

# 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 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.
3. FEEL FREE TO ASK QUESTIONS DURING THE LECTURE.
4. THE STUDIO SESSIONS START AT 2PM SHARP. IF YOU ARE MORE THAN 15 MINUTES LATE YOU WILL BE NOTED AS ABSENT FROM THAT STUDIO.
5. 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.
6. WE NEED 7 STUDENT REPRESENTATIVES AND WILL CALL FOR VOLUNTEERS DURING THE FIRST STUDIO SESSION.

**WHO WE ARE**





CATHERINE BAKKER





**BRAD INWOOD**





LINDFIELD LEARNING VILLAGE - LINDFIELD, SYDNEY





**HAYDEN WOOLDRIDGE**



MARTIN BOEHNEL  
INDUSTRIAL DESIGNER  
@:boehnel.design@gmail.com  
++447719771896  
//: martinboehnel.com

Client:

**schamburg** **alvisse**

**3000** is a seating system and meeting pods for added privacy in open plan offices.

Process: Product design development, Concept, CAD- modelling, production drawings, visualisation, ergonomical tests

boehnel  
design



# BENJAMIN ALLEN



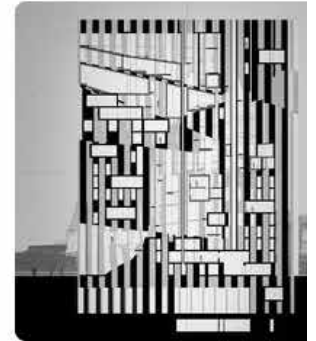
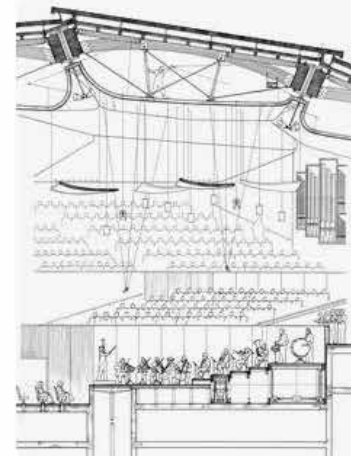
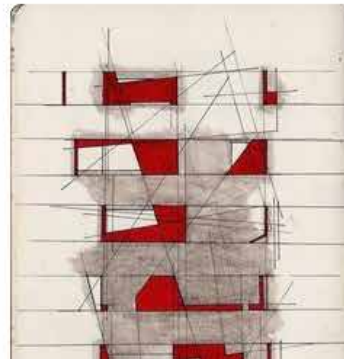
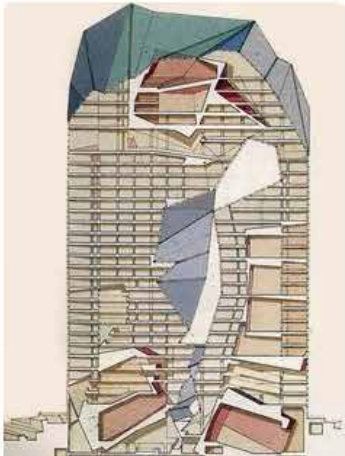
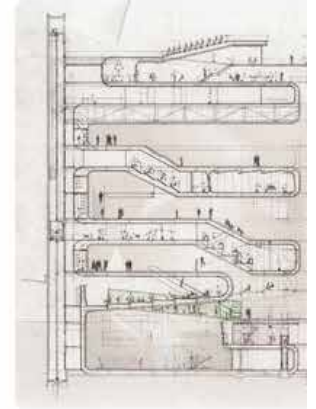
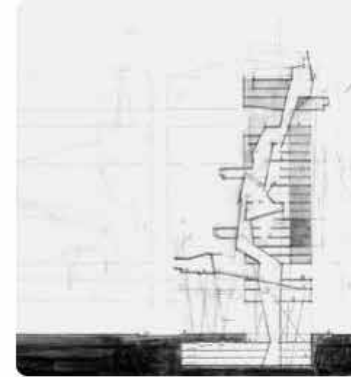
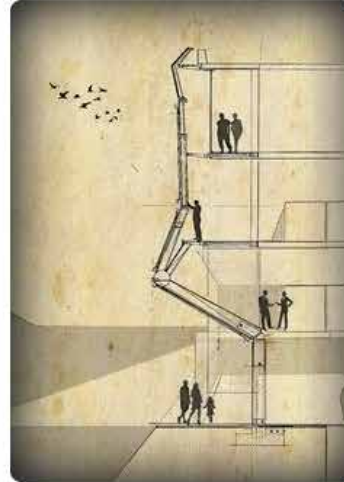
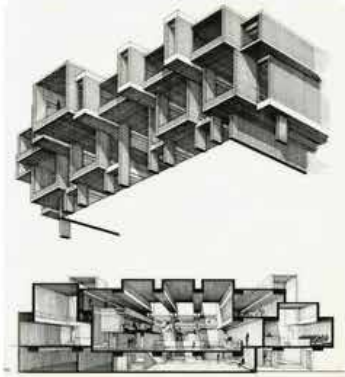
# Sections

