

MELBOURNE SCHOOL OF DESIGN

SEMESTER 2, 2018

# DESIGN STUDIOS

MASTER OF ARCHITECTURE B  
MASTER OF ARCHITECTURE C, D, E  
MASTER OF ARCHITECTURE THESIS  
MASTER OF LANDSCAPE ARCHITECTURE  
MASTER OF URBAN DESIGN  
MASTER OF URBAN PLANNING  
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

# 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

**Web:** [go.unimelb.edu.au/wa56](http://go.unimelb.edu.au/wa56)  
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23 JULY - 24 AUGUST

### **The Australian Ugliness**

By Eugenia Lim.  
Exhibition and public  
program  
*Presented with Open  
House Melbourne.*

02 OCTOBER

### **MSD Dean's Lecture Series 2018: Alison Brooks**

Principal and Creative  
Director of Alison Brooks  
Architects, London.

22 NOVEMBER –  
07 DECEMBER

### **MSDx Spring Exhibition**

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

## JULIE WILLIS

Dean

Welcome to the Melbourne School of Design for Semester 2. 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

### 'FREESPACE'

Architectural One-liners, Multiple Readings, Crafted Objects, Historical Treasure Troves, Portals, Thresholds, Future Visions, In-Between Spaces, Scaffolding, Dreamlike Fragments, 10,000 Plants, Architectural Ethnography, Curatorial Pyrotechnics and a Lot of Empty Spaces: Notes from a Biennale trying to explore "architecture as an essential good of society".

The Venice Architecture Biennale opened their archives to MSD a few weeks ago giving us an insight into former editions of the exhibition and their curators: Vittorio Gregotti (1975, 1976, 1978), Paolo Portoghesi (1980, 1982, 1992), Francesco Dal Co (1988, 1991), Hans Hollein (1996), Massimiliano Fuksas (2000), Deyan Sudjic (2002), Kurt W. Forster (2004), Richard Burdett (2006), and Aaron Betsky (2008). The 2010 Biennale from the first female curator Kazuyo Sejima (the co-winner of the 2010 Pritzker Prize and a partner at the architecture firm SANAA), proposed 'People meet in architecture,' an alternative way to communicate the various projects for those not in the field, while 'Common Ground' became the theme for David Chipperfield in 2010. 2014 saw Rem Koolhaas explore the 'Elements of Architecture', which looked under a microscope at the fundamentals of buildings. Then, with the arrival of Alejandro Aravena in 2016, we watched as the attention focused in on the social and cultural aspects of the design process. Now, for the 2018 Biennale, with expressive form, the exhibition is unapologetically constructed by architects, for architects. Curated by Yvonne Farrell and Shelley McNamara of Ireland's Grafton Architects, they have entitled the 16th International Architecture Exhibition 'FREESPACE'. Farrell and McNamara define the concept of free space as spaces, which testify to the generosity and humanity at the roots of architectural practice. "We see architecture as the translation of need in its widest sense into meaningful space," say Farrell and McNamara.

This year's exhibition has no shortage of 3-dimensional 'thinking through making' with no lack of things to climb up on in the Arsenale, to peer into and to ponder. Farrell and McNamara have chosen to represent examples of architecture - many of which are already well known - through classic architectural models and familiar names like; BIG - Bjarke Ingels Group, Peter Zumthor, Caruso St John, Philip Heckhausen, David Chipperfield, Michael Maltzan among others. Over at the Arsenale, contemporary Italian architecture felt well represented with works by Aurelio Galfetti, Cino Zucchi, Francesca Torzo, Laura Peretti, and Maria Giuseppina Grasso Cannizzo. Britain and Ireland were also unsurprisingly well represented although, the selection is arguably from a similar grouping representing a contemporary and pragmatic thread of modernism - a strand of architecture that Grafton's own work is also a natural part of. Caruso St John, 6a, Sergison Bates, Niall McLaughlin, Hall McKnight and O'Donnell + Tuomey all share a modernist agenda based on craft and texture that dominated the Corderie galleries through large scale crafted installations and fragments of their own buildings. Alison Brooks for example and our October Dean's lecture in Semester 2 was one of the highlights with a large-scale, site specific installation that simulates; "the critical freespaces of our work in housing as four inhabitable 'totems': Threshold, Inhabited Edge, Passage, and Roofspace. The totems invite exploration, emerging from a unifying plinth to frame an amphitheatre and collective gathering space".

The sheer magnitude of the exhibition - with over 100 participants in the Arsenale along with 29 national pavilions - makes it physically challenging to "see" the exhibition, without ever managing to de-code it, within the space of a few days. The architectural press also appear to be split on the merits of this year's show, where in contrast to the Arsenale's multiple installations and interpretations, the architectural 'one-liner', appeared to dominate this year's national pavilions. The

Swiss Pavilion for example picked up the Golden Lion for national participation, 'Svizzera 240: House Tour', which was a funhouse where the banality of contemporary residential construction and the distortions of scale that are caused by photography in the real estate industry were explored. Matt Shaw of the Architects Newspaper however suggests; "One-liners, like deadpan humour, often do not have punchlines, and leave an open-ended silence at the end of the joke", going on to suggest that this was the case for the British Pavilion, "Island," where Caruso St. John emptied the pavilion out and constructed a large scaffolding and platform over the roof-top. Similar to the Australian, Belgian and Nordic pavilions, I too felt these installations, relied heavily on their accompanying texts but that said their catalogues do lead you to a more layered set of ideas that encouraged other interpretations, more subjective and more poetic about the relationship between city, architecture and society. In contrast to these simpler, conceptual pavilion installations, GRAFT's, 'Unbuilding Walls, From Deathstrip to 'FREESPACE' in the German pavilion and 'Work, Body, Leisure' in the Dutch pavilion and curated by marina Otero Verzier left you feeling you had only scratched the surface of the curatorial content on offer. Similarly The School of Athens' exhibition at the Greek Pavilion, which creates a stepped symposium for learning free space, invited visitors to interact with 56, 3D-printed models of educational free spaces from Plato's Academy to the Massachusetts Institute of Technology, where, "*The ambition is to both look back, and to scan across the current landscape of university architecture, to extract compelling and successful spaces that are free – democratic, unprogrammed, and common.*"

With so many manifestos, installations, abstractions, artefacts, viewing machines, hidden histories, texts, videos, models, plants, photographs, fragments of buildings, projects and dreams to absorb, the unfurling of the multitude of ideas confronting the deceptively simple theme of 'FREESPACE' has left only a handful of works which for me solidify the concept of "architecture as an essential good of society", in turn provoking me to return to the Central Pavilion of the Giardini, where 16 models in the entrance hall, each represent a reinterpretation of famous fragments from architecture's past. In diverse forms, they propose an idea of open and shared space, offering themselves to the collective as a place for meeting or meditation. Among these architecture-guides chosen by the curators are some of the most important post-war residential projects, like the structure in Via Quadronno in Milan from 1956 and the Girasol complex of Coderch realized in Madrid back in 1966, which are transformed into curved wooden walls to interact with visitors by GKMP Architects. Public buildings are also included in this area, which offer the opportunity to reflect on the social role of architectural space. Kevin Donovan, Ryan W. Kenniahn Architects reinterpret the Maison du Peuple by Jean Prouvé, constructed in Clichy between 1936 and 1939, through a single modular element in steel, which becomes the minimum unit to create a larger and more flexible community.

This collection of projects on reflection are complimented by a room given over to Michael Maltzan's Star Apartments in Los Angeles, a social housing project giving a roof to 102 formerly homeless individuals. In a single room with three scales: the city, the building, and the individual are depicted through a large map of L.A. alongside a vast white model, which reveals the spatial logic behind the design, while intricately furnished rooms depict the apartments as lived-in, with video stories about the lives of the individual residents. There are other inspiring housing projects along these lines, from Talli Architecture's "open building" in Helsinki, where empty space (this time with-in), becomes the blank canvas for the clients as they paint their life story. The model depicting their project Tila, a residential building in Helsinki, boasts a series of lofts where only two boxes are closed. The structural skeleton, the holes, and the studied floor plans allow for personalized interiors through countless configurations, taking advantage of the free layout and considerable 5m ceiling heights. Lacaton & Vassal's work in France, also demonstrates how a combination of deft spatial juggling and judicious consideration of where to spend limited funds makes all the difference to the residents. As Oliver Wainwright suggests, "These are architects who mine additional "freespace"

from the depths of the plan and the cells of the spreadsheet". Back over in the Arsenale, the most understated, but by no means least significant, exhibit in the cavernous Corderie is Elemental's '*The Value of What's Not Built*'. Alejandro Aravena, curator of the 2016 biennale, presents a handwritten manifesto on why it is important to leave unoccupied voids that permit spontaneous user initiatives, accompanied by examples transmitted via tiny video screens and drawings.

And finally after a week of indulging in Carlo Scarpa in parallel to visiting the Biennale, the role of the drawing as a critical artistic practice in its own right led to the longest pauses of all, first in a room curated by Elizabeth Hatz within the Central Pavilion. Her display of historical architectural drawings is a revelation, having rifled through a few hundred years of architects putting pen to paper and pinned the diverse finds across the walls. These drawings reflect both the continuity and the evolution of essential ideas: about space and materials, technology, history, and context. Secondly across in Japan's Pavilion we begin to recognise that drawing has remained central to the conception of architecture, not simply through providing ways to think through design ideas, but also as integral to the way ideas about the built world are interpreted and disseminated. The Pavilion is as such lined with drawings gathered together under the name of *Architectural Ethnography*. Momoyo Kaijima of Atelier Bow Wow has been developing the thinking underlying this method of observing and recording the human environment since the late 1990s, beginning from the premise that ethnography is the 'representation of a society and culture of a specific ethnic group based on fieldwork.' In 2001 the practice published *Made in Tokyo*, a guidebook to the modernity of Tokyo's urban space that revealed, in simple line drawings, a typological analysis of the messy reality of the built environment as it responded to the spontaneous desires and activities of the city's inhabitants. Depicting urban golf ranges, spaghetti snack bars, spaces underneath and around expressways – sometimes of unimaginably small but still useful proportions, buildings as billboards ... their experiment was an influential starting point for many other projects seeking to transcend preconceptions of what constitutes architecture through a refined process of observation and reflection.

Joining forces with Laurent Stalder, Professor of Architectural Theory from the gta Zurich and Yu Iseki, curator at the Contemporary Art Center, Art Tower Mito, the exhibition displays forty-two contributions from all over the world, which introduces the exhibition visitor to the siblings and descendants of *Made in Tokyo*. The collection reflects what the curators describe as: 'a new approach in drawing – of, for, among, around – society, which they term "Architectural Ethnography." The exhibition is grouped into four categories: *Drawing of Architecture*, which collects, categorises and illustrates buildings; *Drawing for Architecture*, which has a more complex relationship with the transformation of buildings, and the patterns of architecture, landscape and construction, including drawings made for consultation; *Drawing Among Architecture*, which explores how people's ways of life are shaped by different climates, topographies and cultures; and *Drawing Around Architecture*, which encompasses surveys of the wider situation of architecture.

Ranging from design specifications and spatial-activity charts, to maps of urban hybrids and large studies of rural farming and fishing villages in the aftermath of natural disasters, the collection of drawings aims to question the nature of architecture and its role in society. I will leave you with a quote from the accompanying catalogue;

*"Life obviously exceeds architecture. What does this mean for architecture? How can the myriad situations that both feed into and result from the design of a building be effectively mapped? How do one-address architectural drawings, not just as simple notational systems but also as instruments to document, discuss, and evaluate architecture? How can they work to explore people's actual usages, needs, and aspirations, and moreover to give shape to individualized life forms in today's globalized society?"*

### **Space that's free? Free of what? Free for whom?**

Alan Pert (Freestanding)

# MSD STUDIO DAYS AND TIMES

ALL CLASSES ARE IN THE MSD BUILDING UNLESS OTHERWISE STATED.  
Correct at the time of printing. Please check the handbook prior to classes.

MASTER OF ARCHITECTURE STUDIO CDE			
STUDIO	TITLE	LEADER/S	DAY/TIME/VENUE
01	The Analogue & The Illusion. Devices to reprogram public space. The case of Bondi beach.	ISABEL LASALA	Mondays 12:00-15:00 in MSD Room 125; Thursdays 15:15-18:15 in MSD Room 240
02	PERDUE	RENNIE LIFFEN + MARIJKE DAVEY	Mondays 15:15-18:15 in Room 241; Thursdays 18:15-21:15 in Room 241
03	Building a New City	RAYMOND MAH + KOOS DE KEIJZER + JESSE LINARDI + PETER STASIOS	Thursdays 12:00-15:00 and 15:15-18:15 in Room 124
04	Crowded House	LAURA MARTIRES	Mondays 18:15-21:15 in Room 141; Thursdays 18:15-21:15 in Room 144
05	Reconstruction and Restoration of Huangchengtai Gate	QINGHUA GUO	Mondays 15:15-18:15 in Room 213; Thursdays 15:15-18:15 in Room 213
06	CoHome 2	AMMON BEYERLE + HEIDI LEE	Mondays 18:15-21:15 in Room 241; Thursdays 15:15-18:15 in Room 241
07	Desire II	GUMJI KANG	Mondays 15:15-18:15 in Room 244; Thursdays 18:15-21:14 in Room 141
08	Venice Travelling Studio	SCOTT WOODS + ALAN PERT	Fridays 12:00-16:00 in Room 215
09	Deliberation in Guangzhou - Design for Ageing for the Local Community	HING-WAH CHAU	Wednesdays 18:15-21:15 in Room 138
10	MORPHO.LOGIC	DOMINIK HOLZER	Tuesdays 15:15-18:15 in Room 448; Fridays 17:15-20:15 in 125
11	Novel Skin	ERIKO WATANABE + IGOR KEBEL + ANDY LIU	Mondays 18:15-21:15 in Room 117; Thursdays 18:15-21:15 in Room 117
12	Unliveable Berlin	MICHAEL ROPER	Mondays 15:15-18:15 in Room 215; Thursdays 15:15-18:15 in Room 141
14	The only way is up	FIONA MCLEAN + SCOTT DRAKE	Mondays 12:00-15:00 in Room 244; Thursdays 12:00-15:00 in Room 140
16	Scavenger House	JOEL BENICHOU + SINEAD LIM	Mondays 15:15-18:15 in Room 118; Thursdays 15:15-18:15 in Room 238
18	Work in Progress	DANIEL WOLKENBERG	Mondays 12:00-15:00 in Room 236; Thursdays 15:15-18:15 in Room 236
19	IMG.ING - A Museum Made Digital	BEN WATERS	Mondays 18:15-21:15 in Room 240; Thursdays 09:00-12:00 in Room 140
21	Sensing Place	JULIAN RUTTEN	Tuesdays 18:15-21:15 in Room 138; Thursdays 18:15-21:15 in Room 138
22	Idea Factories 2.0	NICOLE ALLEN	Mondays 18:15-21:15 in Room 138; Thursdays 18:15-21:15 in Room 237
24	Naked and Afraid: Architects in Melbourne's Sprawlscapes	TANZIL SHAFIQUE	Mondays 09:00-12:00 in Room 244; Thursdays 09:00-12:00 in Room 142
25	Studio 35 mm: Film, Architecture and the Species of Spaces	ANNMARIÉ BRENNAN + HAMID KHALILI	Mondays 09:00-12:00 in Room 118; Wednesdays 12:00-15:00 in Room 228
26	Housing Home, and Content(s) III	COLBY VEXLER + PRICILLA HEUNG	Mondays 18:15-21:15 in Room 239; Thursdays 18:15-21:15 in Room 239
27	PerFORM	MELANY HAYES + ARIANI ANWAR	Mondays 18:15-21:15 in Room 124; Thursdays 18:15-21:15 in Room 139
28	Hall of Uselessness	LOREN ADAMS + DAVID FEDYK	Mondays 09:00-12:00 in Room 125; Thursdays 09:00-12:00 in Room 236
30	The Co-Housing Challenge: Choice Control Participation Inclusion	ANDREW MARTEL	Mondays 12:00-15:00 in Room 239; Thursdays 12:00-15:00 in Room 239
31	META Workshop	JORGE ORTEGA + ISAAC CHEN	Mondays 18:15-21:15 in Room 236; Thursdays 18:15-21:15 in Room 236
32	QUARRY	SIMONA FALVO + DAYNE TROWER	Mondays 18:15-21:15 in Room 228; Thursdays 18:15-21:15 in Room 228
34	Opportunistic Urbanism	ANDY FERGUS + KATHERINE SUNDERMANN	Mondays 18:15-21:15 in Room 139; Thursdays 18:15-21:15 in Room 124
33	dis-CONNECTED	ANJA DE SPA + RICHARD FLEMING	Mondays 15:15-18:15 OFFSITE at Molecule Studio; Thursdays 15:15-18:15 in Room 228
35	Hacking Design: Capitalising on Urban Left-Overs	FJALAR DE HAAN + CAMILO CRUZ	Mondays 09:00-12:00 in Room 228; Thursdays 10:00-13:00 in Room 139
37	Fieldstudies	KEITH LITTLE + MICHAEL LOPES-VIEIRA + VLAD DOUDAK-LIEV + ELIZABETH CAMPBELL	Mondays 09:00-12:00 in Room 238; Thursdays 09:00-12:00 in Room 238
38	Studio Fable	MATTHEW GREENWOOD + MICHAEL MACK	Mondays 18:15-21:15 in Room 244; Thursdays 18:15-21:15 in Room 244
39	Just Architecture 2.0	WOJCIECH PLUTA + JESSICA ZHANG + SHERVIN JABERZADEH	Mondays 18:00-21:00 and Thursdays 18:00-21:00 OFFSITE at Denton Corker Marshall Office, Level 19, 55 Collins Street, Melbourne
42	Beyond Narrative	JOHN GATIP + LUCAS KOLEITS	Tuesdays 18:15-21:15 in Room 240; Thursdays 18:15-21:15 in Room 240

