

The background is a dense, chaotic arrangement of various 3D geometric shapes, including cylinders, cones, and polyhedrons. These shapes are rendered in a vibrant color palette of yellow, light blue, pink, orange, and red, with some shapes having a slight gradient. They are all set against a solid black background, creating a high-contrast, dynamic visual field.

MELBOURNE
SCHOOL OF
DESIGN

DESIGN STUDIOS

SEMESTER 1, 2019

**MASTER OF ARCHITECTURE A
MASTER OF ARCHITECTURE C, D, E
MASTER OF ARCHITECTURE THESIS
MASTER OF LANDSCAPE ARCHITECTURE
MASTER OF URBAN DESIGN
MASTER OF URBAN PLANNING
INTERNATIONAL TRAVELLING STUDIOS**



**Melbourne
School of Design**

Faculty of Architecture,
Building and Planning

Takasumi INOUE “Pontormo’s House”

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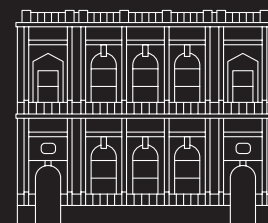
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BE—150: CELEBRATING BUILT ENVIRONMENT EDUCATION



In 2019 we celebrate 150 years of built environment education at the University of Melbourne. The BE—150 program explores and acknowledges the rich history of built environment education and the impact that our community has had, and will have, on the future of built environment forms, disciplines and professions. We warmly invite you to get involved with the celebrations through the diverse range of public events, competitions and exhibitions.



SEMESTER 1 PROGRAM HIGHLIGHTS



MARCH

- 05 **BE150 celebration launch**
- 14-21 **Melbourne Design Week**
Featured exhibitions:
- » Smoke and Mirrors
 - » Modern Architecture in Glen Eira
- 19 **Treseder Fellowship Lecture:**
Christian Bason, Danish Design Centre
- 20 **Panel:** 'More Than Bathrooms - Gender Diversity in Architecture'
- 22 **Competition launch –**
The Future Park Design Ideas
Competition: New Public Space for Melbourne

APRIL

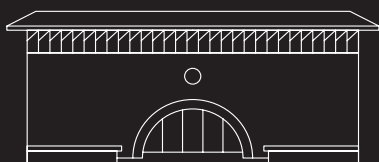
- April-May **Exhibition:** Water Lore
- 16 **Panel:** 'Avoiding Green Lemons: the value of green building - the past, present and future'
- 30 **MSD Dean's Lecture:**
Beatriz Colomina, Princeton University

MAY

- 07 **Dean's Honours Awards:**
Undergraduate
- 14 **Dean's Honours Awards:** MSD

JUNE

- 20 **MSDx:** End of Semester Show
Opening Night



Find out more at
unimelb.edu.au/be150





STUDY ABROAD PROGRAM TO GALAPAGOS (from 17 June till 12 July)

Join this subject to make a difference, contributing to an important environmentally and culturally sustainable future. In this studio, we will develop tools and approaches to help the Galapagos Islands understand their opportunities and choices. Each of you will develop ideas, designs or tools that will together allow us to explore alternatives.

The environmental crisis associated with urbanization have been well recognised in fields of ecology and design. But very few of us would ever want to admit that environmental crisis is a design crisis. [...] We have used design cleverly in the service of narrowly defined human interests but have neglected its relationship with our fellow creatures (Van der Ryn and Cowan 1995). Probably one of the better places in the world to observe this phenomenon are Galapagos Islands. Human population arrived in the islands 500 years ago and for centuries the balance between human and natural system has been maintain, but in the past 50 years this situation has dramatically changed and one of the most pristine natural environments in the world is now under severe threat, due to increase population, and number of tourists.

The challenges of accommodating a growing human population on these ecologically distinctive islands seem intractable. The obvious reaction is to restrict or reduce the population, but these are not viable options. Means must be found to manage a larger residential and transient (including tourist) population. Conventional approaches to building form, urban design and planning controls are trivial and ineffective. Recent platitudinous approaches to more sensitive settlements on the islands are demonstrably irrelevant, the results ineffectual. Thus we have sought an alternative framing of the challenge to model a response. The Complex Adaptive System approach, engaged by the Galapagos Science Center in its work on the ecosystem and economy of the islands, offers this alternative. In this studio we will use the outcomes of an exercise conducted in the context of previous design studios in which propositions for possible future urban development were explored informed by CAS theory. We will use computational tools developed in this studio to analyse and use data to inform propositional change.

We will start with assumption that with increase of population demands on the water, energy, resources, and food will increase as well. All the existing problems will magnify and the damage to the environment will intensify. The unique environment of Galapagos may be lost forever and its most important source of income, the natural habitat, will disappear. Therefore, we will start with looking at the built environment through 6 different lenses: water, food, waste, energy, construction materials, waste and knowledge. We will use data collected by students in the past few years and try to build interactive models that will help us to develop proposal for sustainable and resilient future of Galapagos.



AAVS Melbourne (ABPL90386)

Today our experience of the world is being filtered through digital means and Architecture is no different.

We absorb copious amounts of space through the lenses of our iris', which as a result, has fast-forwarded our dreams into an electric new world. From the filters on social media, spatial computing, decisions made on speculation, we live in a time where we are no longer can tell the difference between physically built objects to virtually rendered landscapes, and because of this, our understanding of environment needs to change fundamentally.

New Paper sets out to explore and question the realms where Architecture is not just physically constructed anymore. We will move into the blurring of the virtual world within our day-to-day lives; Architectural drawings will move beyond mere representations but will become lived-in experiences through dramatisation and gamification. We intend to re-think Architecture through the focus of today's culture and will share our bold visions of what is to come next.

This elective subject (12.5pt) is a two-week intensive design studio from 1st to 12th July 2019. The individual unit will be run by visiting staff from the Architectural Association, School of Architecture UK as well as teaching staff from MSD. The subject introduces students to contemporary digital design techniques, toolset and workflow, striving for innovation in design resolution. Design briefs are wide ranging from urbanism intervention to 1:1 material systems. The studio runs a unique vertical system and is supported by a public programme of seminars, lectures, design reviews and exhibition of outcome.

This is a quota subject. Please enrol via your student portal and email your 5-page portfolio to the subject coordinator, Paul Loh: paul.loh@unimelb.edu.au. Successful candidates will be informed by 13th May 2019.

AA VISITING SCHOOL MELBOURNE
01.07.2019 - 12.07.2019

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NEW PAPER

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FOREWORD

JULIE WILLIS

Dean

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

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

ALAN PERT

Director, Melbourne School of Design

Melbourne School of Design (MSD) is first and foremost a champion of ideas and their expression. It is through our design studios in Architecture, Landscape Architecture, Urban Design and Planning, that our ideas motivate and shape the culture of the school. These ideas are reflections of our critical engagement with the history and theory of our disciplines and the future contingencies of contemporary urban culture. MSD creates a context that invites students to test and communicate models, insights, and principles that focus on architectural, urban, and landscape issues based in Melbourne and relate them to a global perspective. To study at MSD is not only to learn how to understand the complexities of our contemporary built and natural environment, but also how to operate and innovate within them. By framing carefully articulated perspectives, and developing design and scholarly methods, we explore ideas through creative inquiry and studio based learning.

The design studio remains the central pillar to our educational model and the forum for synthesising diverse forms of knowledge within the built environment. Design studio serves as the primary vehicle for developing core skills and critical thinking. It is where art, science, and industry converge and new futures unfold. It is where we recognise that design and conceptual thinking play significant roles in inspiring solutions to social and environmental concerns. Design studio is where students push their material, conceptual and technical skills beyond traditional disciplinary boundaries.

Design studio is conducted in an in-depth collaborative and experimental setting, characterised by guidance and exchange with practitioners and scholars. It is where, participation in research, and design-based projects, seminars, fieldwork, and master classes are also encouraged.



Design studio prompts reflection, speculation, and an understanding of today's architectural and urban challenges. It is where we critique today's society and its direction. It is where we forecast. It is where we observe the impact of accelerating technological invention, mass urbanisation, new modes of transportation, and social and environmental flux. Design studio is where we navigate the complex flows of urban life and choreograph its movements. It is a learning environment, in which skills are imparted through practical experience and exploratory engagement and where we engage with experts from other fields. Design studio expands design's field of influence through our common purpose and leverages design to propose alternative, more intelligent futures. It is where we take on qualities and advances found in other fields of industry and apply them through design.

Design studio is where students develop a critical voice and where we see diversity of thought as crucial to fostering robust intellectual and ideological debate. It is where we open up conversations on key sociopolitical and environmental issues that shape our present reality and introduce new voices and perspectives. We see these studios as providing a supportive and critical platform for the cultivation of distinctive forms of practice upon graduation.

Design studio merges the physical and digital realms. It is where we will explore the inexorable shift from simple digitisation (the Third Industrial Revolution) to innovation based on combinations of technologies (the Fourth Industrial Revolution). Design studio will help us to use data, analyse it and make more informed decisions about the built environment. It is where advanced computational power might be used to probe and better understand the more subtle implications of design choices on social and environmental

domains. At the same time it is where we celebrate the craft of making things, whether drawings or models. The prototype as such provides a shared focus for design discussion in a way that promotes interaction, the exchange of ideas and an engagement with the messy, physical, creative process of designing the world in which we live. Model-making and prototyping are as such seen as the revelatory process through which the designer gains insight. It is where we consider drawings not just as simple 'notational systems' but as 'instruments' to document, discuss, and evaluate design. It is where, we value the mandate of the drawing to delve, dream, speculate, manipulate, posit, doodle, or dart in an unexpected direction. Design studio is where we assemble pieces of card, hold them together, reconfigure, cut, pin, add, fold, subtract, carve, disassemble, reassemble.....In each case the hand thinks.

In short, MSD imagines new futures. The possibilities are expressed in a variety of forms: from the design of spaces, objects, buildings, landscapes, urban environments, urban strategies, and images to the writing of a compelling story or scholarly text. Our students are prophets of beauty, broadcasters of ideas, and the generation who will develop new ways of seeing the world and their place in it and hopefully take the world where it needs to go.



Photographs: Jonathan Mackojc, Dan Hocking and Sophie Hill

MSD STUDIO DAYS AND TIMES

Correct at the time of printing. Please check the handbook prior to classes.

MASTER OF ARCHITECTURE CDE			
STUDIO	TITLE	LEADER	TIMES/VENUE
Studio 01	The Architecture of Death	Isabel Lasala	Mondays 09:00-12:00 in Room 138; Thursdays 09:00-12:00 in Room 215
Studio 02	BABYLON	Rennie Liffen and Oskar Kazmanli-Liffen	Mondays 15:15-18:15 and Thursdays 18:15-21:15 Room 240
Studio 03	The Urban Straitjacket	Raymond Mah, Peter Stasios, Koos de Keijzer, Jesse Linardi	Thursdays 12:00-18:15 in Room 142
Studio 04	Crowded House	Laura Martires	Mondays 18:15-21:15 and Thursdays 9:00-12:00 Room 138
Studio 05	Disturbanism Coupled Urban and Natural Systems	Justyna Karakiewicz and Theo Blankley	Thursdays 09:00-15:00 in Room 240
Studio 07	BigBuild	Gumji Kang	Mondays 18:15-21:15 in Room 117; Thursdays 15:15-18:15 in Room 228
Studio 09	Design for Ageing in Sweden	Hing Wah Chau and Clare Newton	Mondays 15:15-18:15 in Redmond Barry 1007
Studio 10	UniverCity	Dominik Holzer	Tuesdays 15:15-18:15 in Room 448; Fridays 18:15-21:15 in Room 137
Studio 11	Constituting Amendment	Natalie Lynch	Mondays 12:00-15:00 in Room 117; Wednesdays 12:00-15:00 in Room 228
Studio 13	Architecture-Fashion Lab The DNA of perfection	Isun Kazerani and Adam Peacock	Tuesdays 09:00-12:00 in Room 240; Fridays 18:15-21:00 Room 448
Studio 14	Making and Living	Ellen Terrill	Mondays 18:15-21:15 in MSD Room 216, Wednesdays 15:15 - 18:15 in Alice Hoy Room 223
Studio 17	What you left, when you left.	Marijke Davey	Mondays 12:00-15:00 in Room 140; Thursdays 15:15-18:15 in Room 240
Studio 18	Architype Prototype	Darcy Zelenko	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in NExT Lab
Studio 19	IMAGING - A Museum Made Digital	Ben Waters	Mondays 18:15-21:15 in Room 240; Thursdays 09:00-12:00 Room 237
Studio 21	Beyond Biophilia	Kieran Leong and Lavanya Arulanandum	Tuesdays 17:00-20:00 and Thursdays 11:30-14:30 DesignInc
Studio 23	ALL-STAR	Fooi-Ling Khoo, David Brand and Jack Wilkinson	Mondays 15:15-18:15 in Room 139; Thursdays 18:15-21:15 in Room 139
Studio 24	urban futures PERFORM!	Robyn Pollock	Mondays 18:15-21:15 in Room 137; Fridays 10:00-13:00 in Doug McDonald Room 402
Studio 25	Invisible Place : Bounded Interior	Gini Lee	Tuesdays 18:15-21:15 and Thursdays 18:15-21:15 Room 213
Studio 26	Housing Home, and Content(s) IV	Pricilla Heung and Colby Vexler	Mondays 18:15-21:15 in Room 213; Thursdays 18:15-21:15 in Room 314
Studio 27	OUTPOST	Ariani Anwar and Nick Roberts	Mondays 18:15-21:15 in Room 244; Thursdays 18:15-21:15 at John Wardle Architects
Studio 28	Environmental Building Studio	Adrian Chu Sin Chung and Nayan Puri	Mondays 12:00-15:00 in Room 244; Thursdays 15:15-18:15 in Room 213
Studio 29	Studio 35mm: Film, Architecture and the Species of Spaces	Hamid Khalili	Mondays 18:15-21:15 and Thursdays 18:15-21:15 Room 215
Studio 30	Bower Studio	David O'Brien	Mondays 09:00-12:00 in Room 140
Studio 31	META	Jorge Ortega and Isaac Chen	Mondays 18:15-21:15 and Thursdays 18:15-21:15 Room 141
Studio 32	FCAP	Simona Falvo and Dayne Trower	Mondays 18:15-21:15 and Thursdays 18:15-21:15 Room 237
Studio 33	Bathhouse	Anja de Spa and Richard Fleming	Mondays 15:15-18:15 in Room 117; Thursdays 15:15-18:15 in Room 215
Studio 34	Contested States and the Architecture of the In-Between	Heather Mitcheltree and Dr Majdi Faleh	Mondays 12:00-15:00 and Thursdays 18:15-21:15 Room 138
Studio 35	Hacking Design: Evolving Artefacts, Scavenging Space	Fjalar de Haan and Camilo Cruz	Mondays 09:00-12:00 in Room 241; Thursdays 15:15-18:15 in Room 141
Studio 36	Departure Point	Marnie Morieson	Mondays 18:15-21:15 and Thursdays 18:15-21:15 Room 238
Studio 37	Fieldstudies	Vlad Doudakliev and Elizabeth Campbell	Tuesdays 09:00-12:00 and Thursdays 09:00-12:00 Room 236
Studio 38	Studio Fable	Tony Yu and Michael Mack	Mondays 18:15-21:15 in Room 226; Thursdays 18:15-21:15 in Room 117
Studio 39	LEARNING architecture	Jessica Zhang, Shervin Jaberzadeh and Wojciech Pluta	Mondays 18:00-21:00 and Thursdays 18:00-21:00 at Denton Corker Marshall
Studio 40	Wind Architecture Studio	Stanislav Roudavski	Tuesdays 10:00-13:00 and Thursdays 10:00-13:00 at Burnley Campus
Studio 41	Sightless	Yui Uchimura and Josie White	Mondays 18:15-21:15 and Thursdays 18:15-21:15 Room 228
Studio 42	Beyond Narrative	John Gatip and Lucas Koleits	Tuesdays 18:15-21:15 in Room 236; Thursdays 18:15-21:15 in Room 449

MASTER OF ARCHITECTURE CDE			
STUDIO	TITLE	LEADER	TIMES/VENUE
Studio 43	Living Urban	Kate McMahon and Rob Nerlich	Mondays 12:00-15:00 in Room 227; Thursdays 12:00-15:00 at McMahon and Nerlich Architects
Studio 44	Radical Classroom	Danielle Peck and James Wilson	Mondays 09:00-12:00 in Room 449; Thursdays 12:00-15:00 in Room 141 Thursday 7/3, 21/3, 4/4, 2/5, 16/5, 30/5 18:15-21:15 at Lyons Architects
Studio 46	<i>studiountamed</i>	James Park	Mondays 18.15-21.15 in Room 449; Thursdays 18:15-21:15 in Room 138

MASTER OF ARCHITECTURE THESIS			
STUDIO	TITLE	LEADER	TIME/VENUE
Studio 01	4 (or 5) kinds of IMAGE	Alex Selenitsch	Tuesdays 15:15-18:15 in Room 141; Thursdays 14:15-17:15 in Room 236
Studio 02	NGV_C	Anna Nervegna	Tuesdays 15:15-21:15 in Room 138
Studio 03	DOUBLE HAPPINESS	Toby Reed	Tuesdays 15:15-21:15 in Room 140
Studio 04	The Greenline	Chris Smiles and Joachim Clauss	Mondays 18:15-21:15 in Room 140; Thursdays 18:15-21:15 in Room 137
Studio 05	Nomad Hutong: Temporary Settlement for Construction Workers	Kevin Hui and Ciro Marquez	Tuesdays 09:00-12:00 in Room 117; Fridays 15:15-18:15 in Room 240
Studio 06	Czech Republic Embassy in Ethiopia - International Student Competition	Ursula Chandler	Tuesdays 12:00-6:15PM in Room 213
Studio 07	UNRULY EDGES	Virginia Mannering	Mondays 15:15-18:15 in Room 140; Thursdays 18:15-21:15 in Room 142
Studio 08	Job	Yvonne Meng	Mondays 18:15-21:15 in Room 239; Thursdays 18:15-21:15 in Room 239
Studio 09	the bends	Rutger Passman and Ooi Wee Yap	Wednesdays 18:15-21:15 in Room 240; Fridays 18:15-21:15 in Room 240
Studio 10	Architecture as Memory IV: Student Centre @ Fishermans Bend Campus	Johannes van Rijnberk	Thursdays 09:00-12:00 in Room 213; Thursdays 13:15-16:15 in Room 140
Studio 11	Mental Distress and Space	Stephanie Liddicoat	Mondays 12:00-15:00 in Room 213; Thursdays 12:00-15:00 in Room 238
Studio 12	Shelters for the Shimao Archaeological Site	Qinghua Guo and Jingcong (Andy) Liu	Mondays 15:15-18:15 in Room 237; Thursdays 15:15-18:15 in Room 239
Studio 13	Housing the Spectrum: Autism focused housing for the future	Andrew Martel	Mondays 09:00-12:00 in Room 227; Fridays 09:00-12:00 in Room 246
Independent Thesis		Alex Selenitsch	Mondays 09:00-15:00 in Room 137; Fridays 15:15-21:15 in Room 237

MASTER OF LANDSCAPE ARCHITECTURE			
STUDIO	TITLE	LEADER	TIME/VENUE
Landscape Studio 01:	Design Techniques	Wendy Walls	Mondays and Wednesdays from 18:15-21:15, with a lecture on Mondays from 09:00-11:00 in Old Arts Room 124 (Theatre C)
Landscape Studio 3: Speculations	Park-it, like it's hot.	Tom Harper and Brock Hogan	Studios will run on Mondays from 13:00-18:15, with a lecture on Mondays from 12:00-13:00 in Doug McDonnell Room 309
	Define Park: Questioning the Park through Dynamism and Permanence	Alistair Kirkpatrick	
	Ready Salted	Mark Gillingham, Phil Harkin and Edward Silveira	
	S, M, L, X Laneways	Miza Moreau	

MASTER OF URBAN DESIGN			
STUDIO	TITLE	LEADER	TIME/VENUE
A		Leire Asensio-Villoria and David Mah	Mondays 12:00-15:00 in Arts West North Wing 1554, Thursdays 9:00-12:00 Arts West North Wing 2418
C-1	Disturbanism Coupled Urban and Natural Systems	Justyna Karakiewicz	Thursdays 09:00-15:00 in Room 240
C-2	Temporary/Tactical Urbanism	Kim Dovey and Matthijs van Oostrum	Tuesdays from 12:00-15:00 in MSD Room 138, Thursdays from 15:15-18:15 in MSD Room 238

MASTER OF URBAN PLANNING			
STUDIO	TITLE	LEADER	TIME/VENUE
MUP G	Green Infrastructure	Geoff Browne	Mondays 09:00-12:00 in Room 144; Wednesdays 09:00-12:00 in Room 144
MUP H	Housing	Sun Sheng Han	Tuesdays 15:15-18:15 in Room 216; Fridays 12:00-15:00 in Room 240



A Meal, an Obstacle Course, The Space Between Neighbours.

