



DESIGN STUDIOS

MELBOURNE SCHOOL OF DESIGN

SEMESTER 2, 2019

MASTER OF ARCHITECTURE B
MASTER OF ARCHITECTURE C, D, E
MASTER OF ARCHITECTURE THESIS
MASTER OF LANDSCAPE ARCHITECTURE
MASTER OF URBAN DESIGN
MASTER OF URBAN PLANNING
INTERNATIONAL TRAVELLING STUDIO



Batter, bake & build: Recreating Melbourne's iconic buildings

Test your creative, culinary and engineering skills. Help us celebrate 150 years of built environment education at the University of Melbourne by recreating one of Melbourne's iconic buildings in cake or baked form.

Judged by a stellar panel of leading names in the food, architecture and design industries, the competition will be held at the University of Melbourne's 2019 Open Day.



CRICOS Provider Code: 00116K

THEME

This year's theme '**Batter, Bake & Build: Recreating Melbourne's iconic buildings**' will test your design, engineering and baking expertise.

COMPETE FOR \$4,000 IN PRIZES

CATEGORIES

Public

Open to established and aspiring practitioners, professionals and the general public (including students, University staff and alumni).

With \$2,500 in prizes on offer

Student

Open to University students.

With \$1,000 in prizes on offer

People's Choice

With \$500 in prizes on offer

COMPETITION TIMELINE

Monday 22 July

Competition registration closes

Friday 26 July

Competition briefing session

COMPETITION DAY

Sunday 18 August

University of Melbourne Open Day

Melbourne's Great Architectural Bake-Off Display and Judging

Ground floor, Glyn Davis Building
University of Melbourne,
Parkville campus

Register your interest

go.unimelb.edu.au/u8ir



CRICOS Provider Code: 00116K

Melbourne
School of Design
Faculty of Architecture,
Building and Planning

This material has been reproduced and communicated to you by or on behalf of the University of Melbourne in accordance with section 113P of the Copyright Act 1968 (Act).

The material in this communication may be subject to copyright under the Act. Any further reproduction or communication of this material by you may be the subject of copyright protection under the Act.

Do not remove this notice.

For use only by the students of the University of Melbourne enrolled in the Melbourne School of Design studios subjects.

Cover: Takasumi INOUE

Printed on 100% recycled paper.



BE — 150 CELEBRATING 150 YEARS

OF BUILT ENVIRONMENT
EDUCATION

SEMESTER 2 PROGRAM HIGHLIGHTS

EXHIBITIONS

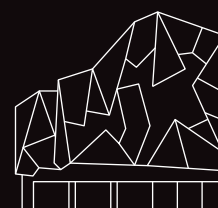
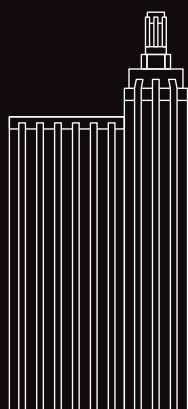
- | | |
|------------------|---|
| 15 – 28 JULY | AA Visiting School: New Paper |
| 22 JULY – 22 AUG | Australia Modern: from the iconic to the everyday |
| 30 AUG – 27 SEP | Bower Studio Retrospective |
| 3 OCT – 1 NOV | Future Park Design Ideas Competition Exhibition |
| 11 OCT – 29 NOV | Reframing the Australian Ugliness |
| 21 NOV – 06 DEC | MSDx Spring 2019 exhibition |

EVENTS

- | | |
|-------------|---|
| 27 JULY | The pervasive presence of modernism: Australia Modern exhibition floor talk |
| 30 JULY | BE—150 Dean's Lecture: Peter Wilson |
| 18 AUG | Open Day (including Melbourne's Great Architectural Baking Competition) |
| 20 AUG | BE—150 Dean's Lecture: Ananya Roy
Property as Simulacrum: Informality and Illegality in the Postcolony |
| 14 – 15 NOV | ABP Annual Symposium |
| 21 NOV | MSDx Spring 2019 Opening Night |
| 26 NOV | MSDx Come and Play Day |

Find out more at
unimelb.edu.au/be150

CRICOS Provider Code: 00116K



FOREWORD

JULIE WILLIS

Dean

Welcome to the Melbourne School of Design for 2019. The MSD is a dynamic and vibrant environment in which ideas and innovation thrive, situated within the wider context of a great design-focused city. The MSD provides space for both experimentation and engagement, deeply connected to the multiple professional arenas that shape our built environment.

Studios are at the heart of the MSD. The studio is an environment that forms, tests, challenges and rewards; where the best designers and thinkers are forged by grappling with complex problems in creative and original ways. As a student with us, not only will you develop your capacity to conceptualise, represent and express ideas, but also to communicate your propositions to a wide audience. Studio projects, problems and opportunities - from the speculative to the most pragmatic real world problems - are designed to test your thinking and push you out of your comfort zone. The cycle of investigation, proposition and critical evaluation is fundamental to the way the studio facilitates our learning. Studio is a place where you can flourish in an environment that both supports you and delights in your success. Our building too is designed to facilitate the conversations, collaborations and critique that underpin the studio experience. It offers a series of flexible and dedicated spaces that move from classrooms to exhibition spaces, encourage project and group work, and enrich building and making through our workshops. The MSD offers myriad opportunities for you to make the most of your engagement with us. Ensure you take advantage of the many events to see, hear and meet key practitioners and experts. Draw upon this rich array to fully explore your potential and prepare yourself for future success. We look forward to seeing you thrive.

ALAN PERT

Director, Melbourne School of Design
Chair of IBA Melbourne Advisory Board

Friday 26th July 2019 is the launch of 'IBA Melbourne' at The Housing Futures Conference: www.ibamelbourne.com

"IBA MELBOURNE proposes a network of innovative, housing demonstration projects, built on a body of research. The research and built projects will respond to Plan Melbourne 2017 – 2050 & the affordable housing crisis"

Solving the Housing challenge has become the defining social and economic issue of our time and Built Environment Schools across the State are uniting in an attempt to tackle the problem. IBA Melbourne launches as a consortium of Built Environment Schools led by The Melbourne School of Design who are working together with the State Government, The Office of the Victorian Government Architect and the Professions in seeking a "paradigm shift" in the way we might be housed in a future Melbourne. We will explore the opportunity to radically rethink the way we live while exploring new architectural forms, philosophies and economic models.

For more than a century, IBA has stood for Internationale Bauausstellung – or International Building Exhibition (IBA). The goal of an IBA is to develop evidence-based toolkits and frameworks that designers, planners and policymakers can access to plan for their city's future. IBA Melbourne is proposed as a city-wide, cross-institutional project that aims to affect the transformation of housing provision in Melbourne through demonstration and engagement. IBA Melbourne is intended to impact policy and drive investment in relation to new models of affordable housing

IBA
MELBOURNE

development across Victoria. In the tradition of IBAs across Europe of the last 100 years, IBA Melbourne will develop housing projects that address the pressing issues of today and establish new paradigms for future practices. The IBA will draw upon expertise and research from four universities: Melbourne, Monash, RMIT and Swinburne, and involves the architectural and planning professions, all levels of Government, financial and philanthropic institutions, and industry. It will showcase best practice placemaking and housing while supporting diversity, social inclusion and wellbeing.

For too long, Melbourne's housing research has been disparate, whether sitting within the think tanks of our academic institutions, or being debated within government policies. IBA Melbourne brings our collective knowledge together to create a central research repository and from that, a built exhibition of affordable housing.

This semester sees the return of Nightingale Night School, an architectural thesis subject taught by Breathe Architecture, now in its third year and we will see our first IBA Studio led by Michael Roper travelling to Berlin to study 'IBA Berlin' from 1987 and its legacy of infill housing.

The launch of IBA Melbourne looks towards the first semester of 2020 and 'IBA Super Studio'. This will be an interdisciplinary design studio run concurrently across 5 Victorian, Built Environment Universities, focusing attention on the proposed Suburban Rail Loop and the potential for IBA sites on available adjacent land. The studio will feature involvement from Government, Industry Partners, Consultative Partners, Infrastructure Groups, Social Housing Providers, Architects, Planners, Economists and Landscape Architects to develop a minimum of 5 x precinct proposals, with the potential to divide additional sites up amongst the cohorts.

IBA Super Studio focuses on two main challenges: the Melbourne Housing Context and the Global Housing Challenge. Both deal with the multi-scalar complexity of the urban condition, and our general relationship to the living environment and the individual dwelling. Within the Super Studio, there will be a series of IBA studios where design and research will link intrinsically. Topical issues addressed during the studios will include flexibility, transformation, density, challenges for different demographics, sustainability, integration, affordability, inclusivity, patterns of inhabitation and processes of community engagement.

The studios will engage the student body, academics, researchers, industry, institutions, and councils, to investigate and interrogate the proposed Suburban Rail Loop and available adjacent land. The proposal will be a connected network of IBA sites directly tied into the planned infrastructure, preparing us for the future growth of Melbourne's housing. IBA Super Studio challenges participants to engage with pressing dwelling and urban issues in cities, as well as with the increasing cross-cultural character of contemporary architectural practice.

The IBA studios will be laboratories for discussion, exploring new ways of reading and rethinking the challenge of accommodating a growing population: concepts, programs, and methods of working will provoke us to reimagine life in a future Melbourne. We are seeking to find new instruments, formats, and approaches to everyday societal challenges. The themes and programs carry both an educational objective for students and an opportunity for the critic to develop a specific area of work or research through these studios.

For anyone looking to get involved in 'IBA Melbourne' or 'IBA Super Studio' please email: info@ibamelbourne.com





NExT LAB

Opening hours
10 am - 4 pm
mon - fri

Get Experimenting!

For more information visit,
next.msdmaker.com

3D Printing
Mixed Reality
3D Scanning



CLAY EXTRUDER

ROBOTIC CLAY EXTRUDER
NOW AVAILABLE FOR USE
COLOURED CLAY COMING SOON!

ROBOTIC MILLING

6 + 1 AXIS MILLING
COMING SOON!

CONTACT US AT MSD-ROBOTICS@UNIMELB.EDU.AU

MSD **ROBOTICS LAB**
robotics.msdmaker.com

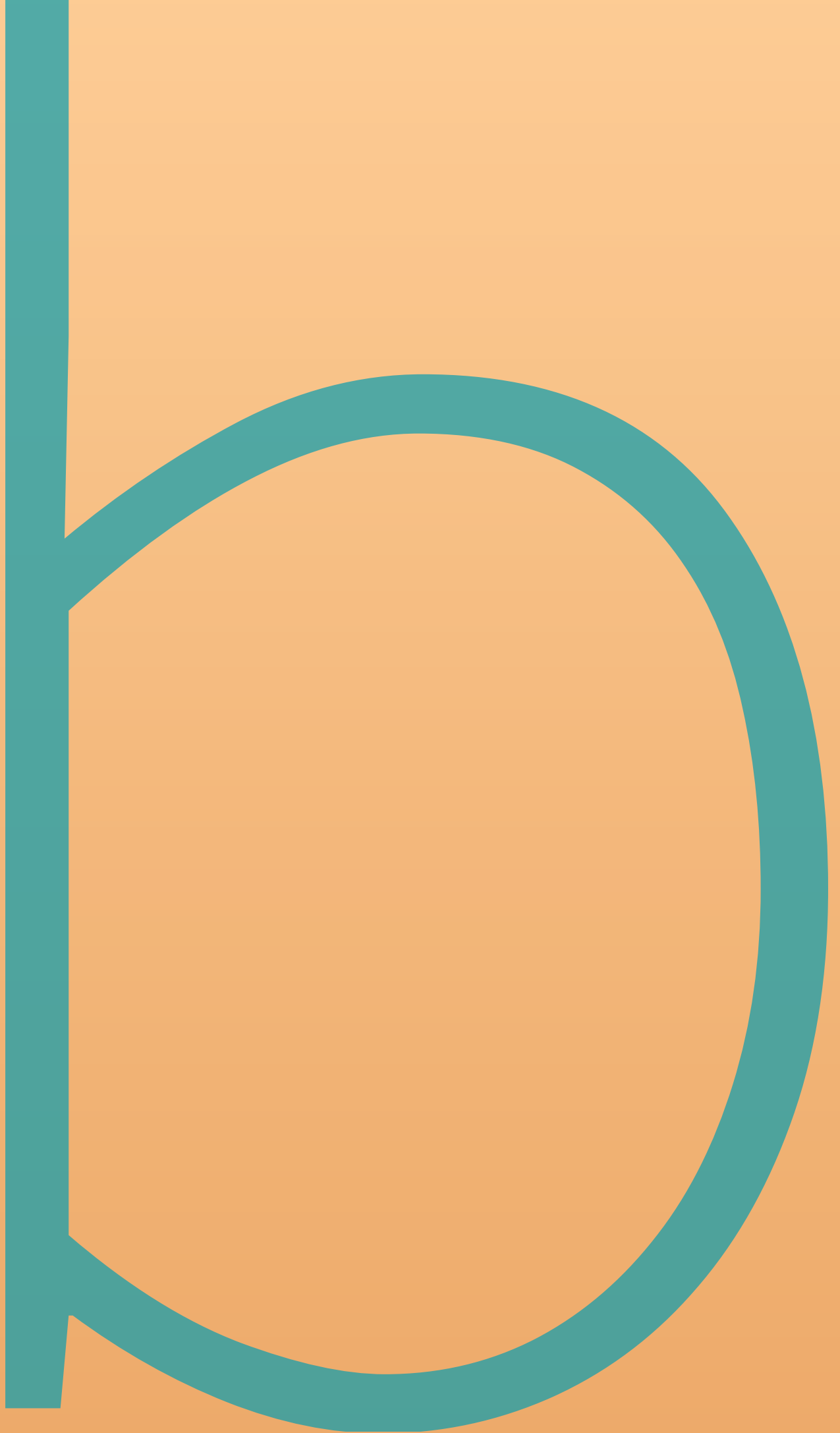
ABPL90142/3/115 MASTER OF ARCHITECTURE STUDIO C, D & E			
01	The architecture of the death II	Isabel LASALA	Mondays 12:00-15:00 in MSD Room 213; Thursday 09:00-12:00 in MSD Room 240
02	KYOTO	Rennie LIFFEN and Oskar KAZMANLI-LIFFEN	Mondays 15:15-18:15 in MSD Room 239; Thursdays 18:15-21:15 in MSD Room 238
03	The Urban Straightjacket	Raymond MAH, Peter STASIOS, Koos DE KEIJZER and Jesse LINARDI	Thursdays 12:00-18:00 in MSD Room 449
04	The Game	Laura MARTIRES	Mondays and Thursdays 18:15-21:15 in MSD Room 239
06	Passive Aggressive	Katie SKILLINGTON and Jim STEWART	Mondays and Thursdays 18:15-21:15 in MSD Room 448
07	Desire III	Gumji KANG	Fridays 09:00-15:00 in MSD Room 237
12	Unlivable Berlin	Michael ROPER	Mondays 15:15-18:15 in MSD Room 118; Thursdays 15:15-18:15 in MSD Room 213
13	Bathing	Hella WIGGE	Mondays 18:15-21:15 in MSD Room 144; Thursdays 18:15-21:15 in MSD Room 244
14	the METROPOLIS of tomorrow	Fiona MCLEAN and Brendon MCNIVEN	Mondays 15:15-18:15 in MSD Room 237; Thursdays 15:15-18:15 in MSD Room 239
15	Machining Aesthetics v4.2	Paul LOH and David LEGGETT	Mondays 15:15-18:15 in MSD Room 241, Thursdays 15:15-18:15 in MSD Room 238
16	Satellite House	Joel BENICHO	Mondays 12:00-15:00 and Thursdays 15:15-18:15 in MSD Room 241
17	i came, i saw, i fell.	Marijke DAVEY	Mondays and Thursdays 12:00-15:00 in MSD Room 239
18	Exlab: Articulated.MATTER	Darcy ZELENKO and Danny NGO	Mondays and Thursdays 17:15-20:15 in MSD NEXt Lab
19	IMAGING - A Museum Made Digital?	Ben WATERS	Mondays 18:15-21:15 in MSD Room 141; Thursdays 09:00-12:00 in MSD Room 146
21	Double Happiness	Toby REED	Mondays 15:15-18:15 in MSD Room 137; Thursdays 15:15-18:15 in MSD Room 142
22	Idea Factories III	Nicole ALLEN and Emma LUBBERS	Mondays 18:15-21:15 in MSD Room 237; Thursdays 18:15-21:15 in MSD Room 142
23	All Star 2.0	David BRAND, Fooi-Ling KHOO and Jack WILKINSON	Mondays and Thursdays 18:15-21:15 in MSD Room 241
24	living and the city	Kate MCMAHON and Rob NERLICH	Mondays 18:15-21:15 in MSD Room 237; Wednesdays 12:00-15:00 at McMahon and Nerlich Office
25	Ceduna Studio	Andrew MARTEL, Jefa GREENAWAY and Andrew HUTSON	Tuesdays 12:00-15:00 in MSD 139; Fridays 12:00-15:00 in MSD 239
26	Housing Homes, and Content(s) V	Colby VEXLER and Pricilla HEUNG	Mondays 18:15-21:15 and Thursdays 09:00-12:00 in MSD Room 142
27	OUTPOST AGORA	Ariani ANWAR	Mondays 17:15-20:15 at John Wardle Architects; Thursdays 18:15-21:15 in MSD Room 139
28	Ensemble	Charlotte ALGIE	Mondays 12:00-15:00 and Tuesdays 13:15-16:15 in MSD Room 227
29	STUDIO 35 mm	Hamid Amouzad KHALILI	Mondays and Thursdays 18:15-21:15 in MSD Room 118
30	Travelling Studio Indonesia	Amanda ACHMADI	Travel period: 27 September – 10 October
31	META	Jorge ORTEGA and Isaac CHEN	Mondays and Thursdays 18:15-21:15 in MSD Room 240
32	FCAP	Simona FALVO and Dayne TROWER	Mondays and Thursdays 18:15-21:15 in MSD Room 138
34	FORMS OF ENCHANTMENT	Heather MITCHELTREE and Mitchell RANSOME	Mondays 12:00-15:00 and Thursdays 18:15-21:15 in MSD Room 237
35	Hacking Design: Empowerment through Adaptation	Fjalar DE HAAN and Camilo CRUZ	Tuesdays 14:15-17:15 in MSD Room 146; Fridays 09:00-12:00 in MSD Room 239
36	NGV_Contemporary	Anna NERVEGNA	Mondays 15:15-18:15 in MSD Room 144; Thursdays 15:15-18:15 in MSD Room 141
37	Fieldstudies	Stephanie MCNAMARA, Tim BROOKS and Jack DAVIES	Tuesdays 09:00-12:00 in MSD Room 241; Thursdays 09:00-12:00 at Fieldwork Studio
38	STUDIO FABLE	Tony YU and Michael MACK	Mondays 18:15-21:15 in MSD Room 236; Thursdays 18:15-21:15 in MSD Room 216
41	Sightless	Yui UCHIMARA and Josie WHITE	Mondays 15:15-21:15 in MSD Room 244

ABPL90169 DESIGN THESIS			
01	An Impressive Bunch of Losers	Derham GROVES	Wednesdays 15:15-18:15 in MSD Room 448; Thursdays 15:15-18:15 in MSD Room 137
02	CONCRETE AND CLAY	Virginia MANNERING	Tuesdays 15:15-18:15 in MSD Room 236; Fridays 15:15-18:15 in MSD Room 449
03	JACK'S PLACE: re-development of Jack's magazine, a heritage magazine on the Maribyrnong river	Yvonne MENG	Mondays and Thursdays 18:15-21:15 in MSD Room 140
04	Local &/or General: Fitzroy	Michael MACLEOD - Kennedy Nolan	Tuesdays 10:00-13:00 and Thursdays 16:00-19:00 at Kennedy Nolan, Fitzroy
05	Interspecies Design: develop macro, midi and micro designs for places that can foster human and nonhuman cohabitation	Stanislav ROUDAVSKI	Mondays 12:00-18:15 in MSD Room 125
06	urban design for climate change: future scenarios	David MAH	Mondays 12:00-15:00 in MSD Room 118; Thursdays 12:00-15:00 in MSD Room 448 (co-taught with Urban Design Thesis Studio 1)
07	Nightingale Night studio	Jeremy MCLEOD, Jennifer KULAS, Ali GABRAITH and Dan MCKENNA	Mondays and Thursdays 17:30-20:30 at Nightingale House, 6 Florence Street, Brunswick
08	Housing?	Sean GODSELL and Hayley FRANKLIN	Thursdays 15:15-21:15 in MSD Room 236
09	Integrative housing; Home, Work, wellness	Isun KAZERANI	Tuesdays 12:00-18:00 in MSD Room 138
10	MGS Place Lab: Co-Creating Brunswick	Katherine SUNDERMAN and Clare EASTERBROOK-LAMB	Mondays 17:30-20:30 at MGS Architects; Thursdays 18:15-21:15 in MSD Room 137 (co-taught with Urban Design Thesis Studio 2)
11	difference	Ammon BEYERLE	Thursdays 15:15-21:15 in MSD Room 228
12	Jealous City	Ursula CHANDLER	Mondays 15:15-21:15 in MSD Room 213
13	and beneath that, and beneath that.	Marijke DAVEY	Monday 15:15-18:15 in MSD Room 141; Thursdays 15:15-18:15 in MSD Room 240
14	HyperNormal	Ooi Wei YAP and Rutger PASMAN	Wednesdays and Fridays 18:15-21:15 in MSD Room 118
15	Independent Thesis	Janet MCGAW and Alex SELENITSCH	Mondays 09:00-15:00 in MSD Room 141; Friday 15:15-21:15 in MSD Room 448

