

ARCH1101

TASK FOR TODAY

EXTENSION STUDIO FOR EXP1

1. Continue to develop your Sketchup model through to a high level of resolution.
2. Review the assessment criteria from the **EXP1** brief to ensure that you have covered all the required aspects.
3. Download and install your educational version of the Lumion rendering software here:

S:\Courses\ARCH1101-ArchDes1\Resources

4. While you are in the computer lab, find a 3d model of lower UNSW campus on the Built Environment courses drive here:

S:\Courses\ARCH1101-ArchDes1\Resources\Models

ARCH1101

EXP2 INTRO

ARCH1101

THE BRIDGE

EXP2 INTRO

CLIENTS



BRIEF

THEORY

ARCHITECTURE

Louis Sullivan: Form follows Function.

Adolph Loos: Ornament and Crime, Raumplan.

Le Corbusier: The House is a Machine for Living, Domino (Five Points of a New Architecture).

Mies van der Rohe: Less is More.

Bjarke Ingles Group, BIG: Yes is More.

Hayden Wooldrige: (ARCH1101-2011) Mess is More.

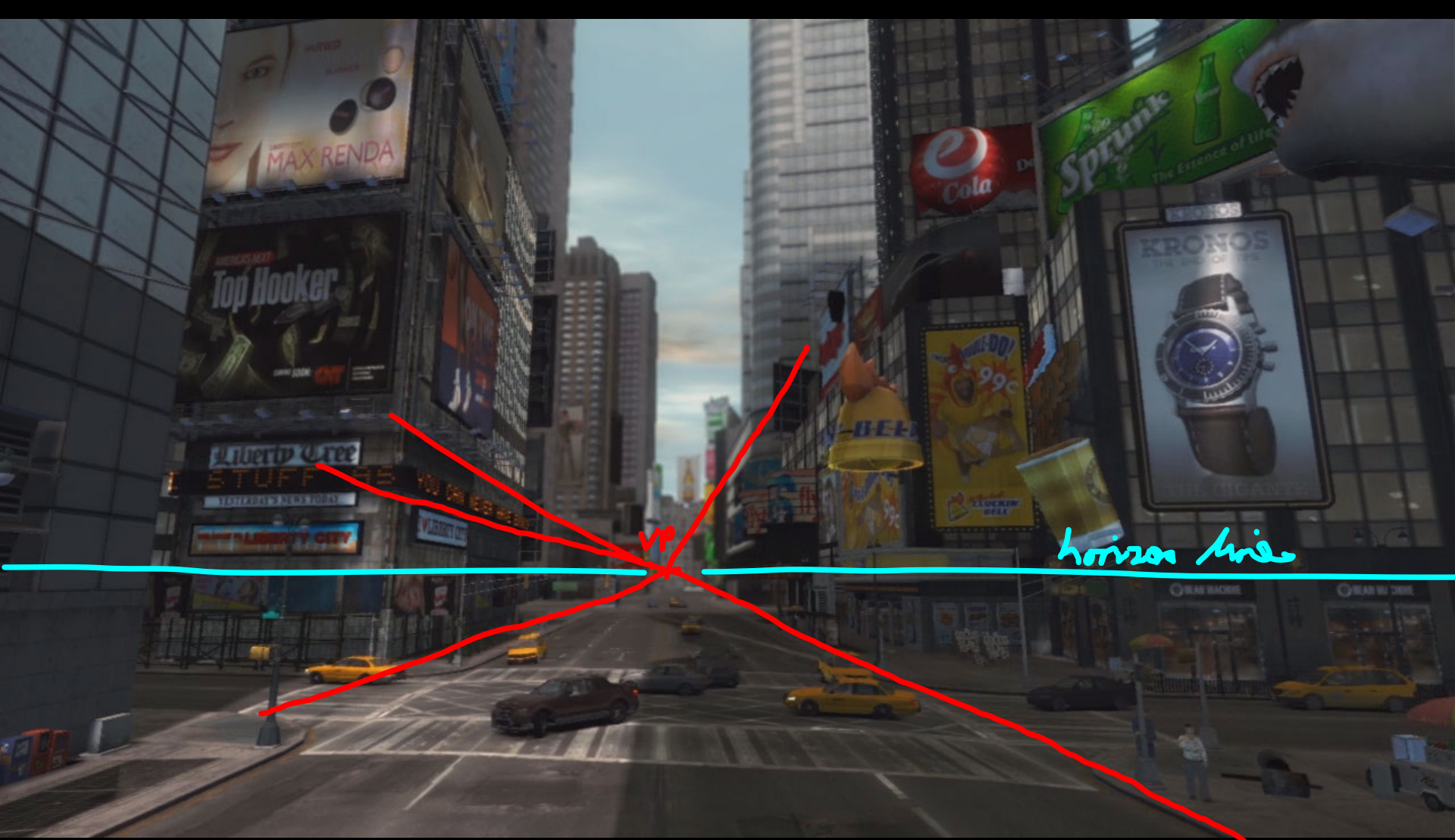
ENGINEERING

Gordon Rogers: (On the nature of engineering) ... Science answers the 'why' question and technology/engineering the 'how'.

Gerhard Pahl and Wolfgang Beitz: The design of complex, complicated or a family of products is usually beyond the intuitive skills alone of a designer or design team.

PERSPECTIVE





MAX RENDA

Top Hooker

Liberty City

STUFF

YESTERDAY'S NEWS TODAY

LIBERTY CITY

Cola

Sprunk
The Essence of Life

KRONOS
THE WATCHDOG

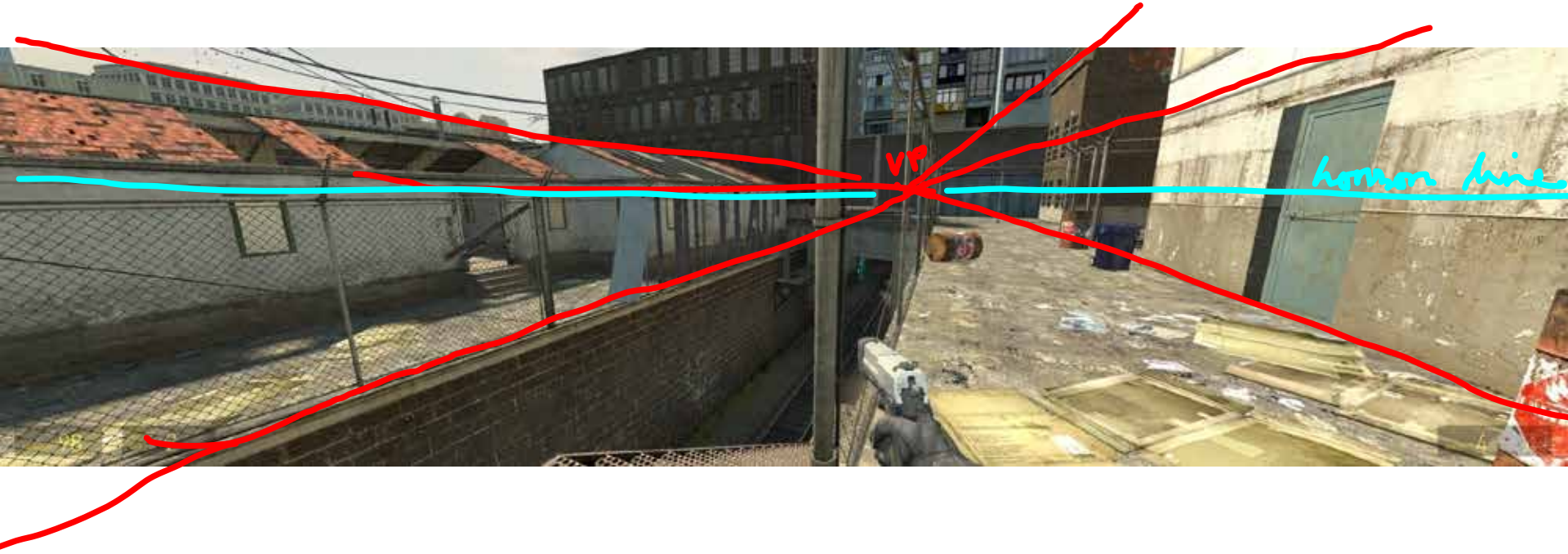
BEER
99c

horizon line

vp









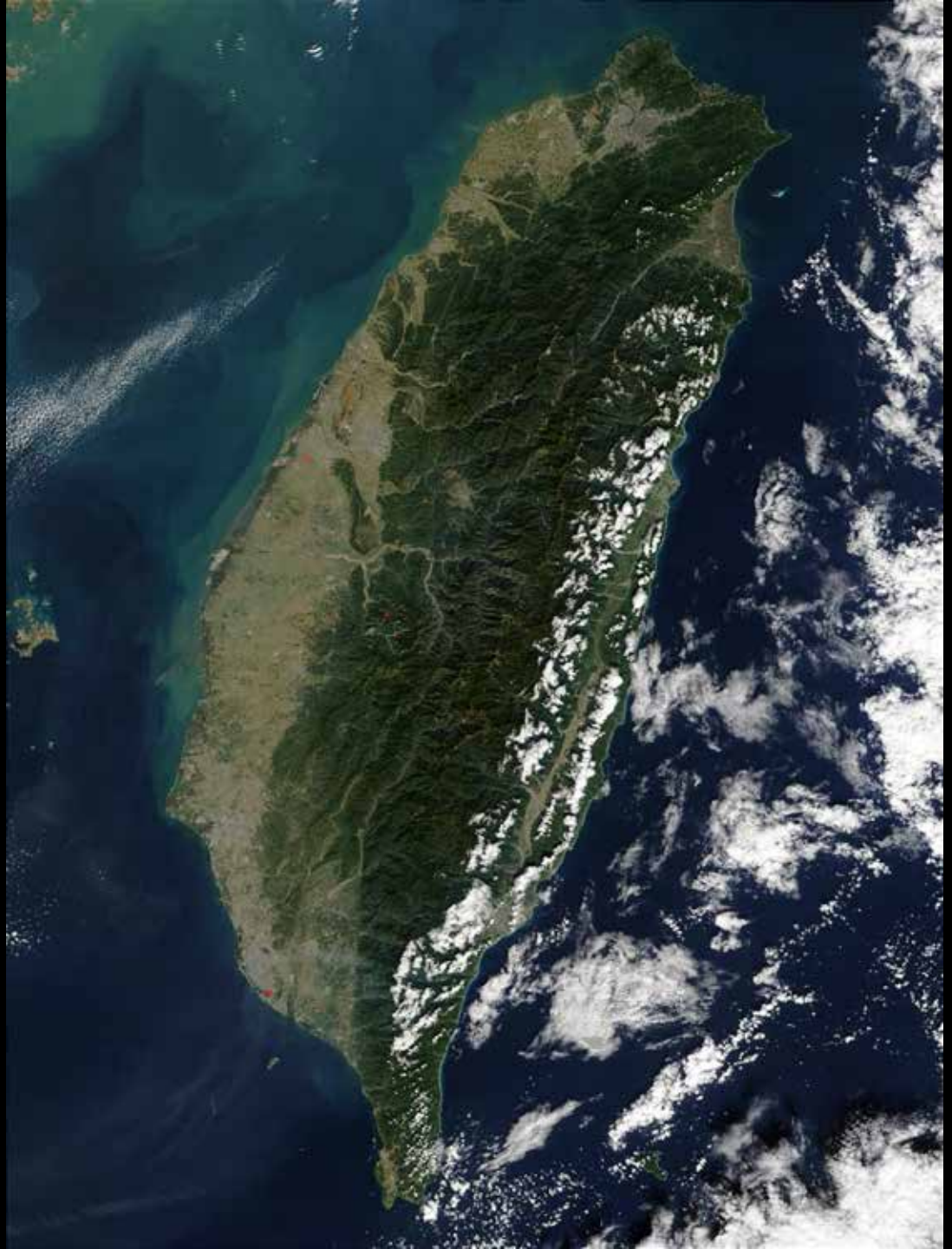
TEAM FORTRESS 2™





VP

horizon
line





志
市
美術



30-60
2585
5755

←
時尚極

204324 51004078
2593-1366

友香
HOTEL

留乃堂

順成蛋糕

布列德
手工麵包



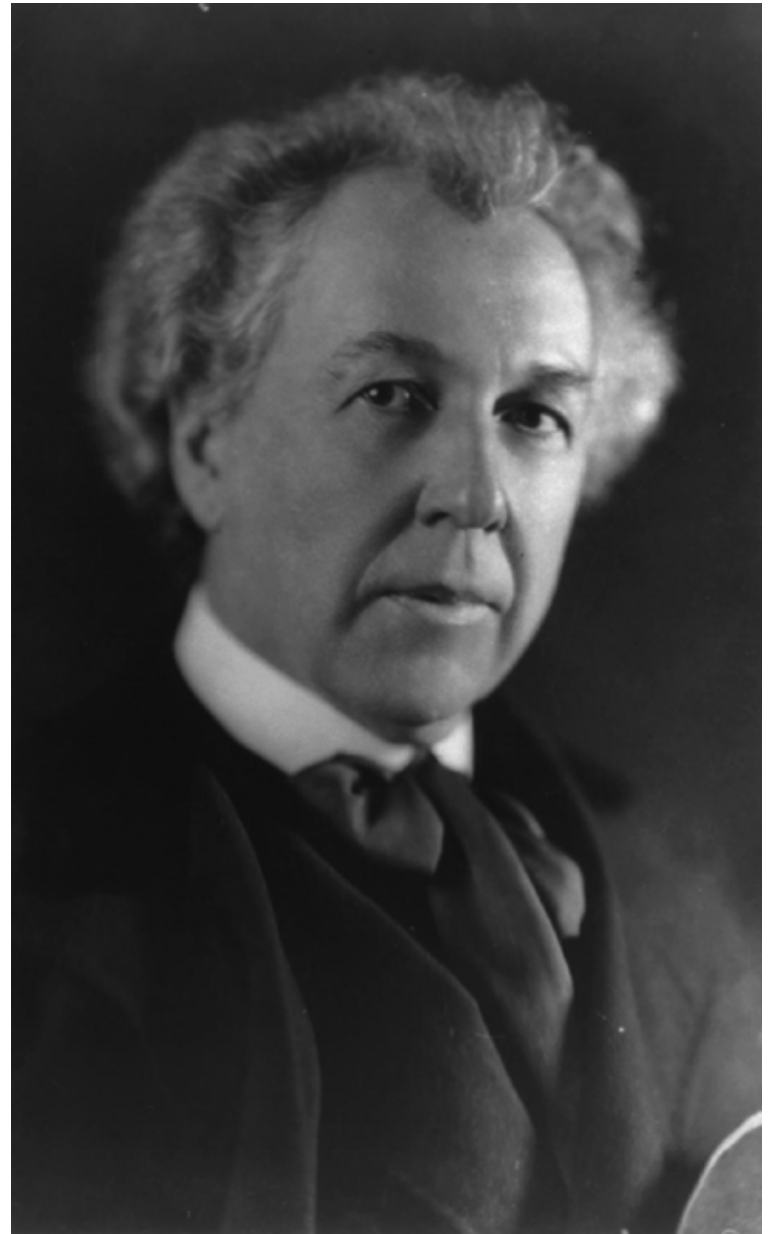
地下鉄二丁目駅
2011



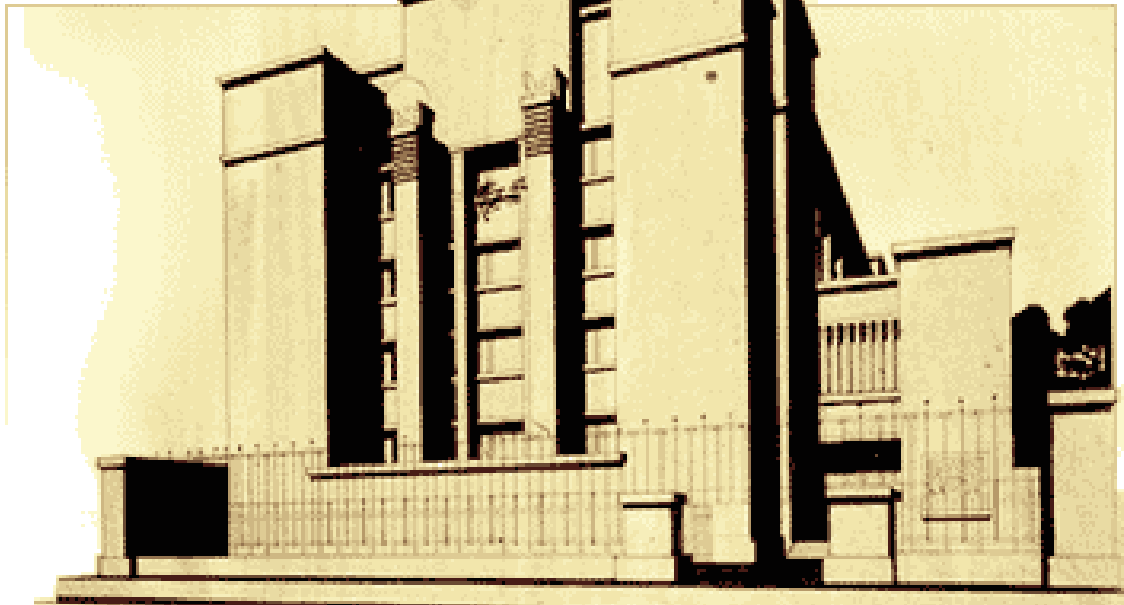
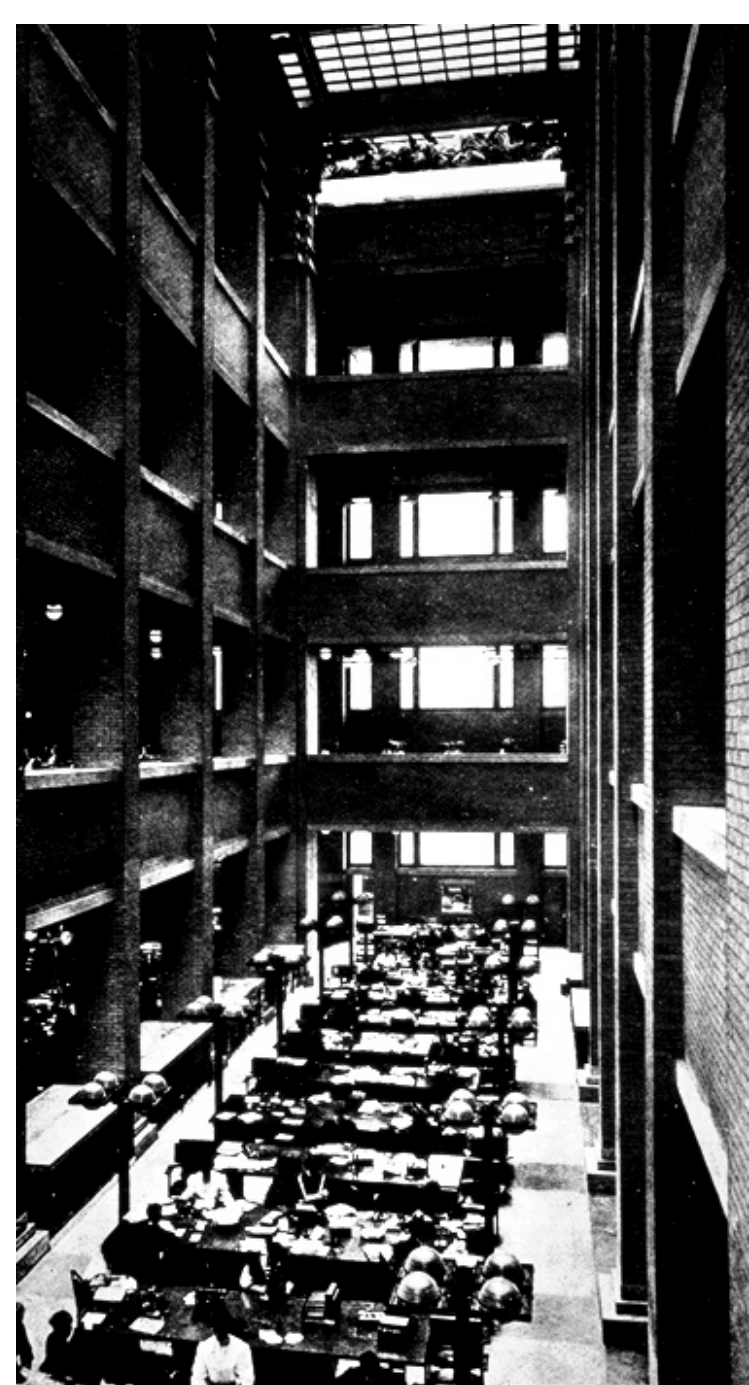
HOW TO

PERSPECTIVE v2.0

b. Richland Center, Wisconsin, 1867



FRANK LLOYD WRIGHT

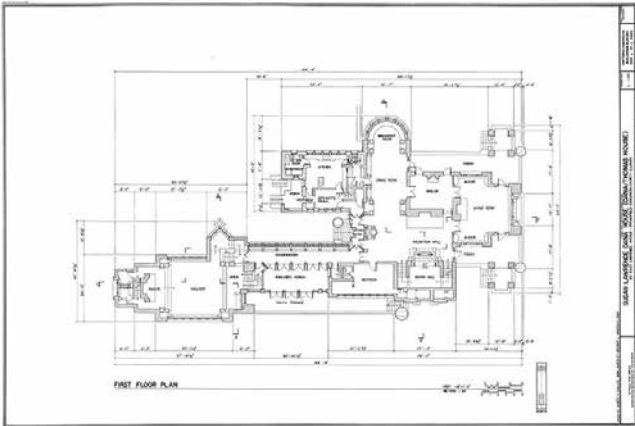


© FRANK LLOYD WRIGHT FOUNDATION

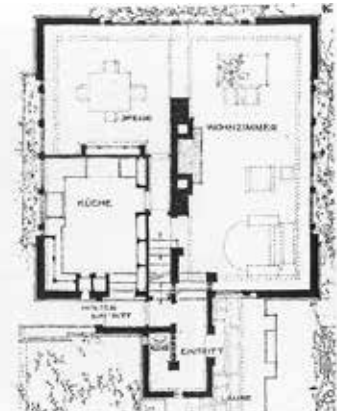
Wasmuth Portfolio

From Wikipedia, the free encyclopedia

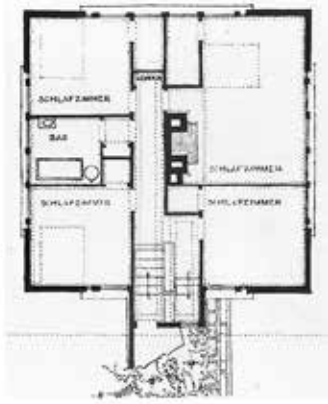
At the time of the portfolio's publication, three major influential architects of the twentieth century (Le Corbusier, Ludwig Mies van der Rohe and Walter Gropius) were all working essentially as apprentices in the atelier of Peter Behrens in Berlin, where it has been said that work stopped for the day when the portfolio arrived. *[citation needed]* If this story is true, it reveals the magnitude of the immediate impact of Wright's architecture in European circles, since Behrens could have conceivably received a copy of the Wasmuth portfolio merely days or weeks after its publication.



