

SEMESTER 1, 2014

DESIGN STUDIOS

Master of Architecture Studio A
Master of Architecture Studios C, D, E
Master of Architecture Thesis Studios
Melbourne School of Design
International Travelling Studios



msd

**Melbourne
School of Design**

FACULTY OF
ARCHITECTURE,
BUILDING AND
PLANNING

www.msd.unimelb.edu.au

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TOM KVAN

Dean

Welcome to the Melbourne School of Design (MSD) for the first semester of 2014. The Studio has been central to the experience of learning design in all its aspects, exploring ideas through propositional exploration while engaging with peers as well as tutors, clients, community and experts. This experience is distinctive in professional education and exercises you in your capacities not only to conceptualise but also to communicate your propositions to a wider audience. In this work you should be aware of the many ways in which our Faculty is able to enrich the opportunity, from the studio space available to those who need it on Lincoln Square; the workshops at 757 Swanston Street, including wood workshop, Fab Lab and general model making space, with their generous space and new equipment. You will find here a rich array of opportunities and support. Look closely too at the tremendous breadth of offerings from which you can choose, complemented by other areas of knowledge and enquiry to round out your studies. It is up to you to take advantage of this exciting environment to ensure you have the best graduate experience. I encourage you to immerse yourself in the opportunities and focus on developing your capacities in areas of your interest to ensure a strong start to your professional careers. Welcome to the MSD, we look forward to seeing you flourish in the coming months.

ALAN PERT

Director MSD

MSD Studio:

Architecture today is the product of many disciplines, which is reflected in the diversity of choice at Melbourne School of Design. Urban Design, planning, cost management, engineering, environmental design, materials science, product development, construction, landscape, art and the social sciences overlap to inform what we do as Architects. MSD is acknowledging this diversity of approach and is emerging as a vibrant community of exceptional students and staff involved in shaping the built environment and often through unexpected discoveries. The educational experience at the MSD is enriched and broadened by this close interaction among the diverse but relevant disciplines of architecture, landscape architecture, planning, construction, and urban design, as well as by many other resources at Melbourne University. As teachers we strive to develop imaginative, thoughtful, critical yet industrious students complete with the appropriate skills to improve the quality of our Built Environment. Collectively we must explore the immeasurable whilst evaluating the measurable – addressing complex questions through a synthesis across disciplines. The philosophy of ‘Thinking and Making’ encompasses all that we aspire to achieve.

Our teaching therefore seeks to promote new generations of Architects, diversely skilled but with a common creative endeavour. Architecture is no longer simply about designing buildings, places and spaces and the range of studios on offer demonstrate the complexity of the world we inhabit while recognising the sea change required to solve the problems brought about by global realignments in economies, energy production and urbanization. MSD graduates will discover how space affects the human experience and how to shape the modern physical world in positive sustainable ways. Our studios become the space for exploring this physical world, they are the place of critical debate and applied research, which builds upon the strengths of our Faculty and of our practitioners. Practice and studio become intrinsically linked through modes of enquiry and provocative questioning of the physical world. The studio seeks to investigate projects within the public domain, which have a complex range of social, environmental and cultural issues to overcome. Thus, the MSD is interested in finding solutions both responsive to our physical climate and our society’s needs in the 21st century. The studio should be seen as a design laboratory for testing ideas and producing unexpected results with creativity at the heart of what we do.

I welcome you as a valued MSD student and I look forward to seeing the outputs of your imagination unfold.....

a

STUDIO A is designed to introduce students to a number of spatial systems used by architects. The project work combines exploratory exercises as models and drawings, and applies these to an architectural project for a small community facility.



These spatial systems will be applied to the architectural project through specific tectonic systems - MASS through SURFACE space; POINT AND PLANE through BOX space; and FRAME AND INFILL through FIELD space. Work will be produced in studio time, and outside it also. Students will be required to give short presentations on concepts related to the spatial syntax being studied, and to record and reflect on their research as they proceed.



The spatial systems include SURFACE, where a 2-dimensional materiality is altered, marked, deformed, folded etc., to produce a 3-dimensional space; BOX, where the space is an extension of the human body in all directions; and FIELD, where space is created by rule-generated behavior of individual units acting in groups.



C, O, D

DONALD L. BATES

Chair of Architectural Design

CDE Design Studios Semester 1_2014

AMBITION

Education is a necessary paradox. It is a paradox, because to be a “student” is to admit to not knowing something. It is to admit a lack of knowledge, expertise, competence or ability. Undertaking study in a school or university is the means of eliminating this lack, this “not knowing”.

And yet, we ask that students know enough to know what it is they should study. We ask that students know that they don't know – but that they know that they need to know. And we ask that a student make the conscious decisions about the means and manner of obtaining the necessary knowledge. Schools and universities establish curricula and programs that strive to address and eliminate these deficiencies in knowledge, through instruction, teaching, learning and work. This is indeed what institutions of knowledge do. The University of Melbourne has proven itself over many years to do exactly this – and with considerable success.

But to return to this paradox, we must also acknowledge that each student must also ‘construct’ their knowledge – putting together those myriad elements that establish a basis for future development and professional progress. The paradox being that from a basis of no knowledge, students must know enough to know what they need in order to eliminate this lack. The selection of a design studio for a semester is structured to enact this paradox – the need for students to know enough to know which studios can best address a lack, a need, an architectural deficiency. The selection of a design studio – sometimes conscious, sometimes haphazard, sometimes serendipitous – involves the ‘construction’ of an education. As such, the selection of a design studio is a fundamental element not just of the work that will be undertaken in a semester, but also of the fabrication process that is an education.

It is my belief, that within architecture and architectural education, competence is absolutely necessary, but categorically insufficient. Competence in design, technology, documentation, professional practice and communication (as well as business practices) is not a level to which one hopes to rise to, but rather, it is the foundational datum from which real knowledge and engagement begin. Competence is a necessary status quo. But to only achieve ‘competence’ is also to only achieve what already exists as a common standard. Therefore, attaining a degree of ‘competence’ within architectural education and practice is not an end-point – it is a starting point.

Seeing education, and by extension knowledge, as something other than common levels of attainment (standards) is to see that knowledge is not a form of correspondence. By this, I mean that we often see knowledge, or at least education, as a form of transfer, whereby someone (the teacher) is conveying over to someone else (the student) some quantum of information, technique, methodology, or comprehension. And that the standard of success is the degree to which that transfer is aligned as a direct correspondence – what is conveyed is then received completed and unaltered. The more complete, the more unaltered this transfer is conducted, then the more correct the correspondence and therefore the exchange of knowledge.

I believe that knowledge is a productive act, not an act of re-affirmation. Not an act of correspondence. Within a design culture, and within architectural design studios, knowledge is based on the generative, productive formation of understanding through work and creation. And in particular, at the level of design itself, it is not the about waiting for moments of inspiration and genius. I hold firmly that “ideas” do not exist without a material form – that it is not an “idea” until it has form – be that a spoken phrase, a written sentence, a particular line or curve, a folded material or a shaping of space and relationships. I do not accept the concept; “I have a great idea, I just don't know to make it, draw it, shape it, materialize it”. To my mind, it is not an “idea’ until it exists through these forms and processes of making, of fabricating.



Within a design culture and within the culture of design studios, work of a student is “of the student” but not “about the student”. The distinction I am trying to draw is to propose that work by students is not only a productive outcome (as opposed to a re-affirmation of a pre-existing base of knowledge), but it is also part of a larger educational ecology and therefore extends beyond any one individual student. This is to imply that even students of architecture (by definition: “those without knowledge”) are also deeply embedded in the formation of the architectural culture within a school of architecture. Not because they create lots of artifacts – models, drawings, images, etc, but because the work of students and studios is a productive act, a speculative and generative act.

Although schools of architecture have much to offer and maintain a serious responsibility to engender an “architectural culture” for the benefit of students, we must also understand that this is based on a dynamic and transformative exchange – it is not a one-way conduit. One of the profound advantages and consequences of a “school” of architecture and a culture of “studios” lies in the complex network of exchanges that may emerge, evolve and envelope between and amongst individuals, groups, tendencies and discourses - if adequately fostered. We take it as our responsibility as faculty to stimulate, foster and sustain these exchanges.

But I also want to advocate that students are also implicated and expressed in this creation of architectural culture. And one of the more unique and consequential manifestations of these many exchanges in action within a school of architecture resides in the occasions of mid-semester reviews and final reviews. Often seen as moments when vulnerable students are under the intense examination and evaluation of harsh critics (internal and external), the reviews, crits, juries are sometimes portrayed as adversarial, denigrating, personal and destructive. This is not their intent, and this should not be their manner of operation.

But reviews are necessarily critical. They are critiques. They operate to be penetrating and incisive, and to ask tough questions. But they are not about the individual – they are about the work. This is an important distinction. And the performative value of a review should operate across several registers. There is of course the degree to which a review helps to clarify, and make apparent the direction of future work and development. There is the degree to which a critical review can shatter a false premise, one that has been maintained for far too long. Or confirm the substance and prospect of a tentative trajectory. These are the positive (if sometimes uncomfortable) outcomes of a phased review of studio work.

When we speak of a critique not being about the ‘individual’, we are also speaking about the immense opportunity within the system and event of critiques and reviews to gain insights, understanding, revised perspectives and fruitful questionings outside of one’s own specific project or even one’s own studio. We will continue to give attention and focus to what we see as a very valuable part of architectural education. The benefits and consequences –pedagogical and otherwise - of the regular sequence of individual (or groups of students) presenting their work to a review panel, is compounded and expanded through its relevance to any other student – directly in the studio or not. As much as a student’s education is about their development and progress, the process of the formation of knowledge is never contained within an individual’s close shadow. This is again to say that architectural culture exceeds singular individuals and implicates everyone else it is in contact with. I advocate in the strongest possible terms that you make as much use as possible of the reviews and critiques within the semester. Go to as many reviews as you can; observe and engage with as many different reviews as you can; gain for your own benefit from the work, thought and critique of others – that is what culture allows.

I want to end with a comment on “ambition”. Going forth, within the CDE architecture design studios at the MSD, we are committed to heightened ambitions – for the program, for the work, for the students and for the consequences of all of these components acting together. Working and producing competently is no longer enough – we must now act with an ambitious and projective, transformative energy.

CDE STUDIO ALLOCATION + SCHEDULE

CDE STUDIO ALLOCATION

The Master of Architecture Studio C, D or E studio allocation process is done via an online nomination form, which is open for a 24-hour period at the conclusion of Studio Presentation Day.

During the week before the start of Semester 1, all students enrolled in one of Master of Architecture Studio C, D or E will be emailed by the Student Centre and invited to attend the Studio Presentation Day on Friday 28 February 2014 in Wilson Hall from 10.00 am. All studio leaders will present their studios at this session and will also be available to answer questions in the foyer of Wilson Hall immediately after their presentation.

Students will be required to select 8 UNIQUE studio preferences via an online nomination form accessed through the Learning Management System (LMS) of the subject.

The nomination form for C, D and E Design Studios will be open from:

3pm on Friday 28 February until 3pm on Saturday 1 March

Late submissions will not be accepted.

Each student should only complete the online nomination form ONCE. Please ensure you read and follow the instructions on the nomination form; any invalid entries will affect your final studio allocation. Where possible we will give preference to students in Studio E, and then to students in Studio D.

Over the weekend (1-2 March), students will be allocated to studios, and a final list of allocated studios will be posted on the LMS by (and hopefully before) 9am on Monday 3 March. Studios will commence from Monday 3 March so please ensure you check to which studio you have been allocated and attend.

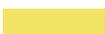
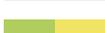
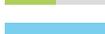
Please note, you are NOT guaranteed your first preferences in the nomination. We urge you to select eight studios that will best suit your interests and aspirations and ensure that all eight studios are offered at times you can attend.

If this is your first semester in the Melbourne School of Design, ask yourself which studios will best help me to make the transition to the Master of Architecture. If you are a returning student ask yourself which studios will provide the skills that I need and will best prepare me for Design Thesis and/or will expand my range of design thinking?

CDE SCHEDULE

		WEEK	
		FEBRUARY	
CDE Design Studio Presentation Day Wilson Hall 10:00 start	28		
Balloting for CDE Design Studios begins 3:00pm start	28		
		MARCH	
Balloting for CDE Design Studios ends 3:00pm close	01		
First day of Semester 1	03		01
	10		02
	17		03
	24		04
	31		05
		APRIL	
	07		06
CDE Mid-Semester Reviews	14 - 17		07
Non-Instruction Period	18 - 25		
	28		08
		MAY	
	05		09
	12		10
	19		11
End of teaching: Friday 30 May	26		12
		JUNE	
SWOT Vac	02 - 06		
CDE submission of semester work Tuesday: 9:00-13:00	10		
CDE FINAL REVIEWS	11 - 13		
Moderation	16		
End of Exam Period	27		

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LEGEND	 Civic	 Senses	 Technologies	 Cities	 Living	 Process
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d o c k l a n d s

i m a g i n a r i e s
(v e n i c e)

A map of the world that does not include Utopia is not worth even glancing at...

Oscar Wilde

The Docklands has long been criticized for its singular-dimensionality. A condition determined by large lots sizes, developed in 'regions' by single developers with a uniformity of program and use and a limited palette of materials.

But what if the Docklands developed other layers? What other imaginaries does the Docklands contain and provoke?

In light of this year's Venetian Architectural Biennale the studio will explore the resonances between Venice and the Docklands and project and insert alternate urban imaginaries and narratives into the Docklands inspired by this research. The studio is interested in the extremes of experiences within cities on/in water and the mythologies that influence their reception and understanding. In particular, the Australian relation to water (vast desert continent, drought, disappearing waterways, suburban sprawl) and the Venetian water condition (archipelago, excess, flooding, vanishing city). The final project will be announced prior to the mid-semester review and will have a design component in both Venice and the Docklands.

The studio will be run in 3 sections:

The first section (group work) will comprise four esquisses. Beginning with the text 'Invisible Cities' by Italo Calvino the studio will explore the construction and layering of 'other/alternate' urban narratives for

the Docklands drawn over the existing condition. With each esquisse the students will research the 'reality' and the 'imaginary' of both Venice and the Docklands. Students will propose programmatic insertions communicated through an understanding of 'imaginary' architectural precedent such as Constant, Lebbeus Woods, Brodsky + Utkin and Bernard Tschumi.

In the second section (individual work) the project for the end of semester will be announced and students will test 'new imaginary' for the Docklands in the petri dish of the Venice Lagoon. This project will be presented at the mid semester reviews.

In the final section (group work) students will develop their proposals located on a site of their choosing within the Docklands.

All students will be expected to actively participate in class discussion and the culture of the studio. Students will be expected to develop a rigorous narrative/conceptual premise for their project and fully communicate it in through an architectural project. Emphasis will be placed on the visual, technical and 3 dimensional communication of both the architectural ideas and the final project. Students will be assessed on the level of sophistication and strength of their projects (technically and conceptually), the relationship of their projects to the inspiration of Venice and context of the Docklands, and the extent to which their ideas are conveyed through their designs.

Images: ARM Masterplan, 1997; MAB marketing image, 2013; Aldo Rossi, Teatro del Mondo, 1997; William Turner, Venice, Moonrise, 1840; Jim Kazanjian, untitled, 2008

atmosphere.is

atmosphere — character, feeling or mood of a place or situation

'atmosphere.is' studio will investigate the premise that the experience of inhabitation, simultaneously engaging all our senses in the acts and rituals of daily life, is the most appropriate basis for the development and evaluation of architectural spaces and design propositions. Students will engage with the transformative potential of architecture for 'emigres' dislocated from their homeland. The studio will stand in defence of small, idiosyncratic works of architecture truly revealing the human dimensions of contemporary life and within which community, custom and tradition are critical values. The programmatic idea of bathing will be presented through the 1996 film 'cold fever' by Fridrik Fridriksson, and the narrative of the film will be continued by students in conjunction with our writer-collaborator to form the functional and emotional brief for the architecture of a new residence, private bath + memorial located on a detailed hypothetical site in the remote + rugged landscape of South Iceland. Students will research the context and culture of Iceland and an 'essay of clues' about the site including it's history, landscape and architecture will be developed.

iteration — the act of repeating; a repetition

Students will explore a truly iterative design process in conjunction with the studio collaborators, with orthographic drawing, descriptive writing and physical modelmaking as the central activities. A disciplined and methodical approach which uses drawing, writing and modelmaking incrementally and values and exhibits every 'trace' of the process as the 'archaeology of the mind'. The process will include the rigorous exploration of a single architectural composition including spatial experiences, environment, technology and materiality. Each student will produce a project to design a small residence, private bath + memorial and final outcomes will be restricted to specific and consistent communication tools combining digital techniques with hand drawing + making. Students will be expected to produce significant and sophisticated drawings and models throughout the semester which communicate their intentions with clarity and passion. Students will be required to curate an exhibition of their work at both mid semester and end of semester reviews.

research, references + sources

The film 'cold fever' 1996 dir. Fridrik Fridriksson; the artworks of Olafur Eliasson; the writing and theory of Juhani Pallasmaa and Peter Zumthor; the architecture of Carlo Scarpa, Peter Zumthor + Glen Murcutt; the design process and architecture of Tadao Ando; contemporary Japanese + Icelandic architecture; Icelandic literature and the music of Bjork + Sigur Ros.



studio leader

Rennie Liffen is a British Architect from London who has practiced in Europe and Australia. Rennie was involved in design studio teaching for twenty years in the UK and has been living, working and teaching in Melbourne since 2005. Rennie has made many visits to Iceland as part of an architectural consultancy team.

studio collaborators

Philippa Burne, writer
Jane Joyce, photographer,
set + graphic designer
Alex Ray, architect
Mark Jacques,
landscape architect

Virginia Mannering,
graduate architect
(assistant tutor)
Oskar Kazmanli-Liffen,
student architect
(studio assistant)

More than a Place to Live

Studio Leaders: Sarah Backhouse + Pippa Soccio

St Hilda's College, The University of Melbourne, is a residential college that first opened its doors to female students in 1964.

