

# 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: MORE STUDENT WORK

## RULES OF PLAY

1. THE LECTURES WILL BEGIN AT 12:00 SHARP.
2. IF YOU MISS A LECTURE OR 3 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 10 STUDENT REPRESENTATIVES AND WILL CALL FOR VOLUNTEERS DURING THE FIRST STUDIO SESSION.

WHO WE ARE











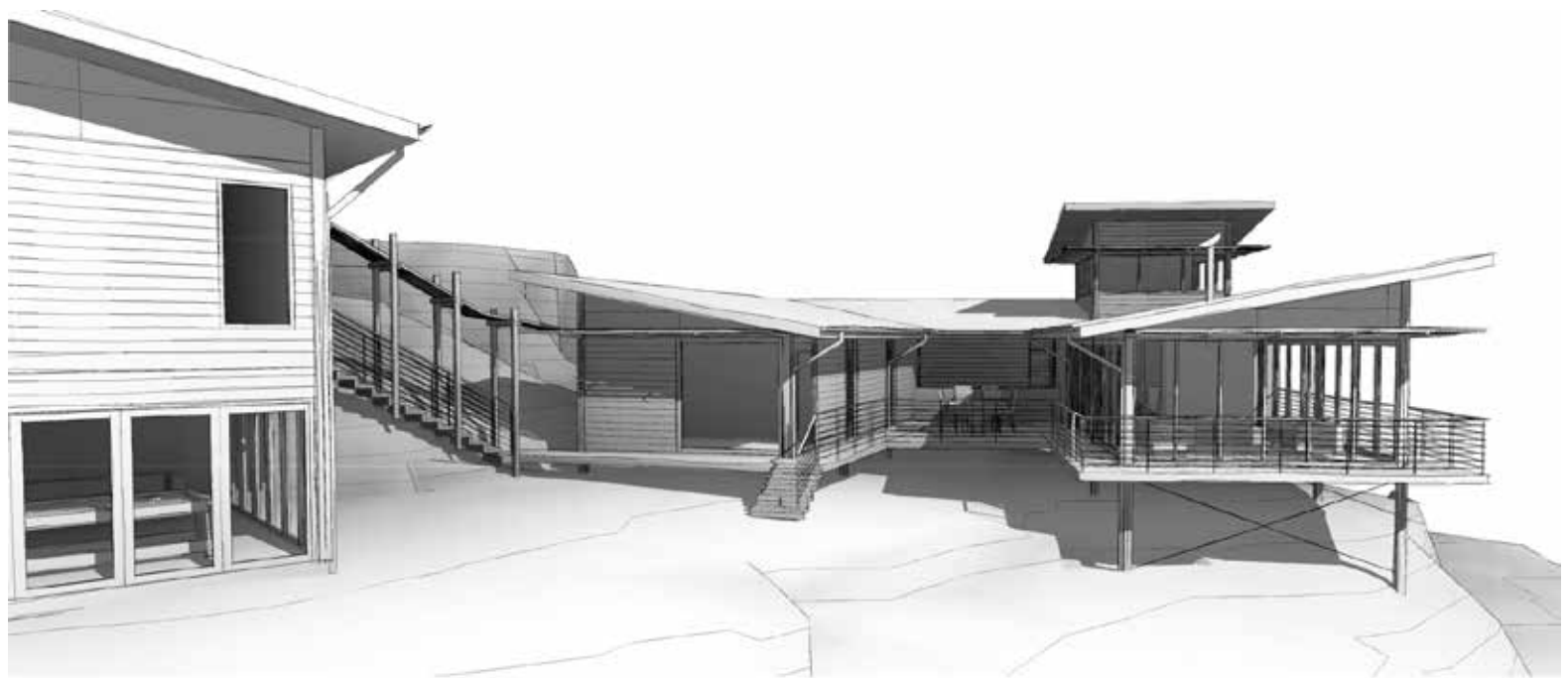












YOWIE BAY BUSH HOUSE

*ironbark*  
ARCHITECTURE + DESIGN

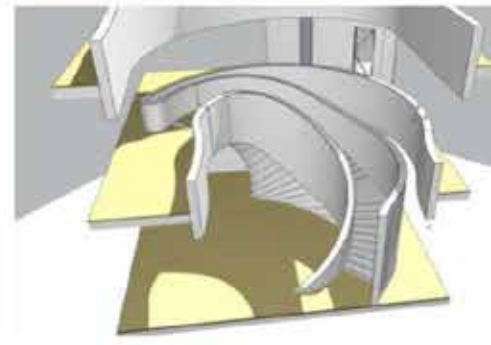
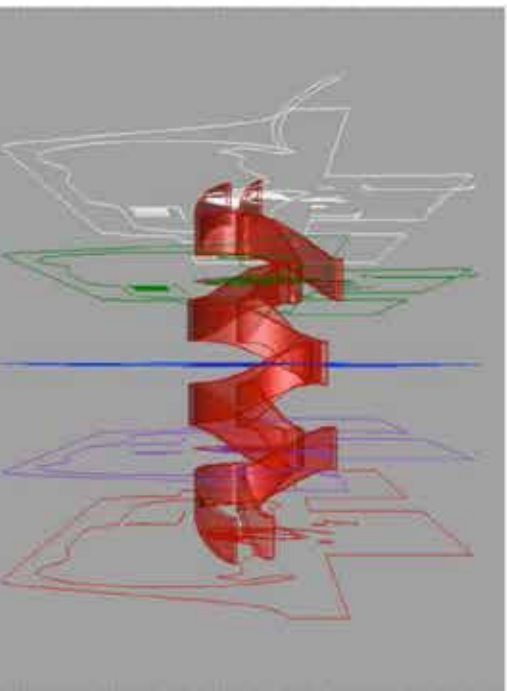
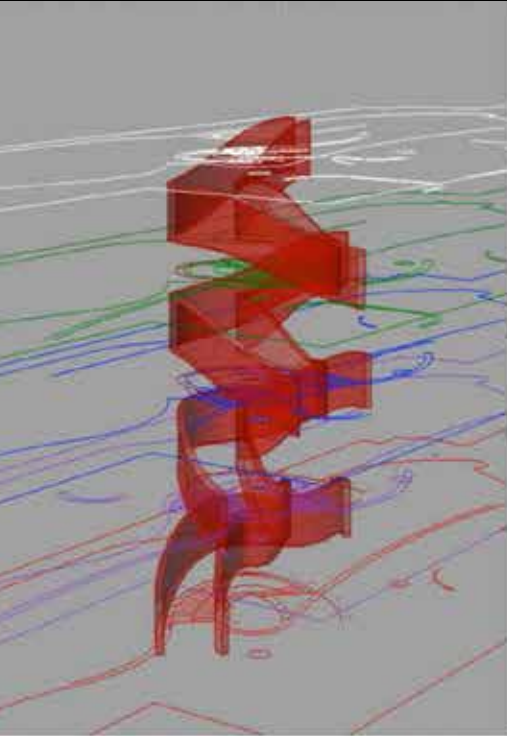


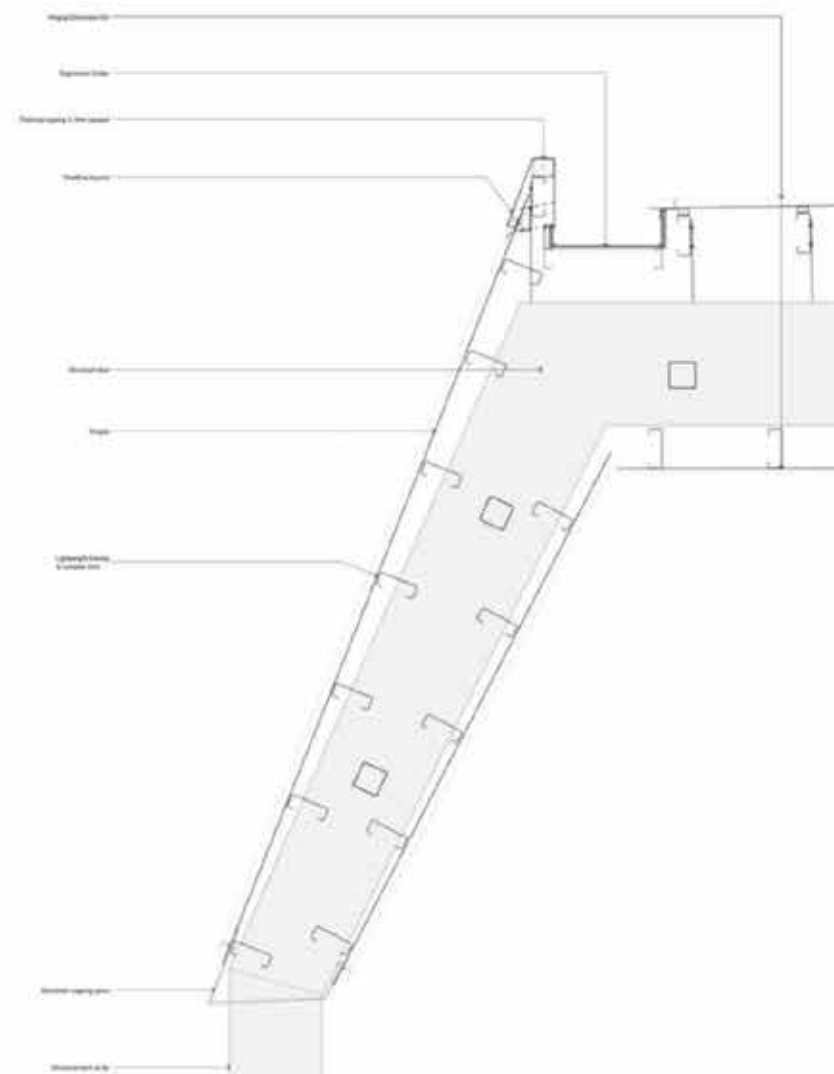
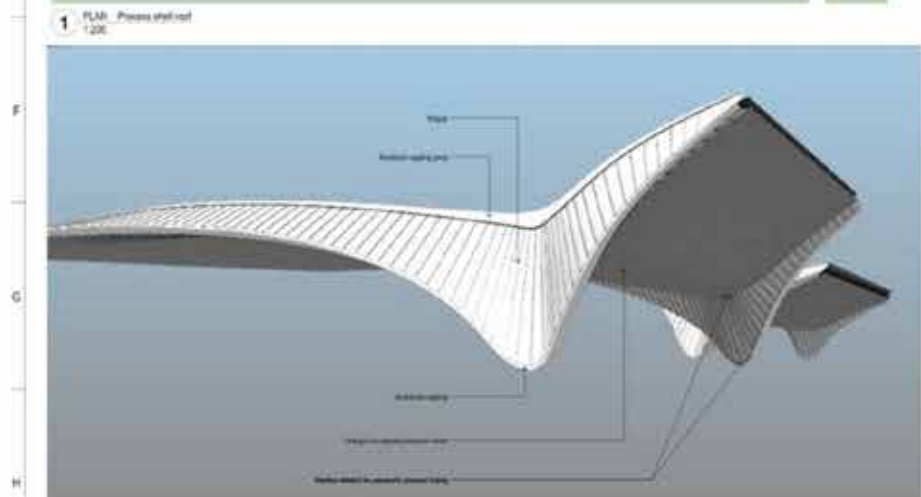






Stair documentation  
Charles Perkins Centre  
Grasshopper, Rhino



[illegible]

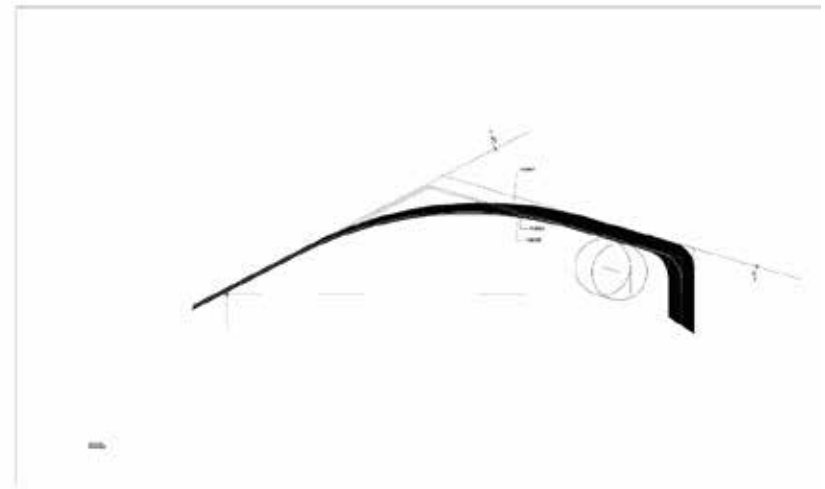
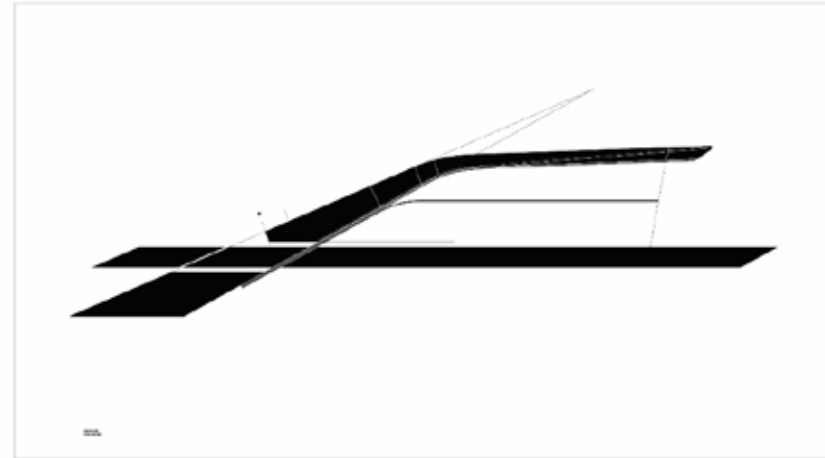
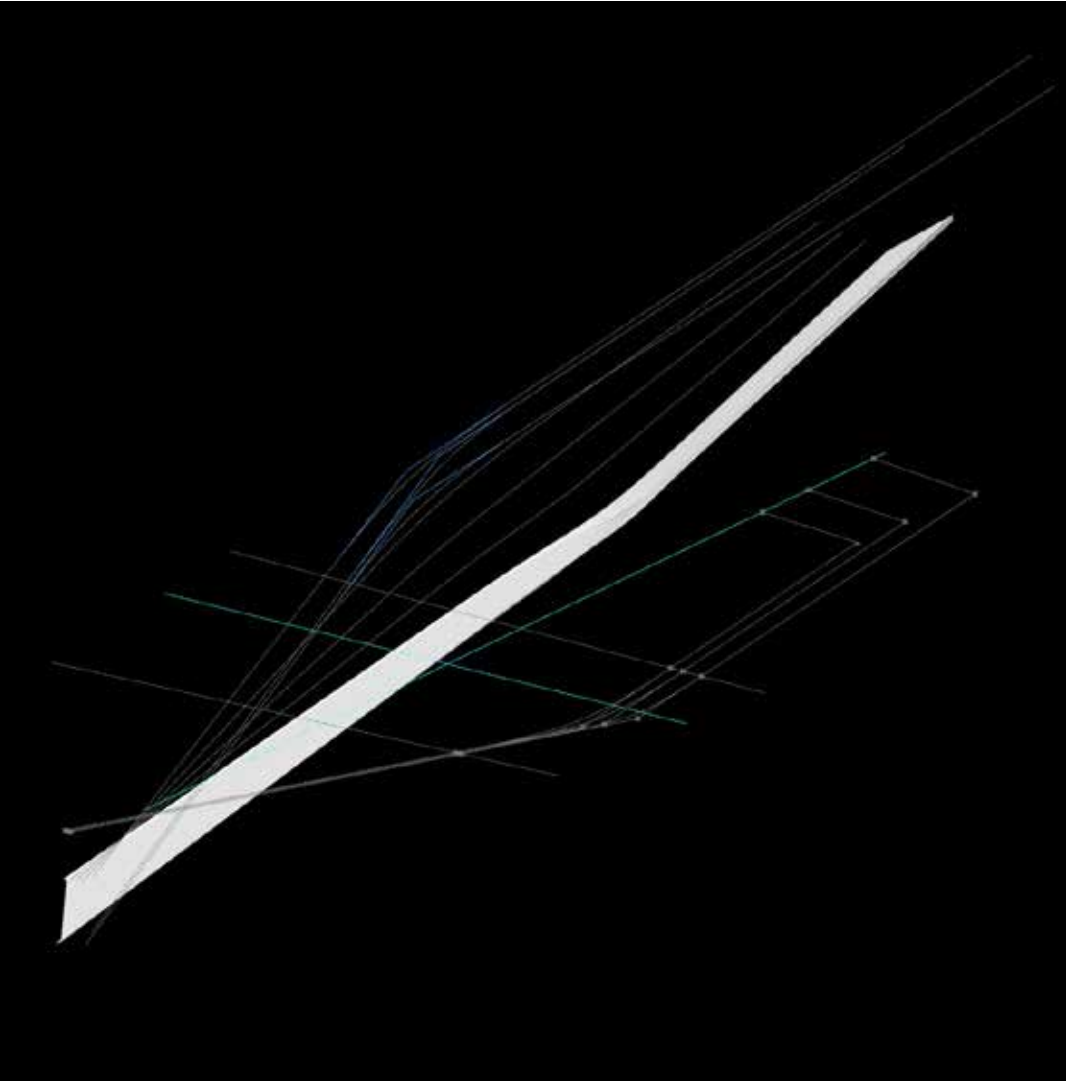






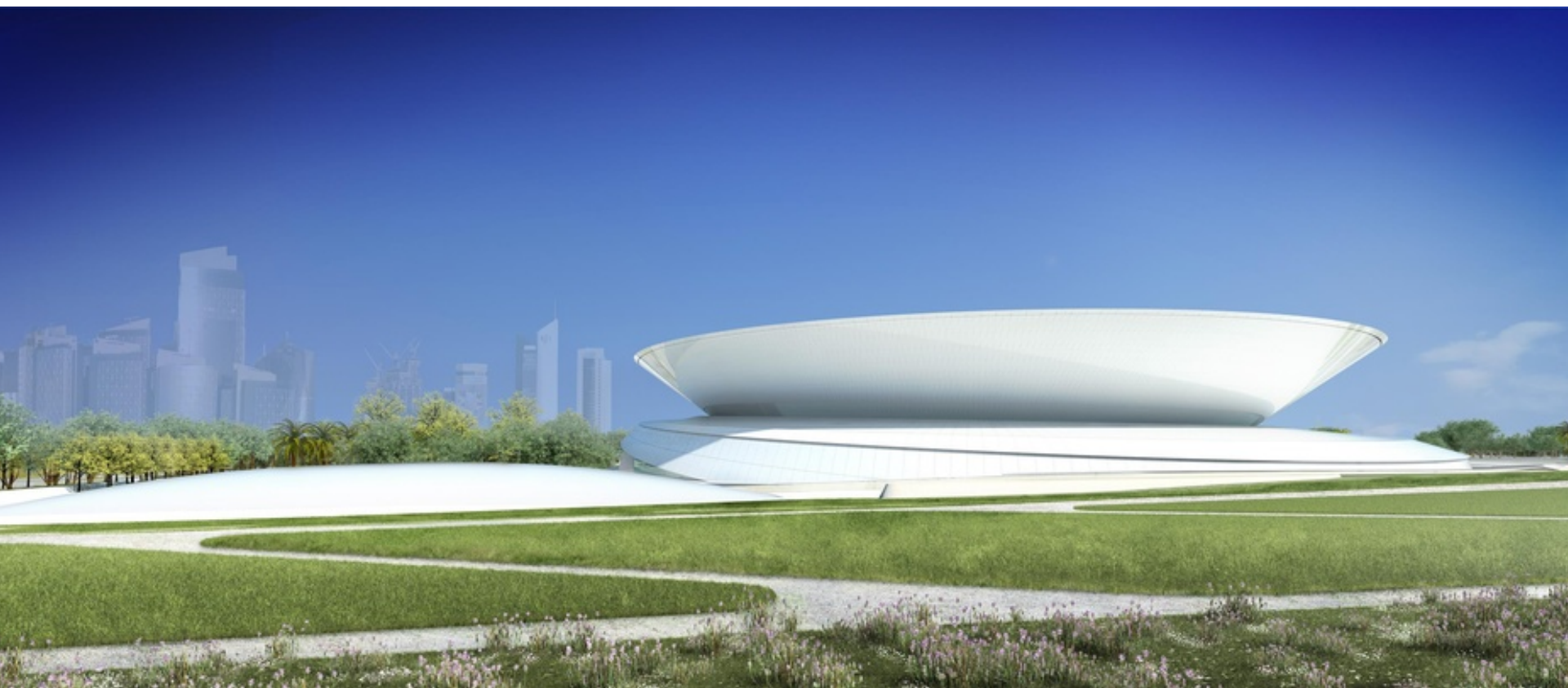








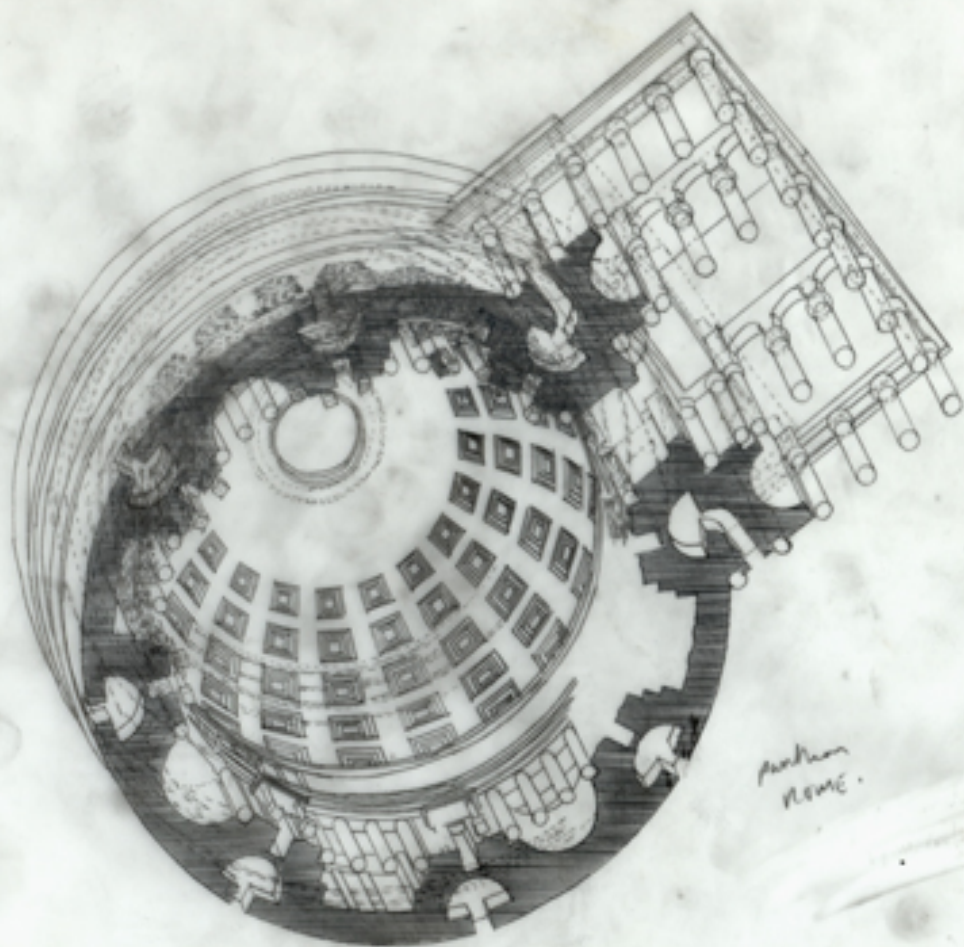












Arch.  
Rome.