Studio A

Studio A is an introduction to architectural process in Three Acts; the studio will focus on imparting methods of discipline, rigour, experimentation, seeing, spatial translation, conceptual flexibility, and responding to constraints.



I measure



II translate



III negotiate

The Three Acts [projects] each investigate a set of constraints, techniques and concepts. The studio will introduce some of the myriad ways of designing and representing architecture. As the scale shifts, the emphasis and focus of each scene reveals itself.

Studio Leaders: Marijke Davey, Nicole Allen, Laura Martires

master

PROF. DONALD L. BATES

Chair of Architectural Design
Director of LAB Architecture Studio

CDE Design Studios Semester 1_2019

the End of Ego | the Beginning of Architecture

It is a standard image that we see in the 20th C, and indeed, into the 21st C – the architect as singular creator. Whether it be Frank Lloyd Wright, or Le Corbusier, or Louis Kahn, or Mies van der Rohe, our representation of the ‘architect’ is of a singular individual, the unique person among all others who leads the progress of architectural thought and production. Even in the short 19 years of this young century, we still hold fast to the image of the singular creator, whether it is now manifest in the figure of Frank Gehry, Zaha Hadid, Jean Nouvel, Kazuyo Sejima or many others.

The intent of this text is not to deny the impact and influence of any particular individual, as certainly it is an individual that embodies particular attributes and undertakes specific actions, generating profoundly singular consequences. But architecture and the act of architectural production is far too complex, far too dependent on a network of participation and investment to be the sole consequence of an individual, of a wilful individual. It is not just because the production of architecture always involves and demands the inputs of many people, many factors, many processes. Architectural production is not just collaborative, it is also oppositional, antagonistic, combative and deflected, as it is buffeted by the many contrary and non-linear agendas and interests that are active in the production of both architecture and the built world.

I remain fascinated by the idea of an “idea”. What does it mean to ‘have an idea’? Increasingly and for some time, I have held to a belief that an ‘idea’ is not really an ‘idea’ until it has some materiality – even when it remains seemingly immaterial. Even when it remains just inside your mind, just at the tip of your tongue, just in its most emergent formation, it is only an ‘idea’ when it takes on some specificity of form, and therefore is composed of some matter – a specific word, or set of words; a specific shape or profile or outline (as against all other possible shapes, profiles or outlines); some specific stuff – which has some specific qualities among all possible qualities – that determines its role, action, utility, operation or substantiation against the forces of the world that will impinge upon it. It is clear that for me, an ‘idea’ demands specificity – of the determination of something against all other somethings.

I have often heard: “I have a great idea for this project...but I am just not sure what it should be made of, what size it should be, how it can be formed, or the means by which it is ordered and arranged. But it is a great idea.” For me, this might well be a ‘hunch’, an impulse, a sensibility or an inclination – but it is not yet an idea. Ideas require specificity and differentiation – of something rather than anything.

My research into the idea of an ‘idea’ has been much influenced by Erwin Panofsky and his book *Idea: A Concept in Art Theory* (1924). And while this book does not explicitly deal with defining the threshold condition of what constitutes an ‘idea’, it is nonetheless a profound discourse on the history of ‘idea’ in western culture and how we have transitioned from ‘ideas’ being the outcome and life force of the gods conveyed, transmitted, and extended to humans to the point where ‘idea’ is the embodiment of an individual human’s singular creative moment. From humans existing as nothing more than the vessels and conduits through which the eternal truths are carried into the material world to the point by which as humans we can own an idea, can copyright an idea, where we can take possession and say ‘this was my idea’.

As a consequence, we can be ‘original’. No matter what influences, what other pre-existing inputs and stimuli may have led to this new formulation, we can claim ownership, possession and the rights of creation. *Ex nihilo* – out of nothing. Out of nothing has come something (or seemingly so). This sense of the rise of an idea, as if it comes from nothing to being something often leads (in my experience) to a mode of production that is inclined to wait for inspiration, to wait for the moment for an idea to emerge, fully formed and complete. This waiting to be inspired, to wait for completion at the beginning is a fraught and risky business. I don’t deny that there are such things as ‘eureka moments’ when something just clicks and a way forward, and idea suddenly falls into place and makes sense and moves towards a fulfillment and resolution.

I am not a strong believer in this waiting for inspiration. I follow instead the words of the American artist Chuck Close: “Inspiration is for amateurs. The rest of us just show up and get to work.”

of culture

Professor Alan Pert, Director of the Melbourne School of Design, outlines in his text in this brochure, the fundamental role and relevance of the studio and as such, of studio culture. I too ascribe to the unique and profound condition of the studio as a place for thinking, making, producing and critiquing. As a design practice, architecture is generated not in the confines of an individual's mind, but in the generative space of a studio that moves across and within a cascade of proposition, iteration, review, assessment, critique, re-formulation, negotiation and resolution – but not necessarily in that order.

It is a heated, emotional, often fully immersive practice and in so being, we are often (if not always) wrapped up in it, body and soul. If we are committed (and I certainly hope that all architecture students are fully committed to the immense task of architecture) then we become *incorporated* into the work. To be *in-corp-orated* is to take on something in a bodily manner – to have it become part of your very body and being. As such, we can't help but feel the pain of rejection, to react emotional to failure (or success), to suffer the physical aftereffects of anxiety – in fact, to respond bodily. There is no doubt that the pressure of studying at the university in general and engaging in the practice of architecture and architectural design in specific, is an emotional and physical drain – impacting on your daily existence.

Fundamental to education, and particularly to a university education, is the commitment to critical thinking and critical practice. This is even more so in the context of a design education, as we deal not with absolute facts and repeating truths, but with contingent relationships, possible possibilities and great amounts of uncertainty – not because we don't know what we want or how to do it (though that is always there), but because we have to substantiate our propositions again and again, and we have to construct our context of understanding through our work. As we deal with the future – with what is not yet – we deal with suppositions, postulations, and speculative fields. Our testing is not just with the final, built project, it is also with an on-going critique of why this and not that? of what else might this be? of is it enough or is it way too much?

Honest, appropriate, contributive critique is a fundamental tool in the production of architectural knowledge and architectural ideas. This is a crucible made up of challenging and substantiating, of demanding a logic to a process, if only to then offer an alternative scenario or trajectory. These are part of the methods by which architecture is re-invested in each iteration, each permutation and each speculation, with a new energy, new relevance and new input back into the arc of architecture.

I ask you to consider the review, the crit, the jury, in another way. Too often (far too often), it seems that a negative comment, a forceful rebuttal of a presentation or a project itself, is an attack on a student, on the person standing at the front of the room. This should never be the case. It should never be the person who is under interrogation, but rather, it is the work. Yes, it is a person who is presenting and who has produced the work, but the critique, the insightful pinpointing out of faults, deficiencies, or alternative readings of the project or drawings, should only ever be attentive to the work and its production.

To say this is a 'bad' drawing, an inadequate project, is not to say that you are a 'bad' or inadequate person. It is the project that is being given these assessments. With so much investment of time, emotion, work and participation, a critique of a project can feel like an attack on one's very self. It is not and it never should be. In a current world made increasingly dangerous by a leading figure who is nothing if not an ego so inflated, so self-referential as to see no distinction between his self and his executive actions, is to witness the perils of a world where ego controls all.

We have to find a way to break the nexus that links our self-worth with my work – where my failures with my work is evidence of me as a failure. This is not the case. There is no doubt a relation between me as an individual and the work and productive presence I have in the world. But to participate in the critical encounter with architecture and its making, is not to suffer an attack on one's ego.

Being able to dissociate one's ego from one's own work is to allow all projects and their critique – your own or others in the studio - to act as learning moments. When we only care about what is said about our own work, then we miss the chance to learn without the painful link between my ego and my production. Reviews and crits are not there to demean or to undermine any individual. They are opportunities to productively work through the myriad of possibilities that exist in each architectural project and need to be 'worked out' with work. We should not miss these opportunities. When we are able to put an end to believing it is our ego being critiqued, then we can begin to work fully in an architecture that is critical to us.

CDE STUDIO ALLOCATION

Studio Presentation Day will take place on Friday 1 March from 10:00 - 15:30 in the B117 Theatre, MSD Building. During this day all studio leaders will present their studios and will also be available to answer questions outside the lecture theatre immediately after their presentation. Information about the studios available this semester is also available on the MSD Studio Website (<http://edsc.unimelb.edu.au/msd-design-studio>) as well as in a hard copy brochure, available from the theatre on the day of the presentations.

Following the conclusion of Studio Presentation Day, you will be required to submit your studio preferences via an online form available through the subject’s Learning Management System (LMS). This will be open for 24 hours from: 15:00 on Friday 1 March until 15:00 on Saturday 2 March.

Late submissions will not be accepted.

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

Over the weekend (1 - 2 March), you will be allocated to a studio, and a final list of allocated studios will be posted on the LMS by (and hopefully before) 9am on Monday 4 March. Studios will commence from Monday 4 March so please ensure you check the LMS so you know to which studio you have been allocated.

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

***FINAL SUBMISSION**

All student work, including panels, models, CDs or USBs, are to be submitted in person to the Submission Rooms (MSD 215 and 216). Students are required to sign on the Submission Record at the entrance of the Submission Rooms. After 1pm, the Submission Rooms will be locked. Students submitting work after this time will incur a grade deduction (10% mark deduction for every 24 hours late).


CDE STUDIOS SCHEDULE

		MARCH	
CDE Design Studio Presentation Day MSD Theatre B117 10:00 start	01		
Balloting for CDE Design Studios begins 15:00 start	01		
Balloting for CDE Design Studios ends 15:00 close	02		
Semester 1 starts	04		01
	11		02
	18		03
Treseder Fellowship Lecture: CHRISTIAN BASON, Danish Design Centre	19		
	25		04
		APRIL	
	01		05
	08		06
CDE Mid-Semester Reviews	15 - 18		07
Easter Non-Instruction Period	19 - 28		
	29		08
Dean’s Lecture Series: BEATRIZ COLOMINA, Princeton University	30		
		MAY	
	06		09
	13		10
	20		11
	27		12
Semester 1 ends	31		
		JUNE	
SWOT Vac	03 - 08		
Queen’s Birthday: Monday (University Holiday)	10		
CDE submission of work for final reviews* Monday: 9:00-13:00	10		
CDE END OF SEMESTER REVIEWS	11 - 15		
Moderation	17		
MSDx Exhibition opening night Exhibition continues to 5 July	20		
End of Exam Period	28		

MASTER OF ARCHITECTURE CDE STUDIOS

COORDINATOR: DONALD BATES | SENIOR TUTOR: HING-WAH CHAU

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LEGEND

 Civic

 Senses

 Technology

 Cities

 Living

 Process

THE ARCHITECTURE OF THE DEATH

Death, even if insignificant for who has died, prompts a number of activities for those who remain living—most of them related to funeral rites and mourning, as the farewell to someone beloved is one the most intense moments human beings can experience. So, had you ever thought that death (and especially dead people) also need specific spatial configurations?

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

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

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

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

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

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

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

Mondays and Thursdays from 9.00 am to 12.00 pm

Leaving is hard. I left and they followed, not knowing. Not knowing. Not knowing why the orient must be replaced and me at 12 years displaced on the express to a dream city, glowing in the rain-soaked pavements. a glowing dream city. we would flourish here and become...become ourselves with rights and freedoms respected

but leaving is hard. like so many in the dream city the chasm to home grew and grew....TV, music, food, stories from home weren't enough and for them the door to dreams was closed. displacement was real and irreversible

I was lucky and through the one language, one of three hundred, language hard-fought. I found my dream, my glowing dream in London. the city of glowing dreams. and all I have to give

is guilt for dreaming

This studio is about designing and exploring an architecture that will reside in LONDON - *the modern Babylon*. Developing the studio 2 rhetoric, 'BABYLON' continues to explore an interest in the architectural project as an exploration of empowerment. Empathetic understanding of the social inequalities experienced by migrants will be developed over the course of the semester as we spend time questioning how much we can ask of our built environment, our society, the places in which we live, the places we migrate to, the places that remain forever locked in memory.

BABYLON

The Urban Straitjacket Studio 03

The Urban Straitjacket's objective is to challenge the assumptions and shortcomings of the established model for urban design and city making. It's a call to arms to dissolve & dismantle the presiding way and produce new methods of design by performing a Harry Houdini & escaping this ideological straightjacket to speculate on something new.

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

Using Melbourne's old heaven of hedonism (the Palace Theatre) as the testing ground, the studio will pair the above provocations with the distinctly architectural problems of legislation and code, established types and program, preservation and renewal, identity and monumentality etc.

The culmination of these social and spatial frictions will be the creation of a new manifesto that will become your personal legislation & resource for the design of an iconic city site.

CROWDED HOUSE

Conventional architectural and urban design strategies generally view the city as static, when in fact the urban environment is a dynamic field of interrelated elements that are in a constant process of change, resulting in the continual production of new hybrid architectural types and forms. The studio will examine the relationship between the architectural (typological) object and the urban field and begin to test how different techniques of editing and deformation can result in the production of new architectural types and formations. This will be tested through acts of distortion, deformation and editing, and processes of iterative accretion, aggregation and agglomeration.

The focus of these investigations will take place in Melbourne CBD. The studio will engage with the specific material culture of the city and begin to speculate on techniques for the hybridisation and production of new versions of the city. These ideas will be tested through the design of a building that deals with ideas of density and living environments.

More broadly the studio will examine emergent design technique, both digital and analogue as a means of working with and acting upon dense existing fields of matter and material – both through editing the existing and speculating through the architectural element to the scale of architectural typology.

In the initial phase the studio will run a series of short tasks designed to progressively introduce students to the subject area and to design technique. Each task will require students to gather information and develop a technique that responds to a particular set of challenges. It is expected that at the culmination of the first half of the studio students will have assembled a suite of 'tools' and design prototypes that they can draw on to develop their final project.

Students will be encouraged to continue designing through the use of their generative toolset, augmenting these through further research while considering design as a multi-valent process, much the same as the city, where form emerges as a field accretion of localised actions, rather than a single response.



DISTURBANISM COUPLED URBAN AND NATURAL SYSTEMS

Studio 5 will look at emergent opportunities that bring manufacturing (including food production) back into the urban areas. The question we will be asking is whether manufacturing can have positive impact not only in term of economic returns, diversifying employment, and increasing innovation but also have a positive impact on the environment.

To this end, we will focus on waste, both production and recycling, turning trash to more than cash. Minimising waste is an obvious benefit to the environment, but there may be other benefits; it is this we will explore during this studio.

Design plays a key role in waste production. New ideas, innovations, discoveries, soon or later will become dated and discarded. More profoundly, we often introduce damaging outcomes for our environment by our design decisions. Jamer Hunt in *Known Unknowns* (2015) writes “if you have met a designer you have met an optimist”. Design most of the time points towards happier days and the act of design promises better things to come. Unfortunately, directly or indirectly, these design ideas often lead to devastating outcomes. Hunt calls these *known unknowns*. Tony Fry (1999 and 2008) has identified a similar problem when he describes design as an act of *defuturing*. According to Fry, *we are denying our future selves of possibility that alternatives may present themselves in the meantime* by designing certain objects or systems and this in turn ties us a regime of unsustainability well into the future. Thus, the *environmental crisis* can be considered a *design crisis* (Van der Ryn and Cowan 1995).

Design manifests culture, and culture rests firmly on the foundation of what we believe to be true about the world. Our forms of agriculture, architecture, engineering, and industry are derived from design epistemologies incompatible with nature's own. It is clear that we have not given design a rich enough context. We have used design cleverly in the service of narrowly defined human interests but have neglected its relationship with our fellow creatures (Van der Ryn and Cowan 1995).

We will consider this in the urban context through disturbances in urban systems. With a particular lens considering the introduction of modern manufacturing techniques as part of the waste chain, we will model positive and negative consequences of our actions. We will examine the proposition that problems we are facing today are not only related to manufacturing, production, and consumption, they are also heavily influenced by design.

We will start with mapping residual space in sectors of Melbourne (CBD, Arden, Hume) where most waste is generated and consider form of manufacturing could take place. For example, most organic waste probably derives from restaurants, markets and supermarkets as well as metals and glass. Institutions such as universities, schools, offices, etc. generate paper. The studio will explore the potential and opportunities for such processes and test their spatial implications. For example, coffee shops shed milk containers and coffee grounds. From the latter, industries have emerged to recycle the sugars naturally in coffee grounds into lactic acid which then is used to create biodegradable plastics, replacing the more common production of these cups from corn that has more valuable uses. Coffee grounds can also be used to produce pest repellents and fertilizer as well as cosmetic products.

