

SEMESTER 1, 2016

DESIGN STUDIOS

Master of Architecture A

Master of Architecture C, D, E

Master of Architecture Thesis

Master of Landscape Architecture

Master of Urban Design

Master of Urban Planning

MSD International Travelling Studio



THE UNIVERSITY OF
MELBOURNE

msd

Melbourne
School of Design

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DEAN'S
LECTURE
SERIES
2016

MATERIAL
PRACTICES IN THE
ANTHROPOCENE AGE

John Wood

GOLDSMITHS, UNIVERSITY OF LONDON
30 March

Jing Liu

SO-IL, NEW YORK
17 May

Karen M'Closkey

+

Keith VanDerSys

PEG Office of Landscape + Architecture, PHILADELPHIA
2 August

Judith Innes

UNIVERSITY OF CALIFORNIA, BERKELEY
11 October

7:00pm
Theatre B117, Basement
Melbourne School of Design
Register at msd.unimelb.edu.au/events



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FOREWORD

DARYL LE GREW

Dean

Welcome to the Melbourne School of Design, one of the world's top ranked schools of the built environment. We revel in new design ideas and leading the built environment professions into new conceptual territory. All in the context of Melbourne, unquestionably the epicenter of design education and practice in Australia

2016 will be another exciting year for MSD, particularly for the Studio program where new projects stimulate staff and graduate students to create and to challenge our design ideas. The idea of Studio as a place of exploration and co-creation is no new phenomenon - the Medieval mason's workshop, the Renaissance bottega and studiolo, the Beaux Artes atelier, the Bauhaus laboratory, the 1980's art factory are all inspirational in shaping the MSD program. As with these places in history the MSD Studios are places for collaborative and individual contemplation and production of ideas and artifacts, of generating representations for the future new realities.

Even the most individualistic of us admit that we are stimulated by the buzz of being and creating with others, of thinking freely, creating ideas together, arguing and debating the merits of design propositions. This is the nub of Studio - it is a place not just of exploration but of speculation, making and challenging propositions, positing new realities, representing the world as it might be. And a better world at that.

In Studio you will work with the best designers - academic staff, professional practitioners and visitors who are drawn to the MSD because they, too, wish to challenge themselves. You will be presented with a wide sweep of different Studio projects, problems and opportunities - from the speculative and fantastic to the most pragmatic real world problems. Projects are designed to test your thinking, push you out of your comfort zone and require you to create prolifically, to reassess cherished premises and to argue cases cogently. You will be expected to represent and express ideas powerfully and have them subjected to strong criticism. This critique is an essential ingredient of Studio education; it's under the fire of a critique jury that your ideas hold up, or not. This is not just to assess but to illuminate where you are in your design thinking. You will be expected to vigorously defend and enter the dialectic that surrounds all design ideas, good and not so good. Embrace the criticism, incorporate it in the next iteration of your thinking. It's how all designers learn.

The MSD Building itself will play an important role in your development. Designed as a learning system itself the building responds to the pulse of life in the School, it is at the same time project space, intimate and group space, workshop, laboratory, learning common, exhibition hall, star and debating chamber, niche and communal space, all rolled into one. It's magic architecture in which to work. Look carefully though, the MSD is designed with high levels of spatial, aesthetic and structural innovation. The building is both as one with the zeitgeist, yet ahead of its time. As you should be.

So, be daring, but with forethought and intelligence; be avant garde but with credence to the past, recent and ancient.

Build networks with your Studio colleagues and develop a collective creative spirit. Studio a place, perhaps the only place remaining in an impersonal world, where you can safely suspend reality, where you can tolerate contradictions and hold contrary views, where you can play with ideas, where you can springboard from the ideas of others.

Studio is a place where you can blossom in an environment that both supports you and delights in your success.

ALAN PERT

Director MSD

Calculated Uncertainty Intensity

MSD intensive design studio electives are becoming an important extension of our traditional semester long choices. The long-standing Robin Boyd Studio, Tectonic Grounds and Travelling Studios were joined this summer by the AA Visiting School and their 'Design Methods' Exhibition, 'Designing for Heat in the Public Domain' run through landscape architecture, the 6th LIXIL Hokkaido House Competition from Japan as well as an off-site studio based at the Shenzhen Biennale (Aformal Academy). From the creation of temporary, adaptable structures, concern for how buildings and technologies act as catalysts, data capture and simulation to inform design and *future cities and the concept of waste* these projects have seen an incredible intensity of ideas and experiments for future uncertainty produced in a condensed period of time. The student work has taken over the Dullux Gallery, the workshop, the atrium and for our off-site work we have seen social media playing a huge part in the dissemination of ideas. With the LIXIL Hokkaido studio we are participating across Facebook with another 10 design schools and we begin to realize how porous the walls of our physical studio spaces and the faculty are becoming. In Shenzhen students experienced the aftermath of instant growth with 15m people living in a city of 150 square miles, which was a small fishing village only 30-years ago. Students produced a 'collective cross-section' through an uncertain future for Shenzhen, a city rapidly shifting from a manufacturing base to a service economy – accelerating post-industrial decline prompted the event's title, "Re-living the City", which was a plea to stop simply building more and, instead, consider how existing structures can better serve our needs. As co-curator Aaron Betsky said: "We have enough stuff. What we need to do is to reuse, rethink and reimagine what we already have."

Arguably the most successful of the three main exhibitions at the Shenzhen Biennale was Doreen Liu's Pearl River Delta 2.0. The project presents a vision for the future of the region in which Shenzhen sits, centred around a balance between globalisation and ecological and social health. Among the best case studies on show is one that focused on areas at the fringes of urbanisation: Research into the quasi-rural Panyu area of Guangzhou examines how a juxtaposition of rural, urban and suburban forms could be an alternative to the linear trajectory of modernisation. Elsewhere in the Biennale Aaron Betsky In his, 'Collage City 3D', rejects grand utopias in favour of a layered approach to city-making. 'Radical Urbanism', was curated by Alfredo Brillembourg and Hubert Klumpner of Urban Think Tank, known for its 2012 Venice Biennale Golden Lion-winning research into Torre David, the skyscraper in Caracas informally occupied by more than 750 families until last year. Manuel Herz scooped the biennale's top award with

his images of the architectural forms developed by the long-term residents of refugee camps in Western Sahara. Interboro partners drew attention to lack of public access to New Jersey's beaches, while Rahul Mehrotra and Felipe Vera focus on architecture's temporal dimension, seeing events such as the 100 million-people Indian pilgrimage the Kumbh Mela as an architectural form. The Victoria & Albert Museum presented work by the makers and technologists who underpin Shenzhen's success, many of them having set up there because of quick, cheap and easy prototyping. Whether such advantages remain as wages rise and the "urban villages" vanish, will be a major concern, and will make pressing the need to envisage a different future for the city.

Now as we Look ahead to another year of MSD studios, one of our challenges is to recognise that planning and design, in any context, has to deal with increasing uncertainty, whether it be climatic, socio-economic, ecological or political, and manifested in conceptual or empirical terms. Tackling this complexity and uncertainty is at the heart of many of our studios and should be at the heart of contemporary design, research and practice.

Reflecting on the Shenzhen Biennale it in many ways represents Shenzhen government's willingness to critically engage with the problems and uncertainty associated with the city's rapid growth. Our end-of-year exhibitions are also shaping up to represent an explicit critique of the Melbourne context seen through the lens of over 80 studios (architecture, landscape, planning and urban design) across two semesters. With this in mind we need to keep opening the doors to our studios and engaging as broad an audience as possible in the debate about our uncertain futures. Importantly just as the Biennale looked at the process of city-making requiring as much consideration as its physical outcomes we too should consider ways of exposing our workings, the process of designing, the leftover bits of the designed outcome, the prototypes and mistakes as important evidence of our conversations in studio.

It was Cedric Price the great architectural thinker who coined the phrase "calculated uncertainty". For Price, this interest in flexibility and change was to prove of ongoing importance to his understanding of "calculated uncertainty," albeit in ways which became increasingly aligned with notions of chance, serendipity and the accidental.

STUDIO DAYS AND TIMES

MASTER OF ARCHITECTURE STUDIO A			
Classes	Day	Time	Room
Lecture	Monday	12:00 - 13:00	Old Metallurgy-103 (Room 1)
Studio 01	Monday	14:15 - 17:15	MSD Room 240
	Friday	15:15 - 18:15	MSD Room 448
Studio 02	Monday	14:15 - 17:15	MSD Room 241
	Friday	15:15 - 18:15	MSD Room 449

MASTER OF ARCHITECTURE STUDIO CDE				
Studio No.	Studio Leader/s	Day	Time	Room
Studio 02	Rennie Liffen + Virginia Mannering	Monday	12:00 - 15:00	MSD Room 239
		Thursday	18:15 - 21:15	
Studio 03	Tim Shannon	Monday	10:00 - 13:00	MSD Room 137
		Thursday	12:00 - 15:00	MSD Room 238
Studio 05	Justyna Karakiewicz	Monday	14:15 - 17:15	MSD Room 144
		Thursday	14:15 - 17:15	
Studio 07	Hamish Lyon and Boothroyd, Dean	Friday	9:00 - 17:00	NH Architecture
Studio 08	Woods, Scott	Monday	18:15 - 21:15	MSD Room 142
		Thursday	18:15 - 21:15	
Studio 09	Rob Polglase + Hing Wah Chau	Monday	15:15 - 18:15	MSD Room 140
		Thursday	18:15 - 21:15	MSD Room 117
Studio 12	Pollock, Robyn	Monday	12:00 - 15:00	MSD Room 142
		Thursday	18:15 - 21:15	MSD Room 240
Studio 13	Yui Uchimura and Jang Yun Kim	Monday	18:15 - 21:15	MSD Room 228
		Thursday	18:15 - 21:15	
Studio 14	Chris James + Adam Markowitz	Monday	14:15 - 17:15	MSD Room 125
		Thursday	14:15 - 17:15	MSD Room 449
Studio 15	Paul Loh + David Leggett	Monday	15:15 - 18:15	MSD Room 239
		Thursday	15:15 - 18:15	
Studio 16	Benichou, Joel	Monday	12:00 - 15:00	MSD Room 244
		Thursday	15:15 - 18:15	MSD Room 240
Studio 17	Daniela Mitterberger + Tiziano Derme	Monday	10:00 - 13:00	MSD Room 117
		Thursday	9:00 - 12:00	MSD Room 139
Studio 18	Brand, David Brand + Steve Whitford	Monday	15:15 - 18:15	MSD Room 142
		Thursday	18:15 - 21:15	MSD Room 241
Studio 19	Ben Waters + Colby Vexler	Monday	18:15 - 21:15	MSD Room 140
		Thursday	18:15 - 21:15	
Studio 20	Alberto Pugnale + Louis Gadd	Monday	9:00 - 12:00	MSD Room 142
		Wk 1 -5 Monday	13:00 - 16:00	MSD Room 137
Studio 21	Reed, Toby	Wk 6 - 12 Thursday	9:00 - 12:00	MSD Room 141
		Monday	17:15 - 20:15	MSD Room 227
Studio 22	Jannette Le + Mond Qu	Thursday	17:15 - 20:15	MSD Room 237
		Monday	17:15 - 20:15	MSD Room 117
Studio 23	Simon Shiel	Thursday	17:15 - 20:15	MSD Room 141
		Monday	18:15 - 21:15	MSD Room 239
Studio 24	Oliver Arbes du Puy + James Park	Thursday	9:00 - 12:00	MSD Room 138
		Monday	15:15 - 18:15	MSD Room 237
Studio 26	Mark Loughnan + Ben Duckworth	Monday	18:15 - 21:15	HASSELL Studio
		Wednesday	16:30 - 19:30	
Studio 27	Hogg, Peter	Monday	16:30 - 19:30	MSD Room 139
		Thursday	18:15 - 21:15	
Studio 28	Andrew Milward-Bason+ David Ritter	Monday	18:15 - 21:15	MSD Room 144
		Thursday	10:00 - 13:00	

STUDIO DAYS AND TIMES

MASTER OF ARCHITECTURE STUDIO CDE				
Studio No.	Studio Leader/s	Day	Time	Room
Studio 29	Anna Nervegna	Monday	17:15 - 20:15	MSD Room 124
		Thursday	17:15 - 20:15	MSD Room 449
Studio 30	David O'Brien + George Stavrias	Monday + intensives and travel	9:00 - 12:00	MSD Room 240
Studio 31	Ben Percy	Monday	18:15 - 21:15	MSD Room 138
		Thursday	18:15 - 21:15	
Studio 32	Hans Van Rijnberk + Gerhana Waty	Thursday	13:00 - 16:00	MSD Room 137
		Thursday	16:15 - 19:15	

MASTER OF ARCHITECTURE DESIGN THESIS				
Studio No.	Studio Leader/s	Day	Time	Room
Thesis 01	Christina Bozsán	Monday	13:00 - 16:00	MSD Room 314
		Thursday	13:00 - 16:00	MSD Room 140
Thesis 02	Karen Burns + Andrew Simpson	Tuesday	15:15 - 18:15	MSD Room 140
		Tuesday	18:15 - 21:15	MSD Room 141
Thesis 03	Philip Goad	Tuesday	9:00 - 12:00	MSD Room 240
		Thursday	10:00 - 13:00	MSD Room 117
Thesis 04	Alan Pert + Rebecca McLaughlin	Monday	14:15 - 17:15	MSD Room 139
		Thursday	14:15 - 17:15	
Thesis 05	Frank Vitelli	tba		
Thesis 06	Ivan Rijavec	Thursday	14:15 - 17:15	MSD Room 237
		Thursday	18:15 - 21:15	MSD Room 236
Thesis 07	Patrick Kennedy	Monday	9:00 - 12:00	MSD Room 213
		Tuesday	9:00 - 12:00	MSD Room 241
Thesis 08	David O'Brien + George Stavrias	Monday + intensives and travel	9:00 - 12:00	MSD Room 240
Thesis 09	Jos Tan	tba		

MASTER OF LANDSCAPE ARCHITECTURE STUDIOS				
Studio No.	Studio Leader/s	Classes		
Studio 01 Design Techniques	Jillian Walliss, Ravi Bessabava + Fiona Johnson	Lecture: Monday 9:00 - 11:00 Alice Hoy-330		
		01 Monday 15:15 - 18:15 MSD-121 and Wednesday 16:15 - 19:15 MSD-121		
		02 Monday 15:15 - 18:15 MSD-120 and Wednesday 16:15 - 19:15 MSD-120		
Studio 03 Speculations	Gini Lee, Jen Lynch + Ziming Xie	Monday	15:15 - 21:15	MSD Rooms 215 + 216
Thesis 05 Sustainable Urbanism	Ray Green	Lecture: Tuesday 14:15 - 15:15 Old Arts-103 (Theatre A)		
		01 Tuesday 14:15 - 17:15 MSD-215 and Thursday 17:15 - 20:15 MSD-144		
		02 Tuesday 14:15 - 17:15 MSD-216 and Thursday 17:15 - 20:15 MSD-146		
Landscape Architecture Thesis	Sidh Sintusingha, Jillian Wallis + Ray Green	Wednesday	13:15 - 16:15	MSD Room 118
		Wednesday	16:15 - 19:15	MSD Room 118

MASTER OF URBAN DESIGN				
Studio No.	Studio Leader/s	Day	Time	Room
Studio A	Joceyln Chiew	Monday	14:15 - 17:15	MSD Room 448 + 449
		Thursday	18:15 - 21:15	MSD Room 215 + 216
Studio B	Gideon Aschwanden	Monday	14:15 - 17:15	MSD Room 228
		Thursday	14:15 - 17:15	MSD Room 448
Studio B+C	Justyna Karakiewicz	Monday	14:15 - 17:15	MSD Room 144
		Thursday	14:15 - 17:15	MSD Room 144
Urban Design Thesis	Robyn Pollock	Tuesday	9:00 - 12:00	MSD Room 239
		Friday	9:00 - 12:00	MSD Room 139

a



STUDIO A is designed to introduce students to a number of spatial systems used by architects. The project work combines exploratory exercises as models and drawings, and applies these to an architectural project for a residential/office/studio courtyard building.

