

Stuart Harrison is an Architect and a Lecturer
in the Architecture Program at RMIT.

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P R E S S



preter- ARCHITECTURE THESIS PROJECTS 2002-2003

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\Pre`ter-\ [L. *praeter*, past, beyond, originally a compar. of *prae* before. See For, prep.] A prefix signifying past, by, beyond, more than; as, preter- mission, a permitting to go by; preternatural, beyond or more than is natural. [Written also pr[ae]ter.]

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IN CONJUNCTION WITH



Year of the Built Environment 2004
ARCHITECTURE FOR ALL

preter-
ARCHITECTURE THESIS PROJECTS 2002-2003

Edited by Stuart Harrison

RMIT University Press, Melbourne

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ARCHITECTURE THESIS PROJECTS 2002-2003

Published by RMIT University Press, an imprint of RMIT Publishing
PO Box 12058, A'Beckett Street
Melbourne, Victoria 8006,
Australia
Telephone 61 3 9925 8100 Fax 61 3 9925 8134
Email: info@rmitpublishing.com.au
<http://www.rmitpublishing.com.au>

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Harrison, Stuart
preter-
ARCHITECTURE THESIS PROJECTS: 2002-2003
ISBN 0-86459-313-9

Printed through Publishing Solutions

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THANKS

Jean-Paul Rollo, Ellen Yap, Brandon Heng, Ria Schnittler, Martyn Hook, Graham Crist, Mauro Baracco, Brent Allpress, Noè Harsel, Anne Lennox, Michael Keating.

The School of Architecture + Design wishes to thank Thomas and Eva Butler for their continuing support of the Anne Butler Memorial Medal, an annual award for outstanding Major Projects in design.

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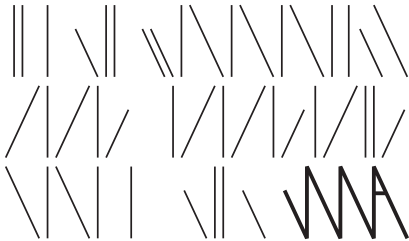
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Design Scholarship

BRENT ALLPRESS

The project-based design investigations and proposals documented in this book were undertaken within the framework of the design thesis streams offered in final year of the undergraduate Bachelor of Architecture program at RMIT in Melbourne¹. They represent the culmination of five years of undergraduate study within the professional architecture degree.

The final year design thesis structure is divided into consecutive Pre-Major Project and Major Project semesters. A number of Pre-Major design studios are offered that provide students with a framework to engage with different design research methodologies and design questions relevant to a useful range of areas of architectural inquiry. Some Pre-Major groups are more directed in their focus on certain research methods and some are more facilitative, providing a framework for students to develop their own positions. Students ballot for a place in each group based on their interests and affinities.

Pre-Major design studio teaching teams involve a mix of academic staff and practitioners who take a group of students through the initial process of defining and testing the focus and scope of their individual Major Project design proposals. Supervision of each student's final Major Project design thesis involves a mix of individual or group supervision by staff involved in the Pre-Major semester.

This approach to undergraduate scholarship foreshadows and provides a pathway to the model of project-based design research undertaken in the postgraduate Masters and PhD programs offered within the School of Architecture + Design.² The RMIT Architecture program has for the past fifteen years fostered a postgraduate mode of study and assessment relevant to the discipline where research embodied within integrative design outcomes is selectively framed and communicated through exegetical text and representations.

This book includes essays and project reviews by academics and practitioners who have taken part in design thesis supervision. The essays reflect on the teaching strategies and research methodologies employed by a number of the streams, situating them in relation to broader emerging research and practice concerns. The project reviews provide an account of the recurring and shared dialogue between supervisors and students.

Over the past four years the RMIT Architecture Program has been consolidating its research and scholarship activities around nominated areas of inquiry and formed a number of research and teaching clusters to give critical mass and focus to these efforts. This led to the founding of the Urban Architecture Laboratory (UAL)³ under the direction of Associate Professor Shane Murray, and the Spatial Information Architecture Laboratory (SIAL),⁴ under the direction of Innovation Professor Mark Burry. The UAL undertakes externally funded urban architectural research and offers a Masters of Architecture design research program involving a studio-based supervision model. SIAL facilitates inter-disciplinary funded research on the engagement with emerging digital technologies by the design disciplines and creative industries, and supports a diverse grouping of postgraduate Masters and PhD candidates.

Both of these research clusters offer undergraduate design studios and elective seminars and final year design thesis streams as pathways to further postgraduate studies or professional specialisations. The essay in this book entitled 'Viability' by Pia Ednie-Brown and Paul Minifie discusses the SIAL stream. The approach of the UAL stream is documented in the essay 'Urban Ecosystems' by Nigel Bertram, which was published in the previous design thesis book *Dia-* in 2002.⁵ The student projects in this current book that were co-supervised by Bertram were in the UAL stream.

The Architecture Program has also sought to maintain the facilitative model of supervision where students are supported to nominate and establish their own individual area of inquiry. To varying degrees, the other Pre-Major streams have taken different approaches to achieving that end, informed by the individual and collective research and practice interests and concerns of the supervisors. The essays published in *Dia-* by Brent Allpress,⁶ Mauro Baracco,⁷ Nigel Bertram and Sand Helsel,⁸ sit alongside the essays in this current book as an account of the breadth of approaches that have been kept in play in recurring cycles over the past four years.

The RMIT Architecture undergraduate program maintains a highly flexible curriculum structure. Students in semester two to five, and semester six to eight are grouped into two vertically integrated pools. A range of design studios is commissioned for these cohorts each semester from academic staff and innovative practitioners. Students ballot for a place in a particular studio group. A similar process of commissioning operates across seminars and electives. This structure allows research concentrations and pathways to be fed back down into the undergraduate curricula. It also fosters a complex patterning of design sub-cultures. This design thesis publication provides a retrospective window on the evolving academic culture of the RMIT Architecture Program. It provides an opportunity to reflect on the relevance of this diversity of approaches to design scholarship and to celebrate the emergence of the distinctive voices of each of these recent architectural graduates.

Endnotes

- 1 The RMIT Architecture Program website address is <http://www.rmit.edu.au/tce/ad/arch>
- 2 The RMIT School of Architecture + Design website address is <http://www.rmit.edu.au/tce/ad>
- 3 The RMIT Urban Architecture Laboratory website address is <http://ual.tce.rmit.edu.au>
- 4 The RMIT Spatial Information Architecture Laboratory website address is <http://www.sial.rmit.edu.au>
- 5 Bertram, Nigel, 'Urban ecosystems,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.
- 6 Allpress, Brent, 'Property values and other mis-appropriations,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.
- 7 Baracco, Mauro, 'Possibilities for Re-inhabitation,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.
- 8 Helsel, Sand, 'Multiple Choice,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.



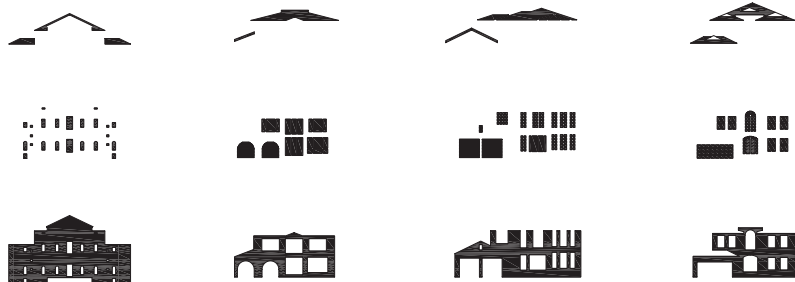
Preter- presents itself as part of the series of Major Project books that have come out of the Architecture Program of RMIT University. The book is edited by myself with graduates Jessie Cook, Thy Tran, Amy Muir, Bruno Mendes, Ben Percy and Yen Wei Ham. These diligent and interested graduates have contributed time and energy to produce this publication. And, along with Simon Whibley and Mauro Baracco, these same graduates continue to develop the exhibition of these projects. On behalf of all of us, we would like to thank the industry for their sponsorship that has financed this book and exhibition for many years. This is sponsorship that the group of staff and graduates involved organise themselves.

The thesis (or Major Project) book has a rich history and like the practice of architecture itself the design and production is a complex, group based activity that is fraught with obstacles and dangers along the way. I would like to thank those who have been constructive in this task. As the book has grown to become a more professional and academic volume it has become harder to produce in the expedient manner of former books, but it shares the shame commitment to taking the work and its authors into the wider community. It is difficult to obtain permission that we are now required to from the many sources that our students traditionally draw upon, and we are in danger of losing an important part of our design culture: that of reference, precedent and manipulation. The engagement with the world outside.

The book is organised broadly around the idea of distance and displacement. Many of us who have studied at RMIT came from other places to Melbourne to do so. This book represents the diversity of the undergraduate population and key architectural frameworks that their projects occupy. The Major Project is a concluding chapter in a student's undergraduate architectural education and represents elements of choice and navigation. This book uses the 'dumb' measure of the distance between each student's birthplace and Major Project site to organise the book. This almost arbitrary device may suggest a grouping, but we are happy for it not to.

Preter- will be useful, as others have been, in its documentation of diverse concerns and approaches that a successful program features. In colour for the first time, this book addresses a traditional representational imbalance. Four essays in the book address issues connected to different Pre-Major and Major Project groupings – the first part of *Preter-*'s three-part structure. The projects form the bulk of the book, with a double-page spread of each student's project, including their description of it. Thirdly, an index of supervisors provides a framework for supervisors to describe projects they have directed. These texts are perhaps the best illustration of the different pedagogical approaches, and any decent reference book requires a comprehensive and important index. It was noted that a book is often started by using the index.

This book includes students who completed Major Project in 2002 and 2003 and who were awarded a mark of 80 per cent or higher. The limitations of the assessment system have also meant some good work is excluded by this process; and vice versa. The Major Project design streams seek to extract the best out of RMIT Architecture students, and the standards are high as this book clearly demonstrates. As a collection of works, the book captures key contemporary architectural concerns often with difficult and hopefully relevant problems that are ultimately discussed through buildings.



Ethnic Community Centre, Avondale Heights – Bruno Mendes

Rehabilitation Centre, City Square, Swanston Street, Melbourne – Choon Koh



Trying Architecture

GRAHAM CRIST, CONRAD HAMANN, STUART HARRISON

Trying Research

Research is the only shared theme in the Pre-Major and Major Projects of our studio. The research involves trying to make architecture in a broad but specific sense, that is, trying to understand architecture as a discipline of its own that holds together a number of skills and bodies of knowledge, and which exists in close relation to buildings. This research is broad in the sense that it engages with things outside architecture, and specific in the sense that it works within the medium of building.

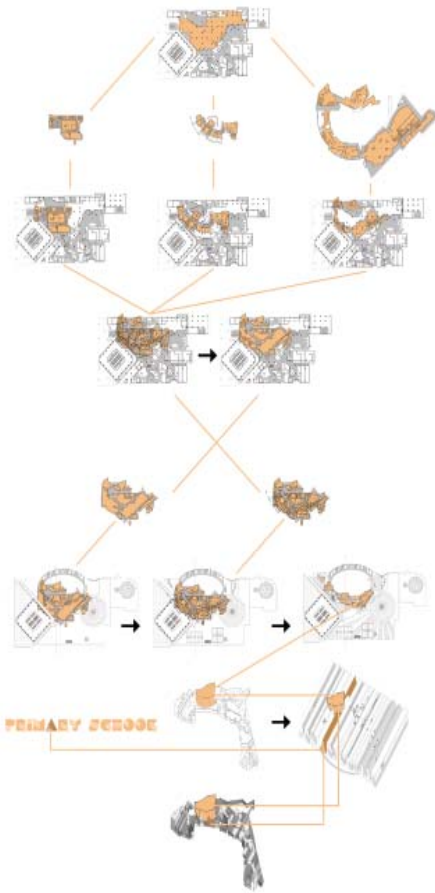
If this studio stream needs to be characterised then it might be through realism, context, and pluralism all of which enhance unpredictability.

Producing individual, self-directed theses by project has a considerable lineage at RMIT's Architecture Program, and this method seems to be particularly useful. Apart from generating and developing an intense energy and ownership over a project, it focuses student participation in architectural debate and contribution to architectural knowledge. These contributions are necessarily plural and unpredictable – they should lack orthodoxy.

There are no constraints on examining traversable historic or political territories, provided that it is done with scrutiny and an awareness of its implications. Nor are there stylistic or typological constraints if appropriate outcomes for a range of ideas and arguments are explored. A good project should reinforce the centrality of ideas that are expressed and uncovered through design, and that range across political, cultural and social realms as well as responding to functional and technical determinants.

Students undertake research in various ways, with the outcome meeting a certain consistent format. At the completion of the first semester two outcomes are produced – a research proposal (a provisional thesis) and a thorough brief for a building (following the model of a document for an architectural competition). This preliminary thesis hybridises these two formats. The content includes an examination of a physical context – of the site, of the programmatic type, and of physical built equivalents. The second semester (the Major Project) aims to embody the thesis through a project located within built culture. The project's inclusion in the Major Project publication completes a cycle – demonstrating its contribution by becoming a future research resource. Previous books and catalogues are used widely in teaching the thesis program – ultimately they should be useful to students and supervisors alike.

This studio thesis program is primarily geared to medium- and large-scale institutional projects. Their functional program, articulated in large part during the Pre-Major semester, is accepted as an ideologically charged and loaded proposal. As a result, programs associated with this studio have a significant measure of 'interference' or conditioning that accompanies political and social factors. Ranges of rehabilitation centre programs that have developed in the studio (four of the eleven completed projects in the period) have been largely shaped degree by the constraints and cultural assumptions that are written into these programs. This is also characteristic of the other seven designs. This process of gathering information is largely voluntary, introducing students' initial or developing interests in what may first appear to be ideated constraints on a set of 'neutral' functions. The choice of program is, in this studio, definitely non-neutral. The partisan components of a program emerge at various points within a given design and may be shaped through studio discussion rather than isolation at the beginning of the process. A neutral program can only be idealised; rather than gratifying existing opinion or order the move outside the neutral allows the project to critique itself by placing it in relief. In turn this is accentuated by constraints being incorporated as components of the final design. In this context, conspicuously political and social readings are expected to inform each design.



Daimaru Primary School, La Trobe Street – Jesse Linardi

Spiral Shopping Centre, Richmond – Soo Sing Chang



We have split this discussion from here into process and outcome – process being discussed via repetition, and outcome elaborated through style. With repetitive process, the hope is to start with the well-known and move into the less predictable, rather than mocking up experiments to justify what could have been predicted. The projects have all been, to varying extents, aesthetically challenging. Students have been encouraged not to foreclose the project's image too early, allowing the research to interfere with presumptions. To discuss outcomes through style is to ask straightforward questions of buildings that we so often take for granted. Simple ideas such as those about colour, scale and composition are often strangely overlooked in an architecture school, perhaps so because they seem 'dumb', or because they have become detached from 'serious' ideas. As a medium for communication or a format for ideas and arguments, architecture operates through buildings in a direct, visual manner. These facts are seen as liberating rather than restraining, and innovation is encouraged through this.

Style

If the projects we supervised through 2002–03 were listed in terms of a style label, they would read:

- Generic roadside with big-roof nihilist (Police Station and associated road facilities on the Geelong Road)
- Euro-modern with euro-migrant (Mausoleum and Social Club in Ascot Vale)
- Expressed frame cranked slab-style (Drug Rehabilitation Centre, City Square)
- Big roof and resonant form inter-placed with contextualism (Multi-Faith Religious and Prisoner Support Centre, West Melbourne)
- Spiral iconic style (Shopping/Entertainment Centre and Car Parking, Richmond)
- Office park formalism (Educational Business Park, Dandenong)
- Neo-medieval castle style (Women's Prison, Maldon)
- Hyper-pleated classical (Bi-cultural Sports Centre, Melbourne)
- Big word expressionism (Primary School, Melbourne)
- Miesian O'Keefe floral style (Event Hotel, Flemington)
- Ethnic decor with inflected industrial style (Vietnamese Culture Centre, Footscray)

Talk of style is often sidestepped in academic or professional situations; it is however, inevitable in architectural objects. Apart from encouraging the pluralism evident in the work this list serves to link wider theoretical concerns with those that are based in architecture. These projects are judged on their own terms: on the resolution of the problem, on the relevance of that problem, and also on the direct aesthetic outcomes of that. The nineteenth-century architect could choose a known style, the modernist architect did not choose a style at all; now neither option is possible. While the chosen aesthetic cannot be known at the start of the project, it must be known at the end.

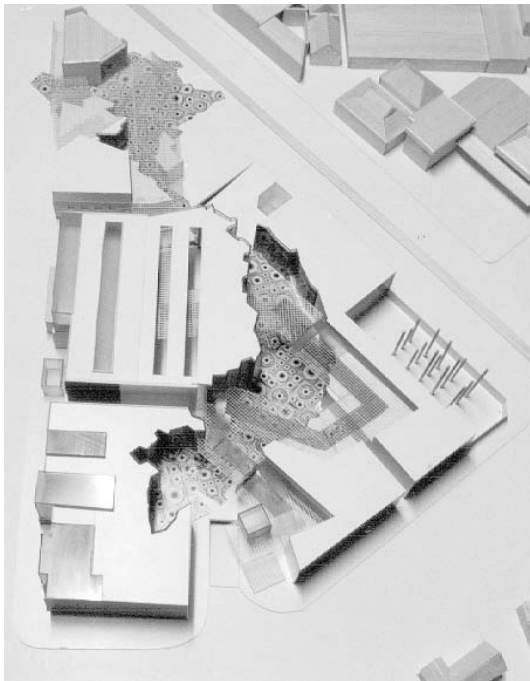
The question of style foregrounds effects rather than process; buildings rather than theoretical constructs. The question of, 'What style is this building?' or blunter still, 'What does this building look like?' are used as weapons against the tendency to talk around a project rather than directly at it. They cut across the cloaking of a work in ideas which are not actually conveyed in the project. If architecture is a medium for communication, then the communication of a project can be taken seriously at the level of style. The difficulty with what would seem obvious might stem from problems of communication and gaps between what we say and what we do (or what we hear and what we see). This problem suggests a re-running of modernist ideas where style (equated with ornament) is not a legitimate subject in itself, but should be the outcome of a process (either of functionalism, of urbanism, or of digital procedures). Architecture is not merely the outcome of such a process. Style, perhaps, is a way of checking the results.

We tend to adopt the view that most things have been attempted before: that all projects, styles and ideas have a history that can be added to, just as cities are built upon. We advocate literacy – a wider knowledge of architecture through examples of others that relate to each project. The limitations of built architecture and the lessons of history can be the shortest path to radical innovation.

This points to our working definition of 'the critical': that a work never exists outside of a context; we never begin with nothing. Acknowledging the legitimacy of what has existed before is a way of moving forward, and moving beyond this point criticism is a way of entering contemporary discourse. The intended realism of the projects in this stream forms part of the view that the plausibility of the projects sharpens their critical edge. Built or popular culture deserves attention, if only because it is built or popular. Questions are more compelling if they are ones that others might ask, and architectural propositions are more acute if they could be built, and appear as though they should be built. This is not to be confused with an alignment with professional or technological values; rather it is hoped that architecture's impact will be felt. At the heart of each project's argument is the acceptance of a cultural situation, and a responsive solution which is relevant to it, plausible for it, and uses architecture to address it.



Maretel, Flemington – Kylie Taylor



Vietnamese Community Centre, Footscray – Andrew Pham

Repetition

The structure of the Pre-Major semester advocates a cyclic and repetitive design process rather than a linear one. This method foregrounds a series of rapid propositions-reflections-re-propositions, rather than an orderly procedure of research – from information-gathering to a well-considered response to a question. Students are encouraged to instantly finish a proposition, and then re-finish it repetitively. Information gathering and reflection is folded into this only as required.

Early exercises attempt to establish this pattern. The First Stab aims to lay the proposition out in week one, acknowledging that it is already partially formed, and to begin the critical process from there. Likewise, Favourite Buildings projects aim to ask directly the 'dumb' question which lurks behind serious questions. Hunches and biases are quickly foregrounded and a critical process is begun, occurring repetitively. The design project aims to rehearse the Major Project, free of programmatic complexities (such as car parking) so that each student's Major Project might be a repeated development of earlier investigations.

The repetitive process aims to more closely follow the design environment rather than traditional research methods. This is reinforced by contemporary understandings of such things as artificial intelligence and fuzzy logic. Proceeding with only some of the information, taking guesses, correcting these later, and other non-rigorous approaches are possible if cycled through many times.

Such an approach starts to overcome some of the perceived difficulties of the Pre-Major semester. Project research seems directionless if it is not underpinned by a provisional project – or worse, a student has a clear project agenda which is being veiled under feigned rigorous research. The aim of the process is, ultimately, to produce an expected design outcome through rigorous process, rather than produce an unexpected proposition through earnest research.

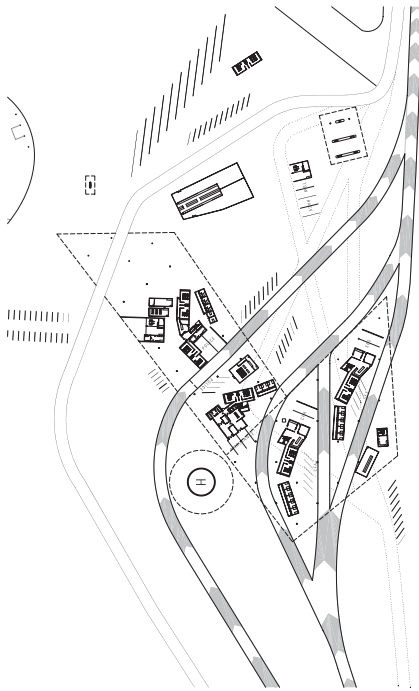
Similarly, repetition at Pre-Major stage prepares the notion that the Major Project is highly repetitive and goes through a number of cycles of 'finish' to produce a well-resolved outcome. This is at times difficult to convey when a student has never completed a project of such length – for them reiterations are unknown territory. Students are encouraged to produce a finished project at the first mid-semester review, and to repeat this at the second review. The moment when the project is perceived as finished then lurches through yet another cycle of critique is seen as crucial to producing a rich project.

Such a view is partially informed pedagogically through watching Major Projects and design studio projects unfold – it is also an attempt to follow the messy impure world of a project rather than an orderly world of pure research. The commitment to design research through the projects seems to align itself with the pragmatism of deadlines and of rapid answers to difficult questions found in design practice. Finish it now, then do it again.

The Favourite Building exercise and its converse aim to test the apparently non-rigorous territory of likes and dislikes. The choice of a 'favourite' known architectural project or one which appeals strongly to the student immediately exposes biases and places them under scrutiny. It focuses on a built work, and the differences and affinities that such work might have for each student, and on the circumstances of the proposed project. So each student begins by undertaking a critical analysis on two levels: first, in examining and thinking critically about an existing project and second, by making comparisons that will throw their own methods and operations into perspective. As a forerunner to any final design project, objective distance is rejected in favour of close engagement. Some passion replaces passive neutrality.

This task is immediately repeated by its inverse: that of assessing and applying the themes and lessons of an 'uncongenial' building – one that the student sees as unsuccessful. Within a critical and repetitive method, the project which incites derision may teach us as much as the favoured one. The thoughts set in motion by the favourite building are re-tested against the negative building, further fleshing out themes that each Major Project will ultimately confront.

A design test on the project site forms a second phase in this Pre-Major process. The design of a car park on a chosen site, generally for around 1000 cars, infers a relatively large institution, entailing considerations of structure (usually multi-storey or covering a wide area), functional circulation and a series of factors that require detailed knowledge and investigation of the site and its context. These include contour, shape, existing conditions, demographics, traffic conditions and external points of entry. A car park as a program is useful as on the one hand it is highly prescriptive functionally, while on the other, it is repetitive and inert in relation to other cultural issues. This work effectively produces a materialised building prefiguring the final one for the site. It involves research into dimensions, legal frameworks and basic structure, but is evacuated of many other concerns typical of a Major Project. At this stage also, this design is folded in with 'favourite' and 'bad' buildings as precedents or parallels. At the 'car park' stage, a whole series of material, contextual and formal themes gain an initial expression and some measure of synthesis, placing the process on a critical path in relation to the trilogy – of site, program and formal themes. Each of these will then inform further data, and the proposition of final ideas of the Major Project.



Hyper Service Station, Princes Highway – Amy Muir

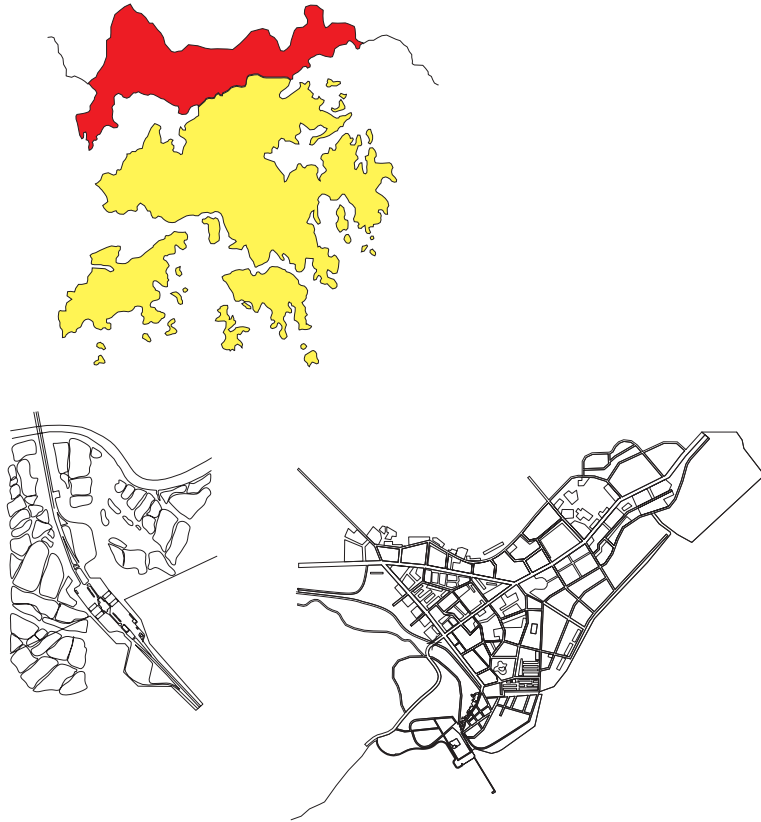
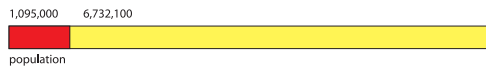
Context

This Pre-Major studio stream demands a developed sense of history and context as they relate to the site, to the program, and to the surrounding associations of the project and to Major Projects more broadly. How these connections are employed is up to the student; sometimes they are generalised in their reference, sometimes episodic, or formally applied as surface, patterning or footprint. The primary consideration is that the linkages are well argued and thought through, and that they read with significant clarity and resonance. Context is treated as integral to the designs and as an active process in itself; history is equally complicated – a well of monuments open to scrutiny and argument (rather than 'history' as a static sequence of 'facts'). These are a continuing thread in week-to-week discussions. Rather than simply responding to a fixed set of contextual or historical characteristics, the process of design sometimes 'uncovers' the context – in layers. The repeated overlay of context and history forms a basis for urbanism in the successful designs. Urbanism in this grouping has come to be identified with acute observation, and how these observations interweave and are integrated into a final architectural design.

We try to argue that buildings (for all their constraints) are capable of communicating ideas with the city, with the contemporary, and with the past. To do this takes practice.

Multi-Faith Centre, West Melbourne – Lanny Tjokrosetio





Site/Model/1:5000
Transit City, Hong Kong/Shenzhen – Jean-Paul Rollo

Filter

MARTYN HOOK

Intent

The Pre-Major semester is the beginning of the end. The semester-long research component of a student of RMIT's Architecture Program, leading to their ultimate design project (Major Project), is often regarded as a mythical period of waiting to begin and as such can be frustrating for many students at the culmination of five, or six, or seven years of study and endeavour. It could and should be used by the student as an opportunity to reflect on what they have learnt and a moment to pause and potentially reconsider their skills, knowledge, and techniques they have developed, as well as the theory with which they have engaged. Far too often Pre-Major and consequently Major Project is used by students to practise what they already do well rather than experiment or explore new ground.

The Filter Pre-Major studio – developed over four years in collaboration with Brent Allpress, Richard Black, Marie-Laure Hoedemakers and, most recently formed the basis of teaching with Lindsay Holland and Martin Gill – is more concerned with what students already know and how that may be used to frame and develop what they may wish to learn. Its primary concern is to reframe what has been learnt over the previous eight semesters and investigate a reassessment of knowledge through set parameters and constraints referred to as 'Filters'. These seek to clarify each student's expanse of ideas and optimism, and define parameters within which they may choose to direct research towards a Major Project proposition. The studio provides a framework in which students wishing to pursue their own research may begin and continue to operate. The studio's nature of constraint allows the individuality of each scheme to emerge as a successfully explored line of inquiry.