15 Pins · 4 followers

what to show

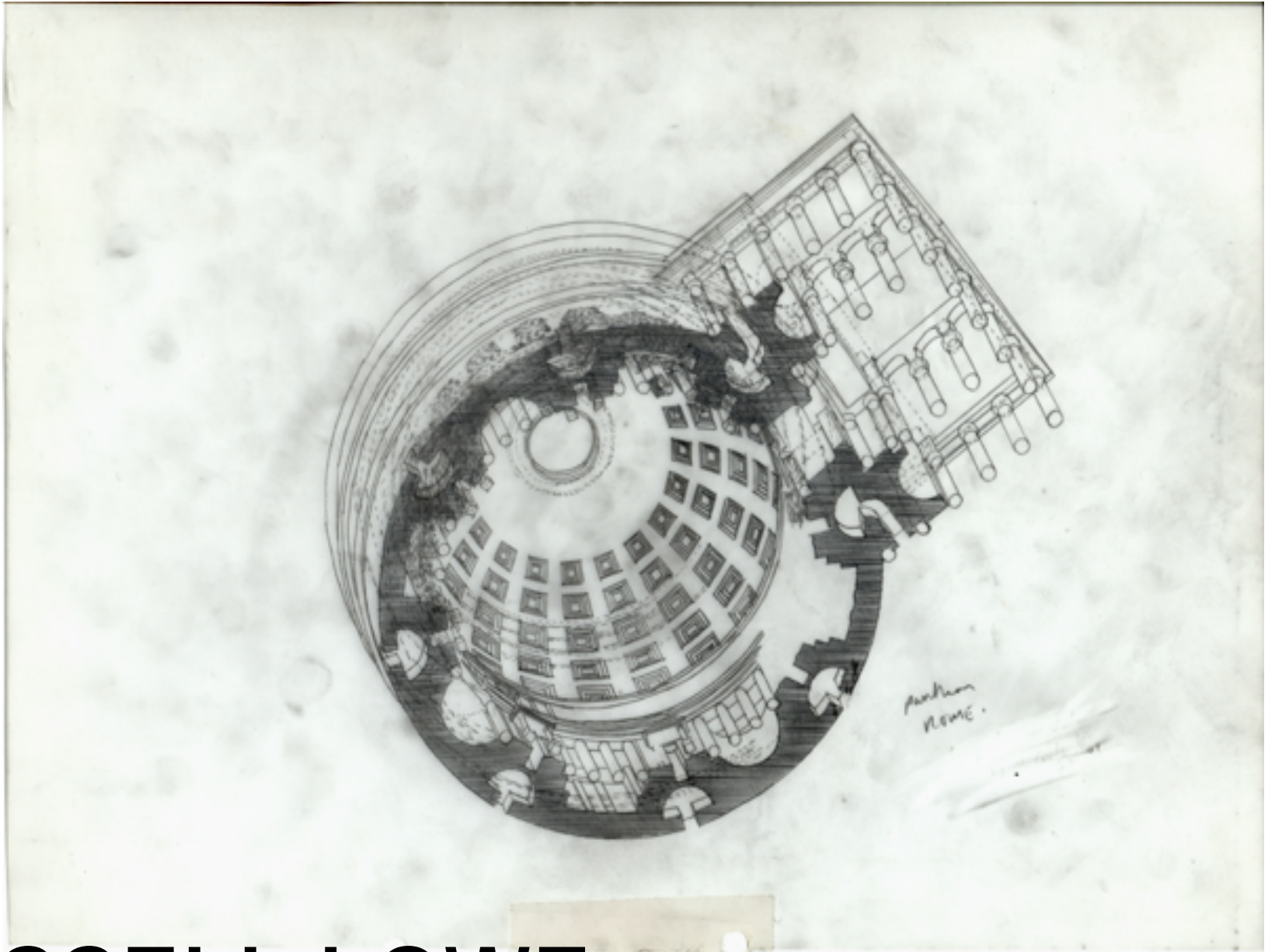
Pins

More ideas



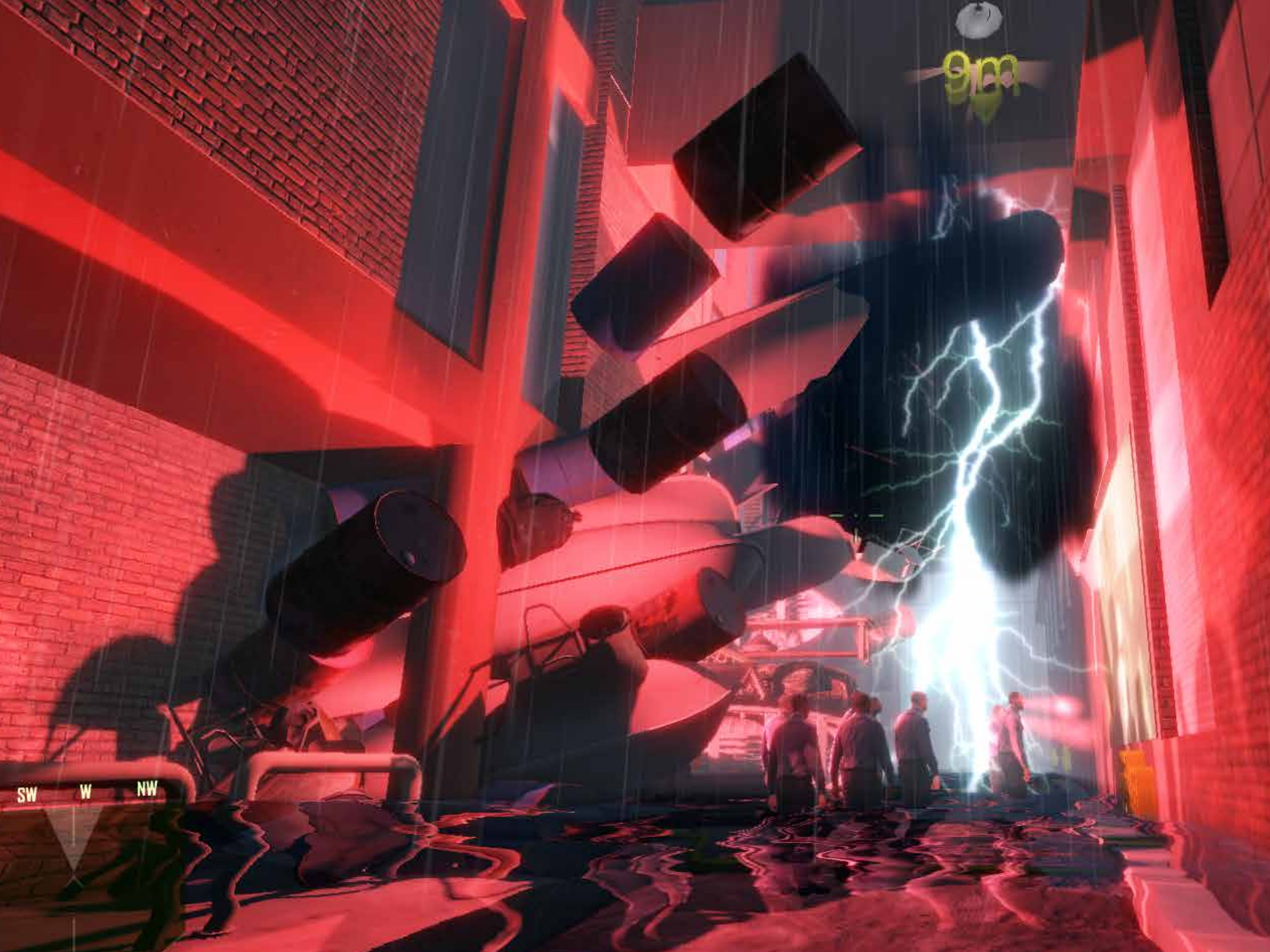
# SHAOWEN WANG





**RUSSELL LOWE**





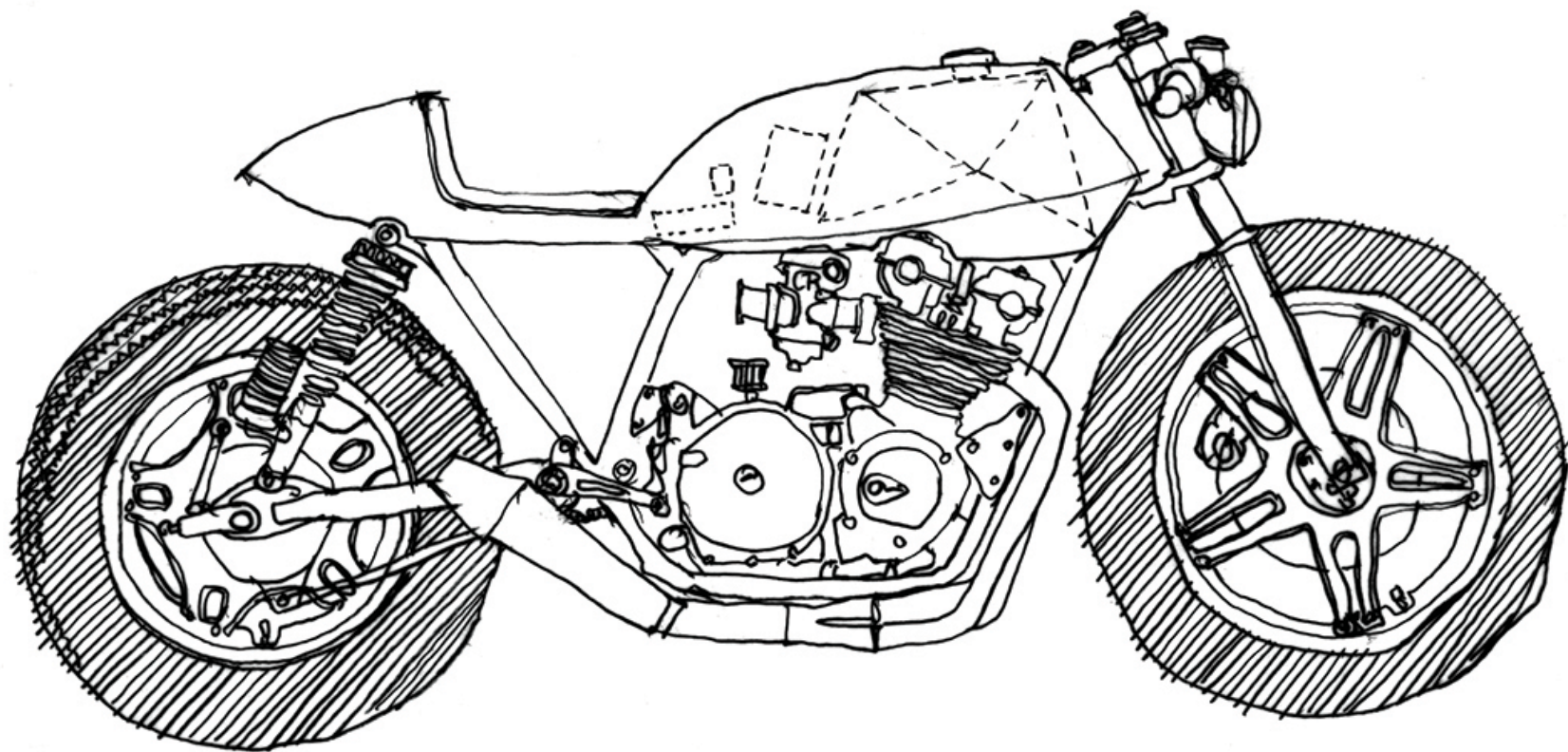
SW W NW

9m













Matt Lica

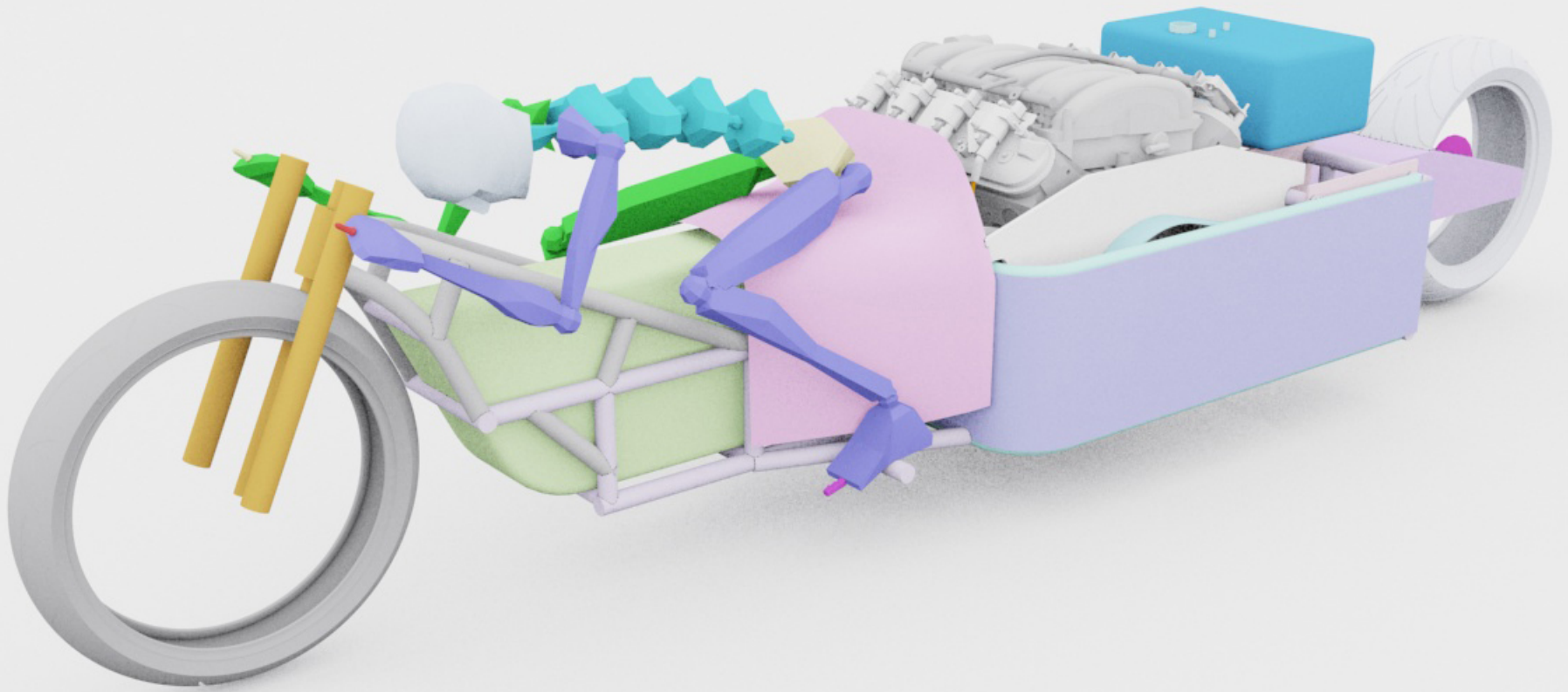










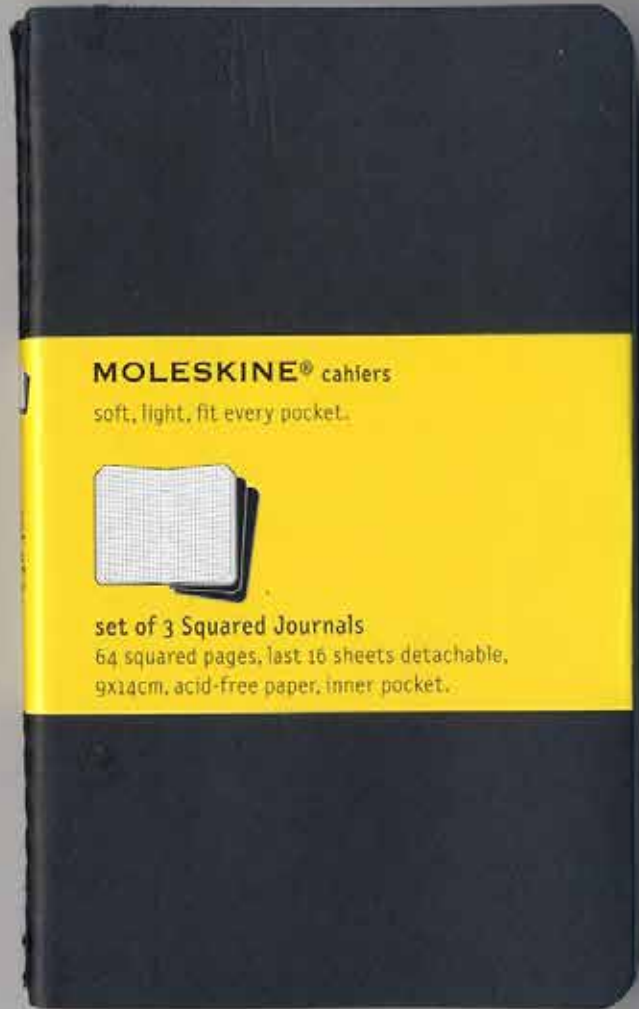




# COURSE OUTLINE

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

# A NOTE ON THE MEDIA



MOLESKINE® cahiers

soft, light, fit every pocket.



set of 3 Squared Journals

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



PIGMENT INK - WATER BASED - WATER RESISTANT  
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.



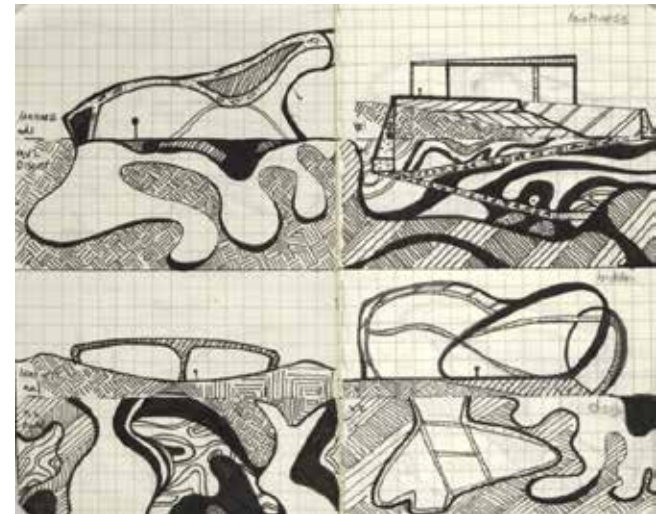
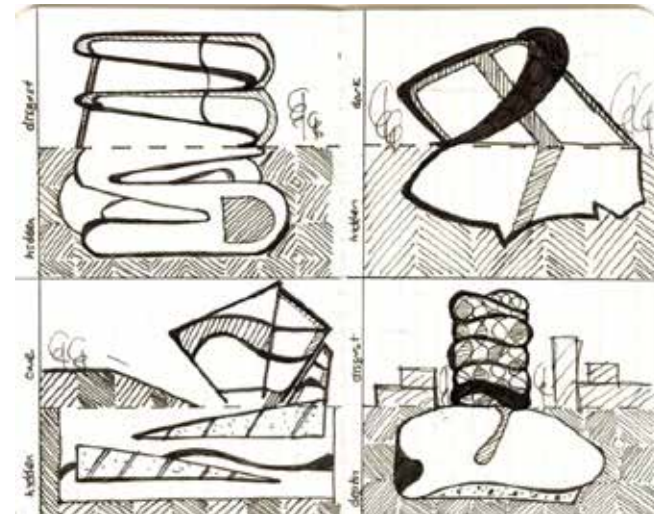
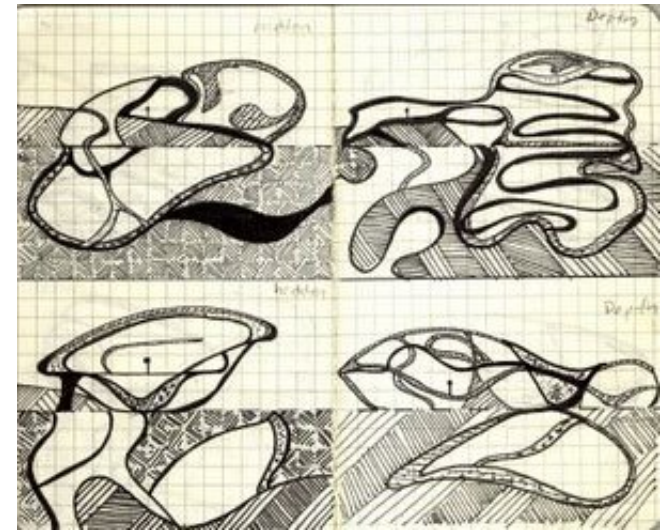
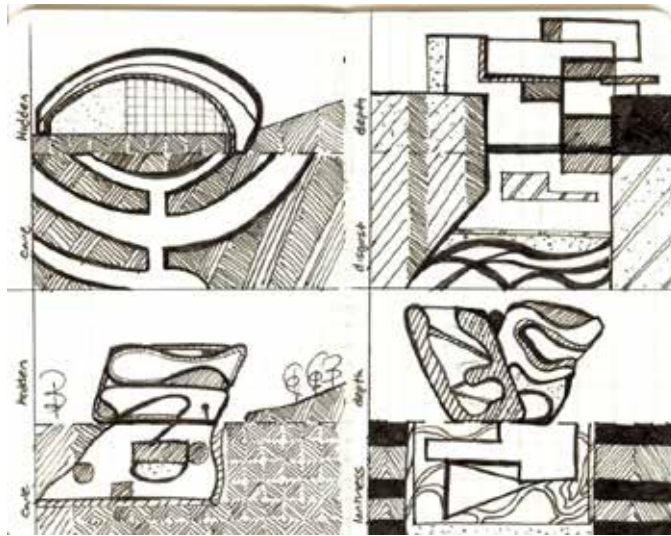
PIGMENT INK • WATER BASED • WATER RESISTANT  
FDR  
DRAWING • GRAPHIC DESIGN  
MOLESKINE











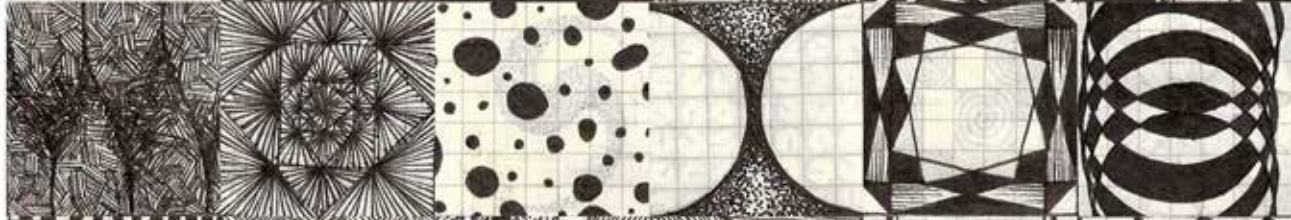
JAMES KIM



ROTATIONAL



SCALOR



LINEAR



EVOLUTION  
(OWN WORD 1)



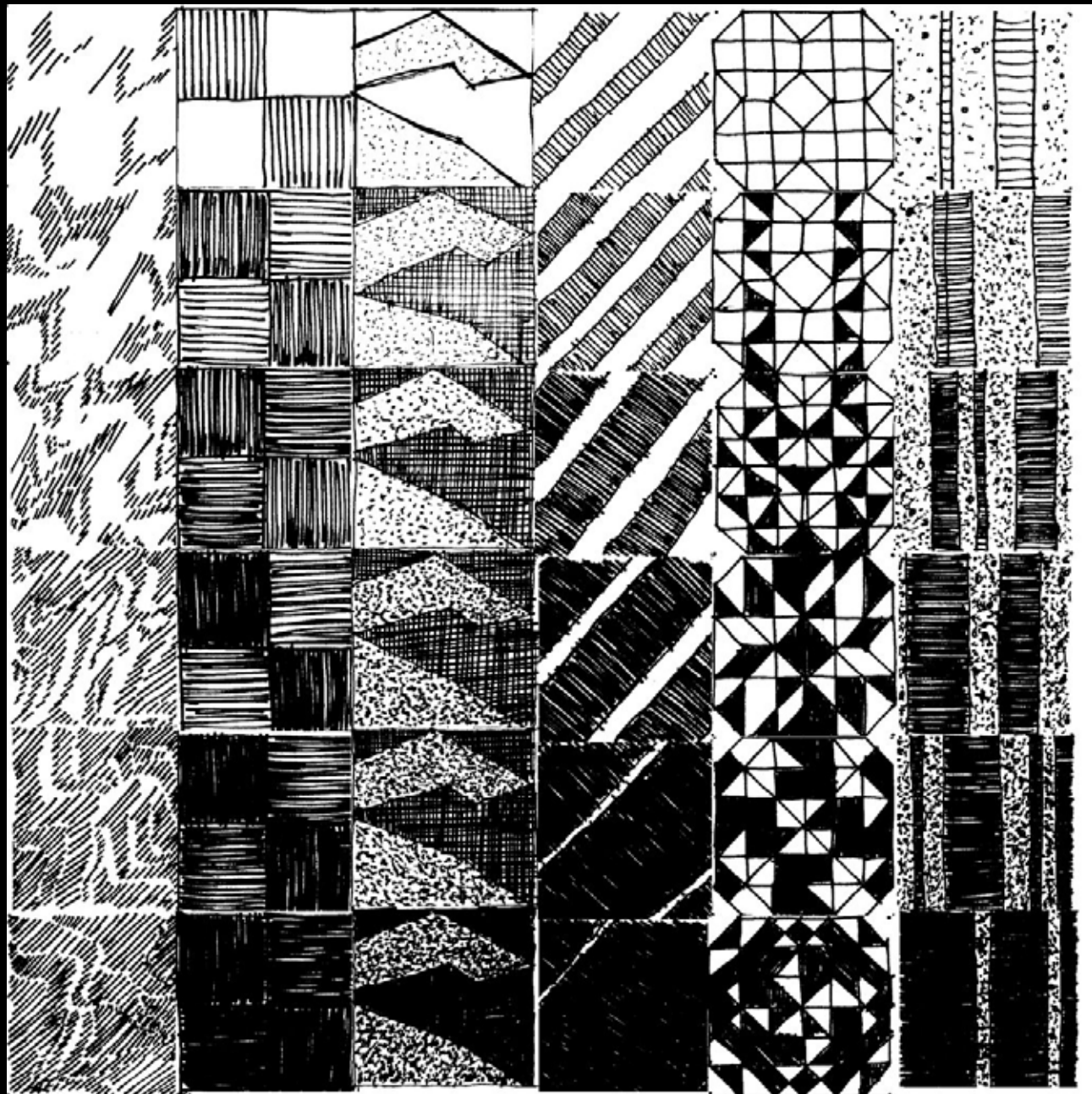
DISLOCATION  
(OWN WORD 2)



CAMPAIGN  
(OWN WORD 3)