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



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



C, O, d

PROF. DONALD L. BATES

Chair of Architectural Design
Director of LAB Architecture Studio

CDE Design Studios Semester 1_2016

Architecture is Compulsory

"The mother art is architecture. Without an architecture of our own we have no soul of our own civilization." Frank Lloyd Wright

Architecture is the foundation of all other arts. Architecture is the home in which the arts reside. Architecture is the mother art. As an architect, as students of architecture, it is with a satisfied smile that we read these well known, even well rehearsed compliments and platitudes for our chosen profession, our destiny discipline. It is good to know that one is part of this significant, even profound, lineage.

Foundations, homes, wombs, origins and lines – the essential metaphors, references and associations for architectural effects. What could be more important than the stature assured by such a position within human action? Meaningful and full of meaning. That is what we celebrate about architecture and being architects. Our work means something.

Questions still linger: "Is architecture really art? What makes it art, when it is really more science, engineering, structure, geometry, functional responses, and so on?"

I am not convinced that architecture is an art – even as I would want to valorise and celebrate a stated role as glorious as the *"mother of all arts"*. Rather, I think architecture has a purpose, has an obligation that exceeds that of art. More importantly, for the vast majority of practices that we can call *"art"*, I believe there lies an important, even radical difference between architecture and art.

I may choose – or not choose – to visit an art gallery; to see a movie; to listen to a symphony or a concert; to read a book; to gaze at a television show; to play a video game; to watch a performance, a dance, a play. These immensely influential actions, artefacts and engagements – these things we call art - remain at a level of choice, at a condition of determination to participate. There is no coercion or obligation.

"Architecture is a dangerous mixture of power and impotence." Rem Koolhaas

Architecture is compulsory. To live in the world is to be confronted and exposed to architecture and architectural consequences. (Except perhaps in the most "natural" of locations, in the non-humanised domains of pure nature). The city, the village, township, the hamlet, the farm, the house – all such manifestations of creating order out of the inherent world – these moments exhibit an architecturalization of the world. To live as social beings we negotiate an environment that takes on a structure, one that is given a determination, an order and organisation that is pervasive, that is always already present.

Implicit in this Faustian bargain of transformative influence and effect is the double bind of architecture and its all too human context. Given that all of us – architect or not – are subject to this compulsory experience, then it is the necessary prerogative, the inherent entitlement of everyone – architect or not – to comment upon and critique the architectural imposition. As we walk the city, stroll the village, or wander through spare settlements we can't help but be exposed to architecture. We are almost always



denied choice, and instead, we are confronted with the presence of architecture in ways that are unexpected, pervasive and insistent.

It is only right that all those affected by architecture's latency should be afforded a stake in the discourse of architecture and its critique. In our work on Federation Square, our design aspirations, and we were constantly subjected to uninformed opinion, harsh and vitriolic condemnation, spirited defence and political opportunism. It was not always pleasant and often discouraging. As much as we would have wanted to rail against the obvious ignorance of much of the conversation, as much as we felt personally abused by the non-professional, non-disciplinary statements of a general public so easily swayed by conservative editorials and opinion pages, we remained committed to the premise that such a "public" project as Federation Square is just that: PUBLIC. Not just for the public, and not just as a legacy of public funding, but also as an embodiment the public as a political and social construct.

Therefore, Fed Square was, and is, a project beholden to the right for all people upon whom it has an impact to receive and accept the diverse, irreconcilable opinions and assessments. Such a formulation may be taken further for all buildings, for all urban designs, for all architectural interventions – not just those with a designation of "*public*".

The public sphere exceeds what we know as public architecture, in that our lives and experiences also exceed property boundaries, classification systems and the nominal public/private divide. Even the most 'restricted access', the 'private property

– keep out', the indulgent personal mansion still contributes to the built world and therefore leaks into our conscious and unconscious understanding of social and material order – or architecture.

From my perspective, architecture is not art. Not because it is not free enough or expressive enough. Not because it is too tied to finance, to authority (with nods to George Bataille), to functional expectations, to the pragmatic, to being a professional discipline with disciplinary restrictions and conventions. Rather, I see architecture as not-art, because unlike art, it has a responsibility that implicates everyone. No one opts out of architecture. You can choose not to be an architect (a wise decision some would say!), but you don't get to choose (except in extreme cases) to opt out of architecture. Architecture is there whether you choose it or not.

Repeating aspects of the theme from the introduction to *Studios_Semester 2_2015*, I want to emphasize the sense I seek to convey with respect to *responsibility*. Responsibility is not a task, a mere obligation or attached expectation. In architecture, responsibility is not bound by contracts, institutional conventions, professional indemnity or even civic duty. Rather, I am convinced that the responsibility of architecture lies in the fact that its effects are transformative and they affect the social, cultural, political and personal relations that define our human world.

"We shape our buildings; thereafter they shape us".
Winston Churchill

Architecture is Compulsory.

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LEGEND	 Civic	 Senses	 Technologies	 Cities	 Living	 Process
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The Silver Factory



'The Silver Factory' studio suggests that the experience of occupying space which simultaneously engages all our senses in the acts and rituals of life's reality, is the most appropriate basis for the development and evaluation of architectural propositions.

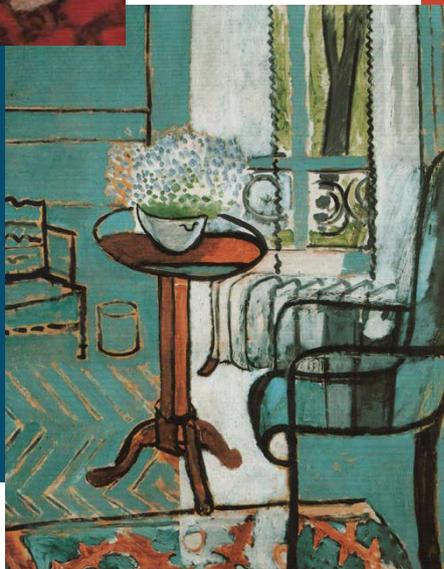
The studio will stand in defence of intimate and idiosyncratic works of architecture truly revealing the human dimensions of contemporary life. Students will engage with the experiential and phenomenological implications of an architecture of 'Production' and 'Exhibition' inspired by the extraordinary American artist Andy Warhol and his studio at 'The Factory'. We will consider the role of architectural space as a component of empowerment for those on the margins of mainstream society.

Narratives detailing our 'outsiders' will be developed in conjunction with our writer-collaborator to form the functional and emotional brief for the architecture of a 'Factory' (a space for creating, collaborating and producing) and a 'Storefront' (a space for performance and exhibitionism) in a purely hypothetical and timeless building in New York City.

DELIGHT

AN EXPLORATION OF DELIGHT AND THE CHANCE TO DESIGN A DREAM HOUSE

STUDIO LEADER: TIM SHANNON (PROFESSOR)



The Studio theme is that architects have a responsibility that comes with their gift, and this is to fight for the inclusion of poetry in their projects, which should be the cause of delight for generations to come.

DELGHT, 10 Architectural Essays (unpublished) by Tim Shannon will underpin the structure of the Studio work, it is a contemplation of how Doors, Windows, Rooms, Passages, Houses, Plans, Gravity, Familiarity, Bliss, and the pursuit of Delight, contribute to architectural meaning.

Individual outcomes should include:

- + Deeper understanding of the role of architecture, supported by clearer personal beliefs.
- + Enhanced appreciation of the influences that shape architects.
- + Improved skills as a design critic.
- + Understanding of a design process based on aspiration.
- + Increased awareness of the importance of the size and shape of things.
- + The foundation of an archive of observations which will grow throughout a career.
- + The satisfaction of designing a Dream House.



X-RAY THE CITY 2046

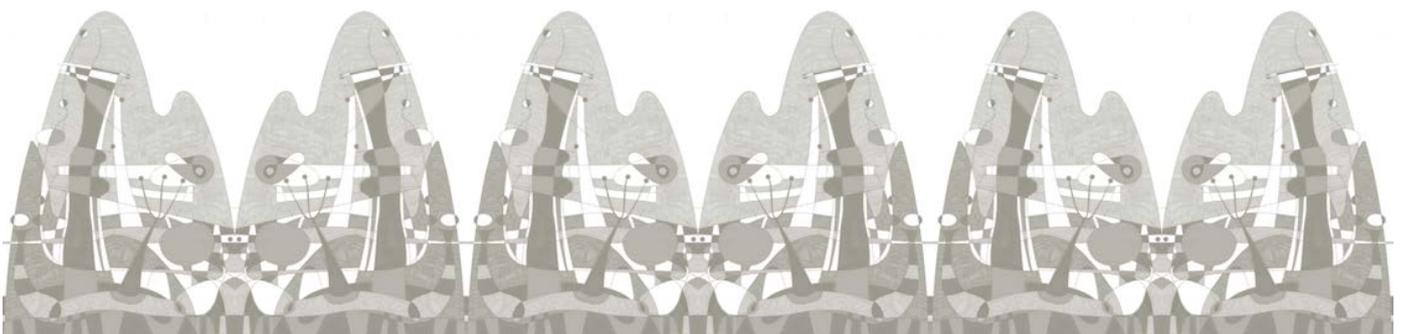
This year we will be celebrating the 70th anniversary of Ernest Fooks' publication of *X-Ray the City*. The central argument in this book was about the concept of density and the problem we have with calculating and interpreting of relevant data which led us to many undesirable outcomes. The book starts with the quotation:

There are three kinds of lies: lies, damned lies, and statistics.

This quotation, which was popularized by Mark Twain and the British Prime Minister Disraeli, addresses the power of data and particularly statistical use of data to support weak arguments. Fooks wanted to provide Australia with more intellectually rigorous footing to consider urban density and to change the way density measurements were applied. He hoped that this might lead to better urban solutions. Forty-five years later, Brian McLoughlin (1991), described similar problems related to British town planning. Today, 70 years after *X-Ray the City* was first published, much of our thinking has moved beyond Fooks' theories; nevertheless, his ideas about SPATIAL NEARNESS and his efforts to provide us with a planning framework able to deliver urban environments where access to work, where services and facilities could be reached by walking at most 20 minutes, are relevant to contemporary conditions.

This studio will be looking for proposals that address the concept of 3D SPATIAL NEARNESS for the year 2046. Adapting Fooks' theory for the 21st century and using his concepts of the Residential Unit, Neighborhood, Borough and District as volumetric compositions, we will employ parametric modeling techniques to explore alternative and more sustainable forms of living.

There is also a possibility that your work will be exhibited in the Venice Biennale 2016.





ANIMAL FARM

THE PROPOSITION

In contemporary society Universities are willing and enthusiastic participants in the free market economy: they compete for market share, they advertise, they rent commercial premises and they have converted education into the consumable equivalent of buying new shoes or the latest smart phone.

How does this ideology translate into the physical fabric of a university's campus? What is the University of the 21st century and how do we re-think the conventional stereotypes.

This studio will explore these themes using the University of Melbourne historic Parkville Campus. Beyond the academic and teaching environment we propose additional programs of residential, retail, commercial, sport and leisure to investigate a campus that is a living piece of urbanism – 24/7 365 days a year

TIME Friday 09:00 – 17:00

LOCATION NH Architecture Studio
Level 7, Cannons House,
12–20 Flinders Lane, Melbourne

THE STUDIO

The format for the studio will be “practiced based”, with NH Architecture as the host. Students will operate from the NH Studio in Flinders Lane and become part of the working rhythm of the office.

Design reviews will also be held in the NH design studio.

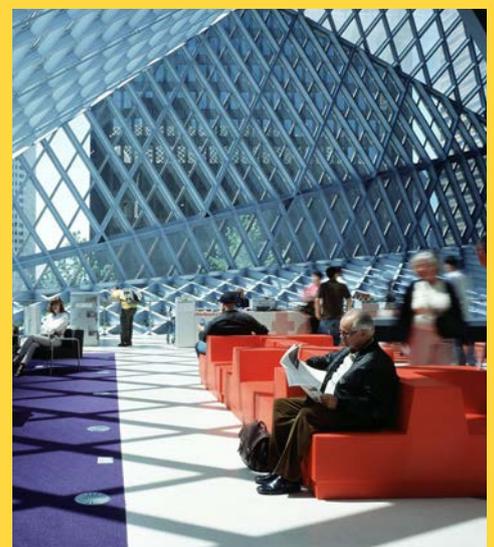
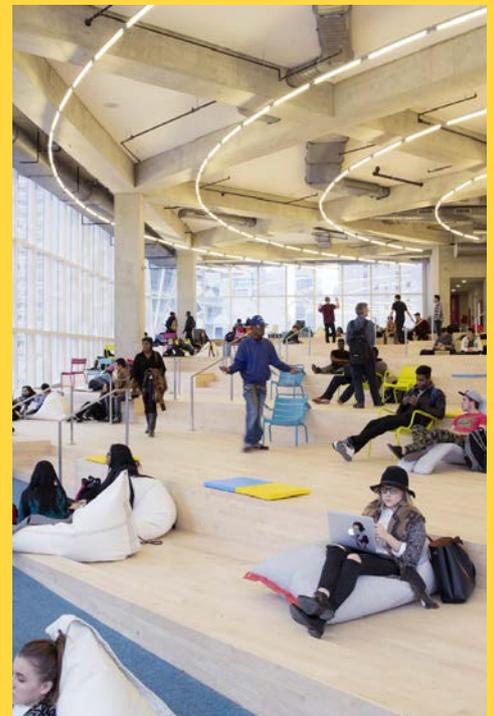
STUDIO LEADERS

Hamish Lyon

Hamish is a Principal of NH Architecture and has designed projects such as the Melbourne Convention Centre, the Myer's flagship store in Bourke Street and the redevelopment of Melbourne and Olympic Park including Margaret Court Arena.

Dean Boothroyd

As a Design Director at NH Architecture, Dean's expertise lies in generating strategic urban design frame-works with strong attitudes to issues of urban design, place making, identity and character. Recently Dean has driven NH Architecture's Masterplan for Melbourne Airport's Commercial Landside Assets and the Royal Parade Biosciences Zone.

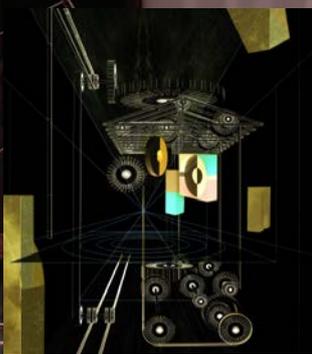


Gift to the City VI – *Every country where I am not bored is a country that teaches me nothing...*

[Mon / Thurs 6:15-9:15pm]

'Every country where I am not bored is a country that teaches me nothing. That was the kind of remark which I used to try to cheer myself up. But need I describe the days that followed? I went back to my restaurant. Morning and evening, I endured the atrocious, nauseating cummin-flavoured food. I consequently walked around all day with a constant desire to vomit. But I resisted, knowing that one must take in nourishment. Besides, what did this matter compared with what I should have to endure if I tried out a new restaurant?'