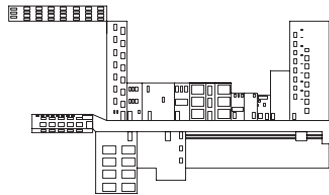
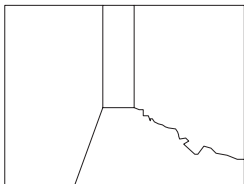
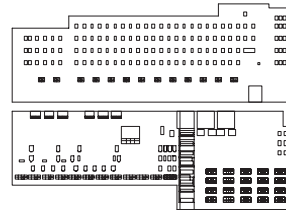
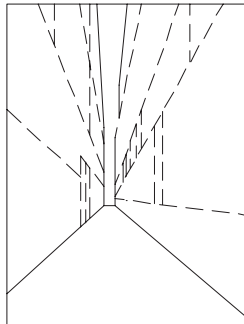
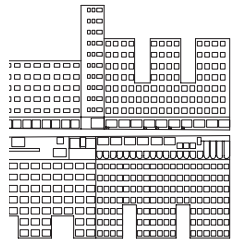
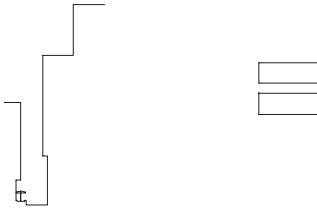
Procedure

The Filter Pre-Major studio allows further negotiation of the methodology developed through my teaching research in design studios, which provide a structure within which design explorations occur through unreasonable constraints that may provoke an outcome which may not have emerged otherwise. The studio's structure is used as a device to allow students to question architectural language and techniques with which they have become accustomed to making architecture. The first five weeks reframe old design projects through a collection of Filters derived from a combination of constraints engaging design themes (site, program, material, technology and design intent), representation (model, section, diagram, event and text), and scale (1:1, 1:5, 1:50, 1:500 and 1:5000). One combination might be a Filter of program/model/1:500 which would require the program of a proposition to be explored and tested as a model at 1:500.

The didactic nature of this approach could be argued to be formulaic, but I am interested in the delight that may arise through the imposition of constraint and the opportunity to view situations and propositions through alignments and perspectives more difficult to achieve through a more conventional and less contrived process.

Generally, academic disciplines place great emphasis upon the development of critical skills and the value of active questioning and reflection. The capacity to maintain these values comes under threat in conditions where rapid change is an assumed condition rather than an exception to the rule. The overall desire of each Filter Pre-Major studio is that, collectively, the group will embrace uncertainty and use the opportunities of change and constraint. This is viewed as the key relationship between my teaching research and the indeterminacy of contemporary architectural practice.

It is through combinations of the apparently simple that true delight and complexity is uncovered. Indeterminacy is ensured through the random selection of Filter combinations in each of the first four weeks.



Design Intent/Diagram/1:500
A Museum of the City, Melbourne – Hoa Bach

Representation Filter: Diagram, Section, Event, Model, Text (with Footnotes)

A student's ability to produce a successful Major Project lies in their ability to clearly communicate visually, verbally and through text. The Representation Filter pursues the position that 'drawing' is a process to explore the architecture, not simply a means to explain the project. Consequently the focus of these exercises is to allow the student to develop and clarify modes of representation that serve to critically examine the proposition and find the appropriate representational language and technique for each outcome. The 'drawing' may be produced digitally, by hand, or by model, and as lines, render, charcoal or paint, but it must have a relationship to the nature and intent of the project, and more importantly serve to transform this intent into a project. It seeks to provoke students to explore the representative tool as a partner in the communication of an idea.

Diagram: this tool, which is under-utilised by students, seeks to enable concise communication of a project and the exploration and refinement of design ideas and strategies through modes of abstraction. This Filter is also driven by an engagement with scale and order and has the ability to describe complex processes in a succinct and deliberate manner.

Section: is grossly underestimated as a device to communicate the power and complexity of space embedded in a project. This Filter encourages the definition of sections across a full range of scales to demonstrate consequences beyond the construction system. Ultimately a section should reveal the latent tension between plan and space.

Event: demands that students consider their work in the form of action or performance. This primarily addresses a perceived reluctance to physically engage with the project and encourages students to visit the site more than once, interact with the local community/authority/context, and potentially demonstrate an understanding of how the action of the proposed program may affect the site uses.

Model: reintroduces the physical model as a powerful supplement to the obligatory sophisticated computer model. In the Filter Pre-Major emphasis is placed on the ability of the 'dog model' to become a working tool that allows physical engagement with the conceptualisation of object and space.

Text (with footnotes): seeks to directly address the remarkable inability of students (even good students!) to write about their work. The request for text encourages students to clearly articulate their design intention and to use footnotes as a manner in which a consideration of precedent is demonstrated within the formal process of describing their research.

Scale: 1:5000, 1:500, 1:50, 1:5, 1:1

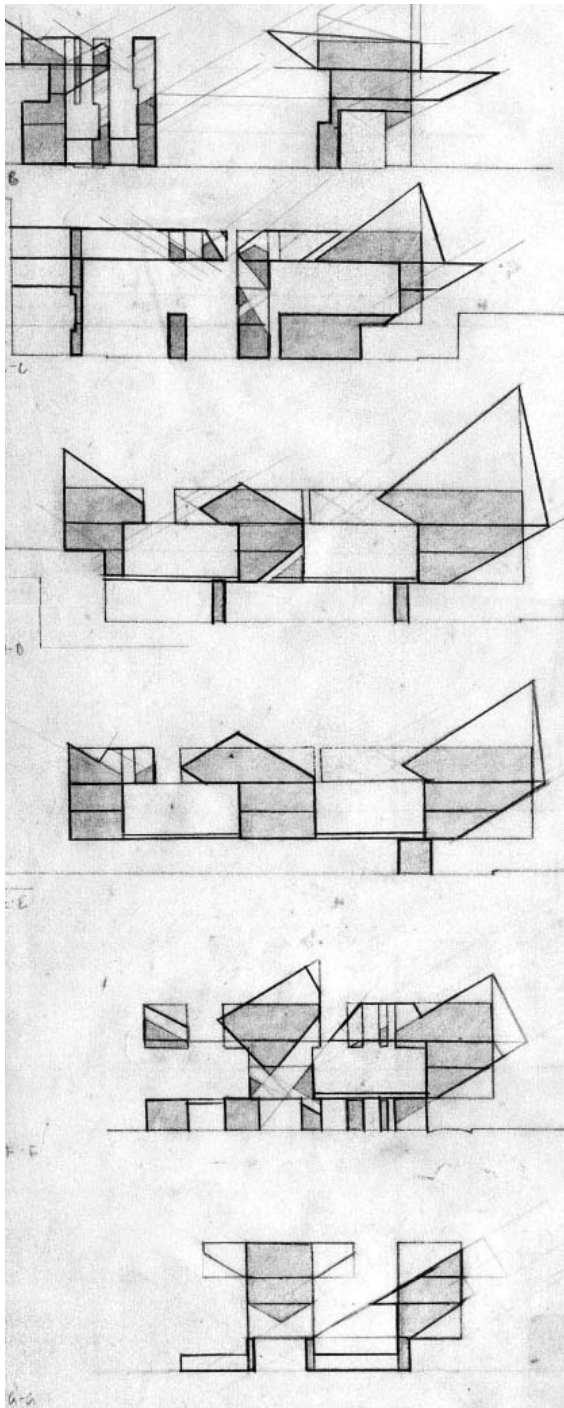
Scale is generally misunderstood by students. The advent and proliferation of CAD has drastically shifted the manner in which students conceive of and draw their projects. Their architecture is now rarely considered beyond the 1:1 digital model of their software of choice; attempts to discuss the relevance of scale are often frustrating. The Scale Filter is designed to encourage students to reconsider scale as a dynamic and essential component of their work by forcing them to engage with and discuss their proposal in relation to the following:

1:5000: essentially reveals the scale of the city, and asks for consideration of the impact of each project at this scale. This develops an urban understanding for each scheme, defining its location to/in the city, how it connects with networks, systems and urban infrastructure that facilitate the city, and forces engagement with contexts beyond the immediate bounds of their site.

1:500: at this scale context becomes the primary object of understanding. A project must clearly define and acknowledge its site and accept its boundaries realising the localised impact on its immediate surroundings. Climatic and environmental concerns should also be investigated, but primarily the project should be defined in its acceptance of the local and a position must be taken on how it might choose to embrace, reject, tackle or ignore what is surrounding it. This is not just a decision based purely on form or aesthetics – far from it; program, theory and urban implications are all vitally important. Fundamentally the project's contribution to the social infrastructure of its community can be considered and tested at this scale. The conceptual planning/gestures and diagram of the proposal should be able to be communicated at 1:500.

1:50: should be used to explore the spatial nature of the proposition. It is at this point that engagement with physical dimensions is begun to be understood; scales greater than 1:50 struggle to measure material against context or the impact of formal decision making on the occupation of space. Assembly of space through technology and material should be understood at 1:50; construction systems are resolved, openings considered and materiality defined. It is also at this scale that the theoretical proposition becomes manifest in its relation to the occupants and participants of the architecture.

1:5: in its demonstration of detail, this scale is often the one that students struggle with most. Their ability to relate the height of a table or the location of an opening to the overall scale of the proposition becomes critical to the success of a project. 1:5 also begins to describe an intimate relation of space.



1:1: the physical reality of the proposition is easily missed. Consideration of a design at 1:1 forces a student to acknowledge the ramifications of their proposal at the scale of touch.

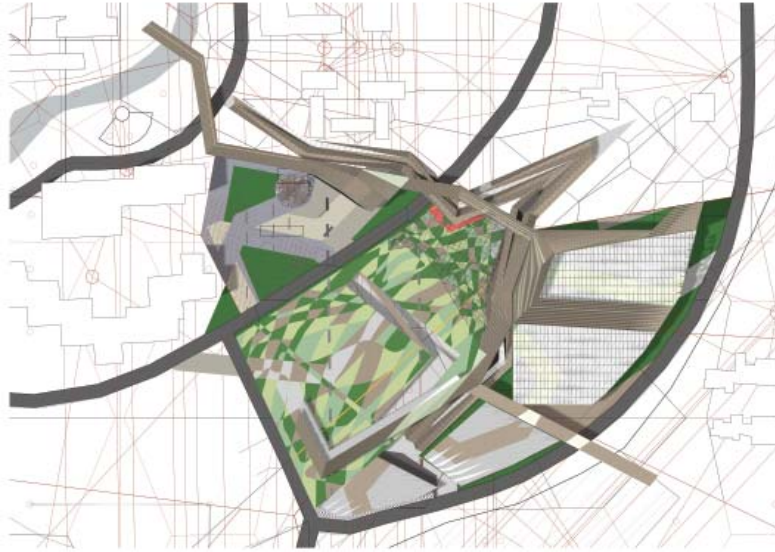
The Scale Filter deliberately moves across scales in a random order, encouraging students to resist the logical progression from largest to smallest, and promoting the value of scale changes to test a proposition well. Forcing consideration of program at 1:1, for example, raises issues about the equipment or material required to perform a particular function and also requires close examination of what role (if any) the architecture plays in achieving a space to do this.

Defining the Major Project Proposition: What? Where? How? and Who Cares?

When approaching Major Project students often have an aspiration but are missing components that may conclude their proposition. Some may have a clear site or program that they have encountered during their education or potentially (hopefully) they will bring an issue or field of concern they wish to explore, for example, social housing, or the relationship between architecture and music. The Filters are designed to fill in the gaps to allow clarification of the project through clear parameters. Their research should expand to the point where, at the culmination of Pre-Major, they are able to clearly communicate the intention of their project in the following terms: 'What are you doing? (design intent); Where are you doing it? (site definition); How are you doing it? (strategies, design methodology, programmatic vehicle); Who cares? (who benefits from the project, to what field of research do you contribute)'.

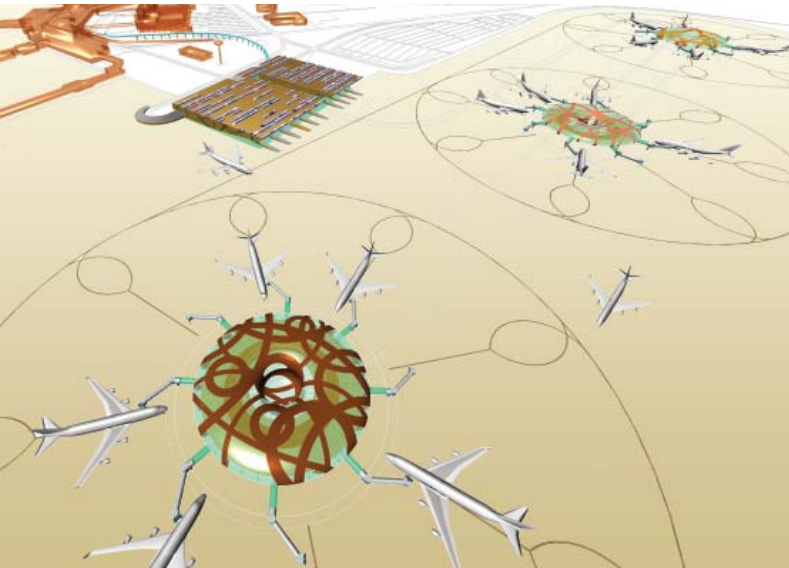
The proposition should also define the terms by which the completed Major Project should be assessed; is the project a master-planning scheme which is clearly directed at a broad urban scale and therefore lacks detail? Is the intention of the project largely theory-driven with a series of design exercises or tasks that demonstrates layers of application and the testing of a series of ideas? Does the project operate across a number of scales with a master plan, supplemented by a collection of detailed moments that serve to further elaborate on how the larger intention is translated into the local immediate context? Each of these are valid strategies for the completion of a Major Project but the decision about which is to be pursued must be made in order to assess particular bias.

The formula for a successful Major Project is a sublime enigma. A complex program or big building will not automatically raise the level of difficulty or lead to a respected project. And certainly the largest piece of paper with the most detailed render will not guarantee success. However, a successful Pre-Major exploring carefully selected thematic, extensive research and applied rigorous testing of the ideas across a series of scales – followed by effective description of process and outcome – is a solid foundation for any project. The Filter process provokes the construction of a challenging proposition through defined strategy, an evolution of techniques and, most importantly, the ability to clearly communicate each outcome of considered design research.



La Trobe University Research and Development Park Suture: A Fiction in n Parts, Bundoora – Nicholas Hubicki

Apron, International Terminal for Tullamarine Airport, Melbourne – Michael Neve



Viability

PIA EDNIE-BROWN AND PAUL MINIFIE

Form and Informality (How do You do?)

Composition is less a critical thought project than an integrally experienced emergence. It is a creative event!

Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation*.

*A life that cannot be separated from its form is a life for which what is at stake in its way of living is living itself.*¹²

Giorgio Agamben, 'Means without end: Notes on politics'.

Informality One

Not long ago, when people wanted to meet (for a drink, for instance) they would have to agree on a place and time and stick to that plan. Now, it is possible to nominate a general time and area and, knowing that they will be heading in each other's general spatio-temporal vicinity, they can use mobile communication devices to meander toward the desired intersection. Enmeshed connective possibilities somehow make the physical space of the city more indeterminate, elastic.

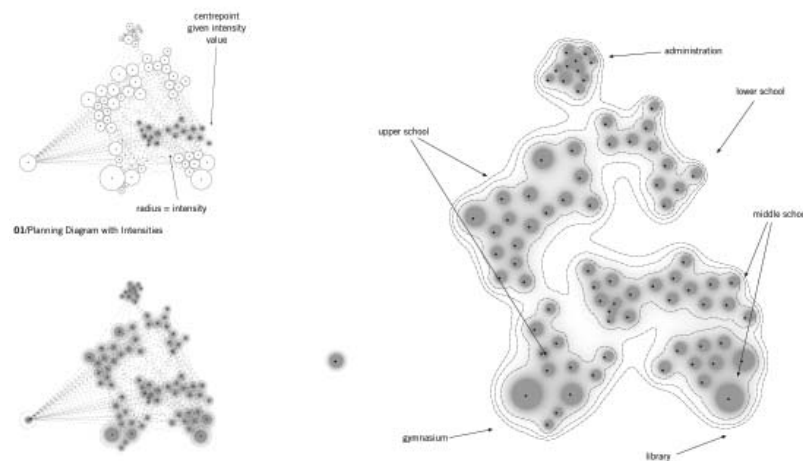
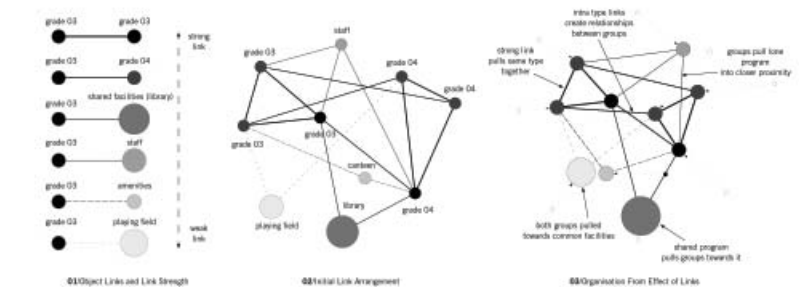
Informality Two

For those of us old enough to remember, the process of writing has been transformed since the arrival of the personal computer. No more scribbling out and rewriting; no more typing up and formatting only after it's been written. On the one hand we can more easily rewrite, over-write, recompose and polish. On the other, when writing and making text publicly accessible, as happens in the same set of gestures (SMS, email, wiki, blogging etc) there is an intensified informality. The 'properness' of the text breaks down as writing tends toward the immediacy of speaking. Graffiti and notes passed furtively during class exhibit these qualities, but information technology has spread it like a contagion. The gap between composition and exposure folds inward.

These two micro-examples are indicative of wider cultural sensibilities that move away from the need to fix things rigidly in place. Fluid and shifting negotiations increasingly define the action of most things. Reading the desired destination requires fewer assumed relations, fewer readymade associations, and fewer fixed arrangements. Process and outcome have fallen into one another with heightened powers of malleability. As part of this, contemporary accounts of 'how-the-world-works' are framed around systems with emergent, living properties: responsive, decentralised, self-perpetuating networks that demonstrate activity to which no simple cause and effect relation can be attributed. Amid broad cultural movements, designing is one activity increasingly infused with these qualities.

For architecture it is not simply the act of designing that begins to embody different degrees and kinds of variation, it is also that which is designed. Informality, or a sense of the 'in-process', becomes more intensively poised within the 'finished'. This issue is at work in the experiential, proprioceptive dimensions of curvilinear architectures, but affective operations of form are not discussed enough. In 1886 Heinrich Wölfflin expressed surprise that this issue had been so little explored. We now have reason to be even more surprised.

Formalism has become something of a dirty word, tending to mean a facile or empty focus on 'shaping' things. It is true that empty gestures are quite common, but there is a radical difference between a gesture that only mimics a surface appearance and one which gathers and synthesises a myriad of concerns and



A Character Building Experience, Narre Warren – Peter Ryan

intentions, sensations and impulsions, into an idiosyncratic moment of coming into being. Such a wave of movement is replete with affective thickness, with 'integrally experienced emergence'. Form is an expression of relations and these relations are nothing if not experiential. New architectures struggle with new relations; they are striving to express, somehow coherently, the 'global reordering of the whole of culture, in its relation to nature'.

It is where and how architecture poignantly engages with these contemporary tendencies that interests us. In a general sense, this defines RMIT's SIAL stream: research into the conditions and properties of design practice in relation to current global reorientations.

Technique

*Artistic and architectural technique do not just fabricate forms. They re-compose the relation of form to space to colour to movement; of vision to tactility to proprioception...They compose a variation on the world: on its relationality, or manner of holding, processually, together. Technique carries transformative force. The successful introduction of a new technological medium triggers a global reordering of the whole of culture, in its relation to nature.*³

Technique refers to particular methods of execution or procedure in order to achieve a given outcome or manipulate an artistic medium. Foregrounding architectural technique is a way of establishing what moves are to be made in order to create a work. It de-emphasises evaluations of the legitimacy of particular outcomes, or the values certain architecture have come to acquire.

Particular techniques can make a kind of sense in a given building and it is through the ways of making that the concerns of the project are made apparent.

Technique is not the same as discourse or critique – it can only refer to things that reside within the project. Only through techniques can a concern come to be expressed by the project. They establish relationships between different kinds of things. These relationships describe what might be thought of as a 'design space'; a project represents one possible outcome within this space.

It is easy to recognise a project produced within a well-established architectural design space, and to value it for the skill with which it composes relations within that space. It's not so easy to comfortably recognise the 'being-established'. Rather than remain in the comfort zone of the known, we are interested in projects that struggle with establishing the dimensions and contents of design space itself. An exploration of technique is a primary way of both establishing new relations and navigating that struggle.

Only certain things can be brought into relation by a given technique; other things just can't enter into the logic of those relations. Across the breadth of a project, multiple techniques are required: relations between techniques become as important as relations within them. Composition is the art of relations; technique is the science of them.

Through apprehending a project one grasps the relations that comprise the design space from which it emerged. It is possible to imagine other projects that use that same space of relations. It is also possible to assess the clarity with which a given project establishes key aspects of a particular design space. This clarity is established by the way particular techniques are deployed.

The Character of Relations

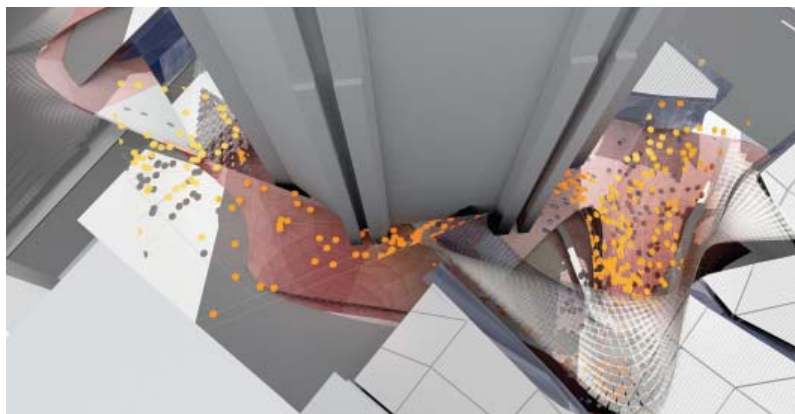
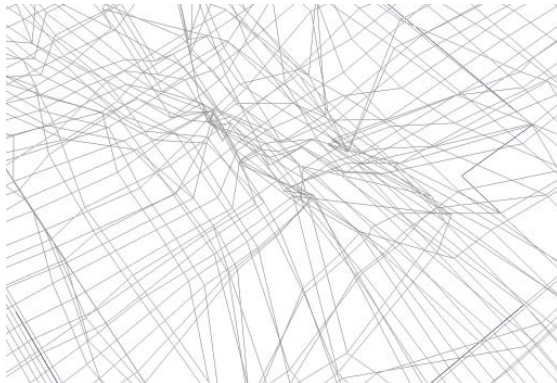
*The single ways, acts and processes of living are never simply facts but always and above all possibilities of life...Each behaviour and each form...always retain the character of a possibility: that is, it always puts at stake living itself.*⁴ Giorgio Agamben, 'Means without end: Notes on politics'.

All tools, techniques and media provide the productive resistances, disjunctions, translation problems, gaps and bumps through which the 'how' improvises. This improvisation is how 'the how' becomes (emergently) generative.

Of key importance is the manner with which things are performed, rather than simply the act of performing something. One doesn't just act, one acts with attitude and direction. These attitudes become clearer as they are performed, and their effects are calibrated as they interact with the world. Practice doesn't make perfect, it makes sense of the imperfections. In other words, it builds character.

As Peter Ryan's project wryly commented (repeatedly), doing one's Major Project is 'a character building experience'. It emerges through process - a process of repeated acts of formal output. This output occurs through experiments with techniques and their compositional relations. The manner of the techniques and compositional tendencies is integral to the character that emerges. Character is developed for a project by not being afraid to put out (or expand) the design space. Character building is to elaborate tendencies of variation, through variations of a refrain. Character is a sensed quality or when qualities 'make sense'. Certain arrangements of qualities are more vivid, more sensible, than

Negotiations in the Emergent Field, Melbourne CBD – Roland Snooks



others. Apprehending and developing these qualities is the object of designing.

Given the conditions in which design is being situated here, analytical techniques and methodologies can't be pre-design activities. You can't create a character analysis until you're performing that character. Analysis is inseparably folded into process and technique. There are no assumed bedrock foundations or deterministic precursors. As such, there is an acute need for design guides that are heuristic, vague or indeterminate which, via technique and an apprehension of an emergent configuration of relations, become increasingly discernable and sensible.

Making Sense

*A crucial term here is 'sense of', as distinct from 'concept of' or 'knowledge of' or 'awareness of' a self or other. The emphasis is on the palpable experiential realities of substance, action, sensation, affect and time. Sense of self is not a cognitive construct. It is an experiential integration.*⁵ Daniel Stern, *The Interpersonal World of the Infant: A View from Psychoanalysis and Developmental Psychology*.

Projects can be more or less coherent. Degrees and kinds of coherence are related to degrees and kinds of composition. Composition is an act of forging coherent articulations of relational configurations. Composing 'makes sense' of significant relations. Once formed, one has a 'sense of' the composition of something.

Design practice doesn't follow straight lines of action, even if partially streamed by them. At some stage we asked these questions: 'How do you offer students a structure through which to work, or at least begin developing a project, when we don't believe in readymade structures, predefined limits or methodologies? How do you encourage and foster emergent, relationally acute approaches while also providing some tangible ground?'

Amidst questions like these, we began discussing the idea of a 'sense map': a kind of design space or field within which to construct relations. We asked students to gradually, through various modes of research, generate the following clusters of influences, parameters and qualities:

- a cluster of actions (compositional techniques, strategies, processes)
- a cluster of inhabitations (habitats to be transformed: program, site, event)
- a cluster of urges (desires and directionality: aims, hopes, attractions)
- a cluster of questions (wonderings, quandaries, problems)
- a cluster of informants (material which informs and embodies aspects of the above: precedence, ideas, events, images, propositions, issues)

Design projects take on a life of their own when, and only when, they manifestly embody a density of relations both within and between the clusters in a way that generates a tensile, vibrant sense of coherence (or a sense of the project's self). When this happens, projects 'make sense' in a way that is more fulsome than any words can apparently encompass.

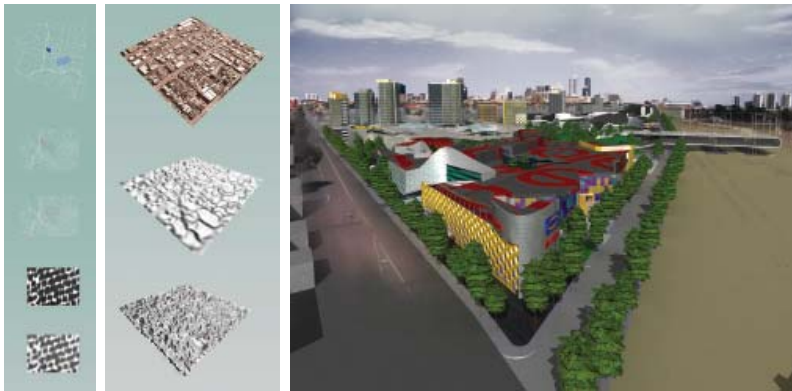
Like smoke curlicues rising from a cigarette in still air, the pattern of movement all 'makes sense' as a set of interrelated gestures that momentarily signal coherence. You can just feel it. By having lived successfully in the world, you can directly apprehend and discern the relations between a myriad of movements. Without that feeling, you can't think it through clearly (as has been argued by Lakoff and others, this is how mathematics was developed). Thinking and feeling assemble each other. Developing a convincing thesis in the creative arts requires this interlacing.

Pre-Major semester is the time in which the 'sense map' or 'design space' is developed, but this should not be a pre-design activity. It can only successfully gather depth through repeated acts of formal output directed toward the production of a coherent project. As the project emerges, the design space/field continues to build up. Drawing in and out of it, this field changes as we move along, as the project develops. It is an atmosphere that is subject to weather changes.

Delimiting the Conditions of Emergence

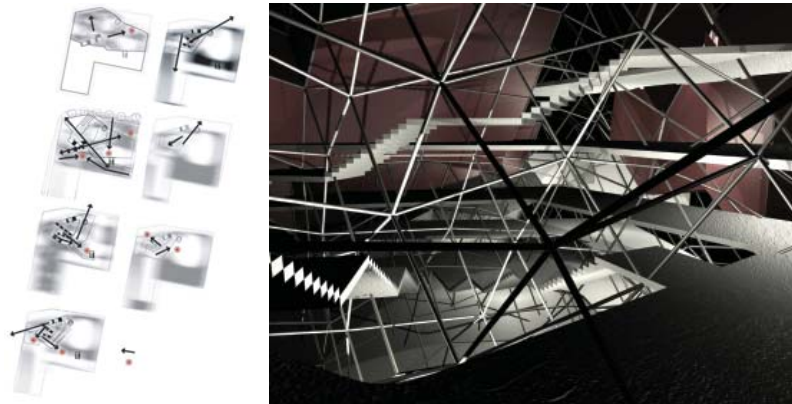
The SIAL stream explores ways of doing-thinking-feeling as part of design practice. In a world where the emergent qualities of events are recognised as a kind of order (out of chaos), computers can't 'cause' anything on their own (eg Nurbs software doesn't cause curvilinear form). They are, however, an indisputably crucial parameter. Digital computation is too significant to contemporary cultural activities, operations, capabilities and conceptual schemas to be left out of the general foreground of our research equations. Similar digital techniques underlie production across various media, and the operational infrastructures of the world. This commonality between techniques draws together the relations through which we increasingly understand the world and live our lives. By deploying these techniques within a project underlying relations are apprehended.

