

ARCH1101

ARCHITECTURE DESIGN STUDIO 1

ARCH1101

ARCHITECTURE DESIGN STUDIO 1

BEFORE WE BEGIN: RULES OF PLAY

WHO WE ARE

COURSE OUTLINE

EXPERIMENT ONE CLIENTS

A NOTE ON THE MEDIA: PREVIOUS STUDENT WORK

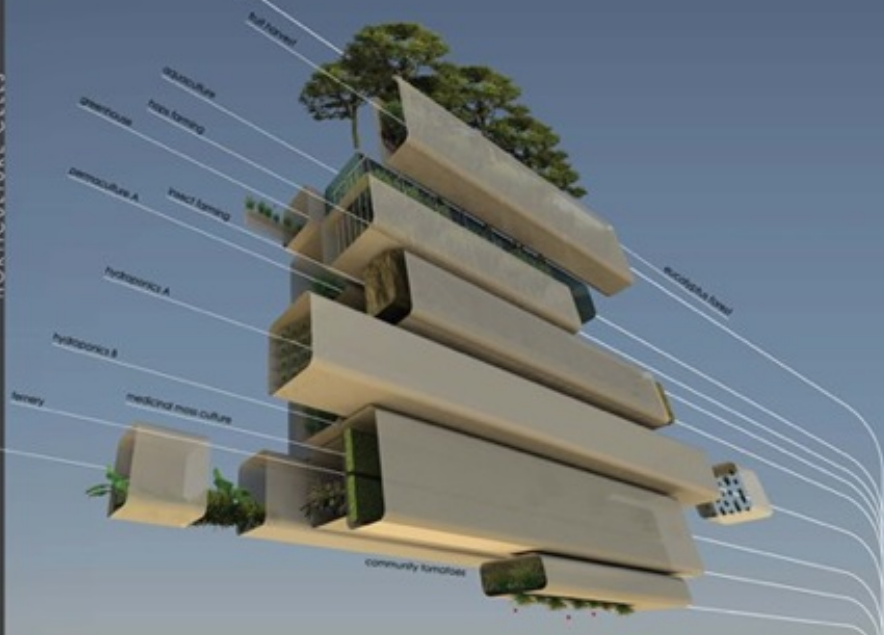
DATUM – SECTION

TODAYS STUDIO CLASS

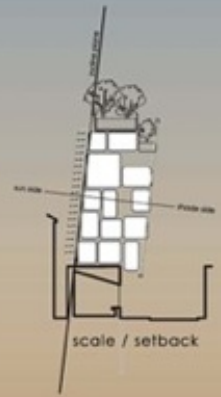
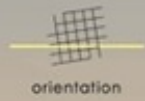
RULES OF PLAY

1. THE LECTURE WILL BEGIN AT 12:00 SHARP.
2. IF YOU MISS 3 LECTURES OR STUDIOS (WITHOUT "SPECIAL CONSIDERATION") 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. IF YOU ARE MORE THAN 15 MINUTES LATE YOU WILL BE NOTED AS ABSENT FROM THAT STUDIO.
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.

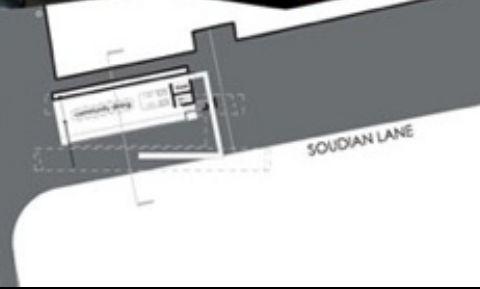
WHO WE ARE



urban community horticulture
 Newform, Safety, AERIAL, community of people
 Life will take hold in any place. It will grow between cracks in walls, as it will in cracks in the pavement and between derelict parked buildings in urban areas. Life attacks other life which inevitably forms itself into communities.
 URBAN COMMUNITY HORTICULTURE nurtures local wildlife and human communities. It reconstructs as the communities change and nature returns.



KING STREET





Wynyard
weekday | platform
pm



Wynyard
weekday | intersection
pm



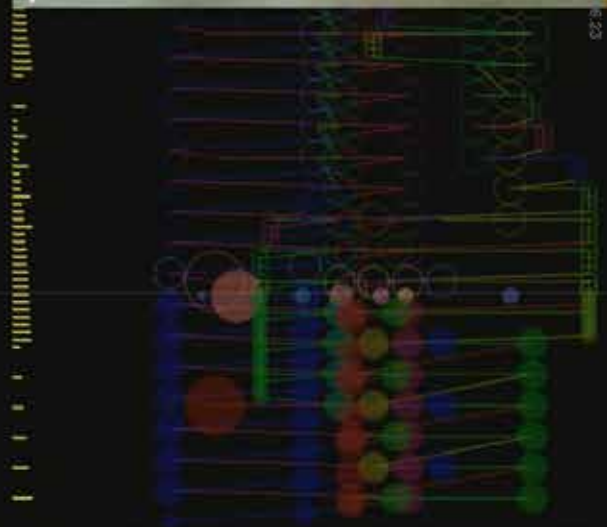
Wynyard
weekday | entry
pm



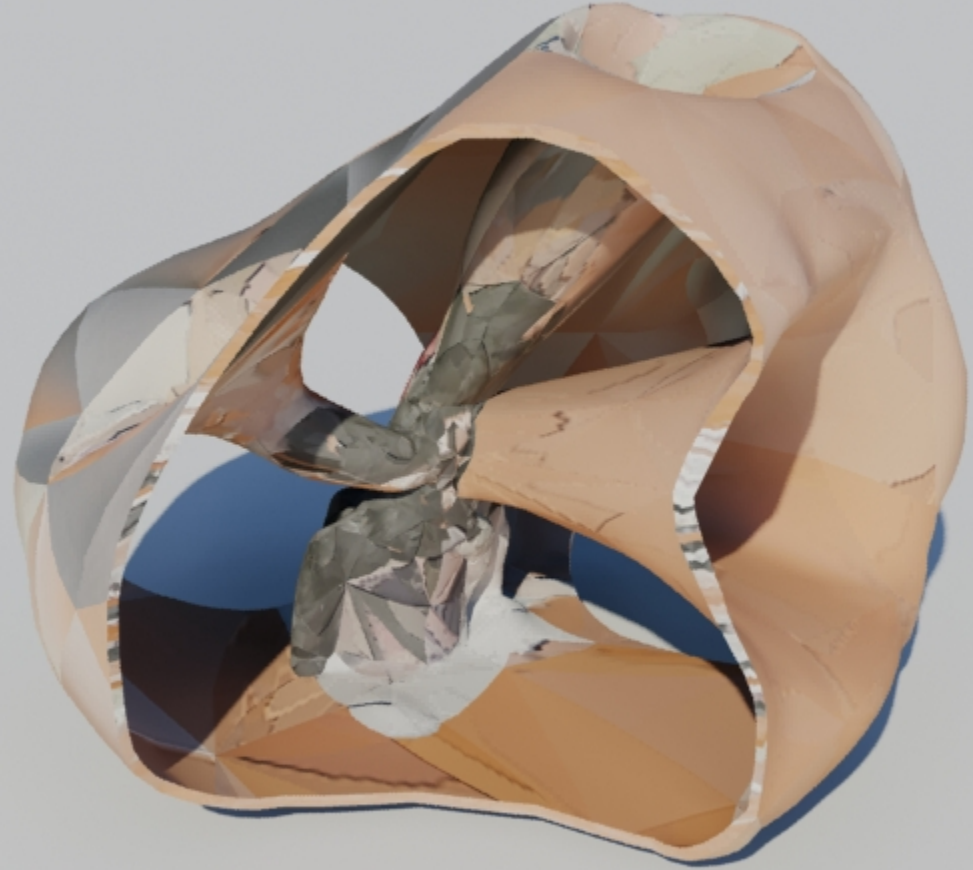
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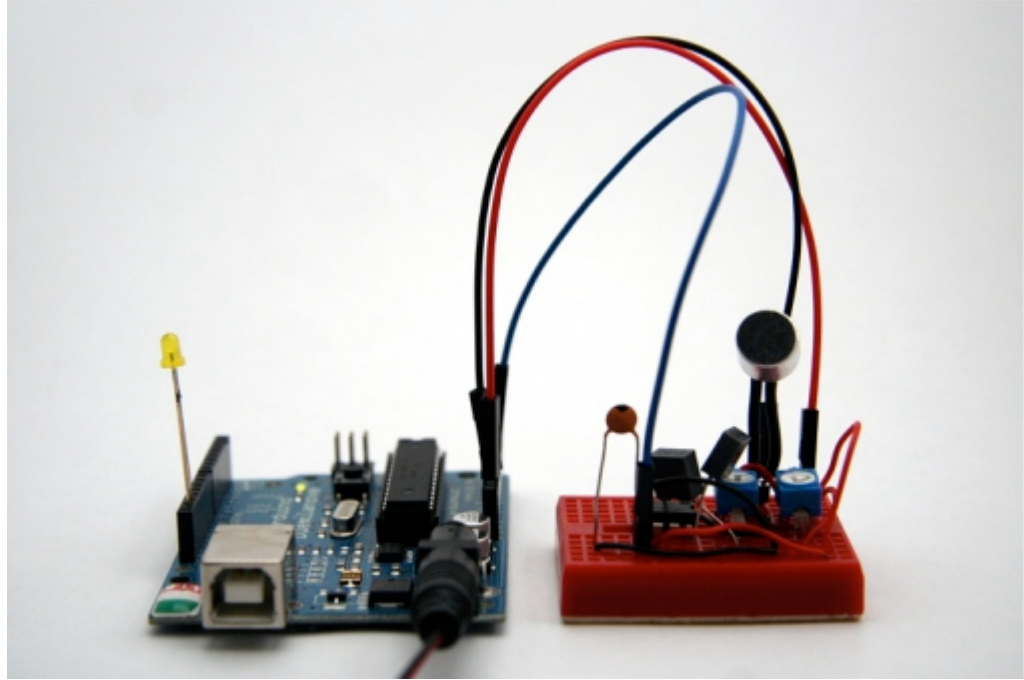
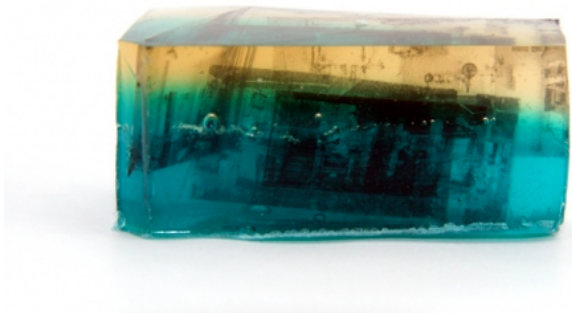


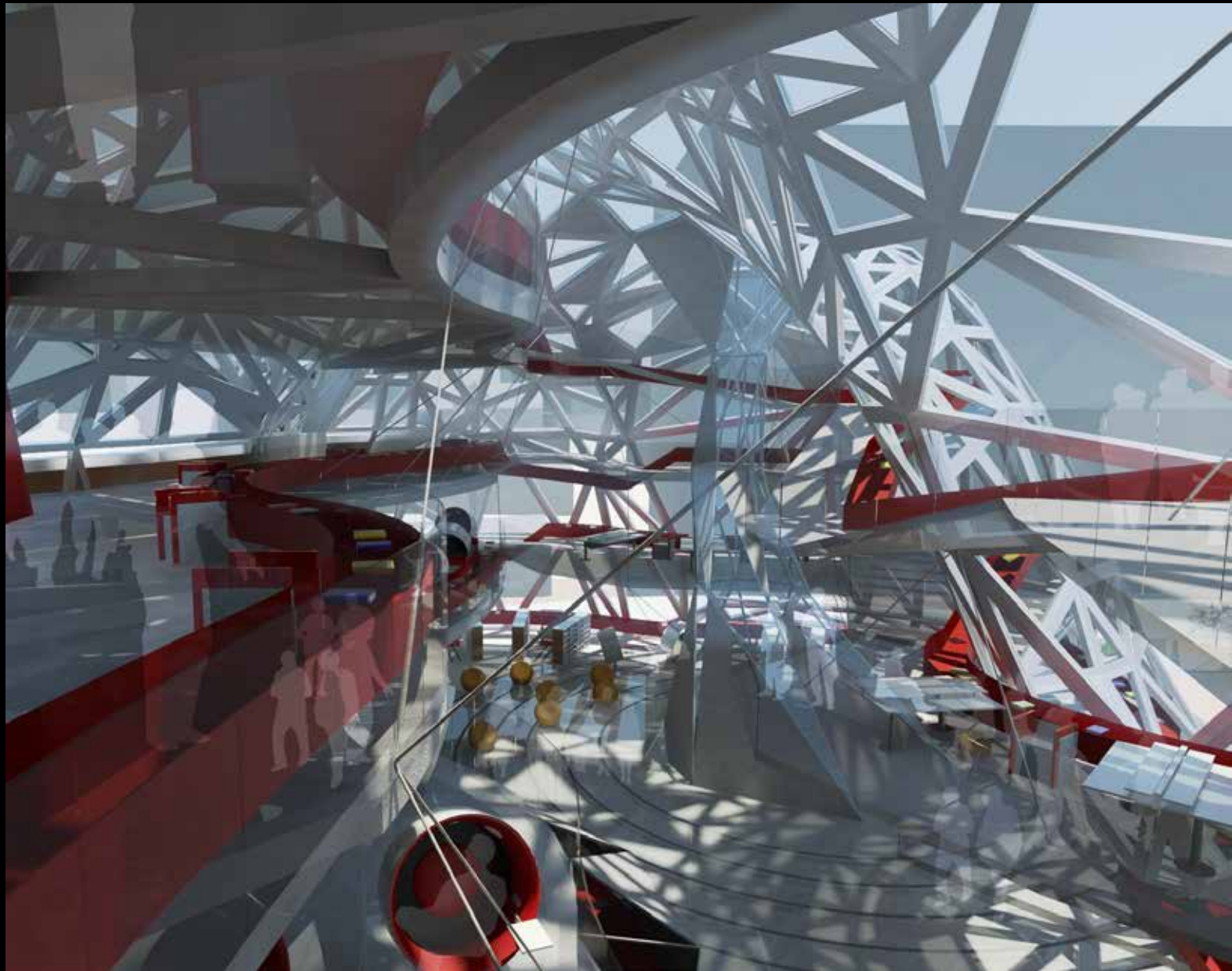
6:40



6:23









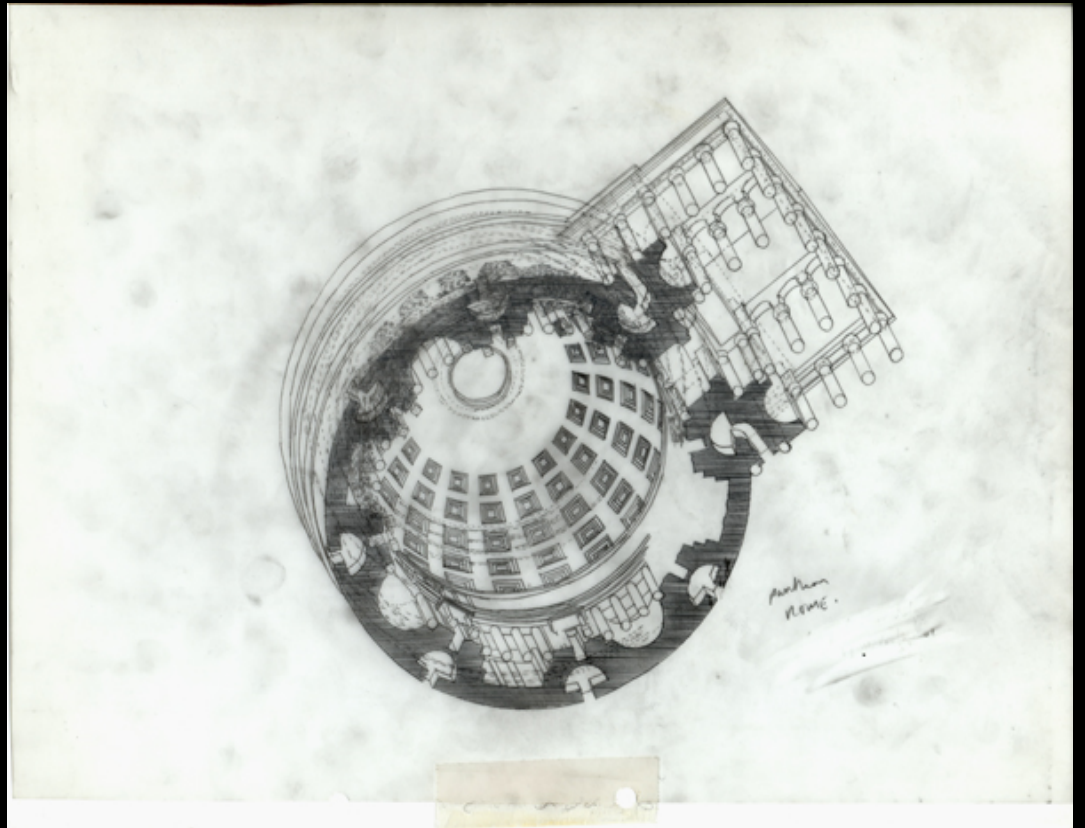
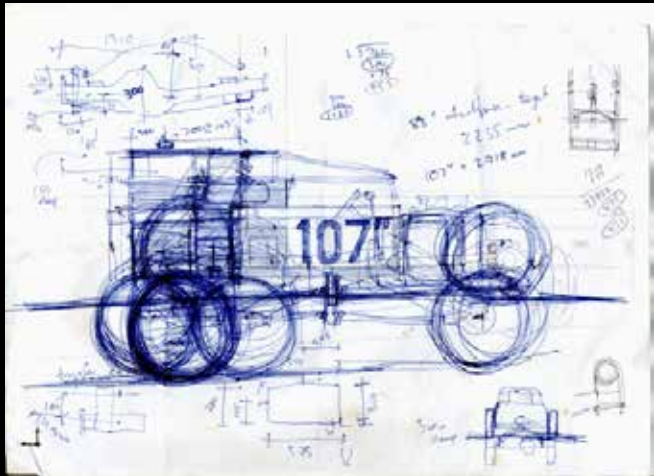


SW W NW

9m







COURSE OUTLINE

WWW.RUSSELLLOWE.COM

**EXPERIMENT
ONE CLIENTS**



REVIVAL CYCLES

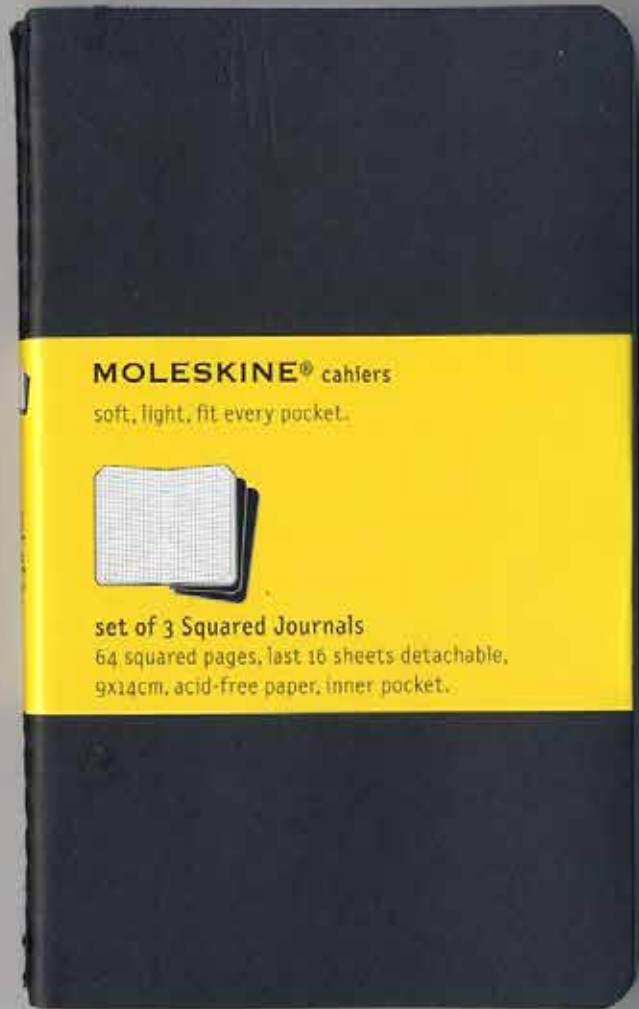


STEINWAY AND SONS



HESTON BLUMENTHAL

A NOTE ON THE
MEDIA: +
STUDENT WORK



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soft, light, fit every pocket.

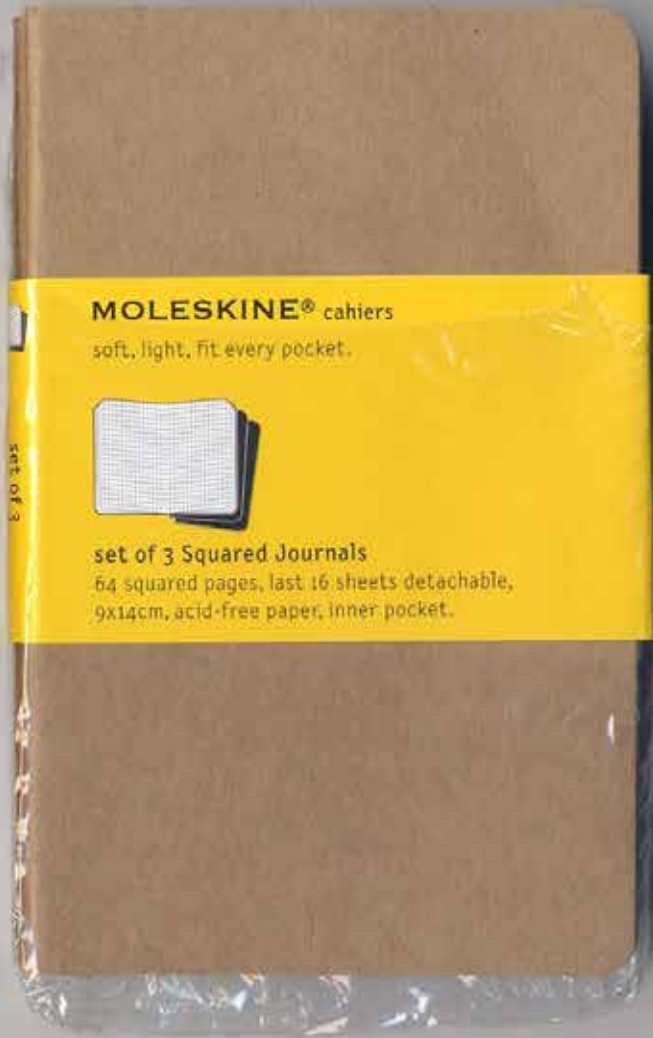


set of 3 Squared Journals

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



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FOR DRAWING, GRAPHIC DESIGN



MOLESKINE® cahiers

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.



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FOR
PREVIOUSLY GRAPHIC DESIGN
MOLESKINE



Things that go hand in hand:

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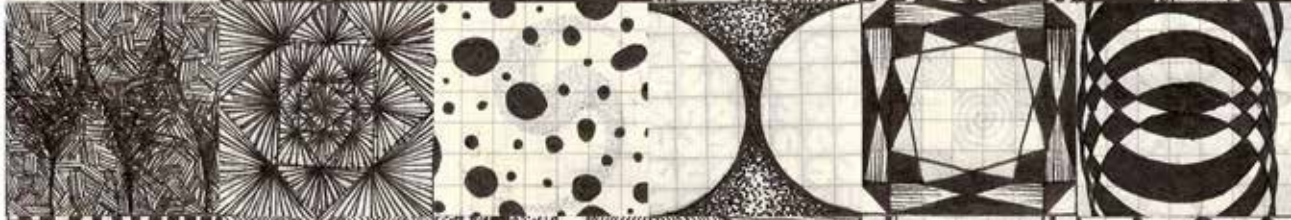
call or text 0410 529 868

(available for pick up at red centre)

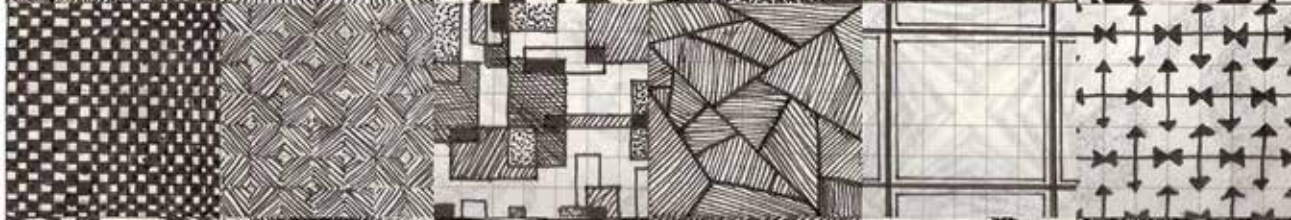
ROTATIONAL



SCALOR



LINEAR



EVOLUTION
(OWN WORD 1)



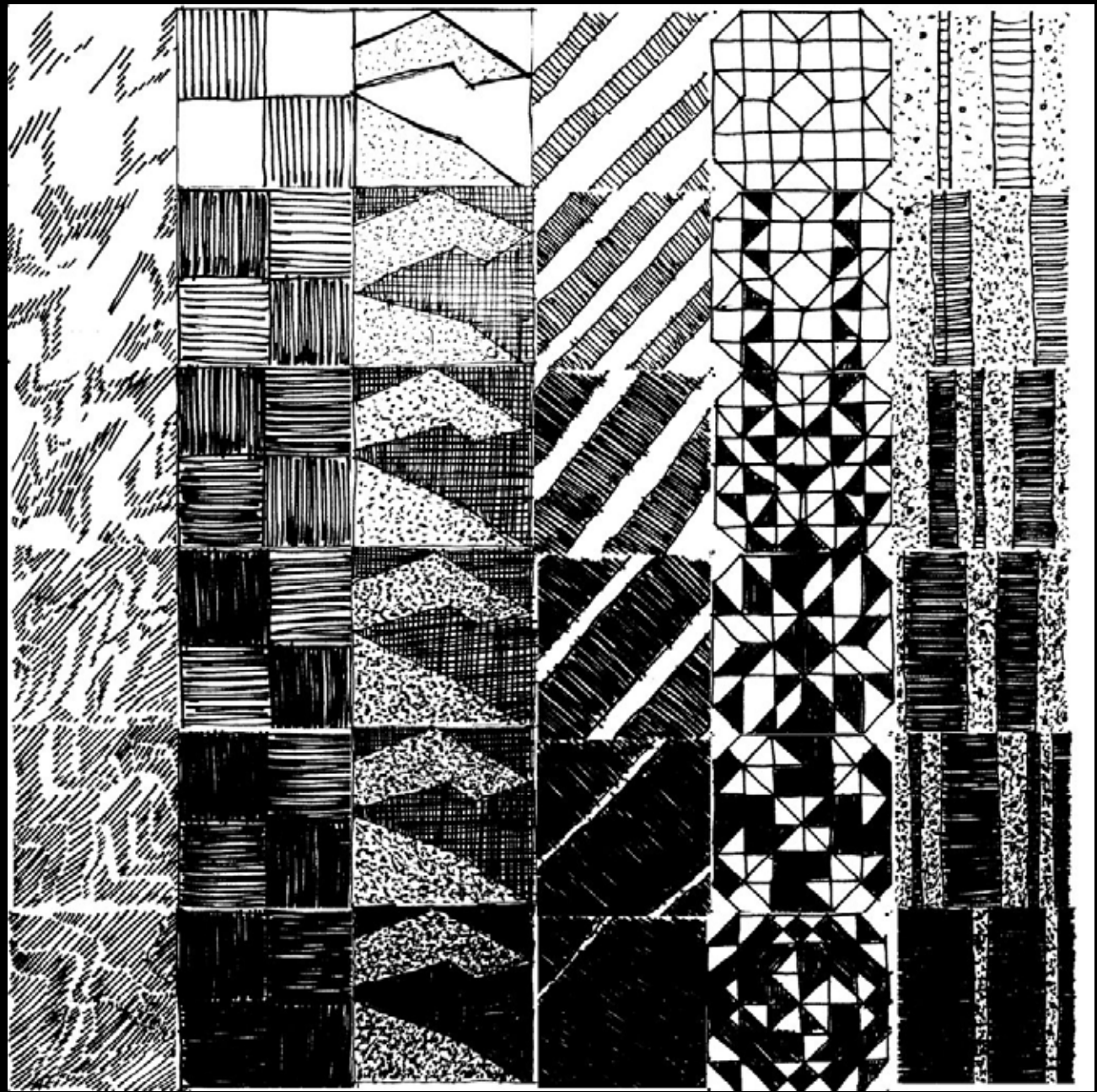
DISLOCATION
(OWN WORD 2)



