



SEMESTER 2, 2015

DESIGN STUDIOS

Master of Architecture Studio B

Master of Architecture Studios C, D, E

Master of Architecture Thesis Studios

Master of Landscape Architecture Studios

Master of Urban Design Studios

MSD International Travelling Studios



msd

Melbourne
School of Design

FACULTY OF
ARCHITECTURE,
BUILDING AND
PLANNING

www.msd.unimelb.edu.au

DEAN'S WELCOME

Welcome to the Melbourne School of Design (MSD) for the second semester of teaching in the new MSD building. As you look at our building, you will see that we have articulated in the structure our approach to learning and professional practice. Central to our approach to learning is the Studio; here in the building, this is expressed by the Brian Lewis Atrium, a space in which we promote and support open engagement on conversations and explorations.

Studio learning has been central to design professional education for a very many years but the exercise of such is changing as team focused and multidisciplinary approaches lead professional practice. In this, you explore complex opportunities through propositional exploration, bringing your personal perspective and expertise to working with peers as well as tutors, clients, community and external experts. This experience is distinctive in professional education and exercises you in your capacities not only to conceptualise but also to communicate your propositions to a wider audience. In this work you should be aware of the many ways in which the MSD enables opportunities through a variety of support and infrastructure, both physical and intellectual.

Look closely too at the tremendous range of offerings from which you can choose. It is up to you to take advantage of this exciting environment to ensure you have the best graduate experience. Draw upon this rich array to explore your potential and prepare yourself for future success. I encourage you to immerse yourself in the opportunities and focus on developing your capacities in areas of your interest to ensure a strong start to your professional careers. Welcome to the MSD, we look forward to seeing you flourish in the coming months.

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ALAN PERT

Director MSD

MSD Studio_ To stimulate and provoke debate through design

The last two years has been a period of extraordinary change for the Faculty. We moved from an 18-month watch over a construction site, peering through 24hr webcams and standing expectantly on viewing platforms to an intense last 6-months of inspection, reflection and review of our new surroundings. It feels like a period of growing engagement between us, the university, the professions, practice, the press and the wider community. Our presence on campus is undoubtedly felt. Curious students, researchers and teachers from a myriad of disciplines come and linger inside and outside of our new building and our shared spaces are in high demand. Our knowledge, not just through design but of building and its processes is now sought as the campus and the university considers its future growth. A new student precinct, student housing, research centres, galleries, new teaching spaces, technology campuses and an expanded VCA, are all being considered as part of an expanded educational environment. As a critically engaged school we plan to be actively involved in this debate about our future campus and its relationship to a future Melbourne. How they interface and overlap physically, socially, culturally and economically as the city and the campus grow is relevant across our disciplines and our new surroundings become an important infrastructure to help facilitate this exchange of ideas.

This is a building full of what Jeremy Till would refer to as 'slack space'. Slack to think, develop, explore and experiment. Our studios, the walls around our atrium, the workshop, lobby, exhibition spaces, project spaces, lecture rooms and informal gathering spaces inside and outside of the building have the potential to create meaningful encounters across disciplinary boundaries as well as encounters with visitors and invited guests. We are at a unique juncture with a 'real building' to exhibit and its evolving content yet to be imagined. Buildings become treasure houses of stories and conversations and our students are uniquely placed to start, shape and enrich the MSD story through their provocations.

The MSD environment is the place within the university for exploring the physical world and our studios are the place of critical debate and applied research, which builds upon the strengths of our Faculty and of our visiting practitioners. Practice and studio become intrinsically linked through modes of enquiry and provocative questioning of the physical world. Architecture, Landscape Architecture and Urban Design are no longer simply about designing buildings, the spaces between buildings or imagining future cityscapes. This can be seen in the diversity and content of the studios on offer, which demonstrate the complexity of the world we inhabit while recognising the sea change required to solve the problems brought about by global realignments in economies, energy production and urbanization.

The studio should be seen as a design laboratory for testing ideas and producing unexpected results with creativity at the heart of what we do. MSD values the breadth and multi-disciplinarity inherent in a holistic design focused education. We strive to develop imaginative, thoughtful, critical yet industrious students complete with the appropriate skills to improve the quality of our Built Environment.

As we navigate another semester together we have the chance to collectively curate the culture of our new surrounding by opening the doors of our studios and engaging the wider community in what we are thinking and ultimately what we are making.

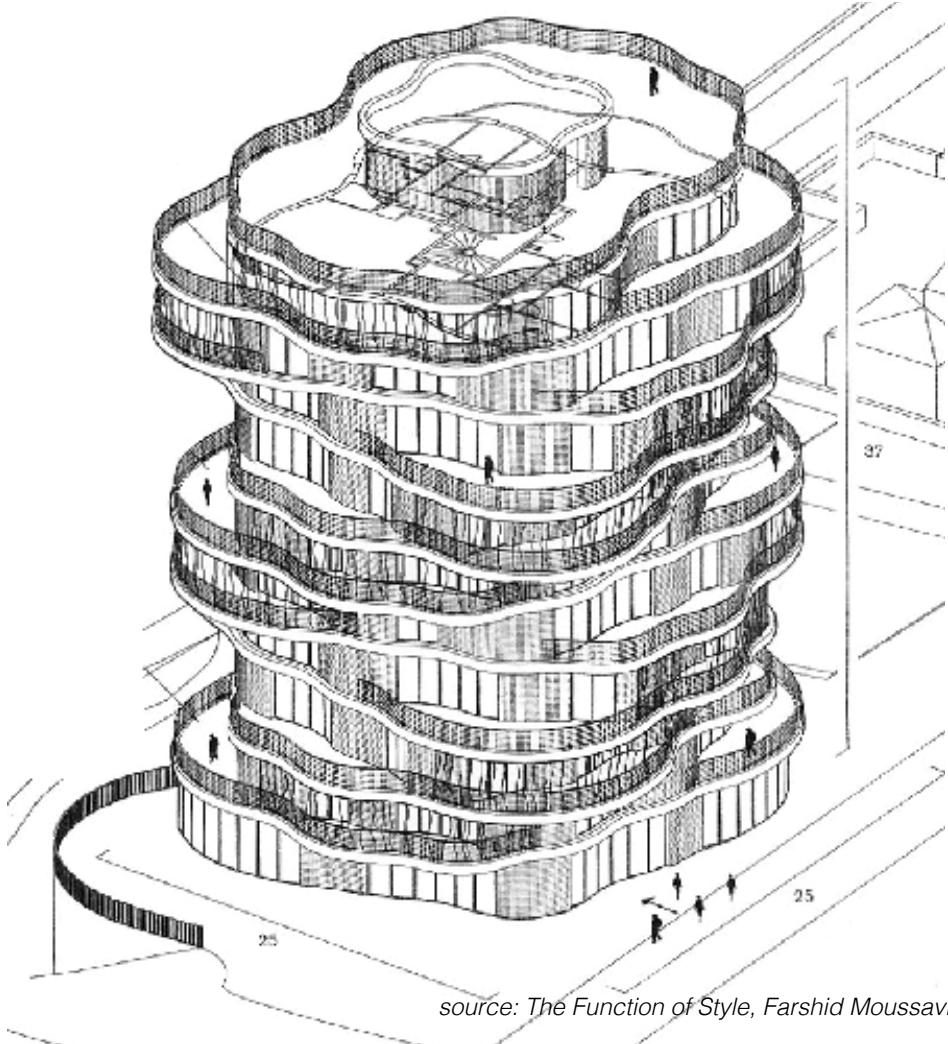
studio
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b STUDIO

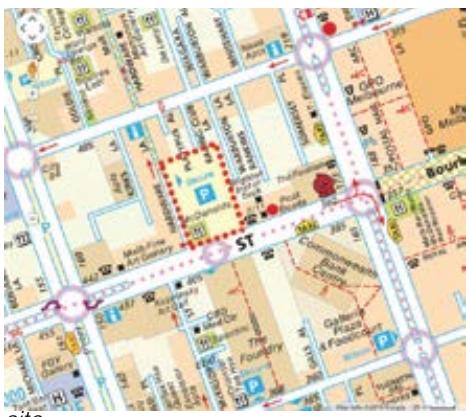
Residing / Tower / Central Core / Simplex / Balcony & Loggia

123

FMA | ILOT M2, LES JARDINS DE LA LIRONDE | MONTPELLIER, FRANCE | 2012



source: *The Function of Style*, Farshid Moussavi



Studio Leader

Rob Deutscher
Deutscher Associates.

Rob has taught at the University of Melbourne since 2007.

He has travelled widely and worked on many projects in Australia and China. He has a strong interest in the tectonics of architecture and the concept of urban fit.

He has won awards for a waterfront competition in Picton NZ and a new Financial District in Beijing

Guests Lectures from Industry Experts

MODULAR BUILDING
ESD
TIMBER STRUCTURES
STRUCTURAL TECTONICS
URBAN FIT

Residing in the City - an examination of building **form, style and ornament**, and how representation of these themes can be applied to the design of an apartment / mixed use building in the Centre of Melbourne.

Studio B shifts to larger scale buildings and will examine these themes through the research work of Farshid Moussavi, along with an examination of how the **plan** influences the architectural form making.

Studio B will introduce some of the ways of working expected at Studio CD+E level and encourage group collaboration and individual research.

Studio Objectives

- >gain an understanding of high density mixed use tower typologies
- >gain an understanding of how form, style, ornament, structure and program inter-relate
- >improve on the quality of verbal, written and illustrative communication
- >gain a further understanding of the value of research and the work of others to inform design





DONALD L. BATES

Chair of Architectural Design

CDE Design Studios Semester 2_2015

11 March, 1976 (Thursday) – 11:37pm is an important date and time for me. This is when I became an architect.

Of course, not an architect in any legal sense, as this was more than a year before I graduated with a Bachelor of Architecture degree. It would take me another 20 years before I became a registered architect. Nonetheless, I remember it quite clearly. This was the day (or rather the night) when I became an architect, when I stopped being simply interested and enrolled in architecture (as a student) and became committed to thinking as an architect. Without embarrassment.

This event was memorable, as it occurred late at night, in the studio, as a few of us were working on a design project. As was often the case, we were working late into the evening, perhaps having had something to eat, perhaps discussing an upcoming football or basketball game, perhaps discussing girlfriends and boyfriends, or what might happen on the weekend. But at some point, we also started talking about our projects, about the work of our projects, about our ideas. And soon we were in deep debate and discussion of the merits, the qualities, the specificities, the aspirations and intentions of our projects and we debated these long and hard and with passion and with certitude and uncertainty, with reference to other projects and other architects and to what we really hoped to do with the work and how it might expand and get more precise and more considered and more true to some vague sense that this is what we did as architects and this was what architecture could really be about, and ...

And we did this without embarrassment. That is to say, we were no longer self-conscious about speaking about architecture – even though we were just students. We no longer felt ‘fake’ to be speaking about something that we in fact knew so little, for which we are just starting to learn about and participate in, and yet for which we cared so much – this strange thing called architecture. At this moment, we are part of architecture, within architecture and we felt we could now fully participate in architecture – even though we were just students, not even graduates, not even registered architects, with little experience of working in an architecture office.

The education of an architect has two domains of authority and oversight. On the one hand, the education of an architect is authorised and sanctioned through the University. The official completion of the education of an architect takes place through the conferral of a degree, through a University system. This is based on the institutional mandates and curricula of the University and follows certain pedagogic and instructional systems, across the broad spectrum of a University experience and its culture.

Embedded within the pedagogic framework and pure educational role of the University (as it relates to a degree in architecture) there sits another layer, another sphere of influence and expectation and this is determined by issues of accreditation and professional competencies. These standards, these hurdles to be surmounted, these basic skills and proficiencies are aligned to the assumptions of the profession and to the traditions that have maintained



the profession as defined and discernable discipline. In this professional domain of the education of an architect, the focus, the emphasis is compatible, but not the same as that of the domain of the University.

One of the early films of Jean-Luc Godard, from 1962, is *Vivre Sa Vie* (*My Life to Live*). At a bar, Nana (played by Anna Karina), is speaking with her friend, Yvette. Yvette describes her life, with regret, about events that have happened and the consequences, and how her husband abandoned her and her children.

Yvette: “It’s depressing, but it’s not my fault.”

Nana: “I think we are always responsible for our actions. We are free.

*I raise my hand – I’m responsible.
I turn my head – I’m responsible.
I am unhappy – I’m responsible.
I smoke – I’m responsible.
I shut my eyes – I’m responsible.
I forget I am responsible, but I am.”*

The education of an architect is structured by two imposing domains and as such it often seems that is has all been determined and prescribed beforehand. The University provides an increasingly predictable and predicated pathway through the degree courses. The line of least resistance, the line of certainty, the line of habit. Institutions (educational and professional) can hardly do anything that is not institutional and as such, they are increasingly compelled to provide structures and procedures that appear to take the pain out of learning, to imply that all decisions are already made and that a student or a practitioner can rely on the institution to act as the responsible body.

Nana (and Godard) suggest otherwise.

Like Nana, I firmly believe that we are each responsible. For all that happens to us. We are each responsible for our education, for our life as an architect, for our professional practice. The University and the professional agencies (the AIA, the ARBV, the AASA) work to formulate structures that appear to set everything in place so that all one has to do is follow the suggested routes that already exist. And we can indeed follow these preordained, these pre-established routes, and in many cases we should. But in following that which has been set up beforehand, in following a given structure and established pathway doesn’t relinquish responsibility. We are still responsible. We are responsible even when we chose not to take responsibility to forge a new path, a new trajectory, an altered itinerary.

My Life to Live is not a plea for the individual, nor is it a Frank Sinatra moment of “I Did It My Way”. *Vivre Sa Vie* is “what does it mean to take responsibility for ones actions – however they come to pass – in order to be attuned to the fact that we must always make decisions that have consequences?” As a student and as an architect, one is confronted day after day, hour after hour with an infinity of decisions – some small, some large, some monumental. They all imply responsibility.

I have written previously that there is an inherent paradox in being a student. The very fact that someone goes to school, to university is an admission that there is a lack of knowledge, some sense of an ignorance of a subject, topic or issue. But we also expect that students, even from a context of ignorance, inexperience and lack of knowledge can still, in fact must still, determine their own pathways and educational itineraries through the institutions. That is to say, “we know that you don’t know, but we expect you to know how to find out what you don’t know”. The education of an architect is a complex, undecidable interplay between multiple domains, and a never-ending responsibility to act and make decisions. Those decisions have consequences and it is the consequential nature of architecture – acting as it does on the world – that denotes it as a serious and worthwhile discipline. When we are able to discuss and debate these aspects – without embarrassment – we are on the way to becoming architects.

CDE STUDIO ALLOCATION + SCHEDULE

CDE STUDIO ALLOCATION

Studio Presentation Day will take place on Friday 24 July from 10:00 - 15:00 in the B117 Theatre, MSD Building. During this day all studio leaders will present their studios and will also be available to answer questions outside the lecture theatre immediately after their presentation. Information about the studios available this semester is also available on the MSD Studio Website (<http://edsc.unimelb.edu.au/msd-design-studio>) as well as in a hard copy brochure, available from the theatre on the day of the presentations.

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

15:00 on Friday 24 July until 15:00 on Saturday 25 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 (25 - 26 July), you will be allocated to a studio, and a final list of allocated studios will be posted on the LMS by (and hopefully before) 9am on Monday 27 July. Studios will commence from Monday 27 July so please ensure you check the LMS so you know to which studio you have been allocated.

