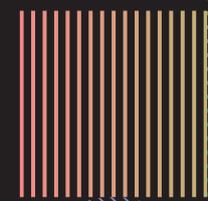
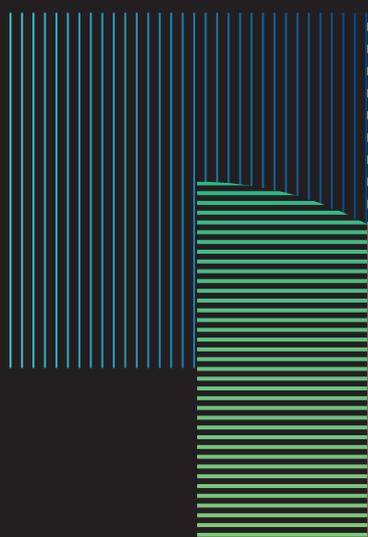


MELBOURNE SCHOOL OF DESIGN

DESIGN STUDIOS

SEMESTER 2_2020

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



—
**Melbourne
School of Design**
Faculty of Architecture,
Building and Planning

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

Cover image, courtesy of D. Bates.

MSD events

SEMESTER 2 2021

Visit: msd.unimelb.edu.au/events to register

EVENTS

ACAHUCH + Open House Melbourne
An exploration into the Miles Lewis Building Heritage Collection
Tuesday 27 July, 13:00-14:00

MSD at HOME with
Luis BASABE + Djordje STOJANOVIC
Multiplayer City – Flexible Urban Supports for Complex Social Processes
Tuesday 03 August, 17:00-18:30

DEAN'S LECTURE SERIES with
Kotchakorn VORAAKHOM
Landscape Porosity: Why we need Water-Based Urbanism
Keynote lecture: Tuesday 10 August, 18:00-19:30
(online only)

Student only event: Panel Discussion with Q+A:
Dean's Lecture Series with Kotchakorn VORAAKHOM
Thursday 17 August, 19:00
B117 Theatre (in-person audience)

MSD at HOME with
Marcelo FAIDEN + Djordje STOJANOVIC
I love living in the city
Thursday 09 September, 10:00-11:30

MSD at HOME with
Jane RENDELL + Hélène FRICHOT
Practices Of Architecture-Writing
Tuesday 14 September, 19:00-20:30

EXHIBITIONS

MSDx Winter: online all semester
msd.unimelb.edu.au/msdx

Alex Selenitsch: LANGUAGE FACTORY
Dulux Gallery
24 July - 09 September

Makers Space
Atrium
12 August 2021 - 09 September 2021

Alumni Survey Series
NH Architecture
Dulux Gallery
22 September - 20 October

MSDx Spring 2021
Thursday 18 November

All in-person events are subject to change, as part of our pandemic response to protect the health and wellbeing of our community. If in lockdown or just out of one, a decision will be made closer to the date. We will make sure to keep you in the loop.

Watch the extensive archive of
MSD public program recordings on
[YouTube @ ABPUnimelb](https://www.youtube.com/ABPUnimelb)

*Have something to say?
Submissions for 'Opinion' now open to all M.Arch students
Scan the QR code for more details.*



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Student Organised Network For Architecture



Australian
Institute of
Architects

SONA

2021

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Student Of Landscape Architecture

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📘 SOLA //Students of Landscape 🗣️ Wechat@sola_unimelb

We are here to foster a sense of community and to bring students landscape architecture news, events, and support both on and off campus.



'Promoting sustainable use of materials and knowledge sharing within the Melbourne School of Design'



Sign Up for Archicle 2021 membership!



1. Technical Software Workshop

We provide aid on architectural softwares like Revit, Autocad, Rhino, because we know the hardships of learning the softwares in your own time.



2. Materials Trade

We purchase / accept donations from students, and resell / giveaway them back to you! We also purchase bulk materials and resell them in smaller and more manageable portions and sizes. All in the name of reducing waste and cost when building your precious model!



3. Events and Webinars

We provide a series of events and webinars revolving around sustainability to raise the interest in industrial practice. Further, allowing to understand and develop discussed ideas.

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—
**Melbourne
School of Design**
Faculty of Architecture,
Building and Planning

ABPL90371

DESIGN ACTIVISM

Pre-Teaching begins:

September 6, 2021

In class teaching:

September 20, 21, 22 and 24, 2021

October 1: Tutorial

October 15: Final Submission and
Presentation (End of Assessment Period)

This elective subject will explore the dynamics and effectiveness of architecture in relation to the politics of protest. It will link together concepts from critical theory, community development and urban futures with architectural design. To do this the subject will use contemporary case studies to explore the relationship of architectural design to different forms of activism and protest.

Lectures this will year cover:

- Trump and the Capitol Hill Insurrection
- Amitav Ghosh and The Great Derangement
- Three Ring Circus: ACAN vs. P4CA vs. Extinction Rebellion

● ROBOTICS LAB



ROBOTS, ADOBE 3D PRINTING, ON_SITE

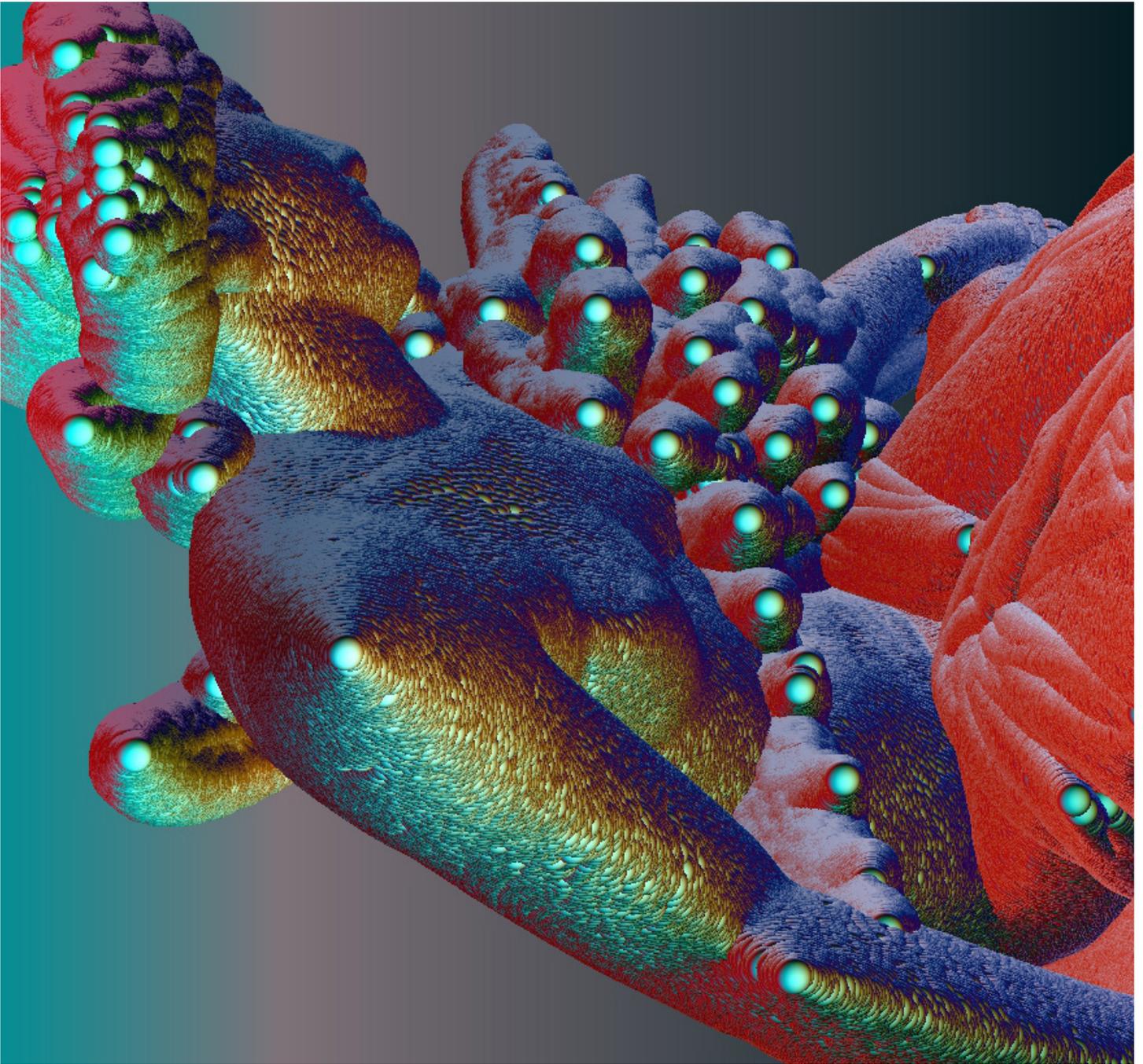
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JULIE WILLIS

Dean

Welcome to the Melbourne School of Design for S2 2021. While we are in challenging times, the spirit of who we are and what we do at the MSD is still in place. We aim for a dynamic and vibrant environment in which ideas and innovation thrive and space for both experimentation and engagement, deeply connected to the multiple professional arenas that shape our built environment.

Whether online or on campus, studios are at the heart of the MSD. The studio is a conceptual environment that forms, tests, challenges and rewards; where the best designers and thinkers are forged by grappling with complex problems in creative and original ways. Studio projects, problems and opportunities - from the speculative to the most pragmatic real world problems - are designed to test your thinking and push you out of your comfort zone. The cycle of investigation, proposition and critical evaluation is fundamental to the way the studio facilitates our learning. Studio is a place of creative experimentation and learning that both supports you and delights in your success. We look forward to seeing you thrive.

PAUL WALKER

Interim Director, Melbourne School of Design

Walking around the campus the other day, I was struck again at how accomplished the building for the School of Botany by Lyons Architecture is. With its main front on Tin Alley, a key east-west thoroughfare through the University of Melbourne campus, it presents an abstract pattern of projecting strip windows and a triangular entry, with glazed green and yellow brick panels between. It was opened in 2002. It's a modest building rather than one of the University's major building showpieces, but I think it's a treasure nevertheless, one of many design highlights (admittedly between some lowlights) across the campus. As a teacher of architectural history, I'm fascinated by the provenance of the Botany building's design; as a member of the university community, I admire the way it sits in its campus location and mediates between the very different settings on either side. The Lyons design was influenced by the work of the Philadelphia architects Robert Venturi and Denise Scott Brown, who introduced such coloured brick work patterns in their postmodern designs of the 1970s and 1980s. After studying architecture at the University of Melbourne, Corbett Lyon did graduate work with Venturi at the University of Pennsylvania and then worked with him. The lessons he learned in the United States have long ago been transformed and inflected to Melbourne's local



MSDx offshore student showcase

architectural culture, but at the School of Botany building the Venturi-Scott Brown connection shows. However, the building succeeds as an immediately contextual gesture as well, in how it manages the experience of contrasting landscapes on either side: to the south, the lush planting of the University's 'Systems garden', to the north, a piece of hard urbanism: a paved road with other buildings hard against its edges. With its narrow, elongated plan, the building sits as a wall between these two environments, dramatising the differences between them.

At the Melbourne School of Design, we are looking forward to when all our students can again enjoy the Parkville campus in person and get to know its special and quirky places. But the Philadelphia connection of the Botany building reminds us that we are constantly managing geographical connections and disconnections, and how displacement might have its own lessons. This was underscored in the School's major winter exhibition, MSDX, so ably staged by our events team, and with wonderful work from across the gamut of the MSD's programs, facilitated by our teachers and created by our students. A stand-out feature of the exhibition this time was the projection onto the exterior walls of the MSD building – the

Glyn Davis building to give it its formal name – of the work of the MSD students who are located outside Melbourne by dint of the COVID travel restrictions: the offshore student showcase (see it at <https://www.youtube.com/watch?v=KjSkH3K0XJc>), a phenomenal blending of Melbourne now and design imaginings of futures for Melbourne and many other places as well. Offshore students, I salute your achievements and thank you for your contribution to our community!



| MASTER OF ARCHITECTURE STUDIO B | | | |
|---------------------------------|------------|------------------------------------|---|
| STUDIO | TITLE | LEADER | TIME |
| Studio B | Discipline | Dennis Prior & Michael Barraclough | Lectures Wednesdays 12:00-13:00; Tutorials Mondays 15:15-18:15 and Wednesdays 14:15-17:15 |

| MASTER OF ARCHITECTURE CDE | | | |
|----------------------------|--|---------------------------------------|---|
| STUDIO | TITLE | LEADER | TIME |
| Studio 01 | WEAVING LANDSCAPES. Case Study: Federation Square South | Isabel Lasala | Mondays 09:00-12:00 in MSD 139 and Thursdays 09:00-12:00 in MSD 240 |
| Studio 02 | BODRUM | Oskar Kazmanli-Liffen & Rennie Liffen | Mondays 12:00-15:00 and Thursdays 18:15-21:15 in MSD 238 |
| Studio 04 | Cities Without Country | Laura Mártires | Mondays and Thursdays 18:15-21:15 in MSD 144 (BSL) |
| Studio 08 | Triplicate: Stirling at Ca'Corner della Regina | Scott Woods & Kim Vo | Mondays 09:00-12:00 in MSD 239 and Thursdays 15:15-18:15 in MSD 140 (BSL) |
| Studio 09 | Duplex Studio | Andrew Power & Kate Finning | Mondays 15:15-18:15 in MSD 140 and Thursdays 09:00-12:00 in MSD 215 |
| Studio 10 | H ₂ O | Leire Asensio Villoria & David Mah | Mondays 16:15-19:15 and Thursdays 15:15-18:15 in MSD 144 (BSL) |
| Studio 13 | Embody | Hella Wigge | Tuesdays and Fridays 18:15-21:15 in MSD 141 |
| Studio 16 | NURA House | Joel Benichou | Tuesdays 15:15-18:15 and Thursdays 17:15-20:15 Online |
| Studio 17 | OUTPOST: M-FACTORY | Stephanie Panis & Tom Proctor | Tuesdays 18:15-21:15 (Online), Thursdays 09:00-12:00 in MSD 144 (BSL) |
| Studio 19 | Virtual Environments | Ben Waters | Mondays 18:15-21:15 and Thursdays 09:00-12:00 in MSD 142 |
| Studio 21 | Vanishing Point | Dr Toby Reed | Mondays 15:15-18:15 in MSD 449 and Thursdays 15:15-18:15 in MSD 139 |
| Studio 22 | Capriccio, Folly, City | Kim Vó & Richen Jin | Mondays 18:15-21:15 in MSD 240 Thursdays 18:15-21:15 in MSD 139 |
| Studio 25 | Architecture as a Verb | Blair Gardiner & Helen Cheng | Mondays 09:00-12:00 in MSD 138 and Thursdays 15:15-18:15 in MSD 141 |
| Studio 26 | Housing Home and Contents: A Soft Focus on Domestic Things | Colby Vexler & Pricilla Heung | Mondays 18:15-21:15 in MSD 238 and Thursdays 18:15-21:15 in MSD 142 |
| Studio 27 | CONNECT | Kristen Wang | Mondays and Thursdays 15:15-18:15 in MSD 240 |
| Studio 29 | Ceramic Automata | Sean Guy | Mondays 09:00-12:00 and Thursdays 18:15-21:15 in MSD 241 |
| Studio 31 | Obstinate Persistence | Andre Bonnice | Mondays 18:15-21:15 and Thursdays 09:00-12:00 in MSD 140 |
| Studio 32 | NHG | Dayne Trower and Simona Falvo | Mondays and Thursdays 18:15-21:15 in MSD 141 |
| Studio 33 | Studio Japan: Shimanami | Nancy Ji | Tuesdays 18:15-21:15 in MSD 140 and Thursdays 18:15-21:15 in MSD 448 |
| Studio 35 | Reimagine Pentridge | Prof Qinghua Guo & Ming Wu | Mondays 09:00-12:00 and Thursdays 12:00-15:00 in MSD 141 |
| Studio 36 | untitled: a Project Art Space for Melbourne | Anna Nervegna | Mondays 15:15-18:15 in MSD 142 and Thursdays 15:15-18:15 in MSD 240 |
| Studio 40 | The Field: Caretakers of Country | A/Prof Rochus Urban Hinkel | Mondays and Thursdays 15:15-18:15 in MSD 216 |
| Studio 44 | Ultimate Spinach | Danielle Peck & Samuel Hunter | Tuesdays 18:15-21:15 and Fridays 15:15-18:15 in MSD 139 |
| Studio 47 | Rental | Djordje Stojanovic | Mondays 09:00-12:00 in MSD 142 and Thursdays 12:00-15:00 in MSD 240 |