From: **Albert Camus, *Betwixt and Between*, 1937.**



Gift to the City V students: Shelley Xu, *Emily Floyd Gallery*. Audrey Cavallera, *Melora Kuhn Gallery*. Bryan Fan, *Archipelagos*. (background)
Audrey Cavallera, *The Paradox*.

Gift to the City (overview)

Studio 8: Gift to the City promotes experimental, speculative and gestural forms of resistance to the hegemony of the white-walled Art Gallery and Art Museum.

Gift to the City ARCHIVE is an ongoing project to develop and record a body of knowledge around the contemporary 'ART MUSEUM'. Each semester students interview international artists, curators and architects of art institutions to drive their projects. Students also explore past interviews from the ARCHIVE which include: *Rory Hyde (London)*, *Odile Decq (Paris)*, *Tatiana Bilbao (Mexico City)*, *Liam Gillick (NY)*, *Javier Peres (Berlin)*, *Marja Sakari (Helsinki)* and *Assume Vivid Astro Focus (São Paulo)*...

Gift to the City VI

< 1 World >< 2 Museums >< 2 Galleries >

Gift to the City VI asks: how long can the ART MUSEUM & ART GALLERY endure™ its own rhetoric when portions of it are intensified, replicated, expanded, recombined and tactically battered (seemingly) far beyond breaking-point? Each student will deploy abstract or figurative 'constructions' via modes of their choosing: fictional worlds, machines, details, narratives...as model, drawing or spatial installation... to test whether the conjunction of theoretical/experimental provocations and the ready-made Art Institution (and its artefacts) open-up, or flatten-out often predictable art-architecture discourses.

Phase A: **2 Galleries** for 2 artworks.

Phase B: **2 Art Museums** for 2 Galleries

Phase C: **1 World...** for 2 Art Museums and 2 Art Galleries

Studio Leader: SCOTT WOODS is an architect and has taught at USyd, UTS, RMIT and Monash. He has practiced architecture in London, LA and NY and worked in architecture, design and art publishing in London and Sydney. He has curated international exhibitions and is interested in architecture theory and design methodology.



Living Proof: Liveability Award for Social Prahran

Public housing in Victoria is set for sweeping reforms. New precinct mixes of community, commercial with other functional uses, together with a range of accommodation markets can now be considered to support diversity of neighbourhoods and activities for more optimal land use to meet current and future needs.

Living Proof Studio will focus on urban living quality for re-thinking planning and design for social and affordable housing at both precinct and architectural scale. The studio will examine site opportunities, typologies and planning issues to provide housing and hybrid solutions for socially engaged, mixed communities with site responsive design. A liveability award will be developed out of the masterplan process to assist defining project success. The site is a prominent 54,000 sqm metre parcel of land bounded by Malvern Road, Bray Street, Simmons Court and Bendigo Street, Prahran where transformative housing policy and re development is proposed. Research topics to inform student's design briefs will include residential and hybrid-use precincts, connected public realm, active transport integration, walkable neighbourhoods, typologies and design of sustainable social and affordable housing.

Design Objectives :

- i. Facilitate a sustainable and vibrant community: introduce a mix of new housing, including a component of affordable rental and affordable private housing, variety of sizes, ensure no net loss of social housing units across the precinct, housing that design does not differentiate social housing from other forms of ownership, support social and economic participation of residents, create sites which contribute to pride-of-place by the future community.
- ii. Create well-designed housing, facilities and outdoor spaces that: maximise amenity and liveability, improve safety and security, support social interaction, provide a range of shared facilities and outdoor spaces that meet the needs of current and future residents, and neighbours.
- iii. Re-integrate the estates with neighbouring areas: blur the site boundaries, re-connect road, bike and pedestrian networks, diversify the architecture and design of the sites, re-introduce community, retail or commercial spaces to activate sites and contribute to local amenity.
- iv. Incorporate environmentally sustainable design that: is efficient to build, sufficient flexibility for delivery over an extended period, promotes health, well-being and quality of life.

Studio Leaders: Rob Polglase and Dr.Hing-wah Chau have significant experience both leading design studios and urban scale architecture with planning and design of residential and mixed use precincts in Australia and Asia. Site stakeholders with direct site experience at Prahran and industry specialists have expressed an interest in the studio and will present a range of topics to inform student's design briefs.

Studio Times: Monday: 3:15-6:15pm & Thursday: 6:15-9:15pm.





Overview

This studio seeks to challenge the status quo for education and revolutionize the intensification of Melbourne's inner city. As the private realm is compressed and intensified, what role should shared community space play in meeting our evolving needs? Where and how do we convey our civic values? How can education architecture be the trigger for this revolution?

The studio site is the existing Carlton Primary School. How can your architecture inform the shape of future community, establish integral environmental sustainability and enhance the overall neighbourhood amenity? The community identity and experience of inhabitants is to be understood and expressed at all scales.

Through physical model making, research, conceptualising and freehand drawing students will develop a sophisticated understanding of architecture's role in establishing our city's future, evolving education practice and urban design.

Outcomes

There are three phases to the studio, leading students through an integration of urban design with architecture to revolutionise Australian schools and cities. Initially students will establish a masterplan for existing Carlton Primary Schools regeneration (1:500) developing a strong awareness of architecture as integral to broader neighbourhood.

This knowledge will be tested through architecture for the new school/community interface including Early Years Centre (1:200). Students will refine the interplay between internal/external 'rooms' and movement networks at more intimate scales. The design will be further developed for the Early Years Centre (1:100/50) to promote rigorous understanding of personal space, materials and honing of two-dimensional professional communication techniques.

Each phase will include guest lectures, precedent tours/exploration, independent research and interim design workshops with Designinc Melbourne. It will culminate with presentation to professional panel. The final project will consist of a physical model, maximum 4x A1 presentation boards (to encourage editing), a refined personal theoretical/conceptual position and A5 booklet recording the semester's research, positioning and development.

Studio times Monday 12-3 MSD142, Thursday 6.15-9.15 MSD240



SMALL the new big

YUI UCHIMURA + JANG YUN KIM

The studio focus will be on: Bigger is better or Is it?

We live in a society which creates rules that define the minimum limits of the spaces we live in, in order to preserve a minimum quality of living. Minimum sizes, minimum daylight, minimum natural breeze. But does size really matter? If so, how? In Melbourne we face an increasing number of (and desire for) apartment dwellings, where conflicting desires for bigness, light, prospect - and more height - often compromise the quality and diversity of a greater multitude of small apartment dwellings.

Studio SMALL will challenge societal perceptions of small, and seek to re-establish our values with a finer sense of scale, attuned to the tactile cues around us. This studio will focus on diverting our attention to other methodologies of achieving spatial happiness and well being, redefining small as the desirable.

Studio SMALL will begin with small design / research explorations, which:

1. Examine the current perception of small.
2. Understand the scale of small.
3. Challenge the perceived idea of apartment living.
4. Identify advantageous qualities of Small.
5. Identify different scales of small appropriate to different types of people.
6. Identify strategies of small which negate its weaknesses.

The studio will then focus on manipulating this knowledge to design a living space within a significantly reduced percentage area, departing from the current established boundaries of small. The final project will:

7. Redefine the quality of small living.
8. Redefine the perceived value of small living.
9. Produce simple, qualitative resolution of details which encourage rich experience.
10. Use small as a tool to transform the interior individuality & character of a single multi-residential unit.

Aligned with these notions, the studio will be ambitious in exploring a new level of detail and tactile appreciation, challenging the conventional curation of living spaces.

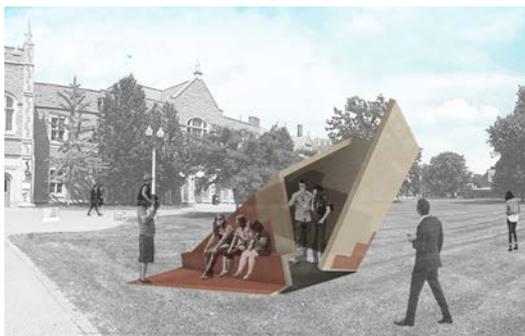
Studio Time : Monday and Thursday 18:15 - 21:15pm



DESIGNER / MAKER

Architects communicate with lines on paper, but our medium is physical – bricks and mortar. In antiquity, the architect and master builder were the same person – but many contemporary architects have never touched a stringline or chisel.

This studio will investigate the relationship between designing and making by encouraging students to reengage with the physical elements of architectural realisation, and investigate the implications on their design process. Students will be tasked with not only designing, but also building an intervention at 1:1 scale. This studio will give students the rare and satisfying opportunity to see their conceptual designs realised and used in reality, but also force them to consider how their conceptual design will be realised down to structure, joinery and finishes and require the consideration of real-world factors such as assembly, structure, budget, timing and detail resolution.



Taurasic *Surface to Sukkah* proposal



AVPD *The Ring*



Hello Wood *Poliphony*

Machining Aesthetics Studio v.3.1

Semester 1 _ 2016

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



Tutors:

Paul Loh + David Leggett

Studio time: Monday, 15:15 - 18:15 / Studio 239 & Thursday, 15:15 - 18:15 / Studio 239

BMW Leipzig Plant, Zaha Hadid Architects, 2002-05

Agenda:

Studio 15 continues to question the future of making. Melbourne's Knowledge City strategy (2014 – 2018) identifies knowledge-intensive activities as the future economy of the city, from advanced manufacturing to biotechnology, health and information technology. The aim is to turn the city into the silicon valley of the southern hemisphere, fueled by research and innovation from surrounding universities and institutions. While large scale manufacturing tails off in the Australian economy, a growing economy of flexible manufacturing is emerging in Melbourne. These manufacturers sit on the creative end of the manufacturing industry producing custom goods often aided by digital manufacturing. Our interest is in these growing industries and how they can adapt to a changing market place. This requires new relationships with education, research agencies, government bodies as well as understanding e-commerce advancements through the internet and social media.

This semester, we ask: How can architecture facilitate innovation and manufacturing? Studio 15 will invent new urban typology for manufacturing and research through examining the emerging typology of an innovation hub. Working in teams, students will design architectural parts that have potential to articulate the specific as well as the generic condition of 21st century labour production. Working on detail and building scale, proposals will explore discrete and continuous spatial condition within an urban site located between RMIT and the University of Melbourne.

Studio Structure:

The studio will commence with two streams of research in parallel. In pairs students will research either programme structures of emerging Australian companies/intuitions or explore material systems through a selection of precedent studies. By Week 4, pairs from each research stream will combine their ideas into prototypical proposal. By mid-semester, design teams will present their first proposals for an innovation hub. The second half of the semester will focus on designing organization systems for the innovation hub. Students will refine their proposals through making 1:50 models of their building together with a large scale detail of a particular component. Axonometric drawings, plans and sections together with rendered images will be key deliverables. Each student will have their own individual journal documenting and reflecting their progress of the semester.

This studio requires students to be able to use Rhino and have a basic understanding of Grasshopper. Teamwork is compulsory and collaborative design will form part of studio assessment. Students who are offered a place in the studio must email a 5 page (max) PDF of your portfolio containing mostly academic work to the studio leader: paul.loh@unimelb.edu.au before our first studio session on Monday 29 February. Successful candidates will be invited to continue their research into the following semester, Sem 2 2016. Studio E students may apply to continue their thesis as independent candidate. Readings for our first day seminar is available on the studio blog site:

<http://powertomake.tumblr.com>

The Self-Sufficient House

Studio Sixteen by Joel Benichou

What is it about?

The emergence of the word 'sustainability' has been used to describe the efforts to minimise the negative environmental impact of buildings. As Architects, these principles of social, economic and ecological responsibility have become fundamental in the way we think about and approach design. This thinking however, has not yet entered the mass housing market. Typically, new housing developments are guided by the products of economics, supporting habits of high level energy use and linear consumption systems. Studio Sixteen aims to challenge this standard by investigating the idea of a self-sufficient habitat. Students will develop a proposition for their version of a self-sufficient dwelling within a self-sufficient community.

To explore these ideas, Studio Sixteen will look at the process of living and identify opportunities where production, consumption and waste management could integrate into the working systems of the house and immediate community.

What will we do?

The first half of semester will be used to research and identify examples of relevant projects and systems while also establishing a masterplan for the small community. Areas of research could include food production, water collection, storage and treatment, energy production, waste treatment and recycling, connectivity and communication, disaster resilience, security, income generation and so on.

The second half of semester will be used to design a house that fits into this community, integrating the architecture with the technical aspects of the scheme.

By the end of semester, students will have developed their knowledge of sustainable living methods and closed loop systems, while gaining valuable insight in to the practicalities of habitation and residential design.



"In the 20th century, high-level availability and energy consumption were the international paradigms for development. In the 21st century, the new paradigm is one of saving and the intelligent use of available resources at an interconnected local level"

Vicente Guallart.

Studios will be held on Mondays 12:00 - 3:00pm in Room 244 and Thursdays 3:15 - 6:15pm in Room 240

Image: Tent in Nepal, Irving Penn, 1967

AMAL.GAM

RITUAL SPACE SPECIES

The function of rituals lies within the internal constitution of a society. It gives the members confidence, it dispels their anxieties, it disciplines their social organization. Amal.gam is a research unit focused on the transformation of rituals, traditions and ceremonies into Design Tools, overlapping them with Biotic Environments and Multispecies-Ethnographic studies. It extends ideas into the realms of mass media, pseudonyms, technology, life science and the deceptively far yet radically foreign *"Primitive Society of the Future"*. Such an environment gives our studio the chance to design new constructed entities, using space produced by rituals, favouring the relationship between humans and species, inhabitants and territories - a proposal for an architecture of a present not yet present but no longer future.

The semester is structured in two phases, Biotope / Ritual Studies and Biotic Prototyping and Fabrication, driven by the themes of narration via storyboard, large scale drawings, models and prototypes.

The first studio phase will be related to the construction of a fictional character/Alter-Ego and its environment, framing the hypothetical context for the ritual. The second part of the course will be focused on the development of new forms of built environments across different scales :
Matter - Devices - Space - Species ...

"I'm no longer as I was before, I am swept away by a becoming other, carried beyond my familiar existential territories" (F. Guattari)

FISH-TANK

[FISHerms bend urban think-TANK]



This studio will test how we can make a ‘new’ part of a city actually work + feel like a ‘real’ city, with genuine economic, social and cultural diversity, character and urbanity

We will explore:

- another paradigm for urban design thinking
- the threshold between urban design + architecture
- other urban futures for Fishermans Bend’s existing natural and industrial environments
- the generation of a richer, ‘realer’, better city than is currently being achieved
- making communities “whole”, making urban culture “diverse” and “vibrant”
- new hybridised planning zones and urban programming – and how they can be conceived, implemented and expressed as architecture

The ‘new’ study area is Melbourne’s Fishermans Bend Urban Renewal Area – Australia’s largest, (and, tragically) most mismanaged and ill-conceived attempt at urban redevelopment.

This project is now a major economic, political, cultural, and environmental controversy that demands new models, visionary examples and innovative ideas.

This studio offers you the opportunity and the challenge of making sure Melbourne remains the world’s most liveable city.