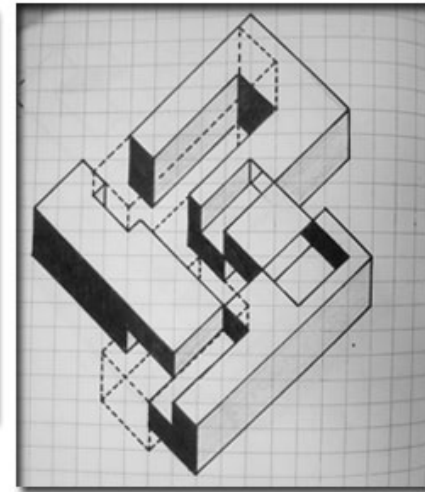
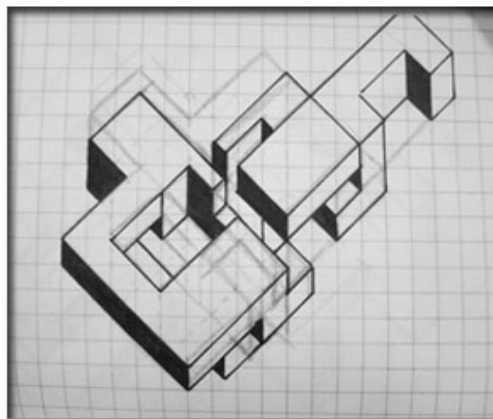
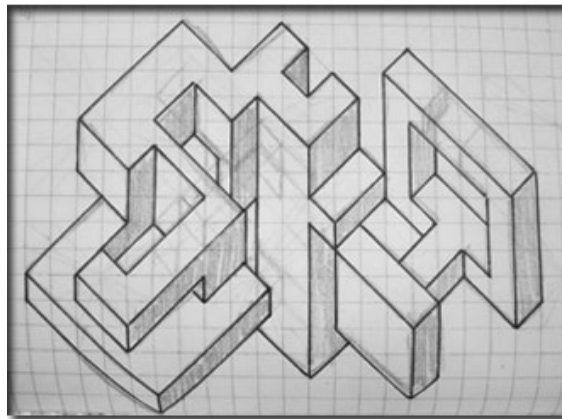
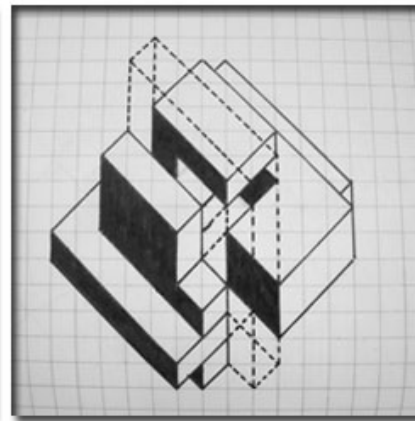
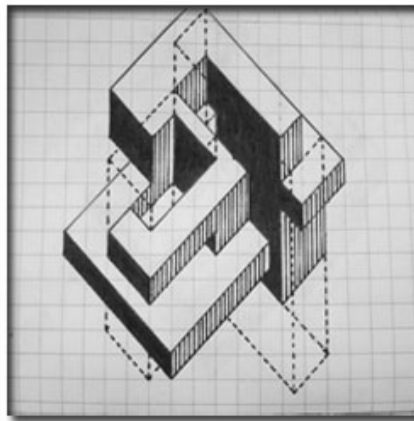
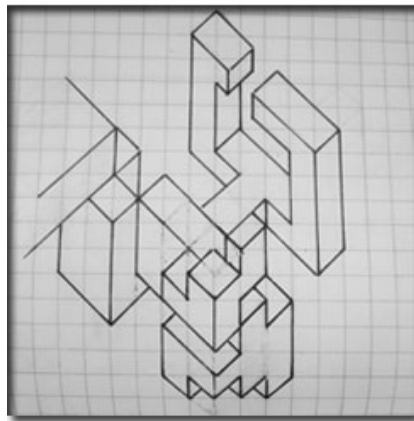
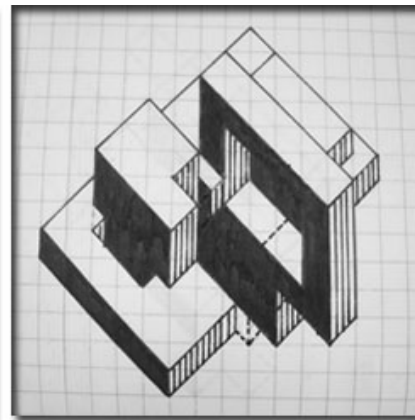
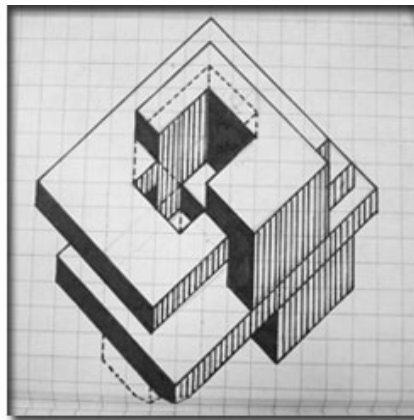
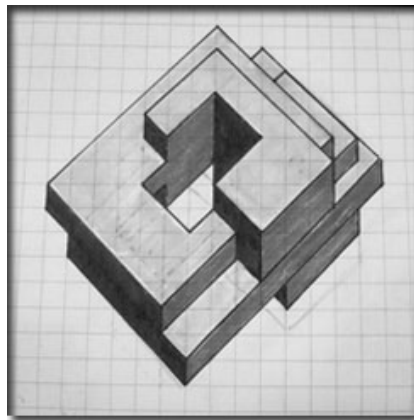
CAMPAIGN
(OWN WORD 3)



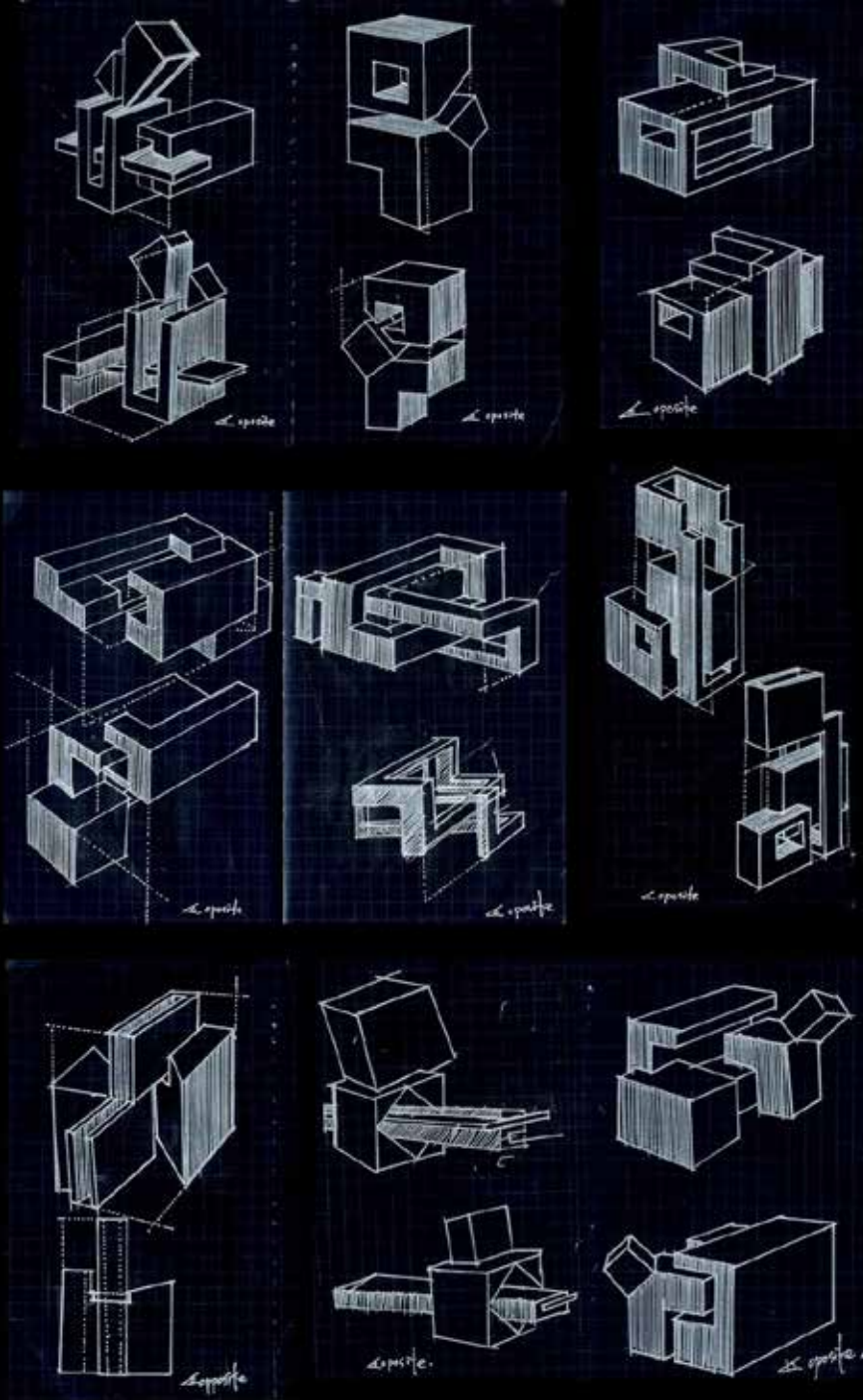
CHRISTOPHER MALOUF



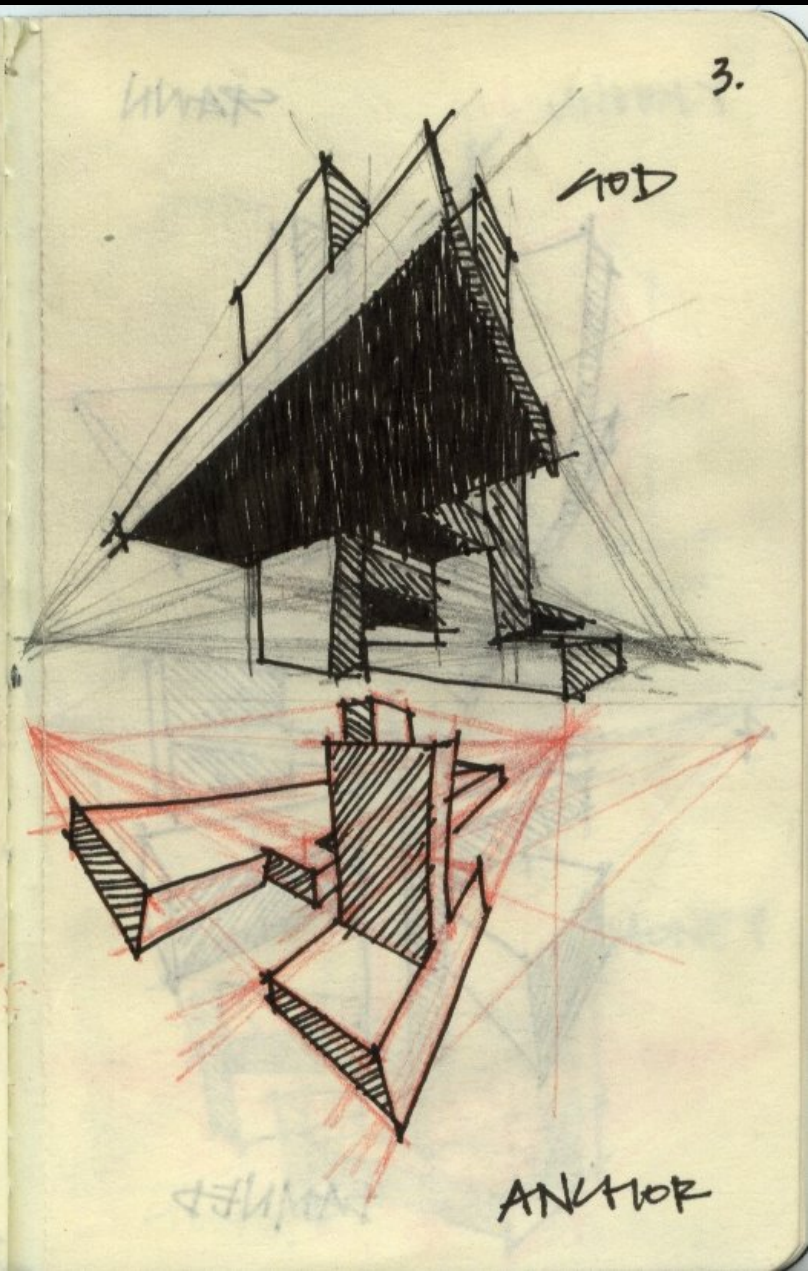
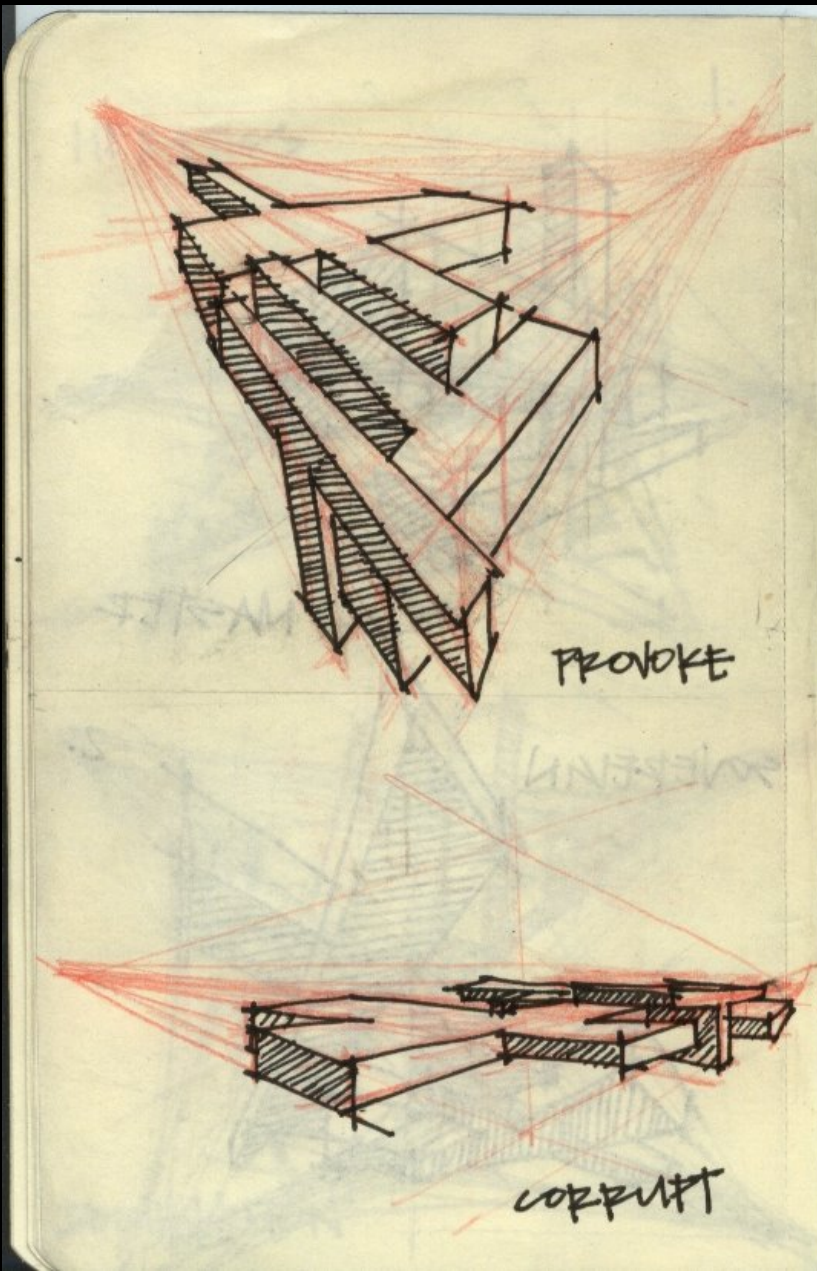
SEAN TRAN

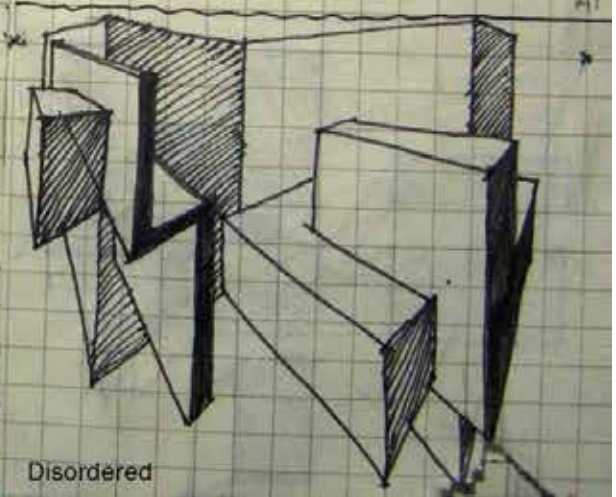
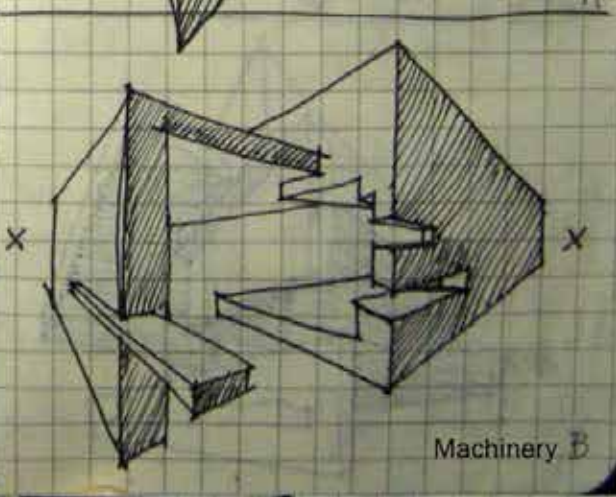
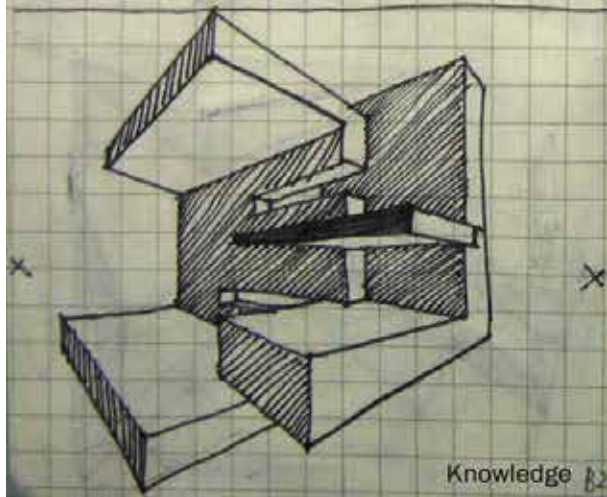
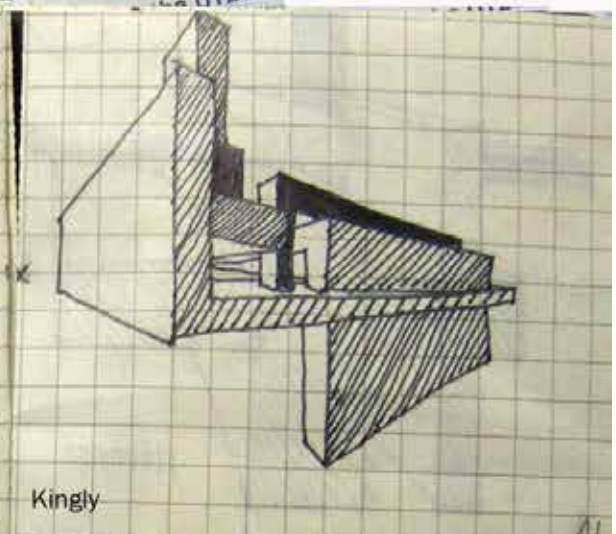
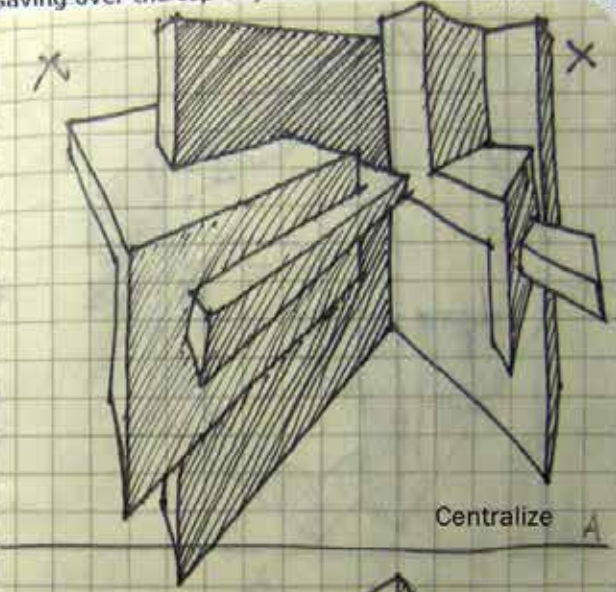
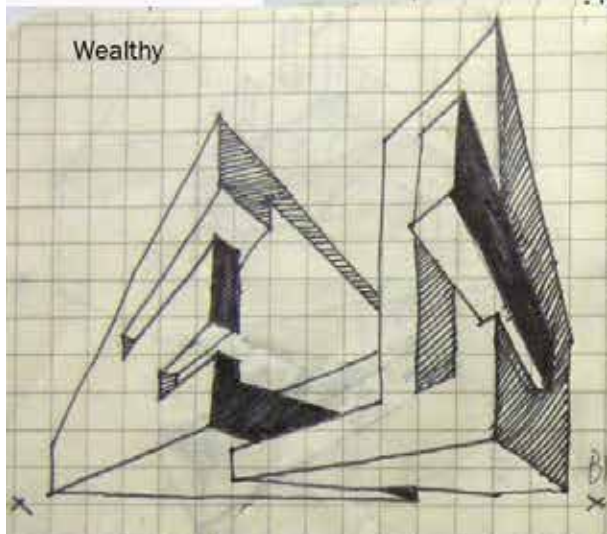


JEAN PHILIPPE DUCARNE



SUN NAM WON



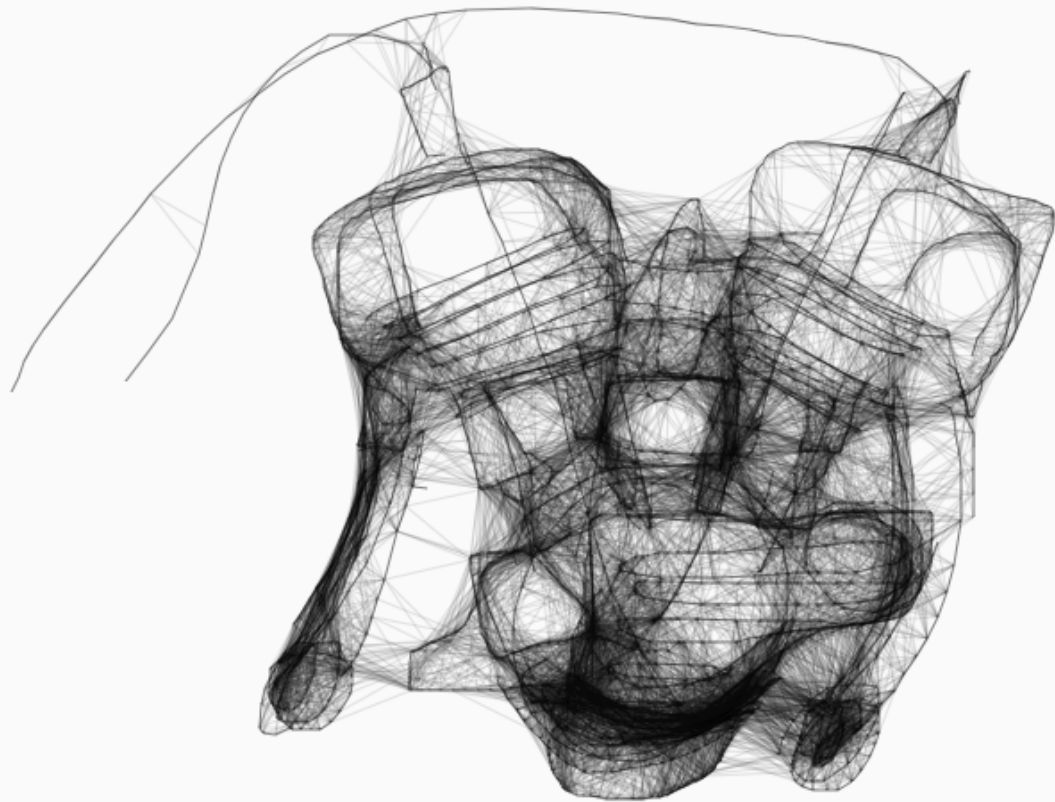


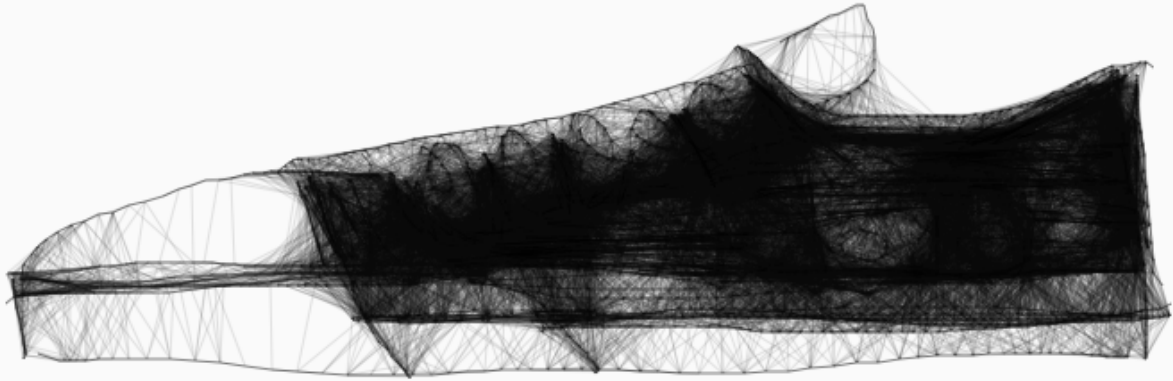
YINGYING CHAN

Say hello to iPhone.















Old.

New.



Old.

New.

Very New.







Computer Games on Laptop Graphic Cards

Which games run fluently on laptop graphic cards

The following games list shows all notebook graphic cards (GPUs) sorted by the approximate performance (similar to the [notebook gpu benchmark list](#)). The fields contain **average frames per second (fps)** values for each game / setting combination. If the framerate is sufficient for fluent gaming (>25 fps), the field is painted in green. Otherwise, red for stutterings and yellow for an unsure prognosis. Furthermore, all fields without values are interpolated to convey the approximate gaming performance (brighter colors). The results are based on many different laptop reviews with different hardware. To see the detailed results, visit the GPU page or hover over the values with the mouse.

Note: With slower components (like a slow CPU) the gaming performance may be noticable slower.

(Manufacturer, Model, Series, Codename), Connect search words with and or .