As St Hilda's College celebrates its 50th anniversary, design studio students will develop architectural propositions that replace the original 1960s brick façade and give the College a new 'identity' to take it through the 21 century.

Some design issues that the studio will explore are:

What role does architectural design play in institutional identity?

How can architecture express notions of community and learning?

What kinds of places and spaces help students to thrive both academically and personally?

What design strategies will successfully balance the layers of a complex brief: **a place to live; a place to learn; a place to play?**

The studio will commence with group work (40%), followed by the development of individual design proposals (60%) in the second half of semester.

Throughout the semester there will be guest lectures and seminars with experts in both learning space design and housing design, and we will be working with our client - the St Hilda's College community's staff and students.

Entasis 2.0:

A reboot of a lost and ancient idea.



“We must not fear to speak and think of architectural forms as having their own inner life and intention. They are all, seen imaginatively, developing in some direction, as if they possess an inner dynamic. We can sense the direction in which they hold the possibility of evolving.”

Sir George Trevelyan, “The Active Eye in Architecture”

Premise

Is it only living matter that might possess an innate ‘spirit’?
 Might not inert matter also possess something approaching a spirit?
 If so, how might an ‘inner life’ be manifest in architecture?
 Is there meaning and value in a rebooted idea of *entasis* in a world where physical space is rapidly unifying with the virtual realm to create another kind of space?

Studio focus

The studio will examine these questions and translate them into design drivers for composition in architecture. There will be a deeper exploration of entasis, particularly as it might be deployed in the strategies of refining architectural form.

What you will design.

A high density urban complex in Melbourne’s Central Business District.
 A lower density complex in inner-suburban Melbourne.

Design exploration and modes of working.

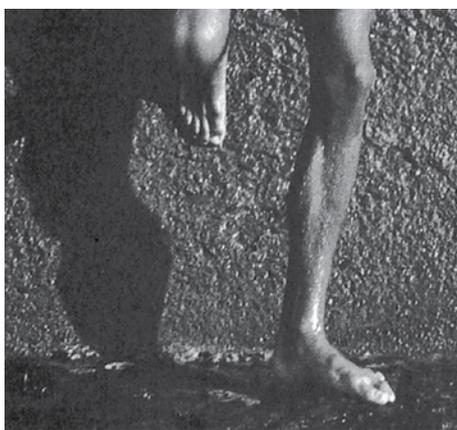
The studio combines a series of manual concept explorations and digital-design techniques. In the early weeks, we will explore techniques of free-hand drawing, sketch-making, maquette-making and design ‘esquise’ workshops as investigations toward form.

Key modes of working are Design as metaphor; Tracing, re-tracing and un-tracing, Typological analysis; Converting tensions and contradictions into design strategies; Blocking and stacking of large buildings; Programmatic analysis; Proportioning systems and their application or corruption in contemporary architecture; Formal Crafting and Representation.

About Paul Katsieris

The ancient idea of entasis has held an un-ending fascination for me. In my work, I have sought to explore and to interpret its potential for a sense of potent arrest in architectural form.

Paul is Principal of KATSIERIS ORIGAMI: Architecture & Urbanism. Prior to founding KATSIERIS ORIGAMI, he was National Principal of Hassell being with the practice for 21 years. During this time, he was Design Principal for a number of larger-scale projects including St Vincent’s Public Hospital, Fitzroy; the Commonwealth Law Courts, Melbourne; Sunshine Magistrate’s Courts, the Commonwealth Law Courts, Adelaide, one40William Street Offices, Perth and State Government Office Dandenong and the Fiona Stanley Hospital, Perth. He also collaborated with Wardle/NH on designs for the Urban Workshop Office Tower, Melbourne and again with Wardle for Dock 5 Apartment Tower, Victoria Harbour.





WICKED DELIBERATIONS

Horst Rittel's term for problems that are hard to define, have no agreed procedures for solving them and no simple test for whether they are solved, was **wicked**.

Considering heuristic approaches, being reflexive in regard to your own design thinking and evaluating the outcomes of carefully considered options / conjectures investigated proactively and experimentally is **deliberative** thinking.

In this studio, students will use their design skills to tackle a **Wicked Problem** of their choice. Designing will be experimental and investigative – systematic, argued and evaluated on the basis of evidence and reasoning. Designers don't 'solve' problems. They offer proposals for situations. Really good work could persuade a committee of sceptics that one or more schemes are highly desirable, do-able and offer real benefits to a community despite being quite unexpected.

OUTCOMES

Outcomes will be design(s) that are reasoned proposals resulting from thorough prior investigations of carefully generated options. Imagine a **Scenario** where you are to present to a Committee and the Committee wants to know why you recommend what you recommend and why you rejected other Options. Documentation will cover all investigations, experiments and schemes. Like designs, 'reports' will be experimental or innovative in form.

SCHEDULE

Up to and including **Week 3**: students choosing, describing and puzzling over their **Wicked Problem**;

Up to and including **Week 7**: researching the Wicked Problem as a professional designer might, **using three different approaches**: 1 your usual way of pursuing design, 2 derived from / suggested by the Wicked Problem, and 3 an approach at right angles to those first two design approaches, and ...

Finally: An argued **Proposal** for the Wicked Problem situation, deriving from research generated through the preferred design approach pursued or from some hybrid of those employed, together with a **Report** containing deliberative reflections covering options canvassed, rejections, why rejected and why various matters are included.

Everybody will be interested in and provide advice for everybody else's projects. This studio has a team atmosphere – up to 17 researchers together.

Greg Missingham

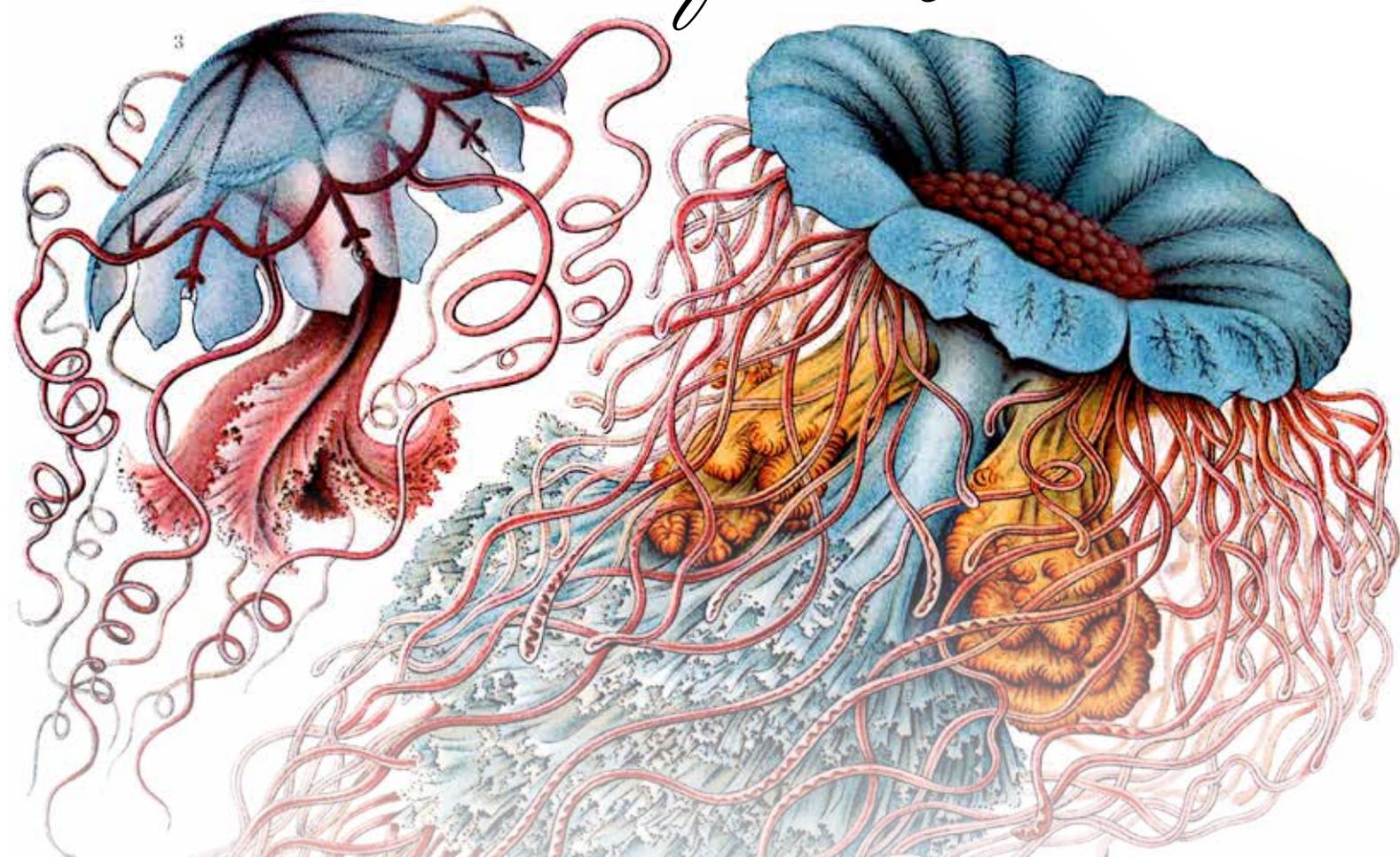
Primarily, GKM teaches architectural design, design approaches and methods, supervises PhDs, and has a specialist interest in East Asian gardens. He has research interests in design teaching and learning as research vehicles and in how designers satisfy their own artistic aims while providing what people want from the designed environment.

He has taught at all four of Victoria's schools of architecture, has been Visiting Professor at both National Universities in Nanjing, has lectured in Australia, China, Europe and Indonesia and has published in Australasia, China, Europe, Japan and the US. A former Principal Design Architect at PWD Vic, in practice, he produced housing, residential aged care complexes, school and TAFE buildings and later concentrated on strategic resource plans, feasibility studies and functional briefs for government, Victoria Police and TAFES.

He is working on a book of heuristic approaches to design with the private Chinese garden tradition as site of experimentation.



Survival of the Fittest



When first published, Darwin's 'On the Origin of Species' was both radical and enormously controversial, however at the centre of Darwin's work and the foundation of evolutionary biology lies a relatively simple premise; that all life, including us, is a product of its environment and that we are in a continuous state of evolution in response to a dynamic environment.

Conventional architectural and urban design strategies generally view the city as static, when in fact the urban environment is in many ways as dynamic as a natural environment. A more realistic view of urban transformation would be one privileging evolutionary transformations; where new urban forms appear out of and are related to existing conditions & systems; more accurately described as evolutionary in the grafting of new and old conditions to produce hybrid forms. Urbanism and the architecture that constitutes it is in fact in a process of constant evolution and hybridisation, with the 'new' a mutation and emergent transformation of existing conditions.

The Survival of the Fittest studio will test evolution/hybridisation as a model for urban intervention, tested via generative techniques where contextual information and precedent building stock is used as the 'genetic' source material for architectural mutations and new forms of organisation.

Survival of the Fittest will test ideas of mutation and grafting in urban and architectural terms, via the agency of the Natural City ideas competition for a new Natural History Museum in West Berlin held this March. Students will work to develop initial propositions up to the mid-semester review, then individually to complete their propositions for the final review.

Natural history museums are important places for documenting historical and present day patterns of biological diversity. Some of its functions include conducting research in history heritage and biodiversity, serving as a repository of natural objects, source materials and taxonomists, creating scientific awareness, exhibit and display an array of natural and historical objects and so on. The site is located next to the popular Zoo of the city, delineated by the rail to the east with a dense urban edge to the north making it an ideal location in which to explore proposals for a museum of this scale. Students will need to consider a range of programs to be included such as lobby areas, administration/ education areas, research and exhibition/ auditorium areas in a total of 23.700 m²

TUTORS: LAURA MARTIRES + BEN MILBOURNE

For more information about the studio leaders please go to www.studioindex.com.au or www.bild.com.au

paradise lost



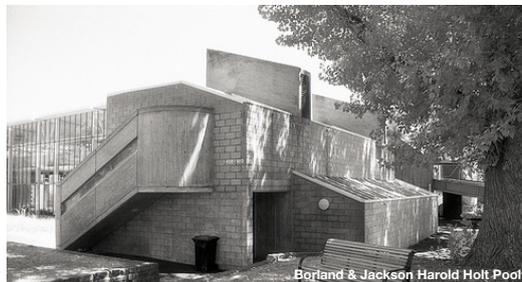
Oakley & Parkes Brighton Municipal Offices



Seidler Waverley Civic Offices



OMA Seattle Central Library



Borland & Jackson Harold Holt Pool

The Proposition

The Victorian gold rush of the 19th Century ignited a boom in the construction of public buildings, especially grand and ornate Town Halls usually located on the most prominent corners of Melbourne's inner High streets. One hundred years later the post war period of the 1960's and 70's witnessed a much wider spread of suburban Civic Centres: home of Council aldermen, Mayor's wearing gold chains, amateur theatre, Christmas pageants and endless laminex counters for payment of parking fines and water rates. They represented an orderly and democratic society.

Curiously they were also the testing ground for radical architecture, surrounded by expanses of windswept plazas replete with abstract sculpture and minimalist fountains: the pure Modernism of Harry Seidler and Enrico Taglietti or the later Post Modernism of Peter Corrigan and Daryl Jackson, for example. However, with the 1990's politics and economics of enforced amalgamation into 'super-councils', many were sold, abandoned or converted into junk space. Paradise lost.

But given the following 20 years of limitless outer suburban expansion the need for public infrastructure has again been renewed. The recent Casey Cultural Precinct Competition reflects this ambition. Located in the shadows of the adjoining Fountain Gate Shopping Centre, this project is an attempt to wrestle back the initiative from the dominance of its commercially driven neighbour. Can this be done?

This studio will pose a number of themes and questions. What is the role of contemporary public buildings in the suburbs? What should they look like? Why do we need them? And is there a new ideology for suburban architecture beyond the pathos of Kath-and-Kim.

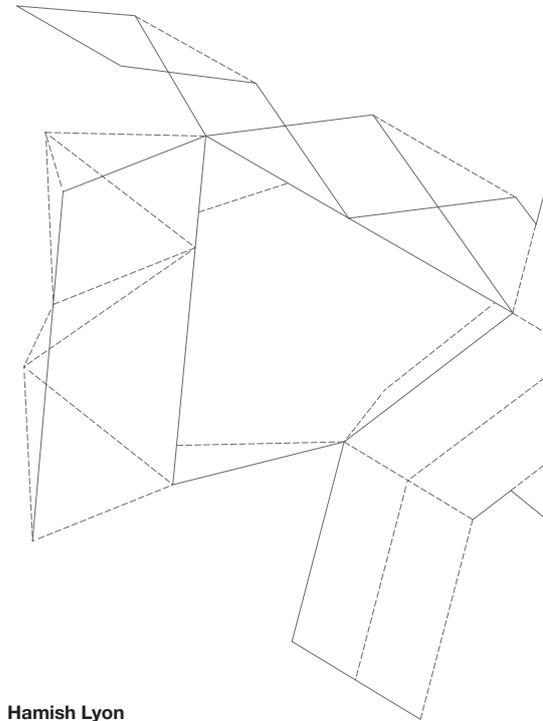
The studio will explore these themes through the Casey Cultural Precinct Competition.

The Studio

The format for the studio will be 'practice-base', with NH Architecture as the host. Students will operate from the NH Studio in Flinders Lane and become part of the working rhythm of the office. Design reviews will also be held in the NH design studio.

By embedding the studio 'in-and-out' of NH we are seeking to simulate the working methodology inherent to contemporary practice: part creativity, part cause-and-effect and part chaos. Students will undertake a range of studio tasks operating at both a fast and slow pace and with differing design tools, from cardboard models to 3D computer modeling.

The studio will also expose students to the diversity of architectural roles: the designer, the project architect, the documentation specialist and the allied skills of graphic design and communication.