MASTER OF LANDSCAPE ARCHITECTURE			
02	ABPL90176 Landscape Studio 2: Site and Design	Sareh MOOSAVI	Mondays 09:00-10:00 in Doug Mc Donnell Room 309 (Lecture); Mondays 09:00-15:15 in MSD Rooms 120, 121, 129, 144 and 146
04	ABPL90170 Landscape Studio 4: Strategies	Simon CHEN	Thursdays 12:00-13:00 in Alan Gilbert Room G21 (Lecture); Thursdays 13:15-19:15 in MSD Rooms 144, 146, 215, 216, 244, and 246
05	ABPL90072 Landscape Studio 5: Sustainable Urbanism	Sareh MOOSAVI	Wednesdays 09:00-15:15 in MSD Room 216
Thesis	ABPL90375 Landscape Architecture Design Thesis	Jillian WALLISS	Tuesdays 13:00-19:15 in MSD Rooms 140, 144, 237, and 244

ABPL90376 URBAN DESIGN THESIS			
Thesis	urban design for climate change: future scenarios	David MAH	Mondays 12:00-15:00 in MSD Room 118; Thursdays 12:00-15:00 in MSD Room 448 co-taught with Design Thesis Studio 6)
Thesis	MGS Place Lab: Co-Creating Brunswick	Katherine SUNDERMAN and Clare EASTERBROOK-LAMB	Mondays 17:30-20:30 at MGS Architects; Thursdays 18:15-21:15 in MSD Room 137 (co-taught with Design Thesis Studio 10)

ABPL90384 MUP STUDIO			
C	Complexity at Land's End: Planning Future Land Use at Moolap Geelong	Judy BUSH	Wednesdays 09:00-15:00 in MSD Room 246
R	Urban Resilience	Ihnji JON	Tuesdays 09:00-12:00 in MSD Room 240; Fridays 09:00-12:00 in MSD Room 236
N	Night Studio: Managing Cities at Night	Michele ACUTO	09:00-12:00 on Monday 12, 19, 26 August and 2 September and 09:00-17:00 from Monday 30 September through Friday 4 October in MSD Room 125



DISCIPLINE

/dɪs ə plɪn/

Studio B / Semester 2 / 2019 / Tuesdays 9am-3:15pm

This is a studio concerned with the discipline of architecture.

Noun

The architectural discipline

In this studio we will engage directly with the specificity of architectural knowledge. Through careful analysis of precedent projects students will be encouraged to come to terms with the nuanced and dense language of our discipline, investigating and working with the rules, codes, conventions, and techniques that define and support the practice of architecture. This studio will argue that creative, thoughtful and progressive practice can be achieved by leveraging the collective knowledge of the discipline in our propositional design work.

Verb

The discipline of doing architecture

Architecture is hard. The contemporary architect works in a complex environment of many competing demands where too often in the face of this complexity there is a reflex to the general, the vague, the close enough. In this studio we will work with rigour, repetition, and refinement. We will be careful, exact and specific. We will draw and build with intent, engaging the potential of established techniques of representation. We will be disciplined in our pursuit of the discipline.

PROF. DONALD L. BATES

Chair of Architectural Design
Melbourne School of Design

CDE Design Studios Semester 2_2019

The Grammar of Architectures

Jeff Kipnis, important theorist and sometimes brutal critic of architecture [please look him up], once spoke of the correct/incorrect grammar of the famous Descartes statement on the body/mind condition. The statement of “*cogito ergo sum*” (or as Descartes originally wrote: “*je pense, donc je suis*”) which we translate as “*I think, therefore I am*”, is seen as the epitome of a definition on the status of the human – the thinking, self-aware individual.

But Kipnis, insightful as ever, casted his critical eye over this and declared that the statement was grammatically correct, but philosophically incorrect. Its more profound writing should have been: “*I think, therefore I are.*”

I think, therefore I are, because the statement itself is not so much a recognition of the status of the individual, but rather a declaration of the silent self-observer – that I have to, in fact, be two personalities. I have to be the thinking, outside observer of myself, to be able to claim my status as a whole being. Therefore, I am plural in my individuality. To be able to acknowledge myself, I have to be external to me, to see me as an entity.

But of course, it doesn't feel right to say: “I think, therefore I are”, as language prescribes an agreement of verb case with subject case - singular subject ‘I’, must be met with the agreement of a singular verb case ‘am’, not the plural form ‘are’. In this case, correct grammar is running counter to correct philosophical insight.

I see this parallel in our discourse, our constant reference to Architecture. We say, the “School of Architecture”. When in fact, we should be saying the “School of Architectures”.

The disciplinary singularity of “Architecture” helps to set Architecture apart from other productive endeavours – whether they be Art, Science, Rhetoric, Engineering, Commerce, etc. We understand that to do ‘architecture’ is something different and distinct from other trades, other actions, other disciplinary concerns. As such, in invoking ‘architecture’, we invoke a range of specific themes, values, skills and techniques, practices and cultural formations, all in the support and production of ‘architecture’. This could hardly be otherwise.

Most often, if I speak about the ‘grammar’ of architecture, then it is assumed that I am speaking about the language of architecture, the correct arrangement of columns, of the orders. That I am speaking about the proportions, the correct balance between structure, planning, materiality, and scale. That the ‘grammar’ of architecture is a defined, understood and useable language that has had and continues to have carriage over time. That it is agreed upon and it can be taught. Its existence – this grammar – leads to disciplinary rigour, such that our architectural ear (and eye) can hear (see) the wrong and the correct use of the elements of our language, our speaking in architecture. Architectural subject and architectural verb cases must agree. This is the power of grammar – to hold the multitudinous, infinite dictionary of architectural language and elements – into a coherent and structured formation that speaks well.

Into this correct, proper use and declaration of architectural grammar, I want to inject a critical point. It is a simple intervention, but one I hope is provocative enough to cause us – much like the intervention of Jeff Kipnis into the statement of Rene Descartes – to pause, to take account and to re-consider our most assimilated grammatical constructs. It is this: there is no ‘architecture’; there are only architectureS.

I want to insist that we should always be using the plurality of architecture when we invoke its singular status as a discipline. That is to say, we should always remember that when we speak as if architectureS is a disciplinary thing, we really mean it is always more than one thing, more than one notion of what might be defined as architectural in nature.

We work in a School of ArchitectureS. We undertake study in a program of architectureS. This seemingly silly, even petty play with language, with the simple grammar in speaking about something we speak about all the time, is to bring to the foreground the unseen, the overlooked consequence of speaking in the language of an uncritical past. Of course, we understand that architecture has many dimensions, many forms of production and resolution – it is many things to many people; not least to those people who study it and practice it.

But language is never neutral and the seemingly trivial, the ever-present conventional, is also the insidious purveyor of bias, of prejudice and maintaining existing formations. The last 50 years of the conscious noting of the gender of language and therefore the role of language in forming our social relationships and social structures is to understand that even the simple statement of: “the architect s/he...” is a challenge to bias that all architects are male. That without diligent regard to the lingering gendering of language and therefore the malignant effect of gender entitlements, gender bias, gender exclusion, we carry forward a blindness to the violence that language and grammar can have in describing and giving voice to the world.

To insist on using ‘architectureS’ as the primary term is to highlight that particularly in the domain of architectural education, we have to keep open – even within the confines of our disciplinary boundary – the possibility of other, different forms of production. This is an endless cycle of trespassing disciplinary thresholds and definitional frames. Where, just as we seem to arrive at an agreed, comprehensive description of this thing we all aspire to being part of, we suddenly become aware that maybe that delineation of what is or isn’t architectural tends to elide and to reconfigure our boundary condition.

ArchitectureS is the awkward word that keeps catching us, disrupting us in our eagerness to move on, to get on with it, to do what we all know we should be doing. It is an impediment to speaking fluently because it breaks the flow of speaking without thinking, making us overly conscious that it sounds wrong but it thinks right. So begins our semester of studying architectureS.

CDE STUDIO ALLOCATION

Studio Presentation Day will take place on Friday 26 July from 10:00 - 15:30 in the B117 Theatre, MSD Building. During this day all studio leaders will present their studios and will also be available to answer questions outside the lecture theatre immediately after their presentation. Information about the studios available this semester is also available on the MSD Studio Website (<http://edsc.unimelb.edu.au/msd-design-studio>) as well as in a hard copy brochure, available from the theatre on the day of the presentations.

Following the conclusion of Studio Presentation Day, you will be required to submit your studio preferences via an online form available through the subject's Learning Management System (LMS). This will be open for 24 hours from: 15:00 on Friday 26 July until 15:00 on Saturday 27 July.

Late submissions will not be accepted.

You will be required to select 8 UNIQUE studio preferences via the online form, and you must only complete the online nomination form once. Please ensure you read and follow the instructions on the nomination form; any invalid entries may affect your final studio allocation.

Over the weekend (27 - 28 July), you will be allocated to a studio, and a final list of allocated studios will be posted on the LMS by (and hopefully before) 9am on Monday 29 July. Studios will commence from Monday 29 July so please ensure you check the LMS so you know to which studio you have been allocated.

Please note, you are NOT guaranteed your first preferences in the nomination. We urge you to select eight studios that will best suit your interests and aspirations and ensure that all eight studios are offered at times you can attend.

***FINAL SUBMISSION**

All student work, including panels, models, CDs or USBs, are to be submitted in person to the Submission Rooms (MSD 215 and 216). Students are required to sign on the Submission Record at the entrance of the Submission Rooms. After 17:00, the Submission Rooms will be locked. Students submitting work after this time will incur a grade deduction (10% mark deduction for every 24 hours late).

CDE STUDIOS SCHEDULE

		JULY	
CDE Design Studio Presentation Day MSD Theatre B117 10:00 start	26		
Balloting for CDE Design Studios begins 15:00 start	26		
Balloting for CDE Design Studios ends 15:00 close	27		
Semester 1 starts	29		WEEK 01
Dulux BE-150 Dean's Lecture: PETER WILSON, Bolles+Wilson	30	AUGUST	
	05		02
	12		03
	19		04
Dean's Lecture Series: ANANYA ROY, UCLA	20		
	26		05
		SEPTEMBER	
	02		06
CDE Mid-Semester Reviews	09 - 13		07
	16		08
	23		09
Grand Final Public Holiday	27		
Non-Instruction Period	28 - 06	OCTOBER	
	07		10
	14		11
	21		12
Semester 2 ends	25		
SWOT Vac	28 - 01	NOVEMBER	
CDE submission of work for final reviews* Monday: 9:00-17:00	04		
CDE END OF SEMESTER REVIEWS	05 - 09		
Moderation	11		
MSDx Exhibition opening night Exhibition continues to 6 December	21		
End of Exam Period	22		

MASTER OF ARCHITECTURE CDE STUDIOS

COORDINATOR: DONALD BATES | SENIOR TUTOR: KRISTEN WANG

CLUSTERS

			Page
		STUDIO 01 Isabel Lasala: The architecture of the death II	16
		STUDIO 02 Rennie Liffen and Oskar Kazmanli-Liffen: Kyoto	17
		STUDIO 03 Raymond Mah, Peter Stasios, Koos de Keijzer, Jesse Linardi: The Urban Straitjacket	18
		STUDIO 04 Laura Martires: The Game	19
		STUDIO 06 Katie Skillington and Jim Stewart: Passive Agressive	20
		STUDIO 07 Gumji Kang: Desire III	21
		STUDIO 12 Michael Roper: Unliveable Berlin	22
		STUDIO 13 Hella Wigge: Bathing	23
		STUDIO 14 Fiona McLean and Brendon McNiven: the METROPLIS of tomorrow	24
		STUDIO 15 Paul Loh and David Leggett: Machining Aesthetics Studio v.4.2	25
		STUDIO 16 Joel Benichou: Satellite Home	26
		STUDIO 17 Marijke Davey: i came, i saw, i fell.	27
		STUDIO 18 Darcy Zelenko: Exlab: Articulated.MATTER	28
		STUDIO 19 Ben Waters: IMAGING - A Museum Made Digital	29
		STUDIO 21 Toby Reed: Double Happiness	30
		STUDIO 22 Nicole Allen and Emma Lubbers: Idea Factories III	31
		STUDIO 23 David Brand, Fooi-Ling Khoo and Jack Wilkson: All Star 2.0	32
		STUDIO 24 Kate McMahon and Rob Nerlich: Living and the City	33
		STUDIO 25 Andrew Martel, Jefa Greenaway and Andrew Hutson: Ceduna Studio	34
		STUDIO 26 Pricilla Heung and Colby Vexler: Housing, Home and Content(s)	35
		STUDIO 27 Ariani Anwar: Outpost Agora	36
		STUDIO 28 Charlotte Algie: Ensemble	37
		STUDIO 29 Hamid Khalili: Studio 35mm: Film, Architecture and the Species of Spaces	38
		STUDIO 30 Amanda Achmadi and Sidh Sintusingha: City In-Between - Indonesia Travelling Studio	39
		STUDIO 31 Jorge Ortega and Isaac Chen: META	40
		STUDIO 32 Simona Falvo and Dayne Trower: FCAP Footscray Community Arts Precinct FCAP	41
		STUDIO 34 Heather Mitcheltree and Mitchell Ransome: Forms of Enchantment	42
		STUDIO 35 Fjalar de Haan and Camilo Cruz: Hacking Design: Empowerment through Adaptation	43
		STUDIO 36 Anna Nervegna: NGV_Contemporary	44
		STUDIO 37 Stephanie McNamara, Jack Davies and Tim Brooks: Fieldstudies	45
		STUDIO 38 Tony Yu and Michael Mack: Studio Fable	46
		STUDIO 41 Yui Uchimura and Josie White: Studio Sightless	47

Studio C
NSCA Options

LEGEND

Civic

Senses

Technology

Cities

Living

Process

THE ARCHITECTURE OF THE DEATH

II

Death, even if insignificant for who has died, prompts a number of activities for those who remain living—most of them related to funeral rites and mourning, as the farewell to someone beloved is one the most intense moments human beings can experience.

So, had you ever thought that death (and especially dead people) also need specific spatial configurations?

Funeral rites, regardless of the religion to which they belong to, require spaces where a number of highly specific activities take place. And these spaces must facilitate pragmatic and efficient occupations in atmospheres where light, shadow and silence interact with landscapes of timelessness and permanence.

This studio represents the opportunity to reflect upon these particular circumstances, and design the spaces that are required at the moment of death. In this way, the studio stresses the significance of the production of appropriate spatial configurations within the full cycle of life.

Specifically, students will be required to investigate and design spaces for a funeral and burial ceremony, based on the following program:

A temple: a space where people from different religions can mourn, celebrate and remember the life of a person who has died.

A crematorium: the place where the body is reduced to ashes by being burned at very high temperatures.

A cemetery: the area where ashes and/or bodies are buried.

The studio seeks to develop a hybrid project that integrates architecture and landscape architecture in a challenging scenario that requires the simultaneous resolution of different components at multiple scales.



Mondays from 12.00 to 3.00pm and Thursdays from 9.00am to 12.00pm

Post bubble. Post place. Post internet. Post truth.
It doesn't really bother us, not here. Not now.
Not here between your one thousand different
greys each tone more perfect than the last.

Since we were young you looked after me. I watched
your hands on the wheel as neon lights danced across
the windshield. We'd go for long periods without
taking at all. What a difference distance makes.
Now all I remember is the golden sun coming up
through the red arches. Macro-impressionism.

Whenever I feel alone I'd watch that crazy live
television our parents loved, something about it being
okay on their end made it okay on mine. They say that
here, if you do anything with honour and tradition
you'll be alright. I don't think I understand either.
That was always the space between us. Sometimes I
long for a place of our own amongst the million faces
but maybe we'll always be
alone in Kyoto.

This studio will reside in KYOTO.
Developing the studio 2 rhetoric, 'KYOTO' continues
to explore an interest in the architectural project as
empowerment. An empathetic understanding of the
social experience of those on the edge of mainstream
society will be developed over the course of the semester.
We will question how much we can ask of our built
environment, our society, the places in which we
live and the places that remain forever in memory.

KYOTO

DKO

The Urban Straightjacket Studio 03

The Urban Straitjacket's objective is to challenge the assumptions and shortcomings of the established model for architecture and city making. It is a call to arms to dissolve & dismantle the presiding way and produce new methods of design by performing a Harry Houdini and escape the ideological straightjacket to create alternatives from the prevalent status quo.

The studio will depart from the line of argument that architecture ought to absorb into its body the intelligence of the world beyond itself. Liberation from the standardized & technocratic approach to city making will be undertaken by excavating and legitimizing old narratives and movements, dissenting voices and canonical projects, both inside and outside of architecture.

Using a prominent city site as the testing ground, the studio will pair the above provocations with the distinctly architectural problems of legislation and code, typologies and program, preservation and history, identity and monumentality.

The culmination of these social and spatial frictions will be the creation of a manifesto and a new building type that will address the way we live, work and inhabit the city.

THE GAME

Conventional architectural and urban design strategies generally view the city as static, when in fact the urban environment is a dynamic field of interrelated elements that are in a constant process of change, resulting in the continual production of new hybrid architectural types and forms.

The studio will examine the relationship between the architectural object and the urban field, and begin to test how the concept of gamification can result in the production of new architectural and urban types that challenge a conventional city making approach.

This will be tested by the introduction of contingency, the uncertain or the unknown, The studio will challenge the designer to work through acts of ingenuity or negotiation in an incremental fashion rather than the authoring of a single big idea, or the choreographing of a process. The process 'gameplay' has the potential to add a temporal dimension to design processes. Although design is often a non-linear process, there is an expectation that it will proceed from a process of certainty to resolution.

In gameplay everything is fluid and remains interchangeable while the game remains live, allowing for players to move back and forth between states. To extend this to architectural design we can imagine a model where the design of precincts through a gamified platform of negotiation might lead to not just the optimisation or consolidation of program but also in building spatial types within an open access sharing platform.

Rather than urban model of block design where each proposal is imagined as a self-contained island, through a process of negotiation/ exchange a sharing or access model might form in which it is possible to create a fully integrated urban block that shares amenities, shares public space, shares frontage etc.

The success of the final outcome will be judged by the successful cooperation among players and how one decides to engage, or otherwise, with the contextual field surrounding a proposal.

The studio will be situated in Melbourne. We will engage with processes of gameplay and gamification, and begin to speculate on game based techniques for the production of new versions of the city in which negotiation and cooperation is key. These ideas will be tested through the design of a mixed use urban block dealing with issues of urban living within medium to high density environments. More broadly the studio will examine emergent design technique, both digital and analogue as a means of working with and acting upon existing fields of matter and material - both through editing the existing and speculating through the urban element to the scale of architectural typology.

passive *aggressive*

a master of architecture c-d-e studio

combining **high-performance** with **high-design**

technical aptitude with **design skill**

what is home?

Amid global concerns relating to the environmental impacts of our built environment, our attention is drawn to the most fundamental of architectural typologies: the home

In Passive Aggressive, students will be asked to **challenge the notion of 'home'**, and to reformulate contemporary living with a consciousness of spatial, material and thermal efficiency, through a passionate, resolved, individual expression of what it means to dwell in a place.

The **PassivHaus standard** will be introduced to help quantify the implications of design decisions around form, orientation, glazing, and envelope design.

Students will be expected to apply the standard to **2 core design tasks** - a small-footprint home on a greenfield site, and an urban infill mixed-use project.

Through a mixture of technical tutorials, one-on-one design charrettes, site visits, and presentations to industry professionals, students will explore what 'home' could mean in the 21st century and beyond.

studio leaders: katie skillington & jim stewart

supported by



FENDER KATSALIDIS

Discovering the stories within - unsung yet heard



Can architecture create places where desire can recognise itself, where it can live forever?

Studio desire explores the idea of desire through narrative-based design process. Studio will invite the students to investigate the motivation, the execution and the psyche behind it in the context of living/dwelling.