How might this change a city sector? We will identify the most appropriate interventions and their location to illustrate how this intervention could have a gradual but significant effect on the whole urban system. We will collaborate with other disciplines, such as biologists, computer scientists, chemists, social scientists and engineers, in order to translate our findings into realisable outcomes in the near future.

This studio is also open to Master of Urban Design students.

STUDIO BIGBUILD



Phase I : People+Place
Phase II : Power+Politics
Phase III : Proposition

City continues to grow, buildings get bigger, architects never just design the building fabric. Can we change with the city?

Studio BigBuild will break down the intricate web of complex project for the students to understand the nuance of “BigBuild” architecture projects that branch out to urban design realm.

MON 6.15 - 9.15 pm
THU 3.15 - 6.15 pm

The students will investigate mixed use transport hub and urban public space typologies along Spencer St corridor with the existing DFO building as the focal point. Currently, various proposals on Spencer St bridging to Docklands have been proposed to improve connectivity and accommodate ambitious transport hub of airport rail and metro.

Another aspect of this studio that will have an equal emphasis is political and complex nature of infrastructure architecture. There will be plenty of explorations on the communication methods and opportunities to build your own style of narratives for the project.

The students will be asked to produce a package of research materials, series of mapping exercises, critical analysis of existing proposals, and individual design proposal on the chosen site.

Design for Ageing in Sweden

This travelling design studio draws students' awareness of the needs of older adults and the global demographic changes of ageing population, which requires improved inclusiveness in our built environment. In addition to the intensive work to be undertaken during the two-week travel in Sweden, students will participate in design studios before and after the travel for site analysis, precedent case studies, schematic design towards final review. This studio is in collaboration with the Centre for Healthcare Architecture at Chalmers University of Technology in Sweden, which is a leading research institution in healthcare and aged care architecture.

Two-week Travel: 15-26 April 2019

This studio is suitable for students with:

- An openness to experimentation
- Strong conceptual three-dimensional thinking
- A high level of communication skills
- An interest in understanding a different professional context

Studio Leaders: Dr Hing-Wah Chau and A/Prof. Clare Newton

Studio Class: Mondays 3:15-6:15pm in Redmond Barry Building room 1007



UNIVERCITY

DESIGNING THE CAMPUS OF THE FUTURE

STUDIO OUTLINE

The Melbourne School of Design is currently in conversations with key stakeholders to have a permanent presence at the newly developed **FISHERMANS BEND** site in the southwest of Melbourne's CBD. The UniverCity studio we will serve as a test-bed to generate new ideas and to explore what the campus of the future will look like. In the studio we will investigate how it will offer students and staff a unique experience, and how it will integrate with the wider city fabric.

In the 12-week studio we will develop a compelling program and design for the MSD Fishermans Bend Campus that will house teaching spaces, workshops, laboratories, a library, exhibition/presentation spaces, as well as an archive.

LEARNING OUTCOMES

Students will research the design of innovation hubs and spaces for learning with great sensitivity towards the surrounding site context. Students will research the planning of campus/university spaces and learn how to use digital tools to test different programmatic options, analyse key environmental impacts, predict people's behaviour, and respond to other factors impacting campus design. They will learn how to advance their design thinking with multiple performance criteria in mind. In class we will discuss optimisation techniques, artificial intelligence, and interface with geometry manipulation.

PROCESS

The semester will kick off with group-research about the site, its urban context, and mixed-use options for its development. Digital tools and associated tool-ecologies will be introduced that help to analyse the various factors that impact on the project's morphology. Following an intensive workshop in week 4 students will individually develop speculative responses to the design challenges at hand. Both manual as well as digital model-making will be used extensively to advance ideas throughout the semester.

SUGGESTED FOR THIS STUDIO

- A curious and open mind
- Decent Rhino Skills
- Grasshopper/and or scripting Skills
- Hands-on with digital tools

STUDIO LEADER

Dominik Holzer is a Senior Lecturer in Digital Architectural Design at the University of Melbourne. Dominik completed a Masters and PhD degree at RMIT where he investigated the nexus betw. architectural and engineering with a strong focus on knowledge transfer and technology. Next to his role in academia, Dominik consults on a range of Design Technology related matters in practice.



Australasian Federation Conference, Melbourne, 1890 (detail intervened), 29931, *Australian Federation Photographs 1890 - 1898*, John Oxley Library, State Library of Queensland.

128 Mode of altering the Constitution

This Constitution shall not be altered except in the following manner . . .

46 *Commonwealth of Australia Constitution*

CONSTITUTING AMENDMENT

Justice Keane characterised the *Australian Constitution* as a small brown bird, prosaic and procedural in character compared to the American constitutional eagle that it in part mimics. Rather than mute it is believed that this procedural character communicates substantive values yet to be explored by a constitutional culture. This studio seeks to find existing values in the *Constitution* that can inform a proposal to alter Parliament House, Victoria in order to evolve decolonial legal reform.

Immersed with a community of constitutional law and reform leaders in a moment of new constitutionalism, this studio will use the amendment process prescribed by the *Constitution* to design a reparative space for government and First Nations. Legal and architectural structures will be surveyed to develop, propose and seek consent for a model of architectural alteration that challenges the effect of architecture conventions on Australian concepts of sovereign identity.

STUDIO OUTLINE:

THIS STUDIO LOOKS AT THE BREADTH OF ARCHITECTURAL DESIGN THROUGH INVESTIGATING THE MULTI-SCALAR RELATIONSHIP BETWEEN FASHION AND ARCHITECTURE IN RELATION TO SOCIETAL THEMES. WE WILL EXPLORE THE CHANGING UNDERSTANDING OF BODY-RELATED THEMES AND ITS PERCEPTION THROUGH A CRITICAL SOCIOCULTURAL LENS REFLECTING UPON IDENTITY AND THE CONSUMER LANDSCAPE. THE OUTCOME OF THIS RESEARCH AND STUDENT'S INTERPRETATION OF 'FASHION' WITHIN ITS BROADEST CONTEXT, WILL LEAD INTO THE DEVELOPMENT OF THE DESIGN PROJECT AT THE BODY OR LARGER ARCHITECTURAL SCALES. THE DESIGN COULD FIND DIFFERENT TYPOLOGIES ACROSS MICRO OR MACRO SCALES FROM A WEARABLE GARMENT, MIND/BODY STUDIO, A COMMERCIAL RETAIL STORE, TO ONLINE CULTURES. THE AIM OF THE DESIGN IS TO EXPLORE POSSIBILITIES WITHIN ARCHITECTURAL DESIGN THROUGH RAISING QUESTIONS INTO THE CONSUMER CULTURE AND THE FUTURE OF FASHION. STUDENTS HAVE THE OPTIONS OF EITHER CHOOSING THE SELECTED PHYSICAL SITE OR A VIRTUAL SITE.

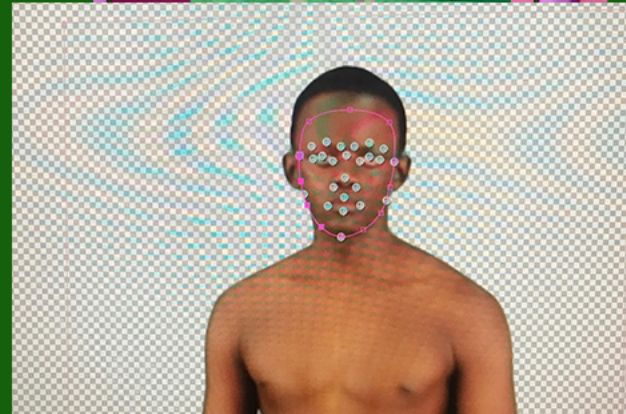
ISUN A KAZERANI + ADAM PEACOCK

STUDIO 13

ARCHITECTURE-FASHION LAB | THE DNA OF PERFECTION

AIMS:

THE STUDIO AIMS TO DEVELOP STUDENTS' DESIGN THINKING THROUGH CRITICAL INTERPRETATION OF SOCIOCULTURAL MATTERS AND EXPLORATION OF DISCIPLINARY BOUNDARIES IN RELATION TO CURRENT AND FUTURE OF FASHION AND ARCHITECTURE. THE OUTCOME WILL BE ASSESSED BASED ON ITS ABILITY TO ILLUSTRATE, CRITIQUE, AND PROPOSE POSSIBILITIES FOR NEW FORMS OF FASHION, AND ARCHITECTURE, WITHIN THE SOCIAL, CULTURAL AND ECONOMIC NEEDS OF ITS SITE CONTEXT. THROUGHOUT THE STUDIO, YOU WILL DEVELOP YOUR PROJECT THROUGH EXPLORING PROGRESSIVE METHODOLOGIES AND PRACTICES INCLUDING DIAGRAMMING, MAPPING AND EXPLORATION OF DESIGN STRATEGIES SUCH AS SPECULATIVE DESIGN, INTERVENTION, INSERTION AND EXTRACTION. YOU WILL DEVELOP THE PROJECT FORWARDS USING A WIDE RANGE OF DRAWINGS AS WELL AS TECHNICAL SKILLS, INCLUSIVE OF BIM AND AR/VR TECHNOLOGY DEPENDING ON THE SPECIFICITY OF YOUR PROJECT.



STUDIO 14 MAKING AND LIVING

Ellen Terrill

'Studio 14; Making and Living' focuses on the hybrid opportunities between the makings of the creative industry and dwelling; and the regenerative interplay between the two. The studio will investigate how mixed modes can be artfully woven to create an alternative model of 'co-working/co-dwelling' space, with a cherished, but oft-forgotten, heritage precinct on the Melbourne CBD fringe.



The iterative based studio will operate in two segments.

1. The first segment will focus on the macro scale of the West Melbourne site, investigating its latent histories and complexities, and interchange with the built fabric around it, before launching into a comprehensive architectural position for the site. Students will be focusing on research-led understandings of urban, context-founded proposition, and how the creative process informs a design proposition, supported by social, commercial and communal collateral.
2. The second segment will propose creative and sophisticated solutions to the contemporary urban challenge of living and working. Exploring the dualities and inter-dependencies of creating and expressing, labour and living and the public and private realm. Current socio-urban and technological influences will be investigated in order to inform a new mixed used typology of studio/office supported by education, dwelling and event space. This will be undertaken with the recognition that new environments are also required to support emerging modes of production.

Students will receive regular lectures on Architectural best practice, current trends, conceptual design, placemaking, master planning, form finding and communication techniques. They will be expected to produce work on a weekly basis for studio contribution over the course of the semester.

Whilst there will be a component of group work, most work will be individually undertaken with an emphasis on collegial and creative studio contribution.

The brief will be defined for the most part, but students will have some limited ability to explore their own brief within recognised or newly proposed typologies.

External visiting lecturers may include Architects, Creatives, Urban planners, Cultural consultants and Engineers.

Mondays 18:15-21:15 MSD Room 216; Wednesdays 15:15-18.15 Alice Hoy Room 223



You looked at me once. We were at dinner, you ordered for both of us, the ordering of food was too much for my limited grasp of the language. Instead, with smile, watching you interact with strangers. Their eyes, your eyes, the shift in tone, the breakout of a laugh. It never felt like an interview, but there was constant desire for your answers, your ideas, they were everything. The food came, we ate, laughing, holding, you told me everything, with words, looks, hands, silences. It was recorded. I never forgot, even for a second, every word you said that night.

It was recorded. I never forgot, even for a second, every word you said that night.

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

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

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

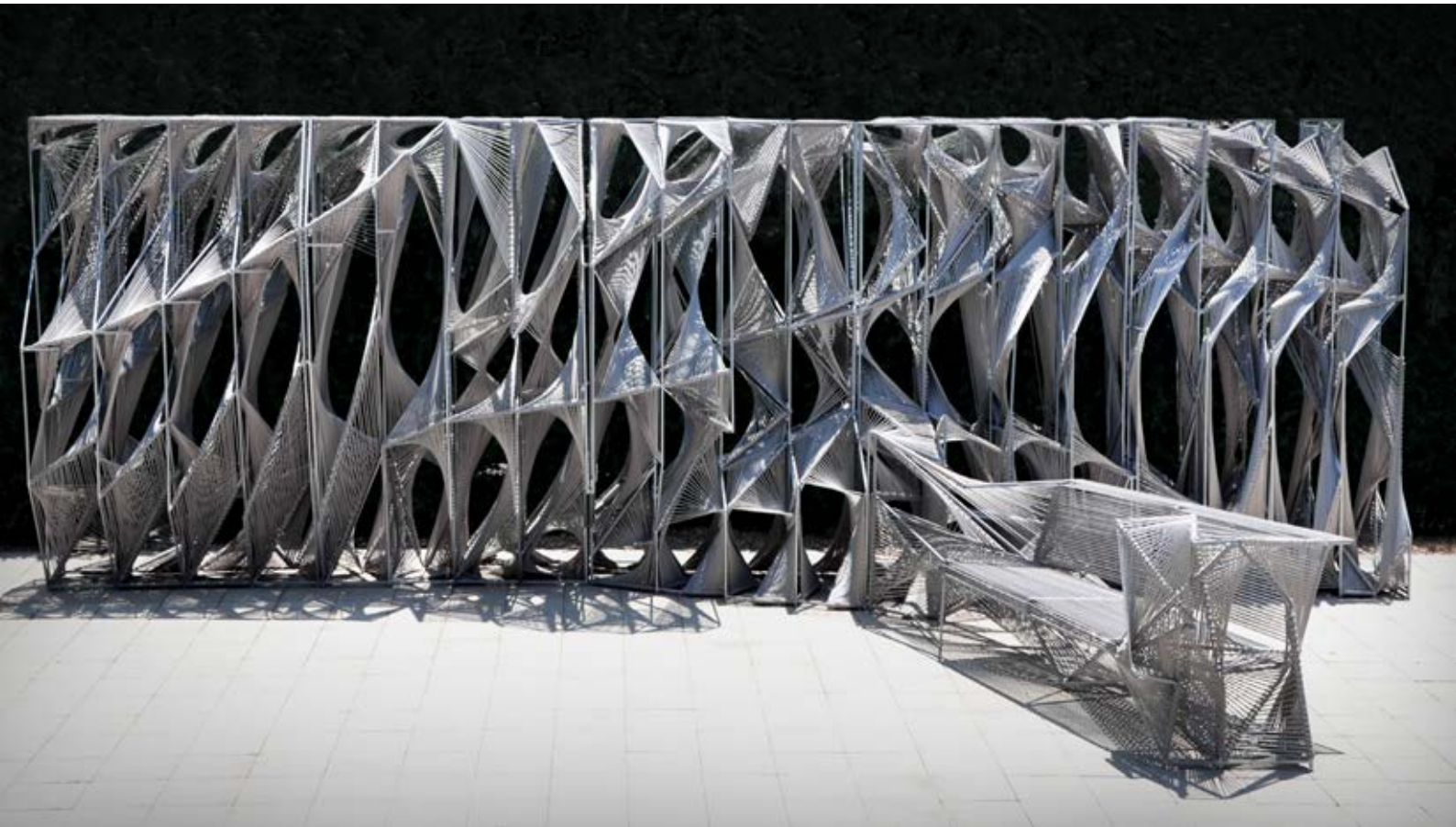
By framing the Event and Aftermath as a cultural and political artefact, the studio will document acts of war, crimes against culture and place, and will ask what can be done with Facts of War once they are gathered and displayed? Within the studio, a small, responsive piece of architecture will be designed and will require a delicacy and empathy that reacts to the conditions identified within the forensic research.

'Today's technology makes it possible to access all of our individual and collective memories simultaneously; but when you can see everything at once, it becomes difficult to establish any hierarchy between what has happened and what is happening.' - Jack Self, The Real Review 2

1. Robert Bevan, 2016, The Destruction of Memory : Architecture at War
2. <http://www.forensic-architecture.org>

What you left, when you left.

Architype Prototype



Tutor: Darcy Zelenko

Prototyping can be a valuable part of the design process due to its capacity to generate data. The architect's ability to define, measure and interpret this data can stimulate smart solutions that digital design processes alone cannot.

Digital fabrication equipment has given the architect a way to prototype quickly due to the miniaturisation of machines that were previously used in heavy industry. Much of this equipment is run through computer-generated code that has previously been locked away and managed by the fabricator. Increased digital literacy in the design community has enabled architects to directly engage with CNC and robotic fabrication machines. Instead of being used purely as a method for production, digital fabrication equipment can hold a larger stake in the design process with unique attributes that can be harnessed to innovatively save material, create novel geometry and design unique effects.

Architype Prototype seeks to apply this methodology towards the activation of interior and exterior spaces of the Glynn Davis Building within the University of Melbourne. Students will be introduced to parametric design and fabrication tools early in the semester with learning outcomes directed towards material and process exploration. This will run in parallel with the development of an overall design proposal with explorations being used to inform site and function of intervention. Small groups of students will each develop a scheme with groups to eventually merge into a single team to develop and realise the strongest design proposal. Outcomes of this studio will be aimed towards the creation of a full scale design intervention. This will be complemented with traditional architectural representations and project journals (online and offline) to contribute to the culture of making on site.

