

MELBOURNE
SCHOOL OF DESIGN

SEMESTER 2_2020

DESIGN STUDIOS

Master of Architecture B
Master of Architecture C, D, E
Master of Architecture Thesis
Master of Landscape Architecture
Master of Urban Design
Master of Urban Planning



THE UNIVERSITY OF
MELBOURNE

**Melbourne
School of Design**

Faculty of Architecture,
Building and Planning

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MSD at HOME

SEMESTER 2 2020

MSD at HOME presents renowned professionals from Australia and around the world every Wednesday during Semester 2.

Look out for upcoming lectures at: msd.unimelb.edu.au/msdathome

PREVIOUSLY ON MSD AT HOME

13 MAY: JEFF KIPNIS, PROFESSOR, OHIO STATE UNIVERSITY

20 MAY: SHANNON MATTERN, PROFESSOR OF ANTHROPOLOGY AT THE NEW SCHOOL FOR SOCIAL RESEARCH, NYC

29 MAY: ALEJANDRO ZAERA-POLO, PROFESSOR, PRINCETON SOA, NJ

03 JUNE: ANDREW ZAGO, PRINCIPAL OF BOUWMAN ZAGO ARCHITECTURE, CA

10 JUNE: RICKY BURDETT, PROFESSOR OF URBAN STUDIES, LONDON SCHOOL OF ECONOMICS

17 JUNE: ANA MILJAČKI: CRITICAL BROADCASTING LAB, MIT

24 JUNE: REINHOLD MARTIN: PROFESSOR, GSAPP, COLUMBIA UNIVERSITY

The AAVS Lectures for MSD at HOME

07 JULY: ALISON CRANK + RAPHAEL PENASA, TYGER TYGER

08 JULY: NATHAN SU, INFERSTUDIO, LA

09 JULY: DOT.AY (AKA ALEX YABSLEY)

13 JULY: SPACE POPULAR: LARA LESMES + FREDRIK HELLBERG

14 JULY: PANTOPIA - TOI-T (C): ANTOINE VAXELAIRE (UK)

15 JULY: ALVERO FERNANDEZ

From Here for Now_ for MSD at HOME

17 JUNE, 24 JUNE, AND 01 JULY

Watch these conversations on Youtube:

[ABPUnimelb](https://www.youtube.com/ABPUnimelb)

Please see the last pages of this booklet for the extensive archive of MSD public program recordings on YouTube



● ROBOTICS LAB



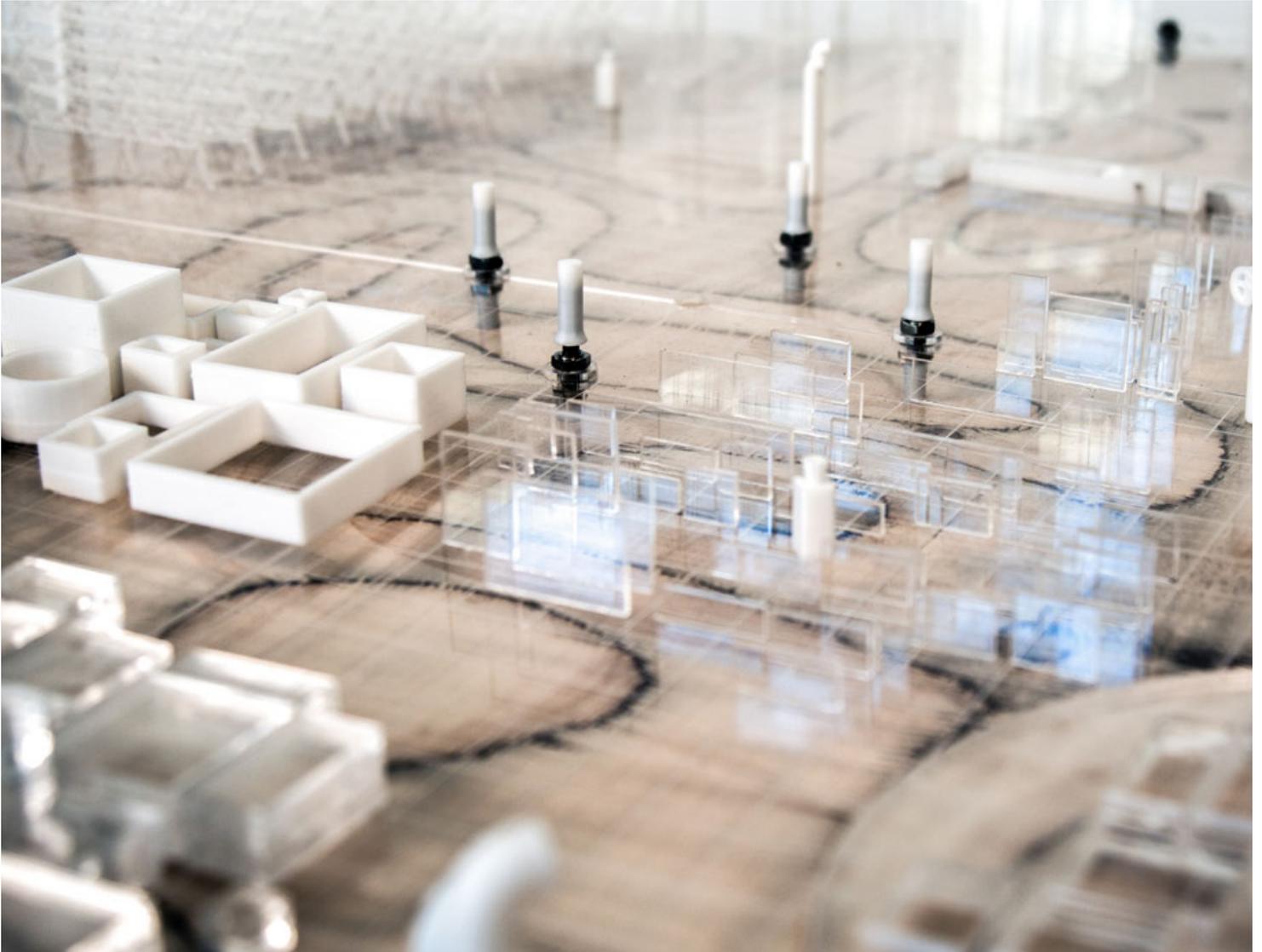
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JULIE WILLIS

Dean

Welcome to the Melbourne School of Design for S2 2020. While we are in challenging times, and campus-based study not possible just yet, the spirit of who we are and what we do at the MSD is still in place. We aim for a dynamic and vibrant environment in which ideas and innovation thrive and space for both experimentation and engagement, deeply connected to the multiple professional arenas that shape our built environment.

Even online, studios are at the heart of the MSD. The studio is a conceptual 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. 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 of creative experimentation and learning that both supports you and delights in your success. We look forward to seeing you thrive.

ALAN PERT

Director, Melbourne School of Design

When we return from the interval the seats will have been rearranged...

COVID-19 prompts us to critique today's society and its direction. Uncertainty and upheaval appears to be our new 'normal' and the concept of rupture is being widely talked about politically, economically, scientifically and socially. But what does it all mean for design?

Lockdown started with me revisiting Jacques Tati's *Playtime* again for the umpteenth time since first being exposed to it at architecture school. No other film uses space, architecture and crowds quite like it. To watch it again through a pandemic lens amplifies some of the absurdities of the life we have left behind in our state of confinement; the herding of crowds of people in and out of lifts but also the cocktail of door handles and strangely my new obsession with them in a post pandemic world where copper and brass might see a return. Timber would be nice but it won't stand up to the daily dose of disinfectant.

I was drawn back into Tati's world while contemplating the future of our ubiquitous open plan spaces. The images of Hulot (Tati) staring down at the 'cubicle farm' provokes us to consider what the future might be for our hermetically sealed worlds? Will we move from the open plan back to the cubicle farm or is closed plan our new reality? Will Herman Miller offer us a new post pandemic 'Action Office' which first emerged in 1968 with the ambition to give us "whatever the office needed" or will the 1958 'Burolandschaft' movement have a re-awakening quite literally as an office in a Landscape.

So much of what we see in Silicon Valley today is modelled on flexible collaboration spaces, while the meteoric rise of co-working spaces over recent years targeted at the 40% of today's independent or freelance workforce might not exist in a post pandemic world. Terry Gilliam's dystopian fantasy *Brazil* (another confinement indulgence) might be a new reality, where the character, Sam Lowery is seen fighting over shared desk-space through the dividing office partition. "The office's greatest virtue — serendipity — is incompatible with social distancing. Bumping into random colleagues is exactly what epidemiologists don't want". There is no question that traditional ways of working will now be subjected to rational scrutiny and it will be a revolution led by the introverts! Similar to the noises coming from a pool of office typewriters, now relegated to nostalgic soundscapes so too will the spaces for extroverts and the culture of the hot-desk, break-out-space and board room table, now be replaced by pods, booths and a myriad of enclosures.



Jacques Tati *Playtime*

Haus-Rucker-Co *Oase No. 7* (1972)
Taking their cue from the Situationist's ideas of play as a means of engaging citizens, Haus-Rucker-Co created performances where viewers became participants and could influence their own environments, becoming more than just passive onlookers. These installations were usually made from pneumatic structures such as *Oase No. 7* (1972), which was created for Documenta 5 in Kassel, Germany. An inflatable structure emerged from the façade of an existing building creating a space for relaxation and play..."



Haus-Rucker-Co



Tati's lift scenes while still amusing are also slightly uncomfortable and quite frankly no longer achievable with social distancing. Tati does not take us inside the lift but we are invited to imagine the awkwardness. Similar to public transport they are high risk, high anxiety mobile time capsules designed for speed and efficiency. Typically clad in stainless steel with grab rails and control panels we will now do everything in our power to avoid 'grabbing'. In Tati's world we might even take a lamp stand onto public transport or our own sink plunger for fixing to roof of the tram! With issues of hygiene amplified over speed and occupancy levels these shafts of engineering advancement which made the modern high-rise possible is now its achilles heel. Capacities won't work, taking the stairs to the 25th floor won't work and everyone turning up at work at the same time won't work. We have had the Johnstone Wax Building, The Seagram Building, The Cheesegrater, The Shard, The Gherkin ...but maybe the best is yet to come in our post pandemic reimagining of how we work.

If we do get to redefine how work is done with staggered working and flexible hours maybe we will finally emerge from the post-Ford landscape with our daily working lives increasingly collapsing into our leisure time, and with new technologies allowing us to escape the shackles of deadening deskbound nine-to-five routine. Hans Hollein, the Austrian architect who coined the phrase 'everything is architecture' (1967) had such a vision. He proposed a new mobile office made out of a see-through PVC plastic bubble in 1969. Combining that 60's love of all things plastic with a retro-futurist vision of the city, his bubble was a dada-esque happening, shown off on Austria's national television network and more recently displayed as part of the Design Museum's 'Home Futures' exhibition (2019). His fellow Viennese young radicals, Haus-Rucker-Co, also set out to develop a "new concept of architecture". Their Berlin retrospective exhibition, 'Architectural Utopia Reloaded, 2014-15, was a sobering, timely reflection upon how long architecture has been struggling with the question of its social and environmental responsibilities, and yet how little has changed over the last 50 years.

New social distancing detectors and wearable gadgets are also being prototyped around the world; Belgium, where residents are testing a social distancing wristband that vibrates if it comes within 3m (9.8ft) of another band. Lichtenstein, where one in 10 residents will be given a band to track temperature, breathing and heart rate, and transmit it to a lab in Switzerland for further investigation. India, has announced plans to manufacture thousands of location and temperature-monitoring bands for people in quarantine, while Hong Kong police can be alerted if people wearing an electronic band leave the house while under quarantine. There are huge issues about privacy and the use of the data gathered in a short space of time but there are also huge lessons we can learn about human behaviour if those analysing the information adopt the observational techniques of someone like William H. (Holly) Whyte.

Whyte's seminal work in the study of human behaviour in urban settings was captured in the book, *The Social Life of Small Urban Spaces* (1980). While working with the New York City Planning Commission in 1969, Whyte began to wonder how newly planned city spaces were actually working out - something that no one had previously researched. This curiosity led to the Street Life Project, a pioneering study of pedestrian behaviour and city dynamics. Whyte and his research team conducted observations and film analyses of corporate plazas, urban streets, parks, and other open spaces in New York City. Fred Kent was Whyte's research assistant who founded the Project for Public Spaces shortly thereafter, he based the organization largely on Whyte's methods and findings. More than anything, Whyte believed in the perseverance and sanctity of public spaces. For him, small urban places are "priceless," and the city street is "the river of life...where we come together." Whyte's ideas are as relevant today as they were over 30 years ago, and

perhaps even more so as we transition out of the pandemic. Whyte walked the city streets for more than 16 years. As unobtrusively as possible, he watched people and used time-lapse photography to chart the meanderings of pedestrians. What emerged through his intuitive analysis is an extremely human, often amusing view of what is staggeringly obvious, but often goes unnoticed, about people's behaviour in public spaces. Whyte, like, Tati, is able to hold a mirror to his entire audience. They would have shared much amusement at our new social distancing order. They would have expressed a satiric outrage at the antiseptic nature of our post-pandemic lives, and their take on urban alienation would be nothing if not joyous.

Until we find a vaccine or cure for emerging diseases like COVID-19 we will have to look to the physical and the behavioural aspects of our lives to manage the potential for epidemic spread: social distancing, quarantine, isolation, and, perhaps, adaptations to our cities, neighbourhoods, and homes as well as what we wear. Overnight, new rules are being written and laws passed to manage our behaviours. Rolls of vinyl tape are being applied to choreograph our movements, furniture is being rearranged, screens installed and signs of visual instructions will remind us what we can and cannot do.

We need to seize opportunities emerging from the rupture of the pandemic and we must use this moment to re-align our relationships to one another, and to nature. The summer bushfires, and the global pandemic that followed has magnified the deficiencies of how we manage our lives and our cities and there is no question that we have come to a turning point in our relationship with the physical and the natural world. The lockdown has forced everyone into a kind of retreat, a moment for reflection, a global pause, and before we press play again we need to take stock and think about how we might create a better future.

When we return from our interval this will be an intensely complex and slightly absurd world to navigate and it will require the deadpan humour of Tati to get through it. Tati makes us look, listen and scan through the mass of information but importantly he turns the mirror on all of us!



The irrationality of rationality - in Terry Gilliam's Brazil (1985)



Haus-Rucker-Co Yellow Heart 1968

MASTER OF ARCHITECTURE STUDIO B			
STUDIO	TITLE	LEADER	TIME
Studio B	Discipline	Dennis Prior	

MASTER OF ARCHITECTURE CDE			
STUDIO	TITLE	LEADER	TIME
Studio 01	What Home?	Isabel Lasala	Monday and Thursday 9:00-12:00
Studio 02	TOKYO	Rennie Liffen and Oskar Kazmanli-Liffen	Monday 15:15-18:15 and Thursday 18:15-21:15
Studio 04	The Ark	Laura Mártires	Monday and Thursday 18:15-21:15PM
Studio 05	Future CiteS: from Vertical (2.5D) to Volumetric (4D)s	Professor Justyna Karakiewicz and Onur Tumturk	Wednesday 09:00-12:00 and Friday 12:00-15:00
Studio 07	E.R.	Gumji Kang	Monday and Thursday 15:15-18:15
Studio 08	MAXXI STUDIO: the Home, the Monument, the Museum	Scott Woods and Kim Vo	Monday 12:00-15:00 and Thursday 15:15-18:15
Studio 10	H ₂ O	David Syn Chee Mah and Leire Asensio Villoria	Monday 9:00-12:00 and Thursday 15:15-18:15
Studio 16	Future House: IBA Future Homes Student Competition	Joel Benichou	Monday 15:15-18:15 and Thursday 12:00-15:00
Studio 20	The Shape of Wine	Dr Alberto Pugnale and Dr Alessadro Liuti	Monday and Thursday 18:15-21:15
Studio 21	The Pool Loop	Dr Toby Reed	Monday 18:15-21:15 and Thursday 15:15-18:15
Studio 26	Housing Home and Content(s)	Colby Vexler and Pricilla Heung	Monday and Thursday 18:15-21:15
Studio 30	Resonate: Architecture, Arts and Acoustics	Dr Sofia Colabella	Monday and Thursday 18:15-21:15
Studio 32	Basin	Simona Falvo and Dayne Trower	Monday and Thursday 18:15-21:15
Studio 35	STORE - Future Retail for Cultural Exchange	Jas Johnston and Ben Waters	Monday 15:15-18:15 and Thursday 18:15-21:15
Studio 36	NGV_C	Anna Nervegna	Monday and Thursday 12:00-15:00
Studio 40	The Field - an utopian post-colonial future, Victoria, Australia, 2027	Associate Professor Rochus Urban Hinke	Tuesday and Friday 12:00-15:00
Studio 42	CO ₂ _zero	Josephine Lettieri and Patricia Stocca	Monday and Thursday 14:15-17:15
Studio 44	Ultimate Spinach	Danielle Peck and Samuel Hunter	Monday 18:15-21:15 and Friday 12:00-3:00
Studio 47	In Heaven Everything is Fine	Dr Djordje Stojanovic	Monday and Thursday 12:00-15:00

