

MELBOURNE
SCHOOL OF DESIGN

DESIGN STUDIOS

SEMESTER 1_2020

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



**Melbourne
School of Design**

Faculty of Architecture,
Building and Planning

This material has been reproduced and communicated to you by or on behalf of the University of Melbourne in accordance with section 113P of the Copyright Act 1968 (Act).

The material in this communication may be subject to copyright under the Act. Any further reproduction or communication of this material by you may be the subject of copyright protection under the Act.

Do not remove this notice.

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

Printed on 100% recycled paper.

**MEL
BOURNE
DESIGN
WEEK**

**12 – 22 MARCH
2020**

PHILIPPE BLOCK: STRENGTH THROUGH GEOMETRY

**TRESEDER LECTURE
MONDAY 16 MARCH**

**7.30PM, B117 THEATRE
BASEMENT, GLYN DAVIS BUILDING
MELBOURNE SCHOOL OF DESIGN**



**REGISTER:
[MSD.UNIMELB.EDU.AU/EVENTS](https://msd.unimelb.edu.au/events)**



FUTURE PROTOTYPING



DULUX GALLERY
24.02.20 - 27.03.20

SYMPOSIUM - 18.03.20
ROUND TABLE DISCUSSION WITH PHILIPPE BLOCK
AS PART OF
MELBOURNE DESIGN WEEK

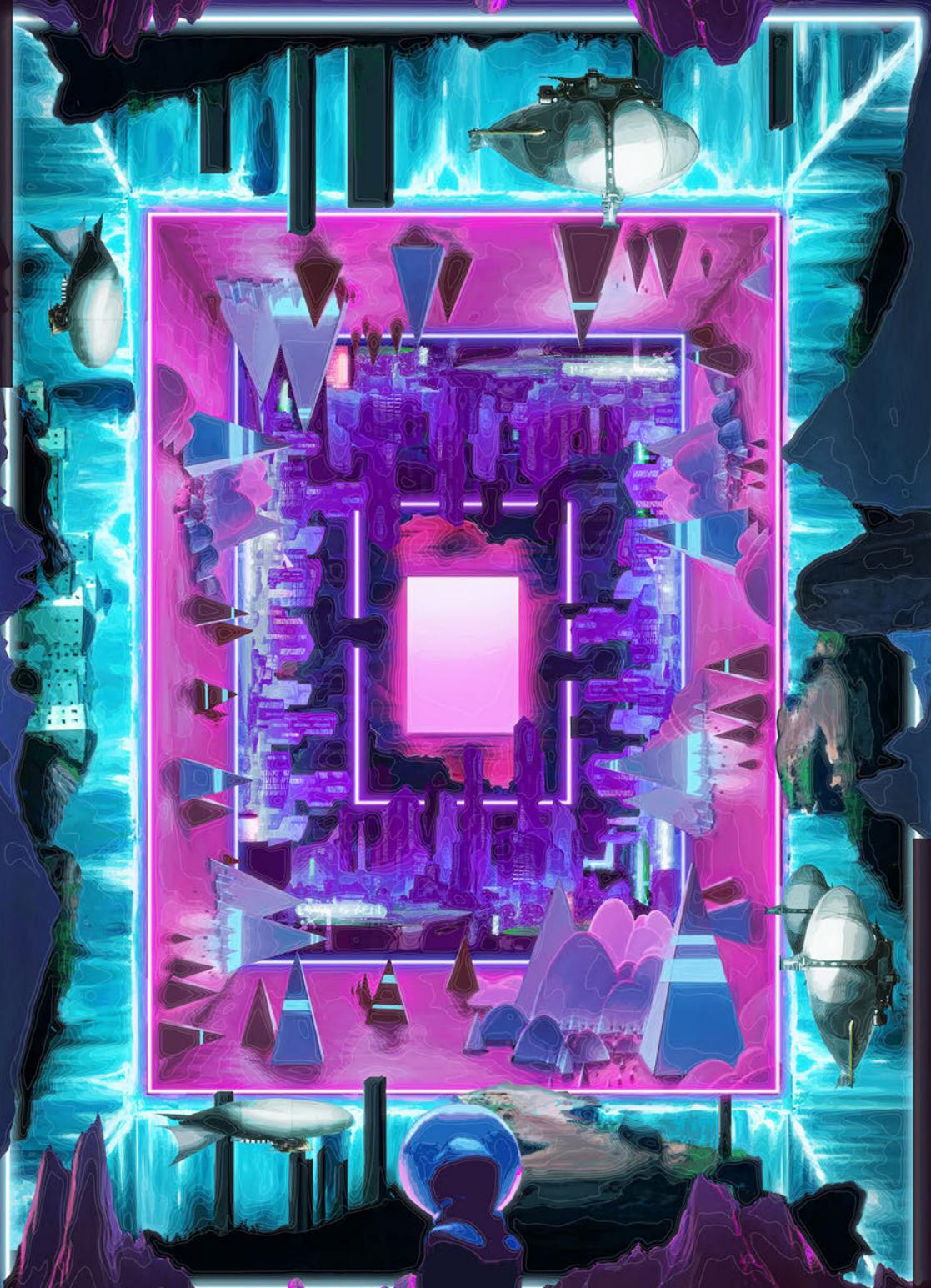
Making a prototype provides a means to experiment, design and evaluate an idea, or a concept. What it does is to make the future visible. While most prototypes are physical artefacts, they can also be virtual and come in a multitude of media that challenge our senses: in the form of sound, touch, smell, sight and taste. Most critically, they challenge our current views of our world and the ideal of our future society.

2020



POWER TO MAKE

AA VISITING SCHOOL
MELBOURNE



JOURNEY TO THE PHYSICAL REVOLUTION

Enrolment Now

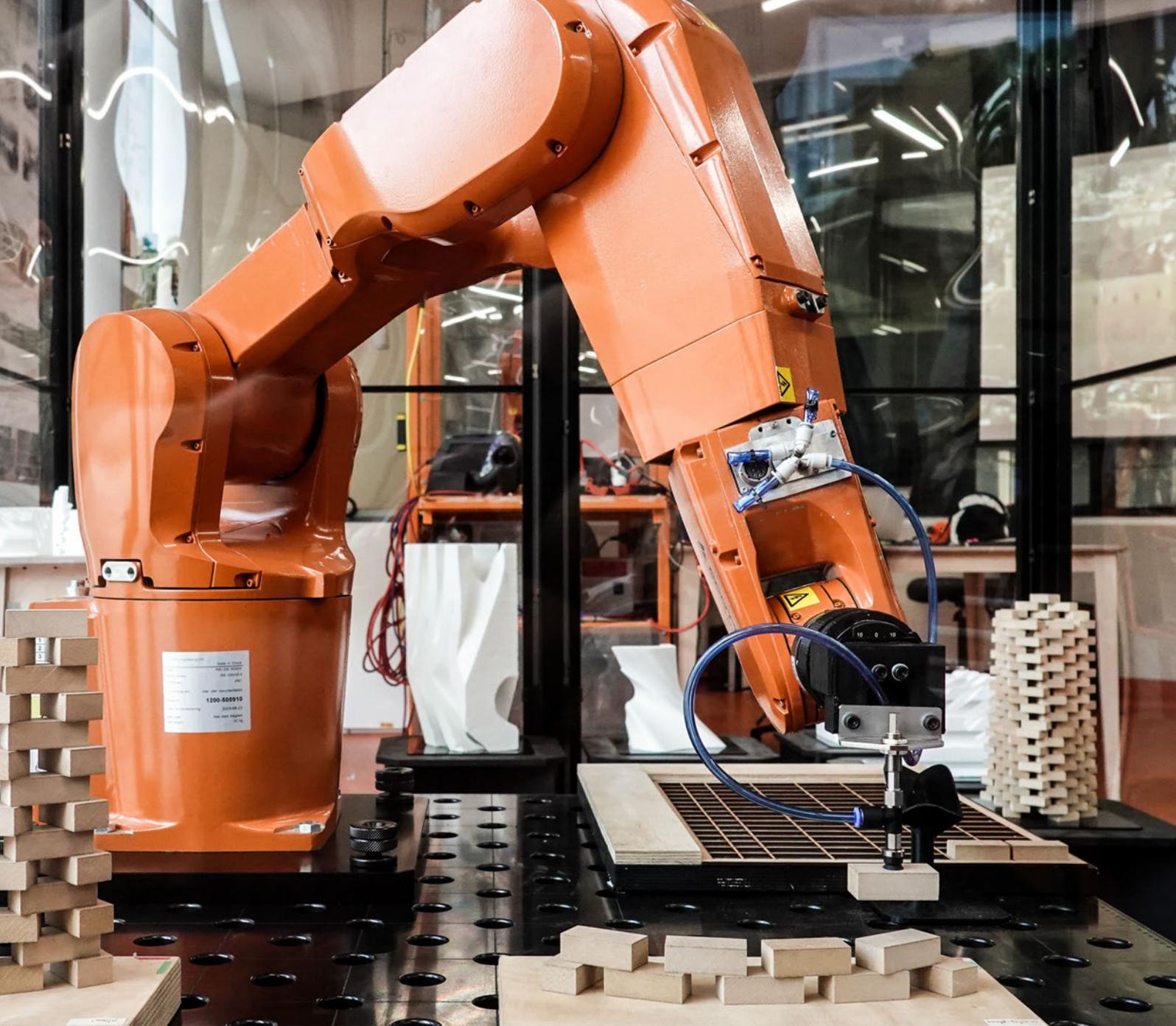
- ABPL30063 _ AA Visiting School Undergraduate
- ABPL90386 _ AA Visiting School Post Graduate

this is a quota subject and entry is based on portfolio submission - see handbook for detail



29.06.2020 - 10.07.2020

WWW.NEWPAPER.SPACE | @NEWSPAPER | #AAVSMELBOURNE



robotics lab

New capabilities!

For more information visit,
robotics.msdmaker.com

Clay 3D Printing
Robotic 3D Printing
Machine Learning



NExT LAB

Opening hours

10am
- 3pm
mon - fri

visit next.msdmaker.com

JULIE WILLIS

Dean

Welcome to the Melbourne School of Design for 2020. The MSD is a dynamic and vibrant environment in which ideas and innovation thrive, situated within the wider context of a great design-focused city. The MSD provides space for both experimentation and engagement, deeply connected to the multiple professional arenas that shape our built environment.

Studios are at the heart of the MSD. The studio is an environment that forms, tests, challenges and rewards; where the best designers and thinkers are forged by grappling with complex problems in creative and original ways. As a student with us, not only will you develop your capacity to conceptualise, represent and express ideas, but also to communicate your propositions to a wide audience. Studio projects, problems and opportunities - from the speculative to the most pragmatic real world problems - are designed to test your thinking and push you out of your comfort zone. The cycle of investigation, proposition and critical evaluation is fundamental to the way the studio facilitates our learning. Studio is a place where you can flourish in an environment that both supports you and delights in your success. Our building too is designed to facilitate the conversations, collaborations and critique that underpin the studio experience. It offers a series of flexible and dedicated spaces that move from classrooms to exhibition spaces, encourage project and group work, and enrich building and making through our workshops.

The MSD offers myriad opportunities for you to make the most of your engagement with us. Ensure you take advantage of the many events to see, hear and meet key practitioners and experts. Draw upon this rich array to fully explore your potential and prepare yourself for future success. We look forward to seeing you thrive.

ALAN PERT

Director, Melbourne School of Design

Future Shock – 50 Years on:

“Change is the process by which the future invades our lives.” It is “a roaring current”, one which is “so powerful today that it overturns institutions, shifts our values and shrivels our roots” (p.11). The concept of “future shock”, which Alvin and Heidi Toffler presented to us in 1970, “is the dizzying disorientation brought on by the premature arrival of the future... [It] is a time phenomenon, a product of the greatly accelerated change in society.” (pp.19-20). “There is widespread agreement, reaching from historians and archeologists all across the spectrum to scientists, sociologists, economists and psychologists, that many social processes are speeding up—strikingly, even spectacularly.” (p.29).

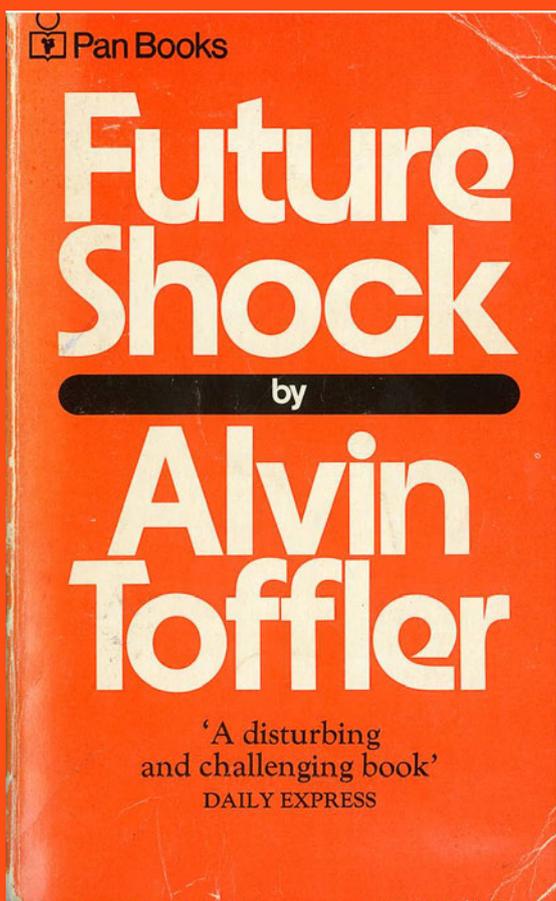
For those students, faculty and staff joining us for the first time, I wish you a warm welcome. You each bring your own rich pasts, histories, passions, commitments, cultures and questions with you into the community that is Melbourne School of Design (MSD). In just a few days, a new journey will begin as we breathe new life into the studios, lecture spaces, workshops and labs. Spaces shared across disciplines where, individually and collectively, we will speculate and shape the future.

This comes at a time with the spotlight now firmly on Australia. The climate crisis offers a tremendous new challenge for our design disciplines but it is also an opportunity to translate the climate challenge into an imaginative and optimistic future – a future where built environment professionals (you) will create better ways of living, for all. Being optimistic might appear harder and harder to do, or really even imagine. Having confidence though, that we can, collectively, play a key role in a larger societal landscape, is something that’s incredibly important right now, and an incredibly important project to believe in. Our ‘project’ therefore as a school is to produce and to foster great talent within a faculty and student body, but, the school also sits within a larger world, and it is critical that the school understands itself in relation to and in dialogue with that larger world.

Australia is experiencing a turning point in its own history, a moment that’s going to require an awful lot of optimism, creativity and critical rethinking to get through. We’re living in a moment in which representation is playing out in so many new, complex, and unexpected ways that sometimes they’re tipping far beyond what one would expect or imagine is even possible, but the future is something to construct and not simply surrender ourselves to. As the great polymath, Buckminster Fuller once said, “You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete.”

Melbourne School of Design is first and foremost a champion of ideas and their expression. MSD creates a context that invites students to test and communicate models, insights, and principles that focus on architectural, urban, and landscape issues based in Melbourne and relate them to regional and global perspectives. To study at MSD is not only to learn how to understand the complexities of our contemporary built and natural environment, but also how to operate and innovate within them. By framing carefully articulated perspectives, and developing design and scholarly methods, we explore ideas through creative inquiry and studio-based learning.

Reflecting on our previous academic year, also our 150-year celebration of Built Environment Education (BE-150) at Melbourne University, we had another richly productive year. MSD studio work, research, theses, travelling studios, Ex-Lab prototypes, lectures, practice engagement, exhibitions, MSDx and over 400 events as well as partnerships with MPavilion, NGV Design Week and The Lyon Housemuseum, and, ‘The Future Park’ competition, combined to create a cocktail of making, reading, arguing and imagining. Our expansive model of education sets us apart within a comprehensive and research-intensive university environment where we bring



together a multitude of artists, designers, practitioners, researchers, authors, makers, clients and community groups to facilitate a combination of individual effort and collaborative practice.

Last year ended on a high with Victoria King, who completed her Master of Architecture in 2019, winning the RIBA Silver Medal for her project *Surface Tension: Blueprints for Observing Contamination* in the Sydney Harbour Estuary. The Spectacular beauty of Sydney Harbour and contamination collided in a project that explored how the delicate ecosystem of the Sydney Harbour Estuary with its 13 unique islands could be renewed amidst an extant landscape of post-industrial degradation. The project examined three post-industrial sites in the Sydney Harbour Estuary and developed, 'a set of blueprints' to explore how contamination can create opportunities for renewal in the area. The judges complimented the rigour in the execution of both drawings and models but they also highlighted the interdisciplinary nature of the design research work and Victoria's ability to integrate the sciences and humanities; issues of heritage, materiality, technology, topographic form, varied ecological processes and maritime engineering combined to produce provocative and perhaps unexpected motivations of architectural form. Victoria was subsequently invited to present the work in early February 2020 to a Royal Gold Medal Crit panel which included Grafton Architects (curators of the 2018 Venice Biennale). The feedback from the review was that the work provided a window into the unexpected contradictions that exist in many of our Global and industrialised Cities. The panel complimented the global relevance of the work, the importance of exploring a design response to large, complex, contaminated sites with an, ecological and infrastructural outlook as well as the forensic quality of the site analysis and drawings.

For MSD it is important that the work of students and faculty is situated in the world and in the process rethinks and remakes that world. Studios are as such dynamic teaching opportunities, typically characterised by challenging or messy problems and scenarios, with multiple interacting parts or stages of development. They may involve the management of multiple stakeholders, teamwork and decision-points, as well as a consideration of the implications and limitations of a single discipline perspective or approach. The studio briefs call for dialogue that is both intellectual and intuitive, as rigorous as it is pragmatic. It is this paradoxical balance that makes the school of design so richly productive. The Design studio environment prompts reflection, speculation, and an understanding of today's architectural and urban challenges. It is where we critique today's society and its direction. It is where we observe the impact of accelerating technological invention, mass urbanisation, new modes of transportation, and social and environmental flux. Design studio is

where we navigate the complex flows of urban life and choreograph its movements. It is a learning environment, in which skills are imparted through practical experience and exploratory engagement and where we engage with experts from other fields. Design studio expands our influence through our common purpose and leverages design to propose alternative, more intelligent futures. It is where we take on qualities and advances found in other fields of industry and apply them through design. It is where we forecast and confront the future.

Our 2020 semester begins after a turbulent Summer. What we have seen this summer is that climate crisis is something that is here and now. Twenty-five years ago, I ran a Design Studio titled; *Future Shock* which used Alvin and Heidi Toffler's book of the same name as the structure of the Studio. Published in 1970, *Future Shock* made its author Alvin Toffler — a former student radical, welder, newspaper report and Fortune editor — a household name. Written with his wife (and uncredited co-author), Heidi Toffler, the book it is suggested, single-handedly invented futurism. The Tofflers next book, *Third Wave* followed a decade later, and a third dispatch from the future a decade after that. In 1995, our studio celebrated the 25th anniversary of the book by reflecting on what they had got right (and Wrong).

Twenty-five years on we might consider the next phase of *Future Shock*. As Toffler, wrote in the opening Chapter, "This book is about the process of change, and how we adapt to it. It is about those who seem to thrive on change, who crest its waves joyfully, as well as those multitude of others who resist it or seek flight from it. It is about our capacity to adapt. It is about the future and the shock that its arrival brings".

The Toffler's were writing about a world in a constant state of flux and fifty years ago they warned us that we were incapable of designing the systems that prepare us for change. In short, we at MSD must imagine new futures. The possibilities can then be expressed in a variety of forms: from the design of spaces, objects, buildings, landscapes, urban environments, urban strategies, and images to the writing of a compelling story or scholarly text. Our students are as such prophets of beauty, broadcasters of ideas, and the generation who will develop new ways of seeing the world and their place in it and hopefully take the world where it needs to go.

