

**RUSSELL LOWE
FACULTY OF THE BUILT
ENVIRONMENT. UNSW**

CONTENT

BACKGROUND:

BEYOND THE BOUNDARY OBJECT; SKETCHES, COMPUTER GAMES AND BLOGS FACILITATING DESIGN DEVELOPMENT

TEACHING:

ARCH1101: FIRST YEAR ARCHITECTURE STUDIO

BACKGROUND

BEYOND THE BOUNDARY OBJECT: SKETCHES, COMPUTER GAMES AND BLOGS FACILITATING DESIGN DEVELOPMENT

RUSSELL LOWE

Abstract. Developing Frosts' understanding of Leigh Star's (Star 1989) concept of the boundary object this paper seeks to answer the question "would multiple boundary objects employed simultaneously facilitate design development?" The paper reflects on and critically reviews the design, implementation, and outcomes of a first year Architectural Design course that privileged architectural representation in the form of design sketches, blogs and contemporary computer gaming technology. The review process is supported by an in depth survey of students experiences both prior to and during the course. With a large number of students enrolled in the course (158) the findings from this survey can be seen to offer a statistical reliability which is in contrast to the more usual anecdotal approach.

Keywords. Boundary Object, Generalist, Specialist, Sketch, Computer Game, Blog

1. Introduction

Frost understands Leigh Star's (Star 1989) concept of the boundary object as "a material object that facilitates the coordination of scientific work" because they can be simultaneously read by generalists and specialists. Even though the focus of their mutual attention may be quite different the boundary object allows the generalist and specialist to come together for "some common endeavor".

A first year architecture student shares many attributes with the generalist but in contrast to the generalist their goal is to become a specialist. In this way they could be considered an 'aspirational generalist' who employs a boundary object to facilitate between points of view within their own thinking to arrive at a decision (i.e. in an internal dialogue between the generalist and developing specialist aspects of their knowledge and methods of production).

Frost identifies the "design sketch" as a boundary object. In previous work the author has identified the real time visualization and simulation that is facilitated by contemporary computer gaming technology as a second example of a boundary object. One could cite Web 2 technologies and cultures, such as Google's blogger, as yet another example. This suggests

A SELECTION OF COMMENTS FROM MY STUDENTS

From: William (Bill) Linehan, email, 06/05/2009 (ARCH1101),

“Just wanted to let you know that when you did intro to EXP 2 and you said we were going to use a new program and did short example of how it worked, I was cursing you and even starting of using UT 2004 i was cursing you. But have really enjoyed playing around with it especially the lighting side of it which i hope can get sorted out. I am a carpenter first then did TAFE course in Arch tech now have a little drafting business, but these new programs and approaches I am learning having opened my mind to the possibilities. Its taken me 17 years since I left school to get here but feel the journey, traveling, working in the industry hands on and then the drafting has been worth the wait and good basis for this course. I am loving it Cheers”

From: Natalie Rosin, email, 30/04/2009 (ARCH1101)

“On another note, I thought I may add that while many people complain about the workload for this subject, it is evident that most, including me, enjoy and are learning an immense amount from your lectures and the studio sessions every week.”

The next two pages are from CATEI Surveys:

“I loved the flexibility in the assessments, as well as the helpfulness by the design lecturer Russell Lowe and especially my tutor James Pederson. They were both so helpful, gave the best of help. I really enjoyed this subject I believe it really opened my eyes to the architecture world, everything behind the assignments had a meaning.”

“Being able to share our work with everyone else and being able to see everyone else’s work through the blog. Discovering new tools for designing and thinking in ways I wouldn’t have thought of before.”

“The lectures were always interesting and teaches students to think outside the box. And there are a lot of interesting things during tutorial.”

“The best features in my opinion was the implementation of "concepts" into our modeling. Learning how to appropriately design spaces for our clients based on "ideas" and abstract notions was critical in my learning.”

“Challenging our way of thinking and designing by using computer software like Unreal 2004. It forced me to think beyond what was 'reality' and to create 'unreal' environments. Also, the program was fun to use (although it took some time learning it). There was much freedom in design and so results varied greatly across the students.”

“Interesting engaging lectures Strong sense of peer helping peer in studio classes. Good collaboration.”

“I enjoyed learning the computer programs and the weekly tasks that enabled you to progress with your skills and ability to use these programs successfully. I felt the use of blogger was really appropriate it helped me keep on track with my work and also allowed me to assess my progress.”

BACKGROUND: SUGGESTIONS ON HOW COURSES COULD BE IMPROVED

“A online forum, so students can discuss problems related to unreal editor - maybe on vista? Distribute unreal editor on disk rather than making us buy it.”

ARCH1101 DISCUSSION FORUM IMPLEMENTED IN 2009. CURRENTLY OVER 1000 MESSAGES HAVE BEEN POSTED.

“Occasional lab lessons must be considered for people who want to learn how to use computer software like Google Sketchup and Unreal Tournament as a group.”

DISCUSSION FORUM PROMPTED STUDENT INITIATED “LAB GROUPS”, SEE THREAD HERE:

http://groups.google.com.au/group/arch1101/browse_thread/thread/792abd83b2f46509

TEACHING

ARCH1101: FIRST YEAR ARCHITECTURE STUDIO

ARCH1101 FORUM



ARCH1101 BLOG

ARCH1101



BACK

EXPERIMENT TWO: THE EDGE

DUE: THURSDAY APRIL 30, BY 1.30PM.

ASSESSMENT WEIGHTING: 30% (marking schedule)

EXPERIMENT 2: THE EDGE

TIMETABLE: 3 Weeks. 30% of final grade
ARCHITECTURAL ISSUE: The Art of Experimentation
ARCHITECTURAL CONVENTION: The Ramp
ARCHITECTURAL CHALLENGE: Articulating behind, through and in front of a vertical surface. A lab
REFERENCE TEXT: <http://www.nature.com/nature/index.html>
CLIENTS: Alfred Nobel, Jacques-Yves Cousteau, Keith Campbell
SOFTWARE: ut2004, Fraps, Blogger
TECHNIQUES: The axonometric, Boolean operations, real time image capture, blogging
ASSESSABLE OUTPUTS: 18 sketch axonometric drawings, 36 custom textures, 2 draft ut2004 environments, 1 final ut2004 environment, 5 real time image captures on a Blogger weblog.
PREMISE: Architecture may be designed by the amalgamation of discrete forms. Such Boolean operations promote an abstract understanding of the relationships required to make whole systems.

PROCEDURE

Choose a specific idea from two of the three clients listed above and create an architecture consisting of three spaces; one behind a vertical surface, one in front of the surface and one on the vertical surface itself. The spaces behind and in front of the vertical surface are the clients laboratories (imagine they actually came up with the idea there). The space on the vertical surface is a place for your clients to meet and exchange ideas. Create a ramp that allows each client to arrive at their meeting in a distinctive and significant way.

ASSESSMENT CRITERIA

In addition to the overall course assessment criteria students will be assessed on the level and extent to which they engage with the criteria listed below:

- THE THREE QUOTES** _ Do the three quotes work together to suggest a distinctive and significant approach to engaging with each clients ideas?
THE 18 SKETCH AXONOMETRICS _ Do the 18 sketch axonometrics communicate a distinctive and significant approach the student has taken with respect to the clients ideas and their relationship to the edge?
THE 36 CUSTOM TEXTURES _ Do the 36 custom textures demonstrate enquiry and experimentation with respect to ideas of light and shadow?
THE RAMP _ Does the ramp demonstrate a distinctive and significant approach to bringing the clients together?
THE IMAGE CAPTURES AND ARCHITECTURE _ Do the image captures demonstrate that the student has thought about the relative size of each element, what their proportions are, their orientation, how texture and color map over their surfaces and how all of the above work together to establish the balance or otherwise of their scheme?

RESOURCES FOR STUDENTS

www.russellowe.com/arch1101_2009/index.htm
www.arch1101-2009.blogspot.com
www.groups.google.com.au/group/arch1101
info.library.unsw.edu.au/web/services/services.html
[red centre guide](#)

TASK FOR TODAY AND INDEPENDENT STUDY

WEEK 01	LECTURE 5, EXP2
WEEK 02	LECTURE 6, ELEC
WEEK 03	LECTURE 7, SHAD

Done

EXPERIMENT 2 BRIEF. 2009



BACK **WEEK 03**

TASK FOR TODAY

1. Review a selection of students 'Electroliquid Aggregation' quotes:
- "Why still speak of the real and the virtual, the material and immaterial? Here these categories are not in opposition, or in some metaphysical disagreement, but more in an electroliquid aggregation, enforcing each other, as in a two part adhesive."**
- Lars Spuybroek, [1998] Motor Geometry, Architectural Design, Vol 68 No 5/6, p5
2. Review a selection of students posts that reflect on a slide from the 'Black Box' lecture. Pay special attention to the relationship between the chosen slide and how it relates to a component of the students work. In this post check proper grammar and spelling. You can find the lecture here: <http://emustore.fbe.unsw.edu.au/resources/samples/Arch/ARCH1101 - Lowe/>
3. In 6x6 squares draw a series of 36 custom textures that represent the entire range from dark to light.
- Note:** throughout the class pairs of students will be critiquing each others images from their UT2004 maps and discussing how the ramp is, or could, demonstrate a distinctive and significant approach to bringing the clients together.
- Important Reminder!** you are not restricted to using 3 rectangular prisms to construct each zone in your UT2004 map; you can use all of the basic primitives (shapes) available in UEd3 and you can use them as many times as you like (the same goes for using textures, but make sure your texture selections reinforce your concept!). The parallel projection drawings you have been doing should be considered as inspiration for the necessarily more complex architectural spaces in UT2004.

INDEPENDENT STUDY

Complete by Thursday April 30, by 1:30pm.

1. Follow the UT2004 video tutorial on the resources drive to import a custom texture into the Unreal Ed. You can find it here ... S:\Resources\samples\Arch\ARCH1101 - Lowe\UT2004_Video_Tutorials
- Note:** copy both the CustomTextureInUT2004.swf and the CustomTextureInUT2004_skin.swf (double click the one with _skin in the title ... this will give you controls so you can pause and rewind the video tutorial).
2. Apply a light, a medium and a dark texture to particularly significant surfaces within your environment.
3. Continue to develop the ramp through to final resolution.
4. Use 'Fraps' to capture five images from your UT2004 environment and upload them to your blog. We should be able to see your custom textures in at least 3 of the images. Write short comments (25 words max!) under 3 of the images to indicate how they relate to your "ElectroLiquid Aggregation" quote.
5. Submit your UT2004 map (called DM-ARCH1101_firstname_lastname) to your FileFront (or similar) user page and provide a link to it from your blog.

ARCH1101 Architecture design studio 1 | Google Groups - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://groups.google.com.au/group/arch1101

Google Maps

ARCH1101 Architecture d... Google Image Search the FBE Staff

Google Groups

russell.lowe@gmail.com | My Groups | Favourites | Profile | Help | My Account | Sign out

ARCH1101 Architecture design studio 1

Search this group Search Groups

Home New since last time: 18 messages

WELCOME TO THE ARCH1101 DISCUSSION FORUM

[edit welcome message]

Discussions 8 of 981 messages view all » + new post

[Background on the ARCH1101 discussion forum](#)
By Russell Lowe - 1 Mar - 2 authors - 2 replies
[CANT APPLY TEXTURE](#)
By brian - 19:32 - 4 authors - 8 replies
[player start](#)
By DK(Fawad) - 19:06 - 2 authors - 2 replies
[Build all](#)
By DK(Fawad) - 18:57 - 1 author - 0 replies
[spiral staircase](#)
By wendy - 6:39 - 2 authors - 2 replies
[template map for EXP2 not opening?](#)
By law.k@hotmail.com - 6:23 - 1 author - 0 replies
[My cubes are created inclined!!](#)
By DK(Fawad) - 5:54 - 3 authors - 3 replies
[applying texture](#)
By Rouhi - 4:32 - 2 authors - 2 replies

Tune your group's settings

Report this group XML Send an email to this group: arch1101@googlegroups.com

Home

Discussions

About this group
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[Group settings](#)
[Management tasks](#)
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Group info

Members: 136
Activity: Low activity
Group categories:
[Schools and Universities](#)
[add a category](#)
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ARCH1101 FORUM. 2009

THE WORKSHOP WILL DEVELOP INQUIRY, LITERACY,
AND COMPOSITIONAL SKILLS IN ARCHITECTURAL
DESIGN PLACING A FOCUS ON MANUAL AS WELL AS
DIGITAL FORMS OF ARCHITECTURAL
REPRESENTATION. IN DOING SO IT WILL CONSIDER
THE SIMILARITIES AND DISTINCTIONS BETWEEN
MANUAL AND DIGITAL TECHNIQUES AS WELL AS
DEVELOPING POTENTIAL OVERLAPS. STUDENTS
WILL BE INTRODUCED TO A RANGE OF KEY SPATIAL
AND ARCHITECTURAL TERMS AND WILL USE THEM
TO DEVELOP A VOCABULARY FOR DESIGNING IN
THREE DIMENSIONS.

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AND COMPOSITIONAL SKILLS IN ARCHITECTURAL
DESIGN PLACING A **FOCUS ON MANUAL AS WELL AS
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AND ARCHITECTURAL TERMS AND WILL USE THEM
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THREE DIMENSIONS.

**THOSE REPRESENTATIONAL
FORMS INCLUDE**

SKETCHING SECTIONS
SKETCHING AXONOMETRICS
SKETCHING PERSPECTIVES
SKETCHING TEXTURES

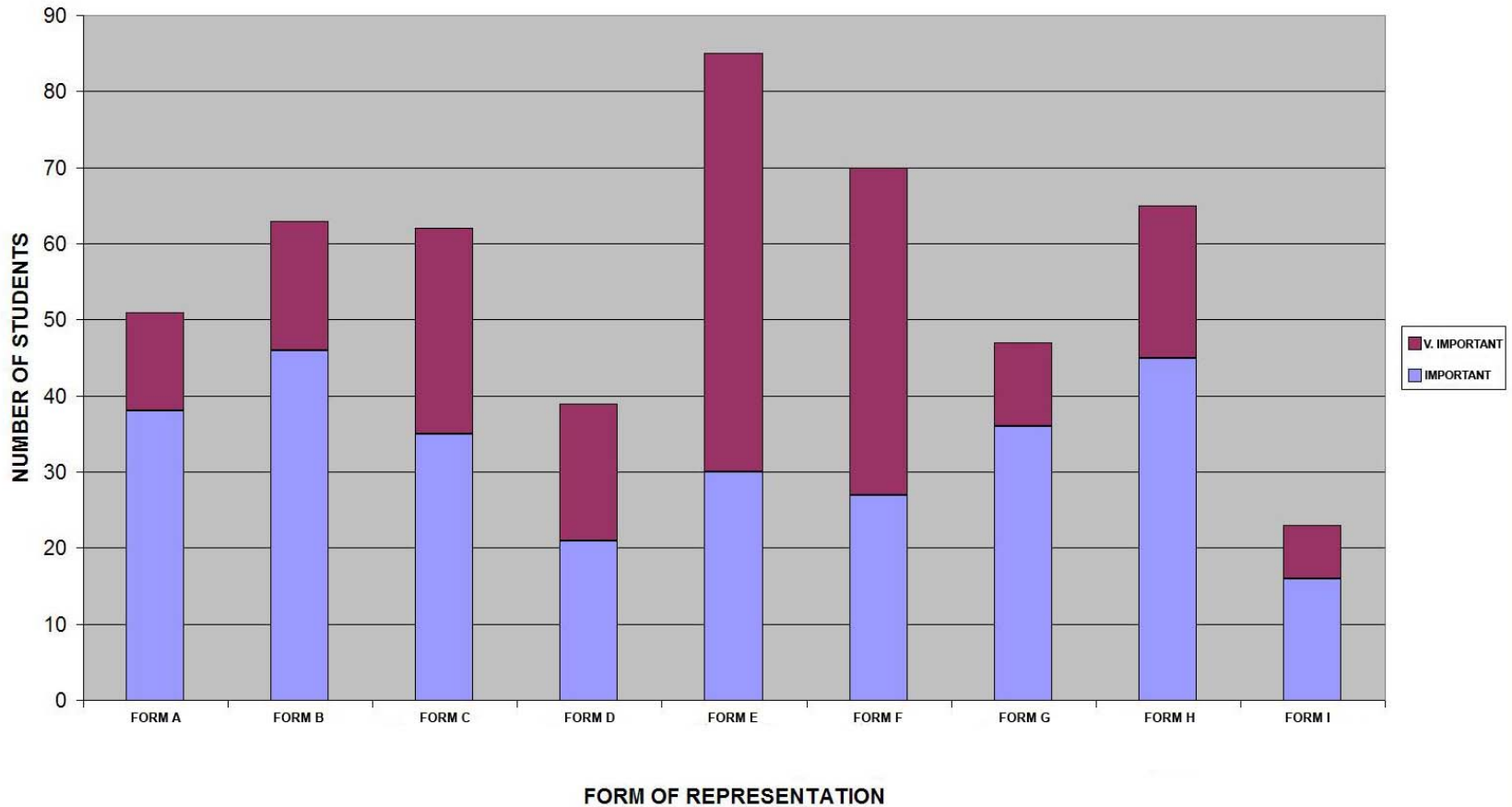
GOOGLE SKETCHUP
UT2004 GAME MODING

BLOGING RESEARCH
BLOGING IMAGES AND TEXT
BLOGING COMMENTS

RESEARCH + TEACHING

**QUESTION 6 OF A SURVEY
PUBLISHED IN CAADRIA 2008**

Q6: COMBINING IMPORTANT AND VERY IMPORTANT



Q6: HOW IMPORTANT WERE EACH OF THE FOLLOWING FORMS OF REPRESENTATION IN TERMS OF DEVELOPING YOUR DESIGN

gth

20%

Each week the students were asked to upload images to their blogs and on several occasions they were asked to comment on the blog posts other students were making. In this iteration of the course the students were not posting anonymously. I would argue that this is the main reason behind the relative lack of value seen in this component of the course.

BLOGGING COMMENTS

Experiment Three: Week Three - Independent Study

Example of dining/meeting table in SketchUp.

Although distanced and elevated from the 'landscape' seen below them, the entrepreneurs **Ratan Tata** and **Carlos Slim** must accept the fact that their monetary worth is founded upon the people; the 'common' ground rises above the distancing glass plane to physically interact with the two corporate leaders at their place of business and control.

The *two* tables constructed from a single swoop of the landscape gives the ability for the entrepreneurs to interact with the landscape separately, or at the same table; facing either the same or opposing directions. The deep central chasm creates a visual point and a 'lure' for movement into the meeting space, while also dividing the tables and allowing through-access and passage. This central chasm also plunges low enough to allow hinting views both up into the meeting space from **Ratan Tata's** 'lobby', and vice-versa.



Post a Comment On: [Nadia Neouchi](#)

"Dining Table Animation"

1 Comment - [Show Original Post](#)

[a. p. m.](#) said...

oh wow

I love your blog.

Id like you to visit mine, you can make all critics you want

thanks for inspire us

Jose Visciglio, Mendoza - Argentina

<http://architecturalprojectmanagement.blogspot.com/>

October 24, 2007 12:42 AM



Leave your comment

You can use some HTML tags, such as ``, `<i>`, `<a>`

This blog does not allow anonymous comments.

Sign in with your Google Account

USERNAME

PASSWORD

No Google Account? [Sign up here.](#)
You can also use your **Blogger** account.

☐ Email follow-up comments to my Google account address

PUBLISH YOUR COMMENT

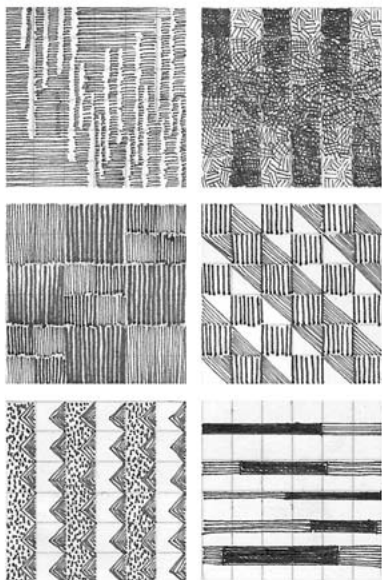
PREVIEW

Sketching 8th

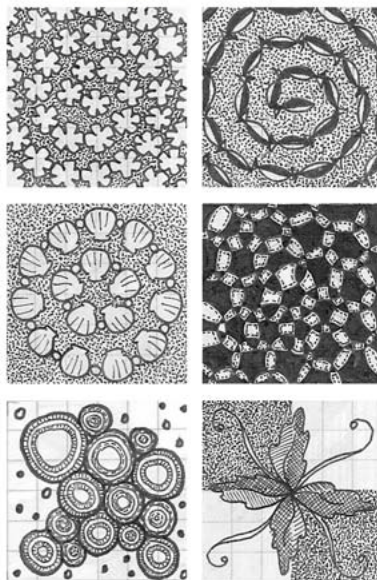
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The slides that follow show sketches of 2 dimensional textures. In them students engage with ideas of transformation, notions of materiality and light and shadow. The key outcome is to develop ideas in sequences and series. This forms an introduction to research by design.

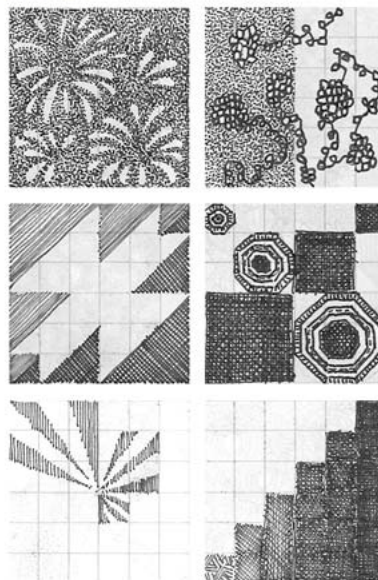
Linear



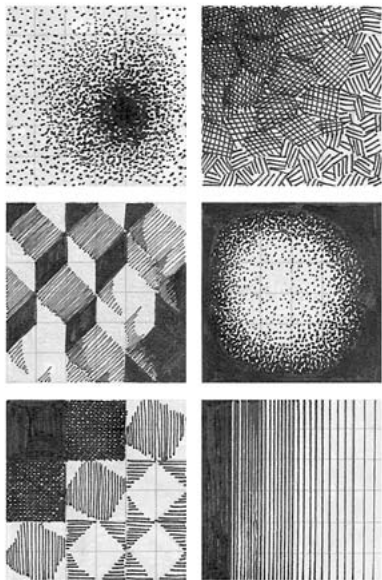
Rotational



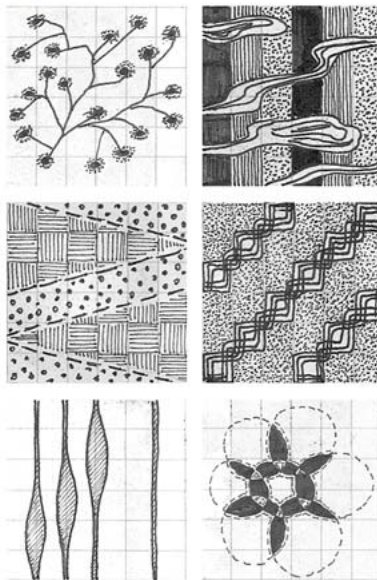
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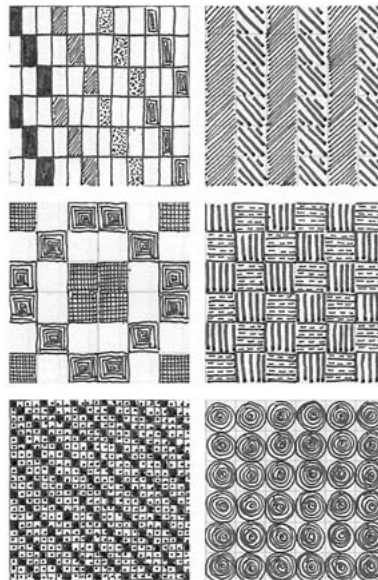
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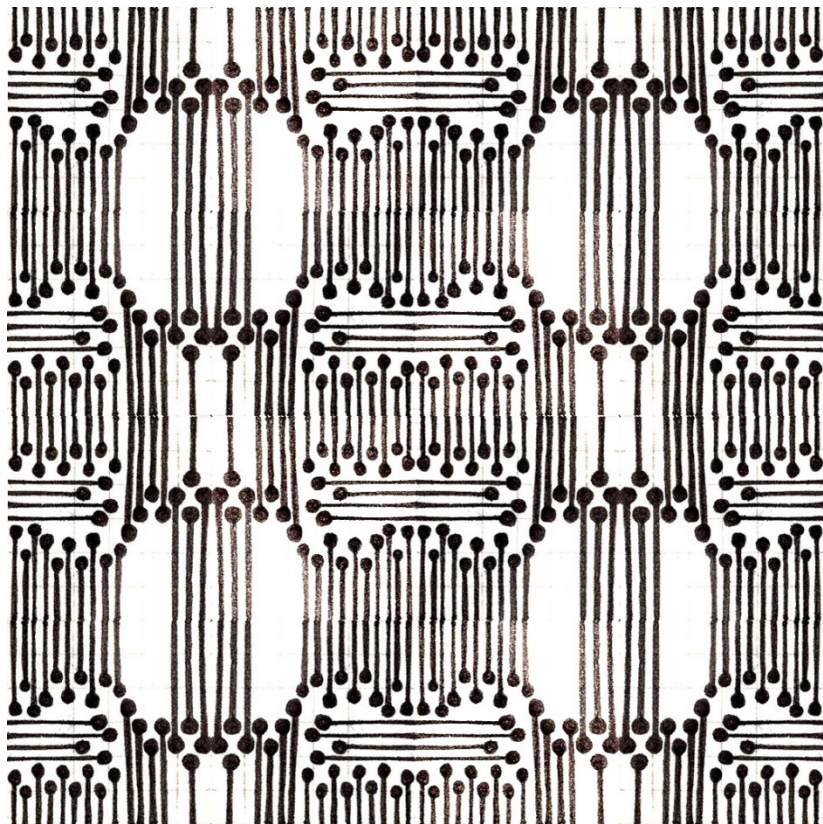
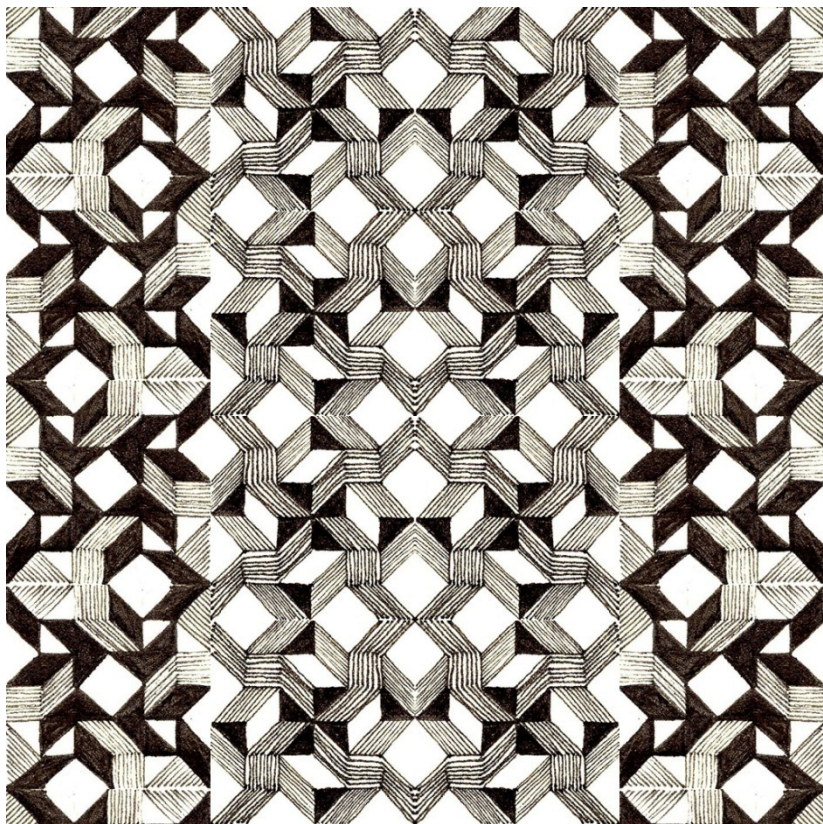