MASTER OF ARCHITECTURE THESIS			
STUDIO	TITLE	LEADER	TIME
Studio 01	Nightingale Night	Ali Galbraith	Monday and Thursday 17:30-20:30
Studio 02	Footscray Exchange	Dr Kelum Palipane and Tom Proctor	Monday and Thursday 18:15-21:15
Studio 03	DIG	Virginia Mannerling	Monday 15:15-18:15 and Thursday 18:15-21:15
Studio 04	Contested States and the Architecture of the In-between	Heather Mitcheltree and Mitchell Ransome	Monday and Thursday 18:15-21:15
Studio 05	JOB	Yvonne Meng	Monday and Thursday 18:15-21:15
Studio 06	Melbourne Affordable Housing Challenge	Ursula Chandler	Monday and Thursday 18:15-21:15
Studio 07	Post-COVID Campus. MGS Architects Place Lab	Eliet Spring, Tahj Rosmarin and Toby Woolley	Tuesday and Thursday 14:00-19:00
Studio 08	there is space for you right here	Marijke Davey	Monday and Thursday 15:15-18:15
Studio 09	Interspecies-Design Studio: Bee Friends and Dog Colleagues in Future Cities	Dr Stanislav Roudavski	Tuesday and Friday 12:00-15:00
Studio 10	Inten(d)sity Ballarat	Dr Ammon Beyerle	Thursday 15:15-21:15
Studio 11	Architecture as Identity: The New Fishermans Bend Campus	Hans van Rijnberk	Monday 15:15-18:15 and Thursday 9:00-12:00
Studio 12	Wicked Deliberations	Associate Professor Greg Missingham	Tuesday and Thursday 12:00-15:00
Studio 13	Time, Societies, and The Pavilion	James Bowman Fletcher	Monday and Thursday 15:15-18:15
Studio 14	New Middle Housing: Future Homes Student Competition	Mark Ng	Monday 9:00-12:00 and Thursday 15:15-18:15
Studio 15	The Body Keeps the Score	Anthony Clarke	Monday 12:00-15:00 and Wednesday 9:00-12:00
Independent Thesis		Dr Alex Selenitsch	

MASTER OF LANDSCAPE ARCHITECTURE			
STUDIO	TITLE	LEADER	TIME
Landscape Studio 2: Coordinator: Wendy Walls	Site and Design	Wendy Walls	Lecture: Monday 10:00-12:00 Studio: Monday and Wednesday 16:15-19:15
Landscape Studio 4: Coordinator: Dr Siqing Chen	01: Landscape Planning	Dr Siqing Chen	Lecture: Thursday 12:00-13:00 Studio: Thursday 13:15-19:15
	02: High Speed Rail Corridor as Green Infrastructure	Christopher Newman	Lecture: Thursday 12:00-13:00 Studio: Thursday 13:15-19:15
	03: Climate Responsive Landscape Planning Strategies	Jenny Yu	Lecture: Thursday 12:00-13:00 Studio: Thursday 13:15-19:15
Landscape Studio 5: Sustainable Urbanism Coordinator: Professor Ray Green	Studio 01: Re-imagining the Concrete Lawn as a Wetland	Professor Ray Green	Studio: Tuesday 15.15 to 18.15 and Thursday 18.15 to 20.15 Lecture: Thursday 17.15 pm to 18.15
	Studio 02: Art by the River	Madhu Lakshmanan	Studio: Tuesday 18.15 to 21.15 and Thursday 18.15 to 20.15 Lecture: Thursday 17.15 pm to 18.15
Landscape Thesis Coordinator: Associate Professor Jillian Walliss	The Future (Pandemic) Park 2.0	Associate Professor Jillian Walliss	Friday 09:00-12:00 and 13:00-16:00
	Re-evaluating the Riparian	Alistair Kirkpatrick	Friday 09:00-12:00 and 13:00-16:00

MASTER OF URBAN DESIGN			
STUDIO	TITLE	LEADER	TIME
B/C	Master of Urban Design Studios B/C	Dr Marjan Hajjari and Nano Langenheim	Wednesday 17:00-20:00 and Friday 14:00-17:00
Thesis	H ₂ O	David Mah and Leire Asensio-Villoria	Monday 9:00-12:00 and Thursday 15:15-18:15
	Post-COVID Campus. MGS Architects Place Lab	Elliet Spring; Tahj Rosmarin; Toby Woolley	Tuesday and Thursday 14:00-19:00

MASTER OF URBAN PLANNING			
STUDIO	TITLE	LEADER	TIME
MUP Capstone Coordinator: Dr John Stone	Studio I: Urban Informality in the Global North	Tanzil Shafique and Dr Redento Recio	Tuesday 12:00-15:00 and Thursday 13:15-14:15
	Studio N: Managing Cities at Night	Professor Michele Acuto, Tim Hunt and Andreina Sejas	Intensive: 2 September - 19 October 09:00-11:00 Monday 7, 14, 21, and 28 September 09:00-12:00 Monday 5 October 09:00-12:00 and 12:00-15:00 Tuesday 6 October 09:00-12:00 and 12:00-15:00 Thursday 7 October 09:00-12:00 Friday 9 October 12:00-15:00 Tuesday 13 October 13:15-16:15 Thursday 15 October 12:00-15:00 Tuesday 13 October 13:15-16:15 Thursday 15 October

Master of Architecture Studio B



DISCIPLINE

/dɪs əˈplɪn/

Studio B / Semester 2 / 2020 /

This is a studio concerned with the discipline of architecture.

Noun

The architectural discipline

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

Verb

The discipline of doing architecture

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

PROF. DONALD L. BATES

Chair of Architectural Design
Director of LAB Architecture Studio

CDE DESIGN STUDIOS SEMESTER 2_2020

ARCHITECTURE: UNCERTAINTY, DISRUPTION, RESILIENCE

Architecture is a 'projective' practice. By this, I mean that architecture proposes responses to current or impending conditions with speculations and opportunities that will be fulfilled some time forward, in the future.

This is not to say that all architectural practices and actions are forward-thinking or only focused on future possibilities. In many aspects, architecture is also a very conservative (politically and professionally) and resistant practice. Conservative by assuming fixed and never-changing criteria for viewing and responding to the world – as if the world itself has not changed. Eternal truths, proportions, ratios, and orders. Relationships and compositional arrangements based on long existent and often repeated precedents and protocols. A tendency to think of Architecture as an act of not just creating building that stand, but also of providing for cultural and societal stability.

Is it possible to say that in some sense, Architecture is an ever-present search for stability? For fixing into concrete, stone, steel, brick and glass that which is often shifting, evolving, transfiguring and tentative. The certainty of a decision made physical and material, and its resultant manifestation as a spatial condition, a surface, a building. Enacting the necessary act of making a decision – out of all possible options, iterations, potentialities, and alternative speculations – architecture also demands decisions in order to be made manifest, to exist in the world.

And yet, it is exactly within this context of the many possibilities, the many uncertainties, the never only one way, but the always already many ways in which any 'problem' can be given an architecture response (let's not say 'solution') that architecture and design always operates. It is why "design thinking" has become a buzz-word for practices that have previously operated with problem-solving processes and correct answers. Is it a 'problem' that Architecture never has a correct answer, but only multiple possibilities in its practice?

Unlike in the practice of the disciplines of STEM (Science, Technology, Engineering, Mathematics), in the ill-disciplined discipline of Architecture, there are seldom correct answers, fixed conditions, or absolute certainties. Mostly it is open-ended, provisional, possible and still to be made convincing. There is even a certain exhilaration, an almost luxury in the open-endedness of it all, the yet to be determined, the emergence of an architectural position and proposition out of many possible trajectories and tendencies.

Much has been written about and some have practiced the architectures that confront the orthodoxies of architecture. That challenge the 'straight thinking' of architecture, and the thinking in straight lines, right-angles and the 'right' way of doing things. These challenges to the past and present, in the form of the new and the future, have been both provocation and promise. Advocating the provisional, the indeterminant, the emergent. Deconstructing the dominant structures of power and privilege, of comfort and habituation, of the given and the well-known, the well-practiced. Of the "this is architecture and that is not".

There is an allure, (and certainly I admit to it) a lure to luxuriating in the promise of uncertainty in Architecture. Not so much the 'promise', as the certainty of an uncertainty at the centre of architectural practice. A necessary (and productive) insecurity in ever being able to state absolutely and without doubt, a position in a practice that seems to demand an openness to seeing otherwise, to seeing from a different perspective, from someone else's point of view. "Absolutely and without a doubt" seems not to be in the vocabulary of architectural speaking.

We have now heard, for at least 15 years (and maybe much longer), the proclamation of 'disruption' into many aspects of social, political, economic and technological life. New technologies, new formations of power and control, new orders of influence and determination – all disrupting what we had known, experienced and accepted before. Disruption as overthrow of conventional structures. Disruption as change to accepted practices, and by default, the production of new consequences. Disruption as transformation (necessary or otherwise) to the status quo, the centres of stability, the levers of power, the order of things.

If at times, these conversations, these adventures, these playful games of uncertainty and disruption have existed at the periphery, at the edge, or in the shadow of mainstream architecture (or indeed, of day-to-day life itself), where are we now? How do we adjust to the most uncertain, most disruptive impact not just to a profession, to a discipline such as Architecture, but to almost every action of every day? How does the uncertainty, the disruptive trajectory of Architecture compare to life in the midst of the COVID-19 pandemic? How do we adjust, not to a cultivated (or nurtured) uncertainty, but rather, to a full-blown, in-your-face, day-to-day uncertainty?

Master of Architecture CDE Studios

How are we to learn from this experience? How can we accept the challenge of a shifted ground – in fact, a ground which remains shifting (ongoing) - such that we still don't know what is to happen next?

What an extraordinary moment in which we live! Not necessarily by choice, but nonetheless, what an anxiety-producing, tension-building, unanswerable (even by the experts) moment in time in which we continue to live, love, study and think!

No one can deny the fears, the immense tragedy of innumerable deaths and countless lives impacted by infection and complications, by economic degradation, loss of employment, social and family ties cut, severed and disjointed, and many lives thrown into chaos and severe stress. Few of us would have contemplated this six months ago and few of us can even comprehend it now. We are not yet in a position of reflection, as we are still caught in its tsunami of the present.

At the level of the University and your architectural education, we are operating at the level of mechanisms and process. Hoping to get the semester up and running. Remaining with online teaching and learning. Trying to maintain the same level and commitment to engagement, participation, understanding and awareness that as much as we aspire to the 'normal', this isn't normal. But it is necessary.

As we begin a new semester, one caught in the second wave of the COVID-19 pandemic, there will be many 'of the moment' decisions and responses – dealing with the specific and unique issues raised by our restricted and impacted condition. We hope these decisions and responses will be wise and appropriate. Time will tell.

As students, educators, practitioners of Architecture, what will we take away from this time of our life? Beyond the very real, very impactful mechanisms, processes and government decisions, what can this enveloping environment of uncertainty, of disruption allow us to understand about our responses to a world of unfamiliarity, a world in which certitude is absent and therefore the points of stability and centre are no longer stable or fixed? How do we manage to operate and negotiate when the world of our habits and habituation are unable to find refuge in a home that is now our office, our studio, our workshop, our communications central and our sanctuary from the truly deadly world outside?

In architecture, in the design and built environment field, we use the word 'resilience' as code word for dealing with the ongoing, compounding effects of climate change. Resilience is, by definition: *"the capacity to recover quickly from difficulties; the ability to spring back into shape; adapting well in the face of adversity, trauma, tragedy, threats or significant sources of stress"* and this applies to the natural world as much as to humans.

As architects, as designers, we hope to be able to design resilience into our projects, such that they can respond adequately and appropriately to the inevitable challenges being wrought by climate change. This will now, no doubt, be extended and exacerbated by the long-term impacts of COVID-19 and its physical, psychological and financial consequences. There will be many difficult days ahead.

Resilience is not simply a 'state-of-mind', a wishing away of difficulties or anxieties. It is also a practice, an ability, a manner of response. Resilience is not simply 'what you put into a project', or even the aspirations of a project. It is also how, in a complex, multi-dimensional world (itself undergoing massive changes) we as architects can operate within a context and sphere of uncertainty, with and in the midst of continual disruption and how we fashion our thinking, our responses and our production to this state of affairs.

As much as we might long for, as much as we might hope for, the 'return to normal' (and there are many reasons why we should have these aspirations) I also believe it is imperative that we learn to operate in an increasingly uncertain and disrupted present and future. It is not just that the current pandemic will take some time to recede (which is most likely), but it is also almost certain that its consequences will be waves and then ripples across experience for times to come. Our resilience in operating and practicing other than the ways we have in the past (in the same way that we cannot operate on this planet in the way we have previously) is to my mind, part of a critical re-evaluation of architectural education, knowledge and practice. It is also a personal confrontation, and acknowledgement, that we live in a period of profound uncertainty and compounding disruption and we will need to accept that we are not always at home – at home.

CDE STUDIO ALLOCATION

Video recordings of the studio presentations will be available on Tuesday 28 July on Canvas.

Information about the studios available this semester is also on the MSD Studio website (<https://edsc.unimelb.edu.au/graduate/subject-options/msd-studios/architecture-studio-c-d-and-e>).

You will be required to submit your studio preferences via an online form available through Canvas. This will be open for 48 hours from: **15:00 on Wednesday 29 July until 15:00 on Friday 31 July.**

Late submissions will not be accepted.

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

Over the weekend (01 - 02 August), you will be allocated to a studio, and a final list of allocated studios will be posted on Canvas on Sunday 02 August. Studios will commence from Monday 03 August 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, second, third, fourth, fifth, sixth, or seventh preferences in the nomination. We will try to provide as close to your premier preferences as possible, but there is no guarantee for this, even for Studio E, Studio D or Studio C students. The current COVID-19 pandemic has added additional uncertainties to the process of allocation of studios, for which we do not yet know the full consequences. 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.

Be reminded that the criteria for studio allocation must consider the following: preferences; gender balance; local and international student balance; higher and lower WAM balance; balance between students' previous studio allocation; and a balance between Studio C, D, E students per studio.

CDE STUDIOS SCHEDULE

		WEEK	
		JULY	
Design Studio Presentation Day	28		
Balloting for CDE Design Studios begins 15:00 start	29		
Balloting for CDE Design Studios ends 15:00 close	31		
		AUGUST	
Studio allocations announced	02		
Semester 1 starts	03		01
	10		02
	17		03
	24		04
	31		05
		SEPTEMBER	
CDE Mid-Semester Reviews	07 - 11		06
	14		07
	21		08
	28		09
		OCTOBER	
Mid Semester Break	05-11		
	12		10
	19		11
	26		12
Semester 2 ends	30		
		NOVEMBER	
SWOT Vac	02 - 08		
CDE SUBMISSION OF FINAL PROJECTS on to Canvas: Deadline 23:59PM	08		
CDE END OF SEMESTER REVIEWS	09 - 14		
MSDx Exhibition opening night	26		
End of Exam Period	27		

Page 18		STUDIO 01 Isabel Lasala: What Home?
Page 19		STUDIO 02 Rennie Liffen and Oskar Kazmanli-Liffen: TOKYO
Page 20		STUDIO 04 Laura Mártires: The Ark
Page 21		STUDIO 05 Justyna Karakiewicz and Onur Turturk: Future Cities: from Vertical(2.5D) to Volumetric (4D)s
Page 22		STUDIO 07 Gumji Kang: Emergency. Net-Zero-Carbon Ambulance Stations
Page 23		STUDIO 08 Scott Woods and Kim Vo: MAXXI STUDIO: the Home, the Monument, the Museum
Page 24		STUDIO 10 David Syn Chee Mah and Leire Asensio Villoria: H ₂ O
Page 25		STUDIO 16 Joel Benichou: Future House: IBA Future Homes Student Competition
Page 26		STUDIO 20 Alberto Pugnale and Alessandro Liuti: The Shape of Wine
Page 27		STUDIO 21 Toby Reed: The Pool Loop
Page 28		STUDIO 26 Colby Vexler and Pricilla Heung: Housing Home and Content(s)
Page 29		STUDIO 30 Sofia Colabella and Michael Mack: Resonate: art, architecture and acoustics
Page 30		STUDIO 32 Simona Falvo and Dayne Trower: Imaginary Institution of Society
Page 31		STUDIO 35 Jas Johnston and Ben Waters: STORE
Page 32		STUDIO 36 Anna Nervegna: NGV_C. National Gallery of Victoria Contemporary
Page 33		STUDIO 40 Rochus Hinkel: The Field - an utopian post-colonial future, Victoria, Australia, 2027
Page 34		STUDIO 42 Josephine Lettieri and Patricia Stocca: CO ₂ _zero
Page 35		STUDIO 44 Danielle Peck and Sam Hunter: Ultimate Spinach
Page 36		STUDIO 47 Djordje Stojanovic: In Heaven Everything is Fine

Homes Are Sought For These Children



A GROUP OF TINY HALF-CASTE AND QUADROON CHILDREN at the Darwin half-caste home. The Minister for the Interior (Mr Perkins) recently appealed to charitable organisations in Melbourne and Sydney to find homes for the children and rescue them from becoming outcasts.

I like the little girl in Centre of group, but if taken by anyone else, any of the others would do, as long as they are 'strong'

Courtesy 'Between Two Worlds' Australian Archives.

WHAT HOME?

There are an estimated 100 million children living in the streets of the world today. Australia, the 12th most powerful economy in the world, does not escape this situation. According to the most recent Australian Bureau of Statistics (ABS) census, 18,000 children, under 12 years of age, are reported to be homeless in the the land of the 'fair go'. This striking situation is even more dramatic when one learns that a significant proportion of those children actually prefer to live on the streets to escape from their violent and abusive homes. This situation makes extremely complicated the task of restoring the trust and the hope of those that have been betrayed by the people who were meant to unconditionally love and take care of them.

The studio argues that architecture can contribute to address this problem, specifically through an appropriate implementation of the notion of 'play'. Play, understood as "a distancing from the light and shade of daily life" (Callois, 1958), can create spaces in which children can start connecting fun and pleasure with a renewed sense of trust, safety, and reliability. This studio seeks to challenge this situation, providing students with the opportunity to think how 'play' can start claiming an instrumental role in the creation of public space in the city. More precisely, the studio aims to use the notion of play as an instrument to connect the street with a building in which the basic needs of homeless children can be provided. Students will have the opportunity to explore and propose different formal and spatial configurations to provide those basic needs, which might include places to sleep and eat among others. The studio will also ask students to implement design strategies based on challenging the disciplinary boundaries that exist between architecture and landscape architecture. The intention is to create atmospheres produced by the ambiguous spatiality that emerges from their combination.. The design process will be undertaken through three main methods which, complementing each other, include observation, case study methodology, and design exploration. This project has to be represented employing a wide range of different tools of architectural communication, i.e. physical and digital models, drawings, and images, etc.