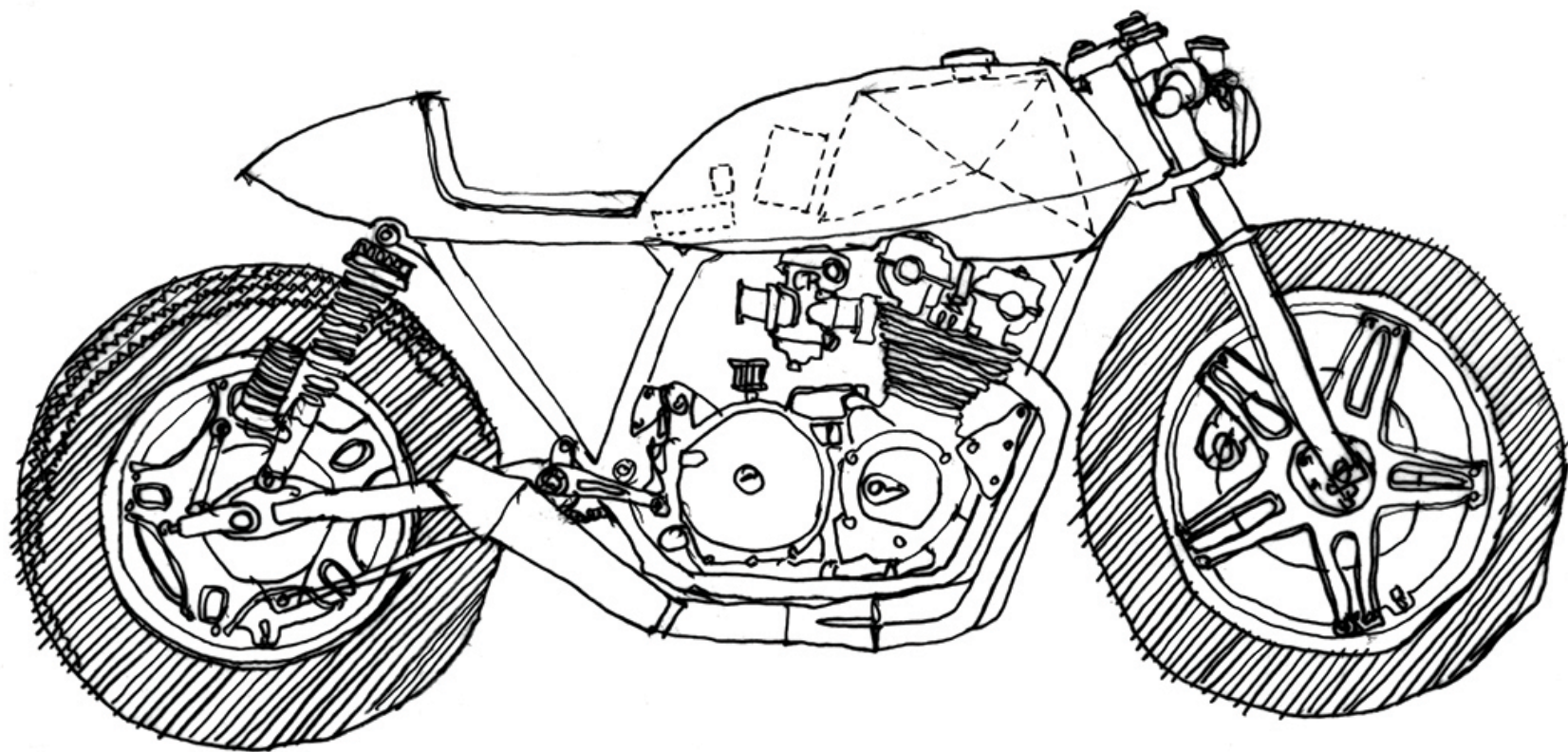














Matt Lica



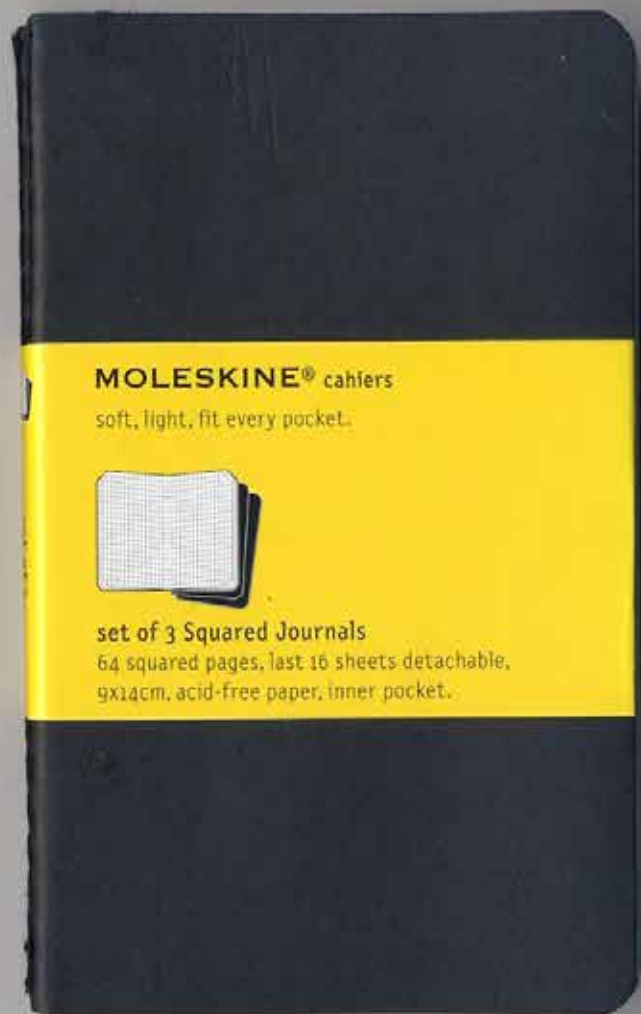




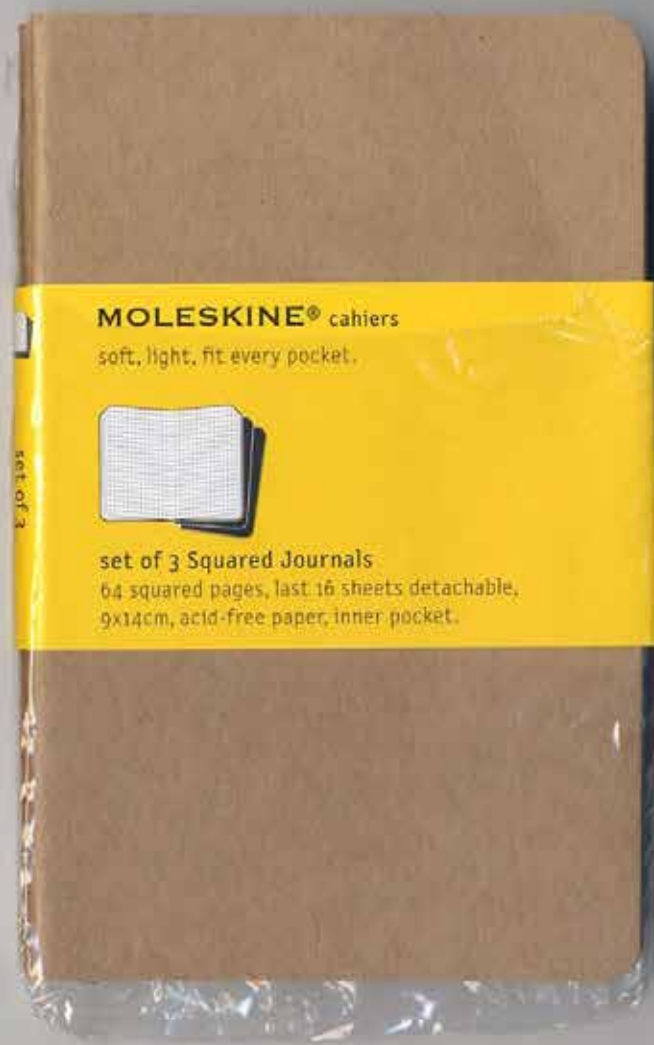
# COURSE OUTLINE

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

# A NOTE ON THE MEDIA







**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.

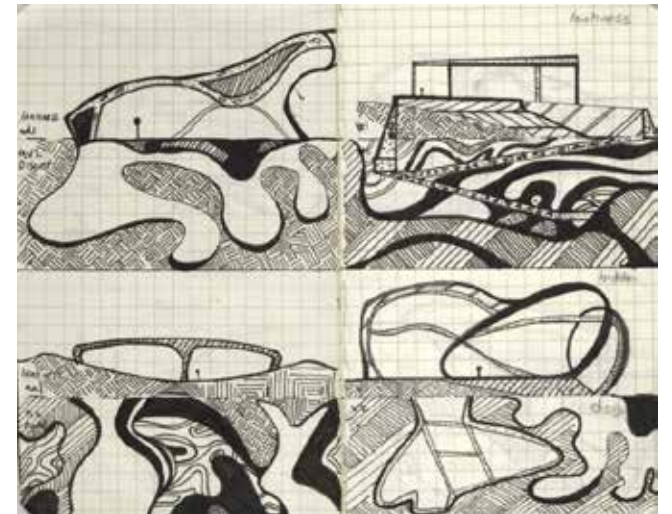
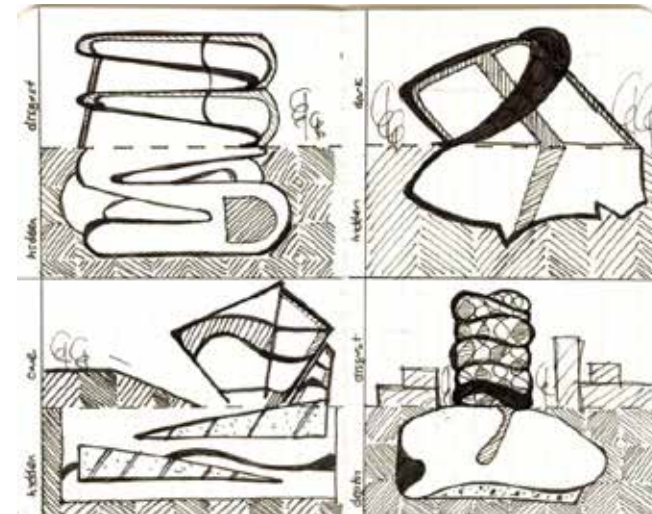
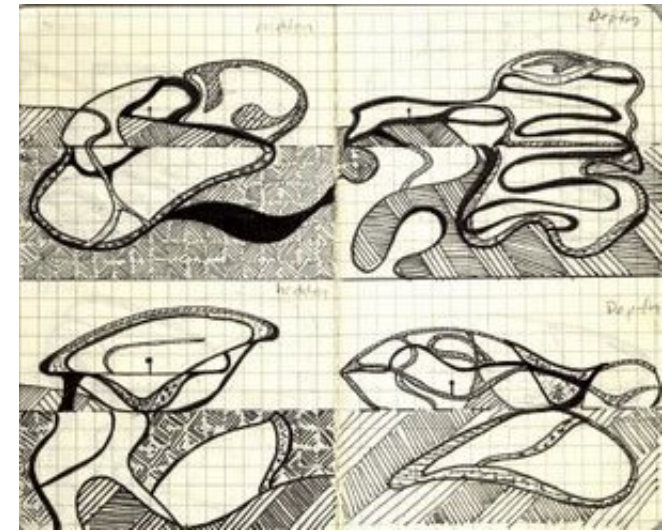
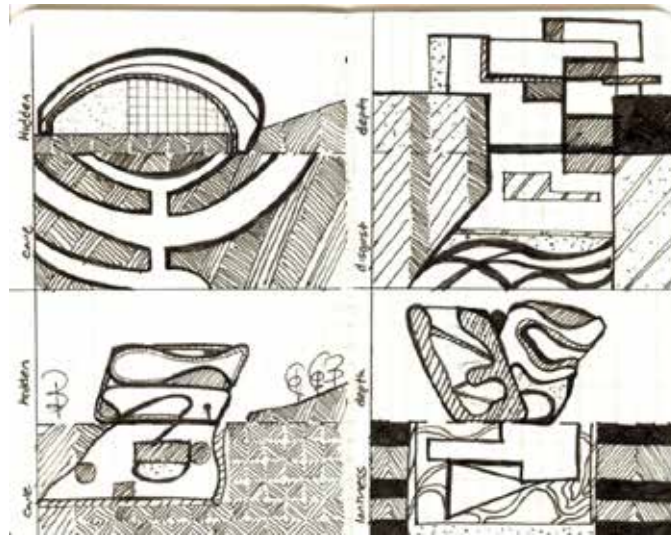












JAMES KIM



ROTATIONAL

SCALOR

LINEAR

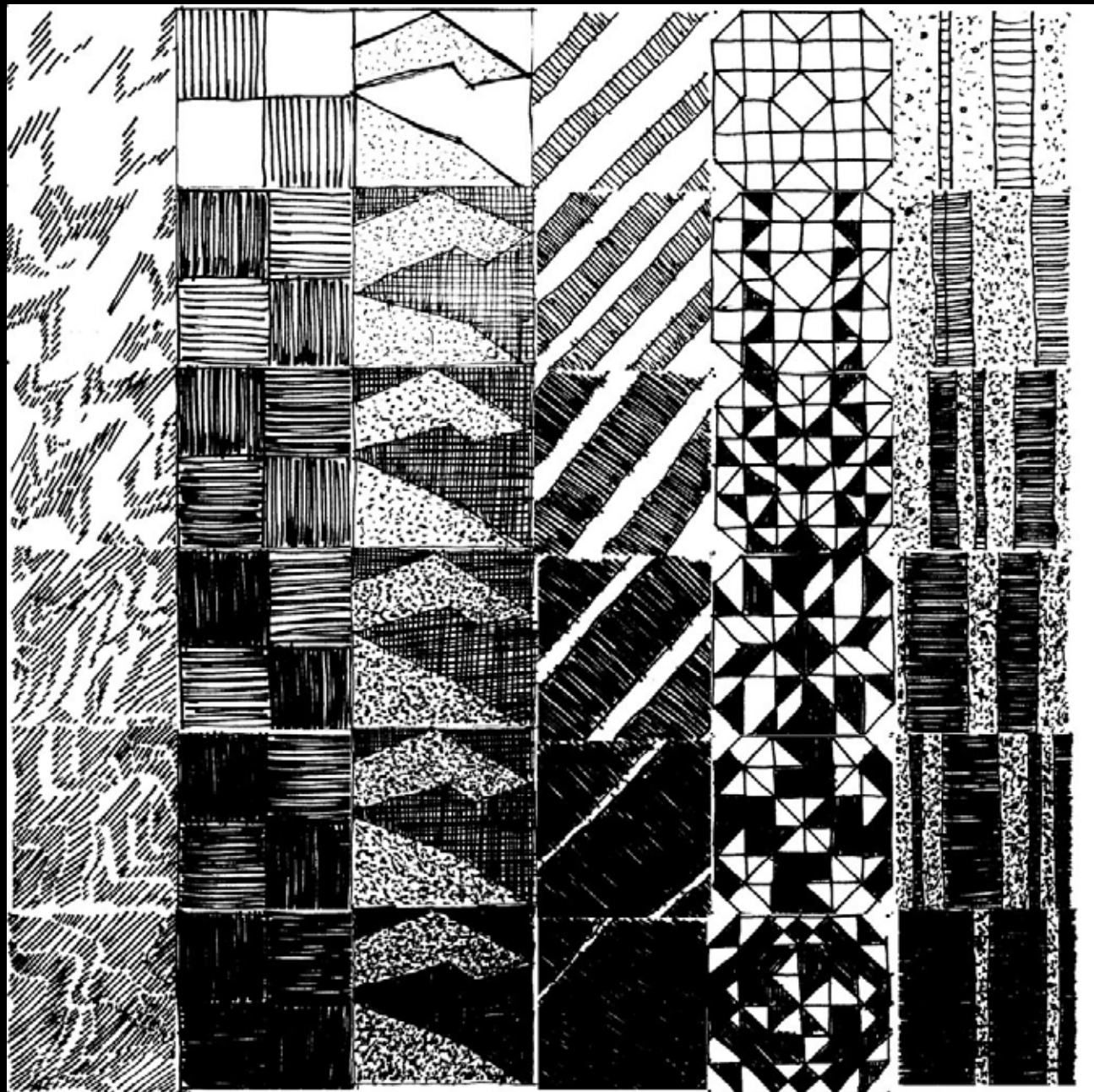
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(OWN WORD 1)

DISLOCATION  
(OWN WORD 2)

CAMPAIGN  
(OWN WORD 3)

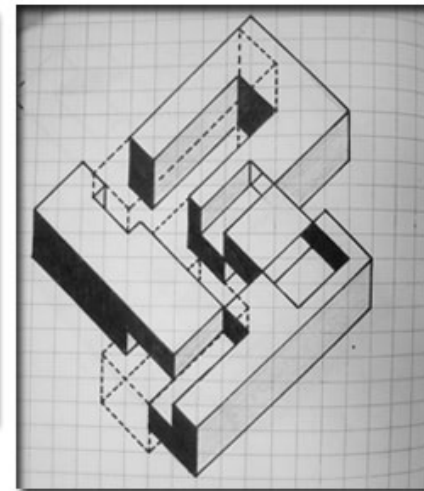
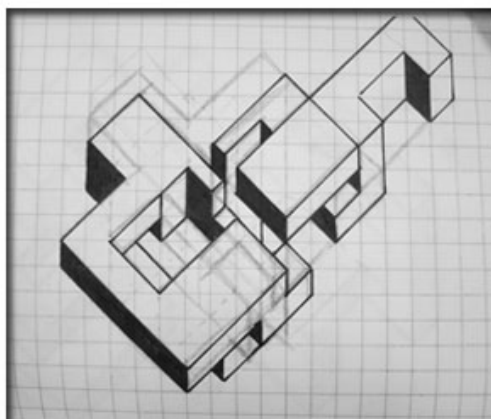
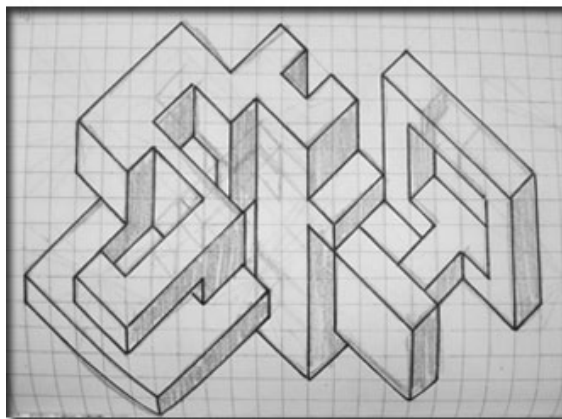
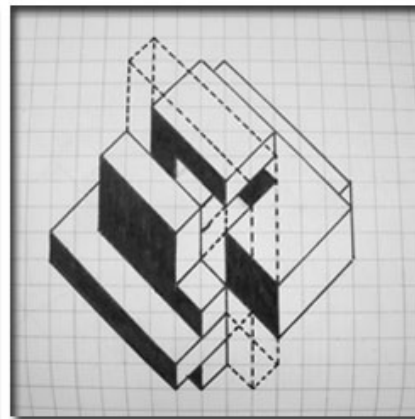
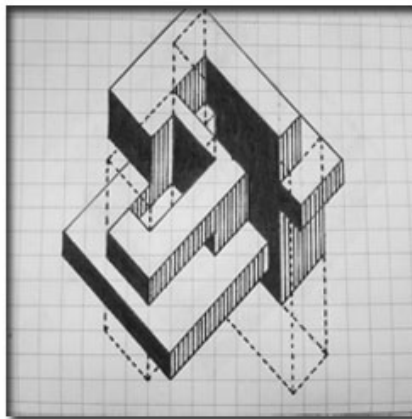
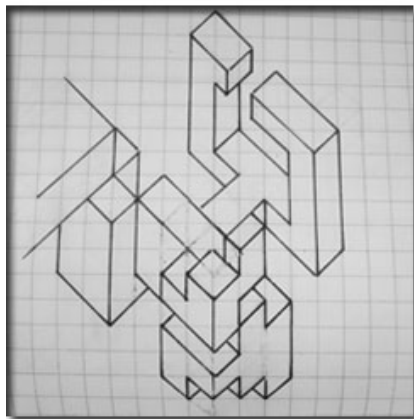
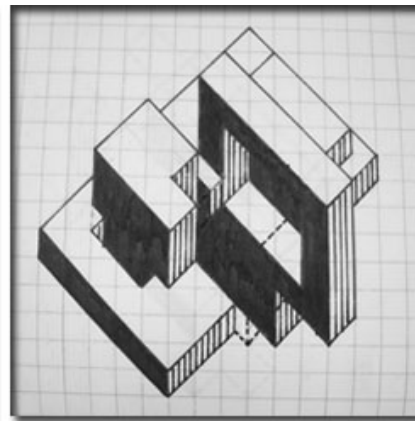
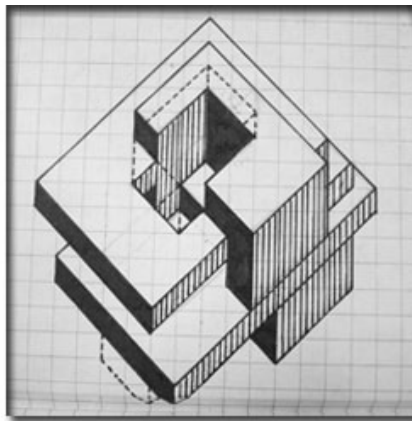
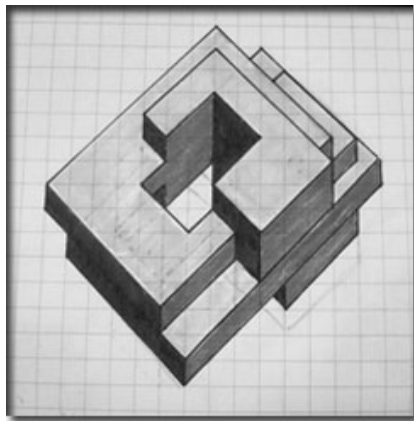


CHRISTOPHER MALOUF



SEAN TRAN

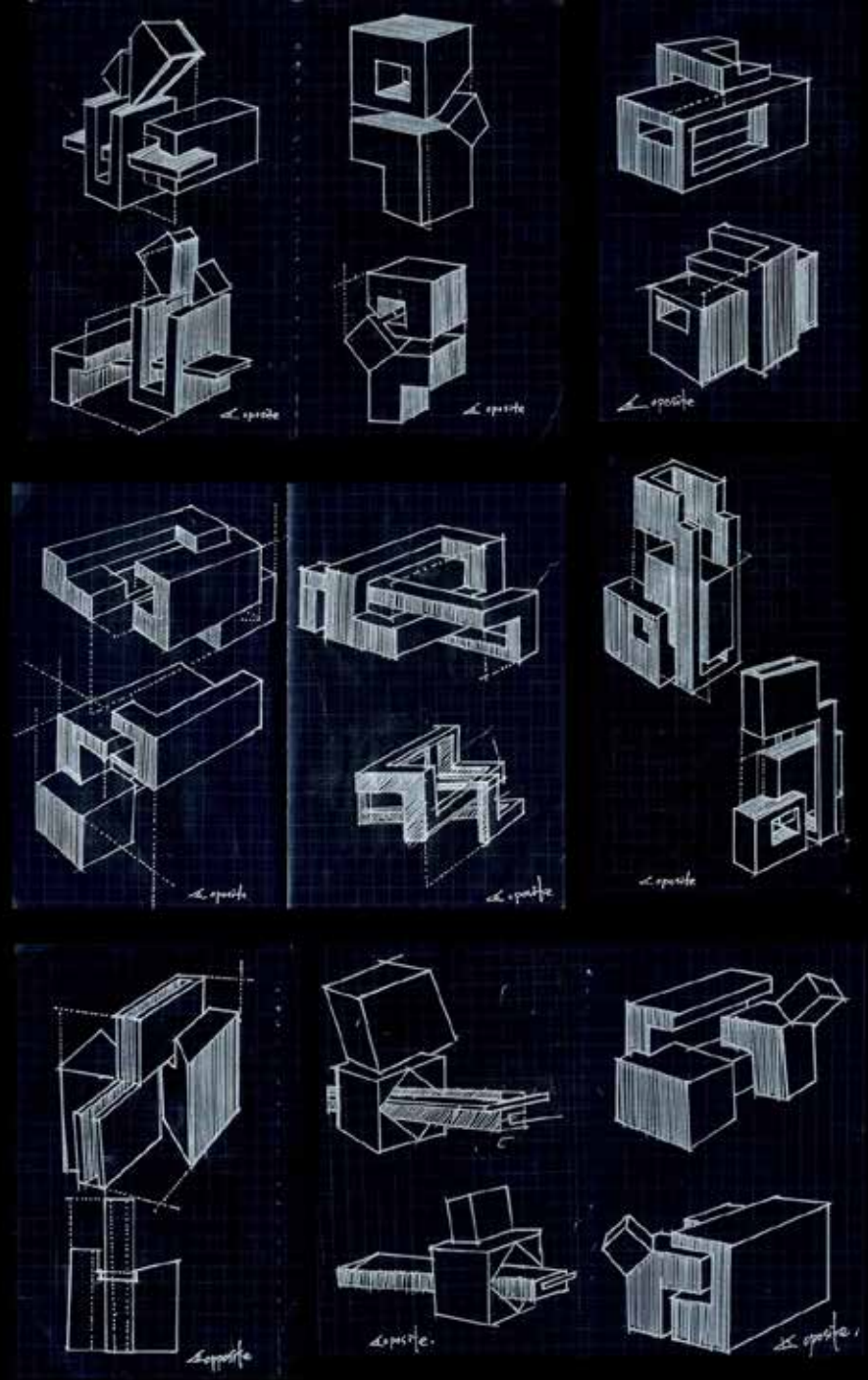


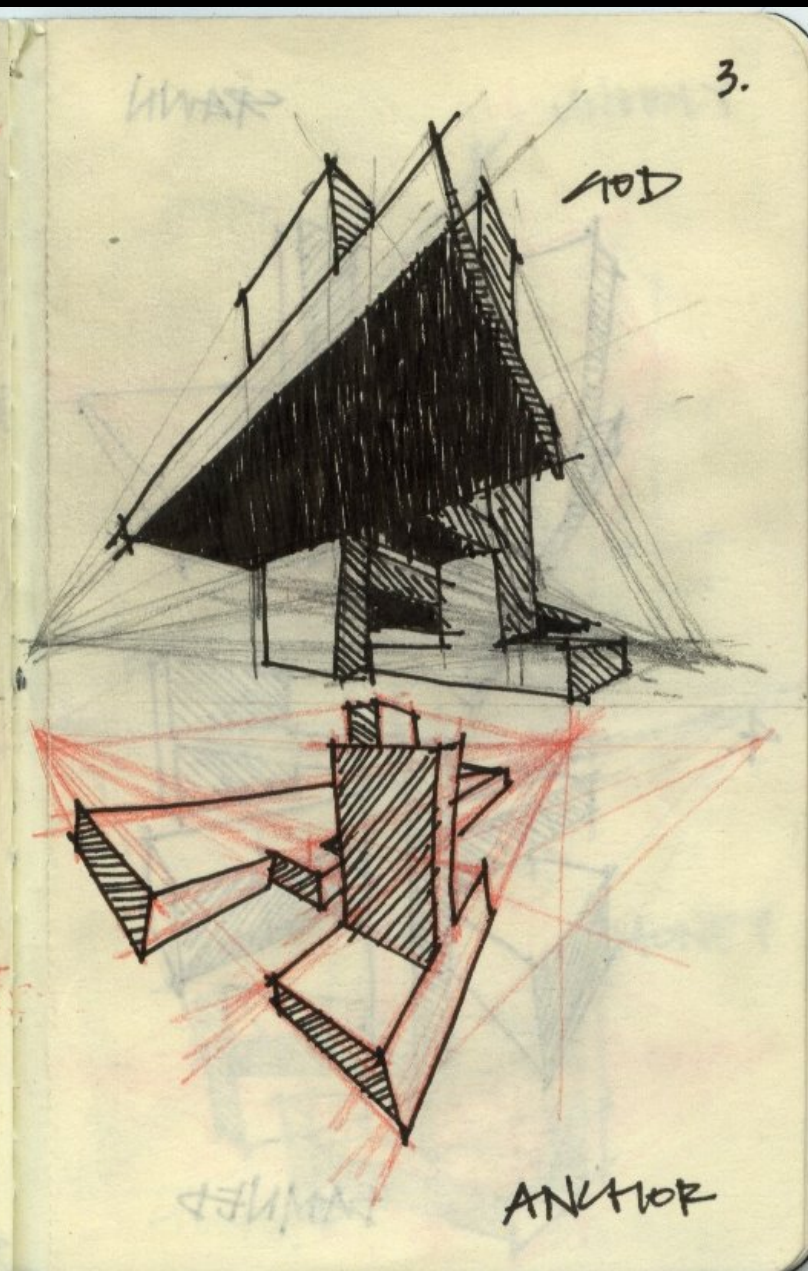
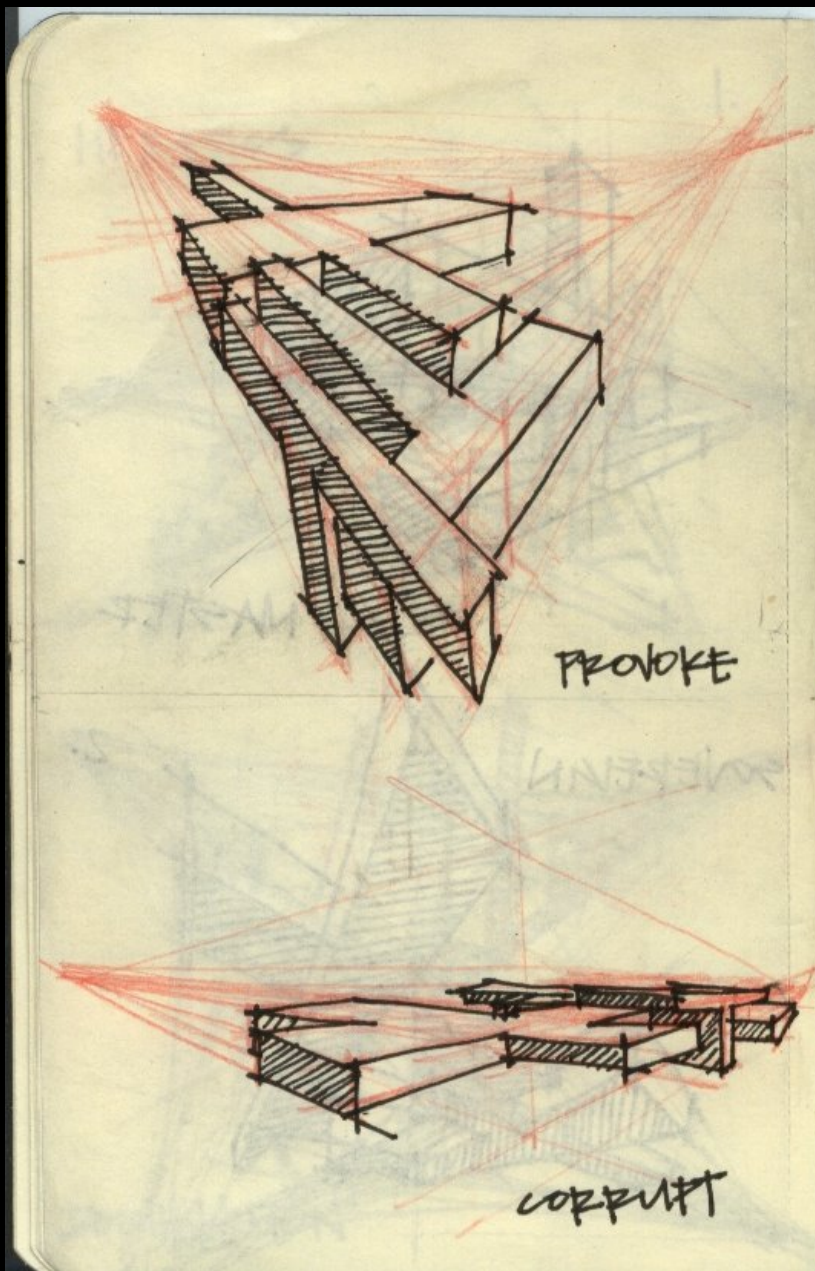