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Speise = dining
Wohnzimmer = living room
Küche = kitchen
Einsitz = entrance
Hintereintritt = rear entrance
Kleide = dressing room
Laube = trellis



Schlafzimmer = bedroom
Bad = bath

1910

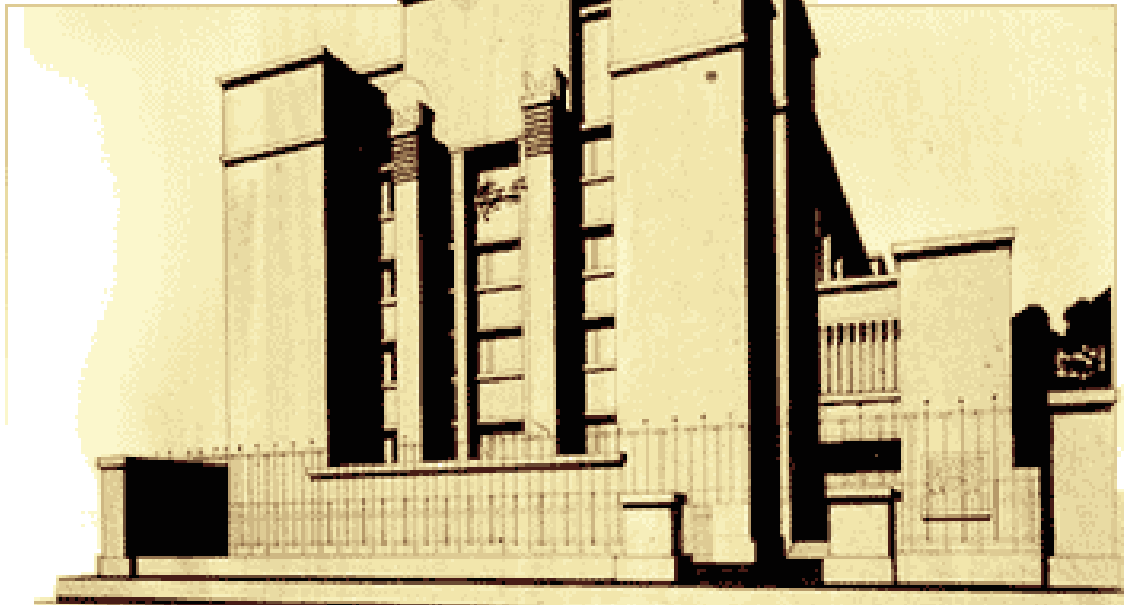


FRANK LLOYD WRIGHT
ARCHITECT

The Museum of Modern Art, New York
February 20 - May 10, 1994

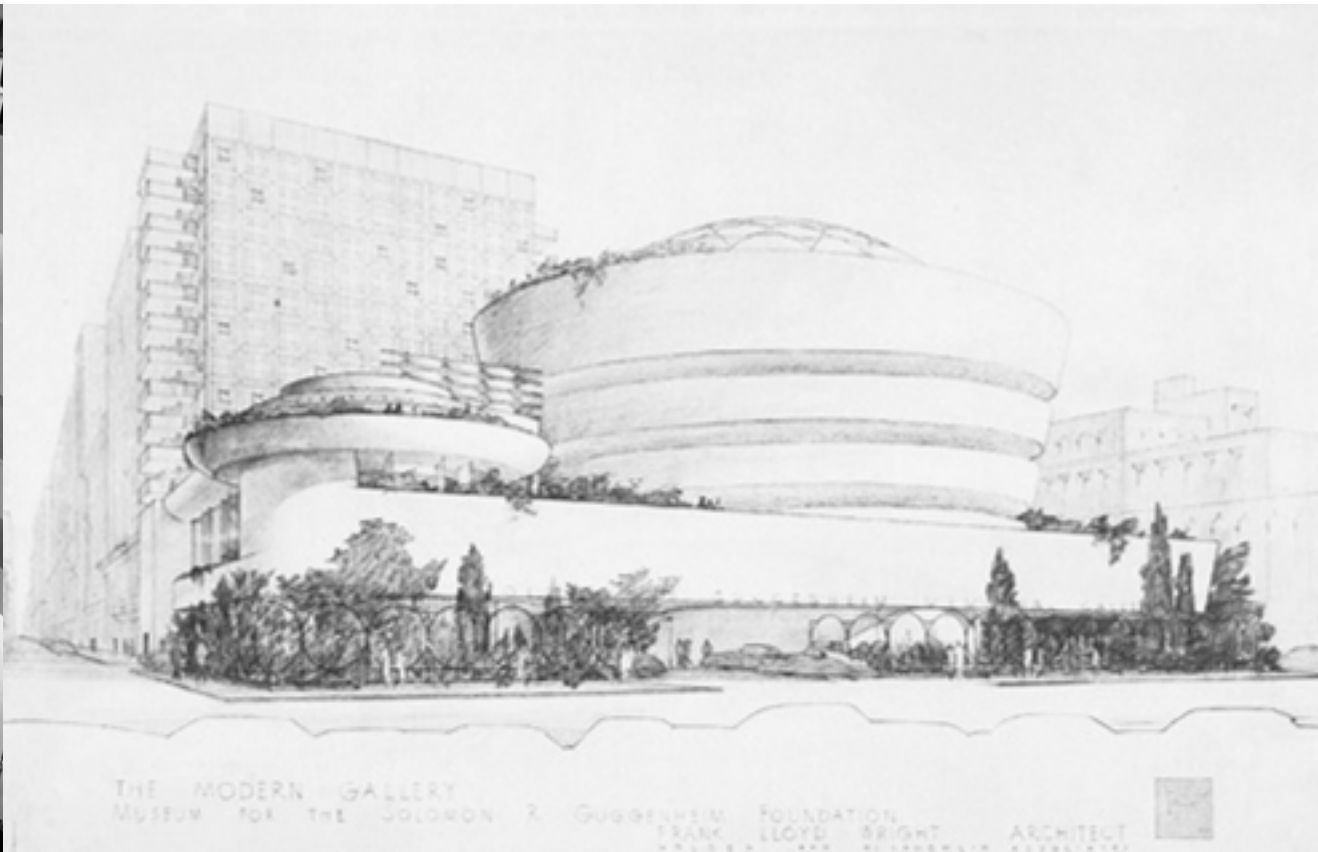
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FRANK LLOYD WRIGHT 1935