| MASTER OF ARCHITECTURE THESIS | | | |
|-------------------------------|---|------------------------------------|--|
| STUDIO | TITLE | LEADER | TIME |
| Studio 01 | EXCHANGE | Dr Kelum Palipane & Thomas Proctor | Mondays 18:15-21:15 in MSD 239 and Thursdays 18:15-21:15 in MSD 140 |
| Studio 02 | The NEW Third Place | Mark Ng | Mondays 18:15-21:15 in MSD 139 and Thursdays 15:15-18:15 in MSD 215 |
| Studio 03 | Inland (Public) | Virginia Mannering | Mondays and Thursdays 18:15-21:15 in MSD 215 |
| Studio 04 | INLAND - Housing | Ursula Chandler | Mondays and Thursdays 18:15-21:15 in MSD 216 |
| Studio 05 | House of Stoush | Yvonne Meng | Mondays and Thursdays 18:15-21:15 in MSD 449 |
| Studio 06 | Future Ethics: Architecture in the 21st Century | Professor Justyna Karakiewicz | Mondays 09:00-12:00 in MSD 238 and Thursdays 12:00-15:00 in MSD 140 |
| Studio 07 | ...and then there was shopping | Johannes van Rijnberk | Thursdays 09:00-15:00 in MSD 146 (BSL) |
| Studio 08 | Lives of Melbourne Museum & Archive (LOMMAA) | Domenic Trimboli | Mondays and Thursdays 15:15-18:15 in MSD 241 |
| Studio 09 | postcode 3350 : change (in) the centre | Dr Ammon Beyerle | Tuesdays 15:15-18:15 Online and Fridays 15:15-18:15 in MSD 146 (BSL) |
| Studio 10 | be here, like everyday | Marijke Davey | Mondays 09:00-12:00 in MSD 240 and Thursdays 15:15-18:15 in MSD 448 |
| Studio 11 | Independent Studio | Associate Professor Rory Hyde | Tuesdays and Thursdays 09:00-12:00 in MSD 139 |

| MASTER OF LANDSCAPE ARCHITECTURE | | | |
|--|---|-------------------------------------|---|
| STUDIO | TITLE | LEADER | TIME |
| Landscape Studio 2: Coordinator: Wendy Walls | Site and Design | Dr Fiona Johnson | Lectures Mondays 09:00-10:00; Tutorials Mondays 09:00-15:15 |
| Landscape Studio 4: Coordinator: Dr Siqing Chen | Designing for Ecoservices in Regional Landscapes | Dr Siqing Chen | Lectures Thursdays 12:00-13:00; Tutorials Thursdays 13:00-19:15 |
| | High Speed Rail Corridor as Green Infrastructure | Christopher Newman | Lectures Thursdays 12:00-13:00; Tutorials Thursdays 13:00-19:15 |
| | Climate Responsive Landscape Planning Strategy | Jenny Yu | Lectures Thursdays 12:00-13:00; Tutorials Thursdays 13:00-19:15 |
| Landscape Studio 5: Sustainable Urbanism Coordinator: Ray Green | Reimagining the Concrete Lawn as a Wetland | Professor Ray Green | Tuesdays and Thursdays 14:15-17:15 |
| Landscape Thesis Coordinator: Associate Professor Jillian Walliss | CROWNSCAPE: an interrogation of the unintentional and the uncanny | Associate Professor Jillian Walliss | Fridays 09:00-15:15 |
| | Interstitial territories : Exploring ecological design opportunities in decline | Alistair Kirkpatrick | Fridays 09:00-15:15 |
| | GROWING UNCERTAINTY: Designing with the Viridic in a time of climate change | Jela Ivankovic-Waters | Fridays 09:00-15:15 |

| MASTER OF URBAN DESIGN | | | |
|---|---|------------------------------------|--|
| STUDIO | TITLE | LEADER | TIME |
| A+B Coordinator: Dr Elek Pafka | Studio B: Live locally, neighbourhoods (can) survive and thrive in the pandemic | Dr Marjan Hajjari | Wednesdays 17:15-20:15 and Fridays 14:00-17:00 |
| Thesis Coordinator: David Mah | H ₂ O | David Mah & Leire Asensio Villoria | Mondays 16:15-19:15 and Thursdays 15:15-18:15 |

| MASTER OF URBAN PLANNING | | | |
|--|------------------------------------|---|---|
| STUDIO | TITLE | LEADER | TIME |
| MUP Capstone Coordinator: Dr Crystal Legacy | Studio N: Managing Cities at Night | Professor Michele Acuto, Anna Edwards, Shelby Bassett | Thursdays 14:00-16:00, Intensive teaching 24/10-4/11 |



Master of Architecture Studio B

DISCIPLINE

/dis ə plɪn/

Studio B / Semester 2 / 2021 /

This is a studio concerned with the discipline of architecture.

Noun

The architectural discipline

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

Verb

The discipline of architecture

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

We will be disciplined in our pursuit of the discipline.

Master of Architecture CDEStudios

PROF. DONALD L. BATES

Chair of Architectural Design
Director of LAB Architecture Studio

“ARCHITECTURE IS ...”

“Architects: All idiots. They always forget the staircase in the house.” – **Gustave Flaubert**

“Architecture is the expression of the very soul of societies, just as human physiognomy is the expression of the individual’s soul. It is, however, particularly to the physiognomies of official personages (prelate, magistrates, admirals) that this comparison pertains. In fact it is only the ideal soul of society, that which has the authority to command and prohibit, that is expressed in architectural compositions properly speaking. Thus great monuments are erected like dikes, opposing the logic and majesty of authority against all disturbing elements: it is in the form of cathedral or palace that Church or State speaks to the multitudes and imposes silence upon them. It is in fact, obvious that monuments inspire social prudence and often even real fear. The taking of the Bastille is symbolic of this state of things: it is hard to explain this crowd movement other than by the animosity of the people against the monuments that are their real masters.” – **George Bataille**

“Architecture is the starting point for anyone who wants to take humanity towards a better future “. – **Le Corbusier**

“Architecture is the ponderous creation of spaces.” – **Louis Kahn**

“Architecture is the art of composing and realizing all public and private buildings. For a building to be appropriate, it must be solid, healthy, and comfortable. “ – **Jean-Nicolas-Louis Durand**

“Architecture is a technology. And it’s involved in all of the different networks of systems that produce architecture – including politics, economics, social and cultural conditions. So architecture is already a technology.” – **Elizabeth Diller**

“Architecture is a continuous process, which, unless it is important, should be put to bed.” – **Cedric Price**

“Architecture is definitely a political act.” - **Peter Eisenman**

“Architecture is unnecessarily difficult. It’s very tough.” - **Zaha Hadid**

“Architecture is by definition a very collaborative process.” - **Joshua Prince-Ramus**

“Architecture is a way of seeing, thinking and questioning our world and our place in it.” - **Thom Mayne**

“Architecture is the art and science of making sure that our cities and buildings actually fit with the way we want to live our lives: the process of manifesting our society into our physical world. - **Bjarke Ingels**

“Architecture is merciless: it is what it is, it works or doesn’t, and you can clearly see the difference.” - **Jacques Herzog**

“Architecture is always related to power and related to large interests, whether financial or political.” - **Bernard Tschumi**

“Architecture is a good example of the complex dynamic of giving.” - **Jeffrey Inaba**

“Architecture doesn’t just create buildings – you can build up a community while you build up a building” – **Anna Heringer,**

“Architecture is too complex for just one person to do it, and I love collaboration.” - **Richard Rogers**

“Architecture is the most powerful deed that a human can imagine.” - **Ben van Berkel and Caroline Bos**

“Architecture is an act of optimism.” - **Nicolai Ouroussoff**

“Architecture is, by definition, always standing still.” – **Elizabeth Diller**

“Architecture is the art of how to waste space.” – **Philip Johnson**

“Architecture is an artificial fact.” - **Mario Botta**

“Architecture is full of romantics who think that even relatively small changes to the built environment create the aspiration for a better society.” - **Mark Wigley**

“Architecture is a dangerous mixture of omnipotence and impotence ... Incoherence and chance is what sustains the career of all architects. They are faced with arbitrary requests and parameters that they do not establish in countries that they hardly know about issues which they are vaguely aware, and they are expected to solve problems that have been shown to be unsolvable for much better trained brains. By definition, architecture is a chaotic adventure. There is no determined field that generates the architecture, but it is an interrelation of many activities that are merged in a way in which it can’t be determined” – **Rem Koolhaas**

“Architecture is for us, the public, and it is going to get scuffed.” - **Alexandra Lange**

“Architecture is the work of nations...” **John Ruskin**

“Architecture is always dream and function, expression of a utopia and instrument of a convenience.” - **Roland Barthes**

“Architecture is an expression of values – the way we build is a reflection of the way we live.” - **Norman Foster**

“Architecture is the real battleground of the spirit.” - **Ludwig Mies van der**

“Architecture is not a question of the purely theoretical if you’re interested in building buildings. It’s the art of what is possible.” - **Paul Rudolph**

“Architecture is geometry.” - **Álvaro Siza**

“Architecture is not just one thing. It is not just an art. ... It has to deal with the real situation; it has to do something good for the society.” - **Xiaodu Liu**

“Architecture is a language: new designs should abide by grammatical rules to avoid dissonance with existing structures.” - **Prince Charles**

“Architecture is a form of political imagination. And Nietzsche actually is the one philosopher who doesn’t think of architecture as an applied act but as a form of imagination, a form of political imagination. So, the role of the architect in Nietzsche is someone who is engaged in physicalizing imagination.” – **Jeff Kipnis**

“Architecture is intended to transcend the simple need for shelter and security by becoming an expression of artistry.” - **Jay A. Pritzker**

“Architecture is the petrification of a cultural moment.” - **Jean Nouvel**

“Architecture is characterised by endurance and longevity: a long education, long training, long hours and long lives.” - **Catherine Slessor**

“Architecture is not a purely theoretical issue if you are interested in building projects, but architecture is the art of the possible.” – **Paul Rudolph**

“Architecture is about ideas in the first place. You don’t get to design until you have an idea.” - **Lebbeus Woods**

“Architecture is a muddle of irreconcilable things.” - **Juhani Pallasmaa**

“Architecture is, in many ways, a very specific type of science fiction; it is its own genre of speculative thought,” - **Geoff Manaugh**

"Architecture is largely irrelevant to the great mass of the world's population because architects have chosen to be." - **Bruce Mau**

"Architecture is becoming less about a single walled-off phallus on the horizon, and more about parks and public spaces which engage with the city." - **Alissa Walker**

"Architecture is most often a victory over the process of creating architecture." - **Sam Jacob**

"Architecture is capable of mounting a profound critique of the status quo." - **Reinhold Martin**

"Architecture is not just about building. It's a means of improving people's quality of life." - **Diébédo Francis Kéré**

"Architecture is a physical experience — it needs to be seen and touched to be wholly understood." - **Nicolai Ouroussoff**

"Architecture is a language that is very difficult to understand. It is mysterious unlike other arts such as music, which is more directly understandable ... The value of a work is its expression. When something is well expressed, its value becomes very high. " - **Carlo Scarpa**

"Architecture is really difficult. I realized that only very recently. It's like music. You can enjoy it but — to know it — it's a different story." - **Diana Agrest**

"Architecture is capable of absorbing anything, and hence tends to dissolve into everything." - **Ole Bouman**

"Architecture is not just a matter of technology and aesthetics but the frame for a way of life — and, with luck, an intelligent way of life." - **Bernard Rudofsky**

"Architecture is a discipline where you can have multivalent interests. You could be a philosopher, a geographer, a scientist, an artist, an engineer; you can be poetic about it." - **Toshiko Mori**

"Architecture is supposed to be about a higher purpose." - **Stanley Tigerman**

"Architecture is the most public of the arts, and the public are severe critics." - **Eric Parry**

"Architecture is a form-maker, problem-solver and environment-creator, and the international exposition is its laboratory." - **Ada Louise Huxtable**

"Architecture is supposed to complete nature. Great architecture makes nature more beautiful—it gives it power." - **Claudio Silvestrin**

"Architecture is a small piece of this human equation, but for those of us who practice it, we believe in its potential to make a difference, to enlighten and to enrich the human experience, to penetrate the barriers of misunderstanding and provide a beautiful context for life's drama." - **Frank Gehry**

"Architecture is not a private affair; even a house must serve a whole family and its friends, and most buildings are used by everybody, people of all walks of life. If a building is to meet the needs of all the people, the architect must look for some common ground of understanding and experience." - **John Portman**

"Architecture is a social art. And as a social art, it is our social responsibility to make sure that we are delivering architecture that meets not only functional and creature comforts, but also spiritual comfort." - **Sam Mockbee**

"Architecture is too important to be left to men alone." - **Sarah Wigglesworth**

"Architecture is not a purely private transaction between architects and clients. It affects everyone, so it ought to be understandable to everyone." - **Blair Kamin**

"Architecture is vital and enduring because it contains us; it describes space, space we move through, exit in and use." - **Richard Meier**

"Architecture is more about ideas than materials." - **Qingyun Ma**

"Architecture is bashful about reality." - **Wouter Vanstiphout**

"Architecture is just background. The beauty of architecture is that it brings people together and can create public constructs." - **Ben Van Berkel**

"Architecture is about hope, about change—it makes life more exciting." - **Lars Lerup**

"Architecture is blessed and cursed with more dimensions than its greats know what to do with: the three of sensible space, the celebrated fourth of travel through it; and others, ineffable, beyond—the fifth of utility, say, the seventh of happy accident, the ominous eleventh." - **Philip Nobel**

"Architecture is a mystery that must be preserved." - **Jean Nouvel**

"Architecture is only as great as the aspirations of its society." - **Lisa Rochon**

"Architecture is about the manipulation of light: both artificial light and day lighting." - **Tom Kundig**

"Architecture is expected to carry too much weight in many cases." - **Patricia Patkau**

"Architecture is the most obvious flower of a society's culture." - **Alan Balfour**

"Architecture is quite a narrow, obsessive business." - **Nicholas Grimshaw**

"Architecture is perplexing in how inconsistent is its capacity to generate the happiness on which its claim to our attention is founded." - **Alain de Botton**

"Architecture is a kind of urban ballet." - **Aaron Betsky**

"Architecture is a history of style written by the victors." - **Herbert Muschamp**

"Architecture is driven by belief in the nature of the real and the physical: the specific qualities of one thing - its material, form, arrangement, substance, detail - over another." - **Kester Rattenbury**

"Architecture is where imagination meets life." - **Kazuyo Sejima & Ryue Nishizawa**

"Architecture is a strange field where we're constantly asked to demonstrate over and over why design matters, to everyone, all the time. It's exhausting." - **Amale Andraos**

"Architecture is both an art and a practical pursuit, and the profession has always been divided between those who emphasize the art, that is pure design, and those who give priority to the practical." - **Paul Goldberger**

"Architecture is not a profession for the faint-hearted, the weak-willed, or the short-lived." - **Martin Filler**

"Architecture is a very dangerous job. If a writer makes a bad book, eh, people don't read it. But if you make bad architecture, you impose ugliness on a place for a hundred years." - **Renzo Piano**

"Architecture is the pathology of the contemporary era." - **Forensic Architecture**

"Architecture is a visual art and the buildings speak for themselves." - **Julia Morgan**

"Architecture is interesting, but by itself it means nothing." - **Massimiliano Fuksas**

"Architecture is an art, yet we rarely concentrate our attention on buildings as we do on plays, books, and paintings." - **Witold Rybczynski**

"Architecture is invention." - **Oscar Niemeyer**

"Architecture is a public commodity, and as such invites public scrutiny." - **Reed Kroloff**

"Architecture is exposed to life. If its body is sensitive enough, it can assume a quality that bears witness to past life." - **Peter Zumthor**

"Architecture is a combination of science and fiction." - **Winy Maas**

"Architecture is not an inspirational business, it's a rational procedure to do sensible and hopefully beautiful things; that's all." - **Harry Seidler**

"Architecture is used by political leaders to seduce, to impress, and to intimidate." - **Deyan Sudjic**

"Architecture is about giving form to the places where people live. It is not more complicated than that but also not simpler than that." - **Alejandro Aravena**

"Architecture: There are only four orders of architecture. As long as one does not count Egyptian, Cyclopean, Assyrian, Indian, Chinese, Gothic, Roman, etc." - **Gustave Flaubert**

[Credit – numerous quotations are from: "121 Definitions of Architecture", by Becky Quintal, for Archdaily.com; 12 January, 2019. <https://www.archdaily.com/773971/architecture-is-121-definitions-of-architecture>]

CDE STUDIO ALLOCATION

Studio Presentation Day will take place on Thursday 22 July from 10:00 - 15:30 in the Glyn Davis Building (MSD), Theatre B117. 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. The presentation day will be recorded and made available to students. Information about the studios available this semester is also on the MSD Studio website (<https://msd.unimelb.edu.au/current-students/subject-information/msd-studios/architecture-studio-c-d-and-e>).

