

ARCH1101

ARCHITECTURE DESIGN STUDIO 1

2:30PM START!

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

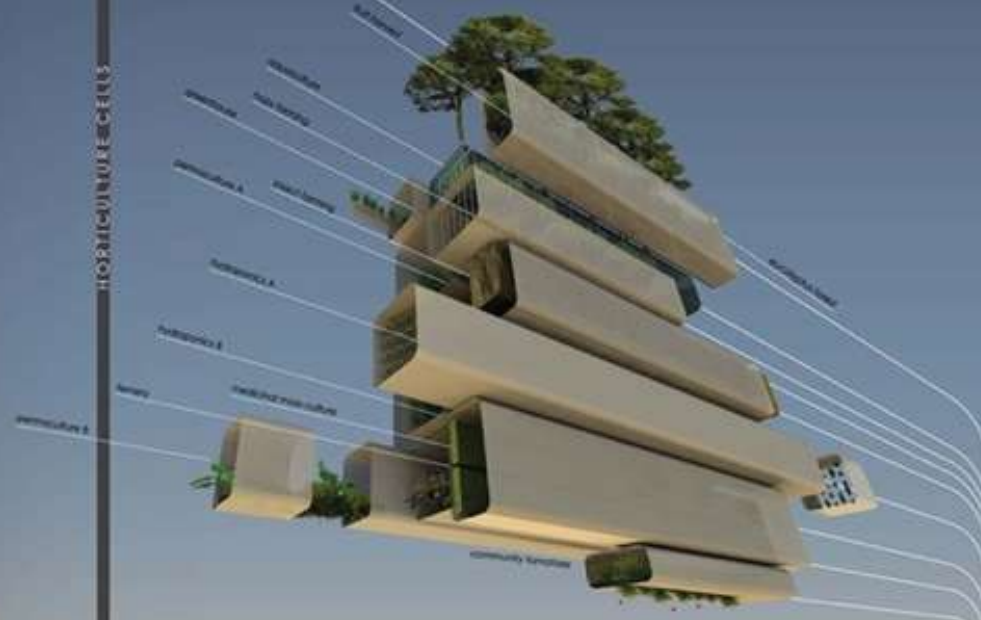
INDEPENDENT STUDY FOR YOUR FIRST STUDIO SESSION

INDEPENDENT STUDY FOR ENABLING SKILLS

RULES OF PLAY

- 1. THE LECTURE WILL BEGIN AT 2:30PM 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 9AM 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.**

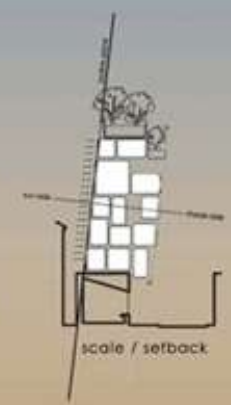
WHO WE ARE



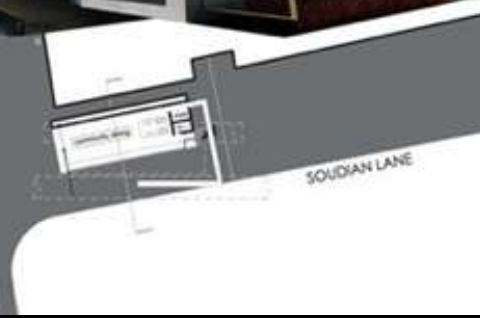
urban
habitat
community
habitat
horticulture
habitat

It is not that hard to imagine. It will give
between cities to work. It will be made
in the government and between design
process buildings to create a new life
around them. It will be a new life
that is sustainable.

Urban Community Horticulture
habitat, open white and human
community. It is necessary to the
community change and urban design.

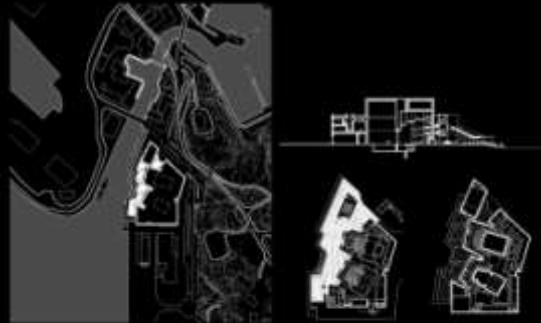


1004 STREET





Concept Sketch



CONCERT HALL AND THEATRE IN KRISTIANSBAND

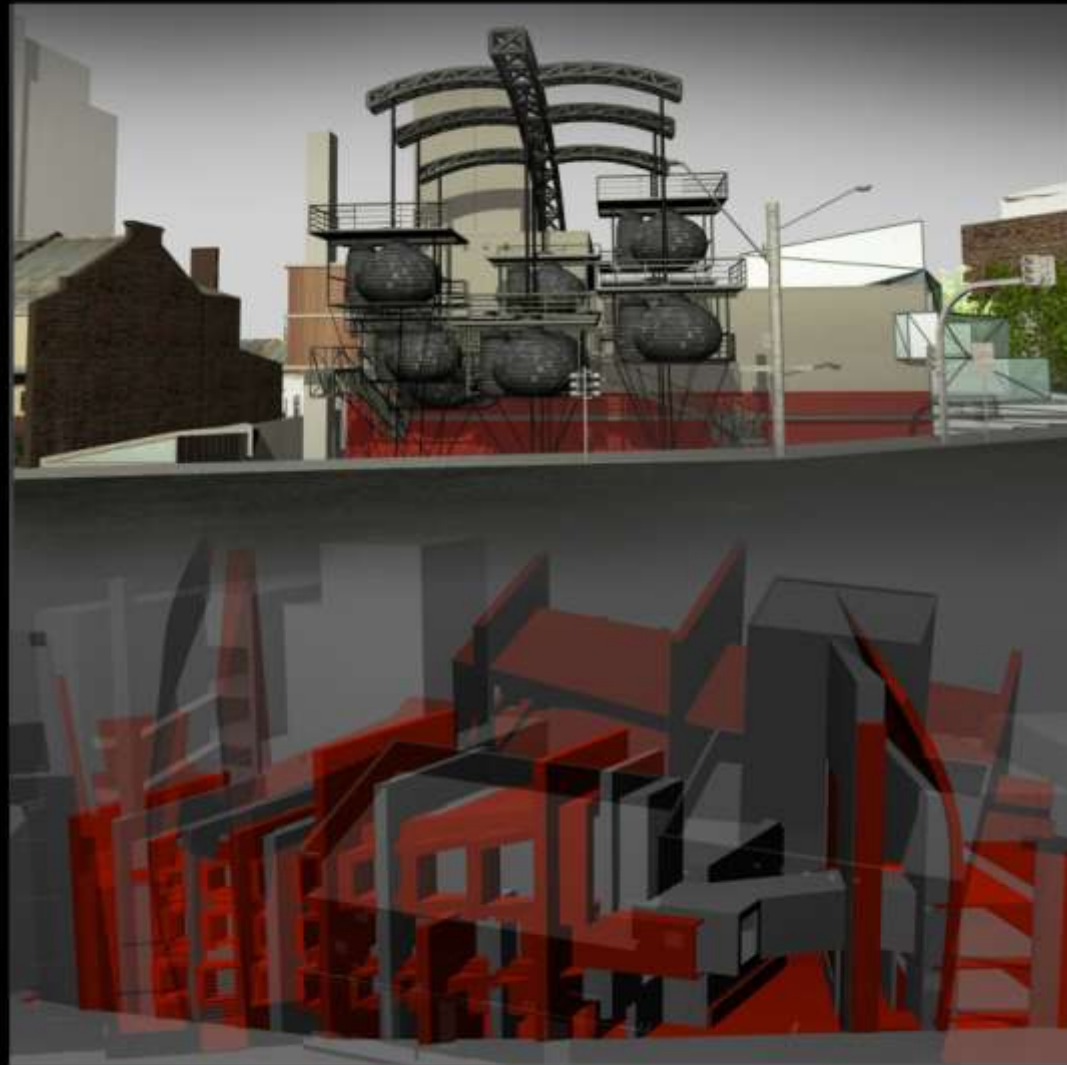


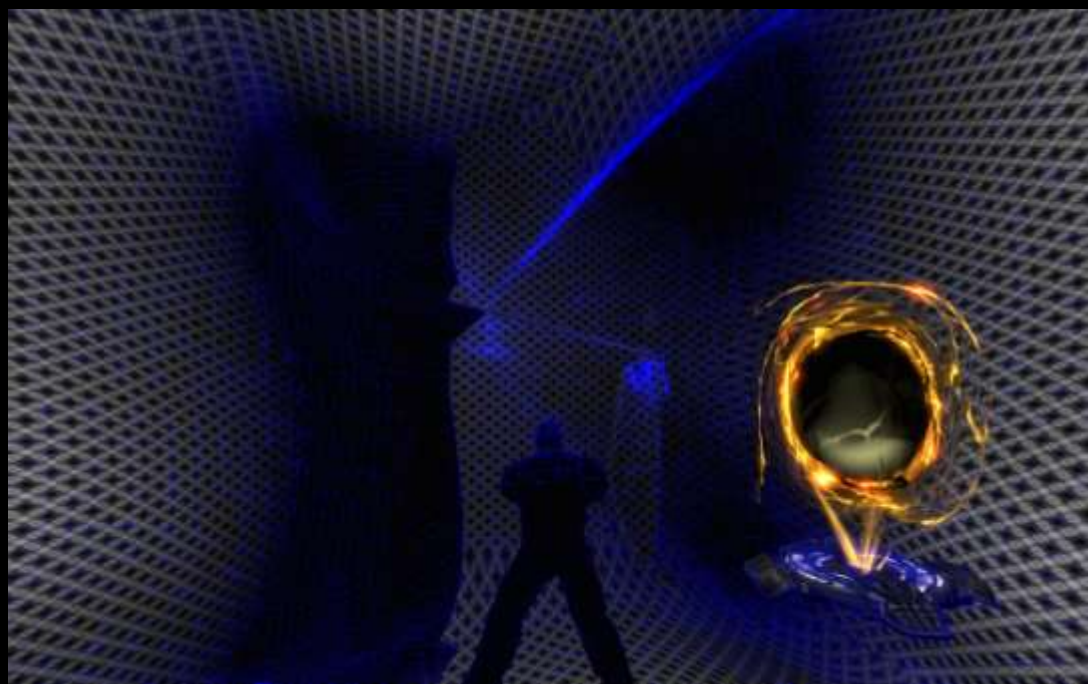
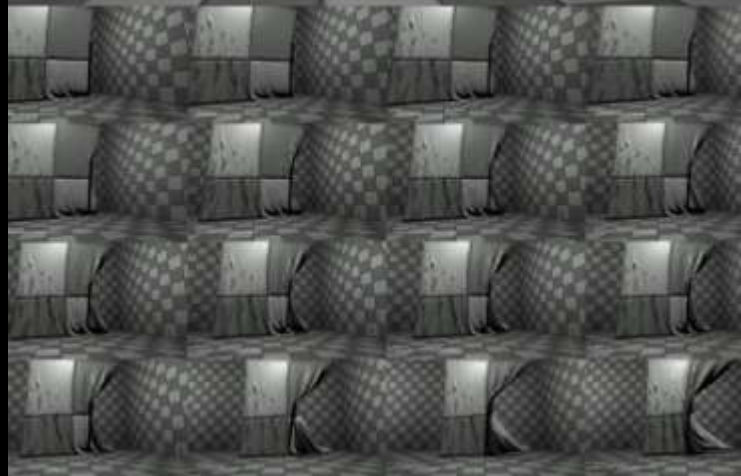
ROYAL ACADEMY OF FINE ARTS SCULPTURE SHED

DESIGN AND ARCHITECTURE BY: MATHIAS KJELLER, JENS JENSEN, AND JESPER JENSEN

ARCHITECT: MATHIAS KJELLER, JENS JENSEN, AND JESPER JENSEN

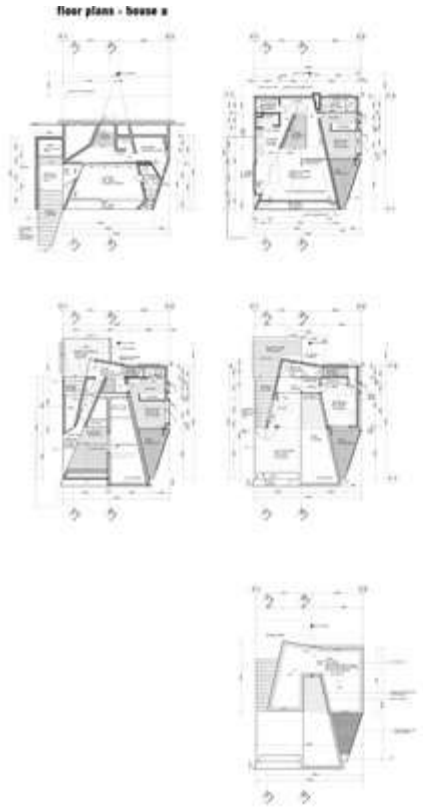












model images



elevations



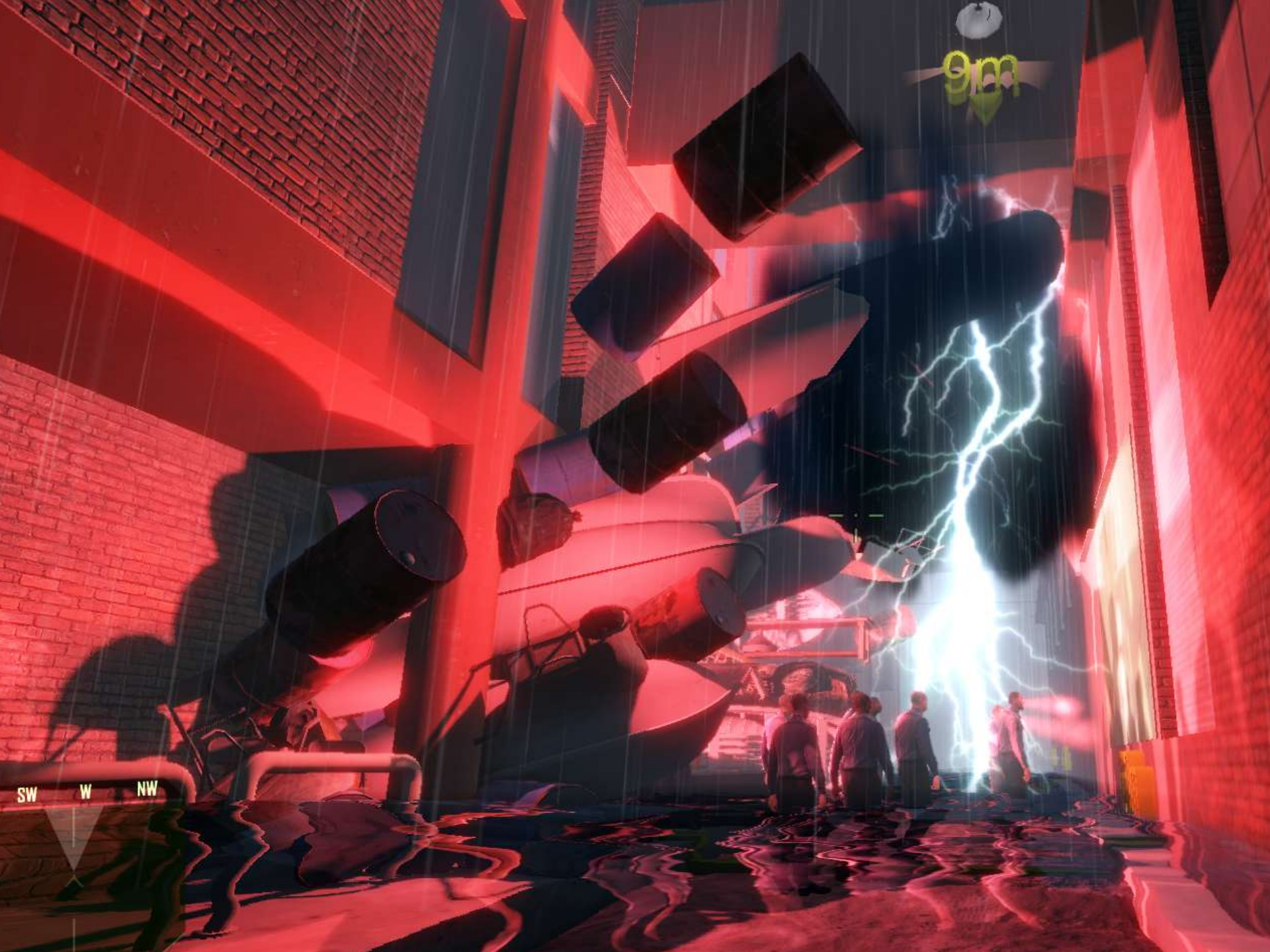
model images

hamilton is. Site plan/model - Renato D'Ettorre Architects, 2003/4

hamilton is. House A. Renato D'Ettorre Architects, 2003/4



dara
calder
architects

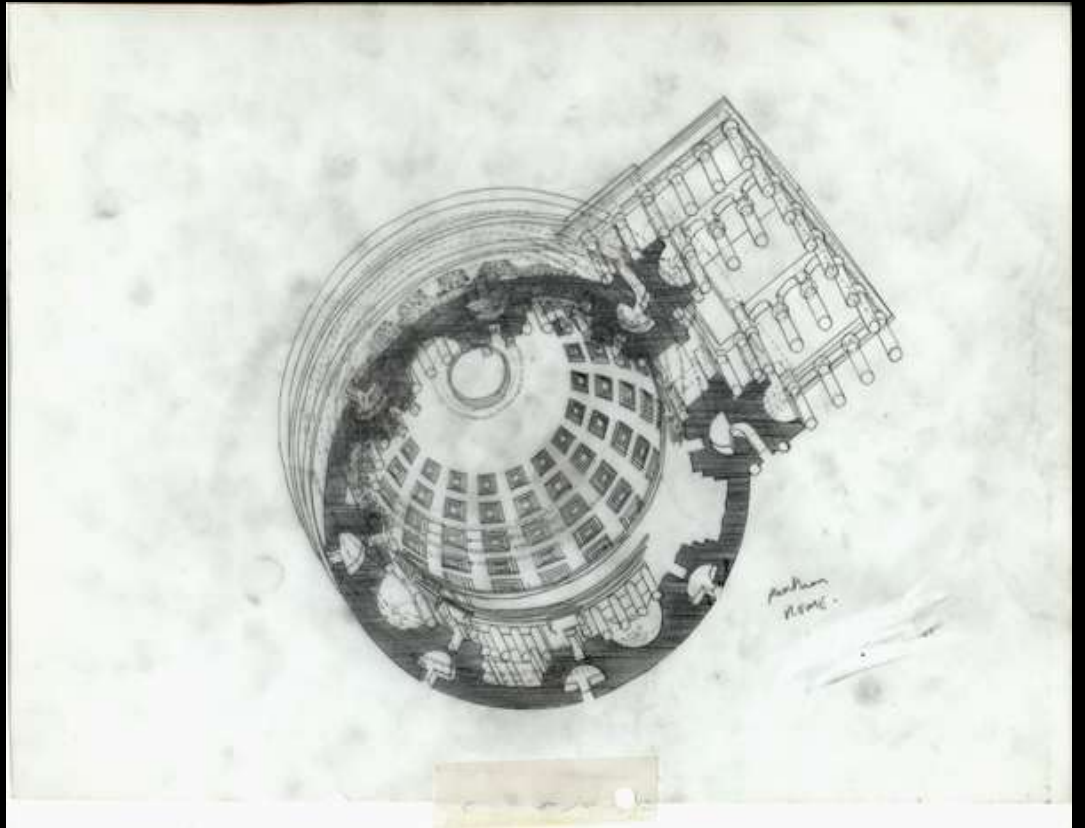
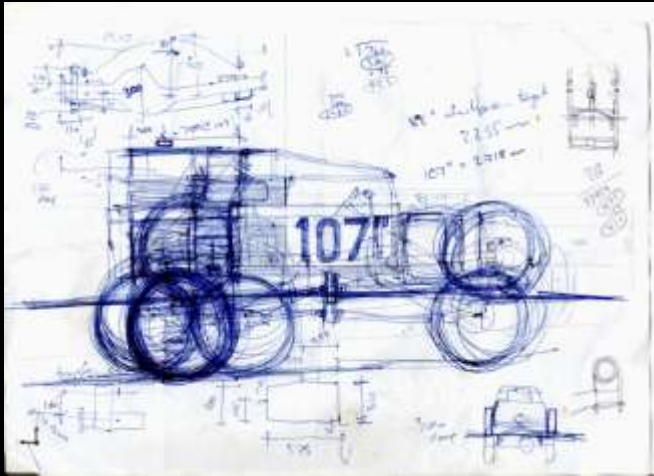


9m

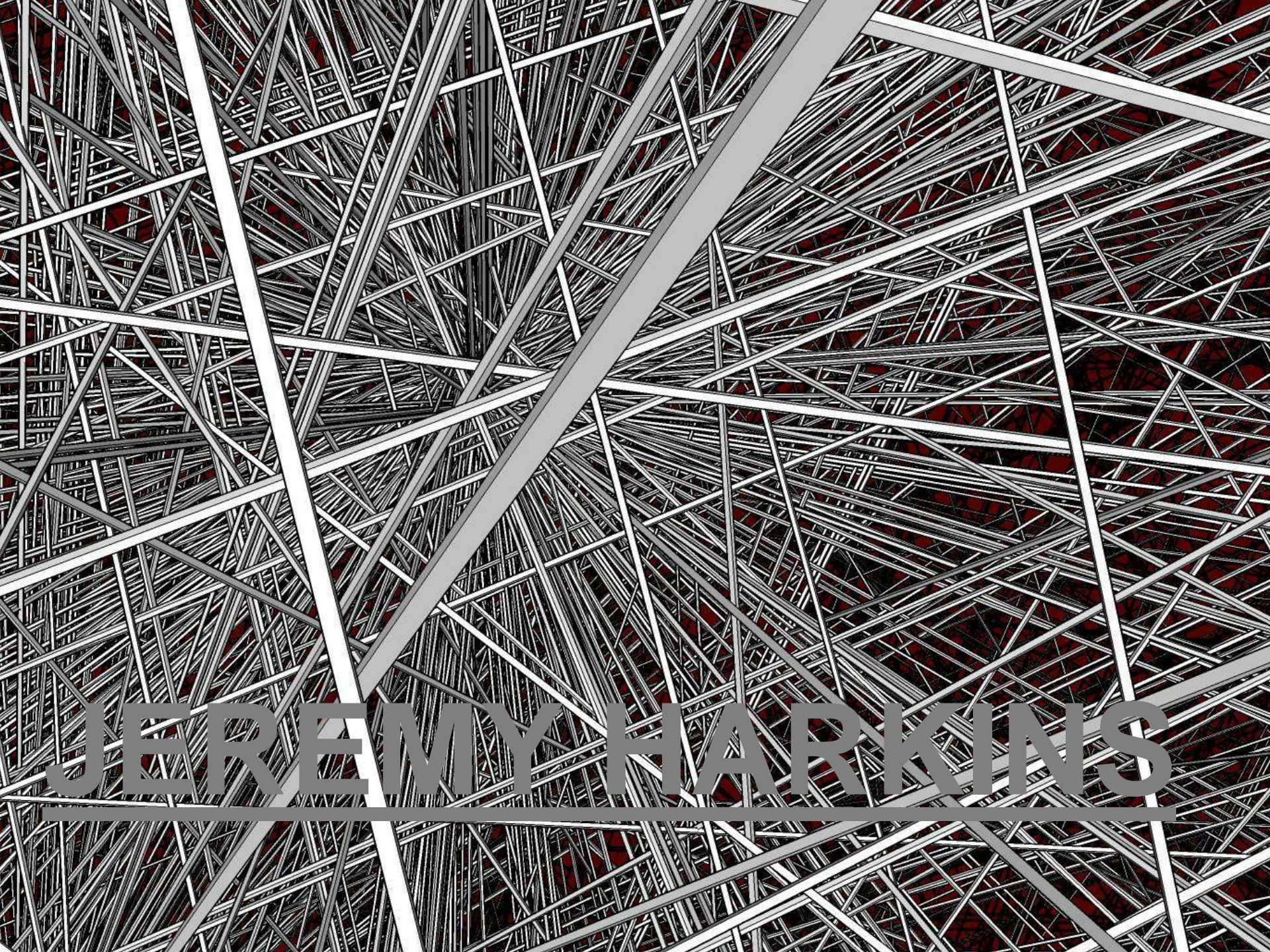
SW W NW











JEREMY HARKINS

COURSE OUTLINE

WWW.RUSSELLLOWE.COM

**EXPERIMENT
ONE CLIENTS**



PATRICIA PICCININI

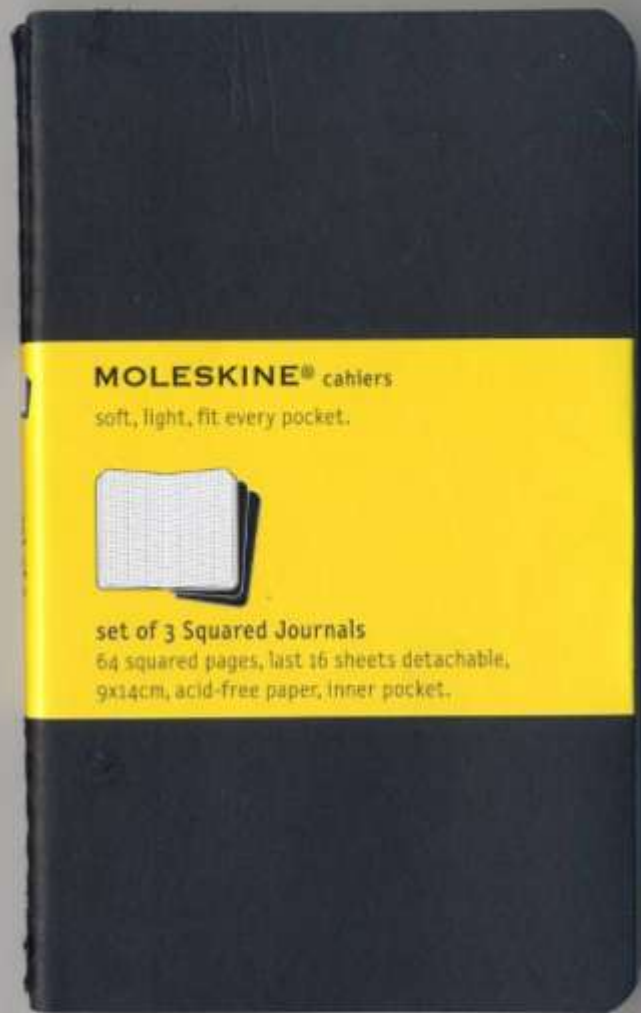


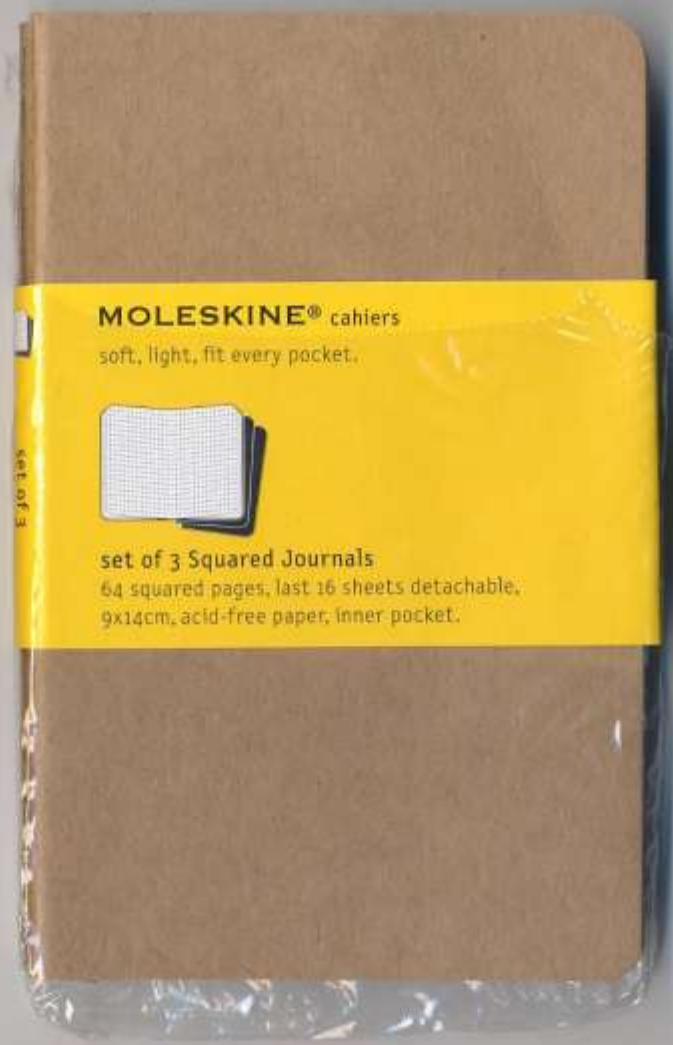
RICKY SWALLOW

RICHARD GOODWIN



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





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soft, light, fit every pocket.



set of 3

set of 3 Squared Journals

64 squared pages, last 16 sheets detachable,
9x14cm, acid-free paper, inner pocket.