Studio Leaders: DAVID BRAND and STEVE WHITFORD

Studio times: Mondays 3.15pm – 6.15pm. Thursdays 6.15pm - 9.15pm

Image: Technopolo di Reggio Emilia, Italy. Archt: Andrea Oliva. Photo: Kai-Uwe Sculte-Bunert. Via www.divisare.com

Mediatheques for Critical Ideas



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

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

The studio will be broken into two parts. Students will first examine a selected work, extracting and distilling the precedent's concept. Looking at the works of Diller and Scofidio, Kazuyo Sejima and Le Corbusier, and many more, this studio will use these precedents as frameworks to develop a working concept used throughout the semester. This will ultimately be transformed into a contemporary reformation of the precedent concept, through the programmatic outcome of a mediatheque.

These mediatheques will highlight and re-establish the relevance of architectural and art theory, history and precedent in the contemporary design process and practice.

Studio Leaders: Ben Waters and Colby Vexler

Master Studio CDE - Studio 19 Semester 1, 2016

One and Three Architectures: Mediatheques for Critical Ideas
Monday + Thursday 6:15 - 9:15 pm



Architectures



■ Joseph Kosuth - One and Three Chairs 1965

How Virtual Becomes Real

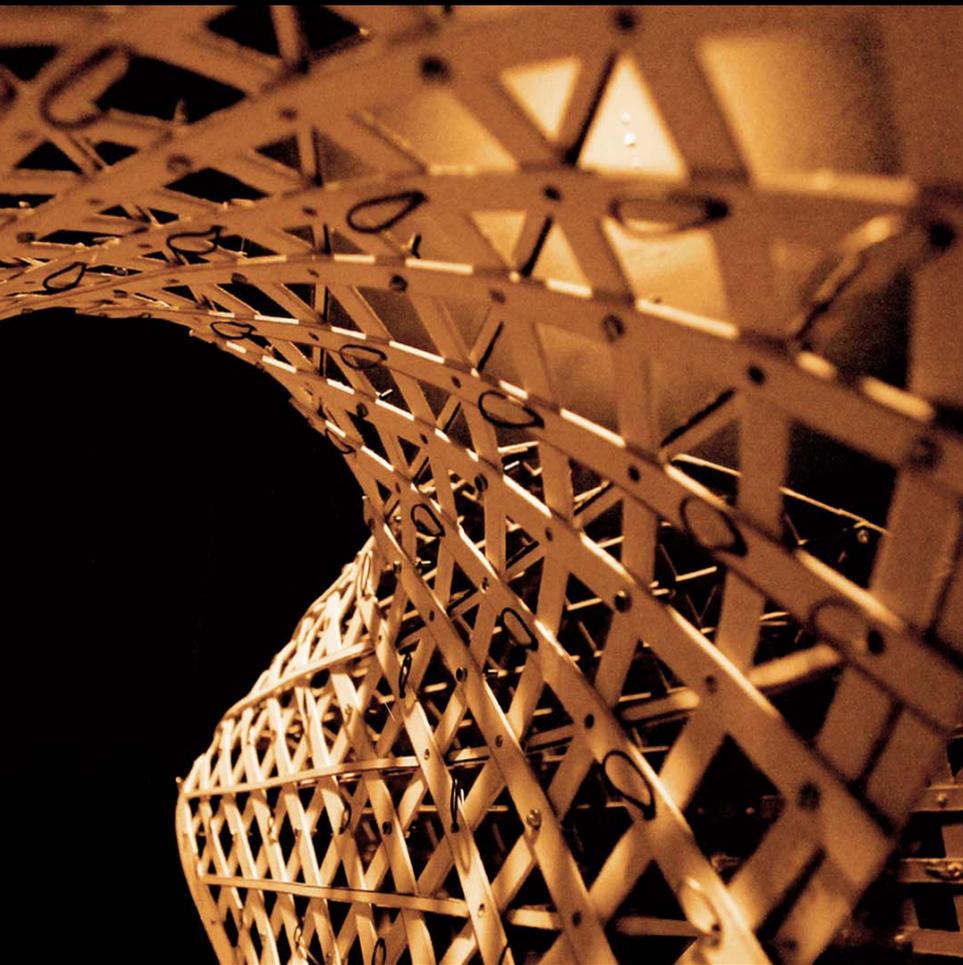


Image from the Nanjing visiting studio 2015: "How to make things lighter".

Studio leaders

Alberto Pugnale is an architect and PhD. He was Assistant Professor of Structures at Aalborg University, Denmark.

In 2007 he won the *IASS Hangai Prize* for his studies on complex architectural-structural bodies. His research fields are: Computational Morphogenesis of free-form structures, reciprocal structures and history of construction.

Louis Gadd is an architect and a graduate of the Architectural Association, in London. He is cofounder of Melbourne based practice Project 12 Architecture, which has received a commendation in the 2015 Houses Awards for the Brunswick Residence project. In the past years, he has also taught design studio entitled *Moving Design*, as well as the subject *Digital Design Applications* at the MSD.

Prerequisites, timetable and additional information

Students who have past experience in parametric design and fabrication will benefit the most from undertaking this studio.

Projects from Semester 1-2015 are available online at: www.albertopugnale.com/2015/06/10/how-virtual-becomes-real-2015/

Studio1:(Week 1-12)	Monday 9am-12pm	MSD Room 142
Studio2:(Week 1-5)	Monday 1pm-4pm	MSD Room 137
(Week 6-12)	Thursday 9am-12pm	MSD Room 141

Studio description

The impact of the "digital" is growing exponentially in architecture, as demonstrated by Greg Lynn's "BLOBs" and by the NOX "free-forms". The adjective "free" here indicates the freedom to **create architectural form, irrespective of any compositional, structural or construction principle**, and has been taken to an extreme in the purely virtual "trans-architecture" of Marcos Novak. In this framework, **form-resistant structures** such as **shells and gridshells** are placed in a strategic position. On the one hand, they belong to a form-resistant structural typology - iconic projects by Frei Otto and Jörg Schlaich have always been the result of a creative-generative process that indissolubly welds structure and form. On the other hand, free-forms and BLOBs are forcing the limits of this classical approach, bringing new energy to this research area - the MyZeil shopping centre in Frankfurt is a recent examples of this trend.

This 6th edition of *How virtual becomes real* will continue the **research into the applications of form-resistant structures, through working methods that seek to synthesise the virtual and the real by means of both physical form-finding and numerical/digital technologies.**

Studio outcome

During the first 5 weeks, the design studio will be organised in 1-day long lectures/workshops on parametric design, form-finding, optimisation, technology and fabrication of shells/gridshells. Through the development of individual and group design exercises, the students are expected to: [1] generate and manage free-form geometries using Rhino; [2] define and run Grasshopper routines for design automation, that is surface discretisation, panelling; [3] perform structural FEM analyses using Karamba; [4] prepare 3D parametric models for fabrication with laser cutters and 3D printers.

In the last 7 weeks, the design studio will be focused on the projects, with personal and group supervision sessions. The students are expected to: [1] express and represent architecture through diagrams, renders and technical drawings; [2] design and realise prototypes of structures in scales from 1:50 to 1:1; [3] communicate ideas through oral presentations of posters and models.

MONEY-SCRAPER**STUDIO 21****TOBY REED****ASX HEADQUARTERS MELBOURNE****SITE:**

Corner of Bourke street and William street, Melbourne

BRIEF:

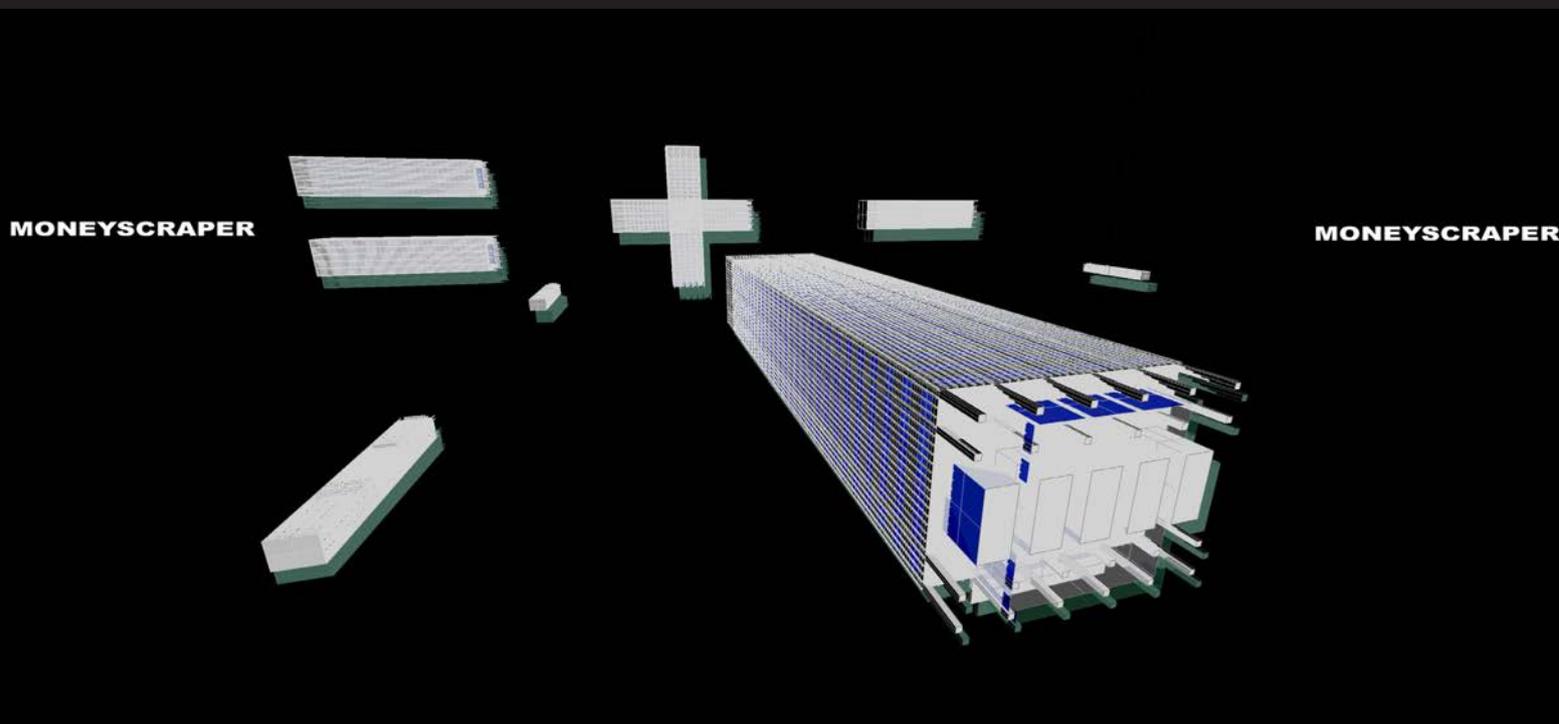
The concept behind this studio is to design a mini skyscraper, which will house the ASX (now known as the Australian Securities Exchange). The tower will be a mixed-use micro-city with extra office floors for brokerage firms (such as Goldman and Sachs, Morgans, Merrill Lynch etc), apartments (possibly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

CONCEPT:

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

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

Reference: *The Wolf of Wall Street* (book and/or movie) / J.G. Ballard – *High Rise* / Rem Koolhaas - *Delirious New York* / Alejandro Zaera-Polo – *The Politics of the Envelope*



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

www.phtr.com.au

www.n-r.com.au

UDMK//: STUDIO XXII
FLASH FORWARD

"We need to dream new dreams for the twenty-first century as those of the twentieth rapidly fade." - Stephen Ducombe

If you were to pause for a moment and look out at the landscape created by the fictions of Architects, you would find a world filled with the great carcasses of cities walking on great metal legs; whimsical dreams of structures that defy logic and gravity and great cities destroyed by their own hubris. Design fictions have long been ingrained in the great imaginary worlds of Architects, in dreams of grand technologies and an uncertain tomorrow.

In Flash Forward, the architect is the director and the cinematographer, we will weave fictions and stories from the physical into a world dictated by time and light. In Studio XXII, we will immerse ourselves in explorations of both the real world and the non-real. We will tell fictions that ignite the imagination and critically question, critique and challenge daring ideas, concepts and technologies.

The possibilities are rich for unbuilt fictions to craft a dialogue between the changing environment, and the profession of architecture. Design fictions should serve a purpose, a social usefulness in which the narratives uncover certain truths in these constructed unrealities.

In Studio XXII we will be the social dreamers, the mad scientists, the sci-fi prototypers, and explore the improbable, the implausible, the impossible, and the unexpected.

What will the artefacts from the future mean for us today?

Studios will be held on Mondays 17:15 - 20:15 (Room 117) and Thursdays 17:15 - 20:15 (Room 141)
@ the University of Melbourne, MSD

Studio XXII is a year long studio and will require an interview process (with a portfolio) for the applicant (interviews will take place from 1500-2000 on the 26th of Feb at msd following the ballot, and at UDMK on the 27th of Feb.)
email: jannette.le@unimelb.edu.au to book a time.

The house contains all of architecture.

We will not be distracted by the site, the client, generic lifestyle, refinement, unity or consistency.

Our question is- Does this evoke an emotion or sensation?

Through a range of activities the students will increase their vocabulary of elements, strategies for arrangement and production of ideas. These tasks are intense and will include reading, model building, design, field trips, preparation and presentation of research. Students will be required to produce multiple options for comparison. Physical models will be favored over computer renderings.

Students will focus on high-intensity production followed by structured evaluation. The studio sessions will be used for open evaluation of tasks. Student are required to present at every class and participate actively. Classes will be conducted on Mondays 6:15pm - 9:15pm and Thursdays 9:00am - noon.

Every house designed by Kazuo Shinohara
Stanford University Prison Experiment, Phillip Zimbardo
Elements of Architecture, Rem Koolhaas et al
A Pattern Language, Alexander et al
Reversible Destinies, Arawaka and Gins
Nine Square House, John Hejduk
The Situationist International
Gravity's Rainbow, Thomas Pynchon



Therme Vals, Peter Zumthor

STUDIO 24: TOPOLOGIES OF DESIRE

‘Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes.’ - Jean Nouvel

‘Topologies of Desire’ shall explore the connections between cinema, architecture, and life. The theoretical basis of the studio will be formed by the Lacanian assumption that architecture is more than simply a vessel within which life happens and, rather, may be conceptualised as the performance or extension of life itself. Using cinematic and architectural motifs of desire, the studio will speculate on how space can construct desire and similarly how desire may construct space.

Studio Brief: Design a Hotel and Spa at TarraWarra Estate in Victoria’s Yarra Valley.

Studio Leaders: Oliver Arbes du Puy & James Park

Designing Rules

Shaping Urban Living

We need to learn about rules. Our work as architects is shaped by rules, standards, codes, and constraints. We need to know how to analyse these, determine the motivations, interests, and intentions behind them. We need to know how to interpret and implement rules.

But we also need to know how to subvert them, how undermine them, and how to productively misunderstand them. We need the ability to exploit them for conceptual gain, or productively and opportunistically misinterpret them to arrive at solutions that are new, challenging, and iconoclastic. We need to understand them to create beauty.

Victoria is considering the implementation of housing design standards, similar to Sydney's SEPP65 standards. This studio is based around this potential implementation. The research of rules, the testing of rules and the realising of rules.

This studio will research global housing standards and regulations in Hong Kong, London, San Francisco, Singapore and Sydney in order to develop hypothetical rules for Melbourne. Group and individual projects will be used to research and test rules.

Design work will involve, through different processes, the thorough analysis of rules to discover the hidden potential of these constraints.