You will be required to submit your studio preferences via an online form available through Canvas. This will be open from: **12:00 on Thursday 22 July until 09:00 on Saturday 24 July.**

Late submissions will not be accepted.

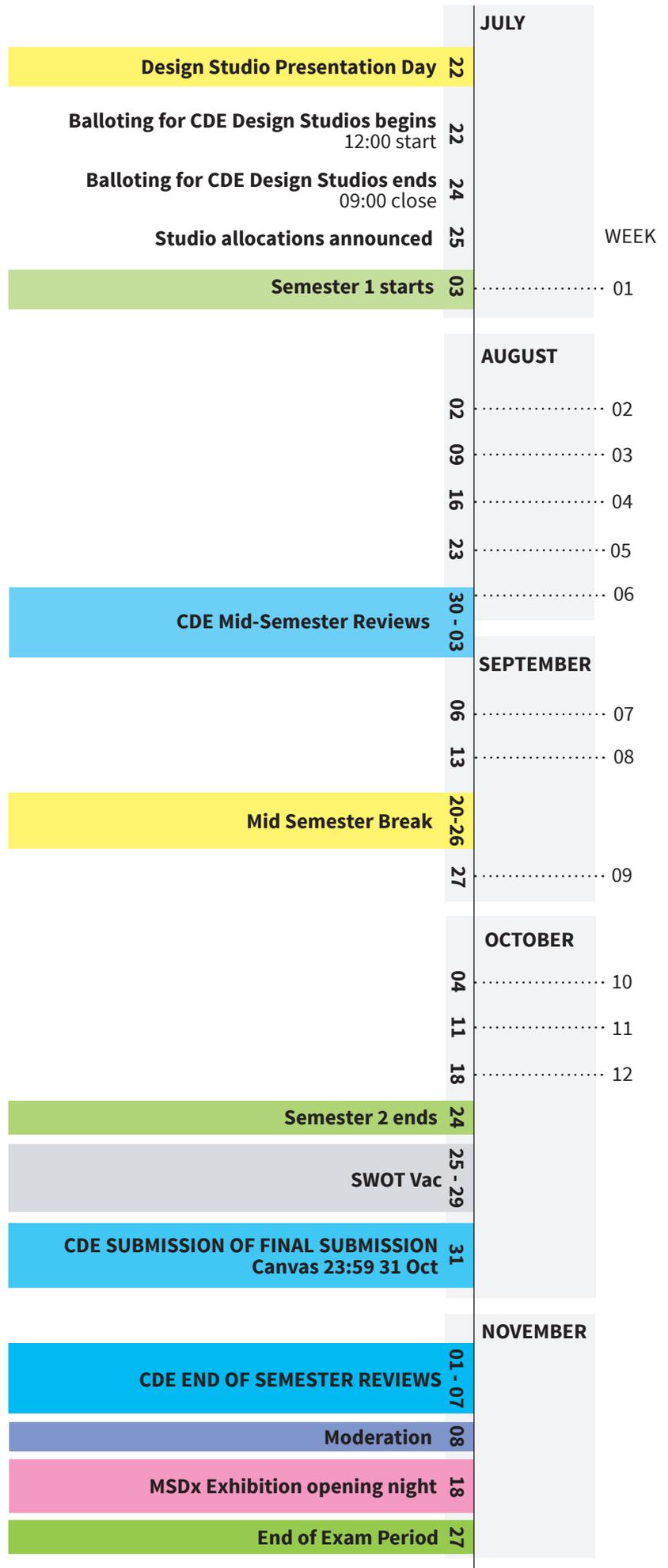
You will be required to select 10 UNIQUE studio preferences via the online form, and you must only complete the online nomination form once. Please ensure you read and follow the instructions on the nomination form; any invalid entries may affect your final studio allocation.

Over the weekend (24 - 25 February), you will be allocated to a studio, and a final list of allocated studios will be posted on Canvas on Sunday 25 July. Studios will commence from Monday 26 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, second, third, fourth, fifth, sixth, or seventh preferences in the nomination. We will try to provide as close to your premier preferences as possible, but there is no guarantee for this, even for Studio E, Studio D or Studio C students. The current COVID-19 pandemic has added additional uncertainties to the process of allocation of studios, for which we do not yet know the full consequences. We urge you to select eight studios that will best suit your interests and aspirations and ensure that all eight studios are offered at times you can attend.

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

CDE STUDIOS SCHEDULE



Page 20 STUDIO 01 **Isabel Lasala**: WEAVING LANDSCAPES. Case Study: Federation Square South

Page 21 STUDIO 02 **Rennie Liffen & Oskar Kazmanli-Liffen**: BODRUM

Page 22 STUDIO 04 **Laura Mártires**: Cities Without Country

Page 23 STUDIO 08 **Scott Woods & Kim Võ**: Triplicate: Stirling at Ca'Corner della Regina

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Page 31 STUDIO 22 **Kim Võ & Richen Jin**: Capriccio, Folly, City

Page 32 STUDIO 25 **Blair Gardiner & Helen Cheng**: Architecture as a Verb

Page 33 STUDIO 26 **Colby Vexler & Pricilla Heung**: Housing, Home and Contents: A Soft Focus on Domestic Things

Page 34 STUDIO 27 **Kristen Wang & Cox Architecture**: CONNECT

Page 35 STUDIO 29 **Sean Guy**: Ceramic Automata

Page 36 STUDIO 31 **Andre Bonnice**: Obstinate Persistence

Page 37 STUDIO 32 **Simona Falvo & Dayne Trower**: NHG. New Hamilton Gallery

Page 38 STUDIO 33 **Nancy Ji**: Studio Japan: Shimanami

Page 39 STUDIO 35 **Professor Qinghua Guo & Ming Wu**: Reimagine Pentridge

Page 40 STUDIO 36 **Anna Nervegna**: untitled: a Project Art Space for Melbourne

Page 41 STUDIO 40 **A/Prof Rochus Urban Hinkel**: The Field: Caretakers of Country

Page 42 STUDIO 44 **Danielle Peck & Sam Hunter**: Ultimate Spinach

Page 43 STUDIO 47 **Djordje Stojanovic**: Rental

 Studio C
NSCA Options

 Online

 Face-to-face

 Blended
Synchronous
Learning



WEAVING LANDSCAPES

Case Study: Federation Square South

The area occupied by Federation Square today has a long history. It is a site that has hosted the Melbourne Morgue, the Princes Bridge Railway Station, the Princes Gate Towers and, importantly, prior European settlement, it was the area where the Kulin confederacy of Aboriginal peoples – the Wathaurung, the Bunurong and the Woiworung peoples – dwelled and gathered for tens of thousands of years.

The changes that have occurred on this site evidence its importance, not only geographically, but also in relation to the city. In 1996, the decision to demolish the Princess Gate Towers building was taken to 'change the face of Melbourne forever', and make it "truly a riverside city," by words of former Liberal Premier, Jeff Kennett.

Federation Square is one of the few areas in Melbourne where the CBD connects with the Yarra River, a connection that was made possible thanks to the construction of a deck over the rail tracks. This massive piece of engineering gave the opportunity to create an open and fluid relationship with the CBD, however, at the time of its construction, the section of the project connecting with the river was cut off.

This studio asks: What design strategies can be implemented to activate the relationship between Federation square and the river?

In light of these circumstances and in order to answer this question, this studio offers students the opportunity to work along with Federation Square Management and

explore the possibilities for connection, reactivation, and consolidation of the vital spaces that exist between Federation Square and the Yarra River.

Students will be asked to implement a wide range of design strategies at two different scales: first, at an urban with Federation Square Management in order to reflect upon these circumstances and ex'weave' the urban and the River landscapes.

The design process will be undertaken through three methods that complement each other: observation of the site and its surroundings; case study methodology; and design exploration. The laboratory experimentation will be fundamental in this studio, in which a series of generative techniques and tools will be developed to achieve the methods described before.

Bodrum



RITUALS OF MATERIAL MEMORY

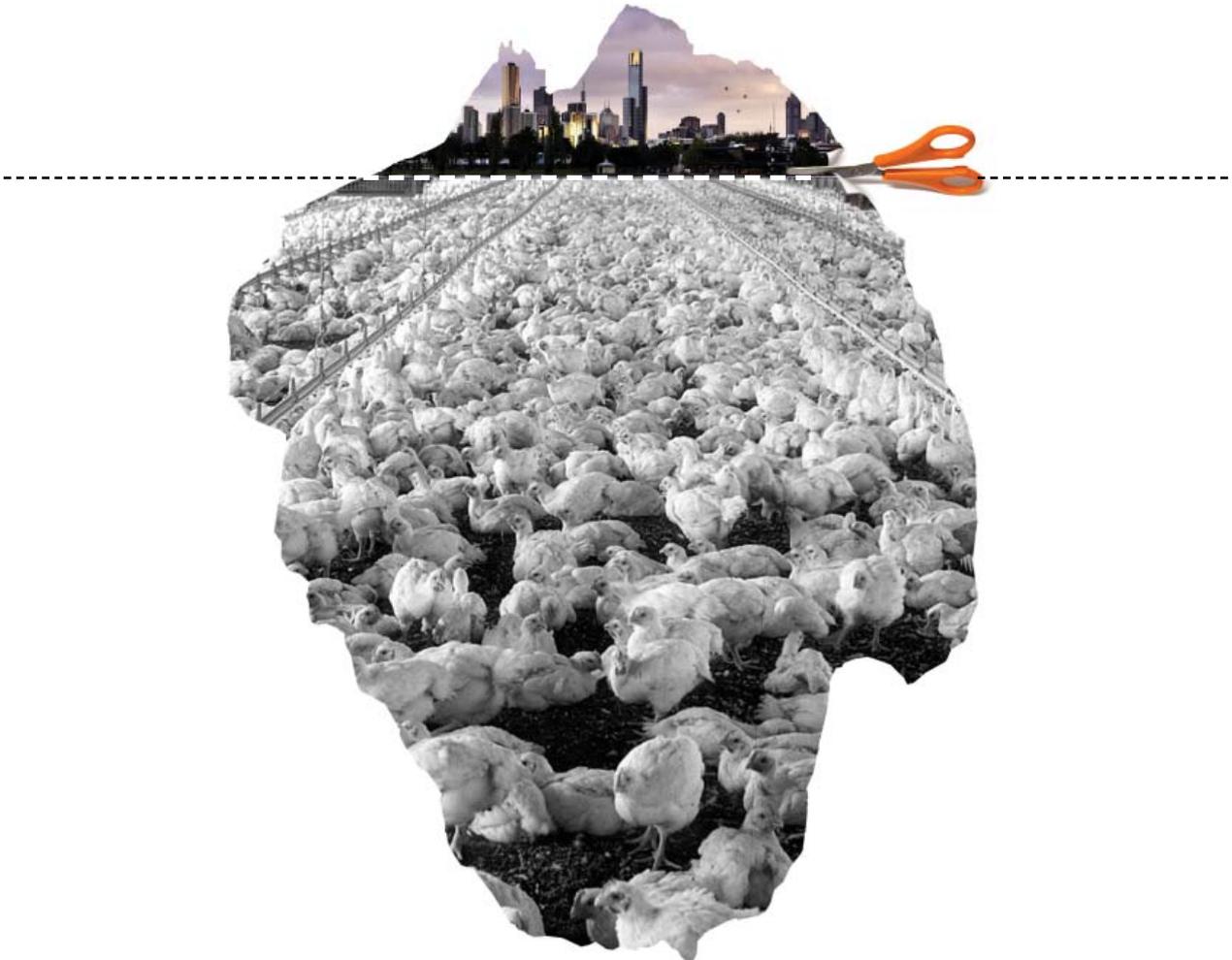
*As evening light fell on the Bosphorous, we boarded
The pair - in their crisp white shirts
logos on pockets, packets in pockets, Hearts on their sleeves.
Knights of the road, the road south. Night Bus bridging,
bridging from shore to shore, from city to sea... to the clear blue...
Our friends would be there, old faces, new faces, faces from
childhood, waiting, singing, loving, laughing, making... happy
As only - they - could be in - that - place.
It transformed them, it transformed us, it was our place... her place*

*All I can remember is simple and authentic,
white, blue, crimson, blue, crimson, blue.....blue
Now I live in that photo.
If you ever get lost
Inshallah you'll find me in the warmth, the humdrum of
Bodrum.*

Studio 2 continues to investigate 'the form of ritual' in architecture by exploring intimate and idiosyncratic projects that reveal the human dimensions of contemporary life. The poetic architectural potentials of rituals, routines and occupations of buildings and spaces are at the forefront of the studio's interests and the refinement of these across the minutes, days, seasons and lifetimes of selected communities underpins the work of the studio.

The studio promotes sensitivity and humility in architectural thought and process, but also seeks opportunities within projects to explore empowerment and social equality. Context provides this opportunity and is perceived as something beyond the physical, where narrative and imagination are the surveyors of the intricate detail of fictitious places and characterful locations, creating a unique, provocative and shared setting for projects.

cities without country



'The world is sick. A readjustment has become necessary. Readjustment? No, that is too tame. It is the possibility of a great adventure that lies before mankind: the building of a whole new world ... because there is no time to be lost. And we must not waste time on those who laugh or smile, on those who give us ironical little answers and treat us as mystic madmen. We have to look ahead, at what must be built.'

Le Corbusier, 'The Radiant City'

Rapid urbanisation and industrialisation have allowed unprecedented progress, enlightenment, convenience and economic growth. But at what cost? Soil and biodiversity destruction, disease, pollution, climate change are the biggest challenges of our time. As man-made climate change drastically reduces the world's arable land, our food supply is jeopardised. The future of food production lies in intensive industrialised processes that make maximum use of land and other resources. The population of Melbourne alone requires its equivalent area of arable land solely for food production. Reducing this area and moving it closer to home would have an enormous impact on the associated logistics and energy consumption but also in our perceptions of food as a commodity readily available from a shop. Far from the romanticised view of urban farming, the studio is interested in the potential that the adoption of these farming techniques have in radically changing the way our cities look and work.

This studio will speculate on the role of the 'Vertical Farm' typology as an essential emergent type for the future of urban Melbourne. We will depart from an understanding of current and future food production processes or systems into how these can be verticalised and urbanised. We will be drawing on generative techniques, both digital and analogue, to extrapolate from farming and biological paradigms and to speculate on the future form of high density vertical farming and its implications.

The studio will examine the relationship between the architectural object and the urban field, and explore the role architectural design plays in mediating the tension between infrastructure and the public realm.

This research will be tested in Fitzroy, Australia's smallest suburb. Students will be expected to engage with the specific qualities of the site, and to develop tools and techniques for the generation of new architectural typologies to accommodate the production of food in our cities.

Whilst the studio aims to look into the technical or scientific challenges of vertical farming, the purpose is not to solve the technicalities of it but rather a thinking through the architectural and urban implications of this new building technology, and by extension to speculate on how changes in the city might present future opportunities for urban farming.

STUDIO

08

SCOTT WOODS & KIM VÕ, WITH ARMATURE GLOBALE

T R I P L I C A T E :

S T I R L I N G

AT CA' CORNER DELLA REGINA

A R M A T U R E

G L O B A L E

M I L A N

C A N A D I A N

C E N T R E F O R

A R C H I T E C T U R E

M O N T R E A L

F O N D A Z I O N E

P R A D A V E N E Z I A

V E N I C E

Duplex Studio

Course Outline



In Australia, the detached single-family dwelling is the reference point to which all other forms of housing are measured. For most Australians their home is their primary asset, so above all else it must maintain resale value. This generic supersedes any individual desires for how one might want to live. Like a self fulfilling prophecy, the perceived demand influences actual demand and the result is a house designed for the market.

Within this condition, we take a reformist approach to housing, and seek to alter the floor plan with a degree of subtlety and ambiguity that is appropriate for our moment in time.

