

MELBOURNE SCHOOL OF DESIGN

DESIGN  
STUDIOS

SEMESTER 1, 2018

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  
INTERNATIONAL TRAVELLING STUDIOS



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

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THE UNIVERSITY OF  
MELBOURNE

Melbourne  
School of Design

# PUBLIC EVENTS PROGRAM 2018 HIGHLIGHTS

The Melbourne School of Design at the University of Melbourne is proud to contribute to Melbourne's thriving creative culture with public events featuring established and future leaders of the international design community.

Our public program focuses on showcasing industry-leading, dynamic and thought-provoking projects in the built environment.



**All events are held in the Melbourne School of Design building**

Masson Road,  
The University of Melbourne  
Tram Stop 1, Swanston Street

[msd.unimelb.edu.au/events](https://msd.unimelb.edu.au/events)  
Follow us @msdsocial

08 MAY

## **The rural-urban transformation of China**

John Lin and Joshua Bolchover (Hong Kong).

*In association with Creative Victoria as the partner for Business of Design Week, Hong Kong 2018.*

21 JUNE – 06 JULY

## **MSDx Winter Exhibition**

Join us for the Melbourne School of Design winter exhibition showcasing the work of more than 500 students.

19–20 JULY

## **'Go back to where you came from: Indigenous Design – Past | Present | Future'**

MSD Indigenous Design Symposium & MSD Dean's Lecture.

23 JULY –  
24 AUGUST

## **The Australian Ugliness**

By Eugenia Lim. Exhibition and public program.

*Presented with Open House Melbourne.*

# FOREWORD

**JULIE WILLIS**

Dean

Welcome to the Melbourne School of Design for 2018. 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

## Communicating Ideas

Rem Koolhaas and David Gianotten's 2017 MPavilion staged its final event this week and 24hrs later, the Naomi Milgrom Foundation announced the winner of 2018's commission. The appointment of Carme Pinós - architect, educator and principle at Estudio Carme Pinós - will make this year's pavilion the first public commission by a female architect in Australia. The appointment brings back fond memories of being a first year Architecture student back in 1989 and discovering the drawings of Carme Pinós and fellow Barcelonan Enric Miralles. They had just won the competition for Barcelona's Olympic Archery Range, which would be completed two years later in 1991. For architects, it was a project perhaps more recognizable in plan than in photograph. The drawings, often referred to as 'mental maps', showed an overlay of organic curves and rectilinear shapes, reading more like a field of forces, with nodes, focal points and routes or as a network of social relationships. They were drawings that produced a composition that clearly conveyed both the architects' concept and the process through which it was developed. The two buildings (pavilions) were visually distinct but were united by a shared design process that took into careful consideration the building's place in the landscape. The buildings were the products of an imaginative and expressive architectural method. In an interview at the time of completion the architects suggested that, the plan was derived from "extrapolations of the preexisting topographical contour lines", but as with a number of their projects the family of forms appeared to be guided by several impulses to do with the reading of program and of place. What Carme Pinós and Enric Miralles were demonstrating was the value of the drawing as a conceptual

The great Nurrara Canvas is one of the largest and most spectacular Aboriginal Western Desert paintings. It was painted by senior traditional owners of the Great Sandy Desert of northern Western Australia as an emotionally and politically charged expression of their links to their country, for presentation to the National Native Title Tribunal in 1997.

Image: Mangkaja Arts Resource Agency.

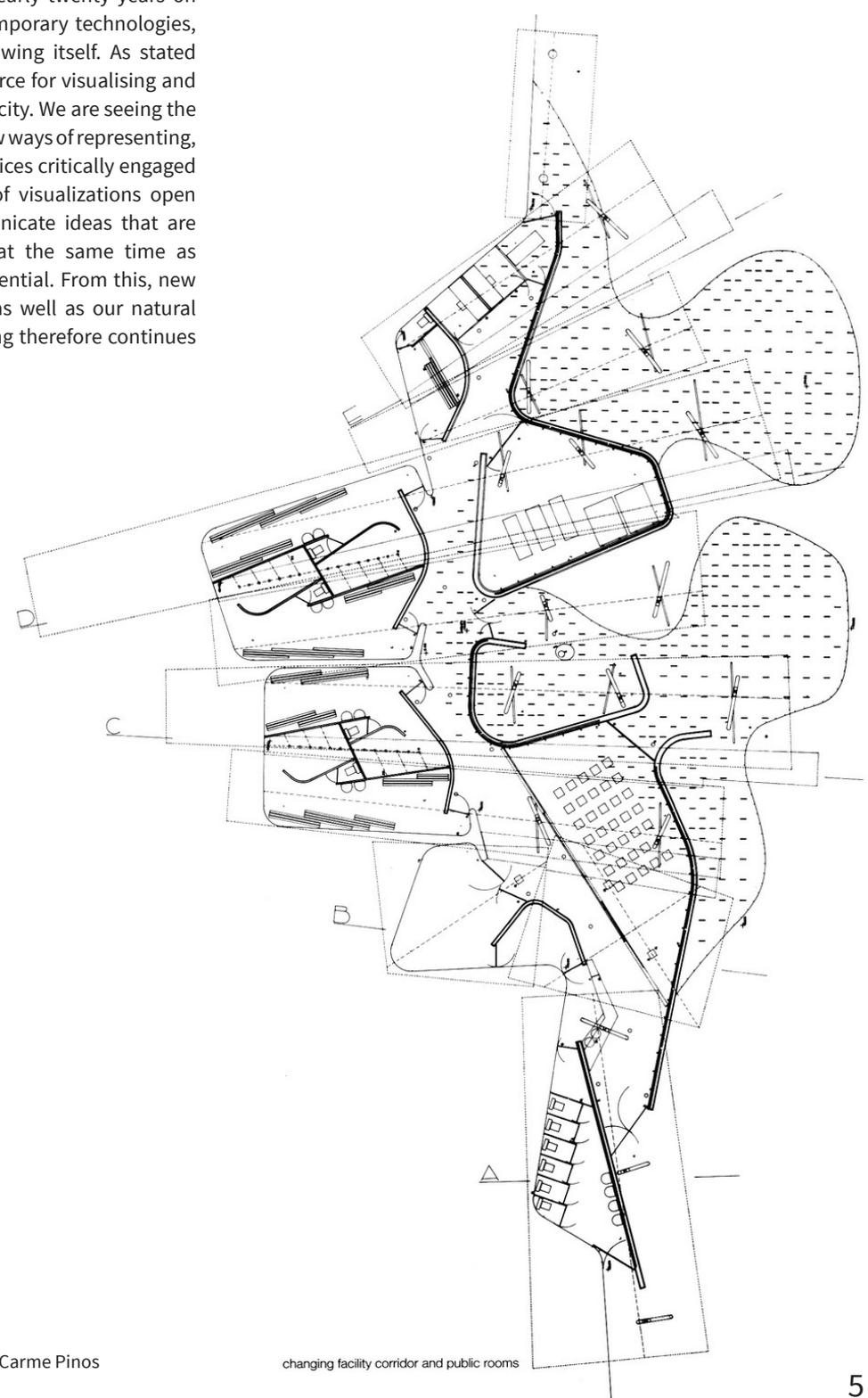
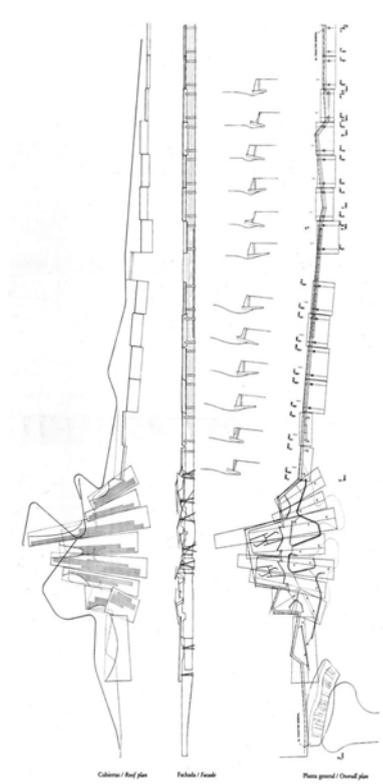


tool, a technical tool, an expressive tool and an instrument of codification. In many ways they saw drawing as an act of vision and speculation as well as an instrument both critical and creative.

This reflection on the work of Carme Pinós and Enric Miralles raises again the question of how to define what drawing practice is today and how it remains a vital part of both architecture, landscape architecture and urban design studio. We need to consider the changing context in which the drawing is produced, displayed and communicated. Understanding that nearly twenty years on the conversation now encompasses contemporary technologies, emerging practices and the history of drawing itself. As stated last year, our studios represent a rich resource for visualising and reprogramming new ways of inhabiting the city. We are seeing the emergence of new forms of visualisation, new ways of representing, intensified drawing and new mapping practices critically engaged with nature as well as data. New forms of visualizations open up new possibilities for design to communicate ideas that are analytical, informational, and projective at the same time as being critical, aesthetic, spatial, and experiential. From this, new overlapping representations of our cities as well as our natural environments can be produced. The drawing therefore continues

to hold its role as a vehicle for exploratory proposals that captivate us and allow us a window into the future. As we begin to navigate another semester at MSD we might ask ourselves how we might encode new data through drawings, and what new types of drawing practice will need to be invented to help articulate the complexity of the world we inhabit.

**Note: Carme Pinós will be giving a Lecture at MSD in October 2018 as part of Melbourne University's partnership with MPavilion**



Images: Olympic Archery Range / Enric Miralles & Carme Pinós

changing facility corridor and public rooms

# NEXt LAB NEW EXPERIMENTAL TECHNOLOGY LAB EXPLORE

## DESIGN

3D PRINTING  
AUGMENTED REALITY  
VIRTUAL REALITY  
3D SCANNING



# AND REIMAGINE REALITIES

OPENING O WEEK  
19TH OF FEBRUARY 2018

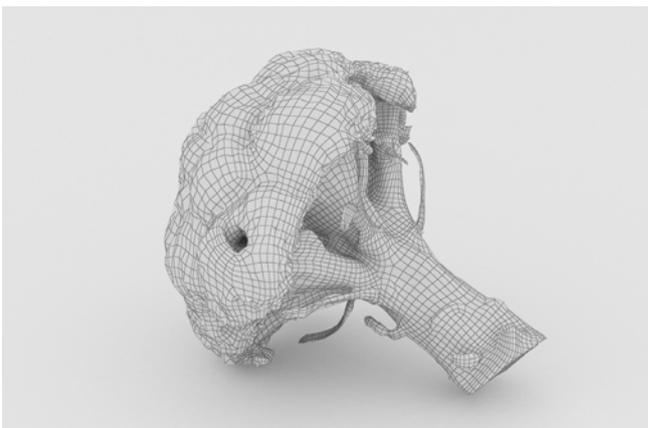


# NEXt LAB

NEW EXPERIMENTAL  
TECHNOLOGY LAB

● A TECHNOLOGY-FOCUSED MAKERSPACE THAT PROVIDES HANDS-ON ACCESS TO NEW DISRUPTIVE TECHNOLOGIES IN DESIGN. ● NEXt LAB OFFERS SUPPORT, TRAINING AND EDUCATION TO INTEGRATE NEW TECHNOLOGIES INTO YOUR DESIGN PROJECTS.

[EDSC.UNIMELB.EDU.AU/MAKER-SPACES/NEXT-LAB](http://EDSC.UNIMELB.EDU.AU/MAKER-SPACES/NEXT-LAB)



ANDREW LEE KING FUN GALLERY, MELBOURNE  
SCHOOL OF DESIGN (BUILDING 133), PARKVILLE



# MSD STUDIO DAYS AND TIMES

Correct at the time of printing. Please check the handbook prior to classes.

ABPL90142/ABPL90143/ABPL90115 MASTER OF ARCHITECTURE STUDIO CDE TIMETABLE		
STUDIO #	LEADER/S	DAY/TIME/VENUE
STUDIO 1	ISABEL LASALA HERNANDEZ	Tuesday 9:00-12:00 in Room 228,, Thursday 15:15-18:15 in Room 239
STUDIO 2	RENNIE LIFFEN + MARIJKE DAVEY	Monday 15:15-18:15 in Room 237, Thursday 18:15-21:15 in Room 237
STUDIO 3	RAYMOND MAH, KOOS DE KEIJZER, JESSE LINARDI, PETER STASIOS	Thursday 12:00-15:00 in Room 240, Thursday 15:15-18:15 in Room 240
STUDIO 4	LAURA MARTIRES	Monday 18:15-21:15 in Room 141, Thursday 18:15-21:15 in Room 314
STUDIO 5	DAVID MAH	Tuesday 9:00-12:00 in Room 239 Friday 9:00-12:00 in Room 139
STUDIO 6	AMMON BEYERLE + PHILLIPPA HALL	Monday 15:15-18:15 in Room 140, Wednesday 18:15-21:15 in Room 138
STUDIO 7	GUMJI KANG	Monday 18:15-21:15 in Room 117, Thursday 18:15-21:15 in Room 117
STUDIO 9	HING WAH CHAU	Monday 18:15-21:15 in Room 138, Thursday 9:00-12:00 in Room 138
STUDIO 10	JUSTYNA KARAKIEWICZ	Thursday 9:00-12:00 in Room 237, Thursday 12:15-15:15 in Room 237
STUDIO 11	ERIKO WATANABE, IGOR KEBEL, ANDY LIU	Monday 18:15-21:15 in Room 449, Friday 10:00-13:00 in Room 448
STUDIO 12	NICK JAMES + MICHAEL ROPER	Friday 12:15-15:15 in Room 236, Friday 16:15-19:15 in Room 124
STUDIO 13	STEPHAN WEBB + KIERAN LEONG	Monday 17:00-20:00 at DesignInc,, Thursday 11:30-14:30 at DesignInc
STUDIO 14	FIONA MCLEAN + SCOTT DRAKE	Monday 13:00-16:00 in Room 244, Thursday 13:00-16:00 in Room 140
STUDIO 16	JOEL BENICHOU + SINEAD LIM	Monday 15:15-18:15 in Room 139, Friday 11:00-14:00 in Room 227
STUDIO 17	MAGDALENA SLIWINSKA	Monday 6:15-9:15 in Room 118, Thursday 6:15-9:15 in Room 138
STUDIO 18	ANDREAS BICKFORD + LINDY JOUBERT	Monday 12:00-15:00 in Room 237, Thursday 15:15-18:15 in Room 237
STUDIO 19	BEN WATERS	Monday 18:15-21:15 in Room 226, Thursday 9:00-12:00 in Room 240
STUDIO 20	ALBERTO PUGNALE + ATREYU DE LACY	Monday 18:15-21:15 in Room 140, Thursday 18:15-21:15 in Room 140
STUDIO 21	HANNES MCNAMARA	Monday 12:00-15:00 in Room 213, Thursday 9:30-12:30 at MUSK Architecture
STUDIO 22	NICOLE ALLEN	Monday 18:15-21:15 in Room 215, Thursday 18:15-21:15 in Room 139
STUDIO 23	BRETT DUKE + GUNES EROK	Monday 18:15-21:15 in Room 237, Thursday 18:15-21:15 in Room 240
STUDIO 24	TANZIL SHAFIQUE	Monday 12:00-15:00 in Room 239, Thursday 18:15-21:15 in Room 238
STUDIO 25	GRAHAM BRAWN + HANS VAN RUNBERK	Thursday 18:15-21:15 in MSD Room 142, and Friday 14:15-17:15 in Baldwin Spencer Room 109
STUDIO 26	COLBY VEXLER + PRICILLA HEUNG	Monday 18:15-21:15 in Room 239, Thursday 18:15-21:15 in Room 239
STUDIO 28	LOREN ADAMS + DAVID FEDYK	Monday 9:00-12:00 in Room 226, Thursday 9:00-12:00 in Room G23
STUDIO 30	DAVID O'BRIEN + GEORGE STAVRIAS	Monday 9:00-12:00 in Room 239 (+ Field Trip)
STUDIO 31	JORGE ORTEGA + ISAAC CHEN	Monday 18:15-21:15 in Room 137, Thursday 18:15-21:15 in Room 137
STUDIO 32	SIMONA FALVO + DAYNE TROWER	Monday 18:15-21:15 in Room 213, Thursday 18:15-21:15 in Room 213
STUDIO 33	ANJA DE SPA + RICHARD FLEMMING	Monday 12:00-15:00 in Room 236, Thursday 9:00-12:00 in Room 236
STUDIO 34	SIMON DINH + MITCHELL EATON	Monday 18:15-21:15 in Room 228, Thursday 18:15-21:15 in Room 228
STUDIO 35	FJALAR DE HAAN + CAMILO CRUZ	Monday 9:00-12:00 in Room 216, Thursday 9:00-12:00 in Room 216
STUDIO 36	HOLLY XIE	Monday 18:15-21:15 in Room 139, Thursday 9:00-12:00 in Room 139
STUDIO 37	REBECCA LEWIS + VLAD DOUDAKLIEV	Monday 9:00-12:00 in Room 142, Monday 15:15-18:15 in Room 142
STUDIO 38	CHRIS SMILES + ELLEN-MARY TERRILL	Monday 18:15-21:15 in Room 142, Tuesday 18:15-21:15 in Room 139
STUDIO 39	JOHN STONE, IAN WOODCOCK, LEYLA BEIGLARI, IAIN LAWRIE	Tuesday 15:15-18:15 in Room 227, Friday 9:00-12:00 in Room 226
STUDIO 40	REBECCA MCLAUGHLAN + GARETH WILSON	Thursday 9:00-12:00 in Room 239, Thursday 12:15-15:15 in Room 239
STUDIO 41	MICHAEL TRUDGEON + CHRIS RYAN	Monday 9:00-12:00 in Room 118, Monday 13:15-16:15 in Room 118
STUDIO 42	JOHN GATIP + LUCAS KOLEITS	Mondays 18:15-21:15 in Alice Hoy Room 225, and on Thursdays 18:15-21:15 in Baldwin Spencer Room 109.