Show only notebook GPUs Professional (CAD) GPUs only DirectX 11 only Single and multiple GPUs

Announced at least months ago (>0) Show only GPUs with known benchmark results Still available (not archived)

Show benchmark bars Show single scores on hover Show performance classes

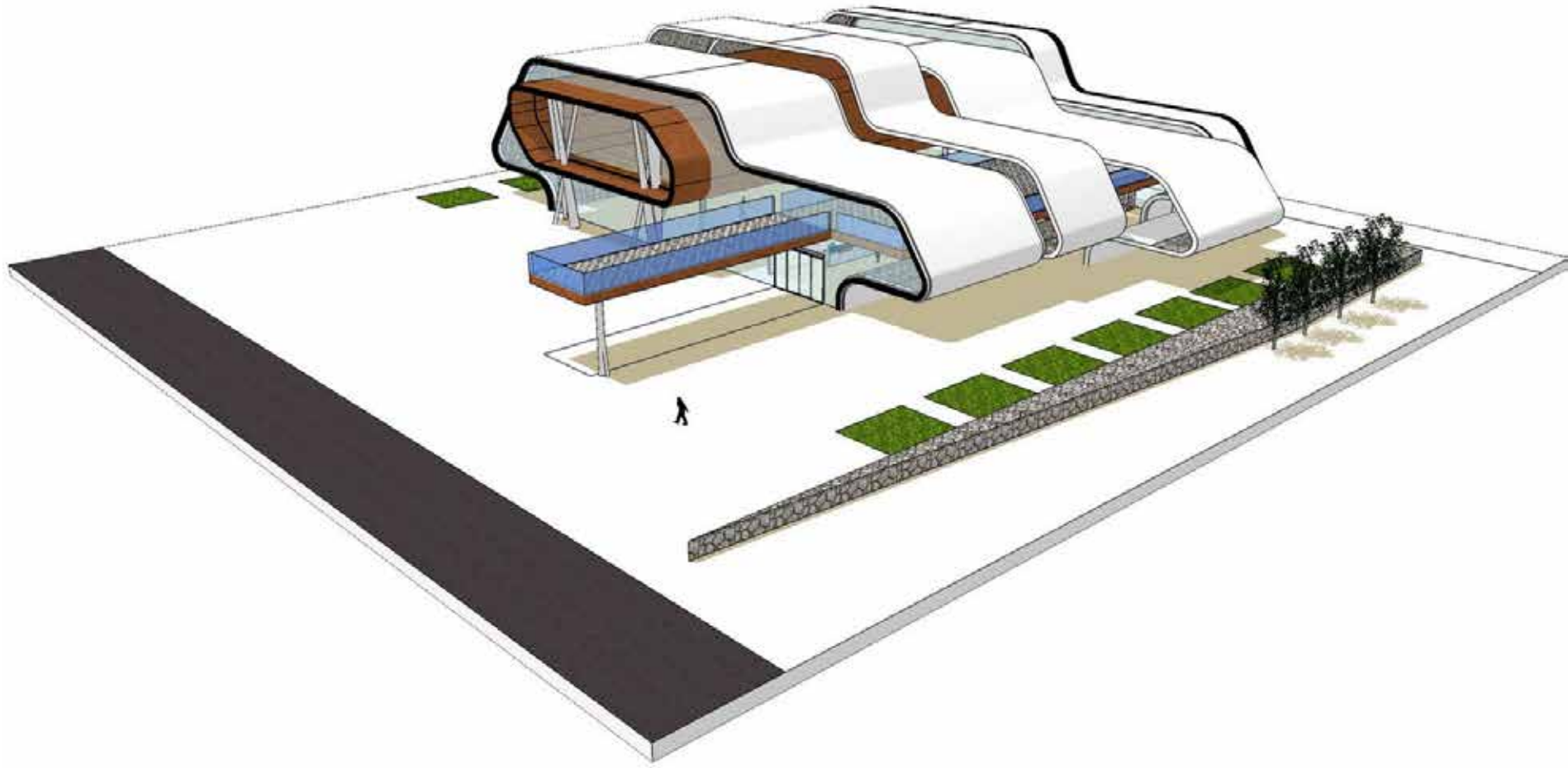
Model Codename Architecture Pixel Shaders Vertex Shaders Core speed Shader Speed

Memory Speed Memory Bus DirectX Process (nm) Days old

Restrict

- 2013 Crysis 3
- 2013 Dead Space 3
- 2012 Far Cry 3
- 2012 Assassin's Creed III
- 2012 Hitman: Absolution
- 2012 Call of Duty: Black Ops 2
- 2012 Need for Speed: Most Wanted
- 2012 Medal of Honor: Warfighter
- 2012 Dishonored
- 2012 World of Tanks v8
- 2012 Fifa 13
- 2012 Borderlands 2
- 2012 F1 2012

| Pos | Model | Crysis 3 (2013) | | | | Dead Space 3 (2013) | | | | Far Cry 3 (2012) | | | | Assassin's Creed III (2012) | | | Hitman: Absolution (2012) | | | | Call of Duty: Black Ops 2 (2012) | | | |
|-----------------------------|----------------------------------|------------------------|------------------------------------|--|--|------------------------|---------------------------|-------------------------|-------------------------------|----------------------------|-------------------------------|---|---|-----------------------------|------------------|------------------------|---------------------------|-----------------------------------|---|--|----------------------------------|--------------------------|---------------------------------------|--|
| | | low | med. | high | ultra | low | med. | high | ultra | low | med. | high | ultra | med. | high | ultra | low | med. | high | ultra | low | med. | high | ultra |
| | | 1024x768 Low Preset | 1366x768 Medium Preset 16xAF | 1366x768 High Preset 16xAF FXAA | 1920x1080 Very High Preset 16xAF 2xSMAA | 1024x768 Low Preset | 1366x768 Medium Preset | 1366x768 High Preset | 1920x1080 Very High Preset | 1024x768 DX9 Low Preset | 1366x768 DX9 Medium Preset | 1366x768 DX11 High Preset (SSAO, Standard Alpha To Coverage) 2x MSAA | 1920x1080 DX11 Ultra Preset (HDAO, Enhanced Alpha To Coverage) 4x MSAA | 1366x768 Normal | 1366x768 High | 1920x1080 Very High | 1024x768 Lowest Preset | 1366x768 Medium Preset 2xAF | 1366x768 High Preset 8xAF 2xMSAA | 1920x1080 Ultra Preset 16xAF 4xMSAA | 1024x768 Low / Off | 1366x768 Medium / Off | 1366x768 High / On, FXAA 2xMSAA | 1920x1080 (Extra) High / On, FXAA 4xMSAA |
| <input type="checkbox"/> 1 | NVIDIA GeForce GTX 680M SLI | | | | | | | | | | | | | 81 | 79 | 48 | 86 | 79 | 71 | 44 | 231 | 194 | 145 | 108 |
| <input type="checkbox"/> 2 | AMD Radeon HD 7970M Crossfire | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 6* | NVIDIA GeForce GTX 780M | | | | | | | | | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 8 | NVIDIA GeForce GTX 680MX | | | | | | | | | | | | | | | | | | | | | | | |



JAMES KIM



EXTENDING DESTRUCTIVE OF JOBS' COMPLEXITY

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 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.

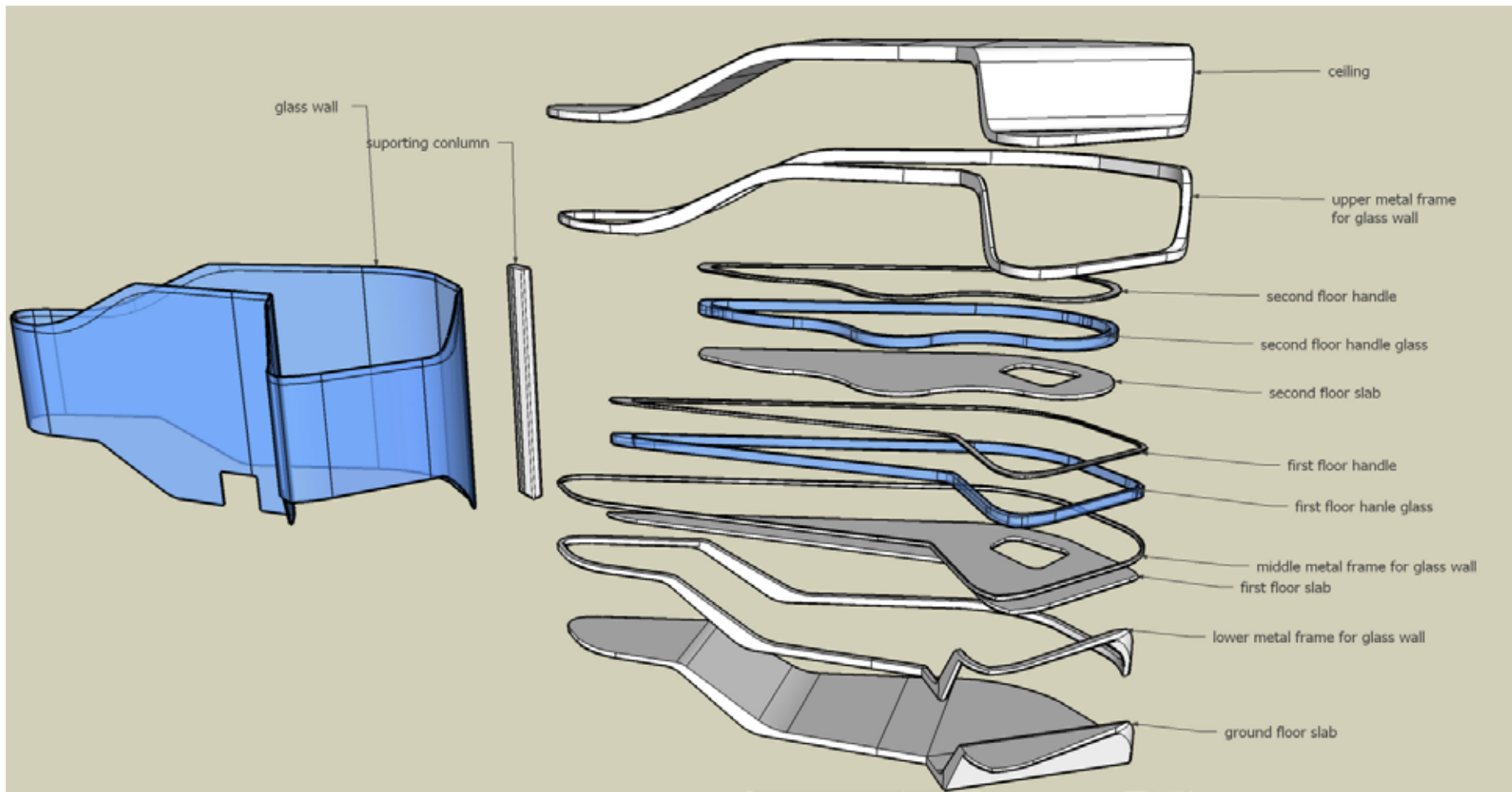


SEAN TRAN

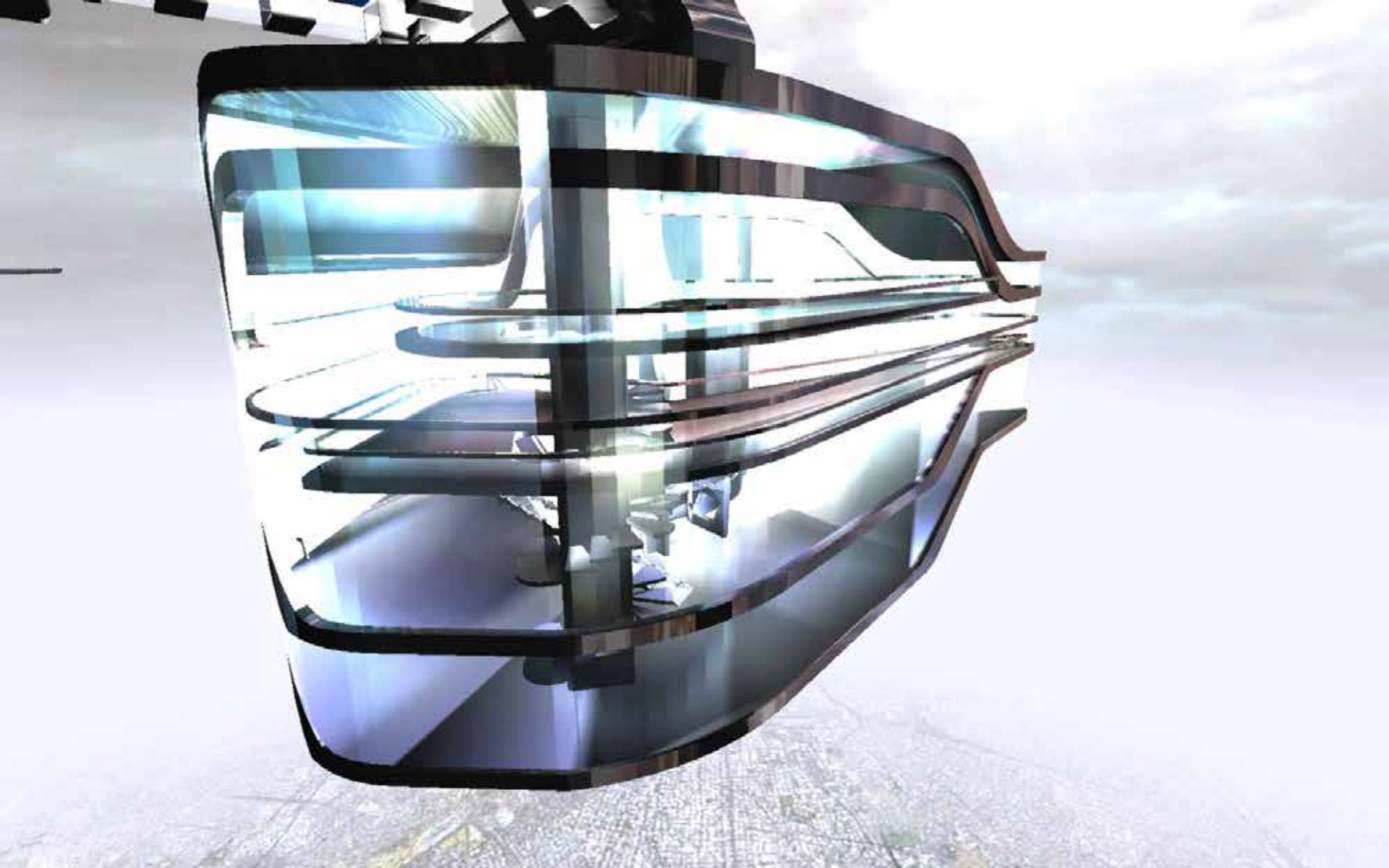




MARY GOMES



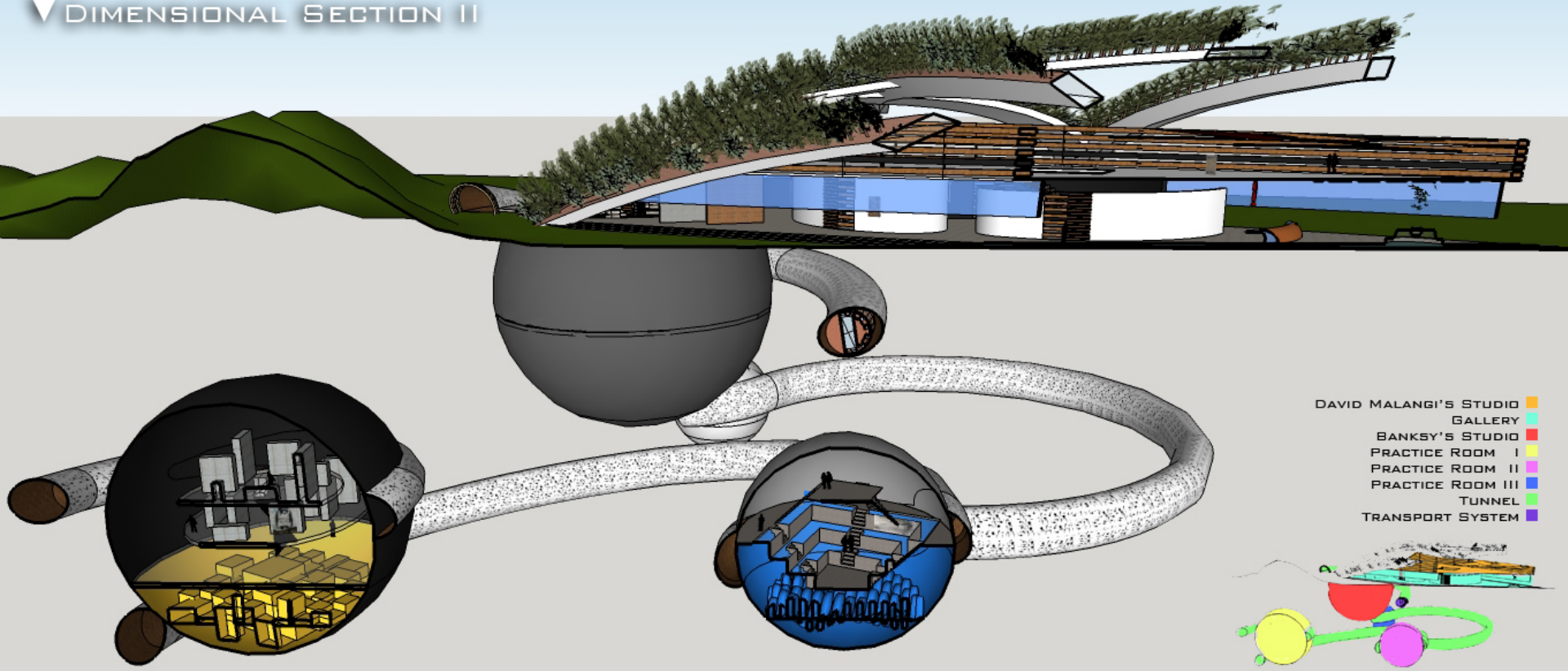
BRAD YINGGONG HUANG



BRAD YINGGONG HUANG

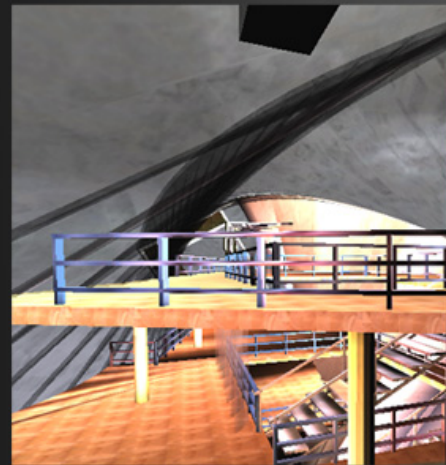
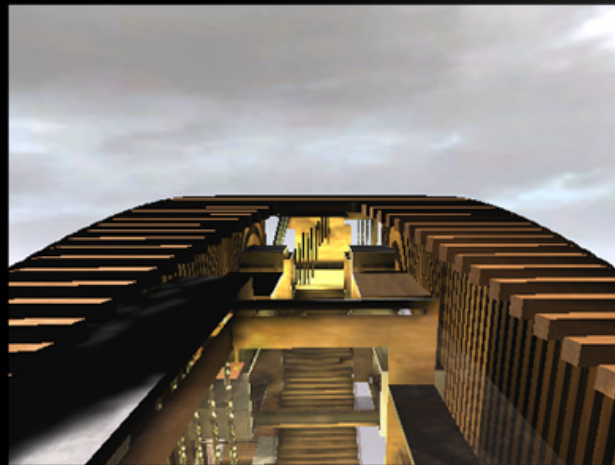
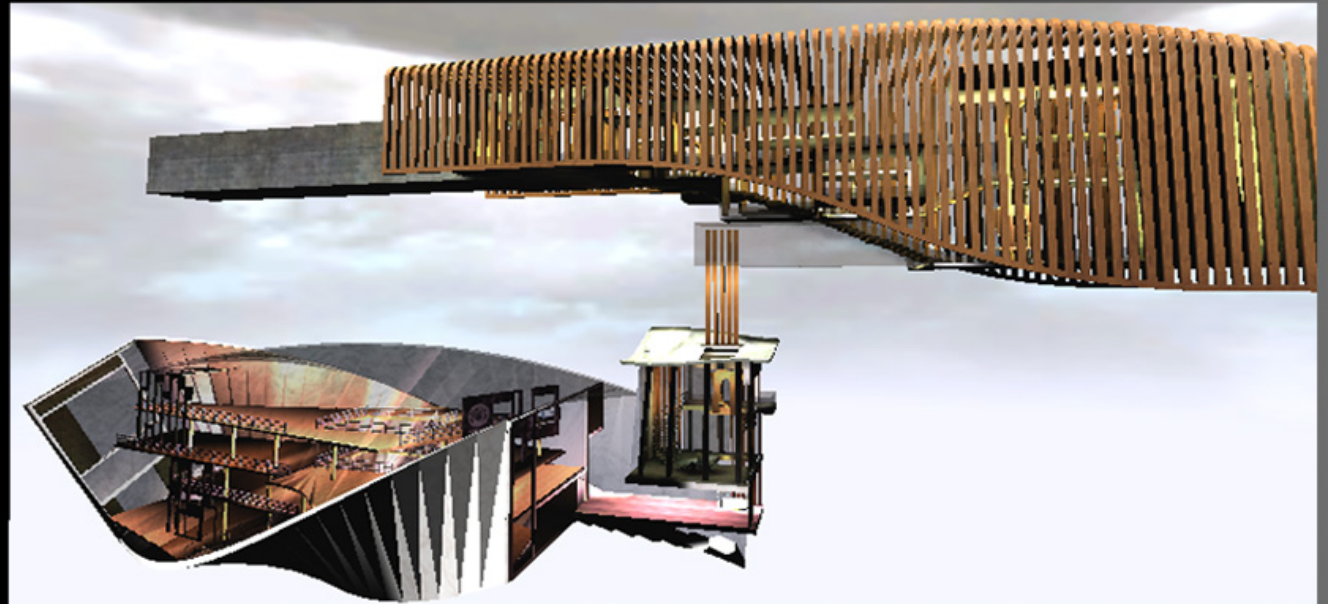
DEVELOPED SKETCHUP MODEL

▼ DIMENSIONAL SECTION II



- DAVID MALANGI'S STUDIO
- GALLERY
- BANKSY'S STUDIO
- PRACTICE ROOM I
- PRACTICE ROOM II
- PRACTICE ROOM III
- TUNNEL
- TRANSPORT SYSTEM