**MASTER OF ARCHITECTURE DESIGN THESIS**

STUDIO	TITLE	LEADER/S	DAY/TIME/VENUE
01	Make MFA	CHRISTINA BOZSAN	Mondays 09:00-15:00 in Room 241
02	Trainscape	URSULA CHANDLER	Mondays 12:00-15:00 in Room 118; Wednesdays 18:15-21:15 in Room 213
03	Nightingale Night School	LOLA DIGBY-DIERCKS + JEREMY MCLEOD	Mondays 17:30-20:30 and Thursdays 17:30-20:30 OFFSITE at Nightingale Housing Office, 6 Florence Street, Brunswick
04	Opportunistic Urbanism	ANDY FERGUS + KATHERINE SUNDERMANN	Mondays 18:15-21:15 in Room 139; Thursdays 18:15-21:15 in Room 124
05	Articulate Objects	DERHAM GROVES	Mondays 09:00-12:00 in Room 239; Mondays 15:15-18:15 in Room 239
06	Unlock the vaults!	REBECCA MCLAUGHLAN + CODEY LYON + OLIVIA BARR	Mondays 09:00-12:00 in Room 240; Wednesdays 18:15-21:15 in Room 146
07	Concrete and Clay	VIRGINIA MANNERING	Mondays 18:15-21:15 in Room 237; Thursdays 15:15-18:15 in Room 137
08	Urban Collectiv(ity)	ANDREW MILWARD-BASON	Mondays 15:15-18:15 in Room 125; Thursdays 16:15-19:15 in Room 227
09	NGV-C	ANNA NERVEGNA	Mondays 15:15-21:15 in Room 144
10	Waterscraper	TOBY REED	Mondays 09:00-12:00 in Room 237; Thursdays 09:00-12:00 in Room 240
11	Continuity	RICHARD STAMPTON	Mondays 12:00-15:00 in Room 237; Mondays 15:15-18:15 in Room 237
12	Chambourd Inachevé	TOBY REED	Tuesdays 13:00-16:00 in Room 139, and Tuesdays 18:15-21:15 in Room 137
13	1:1	PETER COLE	Mondays 18:15-21:15 in Room 238; Thursdays 18:15-21:15 in Room 238
[14]	[Independent Thesis]	[ALEXANDER SELENITSCH]	Tuesdays 12:00-18:15 in Room 236; Fridays 09:00-21:00 in Room 236

**MASTER OF ARCHITECTURE STUDIO B**

<b>MASTER OF ARCHITECTURE STUDIO B</b>	DENNIS PRIOR	Tuesdays 09:00-15:15 in Rooms 448 and 449
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**MASTER OF LANDSCAPE ARCHITECTURE**

<b>Landscape Studio 02: Site and Design</b>	SAREH MOOSAVI	Mondays 09:00-15:15 in Rooms 129, 144, and 146
<b>Landscape Studio 04: Strategies</b>	SIQING CHEN	Thursdays 13:15-19:15 in Rooms 146, 213, and 216
<b>Landscape Studio 05: Sustainable Urbanism</b>	ANDREW SANIGA	Mondays 10:00-13:00 in Room 137; Thursdays 14:15-17:15 in Room 142
<b>Landscape Architecture Design Thesis (JILLIAN WALLISS)</b>		
<b>Thesis Studio 01</b>	ALISTAIR KIRKPATRICK	Tuesdays 13:00-19:00 in Room 125
<b>Thesis Studio 02</b>	TANJA BEER	Tuesdays 13:00-19:00 in Room 314
<b>Thesis Studio 03</b>	WENDY WALLS	Tuesdays 13:00-19:00 in MSD Room 142
<b>Thesis Studio 04</b>	MARK FRISBY	Tuesdays 13:00-19:00 in MSD Room 227

**MASTER OF URBAN DESIGN**

<b>Urban Design Studio B</b>	LARRY PARSONS	Wednesdays 14:00-15:00 in Room 24; Wednesdays 15:15-20:15 in Room 226
<b>Urban Design Studio C</b>	DAVID MAH	Mondays 10:00-13:00 in Room 117; Fridays 10:00-13:00 in Room 237
<b>Urban Design Thesis</b>	DAVID MAH	Mondays 10:00-13:00 in Room 117; Fridays 10:00-13:00 in Room 237

**Master of Urban Planning**

<b>MUP STUDIO (KATHRYN DAVIDSON)</b>			
Studio P	Place-making	DERLIE MATEO-BABIANO + KELUM PALIPANE	Mondays 12:00-15:00 in Room 141; Wednesdays 09:00-12:00 in Room 238
Studio D	Diversity	ANDREA COOK	Tuesdays 13:00-16:00 in 141; Thursdays 13:00-16:00 in Room 139
Studio N	Night Time	MICHELE ACUTO	Tuesdays 09:00-12:00 in Room 240; Wednesdays 09:00-12:00 in Room 124

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# DISCIPLINE

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*Studio B / Semester 2 / 2018 / Tuesdays 9am-3:15pm*

**This is a studio concerned with the discipline of architecture.**

**Noun**

*The architectural discipline*

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

**Verb**

*The discipline of doing architecture*

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

## PROF. DONALD L. BATES

Chair of Architectural Design  
Director of LAB Architecture Studio

CDE Design Studios Semester 2\_2018

### The Anecdotal Evidence of Architecture

#### Anecdote 1

During my undergraduate studies in architecture at the University of Houston (in the 1970's), we were obliged to undertake a number of electives outside the College of Architecture. Much like the Melbourne Model, this program structure placed an emphasis on gaining breadth beyond the disciplinary focus of a 5-year Bachelor of Architecture degree. These electives were available across the whole university, but some seemed more relevant, more in alignment with an architectural degree.

Each year, there was one course listed in the handbook in Geography, on the *History of Cities*. But it was never available, as the professor who had established the course was no longer there, and yet it remained as a listed and eligible elective. Because we didn't know we couldn't, a group of us went to the Geography department and found another professor who had some of the same expertise. After discussing why we were interested in this non-available course, we had to convince him that we were serious. More importantly, we needed to convince him that this was a way of us "getting into work" as opposed trying to "get out of work".

To our surprise (and more surprising to the Architecture faculty) the course was re-established. It was a very good course and very valuable in providing us with a viewpoint and history of the city that was outside what we had learned within the architecture program. But the most revealing, most impactful aspect of this experience, was that reinforced to us – as students – the degree to which we remain responsible for our own education. We construct our knowledge base through our choices (of what is available) as well as our pushing for alternative choices (beyond what is currently available). It is easy to feel (and to fulfil) a sense that the educational pathway is a fixed and prescribed list of educational experiences.

As I have said before in these notes to the STUDIOS brochure, being a student is a paradox – the point of being at school is an admission of not knowing something. And yet, all students need to know enough to know what they need to do (to study) in order to make the right choices from the myriad options within a degree. Students should never forget their agency and their responsibility in the construction of their education.

#### Anecdote 2

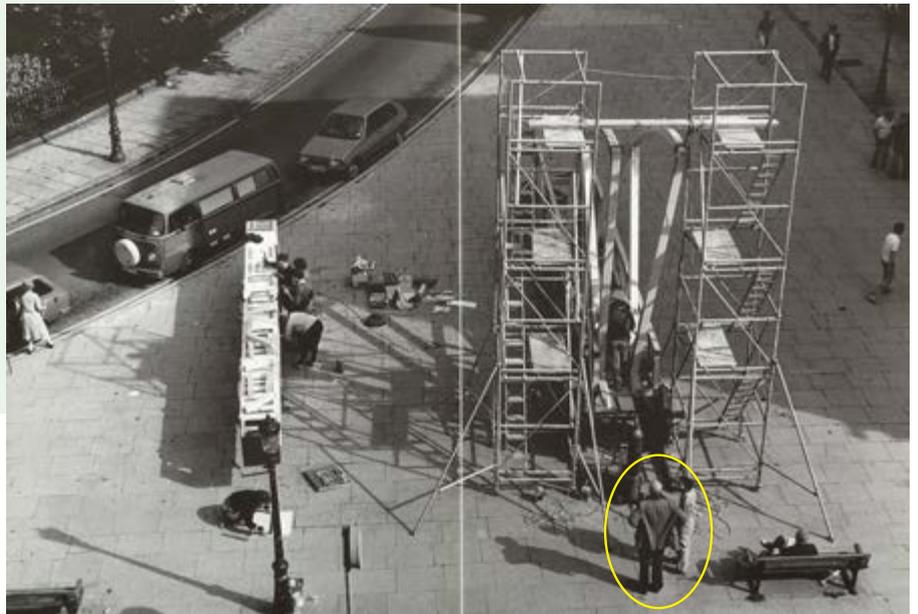
While teaching at the Architectural Association in 1986, we were fortunate to have John Hejduk (1929 – 2000) come to London to give a series of lectures, work on the completion of the construction of his project "*Collapse of Time*" and to work with our design unit. For those of you who don't know the name, John Hejduk is one of the most important educators in architecture within the 20<sup>th</sup> century. His leadership at the Cooper Union in New York, over a period of 35 years, created a lasting legacy of poetic investigations, exquisite drawing and making techniques and a moral position on architecture, unlike almost anyone else – certainly in the USA.

In London, we worked with Hejduk on the "*Collapse of Time*" project, working out the final details and construction issues. But it was in his visits to our Intermediate Unit 10 that his insights, his passion for architectural thought really came out. In the 80's, the AA was already a very international, very multi-cultural school of architecture, with students from across the globe in attendance. In our Unit, we had students from Norway, Canada, Malaysia (Malay and Chinese-Malay), Italy, USA, Greece, Nigeria, Hong Kong and even from the UK.

In a review of student work, Hejduk paid attention to the drawings and models of some of our students. He was particularly taken by the drawings and carvings of a young architecture student from Malaysia - a Chinese-Malay student from Sarawak. The conversation – beyond comments on the quality and originality of the work - really centred around the issues of spatial imagination: how does one understand the world and the world as a spatial experience and how is that represented. Drawings and representational techniques are half of what we teach at a school of architecture, and as such there is a clear set of known processes and representational systems that we use – sketches, plans, sections, elevations, axonometrics, perspectives, etc. The student from Sarawak had some unusual half-elevation/half-section/diagrams that evidenced solidity, dimensionality and flatness – all in the same image. Unusual, compelling work that worked on many levels, yet didn't seem to be like our other works.

Hejduk reflected on the work and on how he understood the drawings and their spatial and organisational implications. Being the child-man that he was, Hejduk grew more and

ro



John Hejduk with Donald Bates during installation of “Collapse of Time” at Architectural Association, London (1986)  
Photo Credit: Hélène Binet

more passionate as he expanded on his sense of wonder at a way of seeing the world that was so different to his own. Out of this sense of wonder and wondering, Hejduk began a long discourse on the possibility of an “extinction of spatial thought”. He spoke of the power and fragility of spatial thinking and how the dominant powers of particular systems (Western, logo-centric) were by their very nature, over-riding the more fragile, more isolated and vulnerable means of understanding the world as a lived experience.

Much like the realization that there are plants, animals and substances in the world, that we know little about, that nonetheless may well offer new medicines, new materials and new systems beyond our current physical inventory, Hejduk’s reflections were a fascinating advocacy for a heightened diversity of spatial imagination; for care of the endangered species of spaces at risk of extinction.

*Anecdote 3*

After being at the Architectural Association for several years, I decided that as much as the AA had an open, exploratory agenda, and was well known for its diverse production, I felt that there were still aspects of architectural education not being addressed at the school. Being foolish (and certainly naïve), I felt the best way to address this discontent was to initiate an independent architectural program – a small school of architecture.

Establishing the **Laboratory for Primary Studies in Architecture** [forgive the pretentious name – a consequence of the 1990’s] was the means by which I sought to create a new relationship to teaching and working in architecture.

The underlying impetus of this new teaching option (beyond an interest in the very notion of *primary studies* and what that might mean in architecture) was in its formal, or in fact, informal structure. It was a premise of LoPSiA that there were no degrees. No diplomas. No certificates. No accreditation. The philosophical position was that this “school” offered only the studies – no artefacts that justified or gave authorisation

to the studies. The operational premise of “how do you value pedagogic speculations when there is no formal credit for having undertaken it?” Knowledge for the sake of knowledge.

Situated in rented studio space in Paris for four months, before shifting to eastern France, and spending the following four months in the Unité d’Habitation by Le Corbusier at Briey-en-Forêt, LoPSiA was an itinerant, informal collection of diverse students. They had joined for a variety of reasons, with a variety of talents, and variety of life experiences. It was non-formulaic, as there was no fixed or standard position of any of the students when they came to LoPSiA, and no fixed or standard process or pedagogical structure by which investigations and the resultant works emerged.

It retrospect, it was hard work – I got to not only direct the architectural work of each student, I also got to wash the dishes after our communal meals, pack up and transport my library from Paris to Briey and back again, and struggle to provide a breadth of experience within the uncertainties of tuition and payments. But out of a small group of students (about 30 in total over 4 years), at least 7 or 8 continue to do worthwhile and significant work in architecture and design. In that sense, it was all worth it.

Architecture is difficult, challenging, and uncertain. As a practice, it is unavoidable, especially in an urban context such as Melbourne. To live in the city is to be confronted all the time by the presence of architecture – it is not a choice (unlike other art practices) but a condition of daily life. At the very least, it means architecture is always consequential.

# MASTER OF ARCHITECTURE CDE

## CDE STUDIO ALLOCATION

Studio Presentation Day will take place on Friday 23 February from 10:00 - 15:30 in the B117 Theatre, MSD Building. During this day all studio leaders will present their studios and will also be available to answer questions outside the lecture theatre immediately after their presentation. Information about the studios available this semester is also available on the MSD Studio Website (<http://edsc.unimelb.edu.au/msd-design-studio>) as well as in a hard copy brochure, available from the theatre on the day of the presentations.

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

15:00 on Friday 20 July until 15:00 on Saturday 21 July

Late submissions will not be accepted.

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

Over the weekend (21 - 22 July), you will be allocated to a studio, and a final list of allocated studios will be posted on the LMS by (and hopefully before) 9am on Monday 23 July. Studios will commence from Monday 23 July so please ensure you check the LMS so you know to which studio you have been allocated.

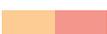
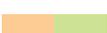
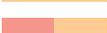
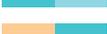
Please note, you are NOT guaranteed your first preferences in the nomination. We urge you to select eight studios that will best suit your interests and aspirations and ensure that all eight studios are offered at times you can attend.

## CDE STUDIOS SCHEDULE

		WEEK	
		<b>JULY</b>	
<b>CDE Design Studio Presentation Day</b> MSD Theatre B117 10:00 start	20		
<b>Balloting for CDE Design Studios begins</b> 15:00 start	20		
<b>Balloting for CDE Design Studios ends</b> 15:00 close	21		
<b>First day of Studio CDE classes</b>	23		01
	30		02
		<b>AUGUST</b>	
	06		03
	13		04
	20		05
<b>CDE Mid-Semester Reviews</b>	27-02		06
		<b>SEPTEMBER</b>	
	03		07
	10		08
	17		09
<b>Non-teaching period</b>	24-30		
		<b>OCTOBER</b>	
	01		10
<b>Dulux Dean's Lecture:</b> ALISON BROOKS	02		+
	08		11
	15		12
<b>Last day of Semester 2</b>	19		
<b>SWOT Vac</b>	22 - 26		
<b>Studio CDE Submission</b>	29		
<b>CDE FINAL REVIEWS</b>	30 - 03		
		<b>NOVEMBER</b>	
<b>Moderation</b>	06		
<b>Exhibition</b>	22		
<b>End of Exam Period</b>	30		

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# The Analogue & The Illusion

DEVICES TO REPROGRAM PUBLIC SPACE  
The case of Bondi Beach

Urban growth usually presents significant and unexpected changes of program in particular areas of the city. This studio aims at re-designing and re-programming a particular area in Bondi Beach, one of the most popular suburbs in Sydney. Located at the east side of the city, on the southern part of the Pacific Coast, Bondi Beach is well known for its beauty and generous proportions (almost a kilometre long) as well as for its agitated waters—as reflected in the origin of its name: Bondi is an aboriginal word meaning “water breaking over rocks.” The main reason why Bondi Beach has been chosen as a site for this studio is the way in which the area between Campbell Parade and the shoreline is cut across by the car park, which affects the perception of the ocean and the beach from Campbell Parade, as well as of the suburb from the shoreline. This car park—part of the original project for Bondi Park and the Surfers Pavilion by Robertson and Marks (1924)—reflects the hierarchy that cars had in the first half of the Twentieth Century, when they were seen as a symbol of progress. Today, this studio suggests, this situation will lead to the following questions:

- **Does the convenience of a car park justify sacrificing the visual and physical connection between the Bondi Beach suburb and the ocean?**
- **Can “the view” coexist with fluid and generous physical connections, as well as with necessary services?**
- **Can we create vibrant and engaging urban spaces through the implementation of design strategies aimed at prompting formal and spatial associations with natural landscapes and topographic accidents?**

This studio argues that, indeed, these questions are relevant and an opportunity for design innovation. The studio also suggests that we can do it through the use of specific landscape devices, such as the concepts of *The Analogue* and *The Illusion*. On one hand, through the concept of *The Analogue*, we can generate unexpected associations to natural landscapes and topographic accidents within the city. On the other hand, through the concept of *The Illusion* we can prompt and stimulate the perception of spatial configurations that have been lost as a consequence of urban growth and development. In this Master studio, students are asked to re-program the existing area giving priority to the creation of a public scape for the enjoyment of the local community and its many visitors.