This, however, doesn't mean that all projects actively research the potential of digital computation as



Tonal Distribution, North Melbourne – Mark Chen

A Score for a Spongy Theatre, Southbank – Dominique Ng



Soundroom, West Melbourne – Jo Best



Endnotes

- 1 Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation*, Durham: Duke University Press, 2002, 174.
- 2 Giorgio Agamben, 'Means without end. Notes on politics', Vincenzo Binetti and Cesare Casarino (trans), *Theory out of Bounds*, vol 20, Minneapolis: University of Minnesota Press, 2000, 4.
- 3 Brian Massumi, unpublished statement.
- 4 Giorgio Agamben, 'Means without end. Notes on politics', Vincenzo Binetti and Cesare Casarino (trans), *Theory out of Bounds*, vol 20, Minneapolis: University of Minnesota Press, 2000, 4.
- 5 Daniel Stern, *The Interpersonal World of the Infant. A View from Psychoanalysis and Developmental Psychology*, New York: Basic Books, 2000, 71.

part of design technique. Some students in our stream use computers very minimally, or as little more than a representation/presentation tool for which they are conventionally used. It all depends on each student's particular tangential entanglements in eddies of SIAL's non-linear streaming.

Because of the 'mystery' and newness of many digital techniques, the past decade has seen many groping, fumbling and blind statements regarding their value and deployment. Often 'the digital' has operated as a kind of mask - a mute face that conceals a series of disjunctive or blindly composed relations (or non-relations). Masks are often used in conditions of uncertainty, anxiety and insensitivity. The history of architectural discourse teems with maskings.

There are those who see these masks as improper departures from the proper limits of architectural discourse: external, false props rather than internally true supports. They see these external props as a gesture of false legitimisation. While this may sometimes be approximately true, this complaint only touches upon secondary or derivative issues and is itself a mask that masks the important questions.

What tends not to be recognised in the above claim is that techniques enable integrative (rather than disjunctive) moves beyond discursive boundaries. Geometry, for instance, describes the limits of relationships between building components. It can also describe the limits of relationships between components in any other kind of artefact. The rules of geometry do not function as an external discursive field bought in to 'legimate' a project; they simply do what geometry does anywhere. That is, they provide a system of coherence for the articulation of relations as a way of organising and relating materials. It is not a calling down of authority unless you are not using it for what it does. How the articulation of a particular geometrical technique meets with other techniques and concerns of other techniques is crucial. Relations between techniques involve a careful weighing up of the way certain relationships may be emphasised. This is an issue of composition. We would argue that for composition to escape from being a thin, stiff mask concealing poignantly incoherent, insensitive or loose relations, it must work on a level of relationality that cannot be necessarily fixed to any specific discursive field.

A key issue is that questions regarding the authorisation or legitimisation of architectural projects are far less interesting, pertinent or useful to the problem of design than asking: 'To what degree has a project become a discernible thing?' This ability to be coherently discerned (to be felt or clearly sensed) resides necessarily, but not completely, within the object. That which is embodied in the object is its sensibility - its ability to sense or engage with 'the world'. That which is, by necessity, not contained in the object is the very engagement that it virtually embodies: its potential and the character of its relations.

Buildings that we consider exemplary usually establish new relations (ie establish a design space from which new relations are possible) and express them in a particularly vivid way. They have viability - a capacity to live - within the conditions of their emergence.

A pool of exemplary buildings often function to define that which is understood to constitute the limits of architecture at some point in time or from some point of view. Like the law, precedent can be seen to define the limits of action. The fact that something already exists gives it an additional quality, the ability to be a model or referent. We imagine that at some point it established viability without this quality being present. Models and referents did not always exist, but at some stage came into being. We are interested in exploring these conditions of emergence. By insisting on restricting action to predefined limits we are required to work continually within established design spaces, and as that space becomes more and more populated by other projects, the possibility of vital expressions within it decline.

Instead of emphasising the inertia of predefined design space, we propose that the conditions (the design space) from which exemplary projects emerge can be reactivated through other emergent design spaces. By experimenting with techniques and their composed actions we can explore the potential for architecture to forge generative engagements with contemporary reorientations.

‘strategic devices: PROCESS(+)/URBANISM’¹

VIVIAN MITSOGIANNI

Liquid Hysteria

The Major Project semester is often approached by students with the kind of apprehension and anxiety that accompanied the ‘coming of the new millennium’. The expectation being that with the ticking over of the clock something significant would happen, something was set to change. Which of course it didn’t, everything wasn’t suddenly different. Significant changes generally come unscheduled, they creep up, becoming all-pervasive incrementally. While a single moment may act as the catalyst, change is rarely due to, or happens at, that single moment.

The Major Project should be more than a demonstration or honing of skills already acquired in the course. This subject’s value is as a moment in which to speculate through the work, and develop ideas that will serve as catalysts for future investigations. It should be the time where students have all the voice, an investigation of each student’s preoccupations and concerns – a laying bare of considered attitudes, pursued with rigour and depth. As a minimum the Major Project should be ambitious, brave, contain propositions relevant to its time and aspire to contribute to architectural thought. It should seek to transcend the specificity of whatever task is at hand and be used to speculate about wider architectural questions and concerns. The better projects are speculative and aspire to be projective. They are unsatisfied with maintaining the status quo, are difficult and may polarise criticism. Some of these criteria are a big call for students, but let me make this clear, it is the attempt that is vital. This is not a quest for the perfect project; flaws are certainly expected, and points given for engaging with difficult terrain.

The content and structure of the Pre-Major semester is an ongoing point of debate and it would initially appear to be a curious idea. Is there an assumption in the final year that something comes ‘before’ design? What is it exactly that comes before the doing of a Major Project? The point of departure for the following loose speculation is the Pre-Major project studio titled strategic devices: PROCESS(+)/URBANISM² that I coordinated in 2003 with Dean Boothroyd.

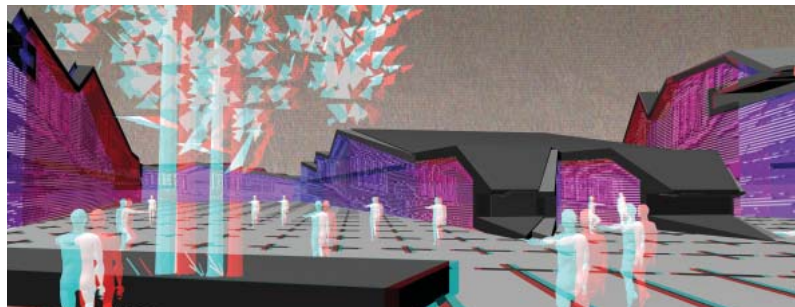
We consider the Pre-Major semester to be a pause within which each student can experiment and undertake focused research through design. It is an opportunity in which experiments at an abstract and applied level can be undertaken, leading to the opening up of possibilities and their subsequent consolidation in a loose but rigorous manner, towards each student developing their own frameworks for investigation. This semester is also seen as the place in which to exhaust many possible research avenues and begin framing what is being pursued in wider context (architectural, cultural, political and so forth) and to speculate about what it might contribute. Through the sheer volume of production and rapid experimentation, some of the expectations stated above might begin to be addressed. It is also an opportunity to develop projects away from the structures of the design studio in which a specific area of research is set by the studio tutor.³

‘Research’ in this context is best undertaken while designing and through design, because the direction of research can be influenced by the act of design and design in itself can be an act of research. Research is not neutral, not value-free and there is no natural causal relationship. Good research or a good proposition for that matter does not by default lead to good design. Many ‘balls’ are juggled simultaneously in the production of architectural projects and their paths necessarily intertwine.

The Pre-Major studio can be the place in which to surf this pause and through experiment, revel in, harness and use, the expectation and underlying ‘liquid hysteria’ that accompanies the final year.



Major Project experiments – Stereoscopic High, Beaumaris Campus – James McGann



Stereoscopic High, Beaumaris Campus – Major Project – James McGann



Pre-Major Project final presentation images – James McGann

Failure can be Cathartic! The Laboratory and Notes on the Experiments

The strategic devices: PROCESS(+)/URBANISM studio was conceived of as a laboratory for considered experiments into two loose themes ('process' and 'urbanism') and a sub-theme involving speculation on the changing role of the contemporary institutional project. The studio allowed for the luxury of many failures (many failed experiments) and the reworking of ideas without the pressure to fix an immediate final outcome.

The first half of the semester involved weekly abstract exercises alternating between experiments and research into the architectural design process and a kind of operative urbanism. The themes and exercises were a porous armature through which students could draw their own interests and concerns, and formed a common meeting ground for discussion. The exercises also provided some clues as to how students might structure their own future investigations. They called for the production of abstract and more developed architectural projects, in-depth research as well as speculation and sought to avoid the 'research comes first and then we design' mentality.

The 'process' stream of three experiments explored the possibilities for architecture through the design of 'abstract process' as a way of initiating the architectural project. Students examined what such modes of working may lead to: the possibilities and usual traps and pitfalls. The experiments considered and judged the design processes against wider architectural concerns, their use value being considered beyond what was referred to as 'form fixation' or a concern with form alone. The 'Urbanism'⁴ stream of three experiments aimed to initiate frameworks with which to conceptualise the specific architectural project within the context of the city, and to introduce methods of speculating about the urban realm. The city and its structures were investigated as constructed, not neutral. This stream was initiated out of an observation that projects purely interested in abstract process often produce autonomous objects, unintentionally alien or weakened by their failure to address the concerns of their context and place in the city. Once the structured experiments were completed each student developed their own design agendas and experiments in their own time, with two formal presentations which sought to consolidate propositions, bringing together process, urbanism, site, program and speculations.

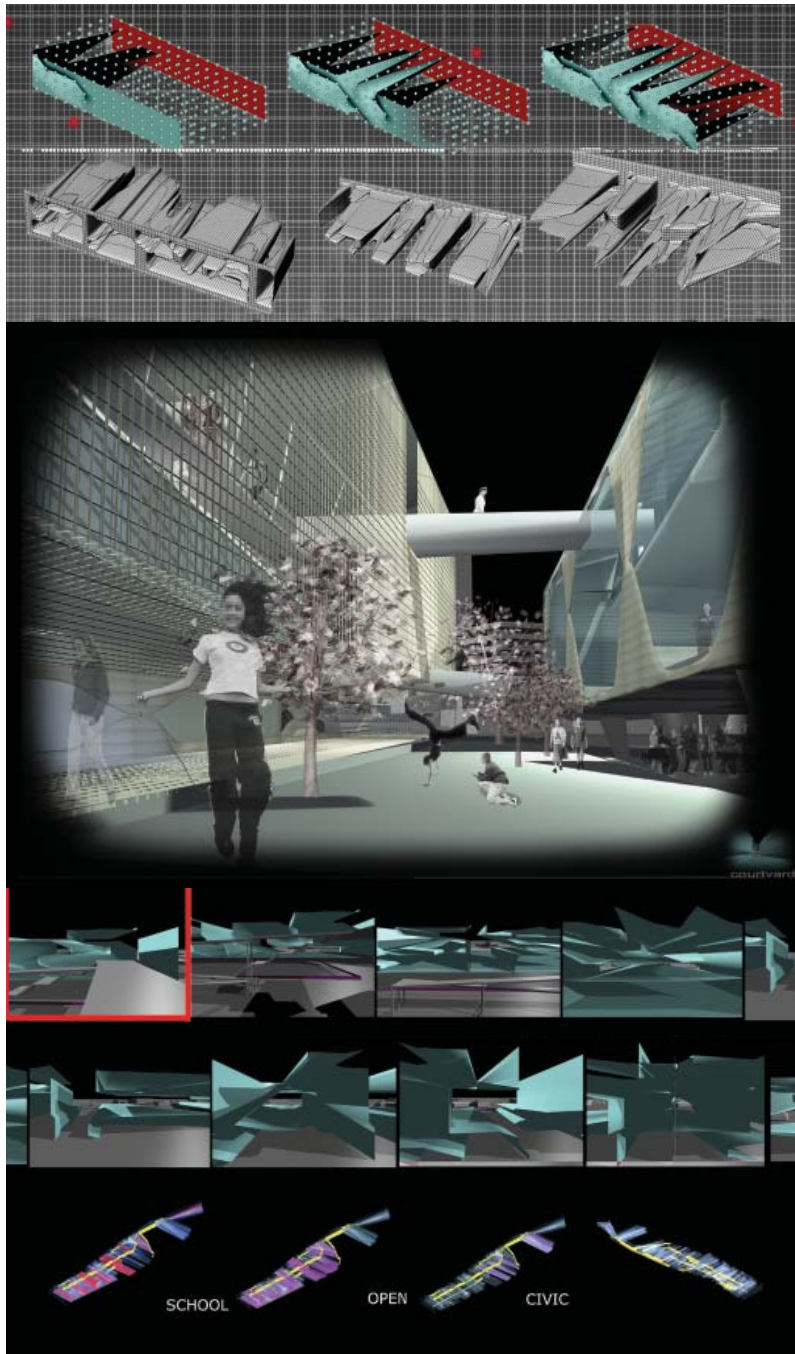
Starting with the idea that architecture is a part of a wider cultural sphere, and with faith in the importance of speculating on and 'from' the concerns of a time, 'triggers', in the form of related text and occasional talks, were provided with each experiment with which students could take issue. The series of texts given with each experiment (a kind of desert island disks) were intended to initiate debate. Many of the texts were speculative, a few were not well written or accurate in an academic sense, some mad angry tirades were interspersed with some considered writing, and some considered mad angry tirades. Theory here was embraced as a 'a reasonably systematic reflection on our guiding assumptions' and considered in this light to be (somewhat against the current grain) as 'indispensable as ever'.⁵

Additional 'triggers' were provided in the hope that they might suggest potential sites, briefs and points of departure. Tracey Kidd from the Department of Infrastructure was invited to present a draft format of the *Melbourne 2030* report. Nikolas Koulouras from Ashton Raggatt McDougall presented the Marion Cultural Centre, a proposition for a cultural institution and an example of working method. Students were invited to attend presentations in other subjects,⁶ and were directed towards events in the town (the Half-Time Club talks for example). The students were asked to consistently commit their own speculations to paper (through image and text). The studio oscillated between the highly pragmatic and abstract encouraging a messy dive towards the not yet known.

Why bother? Notes on the Act of Process

A Major Project can contain investigations into the architectural design process as a significant component of the proposition, and a number of the students joined the class because they were interested in this path.

My specific interest⁷ is in research and experiment into the architectural design process as a way of initiating an architectural project. I have also referred to this design of 'abstract process' as a starting point (usually through a carefully choreographed experiment) as an 'abstract machine'-based⁸ design process. The intention is to explore working towards the architectural proposition through possibilities extracted from the abstract process experiments that may allow for new ways of reconsidering familiar concerns and relationships in architecture. It seeks to find and establish propositions for architecture outside of what could be conceived through more conventional methods; to allow conditions and relationships to occur that might initially be seen to be against conventional logic. These experiments can occur independently in an abstract manner or be interwoven within broader architectural investigations in production.



Pre-Major Project and Major Project experiments and final project – Metamorphosis: Secondary School and Civic Centre – Karla Martinez

This way of working is intended to open up possibilities and find and suggest strategies (organisational, formal, siting etc) that may not have been considered without the process. Abstract process used solely as form generator is of little interest. The initial possibilities identified are then developed with intent (this is not a matter of merely building the 'raw results' of an experiment). Designing an abstract process as a starting point is also employed in order to delay authorial control in the act of design with the intention of challenging an architect's underlying assumptions and judgments about what architecture 'is' and what an 'appropriate' design response may be in a given situation. Consequently composition is initially deferred.

What is being described here is not a methodology for working, with clear and defined steps and rules; it is a way through which one might pursue an experimental and exploratory approach in architecture. The abstract processes are not arbitrary, they are choreographed and specific (this is not a case of interpreting or 'translating' a mess of lines or images, or automating/animating and hoping something good will result). The abstract processes are often choreographed in the form of a pseudo-scientific experiment (hence the constant and deliberate use of this term). The abstract processes, like scientific experiments, are carefully constructed, based on an existing body of knowledge – even if they are seeking to depart from this body of knowledge, they contain a speculation and a hunch. They rely on observation and judgments are made as to their use value; they may need to be revised and repeated many times with different parameters. The most valuable discoveries may occur as a result of accidents and these may be embraced – not seen as inconvenient. There is an understanding of the difference between intent and 'results' – knowing when to ditch the experiment altogether. The abstract process experiments have purpose and that purpose is at the forefront. To have purpose (or a 'hunch') though is not the same as determining outcomes, nor is it a limitation to inventiveness or exploration. The construction of the experiment is a task that draws together knowledge, intent, a hunch and speculation. Importantly it is a task that warrants dedicated time and attention. All this talk of experimentation, though, should not be mistaken for an excuse for abdicating responsibility for the design of a project.

'Process' in the contemporary landscape has justifiably earned a bad reputation. In its least interesting forms it is often used in the context where formulae are designed in order to generate form. In its least interesting forms the 'results' of abstract process experiments are built 'raw', or there is little connection between the 'process' investigations and the project, so in fact the 'process' equates to a conventional method akin to sketching. In its least interesting forms it sees much effort spent on choreographing highly complex so called 'radical' processes to produce very orthodox designs. In its worst forms it is used as a means of justifying the series of steps taken to arrive at 'architectural outcomes' as if the architecture itself were a mere 'bit player'.

The usual points of discussion arise whenever we start to talk about abstract process and the following touches on a few these.⁹

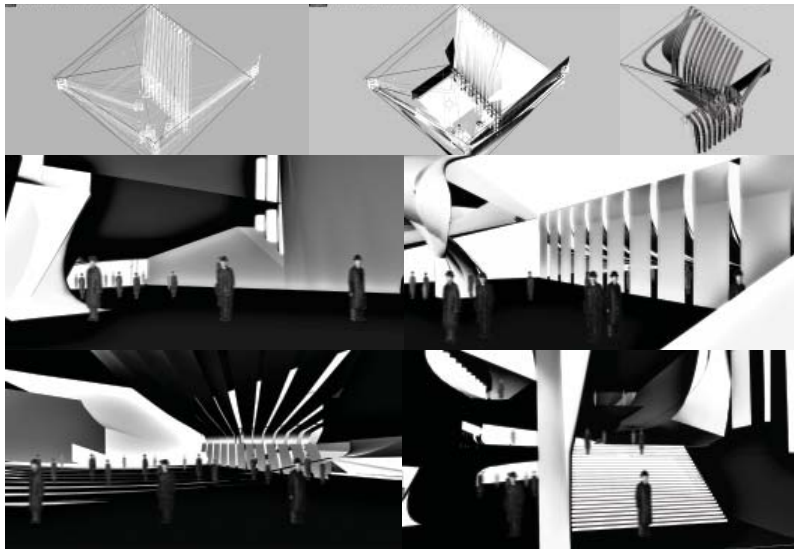
In the undertaking of these explorations an understanding needs to be developed of when it might be best to allow an 'abstract process' to run, when it may be best beaten into submission, and most importantly when it may be a good time to hurl it out the window. The understanding of the latter is in fact the key.

At some point in production the architect needs to stand back and see what the process 'has actually achieved', which may be very different to what it was intended to achieve. One of the key issues discussed in the class is how it may be possible for a process to be apparently poorly executed (or not as intended), yet the outcome may be excellent and provide useful design opportunities, and most importantly how the architect might choose to act at such a point.

A distinction needs to be made between the use of theory (from architecture or other disciplines) to generate design as a part of a process, and the use of theory to critique design outcomes. The former does not necessarily require accuracy. I have used the following example from Jeffrey Kipnis over a number of years to initiate discussion around this point.

Say, after reading Nietzsche's work on the revaluation of values, some architect designs an upside-down house to be constructed entirely in ice, contending that such constitutes a revaluation of architectural values. In terms of a theory of architectural design only three aspects of this situation are of interest: first, the fact that a particular choice, in this case a text by Nietzsche, motivated the design. Secondly, it is of interest how that motive was translated into a design process, which in this case was accomplished by illustrating the reversal of selected value pairs – up and down, permanent and impermanent – in an otherwise traditional design. Finally of interest is the terms by which the design is understood and evaluated. It is irrelevant whether or not it can be demonstrated that this design derives from a correct interpretation of Nietzsche's ideas. Such a demonstration can neither authorise nor indict the choice of motive, the process, nor the design.¹⁰

Critique of process-driven projects needs to engage on a number of levels. Critique should engage with the process and the contribution that it might make to the way we think about or make architecture. But critique primarily needs to engage with the architectural proposition/project on its own as it exists away from the process and any notion of its derivation. When architecture is built, the process is discarded and registers as effect.



Major Project experiments and final project – Daiman Otto

Endnotes

- 1 'strategic devices: PROCESS(+)/URBANISM' is the title of the Pre-Major project studio that I coordinated in semester 1, 2003, with Dean Boothroyd and assisted by Joseph Reyes. We were joined throughout the semester by Emma Jackson who acted as guest critic for the studio. The following students completed the studio and their energy and dedication were crucial in the success of the intent of the studio: Steven Grundy, Iris Ho, Effie Kuan, Choi Suam Lam, Karla Martinez, James McGann, Julia Tseng, Thy Tran, Yong Tay Tze and Colin Yap.
- 2 The structure of the Pre-Major Project studio is fluid and subject to change on a yearly basis depending on the individuals involved. I would like to acknowledge and thank Dean Boothroyd, Emma Jackson, Neil Masterton, Paul Morgan, and Shane Murray, for their contribution to the structure of previous studios and the generosity of their discussions.
- 3 The tutorial team aimed to assist students to develop and 'thrash out' enough material in the Pre-Major Project class, so that we would become redundant in the Major Project, a mere sounding board.
- 4 Of course it is understood that these distinctions are not neat and distinct. 'Process' can be a part of 'urbanism' and 'urbanism' can be a source of 'process'.
- 5 Terry Eagleton, *After Theory*, London: Allen Lane, Penguin, 2003, 2.
- 6 Most notably Dean Boothroyd and Callum Morton's architecture design elective titled Build Stuff @ Docklands. The Pre-Major Project students were invited to attend presentations in this class made by of the Docklands Authority, and Ashton Raggatt McDougall and Rush Wright.
- 7 This work is currently being developed in my PhD by project (in progress) titled 'white noise PANORAMA' and through the subjects I have taught since 1998, particularly the white noise PANORAMA design studios and the madness of vision: MAKE ORNAMENT! electives.
- 8 For a definition of the term 'abstract machine' refer to Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, Minneapolis: University of Minnesota Press, 1996. Of course in the contemporary landscape the term has been appropriated by architects to refer to a number of different techniques and approaches. I am deliberately using the term 'abstract process' for this paper because I do not want to align myself with existing meanings and projects or confuse terminology.
- 9 Space does not allow a thorough account and exploration of these points, which are being explored more thoroughly in my PhD (in progress).
- 10 Jeffrey Kipnis, 'Forms of irrationality', in John E Whiteman et al (eds), *Strategies in Architectural Thinking*, Cambridge, Massachusetts: MIT Press, 1992, 158.
- 11 Refer to the reviews by Dean Boothroyd for Iris Ho and by Vivian Mitsogianni for Karla Martinez, James McGann, Thy Tran, Steven Grundy, Daiman Otto and Sherry-Ann Kwok. The latter two did not complete this Pre-Major studio, but completed previous studios with Vivian Mitsogianni and their projects share similar concerns with this Pre-Major group.

Surfing the Pause

Space here does not allow for exploration of the other themes of the studio, which were equally important to both the intellectual framework and the derivation of the projects, and vital in providing ways of avoiding some of the traps that I have been critical of above.

Some of the Major Projects from this class are reviewed elsewhere in this catalogue and this paper should be read in conjunction with the reviews written by myself and Dean Boothroyd.¹¹ A number of these projects found starting points in the abstract process experiments which subsequently directed the initial propositions and paths of the projects' development. The abstract process investigations were pursued with their use-value clearly in view, and most importantly the discoveries from the processes were developed and expanded towards architectural propositions and possibilities. These were activated, for example, to explore hybrid programs, consolidation and increased density (Martinez and McGann) the questions of co-existence and the contemporary civic project (Tran and Martinez), and a reconsideration of surface which acts as operative uncertainty for the suburban institutional project (McGann).

At the start of the Major Project semester the initial, loose frames of reference for the research to be pursued provided a launching pad. Each student had a thorough knowledge of the cultural, political and historical contexts that their techniques and research questions covered as well as thorough exploration and documentation of process, site and program. They had discarded many experiments, and had edited out successful parts of others.

The better Major Projects demonstrated an understanding of the strengths and limitations of the process experiments they had undertaken and of their working methodologies. They understood the difference between aestheticising a component of the abstract process (science or art for example, in otherwise normative designs) and using the appropriated components as part of an architectural process to inform core architectural relationships, as strategic ways of operating. In the latter the registration of each process produces a real effect, but the project does not actually 'look' like the things that have assisted to produce it. Consequently there is no disappointment at the end that the 'messy' real world of building can never live up to the expectations or the purity of the appropriated component/image. These projects do not see building as a debasing of otherwise pure abstract ideas.

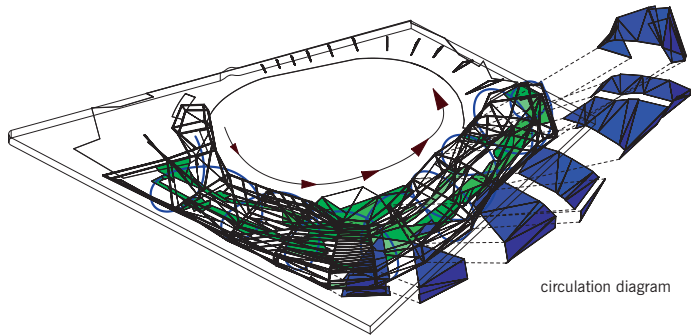
Tools for Projective Acts

In terms of the Major Project there is value in launching from an idea that has some value and resonance or a speculation that appears challenging and to exhaustively test it in a number of different ways/conditions in order to examine the possibilities that may arise for architecture.

I am most interested in the projects that (in even a small way) seek to challenge our frames of reference and our assumptions about what we consider appropriate. This is not to be misunderstood as being novel, or formally weird, but the projects that seek propositions that will influence the discipline and make a radical contribution from within. These projects will probably be flawed – such is the nature of experimentation – but the flaws should be weighed up against the strengths and contributions. Where else can we experiment if not in the academy? The academy provides more than job training, it can be a place to explore ways of thinking about architecture while demonstrating to yourself that you are capable of doing so through the work.

The projects from the strategic devices: PROCESS(+)/URBANISM (2003) studio, and those of Otto and Kwok published in this catalogue, aimed high and demonstrated an assured self-awareness. They engaged in a questioning. They understood the strengths and limitations of the ideas, processes and propositions pursued. Each project proposes a series of ideas for, and demonstrates an engagement with, the concerns of the discipline. These skills will be valuable as the shift is made to the struggle to pursue ideas through the realities of a working life in architecture.

What is most significant, though, is that these projects contain propositions of substance, developed with rigour and depth. Most projects stated their propositions with conviction and, importantly, with a voice that is clearly each student's own.



Fruit Bowl

STEVEN GRUNDY

This project is a redevelopment of the local showgrounds in Shepparton that investigates maximising the space dedicated to the rural township. To achieve this, a structured program is introduced that aims to co-ordinate with existing formats and create something that refers to more than the specific locale. Mixed programs turn existing conditions into new possibilities, without disregarding inherent local value. The result is a transformation; a twist; a bend; a loop.

Situated in the Goulburn Valley, an area known as the 'fruit bowl' of Australia, Shepparton is a township which was generated from the commerce of surrounding cultivated land of orchards and dairy farms. Over time, the township has also characterised itself as a manufacturing base.

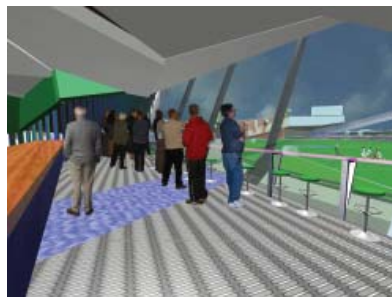
Research revealed that a market would be a suitable program for the site, directly responding to the local fabric. This provoked questions of 'What would a contemporary market be?' and 'How would it differ to other traditional markets and what is its relationship to a mall?'