Each student will work in pairs on a project within an existing contemporary suburb. In the first half of the semester we will look at exemplar apartment plans and apply their lessons to the bungalow typology. This will be an intensively plan-oriented set of studio sessions.

The second half of the semester will shift the focus to the street and garden. Here the expression of the building will be the primary focus. We will consider the elements of the suburban street as figures to be reconfigured anew.



H₂O

Master of Architecture Design Studio CDE – Studio 10
Melbourne University, Melbourne School of Design
Semester 2, 2021
Faculty: David Mah & Leire Asensio Villoria

“We cannot be radical enough.”
David Attenborough

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

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

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

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

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

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

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

In our modern world we have machines to transport us and do many of our chores; much of our time is spent largely disengaged from our physical environment. Yet as humans, we are embodied beings, our body is our instrument to experience and make sense of our world. Our body facilitates our experience of space, material and form and in turn allows us to be a more conscious creator. How finely tuned is your body?

Students will choose a form of practice that interests them, this could be something more active, like a particular form of dance or wrestling, or something more stationary, like playing the violin or calligraphy. Researching and experiencing this practice, students will generate a series of formal interpretations while devising their own brief and program for a small inner urban building which will facilitate the practice and celebration of their chosen modality.

Embodiment

This studio seeks to empower students to explore ways to strengthen and document their bodily perception and experience, to test and refine different ways of translating.

How is the chosen modality celebrated in the sequence of spaces, the formal and spatial qualities, how is it expressed in the skin? As an inner urban intervention, how will the designer find ways to engage with and enrich the public realm?

While there will be a strong emphasis on using the body as an instrument to sense, to inspire and generate a body of work, students are free to meaningfully integrate digital processes. This studio will be particularly rewarding for students that are keen to strengthen their bodily perception and conceptual expression as well as furthering their particular interests in architecture.



NURA HOUSE

Studio Sixteen

A New Kind Of Sea Change

As our city swells and strains under the stress of development and growth, an increasing number of Melbournians are dreaming of an escape to the regional and coastal areas beyond the conurbation. The notion of permanent or periodic reconnection with the natural world is an attractive proposition to those spending an increasing amount of time immersed in the digital realm. This semester, Studio 16 will ask students to consider what it means to escape the city and dwell amongst the dunes of Rye Back Beach.

In collaboration with NEOMETRO, Studio NURA House will examine a series of land lots available for sensitive development in one of Australia's most spectacular coastal landscapes and ask students to design a residence within the pristine Mornington Peninsula site, while considering environmental sensibilities and capturing an architecture with a strong sense of an Australian identity.

Students of Studio NURA House will have the opportunity to work on a real-world project and gain exposure to a collection of industry experts and leading global architectural studios including Aires Mateus, Edition Office, Wolveridge Architects, Robert Simeoni Architects and MA Architects. This studio will allow students to spend time analysing the unique topography of the site, the rituals of living, culture, materiality, climate and tectonics with the aim of uncovering an architecture that is relevant, practical, refined and beautiful in its simplicity.

*Presented by Joel Benichou
in conjunction with*

NEOMETRO.

OUTPOST

M - FACTORY



Outpost is a series of teaching studios run by John Wardle Architects. A place to test new ideas, we chose its name to evoke the feeling of occupying a frontier - of leaving an established base and surveying new territory. This resonates with our ongoing engagement with issues, people and places beyond our studios. We understand Outposts as speculative by nature and represent a desire to evolve cultural values and experiment with emerging forms of knowledge. They can be defined by a geographical location, a philosophical position, or a new medium of creative expression. By operating at a distance, an Outpost is a site to experiment with new ideas, identities, and modes of representation.

M- FACTORY

Outpost 04 considers the factory as a site for architectural inquiry. As we emerge from the pandemic the priorities and pathways for the future of local manufacturing are being redrawn. As global supply chains become ever more complex, traditional resources become scarcer and concerns grow over the known and unknown consequences of climate change, manufacturers are being forced to consider more sustainable operations and offerings. The local industries of the future will be driven by significant technological innovation – research and development of sustainable manufacturing and advanced material / frontier technologies are key to a healthier industry ecosystem.

The studio will explore a hybrid typology, both a proving ground for new, small-scale industries and a hub for innovation, research, and learning. Students will identify and research a material technology and production process that promotes circular economic principles, sustainable operations and outputs, and suited to local manufacture. This anchors itself against emerging fields of knowledge in materials and construction methodologies, encouraging students to be critical about the environmental impacts of architecture and to seek opportunities in existing buildings and landscapes. This research will be presented as a return brief – a proposition for a factory of the future.

The project will be located on the Scienceworks site in Spotswood, chosen for its rich local industrial heritage and its ambitions as a centre of innovation in science, technology and learning. While engaging with the City of Hobson's Bay, Museums Victoria, Senior JWA Staff and external consultants, students will be required to consider and respond to the critical questions facing the future of manufacturing, construction materials, local industry, and education in a highly localized, collaborative context.

VIRTUAL ENVIRONMENTS



Arkhé - with primary senses to beginning, origin or the source of action.

In its third iteration, Studio 19 - Virtual Environments continues to use new simulation tools to explore interactions between building and nature, earth and artifice - staging the conditions for the emergence of new realities between site and architecture.

Starting at the beginning - the measurement, classification and mapping of ground - the studio continues its research on specific locations within Victoria's Western Volcanic Plains, composed of remnant and endangered grasslands and basaltic stony terrain. This ground represents a living archive, bearing the memories of acts and atmospheres committed on its surface across time.

To measure and map this condition we have new tools - 3D scanning technologies and procedural graphic engines are deployed to develop a kind of digital archaeology - an understanding of context that is motivated by the reproduction of the behaviour of a site, rather than the look of a site. Although precise, these maps will be messy - an attempt to uncover realities previously unseen or unimagined.



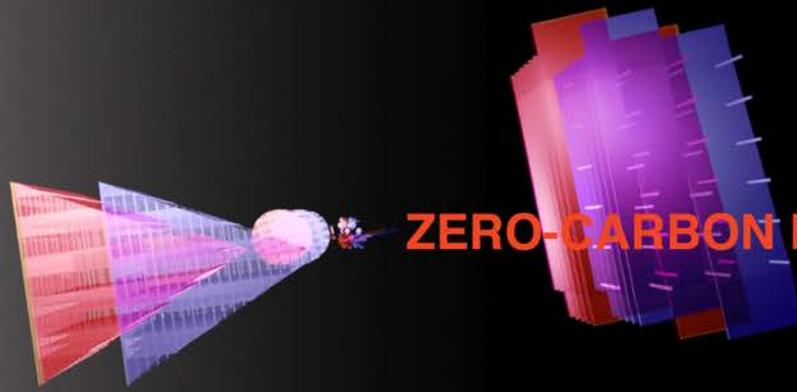
The studio maps become a form collective intelligence, the protagonists for the Virtual Environment design project - the modelling of architectures across a future Western Volcanic Plains Park - an interlinked set of landscape environments and architectures spanning over 300kms. Here we prioritise architecture's tectonic basis, focusing on the fundamentals of architecture's relation to the environment through concept and material.

Students will work to create highly detailed designs - drawn, imaged and modelled as processes that occur across time. Hyper real images and animations, construction details and 3D printed detail models will be developed by way of advanced digital tooling exercises.

Please note that this studio runs in a hybrid format with both on-campus studio sessions as well as online workshops. We work in teams, simulating a professional office environment, where all students are expected to contribute and engage as a collective.



VANISHING POINT



ZERO-CARBON LABORATORY

STUDIO LEADER TOBY REED

STUDIO DESCRIPTION - THE PROJECT

The Anti-carbon Laboratory / CSIRO - IDS Studio

Viewed as industrial and highly function driven buildings, laboratories often give design aspects such as energy performance and sustainability a lower priority. In many cases this is deserved given the strict performance requirements around the spaces being provided, in many instances however it is not and this studio aims to challenge the preconceptions in this regard. It will use contemporary mixed-use facilities containing laboratory and office spaces while assessing their place in society and community. CSIRO will act in the client role, the lessons learned will be able to be leveraged across the wider laboratory and health buildings sectors.

STUDIO LEARNING OUTCOMES - ZERO ENERGY LOOPS + ANTI-CARBON FORM

The design of a laboratory building for the CSIRO

Investigate the design of a zero-energy building

Investigate zero carbon loops

Research into the space and form of the laboratory building

Exploration of the history of laboratory typologies in relation to the project

Exploration of architectural cultural issues of 'carbon form' and 'carbon urbanism'

INTEGRATED DESIGN STUDIO = REAL PROJECTS WITH REAL CLIENTS + CONSULTANTS

Integrated Design Studios: The studio is an integrated design studio (IDS). The aim of the integrated design studios is to explore, develop and test ways of achieving better integrated building design outcomes. The i-Hub Integrated Design Studios (IDS), aim to change the way we design buildings by bringing architectural and engineering integration to the forefront of design, with the aim of designing zero carbon buildings.

Readings:

Architecture and the death of carbon Modernity – Elisa Iturbe

The Vertical Village – The ? Factory

X-Ray Architecture – Beatriz Colomina

The Architecture of the City – Aldo Rossi

Toby Reed Bio:

Toby Reed is a director of NERVEGNA REED ARCHITECTURE. NR's projects include the recently completed Melbourne Quakers Centre, The Arrow Studio, the PEP Dandenong (precinct energy project, pictured below R) and urban designs in China. The PEP led the way in Australian architecture for green power solutions, being the first precinct in Australia to be powered by co-generation. NR also makes architectural videos which have been screened at RMIT Design Hub, the MPavilion and recently at Monash University Museum of Art (below L).



CAPRICCIO, FOLLY, CITY



There is no such thing as data-driven thinking. Only calculation is data driven. The negative of the incalculable is inscribed in thinking.

Byung-Chul Han, *The Agony of Eros*, 49.

There is a rise of interest in the city and its urbanisation process. This interest is, however, peculiar when it employs the advancement of data science. There are countless attempts to map and represent the city using big data at a scale we have never seen before. Somehow, by looking through these highly detached representations of the city, architects seem to have “solved” the “problem”. Yet, the solutions barely scrape the surface of the issues of such complexity. What more concerning is how, through this lens of quantification, the city has become so abstract, so distanced, even strange, completely devoid of its qualities. These representations seem to always depict the city as a series of problems, or even problematise it to justify a “solution.”

Studio 22 proposes to investigate the formal and informal relationship between architecture and the city; as well as the idea of architecture as a form of knowledge and why we need continuous and refreshing criticism in architecture. Through critical studies of previous master architects and their projects, we will critically examine the Postmodernist discourses on the city from architectural viewpoints, to react against the Modernist managerial approach to the city.

ARCHITECT AS A VERB

Outline: The studio seeks to investigate the notion of Architect as a Verb. Where the focus is not on the Architect as the noun or the subject but the role of the actions of the subject. Twin approaches of robustness and sensitivity will be key areas for investigation.

Scope: The studio will connect with the Wadiyar Centre of Architecture in Mysore, which will provide input into the studio. The project is to design a new research and accommodation facility located on the grounds of this architecture school but operating independently of the school. The premise of the studio is to investigate the operative conditions of a place, its context, and if there is a role for local material and craft practice in contemporary design. A further aspect is questioning the role of the designer in their responsibility to the workers who realise design output. Therefore, can design offer a path to empowerment?

Studio 25

Studio Contact: Monday 9.00 am to 12.00 pm & Thursday 3.15 pm to 6.15 pm

Studio Leaders: Helen Cheng | Blair Gardiner

Image source: <http://www.wandering-threads.com/2011/07/i-saw-in-mysore-day-1-prints-patterns.html>

Housing, Home and Contents:

A Soft Focus on Domestic Things

Pegged out and legislated, fenced in and given tangible measurements; subtle gestures turn a piece of land into a site.

So, land becomes site, site becomes potential. Negotiated, zoned, cultivated, tended to and cared for.

Setbacks and provisions; foundations, slabs and openings under a roof. At a minimum it's about providing some sort of containment and cover over an inhabitable area.

A bed, essential utilities, and some storage; things domesticate the home, house occupies site, and site houses home.

But what dwells between site and house? The garden of course! Call it the front yard, backyard, courtyard, some gravel, weeds growing along side, or even potted plants that inhabit a kind of peripheral interior — the garden dwells at the ambiguous edge of domesticity, somewhere between house and its site.

From the banal to the absurd *Housing, Home and Contents: A Soft Focus on Domestic Things* examines acts of domestication and re-considers architecture's role in constructing relations between site, garden, house and home in 2021.



House 905, Harquitectes
Photograph: Adrià Goula

Edithvale

Chelsea

Bonbeach

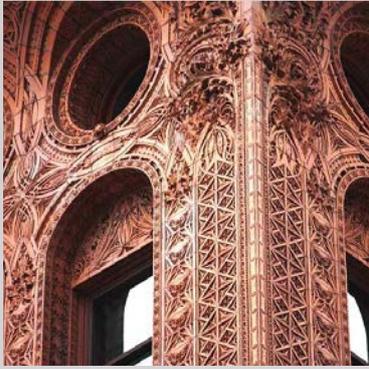
CONNECT

Studio 27 - CONNECT
Kristen Wang + Cox Architecture

Edithvale, Chelsea and Bonbeach are three coastal suburbs located about 30 km south-east from Melbourne CBD. As part of the Level Removal Project (LXP) along the Melbourne Frankston train line, Studio CONNECT takes this opportunity to investigate further about architectural and engineering integration to the forefront of design and mobility in the 21st century.

Students are challenged to propose new local train stations in these precincts with the aims

- To connect central Melbourne and Mornington Peninsula;
- To connect future development and historic background;
 - To connect the human and the built environment
 - To connect urban and landscape;



MASTER OF ARCHITECTURE // DESIGN STUDIO C // SEMESTER 2 2021 // WITH SEAN GUY

// CERAMIC AUTOMATA

Automated construction technologies are reshaping the way we build things and providing a new set of opportunities for architects, engineers, and designers. The implementation of these technologies however too often focuses on efficiency and cost savings, and seldom takes advantage of the design capacity of new tools. Ceramic Automata will investigate how automated additive 3D printing techniques might impact our use of clay in the construction industry, and how we might take full advantage of these technologies as architects.

The studio will run in 3 parts. This first will be an investigative research task into new and old uses of clay in architecture, as well as a highly speculative exploration into computational design techniques that will push our understanding of how we might use these machines as designers. The second part of the studio will see students split into small groups to investigate a specific application for clay 3D printing. The third portion of the studio will be a large class project implementing the collective outcomes of the studio into a prototype for an architectural chunk or element.

This studio will be run as a Maker Space studio and will involve in person making and fabrication.

"Architecture is a strange mixture of obstinate persistence and constant flux... Some elements have barely changed in the last 3000-5000 years, others were re-invented last week but in architecture the appearance of a new element is rare, most inventions are re-inventions" (Elements of Architecture 2018, 193)

Through the investigative study of lost architectural elements, energy systems and infrastructures and their embedded histories; students will research and develop designs for a series of discrete 'reinvented' architectural elements. Windows, doors, stairs, balconies etc. will be repurposed as forms for energy production and waste management.

In the development of new or reinvented elements, students will consider concepts of comfort and discomfort in relation to habitation and our reliance on the ubiquitous systems of energy and resources that are in service of architecture and its occupants. Students will need to reconcile the relationship between these infrastructures and architecture, with consideration to their utility, context and the social and cultural systems that surround them.

The architectural project becomes a complex collage of the archaic and the current, of the standard and the unique through the development of a hybrid 'office' building in the CBD.

The first half of semester will focus on research and testing through a series design esquisses presented as standalone speculative prototypes that explore how novel forms of energy production and waste management might influence architecture. Students will develop a taxonomy of discrete 're-invented' elements to be repurposed and adapted for the final project. Each element will be assessed for its spatial and performative qualities alongside its historical contexts.

There will be an attention to design communication through detailed digital modelling, physical prototypes, orthogonal drawings and expressive rendered imaging; by way of supporting a rigorous research and design methodology. In-class tutorials will be provided for modeling, animation, and visualisation techniques.

obstinate persistence



Studio delivered by Andre Bonnice of Simulaa





NHCG

NEW HAMILTON GALLERY

The township of Hamilton in south-western Victoria is the largest town in the Southern Grampians region.