Fiction. Studies show that if you read fiction, you live longer.

You read non-fiction. I read fiction.  
I read non-fiction. You read fiction.

Is it possible to write a great novel, having never read a great novel?

It seems a shame, yet customary, that memories fade. The fade.  
Time can do wonders if you let it come. And so it came. Time.

What did you want it to be? Take this left, then that one, it is the building four doors down from the corner, opposite the school, five levels up. The elevator may not be working, take the stairs, you could be waiting for hours, behind the giant apple. This is how we learn, how we walk the city, your destination to mine. Take the time, map the time, the ground, the walls, everything you see. Count the cats.

This studio is about designing and exploring an architecture that will reside in Beirut, Lebanon. Maintaining the studio rhetoric, 'PERDUE' continues to explore an interest in architecture as a tool of empowerment. The understanding of opportunity and restriction will be developed over the course of the semester as we spend time questioning how much we can ask of our built environment, our society, the places we live, the places we pass through, the places that remain forever locked in memory.

# PERDUE

# 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.*

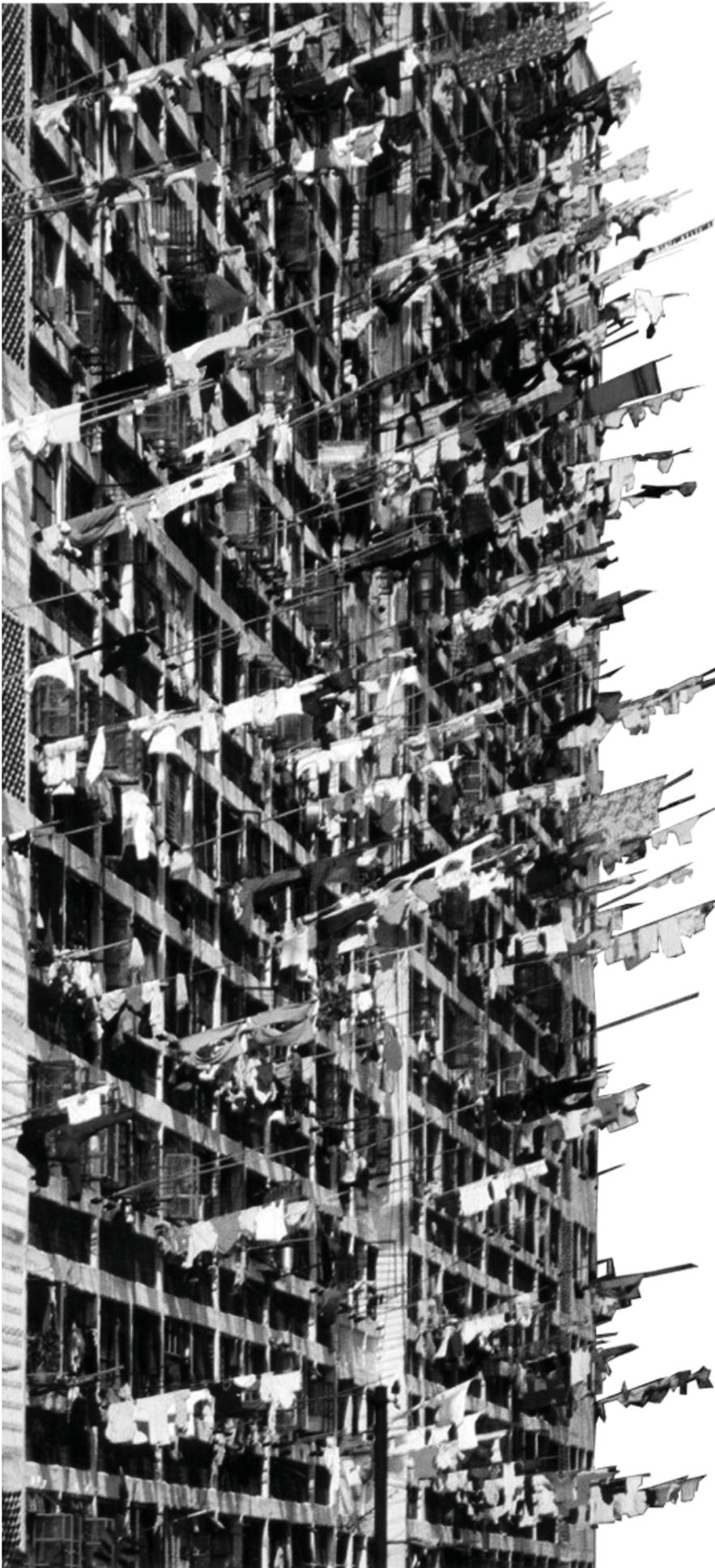
*Interested in the density the studio will seek new models of growth within the suburbs of Collingwood & Fitzroy; as we lay down the gauntlet for students to stitch new housing typologies into the rich urban fabric of these suburbs.*

*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

## CROWDED HOUSE



Conventional architectural and urban design strategies generally view the city as static, when in fact the urban environment is a dynamic field of inter-related 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 density and living environments.

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 students 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.

## Reconstruction and Restoration of Huangchengtai Gate

Master of Architecture Studio CDE, ⑤, QINGHUA GUO



*Bird's eye view of Huangchengtai Gate*

Huangchengtai Gate was a passageway for the citadel of Shimao in Shaanxi province, China. Built during the Longshan period (c. 2000 BC), Shimao was an important regional centre, but declined to ruins by the end of the period. The site has been excavated since 2011 by Shaanxi Archaeological Institute. This project is to restore the gate as a part of the archaeological heritage site.

There are three tasks for this studio:

- To study building history, through analysis of the original structures and materials discovered both above and under ground;

- To conserve the original design, planning and construction technique of the gate;
- To return the gate from the poor current condition to its previous state by restoring form and size. But, new work must be distinguishable from the old – the restored structures must be recognized as products of their own time.

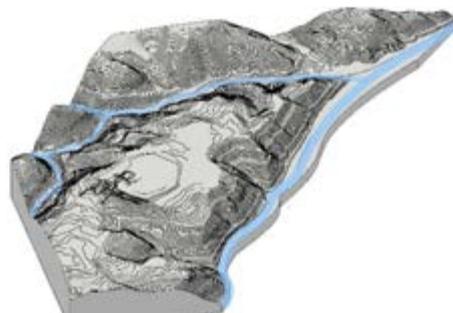
This studio is suitable for students who are interested in history of built environment, conservation of historic buildings and preservation of traditional knowledge, methods and techniques.



*3D photogrammetry of Huangchengtai Gate*



*Mount Huangchengtai*



*Gate of Mount Huangchengtai*



## Studio 06: *CoHome 2*

### What is the impact of sharing your home?

Ammon Beyerle and Heidi Lee

[www.herestudio.net](http://www.herestudio.net)

### Introduction

Co-housing is starting to gain traction in Australia, as an alternative type of medium density housing. This is an interesting prospect for sustainable architecture. Co-housing is effectively the concept of multiple households (20-30) living in a community, and sharing common spaces, services, properties and values.

Typically, the emphasis of co-housing is on creating an **intentional community**. The benefits that flow from this are ecological in the deepest sense, due to the purposeful interaction of **natural, social, and personal-psychological ecologies**.

By practising an enhanced understanding of collaboration, communities, families, and individuals may **scale their impact** on environmental and social systems.

Co-housing is prevalent as a development type in Sweden, and there are numerous well-known examples in Europe and North America. Arguably it is an ancient **form of dwelling** that is practiced worldwide. Regularly, it has been associated with affordability, social and public housing. In Australia, with **affordable housing** and **sustainability** an increasingly serious problem in major cities, co-housing is an option being considered by various governments, architects, developers, co-operative organisations and **bottom-up communities**.

### Process

Building on Studio CoHome in 2017, this studio will explore co-housing as a type, studying both its definition and precedents. Students will work on real sites in middle Melbourne suburbs, learning basic first principle site analysis, environmental design, considering Council policies, the Planning Scheme, and, the economics of a medium density housing development. In many ways this studio will work to provide a solid 'Architecture 101' learning experience, starting with the **concept of home**.

### Methods

Making the most of Ammon and Heidi's strengths, the studio will explicitly draw upon participatory design methods, strategic environmental design thinking, and, consider structural design in the first steps. Throughout the semester students will be inspired by meeting with locals, community activists, and experts on and off-site.

### Themes (some...)

- Private and public space
- Sustainability
- Affordability
- Place and placemaking
- Group decision-making
- Community architecture
- Multi-generational living
- Child-friendly architecture
- Community gardens
- Health and well-being
- Flexibility and permanence
- Live/work

### Outputs

Students will develop their own medium-density housing project in detail, thinking explicitly about social relations, construction, cost, structural design, accessibility, and spatial qualities that mobilise key themes.

The studio leaders will emphasise the process of framing a vision and clear principles leading to architectural concepts. Engagement with concepts of community will be implicit.

### Times

Monday evenings / Thursday afternoons

DESIRE II : *TOO MUCH SANITY MAY BE MADNESS —  
AND MADDEST OF ALL: TO SEE LIFE AS IT IS, AND NOT AS IT  
SHOULD BE!*

Don Quixote - Miguel de Cervantes (1615)



CAN ARCHITECTURE CREATE  
PLACES WHERE DESIRE CAN  
RECOGNISE ITSELF, WHERE IT  
CAN LIVE FOREVER?

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 IN THE  
CONTEXT OF LIVING/DWELLING.

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.

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 : DEBATE
- 3 : REPRESENTATION

// GUMJI KANG

# Venice Travelling Studio 2018

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

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



## 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:** 2nd July– 1st September 2018

**Dates in Venice:** 2nd July– 9 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.

# DELIBERATION IN GUANGZHOU

## Design for Ageing for the Local Community

This postgraduate design studio with travel component for architectural students is in collaboration with the South China University of Technology, one of the top eight architectural schools in China

Two-week Travel: 17-28 September 2018

This studio is suitable for students with:

- An openness to experimentation
- Strong conceptual three-dimensional thinking
- A high level of communication skills
- An interest in understanding a different professional context

Studio Leader: Dr Hing-wah Chau

Studio Class: Wednesdays 6:15-9:15pm in MSD 138

Engagement with Chinese Partners



Presentation to Local Client



# MORPHO. LOGIC

## STUDIO TIMES:

TUE 3:15 - 6:15pm

FRI 5:15 - 8:15pm

Image by Autodesk Research: Project Discovery

## Designing against the algorithm

## STUDIO OUTLINE:

Over the past few years the use of Machine Learning (ML) and associated Artificial Intelligence (AI) have increasingly become applied across a broad level of activities that affect humankind. Using Neural Networks, ML and AI allows systems to extract meaning and automatically learn & improve from experience to. ML and AI not only help to extract logical patterns and trends out of large, complex datasets, they are capable of decision-making and synthesis. Some of the most commonly used apps such as LinkedIn™, Facebook™, Tinder, Spotify™, Pinterest™, Instagram™, all run AI/ML algorithms in the background. Without us noticing, we are entering an era where choices are made for us based on prior experience common denominators.

Yet as designers, we should be wary of these developments. We may even sense an undercurrent of unease when considering where ML/AI algorithms can take us. As they suggest what we should eat/hear/visit/do, or who we interact with, they may – over time - diminish our appetite/ability to make unconventional choices, to explore new frontiers and look for 'something different'.

In this studio we will explore the boundaries of designing with ML/AI. We will learn to question when and where their application assists our design process and where we actively have to go 'against the grain' of what ML/AI might suggested. In the 12-week studio we will test the above approach and develop a multi-functional innovation hub that will house a library, exhibition / presentation spaces, as well as an archive in a prominent Melbourne location.

## LEARNING OUTCOMES:

Students delve deeply into the design of innovation-hubs and gather reference examples from around the world. Students will then learn how to apply Machine Learning and AI to search for logical patterns in the design of such buildings to then attempt working with output from the ML system as a starting point for their design. It is crucial for students to develop a sensibility towards the boundaries of their own design and suggestions made by the algorithm. Class-conversations will assist in the analysis of each student's design process.

## PROCESS:

The semester will kick off with group-research about the site, its urban context, In week 3 we will run an intensive Machine Learning and AI workshop to assist students to understand its potential and challenges. Following the workshop, students will individually develop speculative responses to the design challenges at hand.

## PREREQUISITES FOR THIS STUDIO:

- A curious and open mind
- Expert Rhino Skills
- Grasshopper/and or scripting Skills
- Hands-on with digital tools
- A basic understanding of optimisation

## STUDIO LEADER:

Dominik Holzer is a Senior Lecturer in Digital Architectural Design at the University of Melbourne. Dominik completed a Masters and PhD degree at RMIT where he investigated the nexus betw. architectural and engineering with a strong focus on knowledge transfer and technology. Next to his role in academia, Dominik consults on a range of Design Technology related matters in practice.

# novel skin

by XO Projects

“ *An enormous gulf exists between those who look to the new model of nature as the source of new generative strategies and/or forms and those who look to it as the source of new ways of constructing and running buildings.* ”

S. Hagan

# XO

**BOLLINGER + GROHMANN**  
Ingenieure

We live in the era where things are transported autonomously, clothes are printed and sprayed on and robots fold facades. The studio will borrow from these industries and apply their know-how to the building envelopes.

The central framework of the studio will be the envelope prototype, which is de-carbonizing and smartening new vertical architecture. We will work at a chosen location in Melbourne with the existing, ready-to-be-refurbished high-rise building and look into the novel approaches for the reprogramming and refurbishment of its skin.

While working on the specific site, studio participants will design and evaluate various material and programmable envelope concepts: mass customized-, big-data-, inhabitable-, and de-carbonized skins.

Intellectual and practical reasons will be investigated collectively at the beginning of the semester. Conceptual, technical, economic, and other ideas will be explored in smaller groups afterward.

Like product designers, the students will individualize the object until it performs as it must according to specific industry standards.

The students are expected to be proficient in parametric modelling and have an aspiration for performative, agent and machine enabled manufacturing design techniques. Support for Grasshopper / Rhinoceros, Maya, and CFD computing will be offered during the entire studio period.

Studio times: Monday and Thursday, 6:15PM-9:15PM

Room: 117

### XO Projects

Igor Kebel and Eriko Watanabe  
assisted by Andy Liu

**Bollinger Grohman**  
Sascha Bohnenberger

# UNLIVEABLE BERLIN

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Tutor: Michael Roper, Architecture Architecture  
mr@archarch.com.au

Berlin is riddled with the scars of its history, having undergone several periods of trauma and transformation. This is a city still coming to terms with its physical and cultural territories.

Unliveable Berlin will take a group of masters students from architecture, landscape and urban design to the ANCB Metropolitan Laboratory in Berlin where they will develop ideas for experimental housing.

Berlin is the heartland of Baugruppen, a model for housing that empowers ordinary citizens to design and finance their own apartment buildings. In Melbourne, the Nightingale movement is a revolution in housing inspired by Baugruppen. Students will have the opportunity to study and visit the Baugruppen projects, along with Berlin's other experimental housing movements from the 1950s (Hansaviertel) and 1980s (IBA).

vertical design can be brilliant, exciting, sustainable, accessible & a lot of fun as an architect as it is complex, chaotic & challenging

our civic contributions & professional responsibilities give us unique & precious opportunities to influence the quality of what is now & shall further become the ubiquitous urban form & hence the predominant environment for our global citizens

our cities need to be dynamic, dense & desirable

vertical forms can play an important role in these achievements though they can also do great damage to human environments when ill considered

as citizen architects we are pivotal - offering insights & design solutions to enrich our urban lives for work, rest & play

how can we as designers offer better quality multi-dimensional environments for all ages, accessibility, budgets, cultures . . . ?

how can architects expand their current insights & influence beyond high end / hero projects ?

how can we ensure that architecture from 9 – 99 levels contributes positively to our cities ?

how can we design for more sustainable cities – environmentally & socially ?

how can we utilise & pursue technologies to assist our sustainability ?

how can we live vertically in integrated cities with enriching urban fabric ?

how can we understand local site, materials, skills . . . conditions to design & nurture genius loci ?

these design challenges & more we shall dive into in our studio to create architectural proposals that consider past & recent precedent & project our creative ideas for our chosen cities

with leading industry mentors we shall engage with client, engineering – structures & vertical transport, landscaping, e.s.d. & urban design concerns

design research through international & local precedent shall see each student create their own 'tall' architectural fabric for 24/7 mixed use central melbourne

each student shall offer spatial & strategic insight & evolution of valuable professional skills through their design development process

**considered & complex**

**vertical cities**

**can be**

**amazing...**

**our studio shall embrace this challenge**

join us

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 . .