JEAN PHILIPPE DUCHARNE

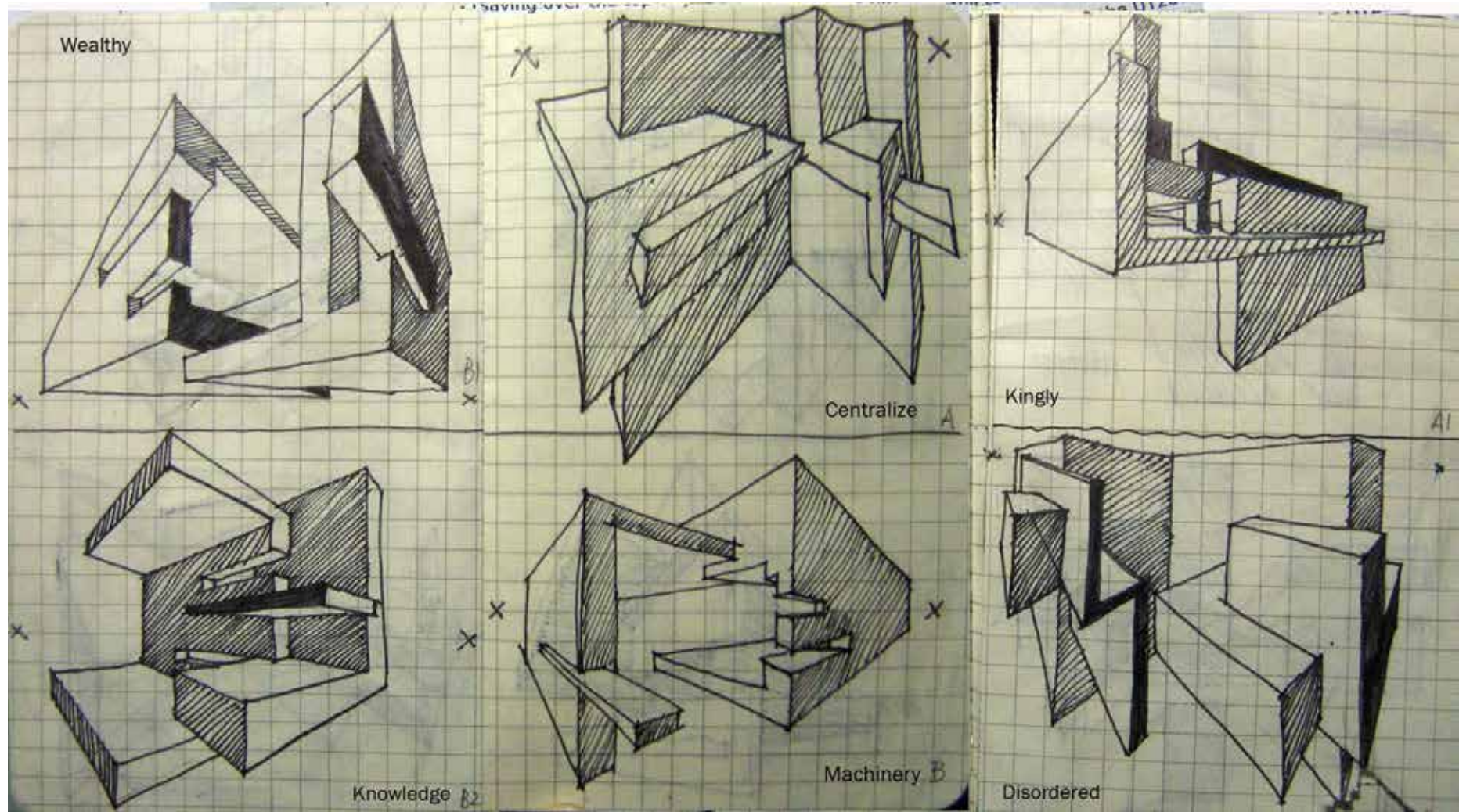


SUN NAM WON







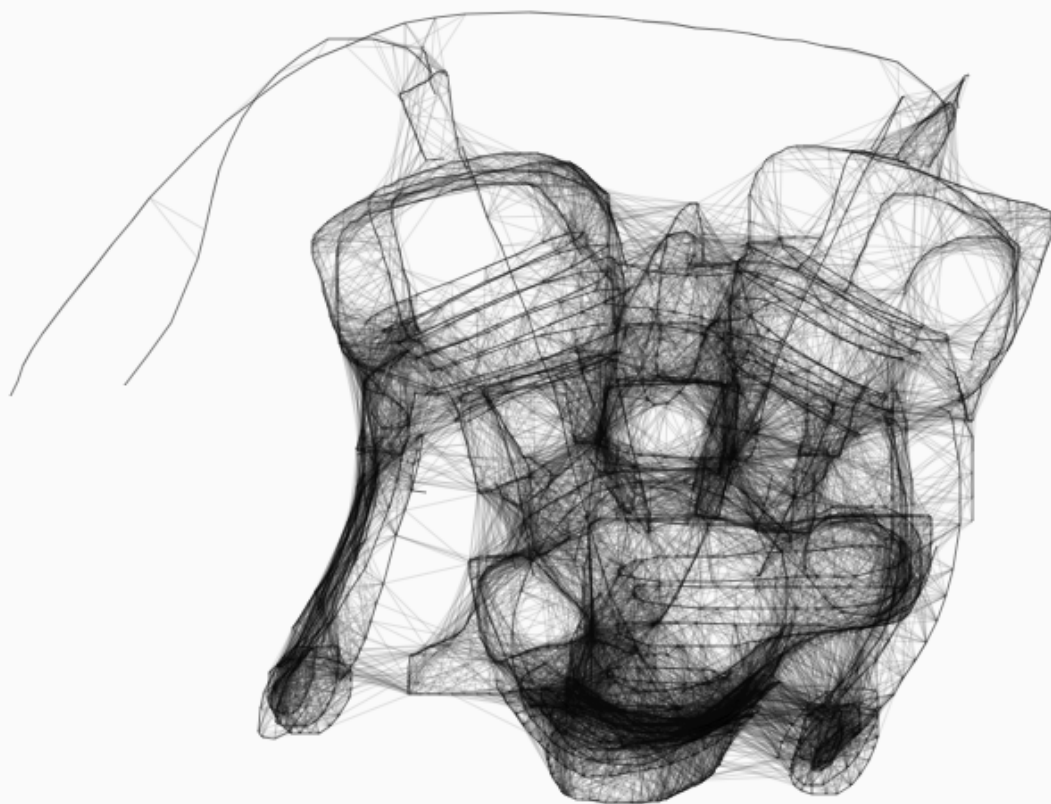


YINGYING CHAN

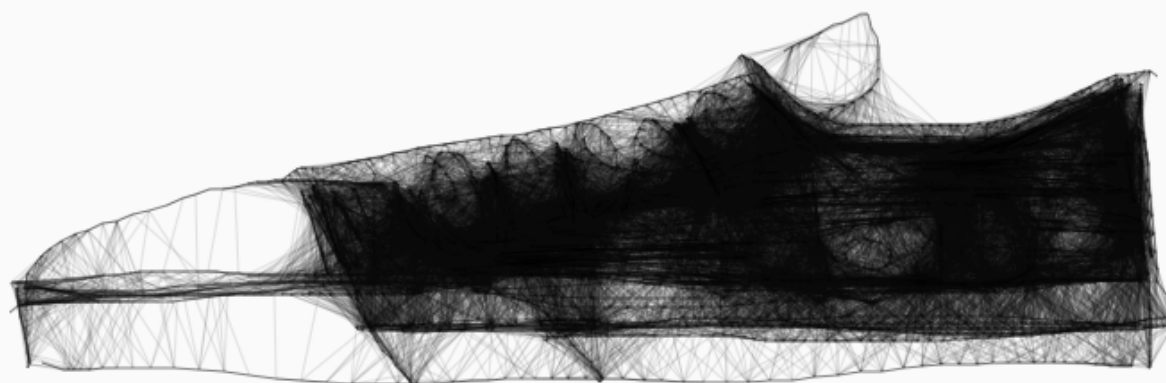














**New.**







### Which games run fluently on laptop graphic cards

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

- 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

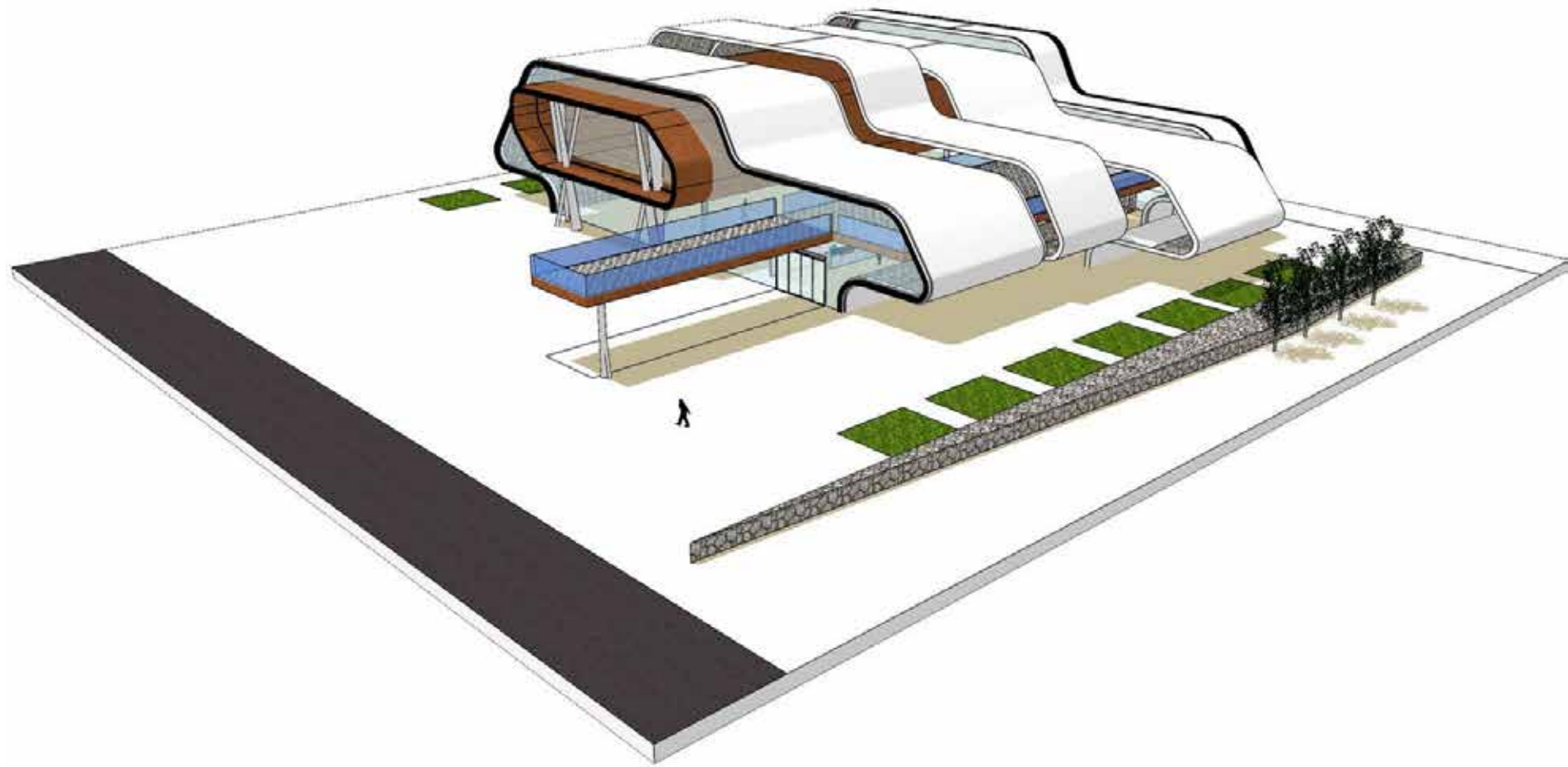
WWW.NOTEBOOKCHECK.NET

# VR READY

Nvidia gtx1060, gtx1070, or gtx1080



**STUDENT WORK**



JAMES KIM



# 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.



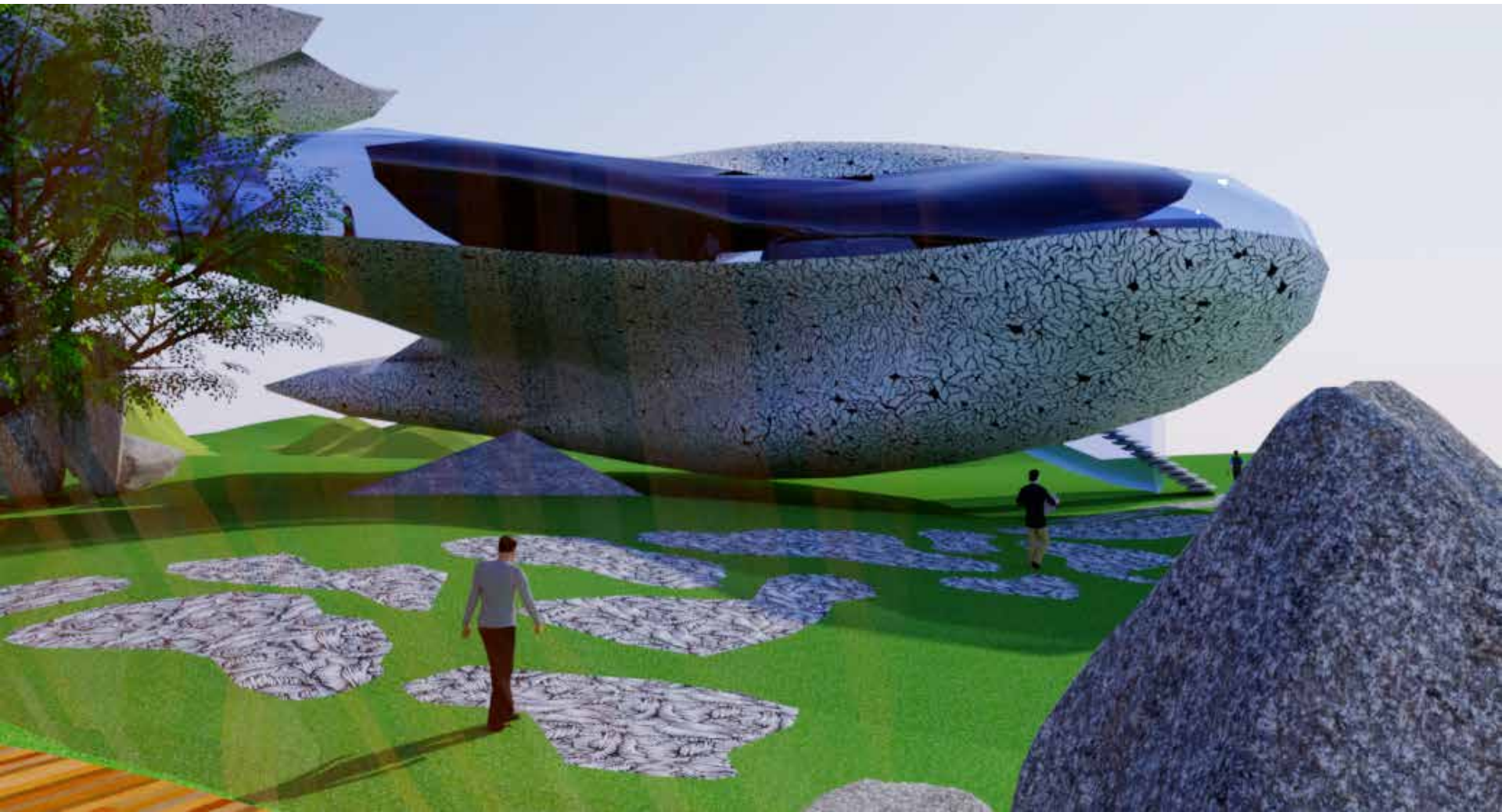
SEAN TRAN



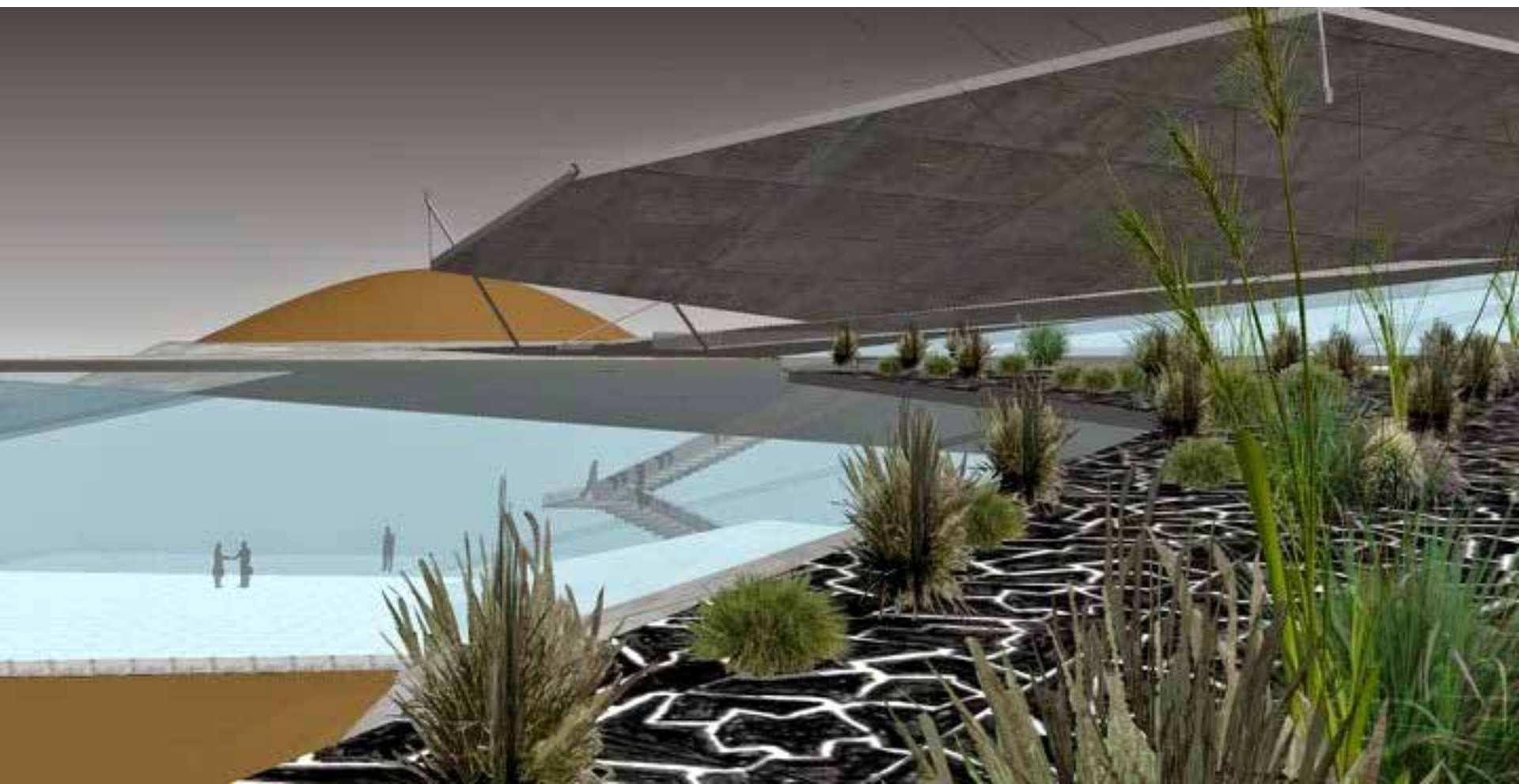


MARY GOMES





AARON BUCKLEY

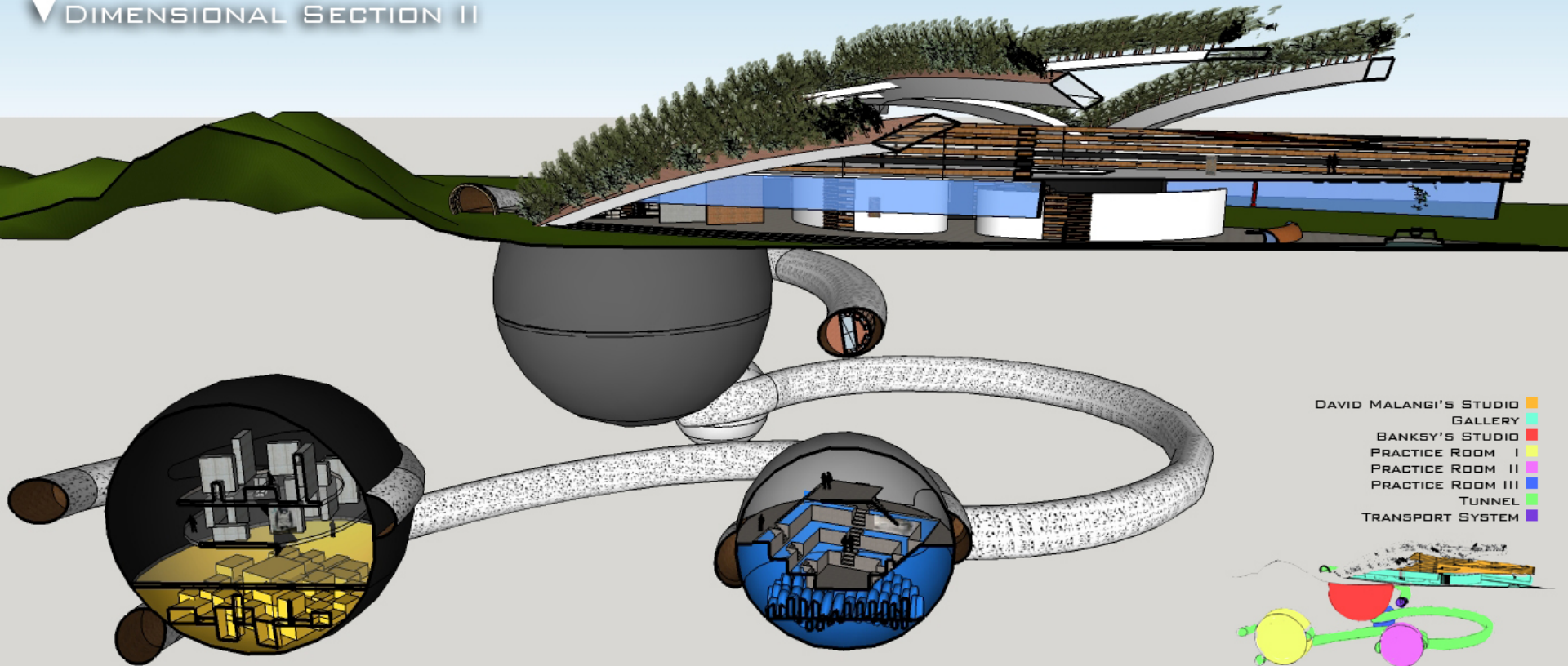


**WILLIAM MAYNARD**

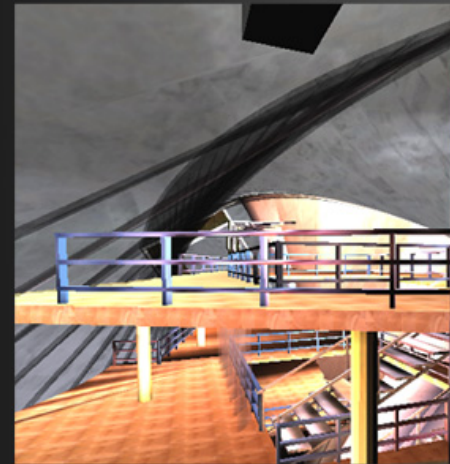
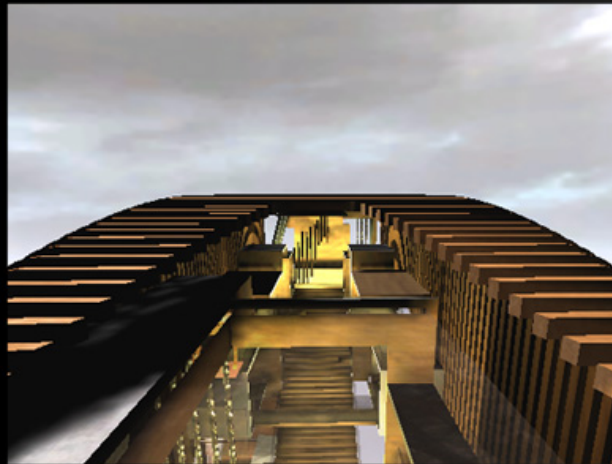
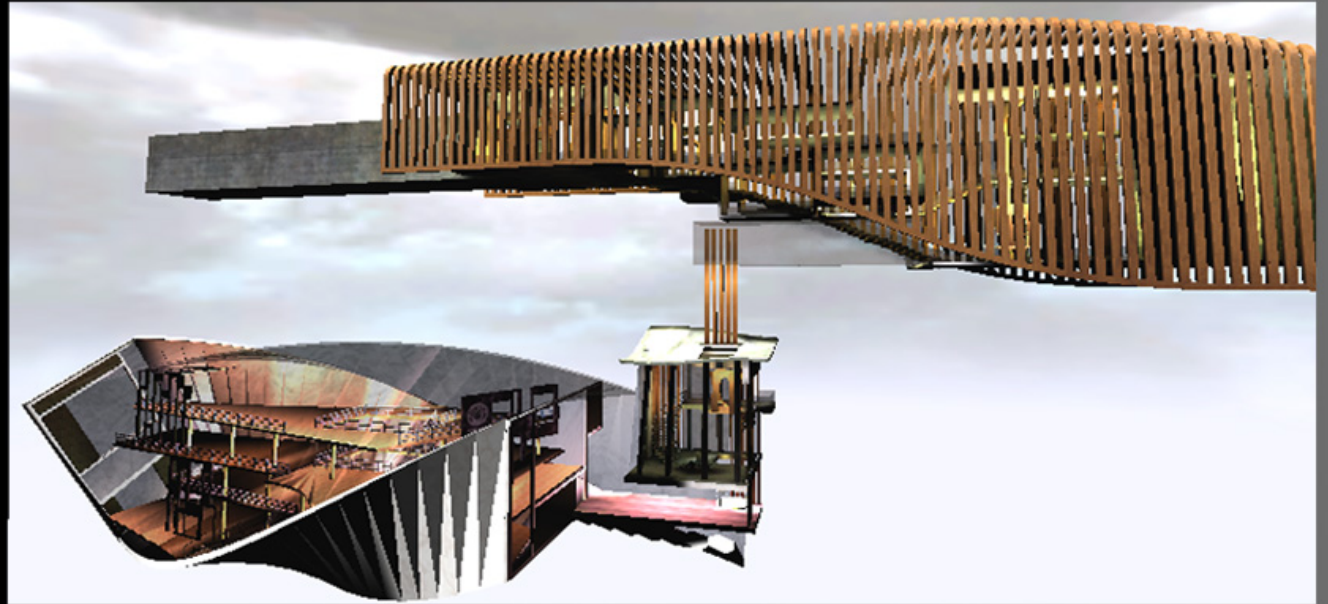


DEVELOPED SKETCHUP MODEL

## ▼ DIMENSIONAL SECTION II



# CYRIL LEUNG



zhangyin + versace

ALICE TJITRADAJA





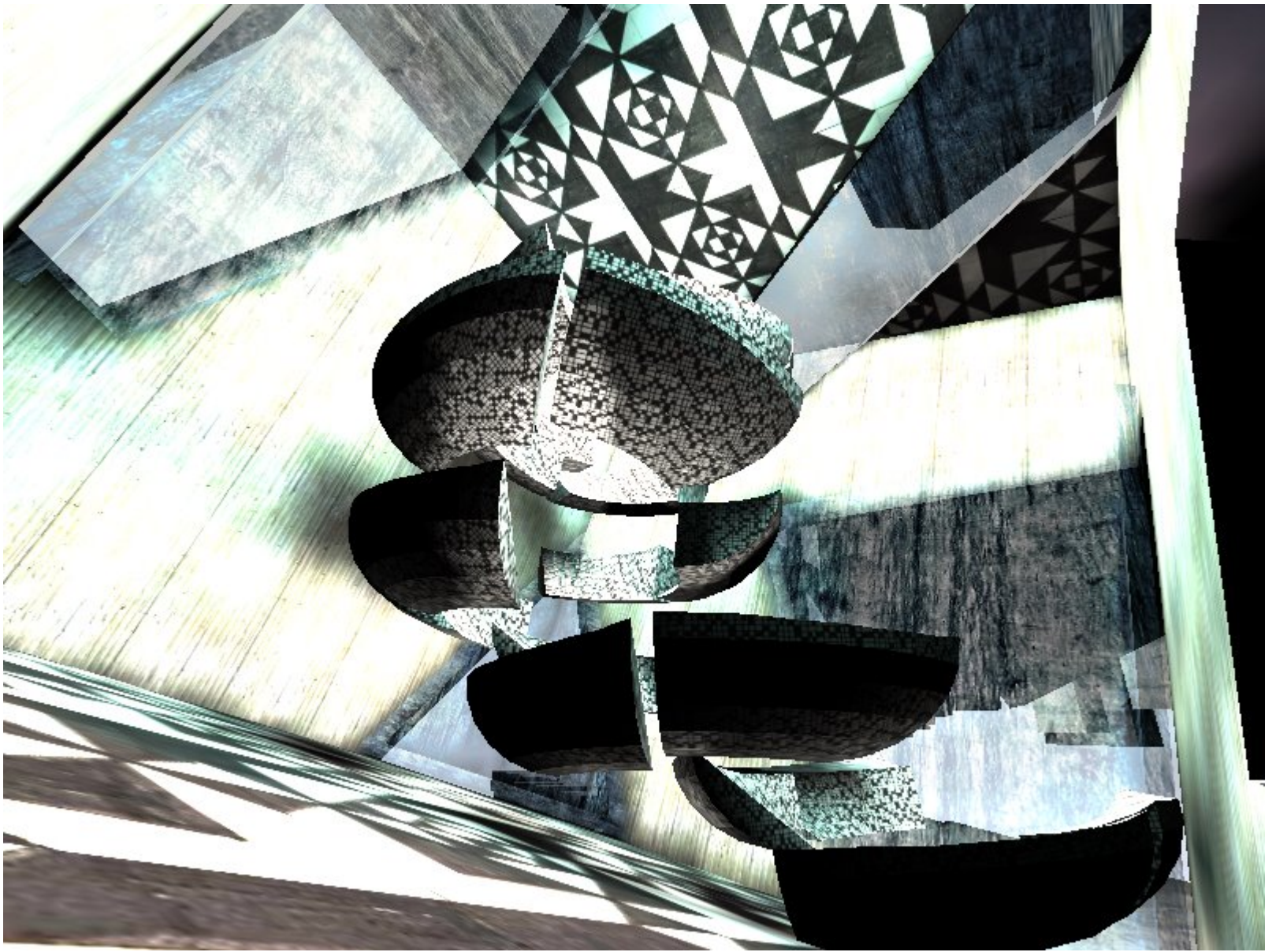
**HARRIS PANERAS**



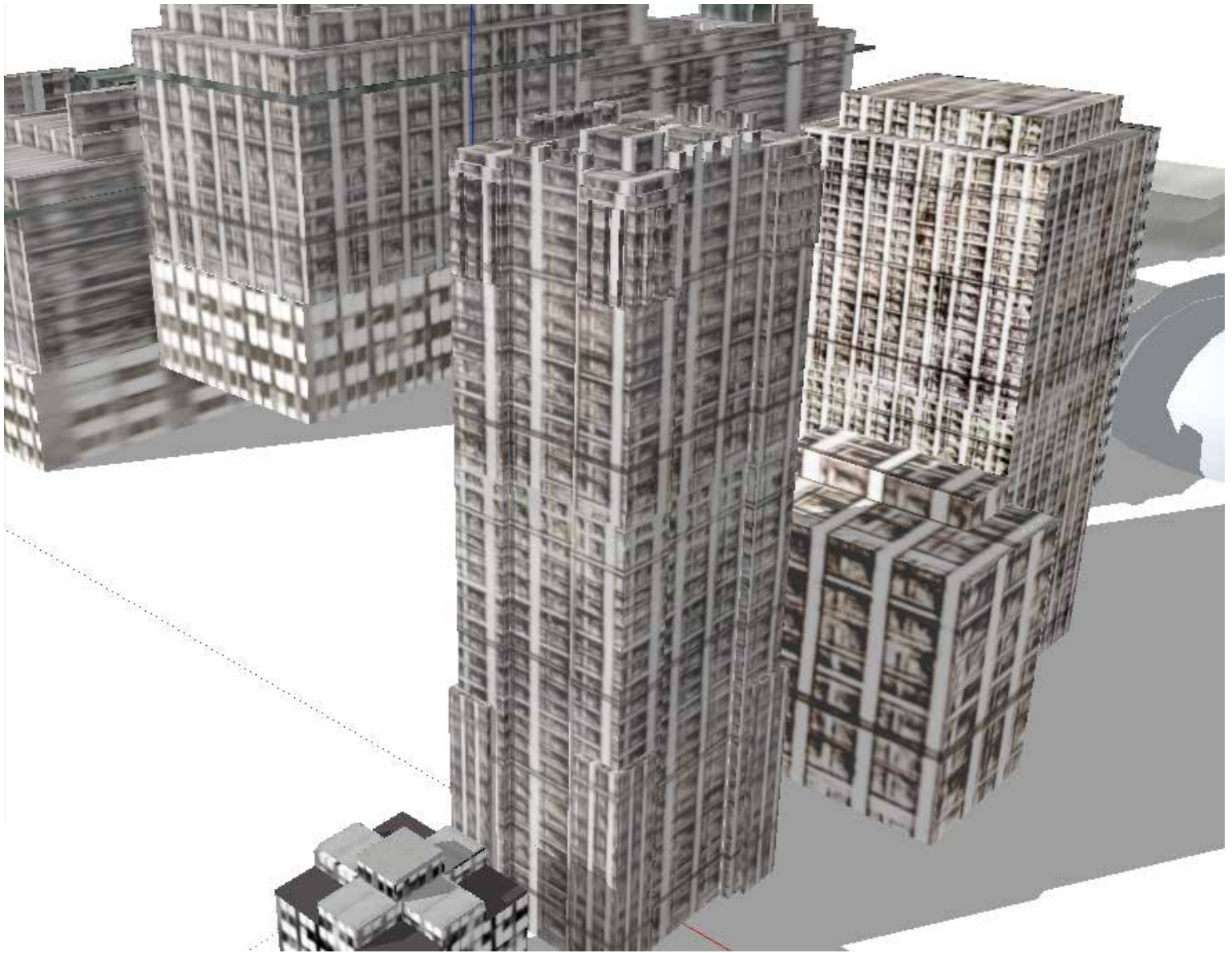


**ALICE TJITRADJAJA**





SUN NAM WON



CHRISTINE PAN





Section //

Top: Hazaan Motorworks Studio  
Inbetween: Exhibition Space  
Below: Christian Benner Custom