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

CDE SCHEDULE

		WEEK	
		JULY	
	24	CDE Design Studio Presentation Day B117 MSD building 10:00 start	
	24	Balloting for CDE Design Studios begins 15:00 start	
	25	Balloting for CDE Design Studios ends 15:00 close	
	27	First day of Semester 2	01
		AUGUST	
	03	Dean's Lecture Series: Nathalie De Vries Tues 04 Aug, 7pm	02
	10		03
	17		04
	24		05
	27		06
		SEPT	
	07	CDE Mid-Semester Reviews	07
	11		08
	14		09
	21		10
	28	Non-Instruction Period	11
	02	OCTOBER	
	05		10
	12	Dean's Lecture Series: Vicente Guallart. Tues 13 Oct, 7pm	11
	19	End of teaching: Friday 24 Oct	12
	26	SWOT Vac	13
	30		
		NOVEMBER	
	02	CDE submission of semester work Monday: 9:00-13:00	14
	03	CDE FINAL REVIEWS	
	07		
	09	Moderation	15
	19	End of Year Show TBC	
		DECEMBER	
	06	End of Exam Period	18

CLUSTERS

			PAGE
	STUDIO 02	Rennie Liffen + Virginia Mannerling: Loving the Alien (Exit Stage Left)	10
	STUDIO 04	Catherine Duggan and Michael Roper: Unliveable Berlin	11
	STUDIO 05	Professor Justyna Karakiewicz + Camilo Cruz: Disruption	12
	STUDIO 06	Laura Martires: The Selfish Gene 3.0	13
	STUDIO 08	Scott Woods: Gift to the City V – I should have said that La Fontaine, in painting himself, had painted the portrait of the artist	14
	STUDIO 09	Paul von Chrismar+ Rob Polglase + B.Stocks + M.Eaton + B.Chung: Co-Exist	15
	STUDIO 10	Dr Dominik Holzer: High Risk, High Reward: The BIM Design Studio	16
	STUDIO 13	Yvonne Meng + Marta Callizo Giro: Jazz	17
	STUDIO 15	Paul Loh + David Leggett: Machining Aesthetics Studio v.3.0	18
	STUDIO 16	Joel Benichou: The Condensed House	19
	STUDIO 18	Dr Gregory Burgess + Lindy Joubert: Tiwi College Art & Cultural Institute, Melville Island	20
	STUDIO 19	Ben Walters + Vexler Colby: Archives for Endangered Ideas	21
	STUDIO 20	Dr John Stone + Ian Woodcock: Rail Up!	22
	STUDIO 21	Toby Reed + Larry Cirillo: Screenism. Cinema Complex + Video Art Exhibition Space / Data Centre + Drive In	23
	STUDIO 22	Jannette Le + Mond Qu: Matter	24
	STUDIO 23	Delia Teschendorff: Macro to the Micro: Realism and Utopia New City Visions	25
	STUDIO 25	Professor Paul Walker: Reinventing Southland: The Shopping Mall & Public Program	26
	STUDIO 27	Peter Hogg: Community Relations	27
	STUDIO 29	Anna Nervegna: JUMP CUT: Art Park + Business Centre, Docklands	28
	STUDIO 30	Dr Michael Trudgeon: Broadmeadows: Resilient interventions for 2040. Urban Eco Acupuncture	29
	STUDIO 31	Ellen Terrill + Ben Percy: agitate- housing typologies: multigenerational living	30

LEGEND

 Civic Senses Technologies Cities Living Process

CDE STUDIO 02

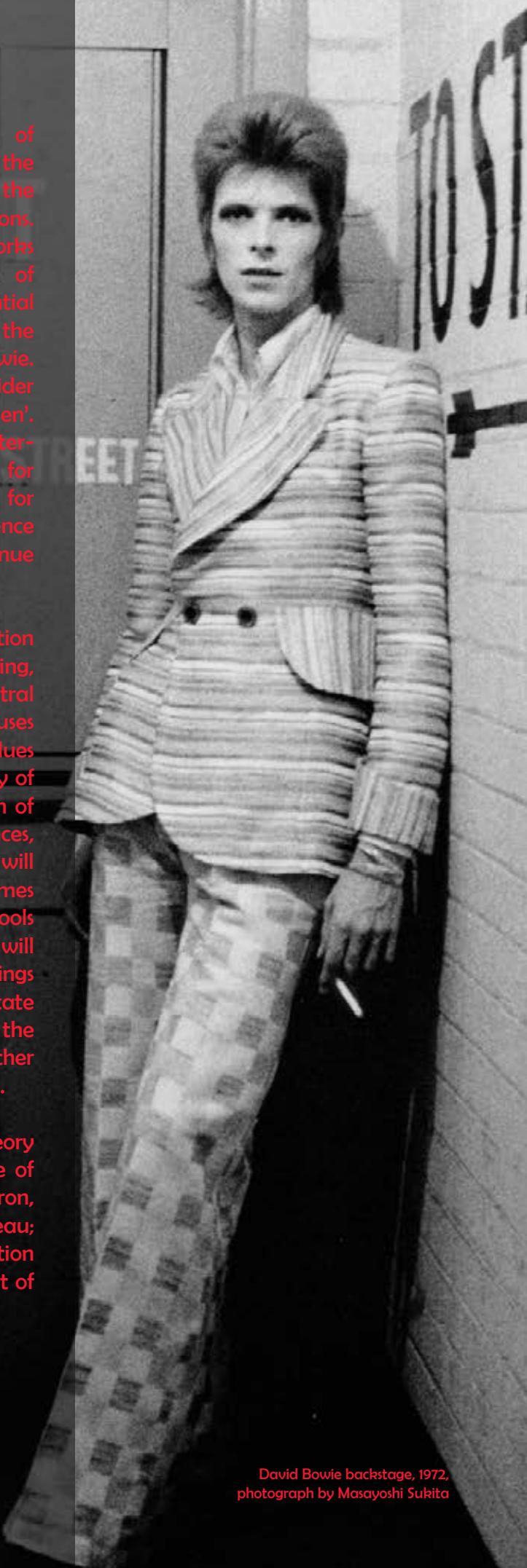
Rennie Llffen + Virginia Mannerling

'Loving the Alien' studio suggests that the experience of inhabitation, simultaneously engaging all our senses in the acts and rituals of life, is the most appropriate basis for the development and evaluation of architectural propositions. The studio will stand in defence of small, idiosyncratic works of architecture truly revealing the human dimensions of contemporary life. Students will engage with the experiential potential of the architecture of 'Performance' inspired by the extraordinary and enigmatic British musician, David Bowie. The studio will use the work of Bowie as a metaphor to consider the phenomenological implications of the architectural 'alien'. Narratives will be developed in conjunction with our writer-collaborator to form the functional and emotional brief for the architecture of a new 'Green Room' (spatial sequence for performer from street to stage) and a 'Foyer' (spatial sequence for audience from street to seat) at a hypothetical music venue in central London.

Students will explore a truly iterative design process in conjunction with the studio collaborators, with orthographic drawing, descriptive writing and physical modelmaking as the central activities. A disciplined and methodical approach which uses drawing, writing and modelmaking incrementally and values and exhibits every 'trace' of the process as the 'archaeology of the mind'. The process will include the rigorous exploration of a single architectural composition including spatial experiences, environment, technology and materiality. Each student will design either a 'Green Room' or a 'Foyer' and final outcomes will be restricted to specific and consistent communication tools exploring digital techniques of drawing + making. Students will be expected to produce significant and sophisticated drawings and models throughout the semester which communicate their intentions with clarity and passion. Students will visit the exhibition David Bowie IS at ACMI and will make several other group and self-directed visits to performances in Melbourne.

the music, art + films of David Bowie; the writing and theory of Juhani Pallasmaa and Peter Zumthor; the architecture of Richard Rogers, Richard Horden, Cedric Price, Ron Herron, Future Systems, Eva Jiricna, Michael Hopkins, Pierre Chareau; the photography of Masayoshi Sukita; the communication strategies of Archigram; the mime of Lindsay Kemp; the art of Andy Warhol

LOVING THE ALIEN (EXIT STAGE LEFT)



David Bowie backstage, 1972,
photograph by Masayoshi Sukita



Unliveable Berlin

Studio Themes

The city of Berlin has undergone several periods of significant trauma and transformation. Growing out of two world wars, living through three decades of east-west division followed by re-unification, rebuilding and more recent bankruptcy, Berlin is riddled with the scars of its history: abandoned trenches, unfinished infrastructure, bullet-ridden buildings, unrealised grandeur. Politically it is caught between socialism and capitalism. Physically, between the destruction of war and urban regrowth. Culturally, between division and unity. This is a city still coming to terms with its physical and cultural territories yet revelling in the uncertainty of its future.

More than most, Berlin has a pronounced history of social exclusion and ideological seclusion. In this context we ask, how does a city express its hostilities and how, as architects, can we foster cities of inclusion?

Travel

This studio will travel to the ANCB Metropolitan Laboratory in Berlin where students will investigate and respond to a range of architectural and urban conditions.

**Note: The allocation for this studio is already complete and will not be open to balloting for semester 2 2015.*

Studio Outcomes

The travelling studio encourages students to explore urban opportunities with fresh eyes. Stripped of well-worn reference points, the foreign city is laid bare. They come to sense the city's unconscious – its undercurrents – developing instincts for the manifold cultural forces that drive a place. Through the travelling studio, we aim to foster broad, global-thinking problem solvers. At the conclusion of the semester, we expect our students to be versed and agile in the physical mechanisms (infrastructural, geographical) and cultural forces (political and social) that underpin urban existence, training them to look both to their subjective experience as well as outside themselves, to challenge the urban systems within which they operate.

ANCB Metropolitan Laboratory

ANCB positions itself as the hub at the centre of an extensive international research network, based on a structure of cultural exchange and knowledge transfer. Partnering with some of the most highly regarded institutions and universities worldwide, ANCB provides a trans-disciplinary laboratory environment in which the likes of architects, planners, economists, philosophers, scientists, artists, engineers and ecologists come together to tackle the key issues facing our globalised urban environments.

Studio Leaders: Catherine Duggan & Michael Roper

Studio Times: Tuesday 5:15 - 9:15 Room 146
Thursday 6:15 – 8:15 Room 142

DISRUPTION



In “Vitruvius Computatus”, William J. Mitchell says:

Skilled designers do not simply search for configurations that satisfy predetermined requirements. They watch out for emergent architectural opportunities, they recognize them, and they take advantage of them to achieve unexpected benefits.¹

This studio proposes a shift in the focus of design practice, from the object itself to the structure of relations that drives its materialisation. In order to achieve such task it becomes necessary to approach the whole design process from a non-deterministic perspective; one that is not just combining parts in search for the closest representation of the idea that the designer has in mind, but an exploration through those

combinations, looking at how local interactions between the different constituent elements of an environment can define the way it changes as a whole, in potentially surprising ways. Students will be asked to think about architectural objects, urban infrastructure and landscape, as inseparable constituent parts of the ever-changing dynamic system that is the city. The investigation of the relationships between the aforementioned elements, as well as the exploration of emergent patterns, via the introduction of disturbances to the system, will be the main drivers for the student's work. Issues of program and form will be addressed through an iterative design process staged in three steps: a) understanding how the world works, b) defining how it should work, and c) devising strategies to go from a) to b)². This methodology responds to the objective of removing students from the traditional practice of goal-oriented design, and introduce them to the ideas behind complex adaptive systems.

This studio will consist of three workshops and final project. The three workshops will introduce students to modelling techniques, which will include: Parametric modelling, and simulation techniques (Cellular Automata, Agent Based Modelling) using Grasshopper, as well as the introduction to Complex Adaptive Systems.

Pure parametric and algorithmic computerised architecture, preoccupied with forms and objects, will be rejected in favour of more systemic approach, where any form will be judged on their ability to be part and contributor to the overall system.

We will meet on Mondays and Thursdays.

1. Mitchell, W. J. (2001). Vitruvius Redux. In E. K. Antonsson & J. Cagan (Eds.), *Formal engineering design synthesis* (1 ed.). Cambridge University Press.
2. Marshall, S. (2012). Science, pseudo-science and urban design. *Urban Design International*, 17(4), 257-271. I, S. (2012).



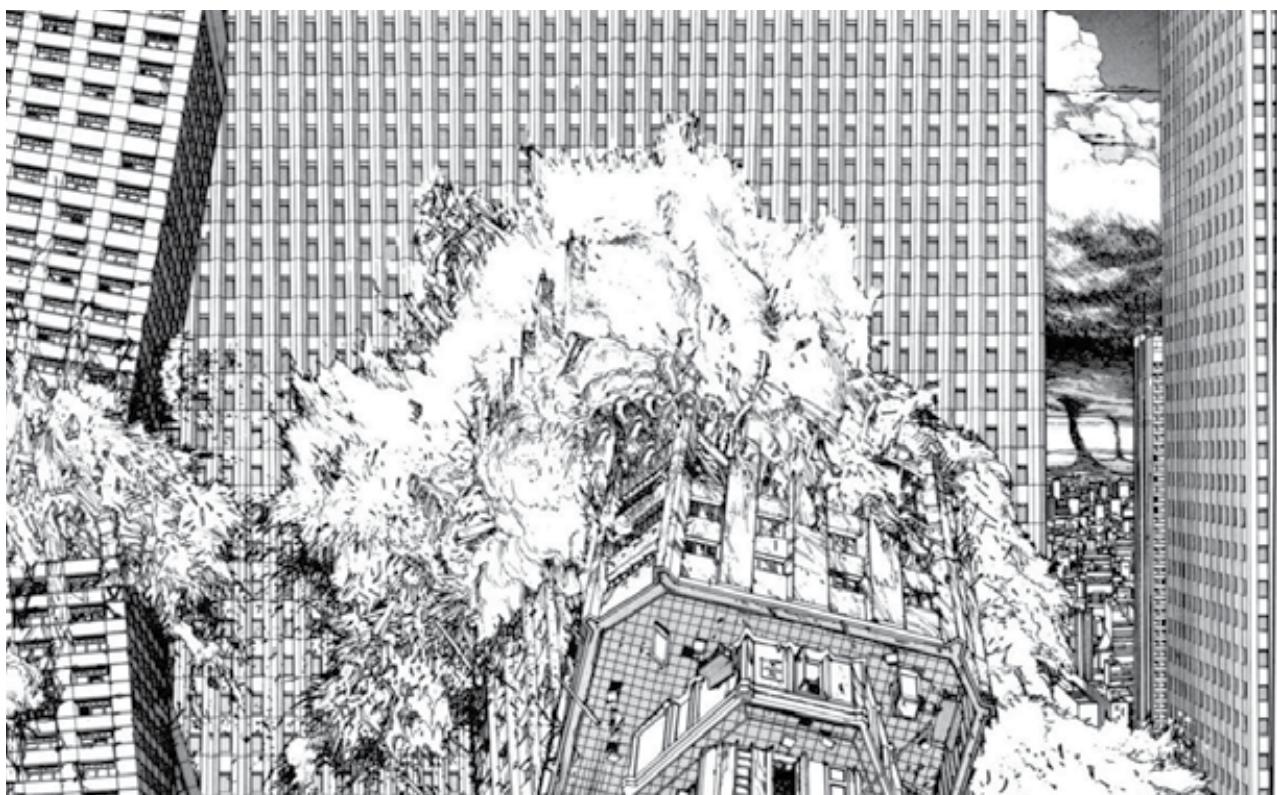
Caleb Boehringer | Studio 5 | Sem 01 - 2015

THE SELFISH GENE 3.0

Conventional architectural and urban design strategies generally view the city as static, when in fact the urban environment is a dynamic and complex interconnected system. A more appropriate view of urban transformation would be one privileging evolutionary transformations where new urban forms appear out of and are related to existing conditions and systems.

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

These ideas will be tested in urban and architectural terms through the design of the Tokyo Replay Centre - an anime museum and entertainment complex of approximately 4000sqm in Shibuya, Tokyo.



Shibuya is a renowned neighborhood of Tokyo. Located in the inner ring of the city's Yamanote circle, it is a dense commercial node connected by multiple road and railway infrastructural networks. The area has been popular among the Japanese youth since the early 1980's and has since then become a symbol of everything hip, new and cool.

Within this context the studio will begin to speculate on design approaches that draw on the underlying economic, infrastructural and cultural systems that organise the city as 'genetic' design sources. Students will be expected to design responses that embrace the fundamental complexity of an environment such as Tokyo.

More broadly the studio will examine emergent design techniques, both digital and analogue as a means of operating transient or fluid site conditions. It will introduce students to nomadic or international practice and remote site analysis, with a particular focus on implicit and systems based readings of the city.

In an initial phase the studio will run a series of short tasks designed to progressively introduce students to the subject area and to design technique. Each task will require the student to gather information and develop a technique that responds to a particular set of challenges. It is expected that at the culmination of the first half of the semester students will have assembled a suite of 'tools' that they can draw on in the final project. Students will be encouraged to continue designing through the use of their generative toolset, augmenting these through further research and to consider design as an accretion of localised actions, rather than a single 'response.'

Gift to the City V – *I should have said that La Fontaine, in painting himself, had painted the portrait of the artist*

[STUDIO 8 Tues / Thurs 6:15-9:15pm]

Olivier: "*I should have said that La Fontaine, in painting himself, had painted the portrait of the artist* – of the man who consents to take merely the outside of things, their surface, their bloom. Then I should have contrasted with that the portrait of the scholar, the seeker, the man who goes deep into things, and I should have shown that while the scholar seeks, the artist finds; that the man who goes deep, gets stuck, the man who gets stuck gets sunk – up to his eyes and over them; that the truth is the appearance of things, that their secret is their form and that what is deepest in man is his skin."

From: Andre Gide, *The Counterfeitors*. 1925.



Image 1) Hana Nihill. Assemblage. Image 3) Jason Nunn, *A Transparent Existence*. Image background) Matt Harkin, *Conceit Conceit Conceit*.

Students from: **Gift to the City IV**.

Gift to the City (overview)

Studio 8: Gift to the City thinks past the dominant ‘white-wall’ art gallery model to consider what art galleries and art museums can be. STUDIO 8 promotes **experimental, speculative and gestural architectures / non-architectures** that disrupt museum typology and signal museum futures.

Studio 8: Gift to the City ARCHIVE is an ongoing project to develop and record a body of knowledge around the topic of the contemporary ‘ART MUSEUM’. Each semester students interview key international artists, curators and architects of art institutions to drive their research and design project. Students are also encouraged to utilise past interviews from the ARCHIVE which include: Odile Decq (Paris), Tatiana Bilbao (Mexico City), Liam Gillick (NY), Javier Peres (Berlin) and Marja Sakari (Finland)

Gift to the City V

< 1 World >< 4 Museums >< 4 Galleries >< 4 artworks >< 4 Artists >

Gift to the City V will openly interrogate the - ART MUSEUM - via themes of **SURFACE** (see Gide’s *Artist*) and **DEPTH** (see Gide’s *Scholar*). Each student will investigate and deploy ideas as constructions, whether abstract or figurative via modes of their choosing: fictional worlds, machines, details, narratives...As model, drawing or spatial aggregation...To what extent does the conjunction of Surface (propositional constructions) and Depth (the ready-made Art Institution) open-up, or flatten-out often predictable art-architecture discourses? Are the resulting provocations productive? If so, how is this productivity measured?