16 student studio (useful prerequisite: ABPL 90118 applied architectural technology)

MONDAY afternoon 12 - 3  
THURSDAY afternoon 12 - 3

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**BKK bangkok**

**university of melbourne**

**MASTERS' STUDIO XIV**

**semester TWO**

**2018**



Image by Betsy Lin Seder - Freeman House (Richard Neutra, Julius Shulman), 2012

Urban consolidation is well underway throughout the city of Melbourne. Infill development around activity centres is being promoted in an aim to protect rural fringes, to limit ballooning infrastructure costs and as a desperate effort to provide affordable options for first homebuyers. However, in many cases, the design outcomes are unattractive, unsustainable and are populating Victoria's housing stock with undesirable options.

While Victoria's densification strategies have mainly focused on activity centres, Scavenger House will explore a more ad-hoc approach to residential growth. Rather than developer-driven, mass housing, Studio 16 will focus on dispersed infill, scavenging the suburbs for underutilised land that could lend itself to housing the ever-increasing population of Melbourne. The clients will be property owners that, for reasons of finance or circumstance, have decided to develop small parcels of land. Three scenarios will be explored, MINI, MIDI and MULTI, testing ideas of compact dwelling, residential subdivision and co-housing.

Scavenger House will aim to avoid the typically poor outcomes of extemporary infill developments, instead focusing on innovative solutions that will suit emerging buyer typologies and facilitate new ways of living. Design exploration will commence from a human scale and expand outwards, in an effort to promote a more humanistic approach to housing design and provide sensitive strategies for increased urban density.

# SCAVENGER HOUSE

## #16



image: Constant, Diorama III, 1963

Mondays: 12:00 - 3:00pm / Thursdays: 3:15 - 6:15pm

**WORK IN PROGRESS** is a process-driven, immersive exploration of spatial organisation as the primary DNA of architectural thinking and the structuring of spatial, programmatic, social and material relationships. The studio will operate as a laboratory for testing diverse spatial structures to gain vital insights into the profound operation of spatial organisation on the performance and possibility of buildings and cities.

The studio structure is based on the premise that by working through multiple and varied concepts, students learn that design is an emergent process rather than the fleshing out of a preliminary sketch. Students will develop the skills to critically evaluate their work through comparison of multiple options. The ethos of the studio is that any idea is only one of many possibilities, with specific qualities and implications, to be explored, evolved, rejected, iterated and hybridised.

The fast-paced course structure will be based on a series of quick exercises exploring diverse organizational concepts across different architectural typologies as an introduction to the final design project which will consist of a mixed-use proposition for a large in-fill site located in Cremorne.

The studio will be led by Daniel Wolkenberg, a practising architect and founder of **Polystudio** architecture.

# .IMG.ING -

## A MUSEUM MADE DIGITAL v.2

**'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.



# STUDIO 21: SENSING PLACE

| Mark Taylor and Julian Rutten |

MSD Room 138

| Tuesdays 6:15pm - 9:15pm

| Thursdays 6:15pm - 9:15pm |

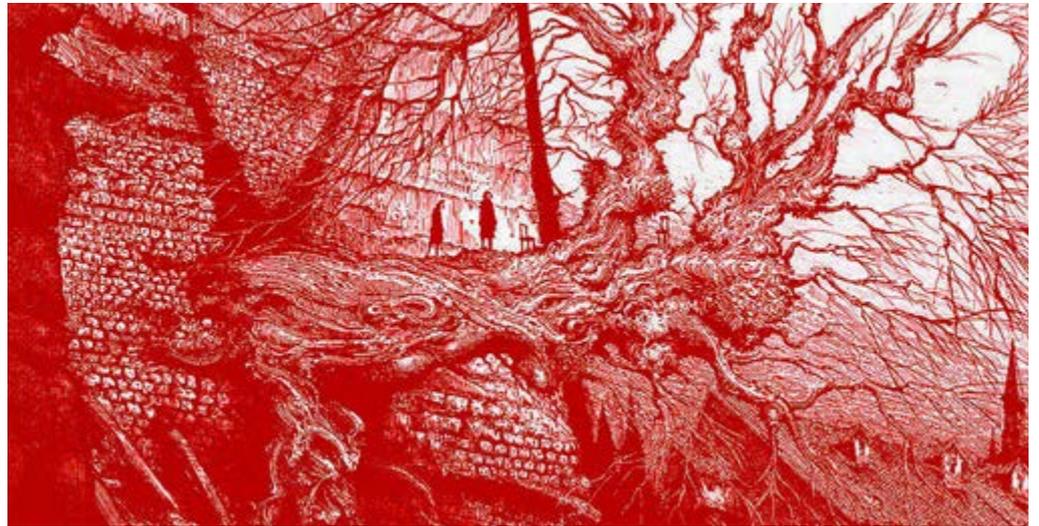
While both space and time are readily subject to quantitative analysis, place seems irreducibly qualitative. Yet place is surely a key element in design, and especially architectural design.

Recognising that we are entering an age when big data, parametric design, and real-time interaction are beginning to inform design decision making. The challenge for this studio is incorporating qualitative elements (narrative, emotional, and sensory) into digital processes. For designers, one question that arises is how might physical data relate to the complex character of place.

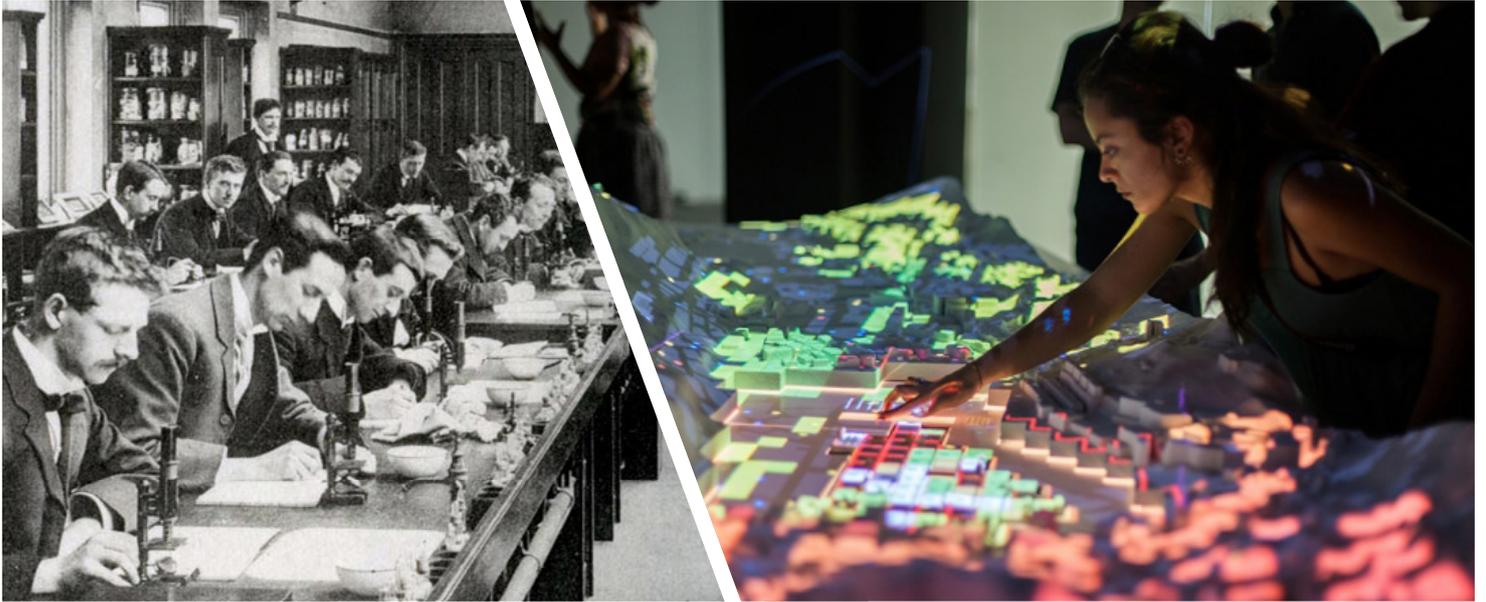
This relationship between qualitative and quantitative is examined in three preliminary design projects. Firstly, engaging with imagined places within literature with physical and emotional descriptions of Gormenghast Castle from Mervyn Peake's fantasy novel, Gormenghast. Then dealing with physical places, the students will design and build a cyborg terrarium where finally, they will use sensor data from within these mini-worlds to generate virtual places.

The major design project will be within the Burnley campus, and includes both buildings and landscape. This phase will produce form by collecting and analysing on-site information using distributed sensors and custom phone applications. The variable data will be visualised to inform a speculative and experimental design proposal.

Collaborating with Mark Burry, Gini Lee, Jeff Malpas, Stanislav Roudavski.



# IDEA FACTORIES 2.0



## BRIEF

**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 STEMM (Science, Technology, Engineering, Mathematics, Medicine) education within the university. This push is an existential issue for Australia as competitor in the **global market of ideas and innovation**.

Students and academics want to work differently than they did in the previous century. But too often, they are forced to fight against the buildings they work in; classrooms that are too rigid, long empty corridors, no place to sit down and make something, no place to think, no place to collaborate.

**IDEA FACTORIES** will challenge students to propose a new institute for University of Melbourne that takes on a critical issue in today's world. Students will then be asked to invent new environments, typologies, spaces, systems and programs to allow that institute to flourish and accomplish its mission.

## METHODOLOGY

**This studio will focus heavily on drawing craft and creation, model craft and creation and critical studio culture.**

- 1. Drawing Craft:** Students will be asked to study and practice the craft of architectural drawing and representation. In the same way that we study existing buildings as precedents for our designs, we will study existing drawings and models as precedents for our design communication. We will utilize the tools and techniques at our disposal to experiment and refine craft.
- 2. Modelling Craft:** Physical models will be a major, mandatory component of the deliverables in the studio. We will research modelling techniques, build iterative study models, consult with modelling experts and craft high quality final models.
- 3. Critical Studio Culture:** Studio sessions will be interactive design workshops. Students will be pinning up, work-shopping ideas, and participating in each-other's pin-ups and desk crits. High levels of participation in this process are fundamental to success in the studio.

## INFO

Idea Factories will be held Mondays and Thursdays 6:15 - 9:15 in the MSD. The final project will be done in groups of 2. If you already know someone you would like partner with, email your names to [nicole.m.allen@gmail.com](mailto:nicole.m.allen@gmail.com)

Why do people still want the American Dream—  
the white picket fence, the trimmed lawn, two  
cars in the garage, the single-family house?

**Could there be a new Australian Dream?**

This studio will look at the “sprawlscape”—the  
vast wilderness of suburban settings around  
Melbourne as a site  
to re-imagine the housing narratives.  
(housing as a process/ not a brochure product)  
Architects are afraid of the suburbs,  
of the sprawlscape.  
We won't be.

*Studio Format:*

Week 1-3: site investigation, precedent analysis)  
Week 4-5: Idea Farming  
Week 6: Mid-semester Reviews  
Week 7-10: Design Development  
Week 11-12: Design Narrative

*Studio Design Scope:*

retrofitting existing housing  
new housing typologies  
redesigning suburban strip malls/  
other paraphernalia  
imagining a post-suburban utopia

for more info: <https://www.thisstudioisopen.org>

**Architects in Melbourne's Sprawlscape**

# NAKED AND AFRAID

# STUDIO 35mm

*Film, Architecture and the Species of Spaces*

## Plot

Sigfried Giedion, the prominent architectural theorist remarked: "Only film can make the new architecture intelligible." The task of making architecture 'intelligible' rests in the core of this design studio. Traditional architectural media such as plans and sections stutter when it comes to successfully articulating architectural **ATMOSPHERES** and the ethos of spaces that are beyond matters such as form, function and technicality. This studio interrogates the medium of film as a means to make 'intelligible' the qualities that traditional orthographic drawings are unable to do; underlying notions such as atmosphere, mood, ambiance, spatial experience and milieu. This studio seeks to provide students with appropriate methods, tools and skills to learn the cinematic strategies for narrating atmospheres and qualities associated with architectural spaces. What will be offered in the studio becomes a matrix of synthesis for each student with research into film, film and architectural theory, weekly active filming and editing exercises and, most importantly, applying filmic techniques within an architectural context. We will harness the power of filmic tools to comprehend, dissect, communicate and design architectural atmospheres.

## Studio Times

Mondays 9-12 AM

Wednesdays 12-3 PM

## Cast

Studio 35mm attempts to create an opportunity for focusing on the rarely examined fundamentals of architecture - species of spaces\* such as doors, windows, staircases, hallways, columns, balconies, corridors, passageways, openings, thresholds, living rooms, dining tables, kitchens, laneways, bedrooms, lifts, ceilings, and ramps; their meaning, atmospheric qualities and ambiances through short films, animations, hybrid moving images and VR.

## Production

The final products of the studio will be supported by sophisticated exploratory and descriptive diagrams, plans, physical models, conceptual sculptures, choreographic mapping, image-space analysis and other techniques that architects and, sometimes, filmmakers use.

## Film Directors - You!

© Michelangelo Antonioni. Screenshot From The Eclipse.

\* This title is borrowed from George Perec's Species of Spaces and Other Pieces (1974).

# Housing Home, and Content(s)

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 physical human body.

-  
**MON & THU**  
**18:15 - 21:15**

The house not only plays host to the physical human body, but all things that entertain the notion of life-style: 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**



*Jean-Louis Garnell, Désordre 1988*

Philosophical, aesthetic and cultural reference will generate contextual frameworks that allow the home to find place, sustenance and content(s). Here, architecture will be considered an in-between of the ideal and the experiential, where the house may mediate between two parallel states, the abstract and the material; revealing the unexpected 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 disciplines, technologies and representations.

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

In doing so, the project may become a critical survey, experiment or meditation between humanism, humanities and the physical human body. This is where architecture may be at home in - and provide a home for - the real, ideal, fetishised and/or romanticised contemporary life(style).



*Jean-Louis Garnell, Désordre 1988*



# PerFORM

To perform is to engage in a dialogue – a temporal, event-based moment that is by its very nature reciprocal. Every action we make exists as a performance of the body, from the moment of dressing, to the way that we hold ourselves walking down the street. Architecture also exists as a performance, from the cacophony of construction, to the façade presented to the world, or the civic presence a building has within an urban environment. Architecture embodies the performance of dialogue, craft and collaboration.

Drawing inspiration from contemporary performances such as Wayne McGregor, Olafur Eliasson and Jamie xx's collaboration for *Tree of Codes*, this studio challenges traditional performative relationships between sound, set and the body in movement.

Set within the heart of Melbourne's dynamic Arts Precinct, PerFORM is a collaborative research studio that interrogates the future of performance and its evolving role in the city of Melbourne. Drawing on a live brief for the Arts Centre Melbourne, the studio involves the design of a new creative event space on the former site of the Spiegeltent. Under the shadow of the spire, and flanked by landmark institutional heavyweights such as the National Gallery of Victoria and Hamer Hall, the civic space in front of the Arts Centre provides a layered testing ground for the interplay of performance, community engagement, site heritage and cultural history.

The project presents students with an exciting opportunity for potential interdisciplinary collaboration with industry professionals from Parallel Practice, John Wardle Architects, Arup Engineers and the University of Melbourne.

**Studio Leaders:**  
Ariani Anwar + Melany Hayes

**Schedule:**  
Mondays 18:15 - 21:15 | MSD Room 124  
Thursdays 18:15 - 21:15 | MSD Room 139

**Image:** Wayne McGregor, Jamie xx & Olafur Eliasson's 'Tree of Codes'.  
Photography by Little Shao / Opera national de Paris.

LOREN ADAMS

DAVID FEDYK

# HALL OF USELESSNESS

28

*"Everyone knows the usefulness of what is useful, but few know the usefulness of what is useless."*

Zhuang Zi

Hashtags, metatags, and AI pattern-matching algorithms are the new Dewey, but the public library is not dead.

Fake news is the new real; Google is neither free nor impartial; the algorithmic is political; and data – no matter how big – is not knowledge. And so, we need our public libraries more than ever.

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

We will use architecture to interrogate the way we search, retrieve, classify, consume, and interpret information in a contemporary technocentric society.

Using 6-axis robots, 5-digit hands, and a plethora of peripheral machines we will generate and exploit patterns, structures, errors, inconsistencies, and potentials. How might a sequence of strategic marks made by human or machine inform an unexpected, generative architectural language? What happens when we allow a machine to share authorship in our design process?

And – importantly – what does this strategic relinquishment of control teach us about the relationship between architecture, knowledge, and humanity?

## CLASS FORMAT

This studio aims to introduce students to advanced design and fabrication methodologies using multiaxis 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, and will include guest lectures from local and international interdisciplinary practitioners.