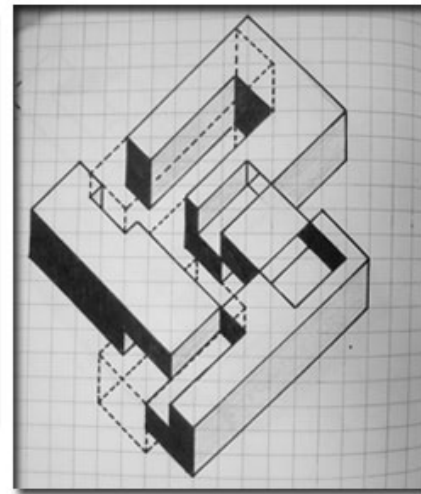
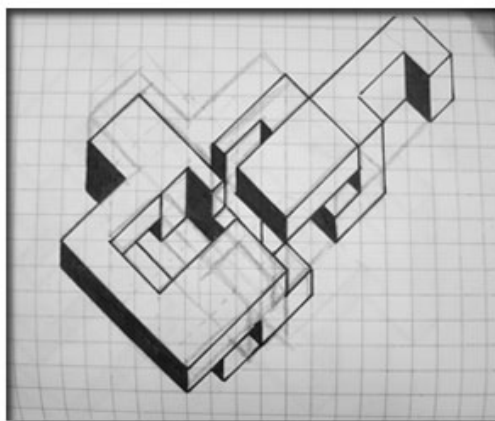
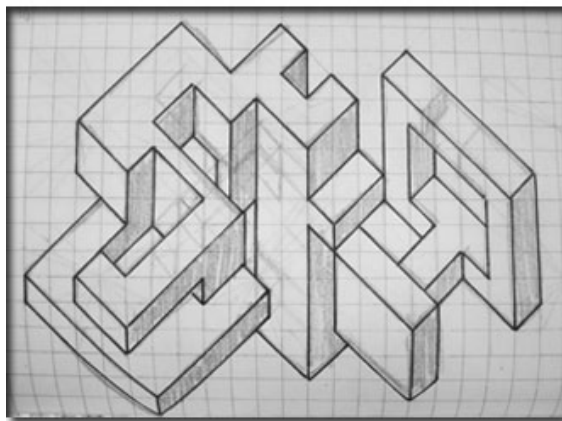
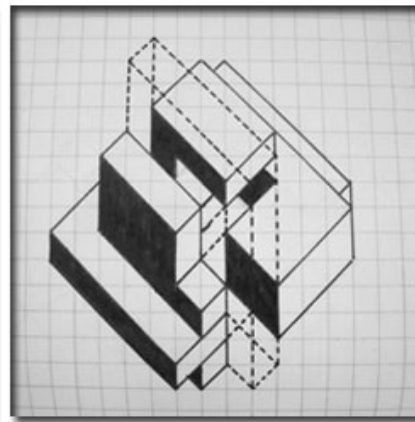
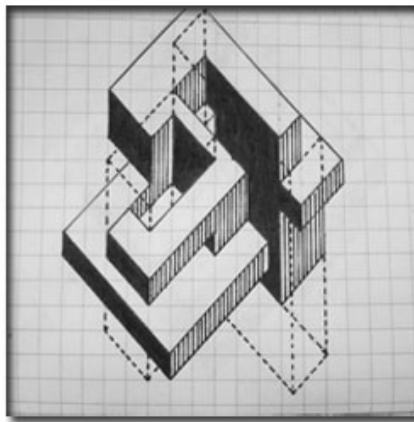
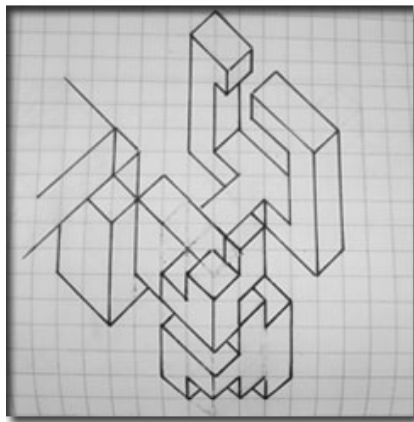
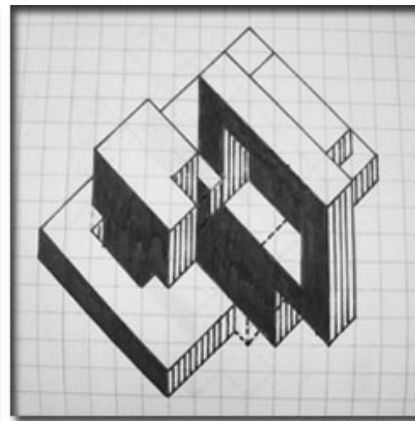
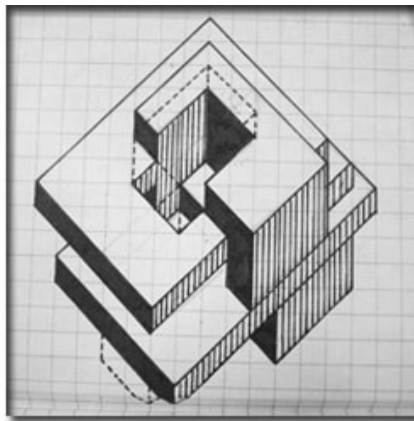
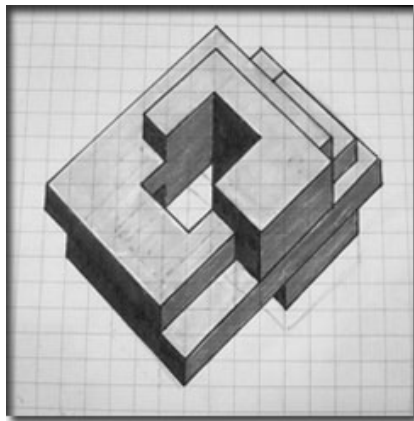


CHRISTOPHER MALOUF

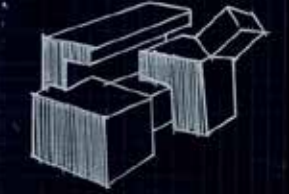
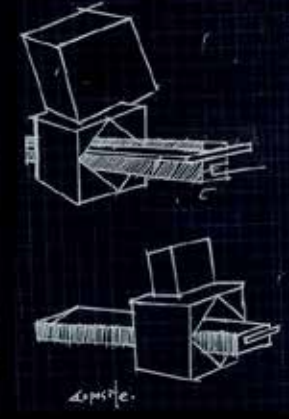
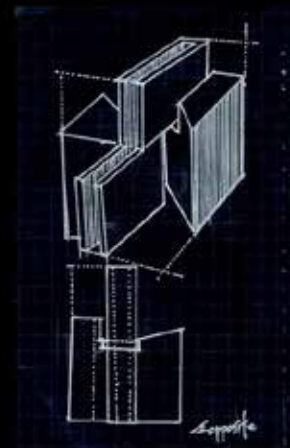
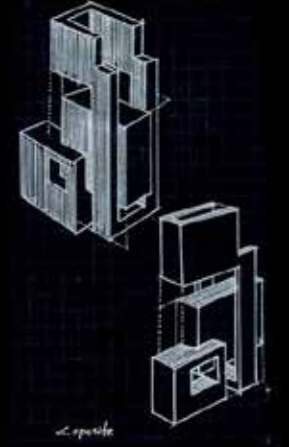
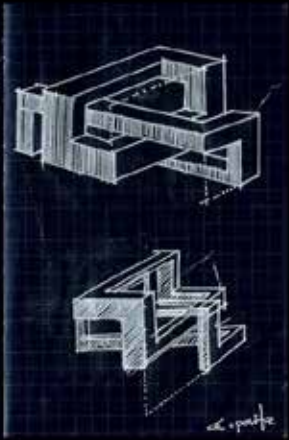
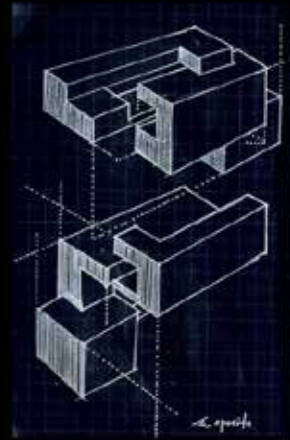
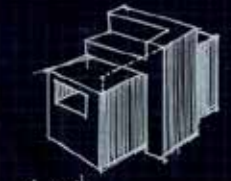
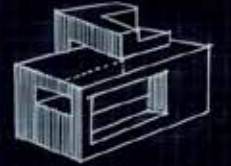


SEAN TRAN



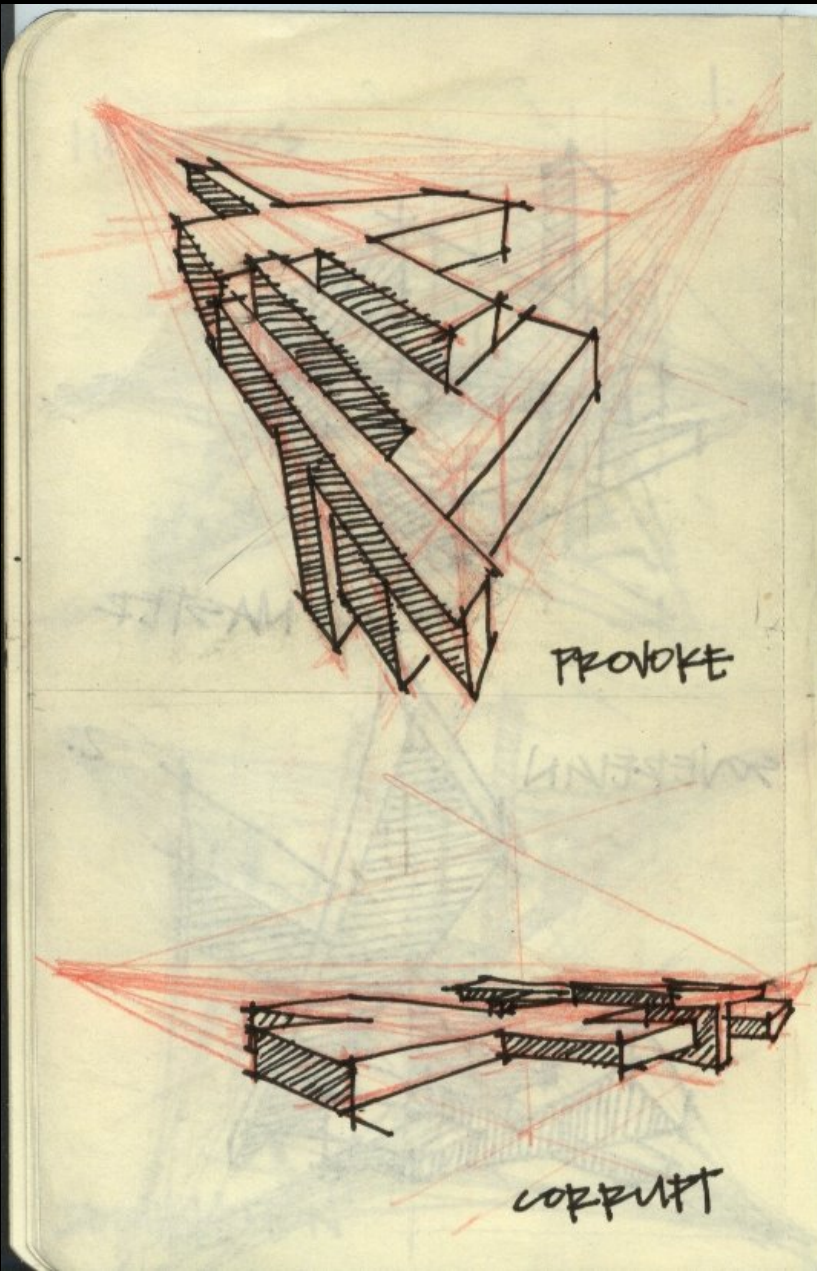


**JEAN PHILIPPE DUCARNE**



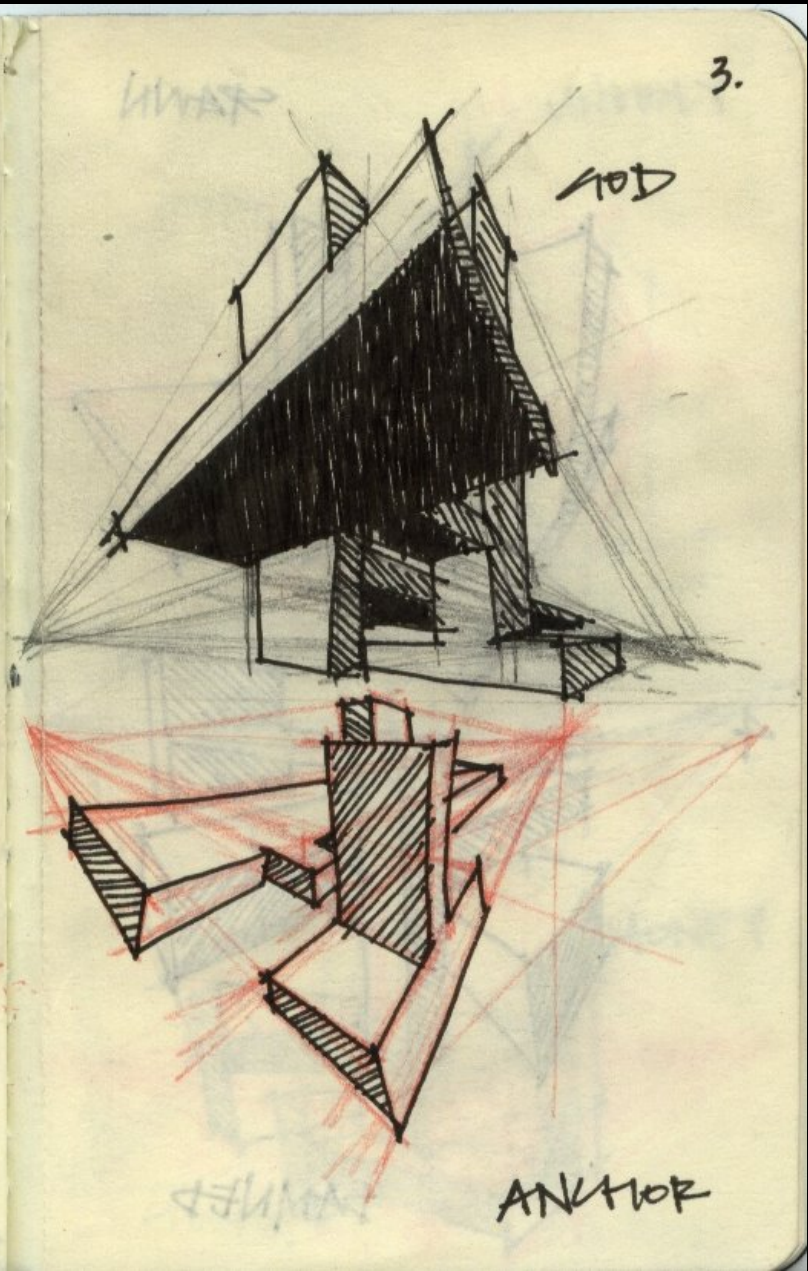
SUN NAM WON





PROVOKE

CORRUPT

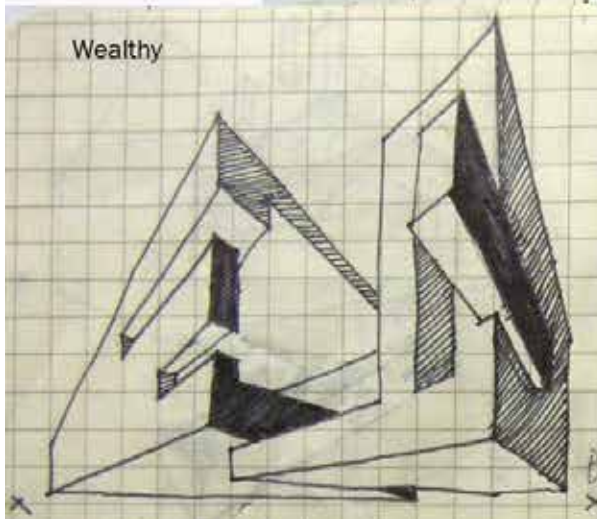


3.