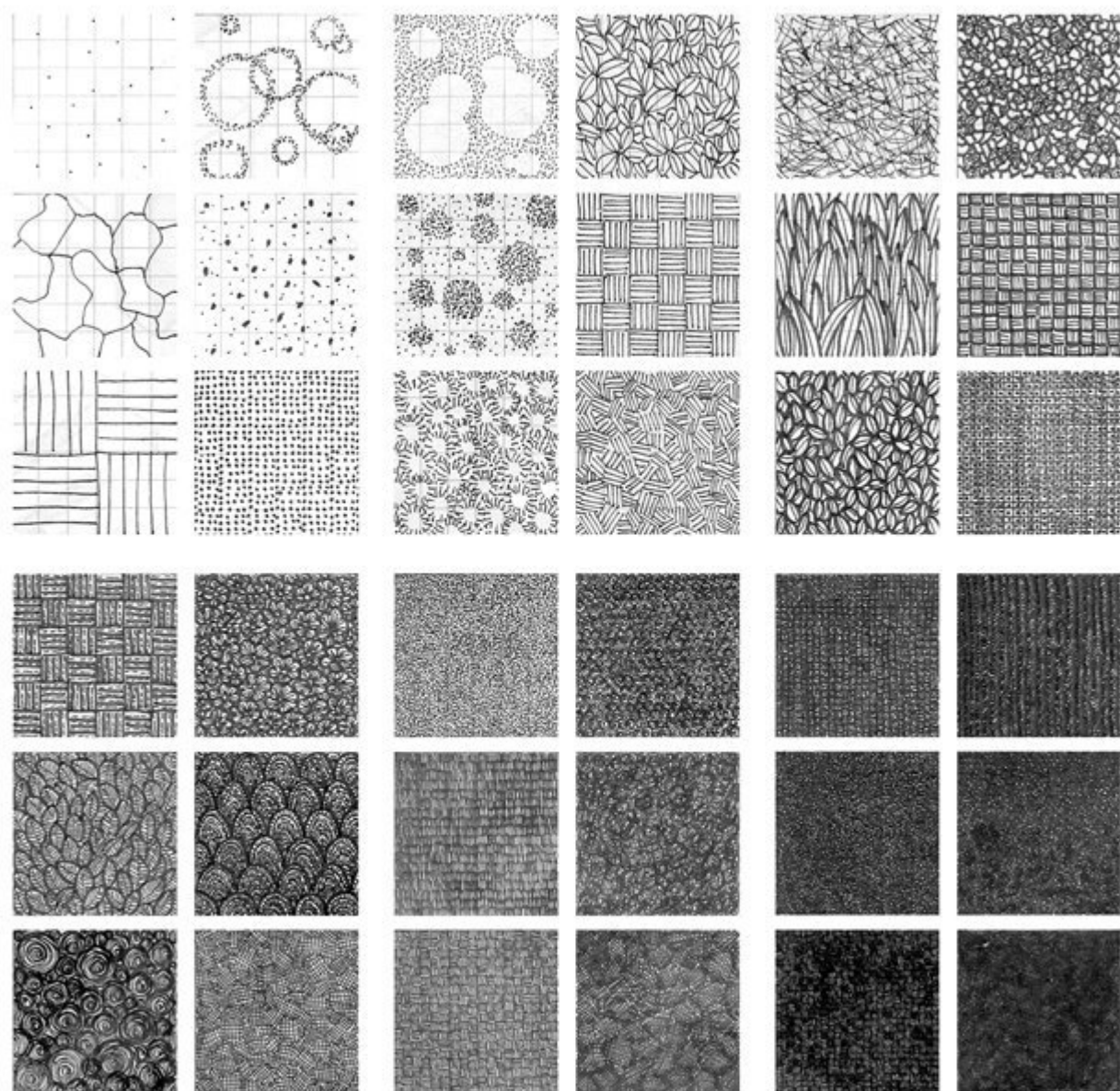
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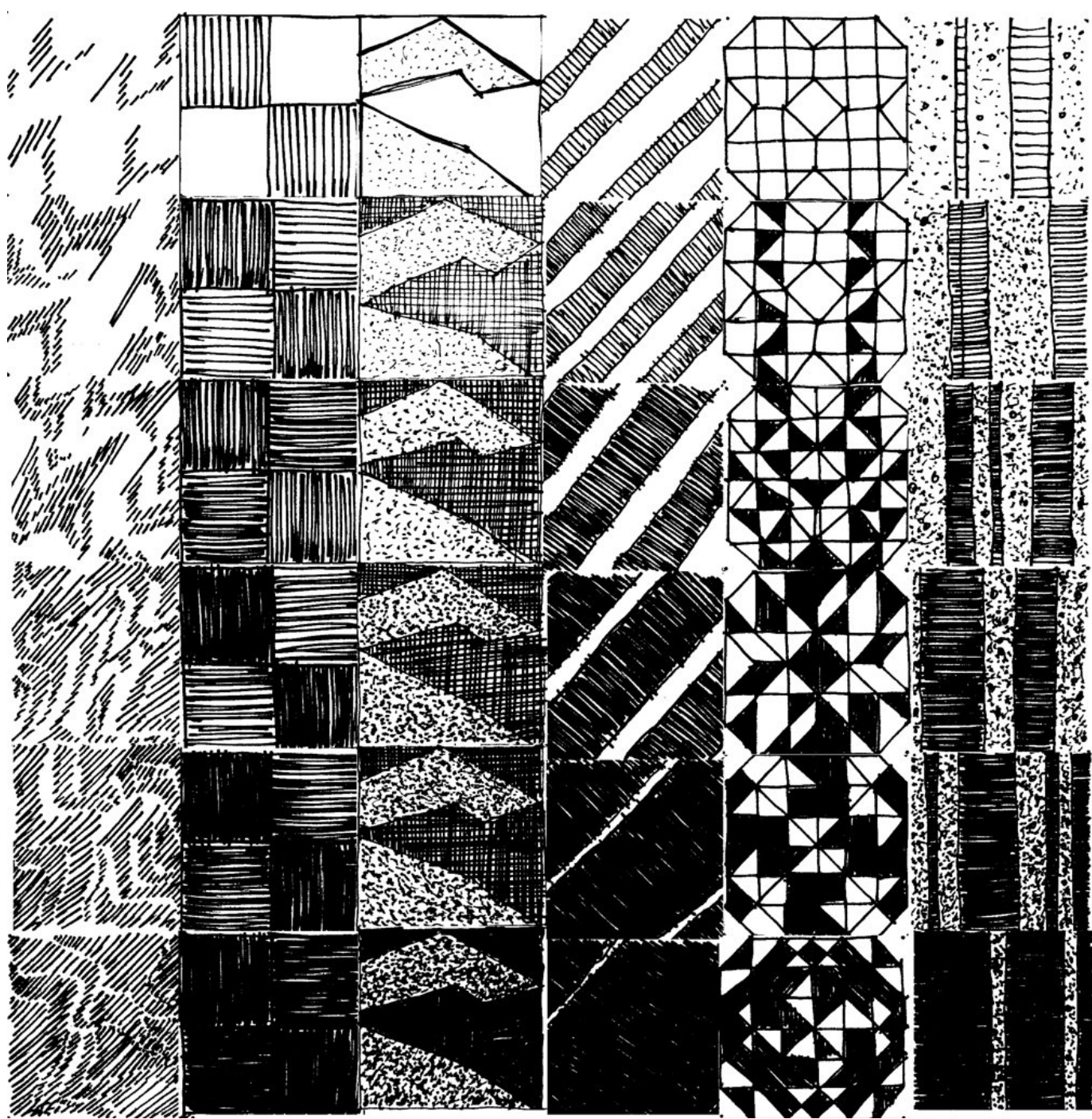


Uniform









SKETCHING SECTIONS
SKETCHING AXONOMETRICS
SKETCHING PERSPECTIVES
SKETCHING EXTERIORS
GOOGLE SKETCHUP
UT2004 GAME MODING

7th

40%

BLOGGING RESEARCH

BLOGGING IMAGES AND TEXT
BLOGGING COMMENTS



POSTED BY DAVID SACZKO AT 3:20 PM 0 COMMENTS

TUESDAY, AUGUST 21, 2007

Experiment 2 Quotes

Charles Darwin - "In the long history of humankind (and animal kind too) those who have learned to colaborate and improvis most effectively have prevailed"

http://www.brainyquote.com/quotes/authors/c/charles_darwin.html accessed 21/08/2007

Steven Hawking - "I think that computer viruses should count as life. Maybe it says something about human nature, that the only form of life we have created so far is purely destructive"

From Public lectures "Life in the universe"

<http://www.hawking.org.uk/> - accessed 21/08/2007

Florence Nightingale - "You ask me why I do not write something.... I think one's feelings waste themselves in words, they ought all to be distilled into actions and into actions which bring results.

http://womenshistory.about.com/cs/quotes/a/qu_nightingale.htm - accessed 21/08/2007

POSTED BY DAVID SACZKO AT 3:25 PM 0 COMMENTS

SUNDAY, AUGUST 19, 2007

Final Concept Idealisation

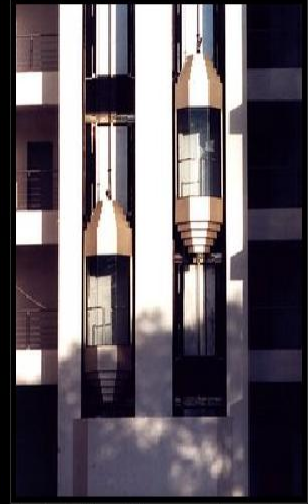


POSTED BY BEC_CRAWFORD AT 6:33 PM 0 COMMENTS

RESEARCH into Elevators



This image reveals how interestingly an elevator can be applied to a building, on the outside and not the conventional interior. This creates an engaging view and light quality for the space/elevator.



The 'cap' like additions to these elevators adds a degree of difference between it and more conventional elevators where you never get to see its actual shape or movement. I like the idea of creating a shape through the function of an elevator, moving up and down between a space to add depth, movement and action.

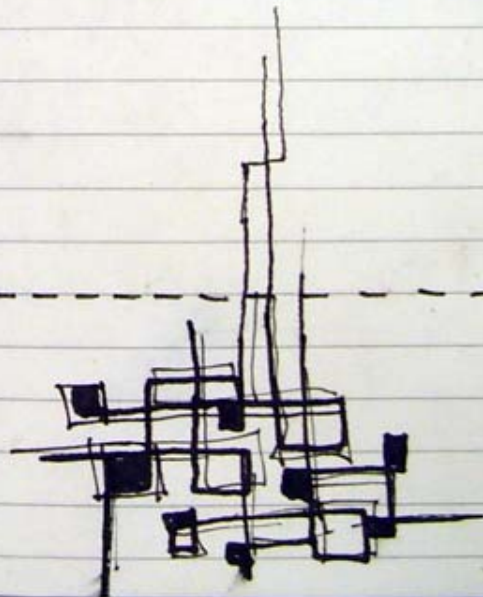
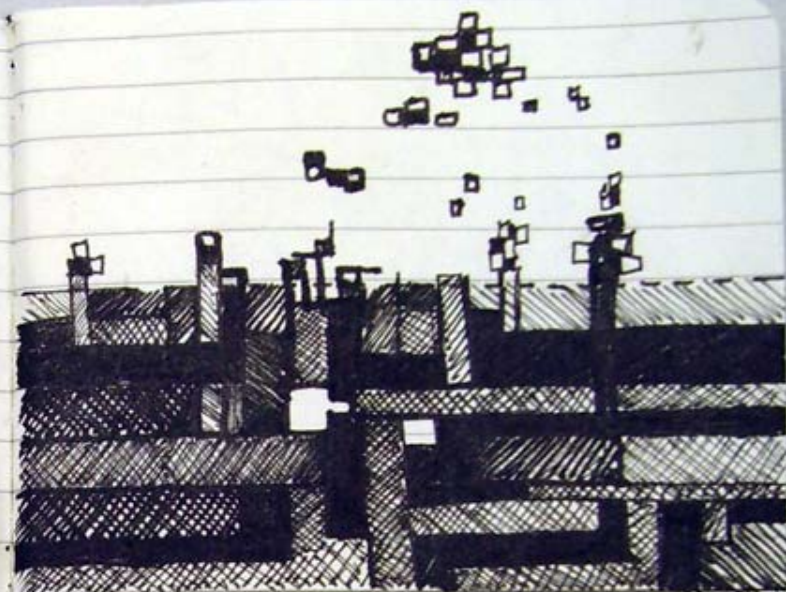


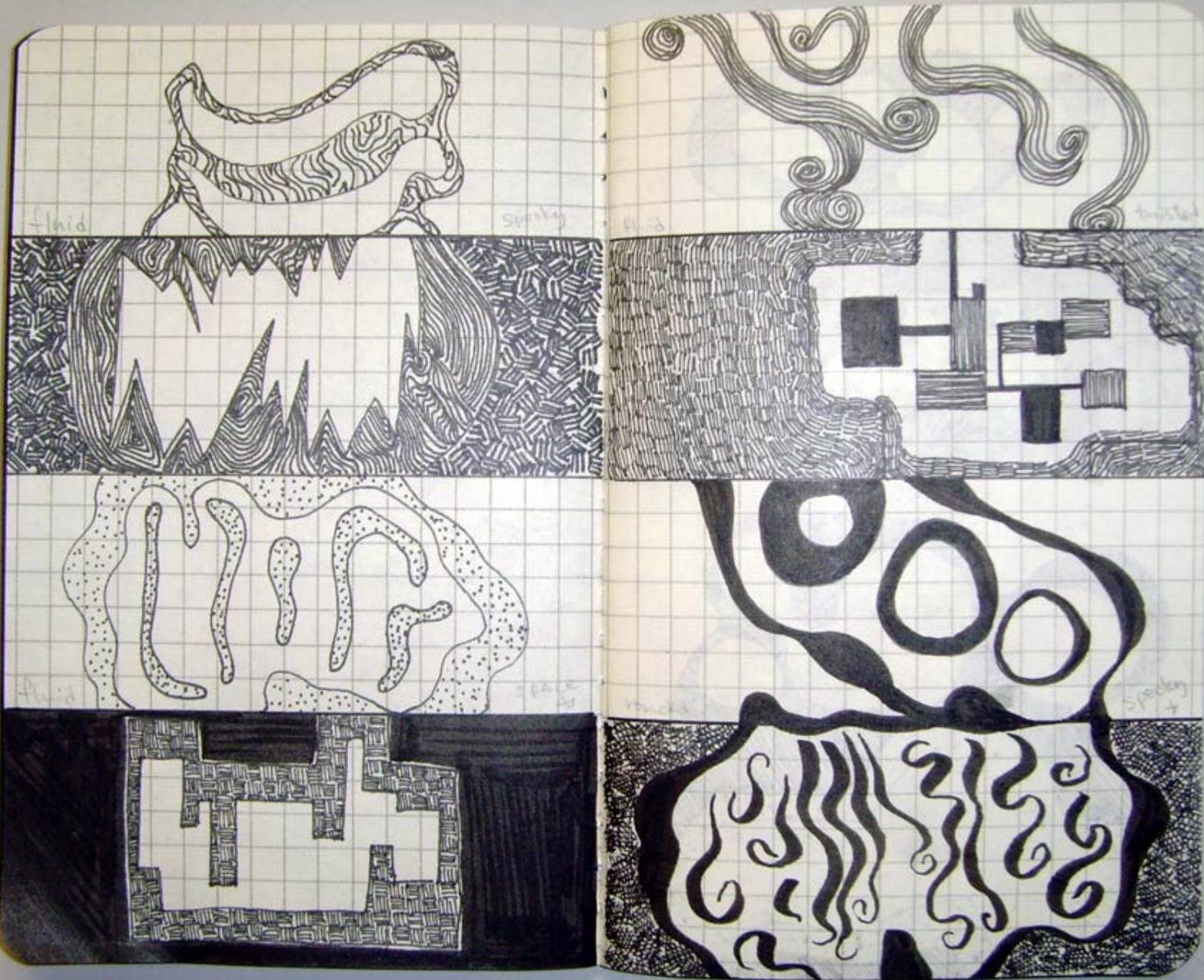
SKETCHING SECTIONS

6th

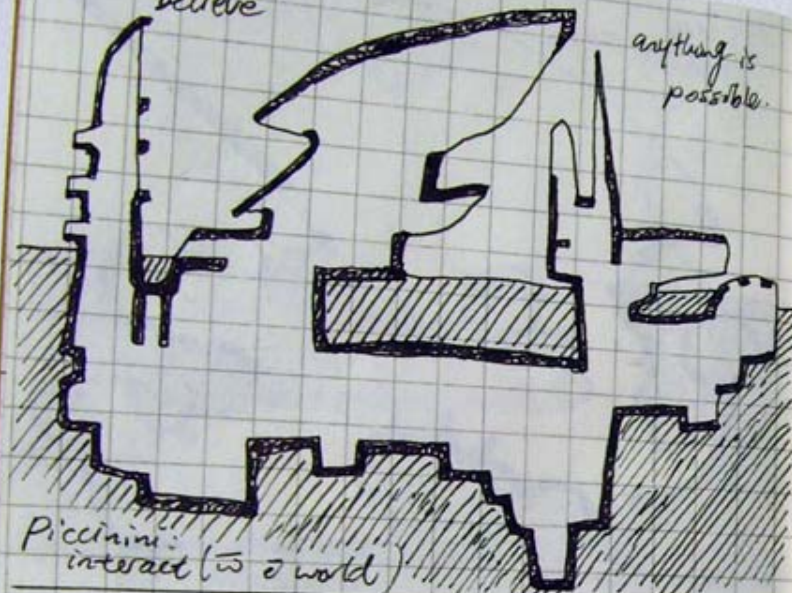
44%

The slides that follow show sketches of sections; these were the first drawings the students made in the course and many had never made a design drawing before this experiment. They show spaces below, on and above a ground plane. Each space was to respond to a word the student used to describe a piece of art created by their client.

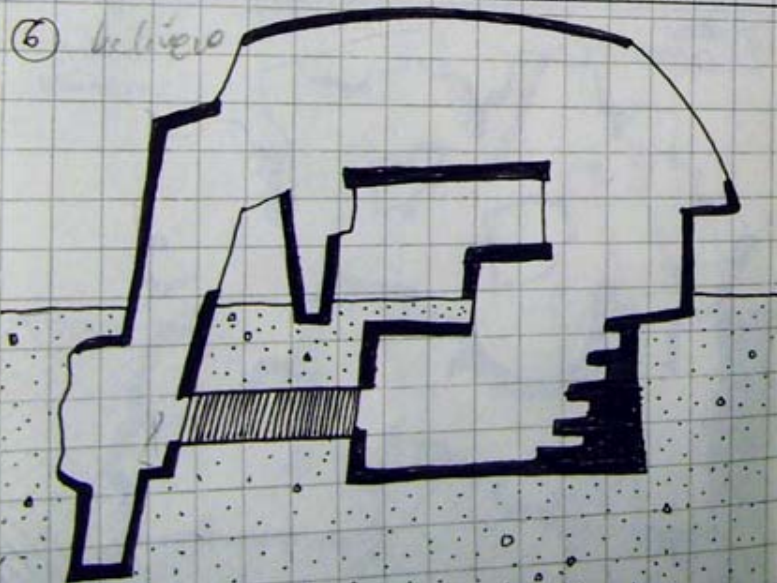




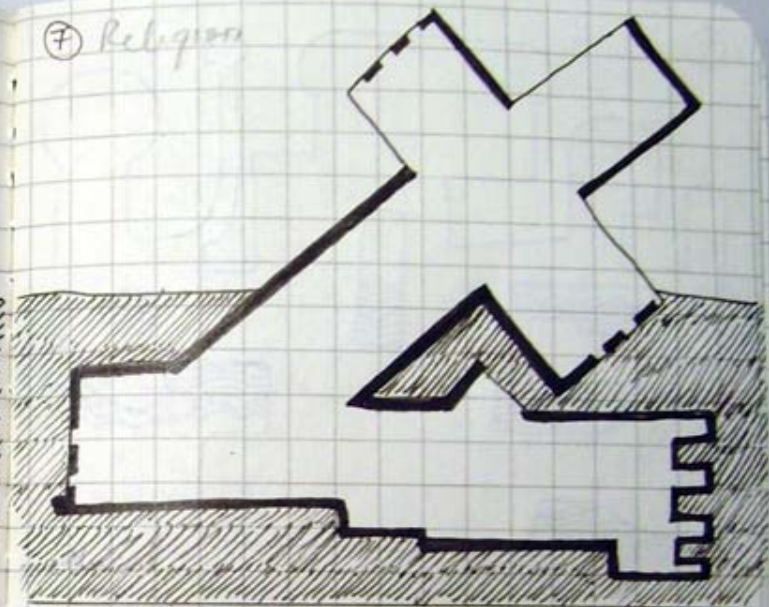
⑤ Vinci & believe



⑥ believe



⑦ Religion



⑧ Religion



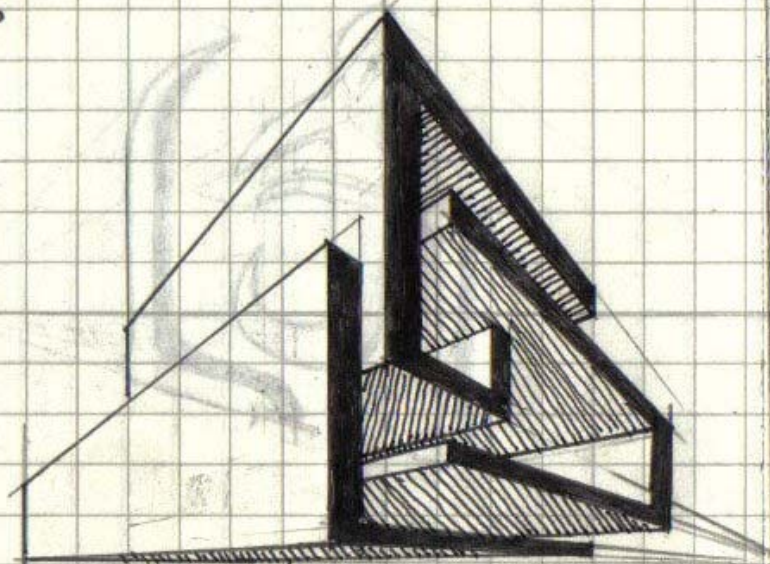
SKETCHING PERSPECTIVES

5th

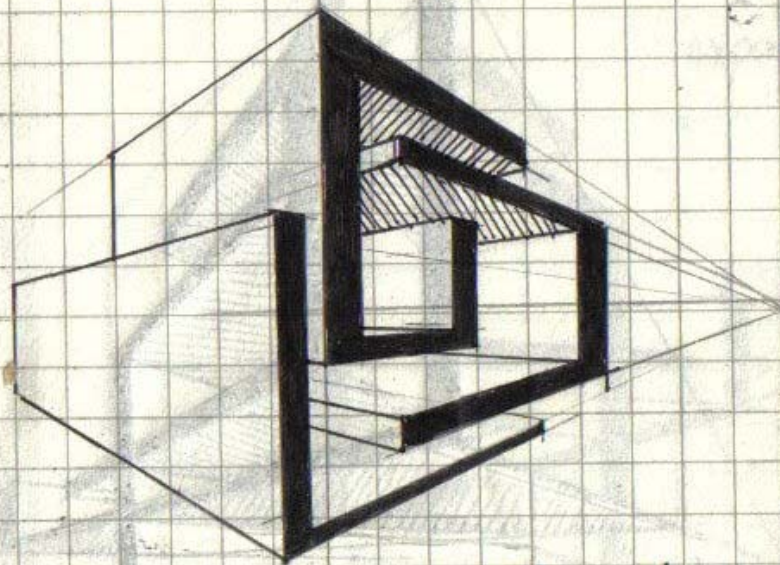
53%

The task here was to take three simple shapes and organise them in space so that both the shapes and the spaces between and around them were activated. The same arrangement of shapes was required to be drawn from three distinct vantage points. Each vantage point should reflect a particular position on the notion of power.