MASTER OF ARCHITECTURE THESIS		
STUDIO #	LEADER/S	DAY/TIME/VENUE
STUDIO 01	TOM ALVES	Monday 18:15-21:15 in MSD Room 238, Thursday 12:00-15:00 in MSD Room 238
STUDIO 02	URSULA CHANDLER	For Week 1 ONLY, the Monday session will be shifted to Tuesday 9:00-12:00 Room 244. Monday 12:00-15:00 in MSD Room 117, Thursday 18:15-21:15 in MSD Room 449
STUDIO 04	VIRGINIA MANNERING	Monday 17:15-20:15 in MSD Room 244, Thursday 12:00-15:00 in MSD Room 141
STUDIO 03	WARWICK MIHALY	Monday 18:15-21:15 in MSD Room 227, Thursday 18:15-21:15 in MSD Room 124
STUDIO 05	ANNA NERVEGNA	Tuesday 14:15-22:15 in MSD Room 140
STUDIO 06	TOBY REED	Thursday 15:15-21:15 in MSD Room 141
STUDIO 07	RICHARD STAMPTON	Thursday 12:00-15:00 in MSD Room 142, Thursday 15:15-18:15 in MSD Room 142

MASTER OF ARCHITECTURE STUDIO A		
STUDIO #	LEADER/S	DAY/TIME/VENUE
STUDIO A	ALEX SELENITSCH + DENNIS PRIOR	<b>Lecture:</b> Monday 12:00 to 13:00, Old Metallurgy 103, room 1 <b>Studio 1:</b> Monday 14:15 to 17:15 MSD 240 & Thursday 15:15 to 18:15 MSD 227 <b>Studio 2:</b> Monday 14:15 to 17:15 MSD 241 & Thursday 15:15 to 18:15 MSD 215

MASTER OF LANDSCAPE ARCHITECTURE		
STUDIO #	LEADER/S	DAY/TIME/VENUE
STUDIO 01	JILLIAN WALLIS	<b>Lecture:</b> Monday 9:00-11:00 in Alice Hoy 330 <b>Studios:</b> Monday 15:15-18:15 in MSD 120/121/129, Thursday 16:15-19:15 in MSD 120/121/129
STUDIO 03	GINI LEE + JEN LYNCH	<b>Studio:</b> Monday 15:15-18:15 in Burnley Campus Main Building MB6 (Main Hall), Thursday 18:15-21:15 in Burnley Campus Main Building MB6 (Main Hall)
STUDIO 05	RAY GREEN	<b>Lecture:</b> Tuesday 14:15-15:15PM in Engineering C-413 (C2 Theatre) <b>Studio:</b> Tuesday 14:15-17:15 in MSD 213/215/216/314, Thursday 17:15-20:15 in MSD 118/144/146/226
THESIS	SIDH SINTUSINGHA	<b>Studio:</b> Wednesday 13:15-19:15 in MSD 118

MASTER OF URBAN DESIGN		
STUDIO #	LEADER/S	DAY/TIME/VENUE
STUDIO A	MATTHIJS WOUTER LOUIS VAN OOSTRUM WITH PARALLEL PRACTICE	<b>Studio:</b> Mondays 14:15-17:15 in MSD 138, and Thursdays 18:15-21:15 in MSD 215/216
STUDIO B/C	JUSTYNA KARAKIEWICZ	<b>Studio:</b> Thursday 9:00-12:00 in Room 237, Thursday 12:15-15:15 in Room 237
THESIS	DAVID MAH	<b>Studio:</b> Tuesday 9:00-12:00 in Room 239 Friday 9:00-12:00 in Room 139

MASTER OF URBAN PLANNING		
STUDIO #	LEADER/S	DAY/TIME/VENUE
STUDIO AV	JOHN STONE, IAN WOODCOCK, LEYLA BEIGLARI, IAIN LAWRIE	<b>Studio:</b> Tuesday 15:15-18:15 in MSD 227, Friday 9:00-12:00 in MSD 226
STUDIO H	KATE RAYNOR	<b>Studio:</b> Monday 17:15-20:15 in MSD 240, Thursday 9:00-12:00 in MSD 137

master  
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a

# Project of Architecture



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

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



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



**Lecture**

Monday 12:00 to 13:00, Old Metallurgy 103, room 1

**Studio 1**

Monday 14:15 to 17:15 MSD 240 & Thursday 15:15 to 18:15 MSD 227

**Studio 2**

Monday 14:15 to 17:15 MSD 241 & Thursday 15:15 to 18:15 MSD 215

## PROF. DONALD L. BATES

Chair of Architectural Design  
Director of LAB Architecture Studio

CDE Design Studios Semester 1\_2018

### Architectural Culture and You

*"When I hear the word 'culture', that's when I reach for my gun"*

This quote is attributed to Hermann Göring, Commander-in-Chief of the Luftwaffe in Nazi Germany. It is in fact, part of a dialogue from the play *Schlageter*, by Hanns Johst, one of the Nazi-approved writers before and during World War II. The sentiments of the quote, associated with the instigators of the Holocaust, with the terrors of World War II and National Socialism, are often framed as just the thing you might expect from a militaristic and brutal regime.

The creation of "culture" would appear to be the task of artists and intellectuals. **Art** can be seen as the necessary context for a culture to emerge, to find expression, to become visible. Culture being what sets us apart from the day-to-day drudgery of work and social interaction. Culture is elevating, reaching beyond what is just necessary.

Defined by the very notion of being extra-ordinary, beyond the everyday, it is also possible for our consideration of culture to become detached from what we know and experience in daily life and to see culture as an extravagance, an indulgence. Witnessed in its grandest formations, culture can be experienced as elitist; restricted to those in the know; as a segregating community that keeps out those who are not aware of its rituals and accepted values.

I believe this last sensibility is the target of the offending quotation that starts this text. A reactionary response to being told what is of greater value than the day-to-day. A reaction against values, encounters and speculations that are no longer run-of-the-mill, no longer keeping things as they already are. The act of threatening culture with a gun is an act of trying to hold off transformation, of holding off the aspiration to recast the existing world into a more profound set of social and communal relations. In fact, in this instance, it is culture that is seen as the threat.

This long preamble is to get to what I really want to talk about – the possibility of an architectural culture at the MSD.

When I speak of an architectural culture at MSD, I experience it and I imagine it in many forms and many manifestations. I say 'experience' and 'imagine' because I am certain that "architectural culture" already exists at MSD, and yet I am conscious that it could exist in a more intense, more pervasive manner.

The standard theory of the university is that universities exist as large repositories of knowledge and expertise, vast stores of intellect and research. Students enter as mostly empty vessels, waiting to be filled with knowledge and expertise, emerging as with abilities and intellectual rigour. Of course, this description is a cliché, and is particularly inappropriate for graduate level students, all of whom have completed previous degrees and can in no way be seen as 'empty'.

And yet, the asymmetrical relationship that is fundamental to the university, suggests that one side of the equation has something to provide, and the other side has something to obtain. But irrespective of current university terminology that wants to define students as "consumers" (an insidious and odious notion) this is not a pure and simple exchange mechanism – which is exactly the reason students can never be seen as "consumers".

The reason for this claim is that students are not gaining (particularly in a design context) a fixed and repetitive body of knowledge, so much as they are being asked to examine, question, repostulate and speculate on new possibilities. In such a dynamic and uncertain (in the best sense of the word) environment, the most profound university teaching and learning is when the stakes are high, the aspirations are large, and the critical engagement is intense.

# roof architecture

For me, the most provocative aspect of this exchange, is that it is never purely hierarchical (teacher versus student), nor is it flat and even. Both sides (and in fact there are always more than two sides to the situation) operate in a flux of give and take, proposition and response, presumed conclusions and unexpected deviations, an un-ending flux between known and unknown consequences, through the pedagogy and the work.

And this is where design thinking and architectural culture start to emerge – in the volatile space created by production – by doing work. Answering and repeating known facts and standardised narratives fulfils a desired accountability and testing that is also a part of most educational regimes. But in architectural education, our predominant focus is on the critical act of production, where the response is not pre-determined, but emergent. The work substantiates itself through its internal logic and through making work that makes sense. For all of our preconceptions, biases and prejudices, an unexpected design, a novel response to a standard condition, a shocking and yet solid argument of why it all needs to be different – these are the consequence of architectural thought that gives progress and projective energy by means of doing work, of making projects.

We don't have good metaphors of how to describe a "cultural context" in general and an "architectural culture" specifically. Is it like a fishbowl, where once we are dropped into a culture, we are surrounded by the fluid matrix that informs us of the complex relationships and then influences our behaviours? Or is it set of steps to be climbed, becoming more informed, more astute of the conditions as one gains experiences, links and connections?

For the MSD and for the students of architecture (and all others of the MSD), we are working to produce an architectural culture by and through the educational program and within the building(s) in which we operate. Be it with an increasingly ambitious array of lectures, exhibitions, events and encounters, as well as with concerted efforts to push upwards the discourse and engagement with relevant and challenging themes and questions for architects and the general public. This is not just limited to our teaching schedule and academic cycle, as we also want to expand our networks and propel our impacts and influences beyond Parkville.

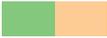
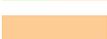
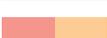
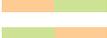
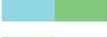
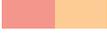
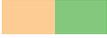
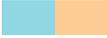
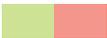
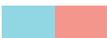
But within the context of a questioning of the definitions and the instances of architectural culture, I want to go on record as noting and highlighting that any possibility of an authentic architectural culture at MSD, also depends on you – the students. It is your productive endeavours, your demanding uncertainties and your commitment to engage that push our cultural milieu beyond its institutional structures, facilities and programs. It is our obligation to provide a minimum standard of educational and disciplinary outputs, resources and academic integrity. It is your responsibility and your opportunity to exceed what we provide and to alter its DNA.

This is a short-term tenure – two years or four semesters (not forgetting the 300 pt students) – with long-term legacies. You choose to enter a program and your very presence and participation changes the program. The University may change its operations as a consequence of pressure (internal or external), but your attainment of a degree (and the time spent doing so) also has consequences on the ethos, the reputation and the trajectory of a faculty.

It goes without saying: You are not just part of an architectural culture. You are implicated in its production.



CLUSTERS

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LEGEND	Civic	Senses	Technologies	Cities	Living	Process
						

# PRINCES PIER COLLISIONS

## Past and Present, Landscape and Architecture

I

The exponential growth and accelerated transformation of our cities is having major implications in our architecture and urban environment, including the disruption of the programs of activities of our neighbourhoods, buildings, and in some cases, infrastructures. The latter is important for this studio, as it proposes to redesign, reprogram, and ultimately preserve a significant piece of infrastructure that is also a key part of the history of the city.

II

The Princess Pier is a 580 meter-long structure situated in Port Melbourne, which during the first half of the nineteenth century received the influx of new migrants coming to Australia in search for a new prosperous life.

After a series of fires, only one third of the original structure remains in use. But the other two thirds didn't disappear altogether; as the pylons that once supported the pier's surface are still there.

III

This studio asks students to create a vibrant and engaging urban space on this site, in particular through the implementation of design strategies aimed at prompting formal and spatial associations with history.

IV

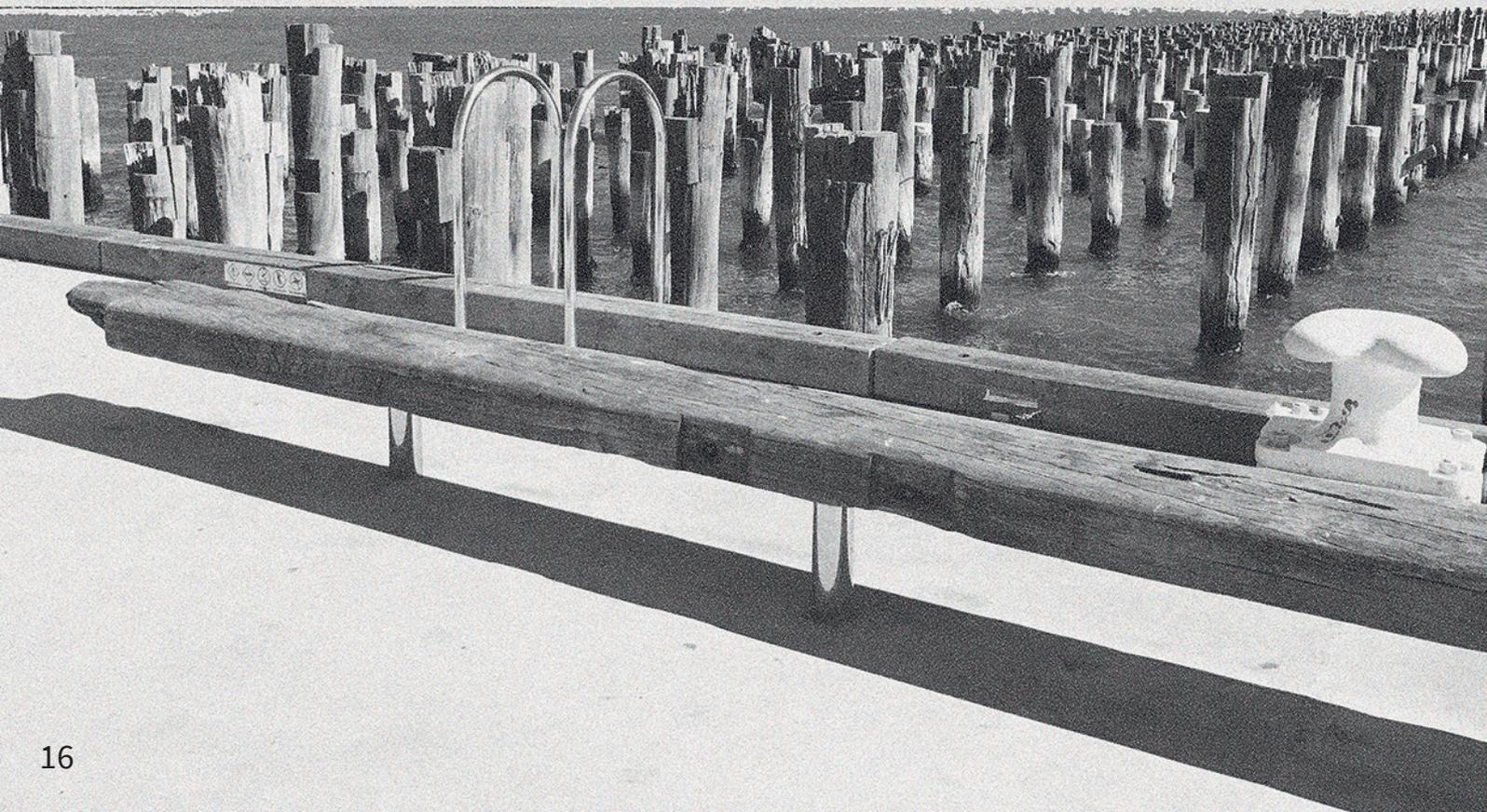
The studio suggests undertaking this challenge through a particular design process, where a specific design device—such as one derived from the concept of Illusion—can be implemented to prompt and stimulate the perception of spatial configurations that have been lost as a consequence of processes of rapid urban transformation.

V

This process will be undertaken using three methods that complement each other: the critical observation of the site and its surroundings, a 'case study' methodology, and a formal and programmatic design exploration.

Students will be asked to communicate their projects through a range of different media, including physical and digital models (conceptual, topographic, of surfaces, textures and materiality) as well as drawings (sketches, diagrams, plans and sections) and atmospheric images (showing the less tangible aspects of the project, such as views from afar, conceptual photomontages, renders, linear views, etc.)

Studio leader: Isabel Lasala





I had always wanted to take you to Iceland. I booked flights, one-way from Manchester. We were tourists there. It was felt heavily that the island was sinking under the weight of us. As the puffins arrived, the temperature dropped, the natural warmth of the springs turned us all into stock photos, simmering slowly in the landscape.

We are all tourists here.

Type Iceland into Google. Take your position as *Internet Tourist*. Begin by measuring distance: The distance from one town to the next, the fast food store to the lake, the rate of decline of the glacier, the time it takes to grow tired of a space, a way of life, a life you no longer want. How can you immerse in distance, find out more, learn a place, a people, a history, a future. And what becomes of the time, the moment you capture, what you capture, how you capture? Can you suspend time, hold back the tides...

This studio is about an architecture that exists between 'local' and 'tourist', between landscape and object, between two tables. Maintaining the studio rhetoric, TOURIST continues to explore an interest in architecture as a tool of empowerment. How much can we ask of our built environment, our society, the places we live, the places we pass through?

# TOURIST

# BUILDING A NEW CITY

Studio 03

*This practice lead studio is a platform to challenge the misconceptions, accepted norms and orthodoxies that reside in architecture & urban place making. Using housing as the primary medium **Building A New City** will seek to examine these aspirational hangovers and seek new methods of housing and living for future generations.*

*Interested in the density the studio will seek new models of growth within the suburbs of Collingwood & Fitzroy; as we lay down the gauntlet for students to stitch new housing typologies into the rich urban fabric of these suburbs.*

*Seeking alternatives to the prevalent status quo **Building A New City** will encourage divergent thinking as we challenge the typology of the apartment tower, and boldly address how we will live in the future.*

Studio Time:  
Thursday 12:15 - 6:15

DKO



Conventional architectural and urban design strategies generally view the city as static, when in fact the urban environment is a dynamic field of interrelated elements that are in a constant process of change, resulting in the continual production of new hybrid architectural types and forms. The studio will examine the relationship between the architectural (typological) object and the urban field and begin to test how different techniques of editing and deformation can result in the production of new architectural types and formations. This will be tested through acts of distortion, deformation and editing, and processes of iterative accretion, aggregation and agglomeration.

The focus of these investigations will take place in Melbourne CBD. The studio will engage with the specific material culture of the city and begin to speculate on techniques for the hybridisation and production of new versions of the city. These ideas will be tested through the design of a building that deals with ideas of the 'retail precinct'.

More broadly the studio will examine emergent design technique, both digital and analogue as a means of working with and acting upon dense existing fields of matter and material – both through editing the existing and speculating through the architectural element to the scale of architectural typology.

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

Image Credit:  
Sara Martinez, Bartlett

# HIGH END

# UPSIDE - TOWN -

MSD Urban Design  
Thesis Studio  
Architecture C,D,E Studio 5  
Semester 1 | 2018  
Instructor - David Mah  
Tuesdays 9-12 Room 239  
Fridays 9-12 Room 139

The suburban landscapes that have dominated much of Australia's urbanization persist today as an emblem for a national way of life. However, over the last couple of decades, the country has cultivated urban landscapes and cultures that can be said to offer a counterpoint to this model for living. The thesis studio is framed by an ambition to focus on the urban models and lifestyles accompanying Melbourne's recent period of growth and associated densification.

Not without its critics and detractors, high-rise and high-density developments now occupy a highly visible presence in the Australian city. Melbourne's densification and growth has been touted in equal measures as a cause for celebration and is also seen

to be sounding a death knell for the city's character and way of life.

These urban developments are the material supports of an alternate urban culture of density and congestion that is often seen or represented as a parallel universe to the familiarity of the suburbs. The thesis studio will engage in an exploration of Melbourne's upward towns and its associated populations or constituencies of downsizers, foreign students, renters young and old, expatriates, migrants, "locals", short stayers, tourists, professionals, investors, money launderers and even families...



Studio 06: *MILLE FEUILLE 2*  
 ///////////////////////////////////<threshold>////////////////////////////////////

here studio:  
 Ammon Beyerle + Phillipa Hall  
 + David Pryor (PDS) + Jonathan Daly (HUSS)  
 + Richard Falkinger (Heritage Architect)

/////////////////////////////////INTRO////////

>This studio is about design in existing buildings. It is about a layered experience of heritage architecture and an engaged approach to place. We see design as a <threshold> negotiating a place from a complex mix of social, political, economic and material flows between different cultures, selves and communities – design is agency in time, participating across years, days and hours. Specifically, this project challenges us to reinterpret social and aesthetic values in a regional city and activate a fabric of religious education buildings to reflect our own times and positively-different cultural values in architecture.

>This studio is also about placemaking in the context of ethnic cultural difference. Today, migrants, new and old, negotiate complex definitions of diversity, identity, and independence, with each other and the existing environment. And to this, we know designing a building to accommodate the needs and practices of different ethnic groups is especially challenging, because it also engages the participation and implicit values of the designers themselves. Beware! Conflicts are rife.

>This studio is the second in a series of successful studios, and is a funded pilot for the Myer Foundation – Placemaking Sandbox research project. It brings together diverse ethnic community groups around the Ballarat Regional Multicultural Hub – Welcome Centre. This studio will provide students with an introduction to designing for ethnic cultural differences, and the tools to better understand their own role, who they are designing for and how to test their own assumptions during the design process in place.

We will do this through teaching a designed, creative placemaking process, layer upon layer.

////////////////////////////////////SITE

The site includes 2-3 storey heritage buildings built between 1881-1960s, that make up the former Sacred Heart Convent, in Victoria Street, Ballarat. This site was the former Sisters of Mercy convent, in the heart of a Catholic education precinct and has in recent years been home to ghost tours, photo exhibitions, dance classes, and now the Ballarat Regional Multicultural Hub. Importantly, the site sits at the entrance to (rapidly growing) Ballarat, from Melbourne. We see the possibility of modelling a new form of public interaction space.

////THEMES////////////////////////////////////

We will be interrogating the everyday concepts of heritage and place through both material and social means. To do this, the main themes we will introduce will be 1. Self and Community; 2. Assets and Environment; and 3. Strategic Design. More generally we will be developing architectural forms and processes that explore different languages and modes of occupation, refuge, expression and sharing through rhythms of 1. partitions, 2. paths, 3. participation and 4. program.

/////////////////////////////////PROCESS////////

Running parallel with real masterplanning and early works projects on the site we will carry out precedent research and design exercises that may actually be implemented. We will aim to build systems for an urban ecology.

Our studio will synthesise and construct complexity through a processes of layering, followed by an on-site intensive 16-19 March 2018.

To practice and research participatory design, we will have the chance to interact with real client-organisations that interact with the site, and through practicing participatory design, will develop a sense of real sustainability and <threshold> here. Students will construct models of their detailed design that <threshold> together with other students in a grand scheme for the heritage precinct.

The outcome will be design as both 'thing' and 'process'.

///BRIEF+OUTCOME////////////////////////////////////

The brief, a complex mix of commercial, not-for-profit, institutional and industrial programmes, is delivered in 3 parts:

1. A detailed design of ~100m<sup>2</sup> for a specific event, and or/ community group
2. A masterplan vision of the whole ~10000m<sup>2</sup> precinct, feasibility and infrastructure (Groupwork)
3. A designed participatory process for repair, fitout works, capital investment, operations and maintenance (Groupwork)

This studio is an excellent opportunity to learn about community engagement in placemaking, heritage architecture and masterplanning.