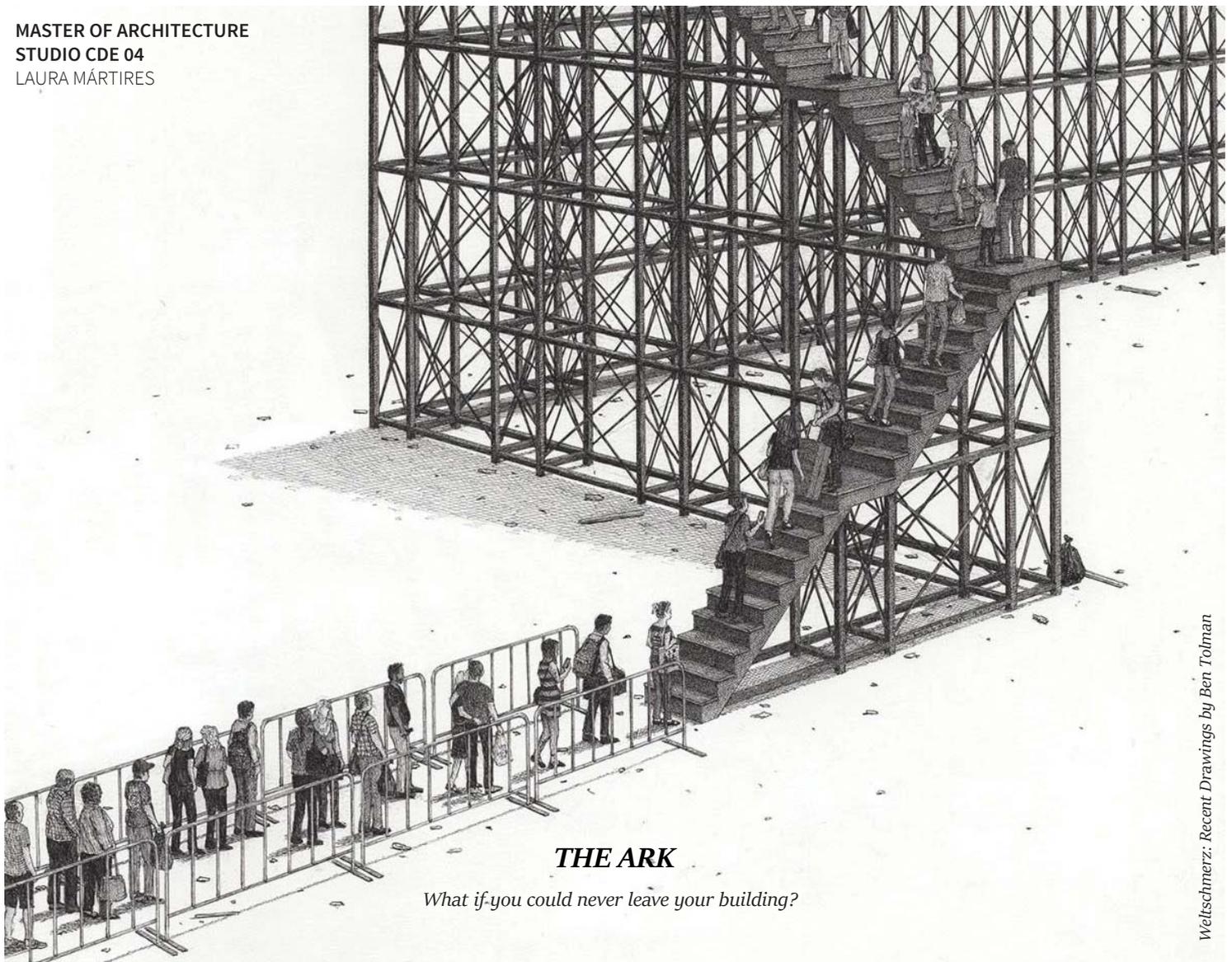
Some call it midnight blue but it's later than that.
It just looks black to me.
Black. Blue. Red. Red. Yellow. Red. Green. Blue. Blue. Blue.
The door closes itself and It ends just like that.
I watch his white gloves on the wheel. Blue neon lights
ripple over the windshield. I gaze out at my insecure
self overlaid on the city as it rushes by while I stay still.
What a difference distance makes. I'm sitting in
a different window now and I can only see the
golden sun coming up through the grey towers.

I just don't know what I'm supposed to be. Whenever
I feel alone I watch that crazy live television your
generation loved, something about it being okay for
you, makes it okay for me. They say that here, if you do
anything with honour and tradition you'll be alright. I
don't think I understand that either. Sometimes I long
for a place of our own – for us to be together - amongst
the million faces - but maybe we'll always be just
alone in Tokyo.

This semester Studio 2 moves to the virtual realm
of TOKYO. The studio continues to explore the
architectural project as a source of empowerment. With
the design project as the vehicle, students will develop
an empathetic understanding of the social and spatial
experience of those who exist away from their home
context. We will question how much we can ask of our
built environment, our society, the places in which we
live and the places that remain forever in our memory.

TOKYO

TOKYO



THE ARK

What if you could never leave your building?

Can we live where we work? Can we work, play, make, culture, healthcare where we live? What would that look like and how would it change the way our buildings are designed?

2020 brought with it a torrent of new challenges and the highlighting of 'old' ones in need of urgent addressing.

We are now realising that we are all interconnected at the macro and micro level. The design of our living environments and the speculation on future architectural typologies has never been so critical. The lockdown of our cities has triggered a dramatic collapse of our urban environments, with large sections of our cities now dormant or redundant. While this presents obvious economic and social challenges, it could provide an opportunity to radically rethink our cities. If you are born, live, work, make, consume, play, heal and die in the same space, in a framework of total shared, negotiated, overlapping and fluid mixed use, there is the potential to cut the physical and environmental footprint of human inhabitation.

This studio aims to speculate on the future of our living spaces and the impact on cities if the need to leave our address is eliminated.

In a world where everything is indoors, it would make sense to draw on urbanism and urban thinking as a mechanism for architectural or-

ganisation, planning and programming.

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.

This studio will start here and build upon these questions to design a vertical 'Ark' in the city of Melbourne. Students will be asked to work within vertical 'containers' and design new modes of programmatic organisations addressing questions of circulation for people, goods, waste or information. Rather than focusing on questions of formal composition, the studio aims to address the systems that can be set in place to allow us to survive (and thrive) in relative 'isolation.' You will be asked to determine which programs are essential and which ones are superfluous.

You will be asked to develop a critical position on architectural program. As the studio unfolds you will develop a proposal for a future living environment which operates as a self contained habitation 'Ark', a circular urban environment contained within a building that contains all the things you believe are necessary for daily life. You will be asked to form political positions

around the things that are most essential to us, what we must give away and how we structure our life around a building.

These issues will be explored through processes of negotiation and gamification, reconsidering these approaches as critical tools for speculating on new modes of living and the architectural typologies that might support them. The studio will challenge the designer to work through acts of ingenuity or negotiation in an incremental fashion rather than the authoring of a single big idea, or the choreographing of a process. Gamification and non-linear generative processes introduce contingency, the uncertain or the unknown. It allows the designer to suspend judgement, to introduce novelty and to situate design outcomes within a field of interrelated actions and consequences.

This will involve working individually and in teams throughout the semester. Final projects will be assessed against a process of negotiation established by your tutor and your peers as the semester progresses.

The Ark will be an opportunity to speculate on the future of our living environments through the lens of negotiation, gamified processes and generative experimentation.



FUTURE CITIES: from Vertical (2.5D) to Volumetric (4D)s

This semester will investigate the hidden rules within grid cities that could be applied to volumetric urbanism of the 21st century. We will start with examining grid cities. The grid city is a very common form of cities in various periods of time and culture. Subdivision of land into urban blocks surrounded by roads as circulation patterns has dominated our assumption what city is. The grid allows us to achieve some order, by accepting certain rules and conventions and in the same time allowing for transformation and adaptations. But have we managed to take a full advantage of the grid cities and the hidden rules that exist within them?

We will be asking two main questions:

1. How does urban design practice accommodate multiplicity of our expectations? In *Local Code* by Michael Sorkin we read that well design city requires a theory of what is desirable. But what is desirable for one might not be desirable for another. If we really want to accommodate multiplicity of desires and choices, our current practices are in trouble. Therefore, we need to develop different methods and different forms of the city that could accommodate variety of expectations: from low to high density, from concrete to green jungle, from noise to silence, from confined to expanse places. And this leads us to another question.
2. If the 20th century was all about mobility, will 21st century will be all about accessibility, and if yes how could we change the way we move and access things which we need and desire, can we re-think the infrastructure for the 21st century?

This studio will examine how we can develop ideas about not as much vertical but truly volumetric cities, where lift shafts and tunnels are replaced with rich urban experience; where the quality of experience from streets, alleys and piazzas remains as we move up and down through new forms of urban high rise; where the movement is not only limited to ground level but happens at all different levels, allowing for extensive views of the city and surrounding country side; where anyone is able to escape from overcrowding, pollution and noise, into open space, with long vistas, and even isolation. We will learn how to design truly volumetric city.



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

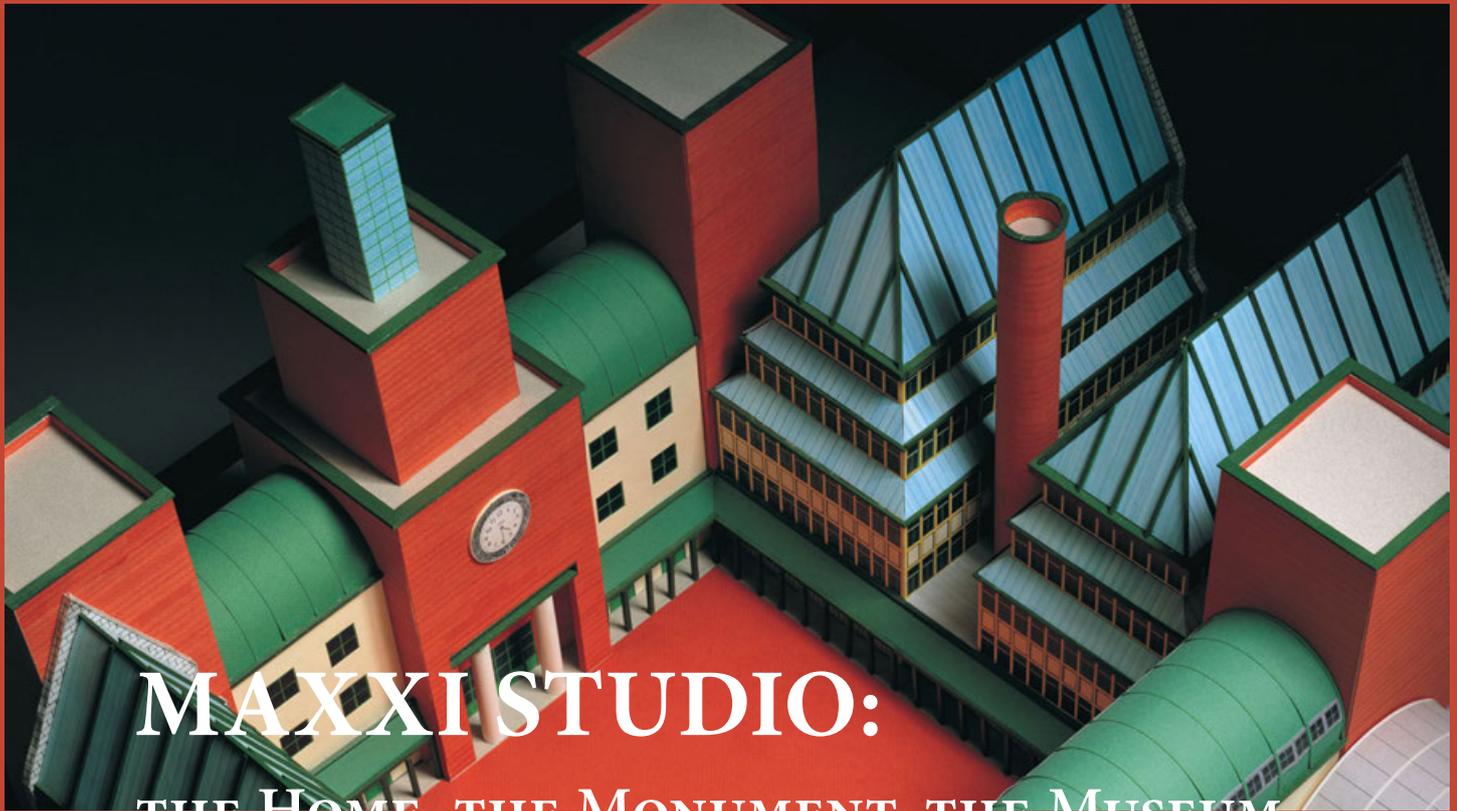
EMERGENCY

What does it mean to provide care for the community in times of emergency and provide adaptable space of refuge for these carers and the community?

Net-Zero-Carbon Ambulance Branches
in partnership with Ambulance Victoria.

This Integrated Design Studio will explore the future possibilities of Ambulance Branch design in regional settings of Victoria. Students will have opportunities to interact with Ambulance Victoria as clients, industry consultant partners and work in collaboration with Faculty of Engineering to elevate their construction and building performance knowledge.

STUDIO LEADERS: SCOTT WOODS & KIM VÖ
SPECIAL ADVISOR: PIPPO CIORRA (SENIOR CURATOR, MAXXI ARCHITECTURE)



MAXXI STUDIO: THE HOME, THE MONUMENT, THE MUSEUM

IN ASSOCIATION WITH MAXXI MUSEO NAZIONALE DELLE ARTI DEL XXI SECOLO (MAXXI, ROME)

ANTICIPATING THE MAJOR RETROSPECTIVE ALDO ROSSI. *THE ARCHITECT AND THE CITIES*,
AT THE ZAHA HADID DESIGNED, NATIONAL MUSEUM OF 21ST CENTURY ART (MAXXI) IN ROME OPENING IN DECEMBER 2020

The architecture exhibition lies at the confounded intersection of the representation and generation of architecture and its discourses. The institutional setting of the museum functions as the place for the display of architecture, but paradoxically, suspends any evidence of architecture actually 'being' there. This architecture in absentia resists the museum's institutional codes, practices and perceptual histories – something that art cannot do, but something that architecture seems to do naturally.

Housing Projects held by the MAXXI Architecture Archive, and influenced by Rossi's rejection of Modernism, become canvases for investigating the idea of the MONUMENT within architecture culture, and the idea of DISPLAY within the museum, to corroborate suspicions that the museum is a place for the displacement of architecture.

In considering the housing project within the museum the designer and the onlooker must re-posit the accepted nomenclature of: permanent and temporary, inside and outside, private and public, domestic and civic, edifice and artifice...



Melbourne
School of Design
Faculty of Architecture,
Building and Planning

MA XXI

Museo nazionale
delle arti
del XXI secolo



H₂O

Master of Architecture Design Studio CDE – Studio 10
Melbourne University, Melbourne School of Design
Semester 2, 2020
Faculty: David Mah & Leire Asensio Villoria

“We cannot be radical enough.”
David Attenborough

Recent events have given many of us an ominous preview of the vicious disruptions that climate change will bring to our lives. Different studies have outlined the likelihood of Melbourne becoming subject to an even more volatile climate. Weather and resource emergencies are likely to become the new normal. More frequent and severe storms with projections for the consequences of sea level rise are expected to dramatically transform our environment. Projections for the regular flooding and even disappearance of some of the city’s established neighborhoods and communities are potential scenarios for Melbourne’s future under climate change.

This studio will focus on addressing the looming urban risks related to water. This will be caused by its acute overabundance during what are projected to be increasingly severe storm events. Other risks also relate to its counterpoint, where Melbourne is expected to experience water scarcity.

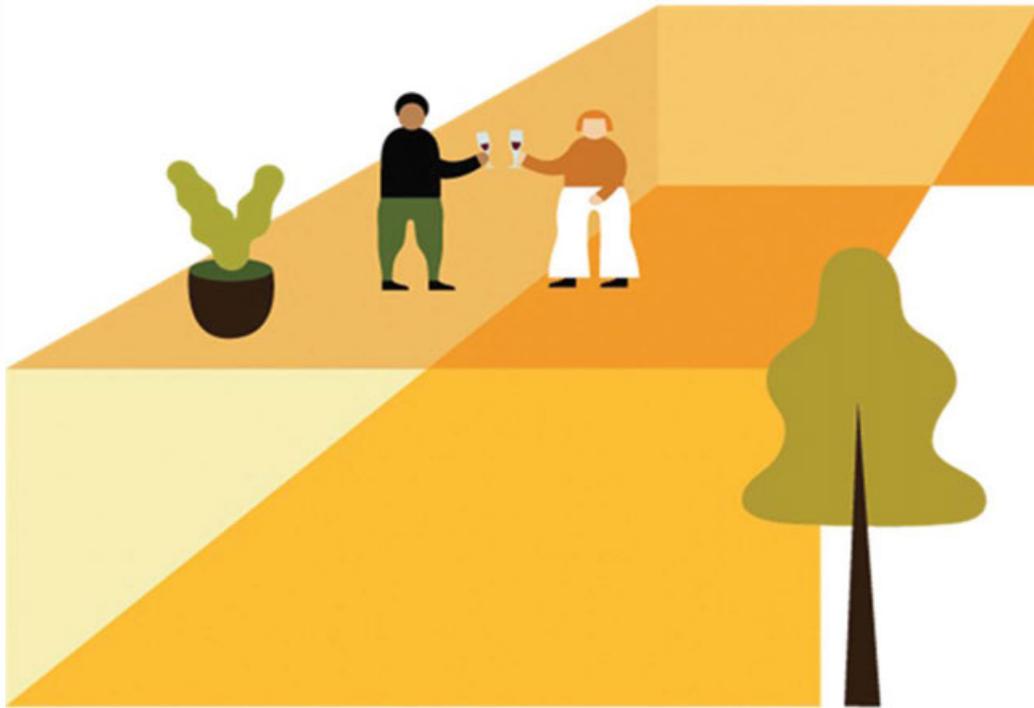
Do the conventions and the preoccupations of contemporary architectural and urban design practice still hold water in light of this anticipated devastation? Established disciplinary knowledge and professional practice have been largely informed by the presumption of an environment with a stabilized climate. But given the different scenarios put forth by climate change, shouldn’t the design community acclimatize itself to a new set of contexts, concerns and perhaps opportunities? Is it

responsible to follow conventions and established practice when these have been predicated on a very different reality? If we are to face these challenges head on, can we be “radical enough”?