Phase A: An art collector owns significant works by internationally celebrated artists – Design: 4 Galleries for 4 artworks.

Phase B: Site: 4 Galleries within 4 Art Museums

Phase C: Design: 1 world... to site 4 Art Museums

Studio Leader: SCOTT WOODS is an architect and has taught at USyd, UTS, RMIT and Monash. He has practiced architecture in London, LA and NY and worked in architecture, design and art publishing in London and Sydney. He has curated international exhibitions with architects including Sir Peter Cook. Interests include architectural theory and design methodology.



The Co-Exist studio is an exercise in identifying the current development drivers shaping our city, isolating the issues that we believe matter, and through process and design, searching for a better way forward.

Inner cities in Australia are undergoing rapid change, and with that, a change of identity. We are dealing with an increase in density that is faster than the supply of supporting amenity, and in some cases faster than the planning process required to get the outcomes we need. We have an increasing population paired with a changing demographic. We have financial and political pressures influencing our planning and construction. The role of the architect in this big picture needs definition and relevance. How will we, as architects, achieve ideal design outcomes for liveability in a time of rapid change?

This studio is about understanding the current reality and exploring alternatives. We will be engaging with a significant site that is about to undergo development, with guest speakers represented by real stakeholders that Büro work with professionally. Our guests will include a representative of the City of Melbourne, an urban planner, a developer, a builder, and other designers currently working in this field. Through these interactions, students undertaking the Co-Exist studio will gain a richer understanding of the relationship between the process of architecture, and the outcome, which they will carry with them into their professional career.

The site is a 10,000 sqm metre parcel of land bounded by Elizabeth, Peel, Queensberry, and O'Connell Streets in North Melbourne. Students will undertake a research and master planning exercise over the first 4 weeks, which will be informed by our guest speakers and presentations by Büro. The masterplan will identify relevant and feasible uses for the site. From this, a singular masterplan will be approved by the studio. Students will then individually develop a multi-residential project and a secondary, complimentary use of their choice, within this masterplan.

Following the first phase of the project the development of students' design will be thorough, and relevant to the agreed masterplan. Consideration will be given to how the project responses to the issues identified in stage 1 of the project: the original brief generated; the masterplan context being created by the other members of the studio; the financial feasibility of the proposal; the multi-residential guidelines currently under review by CoM and OVGA; the future of the inner city; the expected quality of the built-environment; and the responsibility we, as architects have to our stakeholders.

Students will undertake research through selected readings, the study of precedents, the knowledge shared by tutors and guest speakers, as well as City of Melbourne Planning strategies and proposed CoM/OVGA multi-residential guidelines. Specific reading and examples will be provided prior to the studio commencing and will cover the following topics: the design of city precincts; alternative models for development; diversity of community needs; financial and political pressures in development; the vertical city; multi-use architecture; open space networks; landscape design; the 24hour city; options for active transport integration. We will also refer to City of Melbourne Planning strategies and proposed CoM/OVGA multi-residential guidelines.

Büro is a research and design focused multi-disciplinary practice. Since its inception in 2001 Büro has been involved in a broad range of projects including hospitality, educational, institutional, single residential, multi-residential, commercial, heritage re-use, large scale precinct planning, urban renewal and integrated infrastructure. From set designs for ballet performances to entire cities, our practice has a collaborative focus (hence Büro rather than a single name or names). Our philosophy is that a multi-disciplinary practice can prompt inspiration and connections between diverse projects.



HIGH RISK - HIGH REWARD

THE BIM DESIGN STUDIO

TUTOR: Dr. Dominik Holzer > Senior Lecturer in Digital Architecture, MSD / Owner: AEC Connect

SUMMARY:

This studio seeks to explore the opportunities for BIM to support great design. There is no doubt in the mind of the tutor that the use of BIM does not result in better design within the MSD studio setting. BIM can complement great design though, and this is what we will scrutinise in this studio. We will push the boundaries between exploratory design and object oriented modelling. As part of that we will investigate the role of data both in terms of design support as well as a desired design output for validation. Parametric tools such as Dynamo as well as performance optimisation functions within design and BIM software will be applied. There is a high risk associated to getting this right within a 13 week semester; if we manage to do so, any student undertaking this studio will be rewarded with specialist skill-sets that are highly sought-after in practice.

PERSONAL STATEMENT DOMINIK:

As a BIM expert consulting in the industry I often come across complaints from within practice about young graduates' lack of BIM knowledge. The kind of skills practices looks for when employing young talent is not so much related to great 3D modelling skills, but to additional knowledge based on an understanding how data and performance feedback can interface with design. Practice is only now discovering the potential of this nexus and interfaces such as Grasshopper and Dynamo do assist in making it happen. In the end what counts is still great design though.

In an academic setting we have an opportunity to experiment and push the boundaries of what is possible. BIM in the design studio can work, but only if we are clear what we are using it for. I've seen too many examples of really bad work where students believe they can compensate their lack of design quality with an exuberance of output facilitated via BIM. These attempts fail miserably. Based on years of research both in academia as well as in practice I propose we attempt to bridge the design and BIM world in the form of a highly conscious approach to interact design principles with those of BIM to extract added value. I can assure any student who succeeds in achieving a synergy between the two to gather great expertise that will be rewarded in their future career.

STUDIO TIMES:

Mondays, 10am-1pm; Thursdays 12-3pm, Room 448 (TBC)

STUDIO PREREQUISITES:

Good Parametric Design Skills

Advanced Revit Skills

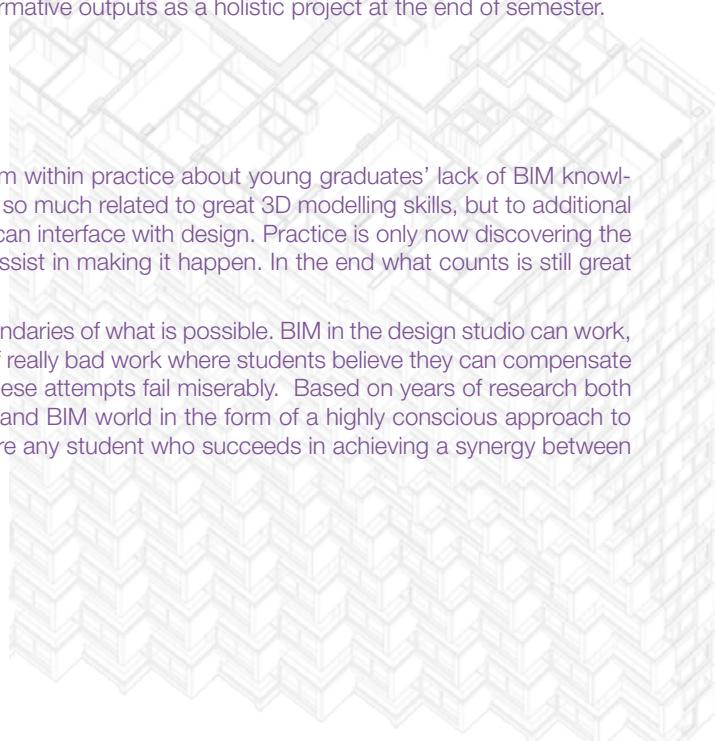
Rhino Skills,

Basic Knowledge about Building Performance

A curious and open mind

OUTCOMES:

The primary output of this studio will be a well-conceived architectural proposition within an inner-urban setting. The project will be a large multi-functional recreational venue where multiple types of sporting and entertainment activities for adults and children will be spread (mostly indoors) over several floors. The site location will be in the vicinity of Queen Victoria Market. Students will design and document the building, but they will also be asked to respond to quantitative design constraints such as cost and environmental performance data. Together with their design output, students will present these performative outputs as a holistic project at the end of semester.



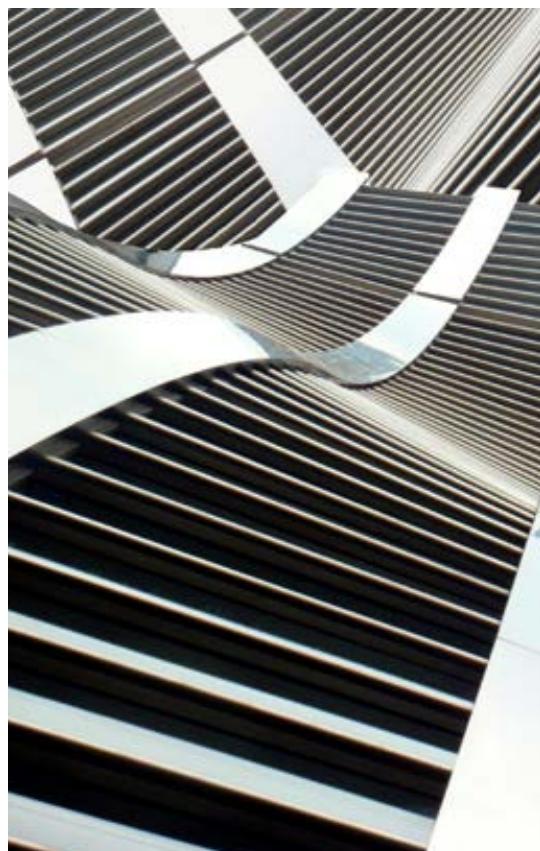


Jazz

Yvonne Meng & Marta Callizo

body :::::: space :::::: atmosphere

Jazz examines adaptive atmospheres and sensorial engagement as lens to create architecture. Students will explore the human experience and body/ space relationships within the context of a contemporary music school in the CBD. The studio will investigate the differences between practice and performance, and experiment with spatial compositions that respond to both of these modes.



With the focus on jazz, students will study the structure of the music and the nature of improvisation inherent in the genre. Changing dynamics bounce between musicians and audiences, ensuring a constant communication loop that both creates and is influenced by atmosphere. How can architecture enhance or respond to these dynamics? How can acoustics, volume, distance and light in turn influence the music?

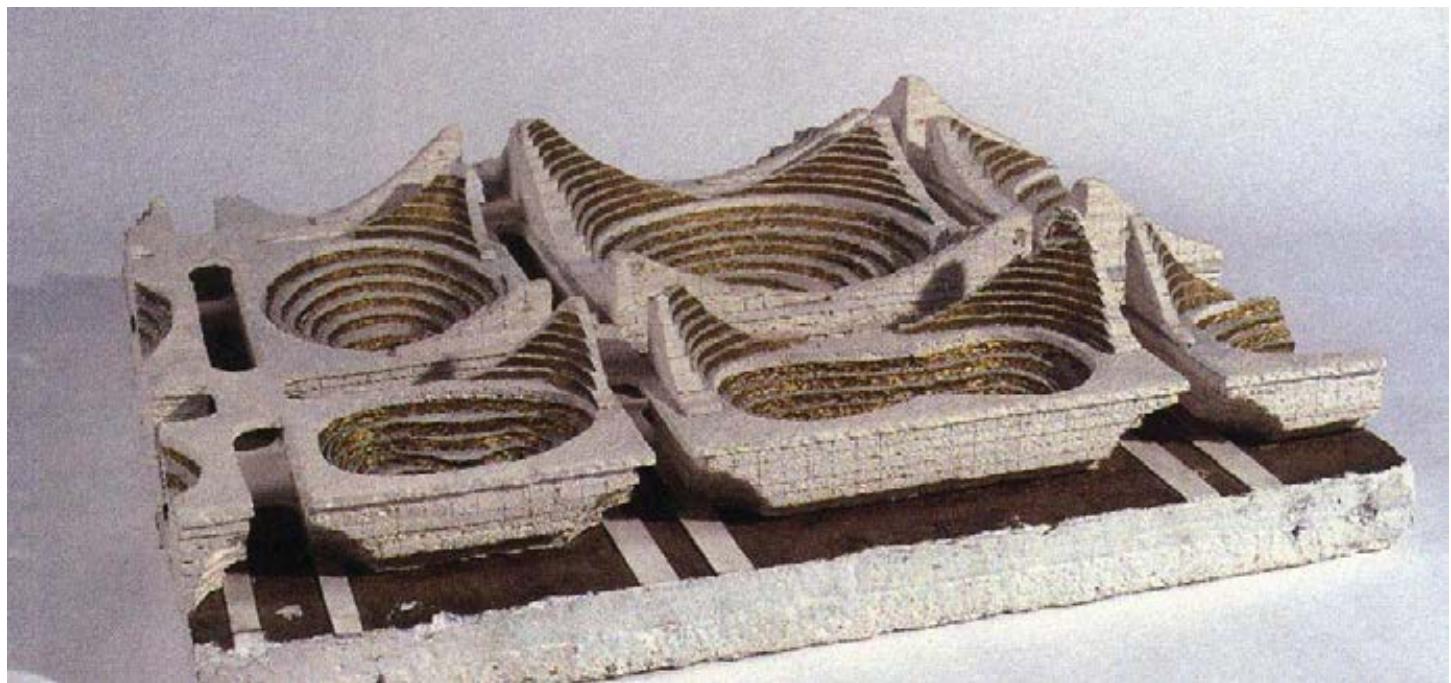
Jazz critiques form-making in architecture and pushes the notion that architecture should not be objectified through a visual bias, but engage in a haptic approach to design. Key to the semester will be understanding the relationships of the body to its context, both physical and social. The site will be in the CBD where students will be asked to mediate between urban influences - sometimes complementary, sometimes conflicting. Using 'jazz' as a programme and conceptual driver, the studio will inquire into the transitory nature of atmosphere in architecture.

The studio is designed to be run over one semester and will be structured around four modes – experimentation, research, analysis, and architectural design. Students will engage in workshops with professional musicians, attend backstage visits of venues and institutions, and analyse live performances in the city. There will be a heavy focus on making and drawing. Outcomes will include a collection of experimental physical models, smaller scale design prototypes, and a final individual project. This final project will be a culmination of the semester's earlier investigations.

Machining Aesthetics Studio v.3.0

Semester 2 _ 2015

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

**Tutors:**

Paul Loh + David Leggett

Studio time: Monday, 18:15 to 21:15 & Thursday, 15:15 to 18:15

Crater cities, Chaneac (Jean Louis Rey, 1963)

Agenda:

Studio 15 is shifting its agenda from 1:1 construction to urbanism. In previous iterations, we questioned the workflow process from design to production. In forthcoming iterations, we will question the future of making and its implication on the city.

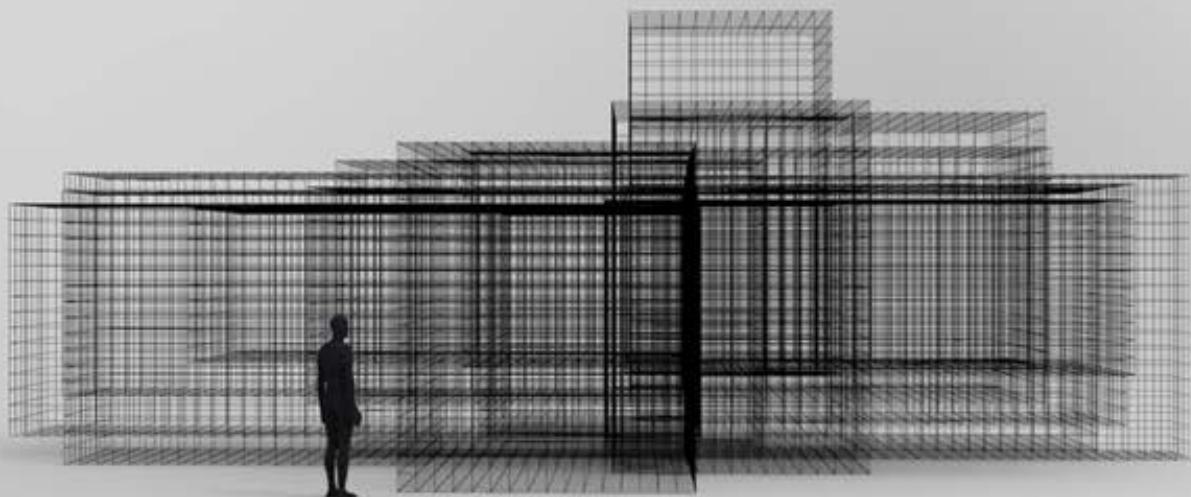
What is the future of manufacturing? While Economists speculate on its doom and gloom, we will speculate on its future. With the prevalence of digital technology and fabrication within the construction and manufacturing industry, the operative model of industry is evolving. While giant manufacturers like Ford, Holden and Toyota close their Victorian manufacturing plants, there is an existing thriving middle to small scale manufacturing industry in Melbourne. With a growing maker's movement, the hierarchies of manufacturing are slowly flattening. That is to say, 10 years ago the manufacturing industry required large up-front capital investment in machinery and skillset, but now through internet crowd funding, open source software and creative commons, the resource for new start-ups has increased exponentially. The post-industrial landscape of Melbourne is changing.