During the early phase of the studio, each student will be asked to choose an action, or an outcome, or an attribute under their chosen desire, that they wish to speculate and experiment with.

Students will explore the contemporary high density dwelling typology to investigate, critique and adapt the architecture of chosen desire at varying scales, within its continuous and coherent narrative.

Phases.

- 1 : Motivation
- 2 : Speculation
- 3 : Representation

// GUMJI KANG

UNLIVEABLE BERLIN

Tutor: Michael Roper, Architecture Architecture
mr@archarch.com.au

Berlin is riddled with the scars of its history, having undergone several periods of trauma and transformation. This is a city still coming to terms with its physical and cultural territories.

With its chequered history of cultural exclusion and ideological seclusion, as well as an impressive record of refugee accommodation, Berlin presents a unique case study in the urban consequences of

social disunity and cohesion. In this context we ask, how does a city express its hostilities and how, as architects, can we foster cities of inclusion?

Unliveable Berlin will take a group of masters students from architecture, landscape and urban design to the ANCB Metropolitan Lab in Berlin where they will examine the city's 1980s IBA housing projects as the basis for developing their own design proposals,

B a t h i n g

This studio explores our experience of space as embodied beings through the highly charged environments of an inner urban Public Bathhouse.

Architects throughout time have cultivated techniques of expression to help them generate and present ideas, hone their skills, train their eye, as well as provide some more instant gratification within the generally long-winded architectural process.

This studio will introduce students to creative writing, a range of graphic media and model photography as tools of expression. Focusing on colour and texture, composition and proportion, and light, students will embark on an iterative process of poetic, meaningful making alongside more conventional architectural research and explorations. This will set the foundation for a series of ideas for architectural spaces high in spatial and sensory quality.

Students will be given a brief, which they will be encouraged to take into whatever direction best suits their personal interest. Assessed components will be a journal documenting the semester's explorations, research and reflections, a folio that comprises all analog making throughout the semester; Presentations will be paper based with an extensive atmospheric component and physical models.

David Hockney, A Bigger Splash, 1967

the METROPOLIS of tomorrow

what next for our cities ?
what forms for our buildings ?
how can cities be sustainable ?
how can our cities be amazing ?
what do we want & need ?
what can we design & build ?
how can our citizens thrive ?

launching our design studio from the landmark 1929 architectural book by hugh ferriss modelled around new york city we shall explore the incredible evolution of our great metropolis as well as inherent limitations & potentials

exploration through precedent of cities & building types we shall journey toward solo design projects to submit to the annual international skyscraper competition by eVolo (u.s.a.)

with the input of architects & engineers as a design team we can all better understand technologies & techniques so as to push forward with our best creative visions for future city fabric

the eVOLO competition considers sustainability agendas that we believe to be vital for our future cities & citizens . . .

from small changes to grand visions we shall play with ideas through sketches & virtual reality to produce amazing, challenging & inspirational architectural propositions

... big & bold ideas !

our studio semester shall include

- + site visits to cbd & consultants
- + workshops with professionals
- + weekly studio presentations
- + sydney day trip (optional)
- + some team research work
- + personal design journal
- + solo competition entry
- = amazing skyscrapers !

final design presentation

double A0 sheets

monday & thursday

3:15 until 6:15 pm

mentors including :

make architects UK

investa client / owner
(deutsche bank, sydney)

arup engineers – structures,
ecologically sustainable design,
3d / vertical transportation . . .

your studio XIV leaders :

fiona McLEAN archi
concept design / des development
london hong kong hanoi sydney mel
large scale civic & commercial
uni of mel, the green factory,
consulting, foster + partners . . .

fiona.mclean@unimelb.edu.au

brendon McNIVEN engi
structural engineer, 30 years ARUP
london hong kong singapore mel
projects incl : cctv beijing, marina bay
sands singapore, yarra's edge. uni of
mel architectural engineering, esd,
tall, long, lightweight structures . . .

brendon.mcniven@unimelb.edu.au



SKYSCRAPER COMPETITION



any questions please contact us . . .

Machining Aesthetics Studio v.4.2

Semester 2 _ 2019

'Technology is the answer – but what was the question?'
Cedric Price



St Patrick Cathedral, William Wardell, 1897

Tutors:

Paul Loh, and David Leggett

Studio time: refer to <http://powertomake.tumblr.com>

Agenda:

Studio 15 returns after a year break from CDE studio to question the future of making. We continue to examine digital fabrication and assembly of the architectural envelope through its construction, manufacturing procedure and assembly protocols. Before we speculate, we will explore making at 1:1 scale through technology. We are interested in the perpetual ability of machine as a system to generate iterative material output from which as architects, we can abstract and interpret as architectural envelopes; cladding, door, window, wall and roof. We invite you to radically re-imagine the fundamental language of architectural components.

This semester, we ask: How can technology facilitate social and climatic responsiveness through an architectural envelope? Studio 15 will design a new roof structure for Queen Victoria Market to explore a new aesthetic that integrates social, cultural and economic functionality. Working in teams, students will design a fabrication procedure to make architectural components or parts that challenges the convention of architecture floor, wall and roof. Successful projects will develop strategies using their novel language to choreograph dynamic urban activities through material and spatial articulation, constructing a dialogue between ground and envelope.

Studio Structure:

The studio is divided into two phases. We will commence with a series of intensive tooling workshops on robotic fabrication, and Electronics Prototyping Platform (Arduino). Phase 1 brief is to design a machine that fabricates or digitally assembles architecture. We will explore through precedent study as well as digital input and output procedures to design and make a machine (quasi or actual) that has potential to fabricate or assemble architectural components (in parts or whole). This research will start to formulate your understanding of building envelope in dealing with social, cultural and environmental concerns. By mid-semester, design teams will present their proposals of a prototypical roof structure.

In Phase 2, we will put your machine and/or digital assembly to the test. Working in teams, students will design a new roof envelope for Queen Victoria Market. Successful roof designs will demonstrate environmental and social responsiveness using your fabricated parts or assembly methodology.

Physical models, axonometric drawings, plans, elevations and sections together with rendered images, will be the key deliverables. Each student will also submit an individual journal documenting and reflecting their design process. This studio requires students to be able to use Rhino and have a basic understanding of Grasshopper. Teamwork is compulsory and collaborative design will form part of studio assessment. For 50% of the time, some teams may be required to conduct their making research at Power to Make, micro-manufacturing facilities located in Preston (40min by Bus from UoM).

All successful applicants to the studio will need to submit a 5 pages pdf portfolio before the first studio via email to: paul.loh@unimelb.edu.au. Readings for our first-day tutorial (29th July) is available on the studio blog site:

<http://powertomake.tumblr.com>

Satellite House

A move away from

the city.



Studio Description

Melbourne is the fourth-fastest growing developed city on the planet today. As the city swells, a growing number of Melburnians are looking away from the financial and social stresses of life in the city and considering the benefits of an alternative life in the regional Victoria. Young families, eager for an affordable tree change, are spreading their search farther and wider in the pursuit of a suitable family home.

With advancements in digital connectivity and remote working positions, along with the desire of people to live regionally, an opportunity exists to generate a new housing typology that could serve the growing number of disillusioned city-dwellers. Studio 16 will explore the idea of a Satellite House. As an alternative to the promotion of Satellite Cities, Satellite House will provide an option for micro communities to be dispersed throughout Victoria. With capacity for decentralised working and onsite income generation, these homesteads could facilitate a financially viable alternative to city living whilst also providing families the luxury of space and access to the natural environment.

Studio Outcomes

This semester, the students of Studio 16 will develop a group housing option in a low impact, self-sustaining, micro-community for clients that are eager to move away from the increasingly dense and busy city environment. Satellite House Studio will explore the notion of a rural, co-housing option that will house three client groups, allowing them to pool their resources and capitalise on the benefits of living together in the country.

The first stage of the project will see students develop a series of mini cabins on the property. This will help create an income stream for the clients and facilitate a financially viable transition from the city. The remainder of the semester will be spent developing a proposal for a shared homestead on the property. Included in the homestead will be the living requirements for the three client groups along with facilities for onsite working and further income generation. Satellite House Studio will offer students an opportunity to develop their own individual and creative design process while providing valuable insight into the design of housing at different scales.

We lost touch. Our ability to touch.

It was all waiting. All the waiting that broke us. We were not surprised. This has happened before, and will happen again.

I touched your wrist when you left. I was what you left.

Over the centuries, war and acts of control have erased countless cultures. These acts of war take many forms; eviction from land, denial of the use of native languages, exploiting truths, and the destruction of buildings and place. In war, 'shattered buildings are not merely "collateral damage" but rather calculated acts of cultural annihilation.'¹

War has long been considered as one waged from one human upon another, based on a series of differences: land, beliefs, wants, needs. Acts of genocide are calculated in the number of lives lost. Casualties of war, however, reach beyond the human and into the built environment. The architecture of a place represents a culture, a way of life, the place you kick a ball with friends, where you get your groceries, where you go to worship, the familiar streets that lead you home, their removal creating scars in history and time, running across the landscape.

This studio investigates human rights violations using methods of Forensic Architecture² - an emergent field of architecture developed by Eyal Weizman and his team through Goldsmiths University, London. By examining a series of crimes that have, and continue to take place across The Middle East, the studio will define Crimes Against Culture, both conceptually and within a specific case. Approaching research and representation forensically, and using languages of architecture, mapping, physical and 3D modelling, drawing, diagramming, as well as universal techniques of writing, imagery, narrative, and debate, the studio will develop in-depth case files for each criminal event chosen.

By framing the Event and Aftermath as a cultural and political artefact, *I came, I saw, I fell*, will document acts of war, crimes against culture and place, and will ask what can be done with Facts of War once they are gathered and displayed? Within the studio, a small, responsive piece of architecture will be designed. We will learn together.

*We know you have abandoned us, built
for us prisons and called them
the paradise of oranges.³*

1. Robert Bevan, 2016, The Destruction of Memory : Architecture at War.

2. <http://www.forensic-architecture.org>

3. Mahmoud Darwish, *We Fear for a Dream*

**i came,
i saw,
i fell.**

ExLaB

Articulated Matter

ExLaB

Archetype Prototype - Kengo Kuma Group



Studio Leaders: Danny Ngo & Darcy Zelenko

Studio Outline

Exlab: A.M will explore material through architectural quality.

Exlab: A.M encourages the dissection of matter through an experimental process of prototyping and research. Traditional making methods, fabrication techniques and digital technology will be leveraged to extend and transform materials commonly used in construction.

Exlab: A.M will use these material innovations to inform the design and production of a larger scale design project centering around the notion of shelter.

Monday & Thursday

5:15 - 8:15
Nextlab

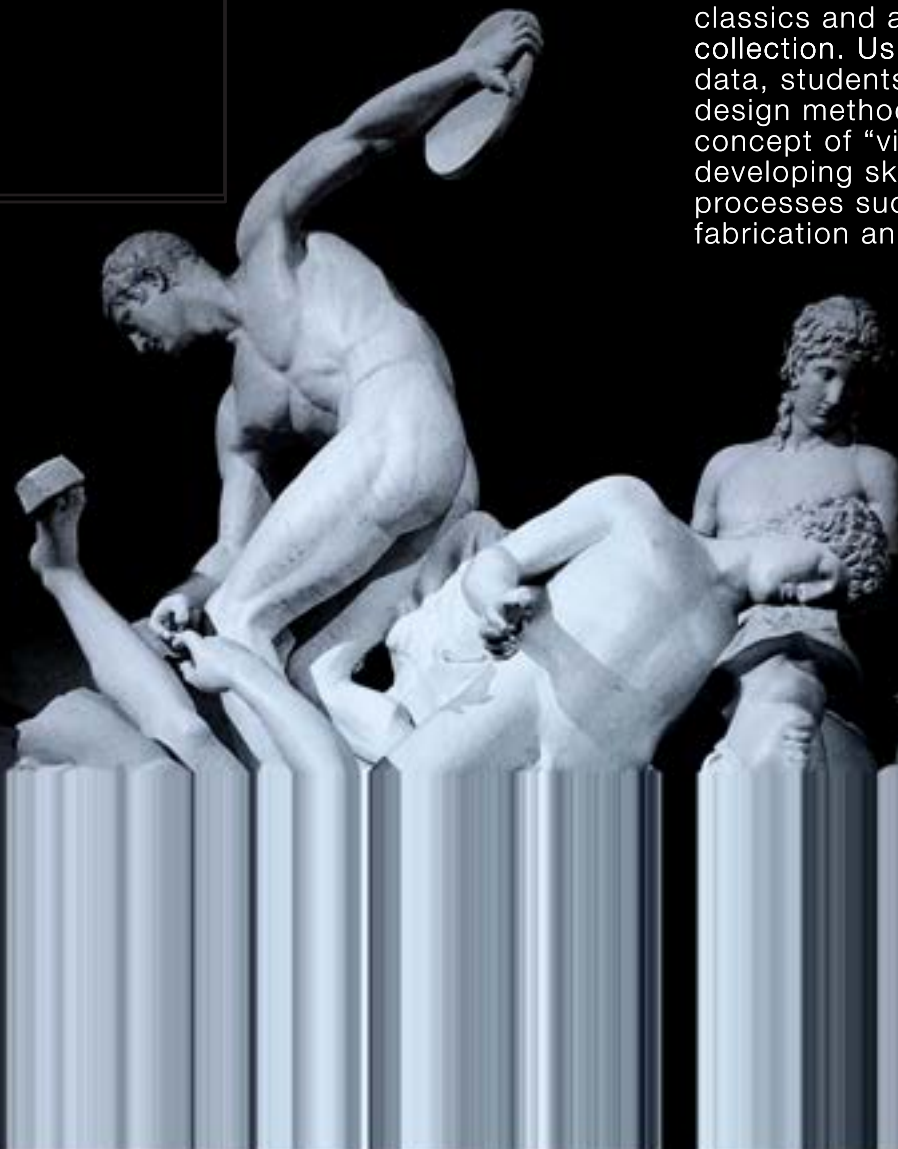
IMAGING //

v.4

A Museum Made Digital

'IMAGING - A Museum Made Digital' is a research and design unit that introduces students to new approaches to the design of exhibition and archive spaces for cultural heritage within a museum context. Students will develop advanced skills in digital design processes, curatorial practices and virtual reality whilst working in partnership with the Ian Potter Museum of Art.

The initial phase of the studio will be focused on developing knowledge and skills in image capture technology, specifically 3D scanning and photography. Students will work to produce a digital archive of 3D scanned artefacts from the museum's classics and archaeology collection. Using this scan data, students will explore design methods relating to the concept of "virtuality" whilst developing skills in digital processes such as 3D printing, fabrication and image making.



DOUBLE HAPPINESS

TOBY REED

BRIEF

Students will design a thermal spa resort hotel complex next to a river in the mountain spa-city of Gongchangling. The broader site which is now empty will ultimately be a mixed-use site and include apartment buildings, housing districts, shopping centre and entertainment precinct. Students will design the thermal hot spring/spa resort hotel buildings in detail, using a number of design strategies and developing their own methodology which each student considers right for the social and political context of the project. The project requires a design that is propositional about the morphology of the modern city, recent urbanism in China and concepts surrounding architectural form and space.

CONCEPT

The studio will focus on ways of producing architectural objects and space in a landscape setting, in water. The concept behind this studio is two-fold: the shaping of space and form in the contemporary city, and the design of a hot springs hotel resort. Therefore students will focus on the individual architecture and how it connects to the water of the internal and external spas and the surrounding treed setting. Issues of the conflicting requirements of density and individuality in the contemporary city, which is played out in a most extreme manner in China, will form an investigation.

DENSITY + INDIVIDUALITY = DOUBLE HAPPINESS

Double Happiness refers to the studios aim to include both density and individuality in the one project.

Spa resorts have an ancient history in China. Students will study this history, as well as the history of form and space making in order to discover new design methodologies for generating architecture. Some students may choose to pursue an urban aspect of the brief and design a section of the city which is both a building (or buildings) and public space with plazas and laneways. This will require analysis of the modern Chinese city as well as the traditional village.

SITE

Gongchangling, Lyoning, China.

The site is a large area of land facing a river in the mountain resort town of Gongchangling, outside Shenyang.

READING PRD (Pearl River Delta) Mutations - Koolhaas / The Society of the Spectacle - Debord / Made In Tokyo - Kajima, Kuroda, Tsukamoto / Made In Shanghai - Li, Li, Jiang, Tsukamoto / Hal Foster - The Art Architecture Complex / Verb List - Richard Serra / Vertical Village - MVRDV



DOUBLE HAPPINESS / LIAONING THERMAL SPA RESORT / STUDIO 21 / STUDIO LEADER - TOBY REED

Toby Reed is a director of Nervegna Reed Architecture. Their projects include the Arrow Studio and the PEP Dandenong (Precinct Energy Project) as well as urban design and master-planning in China. The PEP Dandenong lead the way in Australian architecture for green district energy, being the first precinct in Australia to be powered by co-generation. NR also make architectural videos many of which have been recently featured at the MPavilion.

www.n-r.com.au

IDEA FACTORIES 3.0

USER University of Melbourne

SITE Fishermans Bend Campus

PROGRAM 9 interdisciplinary STEMM institutes

TEAM 2 designers per institute

STUDIO DESCRIPTION

Idea Factories investigates the potential for academic institutions and environments to manufacture information, solve systemic problems and facilitate structural change in our societies. This semester, the studio will investigate the potential of the University of Melbourne's future campus in Fishermans Bend. Each project team will be asked to develop a research institute designed around addressing an urgent problem. Teams will receive a site on the future campus and, together, the studio will build out a theoretical version of the campus of the future.

METHODOLOGY

This studio will focus heavily on drawing and model craft, in-depth practical research, and critical studio culture.

1. Drawing & Modelling Craft: Students will be asked to study and practice architectural drawing and representation. In the same way that we study existing buildings as precedents for our designs, we will study existing drawings and models as precedents for our design communication. We will use the tools and techniques at our disposal to experiment and refine craft. Physical models will be a major, mandatory component of the deliverables in the studio. We will research modelling techniques, build iterative study models, consult with modelling experts and build high quality final models.

2. Research and Concept Development: This studio will require students to write their own brief—declaring a project topic, researching that topic and executing an architectural piece that demonstrates clear conceptual development. The ability to manifest an elegant concept clearly through building performance and architectural form will drive success in the studio.

3. Critical Studio Culture: Studio sessions will be interactive design workshops. Students will be pinning up, sketching, work-shopping ideas, and participating in each-other's pin-ups and desk crits. High levels of participation in this process are fundamental to success in the studio.

INFORMATION

Idea Factories 3.0 will be held Mondays and Thursdays 6:15pm - 9:15pm in the MSD. The final project will be done in groups of two. If you already know someone you would like partner with, email your names to nicole.m.allen@gmail.com



DOOF! ARCHITECTURE PRESENTS:

ALL-STAR^{*}

2.0



Image: Self-Contained - Michael
Johansson, 2010

ALL-STAR Studio is set in the centre of a 'dead zone' that is eating the heart out of St Kilda...

Formerly one of the city's liveliest inner urban cultural precincts, St Kilda's Fitzroy Street has struggled under the weight of mass popularity and has drifted out of fashion. The street's reputation, as the home of Melbourne's richest, weirdest soup of sub-cultures and misfits has worn too thin. So thin that it now risks a slow death, or being swamped by a tide of conventional development. The recent success of 'The Block' in Fitzroy Street is a warning sign of this impending blandness - and the social and cultural costs required to achieve it.

This studio believes that this price is unacceptably high, that social division and cultural segregation are signs of failure not success. We believe that St Kilda's traditional identity as a 'culture of sub-cultures' offers the social and cultural foundation on which Fitzroy Street's impending upcycle can be launched. This studio aims to demonstrate how urban vision and architectural design can take a leading role.

^{*} **ALL-STAR** From the penniless to the fattest cats in town, there's a place for all sorts here.

living and the city



density

metropolitan living
can density enhance city living?

context

urban condition heritage
morphology material detail

dwelling(s)

city places - living spaces
qualities and quantities

sustainability

resilient climatic delight
high density garden city

technique(s)

discovery through modelling drawing
scales (form structure detail)



MASTER OF ARCHITECTURE STUDIO CDE 25

ANDREW MARTEL, JEFA GREENAWAY AND ANDREW HUTSON

In partnership with the Ceduna Kooniba Aboriginal Health Service
and the Ceduna Aboriginal Arts and Culture Centre



The West Coast Aboriginal Wellbeing Centre and Arts and Culture Centre project proposes the design and construction of multi-function facilities aimed at connecting people and bringing pride back into Indigenous community controlled services. The objectives of the project are:

- To future proof the provision of holistic and respectful health and cultural services to the region
- To return a sense of community ownership to critical regional services
- To create safe and welcoming spaces to connect, and
- To diversify and expand the services, workforce, and revenues of the facilities.