The studio is the second time that we will run this theme which is part of the Arc-DR3 Initiative (The Architecture and Urban Design for Disaster Risk Reduction and Resilience Initiative). This international initiative is coordinated by The International Research Institute of Disaster Science (IRIDeS) at Tohoku University in Japan, xLAB at The University of California Los Angeles (UCLA) and Miraikan, The National Museum of Emerging Science and Technology of Japan. This studio will be one of the University of Melbourne’s contributions to this larger project. Other participating schools from the Association of Pacific Rim Universities include UCLA, UC Berkley, Tsinghua University, National University of Singapore and the Pontifical Catholic University of Chile.

The initiative will consist of research, symposia and exhibitions linked to design studios using existing programs by the participating universities. The larger aim of the initiative “is to create a more effective integration of theory (research) and practice (design) by creating an international platform for producing and exchanging knowledge on environmental design that reduces the risk of recurring disasters and enhances resilience.”

Students undertaking this studio will be asked to give permission for their work to be published and exhibited at the Arc-DR3 Initiative events and publication. We intend to publish the work produced in the studio within academic and/or professional architectural journals. However, please be assured that consent for your work to be used for these research purposes will not be mandatory.



FUTURE HOUSE

Future Homes Student Competition Studio

Studio 16 - Joel Benichou

The topic of housing in Australia regularly sparks strong discussion. A desire exists amongst homeowners to live close to the attractions of the city, whilst holding on to the benefits of the suburban lifestyle. This inexhaustible demand for land and housing has led to prices of the inner suburbs reaching record levels, while the cheaper alternatives continue to sprawl further into the outer reaches of the city.

Exploration into the inefficiencies of our suburbs is required to provide new options for the demands and preferences of the wider community. Studio FUTURE HOUSE, in the context of the Future Homes Student Competition run by IBA Melbourne in partnership with The Department of Environment Land Water and Planning and the Office of the Victorian Government Architect, will consider notions of compact living in real world conditions. We will explore the issues of urban sprawl, housing affordability, change in demographic and adaptation to the new world of technology and globalisation.



Environment,
Land, Water
and Planning



Melbourne
School of Design
Faculty of Architecture,
Building and Planning

STUDIO 20

THE SHAPE OF WINE

WEEKS 1-4

Weekly workshops to familiarise with the concepts of form-finding, optimisation, detailing and fabrication of shell and spatial structures. By the end of week 4, students are expected to be able to:

- [1] Generate and explore free-form geometries using Rhinoceros;
- [2] Define Grasshopper routines for design automation, such as for surface discretisation and panelling;
- [3] Perform FEM analyses using Karamba;
- [4] Prepare 3D digital models for fabrication through laser cutting, 3D printing and other digital fabrication techniques.

WEEKS 5-12

Design of a winery in regional Victoria. By the end of week 12, students are expected to be able to:

- [1] Communicate design ideas and propositions through a variety of media, including diagrams, renders and other techniques;
- [2] Present their work verbally to an external panel of architects and engineers;
- [3] Design and prototype a shell or another spatial structure at different scales (1:200 to 1:1).

In free-form architecture, the adjective “*free*” indicates the freedom to create architectural forms, irrespective of any composition, static or construction principle. Form-resistant structures offer an opportunity to control such freedom through a unique creative-generative process that builds on the legacy of iconic works by, among others, Heinz Isler, Frei Otto and Jörg Schlaich.

In this framework, this 9th edition of “*How Virtual Becomes Real*” will continue the research into the design-to-construction working methods for shell and spatial structures, which aims to synthesise the virtual and the real by means of both physical form-finding and numerical optimisation models.

Students will explore the spatial and tectonic qualities of form-resistant structures by designing a winery in regional Victoria, therefore answering to the question: “*What is the shape of wine?*”

ESSENTIAL PRE-REQUISITES

- [1] Foundations of computational design thinking and analytical thinking.
- [2] Competency in Rhinoceros and Grasshopper;
- [3] Strong attention to detail.

Dr Alberto Pugnale is an architect and Senior Lecturer in Architectural Design at ABP. He is the Academic Convener of the Hallmark Research Initiative (HRI) on Bioinspiration and the Pathway Coordinator of the Architecture Major – Bachelor of Design. In 2007, he won the HANGAI Prize, an international contest of research papers that are related to the field of shell and spatial structures for young researchers under 30. He has taught in Italy, Denmark, France, and China. He is member of the “International Association for Shell and Spatial Structures” (IASS). He sits on the Editorial Board of the “Nexus Network Journal” and the “International Journal of Space Structures”.

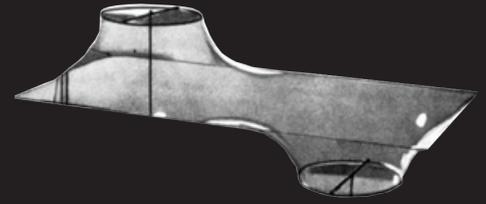
Dr Alessandro Liuti is an architectural engineer and Project Manager at Arup. He is Arup Research Manager for the Australasia Region and has expertise in computational design, digital fabrication, and emerging technology. He has a background and passion for lightweight structures - a field in which, both in Australia and overseas, he delivered built projects, lectured, and published extensively.

STUDIO LEADERS



THE POOL LOOP

ZERO CARBON AQUATIC CENTRE



CONCEPT: Aquatic centres are notoriously heavy users of energy. Their extended operating hours, large heating loads and subsequent large energy costs are terrible for the environment and represent a significant drain on council finances. As public buildings with a recreation agenda there is also considerable pressure to provide open architecture with large areas of glass façade etc.

POOL LOOP

BRIEF: Students will design an aquatic centre in the St Kilda Triangle site as a prototype for experimentation in zero carbon form which can be tried later in other suburban areas around Melbourne. The program will include indoor and outdoor swimming; diving pool; café; gym; park and some rentable offices or shops. Other functions may be introduced to help create a zero-carbon energy loop.

POST CARBON FORM

Elisa Iturbe has analysed how modern architecture and all our current spatial types have been generated in response to the needs of the carbon paradigm which modern society is based on. Our cities and the buildings in them are formal and spatial expressions based on a myth of limitless energy. However, energy based on carbon and fossil fuels is limited. The spatial expression of carbon energy is carbon form, which relates closely to the development of modernism. Generally, figure/ground spatial types are pre-carbon form while the solid/void of modernism correlates to carbon form. We need to base our designs on new green energy and our forms and spaces should reflect this and be an index of green energy. The studio will experiment with the formal and spatial potential of architecture to generate a post carbon architecture.

Integrated Design Studio = REAL PROJECTS WITH REAL CLIENTS + CONSULTANTS

INTEGRATED DESIGN STUDIO 21 - - - MONDAYS 6:15PM + THURSDAYS 3:15PM



LEARNING OUTCOMES:

- The design of an aquatic centre
- The design of a hybrid program zone to achieve a zero carbon loop
- The investigation into various possible zero carbon loops
- Research into the space and form of a post carbon architecture
- Exploration of the morphology of the aquatic centre, including surface and space.
- Exploration of architectural cultural issues of aquatic centres.

REFERENCES: Architecture And the Death of Carbon Modernity - Elisa Iturbe / Junkspace – Rem Koolhaas / The Politics of the Envelope – A Zaera-Polo / Image Building - Hal Foster / The Society of the Spectacle – Guy Debord / Frei Otto



TOBY REED

Toby Reed is a director of NERVEGNA REED ARCHITECTURE. NR's projects include the recently completed Melbourne Quakers Centre (above middle and R), the Precinct Energy Project Dandenong, (above L) and urban designs in China. The PEP Dandenong lead the way in Australian architecture for green power solutions, being the first precinct in Australia to be powered by co-generation. NR also make architectural videos which have been screened at the MPavilion and recently at Monash University Museum of Art (MUMA).

www.n-r.com.au

From the banal and mundane, to tropes and concepts given high value in contemporary culture, *Housing Home and Content(s)* critically re-evaluates architecture's role in understanding what housing, home, lifestyle, and domesticity might mean in 2020.

"Architecture houses. It is at home in - and provides a home for - philosophy, aesthetics and those discourses which are thought to describe it."

*Andrew Benjamin
Eisenman and the Housing of Tradition.*

We are not interested in an architecture that only serves pragmatic means, that is, to provide shelter and comfort for the physical human body. Rather, we will explore references usually considered outside our traditional disciplinary milieu to guide our architectural inquiries and re-consider their cultural relevance, limits and possibilities.

Here architecture is considered as a mediator between the ideal and the existential, where it oscillates between two parallel states: the abstract and the material; revealing unexpected slippages, transitions and tension between ideas, content(s), users, and space. This is where new housing typologies emerge, carefully negotiating the real, ideal, fetishised, and/or romanticised territories of contemporary life(style).



Housing Home and Content(s)

resonate:

architecture, art & acoustics

"The modern architect is designing for the deaf."
- Canadian Composer R. Murray Schafer

The term 'resonance' relates to the propagation and perception of sound. Both concepts inform the process of sound design: soundwaves can either be amplified or damped, combined, or echoed, repeated or silenced, and each of these strategies generates a different acoustic experience.

Acoustics and the design of sounds are generally overlooked by architects, who tend to think in terms of more tangible concepts. Human perception favours vision; it is ocular-centric by nature. However, we are surrounded by sounds we do not control. We hear them, tolerate them, or even endure them. To control such sounds, acoustics should be approached as an integral part of the design process so we can control sounds, and the way sounds can shape our buildings and cities.

In this studio, students will explore the spatial and acoustic qualities of buildings and open-air sites through a set of exercises and by transforming a limestone quarry into a venue for live music performances. Projects will be informed by concepts of sound propagation and lighting design.

Studio Programme & Learning Objectives

In a first phase, students will familiarise themselves with the concepts of acoustic design, design for live performing, and lighting design. By the end of this stage, students are expected to be able to explore sound qualities and lighting performance of spaces generated using Rhinoceros and physical models.

In a second phase, students will design an open-air live performance venue in an abandoned quarry in regional Victoria. By the end of week 12, students are expected to be able to: [1] define the acoustic and lighting qualities of their architectures; [2] improve the quality of perceived sound by changing specific features of the space; [3] simulation of acoustic performance and lighting phenomena; [4] communicate design ideas and propositions through a variety of media, including diagrams, renders and other techniques; [5] present their work verbally to an external panel of architects and engineers; [6] design and prototype a live-performing venue at different scales (1:200 to 1:5).

Essential Prerequisites

Foundations of analytical thinking. Competency in Rhinoceros and Grasshopper.

Studio Leaders:

Dr Sofia Colabella
Michael Mack

Studio Times:

[TBC] Monday & Thursdays, 6:00-9:00pm



32: BASIN



Located 31km east of the Melbourne CBD, The Basin is a small town nestled within the picturesque foothills of the Dandenong Ranges.

The longest established institution in The Basin community is the Salvation Army, who purchased 219 acres of land, collectively referred to as 'Eden', in 1897. 'Eden' was founded with the vision that the therapeutic value of farming could help rehabilitate young offenders. Over time, a collection of 'homes' were constructed on the site and today, the Basin Recovery Centre of the Salvation Army provides support, recovery and rehabilitation services.

Along with this significant site, The Basin also comprises a series of peculiar, yet quintessentially suburban, intersections with buildings including The Basin Theatre, the Romanian Seventh-Day Adventist Church and a main shopping strip that Robin Boyd would have referred to as an exemplar of "cultural cringe".

However, there is much to be celebrated in these characteristics of inconsistency clear in the vernacular of The Basin, and more broadly, many of the suburbs operating on the outskirts of Melbourne. Here, what reigns is an idiosyncratic pragmatism that challenges the elusive architectural paradigms of proportion, truth, arrangement and beauty.

Basin will investigate the formation of The Basin township as a case study of suburban vernacular in order to explore how architecture can navigate the complex terrain of site, identity and memory in the context of the ordinary. Basin questions and responds to places where often unseen, conventional details found in the existing landscape - roads, carparks, retaining walls and kerbs - are characteristic of the composition of a public ground plane in which the land is continually rewritten within the parameters of these artificial modifications.

Simona Falvo
Dayne Trower

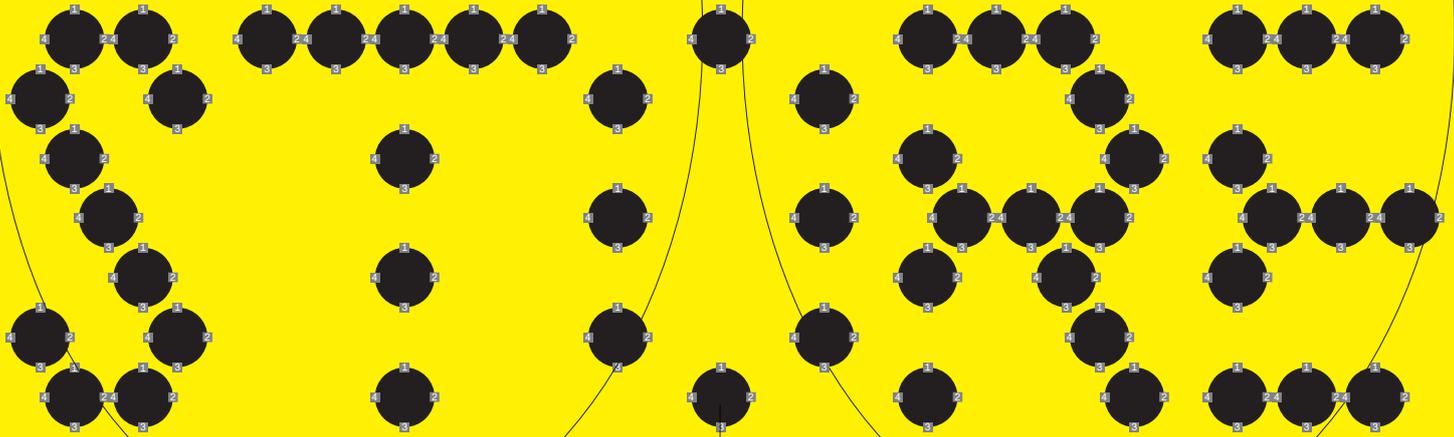
Mondays, Thursdays
6:15pm - 9:15pm

A collaboration with the fashion label ALPHA60 exploring the future of what a fashion 'store' can be. The contemporary fashion store is no longer an environment strictly for consuming material, it is a scene of cultural storage and exchange - a public space in and of the city. Students will have the opportunity to engage directly with ALPHA60 and its creative team, using the label's Chapter House Flinders Lane and Brunswick Street stores as sites for investigation and speculation. Utilising experimental digital and fabrication technology, inventive material, and innovative display methods the collaboration will strategise on the role of the contemporary fashion store, its impact on the city, and how design and architecture can enhance experiences of cultural exchange.

In semester 2, 2020, we will continue to explore these ideas through two masters subjects, a design studio "STORE" (Monday 2-5pm, Thursday 6-9pm), and an elective Siii Lab - 3d Scanning & Virtual Reality (Friday 9am-12noon). These two subjects are designed to complement each other with content and materials produced being used and shared across both subjects. Students interested in being part of the collaboration are encouraged to enrol in both, however can also enrol in either as a standalone subject.

STORE collaboration led by
 Jas Johnston (ExLaB)
 Ben Waters (Siii Projects)

For more info
msd.unimelb.edu.au/alpha60



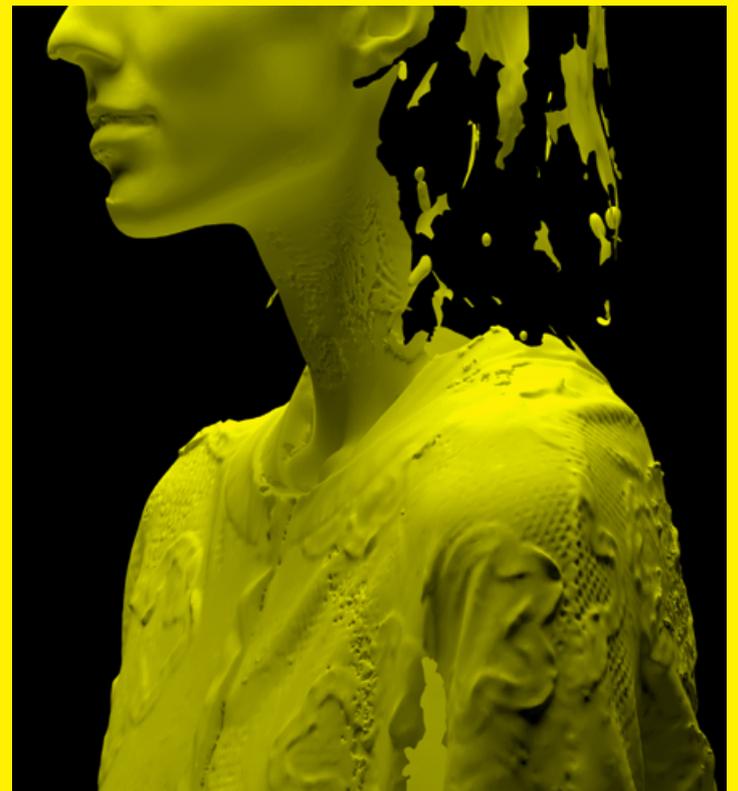
Store

MSD

Alpha60

FUTURE RETAIL FOR CULTURAL EXCHANGE

STORE



NGV_C National Gallery of Vic Contemporary Gallery. SM2_Studio No. 36 Anna Nervegna



Mondays and Thursdays 1- 4pm

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

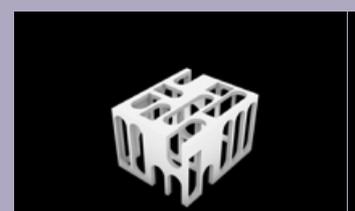
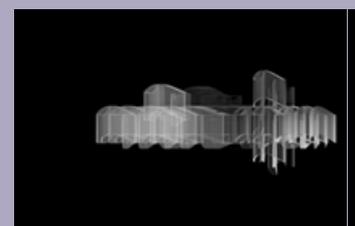
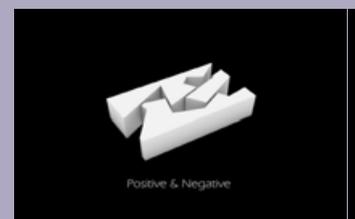
PROJECT: NGV_CONTEMPORARY: The students will be designing a gallery for contemporary art including exhibition spaces, art storage workshops, administration, gallery shops, café/restaurant, with video art projection spaces, a public plaza promenade which runs towards the Spire and City

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

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

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

www.n-r.com.au



Studio 40

The Field - an utopian post-colonial future Victoria, Australia, 2027

in collaboration with arc-sec lab at The University of Auckland
and with support from the NExT lab, MSD.