# DESIRE : *AMUSING OURSELVES TO DEATH*

*"Orwell feared that what we fear will ruin us. Huxley feared that what we desire will ruin us."*

*- Neil Postman (1985)*



WHERE WILL THE MAXIMISATION OF SELF-INTEREST, LIMITED BENEVOLENCE AND INSTRUMENTAL RATIONALITY TAKE US?

STUDIO DESIRE EXPLORES THE IDEA OF DESIRE AS CONSCIOUS DESIGN PROCESS AND INVITES THE STUDENTS TO INVESTIGATE THE MOTIVATION, THE EXECUTION AND THE PSYCHE BEHIND IT.

DURING THE EARLY PHASE OF THE STUDIO, EACH STUDENT WILL BE ASKED TO CHOOSE AN ACTION, OR AN OUTCOME, OR AN ATTRIBUTE UNDER THEIR CHOSEN DESIRE, THAT THEY WISH TO SPECULATE AND EXPERIMENT WITH.

THE SITE FOR THE STUDIO IS THE RUINED CORKMAN, AND ULTIMATELY THE STUDENTS WILL BE ASKED TO COME UP WITH A REACTIVE STUDENT HOUSING MODEL THAT EMBODIES AND NEGOTIATES WITH THE IDIOSYNCRATIC DESIRES.

PHASES.

- 1 : SPECULATION
- 2 : MANIFESTATION
- 3 : REPRESENTATION

// GUMJI KANG

## ***Design for Ageing:***

### ***Towards an Age-friendly Community in the City of Moreland***

#### **Introduction:**

According to the latest statistics, one in six people in Australia is now aged over 65 and the figures will increase significantly to one in four by 2050. In view of the growing ageing population, it is crucial to provide age-friendly living environment to cater for the needs of older people. The World Health Organization (WHO) published the *Global Age-friendly Cities: A Guide* in 2007. In 2016, the Age-friendly Victoria Declaration was signed by the Victorian Government and the Municipal Association of Victoria (MAV) in Australia showing their commitment to provide age-friendly living environment.

In collaboration with the Moreland City Council, this design studio addresses the following research questions:

1. How age-friendly is the City of Moreland?
2. What would make the City of Moreland more age-friendly?

Through the engagement with different stakeholders, including urban designer and social support manager of the Moreland City Council, practising architects and academics, students are required to assess the age-friendliness of the current situation, explore the potential of the site, carry out site analysis, prepare group master plans, examine building typologies and undertake sustainability studies, leading to their individual schematic design and final presentations.

#### **Research Themes:**

age-friendly community, building typologies for seniors living, multi-generational living environment, social and environmental sustainability, health and wellbeing

#### **Studio Times:**

Mondays 6:15-9:15pm and Thursdays 9am-12noon

#### **Studio Leader:**

**Dr. Hing-wah Chau** is the Melbourne Early Career Academic Fellow in Architectural Design and the Senior Tutor of Masters Design Studios at the University of Melbourne. He has been teaching architectural design at the University of Melbourne since 2011 and has more than ten years of professional practice in Hong Kong as a registered architect, working in an interdisciplinary working environment and involving in different types of projects, ranging from small public structures, public housing to large infrastructural development.

**GALAPAGOS ISLANDS:  
UNDERSTANDING THE PROCESS OF URBANISATION AND ARCHITECTURE IN PROTECTED NATURAL AREAS.**



Join this subject to make a difference, contributing to an important environmentally and culturally sustainable future. In this studio, we will develop tools and approaches to help the Galapagos Islands understand their opportunities and choices. Each of you will develop ideas, designs or tools that will together allow us to explore alternatives.

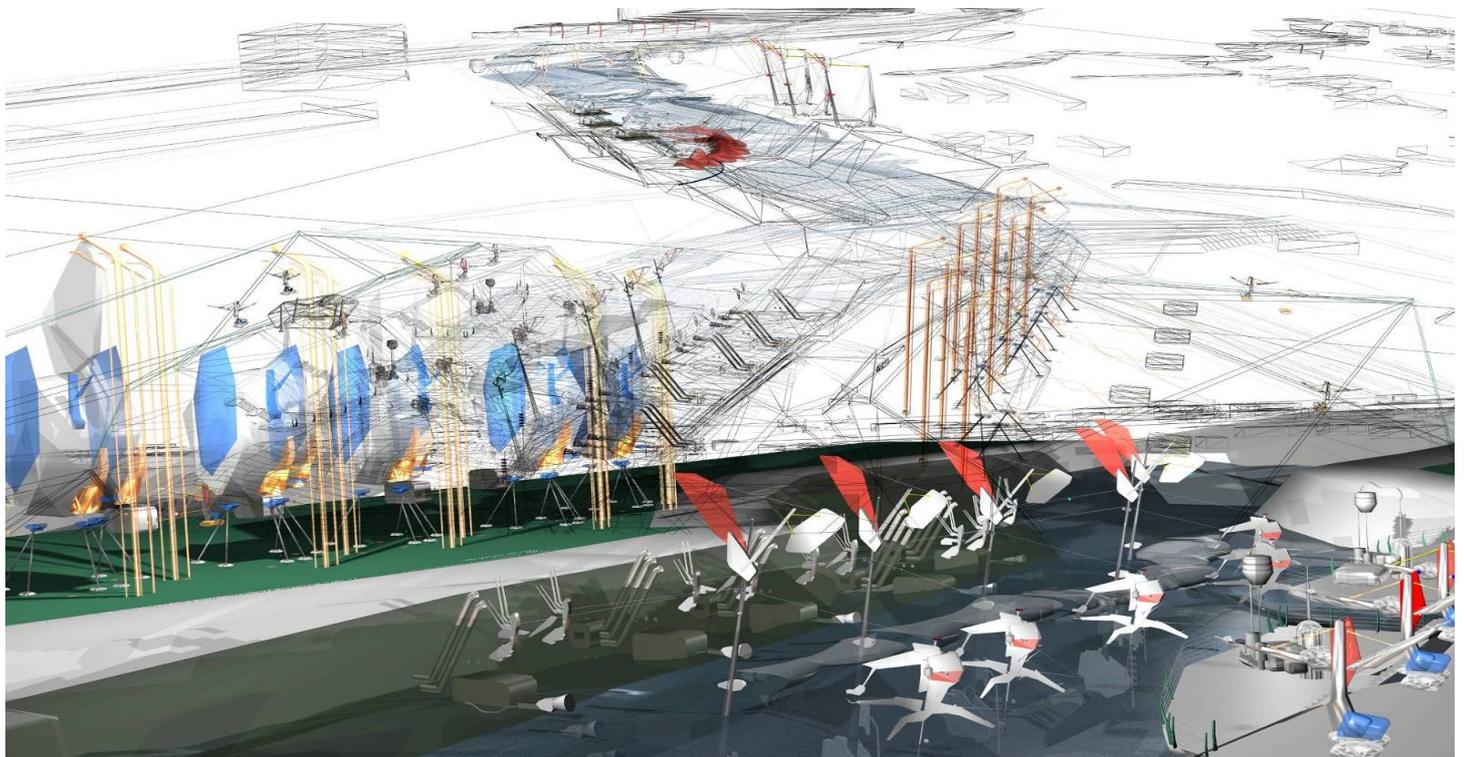
The environmental crisis associated with urbanization have been well recognised in fields of ecology and design. But very few of us would ever want to admit that *environmental crisis is a design crisis.* [...] *We have used design cleverly in the service of narrowly defined human interests but have neglected its relationship with our fellow creatures* (Van der Ryn and Cowan 1995). Probably one of the better places in the world to observe this phenomenon are Galapagos Islands. Human population arrived in the islands 500 years ago and for centuries the balance between human and natural system has been maintain, but in the past 50 years this situation has dramatically changed and one of the most pristine natural environments in the world is now under severe threat, due to increase population, and number of tourists. Furthermore, most of designed interventions have not reduced but increased number of problems.

The challenges of accommodating a growing human population on these ecologically distinctive islands seem intractable. The obvious reaction is to restrict or reduce the population, but these are not viable options. Means must be found to manage a larger residential and transient (including tourist) population. Conventional approaches to building form, urban design and planning controls are trivial and ineffective. Recent platitudinous approaches to more sensitive settlements on the islands are demonstrably irrelevant, the results ineffectual. Thus we have sought an alternative framing of the challenge to model a response. The Complex Adaptive System approach, engaged by the Galapagos Science Center in its work on the ecosystem and economy of the islands, offers this alternative. In this studio we will use the outcomes of an exercise conducted in the context of previous design studios in which propositions for possible future urban development were explored informed by CAS theory. We will use computational tools developed in this studio to analyse and use data to inform propositional change.

We will start with assumption that with increase of population demands on the water, energy, recourses, and food will increase as well. All the existing problems will magnify and the damage to the environment will intensify. The unique environment of Galapagos may be lost forever and its most important source of income, the natural habitat, will disappear. Therefore, we will start with looking at the built environment through 6 different lenses: water, food, waste, energy, construction materials, waste and knowledge. We will use data collected by students in the past few years and try to build interactive models that will help us to develop proposal for sustainable and resilient future of Galapagos.

Students who take this studio will have the opportunity to join the next subject and travel with us to Galapagos during the winter break as Study Abroad Program and see how their tools and proposals can improve the situation on the island.

Studio 10 takes place every Thursday from 9am till 4pm. Study Abroad Program to Galapagos (25 points, or 12.5 points) will take place between 18 June until 14 July.





## SURF PAVILION

Studio Leaders: Igor Kebel and Eriko Watanabe, assisted by Andy Liu (XO Projects)  
Technical Consultant: Sascha Bohnenberger (Bollinger Grohmann), Venkatesh Natarajan (RMIT)  
Studio Time: Monday & Thursday 6.15 pm - 9.15 pm



### STUDIO BACKGROUND

The history of architectural manifestos equals history of architectural pavilions. Designers of pavilion architecture idealize the future and romanticise the possibilities of the present. Like architectural manifestos, pavilions are also condensers of new ideas about the ways we inhabit spaces:

- The realm of pavilion architecture is very exposed, especially in the field of architectural exploration of 'file to factory' and 'file to result' condition.
- Surfing at the Summer Olympics will make its debut in the 2020 Summer Olympic in Tokyo. The studio will investigate new architectural organizations of a surfing pavilion for the occasion in Tokyo.

### REFERENCE

The Water Pavilion by Lars Spuybroek [https://brettosness.files.wordpress.com/2009/12/finaltwo0\\_small.pdf](https://brettosness.files.wordpress.com/2009/12/finaltwo0_small.pdf)  
Surfer Today, <https://www.surfertoday.com/>  
AAD\_Algorithms-Aided Design, Arturo Tedeschi

### STUDIO PROGRAM

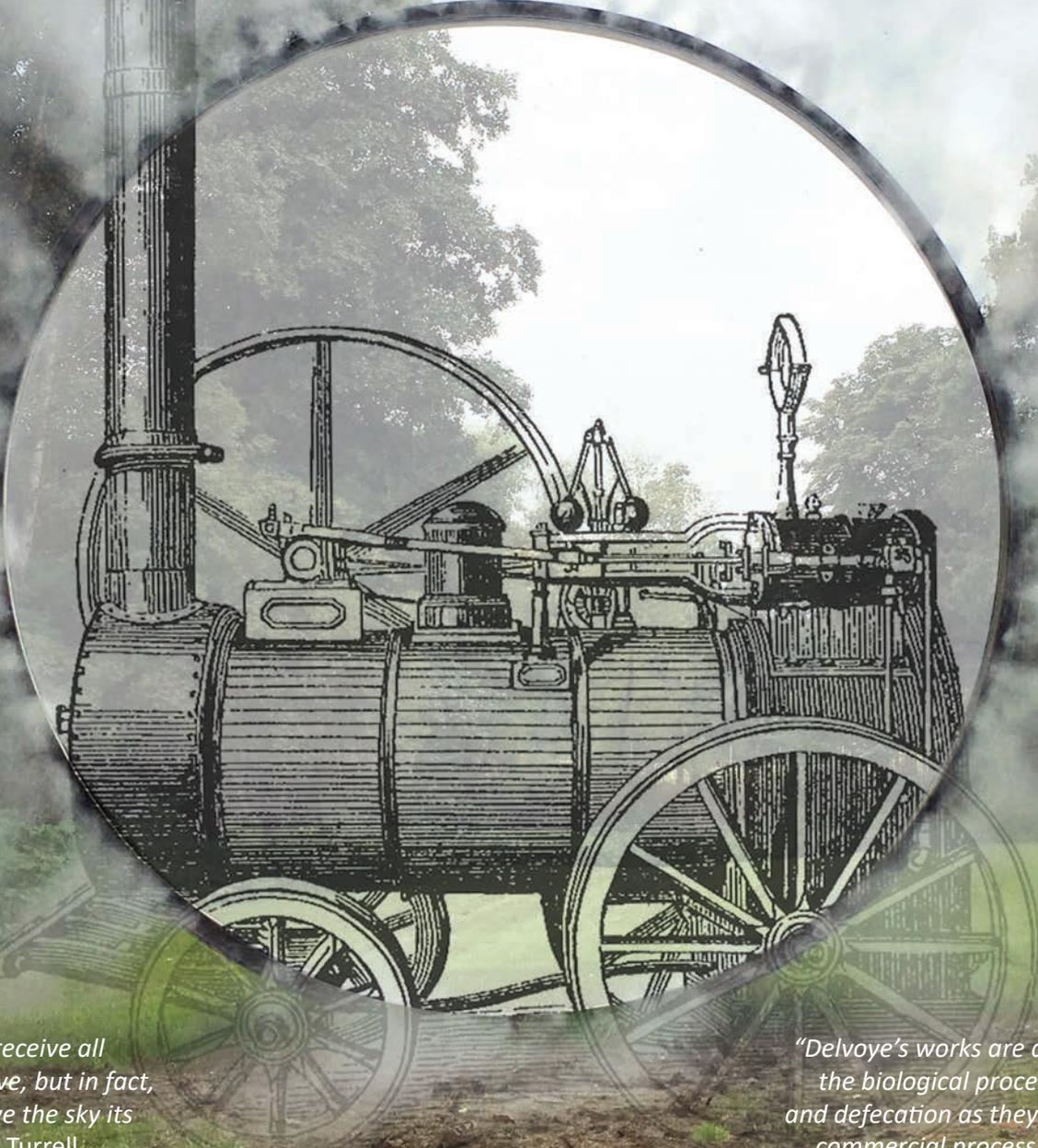
The studio will investigate material informed designs from surfing industry, defined as a computational informing process that enhances the integration between the use, material and organizational form within the logic of fabrication technology. The notion of materially informed-surfaces will be introduced as a central concept of material-based design.

The first part of the studio will focus on material and structural form by investigating resource-saving design strategies, conventional-support-free systems, joints and junctions, responsive material and composites. The second part of the studio will explore design models for surfing pavilions, based on principles of digital inclusivity of the specific content, topological form, and digital manufacturing. The end results will be a synthesis of applied formal organizations, material, and performance.

The studio is run by Melbourne based architectural firm XO Projects. Technical support will be provided for the proposed workflow based on Maya, Rhino, and Grasshopper with some plug-ins (Kangaroo, Weaverbird, and others).

The studio requires a proficiency in Rhino or Maya modelling and basic Grasshopper skills.

# STEAM



*"We think we receive all that we perceive, but in fact, we actually give the sky its colour" - James Turrell*

*"Delvoye's works are as much about the biological process of digestion and defecation as they are about the commercial process of marketing"*

STEAM: Science, Technology, Engineering, Arts, Mathematics. Educators the world over believe that these are the fields that will define the 21st century. More and more, schools are looking to fuse the right and left brain hemispheres, preparing students to address future challenges with wholistic thinking. After all, art and science are just two ways of looking at the same universe. Both reframe understanding, showing us the world we think we know, in ways we've never known it.

STEAM is a University of Melbourne design studio run by Michael Roper and Nick James, directors of Architecture Architecture. It offers students the opportunity to design a STEAM centre for a Melbourne secondary school. Students will engage directly with the school as well as with expert consultants, exploring real-world constraints and opportunities, while interrogating the nexus where art and science intersect. Studios will run Friday afternoons from 12-6pm.

# beyond biophilia



..in search of  
the experiential  
dimensions of  
community

This studio seeks to test the limits and possibilities of a biophilic design approach as it applies to community architecture.

## Studio process:

The studio will be based and run out of DesignInc's city offices in the GPO building.

Monday evenings and Thursday lunch sessions will provide first hand opportunities to experience the workings of an architectural practice. Students will have full access to our lab space during office hours.

Community and biophilic design principles and communication techniques will be learnt through exercises in the DesignInc studio with our design team and industry guests.

Freehand drawing and model making will begin contextual investigations into the experiential qualities of nature and proceed to establishing a conceptual urban architectural standpoint.

Learnings will be applied to a community site precinct design within the Arden precinct in North Melbourne.

This will lead to the conceptual design and design development of a community health building of approximately 2000 sqm.

The studio is led by Kieran Leong and Stephen Webb from DesignInc Architects.

## Themes and ideas:

**Beyond biophilia:**  
Can the experiential aspects of nature provide inspiration for design solutions? Beyond biophilia and biomimicry as a static set of patterns.

**Retrofitting for community:**  
What should a next generation community health building be and do?

**Polyvalent spaces:**  
Can community spaces adapt and flex over time - responding to seasonal and longer time frames analogous to natural habitats evolving?

**DesignInc**

# MASTER OF ARCHITECTURE STUDIO CDE 14

FIONA MCLEAN + SCOTT DRAKE

2018

Semester ONE

MASTERS' STUDIO XIV

University of Melbourne

## SKYSCRAPERS

le GRATTE - CIEL

摩天楼

T

A

L

L

BUILDINGS

& their urban fabric

MEL Melbourne

HKG Hong Kong

BKK Bangkok

International  
COUNCIL on TALL BUILDINGS  
and URBAN HABITAT  
Competition 2018

“Masters' Thesis Challenge :  
Designing for Innovation,  
the rope-less  
non-vertical  
elevator”

<http://www.ctbuh.org/TallBuilding/s/AcademicStudentWork/MastersThesisChallenge2017/tabid/7577/language/en-US/Default.aspx>

Due 30<sup>th</sup> May 2018  
CTBUH Chicago

“ LOGIC WILL GET YOU FROM  
a to b.

IMAGINATION WILL TAKE YOU  
ANYWHERE.”

as described by Einstein,  
perfectly encapsulates the  
eternal architectural challenge  
and . . .

one that we are taking on  
as a studio competition team.

## WHAT ?

From 9 – 99 storeys, tall buildings  
have continued to evolve through  
the technological evolution of  
vertical transport, mechanical &  
electrical systems, structural  
advancements & user expectations

Through these developments we  
have created cities across the  
world of significant density,  
dominant vertical forms & their  
associated urban fabrics –  
of hugely varying quality.

Tall cities can be brilliant, though  
they can also be alienating &  
domineering built environments.

Vertical transport technology  
is undergoing great  
recent development to become  
multi-directional & vastly more  
spatially complex.

A profound change for designers,  
cities & their citizens.

The design ramifications are  
game-changing.

## WHEN ?

A very busy / exciting semester 1.

## WHY ?

The University of Melbourne has  
been invited to submit a  
competition proposal for the  
CTBUH design ideas  
competition.

This is an exciting opportunity to  
engage our masters' students in an  
international competition with a  
new & evolving technology of  
great architectural significance.  
In addition to the CTBUH online  
research team & panel we have  
selected industry experts as  
our local mentors.

## WHERE ?

Whilst the competition outline  
does not specify a site based design  
response, tall buildings are a  
ubiquitous urban form. Through  
consideration of Melbourne,  
Bangkok & Hong Kong as sample  
tall cities for which we have  
significant knowledge &  
experience, our students shall  
develop their typological  
project ideas.

## HOW ?

With a combination of  
collaborative student work  
commencing with a design primer  
& then individual design  
development - the studio shall  
work toward representing the UoM  
& developing our conceptual ideas  
for the potential of this  
revolutionary engineering &  
architectural innovation.

The scope of our programme  
is limited simply by our time -  
as the design possibilities are  
absolutely endless.

## WHO ?

including professional experts :  
CTBUH & Giorgio Marfella UoM,  
Arups, Investa, MCC, Make  
Architects (UK), The Green Factory,  
Hassell ( Landscape) . . .