IMAGING

//

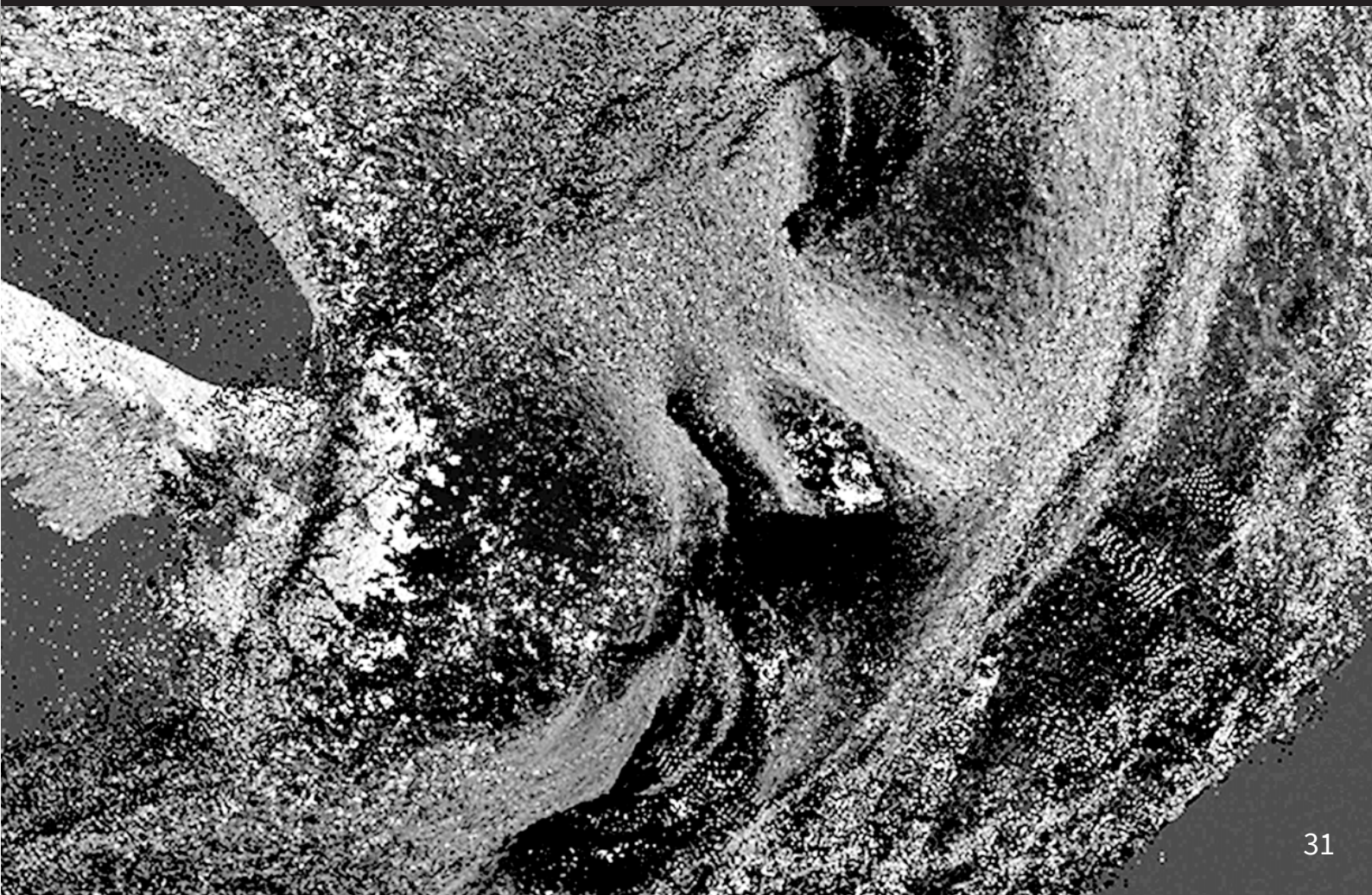
A Museum Made Digital
v.3

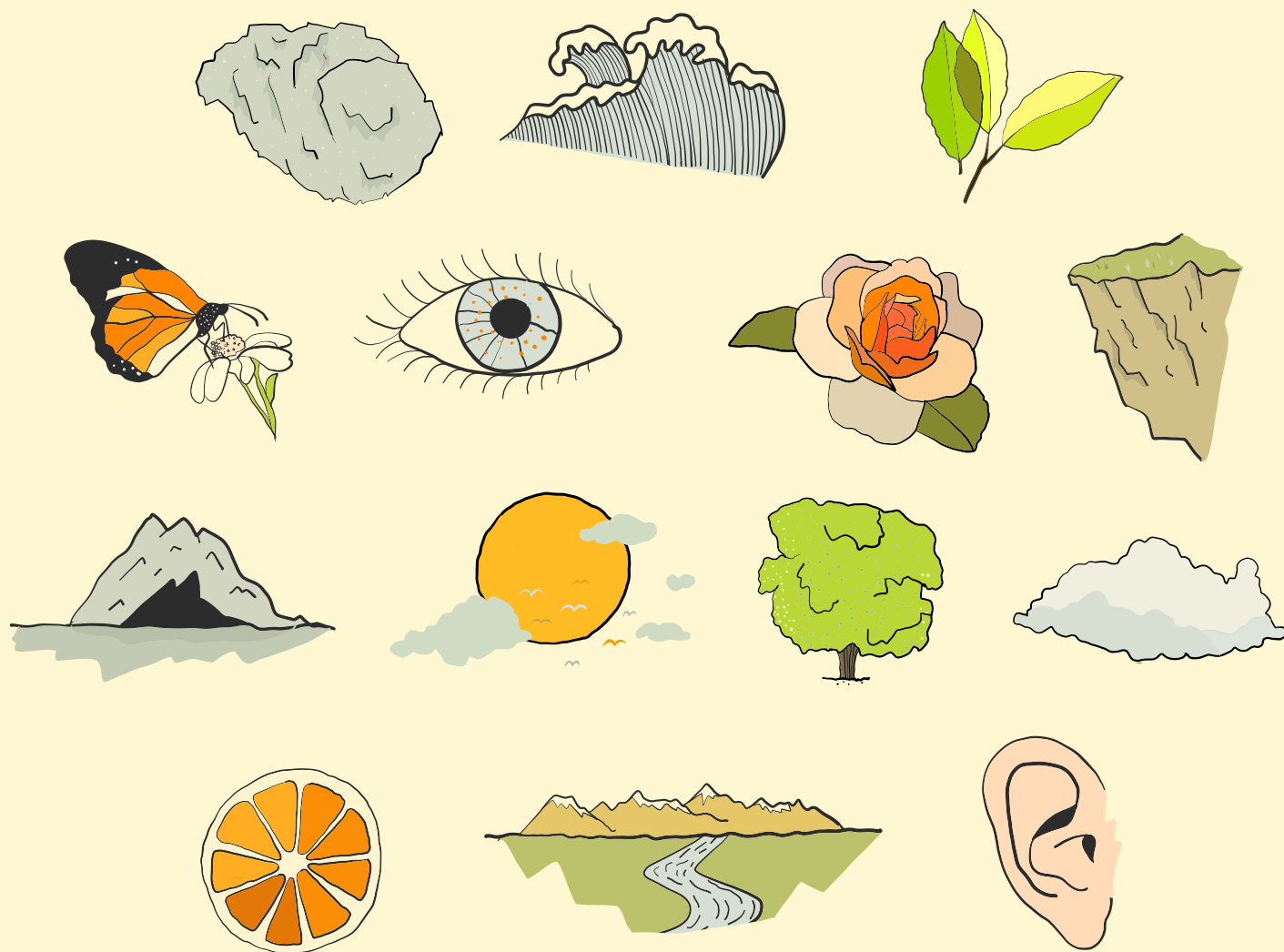
Studio IMAGING - A Museum Made Digital is a research and design unit that introduces students to critical views on imaging technologies, by digitally reproducing and organizing buildings, objects and landscapes.

The process of working in this studio will be focused on developing skills and knowledge in **3D scanning, photography and virtual reality**. Using these mediums as a lens to critically observe objects and spaces, students will learn curatorial processes, VR/AR, digital design, image making and 3D printing.

The studio will 3D scan a selection of artefacts from the **Ian Potter Museum of Art's** classics and archaeology collection. Using this scan data as content, students will be asked to design virtual exhibition and archive spaces for the museum. Design projects will be represented via virtual, interactive 3 dimensional models. Each student will be asked to design a **'virtual room'** which displays a scanned art object, and its related archival material. These rooms will be mediated by a second, **'real room,'** designed and located in the museum building.

The studio aims to open up the hidden archive of the museum to a public audience using advanced technologies.





BEYOND BIOPHILIA

Architecture inspired by experiences of nature

This studio seeks to test the limits and possibilities of a biophilic design approach as it applies to community architecture

Studio process

The studio will be based and run out of DesignInc's offices in Melbourne's GPO building.

You will learn about community and biophilic design principles, and communication techniques through various exercises taught by our design team and industry guests.

Tuesday evenings and Thursday lunch sessions will provide first-hand opportunities to experience the workings of an architectural practice. Students will have full access to our lab space during office hours.

Freehand drawing and modelmaking will begin contextual investigations into the experiential qualities of nature and proceed to establishing a conceptual urban architectural standpoint.

Learnings will be applied to a community site precinct design within the Arden precinct in North Melbourne.

This will lead to the conceptual design and design development of a community building of ~2,000 m².

The studio is led by Kieran Leong and Lavanya Arulanandam from DesignInc.

Themes and ideas

Retrofitting for community

How can architecture compliment and respond to current and future community needs?

Beyond biophilia

Going beyond biophilia and biomimicry as a static set of patterns, how can the experiential aspects of nature provide inspiration for design solutions?

Human rights to nature

How can we put focus on equitable community access to nature, shared healthy spaces and facilities?

Polyvalent spaces

Can community spaces adapt and flex over time – responding to seasonal and longer time frames analogous to natural habitats evolving?

OOOF! ARCHITECTURE PRESENTS:

ALL-STAR*



Image: Self-Contained - Michael
Johansson, 2010

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

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

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

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

urban futures

PERFORM !



As our city intensifies, what is lost? What is gained? This studio explores the programmes, typologies and lifestyles that architecture enables in this phase of rapid city evolution. We will be exploring the role that shared community facilities play in the immediate and wider neighbourhood of high-density Melbourne.

How does architecture influence the experience of performance in a space?

The focus of the studio is on performance and rehearsal spaces. The site is in Carlton; redeveloping the VicRoads Licensing Centre on Lygon Street.

The studio will develop your;

- design skills to integrate urban design thinking with architectural expression,
- detailed knowledge of performance/rehearsal spaces and medium density architectural typologies,
- breadth of fast and efficient communication skills with a focus on freehand drawing, modelling and diagramming.

Studio 24

Studio leader
Robyn Pollock

Studio contact
Monday 6.15-9.15
Friday 9-12

STUDIO 25:

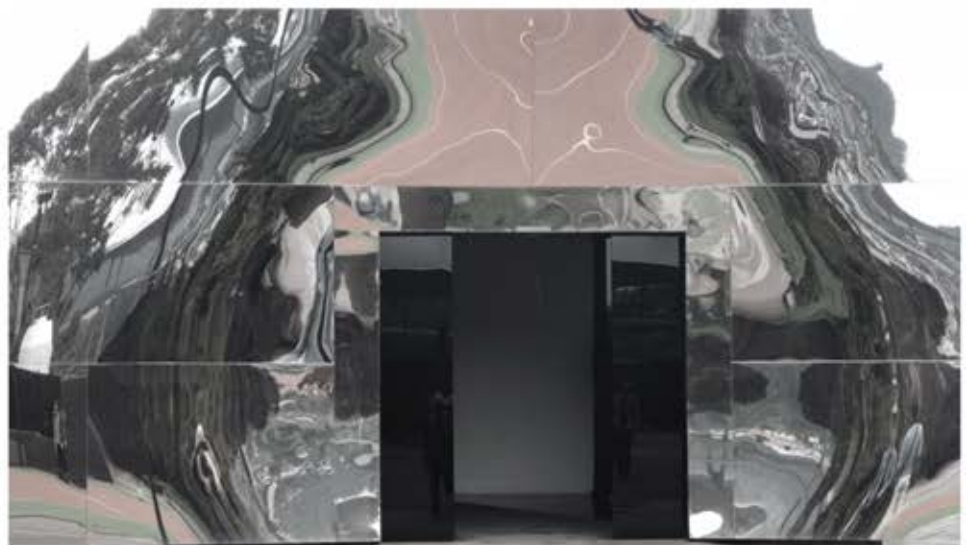
INVISIBLE PLACE : BOUNDED INTERIORS

This studio starts with the question: "Can place be adequately encompassed by the quantitative methods of digital and parametric design?"

The complex character of place continues to be a key element in architectural, interior and urban design, alongside recognising that we are in an age when big data, parametric design, and real-time interaction are beginning to inform design decision making. The challenge is to incorporate qualitative elements (narrative, emotional, temporal and sensory) into digital processes.

The Invisible Place Studio asks how can designers improve their capabilities to cope with current and emergent global challenges – in this case, of homelessness in all its forms? And, how can design inquiry into place practices provide useful forms for interiors and architectures of shelter and respite? This studio applies a parametric design methodology to two sites in Tasmania; the MONA art museum and its installations and an abandoned historic health building complex near Hobart.

Designing explicitly for temporary accommodation, designers will make digital models appropriated and tested through scripting variables alongside analogue methods such as erasing and remaking. Working parametrically offers designers unprecedented opportunities to engage with the performance characteristics of design propositions for autonomous interiors and architectures.



Gormenghast Alan Lee (1980), Field Lines Cameron Robbins (2016), Approaching MONA Gini Lee (2018)

and Content(s) IV

*"Architecture houses.
It is at home in -*

*and provides a home for - philosophy, aesthetics and those
discourses which are thought to describe it."*

- Andrew Benjamin
Eisenman and the Housing of Tradition



The home may perhaps be the best avenue to explore "contemporary life". That is, the convergence of humans in space, facilitated by the ideas, content(s) and containers of humanism, humanities and the physical human body. The house not only plays host to the physical human body, but all things that entertain the notion of life-style: thought, activity, ritual, signifying objects and spatial arrangements; this is where the house becomes home.

-
MON & THU
18:15 - 21:15

Housing Home,

Philosophical, aesthetic and cultural reference will generate contextual frameworks that allow the home to find place, sustenance and content(s). Here, architecture will be considered an in-between of the ideal and the existential, where the house may mediate between two parallel states, the abstract and the material; revealing the unexpected slippages, transitions and tension between ideas, content(s), user and space.

This investigation will argue for the critical agency of architecture, evoking discourse and dialogue between disciplines, technologies and representations.

The house produced will act as an agent for mediating, critiquing and navigating through the limitations, possibilities and transferences between the abstract and material.

In doing so, the project may become a critical survey, experiment or meditation. This is where architecture may be at home in - and provide a home for - the real, ideal, fetished and/or romanticised contemporary life(style).

MUSEUM OF EXTINCTION OUTPOST

John Wardle Architects

Outpost is an exploration of the peripheral, in the hope that it may eventually become central. Commonly deployed by cultural and academic institutions, Outposts are speculative by nature and represent a desire to evolve cultural values and experiment with emerging forms of knowledge. They can be defined by a geographical location, a philosophical position, a commercial model or a new medium of artistic expression. By operating at a distance, the Outpost is a site to promote new ideas, identities, and modes of representation.

This studio proposes a new Outpost - the Museum of Extinction - to be located at periphery of the Royal Botanic Gardens, Melbourne. This hypothetical brief will combine a museum and learning space, with a seed bank storage facility and DNA laboratory. As a hybrid building type, the Outpost will be a place for community engagement, experimentation and collaboration. The studio will encourage students to consider notions of scarcity, contemporary art practice, public education and civic generosity, in order to develop an evocative design concept that will be presented to community representatives.

The ideas for this studio arose from an acknowledgment that now, more than ever, we need to appreciate the rapid decline of flora and fauna globally. The Outpost will showcase and share Australia's existing contribution to the international Millennium Seed Bank Project (UK) through the Australian Seedbank Partnership located in Botanic Gardens across the country.

Studio Leaders

Ariani Anwar + Nick Roberts

Master of Architecture C, D, E

ENVIRONMENTAL BUILDING STUDIO

ESD is a term that is slapped onto every second building; however, it is often an afterthought and an act of greenwashing, rather than an integral part of the design process.

This Studio will ask students to dig deeper into the field of 'Sustainability' and to create their own vision and interpretation of 'Environmentally Sustainable Design'.

The Studio will partner with Melbourne University Office of the Environmental Programs, and the project brief will be to design a dedicated Centre for Sustainability housing the OEP program, on the Parkville Campus. Students will be asked to design spaces for teaching, research, collaboration and experimentation, that showcase their own interpretation of how an environmentally sustainable space could take form. The Centre will act as a 'third teacher' and be an integral part in the teaching of 'Sustainability'.

Environmental Building Studio is for students who are interested in specialising in ESD and would like to further their ESD knowledge and design capabilities, as well as networking with ESD professionals. At the completion of the studio, students will be equipped with the knowledge and skills to think critically about environmentally sustainable design and apply these principles directly into the design process.

Adrian Chu & Nayan Puri

STUDIO 35mm

Film, Architecture and the Species of Spaces

Studio Leader: Hamid Khalili

Plot

Sigfried Giedion, the prominent architectural theorist remarked: "Only film can make the new architecture intelligible." The task of making architecture 'intelligible' rests in the core of this design studio. Traditional architectural media such as plans and sections stutter when it comes to successfully articulating architectural **ATMOSPHERES, THEMES, IDEAS** that are beyond matters such as form, function and technicality. This studio interrogates the **medium of film as a means to make 'intelligible'** the qualities that traditional orthographic drawings are unable to do; underlying notions such as atmosphere, mood, memory, ambience, spatial experience and milieu. This studio seeks to provide students with appropriate methods, tools and skills to learn the cinematic strategies for narrating atmospheres and qualities associated with architectural spaces.

Studio Times

Mondays 6:15 - 9:15 PM / Thursdays 6:15 - 9:15 PM

Cast

Studio 35mm attempts to create an opportunity for focusing on the rarely examined fundamentals of architecture - species of spaces* such as doors, windows, staircases, hallways, columns, balconies, corridors, passageways, openings, thresholds, living rooms, dining tables, kitchens, laneways, bedrooms, lifts, ceilings, and ramps; their meaning, atmospheric **qualities and ambiances through short films, animations, hybrid moving images and VR.**

Requirements

While there are no subject prerequisites for this studio, it is helpful if students enrolled in this studio possess some familiarity with architectural photography, advanced graphic design (digital/analog), and preferable familiarity and previous experience with digital modeling and/or architectural animations. Students will also be supported by weekly technical tutorials that are planned to assist students with the moving image technical skills and required softwares.



Bower Studio

HomesPLUS Indigenous Housing
@ Kalkaringi, Northern Territory

bowerstudio.com.au

Bower Studio has been invited back to Kalkaringi this year by the Gurindji people and we are committed to helping keep culture strong.

We will join the Gurindji to **design/build** two outdoor living pavilions as a demonstration of the HomesPLUS project. You will be working alongside members of the local community and they will provide a rich source of inspiration for your designs. On return to Melbourne your final design will be an investigation of improved housing processes and outcomes for Indigenous communities, developing the work you've begun on-site.

The projects completed by Bower Studio MSD students and supported by local workers include the 'Wave Hill Walk-Off Pavilions' (exhibited at the 2018 Venice Architecture Biennale).

Classes run 9-12 Monday mornings. We will extend your building skills at a training camp to be held at the University's Creswick campus 13-15 April. You will be working in the community between 24 April to 5 May with cultural competency training, research seminars and preliminary design work held prior to departure. The studio is intellectually and physically demanding – please check the website! Allow approximately \$1,800 for airfares, car hire, etc.

Applications for Bower Studio must be submitted directly – it is NOT on the ballot. See the link at the top of the bowerstudio.com.au for details.