CYRIL LEUNG

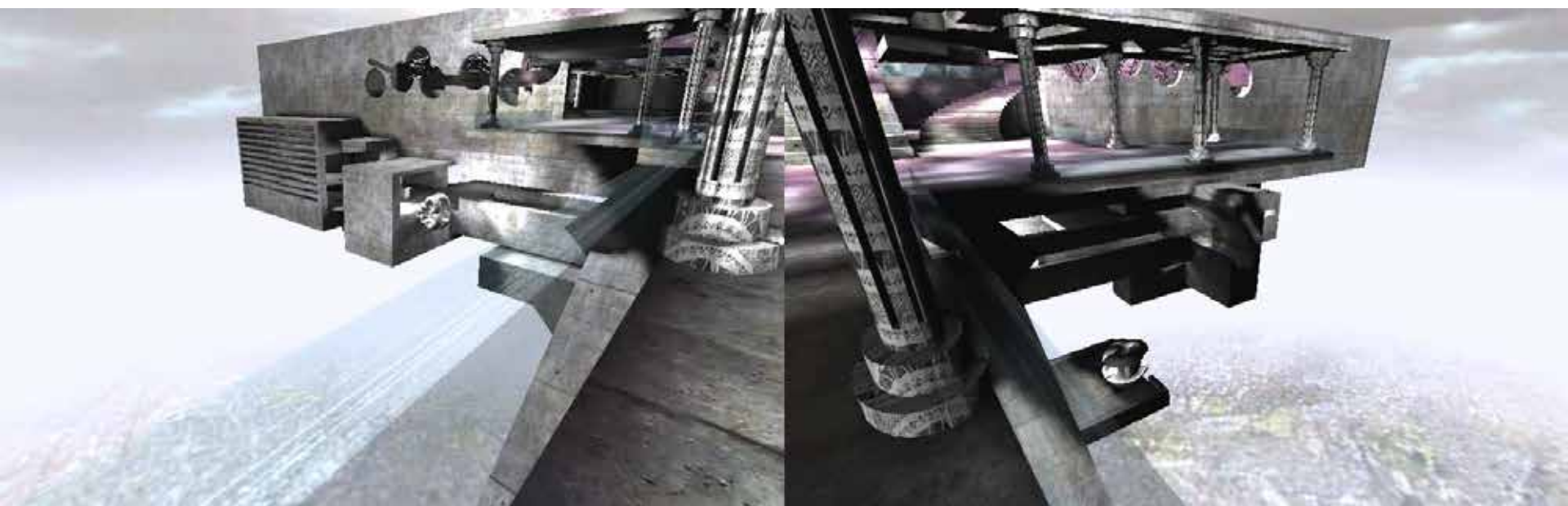


zhangyin + versace

ALICE TJITRADAJA



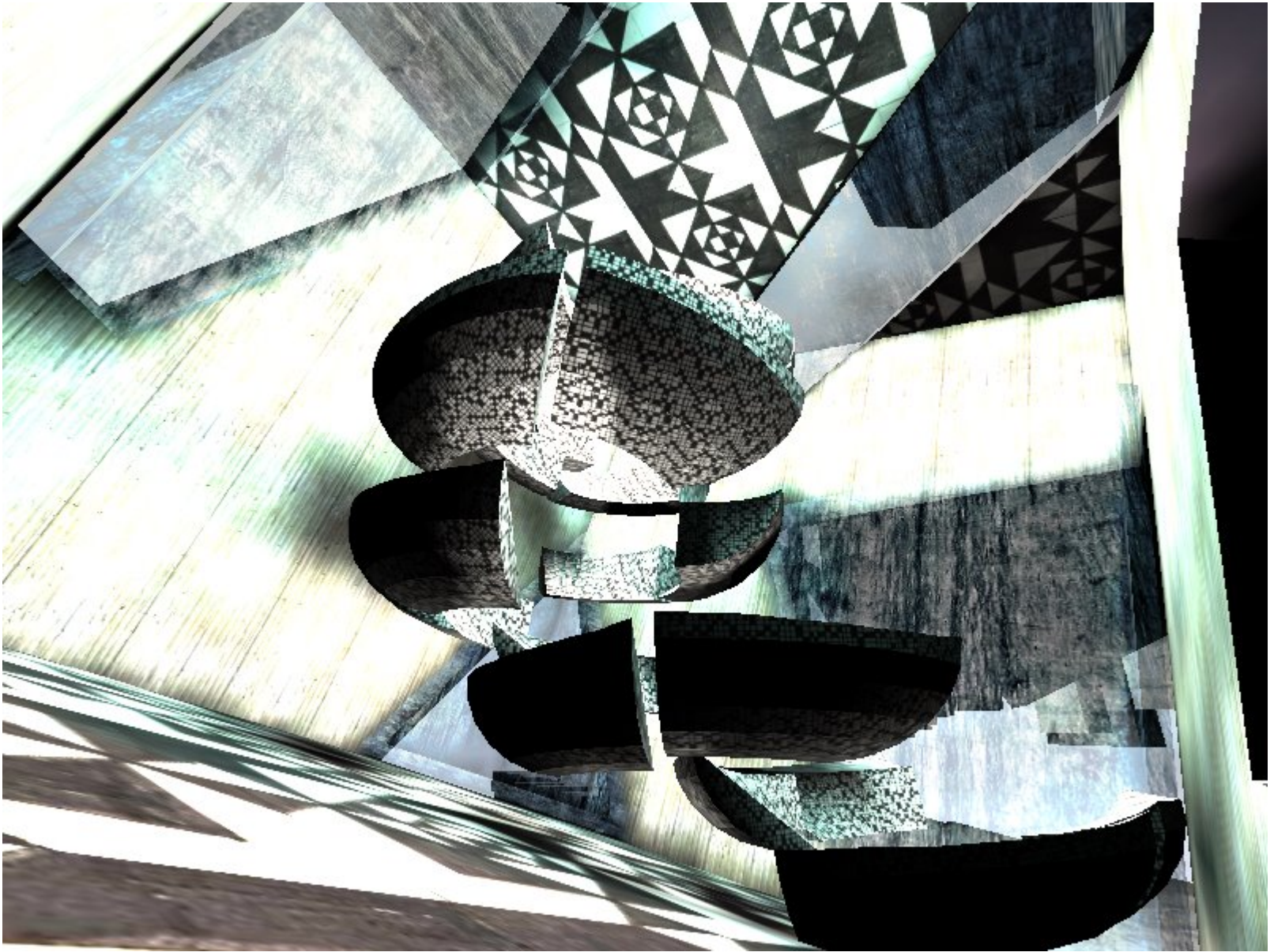
ALICE TJITRADJAJA



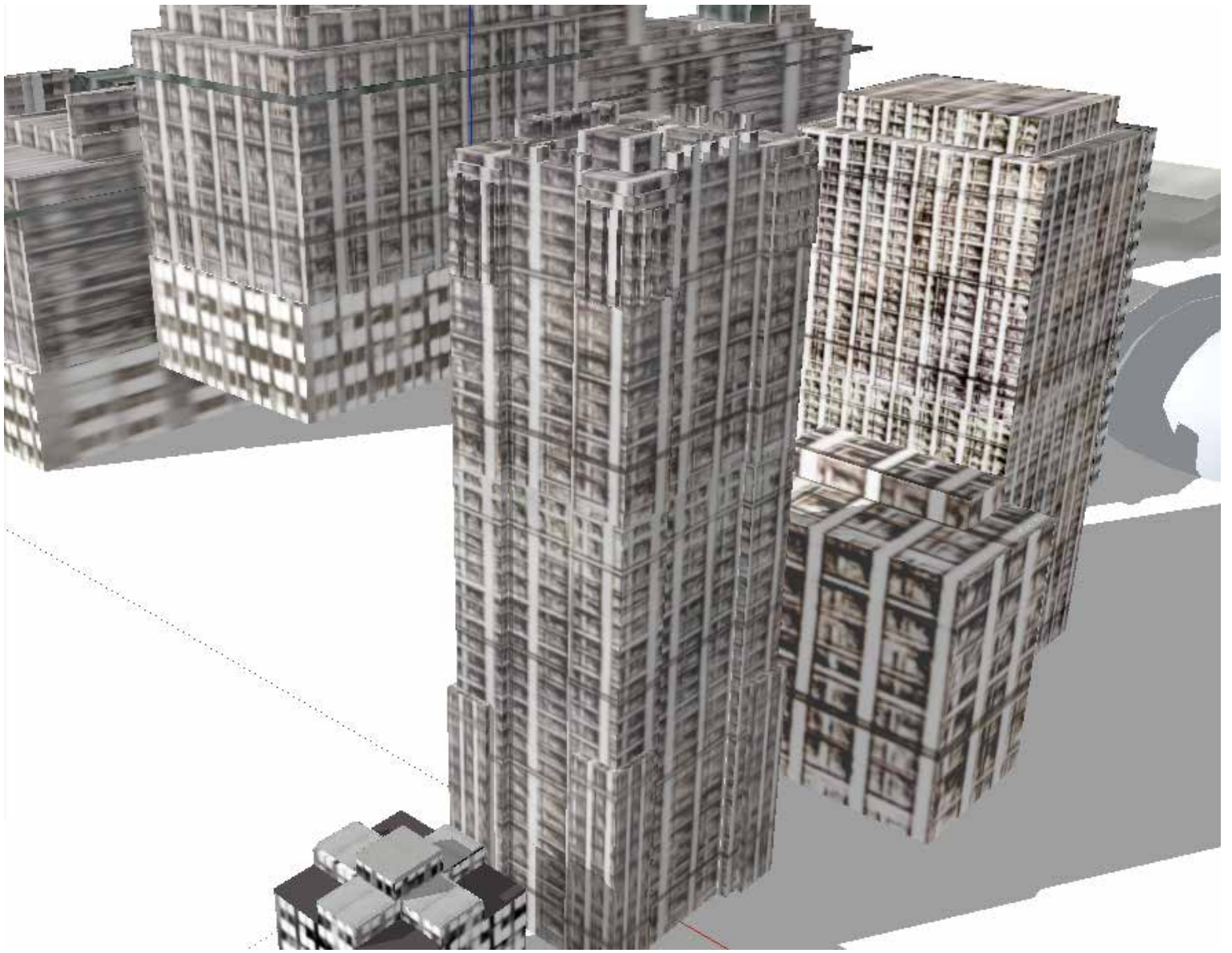
RONNIE NUNEZ



JUSTIN LO



SUN NAM WON



CHRISTINE PAN



CHRISTINE PAN



MATT O'BRIEN



MATT O'BRIEN



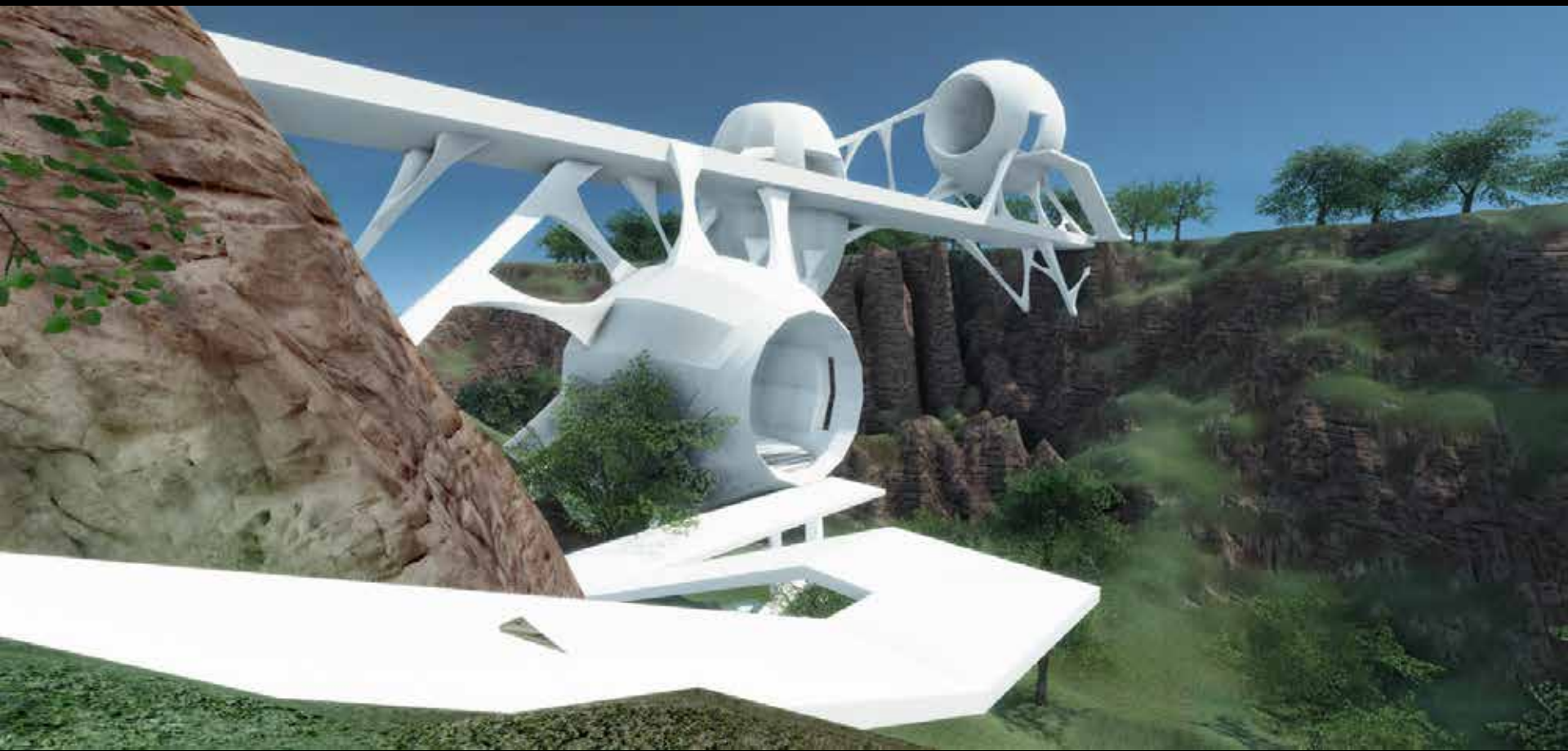
MILLI LAKOS



MILLI LAKOS



RICKY FAN

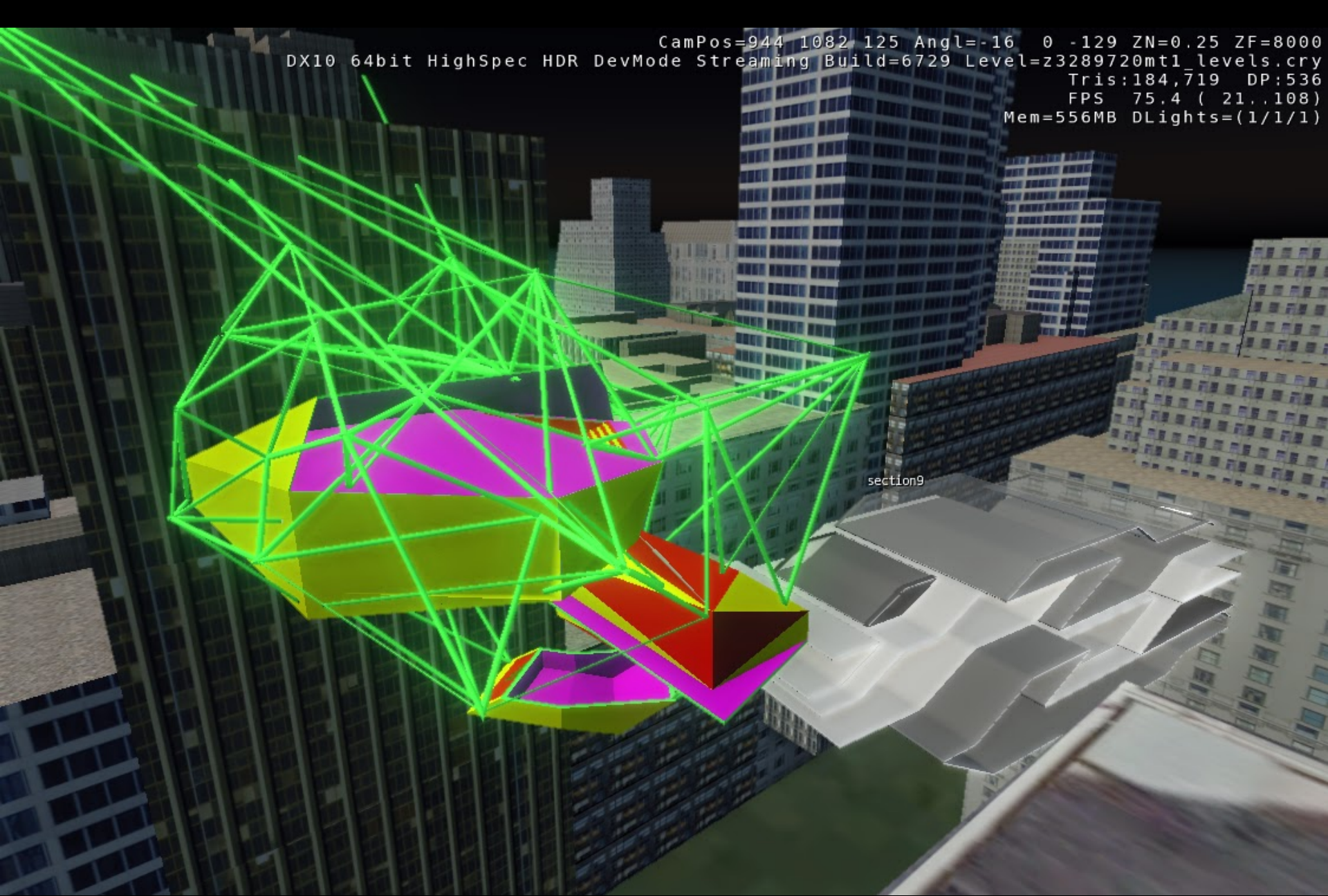


BLAKE CASHMAN



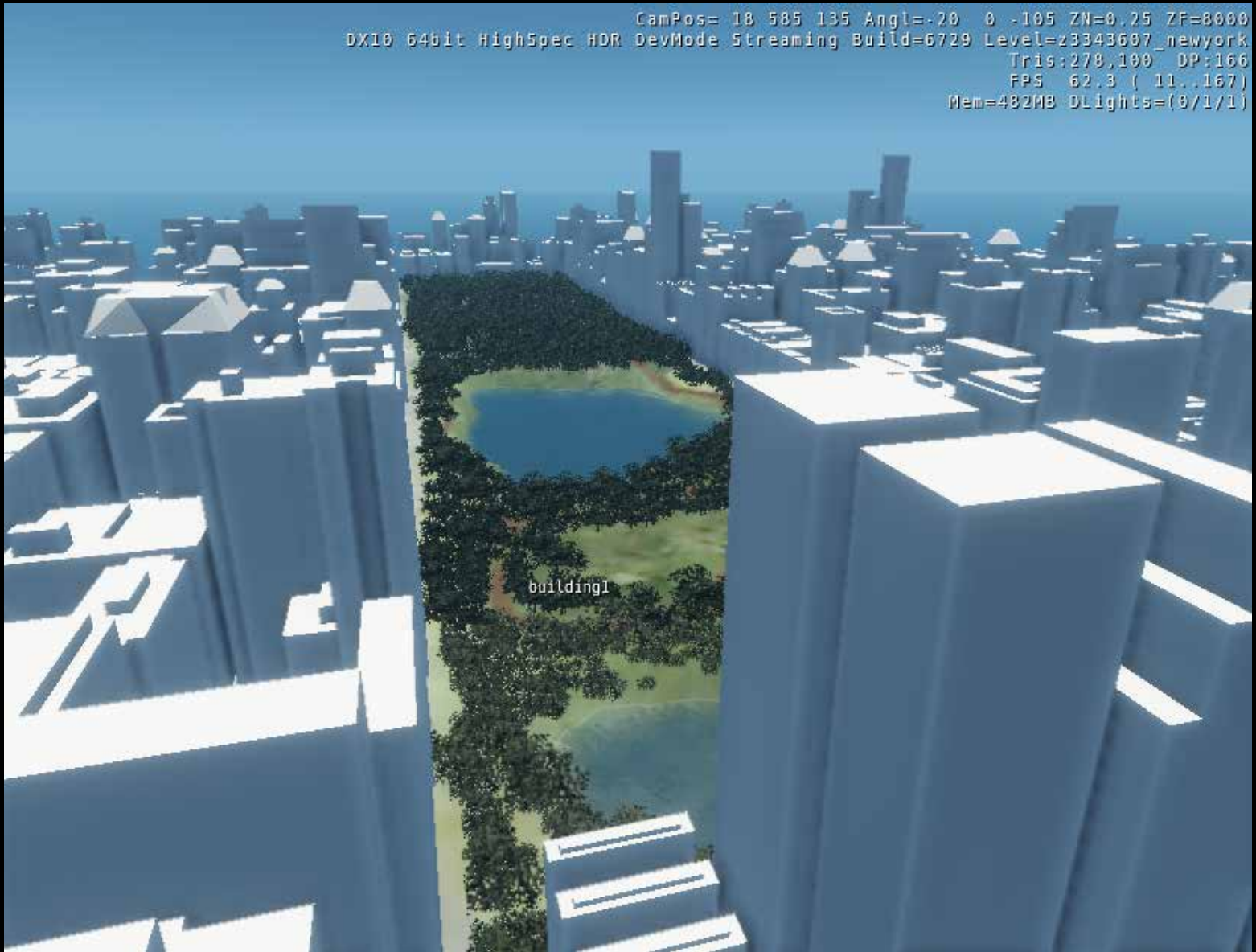
JARROD HINWOOD

CamPos=944 1082 125 Angl=-16 0 -129 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3289720mt1_levels.cry
Tris:184,719 DP:536
FPS 75.4 (21.,108)
Mem=556MB DLights=(1/1/1)



YEHUDA BASSIN

CamPos= 18.585 135 Angl=-20 0 -105 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3343607_newyork
Tris:278,100 DP:166
FPS 62.3 (11..167)
Mem=482MB DLights=(0/1/1)



CYRIL LEUNG

CamPos=294 183 229 Angl=-15 0 -33 ZH=0.25 ZF=8000
DX10 64bit Custom HDR MGPU DevMode Build=6729 Level=78
Tris:1134,337 DP:775
FPS:175.4 (24.462
Mem=544MB DLights={0/1/1



JAMES HARGRAVES

POETIC APOCALYPSE

CamPos=511 925 174 Ang1=-18 9 -58 ZN=0.25 ZF=5953
DX19 32bit Med5pac DevMode Build=6729 Level=Araul162
Tris:843,582 DP:1826
FPS 5.9 (5.1 6)
Mem=487MB DLights=(0/1/1)



REBEKAH ARAULLO

EXPERIMENT 1

DATUM 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]

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



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.*

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.*

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]

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)

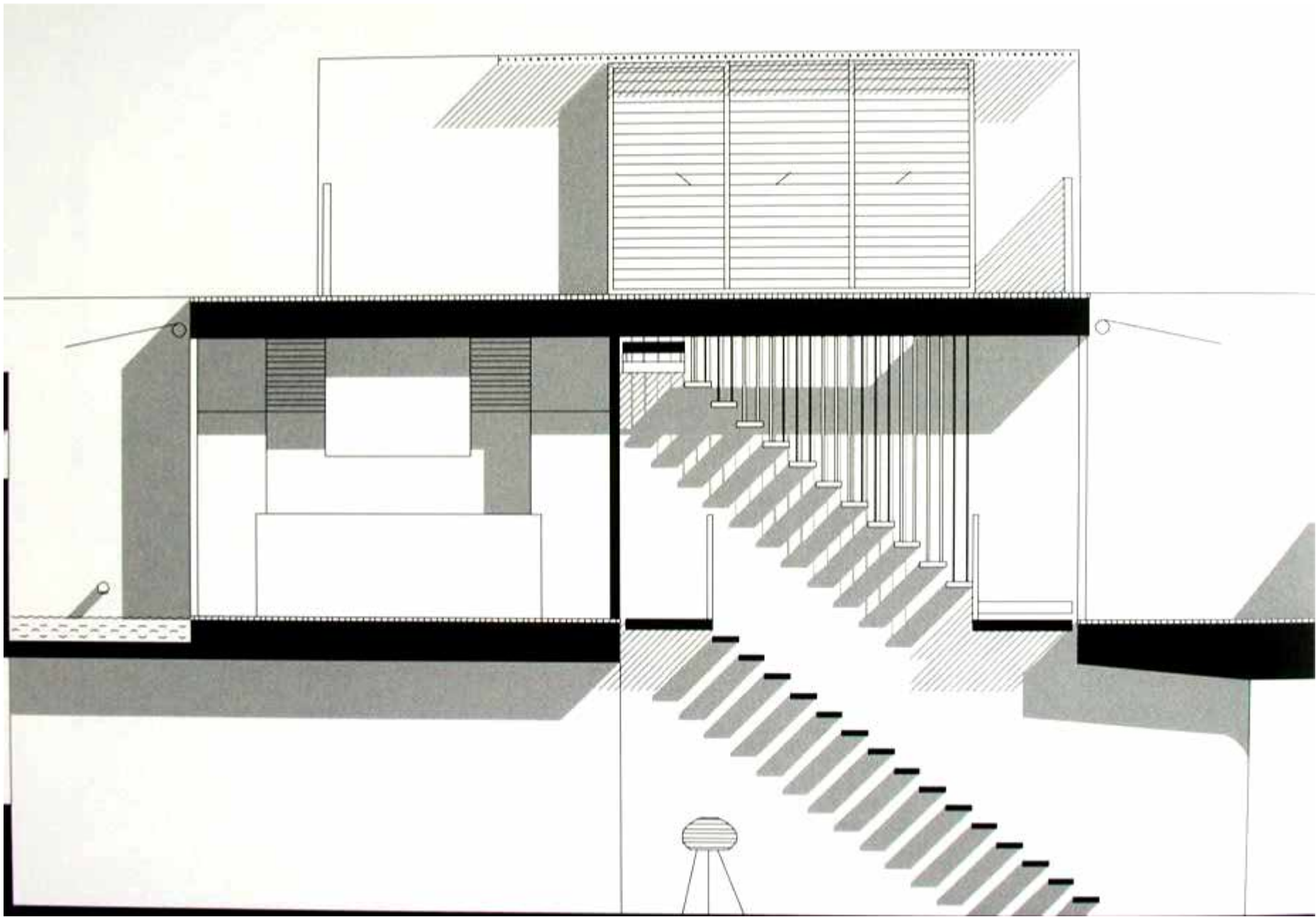
19. to cut or divide into sections.

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

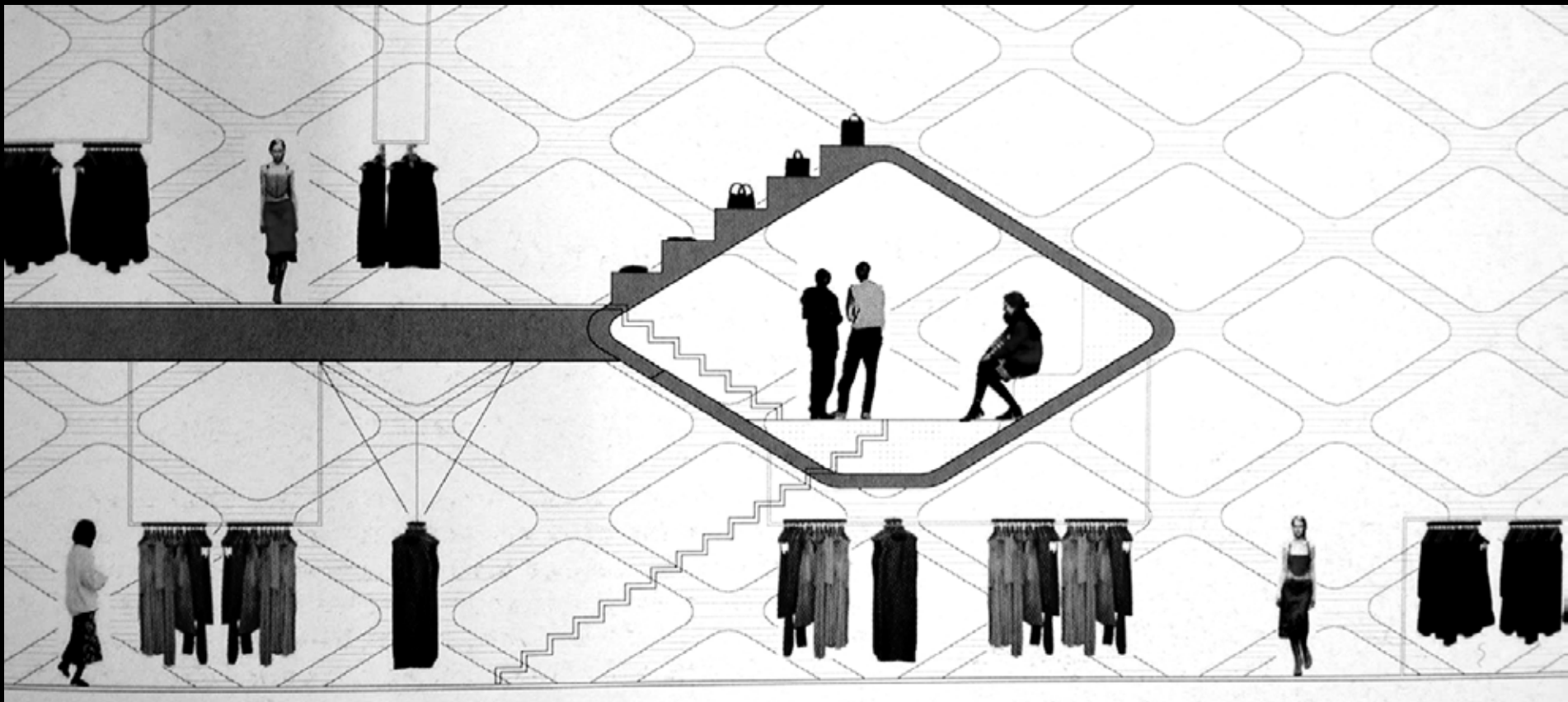
21. *Surgery.* to make an incision.

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

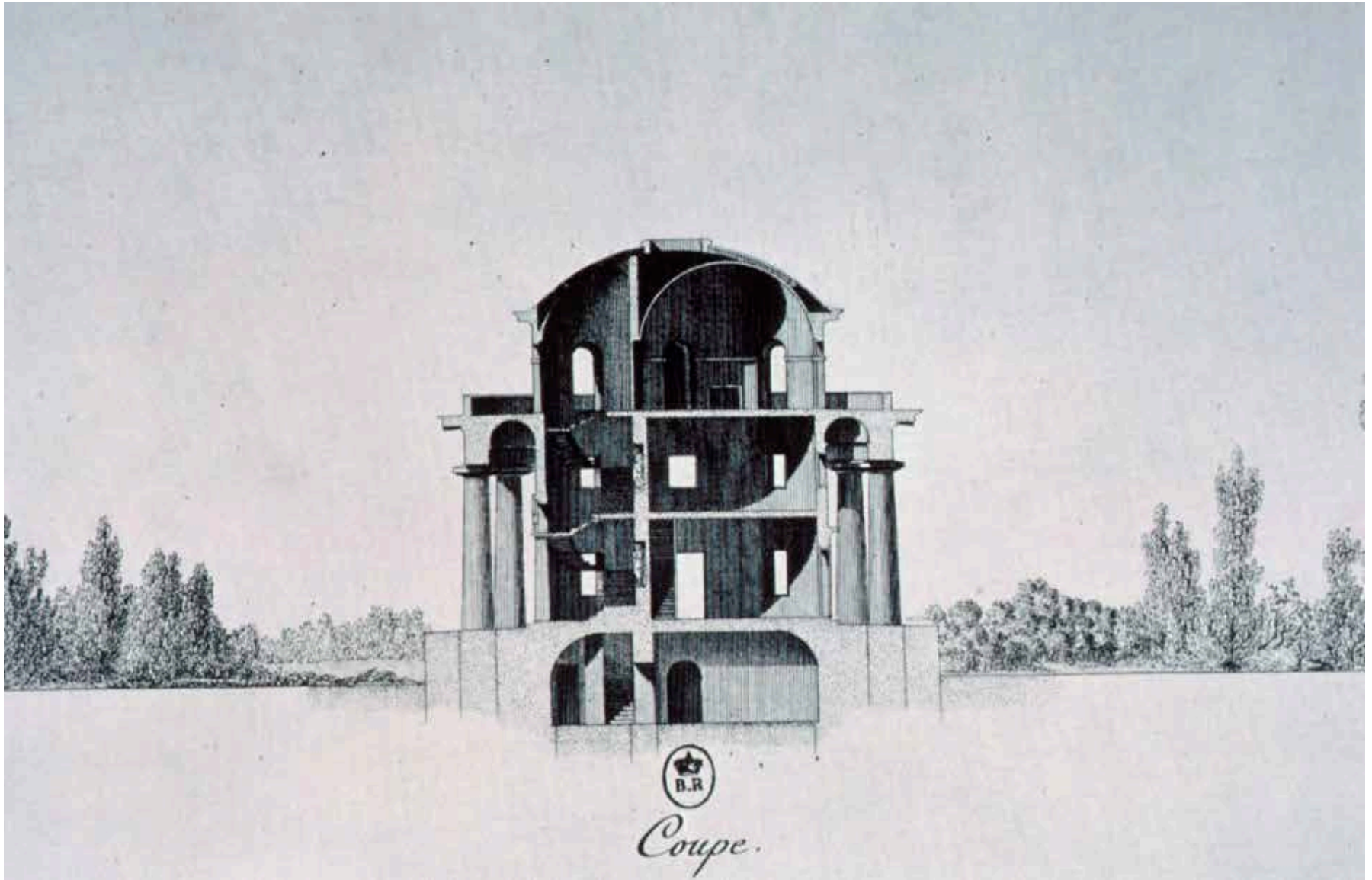
**SECTION IN
CRYSIS: DEMO**



KAZUYO SEJIMA



PRADA STORE, JAPAN, HERZOG AND DE MEURON



J.J. LEQUEUX

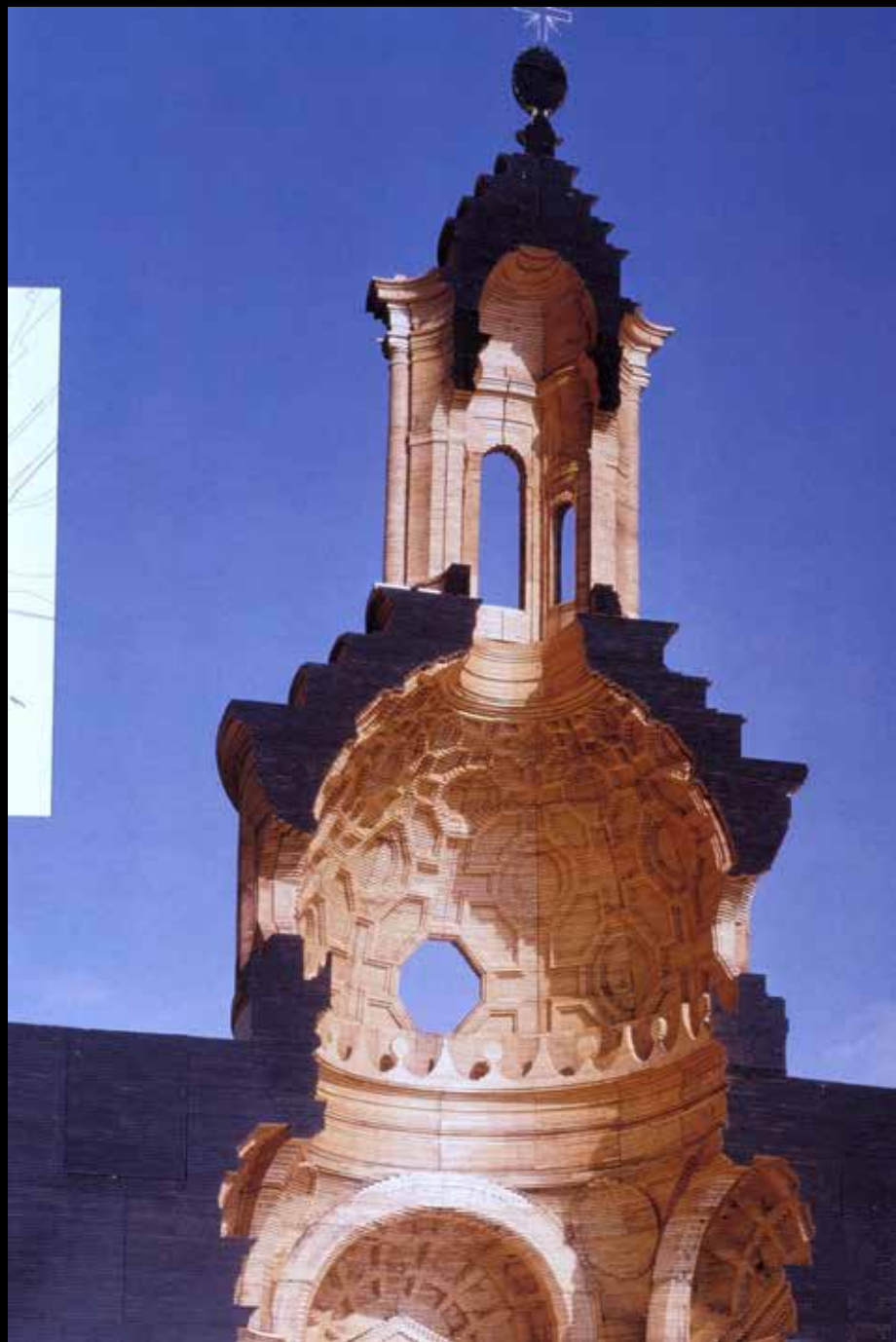
SECTION +
STRUCTURE

Mario Botta, incaricò l'opera del Museo Cantonale e pose di compiere grande modello delle Quattro Fonti, accolta da numerosa polemica, perché l'eccessivamente costoso il progetto di grande efficienza e scettico e gli opposti compiti. La prima per risolvere il dilemma è l'iscrizione programmatica della Cantone i lavori "scolti con l'impegno per. Lo stato, attra

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

The start of the work: production and assembly of the box in the carpentry shop and the installation of the square platform on the lake.