JESSICA WONG



**NARISSA BUNGBRAKERARTI**



MATT O'BRIEN





MATT O'BRIEN

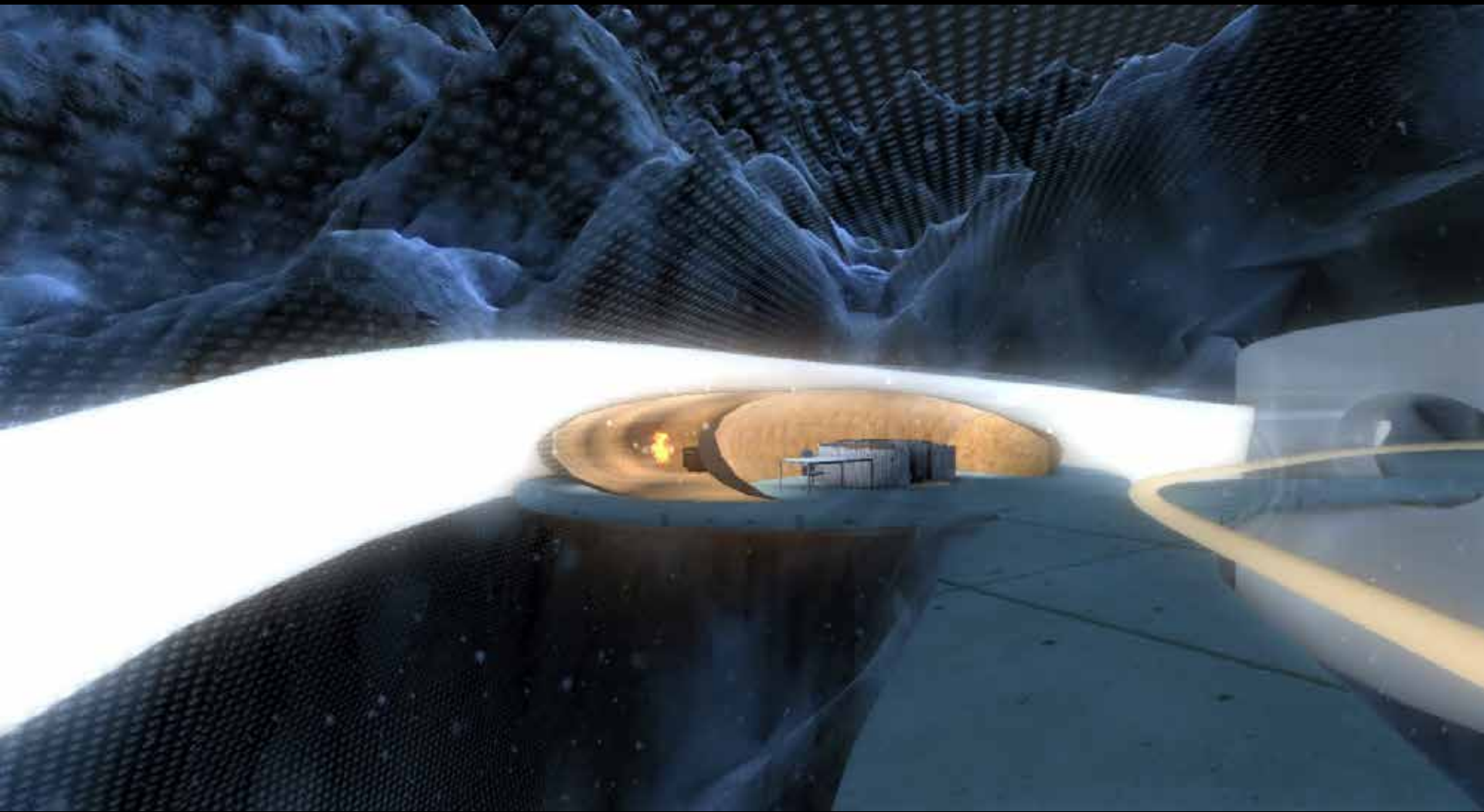


**NARISSA BUNGBRAKERARTI**



MILLI LAKOS

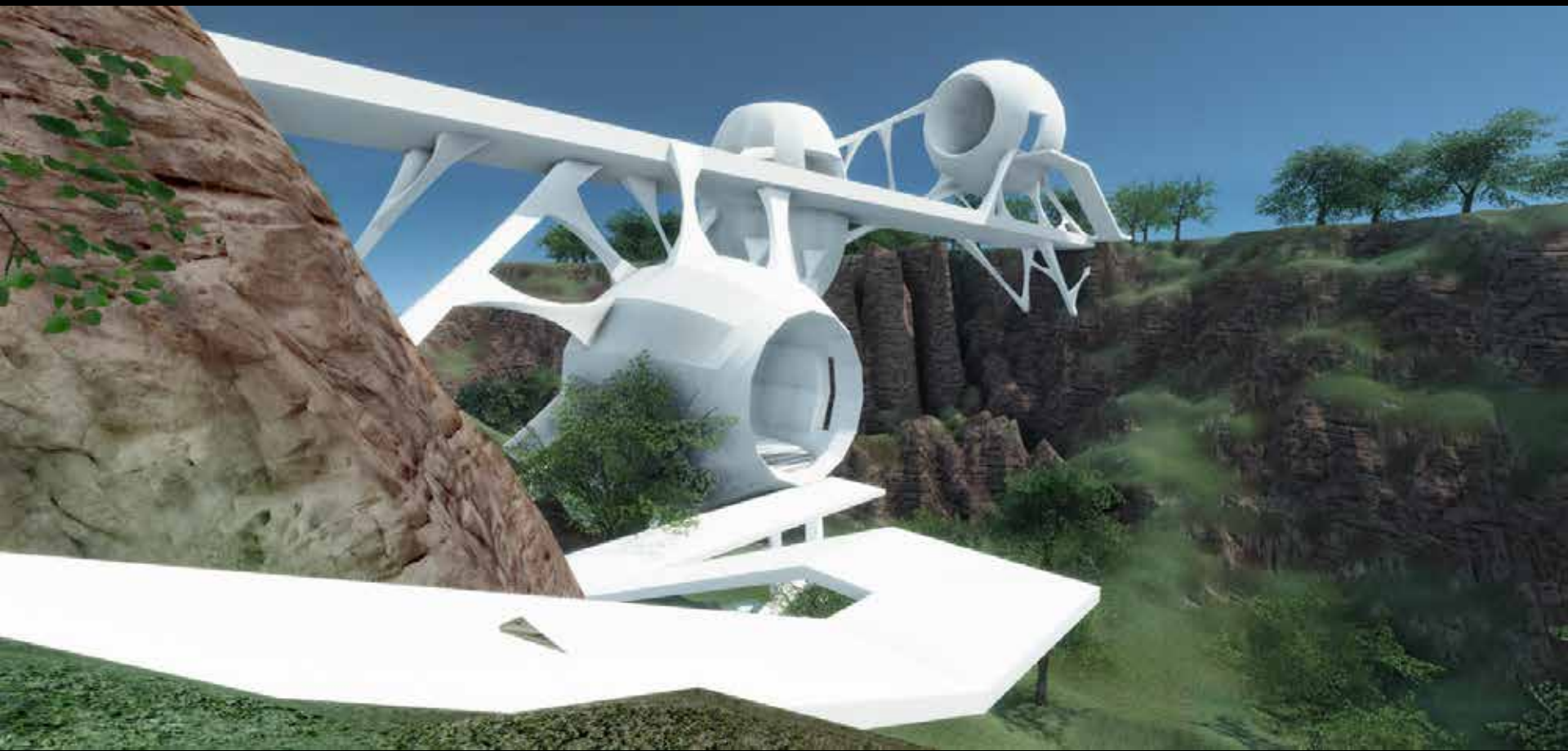




MILLI LAKOS



RICKY FAN



BLAKE CASHMAN

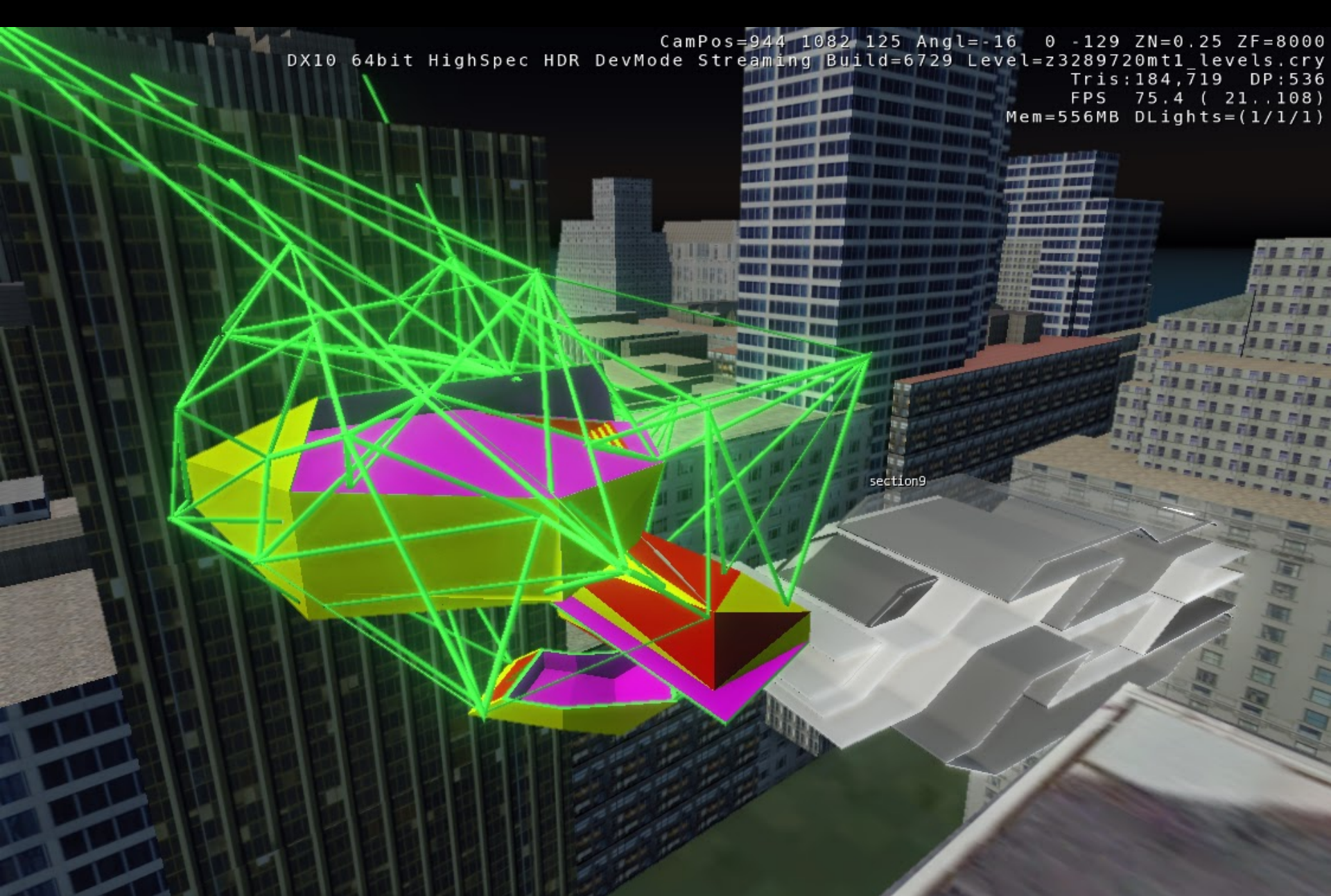




JARROD HINWOOD



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





**MATHEW BURNETT**

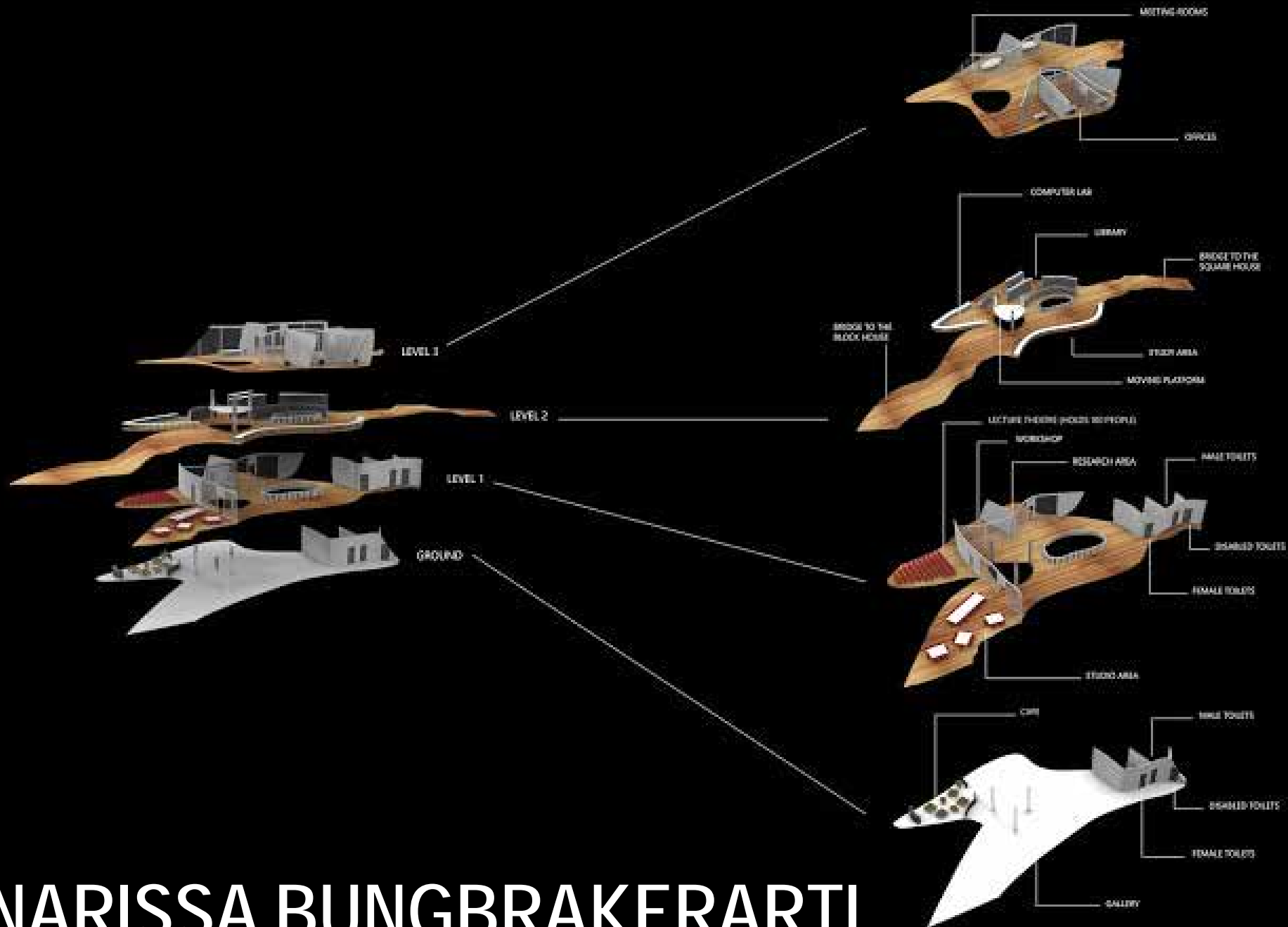




**MATHEW BURNETT**



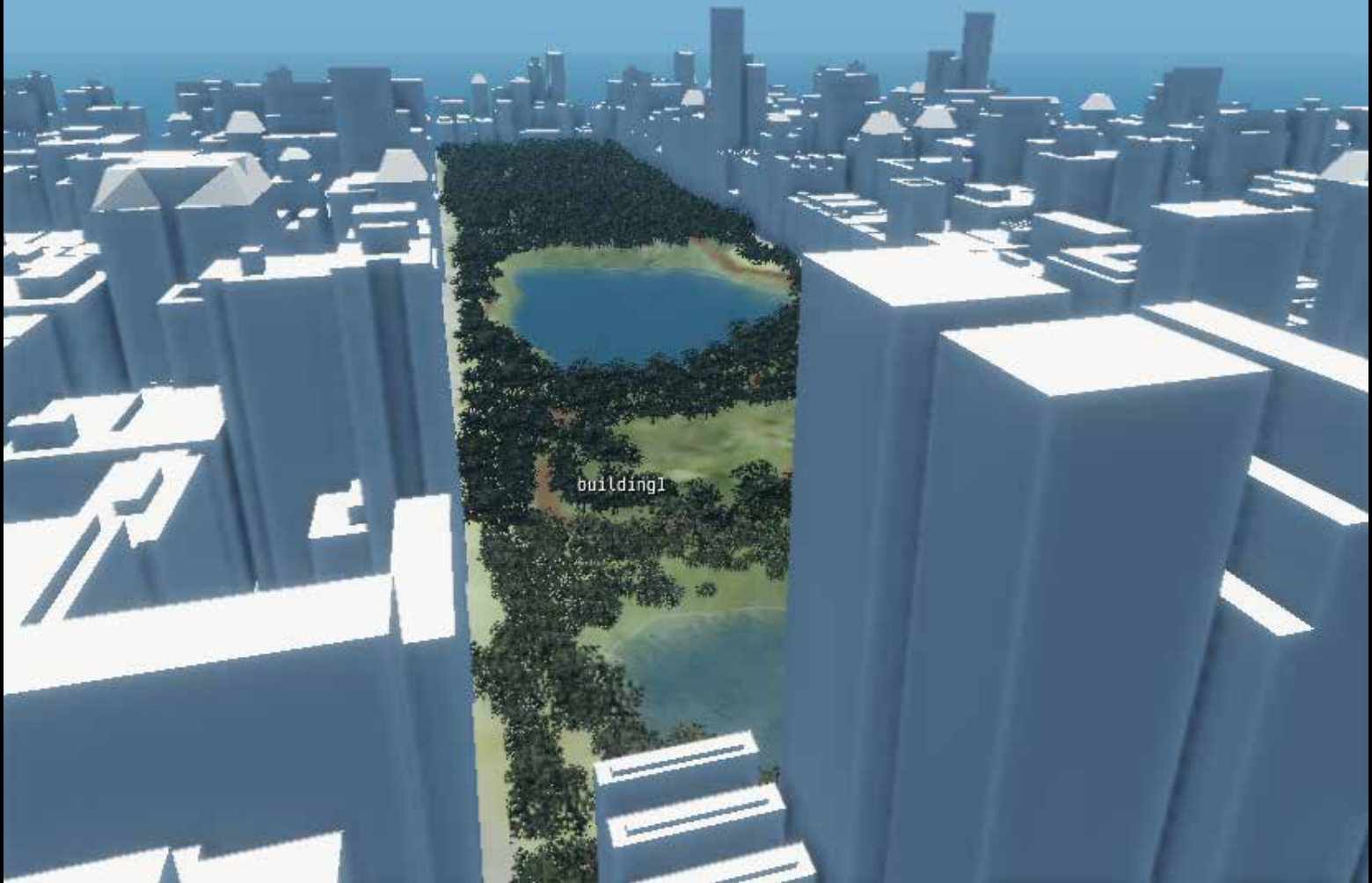
**NARISSA BUNGBRAKERARTI**



NARISSA BUNGBRAKERARTI



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Tris:278,100 DP:166  
FPS 62.3 ( 11..167)  
Mem=482MB DLights=(0/1/1)



CYRIL LEUNG



JAMES HARGRAVES

# POETIC APOCALYPSE

CamPos=511.925 174 Ang1=-10.9 -58 ZH=9.25 ZF=5953  
DX19 32bit MedSpec DevMode Build=6729 Level=Area1102  
Tris:848,582 DP:1826  
FPS: 5.9 ( 5.1 / 6)  
Mem=487MB DLights=(0/1/1)



# REBEKAH ARAULLO





THE ARCHITECTURE SCHOOL OF THE FUTURE

CATHERINE ERZETIC

CATHERINE ERZETIC  
5060255



SPACIOUS LEARNING ENVIRONMENT FOR  
BOTH STUDENTS AND STAFF

CATHERINE ERZETIC

CATHERINE ERZETIC  
5060255

# EXPERIMENT 1



CLIENTS

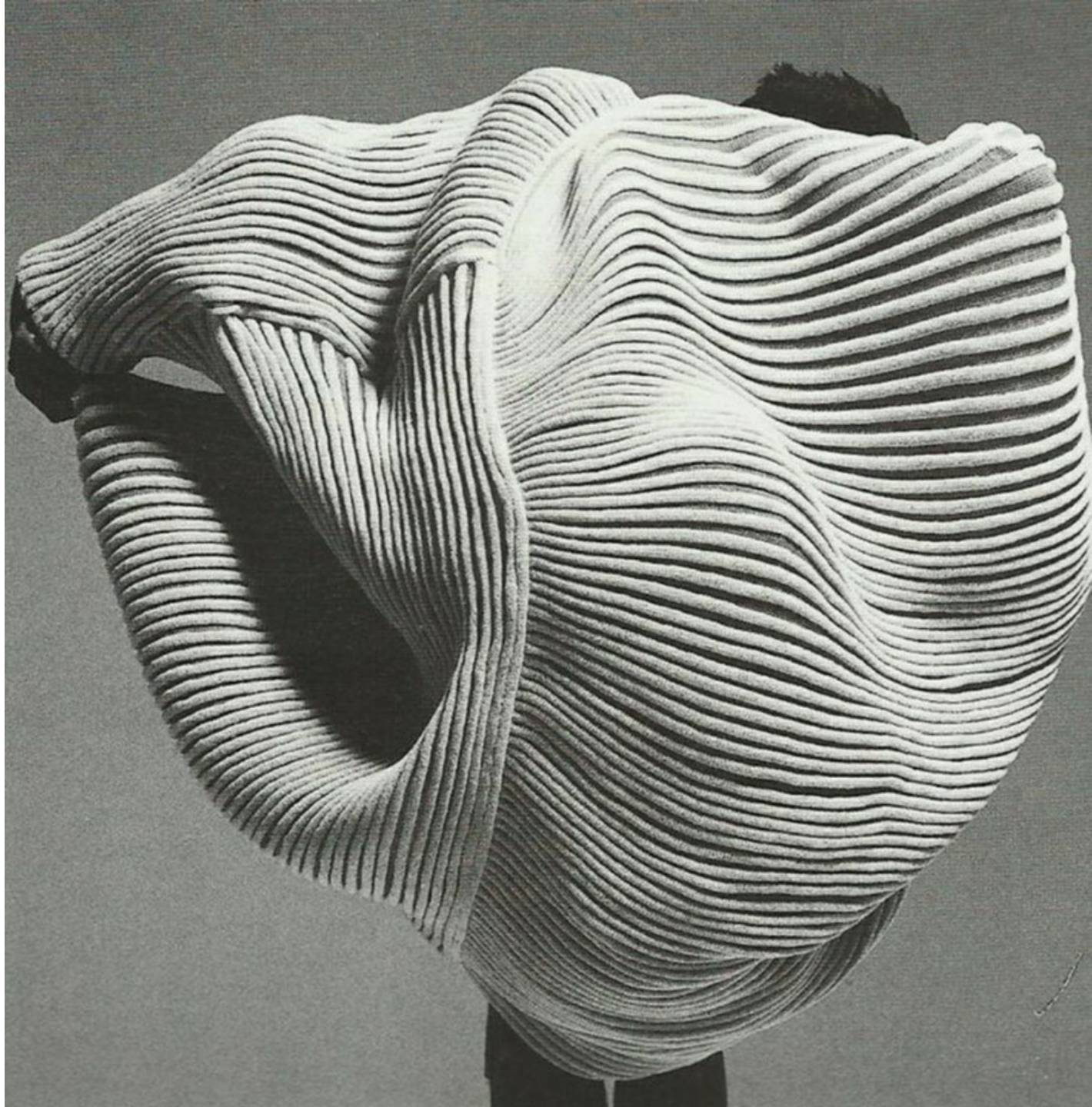


dutchmanphotos

MAGNUS WALKER



ISSEY  
MIYAKE







**LOUISE BOURGEOISE**

# 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 ]



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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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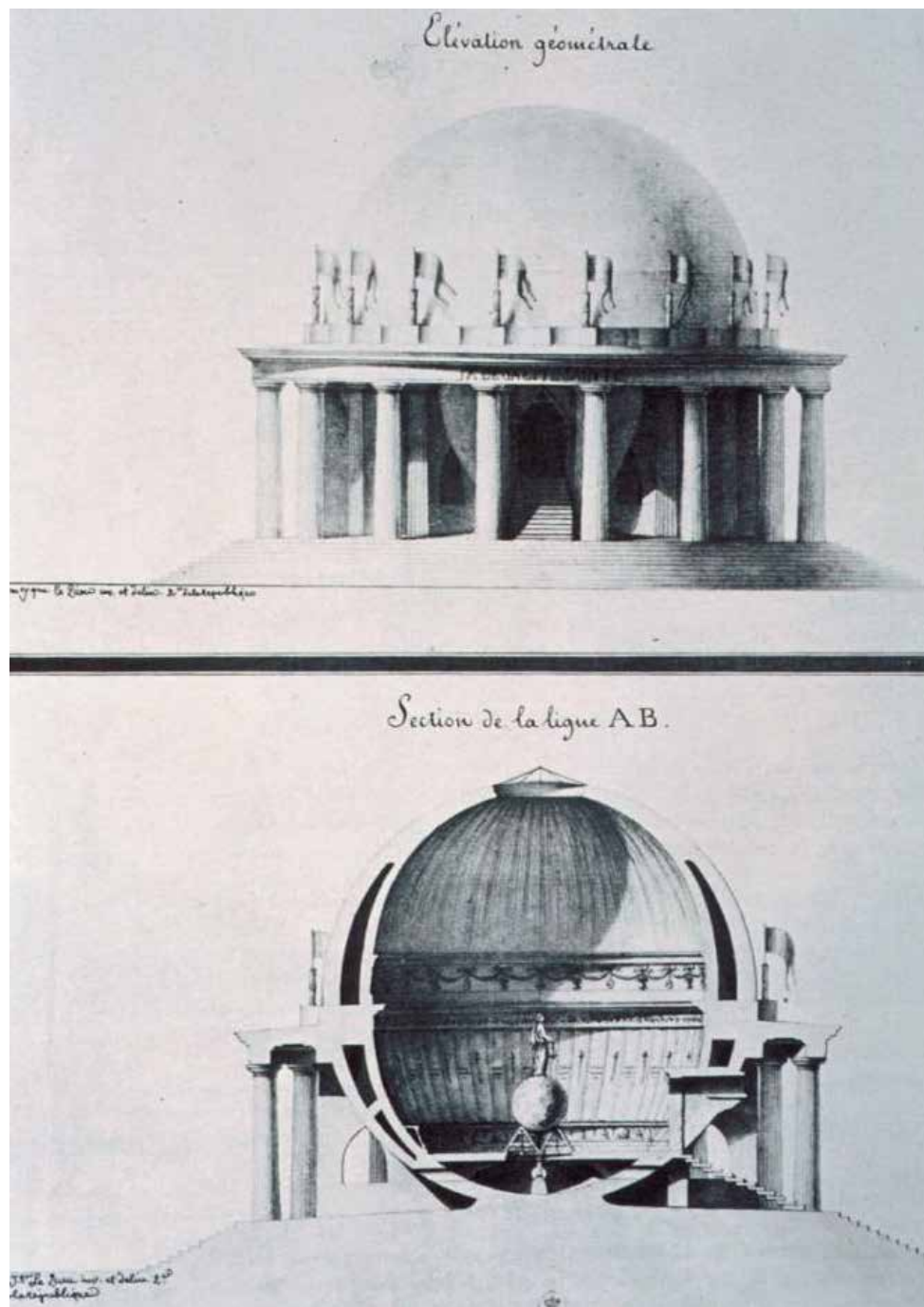
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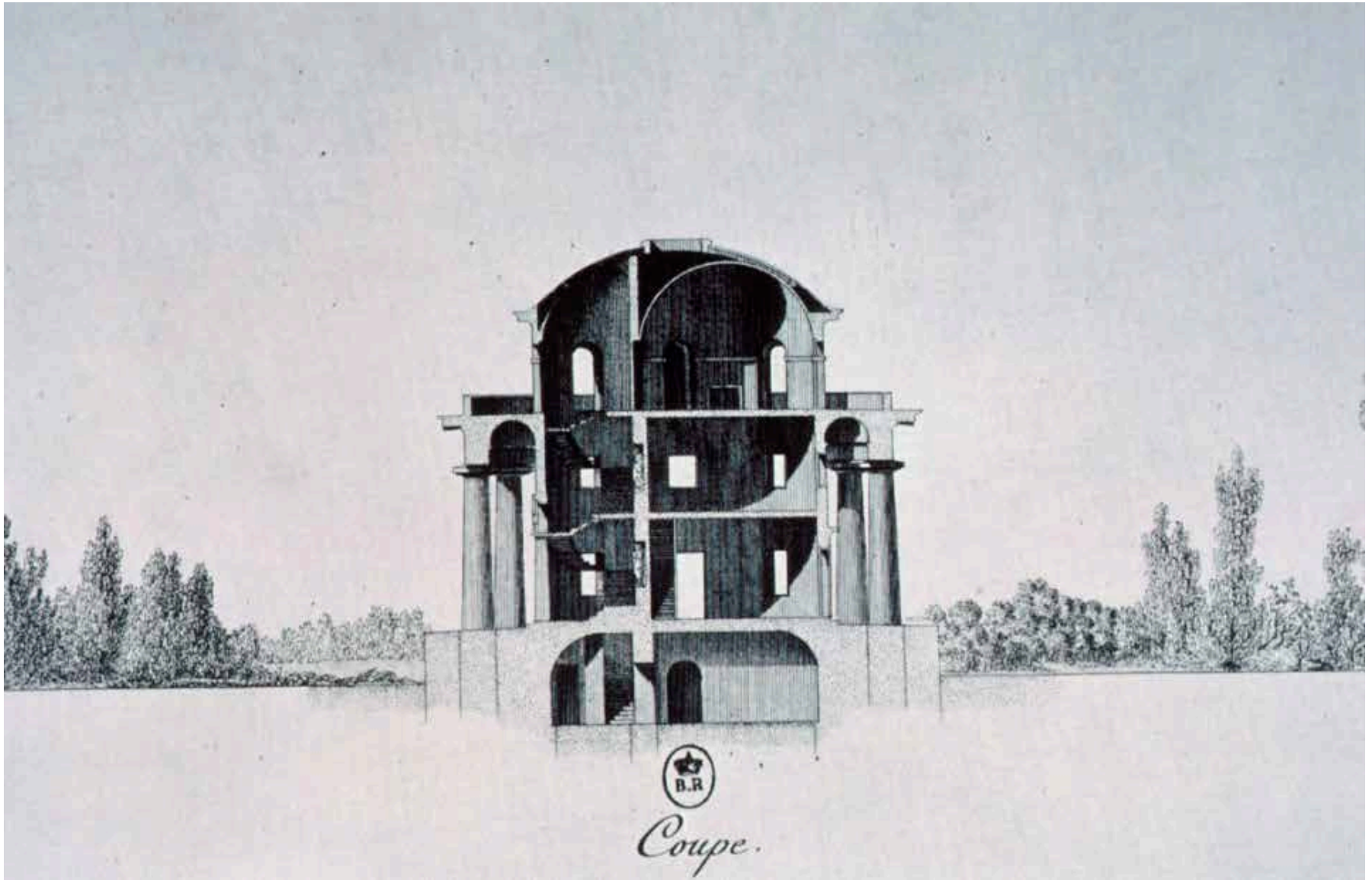