Studio Leaders: Dr David O'Brien
George Stavrias

M E T A

THIRTY ONE

Description

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

Brief

Multi-Program

Bio

Jorge (BS in Architecture, Mexico and the United States) is a registered Professional Architect with Partners, (P) is currently a keen architect	c. Architect and the final experience Woods. y a Senior, me	(AA MA, ARB, RIBA) is a registered Architect in the UK with 20+ years of professional experience includes Zaha Hadid Architects (Lon), Aedas (HK), Hassell, Senior Associate at Architectus Melbourne. Aerial artist, glider pilot, skydiver...	ered a ssional hitects Bates lbourn and lo	architect in practice. Foster & Smart and a. He is a loves cake.
Isaac (BA in Architecture, previously experienced Architects)	AppSc. studio include Melb	(MArch) is a Graduate of Architecture at The University of Melbourne. He works at Aedas (SG); currently works at Melbourne. An avid photographer, traveler, loves cake.	architect me. Pr Elenb aveller,	figure who professional erg Fraser and also

M / T^h

1830 - 2130



FOOTSCRAY COMMUNITY ARTS PRECINCT

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

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

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

FCAP investigates this.

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

<http://footscrayarts.com>
<https://creative.vic.gov.au>
<https://www.maribyrnong.vic.gov.au>

Simona Falvo
Dayne Trower



Bathhouse.

A place for water immersion

The central premise of the bathhouse is the ritualistic act of bathing or immersing the body in water. This can be an intensely private act or a communal celebration. Bathing can reconnect the body to nature, light & space; it can be a slow space for reflection or a fast-paced arena for sporting prowess.

Many cultures have developed ritualistic bathing facilities over centuries, from the early Roman or Turkish baths to Russian Banya and Japanese Onsen. In Australia, watering holes, creeks and streams have been places of ritual gathering for the indigenous culture for millennia. In more recent times the swimming pool, both public and private has defined the modern bathing experience. Could it be more than that? This studio seeks to reimagine and redefine the typology so that it speaks of its place and transforms its occupants.

The site for the studio is nominated as Debney Park adjacent to the Moonee Ponds Creek. A seam of mineral spring water has been discovered on the site, capture and harness its potential. Culturally, the site is a melting pot of multicultural Melbourne. It sits on the junction between four suburbs and straddles the iconic Melbourne Gateway designed by DCM completed in 2000. The site is rich in potential, but it has suffered from years of neglect. Detailed site analysis will be undertaken to understand the specificity of the site, its historical & cultural significance, the nodes and linkages, topography and ecology.

Our studio seeks the following: a sensitive and poetic work of architecture to celebrate the ritual of bathing and the repair of a disused parcel of inner-city land to create a project that is of its place.

Studio times: Monday, 3:15 – 6:15pm & Thursday, 3:15 – 6:15pm at MSD

Contested States & the architecture of the in-between

Studio Leaders: Heather Mitcheltree and Dr Majdi Faleh

This is the
United Nations
Buffer Zone

Cyprus travel dates: 18th April - 28th April

This studio serves as an exploratory testing ground through which to reframe sites of contestation, thresholds and boundaries. Focusing primarily on the UN buffer zone in Cyprus, students will explore how architecture might be utilised to frame the politics of boundary conditions, spatial manifestations of memory, and socio-political narratives of identity, conflict, and the in-between.

These contested spaces serve as a symbolic locus in which individual and collective memory, trauma, place and temporality coalesce. Within this studio, students will be encouraged to re-envisage the process of creative production – utilising uncertainty, disruption, realignment and conflict as mechanisms through which to transgress boundaries and explore identities of difference.

Structured in three phases, students will undertake:

1. Research and conceptual framing

In the first stage, students are asked to analyse the historical, political, and socio-spatial context of their chosen site(s). This will be further informed by studio time in Cyprus and site visits to the UN buffer zone.

2. Experimental propositions

Students will explore how through interdisciplinary practice we might re-read, re-imagine, and re-make contested spaces. Drawing on a range of interdisciplinary frameworks such as curatorial practice, art and architectural theory and practice, students will be asked to produce experimental propositions that question traditional boundaries.

3. Design proposition and development

During this phase, students will propose and develop a design intervention for their chosen site - to reinvest the 'no man land', and activate cultural and social boundaries through architecture and art.

Cost: Students are required to cover all travel costs to Cyprus. However, funding and financial assistance is available via the Global Mobility Fund at UoM.

35 HACKING DESIGN:

Evolving Artefacts, Scavenging Space



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

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

Img: Meher Bahl & Amelia Smith - Studio 35 S1/2018

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

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

Studio leaders:

Dr. Fjalar de Haan + Camilo Cruz

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

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

With the help of digital media, participants are expected to produce a catalogue of artefacts that represents the trajectories that could be followed.

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

Studio times:

Mon 9-12 (Room 241) / Thur 3.15-6.15 (Room 141)

Notes:

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



DEPARTURE POINT

Taking as its departure point Lars Von Trier's film *The Five Obstructions*, this studio invites you to steal the parti pris of a seminal work of architecture. Your stolen parti will be subjected to a series of new constraints and ultimately, will be transformed by you into a wholly new work.

FIELD*studies*

Semester 1 - 2019
FS-2019-S1



Fieldstudies is a dedicated research group within Fieldwork with a mandate to explore the multi-faceted issue of housing affordability within the Australian context.

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

In 2018, Fieldstudies focused on the design and provision of Public Housing during Semester 1, and the opportunities of a Build-to-Rent development model during Semester 2. The first Fieldstudies studio of 2019 will delve deeper into the Build-to-Rent model, and explore the increasing local and global phenomenon of Co-Housing and how it could be wielded to address housing affordability and diversity in Australia

This studio will research and challenge contemporary paradigms of apartment living through architectural speculations on the themes of collectivisation, participatory community and small footprint living.

The Studio Leaders will be architects Vlad Doudakliev and Elizabeth Campbell. Fieldwork directors, Ben Keck and Quino Holland, will be involved through a lecture and intensive workshop, while guest lecturers from a range of disciplines including; planning, construction & development, marketing, landscape design, sustainability and urban design will support an interdisciplinary approach to design.

Each student will undertake independent research to drive their own architectural project and compilation of an accompanying studio book. The end result will be a detailed architectural proposal designed for the needs of a specific demographic, supported by a strong concept, graphic representation and iteration.

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

- Critically explore and re-imagine architectural and socio-cultural fundamentals, typologies and rituals through a Co-Housing model
- Innovate relationships between context, public and private spaces
- Understand the impact of basic market feasibility, planning and demographic demands on an architectural outcome
- Develop personal design philosophies of quality shared living space and effectively communicate them graphically and verbally

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

Studio Fable aims to investigate and critique how technological development responds to the current and future issues of the built environment through an analysis of current conditions and projections into the future. Students will be tasked with generating an architectural design in response to a pressing current or future issue around a technologically developing society.

Once upon a time in the future, we told tales of architectural craftsmen weaving the technological oddities of today to create the design impossibilities of tomorrow, join us as we go:

ONCE MORE, UNTO THE BREACH

PRESENTED BY **STUDIO FABLE**

MICHAEL MACK x TONY YU

Studio Outline

LEARNING architecture is a research-based design studio with a focus on developing a thorough understanding of how architecture can facilitate education. The concept of pedagogy will be introduced as a foundation for critical research into educational design. If curriculum describes what is being taught, pedagogy describes **how** it is being taught. There is an inherent link between pedagogy and space whereby different spaces afford the delivery of different pedagogical models. Herein lies an opportunity for architecture to tailor environments conducive to specific teaching methods and learning styles.

This studio will focus on learning and teaching environments to advance education in the fields of Science, Technology, Engineering and Mathematics (STEM). Denton Corker Marshall's Geoff Handbury Science + Technology Hub at Melbourne Grammar School, completed in 2018, will be used as a case study to investigate the following questions:

- What role does architecture play in advancing STEM education?
- What are the drivers for the design of learning and teaching environments for STEM education?
- How will STEM education evolve into the future, and how will architecture respond to its new requirements?

Studio Outcome

Students will be asked to hypothesise the nature of STEM education in the year 2050, and to re-imagine the Geoff Handbury Science + Technology Hub, as if it were to be built in 30 years' time. What would be required of its learning environments compared with those in the existing facility?

Weekly research and design exercises will guide students in developing a clear, well thought-out architectural proposition.

Studio Assessment

Active Participation	10%
Literature Review	20%
Mid-Semester Review	10%
Final Review	40%
Design Journal	20%

Mondays + Thursdays 6:00pm - 9:00pm

Denton Corker Marshall Office





Wind Architecture

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

Participants of this studio design, make and put to use—**fly**—state-of-the-art kites and others experimental inflatable structures.

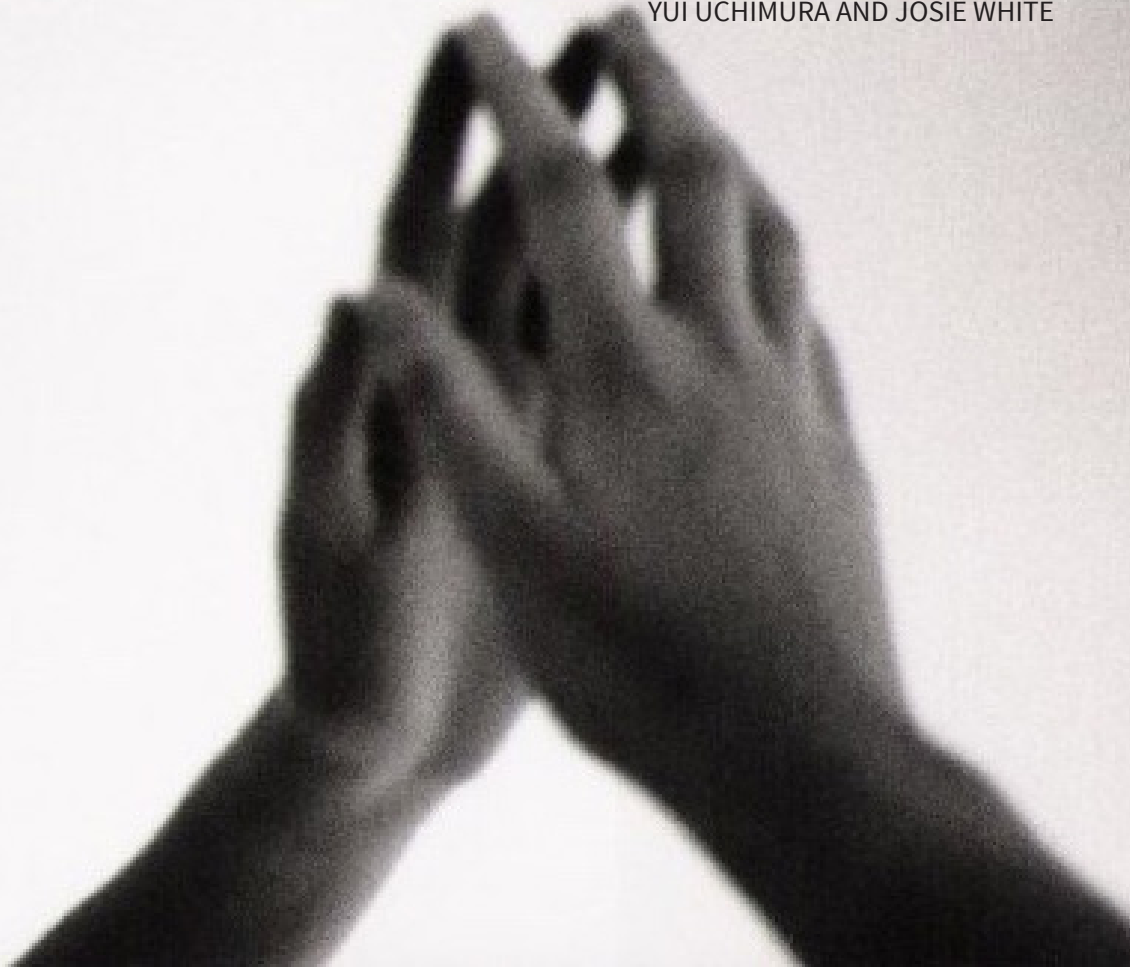
The studio begins with kite-flying lessons and continues with prototyping using generative and parametric design, physical and digital simulation, hand crafting and digital fabrication. The aim of the studio is to design and build speculative prototypes of architectural structures that can be supported or animated by air. Selected designs are produced at full scale and used on location with real publics. The resulting performances are documented and exhibited as moving images.

Past and emerging examples of air-supported structures take the form of personal garments, individual shelters, mobile guerrilla installations, large-scale building skins, power-generating installations and means of transportation. Their uses can range from emergency rescue shelters to dance performances and their sites span the broad range from indoor environments to the stratosphere. The broad blend of skills acquired when making such structures can be useful in many other forms of design, now and into the future.

Output of conceptually aligned studios has been broadly exhibited, received multiple awards and resulted in a range of academic and design publications.

Specific learning outcomes of the studio will include:

1. Research and design skills, including speculative design and prototyping, performance-oriented and evidence-driven design, as well as recent approaches to ethics, aesthetics and practices of creativity;
2. Knowledge of history, utilisation, technology and future of inflatable structures, including their design and making;
3. Knowledge of kites, their making and flying;
4. Traditional and digital model-making skills, algorithmic and parametric modelling, digital simulation, digital fabrication, interactive media; and
5. Photography and film-making, traditional and using flying robots.



Studio Sightless

STUDIO 41. Yui Uchimura & Josie White

Studio Description

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

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

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

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

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

Studio Overview

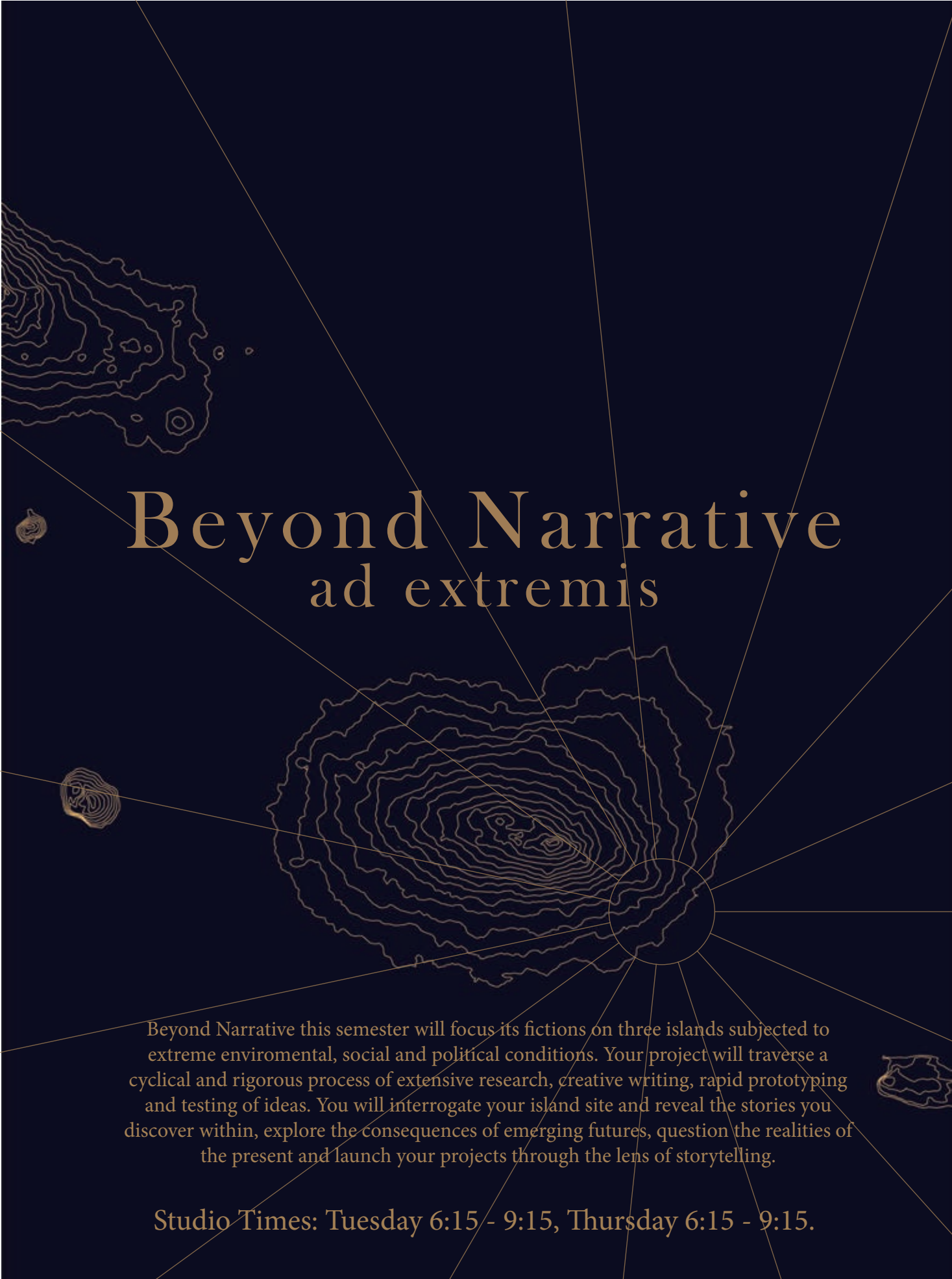
Studio Sightless will begin with short design/research explorations, which:

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

The studio will then respond to the narrative through the design of a small dwelling in an inner suburban context.

The final project will:

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



Beyond Narrative ad extremis

Beyond Narrative this semester will focus its fictions on three islands subjected to extreme enviromental, social and political conditions. Your project will traverse a cyclical and rigorous process of extensive research, creative writing, rapid prototyping and testing of ideas. You will interrogate your island site and reveal the stories you discover within, explore the consequences of emerging futures, question the realities of the present and launch your projects through the lens of storytelling.

Studio Times: Tuesday 6:15 - 9:15, Thursday 6:15 - 9:15.

urban living

placemaking

sensitivity to existing qualities of place
and potential for interventions to
contribute to sense of place

density community diversity

how much density and where?
inclusive not exclusive
communal spaces
community building
housing and household types

urban form and development

traditional urbanism or experimental
urbanism?
development models

the intimacy of housing

someone lives here
what are the essentials?
qualities and quantities

sustainability

passive design
resilience - high density garden city



RADICAL CLASSROOM

Studio Leader: Danielle Peck (Architecture Associates)
Guests: James Wilson, Samuel Hunter (Lyons) & Others



What is the university's role for implementing change to a city?

This studio will speculate on educational space and the form of a new campus building. Frank Rhodes describes universities as 'the most significant creation of the second millennium'; with this in mind, and in the context of increasing corporate pressures –

a radical re-look is necessary. The new John Smyth building, which forms part of the New Student Precinct (NSP) project brief will provide this semester's framework and location. The NSP project, led by the Lyons team and currently in design development phases, includes a large redevelopment within the Melbourne University city campus. The new John

Smyth building, situated at a prominent location on Swanston Street becomes a new gateway for the precinct.