Brief:

We invite students to envisage the future of making and manufacturing. What does the new industrial urban landscape of Melbourne looks like? How do we inhabit it? The brief is to design a future-industrial city in one of the few remaining centrally located industrial zones in Melbourne.

Working in teams, students will develop their own urban morphology through precedent study. Learning from Mies's MIT campus to Chaneac's Crater cities, we will develop and invent new proto-urban structures consisting of an architectural language of floor, wall, roof and columns. We will look for distributive systems and structure that is capable of producing continuous as well as discrete spatial capacity. We will develop algorithmic rulesets to distribute, disperse or conglomerate the parts to form legible urban fabric. By mid-semester, design teams will present their proto-city and speculate on its ability to evolve the future of making. In second half of the semester, students will test their proto-city onto the given site. Each design team will present a 1:1000 urban model and a 1:50 scale fragment of the new city.

Successful candidates will be invited to continue their research into the following semester, Sem 1 2016. Studio E students can continue their thesis with the studio as independent candidate. Students joining the studio will require basic Rhino modelling skill. Reading for our first day seminar (Monday, 27/07/2015 _ Rm 138) and full schedule is available on the studio blog site: <http://powertomake.tumblr.com>



The **Condensed House**

Studio Sixteen by Joel Benichou

Housing affordability in Australia sparks strong public debate and regularly appears in the policy agenda of Australian governments. Housing prices in the major cities have risen to a level that exclude many young and low-income households from entering the home owners market.

A reinvigoration of Australian housing design is required to provide new options for home buyers to enter the market. Accepted practices and historic precedents need to be readdressed and in some cases, disregarded, to provide more flexible, innovative and resourceful housing opportunities.

To investigate this topic, studio 16 will be broken into two main projects;

Phase One: Design a Micro Dwelling

Initially, students will be required to investigate the notion of space at an intimate scale. A theatre director will be joining the class to lead an interdisciplinary seminar, exploring notions of 'Space', 'Time' and 'Movement'. Through these exercises, students will develop a new appreciation of spatial awareness, self-referencing and the human scale. These exercises will lead into the first project, the formulation of a micro-dwelling. The intention will be to create a highly considered space for living, working, reflecting, dining, and sleeping. To develop an efficient and functional proposal, students will be required to rigorously test spatial layouts and internal detailing.

Phase Two: Design a small cluster of houses

Part two will invite the students to reconsider the suburban block. They will utilise the ideas developed in part one to prepare plans for a series of residential dwellings on a group of suburban allotments. Students will be asked to examine suburban ideals and explore ideas of public vs. private, blurring boundaries, shared facilities and amenities and finally, propose a design for a mid-scale clustering of houses.

Studos will be held on Tuesdays 15:15 - 18:15 and Thursdays 12:00 - 15:00 in Room 124

Image: Second Body: Matrix II, Antony Gormley. (2014)

CDE STUDIO 18

Dr Gregory Burgess + Lindy Joubert



Tiwi College Art & Cultural Institute, Melville Island

This Studio will investigate the living Culture and Country of the Tiwi, including geography, flora, fauna, people, ritual, history and tropical monsoonal climate, as sources of inspiration for designing a responsive building/s which embodies and supports evolving cultural practices, identity and Spirit of Place – a dynamic creative arts hub within the college property.

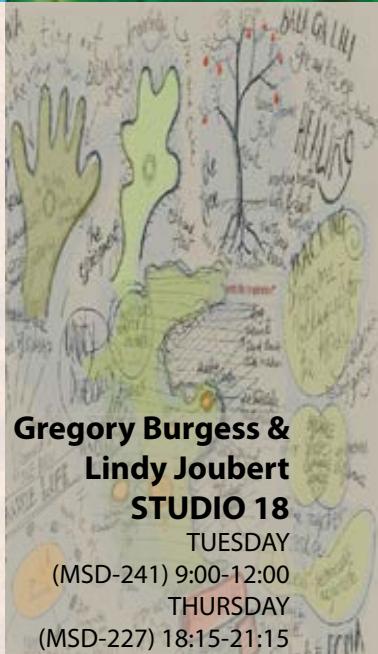
Students will be encouraged to research and interpret the complex thread of cultural continuity: the abiding resonance of traditional Tiwi culture, impacts of colonial settlement, the slow process of reconciliation and the quickening pulse of contemporary Tiwi creative life.

Group discussion, shared crits, writing, drawing (both hand and digital) and physical models will be used to explore issues of physical, social, economic and cultural sustainability through the dynamic relationship between space, time, function, form, materiality and meaning.

The integration of Art, Architecture and Landscape will be explored along with best practice sustainable design to fulfil their potential as vehicles of healing care for individual, community and environmental wellbeing.

Tiwi participation in the Studio design process will be facilitated by Skype/FaceTime sessions.

The print below, Terra Aequilibrium, is used as a guide for the culture of Tiwi College. The ochre markings represent Indigenous country, the blue – non-Indigenous country. Both come together in the middle. We are here to learn from one another in order to move forward to a future of mutual trust and understanding; where “both worlds” are recognised and respected. (www.tiwicollage.com)



**Gregory Burgess &
Lindy Joubert
STUDIO 18**

TUESDAY

(MSD-241) 9:00-12:00

THURSDAY

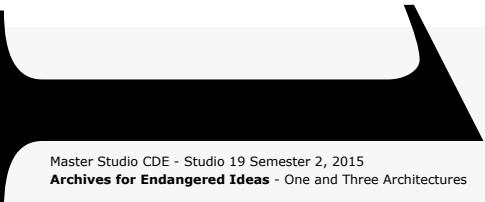
(MSD-227) 18:15-21:15

'TERRA AEQUILIBRIUM' by ANNE McMASTER 2010

Archives for Endangered Ideas:



■ Joseph Kosuth - One and Three Architectures 1965 -



Master Studio CDE - Studio 19 Semester 2, 2015
Archives for Endangered Ideas - One and Three Architectures

Arguably, critical and conceptual ideas are dying in the contemporary context. In a world over-saturated with material and images, deep and complex ideas are overlooked, or worse, reduced to stylised appropriation. This studio seeks to develop a methodology to generate process based outcomes which preserve, reflect and strengthen these endangered ideas.

Using the programmatic context of an archive, students will encapsulate selected precedent work of Architects, Artists and Writers, through a critical process of exploration. A new working methodology, the 'One and Three' relational method will be tested. This method seeks to explore and synthesise three fundamental forms of articulation; language, visual and spatial.

The studio will be broken into two parts. Students will first examine the selected works, through three sets of exercises. The outcomes of these examinations will then be used as a framework to develop an archive to encapsulate the selected work. These archives will highlight the use of trans-disciplinary reference material as both content for, and development of architectural outcomes. Further the studio seeks to re-establish the relevance of architectural and art theory, history and precedent in the contemporary design process and practice.

3
Architectures

Rail UP!

Q: How can elevated rail transform the prospects for the future of Melbourne's outdated railway system, and in doing so, provide better stations, urban precincts and corridors?

The Victorian Government's plan to remove 50 of Melbourne's 170+ level crossings poses a once-in-a-city's lifetime opportunity to rethink public transport, urban design and public space across Melbourne. There is a tendency with big infrastructure projects to adopt the safety of a one-size fits all solution - in recent decades in Melbourne, this has meant putting rail lines in trenches. But there are other, often better ways of doing things, ways of thinking that open up potentials for more connected places and diverse experiences.

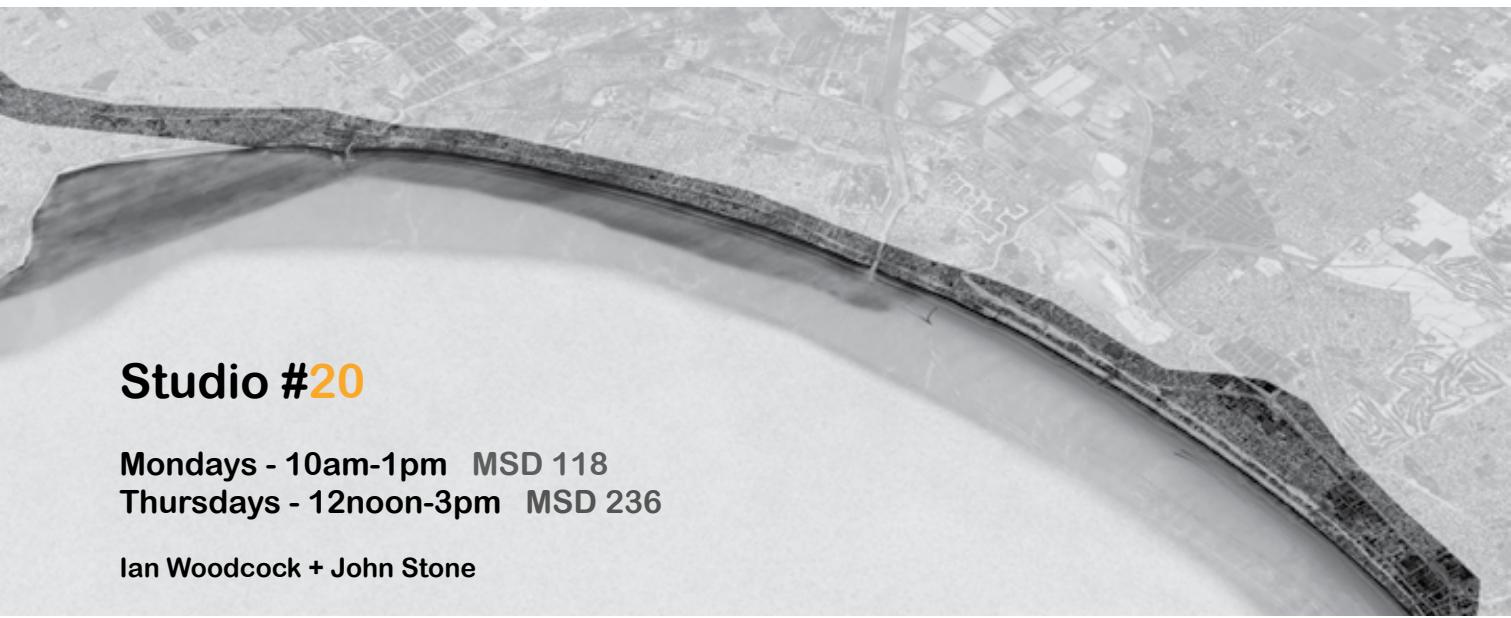
Melbourne has a legacy of elevated rail that this studio aims to draw on, and to update for the 21st century, in combination with the best of international precedents from cities such as Berlin, Paris, Singapore, Vancouver and the many others where elevated rail is common practice and where public transport architecture and infrastructure is taken seriously.

Collectively and individually, we will design a substantial segment of at least one rail corridor, working across a range of scales to design the stations, the public spaces, the viaducts, bridges and the associated commercial and community uses. In this we will have engagement from PTV, Level Crossing Removal Authority, VicTrack, VicRoads, Grimshaw, MGS Architects, Hassell, Caldis Cook and many other leading transport experts who are interested in the outcomes and their potential for doing things differently in Melbourne.

Studio #20

**Mondays - 10am-1pm MSD 118
Thursdays - 12noon-3pm MSD 236**

Ian Woodcock + John Stone



SCREENISM

CINEMA COMPLEX + VIDEO ART EXHIBITION SPACE / DATA CENTRE + DRIVE IN
STUDIO 21 TOBY REED



PHTR - DATA CENTRE PROJECT 2013 - 2014

BRIEF:

The project is a cinema and shopping complex which will include an urban drive-in with car-park and video-art hub containing studios for multimedia and video artists, indoor and outdoor video art galleries/exhibition spaces. There will also be offices for arts and media administrators and a data centre for film and video archival storage/streaming.

SITE: Melbourne CBD EDGE, Melbourne (TBA)

CONCEPT: BLACK HOLE SCREEN-SPACE

The screen is like a black hole: it brings space that is far away and often in another time-zone very close, separated only by a static blur. The concept behind this studio is to design a building which investigates the changing nature of architectural surface and space in the modern world, particularly as it has changed since the advent of the cinema, television and subsequent screen technologies. New spatial sensibilities, such as the ephemerality of the static blur , as well as spatial dis-junctures, both real and psychological, brought about by the screens black hole effect, will be explored in the public spaces, both internal and external.

Things you can learn:

Investigating the influence of film techniques on architectural composition and the influence of the screen on architectural space and surface.

The planning of cinemas, car-parks, exhibition and shopping spaces, video-artist studios and office space.

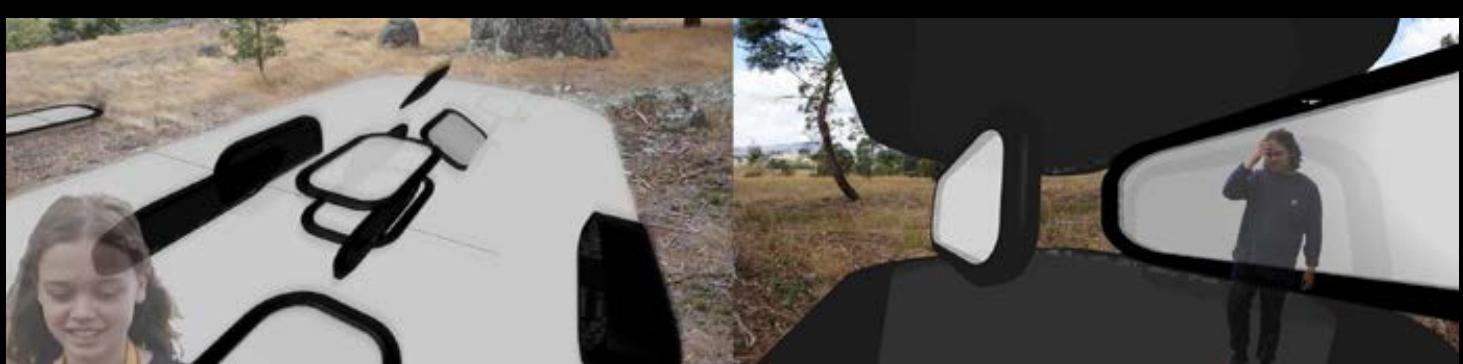
The manipulation of the typology and form of the cinema in the world of digital downloads.
The planning, image and manipulation of space and surface in designing of the video artists hub

The role of space and surface in all its forms in the 21st century city.

Students will also be experimenting with various design strategies in order to express a new type of spatial relation between the individual, the cinematic image (in all its forms, from television to smart phone) and the architectural surface and space.

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

Reference: Guy Debord – The Society of the Spectacle / Marshall McLuhan – The Hot and the Cool / Koolhaas - The Harvard Guide to Shopping / Transmission – Exhibition currently at the NGV



NERVEGNA REED ARCHITECTURE - SCREEN HOUSE

Toby Reed is a director of the firms PHTR Architects and Nervegna Reed Architecture. Besides designing buildings Toby also writes and makes videos, most recently directing the documentaries "Dr Caligari moves to the Suburbs: The Architecture of Edmond and Corrigan" and "Las Vegas Studio: Melbourne" for RMIT.
www.phtr.com.au

www.n-r.com.au



MATTER STUDIO XXII

**PART III
SEMESTER 2, 2015**

In Studio XXII we will continue the work from work in Semester 1, and in the London Architecture Association summer Visiting School. We will wade into the shimmering mosaics of our physical environment and explore the concept of matter - from a pixel in the computer screen; a grain of sand holding up mountains; and to the very fabric that weaves together our cities and experiences. We will study matter that exists only for a fraction of a second to matter that was designed to withstand the ravages of time - ten thousand years into tomorrow. We will be the guerilla scientist, the digital blacksmith, the cultural jammer and focus our lens on explorations that imagine the fantastical possibilities of the world that we occupy.

If we looked really close, would our physical world dissolve into a shimmering mosaic of pixels?

In studio XXII, we will craft our investigations on the anatomy of our surroundings into speculative projects that sit beneath unseen skies.

Studios will be held on Mondays 1800 - 2100 and Thursdays 1600 - 1900*
© udmk richmond 2015

*Studio XXII is a year long studio and will be continuing work from Semester 1 in 2015. Please note that this page is for information only as places have already been fulfilled and Studio 22 will not be available in the ballot.

MACRO TO THE MICRO

REALISM AND UTOPIA | NEW CITY VISIONS

"Probably the most politically dangerous area of investigation in architecture is imagining new cities."

Ken Kaplan

This studio looks at Fishermans Bend, a current megaproject and targeted urban renewal area within the City of Port Phillip and the City of Melbourne. The Victorian Government has released a draft "vision" to transform the site into a "new generation business and residential extension of Melbourne's CBD", accommodating up to 80,000 residents and 40,000 new jobs.

This real project site presents the opportunity for invention; to investigate and test new urban design propositions. The studio will move from the "**MACRO**", urban investigations, to the "**MICRO**" whereby students will develop an architectural proposal on a chosen section of the Fishermans Bend site.

Delia Teschendorff - BArch(Hons) RMIT ARBV RAIA

Delia is the director of Melbourne based architecture practice, Delia Teschendorff Architecture (DTA Pty Ltd), established in 2009. The practice has won numerous industry awards and is actively engaged in an innovative approach to practice, with an urban focus. Delia has previously taught Design Studios and Construction Design at both RMIT University and Swinburne University.