I look forward to seeing and experiencing your work in the weeks and months ahead and to beginning new conversations and deepening ongoing ones as we return to our work here on campus. Together we will reach out beyond the university to help shape the future of the city and world around us.....*Reality is an inexhaustible source of inspiration.*

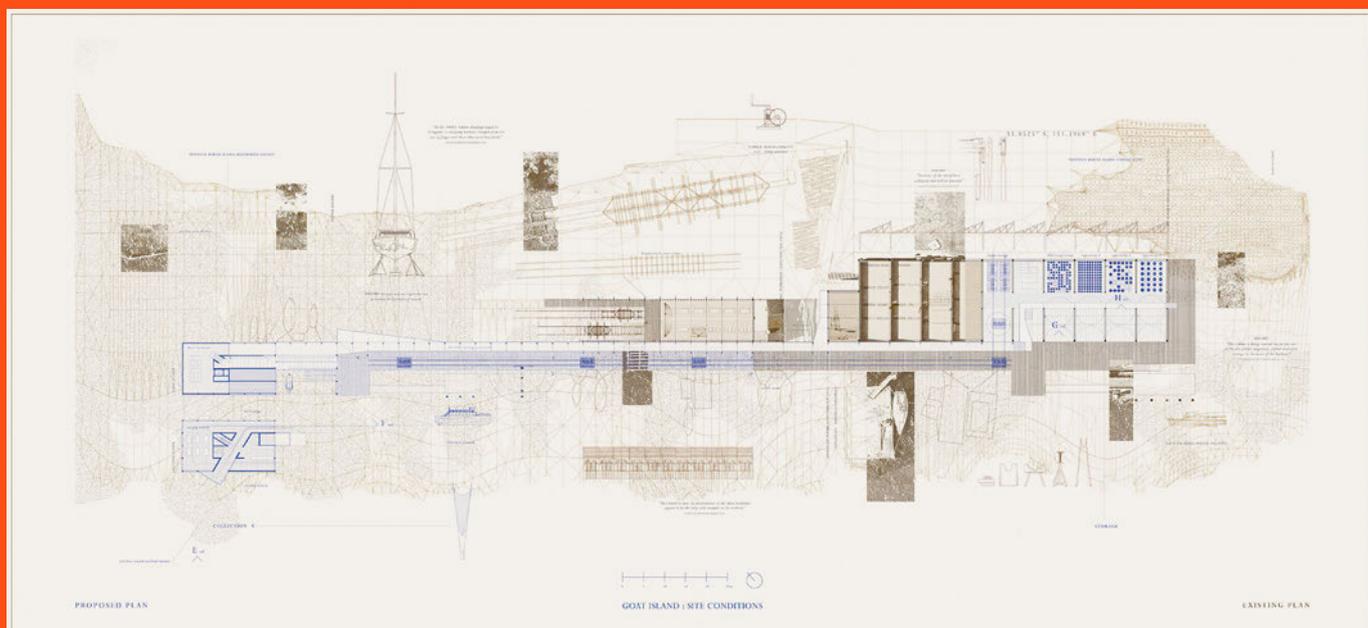


Image: Victoria King, RIBA President's Silver Medal Winner 2019

MASTER OF ARCHITECTURE STUDIO A			
STUDIO	TITLE	LEADER	TIME/VENUE
Master of Architecture	Studio A	Laura Martires	Lectures Mondays 5:15-6:15pm Hercus Theatre Studio Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Rooms 124 and 213

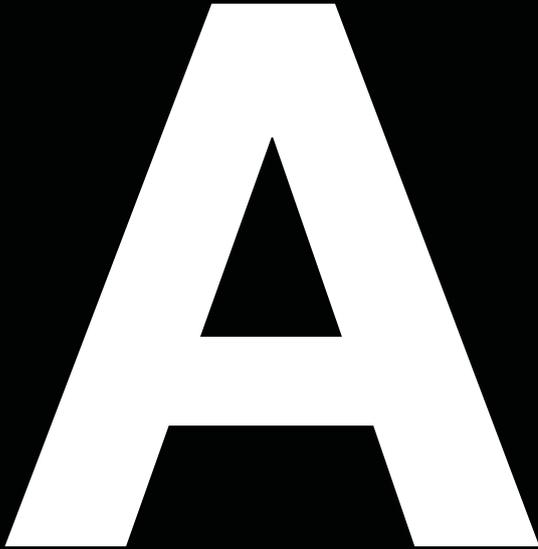
MASTER OF ARCHITECTURE CDE			
STUDIO	TITLE	LEADER	TIME/VENUE
Studio 01	The Architecture of Death	Isabel Lasala	Mondays 09:00-12:00 and Thursdays 09:00-12:00 in MSD Room 240
Studio 02	PARIS 58	Rennie Liffen and Oskar Kazmanli-Liffen	Mondays 15:15-18:15 and Thursdays 18:15-21:15 in MSD Room 239
Studio 03	All Work, No Play	Raymond Mah, Peter Stasios, Koos de Keijzer, Jesse Linardi	Thursdays 12:00-15:00 and Thursdays 15:15-18:15 in MSD Room 142
Studio 05	Future CitiS: from Vertical (2.5D) to Volumetric (4D)s	Justyna Karakiewicz and Onur Turturk	Wednesdays 09:00-15:15 in MSD Room 139
Studio 06	Passive Aggressive: Reheated	Katie Skillington and Jim Stewart	Mondays 17:15-20:15 and Thursdays 18:15-21:15 in MSD Room 448
Studio 07	NoVacancy	Gumji Kang and Javier López-Menchero	Mondays 15:15-18:15 in MSD Room 240 and Thursdays 18:15-21:15 in MSD Room 125
Studio 09	Red House	Des Smith and Andrew Hutson	Mondays 15:15-18:15 and Thursdays 09:00-12:00 in MSD Room 215
Studio 10	H ₂ O	David Mah and Leire Asensio-Villoria	Mondays 12:00-15:00 and Thursdays 12:00-15:00 in MSD Room 140
Studio 11	A Machine for Living Well: Residential Design for 2020 & Beyond	Marnie Morieson	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Room 244
Studio 13	Bathing 2.0	Hella Wigge	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Room 240
Studio 14	Making+Living	Ellen-Mary Terril and Ronan Reid	Mondays 18:15-21:15 in MSD Room 139 and Wednesdays 09:00-12:00 in MSD Room 141
Studio 16	Inner House	Joel Benichou:	Tuesdays 12:00-15:00 and Thursdays 15:15-18:15 in MSD Room 139
Studio 17	Artefactanima	Melissa Iraheta	Tuesdays 15:15-18:15 and Fridays 15:15-18:15 in MSD Room 140
Studio 18	Exlab: Articulated Matter	Darcy Zelenko and Danny Ngo	Mondays 17:15-20:15 and Thursdays 17:15-20:15 in MSD NextLab
Studio 19	IMAGING - A Museum Made Digital	Ben Waters	Mondays 18:15-21:15 in MSD Room 239 and Thursdays 09:00-12:00 in MSD Room 140
Studio 21	Zero C Data Loop	Toby Reed	Mondays 18:15-21:15 in MSD Room 140 and Thursdays 15:15-18:15 in MSD Room 448 some sessions Thursdays 12:00-15:00 in MSD Room 448
Studio 24	HERE & NOW (& THEN)	Kate McMahon and Rob Nerlich	Mondays 12:00-15:00 in MSD Room 142 and Thursdays 12:00-15:00 in MSD Room 141
Studio 25	Environmental Building Studio	Adrian Chu and Nayan Puri	Mondays 17:15-20:15 and Thursdays 15:15-18:15 in MSD Room 449
Studio 26	Housing Home and Content(s)	Colby Vexler and Pricilla Heung	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Room 141
Studio 28	Post Privacy	Johnny Long and Alexander Gibson	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Room 144
Studio 29	Studio 35mm; #federationsquare	Hamid Khalili	Mondays 15:15-18:15 and Thursdays 15:15-18:15 in MSD Room 216
Studio 30	Bower Studio - Kalkaringi	David O'Brien and George Stavrias	Mondays 09:00-12:00 in MSD Room 244
Studio 31	META	Jorge Ortega and Isaac Chen	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Room 238
Studio 32	Basin	Simona Falvo and Dayne Trower	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Room 215
Studio 33	Studio Japan 2020	Nancy (Yao) Ji and Mitchell Eaton	Mondays 18:15-21:15 and Thursdays 18:15-21:15 in MSD Room 216
Studio 34	Contested States and the Architecture of the In-Between	Heather Mitcheltree and Mitchell Ransome	Mondays 12:00-15:00 and Thursdays 18:15-21:15 in MSD Room 449
Studio 35	STORE - Future Retail for Cultural Exchange	Jas Johnston and Ben Waters	Mondays 15:15-18:15 and Thursdays 18:15-21:15 in MSD Room 142
Studio 36	NGV_C	Anna Nervegna	Mondays 15:15-18:15 in MSD Room 140 and Thursdays 15:15-18:15 in MSD Room 215
Studio 37	Fieldstudies	Bridget Lensen and Vlad Doudakliev	Tuesdays 09:00-12:00 in MSD Room 141 and Thursdays 09:00-12:00 offsite at Fieldwork Offices, Collingwood
Studio 39	REMEMBER Architecture	Shervin Jaberzadeh, Alison Pedder and Greg Gong	Mondays 18:00-21:00 and Thursdays 18:00-21:00 offsite at Denton Corker Marshall Offices, Melbourne
Studio 41	Create Curate	Yui Uchimura	Tuesdays 15:15-21:15 in MSD Room 142
Studio 42	Co2_Zero	Josephine Lettieri and Patricia Stocca	Mondays 15:15-18:15 in MSD Room 314 and 18:15-21:15 in MSD Room 125
Studio 43	Digital disobediences	Christopher Ferris and Jack Mansfield-Hung	Mondays 09:00-12:00 and Thursdays 09:00-12:00 in MSD Room 142
Studio 44	Ultimate Spinach	Danielle Peck and Samuel Hunter	Mondays 18:15-21:15 and Fridays 15:15-18:15 in MSD Room 142

MASTER OF ARCHITECTURE THESIS			
STUDIO	TITLE	LEADER	TIME/VENUE
Studio 01	Lost in Translation	Mark Healy	Tuesdays 10:00-13:00 and Thursdays 14:00-17:00 offsite at Six Degrees Office, Fitzroy some sessions Tuesdays 10:00-11:00 in MSD Room 140
Studio 02	Facade, Mass, Materials: Re-imagining Richmond	Karen Alcock and Tom Muratore	Deferred to Semester 2
Studio 03	TAKE ME TO THE RIVER	Virginia Mannering	Mondays 15:15-18:15 and Thursdays 18:15-21:15 in MSD Room 139
Studio 04	Designing for Dissonant Heritage: Tatura Music Camp	Anoma Pieiris and Athanasios Tsakonas	Mondays 09:00-15:00 in MSD Room 239
Studio 05	Job	Yvonne Meng	Deferred to Semester 2
Studio 06	Village Cities [anarchical subcultures]	Ursula Chandler	Mondays 09:00-12:00 in MSD Room 140 and Thursdays 17:00-20:00 in MSD Room 140
Studio 07	Opportunistic urbanism: Home Studio	Andy Fergus and Alexis Kalagas	Mondays 09:00-12:00 in MSD Room 140 and Thursdays 17:00-20:00 in MSD Room 140
Studio 08	you watched me fall. and did nothing.	Marijke Davey	Mondays 15:15-18:15 and Thursdays 15:15-18:15 in MSD Room 141
Studio 09	Belongingness: Aged care facility for East Asian-Australian residents in Blackburn South	Qinghua Guo and Xiaojing Song	Tuesdays 12:00-15:00 and Fridays 09:00-12:00 in MSD Room 140
Studio 10	(Re)public (of) Architecture - repurposing Kangan TAFE, Coburg	Ammon Beyerle and Jonathan Daly	Thursdays 15:15-21:15 in MSD Room 241
Studio 11	Architecture as Identity: The New Fishermans Bend Campus	Johannes van Rijnberk	Thursdays 09:00-12:00 and Thursdays 13:00-16:00 in MSD Room 239
Studio 12	Designing with Neurodiversity: Housing solutions that embrace difference	Andrew Martel and Kirsten Day	Mondays 12:00-15:00 and Thursdays 12:00-15:00 in MSD Room 241
Studio 13	Supercity	Benjamin Lau	Deferred to Semester 2
Independent Thesis		Alex Selenitsch	Tuesdays 09:00-15:15 and Fridays 15:15-21:15 in MSD Room 240

MASTER OF LANDSCAPE ARCHITECTURE			
STUDIO	TITLE	LEADER	TIME/VENUE
Landscape Studio 01:	Design Techniques	Wendy Walls	Lecture Mondays 10:00-12:00 In Alan Gilbert 109 Studio Monday 16:15-19:15 and Wednesdays 16:15-19:15 in MSD Room 120/121
Landscape Studio 03: Speculations Coordinator: Jillian Walliss	Realising 'The Gap'	Marti Fooks	Lecture Mondays 11:00-12:00 in Chemical Engineering 1-G20 Studio Mondays 12:00-18:15 in MSD Room 213
Landscape Studio 05: Sustainable Urbanism Coordinator: Ray Green	Iconic Fort, Cultural Fulcrum: the Dorney House in Landscape	Andrew Saniga	Lecture Mondays 11:00-12:00 in Chemical Engineering 1-G20 Studio Mondays 12:00-18:15 in MSD Room 124
	Re-imagining the concrete lawn as a wetland	Ray Green	Lecture Thursdays 17:15-18:15 Studio Tuesdays 15:15-18:15 in MSD Room 228, Thursdays 18:15-20:15 in MSD Room 138
	The Other Riveredge	Madhu Lakshmanan	Lecture Thursdays 17:15-18:15 Studio Tuesdays 18:15-21:15 in MSD Room 237, Thursdays 18:15-20:15 in MSD Room 449
Landscape Thesis	Thesis	Sidh Sintusingha	Thursdays 12:00-18:15 in MSD Room 240

MASTER OF URBAN DESIGN			
STUDIO	TITLE	LEADER	TIME/VENUE
A	Studio A	Leire Asensio-Villoria	Mondays 08:00-11:00 in MSD Room 144 and Thursdays 09:00-12:00 in MSD Room 141
C	Future CiteS: from Vertical(2.5D) to Volumetric (4D)s	Justyna Karakiewicz and Onur Tumturk	Wednesdays 09:00-15:15 in MSD Room 139

MASTER OF URBAN PLANNING			
STUDIO	TITLE	LEADER	TIME/VENUE
MUP Capstone Coordinator: John Stone	Studio G: Gleadell Street Studio	Andrea Cook and Imogen Carr	Mondays 09:00-15:00 in MSD Room 139
	Studio H Healthy Cities : Health Impact Assessment	Geoff Browne and Helen Jennings	Thursdays 09:00-15:00 in MSD Room 139



'a' is for Architecture

There are these two young fish swimming along and they happen to meet an older fish swimming the other way, who nods at them and says, "Morning, boys. How's the water?" And the two young fish swim on for a bit, and then eventually one of them looks over at the other and goes "What the hell is water?"

David Foster Wallace, Excerpt from the speech "This is Water"

This is Architecture; an introduction to architectural tools, process and methods.

People often say to architects something along the lines of, *oh, you're an architect? I don't know anything about architecture.* This, of course, is false. Almost everyone in the modern world has spent their lives surrounded by architecture—tugging on its door handles, gazing through its windows, bemoaning its shotty construction when the roof leaks or the cold outside seeps through the walls. We are all lifetime owner/operators of architecture and we know lots about it. Or take for example cooking; just because you are not a chef, it does not mean you don't know anything about food or cooking.

So what then defines the difference between the home cook and the chef? It lies in the time taken to re-learn how to chop an onion, properly. Rigour, understanding, discipline, technical excellence, dexterity, control, a mission, a vision—a wealth of tools, methodologies and conceptual understanding that gives the chef mastery over a discipline and the choice to cook with purpose. It is much the same with architecture. It is firstly a new way of seeing what has been around you all the time. A disciplined way of, noticing, measuring, understanding, and looking with a critical eye at the day-to-day fabric that frames our lives.

In this studio, students will be introduced to architectural thinking, tools and methods.

Rather than providing a single path, this course is taught in a series of three vignettes, each encompassing a different methodology for operating as a designer and problem solver. The vignettes are structurally independent from one another, but build in their complexity, scale and the amount of architectural tools required to complete them. Each vignette provides not only a diversity of tools, but also a survey of pedagogies.

While the studio embraces that there are many ways to approach the problem of design, the sequence of vignettes will instill a strong understanding of the foundations of excellent design practice. Those foundations include;

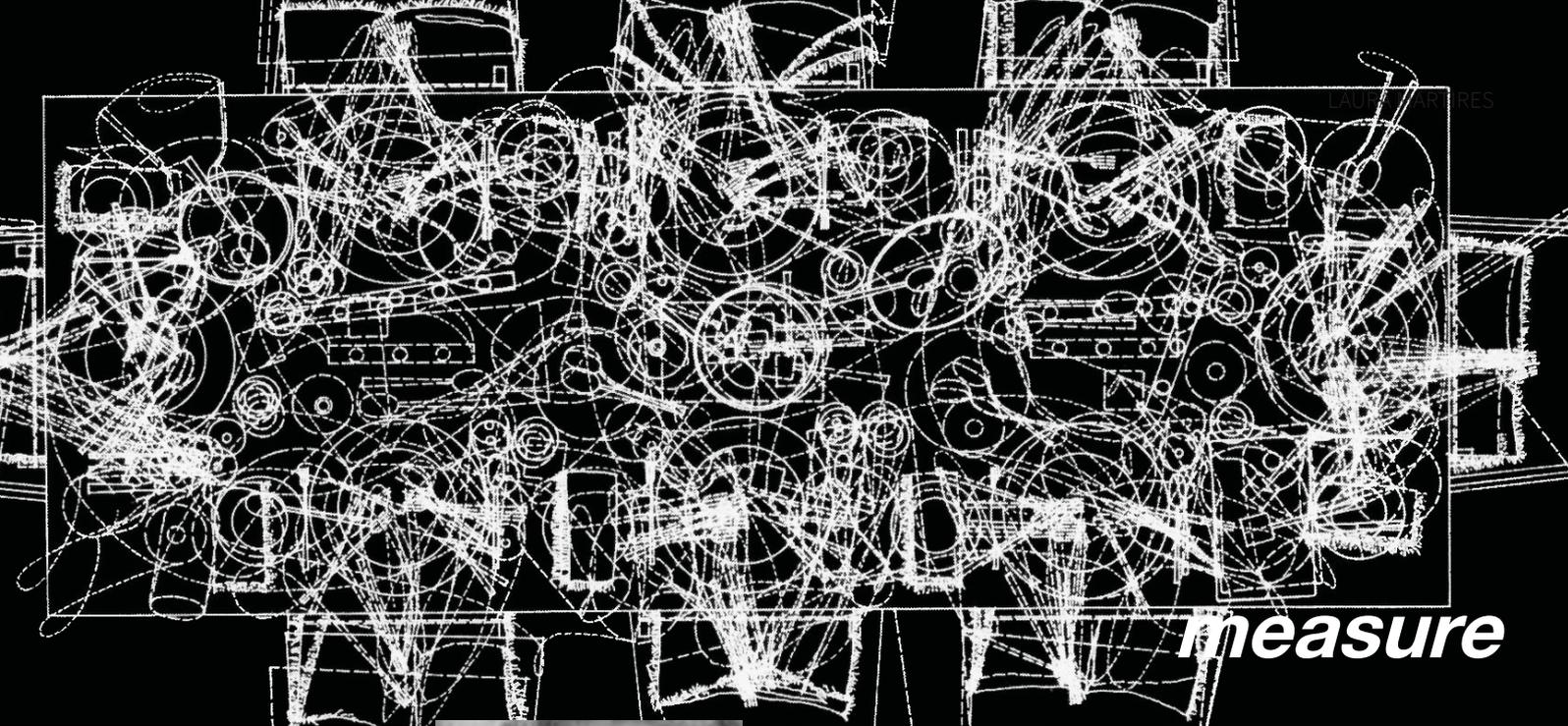
- + *Seeing the spatial and material composition of all things*
- + *The ability to do spatial and conceptual analysis*
- + *Attention to detail, rigour and time-management*
- + *Understanding of basic architectural drawing types*
- + *The ability to meaningfully analyse precedents and apply that analysis to new proposals*
- + *The ability to use digital and analogue tools with control, specificity, and for the right task*
- + *Agility in responding to constraints*
- + *Understanding of the purpose of iteration, variation and experimentation*
- + *Ability to work in a team and negotiate*
- + *Understanding of the city as construct*

Tutors:
Laura Mártires
Marijke Davey

Studio times:
Mondays/ Thursdays 6:15-9:15pm
MSD Rooms 213, 124

Lectures:
Mondays 5:15-6:15pm
PAR-Physics South-L105 (Hercus Theatre)

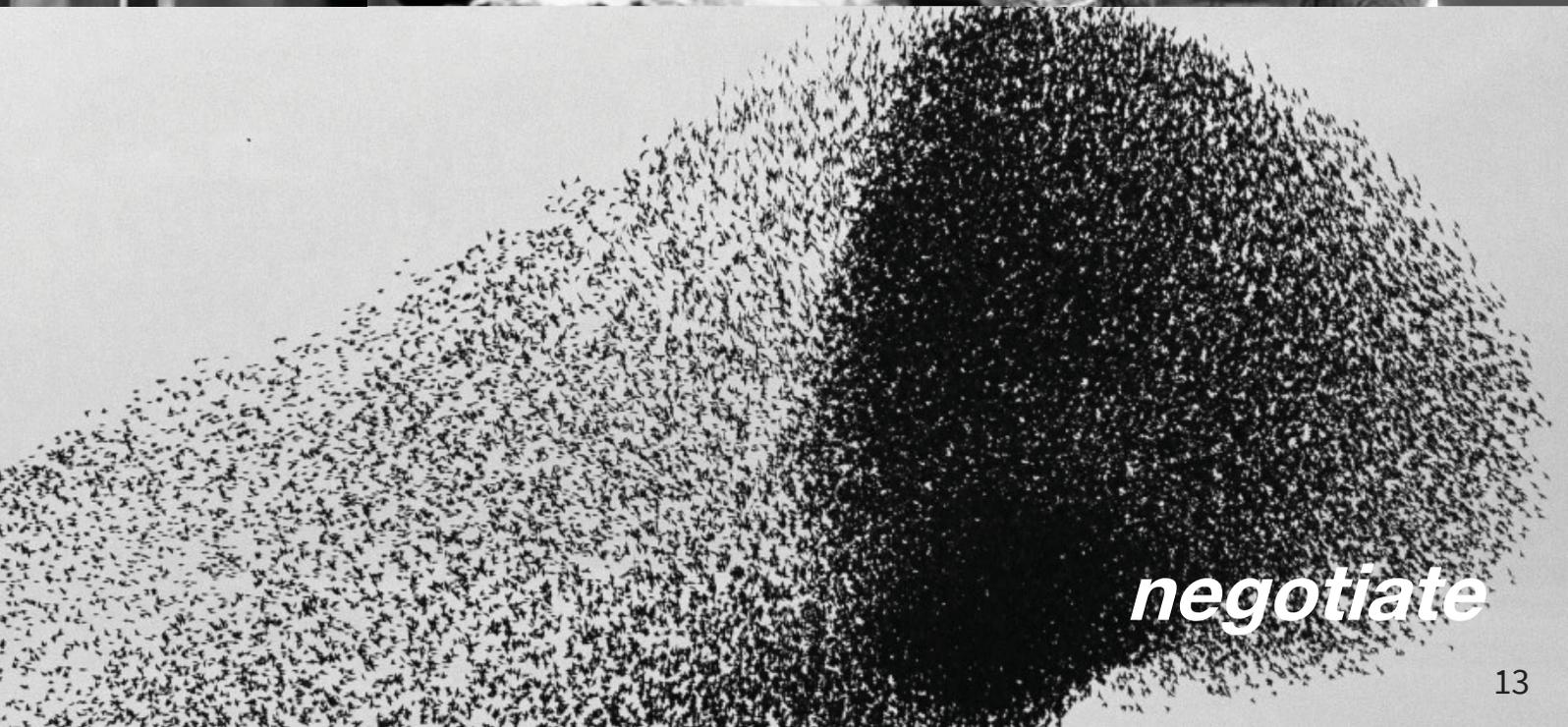




measure



translate



negotiate

PROF. DONALD L. BATES

Chair of Architectural Design
Director of LAB Architecture Studio

CDE DESIGN STUDIOS SEMESTER 1_2020

The Architecture of REAL Worlds

Since professional architectural education began (19th C), schools of architecture have had an identity problem: are they a simulation of professional practice (with projects just like in the 'real' world) or are they a grounding in processes, techniques, conceptualizations, theory and explorations that exceed or challenge or question the existing paradigm of architectural practice. I opt for the second mandate.