FOR DRAWING, GRAPHIC DESIGN

PIGMENT INK • WATER BASED • WATER RESISTANT





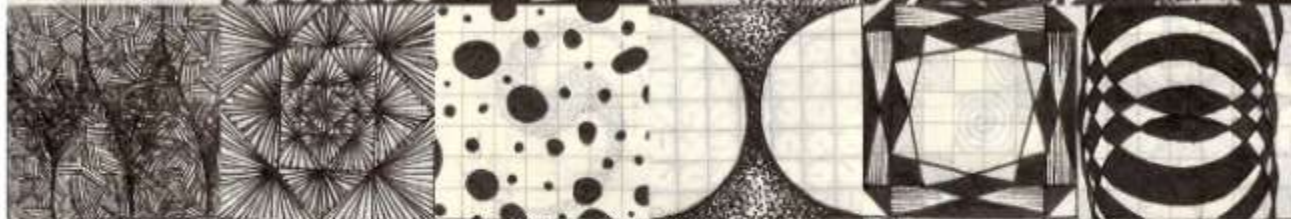
FIGMENT INK • WATER BASED • WATER RESISTANT
FOR DRAWING, SKETCHING, DETAILS



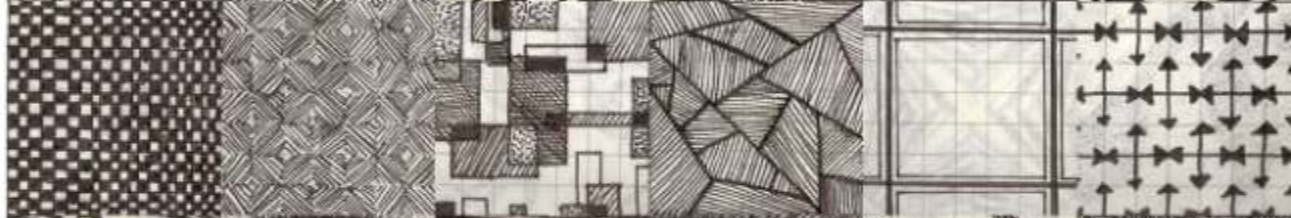
ROTATIONAL



SCALOR



LINEAR



EVOLUTION
(OWN WORD 1)



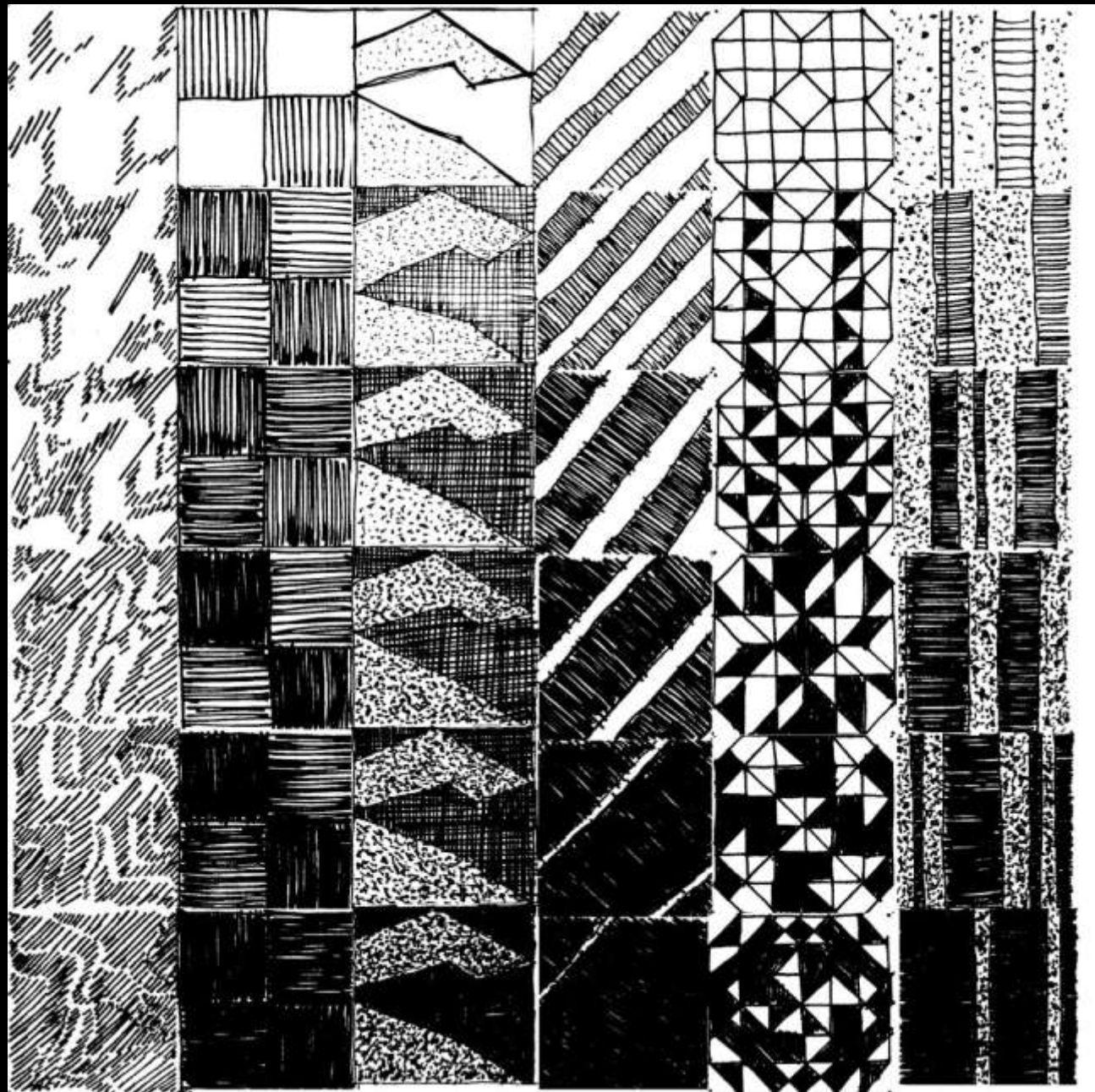
DISLOCATION
(OWN WORD 2)



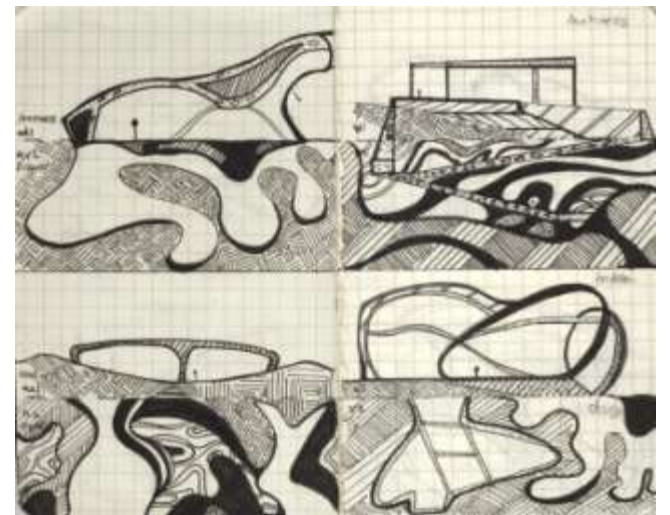
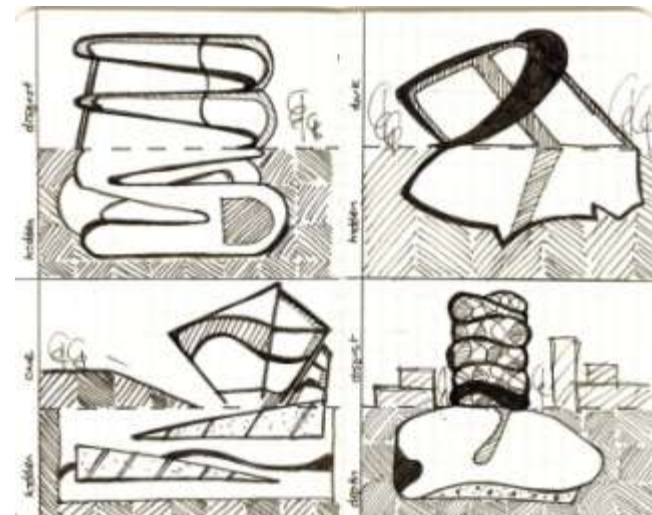
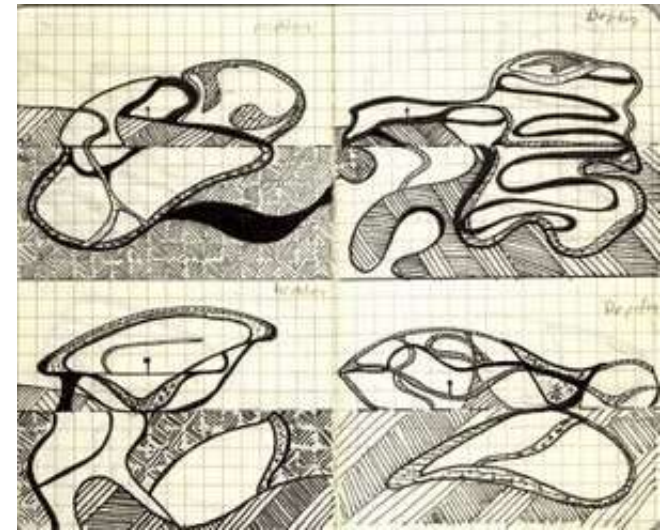
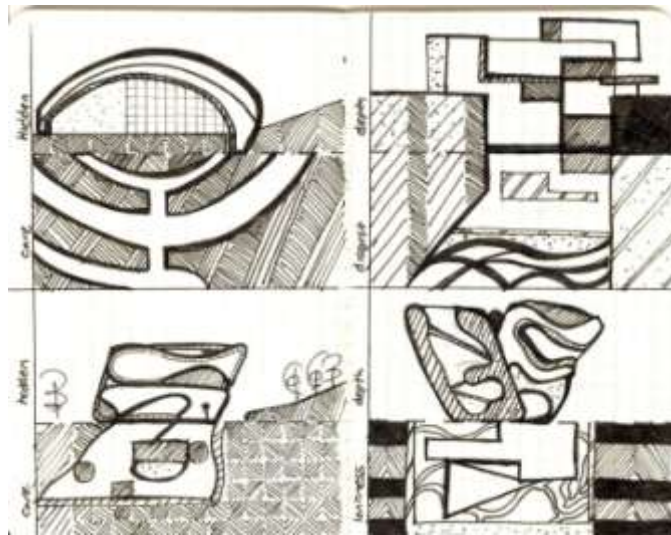
CAMPAIGN
(OWN WORD 3)



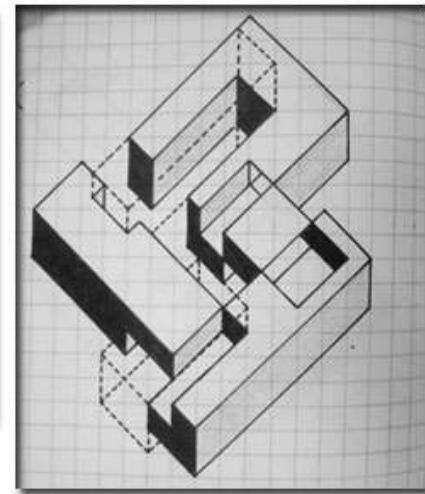
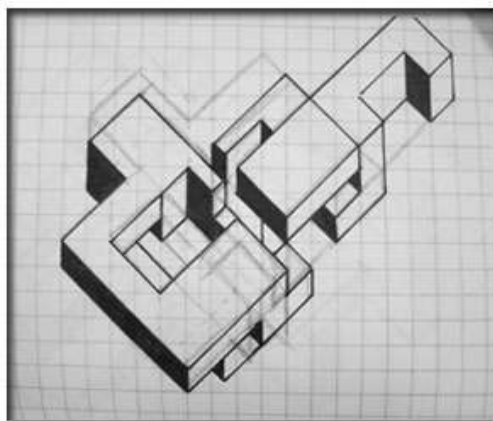
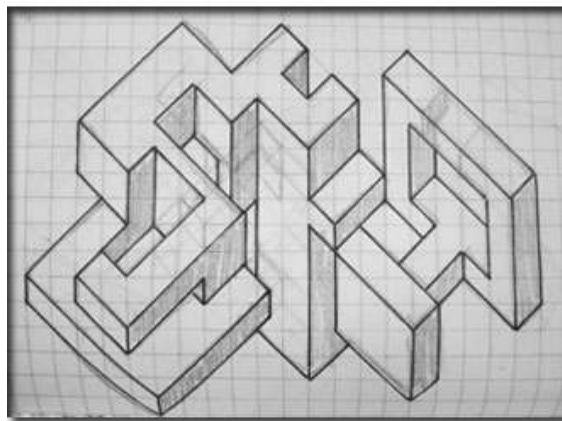
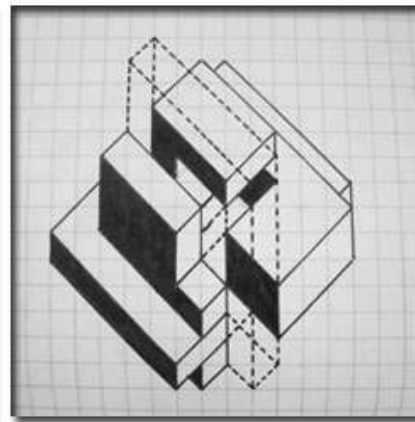
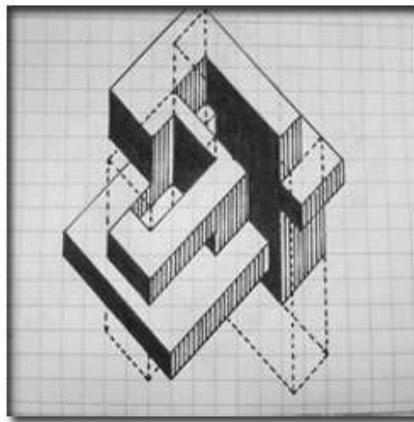
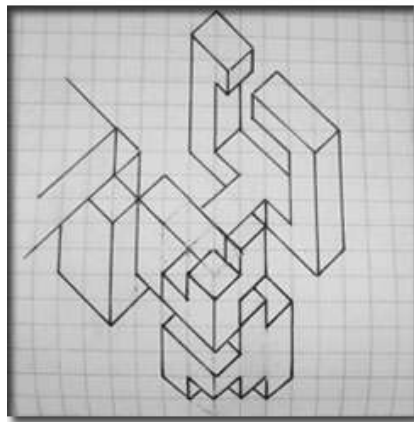
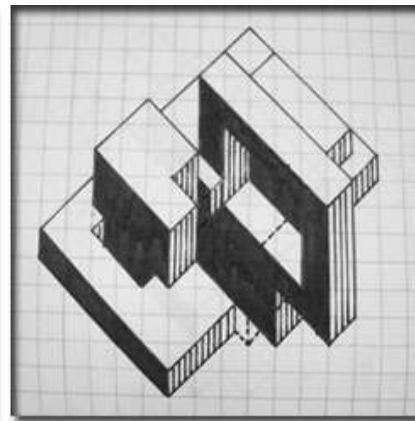
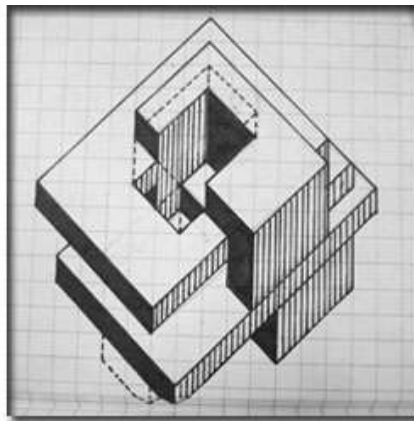
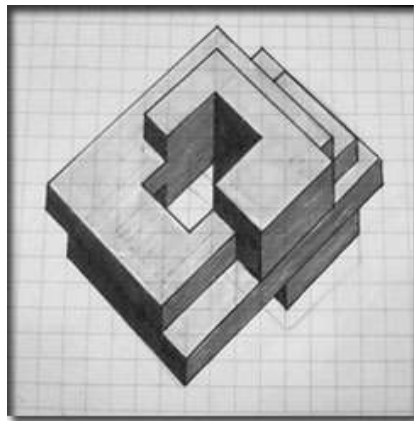
CHRISTOPHER MALOUF



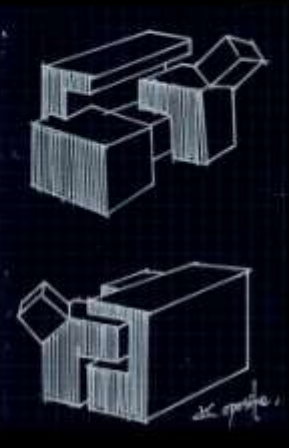
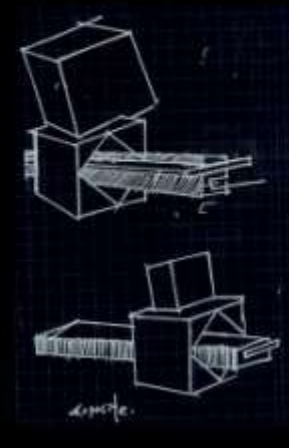
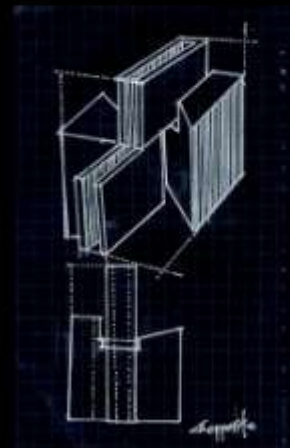
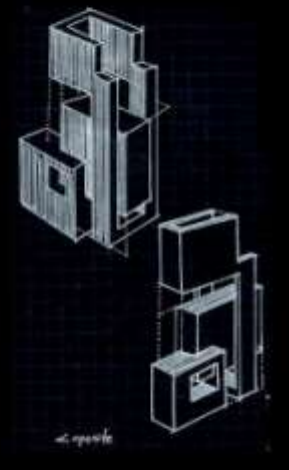
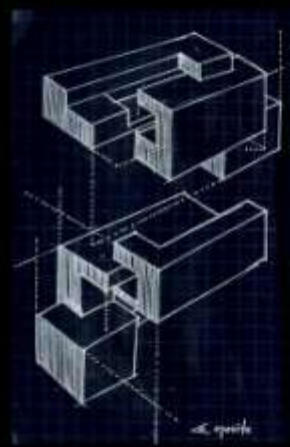
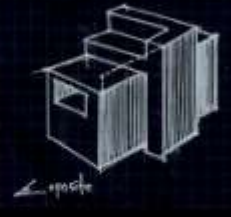
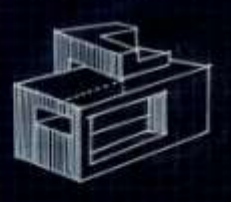
SEAN TRAN



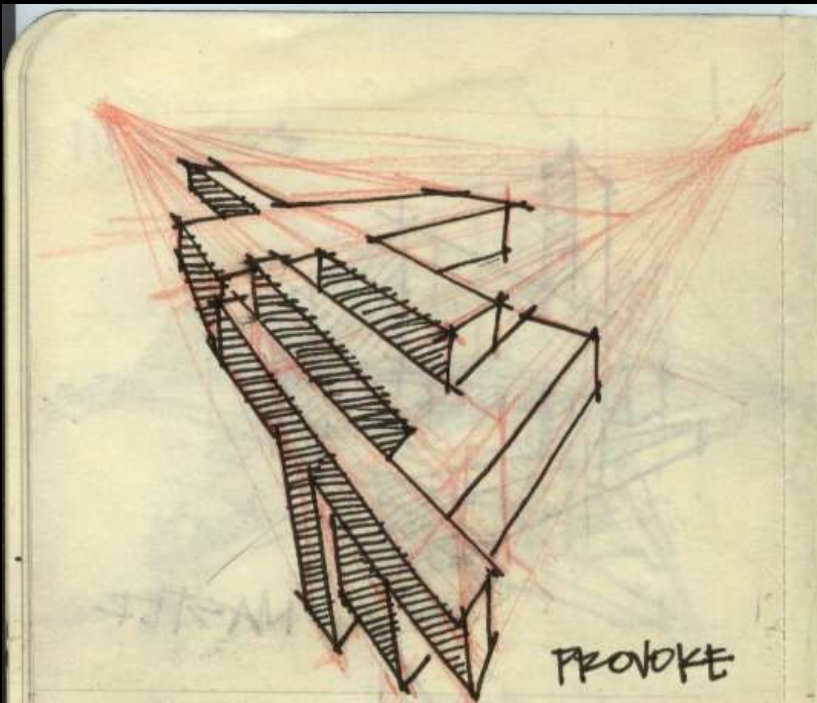
JAMES KIM



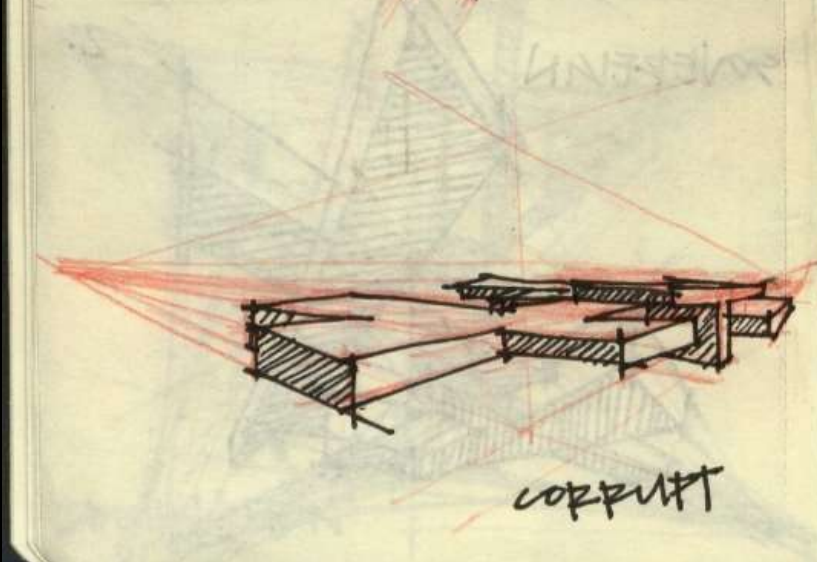
JEAN PHILIPPE DUCARNE



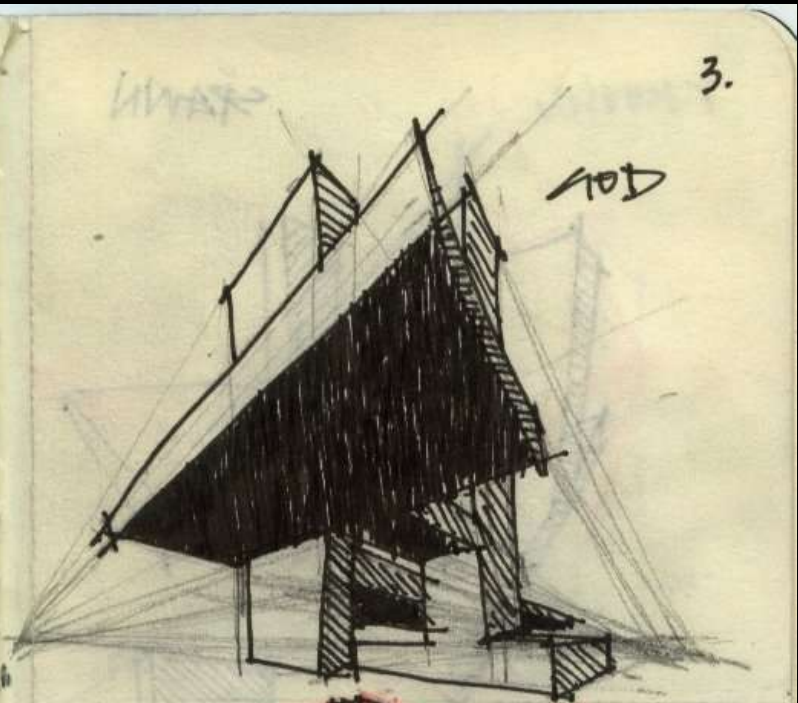
SUN NAM WON



PROVOKE

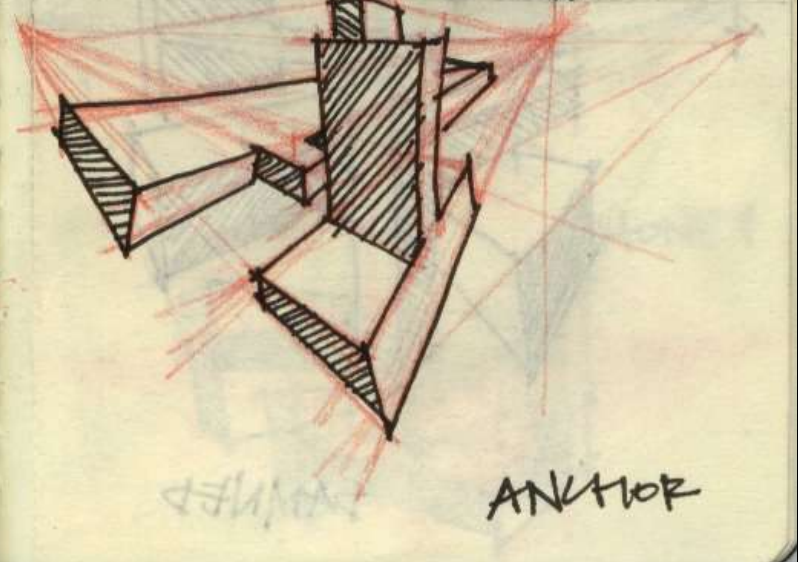


CORRUPT



3.