More details at : www.deliateschendorff.com.au

Studio 23 - Room MSD-141

Tuesday 9 AM - 12 PM | Thursday 3:15 PM - 6:15 PM

The studio will be organised into two parts:

01 | MACRO: urban investigations | urban context | site | program

The studio will begin with rigorous site analysis. Historical layers of the site will be explored and "drawn", from pre-european settlement until today. A series of mapping exercises will be undertaken. The site will be analysed via reading of text, production of models and mapping in plan and section. Students will be expected to physically explore the site and work together like a competition team, to produce a base site model.

Issues | concepts | enquiry

The studio will study urban | architectural precedents. The work of OMA | MVRDV | Griffin | Holl | Gunn | Le Corbusier... to name a few, from the realistic to utopian, imagining new cities. Students will also be expected to undertake independent research and share their findings with the studio. Examples of failure and success will be explored. Research references will be provided including weekly texts, films, music and art. A series of invited speakers will attend the studio.

02 | MICRO: architectural propositions | program | drawing | making

Following rigorous research and development of an overall vision for the site, students will then select a section of the site to develop independently, scrutinizing the MICRO: an urban architectural proposition. Students will be asked to consider issues of climate change and environmentally sustainable design strategies. Representation of the idea will be scrutinized. Site plan, section, elevation, and 3D representation will be required. A model of the proposal will be inserted into the studio site model, each element forming the overall proposal for a new city vision for Fishermans Bend.

This is an ambitious studio requiring students to embrace big ideas. It will be fun. It will be challenging and exciting. Rigorous drawing, model making and 3D visualization will be required to test ideas. Most importantly, it will teach students possibilities and design strategies for New City Visions.



Reinventing Southland:

The Shopping Mall and Public Program

In 1969, the design of the Southland Shopping Mall in Cheltenham won its architects Tompkins, Shaw and Evans the Victoria Medal, beating the National Gallery of Victoria for the honour. Now shopping malls are not regarded for the quality of their design or amenity at all and are often criticised for the pseudo-public quality of their spaces. In Reinventing Southland, we will reconsider the shopping mall, looking to the design heritage of Southland as a starting point. We will consider how it can be reconfigured architecturally, spatially, and in relation to its context through various kinds of formal interventions (excavation, insertion, subtraction, resurfacing, and so on) and how in doing so public programs can be introduced within it or connected to it. Southland will also be considered in relation to the wider context of Cheltenham – a traditional suburban retail centre nearby which is undergoing urban change.

The studio will involve:

- Individual and collaborative investigation work to document existing spaces and amenities at Southland
- Presentations about the transformation of the Dandenong commercial area by Simon Knott (BKK architects) and Carey Lyon (Lyons Architects – on the public library at Dandenong)
- Investigation of possible public programs to be introduced (e.g. public library; public square; low cost housing/housing for the elderly; school; railway station & associated infrastructure)
- Design work to investigate and implement the program will entail references to attributes of the original Southland design by Tompkins, Shaw and Evans.
- Emphasis will be on the transformative potential of architecture to recalibrate existing circumstances based on research, reinvention, and design resolution

Paul Walker is a professor of architecture in the Melbourne School of Design. He has taught architectural history and theory and architectural design at the University of Melbourne since 1999. He was Deputy Dean of the faculty 2008-2013. Paul has contributed architectural criticism to magazines including CLOG, Architecture Australia, Architecture New Zealand, Volume, and Architectural Review Asia Pacific. At the 2009 World Architectural Festival in Barcelona, he was chair of the Future Projects – Culture jury. Paul's current academic research is focussed on the architecture in Canada the US and Australia of the Sydney-based architect John Andrews.

Studio 27: Community Relations

Studio Leader: Peter Hogg



A new Community Centre at the Former Maribyrnong Defence Site

The project for this studio is to design a new community centre to serve as the focal point for the future redevelopment of the former Maribyrnong Defence site.

The focus of the studio will be the role of the architect in building a socially inclusive new community. What to design and how to design it to maximize social interaction, a sense of place and a feeling of belonging are central issues to be explored in the studio.

Expected Outcomes

Passion, engagement and excellence.

Background

Part of the strategy for absorbing Melbourne's current rapid growth is to open up underused former industrial areas for development. Areas near to the CBD such as Fisherman's Bend and "E-Gate" will shortly undergo redevelopment. After that one of the key areas targeted for redevelopment is the former defence department explosives factory and weapons research site at Maribyrnong.

Tutor

Peter Hogg is a director of PHTR Architects, an award winning research and design focused Melbourne practice. He studied Urban Design at Masters level at RMIT in the 1990s and has worked on remote area aboriginal and social housing as well as on residential, industrial and commercial projects. Peter has an ongoing association with various community groups, is current Chair of Residents About Integrated Development and former Vice-President of the Inner Melbourne Planning Alliance. He has helped to save swimming pools and establish new parks.

Community Relations is his 5th masters design studio.

Peter Hogg

Contact (BH): 9329 1232

phogg@unimelb.edu.au

CDE STUDIO 29

JUMP-CUT: Art Park + Business Centre Docklands, Melbourne

Re-focusing the space for design discourse and urban spectacle

withANNA NERVEGNA (29) 2015

....



Site: Docklands Melbourne Victoria

Program: which shall develop out of the hybrid program(s) (listed below) exploring the ideas of Art Park + Business Centre and contemporary exchange.

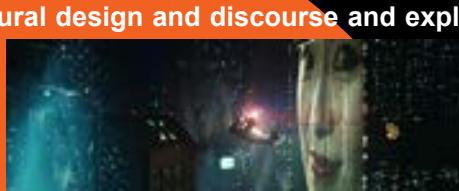
Brief: What might the adjunct architecture to the DOCKLANDS precinct be like in order to facilitate further contemporary exchange? The student shall explore a proposal as creating a place where transformation may occur.

The Studio shall explore the prospect of architecture as an event within the urban environment as well as a form within itself. Students shall investigate form-making techniques that are relevant to many creative practices (architecture, film, art, music etc) and how this research may be used in architecture in new ways and how the potential of architecture may lie in its intersections with these. Jump-cut: Art Park + Business Centre program shall extend from its urban context examining how design may operate as a juncture for improving the amenity and experience of the urban setting. Students shall explore Jump-cut: Art Park + Business Centre as a proposition where transformation may occur.

The studio shall also investigate beyond fixed attitudes that architecture is an isolated creative practice and the growing connectivity between creative disciplines. We shall look at how the presence of the screen and media have affected our lives, social exchange and perception of space and form.

We will also look at how architectural design may generate new attitudes, experiences for this 'Underdeveloped' precinct in the Docklands.

Jump-Cut shall re-focus the space for architectural design and discourse and explore the potential of the urban spectacle.



Brief :

50 artists' studios
Contemporary Art Gallery
Sculpture Park
Restaurant / bar
Design Business Hub
Performance space
Swimming pool
Car parking



Process: Jump-Cut shall explore the principles of form making as a starting point for exploring and articulating ideas. We shall investigate creative form development (architecture, art, film) as well as urban context. Students shall conduct design iterations (Photoshop, Rhino or sketch up) as a design process. Out comes include 3-d models, rendering, film fly-throughs, 2 d drafting (codes and language) as well as professional presentations.



Anna Nervegna, director of Nervegna Reed Architecture an award winning practice that extends also into artwork + film; including the documentaries for RMIT DesignHUB, RMIT Gallery and AR. Anna also teaches at Monash and has been a lecturer at RMIT University.
www.n-r.com.au



Broadmeadows

Resilient interventions for 2040. Urban Eco Acupuncture



The city is in every way a tightly integrated and complex sociotechnical-(bio)physical system that reaches far beyond what we somewhat arbitrarily define as its boundary. Trying to address the transformation of the city one subsystem at a time is bound to fail – the system interconnections mean that new (and often unexpected) problems are likely to arise in other subsystems. A transition to a resilient city demands a creative whole-system re-conceptualisation – it is in every sense of the word, a design challenge. As a design process, the transformation of cities requires multi-disciplinary collaboration, needing to widely engage all its citizens if its projected visions of the future are to be seen as sufficiently plausible and desirable that they shape future development. This studio involves student engagement with real clients and real sites and being faced with the challenge of developing resilient design interventions. It sets a unique opportunity for students to combine their architectural design skills with the challenges of complex real world engagement and the growing demands of a climatically changing world.

This studio will engage with the City of Hume in the development of specific architectural interventions and proposals for innovative sustainable urban development, as part of a larger program of precinct scale urban planning interventions. The scope and domain of these projects ranges from activity centres to new housing typologies and large-scale government infrastructure reuse. The projects will address the morphology of building, precincts, land use and systems of provision for the city. Through workshops, students will develop a general understanding of Hume's current situation and the challenges facing the city. They will then develop a design vision for a sustainable Broadmeadows in 2040, assessing, in smaller groups, the specified sites as locations for this round of Urban Eco Acupuncture interventions.

The studio will then focus on these 4 urban sites, selected with the city, to design interventions to transform the existing built environment and systems of provision (energy, water, food, transport, information) for a sustainable, low carbon, resilient future. What steps must be taken today to get there? The project briefs will be developed by the students based on a program of lectures and engagement sessions with stakeholders. Students will present their design ideas to the council and local stakeholders using models, plans and visualisations for feedback and consultation. Model making will be central to this studio and we expect a lot of it. This project work will contribute to Hume Council's strategic planning thinking.

The studio will be embedded within the Broadmeadows community with a studio set up adjacent to the sites at the old Broadmeadows town hall. **The studio will run for a full day on Thursdays.**

Tutors: VEIL: Michael Trudgeon, Professor Chris Ryan, Jessica Bird.
Model making tutorials by Alex Selenitsch and Jas Johnston

agitate- housing typologies: multigenerational living



The prevailing model of residential facilities catering for the elderly and for students is ripe for modernisation. This studio will investigate fresh contemporary propositions that integrate into the heart of a complex inner city location.

Innovative facilities in the Netherlands now integrate student housing with aged care. The operation of the facility is supported by the services of a student population who reside pro grata in exchange for their time supporting the residents. **Advanced urban enclaves typically contain a synthesis of supporting programs, which mutually sustain and support and when successful, provide services for the surrounding community that would not otherwise survive. This is a core theme of the studio.**

Initially the studio shall focus on an analysis of context, an introduction to master planning and explore the relationship between density, massing and organisation. It will also investigate ideas of place and place making relative to the particularities of the site and of the brief. This work will be presented at mid semester.

As the studio gains momentum students will further develop a set of accommodation for students and aged care residents. Critical to this is the exploration of the shared facilities that allow for the facility to function and thrive alongside the balance of introspective or private spaces. Interwoven within this students shall integrate adjunct medical and retail with a public interface critical to activating the street. **The studio will progress iteratively** and involve regular individual and group critic sessions.

This studio would be suitable for students interested in confronting complex social and urban challenges for which our cities need architects to propose modern solutions. The studio aims:

- to provide a grounding in the organising principles of housing types through the analysis and comparison of precedents.
- to explore the potential for manipulation of these principles with innovative contemporary propositions incorporating ideas of social and programmatic diversity.
- to critically challenge the very notion of diversity and how it may inform an architectural proposition.
- to experiment with relationships between form, façade and organisation.
- to develop skills in the analysis of context and the strategic deployment of this analysis to inform design.
- to develop an appreciation of subtlety, materiality and appropriateness and to pursue a project with a balance of the cerebral (investigative) with the intuitive (phenomenological)

the thesis

DR KAREN BURNS + PROFESSOR PHILIP GOAD

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

THESIS STUDIOS SEMESTER 2

	PAGE
STUDIO 01 Christina Bozsan: Flirting With Space	34
STUDIO 02 Profesor Graham Brawn: Forms and Materiality: Design for compelling situations and circumstances in a Victorian Coast Town	35
STUDIO 03 Dr Ben Cleveland + Dr Philippa Soccio: Learning Communities & Space	36
STUDIO 04 Professor Qinghua Guo: Shimao Exhibition + Visitor Centre	37
STUDIO 05 Brian Kidd: Designing for Dementia	38
STUDIO 06 Dr Janet McGaw: Locavore	39
STUDIO 07 Andrew Martel: We're Not Always Perfect: Designing and building the whole-of-life house	40
STUDIO 08 Warwick Mihaly: Streets Without Cars	41
STUDIO 09 Dennis Prior: Architecture After Art	42
STUDIO 10 Andrew Simpson: House	43
STUDIO 11 Richard Stampton: Federation Square East	44
STUDIO 12 Frank Vitelli: Studio M	45
STUDIO 13 Dr Stanislav Roudavski: Design Futures	46
STUDIO 14 Professor Alan Pert, Elek Pafka + Ivan Rijavec: Almost Pretty	57

IS

DESIGN THESIS STUDIOS SCHEDULE

		WEEK	
		JULY	
Thesis Design Studio Presentation Day	24		
B117 MSD Building 15:00 start	24		
Balloting for Thesis Design Studios begins	26		
15:00 start	27	01	
Balloting for Thesis Design Studios ends	27		
12:00pm close			
First day of Semester 2			
DEAN'S LECTURE SERIES: Nathalie De Vries. Tues 04 Aug, 7pm	03	02	
Week 4: Research Presentation 10%	10	03	
	17	04	
	24	05	
Week 6: Mid Semester Crits 10%	27	06	
		SEPT	
	07	07	
	14	08	
Week 9: Interim Crits 10%	21	09	
	28	10	
Non-Instruction Period	02	10	
		11	
DEAN'S LECTURE SERIES: Vicente Guallart. Tues 13 Oct, 7pm	05	11	
Final Submission: Friday 23 Oct	12	12	
	19	12	
SWOT Vac	26 - 30	13	
		OCTOBER	
	07	07	
	14	08	
	21	09	
	28	10	
	02	10	
	05	11	
	12	11	
	19	12	
	26	13	
	30	13	
		NOVEMBER	
	02	14	
FINAL REVIEWS 70%	04 - 06	14	
End of Year Show TBC	19	16	
		DECEMBER	
	02	18	
End of Exam Period	09	18	

FLIRTING WITH SPACE

SPACE TOURISM, IT'S ETHICS & THE ROLE OF ARCHITECTURE

PREMISE: TOURISM IS A BOOMING BUSINESS, LOCALLY AND GLOBALLY

In Australia tourism represents 6% of GDP (or \$90.7 billion), employs 929,000 (8% of total employment) and has been experiencing continuous growth. In 2012-13 tourism's output multiplier was valued higher than the following industries; Retail trade, Mining, Healthcare and Social Assistance, Finance and Insurance Services and Education and Training. This is a trend seen throughout the world.

Space, the final frontier, is being seen as the next playground for adventure/ explorer tourism. Several start-up companies such as Virgin Galactic, XCOR Aerospace and Space Adventures have emerged in the hope of creating the first space tourism industry. These outfits are offering a range of experiences with some lasting minutes, others replicating Apollo style expeditions or longer stays aboard the International Space Station. The price for being a non-professional astronaut starts in the 6 figures.

Despite early predictions of success, only 7 people have enjoyed a trip to the International Space Station. Overwhelming however the sentiment is still that commercial space tourism is inevitable. This positive outlook is bolstered by the following factors:

- > The availability of cheaper and better technologies,
- > the high demand for recreational space travel. Initial market research conducted within the U.S.A. suggests that as many as 60% of American's want to visit space themselves and would be prepared to pay high prices to do so and
- > expanding commercial opportunities in contracting shuttle services for institutes like NASA, whom have seen huge shortfalls in their government funding.

To all this add the prevalence of space within the public conscious. Two space reality TV shows are scheduled for production, the first 'Space Race,' which is an NBC and Virgin Galactic collaboration where people compete for a seat aboard the Virgin spacecraft. The second, 'Mars One,' is a one way trip to Mars for four people with the aim of starting a settlement in 2018. Celebrity musicians are also competing for bragging rights to be the first to shoot a music video in space.

THE STUDIO FOCUS

There are several ethical and environmental issues with space tourism and solar system settlements. What is the role of Architects and architecture in response to these issues? Given the commercial inevitabilities how will architecture inform these new space typologies? How should Architects situate themselves within this market?

The architectural language of the studio is not to be limited to only "high tech" or futuristic visions. Students will be encouraged to explore many architectural languages and forms which build on other traditions for example humanistic and mythological readings of space and the universe.

THE STUDIO PROJECT

Students are to find their own project within the studio. Some possible design projects could include: An airport terminal, Mars settlement (for reality TV), Space resorts and hotels or an alternative speculation on the next frontier for tourism

Students are expected to find their project through a series of studio set design esquisses. These will be conducted at the beginning of the semester to inform and direct the end of semester project.

THE STUDIO LEADER BIO

Christina Bozsan is a Melbourne based Architect and co-founder of her own practice BOarch. Before BOarch, Christina worked with Lyons as a Design Architect on numerous public and institutional buildings including the Melbourne Brain Centre, New Horizons Faculty of Engineering at Monash University, Baillieu Library Redevelopment and the Sylvia Walton building at La Trobe University.