The studio will work with the Ceduna Koonibba Aboriginal Health Services and the Ceduna Aboriginal Arts and Cultural Centre to design new centres that address health, culture, arts, and community to serve the Indigenous communities of the West Coast region in South Australia. The studio will travel to Ceduna for a week to meet with the stakeholders to discuss the projects and see the proposed sites in late August.

The studio offers an opportunity to engage directly with Indigenous community organisations over two live building projects – a new Health Centre and a new Arts and Cultural Centre in Ceduna. Students will develop skills in incorporating technical, regulatory, and workplace requirements with appropriate cultural considerations and practices, as well as exploring the possibilities for buildings to contribute to wellness, healing, and connectivity. Students will gain experience in understanding the relationships between different Aboriginal organisations, State and Local Governments, and communities (both Indigenous and non-Indigenous), and how these relationships effect design and building outcomes.

Image: Desert in Bloom, Natalie Austin

From banal and overlooked phenomena to the tropes and concepts given a high value in contemporary culture, *Housing Home and Content(s)* critically re-evaluates architecture's role in understanding what housing, home, lifestyle and domesticity might mean in 2019.

From the socio-political and economic dynamics of shared living to the proliferation of convenience culture, the romanticised, the real, the habitual, signifying objects and spatial arrangements is where a housing typology becomes home.

"Architecture houses. It is at home in - and provides a home for - philosophy, aesthetics and those discourses which are thought to describe it." - Andrew Benjamin, Eisenman and the Housing of Tradition.

We are not interested in an architecture that only serves a pragmatic means, that is, to provide shelter and comfort for the physical human body. Rather, we will explore reference usually considered outside the traditional architectural milieu to guide our explorations, establishing a framework to find place, sustenance and content(s) for our designs.

In studio 26 architecture is considered as a mediator between the ideal and the existential, where it oscillates between two parallel states: the abstract and the material; revealing unexpected slippages, transitions and tension between ideas, content(s), user and space.

This is where architecture may be at home in - and provide a home for - the real, ideal, fetishised and/or romanticised contemporary life(style).

A Dyson Cordless Vacuum leans on a plasterboard wall, serenaded by the faint sound of a neighbour's UE Boom.

Two slack postures slumped over something from Ikea scroll lethargically.

Creases and folds in a pile of energy bills illuminated by the glow of a screen.

An UberEats delivery arrives.

Housing Home, and Content(s)

U



"It's not that I don't believe in angels... it's just that I don't believe they bear the slightest message, and it is in that respect they are truly signifying."

- Jacques Lacan, Encore.

AGORA OUTPOST

 John Wardle
Architects

Today we find ourselves at a moment of significant change, a time when the demands of the 21st Century are prompting a re-evaluation of the institutional systems across society. This moment represents fertile ground for innovation, invention and creativity, and for us to critically consider the role of architecture in our rapidly evolving social, political and technological context.

Historically, there has been a strong correlation between the construction of key civic buildings and the establishment of fundamental principles for governing society. Institutional buildings, such as law courts, town halls and libraries, once shaped the establishment of a new town or city, their architectural language often intending to be expressive of the values that society upheld. As the principle place for the administration of justice, court buildings are integral to the expression of this system, playing a vital role in the public experience of its delivery.

Outpost | Agora interrogates the role that the court building plays as a civic space in the heart of our contemporary cities and society. The studio will encourage students to think laterally around the way that justice is delivered in the 21st Century and the changing role that the court building has within the identity of our city. Through an architectural proposition set in the year 2050 students will be encouraged to critique established conventions of the typology and to re-frame the court as a site of community gathering.

Studio Leader - Ariani Anwar
in collaboration with
John Wardle Architects



Despite the newer urgencies of the global discipline today, one persistent factor seems to define and delimit almost all generative architectural production - the cultivation and defence of a design process. For what ever its hangovers or assumed properties, inherited traditions of process, i.e. the sketch, the montage, the intelligent computational procedure, whatever etc., always occupy a similar destiny to become implicit in the single material architectural outcome, the physical thing at one site of whatever scale, for one set of stakeholders, by one architectural author. This notion of design process is increasingly imprecise in its assumption of dollar value: More specifically and of concern to us, it is deeply uncritical and hegemonic in its monolithic assumptions of architectural disciplinary value. This studio is posed to engage in a sustained interrogation of this structural condition of architectural design legitimation. The studio Ensemble will experimentally model other, extensive design possibilities, ensembles in which multiple, perhaps imperfect, dynamic or interactive realms could exist, but more specifically where design can be used to explore new global relational possibility and potential.

Our project will use the gaming platform Unity as a modelling tool to masterplan and programme a temporary three week event in the city of Geelong. This temporary three week event will superimpose and interconnect with the existing city and be designed to be dismantled at the end of the event period. Students will study assembly and disassembly processes. We will be working with technical tutors in the Unity software package to develop our skills. We will connect with the broader university and its significant resources in the histories of the western district to better understand the determined but illegal, in terms of both crown and indigenous law, occupation of the state that is the historical precursor for our current regulatory planning process. Students will be asked to develop, via drawings and diagrams, an individual and idiosyncratic masterplan scheme for the temporary event, considering both the graphic and indexical properties of the urban plan and questions such as distribution, homogeneity and heterogeneity, seriality and time. Next, students will be asked to calibrate the detailed resolution of the design of the festival spaces or structural units considered in terms an advanced contribution to the architectural theoretical discourses of skin and frame assembly.

Ensemble

S2_2019, Charlotte Algie
charlottealgie.com, @nny_

STUDIO 35mm

Film, Architecture and the Species of Spaces

Studio Leader: Hamid Khalili

Plot

Studio 35mm provides students with appropriate methods, tools and skills to learn the cinematic strategies for narrating architectural fictions, atmospheres, ideas. The process of working in this studio includes research into film and architectural theory, weekly filming and editing exercises and, most importantly, applying filmic techniques to a short film, animation or VR film as the final product of the studio. Studio 35mm aims to employ the power of the moving image to comprehend, dissect, communicate and design

Cast

This studio attempts to create an opportunity to focus on the notion of species of spaces*, as its point of departure. In studio 35mm, different species of spaces and architectural elements, disparate buildings components and diverse categories of virtual and real spaces will serve as bases to produce architectural films, animations and VRs/ARs about the actual and/or fictive architecture of today, past and future.



Schedule:

Mondays 18:15 - 21:15 / MSD Room 118

Thursdays 18:15 - 21:15 / MSD Room 118

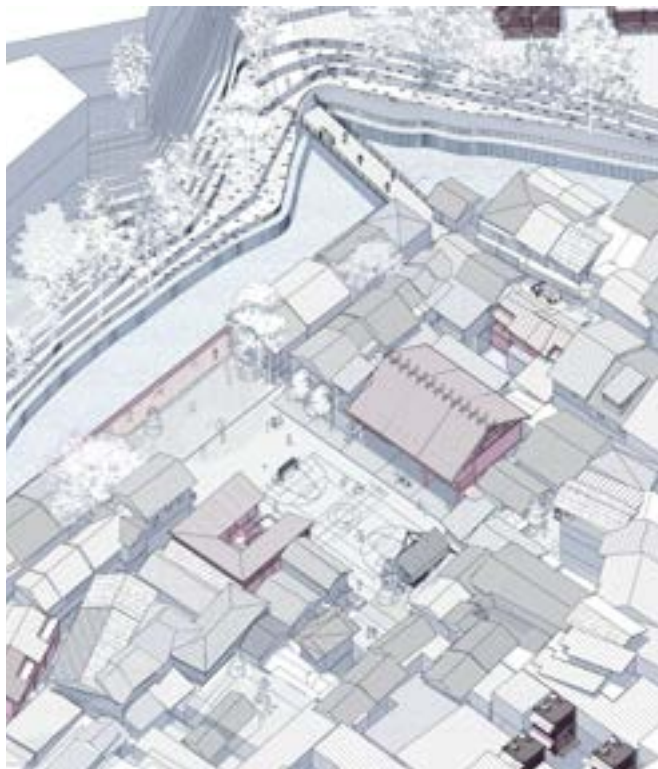
City in-between



MSD Travelling Studio - Indonesia Semester 2 - 2019

Bringing together teaching staff and students from the MSD, the University of Stuttgart (Germany), and ITB (Indonesia), this studio exposes students to the global discourses of informal urbanism and emerging design thinking in this field.

In the survey stage, students will observe contrasting urban forms and spatial conditions along the riverscapes of the Indonesian cities of Jakarta and Bandung where formal and informal urban developments have long co-existed. In the design stage, students will focus on Bandung, where urban renewal and gentrification are gaining momentum. These have situated riverside settlements, public green open space, tourism development, and high-rise upper middle-class residential developments as seemingly competing urban ingredients. This studio will then address the question "How can we envision the in-between city?" It will explore how a more inclusive urbanism could be initiated through considered spatial and material configurations, integrating architectural, urban design and landscape architecture thinking.



Partner institutions:
University of Stuttgart (Germany)
ITB (Indonesia)

Travel period:
27 September - 10 October
(incl. the non-teaching week)

Subject Coordinators:
Dr. Amanda Achmadi
Dr. Sidh Sintusingha

Contact:
aachmadi@unimelb.edu.au

Image credits: photo by James Connor;
Design and axonometry by James Connor
and Tahj Rosmarin



Melbourne
School of Design
Faculty of Architecture,
Building and Planning



M E T A

THIRTY ONE

Description

We believe	that c	creativity is the key to the future of	human	endeavor
Design and more influential production should be	and the v enced - alth second	value it provides to society is becoming by how it is produced; we believe through intrinsically linked to the primary to the intangible values pursued intent being implemented.	ning in ve the product ted by	creasingly means of - instead the design
As more people automate solutions	process l the t ind st unabili of	es within the design conception and true value of a designer is steering strategies that involve a nonlinear to be generated by automated or algorithms - to design challenges	nd prod g towa ar, qu proces s	duction get ards being asi-logical ses/scripts
The aim of are able to restrains creative	f this s to de and ex olutions	studio is to provide a platform from detach themselves from their culture explore an imaginative approach to s from a variety of creative models and architectural thinking	which rrent i the fo applic	designers intellectual rmation of d to design

Brief

Space Architecture

Bio

Jorge (BS Mexico and Professor Partners, is currently keen arch	c. Arch nd the ial exp Woods y a Se ner, ma	n. AA MA, ARB, RIBA) is a registered UK with 20+ years of professional experience includes Zaha Hadid Architects, Bagot (Lon), Aedas (HK), Hassell, Senior Associate at Architectus Melbourne, martial artist, glider pilot, skydiver...	ered a ssional hitects Bates lbourn and lo	rchitect in practice. Foster & Smart and e. He is a ves cake.
Isaac (BA previously experience Architects	AppSc studie e includ Melb	MArch.) is a Graduate of Architecture at The University of Melbourne, Aedas (SG), currently works at Melbourne. An avid photographer, travel loves cake.	architec ne. Pr Elenb aveller	cture who rofessional erg Fraser and also

M / Th
1830 - 2130

FCAP

FOOTSCRAY COMMUNITY ARTS PRECINCT

Amidst rapid population growth, demographic shifts and influxes of infrastructure investment and developer led housing in the wider community of Footscray, the Footscray Community Arts Precinct (FCAP) is faced with the challenges of adapting to a changing environment.

At its base on the banks of the Maribyrnong River, the current site of the Footscray Community Arts Centre (FCAC) and the area earmarked for its development into a larger precinct (FCAP) is overlaid with complex indigenous, social, cultural and industrial histories.

This studio proposes to interrogate the post-industrial landscape and context in which the FCAP sits and will question ‘what will happen next?’. Can this site, and the precinct at large, be transformed into a public, community-focussed ‘gallery’ dedicated to serving the widest possible and diverse audience while supporting both contemporary and traditional art forms? Should this take the form of constructive re-use of under utilised infrastructure and premises, a singular proposition or a dispersed program of library, museum, gallery and performance spaces?

FCAP investigates this.

Students will initially be required to undertake a variety of research and design based projects through site visits, model making, mapping and prototyping to establish an understanding of their own design processes and how these can be shaped in response to the context of the FCAP. Students will then be given a brief, which they can expand upon and challenge, for a mid to large scale project relating to what has been discovered throughout the preliminary weeks of the semester.

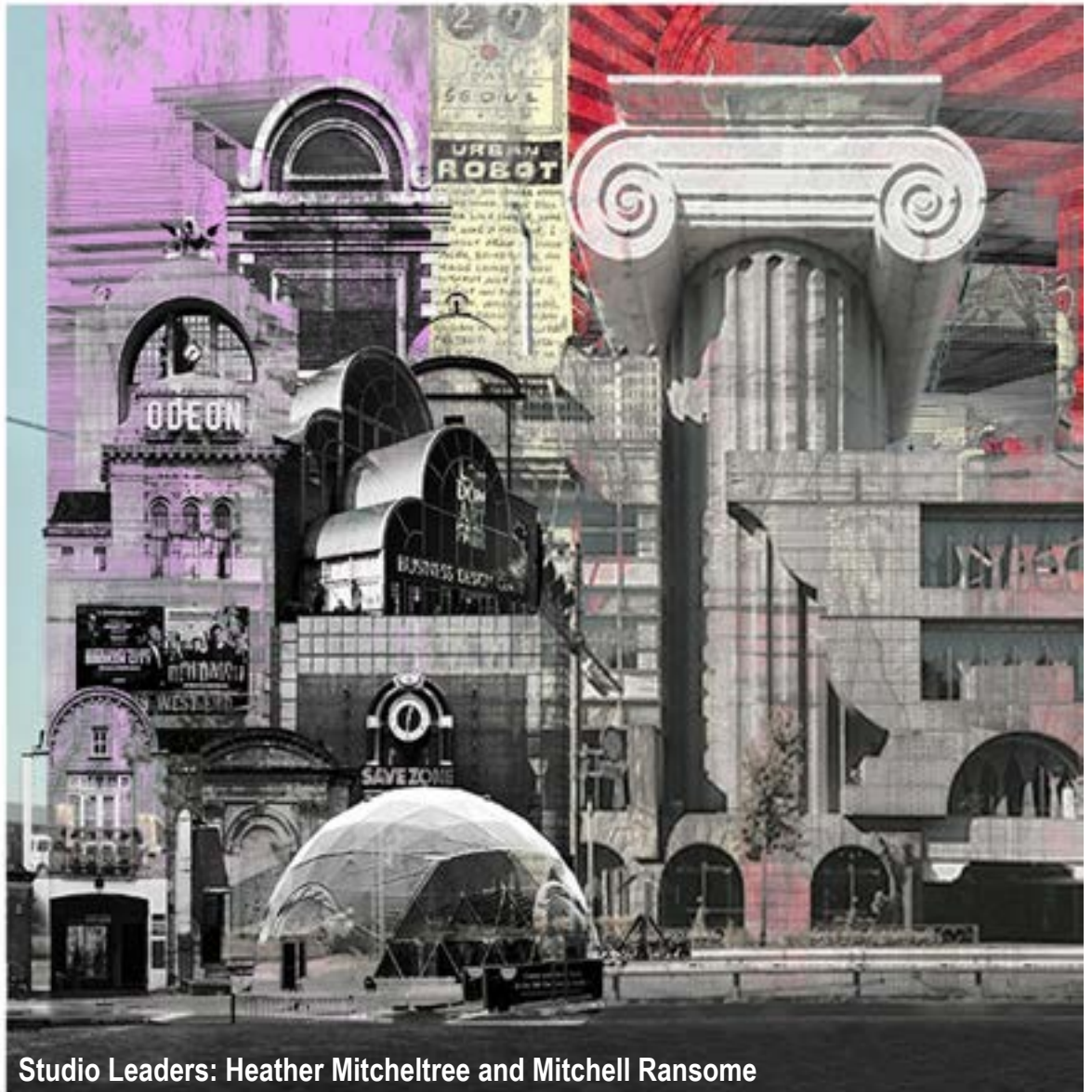
<http://footscrayarts.com>

<https://creative.vic.gov.au>

<https://www.maribyrnong.vic.gov.au>

Simona Falvo
Dayne Trower

FORMS OF ENCHANTMENT



Studio Leaders: Heather Mitcheltree and Mitchell Ransome

This studio is an exploration of the representation of myth-scapes, and fantastical fabrications in literature, art and architecture. From the nostalgic meanderings of Swann's Way, Utopian visions, Hieronymous Bosch's macabre allegorical landscapes, to tales of gingerbread houses, ivory towers, and Homer's depiction of Odysseus' travels through Ismarus to Ithaca - speculative geographies and fantastical lands continue to capture our imagination.

These enchanted imaginings, take us on a journey through metaphorical transformations, spatial articulations of memory and time, the unheimlich, aspirational visions, and the dark shadows that linger in the recesses of our imaginations and infiltrate our day to day. 'Forms of enchantment' is a creative exploration of the mythical constructs, fiction, fantasy and fairy tales that we create, and the role that they play in "reaching beyond the visible and transforming a rich inner life into uncanny, sometimes disturbing matter" (Warner, M., 2018).

35 HACKING DESIGN: EMPOWERMENT through ADAPTATION

Destruction and the accelerated personal and social changes it brings (the change of change) require a change in procedures, standards, and rules, the ways they are established, codified, and changed again. The architect must now design the rules of the rules, therefore the languages for comprehending and describing the space of new dynamic stability. The task of the architect in the reconstruction of the damaged city is to make "second-order" designs, that is, to design the architecture of architecture

Lebbeus Woods (1997) - Radical Reconstruction (p.29)

Cities are dynamic entities in constant change. Transformations of the built environment give way to the emergence of left-over and underutilised spaces, opening windows of opportunity that are often missed. Empty lots, surface parking spaces, parking structures, rooftops, solid walls overlooking the street, 'nature strips', alleys. . . Millions of cubic meters of good space sit unnoticed under our own noses, in cities around the world. So, what if there was a method - a design method - that allowed us to capitalise on this dormant resource, in order to make urban life (even) better?

Hacking Design's general task will be to explore ways in which left-over urban space can become a vehicle for positive change. The premise is that regardless of the transient character of urban life, infrastructures remain. Then, the questions become, how can these conditions be capitalised for positive change? Which spaces are suitable to particular transformations? What kind of change can be triggered? And finally, how can the interventions adapt to the change of their supporting environment?

We approach design from the perspectives of transitions research, algorithmic thinking and evolution, thus understanding the dynamic character of both designed artefacts and their context.

Our goal is to devise methods to produce artefacts, and explore the possible trajectories they could follow, in their journey to serve human life. In this view, each design opens up possible futures and closes off others. Designing for change then means to open up many and close off few.

Participants are expected to develop a design system, capable of producing a catalogue of designed artefacts, as well as adaptations for these designs based on their surrounding environments.

Participants will become acquainted with the relevant concepts of transitions and evolutionary design; they will be introduced to design as a complex endeavour that is not only about the object being produced, its practical and cultural implications, but also about how it fits into a larger system.

Studio leaders:

Dr. Fjalar de Haan + Dr. Camilo Cruz

Notes:

- The topics and methods addressed in Studio35 lend themselves for the development of skills in parametric modelling and computational coding. We encourage and provide support for the development of these practical skills, as tools for the generation and exploration of design spaces.
- Studio35 involves individual and group work.