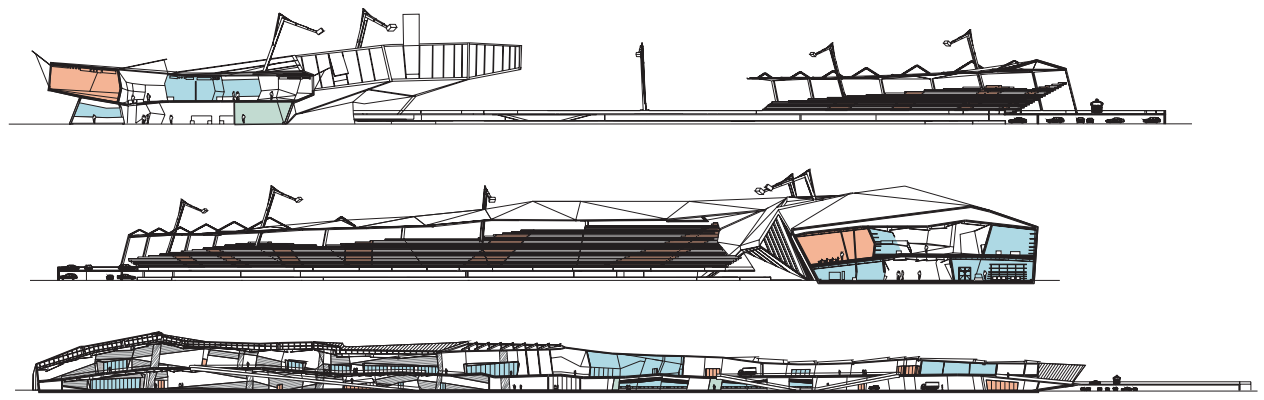
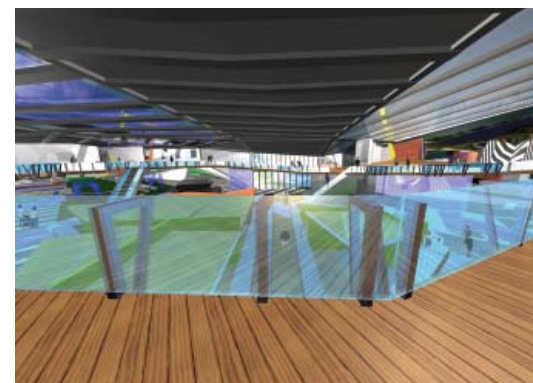
As a starting point, a typical suburban shopping mall layout was employed. Anchors were substituted for event spaces, retail infill was substituted for market stalls and factory outlet shops, and all modes of circulation remained. The generic model was then placed through the construction of a Möbius strip, a tool which has a physical and metaphorical connection to the site and township.

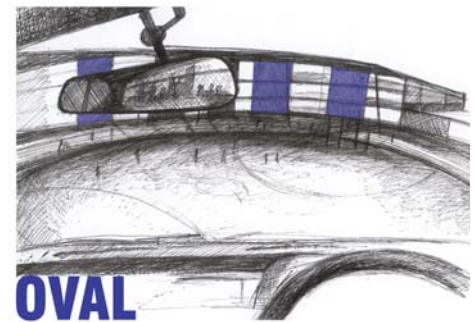
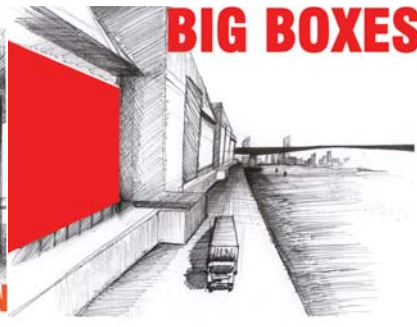
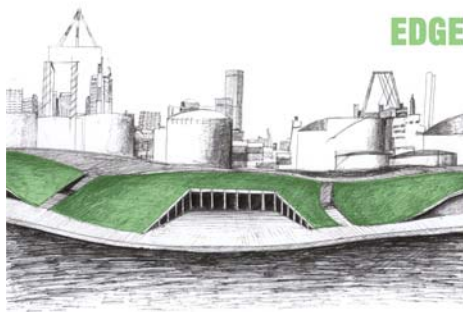
The resulting operation has dispersed itself around the retained greyhound track, allowing the circulation and diverse programs to be in a state of constant flow. It has become a place more capable of catering for a wider range of events, while introducing a program which would allow it to be utilised on a more frequent basis.

This space, which is always available for the wider rural community, is now a focal point for the township.

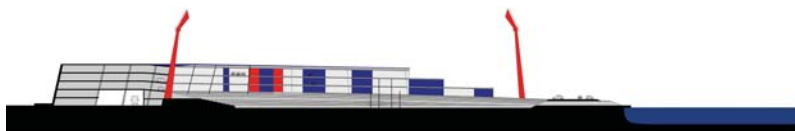
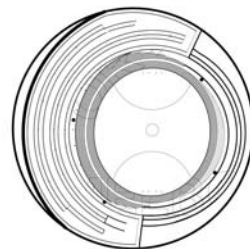
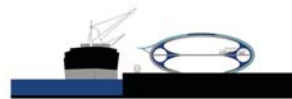
Supervisor Vivian Mitsogianni, refer page 141



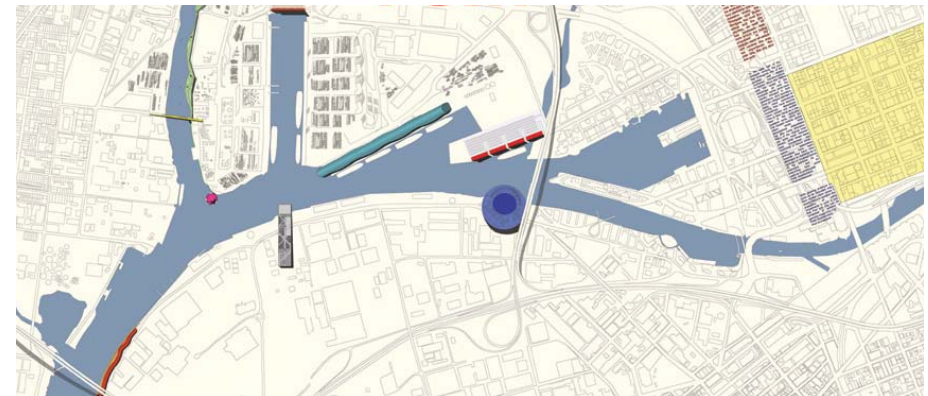




shed



oval



Port City

BRIDGET KELLY

Originally, the port was the centre of Melbourne city and through port trading the city grew. Today it has evolved, with specialised functions detached from its origins. Without careful economic strategy the pressure to relocate the port or further divide it from the city is likely, and either option will reduce the qualities of the port at great expense. In my view these investments should integrate rather than isolate the port and the city.

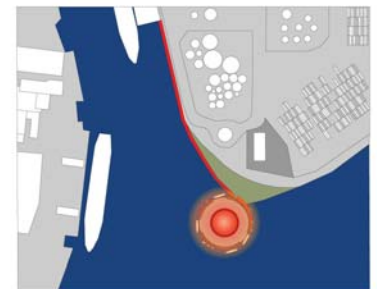
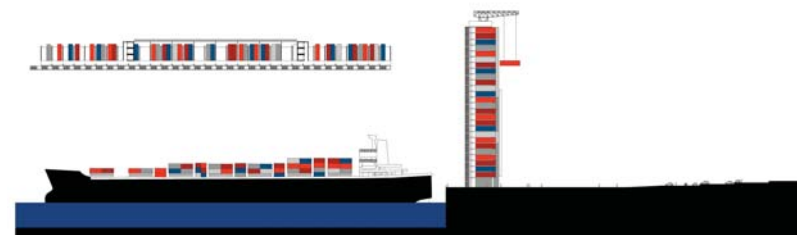
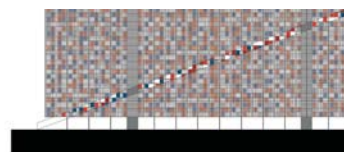
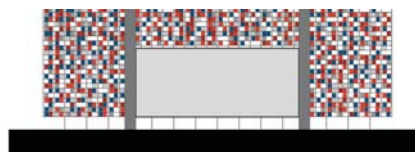
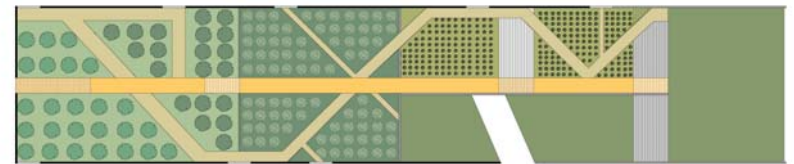
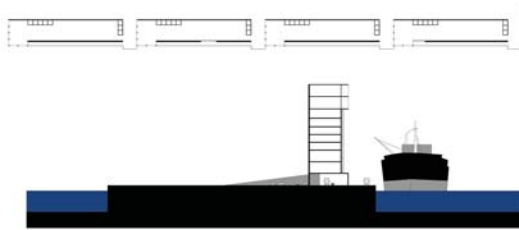
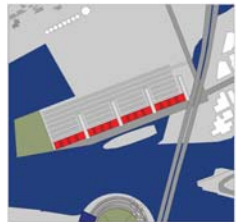
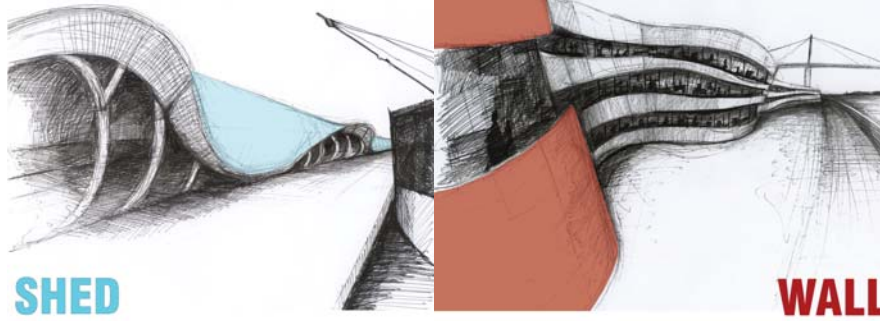
Geographically, Melbourne's port is very close to the CBD and has great potential to be developed into a mixed-use Port-City because of its location and the availability of land. Like many port cities however, there is mounting pressure to make way for new developments which do not necessarily consider the port context. While the Bolte Bridge currently marks the division between city and port, the Docklands presents a new threat of incursion: pushing into rather than integrating with the port. Unless strategic solutions are implemented for the port-city interface, further relocation or alienation may well result.

This project does not attempt to prescribe a solution, but to introduce nodes of activity that have the potential to grow in dynamic ways, breaking down port-city boundaries and allowing them to develop together. Each of the nine elements of this project have unique qualities specific to their individual sites, and are also reliant on each other as an overall concept. They encourage diverse activities for port and city users, enhancing the existing identity of the area.

In their most basic form, the nine structures are screening and viewing devices which frame the entire site, across sea and city. The structures are arranged specifically to heighten the sense of drama inherent in port activities: the huge scale of its (always moving) structures, and the relationship with the city skyline. Each structure has several key viewlines which allow each to be read as part of the bigger picture.

The inspiration for this project draws on the basic functional qualities of the port, allowing it to be accessed and embraced by the public, and rejecting the temptation to superimpose a more 'attractive' image.

Supervisor Peter Bickle, refer page 135





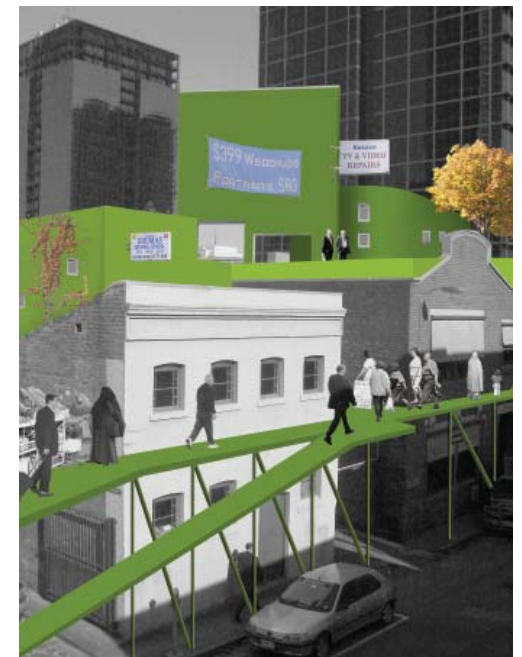
Identities of Difference

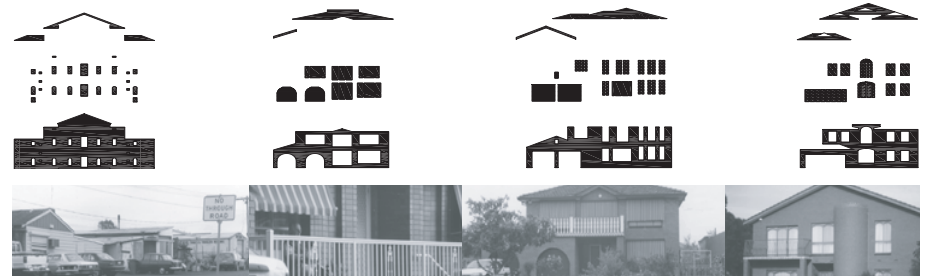
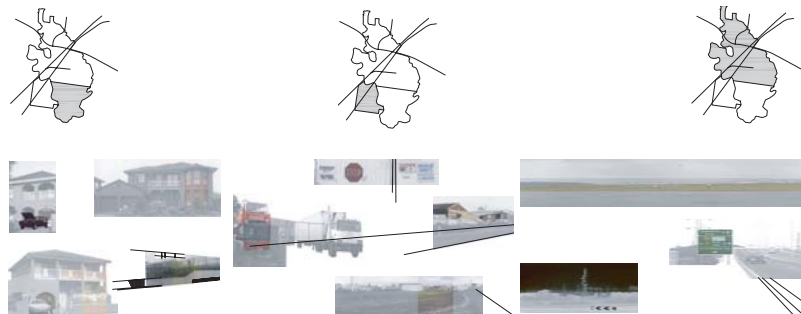
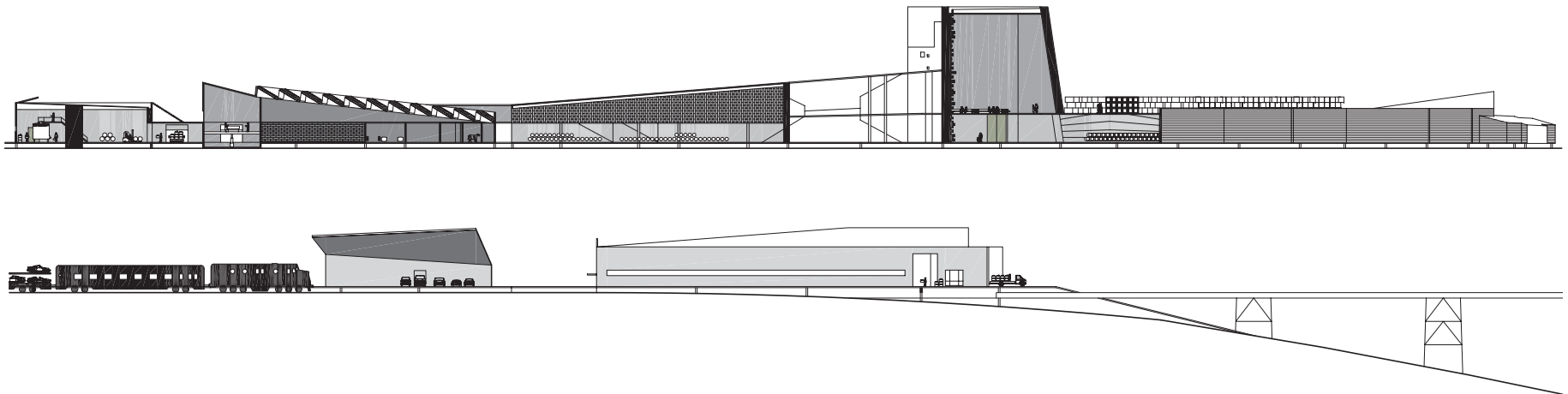
KIRSTEN HAY

Identities of Difference is a research paper prompted by the *Tampa* crisis. It looks at Australia's obligation to take some responsibility for the 25 million refugees displaced by globalisation, and uses this issue to explore notions of 'the other' and 'refuge'. It is a proposition about division versus connection through urban planning and architecture. To avoid alienation refuge must be more than mere shelter; it requires dignity, a rich social fabric, connections and accessibility.

A housing proposal is suggested for refugees and others, a fragmented layer that is applied over and woven through Melbourne's CBD, adding another dimension of density, complexity and use. The proposal is about weak architecture, architecture that is an uncertain 'it' rather than a declarative 'I', a conduit for experience. Rather than being based on notions of efficiency and function, this development is based on the idea that the social, the inessential, is fundamental to the creation of place and the fostering and protection of identity. It is about public space, the in-between, the unplanned, the serendipitous, journeys, and edges. Housing must allow for difference – even a level of conflict – because it is through this that there is evolution and growth.

Supervisor Mauro Baracco, refer page 134





Tertium Quid?

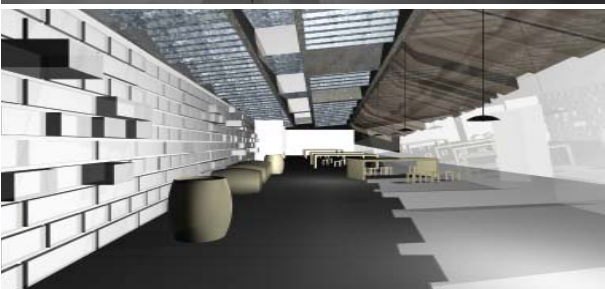
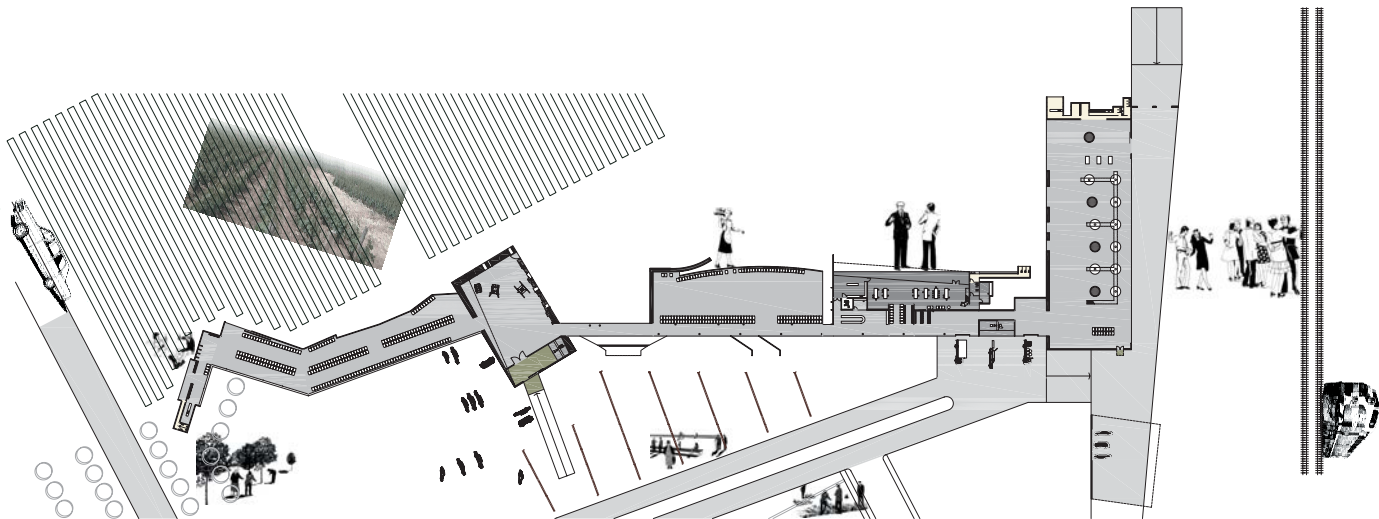
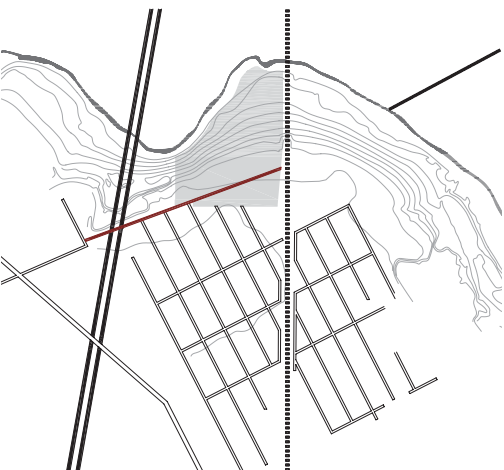
BRUNO MENDES

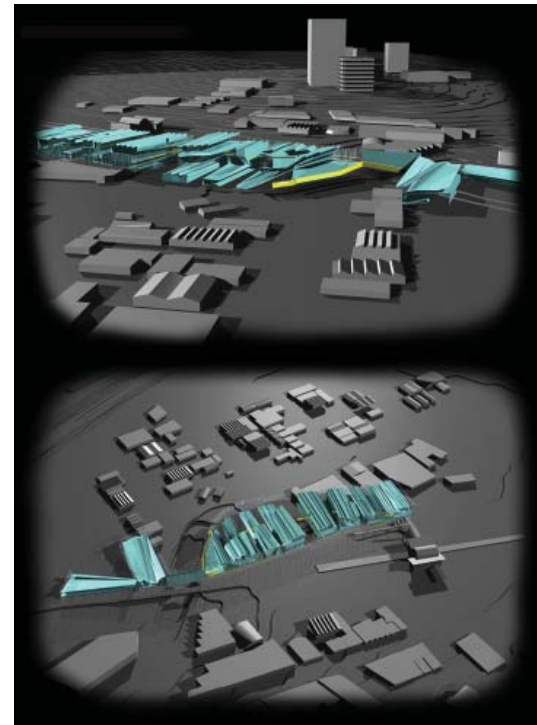
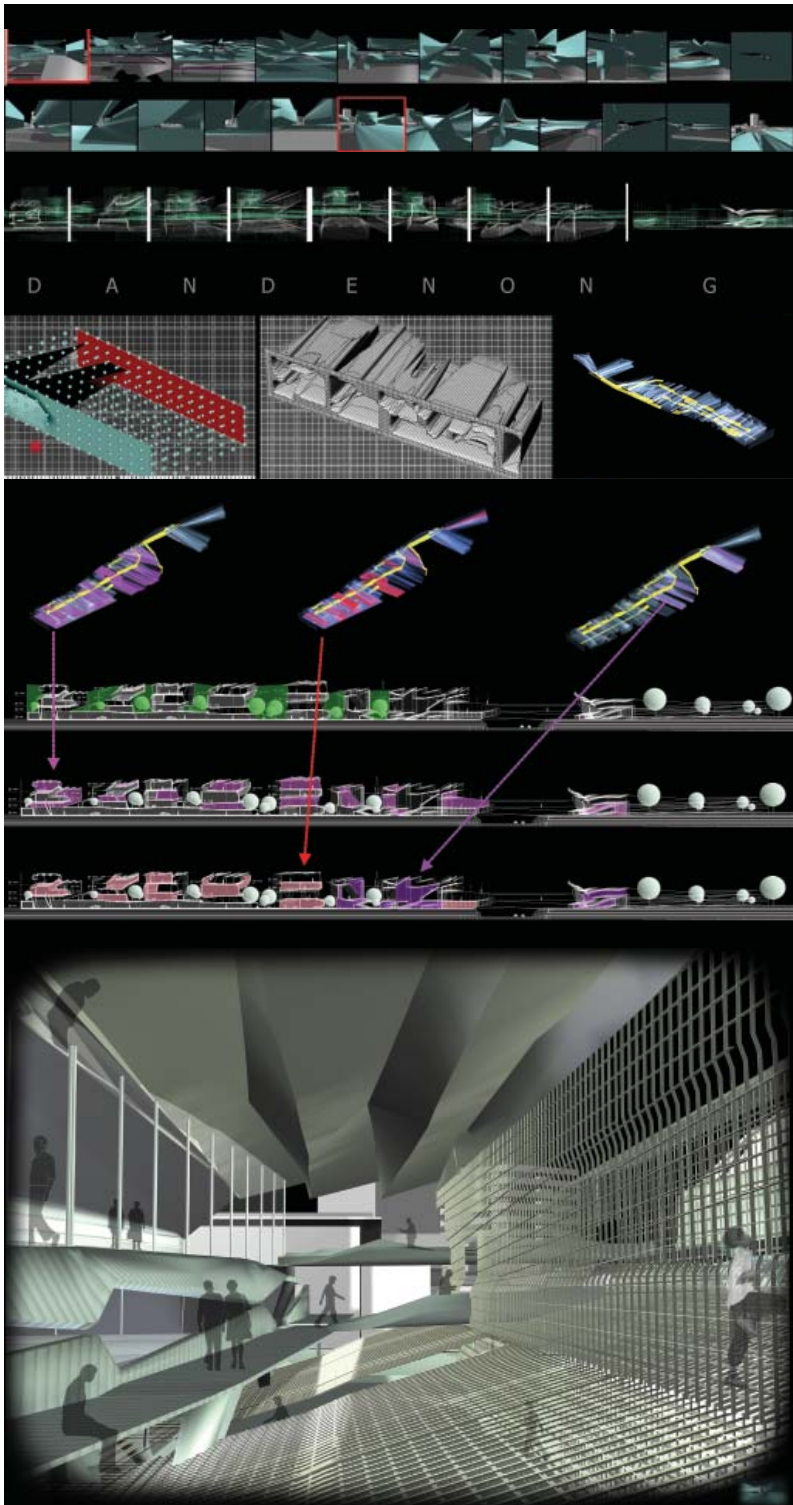
The '74 Monaro GTS 350 pulls the quarter-mile at Calder Park in about fourteen seconds flat! That's fast. Don't see an Alfa Romeo GTV at Calder. Lygon Street Saturday nights and Calder Park drag racing on Sunday afternoons. Retuning the engine at Mum and Dad's Palladian-developed villa Saturday morning means that I'll just need to polish the body on Sunday morning. Might have some time to test it around the corner at San Remo Avenue. Don't bother Dad, he's making grappa Sunday morning and then washing the aluminum VB beer kegs that he's nicked to ferment the wine...

The example above doesn't illustrate migrants failing to come to terms with the past to integrate it with the new, they're migrants who have created and are living a third culture. According to Paul Carter's text *Living in a New Country* migrants lack a 'tertium quid' – a third position that avoids any emotional or intellectual assimilation of two cultures; the transported and the encountered.

Avondale Heights is a suburb that doesn't fully subscribe to Carter's view, but demonstrates in various intensities a third position that reconciles the unknown culture with the known. This proposition brings together and celebrates the third position of Italian migrant life in one common place, creating a community that is monumental in program and function. A church, functions hall, social club, drag strip and vegetable gardens allow migrants to continue their third culture.

Supervisors Graham Crist and Conrad Hamann, refer page 137





Metamorphosis – A Compact Secondary School

KARLA MARTINEZ

Based on the *Melbourne 2030* report, this project provides a secondary school for 1100 students and a civic centre to the Dandenong region. The site is to remain a bypass – a gateway – to Dandenong city.

To achieve this a reduction of 47,000sqm was required, prompting investigations into possible alternative organisation and experiential qualities of a school, while reinterpreting the dominant indoor-outdoor transition common to the architecture of schools.