**Hamish Lyon**

Hamish is a principal of NH Architecture and began his architectural career with the national Robin Boyd Medal, awarded under the chairmanship of the pre-eminent Australian architect, Glenn Murcutt.

As a designer leader at NH, he has been involved in a range of architectural projects, beginning with the groundbreaking QV development. This was followed by a number of major Melbourne landmarks, including the 6 Star Green-Star Melbourne Convention Centre and the Myer's flagship store in Bourke Street. He is currently involved in the redevelopment of Melbourne and Olympic Park including a major upgrade of Margaret Court and Rod Laver Arena's.

Studio Staff

Hamish Lyon
Dean Boothroyd
Sophie Blain

Studio Times

Fridays 9:00am - 5:00pm

NH Architecture
Level 7, 12-20 Flinders Lane, Melbourne 3000

Gift to the City II

"There is too much gallery space in the world. Private collections have grown tremendously, the size of artworks has grown, art prices are too high. Art institutions which don't work and don't make sense will disappear with the same speed they've come in. They will be turned into restaurants and office buildings." Jacques Herzog

How to think past the dominant 'white-wall' art gallery model? How are visitors expected to experience art? Who creates, and who curates this experience, and to what extent does the architecture of the building and its external conditions mediate this?

We need to theorise the art museum differently; breaking free from the tyranny of classical models (where the Architecture must answer to the Art it houses) to usher in the age of the art-machine...



Jeff Koons, Hulk (Wheelbarrow), 2004-2013.

In **STUDIO 8** you will design a medium to large sized multi-level privately owned Art Museum for a local art collector and philanthropist on a dense urban site within Melbourne CBD. **STUDIO 8** promotes experimental, speculative and abstract propositions generated by challenging current art museum typology.

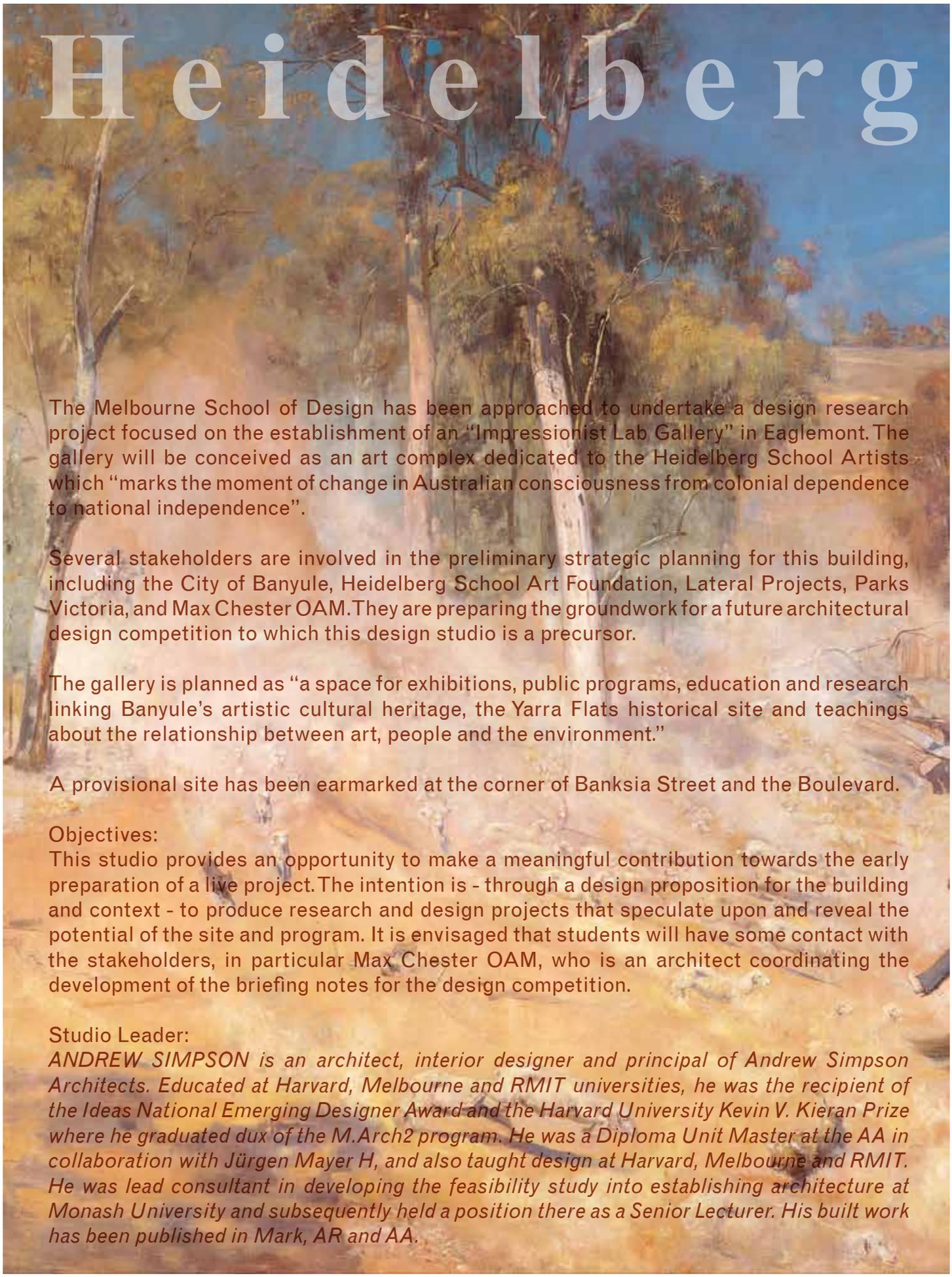
STUDIO 8 has a number of real prospective clients who you will speak with and is divided into 3 independent yet compounding design stages: Gallery, Museum, Site.

*_Whilst fun, dynamic and open, **STUDIO 8**'s research platform focusses on the 'Big Ideas' of contemporary cultural production across both art and architecture. You will be taught to challenge doctrine and forge emergent agendas anchored by highly conceptual (and often candid) live group discussions with famed international artists and art experts *

SCOTT WOODS is an architect and has taught at USyd, UTS, RMIT and Monash. He has practiced architecture in London, LA and NY and worked in architecture, design and art publishing in London and Sydney. He has curated international exhibitions with architects including Sir Peter Cook and is currently a PhD candidate at UMelb on architectural theory and design methodology.

STUDIO TIME Tuesday + Thursday 6:15-9:15pm. Rm 223, 757 Swanston St.

Heidelberg



The Melbourne School of Design has been approached to undertake a design research project focused on the establishment of an “Impressionist Lab Gallery” in Eaglemont. The gallery will be conceived as an art complex dedicated to the Heidelberg School Artists which “marks the moment of change in Australian consciousness from colonial dependence to national independence”.

Several stakeholders are involved in the preliminary strategic planning for this building, including the City of Banyule, Heidelberg School Art Foundation, Lateral Projects, Parks Victoria, and Max Chester OAM. They are preparing the groundwork for a future architectural design competition to which this design studio is a precursor.

The gallery is planned as “a space for exhibitions, public programs, education and research linking Banyule’s artistic cultural heritage, the Yarra Flats historical site and teachings about the relationship between art, people and the environment.”

A provisional site has been earmarked at the corner of Banksia Street and the Boulevard.

Objectives:

This studio provides an opportunity to make a meaningful contribution towards the early preparation of a live project. The intention is - through a design proposition for the building and context - to produce research and design projects that speculate upon and reveal the potential of the site and program. It is envisaged that students will have some contact with the stakeholders, in particular Max Chester OAM, who is an architect coordinating the development of the briefing notes for the design competition.

Studio Leader:

ANDREW SIMPSON is an architect, interior designer and principal of Andrew Simpson Architects. Educated at Harvard, Melbourne and RMIT universities, he was the recipient of the Ideas National Emerging Designer Award and the Harvard University Kevin V. Kieran Prize where he graduated dux of the M.Arch2 program. He was a Diploma Unit Master at the AA in collaboration with Jürgen Mayer H, and also taught design at Harvard, Melbourne and RMIT. He was lead consultant in developing the feasibility study into establishing architecture at Monash University and subsequently held a position there as a Senior Lecturer. His built work has been published in Mark, AR and AA.

City as World

Jianfei Zhu
+ Raju Mazumdar & Hing-Wah Chau



Today, the world is becoming a city, and cities are increasingly a mirror of the world.

There is an unprecedented **scale** of urbanization globally and in specific locations, in relation to the scale of modernization and the vast market and production force it has generated, making the world increasingly urban. There is a **hybridization** of voices and faces we encounter on the world platform and in cities large and small, in relation to global modernization – a hybridization that has eroded the old dichotomy of first and third world, developed and developing, core and periphery. There is a profusion of the use of **media and network** technology, and a culture of instant connections 24-7 to anyone local and worldwide, blurring the limits of city and world.

This studio aims to examine a new consciousness, and a new reality, of **city-as-world**, and the three modes listed above that have apparently precipitated its emergence.

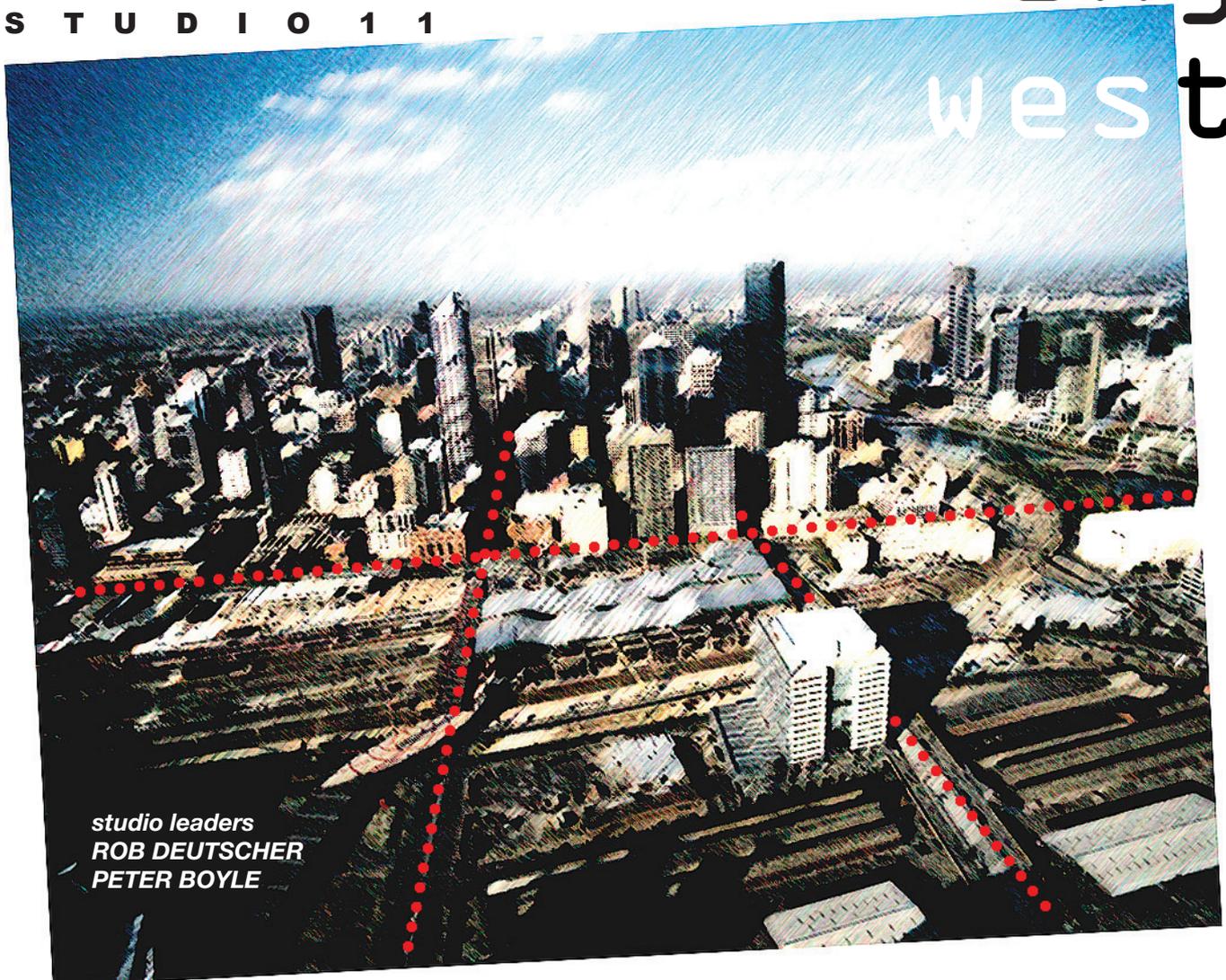
We will use a real project, the redevelopment of **Fishermans Bend** of Melbourne, as a lab to study the new conditions, to test new ideas and strategies, and to engage creatively the new challenges. We will address a set of issues conceptual and practical: scale, city as landscape, hybridity, densification, intensity, relatedness, connections, transport networks, housing, office venues, community facilities and service provisions. Studio work includes analysis, urban design, and architectural design.

Jianfei Zhu, PhD (UCL), Associate Professor in architecture at Melbourne, author and editor of several books with Routledge (UK) and CABP (Beijing), published articles in *Harvard Design Magazine* and *Journal of Architecture*, delivered 40 lectures overseas at institutions including AA (London), CAG (Beijing), NUS (Singapore), UC Berkeley, and GSD (Boston).

Raju Mazumdar, MArch (UoM), winner of Design Excellence for a thesis at Melbourne (1994), taught extensively in Australia and overseas (India and Southeast Asia), and is running a practice in Melbourne providing consultations with state agencies amongst other clients.

Hing-Wah Chau, MArch (HKU), studied law and philosophy besides architecture in HK and London, winner of numerous awards for theses and designs, has practiced in HK, and is completing a PhD thesis at Melbourne, a pioneering study of Wang Shu and other three Chinese architects.

S T U D I O 1 1



studio leaders
ROB DEUTSCHER
PETER BOYLE

P R O P O S I T I O N

Spencer Street feels like a neglected part of the city – a section of the CBD to pass through on the way to the bright lights and barren spaces of Docklands or when arriving at Southern Cross station to visit Melbourne.

It has been home to Spencer Street Railway Station since 1865 and since this time has been an important point of arrival for country and interstate train and bus travellers. It therefore plays a 'first impressions' role for visitors to Melbourne.

It plays an important role in connecting the western part of Melbourne, along the bottom edge of the Hoddle (CBD) grid, to the southern part of Melbourne.

The railway lines have formed a relatively impenetrable western edge between City and Port - until bridge connections were made into Docklands.

Spencer Street contains some significant buildings including the World Class Southern Cross Railway Station and the historic former Victorian Railways offices.

There are a number of neglected sites or underdeveloped sites along Spencer Street and a number of recent low quality more recent.

The Studio will look at ways to improve Spencer Street and its environs through research, analysis and the principles of good design.

T H E T A S K

Our studio will work in groups to prepare a vision for Spencer Street between La-trobe and Flinders Street. This will be in the form of an agreed Urban Framework that will emerge out of site analysis - something that all students contribute to.

You will nominate strategic sites for

further investigation as an architectural proposition. You will examine ways to increase the amenity of the area and the connections into Docklands. You will examine the role of landmark buildings and their impact on world cities

You will be asked to choose one site to develop that makes a positive contribution to the overall vision. This is responsive Architecture influenced by strong urban thinking. It asks the questions about the role of good design in delivering better outcomes for an important edge of Melbourne as Livable City?

P R O G R A M

- Week 1-2** Research and First Impressions
- Week 3-4** Urban Framework
- Week 5-8** Individual Site Proposition
- Week 9-13** Developed Design and Presentation

**MASTER OF ARCHITECTURE
DESIGN STUDIO C, D & E**

BODY LANGUAGE

Architecture speaks the language of the body; it is the great mediator between the boundaries of the corporeal self and the environment. It is this relationship that architecture bridges between flesh and the physical milieu that forms the primary theoretical theme of Body Language. Body Language will be a self-reflective and personal journey that will explore the gritty consequences of urban life and re-examine the body construct in architecture during an epoch of disembodiment through technology and digital media.

STUDIO OUTCOMES

This studio is a balanced structure of objective conceptualisation, research rigour and creative expression. As a foundation, the studio will introduce students to comprehensive interrogative/thesis-driven thinking, to assist with formulating robust conceptual groundwork. Workshop exercises will consist of but not be limited to several means of (re)presentation such as drawings, model making, film making and performance.

The two-part design process explores a multi-scalar investigation of engaging body to space. Para-functionality will utilise the underpinning concept and analysis from the workshops to be expressed into a highly detailed and considered machine for one. (Re)presentations of this design project will make up the key assessment for the mid-semester critiques. In the main design project, students will utilise ideas explored in Para-functionality to design a Place for dwelling. The programme will be open but should address single-body engagement for the dwelling spaces and also include a spatial component that would regularly engage multiple-bodies. The design will have to problematize the body/bodies; taking into consideration its movement, physical limitations and sensory perceptions in correlation with the spatial programmes and the chosen site.