© FRANK LLOYD WRIGHT FOUNDATION

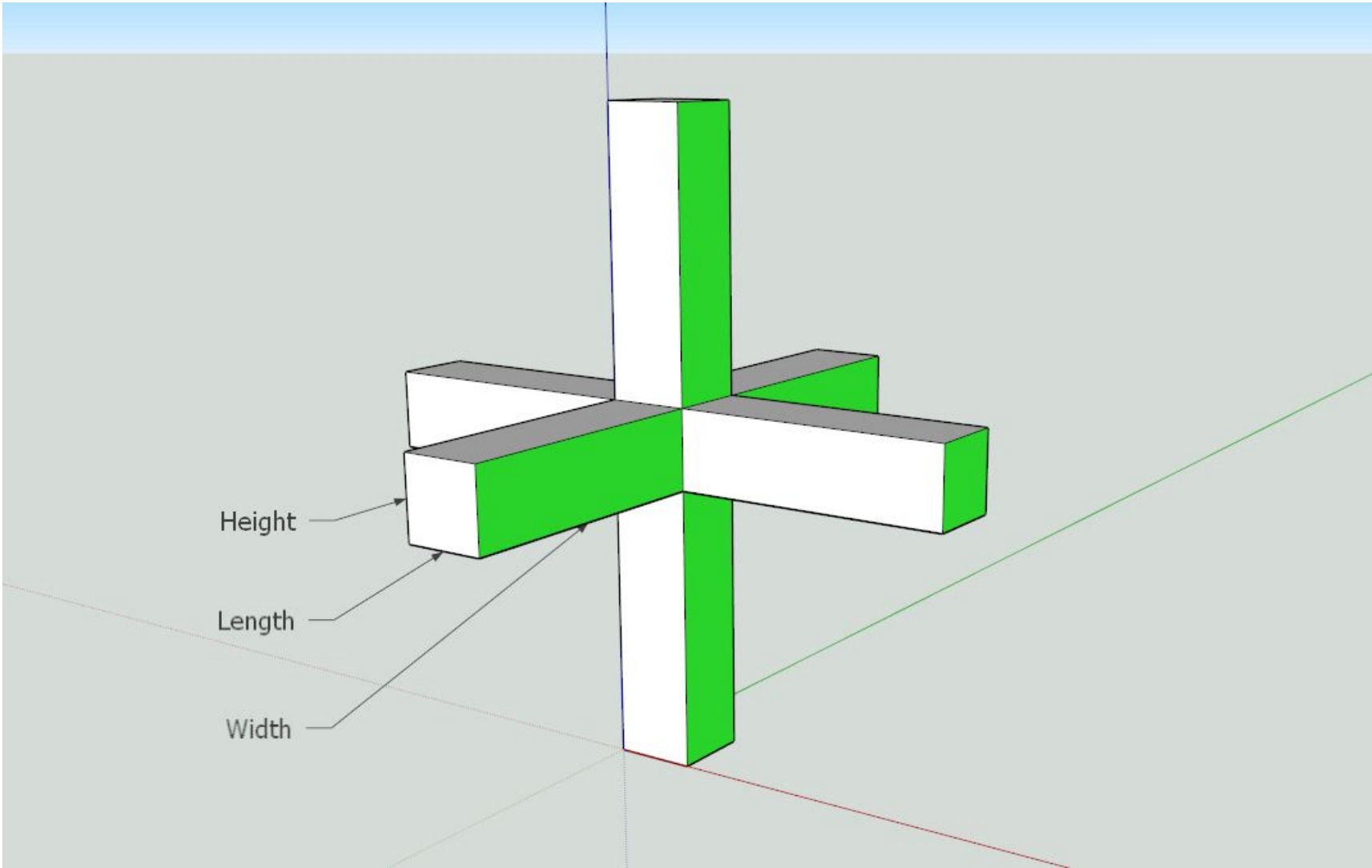
1904 - 1950



92

FRANK LLOYD WRIGHT 1959

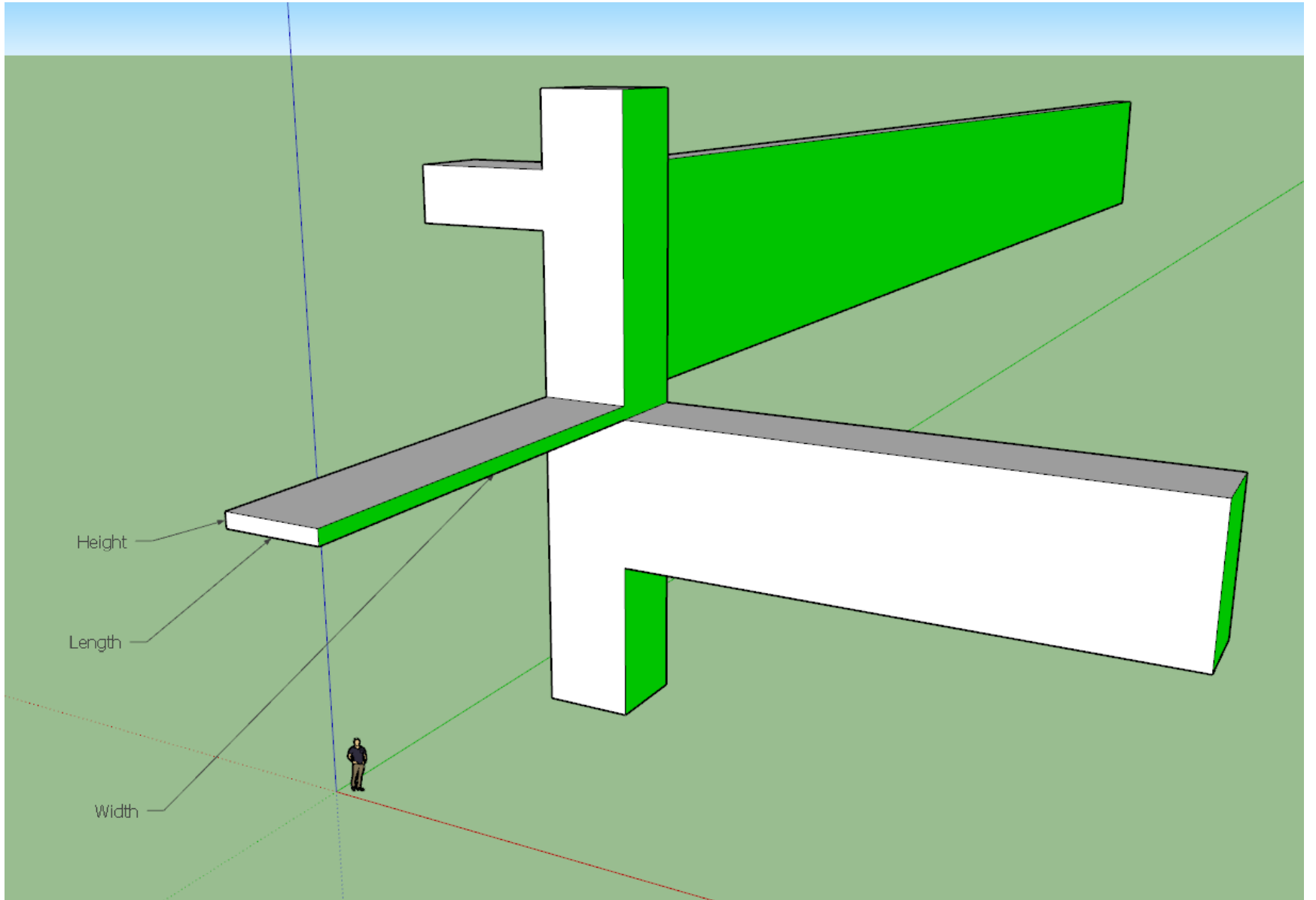
STUDENT WORK



Height

Length

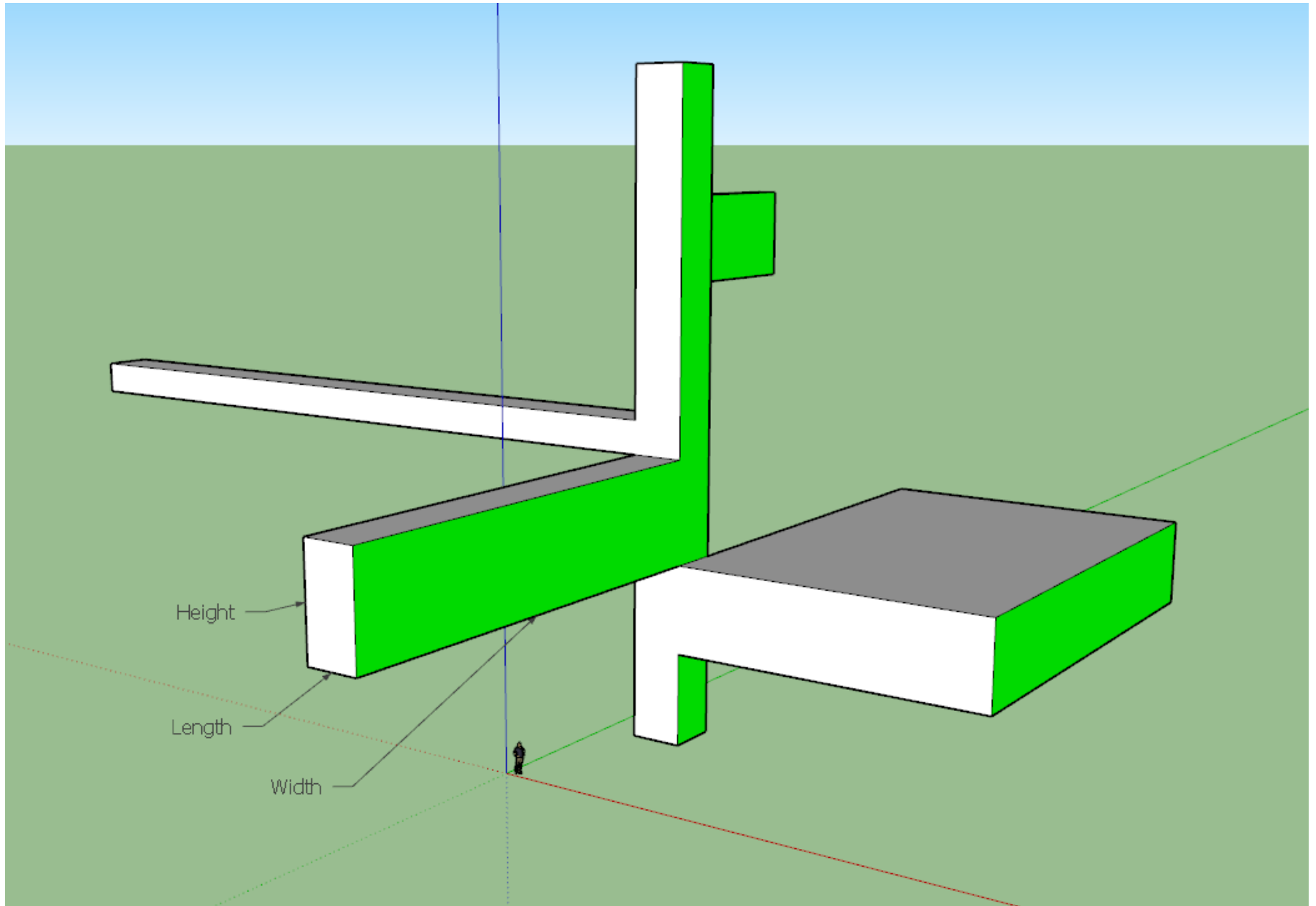
Width

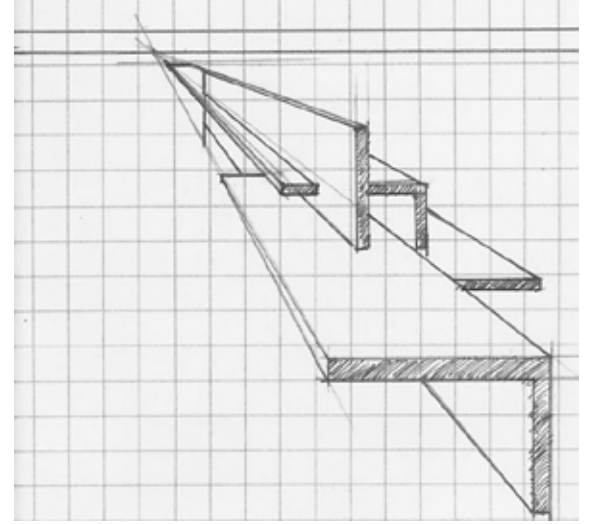
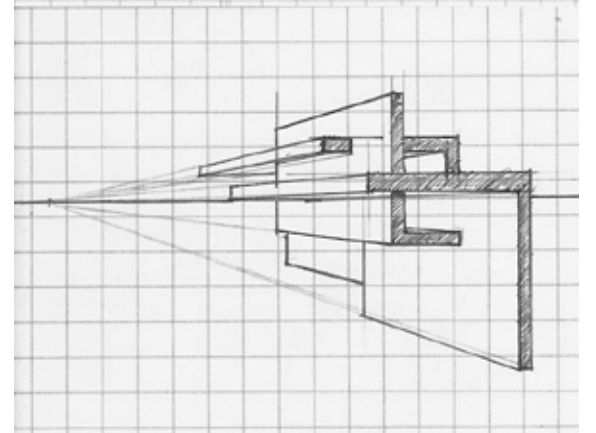
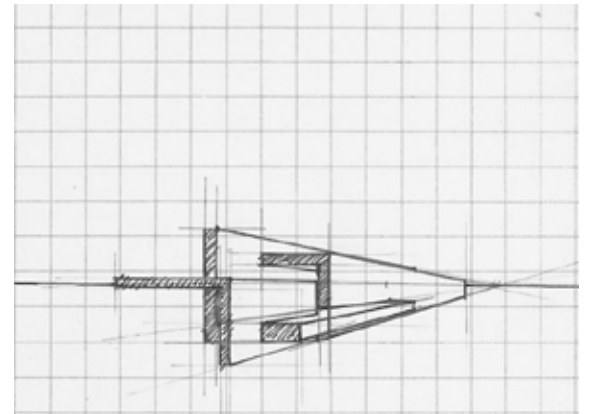
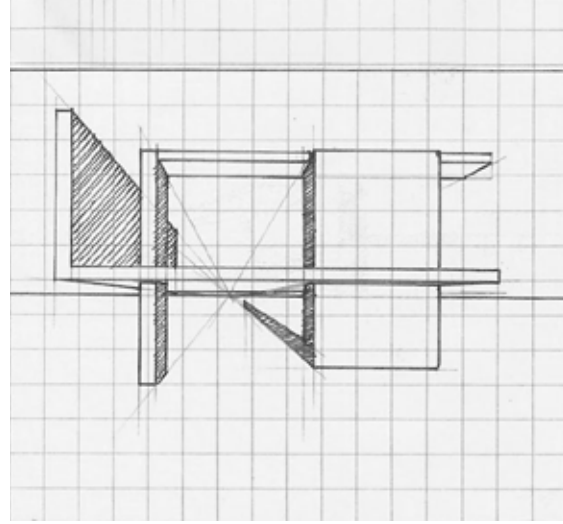
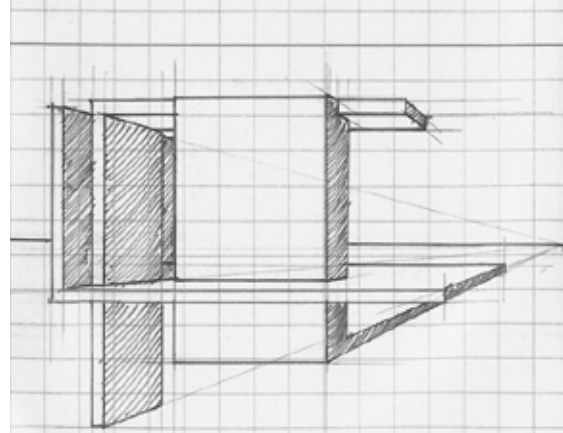
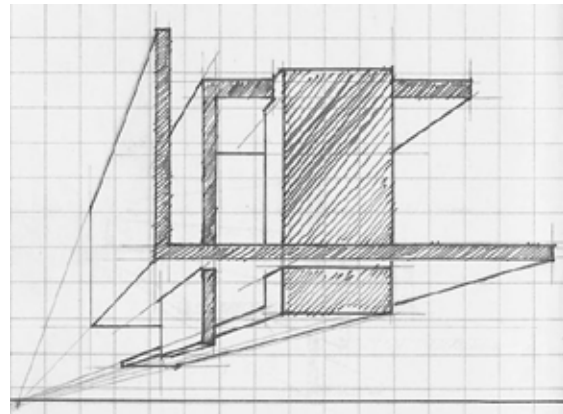
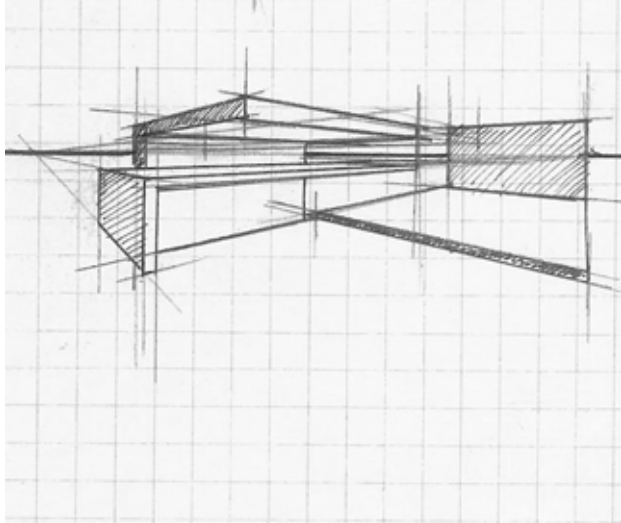
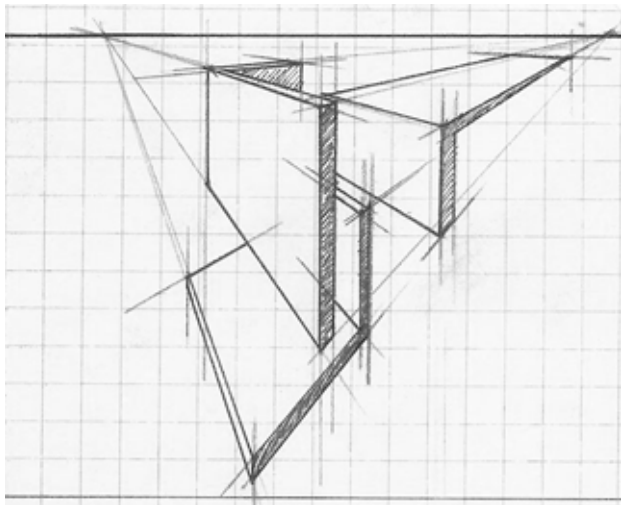


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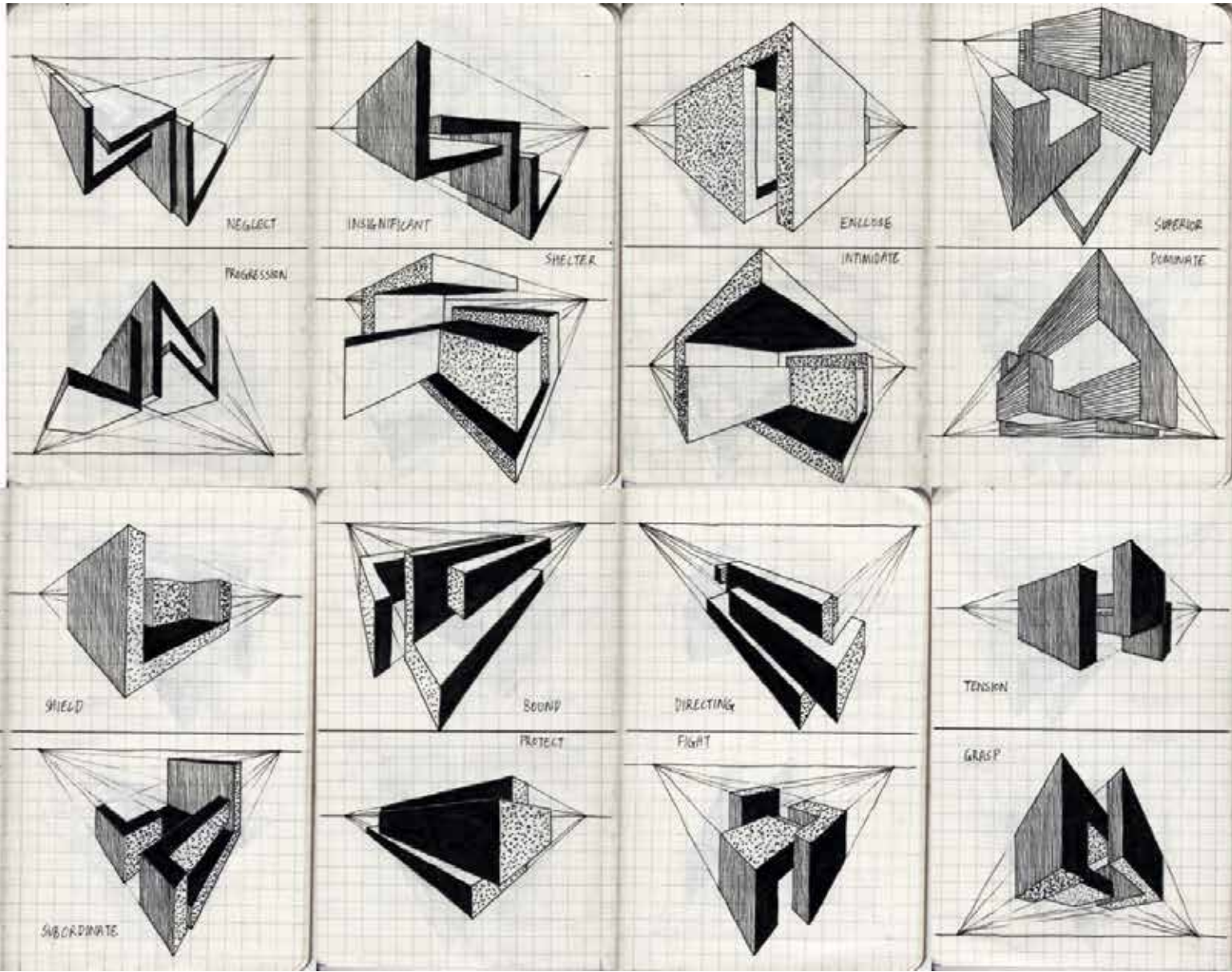
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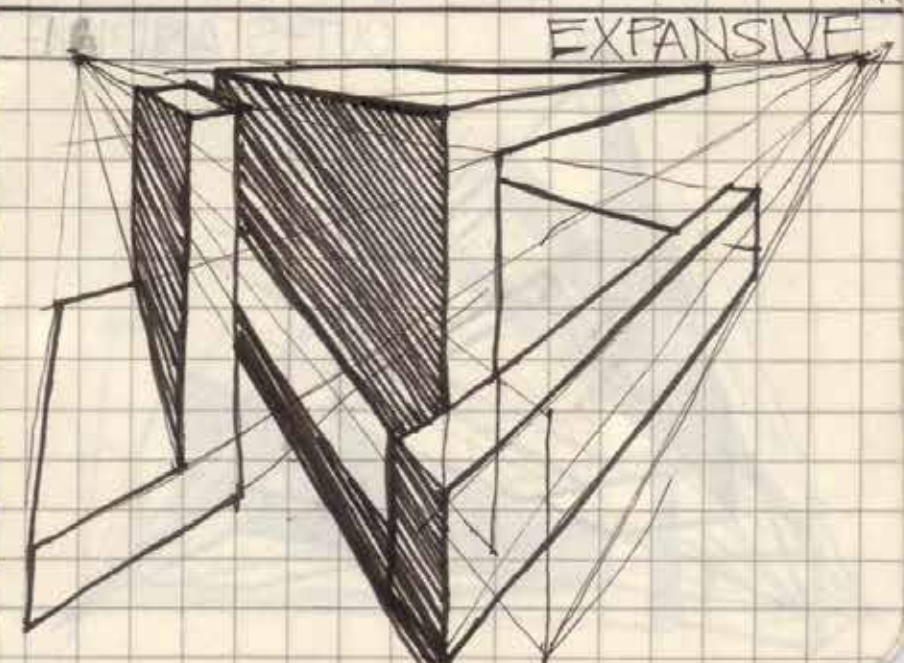
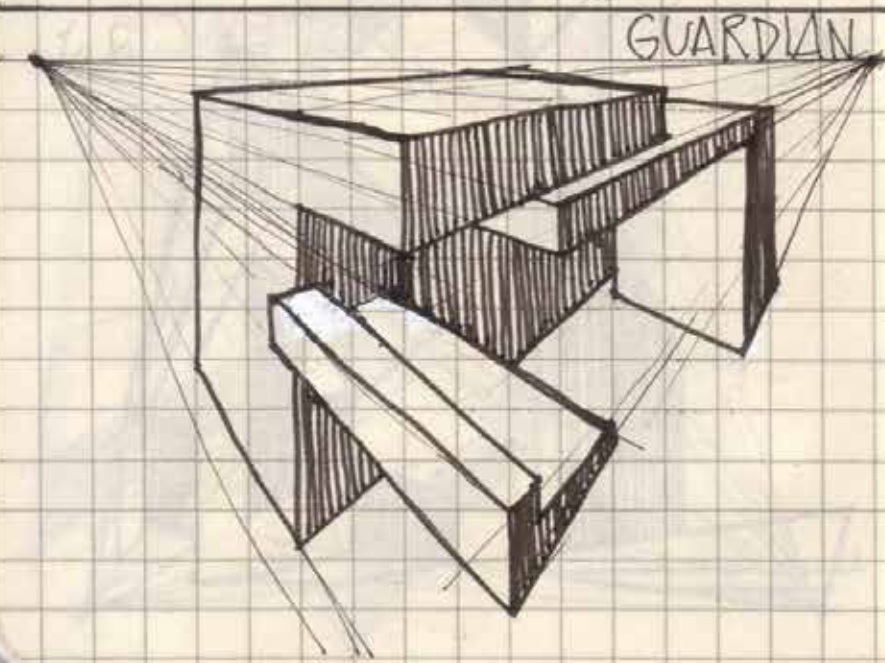
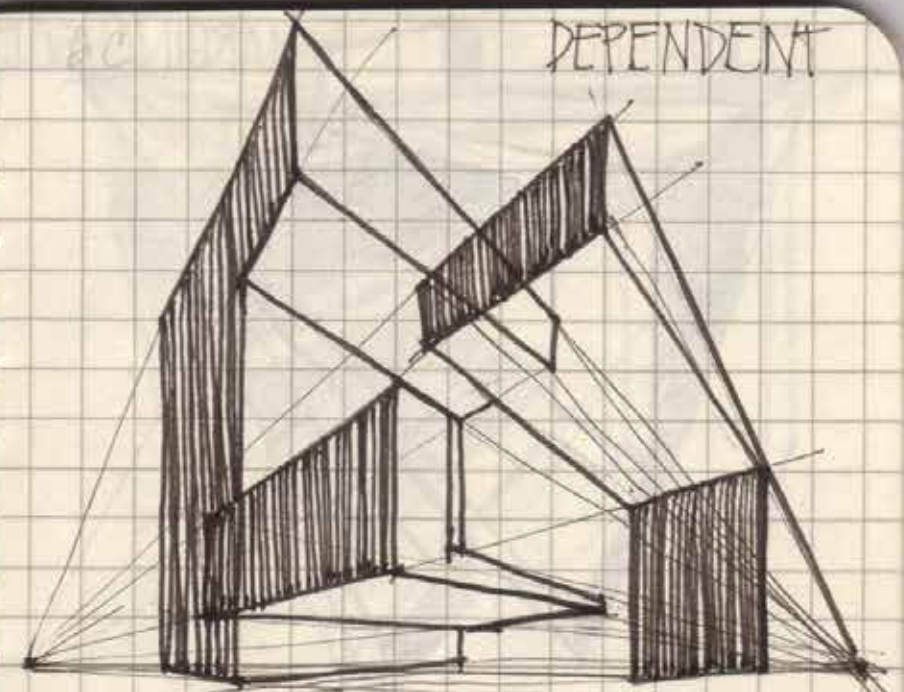
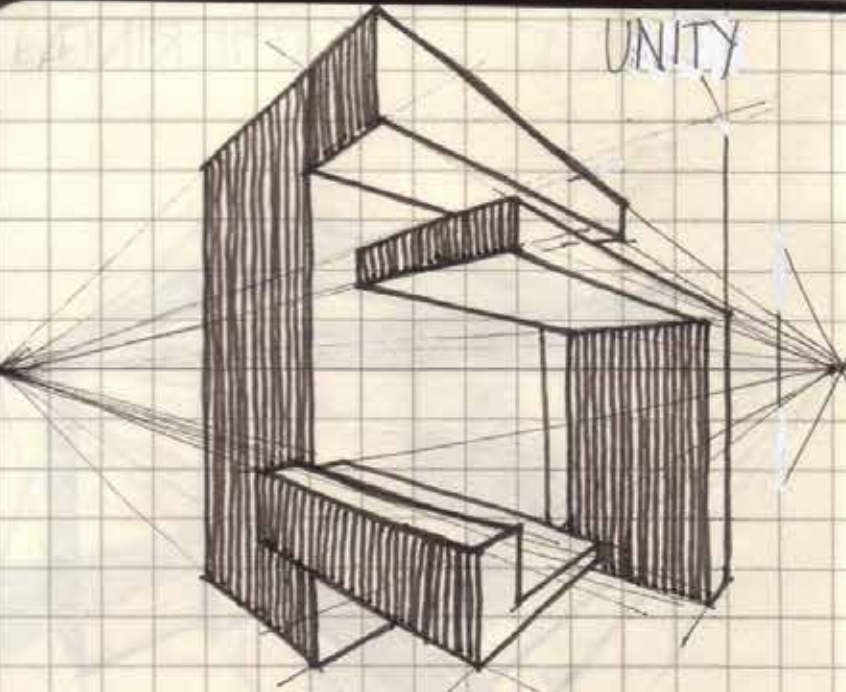
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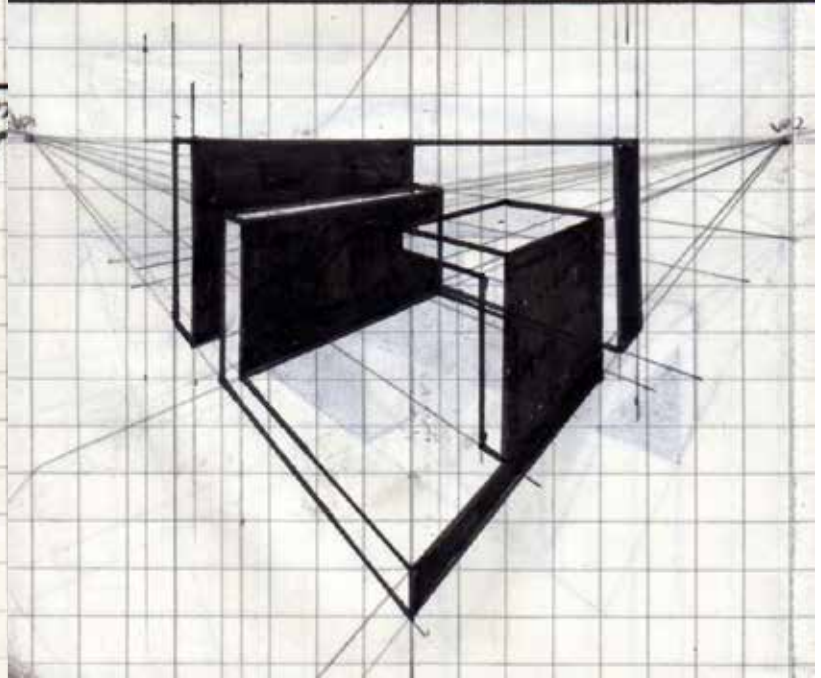
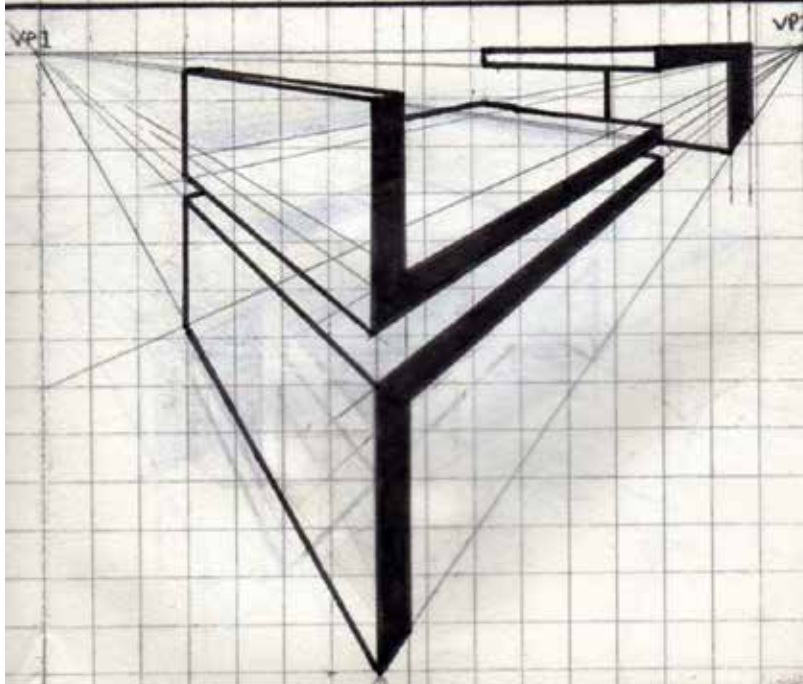
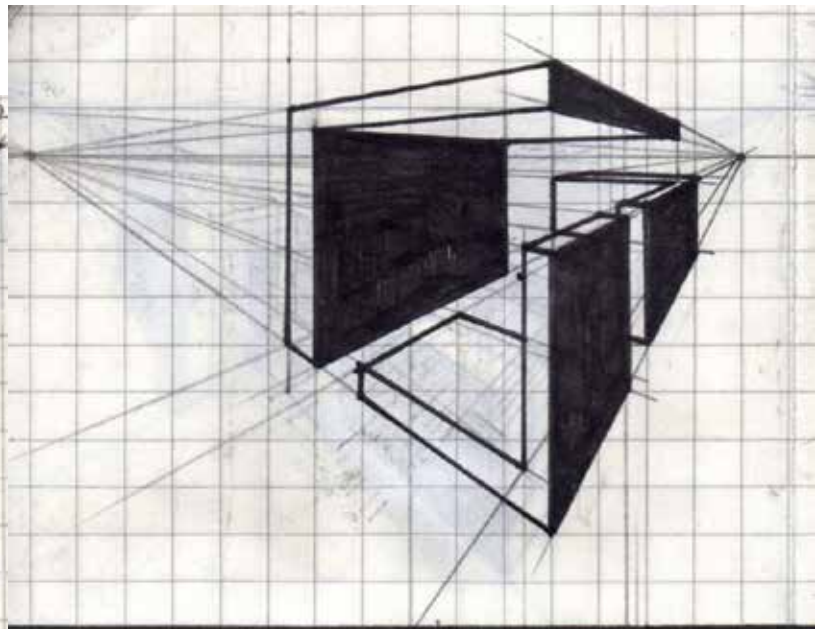
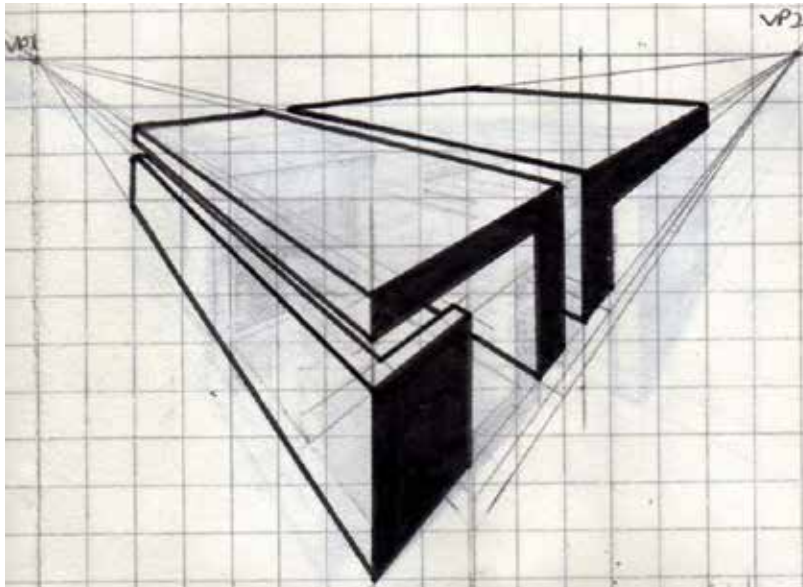