This is a collaborative studio, delivered by Danielle Peck of emerging architecture practice Architecture Associates in conversation with Lyons architects, and guests.

studio *untamed*

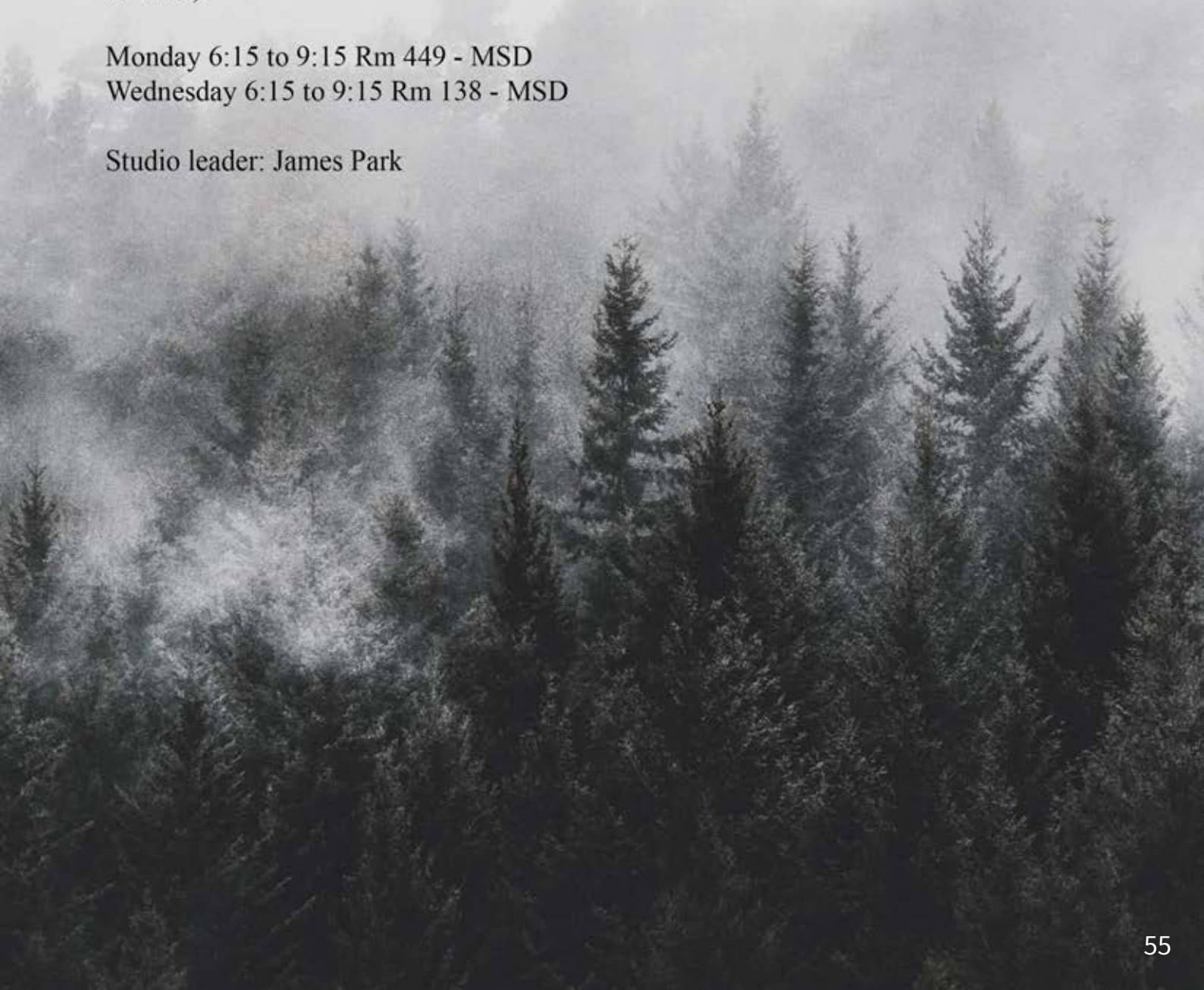
MASTER OF ARCHITECTURE STUDIO CDE 46
JAMES PARK

Studio 46: *Untamed* is a theory and process driven studio which will delve into ontological questions about the very nature of architecture as both a practice and autopoietic system. Students will be asked to interrogate architectural forms and ideas in order to liberate their thinking from historical, cultural and associative aspects of architecture. In doing so the studio will explore humankind's relation to concepts such as wilderness and wildness and attempt to uncover/rediscover an architecture of first principles which will form a basis for ongoing inquiry. The semester will be broken into two parts – the first will ask students to design a hut for one in the wilderness, the second will take lessons learnt from part 1 and require students to apply their learning to a more complex and culturally laden brief - a secular retreat & library on a site in rural Victoria. The studio will borrow from literature, cinema, philosophy, and architectural practice to explore themes such as place, making, memory and architectural ethics. Studio Untamed will encourage collaboration, skill sharing and discussion (over a glass of wine).

Monday 6:15 to 9:15 Rm 449 - MSD

Wednesday 6:15 to 9:15 Rm 138 - MSD

Studio leader: James Park



master archite thesis

MASTER OF ARCHITECTURE THESIS SEMESTER 1 STUDIOS

COORDINATOR: JANET MCGAW | SENIOR TUTOR: HEATHER MITCHELTREE

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MASTER OF ARCHITECTURE THESIS STUDIOS DESIGN THESIS STUDIOS SCHEDULE

		MARCH	
Thesis Studio Presentations Elisabeth Murdoch Theatre G06 15:15 - 19:15	01		
Balloting for Thesis Studios begins 15:15	01		
Balloting for Thesis Studios ends 23:00	02		
Semester 1 starts	04		01
	11		02
	18		03
Treseder Fellowship Lecture: CHRISTIAN BASON, Danish Design Centre	19		
PRELIMINARY HYPOTHESIS SUBMISSION / PRESENTATION	25-29		04
	01		05
CONCEPT DESIGN PRESENTATION	08 - 12		06
	15		07
Easter Non-Instruction Period	19 - 28		
	29		08
Dean's Lecture Series: BEATRIZ COLOMINA, Princeton University	30		
	01	MAY	
SKETCH DESIGN PRESENTATION	06 - 10		09
	13		10
	20		11
	27		12
Semester 1 ends	31		
		JUNE	
SWOT Vac	03 - 07		
Queen's Birthday: Monday (University Holiday)	10		
FINAL SUBMISSION: RESOLVED DESIGN	10 - 15		
MSDx Exhibition opening night Exhibition continues to 5 July	20		
Moderation	24		
End of Exam Period	28		

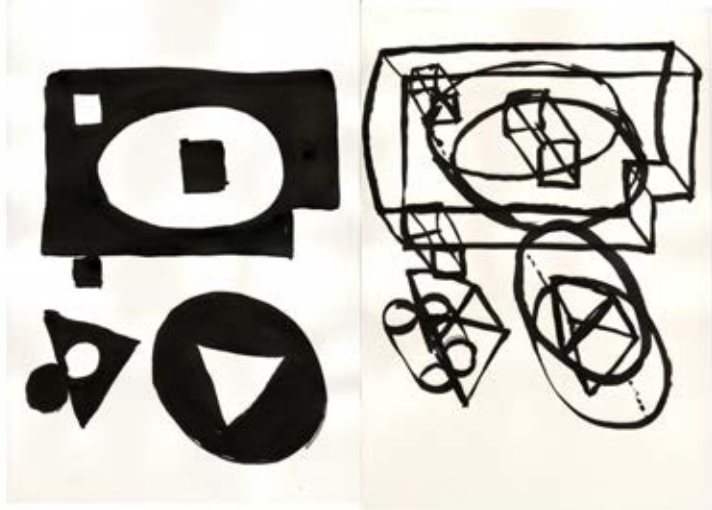
THESIS STUDIO ALLOCATION

Students will be given a paper ballot form to complete on the day of the Studio Presentations on Friday 1st March. A pdf version of this form will also be made available via the LMS subject page. This ballot form is to be returned by 11pm on Saturday 2nd March, either in person at the ballot presentations, or via email to the subject's Senior tutor, Heather Mitcheltree (mhd@unimelb.edu.au).

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

4
(or 5)
kinds
of
IMAGE
IMAGE
IMAGE
IMAGE

with Alex Selenitsch



STUDIO AIMS:

1. to analyse exemplary works (in architecture, music, painting and film) through the categories of sets, series and suites;
2. to identify some of the uses of *IMAGES* in our culture;
3. based on (2) above, to design the rules for a multiple or group composition, based on sets, series, or suites, this being the *THESIS* proposal for each project;
4. to bring the research outcomes of these three studies into an architectural project.

THE PROJECT:

a group of buildings which identify and house the production of 4 or 5 kinds of *IMAGES* that work in our culture. These may include: *Fine art* (say, painting or print-making) possibly as education; *Moving Images*, possibly as entertainment; *Photography*, possibly as news; *Graphics*, possibly as marketing; *Mapping*, possibly as government. The buildings are to be scattered on a collection of nearby sites.

Feeding into this main project there will be

1. an individual sculptural exercise, using a small found object to demonstrate the formal possibilities of sets, series and suites;
2. Individual presentations of an exemplary work of architecture, painting, music or film;
3. group formulation of building briefs for each of the *IMAGE* industries, including surveys of *IMAGE* use.

ALEX SELENITSCH:

is a Melbourne-based poet and architect, and a senior lecturer in architecture in the MSD. He has taught design at all levels in a number of different architecture courses, some of them in this Faculty. His creative work extends from poetry to drawings to books to objects and architecture, all at the experimental edges of each discipline. His most recent solo exhibition was *LIMINAL House, before & after...* held at the ALKF gallery in 2016. *4 (or5) kinds of IMAGE* uses his research which culminated in his 2008 PhD: *Sets, Series and Suites: designing the multiple artwork*.

NGV_ Contemporary Southbank

New Contemporary art Gallery Southbank Melbourne

Anna Nervegna

n-r.com.au



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

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

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

Richard Serra – Verb List Compilation; Hal Foster – The Art Architecture Complex; Peter Eisenman – Ten Canonical Buildings 1950 - 2000 Reference: Omar Calabrese The Neo Baroque Sign of the Times. Farshid Moussavi The Function of Style, The Function of Form Hal Foster – The Art Architecture Complex Paul Virillio The over Exposed City Guy Debord – The Society of the Spectacle / Marshall McLuhan – The Hot and the Cool Peter Eisenman – Ten Canonical Buildings 1950 - 2000

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

www.n-r.com.au



STUDIO LEADER TOBY REED

BRIEF: - The students will be designing a mixed-use thermal spa resort hotel and shopping development including apartment buildings and entertainment. Students will design the overall urban scheme and then work up the thermal hot spring/spa resort hotel buildings in detail. The project requires a design that is propositional about the morphology of the modern city, recent urbanism in China and concepts surrounding architectural form and space.

CONCEPT: - The concept behind this studio is two-fold: the shaping of the contemporary city and the design of a hot springs hotel resort. Therefore students will focus on the individual architecture and how it connects to the larger urban fabric. Issues of the conflicting requirements of density and individuality in the contemporary city, which is played out in a most extreme manner in China, will form a key investigation.

DENSITY + INDIVIDUALITY =



DOUBLE HAPPINESS DOUBLE HAPPINESS

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

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

SITE: - Gongchangling, Lyoning, China.

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

ISSUES / LEARNING OUTCOMES:

Students will deal with the following issues and tasks in relation to a contemporary Chinese building:

The design of a modern spa hotel resort

The planning of city blocks, public spaces, shops, apartment buildings and offices.

The morphology of the contemporary city.

The organisation and design of social activity.

The aesthetics and critique of the contemporary city and social activity.

The role of the image in the public building in the 21st century city.

The design of a public building and public spaces.

Students will study the evolution of art and architecture techniques and its relation to architecture.

Reference:

PRD (Pearl River Delta) Mutations - Koolhaas / The Society of the Spectacle - Debord /

Made In Tokyo - Kaijima, Kuroda, Tsukamoto / Made In Shanghai - Li, Li, Jiang, Tsukamoto /

The Art Architecture Complex - Hal Foster / Verb List - Richard Serra / Vertical Village - MVRDV

- / provide a safe, inclusive and accessible new 'spine' within the city
- / transform an isolated corridor into a creative and connected vibrant public destination
- / adaptive re-use of existing transport infrastructure into new social infrastructure
- / an opportunity to bring local communities together through public arts, entertainment
- / a place for activity to promote health, well-being and social interaction
- / a place of respite and contemplation
- / a canvas for historical and cultural significant storytelling
- / a 'short cut' for Melbourne commuters

...a new destination for **Melbourne.**



Smartform Architecture assisted the Lord Mayor of Melbourne, Sally Capp with a conceptual vision for a Melbourne 'Greenline' during her election campaign – a project which will involve the adaptive re-use of existing corridor to create a new vibrant public realm re-connecting parts of the city.

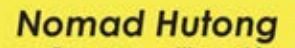
The Thesis studio takes this real project opportunity and explores how the quality of existing public realm can be elevated and new public realm created, complemented with a series of programmatic elements which may occupy the existing infrastructure. Opportunities with architectural built form will include identification of functional space and ways to activate the public realm, create a new project wide identity, improve wayfinding with students encouraged to place an emphasis on digital design to fabrication and prefabrication thereby minimising on-site disruption.

Design excellence through continued use of design technologies and computational design is at the heart of what smartform do. Our studio will welcome the use of computational design tools as part of precinct analysis and solution finding - incl. but not limited to PEDSim; SmartSpaceAnalyser; Swift; Ladybug and Honeybee. Joachim and Chris are highly experienced users of software's such as rhino, grasshopper, 3dsmax and will be providing tutorials, and support to the students throughout their thesis in achieving their vision through digital design

Tutors :

**Chris Smiles
Joachim Clauss**

Mondays 6:15pm-9:15pm,
Thursdays 6:15pm-9:15pm



... inner-city slums are a major receptor of new migrants known as bridgeheaders who consider proximity to employment their highest priority, even at the expense of quality of housing...Currently, an estimated two-thirds of migrants live on the construction sites they work on...

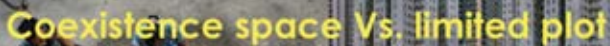
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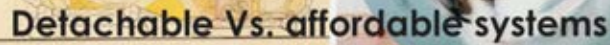
Ronald R. Sims, University Professor at York University, Toronto, Canada.



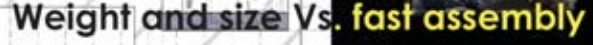
Related Rating: Companies concerned by growing the wrong



Harriet Bulcroft, *University of Minnesota, Minneapolis, MN*

Richard Ruffolo, rruffolo@uconn.edu 30 January 2018, version 1.0.

Keywords: *workplace spirituality; organizational commitment; employee engagement*



© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 105–112



Revised Funding: \$1,000,000 (approved for 2014-2015)



Mamad Mulyo, temporary secretary for production work

Project Analysis, Precedents



Our task is to explore the complex nature of nationalism and identity in an ever globalising and destabilised world. How can architecture interact with these complex social and cultural conditions?

In small groups or pairs we will develop the competition brief to create individual architectural agenda's, defining our; programme, material and construction strategies.

We will focus on material expression and research construction techniques relevant to our conceptual ideas and the site's location. This will involve physical model making and detailed development of how architectural concepts translate into built detail.

You are encouraged to submit your proposal into the competition however; this is not compulsory and you are not bound to respond to all aspects of the competition brief should your project develop along the lines of your own research interests.

International Student Competition

Embassy of the Czech Republic in Ethiopia

Architecture has been often employed as a means to define, represent and negotiate national identity. But the nation state is a relatively modern concept and potentially, increasingly obsolete.

Groups with similar ethnicity, language and tradition dictate nationalism, usually organised under an independent government. But, throughout history nationalism and location have not always been interdependent, and political borders always in flux.

Embassies and consulates physically represent the relationship of two states - or nations.

Using the International Student Competition for the Embassy of the Czech Republic in Addis Ababa, Ethiopia, organised by the Department of Architecture, CTU Prague with media partner Archdaily, we will explore architecture in relation to place and identity.

The competition brief described, as a 'business card' for the Czech Republic must also negotiate its Ethiopian and African context – socially and physically.

We will propose 2,300sqm of embassy and consulate facilities including; an Embassy building, apartments, residence and services facilities on a 13,300sqm vacant plot.

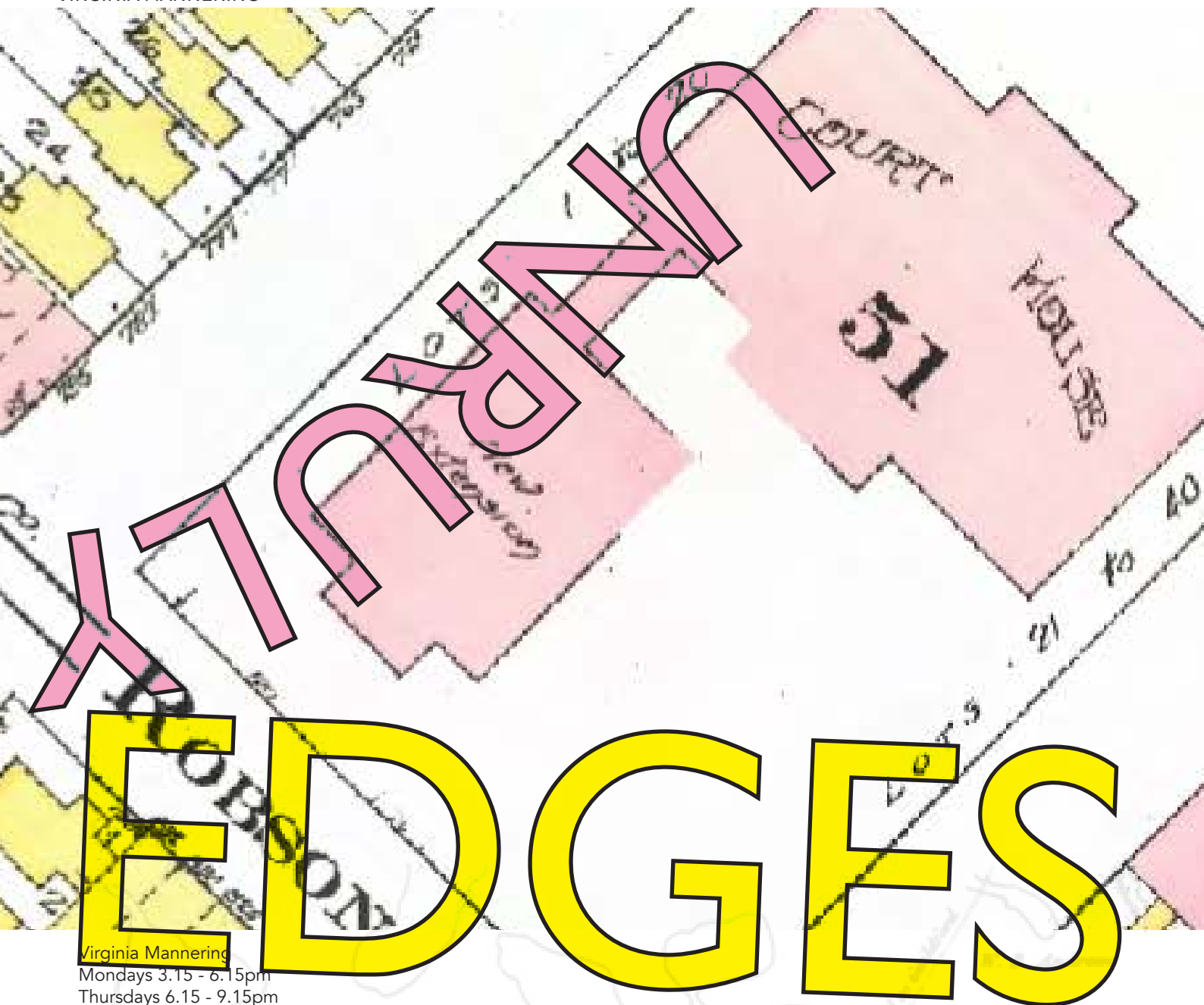
Submissions for the competition are due 12.06.19 and the new Embassy will be built according to the winning student's proposal, in addition to receiving €2,000.