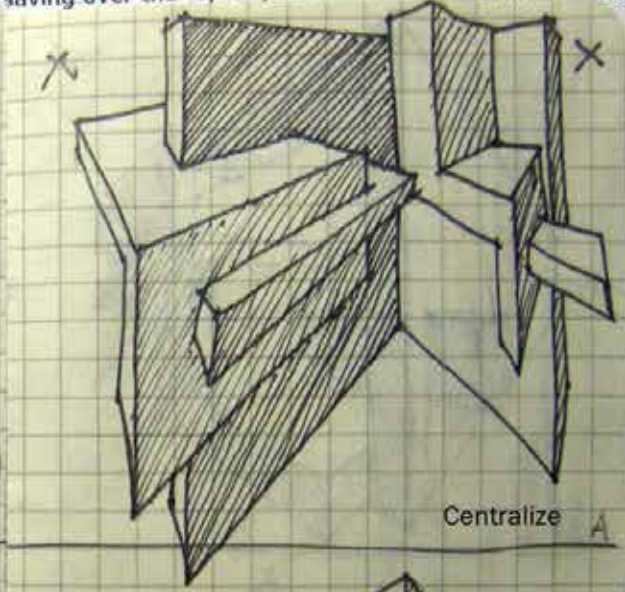
10D

ANXIETY

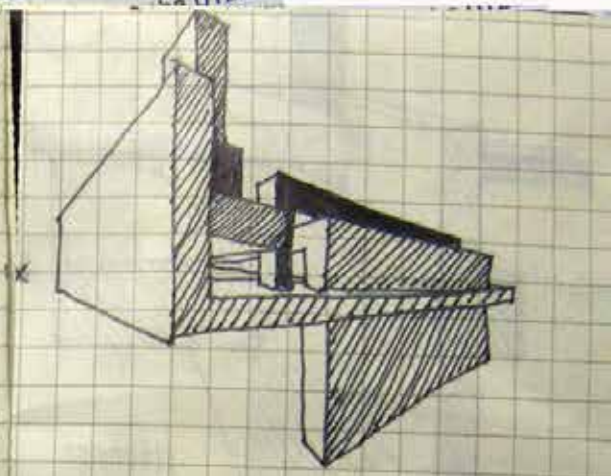




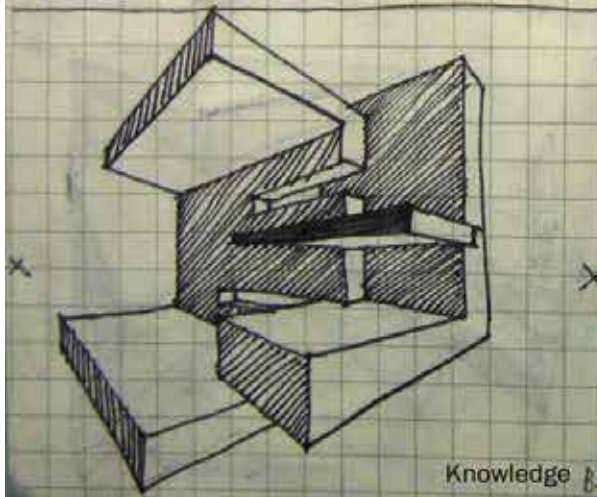
Wealthy



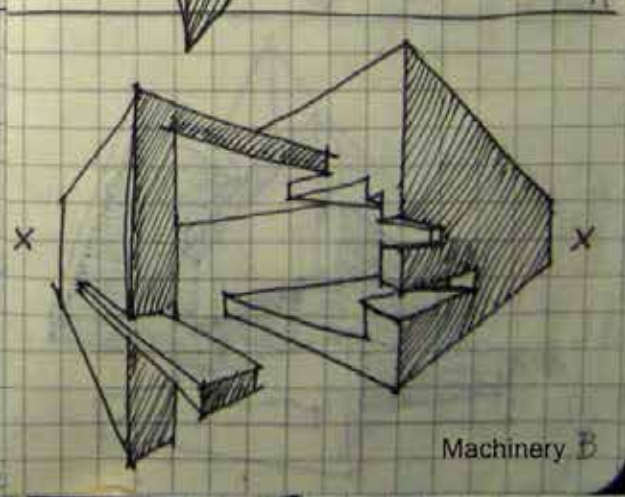
Centralize



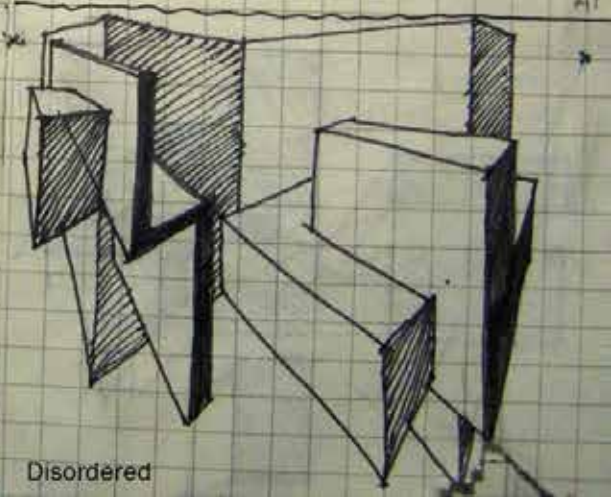
Kingly



Knowledge



Machinery



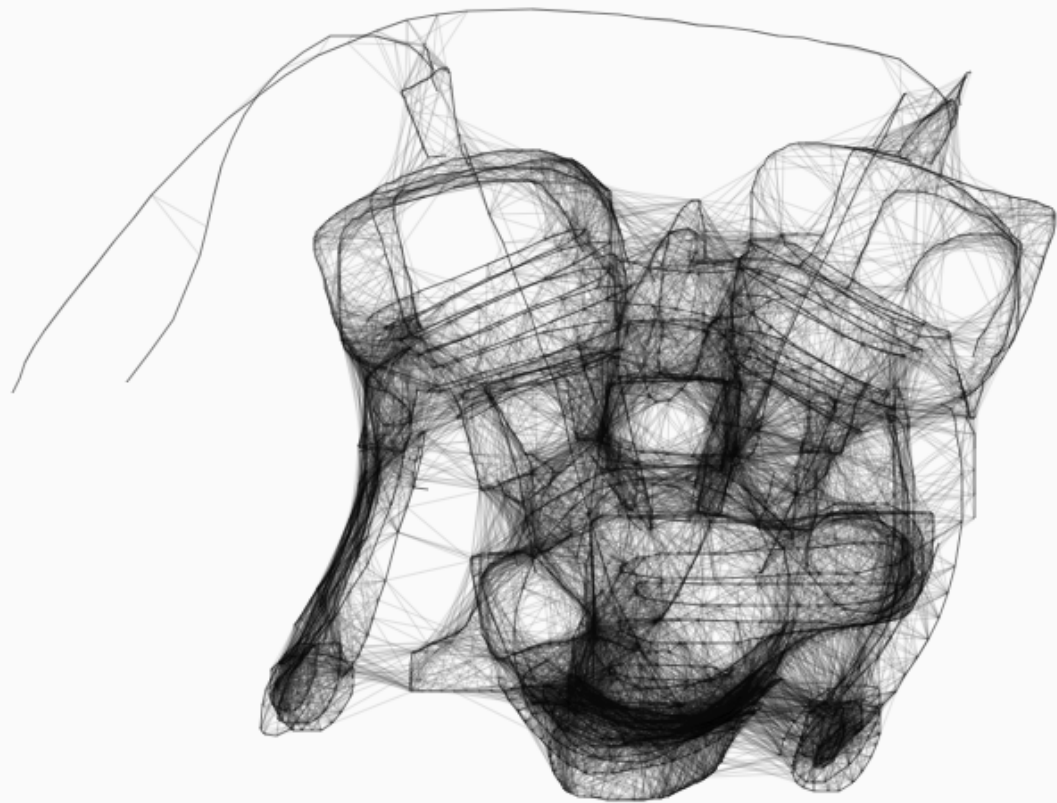
Disordered

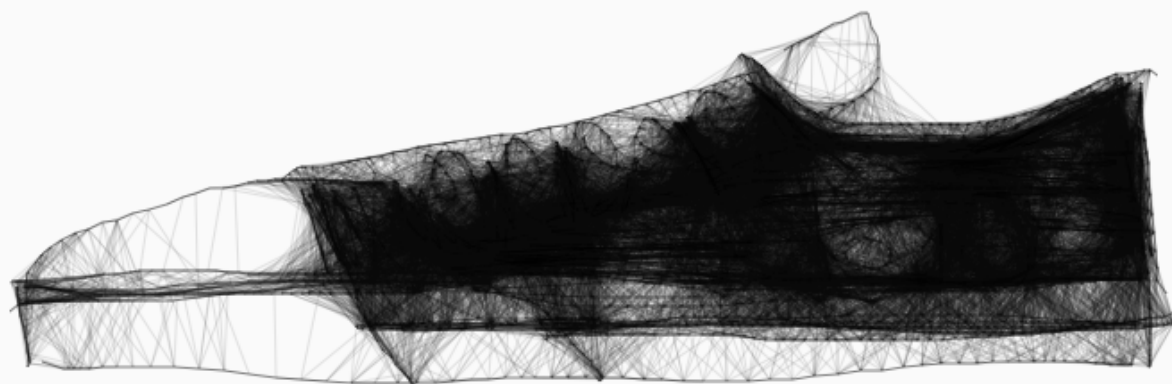
YINGYING CHAN















**Windows.**







## 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  .  
  Professional (CAD) GPUs only  DirectX 11 only

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

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

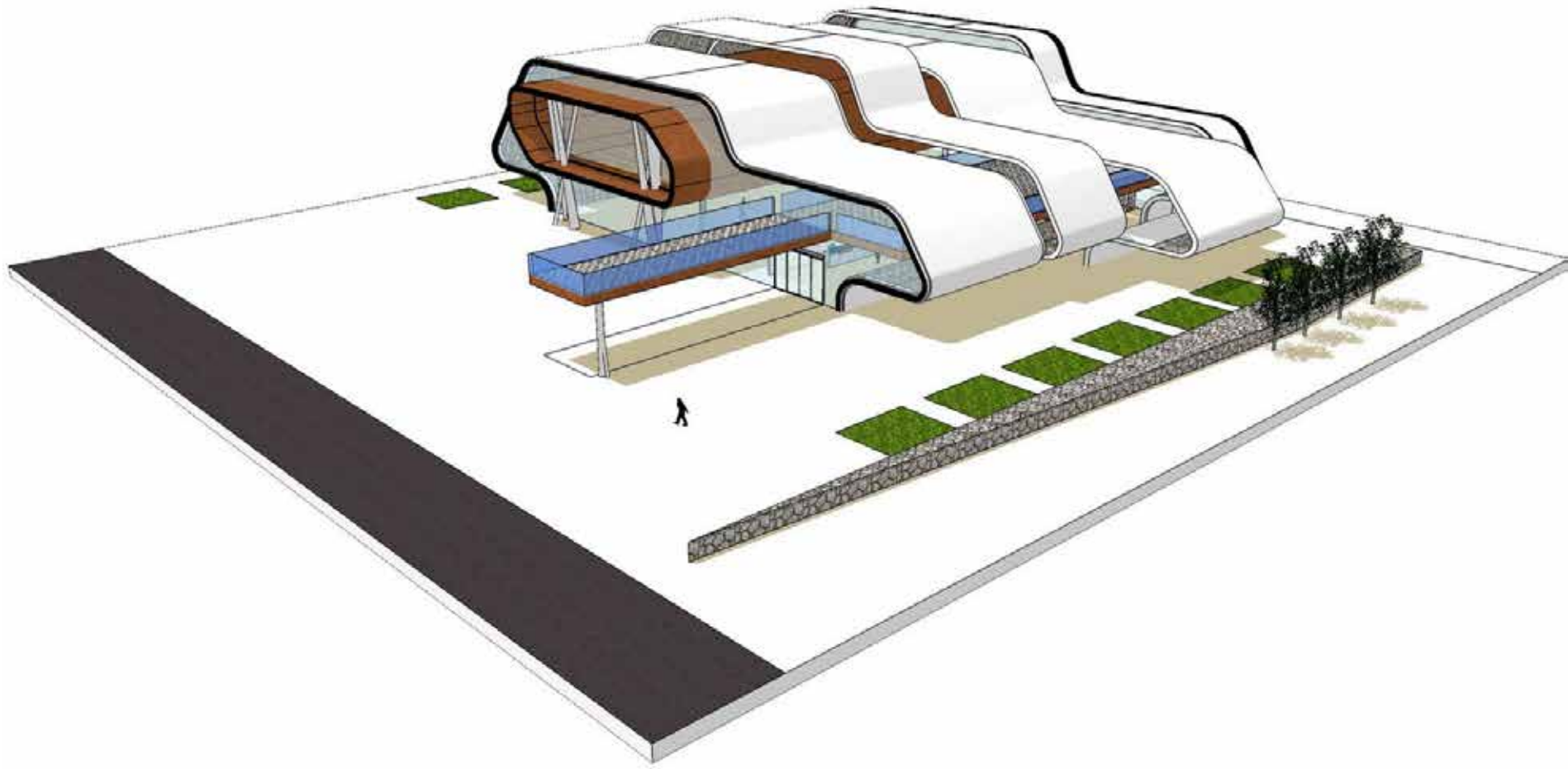
Pos	Model	Crysis 3 (2013)				Dead Space 3 (2013)				Far Cry 3 (2012)				Assassin's Creed III (2012)			Hitman: Absolution (2012)				Call of Duty: Black Ops 2 (2012)			
		low	med.	high	ultra	low	med.	high	ultra	low	med.	high	ultra	med.	high	ultra	low	med.	high	ultra	low	med.	high	ultra
		1024x768 Low Preset	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																							