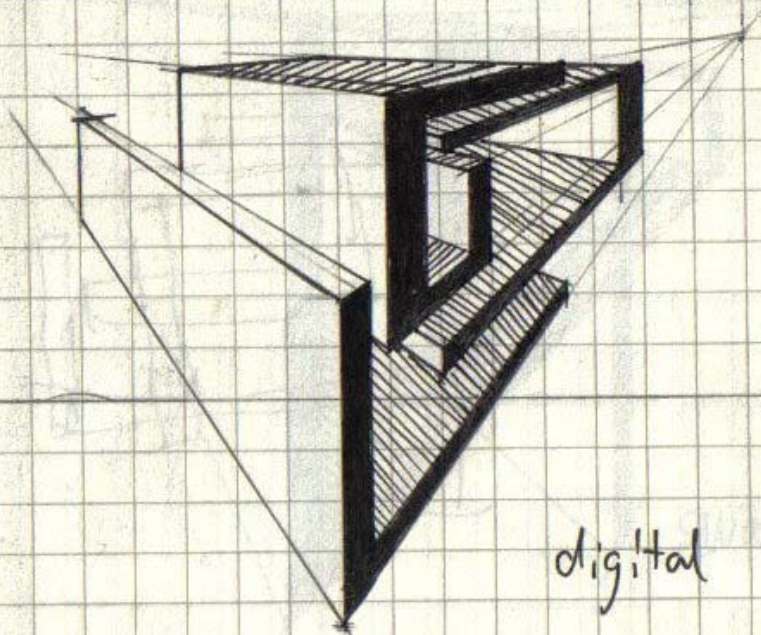
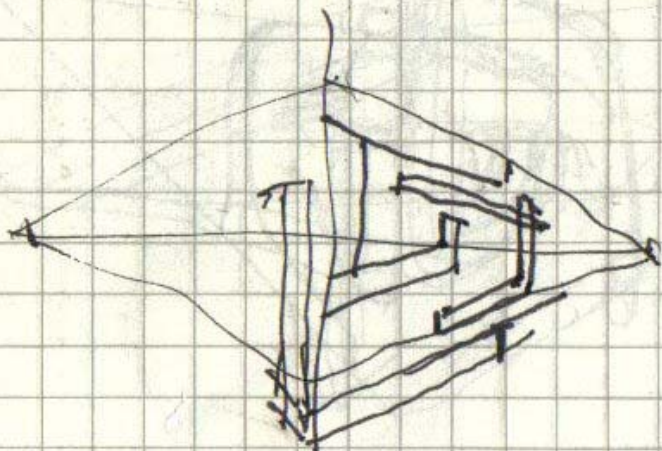
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rigid



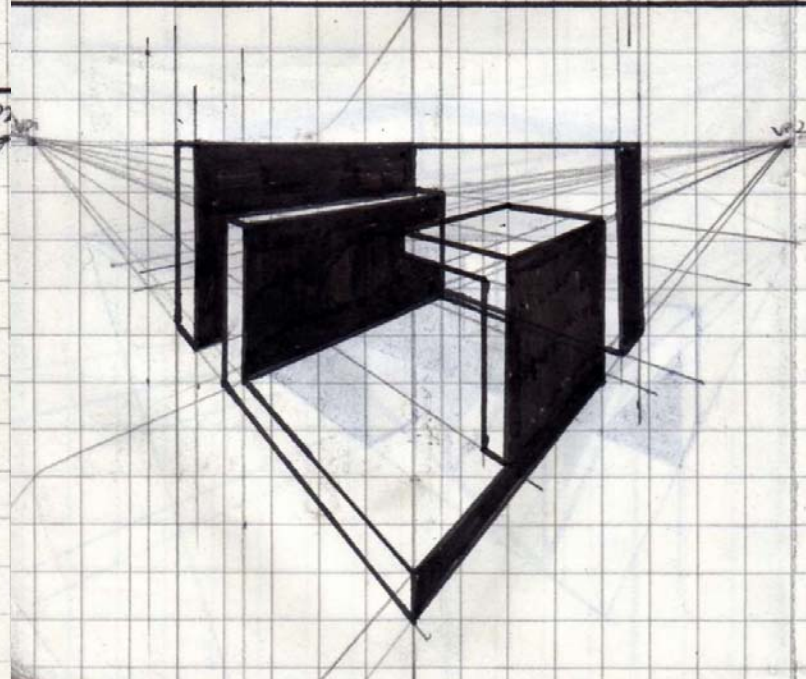
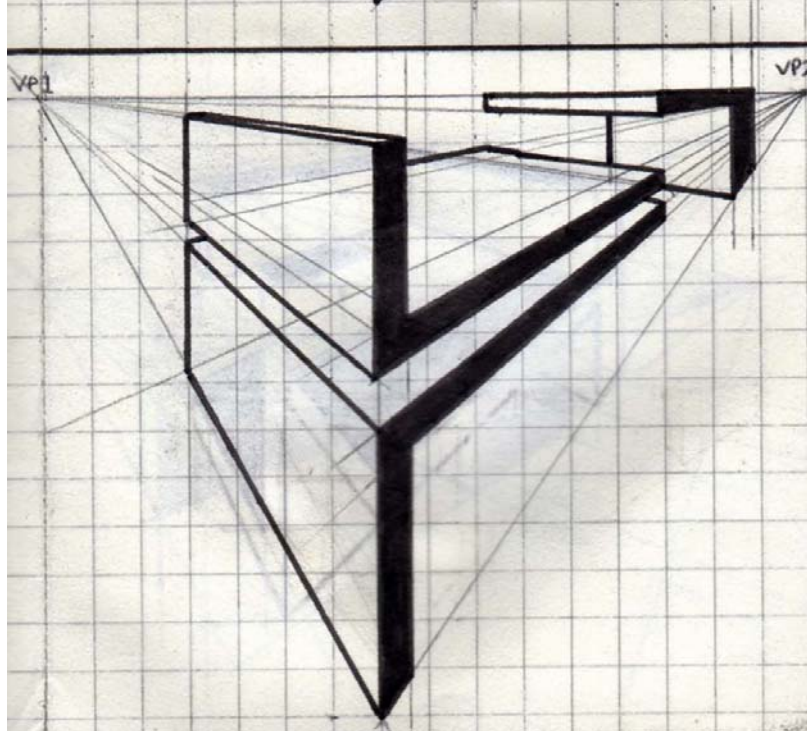
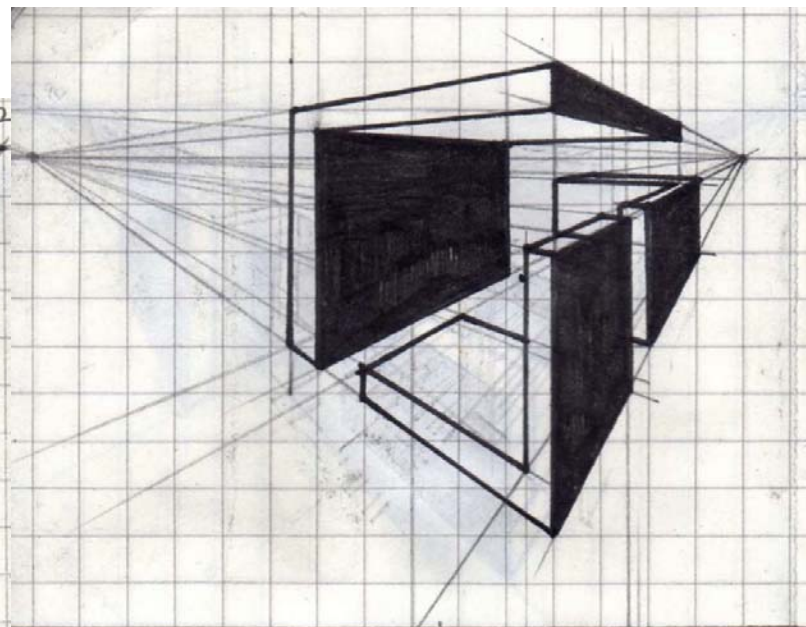
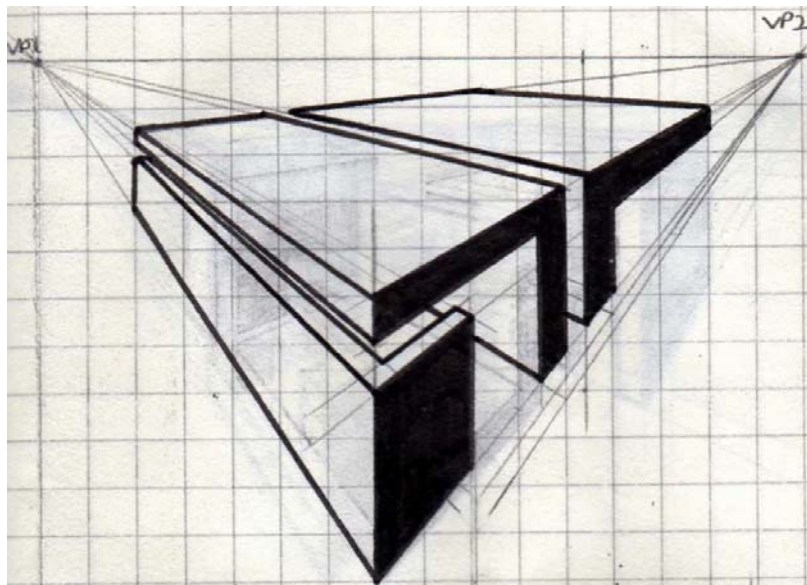
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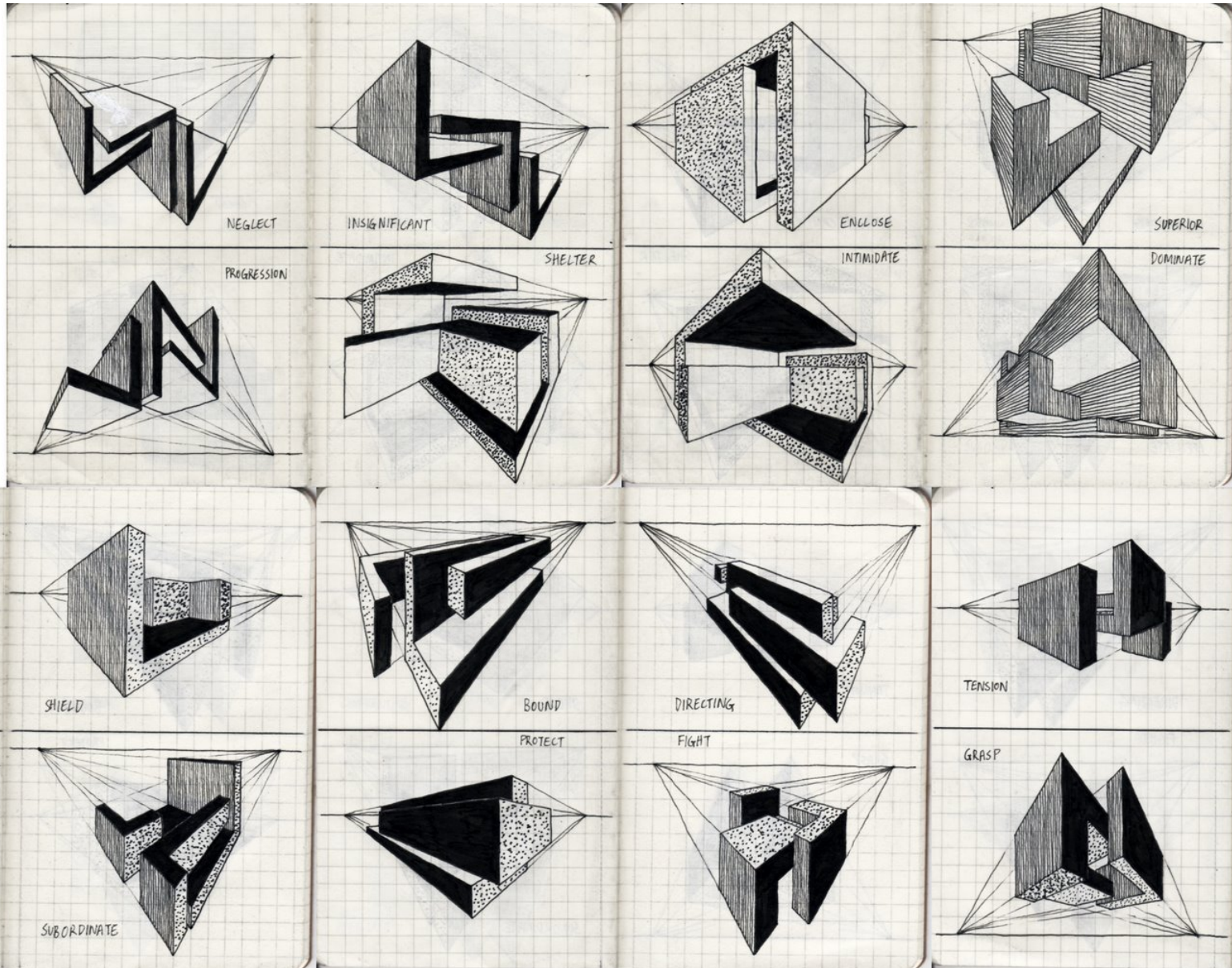
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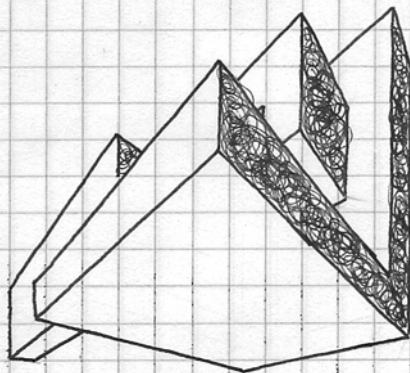
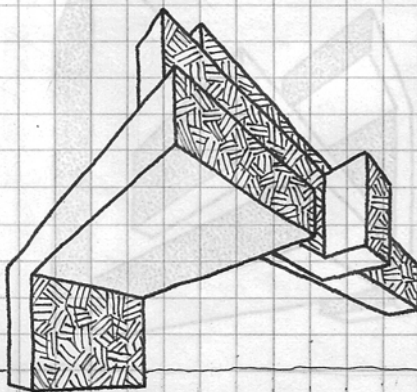
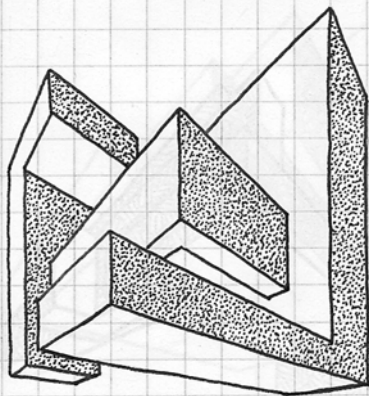
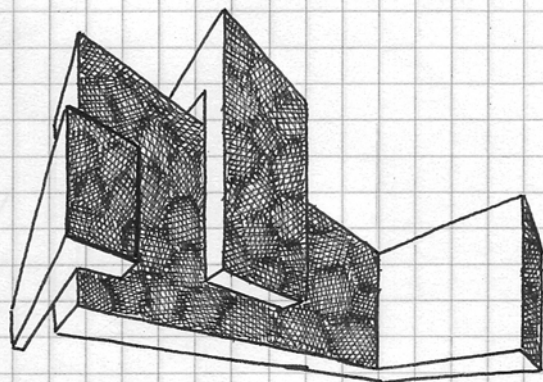
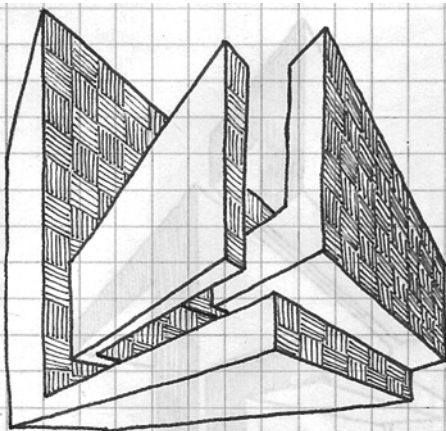
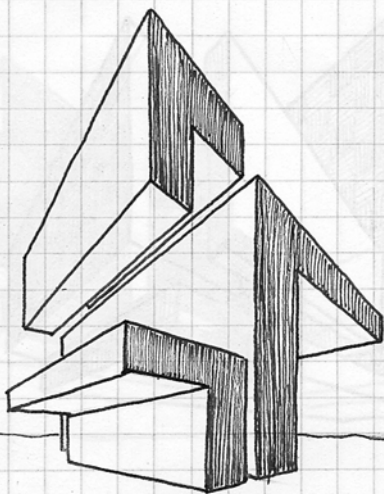
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Two-Point Perspectives



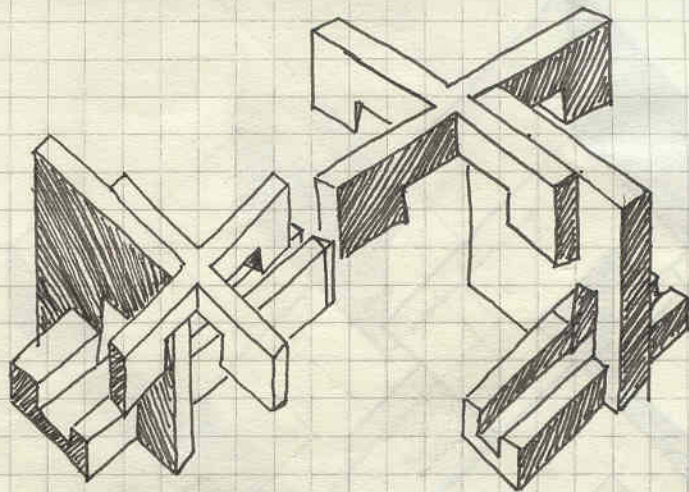


SKETCHING AXONOMETRICS

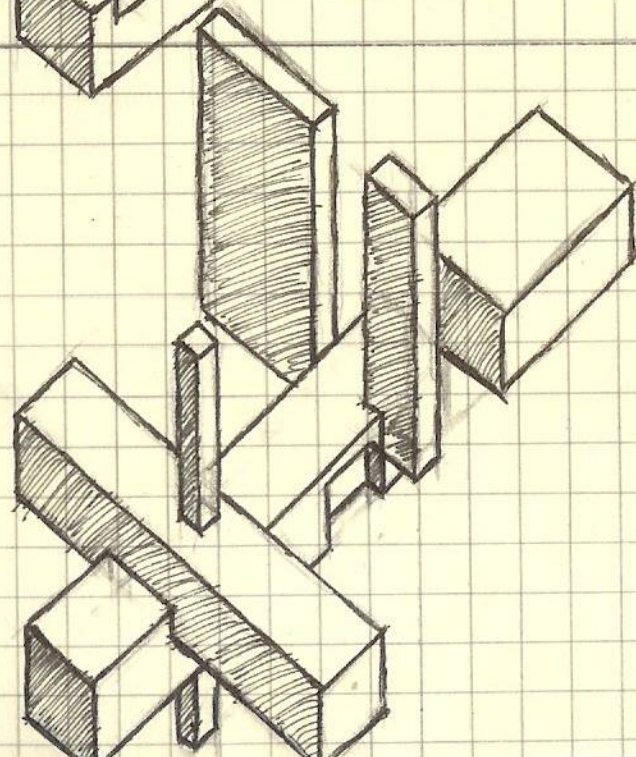
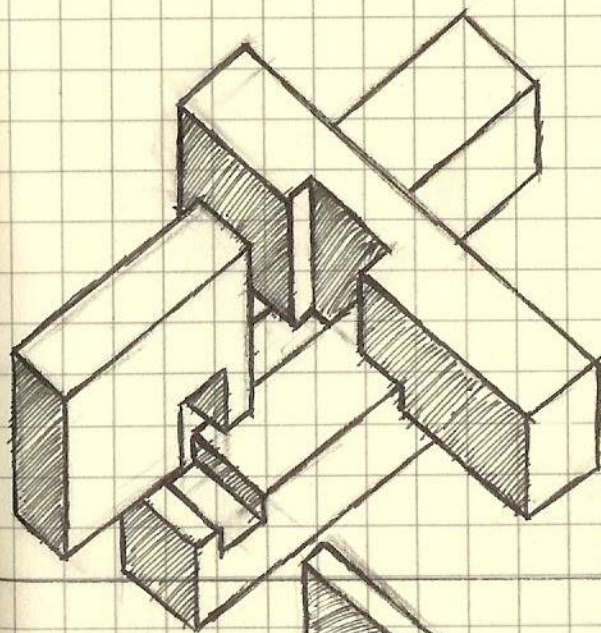
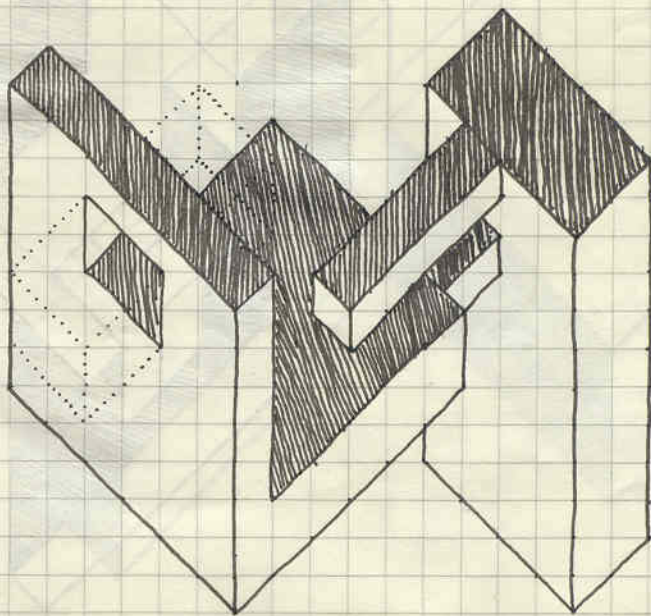
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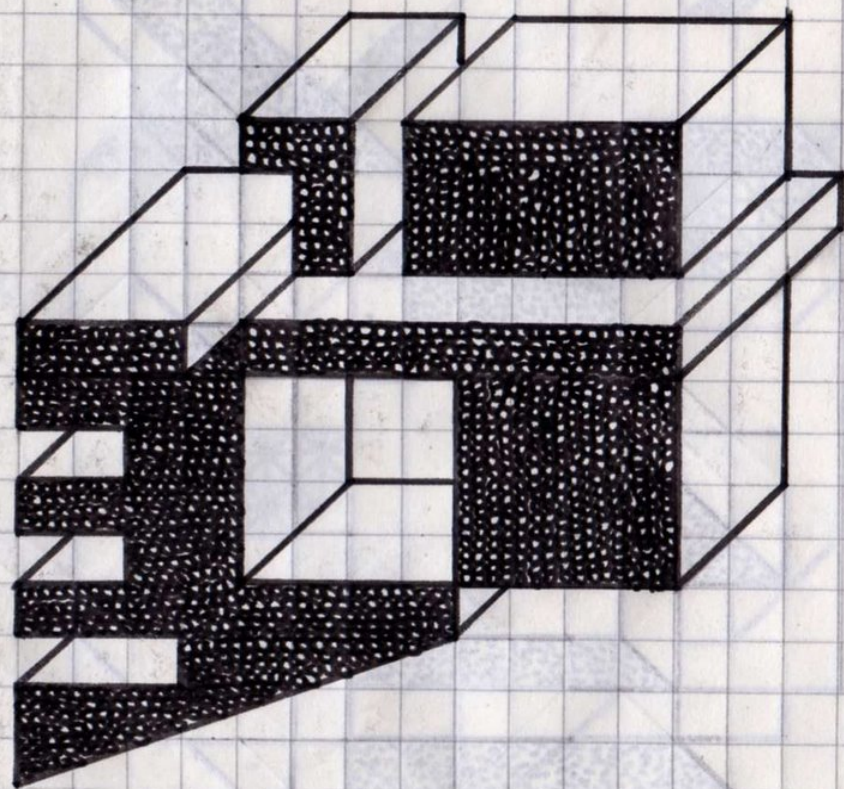
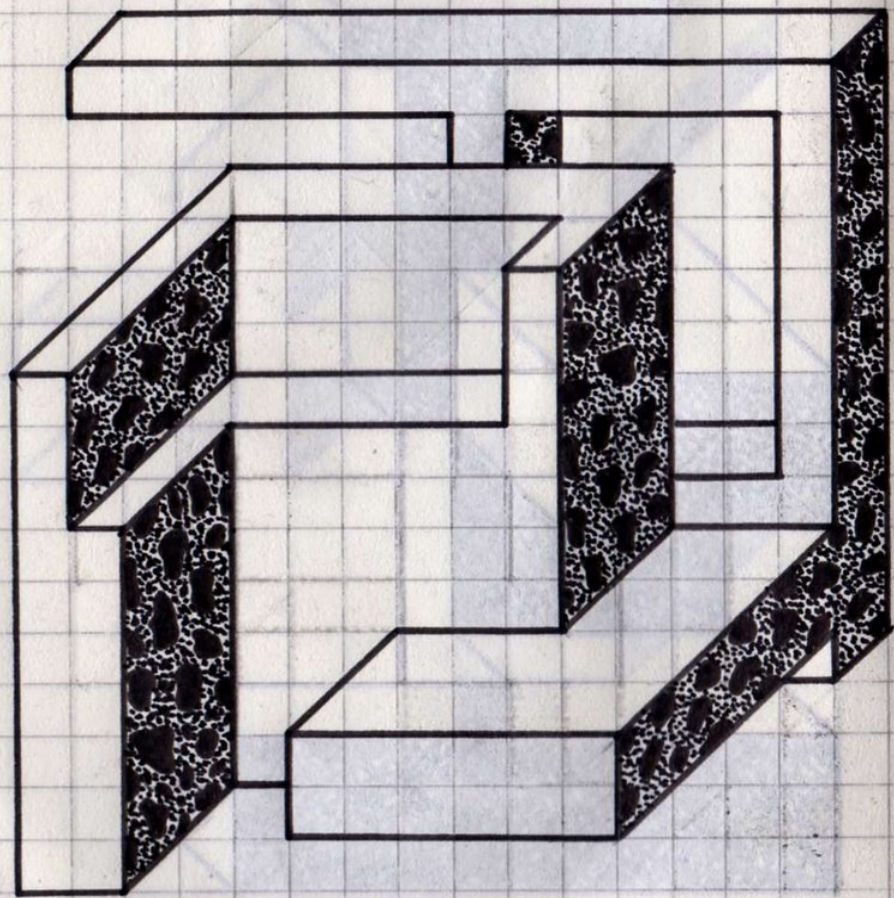
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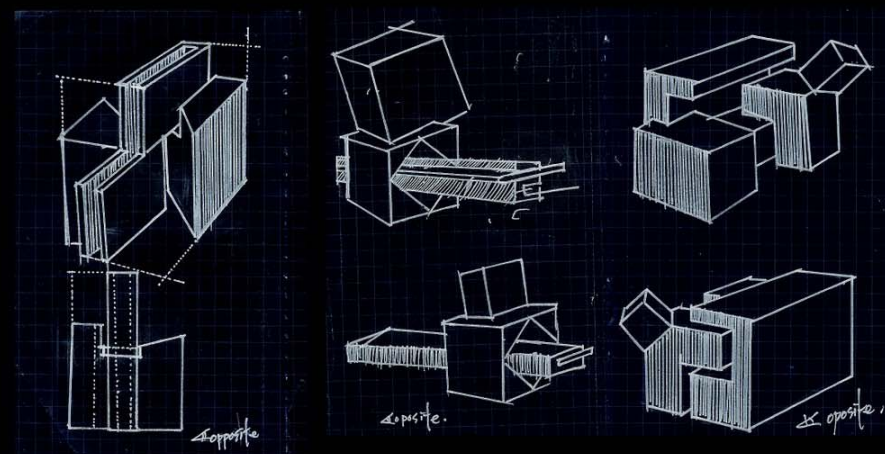
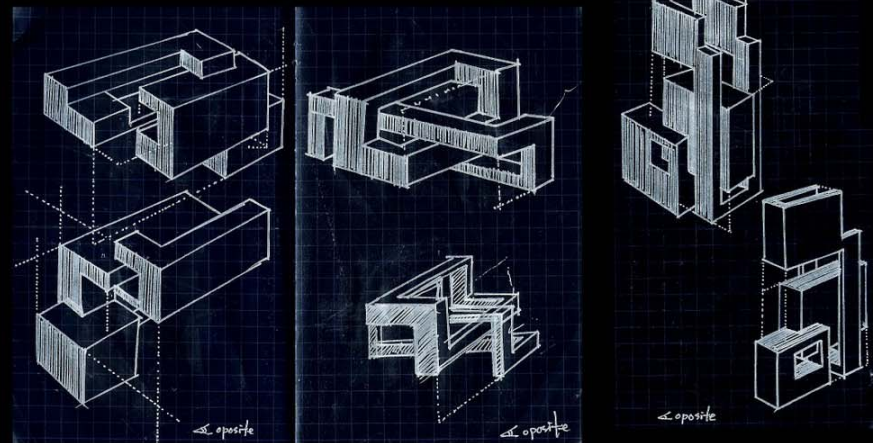
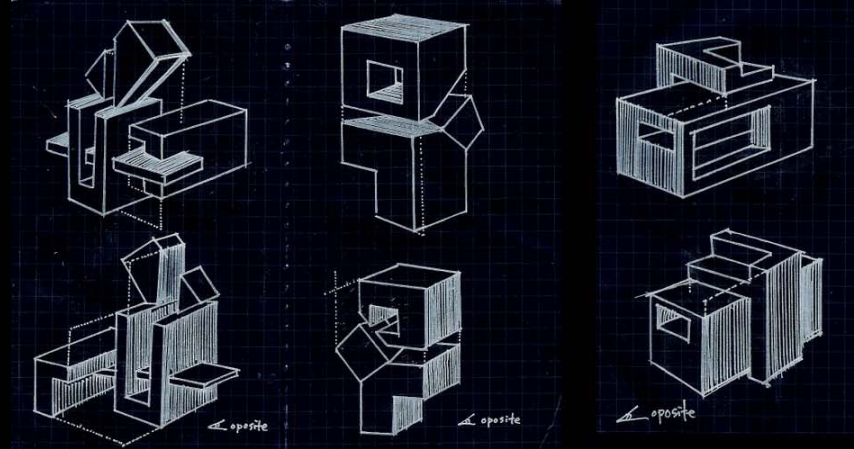
The task here was to take 3 simple, rectangular, prisms and in a series of steps form intersections between them. The students were introduced to a range of construction techniques as background for this experimentation. The Axonometric was presented as a device for macro and micro experimentation (e.g. diagrams and joints).