Design Thesis ABPL90169. Semester 1, 2019

Studio Leader: Ursula Chandler

Studio Times: Mon. 6:15-9:15pm + Wed. 6:15-9:15pm



Virginia Mannering

Mondays 3.15 - 6.15pm

Thursdays 6.15 - 9.15pm

Introduction

In this studio, students will explore the relationships that exist between architecture and its context. Our studies will extend beyond the usual readings of site (the current and the physical, for example) to also look at less tangible but equally present and potent forces (**historical, political and cultural** etc) as drivers for design. An engagement with **feminist practices and decolonisation strategies** is key. **Idiosyncratic buildings and rich readings of place** will be the studio's fundamental outcomes.

Site

Your projects will be situated in one of four locations: **Auckland, Brisbane, Perth or Vancouver**. These are cities that might have once been considered the 'unruly edges'¹ of the British Empire, but are now regarded as Beta Cities in the post-global order. The studio challenges established discourse around the generic nature of global cities, but also admits the difficulty of establishing **identity** in urban territories that have erased or obscured their own histories, and in cultural frames that resist immediate understanding.

Project

Students will produce a **Law Court and Library** and a method for reading their chosen city through close scalar research methods and investigations. The semester will require both the development and refinement of the court typology as well as ongoing spatial research conducted through **mapping**, forensic reconstructions, cataloguing and narrative production. Students will be encouraged to incorporate material from outside canonical architectural resources and methods e.g. **cultural and language studies, film, literature, landscape art, archaeology**.

Guest lecturers and reviewers will visit the class to offer additional expertise, discussions and feedback. Participation in off-campus workshops/research visits around Melbourne will be required.

¹ Edmonds, Penelope *Urbanizing frontiers : Indigenous peoples and settlers in 19th century Pacific Rim cities*. UBC Press, Vancouver, 2010.

JOB.

How does one deal with a historically significant building in the city? What does one do when the building is derelict shopfront?

JOB will explore how we approach a building's heritage value beyond the physical fabric. We will question common approaches to dealing with relics of the past, and explore the intangible cultural heritage which architecture facilitates or represents. From this, we aim to generate alternative approaches for developing historically significant sites to project into the future.

This studio is about the city, people, how spaces adapt, and how we relate and react to social and physical environments. The studio views the city not a blank canvas, rather a series of layers, with changing social attitudes and fluid demographics influencing the built environment. Through this lens, we will interrogate the value we put onto 'oldness' and examine the relationship between architecture, programme, and shared urban history.

Specifically we will study Crossley's building, aka the Job Warehouse on Bourke Street, recognised as being among the oldest surviving buildings in Melbourne. Accompanied by many stories throughout its life, the building has gained its own reputation in Melbourne's urban narrative.

Job Warehouse is in a prime location in the city and thus the siting holds commercial value, but its current physical state does not. Parts are still occupied. The studio will explore how architecture can negotiate between commercial pressures vs intangible heritage, and explore how 'oldness' can influence the new.

The project will be a significant architectural intervention to Job Warehouse and projects are to vertically extend the existing building to suit the contemporary city context. The renewed programme will be a mixed-use building which will include new offices, gallery and retail, whilst retaining spaces for existing residents.

The studio will use an ethnographic approach to architectural analysis and we will be operating at the scale of the civic and the tectonic. Schemes are expected to acknowledge the street interface and public needs of the site and engage with the social and cultural context in which the project is placed.

With Yvonne Meng



the bends

Metropolitan Melbourne is rapidly changing. This is not a new thing but as urban growth on the edges of the city become slowly occupied the pressures on Melbourne's existing urban fabric to rebuild itself becomes more visible.

As a result the livability in the world's most livable city is under threat. Politics is calling for more highways, railways and new airports to accommodate existing and new flows through our urban landscape. Economics argue for relocations and allocations of future development sites. Social scientists are looking for more data and new techniques of engagement. Meanwhile developers are pushing a constricted model for our needs and desires.

What do we as architects have to offer?

This studio looks for new types of living and working in an urban environment that is constantly changing and under pressure by multiple disciplines. We will use design to investigate and propose alternative methods of achieving urban densities required to accommodate Melbourne's future residents.

You will propose and test strategies that can be both pragmatic and visionary. This will require teamwork, individual diligence, analytical and projective abilities.

Site

The site forms the northern border of Fishermans Bend along the Yarra river. There is a 5 km north facing opportunity connecting Lorimer precinct to the mouth of the river into Port Philip Bay. Previously a series of swamps, an airport, a place where they made cars, the riverfront is a manmade social and physical construction. The studio will aim to reinvision a future linear urbanism that is inclusive and integrated.

You will search for other ways of analysing a site by drawing, diagramming, model making, reading and re-drawing.

Collective plan

We will aim to design a collective response to the site's pressures and propose a shared outcome of individual proposals that allows for new inclusive and integrated neighbourhoods to include the historical, natural, economic and social pressures of an ever expanding and changing Melbourne.

You will design across scales between the individual and the city, between different usergroups and programmes.

*'Where do we go from here?
The words are coming out all weird
Where are you now?'*

Radiohead, the bends (1995)

Rutger Pasman + Ooi Wei Yap - wed + fri 18.00-21.30
2019/S1 _MArch CDE

Architecture as Memory VI

Student Centre@ Fishermans Bend Campus

IN 2016, THE VICTORIAN Government purchased the General Motors Holden (GMH) factory in the heart of Fishermans Bend. The 37.7 Ha site has played an influential role in driving the economic success of Melbourne for many decades. The Victorian Government is committed to rejuvenate this unique landholding and to become Australia's new home for design, engineering and technology.

In December 2017 the University of Melbourne purchased approximately 7 hectares of the GMH site as part of the MSE 2025 Strategy for deep and sustainable engagement with industry and external stakeholders. This new Engineering campus will accommodate around a 1000 students and academics. The unique location will allow the university to undertake large scale research and innovation that can't be accommodated on the Parkville campus, such as wind and water tunnels, and electric vehicle and engine propulsion testing.

Envisioned as a 'superincubator', the new campus will also become a place that provides an environment for industry to innovate and grow through connection to research and education and an opportunity for students to access professional development.

However to make a successful campus it is critical to include facilities that allow for social connections between students and offer spaces for working and relaxing during and outside regular hours. The Parkville campus has been able to provide a student life through the Union House, sports facilities, cafes and soon the New Student Precinct. It is essential for the new campus to create possibilities for students to take time out, use their time on campus efficiently and be able to cross paths with others especially regarding its isolated position in Fishermans Bend and Melbourne.

The design task is focused on researching about, and then designing for how students make and use space in a new university campus environment (and its immediate surrounding area) in the form of a student facility. The planning and design is to adhere to adaptive re-use design principles, within a former industrial setting. Students will be expected to step out of the familiar urban setting (such as the Parkville Campus) and rethink the student facility as a type to establish appropriate forms and materiality.

'Les habitants d'un territoire ne cessent de raturer et de récrire le vieux grimoire des sols.'

(The inhabitants of a land tirelessly erase and rewrite the ancient scrawls of the soil)

[Andre Corboz, 'le territoire comme palimpseste', published in "Diogenes" 121, jan-march 1983, pp 14-35]

© Ossip Architectuurfotografie

MASTER OF ARCHITECTURE THESIS STUDIO 11

STEPHANIE LIDDICOAT

This studio asks students to explore critical spatial practices related to youth mental wellbeing, and formulate innovative ways to address current challenges in mental health, through the built environment.

Students in this studio will develop networks with professional practice and research (including Silver Thomas Hanley, Ignition Immersive, Orygen Youth Mental Health) in order to develop a coherent mental health facility design response, delivered in virtual reality.

Studio leader:
Dr Stephanie Liddicoat

Studios:
Mondays and Thursdays
12pm–3pm



Mental Distress and Space



The citadel gate

Shelters for the Shimao Archaeological Site

Qinghua Guo and Jingcong Liu

Monday 3:15pm-6:15pm; Thursday 3:15pm-6:15pm, Design Thesis

Studio Description

Shimao was a walled city dating back to prehistoric China. The archaeological excavation was started in 2012, since then several monuments and sites have been unearthed, including the east gate and the citadel gate. Positioned in the important parts of the city, the gates stay unprotected. How to design shelters to protect archaeological remains interest various specialists worldwide. It is a problem that the shelters cut out of the original context even though the remains are still *in-situ*. Lacking architectural forms, scales and volumes give visitors fragmented pictures of the remains and broken experience of the place, which has been a critical and not well resolved issue. This studio is aimed to design shelters for the citadel gate, with intention to have multiple functions. That is, the primary role is to retard deterioration, and at the same time the shelters serve presentation functions. The challenge is with an effective preservation to minimize water ingress while providing display for visitors.

Studio Outcomes

The characteristic of this studio is to integrate heritage and conservation. The expected outcome is a design thesis. The objective is to help the student develop their area of specialization. The students are required to propose a new architectural solution around the archaeological site, reinterpret the architectural culture through a contemporary lens and develop an innovative material/structural approach that learns from and references typologies from the past. Please Note: Students who wish to do a research-based thesis with no design need to be assessed on a case by case basis. The MSD would need to review your folios for Studio C, D and E to determine if you have met the accreditation requirements before approval would be given. The computer programmes to be used are including Rhino with Grasshopper.

Readings & References

The East Gate of Shimao: An architectural interpretation <https://doi.org/10.1016/j.ara.2017.05.001>

The first Neolithic urban center on China's north Loess Plateau: The rise and fall of Shimao <https://doi.org/10.1016/j.ara.2017.02.004>

When peripheries were centres: a preliminary study of the Shimao-centred polity in the loess highland, China <https://doi.org/10.15184/aqy.2018.31P>

Getty conservation institute, Shelters for archaeological sites Project https://www.getty.edu/conservation/our_projects/education/shelters/guidelines.html

Interpretation Centre, Volubilis (a ruined pre-Roman city in North Morocco) <http://www.herskhazeen.com/volubilis-visitor-center/>

El Brujo Archeological Site on the northern Peruvian pacific coast, Peru.

Castillo de Cala, medieval fortification, Huelva, Spain <https://www.archdaily.com/378081/castillo-de-cala-intervention-republica-dm>

Studio Leaders' Bio(s)

Qinghua Guo PhD, Professor of Asian Architecture, teaches architectural conservation, Wooden Furniture Workshop, Craft in Traditional Asian Architecture and Design Studio at the MSD.

Jingcong (Andy) Liu, registered architect (Master of Architecture, MSD), worked with MAD Architects (2013), Elenberg Fraser (2015) and XO-Projects (2016-present), led two master studio at MSD in 2018.

HOUSING THE SPECTRUM:

AUTISM FOCUSED HOUSING FOR THE FUTURE



Stephen Wiltshire: Singapore Panorama (2014) www.stephenwiltshire.co.uk

What does good housing for people with autism look like? Or feel like? This studio will explore how different housing models, from living at the family home to co-housing or intentional community living, can help people with intellectual disabilities integrate physically and socially into the community. At the end of the studio, students will have developed an understanding of the ways that the built environment impacts on people with intellectual disabilities, recognizing the enormous benefits that thoughtful and inclusive design can bring to people's lives through choice, control, participation and inclusion.



machine workshop



Book your induction!

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

Opening hours

1-5 pm
mon - fri

master of urban design

STUDIO A	Leire Asensio-Villoria and David Mah: Urban Design Studio A	73
STUDIO C-1	Justyna Karakiewicz and Theo Blankley: Disturbanism coupled urban and natural systems	74
STUDIO C-2	Kim Dovey: Temporary/Tactical Urbanism	75

MSD Urban Design Studio A
ABPL90061

Semester 1 | 2019

Instructor – Leire Asensio Villoria & David Mah

Monday 12:00 – 3:00 **PAR-Arts West North Wing 1554**

Thursday 9:00 – 12:00 **PAR-Arts_West North Wing 2418**

While the suburbs have become a familiar and prevalent model of urbanization, the drive to offer an alternative to the congestion and density of the city has historically been a valuable area of exploration for the design disciplines. The advent of a counter movement to the 19th century metropolis has encapsulated a broad spectrum of exemplary figures, theories and experiments in urbanism. Frederick Law Olmsted, Ebenezer Howard, Raymond Unwin, Frank Lloyd Wright, Reyner Banham, Robert Venturi with Denise Scott Brown, Marion Mahoney with Walter Burley Griffin, Ludwig Hilberselmer with Mies Van Der Rohe, the Hampstead Garden Suburb, Riverside, Broadacre City, Lafayette Park, Learning from Levittown, Los Angeles, The Architecture of Four Ecologies, Castlecraig and Eaglemont are just a few of these notable contributions to urbanism. The common motivations underpinning these projects could be seen to have been an impulse to offer a model for living environments that would enable lifestyles more closely related to the open spaces and gardens that had been absent within the metropolis.

Today, notable experiments in suburban living persist with much of contemporary innovations in architectural, landscape and urban design often taking place in the city's periphery or its suburbs. However, with a growing awareness of the limitations in extending the suburbs as a sustainable model for urbanization and the massive burdens it can impose on our infrastructure, social lives and health, much of this activity has centered around a wider professional and disciplinary mandate to address the tension between the enduring desire for "a house with a garden" against pressures for higher densities.

This tension is an imminent concern for Melbourne, where its legacy of extensive suburbanization runs counter to challenges posed by the projections for steady population growth as well as a transforming demographic. While higher density development and strategies of suburban renovation offers intelligent means for addressing these concerns forecasted for the city, inertia and entrenched cultural values invested in suburban ways of living can conflict with these larger planning ambitions.

In this studio, you will be tasked with investigating how Melbourne's proposed metropolitan centers of growth in its suburban extensions may densify intelligently. You will consider how these new centers may also enable this densification while also addressing a model for urbanization that is sensitive to concerns surrounding crucial aspects of sustainable development as well as enabling the cultivation of civic and ecologically enriched urban spaces or environments.

The studio will engage with these sites in order to offer tangible design proposals that adopt a projective attitude towards addressing the opportunities offered by this apparent contradiction between an objective need for more compact forms of urban development with a persistent desire to conserve (or reclaim) the treasured qualities offered by suburban living.



Studio 5 will look at emergent opportunities that bring manufacturing (including food production) back into the urban areas. The question we will be asking is whether manufacturing can have positive impact not only in term of economic returns, diversifying employment, and increasing innovation but also have a positive impact on the environment.

To this end, we will focus on waste, both production and recycling, turning trash to more than cash. Minimising waste is an obvious benefit to the environment, but there may be other benefits; it is this we will explore during this studio.

Design plays a key role in waste production. New ideas, innovations, discoveries, soon or later will become dated and discarded. More profoundly, we often introduce damaging outcomes for our environment by our design decisions. Jamer Hunt in *Known Unknowns* (2015) writes “if you have met a designer you have met an optimist”. Design most of the time points towards happier days and the act of design promises better things to come. Unfortunately, directly or indirectly, these design ideas often lead to devastating outcomes. Hunt calls these *known unknowns*. Tony Fry (1999 and 2008) has identified a similar problem when he describes design as an act of *defuturing*. According to Fry, *we are denying our future selves of possibility that alternatives may present themselves in the meantime* by designing certain objects or systems and this in turn ties us a regime of unsustainability well into the future. Thus, the *environmental crisis* can be considered a *design crisis* (Van der Ryn and Cowan 1995).

Design manifests culture, and culture rests firmly on the foundation of what we believe to be true about the world. Our forms of agriculture, architecture, engineering, and industry are derived from design epistemologies incompatible with nature's own. It is clear that we have not given design a rich enough context. We have used design cleverly in the service of narrowly defined human interests but have neglected its relationship with our fellow creatures (Van der Ryn and Cowan 1995).

We will consider this in the urban context through disturbances in urban systems. With a particular lens considering the introduction of modern manufacturing techniques as part of the waste chain, we will model positive and negative consequences of our actions. We will examine the proposition that problems we are facing today are not only related to manufacturing, production, and consumption, they are also heavily influenced by design.

We will start with mapping residual space in sectors of Melbourne (CBD, Arden, Hume) where most waste is generated and consider form of manufacturing could take place. For example, most organic waste probably derives from restaurants, markets and supermarkets as well as metals and glass. Institutions such as universities, schools, offices, etc. generate paper. The studio will explore the potential and opportunities for such processes and test their spatial implications. For example, coffee shops shed milk containers and coffee grounds. From the latter, industries have emerged to recycle the sugars naturally in coffee grounds into lactic acid which then is used to create biodegradable plastics, replacing the more common production of these cups from corn that has more valuable uses. Coffee grounds can also be used to produce pest repellents and fertilizer as well as cosmetic products.

How might this change a city sector? We will identify the most appropriate interventions and their location to illustrate how this intervention could have a gradual but significant effect on the whole urban system. We will collaborate with other disciplines, such as biologists, computer scientists, chemists, social scientists and engineers, in order to translate our findings into realisable outcomes in the near future.