&

## 16 student studio

( useful Prerequisite ABPL 90118  
Applied Architectural Technology)

&

## Fiona McLean

ARBV, B.Arch, B.PD, Melbourne  
UoM tutor Archi Design Consultant  
Hong Kong, London, Hanoi, Sydney  
Foster + Partners, Green Factory . .

## Assoc. Prof. Scott Drake

Inda Chulalongkorn University,  
Bangkok. UoM staff alumni.  
Lectures in technology & design at  
INDA, international programme  
Architecture & Design, Thailand.  
Workshops & online UoM studio . .

MONDAY afternoon 1 - 4  
THURSDAY afternoon 1 - 4 . .



T S U B O

H

tsubo:

// a Japanese unit of measure, equivalent to the area of two tatami mats

// mapped points on the body that correspond to and influence certain organs (as referenced in acupuncture)

O

U

E

S

STUDIO 16

//

Joel Benichou  
+ Sinead Lim

*Image Credit:*

*Margaret Preston,  
'Mosman Bay' 1927*

The term 'tsubo' has been adopted by Studio 16 to define an approach towards medium density housing and community focused environments. The title itself is contradictory in that a 'tsubo' cannot exist without reference to a smaller or greater whole, whereas a 'house' is whole unto itself. This contradiction is what drives the exploration of Studio 16. How do we find intimacy at a large scale and generosity at a small scale? What is the role of the 'Architect' in future housing - could it be to reveal a collective sense of place between homes, neighbourhoods, suburbs and cities? Site interrogation and personal narrative will be essential in this process-driven studio. Studio sessions will be used to make and discuss ideas, collectively embedding living futures into the city.



: STORIES FROM THE BIRRARUNG:

The studio is a proposal to create design interventions along the Yarra River that emphasize a new social relationship with the river from the narratives of the indigenous community to the new generations of today. The proposal seeks to re-invigorate the existing open public spaces along the river's edge; the Northbank site. The aim of the studio is to create a new dialogue with water in a contemporary way and is inspired by the Australian Venice Biennale Pavilion and the recent conversations at MPavilion regarding the future of Yarra. The theoretical design inspirations include spiritual ecology, the coexistence of architecture and landscape architecture, urban/public space anthropology and sensorial urbanism. The studio is titled '*immersed*' as it requires one to understand the character of the river in an embodied way. It is both the material and the process that produces this immersion.

STUDIO OUTCOME

The research focus for the studio is to create innovative spatial interventions along, on top or through the river that reflect the history of the river as well as creatively engage public use and imagination. The third focus is for students to immerse themselves with the concept of water, fluidity and ecology and to reflect these through the design. The immersion will lead students to embodying their site through art, writing, movement and verbal exchange with the local community. The process encourages new readings of the site and innovative outcomes.

Students will be required to study the history of the river through research of historical maps and data, photography, as well as by talking to the public to understand the relationship people may have with the river. The emphasis will be made on creating an effective public space that respects the *Yarra Strategic Plan* and the indigenous relationship with the river. The relationship between space and metaphysics will be used as a tool to create spaces that are intimate in nature, reflective and immersive.

Students will begin working in groups on their chosen site of the Yarra's Northbank edge and workshop possible new scenarios. Through each week's exercises a deeper knowledge of the site will form, that will guide students to their design proposal. The final - outcome will see the culmination of the different embodied processes that intuitively and strategically reflect the nature and character of place. The studio will be engaged with Melbourne City Council, Melbourne Water, Yarra River Keeper, Koorie Heritage Trust, landscape architectural practice and local artists that will be invited each week to present and engage with the students.

STUDIO TIMES

Mon / Thurs TBC

*Magdalena Sliwinska* is a graduate architect/landscape architect from the University of Melbourne. She has taught at Swinburne University, Monash (MADA) and University of Melbourne (MSD) across disciplines of interior architecture, architecture and landscape architecture. She is currently pursuing creative projects for her PhD by practice and is interested in the social, emotional and phenomenological approaches in architecture through the pursuit of creative methodologies.



**MASTER OF ARCHITECTURE C D E STUDIO 18**

**Auroville Studio**

**Andreas Bickford, in association with Greg Burgess & Joss Brooks**

**Indian Environmental Centres, Chennai & Kaluveli Bio Region**

The Tamil Nadu eco-village of Auroville, <https://www.auroville.org/contents/95> is one of the oldest ECO Villages celebrating its 50th anniversary in February, 2018. Auroville has the backing and endorsement of the Indian Government and UNESCO, commending it as a project of importance to the future of humanity.

This studio involves the design of two regional environmental centres for research and education designated to document, monitor and study the health of a major drainage basin in central Tamil Nadu, home to millions of people in rural villages and Chennai. Water and water management is of key importance.

The Studio has a choice of two projects available for students:

- Design of an Eco Education Research Centre to study the Kaluveli Bio Region, near, **Kadapakkam, Tamil Nadu, India**
- Design of an Environmental Centre in the Adyar Ponga regenerative water shed area **Chennai, Tamil Nadu, India** in association with the Goethe Centre, the German and Tamil Nadu Government and local business interests.

The integration of community, architecture, landscape, and graphic communication will be explored along with best practice sustainable design for the two centres. Both projects will look at creating a national image for such centres, to be established in various locations in India and will involve travel to India during the Easter break, semester one, 2018. The cost will be approx.\$1200. Travel support is possibly available and students will stay at guest houses in Auroville and in Chennai.

The studio design process will work closely with the Earth Institute; Pitchandikulam Forest <http://www.pitchandikulamforest.org/PF/>; the Water Institute and GAIA in Auroville, India and CERES IN Melbourne <http://ceres.org.au/>; the Goethe-Institut, Chennai [www.goethe.de/chennai](http://www.goethe.de/chennai)

Auroville has established itself as an international community, rich in diversity, and has evolved to make a significant difference in the lives of surrounding communities concerned with - and practically researching into - sustainable living and the future cultural, environmental, social and spiritual needs of mankind.

# .IMG.ING -

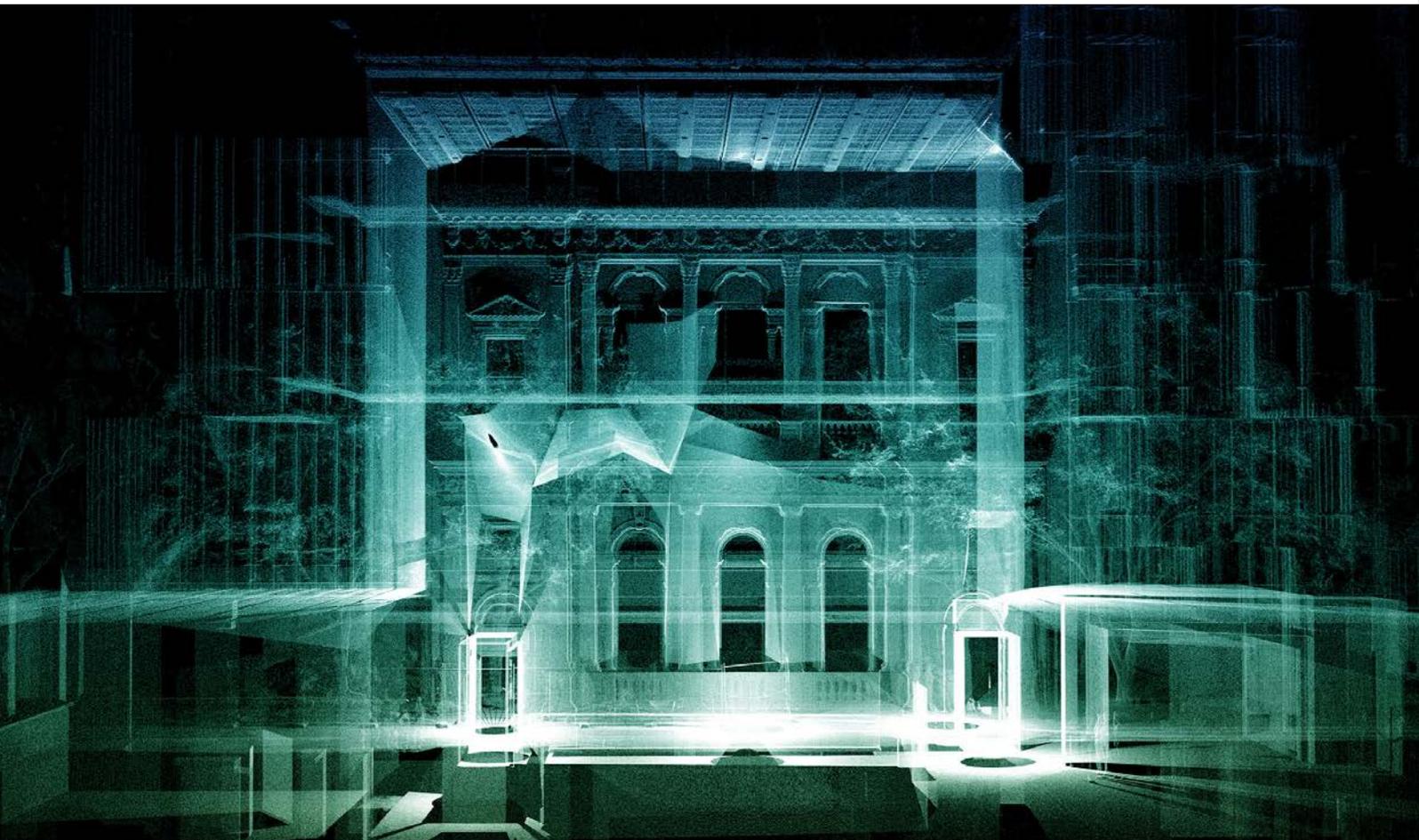
## A MUSEUM MADE DIGITAL

**'IMG.ING - A Museum Made Digital'** is a research and design unit that introduces students to critical views on image capture technologies, by digitally reproducing and organizing buildings, objects and landscapes.

The process of working in this studio will be focused on developing skills and knowledge in image capture technology, specifically **3D scanning and photography**. Using these mediums as a lens to critically observe objects and spaces, students will develop skills in image making, digital scanning and point cloud analytics, 3d printing processes and online curatorial practices.

Using the **Ian Potter Museum of Art** as a site for investigation and representation, students will reproduce the physical structure and landscape of the site, as well as selected and curated content, through a process of 3D scanning.

The propositional phase of the semester will include students designing and curating an **online digital exhibition** of the content captured in the first half of semester. This will be represented via virtual, interactive 3 dimensional models that can be observed online. Each student will be asked to design a 'virtual room' inside the digital model of the 3D scanned building which houses an art object and its related archival material. These rooms will be collectively represented on a web site, allowing visitors to navigate around, in and through the **digital scan data** and experience museum content through screens and **virtual reality** equipment.



# HOW VIRTUAL BECOMES REAL

*Computational* and *Freeform* applications are growing exponentially in architecture. *Free* suggests the opportunity to generate architectural form, irrespective of any compositional, structural or construction principle; *Computation* offers tools and strategies to drive and control such freedom.

In this framework, the principle of *Form Resistance* welds structure and architecture. Elegance is achieved through a unique creative-generative process, which is present, for instance, in the iconic works by *Frei Otto*, *Jörg Schlaich*, *Heinz Isler* and *Buro Happold*.

This 8<sup>th</sup> edition of *How Virtual Becomes Real* will continue the research into the design-to-construction working methods for form-resistant structures, which aims to synthesise the virtual and the real by means of both physical form-finding and numerical models.

## SCHEDULE & LEARNING OUTCOMES

WEEKS 1-4: Workshops & Lectures on parametric design, form-finding, optimisation, technology and fabrication of shells/gridshells. Students are expected to: [1] generate & manage free-form geometries using Rhino; [2] define and run Grasshopper routines for design automation, that is surface discretisation, panelling; [3] perform structural FEM analyses using Karamba; [4] prepare 3D parametric models for fabrication with laser cutters, 3D printers or other digital fabrication tools.

WEEKS 5-12: Design Project individual and group supervision sessions. Students are expected to: [1] express & represent architecture through diagrams, renders and technical drawings; [2] design and prototype structures - scales 1:50 to 1:1; [3] regularly communicate ideas through verbal presentations, posters and models.

### PREREQUISITES

Competency in *Rhinoceros*, *Grasshopper*, *Fabrication*

ALBERTO PUGNALE: Architect, BArch MSc PhD. He was Assistant Professor of Structures at Aalborg University, Denmark. In 2007 he won the IASS Hangai Prize for his studies on complex architectural-structural bodies. Research fields: Computational Morphogenesis of free-form structures, reciprocal structures and history of construction.

ATREYU DE LACY: Structural Engineer, MEng MStructE CEng. Atreyu is a Chartered Structural Engineer with 11+years' experience working in Australia and the UK. He has worked with some of the world's most renowned architectural practices on projects within Australia, UK, Europe, Brazil and the Middle-East.



albertopugnale.com

## SIX-PACK

The SIX-PACK studio will propose urban densification in the inner Melbourne suburbs through the design of small to medium scale multi-residential apartment proposals. Project proposals will increase in scale and complexity as the semester progresses. Students will be encouraged to challenge the accepted norms of apartment design, providing all the functionality and liveability of a house, albeit within a smaller footprint.

In proposing their own apartment design students will explore urban conditions, site context, adjacency, contribution to streetscape, solar access, massing and visual bulk.

Housing affordability, a sense of community and liveability will be key studio themes. At a conceptual level, students will review and address local planning provisions including access to sunlight, overshadowing, overlooking, access to private open space and street and boundary setbacks.

Students will be required to question and critique the existing guidelines and propose alternative measures. Additional and mutually beneficial community programs will be encouraged within the new multi-residential models proposed. Physical models will be required throughout the semester.

### Studio sites

Richmond, Albert Park and Port Melbourne

*Photo-Coppin Street Apartments, MUSK Architecture Studio- Ben Hosking*

# IDEA FACTORIES

## HOW CAN UNIVERSITY BUILDINGS HELP US LEARN, THINK & CREATE?



**The University is changing. Its architecture must adapt and evolve.**

Australian universities are growing, fast. Like the population they serve, these universities are also becoming more urban, more inclusive, denser and more diverse than ever before. Along with this unprecedented growth, there are massive incentives to broaden and enrich the culture and quality of STEM (Science, Technology, Engineering, Mathematics) education within the university. This push is an existential issue for Australia as competitor in the **global market of ideas and innovation**.

**IDEA FACTORIES** will challenge students to invent new environments, places and buildings for science, technology and design education. We will analyse how these subjects are taught,

who is learning, who is teaching and the spaces they need. In collaboration with the University of Melbourne and leaders from the STEM departments we will study existing buildings on campus, global education precedents and alternate industry precedents (tech-campuses, incubators, etc). These studies will form the context for a series of design proposals from the **scale of the individual classroom to the scale of the campus**. The design explorations will seek to answer three critical questions about the role of architecture in shaping education:

1. **If the traditional lecture is dying, what are the new spaces of learning?**
2. **How does interdisciplinary interaction create academic vitality?**
3. **How do we foster interaction, without drowning in distraction?**

Burn Baby, Burn.

# DISCO INFERNO



A constant increase of population and a global economy is creating an exponential influx of density in financial centres across the world. This sudden growth causes many problems in our cities that we as architects must face. New methodologies and ideas need to be experimented with and tested to define new social and urban norms. The integration of public, private and civic spaces become increasingly more critical in defining our urban fabric and social identity.

**DISCO INFERNO** is a studio that will use existing typologies and investigate their coexistence to create something new, something exciting, something *Melbourne*. The brief is to design a building to house an urban fire station, a hotel and a public function of your choice. We will dissect what each of these typologies are and it will be your challenge to reassemble them however you like. Your challenge is to create individual proposals that express divergent thinking, that bravely address social issues and inspire progress.



“You can be lonely anywhere, but there is a particular flavour to the loneliness that comes from living in a city, surrounded by millions of people.”

- Olivia Laing, *The Lonely City: Adventures in the Art of Being Alone*

## Do you feel lonely?

Well, if you do,  
then you are not alone!

“Loneliness is the global epidemic of our times”- runs multiple news headlines. Research from social neuroscience and psychology is pointing towards a global trend in urban isolation, and a recent lifeline survey in Australia found 60% of respondents saying they often felt lonely. Studies conclude that loneliness is a greater public health issue than obesity, and chronic social isolation is worse than smoking 15 cigarettes a day. Taking into consideration the psychological effect places have on us, the premise of the studio is to explore the role of architects and urban designers in such a social context.

The studio, after analysing existing urban fabrics and

conditions, will design strategic speculative urban ‘response assemblages’ that foster prosociality.

Open to architecture and urban design students, this studio is an attempt to answer Christine Murray, the Editor-in-Chief of the *Architectural Review*, who asked in her editorial in 2015, ‘**Could architecture play a role in curing loneliness?**’

### Studio outcomes

\*Gain an understanding of the social and political role of design, architecture and urbanism. \* Value social resilience and develop a holistic notion of sustainability. \* Practice collaborative problem-solving moving beyond disciplinary silos. \* Question the prevalent practices of architecture and urbanism that are unaware of social consequences. \* Experiment with forms of drawing social

interactions in built environment.

\* A publication with the studio materials. \* Not feel lonely !

### Studio Format

Week 1-4: Designing the question (site investigation, precedent analysis)  
Week 5: Design Charrette (Speculation)  
Week 6: Mid-semester Reviews (Reflection and inputs)  
Week 7-10: Design Development (Synthesis)  
Week 11-12: Design Representation (Narrative)  
Week 14: Final Reviews

### Studio Design Scope

The studio outcome can range from designing urban artefacts such as a hugging booth, designing pop-up parks, sub-urban retrofitting to a utopian speculation on anti-lonely city! Studio outcomes are based on student investigations, therefore, no pre-given site or program.

## STUDIO # 24

Tutor: Tanzil Shafique, Assoc. AIA

all material available at: <https://www.thisstudioisopen.org/work/2018/2/2/loneliness-studio-24-at-melbourne-school-of-design>



# PLUG-IN (*rural*) LIVING

## STUDIO OUTLINE:

The design task is focussed on researching about, and then designing for how people make and use space in a compact living area and its immediate surrounding area, such as in and around a 'Tiny House' or a 'Wicked Van'. Secondly, the studio is focussed on planning and designing extended living spaces and places for clusters of tiny houses or wicked vans. The planning and design is to adhere to sustainable design principles, within an off-the-grid services network, using macro land use planning done by Thesis Design students in 2015 and 2016.

The studio, based on a real need in the Victorian coastal town of Lorne for permanent housing for singles and young couples working in Lorne and for seasonal workers looking for somewhere to rent or to live out of their camper vans, will afford students opportunities to work with clients and users, and involves a required weekend visit to Lorne.

## STUDIO OUTCOME:

The studio will require a site master plan and precedent research done in groups: personal design briefs for tiny house/mobile home living; concept design for two of three sizes – single person, young couple, and young family, and, detailed design of one of the two concepts carried through to full interior design and fit out/ furnishing details to afford the maximum amount of liveability in a small house and its immediate environs. Our two sites were well researched by students in 2015 in terms of topography, tree cover, water courses, views and Bush Fire Attack Level.

This studio should be attractive to students who want to learn more about creating design briefs; Master Planning /Site Planning; working with clients and users, and to work seriously with detailed interior design for living in compact spaces.

There will be site visits to architects' offices and to some manufacturers to assist and focus the group and personal research.

With permission, some of the student work will be presented to the community as examples of a possible new form of housing for the permanent residents and seasonal workers.

# Housing Home, and Content(s) II

MON & THU  
18:15 - 21:15



The home may perhaps be the best avenue to explore “contemporary life”. That is, the convergence of human(s) in space, facilitated by the ideas, content(s) and containers of humanism, humanities and the human body.

The house not only plays host to the physical human body, but all things that entertain the notion of humanism: thought, activity, ritual, signifying objects and spatial arrangements, this is where the house becomes home.

*“Architecture houses. It is at home in - and provides a home for - philosophy [concepts and thought], aesthetics [cultural and material objects] and those discourses which are thought to describe it.”*

Andrew Benjamin  
Eisenman and the Housing of Tradition

Philosophical, aesthetic and cultural reference will generate contextual frameworks that allow the home to find place, sustenance and the content(s). Here, architecture is considered as the in-between of thought and experience, where the house becomes a mediator between two parallel states, the conceptual and the material; revealing the unexpected, through the slippages, transitions and tension between ideas, content(s), user and space.