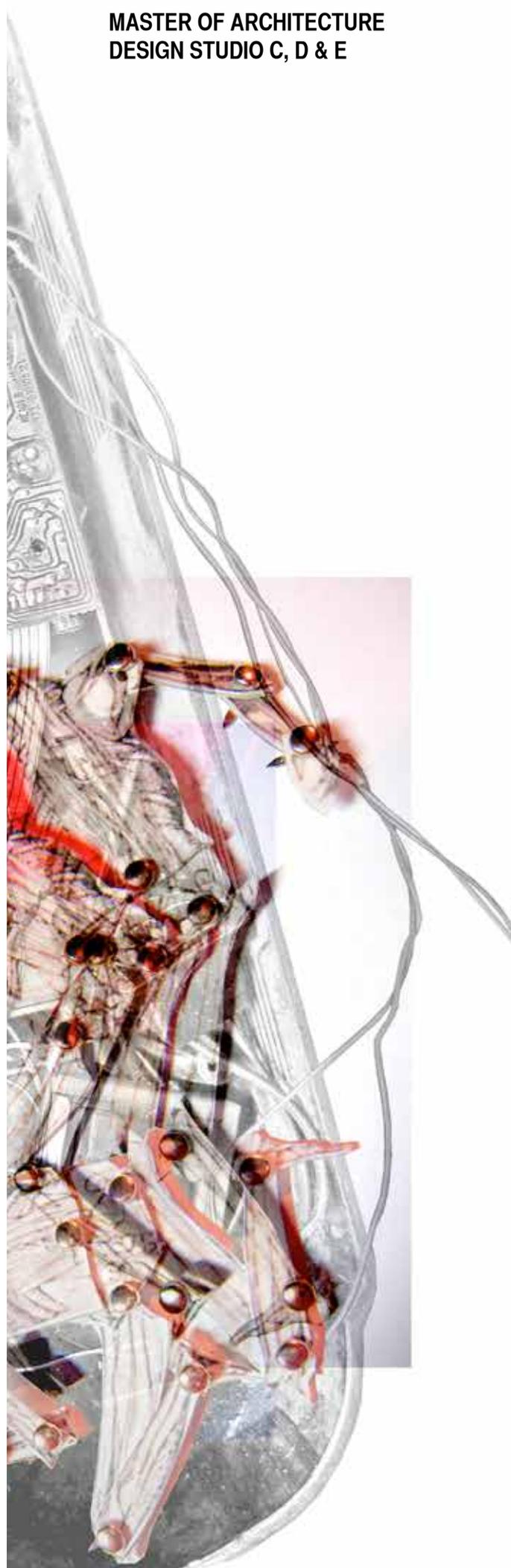
STUDIO EXPECTATIONS

The importance of 'relationship', 'interaction' and 'character' or 'personality' will be emphasized throughout the design process whether it concerns analysis, site interpretation or architectural vision. Coherency and rigor throughout the projects is of utmost importance. Students will be encouraged to explore, describe and communicate their ideas through a range of two-, three- or para-dimensional techniques. Students will also learn technical/objective skills in drawings and presentation techniques.

The aim of this studio is for students to be incessantly curious, serious, passionately and ruthlessly experimental; to always push the boundaries of possible realities. Emphasis is given to quality over quantity. Technical and creative workshops are an integral part in the learning outcome of this studio.

STUDIO TIMES: TUESDAYS & THURSDAYS 6:15pm - 9:15pm

STUDIO LEADERS: EURIC THOR & ARDHENE SEMBRANO



NEO-KOMMUNALKA

SHARED HIGHRISE LIVING

The genesis and typologies of the newly build Melbourne's CBD are not governed with the demographics or changing social ecologies only, but increasingly more with the shift of global capital and investment flows. After the GFC momentum global investment firms seem to have found a new safe haven in Australia.

Right now there are **more than 100 towers approved** or being under construction, effectively increasing the residential supply from current 28,000 to 42,000 apartments in 5 years. Melbourne's house prices are culminating into the new high after rising nearly 9 per cent last year, whereby median apartment unit rose to a record \$481,000. The increase has sparked alerts, especially for the younger dwellers being locked out of the home ownership and therefore increasing the amount of renters. Australian Census 2011 shows the increase in renting over the past 8 years. For the first time ever, **over 30% of Australian households are renting.**

MELBOURNE'S CBD IS RUNNING INTO A THIRD DECADE OF URBAN RENAISSANCE, BLENDING TRADITIONAL OFFICE COMMUTERS WITH STUDENTS, YOUNG FAMILIES AND SINGLES. THESE NEW CITY DWELLERS ARE UNSETTLING SUBURBAN TERRITORIES OF BABY BOOMERS, WITH EXPANSIVE BACKYARDS AND SPRAWLING INFRASTRUCTURAL STRUGGLE.

PRELIMINARY STUDIO DESCRIPTION

With strong overseas migration, differentiated demographics that are heavily influenced by the growing ageing population, the new young cohort may simply return to suburban houses as soon as they start to form families like their parents did. If alternatives offered, they may again re-populate CBD's core and its expanding edges.

The studio will be dealing with specific form of next generation urban living, the **so called 'share-house' typologies**, that can accommodate various groups of urban dwellers, workers and commuters.

A group work of four teams will be initiating a studio with the two week market and design driven research, investigating **new dwellers' demands** and balancing them with their capacity and planning allowances. Lifestyle descriptions, supported by accountable data matrix will feed potentially **new typological organograms.**

Smaller teams or even individuals will take research results onto the location near-to-CBD. **The next generation prototype** of cosmopolitan highrise living, Kommunalka (Eng., Communal Apartment), will be **critically developed and architecturally examined.**

This studio seeks candidates with sharp critical minds, extraordinary design ambition and burning passion for understanding architectural discipline on various scales.

STUDIO LEADERS

Igor Kebel is a partner at Elastik (Amsterdam) and a design director at Elenberg Fraser (Melbourne). His previous academic positions include guest professorship at the Berlage Studio (Rotterdam), Staedelschule (Frankfurt) and Sandberg Institute (Amsterdam).

Eriko Watanabe is an Architect and an urban designer. She is a partner at Elastik and the founder of MAT Studio (Amsterdam). Her previous academic position includes the Berlage Institute (Rotterdam).

READINGS/REFERENCE MATERIAL

Jeremy Rifkin – The Age of Access
Alejandro Zaera Polo – The Politics of Envelope (A political Critique of Materialism)
DTPI Melbourne – Melbourne 2030, planning document
Adam Parsons – From sharing cities to a sharing world



Margin ('ma:dzin)
n 1. an edge or rim, and the area immediately adjacent to it; border 2. the blank space surrounding the text on a page 3. an additional amount or one beyond the minimum necessary: *margin of error (...)*, 4. a bound or limit, 5. the amount by which one thing differs from another: *a large margin separated the parties.*

The Unliveable City

Studio Description

The Unliveable City is a design focussed studio formulated in response to ANCB themes, with 'Housing & Welfare', with 'The Commons', 'Migration' and 'Sensory Environment' primarily contributing to the discussion.

The Unliveable City seeks to engage with:

- Urban sites not conducive/prohibitive to residential occupation
- Housing for people who are not normally accommodated by society
- Itinerant / nomadic / transient /illegal occupation of the city
- Underutilised sites for transformation into legal occupation
- Strategies to increase urban density

Students will be invited to investigate a defined area of the Melbourne CBD and to explore architectural propositions in response to the studio themes. A series of key collaborators will participate in the studio throughout the course of semester.

Travel

This studio will involve a series of field trips and off-campus working studios designed to encourage students to explore alternative forms of living and occupation. Some of these may include *Hotel, Le Sac de Mode, Soldier Sailor, Patterson* and *Tilt Social*.

Studio Outcomes

The Unliveable City will focus on studio based production and include a series of individual and group site and project visits. Students will be invited to engage with and think their way around the city and develop a proposition in response to the themes outlined below:

- Analysis of how people currently reside in cities
- Identification of underutilised space in the city
- Interrogation of 'places you shouldn't live' and why
- Interrogation of 'people who shouldn't live there' and why

The Unliveable City will also explore notions of the body in space, investigating connections between the thinking, making, and communication of experience.

In addition students will be actively encouraged to define & explore their own agendas & working methods within this studio.

Studio Leaders: Catherine Duggan & Michael Roper
Studio Times: Tuesday 3:15 - 6:15 & Thursday 5:15 - 8:15pm

Machining Aesthetics Studio V2.0

Semester 1 _ 2014

"Even when making is experimental and open-ended, it observes rules. Craft always involves parameters, imposed by materials, tools, scale and the physical body of the maker. Sometimes in making, things go wrong. An unskilled maker, hitting the limits of their ability, might just stop. An expert, though, will find a way through the problem, constantly unfolding new possibilities within the process."

Daniel Charny, Power of Making, V&A, London 2011



Truffle house, Ensamble studio, 2010

Tutors:

Paul Loh + David Leggett

Machining Aesthetics continues its yearlong agenda to investigate architecture as a material and craft production. In the previous year the studio examined the building facade as an interface between interiority and exteriority. This year, the studio will shift its focus to the making of surfaces and examine their potential for inhabitation, movement and territorial negotiation. The aim is to make thick habitable surfaces. Semester 1 of the studio will examine the theme of domesticity and semester 2 is concerned with the complexity of urbanism.

Computational techniques together with novel manufacturing processes and offsite manufacturing, allows for craft based production to re-emerge within the architectural discourse since the Arts and Crafts Movement. With advancement in digital technology and fabrication, architectural components are increasingly produced as single, one off artefacts. Yet, the language of architecture remains stagnant within the modernist tradition of discrete components and universal system. The studio sets out to question modularity and the notion of standardisation of architectural components with the aim to propose a paradigm of making where components are modulated as suppose to modular. In his book, "The nature and Art of Workmanship", David Pye defines Craft as workmanship of risk or uncertainty. The studio will take this definition and implement it directly, allowing students to develop a practice that is rooted both in material understanding and digital fabrication techniques. As the interface between digital technology and material system draws closer, the studio explores direct digital model to production. We encourage the students to develop material research and innovate through deeper understanding of the tooling process.

Semester 1 Design brief:

The studio will participate in the Triumph Architectural Treehouse Competition. We will start the design process by examining relevant precedent studies and exploring specific making techniques and procedures resulting in the making of a physical machine to produce highly performative surface(s). Working in groups, students will use both analogue and CNC technology to develop the making of the machine. The machine will become an integral part of the group's aesthetics. Our interest in this semester is to test the aesthetics against architectural convention and aim to redefine architectural components such as walls, floor, ceiling, openings, furniture and stairs. For further information on the studio and the detail schedule, please visit our website:

<http://powertomake.tumblr.com>



PUBLIC USE ZONE 3

Great cities need great stations!

Transport interchanges are **key civic nodes in public space**, This studio investigates how architecture and urban design can **inform innovations in practice** in Australia. Stations are the functional and symbolic **nexus between transit systems and the city** - key to more resilient and sociable urbanism. As both makers and markers of places, we conceptualise stations as civic spaces, adding **complementary programs** to **integrate local contexts, connect communities**, and to make transit more accessible to growing riderships. This studio is key to **inter-disciplinary, integrative design research**, a collaboration between Architecture and Infrastructure Engineering at Melbourne University, **partnering with 5 local governments, 4 state transport agencies and 4 architecture practices specialising in transport architecture and urban design**, who engage with the studio through seminar presentations, workshops and frequent **formative design reviews**

How can **design** operate as a tool for political critique & enquiry, without lapsing into utopian scenography, through the organisation of materiality and program?

How can stations be both **unique and replicable**, recognizable as nodes in a metro-scale system, while retaining a distinct identity?

How can existing stations be re-imagined as **good urban places**, with a diverse range of programs complementary to transit?

STUDIO LEADERS: Ian Woodcock is a UK-registered architect, urban designer and researcher, with over 15 years experience teaching graduate studios in Australia and the UK. Practice experience includes complex interdisciplinary projects with notable firms of architects, engineers, artists and theatre makers. Since 2007, Ian has been Research Fellow, Urban Design at ABP; **Simon Wollan** is an Associate at MGS Architects, a multi-award winning multi-disciplinary practice. Simon has taught graduate studios since 2009, and brings specialist expertise in urban renewal, transport interchange design, and placemaking.

SUBURBAN OPPORTUNISM

Melbourne's suburbia, like suburbia universally, has been characterized by a few sweeping stereotypes – as grasping + conformist fields of speculation and consumption, as a “cultural desert” or alternatively, as depicted by ‘Neighbours’, as some readily available (sub)utopia. As sprawl increases, population increases and forecasts become more precise, calls for and against greater density become increasingly shrill. Melbourne's growth still swings between ‘business as usual’ with the building industry delivering what suits its interests and defensive responses - as if to some impending threat. New density could be viewed as opportunities to bring other dimensions to existing suburbia: to redress identified shortcomings, to introduce demonstrations of new housing, to bring renewed vigour to a suburb. There has been a long history of architects offering a wide variety of housing models and this trail of evidence should be re- evaluated.

This design studio will develop housing models for typical scenarios using Melbourne suburbs as their locations. The studio will quantify design responses and measure them against known models but not be obsessed with data. We will look beyond stereotypes to analyse suburbia as cultural artefacts as they exist now, looking for opportunities for increasing density that represents the particular over the generic, that acknowledge the hidden and future diversity that exists and to contribute to the maturing identity of locations with specific names – not just “the ‘burbs”.

STUDIO OUTCOMES

During the semester there will be three design projects – the first two smaller in scale and duration escalating in size and scope. These will range from small interventions of a single block of allotments, to an investigating the potential for new typical sites and an infill project, all located within post-WW2 suburbia. Exercises within these design exercises will include testing mapping techniques and research into historic precedents and contemporary housing propositions. The studio will largely involve individual work with some group exercises, prepared talks by the tutor and both formal presentations and desk crits. Students will be encouraged to develop critical skills to help propel their own and their peers work. Guest critics will be invited for mid-semester and end of semester presentation sessions. Self supervised site visits will be necessary (the first within the first 2 days). A list of reference materials will be distributed on commencement.

STUDIO LEADER: ANTHONY PARKER RECEIVED HIS TERTIARY EDUCATION AT RMIT UNIVERSITY. HE IS AN ARCHITECT WITH A MASTERS DEGREE IN URBAN DESIGN AND TWENTY YEARS OF PRACTICE, BOTH OVERSEAS AND FOR A NUMBER OF PROMINENT LOCAL PRACTICES. HE HAS SERVED ON VARIOUS EDITORIAL COMMITTEES AND AWARD JURIES FOR THE AUSTRALIAN INSTITUTE OF ARCHITECTS, HAS CONTRIBUTED TO A NUMBER OF ARCHITECTURAL JOURNALS AND HAS HELD TEACHING POSITIONS AT RMIT UNIVERSITY.

roped in

Subtraction and Addition:

Kinnears rope factory is at the epicentre of growth and revitalisation of Melbourne's western flank. The studio will engage with tactics of addition and subtraction; selectively editing and inserting into existing conditions. It will also explore ways of generating porosity, density and flexible frameworks to create a peripheral centre.

Mixed Collective:

The Kinnears rope factory has strong industrial heritage which has convalesced from a single program into a mix of micro-industries feeding off a private laneway system. The studio will research and experiment with divergent activities and collective spaces: workshops, markets, housing, etc. Design explorations would look at conditions of shared space with overlapping public and private uses.

Specific vs Generic:

Both mature and emergent; problematic and promising - Footscray is possibly the most diverse quadrant of Melbourne. The studio will investigate this particular specificity and contrast a heterogeneous community against the back drop of generic development.

Across Scales:

Design strategies will be tested and developed across scales. Working in between the existing and proposed, the studio will analyse and engage with large scale masterplan and zoom into designing medium scale programs embedded into the site context. Initial massing strategies will lead into exploring and resolving smaller scale relationships.

Mapping Identity:

Design a contemporary project in an multifaceted precinct. Students will demonstrate understanding of the urban relationships with reference to heritage, economic and sociological phenomena by documenting the built fabric using photographic, cartographic maps and drawings to capture the specific identity of place.

Diagramming as a design tool:

Diagramming & model making are to be utilised to generate options and test large scale design moves. Isometric drawing techniques will be utilised to document the precinct's complexity and express activity of design proposals. Students will work individually on final proposals and in collectively in researching, documenting and masterplanning.