ABPL 90169 **FORMS AND MATERIALITY:**
Design for Compelling Situations and Circumstances in a Victorian Coastal Town

"Architecture then differs with every circumstance and site ...and the final measure of architecture lies in its perceptual essences..." Holl et al p 119



Lorne Landscape + some ideas of form



Professor Emeritus Graham Brawn,
with academic and practice colleagues, as well as with local residents
and land owners as "clients".

Tuesdays: 9:00 – 12:00 and 2:15 – 5:15
Room 226

(Saturday: 10:00 am to 1:00pm Week One ONLY)

Site Visits: Weekend of Week Two and for Concept and Final
Design Presentations in Lorne. (Accommodation
provided).

PROJECT: A case study in planning and designing environmentally sensitive and ecologically responsible cluster housing, (or a student camp/backpacker accommodation), in the wooded areas adjacent to the popular coastal town of Lorne on the Great Ocean Road.

RESEARCH THROUGH DESIGNING:

Graham Brawn has spent his teaching, research and practice career in North America and across Australia working with clients to create architectures that support new futures, blending the generic and universal with the specific and particular, by focussing on the generative and restrictive architectural aspects of the project's situations and circumstances.

In this studio students will be expected to step out of the familiar, urban(e) settings for various residential building types and rethink the house, or camp, as a type in order to establish appropriate building forms and materiality, all in response to:

- a. The character and qualities of the Great Ocean Road coastal settings,
- b. The different lifestyles of those who will live in or use the buildings and places,
- c. The character and features of the natural, hilly, heavily-treed landscapes, and,
- d. The special needs for safety of property and people in times of wild bush fires.

During the research and conceptual design stages students, working with extant research findings and with clients and scholars, will learn how to:

- a. Establish a performance based brief through interviews, workshops and interrogation of Planning Schemes and Town Strategy documentation and research to clarify the environmental and town character performance aspirations,
- b. Creatively interpret planning schemes, building codes and national standards,
- c. Interact with Landscape and planning practices and concerns,
- d. Interrogate present and historic precedents of passive form making and construction techniques, and,
- e. Practice effective team work and conduct user workshops.

KEY BIBLIOGRAPHY:

Hendrix, J. S., 2013, *The Contradiction Between Form and Function in Architecture*, Routledge, Oxon and NY. Especially pp 1 – 7 and 169 - 204

Hess, D., du Plessis, C., 2014, *Designing for Hope: Pathways to Regenerative Sustainability*, Routledge, Routledge, NY, NY. Pp TBA

Holl, S., Pallasmaa, J., Perez-Gomez, A., 2006, *Questions of Perception*, A+U Publishers, Tokyo. Especially, 7 – 37,

McHarg, I., 1969/1992, *Design with Nature*, J.Wiley. NY, NY.

Royal Academy of the Arts, 2014, *Sensing Spaces: Architecture Re-Imagined*, RAA, London. pp 35 – 53.

Risselada, M., ed., 2008, *Raumplan versus Plan Libre*, (rev), 010 Publishers, Rotterdam.

Simitch,A.E., and Warke, V., 2014, *The Language of Architecture*,Rockport Publishers, Beverly, MA.

Tschumi, B., 1994, *Architecture and Disjunction*, MIT Press, Cambridge, Mass. pp 99-170.

THESIS STUDIO 03

Dr Ben Cleveland + Dr Philippa Soccio

ABPL90169 Learning Communities & Space

Studio Leader: Dr Pippa Soccio



MONDAY STUDIO: 4.15pm-7.15pm: Frank Tate Spatial Lab

THURSDAY STUDIO: 9am – 12pm: MSD 240

The work produced in this studio will contribute to an ongoing research project being undertaken by LEaRN; a multidisciplinary research network exploring the relationship between pedagogy and space. LEaRN receives support from the Melbourne School of Design, the Melbourne Graduate School of Education and the Faculty of Medicine, Dentistry and Health Sciences; as well as Industry Partners including; Catholic Education Office Melbourne; Anglican Church Grammar School; Australia Science & Mathematics School; Hayball; Indec-Arup; and Keepad. Through this studio, students will gain exposure to the industry and receive ongoing feedback on their ideas, which may be included in future LEaRN publications (with student acknowledgment).

Dr Pippa Soccio is a Research Fellow with LEaRN. Before completed her PhD, which explored issues of indoor environment quality in learning spaces, she worked in architectural practice. She will bring to the studio environment her experience of working in practice and research, her prior studio and teaching experience, excellent organisation and a large network of research and industry contacts.

This studio will explore the role of architectural design in creating, supporting and/or reinvigorating communities. The word community is derived from the Latin word *Communitas*, meaning a group of people coming together to share a common experience. For the purpose of this thesis studio, the common experience is learning. Learning is a process of attaining new knowledge and skills through experience, study, formal and informal teaching. Learning communities can be intentional (i.e. peer groups interacting with one another and/or educators through mutual arrangement) or emergent (i.e. groups with similar interests forming organically through chance encounters, such as in public spaces, cafes, libraries, maker spaces etc.). Learners may be of all ages, and the knowledge or skills they seek may relate to formal education or professional development (i.e. high school certificates, diplomas, degrees); evolving human needs (i.e. language or financial planning, parenting); or lifestyle changes (i.e. health education, disease and illness management). In the 21st Century, our growing use on the Internet has resulted in the evolution of virtual learning communities, which are changing the traditional requirements of physical learning spaces.

The site for exploration of the issues and realisation of the architecture is St John's College: a Greek Orthodox School in Preston with 300 junior, middle and senior years' students. St John's College has a genuine aspiration to reach out and engage with its local community, using a new fine arts education facility. St John's College has a real project brief. The challenge of this studio lies in proposing, through research and architectural design how a building can be part of both the public and private realms and contribute positively to multiple scales of community and the environment (both ecological and social).

This studio will operate as its own intentional learning community, focused on creating an environment where students will evolve and strengthen the skill set required to enter architectural practice as graduates. Students will be assessed individually against the Australian Institute of Architects (AIA) requirements for prospective architects, which are: "imaginative and creative thinking; ability to analyse and critically assess problems; ability to see the big picture as well as giving attention to the smallest detail; ability to communicate effectively; and demonstrate an understanding of history, and cultural and environmental concerns. The studio will be highly structured, with regular site visits, workshops, seminars and guest critiques.

Design Thesis ABPL90169, SM2 2015

Shimao Exhibition + Visitor Centre

Wednesdays 14:15-17:15 MSD-238 (First studio 29 July)
Fridays 13:00-16:00 MSD-117

Shimao is the oldest and largest hill-fort in China, dated 2300-1800BC, listed in the world's top ten archaeological sites in 2012.

http://www kaogu cn/en/Research_work/Settlement_archaeology_and_arch/2013/1025/30309.html

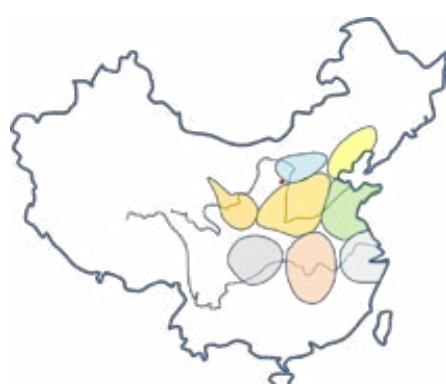
In this studio, students can do a design or write a thesis:

Design: Shimao exhibition + visit centre, based on research and critical thinking, design as a form of research enquiry.

Issues include heritage site and site selection, material, form and size, spatial and tectonic, conservation and sustainability

Thesis: a document presenting the author's research and findings, including graphic reconstruction of the east gate area.

Tasks include contextualizing study and architectural interpretation to compare Shimao with other ancient sites, to enquire if the architectural remains of the gate, wall and towers at Shimao was parallel with or different from that of the others. The goal is to analyse similarities and differences, which are equally worthy of explanation.



Shimao and main cultural areas in Neolithic China



Shimao consists of two sectors: the west and the east, total over 4 sq. km in area



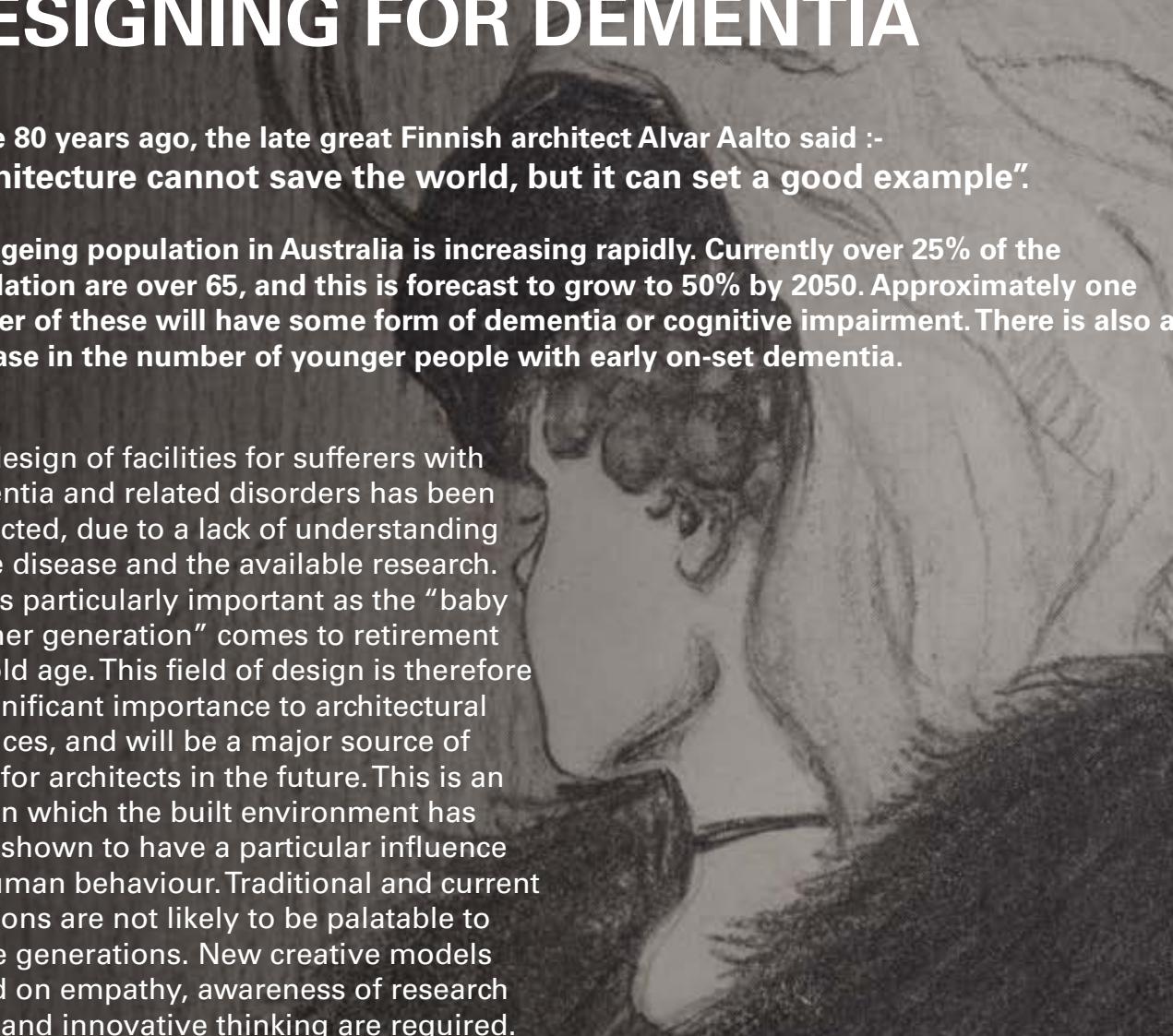
DESIGNING FOR DEMENTIA

**Some 80 years ago, the late great Finnish architect Alvar Aalto said :-
“Architecture cannot save the world, but it can set a good example”.**

The ageing population in Australia is increasing rapidly. Currently over 25% of the population are over 65, and this is forecast to grow to 50% by 2050. Approximately one quarter of these will have some form of dementia or cognitive impairment. There is also an increase in the number of younger people with early on-set dementia.

The design of facilities for sufferers with dementia and related disorders has been neglected, due to a lack of understanding of the disease and the available research. This is particularly important as the “baby boomer generation” comes to retirement and old age. This field of design is therefore of significant importance to architectural practices, and will be a major source of work for architects in the future. This is an area in which the built environment has been shown to have a particular influence on human behaviour. Traditional and current solutions are not likely to be palatable to future generations. New creative models based on empathy, awareness of research data, and innovative thinking are required.

This studio will investigate relevant issues, exploring the nature and characteristics of the disease and consequent behaviours, available resources, and research based solutions. It will endeavour to identify and propose new approaches. The investigations will encourage scope for exploration of different cultural settings and sensitivities. The project will explore the specific manifestations of the disease, prepare research and seek to design appropriate settings for people with dementia. The studio will involve literature searches, meetings with experts from the Alzheimer’s Association and related organisations, lectures by practicing architects, visits to selected sites, class discussions and presentations. Submissions will be illustrated in drawings, models and any other relevant media.



The group will explore issues common to all architecture, such as inclusive and universal design, wayfinding, designing for sensory response and delight, psychology of the built environment, etc. An annotated group report will be produced, summarising characteristics, design principles, findings and recommendations. Each student will produce an individual design for a dementia specific facility.

The studio will be led by **Brian Kidd**, Senior Fellow, who has been involved in the design and evolution for people with dementia.

Classes will be held:

Mondays: Room 240 from 10am to 1pm

Fridays: Room 142 from 12 noon to 3pm



Image by Janice Suhji, <https://janicegsuhji.wordpress.com/2014/05/14/eat-local-think-global/>

This studio asks students to design a restaurant for Locavores that considers the global flow of materials and the political economy that drives it.

'Locavore' is a term used to describe people who only consume foods grown within 160km radius of their homes in an effort to minimise the energy impost of transporting food globally. It is a movement inspired by ecologist Gary Paul Nabham, who argued that eating close to home is 'an act of deep cultural and environmental significance.' The movement continues to grow amongst environmentalists, who advocate informed shopping, support of local farmers markets and mindful eating. And yet, in an age of growing concern about food security in vulnerable nations as a consequence of climate change and exponential population growth, there are equally valid arguments to support increased cooperation in food trade across national borders to ensure social and economic sustainability into the future.

In designing such a restaurant, students will be asked to consider this complexity and the parallel environmental and social implications of the provenance of the building materials they specify. Architectural theorist, Peg Rawes, has argued that architects interest in sustainable design has been too narrow, focussing on technological issues while ignoring other complex 'relational ecologies' that exist in the environments we design within. How might we embrace a more nuanced understanding of our material world as we imagine a more sustainable future?

Students will read articles from the 'material' turn that is currently taking place in the humanities (variously described as vital materialism, vibrant matter etc.), Felix Guattari's 'The Three Ecologies', and excerpts from Peg Rawes (ed) *Relational Architectural Ecologies*. They will also enjoy guest lectures by experts and practitioners in sustainable architectural design. A selection of sites will be available including, urban, peri-urban and regional. Studios will run all day on Fridays. Morning seminars with invited lecturers and site visits will augment studio style learning early in the semester, with one-on-one supervision in the latter part of semester to foster individual development.

The studio will be led by Dr Janet McGaw, Senior Lecturer in Architectural Design. Janet is currently Architecture Pathway coordinator in the Bachelor of Environments and subject coordinator of Design Research in the MSD. She has taught masters and thesis studios in the past, co-coordinating Thesis from 2008-2010. Janet is also an award winning architect.

“We’re Not Always Perfect: Designing and building the whole-of-life house”

This studio will produce design-led innovation to improve the performance of Australian housing for occupants with permanent, temporary, or episodic disabilities. The research component has two focuses:

- 1) Designing quality housing solutions that are adaptable for people with a range of housing needs. This includes an analysis and evaluation of existing housing stock in Melbourne with regard to its appropriateness for people with disabilities and,
- 2) Evaluating innovation in the residential development industry. How do new ideas get adopted? By what mechanisms? How can we translate good design into actual industry-wide practice?

The studio forms part of a larger industry-collaborative research program funded by the Disability Research Initiative and the Melbourne Sustainable Society Institute at the University of Melbourne, and its aim is to tie designing-for-disability into the real estate, financial, cost management and project management disciplines of the housing industry.



STREETS WITHOUT CARS

ABPL90169 - WARWICK MIHALY

Take this studio if you are interested in

A real world brief from the City of Yarra, seeking temporary and permanent urban design proposals. A strong focus on community engagement and feedback.

The core ideas you'll explore

- 1) Unsolicited architecture
- 2) the architect as urban change agent
- 3) deep community engagement
- 4) living streets

Themes to think about

What impact has the automobile had on the urban development of Melbourne? How has the car affected citizens' quality of life, physical health, sociability and happiness? Can streets be more valuable than mere transport infrastructure? What opportunities exist for alternative street development once the asphalt is removed? How can new urban infrastructure weave into the historical fabric of the city?

Something to read

Rory Hyde; *Future Practice: Conversations from the Edge of Architecture*; Routledge; 2012

About me

I run an emerging architecture studio with my wife, Mihaly Slocombe (www.mihalyslocombe.com.au). I write a blog exploring architecture and architecture practice (www.panfilocastaldi.com). This will be my fifth Design Thesis studio.