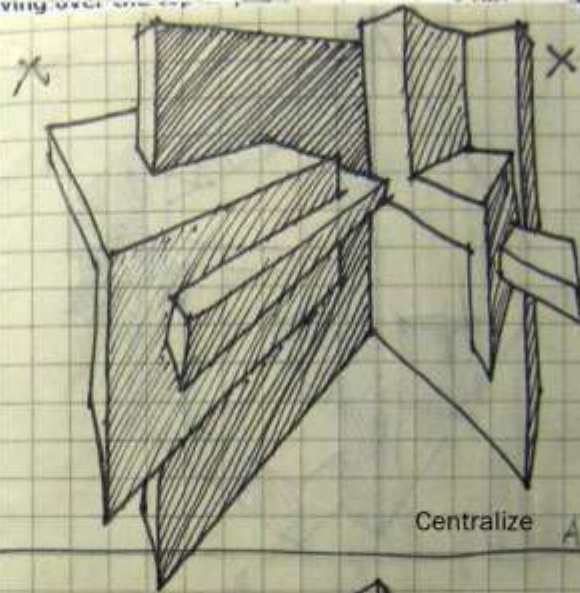
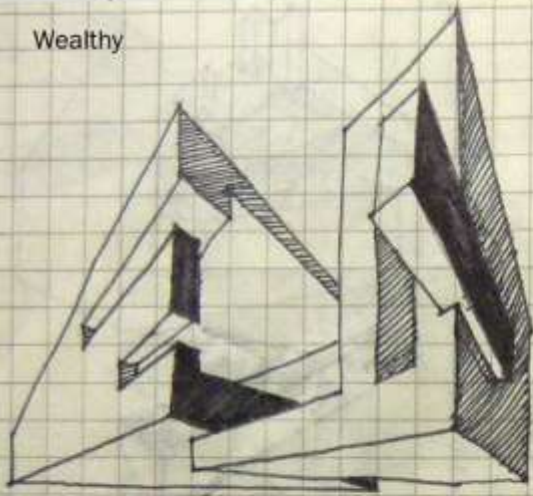
GOD



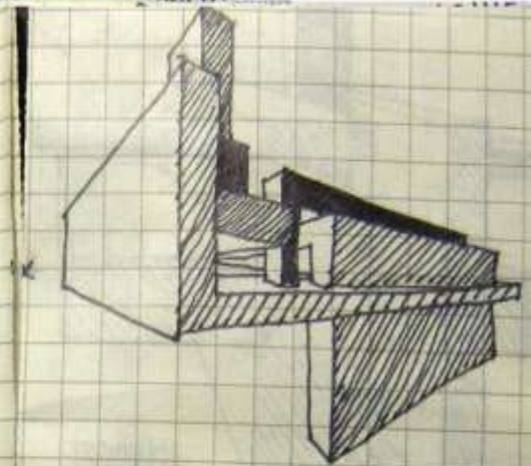
ANCHOR

SEAN TRAN

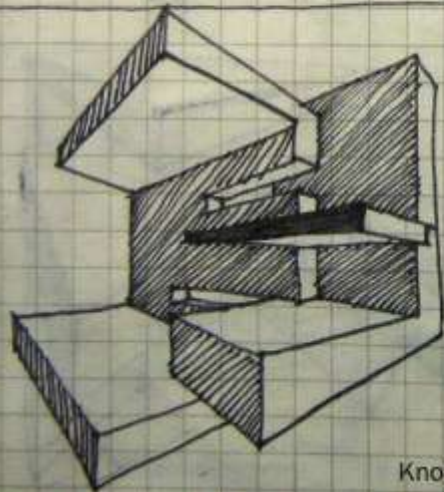
Wealthy



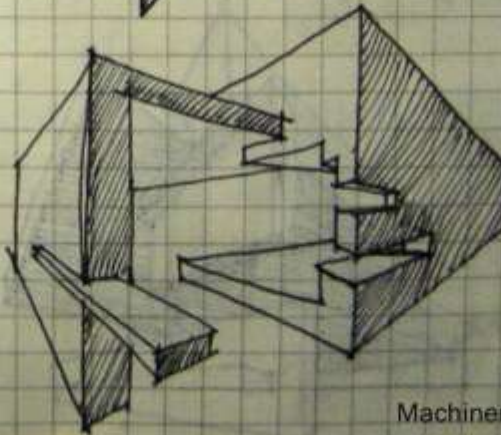
Centralize



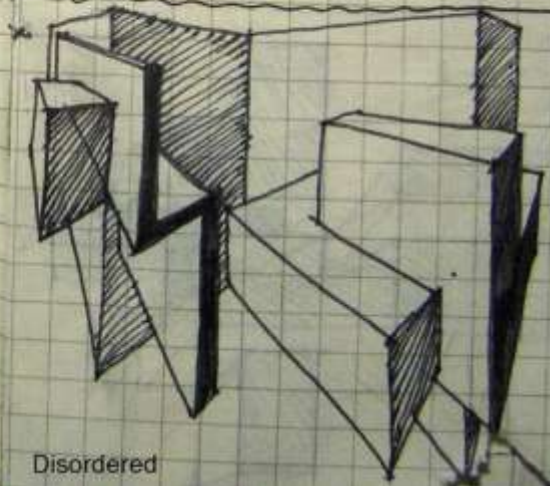
Kingly



Knowledge



Machinery

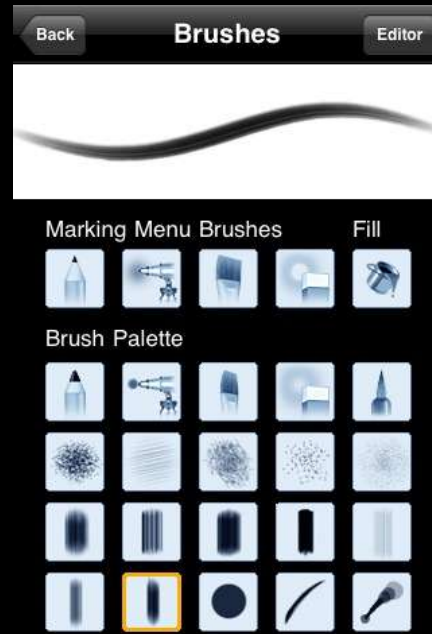
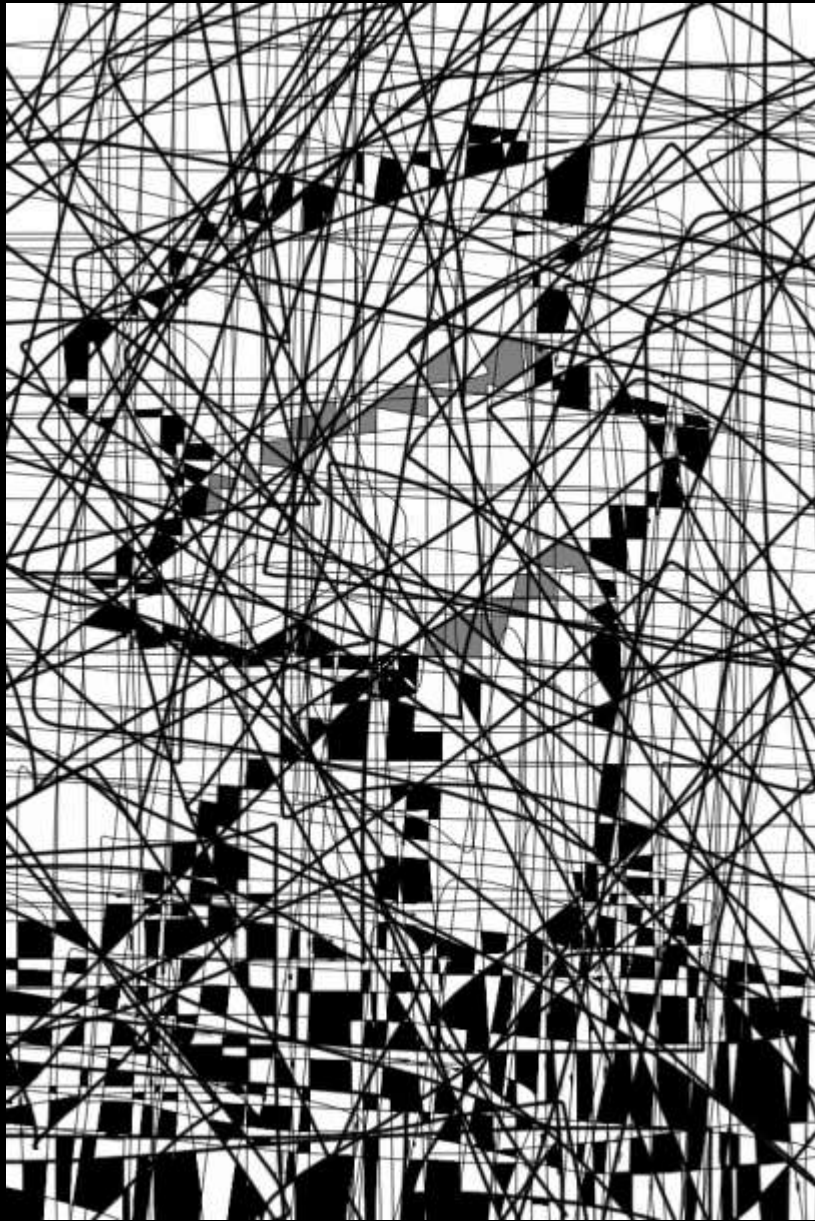


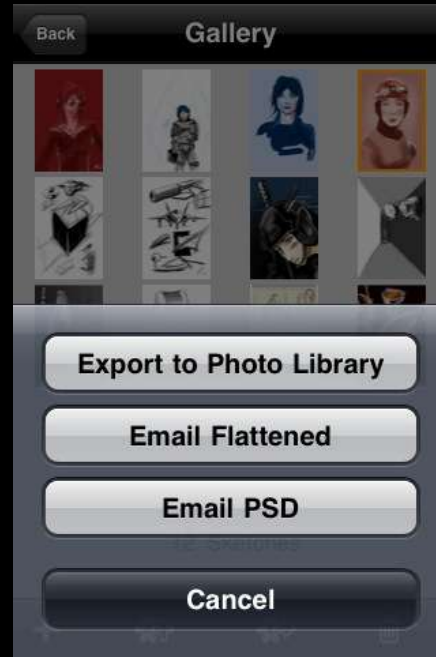
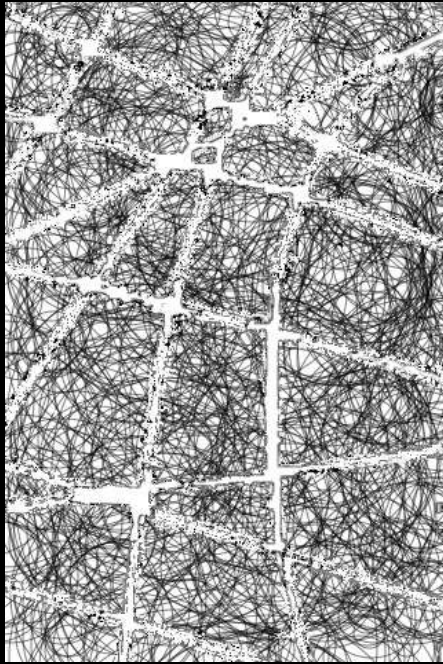
Disordered

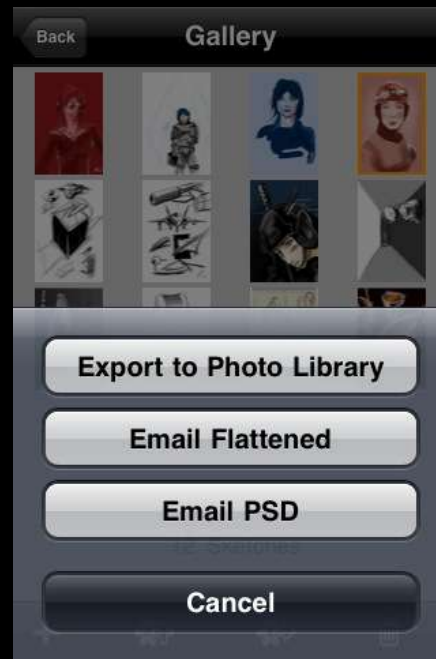
YINGYING CHAN

Say hello to iPhone.















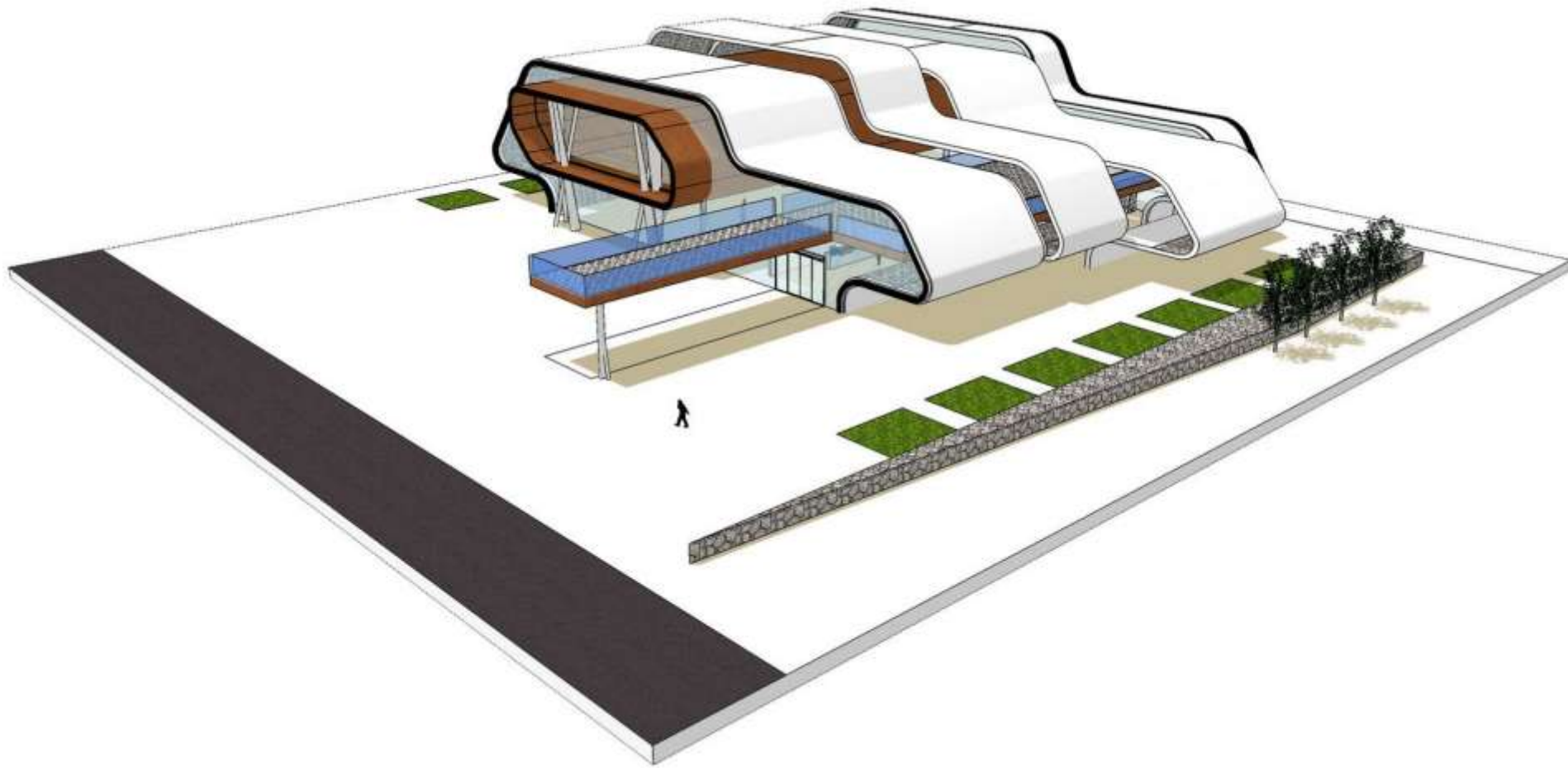
Old.

New.



WWW.NOTEBOOKCHECK.NET





JAMES KIM

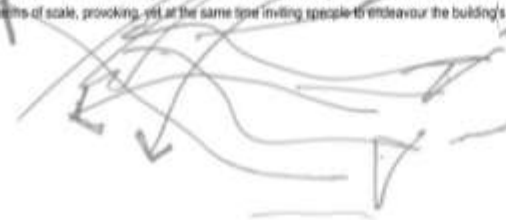


EXTERIOR DESIGN OF JOBS THEATER

MONSTROUS BOLD LIQUID SLEEK

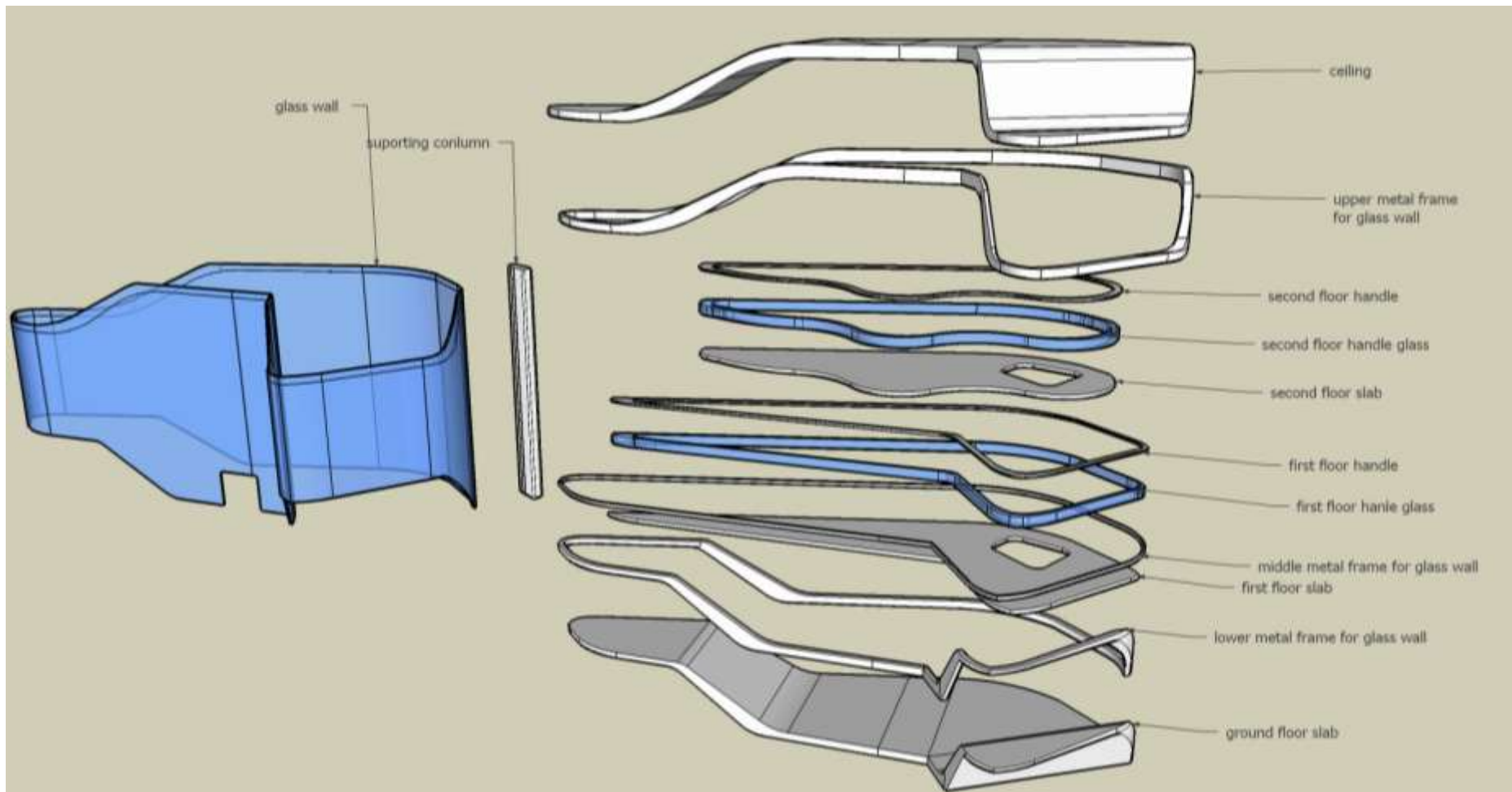


The most difficult aspect in the formation of Steve Jobs' complex was the articulation of each space in relation to one another. A sleek manner had to be implied by the building's form in order to reflect Apple's product range of its most recent 3G, and this was achieved through modeling the building 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 role 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.

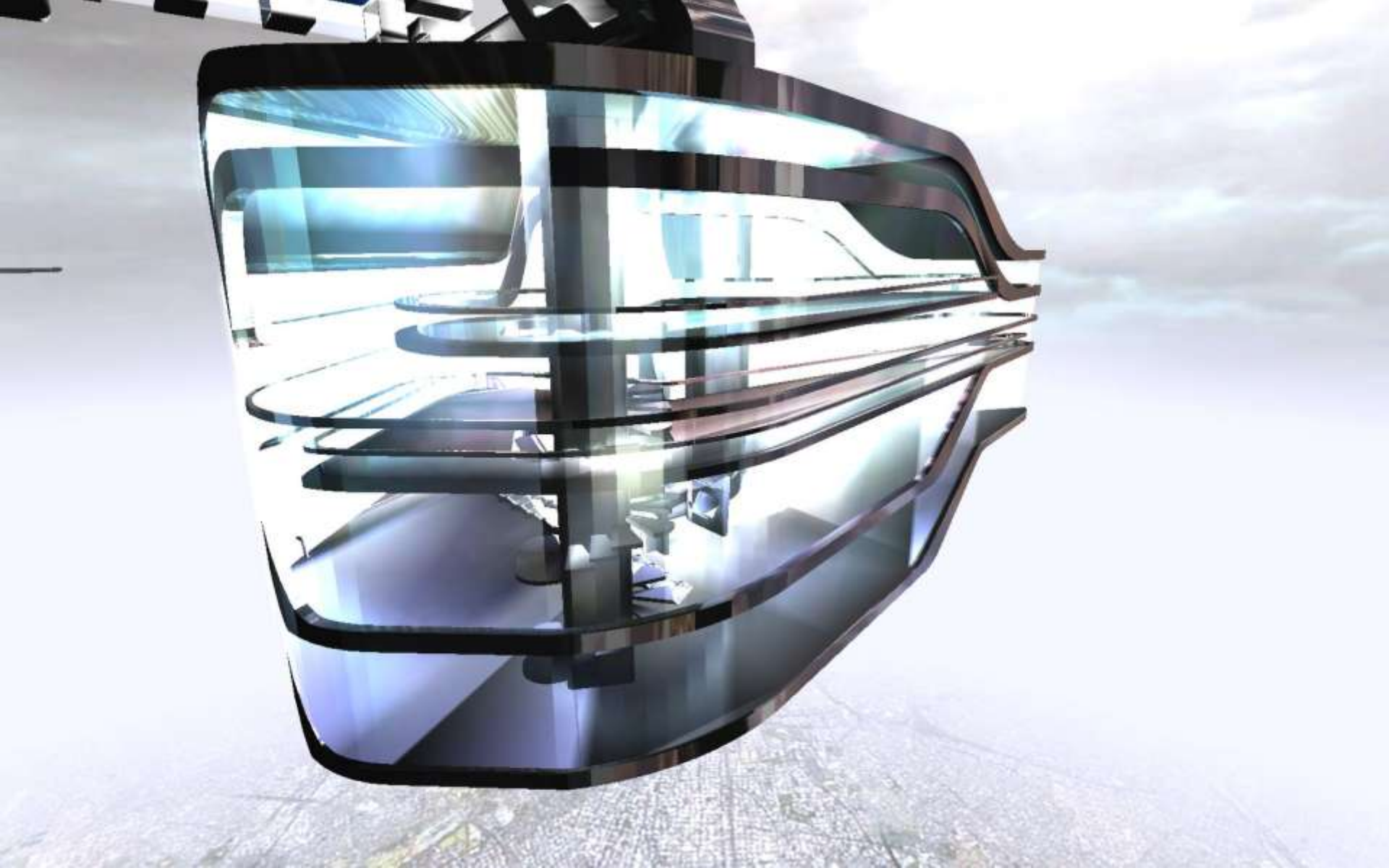




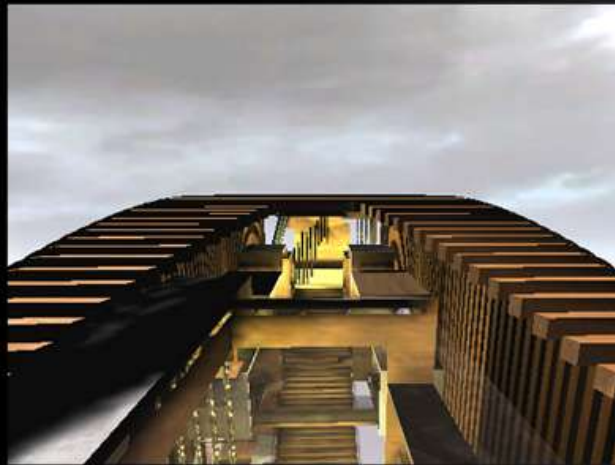
MARY GOMES



BRAD YINGGONG HUANG



BRAD YINGGONG HUANG

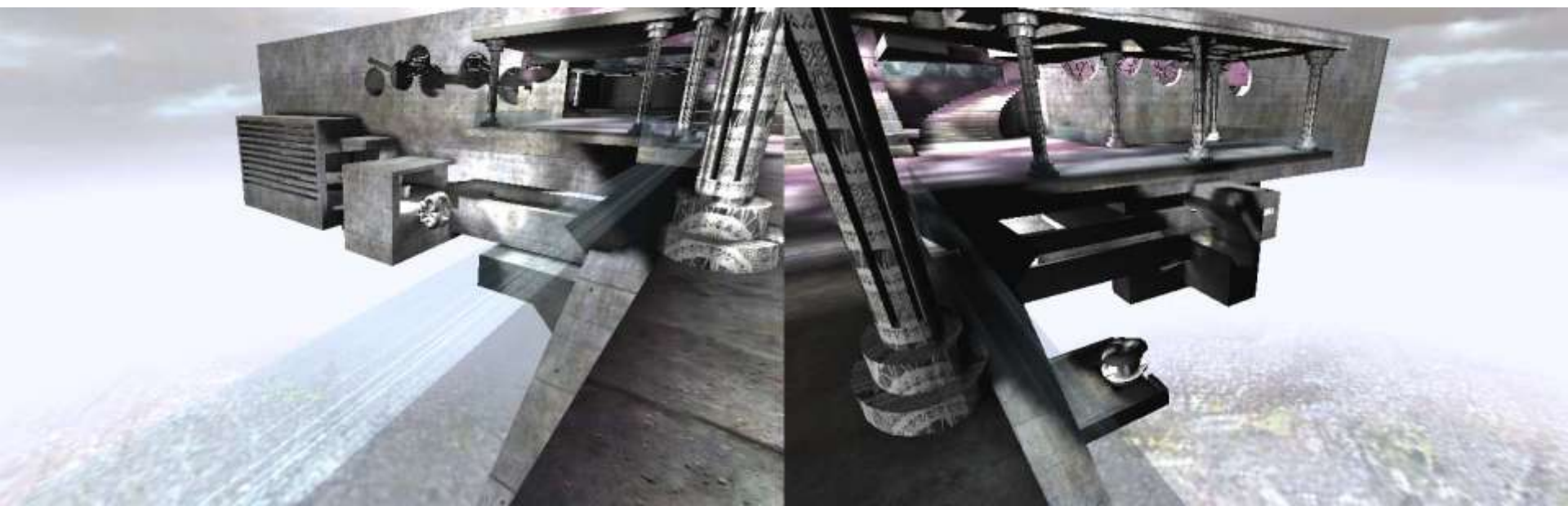


zhangyin + versace

ALICE TJITRADAJA



ALICE TJITRADJAJA



RONNIE NUNEZ



JUSTIN LO



SUN NAM WON

DATUM

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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]

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SECTION

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.