Studio Times:

Tuesday 3.15-6.15pm &
Thursday 6.15-9.15pm

Studio Leaders:

Nick Searle & Suzannah Waldron
Searle x Waldron Architecture

With a focus on the public realm SXWA explores design and research agendas through local projects and international competitions. The practice has won competitions for 'MoCAPE - Museum of Contemporary Art' in Shenzhen and the UN-Habitat sponsored 'City Spatial Design & Mobility Centre' in Kosovo. In 2012 their 'Annexe - Art Gallery of Ballarat' received two Victorian architecture awards for 'Public Architecture Alterations & Additions' and the 'Colorbond Award for Steel Architecture'.

sxwa.com.au

a small development



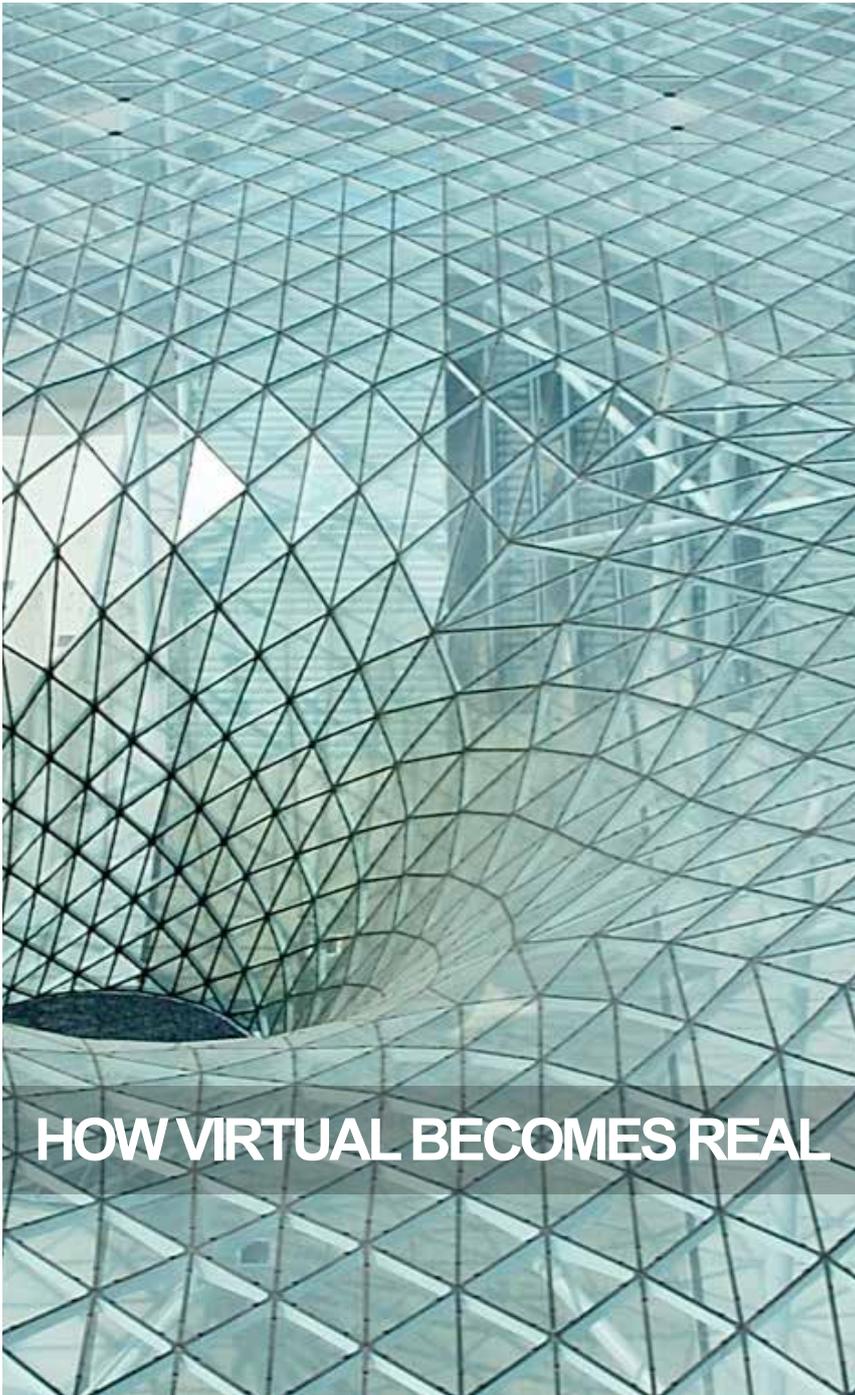
Our cities are amid ridiculous unsustainable growth; everyone has an opinion on density, but who is really thinking about it?

This will be a soundly researched, fast paced studio that speculates on different models of densification, sustainability and building typologies. Each student will be engaging collectively in a somewhat small development in inner city Melbourne.

Our objective is to generate a discourse on something we all have a stake in; to question clichés and lazy defaults that become common schools of thought, to be informed through research and testing, but overall, to invest, to contribute and to debate, and finally, to draw up your own ambitious propositions for a long-liveable city.



Design Studio Leader: Emma Jackson



HOW VIRTUAL BECOMES REAL

Studio leaders

Alberto Pugnale is an architect and PhD. He was Assistant Professor of Structures at Aalborg University, Denmark. In 2007 he won the 5th edition of the IASS Hangai Prize for his studies on complex architectural-structural bodies. His research interests are in the Computational Morphogenesis of free-form structures, reciprocal systems and the history of construction.

Louis Gadd is an architect and a graduate of the Architectural Association, in London. He is cofounder of Melbourne based practice Project 12 Architecture. In the past years, he has taught design studios entitled “Moving Design” and “How virtual becomes real” at the MSD, University of Melbourne.

Cover Image: New trade fair in Milan, Fuksas + Schlaich Bergermann und Partner GmbH

Studio description

Over the last twenty years the impact of the “digital” in architecture has grown exponentially, as demonstrated by Greg Lynn’s “BLOBs” and by the NOX “free-forms”. The adjective “free” here indicates the **freedom to create architectural form, irrespective of any compositional, structural or construction principle**, and has been taken to an extreme in the purely virtual “trans-architecture” of Marcos Novak. The computer threatens the conceptual work of designers, as well as the realization of their works. Through CNC fabrication, the “file-to-factory” process, Objectile architects have challenged the serial production of industrial design. Through a single consistent system of elements and interrelations, they explore a multitude of spatial configurations in what Lars Spuybroek, from NOX, defined “the architecture of variation”.

In this framework, **gridshells are placed in a strategic position**. On the one hand, **they belong to a shape-resistant structural typology** - iconic projects by Frei Otto and Jörg Schlaich have always been the result of a creative-generative process that indissolubly welds structure and form. On the other hand, **free-forms and BLOBs force the limits of this form-finding approach, bringing new energy to the field**.

The MyZeil shopping centre in Frankfurt and the Centre Pompidou in Metz are two recent examples of this trend.

Studio outcome

The design studio will combine theoretical lectures with workshop and design sessions on parametric design and optimization.

Through the development of individual projects and group design exercises, the students are expected to:

- [1] generate and manage free-form NURBS using Rhinoceros;
- [2] define and run basic scripts or Grasshopper routines for design automation (i.e. surface discretization, panelling, unfolding for fabrication, etc);
- [3] run simple FEM analyses for structural optimization using Karamba, a Grasshopper plugin;
- [4] prepare 3D parametric models for fabrication with a laser cutter using Grasshopper.

MONEY-SCRAPER / STUDIO BY TOBY REED

ASX HEADQUARTERS FISHERMANS BEND MELBOURNE

SITE:

Fisherman's Bend, Melbourne

The studio will interact with other studios situated in Fishermans Bend.

BRIEF:

The concept behind this studio is to design a mini skyscraper, which will house the ASX (now known as the Australian Securities Exchange). The tower will be a mixed-use micro-city with extra office floors for brokerage firms (such as Goldman and Sachs, Morgans, Merrill Lynch etc), apartments (possibly including some social housing), and internal 'streets' with restaurants, shops and/or supermarket and possibly even an art gallery (to complete the theme of commerce). The complex will have a mooring for boats (particularly for special events).

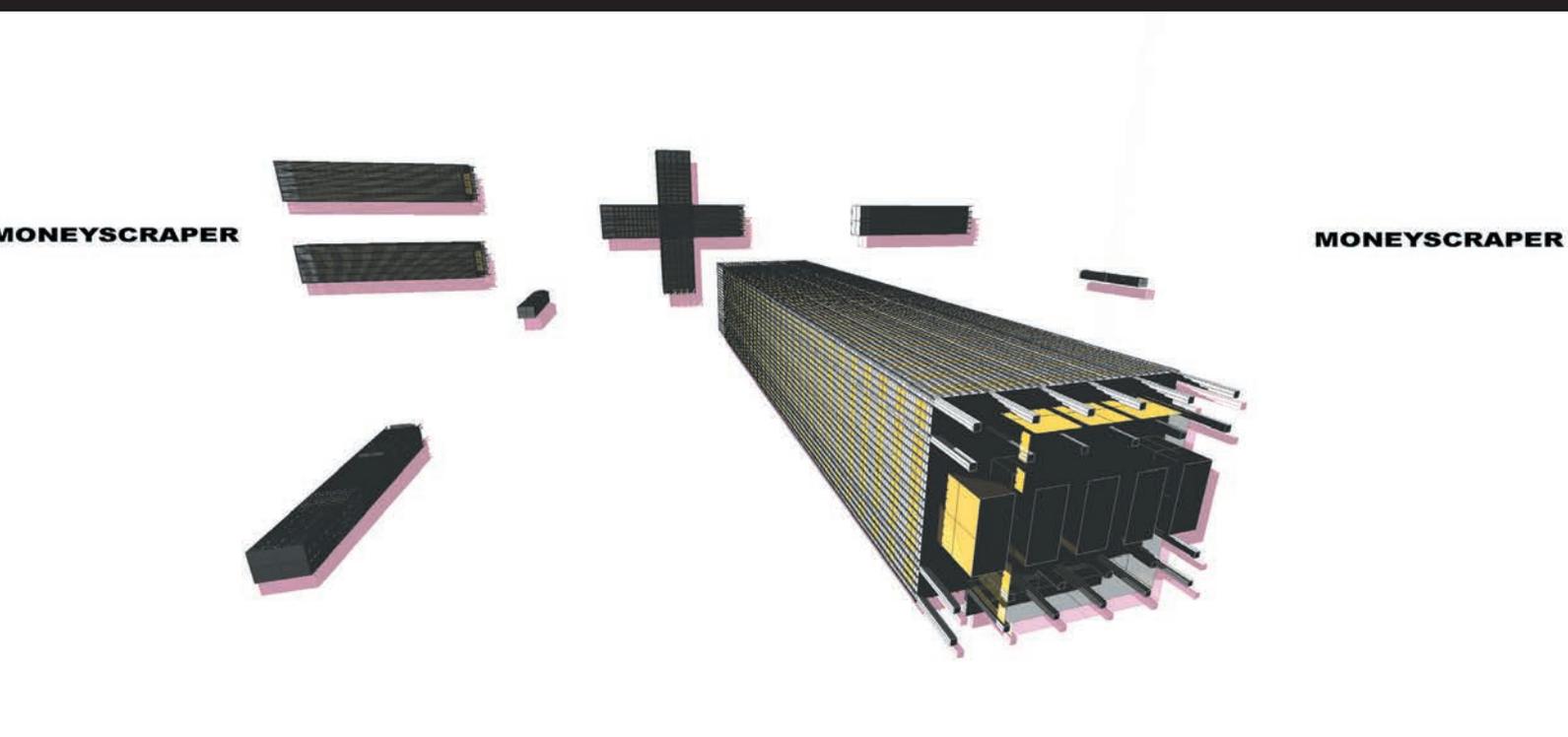
CONCEPT:

Housing the stock exchange will force students to symbolically deal with the image of finance in our modern city. This will raise issues about how buildings represent power, money and politics in built form. The studio will explore how architects can manipulate these existing conditions of the city into a more democratic and enlightened environment, exploring the symbolic relation that money has to the creation of our city and our culture. Some people argue that money and the stock exchange have become increasingly democratised over the last 50 years, but how has this affected our architecture?

The idea is to re-think the form and image of the skyscraper (via the design of a mini tower) as well the content of the typology, and how these go together in new ways.

Students will study the evolution of the office building, the skyscraper and the buildings that have housed financial institutions such as the Chicago Mercantile Exchange building (CME), the New York Stock Exchange (with its famous 'floor'), the Chicago Board of Trade (CBOT), the Japanese Stock Exchange (with its nearly extinct 'open outcry system'), as well as the architectural history of similar institutions in Melbourne.

Reference: The Wolf of Wall Street (book and/or movie) / J.G. Ballard – High Rise / Rem Koolhaas - Delirious New York



Toby Reed is a director of the firms Peter Hogg + Toby Reed Architects (PHTR) and Nervegna Reed Architecture. Besides designing buildings Toby also writes and makes videos, most recently directing the documentary on Peter Corrigan for RMIT: "Dr Caligari moves to the Suburbs: The Architecture of Edmond and Corrigan".

FUTURE PERFECT

DESIGN FICTION*
STUDIO 22

"Maybe, architecture doesn't have to be stupid after-all. Liberated from the obligation to construct, it can become a way of thinking about anything - a discipline that represents relationships, proportions, connections, effects, the diagram of everything."

- Koolhaas

This studio shall not look at architecture as discrete, independent buildings, but as relational systems that condition and are conditioned by a wide array of local and global forces. The studio will re-map and re-image cities and the technologies they contain.

We will re-interpret how we interact with architecture - here in future perfect we are both futurists & mad scientists, part documentarians and part science fiction prognosticators. We will design interventions, hack existing systems, run simulation scenarios, choreograph tactical maps, reprogram the meaning of site and generate new encounters and relationships within the complexities of a global context.

The projects may take the form of films, animations, illustrated novels, events, performative models and dynamic installations. We ask you to explore alternative forms for the architectural project; to question the format of the folio; to rethink the medium in which the project is produced; to ask which audience the project serves, and the way it is ultimately disseminated and perceived.

You will position your proposal within a rich history of architectural provocations and develop your own individual polemic that will have a currency beyond the walls of this institution and extend into your future practice.

Embedded in any worthwhile speculation is the element of risk and we will look for dangerous and daring projects.

Tutors: Mond Qu & Jannette Le

*a speculative framework that provides an opportunity to imagine technology and weak signals of today's society in a human context.

Image by Adam Ferriss
2014

STUDIO 23

Suleiman Alhadidi + Geoff Kimm



Computational Habitats_ O(n) Studio

Studio Description

Computational strategies have become established drivers of design innovation. An inherent process of algorithmic design is the decomposition of a problem into subproblems which may be tackled within a framework. Computational Habitats will take this approach to its brief, and will look at site analysis as a problem generator. Students will be asked to identify, analyse, and decompose the major issues of the site and brief, and to use the resulting framework to guide creation of their own digital tools and workflow to find unique solutions for the design problem and create innovative responses.

Computational Habitats will examine a mixed-use development on a significant Collins Street site that incorporates historical overlay and multiple levels of public interaction. Students will each undertake the design of a building from initial concept to the production of a well-defined built environment. Computational methods such as structural, environmental, and building performance analysis, form finding, and optimisation will play pivotal roles in understanding current theory and practice of digital architecture.

Studio Process/Outcome

Computational Habitats will have a particular focus on the digital tool building process. Students will, through creating their own tools and workflow, adapt their design process to react to constraints such as sustainability, modularity/efficiency, materiality, and social issues. Students will be further supported in this by a series of exercises, workshops, case studies, and guest lectures.

Students will through the studio's approach produce a developed design in response to their interrogation of the brief to be represented in boards and conceptual masses, a journal reflecting their computational design studies, experiments, strategies and design journey, and one or more custom digital design tools.

Computational Habitats will, through its focus on digital workflow exploration, bespoke digital tool design, Building Information Modeling and attention to multidisciplinary factors, provide participants with an opportunity to explore digital design in a way relevant to the real world, and the potential to affect industry practice through publication.

Studio Leaders

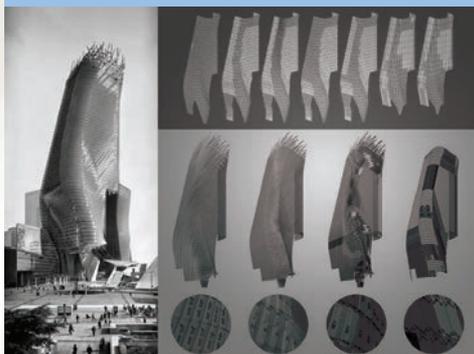
Suleiman Alhadidi is an architect, researcher and artist. He is currently working as a Computational Design Consultant at HASSELL, and teaching at The Royal Melbourne Institute of Technology. He founded "Mutation Studio" in 2008; a studio dedicated to architectural design experiments. In 2013 he co-founded O(n) Studio as a design-based studio which explores the use of new technology in architecture design, design workflows and computational design strategies.

Suleiman worked previously as an architect with COOP HIMMELB(L)AU Vienna, Austria, before which he worked with Lacco international. He has practiced architecture in Australia, Europe and the Middle East. His work has been awarded, exhibited and published in Australia, Italy, Portugal, France, Jordan, China, Hong Kong, Korea and the UK. His current research interests include architecture design strategies, digital architecture, BIM technologies, and deployable complex kit-of-parts, interactive built environment, and fabrication technologies.