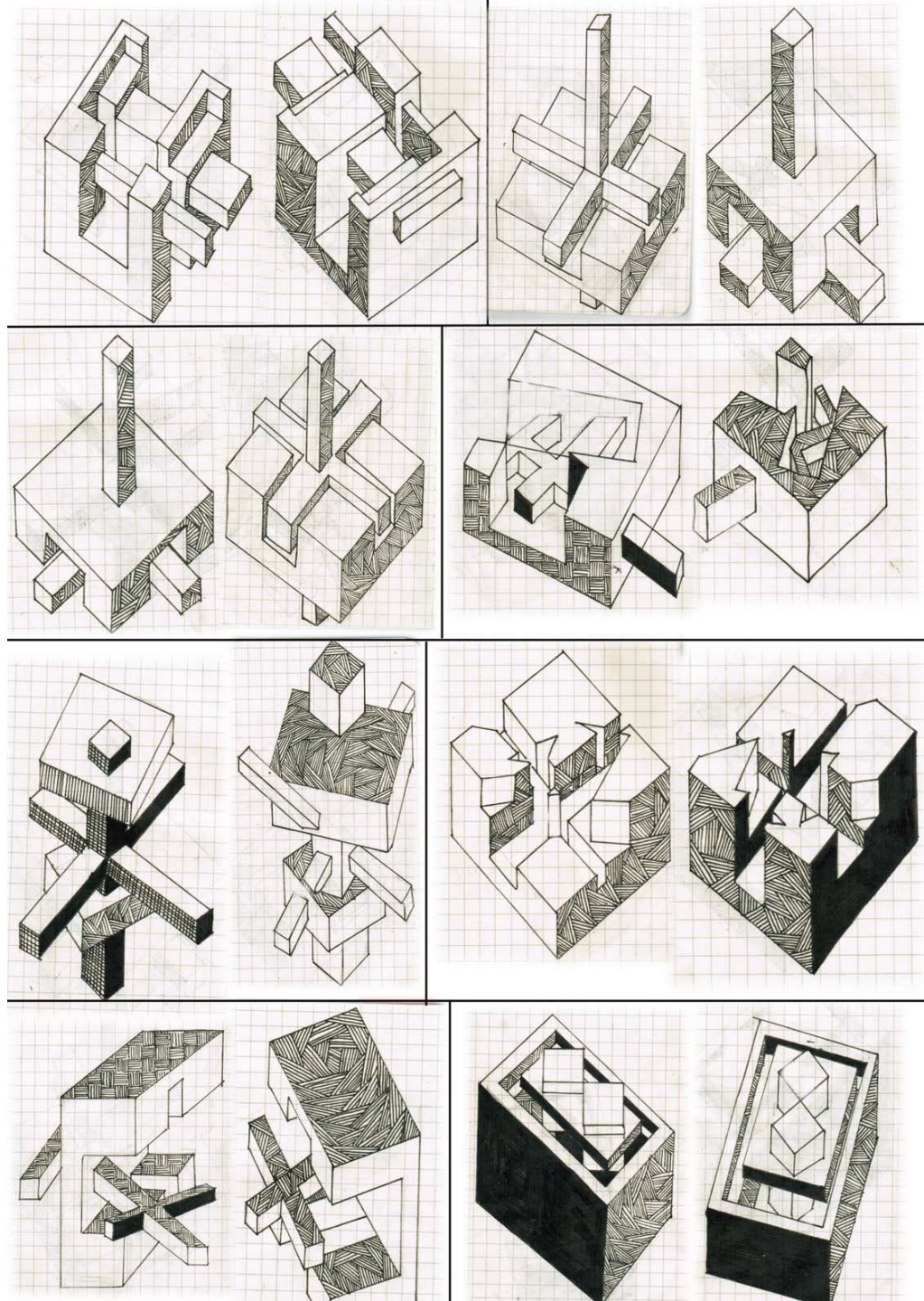
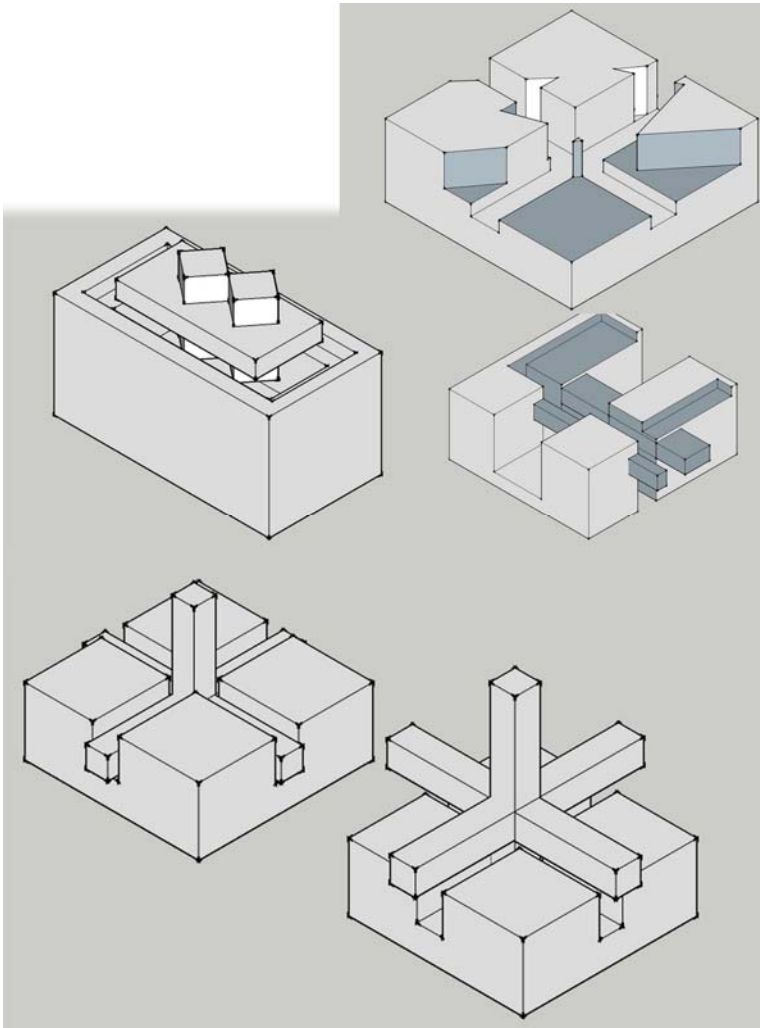


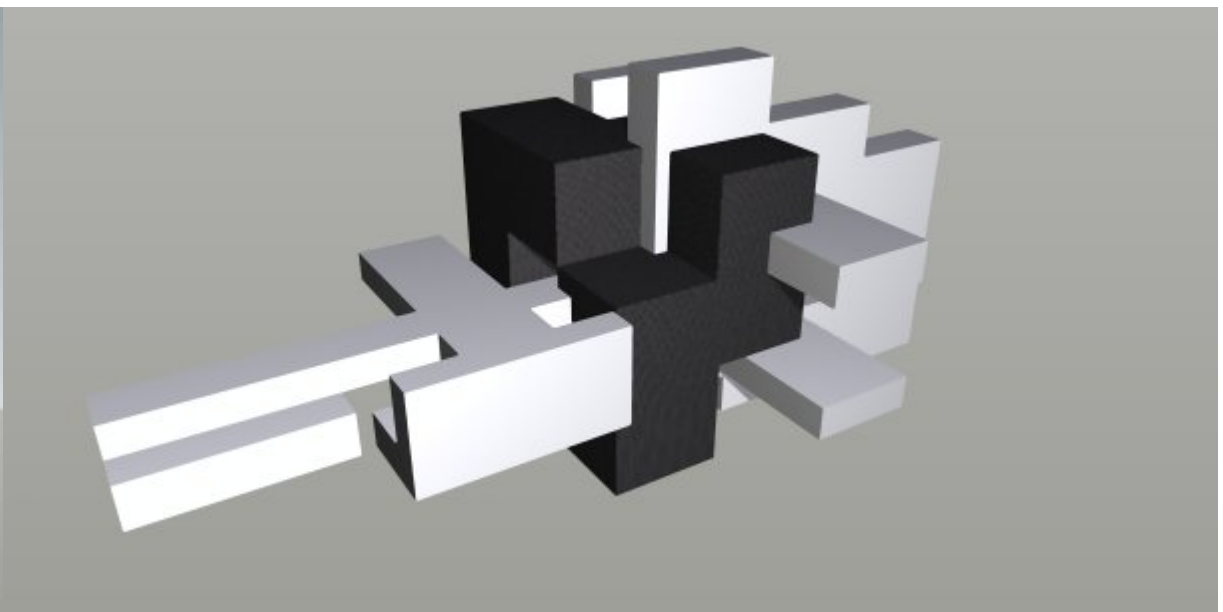
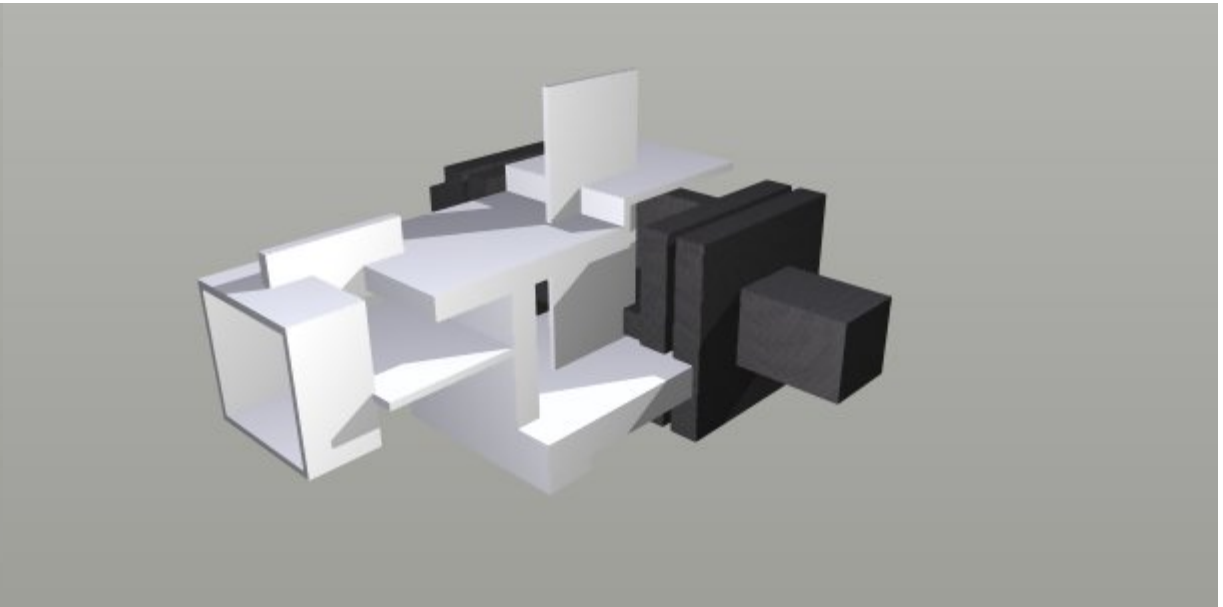
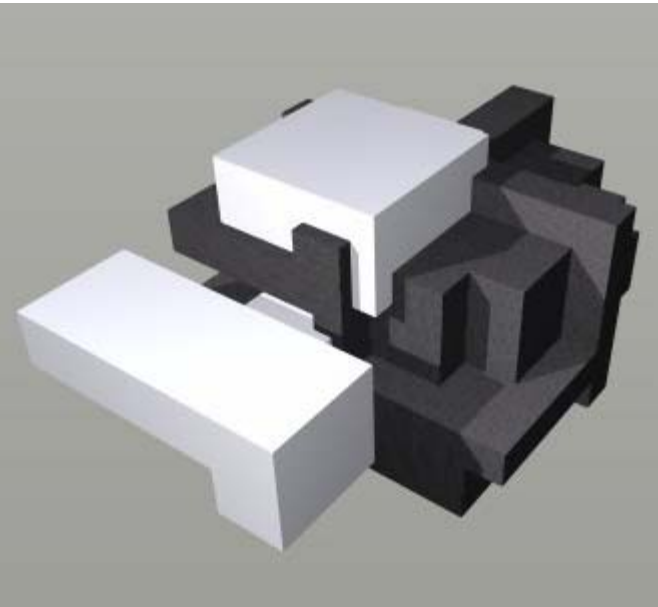
Is too simple the answer??











A network of blogs that fans out from the ARCH1101 course blog enables students to see all the work being produced by other students in the class. The course blog links to the 11 tutors blogs and on each of their blogs there are links to their students.

3rd

56%

BLOGGING IMAGES AND TEXT

1 Course Blog

www.arch1101-2009.blogspot.com

11 Tutors Blogs

Jeremy Harkins, Christian Grennan, Julian Cromarty, Matt Day,
Sandra Loschke, Vinh Nguyen, James Pedersen, Ken Baird,
Brad Inwood, Shaowen Wang, Helen Strevens

220 Students Blogs

ARCH1101 STUDENTS

Metcalfe's Law: as the members of users on a network grows, the value of that network increases exponentially.

**35% VISITED ANOTHER
STUDENTS BLOG FOUR
OR MORE
TIMES A WEEK.**

2nd

UT2004 GAME MODING

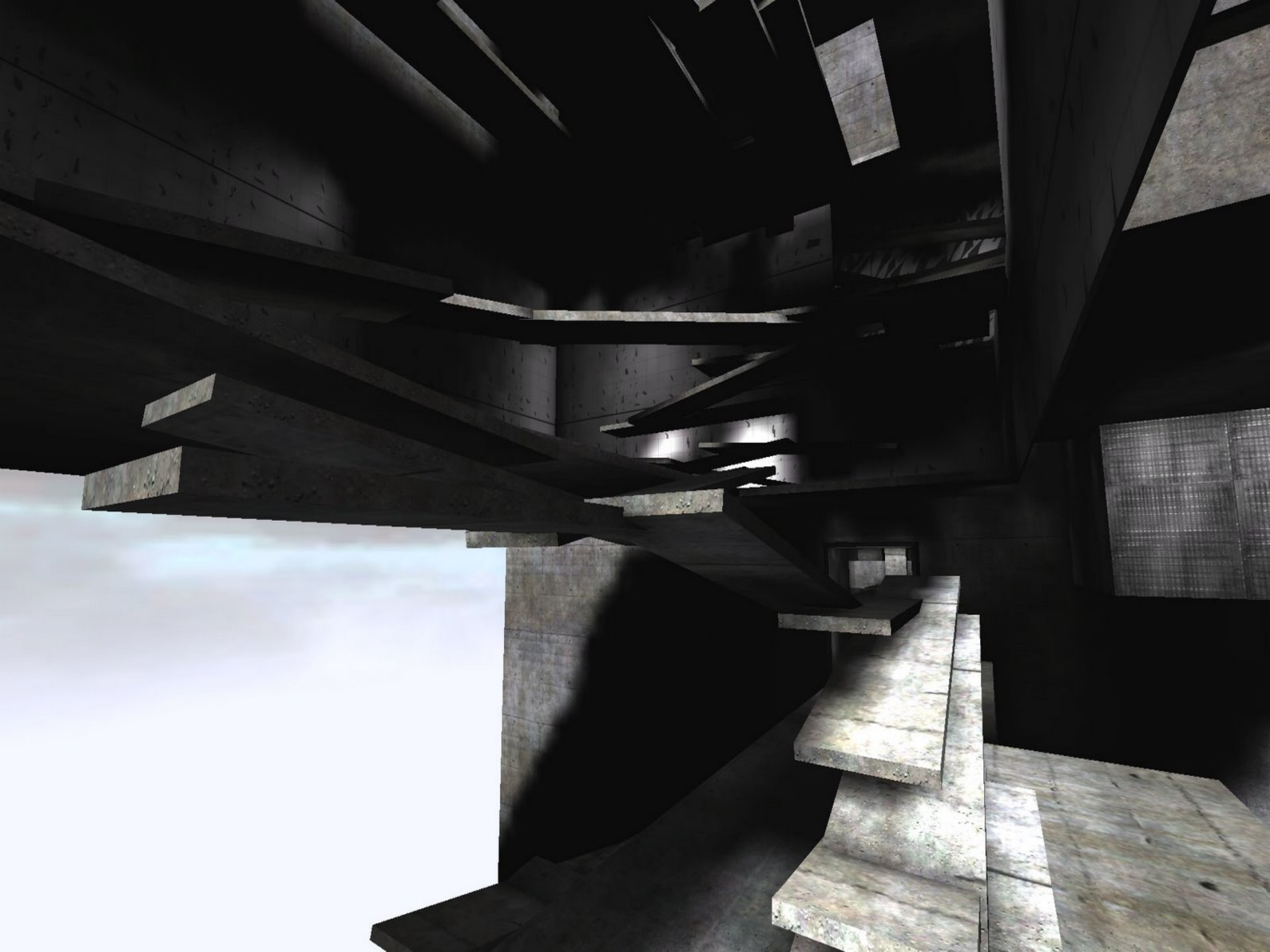
60%

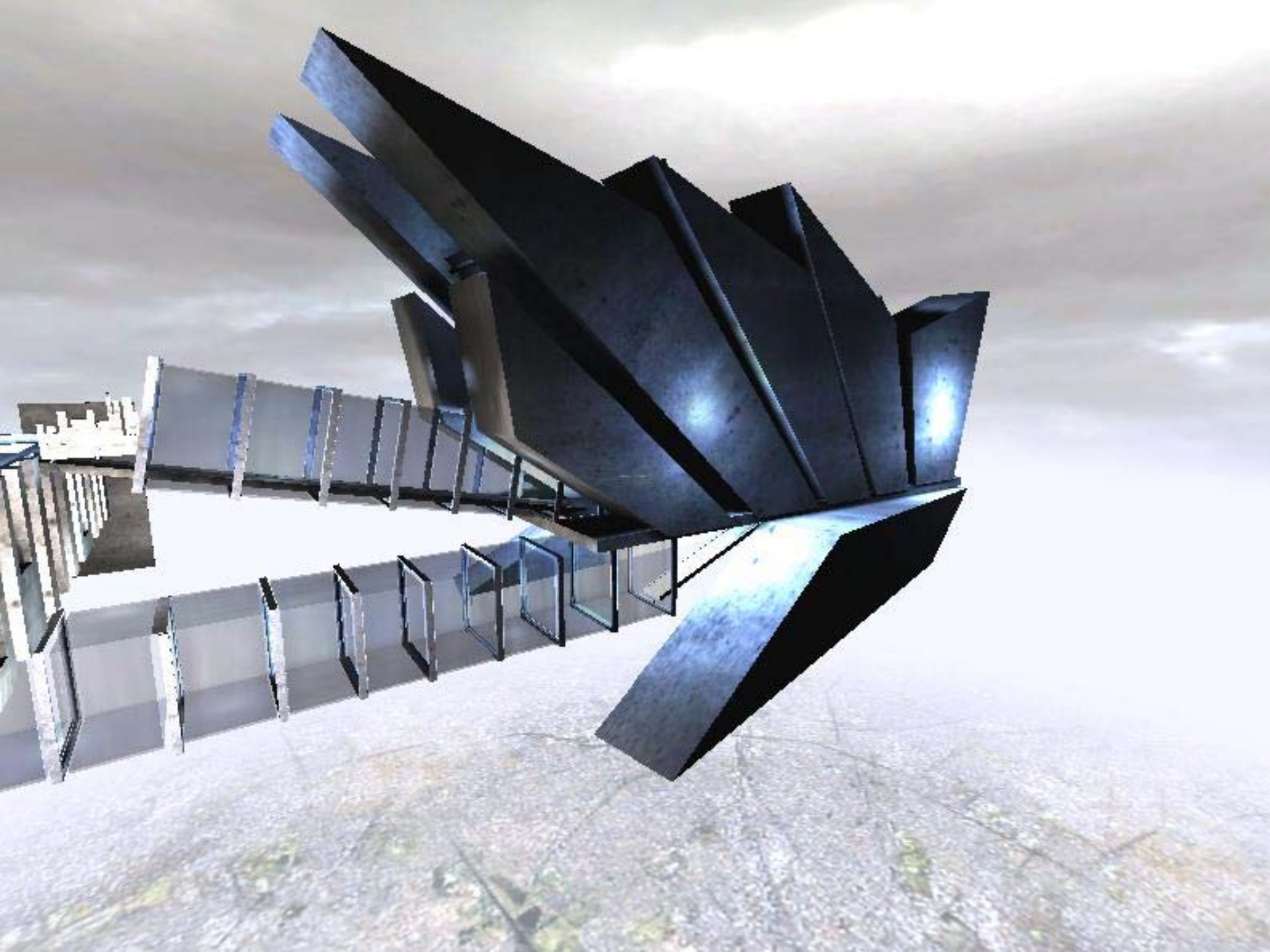
Computer game modding allows students to design and explore space in real time. They engage with many of the aspects critical to Architecture ... light, material, form, space and time. The following environments show spaces for two clients and a space in between where they are able to meet.



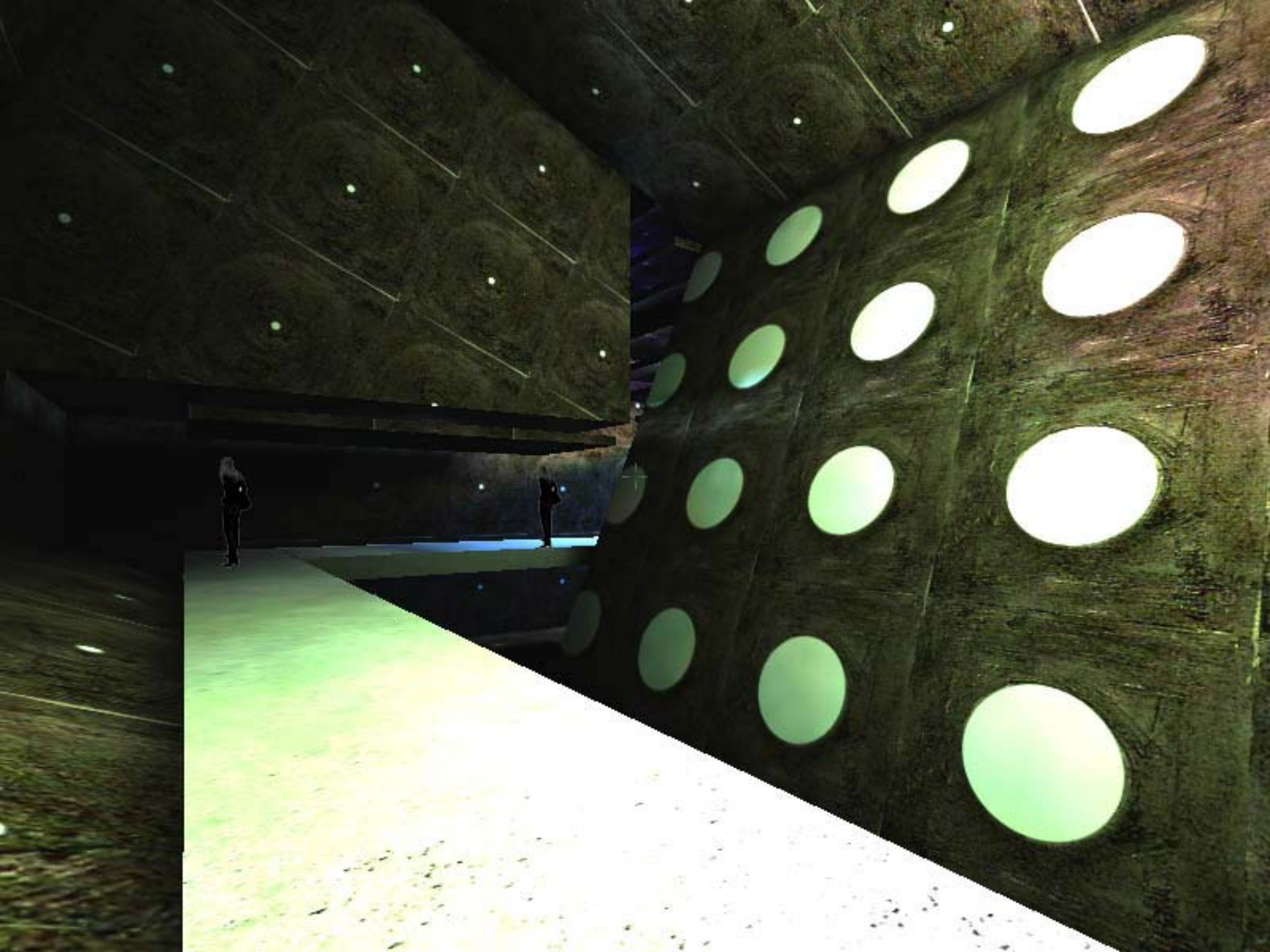




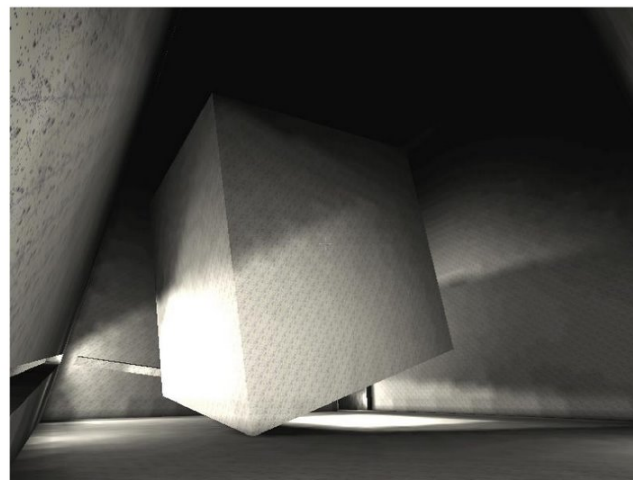
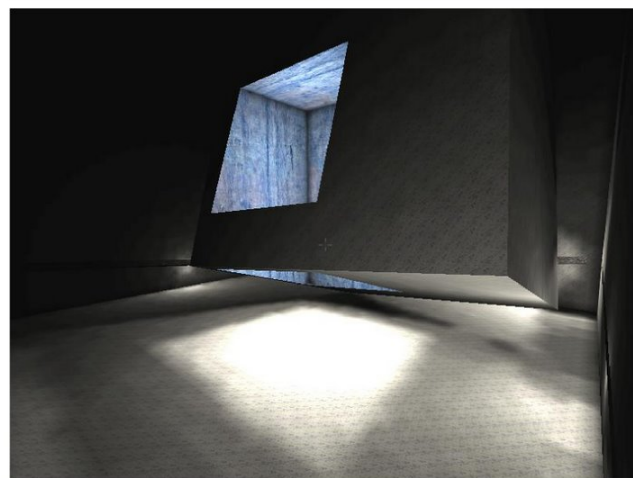
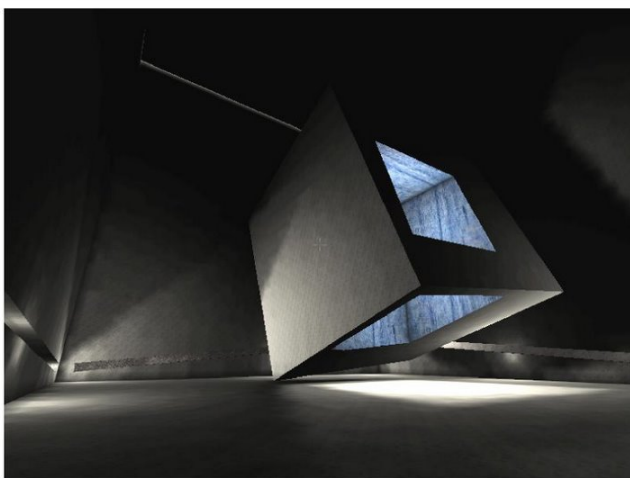
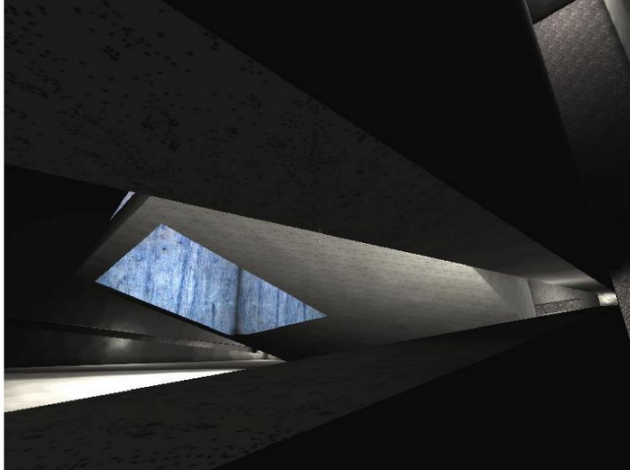