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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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]

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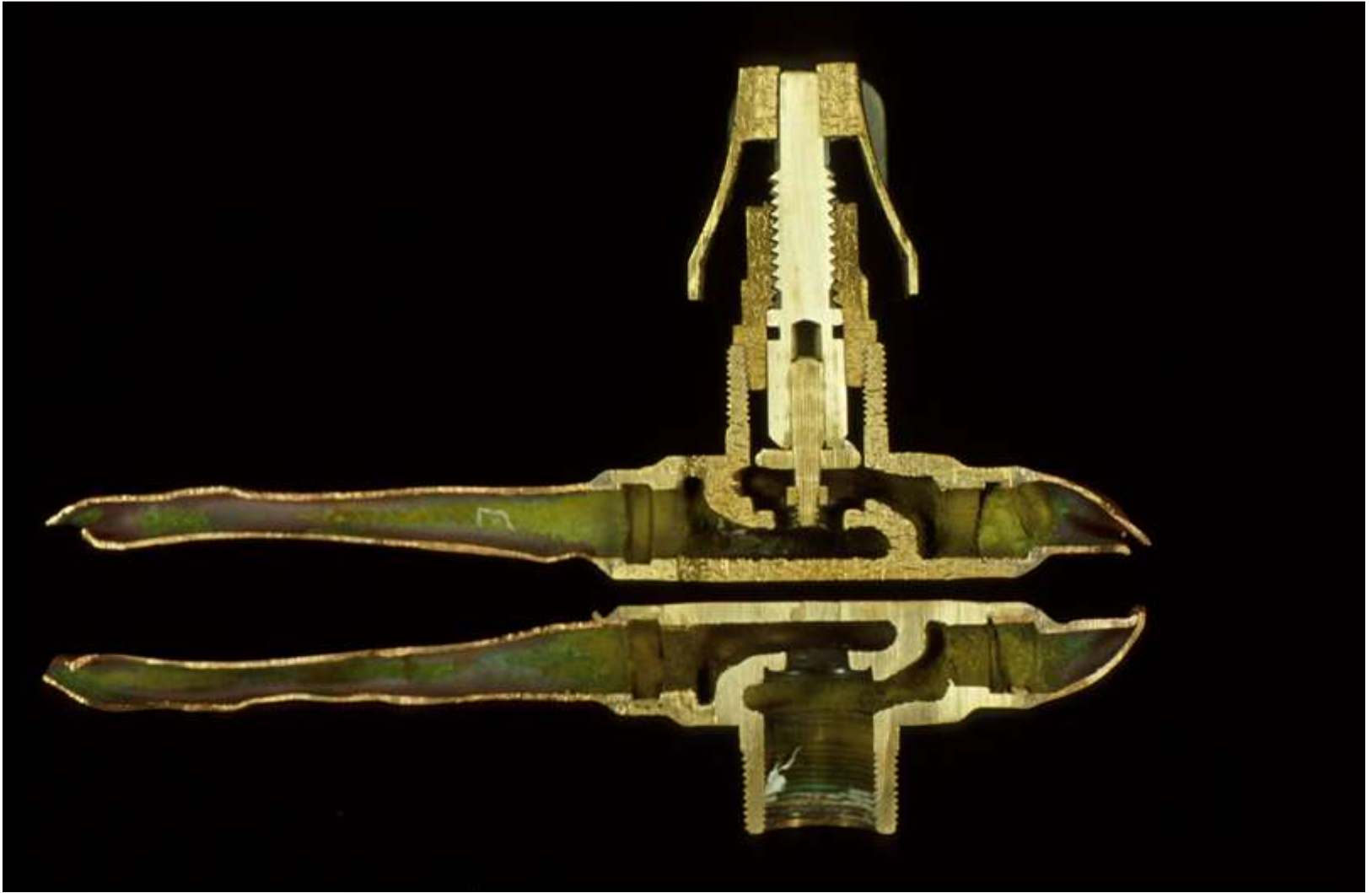
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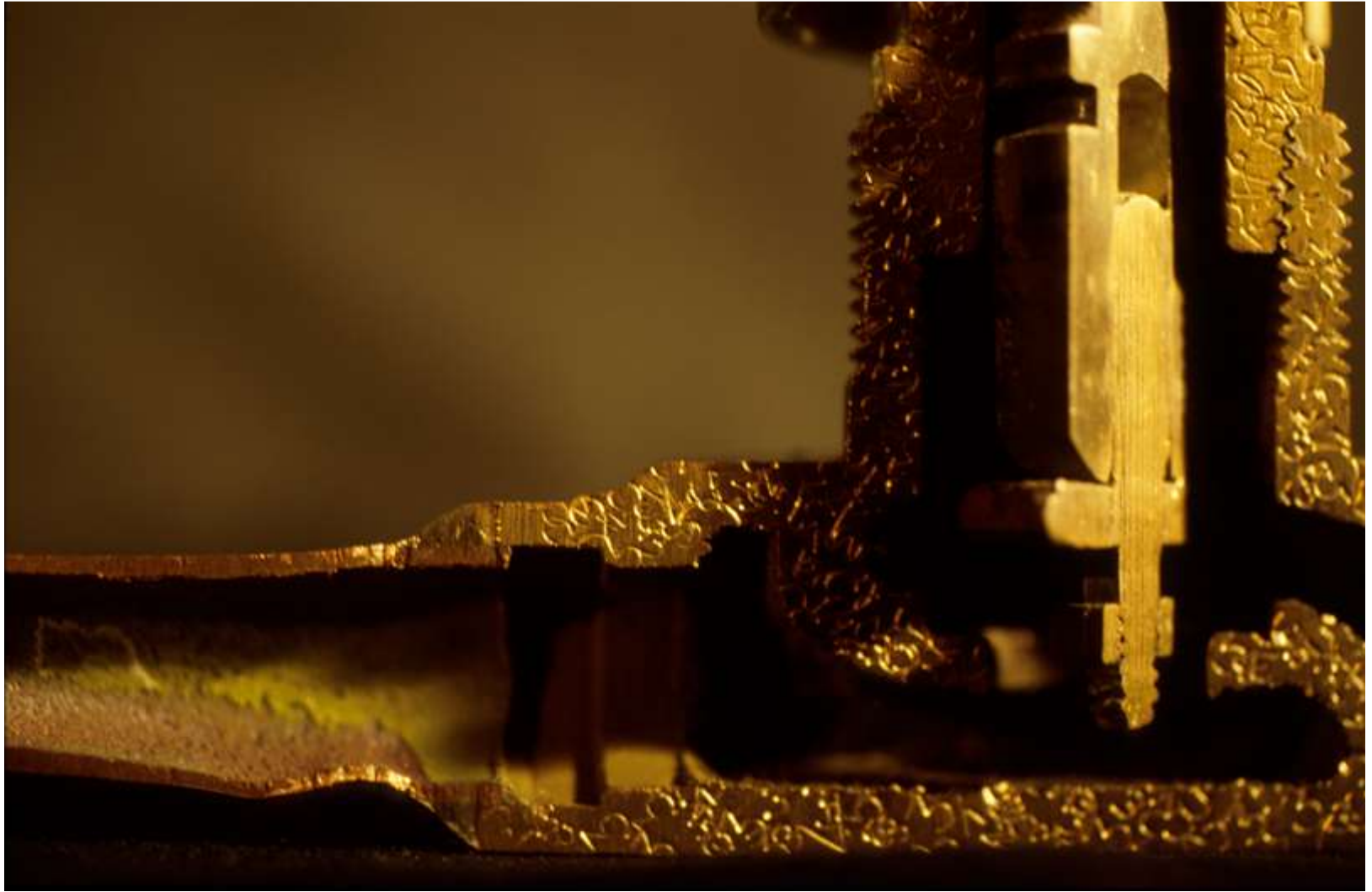
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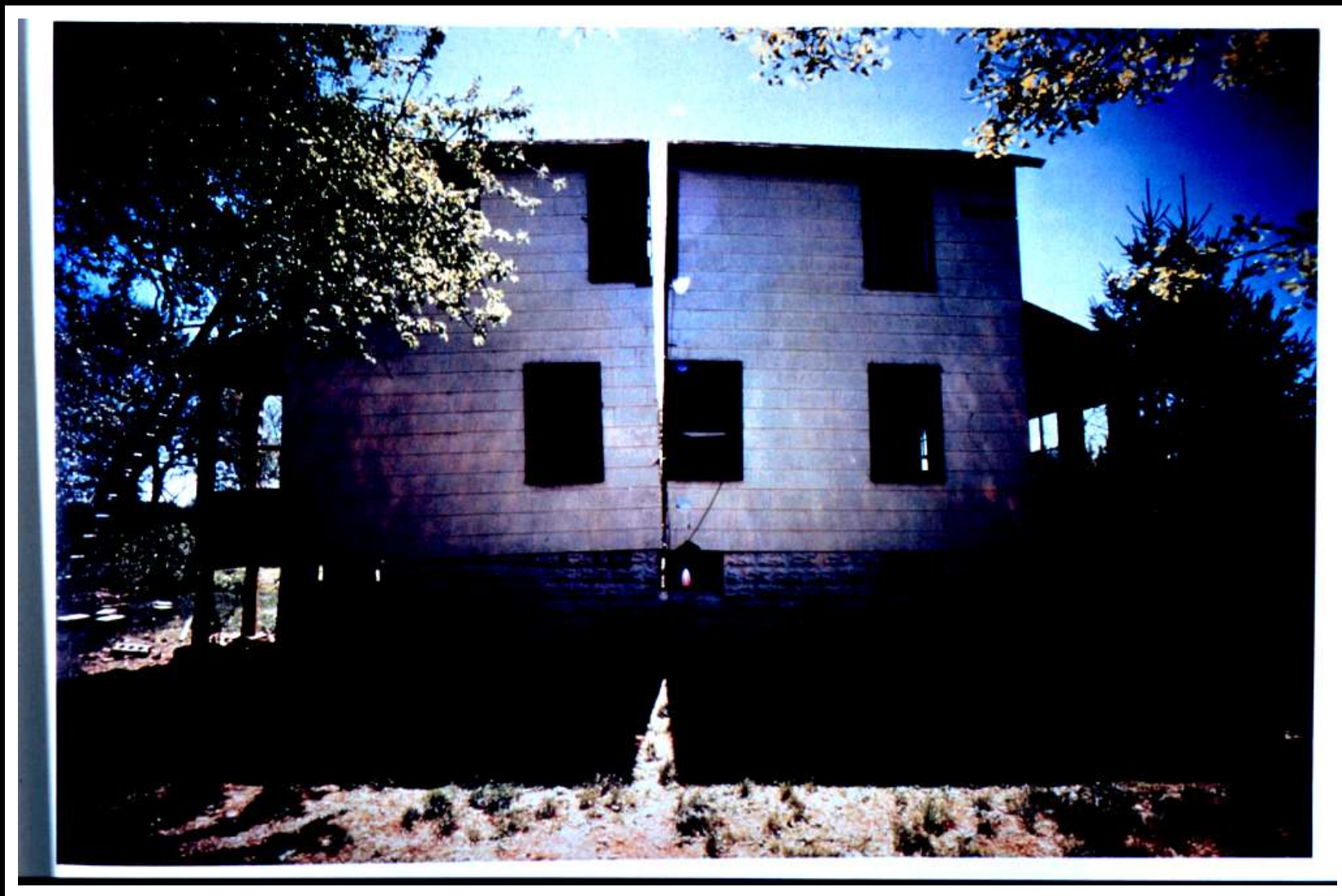
21. *Surgery.* to make an incision.

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



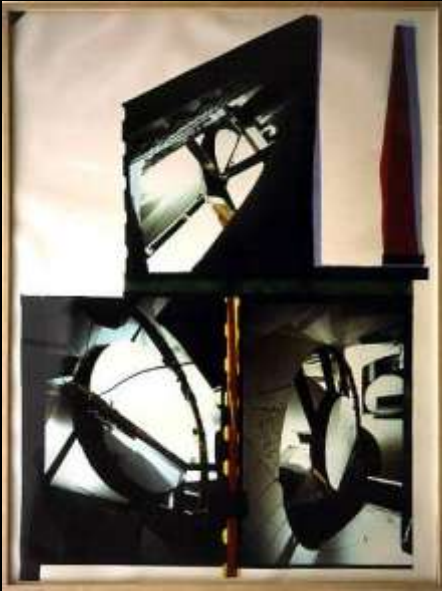
NATALIE BEEBY

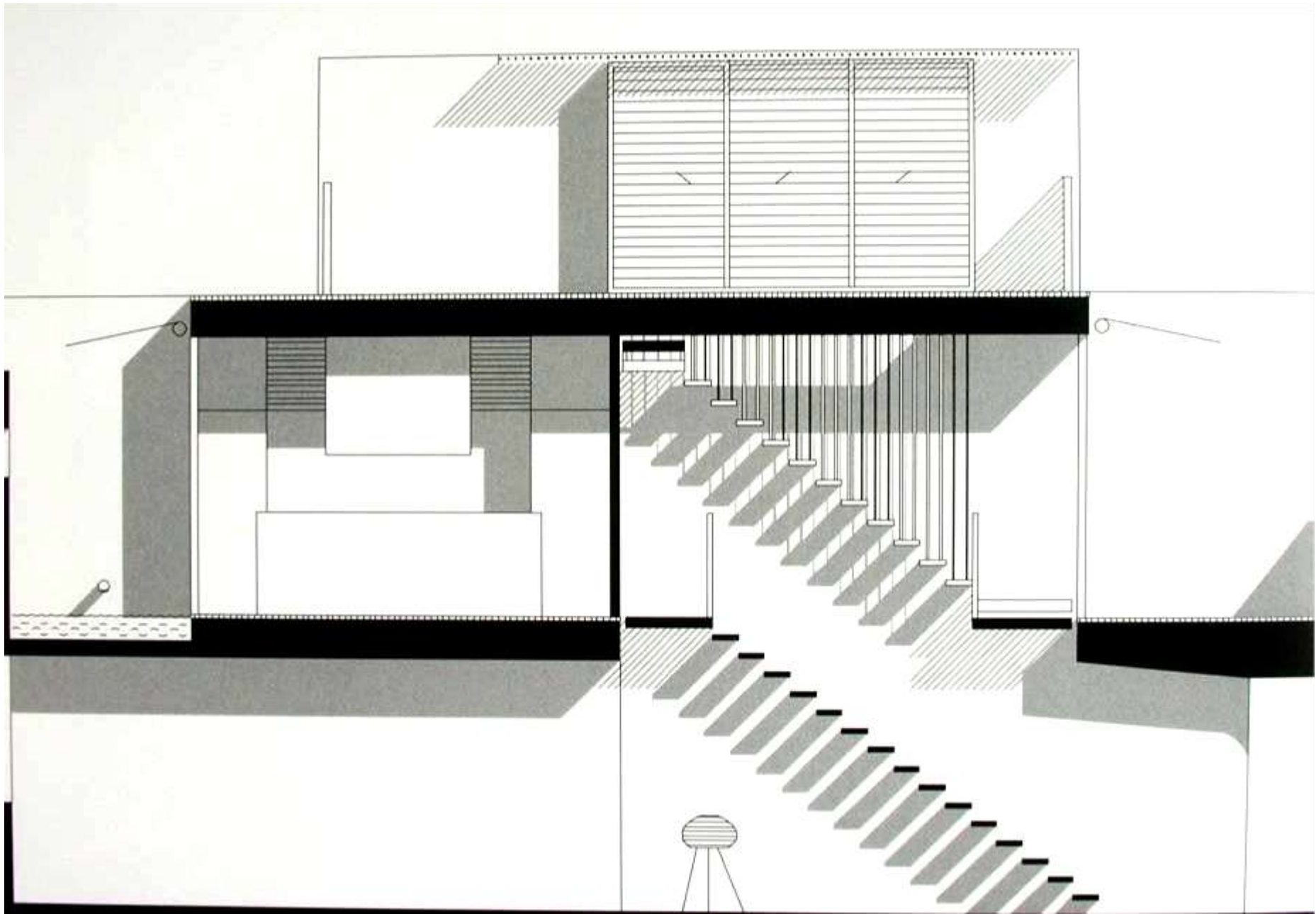




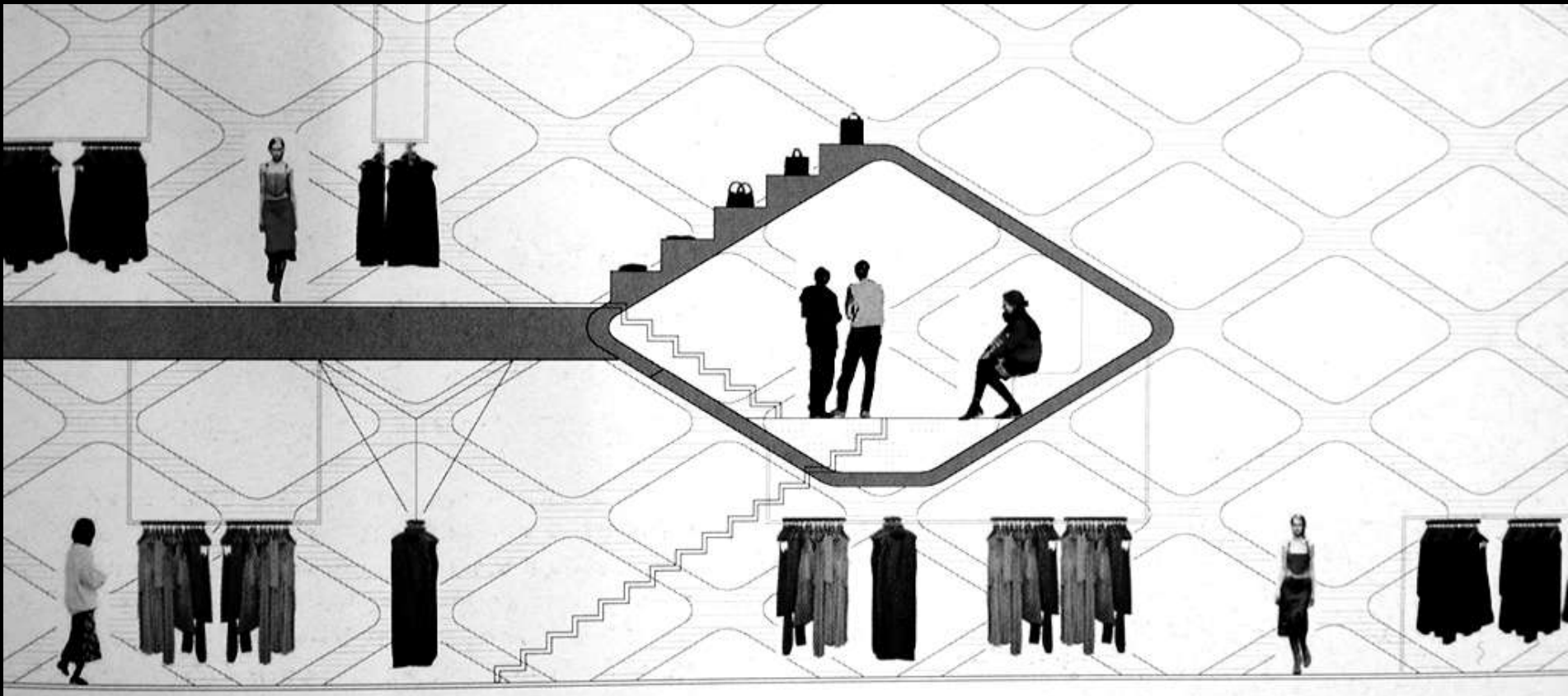
GORDON MATTA CLARK



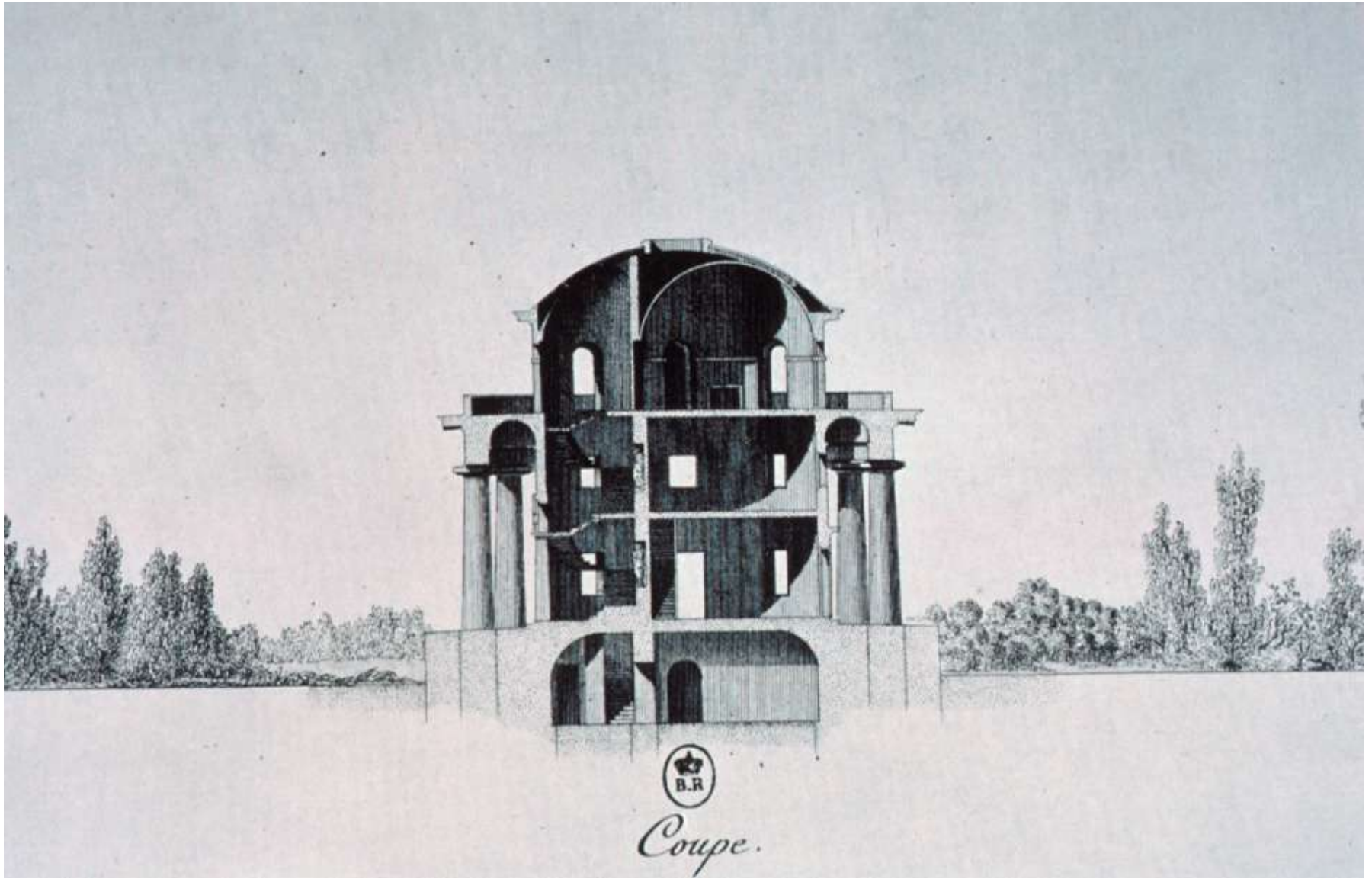




KAZUYO SEJIMA

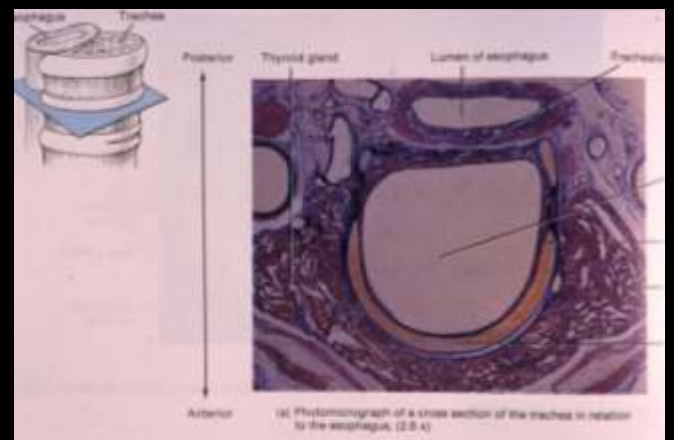
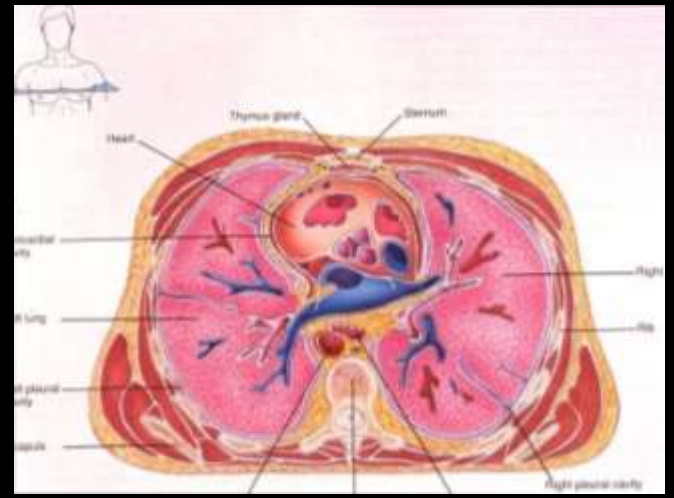
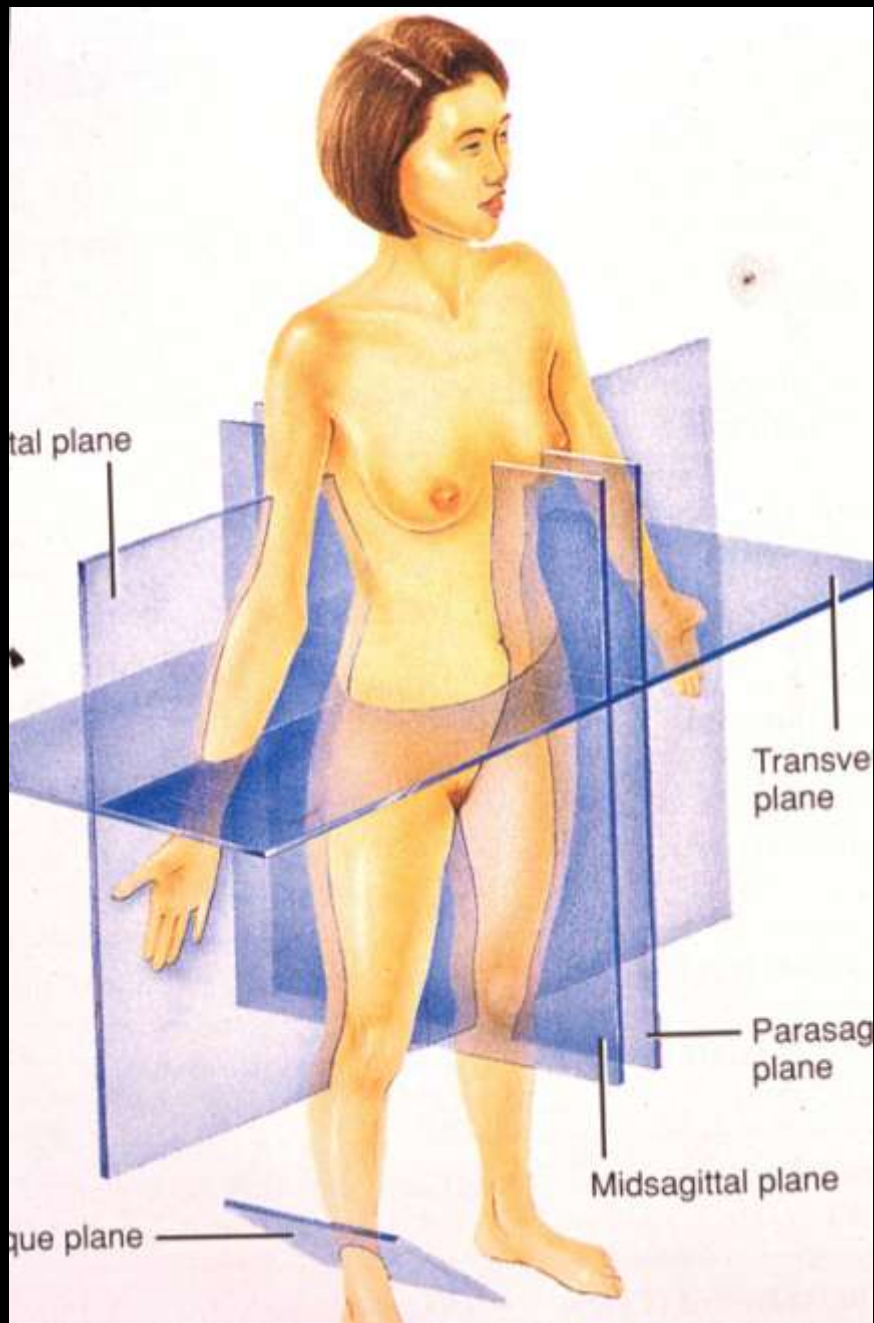