Geoff Kimm is a software developer, designer, and researcher and has experience in architecture. He has specified, created and worked with complex, high-availability information systems and analysis tools, and has degrees in environments, architecture, and science.

He has undertaken university-level research in the fields of genetic algorithms, computer science, and digital architecture and has written digital design tools in diverse areas including those of complex systems and emergent behaviour, finite element analysis, computer vision, programme optimisation, and 3d scanning. His current research interests include digital architecture, responsive systems, and inflatable architecture simulation and modelling.

In 2013 he co-founded O(n) Studio to explore computational design and its integration in architectural practice to solve highly contextual challenges, and implementation of new technologies in architecture workflows.



*Image: _Top: Site location, 710 Collins Street, Melbourne.

_Bottom left/ background: Phare Tower, La Defense, France. Images courtesy of Morphosis Architects

_Bottom right: Flinders St. Station, Melbourne, Australia. Images courtesy of HASSELL + Herzog De Meuron

AQUATIC RESPONSIVE SYSTEMS

Water fields are the most important factor to define a geography. Any change in its balance could bring disaster for an area from flooding to drought. Throughout history cities and structures around the world have been using various techniques, materials and strategies to control that balance in terms of energy and the city/structural needs.

Cities like Melbourne which are heavily impacted by the relevant water fields (sea and river as two dynamic fields) need to become more responsive in varying scales; from the smallest urban unit to the whole city. The future of structures in Melbourne lies in its ability to utilize and respond to the data that exists in the surrounding environment. Architectural territories can be redefined as hybrid terrains embracing the whole built environment, merging the traditional boundaries existing between the disciplines of architecture, urbanism, landscape and infrastructure.

Analysis

The studio will analyze the impact of water fields on Melbourne in different scales; emphasizing aspects of mobility, infrastructure, environmental strategies, location, energy, efficiency and landscape terrains.

Relevant real-time data will be identified and the studio will find new ways of extracting data from the context and environment by applying variations of sensors, which can be electronic, mechanical or even social networks. Subsequently the resulting data will be analyzed and processed to simulate new urban behavior influenced by water fields.

Design Process

The design process will start from physical experiences in existing water fields through prototypes. Students will test and simulate responsive systems which will accordingly be used as a basic module (DNA) for the project. In this stage students must improve their digital fabrication skills.

Then the studio will start incorporating the design brief as well as the relative functions for a responsive residential urban block in the Melbourne Docklands. Ultimately, the students will apply the prototype systems to develop integrated interaction (based on inputs and outputs) between real time data and the project's functions.

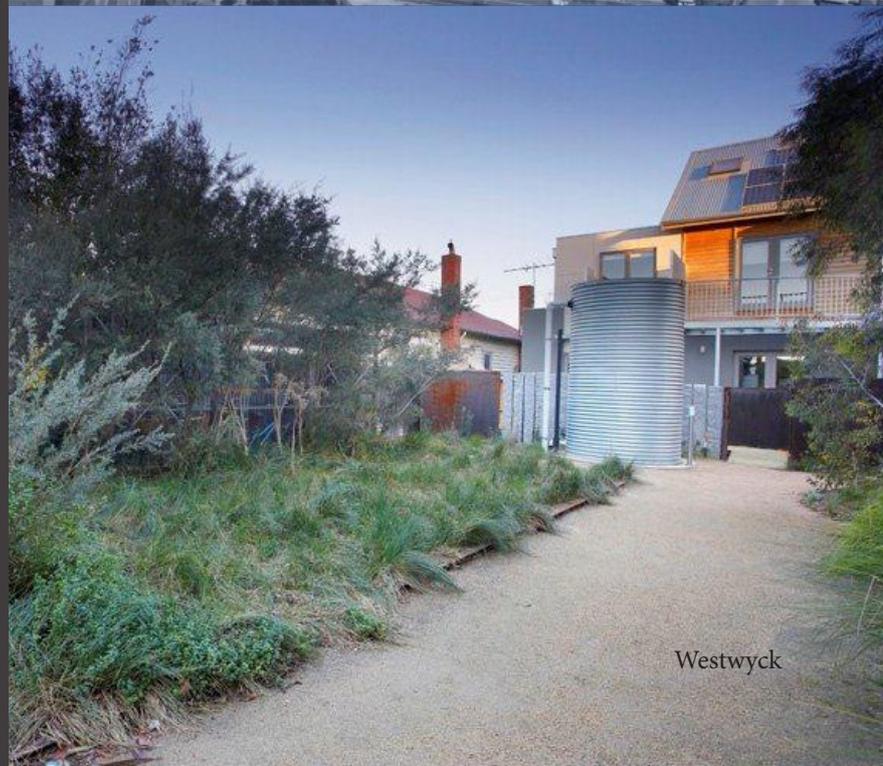
tutor: farshad mehdizadeh

Housing for a Thriving Future

The demand for quality housing and sustainable living options is increasing. However there are limited options in the residential market that offer a genuine and conscious approach to create resilient communities. This studio aims to demonstrate with a real project that medium density, sustainability, quality housing and affordability are not mutually exclusive.

Housing for a Thriving future studio challenges students to re-invent a new housing typology and demonstrate a clear understanding of the following criteria:

- **Design exploration**
- **Materiality and Tectonics**
- **Place-Making and community**
- **Identifying Synergies**
- **Nature as a living element of the design**
- **Embedded Sustainability**



“Port Melbourne Central” Design Studio

The Fishermans Bend Urban Renewal Project is one of the largest inner urban redevelopment projects in Australia and will see Manhattan style densities of 32 000 people per square kilometre.

This brief is to design a new urban hub incorporating shopping centre, underground railway station, distribution center and other “civic” functions.

In attempting to create an “instant city”, Melbourne Central shopping centre will be used as a model to be “tested” a new site and brief. A critical exploration of issues surrounding the privatization of public space will be central to the studio.

The brief is to develop a design for a new underground railway station and associated above ground commercial and civic development at Port Melbourne Central.

The main elements of the program would include:

Underground Metro Station

Shopping center

Major grocery distribution centre servicing the supermarket and the local area

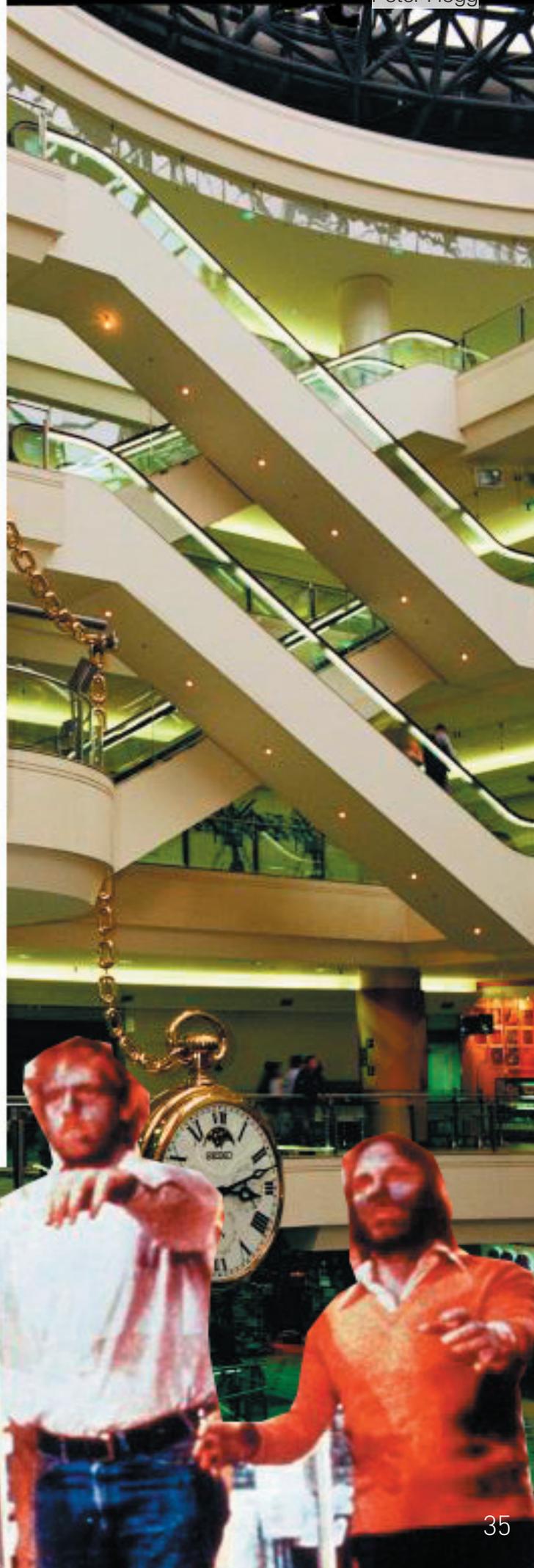
Commercial office development

Cogeneration plant / on site power generation

Students will be expected to engage with aspects of passive solar design, natural ventilation, heat sinks and heat recovery. The possibilities of onsite energy generation including solar, wind, geothermal and cogeneration will be incorporated in the project.

The studio will take a critical approach to current models of urban development and their often poor architectural expression.

It should be challenging and it should be fun.



SIBLING



DISTANT

Techno-social-political advancements are transforming the way we live, work, and play. Whether viewed as positive or negative these advancements and their implications on society cannot be denied. How do these advancements affect society and potential architectural propositions or outcomes and how can we as designers begin to accommodate these transformations?

The way people use and interact with socio-political space and space in general is impacted greatly by these advancements - students will be asked to undertake a series of propositions that aim to amplify these spatial possibilities. Using a series of references that include topics/themes that are not limited to:

- Technological advancements
- The internet of things
- Utopias/Dystopias
- Countercultures
- Social Interactions
- Bottom Up Design



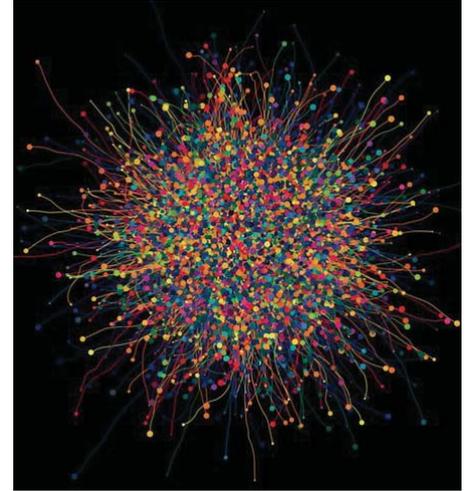
Each student will begin to formulate a position relating back to this overall theme.

For the first 3-4 weeks students will engage in an intensive research period where films, television series and readings will be explored and discussed. There will be weekly exercises set that create a basis or position of interrogation for the final architectural outcomes.



From this position students will develop a major architectural outcome that deals with synthesized research and these explored themes across the city and propose outcomes for an imagined future. This outcome will imagine Melbourne in 2064 - 50 years from now - students will be asked to create fathomable scenarios that deal with future topics which may include, urban sprawl, education, the environment, politics, corporate cultures, data, knowledge and information.

The outcome will deal with a specific building typology and/or site.



The studio will be led by **NICHOLAS BRAUN** of SIBLING, with other SIBLINGs as guest lectures and critics.

SIBLING is a design collective that works at the intersection of architecture, urbanism, cultural analysis and graphic communication to produce new and unexpected spatial outcomes. Whether the outcome be a building, installation, urban strategy or event, SIBLING's approach insists on intelligent forms while fostering a positive socially engaged agenda.

Prior to forming SIBLING, Nicholas worked at Grimshaw Architects and Aspect Studios.

www.siblingnation.net

REFERECES:

Volume Magazine 28:
The internet of Things (entire issue)

Volume Magazine 24:
Countercultures (entire issue)

Black Mirror - Channel 4
Mini Series Seasons 1 & 2

Her - Spike Jonze Film 2013

The Circle - Novel 2013
And others discussed in class.

REMIX Anna Nervegna

Art Complex with art studios intersected with a commercial center and Water Taxi Terminal for Fisherman's Bend.

Exploring an architecture that may live in the connection between opposing architectural programs, agendas and intersecting typologies and a brief which is embedded in a strategic alliance between art and commerce.

Brief: A non-profit Art Complex with Contemporary Art studios intersected with a commercial center boardwalk and water taxi terminal. Site: Fisherman's Bend, Melbourne. The redevelopment of Fisherman's Bend is one of Australia's largest urban renewal projects. The approximately 250-hectare area is expected to become home to 80,000 residents and 40,000 high-productivity jobs over the next 30 to 50 years

The cross- or intersecting axis of the hybrid program shall also cross examine and test the 'opposites' or 'contrasts' within the program combination including society's notions of these opposing programs.



Inquiry: Throughout the studio students shall explore (rigorously) new readings and form making via investigating the juxtapositions of traditional opposites in design. The hybrid program will develop from guided formal investigations.

Student interpretations shall give form to 'new' forms and spatial orders which will investigate an architecture outcome which may transform this urban location.

The studio shall explore a growing connectivity between creative disciplines and architectural design.

Anna Nervegna is a director of Nervegna Reed Architecture Specializing in architecture, installation and media. She has previously taught architectural design at the University of Melbourne and at RMIT University (lecturer in architecture, visual communications and urban art).

www.n-r.com.au

ABPL90356 Bower Studio
www.bowerstudio.com.au
Dr David O'Brien



Bower 14

Titjikala Indigenous Community
Northern Territory
(Approx. 2hrs from Alice Springs)

25 points available to MSD students
(and counts as a design subject)
Semester 1 2014
Places strictly limited

The award winning Bower Studios have students designing and building community infrastructure alongside Indigenous groups in remote locations in Australia, Thailand and Papua New Guinea.

Since 2008, the Bower Studios have designed and constructed houses, hauswins, salas, computer labs, an early childhood learning center, community ablutions facilities and community centers alongside ten partner communities.

Students spend time researching, designing and learning construction techniques before the site work in the community. On-site you will work alongside the local partners, build a project designed by your senior peers and then go on to prepare your own community development initiative.

The subject is available as an MSD elective or as a C,D,E design studio or thesis program. Submission expectations will be tailored accordingly.

Be warned – this project involves uncomfortable travelling, hard work in the heat and some very basic accommodation and food. **No 'whingers' allowed.** The program has its on campus work scheduled for Monday mornings, includes a weekend program at the university's Creswick campus and ten days in the Northern Territory in late April/early May. The program will cost you around \$1600 for air tickets, car hire, accommodation etc.

Further information will be provided at the C, D, E studio selection meeting on Friday February 28.

Refer to the Bower website (www.bowerstudio.com.au) for details on the application procedure.

Crowd-funding Architecture

Creating a Space For Cultural Exchange

Kirilly Barnett & Rivkah Stanton



Studio Brief

In today's tight economic times architects are exploring new ways to get projects off the ground. Crowd-funding has emerged as an experimental type of economic exchange and trade, and is a process mainly pitched on websites such as Kickstarter.

This new economic scenario has the potential to transform how we interact and use public space, how we make use of digital tools and how we create new physical and virtual environments. Simultaneously these new forms of interaction can allow us to find new funding sources for initiating specific architectural projects or broader radical urban interventions.

The studio will research various crowd-funding precedents and develop an understanding of what potential it has within architecture. Moving away from the private enterprise focus of crowd-funding; students will develop public, civic or social projects.

Studio Outcomes

Students will be asked to propose conceptual strategies and architectural expressions that represent new spaces for cultural exchange.

Students will define:

- The architectural program and design expression
- The location of the proposal
- Innovative financing models to support the conception and construction

The outcome of the studio will be a medium sized architectural design or a series/ network of small-scale architectural interventions that produce an integrated urban vision for the city.

Active participation and research will be encouraged, with the intention that some class projects could be developed into real projects.

deliverables

Conceptual & Technical Drawings, Diagrams, Physical Models, Photography, Text and Journals.

Studio Leaders

Kirilly Barnett and Rivkah Stanton are both graduates from the University of Melbourne. They have worked at prominent Melbourne firms including McBride Charles Ryan, TANDEM Design Studio and Six Degrees Architects.

Kirilly and Rivkah have recently started collaborating on small-scale projects and are excited to be taking a studio together as part of this collaboration.