Participating at Ars Electronica 2020,
the worlds largest media arts festival on art, technology and society

Can we imagine an Utopia that creates a post-colonial social
and political framework and overcomes the concept of land
as commodity, inspired by indigenous concepts of relationship to country?

Could a re-introduction of pre-settlement biodiversity, a return to local food
production, a re-thinking of community, establish an utopian and futuristic
response to the challenges we face?

The Field is a design studio that intertwines a physical and analog context,
with all its histories and stories, its cultural context and societal connections,
with a design studio that inhabits, explores and collaborates in the virtual,
digital environment.

Studio Leader: Associate Professor Rochus Urban Hinkel

CO₂_Zero



At COP 21 in Paris, on 12 December 2015, Parties to the UNFCCC reached a landmark agreement to combat climate change and to accelerate and intensify the actions and investments needed for a sustainable low carbon future.

This studio is a continuation of last semester's body of work exploring ways to reduce energy usage in the built environment and reach carbon neutrality. Through the education program lens, students will learn to adapt, reuse and explore new spatial configurations to synthesis existing and new building fabric over a full building life cycle. You will investigate how building performance can assist Australia's response to the 2015 Paris Climate Accord. This studio will test ideas of how public-school education learning environments need to adapt to meet emerging challenges around pedagogy, technology and the climate.

You will be guided by the same studio leaders as last semester, supported by multidisciplinary design consultants to challenge conventional interdisciplinary thinking between engineering and architecture in order to promote integrated design outcomes. This studio is a collaborative approach to innovation and sustainability that dismantles traditional hierarchy between engineering and architecture as both disciplines are reliant on each other to foster integrated design led thinking. You will be guided by practicing architects, Patricia Stocca and Josephine Lettieri on how integrated design outcomes need not compromise architectural expression.

CO₂_Zero is one of three integrated Design Studios offered in MSD Semester 2, 2020. You will be exposed to state-of-the-art research from the LEARN research hub as well as other specialists in education design. You will engage with a real Client (the ACT government's Education Directorate) using existing school building stock as case studies. This studio will include a select number of students from Melbourne School of Engineering (MSE). This studio has an emphasis on advancing renewable technologies toward nett zero energy use in buildings and will include a research agenda that aims to change current paradigms around how architecture and engineering interact.

Monday and Thursday
14:15-17:15

Food is the vehicle that we will use to test our architectures. This studio will focus on food propagating cultural authenticity, plurality and diversity through the amalgamation of both existing and new found relationships between food, architecture and the city.

'As the most
you in place and
use this as a
Melbourne

ancient carrier of culture' (Gohar, L.), food is contextual; it situates
time.
means
suburb
The studio will exploit foods connection to place and
to explore architectural authenticity in the inner
of Abbotsford.

Food - infrastructure, often relegated to the
periphery of our cities, will return to the
neighbourhood where we will find ways to integrate it
back into our day-to-day lives.

Abbotsford, home to a vibrant and
creative community, is on a path
of rapid gentrification.
We will propose sites of
intervention and
explore ways that
food program can
re-assert community
values, and answer
the question.....

How Can We Live Better?

ULTIMATE SPINACH

Studio delivered by Danielle Peck of Architecture Associates,
in collaboration with Samuel Hunter of Lyons.

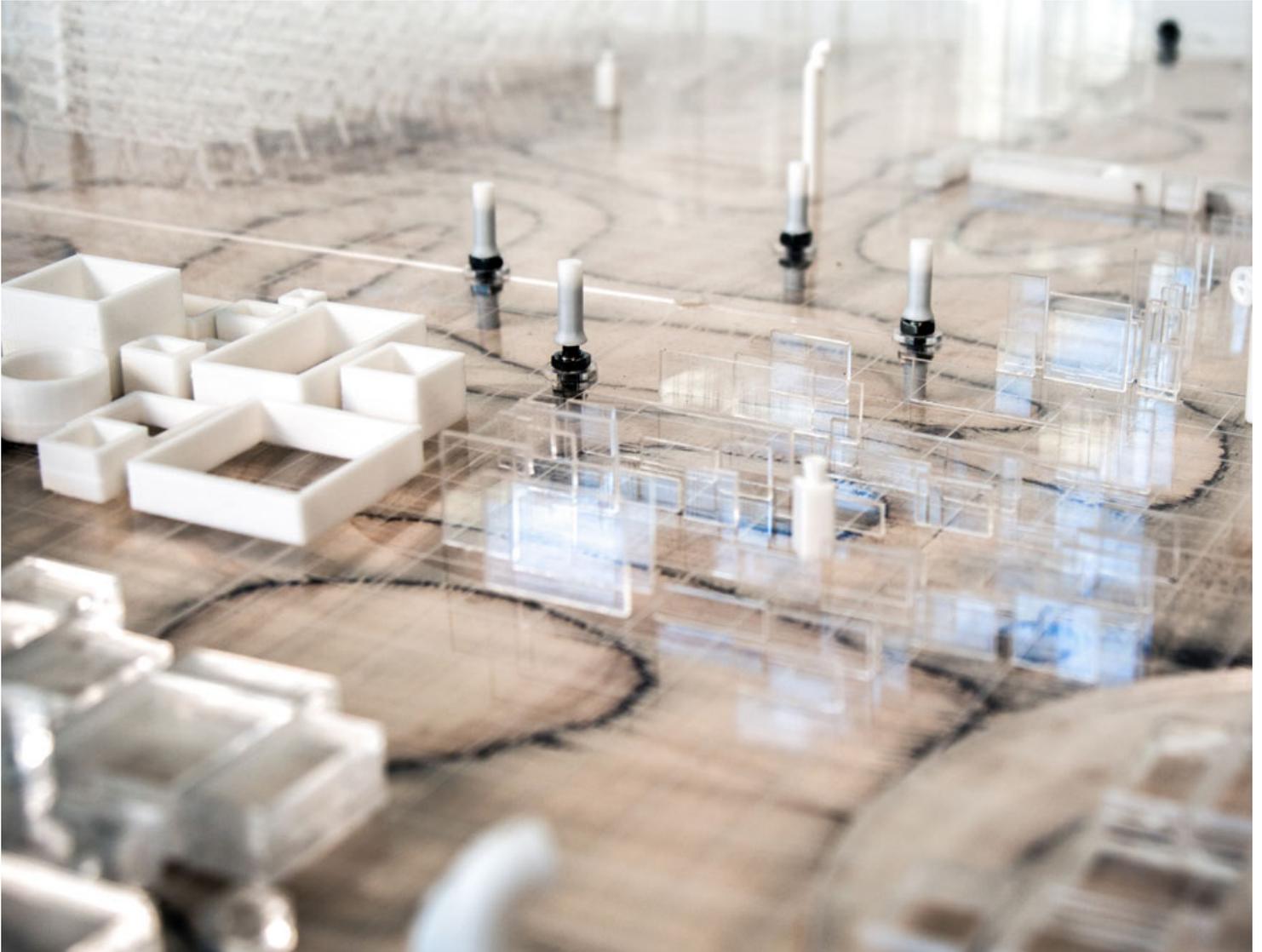
Image: Galeries Lafayette Champs-Élysées Event, 2019 Laila Gohar.



In Heaven Everything is Fine

Victorians are building the biggest homes in Australia, averaging 186 square meters of floor area in 2018. And, more than 50 percent of these new homes are detached houses. This trend is putting pressure on infrastructure and environment, and therefore many planners are advocating for a more rational approach through higher density development and more shared amenities. However, most recently, another perspective has emerged. On Friday, July 3rd, this year, three thousand people were detained in nine social housing towers in North Melbourne. The immediate lockdown enforcement was a response to the COVID 19 outbreak. Shared amenities including lobbies, corridors and elevators were quickly identified as a source of rapid infection transmission between residents. In this regard, the pandemic has added complexity to some of the well-established design paradigms. The use of shared spaces, often seen as a primary mechanism of community building by architects and sociologists, as well as the tendency to increase the density of urban fabric in response to population growth, are now to be rethought. The pandemic outbreak has also changed our daily activities. More than ever, the distinction between workplace and home has disappeared. It has also interfered with our access to and appreciation of outdoor spaces. Beyond a response to an immediate danger, these new conditions pose architectural challenges and necessitate creativity and design innovation in the longer run.

Studio 47 will focus on the proximity, an increasingly important architectural measure in the present-day context. We will be exploring the new proximities between individuals and communities, between different activities, and between indoor and outdoor spaces. Students will take part in Future Homes Student Design Competition, organized by IBA Melbourne, in partnership with The Department of Environment Land Water and Planning, the Office of the Victorian Government Architect and five key higher education partners, including Royal Melbourne Institute of Technology, Monash University, Swinburne University, Deakin University and The University of Melbourne. The competition brief is integrated into the studio curriculum, and final submission at the end of the semester will be the competition entry.



WE'RE BACK!

- ONLINE PAYMENT AND HOME DELIVERY SERVICE AVAILABLE
- FDM, POWDER, SLA AND NYLON 3D PRINTING, LASER CUTTING ELIGIBLE FOR DELIVERY
- VIRTUAL CONSULTATIONS
10AM - 5PM



Master of Architecture Thesis Studios

COORDINATOR: ASSOCIATE PROFESSOR JANET MCGAW SENIOR TUTOR: HEATHER MITCHELTREE

- Page 40 **STUDIO 01** **Ali Galbraith:** Nightingale Night
- Page 41 **STUDIO 02** **Kelum Palipane and Thomas Proctor, Wardle Architecture:** Footscray Exchange
- Page 42 **STUDIO 03** **Virginia Mannering:** DIG
- Page 43 **STUDIO 04** **Heather Mitcheltree and Mitchell Ransome:** Contested States and the architecture of the in-between
- Page 44 **STUDIO 05** **Yvonne Meng:** JOB
- Page 45 **STUDIO 06** **Ursula Chandler:** Melbourne Affordable Housing Challenge
- Page 46 **STUDIO 07** **Eliet Spring, Tahj Rosmarin and Toby Woolley:** Post-COVID Campus. MGS Architects Place Lab
- Page 47 **STUDIO 08** **Marijke Davey:** theres a space for you right here
- Page 48 **STUDIO 09** **Stanislav Roudavski:** Interspecies-Design Studio: Bee Friends and Dog Colleagues in Future Cities
- Page 49 **STUDIO 10** **Ammon Beyerle and Jonathan Daly:** Ballarat 2040 / Postcode 3350
- Page 50 **STUDIO 11** **Johannes van Rijnberk:** Architecture as Identity
- Page 51 **STUDIO 12** **Greg Missingham:** Wicked Issues/Wicked Deliberations
- Page 52 **STUDIO 13** **James Fletcher:** Imaginary Institution of Society
- Page 53 **STUDIO 14** **Mark Ng:** New Middle Housing: Future Homes Student Competition
- Page 54 **STUDIO 15** **Anthony Clarke:** The Body Keeps the Score

NIGHTINGALE

Night School

with Jeremy McLeod

Mondays 5:30pm - 8:30pm

Thursdays 5:30pm - 8:30pm

BREATHE
ARCHITECTURE



Jeremy is the founding director of Breathe Architecture, a team of dedicated architects that have built a reputation for delivering high quality design and sustainable architecture at all scales. Breathe Architecture has recently been focused on sustainable urbanisation and how to deliver more affordable urban housing to Melbournians.

Breathe were the instigators of the The Commons housing project in Brunswick and now are collaborating with other Melbourne Architects to deliver the Nightingale Model. Nightingale is intended to be an open source housing model led by Architects.

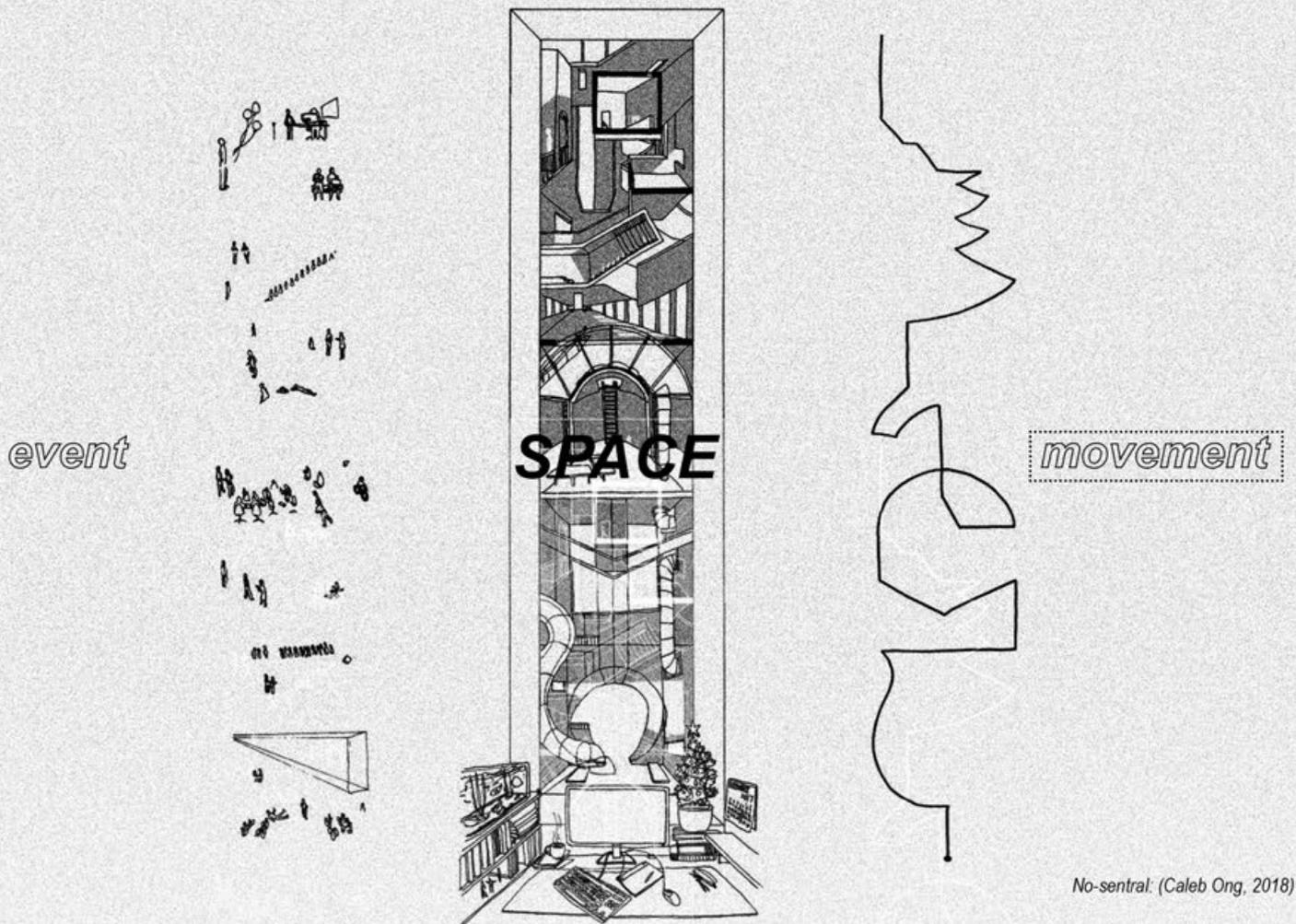
The status quo development model is aimed at delivering buildings with maximum financial yields rather than focusing on the people who will live there or their impact on the environment and local communities.

The Nightingale Model aims to provide housing for Melbourne's rapidly growing population in well-connected, community-driven, medium density apartments - all delivered to people through means outside of the existing paradigm of developers, marketers and real estate agents to make them more socially, environmentally and economically sustainable.

This studio will explore in depth the process of architect-led development that Breathe Architecture has researched and practiced over the past 10 years, while pushing the boundaries of multi-residential architectural design to create meaningful contributions to the city and exceptional spaces for living in.