PRADA STORE, JAPAN, HERZOG AND DE MEURON



J.J. LEQUEUX

**SECTION +
VIOLENCE**









DAMIEN HIRST





Front
(Anterior)

Right Side



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

**SECTION +
STRUCTURE**

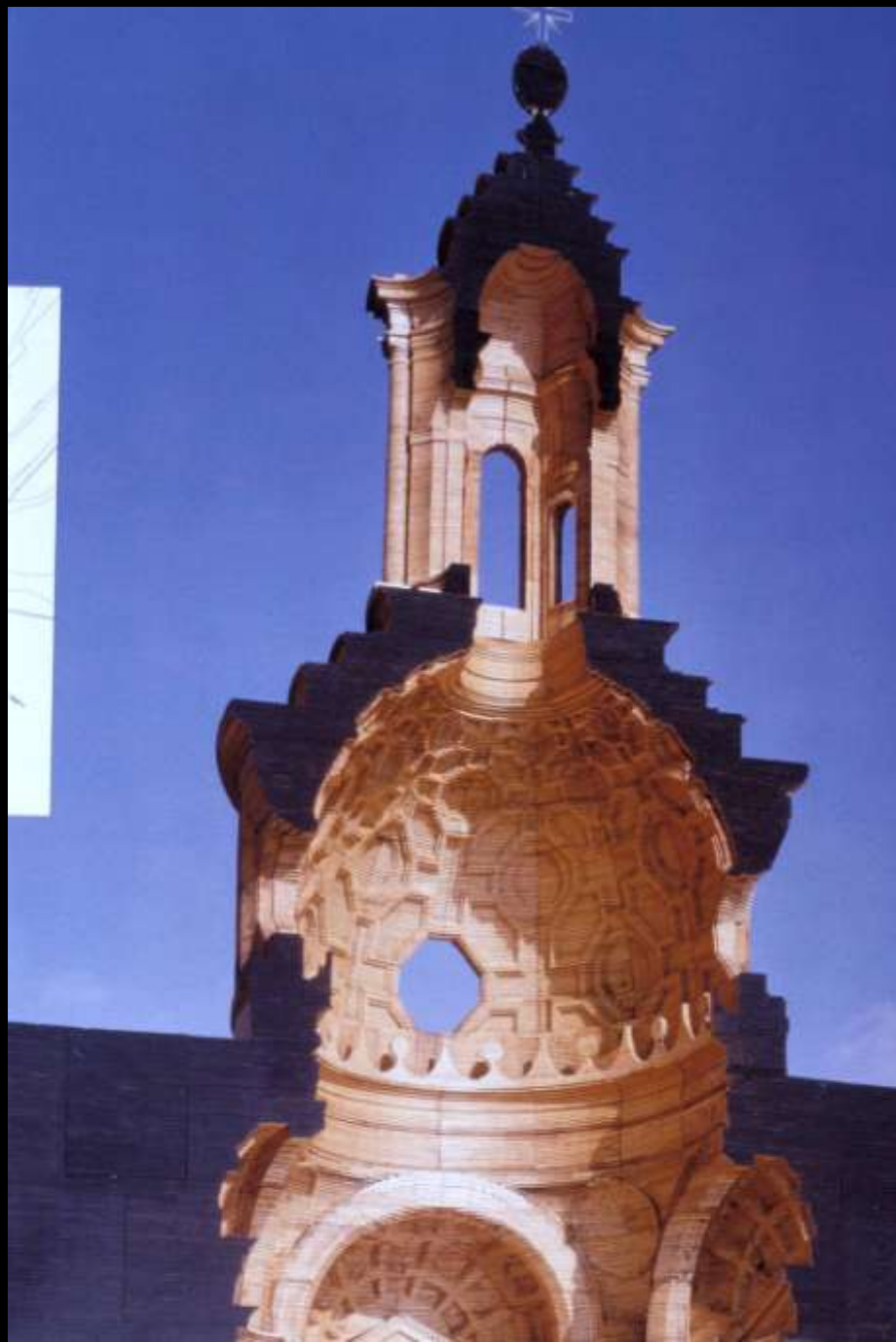


Mario Botta, in un'epoca dell'architettura moderna, si è ispirato al grande modello della Quattro Fontane, accolta da numerosi polemisti, perché l'eccezionalità era nel progetto di una grande efficienza e scorta e gli opposti composti. La prima per risolvere le difficoltà, e l'insuccesso programma della Quattro Fontane, si risolve con l'impiego di un solo tipo di pietra. Lo stato, attra-

L'idea della lavorazione e l'assemblaggio della tela in carpenteria, a l'idea della puntellatura quando si lava, nel lago.

The start of the work: project and assembly of the structure in carpentry shop on a 22 meter-square plot on the lake.

■ Mario Botta, given the exhibition on the Borromean at the Casa Luzzi, proposed a model of the church Quattro Fontane in Borromean. The idea came from a great and stirred some controversy and the mature design for a highly creative system faced the issues with a far more which proved decisive financial problems, we project into a Series of two that leads "we feel those that create a model. Through the



ST CARLO ALLE QUATTRO FONTANE
FRANCESCO BORROMINI
1638
MARIO BOTTA



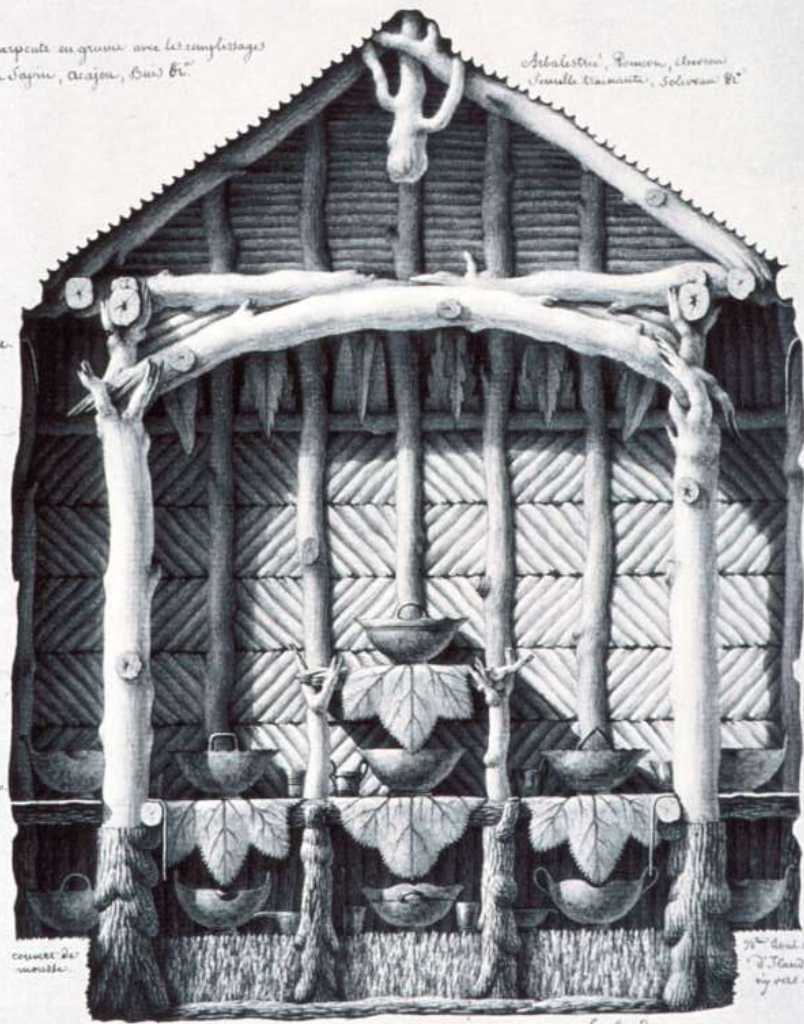




Fig. 140.

carpente de grume avec les remplissages
de Sapin, Acajou, Bois de

Albâtre, Pommé, ébène,
Amule, ébène, Soliman etc



flèche

galle de bois
à usage de
cuvier
à lait

à l'usage

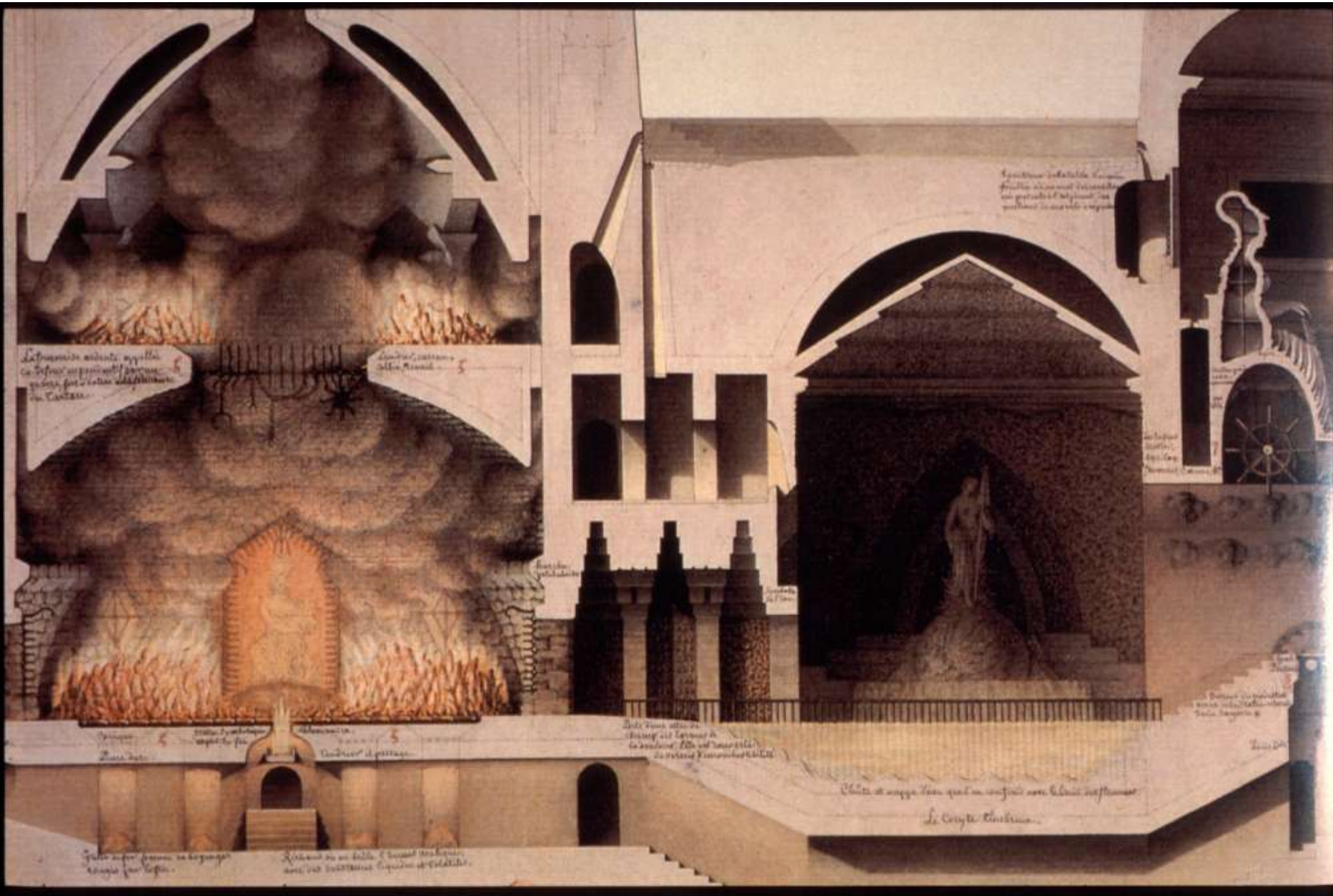
à l'usage de
à l'usage de
à l'usage de

couvert de
moelle

Laiterie

Laiterie de la laiterie.

LEQUEUX



La trussatura evidente, appella
ca. infimo, e superiore, il pavimento
quinto, per l'altare, e dipintura
in Castello.

Alcune volte, e colonne
della Chiesa.

Queste volte, e colonne, sono
fatti di un solo pezzo, e sono
per l'altare, e dipintura, con
queste, e con altre, e dipinte.

La Chiesa
della Chiesa.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.

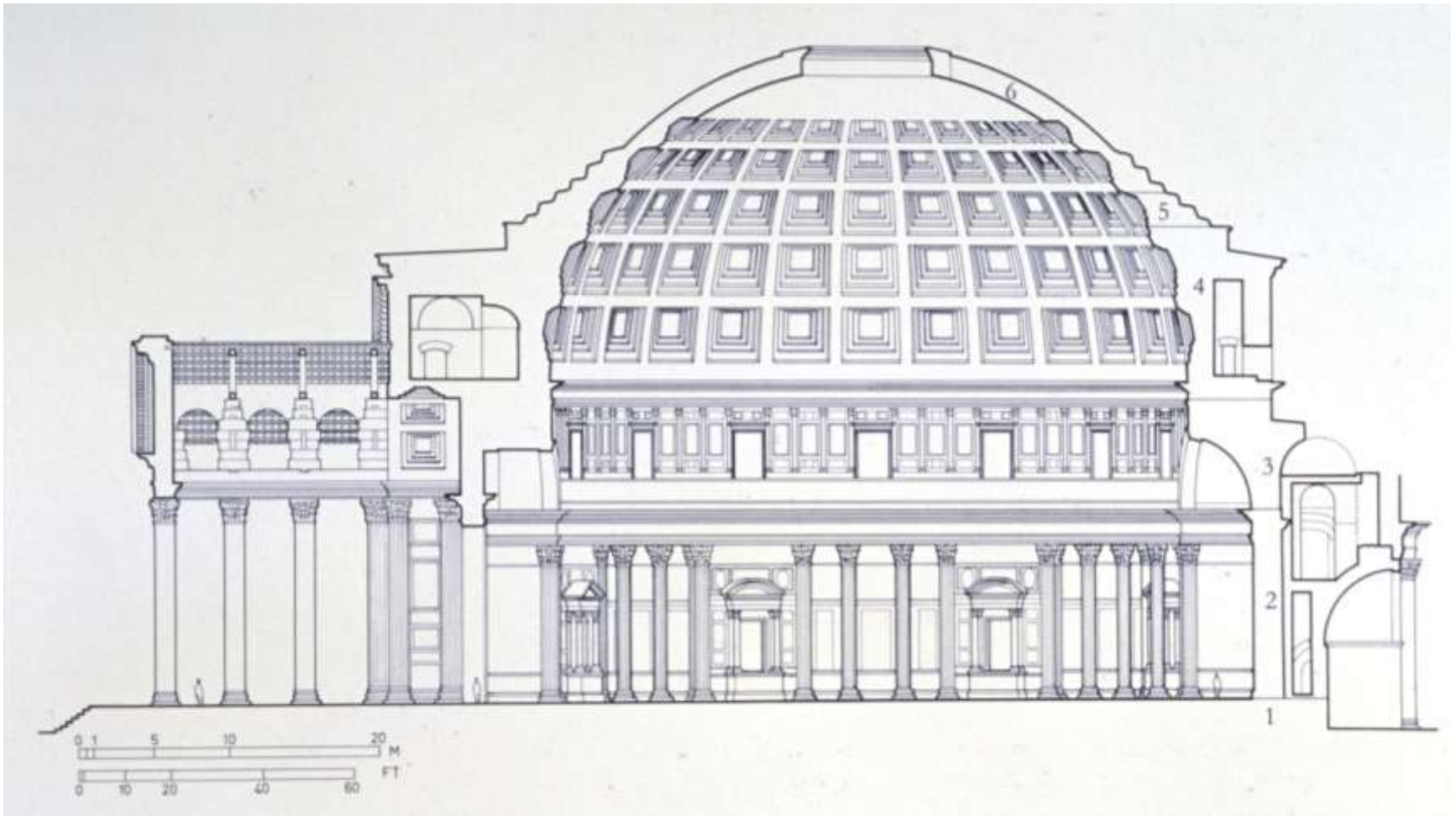
Queste, e con altre, e dipinte
della Chiesa, e dipinte.

La Chiesa, e dipinte.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.

Queste, e con altre, e dipinte
della Chiesa, e dipinte.





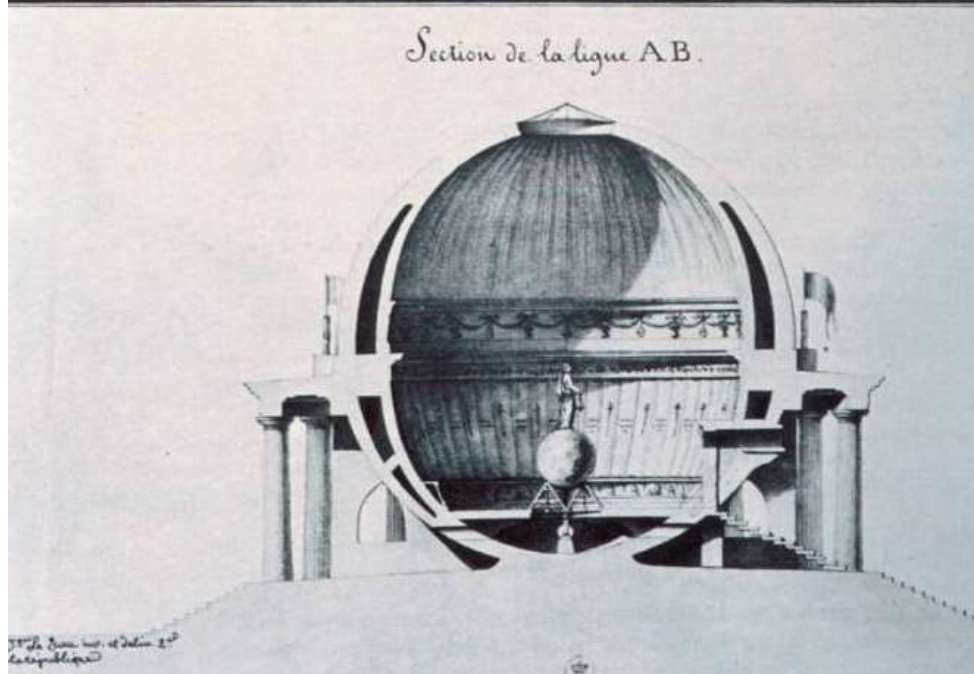
PANTHEON, ROME

Élévation géométrale



1770 - Le plan en est celui de la République

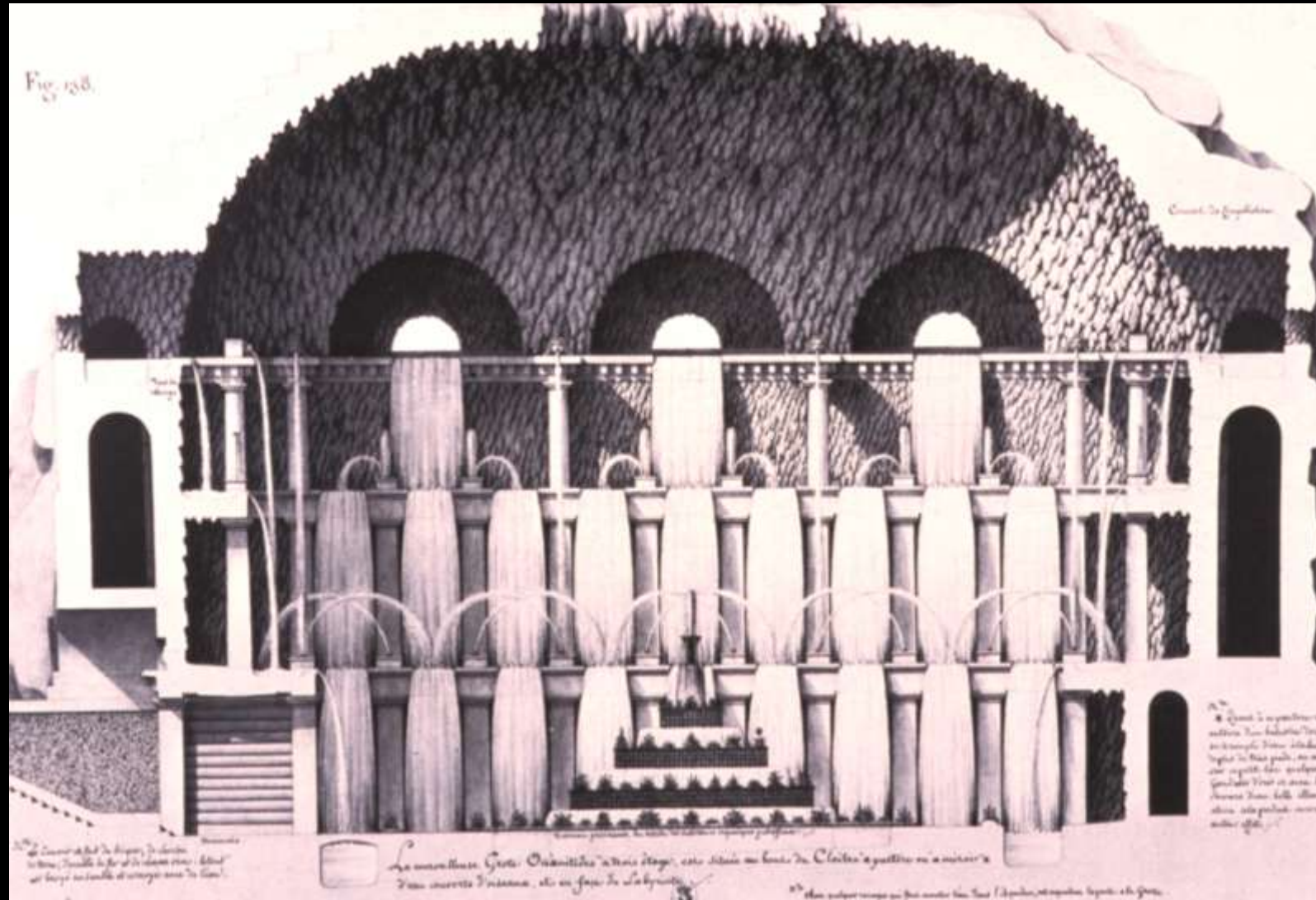
Section de la ligne A.B.



1770 - Le plan en est celui de la République

Fig. 138.

Cours de l'égouttoir



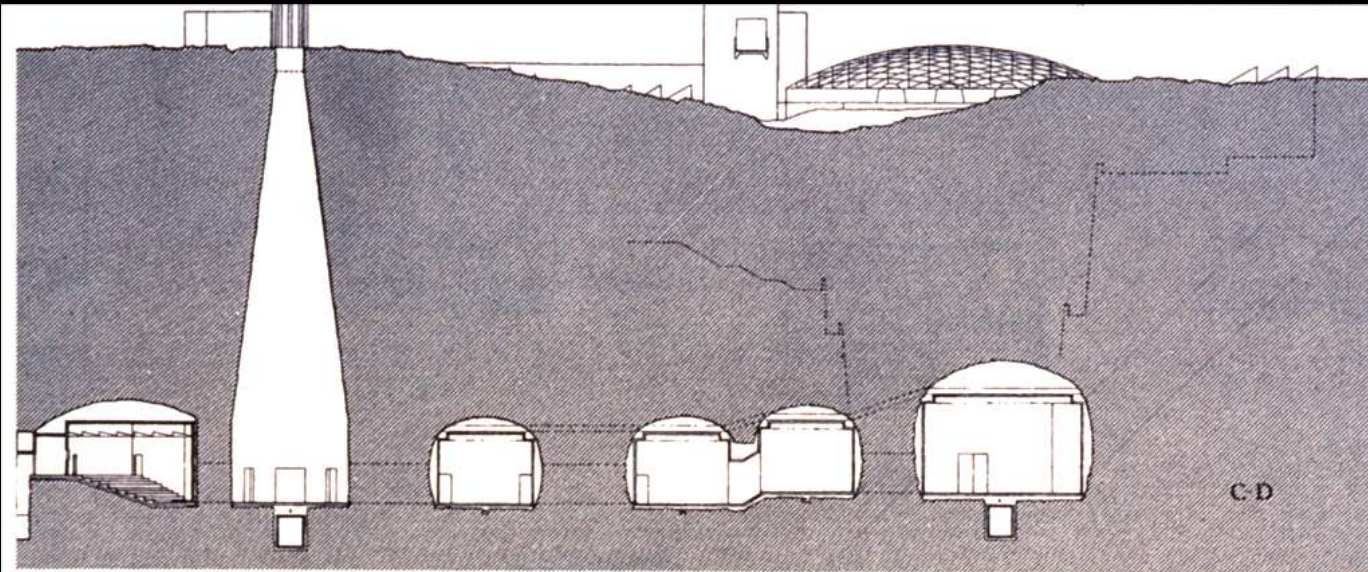
138
 Le bassin de l'égouttoir se termine
 en deux, l'un à la fin de la cascade, l'autre
 au bas de la rampe de décharge.