Kirilly and Rivkah will be joined by guests and friends throughout the semester, running a series of seminars and workshops that will focus on knowledge and skill sharing.

studio times

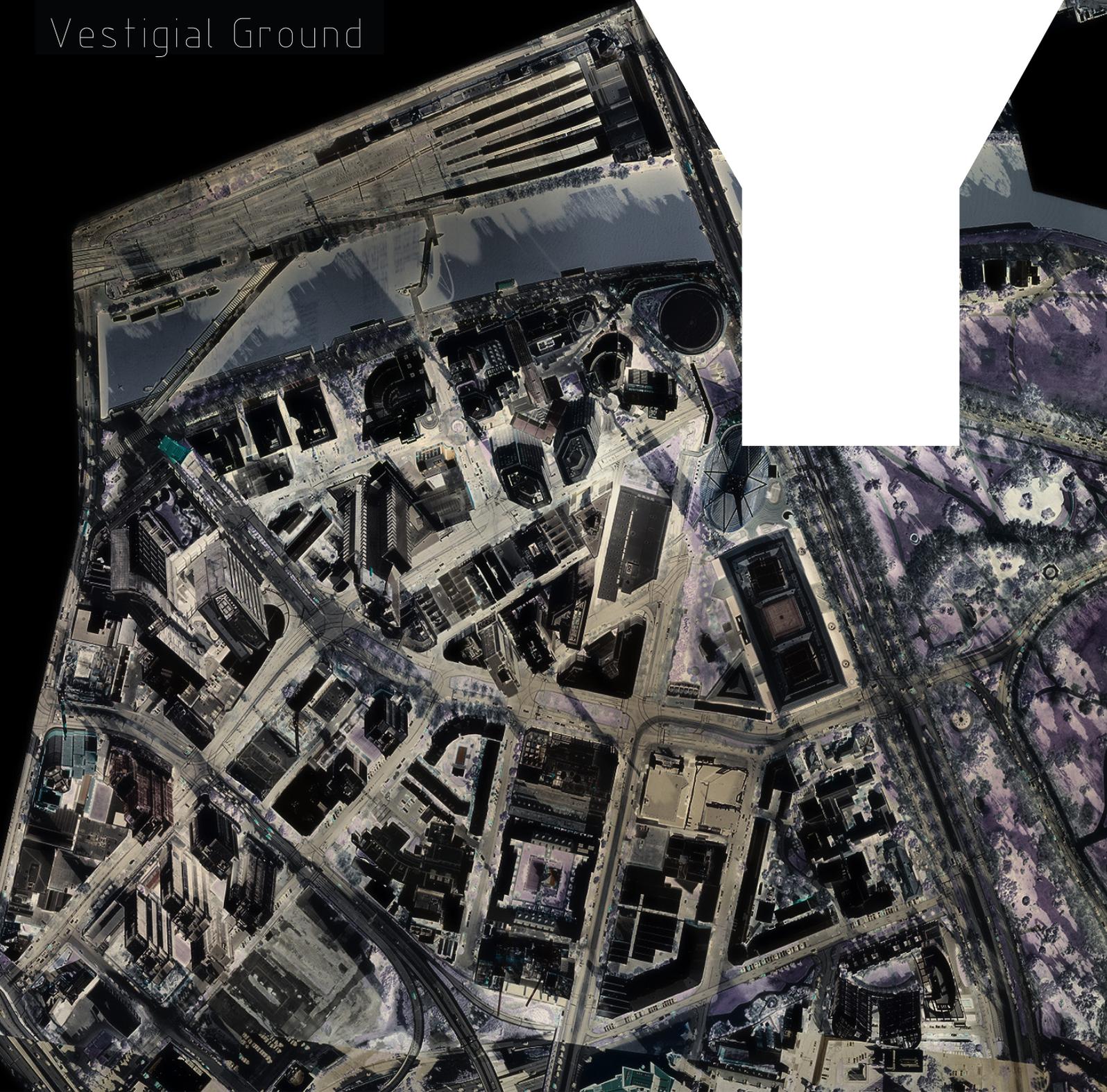
ST1 Monday 6.15 - 9.15pm
ST2 Thursday 5.15- 8.15pm

studio website

<http://cargocollective.com/crowdfundingarchitecture>

Y STUDIO

Vestigial Ground



In the same way that vestigial traits in biology are physical ghosts of evolution our urban fabric is littered with spaces atrophied from their original hosts.

Studio Y will examine one such site on the corner of City Rd and Sturt St Southbank through the lens of alternative realities taking prompts from Stan Allens' infrastructural urbanism 7 propositions and Ignasi de Solà-Morales' Terrain Vague.

Our brief will be dictated not by the adjacent cultural institutions self interests but out of an analysis of the performative requirements driven by the strategy of re-engaging, reconnecting and re-instating the urban fabric; "to not so much propose specific buildings on specific sites, but to construct the site itself."

If architecture's disciplinary frame has shifted to the design of events and temporary facilities in direct competition with other discursive media this studio seeks to again reclaim territory by pursuing Team 10's proposition: "The time has come to approach architecture urbanistically and urbanism architecturally." 1968

Another TANDEM production. JAMES MURRAY + TIM HILL + FIONA WHITWORTH (City of Melbourne)

theses

DR KAREN BURNS + PROFESSOR PHILIP GOAD

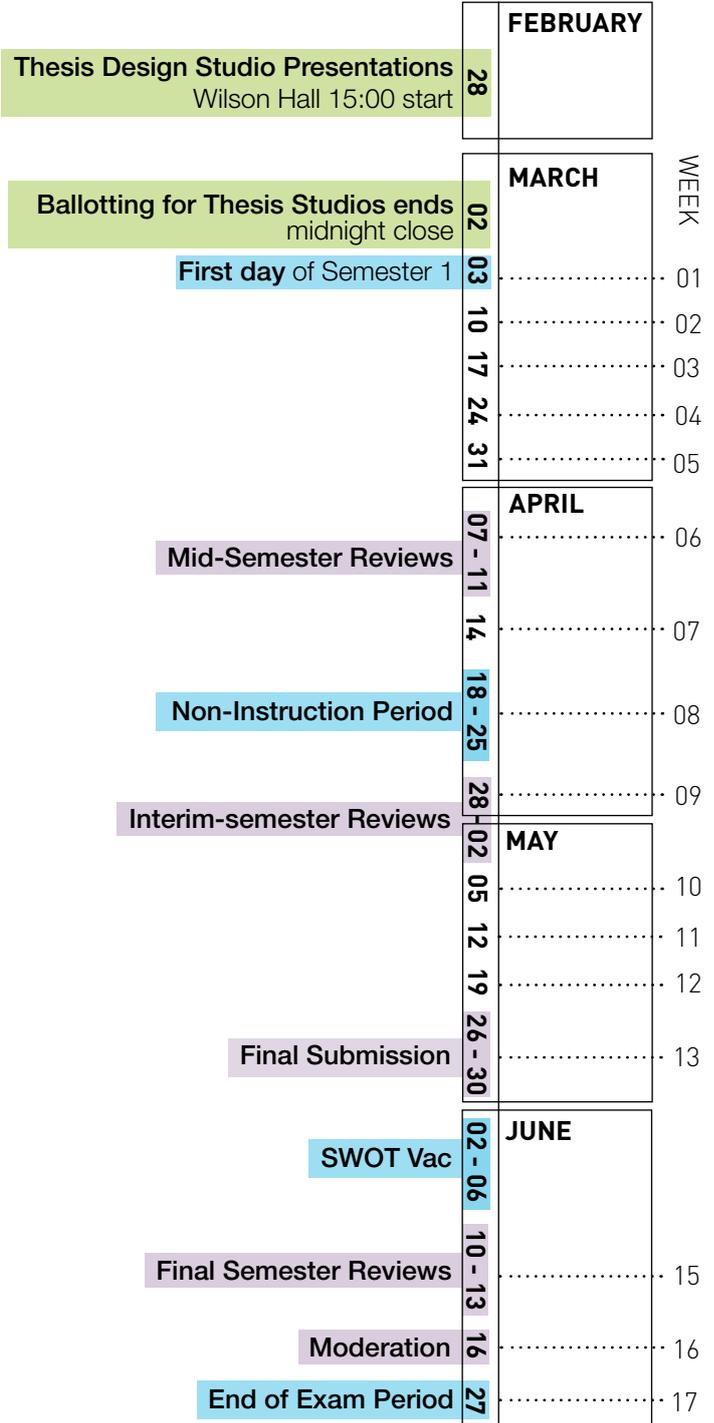
The thesis design project is the culmination of each student's studies in the professional Masters program in the Melbourne School of Design. This design study is pursued within a studio, with twelve thesis studios on offer this semester. The diversity of studios presents a range of opportunities for students to demonstrate an original approach to architectural design by exploring critical areas of contemporary architectural practice. Thesis differs from earlier studios by its dominant focus on student's independent research and research led design. As the culminating project of their degree, student thesis projects are expected to demonstrate mastery of design resolution, conceptual engagement and aesthetic expression. We welcome thesis students to this challenging, final stage of their studies.

THESIS SEMESTER 1 STUDIOS

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THESIS STUDIOS SCHEDULE



THESIS STUDIO ALLOCATION

Students will be given a ballot paper form to complete after the Studio Presentation Day. A pdf version of this form will be available on the LMS as well.

This ballot form is to be returned to the subject coordinator by 12.00 pm on Day 1 of semester, either in person or via email. The subject coordinator will upload the studio allocations to LMS by 6.00 pm that same day.

Studio ZEMCH

Zero Energy Mass Customised Housing & Community Development

The Infinite within Boundaries

Recalling the driver associated with the 1973 oil crisis, consumer product manufacturers around the globe began to focus on increasing production efficiency with the notion of standardisation that helps reduce development costs for affordability or *economic sustainability*. On the other hand, the public's reaction against homogenous monotonous mass-produced products generated needs for mass customisation that supports the societal movement towards *social sustainability*. However, our ego-centric lifestyle nowadays accompanied with excessive food, material and energy wastes prompted our society to take more eco-oriented actions than ever so as to ensure *environmental sustainability*. Sustainability lies in our choice of activities of daily living. Life seems to be a finite entity like a limit between 0 and 1. Yet, there are endless numbers beyond or within the boundaries. Likewise, this studio sees this metaphysical fact as a theme to be explored for students' infinite potential as a medium to improve physical boundaries by design.

Towards the delivery of socially, economically and environmentally sustainable homes that meet wants and needs of individuals and society, this studio encompasses a series of practiced-based research and development (R&D) activities. Each year, an invited homebuilder, developer or housing manufacturer provides the team with their live housing projects and based on the given boundaries, students pursue their R&D actions individually.

Practice-based R&D for Live Housing Projects

For rational assessment of their R&D outcomes, students will be trained to acquire qualitative passive house design techniques and quantitative energy and environmental design simulation skills throughout the thesis studio tutorials.

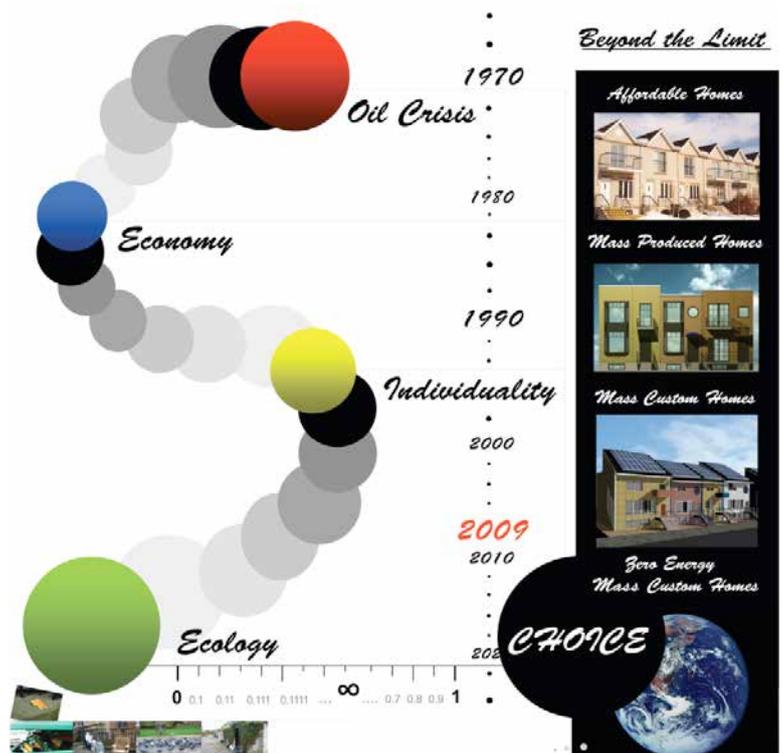
Studio R&D Outputs:

Phase I Research leads to generate two technical reports that reflect students' research outcomes deriving from the project's site analysis and design component assessment.

Phase II Design Development concludes with the development of a portfolio of students' creative work. Studio design outputs will be exhibited annually at ZEMCH International Conference, where students are also welcome to present their research outcomes towards post-studio publication of their technical reports.

Studio Tutor:

Dr Masa Noguchi is an Associate Professor in Environmental Design and founder of ZEMCH Network, which consists of over 250 sustainable housing experts around the world.



WHAT YOU CAN DO WITH A DESIGN HUB: Karen Burns



Apple Mac Headquarters, Cupertino, California

From 1989 onwards design was repositioned as a creative industry and a ‘driver’ of the knowledge economy: the post-industrial social and cultural formation. The new Design Hub at RMIT University is arguably one more instance of a local desire to brand Melbourne as a creative city and capitalise on the value of creative industries.

The knowledge economy prizes new values like innovation in the production of ideas and inventions. Many workplaces that make knowledge and new inventions – labs, IT companies, engineering firms, even universities – are now keen advocates of redesigning workplaces to foster innovation. Popular images of employees riding bicycles down hallways are legion but workplace design focuses on creating moments of accidental interaction, imagining invention to arise out of serendipity.

At a historical moment when architectural design is being buffeted by demands for social agency redesigning a design hub raises all the issues of what design is (art, creative industry, social activism?) and what disciplines and knowledge it should be aligned to. Not to mention how its interior spaces might work to exhibit design and foster creative work.

This studio will investigate how a new building can contain new programs, disciplinary affiliations and spaces to more precisely position design. You could design a building that places design at the center of a health institute, arguing for the role of spatial mapping of urban epidemics, imagining a Design, Health and Urban Futures Building.

It’s up to you. But we probably won’t be designing a mother ship.

References:

Thomas Allen, The Organization and Architecture of Innovation (2007), Tim Brown, Change By Design (2009), Canadian Centre for Architecture, Actions: What You Can Do With the City (2008), Frank Duffy, ‘Lumbering to Extinction in the Digital Field: The Taylorist Office Building’, Harvard Design Magazine, no.29, Fall/Winter 2008-2009: 1-5, Richard Florida, Cities and the Creative Class (2005), Hal Foster, The Art-Architecture Complex (2011), Martha Rosler, Martha, “Culture Class: Art, Creativity, Capital: Art and Urbanism Parts 1-3”, accessed at www.e-flux.com/journal/culture-class-art-creativity-urbanism, Rebecca Solnit, ‘Farewell Bohemia’, Harvard Design Magazine, no.11, Summer 2000,: 62-69.

Karen Burns is an architectural critic, theorist and historian and co-editor of the Parlour website. Before she arrived at Melbourne University in 2012 she taught architectural design, history and theory at RMIT and Monash Universities.



W A M A
Wildlife Art Museum of Australia

WAMA is a project of international and national significance. It will recognize and showcase the work of outstanding wildlife artists, from the early accomplishments of our first inhabitants through to the present day. Their artistic work will be displayed in a national iconic purpose built museum and gallery on a site in the Northern Grampian ranges (Gariwerd), Victoria, Australia.

The central influence of this studio is the relationship and tensions between wildlife, landscape, art, curation and space. Students will be encouraged to explore the question of beauty in the natural and the manmade; the ephemeral and the permanent through rigorous research based discussions.

Time plays a significant role in this interplay. How can movement, life, vitality in wildlife be captured? How can season, light and man influence the landscape? How can one's perception of the present be expressed in art? How can experience be orchestrated? How can space contain, be part of, and enhance landscape, wildlife, nature and art?

As a departure point, architectural and scientific representations of flora and fauna, curated space and the land will be examined to develop a body of research. This will be used as the basis for discussion of the site, brief and function. This will include an overnight trip to the Grampians to allow students to experience the site in the changing light and to properly absorb its potentials. Over the final phase, students will be challenged to develop a considered and robust architectural proposal that is informed from their research studies and intellectual understanding of this work.

Studio Outcome

The primary objective of this studio is to utilise the elements of nature, wildlife and landscape as a basis for the architectural design process; whilst applying critical analysis to develop the curation and space for the appreciation of art. The two main phases of the studio are firstly research and speculation, followed by formulation and proposition.

Research and Speculation

Students will investigate and document the site, studying the following aspects: physical form, texture, historical context, scale comparisons, impressions, light, wind, water, orientation, accessibility, etc.

Students will study wildlife art, colour, textures, symbology, composition, materials, mediums to create a palette and library for their own interpretation of the site and the brief.

Student will interrogate the process of experience and curation in museums, galleries, gardens, zoos, the street as well as the tools and methods used including lighting, circulation, branding, categorizing, display and documentation.

Parallel to this, students will critique theories and history to produce written responses, leading to a thorough research proposition by mid semester.

Formulation and Proposition

Students are encouraged to explore various representation techniques including but not limited to physical making, painting, drawing, photography, sculpture, installation, digital imagery and animation. Students will develop their ideas into an explicitly architectural proposition. This should be self directed and individually informed by the student's own personal research independent of the constraints of the site and the function.