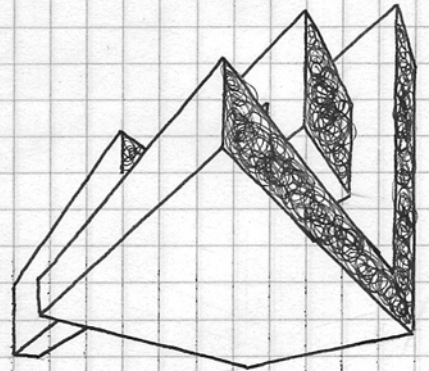
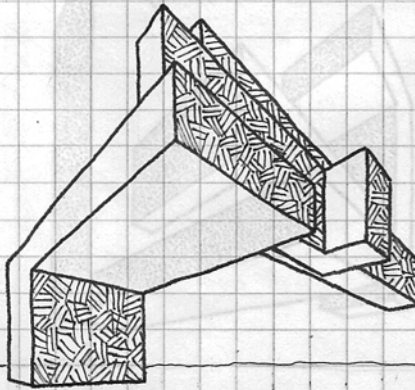
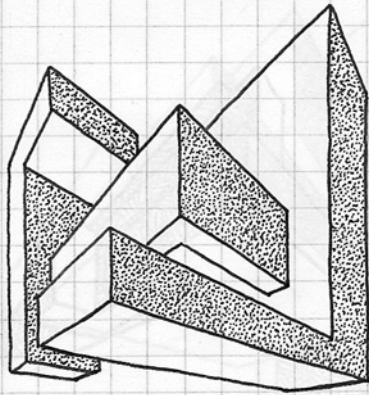
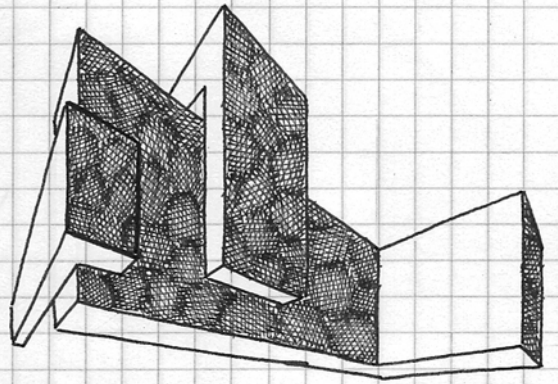
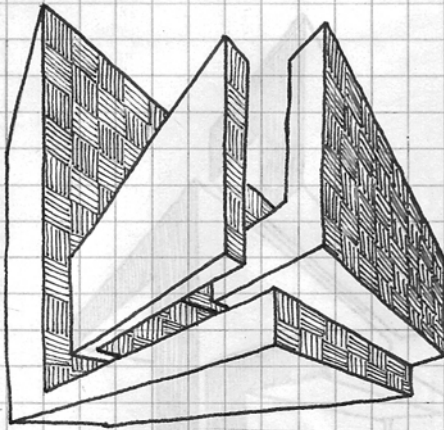
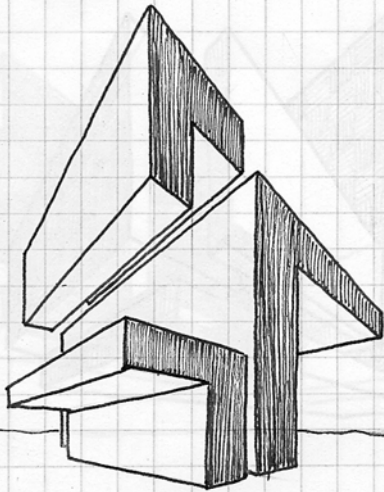


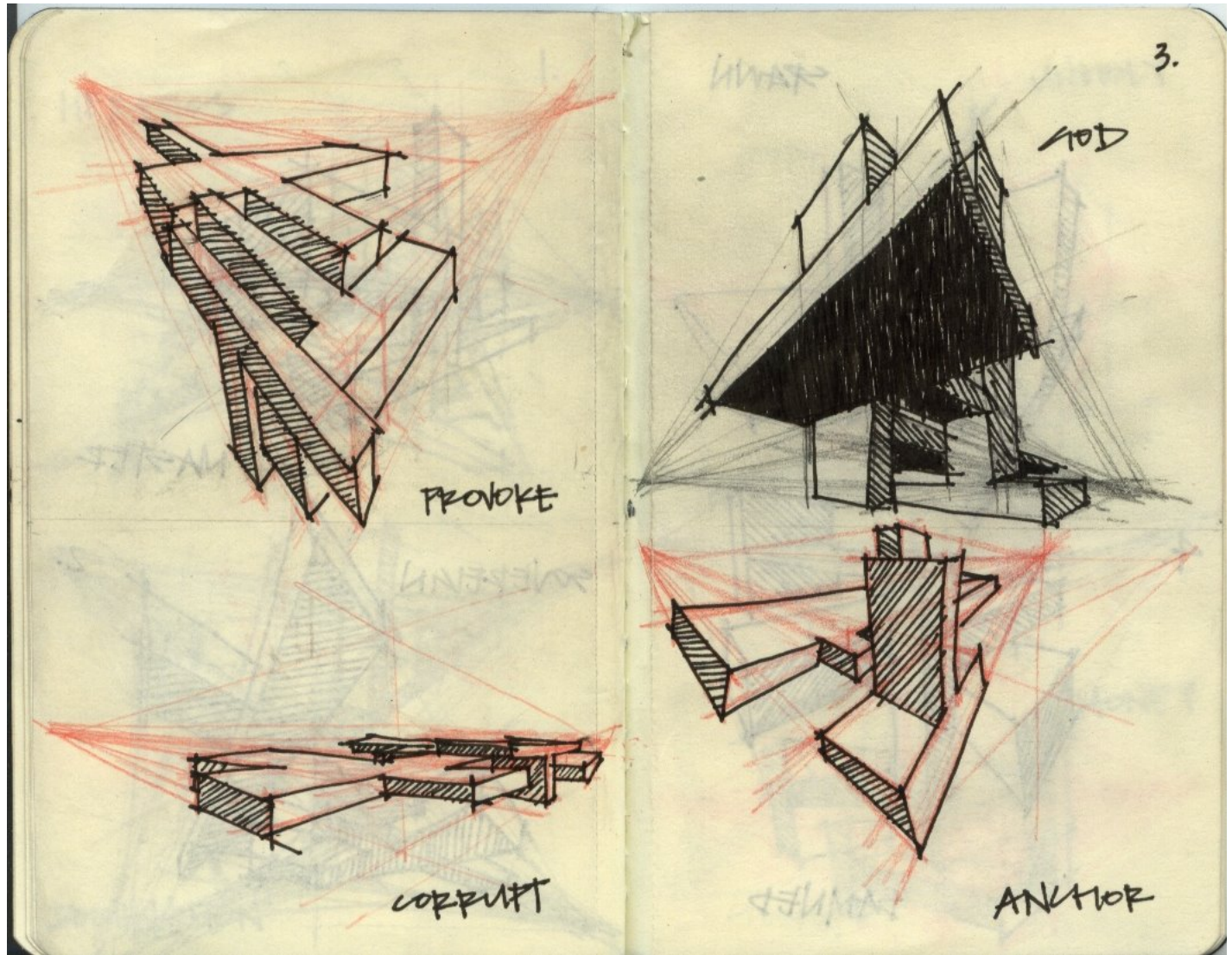
Two-Point Perspectives



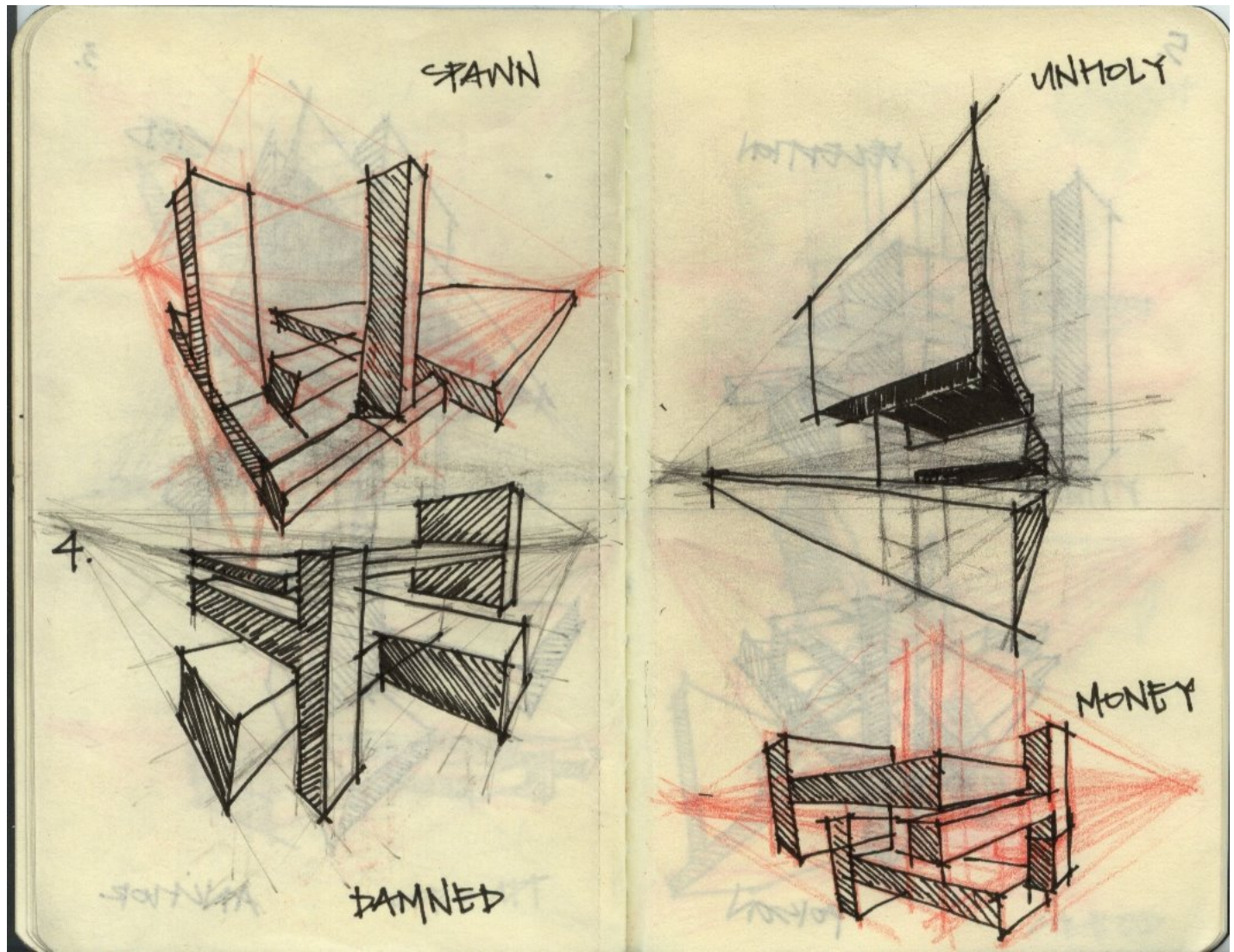








SEAN TRAN



SEAN TRAN

VERSACE



FULL EXTERIOR PERSPECTIVE OF VERSACE'S SPACE

STRUCTURAL EXPRESSION
VELOCITY
SHADOW CASTING
DECONSTRUCTION



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 exhausting speed - reflecting Versace's voracious and god-like attitude in the Fashion Industry - intimidating workers and customers. Sits in the roof are made to cast linear shadows across the building floor, initiating the protected 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.



VERSACE

SEAN TRAN



EXTERIOR PERSPECTIVE OF JOBS' COMPLEX

MONSTROUS BOLD LIQUID SLEEK

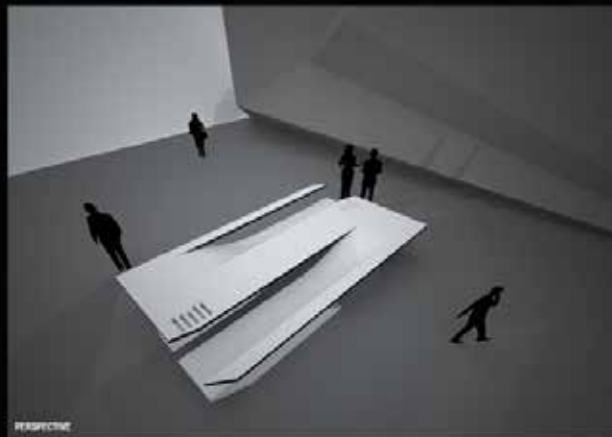


The most difficult aspect in the formation of Steve Jobs' complex was the articulation of each space in relation to one another. A sleek manner had to be implied by the building's form in order to reflect Apple's product range of its most recent 3G, and this was achieved through modelling the building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

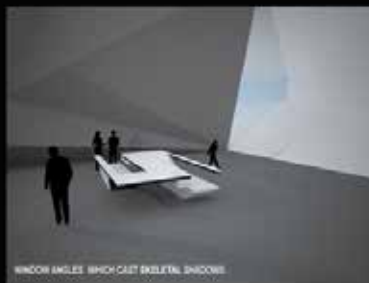


SEAN TRAN

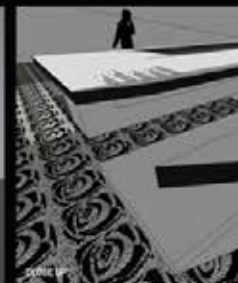




PERSPECTIVE

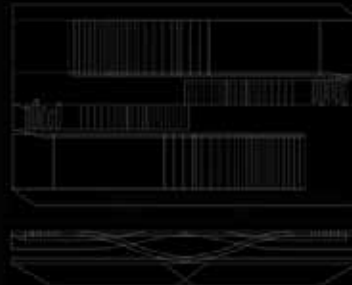


MINOR ANGLES WHICH CAST SKELETAL SHADOWS



DETAIL

ORTHOGONAL VIEW



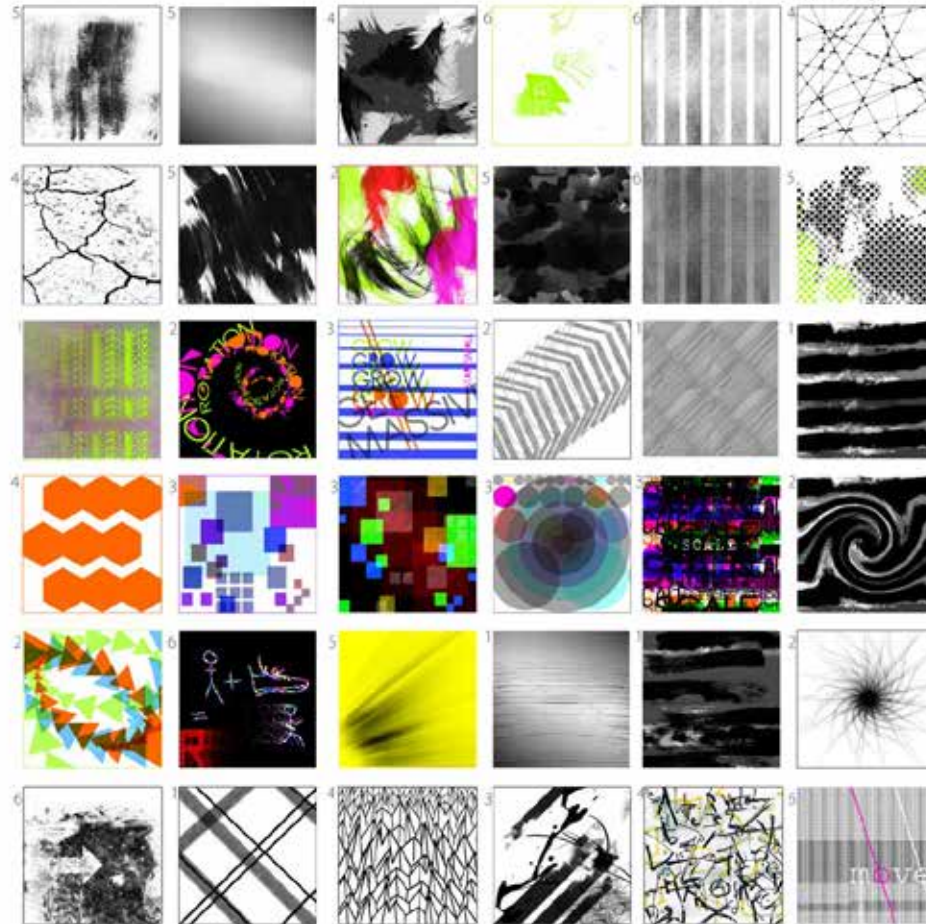
The concept of The Dining Table emerged from the idea of a conventional outdoor park bench - set in an environment which utilises a harmonious sun. Curvilinear geometry is used to reflect not only the mutual connection, but also the peace in which both Jobs and Versace come to as they meet - not only from a corporate point of view, but also from a social one. The base of the seats were modelled to form a "Solid Ground" for the clients to meet - illustrating a sense of neutrality. Linear cuts cast shadows which makes the table appear as though it were a skeletal frame - illustrating the notion of honesty in meeting with an external party. The asymmetric form of the table is used to synthesise ideas of the two clients, which inevitably provides them with the power to discuss and critically analyse each others perspectives on fashion and technology.

HAYDEN WOOLDRIDGE



textures

- ¹ linear
- ² rotational
- ³ scalar
- ⁴ jagged
- ⁵ organic
- ⁶ velocity



X
 P
 :
 T
 H
 3
 /



mash up

Oprah
GAGA
Ive

to appear on Forbes' billionaire list, multimedia icon. first woman is the ultimate. her eponymous television program won. GaGa is apparently already influencing other artists, with numerous blogs gleefully pointing out the similarity of CEO Steve Jobs styling, hair and make-up in recent months this is a joke. "I'm not sure who this person is, to be honest," Aguilera sniffed Ive -- with an assist, of course, from CEO Steve Jobs. With plenty of hype surrounding waste of time GaGa pop artists become the benchmark by which companies in all industries judge themselves. GaGa especially defying all of the preconceptions I don't know if i'm a man or a woman. "O," a top-selling magazine in which Oprah appears on every cover a scary experience . Her book club guarantees best-seller status for its selections. So the product's meaning is almost entirely defined by the designer.