With the rise of architecturally significant regional galleries, the Hamilton Gallery, along with the Southern Grampians Shire Council and various community stakeholders, is undertaking a master planning and scoping study for the New Hamilton Gallery (NHG) project. The NHG is envisioned as a 'new world-class gallery for the Southern Grampians Region' aiming to revitalise the township and attract new tourists markets by creating a destination cultural arts precinct integrated with civic amenities.

The NHG provides an opportunity to create a new point of interest in Hamilton and, at its core, celebrates architecture which has the potential to be fascinating, tactile, adaptable and transformative. Through a creative response to place and landscape, NHG will investigate the role of architecture in acting as key anchor for the revitalisation of Hamilton and the surrounding region.

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

日本スタジオ
しまなみ

STUDIO JAPAN: SHIMANAMI

Semester 2 / Masters Design Studio 33 / Nancy Ji

This is the third Japan Studio to run at the University of Melbourne. Continuing from Semester 1, we will look to the countryside as a source of inspiration and potential while responding to pressing contemporary issues. Japan is one of the first countries to enter a post-growth era with an aging and decreasing population that has prompted many revitalization efforts in recent years including those by artists and architects. The effects of social and economic decline are most visible outside large urban centres including the proposed site which spans several islands in the Seto Inland Sea. As young people move to larger cities these islands have a growing number of vacant houses, abandoned farmland and empty shops. What kind of architecture can happen in such settings? How can architecture contribute to revitalization, identity and creative place making in contemporary Japan?

The studio adopts a research by design approach and will undertake intensive research in the first half of semester. As the studio is run online and we cannot visit Japan at this time students will conduct virtual fieldwork to understand the site and context through a series of drawing and mapping exercises. Students then have the freedom to propose their own project and programme based on their research. Learning outcomes include a deeper understanding of both traditional and contemporary Japanese architecture and the ability to synthesize a complex web of ideas, drawing on site, culture, tradition, function, and climate to create a considered architectural response for the contemporary rural landscape. Another emphasis will be on visual presentation especially drawing as we will aim to exhibit our studio work to the local audience in Japan upon the completion of the semester.



Reimagine Pentridge

Studio Leaders: Professor Qinghua Guo and Dr Ming Wu

Architecture is a product of society. Yet architecture also produces new social relationships, reinvents social/cultural identity, and creates new knowledge.

The Victorian Heritage Register notes ‘the former HM Prison Pentridge is of historical and social significance as the largest prison complex constructed in Victoria in the nineteenth century, which operated as the central establishment in the wider prison system from the 1860s’. The Pentridge Prison was decommissioned in 1997. Shayher Group purchased the northern site in 2013 and aims to transform and reposition Pentridge as a vital hub of creativity and commerce interlinked with residential opportunities.

This Studio will reimagine the spatial, programmatic and technical demands and social/cultural meaning of the former Pentridge Prison during its redevelopment into a ‘hub of creativity and commerce’. When negotiating the restrictions and limitations imposed by the contextual realities of Pentridge, and exploring its new possibilities, the Studio aims to open up opportunities for innovation in architectural conservation, adaptive reuse, and placemaking.

Qinghua Guo teaches architectural conservation, architectural design related to heritage and conservation and craft in traditional Asian architecture, design-orientated in nature. The overarching goal in her teaching is disciplinary through an integrated approach of history, conservation and design. Her expertise is developmental history, structural typology and building technology. Her research interest is design history, building culture and structural study to explore architectural-cultural exchanges across the inner Asia region.

Ming Wu is a Co-Founder and Design Director at Studio W Architects. He gained his doctorate at the University of Melbourne where he has been involved in teaching architectural history, theory and design since 2007. His research centers on spatial analysis, socio-spatial relationships, architecture as a social construct, and the politics of urban space.

MONDAYS 09:00 - 12:00 / THURSDAYS 12:00 - 15:00

Untitled: a Project Art Space for Melbourne

SM 2 2021 Studio 36 Anna Nervegna

Mondays and Thursdays (tbc)



STUDIO AIMS: The studio will explore the architectural design for generating architectural form and space to include conceptual ideas which manifest in the final architectural experience. The studio will explore a set of tools that can apply to generating ideas and outcomes for a Project Art Space for Melbourne.

PROJECT: Untitled a Project Art Space for Melbourne will provide a a inner city project art space for emerging art practices recognizing the central role of art and design in contemporary life and culture. The Project space shall house art galleries, site specific art, and digital media gallery including associated facilities. The Project art space shall be supported by an additional program (to be determined on by each student) to form a companion program to the Project Art Space ie: studios, hospitality or crisis housing.

OUTCOME: The students shall develop a sound understanding of different spatial and graphic techniques designers adopt and how these may communicate ideas and concepts through architectural design. Tests shall develop following site and gallery investigations establishing a design process. The studio shall work in class through class discussions, lectures, and exercises adopting different medium which shall include: Research, mapping exercises, and various model making exercises (physical and digital -Rhino etc). All activities shall be work towards a final professional journal documenting the work including a final presentation layout in addition to a developed verbal and written design statement.

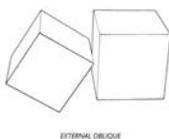
Selected Readings : Richard Serra – Verb List Compilation; Hal Foster – The Art Architecture Complex;; Omar Calabrese The Neo Baroque Sign of the Times. Farshid Moussavi The Function of Style, The Function of Form Hal Foster – The Art Architecture Complex Paul Virillio The over Exposed City Guy Debord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

Anna Nervegna, *Nervegna Reed Architecture* a design office motivated by ideas, brought together through extensive experience from the fields of architecture, academia, film and the arts. *NR Architecture* has been recognized with awards for both architecture and film making. The firms work has been included in the permanent collection of Griffith University Art Gallery and the Vizard Foundation. Anna's art practice has been awarded by the Australia Council and the Gertrude Comporary Art Studio Program where she was also a board member.

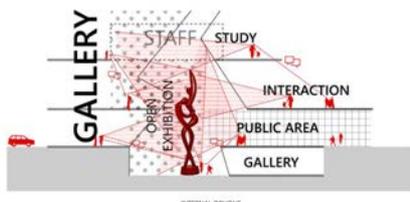
www.n-r.com.au

[@nervegna_reed_architecture](https://www.instagram.com/nervegna_reed_architecture)

ACHIEVE OBLIQUE



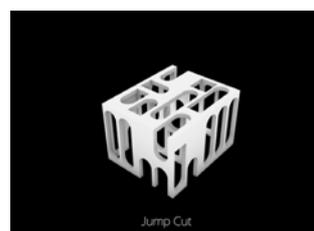
EXTERNAL OBLIQUE



INTERNAL OBLIQUE



Positive & Negative



Jump Cut



Studio 40

The Field: Caretakers of Country

Associate Professor Rochus U. Hinkel



Image: Point-Cloud 3D model of then site.

In Studio 40 we engage with questions of Country, Indigenous knowledge systems, histories of places, and past and future cultural production. Our site is on former farmland, close to Daylesford – located on Dja Dja Wurrung Country. We study Indigenous seasons, management of Country, representation of Indigenous culture, and develop proposals for places of gathering, caretaking and seasonal housing. We re-think and re-develop the site, respond to its cultural roles and develop sustainable architectural proposals, while responding to Dja Dja Wurrungs’ needs and ideas.

Studio 40 engages with larger cultural and environmental questions but develops local responses. Students develop their own environmental, socio-political, and architectural framework that they see fit in response to these challenges. Project proposals can range from radical and utopian to very detailed and realistic architectural proposals.

In Studio 40 we use Augmented Reality to develop, represent and discuss architectural proposals. A physical site model (1:200) and a digital topographical model (Rhino) are available. Results from Sem 2, 2020 have been exhibited at the Melbourne Design Week in 2021. Sufficient knowledge of Rhino 3D modelling software is expected and necessary.



Image: Studio 40 XR exhibition at the Melbourne Design Week 2021

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



Ultimate Spinach attempts to make visible, through architectural discourse and design, a food system in an urban environment. 'Food Space' is a broad term we use to describe all stages of the food cycle; production to distribution, preparation to consumption and waste – and describes both physical and socio-political frameworks.

Food systems are consistently and historically separated into rural and urban environments, and those of us that live in the latter, are never fully appreciative of the inherent order that is embedded within the holistic food network and the impacts of this on the broader environment, both local and global.

'As the most ancient carrier of culture' (Gohar, L.), food is contextual; it situates you in place and time. The studio exploits foods connection to place and uses this as a means to explore architectural authenticity and sustainability in the inner Melbourne suburbs, through the ultimate design of a hypothetical 'Melbourne Food Institute'.

Food infrastructure, often relegated to the periphery of our cities, returns to the neighbourhood where we find ways to integrate it back into our day-to-day lives. Throughout the semester students explore ways that food program, form and provocation can re-assert community value, and answer the question, How Can We Live Better?

MASTER OF ARCHITECTURE STUDIO CDE 47
DJORDJE STOJANOVIC

RENTAL

Studio 47 will engage with clay and timber building materials and digital fabrication techniques to design a prototype for a multi-unit dwelling in collaboration with the Robotics Lab and Makers Space at MSD. Rather than designing a single building, students will create a building system that is replicable, expandable, and scalable.

Along with architectural drawings, the main expected outcome is a 1:20 scale physical model (or high-resolution digital model), demonstrating the architectural qualities of an innovative multi-unit housing prototype. Focusing on the architectural design, we will open lines of investigation into building materials, construction or assembly techniques, and spatial organisation.

We will:

- Explore the potential of natural materials and machine manufacture in the transition toward post-carbon society and the pursuit of housing affordability.
- Minimise the dependence on concrete and other environmentally adverse building materials in the construction of multi-unit residential buildings.
- Explore the potential of automated construction and modular components to empower occupants to create and change dwelling space according to their lifestyles.
- Explore advantages of unitised building systems and off-site construction.
- Incorporate the economy of construction work and building maintenance into the architectural expression and include logistics and assembly processes as design drivers
- Design comfortable and healthy dwellings but not limit ourselves to the existing housing typologies.
- Make efficient use of space and focus on spatial adaptability.
- **Design for the emerging forms of housing tenure and ownership.**

● MACHINE WORKSHOP



CARVE OUT SOME TIME TO

COMPLETE YOUR INDUCTIONS FOR WORKSHOP ACCESS.
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DIGITAL FABRICATION

- ONLINE PAYMENT AND HOME DELIVERY SERVICE
- LASER CUTTING, CNC, NYLON AND RESIN 3D PRINTING
- FABRICATION CONSULTATIONS



Master of Architecture Thesis Studios

COORDINATOR: ASSOCIATE PROFESSOR JANET MCGAW SENIOR TUTOR: HEATHER MITCHELTREE

Page 48 STUDIO 01 Exchange
DR KELUM PALIPANE AND THOMAS PROCTOR

Page 49 STUDIO 02 The NEW Third Place
MARK NG

Page 50 STUDIO 03 Inland (Public)
VIRGINIA MANNERING

Page 51 STUDIO 04 INLAND - Housing
URSULA CHANDLER

Page 52 STUDIO 05 House of Stoush
YVONNE MENG

Page 53 STUDIO 06 Future Ethics: Architecture in the 21st Century
PROFESSOR JUSTYNA KARAKIEWICZ

Page 54 STUDIO 07 ...and then there was shopping
JOHANNES VAN RIJNBERK

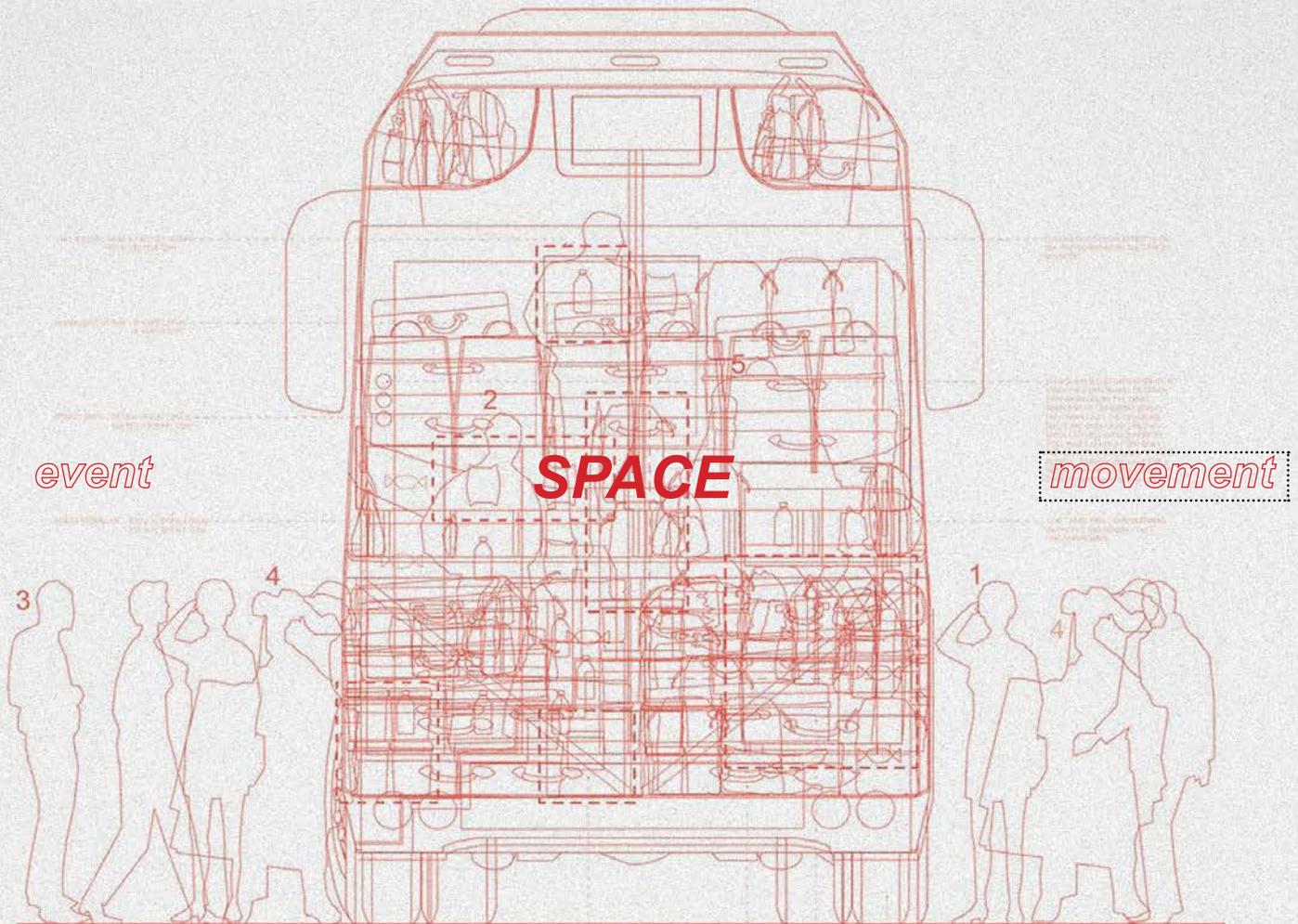
Page 55 STUDIO 08 Lives of Melbourne Museum & Archive (LOMMAA)
DOMENIC TRIMBOLI

Page 56 STUDIO 09 Postcode 3350: change (in) the centre
AMMON BEYERLE

Page 57 STUDIO 10 be here, like everyday
MARIJKE DAVEY

Page 58 STUDIO 11 Independent Thesis
ASSOCIATE PROFESSOR RORY HYDE

EXCHANGE



© GSA Unit 14 / University of Johannesburg

STUDIO DESCRIPTION

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

STUDIO OUTCOMES

In this studio students will propose a new contextually relevant transport hub in a site that is local to them. Using ethnographic methods and the inscriptive practices of architecture, students will undertake a deep site analysis to understand local material cultures as well as networked socialities and economies to interrogate the issues highlighted above. They will be encouraged to draw on their own situated, culturally specific knowledges. The studio will include guest lectures and external critics from academia and practice including principal architects from John Wardle Architects (JWA).

STUDIO LEADERS

Kelum Palipane is Lecturer in Architectural Design at the Faculty of Architecture Building and Planning, University of Melbourne. Through her research and teaching, she investigates how creative ethnographic methods can inform design in demographically complex urban conditions. Prior research has included developing a design framework that would help retain and foster the placemaking practices of multicultural communities in urban regeneration projects. She coordinates Design Studio Alpha in the Bachelor of Design.