## SCHEDULE

Monday	10am - 12pm 12pm - 1pm*	MSD Studio Room 125 NExT Lab
Thursday	9am - 12pm	MSD Robotics Lab (G23) or Studio Room 236

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

# The Co-Housing Challenge: Choice Control Participation Inclusion



Kate and Kylie - Flatmates

*courtesy of Araluen.org*

This studio will explore how a co-housing or intentional community housing model can help people with intellectual disabilities integrate physically and socially into the community. At the end of the studio, students will have developed an understanding of the ways that the built environment impacts on people with disabilities, recognizing the enormous benefits that thoughtful and inclusive design can bring to people's lives through choice, control, participation and inclusion.

M E T A

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Bio

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a, AA MA, ARB, RIBA) is a registered architect in the UK with 20+ years of professional experience includes Zaha Hadid Architects, Foster & Partners, Bagot (Lon), Aedas (HK) and Foster + Partners for at Bates Smart Melbourne. He is a cyclist, glider pilot, skydiver... and lover of

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(Arch.) is a Graduate of Architecture from the University of Melbourne. Past professional experience includes Aedas and currently works at Elenberg Fone Architects. He is also a professional photographer, traveller...and

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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>

# dis-CONNECTED

Vast tracts of inner-city Melbourne lay overlooked and underutilised. In the shadow of major transport infrastructure, these left-over parcels of land lie vacant and disconnected.

The challenge is to reinvigorate or resuscitate the land beneath the Melbourne Gateway alongside the Merri Creek and the Flemington Bridge Railway station. To design a sensitive proposition which can be a magnet and a catalyst for change.

The protagonist for the studio, Theodore Twombly, needs help too. Theodore represents an ever increasing population of the disenfranchised - consumed by social media and artificial relationships and disconnected from fundamental human interaction. Theodore is lost; wandering through the underpass he is looking for a retreat, a space for revitalisation of the soul, searching for a primal connection to community.

The studio will commence with analysis of the site, writing a brief, and establishing the narrative for the proposal. Examining architecture, art and film references and synthesising the insights of guest experts and consultants.

In the second part of semester, students will consolidate their knowledge to develop a meaningful individual architectural proposition, which will adhere to strict visual communication guidelines consisting of specific orthographic drawings and physical models.

Studio times and location:

Monday, 3:15 – 6:15pm, off-campus at  
MOLECULE Studio (Flinders Lane, Melbourne)

Thursday, 3:15 – 6:15pm, at MSD (Room 228)

Image: HER, film directed by Spike Jonze, 2013

SEM\_2\_2018

OPPORTUNISTIC



URBANISM

NETHERLANDS TRAVELLING STUDIO  
ROTTERDAM AMSTERDAM THE HAGUE

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MASTERS ARCHITECTURE, LANDSCAPE + URBAN DESIGN STUDIO  
FULL SEMESTER STUDIO WITH TRAVEL FROM AUG\_27 >> SEP 7

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FOR MORE INFORMATION CONTACT [OPPORTUNISTIC.URBANISM@GMAIL.COM](mailto:OPPORTUNISTIC.URBANISM@GMAIL.COM)

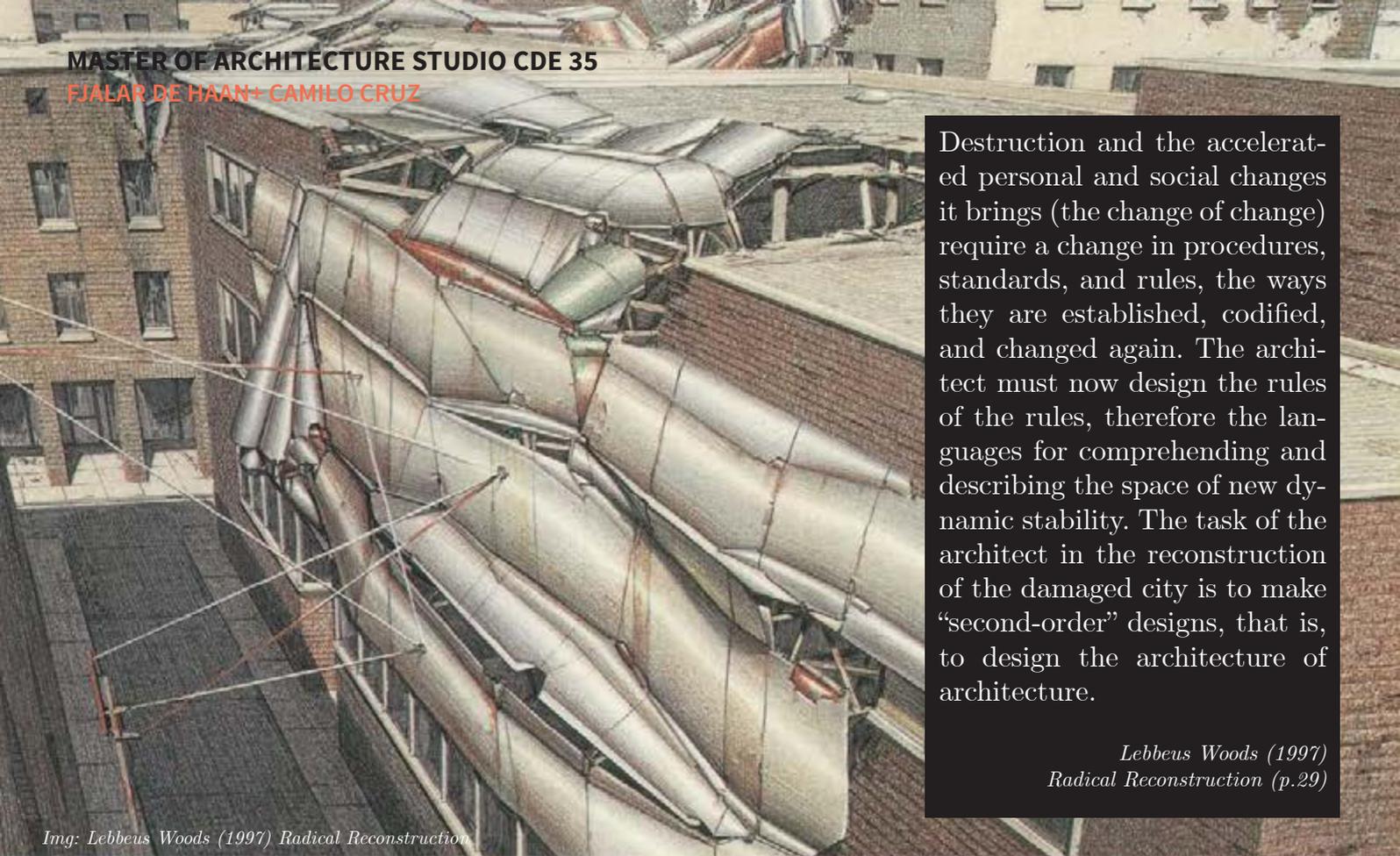
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BUILDING AND  
PLANNING  
[www.msd.unimelb.edu.au](http://www.msd.unimelb.edu.au)

THE UNIVERSITY OF  
MELBOURNE

EU NL  
DELTA  
UNIVERSITY OF DELFT

TU Delft  
Delft University of Technology



Img: Lebbeus Woods (1997) *Radical Reconstruction*

Destruction and the accelerated personal and social changes it brings (the change of change) require a change in procedures, standards, and rules, the ways they are established, codified, and changed again. The architect must now design the rules of the rules, therefore the languages for comprehending and describing the space of new dynamic stability. The task of the architect in the reconstruction of the damaged city is to make “second-order” designs, that is, to design the architecture of architecture.

*Lebbeus Woods (1997)  
Radical Reconstruction (p.29)*

# STUDIO 35 HACKING DESIGN: CAPITALISING ON URBAN LEFT-OVERS

Cities are dynamic entities in constant change. Transformations of the built environment give way to the emergence of left-over and underutilised spaces, opening windows of opportunity that are often missed. Empty lots, surface parking spaces, parking structures, rooftops, solid walls overlooking the street, ‘nature strips’, alleys... *Millions* of cubic meters of *good* space sit unnoticed under our own noses, in cities around the world. So, what if there was a method - a design method - that allowed us to capitalise on this dormant resource, in order to make urban life [even] better?

Hacking Design's general task will be to explore ways in which left-over urban spaces can become a vehicle for positive change. The premise is that regardless of the transient character of urban life, infrastructures are persistent. Then, the questions become, how can these conditions be capitalised for positive change? Which spaces are suitable to particular transformations? What kind of change can be triggered? And finally, how can these inter-

ventions adapt do the changes and transformations of their supporting environment?

Our process begins with a vision, a rendition of an expected future which is then probed, parameterised and explored, looking for the building-blocks of a system capable of superseding traditional designed artefacts with meta-designs, 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.

*Notes:*

- The topics and methods addressed in Studio35 lend themselves for the development of skills in parametric modelling and computational coding. We encourage and provide support for the development of these practical skills, as tools for the generation and exploration of design spaces.
- Studio35 involves individual and group work.

Studio leaders:

Dr. Fjalar de Haan + Camilo Cruz

Studio times:

Mon 9-12 (Room 228) / Thur 10-1 (Room 139)

# FIELD *studies*

Semester 2 - 2018



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

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

Having focused upon the design and provision of Public Housing in Semester 1, 2018, this Fieldstudies studio will be framed within a Build-to-rent development model, to explore and challenge contemporary paradigms of apartment living. This will be explored through architectural speculations incorporating collectivisation, participatory community and the effect of greater alignment between the developer and resident compared to traditional 'sold off the plan' development model.

The Studio Leaders will be Vlad Doudakliev (Fieldstudies lead), Elizabeth Campbell, Keith Little and Michael Lopes-Vieira. The Fieldwork directors, Ben Keck and Quino Holland will deliver several lectures, while guest lecturers from a range of disciplines including planning, development, marketing, landscape design, sustainability and urban design to support an interdisciplinary approach to design.

Each student will be tasked to undertake independent research to drive the development of a reader. The intent is to draw together a series of theoretical and practical guiding principles that will underpin

the thinking, priorities and decisions made during their design process. A combination of required readings, esquisses, field trips, design reviews and a symposium will support the teaching program.

The learning outcomes of Fieldstudies will be:

- Explore architectural and socio-cultural opportunities possible through a Build-to-rent apartment model, as compared to the traditional 'sold off-the-plan' model;
- 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 the impact of basic market feasibility, planning and demographic demands on architectural outcome.



Architectural practice is constantly outpaced by an increasingly tech-savvy and digitally interconnected society. In order for discourse to maintain relevance in this dynamic age of technological development, it must shift from being reactionary, to being radical.

Studio Fable aims to investigate and critique how technological development will inevitably disrupt the current perception of the built environment through an analysis of current conditions and projections into the future.

Through the stories we construct, we will tell tales of architectural craftsmen weaving the technological oddities of today to create the design impossibilities of tomorrow.

## ONCE UPON A TIME IN THE FUTURE

---

PRESENTED BY **STUDIO FABLE**  
MATT GREENWOOD x MICHAEL MACK

### Studio Outline

*The geographer David Harvey once wrote that “the freedom to make and remake our cities and ourselves is ... one of the most precious yet most neglected of our human rights”. Generations of urban theorists, from Lewis Mumford to Jane Jacobs to Doreen Massey, have suggested that the place where cities get “remade” is in the public rather than private sphere. Part of the problem, then, with privately owned public spaces (“POPS”) – open-air squares, gardens and parks that look public but are not – is that the rights of the citizens using them are severely hemmed in. Although this issue might be academic while we’re eating our lunch on a private park bench, the consequences of multiplying and expanding POPS affects everything from our personal psyche to our ability to protest.*

Bradley L Garrett

In 2017, Just Architecture explored representations of justice throughout history and considered how justice could be represented in modern times through the design of a court building.

In 2018, we will be investigating the role of civic spaces within our city. What rights are afforded to citizens within the public realm, and are we at risk of these rights being “hemmed in” across the increasing number of privately owned public spaces (“POPS”) appearing across our urban centres? What if our legal system ensured incentives to encourage POPS to be more open and inclusive to all? What if POPS were reimagined as truly public spaces where security could be in place to ensure safety, but management did not influence usage? Can we design public spaces for everyone?

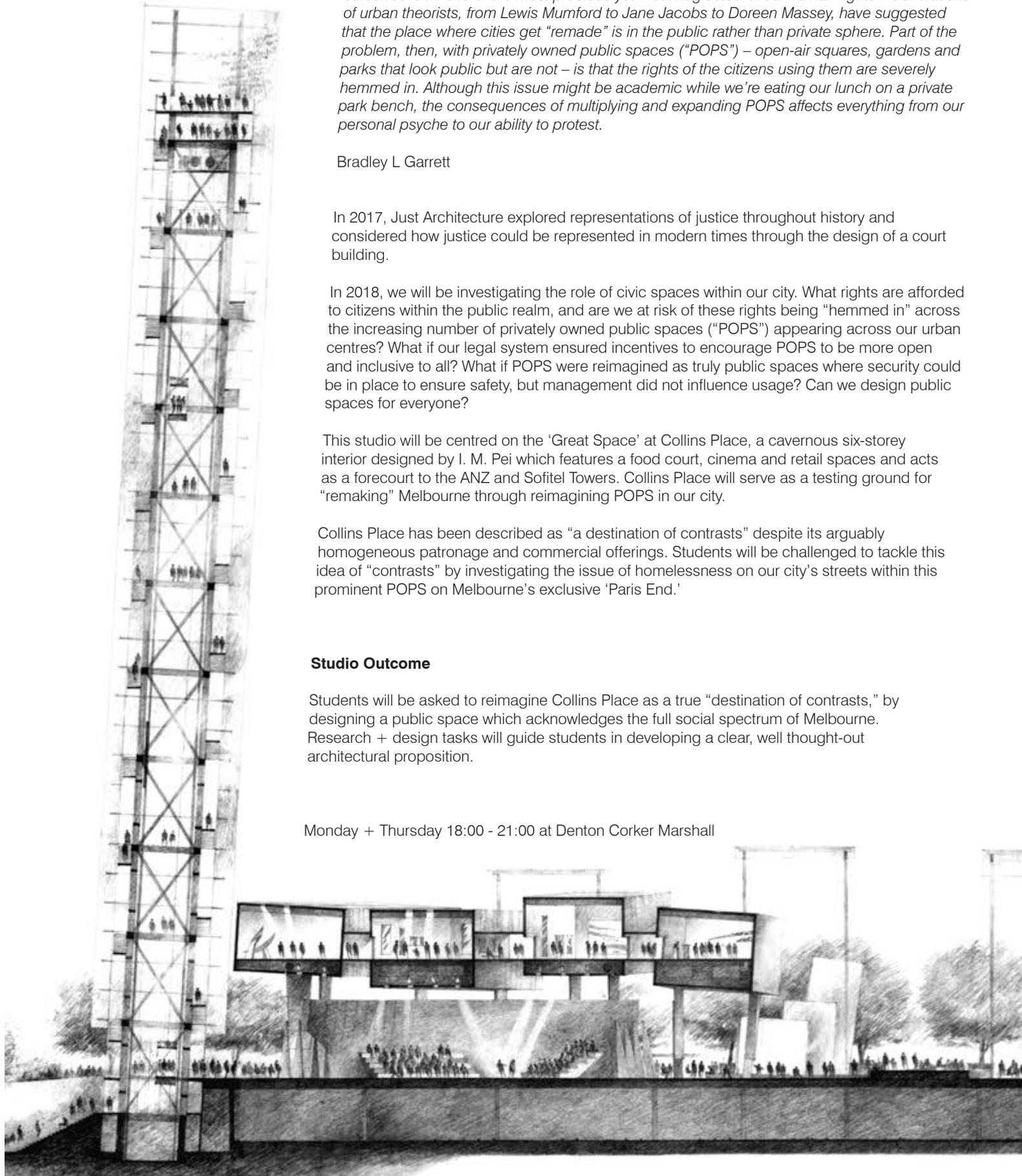
This studio will be centred on the ‘Great Space’ at Collins Place, a cavernous six-storey interior designed by I. M. Pei which features a food court, cinema and retail spaces and acts as a forecourt to the ANZ and Sofitel Towers. Collins Place will serve as a testing ground for “remaking” Melbourne through reimagining POPS in our city.

Collins Place has been described as “a destination of contrasts” despite its arguably homogeneous patronage and commercial offerings. Students will be challenged to tackle this idea of “contrasts” by investigating the issue of homelessness on our city’s streets within this prominent POPS on Melbourne’s exclusive ‘Paris End.’

### Studio Outcome

Students will be asked to reimagine Collins Place as a true “destination of contrasts,” by designing a public space which acknowledges the full social spectrum of Melbourne. Research + design tasks will guide students in developing a clear, well thought-out architectural proposition.

Monday + Thursday 18:00 - 21:00 at Denton Corker Marshall



# BEYOND NARRATIVE

BEYOND NARRATIVE IS AN EXPLORATION OF  
ARCHITECTURE THROUGH NARRATIVE.

YOU WILL GUIDE YOUR PROJECT THROUGH AN  
INVESTIGATION OF EXISTING STORIES AND THE  
SPACES THAT ACCOMPANY THEM.

YOUR PROJECT WILL TREAT FICTION AS A TOOL  
TO EXPLORE THE CONSEQUENCES OF EMERGING  
FUTURES, TO QUESTION THE REALITIES OF THE  
PRESENT AND TO DESIGN THROUGH THE LENS OF A  
NARRATIVE.