Project background

Melbourne Water is currently renewing a section of the Carlton main sewer that runs along Scotchmer Street in Fitzroy North. This involves cutting off a section of the street for 18 months beginning in October last year.

Scotchmer Street is home to a fine grain mix of residential and small commercial properties. Business owners remain agitated by the impact of the street closure on their livelihoods. In contrast, residents have come to enjoy the reduced car traffic and quieter street.

The City of Yarra sees the closure as an opportunity to permanently shut Scotchmer Street to car-based through traffic. In conjunction with the Streets Without Cars studio, it seeks proposals for both temporary and permanent interventions that will: 1) provide added value to local businesses, 2) address the conflicting needs of residents and business owners, and 3) exploit the closure to introduce living streets strategies to Scotchmer Street.

Contact

wm@mihalyslocombe.com.au

Studio times (TBC)

Monday 5.15 - 8.15pm MSD-117
Friday 12.00 - 3.00pm MSD-117

ARCHITECTURE

AFTER ART

MELBOURNE SCHOOL OF DESIGN

THESIS ABPL90169, SEMESTER 2, 2015

STUDIO LEADER DENNIS PRIOR

STUDIO TIMES WEDNESDAY 9.00AM–NOON, 2.15PM–5.15PM

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

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

We will begin the studio by examining the collection and current exhibition program of the Ian Potter Museum of Art, an institution to which we will have privileged access throughout the semester. Each student will be given the opportunity to study a significant work of Australian art in the flesh. These selected works will form a departure point for the studio, firstly to develop a body of research, and secondly as the catalyst for architectural responses defined beyond the exigency of site and function. A space for art. Over the final phase of the semester students will be challenged to leverage their research to develop a carefully considered and robust architectural project.

Architecture after art.

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

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

*"Probably
the architectural
anarchy of the present
day is best demonstrated by
the houses. While it is true that a
sort of anonymous Australian vernacular
tradition still continues, hardly altered since
the early 1900's except in colour and ornament,
there are as well as many other current styles of house
as any pastrycook could devise:...The Conservative...The
Modernistic....The Cosy...The Curvilinear...The Conventional...
The Transitional...The Geometric...The Rebellious...The Traditional...
The Cautious...The Composite...The Irregular...The Experimental."*

*Today after years and years of struggle against conservatism and prejudice, the manner
of design which combines most of these styles, the manner known as 'Contemporary', has
won the day and is recognised and accepted by the most conservative elements in society. But
'Contemporary' is not a style like Gothic was, or a fashion like 'Spanish Mission'.*

*'Contemporary' is all things to all men, but mostly it is a freedom in design such as has never been known before
in the history of architect."*

- Robin Boyd, 'The Changing Face of Australian Cities' television series, 1961

To design a house is an Australian architect's right-of-passage. Those who undertake this work form part of an architectural lineage traced back to the early 20th century modernism: Robin Boyd...Harry Seidler...Glen Murcutt... John Wardle...Kerstin Thompson...McBride Charles Ryan...Cassandra Complex...BKK...Andrew Maynard; all these architects developed or are developing the founding design principles of their practice through the medium of housing design.

This studio provides students with the opportunity to likewise establish their own architectural oeuvre though the design of dwellings. Design investigations will span across 3 distinct but interrelated projects:

1. KUC (Kids Under Cover) <http://www.kuc.org.au/>: involves the design of portable studios for young people at risk of homelessness. KUC is in the process of exploring new typologies of plug-in and stand-alone pavilions that interface with existing homes, and in effect will be our real-world client.
2. Ultra-flexible Modular Selfbuild Competition: http://www.nacsba.org.uk/images/shoestring/briefs/sboass15brief_GDL_NaCSBA.pdf expands on the initial KUC investigations to consider how the house might flexibly respond to the increasingly dynamic and diverse household types that are now prevalent.
3. Main House: will provide students with open framework to design a highly resolved architectural project. Students will be free to consider this as part of a suite that includes the earlier housing projects or as a parallel standalone scheme.

The studio will provide a guiding framework of case studies, guest presentations by practitioners on their approach to housing as well as site visits to significant houses.

This studio will be coordinated by Andrew Simpson

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

MSD Architecture Thesis Studio ABPL90169

Studio time and location: Wednesday 2:15pm - 5:15pm and 6.30pm – 9.30pm in Room 118

house

THESIS STUDIO 11

Richard Stampton

ABPL90169 - FEDERATION SQUARE EAST - RICHARD STAMPTON



STUDIO OUTLINE

Complimenting Major Projects Victoria's 2014 EOI, this project is focused on the mixed used development of the important (above train line) site east of Federation Square. Key issues to be resolved are: connections between the CBD and the Yarra's north bank and with surrounding sporting facilities, the physical redefinition of a CBD edge, landscaping, public, commercial and residential space. This is a great opportunity for thesis students to engage with a contemporary and complex architectural brief requiring critical contextual review and resolution at an urban architectural scale. An ideal project for students looking to combine and illustrate a broad range of skills and knowledge to conclude their studies and augment their folios with a large scale urban project.

STUDIO METHODOLOGY

Testing and developing architectural propositions through the of drawing plans, sections, views and making models. Weekly presentations and reviews.

STUDIO OUTCOMES

Sophisticated, critical, contextually relevant and nuanced urban scale architectural proposals are sort. Student proposals are to illustrate a clear and persuasive vision for this important CBD edge site and, are to be based upon a well thought out, thoroughly researched and articulated philosophical and theoretical position. Central to this studio are: independent research and precedent study, the crafting of strong singular architectural propositions that address and resolve the key issues and, the development and structuring of compelling final presentations.

DETAILS

Studio will be held on Fridays over two sessions of 3 hours each. MSD to confirm times and rooms.

BIOGRAPHY

Richard is the director of Richard Stampton Architects www.richardstampton.com. He has worked with Renzo Piano Building Workshop in Paris, Bovis Lend Lease Europe in the U.A.E. and with Melbourne architects Edmond & Corrigan. Richard has taught design, and history and theory at R.M.I.T. and currently leads intensive design studios at the Robin Boyd Foundation. Richard has previously lead MSD Design Thesis Studios based on the Flinders Street Station design competition (2013) and Federation Square East (2015).



Studio M

Melbourne and the Architecture of Memory

Only a small part of architecture belongs to art: the tomb and the monument. Everything else that fulfils a function is to be excluded from the domain of art.

Adolf Loos

Melbourne possesses a monumental heritage which is expressed in its public buildings and urban form designed both to remember and forget particular identities and histories. This practice is central to modernity in its diverse manifestations. This monumental vision is part of an urban tradition linked to a violent legacy legitimated by historicism which aimed at producing a selective and triumphal history which served to mask violent and exclusionary practices. The studio challenges this triumphalist history that concealed violence—that against Indigenous people in particular—through a politics of forgetfulness.

A pivotal moment in the city's cultural (urban and architectural) history and self-definition was the competition for a monument to commemorate the first world war, that concluded the long nineteenth century: Melbourne's *Shrine of Remembrance*. The monument was the *final act* of nineteenth century urbanism and historicism. The competition, the 22 sites considered for a memorial, the winning entry, the program, the architectural solutions proposed, its inauguration (timed to celebrate a sanitized history) and the polemics it elicited serves as a starting point for the studio. As the last act of nineteenth century cult of memorialising it also signalled the start of the anti-monument and a reconsideration of the history for which it was designed.

The studio will critically examine the cult of remembering and forgetting associated with the tradition of monumentality that characterises Melbourne's urban and architectural history. The study area will be the colonial town reserve in which each student will select a site. The studio will consist of an initial period of historical mapping directed at establishing a site and a program to be tested in the design process.

THESIS STUDIO 13

Stanislav Roudavski

DESIGN FUTURES

Stanislav Roudavski

MFA/MArch, MSc CABD, PhD Cantab

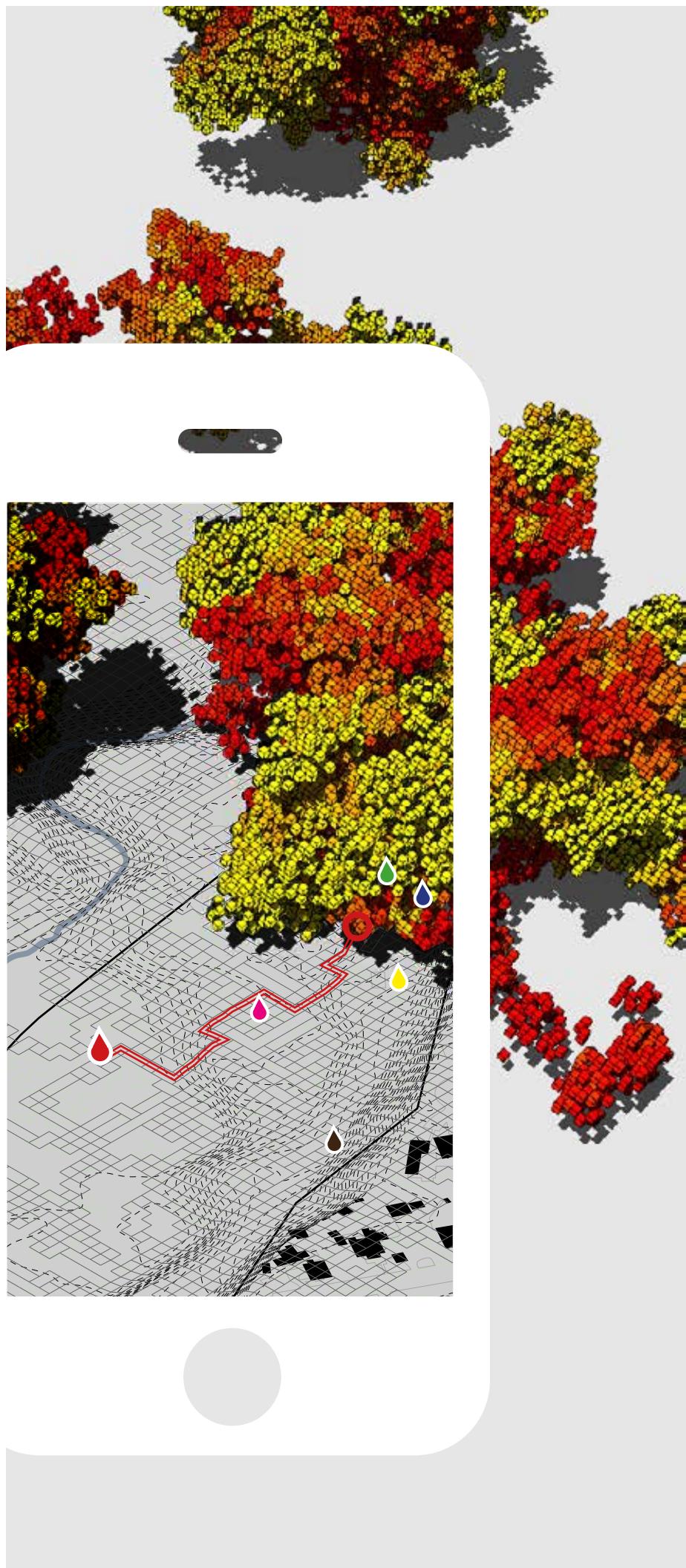
Self-motivated students are invited to conduct individual design thesis research on a variety of themes to do with Design Futures. Acceptable topics might include (but are not limited to) complex systems, generative approaches to design, robotics and mechatronics, artificial intelligence and computational simulation, new media and interactive art, ubiquitous computing, augmented and virtual environments, games and theatre... Research methods will relate to making, design fictions, speculative design and design activism. The outcomes will include a theoretical analysis and a working prototype. Depending on the topic, the students might get an opportunity to collaborate with colleagues from other disciplines and will be expected to develop their work for a (financially supported) presentation at an international conference, exhibition or festival.

Students are welcome to discuss preliminary ideas, propose a topic or contribute to one of several ongoing projects. Current projects include: 1) NatureTrader, a critical interactive experience of nature; 2) Deep-Walking, an augmented walk through a natural environment; and 3) TeleNature, an approach for experiencing nature remotely.

Students with strong design, theoretical, artistic, film-making, writing and technical skills are especially welcome. Practical work will most likely require ability and desire to engage with modeling, programming and electronics.

Apply by email to:

srou@unimelb.edu.au



landscape architecture studio

DR ANDREW SANIGA

Senior Lecturer and Program Coordinator in Landscape Architecture

Core to each landscape architecture studio is the consideration of ecological, cultural and social issues within both urban and rural societies in Australia and abroad. The three studios on offer in semester two correspond to each year of the 300 point Masters of Landscape Architecture with the additional opportunity for some students to undertake Urban Design Studios or Travelling Studios. Each studio is part of a sequence that has been developed to gradually increase in complexity as students move through the course. Digital design technologies are predominantly introduced in the first and second year of the masters and towards the end of the degree students are given more flexibility in the use of different mediums for representation and different strategies and platforms for generating design ideas. In **Landscape Studio 2** students will have the opportunity to engage in an international student design competition as part of the forthcoming Australian Institute of Landscape Architects annual conference titled This Public Life. Their brief will involve generating ideas for invigorating the flexible use of small urban spaces in the urban context. In **Landscape Studio 4**, the focus will be the application of Geographic Information System software packages in generating large scale landscape planning and design scenarios for sites across the Melbourne Metropolitan area. The more self-directed **Landscape Architecture Design Thesis** project may involve sites in other countries around the world. In this way, the landscape architecture design studios provide students and staff the opportunity to work at a wide range of scales and contexts and to engage with international practice and research.

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	PAGE
MLArch STUDIO 2 Natasha Morgan: This Public Space	50
MLArch STUDIO 4 Dr Siqing Chen + Christopher Newman: Strategies + Landscape Planning	51
MLArch THESIS Professor Ray Green	52

MLARCH STUDIO 02

Natasha Morgan



ABPL9016 Landscape Studio 2: Site and Design

Natasha Morgan

Mondays 9am - 12pm and 1-4pm

'This Public Space' landscape studio is an intensive design studio that asks you to engage in design speculation, innovative design and programming strategies that make public spaces more inclusive through the 'This Public Space' competition. In doing so you will be required to extend current landscape architecture ideas and manifestations beyond the normative and familiar places and practitioners to enable thinking and design that is contemporary, holistic and ambitious.

Natasha Morgan is a landscape architect, whom until recently was Senior Landscape at TCL (Taylor Cullity Lethlean) working on significant local and international landscape architecture and urban design projects. Alongside 10 years teaching experience in undergraduate and Masters levels at both RMIT and The University of Melbourne, Natasha has a personal interest in public space, particularly non-normative public spaces that encourage a range of programs, interpretations, habitations and appropriations. Natasha is supported in the teaching of this studio by a team of tutors.

This Public Space (TPS) calls on students across Australia and New Zealand to work in teams to develop innovative design and programming strategies that make public spaces more inclusive.

Drawing on Van Allen Institute's multi-year exploration of the theme Elsewhere: Escape and the Urban Landscape and its recent series of public programs about 'hangouts' in New York City, TPS asks participants to consider: why do we seek escape from the city, and what forms of escape can we find within the urban environment?

Hangouts – cities wouldn't be cities without them. These informal spaces provide an escape from the tensions of congested urban life; they serve as venues for people to congregate and catch up, swap gossip, play games, organize meetings, share meals, fill time, and so on. For some, hangouts serve as places to unwind and relax, while for others they can be a refuge when there is nowhere else to go.

The competition is open to undergraduate and graduate students at all levels of higher education in Australia and New Zealand. Landscape Architectural entrants must be enrolled in an AILA or NZILA accredited program or at a partner university during the second semester of the 2015-2016 academic year at Bachelors, Masters, or Ph.D. levels. Submissions must come teams of up to four members, and should be multidisciplinary where possible; individuals may not participate alone.

All applicants must pre-register their interest at thispubliclife@aila.org.au by leaving a contact e-mail address. They may do so at any time until the competition deadline of Friday 25 September 2015, but must do so before submitting their final entry. Pre-registration ensures that you receive all relevant updates.

Three shortlisted teams will be invited to present their work at a panel at This Public Life: Festival of Landscape Architecture in Melbourne in October 2015. The Festival will award a total prize to the value of \$3,000 to either one winning team, or to be split amongst the finalists.

Questions? Contact us at [thispubliclife@aila.org.au](mailto>thispubliclife@aila.org.au)

MLArch Studio 4:

Strategies



Landscape Planning

COORDINATOR & LECTURER: DR. SIQING CHEN

TUTOR: CHRISTOPHER NEWMAN

Studio Overview

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

Masters of Landscape Architecture Studio 4: Strategies + Landscape Planning aims to guide existing urban centres and towns in coherent metropolitan regions, reconfigure sprawling suburbs into communities of real neighbourhoods and diverse districts, conserve natural environments, create carbon-neutral landscape, improve biodiversity, and preserve our society's built legacy. Using Melbourne metropolitan region as the case in general and an identified suitable urban growth area in particular, this subject is intended to introduce to students the conceptual framework for regional landscape planning and assessment; and a working knowledge of the tools and techniques employed by professionals as applied to strategic landscape planning and design. The goal is for the students to learn the basics of GIS spatial overlay analysis to inform strategic planning decision making; to understand the processes for broad scale landscape assessment and planning; and to develop and refine their critical thinking and scale thinking skills for the ideal form of suburban development.