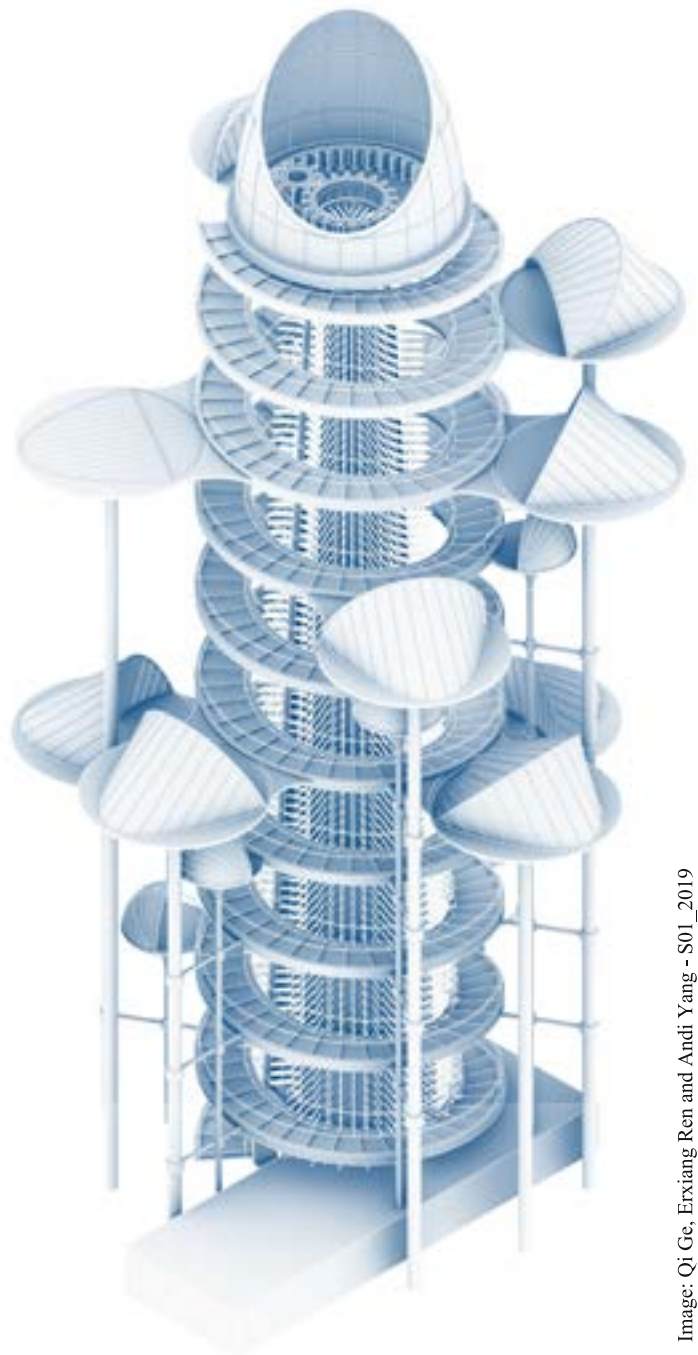


Image: Qi Ge, Erxiang Ren and Andi Yang - S01_2019

Studio times:

Tue 2.15-5.15 (Room 146) / Fri 9-12 (Room 239)

NGV_ Contemporary Southbank SM2_Studio No. 36

Mondays and Thursdays 3:15- 6:15pm

Anna Nervegna

n-r.com.au



STUDIO AIMS: The studio will explore design processes for generating architectural form and space to include conceptual ideas which manifest in the final architectural experience.

PROJECT: NGV_CONTEMPORARY: The students will be designing a gallery for contemporary art including exhibition spaces, art storage workshops, administration, gallery shops, café/restaurant, with video art projection spaces, a public plaza promenade which runs towards the Spire and City

OUTCOME: The students shall develop a sound understanding of different spatial techniques designers adopt and how these may communicate ideas and concepts through architectural design. These studies shall be fostered and developed by each student after conducting site and brief investigations in order to establish a particular design process. The studio shall work in class through class discussions, lectures, and exercises adopting different medium which shall include: Research, mapping exercises, and various model making exercises (physical and digital -Rhino etc). All activities shall be work towards a final professional folio / booklet documenting the work in a professional manner including a final presentation layout which will explore various graphic techniques adopted by architects and designers in addition to a developed verbal and written design statement.

Richard Serra – Verb List Compilation; Hal Foster – The Art Architecture Complex;; Omar Calabrese The Neo Baroque Sign of the Times. Farshid Moussavi The Function of Style, The Function of Form Hal Foster – The Art Architecture Complex Paul Virillio The over Exposed City Guy Debord – The Society of the Spectacle / Marshall McLuhan –

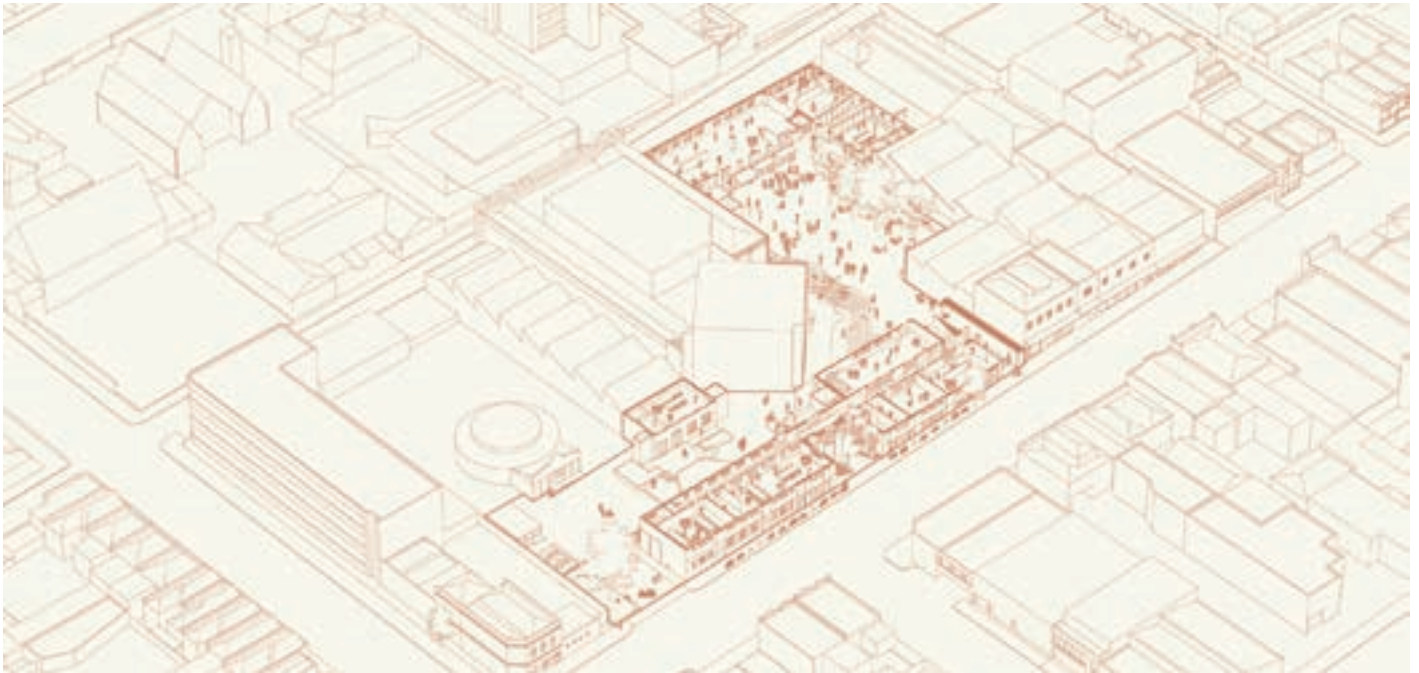
Anna Nervegna is a director of the award winning practice Nervegna Reed Architecture. The firms architecture has been widely published includes projects in Australia and China. In addition to their commitment to higher education Nervegna Reed also works at the intersection of architecture, media and art such as their 2018 screening of films for the Mpavilion. Anna's art practice has been awarded by the Australia Council and the Gertrude Comporary Art Studio Program where she was also a board member.

www.n-r.com.au



FIELD*studies*

Semester 2- 2019
FS-2019-S2



Fieldstudies is a dedicated research group within Fieldwork with a mandate to explore social issues facing urban Australia through architecture

The principal mode of research is undertaken through a long-term program of architectural design studios.

In Semester 1 2019, the Fieldstudies studio delved deep into the Build-to-Rent model, and explored the increasing local and global phenomenon of Co-Housing and how it could be wielded to address housing affordability and diversity in Australia

This semester seeks to question architecture's role in the increasingly complex overlap between humans and technology, and how it impacts the mechanisms of the way we live, work and play.

The Fieldstudies students will filter this research through the lens of "innovation precincts," via a detailed proposition on a city fringe site.

The Studio Leaders will be architects Tim Brooks; Jack Davies and Stephanie McNamara. Fieldwork directors Ben Keck and Quino Holland will be involved through a lecture and intensive workshop, while guest lecturers from a range of disciplines including architecture; planning and urban design will support an interdisciplinary approach to design.

Each student will undertake group directed research to drive their own architectural project and compilation of an accompanying studio book. The end result will be a detailed architectural proposal designed with a true mixed-use spirit, supported by a strong concept, graphic representation and iteration.

A combination of required readings, esquisses, field trips, design reviews and symposiums at the Fieldwork studio will support the teaching program. The learning outcomes of Fieldstudies will be:

- Critically explore the evolution of local; international; historic and future precedents and compare relationships between context, public and private
- Understand the impact of planning, social, technological, sustainable, commercial and demographic demands on an architectural outcome
- Develop a personal design philosophy and agenda of mixed-use precincts and effectively communicate them graphically and verbally

Architectural practice is constantly outpaced by an increasingly tech-savvy and digitally interconnected society. In order for discourse to maintain relevance in this dynamic age of technological development, it must shift from being reactionary to being radical.

Studio Fable aims to investigate and critique how technological development responds to the current and future issues of the built environment through an analysis of current conditions and projection into the future. As groups, students will be tasked with generating an architectural proposal for Melbourne 2077 in response to a pressing current or future issue around a technologically developing society.

Once upon a time in the future, we told tales of architectural craftsmen weaving the technological oddities of today. We then ventured once more unto the breach, tackling the future crises of the built environment. Join us as we speculate on the future of Melbourne in...

THE FINAL CHAPTER

PRESENTED BY **STUDIO FABLE**

MICHAEL MACK x TONY YU



Studio Sightless

STUDIO 41. Yui Uchimura & Josie White

Studio Description

Vision has historically been considered the most important of the senses. We live in a society that places great emphasis on instant visual appreciation. In response, our built environment is often designed with a bias towards sight.

But what if visual perception was to be replaced with haptic perception?

Studio Sightless is set in the year 2025. An air borne virus is causing the world's population to slowly lose its sight. As the world learns to adjust to a new way of living, architects too must adapt their way of thinking and methodologies, to create meaningful spaces for both the sighted and visually impaired.

Studio Sightless will challenge how architecture is typically understood and designed. Using a multi-sensory design approach, the studio seeks to re-establish a design methodology where the body and all its senses are used as a medium/tool for interacting with, and understanding the spaces we inhabit.

Emphasis will be placed on hand drawings and physical models as an important design tool. All drawings produced will be considered not only for their informative value, but as emotive representations of space.

Studio Overview

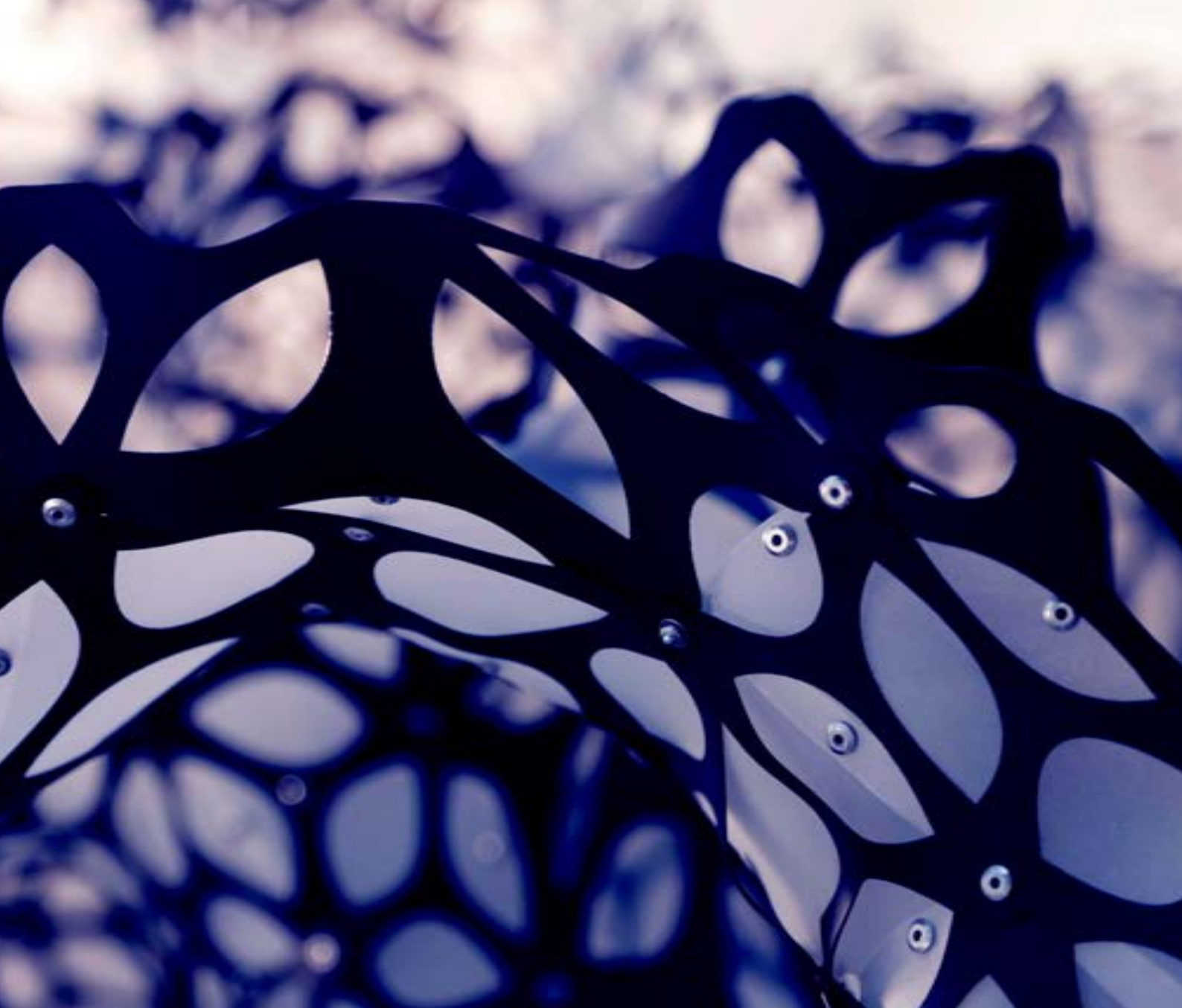
Studio Sightless will begin with short design/research explorations, which:

- Challenge the bias towards sight.
- Re-define vision as a more tactile and historically rich medium.
- Provides an understanding of a visually impaired perception of the built environment.
- Identify strategies for multi-sensory design.

The studio will then respond to the narrative through the design of a small dwelling with considerations of a public interface.

The final project will:

- Explore haptic perception of architecture through the tactility of texture, acoustics, scale, smell, (natural) light and air movement.
- Consider the importance of architectural cues used as a navigational tool.
- Integrate the sense of touch, positional awareness, balance, sound, smell and memory.
- Enhance the experiential quality for both the sighted and visually impaired.



fab lab

Opening hours

9 am - 5 pm
mon - fri

Submit a job!

For more information and to submit a job visit,
fablab.msdmaker.com



maker spaces

Make your models
great again!

Laser cutters, 3D Printers,
Virtual Reality, and more!

Check out msdmaker.com

The Maker Spaces is available to all students!
Visit us today on the Ground Floor of the Melbourne School of Design.



MASTER OF ARCHITECTURE THESIS STUDIOS

COORDINATOR: JANET MCGAW | SENIOR TUTOR: HEATHER MITCHELTREE

	Page
STUDIO 01 Derham Groves: An Impressive Bunch of Losers	52
STUDIO 02 Virginia Mannering: Concrete and Clay	53
STUDIO 03 Yvonne Meng: Jack's Place: re-development of Jack's magazine, a heritage magazine on the Maribyrnong river	54
STUDIO 04 Michael Macleod, Victoria Reeves, Marnie Morieson, Dominic Wells and Elizabeth Campbell: Local &/or General: Fitzroy	55
STUDIO 05 Stanislav Roudavski: Interspecies Design Studio	56
STUDIO 06 David Mah: Speculative Urbanisms - Climate	57
STUDIO 07 Jeremy McLeod, Ali Galbraith, Jennifer Kulas and Dan McKenna: Nightingale Nightschool	58
STUDIO 08 Sean Godsell, Hayley Franklin: Homeless? – emergency housing accommodation for Metro nightclub site	59
STUDIO 09 Isun Kazerani: Integrative housing; Home, Work, Wellness	60
STUDIO 10 Katherine Sundermann and Clare Easterbrook-Lamb: MGS Place Lab: Co-creating Brunswick	61
STUDIO 11 Ammon Beyerle and Jonathan Daly: difference	62
STUDIO 12 Ursula Chandler: Jealous City. Designing for new economies, Addis Ababa	63
STUDIO 13 Marijke Davey: and beneath that, and beneath that.	64
STUDIO 14 Ooi Wei Yap and Rutger Pasman: HyperNormal	65
STUDIO 15 Janet McGaw and Alex Selenitsch: Independent Thesis	

MASTER OF ARCHITECTURE THESIS STUDIOS SCHEDULE



JULY		
Thesis Studio Presentation Day Elisabeth Murdoch Theatre G06 15:00 start	26	
Balloting for Thesis Studios 15:00 - 19:15	26	
Semester 1 starts	29	WEEK 01
Dulux BE—150 Dean's Lecture: PETER WILSON, Bolles+Wilson	30	
AUGUST		
	05	02
	12	03
PRELIMINARY HYPOTHESIS SUBMISSION	19-25	04
BE—150 Dean's Lecture Series: ANANYA ROY, UCLA	20	
	26	05
SEPTEMBER		
CONCEPT DESIGN PRESENTATION	02 - 08	06
	09	07
	16	08
SKETCH DESIGN PRESENTATION	23 - 26	09
Grand Final Eve - University Holiday	27	
Non-Instruction Period	28 - 06	
OCTOBER		
	07	10
	14	11
	21	12
Semester 2 ends	25	
SWOT VAC	28 - 03	
NOVEMBER		
SUBMISSION OF FINAL DESIGN VIA LMS Friday 23:00 deadline	08	
FINAL DESIGN PRESENTATION Final studio crits & verbal presentation of thesis	11 - 17	
MSDx Exhibition opening night Exhibition continues to 6 December	21	
End of Exam Period	22	

THESIS STUDIO ALLOCATION

Students will be given a paper ballot form to complete on the day of the Studio Presentations on Friday 26 July. A pdf version of this form will also be made available via the LMS subject page. This ballot form is to be returned by 7.15pm on Friday 26 July, either in person at the ballot presentations, or via email to the subject's Senior tutor, Heather Mitcheltree (mhd@unimelb.edu.au).

Final studio allocations will be posted to the LMS by 3pm on Sunday 28 July. Please check studio listings and attend your allocated studio accordingly. Please note that all Monday studios will be running as scheduled in the first week.



When it comes to popular architecture and design, few events tick as many boxes as the 1978 Melbourne Landmark Competition. Sydney had the Sydney Harbour Bridge (1932) and the Sydney Opera House (1973), while Melbourne had no comparable world-class landmark. So, better late than never, in December 1978, the state government of Victoria launched an ideas competition to design a new landmark for Melbourne which would replace the much despised light brown brick Princes Gate Towers (1967) above the railway tracks at Princes Gate, north of Princes Bridge. The competition was open to anyone with an idea and the \$10 registration fee—not just to architects. The organising committee was totally overwhelmed by the more than 2,000 entries that it received from all around the world. In the end, it couldn't decide on one winner, unevenly splitting the \$100,000 prize money between 48 finalists. Unsurprisingly, nothing came of this shemuzzle, and the Princes Gate Towers, which were judged by many to be 'the ugliest buildings in Melbourne', remained until 1996 when they were finally demolished, one floor at a time, to make way for Federation Square. The Melbourne Landmark Competition entries were archived and quickly forgotten; however, they represent a late 1970s snapshot of where people imagined architecture was headed. What's more, given the tremendous buzz generated by New York's most recent landmark, 'The Vessel' (2019), designed by Thomas Heatherwick, many of the Melbourne Landmark Competition entries are still very relevant today. Indeed, the flawed competition's impressive bunch of losers included Coop Himmelb(l)au's Wolfe D. Prix and Helmut Swiczinsky; Archigram's Warren Chalk; Cedric Price; Alison and Peter Smithson; Will Alsop; and Steven Holl.

Participants in this design thesis studio will select one or more entries in the Melbourne Landmark Competition and adopt or adapt it/them as the brief for a new Melbourne landmark on the same Princes Gate site. In the process, we will also explore a range of allied theories and topics, including the idea of the Situationist city (a key theory evident in all of the entries by the eight 'starchitects' mentioned above) and the role played by landmarks like 'The Vessel' in establishing sense of place.

Derham Groves.

CONCRETE LANDSCAPE

Key Themes:

In this studio, students will explore the relationships that exist between architecture and its context. Our studies will extend beyond the usual readings of site and city (the current and the physical, for example) to examine less tangible but equally present and potent fields and forces (historical, political, geological, cultural and transnational perspectives etc) as drivers for design. Idiosyncratic architecture and critical readings of place will be the fundamental outcomes. Students will need to be prepared to critique and questions stories of the city, and engage in practices such as but not limited to, excavation, incision, demolition and deconstruction.