NEIL DENARI

J.J. LEQUEUX





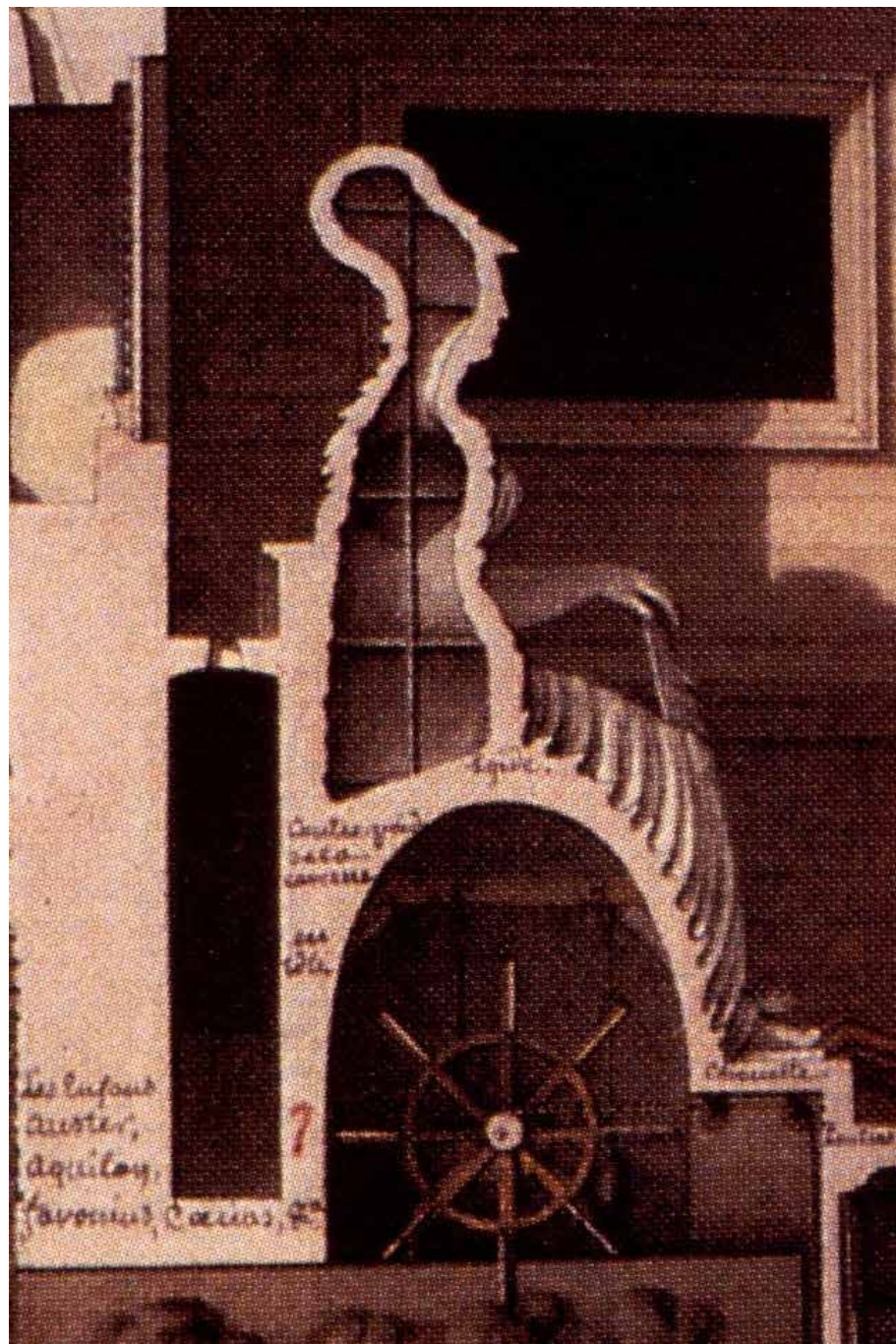
J.J. LEQUEUX

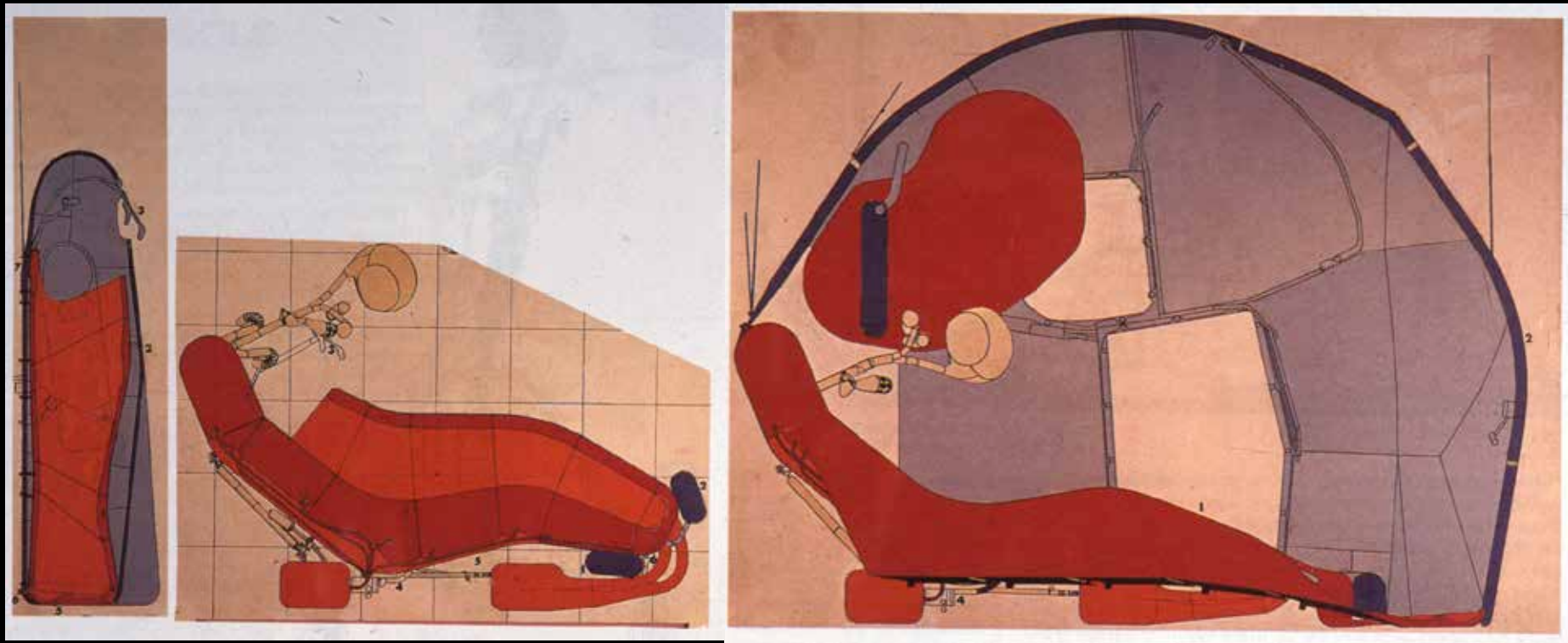






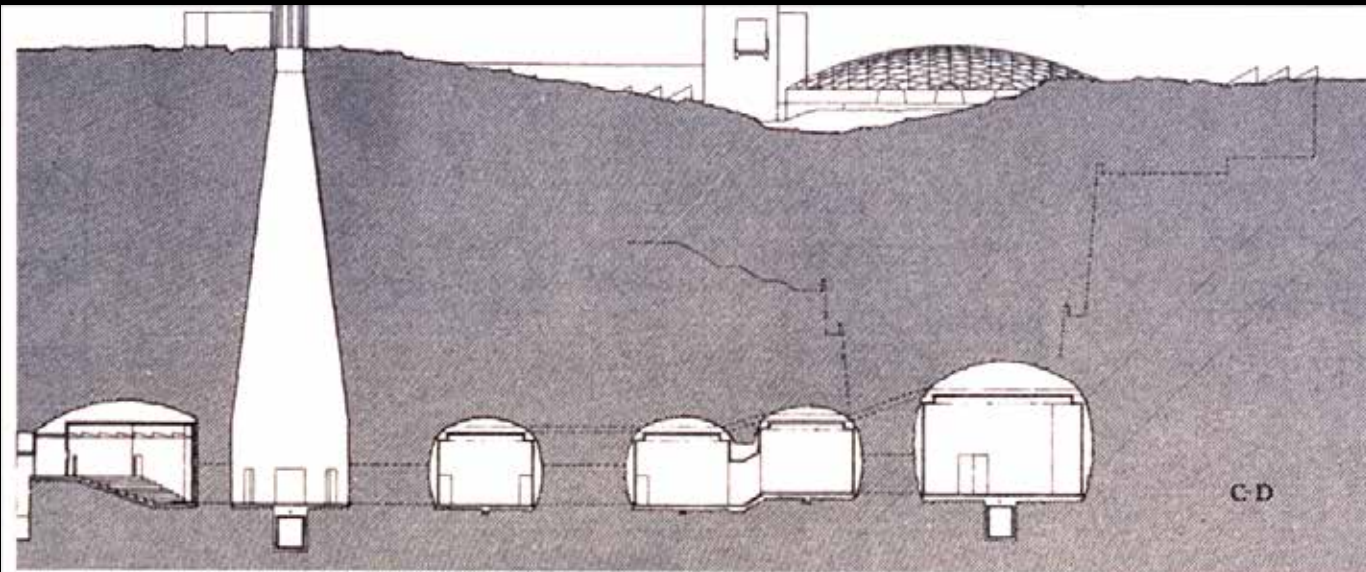
J.J. LEQUEUX



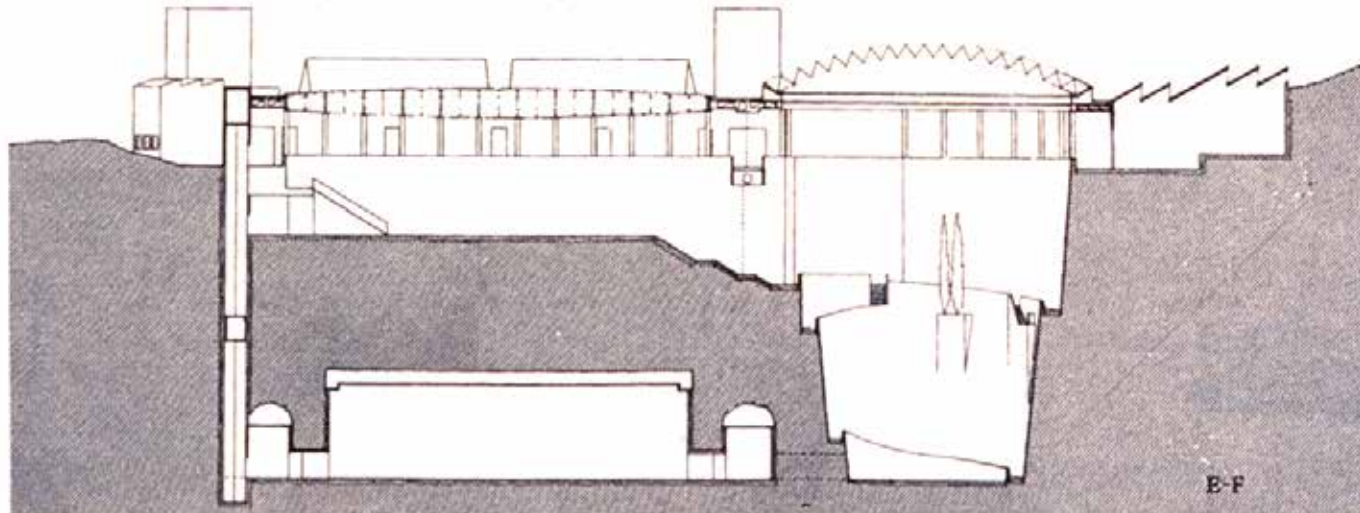


ARCHIGRAM





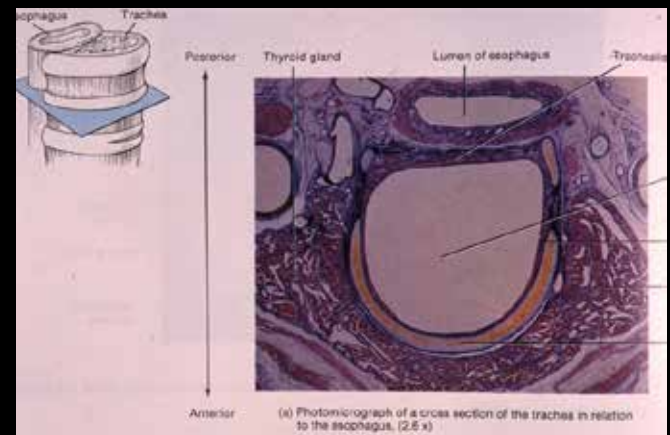
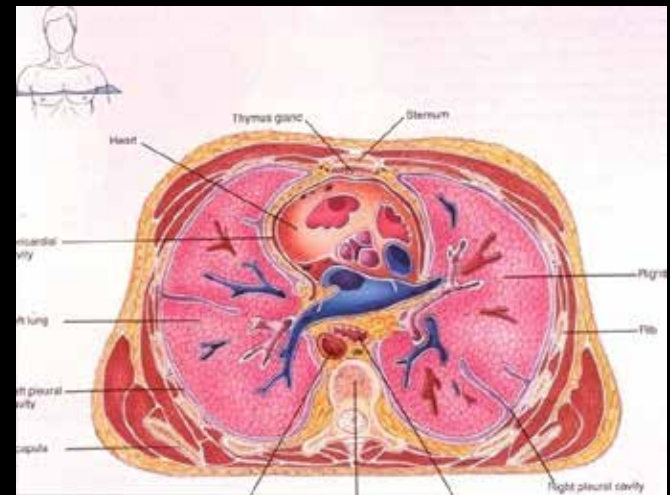
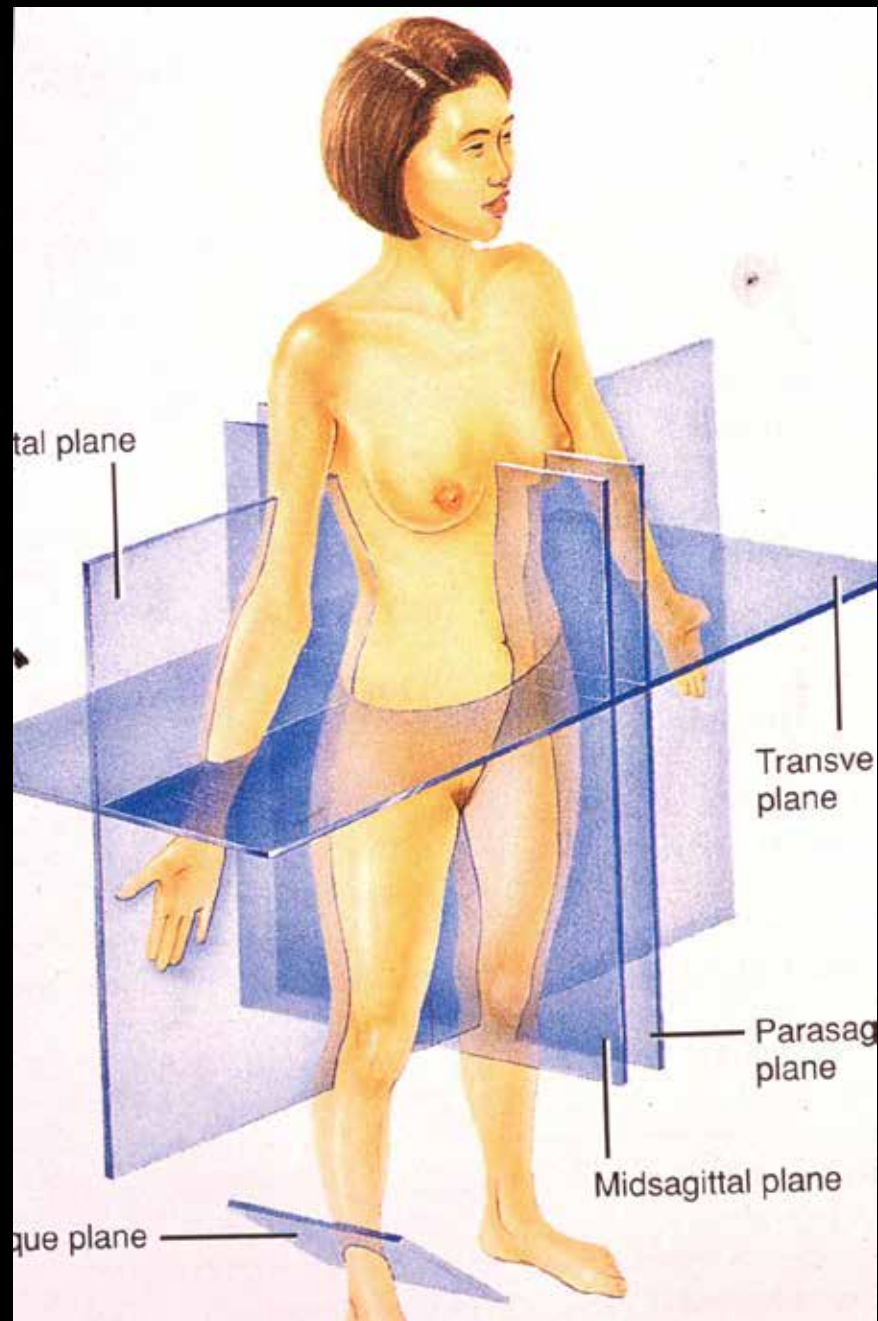
Section C-D showing auditorium, light-shaft and galleries



Section E-F showing "Sunk" and galleries

UTZON, SILKEBORG MUSEUM COMPETITION

SECTION +  
VIOLENCE





**Front  
(Anterior)**

## Right Side



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

TODAYS TASK



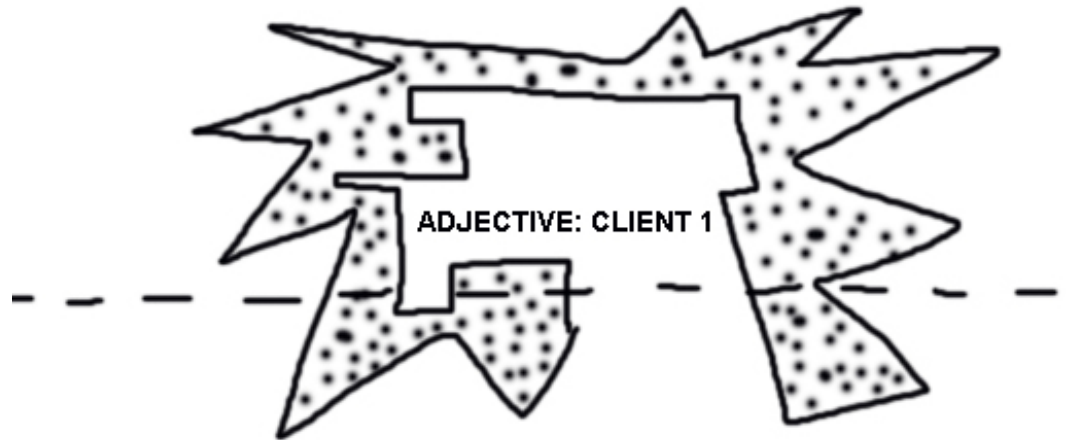
<b>Above</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>

# TODAY'S STUDIO TASK

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<b>Above</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>