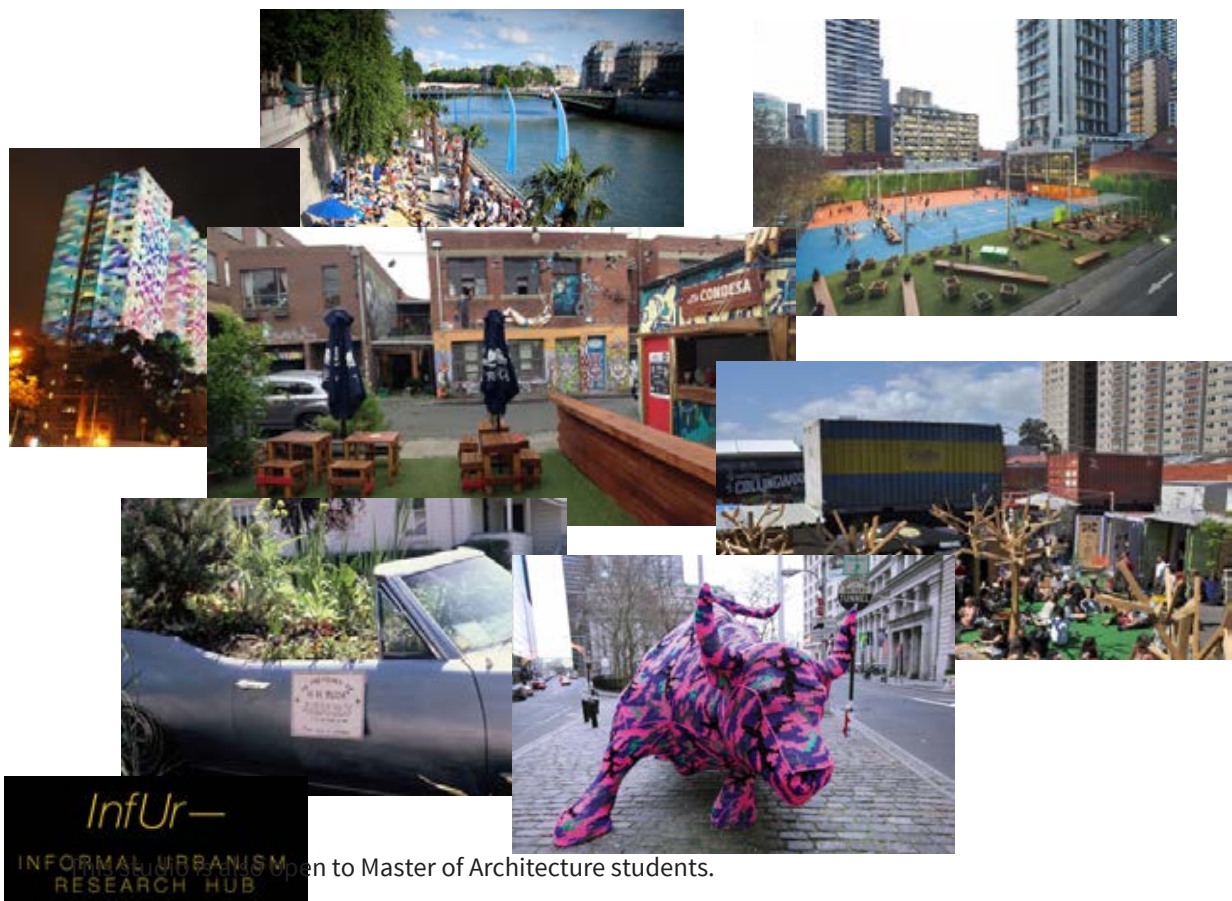
URBAN DESIGN STUDIO C

TEMPORARY / TACTICAL URBANISM

Kim Dovey (with Matthijs van Oostrum)
Tue & Thurs 3-6pm Room TBC

Temporary/tactical urbanism involves experimental urban design projects in underutilized urban spaces. Various called 'pop-up', 'DIY', 'spontaneous' or 'guerrilla' urbanism this is a multiplicitous approach to urban design that can work as complement or counterpoint to the permanent, strategic, fixed and formal outcomes of traditional urban design. Examples from temporary beaches, container villages, parklets and public living rooms to informal markets and guerrilla gardens are an increasingly pervasive feature of contemporary urban design. Such approaches can add agility, innovation, vitality and community engagement to underutilized urban space. They can also be seen as a form of 'austerity urbanism' or cheap urban design that meshes well with deregulated planning regimes and boom-bust cycles of neoliberal urban development. Contradiction is part of the challenge.

In this studio we will explore the potentials of temporary/tactical urbanism through a range of projects and sites in Melbourne. Students will choose their own sites and projects and will be expected to demonstrate a general understanding of urban informality and its relations to the formal structures of urban design; to see the city as a space of possibility; and to identify and exploit underutilized capacities through innovative design approaches. Urban design quality will be assessed in terms of design for adaptation more than formal outcomes. There will be significant amounts of reading in the early phase of the studio which will be geared the work of both the Informal Urbanism Research Hub *InfUr-*, and the (RMIT/MSD) ARC Discovery Project *Temporary/Tactical Urbanism: Mapping Assemblages in Agile Public Space*.



Open to Master of Architecture students.

master of landscap architec- ture

STUDIO 01: DESIGN TECHNIQUES

Wendy Walls

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STUDIO 03: SPECULATIONS:

Coordinator: **Jillian Walliss**

DEFINE PARK

Alistair Kirkpatrick

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PARK-IT, LIKE IT'S HOT.

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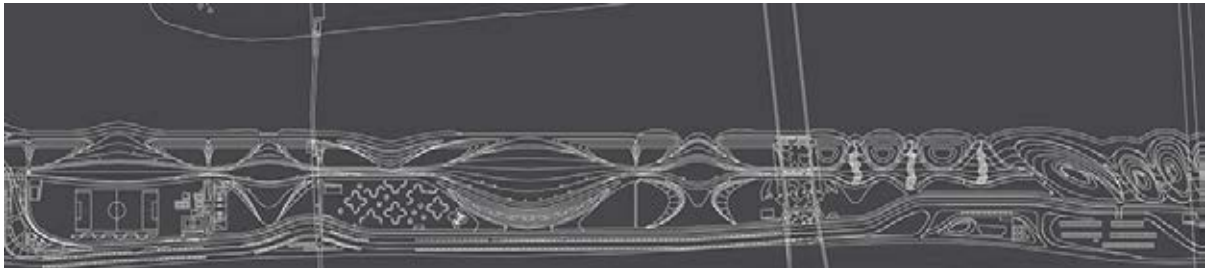


Image: Mud-Infrastructure by PARKKIM

ABPL90107

Studio 1: Design Techniques

lecturer : Wendy Walls

The first studio in the 300-point Master of Landscape Architecture introduces fundamental approaches for exploring and generating design. This subject equips students with a range of techniques for producing and representing new design outcomes including graphics software, 3D digital modelling and fabrication techniques. Emphasis is placed on exploring environmental and programmatic relationships by reimagining public open space in Melbourne through topographic and material explorations.



DEFINE PARK.....
Questioning the park through
permanence and dynamism

Rapid climate change, the heat island effect and increasing temperatures in Melbourne call for the re-examination of the role of the humble urban/suburban park. Funding for parks outside of the CBD is extremely low.

Rather than imagining this will change in the near future, how can we use the current allocation of funds to create new parks for people and biodiversity? How can we redefine the park? How can we re-evaluate resource distribution to achieve new formal outcomes? For example, outside of playgrounds/sports grounds most parks are extremely underutilized, should we be putting human use as the prime driver in formal outcomes and usage?

This studio will critique the normative pop up park typology, investigating what happens if a pop up becomes permanent? If a pop up is the antithesis of ecology, how can a permanent space become more dynamic?

A bottom up methodology will drive the studio, requiring students to rigorously engage with actual site conditions, both empirically and phenomenologically. Through this multifaceted research, new qualities of site will be discovered which will inspire design responses born from the site rather than imposed.

Alistair Kirkpatrick is co-director of AKAS landscape architecture, working in the disciplines of academia, landscape architecture and ecology and focusing on Melbourne indigenous vegetation. Alistair has developed and taught multiple subjects in tertiary institutions for the last seven years investigating themes of terrain vague and urban ecologies.

1. Terrain Vague - [Sola Morales, Ignasi de, 1995, Terrain Vague, Anyplace, Cambridge, MA: MIT Press]
2. Third Landscape - Gilles Clement
3. A new nature, Tim Low
4. Seamon D (2003) Goethe, Nature and Phenomenology in [eds Seaman + Zajonic] in 'Goethe's Way of Science: A Phenomenology of Nature' State University of New York Press
5. 'Entropy by Design' Matthew Gandy

Ready Salted

Studio leaders: GLAS landscape architects
Mark Gillingham
Phil Harkin
Edward Silveira

Studio Description

This studio is about water and land development. The studio will guide the investigation and understanding of the differences between salt water and fresh water and in-between. It will consider innovative solutions and the ecological, development and social impacts of these differences. Fisherman's Bend precinct including the University of Melbourne's proposed new campus will be the site for the design speculations. The studio will use nearby West Gate Park as a living laboratory to investigate the wide range of restored natural ecologies present. In particular the west gate park's salt lake which sometimes turns pink in late summer as the algae in the water responds to warm water and changes colour. This is a natural phenomenon brought on by specific conditions present in this location and it begs the question will Fishermans bend be pink?

The Fishermans Bend vision is for "a thriving place that is a leading example for environmental sustainability, liveability, connectivity, diversity and innovation. It will be Australia's largest urban renewal project covering approximately 480 hectares in the heart of Melbourne. By 2050, it will be home to approximately 80,000 residents and provide employment for up to 80,000 people."

Studio Outcomes

Fishermans bend has a very high water table, designing with water is crucial to the success of this new precinct. This studio will speculate that not all water is the same and that embracing the specifics of natural conditions can deliver creative solutions.

The studio will consist of three components. Part 1 Mapping: starting with mapping the fresh/saline ground water gradient from the Yarra to the Bay and how this affects the surface land use. Part 2: Water design precedents. This will involve investigating innovative water design precedents from around the world including the engineering solution, the development solution, the ecological solution and the flood mitigation solution, these will allow students to develop a position statement for their design research. Part 3 Design Speculation. Students will select a site to design a landscape system that will develop their water design speculation. It is expected that this will be based on an analysis of existing precedents and develops these ideas further based on research to create a landscape space for Fishermans bend that both embraces water and provides social amenity for the new population.

Aug 2018



Apr 2012



May 2013



Mar 2014





S, M, L, XLaneways

This studio investigates ways to appropriate undervalued urban space into public open space. The sites for this investigation are residential laneways in Melbourne's inner suburbs. These laneways are leftover sewage infrastructure from 19th century and possibly the last remaining undervalued reserve of public land in densely populated suburbs. Currently, they are regarded as *de facto* vehicular rights-of-ways and are under threat of unchecked in-fill developments. The studio will operate as a catalyst lab for testing new design scenarios for social, cultural, and environmental potential for residential laneways. The aim is to investigate their prospects as diverse public space(s) that operate at multiples scales. From this investigation, student will be produce proposals for *New Public Space for Melbourne* competition, which is a part of the International Festival of Landscape Architecture in 2019.

First weeks of the semester will lay out the foundations for engaging with laneways as a unique urban landscape and examining them at various scales, from a single laneway to metropolitan network. Guest lectures and relevant support materials will provide a crucial knowledge base to aid students in: 1) selecting the location and scale of their design sites; 2) strategies and tactics for achieving desired objectives, and 3) possible social, cultural and environmental impacts of appropriating laneways into a new kind of public open spaces. External guest critics consisting of practitioners, researchers, artists, community members, and/or councils' staff will provide valuable feedback for reflecting on proposals for laneways' prospects.

Suggested readings:

Cranz, G 2016, *Ethnography for designers*, Routledge, London & New York.

Franck, KA & Stevens, Q (eds) 2007, *Loose space: possibility and diversity in urban life*, Routledge, London & New York.

Kullman, K 2013, 'Green-networks: integrating alternative circulation systems into post-industrial cities', *Journal of Urban Design*, vol. 18, no. 1, pp. 36-58.

Quayle, M & Driessen van Der Lick, TC 1997, 'Growing community: a case for hybrid landscape', *Landscape and Urban Planning*, vol.39, no. 2-3, pp. 99-107.

Reed, C & Lister, NM 2014, *Projective ecologies*, Harvard University GSD & Actar Publishers.

PARK-IT

Parking new parks into futuristic Melbourne.

Park-it (like its hot) is a design ideas and research studio that will explore the challenges of densification and its relationship to public parks within Melbourne to maintain livability.

Students in this studio will be participating in the upcoming Future Park International Design Ideas Competition. Students will be required to submit their designs in response to this studio and the brief set out in this competition.

The importance and value of public parks are increasing as a result of continued urbanisation and change within our city. Population density increase, demographic change, and the need to address climate adaptation are more important than ever.

As of today, the last new public park proposed in Melbourne City was back in 1980 with City Square. Melbourne CBD residential population has doubled in this time. The studio will explore the relationship between density, public space and people and propose a new strategy in locating a new park, and what the design of a park in future Melbourne would be.

This studio asks students to rethink the role, scale and typology of future public space in Melbourne, and to query the application and associated politics. Through the lens of livability,

which is intrinsically linked to Melbourne's identity, students will be required to critique current strategies and targets around proximity and quantity of public open space. The studio will explore different theoretical approaches for the location and application of public space, including means of acquisition in the face of varying political agendas and future community needs.

The studio will be delivered through three distinct phases.

Where to Park – (The City)
Develop a strategy to locate your park.

What to Park – (The Park)
Determine the purpose and program of your park.

How to Park – (The People)
Explore design techniques in park design.



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STUDIO G: GREEN INFRASTRUCTURE

Geoff Browne

STUDIO H: HEALTHY CITIES

Sun Sheng Han

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In this studio, students will work as ‘consultants’ to an interface municipality to develop a Green Infrastructure (GI) Strategy for an urbanised precinct. With input from staff from the municipality, students will work towards development of a GI strategy that will articulate the range of ‘services’ that green infrastructure can provide. The strategy will include a well-reasoned vision, principles, targets, maps that describe the approach, and an implementation plan.

Students will start the studio with an examination of the theory and principles underpinning the concept of green infrastructure. We will then get to know the site that will be the focus of the strategy from a number of different perspectives: hydrological, ecological, topographical, cultural, and historical. Simultaneously, students will learn about and start to appreciate the diversity of green infrastructures that exist (both locally and internationally) for the services they provide. Students will develop their ability to critically evaluate best practice green infrastructure for its suitability to different sites.

The studio will require components to be delivered by different students who will then bring knowledge and ideas back to the group to help develop the Strategy. An emphasis on adaptive learning will enable students to consider different ideas for future green infrastructure expansion.

Studio sessions will include lecture-style presentations, organised tutorial activities, hands-on activities on campus, site visits and half day field work. Students will gather evidence and data about the site under investigation and make this available to peers. The assessment of capabilities in this studio will be diverse. It will include academic writing, report writing and reflective writing, as well as presentations and contributions to collaborative evidence-gathering. Each assessment will enhance skills in critical thinking, developing well-reasoned arguments and communication, thus helping to build these professional skills. The major piece of assessed work will be the development of the Green Infrastructure Strategy for the local government to a professional standard that can be included in students’ portfolio for prospective employees.

ST1 Mondays 09:00-12:00 in MSD 144

ST2 Wednesdays 09:00-12:00 in MSD 144



This studio provides a platform for students to develop visionary plans for building healthy cities. In a series of self-driven studio activities, students sharpen their analytical, imaginary, and hands-on capabilities for healthy city research and planning.

The studio tasks are interlocking and pragmatic. Students begin by conducting desktop research on the ideas and practices of a healthy city, paralleled by the interrogation of ABS and other secondary data of a suburb (to be selected within a 1 hour radius from Melbourne Central by Melbourne Metro) in metropolitan Melbourne. This is followed by site visits of the case study suburb and subsequent analysis of the field observation data. Analyses of desktop information and fieldwork data lead to the development of a foundation report about healthy city research, practice, and challenges in relation to the chosen suburb. On the basis of the foundation reports, students propose visionary plans. These are narratives about transforming a 'standard' suburb in Melbourne for the purpose of demonstrating what and how healthy city features may be incorporated into visions, strategies, policies and projects. To identify the existing challenges, students are expected to draw relevant information from the foundation reports, as well as insights obtained from the critique sessions. They use their imaginary capacity to propose a grand vision for the suburb as part of a healthy future Melbourne, and develop the strategies, policies and project plans necessary to realise their grand vision.

Both the foundation report and the final report include text and graphic materials. The presentation is expected to be carefully structured, detailed and analysed, with the key ideas explicitly stated, articulated, and supported by data and rigorous analysis. In addition to the generic skills listed in the MUP Studio subject overview, students are expected to use some or all of the following skills – qualitative analysis techniques, descriptive, parametric and non-parametric statistics, mapping visualization and analysis skills, free-hand drawing skills, and 3D digital modelling skills. The foundation report is an outcome of group efforts, which not only develops an understanding of healthy city theory and practice, but also contributes information (attached in appendix of the report) to a data pool to be shared by all students. The final report is an outcome of individual research and planning efforts, including the planning narrative in the main text, and a journal recording key tasks and progresses throughout the semester in the appendix. For information about intended learning outcomes and the assessment scheme please refer to subject overview in handbook.

ST1 Tuesdays 15:15-18:15 in MSD 213

ST2 Friday 12:00-15:00 in MSD Room 240



fab lab

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mon - fri

Submit a job!

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

international- travelling studios

SWEDEN

Hing-wah Chau and Clare Newton: Semester 1

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INDONESIA

Amanda Achmadi and Sidh Sintusingha: Semester 2

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Design for Ageing in Sweden

This travelling design studio draws students' awareness of the needs of older adults and the global demographic changes of ageing population, which requires improved inclusiveness in our built environment. In addition to the intensive work to be undertaken during the two-week travel in Sweden, students will participate in design studios before and after the travel for site analysis, precedent case studies, schematic design towards final review. This studio is in collaboration with the Centre for Healthcare Architecture at Chalmers University of Technology in Sweden, which is a leading research institution in healthcare and aged care architecture.

Two-week Travel: 15-26 April 2019

This studio is suitable for students with:

- An openness to experimentation
- Strong conceptual three-dimensional thinking
- A high level of communication skills
- An interest in understanding a different professional context

Studio Leaders: Dr Hing-Wah Chau and A/Prof. Clare Newton

Studio Class: Mondays 3:15-6:15pm in Redmond Barry Building room 1007





MSD Travelling Studio - Indonesia Semester 2 - 2019

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

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

Partner institutions:

University of Stuttgart
(Germany)
ITB (Indonesia)

Travel period:

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

Subject Coordinators:

Dr. Amanda Achmadi
Dr. Sidh Sintusingha

Info Session:

1 March 2019 AM (during MSD
Studio C/D/E Ballot Session)



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



City in-between