Site:

Your project will be situated in one of the following: Auckland, Brisbane, Perth, or Vancouver. These are cities that might have once been considered the 'unruly edges'¹ of the British Empire (with many loosely linked via a connection to the Pacific

Ocean), but are now regarded as 'Beta Cities' in the post-global order. The studio challenges established discourse around the generic nature of global cities, but also admits the difficulty of establishing identity in urban territories that have erased or obscured their own histories, and in cultural frames that resist immediate understanding.

Project:

Students will produce a museum/ interpretation centre, using scalar research methods and investigations. The ongoing spatial research conducted will include mapping, forensic reconstructions, cataloguing and material explorations. Students will be encouraged to incorporate material from outside canonical architectural resources and methods e.g. film, literature, landscape art, archaeology and language studies.

Tutor:

Virginia Mannering
virginiamannering.com

1. Edmonds, Penelope Urbanizing frontiers : Indigenous peoples and settlers in 19th-century Pacific Rim cities.

JACK'S PLACE



JACK'S PLACE will explore how we approach a building's heritage value beyond the physical fabric, and what it means for architecture to draw from 'place'. We will challenge the common practices in dealing with relics of the past, and explore the intangible cultural heritage which architecture facilitates and represents. From this, we aim to generate alternative approaches to developing historically significant sites to project into the future.

The site of study will be Jack's Magazine, tucked away on the Maribyrnong River. Opened in 1878, the site had an important legacy in the Victoria's industrial history, but its programmatic obsolescence saw it redundant, unused and ultimately decommissioned in the 1990's, while the surrounding suburbs continue to develop as residential areas.

The site is of a civic scale, however its concealed location and physical terrain divorces it from the surrounding suburban environment. The studio will explore how architecture can negotiate between site, programme, identity and the creation of 'place'.

The renewed programme will include a new home for the Living Museum of the West, local history library, community centre, and open public space. Schemes are expected engage closely with the social and cultural context in which the project is placed, and will be encouraged to provide bold yet sensitive architectural proposals which challenge common conceptions of heritage architecture. Students are to demonstrate an understanding of wider urban issues, public realm and community space, as well as an understanding of the implications of design on changing urban contexts.



Local &/or General

Fitzroy has undergone a significant transformation in the past decades. Issues such as affordability, sustainability, Reconciliation, housing quality, adaptive reuse, ageing and dependence, speculation, live music, gentrification, diversity and cultural heritage are requiring new responses to urban spaces, civic institutions and collective living.

Only 1.4 km² in size, Fitzroy is known as Melbourne's first suburb and has a unique cultural heritage, with an importance for the Aboriginal community of Melbourne in particular.

Development Victoria is about to commence the redevelopment of the long dormant Fitzroy Gasworks, the biggest addition to Fitzroy's built environment in recent times. New mixed use + public buildings of up to 10 stories are proposed on this scraped earth 'tabula rasa', including new homes, shops, offices, community facilities, a vertical school, sports facilities and public open spaces.

This raises some questions:

How can &/or should Fitzroy expand into this space?

Whose needs are to be accommodated in the design?

What can &/or should this new development take from Fitzroy?

How do you move beyond the generic and the cliché to create a specific & crafted response to site & community in an Australian city?

The studio will take the format of an immersive field trip.

Studio sessions will typically take place in our Fitzroy Studio.

The brief will include:

- Research & exploration (including history, civic institutions, housing typologies, public spaces & demographics)
- Review & response to the proposed masterplan for the Fitzroy Gasworks site
- Designing a new home for a Fitzroy institution (including an associated housing provision) on part of the Gasworks site.





Interspecies Design Studio

Stanislav Roudavski, MFA/MArch, MSc CABD, PhD Cantab

The objective of this studio is to develop designs for places that can foster human and nonhuman cohabitation.

Existing approaches to design preference human needs. However, human health, wellbeing and future survival are impossible without other forms of life. All life happens in concrete places. The primary task of architecture is to imagine future places. This task cannot succeed unless design involves non-human lifeforms and their abiotic environments.

The studio will ask:

- *How can design contribute to the reinterpretation of places as a more-than-human phenomena?*

In response to this question, the studio will test the following possible answer (or hypothesis):

- *Design can help to reinterpret places as more-than-human phenomena by proposing, prototyping, playtesting and assessing interspecies-design experiments.*

Students will:

- Conceptualize the city as a more-than-human place.
- Research interspecies design capabilities.
- Conduct interspecies design experiments.
- Create persuasive visions of future places.

SPECULATIVE URBANISMS – CLIMATE



"We cannot be radical enough."
David Attenborough

"I want you to panic"
Greta Thunberg

01. COURSE OVERVIEW

The scenarios and projections emerging from the study of climate change provoke challenging consideration of our capacities and responsibilities as designers of the built environment. Even more confronting are the ways in which cities, landscapes and buildings may have to be reconfigured to address these potential looming crises.

If we consider this global concern at a tangible and local scale, different models and studies have outlined the likelihood of Melbourne becoming subject to a more volatile climate. Weather and resource emergencies are likely to become the new normal for "the livable city". More frequent and prolonged droughts, severe storms and bushfires coupled with projections for the consequences of sea level rise and extreme heat events are likely to dramatically transform the environment that we may take for granted. Scenarios of resource shortages including water and food together with models that suggest the flooding of the city's established neighborhoods are just a couple of the many potential specific scenarios for Melbourne's future under climate change.

Do the conventions and accepted norms as well as the preoccupations of contemporary archi-

tectural and urban design practice still hold water in light of these drastic changes anticipated for our environments? The relative stability which we have enjoyed to date has informed the design preoccupations and practices of the design profession and disciplines. But given the different scenarios that these projections put forth, shouldn't the design community acclimatize itself to a new set of imaginable contexts, concerns and perhaps opportunities? Can we be "radical enough"?

In this thesis studio, you will research and establish scenarios for Melbourne's possible futures under climate change. These circumstances will be the assumed reality and context for the development of an architectural and urban response that addresses an adaptation to as well as strategies for evading the alarming realities that may come with climate change.

David Mah is a senior lecturer in architecture and urban design at the University of Melbourne's School of Design.

Before the MSD, David was a lecturer at Harvard's Graduate School of Design (2010-2017). Previous to Harvard, he also taught design and theory at Cornell University's department of architecture and in the Landscape Urbanism graduate design program at the Architectural Association School of Architecture in London (2004-2007)



Night School

with Jeremy McLeod

Mondays 5:30pm – 8:30pm
Thursdays 5:30pm – 8:30pm

*Classes held at Nightingale Housing,
6 Florence Street, Brunswick.
Crits will take place at the University of Melbourne.*

Places limited to 12 students

Prospective students will need to submit a 200 word statement explaining why they wish to undertake the studio and a sketch/graphic which represents what Nightingale means to them.

Due 10pm Friday 26 July to Jen Kulas at nns@nightingalehousing.org, Janet McGaw at mcgawjk@unimelb.edu.au and Heather Mitcheltree at mhd@unimelb.edu.au.

Jeremy McLeod is the managing director of Nightingale Housing and founding director of multi-award winning architecture studio, Breathe Architecture. Breathe is a team of dedicated architects that have built a reputation for delivering high quality design and sustainable architecture at various scales. Breathe Architecture has recently been focused on sustainable urbanisation and how to deliver more affordable urban housing to Melbournians. Breathe were project architects of The Commons and Nightingale 1 housing projects in Brunswick.

This studio will be assisted by Dan McKenna and Jen Kulas of Nightingale Housing and Ali Galbraith of Breathe Architecture.

The status quo development model is aimed at delivering buildings with maximum financial yields rather than focusing on the people who will live in the building or impact on the environment and local communities.

Nightingale Housing exists to revolutionise the way we live together. This studio is an opportunity to learn in depth the Nightingale Housing process of delivering triple bottom line housing at cost.

We will explore pushing the boundaries of multi-residential architectural design to create meaningful contributions to the city and exceptional spaces for living in.

Students will be taught how to run financial feasibility studies on project sites and gain unique insights into the interaction between architectural design and other disciplines involved in the procurement process such as development managers, financiers and community housing providers.

The Nightingale Model aims to provide housing for Melbourne's rapidly growing population in carbon neutral, well-connected, community-driven apartments – all delivered without the involvement of property developers, marketers and real estate agents to make them more socially, environmentally and economically sustainable.

Nightingale Housing is made up of a small, dedicated team (most of whom have trained as architects) working with some of Melbourne's leading architects to deliver carbon neutral housing at cost. At present, there are numerous Nightingale Housing projects in progress, including Nightingale Village, consisting of six buildings by six different architects in Brunswick.

Each student will be given the tools to undertake a Nightingale project and use these as a foundation to design in detail a medium density apartment building on a real site in Melbourne as a prototype of their vision of the future urban housing in this city.



The School of Athens Rafael 1509 - 1511

Housing?

STUDIO DESCRIPTION

The percentage of homeless people sleeping rough in Melbourne has increased by 200% since 2011. As far as it exists government housing is underpinned by private property developers. More recent fashionable development models, no less commercial, operate under the guise of 'concern for the community'. In this century, homelessness is, in part, a 'top down' phenomenon that results in marginalised members of society being forced onto the streets. Safe housing for displaced women and their families currently comes with a price tag and a wait list, rooming houses often provide a more violent alternative to a bench or a doorway and people suffering from substance abuse and mental illness are seen in increasing numbers on our city streets.

STUDIO OUTCOMES

Is there a new social housing model that helps makes sense of this dystopia? Can that model exist in and contribute to the life of the city? To interrogate these questions each student is required to produce a detailed design response to a brief for a 3000 sq m 100 bed refuge for displaced people. The site is the old Metro Nightclub (formerly the Palace Theatre) at the top end of Bourke Street.

STUDIO LEADERS

Sean Godsell is a Melbourne based architect and principal of Sean Godsell Architects.
Hayley Franklin is a senior associate at Sean Godsell Architects.

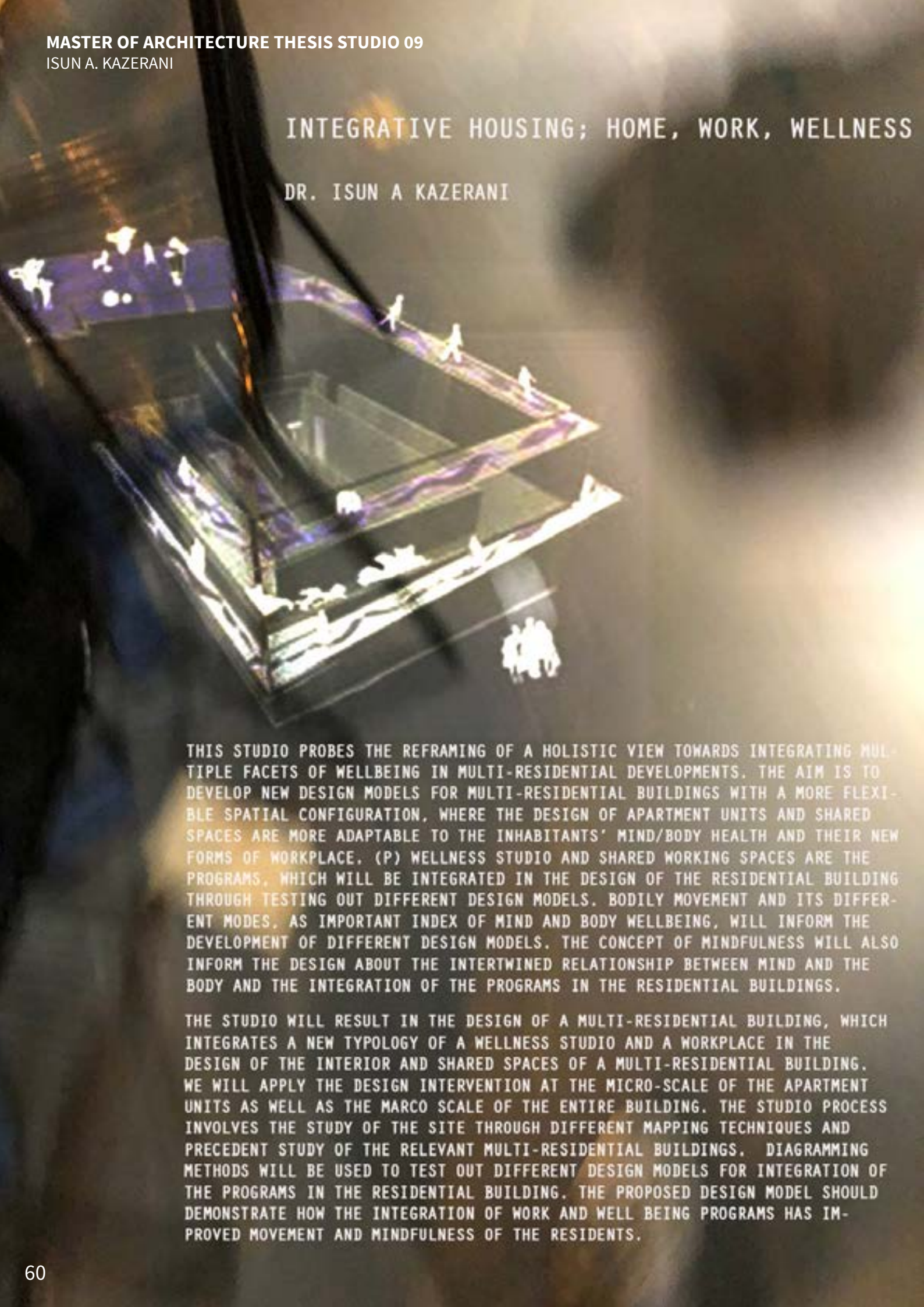
SUGGESTED READINGS + REFERENCES

Cicero, On Living and Dying Well.
Plato, The Republic
Dick, P K. (1968). Do Androids Dream of Electric Sheep?
Orwell, G. (1949). 1984
Rossi, A.(1966). The Architecture of the City
Bacon, E. (1967). The Design of Cities
City of Melbourne: <https://www.melbourne.vic.gov.au/community/health-support-services/social-support/pages/about-homelessness.aspx>
Victorian Government: <https://dhhs.vic.gov.au/victorias-homelessness-and-rough-sleeping-action-plan>
Council to homeless persons: <https://chp.org.au/>
Friends of public housing: <http://savepublichousing.blogspot.com>

Schedule – To be confirmed
Thursdays 3:15 pm - 9:15pm

INTEGRATIVE HOUSING; HOME, WORK, WELLNESS

DR. ISUN A KAZERANI



THIS STUDIO PROBES THE REFRAMING OF A HOLISTIC VIEW TOWARDS INTEGRATING MULTIPLE FACETS OF WELLBEING IN MULTI-RESIDENTIAL DEVELOPMENTS. THE AIM IS TO DEVELOP NEW DESIGN MODELS FOR MULTI-RESIDENTIAL BUILDINGS WITH A MORE FLEXIBLE SPATIAL CONFIGURATION, WHERE THE DESIGN OF APARTMENT UNITS AND SHARED SPACES ARE MORE ADAPTABLE TO THE INHABITANTS' MIND/BODY HEALTH AND THEIR NEW FORMS OF WORKPLACE. (P) WELLNESS STUDIO AND SHARED WORKING SPACES ARE THE PROGRAMS, WHICH WILL BE INTEGRATED IN THE DESIGN OF THE RESIDENTIAL BUILDING THROUGH TESTING OUT DIFFERENT DESIGN MODELS. BODILY MOVEMENT AND ITS DIFFERENT MODES, AS IMPORTANT INDEX OF MIND AND BODY WELLBEING, WILL INFORM THE DEVELOPMENT OF DIFFERENT DESIGN MODELS. THE CONCEPT OF MINDFULNESS WILL ALSO INFORM THE DESIGN ABOUT THE INTERTWINED RELATIONSHIP BETWEEN MIND AND THE BODY AND THE INTEGRATION OF THE PROGRAMS IN THE RESIDENTIAL BUILDINGS.

THE STUDIO WILL RESULT IN THE DESIGN OF A MULTI-RESIDENTIAL BUILDING, WHICH INTEGRATES A NEW TYPOLOGY OF A WELLNESS STUDIO AND A WORKPLACE IN THE DESIGN OF THE INTERIOR AND SHARED SPACES OF A MULTI-RESIDENTIAL BUILDING. WE WILL APPLY THE DESIGN INTERVENTION AT THE MICRO-SCALE OF THE APARTMENT UNITS AS WELL AS THE MARCO SCALE OF THE ENTIRE BUILDING. THE STUDIO PROCESS INVOLVES THE STUDY OF THE SITE THROUGH DIFFERENT MAPPING TECHNIQUES AND PRECEDENT STUDY OF THE RELEVANT MULTI-RESIDENTIAL BUILDINGS. DIAGRAMMING METHODS WILL BE USED TO TEST OUT DIFFERENT DESIGN MODELS FOR INTEGRATION OF THE PROGRAMS IN THE RESIDENTIAL BUILDING. THE PROPOSED DESIGN MODEL SHOULD DEMONSTRATE HOW THE INTEGRATION OF WORK AND WELL BEING PROGRAMS HAS IMPROVED MOVEMENT AND MINDFULNESS OF THE RESIDENTS.

co-creating brunswick mgs place lab

**How do you effect real and
meaningful change?
Don't operate in a vacuum.**

The future of work

Alternative housing

Citizen-led spaces

Frameworks for diversity

**What we talk about when we
talk about 'authentic'**

Form follows finance

Climate and transition

About the studio

The Co-Creating Brunswick Studio will emphasise an approach to architecture and urban design that rails against the 'lonesome creative genius'. We see design as a collaborative and multi-disciplinary process that operates within a broader context. This means engaging with real-world challenges that span spatial, political, social and economic divides. To facilitate this process, the studio has developed a list of core collaborators in urban planning, development economics, finance, government agencies, ethnography, photography, social theory, psychology and law who will be invited to conduct lectures and workshops for the studio and be guest critics.

The semester will be broken up into three components; analysis and research, precinct scale vision and architectural/place scale. The first stage will include a two-day intensive in Brunswick to quickly introduce you to the context, our main collaborators and the challenges that they are looking to address.

About you

As a thesis student, you will be encouraged to set your own agenda that explores the complex and layered issues facing Brunswick. We see this studio as a stepping stone between your studies and your practice in the 'real world' as an emerging architect and urban designer. We will be providing you with the opportunity to pick the brains of some of the best practices and urban thinkers who are leading the conversation (and debate) in Melbourne. In addition, you will be provided with an opportunity to show your work to a wider audience through a studio publication and brought into the MGS office for regular feedback on your work.

Open to Architecture Thesis and Urban Design Thesis.

Mondays 5.30-8.30pm
Thursdays 5.30-8.30pm

Classes held at the MGS office on
Mondays and MSD on Thursdays.



Pluralism. Agonism. difference. Agency. Practise.

‘Multicultural’ is a catch cry for Melbourne. While trying to navigate the complexity of increasing ethnocultural diversity, urban cores face real challenges of population growth, particularly in developing inter-active civic functions and sustainable liveability. Public spaces are crucial settings for encounter and interaction between differences.

Unfortunately, rational ideals of integration and coherence – long-proselytised by theories and practices of architecture, urban design, land developers and governments – often clash with the convivial reality and mundane mess of everyday life, people and stuff.

The Preston Market Precinct redevelopment in the City of Darebin, is a prime example of actual tensions – characterised by the layering of old and new diversities, contrasting needs and expectations, an asphalt carpark, spicy Sri Lankan street food and crisp buttery croissants for less than \$3, accessible public transport, jobs and services – it is a desirable site for new homes, and civic participation.

‘Intercultural’ interior and exterior public spaces – key settings of encounter with difference, contested space, and mutual learning – will be the focus of this studio.

Students will learn to consider the design of interactions of different voices, environments, and experiences in public spaces. Reading political and social theories of diversity, community and pluralism, we will study international ‘multicultural’ precedents, and provide a critical review of the first year of the Preston Market Precinct project – now into its third phase of community consultation.

Three scales of design work and thinking will be expected as architecture – a developed civic programme; a strategic urban plan; and a social process. This studio is about multiplicity. How these outcomes are defined (and developed) will be up to each Masters student, but for working each week at multiple scales – big and small; overlapping formats – plan and section; and resolving both abstract and technical concerns – empowerment and structure.

Ammon Beyerle / Jonathan Daly

Designing for a new economy: How can architecture help redesign wealth disparity and the negative outcomes of rapid urbanization in developing countries?

Ethiopia is undergoing one of the fastest rates of urban growth in the world, largely due to an escalation of the rural exodus migrating to the capital, Addis Ababa. Rated by the Bloomberg Group in 2019 as the world's 5th fastest growing economy, largely spurred on by Chinese investment in infrastructure and manufacturing Addis Ababa is a city in transition.