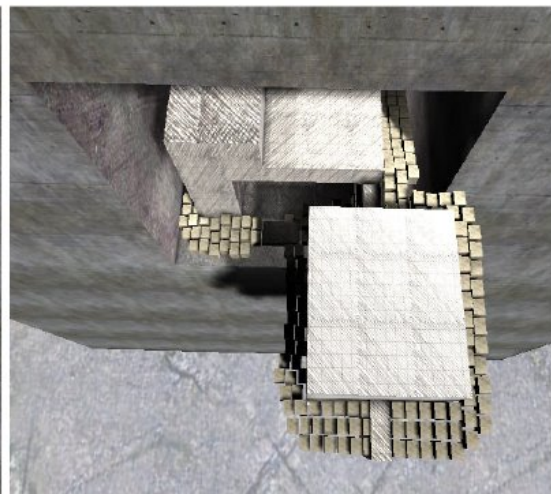
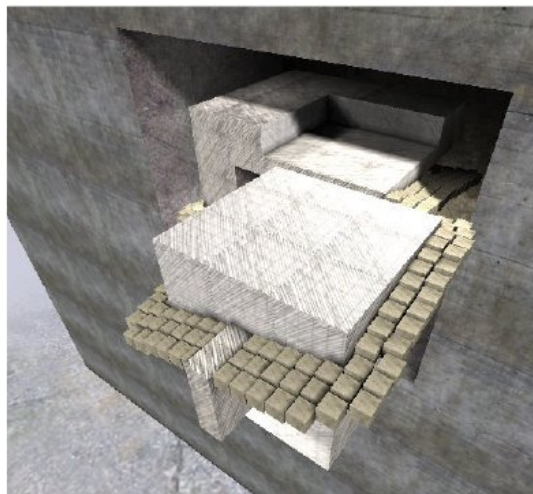
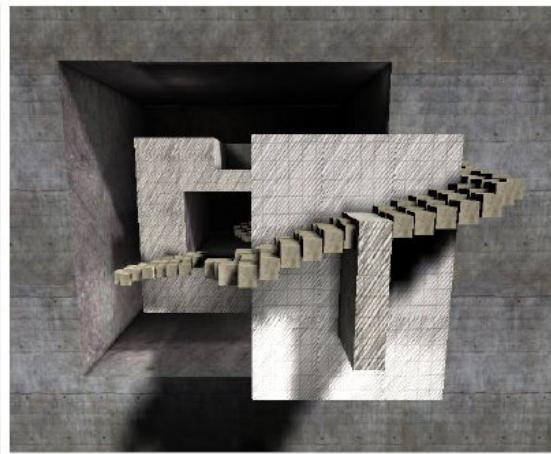
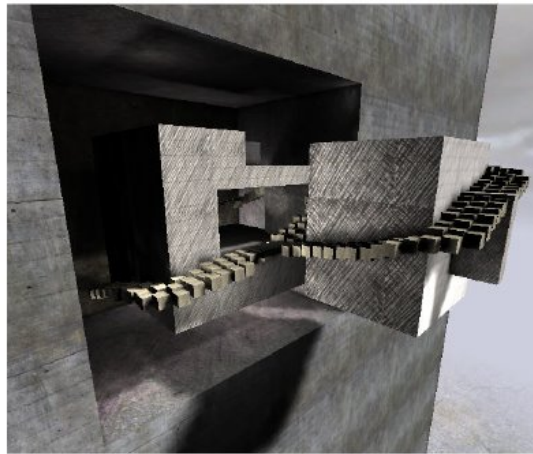
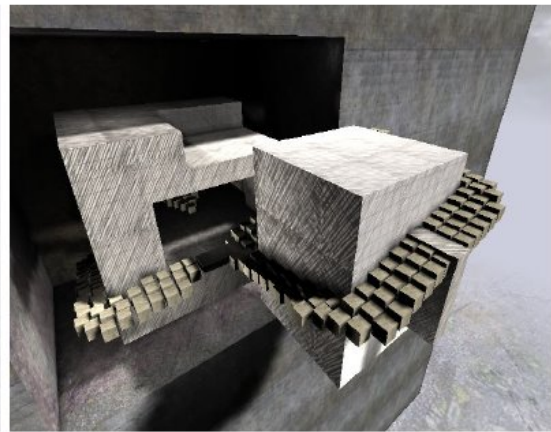
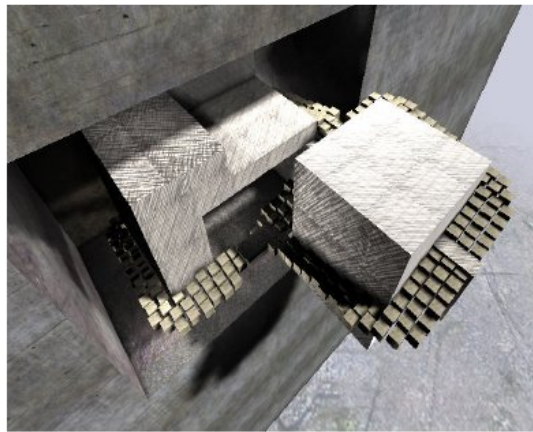


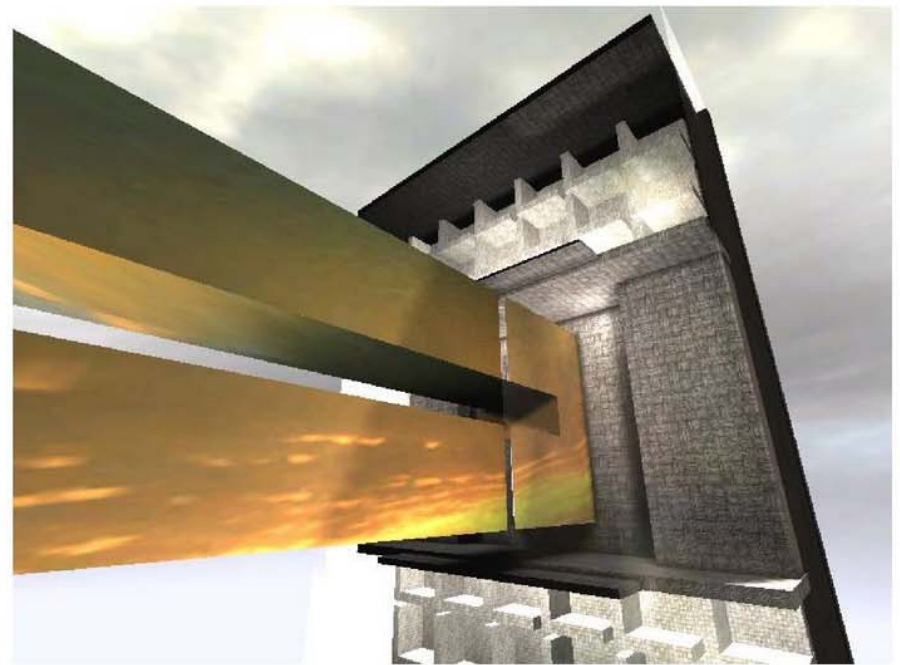
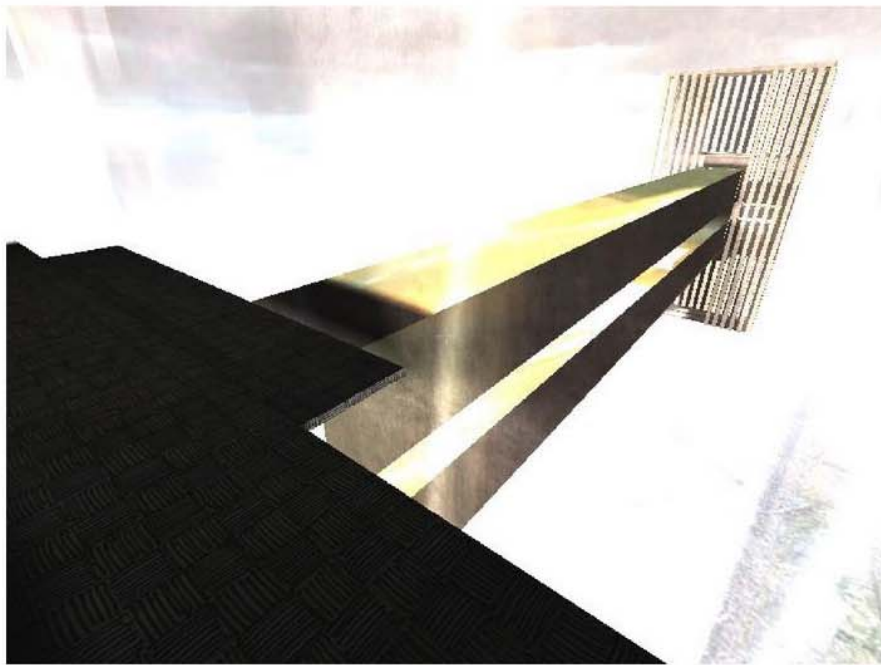
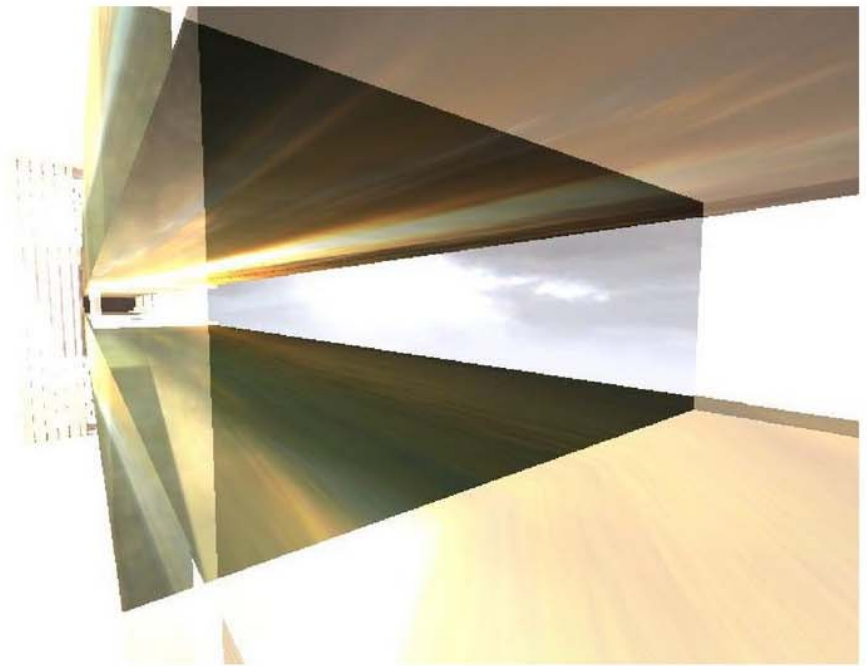
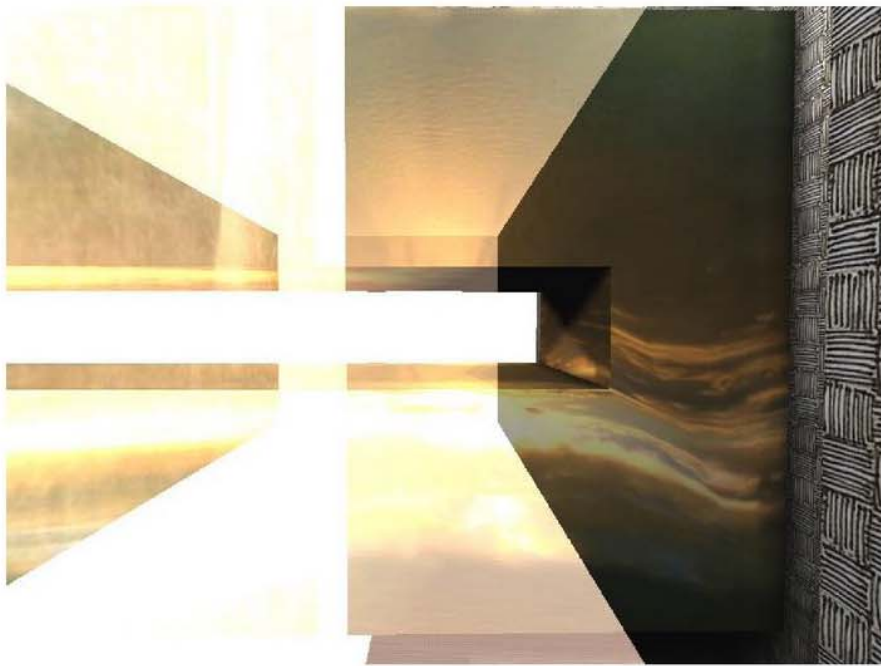


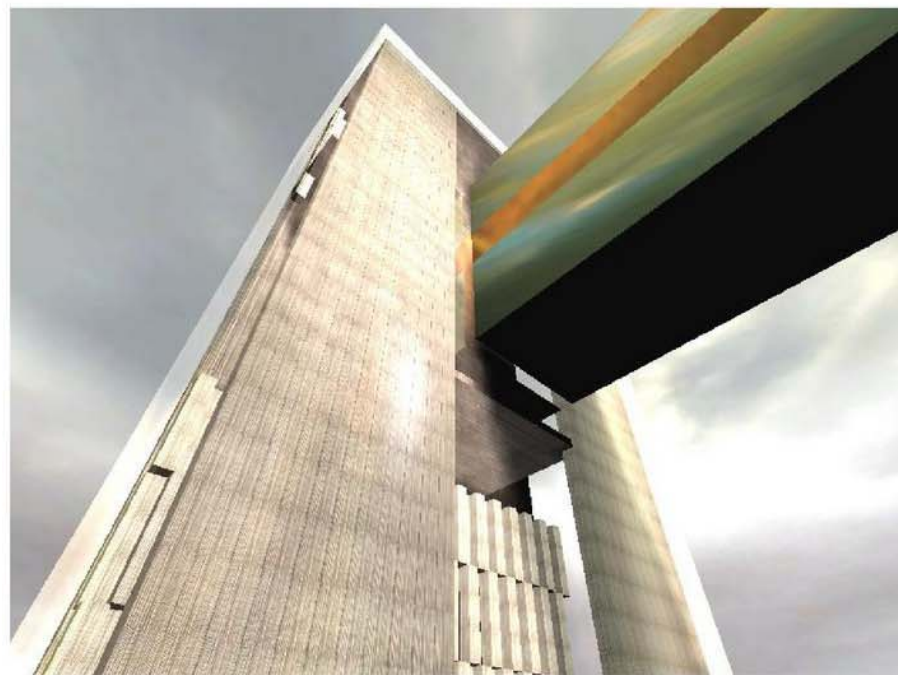
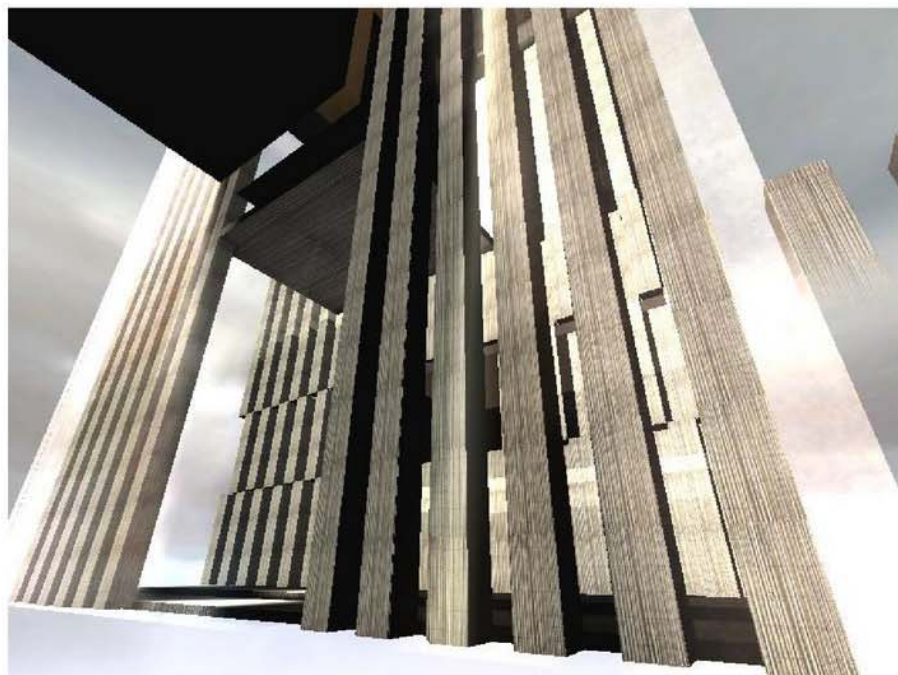
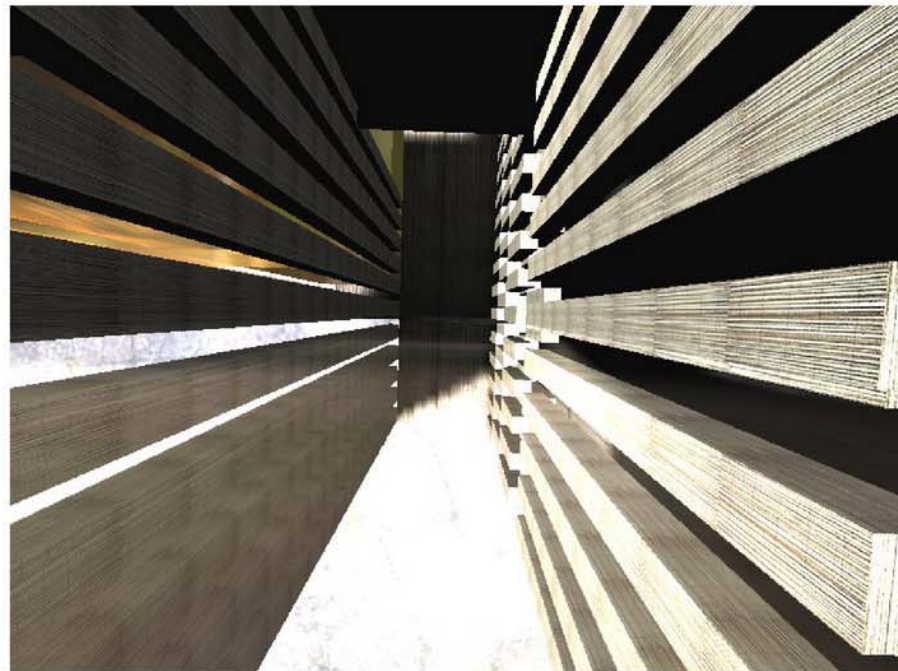