Tutors / Time / Location

Mark Loughnan and Ben Duckworth
Heads of Design at HASSELL
Monday & Wednesday 4:30-7:30
HASSELL 61 Little Collins Street

Studio 27: Building Community / Community Building

Studio Leader Peter Hogg

Outline: The studio project is for a new community center in Prahran. The studio is to be run in parallel with STUDIO 09 being run by Rob Polglase and Hing-Wah Chau on a nearby site which is looking at new models of social housing.

The two studios will have an overlapping agenda: how to build sustainable and resilient communities, and will share guest lectures and run the initial master planning and site analysis exercises in common.

The community center project will be for a kindergarten, baby health center and youth and senior citizens center, adding to community assets already in the area. Engagement with the wider community, ESD and activation of public space will be the primary focus of the studio.

The final project will need to display a sensitive sense of engagement with the rich local built environment, while also aiming at design excellence.

The studio will explore new issues emerging in the current burst of development that Melbourne is undergoing, which can be expected to accelerate and intensify in coming decades. A critical approach is expected to currently proposed models of urban development.



PETER HOGG is a director of PHTR Architects and has taught design at MSD for 13 years and also teaches history and design at Melbourne Polytechnic, and has worked on numerous social and community housing projects.

www.phtr.com.au



studio 28: regenerative living

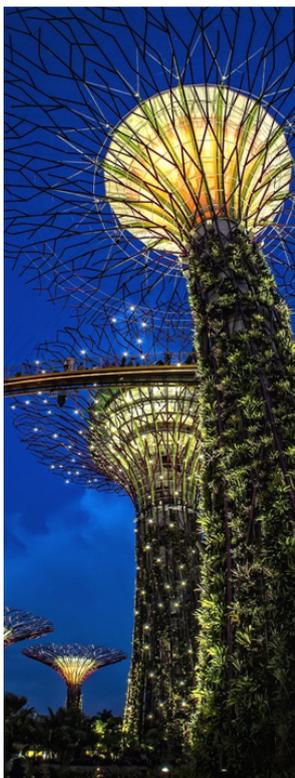
studio leaders:
Andrew Milward-
Bason

David Ritter
Dominique Hes

studio times:
mon 10-1pm
thurs 10-1pm

This studio re-imagines the design of a retail centre and its interface with a new community of parklands, civic space and residential precincts - one that acts as a catalyst for environmental, social and economic re-generation.

Both the Studio and the competition seek to find ideas of architecture and urban design upon the pursuit of a regenerative sustainable future, using a model called the Living Building Challenge. The LBC uses Nature as its benchmark, not existing buildings. Once you start thinking like a member of an ecosystem, and consider the flow and flux of energy, resources and materials, you begin to think about what you can offer, rather than measuring what you take.



IT'S TIME TO IMAGINE A LIVING FUTURE AND A WORLD OF LIVING BUILDINGS

Extract from Living Building Challenge 3.0



This is a real world project based around the redevelopment of the former brickwork site in Burwood East. Using a live competition as the brief, the Brickworks Living Building Challenge Design Competition, running in parallel with the studio, there will be opportunity for student work to be submitted as competition entries.

The studio will be led by an interdisciplinary architectural and engineering team and will introduce students to the LBC and use it to assist in the understanding of site and context and in the generation of design proposals. As part of this, students will attend a 1 day professional training course on the LBC along with industry attendees.



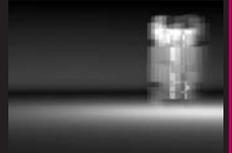
Screen Shot:

Art Park Precinct Business Hub

Anna Nervegna

Re-focusing the space for design discourse and urban spectacle

Site: Bordered by Flinders Street, Russell Court + Princes Walk, off the Yarra River.



Brief: addition to the CBD grid be like on the Yarra River ?

The studio shall explore proposals creating forms, spaces as a place or precinct where transformations may occur.

The studio shall explore the prospect of architecture as an event within the urban setting as well as within the form itself. Students shall explore urban massing typologies and form making attitudes and the potentials which these possess.

The studio shall look at how different creative practices [architecture, art, film, music] and how these may actually intersect, overlap or difuse into and inform eachother; provoking new ideas.

Program: (some may be options) *Sculpture Park, Business Hub, Apartment housing, Public Plaza, Public pool, Car parking, Restaurant and bars*

MONDAYS + THURSDAYS 5:15PM-8:15PM

Outcome

The Studio shall provide a learning environment where the student shall develop professionalism, presentation drawings, drafting and verbal discussions. Classes shall be 2 x a week with a discussion forum for additional assistance.

The studio shall learn to evaluate different urban typologies and test these as an appropriate approach for their final scheme.

The students shall investigate formal approaches which much like the "screenshot" which is significant but multiple and therefore somewhat detatched from the creator.

Through the first 4 weeks students shall explore exercises and multiple explorations for potential designs (digital). Multiple and unbiased. T We will look at formal design techniques (which have developed throughout history) and these shall be presented in class with examples (lectures) •Blurring •Order and Disorder (chaos) •Collage •Positive and negative •Non chronological order (jump cut) •Distortion •Anamorphic •Detail •Fragmentation •Optics •Super graphics •Inversion / negative •Illusion •Transparency •Folding

Anna Nervegna is a director of Nervegna Reed Architecture, an award winning practice that works at the intersection between architecture, urban planning, installation and film and recently has been shortlisted for the NGV Competition for the 2016 Pavilion. Anna has taught Masters in Architecture MSD Melbourne University for the past 3 years and she also has taught at MADA Monash and was previously a lecturer at RMIT.

www.n-r.com.au





Bower Studio

The multi award winning Bower Studios have students designing and building community infrastructure alongside Indigenous groups in remote locations in Australia and Papua New Guinea. Since 2008, the Bower Studios have helped design and construct a range of community building types alongside twelve partner communities.

Timetable: Mon 9:00am - 12:00pm, MSD Room 240

Intensive Classes:	Creswick Build	April 16 - 17
	Kalkarindji Build	June 1 - 13
	Final Design Due	June 26

Cost: Approx. \$1,800

Studio Leaders: Dr David O'Brien, George Stavrias

In Bower 16, the students will work with the Kalkarindji and Daguragu communities to build interpretive shelters along the historic Wave Hill Walk-Off Trail in the NT.

The Wave Hill Walk-Off in August 1966, led by Vincent Lingiari, ignited the national land right movement and marks a significant event in Australia's history. The event known as Freedom Day is widely celebrated at the Kalkarindji and Daguragu communities each August with visitors and media coming from all around Australia to visit Kalkarindji.

After a series of staff and student led seminars introducing key issues surrounding Indigenous development, land rights and cultural issues, the students will work alongside an Indigenous work team in Kalkarindji to build full scale buildings to formalise this year's 50th anniversary celebrations of the Wave Hill Walk-Off.

Bower 16 will see the team concentrate on the complex issues of development and representation in Indigenous communities and address both the technical and cultural dimensions of the project.

Students will be taught a range of construction techniques during a weekend program at the University's Creswick campus before the 12 day construction program at Kalkarindji in early June (after exams).

Returning to Melbourne, the students will participate in an intensive 10 day studio design session to finalise their design works. Bower Studio has been invited to partner with the community in designing their new cultural centre.

Be warned that the field trip component of the studio is both intellectually and physically demanding.

ABPL90356 Bower Studio will run a separate application and selection process. See the link at the top of the bowerstudio.com.au website for details.



housing typologies: F.A.M.I.L.Y

This studio would be suitable for students interested in complex urban propositions and exploring sophisticated modern solutions for the challenges of our cities.

The model of residential facilities catering for the FAMILY is ripe for modernisation and this studio will investigate fresh contemporary propositions that integrate into the heart of a complex inner city/ CBD location.

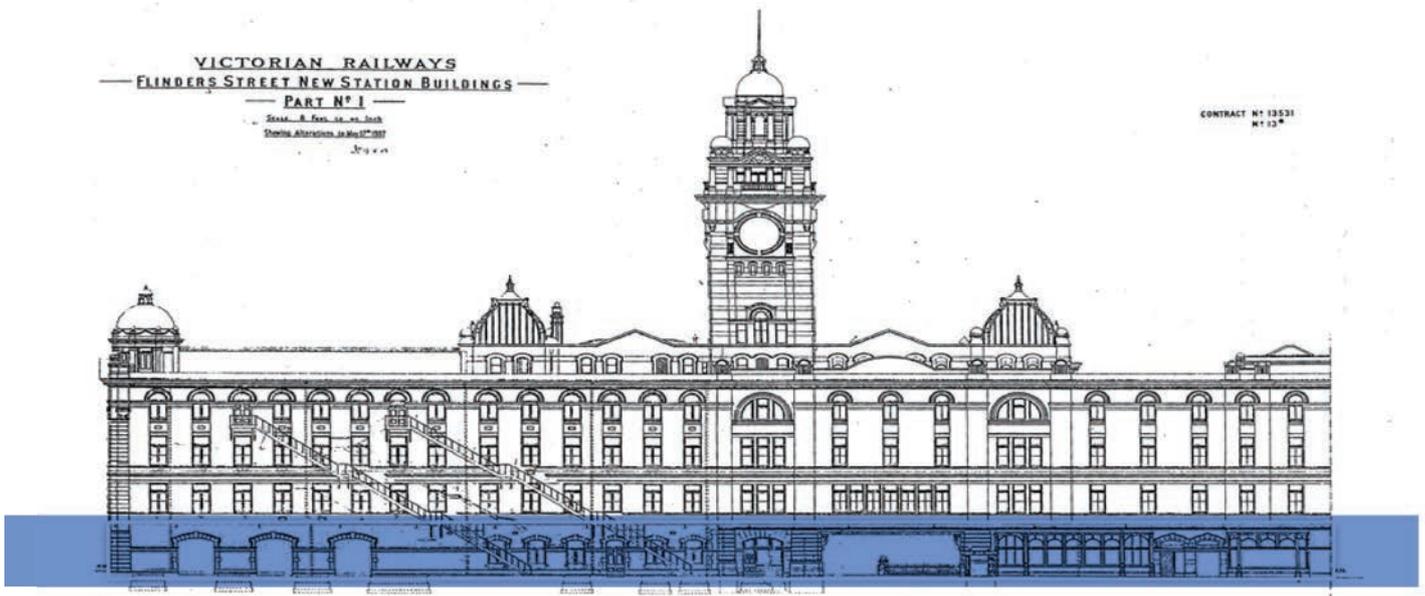
The principal investigation of this studio is; **can family living in a designed mixed-use inner city zone with apartment living offer superior amenity compared to the house in the suburbs?** Currently the suburban house with a backyard stands as the benchmark residential type for family living in this city. The studio proposals will show the potential to re look at this model with not only architectural merit, but social and commercial value, in a creative, progressive and sophisticated manner.

Housing could adapt from having a couple or single with – no children, young children, adult children (at uni), older parents – but current models are typically not flexible. The studio will focus on **adaptability of housing between smaller and larger groups** of residents, and the reconfiguration of residences to meet the needs of residents as the demographic nature of their life evolves.

Advanced urban enclaves typically contain a **synthesis of supporting programs**, which mutually sustain and support and when successful, provide services for the surrounding community that would not otherwise survive. This is a core theme of the studio.

Studio will be held in room Room 138 on both Monday and Thursday from 6:15 – 9:15pm

Architecture as Memory: Monumentality and Acceleration II



THE YEAR IS 1899. MELBOURNE is riding the gold rush wave resulting in massive population growth and construction of impressive architecture to rival cities such as New York and London. As the railway network is expanding rapidly the existing Melbourne Terminus station on Flinders Street is not sufficient and not in line with the economic prosperity of the City. After an international competition for a new central train station, two Victorian Railway employees, Fawcett and Ashworth, are awarded first prize for their design called 'Green Light'. The work begins and by 1910 the new Flinders Street Station is fully operational. In addition to a station capable of coping with the appropriate number of passengers, commercial facilities along Flinders street create economic viability and add to the liveliness of the station. The Victorian Railway Institute occupies the third floor of the building along Flinders Street. The Institute has been created for the 'self-betterment' of railway employees by accommodating classrooms, a library, a gymnasium, clubrooms, a lecture hall and a ballroom. In the years following the station not only becomes the busiest train station in the world but becomes a commercial, cultural, social and educational hub for the entire city.

Today most parts of the building along Flinders Street are unoccupied and even though several attempts have been made to revive and save this intrinsic part of Melbourne history, it is becoming more and more difficult to regain the level of social interaction that was once there. The relationship between the station and all

Melburnians has been weakened and the building has become a thoroughfare rather than a destination.

However with future changes and upgrades to the regional and local train network it is estimated that by 2056 Platform One (P1) will no longer be in service. It is this fact that is the basis for this studio. We see the 'retirement' of P1 as an opportunity to rethink the use of this almost 450m long piece of infrastructure and how it can transition from a private space connected to the station into an public space connected to the city. At the same time we see this as an opportunity to awaken the unoccupied and unused parts of the wing of the station building adjacent to P1 and aim to re-invigorate and re-establish Flinders Street as a important part of the CBD.

The size, location, current under-utilisation of the Flinders Street section of the Station, current state of Flinders Street and its relationship with the CBD Grid, the train station, the Yarra River and beyond are all aspects that we want to investigate in the studio and need to be addressed in a design response that captures both city as well as building scale. On a more theoretical level we seek to explore ideas regarding memory, monumentality, transformation and morphology.

*'Ogni generazione dovrà fabbricarsi la sua città'
(each generation will have to build its own city)*

[Sant'Elia and Marinetti, 1914]

theses

THESIS SEMESTER 1 STUDIOS

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DESIGN THESIS STUDIOS SCHEDULE

thesis

		FEBRUARY		
	Thesis Studio Presentation Day MSD Theatre B117 15:00 start	26		
	Balloting for Thesis Studios begins 15:00 start	26		
	Balloting for Thesis Studios ends 09:00am close	29		01
	First day of Semester 1			
		MARCH		
		07		02
		14		03
	Week 4: Research Presentation 10%	21		04
	Easter Non-Instruction Period: 25 March - 3 April	25		
	Dean's Lecture Series: John Wood	30		
		APRIL		
		04		05
		11		06
	Week 7: Mid-Semester Crits 10%	18 - 22		07
	Anzac Day: Monday 25 May (University Holiday)	25		08
		26		
		MAY		
		02		09
	Week 10: Interim Crits 10%	09		10
		16		11
	Dean's Lecture Series: Jing Liu	17		
	Submission of semester work: Friday 27 May	23		12
		30		
	SWOT Vac	03		
		JUNE		
	END OF SEMESTER REVIEWS 70%	06 - 10		
	Queen's Birthday (University Holiday)	13		
	Moderation	15		
	Exhibition	tbc		
	End of Exam Period	24		

THESIS STUDIO ALLOCATION

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

This ballot form is to be returned to the subject coordinator by 09:00am on Monday 29th February. The subject coordinator will upload the studio allocations to LMS the next day.

FLIRTING WITH SPACE

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

PREMISE: TOURISM IS A BOOMING BUSINESS, LOCALLY AND GLOBALLY

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

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

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

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

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

THE STUDIO FOCUS

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

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

THE STUDIO PROJECT

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

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

THE STUDIO LEADER BIO

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

STUDIO TIMES: Monday 13:00 - 16:00 MSD Room 314 and Thursday 13:00 - 16:00 MSD Room 140



ANDREW SIMPSON is an architect, interior designer and principal of Andrew Simpson Architects www.asimpson.com.au. Educated at Harvard, Melbourne and RMIT universities, he won several student prizes and went on to teach at Harvard University and the AA in London as a Diploma Unit Master in collaboration with Jürgen Mayer H. Locally he has taught design at Melbourne, RMIT and Monash Universities. His built work has been published in Mark, AR and AA.