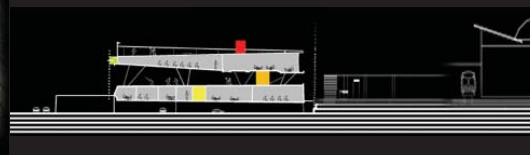
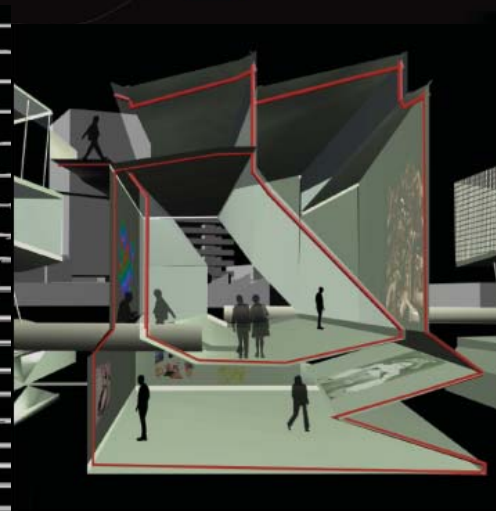
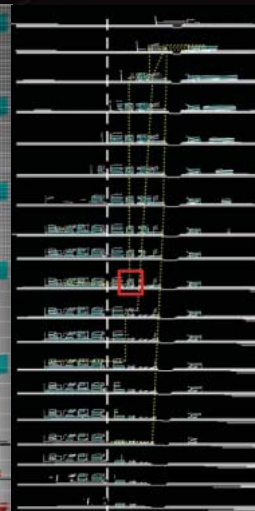
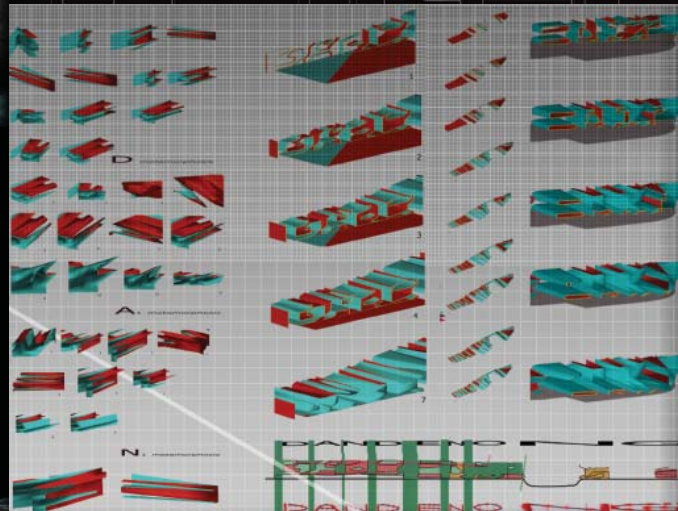
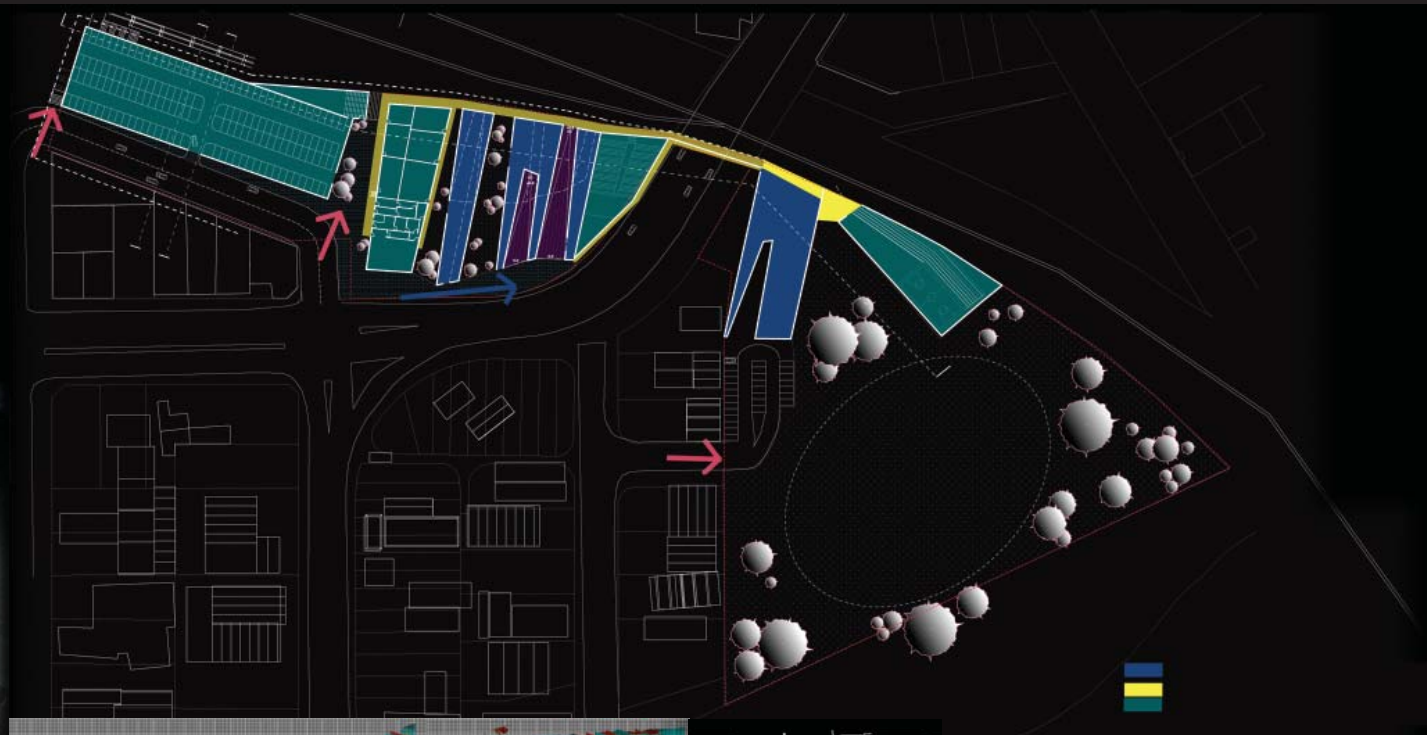
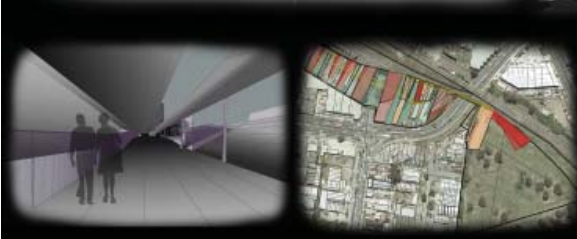
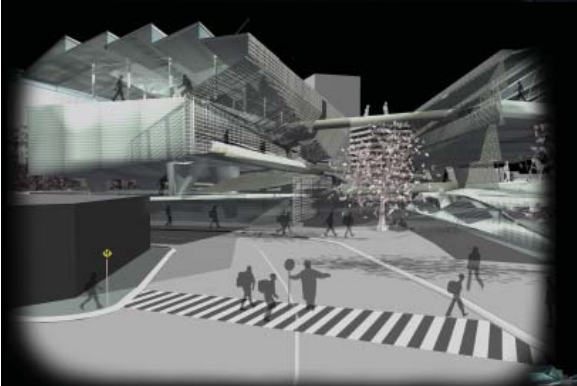
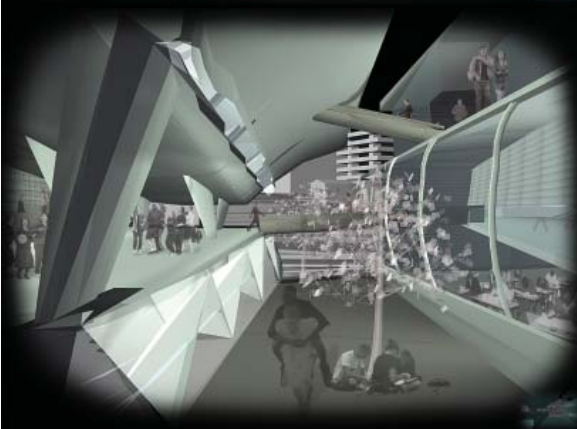
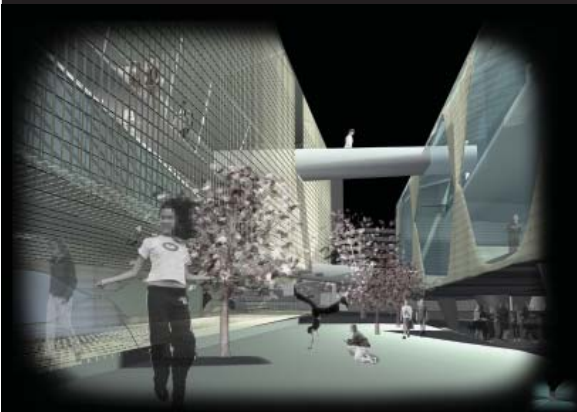
The associated meanings of 'metamorphosis' – the transformation of a known object based on sameness across difference which creates otherness by still relying on the condition's key to its existence – as well as 'origin', 'opening' (exposure), 'chrysalis' and 'endpoint' were used as tools to suggest further experimentation.

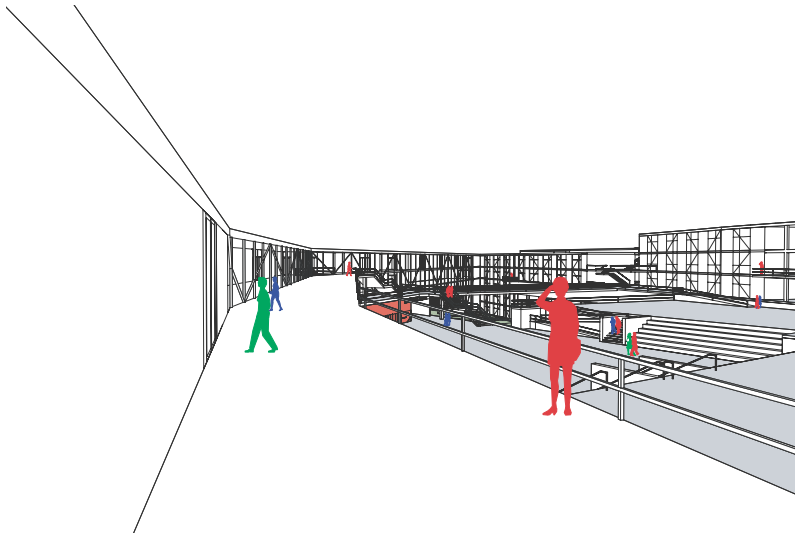
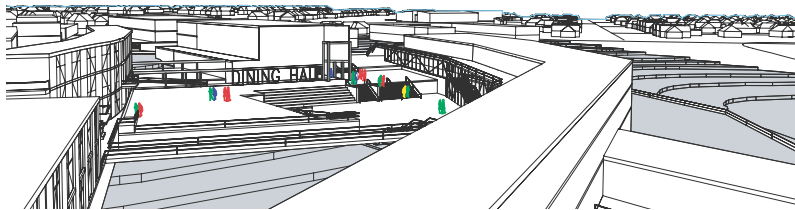
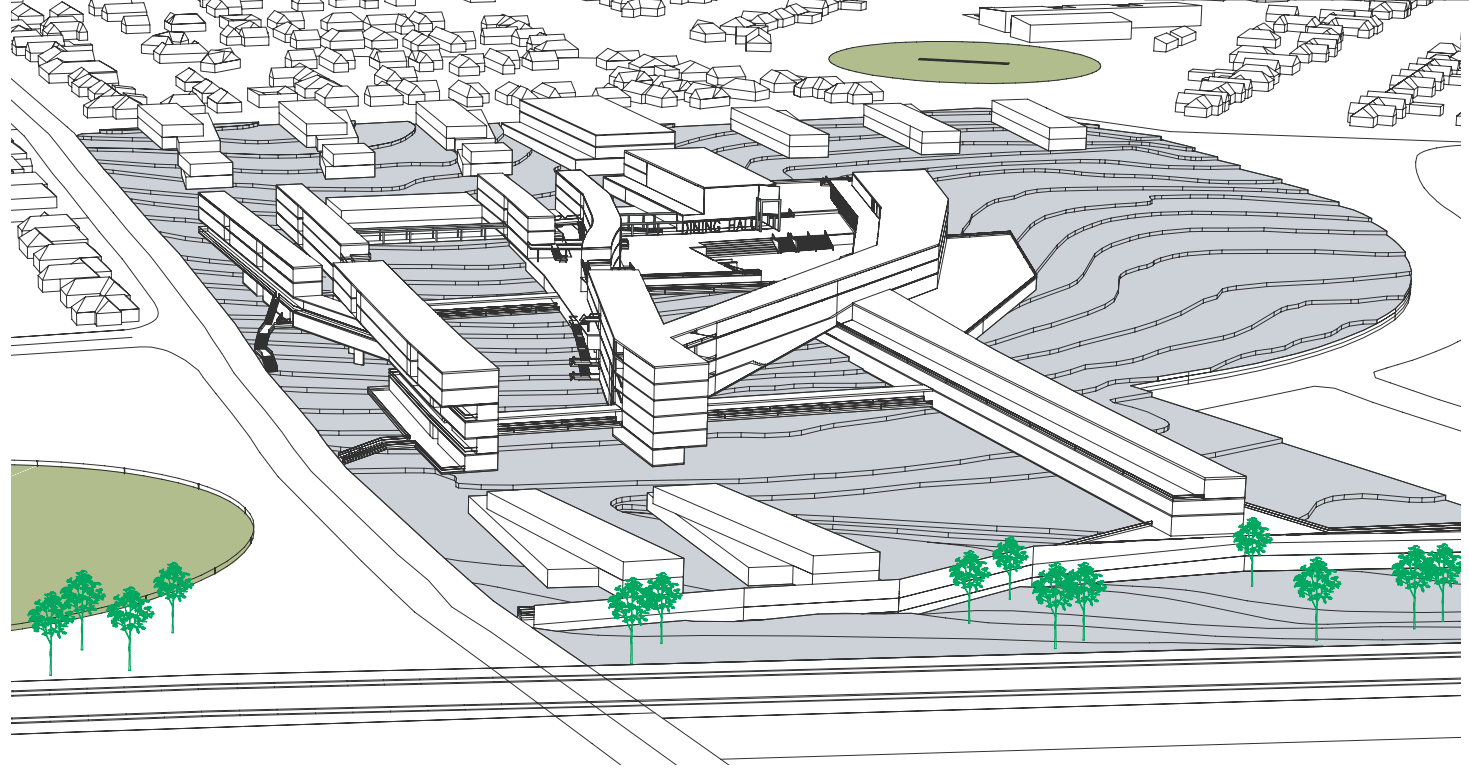
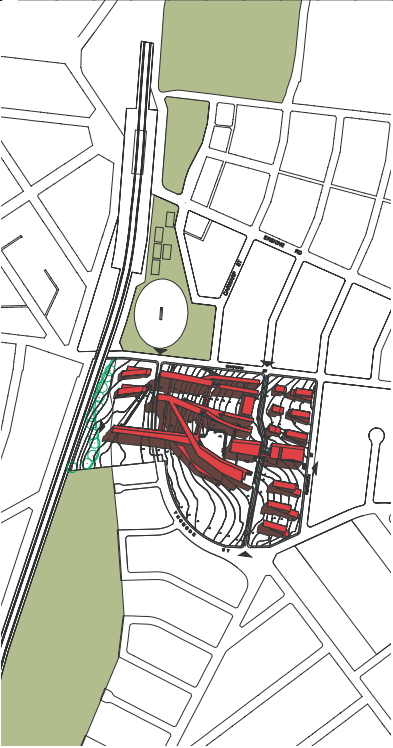
This culminated in a flat surface made up of nodes (representing interior and exterior) which was deformed, transformed and morphed. These nodes were then stretched inwards using the word 'Dandenong' as a stamp tool. The end result pushed exterior surfaces around interior, creating an ambiguity between inside and outside.

The transitional experience between the exterior and interior of most suburban secondary schools has been retained in this project. However, this experience has been enhanced by linking the city into the school with architectural elements, and through the view and slow revelation of each fragmented building, which would be experienced walking along the corridors. The boundaries of what is defined as informal open space and corridors is blurred. At what point does the fence become part of the informal open space?

This school connects far more than corridors and classrooms. It brings a visual and physical experience which links many school elements and also the relationship between city and school. There is a constant engagement and visual exchange between corridors, city, informal open spaces and classrooms.

Supervisor Vivian Mitsogianni, refer page 141





Viewing the Boundary through the Nine-Square Grid

BINH DUONG

College housing is typically an idealised living environment. This project for off-campus La Trobe University student housing studies the relationship between this program and an existing residential site in Rosanna, focusing on the relationship between the plan and the physical boundary of the site.

The existing lack of correspondence between any building footprint and the site invites a neutral site response. An interesting neighbourhood example – Elliston Estate, where architects were invited by the council to submit design models for replication across various sites – illustrates a conundrum for my proposition: that boundary considerations may make a design more specific to its context.

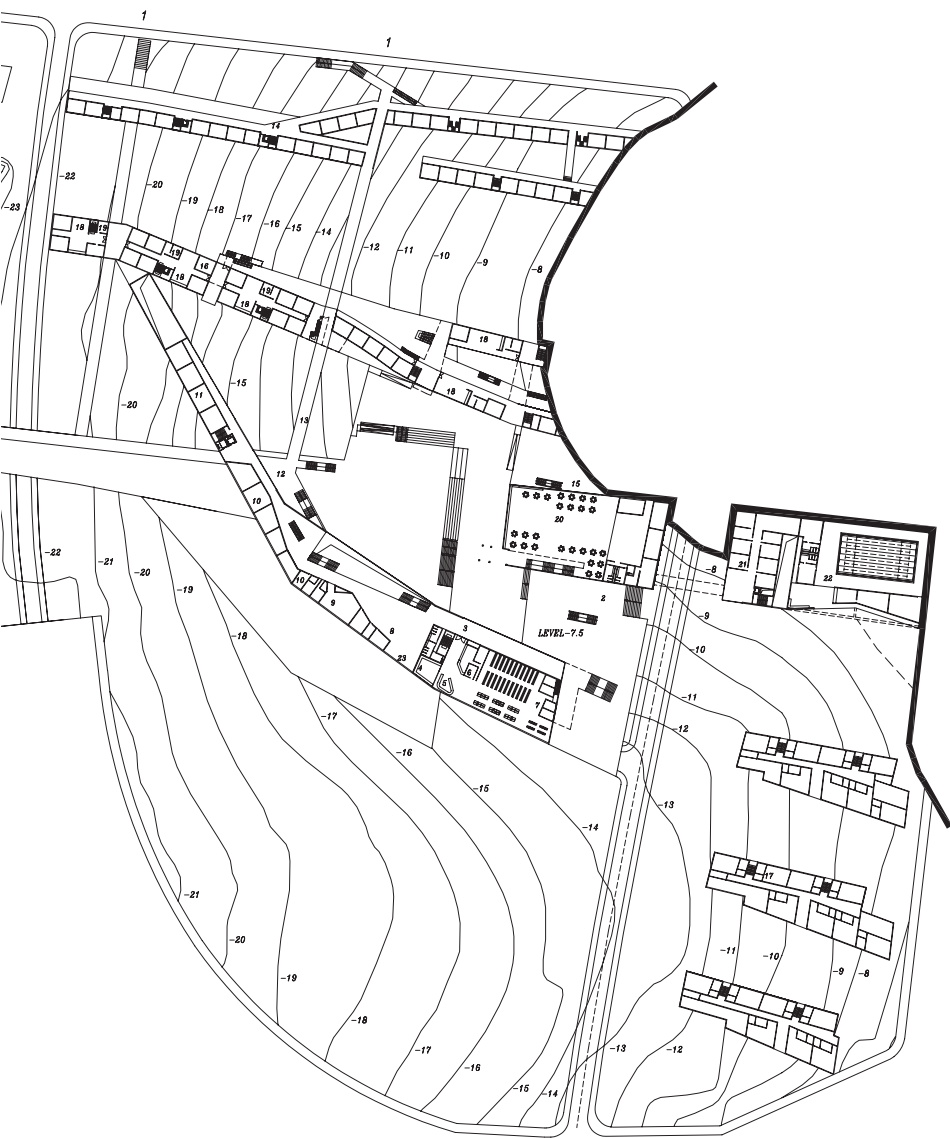
The operating tool used here – the ‘nine-square’ grid – exhibits a unique relationship between the central square and eight peripherals. This grid differs from the Hoddle-Darling grid, which in Heidelberg eliminates any potential distortion caused by uneven topography. Here, the site is bordered on four sides by three streets and a railway line, loosely delineating a centre condition. The geometry is distorted at the south edge by topographically adapted subdivisions and also along the edge of the railway line. These distortions determine the site’s essence. The nine-square grid is approximately applied to the site but rather than ignoring all distortions (as the Hoddle-Darling grid does) the project exploits distortions of the nine-square grid to generate a formal response. The centre is symbolically created by shifting the two north and south peripherals towards the central bay of the grid.

A linear block of dwellings is chosen for its flexible adaptation to any distortion post-grid application. Sited on a secondary road near a bus route to La Trobe University, the site is near several surrounding parks that may act as a counterpoint to relieve the density of future development. The slope is used to furnish programs like open theatre and seminar. The project exploits the history of use of this housing type’s flexible plan in Le Corbusier’s urban projects and the Smithsons’ Robin Hood Gardens.

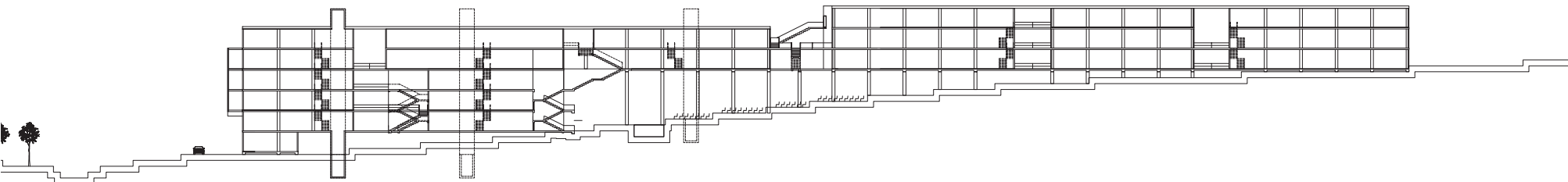
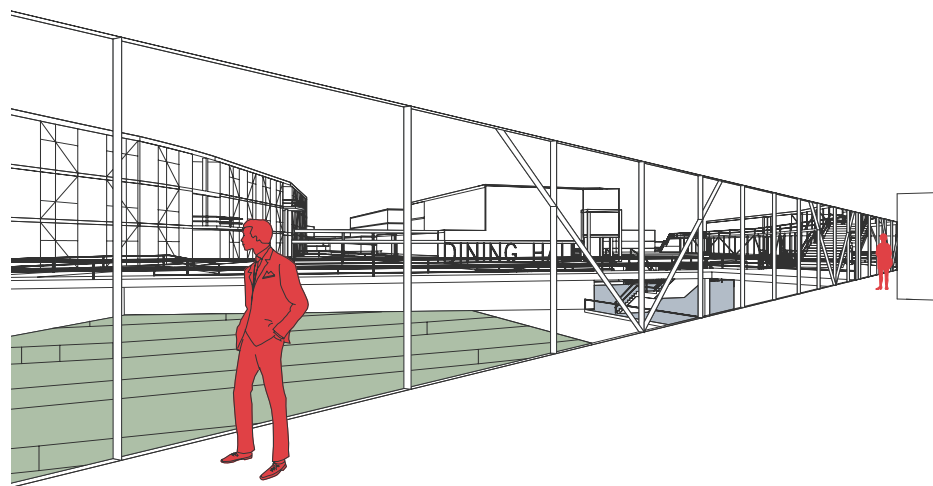
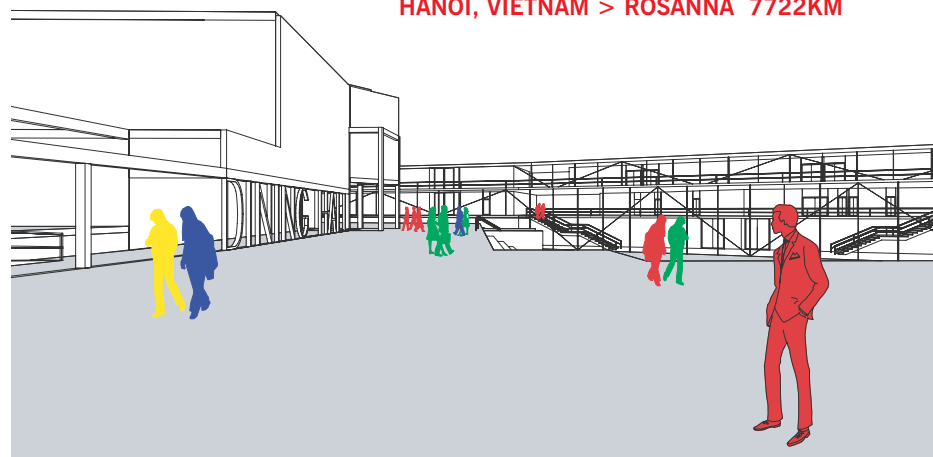
Through distortions in the grid, the site’s specific boundaries are brought into focus. By exploiting these distortions, the project hopes to be a positive response to the site, and beyond it, to its larger context.

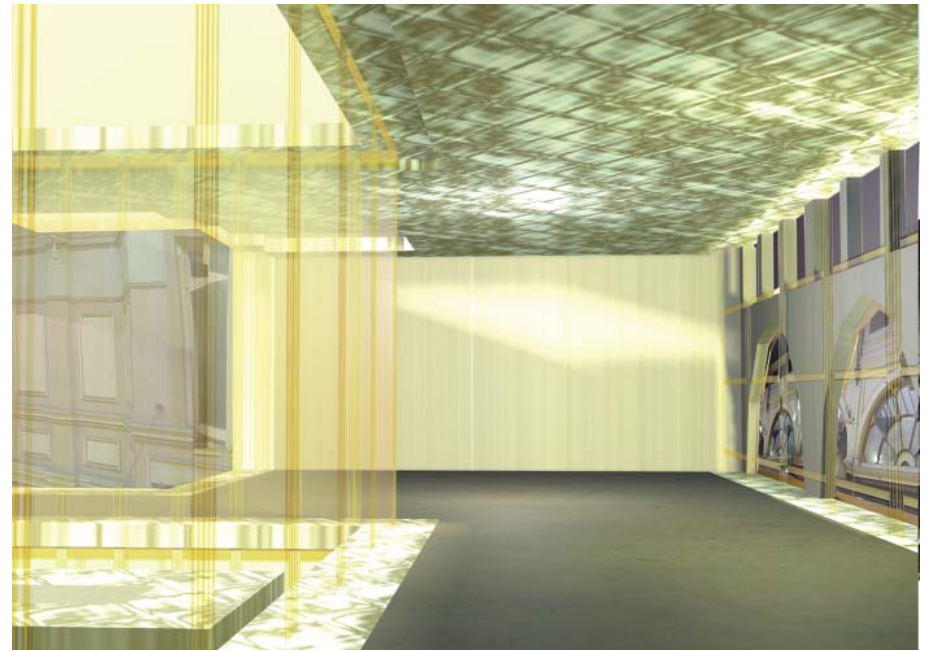
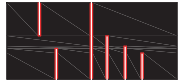
Supervisor Peter Corrigan, refer page 136





HANOI, VIETNAM > ROSANNA 7722KM





Hidden Narrative – A Museum of the City

HOA BACH

The city as a museum is an idea of a series of spaces which reveal the various hidden layers of the city.

This project analysed the historical layers of Melbourne's CBD planning from 1837 onward. The program consists of documentation, exhibition and discussion facilities for the city, which are inserted to curate examples of 'hidden narrative' throughout the city.

The conference centre is inserted into the Royal Arcade and emphasises the connection between the Elizabeth, Hub and Royal Arcades.

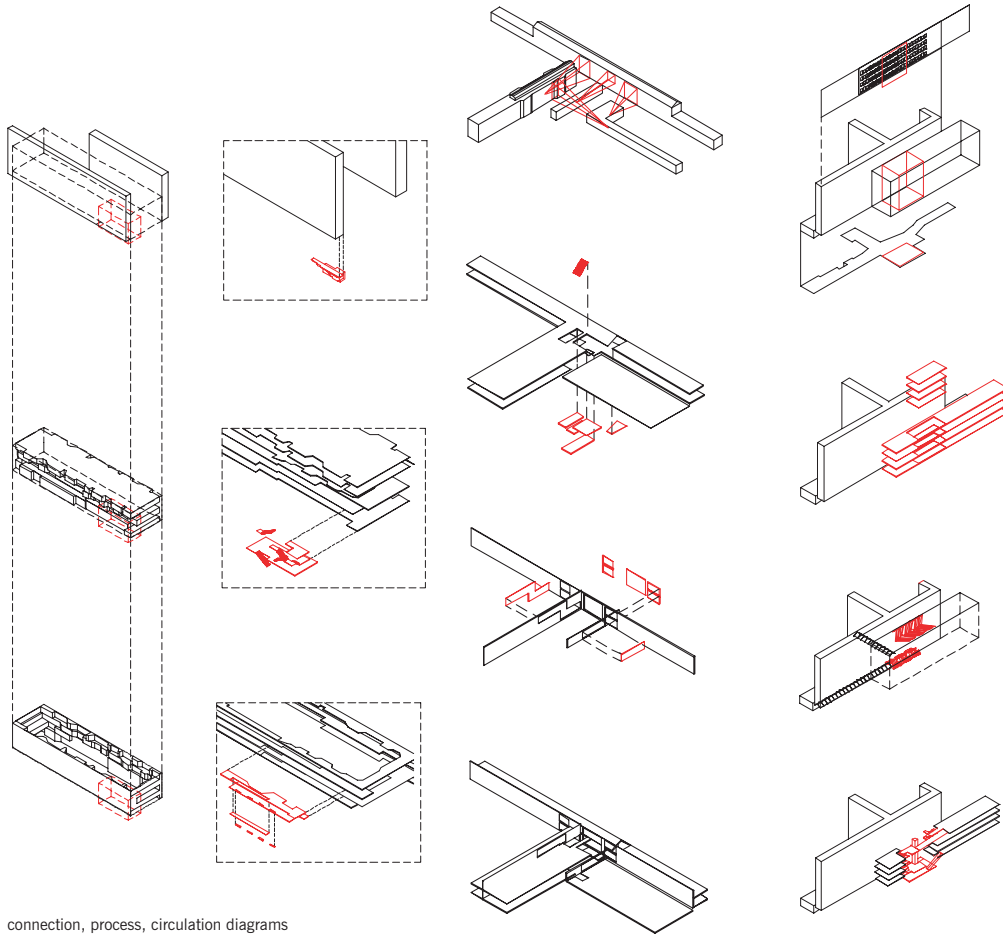
The research centre is inserted into the Walk Arcade revealing a hidden laneway above, which was the result of ground-level consolidation to create a shopping mall.