■ Mario Botta, given the exhibition on the Borromini at the Carlo Luzzati, proposed the model of the church of Quattro Fontane in Borromio. The idea caused a great and started some controversy. The project looked like being excessive and the outcome design for a highly concrete system faced the clients with a *fait accompli* which proved decisive financial problems, was proposed into a Swiss government that funds "selected those that create projects. Through the



ST CARLO ALLE QUATTRO FONTANE
FRANCESCO BORROMINI
1638
MARIO BOTTA

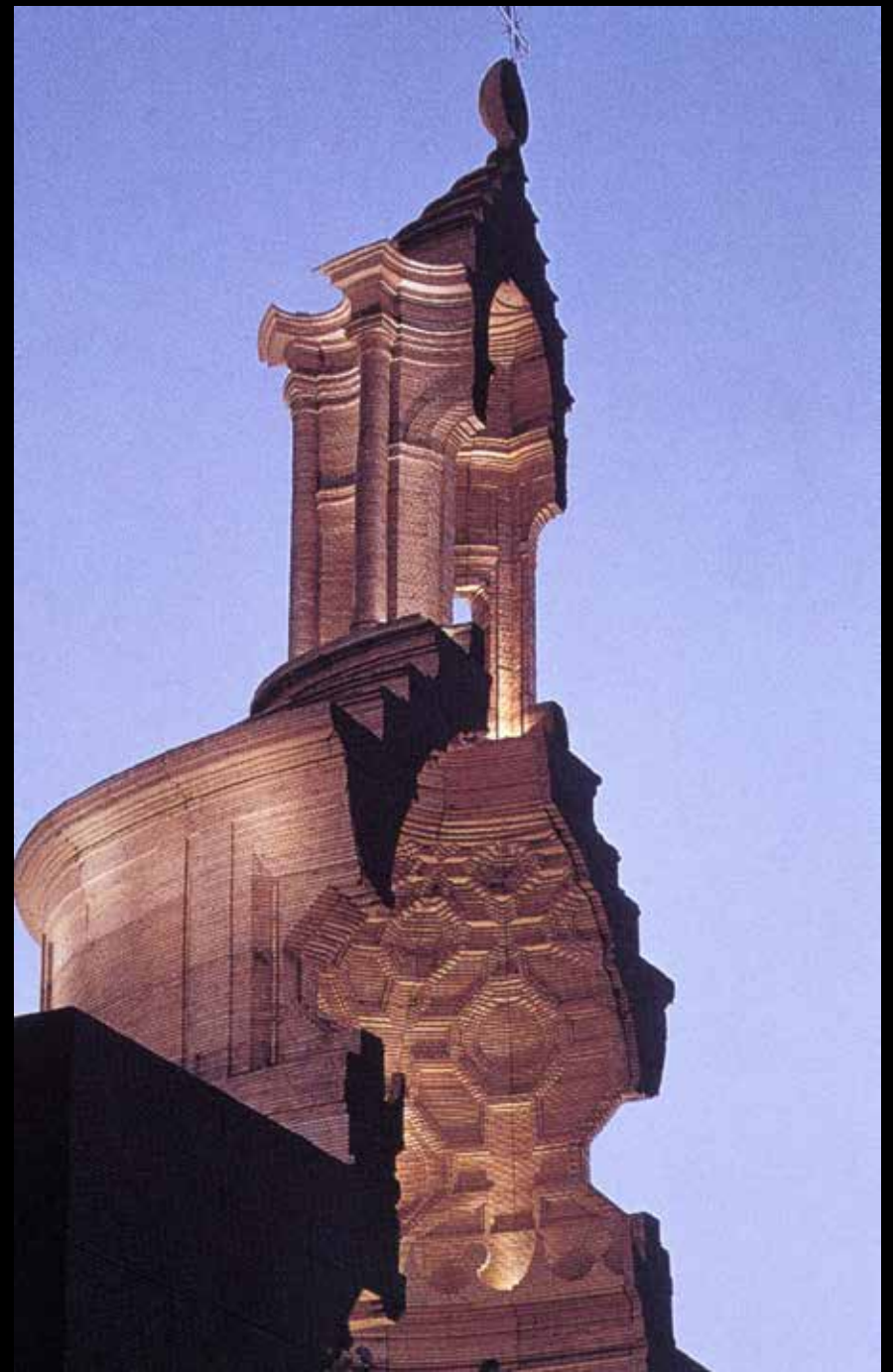


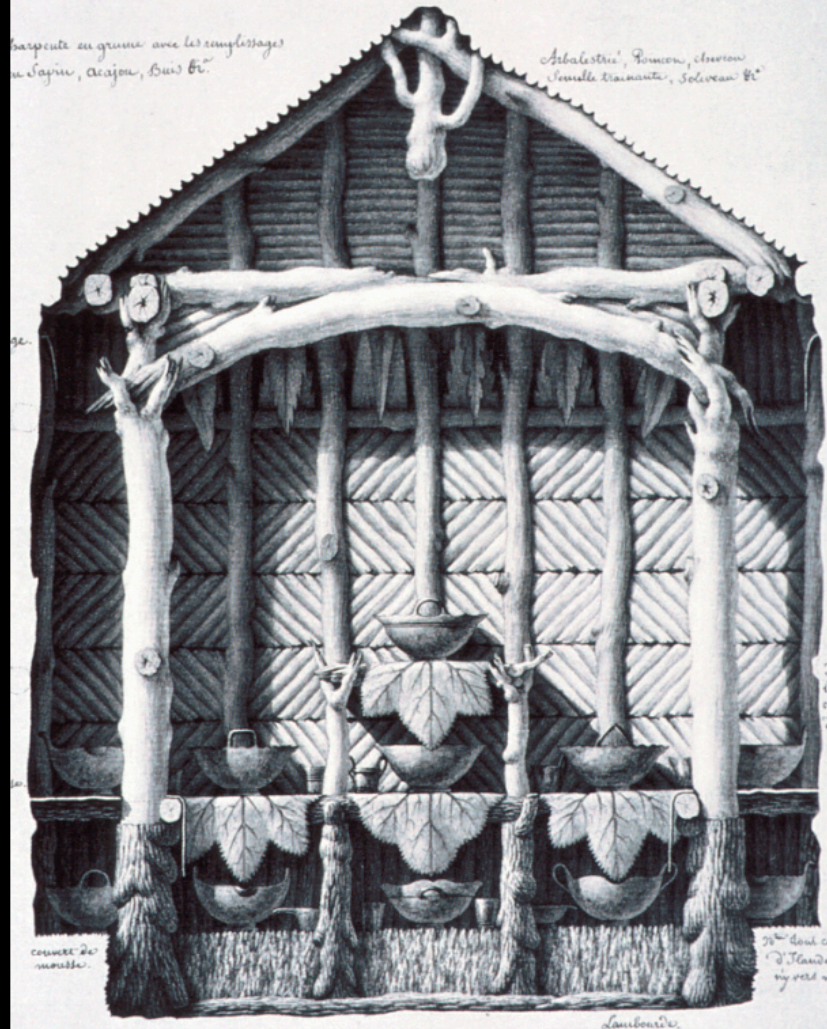




Fig. 140.

carpente au grani avec les remplissages
de Sapin, Acajou, Bois etc.

Abalastri, Pomon, cloison
de malle d'ainante, Soliman etc.



flèche

galle de lait
à la main
ou en couteau
ou lait...

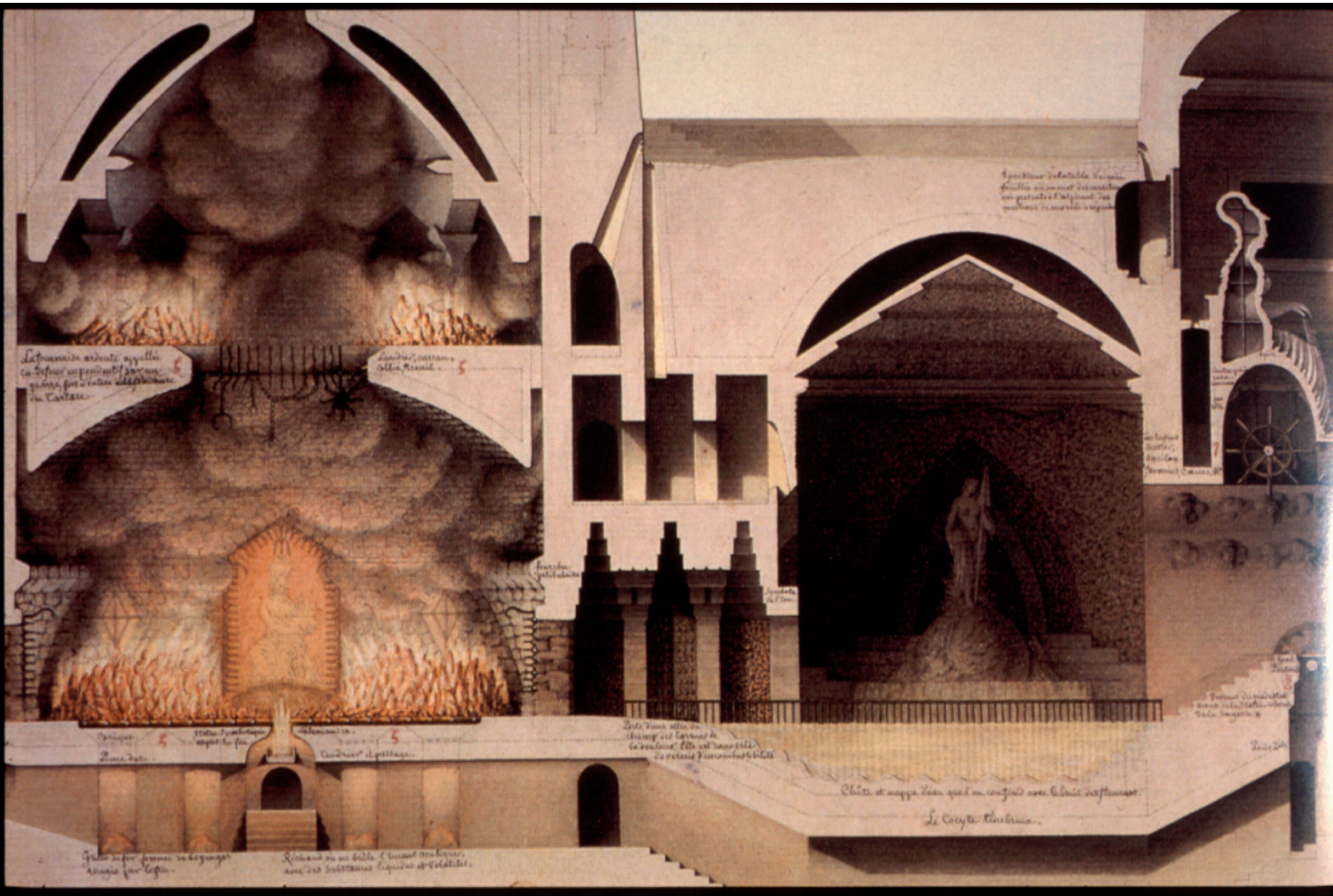
Laiterie

deux cabots etc.
de France, d'Allemagne
ny red ny araignes.

couvercle de
moule.

Lambourde

Laiterie de la laiterie.



La brasse ardeinte appelle
ca-defuse en dessous d'un
gros feu d'acier adhérent
en Castille.

S

S

Le grand rotatoire de
ferrie est en haut de la
machine et est soutenu
par quatre piliers de fer
qui sont en son milieu

Le grand
rotatoire
de ferrie
est en haut
de la machine
et est soutenu
par quatre piliers
de fer qui sont
en son milieu

Le grand rotatoire
de ferrie est en haut
de la machine et est
soutenu par quatre
piliers de fer qui
sont en son milieu

Le grand rotatoire
de ferrie est en haut
de la machine et est
soutenu par quatre
piliers de fer qui
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de ferrie est en haut
de la machine et est
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de ferrie est en haut
de la machine et est
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piliers de fer qui
sont en son milieu

Le grand rotatoire
de ferrie est en haut
de la machine et est
soutenu par quatre
piliers de fer qui
sont en son milieu

Le grand rotatoire
de ferrie est en haut
de la machine et est
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piliers de fer qui
sont en son milieu

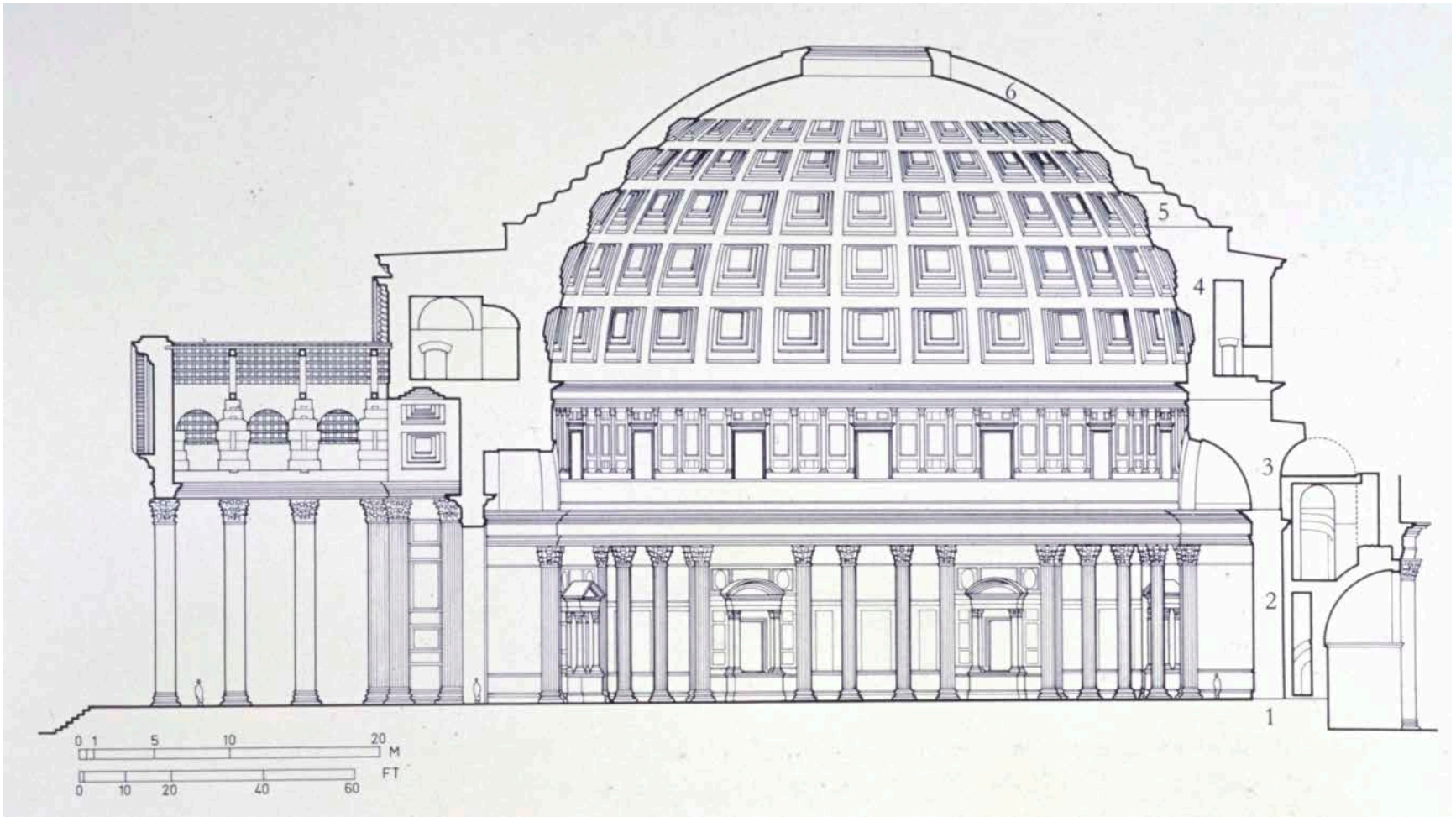
Châte et saige tout qual en conjoint avec le bois de chauffage.

Le Coyle linéaire.

Le grand rotatoire
de ferrie est en haut
de la machine et est
soutenu par quatre
piliers de fer qui
sont en son milieu

Le grand rotatoire
de ferrie est en haut
de la machine et est
soutenu par quatre
piliers de fer qui
sont en son milieu





PANTHEON, ROME

Élévation géométrale

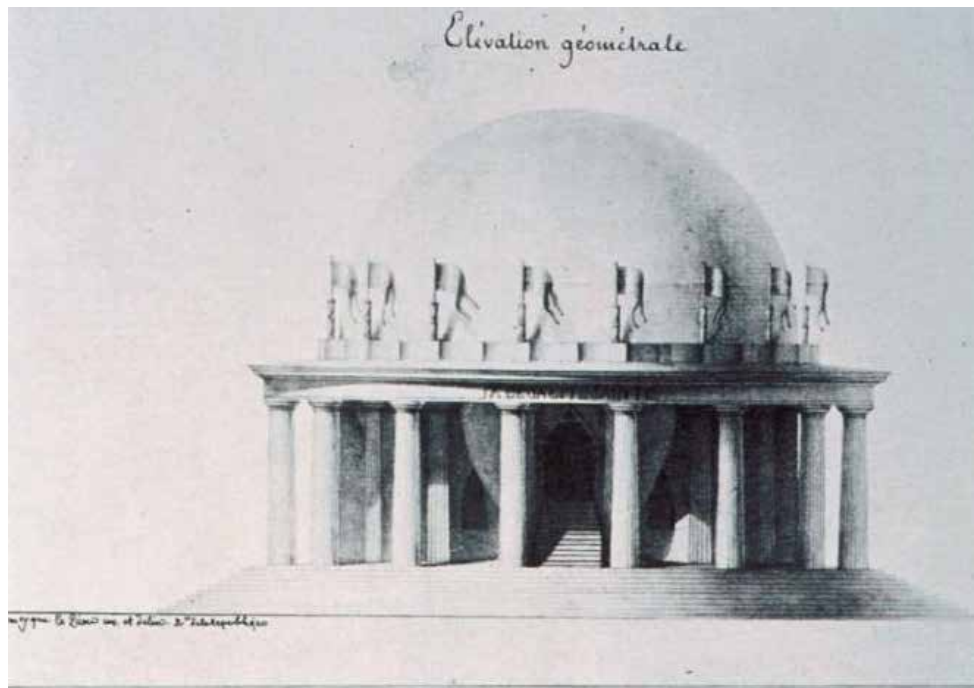


Fig. 1. Le plan ou le plan de la République

Section de la ligne A.B.

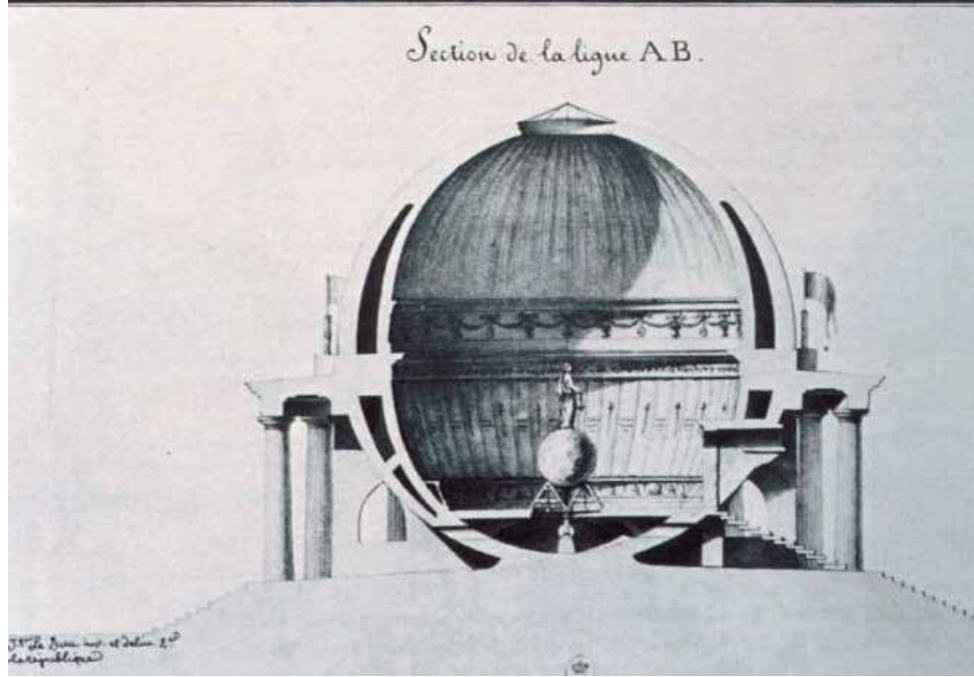
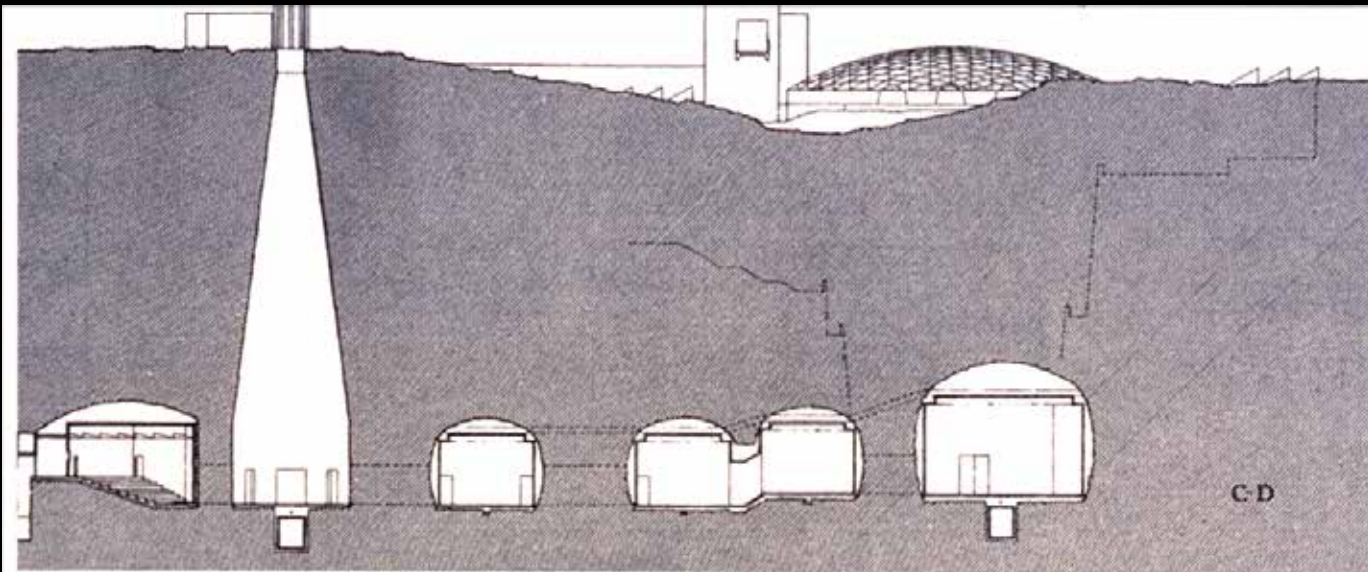
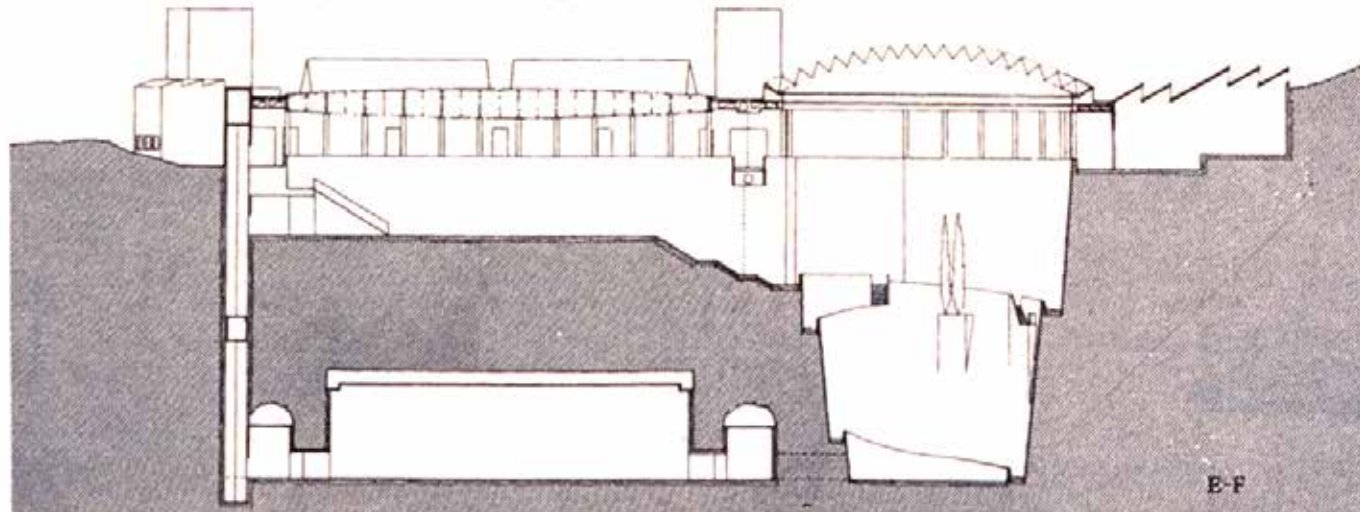


Fig. 2. Le plan ou le plan de la République



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

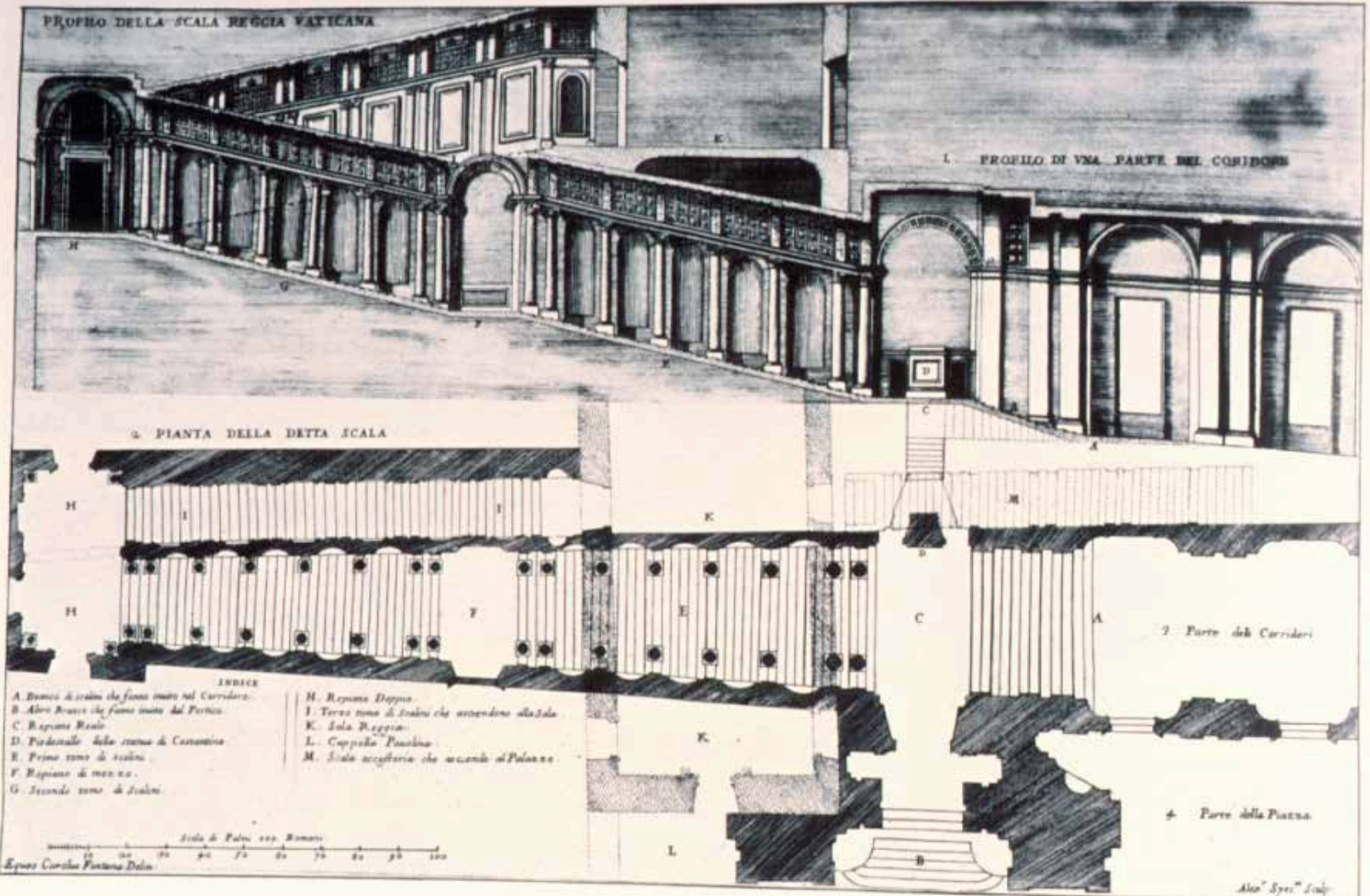


Section E-F showing "Sunk" and galleries

UTZON, SILKEBORG MUSEUM COMPETITION

PROFHO DELLA SCALA REGGIA VATICANA

I. PROFILO DI UNA PARTE DEL CORRIDORE



II. PIANTA DELLA DETTA SCALA

7 Parte del Corridore

4 Parte della Piazza

- INDICE
- A. Bracci di scala che fanno parte del Corridore.
 - B. Altra Bracci che fanno parte del Portico.
 - C. Ripiano Reno.
 - D. Piedistallo della croce di Costantino.
 - E. Primo vano di scala.
 - F. Ripiano di mezzo.
 - G. Secondo vano di scala.