KAREN BURNS is an architectural historian, theorist and studio teacher at the MSD. Her research specialises in the architectural culture, practices and writings of the 1970s and 1980s. Her essays have been published widely, from AD (London), to *Assemblage* (Harvard) and other venues, and she has been an invited speaker at architecture schools abroad, including the Bartlett, Princeton, MIT, Newcastle and this coming April at Yale. She is an advocate for gender equity in architecture through her work at Parlour (www.archiparlour.org).

DESTINATION BERLIN

KREUZBERG BERLIN UNIVERSITY RESIDENCE COMPETITION

Students in this studio will be working to the competition brief and deadlines set for the Berlin University Residences Competition, designing a complex of temporary residences and collective spaces for students, recent graduates, families and travellers. The site is in the Kreuzberg district of Berlin, once hemmed in on three sides by the Berlin wall, and being disregarded, it became a stronghold for cheap rents, the arts and a large immigrant population, 30 % of whom do not hold German citizenship. Themes of belonging, residency and the public, urban role of university campuses will be explored and students will be required to understand some of the historical legacies that haunt the contemporary city of Berlin.

For competition details visit: <http://student.archmedium.com/en/competition/bur/>
Please note, competition entries will be submitted on April 24. We will spend the remaining part of the semester developing these entries into a refined, polished final design presentation.





studio KNITLOCK

studio KNITLOCK will **re-imagine** Walter Burley Griffin and Marion Mahony's unique patented concrete construction system – Knitlock – on the eve of the centenary of its invention (1916). Students will examine issues of element design, repetition, fabrication, inventive construction and the design of a model or prototype house for the future. There will be archival research, re-drawing, site visits, modelmaking (hand and digital) and multiple sessions in the MSD Fabrication Workshop. Work undertaken in this studio will also contribute to the complete reconstruction at 1:1 scale of 'Pholiota' (mushroom), the Griffins' own house at Eaglemont, as part of an exhibition to be held in the Dulux Gallery later in 2016, and which will comprise the MSD's contribution to the University's 'Cultural Collisions: Grainger-Griffins'.

Studio times: Tuesdays 9am-12noon; Thursdays 10am-1pm

Key references: J. Turnbull and P. Navaretti (eds), *The Griffins in Australia and India* (1998); D.L. Johnson, *The architecture of Walter Burley Griffin* (1977).

Studio leader: Philip Goad

Philip Goad is Chair of Architecture and Redmond Barry Distinguished Professor in the Melbourne School of Design. He has taught architectural design and architectural history at the University of Melbourne since 1992, and was founding MSD Director in 2007. He has published extensively on Australian architecture, including in *A+U* (Japan), *Baumeister* (Germany), *Casabella* (Italy) and *World Architecture* (UK). In 2014, he was co-curator of *Augmented Australia, 1917-1967*, the Australian exhibit at the Venice International Architecture Biennale. His current academic research, 'Bauhaus Australia' is a cross-disciplinary study of the influence of émigré modernists on education in art, design and architecture, 1920-1980.

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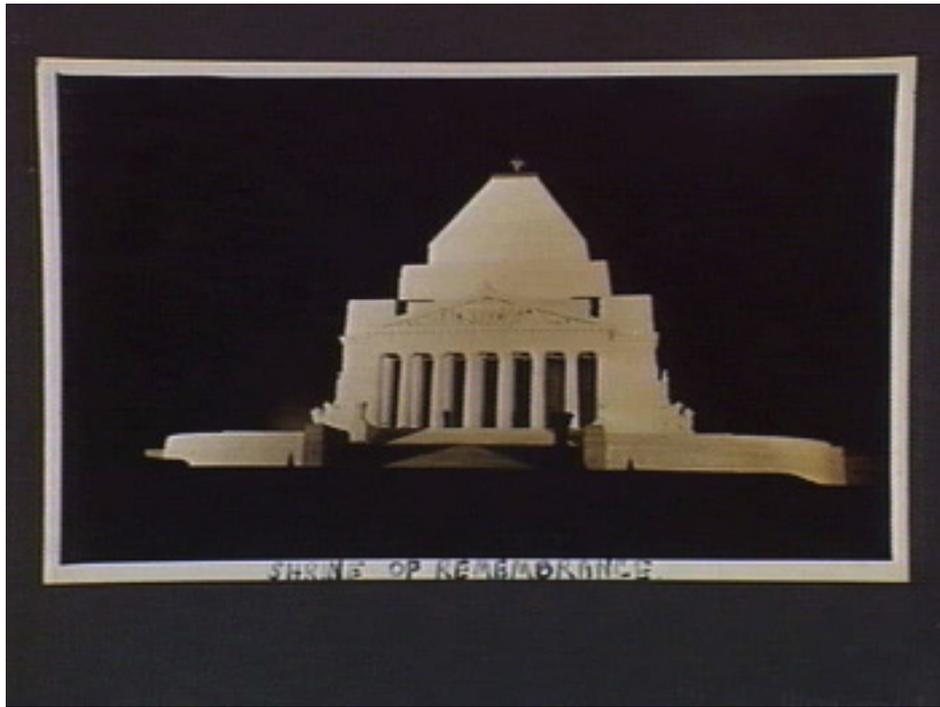
the [un]prescribed hospital

Could the hospital be hyper-institutionalised for a spatial experience like no other? How can architecture respond to a client whose very perception of space is fundamentally altered owing to brain trauma or schizophrenia? Would dispersing the hospital through the city allow us to unpick the ingrained spatial theories of this typology?

Hospitals' struggle to abandon established paradigms of design even when these become out dated. We are interested in a complete theoretical revision of the hospital environment and have engaged an interdisciplinary team of experts; join us in the search.

Meet our team: **Professor Corbett Lyon & Stefano Scalzo** (Lyons Architecture; designers of the Lady Cilento Children's Hospital, Sunshine Hospital, Austin Hospital Neuroscience Facility, Werribee Mercy Mental Health, et al.), **Dr Keith Joe** (Emergency Physician & Clinical Director, Australian Centre for Health Innovation), **Professor Julie Bernhardt** (Stroke Division, Florey Institute), **Jonathan Daly** (environmental psychologist & Director, Studio Huss), **Sarah Blaschke** (researcher: cancer treatment environments, Peter Mac Callum Cancer Centre), **Stephanie Liddicoat** (researcher: psychiatric environments, MSD), **Ahmed Sadek** (researcher: cancer infusion environments, MSD), **Dr Pippa Soccio** (researcher: medical learning environments, LEARN).

Image: Dystopia No. 0037
Orso Ilya Drozdik, 1984



Studio M

Melbourne and the Architecture of Memory

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

Adolf Loos

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

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

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

GTV9

PASSIVEHAUS SHARE ECONOMY URBAN HOUSING MIXED USE RICHMOND
TUTORS IVAN RIJAVEC & JASON TWILL



This studio will develop designs to accommodate the sharing economy in the architecture and the public realm of the massive Lendlease GTV9 development in Richmond. The design will respond to Lendlease's outline brief which will be further developed and tendered in late March or early April providing students the opportunity for a comparative analysis between their work and that of the successful tenderers when their concepts are made public.

Studio GTV9 will investigate the design of precincts that encourage affordability and the socially cohesive aspects of collaborative consumption. Research will be informed by the Stoller, Twill studio conducted at UTS last year where social and architectural programs for a share economy were researched and developed for inner urban Sydney. This information will be made available to participating students for reinterpretation and application to the GTV9 urban context in Richmond.

The studio will commence with group work in the first half of the semester, sharing research and developing site specific strategies for the sharing economy. Groups of say three students will be required to translate their research into schematic proposals from the outset, providing translations of their source materials with sketch proposals specific to GTV9. Students will be given the option to continue to work in teams, change teams or work alone as the studio progresses.

This studio will suit self-directed students who are collaborative in their approach and who have confidence in the transformative possibilities of architectural design. In the spirit of the sharing economy we expect students to collaborate with each other to shape the trajectory of the overall studio.

The studio emphasis will be on translating research into architecture and urban design, by way of progressive schematic interpretations that clarify architectural and urban design strategies. Work will be assessed on the quality of the design not the "weight" of folios.

Our first task will be to translate "sharing economy," "collaborative consumption," and other terms into architectural ideas with conceptual sketches and 3D's showing how the sharing economy translates into architectural and urban form, i.e. as distinct from diagramming.

This studio pairs MSD:Architecture faculty Sessional Tutor (Ivan) with a seasoned property developer (Jason) to ensure that we have a healthy mix of architectural design innovation and radical intervention by way of property acumen and commercial vision. We fully expect the students of this studio to develop radical, visionary, and commercially astute buildings and places that embody the wisdom of the sharing economy.

POMP AND CIRCUMSTANCE

by

KENNEDY
NOLAN



A studio exploring architecture's role in enabling and strengthening ceremony and rituals, in particular within the life of a university.

The design possibilities of spatial, historical, societal and material constraints will be investigated and celebrated. Architecture has long provided the frame for ritual, both ceremonial and every day, we will explore how we can reinforce and amplify one's experience.

Based on real projects commencing this year, the studio will culminate in the design of a new building, urban design or new interiors, working with some of the most precious built form on the University of Melbourne campus - the Old Quadrangle, Wilson Hall, and the Gatehouse on Grattan Street.

Each student will apply the themes of the studio to one or more of the following potential programs:

- re-purposing the Old Quadrangle
- new South Lawn supper room
- alterations to Wilson Hall
- enhancing the Gatekeeper's Cottage & surrounds
- new uses within the existing underground car-park
- temporary event structures & facilities
- a new Melbourne Metro entry on Grattan Street

Studio research will include:

- ceremonies & rituals shaping and being shaped by architecture
- the site, ceremony and the University and its relevance today
- creative responses to historic contexts
- making form which is memorable, working with materials to investigate the triggers to memory such as colour, texture, scent, light, form

Kennedy Nolan was established in 1999 by Patrick Kennedy and Rachel Nolan and has since developed a reputation as a design focused practice with a distinctive approach.

Design in our practice is generated by the optimistic precepts of modernism - rational, utilitarian, empowered by technology - and a positive view that the design and arrangement of spaces can support and reinforce relationships, can add piquancy and zest to life.

The practice is also compelled to distil the impalpable - to draw on the numinous reaches of memory, the evocative power of recognising form, colour, texture and light, the resonance of shared memories, of history and landscapes

Senior Kennedy Nolan architects Michael Macleod & Victoria Reeves will lead this studio which will also have involvement from Patrick, Rachel and other staff.

Monday 9:00 - 12:00

MSD Room 213

Tuesday 9:00 - 12:00

MSD Room 241

(with some studios at Kennedy Nolan, Fitzroy, to be confirmed)



Bower Studio

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Be warned that the field trip component of the studio is both intellectually and physically demanding.

ABPL90356 Bower Studio will run a separate application and selection process. See the link at the top of the bowerstudio.com.au website for details.

Craft

What is the craft of architecture today? Where is the craft in architecture today? What about the craft of building? What makes something 'well-crafted'? Where does craft sit in the modern design environment and building process?

This studio shall explore these questions, and raise others, through a series of exercises involving research, hand-drawing, model-making, and digital media, culminating in the design of a workshop and residence for a 'maker of things', the latter to be decided by each student.

Focus will be placed on drawing as a means of communication, material selection, and exercising architectural intent through detailing. Students will also examine principles of typography and graphic design.



Studio Leader

Jos Tan has been practising architecture since 2002, and currently runs a small practice in Fitzroy. He also spent a couple of years working in graphic and exhibition design, along with a short stint as a baker.

urban design studios

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Master of Urban Design Studio A: Joceylyn Chiew : Escape from Flatland	52
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Master of Urban Design Studio B + C: Justyna Karakiewicz : X-Ray the City 2046	54
Master of Urban Design Thesis: Robyn Pollock : Campus/Neighbourhood...Urban Futures	55

Escape from Flatland

Excursions in urban intensification

The title of the studio borrows from Edward Tufte's '**Escaping Flatland**'; concerned with the representation of multiple dimensions, the title is also a fitting analogy for 'good' urban design which must be **inclusive, consultative** and '**multivariate**' in nature.

The studio is a **collaborative exploration** of various urban design methods, applied across three 'exposition' style projects. The focus of the studio is on **experimentation, discovery, cross-disciplinary collaboration** and **multiplicity**.

Students will undertake introductory abstract design exercises in the first half of semester, providing the foundation for their own major urban design proposition.

Design exercises will cover a broad range of urban design issues and approaches, including: the scope, opportunities, complexities and responsibilities of urban design; urban design issues, elements and systems; analytical and design skills for **generating and testing alternative approaches to the urban design development of subject sites**; the role of urban design within a given spatial, social, economic and political context.

Plan Melbourne, the Victorian Government's long term vision for housing, increasing jobs and liveability, integrating public transport and infrastructure and addressing climate change will provide a **springboard for students to consider and evaluate their propositions**.

The subject will be augmented by **guest lectures and studio critiques from industry experts**.

'All communication between the readers of an image and the makers of an image must now take place on a two-dimensional surface. Escaping this flatland is the essential task of envisioning information - for all the interesting worlds (physical, biological, imaginary, human) that we seek to understand are inevitably and happily multivariate in nature. Not flatlands.'