TELL US STORIES OF A TOMORROW THAT IS YET TO  
COME.

## VOL. II



master

archite

thesis

## MASTER OF ARCHITECTURE THESIS SEMESTER 1 STUDIOS

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DESIGN THESIS STUDIOS SCHEDULE

		JULY		
<b>Thesis Design Studio Presentation Day</b> MSD Theatre B117 15:30 start	20			
<b>Balloting for Design Thesis Studios begins 15:00</b>	20			
<b>Balloting for Design Thesis Studios ends 9:00</b>	23			WEEK 01
<b>Semester 2 starts</b>	23			
<b>First day of Thesis Studio Classes</b>	24			
	30			02
		AUGUST		
	06			03
	13			04
	20			05
<b>Mid-Semester Reviews</b>	27			06
		SEPTEMBER		
	02			07
	03			08
	10			09
<b>Non-teaching period</b>	24-30			
		OCTOBER		
	01			10
<b>Dulux Dean's Lecture:</b> ALISON BROOKS	02			
	08			11
<b>Design thesis submission this week</b>	15			12
<b>Last day of Semester 2</b>	19			
<b>SWOT Vac</b>	22-26			
<b>DESIGN THESIS FINAL REVIEWS</b>	29			
		NOVEMBER		
<b>Moderation</b>	07			
<b>Exhibition</b>	22			
<b>End of Exam Period</b>	30			

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 r eturned 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.

## WHAT DIFFERENTIATES THE TREATMENT OF ARCHITECTURE WHEN IT BECOMES THE EXHIBITION?

# MAKE MFA

## MUSEUM FOR ARCHITECTURE

### WHAT CONCERNS WILL IT EXHIBIT OR ENCLOSE?

*".....It is surprising that the enormous expansion of the art system has taken place in a reduced number of typologies for arts' display.*

*It seems that the arts' apotheosis is unfolding in an increasingly limited repertoire of spatial conditions: the gallery (white, abstract and neutral), the industrial space (attractive because its predictable conditions do not challenge the artist's intentions), the contemporary museum (a barely disguised version of the department store) and the purgatory of the arts fair....." OMA, Koolhaas & Celant, K 2008, Unveiling the Prada Foundation, Fondazione Prada Edizioni, p.17*

There are already examples of museums of architecture around the globe. They tend to be housed in historic buildings where the exhibition content sits within the existing envelope or held within a purpose built facility, in both cases there appears little dialogue between the building and the artefacts they contain. A deliberate or naïve separation from what is content and what is enclosure. The white box, corridor, white box, corridor, white box.....

This studio aims to broaden the cultural perspective of architecture through building a Museum(s) of Architecture. Projects are to be located within the Melbourne CBD.

To arrive at a design agenda students will be lead through a 4 week intensive phase with structured design tasks and research. These exercises will then inform the project that will be developed for the remainder of the semester.

Context and the language of architecture will be important points of focus for the studio. These are not about the creation of the Iconic, or highly glamorous object(s) but about developing an analytical and critical approach to value in architecture.

WHAT IS THE PROCESS TO DESIGN SUCH A BUILDING? WILL IT BE INFORMED BY HISTORY, BY CONCURRENT RESEARCH, BY THE CONTEMPORARY CANONICAL?

IS IT A SINGLE BUILDING? IS IT A SET OF DISPERSED EXPERIENCES?

HAVE AN AGENDA OF DESIGN ADVOCACY? A LABORATORY? A PLACE OF ENTERTAINMENT? OR BECOME THE FUTURE DESIGN OFFICE?

HOW SHOULD THE MFA BE BORN OF OR INFORMED BY THE CITY?

# TRAINS TRAIPAE SCS

“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 VLine 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.

The studio will be broken into 3 phases, a research, observation & recording Workbook, a testing and ‘making’ phase focused on construction detailing, and our final proposals which could be implemented in one or multiple locations along the trainscape.

The Workbook will be a collated document of our collaborative work, and will include; sketches, drawings, images, writings, collages, maps, articles & records, precedents and other relevant work, which will inform our projects. The Workbook will contribute to each of our Preliminary Hypotheses.

The Making phase will focus on exploring materials and architectural tectonics. We will look to reuse & ‘make do’ in reference to early colonial and vernacular architecture, and the notion of bricolage – creating something new and improvised from the diversity of what is found and at hand.

Through these two stages we will inform our final actions and interventions, projects generated and formed by what is existing, but reacting to a new condition.

DESIGN THESIS  
SEM 2, 2018

MASTER OF  
ARCHITECTURE  
THESIS STUDIO 03  
LOLA DIGBY-DIERCKS +  
JEREMY MCLEOD

# NIGHTINGALE

# Night School

with Jeremy McLeod

Mondays 5:30pm - 8:30pm  
Thursdays 5:30pm - 8:30pm

*Classes to be at Nightingale  
Housing, 6 Florence Street,  
Brunswick VIC.  
Crits to occur at the university.*

**Places limited to 12 students**

**Prospective students will need to submit a 200 word statement explaining why they wish to undertake the studio and a sketch/graphic which represents what Nightingale means to them. Due 10pm Friday 20 July to [karen.burns@unimelb.edu.au](mailto:karen.burns@unimelb.edu.au) and [lola@breathe.com.au](mailto:lola@breathe.com.au)**

Jeremy is the managing director of Nightingale Housing and founding director of Breathe Architecture, a team of dedicated architects that have built a reputation for delivering high quality design and sustainable architecture at all scales. Breathe Architecture has been focused on sustainable urbanisation and how to deliver more affordable urban housing to Melbournians.

Breathe were the instigators of the The Commons housing project in Brunswick and now are collaborating with other Melbourne Architects to deliver the Nightingale Model. Nightingale is intended to be an open source housing model led by Architects.

**The status quo development model is aimed at delivering buildings with maximum financial yields rather than focusing on the people who will live there or their impact on the environment and local communities.**

The Nightingale Model aims to provide housing for Melbourne's rapidly growing population in well-connected, community-driven, medium density apartments – all delivered to people through means outside of the existing paradigm of developers, marketers and real estate agents to make them more socially, environmentally and economically sustainable.

This studio will explore in depth the process of architect-led development that Breathe Architecture has researched and practiced over the past 10 years, while pushing the boundaries of multi-residential architectural design to create meaningful contributions to the city and exceptional spaces for living in.

**Each student will be given the tools to undertake a Nightingale development and use these as a foundation to design in detail a medium density apartment building on a real site in Melbourne as a prototype of their vision of the future of urban housing.**

*Studio assisted by Lola Digby-Diercks, Mark Ng and Renee Jacovides*

SEM\_2\_2018

OPPORTUNISTIC



URBANISM

NETHERLANDS TRAVELLING STUDIO  
ROTTERDAM AMSTERDAM THE HAGUE

MASTERS ARCHITECTURE, LANDSCAPE + URBAN DESIGN STUDIO  
FULL SEMESTER STUDIO WITH TRAVEL FROM AUG\_27 >> SEP 7

FOR MORE INFORMATION CONTACT [OPPORTUNISTIC.URBANISM @ GMAIL.COM](mailto:OPPORTUNISTIC.URBANISM@GMAIL.COM)





# Articulate Objects

This studio involves designing three pop-up puppet theatres within Luna Park, St. Kilda. Puppets are fascinating things. Comforting and creepy at the same time, they are not alive, but not dead either. They move. They talk. But can they see? It's a matter of suspending disbelief, which is why an amusement park is the ideal location for these speculative structures. In the process of playing with and designing for puppets, we will inevitably explore the possibilities of buildings that also move, talk and see.



## Unlock the vaults!

It's time. Let's jailbreak knowledge from the ivory tower.

Ted-X meets the soapbox? Neuroscience in the town halls of rural Australia? Can we free the MOOC from the living room; can we make it a live performance? Why should cider, food trucks and craft dominate the festival scene; why can't knowledge get in on the action?

This studio is interested in traditions of public education and challenging the contemporary university as a consumerist model. You'll be asked to theme and position knowledge in a festival context. Should it be the main event, or can Marx be an interlude between Beyoncé and The Rolling Stones? Could we enter a circus tent to learn about philosophy, quantum physics and motorcycle maintenance?

Then you'll design it accounting for all the complexity of temporal, transportable, demountable architecture. If we want to seduce the world with knowledge then, surely, it must be delivered in a beautiful space, it must be beguiling, and it must work.

unruly edges: **CONCRETE  
AND  
CLAY**



**Key Themes:**

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 and forces (historical, political, geological, cultural and transnational perspectives 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 the following: Auckland, Brisbane, Perth, Seattle, or Vancouver. These are cities that might have once been considered the 'unruly edges'<sup>1</sup> of the British Empire (with many loosely linked via a connection to the Pacific Ocean), 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 library/archive for their chosen city using scalar research methods and investigations. The ongoing spatial research conducted will include mapping, forensic reconstructions, cataloguing and material explorations. 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  
virginiamannering.com

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



# Urban Collectiv(ity)

community

sustainability

affordability

Our Australian cities are growing rapidly and we are becoming an **increasingly urbanised society**. As we do so, we can either intensify our urban environment or spread out further.

But if we are to intensify, **the question is how?**

Greater density is a driver for a host of critical outcomes and opportunities for Australian cities - the challenge is about **getting the balance right**. It is about providing a scale that invites community and in which we feel connected to each other and to the natural, a diversity and amenity that **enhances our environment** and facilitates a range of occupancy types, tenures, households, ages and mobility, and a flexibility which can cope with change, particularly around live / work models. However there are limited options in the market that offer a genuine and conscious approach to **create resilient communities**.

This studio aims to explore how greater density, community, sustainability, and affordability may be mutually reinforcing, using a real site in parallel with an actual project.



# NGV-C

MASTER OF ARCHITECTURE  
THESIS STUDIO 09



## New Contemporary Art Gallery, Southbank

Anna Nervegna

Mondays 3:15-9:15

**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 New NGV Contemporary Art Gallery Southbank site.

The concept behind this studio is to design a proposal which investigates the changing nature of architectural surface and space in the modern world, particularly looking at how it has changed since the influence of conceptual art and the advent of the cinema, television and subsequent screen digital technologies. The project is an opportunity to explore design techniques and methodologies for generating buildings, while aiming at a very clear proposal for a contemporary gallery of including the open civic space and gardens. Students will also investigate the Roy Grounds NGV International complex (1962) and the role of art and its impact on contemporary society and Melbourne's culture including the culture of the Block Buster exhibitions and art programs within the city.

**PROJECT: NGV CONTEMPORARY GALLERY** will be a landmark, new purpose-built gallery dedicated to displaying local and internationally significant contemporary art and design located in the Southbank Arts Precinct. The students will be designing a contemporary art gallery within Melbourne Art's Precinct in Southbank. The proposal shall include exhibition galleries, sculptures spaces / gardens, digital galleries / projection spaces, administration, gallery shops, café / restaurants, art storage including performance and public art areas and plazas.

**OUTCOME:** The students shall develop a sound understanding of different spatial techniques through their development of operative design iterations gaining knowledge in how different designers 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 adopted in different mediums which shall include: design iterations, various research and mapping exercises, model making exercises (physical and digital -Rhino etc) and 3 d animation. All activities shall work towards a final professional layout and booklet documenting the work conducted while looking at various graphic techniques for architectural representation. Students shall also develop a developed verbal and written design statement.

**Readings:** Paul Virilio- *The Over-Exposed City*, Omar Calabrese - *Neo-Baroque the sign of the times*, Farshad Moussavi- *The Fuction of Style +The Fuction of Form*  
*Hal Foster- The Art-Architecture Complex*



Anna Nervegna, director of the award winning practice Nervegna Reed Architecture working on projects in Australia and China. In addition to their commitment to higher education Nervegna Reed also works at the intersection of architecture, producing project in digital media and art including their films on architecture which were screened at the 2018 M pavilion.

Anna's art practice has been awarded by the Australia Council + Gertrude Comporary Art Studio Program where are was also a board member.

[www.n-r.com.au](http://www.n-r.com.au)

# WATERSCRAPER

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: J.G. Ballard - The Drowned World . . . Rem Koolhaas - Whatever Happened to Urbanism + Junkspace . . . Koolhaas + Obrist - Project Japan Metabolism Talks. . . Kevin Lynch - The Image of the City . . . Stan Allen - Field Condition . . . Peter Eisenman - Unfolding Events . . . Paul Virilio - The Overexposed City . . . Hal Foster - Image-Building . . . Kengo Kuma - Anti-Object



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



WATERSCRAPER

STUDIO BY TOBY REED

Toby Reed is a director of Nervegna Reed Architecture. NR's work ranges from small buildings to large scale urban design. NR's work such as the White House Prahnan, The Arrow Studio and the Precinct Energy Project (PEP Dandenong) have been widely published in print and the web. The PEP Dandenong lead the way in Australian architecture for green district power solutions, being the first precinct in Australia to be powered by co-generation. NR also make architectural videos and documentaries which have been featured recently in the MPavilion.  
[www.n-r.com.au](http://www.n-r.com.au)

# CONTINUITY



## *outline*

Architecture is a cultural pursuit. To make successful architecture we must study and engage with the specific culture of the site. If we do this, the resulting architecture contributes back to the culture from which it was derived. This essential 'continuity' between a site's culture and architecture, and how that can be achieved are the foci of this studio.

The site for this studio is located on Phillip Island, a sensitive coastal environment under pressure from competing development interests—a common situation across regional Australia.

## *outcomes*

Sophisticated, critical, nuanced, and most importantly, contextually relevant proposals are the goal of this studio. Proposals are to illustrate a clear, bold and persuasive form of architectural and cultural continuity for a difficult and complex site. Such proposals are to be based upon a well thought through, thoroughly researched and articulated theoretical and historical position.

## *bio*

Richard is the director of Richard Stampton Architects. Before establishing RSA, Richard worked with Renzo Piano Building Workshop in Paris, Bovis Lend Lease Europe in the U.A.E. and with Edmond & Corrigan in Melbourne.

Richard is studio leader at the Robin Boyd Foundation and University of Melbourne's MSD, and has lead design studios and taught history and theory at R.M.I.T. University.



# CHAMBORD INACHEVÉ



*“The twentieth century began with utopia and ended with nostalgia. Nostalgia, in my view, is not always retrospective; it can be prospective as well. The fantasies of the past determined by the needs of the present have a direct impact on the realities of the future. Considering the future makes us take responsibility for our nostalgic tales. A cinematic image of nostalgia is a double exposure, or a superimposition of two images—of home and abroad, of past and present, of dream and everyday life. The moment we try to force it into a single image, it breaks the frame or burns the surface.”*

Svetlana Boym, *The Future of Nostalgia*, 2001

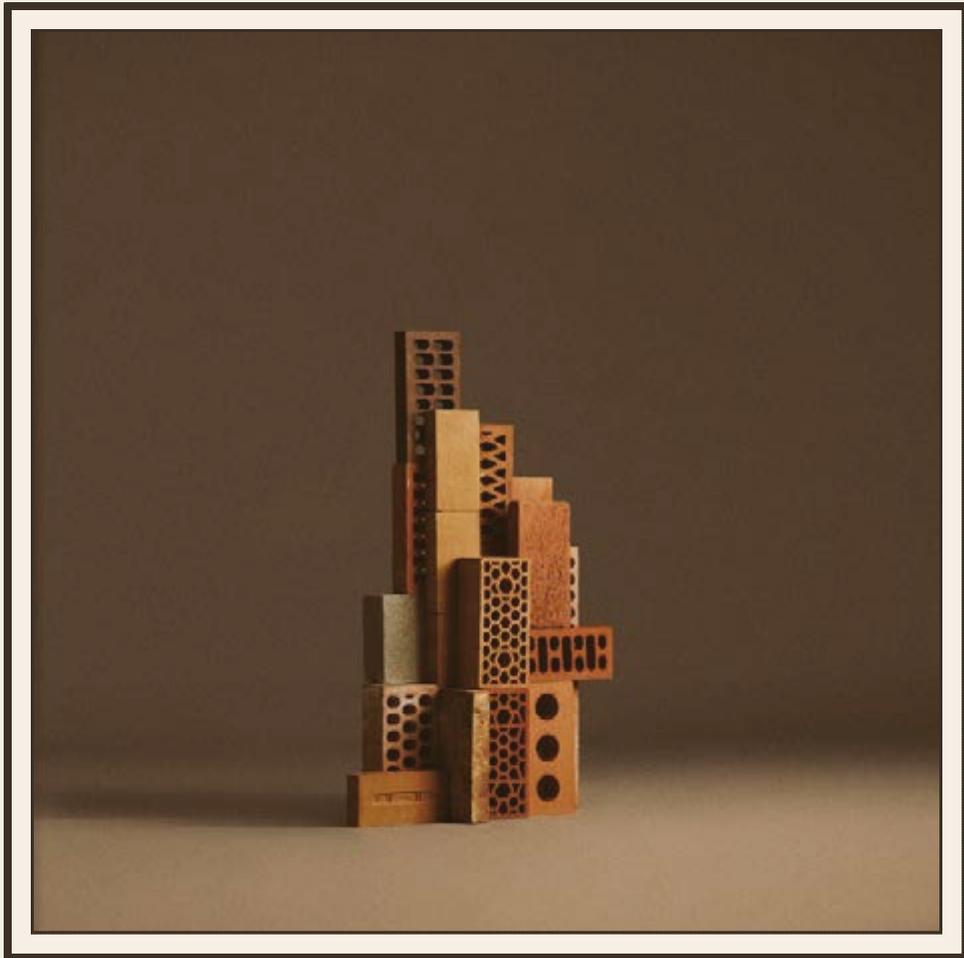
Within this studio, students will take part in the international design competition and exhibition, *Chambord 1519-2019: Utopia at Work*. The term *utopia* (from the Greek οὐ-τόπος meaning ‘no place’) is the representation of an ideal society, one without flaws, unlike reality. However, *Utopia* can also mean a reality that is hard to acknowledge - something that can be dismissed as fanciful, or viewed as irrational. These two definitions, underline the friction between two differing beliefs: either a way of thinking about reality through fiction, or a radical dissociation between dream and action, or the ideal and the real.