This investigation will argue for the critical agency of architecture, evoking discourse and dialogue between ideas, disciplines, technologies and representations.

The house produced will act as an agent for mediating, critiquing and navigating the limitations, possibilities and transferences between the conceptual and material.

The project may become a critical survey, experiment or meditation between humanism, humanities and the human bodies. This is where architecture may be at home in - and provides a home for - contemporary life.

# BITS & 'BOTS!

## STUDIO BRIEF

The aim of this studio is to create an architecture from a sequence of strategically-assembled fragments experienced at four scales – edge, surface, volume, terrain.

During the first half of semester, students will produce a series of gestural drawing fragments, using 5-digit hands and 6-axis industrial robots. Through emulation, exaggeration, and interpretation of anthropomorphic gestures using robotic technology, students will be prompted to consider how a sequence of strategic marks made by human or machine might inform an unexpected, generative architectural language.

Using drawings and physical models, students will then be asked to design a public library on the site of the Royal Society of Victoria in the northeast corner of Melbourne's CBD.

## STUDIO LEADERS

Loren Adams + David Fedyk

## CLASS FORMAT & PRE-REQUISITES

This studio aims to introduce students to advanced design and fabrication methodologies using multi-axis programmable robots and traditional workshop machinery. Classes have been structured to make use of the equipment and facilities in the MSD Robotics Lab and Machine Workshop, with the emphasis of the studio heavily weighted on drawing and model-making.

While helpful, students are not required to have existing programming, digital modelling, or fabrication experience. It is expected, however, that all students approach the brief with an enthusiasm for the hands-on and a willingness to commit to learning new technical skills.

## SCHEDULE

Monday, 10am - 1pm, MSD Studio (TBC)  
Thursday, 9am - 12pm, MSD Robotics Lab (G23)

In addition to scheduled class times, students must be available to work within the MSD Fablab facilities most weekday afternoons during Open Access (1pm - 5pm)

# Bower Studio

Gurindji Arts/Culture Centre  
Design/Build  
[bowerstudio.com.au](http://bowerstudio.com.au)

Bower Studio has built a relationship with the Gurindji people on their homelands in remote Northern Territory. Our last project with the Gurindji, the 'Wave Hill Walk-Off Pavilions', was completed by a team of MSD students supported by local workers. Three pavilions mark the walk-off journey and reflect upon stories shared by elders. The links Bower Studio makes between these stories, the landscapes and the steel has been recognised nationally and internationally.

Bower Studio has been asked to help keep Gurindji culture strong and this year we will help build two pavilions at the Kalkarindji community – the artists at the Karungarni Art Centre need protection from the sun and rain. A local work team will support you, and you them.

Once we have completed the pavilions the artists have asked if we could work with them to prepare ideas for a new arts/culture place. Engagement with community at this detail will provide a rich source of inspiration for the final designs.

Classes run 9-12 Monday morning. You will be in the community for a ten-day period from mid-April with cultural competency training and research seminars before working at Kalkarindji. A pre-departure building exercise is held at the Creswick campus 7-9 April. The studio is intellectually and physically demanding – please check the website! Allow approximately \$1,800 for airfares, car hire, etc.

**Applications for Bower Studio must be submitted directly – it is NOT on the ballot. See the link at the top of the [bowerstudio.com.au](http://bowerstudio.com.au) website for details.**

Studio Leaders: Dr David O'Brien  
George Stavrias



M E T A

THIRTY ONE

Description

We believe	that c	creativity is the key to the future of	human	endeavor.
Design an	d the v	value it provides to society is becom	ming in	creasingly
more influ	enced	by how it is produced; we belie	ve the	means of
production	i - alth	ough intrinsically linked to the p	product	- instead
should be	second	ary to the intangible values pursu	ed by	the design

As more p	rocess	es within the design conception ar	nd prod	uction get
automatec	l, the t	ue value of a designer is steering	ng tow	ards being
able to f	ind st	strategies that involve a nonline	ar, qu	asi-logical
solutions	- unabl	ar to be generated by automated t	process	ses/scripts
	o	r algorithms - to design challenge	s.	

The aim o	f this s	tudio is to provide a platform from	which	designers
are able	to de	detach themselves from their cu	rrent i	ntellectual
restrains	and ex	ploration an imaginative approach to	the fo	rmation of
creative se	olutions	s from a variety of creative models	applied	d to design
		and architectural thinking.		

Brief

Co - Program

Bio

Jorge (BS	c. Arch	a. AA MA, ARB, RIBA) is a regist	ered a	rchitect in
Mexico a	nd the	UK with 20+ years of profes	ssional	practice.
Professor	tal exp	erience includes Zaha Hadid Arc	hitects,	Foster &
Partners,	Wood	s Bagot (Lon), Aedas (HK) and H	Hassell	currently
Associate	Direct	or at Bates Smart Melbourne. He	is a ke	en archer,
ma	artial at	artist, glider pilot, skydiver... and lo	ves cal	ke.

Isaac (BA	opSc. M	(Arch.) is a Graduate of Architectu	re who	studied at
The Unive	rsity of	Melbourne. Past professional exp	perien	e includes
Aedas (S	G); c	currently works at Elenberg Fi	raser ,	Architects
Melbour	ne. An	avid photographer, traveller...and	also lov	ves cake.

M / Th

1830 - 2130



# quarry

*The Quarry is a site for the development of experiments in building and architecture, creative practices, education and technology.*

When a body moves, the spatial conditions that surround it are repositioned around its centre. The Earth is the same; from its innermost core to its outermost layer, it is constantly displacing and realigning itself through geologic events to points of equilibrium, resulting in the formation of the ground plane. These points are recorded in history as epochs, a unit of geologic time. The Earth is currently in the midst of a new geologic turn; the anthropocene. The record of these transformations is found in the strata of rock, stretching underneath the ground plane for hundreds of kilometres beneath our feet. However, humans have now become their own geologic force, meaning human processes move the same, if not more, geologic material than non-human processes. As the demand for natural resources grows, extraction and exploration of the Earth to find new plots of resources multiply, as do the traces these explorations leave on the ground. Human processes, including land clearing, mining and water extraction, have irreversibly changed the composition of the Earth. They leave traces of our society throughout these layers and become the legacy humans leave embedded into the strata that archives our history.

Quarry investigates this.

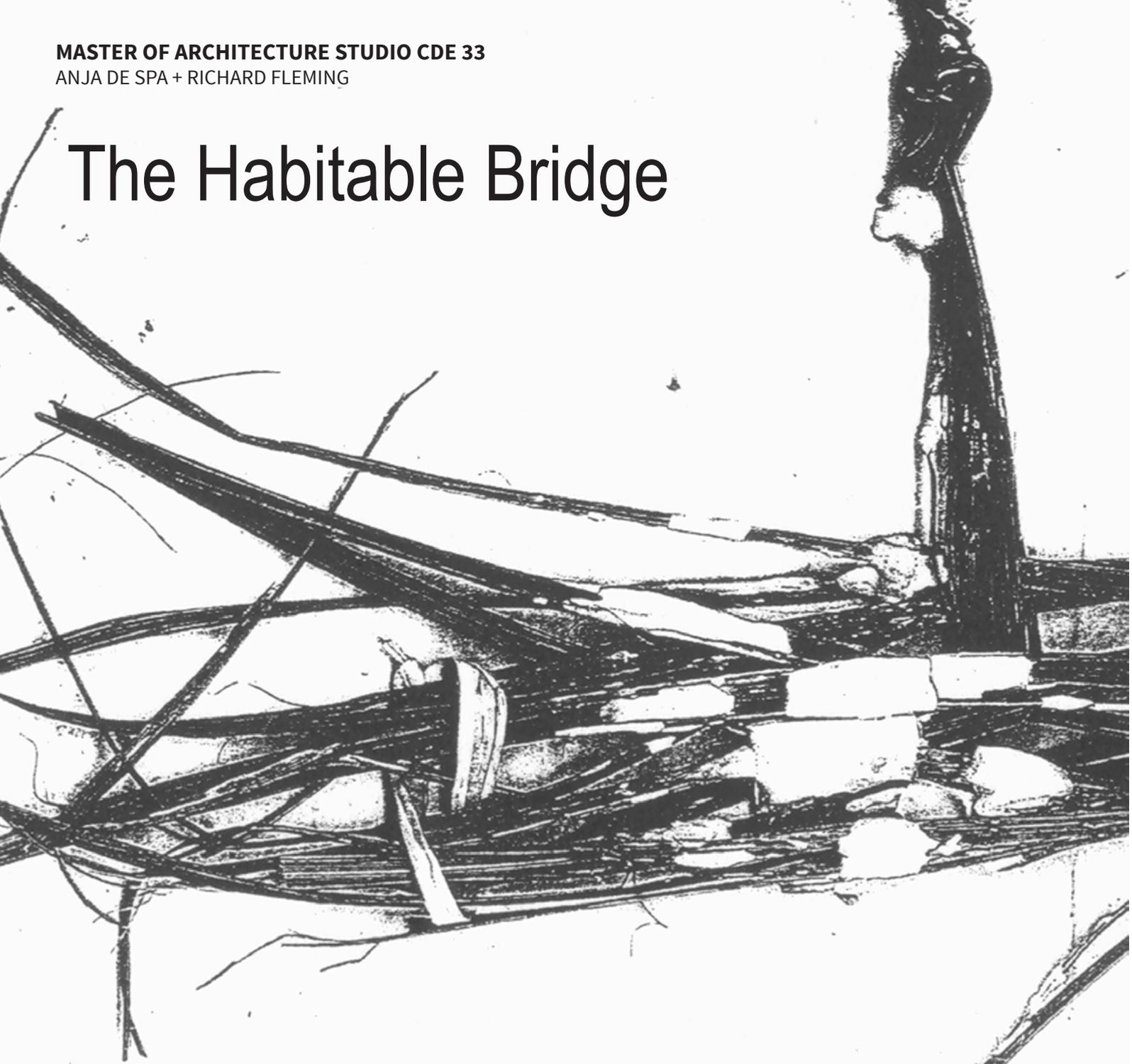
Students will initially be required to undertake a variety of research and design based projects through site visits, model making, mapping and prototyping to establish an understanding of their own design processes and how these can be shaped in response to the context of the Quarry. Students will then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

*The future requires rehabilitation  
Make a clearing  
Ask questions  
Take care*

Dayne Trower  
Simona Falvo

<https://www.theprojects-quarry.com>

# The Habitable Bridge



The intention of this studio is to question and interrogate:  
How can we re-imagine public space? How can we re-draw disciplinary boundaries?  
How can we invite habitation? How can we form new connections in the city?

We will encourage students to explore their understanding of site, sensory experience, structural expression and spatial form making through the vehicle of a **Habitable Bridge**. We will investigate new definitions of typology, use and form. Crossing traditional architectural disciplinary boundaries and breaking apart dichotomies of moving + dwelling, together + apart, inside + outside.

The nominated site is on the edge of Melbourne CBD, 'bridging' the Yarra River at Birrarung Marr to the north and Alexandra Gardens to the south. The brief calls for a new structure, a walkway, a resting point, a meeting point, a guest house, a venue, a connection. Design responses will contain all these ideas or be something else entirely.



Home Home studio investigates the holiday house as an important typology in Australian Residential Architecture. Heavily publicised in local and international media, our award winning second homes are perhaps over-represented when it comes to our image of the Australian House.

The typology has evolved from a humble fibro shack to become a rich testing ground for our most decorated architects. Without the constraints of more typical urban sites, holiday houses offer the chance to explore architectural concepts in a pure, undiluted way.

### Studio

The studio will focus on three main areas. Firstly, exposure to 'real' clients and their specificities. Students will engage with their chosen clients to develop a rich brief full of potential architectural drivers. Secondly, the format will encourage students to explore a range of generative techniques for form finding and planning; utilising traditional art, models, sculpture, film, collage etc. Finally, given the remote beauty of our sites, environmental and contextual responsiveness will form a large component.

### Projects

The studio is structured into two design projects. The first, minor project is an alteration and addition to their chosen client's primary inner-city residence. This project establishes a connection between the student and the client, which will enrich their backstory and go on to inform the second project. The second, major project is the holiday house. Where students will continue to explore their ideas in a different context. With a choice from 3 different clients, and 2 different sites for the holiday house - one by the beach, one in the bush, students can tailor the studio to their own interests.

### Outcomes

Content will be delivered through readings, case studies and discussions. Students will be tasked with small research projects, then progress into client 'meetings', and presentations. Participants in the studio will be exposed to the pragmatics of delivering residential architecture, while the brief encourages challenges to the norm, experimental and innovative outcomes. It is expected students in this studio will improve their ability to communicate with clients in both briefing and expressing their design intent, a crucial skill in the delivery of bespoke architecture.

Studio Leaders: Simon Dinh + Mitchell Eaton  
Monday + Thursday 6:15-9:15 PM

# STUDIO 35 HACKING DESIGN: TRANSFORMATION THROUGH ADAPTATION

Change is constant. As the poet put it: 'Nothin' lasts forever / and we both know hearts can change' [1]. But design is something and that *for* is often considered to be frozen in time. We propose a studio in which design is for change, where participants learn an approach to design where a changing context is the starting point, where adaptation is a design criterion.

The case we propose makes a changing context intrinsic to the entire studio. Melbourne has been witnessing a growing homelessness problem --- an issue much broader and deeper than people sleeping in the streets. Without assuming in advance what these people need or want, we do think their situation requires improvement. Can design help? What do we envision the future to be with respect to this issue? We are after *design that permanently changes the situation*. But what of the design once this has happened? We are after *design that can adapt to the changing situation*. And change happens in many ways, can we design for all the possible futures?

We approach design from the perspectives of transitions studies and evolutionary design, thus understanding the dynamic character of both designed artefacts and their context. Our process begins with the generation of a vision, which is then probed, parameterised and explored, looking for those sequences of design that allow for adaptation to the changing context. Our goal is to devise methods to produce artefacts, and explore the possible trajectories they could follow, in their journey to serve human life. In this view, each design opens up possible futures and closes off others. Designing for change then means to open up many and close off few.

Using a systematic approach [a], participants are prompted to generate design spaces [b] and explore the pathways these spaces allow them to follow, in search of revealing and understanding the transient nature of designed artefacts.

With the help of digital media, participants are expected to produce a catalogue of artefacts capable of communicating the trajectory they intend to follow, in order to supersede their original vision with one capable of adapting to the ever-changing conditions of human environments. Designing transitions' general task will be to deal with the tension between homelessness and the formal infrastructure of the city in Melbourne. The premise is that 'homeless' is a transient state, which requires transient infrastructure. However, once one stops being homeless, those infrastructures remain. Then, the question becomes, how can these structures adapt?

The studio will have five assignments, structured in order to enable the generation and evolution of a vision, via the exploration of possible pathways for the development of complex and adaptive inhabitable spaces. We aim for the design proposals to be context-sensitive and potentially implementable in the 'real world'.

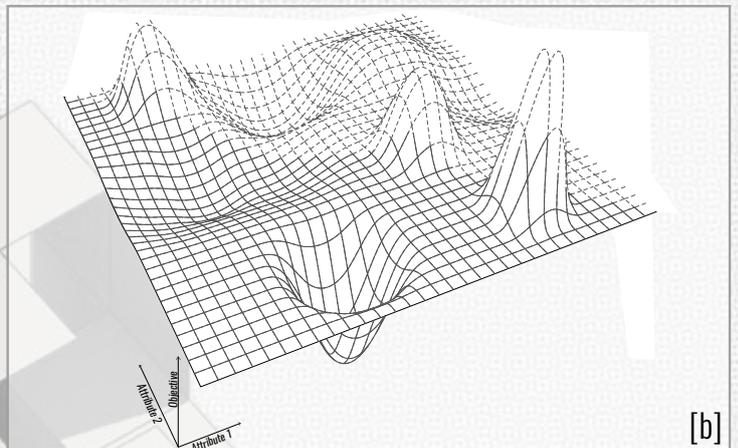
Studio35 will introduce the relevant concepts of transitions and evolutionary design, as they frame design as a complex endeavour that is not only about the object being produced, and its practical and cultural implications, but also about how it fits into a larger system. Finally, practical skills in parametric design and scripting, as tools for the generation and exploration of design spaces, will be presented.

[1] W. Axl Rose. 'November Rain'. In: Use Your Illusion I. Geffen, 1992.

```

01 Initialise vision;
02
03 Prototype probetype;
04
05 While (not satisfied) {
06     Parameterise(design_space, probe_type);
07     Explore(pathways, design_space);
08     probe_type++;
09 }
10
11 Develop design_sequences;
12
13 Present studio_exhibition;
    
```

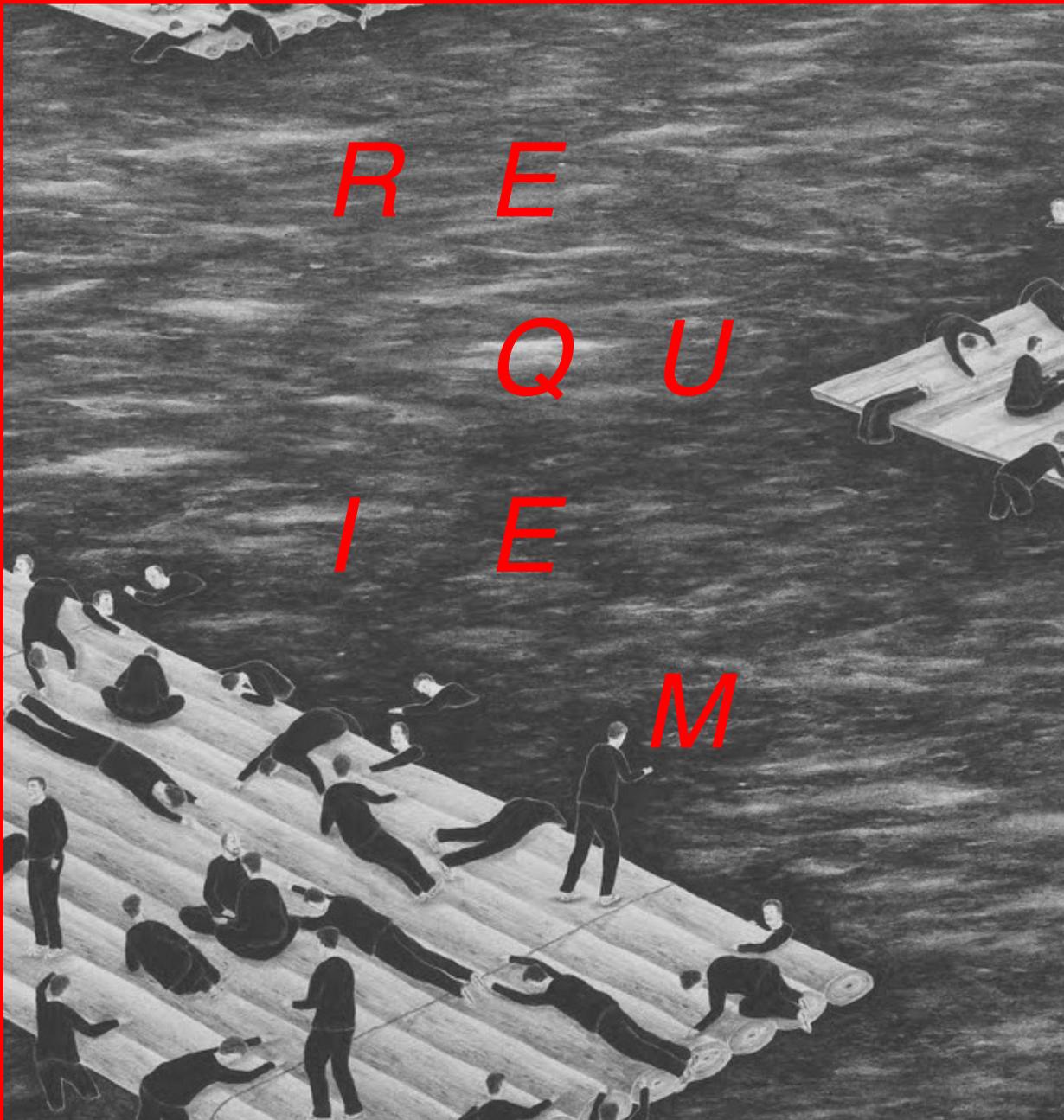
[a]



[b]

Studio leaders:  
Dr. Fjalar de Haan + Camilo Cruz

Studio class:  
Mon / Thur\_9-12



**REQUIEM : SEVERAL PARTLY HABITABLE SPACES FOR IDLE COGITATION**

The studio concentrates on the critical examination of site to explore landscape and the built environment through a pilgrimage of small scale interventions – spaces for thought.