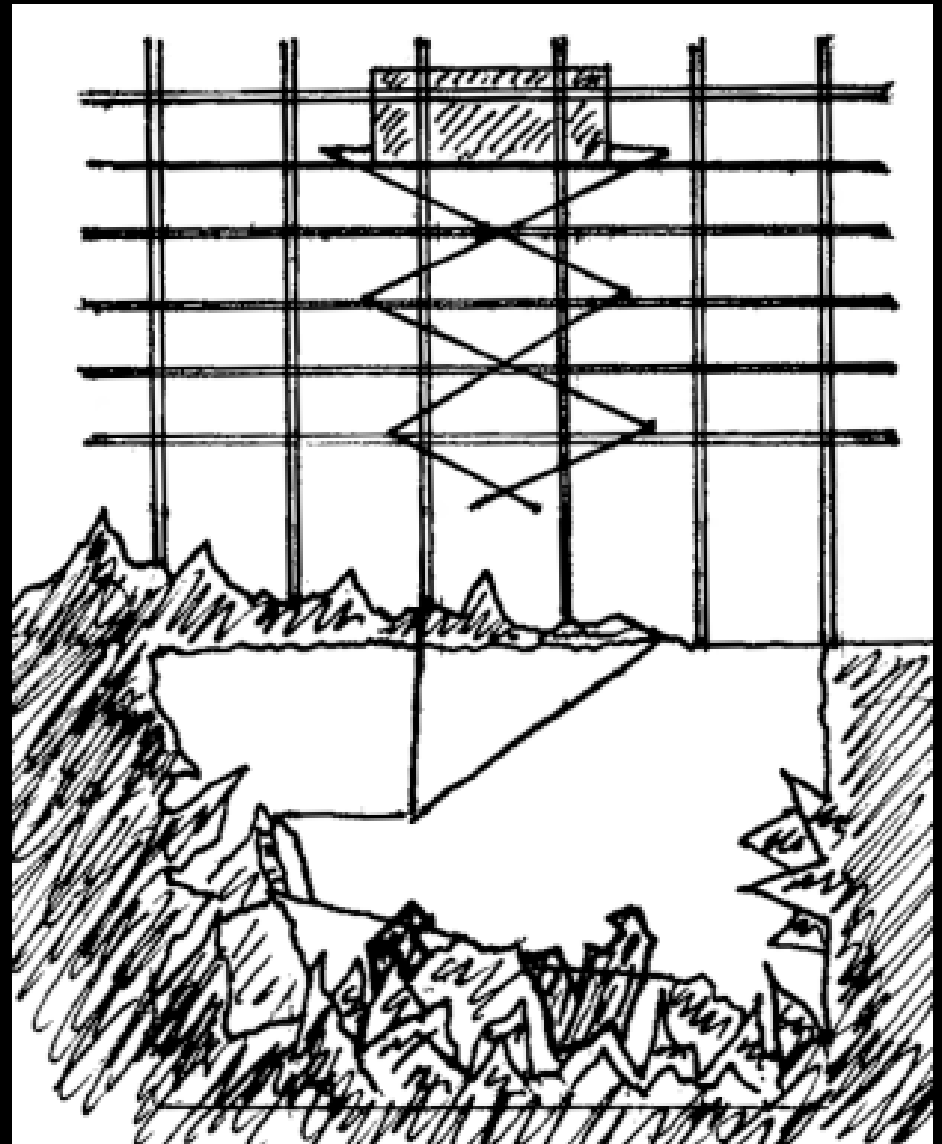
# TODAY'S STUDIO TASK



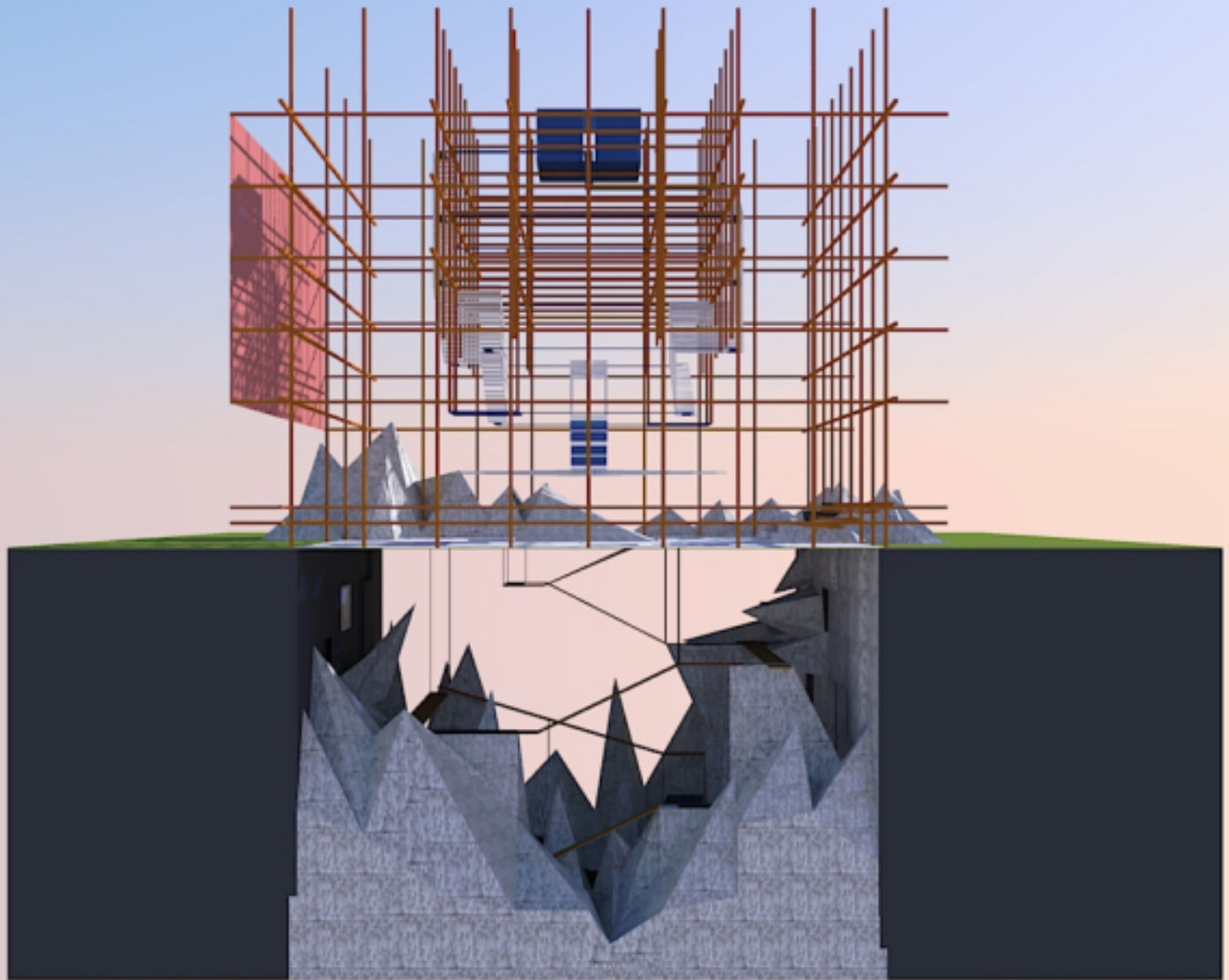
# TODAY'S STUDIO TASK



**STUDENT WORK**

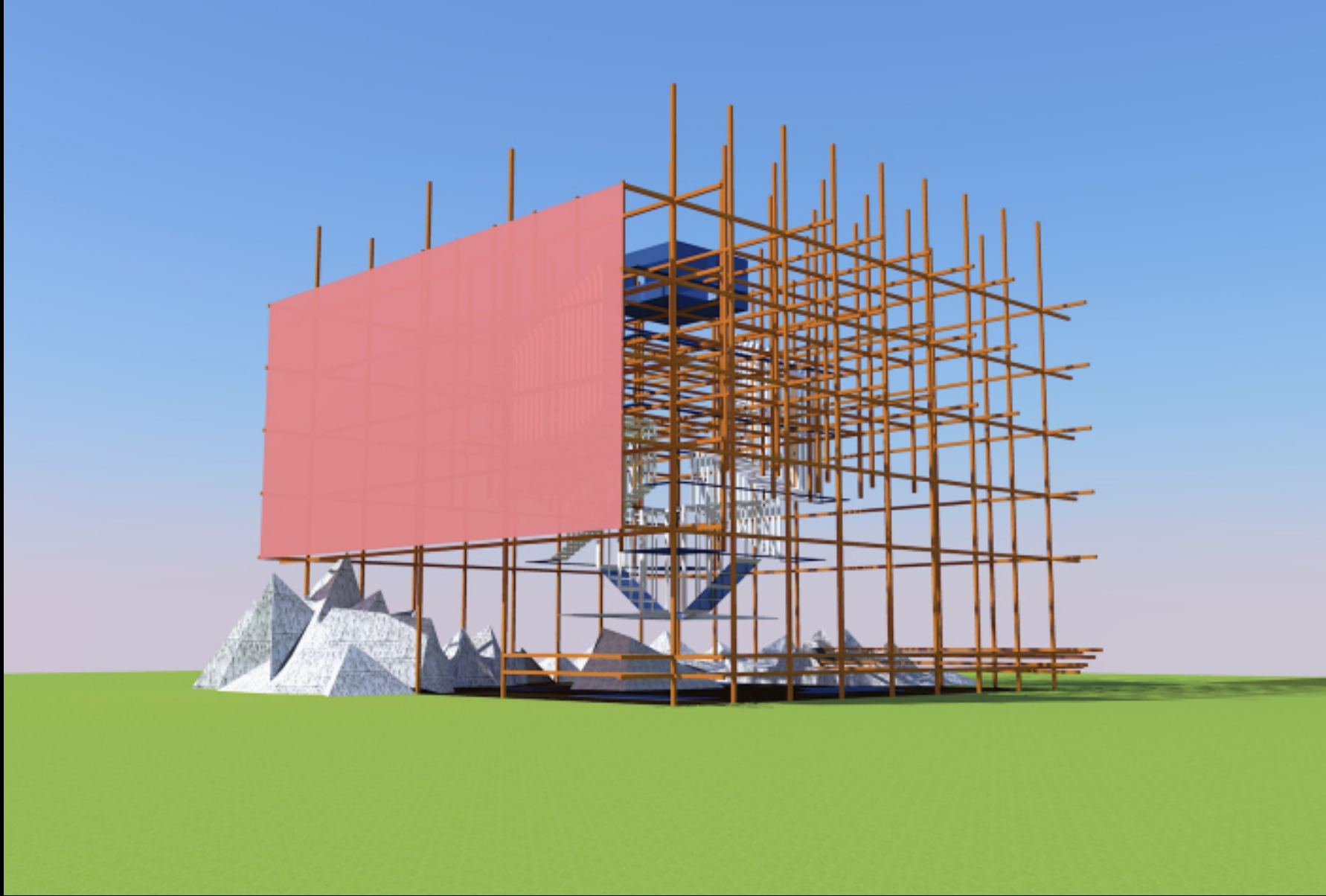


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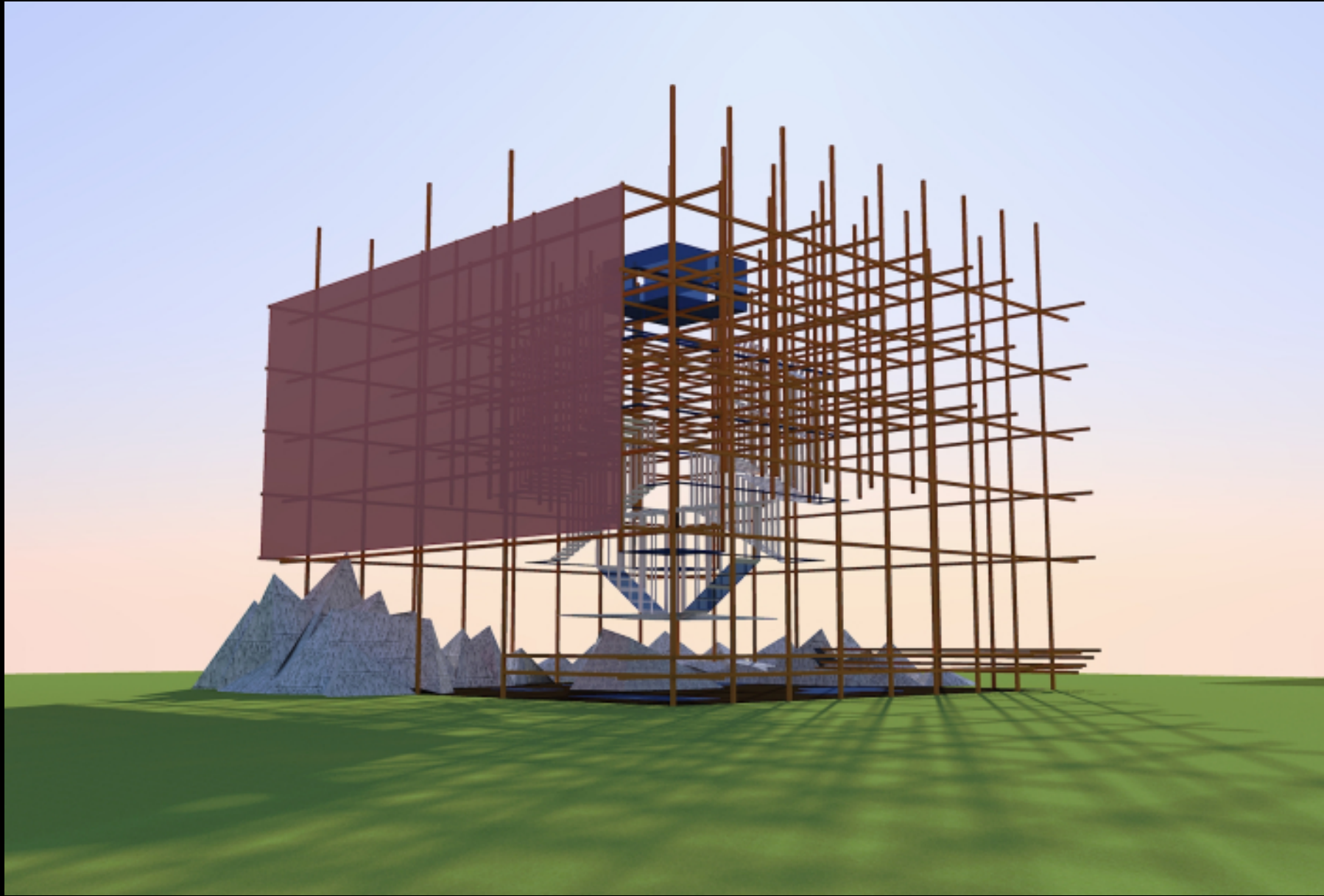


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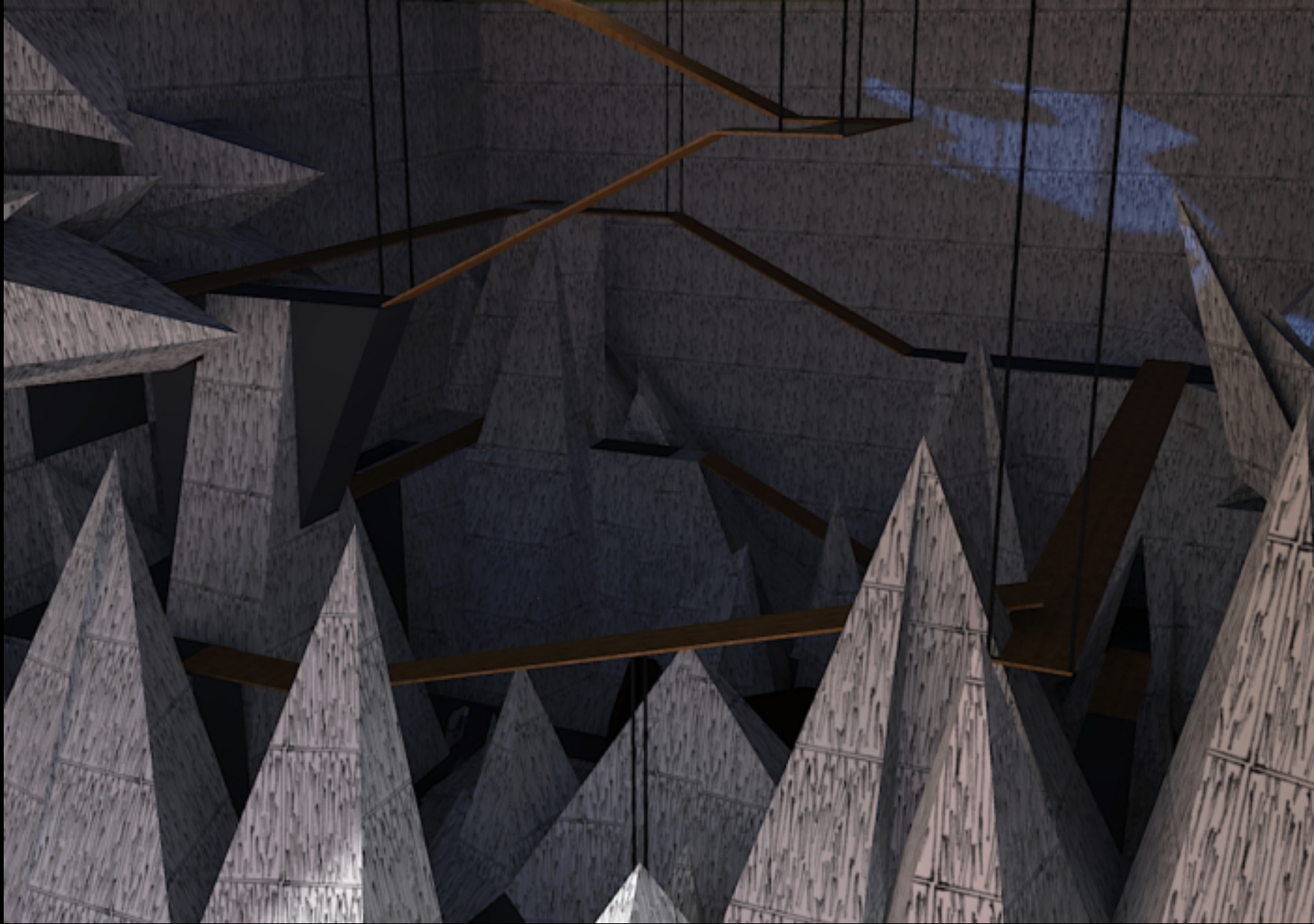




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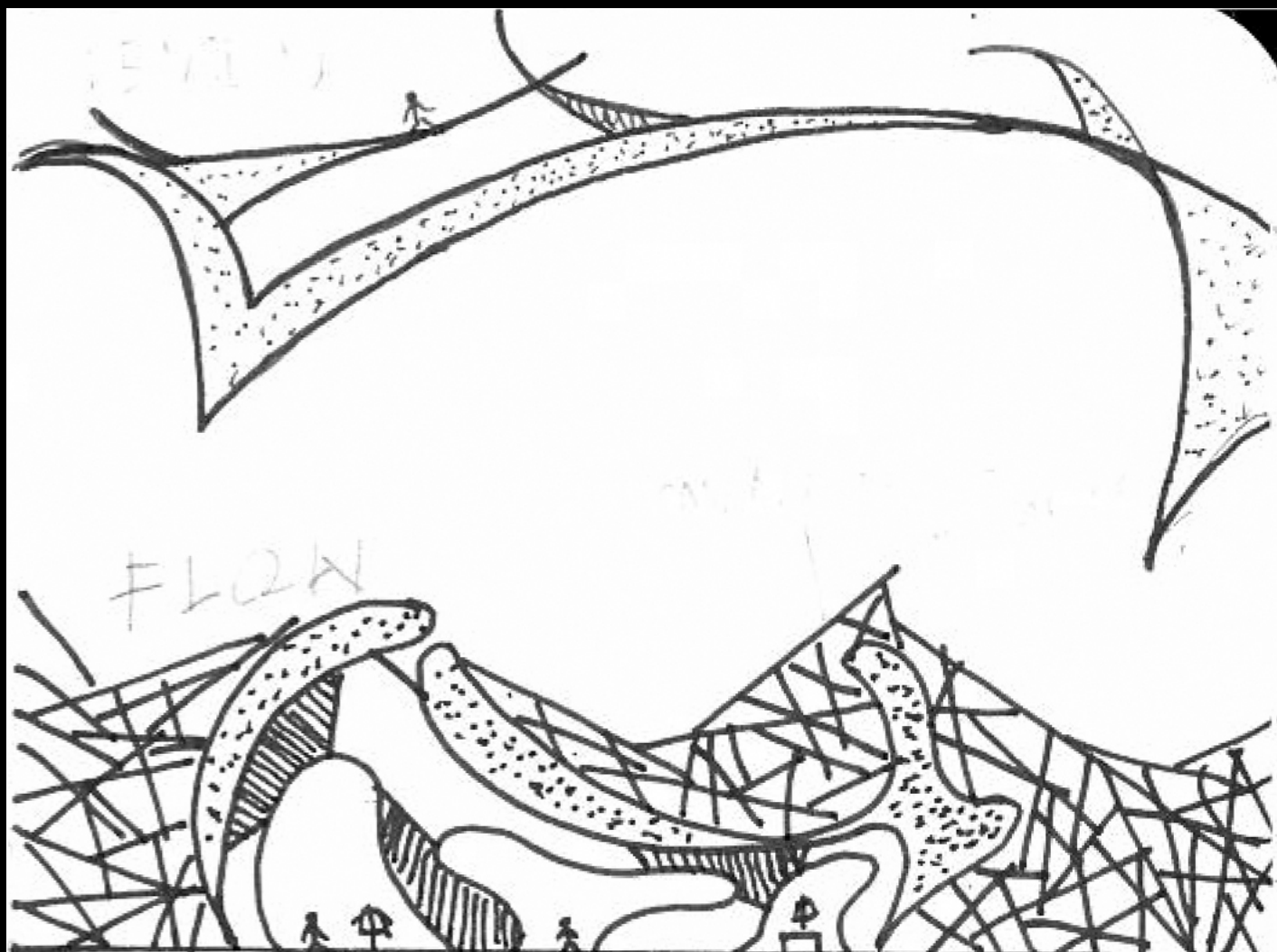


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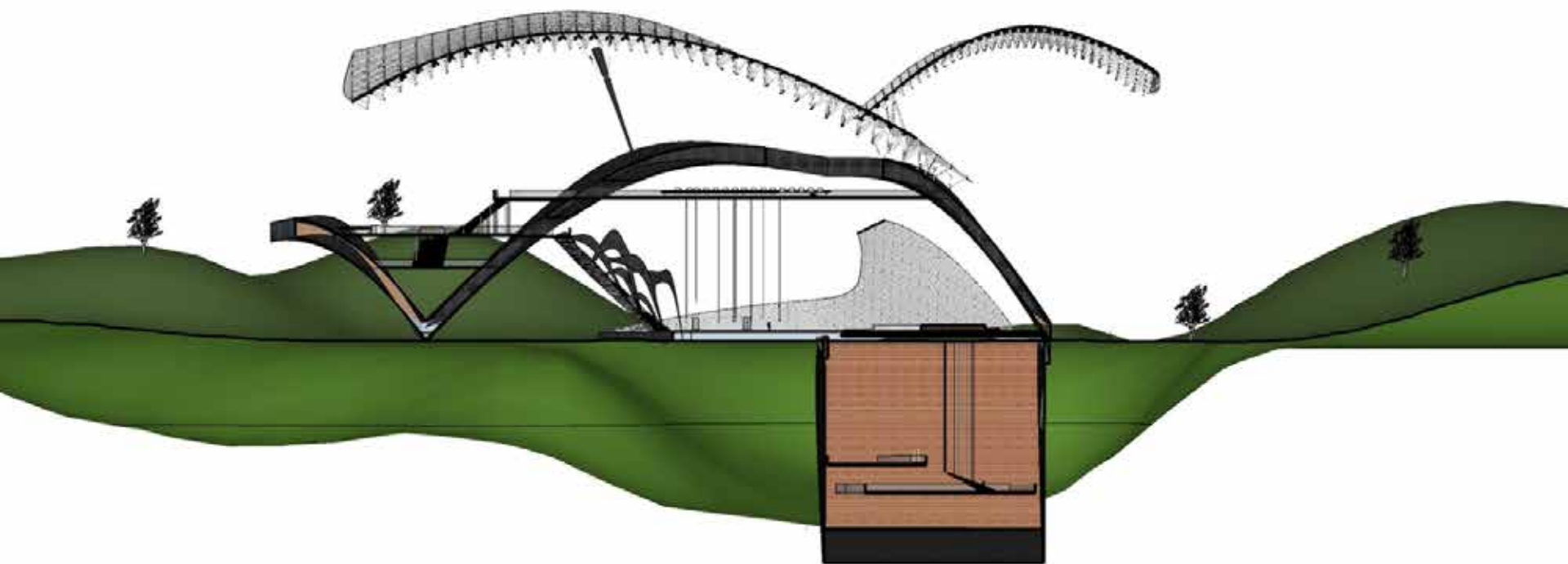


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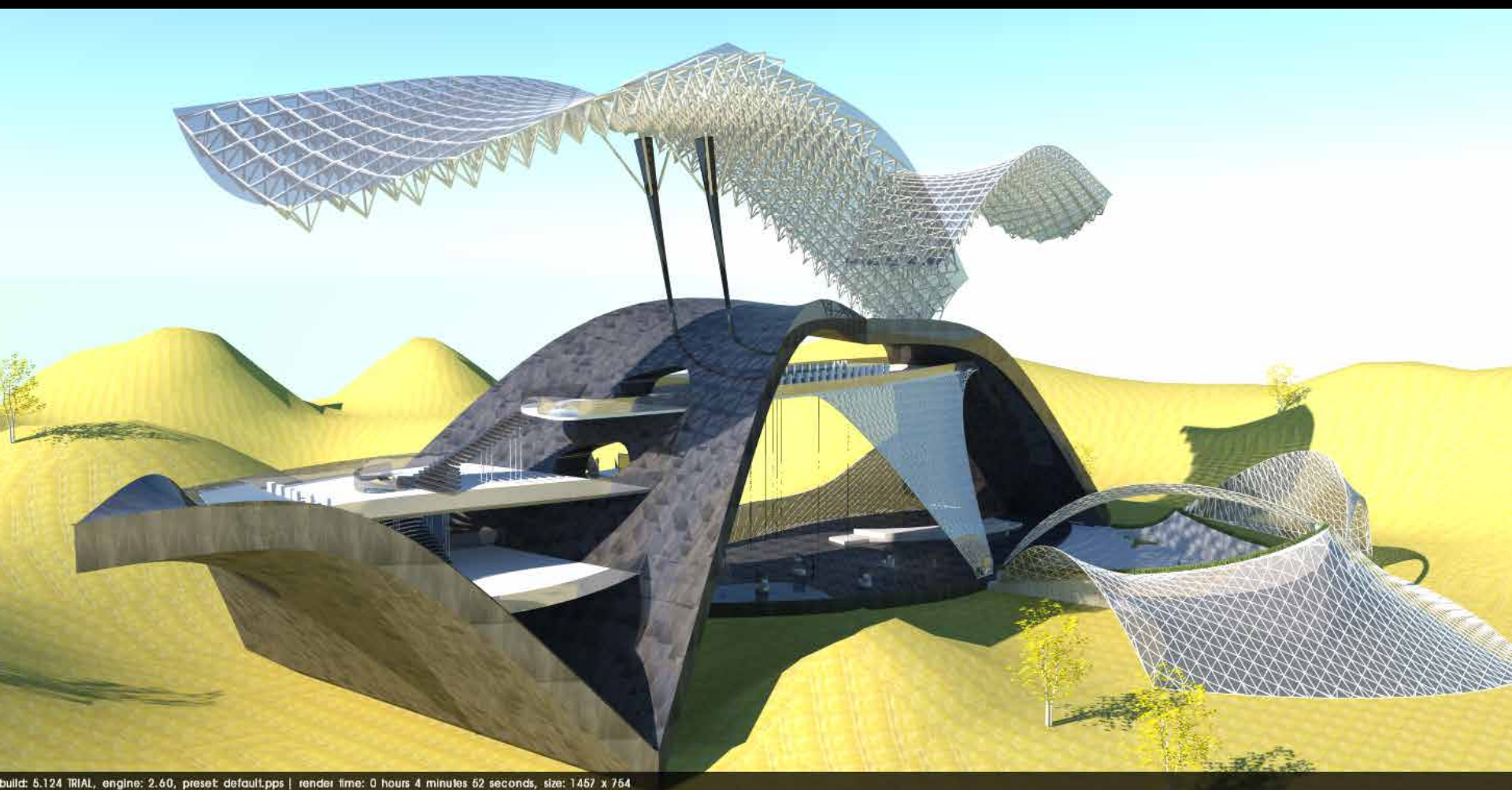




SEN YAN



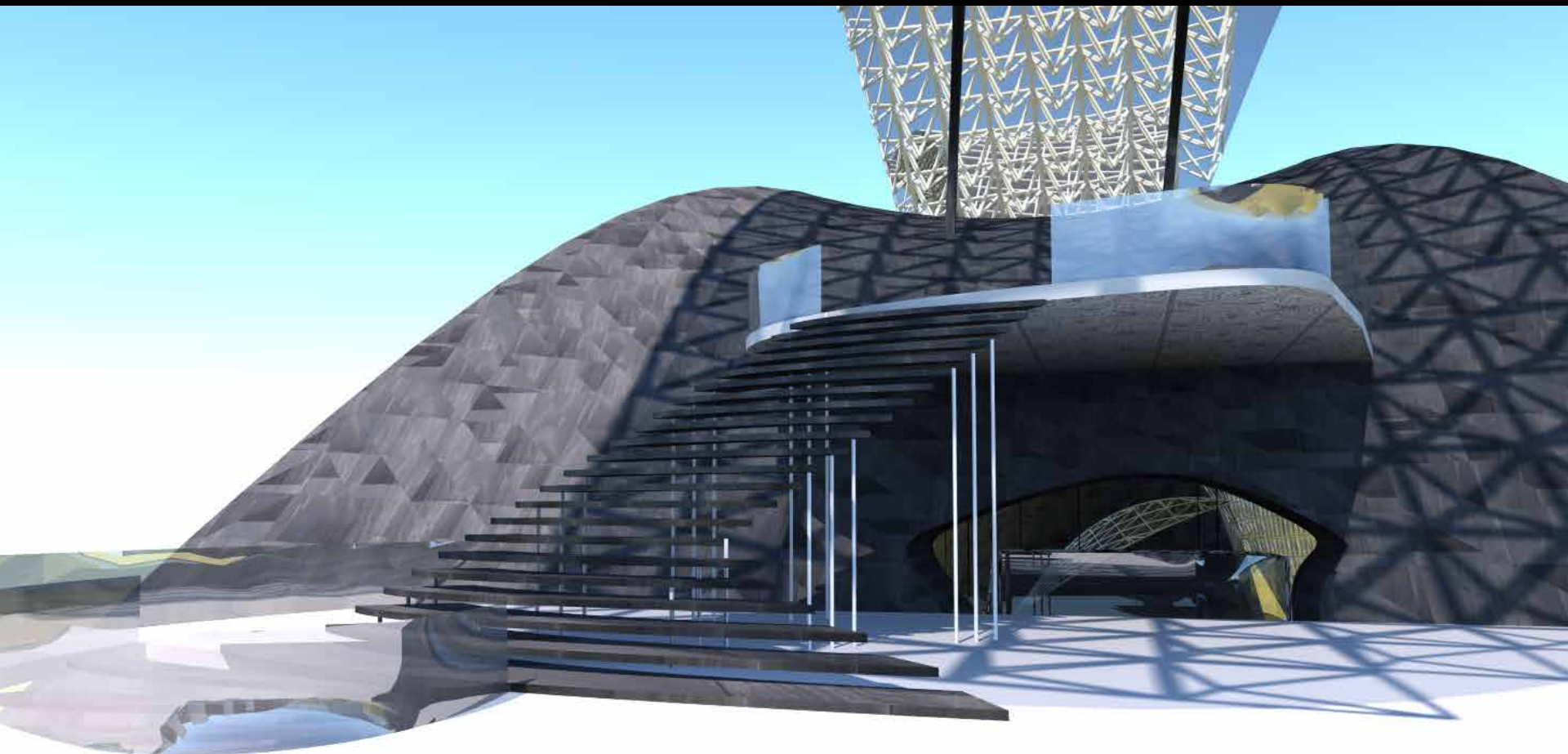
SEN YAN



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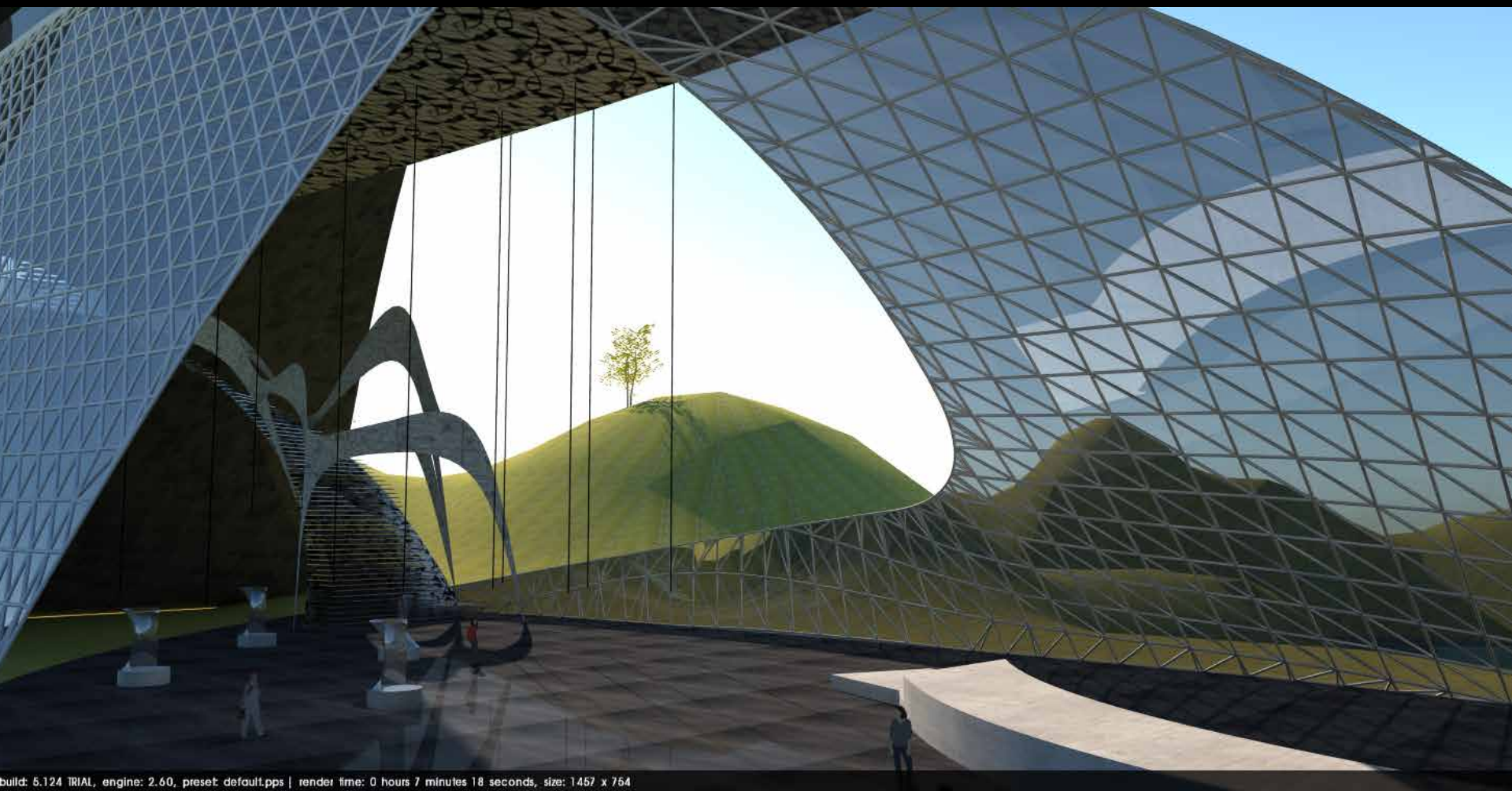
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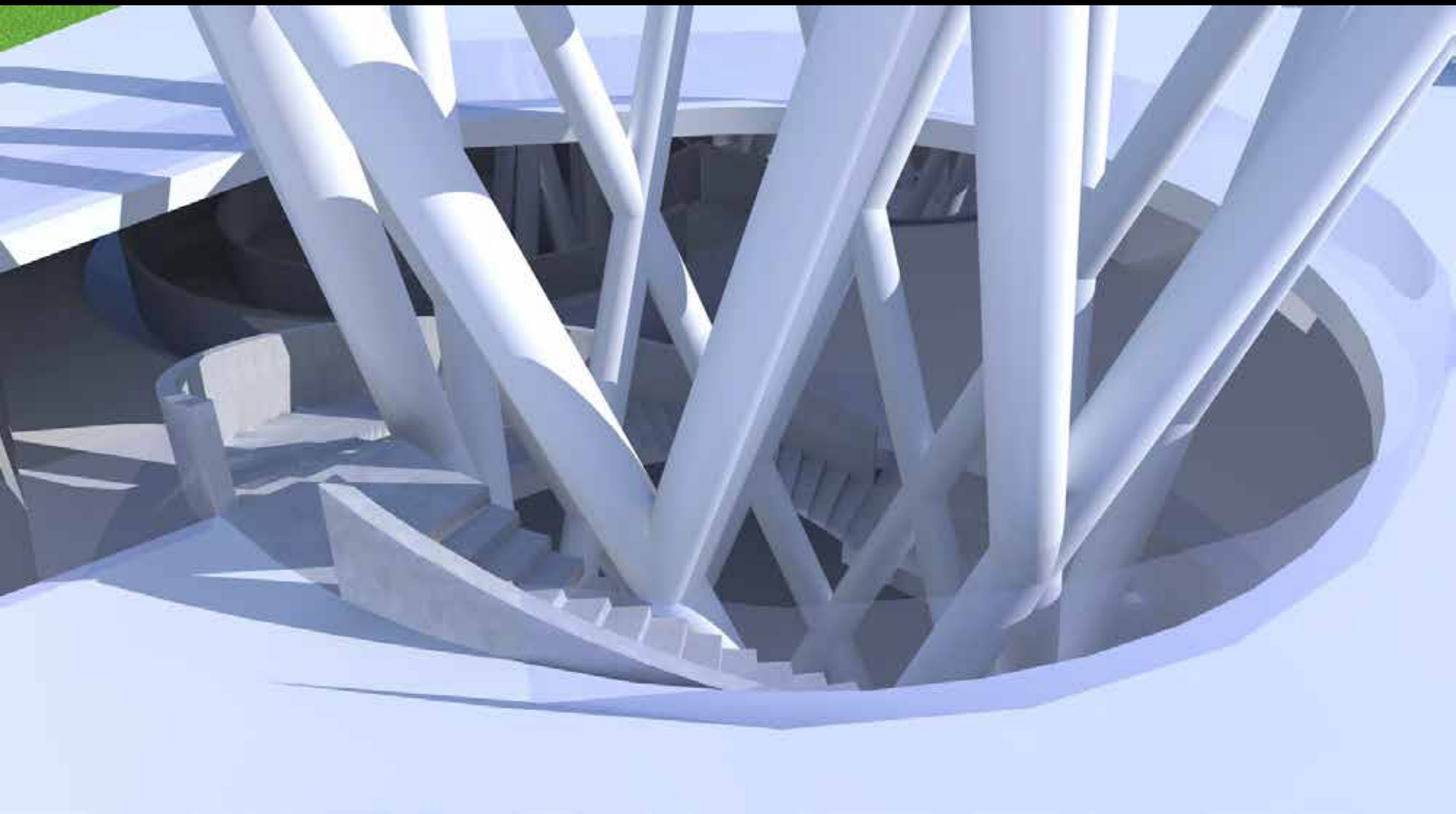
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# SEN YAN