Edward Tufte,
'Escaping Flatland'
in *Envisioning Information* 1990



Developing

Northern Australia

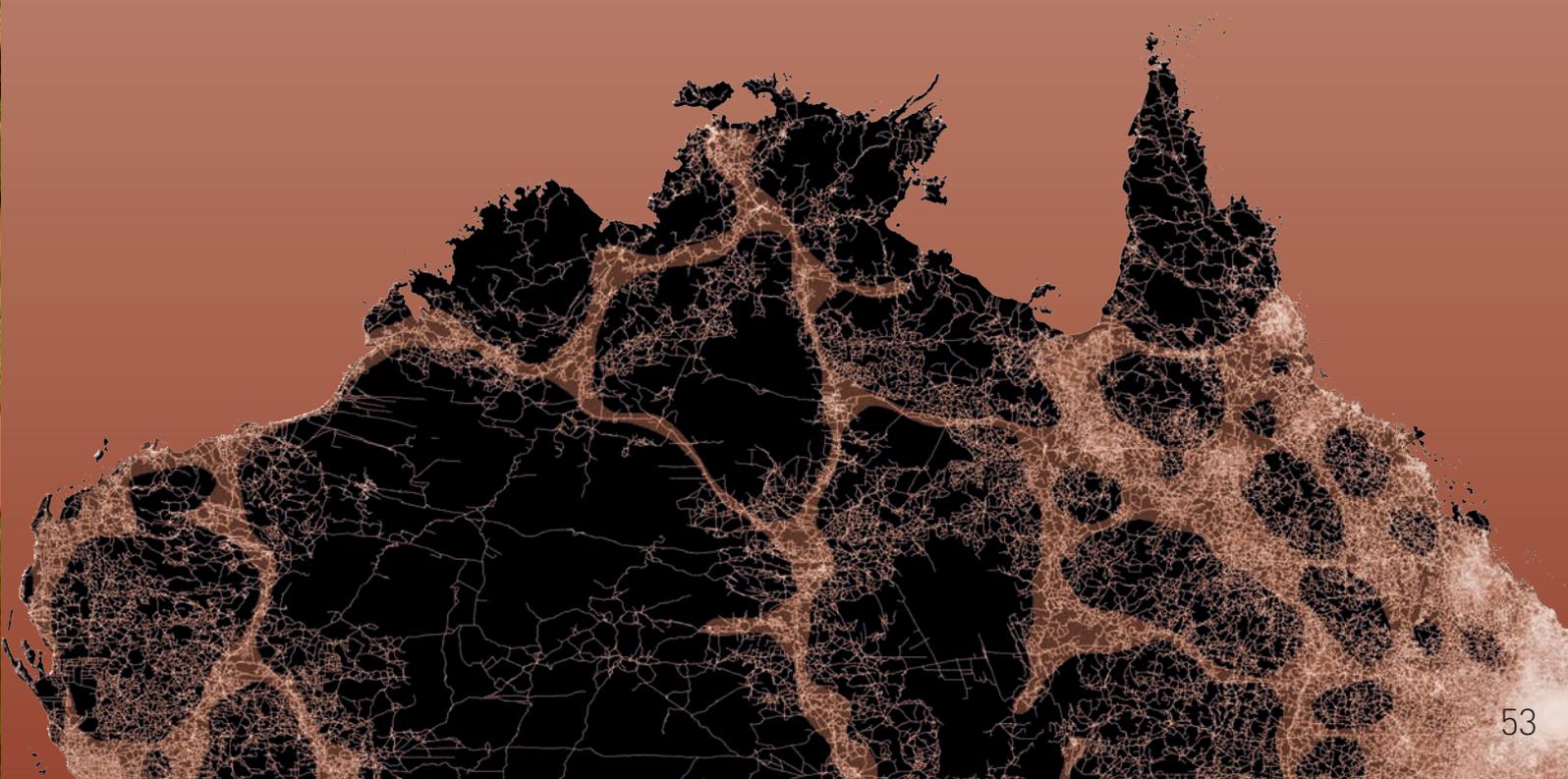
The Australian north is vast, has poor soil and is sparsely populated. Thanks to such an inhospitable climate, this area has seen minimal development in the past. With the mining boom faded and increasing monsoon rainfalls the north is facing even harder challenges. Interest and investment by developers and the federal government miss the reality on the ground and with it an opportunity. This semester investigates how urban design can provide changes and strike a balance between nature, the local population and global financial forces. With the right changes, the north has the potential to develop into a sustainable economic region and lively environment.

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

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

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

Studio Leader: Dr Gideon Aschwanden
Studio Times: Monday 14:15 - 17:15
Thursday 14:15 - 17:15





X-RAY THE CITY 2046

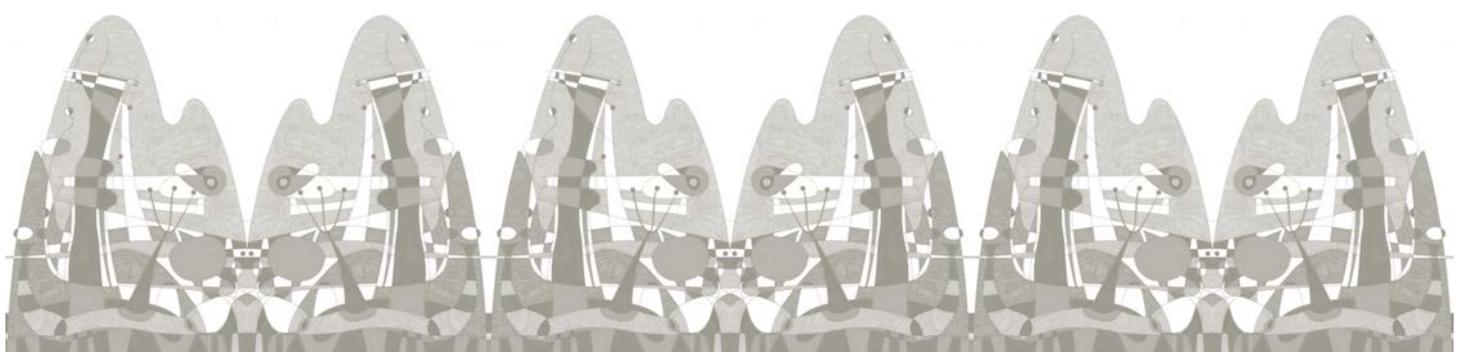
This year we will be celebrating the 70th anniversary of Ernest Fooks' publication of *X-Ray the City*. The central argument in this book was about the concept of density and the problem we have with calculating and interpreting of relevant data which led us to many undesirable outcomes. The book starts with the quotation:

There are three kinds of lies: lies, damned lies, and statistics.

This quotation, which was popularized by Mark Twain and the British Prime Minister Disraeli, addresses the power of data and particularly statistical use of data to support weak arguments. Fooks wanted to provide Australia with more intellectually rigorous footing to consider urban density and to change the way density measurements were applied. He hoped that this might lead to better urban solutions. Forty-five years later, Brian McLoughlin (1991), described similar problems related to British town planning. Today, 70 years after *X-Ray the City* was first published, much of our thinking has moved beyond Fooks' theories; nevertheless, his ideas about SPATIAL NEARNESS and his efforts to provide us with a planning framework able to deliver urban environments where access to work, where services and facilities could be reached by walking at most 20 minutes, are relevant to contemporary conditions.

This studio will be looking for proposals that address the concept of 3D SPATIAL NEARNESS for the year 2046. Adapting Fooks' theory for the 21st century and using his concepts of the Residential Unit, Neighborhood, Borough and District as volumetric compositions, we will employ parametric modeling techniques to explore alternative and more sustainable forms of living.

There is also a possibility that your work will be exhibited in the Venice Biennale 2016.



campus/ neighbourhood

. . . . *Urban Futures*

Overview

This studio seeks to challenge the status quo for university campus masterplanning and revolutionize the intensification of Melbourne's inner city. As the private realm is compressed and intensified, what role should public institutions play in meeting our evolving needs? Where and how do we convey our civic values? How can the future of public institutions be the trigger for this revolution?

The studio site is the existing Melbourne University (Parkville campus) and surrounding neighbourhood. How can your design proposition trigger change? Consider the role that urban design plays in inspiring the shape of future community, establishing integral environmental sustainability and enhancing the overall neighbourhood amenity. The communities' identity and experience of inhabitants is to be understood and expressed at all scales.

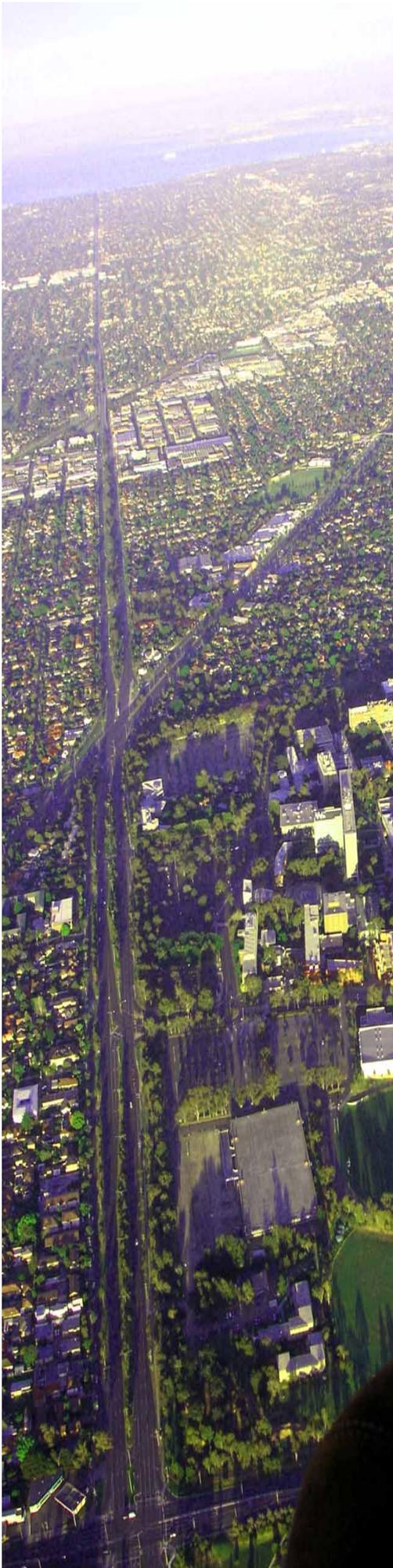
Through research, conceptualising and sketching students will develop a sophisticated understanding of urban designs role in defining our city's future, evolving campus practice, change management and neighbourhood systems.

Outcomes

This studio will be lead by Robyn Pollock with Alan Pert. There are three phases to this thesis studio. Initially students will define their position (hypothesis) on the future of cities and the role public institutions play. Students will test this hypothesis through an ideal campus-neighbourhood design - a masterplan. In the final phase students will develop this masterplan to identify a clear strategy for transitioning from current neighbourhood (status quo) to the proposed ideal.

Students will define their capstone design research within a framework of guest lectures, independent research and design workshops culminating with a presentation to professional panel for each phase. The final project will consist of maximum 4x A1 presentation boards (to encourage editing), powerpoint presentation and A5 booklet recording the semester's research, positioning and development.

Studio times Tuesday 9-12 + Friday 9-12



landscape architecture studios

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Images: Watkin McLennan

Landscape Master Studio 1: Design Techniques

Jillian Walliss with Ravi Bessabava and Fiona Johnson

The first studio in the 300 point Master of Landscape Architecture introduces a range of techniques and tools for engaging with site and design generation including site analysis, conceptual thinking, programmatic analysis, diagramming and surface manipulation.

These techniques will be used to transform University Square into a contemporary urban open space. Designs will be driven by the potentials of topographic manipulation for structuring functions, circulation, experience and introducing new program. A range of digital tools will be introduced including Photoshop, Indesign and 3D modelling (Rhino + Grasshopper), as well as physical and routed modelling.

This studio is supported by a lecture series which introduces major concepts and significant international and national design precedents essential for understanding a landscape architecture design practice in the twenty-first century. By the end of the studio, students will be able to identify major attributes of contemporary landscape architecture theory, understand how design precedents inform design processes, think critically about their own design processes and develop confidence in working with digital tools.

ABPL90172 LANDSCAPE STUDIO 3: SPECULATIONS: S1 2016

INFORMAL URBANISM | EMERGENT PUBLIC SPACE

STUDIO LEADERS: GINI LEE JEN LYNCH ZIMING XIE
MONDAY 15.15 – 21.15 MSD STUDIOS: 215-216

THE SPECULATIONS STUDIO OPERATES AROUND
TWO THEORETICAL PRACTICE AREAS:
SPECULATIVE DESIGN AND SITE ACTIVATION



THE STUDIO WILL PARTICIPATE IN THE 2016
DENSITY STUDIO SPONSORED BY SHELTER GLOBAL

<https://shelterglobal.org/>

KHAYELITSHA CAPE TOWN Gini Lee 2014

THE BRIEF : THE 2016 DENSITY COMPETITION

Rapid world growth and urbanization is not allowing cities to adapt and provide for their inhabitants. Towns are quickly growing into cities, and some of the densest places in the world are comprised of makeshift homes, otherwise referred to as slums. Furthermore, already overcrowded cities have to absorb people leaving their rural hometown in hope of job opportunities

The intent of this competition is twofold: to foster new ideas on how to better handle the growing density of unplanned cities and to spread awareness of this massive problem.

Projects will be based on a specific informal settlement location in up to 10 cities and diverse landscapes around the world. We seek to give participants the freedom to think in the most creative way possible.

HOW CAN DESIGN EMPOWER INFORMAL COMMUNITIES AND ALLOW FOR A SELF SUFFICIENT FUTURE THROUGH DESIGNING FOR EMERGENT PUBLIC SPACE?

IT'S TIME TO RE-THINK INFORMAL SETTLEMENTS



Master of Landscape Architecture Sustainable Urbanism Studio: M Masel

ABPL90072 LANDSCAPE STUDIO 5: (SUSTAINABLE URBANISM)

Environmental thinking in the first part of the 21st century has been dominated by the concept of sustainability.

For planners, designers, and others involved in the production of built environments an underlying aim form many has been to create more sustainable cities, landscapes and regions for the future. This studio introduces the fundamental theories associated with creating sustainable landscapes (e.g. urban form; species diversity and biophilic design; alternative energy), material selection applied to design of selected urban landscape sites.

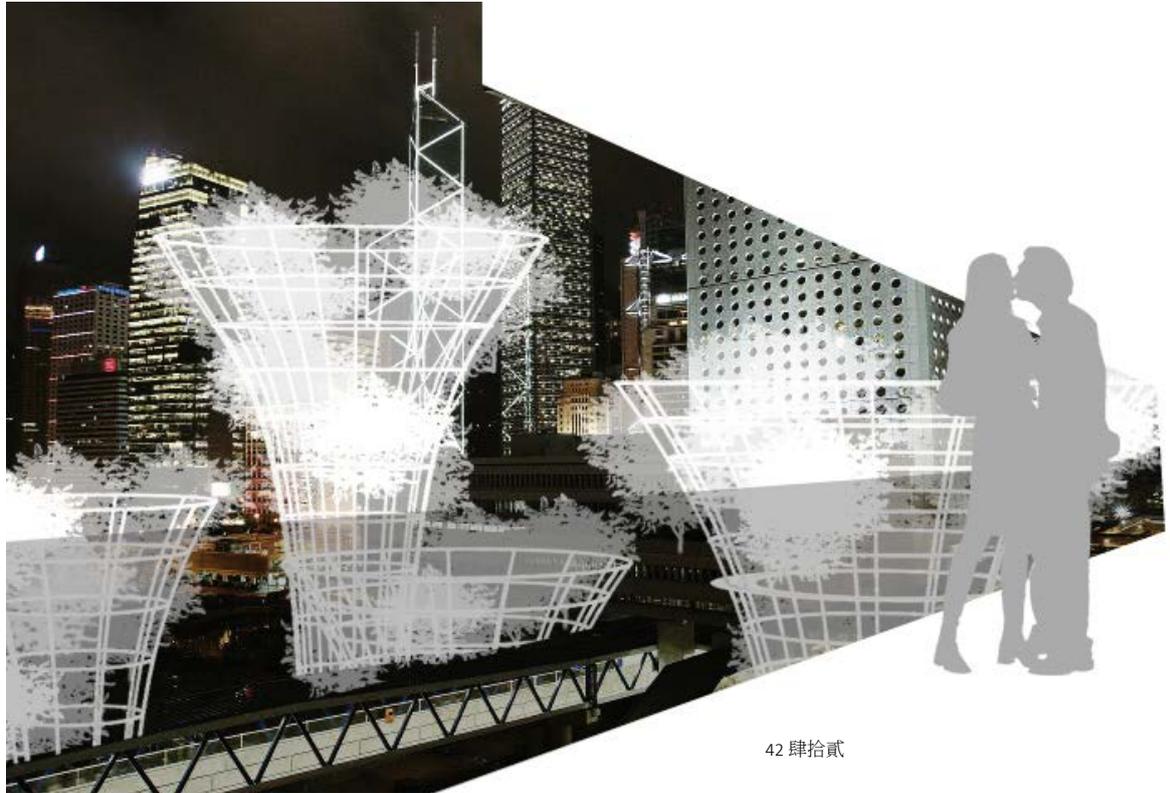
The aim is for students to:

- Explore theories related to sustainable practice through their application to a design
- Test sustainability principles through a typical sequence of activities including environmental analysis, programming and design; and
- Develop expertise in advanced design and communication skills.