This is not to say that many projects, many studio formations don't follow and replicate many of the practices of practice – dealing with clients, having 'real' briefs and 'real' sites and working to 'real-world' conditions. Studio options each semester include these modes of learning and experience, but within an academic context (and timeframe). Yet, for all of this and for all of the value such pedagogic opportunities provide, I would suggest that we should never forget that academic architectural education is not practice, is not the same as an office. And that is a good thing. A necessary thing.

My life in architecture has been a sine wave of immersion in architectural education – then professional practice – then architectural education – then professional practice - again and again, and with times when these two sides of an architectural life were happening simultaneously. Many in our faculty do the same thing, and almost all of our sessional teaching staff follow this Janus-like existence. Moving between teaching and practice, between dealing with ideas, potentialities, abstraction and concept, theories and speculations or with budgets, staffing, clients and regulations, project managers and phone calls, payments and invoices – seemingly two completely divergent experiences.

It has been said that, in comparison to some other schools of architecture in Melbourne, here at the Melbourne School of Design, we are not in contact enough with the architectural industry, that our teaching is too academic – not practice based enough. I would dispute this. Given the extensive degree to which our important sessional teachers lead and direct a wide range of graduate (and undergraduate) studios and some electives, it is important to recognise that these too are 'professionals'. Most are working – beyond their MSD teaching – as full-time architects within large, medium and small practices. They are the profession and they are MSD.

These sessional studio leaders (and some faculty as well) are part of the direct linkage to the professional world of architecture. Include within this the innumerable visiting critics, lecturers, as well as industry events, and I find it unsupportable that MSD does not provide a broad and comprehensive engagement with the architectural profession, the clients and authorities of government and councils, as well as the inputs, contributions and expertise of consultants and others across the building industry. The reputation of the MSD is not solely based on scholastic merit, but also on the high quality of student graduates that populate the entire eco-system that is the professional body of architecture. As Associate Dean (Engagement) I deal regularly with the directors and principals of most major architectural practices and I am often congratulated on the quality and maturity of our graduates.

This text is not about patting ourselves on the back, but about drawing out the relationship between teaching and practice, between the academic experience and the professional experience. Although I am now a full-time employee of the University of Melbourne, I maintain an architectural practice and operate as a registered architect. There are many reasons why I returned to the academic world as part of a peak or trough of that sine wave I spoke about earlier. And the primary answer is that same as it has been during all my periods of academic tenure – 'to learn'. I believe that many teaching at MSD do so as well - in order to learn. That to teach is also to learn. That to be an educator, you must also be enamoured by a context that is saturated with speculation, projective thinking, critical debate and the power of production – doing things creates ideas (not the reverse of having an 'idea' and then doing something). Although our job is to teach, our experience is to learn by teaching and working with students.

We have developed (and continue to develop) a design studio program that makes more explicit, the links of our design teaching with our 2nd mandate as an educational provider. For a Master of Architecture degree, we have an obligation to provide two forms of qualification – the academic and the professional. The academic demand is to meet and exceed the standards of the University of Melbourne. The professional demands are situated in the parallel qualification established through the professional licensing and accreditation process. This 2nd demand (which has always been present) now sees us making the expected competencies more visible and more apparent, through the assessment criteria with specific and identifiable linkages to the NCSA (National Standard of Competency for Architects). It is not that our program or our teaching has changed, but rather that we have refined how we document and make apparent, through a more rigorous and consolidated mapping of assessments and learning outcomes, the competencies that are part of all design projects.

While this may appear at first glance as more bureaucracy, more standardization, it is not. It does not deflect or constrain us from our true role as educators – to challenge. Certainly, our task is to impart knowledge and experience, to guide, to suggest and to assist the development of critical and generative minds. But we are not doing our teaching job if we do not challenge students. Students are not customers, even if they pay significant fees for their education. Unlike a ‘customer’ at Coles or David Jones, where a purchase is for a specific item that is known quantity, quality, and is a commodity, and where the only obligation on the customer is to pay the purchase price, with education – and particularly higher degree education – the exchange is founded upon the demand of students putting work into the exchange, where the exchange is based on the challenging of assumptions, on the testing unknown consequences, and particularly in a design context, of making it all make sense. This is education as creation and production, not as fulfilment or confirmation of pre-existing responses or solutions.

I began this text in highlighting the split identity of an architectural education – between the demands, standards and expectation of professional training and practice and the speculative, experimental and conceptual aspirations of a progressive architectural pedagogy. I noted that I opted for this latter definition (without disputing the former). One reason for this determination is my experience in seeing how it can be (not often and not everywhere) that architectural education and its speculations changes the very practice of architecture – even while the ‘real world’ of architecture is dismissing and refusing to believe these developments are even ‘architectural’. From my personal experience, I think of the period in the late 1970’s, early 1980’s, when the Architectural Association in London was a centre of progressive architectural pedagogy and speculative design work. Film, choreography, philosophy, emergent technologies, cross-programming, new graphic techniques and a focus on the city not as infrastructure but as flows and relationships, were the themes, topics, conceits and manifestos that propelled a number of design studios. The educational mandates and theoretical discourses that sustained these diverse studios, were the untested, uncertain, and some would say, un-architectural projects, of Rem Koolhaas and Elia Zenghelis, Bernard Tschumi, Peter Cook and Ron Herron, Daniel Libeskind and Zaha Hadid, among others. These works (by the students and the educators) might not be considered ‘research’ in the classical sense, but it has had a permanent impact and consequence on architectural ideas and projects. Perhaps as profound, have been the built projects, the ‘professional’ work of these previously non-architectural architects. In such a case, it has been the academy, the architectural design school and its studios that has driven the future of architecture into the ‘real’ world.

The reality of the ‘real’ is to my mind, always subject to review and interrogation. Is the ‘real’ world that always seems to be placed outside the walls of the University, really that ‘real’? When the ‘real’ decisions of stock markets and politicians are not made based on facts, logic, clear intentions, but on emotions, fixations and less than honourable motives, can we really declare them ‘real’? Yes, they are real, because they have effects on our societies, on our daily lives. But so too do our spatial imaginations, our speculations on new organisational projections, new fabrication methods and urban configurations. They have the same reality as all productions that change the way we understand and inhabit the world. This is the architecture of REAL worlds.

CDE STUDIO ALLOCATION

Studio Presentation Day will take place on Friday 28 February from 9:00 - 15:30 in the B117 Theatre, MSD Building. During this day all studio leaders will present their studios and will also be available to answer questions outside the lecture theatre immediately after their presentation. Information about the studios available this semester is also available on the MSD Studio Website (<https://edsc.unimelb.edu.au/graduate/subject-options/msd-studios/architecture-studio-c-d-and-e>) as well as in a hard copy brochure, available from the theatre on the day of the presentations.

Following the conclusion of Studio Presentation Day, you will be required to submit your studio preferences via an online form available through the subject's Learning Management System (LMS). This will be open for 24 hours from: 15:00 on Friday 28 February until 15:00 on Saturday 29 February.

Late submissions will not be accepted.

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

Over the weekend (29 February - 1 March), you will be allocated to a studio, and a final list of allocated studios will be posted on the LMS by (and hopefully before) 9am on Monday 2 March. Studios will commence from Monday 2 March so please ensure you check the LMS so you know to which studio you have been allocated.

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

CDE STUDIOS SCHEDULE

		FEBRUARY	
CDE Design Studio Presentation Day MSD Theatre B117 9:00 start	28		
Balloting for CDE Design Studios begins 15:00 start	28		
Balloting for CDE Design Studios ends 15:00 close	29		
		MARCH	WEEK
Semester 1 starts	02		01
	09		02
	16		03
Melbourne Design Week + Treseder Lecture: PHILIPPE BLOCK, KTH Zurich	16		
	23		04
Melbourne Design Week Exhibition: FUTURE PROTOTYPING, Dulux Gallery	24 - 27		
	30		05
		APRIL	
CDE Mid-Semester Reviews	06 - 10		06
Easter Non-Teaching Period	10 - 19		
	20		07
	27		08
		MAY	
	04		09
	11		10
	18		11
	25		12
Semester 1 ends	29		
		JUNE	
SWOT Vac	01 - 07		
CDE submission of final projects on Canvas Deadline 17:00	08		
CDE END OF SEMESTER REVIEWS	09 - 13		
Moderation	15		
MSDx Exhibition opening night Exhibition continues to 10 July	25		
End of Exam Period	26		

STUDIO
01
Page 18

Isabel Lasala:
The Architecture of the
Death III

STUDIO
02
Page 19

**Rennie Liffen and
Oskar Kazmanli-Liffen:**
PARIS 58

STUDIO
03
Page 20

**Peter Stasios, Raymond
Mah, Jesse Linardi and
Koos de Keijzer:**
All Work, No Play

STUDIO
05
Page 21

**Justyna Karakiewicz &
Onur Tumturk:** Future
Cities: from Vertical(2.5D)
to Volumetric (4D)s

STUDIO
06
Page 22

**Katie Skillington and Jim
Stewart:**
Passive Aggressive:
Reheated

STUDIO
07
Page 23

**Gumji Kang and Javier
López-Menchero:**
NoVacancy

STUDIO
09
Page 24

Des Smith:
Red House

STUDIO
10
Page 25

**David Mah and Leire
Asensio-Villoria:**
H₂O

STUDIO
11
Page 26

Marnie Morieson:
A Machine for Living Well:
Residential Design for
2020 & Beyond

STUDIO
13
Page 27

Hella Wigge:
Bathing 2.0

STUDIO
14
Page 28

**Ellen-Mary Terril and
Ronan Reid:**
Making+Living

STUDIO
16
Page 29

Joel Benichou:
Inner House

STUDIO
17
Page 30

Melissa Iraheta:
Artefactanima

STUDIO
18
Page 31

**Darcy Zelenko and
Danny Ngo:**
Exlab: Articulated Matter

STUDIO
19
Page 32

Ben Waters:
IMAGING - A Museum
Made Digital

STUDIO
21
Page 33

Toby Reed:
Zero C Data Loop

STUDIO
24
Page 34

**Kate McMahon and
Rob Nerlich:** HERE & NOW
(& THEN)

STUDIO
25
Page 35

**Adrian Chu and Nayan
Puri:** Environmental
Building Studio

STUDIO
26
Page 36

**Colby Vexler and
Pricilla Heung:** Housing
Home and Content(s)

STUDIO
28
Page 37

**Johnny Long and
Alexander Gibson:**
Post Privacy

STUDIO
29
Page 38

Hamid Khalili:
Studio 35mm;
#federationsquare

STUDIO
30
Page 39

**David O'Brien and
George Stavrias:** Bower
Studio - Kalkaringi

STUDIO
31
Page 40

**Jorge Ortega and
Isaac Chen:**
META

STUDIO
32
Page 41

**Simona Falvo and
Dayne Trower:**
Basin

STUDIO
33
Page 42

**Nancy (Yao) Ji and
Mitchell Eaton:**
Studio Japan 2020

STUDIO
34
Page 43

**Heather Mitcheltree
and Mitchell Ransome:**
Contested States and the
architecture of the in-
between

STUDIO
35
Page 44

**Jas Johnston and
Ben Waters:**
STORE - Future Retail for
Cultural Exchange

STUDIO
36
Page 45

Anna Nervegna:
NGV_C

STUDIO
37
Page 46

**Bridget Lensen and
Vlad Doudakliev:**
Fieldstudies

STUDIO
39
Page 47

**Shervin Jaberzadeh,
Alison Pedder and
Greg Gong:** REMEMBER
Architecture

STUDIO
41
Page 48

Yui Uchimura:
Create | Curate

STUDIO
42
Page 49

**Josephine Lettieri and
Patricia Stocca:**
Co2_Zero

STUDIO
43
Page 50

**Christopher Ferris and
Jack Mansfield-Hung:**
digital disobediences

STUDIO
44
Page 51

**Danielle Peck and
Samuel Hunter:**
Ultimate Spinach

THE ARCHITECTURE OF THE DEATH III

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

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

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

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

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

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

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

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

Mondays and Thursdays from 9.00 am to 12.00 pm

He looks stern in that photograph but I remember him as cheeky. You can just make out initials embroidered on his butter cream shirt. When we walked he would lift me up to peer over the tall fences. Swimming pools and manicured grass. Made-up stories of lives we'd never know.

Later in life he got stuck in front of the television. It's him that I make up stories about now. Though I didn't think he was ever really looking, I wonder what these streets felt like for him in PARIS 1958?

This studio will reside in the suburbs of PARIS. Developing the studio 2 rhetoric, 'PARIS 58' continues to explore the architectural project as empowerment and this semester seeks to investigate the way in which experiences of architectural occupation have changed since Jacques Tati's Paris of 1958. Through the vehicle of the design project, an empathetic understanding of the social and architectural experience of everyday life will be developed over the course of the semester. We will question how much we can ask of our built environment, our society, the buildings in which we exist and whether our contemporary phenomenological experiences equate to those of the past.



PARIS 58

D K O
with Peter Stasios
STUDIO 03



In 1930 John Maynard Keynes predicted that by the centuries end most developed Western countries would have achieved a 15-hour work week. However, in reality, come Thursday, 40 hours into our work week in a 22 ° climate-controlled room, the worst, most unbearable version of ourselves has appeared.

DISCLAIMER: People represented in this brochure are paid models. Whilst we endeavour to keep the information up to date and correct, we have no liability of any kind, expressed or implied about how happy the work environment makes them appear in this image.



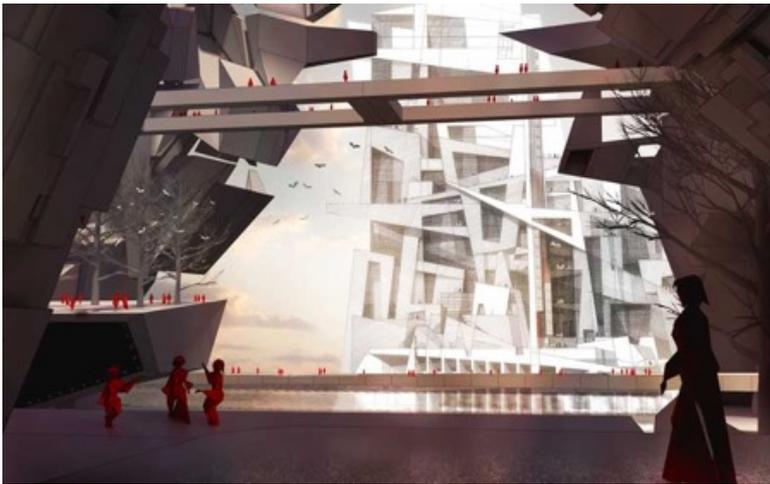
We are not working less; in fact, we are working longer and harder than ever, in spaces that have left us feeling broken. The moral and spiritual damage that comes from this situation is profound. *All work, No Play* is keen to explore alternatives.

All Work, No Play orientates itself around the topic of work and its role in the city. With a calculated indifference to current forms of the work and city making we will be investigating both through a critical lens in hope of negating the status quo. Defined by a number of refusals and denials, students will be tasked with defining a new version of the workplace and proposing a new architecture that will restore the city as a creative engine.

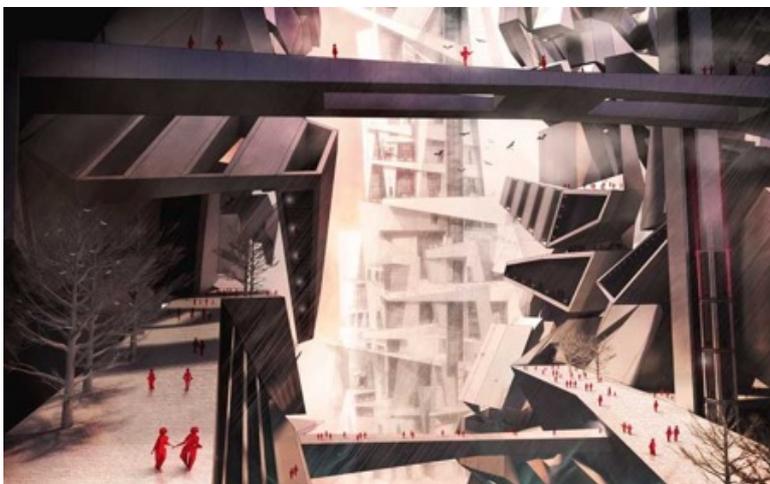
Using the Palace Theatre on Bourke St, the studio will pair the above provocation with distinctly architectural problems of scale, preservation, program and monumentality. Prioritising theoretical speculation and architectural imagination students are expected to develop a conceptual position on work and will spend the semester trying to find the appropriate architecture.

ALL WORK, NO PLAY

ALL WORK, NO PLAY



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



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

We will be asking two main questions:

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

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



this is a master of architecture c-d-e studio

combining **technical aptitude** with **design skill**

"what is the state of dwelling in our precarious age?"

In Passive Aggressive: Reheated, students are asked to contemplate the question of how we dwell in the context of global concerns relating to built environment sustainability, efficiency, and occupant comfort. Participants will be tasked with designing for current and changing climate conditions, whilst exploring a unique and well-articulated expression of what it means to dwell in a place.

The PassivHaus (Passive House) standard and basic thermal bridge modelling will be introduced to help quantify the implications of design decisions around form, orientation, glazing, materiality, and envelope design. Students will be expected to apply this learning to 2 core design tasks that explore 'dwelling' at two different scales.

Through a mixture of workshops, presentations to industry, 1-on-1 design charettes and a site visit, students will explore how to design resilient and sustainable future housing.

studio leaders: jim stewart & katie skillington

supported by:



passive
aggressive
reheated

<u>Technical</u>	<u>Dwelling</u>	<u>PH</u>
<u>Design</u>	<u>ESD</u>	<u>Resilient</u>
<u>Housing</u>	<u>Efficient</u>	<u>Comfort</u>

Express Cook

1	2	3
4	5	6
7	8	9
<u>SM1</u>	0	<u>2020</u>
<u>Start</u>	<u>Pause</u>	<u>Stop</u>

NoVacancy

Cities, People/s, Memories.

Cities continue to grow and their inhabitants flow in to fill the gaps of the city. With their vivid memories of gold rush, faint 80s tunes, dust settling on the decades of stories buried behind cold plaster walls, buildings carry on. But do buildings grow with the cities?

With the explosive growth of population and expansion of the cities, there's continual need to reimagine and redesign the existing city fabrics. The current building can be understood as a set of layers (or layered elements) that attribute information - not only about how a city is operating currently, but about how it was lived in the past. This studio will cover negotiating and adding to these layers rather than replacing them.

How do we preserve, reimagine and design the buildings to grow with the city?

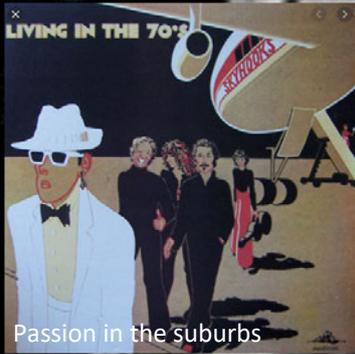
This will be one journey intensely urban, intensely dense, and intensely interventionist.

This is NoVacancy.

// GUMJI KANG
// JAVIER LÓPEZ-MENCHERO



Red



Passion in the suburbs



Passion in the suburbs



Red House



Other Red House

RED HOUSE

living in the 70s'

Des Smith + Andrew Hutson

This project is a house for Red

Red musician
Red entertainer
Red rag to the bull

A client who has been involved with the fringes and centres of culture and society.

A critical commentator critiqued by the commentariat
A contributor noted more for giving than taking.

The 70s; a period of changing music and architecture, when the international became local and passion was found in the suburbs.
The 70s; reflecting on a changed life.