The gallery, inserted through an empty laneway and the David Jones storage area and department store, visually superimposes these adjacent yet separate spaces.

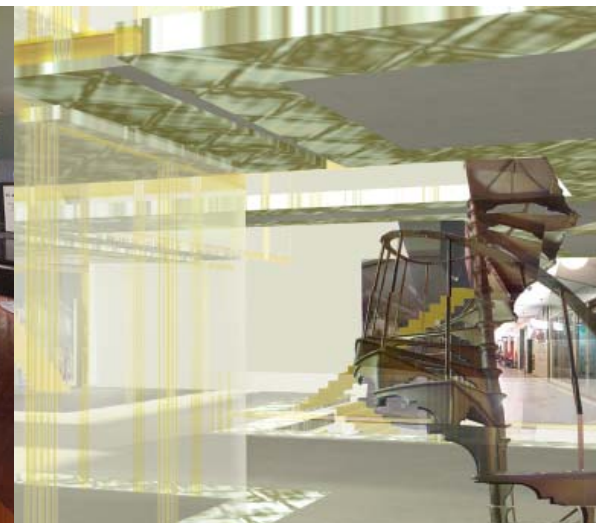
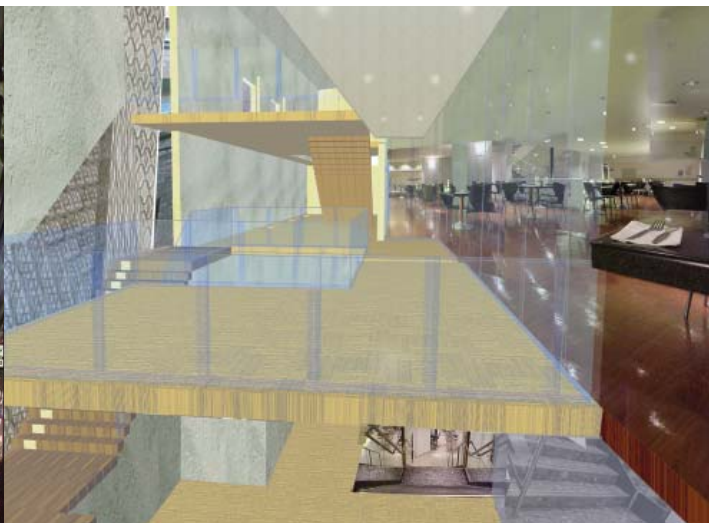
Inserted programs respond to specific conditions: the Victorian Gold Rush arcades, austere mechanical and electrical service lanes, the grey cold of forgotten laneways, the rationalised storage areas of the department store, and the postmodern shopping mall.

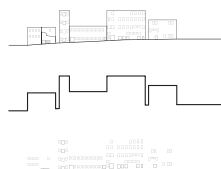
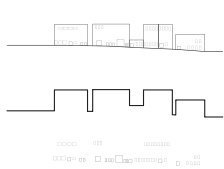
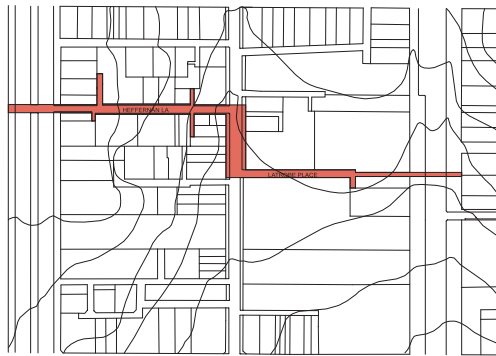
By closely engaging with context and its evolution, the museum is a living framework of past and present Melbourne, leaving characteristics of the city unchanged.

Supervisor Martyn Hook, refer page 139

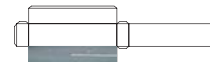
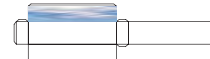
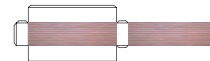
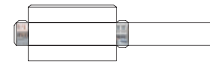
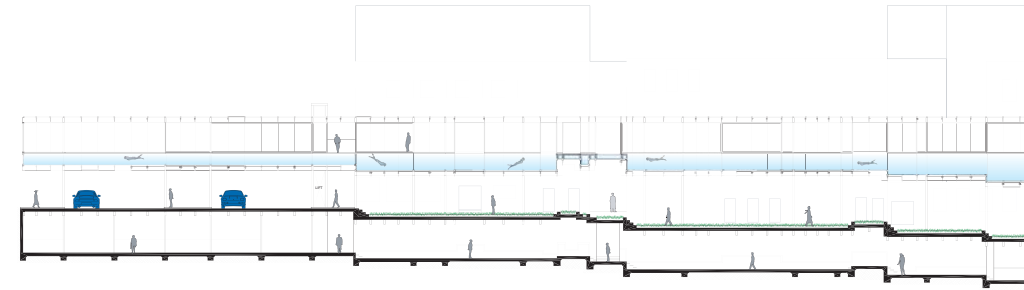


connection, process, circulation diagrams





laneway elevations – elements



Seeing and Being Seen – Viewing the In-Between

MICHELLE WU

'Seeing and Being Seen' is an exploration of public and private spaces, and those in between. Specifically, I am concerned with 'in-between' conditions found in Melbourne's CBD, with its vernacular of alleys and laneways. How may these spaces relate to and interact with the public? How can these spaces be invigorated with creative landscaping and programming?

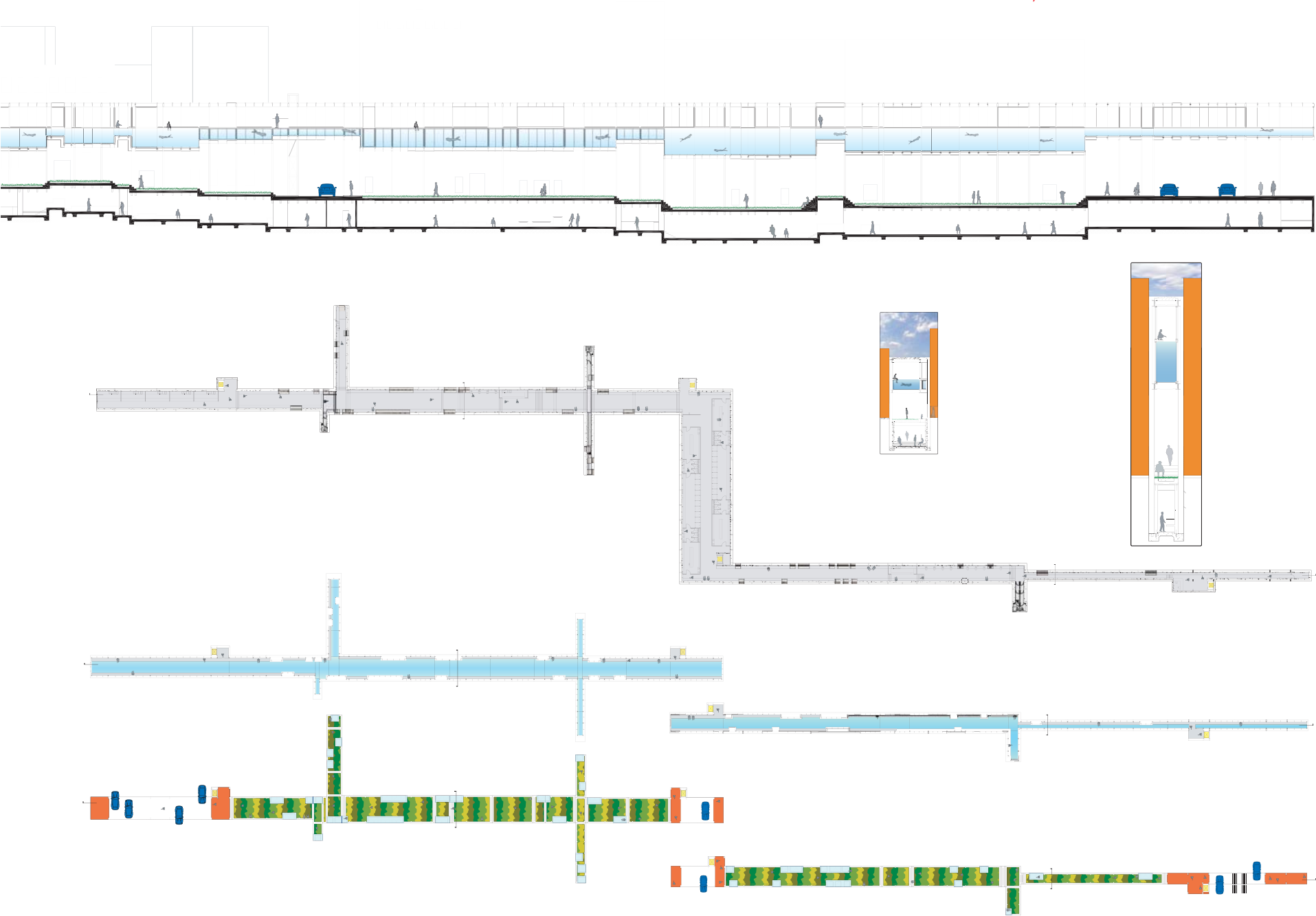
Sited along La Trobe Place and Heffernan Lane, proposed programs span three levels and include an above-ground swimming pool, ground-floor landscaping, and underground retail and food courts.

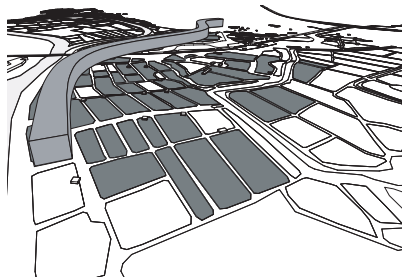
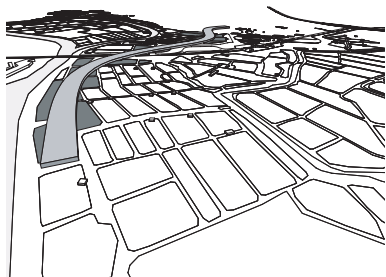
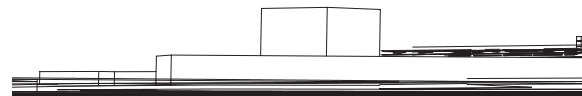
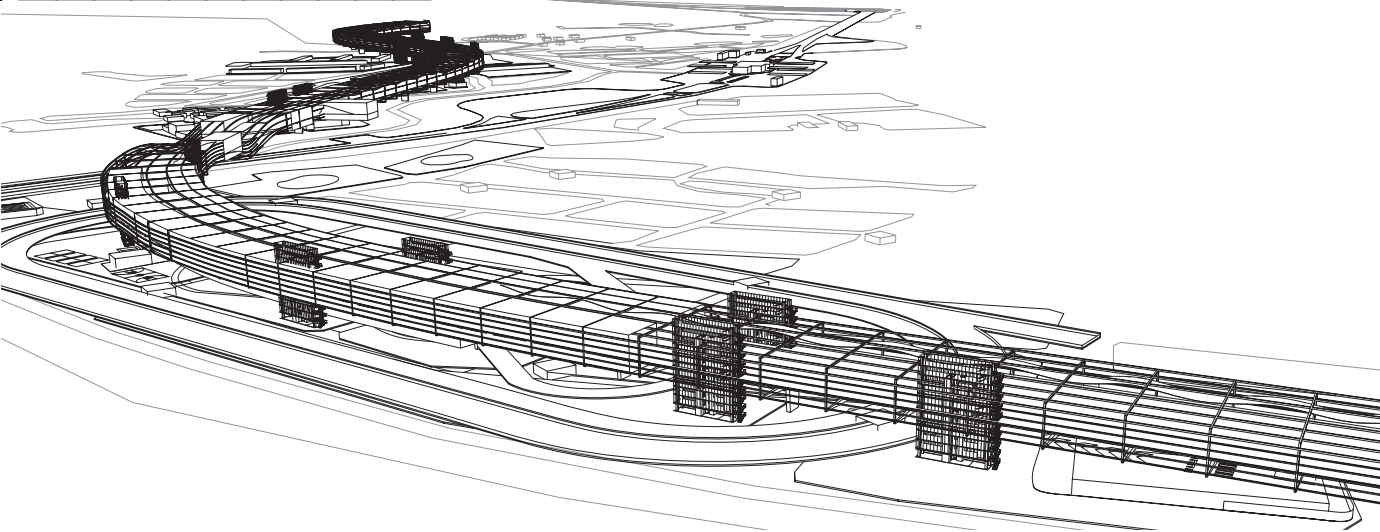
The main strategy to develop my building form is based on a mapping of the existing site conditions, which concern the rhythm of the building divisions according to materials and elevations along the lanes. The division and building outline was introduced as a guide to divide the buildings into different modules with various heights. Research of Dan Graham's urban installations and the public's perception of them also led to the final outcome.

The swimming pool strip is lifted above ground along the entire site. It is constructed with minimum framing structures to optimise views of the swimming activities from below. Water is a transparent element creating ripples which is introduced here as a medium to cast reflections on the surroundings, a continuously transforming surface.

At ground level, the project utilises landscape as a recreation installation. The landscape consists of a series of platforms allowing the public to pass through or to sit and enjoy the views. The exits have glass skylights to allow lighting into the underground level and views of underground activities.

Supervisor Lindsay Holland, refer page 138





Transit City Hong Kong/Shenzhen

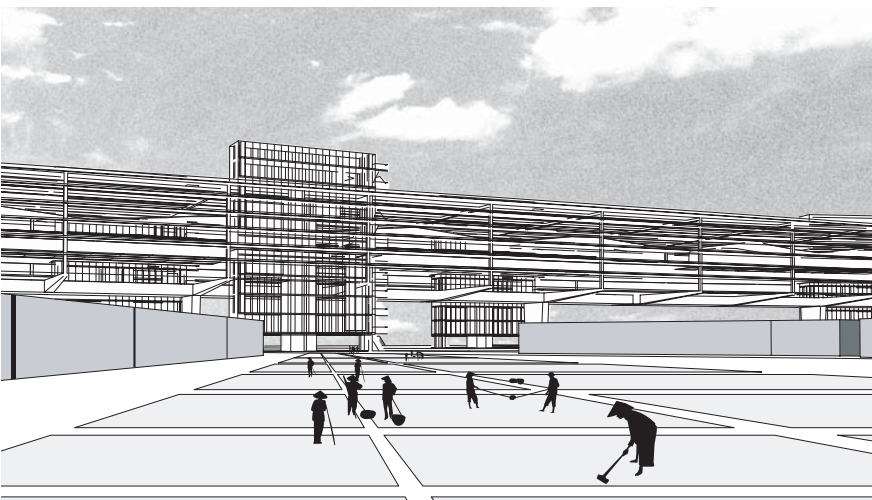
JEAN-PAUL ROLLO

This project is an urban development strategy for the Hong Kong–China border.

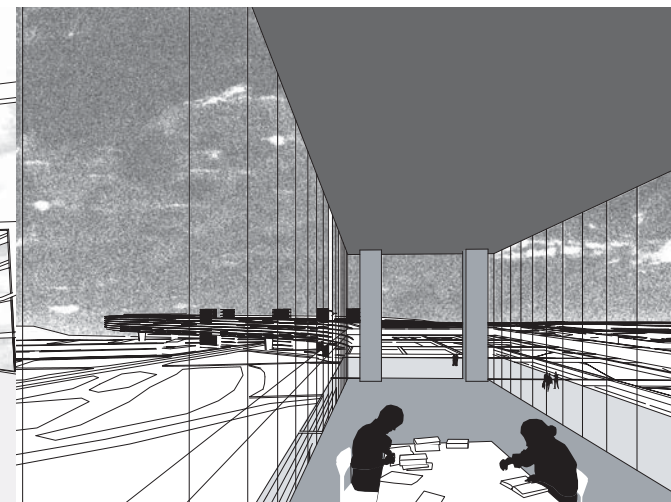
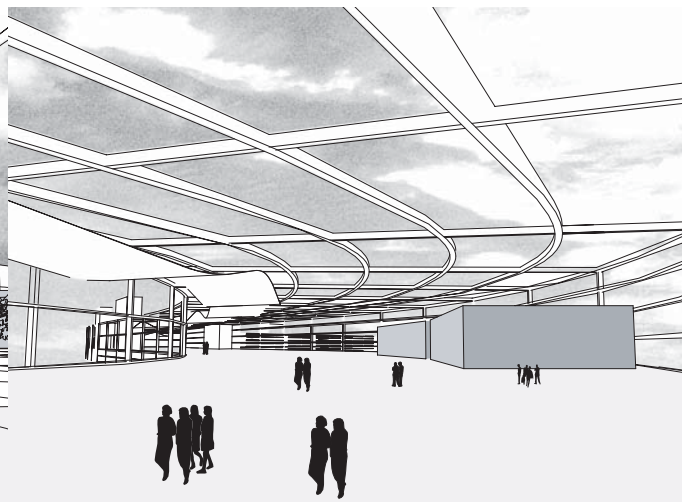
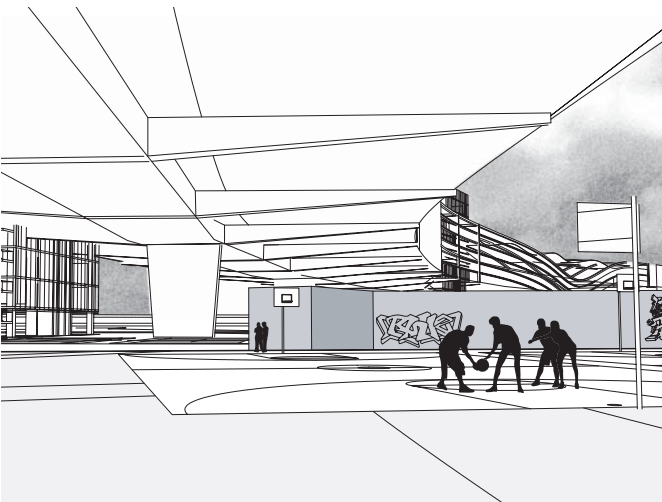
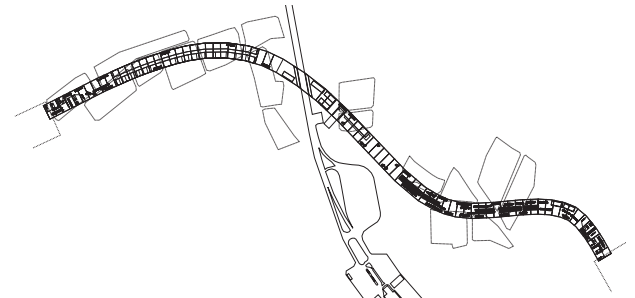
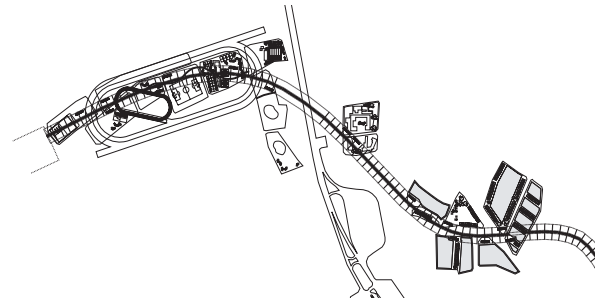
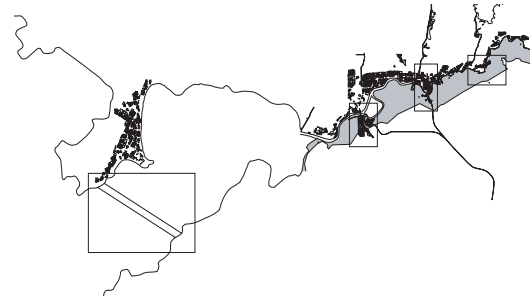
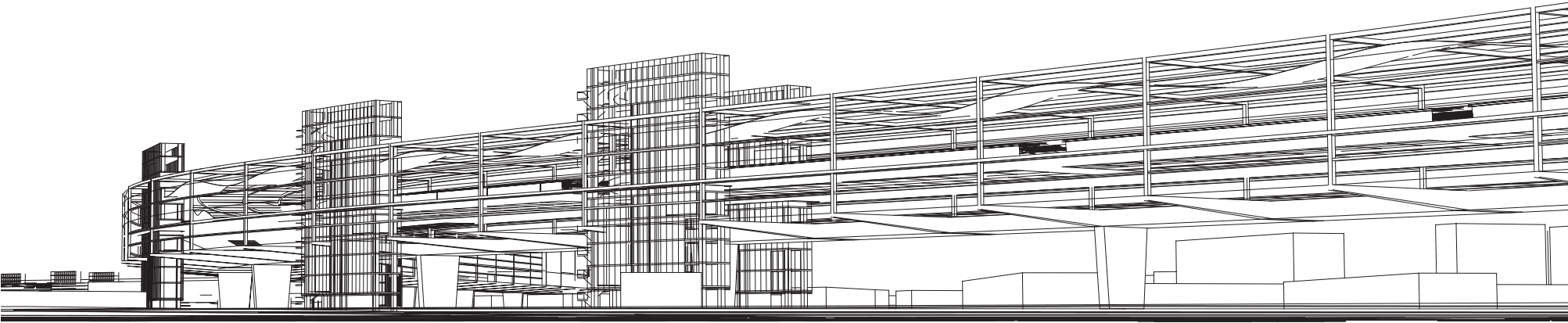
The overall scheme proposes three new architectural ‘stitches’ that bind the landscape of the border: the bridge stitch that links Hong Kong to Shekou via a six-kilometre inhabited bridge, the linear stitch which follows the route of a proposed cross-border train line in Hong Kong’s currently closed area border zone; the field stitch that utilises expansive land able to be developed in Hong Kong’s closed area border and Shenzhen.

Two existing stitches are: the cross-stitch at Lo Wu, which is the only existing pedestrian crossing checkpoint and one of the busiest crossings in the world serving around 250,000 people every day; and the town stitch, which refers to the split between Sha Tou Kok and Sha Tou Jiao resulting from the arbitrarily placed boundary of the British when they leased the New Territories of Hong Kong.

The proposal for the linear stitch is sited at the Lok Ma Chau goods crossing terminal. The fifty-metre-wide and two-and-a-half-kilometre-long spine precisely hugs the curves of a proposed cross-border train line and is elevated above the rice fields and wetlands of the surrounding site. The rice paddies below are reassigned as parcels of land and filled with public and private programs. Fifteen towers service the circulation of goods and people as well as being flexible enough to link the land and spine through circulation. As more and more parcels of land are occupied the spine expands to cater for the growing urban population. Slowly, the zone will be filled with integrated Hong Kong and Chinese residents.



Supervisor Martyn Hook, refer page 139





Explorations on the Religious Frontier

IRIS HO

This proposal aims to establish a multipurpose system that has the ability to adapt, evolve and modify when other primary models are added or withdrawn. In particular, liturgical systems are investigated for opposing yet similar interests.

To address the current difficulties and controversy experienced by some growing ethnic communities seeking approval to build liturgical developments (especially in newer suburbs) my project questions how to compromise and meld diverse beliefs, whilst maintaining independent identities and maximising usage of the same site.

Meadow Heights in Broadmeadows is chosen for the potential amalgamation of its current proposal for an Islamic Mosque and newly completed Roman Catholic Church, which are currently separate entities on the same site. The project aims to provide a system that caters to different ethnic groups of Meadow Heights.

An additional program providing for Buddhist worship is introduced to investigate the integration of a third system. Independent identities for each religion are adhered through a gradient shift between sacred programs – least flexible for integration – and secular programs that are most flexible.

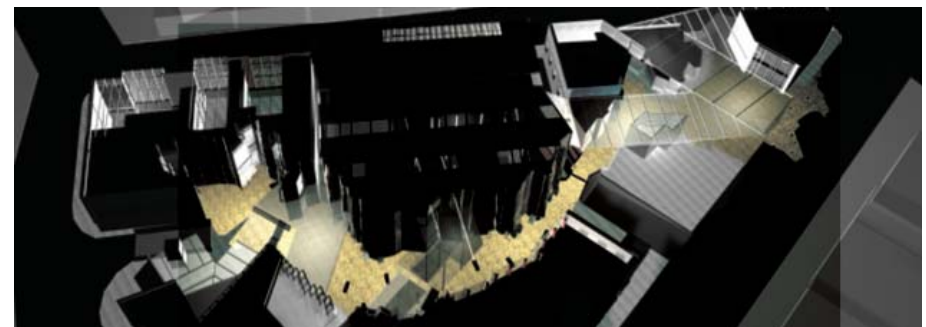
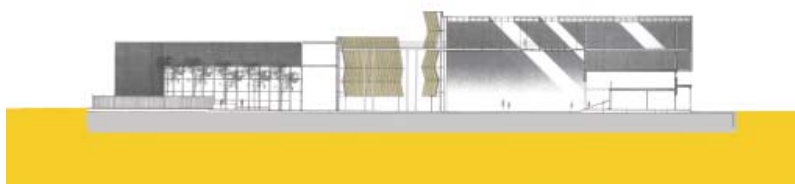
The result utilises the idea of distorting a utilitarian grid to adapt new ideals and focus, readdressing questions of how you might create a masterplan for change or accommodate new elements on a site. The skin treatment of the form challenges the building façade that must now integrate opposing archetypes.

Consequences of this integration challenge earlier precedents and raise wider issues concerning cultural/religious heterogeneity and hybridised architectural idioms. External influences are no longer concerned with the cladding of cultural or surrounding environments but involve religious pockets penetrating and nesting into the same thematic spaces. Religious heterogeneity.



Supervisor Dean Boothroyd, refer page 136





Circumstantial Hybridisation – The Architecture of Immigrants

ANDREW PHAM

The main research theme of the project speculates on the relationship between cultural identity and architecture, particularly the cultural identity of the Vietnamese immigrant community in Australia. The project argues for an 'immigrant architecture' whose defining feature is its hybrid nature.

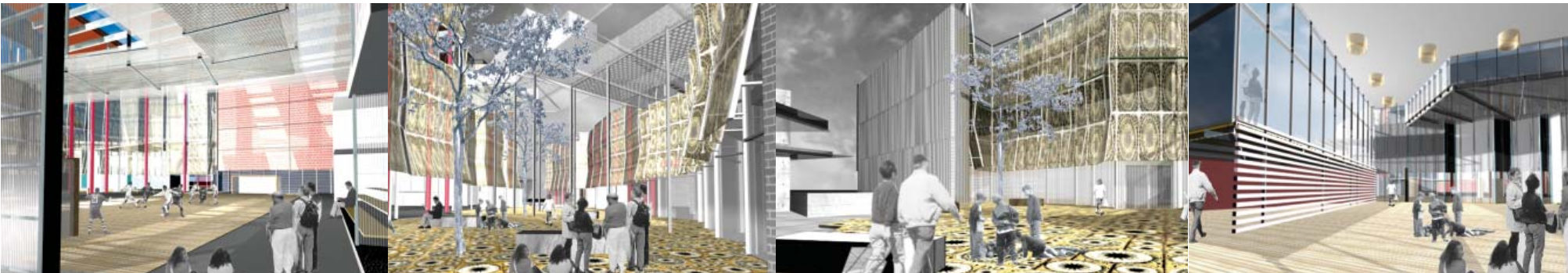
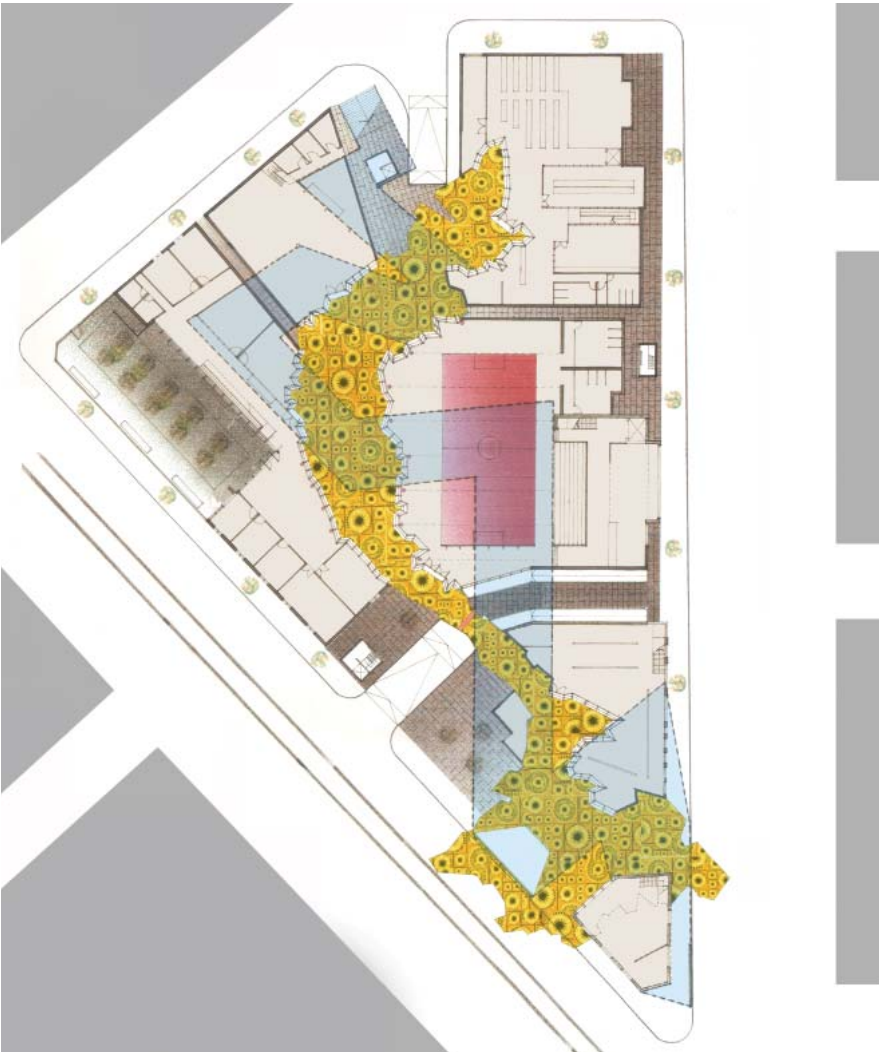
Often perceived as 'kitsch' and discounted by mainstream architectural discourse, the architecture of immigrants looks out-of-place due to its hybrid appearance. It is the combined product of an immigrant struggling to retain their cultural origins and desiring to transform their new conditions.