Tom Proctor is designer at John Wardle Architects on projects ranging from residential, educational, and commercial development to large scale master planning proposals. Prior to joining JWA Tom worked with OMA and Hassell Studio on large scale infrastructural and civic projects such as the New Museum for Western Australia, the Melbourne Metro, Flinders St Station, and Optus Stadium. He has devised and run bachelor and master's studios at universities across Australia, most recently the JWA practice studio "Platform" at RMIT.

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The

NEW

The NEW Third Place is calling for students interested in designing memorable places for informal social life with a human-centred approach.

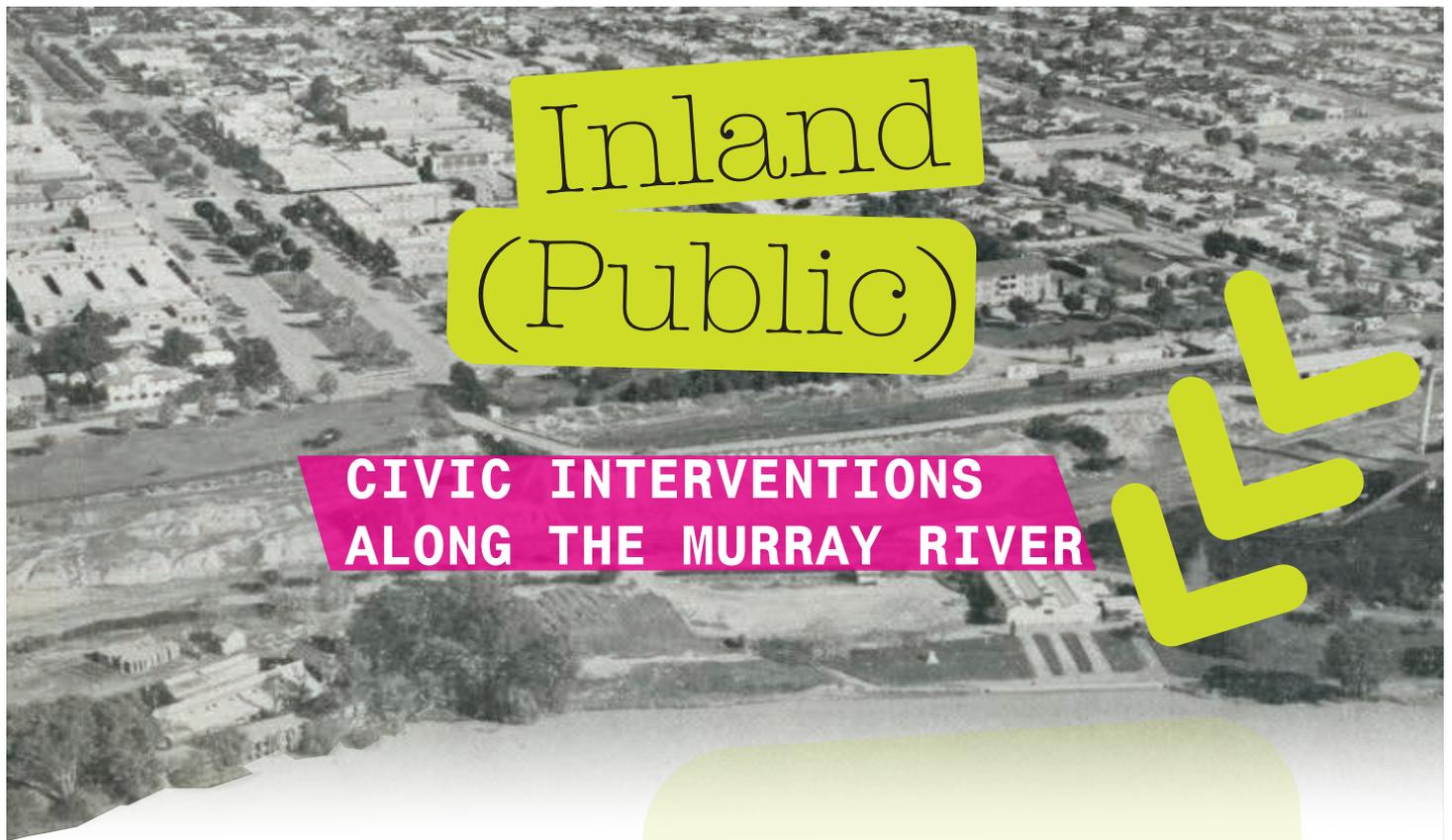


What will the new third places of the future look like?

Visit the studio page online for more

Third

Place



STUDIO DESCRIPTION

The broad area of study in this studio is the Murray River, running across three states from the Australian Alps, New South Wales, through regional centres such as Albury Wodonga, Swan Hill and Mildura, to the estuaries of South Australia. As the longest river on the driest occupied continent on earth, the 'Mighty Murray' exemplifies the paradox of Australian infrastructural systems, being both immense yet incredibly fragile. Despite its scale, or perhaps because of it, the river requires careful stewardship. Exploring a series of nodes as case studies and then expanding to explore the length of the river, student projects will speculate on the impacts of global concerns such as climate change, population growth and decentralisation that might affect the area and the possible futures and public architectures that could be imagined for them.

Project typologies are subject to the student's research but it is expected they could take the form of novel versions of the following: observatories, interpretative centres, conservation areas, mini-museums, climate monitoring stations, hot weather refuges or community centres etc. Students will be encouraged to consider regional needs and to think of 'civic' and 'public' architecture in a multitude of ways: temporal qualities, archaeological, ecological, material culture, community safety and inclusion, and critical broader topics such as decolonising the regional-urban space, more-than-human subjects, climate change and the Anthropocene.

STUDIO OUTCOMES

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

All student projects will be individual but the idea is that the class will produce a group of interrelated schemes that cover an expansive territory across a chain of regional centres, enabling vibrant discussion and participation across the semester. In addition, our Murray River site is shared with the "Inland-Housing" studio and collaborative workshops and social studios are planned, with the aim of giving students a range of studio experiences and learning opportunities.

STUDIO LEADER

Virginia Mannering is a designer and award winning researcher-writer. She teaches design studio, and art/architectural history and is a PhD candidate at the University of Melbourne.

www.virginiamannering.com

INLAND-Housing

MASTER OF ARCHITECTURE THESIS STUDIO 04
URSULA CHANDLER

This studio will explore the landscape and landmarks of the Murray River, using its specific geography, history, environment and culture to draw closer relationships between architecture and landscape.

The historic mis-management of the Murray River highlights the need for greater understanding and insight of how we live with finite resources like water and the larger role river systems play in food production, trade and economics.

Projects in this studio will look at housing, as traditional relationships of population settlement, agricultural development, climate and housing affordability change drastically across the globe.

Housing proposals will need to be aligned with a broader global issue; for example, climate change, supply chains, migration etc.

The studio will focus on staged strategies, construction innovation and large-scale infrastructure planning and master-planning, considering the broader implication of architecture beyond an aesthetic exercise to an act shaped by external forces.

Identifying a specific study area for intervention, we will propose new housing typologies which carefully critique and contribute to their context, and the nuance conditions of a particular site – both physical and metaphysical. Projects will be informed by comprehensive research, illustrative analysis, and experimentation, creating innovative proposals underpinned by a clear theoretical position.

The studio will focus on detailed mapping and drawing, physical model making and encourage an iterative process, where exercises are continually critiqued and refined.

In addition, our Murray River site is shared with the “Inland-Public” studio and collaborative workshops and social studios are planned each fortnight, with the aim of giving students a range of studio experiences and learning opportunities. A 20-hour logbook taken on site, in your own time will form part of your submission.

HOUSE OF STOUSH

How does one deal with a culturally significant building in the city, when the physical fabric is no longer adequate?

HOUSE OF STOUSH will explore how we approach a building's heritage value beyond the physical fabric, and what it means for architecture to draw from history, event, and 'place'.

Looking at the iconic Festival Hall on Dudley St West Melbourne the studio will challenge the common practices in dealing with relics of the past, and explore the intangible cultural heritage which architecture facilitates and represents. From this, we aim to generate alternative approaches to developing historically significant sites to project into the future.

Festival Hall was built in 1915 as a boxing venue, thus earning its nickname the 'House of Stoush'. In its lifetime it has been a live music venue for many significant artists such as the Beatles, Frank Sinatra and Radiohead, as well as hosting rallies and sporting events. In recent years, a decline of bookings in favour of newer city venues saw an attempt to redevelop the site into two residential towers. Knocked back by planning, the building was controversially sold to Hillsong in 2020 after the owners deemed it financially unviable to operate.

HOUSE OF STOUSH will investigate the city, how spaces adapt, and how we relate to social and physical environments. The studio will explore what it would take to make Festival Hall a viable venue in a city where live music is frequently under threat.

Although architecturally unremarkable and acoustically questionable, the site's inclusion on the Heritage Register means students must navigate its historical value to develop an appropriate, well-researched proposal to reimagine Festival Hall as an arts and entertainment hub on the city fringe.

The studio will be structured around a series of design exercises ranging from the scale of the urban to the scale of the detail. This will culminate in a final project where students will propose a significant architectural addition for Festival Hall that explores the site's potential for urban renewal in the area. Projects are to retain the existing music venue with its current capacity, but incorporate mixed-use programmes such as retail, hospitality, and other programmes that support the arts and entertainment industries. Schemes are expected to acknowledge the street interface and civic needs of the site and engage with the social and cultural context in which the project is placed.

We will investigate modes of occupation, the human experience, issues around preservation, and processes in adaptation, reappropriation, and erasure. Students will be asked to evaluate the site, history, and context of Festival Hall and develop an understanding of the need of good public and urban spaces. Students will also be asked to critique the value (and limitations) of heritage as it relates to the identity of the city.



With Yvonne Meng

FUTURE ETHICS: ARCHITECTURE IN THE 21st CENTURY



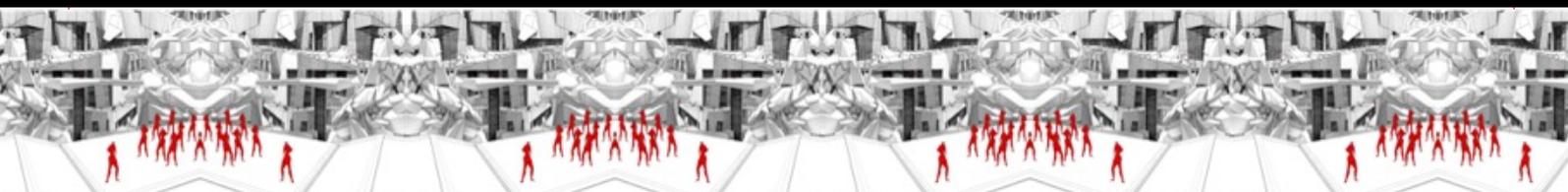
Architecture is often initiated with a brief but, even then, in many instances it starts with a position. This studio therefore will not have brief.

Instead, students will be asked to define their own position related to the topic of the studio: “**Future Ethics of Architecture**”. The primary objective in this studio will be to expand our discourse and practice of architecture as informed by theory and a personal position of practice.

The ethics of architectural practice and of architectural outcomes are increasingly under scrutiny. Issues of clients, sites, materials, techniques and forms, but also of knowledge, demand close consideration.

Anticipating one challenge, this studio will result in a design proposition for a site. Using a research-framed approach and appropriate methods, students will demonstrate a solid understanding the role of the architect in our contemporary world and the challenges faced by the profession.

Students in this studio should have knowledge of parametric modeling, and some knowledge of ABM.



...AND THEN THERE WAS SHOPPING

C 1300 - The relationship between shopping and the city has, over the last half century, inverted from shopping as a component of the city to shopping as the prerequisite to urbanity. Rather than shopping (as an activity) taking place in the city (as a place), the city (as an idea) is taking place within shopping (as a place).

Price 8/6

C 1301 / 1302 - The typical 'high street' shopping strip is really now becoming a neighbourhood village where the traditional retailers of fashion-related businesses are really no longer viable to due online retailing and the choice offered at shopping centres. This is most evident in legendary fashion destinations, where fashion shopping streets such as Chapel Street have reigned supreme for 30-plus years but are now in decline with systemic vacancies.

Price 10/6

C 1303 / 1304 - Today the "Big Store" occupies a frontage of 120 feet to Chapel Street, and 200 feet to Wattle Street, covering a floor space of 14,000 square yards. Its business demands the employment of 550 hands.

Price 10/6

C 1305 - Dr. Sharoun said for malls to survive, they needed to give the customer experiences other than shopping. Shopping centres were becoming more of what was termed in the US as "theatrics". That is malls that are primarily restaurants and cinemas that offer people experiences to socialise and entertain themselves rather than being simply fashion-driven. Another thing you see in the US is stores moving to showrooming. You go in to store, book an appointment to try on clothes and the store might then send back clothes to home to work. Other ideas are incorporating farmer's markets into malls and local community groups and co-working spaces and 'makers space' for people to meet up with like-minded friends to create their own fashions and objects," she said.

Price 10/6



13

C 1306 / 1307 - The design task is focused on researching about, and then designing a Concept Store in a High Street shopping strip setting, combining contemporary and future trends of shopping and retail with appreciation for cultural heritage

C 1308 - To a great extent, the architectural and planning professions, especially within academic circles, have historically exhibited an allergy to the commercial that ranges from critical disdain to protests against the commercialisation of the city. Architecture's antagonism toward shopping is due in part to its historical preoccupation with form and composition. By imagining space in terms of bounded, stable, and unchanging entities, architecture has been largely unable to accept the excessive and formless nature of shopping. Price 12/6

C 1309 / C1310 - It is remarkable how trade has altered its location and how many of the great emporiums owe their origin to a little grocery or general store on the goldfields. They followed the trade then, and they follow it now. However the modern emporium must keep on moving, attracting, compelling the purchaser, or be left behind and neglected. Price 8/6

C 1311 - Most institutions have played a historically stable role within the city, whether because of their general acceptance as indispensable organisations or because of the civic apparatuses that have ensured their existence. Shopping, on the other hand is, continually being reinvented, reformulated, and reshaped to keep up with the most subtle changes in society. No other program has seen so many new concepts and new configurations designed to follow shifts in cultural tastes and in social and urban patterns. Price 6/6

C 1312 - Research will focus on past, present and future ideas of shopping, mainly steered by the existing building with its particular circumstances and the 'Harvard Design School Guide to Shopping' Price 3/11

1300 John McMorrough, City of Shopping (HDS Guide to Shopping), page 104; 1301/1302 Fred Nucara, Where are the next tenants coming from for 'high street shopping strips, August 9 2019, www.eliteagent.com; 1303/1304 John Butler Cooper, The history of Prahran: From its first settlement to a city, page 270; 1305 Olivia Lambert, Will this be the death of shopping centres as we know it?, June 1 2017, www.news.com.au; 1308 John McMorrough, City of Shopping (HDS Guide to Shopping), page 200-201; 1309/1310 Argus (Melbourne, Vic. : 1848-1957), April 3 1937, page 30; 1311 Sze Tsung Leong, City of Shopping (HDS Guide to Shopping), page 131

Lives of Melbourne Museum & Archive (LOMMAA)

This speculative project is for the design of a public columbarium and interactive digital archive within the Melbourne CBD.

As an infinite number of cities around the world currently face a shortage of available land suitable for new cemeteries and rapidly evolving funerary traditions, this project speculates on the potential relevance of new, decentralised, funerary architectural typologies that might just mitigate the creation of new, large land reserves on the already sprawling urban peripheries.

The columbarium component of the brief is modelled on the multi-story architectural developments contemporaneously occurring in several areas of Japan facing ageing populations and limited urban space. Complimenting this, the digital component of the brief will be used to explore and integrate new avenues for memorialisation within an architectural proposal.

Beginning with a focused, group study of literary, philosophical and architectural precedents alongside technological trends, students will be expected to develop their brief using the Queen Victoria Markets carpark - a site selected for both its centrality and attachment to Melbourne's very first cemetery.

The brief anticipates a minimum of elements pertinent to evolving funerary tradition and the typical design of a columbarium. Augmenting this however, is the opportunity to explore lessons from other building typologies, such as archives, libraries, museums and galleries, in order to speculate on how these might inform an ongoing curation of future memorial spaces. It is therefore anticipated that students will develop an architectural proposal that pushes their knowledge learnt from studio resources and create an exciting, architectural typology that could form a precedent for future, non-landscape based cemetery developments.



postcode 3350 : change (in) the centre

WHAT does urban regeneration mean in a regional city? / WHAT does adaptive reuse for residential intensity look like? / WHAT actions can architect's take to change a city centre for living? / HOW might living in the centre change how people live? / HOW might living architecture support and catalyse how people change?