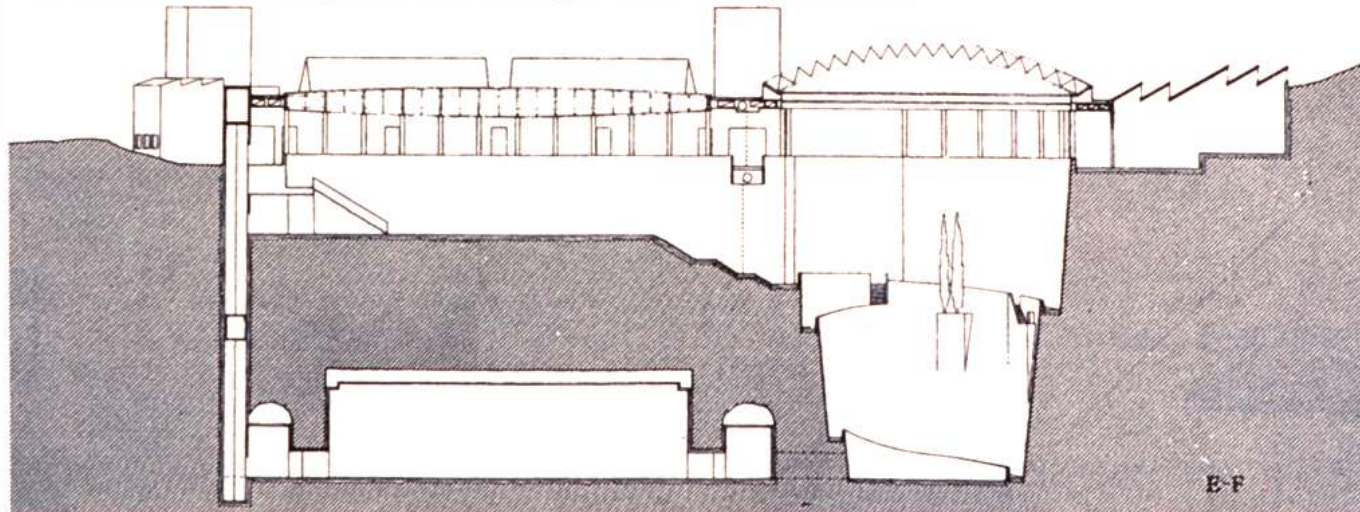
La cascade de l'égouttoir à trois étages, est située au bas de l'égouttoir à quatre ou à six mètres
 de son entrée d'eau, et en face de la rampe.

139
 Cette cascade est au bas de l'égouttoir, sur l'égouttoir, et est à quatre ou six mètres.

140
 Cette cascade est au bas de l'égouttoir, sur l'égouttoir, et est à quatre ou six mètres.



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

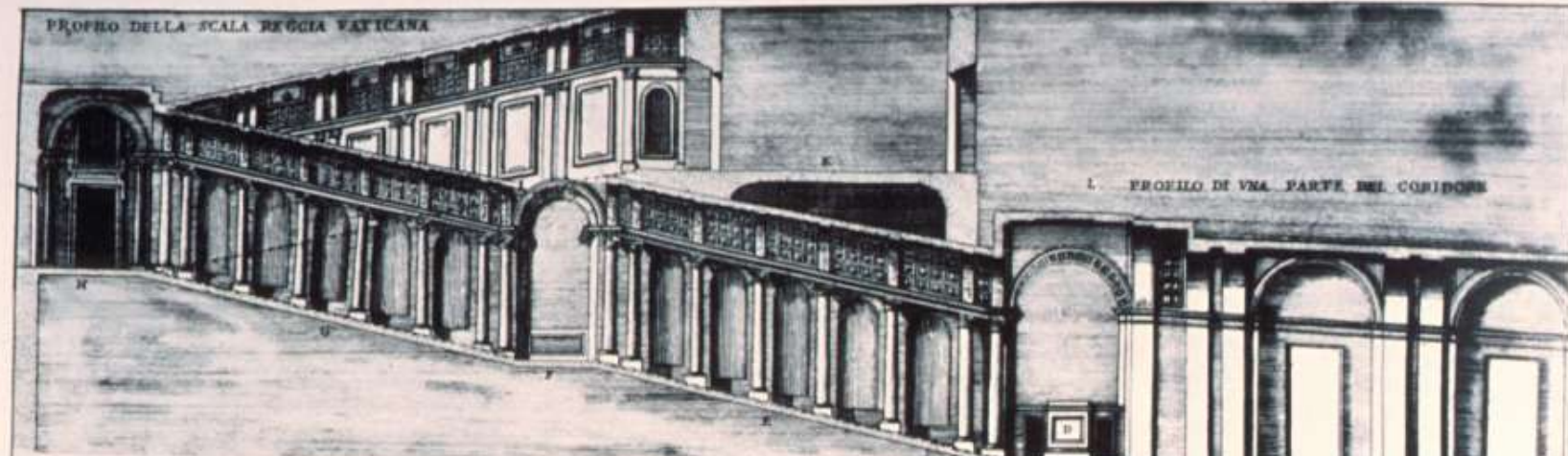


Section E-F showing "Sunk" and galleries

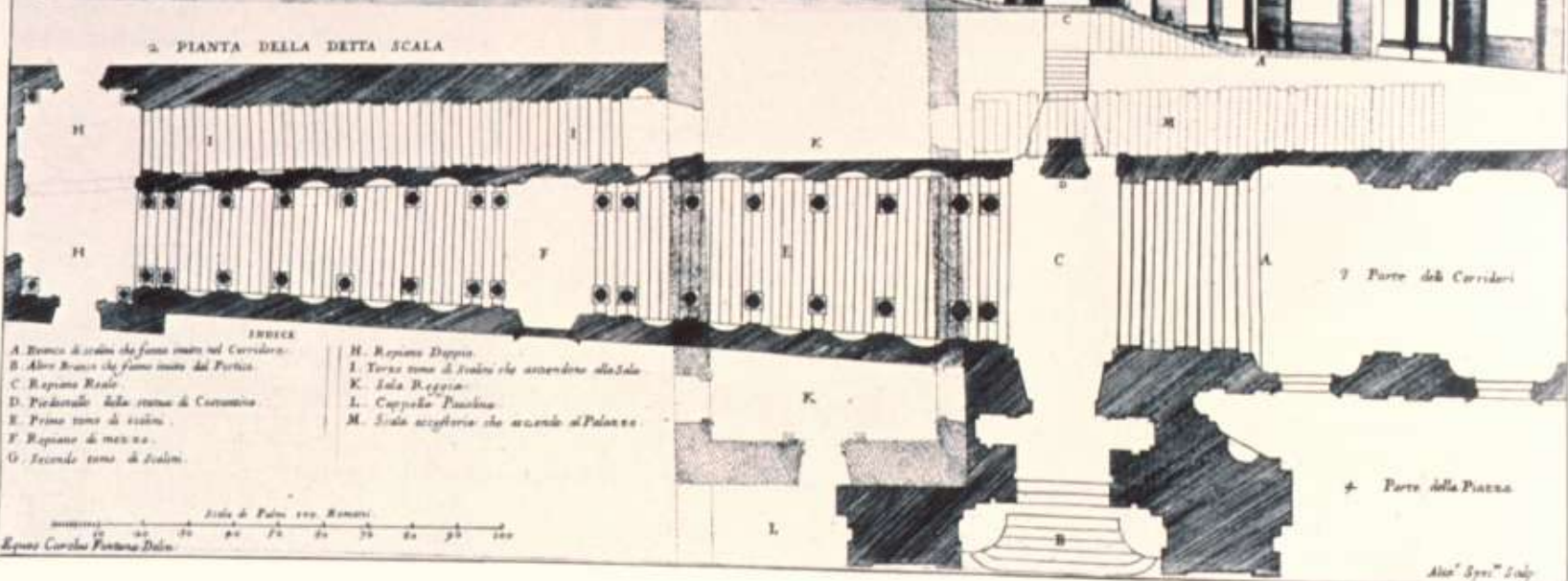
UTZON, SILKEBORG MUSEUM COMPETITION

PROFPO DELLA SCALA REGGIA VATICANA

I. PROFILO DI UNA PARTE DEL CORRIDORE



II. PIANTA DELLA DETTA SCALA



- INDICE
- | | |
|---|---|
| A. Banca di stoffe che fanno parte del Corridore. | H. Ripiano Doppio |
| B. Alce Bracci che fanno parte del Portico. | I. Terzo vano di stoffe che ascendono alla Sala |
| C. Ripiano Reale | K. Sala Reggia |
| D. Piedistallo della statua di Costantino | L. Cappella Paulina |
| E. Primo vano di stoffe | M. Scala scivolare che ascende al Palazzo |
| F. Ripiano di mezzo | |
| G. Secondo vano di stoffe | |

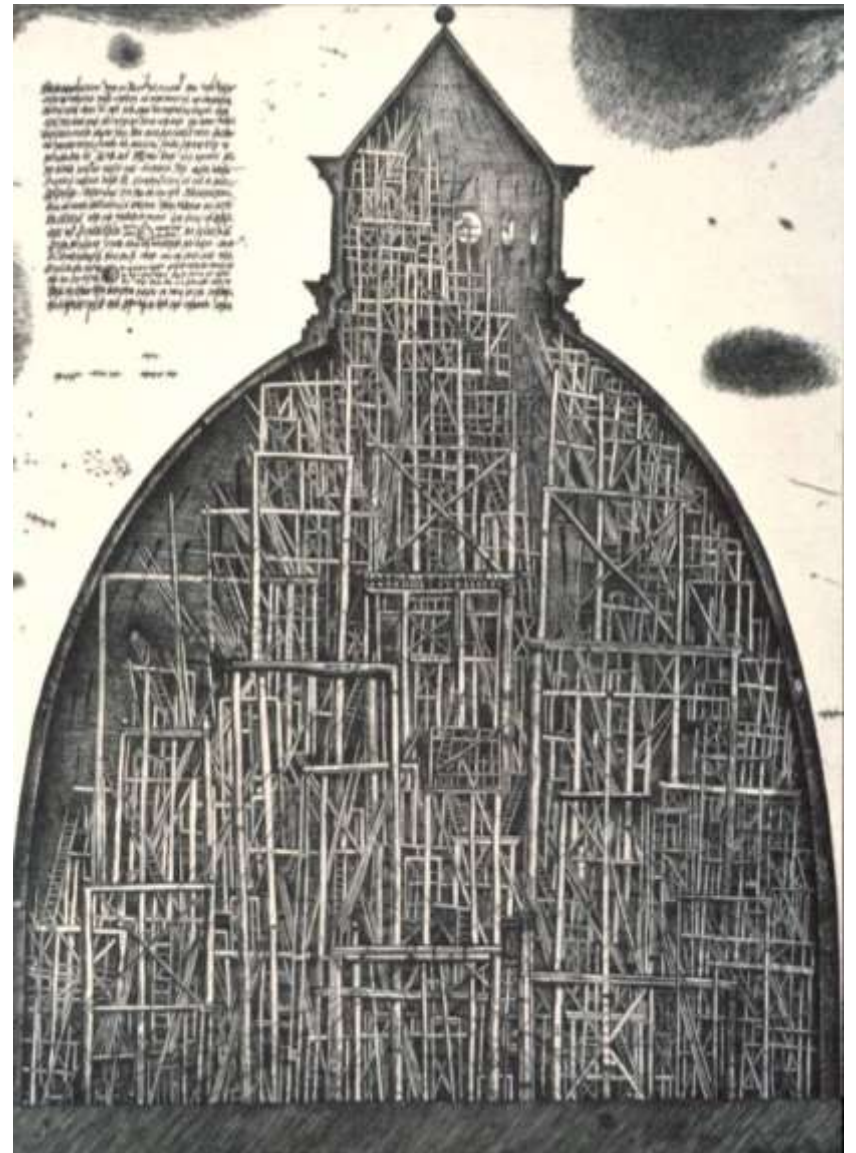
7 Parte del Corridore

4 Parte della Piazza

Scala di Palmi 100. Romani.

Esquis Carlo Fontana-Daloz

Alto' Sp. 1/2



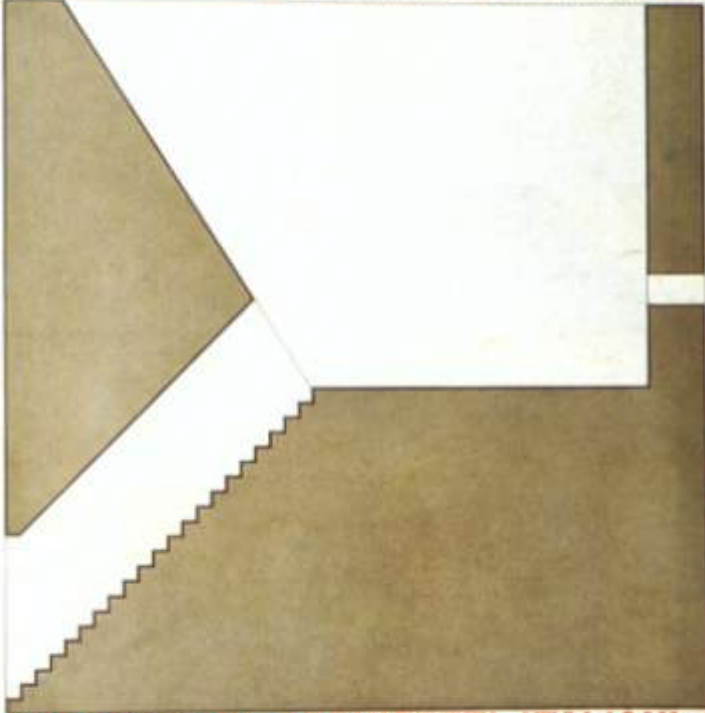
BRODSKY AND UTKIN

casabella

CONTINUITÀ

rivista internazionale di architettura e urbanistica 276

MICHELE ACHILLI DANIELE BRIGGINI GUIDO CANELLA LEONARDO FERRARI LUCIO STELLARIO D'ANGOLINI PAOLO
CECCARELLI GAE AULENTI PIER LUIGI CROSTA GIORGIO BAY FAUSTO COLOMBO GIORGIO FERRARESE
CESARE PELLEGRINI NINO DARDI DANIA RIPA DI MEANA VITTORIO GREGOTTI LUDOVICO MENGHETTI

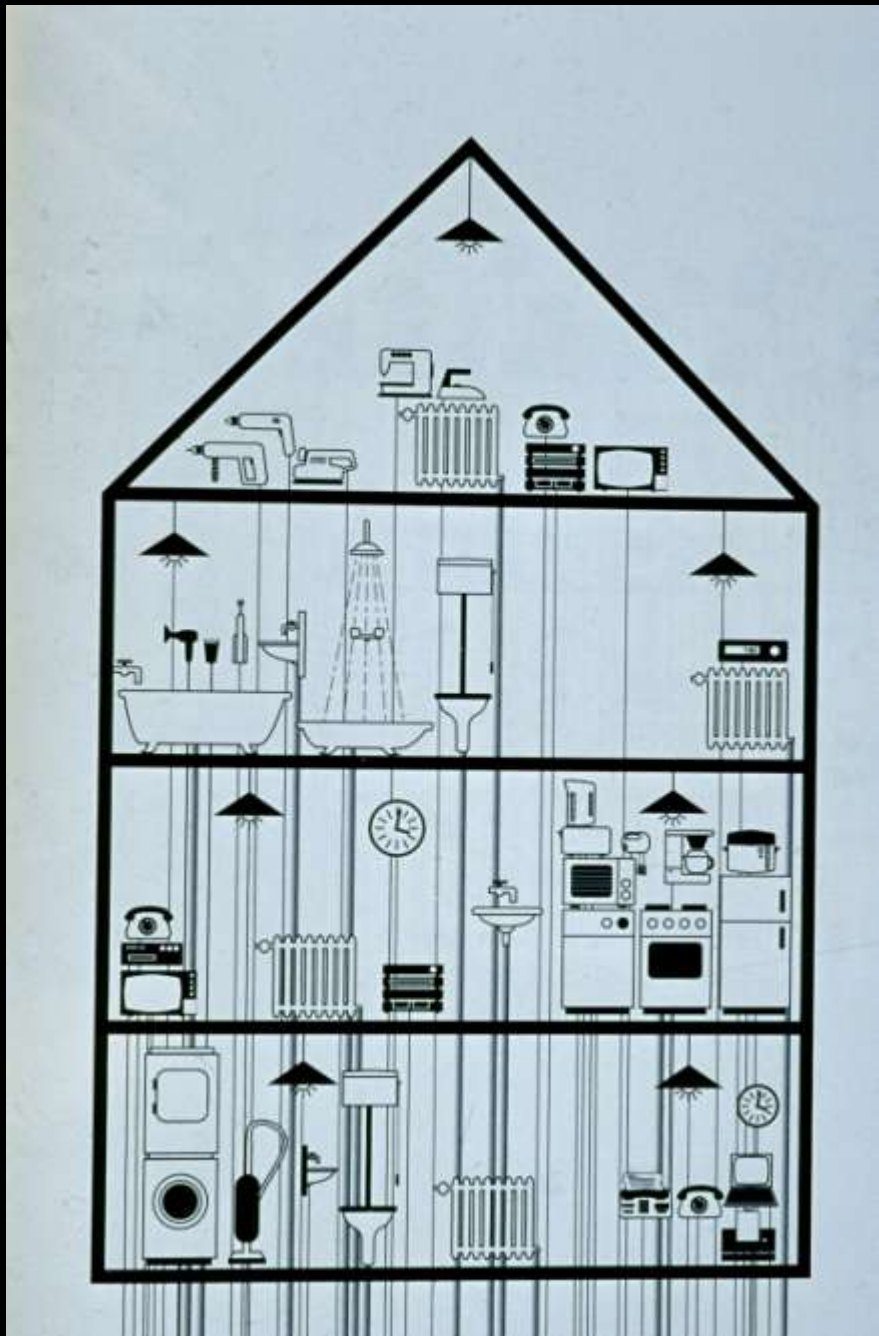


PROGETTI DI ARCHITETTI ITALIANI 1

GIOTTO STOPPINO SERGIO RIZZI FERDINANDO ANICHINI EMILIO MATTIONI RENZO AGOSTO ENZO PASCOLO
ROBERTO PANELLI FEDERICO MARCONI LUCA MEA GIANLUIGI POLESSELLO ALDO ROSSI FRANCESCO TENTORI
ANGELMO VITALE BIRETTA TANARO LUCIANO SEMERARI VIRGILIO VERCELLONI FRANCO TARTAGLINO MAZZUCHELLI