This project is for a Vietnamese cultural and community centre in Footscray with teaching facilities, indoor sports hall, gallery spaces and a library for Asian studies. These programs reflect an aspiration to offer the community a place where different cultural values could be exchanged, learnt and rediscovered.

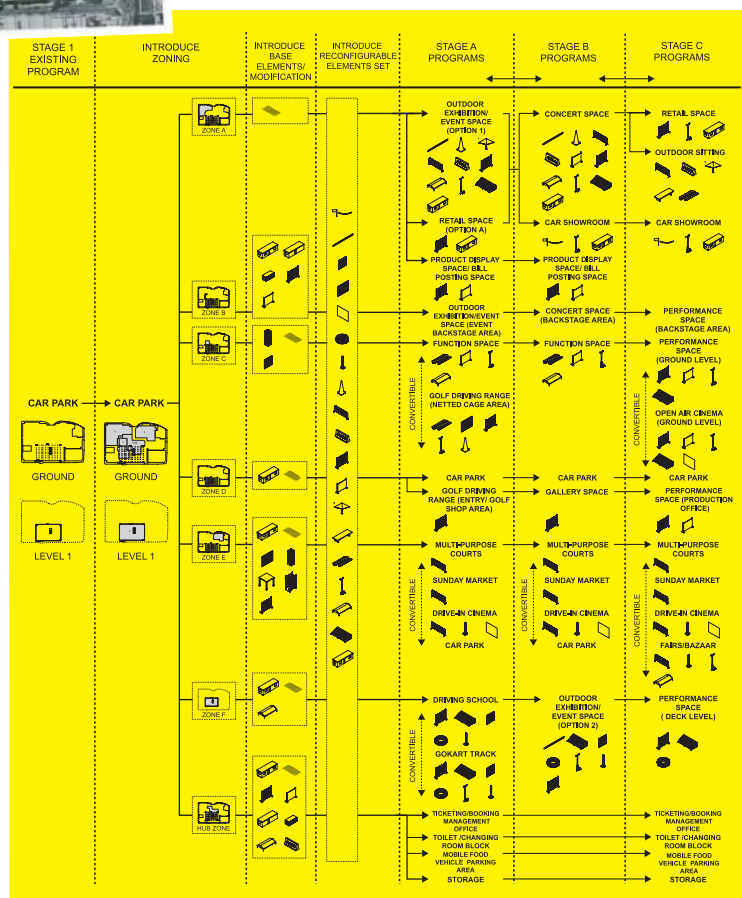
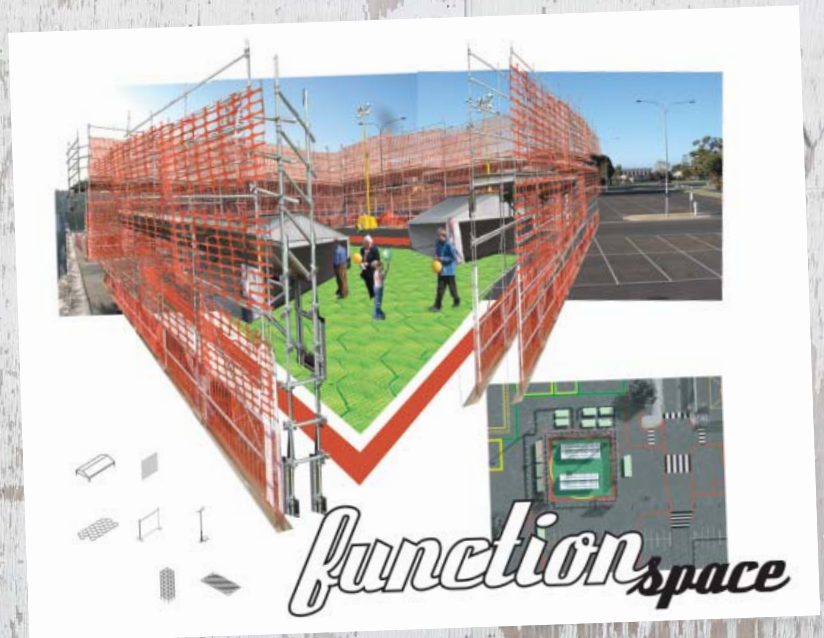
Daniel Libeskind's plan for the Berlin Jewish Museum was the starting point for the manipulation of the site. 'Solid and void reversal' became an appropriate strategy to adapt such a figure to the site. The figure of the Vietnam map was then transposed on the site: what was solid became void and vice versa. From these processes possibilities for engaging with the existing buildings emerged.

The figure of the Vietnamese map became the main public canyon of the complex, therefore the buildings could not only function as individuals but also open up as a whole. By adopting Daniel Libeskind's plan there is a homage to 'high architecture' among the kitsch of the project. Suburban languages of materiality and composition are juxtaposed with displaced celebrated cultural symbols. The complex is internalised to become a piece of Vietnam comfortably fitting within the multi-layered suburban conditions.

Supervisors Graham Crist, Stuart Harrison and Conrad Hamann, refer page 136



ADAPT/ED



Adapt/ed – Opportunistic Adaptations

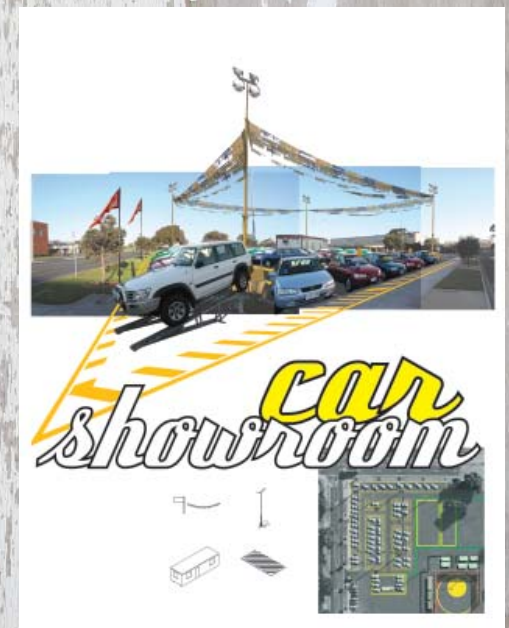
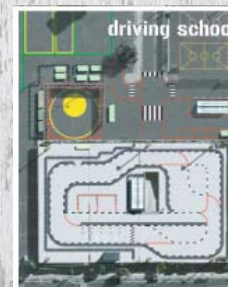
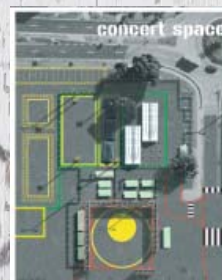
YEN WEI HAM

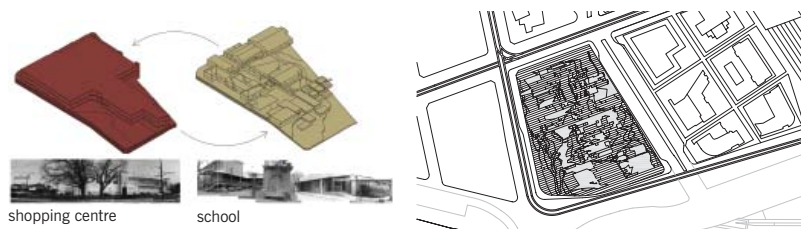
This project adopts one characteristic of Frankston which is where existing situations, conditions and programs are altered and adapted through minimal interventions rather than large-scale developments. This characteristic, highlighted through a series of case studies, relies on a technique of making the most of what exists. Presented with an undesirable situation or a situation with an untapped potential, opportunities are usually seized by maximising the existing situation. There is a constant idea of 'making do' with what is available by trying to improve, alter or add to a situation with minimal modification and cost.

Building upon this existing characteristic, a design strategy was devised to use a process of constant adaptation of the existing to achieve various uses. Relying on what already exists, one program could be allowed to evolve into another through constant elaboration with minimal modifications.

This design strategy was applied to a large car park situated in Frankston's CBD, which currently faces an uncertain future as a shopping complex. The design proposal creates a transitional re-use of the site between its existing state and its eventual development by introducing many programs. A series of base programs are proposed that could be adapted through minimal modifications or the addition and subtraction of minimal temporary elements. A logistical framework for the site was created, permitting various combinations of these programs to exist at different stages. An optimised temporary usage of the site is then achieved, providing a range of programs and activities while in its transitional stage that would eventually be cleared should development begin.

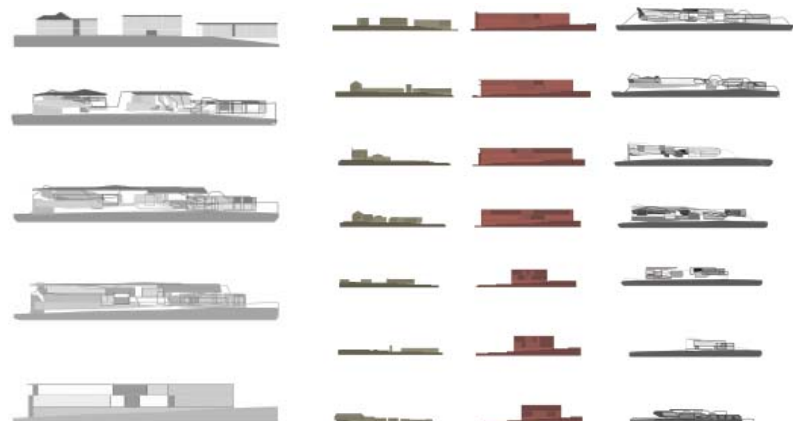
Supervisors Shane Murray, Nigel Bertram, Paul Dash and Paulo Sampaio refer page 135





shopping centre

school

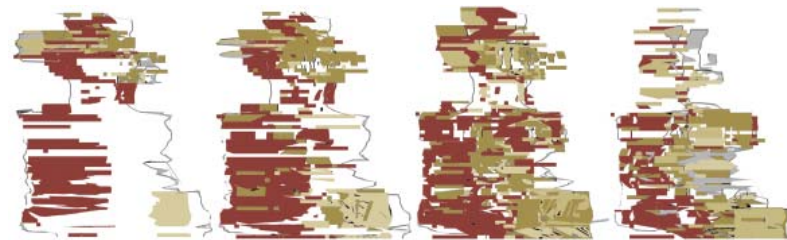


flash morphing in section

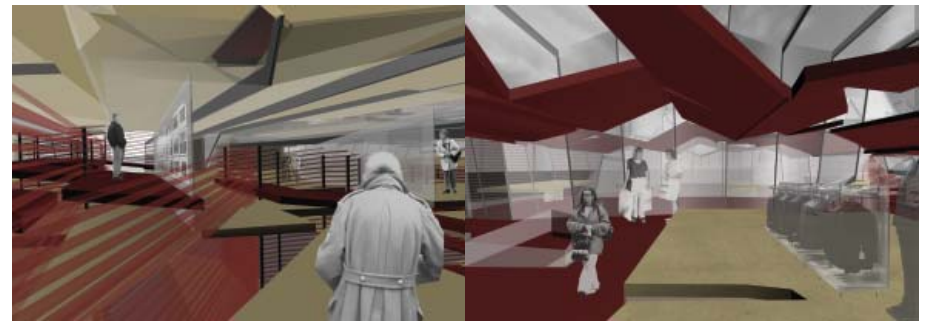
school

shopping centre

school/shopping centre



raw results: plan



Docklands Civic Shopping Centre

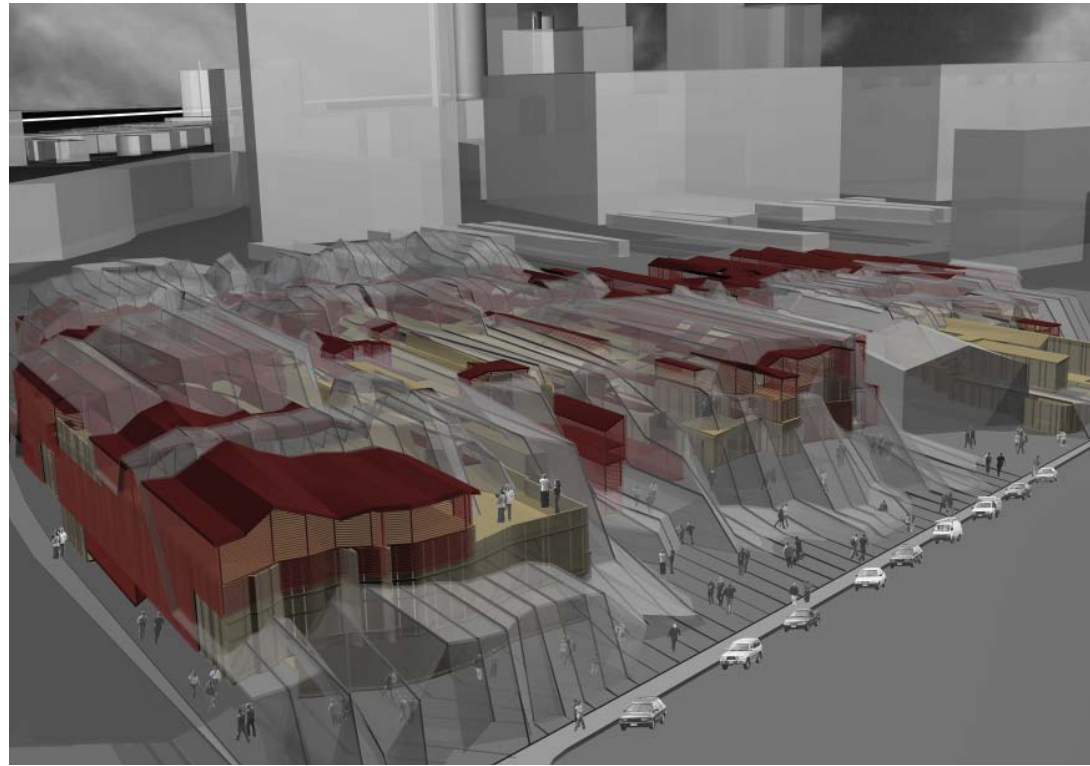
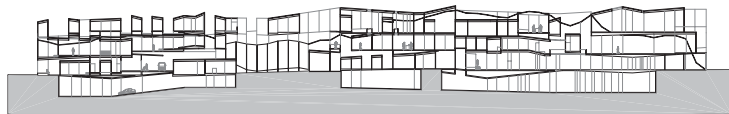
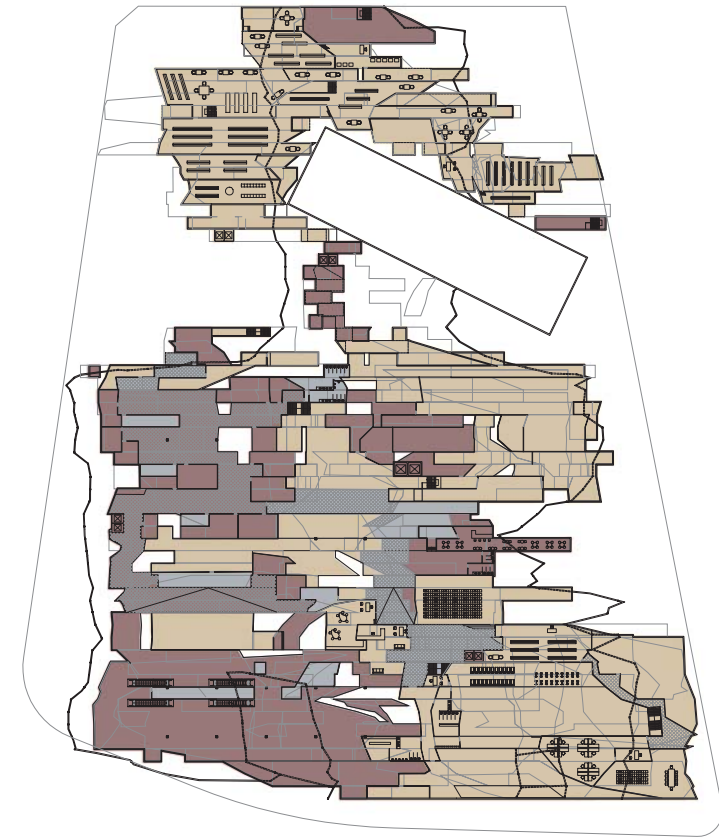
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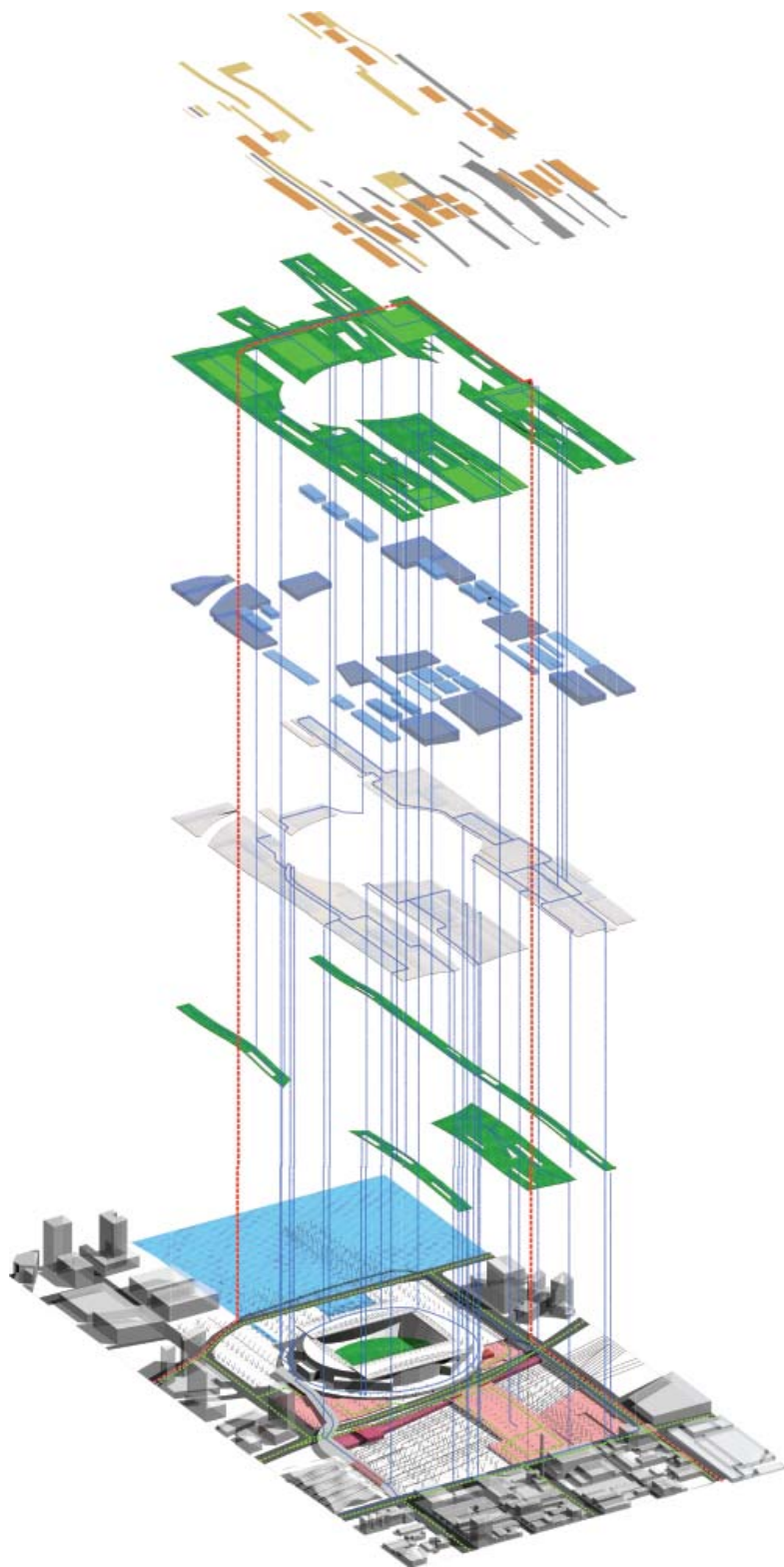
The Docklands Civic Shopping Centre attempts to respond to the current and ongoing debate about private and public space through exploring and redefining the boundaries of the uncertain condition which occurs in between.

Two contradicting architectural typologies were investigated – the civic institution (Northcote High School) and the privatised suburban shopping model (Whitehorse Shopping Centre) to develop a hybrid system comprised of a combination of retail and civic facilities. As such, through the interchangeable nature of hybridisation there is an attempt to regain public interest in the institution, and cultural and urban acceptance of the typical shopping model of Melbourne's suburbs.

The hybrid system was established through the process of morphing and, more specifically, using Flash software to establish an object/s where there is distortion of the 'familiar' and 'banal' creating an 'other' possibility. Morphing enabled programmatic hybridisation of the building typologies producing general dispersal and intergration between the two. This process addressed linkages between private and public as well as the uncertain boundary in between. Hybridisation also occurs spatially where civic spaces become larger while large spans of retail spaces are broken down by the smaller, dispersed school model to create more 'human-sized' retail spaces. Formal hybridisation reveals traces of the domestic in some areas and spans of the typical 'big box' suburban shopping centre in others. In turn, this determines the degree of legibility between the figurative and abstract, and degree of literalism and familiarity upon creation of a third condition.

Supervisor Vivian Mitsogianni, refer page 142





Mat-Urbanism

JERRY LAW

This project is a shopping mall and recreational park – a vehicle to question and test the new model of shopping mall, at the same time examining the urban identity and character between Melbourne's Docklands and CBD.

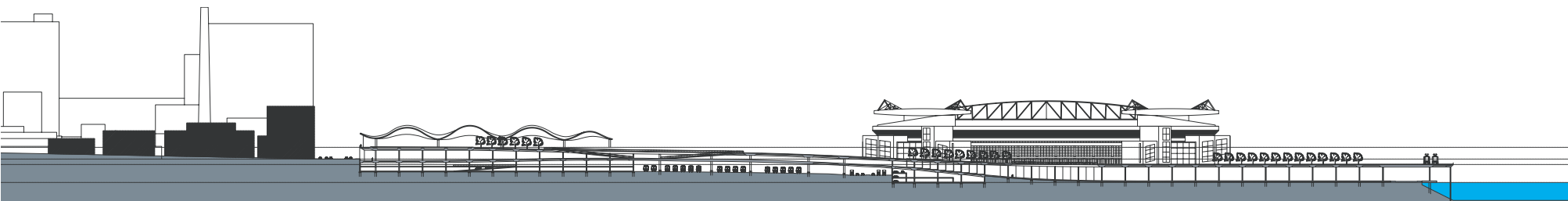
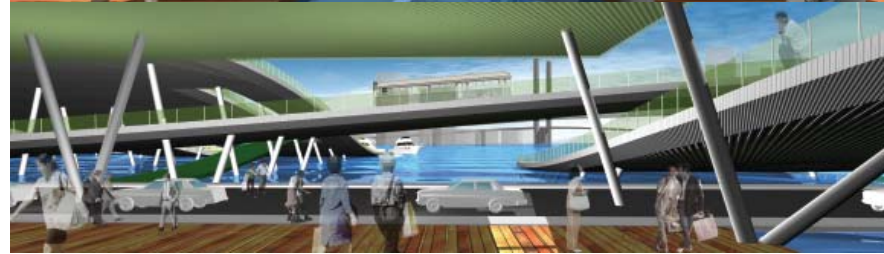
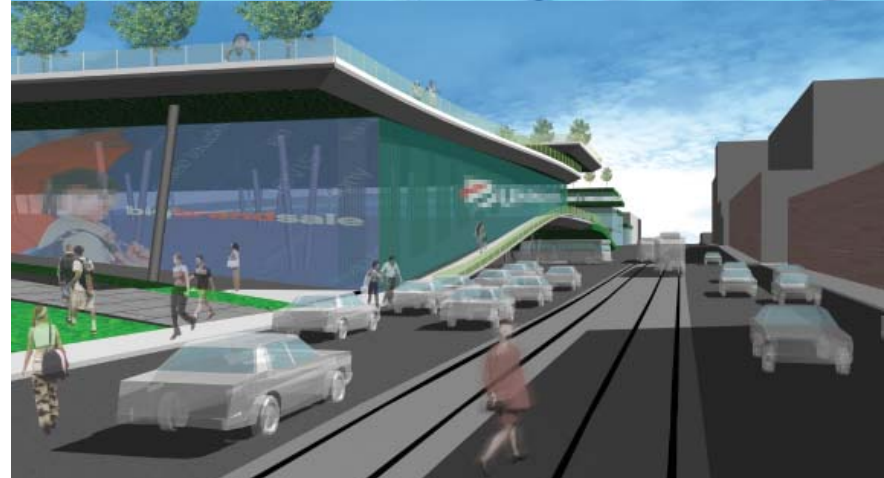
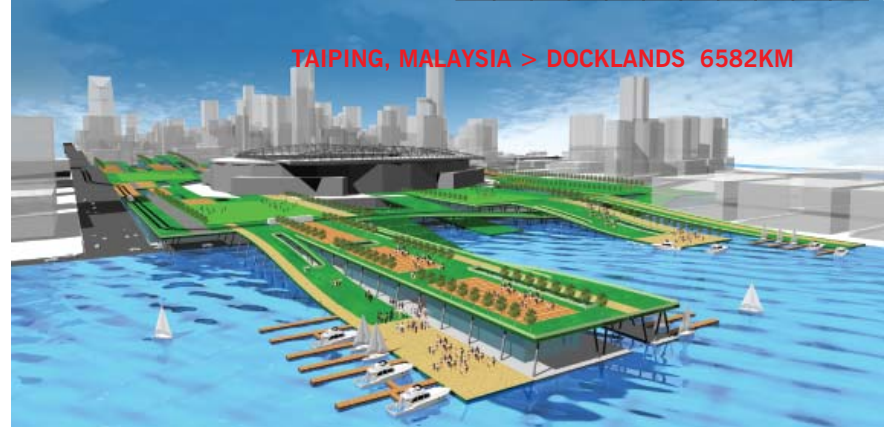
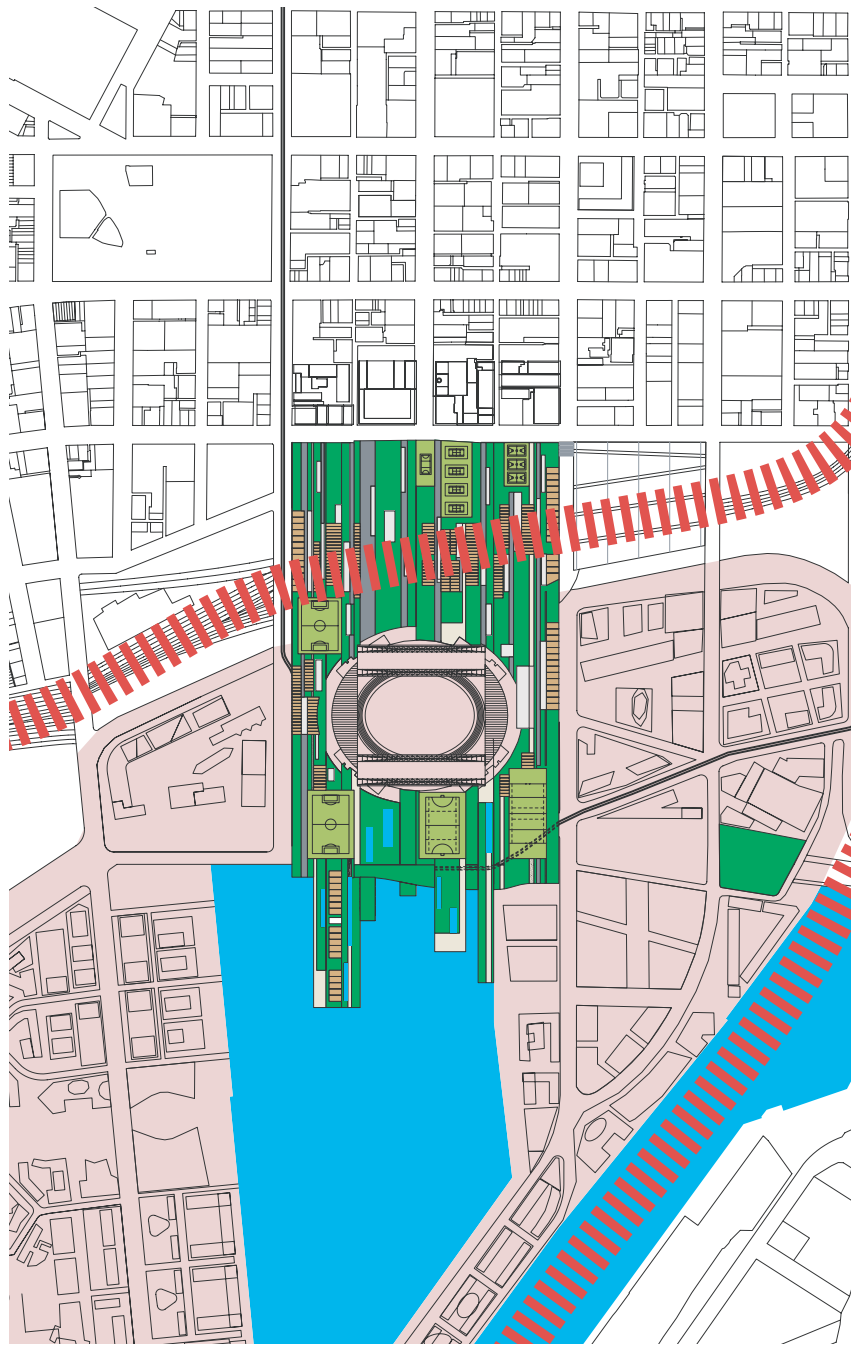
The global model of shopping evolves from outdoor marketplaces to indoor arcades, department stores and popular 'big box' shopping malls. This project looks at various shopping conditions, primarily investigating the two major shopping models in Melbourne – suburban shopping malls and CBD shopping streets and arcades. It explores the boundaries and relationship between shops, shoppers and the external environment.