Reference materials

As well as wildlife artists, other artists will be studied such as James Turrell, Andy Goldsworthy, Richard Long, Patrick Dougherty, Robert Smithson, Nancy Holt, Sidney Nolan, Russell Drysdale, Emily Kame Kngwarreye, and Fred Williams. Their methods and agendas should be analysed to inform the student's own research and proposal.

All students will be expected to read widely on the work and methodology of a nominated artist(s) or curation. Each student will develop their own reading list in collaboration with the tutors based on their research agenda.

Karen Wong is a practicing architect at Bates Smart. She trained in London at the Bartlett School of Architecture, University College London. Her own personal research project had a focus on land art, lighting, construction with natural materials, and traditional craft of weaving. Since then she has worked in Europe, China, Vietnam and Australia. With over 10 years experience in workplace, education, healthcare, community, residential and hospitality, Karen joined Bates Smart in 2012 and was an Associate at Foster + Partners in Hong Kong prior to that.

Johan Hermijanto is a practicing design architect at Bates Smart and the founder of L'abattoir de Plastique, a 3d printing design manufacture that explores the intersection between technology, culture and design. Educated at RMIT University, Johan has taught master thesis and design studios with Kristin Green at MSD and RMIT. Prior to Bates Smart, Johan has worked for CHT Architects, Kerstin Thompson Architects and WOHA Architects in Singapore. He has also designed for French luxury goods manufacturer Hermes.

Bates Smart directors will be invited to be involved at interim crits.

Reuse + Retrofit + Reinvent

Architecture, Urbanism, and Built Heritage in Southeast Asian Megacity of Jakarta



Source of image: <http://www.flickr.com/photos/holgerbachert/8299790331/in/photostream/>

As sites of some of the most rapidly urbanising environments in the world, Southeast Asian cities typically exemplify two problematic urban conditions. The first one is the seemingly unstoppable growth and sprawling of the cities followed by the gradual removal of their urban civic centres away from their original positions. This process generates the second condition: the abandonment of the cities' historical 'old town' quarters. Often time, these historical quarters and their built heritages are left in a dilapidated state and subjected to illegal or informal uses. And when we occasionally witness conservation and restoration works in these historical quarters, they often come hand in hand with a process of gentrification or touristification. While the historical quarters may appear to be physically restored, they have also been transformed into a tourist site, commonly detached from the dynamics of contemporary urbanism and the everyday life of the local urban populations.

This studio investigates the meaningful role that architecture can play in regenerating public engagement with the forgotten historical quarters of the sprawling Southeast Asian metropolises. It will focus on the old town district of Jakarta, the capital city of Indonesia and the largest metropolis in the region with an urban history dating back to the 16th century. We will speculate how contemporary and sensitive architectural intervention can help reactivate the historical built structures in the old town of Jakarta and subsequently linking the old town back to the everyday life of the city's diverse population.

Studio Outcomes

You will be asked to speculate on the possibilities of architectural adaptation and future use of an existing colonial building and its surrounding urban setting. You will undertake research on relevant topics such as urban heritage in Asian context, colonial architecture, postcolonial urbanism, adaptive reuse and applications of contemporary design in a historical setting. You will produce a visual account of your site analysis and speculation and subsequently translate this into a set of explicit architectural interventions. These will include retrofitting the existing structure and complementing it with new architectural elements/structures to accommodate a new set of building programs. You will argue for a new role that architecture can play in mediating the rapid process of urban transformation and the conservation of urban built heritage in Southeast Asian context. You will produce a fully referenced research report to support your argument.

Key References (You will receive an extended list of references and online sources once you are enrolled in this studio).

Grijns, K. and Nas, Peter (eds) (2000) *Jakarta-Batavia: Socio-cultural essays*, Leiden: KITLV Press.

Heuken, A. (2000 [1982]) *Historical Sites of Jakarta*, Jakarta: Cipta Loka Caraka.

Kusno, A. (2000) *Behind the Postcolonial: Architecture, Urban Space, and Political Cultures in Indonesia*, NY: Routledge.

-----, (2010) *The Appearances of Memory: Mnemonic Practices of Architecture and Urbanism in Indonesia*, Durham: Duke University Press.

Logan, W. (ed.) (2002) *The Disappearing Asian City: Protecting Asia's Urban Heritage in a Globalizing World*, New York: Oxford University Press.

Dr. Amanda Achmadi is a lecturer in architectural design at the Faculty of Architecture, Building and Planning. Her area of specialisation is Asian architecture and urbanism. She holds a Bachelor degree in Architecture and a PhD in Architectural history and Asian Studies. Amanda has worked as practicing architect in Indonesia, China, and Germany. In her research work, she is interested in looking at the interaction between identity politics and architectural discourses with a particular focus on postcolonial Southeast Asia. Her reviews of contemporary architectural designs from Southeast Asia region have been published in *Architecture Asia*, *T+A*, and *Architectural Review*. She is one of the contributors to *Houses for the 21st Century* (edited by Geoffrey London), *New Directions in Tropical Asian Architecture* (edited by Philip Goad and Anoma Pieris), and *The Past in the Present: Architecture in Indonesia* (edited by Peter Nas). She has also published her research works in academic journals such as *ISEAA (Journal of Southeast Asian Architecture)* and *RIMA (Reviews of Indonesian and Malaysian Affairs)*.

ARCHITECTURE AFTER ART

MELBOURNE SCHOOL OF DESIGN

THESIS SEMESTER 1, 2014

STUDIO LEADER DENNIS PRIOR

The central concern of this studio is the latent potentiality of the underexplored relationship between architectural and artistic practice.

Taking the position that architecture is necessarily more than a response to a predetermined set of conditions, more than a clever solution to a set of functional requirements, this studio will explore how the visual arts might be engaged to further the critical agency of architecture as a pro-active and speculative discipline.

As a departure point for the studio we will examine the work of selected visual artists, firstly to develop a body of research, and secondly as the catalyst for architectural responses defined beyond the exigency of site and function. Over the final phase of the semester students will be challenged to leverage their research to develop a carefully considered and robust architectural project.

Architecture *after* art.

Dennis Prior is an architect and art historian. He holds a Masters Degree with distinction in the History of Art from The University of Oxford, and completed his studies in architecture at The University of Melbourne and the Technische Universiteit Delft (Netherlands), graduating from the former with First Class Honours and the Edward and Penelope Billison Prize for Architectural Design. His dissertation at Oxford investigated the relationship between architectural and artistic practice, and received the prestigious Association of Art Historians Dissertation Prize for graduate research in the UK.

Dennis recently established the emerging design practice A Priori and After Architecture, and has previously worked at leading firms including NH Architecture, Six Degrees, and Andrew Simpson Architects. Dennis has taught at schools of architecture in Australia and abroad, and in 2011 was presented with a 'Faculty Teaching Excellence Award' from The University of Melbourne for "sustained performance (and) history of accomplished design teaching in architecture".



THE FOX & THE LION STUDIO

The **Fox and the Lion Studio** will embrace practicing 'Noble' Architecture in the Pacific following '*Machiavellian Principles*'. We will look at developing business offshore; building in the Pacific region; establishing relationships between private enterprise, governments & Aus-Aid. We will look outside the realm of architecture into native title, encouraging local industry, skill acquisition and at the same time, grapple with the future of architecture as a *Practice* and a worth-while *Profession* and our role as responsible 'custodians for the planet'.

In 1992 the then Australian Prime Minister, Paul Keating in his memorable Redfern Park Speech, captured the harsh truths about Australia's history. It used those truths as a basis for building trust with Indigenous Australians; and it marked a turning-point for non-Indigenous understandings about Aboriginal reconciliation. What can we learn from his words when embarking on business negotiations with our off shore neighbours and how can we remain 'Noble' within the profession.

The Keating family have been involved in developing a large plot of land on the southern beaches of the island of Efate, Vanuatu. The Fox & Lion Studio will use this site as the basis of discussion, design and 'proposition making' around how we best develop a resort project that encourages shared wealth, self sustaining communities and contributes to enhancement of the built environment, whilst dealing with the inevitability of investment demands, capital growth and expansion.

Research & Speculation

Students will investigate and document the site: physical & historical, scale comparisons, context impressions, demographics, building typologies, climate and local experience including; investigation & familiarisation with local materials, construction methods, demographics, ethic/values, customs (tribal law) and lifestyle of the local Ni-Vanuatu people.

Students will research by design in groups; through 3 x design projects;

1. Human scale: furniture and fabrics, including manufactured utility items
2. Shelter: living naturally
3. Grand scale: bold outcomes following cross pollination of local and international design

And final 3 x A1 competition style presentation. Each project will require:

- Written research proposition: setting out your understanding of Place, textures, use & meaning of local symbology and a proposed strategy for managing local negotiations.
- Drawing portfolio of process, analysis and critic of references
- Explore different modes of representation including: hand sketches, both informal & formal model making, exploration of composition and computer generated drawings.

Students will be invited to source their own reference material relevant to their developed propositions, however, will be expected to be familiar with Paul Keating's 1992 *Redfern Park Speech*, the *Treaty of Waitangi* (New Zealand) and Machiavelli's *The Prince* (first published 1532).

Studio Leader

Kristin Green is an architect and owner of KGA Architecture Pty Ltd. Educated at RMIT University. Kristin has taught Architectural design studios at RMIT University since 2001 and Melbourne University from 2013. KGA Architecture is an emerging practice that recently gained an AIA Victorian Chapter commendation, IDEA Awards Commendation and Best Retail Design (Eat, Drink & Design Award) for the Spring Street Grocer. KGA also gained critical interest following a collaborative exhibition of their work in Vanuatu. Over the last 20 years Kristin has worked for leading Melbourne architects including Hassell, BKK, TCL, Peter Mills, 4th Lane Studio before establishing KGA Architecture in 2009.

Studio Times: Monday 2:00pm-5:00pm & Thursday 2:00pm-5:00pm

internazionale traveller studio

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International Travelling Studios

DR PETER RAISBECK

The Travelling Studio program is a central element of Architectural Design education at the MSD. These studios allow students to immerse themselves into complex contexts in order to broaden their global experience. These studios allow ABP architecture students to learn from and work with other MSD disciplines such as urban planning and landscape architecture students. Through this program students are exposed to global cities which exhibit attributes of chaos, volatility and modes of resilience not often evident in Australian cities. Consequently, Travelling Studios focus on issues around climate change, the rule of the car, incomplete infrastructure, the privatisation of public space and the nuances of cultural heritage and memory. Travelling studios also allow MSD students to develop their own networks with urban professionals in the host city. Travelling studios are therefore an opportunity for MSD architecture students to work in a way that will prepare them for the challenges of the future.

FOR INFORMATION ON ALL THE TRAVELLING STUDIOS OFFERED VISIT THE EDSC WEBSITE:
<http://edsc.unimelb.edu.au/travelling-studios>

ROTTERDAM INTERNATIONAL TRAVELLING STUDIO



Studio Leaders: Professor Chris Ryan and Dr Michael Trudgeon

Student Numbers: 16.

Credit points: 25 points

Applications Close: 19 February, 2014, 5pm

STUDIO OUTLINE

Vision: Rotterdam 2035

Students will take part in an international studio in the Dutch city of Rotterdam in collaboration with students and academics from the Technical University of Delft and the Erasmus University in the Netherlands. The project applies the VEIL Eco Acupuncture approach to the study of two significant precincts in Rotterdam; Hoboken and Pernis, asking 'How can reimagining the city's metabolism, infrastructure, built form and urban programs help create visions for a sustainable Rotterdam in 2035? - What steps must be taken today to get there?'

The aim is to identify opportunities that can become sites of design intervention to shift the path of innovation on a new trajectory: towards sustainable, resilient conditions.

The near future brings with it impending threats from climate change, extreme weather and the need to replace fossil fuels with renewable energy systems. With these environmental forces at play, all cities will need to transform at a much faster rate than has traditionally been the case. For Rotterdam, significant precincts have been left behind in the process of urban and social renewal. Rotterdam is a complex city with an extraordinary industrial past. As global production patterns change the city needs to transform to keep pace with new social expectations and the challenges of climate change.

The city government is searching for ways to preserve the unique character of districts that have fallen into disuse. How do we harness the creativity and character of the past to negotiate a form of transformation that would ensure a dynamic and resilient-living-future.

Rotterdam presents an ideal site for the Eco Acupuncture process. The complexity of the challenges requires a multi-disciplinary perspective. The studio brings together students and professionals of architecture, landscape architecture, building technology, urban design and planning from Australia and Europe. It builds on VEIL's well established academic and professional network.

Through workshops, students will develop a general understanding of Rotterdam's current situation and the challenges facing the city. They will then develop a design vision for a sustainable Rotterdam in 2035, focusing, in smaller groups, on specified sites as potential locations for this round of Urban Eco Acupuncture interventions

This traveling studio is the second in a series and builds on the lessons and knowledge developed in the first. Students will present their design concepts to key Rotterdam stakeholders at a seminar in Rotterdam, during and at the end of the on-site travel period.

PARTNER INSTITUTIONS:

- TU Delft Architecture and Industrial design programs
- Rotterdam City Council
- Rotterdam City Development and Inner City Development programs
- Rotterdam Climate Change Program
- Rotterdam University of Applied Sciences
- Erasmus University Business and Management and Sustainable Entrepreneurship

MORE INFORMATION AND APPLICATION DETAILS:

<http://edsc.unimelb.edu.au/travelling-studios>



Studio Leader: Dr John Stone

Student Numbers: 16

Credit points: 25 points

Applications Close: 19 February, 2014, 5pm

STUDIO OUTLINE

In many cities and towns in German-speaking Europe, you find examples of large 'brownfield' redevelopment projects in which the private car is a minority mode for travel by workers and residents. A simple question is often asked: "Why can't we do the same things in Melbourne?" Like all good 'simple' questions, the answer is complex.

This studio takes us to sites of recent urban and suburban redevelopment in Munich and Zurich. These will include Zurich West and Neu-Oerlikon, and Parkstadt Schwabing and Prinz-Eugen Barracks in Munich. We explore the many factors contributing to positive changes in the way people move in and around these new development sites and around the city more widely. A unique body of knowledge and craft informs the professional practice of transport planners, urban designers, architects and property developers in German-speaking Europe. Through this studio, you will discover the key elements of this practice; and the social, institutional, and legal contexts in which it occurs.

Preparation for travel will include orientation to the study sites; comparative analysis of the political and institutional context for urban redevelopment in Munich, Zurich and Melbourne; and identification of likely barriers to successful policy transfer with reference to recent research on this question. In Europe, students will use investigatory tools appropriate to their discipline to understand how the use of sustainable transport modes is encouraged. There will be many opportunities for formal and informal interactions with local professionals, academics and students, who will offer their perspectives on the context and content of the redevelopment processes.

The aim of the studio is to 'unpack' European practice and make it accessible to practitioners, politicians and the public in Melbourne. In order to make the studio practical, the lessons of the European experience will be applied to a real example in Melbourne: the Fisherman's Bend Urban Renewal Project.

On returning to Melbourne, students will prepare presentations for a public seminar with important opinion leaders and decision-makers as invited guests.

PARTNER INSTITUTIONS:

ETH Zurich & Technical University Munich
Students and staff from both institutions will participate in our program.

MORE INFORMATION AND APPLICATION DETAILS:

<http://edsc.unimelb.edu.au/travelling-studios>

FUJIAN INTERNATIONAL TRAVELLING STUDIO



Studio Leader: Professor Qinghua Guo

Student Numbers: 16

Credit points: 25 points

Applications Close: 19 February, 2014, 5pm

STUDIO OUTLINE

From Documentation to Conservation: Architectural Measured Drawing and Historic Building Survey

Architectural documentation is essential for conservation, restoration and preservation of historic buildings.

This studio includes:

Seminars: on methods, techniques and types of architectural drawings used in pre-modern times; and basic concepts of conservation.

Project: to measure and document a historic building in situ on the current situation, to identify the building typology, to investigate construction methods and techniques. Students will complete a full set of drawings in appropriate details and scales.

Site visit: Conservation projects in Fujian Province, China
Project: Pingzhai Weiwu

The Weiwu in Pingzhai is a property of more than 260 rooms (3600 sq. m building area), built during 1870-85 in central Fujian. They are timber-framed earthen houses, single-storey, rectangular in site plan (ca. 7000 sq. m) as housing for 36 families and 168 people. The houses functioned as village units, housing the whole Xiao clan.

The student work, measured drawings, will be published as a book.

The studio is focused on not only measured drawing but design history, architectural conservation and history of building technology. The students of architectural design, history and conservation, and building construction are all welcome. The studio is a part of history, conservation, design and construction training.

PARTNER INSTITUTION:

Department of Architecture, Zhejiang University, China
Associate Professor: Chang Yuyu, and her architectural students

MORE INFORMATION AND APPLICATION DETAILS:

<http://edsc.unimelb.edu.au/travelling-studios>