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

FOOTSCRAY EXCHANGE



No-sentral: (Caleb Ong, 2018)

CONCEPTUAL FRAMEWORK

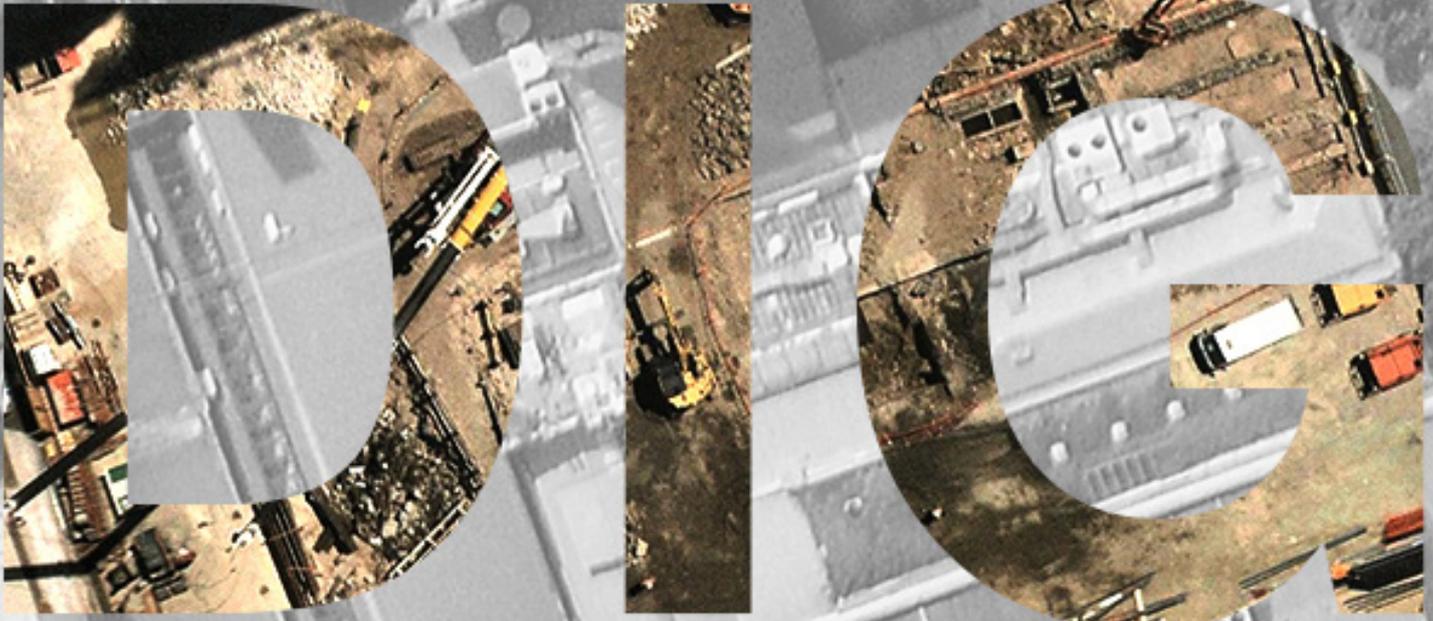
This studio will consider the expanded role transport hubs can play in broadening the conceptual understanding of the public sphere as one that is diverse and complex. Beyond an infrastructure project, we will consider the hub an important architectural site of intersection and **exchange**; of moving from one modality to another, of trajectories and timeframes, of formal and informal, of private and a multiplicitous public. We will explore, "...'urban potential', where 'new modalities of public space may be experimented, [which] are the counter-spaces of the metropolis' beyond the imperatives of logic and commodification." (Chatterjee, 2020) To do so, students will undertake design research aiming to reconceptualise archetypal elements of architecture through a *socio-spatial* lens -for example, threshold as performative- with which they will interrogate spatial moments of their hub.

BRIEF

The broader site will be the inner Melbourne suburb of **Footscray** which has had a long history as a gathering or meeting place. Initially for indigenous communities including the Wurundjeri people of Melbourne, and subsequently because of its connection to public transport, for new immigrants who come to Footscray for culturally specific goods and services. The social networks that form around these activities have become essential in fostering a sense of belonging and community participation. The train station and tracks however have spatially and symbolically cleaved Footscray. On one side is a population distanced from a changing and multiplicitous public, on the other, one that is disengaged from an older settled generation and the Maribyrnong river with its restorative and symbolic potential. Students will locate their proposal in proximity to the existing station to propose a new transport hub that reconnects trade, populations and the river. The studio will include guest lectures and external critics from academia and practice including principal architects from John Wardle Architects (JWA).

REFERENCES

- Lucas, Ray. "Threshold as Social Surface." In *Surfaces: Transformations of Body, Materials and Earth*, edited by Mike Anusas and Cristián Simonetti, 97-115. London: Routledge, 2020.
- Psarra, Sophia. *Architecture and Narrative: The formation of space and cultural meaning*. London: Routledge, 2009.
- Mehrotra, Rahul. "Negotiating the Static and Kinetic Cities: The Emergent Urbanism of Mumbai." In *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, edited by Andreas Huyssen, 205-218. Duke University Press, 2008.
- Volk, Carmella Jacoby and Anat Messing Marcus. "Haptic Diagrams: From Cinematography to Architectural Performance." *Journal of Architectural Education*, 62 no. 3 (2009): 71-76.



In this studio, students will explore the relationships that exist between architecture and its context. Here, 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 layers and forces (**historical, political and cultural etc**) as drivers for design.

Idiosyncratic projects developed via careful readings of 'site' will be the fundamental outcomes.

Student projects will be situated in the **Melbourne CBD**, a city that might have once been considered part of the 'unruly edges' of the British Empire, but is now regarded as a 'Alpha City' 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.

General Readings:

- Edmonds, Penelope. 'Urbanizing Frontiers : Indigenous Peoples and Settlers in 19th-Century Pacific Rim Cities'. Vancouver : UBC Press, 2010.
- Hope, Zach. "It's a Bit Pompeii-like": The Unexpected "buried Blocks" of Melbourne'. The Age, 9 October 2019. <https://www.theage.com.au/national/victoria/it-s-a-bit-pompeii-like-the-unexpected-buried-blocks-of-melbourne-20190905-p52oa6.html>.
- Mattern, Shannon. 'The Big Data of Ice, Rocks, Soils, and Sediments'. Places Journal, 7 November 2017. <https://doi.org/10.22269/171107>.
- Presland, Gary. 'The Place for a Village : How Nature Has Shaped the City of Melbourne'. Melbourne : Museum Victoria Publishing, 2009.

Using the act of digging as a conceptual and methodological driver, students will design a **museum for artefacts** that have been concealed/ revealed via forms of urban excavation (e.g. a museum for gold, archaeological finds, forgotten infrastructures, erased topographies etc...) and a method for reading their chosen city through close scalar research methods and investigations.

The semester will require both the development, refinement and questioning of the museum typology as well as ongoing spatial research conducted through **mapping, forensic reconstructions, cataloguing and narrative production**. Students will explore online archives for material from outside canonical architectural resources and methods e.g. **film, literature, landscape art, archaeological reports and language studies**.

Tutor: Virginia Mannering
Mondays 3.15pm - 6.15pm
Thursdays 6.15pm - 9.15pm

Contested States & the Architecture of the in-between



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.

Through the design of a museum, students will explore how 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-envision the process of creative production – utilising uncertainty, disruption, realignment and conflict as mechanisms through which to transgress boundaries and explore identities of difference.

Studio Leaders: Heather Mitcheltree and Mitchell Ransome

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



Melbourne Affordable Housing Challenge

INTERNATIONAL ARCHITECTURE COMPETITION

“Architecture is giving form to the places where people live. It is not more complicated than that, but also not easier than that” Alejandro Aravena

The studio looks to propose an effective, affordable strategy that could meet the housing needs of Greater Melbourne.

Run in parallel with the Bee Breeders Affordable Housing Challenge Competition <https://beebreeders.com/architecturecompetitions/melbournechallenge/> the studio will focus on ideas of affordability and specificity in architecture.

Looking at the Epping Train Line we will select sites along the railway corridor, a path, landscape, or brutal urban infrastructure which connects a series of districts, nodes and in-between spaces. We will use this existing infrastructure and the landscape it has generated to re-imagine and re-interrupt the periphery and the non urban, and the community that facilitates.

Through staged strategies, construction innovation and prefabrication, and larger urban and infrastructure planning we will produce robust and long-term proposals, which expand architecture from something which is ‘artistic’ to something which attempts to address the forces that shape our environments; economics, politics, society and geography.

The task is to intervene within one of the existing train station precincts on the Epping line. Through staged intervention each project will propose;

- 1) A element of re-use or reclamation
- 2) A new community accessible building or element
- 3) New housing proposal [refer to competition brief]

Projects will oscillate between the existing and emerging landscape and geography of your site, down to the construction detailing and fabrication of buildings and infrastructure.

*Design Thesis ABPL90169. Semester 2, 2020
Studio Leader: Ursula Chandler*

Post-COVID Campus

MGS Architects Place Lab

Studio Description

Universities have always been intertwined with place. *We go to university.* We travel the world to experience historic colleges, to picnic in the cloister, to graduate in the quad. We protest outside the union, we mingle in the library, find solace in quiet carrels. Some of us even live in colleges, eating dinner with our peers every night. We all come together to learn, to challenge, to be challenged and to meet our life-long friends. Our lives can pivot on the people we encounter at university.

Even as digital learning has grown in popularity, the campus has remained at the core at the university experience. Until now. With COVID-19 shifting your lives away from face to face learning to screens in your bedrooms and living rooms, you are living through a fundamental shift in the role of the campus. Your own lives are at the heart of this studio.

Together, we will explore how COVID-19 has changed role of the campus. We will look at the history of the campus, and consider possible futures. We will explore how physical distancing might affect the spaces we inhabit, how online learning is changing the classroom, and how the campus can support wellness. Each student will pose a question about the post-COVID campus, and seek to address it through plans and built form.

We will consider the following questions (and many others):

When/if a vaccine is found, how will the increased role of online teaching and learning affect the campus?

How can the campus support physical and mental wellness (considering physical distancing and salutogenesis)? How might this change the structure of the campus in the future?

Given the continued collapse of ecosystems, and the associated increased likelihood of future zoonotic diseases, how can the campus be more resilient?

How can we protest?

How can we create long lasting intellectual and emotional bonds with our teachers and our peers?

Studio Outcome

Students will be asked to work at a number of scales – from urban design to architecture and even to details. We will work together to develop the final design, with Melbourne as our testing ground, which could be a campus plan, a precinct plan, a public space, a building or an series of interventions. We will meet with industry experts, and our work will form the basis of a new consolidated publication.

Studio Leaders

Elliet Spring

Elliet is an Associate Director at MGS Architects, and is a registered architect with over 15 years' experience. After graduating from the University of Melbourne in 2003, Elliet travelled to New York on the Rachel Ackman and Fritz Janeba fellowships to undertake postgraduate studies at Columbia University, where she studied under Bernard Tschumi. She remained in New York, working for WORKac and Snøhetta before relocating to Norway in 2010, where she worked for innovative designers Helen & Hard. She returned to Melbourne in 2012.

Tahj Rosmarin

Tahj is a Melbourne-based urban designer and architectural graduate of the University of Melbourne. Tahj has practiced in Australia, India and the Netherlands and has worked on a variety of projects ranging from urban masterplans to residential alterations and additions. While working in practice, Tahj has also worked as a Research Assistant for the InfUr- Research Hub at the University of Melbourne and tutored a number of subjects in Architectural History and Design.

Toby Woolley

Toby is an award winning urban designer and architectural graduate who has worked on a variety of projects in both his native Tasmania and Melbourne. He has worked on a number of University Master Plans in Melbourne, Hobart and Canberra and has experience in urban townscape values, strategic planning, residential accommodation and university institutional buildings.

Tuesdays and Thursdays 4-7pm



there is
space
for you
right here

Like sorting stones, stones that hold pieces of heart, a heart that has turned to pieces, scattered over a landscape, a home, a kitchen table, sorted through, a meditation, a time spent, which is the piece I gave to you?

We are all a collection of the things we have seen, read, discussed, and loved. Over time we start to notice patterns, ideas we return to, a perfect image, a beautiful book, something our mother said, the first painting, the song, each piece forming us, expanding us, reassuring us. What have we become?

There is space for you right here returns to beautiful Palestine. Looking under all stones, we will explore Palestine through the eyes and words of others. How do you listen to a place from afar?

What do you pay attention to when there is so much to read, listen, watch and learn? We will explore together.

There is space for you right here will bring into the studio a collection of guests that will share with you first hand accounts of life in Palestine. The studio will expand through discussion. You will learn to listen, to ask questions, to explore and challenge your initial ideas. Throughout the semester, you will develop your own brief, you will make many maps, you will write, you will draw faces, you will have many questions, you will want to talk about Palestine to anyone who will give you a moment to speak.

This is just the beginning.



Interspecies-Design Studio: Bee Friends and Dog Colleagues in Future Cities

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

Leading UK and Australian architects recognise the massive loss of nonhuman life as a state of emergency. Calls to give nature half of the planet gain increasing support. Can designers describe the future where wild-life thrives in urban environments and companion organisms have greater rights, freedoms, and access?

In response to this question, the studio will consider the University of Melbourne's plans for the future of campus. These plans propose to replace the Union House with a new interdisciplinary hub. The studio will reimagine this project as an opportunity for interspecies design. Students will exam-

ine the university's commitments to sustainability and biodiversity, analyse the existing brief prepared by Hassell and develop innovative re-imaginings of inner-city life. The studio will receive guidance from the project's clients and architects. Importantly, students will have an opportunity to present their work to the university management and influence future development.

To demonstrate that resulting innovations are applicable at multiple sites, the studio will curate the best outcomes as submissions to the LA+ CREATURE design competition.

See online for more.



Inten(d)sity Ballarat Postcode 3350: Come to life!

St Andrew's Kirk site has been central Ballarat's most iconic medium-density residential development site for over a decade. At ~15,000m² it comprises a gothic Cathedral, manse, community hall, large unkempt carpark, rubble-grass, motel, former Loreto College and burnt-out St Josephs School building. In the early 1990s, Postcode 3000 transformed how people thought of central Melbourne, as a place to live – demonstrating how urban change brings cultural change.

Forward to 2020, this studio imagines Postcode 3350 – the opportunity to rethink regional city centres, as places to live. Ballarat – the capital of Western Victoria has little to no inner-city medium-density housing, and like most regional Victorian cities, powerful community representatives guard ideals of low-density urban fabric, affordability, and car-accessibility with aesthetic notions of heritage. Fringe development is proliferating, dis-integrating community, destroying the environment, and drying up the economy.

Can we explore another intensity?

Ballarat expects to double to 200,000 by 2040 and intends to maintain a “10 minute city”... Unsolicited, a consortium of architects and progressive developers have teamed-up with the Council and State Government to imagine an exemplary housing project in the centre of town. The selected site is walking distance from a 59min train-ride to Melbourne, and 200m from the new 1000-job GovHub and library Civic Hall Site. Urban intensification, via a wave of economic change is coming to the regions.

Through masterplans and design of public and private spaces, students will be challenged to investigate how new experiences of the self, the social, and material ecologies might be enabled and enhanced. Can fundamental urban design principles of density, permeability, and ground-floor activation transform a city? This studio considers concepts of difference, tension and agency in architecture to explore living in regional cities, restitching loved places into lived ones.

Dr Ammon Beyerle

Studio 11 Architecture as Identity

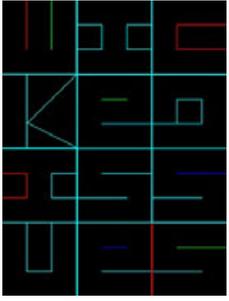
The New Fishermans Bend Campus

IN the 21st century we are facing critical issues which affect our continuing coexistence on this planet. An increasing pressure to mesh the colliding cultures of the global city created by air travel and modern communications, to reconcile rising economic growth with the need to repair and sustain our already damaged natural environment, and to provide refuge from the stresses and uproar of the marketplace, the media and our increasingly urban lives. Universities have always been places of critique and independent thought, forever preparing the next generation to do better than the previous one. These places of learning have a responsibility to provide environments that address the issues we are dealing with in our daily life. A campus as an ever-changing vessel of ideas, needs and desires, that are expressed, formed and reformed. The buildings, spaces and objects that compose these places are the elements that we use to create awareness and more importantly an identity.

The design task is focused on researching about, and then designing a Campus Hub Building in a New Campus setting around contemporary Architectural Representation of Identity.

Through extensive architectural, social and cultural research, the students are expected to take a theoretical position on architecture as a system of codes, symbols and signs. Based on this position students are asked to design a building that is able to represent the Identity of this new campus, all in response to:

- The positioning of a new campus in a competitive global environment;
- Local geographic challenges and bigger issues of climate change and sustainability;
- The significance of the site, both pre- and post-colonial;
- The changing demographic of the student body.



WICKED ISSUES / WICKED DELIBERATIONS

Design Thesis Studio 12

2020 Semester 2

Greg Missingham

Something wicked this way comes ...

Horst Rittel's term for problems that, unlike 'benign' problems, are hard to define, have no ready-made procedures for solving them and have no simple test for whether they are solved was '**wicked**'. But, in offering proposals for situations or dealing with **issues**, designers do much more than 'solve' problems. **Deliberative** thinking is being reflective about the task, reflexive in regard to your own thinking and evaluating the outcomes of carefully considered options investigated experimentally.

Suppose that you've been invited by a select committee to use your professional design skills to tackle a wicked issue of your choice, where designing is a research endeavour and method, experimental and investigative. Your report will be interested in deliberative investigations and consequent proposals – systematic, argued and evaluated on the basis of evidence and reasoning, covering options canvassed, rejections, why rejected and why various matters are included. And, deliberative does not mean dry and lacking poetry.

OUTCOMES

Projects will come out of the explorations rather than be defined by program or building type, they will be for actual sites and students should expect to design works of about 1,000 m² (± 25%, say) in area, allowing time to experiment with the design a number of times and to think both about the results and what to do next. Be prepared to spend up to six weeks running three parallel approaches: your normal approach, an approach suggested by your chosen issue and an approach "at right angles" to those two. Outcomes will be design(s) that are reasoned proposals resulting from thorough prior investigations of carefully generated options. Documentation will cover all investigations, experiments and schemes and should include reports, drawings, models and diagrams. Mind you, just like the designs, 'reports' will be experimental or innovative in form – for they too are desirably subject to deliberative experiment, investigation and evaluation.

References

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Time, Societies & The Pavilion



This studio provides a framework to explore the social, material, and environmental dimensions of 'time', through the design of a pavilion, across multiple locations and various stages of this pavilion's life. 'The Pavilion' will be considered as both including and more than what makes 'contemporary' pavilions what they are. Such as roll-out turf, institutions, land, disassembly, patrons, Surefoot footings, expositions, sunlight, brands, nations, bolts, transplanted trees, microphones, CAPI mineral water, reinstatement, and stackable stools. We will aim to re-propose a pavilion that is other to these conditions, starting its life within the proximity of the Victorian Trades Hall.

Early in the semester, seminars will introduce the sociological argument of Cornelius Castoriadis, making 'time' less thinkable as universal, quantifiable, objective, and linear, and more thinkable as material, more than rational, and particular to each society and their history.

Underlying this studio's framework is that architectural works are not static, as neither are society and history; instead, they are ever forming and in the making. That

is, as living/non-living and human/non-human beings and bodies, in relation to the material things, make their society what it is, and what it could be. In particular respects and instances, a pavilion can address these notions within the scope of a Design Thesis semester.