# VR READY

Nvidia gtx1060, gtx1070, or gtx1080

**STUDENT WORK**





**JAMES KIM**



EXTENDING BARRIERS OF JOBS' COMPLEX

# MONSTROUS BOLD LIQUID SLEEK



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



SEAN TRAN

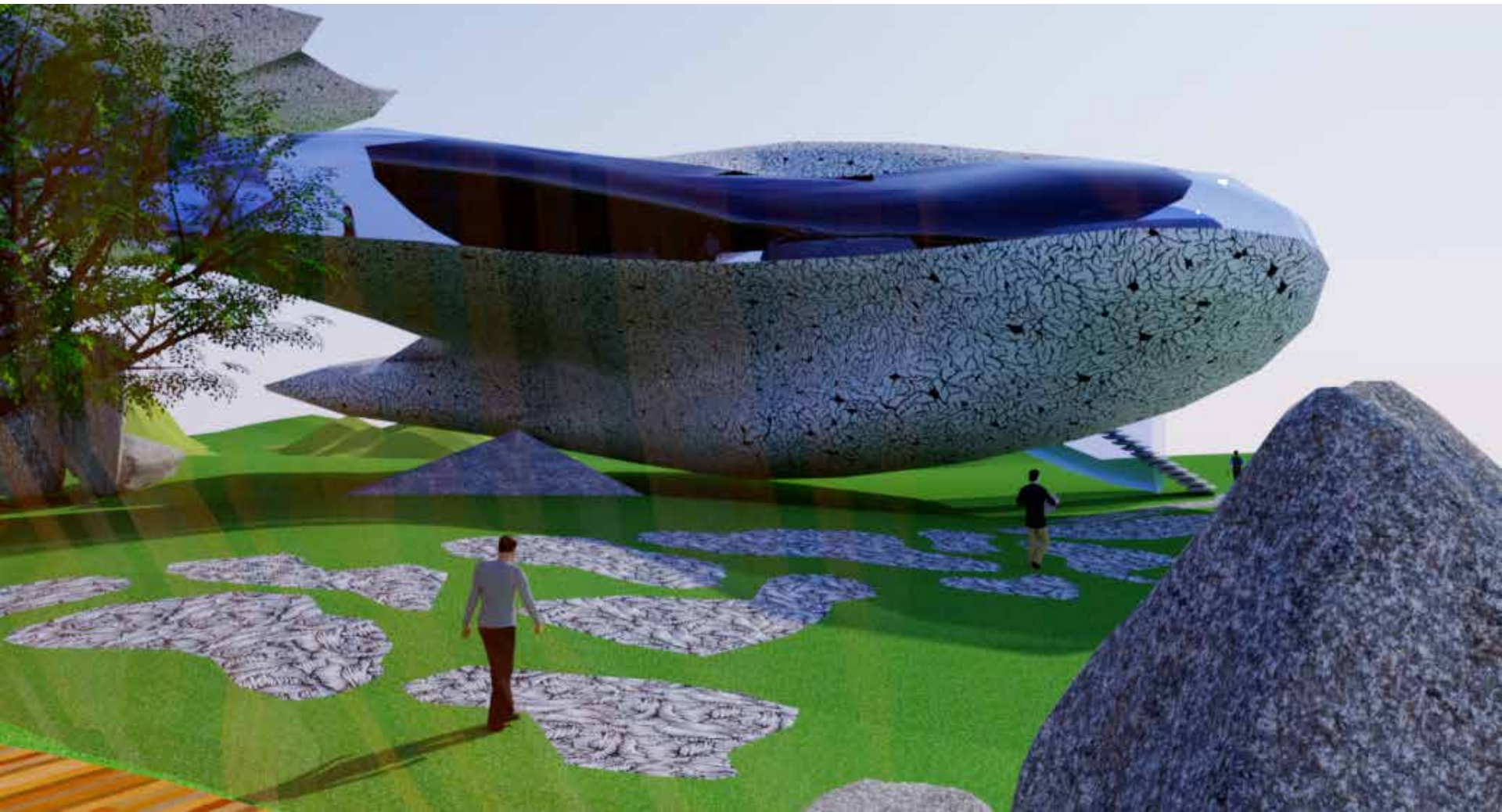






MARY GOMES





**AARON BUCKLEY**

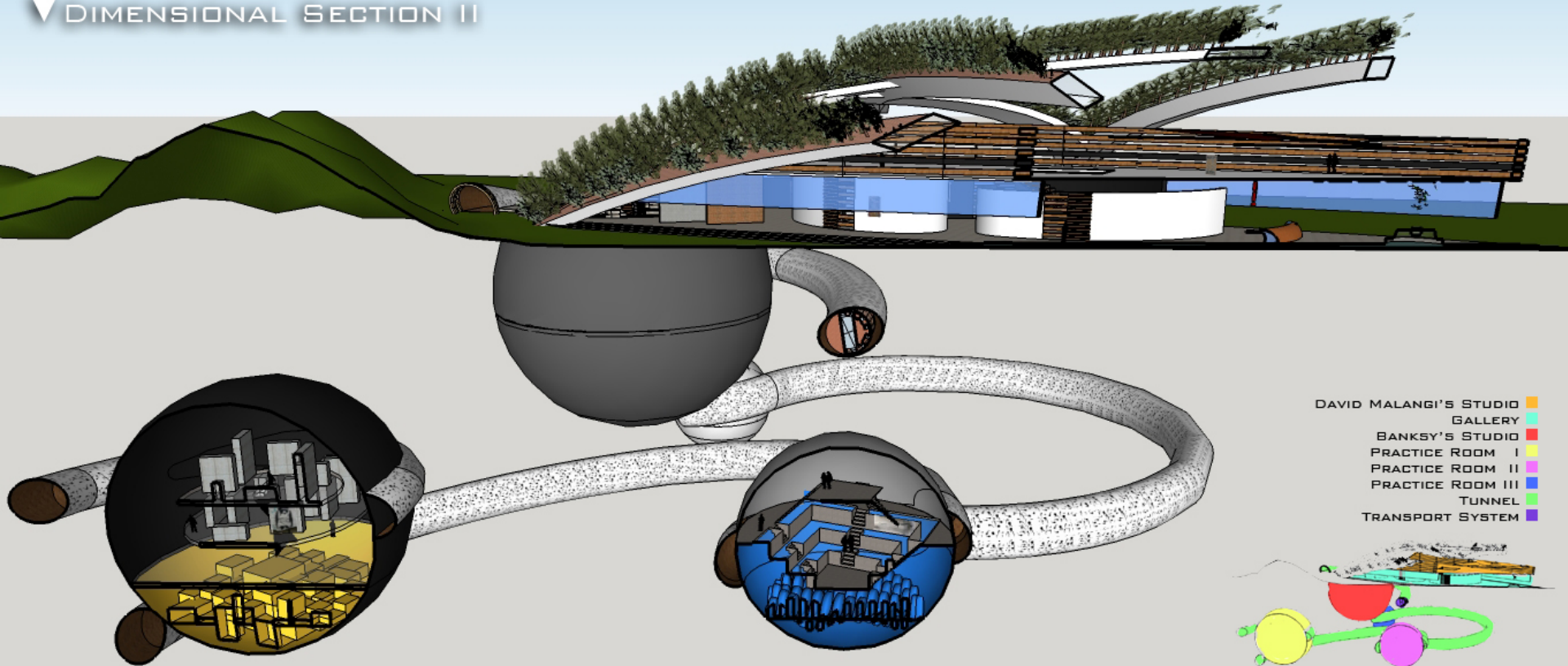


**WILLIAM MAYNARD**



DEVELOPED SKETCHUP MODEL

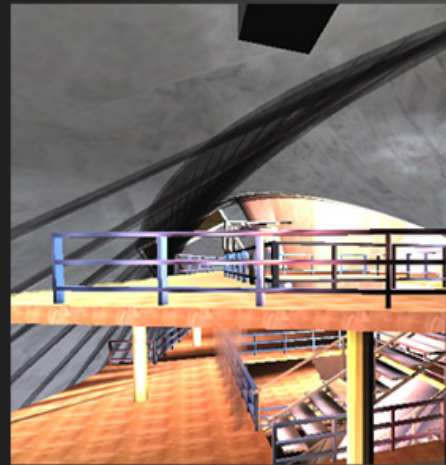
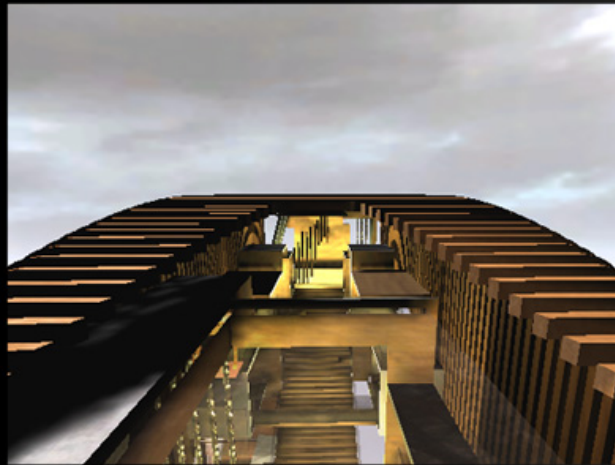
▼ DIMENSIONAL SECTION II



- 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



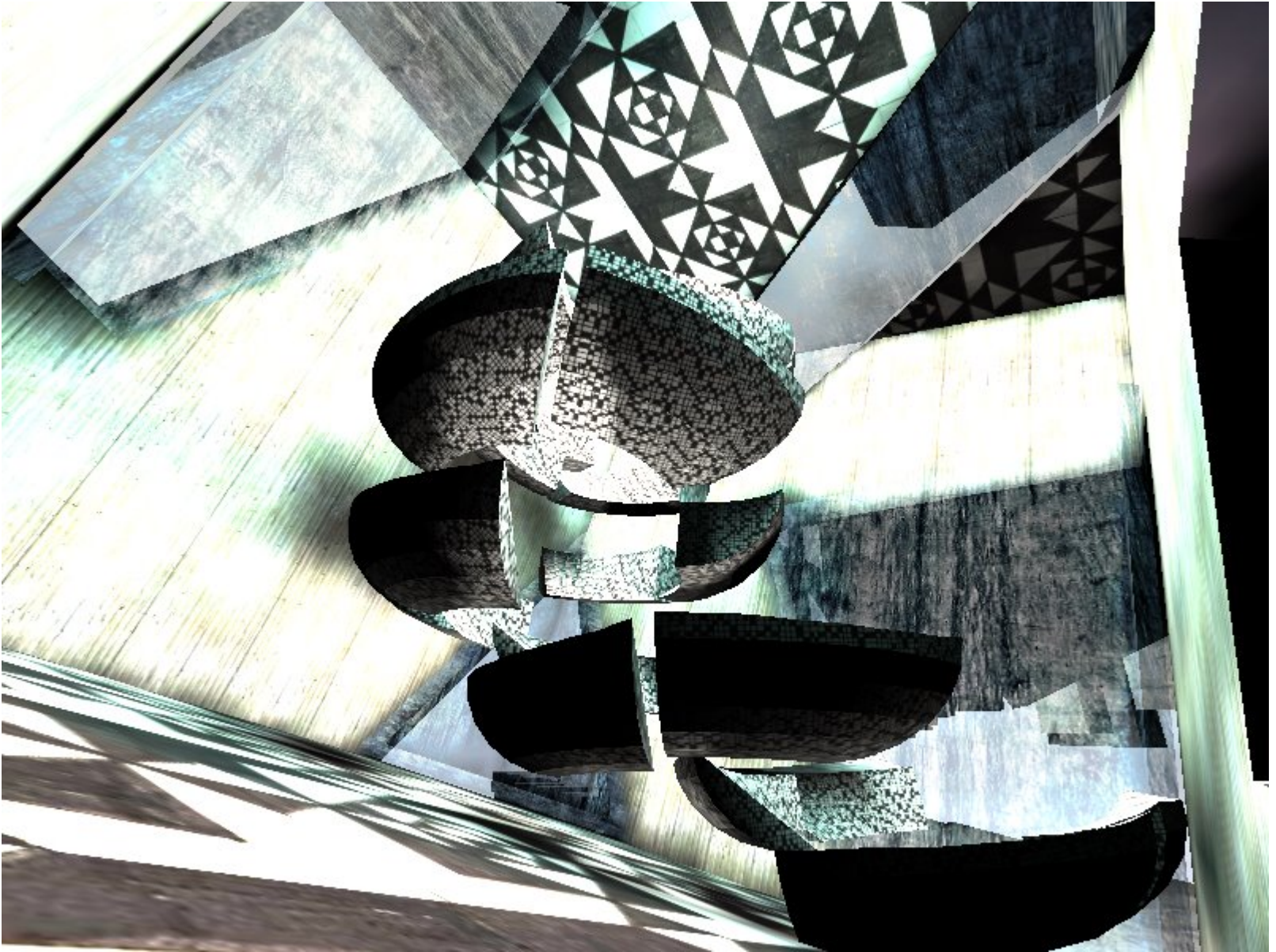
**HARRIS PANERAS**



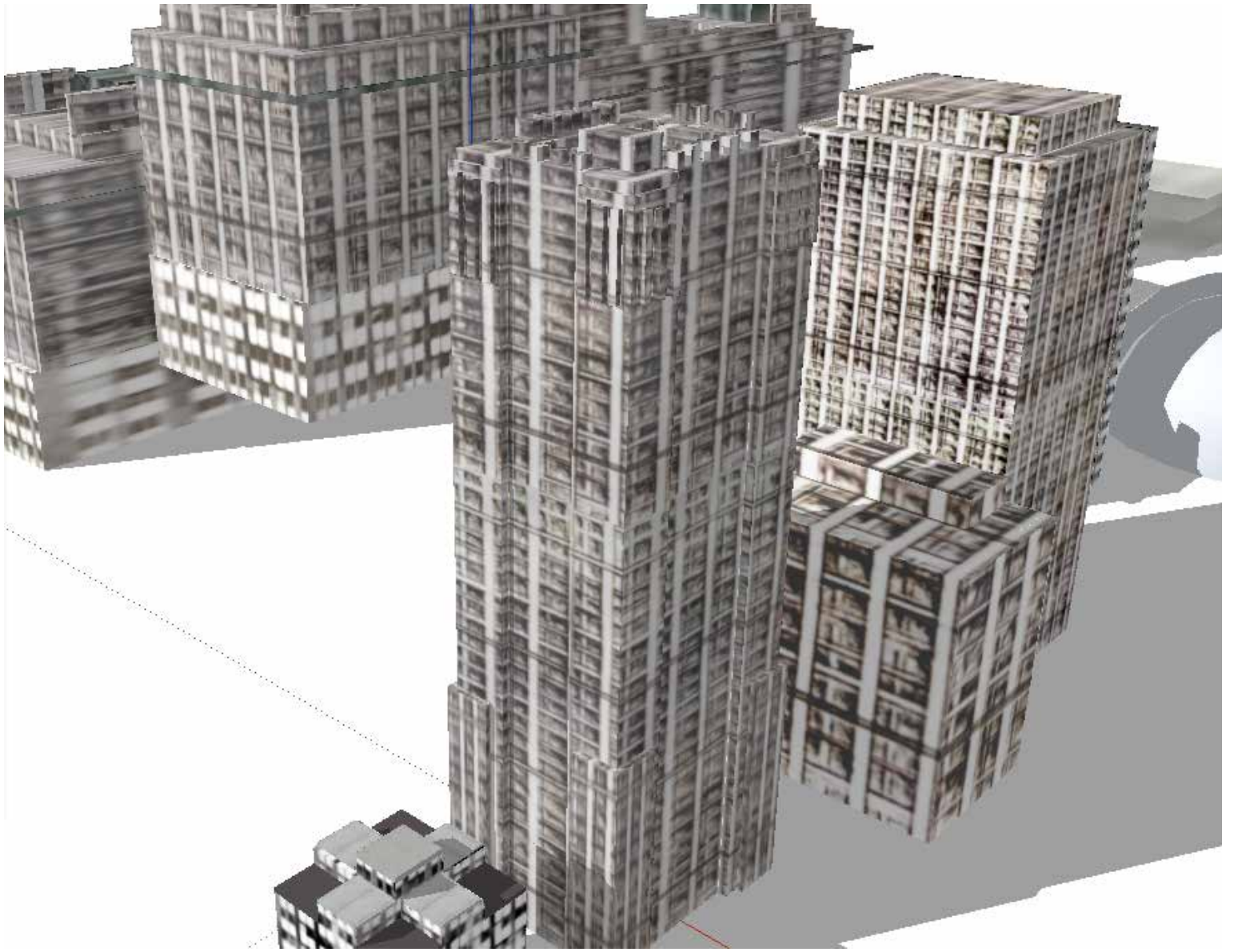


**ALICE TJITRADJAJA**





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**

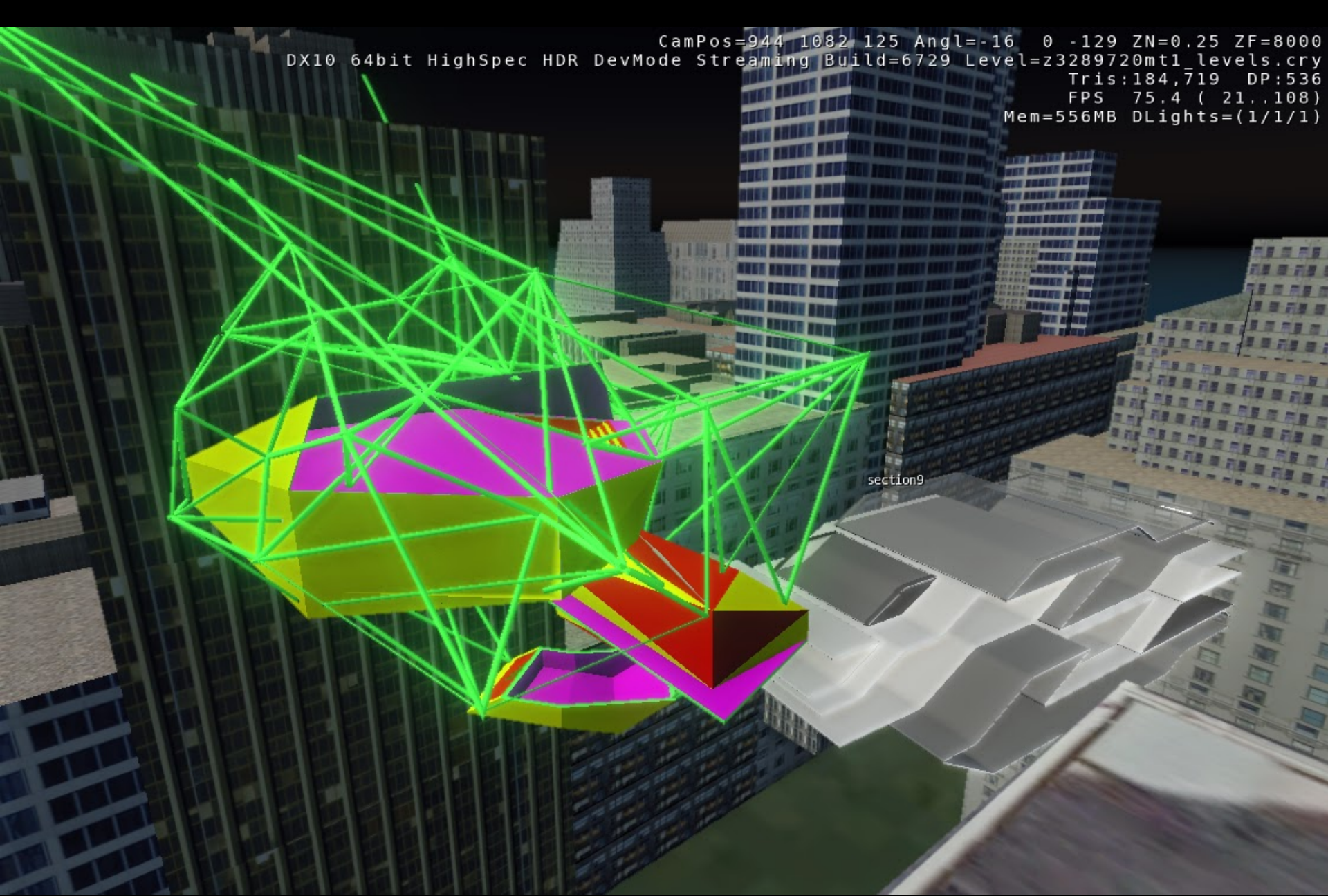




JARROD HINWOOD



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)