A real client, real site, real building.
It will require working with your hands – models, drawn iterations, physical investigations

It will draw on your knowledge of structure, materials, geometry, precedents and the insights of recent history.

Living and dwelling
Architecture and meaning
Rich and complex



H₂O

Master of Architecture Design Studio CDE – Studio 10
Melbourne University, Melbourne School of Design
Semester 1, 2020
Faculty: David Mah & Leire Asensio Villoria

“We cannot be radical enough.”
David Attenborough

“I want you to panic”
Greta Thunberg

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

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

Do the conventions and the preoccupations of contemporary architectural and urban design practice still hold water in light of this anticipated devastation? Established disciplinary knowledge and professional practice have been largely informed by the presumption of an environment with a stabilized climate. But given the different scenarios put forth by climate

change, shouldn’t the design community acclimatize itself to a new set of contexts, concerns and perhaps opportunities? Is it responsible to follow conventions and established practice when these have been predicated on a very different reality? If we are to face these challenges head on, can we be “radical enough”?

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

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

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

Residential design for 2020 and beyond

A MACHINE FOR LIVING WELL



In the past 40 years, Australian society has undergone rapid social, technological and environmental change, yet the bulk of residential house design in Australia remains persistently conservative and non-adaptive.

This studio explores how residential design might better respond to the contemporary cultural transformations we face, and welcomes critical and speculative responses.

Studio 11 | Marnie Morieson

bathing 2.0

This studio explores our experience of space and tectonics as embodied beings through the highly charged environments of the Public Bathhouse.

Architects throughout time have cultivated analog techniques of expression to help them generate and present ideas, hone their skills, train their eye, as well as provide some more instant gratification within the generally long-winded architectural process.

This studio will introduce you in studio skilling sessions to a range of graphic media, physical model making and model photography as tools of expression. Focusing on colour, texture and material, composition and proportion and light, we will embark on an iterative process of poetic, meaningful making alongside more conventional explorations. This will set the foundation to generate, refine and present ideas for an architecture high in spatial and sensory quality.

Research on the history of bathing in different cultures, and precedent research on elements that define the bathhouse experience will inform and complement the more expressive focus. You will be given a general overview of the elements comprising spatial experience, followed by introductions to light and colour. You will then generate and refine your ideas for your bathhouse through a series of analog explorations and precedent research to ultimately generate a coherent architectural proposal.

Assessed components will be a digitally curated journal and the formal design presentations, both will be assessed at interim and final. The journal will be built incrementally throughout the semester. It will document explorations, research and, most importantly, your reflections on your process, thinking and designing; as well as all analog poetic making and design process. Presentations will be paper based with an extensive atmospheric component and a series of detailed hand crafted physical models.

STUDIO 14: MAKING AND LIVING

Overview

Studio 14 will investigate how mixed modes of the creative, making and production industry, can be artfully woven within an adaptive reuse of the fringe of Melbourne's CBD to create an alternative model of 'co-working/co-leisure/co-dwelling space.

The cultural reawakening of tinkering, and hustling, within Melbourne has been influenced by various influences. These include the decline of local manufacturing industry, a rise in independent workers and freelancers, innovation in technologies and a growing disinterest in consumption of mass-produced materials. It is predicted the merging of technologies with real world products and experiences, fed by ideas, productivity and share-founded economies, will be the catalyst for significant cultural shifts and economic growth. On a local, neighborhood scale this has seen the slow emergence of (usually) inner-city or suburban workshops, incubator hubs and maker spaces. Whilst large scale innovation hubs and mass co-working spaces have started dotting our urban landscape at the institutional or commercial end of the spectrum.

This interest in innovation and making is a global phenomenon that on a local scale co-incides with a socio-cultural shift in residential housing stock in Melbourne. A typology that is starting to diversify to offer alternative living models founded in social and environmental sustainability, adaptability, diverse amenity and ageing in place. These simultaneous systems and complex constructs are to be co-housed within a heritage rich precinct on the boroughs of the CBD. Where the stirrings of urban rejuvenation can be felt.

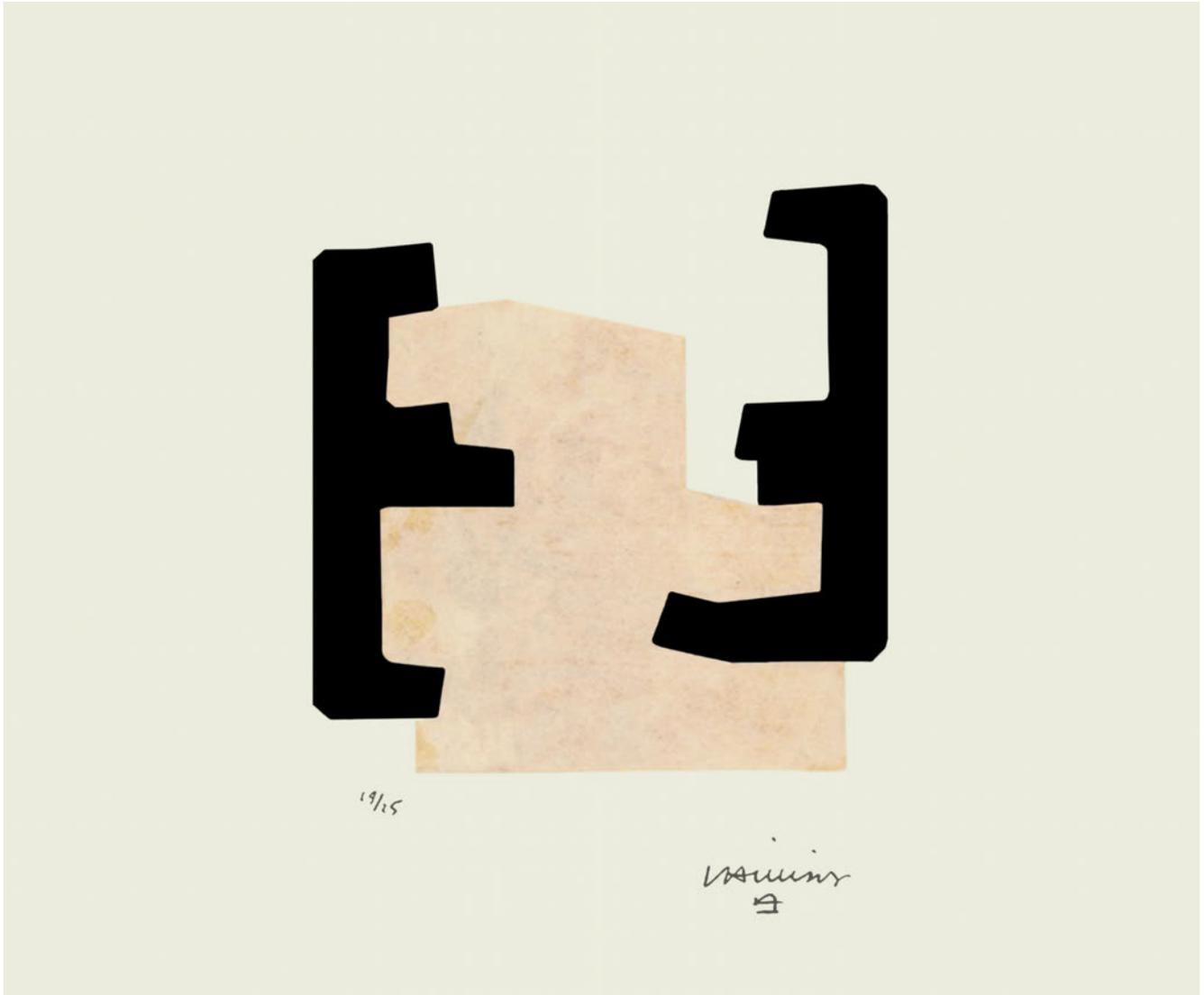


The first half of the semester focuses on a deep exploration of context, place and narrative to support a site wide design propositions in the first part of the semester. Simultaneously the class will explore a more intimate, reflective trajectory where phenomenology meets the digital. These two parallel explorations will culminate into an intricate and engaging architectural proposition in the second half of the semester.

The studio is iteratively led, phenomenologically conscious and research driven. Students are also required to be able to reflect how their own creative process informs a design proposition and will have some limited ability to explore and construct their own brief in the early stages, however for the most the studio directive is universally directed.

Students will receive regular lectures on Architectural best practice, current trends, conceptual design, placemaking, master planning, form finding and communication techniques. They will be expected to produce work on a weekly basis for studio contribution over the course of the semester. External visiting lecturers may include creatives, architects, cultural consultants, urban architects and engineers.

INNER HOUSE



STUDIO SIXTEEN

A housing studio against architectural objectification.

The experience, sensation and feeling of space is what remains once the pornography of airbrushed architecture fades.

*Semester One - 2020
Joel Benichou*

Image Credit: Eduardo Chillida



ARTEFACTANIMA is an experimental studio, fueled by explorations in novel computational crafting techniques and scenographic strategies.

As a case study, the studio is interested in the genealogy of the theatre as an architectural and urban typology and lens through which to understand the evolution of society. We will be using the theatre as a testing ground to reflect on its contemporary condition and to propose a theatrette that challenges current modes of perception, relations between 'site' and 'sight' and form.

As a process, the studio will explore how high resolution 3D digital scanning can provide access to formal complexities, texture and materiality as a kind of 'substance', for the reconstruction of theatrical spatial conditions.

As ARTEFACTANIMISTS, we are interested in attaining agency over the 'scraped' scanned data and exploring digital sculpting methods to move between the digital, physical and animate. This studio will speculate on temporal spheres of architecture, exploring new ways of 'seeing' our affectual spaces.

ExLaB

Articulated Matter

ExLaB

Concrete Group - Concrete-Towel Prototype

Studio Leaders: Danny Ngo & Darcy Zelenko



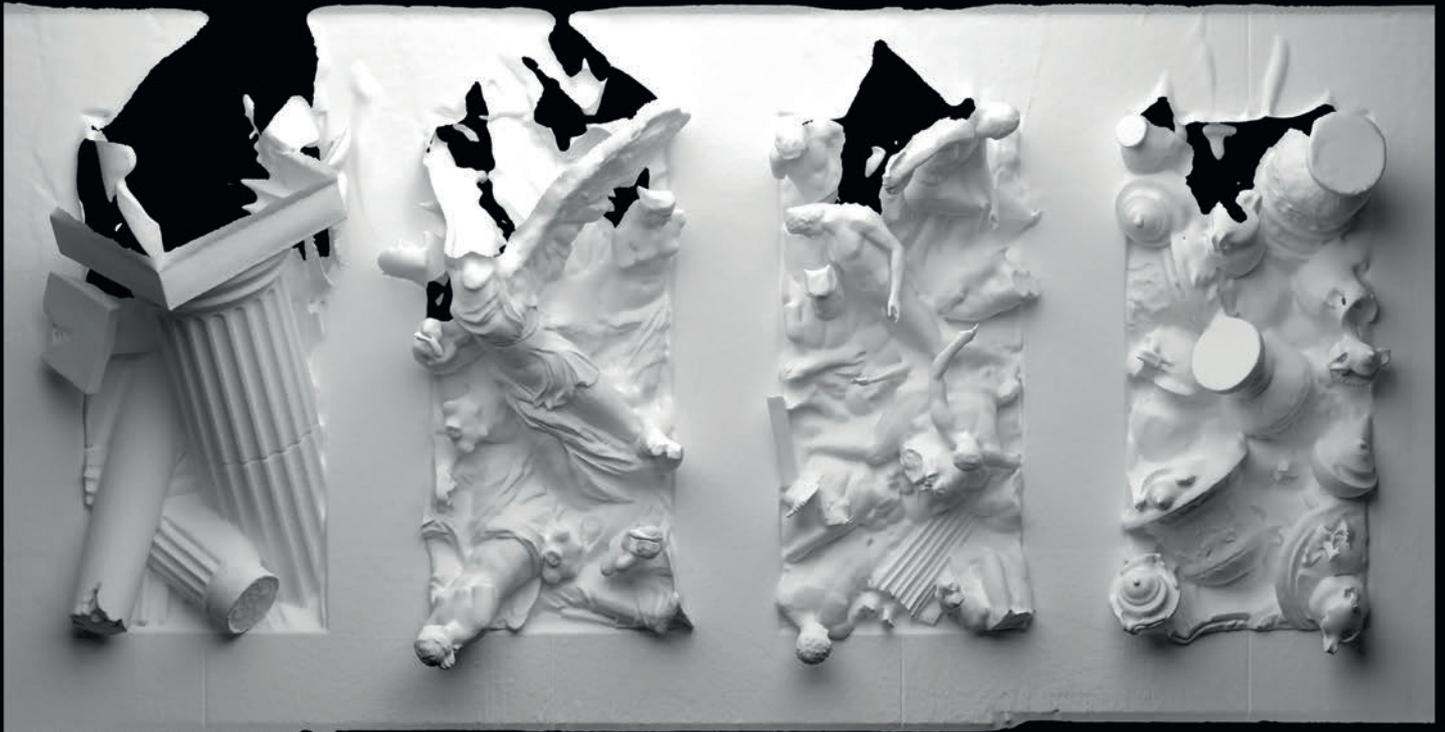
Exlab: AM explores material innovation in architecture, encouraging the dissection of matter through an experimental process of prototyping and research. Traditional making methods, fabrication techniques and digital technology are leveraged to challenge and transform stagnant material methods commonly used in construction.

Studio Outline

The innovation developed last semester; Inflated Concrete Morphologies will be furthered to progress the research agenda of the Studio. Further prototype structures will be made by the entire Studio in consultation with academia and industry.

Monday & Thursday
6:15 - 9:15
Nextlab

IMAGING - (19)



A Museum Made Digital

'IMAGING - A Museum Made Digital' is a research and design unit that introduces students to new approaches to the design of storage, preservation, exhibition and archival spaces for cultural heritage within a museum context. Students will develop advanced skills in digital design and imaging processes, curatorial practices and virtual reality whilst working in partnership with the Ian Potter Museum of Art.

The initial phase of the studio will be focused on developing knowledge and skills in image capture technology, specifically 3D scanning and photography, as well as research in contemporary modes of exhibition and storage of cultural collections. Students will contribute to a growing digital archive of 3D scanned artefacts from the museum's classics and archaeology collection and develop curatorial strategies for public engagement with the Museum collection. Using the scan data, students will explore design methods relating to the concept of "virtuality" whilst developing skills in digital processes such as VR/AR, 3D printing, digital fabrication and image making.

ZERO C DATA LOOP

ZERO CARBON DATA CENTRE FOR NEXT DC

TOBY REED

INTEGRATED DESIGN STUDIO

MONDAYS 6:15PM + THURSDAYS 3:15PM

CONCEPT:

The studio will explore the design of a zero carbon data centre.

The studio will investigate the design and role of data centres in our media soaked society. Our daily habits, rituals and work are all inextricably connected in a feedback loop with the cyberspace of the cloud. But the cloud and the data centre is the little known architectural manifestation of this virtual space which follows us constantly in our daily lives. We have become so reliant on media, with our broadband width and ever increasing need for data speed, that the physical space to store this information and our virtual social interaction is getting larger and larger and requiring more space and power. The net result is a massive increase in the worlds carbon output due to our insatiable virtual needs.

BRIEF:

Data centre operators Next DC, the clients, will provide the students with a brief and a 57000m2 site. They will also provide practical advice throughout the semester. Aurecon will provide engineering and mechanical input as will Greenbox Architecture.

Importantly students will interrogate the data centre concept from all possible angles to attempt to discover the best ways of becoming carbon neutral. This could also include issues around cross-programming and re-use of waste heat.

INTEGRATED DESIGN STUDIO:

The project will have a real site in Melbourne, with a real client (Next DC) and consultants (Aurecon Group and Greenbox architecture). There will be engineering students in the class researching the issues collaboratively with the studio. It is possible that some of the ideas from the studio could manifest in the final built design.

NOTE: Some class times will change occasionally to accommodate various consultants.

LEARNING OUTCOMES:

The design of a Data Centre building

The design of a hybrid program zone to achieve a zero carbon loop

The investigation into various possible zero carbon loops

Research into the architectural spatial and surface condition in relation to data

Exploration of the morphology of the data centre, including surface and space.

Exploration of architectural cultural issues of data centres.

REFERENCES:

Junkspace – Rem Koolhaas / The Politics of the Envelope – A Zaera-Polo / Tarzans in the Media Forest – Toyo Ito / “Image Building” in The Art Architecture Complex - Hal Foster / The Society of the Spectacle – Guy Debord / Made In Tokyo - Kaiji-ma, Kuroda, Tsukamoto / Verb List – Richard Serra



Toby Reed is a director of NERVEGNA REED ARCHITECTURE. NR's projects include the Whitehouse Prahran, the Arrow Studio, the PEP Dandenong (Precinct Energy Project, pictured above R) and urban designs in China. The PEP Dandenong lead the way in Australian architecture for green power solutions, being the first precinct in Australia to be powered by co-generation. NR also makes architectural videos such as “Future Happiness” (pictured Top) which have been screened at the MPavilion and recently at Monash University Museum of Art (MUMA, pictured above L). www.n-r.com.au

HERE & NOW (& THEN)

A HOUSE FOR THE TWENTY-FIRST CENTURY

AN INTENSIVE STUDIO PRIORITISING PROGRAMMATIC INNOVATION AND SYNTHESISING TECHNICAL, CULTURAL, SUSTAINABLE AND TYPOLOGICAL ELEMENTS FOR A RADICAL FORWARD-THINKING DWELLING DESIGN - PROPOSITION THROUGH AN EXPLORATION OF HAPTICS AND SENSORY-BASED MATERIALITY AND FORM, AT THE DENSITY OF A MULTI-FAMILY LIVE-WORK DEVELOPMENT. 4 STUDENT PROJECTS WILL BE SUBMITTED TO THIS YEAR'S ASCA COMPETITION "HERE & NOW; A HOUSE FOR THE 21ST CENTURY".

Master of Architecture C, D, E

ENVIRONMENTAL BUILDING STUDIO

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

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

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

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

Adrian Chu & Nayan Puri



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

From the socio-political and economic dynamics of shared living, to the proliferation of convenience culture; signifying objects, to spatial arrangements -- across the romanticised, the real, and the habitual -- this is where a housing typology becomes home.

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

**Andrew Benjamin
Eisenman and the Housing of Tradition.**

We are not interested in an architecture that only serves a pragmatic means, that is, to provide shelter and comfort for the physical human body. Rather, we will explore reference usually considered outside our traditional disciplinary milieu to guide our architectural inquiries.

In studio 26, architecture is considered as a mediator between the ideal and the existential, where it oscillates between two parallel states: the abstract and the material; revealing unexpected slippages, transitions and tension between ideas, content(s), user and space.

This is where architecture may be at home in - and provide a home for - the real, ideal, fetishised and/or romanticised contemporary life(style).

Housing Home and Content(s)

vi





POST PRIVACY

ALEXANDER GIBSON
& JOHNNY LONG

STUDIO 28
MSD SEMESTER 1 2020

In the age of Surveillance Capitalism whereby companies such as Facebook, Google and Apple continue to expand to hold influence over more and more people, they take on positions within society, not of companies, but of digital geopolitical empires. It is difficult to establish where we are headed and how we should begin to understand the ongoing transformations of the city and public space; of the relationship between the local and the global; of the digital and the physical.

Probing our current urban condition within this context leads to a desire to understand the city through alternate spaces, outside of the traditional spatial-cultural constellations of contemporary urban life. Looking closely at the intersections of public and private, the physical and non-physical and analyzing the mechanisms that mediate or seek to define the two states, we can begin to interrogate the very nature of the contemporary condition we inhabit and the role that architecture has to play within it.

In our contemporary world, black and white no longer exists.

STUDIO 35mm;

#FederationSquare

Studio Leader: Hamid Khalili

Plot

Studio 35mm is an architectural filmmaking studio; and provides students with appropriate methods, tools and skills to learn the cinematic strategies for narrating architectural spaces, atmospheres and ideas. The process of working in this studio involves research into film and architectural theory, weekly filming and editing exercises and. Studio 35mm aims to employ the power of the moving image to study, dissect, communicate and promote architecture.

Theme

This semester Studio 35mm provides students with the opportunity of making a film about the modern piazza of Melbourne; Federation Square. Within the framework of the studio each student will dissect an urban, architectural, narratological or phenomenological feature of Federation Square through the lens of a short film. All the short films will be put together as episodes (or parts) of a collective architectural featurette.

Bower Studio

MASTER OF ARCHITECTURE STUDIO CDE 30
DAVID O'BRIEN AND GEORGE STAVRIAS

Kalkaringi Community Hub
@ Kalkaringi, Northern Territory

Tired of sitting behind a computer all semester? A design/build project in remote Australia working with a local community is just the thing you are looking for!

Bower Studio has been invited back to Kalkaringi where we will join the Gurindji to **design/build** a new community hub and complete a masterplan. You will be liaising with members of the local community who will provide a rich source of inspiration for your designs. Over ten demanding days you will help consult, design and build alongside the community and help develop their aspirations for the community hub.

Back in Melbourne your final designs will investigate ideas for additional community infrastructure projects selecting from projects that include a culture centre, social club, and visitor accommodation, developing the work begun on site.

