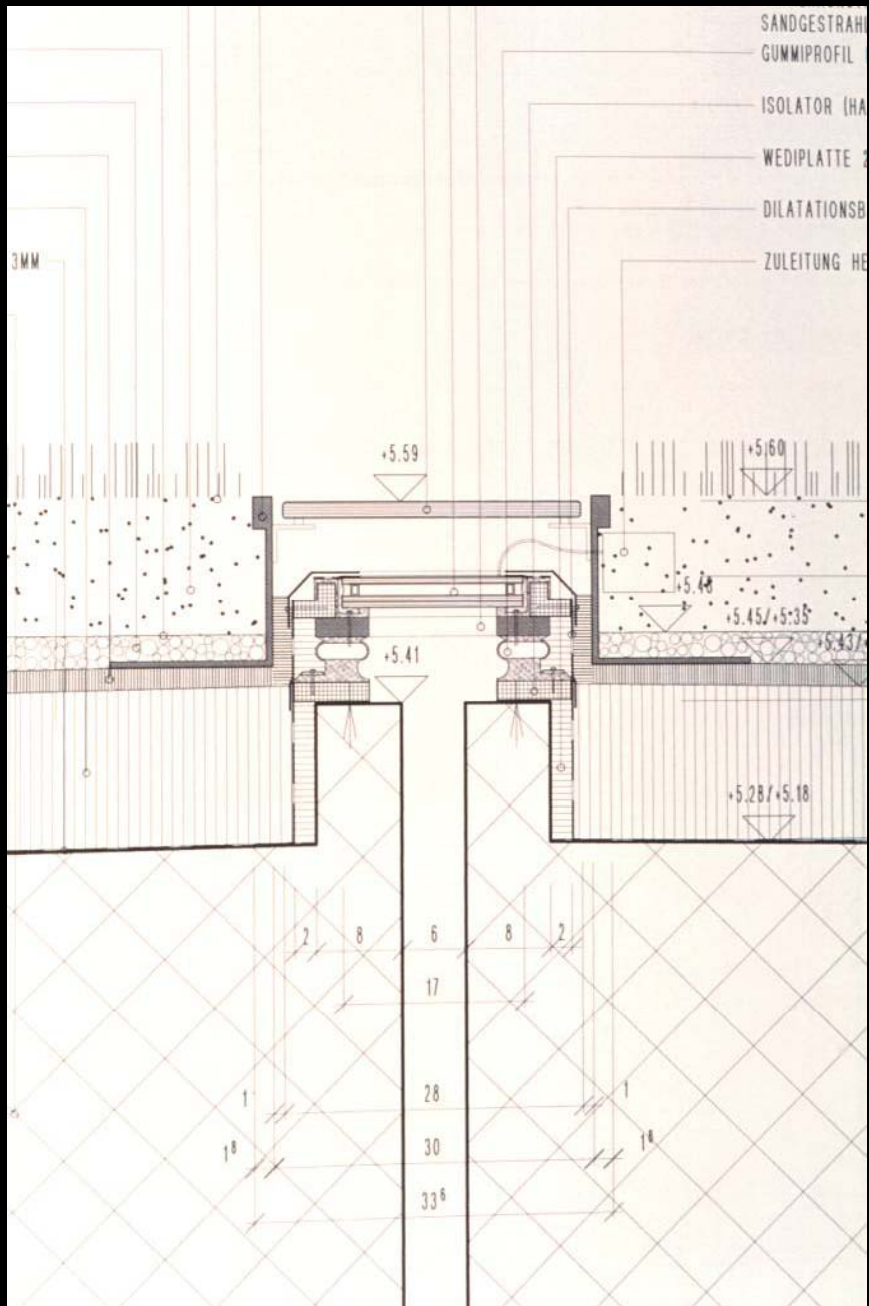
**STEVEN HOLL**

**SECTION IN  
DETAIL**





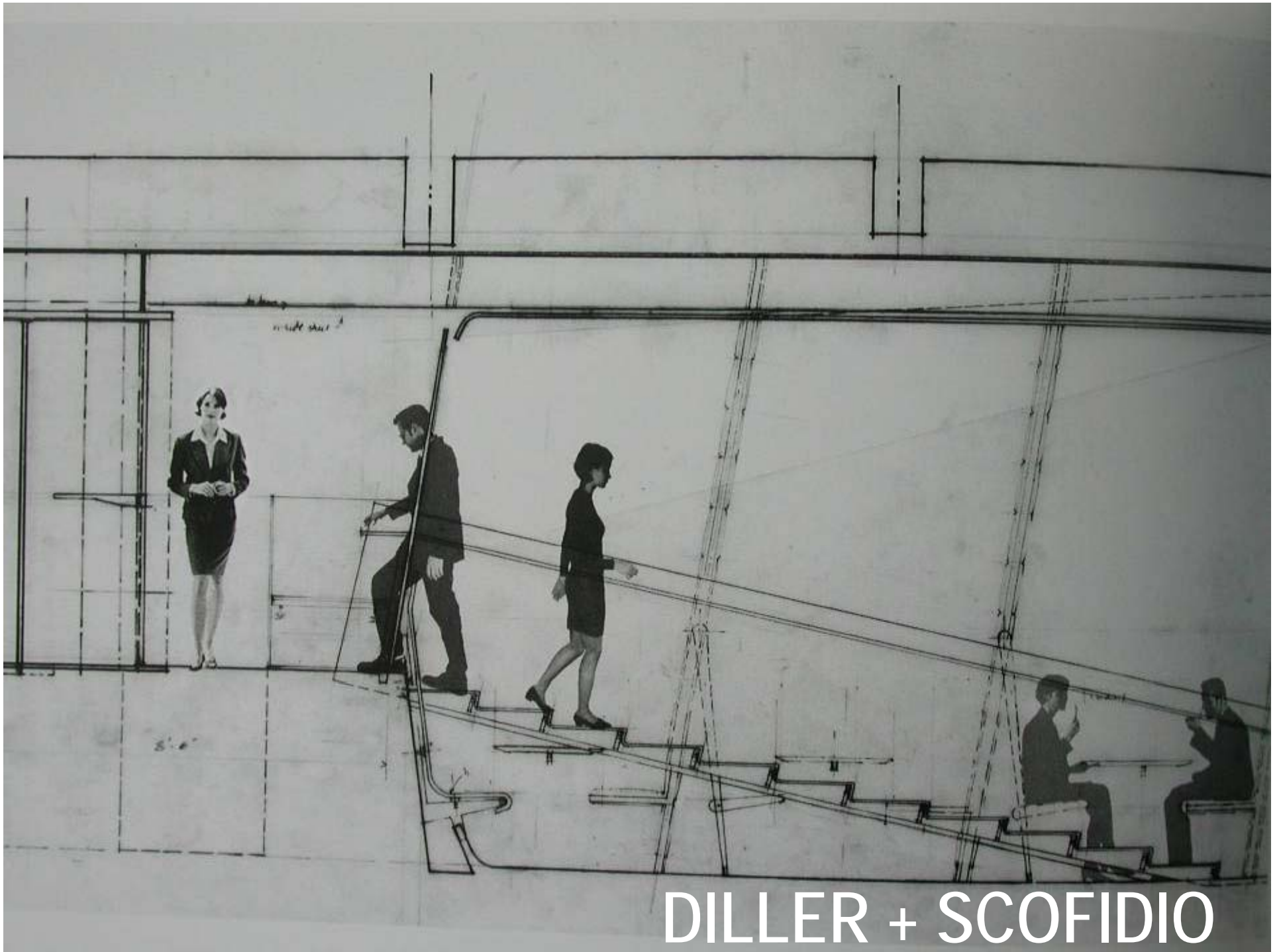
CARLO SCARPA



PETER ZUMTHOR

DILLER + SCOFIDIO





DILLER + SCOFIDIO



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STUDY FOR  
YOUR FIRST  
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SESSION

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**BENV1080  
ENABLING  
SKILLS +  
RESEARCH  
PRACTICE**

A black, vertically oriented notebook with rounded corners is centered on a light gray background. The word "END" is printed in white, bold, sans-serif capital letters in the bottom right corner of the notebook's cover. The notebook has a small, dark, protruding object at the top edge, possibly a pen or a piece of paper.

**END**