section9

**YEHUDA BASSIN**





**MATHEW BURNETT**

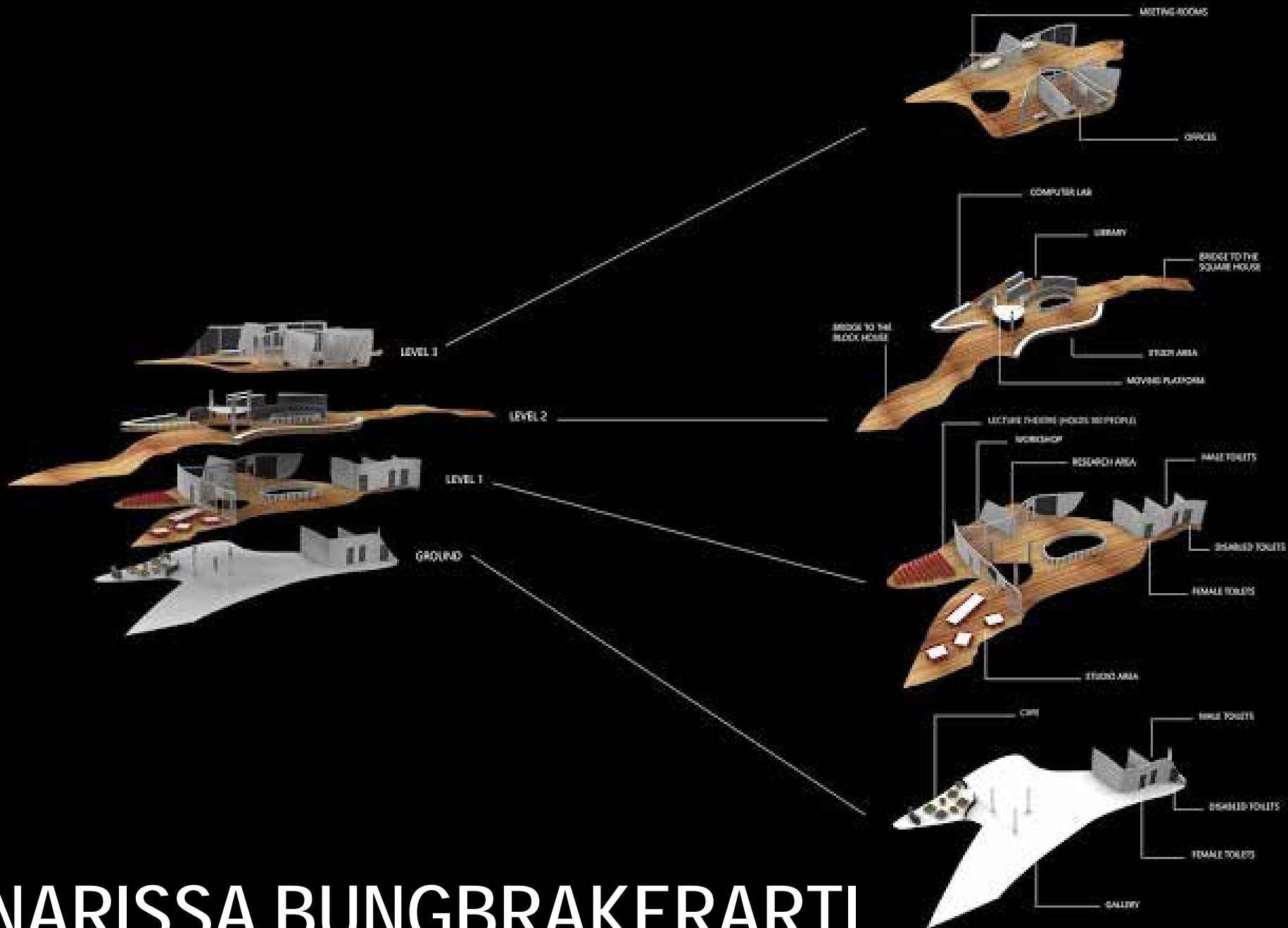


**MATHEW BURNETT**



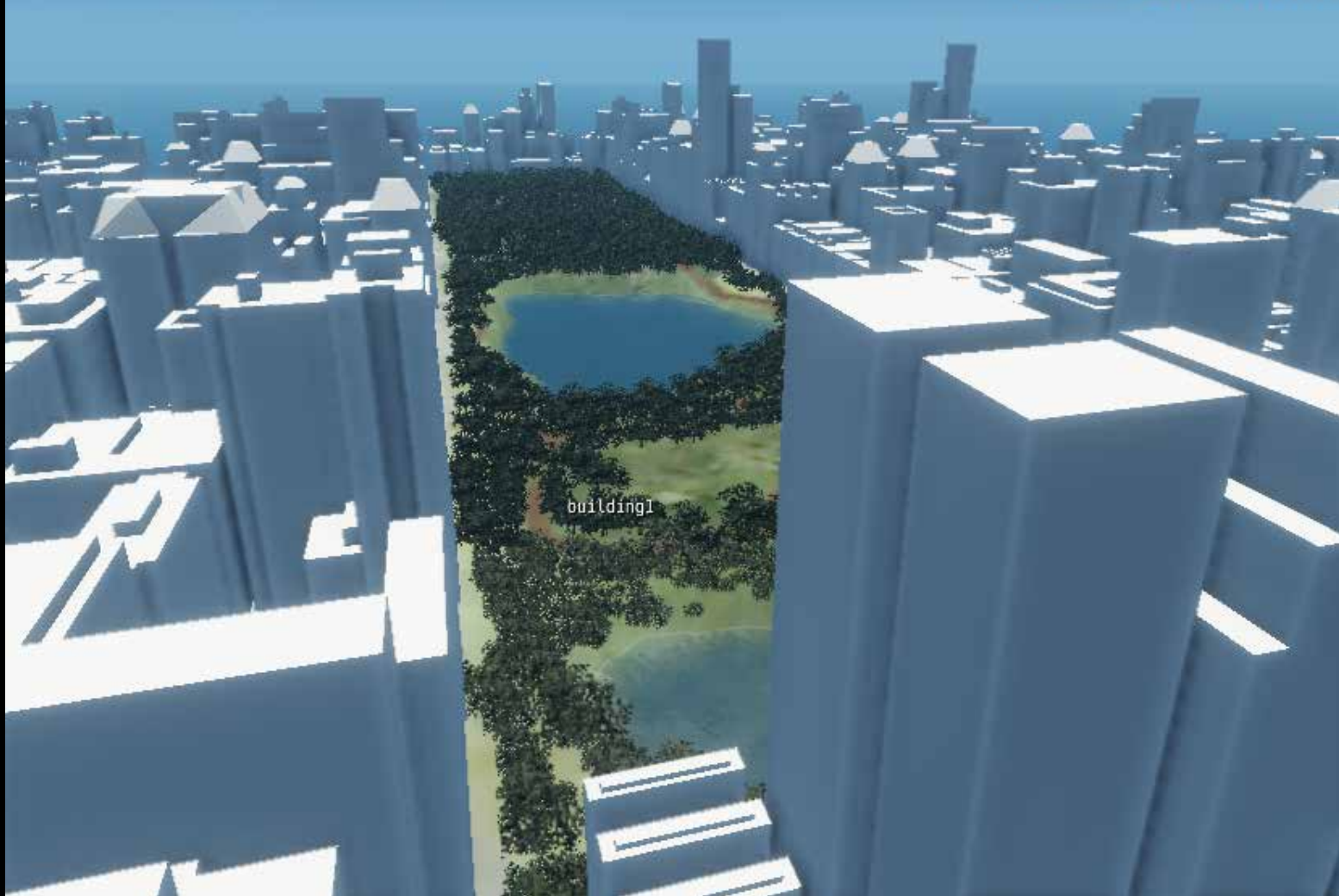


**NARISSA BUNGBRAKERARTI**



# NARISSA BUNGBRAKERARTI

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=298 183 229 Angl=-15 0 -33 ZH=0.25 ZF=8000  
DX10 64bit Custom HDR MCPD 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=511 525 174 Angl=-16 9 -58 ZN=0.25 ZF=5953  
DX10 32bit MedSpec DevMode Build=6729 Level=Araullo2  
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**

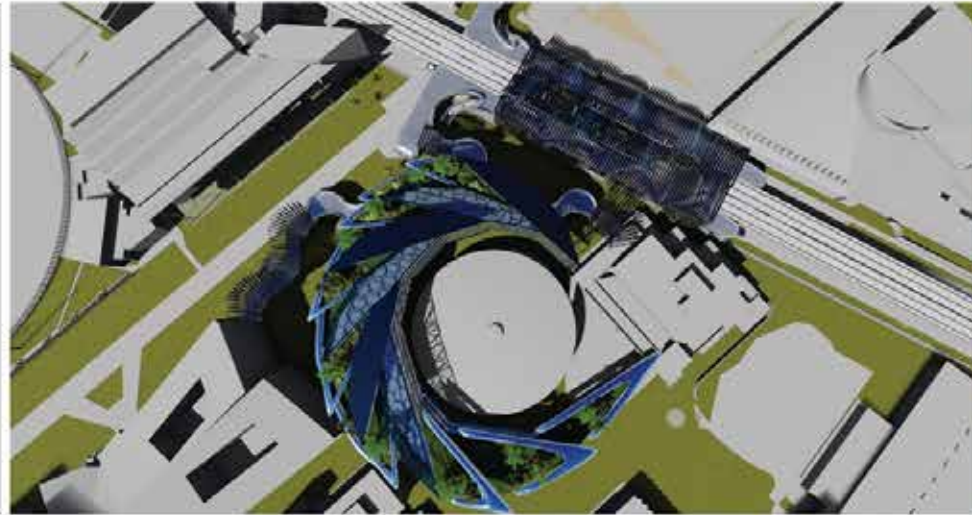
CATHERINE ERZETIC  
5060255



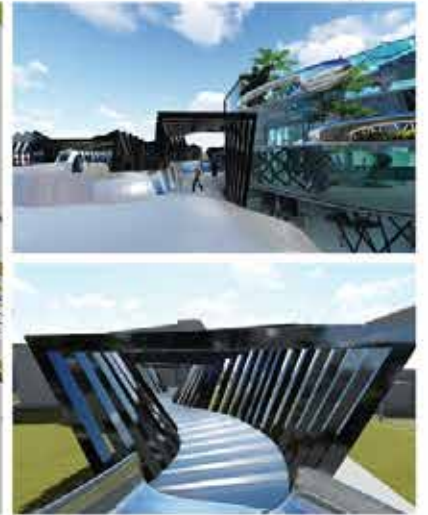
## Integration with surroundings /

Interaction with Project 2

In order to enhance the efficacy of transportation, the light-rail stop designed in phase 2 is also married as a targeted building in this project. To evoke the resonance two different architecture, some characteristic elements in the stop are also reflected on the bridge to embrace the idea of integration. For instance, those overlapping rotated geometry shapes are also used on the bridges and door frames connecting with other buildings. Meanwhile, the materials of these shapes also keeps the consistencies, inserting solar panels inside.



| WEEK 12 |

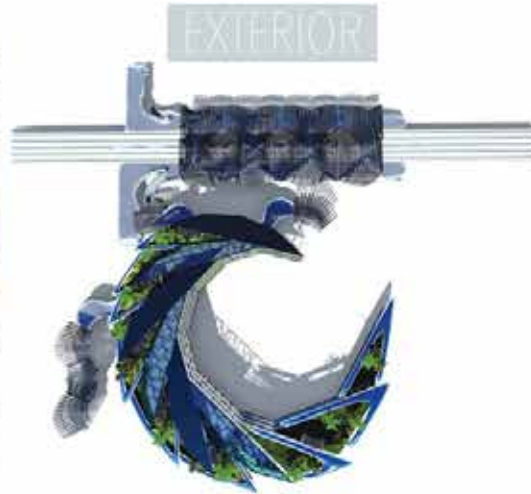


| WEEK 12 |

# XIANXING LIU



| WEEK 12 |



| WEEK 12 |

**XIANXING LIU**



# ALSON LEE

THE SYNAPSE\_ UNSW SCHOOL OF ARCHITECTURE\_



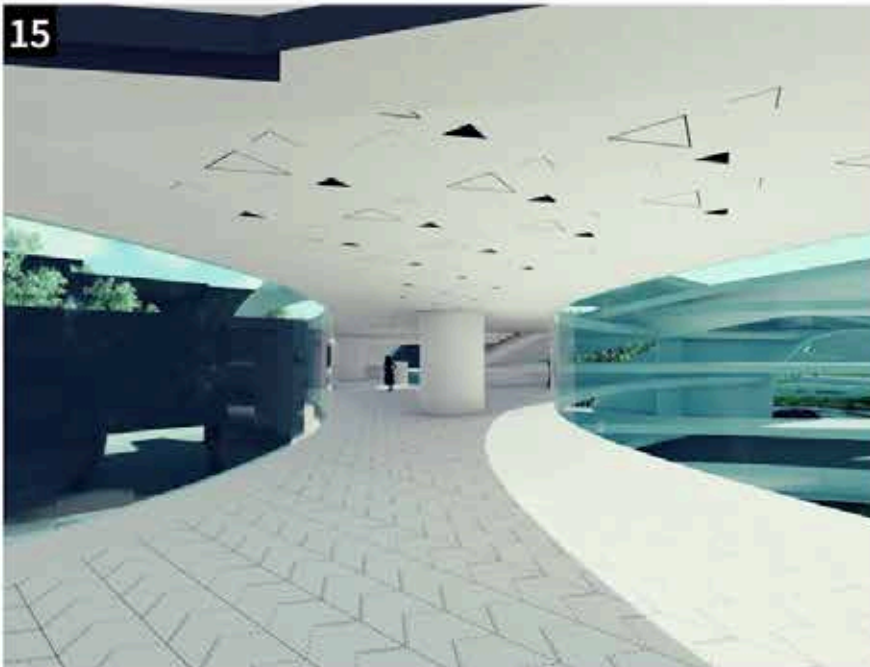
# 14 ALSON LEE



14 - Facing Tyree from the first floor

15 - Ceiling and Floor details near the connection to Roundhouse

16 - First floor near the connection to Roundhouse



15



16



# 19 ALSON LEE

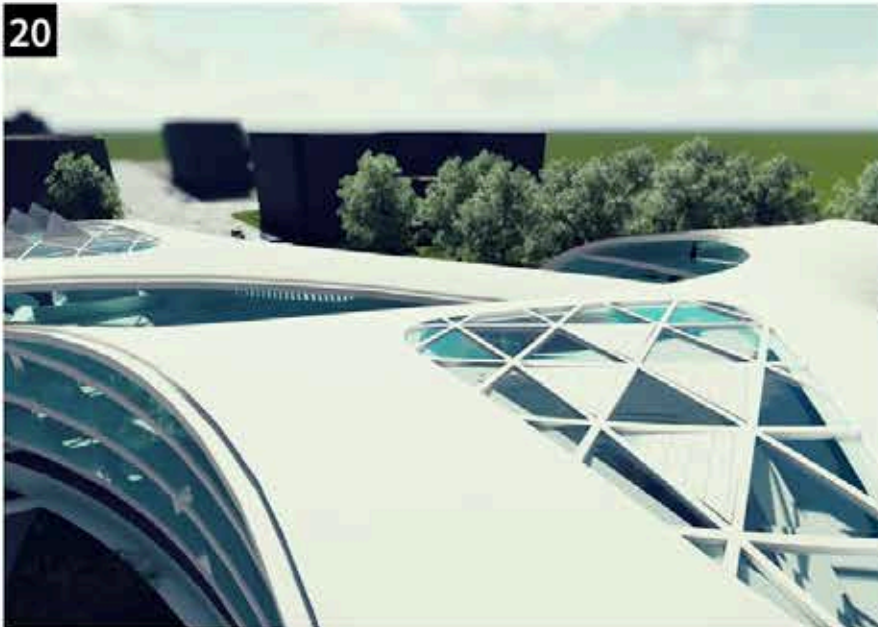


**19 & 20** - Triangular panels can retract and cover sections of the skylight or be lifted to allow more light in.

**21** - Shutters line full height glass walls and can rotate to manipulate the intensity of light within.

In reference to my theory, these moving elements are 'luminous' in that they can manipulate light.