Through an exploration of the writings and critical voice of Svetlana Boym, where she examines the themes of Construction and Destruction, Nostalgia, Perspectivism, Ruinification, Romanticism and Hybrid Utopias, students will develop fictional representations based on constructed realities. Like ruins, the ‘unfinished’ nature of Chambord invokes ideas of the past that could have been and the future that never took place, tantalizing us with utopian dreams of escaping the irreversibility of time.

The aim of the competition is to re-draw a map of the world but in the opposite direction, not to rediscover the world but to find out how the world interprets the Chateau de Chambord, how the world represents this unfinished utopia, and to create a collection of utopian projects influenced by very diverse cultural and geographical situations – speculative imaginings that traverse between an ideal and the real.

For this purpose, nineteen universities have been selected across five continents to present their submissions on a 1m30 film to be projected or played on screens (several films can of course be shown on each screen) along with twenty or so images per team. Four of the entries will be selected to be part of the final exhibition, curated by Dominique Perrault. The teams will also submit a text (1500 words) for the exhibition and a longer text (5000 words) for the catalogue.

1:1



GESTALT

master

of

urban

design

Master of Urban Design B: **Larry Parsons:**

Master of Urban Design C/Thesis: **David Mah:**

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Urban Design Studio B is project based around the North-West Corner of Central Melbourne, with an emphasis on future-focused urban design.

It covers the area bounded by Bourke St, William St, LaTrobe St and Spencer St, where significant land use and built form change is under way.

Stage 1 will involve group work developing a precinct plan to accommodate innovative change in a chosen central city block.

Stage 2 will be individual work on an urban design framework for a large site or small group of sites within the precinct plan area.

**NOTE:** The Studio includes guided on-site analysis and iterative student presentations, as well as studio exercises and the two staged submissions.

Larry Parsons, Director Design at Ethos Urban will lead Studio B, which will run weekly on Wednesday afternoons from 2pm to 8pm.

This subject is the culmination of each student's studies in Master of Urban Design. It will consist of a number of autonomous studio groups offering a range of opportunities for students to demonstrate an original approach to design synthesis in the relevant discipline, which is based on research and critical thinking. These studios may offer an interdisciplinary experience with students working alongside others in a parallel design discipline.

Students will be expected to demonstrate mastery of design resolution, conceptual engagement and aesthetic expression.

With course coordinator approval, high-achieving students may undertake the Urban Design Thesis as an individually supervised design investigation. Similarly, under exceptional circumstances and with course coordinator approval, the Design Thesis may be undertaken as a written thesis.

# master landsc archite

Master of Landscape Architecture Studio 02: **Design Techniques**

Master of Landscape Architecture Studio 04: **Speculations**

Master of Landscape Architecture Studio 05: **Sustainable Urbanism**

Master of Landscape Architecture **Thesis [Jillian Walliss]**

**Sareh Moosavi**

**Siqing Chen**

**Andrew Saniga**

**Alistair Kirkpatrick**

**Tanja Beer**

**Wendy Walls**

**Mark Frisby**

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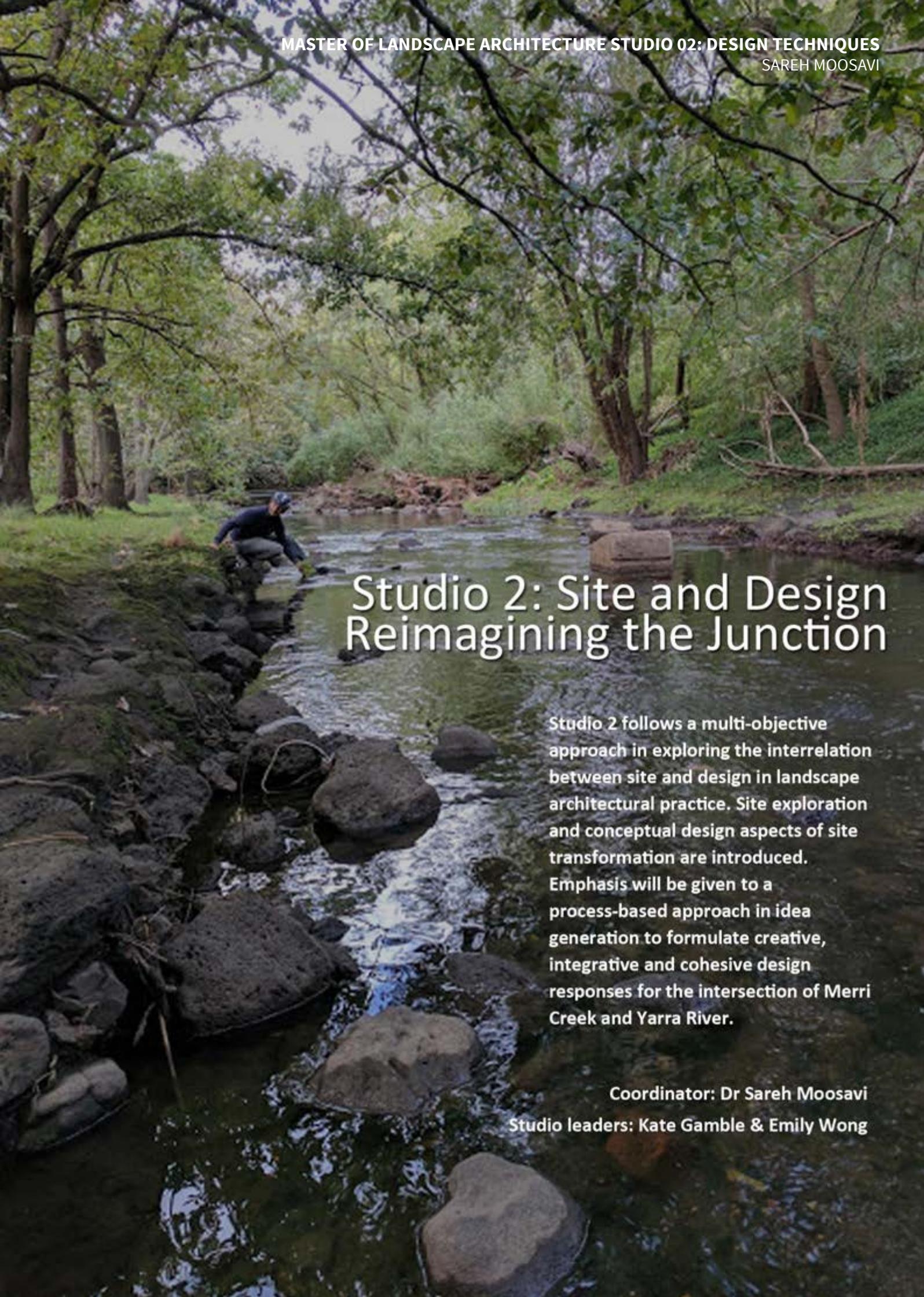
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A photograph of a person crouching on a rocky bank of a stream in a lush, green forest. The stream flows over large, dark rocks, creating small rapids. The background is filled with dense trees and foliage, creating a serene and natural setting.

## Studio 2: Site and Design Reimagining the Junction

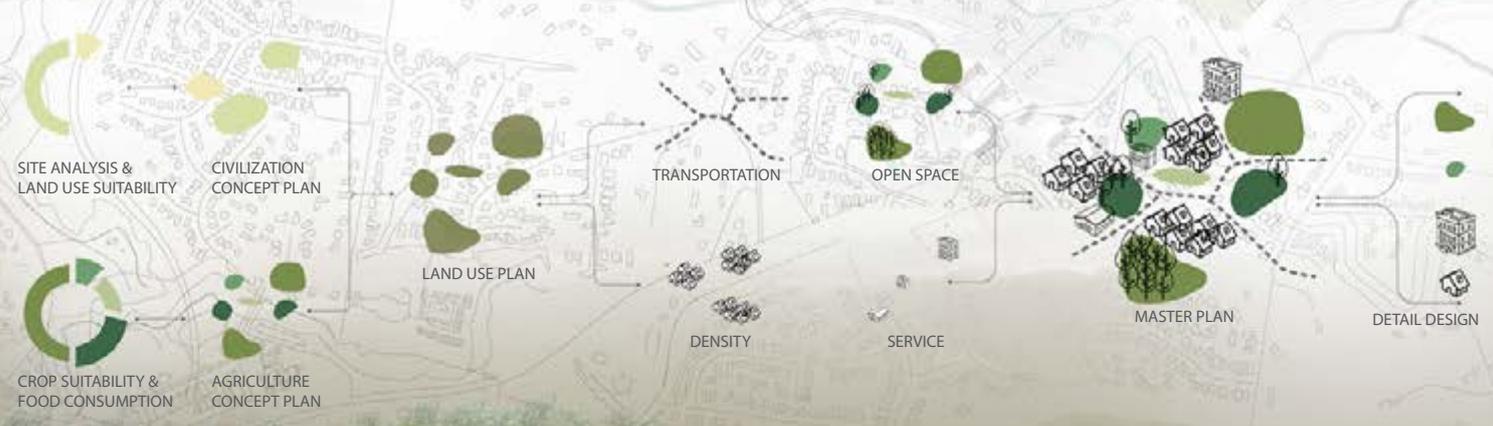
Studio 2 follows a multi-objective approach in exploring the interrelation between site and design in landscape architectural practice. Site exploration and conceptual design aspects of site transformation are introduced. Emphasis will be given to a process-based approach in idea generation to formulate creative, integrative and cohesive design responses for the intersection of Merri Creek and Yarra River.

Coordinator: Dr Sareh Moosavi  
Studio leaders: Kate Gamble & Emily Wong

# LANDSCAPE STUDIO 4: STRATEGIES

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

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



Images: Leo Yang





New York, lies devastated by last week's eco-terrorist attack.

IMAGE: CLAIRE HOCH/PENN DESIGN

# CENTRAL PARK ATTACKED

*Eco-terrorists claim responsibility*

By NIKKI CHANG

NEW YORK — An eco-terrorist organization calling themselves “the Gaians” has claimed responsibility for last week’s devastation of Central Park. Disguised as joggers, and entering the park at different points just prior to sunrise last Monday, the Gaians released an army of mechanical bees and beetles throughout the park. Park users reported significant defoliation of trees and plants in the northern section of the park on Tuesday. By Saturday, the park was almost entirely denuded of living plant matter. Central Park authorities confirmed that the mechanical insects had self-destructed at midnight on Sunday.

In a letter to The Times received on Earth Day, yesterday, the Gaians said that their actions were intended to draw attention to the fact that, since the year 2000, the world has lost more than 500,000 Central Parks worth of forest — most of it due to economic activity that can be traced back to Wall Street. The letter provided further details of the attack, stating that the mechanical insects had been engineered to deliver a newly synthesized toxin to trees and plants causing almost instant de-

In an emotional media conference set against the backdrop of defoliated trees, Police Commissioner Will Brat said the eco-terrorists are to environmentalism what Al-Qaeda is to religion and vowed that law enforcement authorities would “hunt them down and bring them to justice.” Standing on the sidewalk of Fifth Avenue, New York Mayor Bill De Blasio raised a distraught child and pledged to rebuild “the greatest park on earth for future generations.” “We will make it more democratic, more ecological, and more beautiful than ever,” De Blasio said.

Manhattan real estate tycoon David Dennison this morning pledged to help raise the money needed to begin the project of reconstructing the park. Dennison said the park was “worth its weight in gold to New York,” but refused to speculate on whether some of the park might have to be sold off to developers to pay for the reconstruction.

The Central Park Authority will commence the clearance of all vegetation in the park in the coming week, following confirmation from experts that few trees had survived

## LA+ Journal Announces ICONOCLAST Design Competition

**\$20,000 Prize Money**

of the eco-terrorist organization has launched a design ideas campaign and redesign tarting, as Frederick and Calvert Vaux tch.

he competition was ICONOCLAST, which is person who attacks efs or institutions,” Editor in Chief said, nstitution that has rished in New York Park, but the reality w destroyed. We are ers of all disciplines New York’s Central st century.”

The competition website will officially launch on June 1, 2018 with the deadline for entries being October 10, 2018.

The top five schemes will share in \$20,000 prize money and all awarded schemes will be published in LA+ Journal’s ICONOCLAST issue.

For further detail, follow the COMPETITION link on: [www.laplusjournal.com](http://www.laplusjournal.com)

### The Brief

Central Park is arguably the canonical work of modern landscape architecture. Its aesthetic and socio-political ideals of health, beauty and democracy underpin the profession of landscape architecture, which Olmsted first named, to this day. Writing of the park in 1973, the artist Robert Smithson claimed that Olmsted “combined both art and reclamation in Central Park in a way that is truly in advance of his times.” But what would Olmsted do today? What will you do?

This competition asks that you redesign Central Park, starting, as Olmsted and Calvert Vaux did, from scratch.

One of the primary themes driving environmental design in the first decades of the 21st century is sustainability. Cities, human settlements, landscapes and larger bio-geographical regions can be made more sustainable through a range of design interventions. The notion of sustainable design has been gradually evolving at least since the 19th century when some of the founders of landscape architecture began dealing with degraded post-industrial sites in urban settings. In this studio we will take on an international design competition — ICONOCLAST — which seeks new interpretations of sustainability for the contemporary urban park. The site? Central Park in New York, arguably one of the most iconic of designed landscapes attributable to two of the profession of landscape architecture’s most iconic designers, Frederick Law Olmsted and Calvert Vaux. ICONOCLAST presents a fictitious narrative of the park’s destruction as the starting point for the brief. Post-apocalypse, the competition seeks creative visions for how this 19th century park, so steeped in landscape architectural history, could be re-designed for the 21st century and beyond.

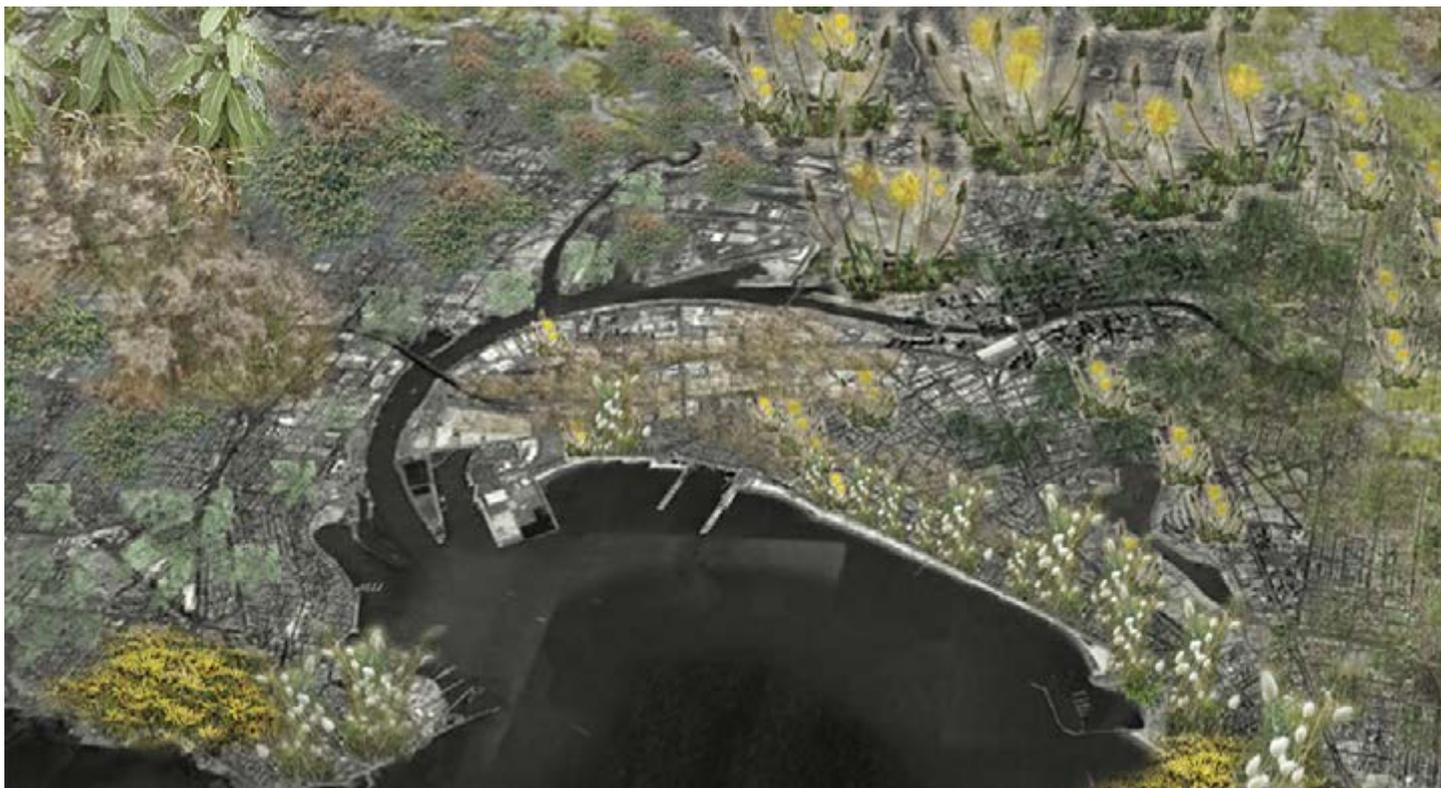
also be taken into consideration by the jury.