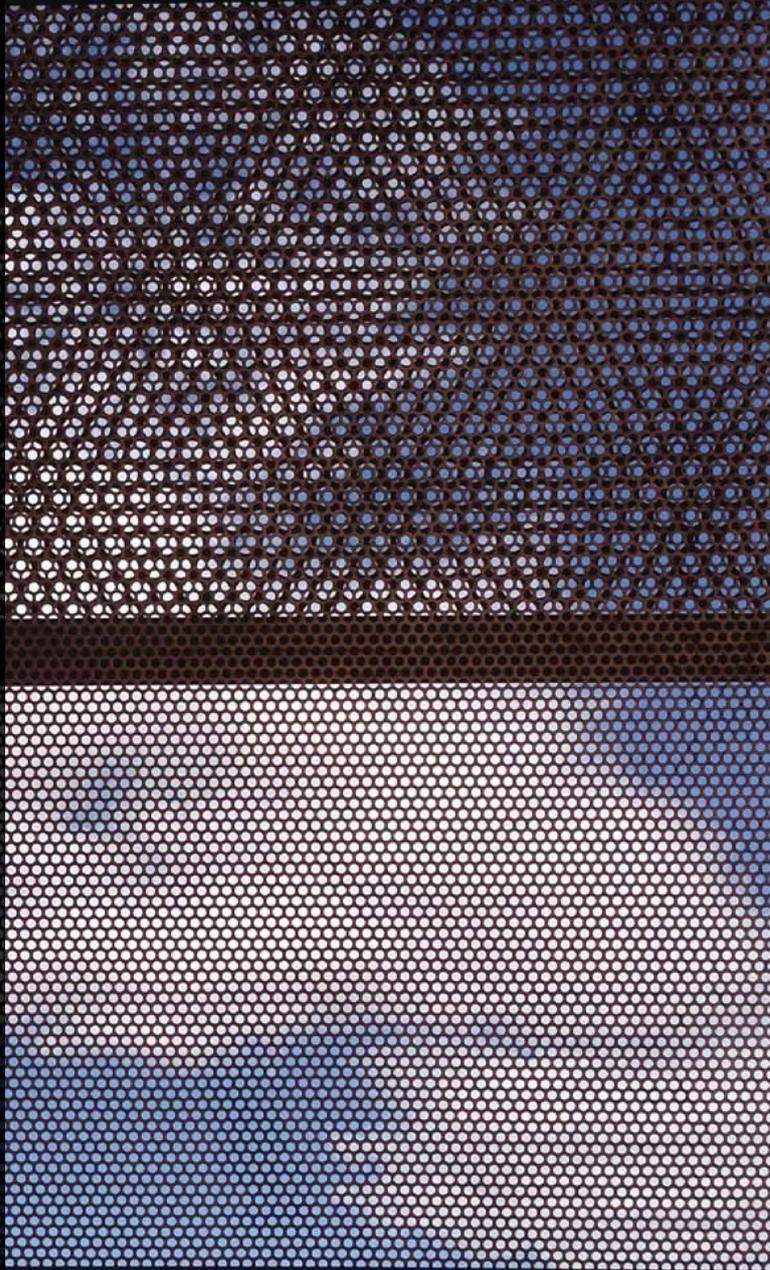
Previous Bower Studio MSD students with local community members designed and built the 'Wave Hill Walk-Off Pavilions' (exhibited at the 2018 Venice Architecture Biennale).

Classes run 9-12 Monday mornings in the MSD Building with cultural competency training, research seminars and preliminary design work held prior to departure. We will extend your building skills at a training camp to be held at the University's Creswick campus 6-8 April and you will be working in the community in the last two weeks of April (dates TBC).

The studio is intellectually and physically demanding – please check the website carefully! Be warned that this project involves some long distance travelling, hard work and some very basic accommodation and food. Allow approximately \$1,800 for airfares, car hire, etc. Check out the students' blog written during the build phase of previous projects to get their perspective:
<https://bowerstudio.msd.unimelb.edu.au/#news>

Applications for Bower Studio must be submitted directly – it is NOT on the ballot. Please visit the website bowerstudio.com.au and refer to the Applications 2020 link for information on how to apply.

Studio 30 Leaders: Dr David O'Brien
George Stavrias



M E T A

THIRTY ONE

Description

We believe that **creativity** is the key to the future of human endeavor. **Design** and the value it provides to society is becoming increasingly more influential and the value of **production** - although intrinsically linked to the product - instead should be secondary to the **design intent** being implemented.

As more processes are automated, the true value of a designer is steering towards being able to solve a nonlinear, quasi-logical **problems** - unabled by automated processes/scripts or algorithms - to **design** **challenges**.

The aim of this studio is to provide a **platform** from which designers are able to detach themselves from their current **intellectual restrictions** and explore an **imaginative** approach to the formation of **creative solutions** from a variety of **creative models** applied to design and **architecture** **and** **experimental thinking**.

Brief

Co - Program

Bio

Jorge (BSc. Arch. AAUK with 20+ years of professional practice. Professional experience includes Zaha Hadid Architects, Foster & Partners, Woods Bagot (London), Aedas (Hong Kong) and Hassell, currently Senior Architectural Designer, architect, married and the father of two children.

Isaac (BAppSc. MA Melbourne University) is an Architect who studied at The University of Melbourne. Past professional experience includes Aedas (Singapore); currently working at Zaha Hadid Architects, Melbourne. An avid photographer, traveller...and also loves cake.

M / Th

1830 - 2130

32: BASIN



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

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

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

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

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

Simona Falvo
Dayne Trower

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

日本
スタジオ
ジョ
オ

Studio Japan 2020

Mitchell Eaton and Nancy Ji

Japan Studio 2020 is a Master of Architecture CDE Studio with a travel component to Japan in the mid-semester break. The studio takes a deep dive into Japanese architecture. From traditional to contemporary and rural villages to the sprawling Tokyo metropolis, students will gain a deeper understanding of Japanese history, culture, architecture and urbanism.

The year 2020 is an exciting time for design in Japan's capital. With the 2020 Summer Olympic games ahead, Tokyo is experiencing both a tourism and construction boom. However after the buzz of the Olympics has faded, what role will its architectural legacy serve? As a starting point of inquiry we will examine the countryside of Japan where valuable qualities such as strong social bonds and self-sufficient lifestyles can provide inspiration for the current urban context. The aim of the studio is to translate ideas from the countryside through a contemporary lens and propose solutions to urban problems such as social isolation through the design of a major mixed-use project in Tokyo.

Studio Japan 2020 presents the opportunity to visit one of the most architecturally rich nations as we embark on a 10-day architecture study tour travelling to rural Japan and Tokyo. We will stay in a small village in Shiga Prefecture and embed ourselves within the community to experience the local way of life, visit vernacular Japanese houses and learn traditional construction techniques through a hands-on building workshop with the village carpenter. Time in Tokyo includes a design workshop with Keio University, visiting notable architectural projects and local design offices.

Travel Dates:
April 10 - 20

Costs to students:
AUD ~\$3500*

*Cost estimate includes return flights to Japan, internal transport and 5 nights accommodation and meals in Tokyo. Cost may be reduced by student's sourcing cheaper flights and sharing accommodation. The studio subsidizes remaining accommodation and meals for 5 days as part of the village stay.

Contested States and the Architecture of the In-Between

Studio Leaders:

Heather Mitcheltree & Mitchell Ransome



Studio Times: Monday 12 - 3pm and Thursday 6.15 - 9.15pm

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

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

Cyprus travel dates: 13th - 23rd of April (exact travel dates TBC)

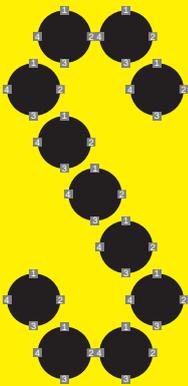
Students are required to cover all travel costs to Cyprus. However funding and financial assistance is available via the Global Mobility Fund.

Approximate travel costs: \$2900

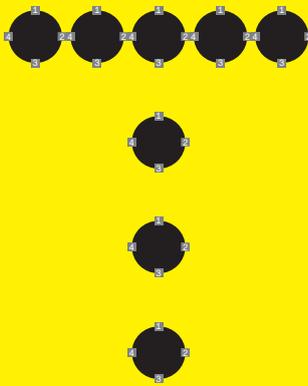
A collaboration with the fashion label ALPHA60 exploring the future of what a fashion 'store' can be. The contemporary fashion store is no longer an environment strictly for consuming material, it is a scene of cultural storage and exchange - a public space in and of the city. Students will have the opportunity to engage directly with ALPHA60 and its creative team, using the label's Chapter House Flinders Lane and Brunswick Street stores as sites for investigation and speculation.

For more info visit <https://msd.unimelb.edu.au/alpha60>

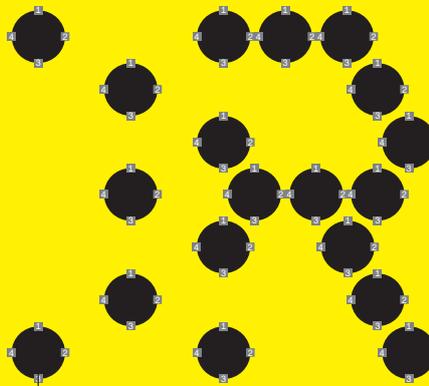
Utilising experimental digital and fabrication technology, inventive material, and innovative display methods the collaboration will strategise on the role of the contemporary fashion store, its impact on the city, and how design and architecture can enhance experiences of cultural exchange. The design studio will be the key element that conceptually explores and develops design outcomes. The design work produced will be further developed in subsequent semesters formalising the conceptual ideas into built projects.



Store



MSD



Alpha60

FUTURE RETAIL FOR CULTURAL EXCHANGE

STORE



[MSD.UNIMELB.EDU.AU/ALPHA60](https://msd.unimelb.edu.au/alpha60)



2020

NGV_ Contemporary Southbank SM1_Studio No. 36

Anna Nervegna

n-r.com.au



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

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

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

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

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

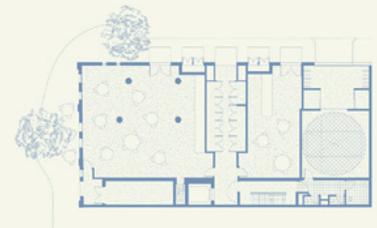
www.n-r.com.au

A



FIELD *studies*

Semester 1- 2020
FS-2020-S1



Fieldstudies is a dedicated research group within Fieldwork with a mandate to explore social issues facing urban Australia through architecture

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

In Semester 2 2019, the Fieldstudies studio delved deep into *Innovation Precincts*, exploring the increasingly complex overlap between humans and technology, and how it impacts the mechanisms of the way we live, work and play.

This semester seeks to continue this trajectory, but filter it through the lens of the *Future Workspace*, producing a detailed architectural proposition on a city fringe site. The semester will pose the question - *what is the medium-term future of 'work', and what is the architecture that might facilitate it?*

The Studio Leaders will be architects Vlad Doudakliev and Bridget Lensen. Fieldwork directors Ben Keck and Quino Holland will be involved through a lecture and intensive workshop, while guest lecturers from a range of disciplines including architecture; planning and urban design will support an interdisciplinary approach to design.

Each student will undertake group directed research resulting in a shared accompanying studio book that will drive their individual project. The end result will be a detailed architectural proposal designed with a speculative spirit, supported by a strong concept,

graphic representation and iteration.

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

- Critically explore the evolution of local; international; historic and future precedents and compare relationships between context, public and private
- Understand the impact of planning, sustainable, social, technological, commercial and demographic demands on an architectural outcome
- Develop a personal design philosophy and agenda of workplace-oriented mixed-use buildings, and effectively communicate them graphically and verbally

REMEMBER Architecture

Studio Outline

2020 marks the 20th anniversary of Denton Corker Marshall's Melbourne Museum. It will also mark the opening of our latest museum project, the Shepperton Art Museum.

What is a museum? What role does it play in our cities and societies? In the two decades which span these projects, how has the role of the museum changed, if at all? What might be the role of the museum in the future?

This studio will explore the role of the museum as a building typology which serves to frame what we choose to remember.

Students will be asked to compare museums in different cultural contexts; from metropolitan Melbourne and regional Victoria to international museums in the East and West. Denton Corker Marshall's Melbourne Museum, Shepperton Art Museum, Stonehenge Exhibition + Visitor Centre and the Australian Pavilion, Venice will be used as case studies.

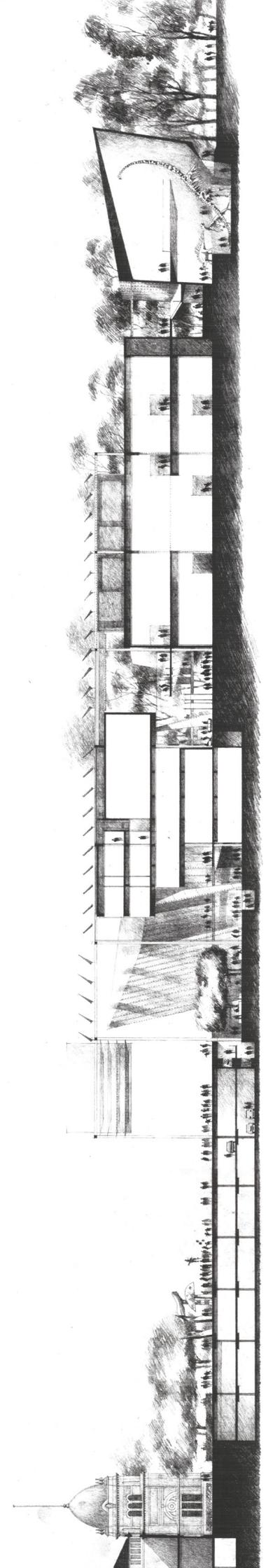
Studio Outcome

Students will be asked to design a small to medium-scale museum inspired by a series of framed experiences. Through a series of assignments, our design process will demonstrate how a highly resolved architectural proposition can be achieved.

We will discuss and exercise the role of the architect in cultural engagement and representation, and students will have the opportunity to workshop their projects with museum stakeholders, design specialists, educators and facility managers.

Studio Times + Location

Mondays + Thursdays 6:00pm - 9:00pm
Denton Corker Marshall Office



Create | Curate

Can architecture create spaces that intimately attune our senses and selves to both creativity and craft?

A culture of design and making is richly ingrained into the still young psyche of Melbourne. Yet often, friction exists between creativity and craft; technical and conceptual; material and abstract; seclusion and interaction; and, the architectural product that is finished and complete, versus a speculative framework which allows for idiosyncratic contributions.

The studio will explore the spatial qualities and atmospheres conducive for collaborations between craft and creativity. Furthermore, the studio will enquire how these discourses are bridged between the workshop and dwelling, and stimulated by serendipitous social collision.

Architecture's role as an existential art will be investigated, with an inquiry into how embodied memories work with design affordances to create possibilities for action, creation and creativity.

Outcomes

The studio will begin with investigations into the technical, material and abstract facets of creation, by focusing on a range of approaches within a particular craft. These findings will inform the brief for the main project, which will explore the dichotomies of creativity through a small community of residences and shared studio facilities. Students will explore the financial and social economics of shared resources, negotiating the dynamics between a sense of community and desire for personal creative space.

A focus on enactive design methods and sensory experimentation will encourage students to critically examine their own creative processes to inform their design. Concepts will be articulated not only as two-dimensional diagrams but in three-dimensional forms that pay homage to the researched craft and sensory artistry. Students will explore design and detailing that is intimately informed by craft, culminating in highly tactile, sensory architectural spaces that tell a rich story of its inhabitants and community.

Emphasis will be placed on hand drawings and physical models as an important design tool.

Image: Gregoso & Basalto, Renzo Piano Building Workshop

Co2_ZeRo



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

This studio will explore how building performance can assist Australia's response to the 2015 Paris Climate Accord by investigating ways to reduce energy usage in the built environment and reach carbon neutrality. Emphasis will be on advancing renewable integration toward zero energy buildings, and challenge conventional interdisciplinary thinking between engineering and architecture to promote integrated design outcomes.

Through the education program lens, students will learn to adapt, reuse and explore new spatial configurations to synthesis existing and new building fabric over a full building life cycle. This studio will test ideas of how education buildings need to adapt to meet emerging challenges around learning environments, technology and the climate. Often sustainability is applied to building design as a "greenwash" compromising architectural integrity. A truly innovative sustainable design approach dismantles traditional hierarchy between engineering and architecture as both disciplines are reliant on each other through technology to resolve and integrate design details in buildings.

Co2_ZeRo is one of two integrated Design Studios offered at MSD in 2020. You will be exposed to state-of-the-art research from the LEARN research hub as well as other industry specialists in education design. You will engage with a real client (the ACT government) using some of their existing school building stock as a case study. The studio will include a select number of students from Melbourne School of Engineering (MSE).

More broadly, this studio will contain a renewable focus with industry experts to guide your research and integrated design led thinking and will include a research agenda that aims to change current paradigms around how architecture and engineering interact.

Mondays 15.15-21.15

NOTE: Some class times will change occasionally to accommodate various consultants for the integrated design studio

ULTIMATE SPINACH

Studio Leaders: Danielle Peck & Samuel Hunter

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

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

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

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

This studio, delivered by Danielle Peck of Architecture Associates, in collaboration with Samuel Hunter, explores continued thematic interests of the pair and the practice research pursuits.

'Floor Burger', 1962 Claes Oldenburg.



machine workshop



Book your induction!

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

Opening hours

1 - 5 pm
mon - fri

fab lab

Submit a job!

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

Opening hours

10am-5pm
mon-fri



Page 56

STUDIO 01

Mark Healy (6 Degrees):
Lost in Translation

Page 59

STUDIO 04

Athanasios Tsakonas and Anoma Pieris: Designing for Dissonant Heritage: Tatura Music Camp

Page 62

STUDIO 07

Andy Fergus and Alexis Kalagas: Opportunistic urbanism: Home Studio

Page 65

STUDIO 10

Ammon Beyerle and Jonathan Daly: (Re)public (of) Architecture - repurposing Kangan TAFE, Coburg

Page 68

STUDIO 13

Benjamin Lau (Farrells):
Supercity

Page 57

STUDIO 02

Tom Muratore and Karen Alcock (MAArchitects): Facade, Mass, Materials: Re-imagining Richmond

Page 60

STUDIO 05

Yvonne Meng: Job

Page 63

STUDIO 08

Marijke Davey:
you watched me fall. and did nothing.

Page 66

STUDIO 11

Johannes van Rijnberk: Architecture as Identity: The New Fishermans Bend Campus

Page 58

STUDIO 03

Virginia Mannering:
TAKE ME TO THE RIVER

Page 61

STUDIO 06

Ursula Chandler:
Village Cities [anarchical subcultures]

Page 64

STUDIO 09

Qinghua Guo and Xiaoqing Sang: Belongingness: Aged care facility for East Asian-Australian residents in Blackburn South

Page 67

STUDIO 12

Andrew Martel and Kirsten Day: Designing with Neurodiversity: Housing solutions that embrace difference

		FEBRUARY	
Thesis Studio Presentations Elisabeth Murdoch Theatre G06 15:15 - 19:15	28		
Balloting for Thesis Studios begins 15:15	28		
Balloting for Thesis Studios ends 17:00	29		
		MARCH	
Semester 1 starts	02		WEEK 01
	09		02
Melbourne Design Week + Treseder Lecture: PHILIPPE BLOCK, KTH Zurich	16		03
PRELIMINARY HYPOTHESIS SUBMISSION / PRESENTATION	23 - 29		04
Melbourne Design Week Exhibition: FUTURE PROTOTYPING, Dulux Gallery	24 - 27		
	30		05
		APRIL	
CONCEPT DESIGN PRESENTATION	06 - 09		06
Easter Non-Teaching Period	10 - 19		
	20		07
	27		08
		MAY	
SKETCH DESIGN PRESENTATION	04 - 10		09
	11		10
	18		11
	25		12
Semester 1 ends	29		
		JUNE	
SWOT Vac	01 - 07		
Queen's Birthday: Monday (University Holiday)	08		
STUDENT SUBMISSION OF FINAL DESIGN WORK VIA CANVAS 11pm deadline	12		
FINAL DESIGN PRESENTATIONS	15 - 21		
MSDx Exhibition opening night Exhibition continues to 10 July	25		
Moderation	22		
End of Exam Period	26		

THESIS STUDIO ALLOCATION

Students will be asked to complete ballot on the day of the Studio Presentations on Friday 28 March.

Please submit your ballot at: <https://edsc.unimelb.edu.au/graduate/subject-options/msd-studios/master-of-architecture-design-thesis>

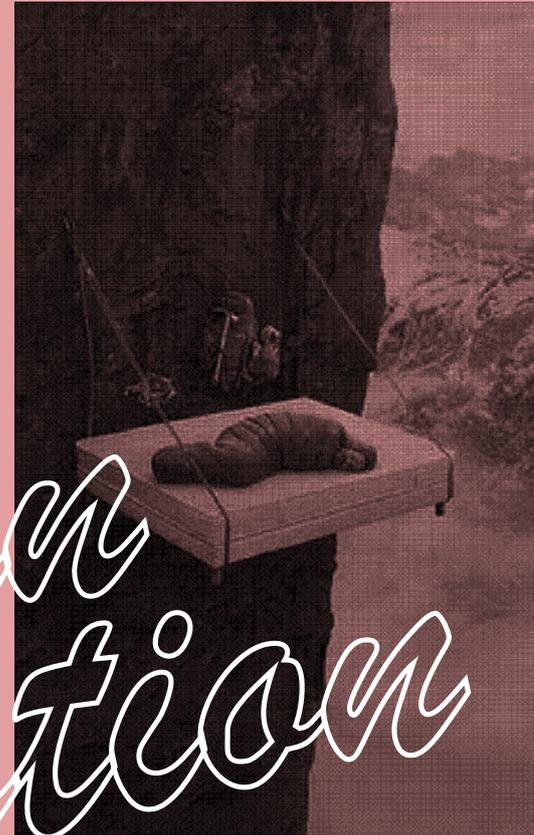
The ballot is to be completed by 5PM on Saturday 29 February. Final studio allocations will be posted to the LMS by the evening of Sunday 1 March. Please check studio listings and attend your allocated studio accordingly. Please note that all Monday studios will be running as scheduled in the first week.