## MOVING ELEMENTS



20

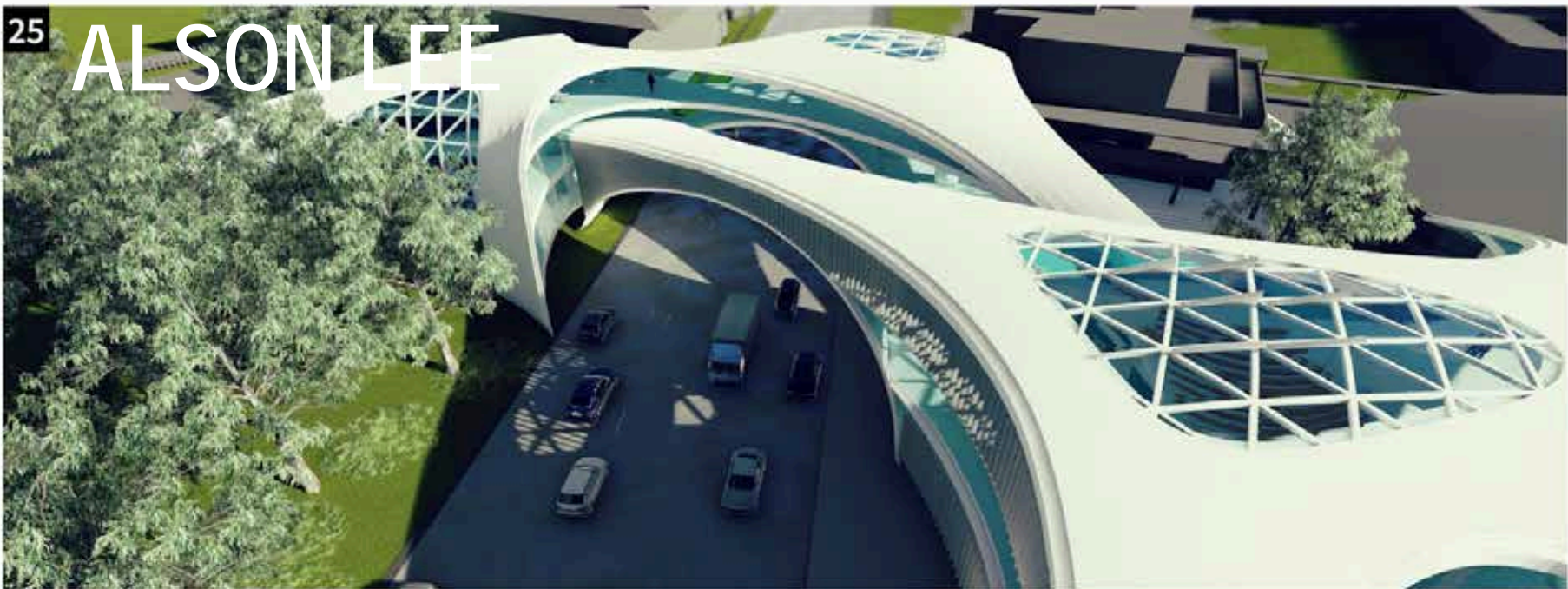


21



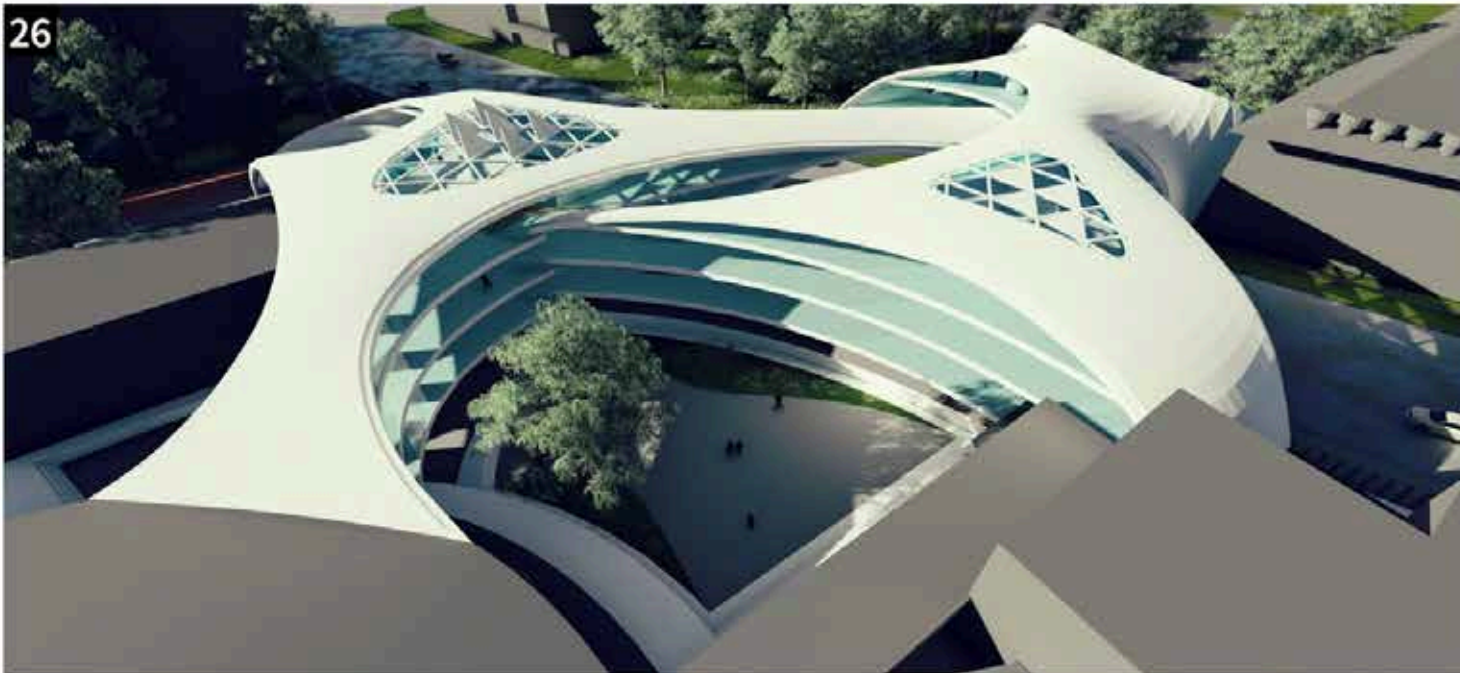
25

ALSON LEE



25 - Aerial from the south

26



26 - Aerial from the east looking down on the Roundhouse and Squarehouse

# EXPERIMENT 1

CLIENTS





Off-White (Virgil Abloh)