Studio Outcomes

We will research existing pavilions, their material, and more than material aspects—beyond Western, contemporary and architect-designed examples. Students will then design their own pavilions, incorporating their own research. These pavilions will be materially resolved, addressing alteration, assembly, disassembly, reassembly, and reuse. Throughout the semester, there will be an emphasis on:

- Material exploration and resolution;
- The social as material and the material as social, drawing upon knowledge from the social sciences;
- Architecture's relationship to institutions;
- A range of representational media (diagrams of ownership models, calendars of events, and so on) to address an expanded definition of a pavilion that is suitable at Design Thesis level.

FUTURE HOMES

STUDENT COMPETITION

STUDIO LEADER —
MARK NG

MONDAYS 9AM — 12PM
THURSDAYS 3:15PM — 6:15PM

While Melbourne's major activity centres have seen dramatic increases in density over the last two decades, and outer suburban growth remains a part of the housing mix, it is increasingly clear that the middle suburbs have an important part to play in housing our growing population. This studio will explore how these zones might be densified with bold, new multi-residential design ideas. What might the future of housing look like for the significant population living in buildings at this 'in-between' scale?



This studio is part of a state-wide design competition with a total prize pool of \$10,000 available to be awarded by an esteemed Jury.



The Body Keeps the Score

Key Words:

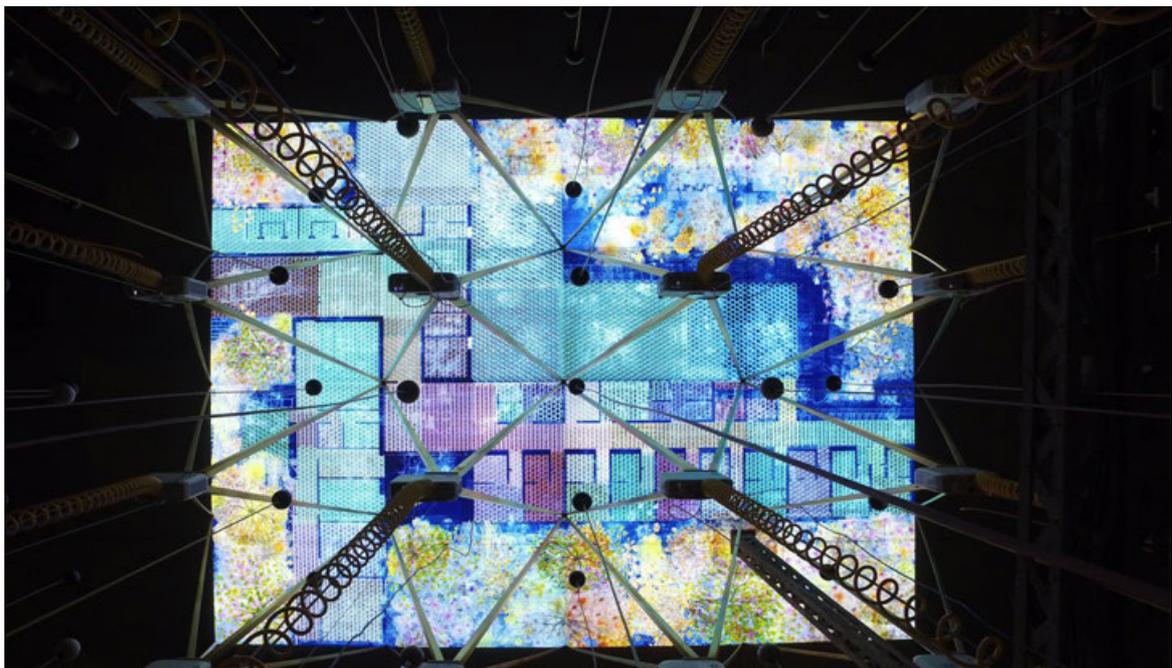
Analysis, Communication, Language, Mapping, Memory, Perception, Psychology, PTSD, Repetition, Routine, Time

"We have learned that trauma is not just an event that took place sometime in the past; it is also the imprint left by that experience on mind, brain, and body".

Using the work of Bessel Van Der Kolk as a reference, this studio will seek to explore new methodologies, typologies and approaches for better understanding architecture's role in the lived experiences of Trauma. Concepts including human geography, safety, control, independence and care will be critical components of this studio's outcome and deliverables.

The objective of this studio is to challenge our existing architectural processes and current modes of reference. This studio will draw heavily from external disciplines including Psychology, Neuroscience, Philosophy and Sociology to test new methods of communication and language. This studio will be broken up into three components. The first will be an ongoing and evolving question / statement each student will generate through a continued line of investigation around trauma. The second will be the design of a small scale installation project based around personal 'memories', and the third will be the design of a medium scale community center for those living with PTSD. Site's will be located in suburban Melbourne.

This Thesis studio will be run by Anthony Clarke (BLOXAS)



'Losing Myself' Niall McLaughlin Architects. 2016

Tutor: Anthony Clarke.

Day / Time: Monday 12pm - 3pm and Wednesday 9am - 12pm

BLOXAS

Master of Urban Design Studios

Page
56

STUDIO B/C

Dr. Marjan Hajjari and Nano Langenheim:

Living Locally; Neighbourhoods (can) Survive and Thrive in the Pandemic

Page
57

THESIS

David Syn Chee Mah and Leire Asensio Villoria:

H₂O

Page
58

THESIS

Elliet Spring; Tahj Rosmarin; Toby Woolley:

Post-COVID Campus. MGS Architects Place Lab



Title: Living Locally; Neighbourhoods (can) Survive and Thrive in the Pandemic

Studio Description

Neighbourhoods are playing a crucial role in shaping the lives of individuals, health and wellbeing of the communities and liveability of the cities. The principle of living locally — 20-minute neighbourhoods in Plan Melbourne seeks to deliver more inclusive, vibrant and healthy places which highlights the importance of neighbourhoods as local political and economic entities.

The recent COVID-19 pandemic has changed the way people live in and interact within their neighbourhoods. The adaptation of the places and their response to the crisis, however, is considerably influenced by the socio-economic, political and physical structure of the cities in general and the neighbourhoods in particular.

This studio will explore the concept of living locally in three established neighbourhoods in Metropolitan Melbourne with divergent physical, social and economic context. Senior staff from the Department of Environment, Land, Water and Planning and other agencies will work with the students to explore the questions of vibrant, well-connected neighbourhoods, with consideration of diversity, affordability in urban strategies that respond to COVID 19 in various urban contexts across Melbourne.

Studio Outcome

In this studio, students will be tasked to implement the 20 minutes neighbourhood concept, in physically and socially contrasting case studies. Through research and urban analysis techniques, the students will examine and compare the concept of “living locally” in different urban fabric. This enables students to identify the priority elements and design responses in each urban setting which can maximise the delivery of 20-minute neighbourhood objectives. Students will be asked to develop a series of urban design initiatives to support the social, health, economic and environmental outcomes for communities in each of the case studies.



H₂O

Master of Architecture Design Studio CDE – Studio 10
Melbourne University, Melbourne School of Design
Semester 2, 2020
Faculty: David Mah & Leire Asensio Villoria

“We cannot be radical enough.”
David Attenborough

Recent events have given many of us an ominous preview of the vicious disruptions that climate change will bring to our lives. Different studies have outlined the likelihood of Melbourne becoming subject to an even more volatile climate. Weather and resource emergencies are likely to become the new normal. More frequent and severe storms with projections for the consequences of sea level rise are expected to dramatically transform our environment. Projections for the regular flooding and even disappearance of some of the city’s established neighborhoods and communities are potential scenarios for Melbourne’s future under climate change.

This studio will focus on addressing the looming urban risks related to water. This will be caused by its acute overabundance during what are projected to be increasingly severe storm events. Other risks also relate to its counterpoint, where Melbourne is expected to experience water scarcity.

Do the conventions and the preoccupations of contemporary architectural and urban design practice still hold water in light of this anticipated devastation? Established disciplinary knowledge and professional practice have been largely informed by the presumption of an environment with a stabilized climate. But given the different scenarios put forth by climate change, shouldn’t the design community acclimatize itself to a new set of contexts, concerns and perhaps opportunities? Is it

responsible to follow conventions and established practice when these have been predicated on a very different reality? If we are to face these challenges head on, can we be “radical enough”?

The studio is the second time that we will run this theme which is part of the Arc-DR3 Initiative (The Architecture and Urban Design for Disaster Risk Reduction and Resilience Initiative). This international initiative is coordinated by The International Research Institute of Disaster Science (IRIDeS) at Tohoku University in Japan, xLAB at The University of California Los Angeles (UCLA) and Miraikan, The National Museum of Emerging Science and Technology of Japan. This studio will be one of the University of Melbourne’s contributions to this larger project. Other participating schools from the Association of Pacific Rim Universities include UCLA, UC Berkley, Tsinghua University, National University of Singapore and the Pontifical Catholic University of Chile.

The initiative will consist of research, symposia and exhibitions linked to design studios using existing programs by the participating universities. The larger aim of the initiative “is to create a more effective integration of theory (research) and practice (design) by creating an international platform for producing and exchanging knowledge on environmental design that reduces the risk of recurring disasters and enhances resilience.”

Students undertaking this studio will be asked to give permission for their work to be published and exhibited at the Arc-DR3 Initiative events and publication. We intend to publish the work produced in the studio within academic and/or professional architectural journals. However, please be assured that consent for your work to be used for these research purposes will not be mandatory.

Post-COVID Campus

MGS Architects Place Lab

Studio Description

Universities have always been intertwined with place. *We go to university.* We travel the world to experience historic colleges, to picnic in the cloister, to graduate in the quad. We protest outside the union, we mingle in the library, find solace in quiet carrels. Some of us even live in colleges, eating dinner with our peers every night. We all come together to learn, to challenge, to be challenged and to meet our life-long friends. Our lives can pivot on the people we encounter at university.

Even as digital learning has grown in popularity, the campus has remained at the core at the university experience. Until now. With COVID-19 shifting your lives away from face to face learning to screens in your bedrooms and living rooms, you are living through a fundamental shift in the role of the campus. Your own lives are at the heart of this studio.

Together, we will explore how COVID-19 has changed role of the campus. We will look at the history of the campus, and consider possible futures. We will explore how physical distancing might affect the spaces we inhabit, how online learning is changing the classroom, and how the campus can support wellness. Each student will pose a question about the post-COVID campus, and seek to address it through plans and built form.

We will consider the following questions (and many others):

When/if a vaccine is found, how will the increased role of online teaching and learning affect the campus?

How can the campus support physical and mental wellness (considering physical distancing and salutogenesis)? How might this change the structure of the campus in the future?

Given the continued collapse of ecosystems, and the associated increased likelihood of future zoonotic diseases, how can the campus be more resilient?

How can we protest?

How can we create long lasting intellectual and emotional bonds with our teachers and our peers?

Studio Outcome

Students will be asked to work at a number of scales – from urban design to architecture and even to details. We will work together to develop the final design, with Melbourne as our testing ground, which could be a campus plan, a precinct plan, a public space, a building or an series of interventions. We will meet with industry experts, and our work will form the basis of a new consolidated publication.

Studio Leaders

Ellet Spring

Ellet is an Associate Director at MGS Architects, and is a registered architect with over 15 years' experience. After graduating from the University of Melbourne in 2003, Ellet travelled to New York on the Rachel Ackman and Fritz Janeba fellowships to undertake postgraduate studies at Columbia University, where she studied under Bernard Tschumi. She remained in New York, working for WORKac and Snøhetta before relocating to Norway in 2010, where she worked for innovative designers Helen & Hard. She returned to Melbourne in 2012.

Tahj Rosmarin

Tahj is a Melbourne-based urban designer and architectural graduate of the University of Melbourne. Tahj has practiced in Australia, India and the Netherlands and has worked on a variety of projects ranging from urban masterplans to residential alterations and additions. While working in practice, Tahj has also worked as a Research Assistant for the InfUr- Research Hub at the University of Melbourne and tutored a number of subjects in Architectural History and Design.

Toby Woolley

Toby is an award winning urban designer and architectural graduate who has worked on a variety of projects in both his native Tasmania and Melbourne. He has worked on a number of University Master Plans in Melbourne, Hobart and Canberra and has experience in urban townscape values, strategic planning, residential accommodation and university institutional buildings.

Tuesdays and Thursdays 4-7pm



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Master of Landscape Architecture Studios

Page 61 **STUDIO 02: SITE AND DESIGN** Studio Leader: **Wendy Walls**

Page 62 **STUDIO 04: STRATEGIES 01** Landscape Planning
Studio Leader: **Dr Siqing Chen**

Page 63 **STUDIO 04: STRATEGIES 02** High Speed Rail Corridor as Green Infrastructure
Studio Leader: **Christopher Newman**

Page 64 **STUDIO 04: STRATEGIES 03** Climate Responsive Landscape Planning Strategies
Studio Leader: **Jenny Junya Yu**

Page 65 **STUDIO 05:
SUSTAINABLE URBANISM** STUDIO 01:
Re-imagining the Concrete Lawn as a Wetland
Studio Leader: **Professor Ray Green**

Page 66 **STUDIO 05:
SUSTAINABLE URBANISM** STUDIO 02:
Art by the River
Studio Leader: **Madhu Lakshmanan**

Page 67 **THESIS STUDIO** The Future (Pandemic Park) 2.0 Supervisor: **Associate Professor Jillian Walliss**

Page 68 **THESIS STUDIO** Re-evaluating the Riparian Supervisor: **Alistair Kirkpatrick**



Studio two is focused on landscape design processes, exploratory techniques, critical research and inquiry for developing ecologically sensitive urban design. This studio follows a multi-objective approach in exploring design of complex urban sites in contemporary landscape architectural practice. Working on an inner urban redevelopment, the landscape design brief challenges students to engage with the intersecting priorities of urban water systems, greening, microclimates and public space to design a large park for Melbourne. In this studio emphasis is placed on:

- Understanding key factors influencing ecological landscape design.
- Software skills for design exploration, model making and representation
- Diagramming complex systems for interrogation through design
- Presentation and representation skills, including image making and curating
- Attention to detail, including basic documentation and detailing transitions

ABPL90176 Landscape Studio 2

Site and Design

Wendy Walls & Fiona Johnson

Master of Landscape Architecture Studio 4: Strategies

Coordinator: Siqing Chen

Landscape Planning

This studio asks a basic question: how to generate robust landscape planning strategies based on credible evidence across a range of spatial scales? Using Melbourne metropolitan region as the case in general and an identified suitable urban growth area in particular, this studio introduces the conceptual framework for regional landscape assessment & planning; and a working knowledge of the tools and techniques applied to strategic landscape planning. Emphasis will be given to a process-based approach in idea generation, conceptual design, and formation of integrative and cohesive landscape strategies informed by GIS-based spatial analysis at multiple spatial scales.

Studio Leader: Siqing Chen



Master of Landscape Architecture Studio 4: Strategies

Coordinator: Siqing Chen

High Speed Rail as Green Infrastructure

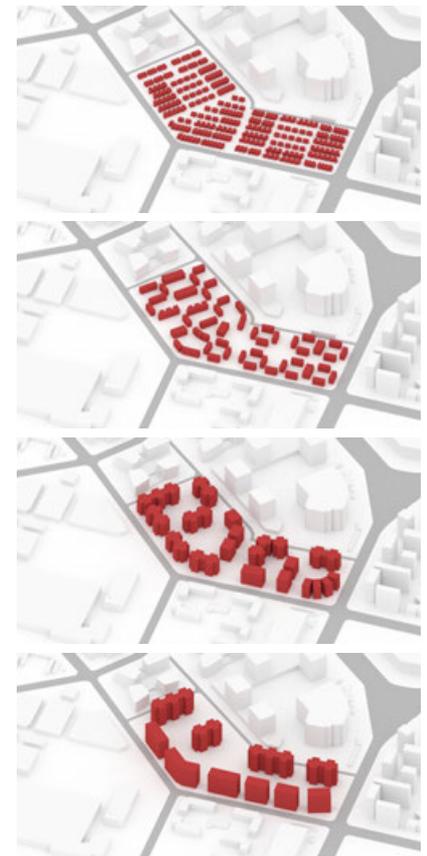
Studio Leader: Christopher Newman

The Victoria Government is currently in Stage 2 planning for a High-Speed Rail (HSR) line between Melbourne and Geelong, a project which will cut the 80km journey to 17 minutes travelling at speeds of 350km/hr¹.

The City of Wyndham and the City of Greater Geelong are two of the fastest growing LGAs in Australia, with population growth and economic activity being two of the main drivers shaping this region. The changes currently in play, place ecological and infrastructure systems under extreme pressure leaving existing ecology, and infrastructure fragmented and dysfunctional. Green infrastructure planning is positioned to provide solutions to these problems.

This studio explores green infrastructure planning across multiple scales within the region of the West Metropolitan Melbourne & the Greater City of Geelong. A myopic view within current planning practice is heavily weighted to economics at significant cost to the environment. New developments planned at site level have become inadequate to achieve a holistic solution for protection of the environment and the health of local residents. This studio engages with large scale landscapes. The aim is to mitigate the effects of myopic planning and anthropogenic climate change with a unified system of ecosystem services. The proposed HSR corridor as green infrastructure is an opportunity to carefully apply landscape planning theory and strategies as a planned network of natural and semi-natural areas which will contribute to establishing equilibrium between nature and human settlements, while still accounting for a major piece of transport infrastructure with high cultural desire. The studio's special focus is application of GIS spatial analyses to facilitate evidence-based design across scales.

¹Artwork by Belbin, P. (2018) *Let's get moving with the affordable medium-speed alternatives to the old dream of high-speed rail*. Conversation Media Group, University of Wollongong, May 14, 2018. <https://theconversation.com/lets-get-moving-with-the-affordable-medium-speed-alternatives-to-the-old-dream-of-high-speed-rail-95854> (Accessed 20 Jun 2020).



ABPL90170 Landscape Studio 4: Strategies

Design with Climatic Conditions in Melbourne

Climatic conditions have impacted on people's daily life and by various factors that can be investigated in planning and design. By understanding the climatic conditions, it enables students to make rationale decisions on mitigating climate change and air pollution in the planning and design processes.