As wealth has come into the city since 2000, the government has initiated waves of evictions in inner city neighborhoods, clearing away what they describe as dilapidated housing with poor sanitation – 80% of the population live in 'slums' and only 7% of households are connected to a sewage system.

Some residents have been allowed to return through an affordable housing programme, however, the quantity is insufficient and the mortgage repayments for the new dwellings too expensive for many.



"Since they were jealous of us, they tore us down"

Selecting a site in Addis Ababa's we will propose a new housing/ accommodation complex and other program which addresses the evolving economic situation as well a bank and public space.

We will aim to provide solutions beyond those evident in the banking and housing typologies, creating hybrids for an evolving city.

The studio will be broken into 3 submissions;

1. Research: 4-week research phase, focused on informal urbanism and the current and emerging economic landscape of Ethiopia.
2. Construction Strategy: 2-week material and building strategy phase, which addresses the Ethiopian construction context and will be submitted as a series of physical models and detailed drawings.
3. Proposal: A final research proposal, centred on a new housing typology for Addis Ababa. As the cities population and wealth escalate, we will outline how architecture can allow existing and evolving communities to co-habit and how development can contribute to an existing city fabric and pattern, not eradicate it.

**** Note:** No class Week 1 but an intensive 2 day class in Week 2 made up of 2x 6 hour days.

I asked you why.

It is better.

It is better this way.

Why? What is better?

Battles for land are nothing new. We, as a species, have the desire to own, control, occupy, places, people, history. We read about events, shocked at how we could ever commit such atrocities, swear we will never do it again... and here we are. We repeat. Our pain becomes the pain we inflict on others. Justified. An eye for an eye. Your eyes, they are just like mine, looking at me, beyond the wall, just out of sight, in your sight, pixels on your screen.

And beneath that, and beneath that will look closely at the events that are currently occurring in and around Palestine. The studio will examine, forensically, a hand holding a magnifying glass, the events, the land, the people, that are living, occupying, and leaving the region. How did this happen. Again. How can a culture be preserved, hold on to you, when a land has disappeared, the connection to place removed, exiled.

And beneath that, and beneath that will question everything, will ask everything, will listen to everything. How many rocks can you look under, how many pages can you turn, how many people, how many opinions. There is no such thing as fiction. Show us what you learn. Contribute to this conversation.

Taking on the ambitions and methodologies of Forensic Architecture - an emergent field of architecture developed by Eyal Weizman and his team through Goldsmiths University, London. Architectural techniques such as mapping, 3D modelling, physical modelling, drafting, will be used to converse about issues that appear, at first glance, to sit outside the traditional vocabulary of Architecture.

"The public is a space that is given to people by structures of power, whereas *al masha*¹ is a space created by the interaction of people. Public space can exist without people. Al masha only exists if people are constantly producing it."²

1. The Arabic term *al masha* refers to communal land equally distributed among farmers. Masha could only exist if people decided to cultivate the land together. The moment they stop cultivating it, they lose its possession. It is possession through a common use.

2. Permanent Temporariness, Sandi Hilal + Alessandro Petti

**and beneath that,
and beneath that.**



Al Qassas Square, Al Fawwar Refugee Camp, Palestine

HyperNormal

design strategies in a changing society

In a world of fake news and uncertain futures Metropolitan Melbourne is rapidly changing. This change is not a new thing but as the urban growth on the edges of the city becomes more slowly occupied, the pressures on Melbourne's existing urban fabric to reinvent itself becomes more visible.

As a result, the liveability in the world's most liveable city is under threat.

Politicians are calling for more highways, railways and new airports to accommodate existing and new flows through our urban landscape. Economics argue for relocations and allocations of future development sites. Social scientists are looking for more data and new techniques of engagement. Meanwhile developers are pushing a constricted model for our needs and desires.

What do we as architects have to offer?

As a response this studio aims to find relevant types of social, civic and public interventions in an urban environment that is constantly changing and under pressure by multiple disciplines. We will use design to investigate and propose alternative methods of achieving design outcome to provide for a future city for Melbourne's (80,000) future residents at the Fishermans Bend.

The studio is framed through 3 programmatic themes:

- Natural and built environment – changing ecology and rising sea level
- Migration, displacement and the role of civic spaces
- Future uncertain economies

You will imagine, propose and test strategies that can be both pragmatic and visionary. This will require diligence, analytical and projective abilities and possibly lots of physical models.

site

The site forms the northern border of Fishermans Bend along the Yarra river. There is a 3 km north facing opportunity connecting Lorimer Precinct to Westgate Park. Previously a series of swamps, an airport, a place where they made cars, the riverfront is a manmade social and physical construction. The studio leaders will determine three sites of approximately 5,000sqm to select from; as an individual site or three smaller sites (still at 5,000 sqm in total) for your intervention.

Collective architectural responses to the bend

We will aim to design a collective outcome of individual proposals that respond to the site's pressures to allow for new inclusive and integrated neighbourhoods.

You will search for other ways of analysing a site by research, mapping, drawing, diagramming, model making, reading and re-drawing. You will design across scales between the individual and the city, between different user groups and programmes.

Ultimately, it will be your project that is to include the historical, natural, economic and social pressures of an ever expanding and changing Melbourne on your own preferred site, with your own design vision and your own programmatic response.

urban design

THESIS	Katherine Sundermann and Clare Easterbrook-Lamb: MGS Place Lab: Co-creating Brunswick	67
THESIS	David Mah: Speculative Urbanisms - Climate	68

SPECULATIVE URBANISMS – CLIMATE



"We cannot be radical enough."

David Attenborough

"I want you to panic"

Greta Thunberg

01. COURSE OVERVIEW

The scenarios and projections emerging from the study of climate change provoke challenging consideration of our capacities and responsibilities as designers of the built environment. Even more confronting are the ways in which cities, landscapes and buildings may have to be reconfigured to address these potential looming crises.

If we consider this global concern at a tangible and local scale, different models and studies have outlined the likelihood of Melbourne becoming subject to a more volatile climate. Weather and resource emergencies are likely to become the new normal for "the livable city". More frequent and prolonged droughts, severe storms and bushfires coupled with projections for the consequences of sea level rise and extreme heat events are likely to dramatically transform the environment that we may take for granted. Scenarios of resource shortages including water and food together with models that suggest the flooding of the city's established neighborhoods are just a couple of the many potential specific scenarios for Melbourne's future under climate change.

Do the conventions and accepted norms as well as the preoccupations of contemporary archi-

tectural and urban design practice still hold water in light of these drastic changes anticipated for our environments? The relative stability which we have enjoyed to date has informed the design preoccupations and practices of the design profession and disciplines. But given the different scenarios that these projections put forth, shouldn't the design community acclimatize itself to a new set of imaginable contexts, concerns and perhaps opportunities? Can we be "radical enough"?

In this thesis studio, you will research and establish scenarios for Melbourne's possible futures under climate change. These circumstances will be the assumed reality and context for the development of an architectural and urban response that addresses an adaptation to as well as strategies for evading the alarming realities that may come with climate change.

David Mah is a senior lecturer in architecture and urban design at the University of Melbourne's School of Design.

Before the MSD, David was a lecturer at Harvard's Graduate School of Design (2010-2017). Previous to Harvard, he also taught design and theory at Cornell University's department of architecture and in the Landscape Urbanism graduate design program at the Architectural Association School of Architecture in London (2004-2007)

co-creating brunswick mgs place lab

**How do you effect real and
meaningful change?
Don't operate in a vacuum.**

The future of work

Alternative housing

Citizen-led spaces

Frameworks for diversity

What we talk about when we talk about 'authentic'

Form follows finance

Climate and transition

About the studio

The Co-Creating Brunswick Studio will emphasise an approach to architecture and urban design that rails against the 'lonesome creative genius'. We see design as a collaborative and multi-disciplinary process that operates within a broader context. This means engaging with real-world challenges that span spatial, political, social and economic divides. To facilitate this process, the studio has developed a list of core collaborators in urban planning, development economics, finance, government agencies, ethnography, photography, social theory, psychology and law who will be invited to conduct lectures and workshops for the studio and be guest critics.

The semester will be broken up into three components; analysis and research, precinct scale vision and architectural/place scale. The first stage will include a two-day intensive in Brunswick to quickly introduce you to the context, our main collaborators and the challenges that they are looking to address.

About you

As a thesis student, you will be encouraged to set your own agenda that explores the complex and layered issues facing Brunswick. We see this studio as a stepping stone between your studies and your practice in the 'real world' as an emerging architect and urban designer. We will be providing you with the opportunity to pick the brains of some of the best practices and urban thinkers who are leading the conversation (and debate) in Melbourne. In addition, you will be provided with an opportunity to show your work to a wider audience through a studio publication and brought into the MGS office for regular feedback on your work.

Open to Architecture Thesis and Urban Design Thesis.

Mondays 5.30-8.30pm

Thursdays 5.30-8.30pm

**Classes held at the MGS office on
Mondays and MSD on Thursdays.**



machine workshop



Book your induction!

For more information and to book an induction visit,
workshop.msdmaker.com

Opening hours

1-5 pm
mon - fri

landscapes architecture

STUDIO 02: SITE AND DESIGN:

Sareh Moosavi: Reimagining the Merri-Yarra Confluence

STUDIO 04: STRATEGIES:

Siqing Chen: Growing Green: Cross-Scale Spatial Strategies

Jenny Yu: Gone with the wind: Air Movement as Strategies to Urban Liveability in Polluted Beijing

Ziming Xie: Urban Bridging: Landscape design explorations across the rural and urban divide in Jinhua, China

Christopher Newman: High Speed Rail Corridor as Green Infrastructure

STUDIO 05: SUSTAINABLE URBANISM:

Sareh Moosavi: Sustainable Urbanism in Moolap

THESIS STUDIOS: Coordinator: **Jillian Walliss**

Fiona Johnson: Eucalyptae An Arboretum for Melbourne

Alistair Kirkpatrick: Hybrid Vigor: Designing with ecological processes in infrastructural landscapes

Wendy Walls: What is a liveable Melbourne in 2050?

PAGE

71

72

73

74

75

76

77

78

79



Reimagining the Merri-Yarra Confluence

“For the disciplines and professions concerned with design of the physical environment site matters. Not only are physical design projects always located in a specific place, the work of physical design also necessarily depends on notional understanding about the relationships between a project and a locale.”¹

Working with shifting landscapes of river systems requires a critical engagement with temporality, dynamic changes and site-specific data. This studio follows a multi-objective approach in exploring the interrelation between site and design. Emphasis is given to a process-based approach in idea generation to formulate creative, integrative and responsive design solutions for the Merri-Yarra confluence where ecology, culture and history converge.

Techniques for site exploration include multi-sensory mapping through walking the site, experiencing three stages of engagement, discovery, and reflection, using different media including video recordings, photography, sketching and creative mapping. This engagement with the site and collecting multiple layers of data enable students to develop their own design brief and ambition for the future of the site. The iterative and non-linear nature of design is then explored through design experimentation and testing.

¹ Burns, C., & Kahn, A. (Eds.). (2005). *Site matters: Design concepts, histories, and strategies*. Psychology Press. p viii.

MASTER OF LANDSCAPE ARCHITECTURE STUDIO 04: STRATEGIES

SIQING CHEN

Growing Green: Cross-scale Spatial Strategies

Riding on the tide of our technological advancement have come ecological catastrophes and economic challenges involving many landscape and urban issues such as water quality and supply, renewable energy resources, biodiversity conservation, agricultural productivity, public health, and social security. People and organisations that focus on short-term benefits often control the forces of technology and growth and bottom line profits rather than sustainability and stewardship. However, in the process of seeking food, fibre and fuel throughout human history, each of us inherits in the built and natural environment a legacy and responsibility -- we're charged with managing environmental changes so that ecology, economy and culture are sustained and advanced. The key to this, from a landscape planner's point of view, is to treat each planning decision as an important part in a cumulative chain of events.

This studio asks a basic question: how to make robust design based on credible evidence across a range of spatial scales? Using Melbourne metropolitan region as the case in general and an identified suitable urban growth area in particular, this studio introduces the conceptual framework for regional landscape assessment and planning; and a working knowledge of the tools and techniques employed by professionals as applied to strategic landscape planning and design at different spatial scales. The goal is for students to learn the basics of GIS spatial overlay analysis to inform decision making in landscape planning and design; and to develop and refine their scale thinking and process documenting skills for the ideal form of urban development. Rather than focusing on a final design product, this studio challenge students to artistically and aesthetically document their design process for story telling to facilitate representation and communication of the full potential of the designed project.

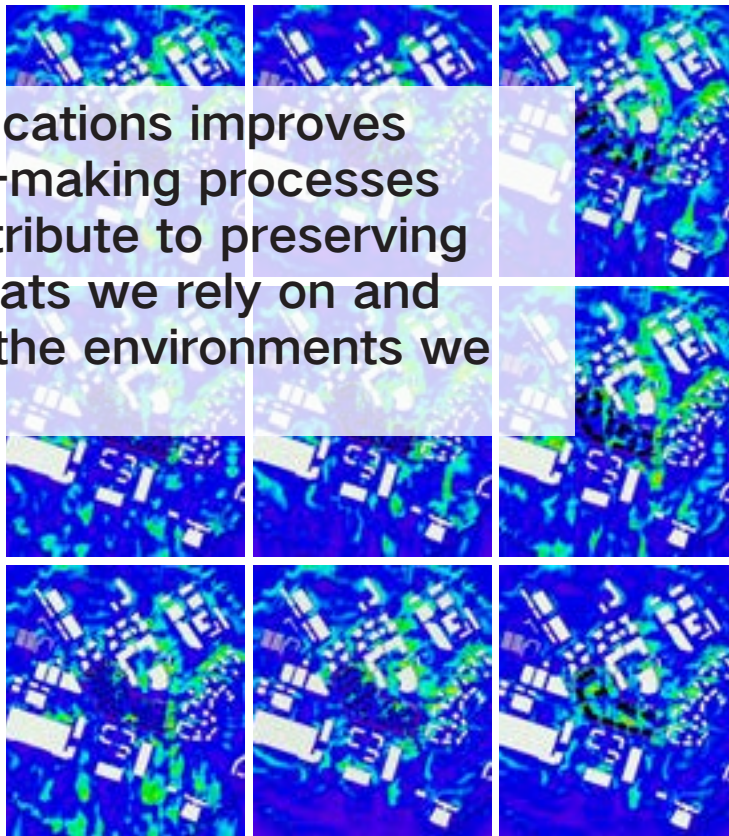


GIS applications improves decision-making processes that contribute to preserving the habitats we rely on and shaping the environments we live in.

Images:

Computational
Dynamics
Fluids
Simulation
and Urban
Morphology

By Jenny
Junya Yu,
2016



Gone with the Wind:

Air Movement as Strategies to Urban Liveability in Polluted Beijing

Wind has a significant impact on air pollution accumulation, dispersion and transmission in Beijing, China. Air quality in public space influences on the standards of people's daily life. By understanding the air condition, it enables students to make rationale decisions on mitigating air pollution in planning and design processes.

The studio asks students to engage with land development from large scale of master planning to medium scale of site planning in consideration of air movement along with other planning aspects in Beijing. With the aid of Geographical Information System (GIS) and the support of data, this studio will explore the potential of making data and research informed decisions for master planning and detailed planning. Students will learn how to establish evidence-based framework and strategies to guide the process. As a result, this studio will enable students to understand the process of land planning and design as a comprehensive and sophisticated approach.

Students will gain the ability of to utilizing GIS applications to analyze data and assist in making critical decisions for creating sustainable and liveable cities, especially at the metropolitan level. As the extensive engagement with multidisciplinary thinking in meteorology, hydrology, ecology, culture and policies, students will be able to reconsider their roles and leadership possibility in the design realm.



Rural Jinhua, Zhejiang province, China (Zhejiang Provincial Bureau of Statistics)

URBAN BRIDGING:

Landscape design explorations across the rural and urban divide in Jinhua, China

The transition zones of urban/rural landscapes are the territories for intense new development in the expanding city. Effectively bridging the city's needs to develop new urban and social infrastructure with the conservation of rural communities and their landscapes is a priority. However, almost universally, such development results in the dispossession of the cultural and ecological communities that precede the new urban. Urban bridging aims at closing the gap between urban and rural communities in their available social, economic and ecological infrastructures.

Using the local government area of Jinhua in central Zhejiang province in eastern China as the case, this subject is intended to: first, investigate the critical issues impacting bridging the gap between local landscape and the encroaching city; second, use GIS-based planning and design approaches to improve social welfare for marginalized rural communities; and third, develop a master plan for sustainable Jinhua and also expand upon the Jinhua focus to embrace other places concerned with the impacts of urban bridging in China.



High Speed Rail Corridor as Green Infrastructure

The Victoria Government has revealed its plans for a High Speed Rail (HSR) line between Melbourne and Geelong, a project which will cut the 80km journey to 32 minutes travelling at speeds of 160km/hr¹.

The City of Wyndham and the City of Greater Geelong are two of the fastest growing LGA's in Australia, with population growth and economic activity being two of the main drivers shaping this region. The changes currently in play, place ecological and infrastructure systems under extreme pressure leaving existing ecology, and infrastructure fragmented and dysfunctional.

The HSR corridor as green infrastructure can mitigate issues with population burden, water protection, and management of natural resources, carefully and within a context of ecological balance. With further understanding of the balance of these complexities and the ecological systems built upon at varied scales, the more communities may harness the natural energies, flows and materials. The HSR as green infrastructure will come with new opportunities too, enabling development to extend to neighbouring cities, while rewarding human settlements with equilibrium in nature. Green infrastructure planning is positioned to provide solutions to industrial age problems.

Using ecologically sensitive landscape planning theory, open data, and ArcGIS desktop, students will strategically investigate locations for the HSR corridor within a systems perspective. Each project will aim to create a network of designed ecosystem services which propose to mitigate any damaging effects, and build resilience back into the existing ecological systems and communities, so development may coexist with the natural environment.

Students will design green infrastructure strategies at three spatial levels (region, suburb and site) through a series of topics related to green infrastructure. A comprehensive design process will be applied to each project as evidence based outcome.

¹ Artwork by: Belbin, P. (2018) *Let's get moving with the affordable medium-speed alternatives to the old dream of high-speed rail* The Conversation Media Group, University of Wollongong, May 14, 2018 6.29am AEST. Available online: <https://theconversation.com/lets-get-moving-with-the-affordable-medium-speed-alternatives-to-the-old-dream-of-high-speed-rail-95854> [Accessed July 17, 2019].



COMPLEXITY AT LAND'S END:

PLANNING FUTURE LAND USE AT MOOLAP GEELONG

Landscape architects and planners play a major role in shaping the built environment in response to contemporary environmental challenges. With the pressing issues of global climate change on socio-ecological systems and population growth, planners and designers need new integrated approaches to better engage with ecological knowledge, temporality and natural dynamics to respond to multi-layered aspects of site development. The challenges are exemplified when converging stresses meet at land's end, particularly in the renewal of coastal brownfield sites. Multiple challenges such as dealing with sea level rise, soil contamination, biodiversity loss and conservation interact with the pressure of growth and urbanisation at Moolap, a former industrial peninsula located at Point Henry in Geelong, Victoria.

In this studio the main focus is given to interdisciplinary planning and design approaches to critically review and redefine Sustainable Urbanism, by moving towards regenerative development that supports the health and vitality of socio-ecological systems through mutually beneficial relationships between all the stakeholders and flows. Landscape architecture and planning students will work together with different community groups and stakeholders including the Department of Environment, Land, Water and Planning. They will engage with a number of 'Urbanisms' discourses to define an integrated theoretical lens through which they will interrogate and examine the site. The design students will then generate a masterplan for a selected precinct within the site, and provide detail designs for three chosen locations within the precinct.