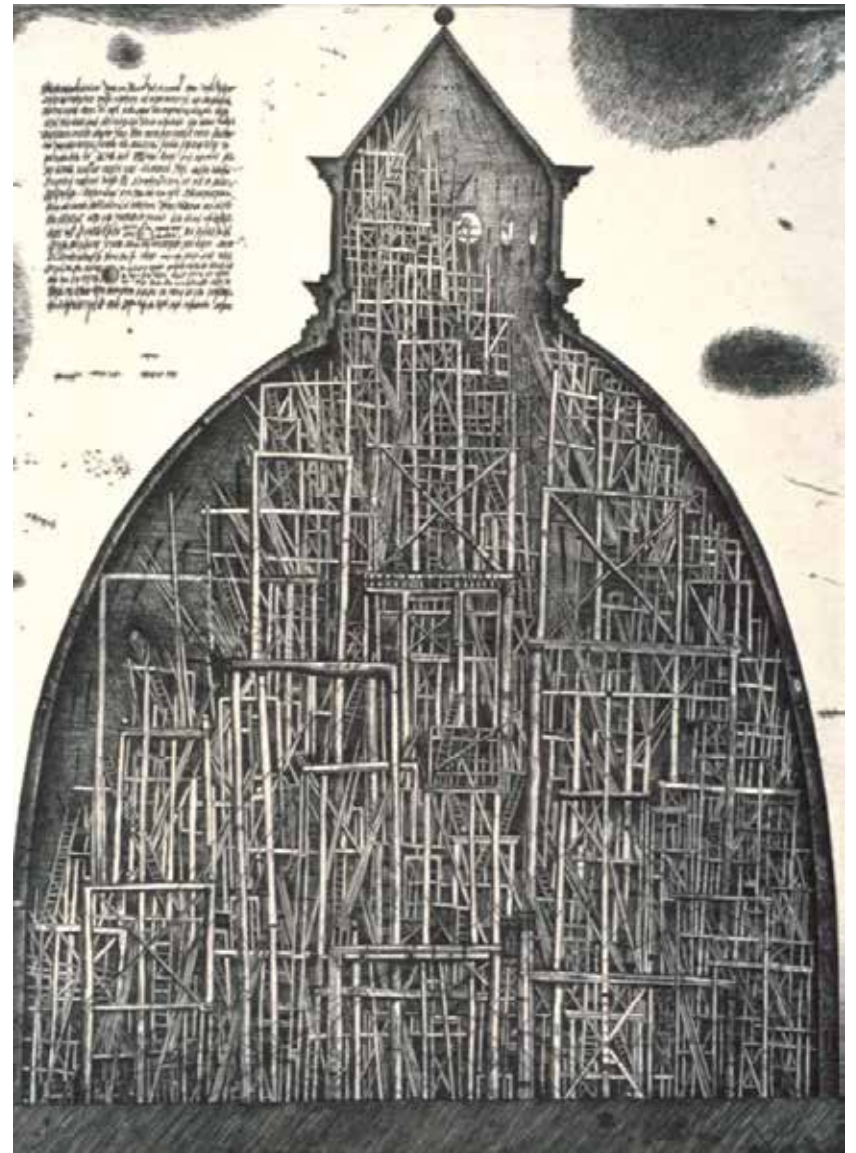
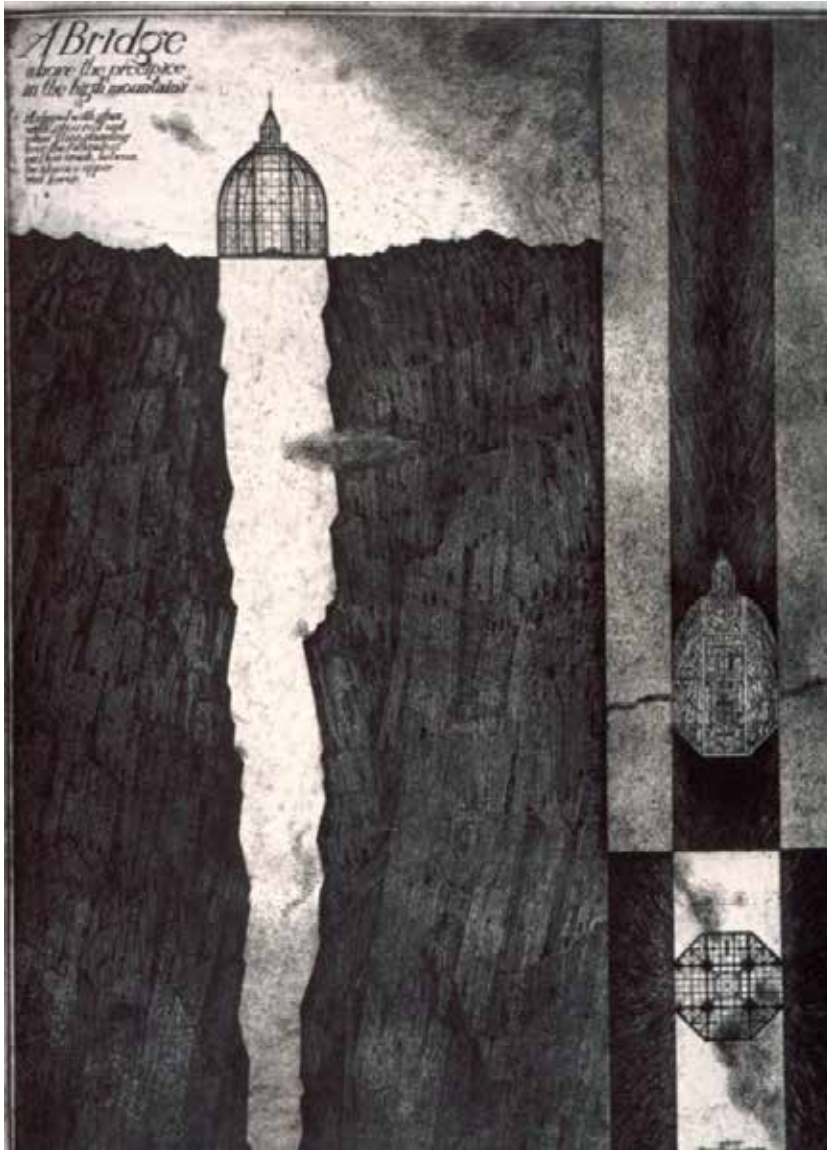
- H. Ripiano Doppio.
- I. Terzo vano di scala che ascendono alla Sala.
- K. Sala Reggia.
- L. Cappella Piazzina.
- M. Sala accipitaria che ascendono al Palazzo.

Scala di Palmi 100. Romani

10 20 30 40 50 60 70 80 90 100

Spazio Corridore Portico Piazza

Alto Spec. Sculp.



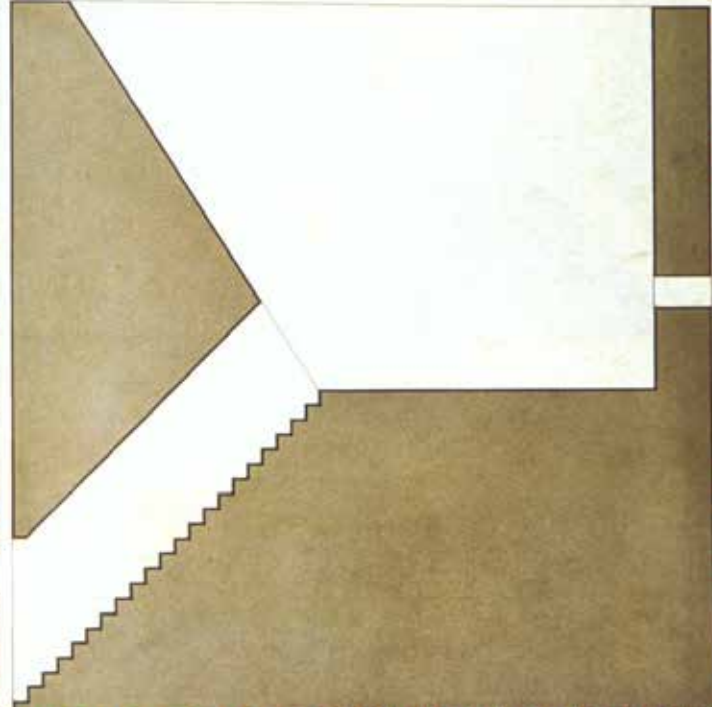
BRODSKY AND UTKIN

MICHELE ACHILLI DANIELE BRIGIDINI 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 LOUOVICO MENGHETTI

Casabella

CONTINUITÀ

rivista internazionale di architettura e urbanistica 276

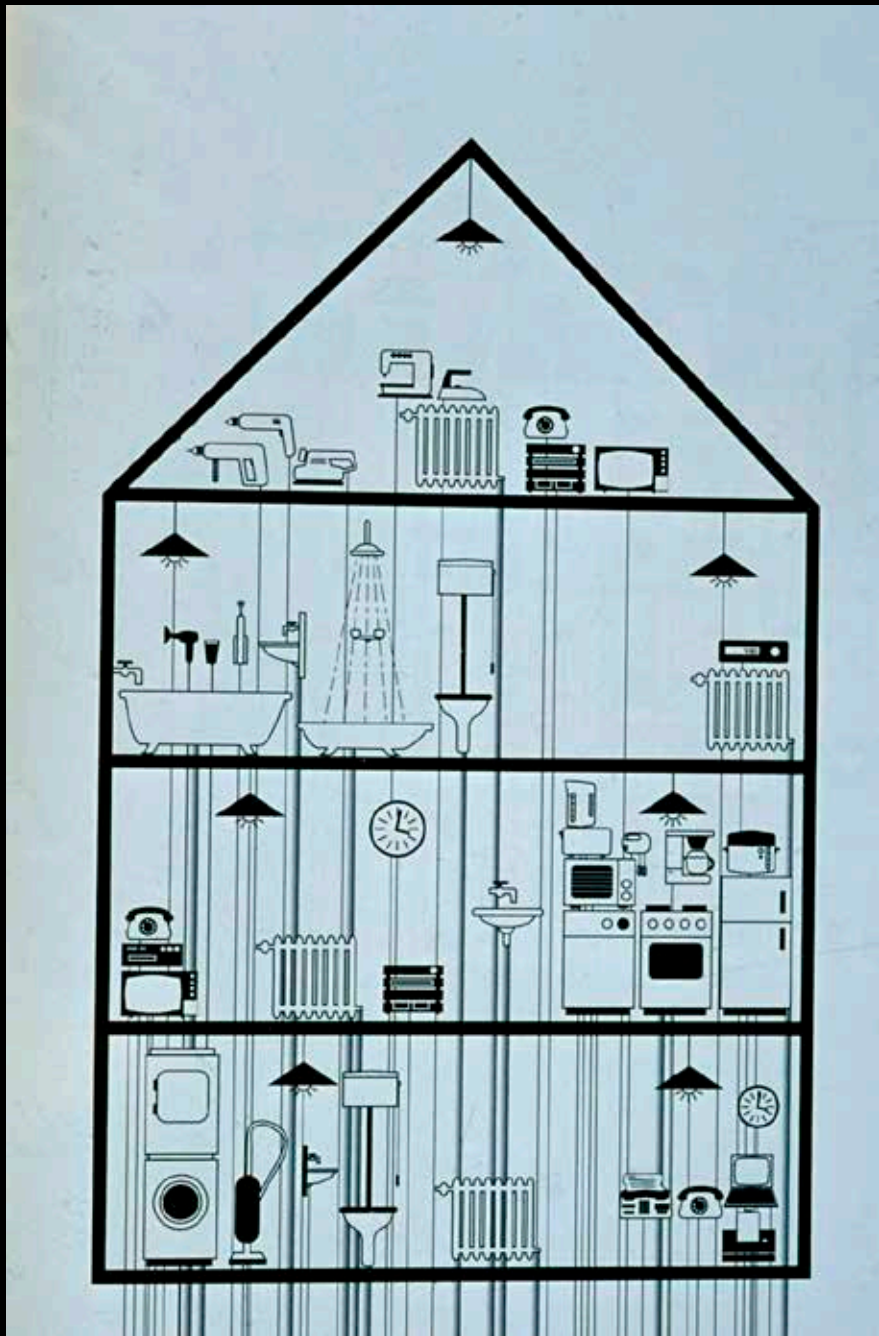


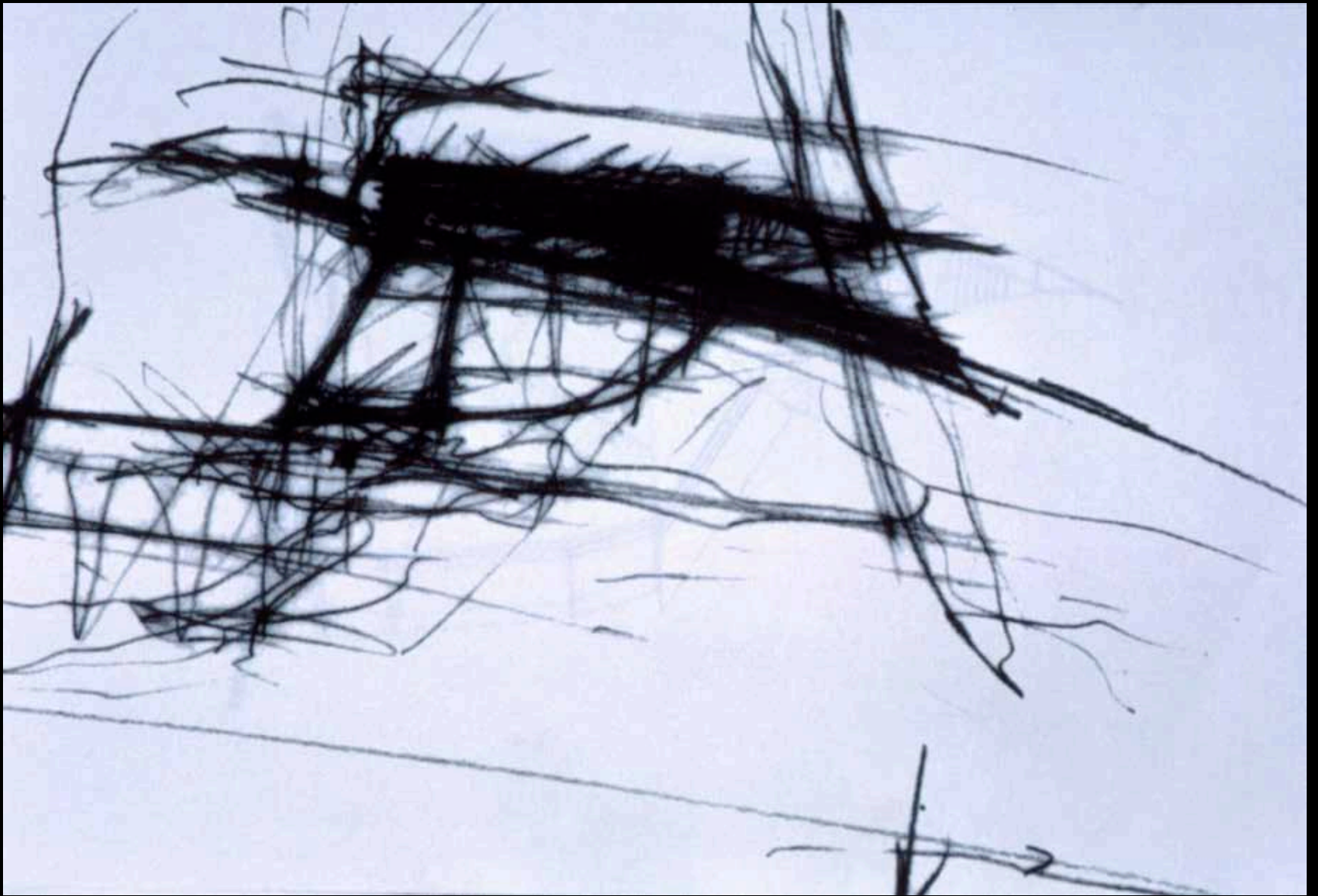
PROGETTI DI ARCHITETTI ITALIANI 1

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 BIGETTA TAMARO LUCIANO SEMERANI VIRGILIO VERCELLONI FRANCO TARTAGLINO MAZZUCHELLI