The objective of the studio is to answer two questions:

- Who have you really designed this project for?
- Should you be allowed to build this project?

These two questions will be interrogated through the design of a Hotel Project.

Six degrees will provide a dedicated studio environment within their office for you to test ideas, design process and thinking. Students will work with different members of Six degrees at different times, gaining specialist skills.



Lost in Translation

Overview

Architects have clear responsibilities to the users of our buildings, the wider community, and the sustainability of the planet. We are a Melbourne based firm that works across a broad variety of building types and programmes. We tend to approach design with a heavy emphasis on the user experience. We also believe in the ability of architecture to lift the human spirit. If you like the sound of that, read on.

Studio Outcome

The structure of the studio will require you to exhibit the ability to develop a complex brief and follow through with a highly layered response, resulting in a “built” expression.

“Who have you really designed this project for?” Students will develop the ability to critically test their designs through multiple points of view, (ie, putting themselves in the “shoes of others”).

“Should you be allowed to build this project?” Students will research and present the environmental considerations of their design with particular focus on understanding choice of materiality.

We believe thesis is about drawing all the components of your architectural education into a coherent position, with this Studio providing you with a measurable understanding of your ability to express personal beliefs in built form.

Readings & References

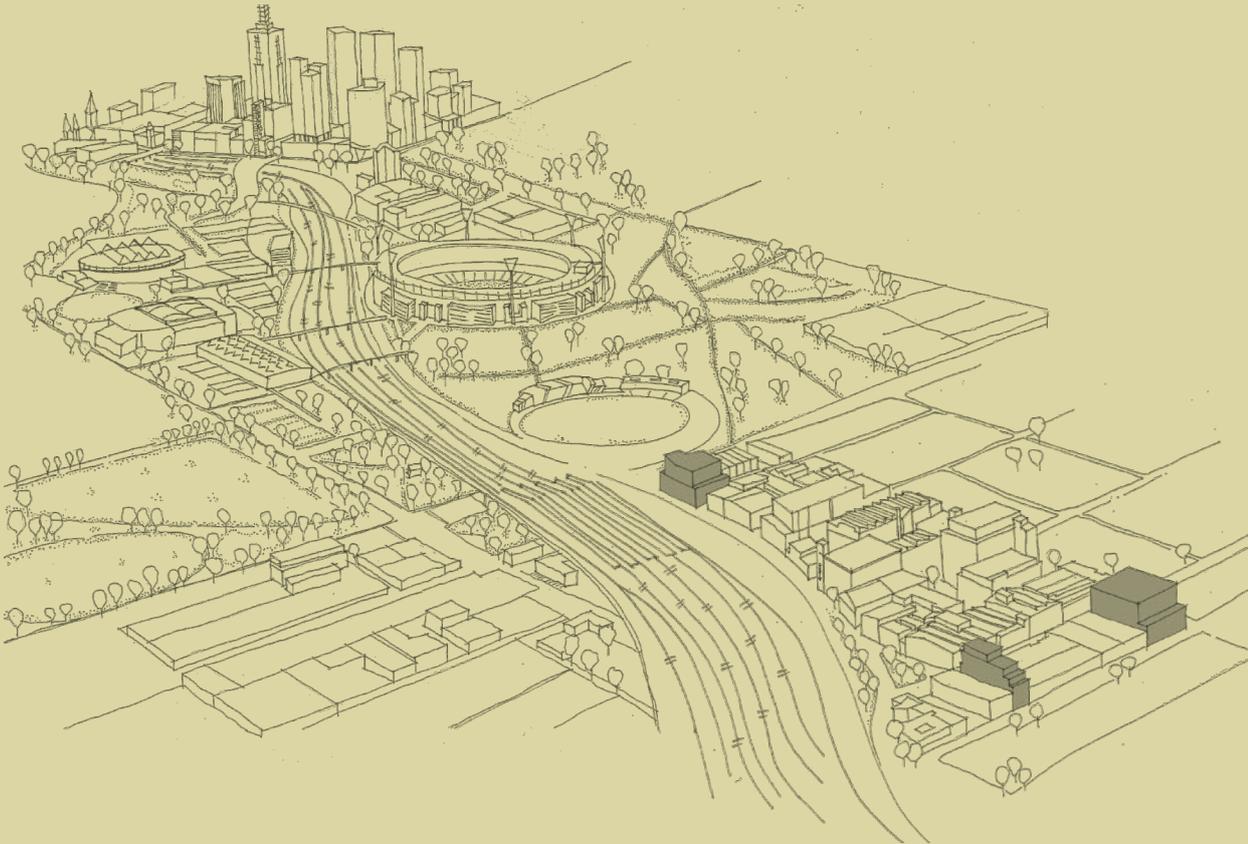
1. Let My People Go Surfing
The History of Patagonia
2. Dark Emu by Bruce Pascoe
3. Remain in Light, Talking Heads
4. Do Android’s Dream of Electric Sheep, Phillip K Dick
5. Pulp Fiction, Quentin Tarantino
6. Anything by Linda Bo Bardi
7. Sid Vicious, The Chelsea Hotel,
William S Burrows
The Japanese Love Hotel,
Mona Lisa Overdrive

Contact Details

Mark Healy
Founding Director of Six Degrees
+61 3 9635 6000
mark.healy@sixdegrees.com.au



Facade, Mass, Materials: Re-imagining Richmond



The rapidly changing nature of technological industries demands flexible architecture with bland, generic interior spaces that can be readily adapted as programs change. The consequence is that bland generic façade designs often follow, stripping cities of their character and specificity. This is especially true of Richmond.

The studio will examine the historical richness and social generosity façades contribute and challenge students to develop models for the Richmond Station Area, a formal industrial area currently being redeveloped into offices and apartments.

This studio invites students into the office of a practising architecture firm, continuing a tradition of collaboration

with the university. For the firm, it is a chance to define and reflect on their relationship to the industry, their design methods and the built work. The students are involved in this process, in challenging these ideas and being exposed to the contending voices they can observe the day-to-day practice of architecture.

In recent years MAA has undertaken and completed projects located in the inner Melbourne suburb of Richmond.

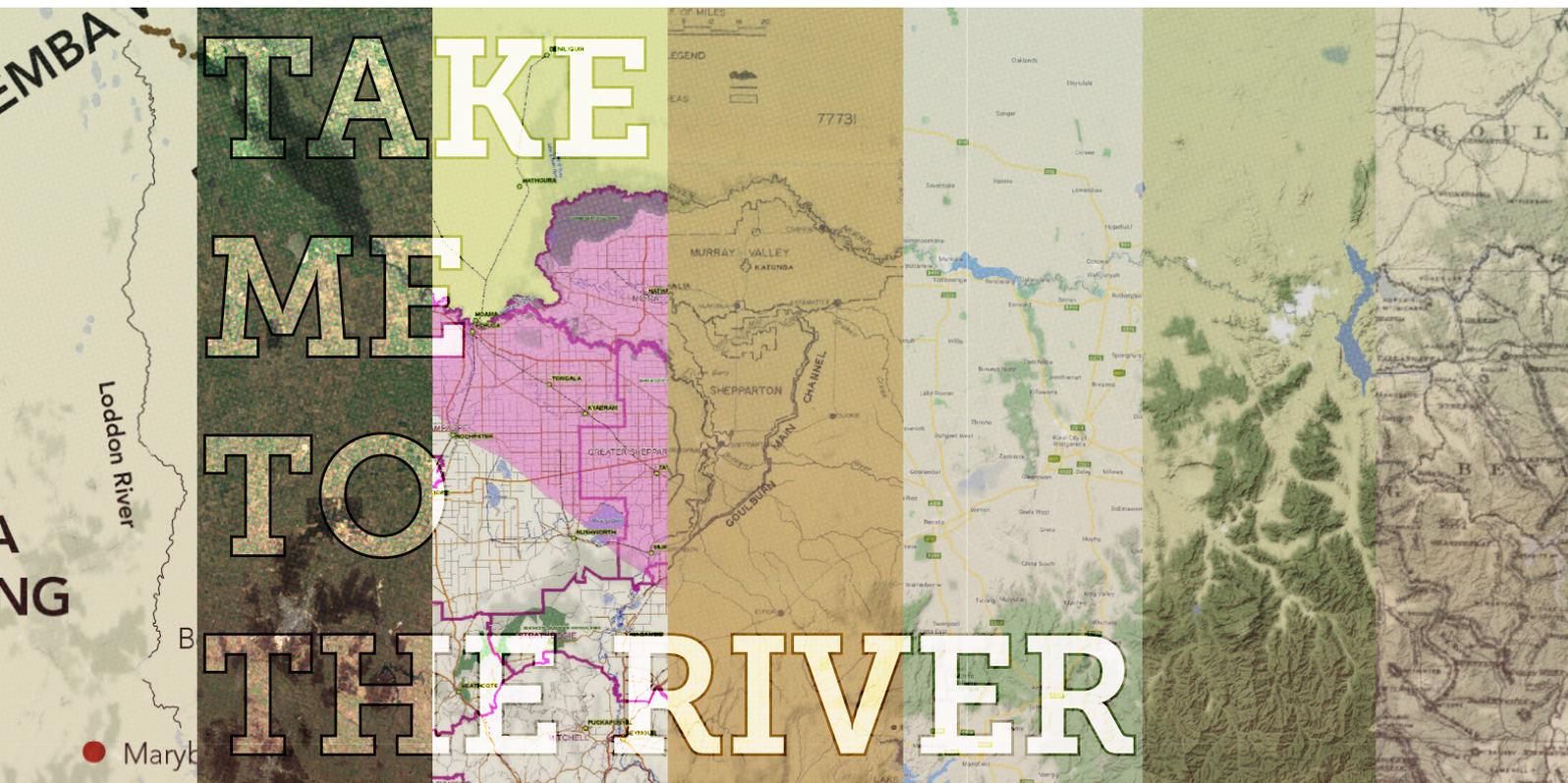
With revised incentives for commercial development, the local council has positioned this suburb as a background to technology focused businesses. Critical to the ongoing success of these projects is their generic interior qualities; efficient services, uninterrupted floor space, and typically all under a 25m height limit. It

is within this emerging built context that MAA continues to investigate ideas that have been essential to its practice model.

Students will undertake design research into the following themes: Material, Mass and Facade, placing importance on construction and legibility.

Each of the proposed building models will respond to the demand for generic forms of occupancy, but more importantly, define the qualities of Richmond's built context and character. The studio investigates the role the facade, mass and materials of a building has in defining and responding to its built context, opposing the generic modes of expression now common to global architecture.

MAA and the students will visit the workshops of two companies associated with the construction industry.



STUDIO INTRODUCTION

Students in this class will propose projects for presentation at the **2020 Edinburgh International Culture Summit**. A biennial event, the Summit invites participants from around the globe to 'share ideas, expertise and best practice, with a view to inspiring positive change in cultural policy and investment'. This year's brief centres around the imaginative use of redundant infrastructure and its re-purposing for 'sustainable cultural and community use', a theme that is particularly relevant to us at this time. **The studio's main ambitions are therefore twofold and set firmly within an Australian framework: students will be asked to reflect upon the role and impact of infrastructures - as complex, fragile and contested spaces, and interrogate the layered and evolving readings of 'culture' in a post-colonial context.**

SITES

The broad area of study in this studio is a **section of the Murray River between Albury Wodonga and Swan Hill**. As the longest river on the driest occupied continent on earth, the 'Mighty Murray' exemplifies the paradox of Australian infrastructure, being both immense yet incredibly fragile. Despite its scale, or perhaps because of it, the river requires careful stewardship. The river then presents a pre-eminent design case study for the integration of ecological, political, and spatial practices - one that begins to unpack the question of infrastructure in an increasingly post-industrial and post growth landscape.

BRIEF

Working within the design studio environment, students will produce a 'network' of cultural architecture along the Murray River's system of redundant locks, dams and ports. These infrastructures will form armatures for student investigation and activity but the studio is not focussed on the design of infrastructure, but rather what comes afterwards; what can be grafted to, incised into, supported by, or sit in opposition to these larger infrastructural moves. Exploring a series of nodes as case studies and expanding to explore the length of the river, **projects will speculate on the impacts of climate change, population growth and decentralisation that might affect the area and the possible futures that could be imagined for them.** These projects are subject to the student's research but it is imagined they will take the form of, or hybridise, the following: **observatories, interpretative centres, conservation areas, mini-museums, climate monitoring stations, hot weather refuges or community centres.** Students will be encouraged to consider communities of users outside of tourism and the arts and to think of 'culture' in a multitude of ways: **archaeological, ecological, material culture, community safety and inclusion.**

STUDIO INFORMATION

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

TUTOR BIO

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

REFERENCES

- Gammage, Bill (2011). *The biggest estate on earth : how Aborigines made Australia*. Allen & Unwin, Crows Nest, N.S.W
- Davies, P., & Lawrence, S. (2019). Engineered landscapes of the southern Murray-Darling Basin: Anthropocene archaeology in Australia. *The Anthropocene Review*, 6(3), 179-206. <https://doi.org/10.1177/2053019619872826>
- Lawrence, Susan & Davies, Peter, (2019). *Sludge : disaster on Victoria's goldfields*. La Trobe University Press in conjunction with Black Inc, Carlton, Vic
- O'Gorman, Emily & CSIRO (2012). *Flood country : an environmental history of the Murray-Darling basin*. CSIRO Publishing, Collingwood, Victoria
- Pascoe, Bruce (2014). *Dark emu*. Broome, W.A. Magabala Books
- Presland, Gary (2010). *First people : the Eastern Kulin of Melbourne, Port Phillip & Central Victoria*. Museum Victoria Publishing, Melbourne, Vic
- Walliss, Jillian (2018). 'The Antipodean Limits of a Manifesto: OMA and the Australian Countryside', *Fabrications*, 28:1, 110-112, DOI: 10.1080/10331867.2018.1410921
- Weller, Richard & Bolleter, Julian, (2013). *Made in Australia : the future of Australian cities*. UWA Publishing, Crawley, Western Australia

Designing for Dissonant Heritage: Tatura Music Camp

During the Second World War, Australia interned over 16,000 nationals from the Axis countries [Germans, Italians and Japanese] concentrating them in military style camps. The largest camp cluster was located near Shepparton in Victoria on the shores of the Waranga Basin.

Within barbed wire enclosures, in austere timber and corrugated-iron barracks facilities, the unfortunate prisoners waited out the war, modifying their bushland settings to simulate the places they had left behind. Among them were many artists, musicians and scholars who used their ingenuity to creatively transform these forbidding material landscapes.

The camps evolved into minor townships including cafés tennis courts, schools, and religious buildings, modified using the structures and materials at hand. Children revelled in their collective companionship unaware of the anxieties of dispossession and exile. Recreational and educational activities relieved generalised boredom and continuing trauma. More particularly musical instruments created by the prisoners enabled them to form several orchestras and a sound shell and dais were purpose-built in Camp 1.

This studio asks you to seek inspiration from the art works, artefacts and survival stories of wartime in-



AUSTRALIAN WAR MEMORIAL

© 30253/10



AUSTRALIAN WAR MEMORIAL

ternees and prisoners of war on display at the Tatura wartime camps museum in designing a music camp and interpretive centre on the Waranga Shore. It asks you to reconcile Australia's dissonant heritage through a space designed for creative harmony in a practice conceived in the wartime camps.

The studio includes a 3-day weekend field trip to Tatura at the end of Week 1. The first design exercise is a modular interpretive centre for a heritage listed camp site that acts as a parti for testing the material palette to be applied to the music camp. This module will become the reception centre and entry point into a camp complex, elevated to allow for annual flooding and sensitive to the complex ecology and sensorial effects of the man-made reservoir.

JOB.

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

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

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

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

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

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

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

With Yvonne Meng

DEFERRED TO SEMESTER 2



Village Cities [anarchical subcultures]

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

We will look to propose an effective, affordable strategy that could meet the housing needs of Port Moresby.

Listed in the top 5 ‘least’ desirable cities to live, the capitol of Papua New Guinea is plagued by violence, corruption and poverty. 45% of the cities residents live in informal settlements without security of title, and access to basic infrastructure like water, sanitation and power.

As groups like the IFC attempt to step in where government housing agencies have failed, the city needs an additional 3,000 units per year to cope with growing rural urban migration.

Highly exposed to the risks of destructive climate events, new housing models are to be affordable, climate resilient and reduce energy and water consumption.

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



The archeologist Maria Reiche studying the Nazca Lines from the top of her ladder. Bruce Chatwin

The task is to incrementally upgrade an existing settlement [‘anarchical subcultures’] through 3 structured stages;

- 1) Introduction of a sanitary block into an existing settlement,
- 2) Provision of a healthcare, education and community building
- 3) New housing proposal for up to 300 households.

Your work will cover all scales, oscillating between the existing and emerging landscape and geography of your site, down to the construction detailing and fabrication of buildings and infrastructure.

Siting will address either;

climatic resilience and ecological context,

‘as found’ urban & cultural patterns and conditions

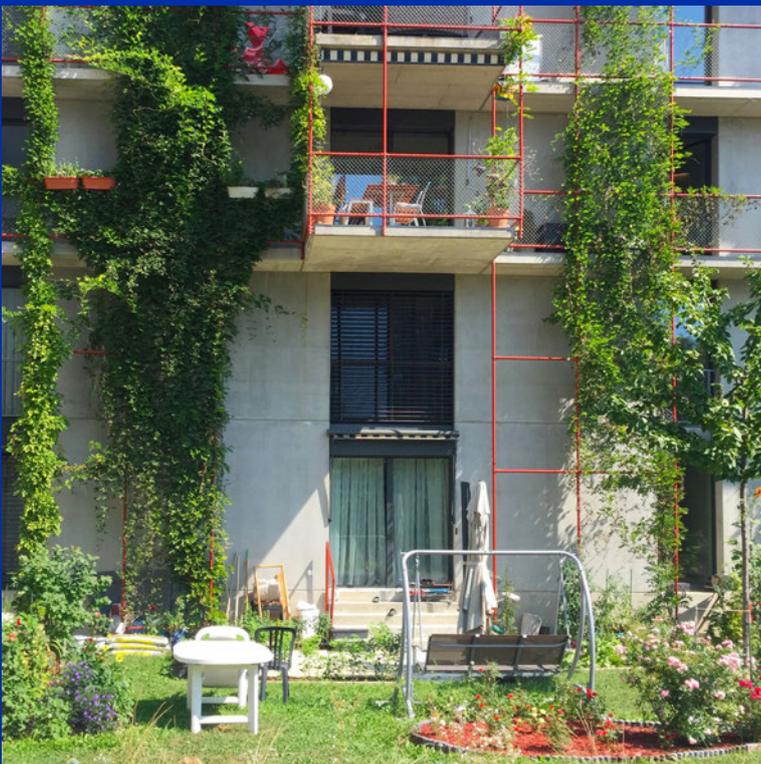
Projects will be located within the current cultural and construction context of Port Moresby, using simple architectural solutions to explore complex urban conditions.

Through detailed research, mapping and study of the physical and meta-physical site, we will produce drawings and physical models, which demonstrate how conceptual ideas translate from a larger urban strategies down to resolved architectural detail.

S1/2020 Studio Leaders Andy Fergus & Alexis Kalagas
MSD Master of Architecture Thesis Studio
Schedule Monday 9-12, Thursday 5-8 inc offsite classes
Sydney Field Trip Partner City of Yarra

OPPORTUNISTIC URBANISM HOME STUDIO

Kraftwerk1 Zwicky Süd
Cooperative Housing
Zürich, Switzerland



Housing in Melbourne is in a state of rapid transformation. Affordability pressures, combined with changing lifestyle preferences, have driven a shift towards apartment living. This has corresponded with the rise of the private rental sector as the fastest growing segment of the housing market—the site where demographic, technological, and employment trends converge.

In the context of a planned mixed-use redevelopment of the Collingwood Town Hall precinct, this studio will explore the history of apartment design internationally, including the evolving relationship between finance, regulation, and physical form.

With a focus on the spatial opportunities of a range of rental typologies, students will design a housing project, embedded within a collaborative precinct plan. Working in close partnership with the City of Yarra and the local Abbotsford community, the studio will consider how architects can influence the creation of vibrant and diverse neighbourhoods.

@andy_fergus @alexiskalagas

S1/2020

you watched me fall. and did nothing.

you said, *your words mean nothing.*

you said, *words are nothing without action.*

i do not believe you.

action, action, take 20. write more, do more, all the punctuation, telling us when to breathe, when to pause, when to exclaim, when to question, what to question, stop asking questions, stop telling us what to do, we breathe without you, beside you, like you.

In 2012 the United Nations made a prediction that by 2020 Gaza would become unlivable. Citing increasing population, unreliable electricity and water supply, and a lack of education facilities, as factors that contribute to unlivability, the report outlines what needed to be done in the following eight years to ensure that life for people living in Gaza could continue.

It is now 2020.

Gaza remains under siege from Israel, controlled by Hamas, cut off from the ocean, families, resources and autonomy.

you watched me fall. and did nothing, will be heavily research based, self directed and will focus on Gaza, in Occupied Palestine.