Rather than pacing for religious purposes, pilgrimage in the context of this studio is a way to incite idle contemplation that oscillates between reverie and an awareness of that which is the panorama of the built and natural.

Students will propose a pacing itinerary: a sequence of meditative activities that comprise the way stations of a pilgrimage, and identify and respond to elemental forms, seasonal conditions, and fundamental site relationships that propel each intervention.

Scrutinising site as palimpsest, rigorous practices of mapping and casting at macro and micro scales will facilitate the pursuit and manifestation of contextual understandings, speculations and inventions.

We will research geographical representation, such as romanticised nineteenth century biogeography and infographics, contemporary explorations of quantitative documentation and qualitative notation, demonstrated in the works of Jorinde Voigt, as well as site responsive architecture, including Enric Miralles' Cimitero di Igualada, Tomba Brion by Carlo Scarpa and Christo and Jeanne-Claude's Surrounded Islands. In addition, the studio will explore the eighteenth century fascination with the Sublime, examine the spectacle/spectator relationship of tourism, the Grand Tour, and analyse pilgrimage typologies.

# FIELD *studies* 001

*"Doing things ethically is the new business model"*

**Fieldstudies is a dedicated research group within Fieldwork with a mandate to explore the multi-faceted issue of Housing Affordability within the Australian context.**

Fieldstudies will be a long-term program of architectural design studios, each featuring a specific and tightly defined scope within the broader theme of Housing Affordability. The focus of Fieldstudies 001 will be on the provision and design of Public Housing, seeking to re-imagine the design, procurement, community engagement and built outcomes of multi-residential public and private housing.

The studio leaders will be members of the Fieldwork team Vlad Doudakliev (Architect) and Rebecca Lewis (Architectural Graduate). The Fieldwork Directors, Ben Keck and Quinó Holland will deliver a number of lectures, while additional guest lecturers will be drawn from a wide range of disciplines including planning, development, marketing, landscape design, sustainability and urban design to support an interdisciplinary approach to design.

To effectively define the focus and methodology of each proposal, each student will be tasked to undertake independent research to drive the development of a manifesto. The intent is to draw together a series of guiding principles that will underpin the thinking, priorities and decisions made during their design process. The manifesto is to be both theoretical and practical, speculative and grounded. A combination of required readings, esquisses, field trips, design reviews and a symposium will support the teaching program. Learning outcomes of Fieldstudies 001 will be:

- Understanding the challenges of Social Housing and how an interdisciplinary approach to architecture may overcome them
- Develop personal design philosophies of quality living spaces and apply them for architectural outcomes
- Explore and re-imagine the fundamentals, typologies and rituals of contemporary living spaces
- Innovate relationships between context, public and private spaces
- Understand basic market feasibility, planning and demographic demands on architectural outcomes

[www.fieldworkprojects.com.au](http://www.fieldworkprojects.com.au)

[www.assembleprojects.com.au](http://www.assembleprojects.com.au)

[www.assemblepapers.com.au](http://www.assemblepapers.com.au)



Urban water-side explorations in **CULTURE + PLACE;**

*Stitching City to Harbour with an iconic cultural destination in the heart of Melbourne's Docklands Waterfront.*

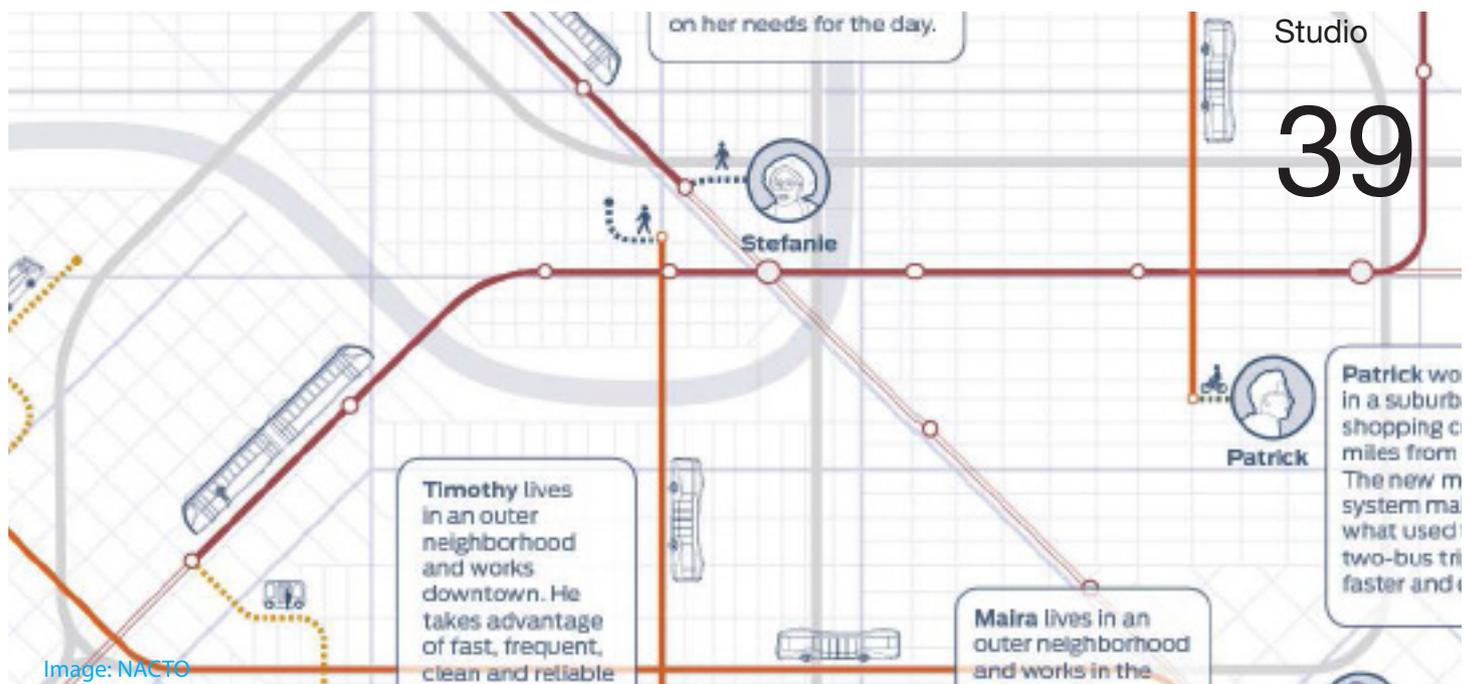
Many of Melbourne's urban narratives linger on the historic gold rush and cartesian grid founding's, it's fertile hinterlands, laneway culture and celebrated citizen diversity. From these influences and more, the mechanisations of culture, design and creativity we recognise regularly bubble forth to form the living culture and fabric of our city.

However, despite it's complexity and global reach, Melbourne has yet to articulate coherent narrative of where the urban (and post-industrial) fabric meets the harbour. This is particularly evident in the Docklands Precinct around Victoria Harbour and Etihad Stadium. An area that is asset rich yet lacks accessibility, amenity and above all a celebrated **IDENTITY**.

This studio proposes to connect the **CITY** to the **HARBOUR** through a destination-based architectural proposition founded in a cultural, environmental and socio-civic programme. Within this, the historical grain of **CENTRAL PIER** is reimagined into a cultural icon appreciated from both land and water and opportunities for further place-making along Harbour Esplanade are explored.

Chris & Ellen work together at COX Architecture on a variety of public projects, and have spent considerable time dissecting the ins and outs of the Docklands precinct and exploring the opportunities within its public realm





# NETWORKS and SPACE

## Autonomous Vehicles + Public Transport in suburban Melbourne

John Stone (MSD) // Ian Woodcock (RMIT) // Leyla Beiglari (Hassell) // Iain Lawrie (TfV)

This studio is generously supported by Transport for Victoria

**Tuesdays - 3:15-6:15pm & Fridays 9am-12noon**

### Studio Description

This multi-disciplinary studio will explore the positive and negative impacts of autonomous vehicle (AV) technologies on safety, accessibility and equity, through exploring effects on the use and form of public spaces and streets at stations in suburban Melbourne. Much has been written about the potential of AVs to transform mobility, urban form and public space, but there has been little detailed analysis and visualisation of what these impacts might be in actual places. AVs include possibilities for new forms of private and shared vehicles, blurring boundaries between private and public transport. We will investigate several scenarios for AV deployment to explore questions such as:

- >> How might AVs use the public realm around stations in suburban Melbourne?
- >> What design solutions are needed for AVs to work well in urban public space?
- >> What regulations or policies would most effectively support these technologies in Melbourne?
- >> Which forms of AV technology best support environmental, social and public health objectives?

### Studio Outcome

Using major station precincts in suburban Melbourne as case studies, we will work with transport and designers from local and state government as well as the private sector. We will contribute directly to professional and public debates on policies for AV deployment and related planning and design frameworks. We recommended that students taking this studio have previously completed Public Transport Network Planning (ABPL 90090) as many of the concepts explored in that course will be applied in the studio. If you have not done this subject, you will need to do some additional reading before the studio begins. Learning outcomes will focus on:

- >> Identifying and resolving problems with AV deployment through effective urban design & planning
- >> Proposing creative solutions to problems in the design of urban public space for AVs.
- >> Communicating and advocating effectively in a clear and professional manner.

# Pimp my heritage

designing a future for the past

Australia is haunted by ghosts of an industrial past. Vast factories lay abandoned in the landscape. Discarded and disused, most will perish; erased by commercial imperatives that prioritise shopping malls and suburban sprawl. It doesn't need to be this way. **We want you to change the script.** Through guest lectures, workshops and field trips we'll give you access to some of the best experts in the field, arming you with the skills, knowledge and conviction to do more than simply design sensitive new facades. We'll face up to the complex challenges of working in this field - budgets, conservation plans, building regulations, the competing desires of the market and community - then we'll ask you to turn it all on its head. Let's do for heritage what Elon Musk did for the electric car. **Go on, pimp it.**

*Photo courtesy of Simone Maloney*

# Urban Eco Acupuncture Melbourne Innovation Districts 2018

MSD VEIL ARCHITECTURE AND DESIGN STUDIO

Semester 01 – 2018. Studio Leaders: Michael Trudgeon, Chris Ryan

“We have partnered with the University of Melbourne and RMIT University to create Melbourne Innovation Districts (MID), a smart city initiative that is set to drive investment in the knowledge economy and help shape our city’s future..” \*

## SUBJECT OUTLINE

This semester, VEIL will join forces with the RMIT School of Architecture and Urban Design to deliver a multidisciplinary super studio. The collaboration will focus on developing design proposals and implementation strategies that transform the inner Melbourne urban landscape, incorporating the aspirations of the Melbourne Innovation Districts Project, underpinned by dramatically enhanced sustainable transport supply including three Melbourne Metro Rail Projects (MM1, MM2 and an airport Metro), additions to the tram network, cycling and walking infrastructure.

15 teams will each develop their own project for a nominated site at a range of scales including transport interchanges and new public spaces, through to future forms of living and working spaces. The design proposals will integrate innovative responses centered around public realm, resilient and distributed systems of provision,



Images from top left clockwise: Jiayi Wang, MSD. Urban Innovation District presentation by Dan Hill, Arup London, Muy Troeung, MSD.

adaptive reuse, digital infrastructure, spaces in between, future living and education, addressing three main targets:

- Distributed production Systems: Energy and water production and consumption
- Transport: Car-free city by 2030
- Intensification: Accommodating a population of 8 million by 2050.

The teams will then stitch and blend their individual projects to form a combined, considered and holistic masterplan showcasing the potential development and transformation of Melbourne. Here is an opportunity to create a set of vibrant, sustainable urban experiments, a living laboratory to test radical propositions across many scales of intervention from urban design, architecture, landscape architecture to industrial design and service design. There will be an emphasis on physical model making in this studio and we will hold an introductory session in the Fab Lab at MSD. The studio will be taught at MSD on Mondays and with our RMIT collaborators on Wednesday evenings from 5.30pm to 8.30pm at RMIT.

## VICTORIAN ECO-INNOVATION LAB ECO ACUPUNCTURE PROGRAM

Eco-Acupuncture is a process that supports urban communities to co-develop visions of transformed, low-carbon, resilient futures – in response to the anticipated environmental, social and technical impacts of a changing climate. These are twenty-five year visions of new urban conditions that are then used to design and plan many small interventions in the current environment, as seeds for the development of the transformed futures. The program has operated across thirteen urban projects in Victoria and in Europe since 2008.

Decarbonising the economy and building adaptive capacity to deal with changing climate and extreme weather events is an urgent societal challenge. This is particularly critical for cities where addressing climate challenges requires complex transformation of the existing urban environment and its support infrastructure (energy, water, food, waste, transport). Because cities are complex social and cultural entities, transformation of the physical and technological environment involves the re-framing of urban life, the negotiation of new, desirable patterns of living that are compatible with the altered bio-physical form of the urban environment.

\* City of Melbourne website

**Beyond Narrative** is an exploration of architecture through storytelling.

We will treat fiction as a tool to explore the consequences of emerging futures, to question the realities of the present and to launch our projects through the lens of a narrative.

You will use the typology of the **'archive'** as a conceptual departure point. From there, your concept, design development and mode of representation will be driven by your narrative.

Tell us stories of a tomorrow that is yet to come.

STUDIO 42

john gatip  
lucas koleits

BEYOND NARRATIVE

# master architecte thesis

## MASTER OF ARCHITECTURE THESIS SEMESTER 1 STUDIOS

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# MASTER OF ARCHITECTURE THESIS STUDIOS

## DESIGN THESIS STUDIOS SCHEDULE

		FEBRUARY		
<b>CDE Design Studio Presentation Day</b> MSD Theatre B117 15:30 start	23			
<b>Balloting for Design Thesis Studios begins 15:00</b>	23			
<b>Balloting for Design Thesis Studios ends 9:00</b>	26			
<b>Semester 1 starts</b>	26			01
<b>First day of Thesis Studio Classes</b>	27			
		MARCH		
	05			02
	12			03
<b>Thesis Hypothesis Presentations</b>	19-23			04
	26			05
<b>Easter Non-Instruction Period</b>	30-08			
		APRIL		
<b>Mid-Semester Reviews (Crits)</b>	09-13			06
	16			07
	23			08
<b>Anzac Day: Wednesday (University Holiday)</b>	25			
	30			09
<b>Interim-Semester Reviews (Crits)</b>	04			
		MAY		
	07			10
<b>Dean's Lecture Series:</b> JOHN LIM + JOEL BOLCHOVER	08			
	14			11
<b>Semester 1 ends: Friday 25 May</b>	21			12
<b>SWOT Vac</b>	29-02			
		JUNE		
<b>FINAL REVIEWS (CRITS) + SUBMISSION FOR DESIGN THESIS</b>	04-08			
<b>Queen's Birthday: Monday (University Holiday)</b>	11			
<b>Moderation</b>	13			
<b>Exhibition</b>	21			
<b>End of Exam Period</b>	23			

### THESIS STUDIO ALLOCATION

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

This ballot form is to be returned to the subject coordinator by 09:00am on Monday 26<sup>th</sup> February. The subject coordinator will upload the studio allocations to LMS the next day.

# IBA\_MELBOURNE NEW APARTMENT HOUSING

## Melbourne is experiencing historically significant urban change

More apartments are being built in Melbourne than at any time in the past, yet few intensified precincts deliver the amenity and quality of place consistent with Melbourne's reputation as a liveable city. Despite this, intensification is essential to provide the >1.5 million new homes needed by 2051 and to transition the metropolitan region to sustainability.

## Status quo development does not deliver diverse or affordable housing

Recent higher density housing provision is part of a wider process transforming Melbourne's property markets, another feature of which has been the on-going decline of housing affordability. Current development practices do not deliver affordable and diverse housing but deliberative development and design-led planning processes offer an alternative.

Internationally and historically, IBAs (Internationaler Bauausstellungen – or International Building Expositions) have been instrumental in challenging entrenched norms in systems of urban development and used to test and demonstrate new ideas about housing design and urban renewal. As the possibility of a Melbourne IBA gains momentum with government and among practitioners, in this Studio we partner with the City of Moreland to develop a housing proposition on a real inner Melbourne development site as part of a process of wider engagement.

Students will prepare a concept and masterplan for a Melbourne IBA Housing Expo and then develop their skills through the design of an apartment building. Although focused on the design outcome, this studio will also include investigations of development economics, housing and planning policy, affordable housing provision, as well as the cultural and institutional contexts of housing design and development. At the end of the studio, work will be presented to stakeholders and the public using a variety of interfaces.

## Studio Sessions

Mondays, 6:15-9:15pm, MSD Studio 238  
Thursdays, 12:00-3:00pm, MSD Studio 238

## Studio Leader

Dr Tom Alves holds a PhD in Housing and Urban Studies and is a Research Fellow at MSD. Formerly at the Office of the Victorian Government Architect, he led the development of Victoria's apartment design standards and helped establish the Victorian Design Review Panel, acting for a time as its Director. Tom was Lead Author of the Housing Chapter during the development of Melbourne's metropolitan strategic plan and was part of the working group to establish Nightingale Housing. Tom previously worked in architectural practices in Melbourne and Sydney. Dr Alves' academic research focuses on urban consolidation, medium density housing, apartment provision, and processes of 'deliberative development' (a term he coined with Andrea Sharam)

# TRAINScape

*“The countryside is now the frontline of transformation. A world formerly dictated by the seasons and the organisation of agriculture is now a toxic mix of genetic experiment, science, industrial nostalgia, seasonal immigration, territorial buying sprees, massive subsidies, incidental inhabitation, tax incentives, investment, political turmoil, in other words more volatile than the most accelerated city?”*

Rem Koolhaas: countryside architecture - Icon Eye Magazine.

In 1835, British pioneers looking for good pastoral land arrived in present day Melbourne to establish a new settlement.

This indigenous landscape was rapidly changed, and within 30 years regional rail was established across the state to capitalise and connect gold and pastoral, goods and wealth to broader trade opportunities.

Although, deeply embedded in Australian identity, regional towns and farming communities have struggled to maintain their economies and populations in the later half of the 20th century. However, with surging city house prices; regional Victoria, in particular towns along the VLine lying within commuter distance to Melbourne, are attracting a new urban population, looking for increased affordability and authenticity.

Selecting a section of the V/Line between Melbourne and Bendigo we will explore the railway landscape - the *trainscape*. The *trainscape* is neither urban nor rural – it connects the two. This connection is only conceptual, physically it is a dividing element across the countryside. We will use this existing infrastructure and the landscape it has generated to re-imagine, re-interrupt and transform the connection between country and city, and between regional towns.

We will explore the idea of identity, place and cultural memory embedded in both the built and natural *trainscape*. Through observation, recording and informed analysis; we will propose how new communal spaces and facilities can be provided for an expanding and changing community.

In this studio, students will explore the relationships that exist between architecture and its context. Here, our studies will extend beyond the usual readings of site (the current and the physical, for example) to also look at less tangible but equally present and potent forces (historical, political and cultural etc) as drivers for design. Idiosyncratic buildings and rich readings of place will be the fundamental outcomes.

#### Site

Your project will be situated in one of four locations: Auckland, Brisbane, Perth or Vancouver. These are cities that might have once been considered the 'unruly edges'<sup>1</sup> of the British Empire, but are now regarded as 'Beta Cities in the post-global order. The studio challenges established discourse around the generic nature of global cities, but also admits the difficulty of establishing identity in urban territories that have erased or obscured their own histories, and in cultural frames that resist immediate understanding.