MLARCH THESIS STUDIO

Professor Ray Green



MLArch Thesis Project 2015. Chris Hunter: Tidal Wars / Emergent Edges - The Politics of Adaptation

ABPL90375 Landscape Architecture Design Thesis (25 point)

At the culmination of the Master of Landscape Architecture course all students must produce a Design Thesis. A thesis, by definition, is a response to a particular set of research questions or hypotheses based on investigation directed at building or testing theory in some way, which in the field of landscape architecture typically involves application to a particular environmental setting or settings. Students work under the supervision of individual landscape architecture staff members whose expertise, as much as possible, aligns with their research interests and the proposed analytical approach they plan to take.

In contrast to more structured design studios, the Landscape Architecture Design Thesis is more self-directed. However, students can either undertake a project of their own choosing or select one identified by individual supervisors. For example, in 2015 Dr Andrew Saniga will offer students the opportunity to design a small part of a large coastal national park in New South Wales. Similarly, Professor Ray Green will provide students with opportunities to propose design proposals for the Federation Square East site in Melbourne or alternatively for a mixed-used ecotourism development at a site in the coastal town of Apollo Bay on Victoria's the Great Ocean Road. Some students may choose to tackle projects in other parts of the world.



MLArch Thesis Project 2014. Angela Heyes: WAMA, The Grampians

Students are expected to first undertake an in-depth investigation of the thesis topic and proposed site(s) leading to development of a thesis proposal. This component of the subject is worth 30% of the total grade and is presented in Week 7 for assessment to a panel of landscape architecture staff members. The proposal lays out the thesis topic, study questions and/or hypotheses, analytical techniques to be used, description of the proposed study site or sites, theoretical underpinnings and an outline of expected design outcomes. Following approval of the proposal students go on to develop in the second part of the semester their design proposals, presented in Week 12 both in person to the landscape architecture assessment panel and in the form of a publication that graphically and/or textually communicates the results of their work. This publication forms the final outcome and is worth 70% of the total grade. Students are given a series of lectures on relevant topics related to design research, generation and development of design ideas and their effective communication.

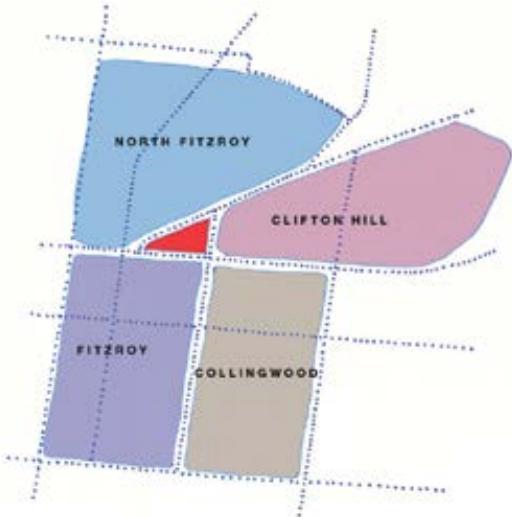
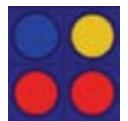
In 2015, the Design Thesis was coordinated by Dr Sidh Sintusingha in Semester 1 and Professor Ray Green will be coordinating it in Semester 2, with other landscape architectural staff members available to provide supervision, including: Professor Gini Lee, Dr Andrew Saniga, Dr Jillian Wallis, Dr Margaret Grose and Dr Siqing Chen.

urban design studios

	PAGE
URBAN DESIGN STUDIO A Rob Deutscher: Connect 4	55
URBAN DESIGN STUDIO B Dr Gideon Aschwanden + Professor Mark Burry: Developing Northern Australia	56
URBAN DESIGN THESIS Professor Alan Pert, Elek Pafka + Ivan Rijavec: Almost Pretty	57



Connect 4



Studio Leader

Rob Deutscher

Deutscher Associates

Rob has taught at the University of Melbourne since 2007

He has travelled widely and worked on a diversity of projects in Australia and China. He has a strong interest in the value of 'urban thinking' and 'urban fit'

Rob is a graduate from the MUD program at Melbourne University and has won international competitions for a New Waterfront area in Picton NZ and a new Financial District in Beijing

Guests Lectures from Industry Experts



source: MVRDV

The site is underutilised industrial land at the junction of four inner suburbs on the northern fringe of the Central City.

The City of Yarra has prepared a Housing Strategy Issues/Opportunities Paper, 2010 which will form the basis for critique of the area and its future development.

There are multiple and overlaying themes to examine during the semester.

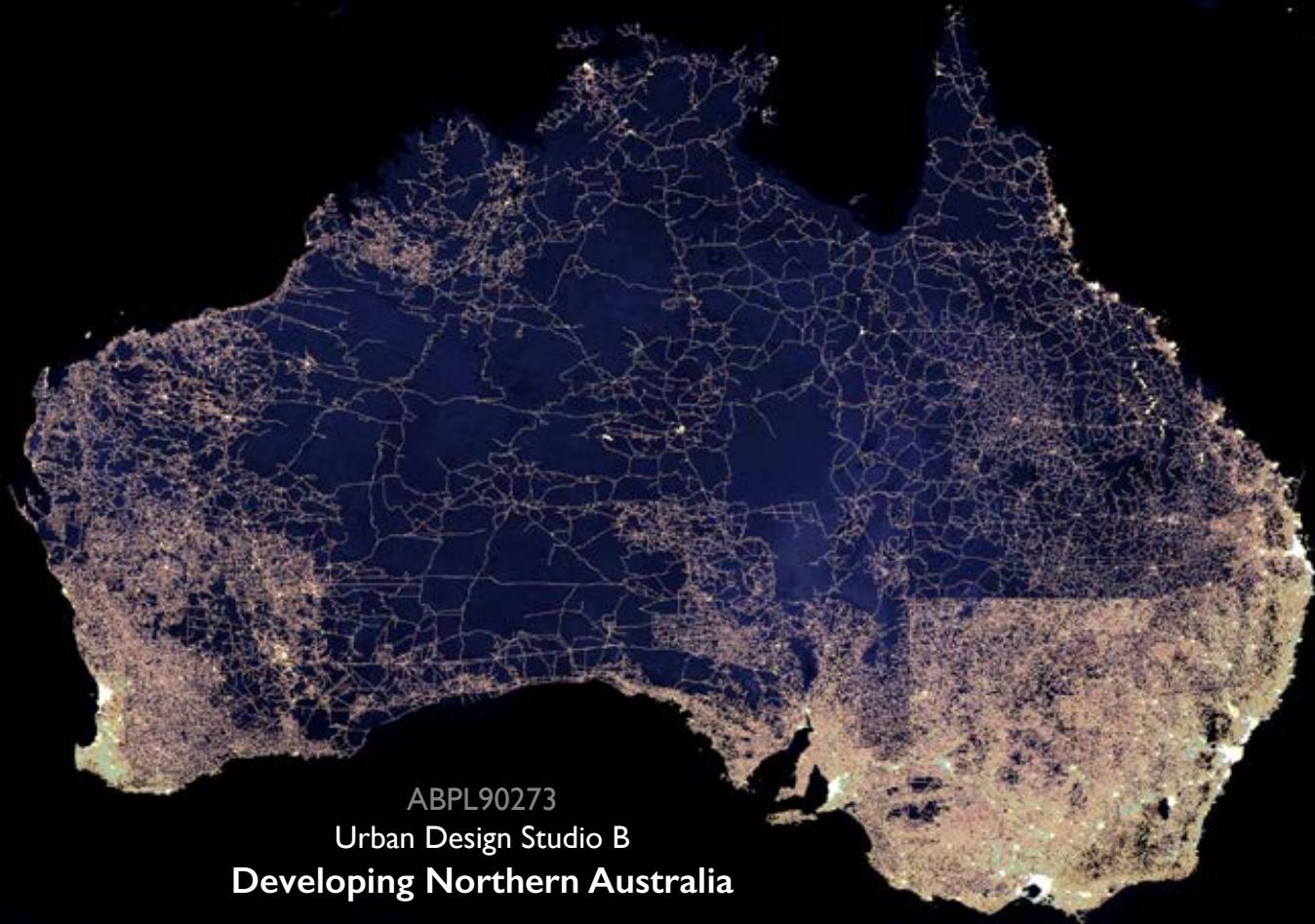
- >Housing - affordability and liveability
- >Density and Height
- >Urban Form and Character - established and new
- >Connectivity and Movement
- >Urban Form Making
- >Data Mapping

The studio will use group work as a way to collect sharable data to inform outcomes. A second component of the group work will be an agreed overall masterplan form. Students will then work on individual precincts in consultation with other students as regards to form, height and program.

There will be tutorial readings that will require a response and industry guests to assist with informing the design propositions.

URBAN DESIGN STUDIO B

Gideon Aschwanden + Mark Burry



The Australian north is vast, has poor soil and is sparsely populated. Thanks to such an inhospitable climate, this area has seen minimal development in the past. With the mining boom finding a plateau, and monsoon rainfalls increasing, the territory is changing and consequently has begun to attract interest by developers and the government. With the right changes, the north has the potential to develop into a sustainable economic region. Its resource deposits, wildlife reserves, empty beaches and agricultural landmass, as well as its proximity to Asian neighbours, hold untapped potential.,

This studio investigates how the federal initiative to develop the Australian north can be translated into real development strategies encompassing the diverging goals of all actors.

The northern vastness is overlayed by complex networks of land ownership, production clusters, supply chains, tourism hubs and livestock production that generate disconnected pockets of urbanism. During the semester these forms of urbanism will be decoded through the lenses of urbanism, cartography and analysis. In this studio advanced modelling techniques will be applied to create maps that investigate how design influences the spatial, social, economical, political context. The final results will be development plans that translate the existing forces into a design proposal for a particular site.

This studio is in the tradition of 'Studio Basel' and Dutch planning approaches and applies urban analytics to plan policy, plan development and design sustainable urban configurations. The semester is organised from large to small and is the first of a series of research exercises into the character of the northern part of Australia. These exercises are designed build up skills to allow students to translate the research into design and to steer urban development.

Gideon Aschwanden and Mark Burry teach the studio.

Week	1	2	3	4	5	6	7	8	9	10	11	12
Task	Design Brief	Atlas	Design Research & Advanced Modelling Tools				Final Design					



THE STUDIO IS OPEN TO URBAN DESIGN THESIS AND ARCHITECTURE THESIS

The title of the studio ('Almost Pretty') borrows from Laura Donati's book, which explores the history of Sydney Road. High Streets and Hinterlands is the beginnings of a research project which, started in 2014 exploring issues of vacancy and the declining high street of Bridge Road in Richmond. This year the focus of the studio is the 4,000 metres long section of Sydney Road between Brunswick and Coburg, Melbourne's longest continuous shopping strip and an arterial connection extending to Hume Freeway.

With the City of Melbourne promoting 'high density corridors' and developers seeking to capitalise on the road's centrality, passing traffic, and popularity, Sydney Road is again about to go through significant physical change. Strategies for urban densification and environmental sustainability, increased desires for inner-urban living, improved public transport and proximity to the City will all shape a future built form that can help to accommodate the projected population rise, but the social and spatial implications of these changes are yet to be fully understood. Can the fine-grain urban structure that supports the area's diverse socio-cultural mix and with idiosyncrasies be retained despite densification and gentrification? Can it become Melbourne's prime creative cluster? What kind of intensification capacities does this place have?

The studio will provide a framework for the investigation of the various social, spatial and temporal characteristics of the study area as well as its relationship to the larger metropolis.

Studio Leaders: Alan Pert, Elek Pafka, Ivan Rijavec

international travel studio

STUDIO 1	Michael Roper + Catherine Duggan: BERLIN
STUDIO 2	Dr Sidh Sintusingha + Dr Amanda Achmadi: INDONESIA

PAGE

60

62

international travelling studios

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

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

Travelling studios are available to MSD coursework students only, and count towards a course component as determined by the existing course structure (unless approval for a course variation is granted).

Students will not be permitted to take more than 50 points of Travelling Studio subjects as part of their course of study. Students will not be permitted to count more than 25 points of Travelling Studio subject(s) towards a core component of their course.

With approval from the Program Coordinator and the MSD Director via the Student Centre, a Travelling Studio may replace a core design studio in the Master of Architecture, Master of Landscape Architecture or Master of Urban Design programs. Students will not normally be allowed to take a Travelling Studio in place of the Design Thesis (i.e. their graduating thesis).

Any exceptions to the above can only be granted by the Director, MSD via the Student Centre.



Unliveable Berlin

Studio Themes

The city of Berlin has undergone several periods of significant trauma and transformation. Growing out of two world wars, living through three decades of east-west division followed by re-unification, rebuilding and more recent bankruptcy, Berlin is riddled with the scars of its history: abandoned trenches, unfinished infrastructure, bullet-ridden buildings, unrealised grandeur. Politically it is caught between socialism and capitalism. Physically, between the destruction of war and urban regrowth. Culturally, between division and unity. This is a city still coming to terms with its physical and cultural territories yet revelling in the uncertainty of its future.

More than most, Berlin has a pronounced history of social exclusion and ideological seclusion. In this context we ask, how does a city express its hostilities and how, as architects, can we foster cities of inclusion?

Travel

This studio will travel to the ANCB Metropolitan Laboratory in Berlin where students will investigate and respond to a range of architectural and urban conditions.

**Note: The allocation for this studio is already complete and will not be open to balloting for semester 2 2015.*

Studio Outcomes

The travelling studio encourages students to explore urban opportunities with fresh eyes. Stripped of well-worn reference points, the foreign city is laid bare. They come to sense the city's unconscious – its undercurrents – developing instincts for the manifold cultural forces that drive a place. Through the travelling studio, we aim to foster broad, global-thinking problem solvers. At the conclusion of the semester, we expect our students to be versed and agile in the physical mechanisms (infrastructural, geographical) and cultural forces (political and social) that underpin urban existence, training them to look both to their subjective experience as well as outside themselves, to challenge the urban systems within which they operate.

ANCB Metropolitan Laboratory

ANCB positions itself as the hub at the centre of an extensive international research network, based on a structure of cultural exchange and knowledge transfer. Partnering with some of the most highly regarded institutions and universities worldwide, ANCB provides a trans-disciplinary laboratory environment in which the likes of architects, planners, economists, philosophers, scientists, artists, engineers and ecologists come together to tackle the key issues facing our globalised urban environments.

Studio Leaders: Catherine Duggan & Michael Roper

Studio Times: Tuesday 5:15 - 9:15 Room 146
Thursday 6:15 – 8:15 Room 142



Studio Leader: Dr Sidh Sintusingha and Dr Amanda

Student Numbers: 16

Credit points: 25 points

Applications Close: 24 July 2015

Travel Dates: 12 - 24 November 2015

STUDIO OUTLINE

The studio is built on an interdisciplinary teaching and learning approach, bringing together the staff and students of the Melbourne School of Design (MSD) and School of Architecture, Planning and Policy Development (SAPPK), Bandung Institute of Technology in Bandung, Indonesia. The studio targets students who are interested in urban landscape design, Asian urbanism (including urban architecture), urban informality and socio-cultural sustainability. Expertise on these aspects is not mandatory and basic information and communication of principles related to such fields is covered in the pre-fieldwork component of the studio.

The studio will address the question "How do we design with urban informality?" This is a critical early 21st Century challenge for cities in fast developing economies experiencing unprecedented expansions. Much of this growth manifest in squatter settlements (perumahan kumuh illegal), informal settlements (kampung kota), and vibrant street commerce that operate within a large 'shadow' informal economy. Bandung's urban growth is consistent with this phenomenon, with the globalization influenced/induced forms and practices layered onto colonial and indigenous urban fabrics.

The cross-cultural and multidiscipline studio will consist of an intense fieldwork to investigate the underlying factors that prevail in and sustain informal street commerce and urbanism at Jalan Dago, formerly planned by the Dutch in the 19th Century as the colonial neighborhood's main street. Students will map out the morphology of the street at multiple scales, from the urban to the very fine grain of vendor commerce and will conduct surveys and interviews with stakeholders to gain deeper local insights and perceptions of the issues.

They will be exposed to the policies, plans and practices of local government agencies as well as academic institutions and NGO advocates.

The studio will be focusing on and explore design/planning possibilities within the multiple interstices between the 'formal' typologies/practices (colonial and global modern) and 'informal' typologies/practices (indigenous kampongs and street side commerce).

Studio Objective

The studio provides a venue to reinforce synergies between research, teaching and practice. As fieldwork is an integral part of the subject, the studio incorporates knowledge-transfer on bottom-up planning and design approaches to address urban informality, specifically as manifest in street commerce.

Students are to map the urban street morphologies of Jalan Dago and develop a design framework plan (which includes landscape, urban design, and architectural responses). The subject provides opportunities for cross-cultural, interdisciplinary education through immersion and active collaboration with local staff and students (ITB Bandung), local government and NGO advocates.

PARTNER INSTITUTIONS:

School of Architecture, Planning and Policy Development (SAPPK) – Bandung Institute of Technology

MORE INFORMATION AND APPLICATION DETAILS:

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

Notes