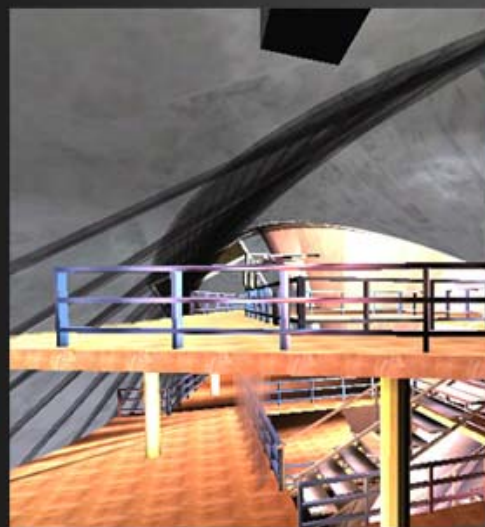


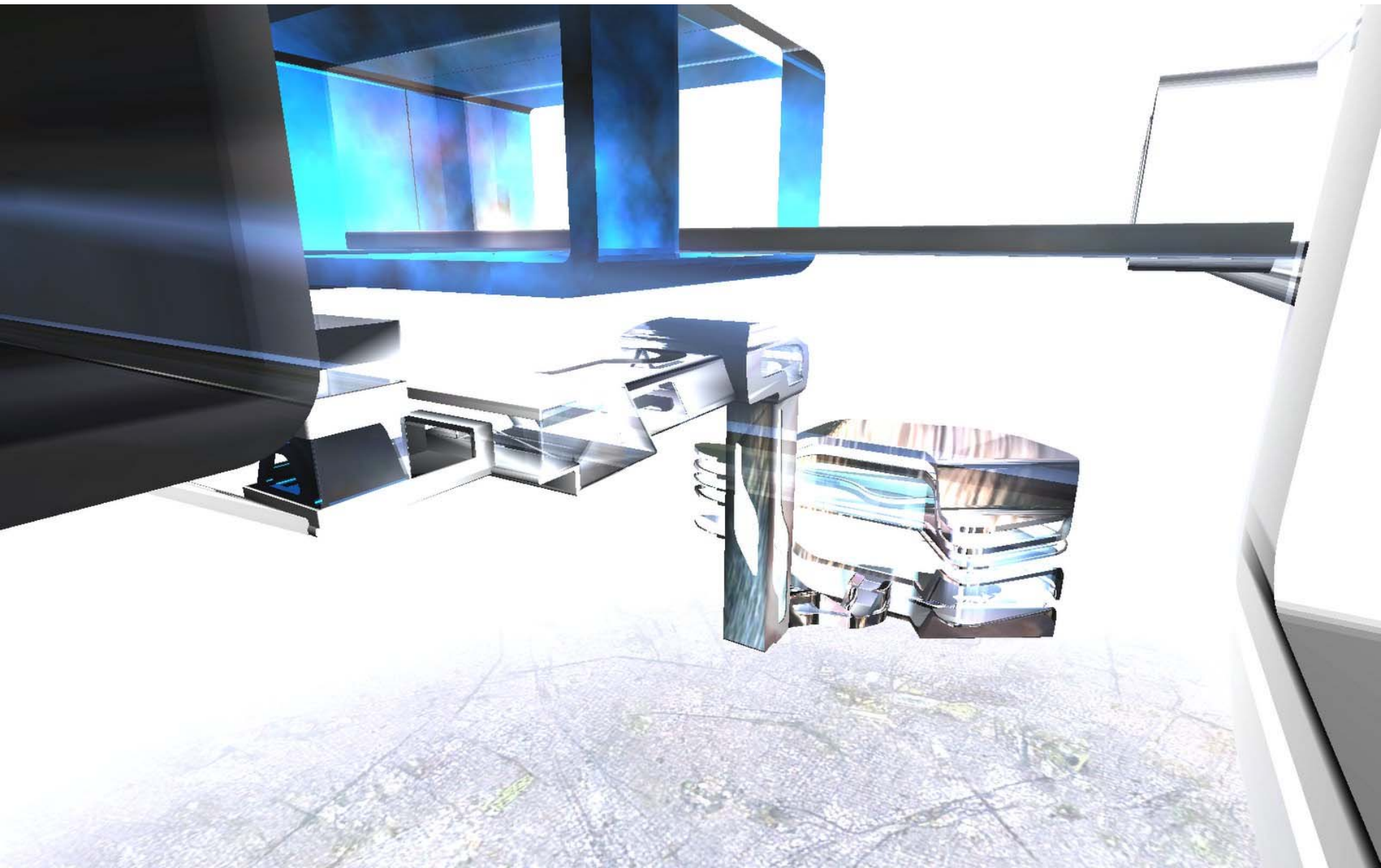














1606



01

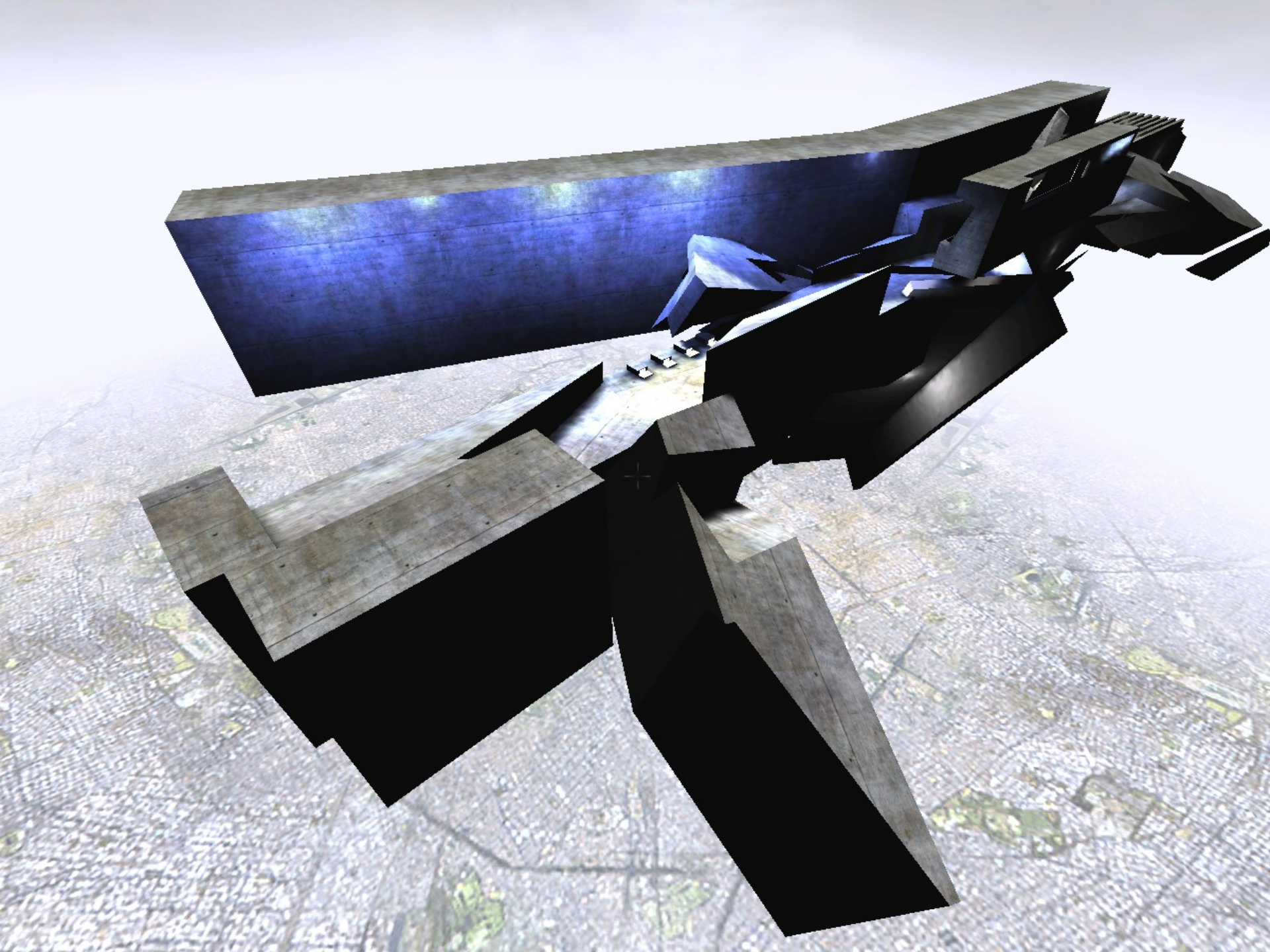
-1

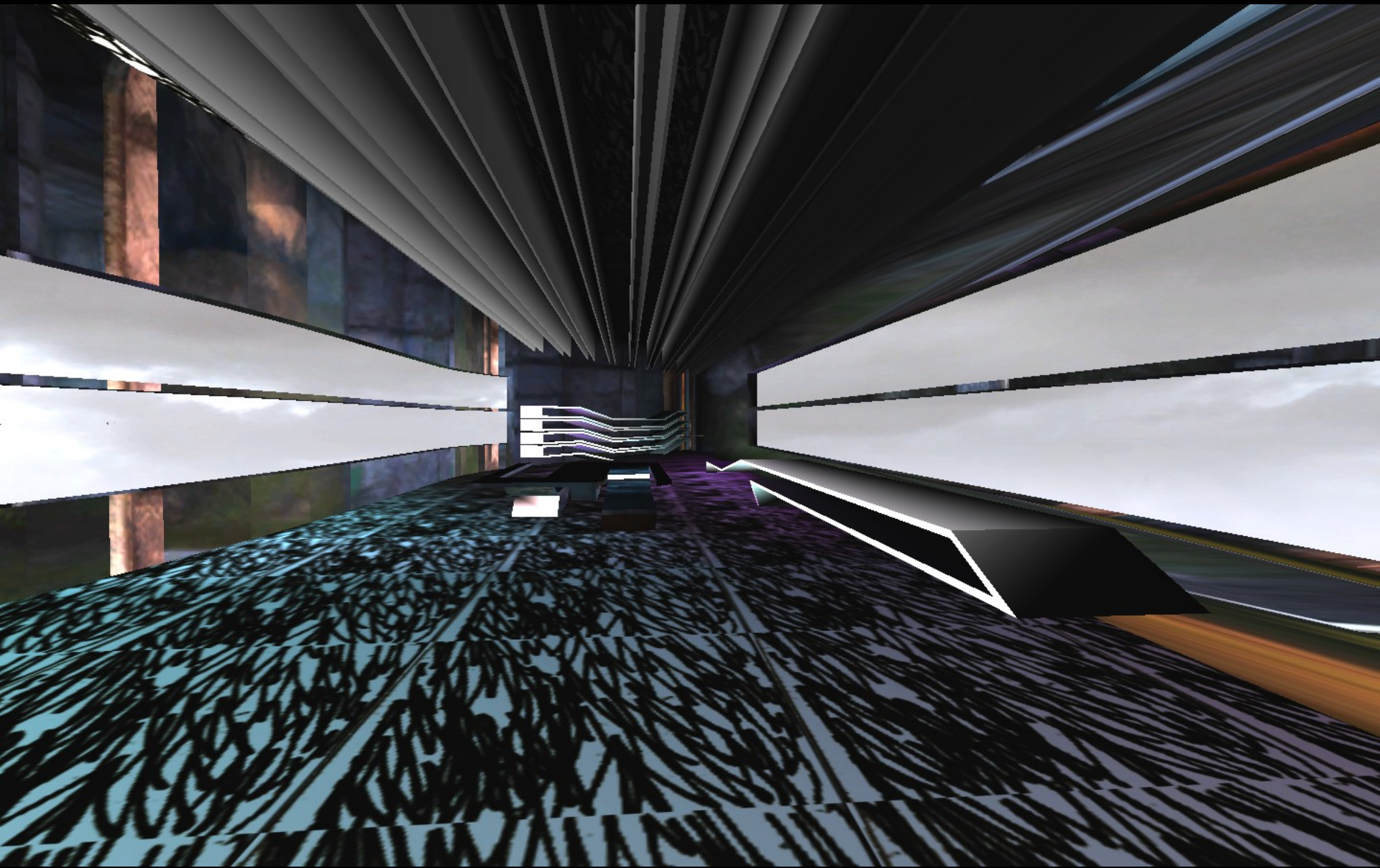
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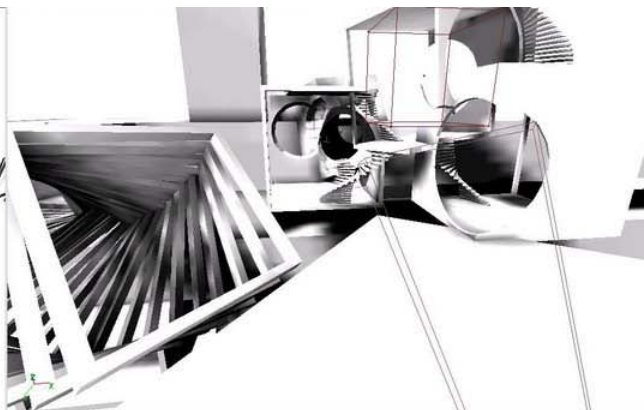
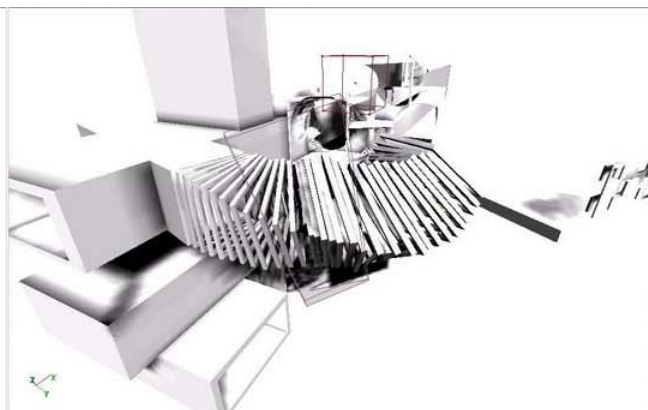
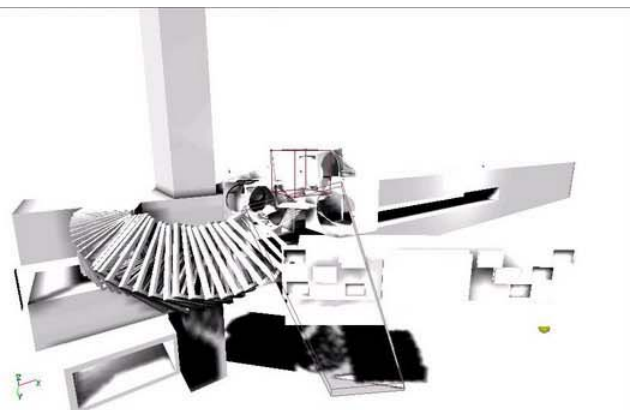


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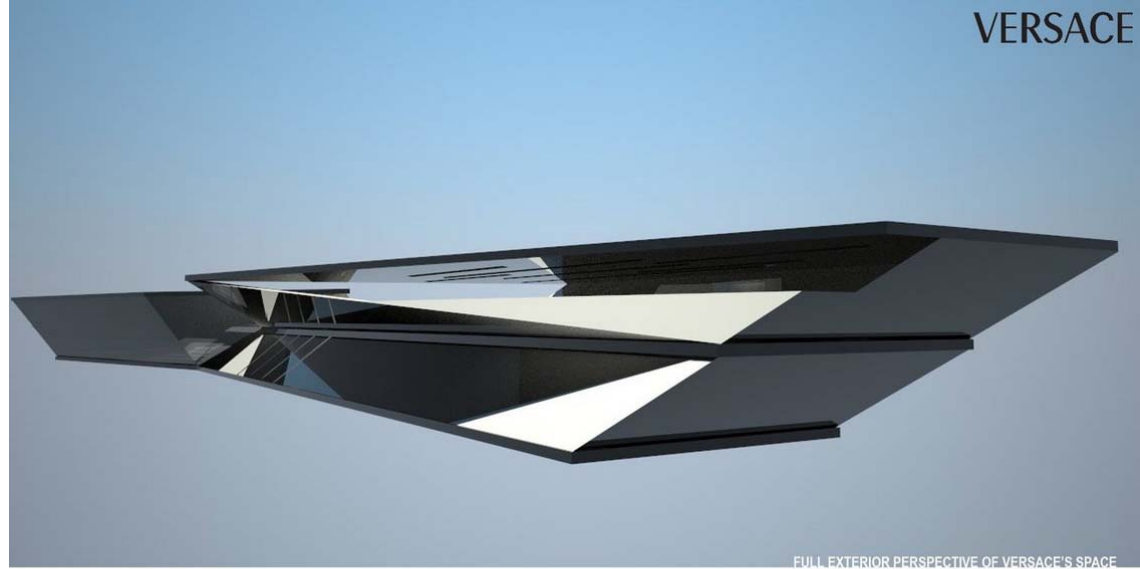












FULL EXTERIOR PERSPECTIVE OF VERSACE'S SPACE

STRUCTURAL EXPRESSION VELOCITY

SHADOW CASTING
DECONSTRUCTION

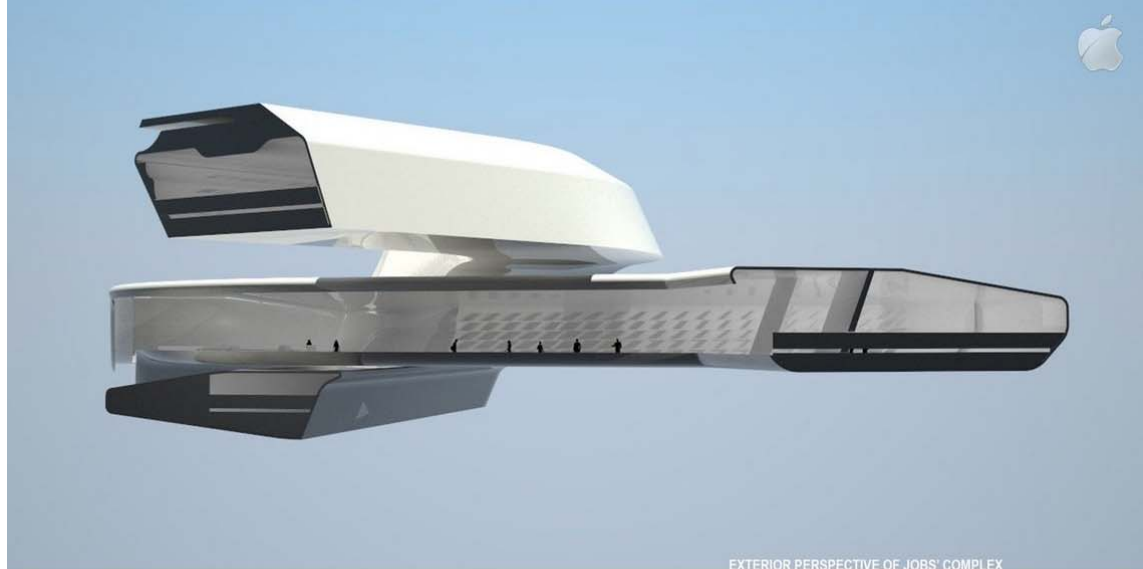


THE SHOWROOM

The initial notion for conceptualising Donatella Versace's complex was structural expression. The slabs are glossed black and offset slightly from the facade to express structure as a form of power - holding the entire building together. Furthermore, this contrasts with the white surfaces which enforces the idea of power within the building. Slanted surfaces are used to make people feel as though they are travelling at an exhaulting speed - reflecting Versace's voracious and god-like attitude in the Fashion Industry - intimidating workers and customers. Slits in the roof are made to cast linear shadows across the building floor, initiating the directed and fore running nature of the company. A platform-like office allows for Versace to speculate upon the actions of her employees as they indulge in the cafe and consult with filthy rich consumers on the ground below.

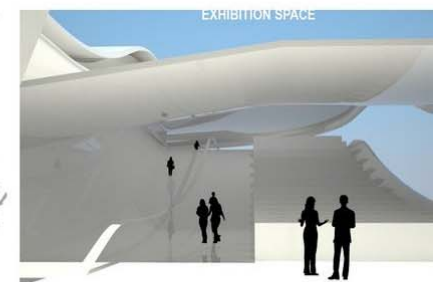
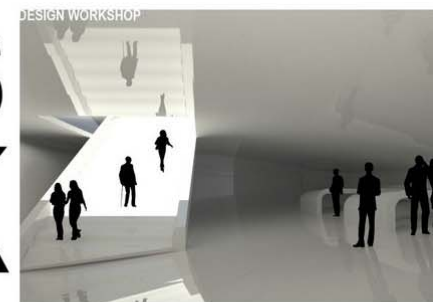


THE SOCIAL / CAFE

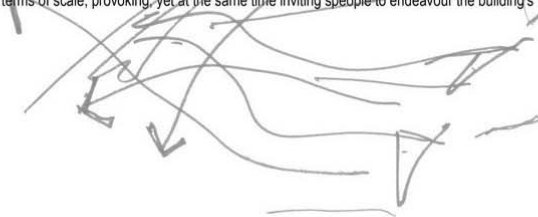


EXTERIOR PERSPECTIVE OF JOBS' COMPLEX

MONSTROUS BOLD LIQUID SLEEK



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

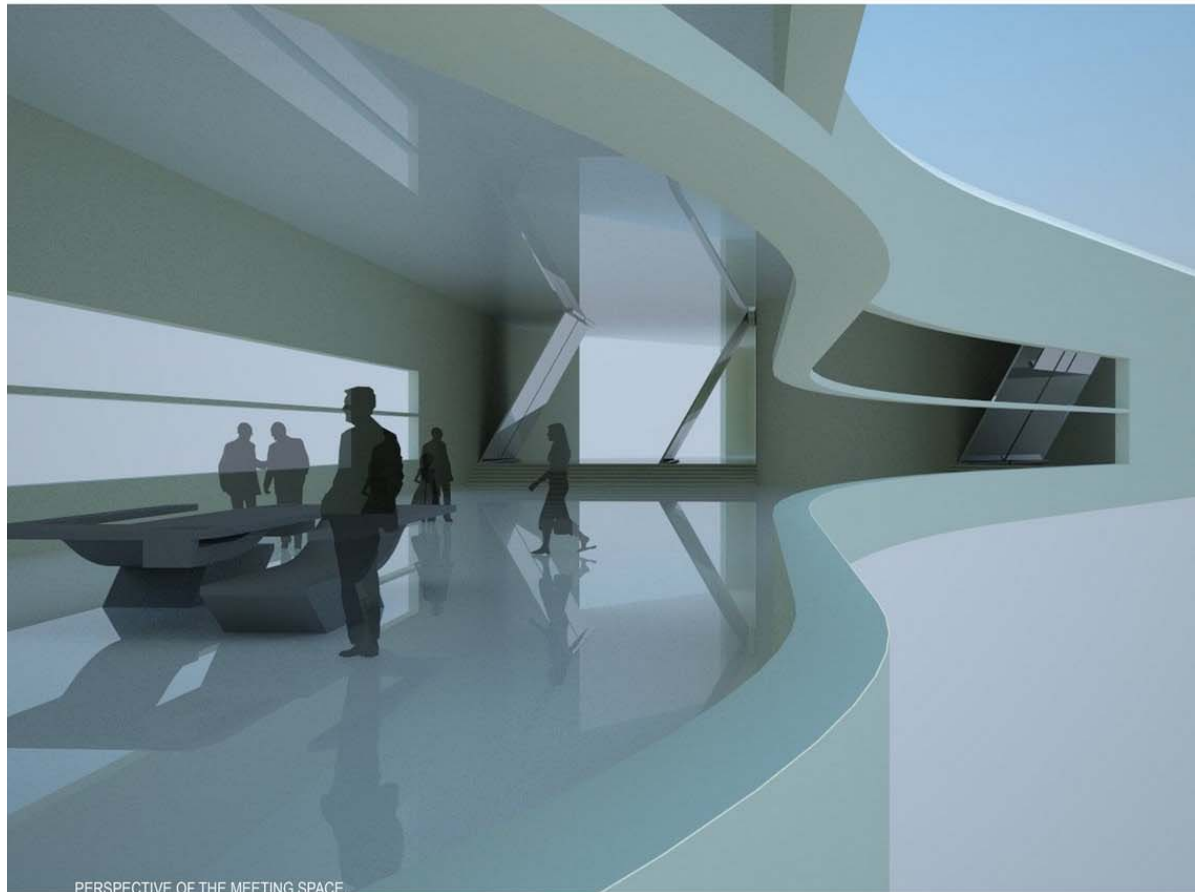




The elevators were initially derived from T shaped perspectives drawn in a design studio. Each elevator is a reflection of both the client spaces and their functional requirements.

MEETING SPACE

DOMINATION SLITHER UNITY ELEVATORS
LEVITATION

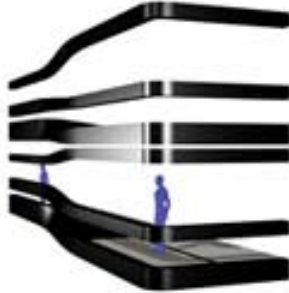
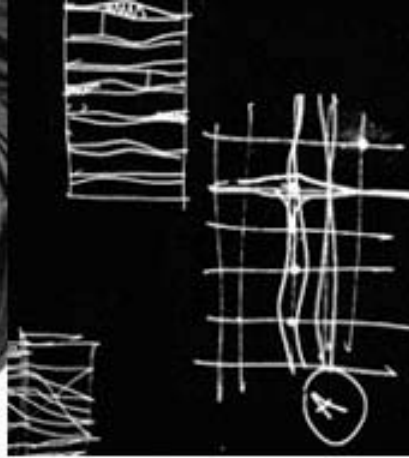


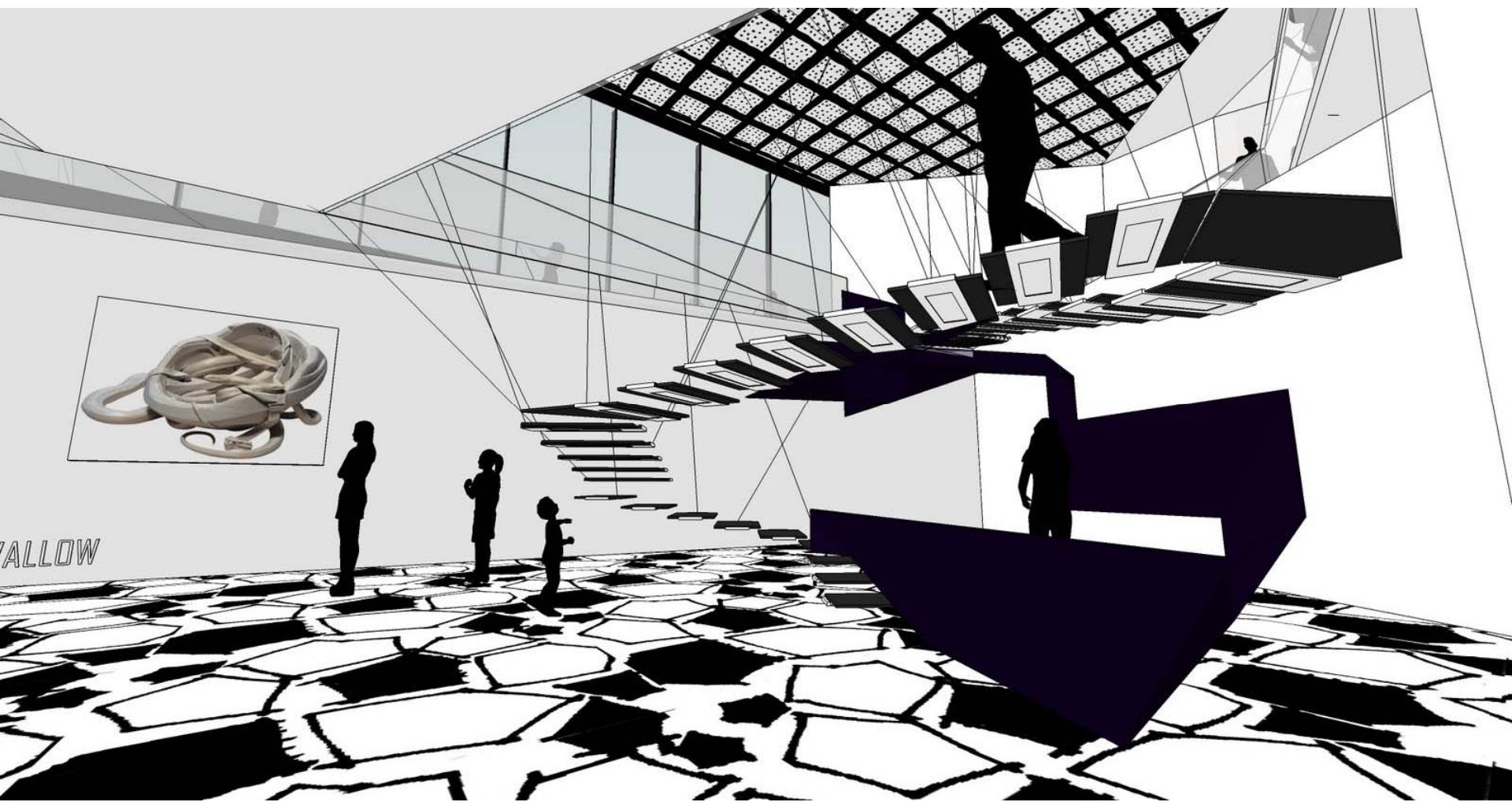
PERSPECTIVE OF THE MEETING SPACE

1st

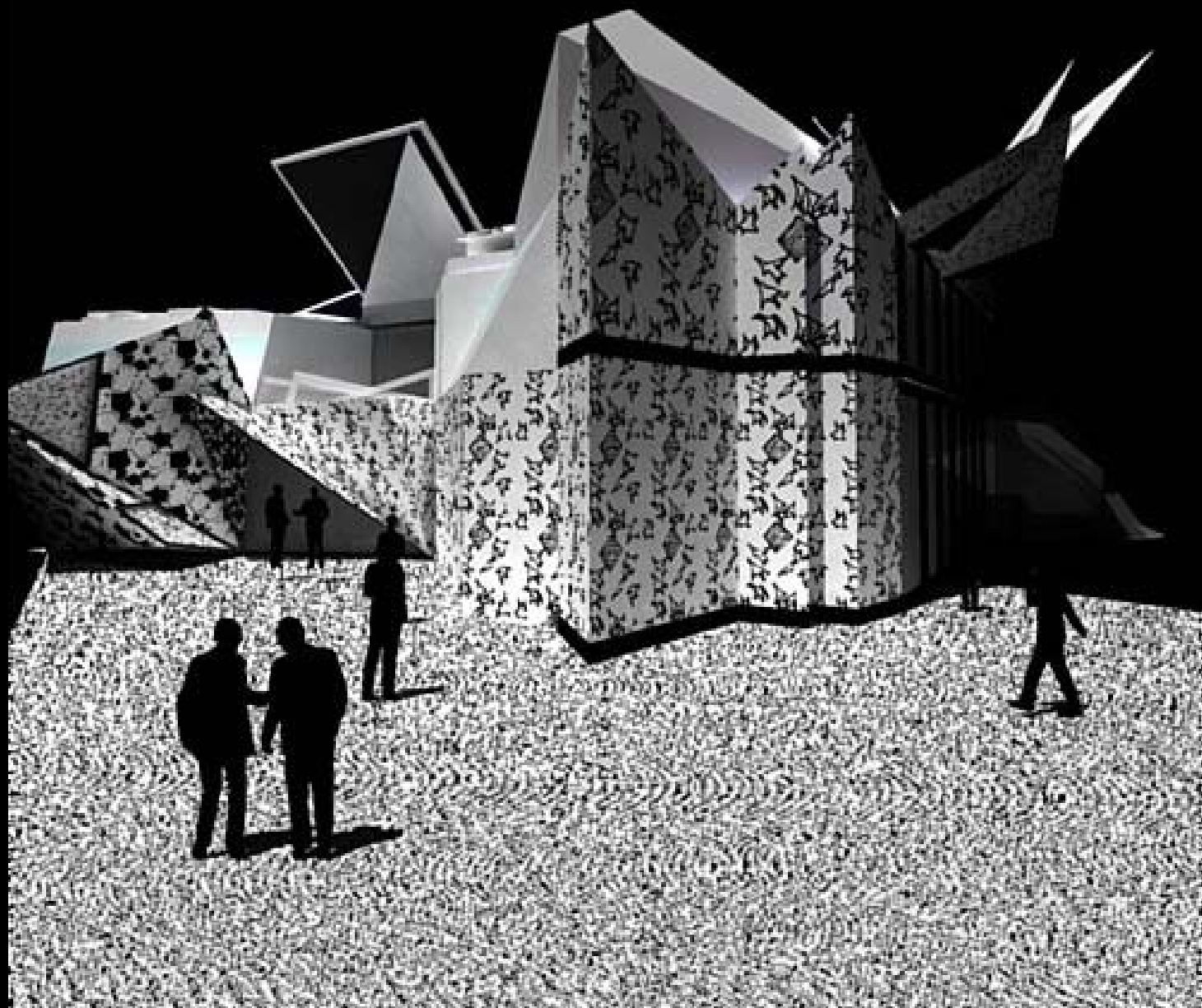
73%

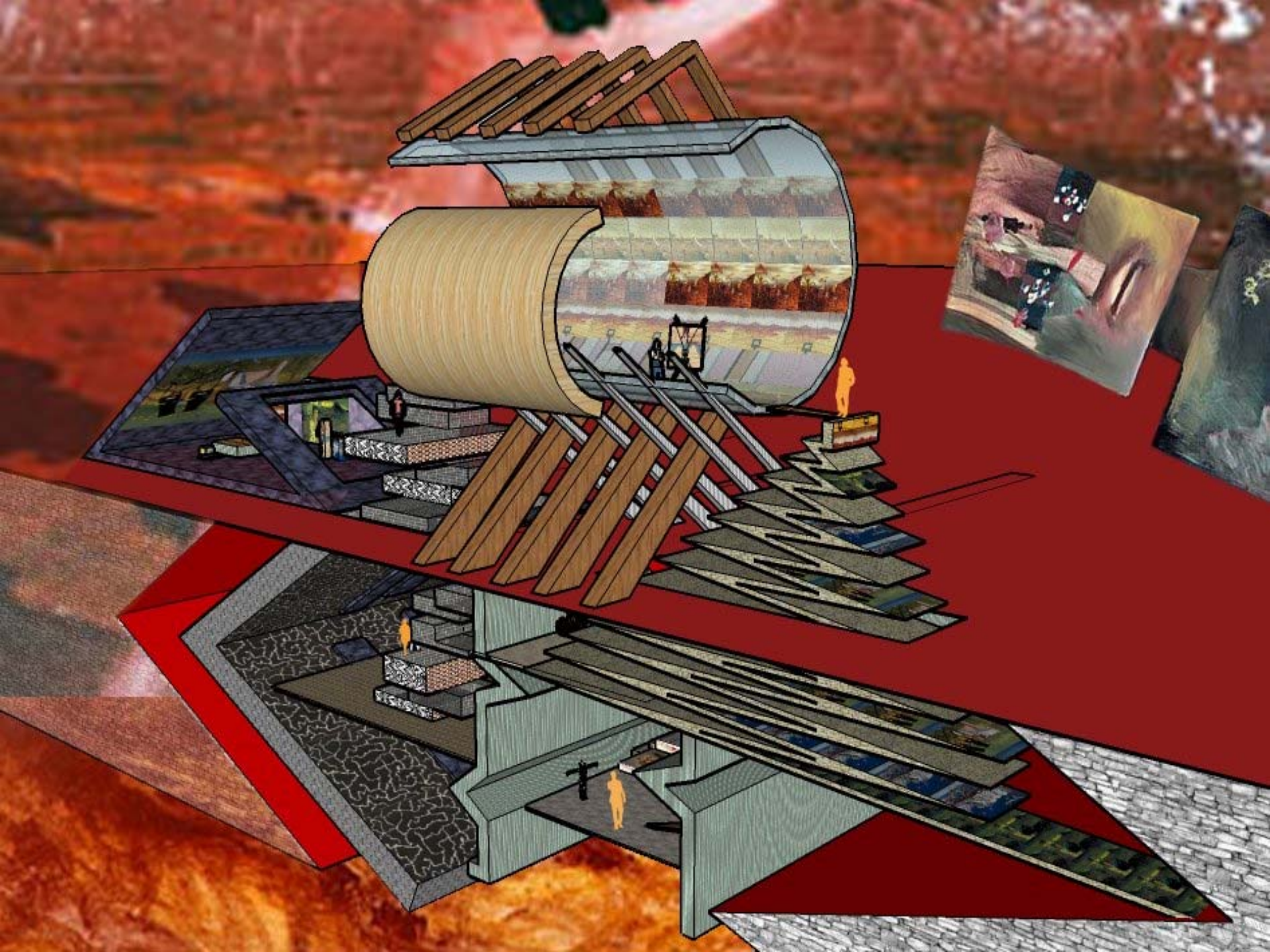
The slides below show models from two experiments; in experiment 1 the models develop from sections seen at the beginning of the course while the final experiment combines SketchUp models and computer game modding. The advantage of combining these two approaches is that we see a range of environments demonstrating formal complexity but that are also able to be tested in space and time.