BernabeiFreeman



**Auto Fabrica**



**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 ]

**da·tum** –noun, plural **da·ta**

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

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

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

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

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

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





SECTION

**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 ]

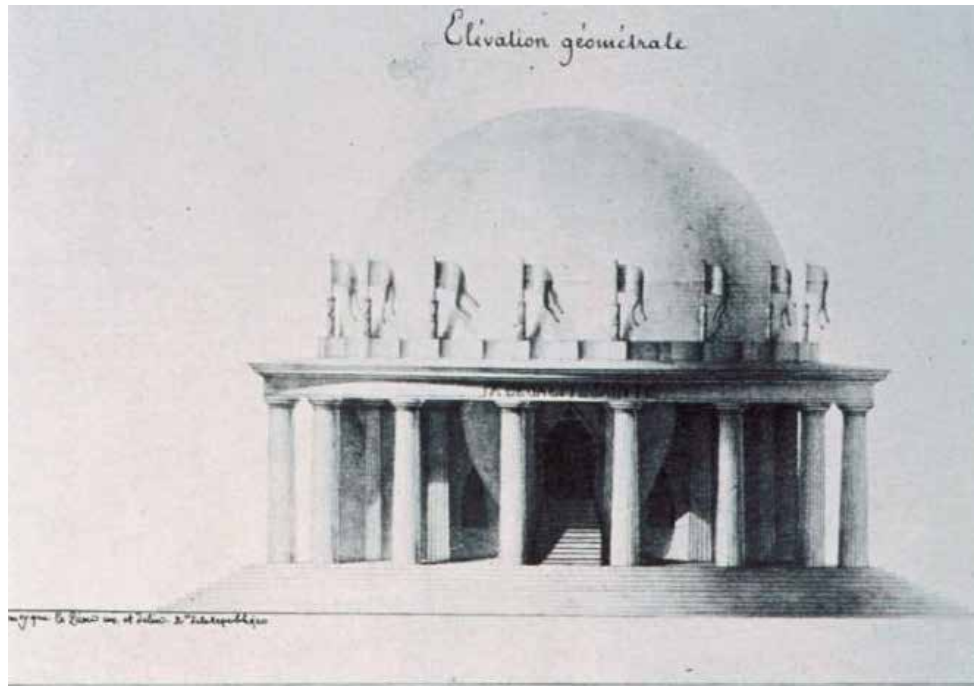
**SECTION: DEMO**



NEIL DENARI

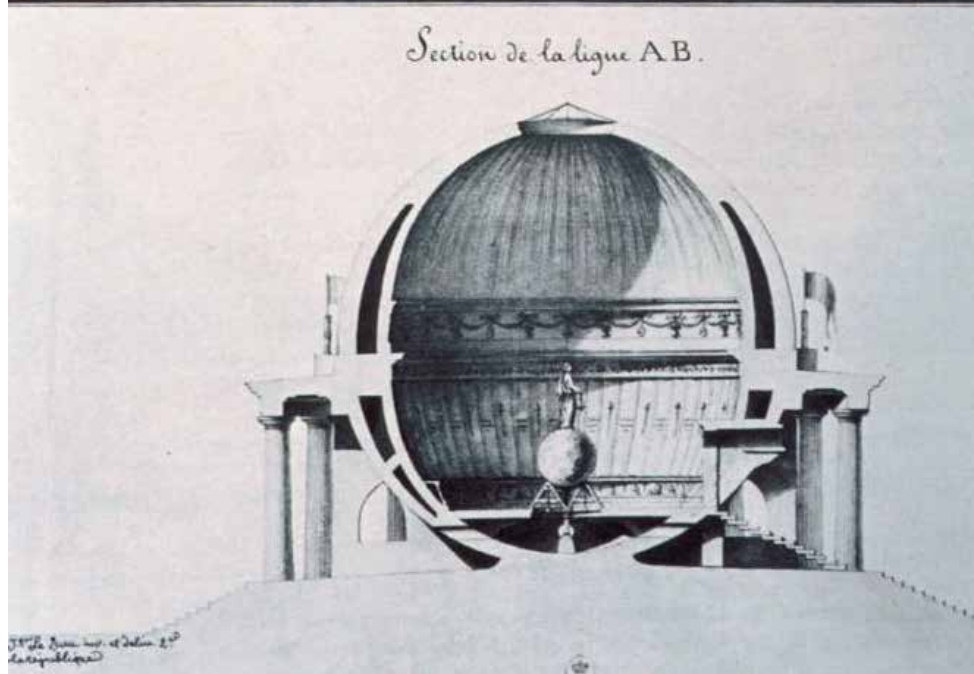


*Élévation géométrale*



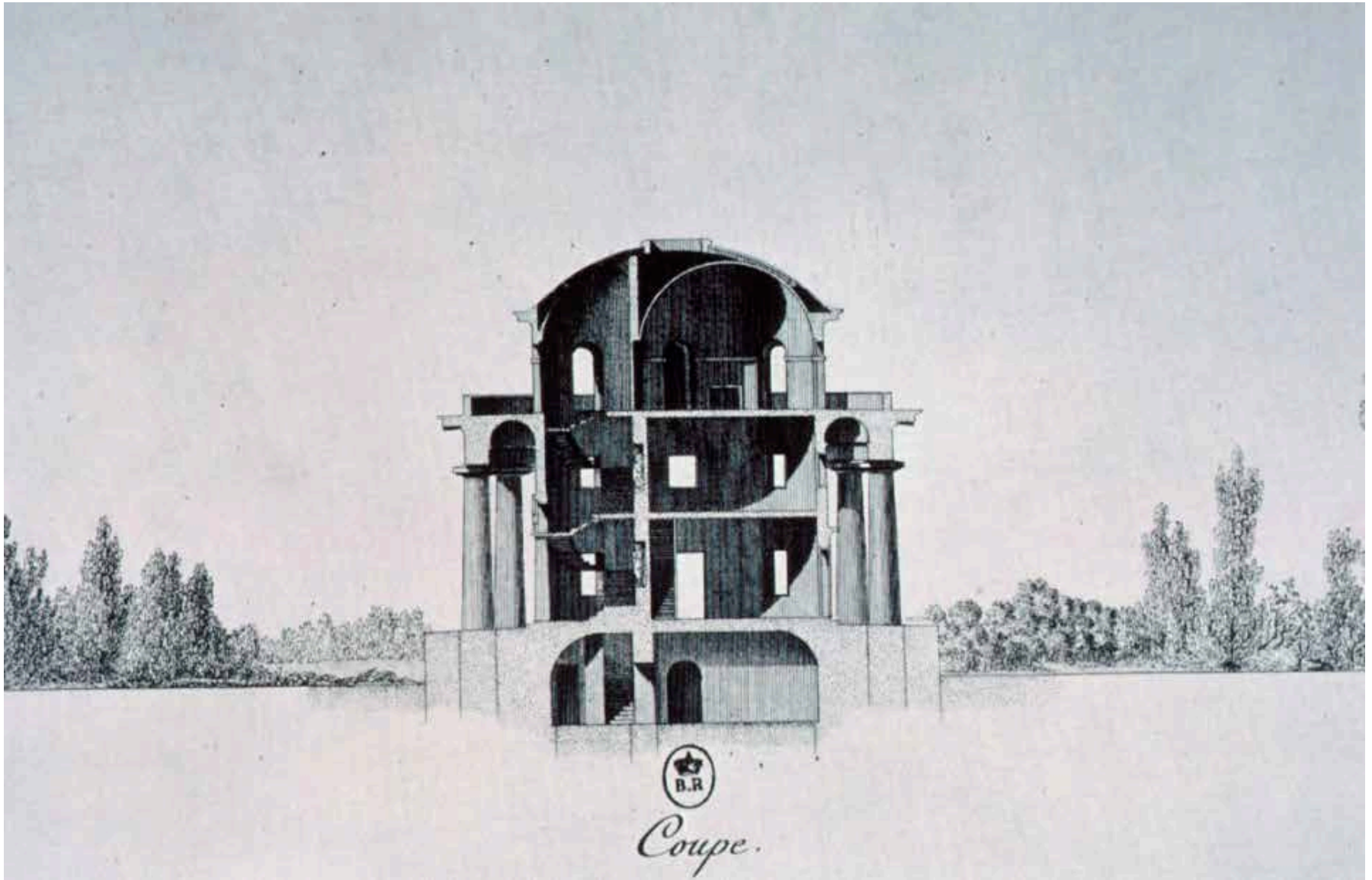
*Le plan en est celui de la République*

*Section de la ligne A.B.*



*Le plan en est celui de la République*

**J.J. LEQUEUX**



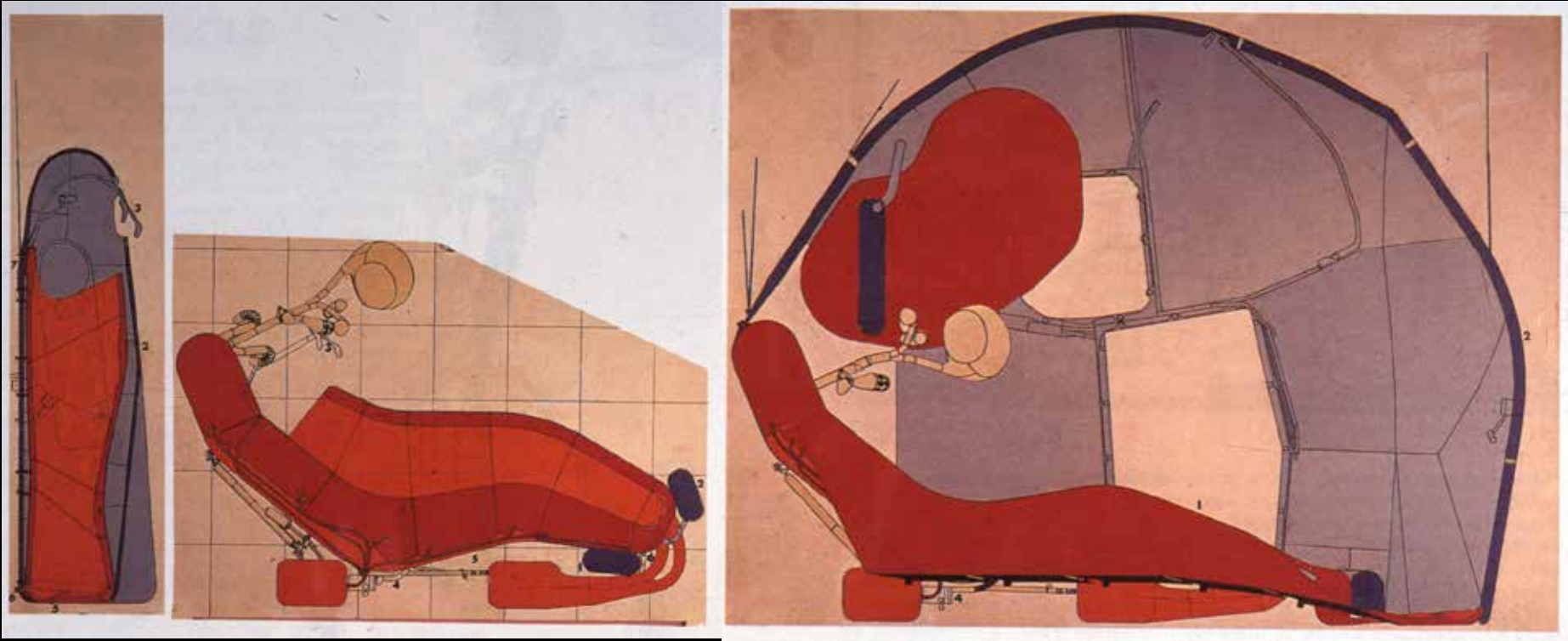
J.J. LEQUEUX





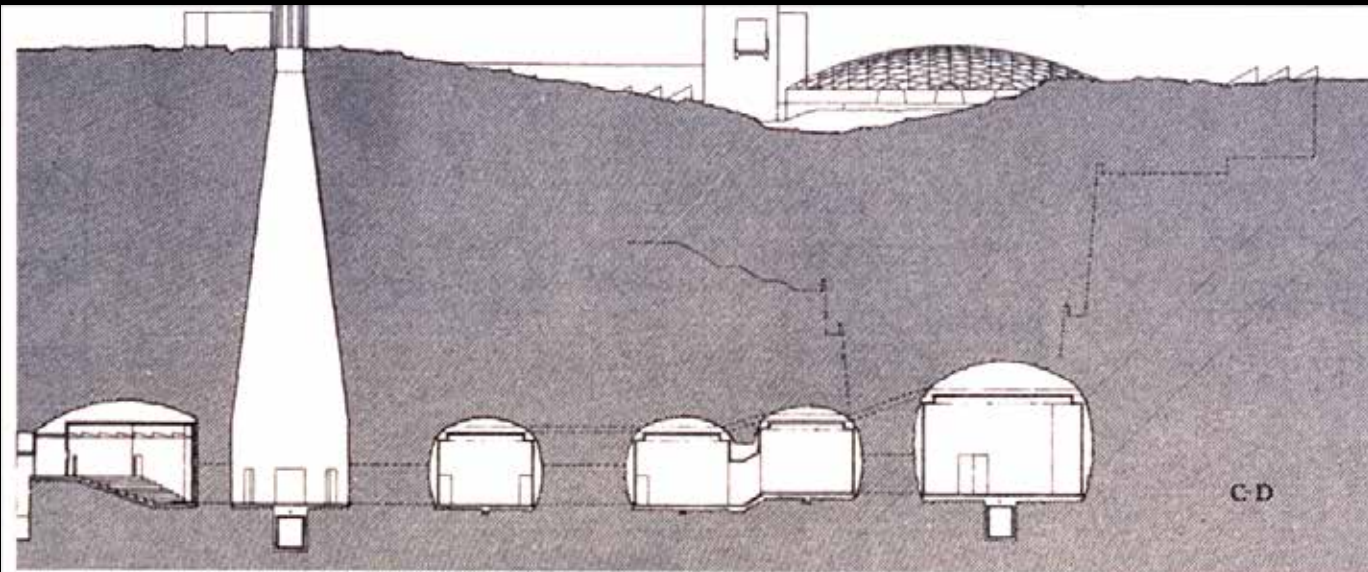




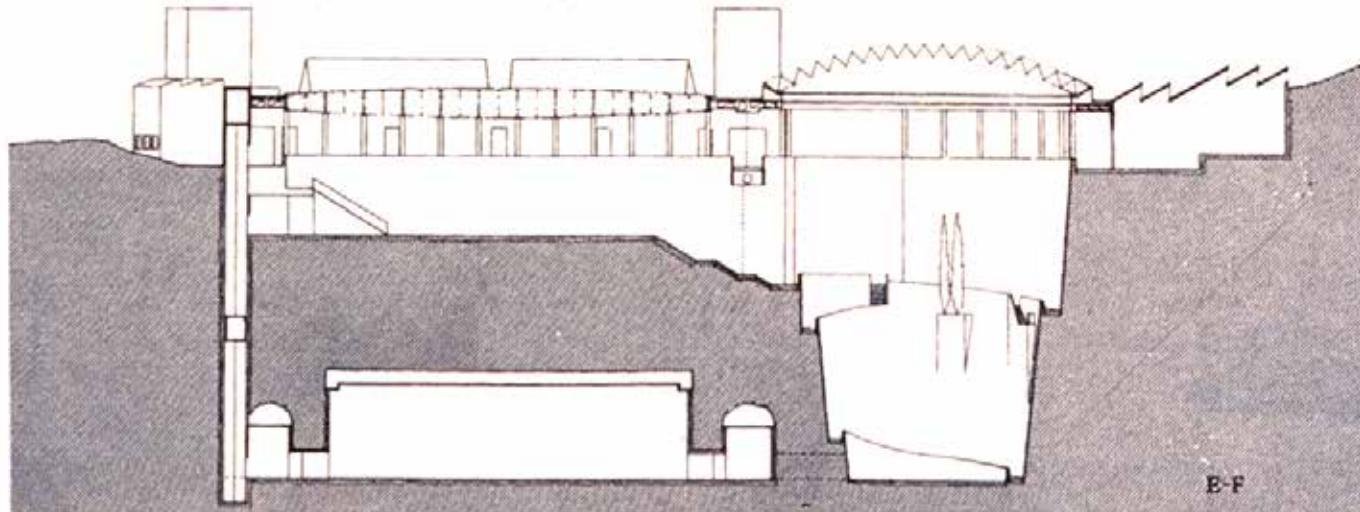


# ARCHIGRAM





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

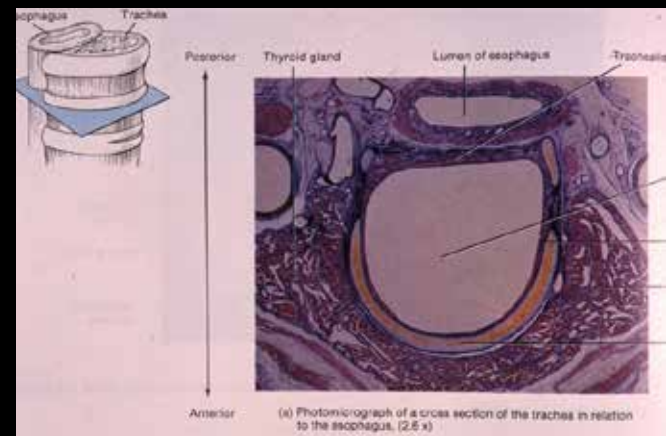
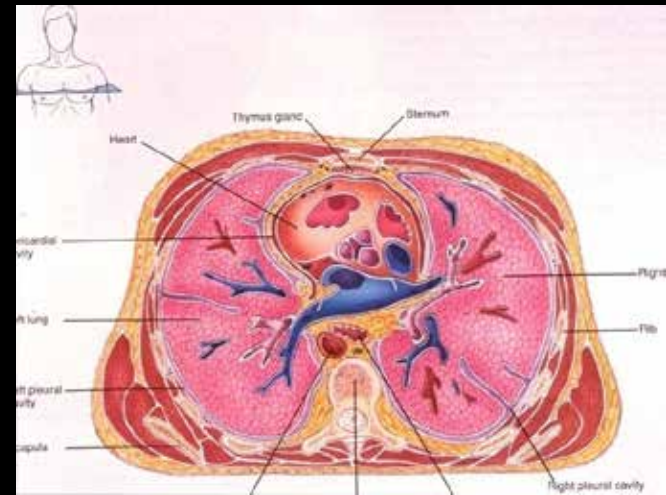
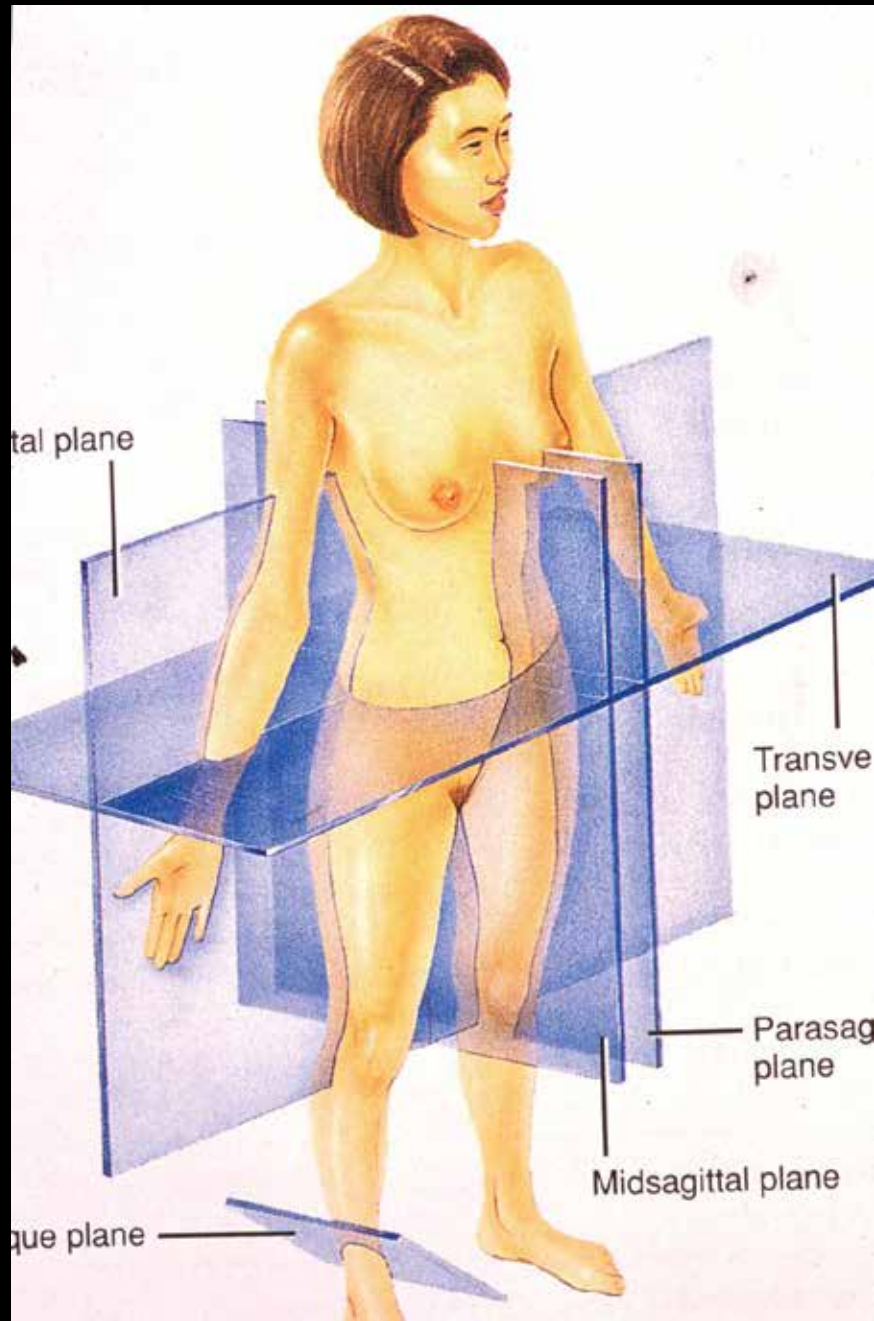


Section E-F showing "Sunk" and galleries

UTZON, SILKEBORG MUSEUM COMPETITION



SECTION +  
VIOLENCE



**Front**  
**(Anterior)**



## Right Side



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

TODAYS TASK

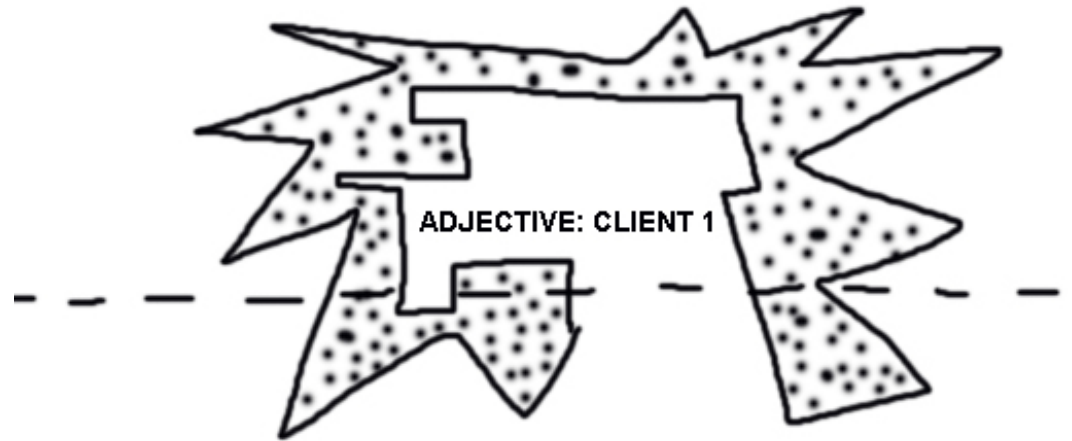
<b>Above</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client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



<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**

QUESTIONS?



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

**END**