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

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

Re-imagining the Concrete Lawn as a Wetland

Before the University of Melbourne's Parkville campus had been constructed the area currently known as the Union Lawn, also known as the Concrete Lawn, consisted of an area of wetland feed by a stream. The initial development of the campus transformed this wetland into an ornamental lake, which was later filled in and replaced with a mixture of hard surfaces, plantings and other landscape features we see there today. While the stream that once flowed through this area is now piped underground, Short Finned Eels still to this day migrate from the sea up this water course to breed. The site is bordered by four buildings, including the Student Union, the Glyn Davis Architecture Building, Raymond Priestley Building and the historic Baldwin Spencer Building. This centrally located area, while being a much-used space, has great potential to be transformed into a new and exciting place incorporating areas of constructed wetlands integrated with more trafficable spaces, allowing it to continue to serve the important social functions it does currently, while also making it a much more sustainable place.

Wetlands and humans have had a long relationship over the course of human evolution. Viewed from this evolutionary perspective, wetlands, being inherently highly bio-diverse places, would have been important to the indigenous Australians, the Wurundjeri people, who relied on the wetland that once occupied this site for the plant and animal resources it provided. Habitat Selection Theory suggests that contemporary humans may still possess affinities for these wetland-type environments. Wetlands can, however, also be perceived negatively as being "messy" and inhospitable places. In the re-design of this space, students have to consider these and other theoretical propositions. They will explore how this site could be re-imagined to reference the wetland that once existed at the site while transforming this highly prominent location on the campus in to a well-loved and more sustainable place. They are also expected to develop design proposals that incorporate not just areas of wetland and associated plantings but trafficable surfaces, and associated terrestrial plantings, that could afford a broad range of activities while simultaneously incorporating a range of sustainability features in their designs in terms of energy use, ecology, materials, human socio-behavioural interactions and other design considerations associated with the notion of sustainable urbanism.



Lake at the University of Melbourne ca. 1885



The Union Lawn Weekly Market



Aerial View of the Union Lawn



Tanner Springs Park, Portland, Oregon



Constructed Wetland at Royal Park, Melbourne



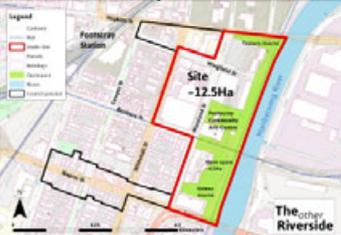
Footscray community arts



Maribyrnong wharves



Site location map



ABPL 90072 | Studio 5 Sustainable Urbanism

Context

Two sister rivers flow through Melbourne, the Yarra and Maribyrnong. Whilst the Melbourne CBD and Docklands are synonymous with the Yarra riverfront, the Maribyrnong River receives much less attention from locals and tourists. The Maribyrnong River Valley extends from natural bushlands in the west to Port of Melbourne in the south. It links a variety of public open spaces offering glimpses of the industrial port, historic wharves, racecourse and cultural sites. It serves as an important green wedge for the greater Melbourne area. The Maribyrnong River Valley Guidelines sets out a framework and vision for consistent planning and development of the river interface (DPCD,2010) and focusses on developing a healthy river.

Site

The Footscray Community Arts Centre is located within the Riverside precinct of the Maribyrnong City Council Planning Scheme. The precinct is approximately 18 hectares in area and is located near the mouth of Maribyrnong River, just 400 m east of Footscray Railway Station and 4 km west of Melbourne CBD. The subject site is located within the Riverside Precinct and covers an area of 12.5 Hactares.

Scope

The Arts precinct presents an excellent master planning and landscape design opportunity. Students will develop creative solutions to shape the arts precinct to better respond to the riverside as an integrated waterfront and mixed-use development. Students will demonstrate sustainability outcomes for their proposals by exploring the themes of energy, water, waste, materials, community and biodiversity to minimise environmental impact.

Time

Tuesdays from 6.15 pm to 9.15 pm
Thursdays from 6.15 pm to 8.15 pm

Shared Lectures Thursdays 5.15 pm to 6.15 pm

Studio leader

Madhu Lakshmanan is a registered landscape architect with AILA and LEED-AP Neighborhood Development with over two decades experience. He has planned, designed, and documented a range of projects in Australia and overseas. He has taught at both Melbourne and Deakin universities.



The Future (Pandemic) Park 2.0

A/P Jillian Walliss

In 2019, ABP ran the Future Park competition, challenging designers to consider how factors such as climate change, shifting demographics, Reconciliation and biodiversity, would influence the design of open space in Melbourne 2050. Missing from this list of considerations was the impact of a global pandemic.

This is Not Business as Usual. Across the world, academics, designers, business, politicians and the community are debating how this event will influence the way that we will work and live long-term. Not all of the changes have been bad. For example there is a renewed focus on the local and many people are celebrating the new freedoms gained from working at home. However there is no doubt that the economic consequences of COVID will be long lasting. That said, economic down turns can offer a valuable pause from market driven development to explore new ways for funding and conceiving open space and ecological systems.

This studio revisits the challenges of Future Park competition, within the context of the longer term consequence of COVID. First, as a studio group we will analyse the 100 entries received as part of the Future Park competition to identify the strategies and tactics proposed for procuring land for new open space. This will be developed into a common 'tool box' of approaches. Second, each student will select a strategy/tactic to explore in the Melbourne context. This will be the starting point for an open space design which explores the opportunities and challenges presented by the COVID pandemic.



Designing experiential and ecological opportunities through pathways

“Paths are human; they are traces of our relationships.”¹

Covid-19 virus has radically changed the world in innumerable ways. An observable phenomenon in Melbourne was the increased use and valuing of urban greenspace. Landscapes previously thought of as interstitial, suddenly become heavily occupied and rediscovered. The slice of Edgars creek, to be examined in this studio, is wedged between industrial and residential land. The path networks are not formalised and bridges are absent resulting in many ‘dead’ ends. It is a complex landscape with many plant communities and many more edges. What does ecological design look like in a Post Covid-19 recession? How do we embrace decline? Can a recession offer new methods of designing with ecological processes? Students of this thesis course will learn design methodologies/techniques and engage with landscape theories with a focus on phenomenology. Re-evaluating the riparian offers an alternate view of designing with ecological systems, identifying the systems /processes that exist on site, using those processes to generate forms then iterating those forms.

Re-evaluating the riparian thesis studio asks students to critically engage with the role of the path in landscapes, examining their functions and opportunities as a design tool.

¹ Macfarlane, R. (2012). *The old ways: A journey on foot*.

Master of Urban Planning Studios

Page 70

MASTER OF URBAN PLANNING
**STUDIO I: URBAN INFORMALITY IN THE
GLOBAL NORTH**

Tanzil Shafique and Dr Redento Recio

Page 71

MASTER OF URBAN PLANNING
STUDIO N: MANAGING CITIES AT NIGHT

Professor Michele Acuto, Tim Hunt (Arup) and Andreina Sejas (Harvard Graduate School of Design)



Urban Informality in the Global North

Urban informality has often been linked to conditions, relations and transactions occurring in global South countries. Recent literature, however, has argued how informal activities have been persistently present in the Global North countries as well. Several academics have even pointed out the need for planning discipline to respond to issues arising from urban informalities in European and North American cities.

In Australia, some scholars have documented empirical account of activities that may be considered forms of informality. This studio extends this notion, and taking Melbourne/other global north cities as site of inquiry, opens up a new frame to look at the urban condition.

Building on the knowledge and skills gained/enhanced in their first year, this studio will enable the students to examine different forms/practices of informality in Melbourne/other global north cities and identify some of the agents/forces that drive such processes. The studio will help them determine how informal practices intersect/co-function with formal rules and processes. Further, students are expected to analyze how urban planners/designers/managers 'define' and 'manage' forms/practices of informality.

Toward the end of the semester, the students will put forward proposed interventions that enhance the positive impacts and/or address issues arising from identified forms/practices of informality.

Studio Structure

Week 1 Orientation / Week 2 - 3 Conceptual Review / Week 4 - 5 Identifying Theme/Issue and Developing Conceptual Framework / Week 6-7 Analysis / Week 8 - 9 Response Development / Week 10 - 11 Narrative Production / Week 12 Final Presentations

Studio Outcome

Identify and engage critically with urban informality related to planning practice; Conduct primary and secondary research to learn how to produce a conceptual framework; Identify and propose creative responses to informality and/or with informality; Identify and respond to ethical issues and understand the notions of justice in planning; Understand the relationships between planning and society, culture, environment, space and politics; Demonstrate a capacity to work efficiently and effectively; Have the ability to devise on strategies and timelines for completing negotiated tasks.

Studio Leader Bio

Dr Redento B. Recio is a Postdoctoral Research Fellow at the Informal Urbanism (InfUr-) Research Hub of the Faculty of Architecture, Building and Planning. Before joining the University of Melbourne in 2018, he had worked with academic institutions, development NGOs, government agencies, social movements, and private consulting groups in the Philippines. He has also conducted development training activities in different Asian countries (e.g. India, Indonesia, Thailand, Vietnam). Dr Recio's research interests include urban planning and governance issues such as informal economic activities, grassroots democracy, participatory planning, social inclusion policies.

Tanzil Shafique, Assoc. AIA, is a Ph.D. researcher at the Melbourne School of Design where he also teaches graduate design and planning studios. His Ph.D research investigates morphogenesis of informal settlements. Previously he was a Research Fellow and Studio Instructor at the Fay Jones School of Architecture + Design as well as Project Designer at the Community Design Center, both at the University of Arkansas. He holds an M.Arch from Rensselaer Polytechnic Institute in New York.



STUDIO N – Night Studio

(by the [Connected Cities Lab](#) in partnership with ARUP and City of Melbourne)

Cities do not stop as the lights do down. If urban areas are now recognised as crucibles of sustainable and equitable development at a planetary scale, little attention is paid to the night when half of urban activities take place. New 'after-hours' thinking is needed. Evidence is clear to this direction: the night-time economy is a key driver of Australia's growth. It employs 1.17m people across Australia and generates \$102 billion.

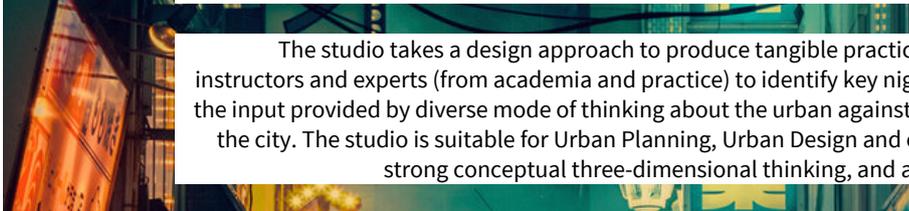
Around 1-in-9 employees work night shifts, often in low pay and precarious health conditions. Over 2% of Australian households live in 'food deserts' where affordability plummets at night-time. Several cities have recognised this with the recent introduction of night time strategies, pilot programs, night time strategies and commissions, even 'night mayors' – not least in London, Amsterdam or Sydney.

This intensive studio focuses on **'night time' governance** for built environment practitioners and offers a venue to further refine interdisciplinary and policy-relevant understanding of urban planning, urban design and architecture at night time for scholarly and professional careers.



The studio is run by the [Connected Cities Lab](#) in partnership with ARUP and the [City of Melbourne](#), presenting students with a chance to both test interdisciplinary urban analysis as well as practical (industry and policy) engagement approaches. In 2020, the challenge for studio participants will be to think through what Melbourne's "night time strategy" and what an "office of the night life" for the City could look like, building on international case studies.

This studio has an explicit international planning/design perspective and focuses on sharpening and testing international, interdisciplinary and night-time skills for those aiming at a career oriented towards multiple countries, cities and urban policymaking contexts around the world. Over a period of three weeks, it offers a chance for regular engagement with the studio partners, Arup and City of Melbourne, as well as University of Melbourne experts in this area.



The studio takes a design approach to produce tangible practice-worthy tools. Students work with instructors and experts (from academia and practice) to identify key night-time challenges for cities, testing the input provided by diverse mode of thinking about the urban against 'after-hours' and '24 hour' views of the city. The studio is suitable for Urban Planning, Urban Design and other MSD disciplines students with strong conceptual three-dimensional thinking, and a high level of communication skills.

The Studio runs with a two-hour tutorial a week (for assignment work) between Sept 1st and Sept 25th, and then with an intensive workshop part between Oct 12th and Oct 23rd, involving a two-hour session in the morning and a one-hour session in the afternoon, over 3 days a week (likely Monday-Thursday-Friday), plus a final full-day session on October 23rd.



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

Schedule [September 1st through October 23rd](#).

Content part: September 1st-25th

Intensive Studio workshop: October 12th-23rd



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THE MSD PUBLIC PROGRAM ARCHIVE ON YOUTUBE

DEAN'S LECTURES

–
Dean's Lecture Series_May 2013_
GREG PASQUARELLI SHOP

–
Dean's Lecture Series_March 2013_
SIR PETER COOK

–
Dean's Lecture Series_October 2014_
JEANNE GANG

–
Dean's Lecture Series_September 2014_
MA YANSONG

–
Dean's Lecture Series_March 2015_
NEIL BRENNER

–
Dean's Lecture Series_June 2015_
MANFRED GROHMANN

–
Dean's Lecture Series_Aug 2015_
NATHALIE DE VRIES

–
Dean's Lecture Series_Oct 2015_
VICENTE GUALLART

–
Dean's Lecture Series_Apr 2016_
PROF JOHN WOOD

–
Dean's Lecture Series_May 2016_
JING LIU

–
Dean's Lecture Series_Aug 2016_
KAREN M'CLOSKEY + KEITH VAN DER SYB

–
Dean's Lecture Series_October 2016_
JUDITH INNES

–
Dean's Lecture Series_April 2017_
ACHIM MENGES

–
Dean's Lecture Series_August 2017_
JESSE REISER + NANAKO UMEMOTO

Dean's Lecture Series_Oct 2017_
CHRISTINE WAMSLER

–
Dean's Lecture Series_May 2018_
JOSHUA BOLCHOVER + JOHN LIN

–
Dean's Lecture Series_July 2018_
MPHETHI M MOROJELE

–
Dean's Lecture Series_October 2018_
ALISON BROOKS

–
Dean's Lecture Series_May 2019_
BEATRIZ COLOMINA

–
Dean's Lecture Series_August 2019_
PETER WILSON

–
Dean's Lecture Series_August, 2019_
ANANYA ROY

–
Dean's Lecture Series_October, 2019_
DR SEEK NGEE HUAT

TRESEDER FELLOW LECTURES

–
Robert Treseder Fellow Lecture_September 2017_
GREG LYNN

–
Robert Treseder Fellow Lecture_March 2019_
CHRISTIAN BASON

–
Robert Treseder Fellow Lecture_March 2020_
PHILIPPE BLOCK

PUBLIC LECTURES AND PANELS

–
September 2014_
"COMPETING IDEAS"

–
October 2014_"At Home in the Museum"_
BARRY BERGDOLL

–
October 2014_ How do Buildings Burn?_
PROF. JOSÉ L. TORERO

–
August, 2015_"All of This Belongs To You"_
DR RORY HYDE

–
August 2015_"Transforming Housing" -
Public Panel_
THREE PERSPECTIVES ON AFFORDABLE HOUSING

–
September, 2015_"Australian Institute of
Architects Gold Medal Tour 2015"_
PETER STUCHBURY

–
November, 2015_"Creating an Urban
Splash"_
TOM BLOXHAM, MBE

–
"Transformative Tectonics"_
HOLGER KEHNE

–
March 2016_ MSI Oration: "Climate Justice
After Paris"_
MARY ROBINSON

–
April 16, 2016_ In Conversation_
JUHANI PALLASMAA

–
May 2016_MSD Presents:
JEAN NOUVEL

–
July, 2016_Architecture and Lore:
BIJOY JAIN
(in association with MPavilion)

October, 2016_
**"IN CONVERSATION WITH:
BIJOY JAIN"**
(in association with MPavilion)

March 2017_The Temple of Architecture_
ATTILIO TERRAGNI

April 2017_ "Antoni Gaudi's Sagrada Familia
Basilica... ..from humble origins to an
ambitious conclusion" _
MARK BURRY

October 2017_ "Countryside" _
REM KOOLHAAS AND DAVID GIANOTTEN
(in association with MPavilion)

November, 2017_ The HIMMELB(L)AU
Project: Life, projects, philosophy_
WOLF PRIX

November, 2017_ "Carlo Scarpa:
Remodelling the Castelvecchio Museum" _
RICHARD MURPHY

November 2017_
**"PLANNING THE DRIVERLESS CITY:
QUESTIONS FOR GOVERNMENTS AND
CITIZENS"**

December 2017_ 'House of Ideas' _
**IN CONVERSATION WITH PETER
MCINTYRE AND MARY FEATHERSTON**

December 2017_ "Selected Projects" _
RICHARD MURPHY

June 2018_ "Understanding the Complex
City: Decisions for Healthy Future Cities" _
PROF MARK STEVENSON

June 2018_ "Architecture after Rome" _
MILES LEWIS

July 2018_Indigenize Montreal_
PHILIPPE MEILLEUR

November 2018_
**"GENDER EQUITY - ACTIONS SPEAK LOUDER
THAN WORDS"**

September 2018_ "2018 Gold Medal Tour" _
ALEC TZANNES

October 2018_
**"ARCHITECTS JULIE EIZENBERG AND
PROFESSOR CAREY LYON IN CONVERSATION"**

October 2018_ MPavilion Opening Lecture_
CARME PINOS

November 2018_ MSSI Oration 2018_
PROF. LARS COENEN

March 2019_
**MORE THAN BATHROOMS: GENDER DIVERSITY
IN ARCHITECTURE**

April 2019_
**"AVOIDING GREEN LEMONS: THE VALUE OF
GREEN BUILDING - THE PAST, PRESENT AND
FUTURE"**

August 2019_ "Recent Works" _
ALESSANDRA CIANCHETTA

February 2020_ "BIT.BIO.BOT" _
DR MARCO POLETTO

Watch these lectures on
Youtube at:

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