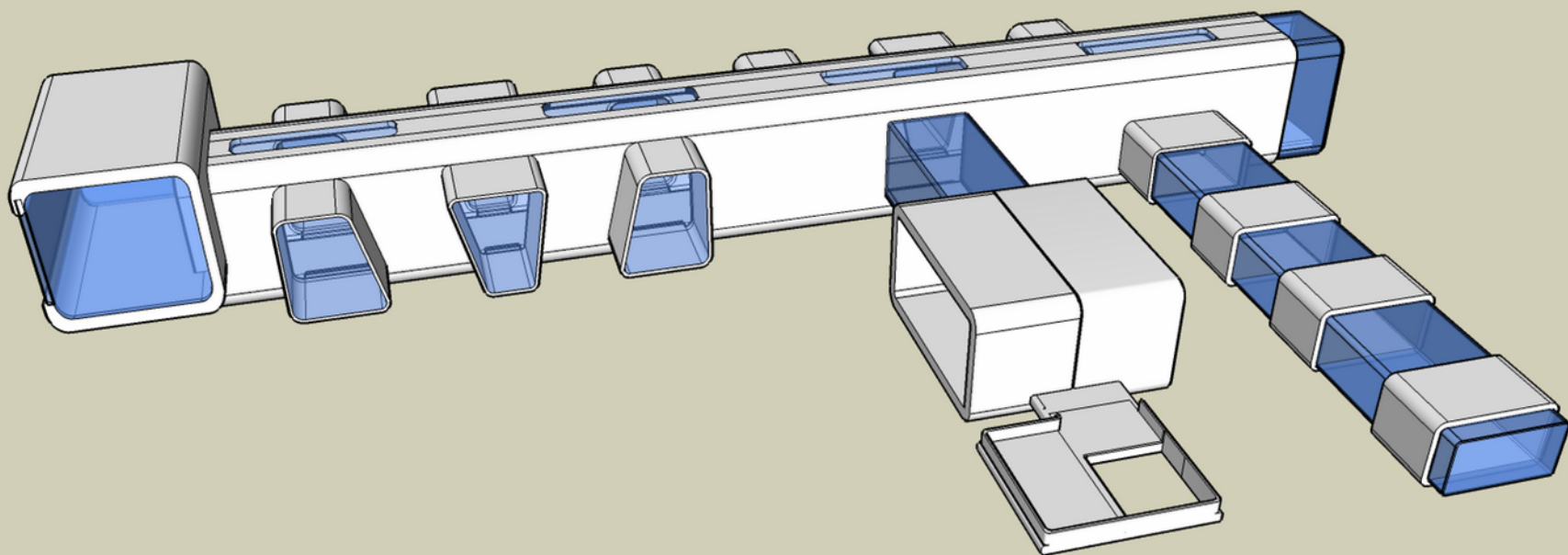


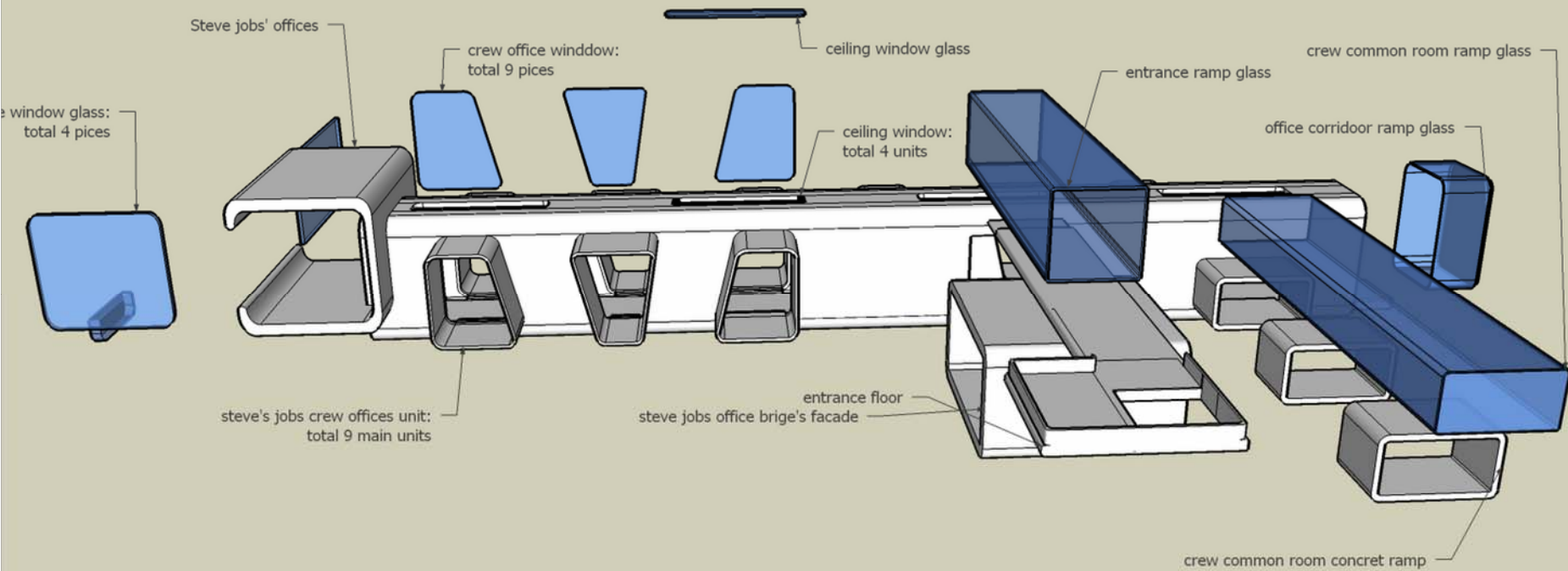


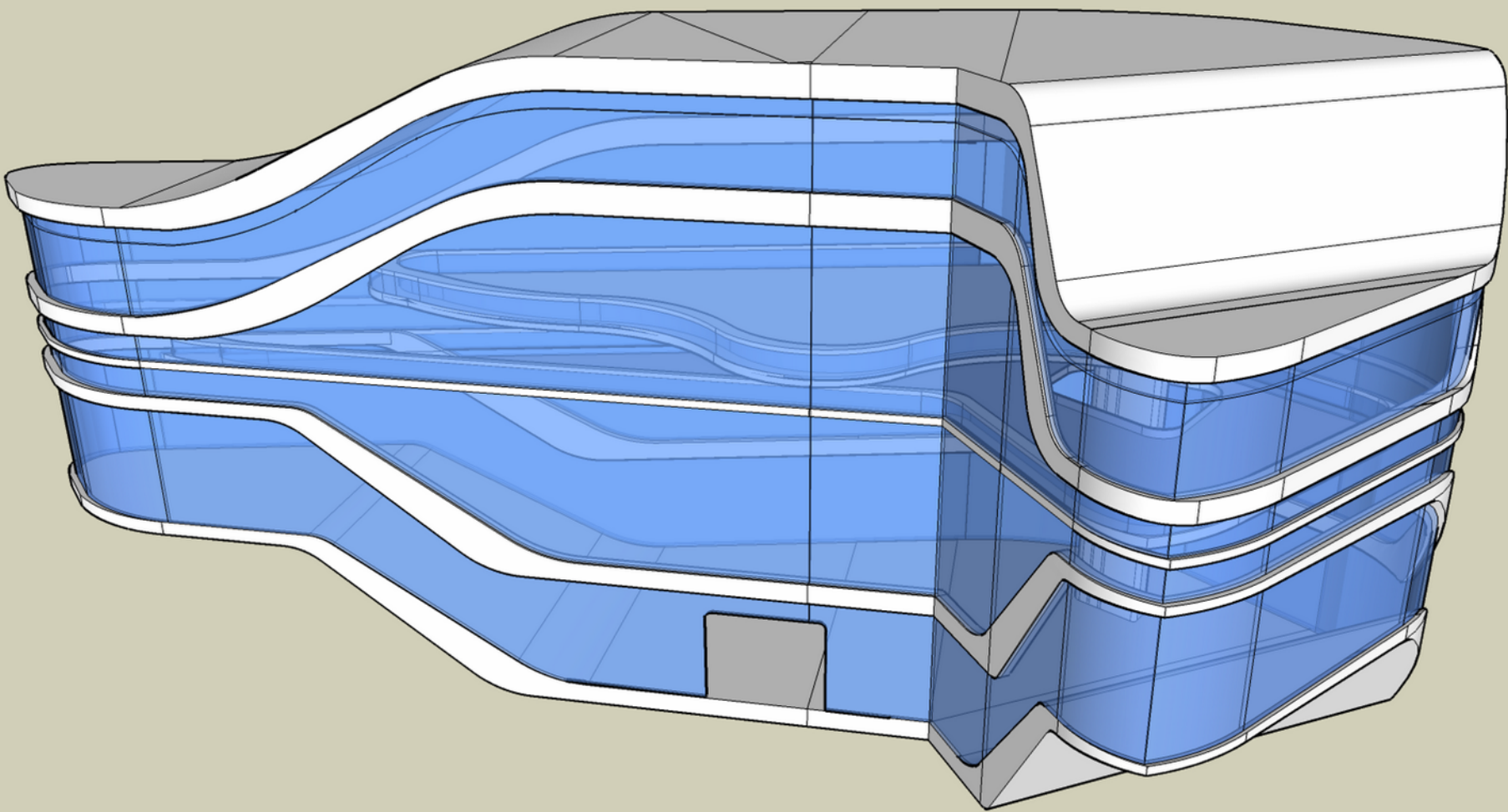
ALLOW

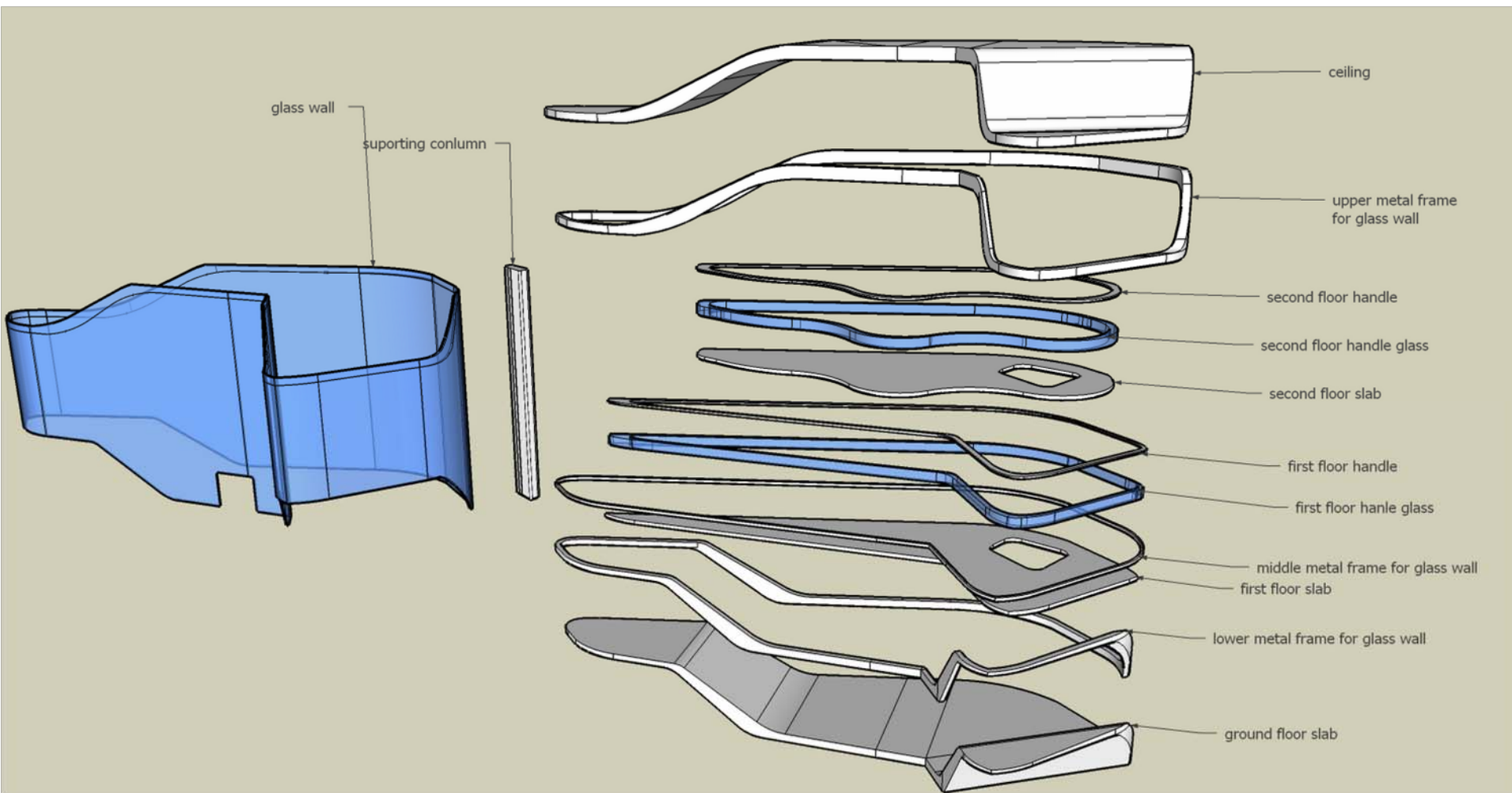


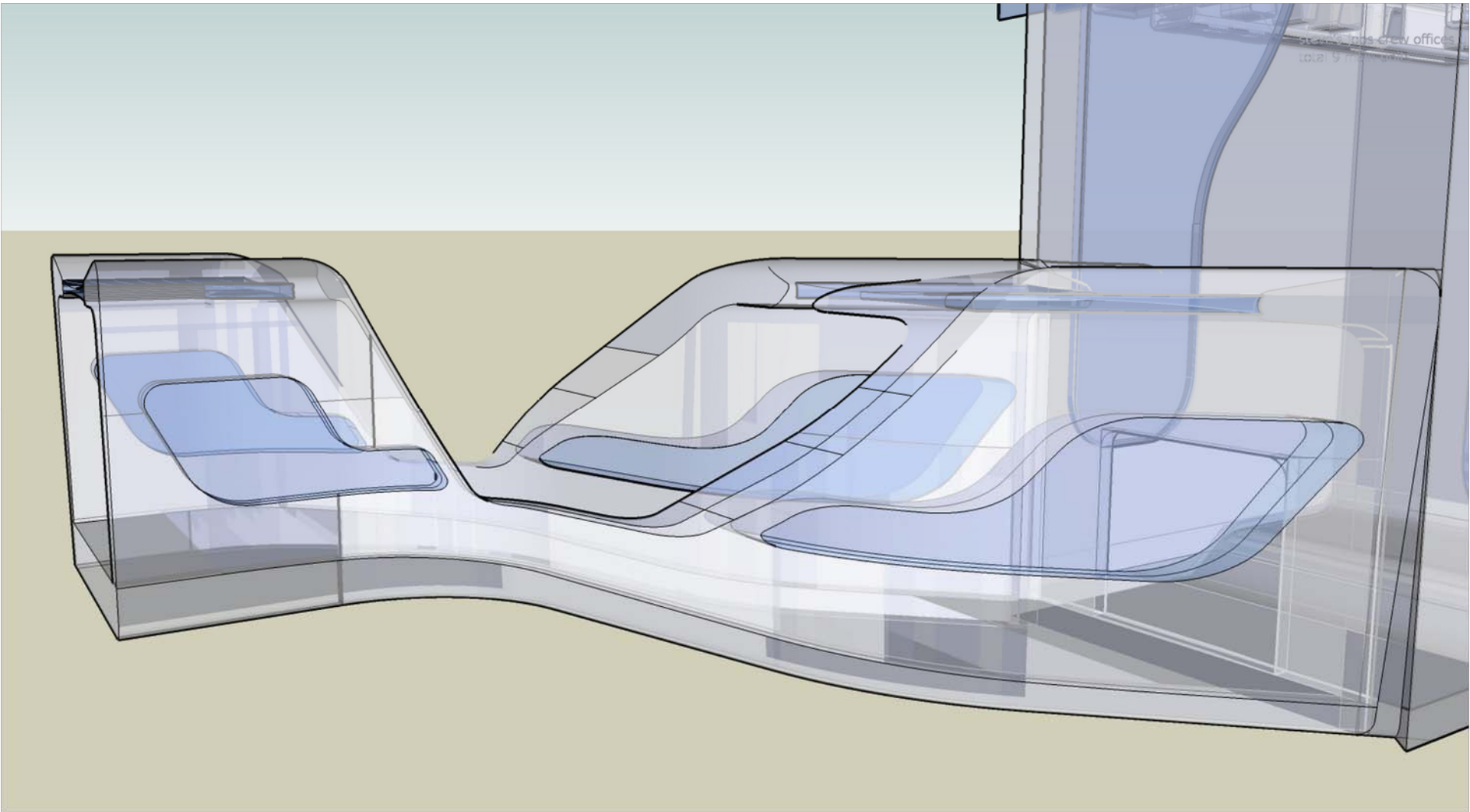


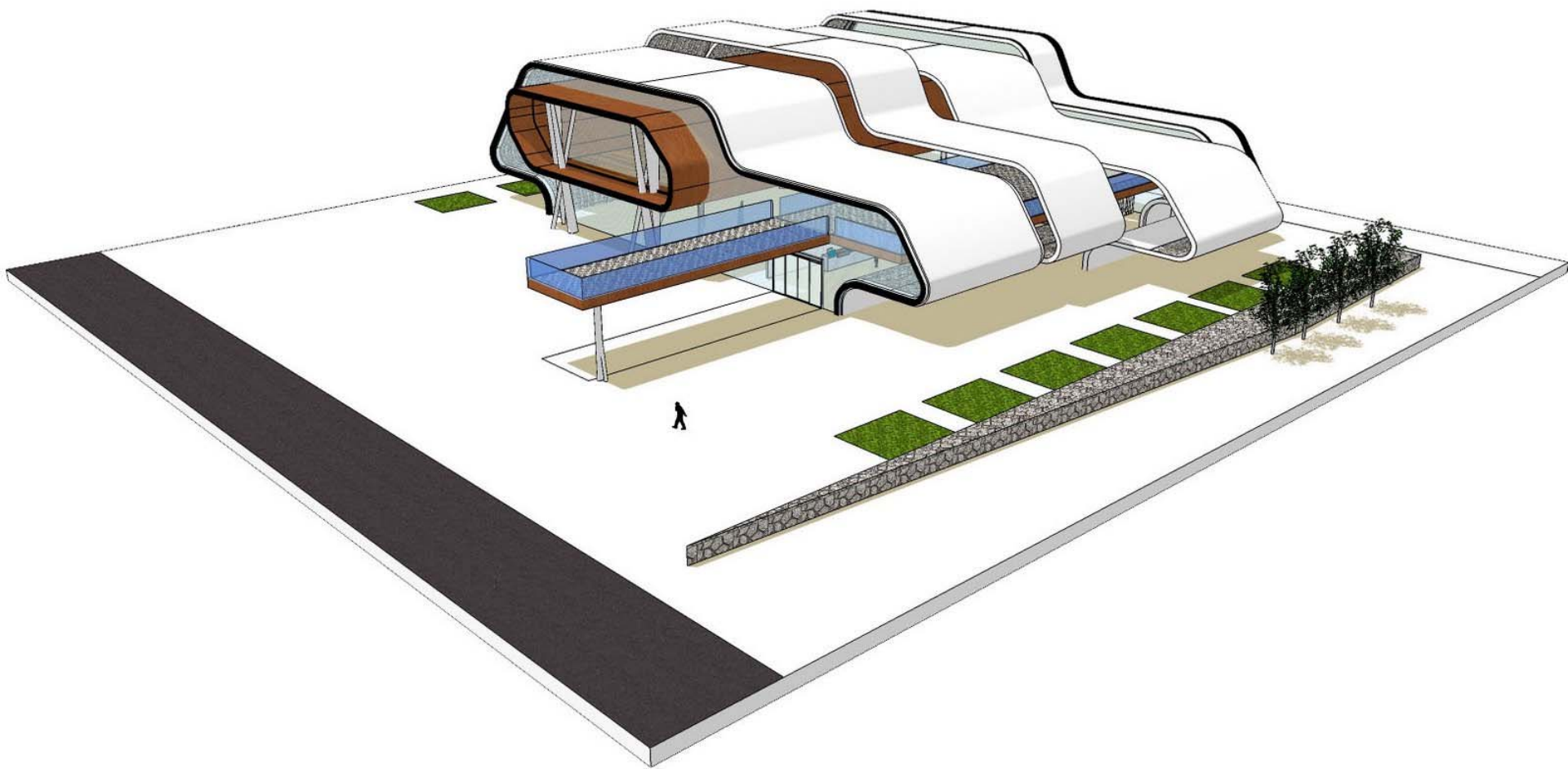


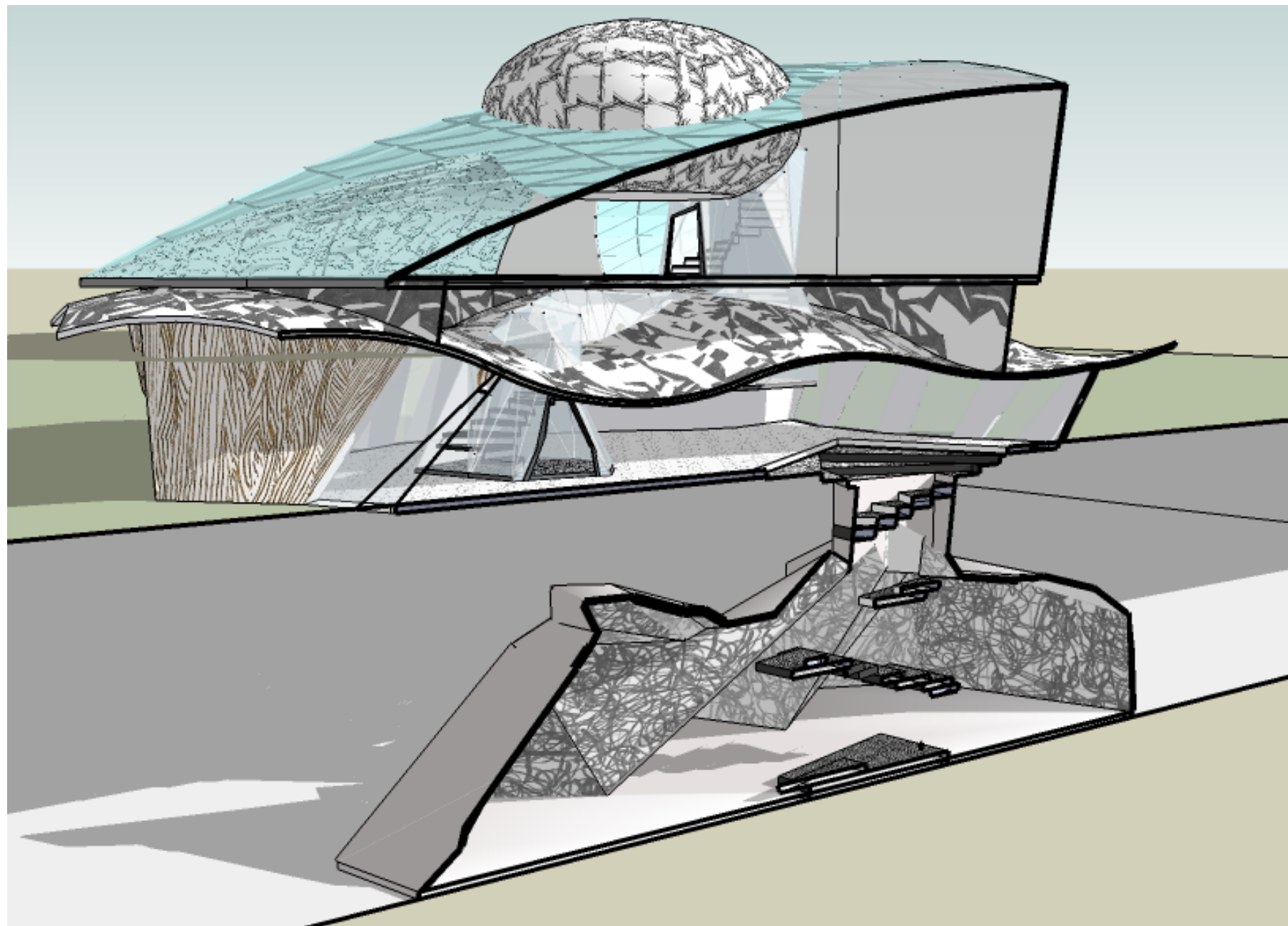


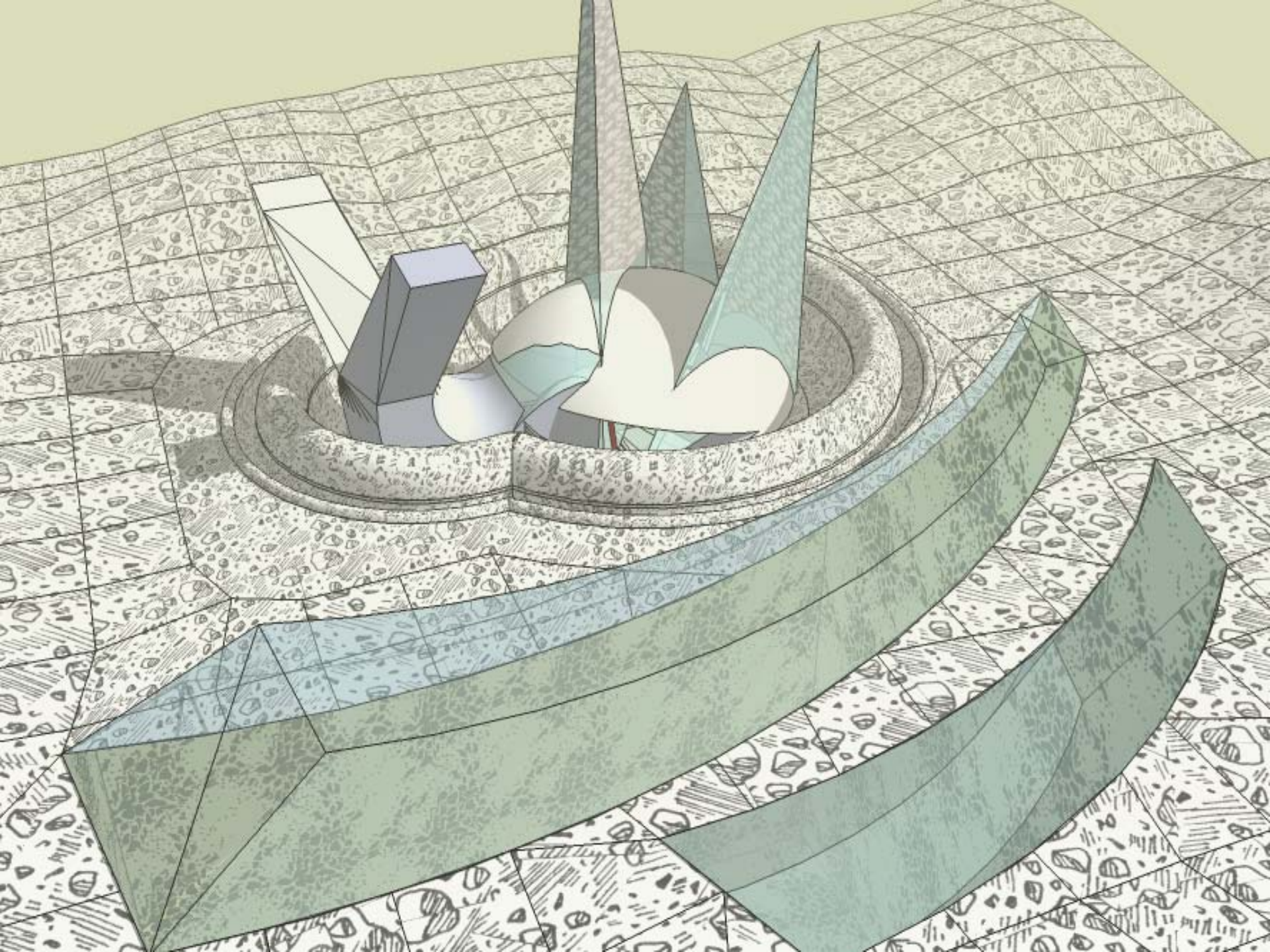


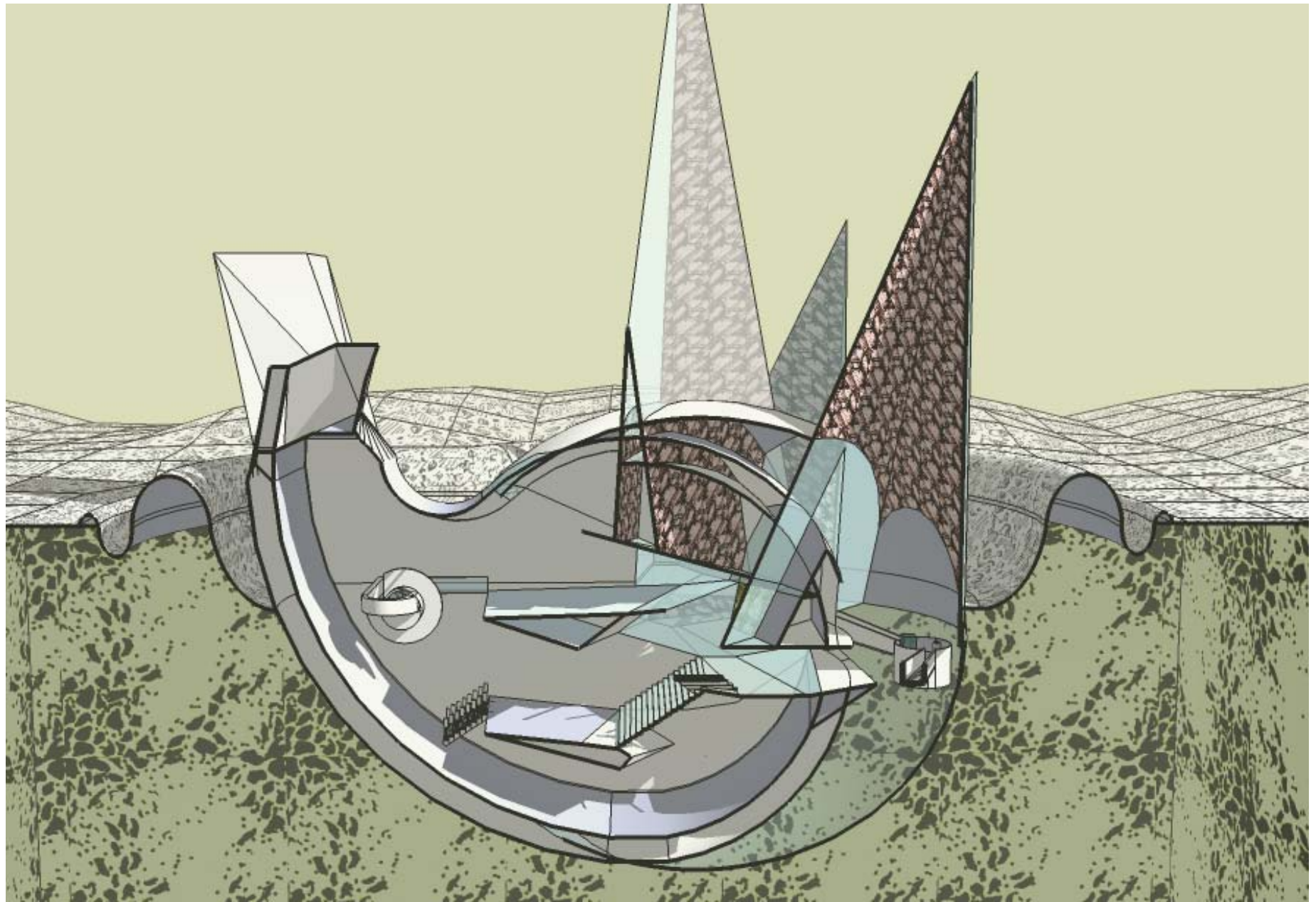


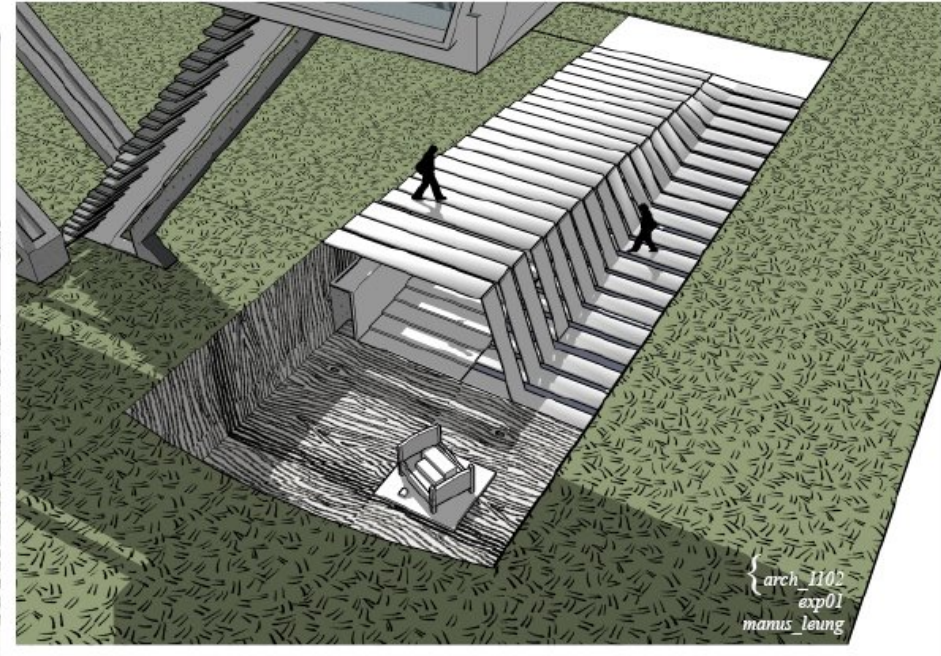
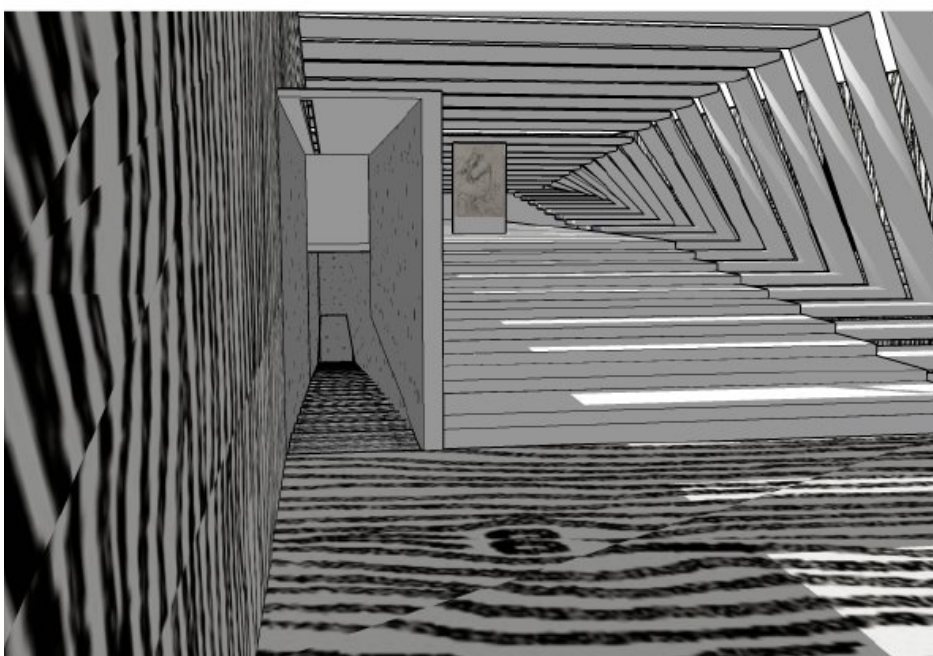