Agency, Agonism, and Difference in architecture + urban design, will be the operative terms in this studio about accommodating and actively encouraging new types of living in the centre of an existing regional city – long neglected, now ripe for new ecologies of change.

Ballarat – the capital of Western Victoria has very little inner-city housing – whether it be medium density, grey-field, infill, adaptive, hybrid, mixed or otherwise, the number of dwellings in the centre has been low for decades. Where Ballarat has great bones, deep history, a beautiful geographical setting, broad boulevards and intricate laneways, the centre still maintains relatively low land costs and proliferates empty shop-tops, warehouses, and on-grade parking lots. Real estate is booming whilst fringe development is proliferating, dis-integrating community, destroying the natural environment, and drying up the economy for a thriving civic centre.

In the early 1990s, City of Melbourne's Postcode 3000 - Action Plan for City Living, transformed how people thought about central Melbourne, as a place to live.

Forward to the 2020s, this studio imagines City of Ballarat's Postcode 3350 – seeking to develop inspiring case studies for action. We will engage in the mess of bins, fire egress, accessibility, and political space. Set at the cusp of change, Ballarat is now one of the fastest growing cities in Victoria, led by public and private investment, the Ballarat 2040 Strategy, an upgraded 59min train-ride to

Melbourne, a new 1000-job GovHub and library Civic Hall Site, the Creative Ballarat Strategy, and rush to the regions post COVID19.

Students will work in groups and individually to identify key sites and urban types for adaptive reuse and new-build projects, eventually developing and testing individual design approaches at multiple scales – large, medium, small in detail. Where the goal will be a thesis including multiple case studies, students will engage with the reality of urban fabric – built and un-built heritage – to design architecture buildings and the processes of architecture. A critical engagement with urban regeneration will be required and we will draw on theories of participation / placemaking, power / empowerment, gentrification / creativity, and reciprocity.

THESIS STUDIO 9: 2021S2 Melbourne School of Design

Dr Ammon Beyerle is a registered architect and director of Here Studio, an architectural practice of sustainability activists in central Victoria. Here Studio is focused on "participatory design" of community projects, and residential "affordable everyday architecture", and have undertaken a number of challenging public transformation projects. Ammon completed a PhD titled "Architecture and Participation: agonism in practice", supervised by Karen Burns and Kim Dovey – studying architecture and language at the University of Melbourne, (and Paris-Val-De-Seine, and T-U Berlin). Ammon has taught architecture, landscape architecture, construction technology and urban design since 2005, focussing on sustainability, adaptive reuse, medium-density housing and public space.

be here, like everyday

I do not feel like talking or thinking about this.

*how nice, to have the choice,
to allow mind to shut something off,
to 'not think about this'.*

*from afar; they reassure,
they ask about home, about children,
about their favorite classes, about
work, about food, about health,
about money.
is there anything you need ?*

*the questions we ask back, deferred,
or offers of help, not needed.*

*How do people stay together ?
In one piece,
one piece.*

*What does it mean to look from afar? How do we measure
distance between our places? We watch the news, we read an
article, we listen to a podcast, relying on imagination, placing
ourselves in place, two squares to the left, then one up.*

*be here, like everyday is the next in series of studios that look
at beautiful Palestine. We will spend the semester exploring
Palestine together, following words, roads, poems, posts,
learning from a place that has so much to share.*

*The studio asks for rigorous, thoughtful, and self-directed
research. You will have high expectations placed upon you,
but with this, you will be supported, listened to, and given the
time and space to develop your thoughts about architecture.
The studio relies on class discussions, requiring you to listen
to your classmates, to guests, to develop opinions, critiques,
yourself.*

*Throughout the semester, you will develop your own brief,
you will make many maps, you will write, you will draw faces,
you will have many questions, you will want to talk about
Palestine to anyone who will give you a moment to speak. You
will learn to listen.*

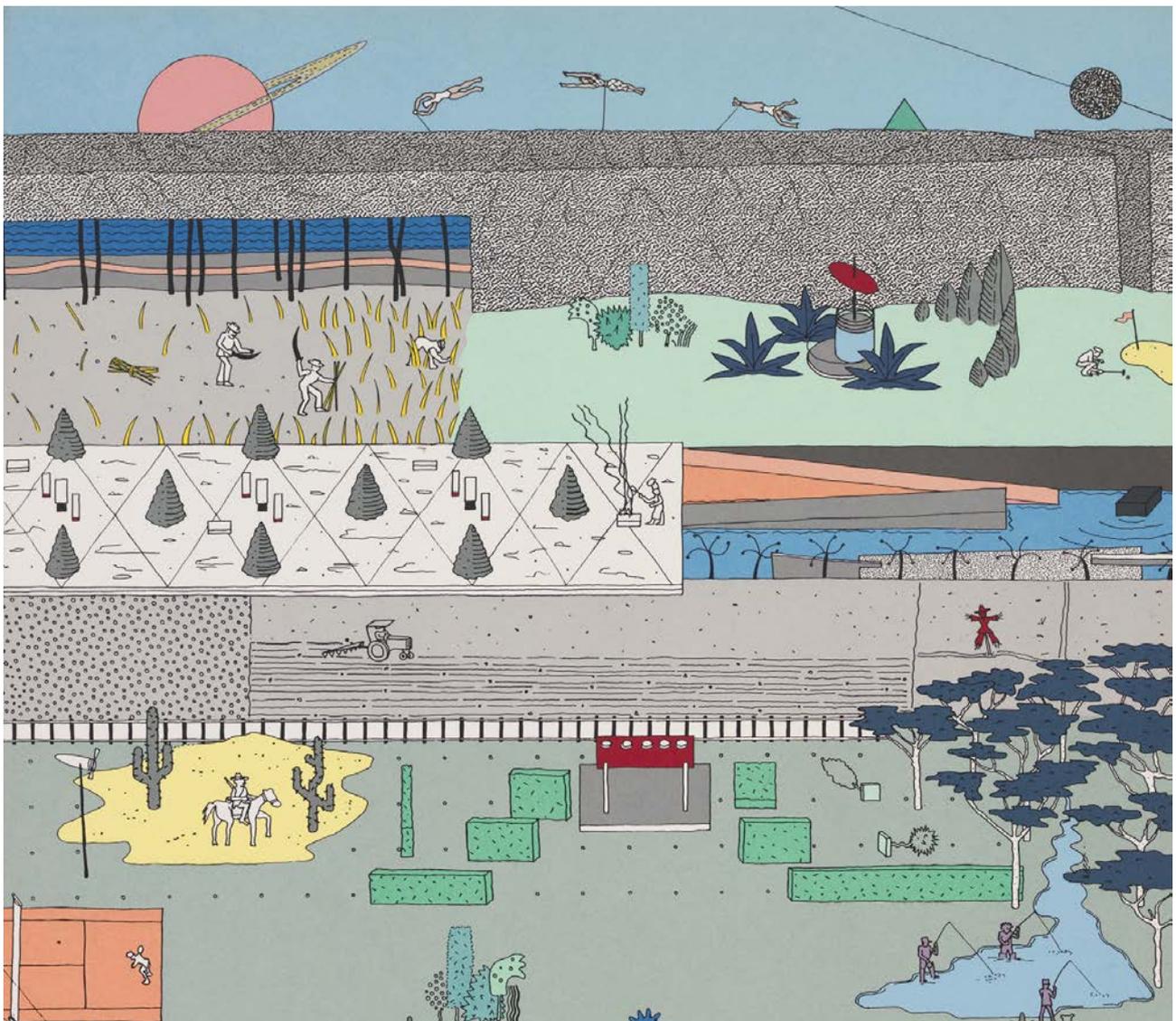


Image: Alex Wall, The Pleasure of Architecture, 1983

INDEPENDENT STUDIO

Studio leader: Rory Hyde

This is a studio with an open brief. It is a space where students can pursue their own research ideas, with an emphasis on experimentation and exploration.

Students will be expected to bring their own questions to explore – this could be in response to a pressing issue, an unrealised idea, or a new way of building and thinking. The studio will guide you through the process of refining your brief, selecting a site, defining a programme, and articulating a concept.

This studio will provide the scaffolding to help you create a thesis in the true sense of independent research.

Dr Rory Hyde is Associate Professor in Architecture (Curatorial Design and Practice), and Design Advocate for the Mayor of London. His work examines new forms of practice and the changing role of the architect today.

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JELA IVANKOVIC-WATERS

Landscape Studio 2: Site&Design

The urban metropolis is subject to the pressures of densification, changing climate and changing patterns of production and consumption. This studio asks students to speculate on Melbourne's unsettled future, beginning with group work explore the political ecology of site and examining the potentials of this entanglement. Individual design work will be ideated through physical modelling techniques, digital modelling techniques, conventional drawings, and diagramming across spatial scales.

This studio follows a multi-objective approach in exploring the interrelation between site and design in landscape architectural practice. Site exploration and conceptual design aspects of site transformation are introduced, alongside 3D representation techniques. Emphasis will be given to a process-based approach in the idea generation to formulate creative, integrative, and cohesive design responses to a set design brief.



Source: Wei Liu, Studio 2 2020, Urban Back Garden

Studio Leader:

Dr Fiona Johnson is Landscape Architect with a background as a professional researcher, educator and academic. Fiona is Director and Studio Manager at Lucernal, a creative digital studio working across built and imagined environments, including architectural visualisation in multiple sectors, and more recently video game development. She has extensive teaching experience in contemporary theory, digital design, and representation for landscape architecture. Her research and writing on politics, civic space and decolonisation have been published in peer-reviewed journals and conferences, as well as publications such as Landscape Architecture Australia.

Designing for Ecoservices in Regional Landscapes

Studio Leader: Siqing Chen

Broad scale landscape planning is an integrative component of landscape architecture. This studio engages with large landscapes from regional to local. GIS applications are introduced as a tool for exploring ecological and cultural systems across multiple scales to inform planning and development strategies for sustainable provision of ecosystem services.

Using the Great Ocean Road and its surrounding landscapes in general and an identified severely impacted landscape in particular, this studio introduces the conceptual framework for regional landscape assessment and planning; and a working knowledge of the GIS techniques applied to visualise and analyse demographic, ecological, cultural, and socioeconomic data for sustainable landscape planning. Taking a regional perspective in understanding the composition and configuration of human settlements in the landscape, this studio aims to reshape the region's spatial pattern and form for improved provision of ecosystem services. Students will be invited to investigate one of the following topics: identifying a region's physical and human resources that influence the region's metabolic function, conservation of natural environments and biodiversity, reconfiguration of sprawling suburbs into communities of real neighbourhoods and diverse districts, linking existing urban centres and towns using green infrastructure to foster a coherent urban region, designing bushfire resilient communities and landscapes, landscape planning for eco-tourism, and preserving our society's natural and built legacy. Emphasis will be given to idea generation, conceptual design, and formation of integrative and cohesive landscape strategies based on credible evidence from GIS-based spatial analysis.



High Speed Rail Corridor as Green Infrastructure

The Victoria Government is currently in Stage2 planning for a High-Speed Rail (HSR) line between Melbourne and Geelong, a project which will cut the 80km journey to 17 minutes travelling at speeds of 350km/hr¹. This initiative has been extended with an additional proposal for a regional rail upgrade which includes a new Surf Coast rail project to Torquay.

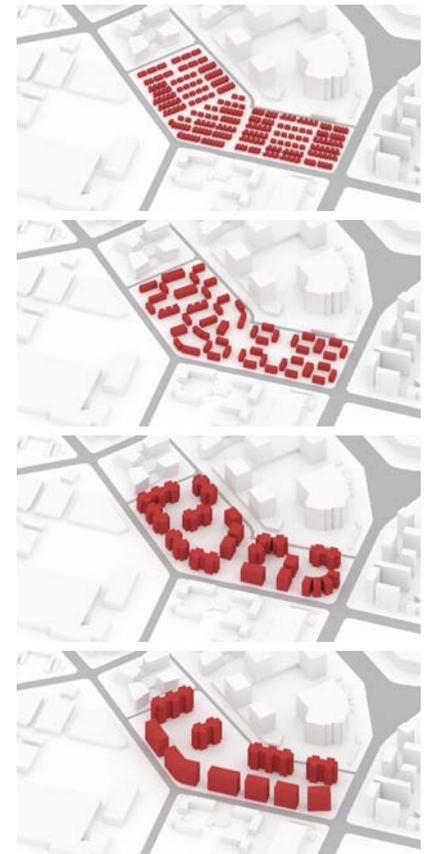
The City of Greater Geelong, Surf Coast Shire and Borough of Queenscliff are within one of the fastest growth areas in Australia, with population growth and economic activity being two of the main drivers shaping this region. The changes currently in play, place ecological and infrastructure systems under extreme pressure leaving existing ecology, and infrastructure fragmented and dysfunctional.

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

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

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

¹ Artwork by: Belbin, P. (2018) *Let's get moving with the affordable medium-speed alternatives to the old dream of high-speed rail* The Conversation Media Group, University of Wollongong, May 14, 2018 6.29am AEST. Available online: <https://theconversation.com/lets-get-moving-with-the-affordable-medium-speed-alternatives-to-the-old-dream-of-high-speed-rail-95854> [Accessed June 20, 2020].
Faster Rail Prospectus https://www.nfra.gov.au/sites/default/files/documents/faster_rail_prospectus.pdf [Accessed June 20, 2020]; Melbourne to Geelong Bullet Train <http://www.megarail.com.au/>.



Climate Responsive Landscape Planning Strategy

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

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

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

Re-imagining the Concrete Lawn as a Wetland

Studio Theme: Before the University of Melbourne's Parkville campus had been constructed the Union Lawn, AKA Concrete Lawn, consisted of an area of wetland feed by small stream. Initial development of the campus transformed this wetland into an ornamental lake, which was later filled in and replaced by a mixture of hard surfaces, plantings and other landscape features we see there today. Despite the original stream now being piped underground, Short Finned Eels are still living in the undergrounded stream and regularly migrate from here to the sea to breed. The site is bordered by the Student Union, Glyn Davis Architecture, Raymond Priestley and the Baldwin Spencer Buildings. This centrally located area is a much-used space yet holds great potential to be transformed into a new and exciting place incorporating constructed wetlands, referencing the original wetland once occupying the site, trafficable paved areas and vegetated spaces allowing it to continue to serve the important social functions it does currently while also making it a more sustainable place in terms of energy, water, materials, waste, ecology and community, including recognition of heritage values associated with the site. Students had to consider how they would reference the wetland that once existed at this site in formulating their design proposals for transforming this space into an exciting, safe and sustainable centrally located place on the University campus for both current and future users of the space. This required them coming up with innovative ways of incorporating trafficable paved surfaces, terrestrial plantings and other landscape features that could facilitate a range of activities for the users of the site while simultaneously incorporating features that will it a more environmentally sustainable place through implementation of design interventions associated with the notion of sustainable urbanism.

Wetlands and humans have had a long relationship over the course of human evolution. Wetlands, being inherently highly bio-diverse places, would have been important to the indigenous Australians, the Wurundjeri people, who once inhabited the site, and who would have relied on the wetland that once occupied the site for the plant and animal resources it provided; for them it was somewhat the equivalent of a modern-day supermarket. Habitat Selection Theory suggests that contemporary humans still possess affinities for wetland environments, however, they can also be perceived negatively as being "messy" and inhospitable places¹. Students, therefore, had to balance reimagining the Concrete Lawn as a wetland with needs to current and future use of this space as a centre of student activity.

Studio Leader: Ray Green, who is a professor of landscape architecture in the Melbourne School of Design, has long held an interest in creation of sustainable urban environments and is the author or co-author of various books related to the notion of sustainable land development, including: *Planning, Housing and Infrastructure for Smart Villages* (2019); *Coastal Towns in Transition: Local perceptions of Landscape Change* (2010); *The Green City: Sustainable Homes, Sustainable Suburbs* (2005); *Towards Low Carbon Cities in China* (2015) and *Design for Change* (1985). Prior to joining the University of Melbourne in 1999, Ray spent 12 years in professional landscape architectural practice, with a variety of types and scales of projects in the United States and Mexico, Asia and Australia. In 2012 he was made a Fellow of the American Society of Landscape Architects in recognition of accomplishments in the field. This is the second year Ray has offered this particular studio focusing on reimagining the Concrete Lawn to further his idea of building up an archive of design concepts and site analyses over time. He also used the Concrete Lawn site as a study area for the Environment and Behaviour Methods for Design subject he also offers in first semester, with some students taking both Studio 5 and Environment and Behaviour Methods for Design subjects, which helps them better understand the behavioural and perceptual dimensions associated with the site's current users.