4) Given the extraordinary history of the Central Park site, the compe-

JENNY OSULDSEN  
Partner & Director  
Snubetta

RICHARD WELLER  
Chair of Landscape Architecture  
The University of Pennsylvania





## Designing with ecological succession

**Alistair Kirkpatrick – Co-Director of the practice AKAS landscape architecture**

A large global cohort of geologists argue that we have entered a new epoch, they suggest it be called the Anthropocene. This is the age of humans, with our actions influencing global climate, moving more soil and earth than any other force and directly influencing the composition of all species. How does ecological thinking need to shift when faced with this extreme flux? Biologist Tim Low has argued that we need to recognise the rapid ecological succession and adaptation that is occurring in our urban centres. We need to rigorously understand how these novel ecologies are working and morphing in order to design resilient urban landscapes.

Internationally, novel ecologies are recognised for their ecological benefits. David Seiter's weed project in New York aimed to highlight the positive role of spontaneous urban vegetation. Giles Clement's theory of the third landscape has been embraced in Europe. Australia has a complex relationship with novel ecologies, demonising these landscapes with governing bodies investing in futile attempts to eradicate them entirely. This thesis studio will research the forces that create novel ecologies, collecting ecological data and examining the relationships between the elements found in these landscapes. The data collected from multiple test sites in Melbourne will be used as a toolkit to generate open space designs on new sites which recognise the co-made condition of the urban landscape.

*Alistair Kirkpatrick – Alistair is Co-Director of the practice AKAS landscape architecture. Alistair has a background in ecology and horticulture and has written and delivered design research studios at multiple universities over the last six years.*



## Performing Landscape

**Dr Tanja Beer**

Ballarat is Victoria's largest inland city, founded on the wealth of the famous Victorian gold rush and celebrated as the 'birthplace' of democracy in Australia through the story of the Eureka Rebellion. Less well known are the multicultural and Chinese layers of Ballarat, the deep stories of Indigenous people, landscape and culture – a contentious history that is articulated and hidden in Ballarat's grand architecture, landscapes and streetscapes. This studio will focus on The Ballarat Botanical Gardens, 160-year-old reserve best known for its Victorian style gardens located on the western shore of Lake Wendouree. It will respond to the opportunities of the Lake Wendouree Master Plan (2017) which includes the creation of an Indigenous Sculpture Park for the North Garden Wetlands – a proposal that sits in stark contrast to the well-established conventions of Botanical Parks and Gardens to the South. Opportunities exist to explore the potential of the underutilised North Garden spaces that connect the two sites.

The aim of the studio is to develop an event space that celebrates the Ballarat Botanical Gardens as a multi-layered socio-ecological community. The studio will lead students through design research methods across architectural design, placemaking and scenography (i.e. relational, narrative, performative, temporal) to explore 'how place performs' through its intersections across social, cultural and environmental conditions.

*Dr Tanja Beer is an award-winning ecological designer, theatre maker and community artist exploring the potential of event spaces to foster place-making and socio-ecological resilience.*



## Houston, we have a problem

Wendy Walls - Landscape Architecture PhD student.

In August 2017, category 4 Hurricane Harvey left the Gulf of Mexico and slammed directly into Houston. In just 4 days super storm Harvey caused unprecedented flooding; Houses were forcibly evacuated as floodwaters and high winds demolished buildings and vehicles. **Over 32,000 people were displaced into temporary shelters.** The damages from Harvey are estimated at US\$125 billion. Much of this cost was uninsured loss of homes as regular insurance excludes flooding. Despite its size, climate and coastal location, Houston has had minimal zoning regulations for building over flood zones. Many housing developments exist on flood reservoir and overflow land. Whilst city planners are now proposing multi-billion dollar storm and flood infrastructures, these will take many years to build. **The hurricane season begins on June 1; already forecasters say this year could be even worse than 2017. Now people must decide whether to rebuild their homes on flood prone land.**

This studio will begin by exploring the complex relationships between flooding and housing in Houston. It will use open source data as a critical tool for designing adaptive new urban landscapes. **Open data was innovatively used during the Harvey crisis as a responsive community tool.** Translating data into generative outcomes is central to this design investigation. You will use the predictive capabilities of open data to model, network, diagram and design future environmental and social landscapes. Through these explorations you will ask **Beyond emergency response, how can open data as part of a design methodology to design a more resilient Houston?**

*Wendy Walls's research investigates the use of data and digital technologies for designing with dynamic phenomena in external open space.*



## Anglesea: Where the Bush meets the Sea

**Mark Frisby (Fitzgerald Frisby Landscape Architecture)**

Anglesea, a town of 2,500 people, is located along the Great Ocean Road (which is the top tourist destination in Victoria). Like many towns along this stretch of coast there is on-going tension between tourism, local concerns and environmental systems. For instance, the 2012 Anglesea Structure Plan described the aspiration for the town 'to remain a small coastal village offering a harmony of permanent and non-permanent living for all, in a healthy, sustainable environment.' Missing from this statement is any acknowledgement of the considerable effects climate change (including sea level rise, bush fire and issues of water quality) will have on the town's future.

Through a detailed examination of current conditions, combined with longer term speculation of ecological, economic and social change, students will propose strategies for future proofing Anglesea. Importantly this is not a 'master planning' exercise, but will instead require working with *conflicting* values to propose a tactical and political strategy to guide long term change. The management of the Anglesea River will be a key consideration.

*Mark has experience working across a broad range of project types and scales, with his project work achieving industry recognition at state and national awards. He has particular expertise in strategic planning, urban renewal, coastal environments, sustainable transport and constructed ecology.*

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STUDIO P: PLACEMAKING

**Derlie Matteo-Babiano + Kelum Palipane**

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STUDIO D: DIVERSITY

**Andrea Cook**

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STUDIO N: NIGHT TIME

**Michele Acuto**

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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 renewal policy and design?

The MUP Studio P (P for placemaking) advances theoretical knowledge and provides practical experience by engaging MUP capstone students in re-shaping urban spaces at the pedestrian and/or neighbourhood scale. Through a placemaking process, students will undertake a series of individual, self-guided tasks, complemented by a small amount of group work aimed at building student's design and spatial thinking, critical analysis, participatory techniques as well as leadership and teamwork capabilities more broadly.

This placemaking project will engage students in reimagining the public realm in the most culturally diverse city in Australia, the City of Greater Dandenong.



# TESTING URBAN SOLUTIONS AFTER HOURS

Urban planners, designers and managers are today more and more called upon to develop new solutions to deal with today's exponential growth of cities and the world's condition of planetary urbanisation. Yet current urban developments, strategies and policies might be flawed by a fundamental bias, accounting only for half of urban life, as they often discount the challenge of cities 'afterhours'. The night-time has for too long remained a residual category of strategic urban thinking and demands much more thorough academic, technical and policy thinking. Several cities have recognised this with the recent introduction of night time strategies, pilot programs, night time strategies and commissions, even 'night mayors' – not least in London, Amsterdam or Sydney.

This international studio tackles the 'night time' element of the city and offers a venue to further refine interdisciplinary and policy-relevant skills. The studio is run in collaboration with Arup, a global built environment consulting firm, and University College London (UCL), presenting students with a chance to both test interdisciplinary urban research skills as well as practical (industry and policy) engagement approaches. This studio has an explicit international planning/design perspective and focuses on sharpening and testing skills for practitioners aiming at a career oriented towards multiple countries, cities and urban policymaking contexts around the world.

The students will be tasked with developing innovative approaches to account for the night in urban planning, design, construction and policy. The studio takes a design approach to produce tangible practice-worthy tools in three steps. In the first part, students will work with instructors and experts (from academia and practice) to identify key night-time challenges for cities, testing the input provided by diverse mode of thinking about the urban against 'after-hours' and '24 hour' views of the city. Working in groups and with practitioners at Arup and other key 'night time' actors, students will develop, pilot and propose inventive applications that stress test current planning, design and construction against the urban night time. In the second part, students will engage in teams with selected international urban contexts to both test the viability and further refine their proposed approaches. Finally, students will reflect on the international piloting, refine the design of their stress tests, and present their proposals to a panel of experts for evaluation.

The studio is suitable for Architecture, Landscape Architecture, Urban Design and Urban Planning students with strong conceptual three-dimensional thinking, and a high level of communication skills (drawing and modelling, either digital or physical).

# international travel studios

SRI LANKA

**Dr Kelum Palipane and Dr Derlie Matteo-Babiano**

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VENICE

**Scott Woods + Alan Pert**

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PAPUA NEW GUINEA

**David O'Brien + Heather Mitcheltree**

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## 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.

**This studio is available to Master of Architecture CDE Students only.**

### STUDIO LEADERS:

Dr Kelum Palipane and  
Dr Derlie Matteo-Babiano

### DATES

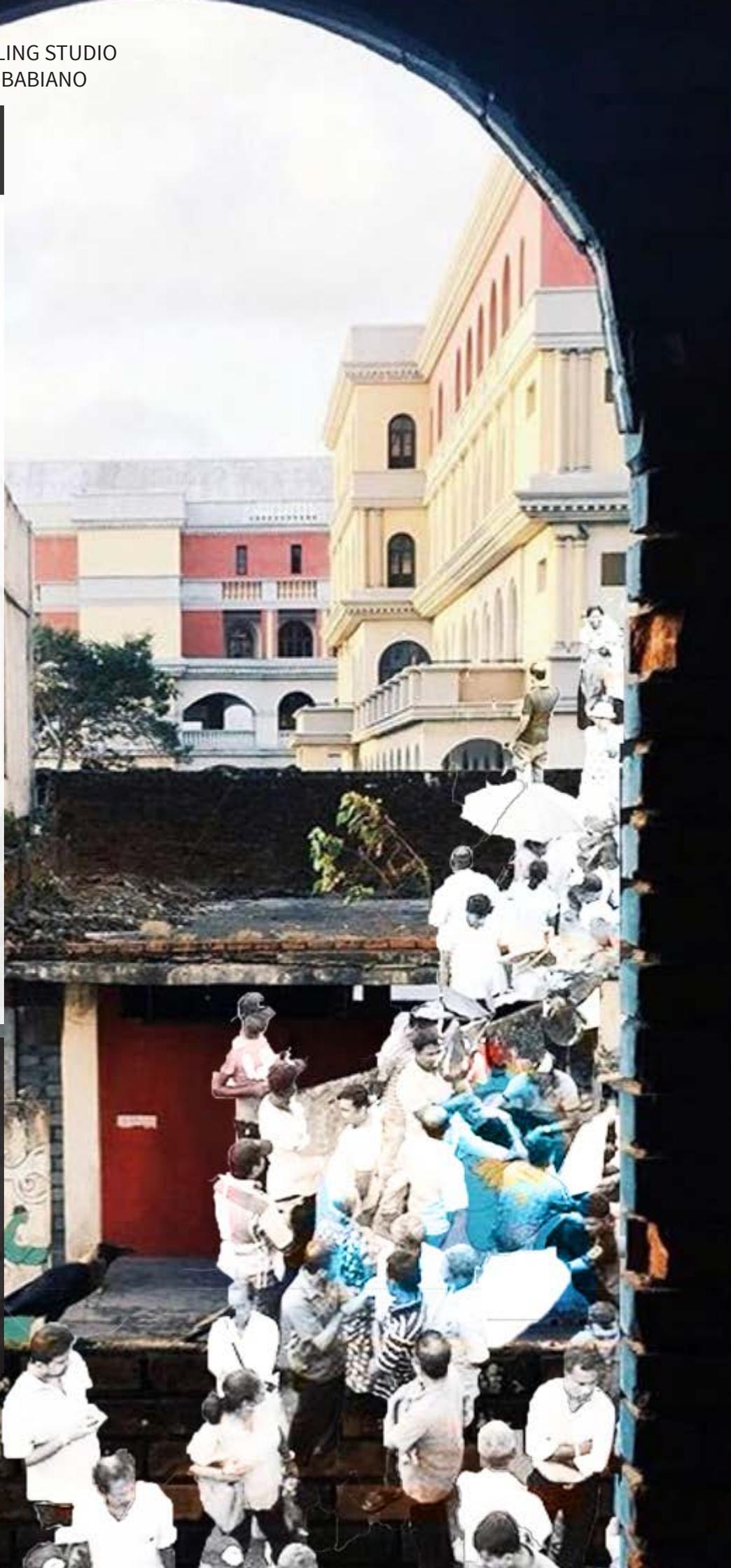
23<sup>rd</sup> July-20<sup>th</sup> September:  
Melbourne based studio

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 20th of July.



## Venice Travelling Studio 2018

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

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



### [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](#)

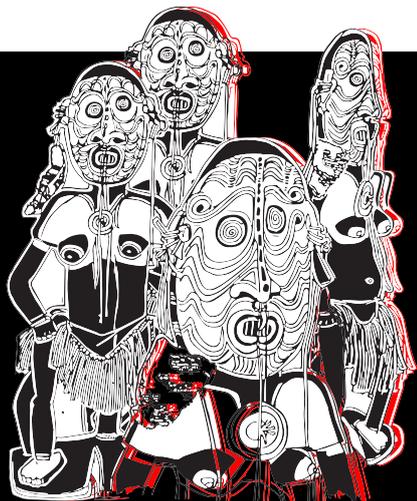
The *2018 Venice Travelling Studio* provides students with the ideal means to observe, document and critically engage with the vanguard of contemporary curatorial practices which are re-defining architectural exhibition making, representation, publicity, museology, and indeed the role of the architect 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:** 2nd July– 1st September 2018

**Dates in Venice:** 2nd July– 9July 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.



# suanum

## PAPUA NEW GUINEA

### BOWER STUDIO

# DESIGN-BUILD 2018

#### SUBJECT INFORMATION

**Subject:** Sustainable Tropical Housing

**Subject code:** ABPL90152

**Credit points:** 12.5 points

**Subject Level:** Graduate coursework

**Availability:** Quotas apply

**Location:** Parkville and Dookie campus plus fieldwork in Suanum, Wewak District, East Sepik Province, Papua New Guinea

**Dates:** October & November 2018. Exact travel dates to be confirmed

**Duration:** Course work on campus & approximately seven days in the field in PNG

#### INFORMATION SESSIONS:

**Session 1:** At CDE Presentations, 20th July

**Session 2:** 9am Tuesday 24 July – The Japanese Room, level 4, MSD.

#### APPLICATIONS:

All students interested in the Bower 2018 PNG studio should email their expressions of interest to:

[bower.studio.info@gmail.com](mailto:bower.studio.info@gmail.com)

### Bower 2018 – Suanum, Wewak District, Papua New Guinea

The 2018 Bower studio will see the Bower team return to the village of Suanum in the East Sepik Province of Papua New Guinea. The Bower team have successfully completed community development projects across a number of communities in PNG, building sanitation facilities at Bumbu and Serongko (2010), composting toilets at Sipaia (2012 & 2016) plus a neo-natal clinic and composting toilet at Suanum (2014).

A predominantly agrarian society, within Papua New Guinea the majority of the population live within traditional villages and survive almost exclusively on subsistence farming. It is estimated that approximately 87% of the population live in rural and remote areas, with little access to urban regions, and government services. Whilst the remote nature of much of PNG's population has helped to preserve traditional ways of life and foster vibrant and diverse cultural practices, it also presents significant challenges to the delivery of much needed infrastructure.

This Bower Studio project will focus on the growing health, sanitation and education infrastructure needs within the region. Building on the strong relationship that was established with the community during the construction of a neo-natal clinic and composting toilets in 2014, students will work alongside the Suanum community to build health education facilities. We feel privileged to be invited back by the Suanum community leaders to work alongside the local community to deliver much needed health education infrastructure, and to be able to be involved in a hands-on project that makes such a profound difference to all those involved.

In 2018, in conjunction with the community build, students will engage in community consultation around the local sanitation, health and education infrastructure needs. After seminars at Uni and construction training, we will travel to Suanum to spend seven days conducting community consultation and construction.

Be warned – this project involves uncomfortable travelling, hard work in the tropical heat, mosquitoes and some very, very basic accommodation and food.

The pre-departure work begins in October while the PNG component begins after exams in November. The project will cost you around \$2200 (air fares to Wewak are quite expensive).

**APPLICATIONS:** Those interested in participating in the 2018 Bower PNG studio should email their expression of interest to:

[bower.studio.info@gmail.com](mailto:bower.studio.info@gmail.com)