JAMES HARGREVES



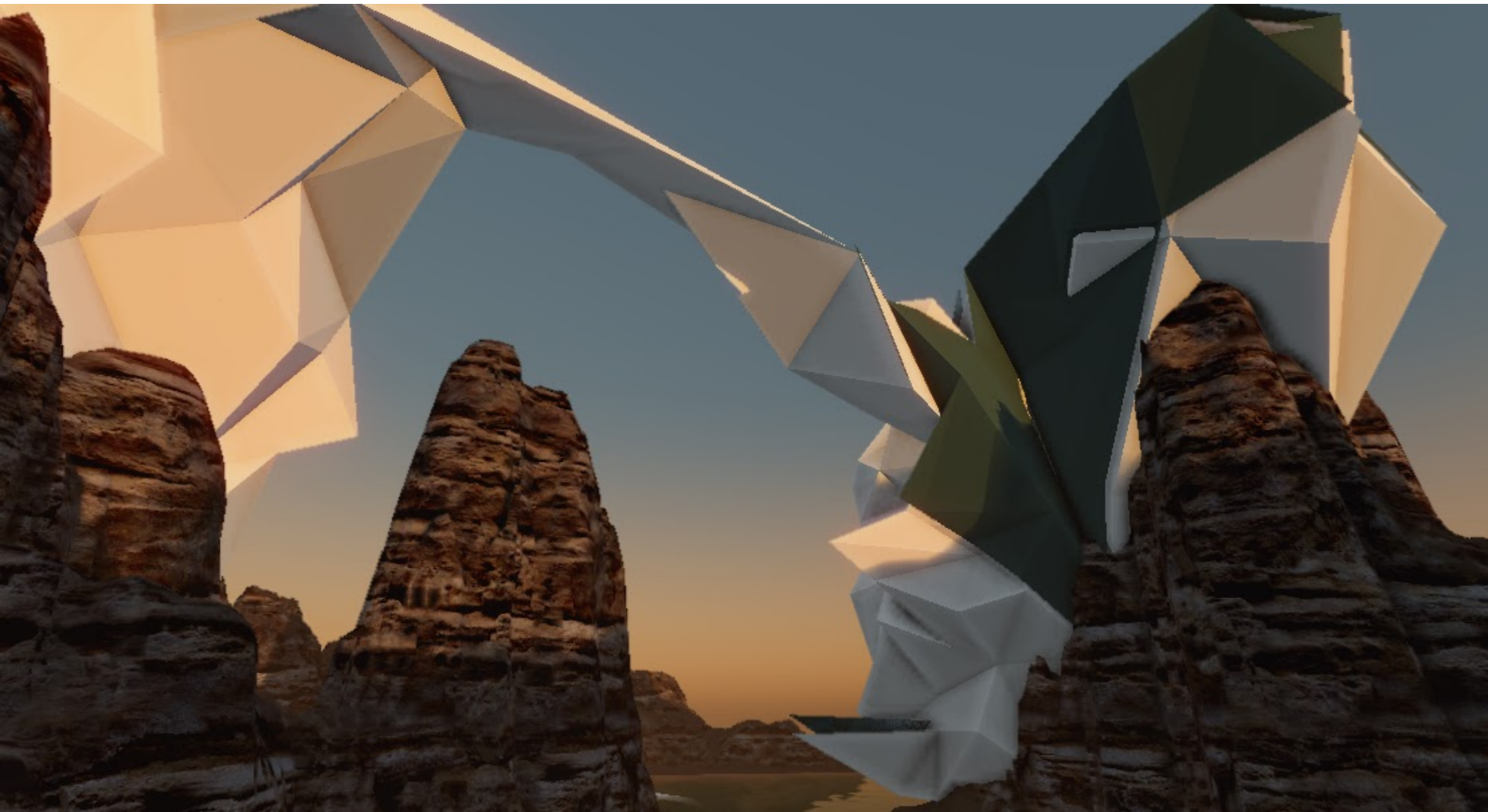


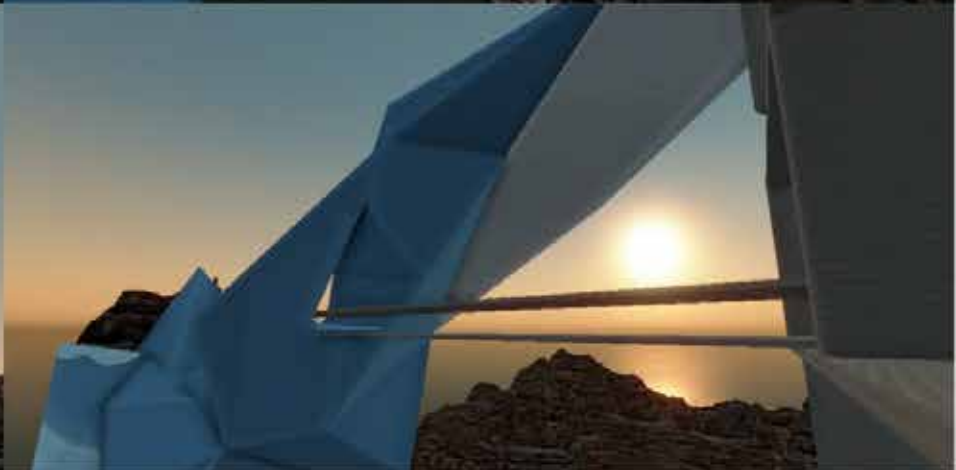




BRIAN NGUYEN







THE INTERCONNECTIONS AND GROWTH OF POWER



THE THREE ELEMENTS OF THE DESIGN REVOLVE AROUND THE CENTRAL IDEA OF REFLECTING AND REPRESENTING THE CLIENTS' POWER THROUGH THEIR WORK AND SOCIAL INFLUENCE.

LADY GAGA



DRAFT ENVIRONMENT



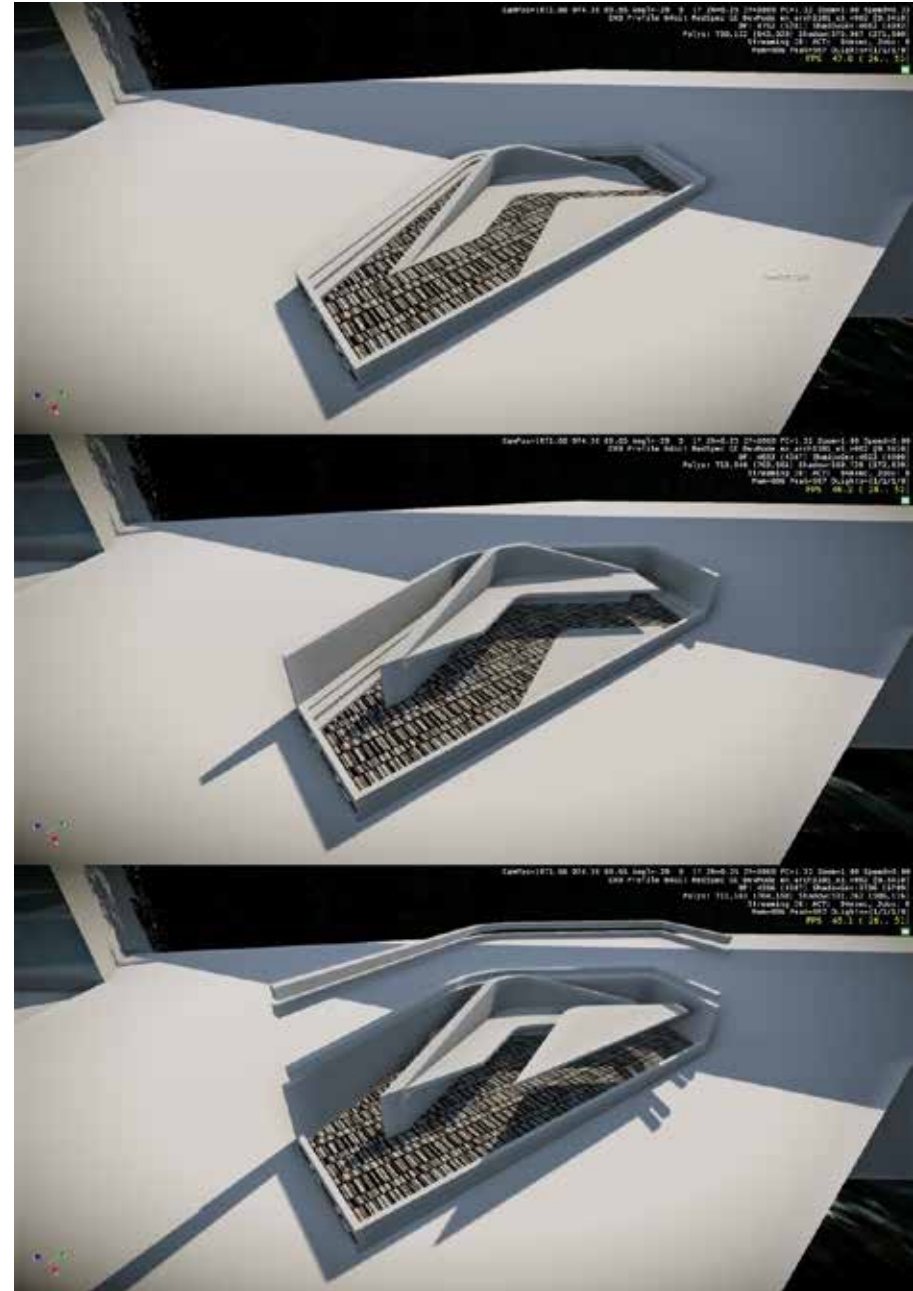
LADY GAGA'S SPACE DEALS WITH THE NOTION OF POWER THROUGH HER INFLUENCE AMONGST SOCIETY. POWER FOR WEARING "DIFFERENT" TYPES OF CLOTHING, GAGA PUSHES THE BOUNDARIES TO MAKE STATEMENTS OF HER BELIEFS. THIS IS REFLECTED AND REPRESENTED IN THE DESIGN BY "CONCRETE" PARTS OF THE LANDSCAPE IN A MORE UNCONVENTIONAL MANNER/SCALE TO DEMONSTRATE HER POWER AND DOMINANCE OF THE LANDSCAPE. THIS IS ALSO SUGGESTED IN THE SCALE OF THE SPACE AS THE DOMINANT MAN-MADE STRUCTURE OVERPASSES THE NATURAL LANDSCAPE, REPRESENTING GAGA'S POWER.

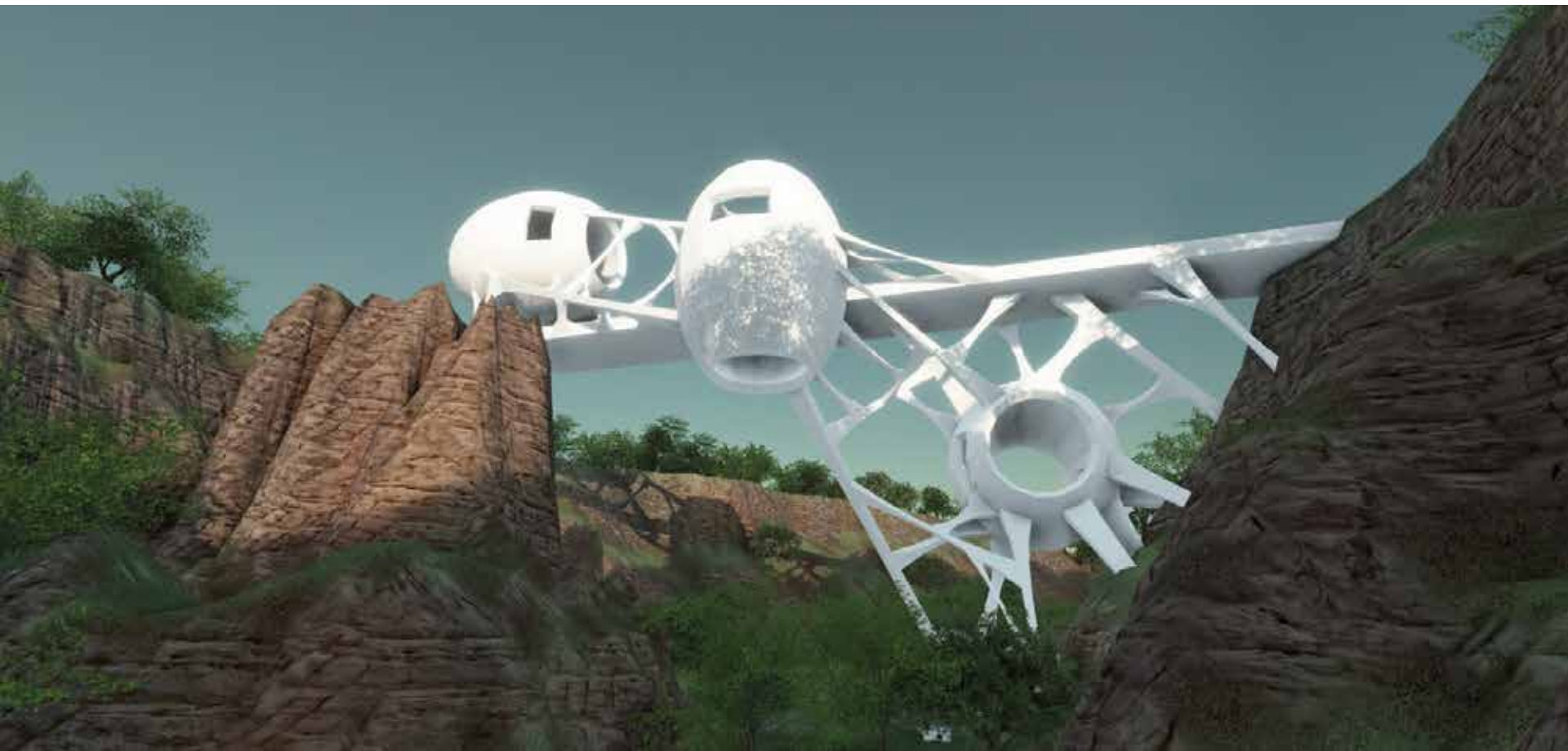


THESE BEING MONUMENTAL SCALE AND THE DESIGN CAPTURES AN IDEAL OF THE CONCRETE LANDSCAPE REPRESENTS THE NOTION OF POWER THROUGH ITS SCALE AND LACK OF RESPECT FOR NATURE. THIS IS CLEARLY EVIDENT THROUGHOUT THE PLANNING AND DESIGN OF THE CONNECTION BETWEEN THE LANDSCAPE AND BUILT FORM.

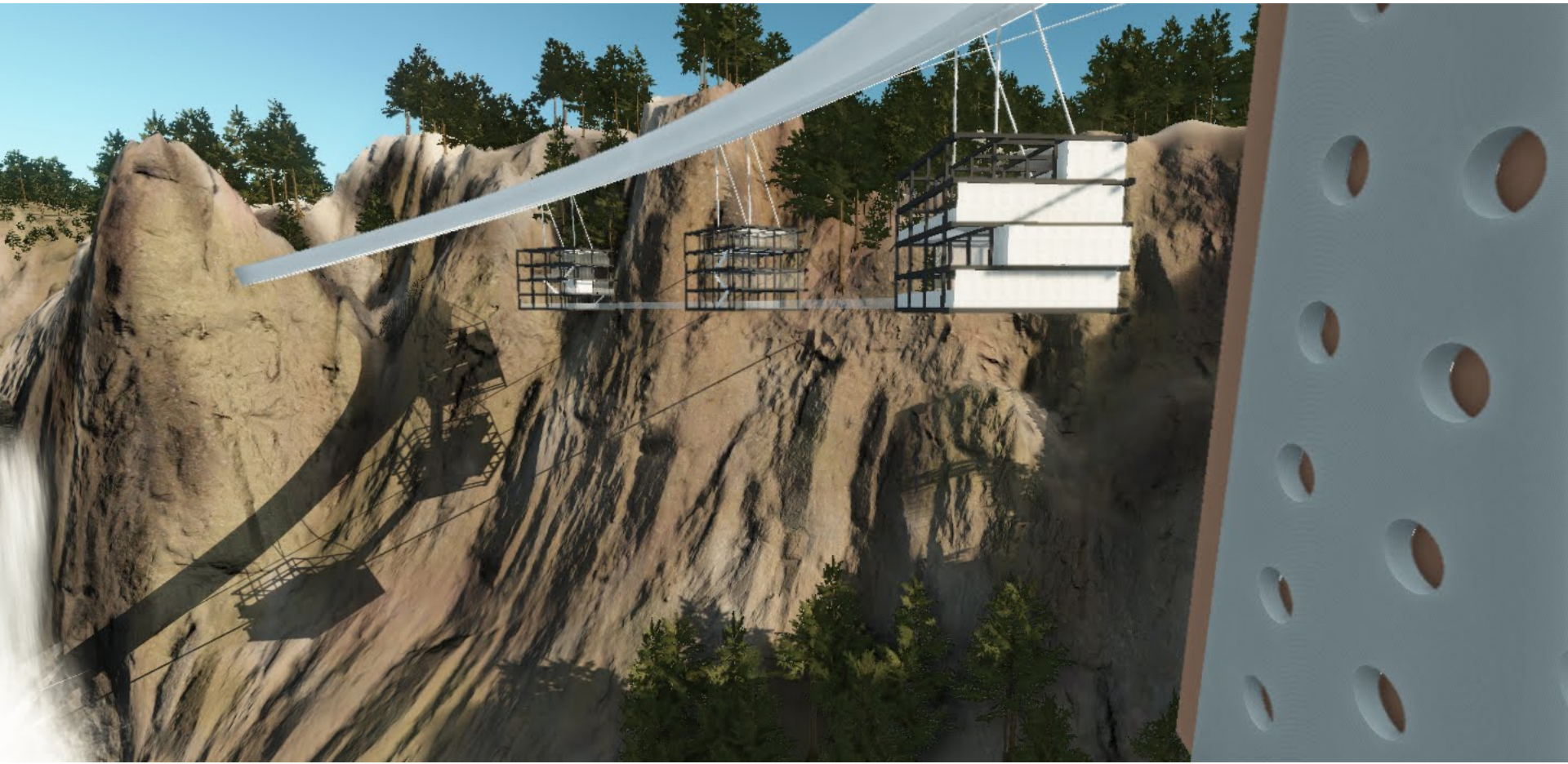


Massayu Masagos

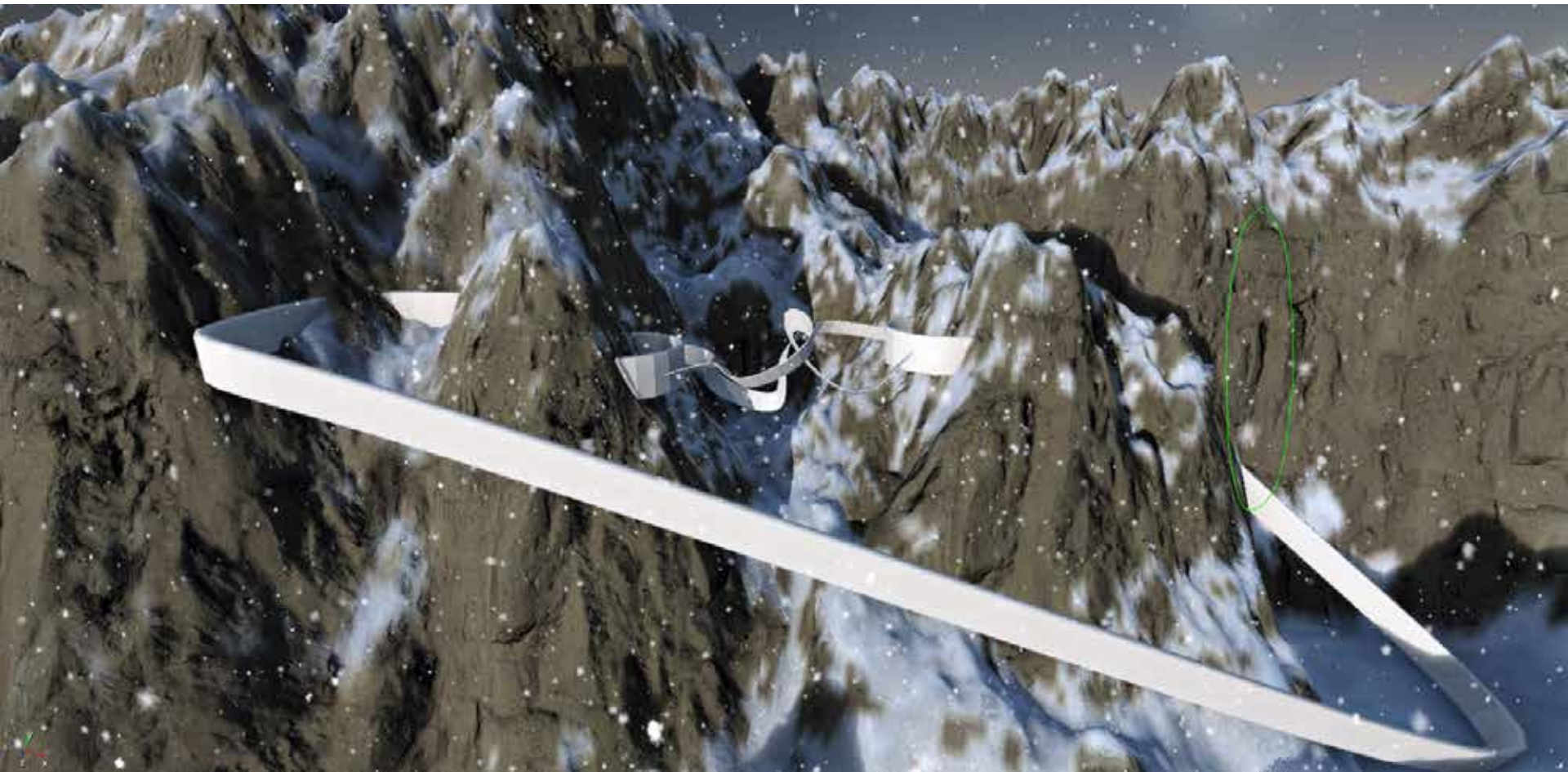




BLAKE CASHMAN



JARROD HINWOOD

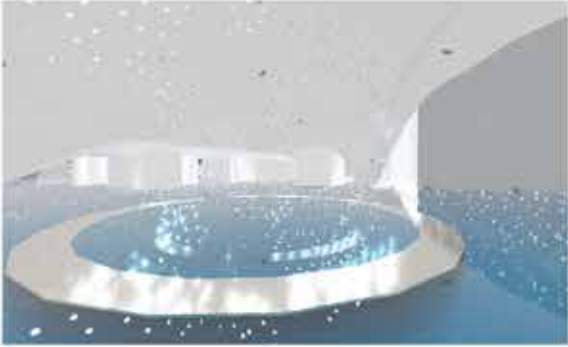


MILLI LAKOS

Final Images

Architecture Faculty UNSW.
Linking NIDA and Square House.