Lake at the University of Melbourne ca. 1885



The Concrete Lawn Weekly Market



Aerial View of the Concrete Lawn Site



¹Dobbie, M. and Green, R. (2013). Public perceptions of Australian freshwater wetlands. *Urban and Landscape Planning*. Vol. 110, pp. 143-154.



CROWNSCAPE: an interrogation of the unintentional and the uncanny

Across the world, neglected spaces under elevated roads, railways viaducts and overpasses are being explored for their new social and ecological potentials. Many of these approaches are driven by the desire to make safe, enliven and add amenity to these marginal spaces, driven by the addition of program and activities. One such live Melbourne project calls for the 'reimagining' of the Kings Way undercroft (located behind the Crown Casino) into a community space. Drawing on the success of the Boyd Community Hub, which is considered the new heart of Southbank, this proposal suggests a range of activities such as basketball courts, pavilions, studios, art installations and events to be housed under the northern undercroft of Kings Way.

But is there an alternative approach which can enliven yet acknowledge the uncanny qualities of this unintentional space? Is it possible to design informed by an understanding of vacancy rather than improvement and program?

Through the interrogation of these questions, this studio will develop design approaches for this isolated section of Southbank. Theoretical concepts of vacancy, the unintentional, fear, and the uncanny (explored thru the lens of the pandemic), together with the generative potentials of pattern as diagrams of systems will guide design investigations. Physical models, photography, parametric modelling, narrative, along with the detailed spatial drawings of Atelier Bow Wow will be used to propose a new future for this extraordinary jigsaw of urban spaces and roads.

Jillian Walliss is an Associate Professor in landscape architecture at the University of Melbourne. Her research explores the relationship between theory, culture, and contemporary design practice. She has published widely, including the *The Big Asian Book of Landscape and Architecture* (2020) and *Landscape Architecture and Digital Technologies: Re-conceptualising Design and Making* (2016).



Proscenium by Julliete Losq 2017 Ink and watercolour

INTERSITIAL TERRITORIES: *exploring ecological design opportunities in times of decline*

Land speculation in peri-urban regions is common in times of economic boom, but what happens to this land when there is an economic bust? This studio explores the design opportunities offered by devalued peri-urban land. Using the lens of hybridism, students will explore new ecologically driven development possibilities for undeveloped land earmarked for housing and industrial development.

In a time of economic slowdown, how could development contribute greater environmental and social value? How might the fusion of housing, food production and landscape manipulation offer a net positive ecological effect for land which was formerly grazing?

Students will map and identify liminal spaces in peri-urban regions and choose their own site to engage in design research. Off-shore students can look at sites in their own cities. Design methodologies and theoretical frameworks will be introduced in the first half of the studio to aid in the generation of meaningful form. Students undertaking this thesis course will learn about ecological systems, plant communities, alternate strategies for housing development and food production, and designing with and through time.

Bio: Alistair Kirkpatrick is co-director of AKAS landscape architecture. He has had a varied career over the last 20 years, working in the disciplines academia, landscape architecture and ecology focusing on Melbourne's indigenous and novel vegetation communities. Alistair graduated from RMIT with distinction in 2012 having explored urban weed ecologies for his Masters dissertation and has written and taught multiple subjects in tertiary institutions for the last nine years investigating themes of terrain vague and urban ecologies. Through both teaching and practice Alistair has been exploring and testing ideas of vegetation as a space generator, distorting the current top down model of hardscape being the dominant element in built projects. Alistair Kirkpatrick has five published articles in Landscape architecture Australia.

Readings

Collin Ellard (2010) *Places of the Heart: The psychogeography of everyday life*, Bellvue literary press

Matthew Gandy (2006) 'Zones of indistinction: biopolitical contestations in the urban area' Vol 13 issue 4 p 497-516

Joan Nassauer (1995) 'Messy ecosystems, orderly frames' Landscape Journal, University of Wisconsin Press

Tim Low (2002) 'The new nature: winners and losers in wild Australia' Penguin Australia

GROWING UNCERTAINTY:

Designing with the Viridic in a time of climate change



STUDIO LEAD: Jela Ivankovic-Waters completed a Bachelor of Arts degree and went on to study horticulture. Her experience working in Western Australia cemented an acute interest in how plants perform in their habitat and designed settings. She has worked across a wide range of Melbourne projects, including gardening, design-construction and community driven programs such as at The Royal Children's Hospital in Melbourne. Jela completed her Master of Landscape Architecture at University of Melbourne and is currently undertaking a PhD, which focuses on innovation and technology in landscape architecture practice. She is the co-author of the award-winning book, *NATIVE: Art and design with Australian plants* (Thames & Hudson).

In his book *Overgrown: Practices Between Landscape Architecture and Garden Design*, Julian Raxworthy introduces the concept of the 'viridic' to highlight the importance of plant growth in shaping designed spaces and experiences. Yet too often, public open spaces are designed and maintained with the little consideration of how plant material continues to develop over time.

This studio explores the potentials of planting design AND maintenance practices in developing new speculative futures for the generic suburban parks of grass and trees. Melbourne's lock down highlighted the inequitable distribution of quality open space across the suburbs. Beginning with an interrogation of planting design and management strategies in suburban Melbourne, students will select a poor-quality suburban park to reimagine.

Working across spatial forms, cultural practices and biological processes, students will design for two distinct times frames; the projected socio-cultural and environmental conditions of 2030 followed by further consideration of how planting material would intensify by 2050. The resulting strategy will foreground how an understanding of plant growth can rebuild systems and redefine landscape design practices. The studio will be supported by theory and techniques for exploring the impact of climate change, ecology and culture on plant growth. Off-shore students will be able to work with a Melbourne site or one in their own city.

Image: Daniel Shipp 2019

Master of Urban Design Studios

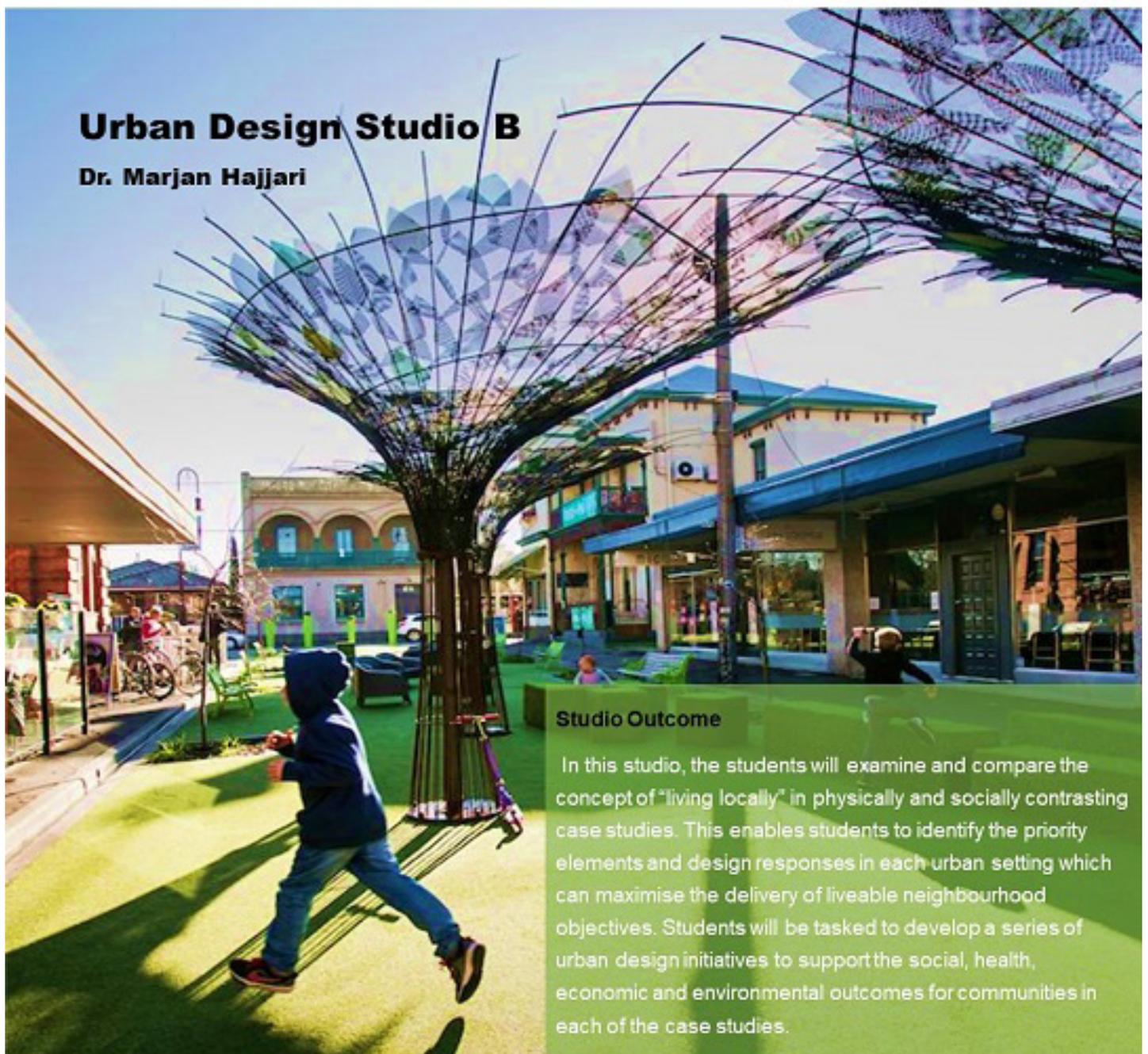
Page 70 COORDINATOR: **DR ELEK PAFKA**
Urban Design Studio A+B
DR MARJAN HAJJARI

Page 71 COORDINATOR: **DAVID MAH**
Urban Design Thesis
LEIRE ASENSIO VILLORIA & DAVID MAH

Live Locally, Neighbourhoods (can) Survive and Thrive in the Pandemic

Neighbourhoods play a crucial role in shaping the lives of individuals, the health and wellbeing of the communities and liveability of the cities. The recent COVID-19 pandemic has changed the way people live in and interact within their neighbourhoods. The adaptation of the places and their response to the crisis, however, is considerably influenced by the socio-economic, political and physical structure of the cities in general and the neighbourhoods in particular.

This studio will explore the concept of living locally in multiple urban areas with divergent physical, social and economic context. This will be followed by a multi-dimensional analysis of selected neighbourhoods with consideration of the changes in urban strategies and proposed interventions that respond to COVID-19 in various urban contexts. During the studio, students will employ the principles of living locally through the models such as the 15 minutes City and 20-Minute Neighbourhoods to deliver more inclusive, vibrant and healthy places.





H₂O

Masters of Urban Design Thesis
Melbourne University, Melbourne School of Design
Semester 2, 2021
Faculty: David Mah & Leire Asensio Villoria

"We cannot be radical enough."
David Attenborough

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

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

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

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

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

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

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

Master of Urban Planning Studios

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Urban Planning Studio N

PROFESSOR MICHELE ACUTO, ANNA EDWARDS, SHELBY BASSETT

STUDIO N – Night Studio

(by the Connected Cities Lab in partnership with ARUP
and the cities of Melbourne and Canberra)

Cities do not stop as the lights do down. If urban areas are now recognised as crucibles of sustainable and equitable development at a planetary scale, little attention is paid to the night when half of urban activities take place. New 'after-hours' thinking is needed. Evidence is clear to this direction: the night-time economy is a key driver of Australia's growth. It employs 1.17m people across Australia and generates \$102 billion. Around 1-in-9 employees work night shifts, often in low pay and precarious health conditions. Over 2% of Australian households live in 'food deserts' where affordability plummets at night-time. Several cities have recognised this with the recent introduction of night time strategies, pilot programs, night time strategies and commissions, even 'night mayors' – not least in London, Amsterdam or Sydney.

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

The studio is run by the Connected Cities Lab in partnership with ARUP and this year focuses on developing a night time precinct for the cities of Melbourne (Victoria) and Canberra (ACT). It will present students with a chance to both test interdisciplinary urban analysis as well as practical (industry and policy) engagement with stakeholders and studio clients. In 2020, the challenge for studio participants will be learn from national and international cases to then design Canberra's and Melbourne's night time precincts, their night time strategy and what their governance could look like, working explicitly with local stakeholders.

Students will have a chance not only to learn about night time governance, but connect with experts and stakeholders currently working to shape how Melbourne and Canberra work in practice, sharpening comparison and policy engagement skills.

Outcomes of the studio will be precinct design, governance and policy proposals for the two cities.

The studio takes a design approach to produce tangible practice-worthy tools. Students work with instructors and experts (from academia and practice) to identify key night-time challenges for the two cities, testing the input provided by diverse mode of thinking about the urban against 'after-hours' and '24 hour' views of the city drawing explicitly from international and national examples.

The studio is suitable for Urban Planning, Urban Design and other MSD disciplines students with strong conceptual three-dimensional thinking, and a high level of communication skills.

The Studio runs on a weekly basis in **September and October** in with a lecture and tutorial a week (for individual assignment work) and then with an **intensive November workshop** part.

Course begins 30 August - Course ends 19 November

September and October dates: once a week Thursdays 2-4pm

October/November intensive: 4-day intensive Oct 24th-28th (Monday-Thursday 9-12pm and 2-4pm) and Oct 31st-Nov 4th (Monday-Wednesday 9-12pm and Thursday 9am-4pm).

Preliminary listening:

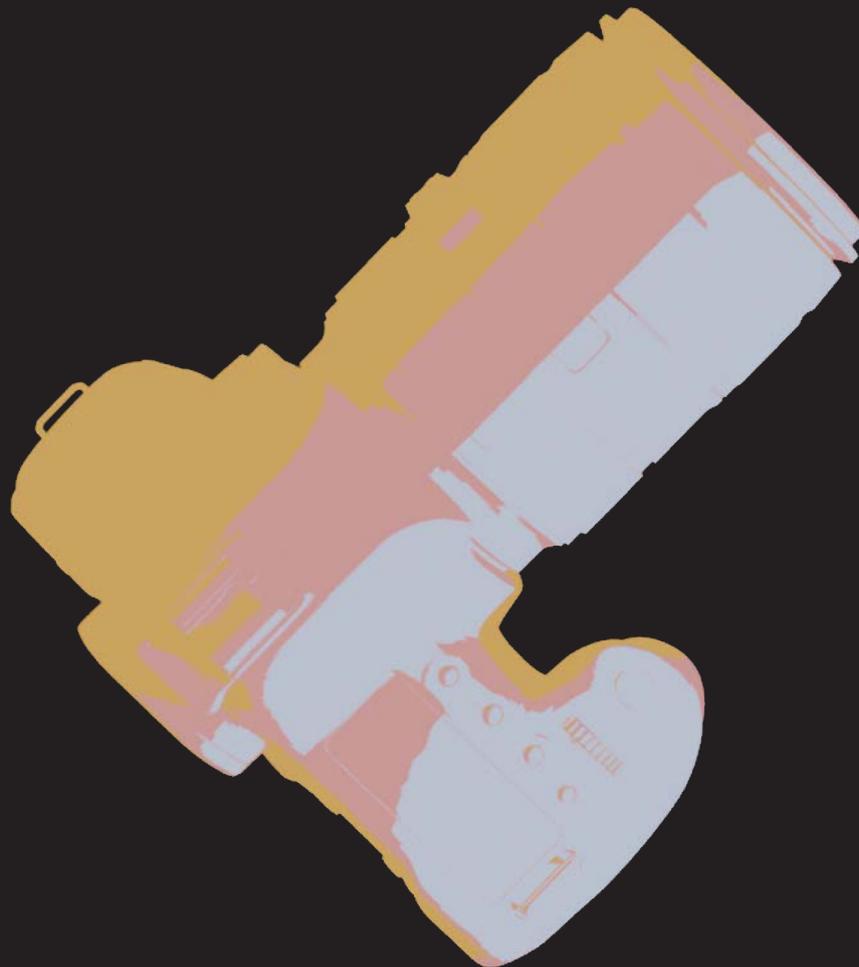
Cities After Dark podcast:

<https://sites.research.unimelb.edu.au/connected-cities#podcast>

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