Through different methodologies and approaches to research, the studio will develop a visual understanding of the situation in Gaza. Mapping will be undertaken, looking at more than the geographical, the way people live, the way the country lives, the food they eat, the places they gather.

What is the reality for Gaza ?
Why has nothing changed ?



Palestinian families in the Gaza Strip break their Ramadan fast on May 18 next to a building destroyed in recent clashes between Hamas and Israel. (Mahmud Hams/AFP/Getty Images).



Belongingness

Master of Architecture Design Thesis
Qinghua Guo & Xiaojing Sang

Aged care facility for East Asian-Australian communities in Blackburn South, VIC

Over the first two decades of this century Australia has experienced significant demographic change. With low birth rates, the country has transitioned into an aging population presenting significant economic challenges to the nation. A key response has been to welcome international migrants to boost the workforce.

Blackburn South, Box hill and Glen Waverley are favourite suburbs for East Asian communities. In Blackburn South, 43.3% of the population now have parents born overseas, and a half of them speak Mandarin or Cantonese at home. Many are now reaching retirement age themselves and need to move into aged care.

This studio asks you to consider the socio-cultural factors implicit in the architectural brief. For many East Asians, culture is expressed through Feng Shui. They believe that Feng Shui is the art of balance to ensure peace and bring happiness into life. How might you explore culturally appropriate way (or ways) of care delivery for East Asians in the Australian context? But the studio also asks you to consider what forces are implicit in Australia's culture, suburban context and landscape that might transform this facility into a space of hybridity and cultural exchange?

Studio leaders, Qinghua Guo brings an expertise in Feng Shui and East Asian architecture while Xiaojing Sang straddles Chinese and Australian culture with strong practice experience locally.

This is a real project for Regis Aged Care on a site in Blackburn South. The brief is for a 4 level (plus basement) facility with 189 bedrooms and 16 apartments plus parking for 70 cars.



(Re)public (of) architecture

The old Kangan Tafe site in Coburg is about to be sold. Situated in the heart of this diverse area of inner Melbourne, this 9,000m² site comprises a mix of 2 to 3-storey buildings and open space. Strongly opposed to the loss of valuable public infrastructure and angry at the continuing political inertia on climate change, the community rally and seize the site.

A proposal is drawn up by the community to develop the site as an adaptive reuse project, where solutions to the climate crisis can be explored and contested by the public, in public. A diverse, intersecting and overlapping public programme is proposed to engage with the everyday life of the community. In this new public space typology explorations of the self, the social, and relations with built form and ecology will be enabled and enhanced. The project attracts financing from major hedge funds shifting their investments to address climate change. You have been selected as the architect!

This studio will focus on the exploration of public space in the future. Students will design an adaptive reuse public architecture – a building inside and out – that engages with political, philosophical and technological concepts of environmental sustainability, power and empowerment in the public realm. Urban Design theory argues that this space must be truly accessible, open, passionate, adaptable, productive and reprogrammable space; we will explore tangible examples of the heterogenous, plural, and agonistic.

Students will survey international architectural and relational art precedents, as well as physical models of social and environmental sustainability systems, before inventing their own brief and program. In particular, the studio will be founded on deeply philosophical concepts of the self, the social and human-non human relations with built form – all within the context of sustainability. Students will be challenged to investigate, develop and then explicate their own *ecosophy*, considering urban intensification, democratic confusion and climate crisis.

DEFERRED TO SEMESTER 2

Studio 11 Architecture as Identity

The New Fishermans Bend Campus

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

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

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

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

© Ossip Architectuurfotografie



DESIGNING WITH NEURODIVERSITY : HOUSING SOLUTIONS THAT EMBRACE DIFFERENCE

“We need to see autism in context. It is the context that defines whether the autistic thinking is a deficit or an asset. The question is not whether autism is a disability or not. The question is: where and when does it prevent the person from being happy and flourishing.” Peter Vermeulen

Studio 12

Dr Andrew Martel

Dr Kirsten Day

This studio will investigate housing options for people on the autism spectrum. As the centre of gravity of Melbourne’s population shifts to the north and west, this area of the city has a critical shortage of appropriate housing options for people with disabilities, including those with autism. The studio will focus on a site in central Mernda that is being actively considered for development by the not-for-profit disability services provider, Araluen, and so the studio outcomes will need to respond to client expectations, meet all building and planning regulations, and be cost effective in terms of overall building size, number of apartments, building materials and construction method used. Most importantly, however, the internal design of the apartments must recognize the neurodiversity of the client group and respond to enhance the happiness and personal flourishing of the residents

Image: MissLunaRose12: Wikimedia Commons

SUPERCITY

Around 7 billion people, two-thirds of the world population will be living in cities by 2050. In 1990, there were just 10 urban centres of over 10 million inhabitants worldwide. Today we have 33 megacities and will rise to 43 by 2030.

At the turn of this century when Melbourne decided to densify mainly within the Hoddle Grid and South Bank by developing upwards rather than expanding outwards, we have been experiencing the fastest urban densification in Australia's history.

Students will experience the challenges of urban densification faced by most architects and urban designers nowadays. Supercity is a

SELF-SUSTAINABLE MULTI-FUNCTIONAL ZERO-CARBON

hypothesis project located at half of a city block within the central Melbourne's Hoddle Grid.

This thesis studio will design to the highest permissible FAR of 18:1 without comprising our urban environment and the quality of architecture. Critical issues due to rapid urbanisation will be identified through research & in-depth discussion, meanwhile design methodology and modern technology will be explored to overcome these. Dense development does not necessary mean starting from ground zero, we should respect the local culture of our place and our rich history.

The structure of this studio will be in two parts:

MASTERPLAN by a group of 4
Space Positive Urban Design | Pattern Movement |
Public Realm | 24/7 Mixed Use | Transport Integration |
Place Making | Conservation

ARCHITECTURE by Individual
Contextual | Cultural | Sustainable | Multi-functional

BENJAMIN LAU is a Design Partner of Farrells, renowned for place-making and sensitivity to public realm. Working between the Farrells offices in London, Hong Kong and Australia for over twenty years, he is specialised in mixed-use urban design, integrated complexes & transportation.

Page 70

STUDIO A

Leire Asensio-Villoria:
Urban Design Studio A

Page 71

STUDIO C

Justyna Karakiewicz and Onur Tumturk:
Future CitiS: from Vertical(2.5D) to Volumetric (4D)s

MSD Urban Design Studio A
ABPL90061
Semester 1 | 2020
Instructor - Leire Asensio Villoria
Monday 12:00 - 3:00 MSD Room 141
Thursday 9:00 - 12:00 MSD Room 141

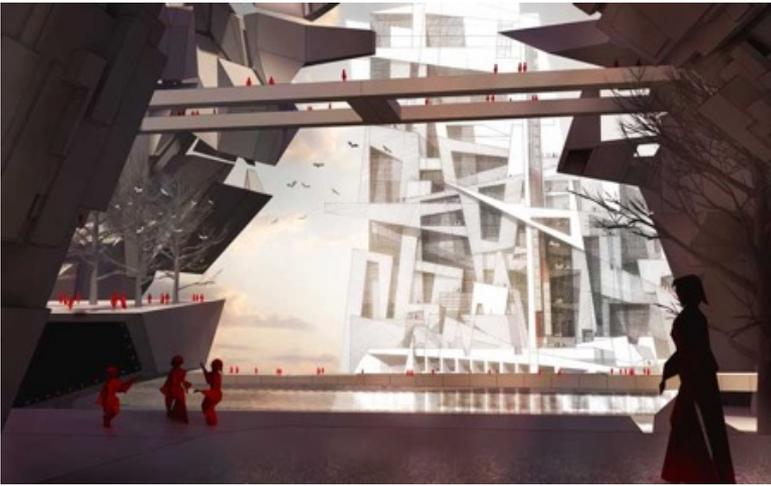
While the suburbs have become a familiar and prevalent model of urbanization, the drive to offer an alternative to the congestion and density of the city has historically been a valuable area of exploration for the design disciplines. The advent of a counter movement to the 19th century metropolis has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

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

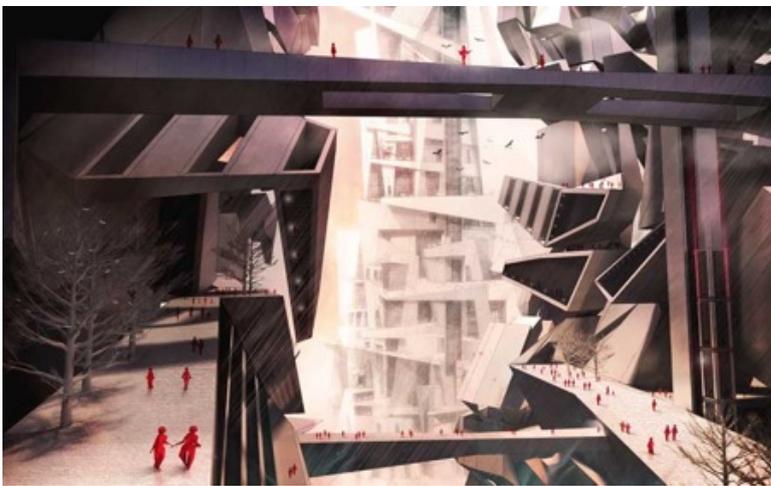
This tension is an imminent concern for Melbourne, where its legacy of extensive suburbanization runs counter to challenges posed by the projections for steady population growth as well as a transforming demographic. While higher density development and strategies of suburban renovation offers intelligent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

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

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



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



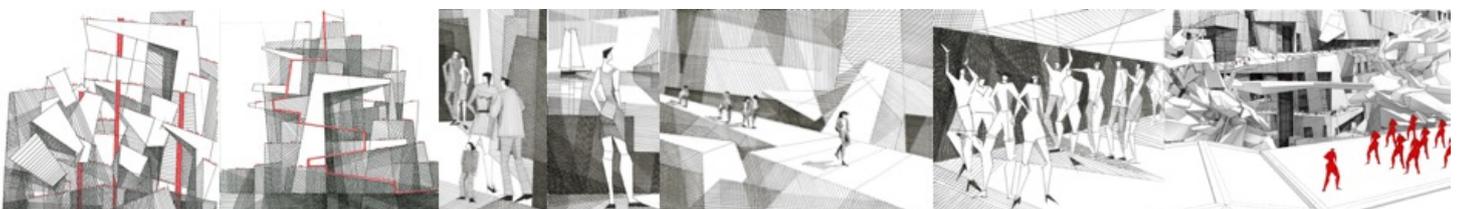
This semester will investigate hidden rules within grid cities that could be apply to volumetric urbanism of the 21st century.

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

We will be asking two main questions:

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

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



Page 73

STUDIO 01 DESIGN TECHNIQUES

Studio Leader: **Wendy Walls**

STUDIO 03: SPECULATIONS

Coordinator: **Jillian Walliss**

Page 74

Marti Fooks

Realising 'The Gap'

Page 75

Andrew Saniga

Iconic Fort, Cultural Fulcrum:
the Dorney House *in*
Landscape

STUDIO 05: SUSTAINABLE URBANISM

Coordinator: **Ray Green**

Page 76

Ray Green

Re-imagining the Concrete
Lawn as a wetland'

Page 77

Madhu Lakshmanan

The Other River Edge

Landscape Studio 1: Design Techniques

Co-ordinator: Wendy Walls

Tutors: Fiona Johnson & Elliott Summers

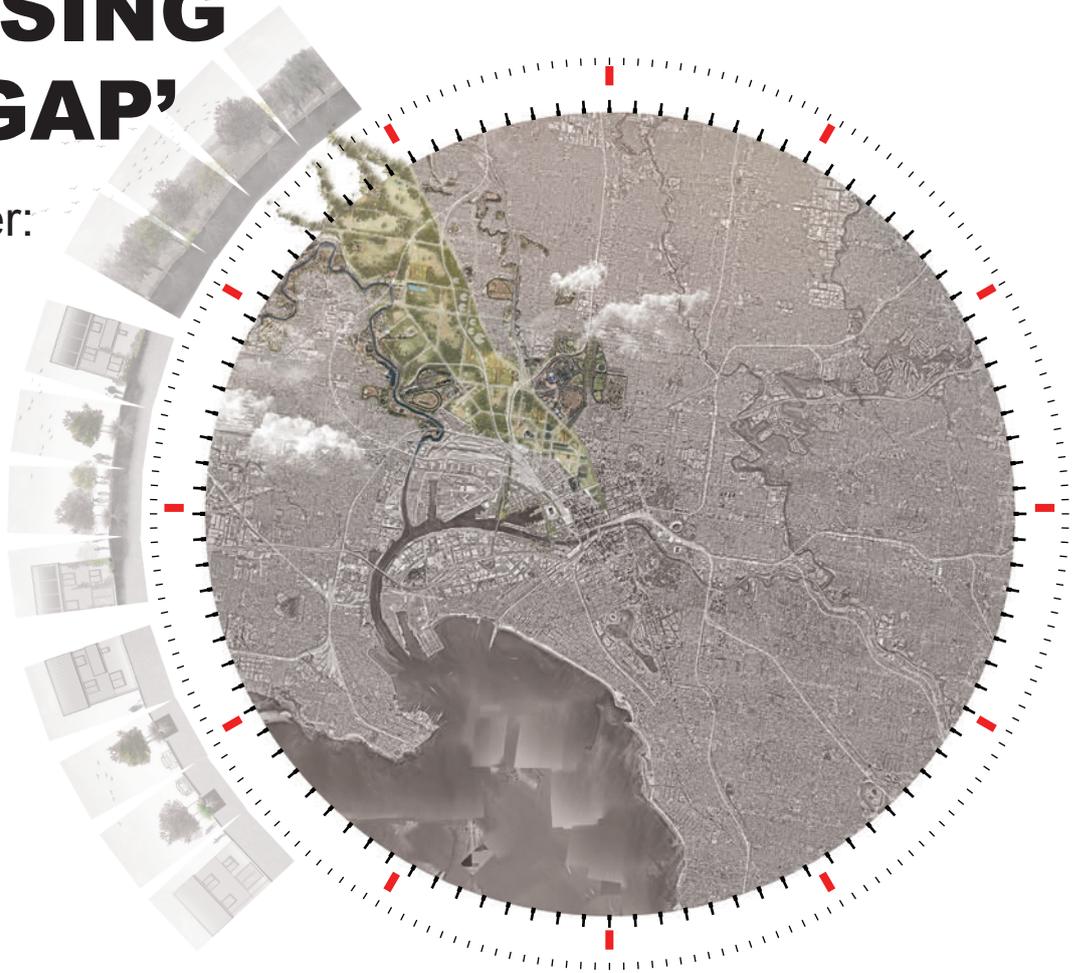
This subject is the first studio in the 300-point Master of Landscape Architecture, introducing approaches and techniques for thinking about, exploring and generating design. The studio equips students with a range of design techniques including graphic analysis, sketching, diagramming, physical modelling and 3-D surface manipulation. The studio positions these techniques alongside methods (and confidence) for engaging with a holistic landscape design process.



image: Tian Liang (2019)

REALISING 'THE GAP'

Studio Leader:
Marti Fooks



'The Gap,' the winning entry for the Future Park Competition (2019), made a bold incision into Melbourne's urban fabric, proposing that 9.3% of the inner north-west be converted into public open space. This 9.3% was generated by the decision to highlight and create discussions about social inequity but what form might 'The Gap' take if generated by other social, environmental, cultural and economic factors?

This studio will explore this question in two parts. Working in groups, students will document and critically analyse the existing and future projections for influential factors such as vegetation/biodiversity, housing stock, demographics, water and transport systems. These detailed studies will provide the foundation for interrogating 'The Gap's' size, location, scale and function. In the second part of the studio, students must decide whether to continue to work with the gap's location and develop its design or instead propose an alternative form and/or location. This studio will advance student's ability to move from analysis and research into a speculative design proposition, along with graphic presentation skills.

Marti Fooks has extensive experience both locally and internationally working on a number of highly acclaimed and complex projects including Perth's Yagan Square and Prahan Square, Melbourne. Marti's skills range from conceptual thinking to project management but she is most well known for her design activism. As her ongoing passion for landscape architecture remains in its potential to advocate of equity, combat the climate crises and challenge the status quo.

The Future Park Design Ideas Competition
The Gap Team: M Fooks C Winsor S Vasudeva J Heggli

Iconic Fort, Cultural Fulcrum: the Dorney House *in* Landscape

The Dorney House, historically 'Fort Nelson', is currently owned by the Hobart City Council and is widely acclaimed as one of Tasmania's most dramatic modernist icons. Designed by J H Esmond Dorney in 1948, and rebuilt 1966 and 1978 after fires twice destroyed it, Dorney's house reveals connections between architecture, landscape and history, epitomising unions between settlement and ecology. One architectural historian described its engagement with the hilltop location as a 'pivot point,' in the 'dynamic urban landscape and layered landforms of the estuarine Greater Hobart region.' (Woolley, in Lewi and Goad [eds] 2019, p. 252). The building is strikingly innovative in form – circular and segmented, inside and out - and is physically grafted to a historic gun emplacement built in 1904. Together with the forested 35hectare allotment, known as the 'Porter Hill Environment Precinct', both house and site are currently in a state of flux and require innovative and speculative ideas for conservation and public use.

The life and work of architect Esmond Dorney – a survivor of incarceration as a prisoner of war and a well-known architect residing atop a hill – presents a critical avenue for exploration. But Fort Nelson also serves as a hinge for exploring the broader social milieu of Hobart's post-WWII condition, engendering links to such events as: the exploitation of landscape and natural resources via infrastructure; the emergence of new perceptions of Tasmanian wilderness; and, the epic conservation battles of the 1960s and 70s that in many senses define Tasmania in the national and international context. During a three-day fieldtrip to Hobart from 14-16 March - to be determined (partially subsidised by the MSD) students will meet Dorney's descendants, speak with ecologists and geographers, and complete site analysis and schematic design work. Upon return they will be asked to develop ideas for the future of the site.



Fort Nelson and its prospect over Little Sandy Bay and the Harbour in Hobart. Image credits: Paddy Dorney, 2019.

RE-IMAGINING THE CONCRETE LAWN AS A WETLAND

Studio Leader: Ray Green, who is a professor of landscape architecture in the Melbourne School of Design, will lead this studio. His research focuses on sustainable land development and the benefits associated with human contact with nature in urban settings. Ray is the author or co-author of various publications related to the theme of this studio, including the books: *Planning, Housing and Infrastructure for Smart Villages* (2019); *Coastal Towns in Transition* (2010); *The Green City: Sustainable Homes, Sustainable Suburbs* (2005); *Towards Low Carbon Cities in China* (2015) and *Design for Change* (1985). Prior to joining the University of Melbourne, Ray spent 12 years in professional landscape architectural practice, at which time he undertook a variety of projects in the United States and Mexico, Asia and Australia. In 2012 he was made a Fellow of the American Society of Landscape Architects in recognition of his accomplishments in the field.

Studio Theme: Before the University of Melbourne's Parkville campus had been constructed the area currently known as the Concrete Lawn, also known as the Concrete Lawn, was a large wetland. The initial development of the campus transformed this wetland into an ornamental lake, which was later filled in and replaced with a mixture of hard surfaces, plantings, sculpture and other landscape features we see there today. The site is bordered by four buildings, including the Student Union, the Architecture Building, Raymond Priestley Building and the historic Baldwin Spencer Building. This centrally located area is much-used and has great potential to be transformed into a new and exciting place that incorporates areas of constructed wetlands integrated with more trafficable spaces.

Theory: Wetlands and humans have had a long relationship over the course of human evolution. Viewed from this evolutionary perspective, wetlands, being inherently highly bio-diverse places, would have been important to the indigenous Australians, the Wurundjeri people, who once relied on this wetland for the plant and animal resources they needed to survive. Habitat Selection Theory suggests that contemporary humans may still possess affinities for these wetland-type environments. Wetlands can, however, be perceived negatively as being "messy" and inhospitable places. In the re-design of this space, therefore, reconsideration of these and other theoretical propositions need to be considered.

Studio Brief: Students will explore how this site can be re-imagined to reference the wetland that once existed at the site with the aim of transforming it in to a well-loved and sustainable place at this highly prominent location on the campus. Students will be expected to develop design proposals that incorporate not just areas of wetland and associated plantings but also trafficable surfaces, and associated terrestrial plantings, that can afford a broad range of activities for students and others. They also simultaneously have to incorporate a range of sustainability features in their designs in terms of energy use, ecology, materials, human socio-behavioural interactions and other design features associated with the notion of sustainable urbanism.

Some Relevant Readings:

- Dobbie, M. and Green, R. (2013). Public perceptions of Australian freshwater wetlands. *Urban and Landscape Planning*. Vol. 110, pp. 143-154.
- Green, R. (2013). Close to Nature. In *Australian Healthcare Design 2005-2015: A Critical Review of the Design and Build of Healthcare Infrastructure in Australia*. International Academy for Design and Health. pp. 76-81.
- Nassauer, J.I., (ed) (1997). *Placing Nature: Culture and Landscape Ecology*. Island Press. Washington, D.C.
- Nassauer, J. I. (1995). Messy ecosystems, orderly frames. *Landscape Journal*, 14(2): pp.161-170
- Orians, G. H. and J. H. Heerwagen, J. H. (1992). Evolved responses to landscapes. In: J. H. Barkow, L. Cosmides and J. Tooby (eds.). *The Adapted Mind*, pp. 555-579, Oxford University Press
- Orians, G. H. (1980). Habitat selection: general theory and applications to human behavior. In: Lockard, J. S. (ed.) *Evolution of Human Social Behavior*. Elsevier, N. Y. pp. 49-66
- Orians, G. H. (1986). An ecological and evolutionary approach to landscape aesthetics. pp. 3-22. In: E. C. Penning-Rowsell and D. Lowenthal (eds.) *Landscape Meanings and Values*, London, Allen & Unwin.