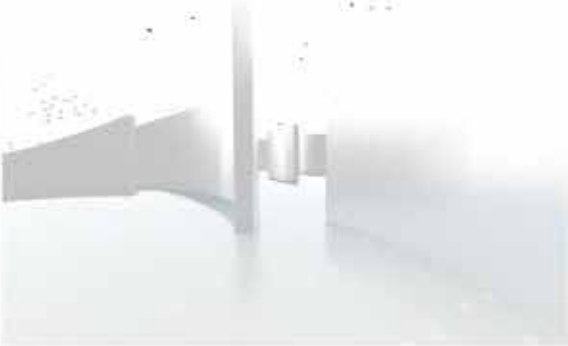
WILLIAM MAYNARD

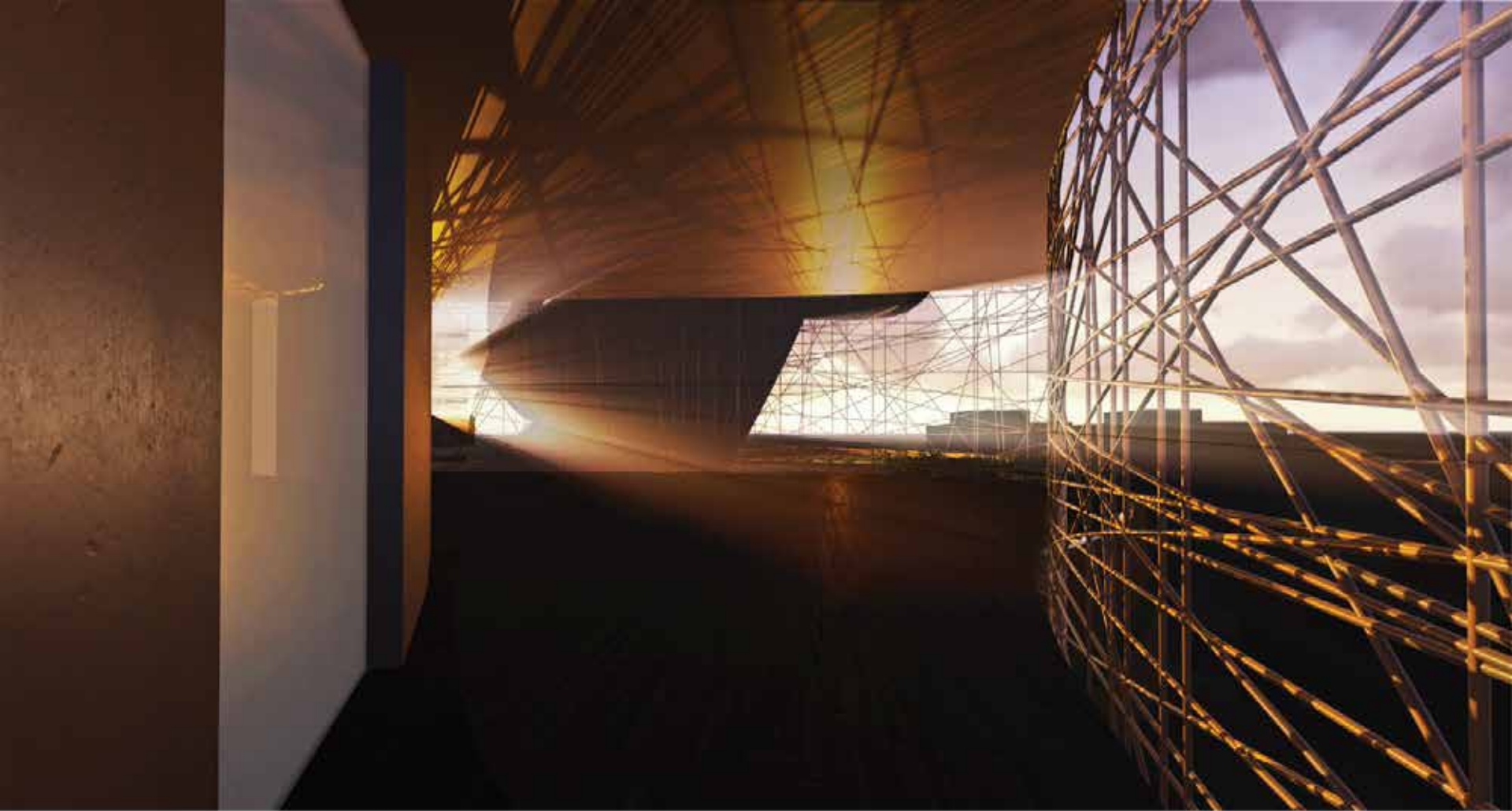


Final Images

Architecture Faculty UNSW.
Linking NIDA and Square House.

WILLIAM MAYNARD





SPACIOUS LEARNING ENVIRONMENT FOR BOTH STUDENTS AND STAFF

The school consists of a spacious lecture theatre, studio spaces, offices, workshops, computer labs, innovative rotating library with multiple close by study areas - both in private and open plan spaces, a multipurpose outdoor extendable gallery, computer

labs and finally gathering areas for both staff and students. As a method of drawing in nature into the learning environment for the school, majority of the spaces are situated on the perimeter of the structure to enable maximum exposure to natural light.

CATHERINE ERZETIC
5060255



THE ARCHITECTURE SCHOOL OF THE FUTURE

The endless curvature circling its web-like structure showcases the interaction between nature and the community. With elements drawn from the mobius strip, the concept of bringing the "outside inside", and vice-versa and references to nature, this proposed idea aims to cater for the students and staff of a school of architecture.

"No longer is 'adequate' the goal. "Extraordinary" needs to be the new agenda for cities and their communities".
- Fred Kent, 2015

CATHERINE ERZETIC
5060255



THE ARCHITECTURE SCHOOL OF THE FUTURE

The aim of the unique façade is to bring light into the structure, thus, creating an open learning environment for students and staff. Its flowing shape and webbed like structure aims to evoke a feeling of endless possibilities and innovation.

CATHERINE ERZETIC
5060255



THE ARCHITECTURE SCHOOL OF THE FUTURE

The open plan environment was influenced by Richard Conniff's views on creating a nature based atmosphere as it intends to allow individuals to "learn better, work more comfortably, and recuperate more successfully in buildings that echo the environment in which the human species evolved."

"Its an argument for re-connecting these spaces to the natural world, with plenty of windows, daylight, fresh air, plants and green places, natural materials, and decorative motifs from the natural world."
- Richard Conniff, 2009

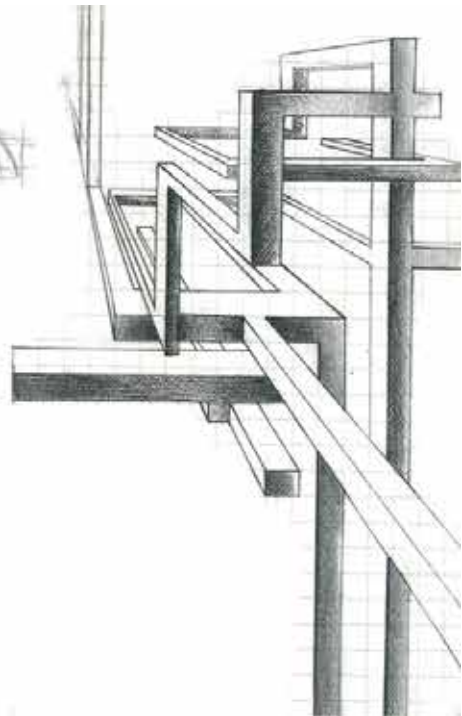
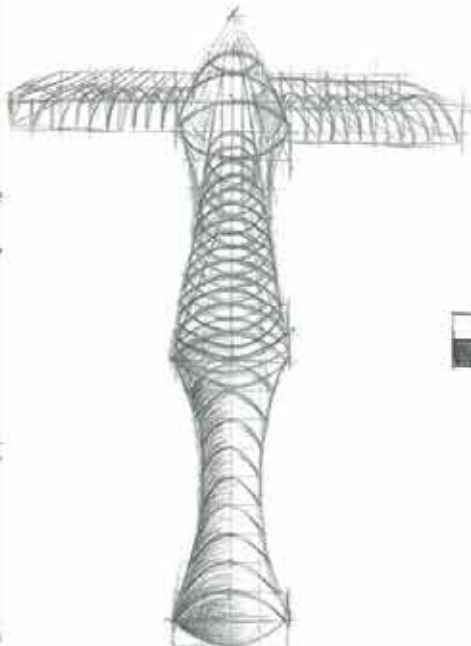
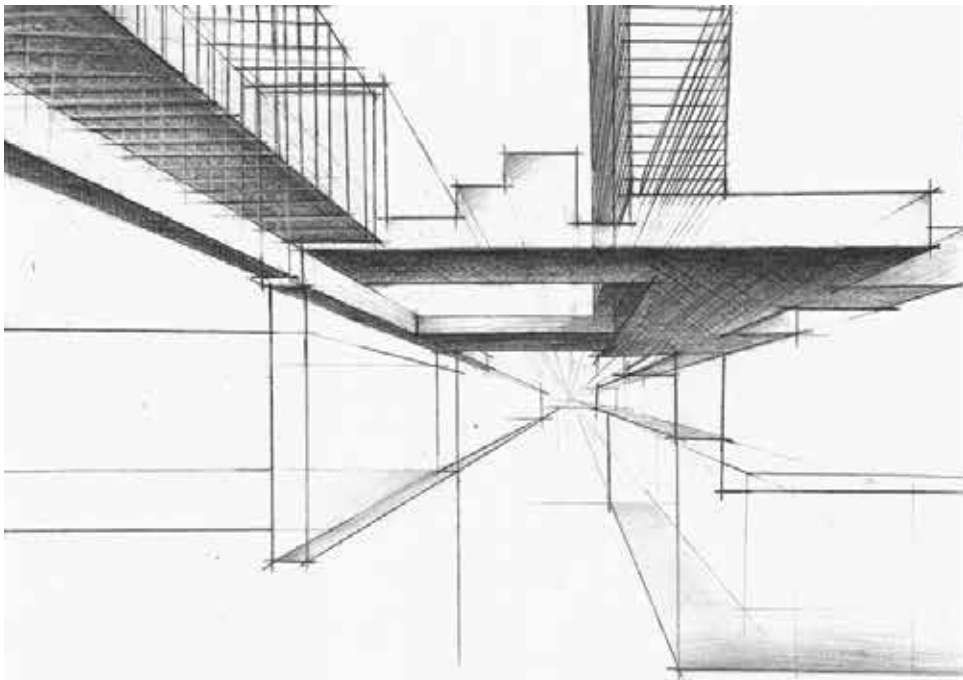
CATHERINE ERZETIC
5060255



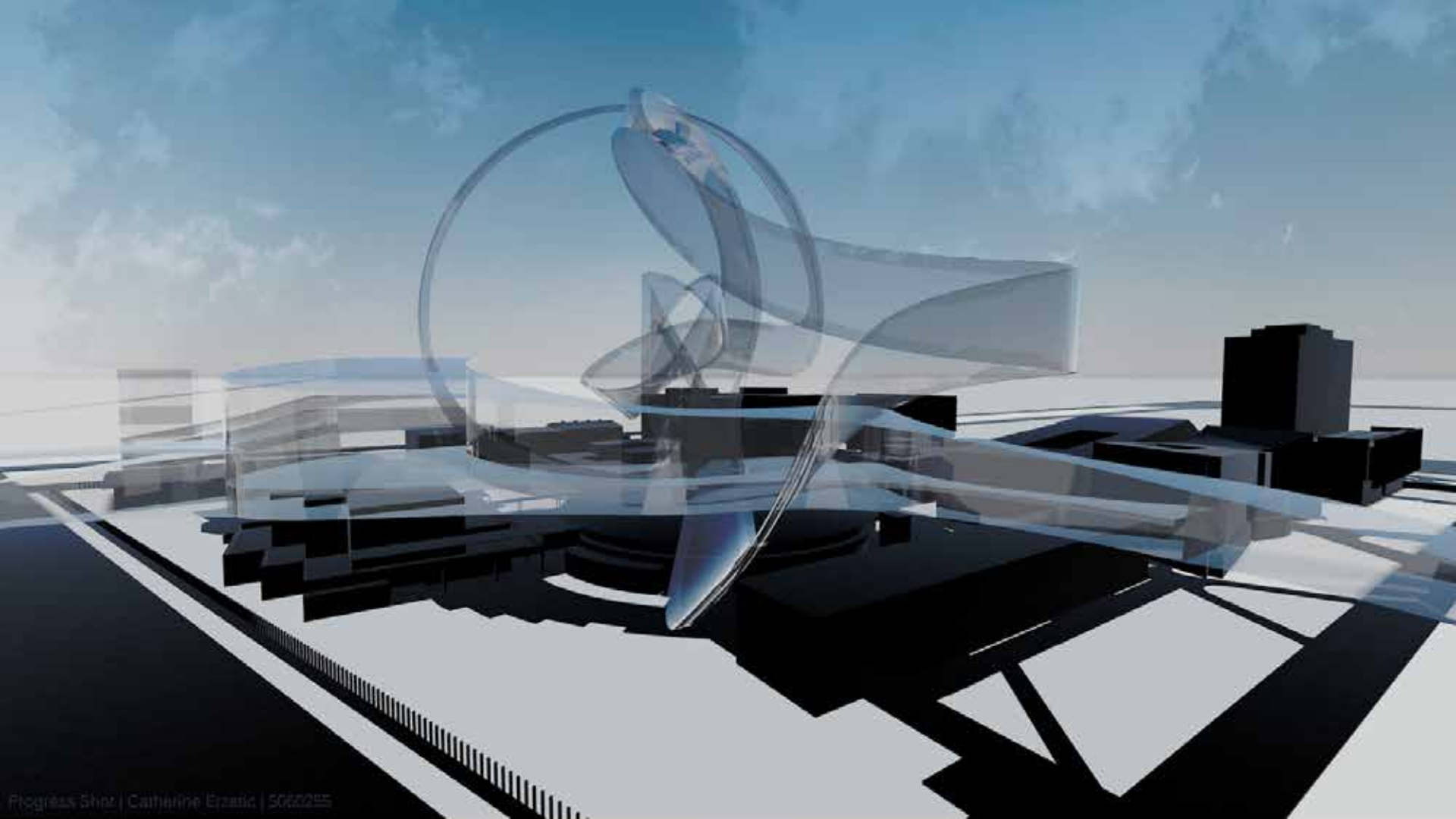
THE ARCHITECTURE SCHOOL OF THE FUTURE

The school aims to provide a comfortable, spacious and timeless work environment for future architects. To do so, the school must provide open yet enclosed interiors as well as to provide natural spaces exterior to the workspaces inside, in which work together to nourish ones creative thought processes. To have such an open shell that welcomes nature within, this is an essential environment for the development of successful innovative design thinking.

CATHERINE ERZETIC
5060255



Catherine Erzetic [5060255 | Practice Perspectives

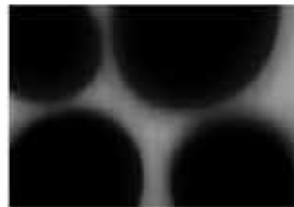
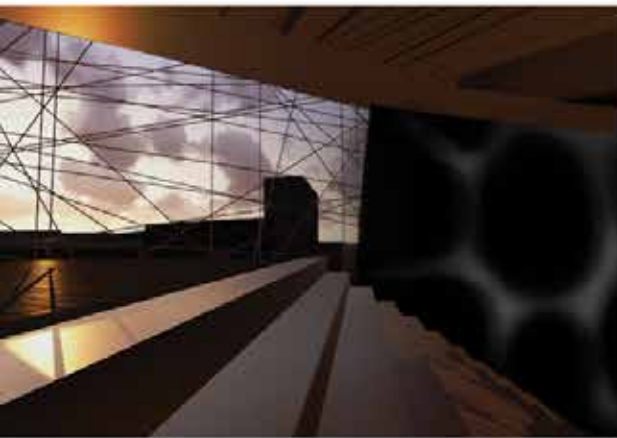


Progress Shot | Catherine Erzatic | 5062255

CATHERINE ERZATIC



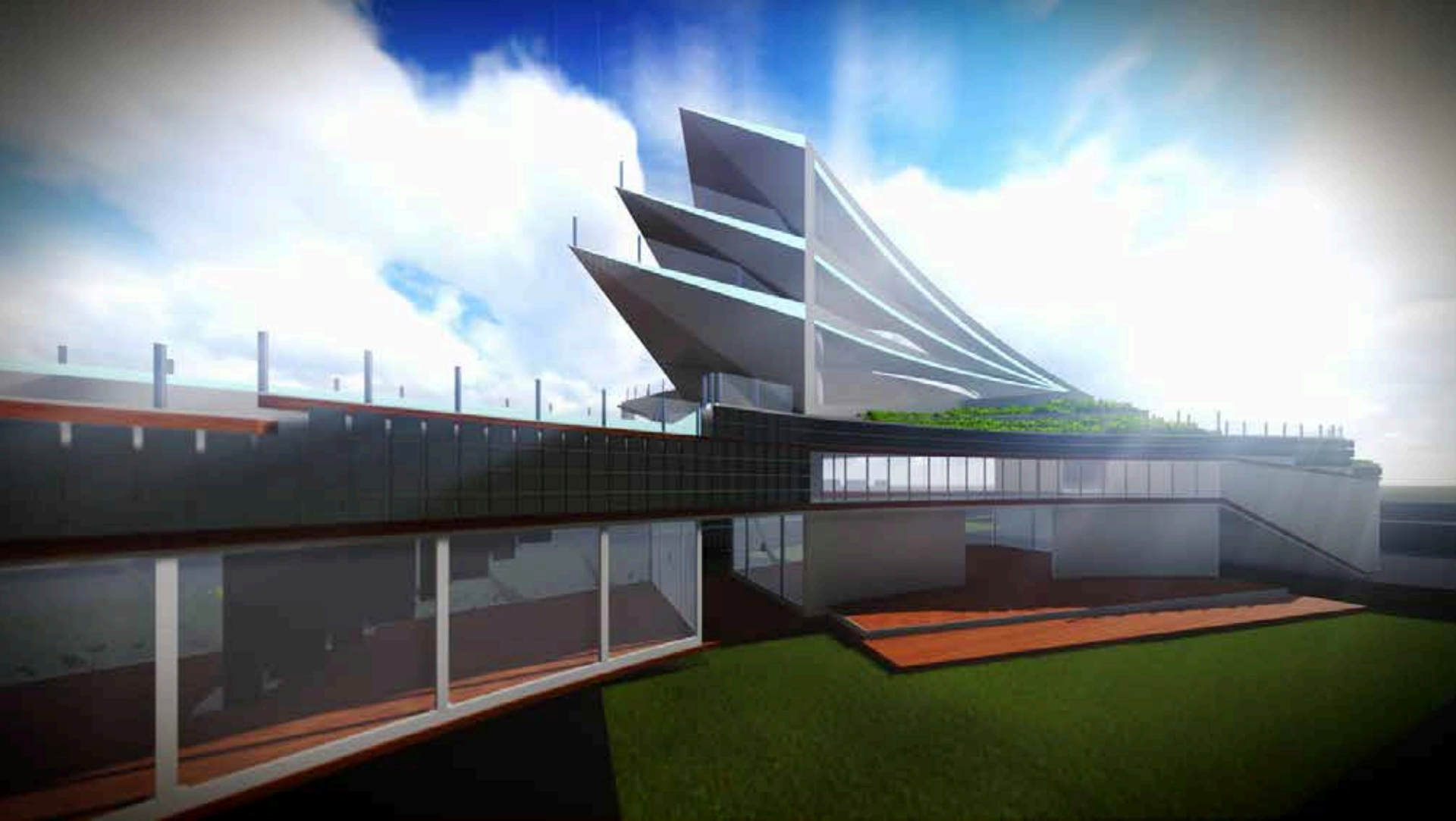
This texture, inspired by the word "system", was utilised as an interior feature wall in the moving room element. With its sharp yet somewhat soft appeal, it is able to balance the contrasting materials in its surroundings. As the forces allowing the room to be extendable are considered a type of system in itself, the texture is a visual representation of this hidden system, therefore making it an ideal position for this texture.