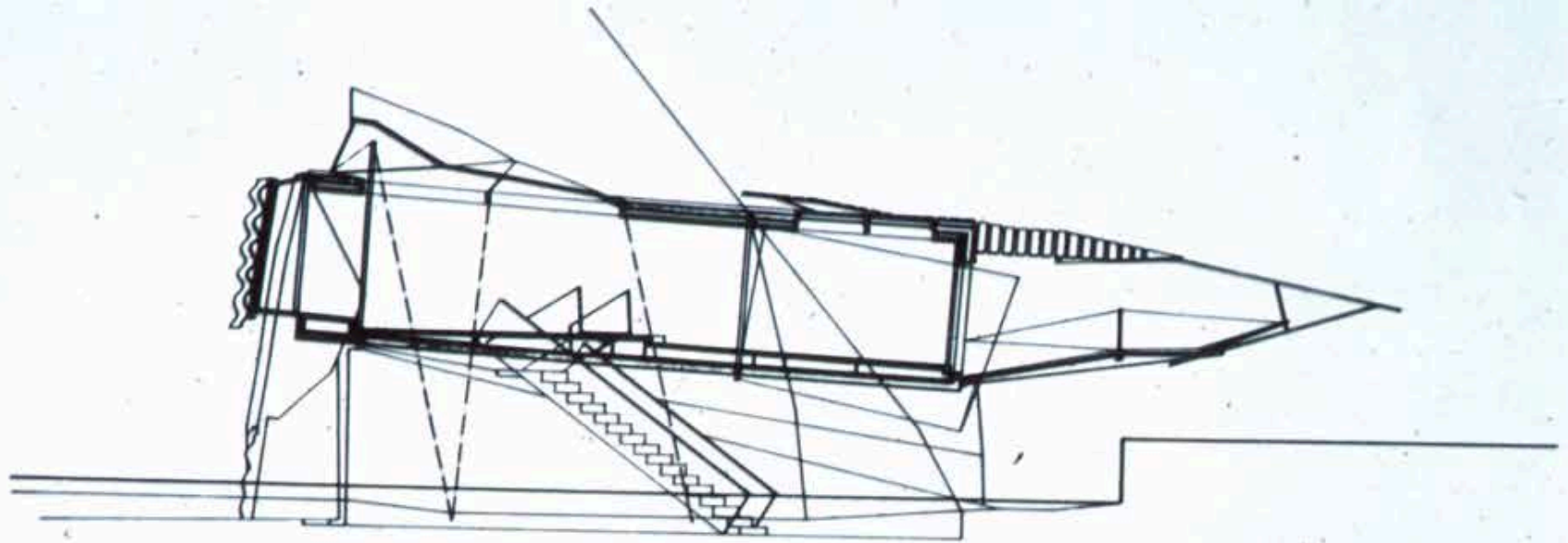


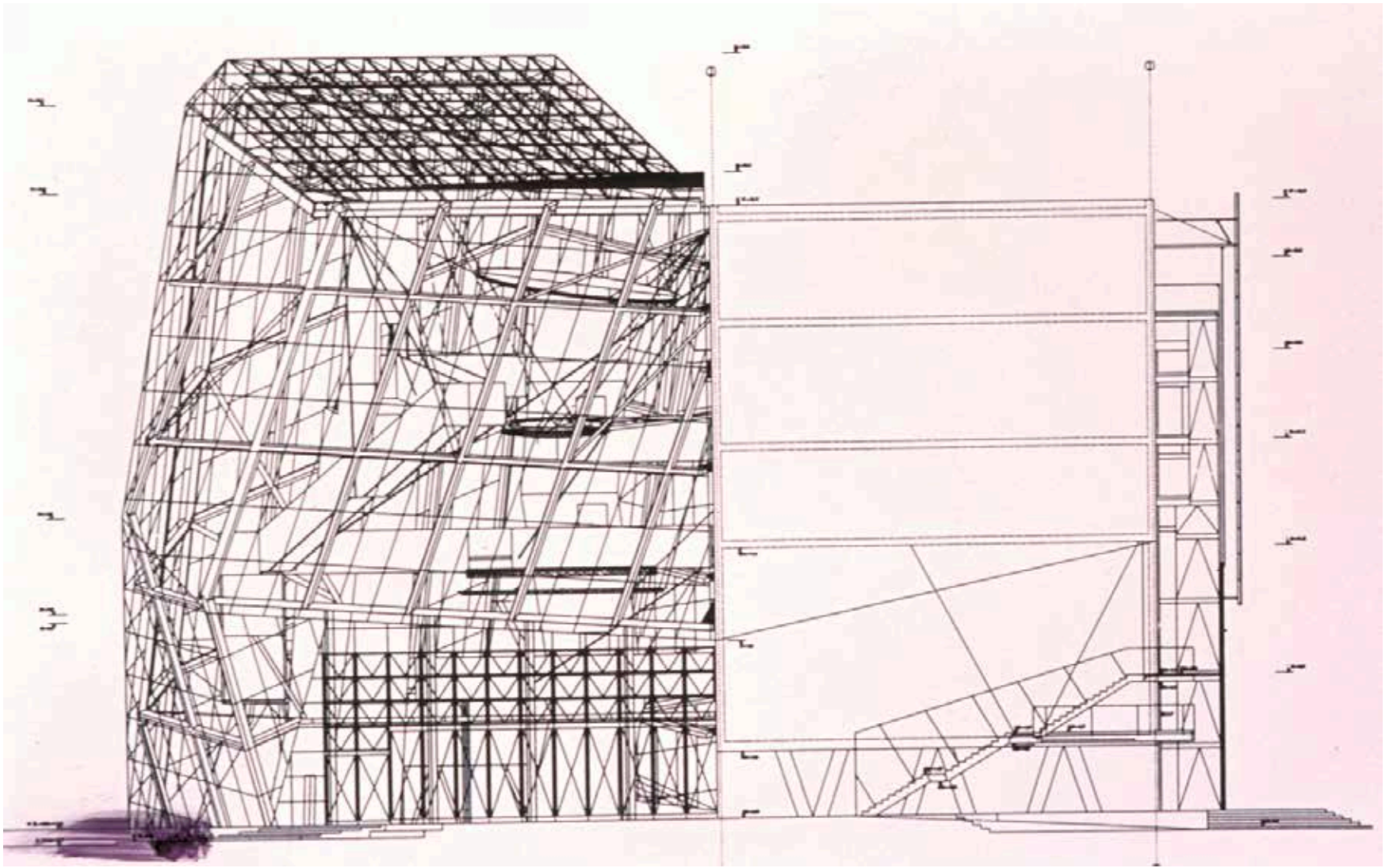
ALDO ROSSI

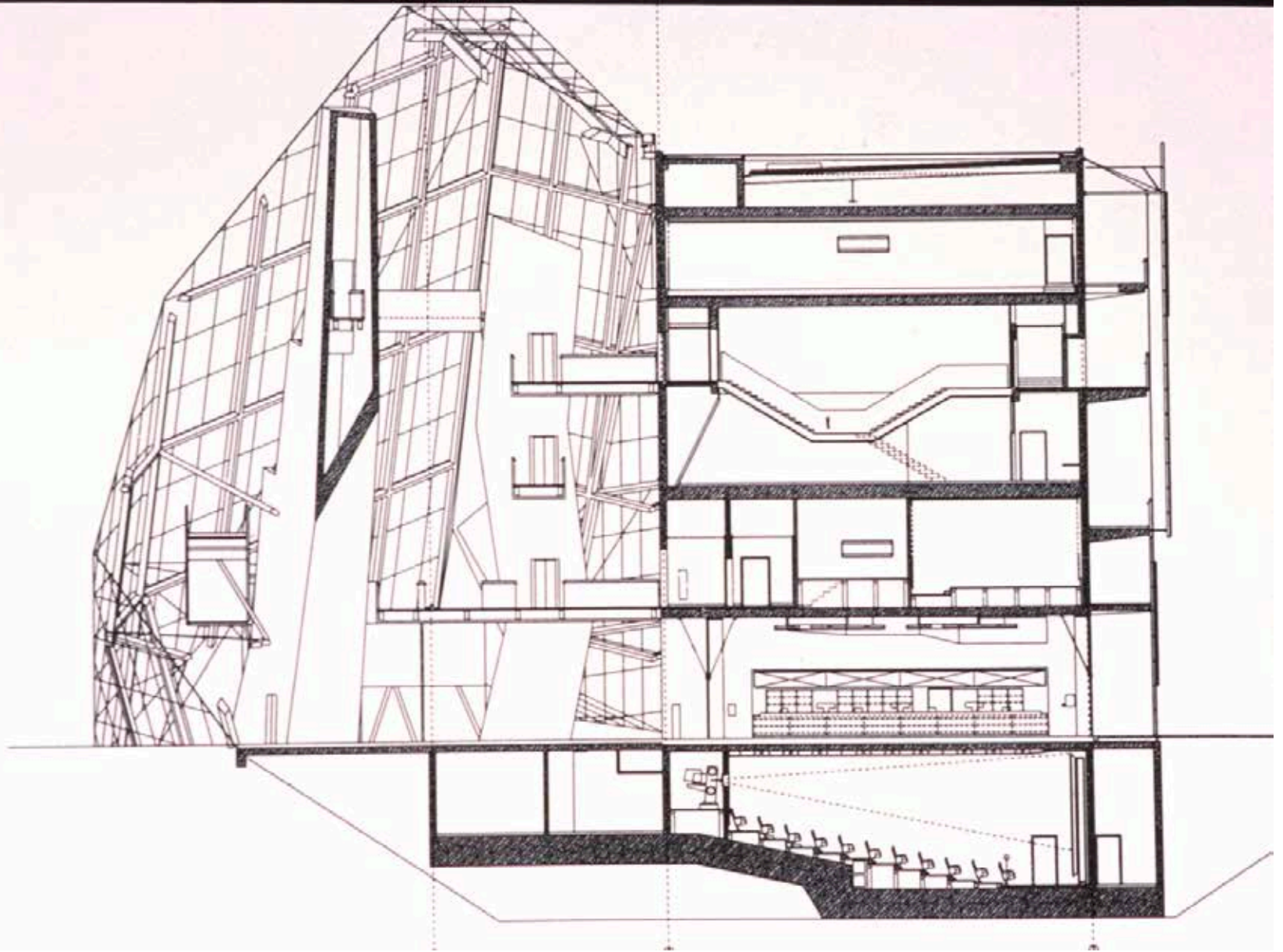


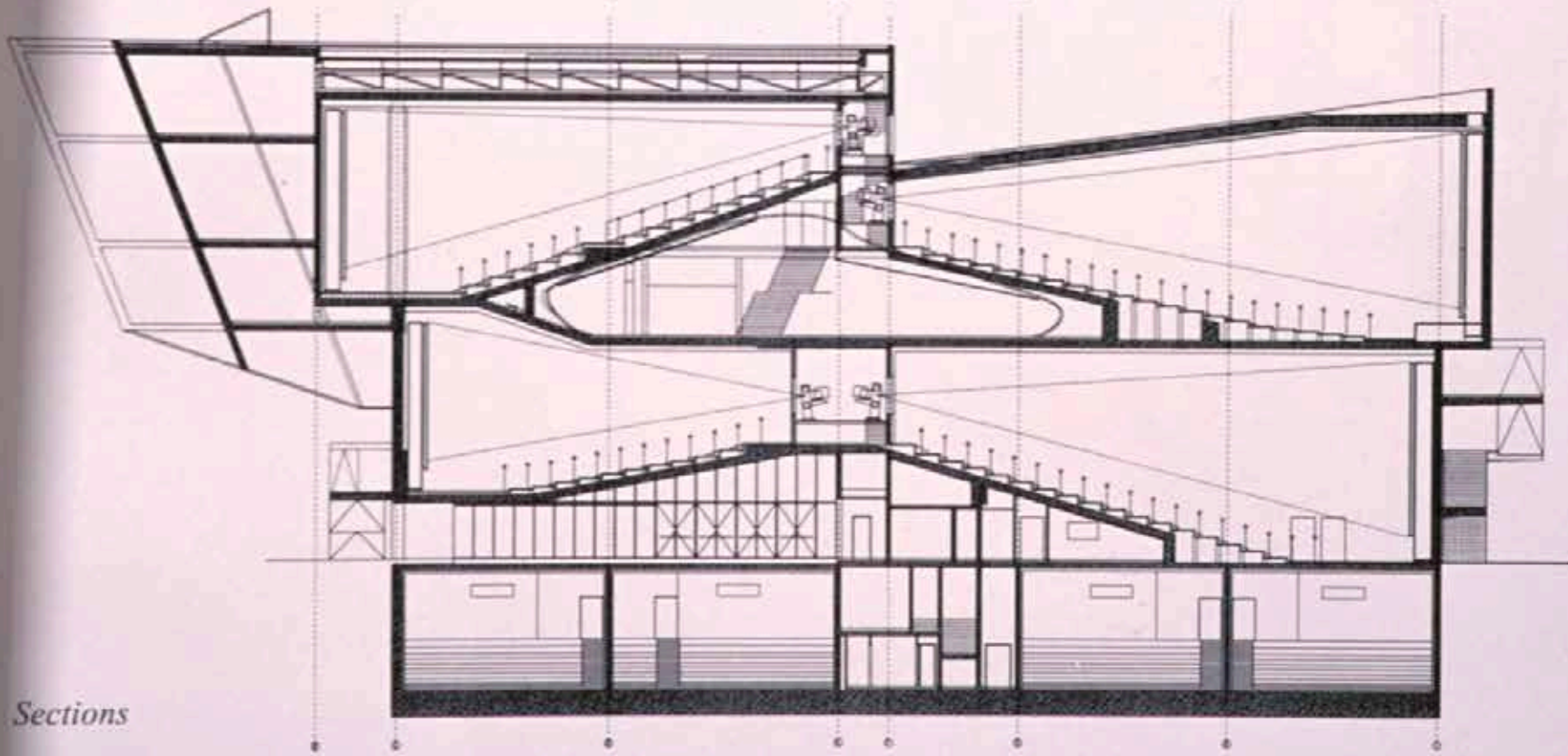


COOP HIMMELBLAU



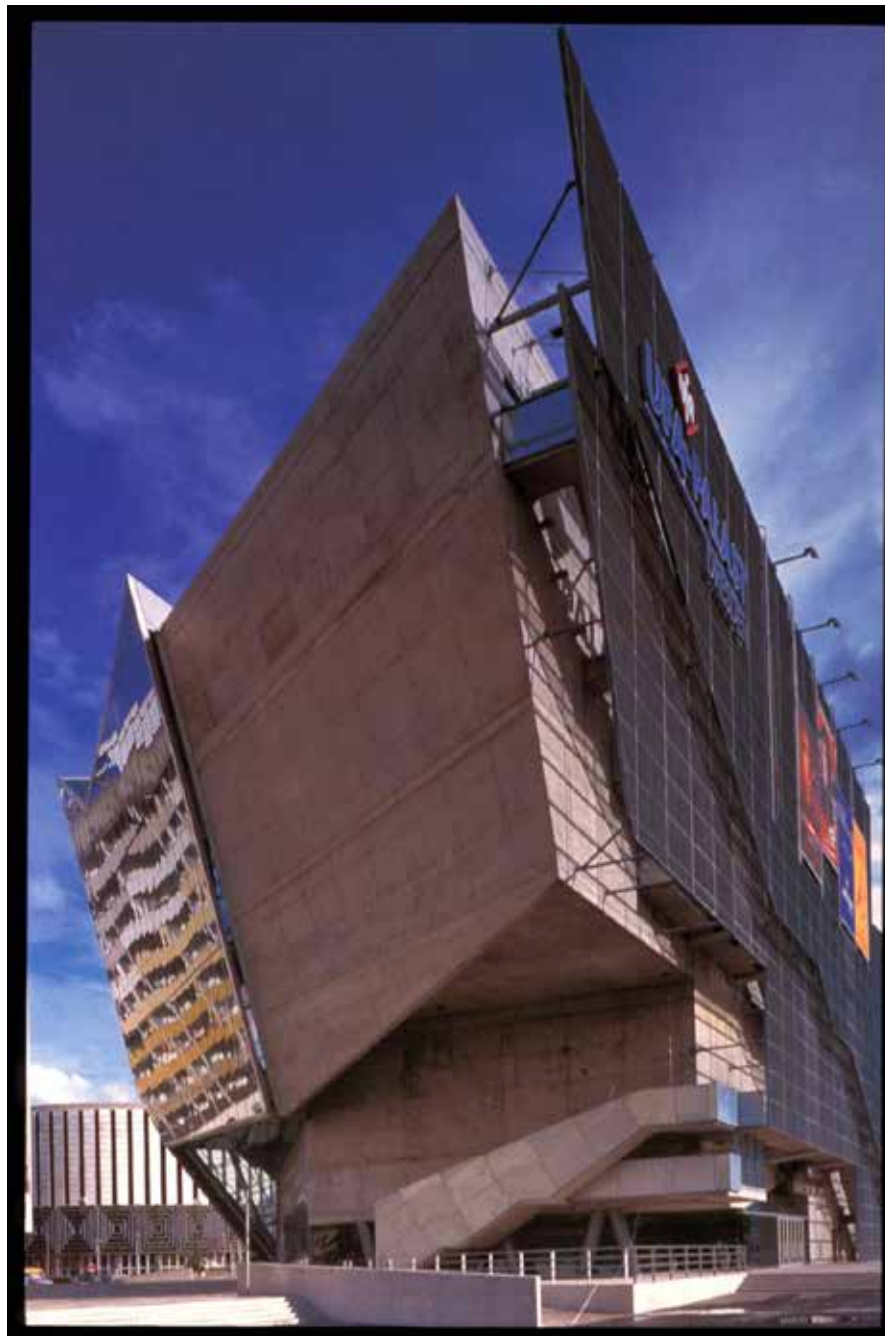


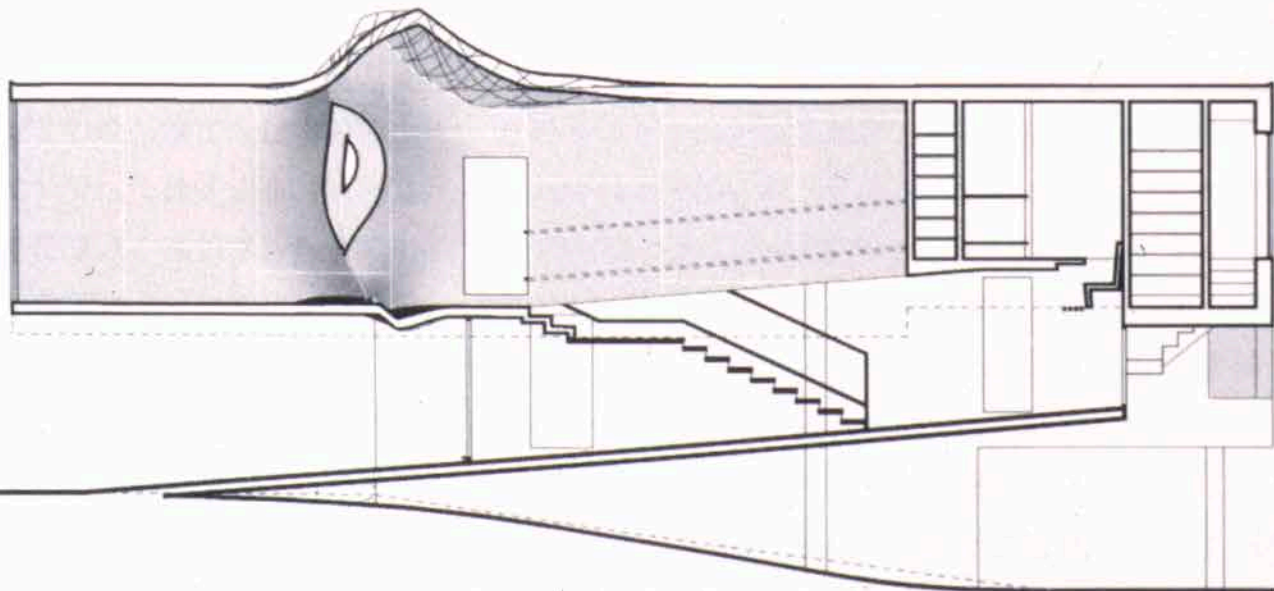
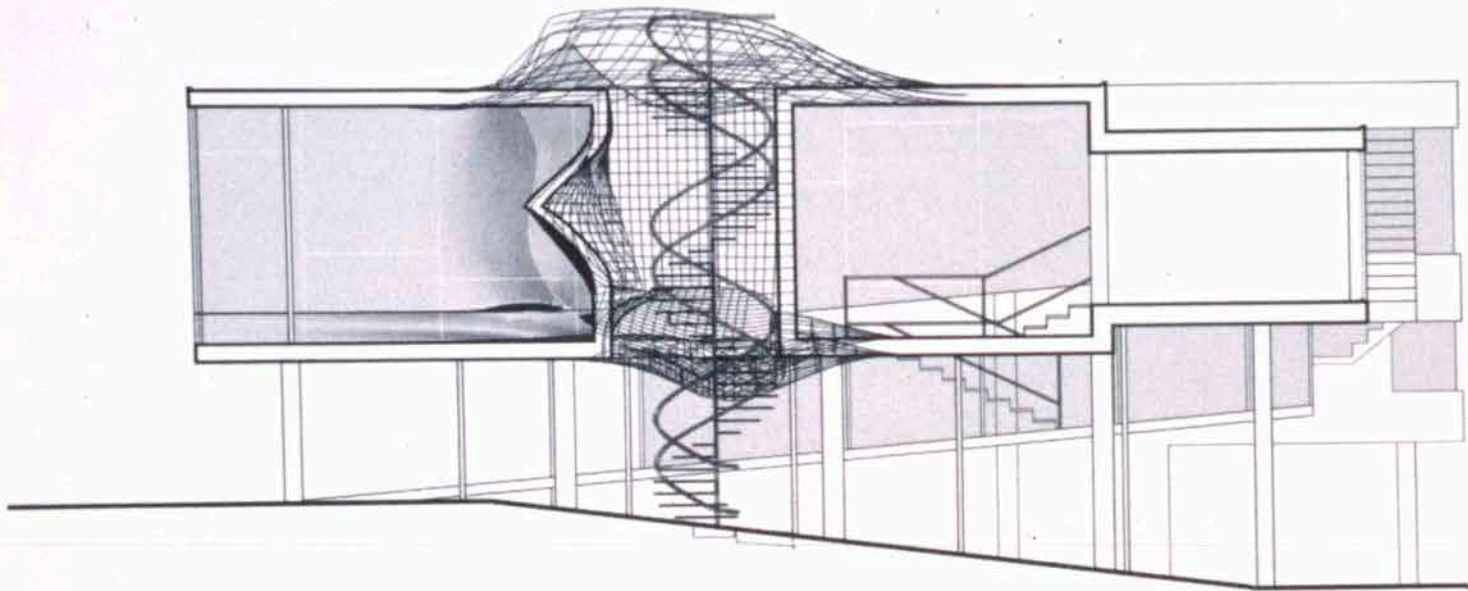


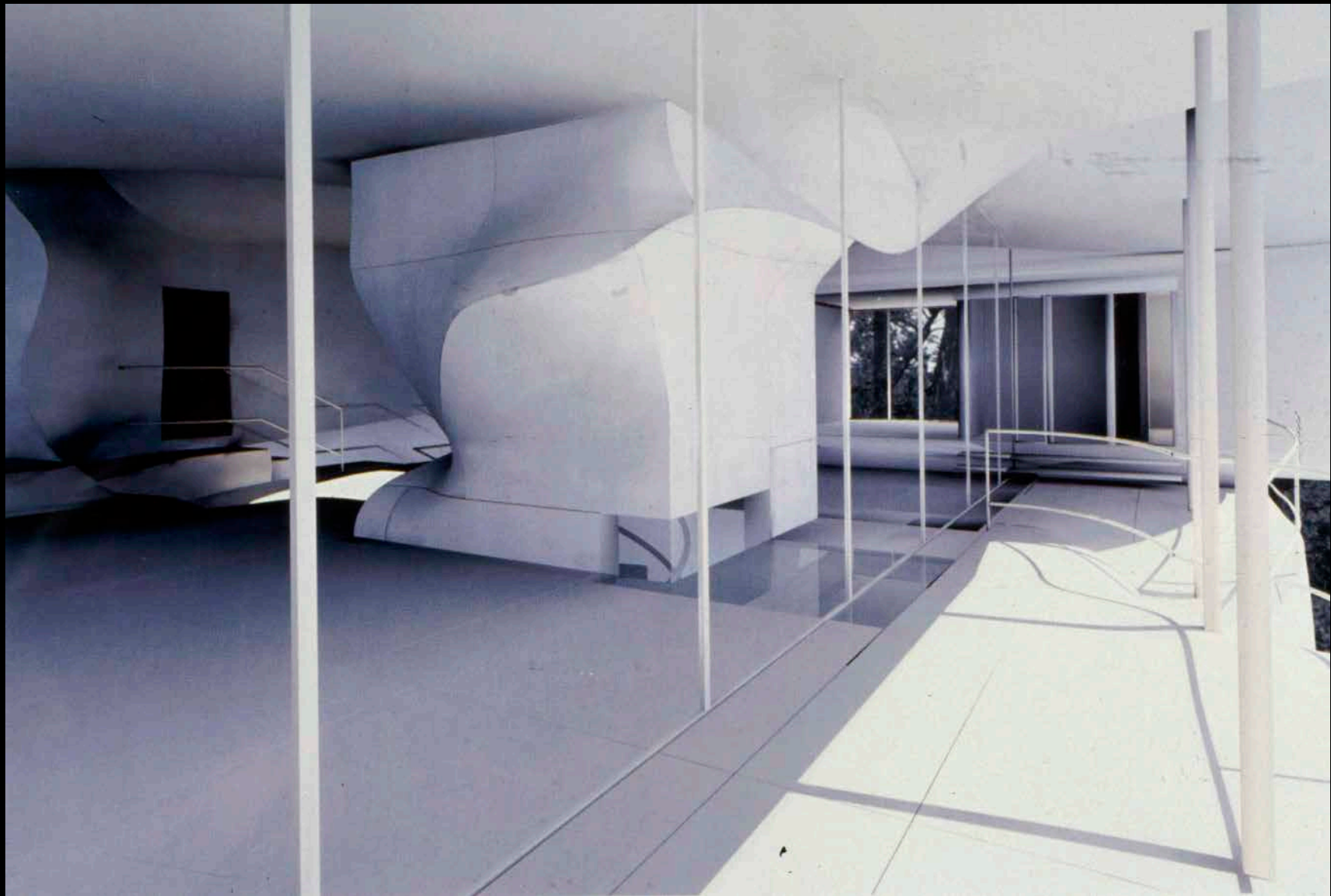


Sections

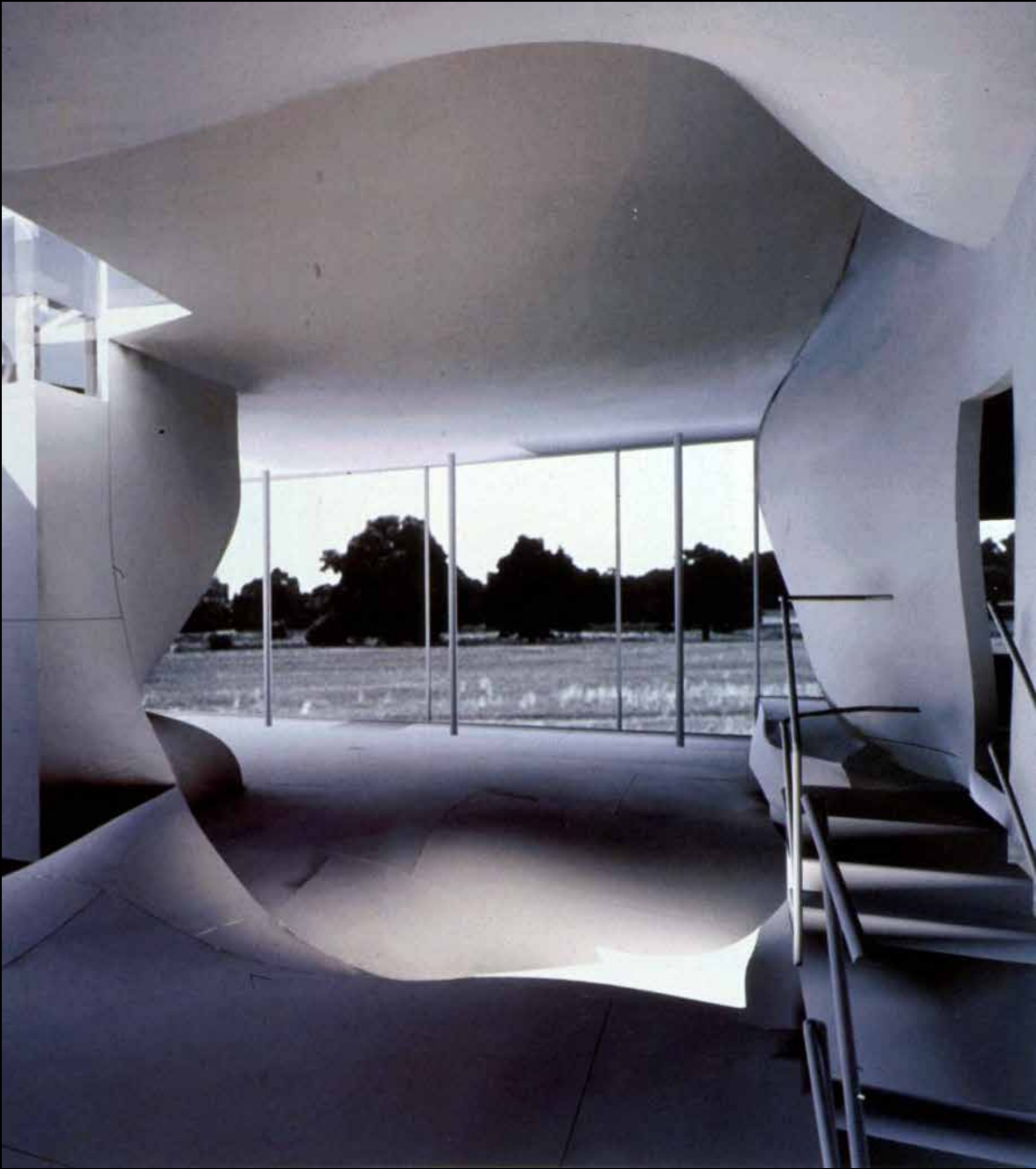
**UFA
CINEMA
CENTER
DRESDEN
1998**

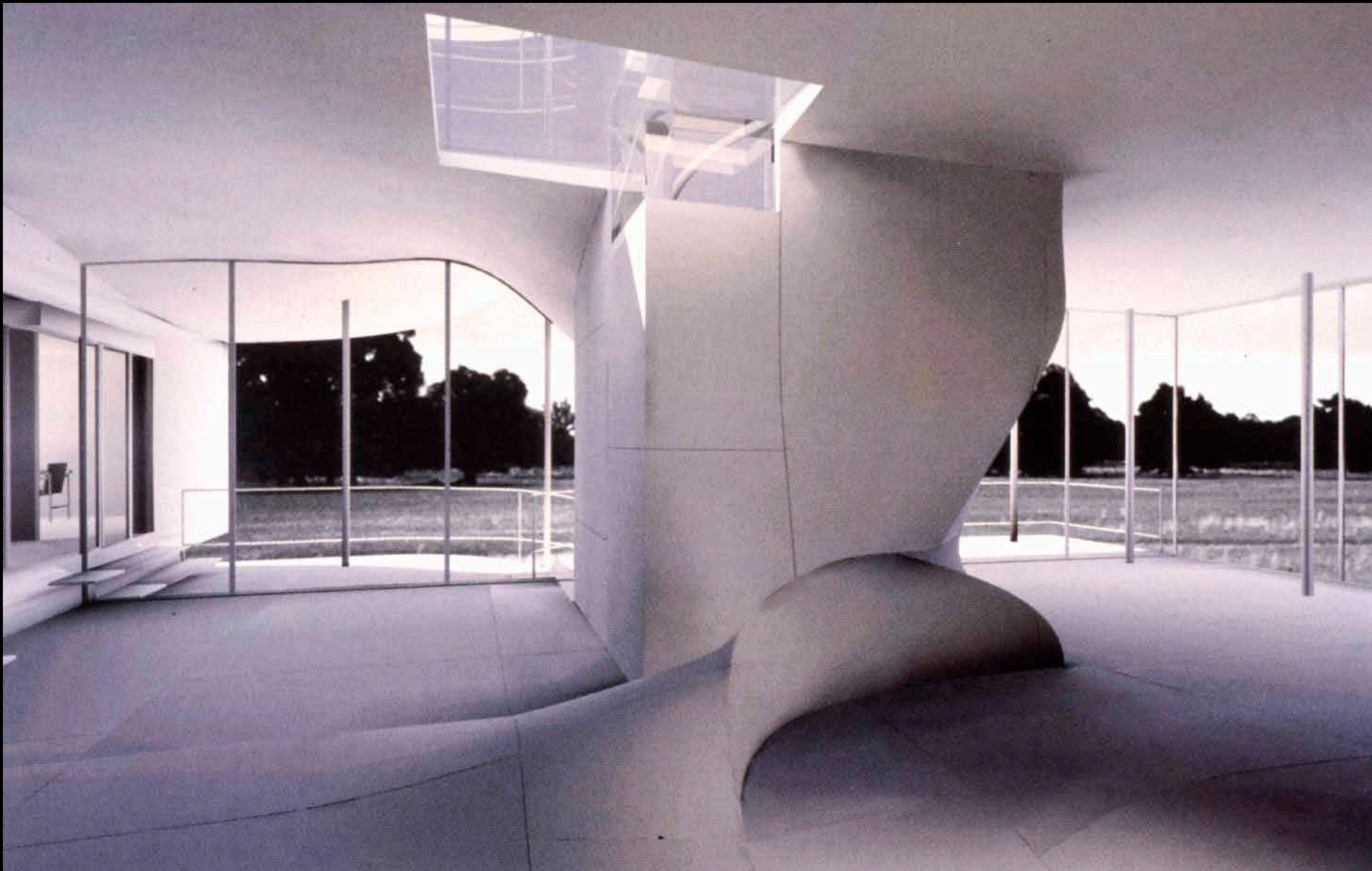




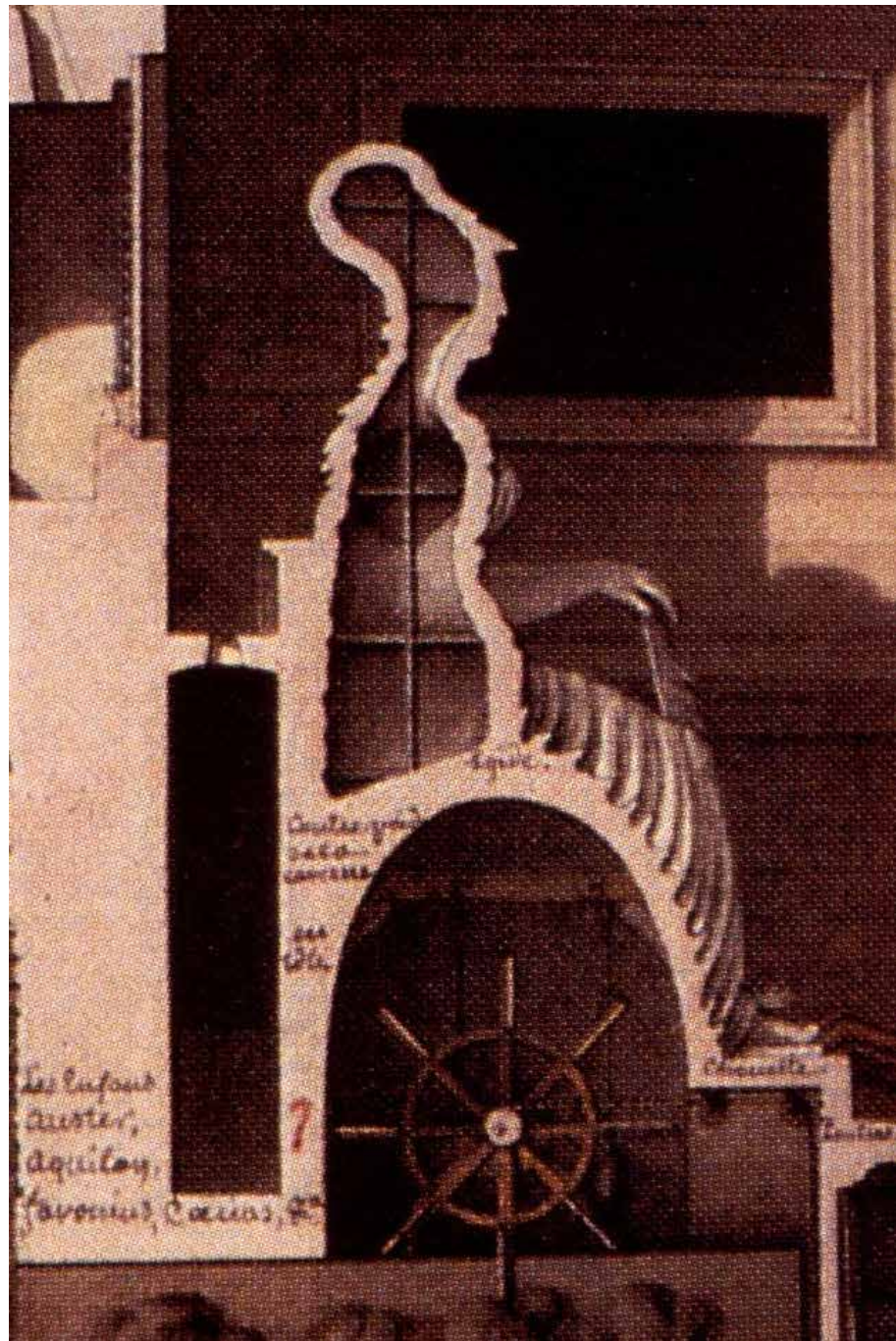


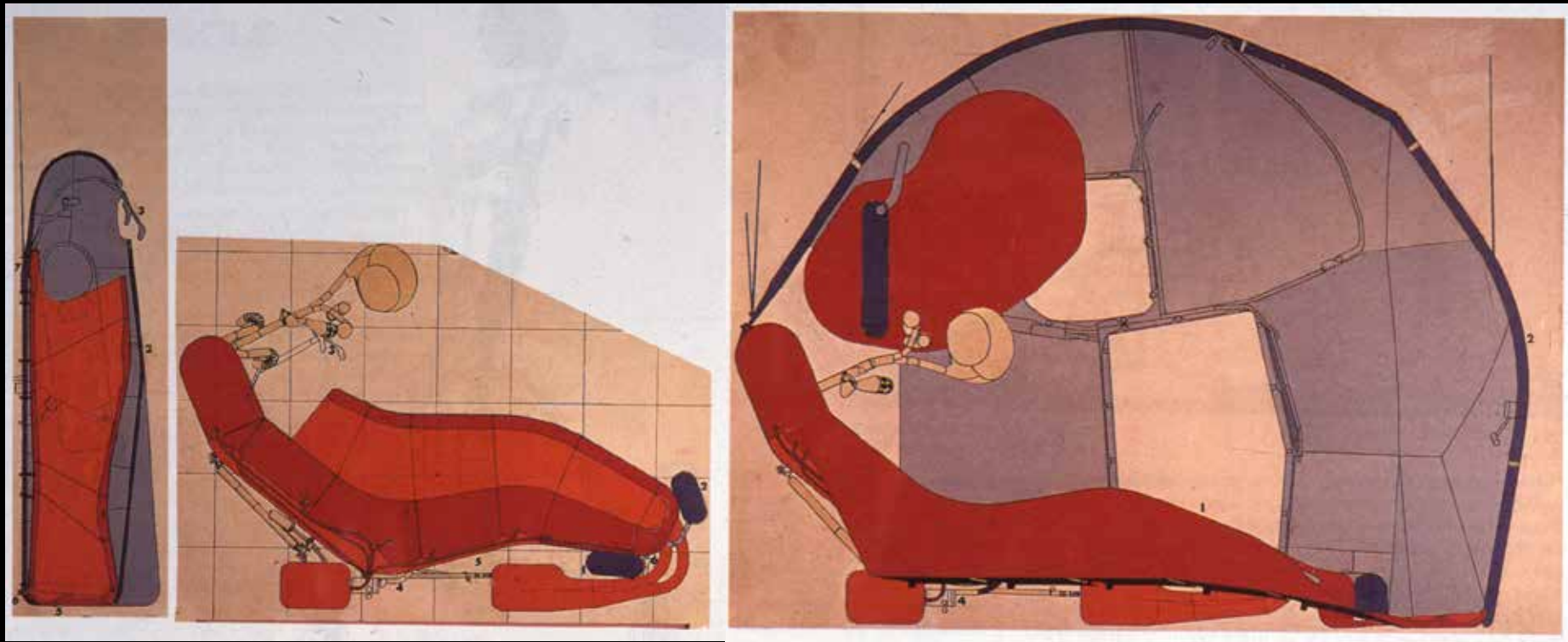
PRESTON SCOTT COHEN





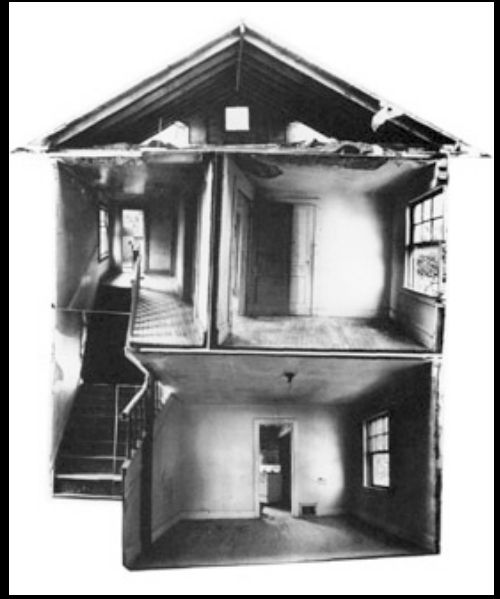
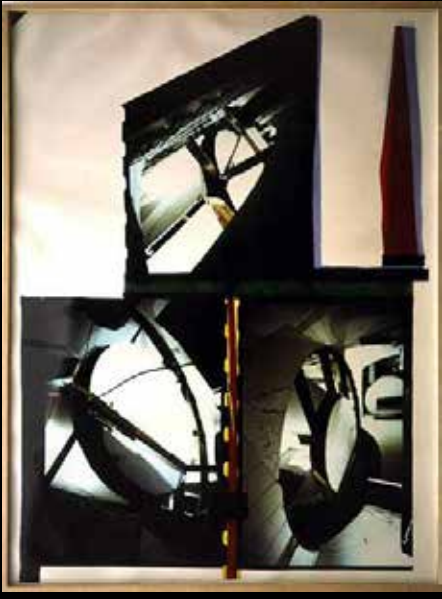
LEQUEUX