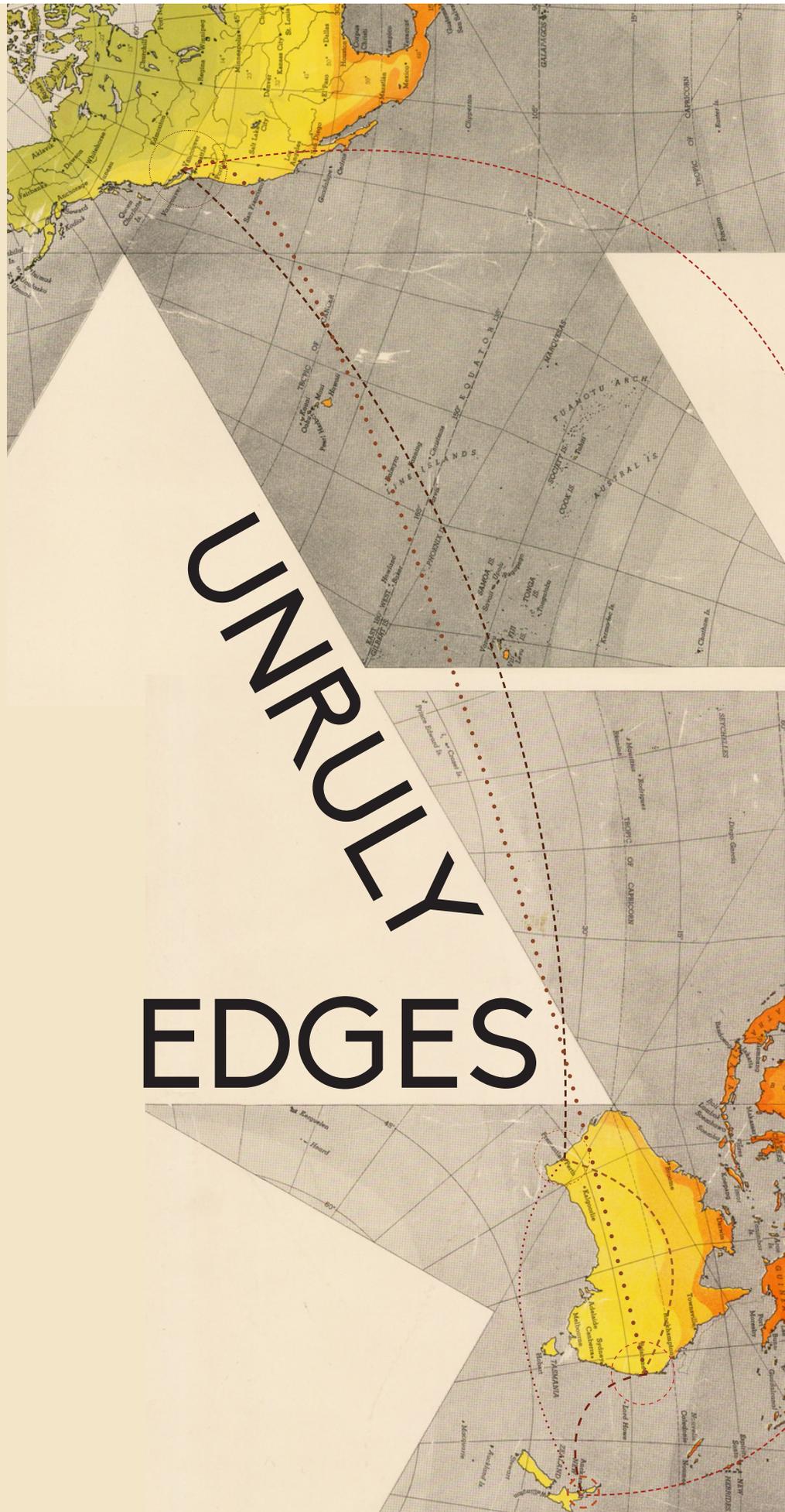
#### Project

Students will produce a museum/archive and a method for reading their chosen city through close scalar research methods and investigations. The semester will require both the development and refinement of a new kind of urban museum, as well as ongoing spatial research conducted through mapping, forensic reconstructions, cataloguing and narrative production. Students will be encouraged to incorporate material from outside canonical architectural resources and methods e.g. film, literature, landscape art, archaeology and language studies.

Tutor:  
Virginia Mannering

Tutorials:  
Mondays 5.15pm – 8.15pm  
Thursdays 12noon – 3pm

1. Edmonds, Penelope *Urbanizing frontiers: Indigenous peoples and settlers in 19th-century Pacific Rim cities*. UBC Press, Vancouver, 2010.





# Jack's Magazine

ABPL 90169 - Mihaly Slocombe

## Take this studio if you're interested in

A real world brief from Working Heritage that explores a site at the intersection of urban and riverside ecologies.

## The core ideas you'll explore

Adaptive reuse, living heritage, infill urbanism, riverside ecologies, the craft of making.

## Themes to think about

How should the concept of heritage be accommodated within heritage Melbourne? Can architects take ownership of public discourse on our city? How can public spaces balance civic and commercial functions? How does the Jack's Magazine site integrate its urban and riverside characteristics? How can one site contribute to the broader urbanism of a precinct? How can a conceptual idea find expression in architectural form? To whom does Jack's Magazine belong: local residents, the general public, the government, or the suits?

## What you'll design

Beginning with an open brief, you'll design a proposal for all or part of the Jack's Magazine site. Your design will be grounded in a conceptual framework and result in a highly resolved architectural intervention.

## Project background

Jack's Magazine is one of Melbourne's most intriguing heritage places. Largely constructed between 1875 and 1878, the bluestone buildings, tramways, tunnels and blast mounds are lasting fragments of our industrial and military past. The site had a continuous role in the storage of explosives and ammunitions throughout the 20th Century, but was decommissioned in the early 1990s.

Working Heritage is the Victorian government body responsible for Jack's Magazine, and launched an expression of interest process in late 2017 to secure community and commercial proposals for its development. There are no preconceptions regarding the best use for the property, though the site is zoned for mixed use, which includes residential, commercial, office, light industrial, entertainment, community and retail uses.

## Contact

Warwick Mihaly - [wm@mihalyslocombe.com.au](mailto:wm@mihalyslocombe.com.au)

## Studio times

Mondays 6.15 - 9.15pm, Room 227

Thursdays 6.15 - 9.15pm, Room 124

# CHANNEL SURFING - ST KILDA TRIANGLE

ANNA NERVEGNA

Tuesdays 2:15- 8:30pm



**STUDIO AIMS:** This is a studio where each student develops various strategies of designing space and form through a series of design techniques and operations while at the same time looking at various urban morphologies. These class investigations will culminate over the semester in a proposition for the St Kilda Triangle site through the relocation of the ACCA (Australian Centre for Contemporary Art) and an annexe for a film exhibition centre for ACMI. St Kilda is the birthplace for the first feature film world wide so it seems appropriate to add this to the program and use some theoretical concerns from film theory in our research. Students may also select to undertake some possible associated foreshore proposals for the St Kilda Pier / pool redevelopment currently being undertaken by the City of Port Phillip.

The concept behind this studio is to design a building which investigates the changing nature of architectural surface and space in the modern world, particularly as it has changed since the influence of conceptual art and the advent of the cinema, television and subsequent screen technologies (as personified in this brief with the inclusion of video art). The project is an opportunity to explore new artistic techniques and methodologies for generating buildings, while aiming at a very clear output of a functional museum / public building.

**PROJECT: (MOCA) MUSEUM OF CONTEMPORARY ART** The students will be designing a museum for contemporary art in the seaside suburb of St Kilda at the 'Triangle site'. The museum will include exhibition spaces, administration, gallery shops, café / restaurants, a public plaza with video art projection spaces and commercial design hub.

**OUTCOME:** The students shall develop a sound understanding of different spatial 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: 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.

**Readings:** Omar Calabrese - Neo-Baroque the sign of the times , Hal Foster – The Art Architecture Complex  
Rem Koolhaas - The Harvard Design School Guide to Shopping (Junkspace)Hal Foster- The Art-Architecture Complex



Anna Nervegna is a director of the award winning practice Nervegna Reed Architecture. NR 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 Contemporary Art Studio Program where she was also a board member.

# WATERSCRAPER 2018



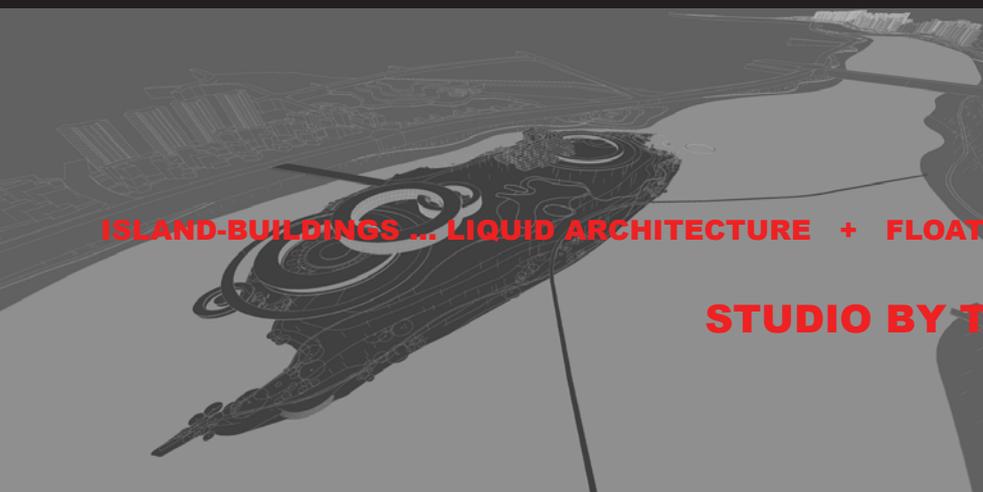
The concept behind this studio is to design a water-scraper, a building on the bay. This building will be like a micro-city.

## THIS IS NOT A SKYSCRAPER

If our planet is becoming a 'drowned world', as in J.G. Ballard's novel, then we might as well practice designing buildings on the water. This studio will explore the possibilities of providing new areas for urban growth by constructing buildings in Port Phillip Bay. Rapid urban growth around the planet is forcing us to reconsider architecture and urbanism and devise new fluid strategies for intervening in the ever expanding modern city.

This project allows for a level of propositional experimentation, depending on each students inclinations. Students can decide their own brief but most likely brief combinations will include: apartments, hotel, offices, restaurants, entertainment facilities, floating beach, etc... (ie: all the elements of a mini-city) This is not an urban design project. Every building is an idea about the city. Students will be designing a building in the bay with indoor and outdoor space and connection to the land. So the project will be architectural with urban implications.

Reference: Rem Koolhaas – Whatever Happened to Urbanism / Junkspace . . . Rem Koolhaas + Hans Ulrich Obrist - Project Japan Metabolism Talks. . . Peter Davidson and Donald L Bates – Architecture After Geometry . . . Alejandro Zaera-Polo – The Politics of the Envelope . . . J.G. Ballard – The Drowned World (1962) . . . Kengo Kuma - Anti-Object



ISLAND-BUILDINGS ... LIQUID ARCHITECTURE + FLOATING SPACEJUNK ...

STUDIO BY TOBY REED



# WATERSCRAPER

**Toby Reed** is a director of Nervegna Reed Architecture. Recent projects include large scale urban design for a city in Sichuan province and the shortlisted entry to the National Gallery of Victoria 2016 Summer Pavilion Competition. Toby's work such as the Whitehouse Prahran, The Arrow Studio and the Precinct Energy Project Dandenong (PEP) have been widely published around the world. The precinct Energy Project in Dandenong lead the way in Australian architecture for green power solutions, being the first precinct in Australia to be powered by co-generation. Toby also makes architectural videos, the most recent being 'Future Happiness' for the Occupied exhibition at RMIT Design Hub.  
[www.n-r.com.au](http://www.n-r.com.au)

A fantastic opportunity to engage  
with a complex architectural  
brief requiring critical review and architectural  
resolution at an urban scale.

An ideal project for students looking to  
illustrate a broad range of skills and knowledge,  
and to bolster their folios with a  
large scale urban project.

Thursdays from 12 pm

Richard Stampton Architects

# LEARNING SPACE

FEDERATION SQUARE EAST

Project brief: multi-generational learning  
space, or series of spaces for learning (eg: a  
pre-school, a primary school and a high  
school), within the large infill, above train line,  
site immediately east of  
Federation Square.

Key issues to be resolved: what is learning (and  
teaching) how can architecture best enable learning,  
how can artistic precedents and principles assist us in  
the development of architecture,  
and what is context.

Methodology: the classics - drawing, discussion,  
precedent review, making models, weekly presentations,  
and critical review.

Master of Urban Design

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**GALAPAGOS ISLANDS:  
UNDERSTANDING THE PROCESS OF URBANISATION AND ARCHITECTURE IN PROTECTED NATURAL AREAS.**



Join this subject to make a difference, contributing to an important environmentally and culturally sustainable future. In this studio, we will develop tools and approaches to help the Galapagos Islands understand their opportunities and choices. Each of you will develop ideas, designs or tools that will together allow us to explore alternatives.

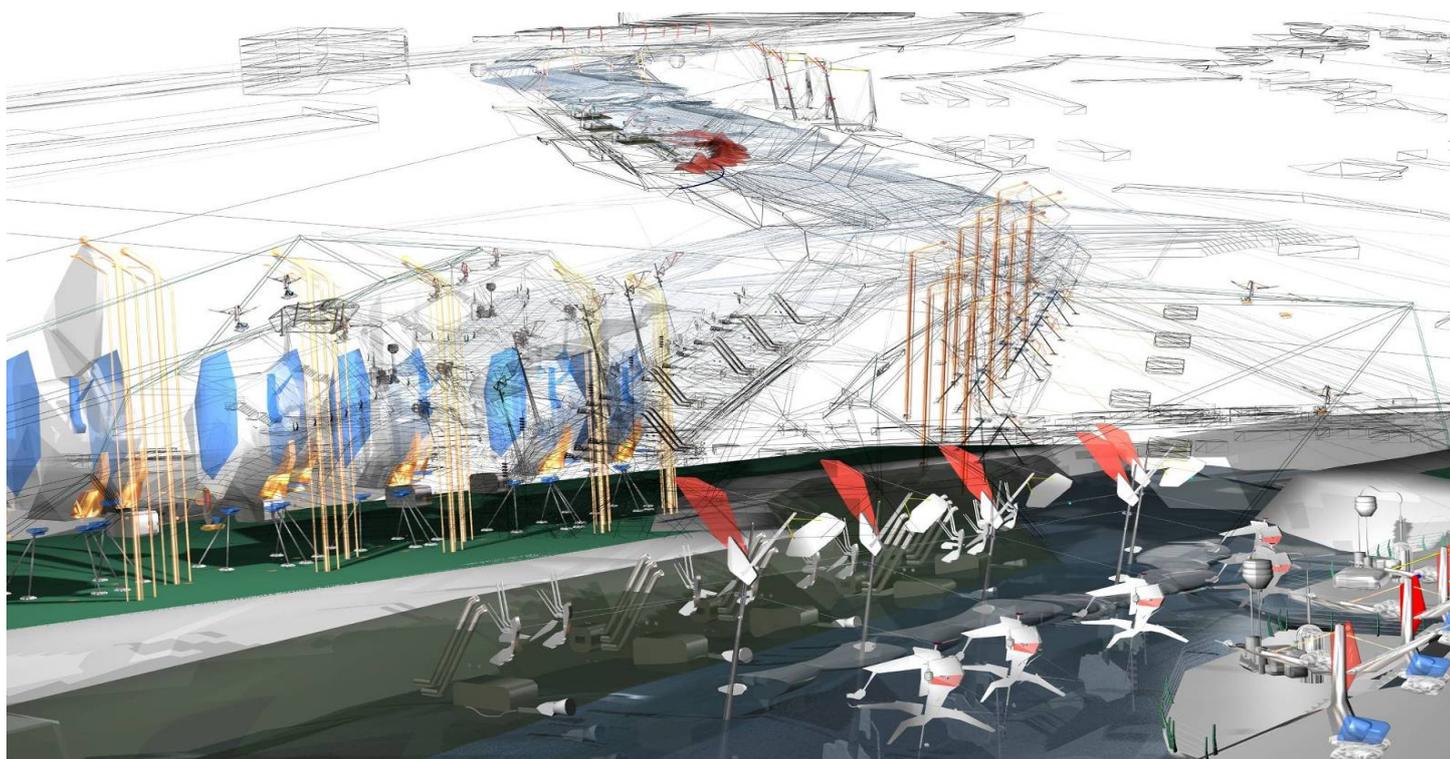
The environmental crisis associated with urbanization have been well recognised in fields of ecology and design. But very few of us would ever want to admit that *environmental crisis is a design crisis*. [...] *We have used design cleverly in the service of narrowly defined human interests but have neglected its relationship with our fellow creatures* (Van der Ryn and Cowan 1995). Probably one of the better places in the world to observe this phenomenon are Galapagos Islands. Human population arrived in the islands 500 years ago and for centuries the balance between human and natural system has been maintain, but in the past 50 years this situation has dramatically changed and one of the most pristine natural environments in the world is now under severe threat, due to increase population, and number of tourists. Furthermore, most of designed interventions have not reduced but increased number of problems.

The challenges of accommodating a growing human population on these ecologically distinctive islands seem intractable. The obvious reaction is to restrict or reduce the population, but these are not viable options. Means must be found to manage a larger residential and transient (including tourist) population. Conventional approaches to building form, urban design and planning controls are trivial and ineffective. Recent platitudinous approaches to more sensitive settlements on the islands are demonstrably irrelevant, the results ineffectual. Thus we have sought an alternative framing of the challenge to model a response. The Complex Adaptive System approach, engaged by the Galapagos Science Center in its work on the ecosystem and economy of the islands, offers this alternative. In this studio we will use the outcomes of an exercise conducted in the context of previous design studios in which propositions for possible future urban development were explored informed by CAS theory. We will use computational tools developed in this studio to analyse and use data to inform propositional change.

We will start with assumption that with increase of population demands on the water, energy, recourses, and food will increase as well. All the existing problems will magnify and the damage to the environment will intensify. The unique environment of Galapagos may be lost forever and its most important source of income, the natural habitat, will disappear. Therefore, we will start with looking at the built environment through 6 different lenses: water, food, waste, energy, construction materials, waste and knowledge. We will use data collected by students in the past few years and try to build interactive models that will help us to develop proposal for sustainable and resilient future of Galapagos.

Students who take this studio will have the opportunity to join the next subject and travel with us to Galapagos during the winter break as Study Abroad Program and see how their tools and proposals can improve the situation on the island.

Studio 10 takes place every Thursday from 9am till 4pm. Study Abroad Program to Galapagos (25 points, or 12.5 points) will take place between 18 June until 14 July.



# UPSIDE - TOWN -

MSD Urban Design  
Thesis Studio  
Architecture C,D,E Studio 5  
Semester 1 | 2018  
Instructor - David Mah  
Tuesdays 9-12 Room 239  
Fridays 9-12 Room 139

The suburban landscapes that have dominated much of Australia's urbanization persist today as an emblem for a national way of life. However, over the last couple of decades, the country has cultivated urban landscapes and cultures that can be said to offer a counterpoint to this model for living. The thesis studio is framed by an ambition to focus on the urban models and lifestyles accompanying Melbourne's recent period of growth and associated densification.

Not without its critics and detractors, high-rise and high-density developments now occupy a highly visible presence in the Australian city. Melbourne's densification and growth has been touted in equal measures as a cause for celebration and is also seen

to be sounding a death knell for the city's character and way of life.

These urban developments are the material supports of an alternate urban culture of density and congestion that is often seen or represented as a parallel universe to the familiarity of the suburbs. The thesis studio will engage in an exploration of Melbourne's upward towns and its associated populations or constituencies of downsizers, foreign students, renters young and old, expatriates, migrants, "locals", short stayers, tourists, professionals, investors, money launderers and even families...

# FABLAB

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NEW SPACES  
NEW MACHINES  
NEW RESOURCES  
NEW WEBSITE



[EDSC.UNIMELB.EDU.AU/MAKER-SPACES](http://EDSC.UNIMELB.EDU.AU/MAKER-SPACES)



# Program of Landscape Architecture

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Image: The Vitry-Centre Station: Grand Paris, atelier d'architecture King Kong

ABPL90107

## Studio 1: Design Techniques

lecturer : Jillian Walliss

This subject forms the first studio in the 300 point Master of Landscape Architecture and introduces fundamental approaches for exploring and generating design, equipping students with a range of techniques to engage with in design processes. Working with 3D digital modelling, Grasshopper and fabrication techniques, students will explore the transformative possibilities of embedding a metro station exit into University square. Emphasis is placed on exploring new spatial, environmental and programmatic relationships between internal and external spaces.