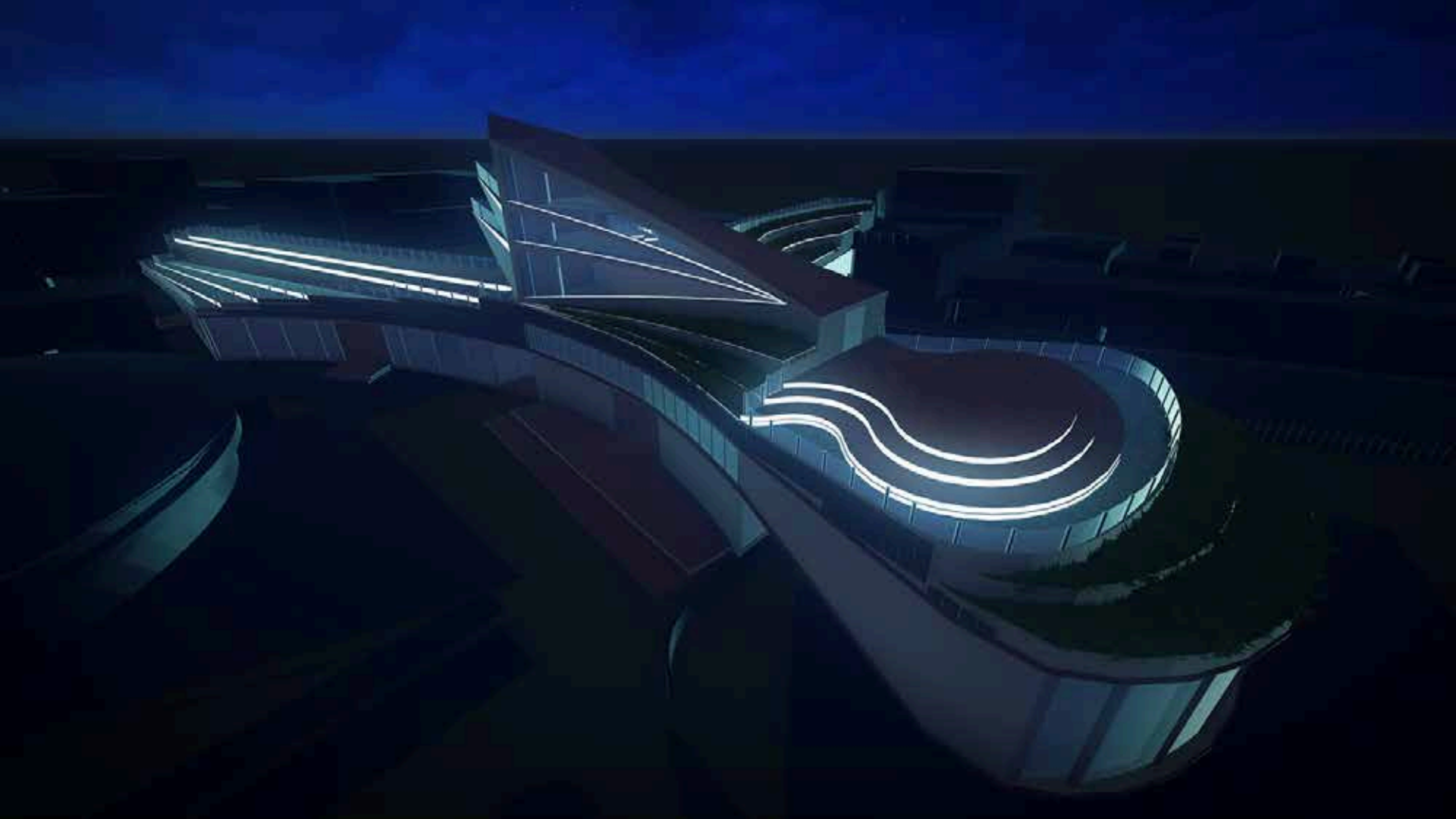
This texture, inspired by the word "dispersion", greatly complements the use of curvature throughout the form. With its strong use of solid shapes with a soft edge, it is able to successfully represent the organic forms of nature. Therefore, being placed inside the form is a successful method of bringing the outside in.



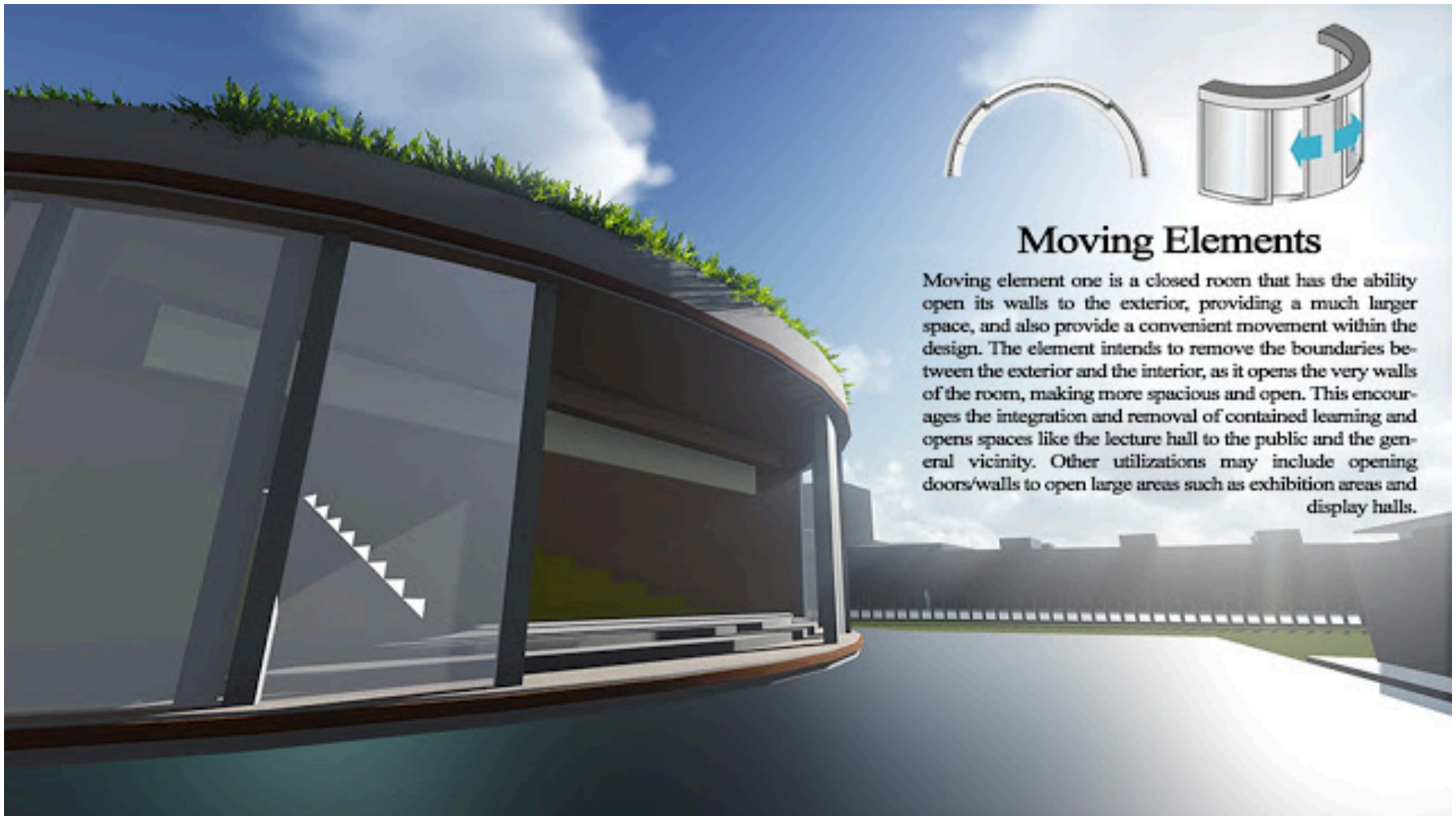
This uniquely designed texture inspired by the word "rotational", explores the movement in architecture as well as drawing elements from nature's natural landscape and then bringing them within with its use of curvature. This therefore makes it suitable to be placed on the floors of the rotating library.



HARRIS PANERAS



HARRIS PANERAS



Moving Elements

Moving element one is a closed room that has the ability open its walls to the exterior, providing a much larger space, and also provide a convenient movement within the design. The element intends to remove the boundaries between the exterior and the interior, as it opens the very walls of the room, making more spacious and open. This encourages the integration and removal of contained learning and opens spaces like the lecture hall to the public and the general vicinity. Other utilizations may include opening doors/walls to open large areas such as exhibition areas and display halls.

HARRIS PANERAS

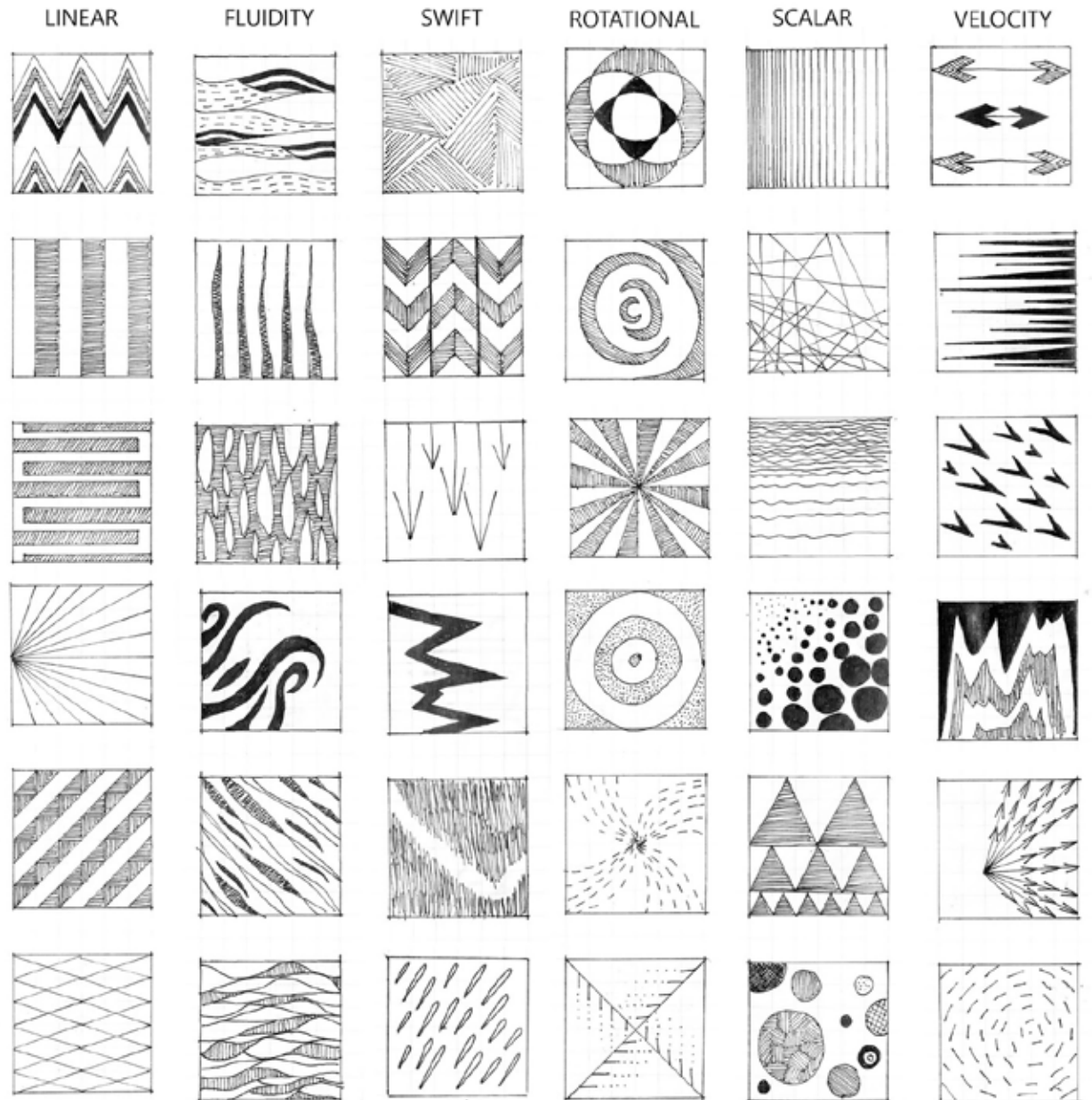


Moving Elements

Moving element two is the unique implementation of a kinetic facade which displays movement of the wind and provides a functional adaption of the sorts of wind speeds that are present within the area. The facade itself caters for both the public and the students of the area, but it also generates unique aesthetics, when each individual piece is influenced by the wind. The design includes the array orientation of many rectangular aluminum plates, which are lightly hinged onto the facade. With the influence of the wind and rain fall, the aluminum pieces begin to generate a very natural and organic form, to which supplies a unique experience for the viewer and also brings to life static object with the utilization of the natural forms.