Ornamental Lake at the University of Melbourne - ca. 1885



Looking over the Concrete Lawn toward the Union Building



Wednesday markets on the Concrete Lawn



Tanner Springs Wetland Park - Portland, Oregon



Maribyrnong waterfront and views to the Melbourne Ports

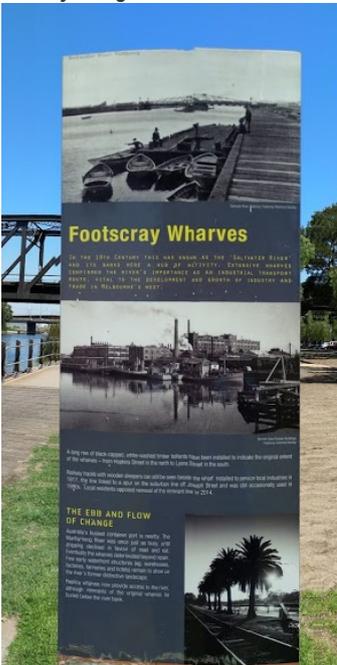
Footscray community arts



Site location map



Maribyrnong wharves



ABPL 90072 | Studio 5 Sustainable Urbanism

Theme

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

Site

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

Scope

The Riverside presents an excellent master planning and landscape design opportunity. Students will develop creative solutions to shape the built environment of this area; through contextual analysis, program development for the waterfront and mixed-use area and detail grading, soft and hard landscape features.

Students will develop and demonstrate sustainability outcomes along specific initiatives of health and landscape, river and heritage, access and linkage, use and infrastructure and integrated development

Time

Tuesdays from 6.15 pm to 9.15 pm
Thursdays from 5.15 pm to 8.15 pm

Studio leader

Madhu Lakshmanan is a registered landscape architect with AILA and an Accredited Professional in Neighbourhood Design with the US Green Building Council. With over two decades of experience, he has successfully planned, designed, and documented a range of public, residential, commercial, and industrial projects in Australia and overseas. He has taught in the Melbourne School of Design and at Deakin University.



maker spaces

Make your models
great again!

Laser cutters, 3D Printers,
Virtual Reality, and more!

Check out msdmaker.com

The Maker Spaces is available to all students!
Visit us today on the Ground Floor of the Melbourne School of Design.

MASTER OF
URBAN PLANNING
CAPSTONE

Coordinator: **John Stone**

Page 80

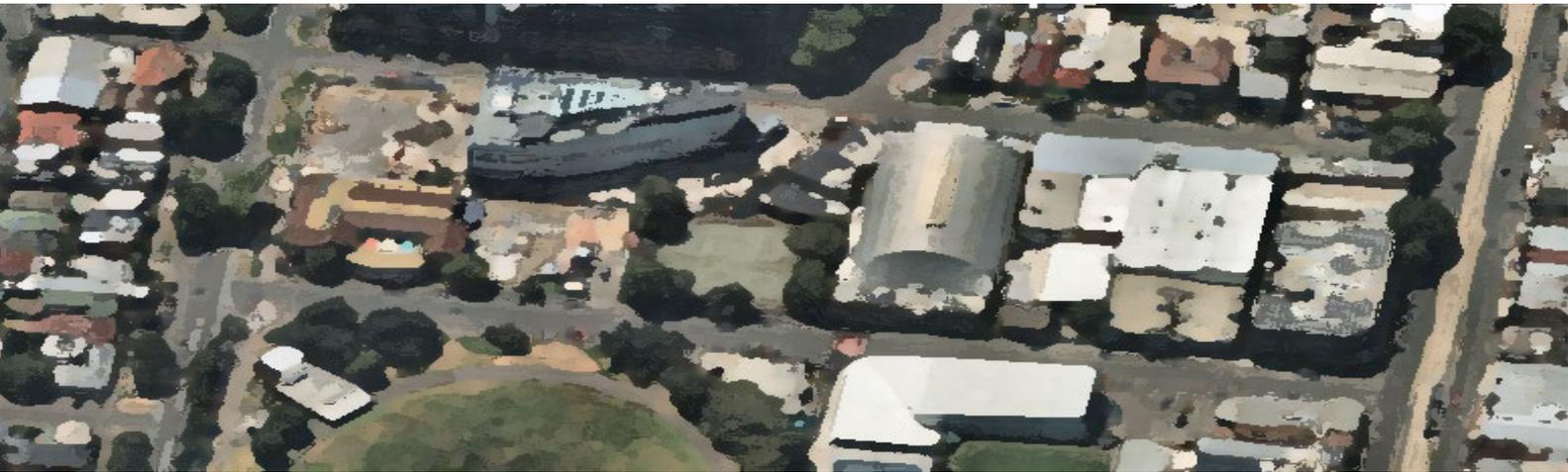
MASTER OF URBAN
PLANNING **STUDIO G:**
GLEADELL STREET

Andrea Cook: Gleadell Street Studio

Page 81

MASTER OF URBAN
PLANNING **STUDIO H:**
HEALTHY CITIES

Geoff Browne and Helen Jennings:
Health Impact Assessment



Capstone MUP Studio, Semester 1 2020

Gleadell Street Studio

Studio leader: Dr. Andrea Cook

Proposed studio times: Monday, 10.00am to 1.00pm & 3.00pm to 6.00pm



The Gleadell Street Studio will challenge students to develop both their community co-design capacities and spatial design skills through working with local stakeholders in constructing a robust vision for the Gleadell Street site in Richmond (inner city Melbourne). This work will include engagement with agencies and institutions as well as diverse community members and take a place-based and applied approach to urban planning and co-design processes.

The Gleadell Street area reflects Richmond's diverse origins and histories, from pre-colonial Wurundjeri histories, to the working class and industrial 'Struggletown' period and, now, to its identity as a multicultural, thriving inner city neighbourhood. Many know this street for its a weekly street market, which dates back to 1873. Residents of Richmond – old time shoppers and the newcomers alike – continue to "meet at the market" and the immediate area has various other important amenities: two schools (the-new Richmond High School, opened in 2017, and the Lynall Hall Community School), a multicultural day care centre, a recreation centre, a church and Citizen's Park. Gleadell Street sits at the heart of the City of Yarra's Civic Precinct plans and the City of Yarra is in the process of defining immediate (e.g. 2020-2021 budget year) design directions for the precinct.

This Studio will work with the Let's Enhance Gleadell Street (LEGS) Association, Council and other key stakeholders to comprehensively understanding the ways people use the area and their aspirations for the long-term vision for the precinct. This would support and augment Council's community engagement and design activities in 2020. The key objectives of the Studio are to:

- Create a *community vision* for the Street that can inform City of Yarra and the Victorian State Government for community building and capital investments in the area.
- *Demonstrate* how Gleadell Street can be 'activated' socially, using Market and non-Market pop up events and outlining opportunities for casual lingering, encounter, learning and celebration for an increasingly dense and diverse population.
- *Empower* the diverse Richmond community through active, playful and creative participation in place making.

This studio will be both a capstone MUP studio and a PlaceAgency-funded Sandbox Studio, incorporating teaching/learning around core place-making competencies.



ABPL 90384

Master of Urban Planning Studio25 Semester 1, 2020

msd
Melbourne
School of Design

Studio H: Health Impact Assessment

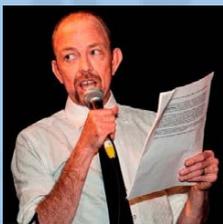
Major urban infrastructure projects are intended to change important aspects of the built ecology for the better. But they can also have ripple effects that alter domains of liveability, sometimes in unintended, unwanted and unfair ways.

Students will investigate the impacts of LXR on the social determinants of health using Health Impact Assessment; HIA methods.

The studio will involve collaborative field work, data collection & analysis and the preparation of an HIA to answer the question ...



... how well does a project, that is primarily designed to facilitate car use, contribute to equitable public health?



Studio Leader
Dr Geoff Browne

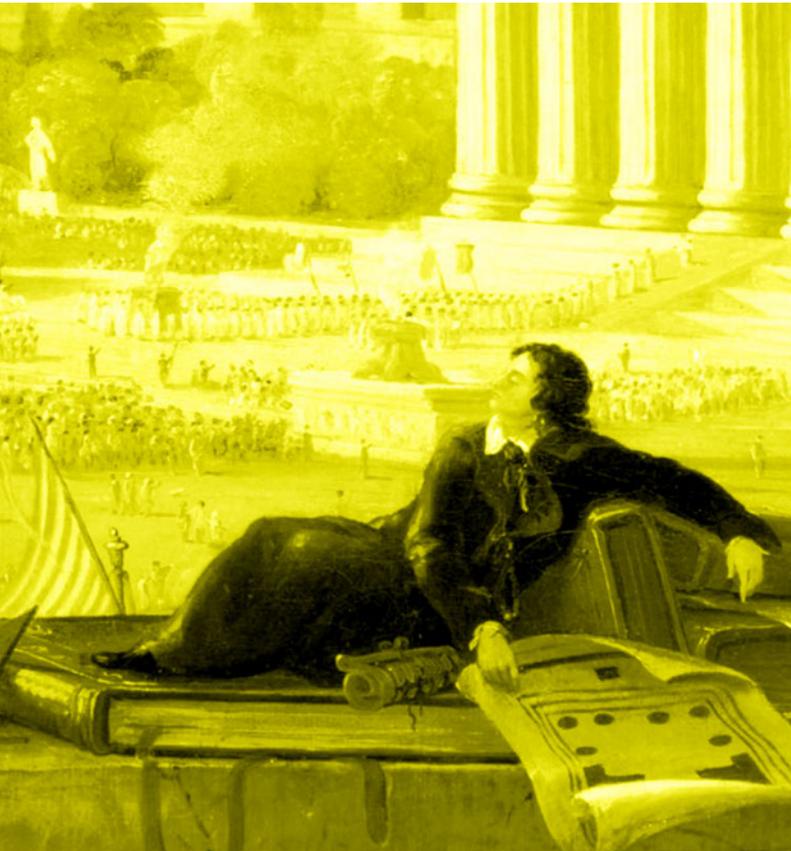


Moreland City Council

Deloitte.

(Studio partners to be confirmed)

* At the conclusion of the studio, after marks have been awarded, students may be asked if the data they collected during this studio can be used in academic publications. If used, students may be eligible for potential co-authorship.



Contemporary Architectural Archives

The elective subject will focus on data related to all activities of an architectural firm including design, documentation, contract administration and management.

- Through this elective, students will research how practice-based data and information can be identified, recovered and digitised.
- The subject will look at how both physical and digital data in architect's offices can be managed for research purposes.
- The subject will explore a range of strategic, administrative, technical and digital methods related to the management of both research and archival data.
- The subject will link together concepts related to architectural practice, urban heritage, library studies, museum conservation and also the material and digital management of archives.
- Theories related to the digital transformation, IT management and knowledge management of architectural practices will be discussed.
- The subject will use contemporary (post 1970) architectural archives to explore how to best identify, recover and manage individual architectural archives for future research, exhibition and public access.
- The subject will prompt the following questions: As architectural work is increasingly digitised how can this work be archived for research and public purposes? What role should digital media play in recording the oral histories of architects? How should architectural practices managed both their digital and physical assets to ensure these are available for the future research
- The subject will bring together a broad range of disciplines various ABP academics, and practitioners, librarians, data managers and archivists.

new:2020_sm1

ABPL90419

Course leaders:
Dr Peter Raisbeck
Dr Kirsten Day

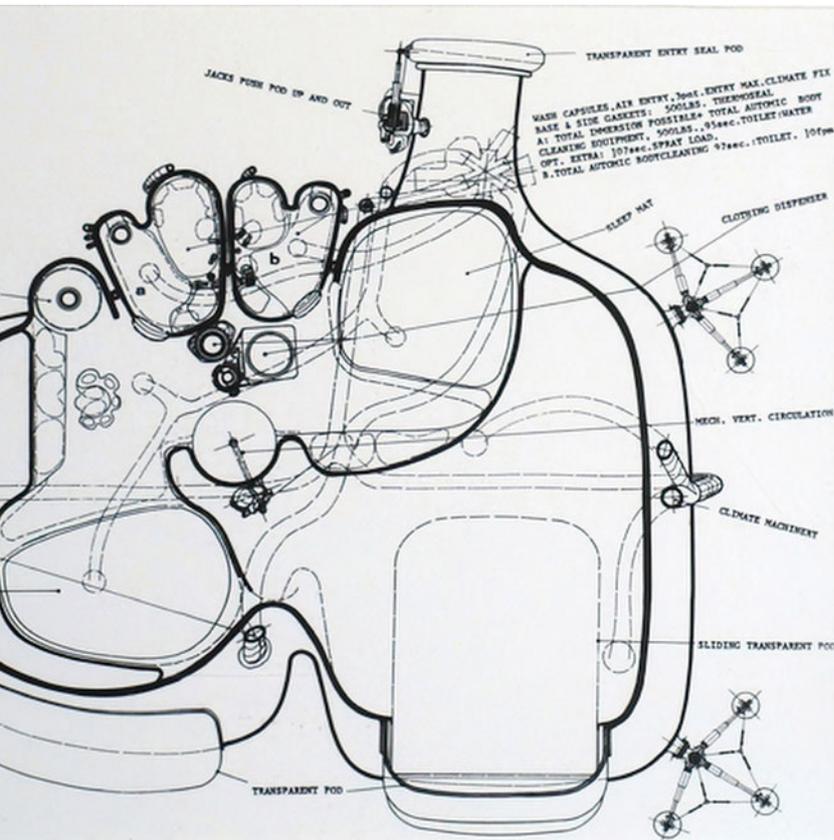
Thursday 9:00 – 12:00



Melbourne
School of Design
Faculty of Architecture,
Building and Planning

Handbook
Information





Interactive Architecture

This elective subject introduces a new context to some of the old design concepts.

This subject focuses on the interaction between users and the built environment and explores how technology changes the ways we create and use space. The emphasis is on the correlation between architectural design, computational techniques and mechatronics. Students will be thought innovative ways of studying the built environment (acquiring data to inform the design process) and will be introduced to automated procedures of creating spatial change (using sensor/actuator technologies).

In addition to well-known and visually based techniques traditionally used by designers, the subject focuses on the creative potential of information invisible to a human eye. A vast amount of environmental and behavioural data is collected by sensory devices distributed in buildings and public spaces in cities around the world. In the future, even more, real-time data on how the built environment is used and how changing climatic conditions influence their use will be available. Some of the exciting creative research indicates that there is a high potential for such data to turn into design intelligence and tap into dynamic architectural projects. Throughout the semester, students will be developing a project for a small communal place for co-housing, co-working, entertainment or recreation, employing design strategies based on the information collected by sensory devices.

The subject is composed of research and creative work. Two components, the research seminar and the design project intertwine throughout the semester.

new:2020_sm1

ABPL90420

Course leader:
Dr Djordje Stojanovic

Friday 9:00 – 12:00

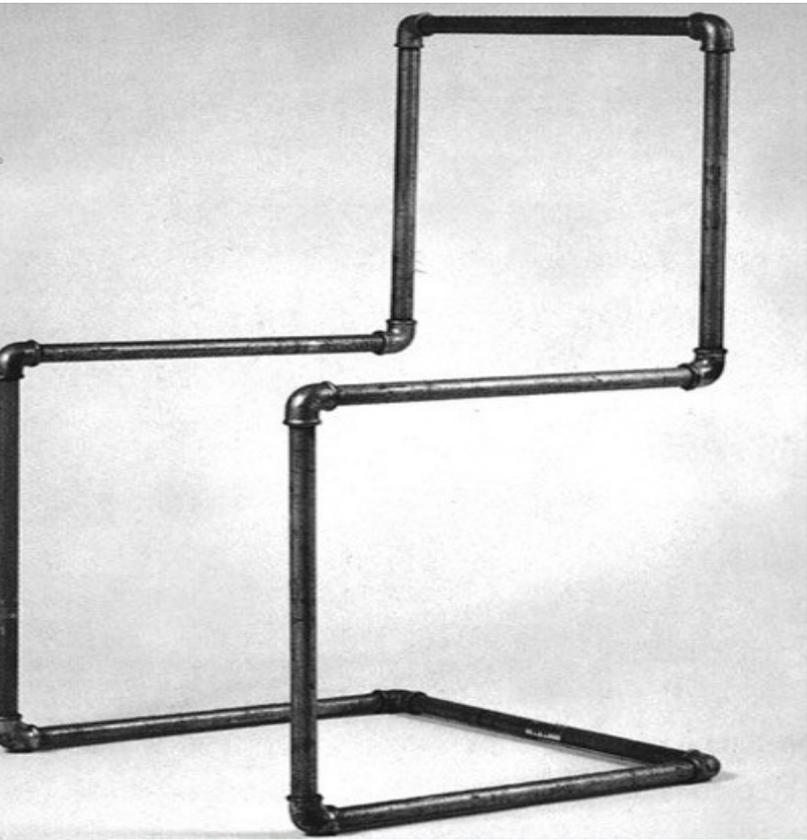


Melbourne
School of Design
Faculty of Architecture,
Building and Planning

Image: Living Pod. David Greene/Archigram (1965).
Source: Archigram Archives <http://archigram.westminster.ac.uk/project.php?id=82>

Handbook
Information





Design - Philosophy - Architecture

This elective subject explores an array of philosophical perspectives on design and architecture by way of which students can develop a deeper appreciation of the complex, and compellingly contemporary, questions raised both by creative design practice and by design taken in its broader anthropological sense of an essentially human modality of being-in-the-world.

These questions predominantly concern, as regards creative design practice, the relation of design to art, the status of the design object, the conditions under which something new can be created, the notion of space that informs design activity, and the necessity to rethink, in terms other than the traditional dichotomies, the interrelation of form, function and matter, subjectivity and objectivity, idea and materialization. We will examine, in this respect, a number of key (conceptual and material) “constellations” in the history of design (e.g., the Renaissance concept of *disegno*, or, again, the paradigmatic portent of the 1851 Crystal Palace) as well as a number of its key movements (notably, of course, the Bauhaus school). We will also focus on the interrelation of architecture and philosophy—as well as design—as different ways of thinking and fashioning space, spatiality and subjectivity.

As to design as an anthropological category, the overarching question here concerns the manner in which we are to understand the designed to now form the naturalized but problematic condition of existence. What are the ways in which humans are designed by their designs? What is the pertinence in this respect of conceptions of the “post-human”? What could, or ought, design be, what does it need to be and to become, for the world to be habitable for human and non-human beings or entities alike? In what way do human beings come to understand the essence of a thing to be used, and in what way do designed things allow or disallow creative life-forms in which each living individuality’s potential can be maximized?

Philosophers whose work offers us conceptual tools (and sometimes extensively elaborated positions) for this exploration of design and architecture include Heidegger, Sloterdijk, Baudrillard, Benjamin, Deleuze, Harman, Foucault, Rancière, Derrida, Latour, Irigaray, Haraway, Ingold, Lefebvre and Fry. We will also refer to philosophical texts and systems that have, historically, informed design discourse (by, e.g., Plato, Aristotle, Kant ...).

We literally live inside
design: there is no longer
an outside to the world
that humans have designed
and that they are, in turn,
designed by.

new:2020_sm1

ABPL90421

Course Leader:
Dr Louise Burchill

Wednesday 15:15 – 17:15
Friday 15:15 – 16:15; 16:15 – 17:15



Melbourne
School of Design
Faculty of Architecture,
Building and Planning

Image: Mart Stam, 'chair with no rear legs'.

Handbook
Information





Siii Lab - 3D Scanning & Virtual Reality

Siii Lab introduces students to critical views on 3D scanning and virtual reality technology by digitally reproducing and representing spatial environments. *Siii Lab – Spatial Investigations in Imaging and Information* - focuses on the relationship between image making technologies; 3D scanning, photography, film, real-time render engines - and architectural representation. Through this elective subject students will develop skills and knowledge in various aspects of immersive digital technology, geometry, media and theory. 'Immersion', in the context of this subject, relates to both producing skills in new representational tools such as film and augmented/virtual reality, as well as the process of developing a deep knowledge and understanding of the content of the course.

Students will be introduced to two key technologies - 3D LiDAR laser scanning and the HTC Vive virtual reality system. Key architectural sites, situations and events will be chosen to scan, analyse and represent using high resolution 3D point cloud data. Specific training will be provided to develop skills in the analysis and representation of the digital data, with student projects culminating in the presentation of virtual reality experiences, generated using real-time rendering engines. While a high level of technical support will be provided by subject tutors, students will be required to have an understanding of digital design tools, in particular Rhino 3d. No knowledge of coding or computer programming is required.

This subject is a part of the collaboration between ALPHA60 and MSD that will commence sem 1, 2020. A design studio will also be part of the collaboration and these two subjects are designed to complement each other. Students are encouraged to enrol in both, however can also enrol in either as a standalone subject.

new:2020_sm1

ABPL90422

Course Leader:
Ben Waters
Jas Johnston

Friday 09:00 – 12:00



Melbourne
School of Design
Faculty of Architecture,
Building and Planning

Handbook
Information



NOTES



NOTES