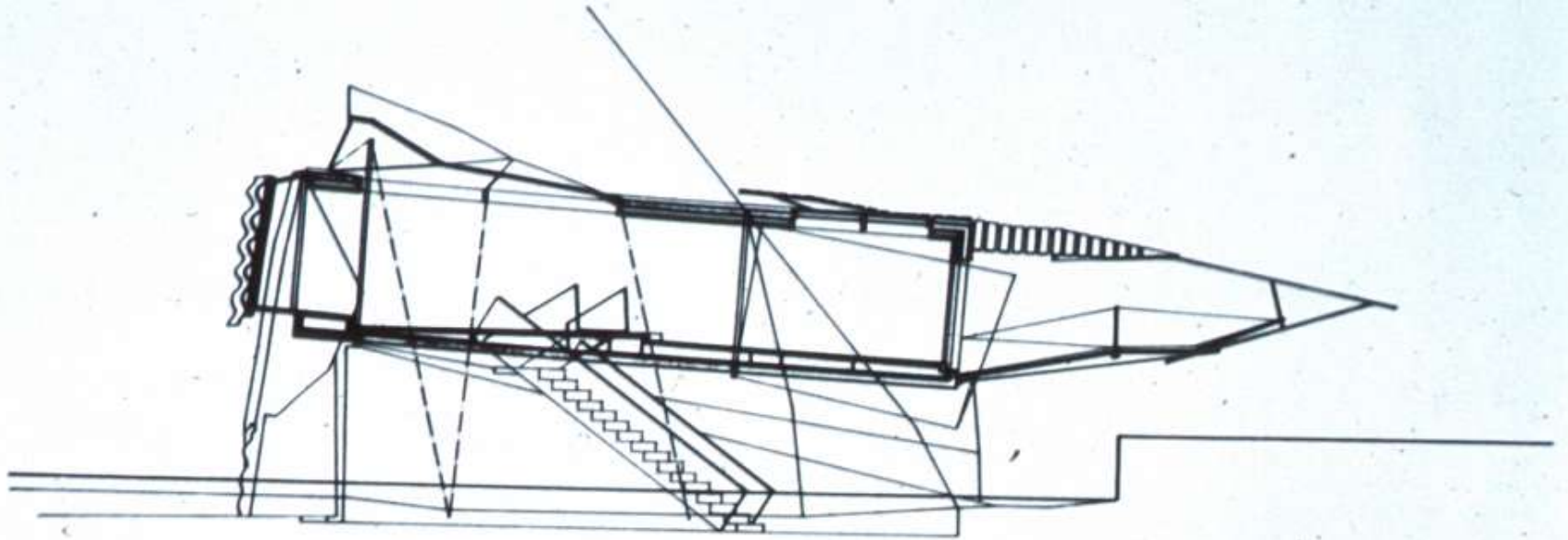


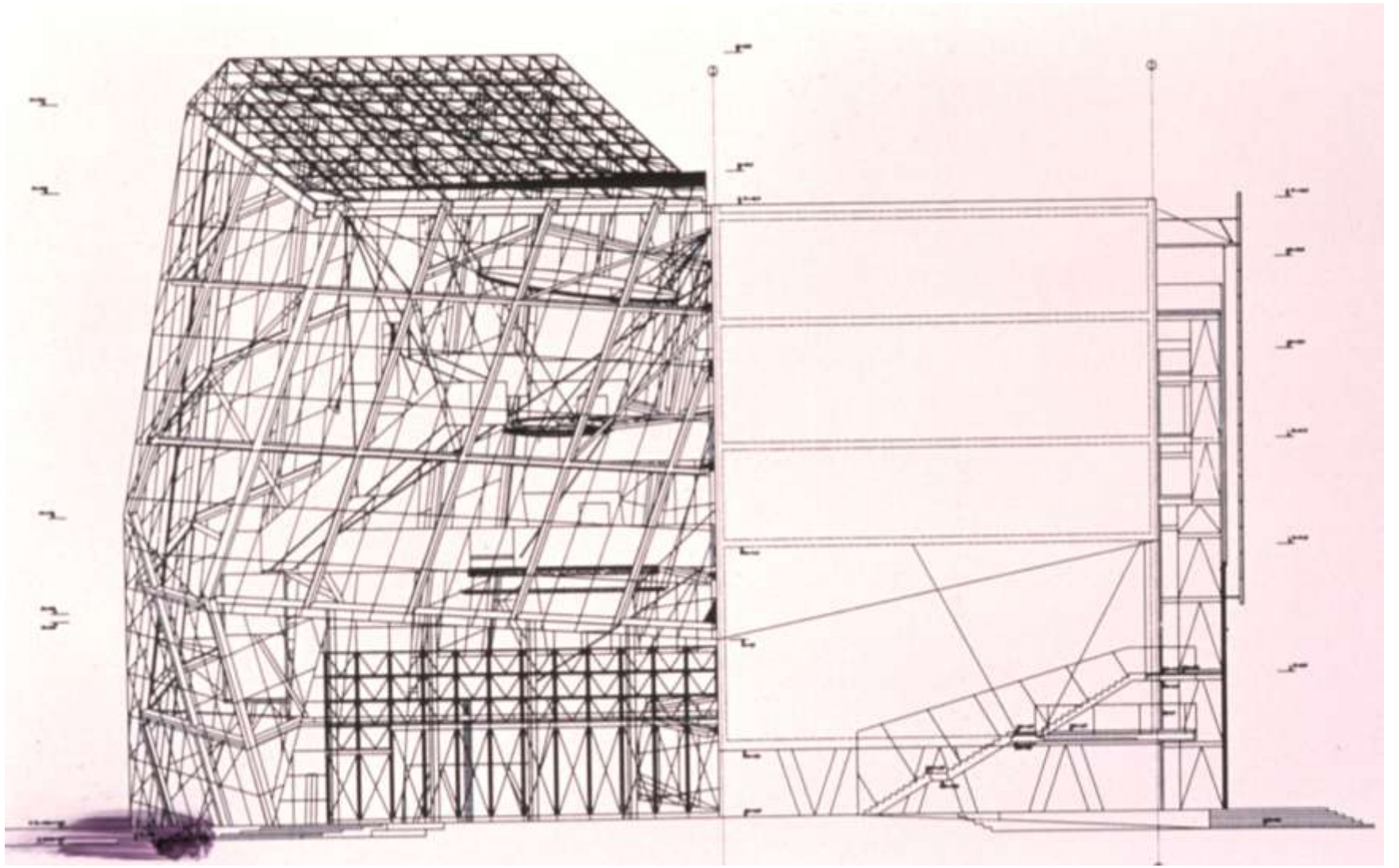
ALDO ROSSI

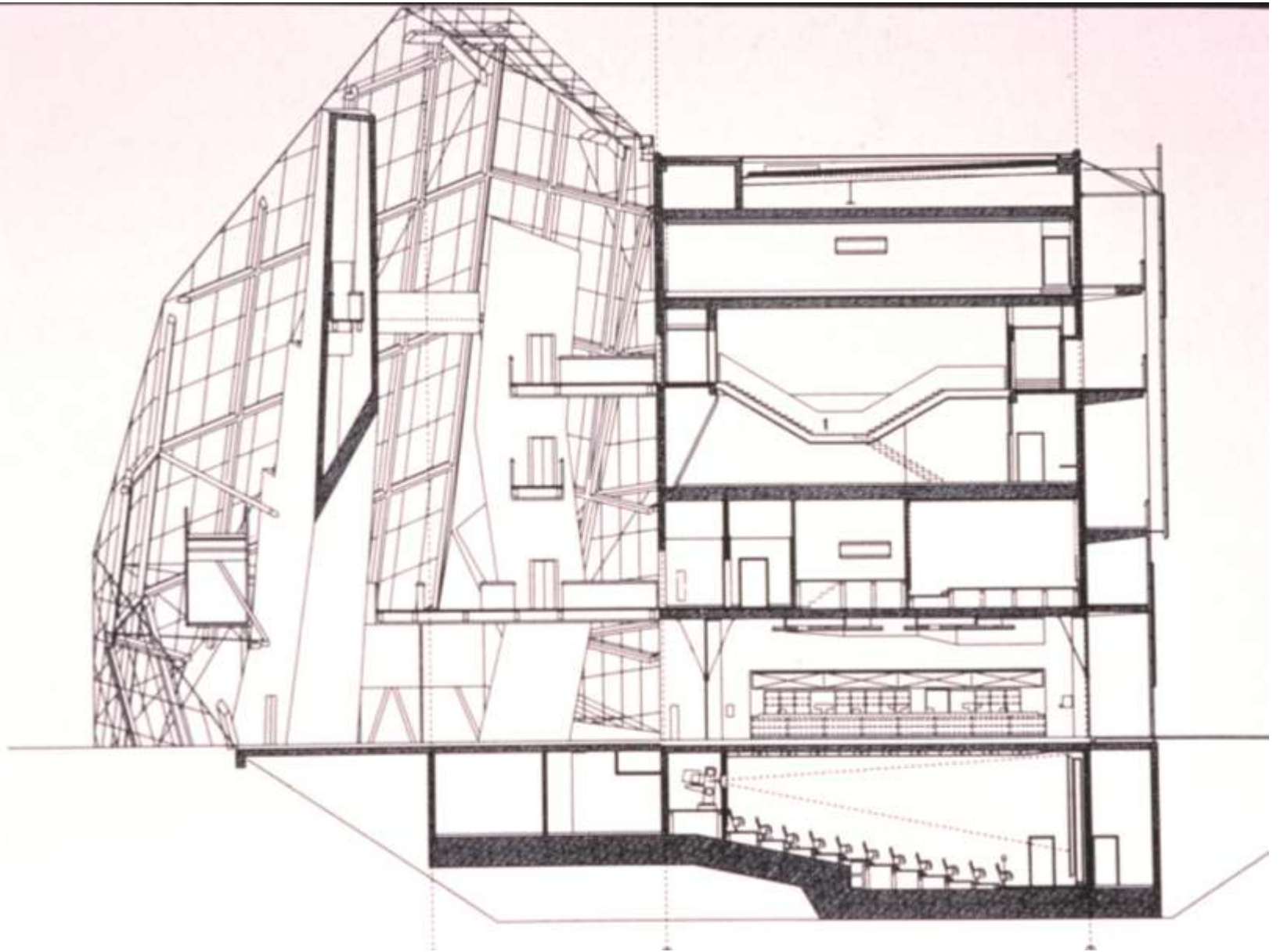


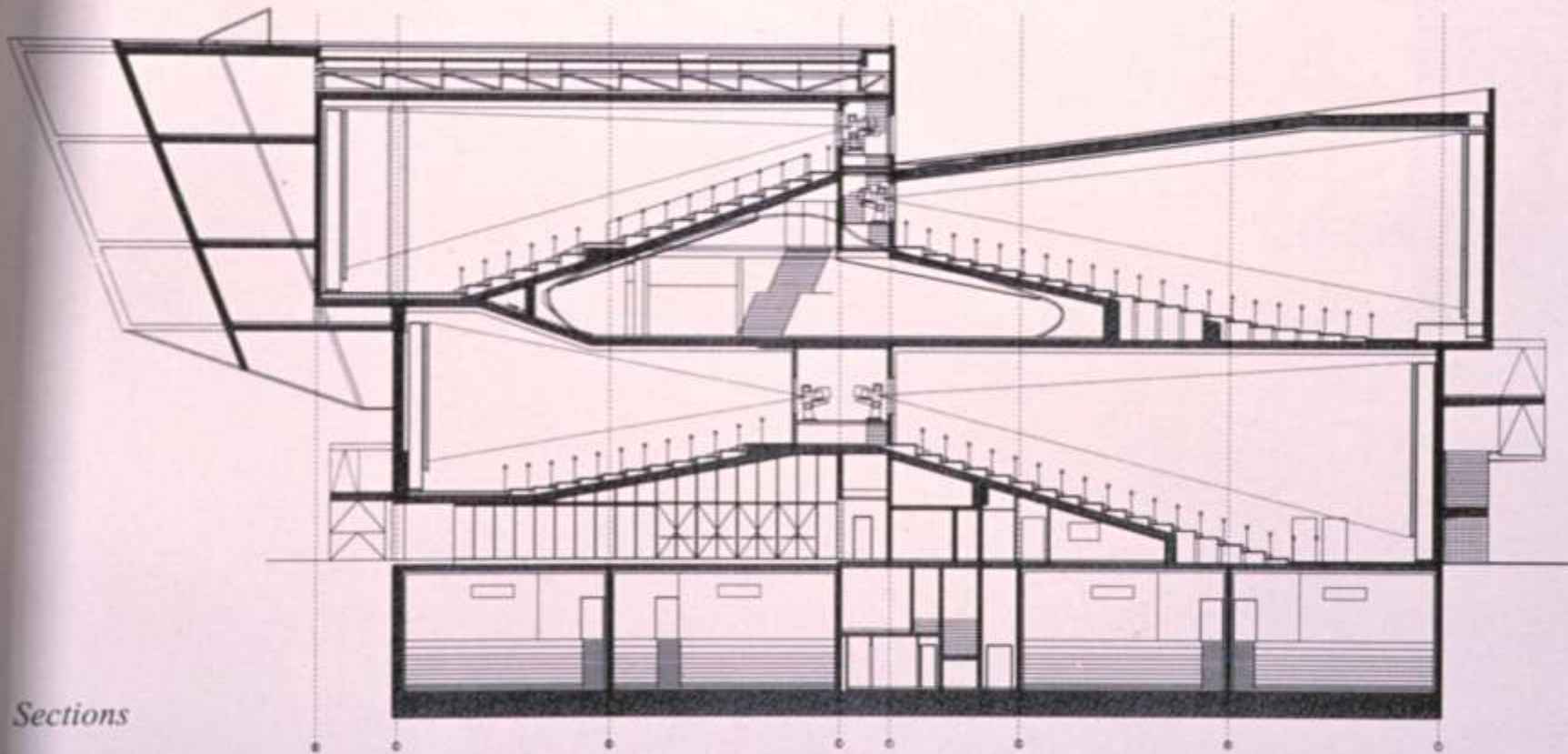


COOP HIMMELBLAU





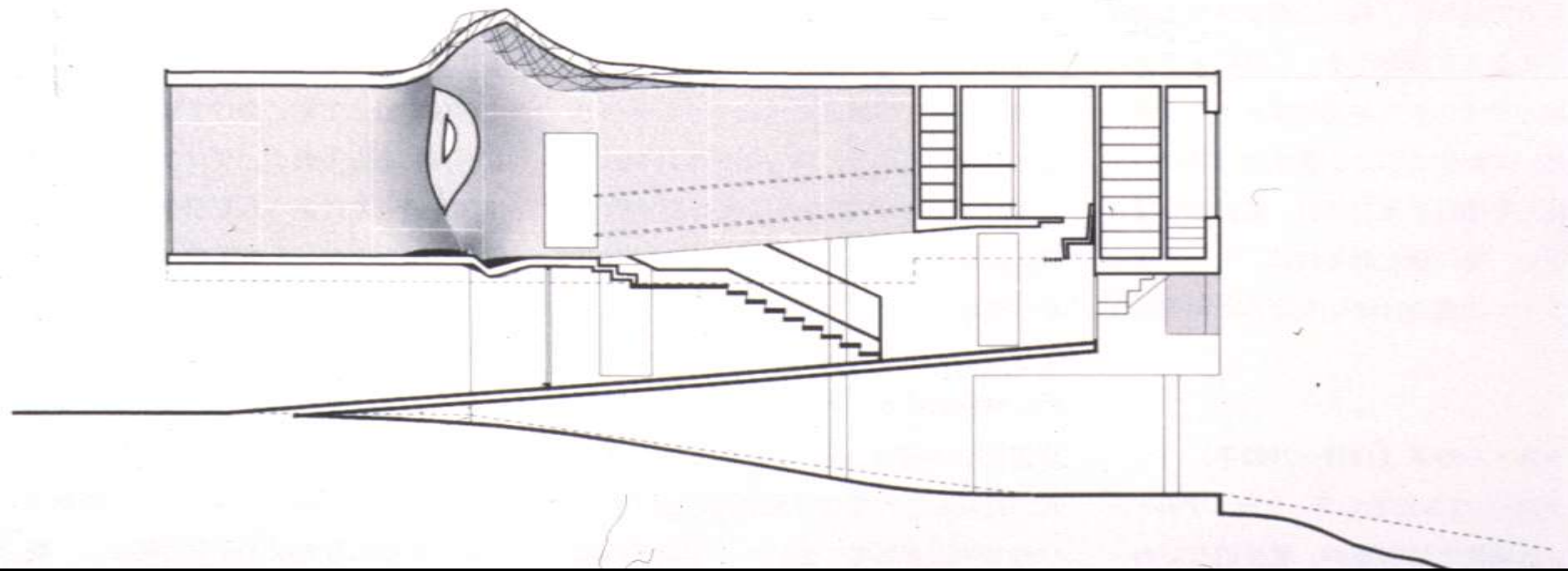
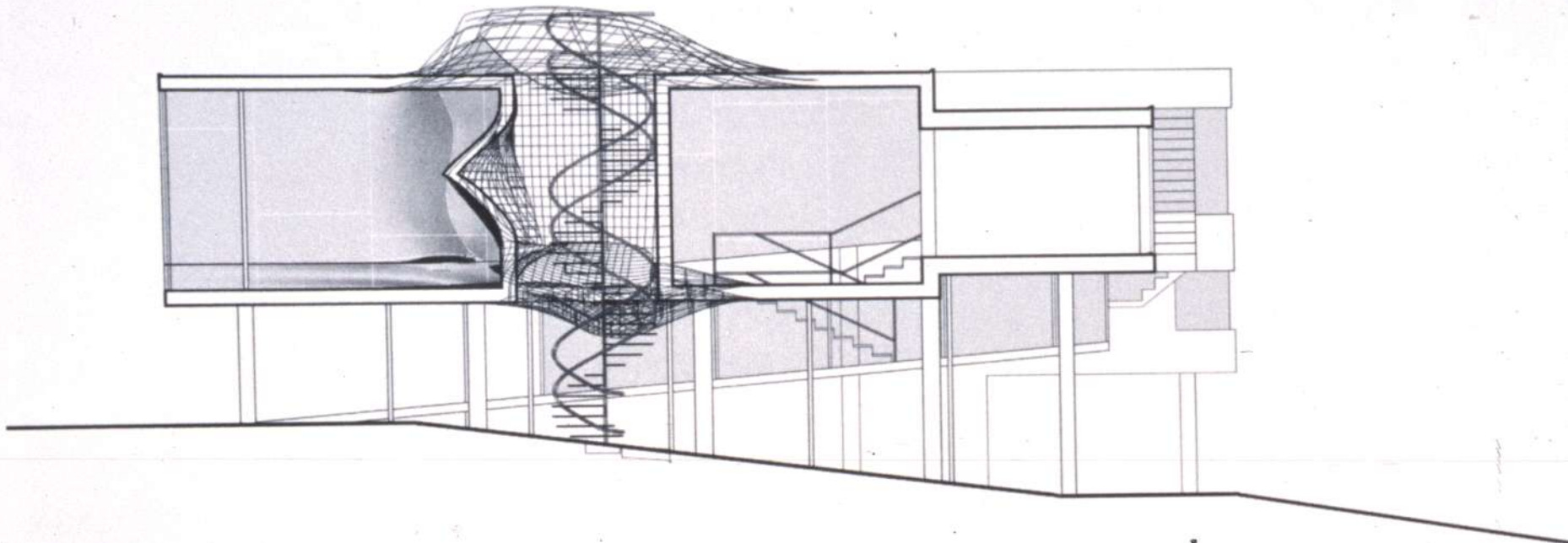


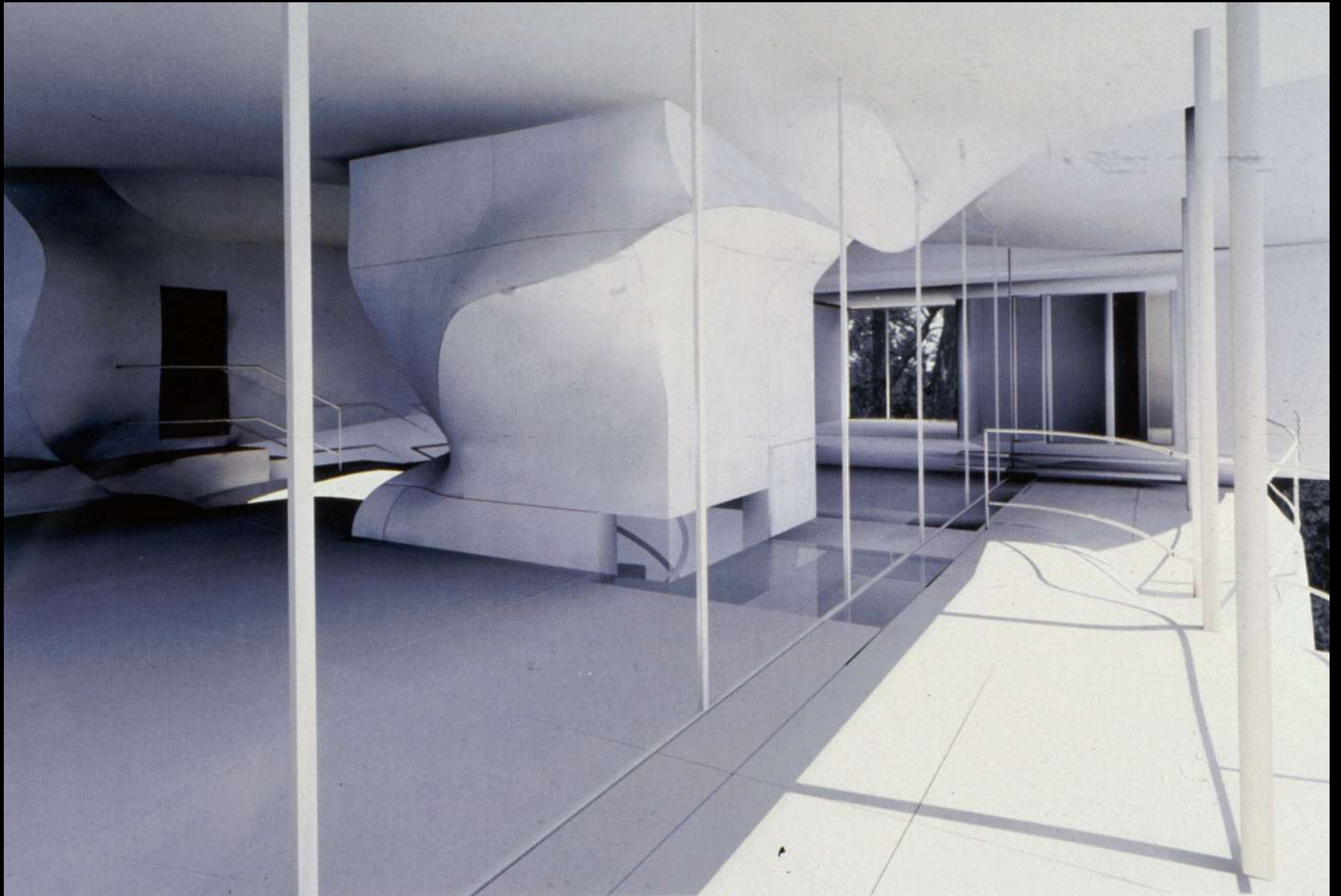


Sections

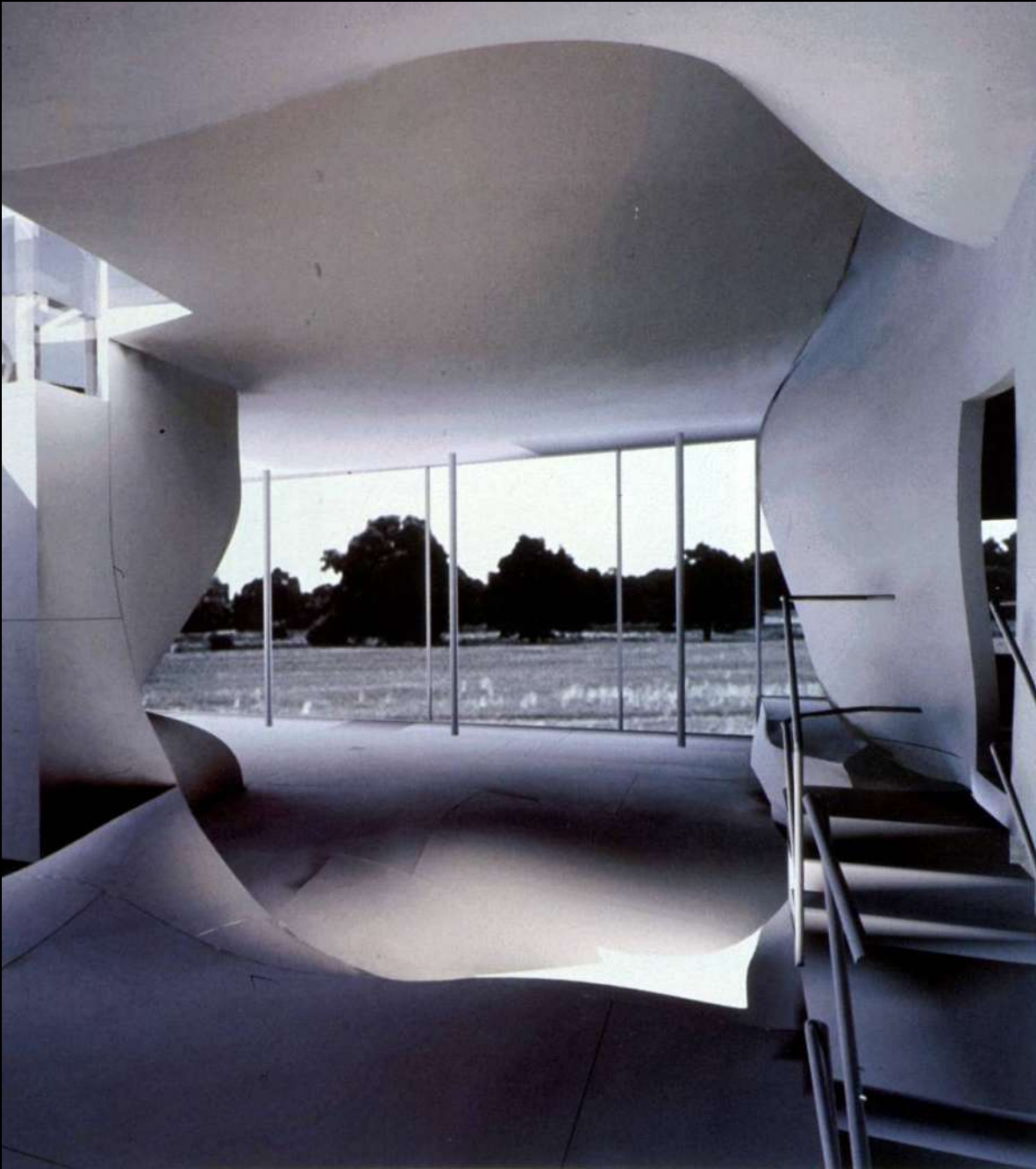
**UFA
CINEMA
CENTER
DRESDEN
1998**

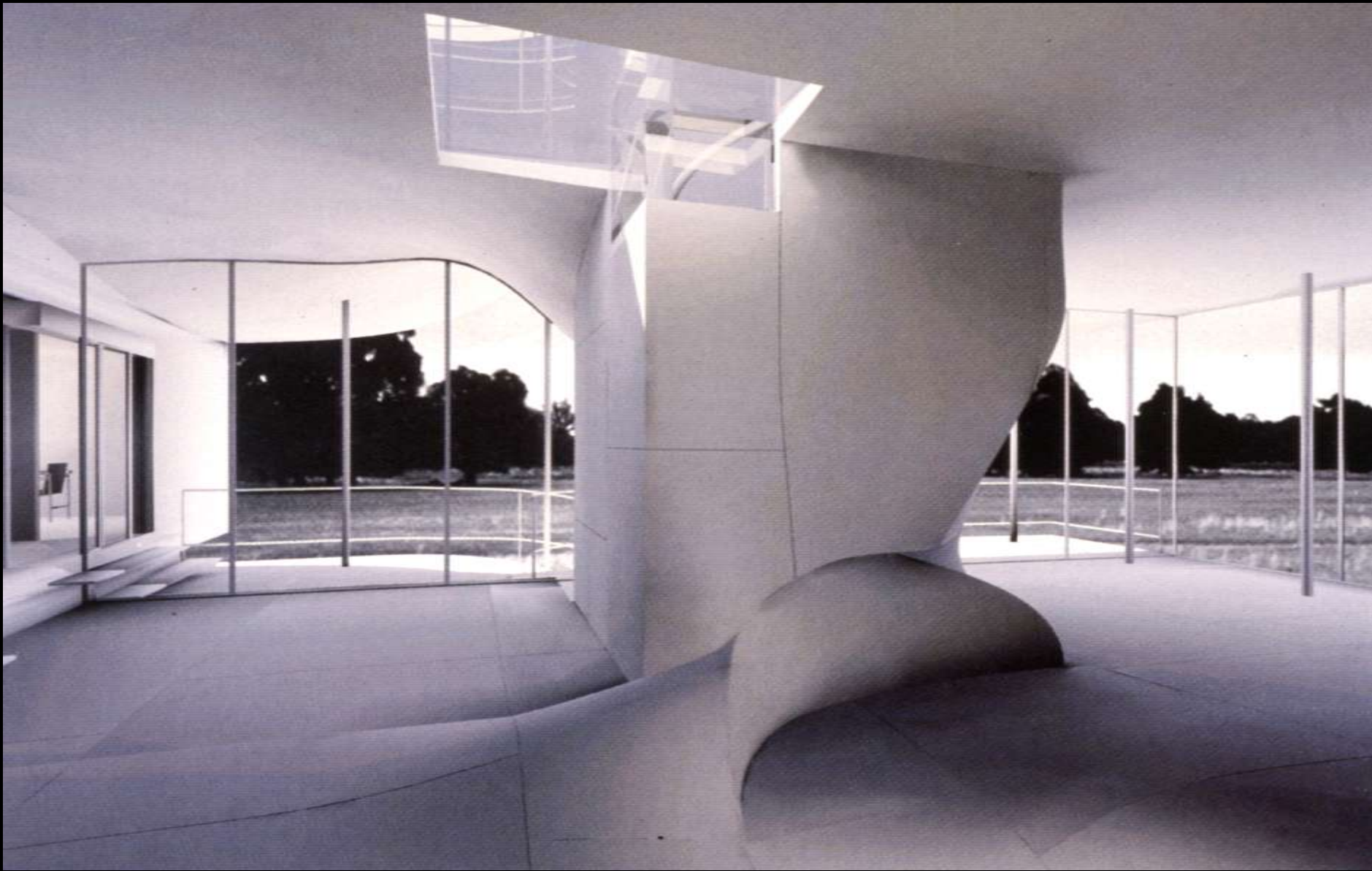


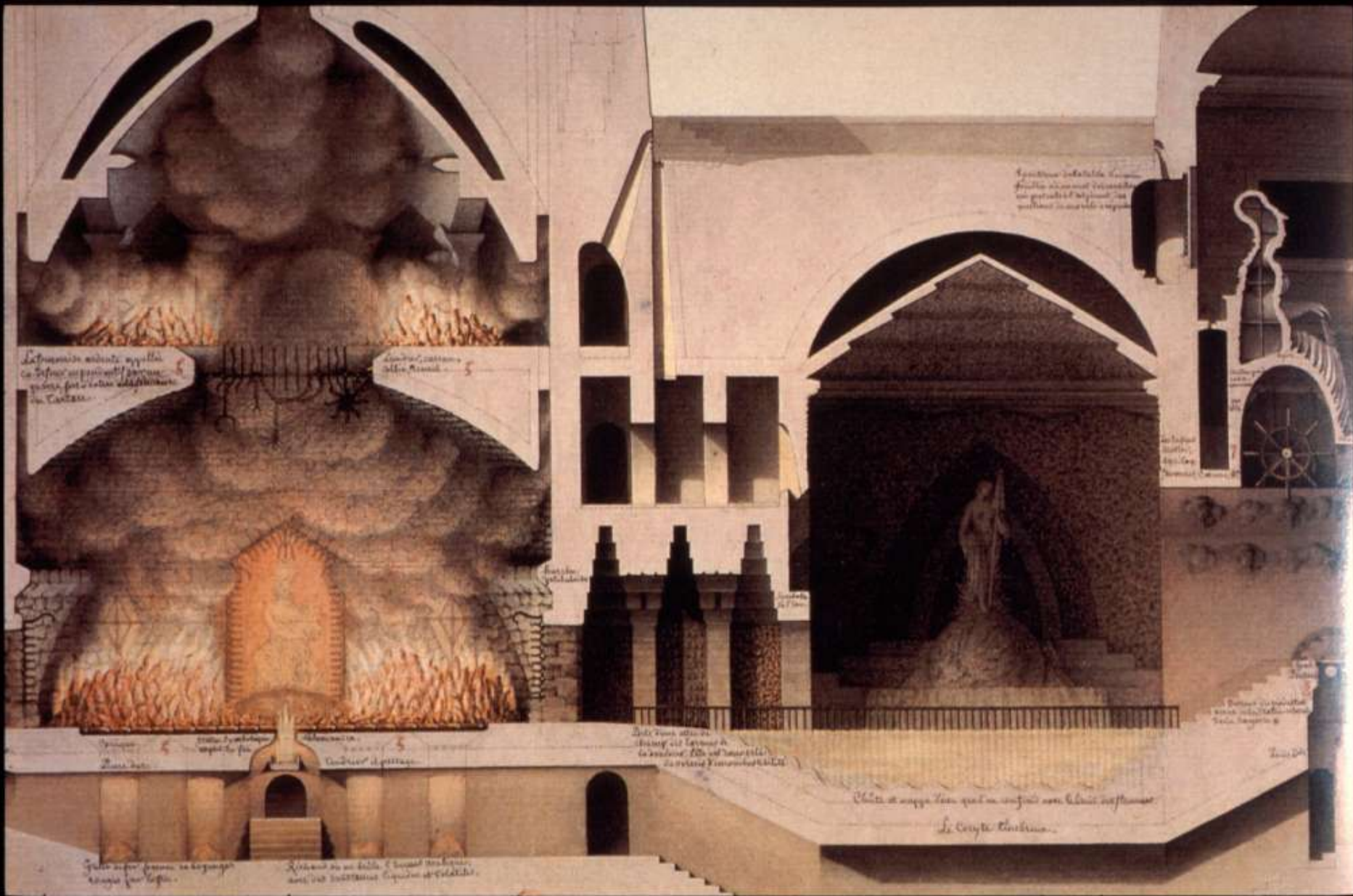




PRESTON SCOTT COHEN







Le tramezze o pareti, e quella
che infuoca, e si sostiene, e si
regola, per la volta del tempio
in Cantina.

Le tramezze, e pareti
della Chiesa.

Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

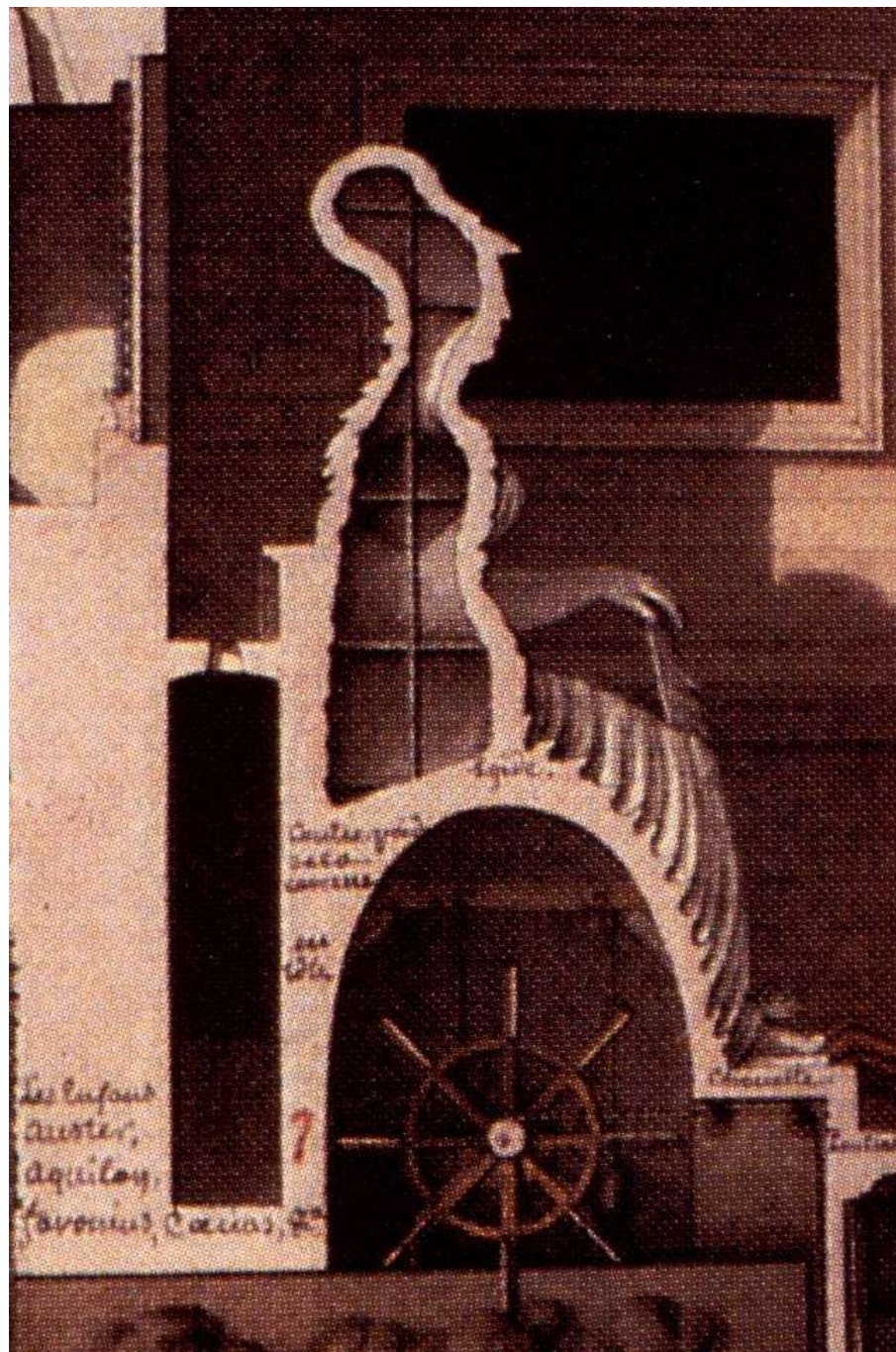
Chiesa di S. Maria, qual in un tempo non ebbe soffranza.

Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

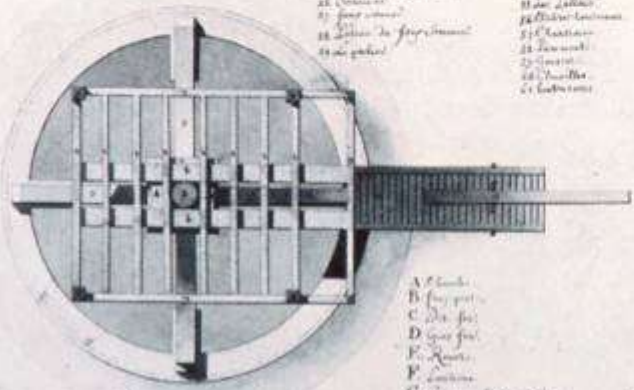
Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

Le tramezze, e pareti
della Chiesa, e si sostiene,
e si regola, per la volta del tempio
in Cantina.

LEQUEUX



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

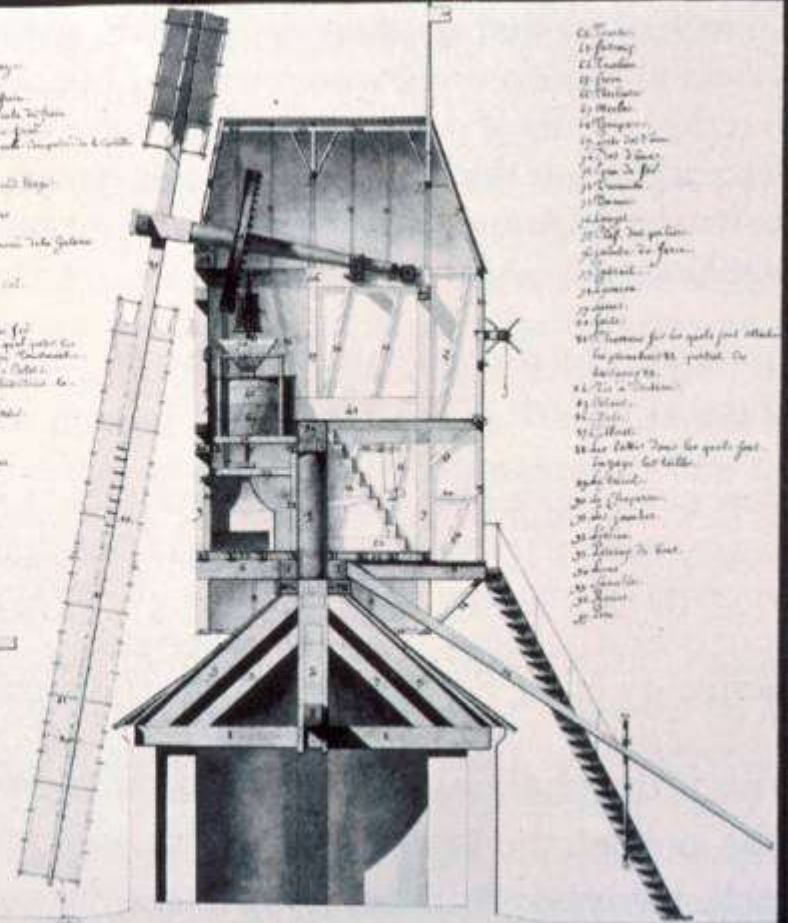


Pierre ou Moutin des Verdiers.

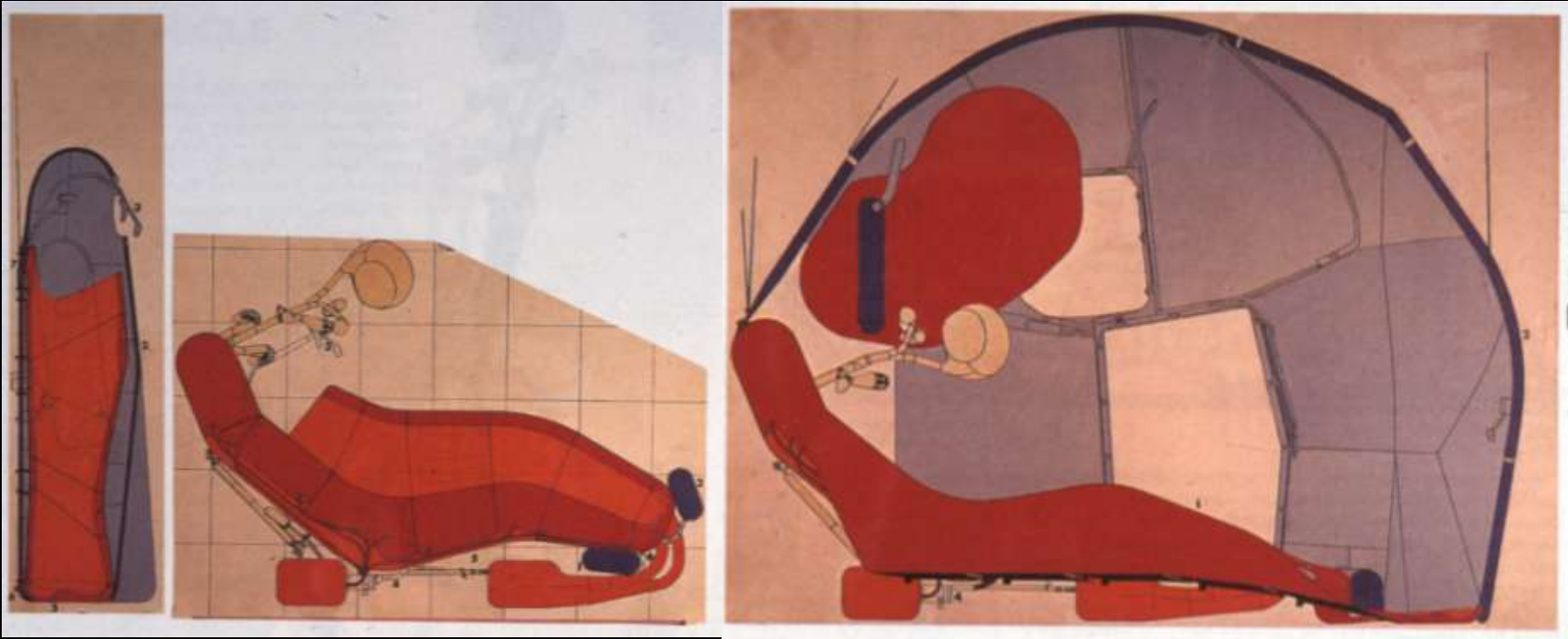
- A. Le bouchon.
- B. Les fers qui.
- C. Les fers.
- D. Les fers.
- E. Les fers.
- F. Les fers.
- G. Les fers.

Roues

1. Le bouchon.
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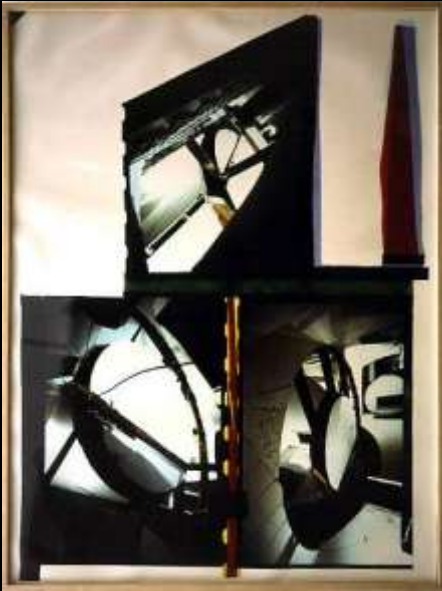


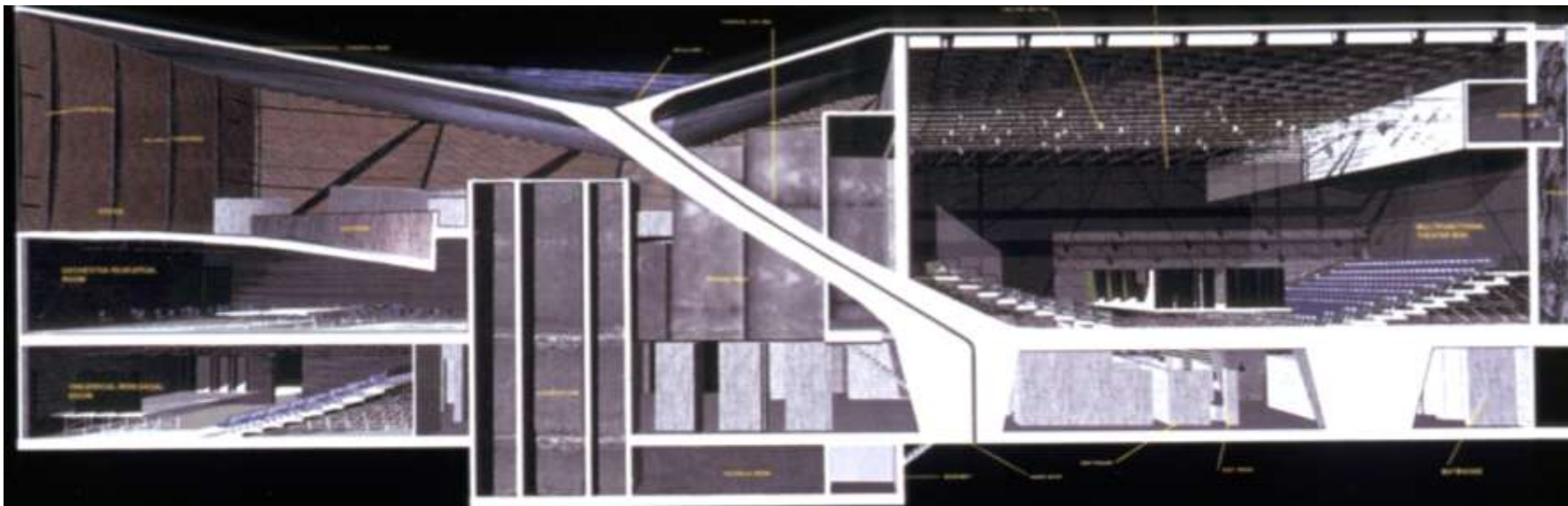
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200. Le fer qui.



ARCHIGRAM

**SECTION IN
PERSPECTIVE**





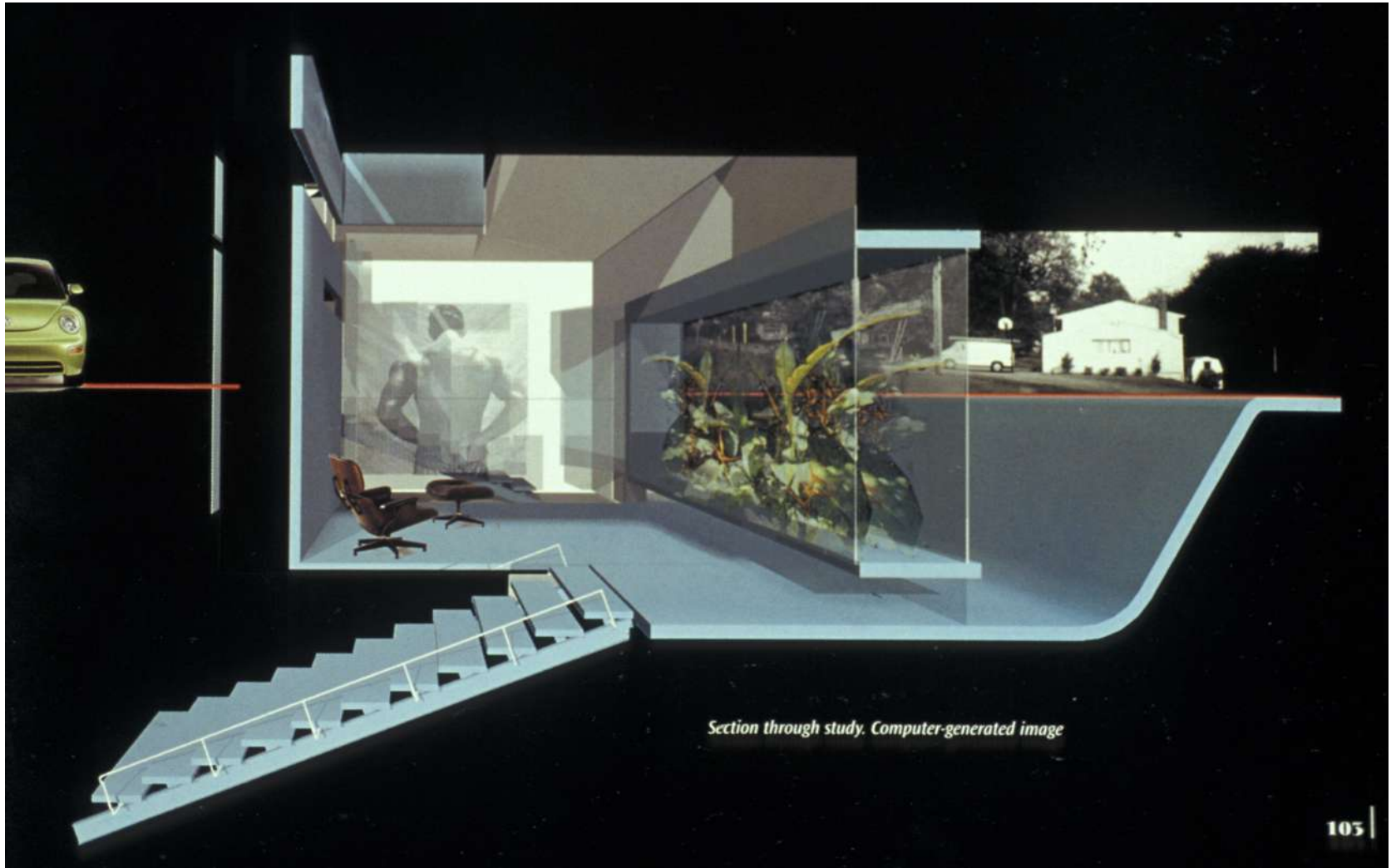
Roof drainage system

Diagonal column

Theater volume

Main entrance





Section through study. Computer-generated image

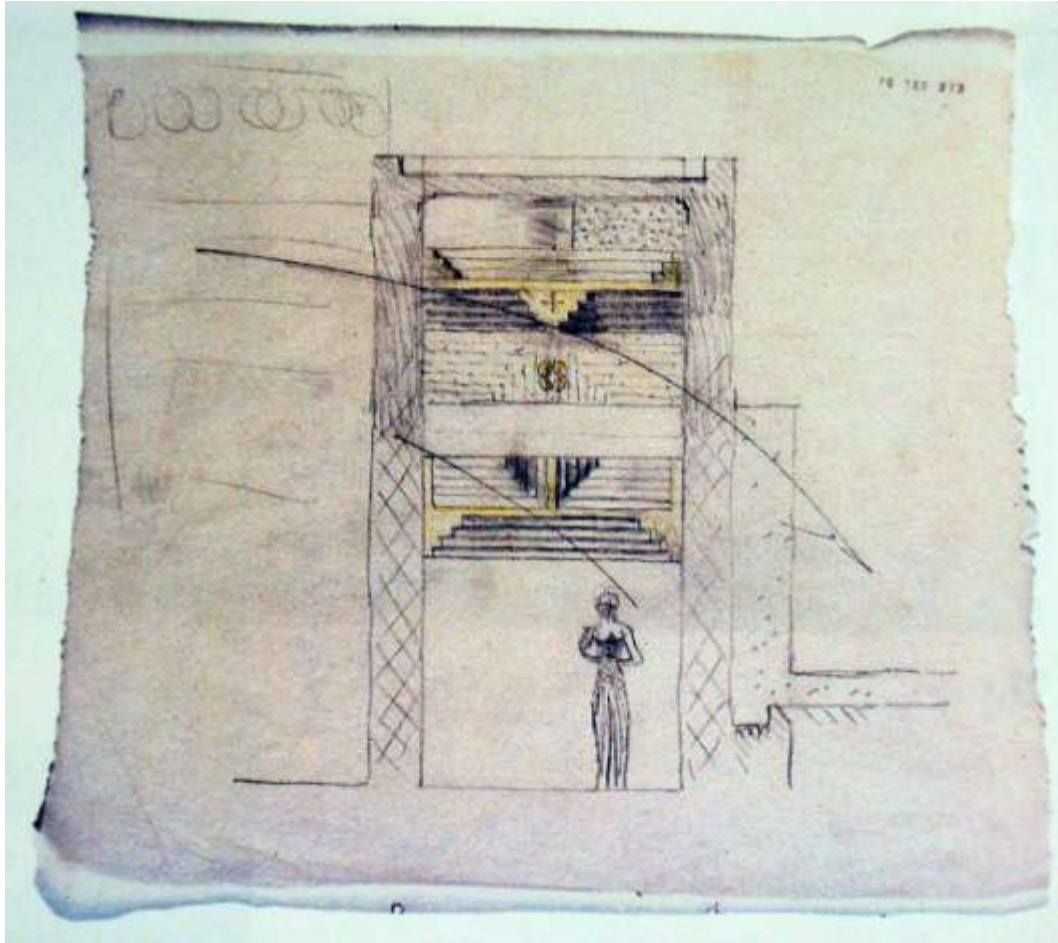


NEIL DENARI

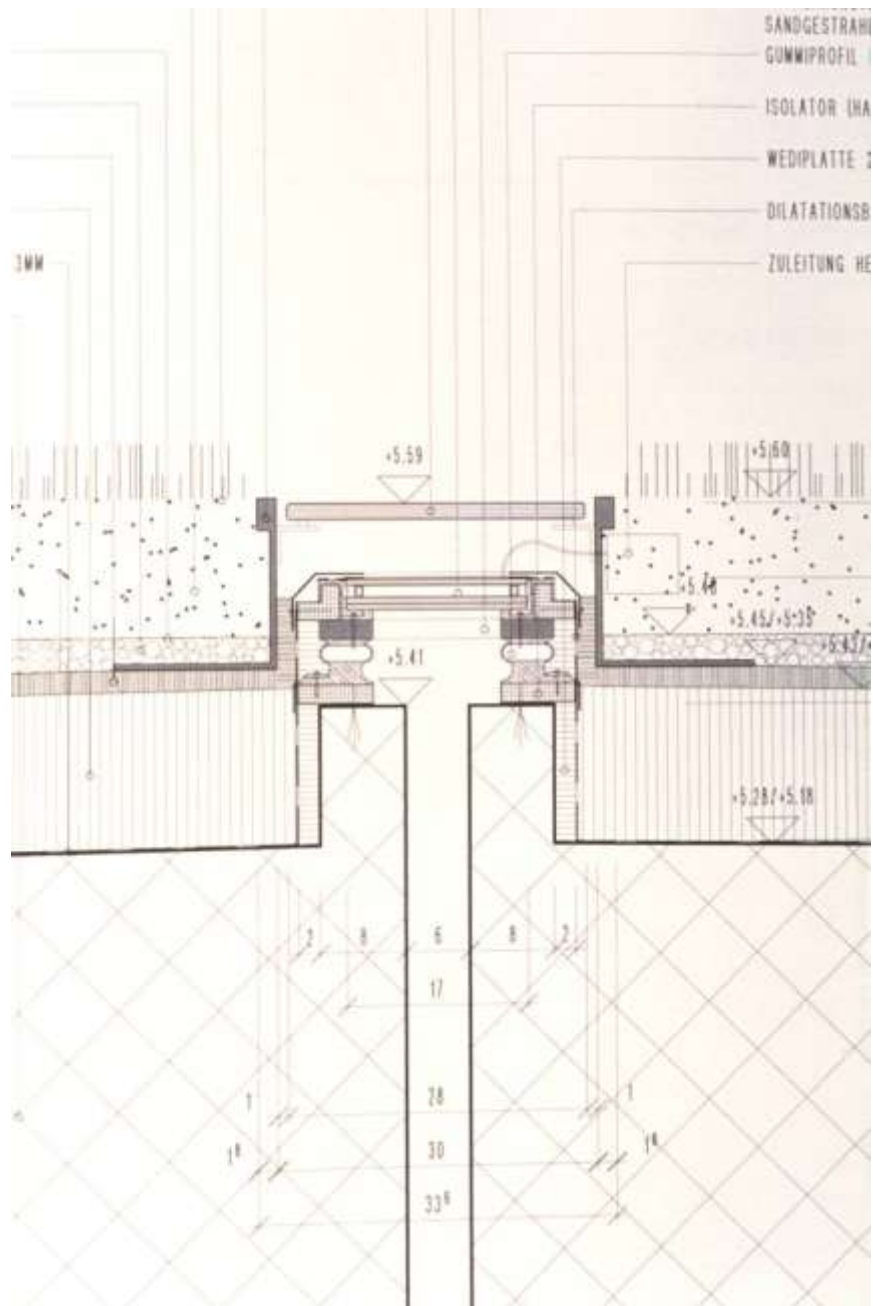


STEVEN HOLL

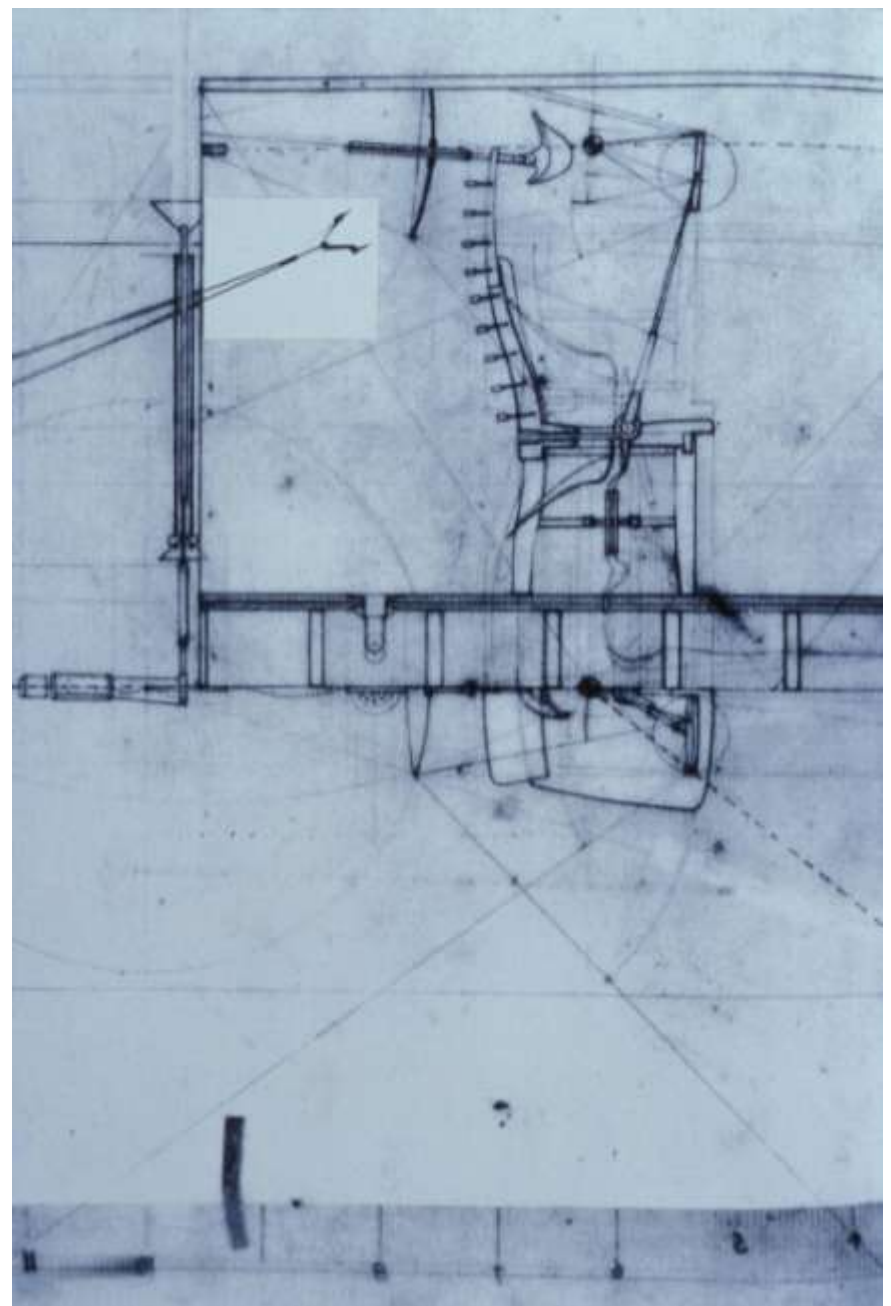
**SECTION IN
DETAIL**



CARLO SCARPA



PETER ZUMTHOR



DILLER + SCOFIDIO



DILLER + SCOFIDIO

**INDEPENDENT
STUDY FOR
YOUR FIRST
DESIGN STUDIO
SESSION**

www.arch1101-2010.blogspot.com/

QUESTIONS?

A black, vertically oriented notebook with rounded corners is centered on a light gray background. The word "END" is printed in a bold, white, sans-serif font in the bottom right corner of the notebook's cover. The notebook has a small, dark, loop-like detail at the top edge.

END