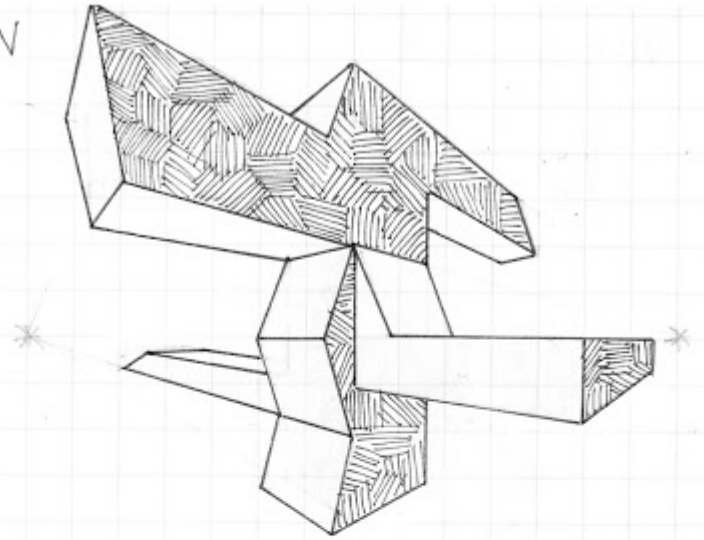
HARRIS PANERAS

36 MOVEMENT TEXTURES

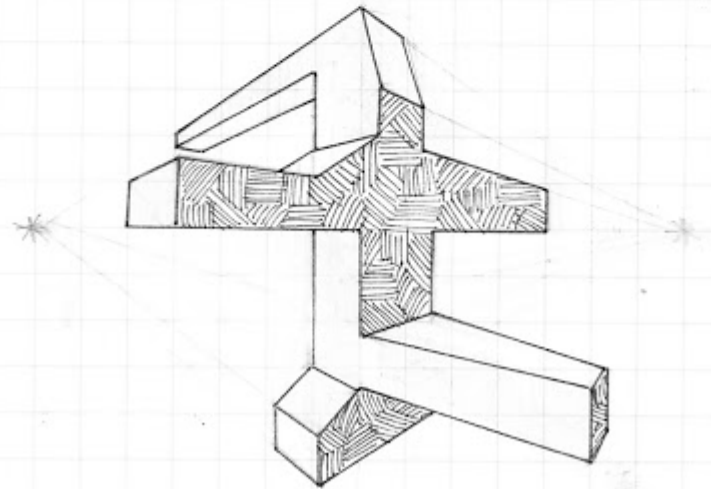


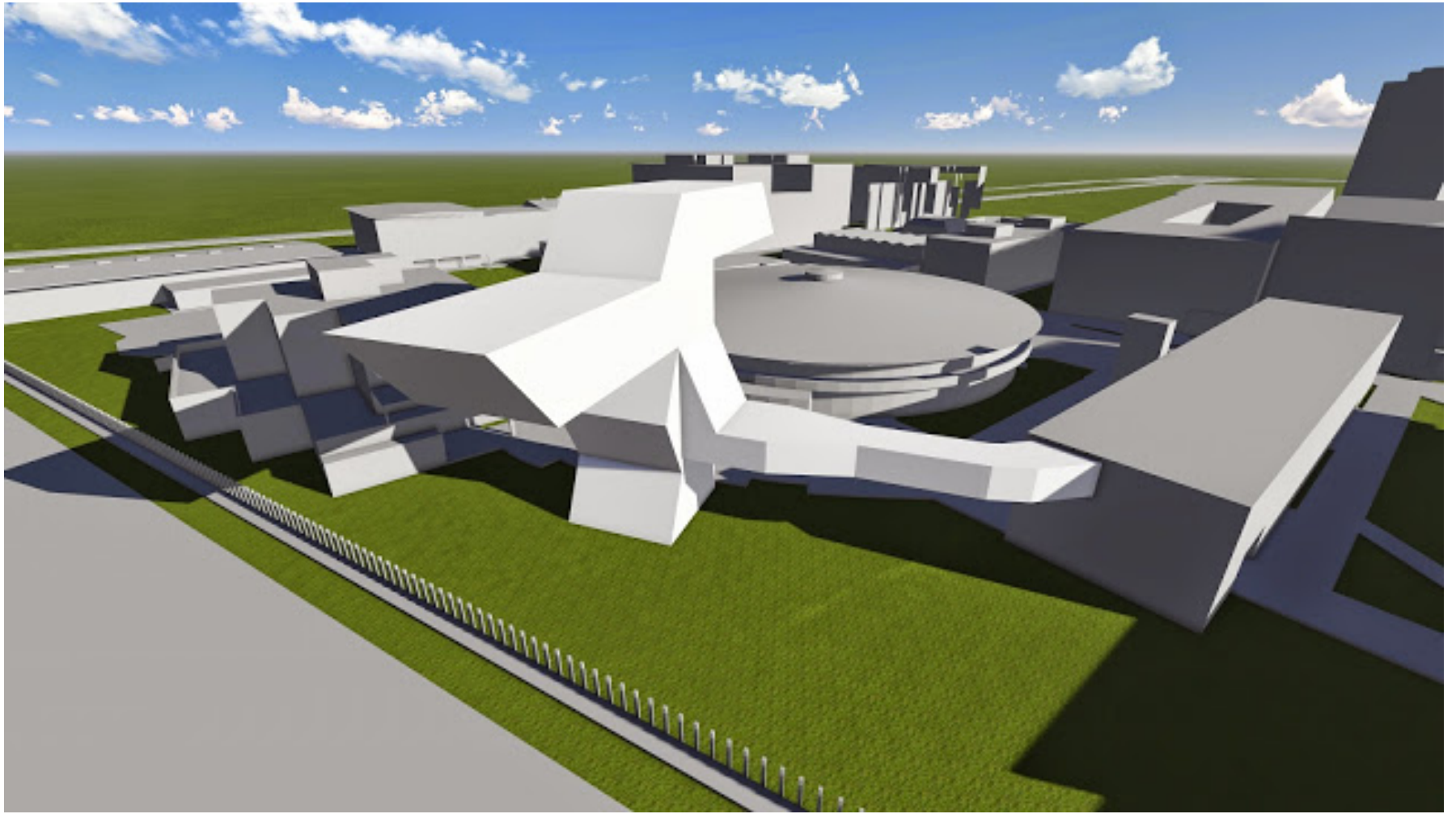
Narissa Bungbrakearti

V



VI

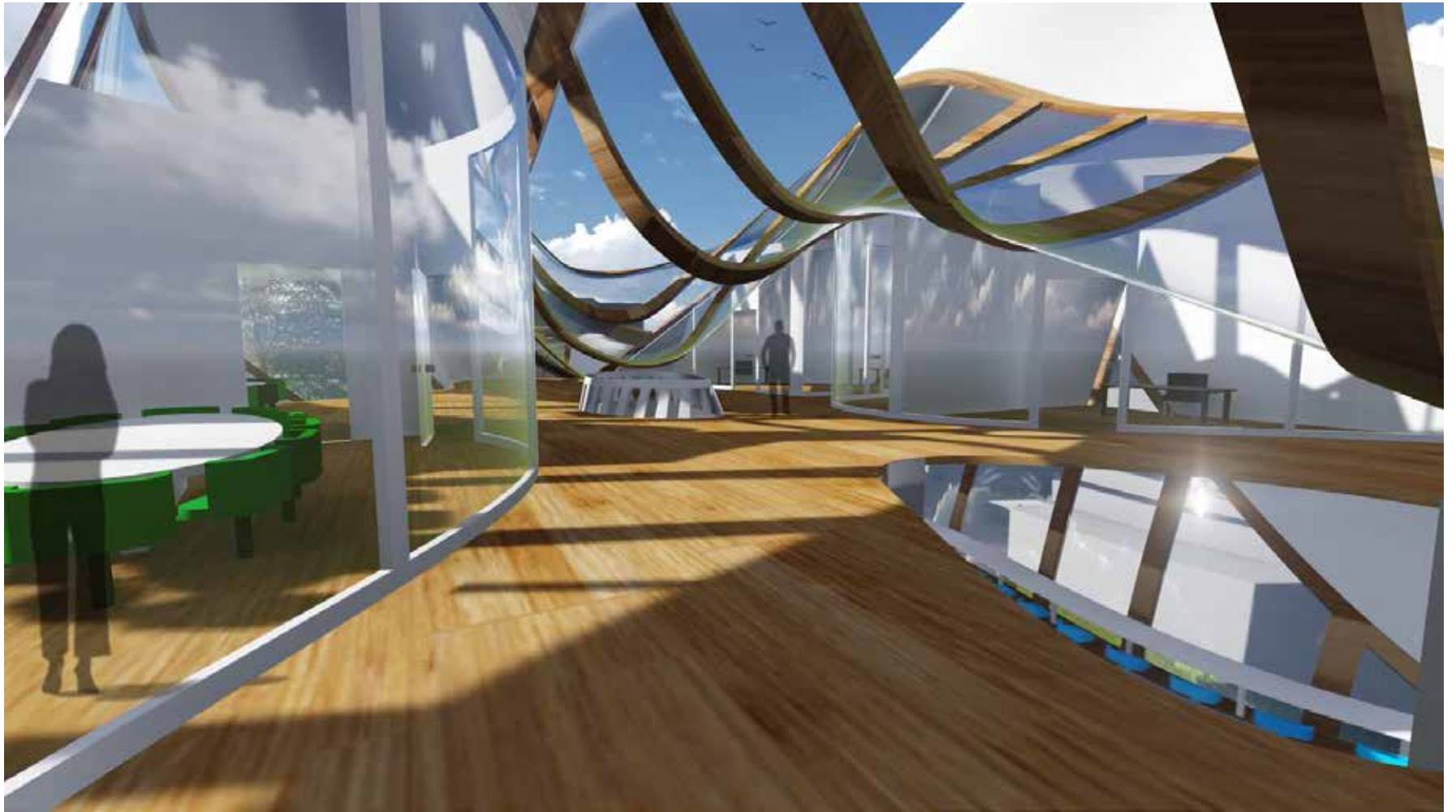




Narissa Bungbrakearti

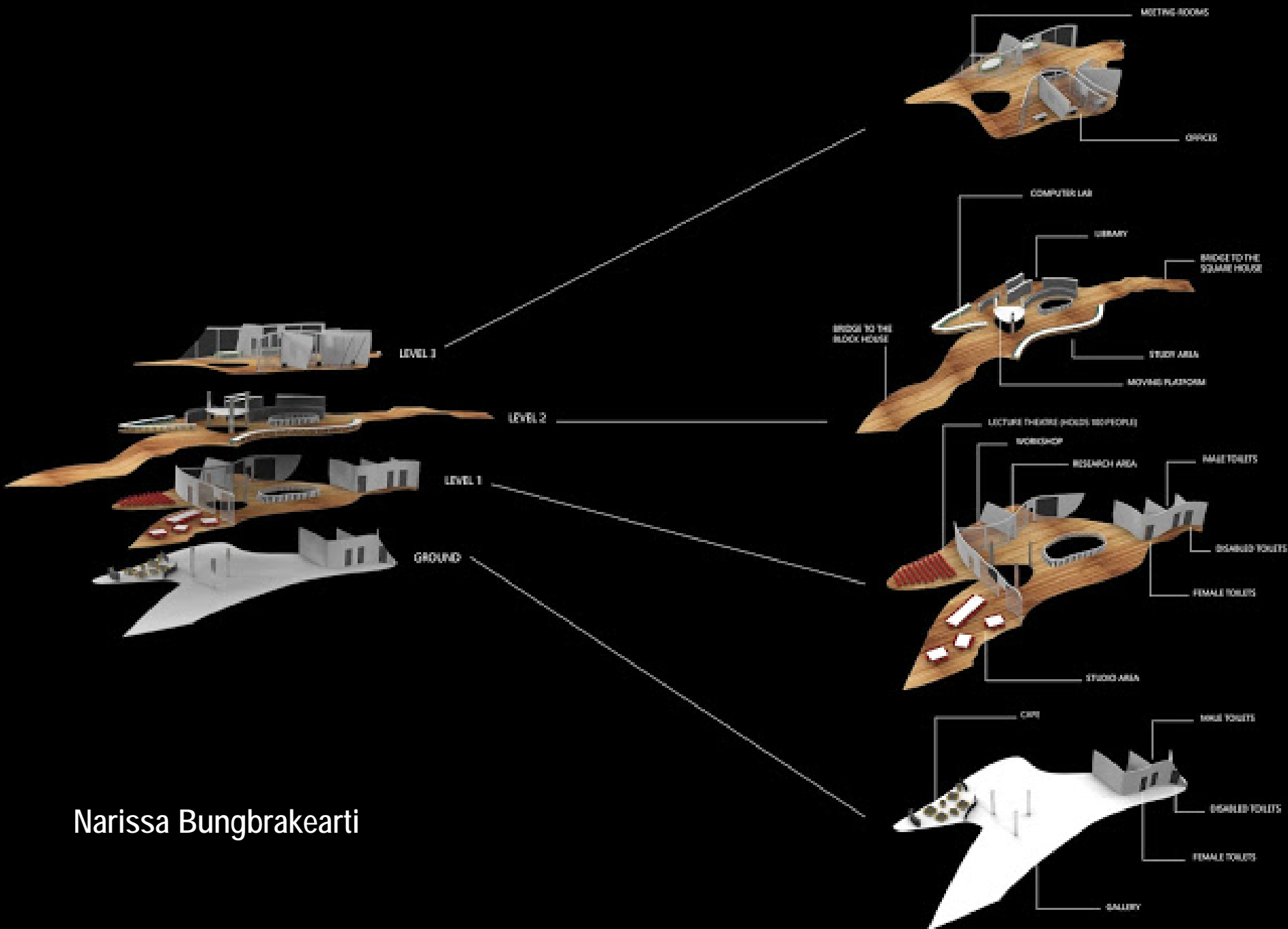


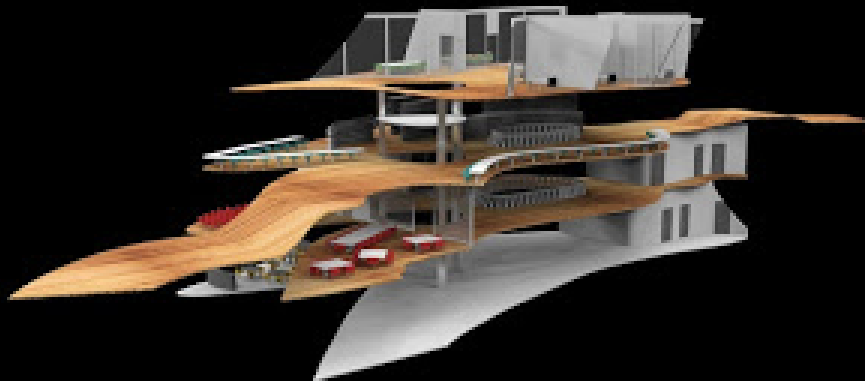
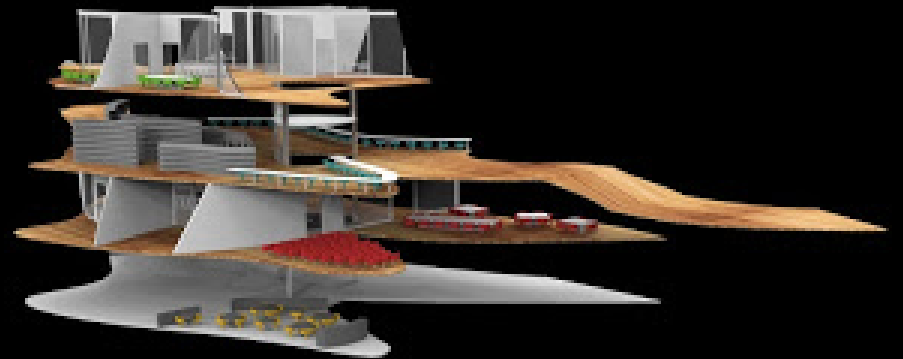
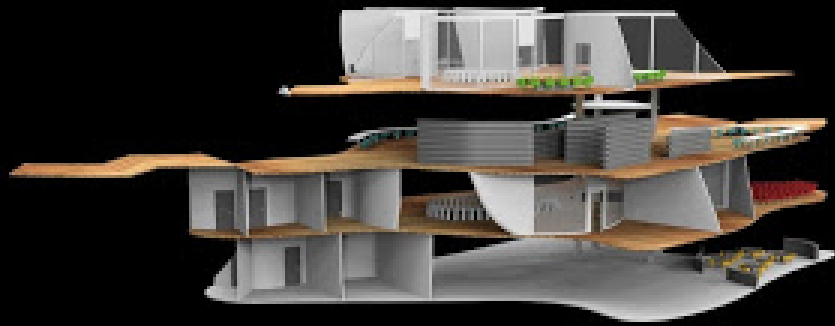
Narissa Bungbrakearti



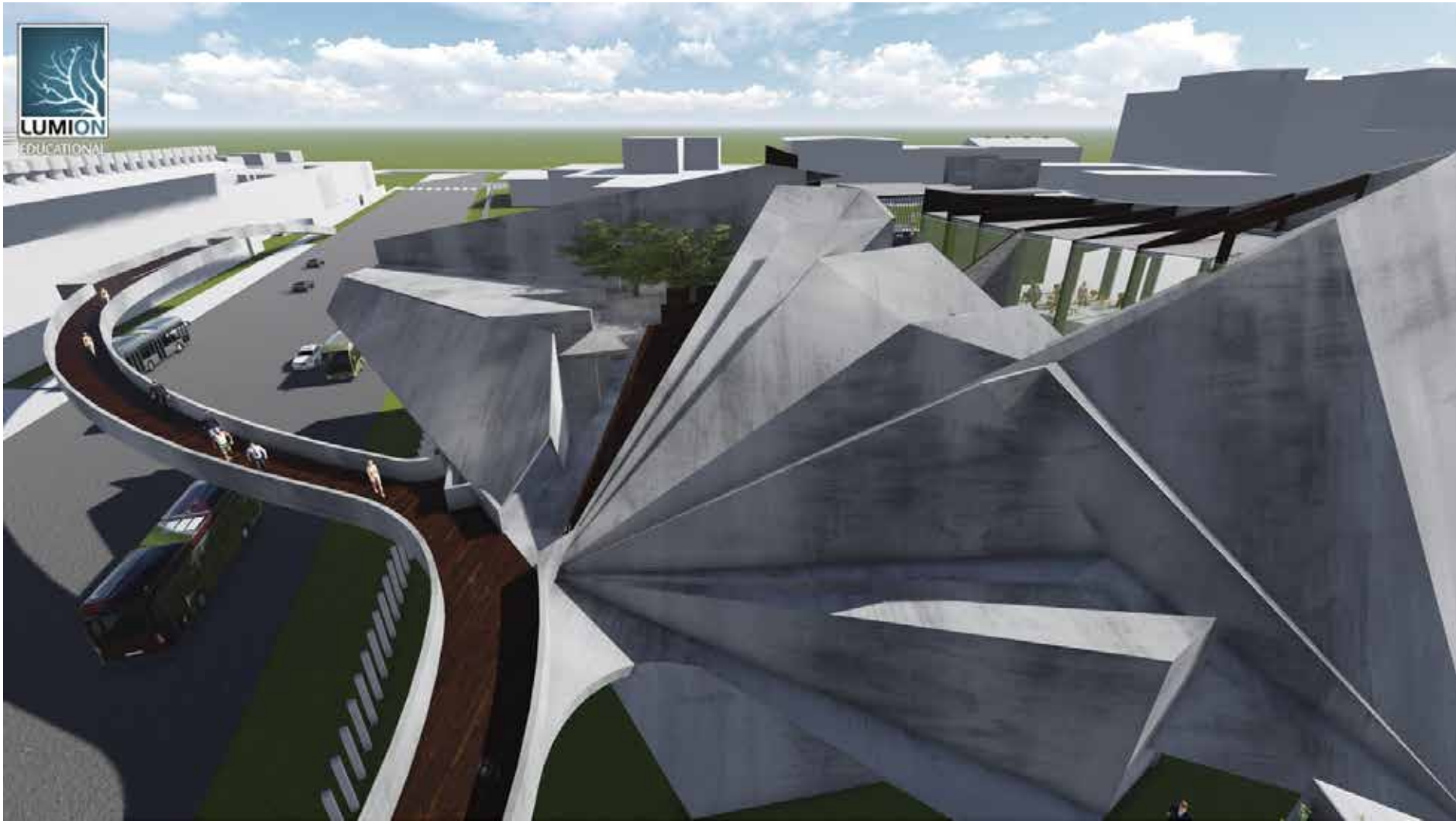
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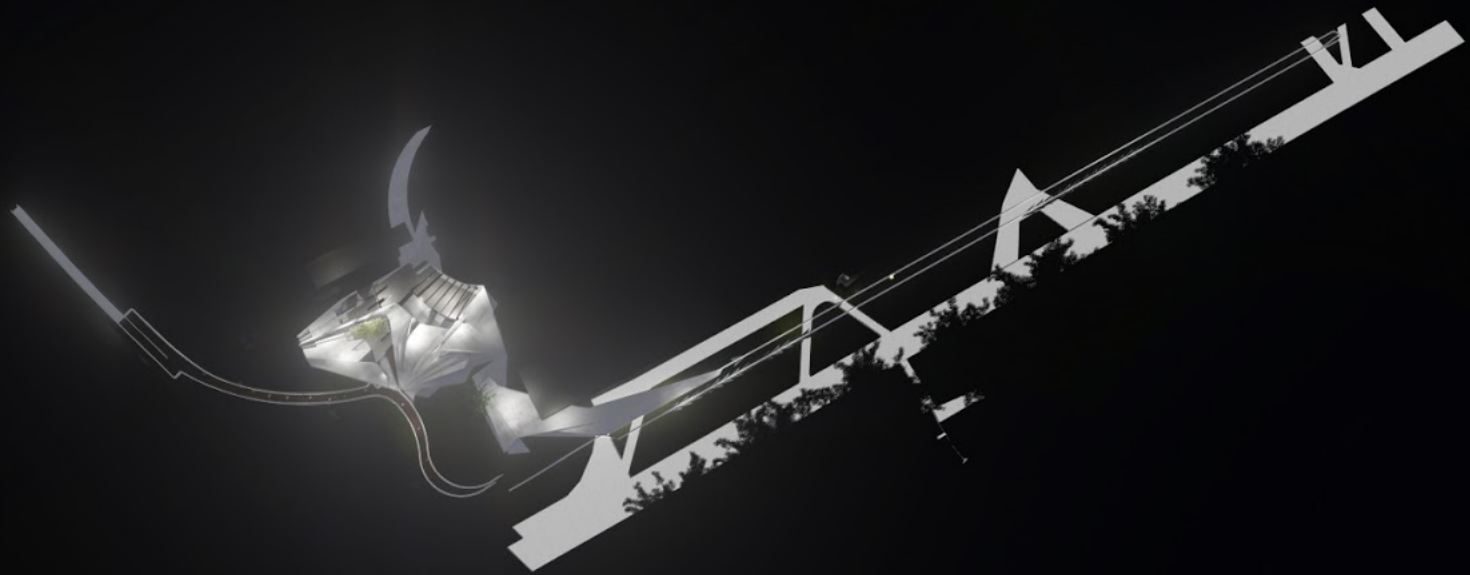
Yishung Tang



Yishung Tang



Yishung Tang



Yishung Tang



NURA GILI Architectural Learning Bridge

PROJECT TYPE: ARCHITECTURAL CAMPUS/ BRIDGE
PROJECT LEADER: HUGO VOS (Z5061370)
LOCATION: UNSW LOWER CAMPUS KENSINGTON
TOTAL AREA: 11,800 m²
STATUS: IN DESIGN

**YES IS
MORE**

BRIEF:

A architecture campus for 100 students on scholarships drawn from all corners of world. While also being an bridge that connects the lower campus urban environment with the Square house as the central building.

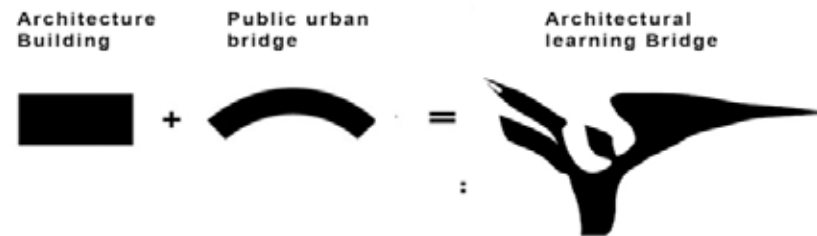
DRIVING CONCEPT (Amalgamation):

We are used to quite a harsh experience in the architectural landscape around us, often environments don't have a human scale. The built environment faces, unprecedented urbanization, accelerating climate change and the need for preservation of tropical biodiversity. We would prefer an architecture that is consistent with human feeling, and in which design decisions are based on observation and empirical verification. The use of living systems creates a more vibrant and sustainable life for both the occupants and the city, through porous facades, airy pathways, and communal gardens* hinting at an "Utopian urban future" that is already taking shape. The bottom line is that buildings have to provide good, healthy environments for human beings, and to inflict the least possible damage to the Earth's ecology.

DESIGN:

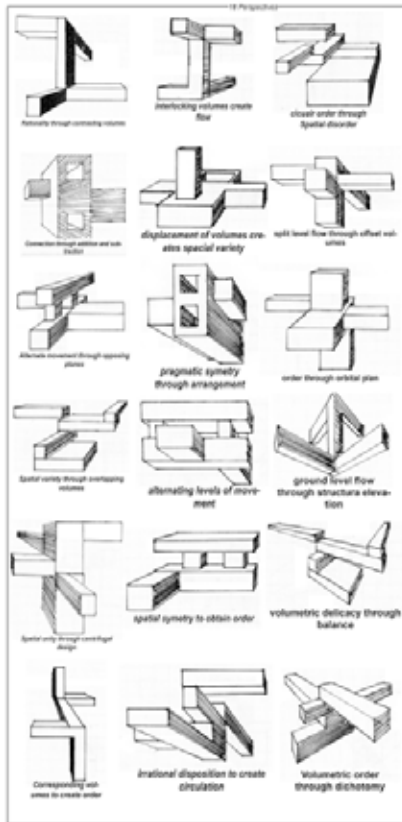
Rather than designing a building with a bridge attached, Nura Gili Architectural learning center adopts the 'YES IS MORE', acting as not only a creative architectural hub but a bridge between the creative buildings of lower campus, that is: NIDA, Square house and the Michael Crouch Innovation centre. The building's membrane envelopes the floor levels rather than enclosing them, this links the interior of the building to the environment around it rather than shutting it out. The exterior Garden bridge creates a public platform for formal and informal meeting, with the central exhibition hall having the ability to transform into a temporary auditorium. The architectural buildings name comes from the native indigenous region the building falls on, adopting cultural ideals of the aboriginals and there reliance and integration with there surrounding environment.

Hugo Vos

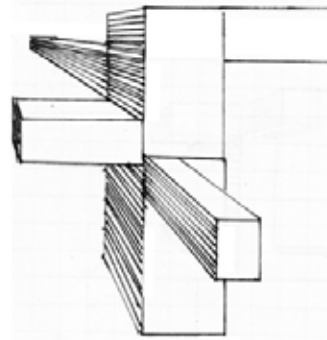


A NEW KIND OF BRIDGE:
Proposing a hybrid of Architecture, Infrastructure and Community space.

18 SKETCH PERSPECTIVES



CHOSEN SKETCH PERSPECTIVE

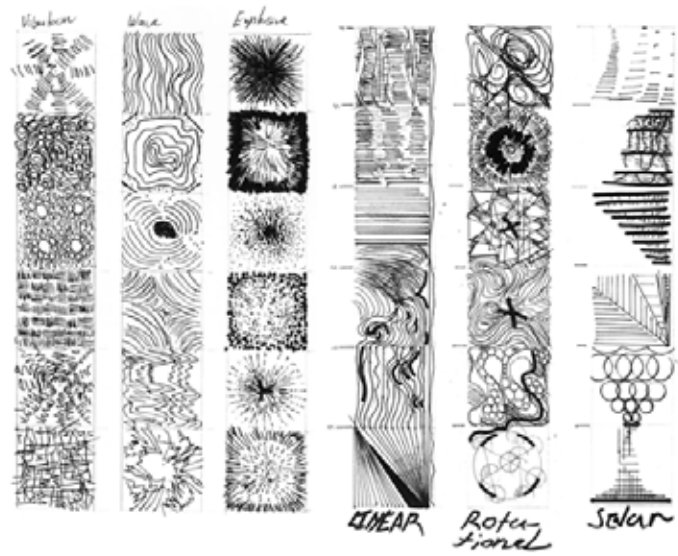


The sketch perspective reposition's the cross so that there is a central hub to the building which then transforms into wings that encompass the rest of the building.





36 TEXTURES:





CHOSEN TEXTURES:

ROTATIONAL:



The rotational texture is used to further the idea of the multi-dimensional rotation of the mechanical tower system on the north facade.

LINEAR:

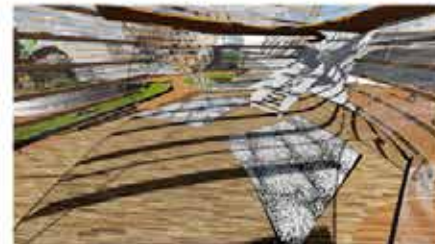


The linear texture is used to add textural depth to the planters scattered across the garden walkway.

EXPLOSIVE:



The Explosive texture highlights the separation between the auditorium moving element and the rest of the exhibition space.

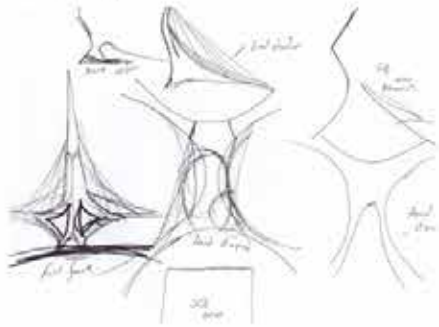


IDEA DEVELOPMENT: DRAFTS

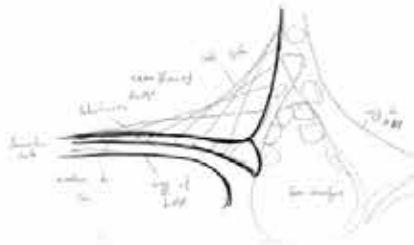


CONCEPT SKETCHES

Sketch 1:



Sketch 2:



Sketch 3:

DRAFT 1:

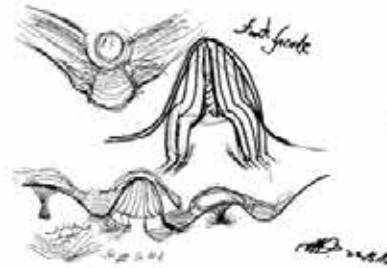


Image : Diagram of current flow on campus



Image 1: Draft development of connection between buildings on campus

DRAFT 2:



Sketch 2: Drawing's of draft 2

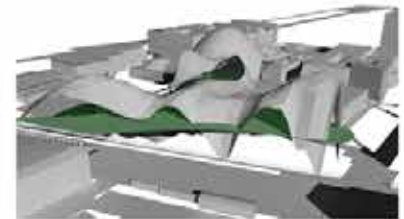


Image 1: Draft 2, experiment with flowing landscape roof.

ANIMATION

QUESTIONS?