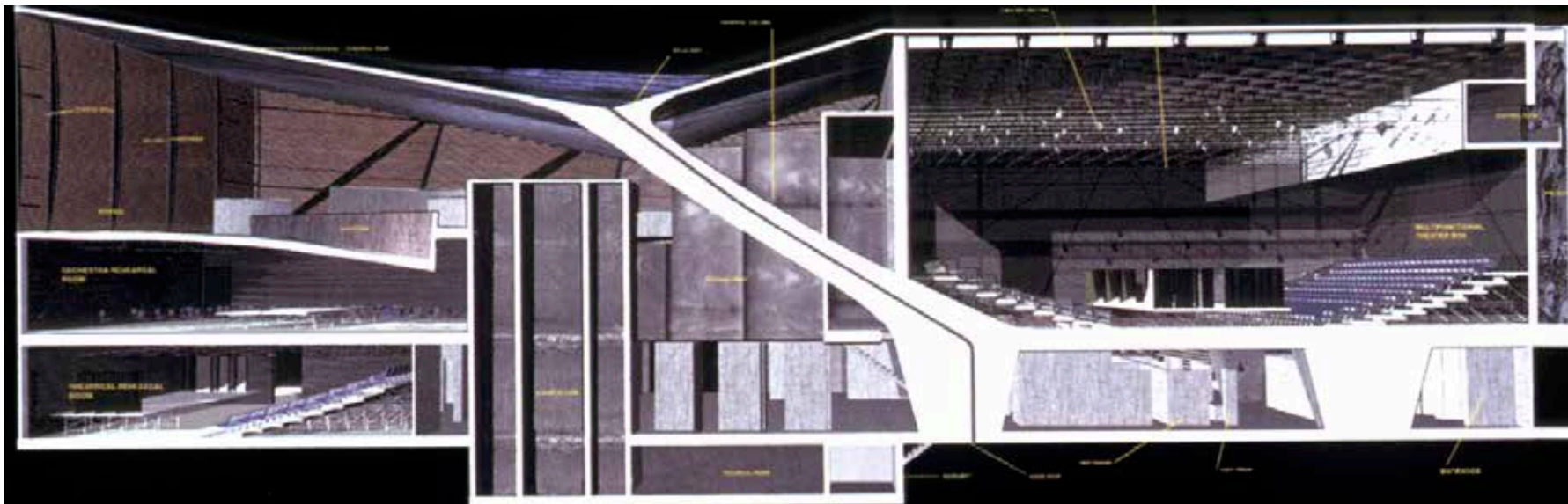




ARCHIGRAM

**SECTION IN
PERSPECTIVE**



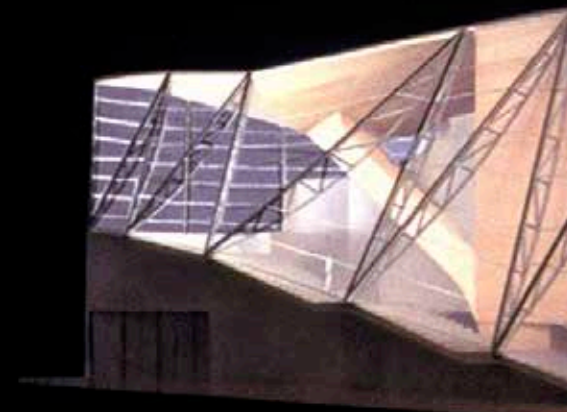
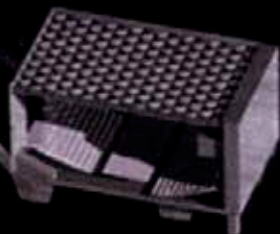
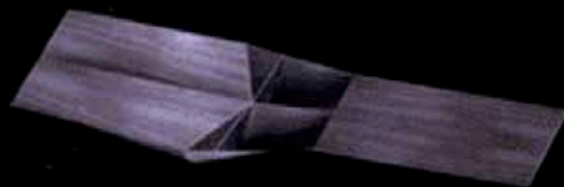


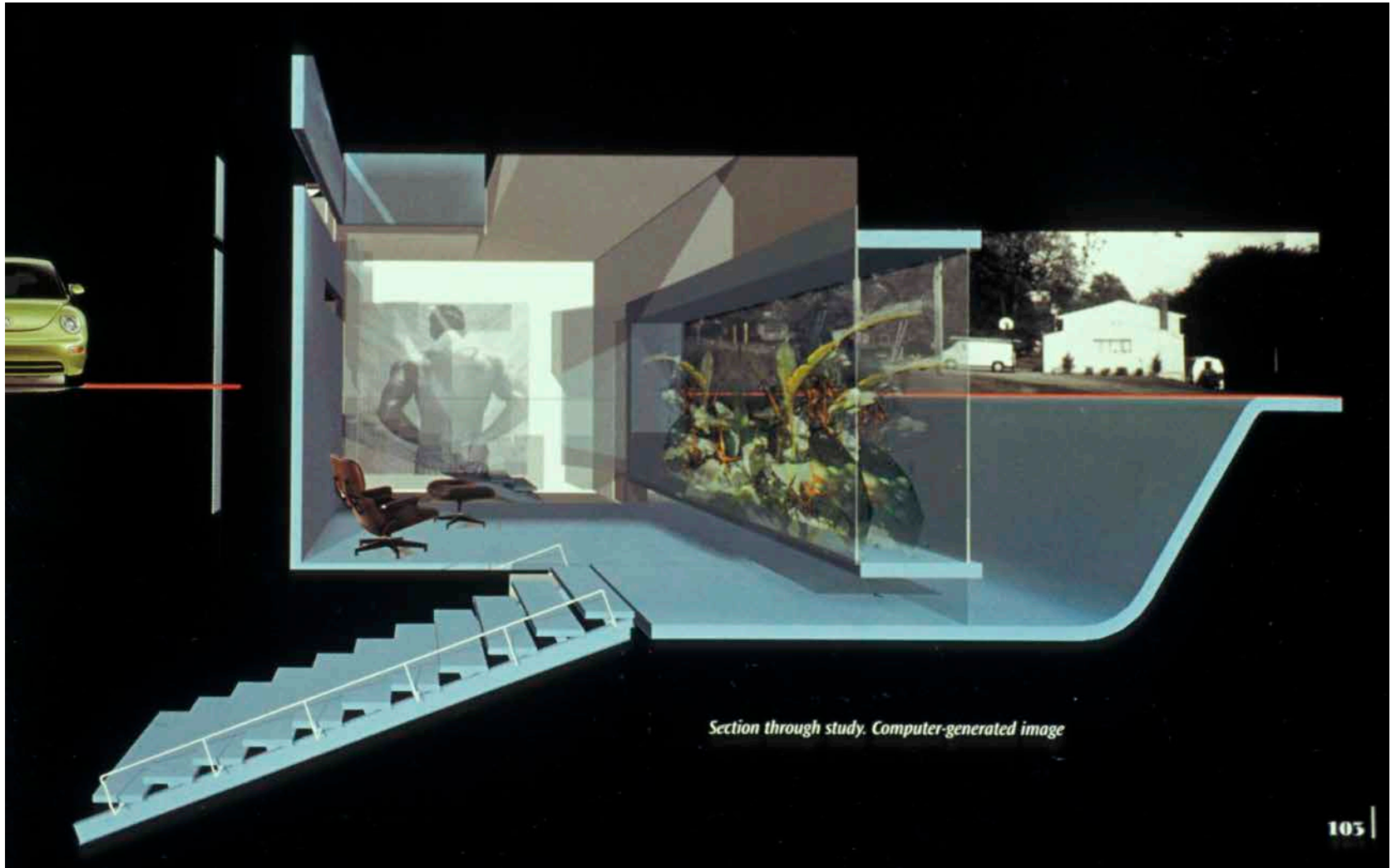
Roof drainage system

Diagonal column

Theater volume

Main entrance





Section through study. Computer-generated image

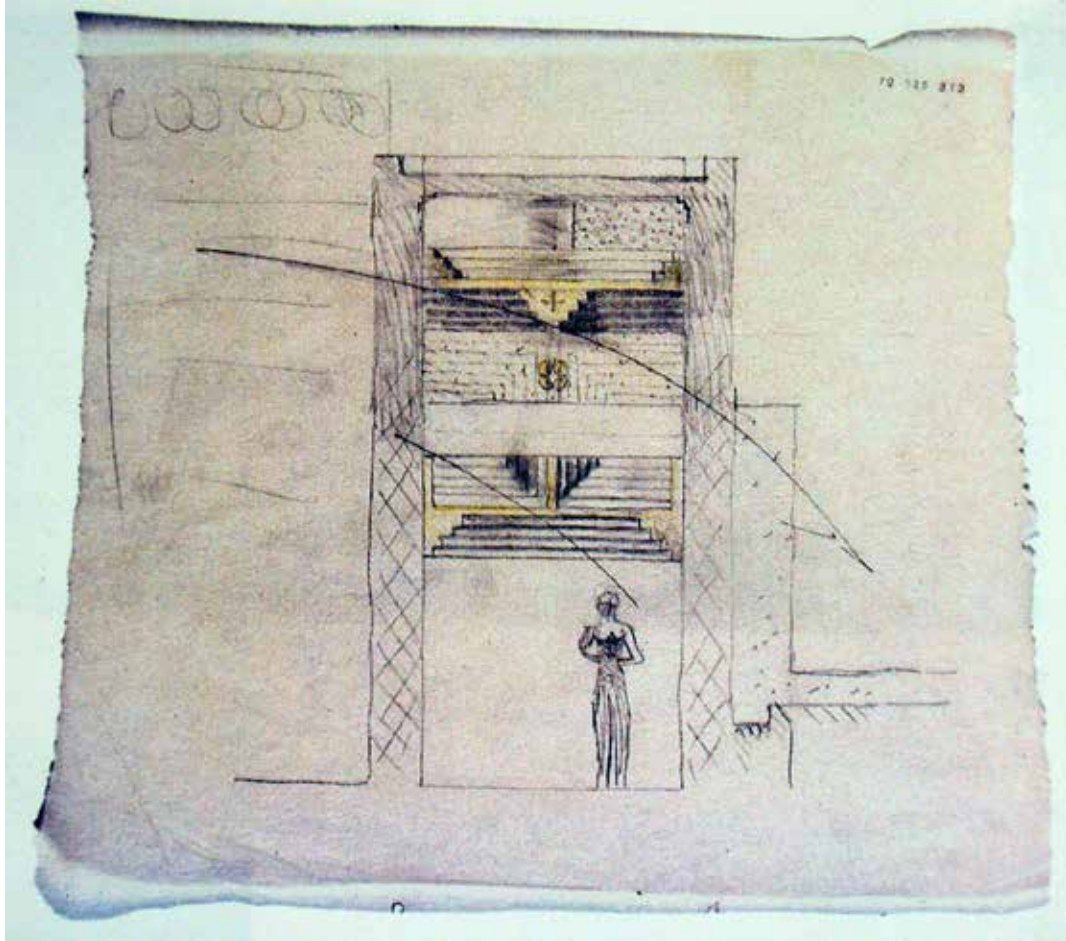


NEIL DENARI

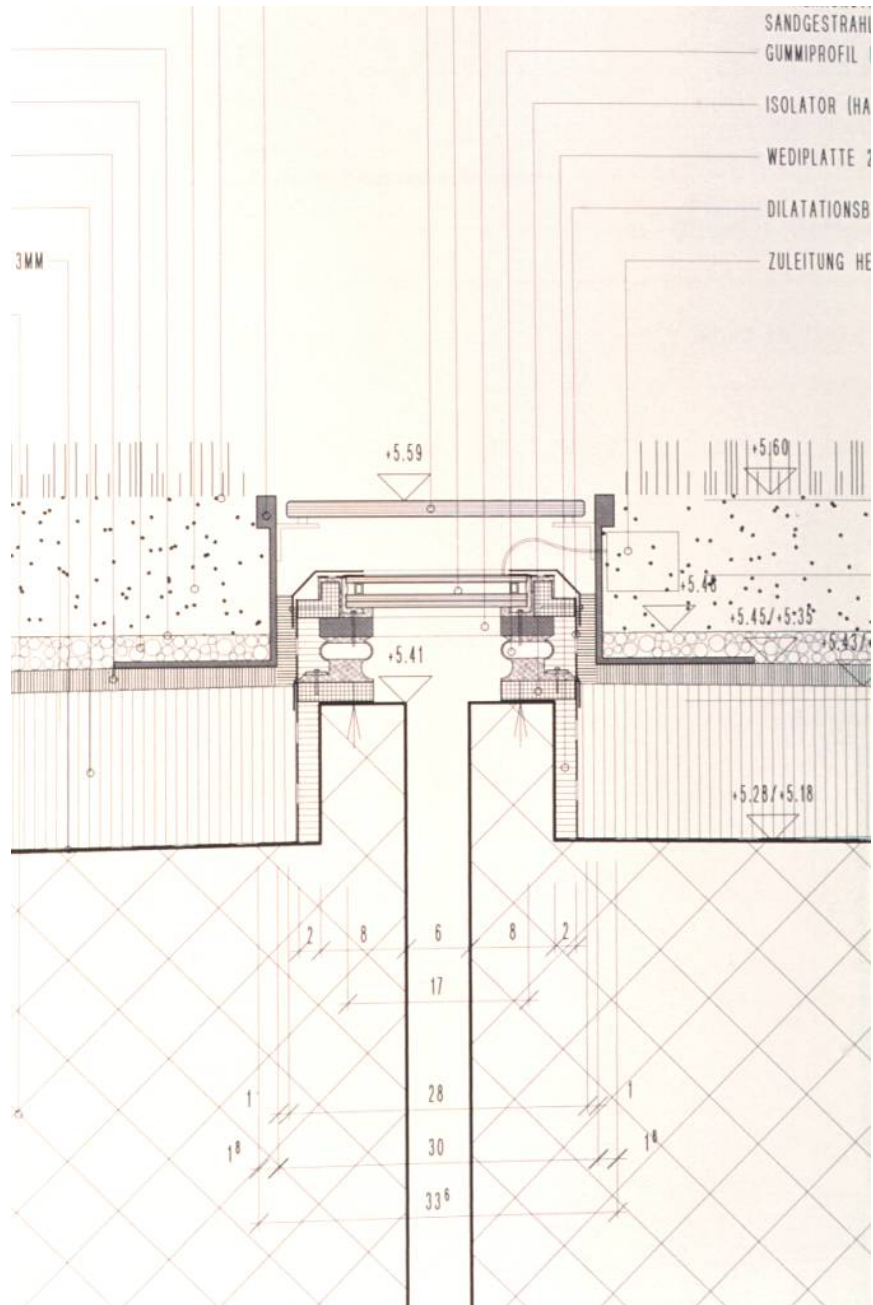


STEVEN HOLL

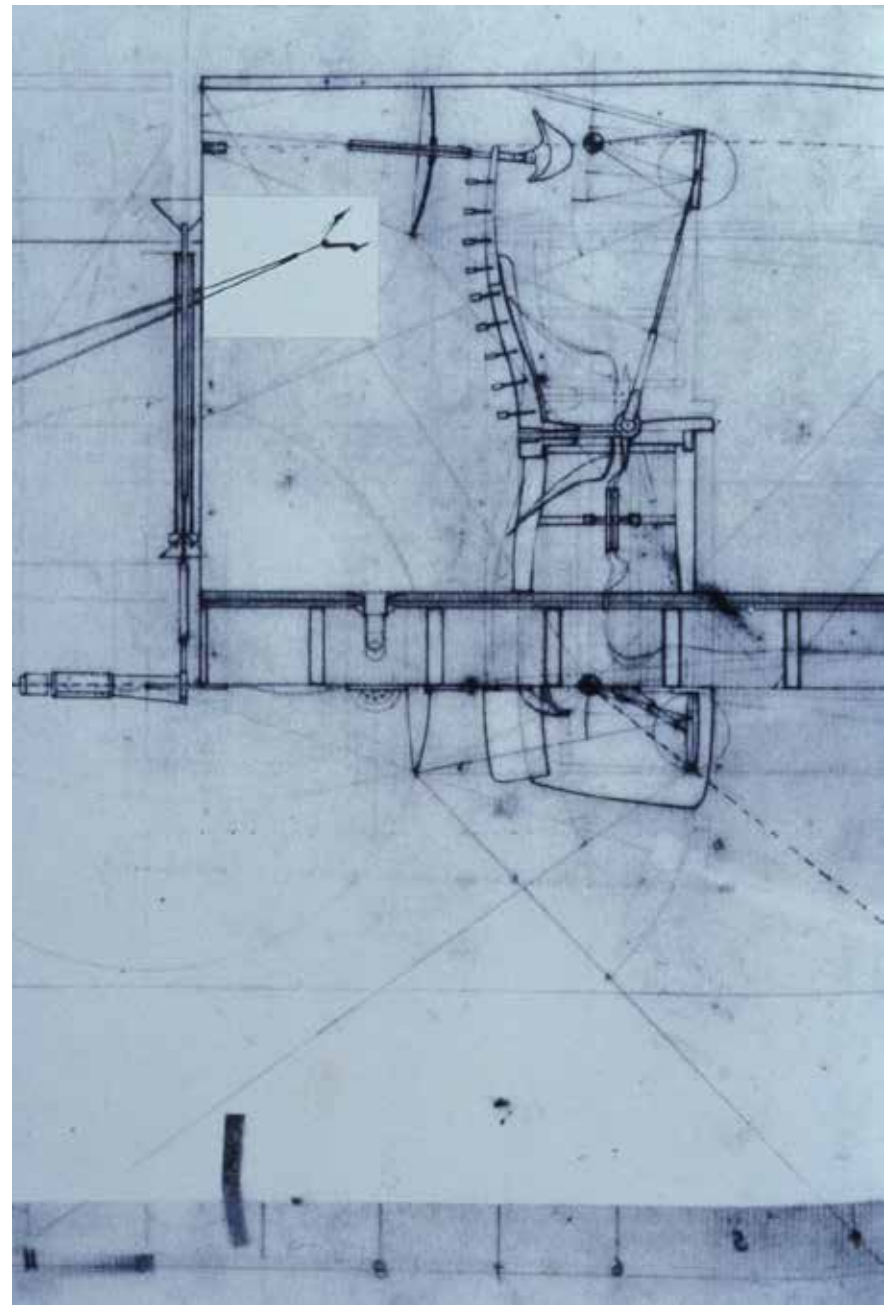
**SECTION IN
DETAIL**



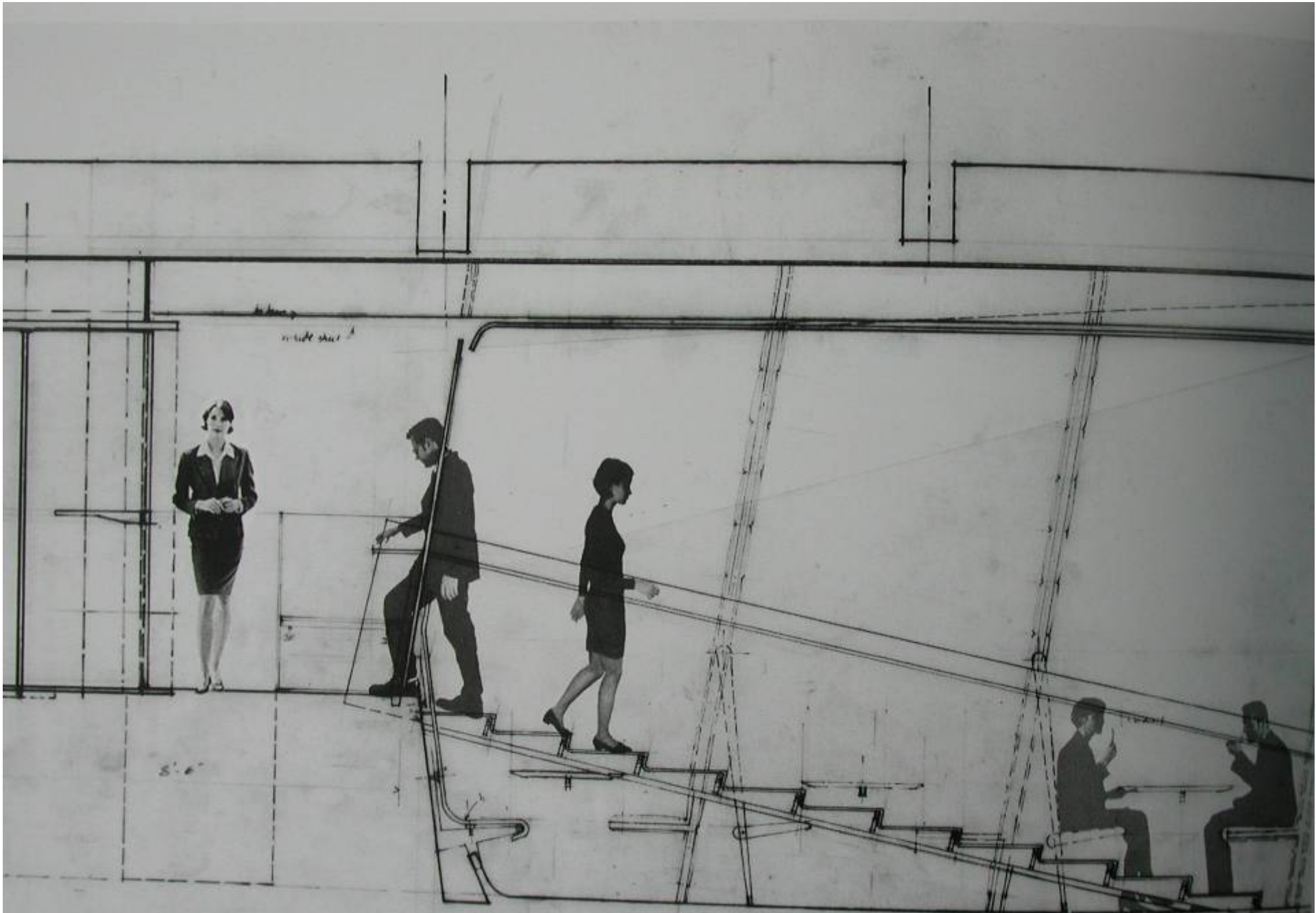
CARLO SCARPA



PETER ZUMTHOR

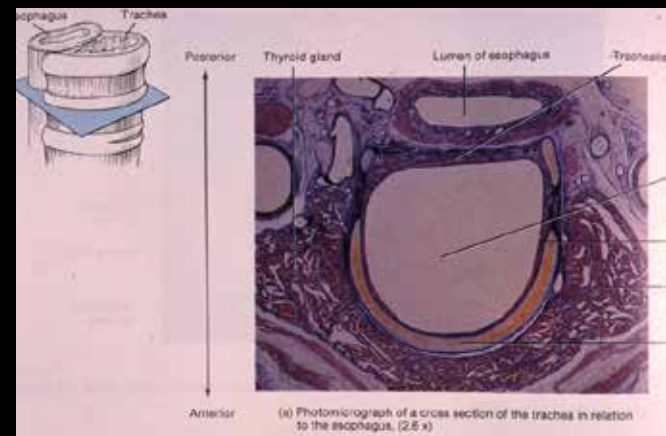
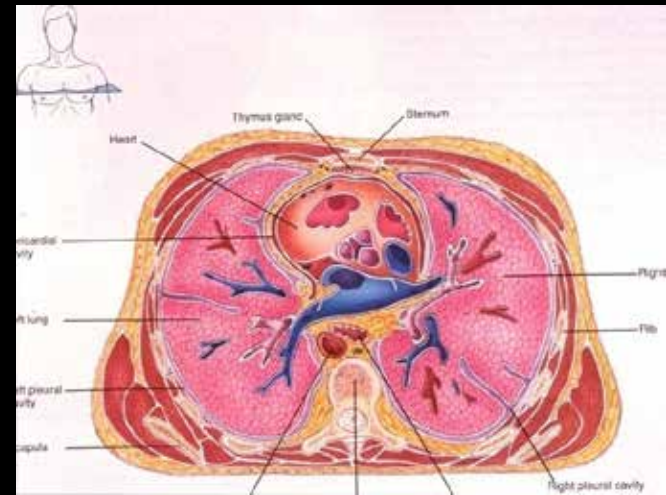
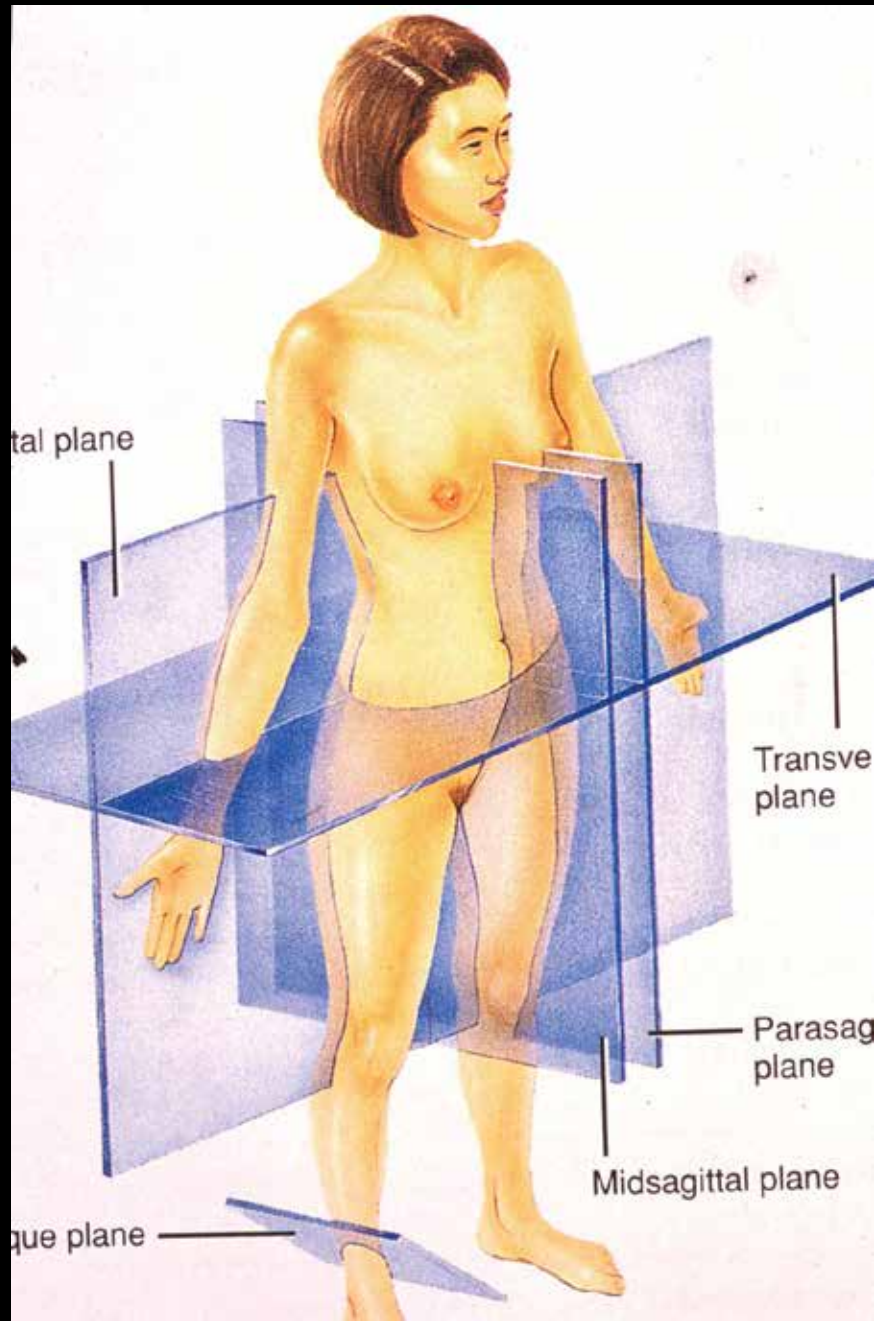


DILLER + SCOFIDIO



DILLER + SCOFIDIO

SECTION +
VIOLENCE









DAMIEN HIRST





Front
(Anterior)

Right Side



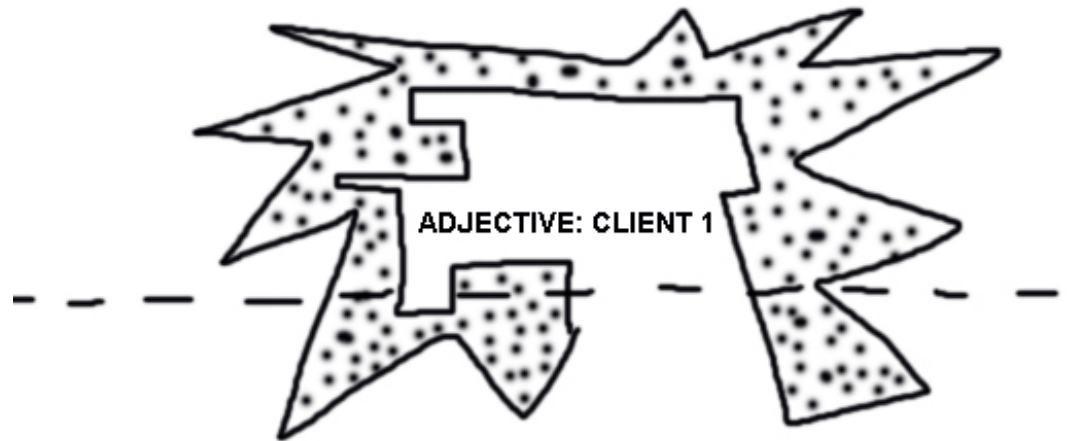
<http://www.madsci.org/~lynn/VH/>

| | | | |
|--------------|---------------------------|---------------------------|---------------------------|
| Above | Adjective Client 1 | Adjective Client 1 | Adjective Client 1 |
| Below | Adjective Client 2 | Verb Client 2 | Noun Client 2 |
| Above | Verb Client 1 | Verb Client 1 | Verb Client 1 |
| Below | Adjective Client 2 | Verb Client 2 | Noun Client 2 |
| Above | Noun Client 1 | Noun Client 1 | Noun Client 1 |
| Below | Adjective Client 2 | Verb Client 2 | Noun Client 2 |

TODAY'S STUDIO TASK

| | | | |
|--------------|---------------------------|---------------------------|---------------------------|
| Above | Adjective Client 1 | Adjective Client 1 | Adjective Client 1 |
| Below | Adjective Client 2 | Verb Client 2 | Noun Client 2 |
| Above | Verb Client 1 | Verb Client 1 | Verb Client 1 |
| Below | Adjective Client 2 | Verb Client 2 | Noun Client 2 |
| Above | Noun Client 1 | Noun Client 1 | Noun Client 1 |
| Below | Adjective Client 2 | Verb Client 2 | Noun Client 2 |

TODAY'S STUDIO TASK



TODAY'S STUDIO TASK

QUESTIONS?

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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 mark on its left edge, possibly a staple or a piece of tape.

END