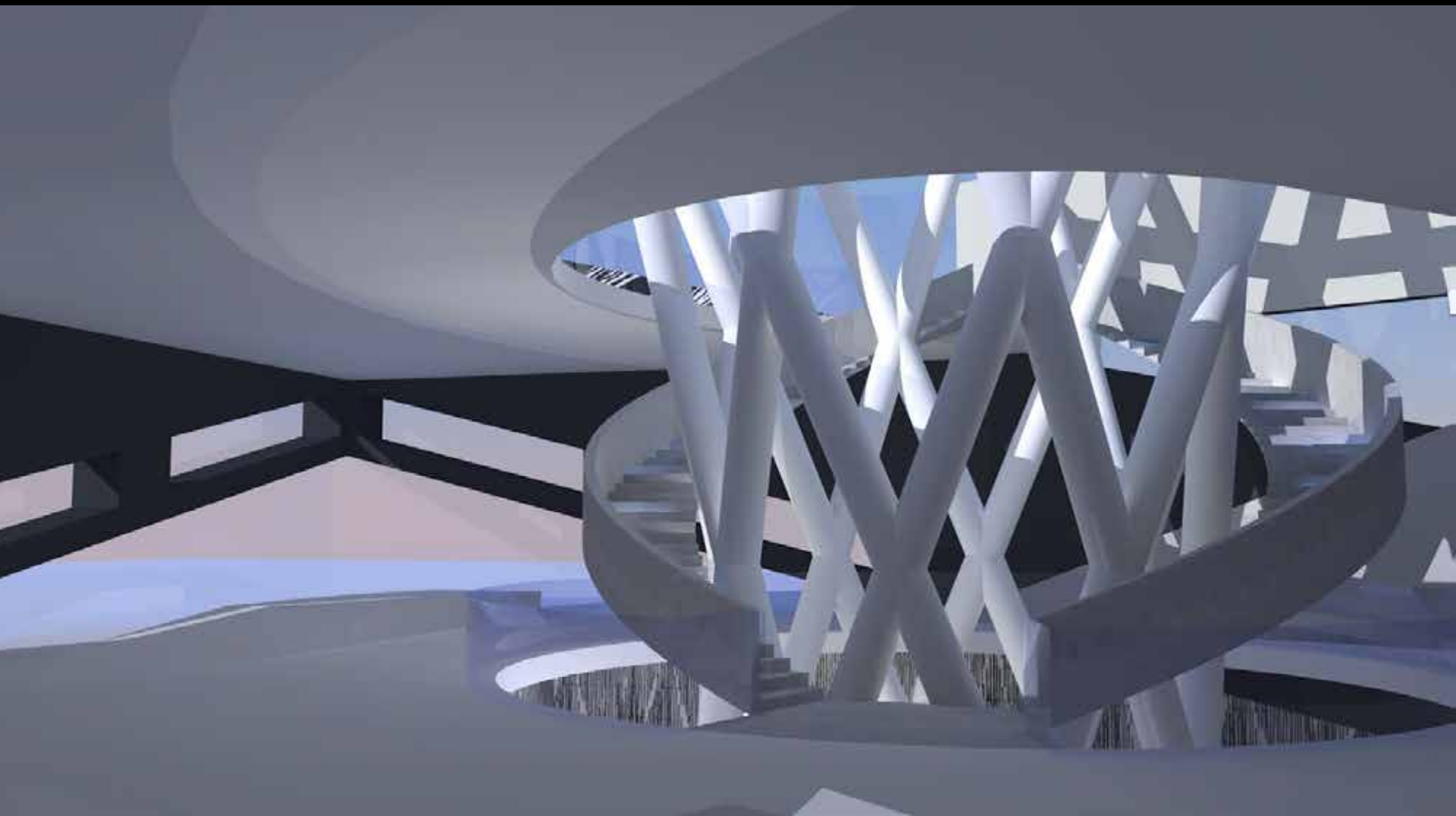
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# SEN YAN



**WILL MACKENZIE**





**WILL MACKENZIE**



**WILL MACKENZIE**

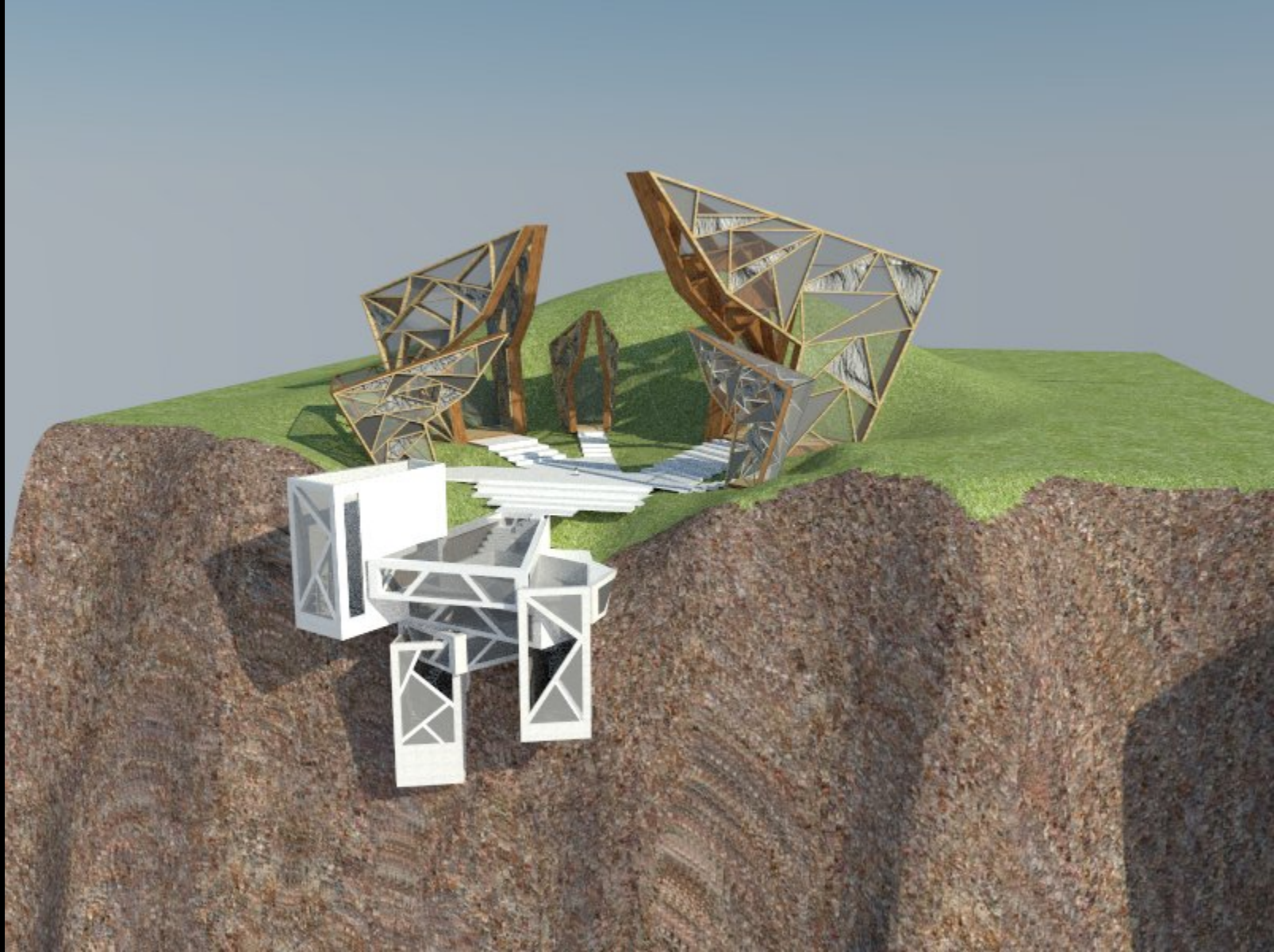


HUGO VOS



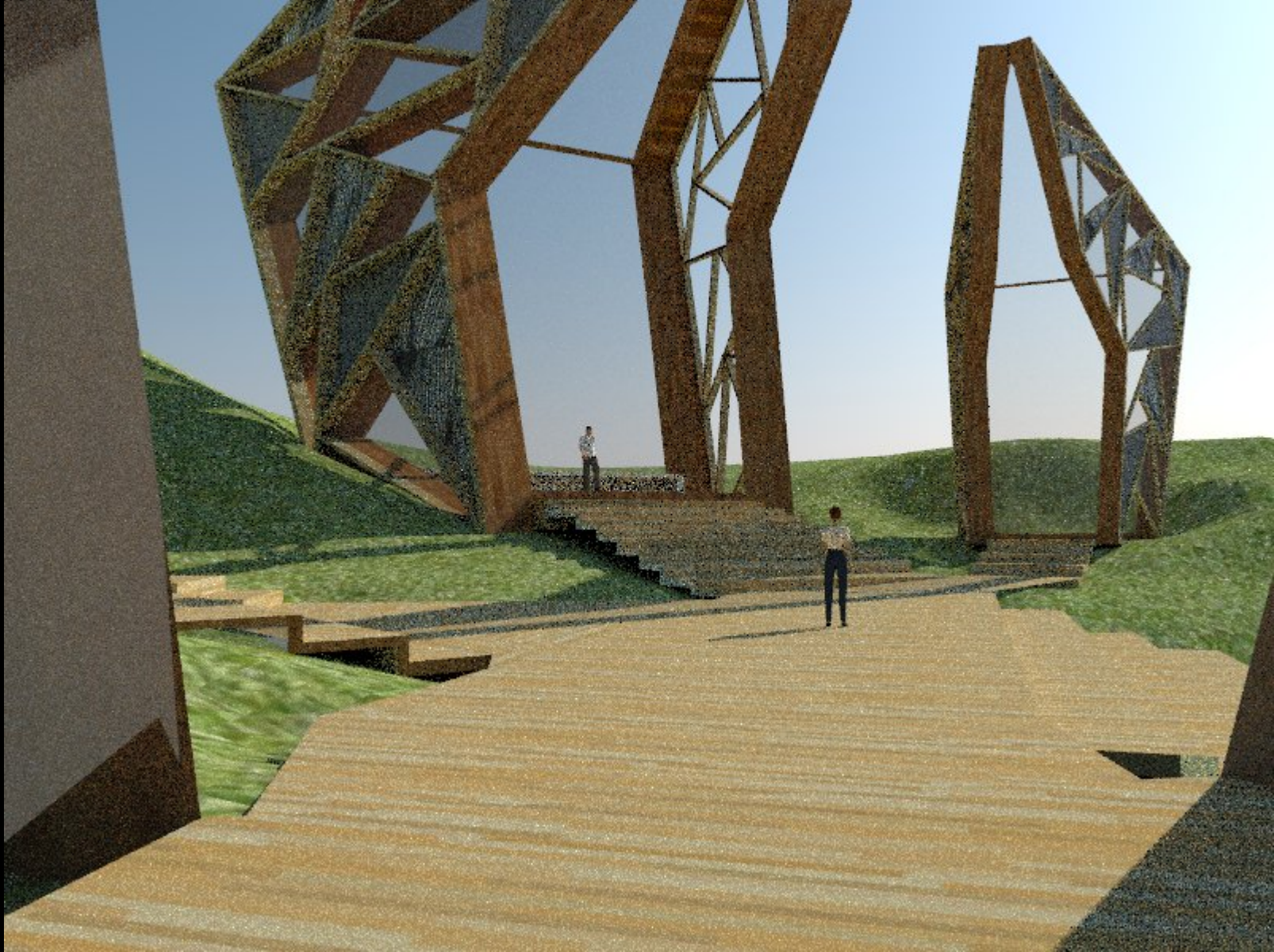


HUGO VOS



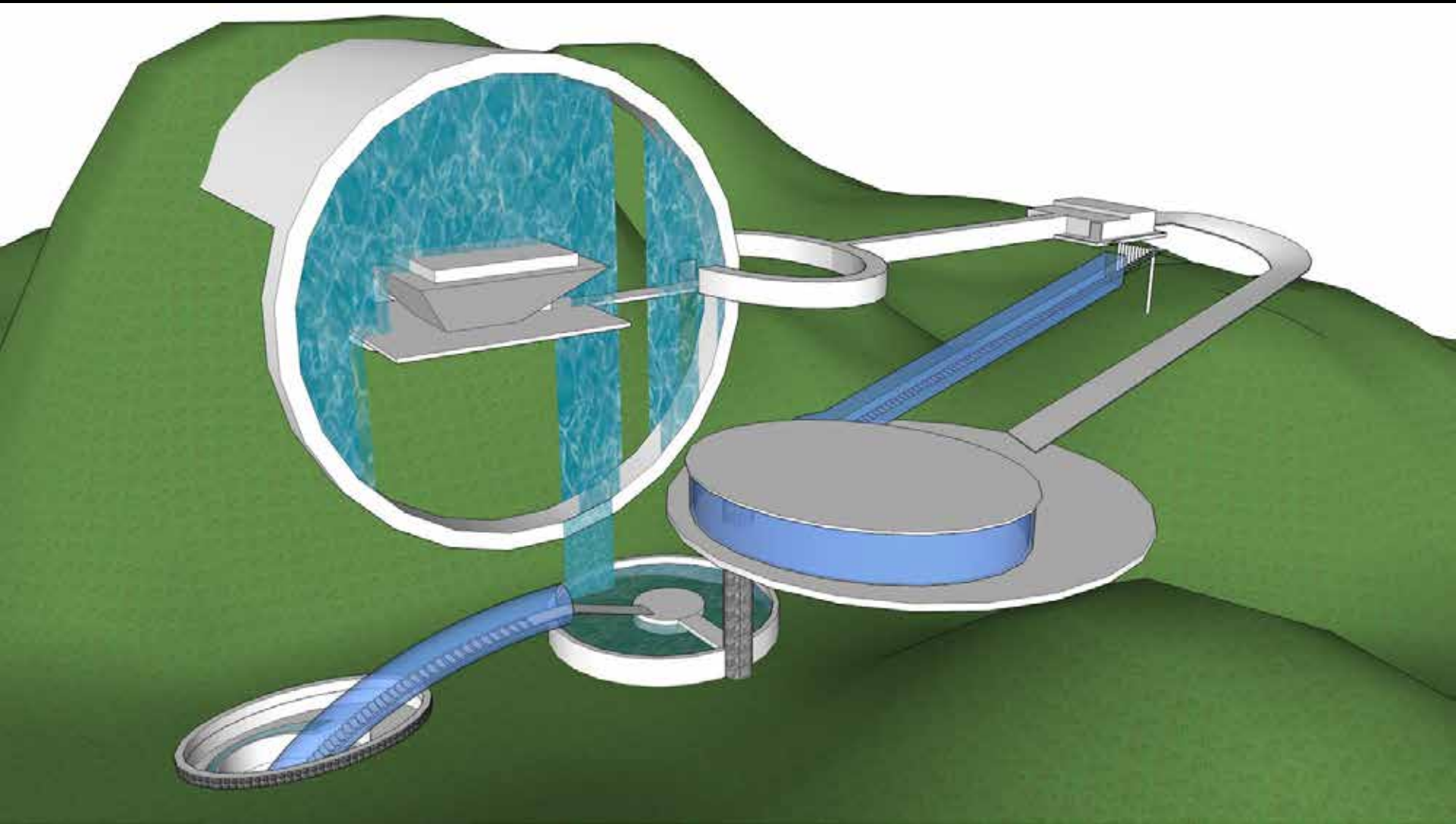
NANCY CHEN



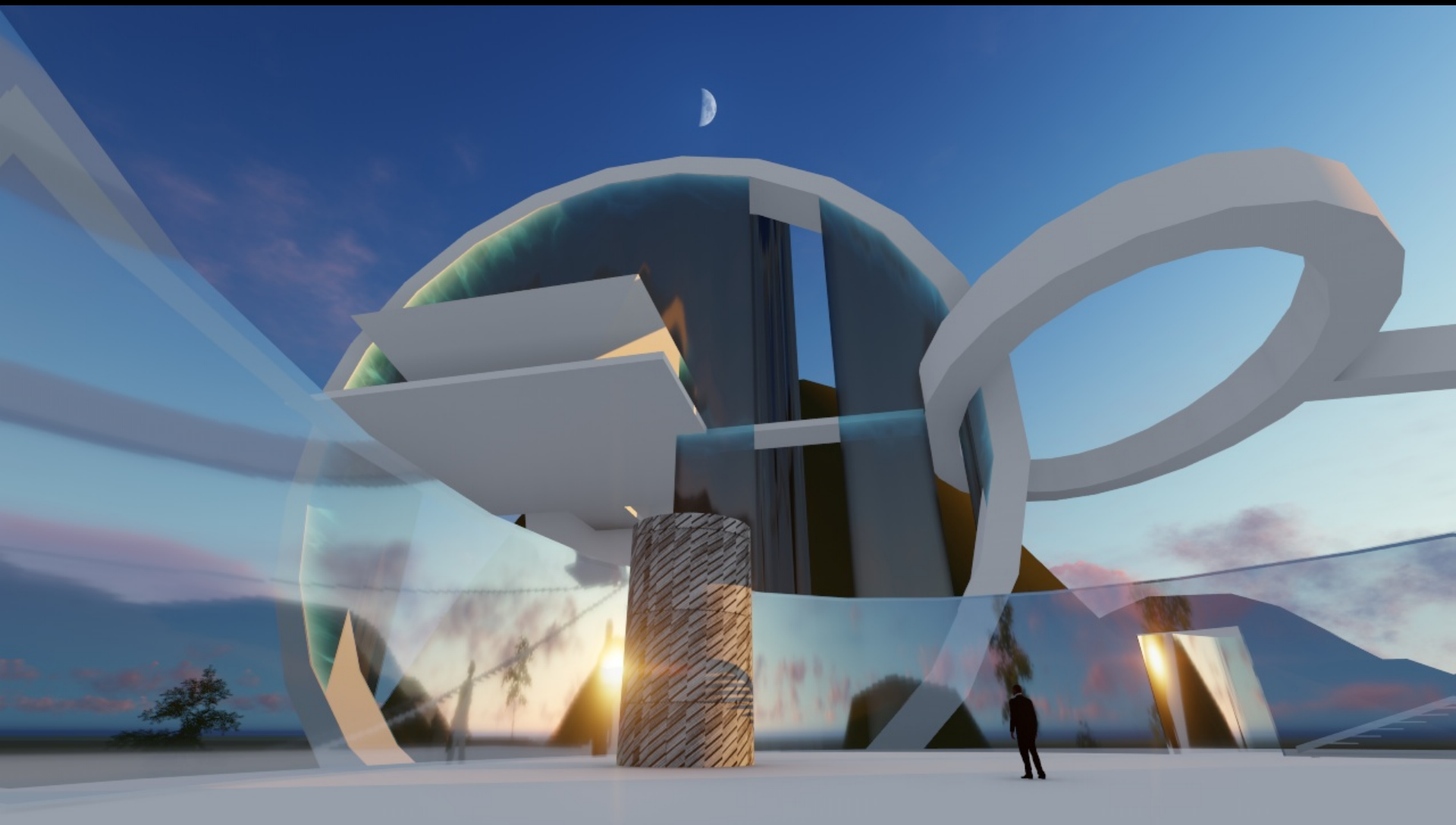


NANCY CHEN





LI JIAHAO



LI JIAHAO

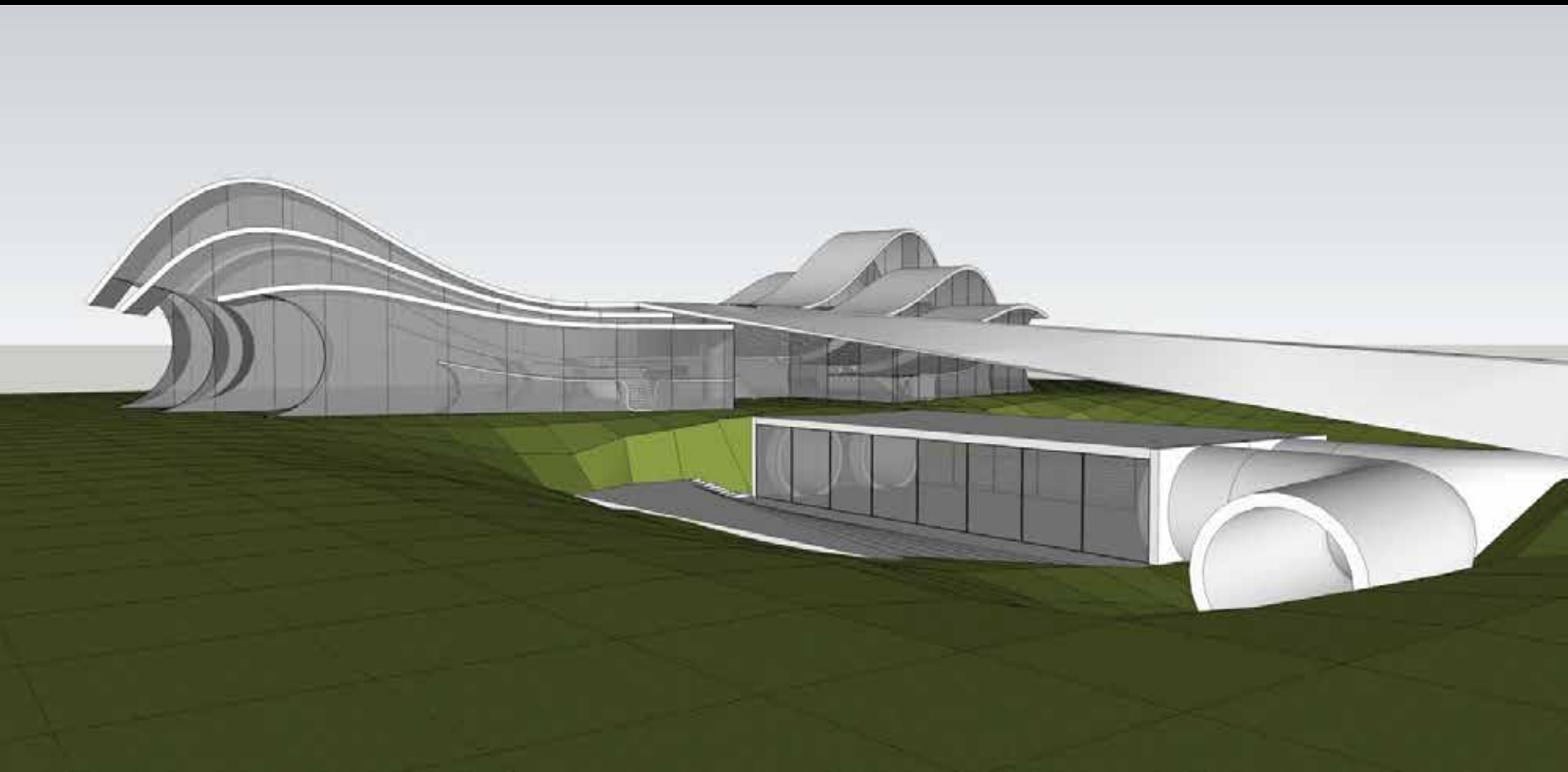


KELVIN IP

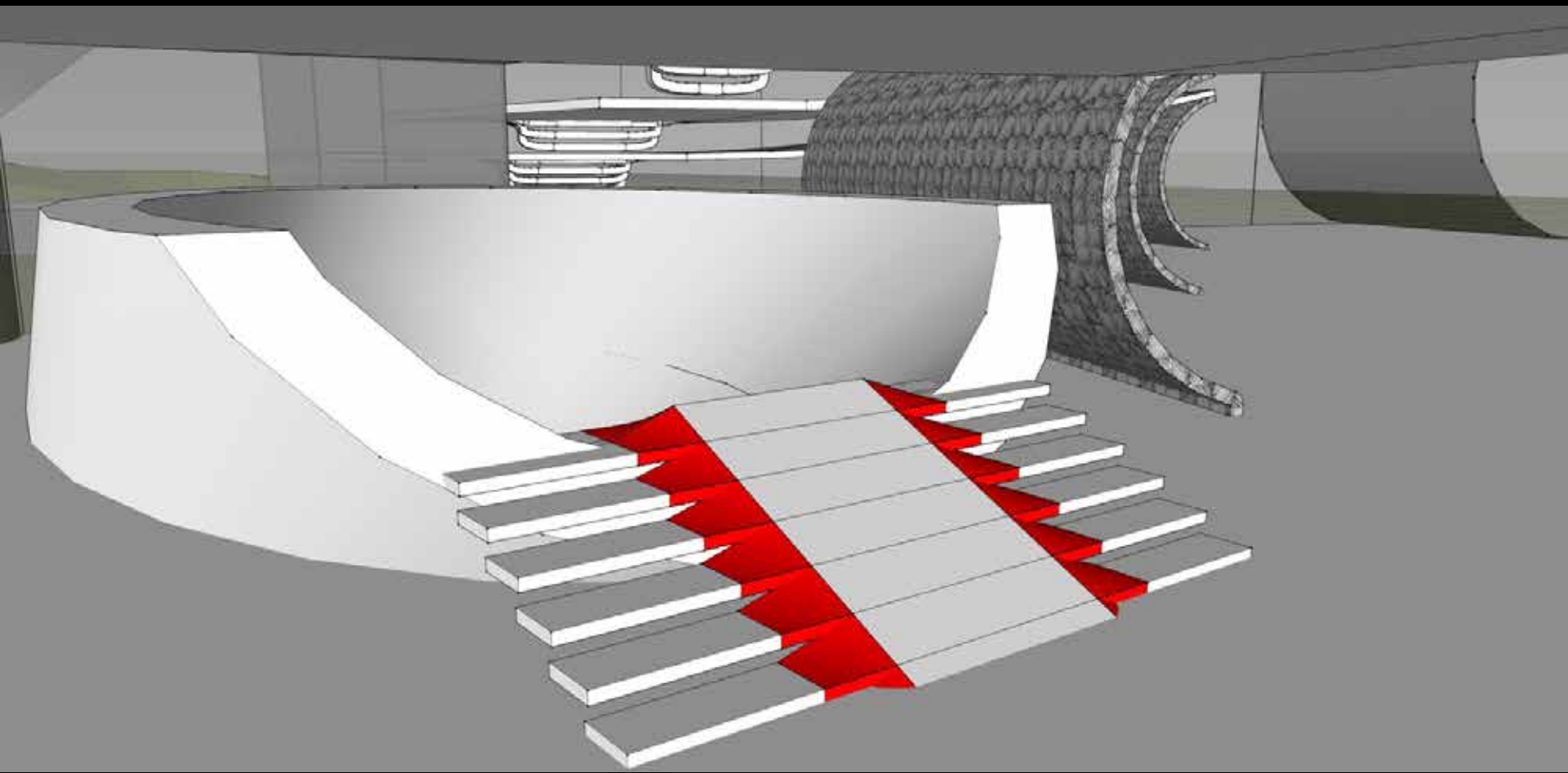




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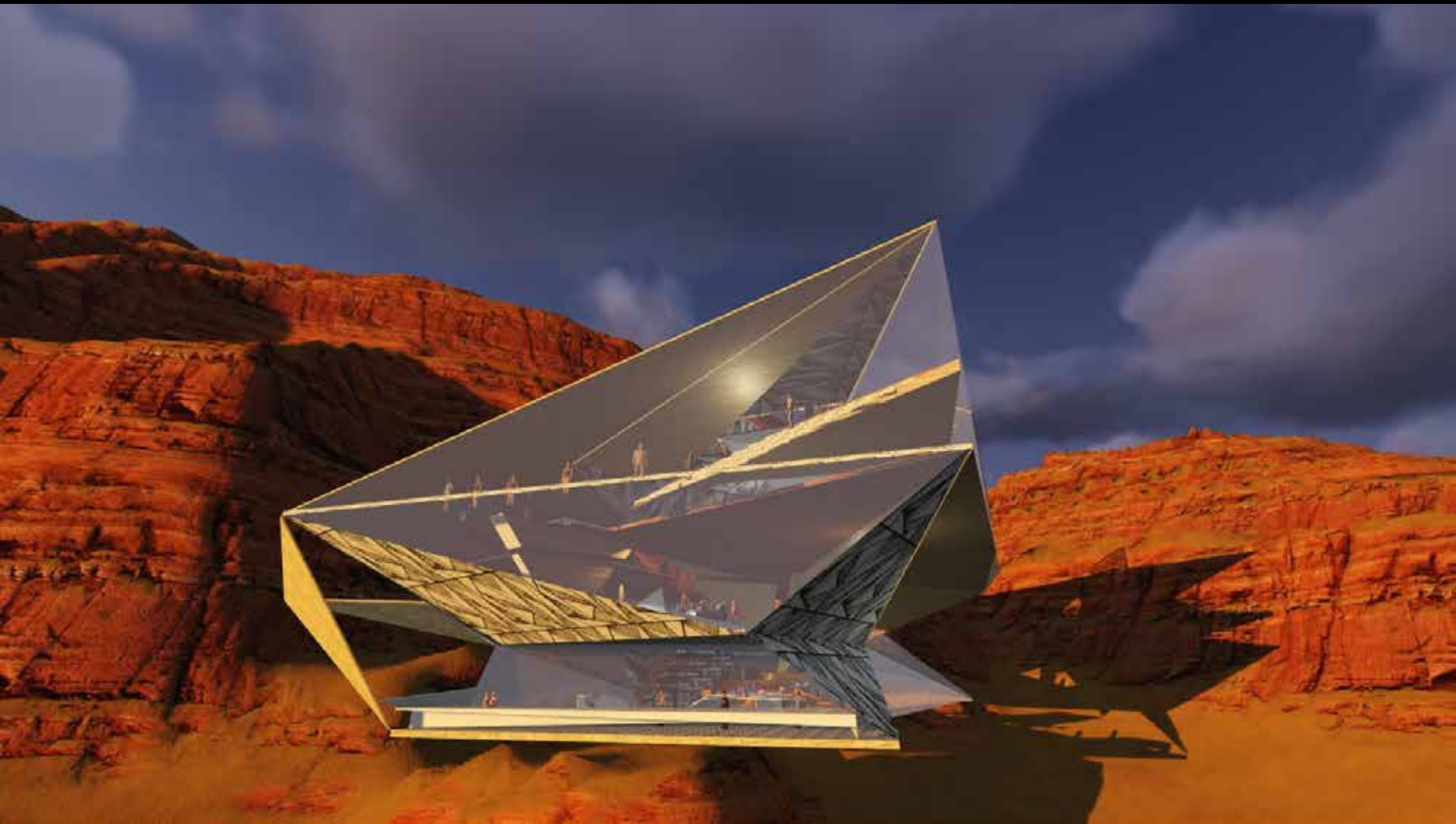