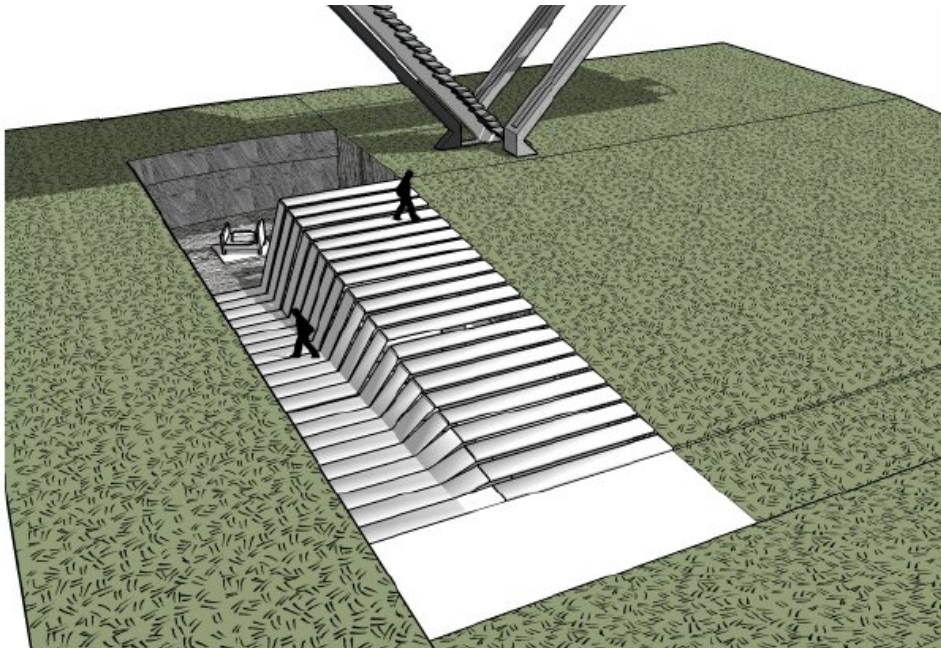
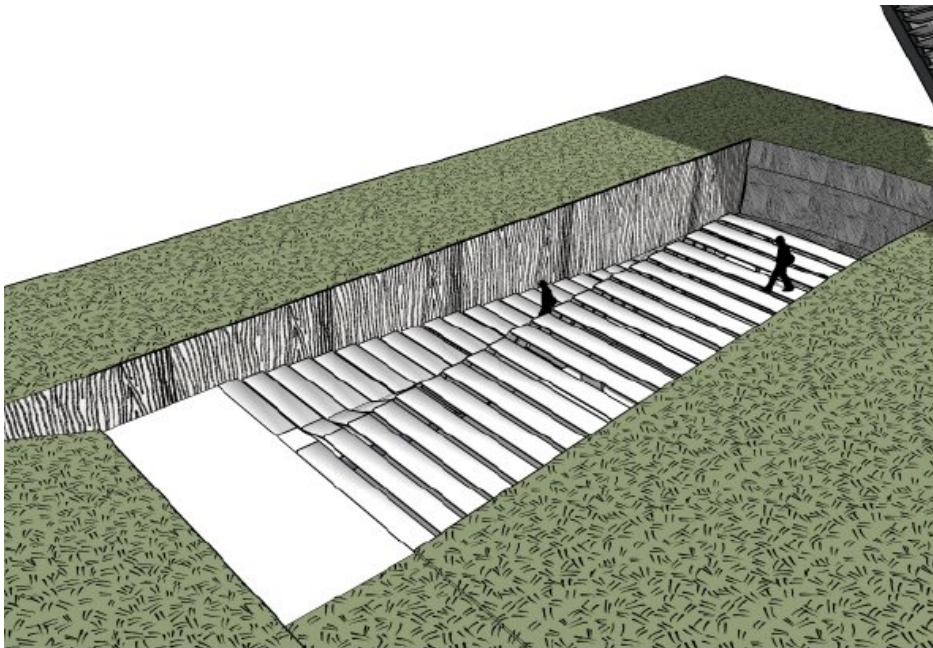




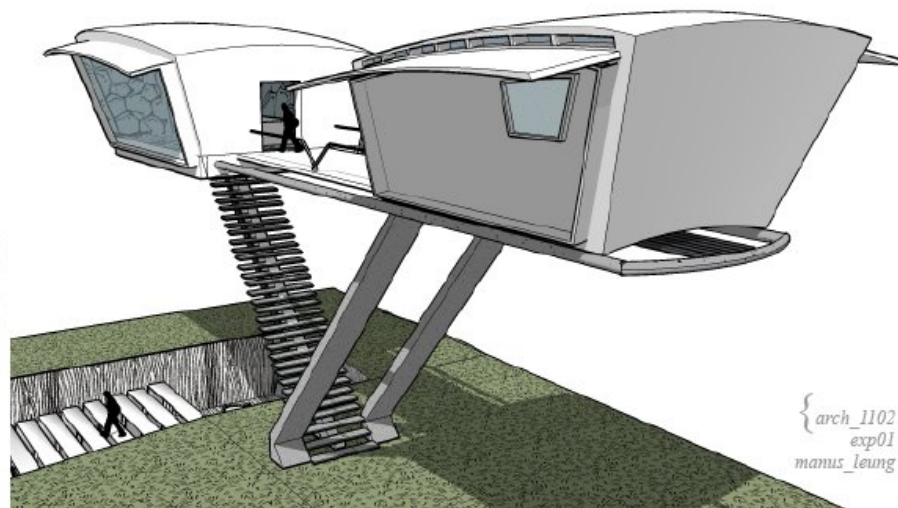
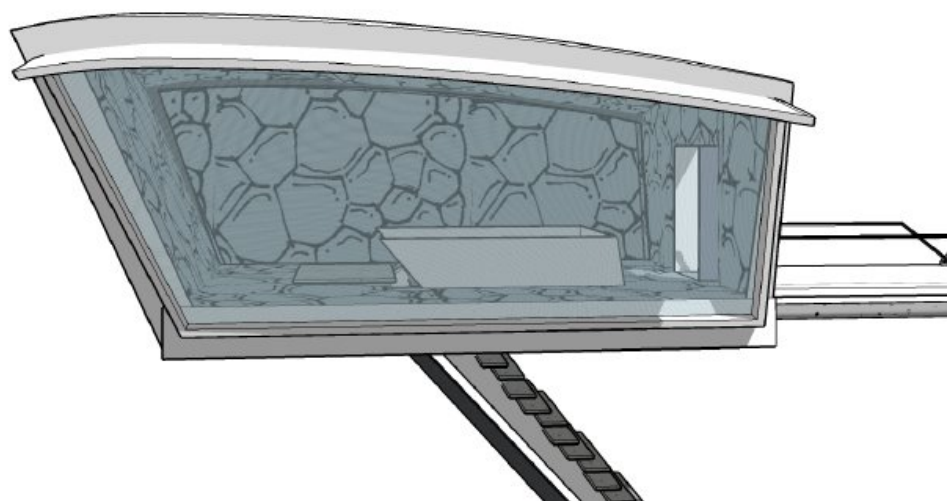
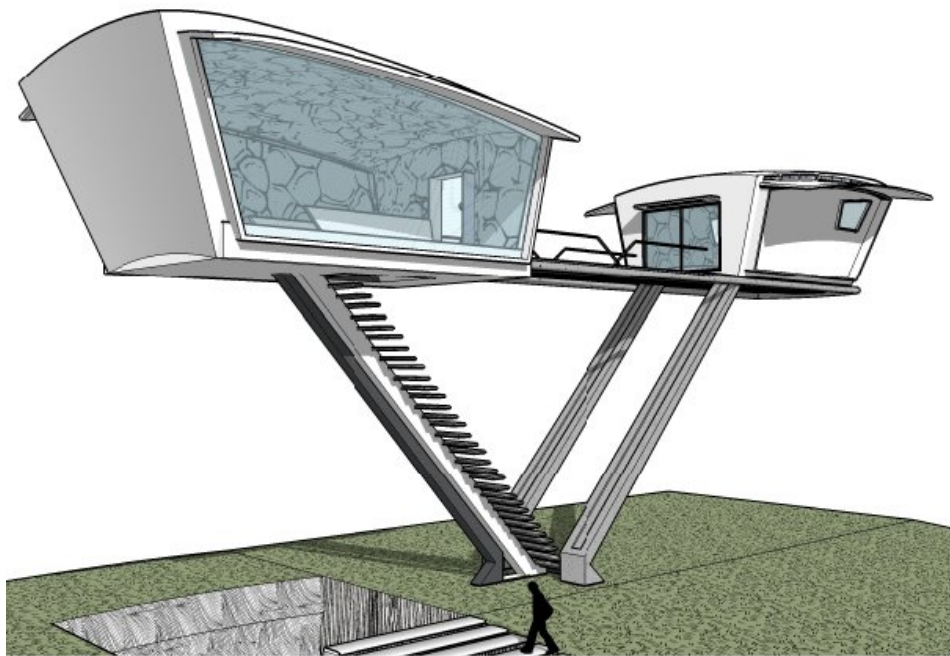


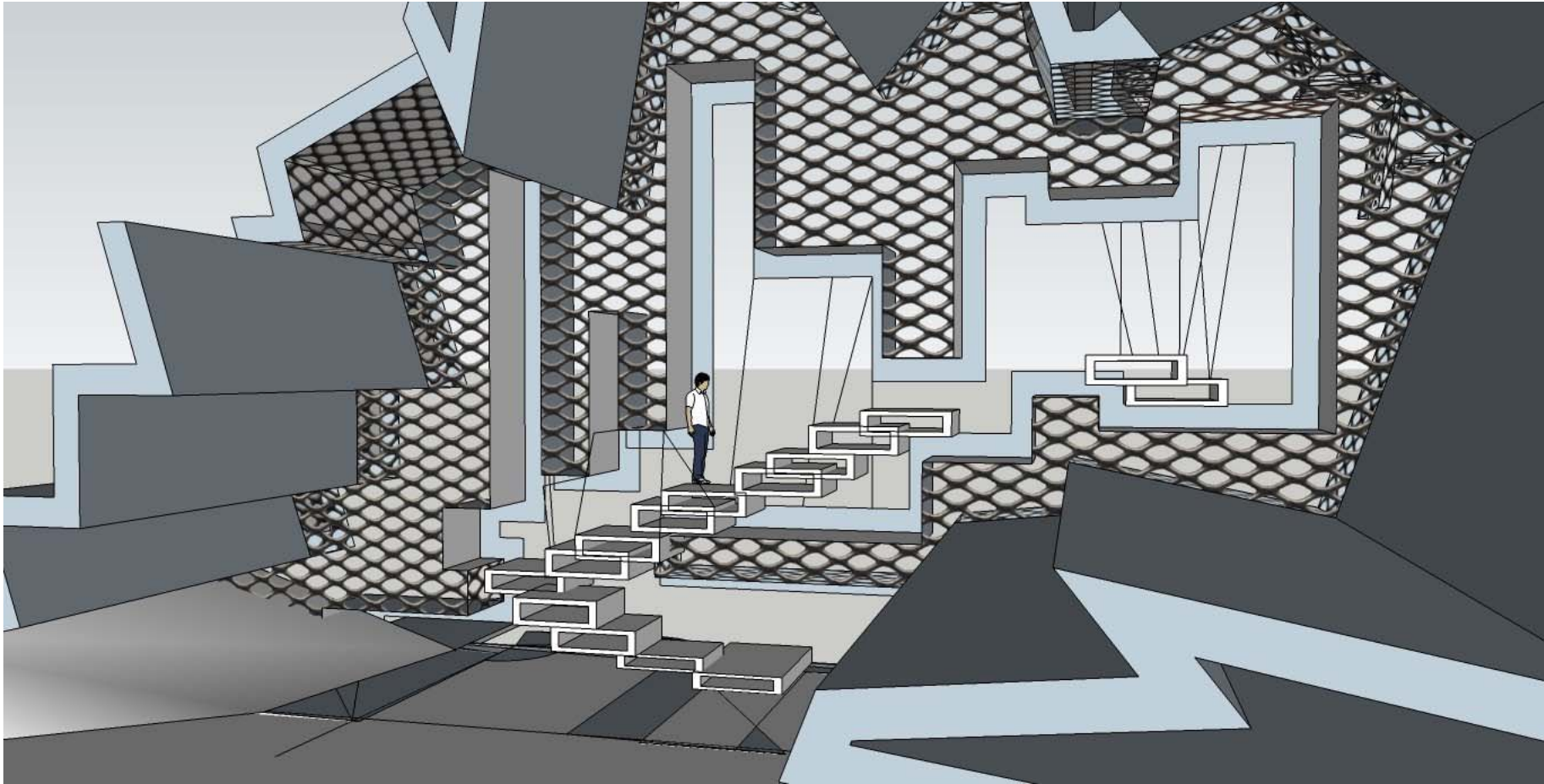


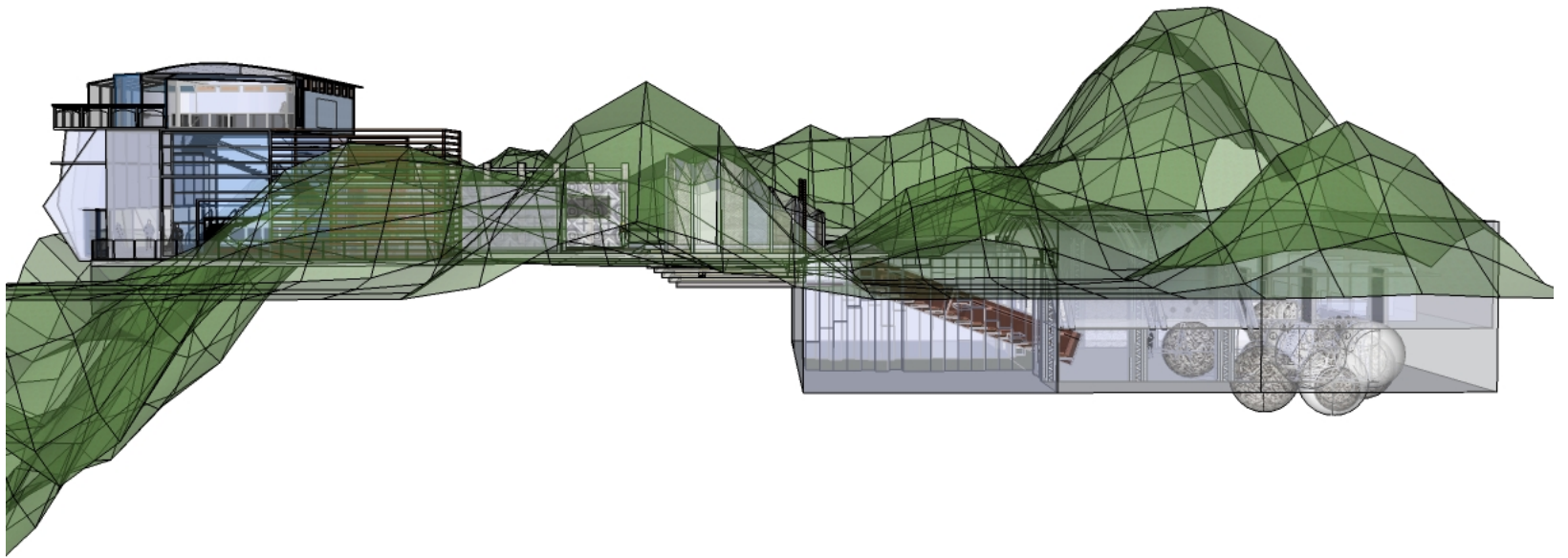


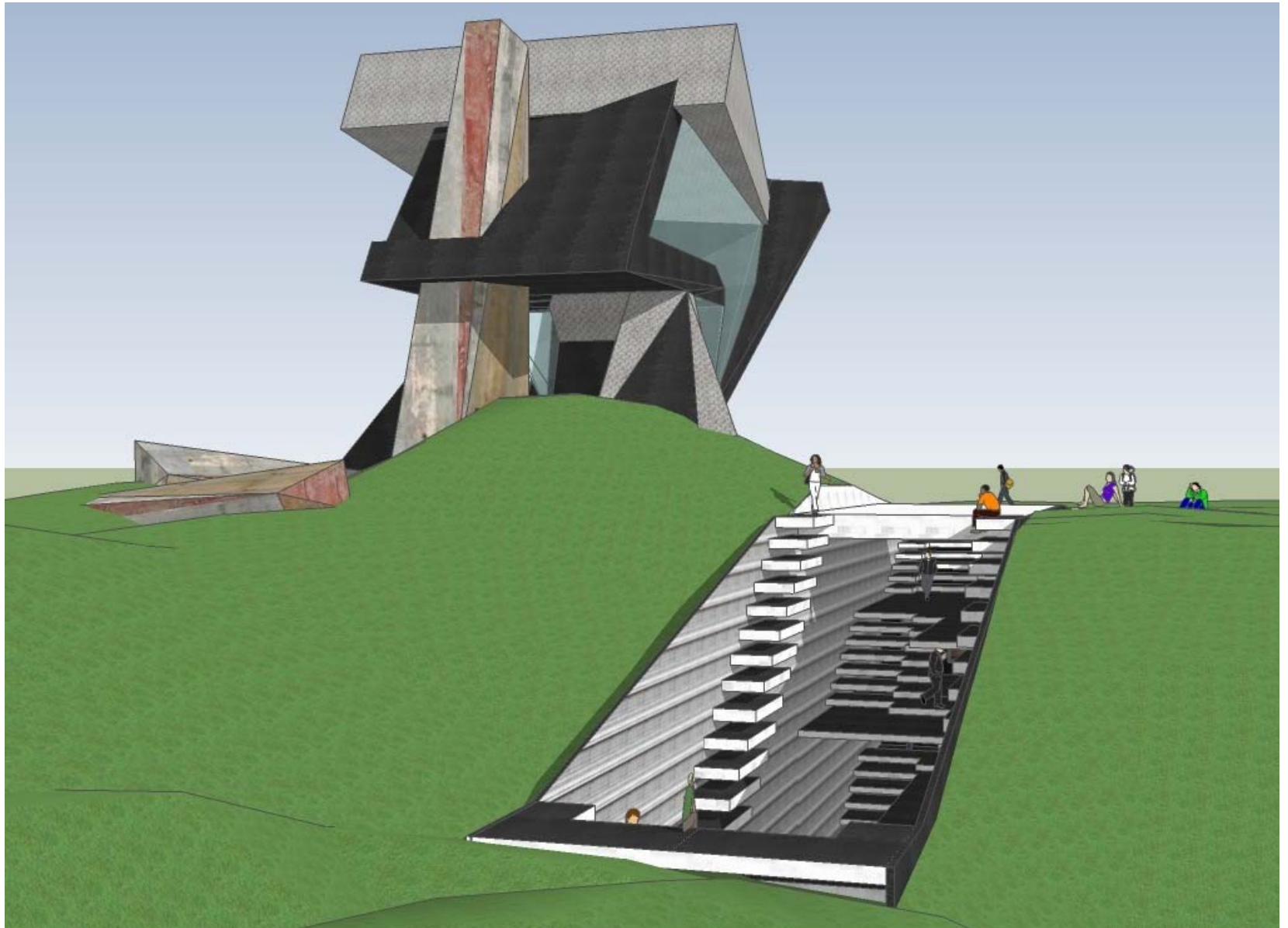


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manus leung









ACKNOWLEDGEMENTS:

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