ABPL90172 LANDSCAPE STUDIO 3: SPECULATIONS: S1 2018



Birds Eye View of Corio and Port Phillip Bays 1890

*STUDIO OUTLINE:*

The Speculations Studio 3 asks you to think globally to form local design approaches to Melbourne’s urban water systems, in particular considering regenerative approaches to the city’s contaminated coastlines, corridors and catchments through immersive exploration of the territories that encircle Port Phillip Bay and its water landscapes. Through practising a transect methodology you are asked to examine Melbourne city and its regional water systems in relation to the broader systems (urban, suburban, infrastructural, industrial, economic, ecological, temporal) that affect their quality and environmental health. Equally it is critical to examine the agencies, councils, publics and industries that govern and influence water formed territories. Informed by investigations into analogous global conditions and landscape theories, we ask you to respond to the prompt; as landscape architects, how can these systems and parties be better coordinated towards the regeneration of the city’s troubled waterways and their riparian places for now and for changing future scenarios

*LEARNING OUTCOMES:*

This subject aims to develop knowledge of, and skills in, selecting and creatively applying established methods of design research and design generation to complex ecological and cultural landscapes in national or international contexts. You will map, explore, travel, immerse and research widely towards proposing speculative designs on the ground for new water territories.

*STUDIO PLACE AND TIME:*  
 BURNLEY CAMPUS MAIN HALL  
 MONDAYS 3.15 TO 9.15 PM

*STUDIO COORDINATORS:*  
 Gini Lee and Jen Lynch  
 E: gini.lee@unimelb.edu.au



## Landscape Studio 5: Sustainable Urbanism

Coordinator: Professor Ray Green

These days the notion of sustainability is driving a lot of contemporary environmental design thinking. This is a response to the sorry state of affairs the planet is currently in due to climate change, resource depletion, pollution, loss of biodiversity, social inequality and a host of other problems. For landscape architects, architects, interior designers, urban planners, property specialists and others involved in the production of urban spaces, the focus needs to be on designing cities, landscapes and regions that will be optimally environmentally, socially and economically sustainable into the future.

In this studio, students are introduced to the thinking and practices of designing sustainable urban environments at different scales of the environment. This includes creating urban spaces that, for example, are compact in form to facilitate walking and bike riding; that have an abundance of biodiversity that people can have direct contact with as they use the city; incorporates production and use of alternative energy, employs water sensitive design; encourages social equity and community engagement, and a host of other design considerations. Students are engaged in applying these types of principles innovative ways to propose designs for a complex urban site in Melbourne's CBD.

This year, students will be developing design proposals for the Federation Square East site. This involved them in redesigning a section of Melbourne's existing urban fabric along Flinders Street, just east of Federation Square, and connecting this site with the city and adjacent open space areas, including linking it with green open space on the opposite side of the Yarra River with a pedestrian bridge. They need to propose a platform over the existing railway lines, upon which their design proposals would sit, beginning with development of a masterplan for the entire 2.5-hectare site followed by detailed design proposals for selected areas within their masterplans. In developing their proposals, students follow a typical sequence of design activities, from analysis of the site and its contextual setting and identification of the opportunities and constraints the site may offer, programming, design solution generation at various scales of the environment, and finally to presenting their design ideas to larger audiences. The overarching aim of their design proposals is to incorporate sustainability principles into their design proposals that will be effective in mitigating, at least a small way, the many problems the earth and humanity is now facing and at the same time creating vibrant, attractive and comfortable urban spaces.

# Alternative Practices

Master of Landscape Architecture Thesis ABPL90375 Coordinator: Sidh Sintusingha

Designers are facing challenges that extend far beyond the traditional definitions of the professions. Uncertain economic times, unprecedented ecological challenges and a growing unrest at the privatisation of public life have fuelled anxiety over urbanisation. The era of the grand design vision implemented by forward thinking government is over. This studio challenges students to engage with the politics of design. Design can no longer be framed as a standalone vision but instead must respond and content to a broader politic.

## Defining a Politics of Design

This could include (but not restricted to)

- The politics of aesthetics;
- Politics of inclusiveness within public space;
- Politics of climate change (tension between long term ecological outcomes and short term financial agendas);
- Alternative notions of land ownership and management;
- Challenging conventions within design;
- Engaging with bottom up design processes;
- Politics of tourism;
- Politics of implementation (funding projects in a time of economic uncertainty); Reconciliation; and
- Politics of Identity.

The default site is Fishermans Bend. HOWEVER students are invited to present an alternative site (which could include a current competition). Both options will require extensive research over the break and must respond to a political position.



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STUDIO H: HOUSING

**Kate Raynor:** Affordable Housing in Whittlesea

PAGE

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STUDIO AV: AUTONOMOUS VEHICLES

**John Stone, Ian Woodcock, Leyla Beiglari, Iain Lawrie:**

Networks and space – impacts of AVs on public transport in suburban Melbourne

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# STUDIO H: AFFORDABLE HOUSING IN WHITTLESEA



**1** Explore an innovative existing development



**2** Apply and present your learnings for a live site in Whittlesea



**3** Refine your solution for an affordable housing development

Co-ordinators: Dr Kate Raynor (University of Melbourne) and Rebecca Sirianni (City of Whittlesea)  
Classes: Monday 5:15 pm to 8:15pm in MSD-240 and Thursday 9am to 12pm in MSD-137

The lack of affordable housing is a significant and growing challenge in Melbourne. Increasingly, affordable housing is being delivered through partnerships between local and state government, private developers, not-for-profit organisations, philanthropies and community groups.

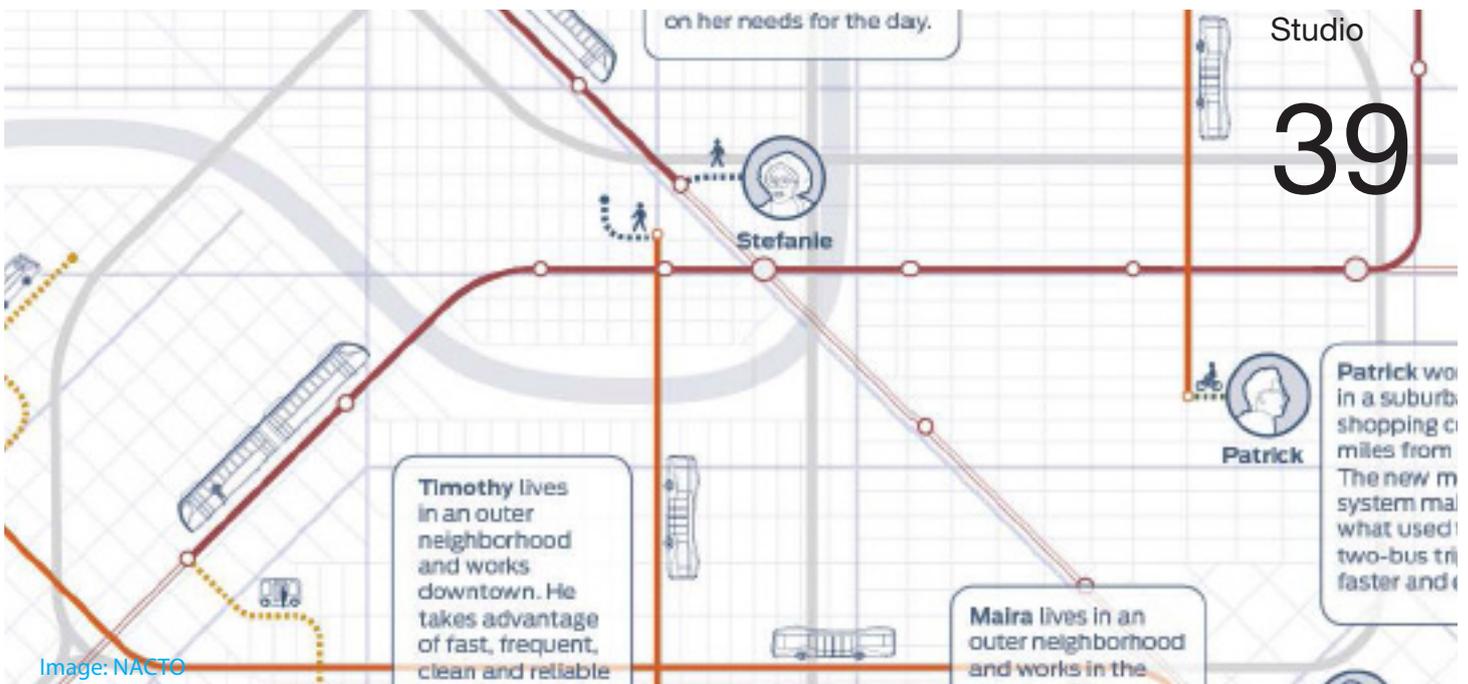
This studio will challenge students to investigate existing best-practice affordable housing projects throughout Melbourne, focusing on the design elements, partnership arrangements and service elements that make these projects special.

The studio will apply these lessons to the rapidly growing City of Whittlesea in Melbourne's north. Working closely with the Whittlesea Council and with input from some

of the project teams responsible for four different projects in the area, the studio will develop innovative solutions for incorporating affordability into residential and mixed-use projects.

Learning outcomes will focus on;

- Identifying affordability issues and how they can be resolved through effective strategic planning and project design
- Researching and distilling lessons from innovative affordable housing projects
- Proposing creative solutions to policy, finance and design barriers to developing innovative housing projects
- Communicating and advocating effectively in a clear and professional manner



# NETWORKS and SPACE

## Autonomous Vehicles + Public Transport in suburban Melbourne

John Stone (MSD) // Ian Woodcock (RMIT) // Leyla Beiglari (Hassell) // Iain Lawrie (TfV)

This studio is generously supported by Transport for Victoria

Tuesdays - 3:15-6:15pm & Fridays 9am-12noon

### Studio Description

This multi-disciplinary studio will explore the positive and negative impacts of autonomous vehicle (AV) technologies on safety, accessibility and equity, through exploring effects on the use and form of public spaces and streets at stations in suburban Melbourne. Much has been written about the potential of AVs to transform mobility, urban form and public space, but there has been little detailed analysis and visualisation of what these impacts might be in actual places. AVs include possibilities for new forms of private and shared vehicles, blurring boundaries between private and public transport. We will investigate several scenarios for AV deployment to explore questions such as:

- >> How might AVs use the public realm around stations in suburban Melbourne?
- >> What design solutions are needed for AVs to work well in urban public space?
- >> What regulations or policies would most effectively support these technologies in Melbourne?
- >> Which forms of AV technology best support environmental, social and public health objectives?

### Studio Outcome

Using major station precincts in suburban Melbourne as case studies, we will work with transport and designers from local and state government as well as the private sector. We will contribute directly to professional and public debates on policies for AV deployment and related planning and design frameworks. We recommended that students taking this studio have previously completed Public Transport Network Planning (ABPL 90090) as many of the concepts explored in that course will be applied in the studio. If you have not done this subject, you will need to do some additional reading before the studio begins. Learning outcomes will focus on:

- >> Identifying and resolving problems with AV deployment through effective urban design & planning
- >> Proposing creative solutions to problems in the design of urban public space for AVs.
- >> Communicating and advocating effectively in a clear and professional manner.



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STUDIO 01	<b>Dr Kelum Palipane and Dr Derlie Matteo-Babiano:</b> SRI LANKA	PAGE
STUDIO 02	<b>Scott Drake:</b> VENICE	80

## Travelling Studio: Sri Lanka

In demographically diverse suburbs in Melbourne, place making practices are unconsciously enacted through cultural practices and habits of citizenry imported from other places. Where do they originate? How do they change during the migration process? Can they inform urban regeneration policy and design? This design studio will focus on developing approaches for urban regeneration through a twin study in the City of Greater Dandenong and Colombo, Sri Lanka with students and staff of the University of Moratuwa.

Students will work on a pilot project for urban regeneration identified by the City of Greater Dandenong undertaking fieldwork in selected urban precincts here and in Colombo through a series of creative place-based methods to uncover and document existing place-making practices of communities. Students will receive feedback on their work by notable Sri Lankan practices including award-winning Robust Architecture Workshop. The studio will culminate in a presentation to Places Victoria/Council, invited practitioners including Professor Ariadne dos Santos Daher, Partner at Jamie Lerner Architetos Associados and exhibition.

The travel component will also include an architectural and urban development tour of selected historic and contemporary works in Sri Lanka.

### STUDIO LEADERS:

Dr Kelum Palipane and  
Dr Derlie Matteo-Babiano

### DATES

23<sup>rd</sup> July-20<sup>th</sup> September:  
Melbourne based studio

22<sup>nd</sup> September-6<sup>th</sup> October:  
travel to Sri Lanka

8<sup>th</sup> October- 1st November:  
Melbourne based studio

### COSTS AND ENROLMENT

Places in the studio are limited. Apply online: <http://edsc.unimelb.edu.au/graduate/subject-options/travelling-studios> by **8th of July**.

Photo: Slave Island, Colombo Sri Lanka.  
Montage by Kelum Palipane, photos by  
Ranshitha Kularathna



## Venezia non è un Pesce (Venice is not a Fish)

**Studio Leaders:** Prof. Alan Pert and Scott Woods

The Venice Architecture Biennale (La Biennale Architettura) is the world's premier international architecture festival.



Alejandro Aravena, Installation for 15th Venice Architecture Biennale, 2016.

### La Biennale Architettura

The first Architecture Biennale was held under the direction of famed Italian architect and theorist Paolo Portoghesi in 1980. Thereafter directors including Aldo Rossi (1985 and 1986), Kazuyo Sejima (2010) and Rem Koolhaas (2014) helped forge the festival's formidable reputation as a generator and proliferator of new discourses of architecture globally. Such is the importance of La Biennale Architettura a who's-who and who-wants-to-be of world architecture collide on the famed pavements of Piazza San Marco, Ponte di Rialto and Punta della Dogana to soak in vast swathes of exhibition, performance and discussion with established and emerging international architects, urbanists, theorists, curators, scholars and many from outside the discipline.

### Studio Overview

The *2018 Venice Travelling Studio* provides students with the ideal means to observe, document and critically engage with the vanguard of contemporary curatorial practices which are re-defining architectural exhibition making, representation, publicity, museology, and indeed the role of the architect today. These observations and analyses will be supported by themes of New Institutionalism (the global proliferation of the temporary festival phenomenon – the Venice Biennale being only one), Identity and Curatorship particularly within the context of Venetian practices and the work of Carlo Scarpa renowned for his many fine modernist buildings within the Veneto region.

Students will be required to define, through project, their own attitudes to curatorial practice and its associated expanded field of architectural production by deepening their observations, analyses and theorisations of case studies witnessed during the Italian travel period.

**Teaching Dates:** 25th June – 21st September 2018

**Dates in Venice:** 29th June – 8 July 2018

**Cost:** Students are required to cover all travel costs to Venice. However, Funding and Financial Assistance is available via the Global Mobility Fund at UoM.

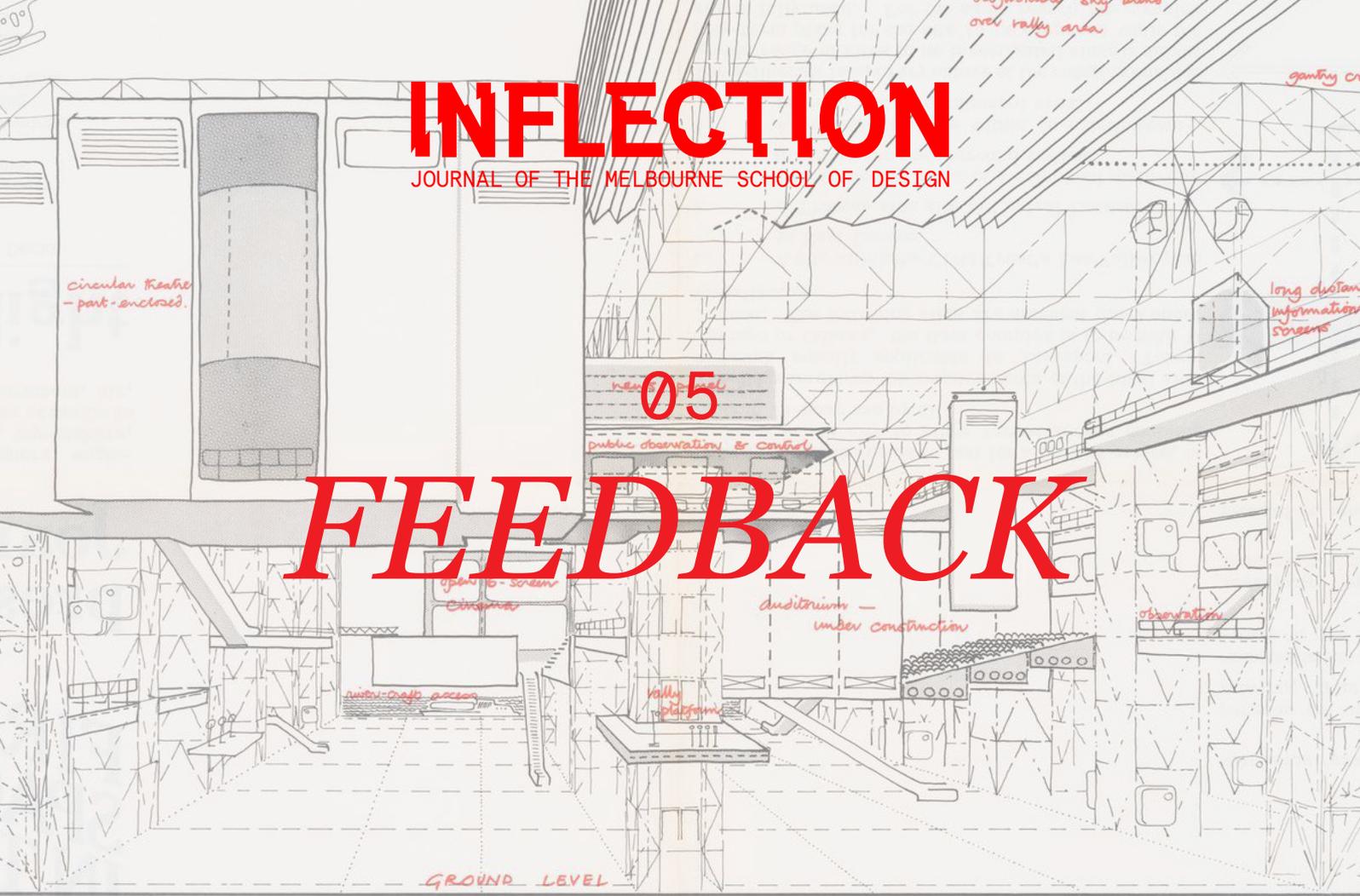
**Register:** It is also necessary to register your interest for this studio via email to [woods.scott@unimelb.edu.au](mailto:woods.scott@unimelb.edu.au). Please attach a portfolio.

# INFLECTION

JOURNAL OF THE MELBOURNE SCHOOL OF DESIGN

05

# FEEDBACK



Cedric Price and Joan Littlewood, Fun Palace promotional brochure (1964)

vertical source

Our reality is saturated with data, but data by itself does not possess agency. To become useful feedback, data requires synthesis and design.

*Recent technological progress means that feedback is now exchanged between human users and machines at an unprecedented speed. Highly specialised companies use smart technologies to track our social interactions, purchasing habits and biometric data. This information is fed into the design of our stores, our transport networks and even our toilet seats. This begs us to question how we can better use feedback in our built environments.*

*Architects and planners were once highly engaged with the study of cybernetics and systems theory. In 1964, British architect Cedric Price, pioneering cybernetician Gordon Pask and theatre director Joan Littlewood collaborated on the Fun Palace. This project was a provocative response to increased leisure time in the post-war era. More a meticulously conceived matrix of responsive feedback loops than a static built form, the Fun Palace could adapt to the changing desires of its inhabitants at the touch of a button. Although never built, the project demonstrated that architecture could be conceived of as an adaptive system driven by user feedback. What form might a contemporary Fun Palace fuelled by our data-saturated present take?*

*Inflection vol. 5 brings together academics, students and professionals to consider the practical, moral and technical implications and implementations of feedback. We welcome and invite both academic and practice-oriented written pieces, visual essays, interviews and fictional works that engage with the theme of feedback in relation to architecture, design and related fields.*

Accepting complete draft submissions until March 31st 2018.

Keep an eye out for the launch of *Inflection* vol. 5 in November this year!

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Not very likely

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