JUSTIN PAK



KELVIN IP





HAOXUAN LIANG



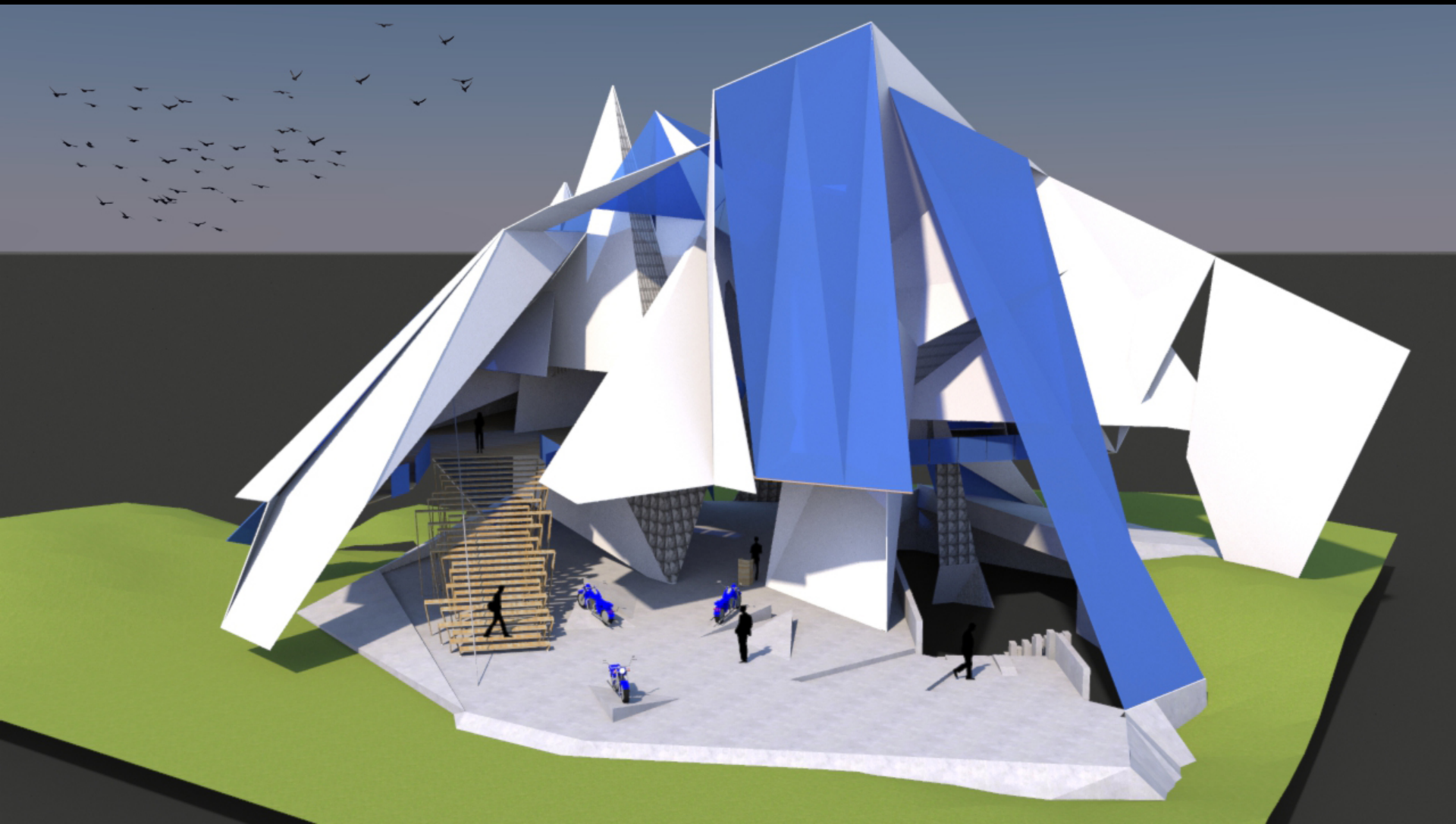
HAOXUAN LIANG



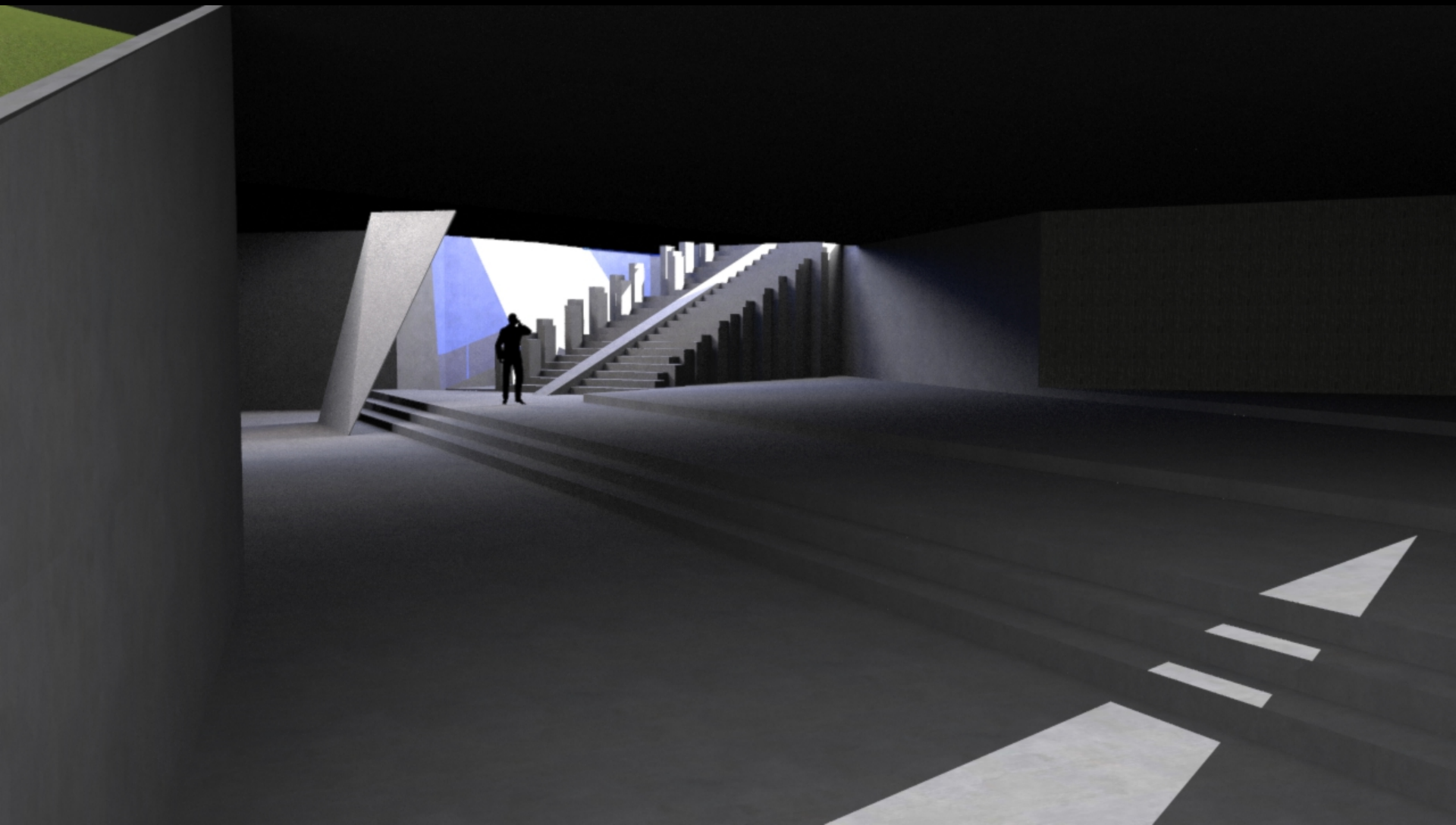


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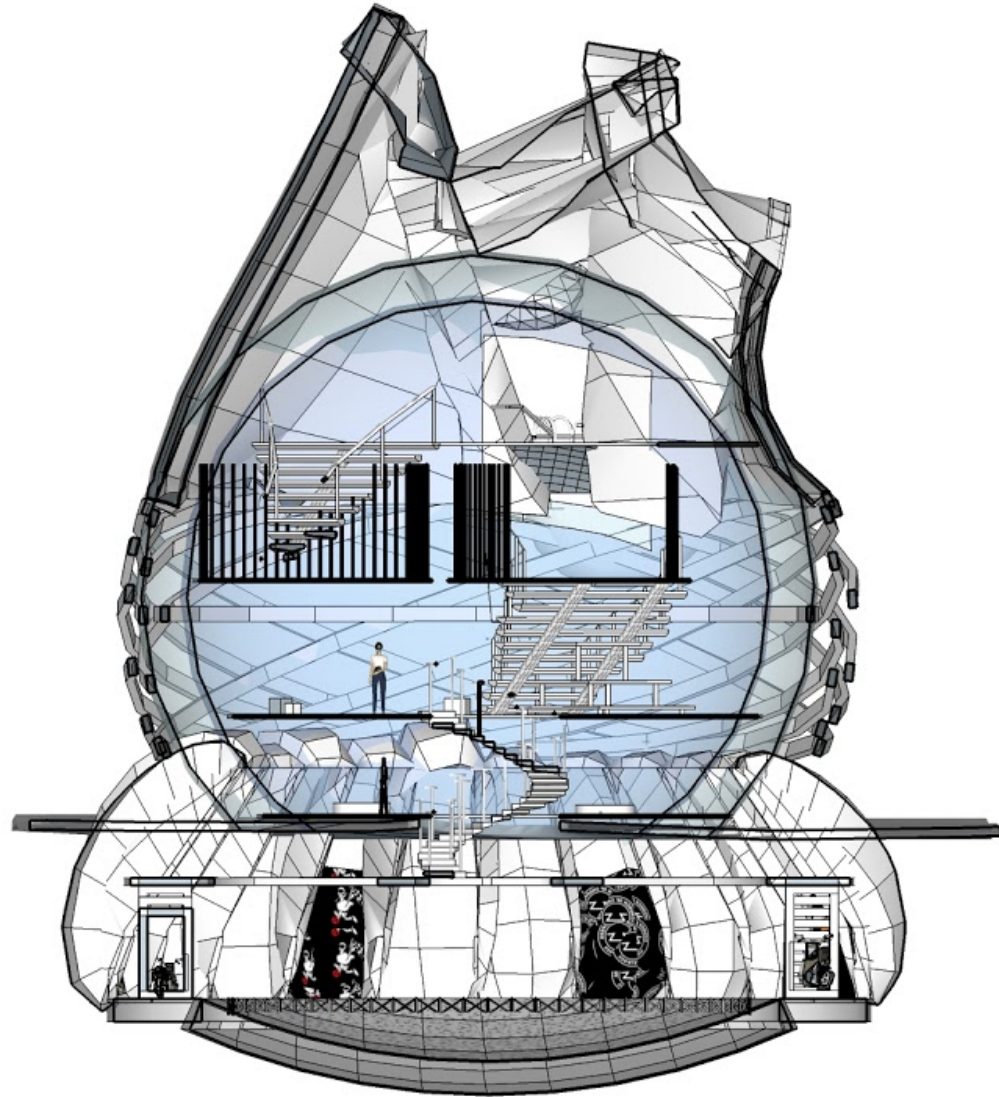




GEREMY YIP

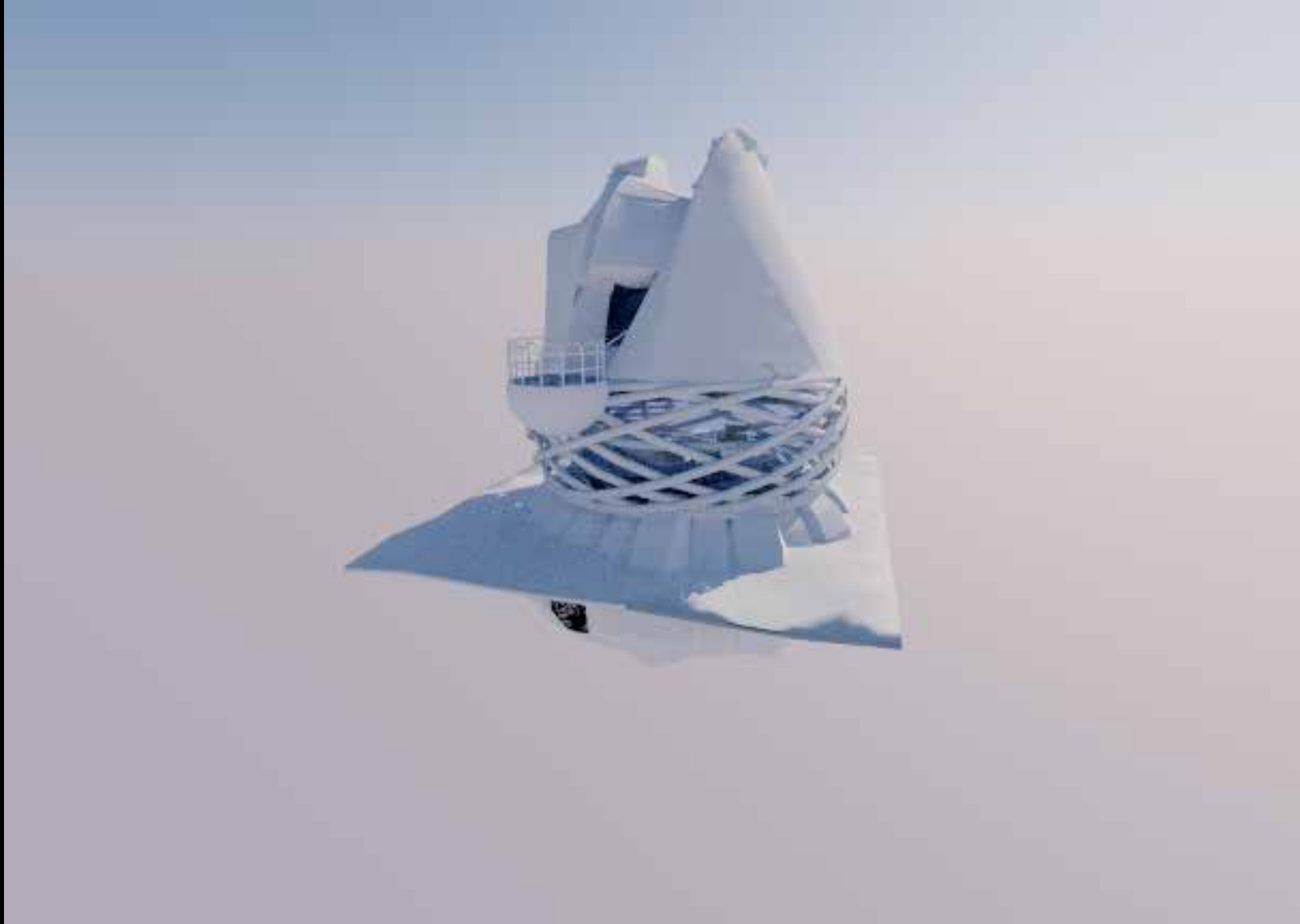


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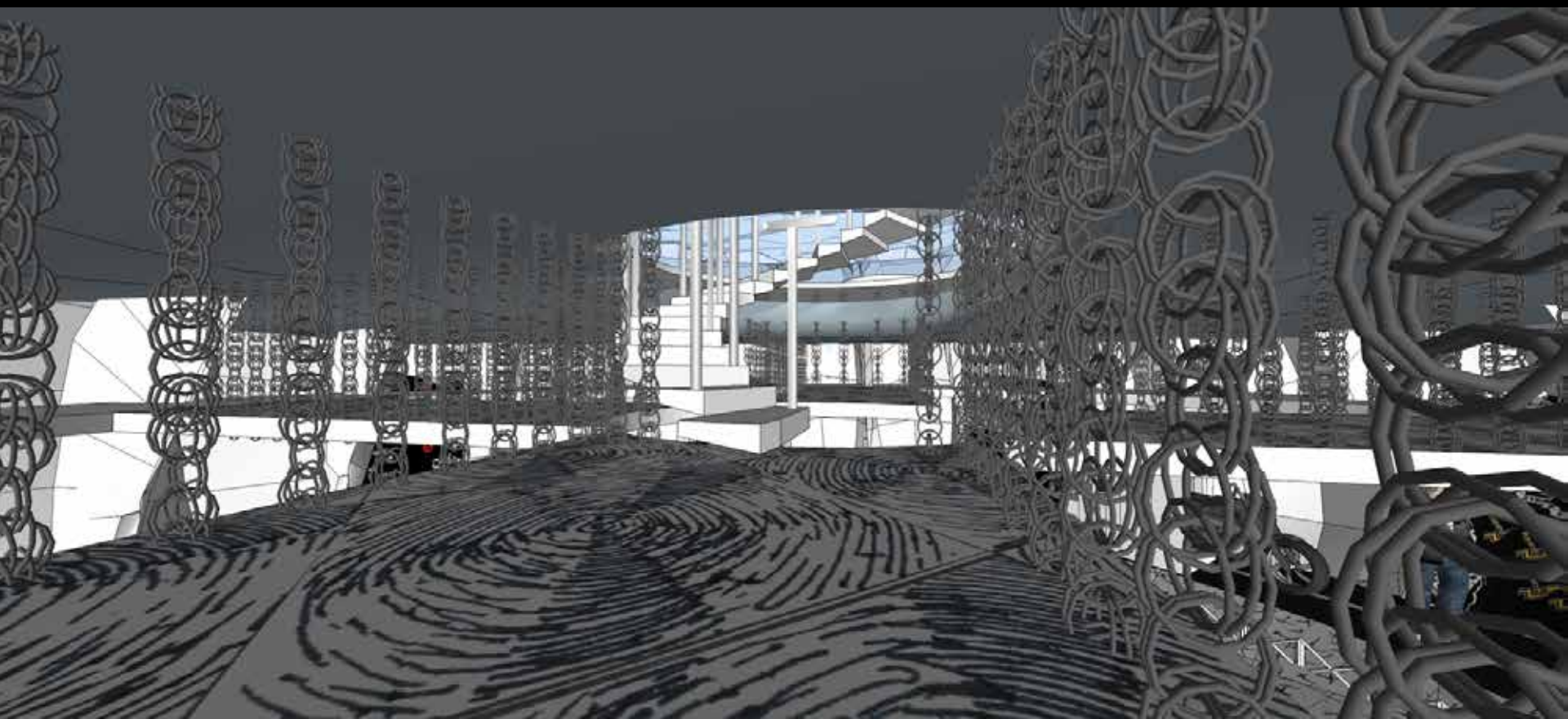


CINDY NGOC LUU

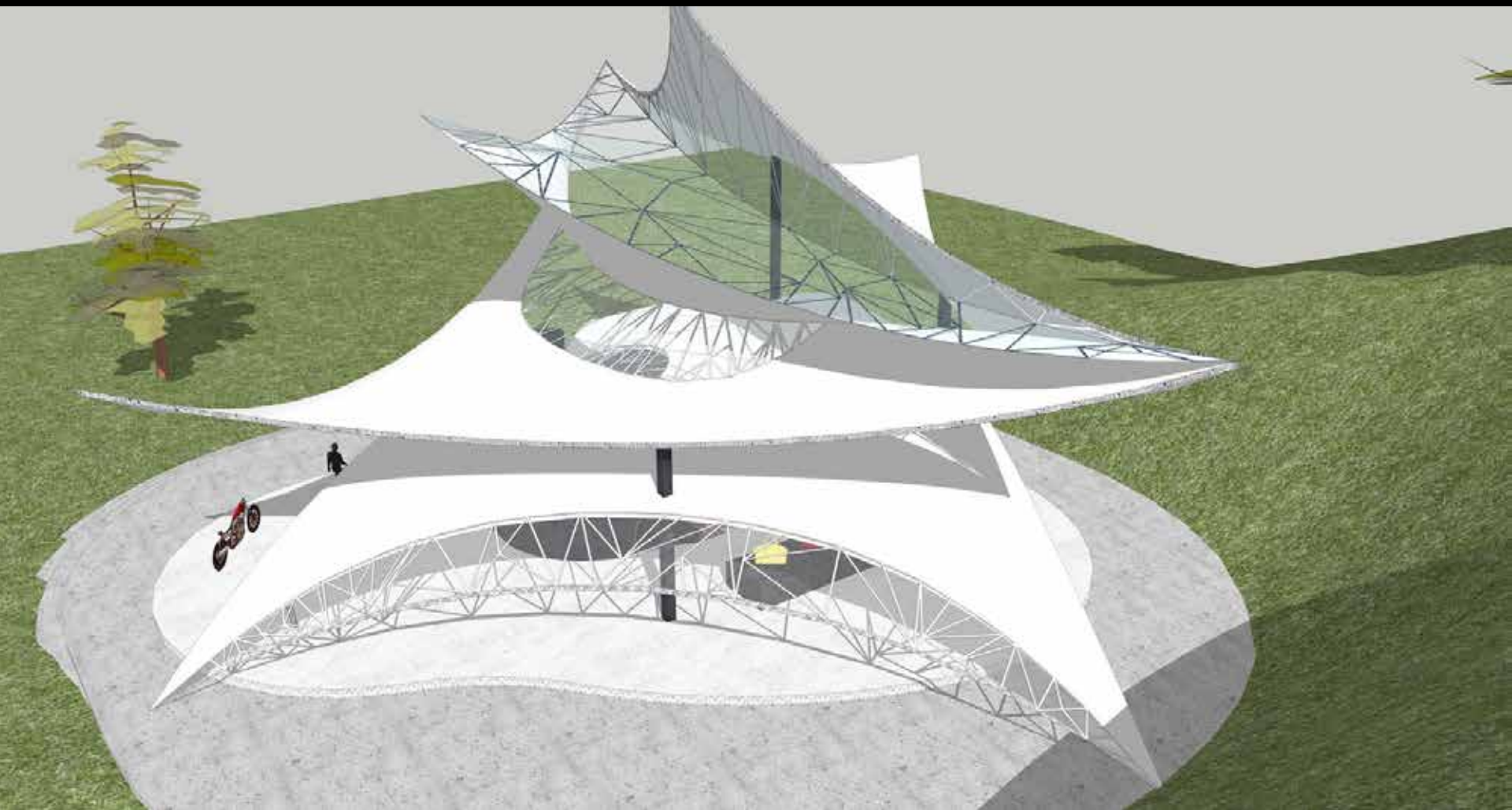




CINDY NGOC LUU



CINDY NGOC LUU



CAROLYN LOVE





CAROLYN LOVE



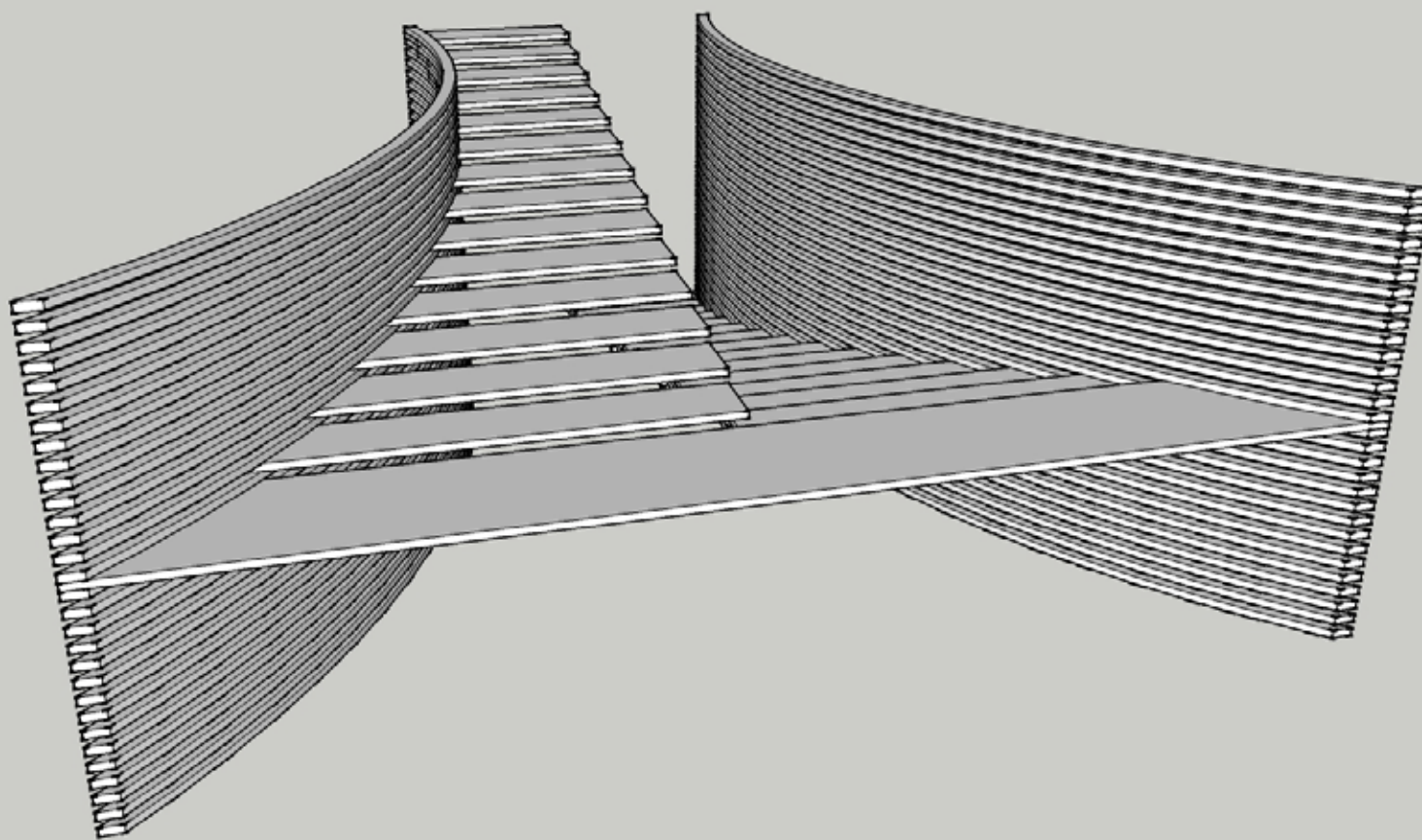
ALICE MAO





ALICE MAO





ALICE MAO

QUESTIONS?



END