LANDSCAPE ARCHITECTURE THESIS

Sidh Sintusingha, Jillian Walliss + Ray Green

VOLUMOPIA IS A STRATEGY FOR CREATIVE HONG KONG 2047 PLAN, AN EXPERIMENT IN HONG KONG CENTRAL REGION ENCOURAGING A SELF SUSTAINABLE CITY AND HEALTHY LIVING STYLE. THE PROJECT GUIDES A BALANCED INDUSTRIAL AND RESIDENTIAL VOLUMETRIC URBAN DESIGN.



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Master of Landscape Architecture Thesis: Zeng Wu

ABPL90375 Landscape Architecture Design Thesis: This subject is the culmination of each student's studies in Master of Landscape Architecture. Students are expected to demonstrate mastery of design resolution, conceptual engagement and aesthetic expression. Students undertake the Landscape Architecture Design Thesis as an individually supervised design investigation to produce both written and design outcomes.

The aim is for students to:

- Demonstrate a capacity to make a contribution to the existing body of knowledge in landscape architectural theory and practice
- Demonstrate critical awareness of how their chosen specialisation contributes to this body of knowledge
- Demonstrate an understanding of design as a form of research enquiry

urban planning studios

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TRANSFORMING HOUSING: Overcoming Barriers to Affordable Living in Melbourne

The studio is linked to the interdisciplinary, industry collaborative research project 'Transforming Housing'. It is intended to engage students in real-world research into complex urban problems, in this instance looking at ways to overcome barriers to affordable, well-located and well-designed housing in metropolitan Melbourne. The social, economic and environmental advantages of providing a diversity of housing choices close to employment, transport, amenities and services, have been recognized by successive Commonwealth, state, and local planning policies. However, these policies have largely failed to provide sufficient low cost housing for rent or purchase for low and moderate income people. One and a half million Australian households in the lowest income quintile (88% of households) pay more than 30% of their income on housing (the international standard for housing stress), and this shortfall in affordable housing will only get worse as population growth increases, unless there is a coordinated policy approach (Hulse et al, 2015).

In this studio, we will work with an array of industry partners and stakeholders: including the Lord Mayor's Charitable Foundation (a philanthropy funding affordable housing projects), Launch Housing (a community housing provider), the City of Melbourne, Places Victoria (the state government development body) and MGS Architects.





GREEN INFRASTRUCTURE PLANNING

The Green Infrastructure Planning MUP Studio will focus on developing a Green Infrastructure Strategy for an inner urban precinct. The Strategy will explore different ecosystem services that green infrastructure can provide for inner Melbourne, and develop criteria for mapping and future improvements.

The Green Infrastructure Strategy will apply an integrated approach to working with our built form, our natural form and our local communities. It brings together a range of emerging issues and evidence to explore ways that urban planning can lead multiple disciplines for a healthier and more resilient city and community. Such issues for analysis include climate change, urban heat island, water and soils for cities, urban ecology and urban agriculture.

The Studio will require different strategy components to be delivered by different students who will then be required to bring knowledge and ideas back to the wider group to help in the evolution of Green Infrastructure Strategies. The studio sessions will be structured around critical thinking, persuasive presentations, mapping for communication and applying rating tool analysis. An emphasis on adaptive learning will enable students to consider different ideas for future green infrastructure expansion in the corridor.



On completion of this subject, students should be able to:

- identify and engage critically with ecosystem service and green infrastructure issues and how they can be supported through urban planning and local action
- propose creative solutions to policy, engagement and design to trial and expand green infrastructure provision for public and private land
- understand the gaps and opportunities in urban planning leadership and stewardship and consider ways to address these
- value the role of urban planners in setting frameworks, links and direction to support mapping, modelling, and design activities
- communicate urban leadership and ideas in a persuasive and engaging manner.



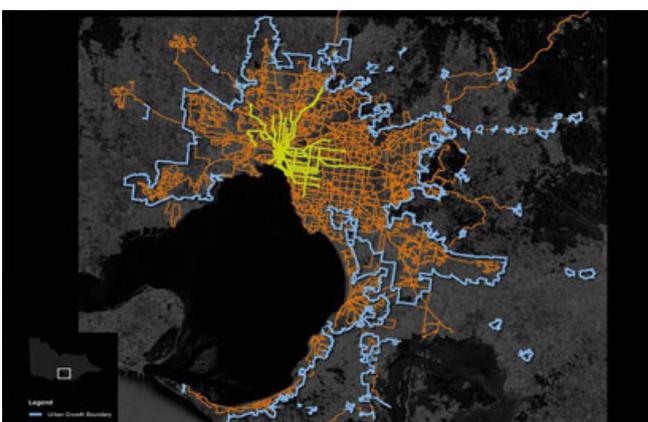
The City in Transformation: Layers and Strategies

Melbourne is changing constantly. Being initiated as a rustic frontier, the city was conceived through decades of natural growth and maintained its charismatic over nearly two centuries.

The purpose of this studio will be on the production of an urban design vision at the scale of a sustainable urban district or a new settlement in Metropolitan Melbourne of Victoria. Students will focus on recognizing the city's existing character, and developing principles and practices for urban futures: economic analysis, urban design frameworks, spatial practices, functional mix, place identity, population and density. This studio will have an emphasis on relating the fields of urban design and urban planning.

On completion of this subject, students should be able to:

- Develop the ability to collect, analyze and interpret data
- Demonstrate an ability to generate a variety of planning strategies and design possibilities for a given situation
- Develop skills in various two, three and four-dimensional media
- Demonstrate an understanding of relationships between urban design and urban planning through the application of the above



international travelling studio



Studio Leader: Associate Professor Masa Noguchi

Student Numbers: 16

Credit points: 25 points

Applications Close: 7 December 2015

Travel Dates: 19 March - 3 April 2016

STUDIO OUTLINE

Sustainable housing development is a major challenge in Brazil and it is experiencing a severe housing shortage of 5.4 million units, which 90% of the homes are aimed to accommodate low-income families. In 2009, the Brazilian government launched the family financial support program called Minha Casa, Minha Vida (My House, My Life), aiming to reduce the housing shortage. To date, the program had delivered 3.4 million housing units over the last six years yet it is still in progress. This Travelling Studio will explore a wide spectrum of hopes and fears around the design and construction approaches being applied to low cost social housing developments in Brazil. In order to transfer the local knowledge, this studio will be carried out in collaboration with students and professors at the Federal University of Parana and the University of Sao Paulo and the State University of Londrina. The previous studio activities were documented and can be observed via http://www.zemch.org/zemch_workshop_usp_2015.

ZEMCH is an acronym of 'Zero Energy Mass Custom Homes' that reflects global needs and demands for socially, economically and environmentally sustainable housing and the community development. This project will aim to demonstrate how Brazilian ZEMCH movement initiated in 2011 can be applied to the improvement in their low-cost mass housing developments so as to enhance the level of sustainability, which embraces housing economy and adequacy beyond the legitimacy in which the quality

barely coincides with individuals' various needs, desires and expectations. In response to growing global warming issues and the constant increase of energy prices, low cost housing in Brazil needs to be designed, constructed and operated more responsibly to secure the low to zero energy use and carbon dioxide emission.

This ZEMCH Travelling Studio will investigate a set of architectural, building and planning solutions that can be applied to the delivery of socially, economically and environmentally sustainable homes in Brazil and the local community development and evolution. It will provide students with opportunities to visit some social housing developments in Brazil, attend joint lectures to be delivered by renowned local scholars, and experience a ZEMCH design development workshop at the Federal University of Parana, where students, teachers and industry representatives will join together to maximise the interdisciplinary R&D activities for people and society.

PARTNER INSTITUTIONS

Federal University of Parana, University of Sao Paulo and State University of Londrina

OTHER CONTRIBUTORS:

ZEMCH Network Brazil

events of note

AIA (VICTORIAN CHAPTER) – PRESENTATION TO JURIES

Saturday, 19 March
Melbourne School of Design

The Australian Institute of Architects' Architecture Awards program is a National Awards program. In the first instance, entries are submitted and judged in each State and Territory. The State level winners of named awards and architecture awards progress to become the national pool of entries for the Institute's National Architecture Awards.

The Institute's Architecture Awards recognise excellence and innovation in design and are conferred via a rigorous system of peer review which is unrivaled by other architectural design award programs.

In addition to submitting data and images online, each project entered for consideration must be presented in person to a jury panel. Each separate Awards category is presided over by a three person jury. Juries are comprised of Institute members appointed and convened by the Institute's Victorian Chapter Awards Committee.

In 2016, Presentations to Jury will be held on the weekend of 19 March at Melbourne University's Melbourne School of Design.

This is a chance to see how the professionals do it. How do you convey the essence of a complex project in 7 minutes? What images do you show to tell everything important? How do the big names stand up to the pressure? Which are the best projects for 2016?

The event is open to everyone and is a fantastic opportunity for architecture students to see how to present their work – as well as get to know who is who and which offices are doing the best work. A truly rewarding day.

CAADRIA 2016

21ST ANNUAL CONFERENCE ON
COMPUTER-AIDED ARCHITECTURE
DESIGN RESEARCH IN ASIA
March 30, 2016 - April 2, 2016
The University of Melbourne

LIVING SYSTEMS AND MICRO-UTOPIAS: TOWARDS CONTINUOUS DESIGNING

Today, human activities constitute the primary environmental impact on the planet. In this context, commitments to sustainability, or minimization of damage, prove insufficient. To develop regenerative, futuring capabilities, architectural design needs to extend beyond the form and function of things in contained projects and engage with the management of complex systems. Such systems involve multiple types of dynamic phenomena – biotic and abiotic, technical and cultural – and can be understood as living. Engagement with such living systems implies manipulation of pervasive and unceasing change, irrespective of whether it is accepted by design stakeholders or actively managed towards homeostatic or homeorhetic conditions. Manipulation of continuity requires holistic and persistent design involvements.

Responding to this challenge, CAADRIA 2016 seeks to interrogate the notion of continuity and the applicable architectural toolsets in order to map and discover opportunities for innovation.

caadria2016.org

DEAN'S LECTURE SERIES

JOHN WOOD

Goldsmiths, University of London
7pm, Tuesday 30 March

John graduated in fine art in 1968 and exhibited his electronic, interactive sound installations in many countries. He then became concerned about the threat of a global ecological disaster and began to invent several solar energy devices and write for publication. In 1978 he became Deputy Head of the Fine Art Department at Goldsmiths, University of London, where he is now Emeritus Professor of Design. After ten years in this role he launched several radical design degrees, including the BA(Hons) in Design (1989) and the MA in Design Futures (1995), which became the basis for what is now the College's Department of Design. John has published over a hundred and fifty articles, papers and chapters. He also co-founded the international 'Writing-PAD Network' and is co-editor (with Julia Lockheart) of its 'Journal of Writing in Creative Practice'. His (AHRC/EPSRC funded) research into synergy led him to set up the Metadesigners Network. His second book, 'Designing for Micro-utopias; thinking beyond the possible', (Ashgate, 2007) argues that eco-designers need to devise new methods that change paradigms, rather than seeking incremental improvements within a flawed economic model. John still records, travels and performs with several musical groups, including the cult band 'Deaf School' and the much newer 'Clang Group'.

metadesigners.org

JING LIU

SO – IL, New York
7pm, Tuesday 17 May

SO – IL designs buildings, interiors, furniture and landscapes. As a collective of diverse thinkers and makers, the office engages with the rapidly changing social and economic environment through active dialogue that considers context, function, and possibility. SO – IL believes that physical structures have the power to offer a sense of belonging and place. They serve as platforms of exchange, and should create generous, sensorial and visceral experiences.

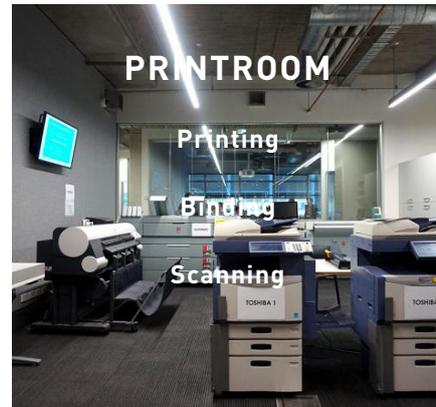
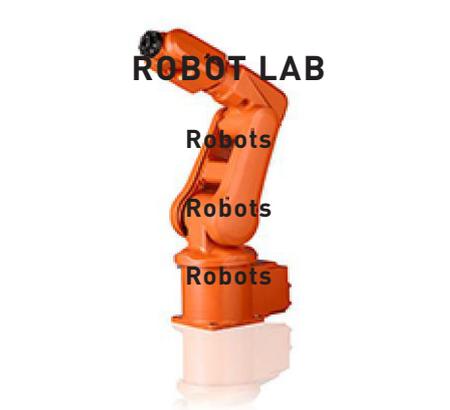
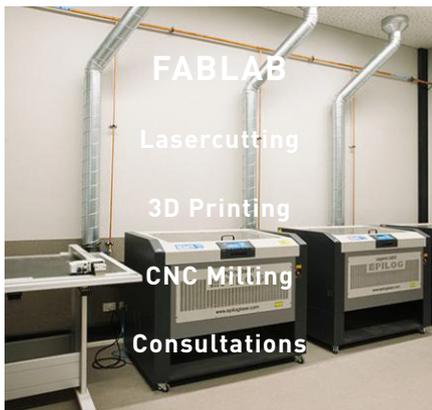
Jing Liu co-founded SO – IL in 2008 with an emphasis on building cultural projects as an indispensable part of urban infrastructure. Her projects include Frieze Art Fair in New York City, Kukje Gallery in Seoul and the CTF Museum in Hong Kong. Liu is actively involved in the office's interdisciplinary research projects, including the Stillspotting event with the Guggenheim Museum, Pollination at the Chengdu Biennale, and the Spiky series at the China International Architectural Biennial. Through these projects, she has led the SO – IL team to explore new fabrication methods and to confront the sociopolitical issues of urban space through mediums outside the conventional architectural platform.

so-il.org

Welcome to the **Fabrication Workshop!**

The Melbourne School of Design Fabrication Workshop (FabWorks) is a state-of-the-art interdisciplinary space for making. The facility houses technology that aims to create a hands-on and inspiring environment, encouraging experimentation with machinery, materials and processes of making. All information is available via our website:

<https://msd.unimelb.edu.au/fabrication-workshop>



How do I get in?

Access to the spaces and equipment is moderated by a 3 level induction system.

- Lvl 01:** Safety Induction
- Lvl 02:** Machine Safety
- Lvl 03:** Machine Certification

Refer to:

- msd.unimelb.edu.au/training-access
- msd.unimelb.edu.au/equipment
- msd.unimelb.edu.au/fablab

How do I get started?

After completing the required inductions, refer to the **equipment** webpage to learn about the machine workshop equipments.

You can also read the free **guidelines** that were made for the FabLab machines.

We have free introductory sessions at the start of each semester. If your class is using the facilities extensively, we can provide tailored group sessions for you.

I need more help!

If you need more assistance, feel free to visit the Fabrication Workshop and speak to a staff member for your specific needs.

Where can I store my model?

Working models can be stored in the Model Making Space. Models can only be stored under the tables and within the cabinets. Keep your models safe by attaching a Model Making Card to them!