Eucalypteae: An Arboretum for Melbourne

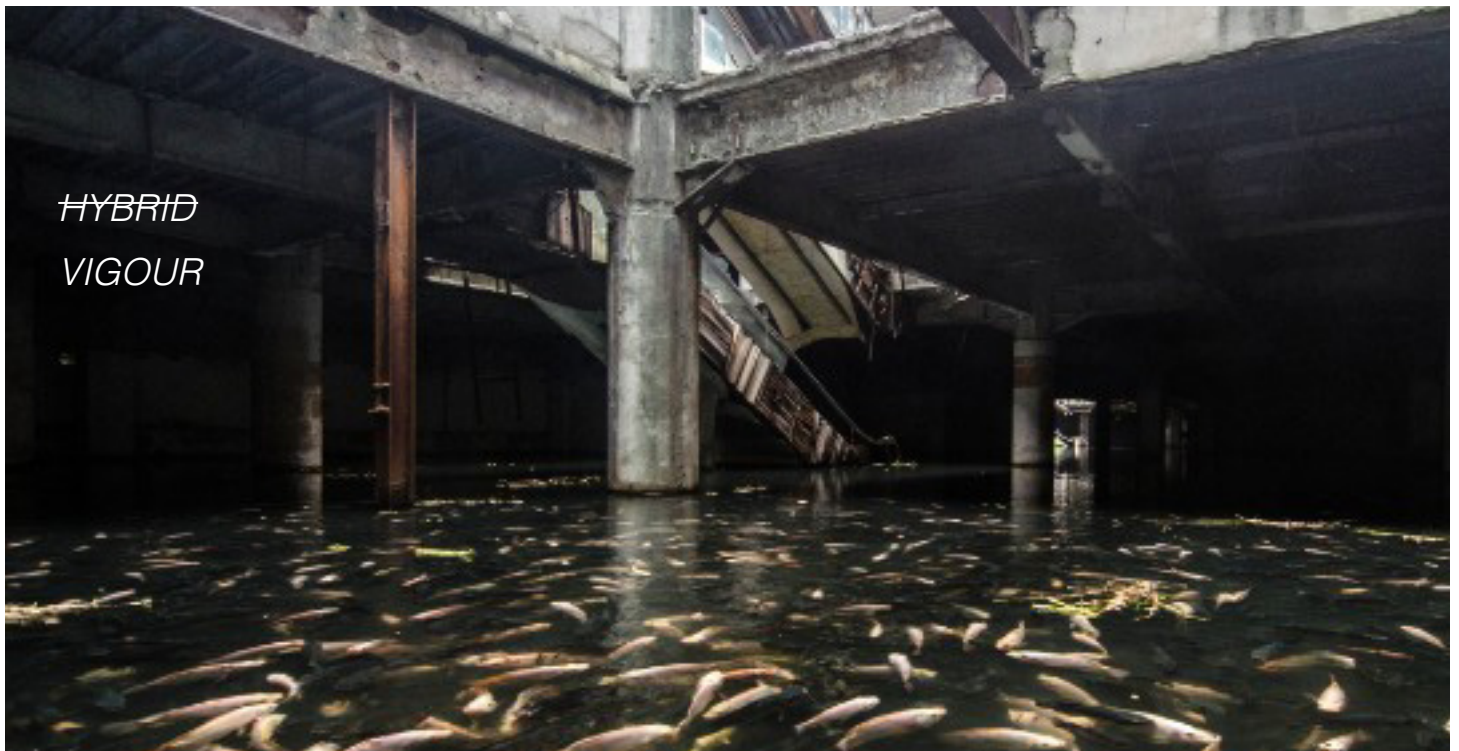
"In the second half of the nineteenth century, arboreta joined natural history museums and zoological gardens as archetypal embodiments of the Victorian fascination with the natural world."¹

The arboretum is a typology symbolic of empire, enquiry and experience. Emerging from Western colonial aspirations to classify and systematize new and old world ecologies, arboreta offered botanical fields for the exploration of production, objectification and aesthetics. However, looking to the future what new forms could the arboretum take in Melbourne?

This thesis studio asks students to respond to a live brief for a new Eucalypt Arboretum for Melbourne, located on the urban Fringe in the rapidly developing suburb of Mernda. This area has experienced an unprecedented shift in land use over the past 200 years from an indigenous landscape to the colonial bucolic, through to the contemporary suburban greenfield. Given the speculative nature of the economies of land value in the surrounding context, against a climate in flux, this thesis asks, 'what might an Arboretum in Mernda look like in 2050?'

Students will begin by interrogating the project brief, to critically speculate on novel forms for a twenty-first century arboretum. Given Melbourne's increasingly dry conditions and extreme weather patterns, designs will explore the potentials of form through hydrology, ecology, geology, culture, heritage, history, and shifting demography.

¹Scot Medbury, "Taxonomy and Arboretum Design," *Arnoldia* 53, no. 3 (1993): 13.



Designing with ecological processes in infrastructural landscapes

*"Landscapes today are shaped by people . We do more than weather and tectonics to mould land. Our structures - buildings, dams, roads, quarries - and the clearings they make exert a major influence on wildlife. They complicate the landscape, bringing resources together."*¹

Melbourne is the fastest growing city in Australia and one of the fastest growing cities in the developed world. Like any landscape going through rapid flux huge infrastructural projects are required. Melbourne has lost its claim of being the most liveable city in the world, the pressure, a rapidly increasing population, puts on resources and amenities contributed to the loss of this title. Landscape architects have an unprecedented opportunity to design hybrid landscapes that blend large infrastructure and green space that provides amenity, this requires a highly nuanced understanding of the complexity of hybrid urban ecology.

Hybrid vigour thesis studio invites students to deal with the complexities of establishing vegetation and ecological systems in highly constructed sites. The studio will explore design outcomes for the under-crofts that are being created by the Andrews government level crossing removal scheme. As a participant in this studio you will undertake rigorous plant research to ascertain the best plants for growing in hostile conditions at a range of scales. You will be asked to design micro climates and conditions and to think about your design through iteration and time. Considerations of water velocity/sourcing/purification, soil structures/manipulation/from generation in regards to vegetation establishment will engender the initial creation of form. Investigation and research into the volumes and way that people use the space will further develop form. You will utilise this research to design a new park typology using the under-croft and surrounding streetscape.

¹ Tim low, *The new nature, Winners and losers in wild Australia* (Penguin 2002), p 77



What is a liveable Melbourne in 2050?

Despite our many efforts and relative wealth overall, as a city we face stresses that weaken the fabric of our society, further entrench disadvantage, and may trigger the shocks of the future. Chronic stresses act like ‘shock amplifiers’, increasing both their likelihood and the harm they cause. – Resilient Melbourne Strategy, 2016

Melbourne is facing extreme long-term urban stress. The combined pressures of urban growth, climate change and aging infrastructures are diminishing the liveability of the city. The current rate and scale of urban development is degrading the quality of urban space, weakening community cohesion, environmental health and long-term future resilience. This thesis asks student to explore new urbanism models which can mitigate social and environmental stressors faced by Melbourne 2050. More specifically, it asks how the urban form of Melbourne would evolve if liveability was taken seriously?

Students can choose from three Melbourne development contexts, selected for their distinctive demographics, cultural influences and environmental challenges. The studio begins with a critique of an existing residential development model, together with analysis of Melbourne’s open data portal, the ABS and other open platforms, to model, network and diagram the relationships between changing demographics, environmental conditions and potential new urban form.

Working with contemporary urban theory, influential housing precedents, alongside the predictive and generative capabilities of open data, students will then explore the potentials for new urban configurations of open space, housing, transport and community facilities which offer a more socially and environmentally resilient vision for Melbourne.

urban planning

	PAGE
STUDIO C: Judy Bush and Sareh Moosavi: Complexity at Land's End - Planning Future Land Use at Moolap Geelong	81
STUDIO N: Michele Acuto: Studio Night - Managing Cities at Night	82
STUDIO R: Ihnji Jon: Urban Resilience	83



COMPLEXITY AT LAND'S END: PLANNING FUTURE LAND USE AT MOOLAP GEELONG

Planners and landscape architects play a major role in shaping the built environment. They carry the ability to document and understand cultural and natural systems, and generate responses to contemporary environmental challenges, while considering social and cultural aspects.

With the pressing issues of global climate change on social-ecological systems and population growth, planners and designers need new integrated approaches to better engage with ecological knowledge, temporality and natural dynamics to respond to multi-layered aspects of site development. The challenges are exemplified when converging stresses meet at land's end in renewal of coastal brownfield sites, such as Moolap in Geelong. Complex and overlapping challenges including sea level rise, land contamination, threatened biodiversity, cultural values, interact with pressures of growth, urbanisation and renewal. In this studio the main focus is given to interdisciplinary planning and design approaches to critically review and redefine Sustainable Urbanism, by moving towards 'regenerative' approaches that support the health and vitality of social-ecological systems through mutually beneficial relationships between all the stakeholders and flows.

Students will engage with a number of 'urbanism' discourses to define an integrated theoretical lens through which they will interrogate and examine the Moolap strategic redevelopment site. These discourses include infrastructural urbanism (Hauck et al., 2011), landscape urbanism (Waldheim, 2002, 2006; Mostafavi & Najle, 2003), ecological urbanism (Mostafavi & Doherty, 2010; Reed & Lister, 2014), water urbanism (De Meulder & Shannon, 2008), green urbanism (Lehmann 2015) and metabolic urbanism (Baccini & Brunner, 2012; Ferrao & Fernandez, 2013). Students will form interdisciplinary groups (planning and design) to review the current proposed land use strategies for the site, and through a comparative analysis with international case studies, suggest alternative planning and design directions. Urban planning students will then work individually to develop strategic responses and proposals to guide the future directions for the Moolap site. These could focus on social, environmental or economic sustainability or resilience.

This studio will be partly co-taught with Sarah Moosavi's ABPL90072 Landscape Studio 5: Sustainable Urbanism.

Wednesdays 09:00-15:00 in MSD Room 246



Urban planners, designers and managers are more and more called upon to develop new solutions to deal with today's growth of cities and the world's condition of planetary urbanisation. Yet current urban developments, strategies and policies might be flawed by a fundamental bias, accounting only for half of urban life: we often discount the challenge of cities 'afterhours'. The night-time has for too long remained a residual category of strategic urban thinking and demands much more thorough academic, technical and policy thinking. Several cities have recognised this with the recent introduction of night time strategies, pilot programs, night time strategies and commissions, even 'night mayors' – not least in London, Amsterdam or Sydney. This intensive studio tackles the 'night time' challenge for built environment practitioners and offers a venue to further refine interdisciplinary and policy-relevant skills of urban planning, urban design and architecture professionals.

The studio is run in partnership with ARUP, a global built environment consulting firm, presenting students with a chance to both test interdisciplinary urban analysis as well as practical (industry and policy) engagement approaches. This studio has an explicit international planning/design perspective and focuses on sharpening and testing international, interdisciplinary and night time skills for those aiming at a career oriented towards multiple countries, cities and urban policy-making contexts around the world. Over a period of two weeks, it offers a chance for regular engagement with the studio partner, Arup, and its extensive operate in offering strategic advice and expert intervention in cities the world over.

The students are tasked with developing innovative approaches to account for the night in urban planning, design, construction and policy. The studio takes a design approach to produce tangible practice-worthy tools. Students work with instructors and experts (from academia and practice) to identify key night-time challenges for cities, testing the input provided by diverse mode of thinking about the urban against 'after-hours' and '24 hour' views of the city. Working in groups and with practitioners at Arup and other key 'night time' actors, students will develop, pilot and propose inventive applications that stress test current planning, design and construction against the urban night time. The studio is suitable for Urban Planning students with strong conceptual three-dimensional thinking, and a high level of communication skills (drawing and modelling, either digital or physical).

Please note: This studio will run in an intensive format.

0900-1200 on Monday 12, 19, 26 August and 2 September
and
0900-1700 from Monday 30 September through Friday 4 October in MSD Room 125



URBAN RESILIENCE

Extreme weather events, such as flooding, cyclones, or heat waves, are one of the biggest and most tangible challenges that cities are now facing today. Planners (and architects) seem to find comfort in the concept of “resilience”, thanks to its positive connotation and unusually hopeful outlook on future. This studio primarily aims to offer students an opportunity to engage with the concept of ‘resilience’ in urban planning and design practices—across different scales within which resilience can be materialised (e.g., building or parcel scale, neighbourhood scale, city scale).

The ultimate learning purpose of this studio is to enhance the general understanding of ‘resilience’ and to seek proper applications of this concept in ecological/sustainable urbanism projects, with special focus on water-resiliency and climate-led disaster mitigation.

Students will conduct group-based international case study as well as individual Melbourne case study on a specific urbanism project (at a certain geographical/physical scale; it can be buildings, masterplans, or city-wide street design). This studio places an emphasis on international urban planning and comparative case study approach.

Tuesdays 09:00-12:00 in MSD Room 240; Fridays 09:00-12:00 in MSD Room 236

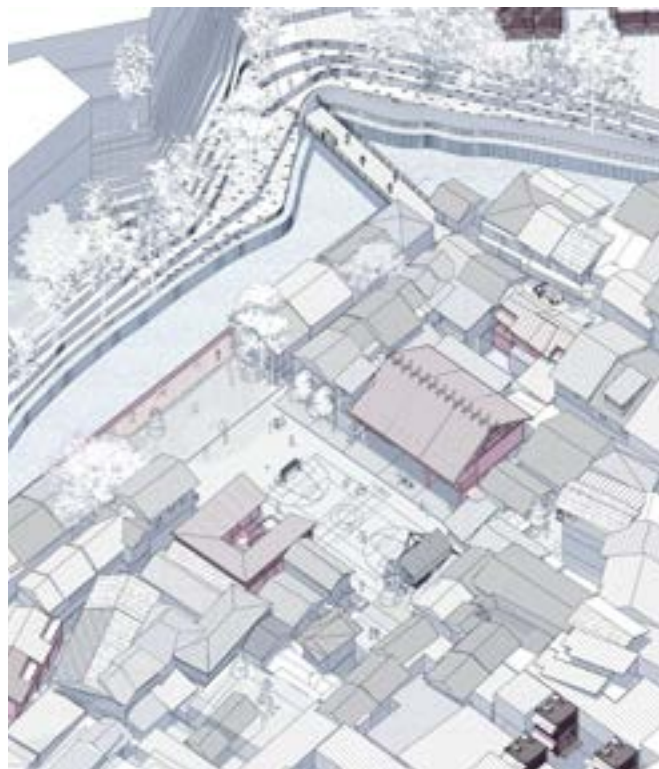
international
travelling
studio



MSD Travelling Studio - Indonesia Semester 2 - 2019

Bringing together teaching staff and students from the MSD, the University of Stuttgart (Germany), and ITB (Indonesia), this studio exposes students to the global discourses of informal urbanism and emerging design thinking in this field.

In the survey stage, students will observe contrasting urban forms and spatial conditions along the riverscapes of the Indonesian cities of Jakarta and Bandung where formal and informal urban developments have long co-existed. In the design stage, students will focus on Bandung, where urban renewal and gentrification are gaining momentum. These have situated riverside settlements, public green open space, tourism development, and high-rise upper middle-class residential developments as seemingly competing urban ingredients. This studio will then address the question "How can we envision the in-between city?" It will explore how a more inclusive urbanism could be initiated through considered spatial and material configurations, integrating architectural, urban design and landscape architecture thinking.



Partner institutions:

University of Stuttgart (Germany)
ITB (Indonesia)

Travel period:

27 September - 10 October
(incl. the non-teaching week)

Subject Coordinators:

Dr. Amanda Achmadi
Dr. Sidh Sintusingha

Contact:

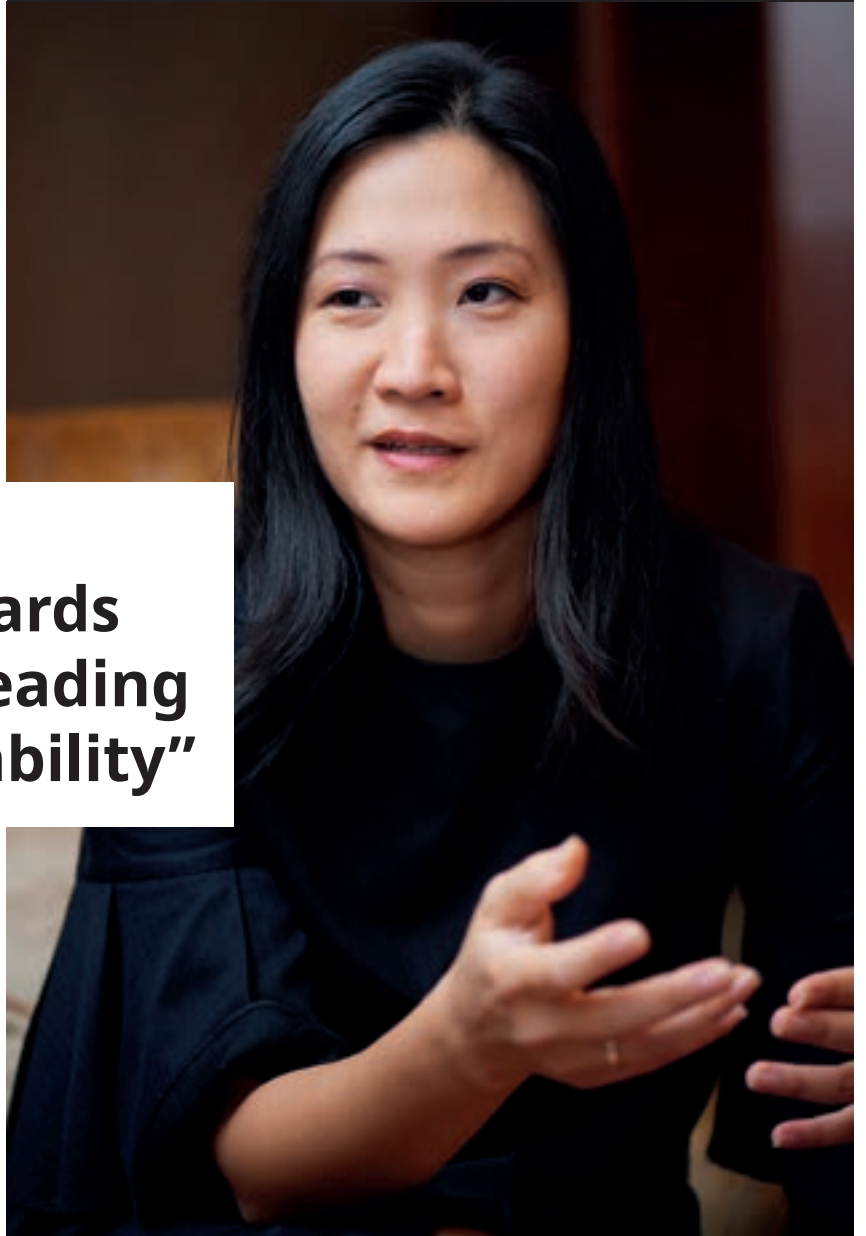
aachmadi@unimelb.edu.au

Image credits: photo by James Connor;
Design and axonometry by James Connor
and Tahj Rosmarin



Melbourne
School of Design
Faculty of Architecture,
Building and Planning





“Winning the LafargeHolcim Awards connected me to leading experts in sustainability”



Design competitions boost projects, careers, and networking opportunities. Be part of the 6th International LafargeHolcim Awards for exemplary projects and visionary concepts in sustainable construction. Prize money totals USD 2 million.

Independent expert juries evaluate submissions from architecture, engineering, urban planning, materials science, construction technology, and related fields using the “target issues” for sustainable construction of the LafargeHolcim Foundation.

www.lafargeholcim-awards.org

An initiative of LafargeHolcim,
represented in Australia by



LafargeHolcimAwards

The world's most significant competition for sustainable design

LafargeHolcim Awards

The world's most significant competition for sustainable design

What

The 6th International LafargeHolcim Awards competition seeks leading projects of professionals as well as bold ideas from the Next Generation that combine sustainable construction solutions with architectural excellence.

LafargeHolcim Awards main category

- For exemplary sustainable construction projects at an advanced stage of design from architecture, engineering, urban planning, materials and construction technology, and related fields.
- No age restriction for project authors.
- Project must not have started construction/fabrication before January 1, 2019.

LafargeHolcim Awards Next Generation category

- For visionary design concepts and bold ideas including design studio and research work.
- Authors can be no older than 30 years of age (date of birth later than June 4, 1988).

How

Enter online at: www.lafargeholcim-awards.org

- Submissions must be in English.
- Entry content includes author details, project summary, statements on sustainability, CO₂ lifecycle assessment (for main category), 5–10 project images.
- Entry is free.
- No limit to number of projects an individual/team may enter.
- Step-by-step guide to entering the competition explaining all details available on website.
- Registration deadline: **February 25, 2020** (14:00 hrs UTC/GMT).

Process

Regions

- Projects evaluated and awarded across five geographic areas: Europe, North America, Latin America, Middle East Africa, and Asia Pacific.

Selection

- Independent expert juries from each region and hosted by an internationally renowned technical university evaluate submissions in June/July 2020: www.lafargeholcim-awards.org/juries
- Evaluation uses LafargeHolcim Foundation's "target issues" for sustainable construction that cover progress, people, planet, prosperity and place: www.lafargeholcim-awards.org/target

Prize money

- USD 2 million total prize money: USD 330,000 per region including USD 70,000 for Next Generation prizes.
- Winners announced at hand-over events in September/November 2020.
- Global LafargeHolcim Awards in 2021 of USD 350,000 selected from winning projects of the regional competitions 2020.