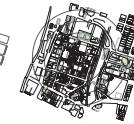
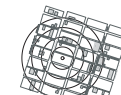
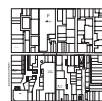
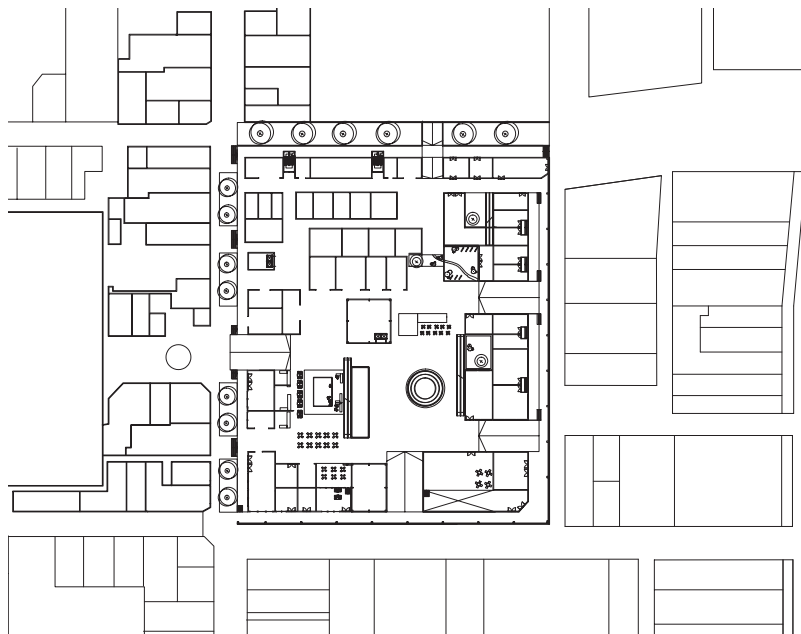
Docklands is next to the CBD but alienated by two major edges – a city-block-wide railway yard and the Yarra River. Consequently, the area is like an isolated island or peninsula, neither an urban nor suburban condition. Potentially it is the best urban condition to test my suppositions for suburban and CBD shopping.

The design strategy for the project adopts the notion of 'mat' building (a series of matting) to pursue a strategic edge or boundary porosity that may challenge the design proposition at different scales.

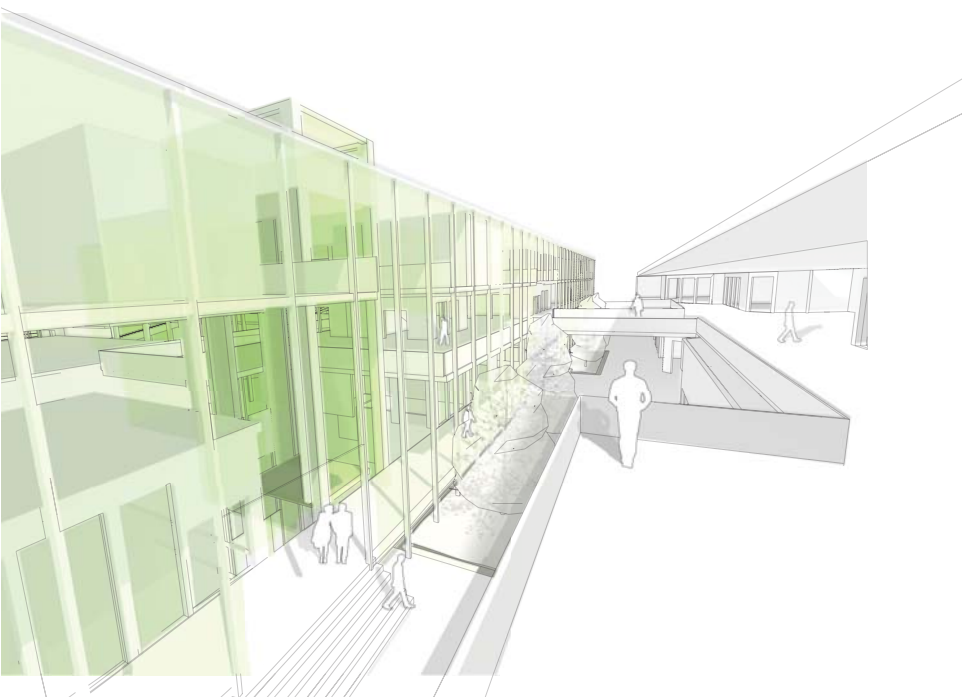
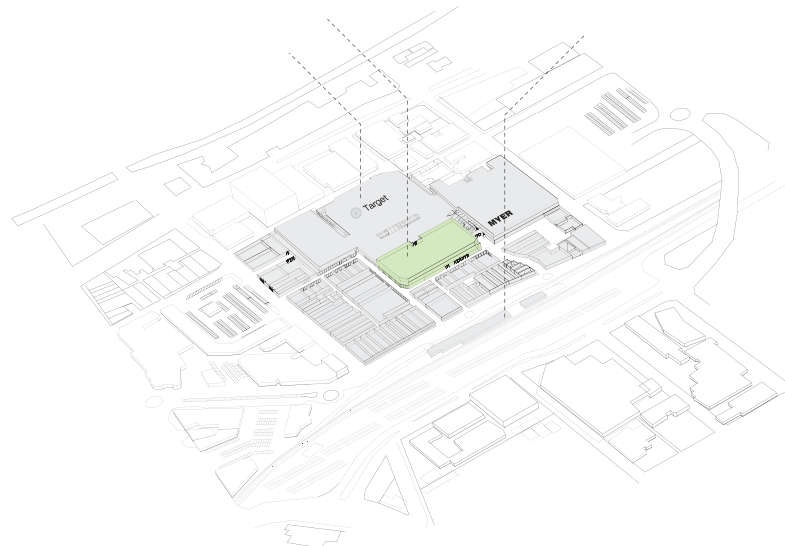
At an urban scale, the project deals with the porosity of the CBD and Docklands 'edges'; as well, it looks at the relationship with the water's edge, and the Collins Street and Bourke Street bridges. The undulating surfaces stretch from the CBD across Docklands to the water's edge. The spaces interweave indoor and outdoor space, linking existing shopping streets and arcades and large shopping complexes to create a new ground between the CBD, Telstra Dome concourse and Docklands water's edge.

Supervisor Lindsay Holland, refer page 138





site analysis and process diagrams



The Nu'burban Mall

KAREN QIU YUN LIM

This site is situated between the Frankston Railway Station and Bus Interchange and the Bayside Shopping Centre. The existing centre acts as a 'big box' shopping centre where it displays interior qualities and excludes the surrounding small-scale shops. The pedestrian streets and stores around the centre are under-utilised and often vacant, mostly due to the location of the current multi-storey car park – a major hindrance preventing the smooth progression from station to the centre.

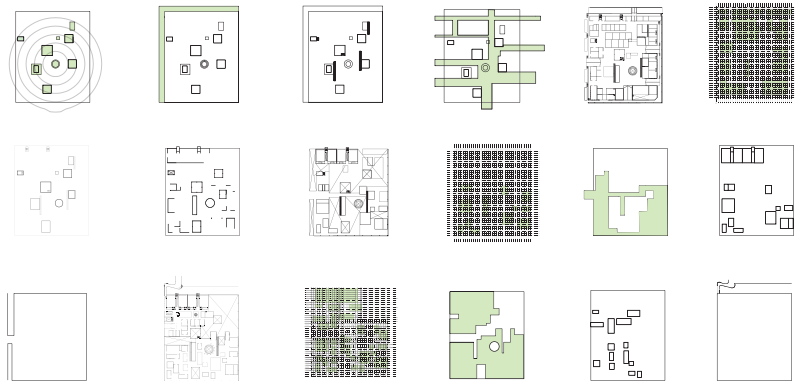
The project suggests five main strategies to rejuvenate the site: the removal of the existing car park, which is to be scaled down and redistributing around Frankston City; the mediation between small-scale shops and the 'big box' shopping centre by restitching the urban fabric; a new addition to the shopping centre; and rejuvenation of the pedestrian streets.

Three precedents were studied – Melbourne's CBD car parking, Kazuyo Sejima's Kanazawa Contemporary Art Museum, and Melbourne's Chinatown model, which creates arcades and pedestrian connections. From these an architectural language was devised, one that attempts to maintain the idea of having objects floating in space yet confined within a restricted boundary as suggested in plan and section. This was mainly driven by a desire to break down the huge retail box and one of the key strategies for this is to have multiple orientations within a perimeter.

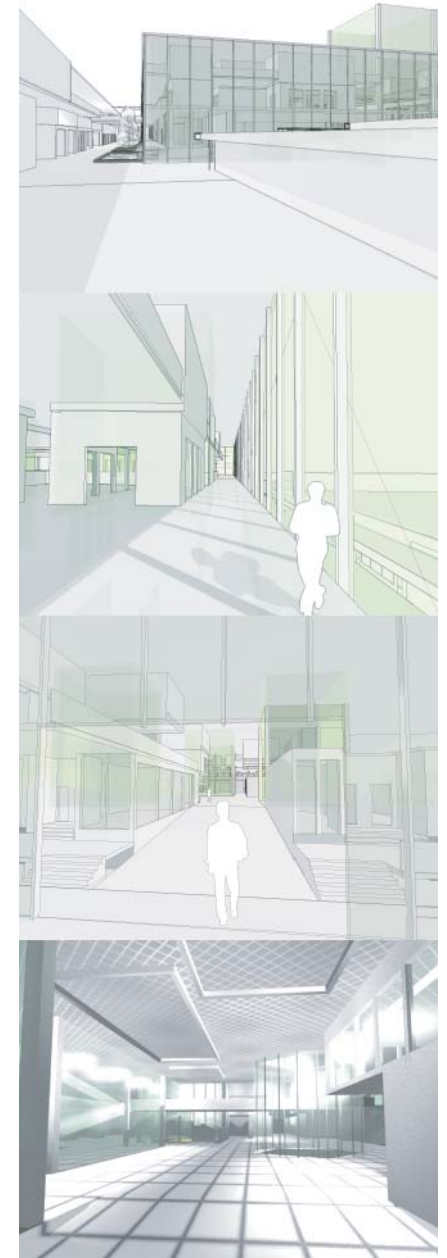
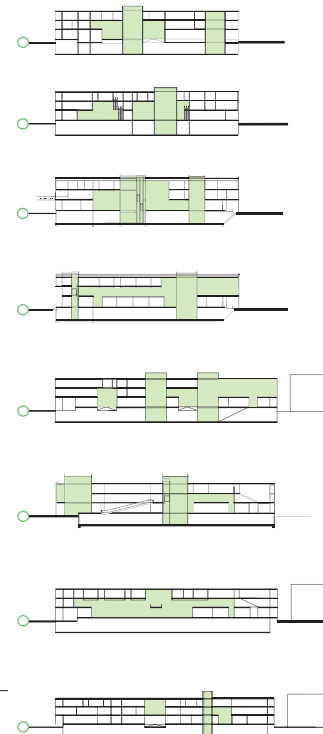
At ground level, the aim was to achieve a certain amount of porosity where people could move through the building freely, stitching the urban fabric together.

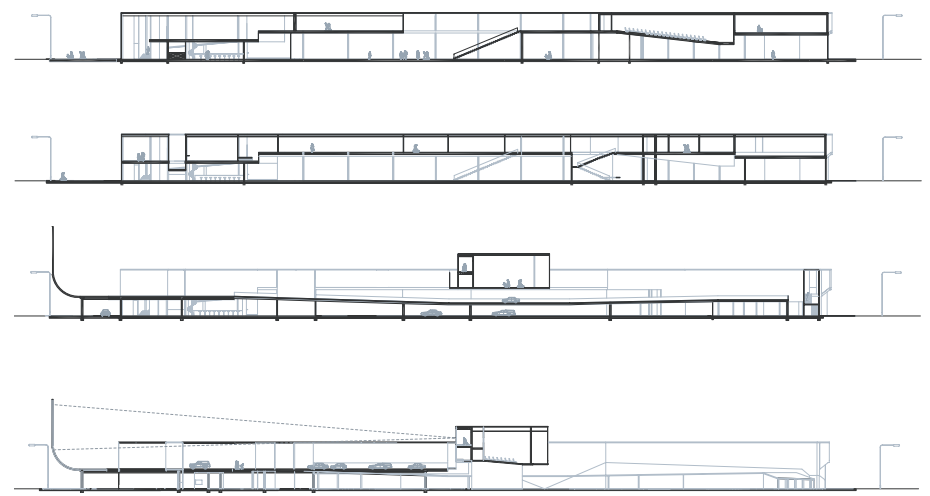
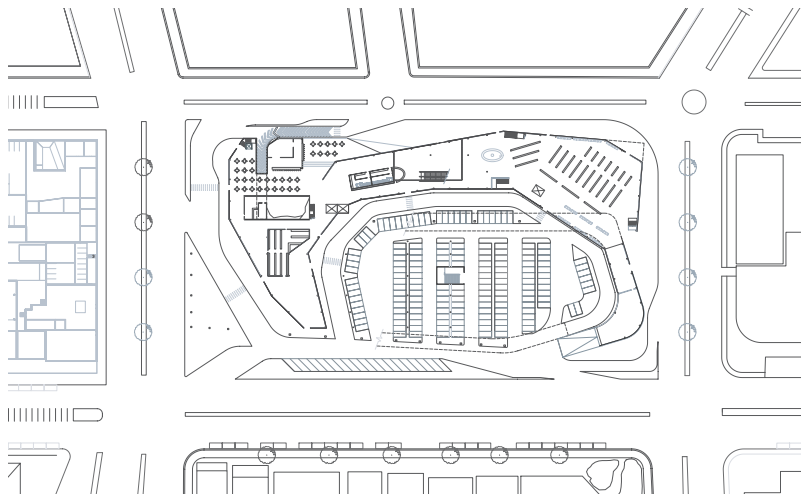
As the building is situated on a compact site, the building would not be experienced as a whole but in human-scaled parts.

Supervisor Nigel Bertram and Paul Dash refer page 137



analysis and circulation diagrams



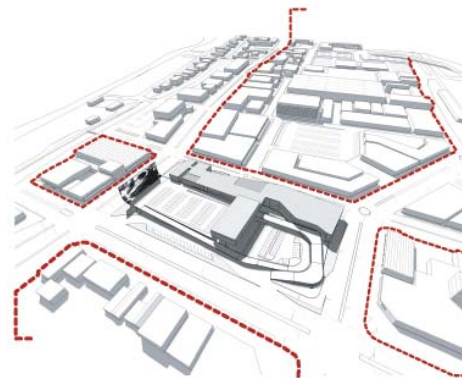
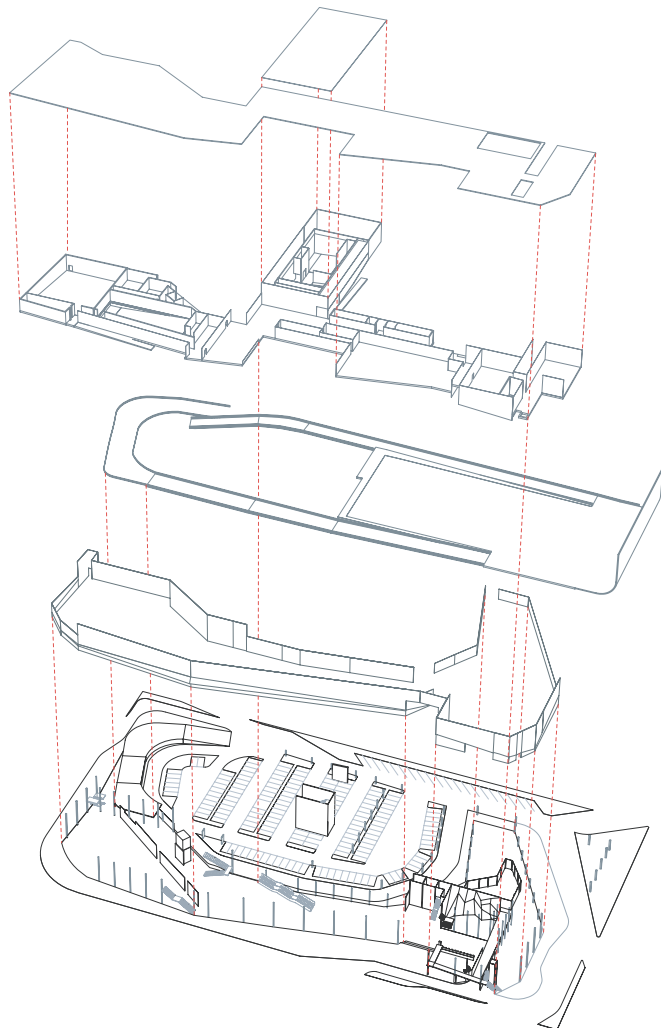


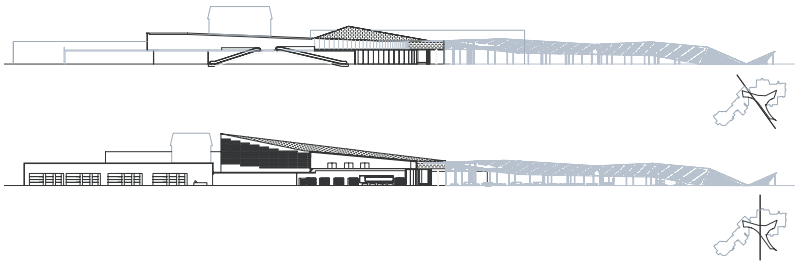
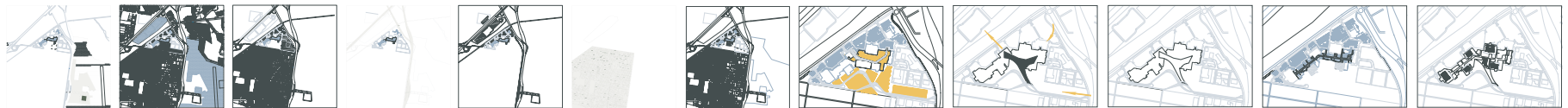
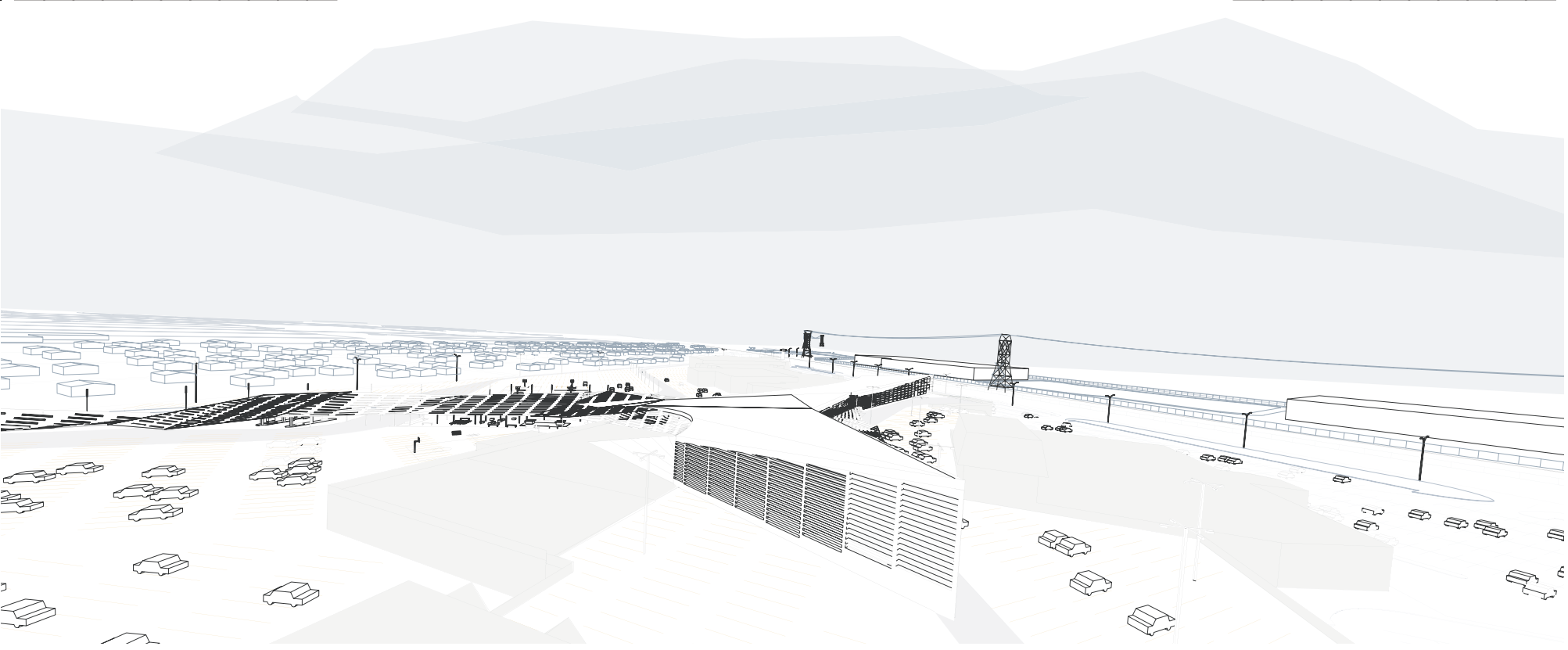
Frankston Cineplex

CHOW SEONG JUN

This project is the outcome of a thorough study of Frankston's urban context and challenges the idea of engaging with different conditions around the project site. Given the fact that four different sides of the site have very different characteristics, one of the main purposes of having the project here was to test how the surroundings can be 'stitched' by one building. It is hoped that this will allow people from different parts of the city to interact in one place. Also, given the fact that the program of the building is mainly a cineplex, it would attract not only locals but tourists or motorists who pass by on the adjoining Nepean highway – a major access road for tourists coming from Melbourne city. Therefore, the chosen site has another task: to be a building in an urban context as well as a roadside building with huge signage. The idea of having a cinema multiplex as the main function of the building demonstrates mono-functional clustering.

Supervisor Nigel Bertram and Paulo Sampaio refer page 143





Airport West Community Centre

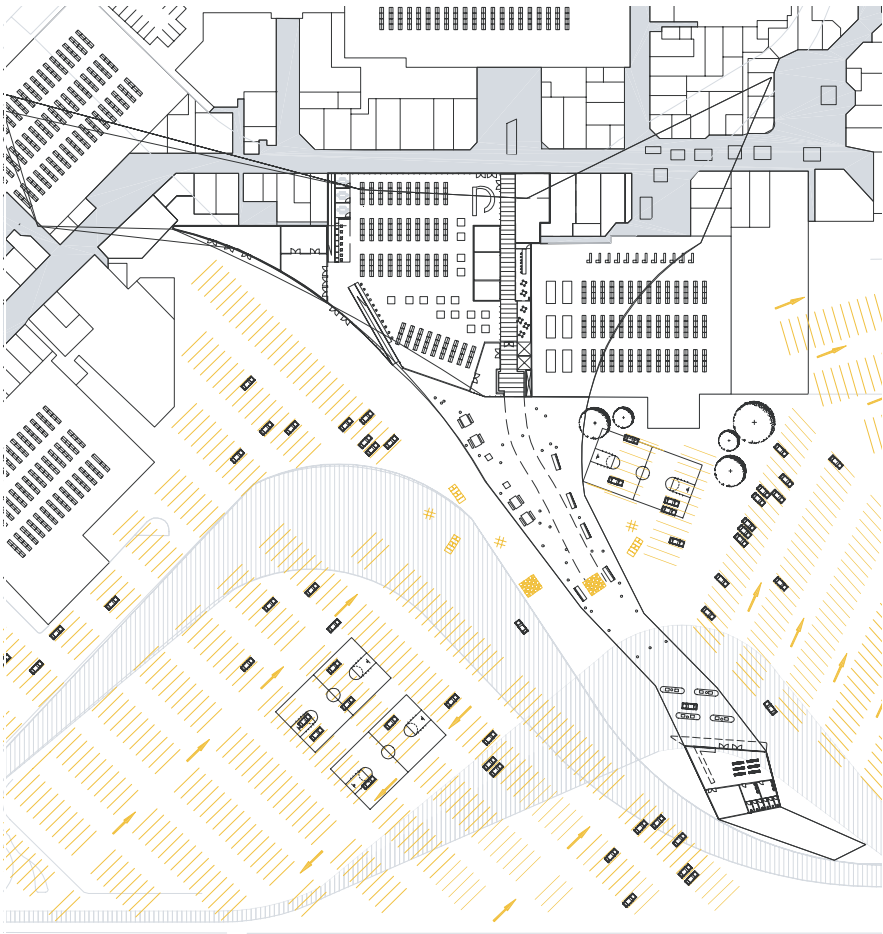
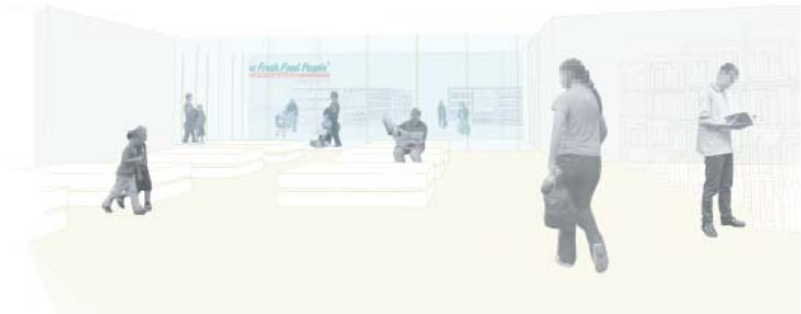
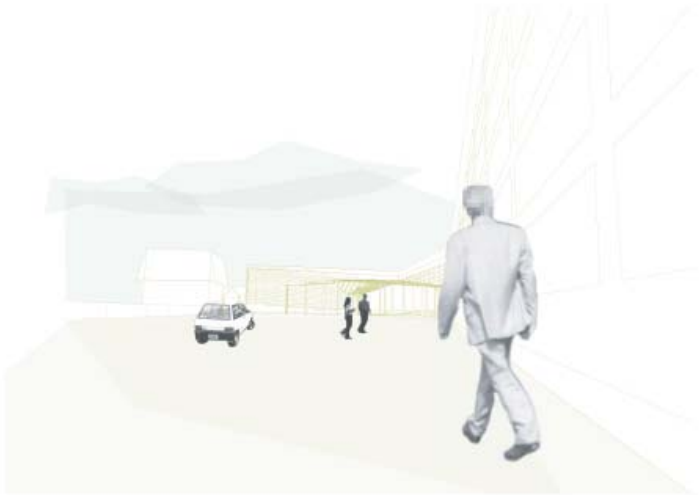
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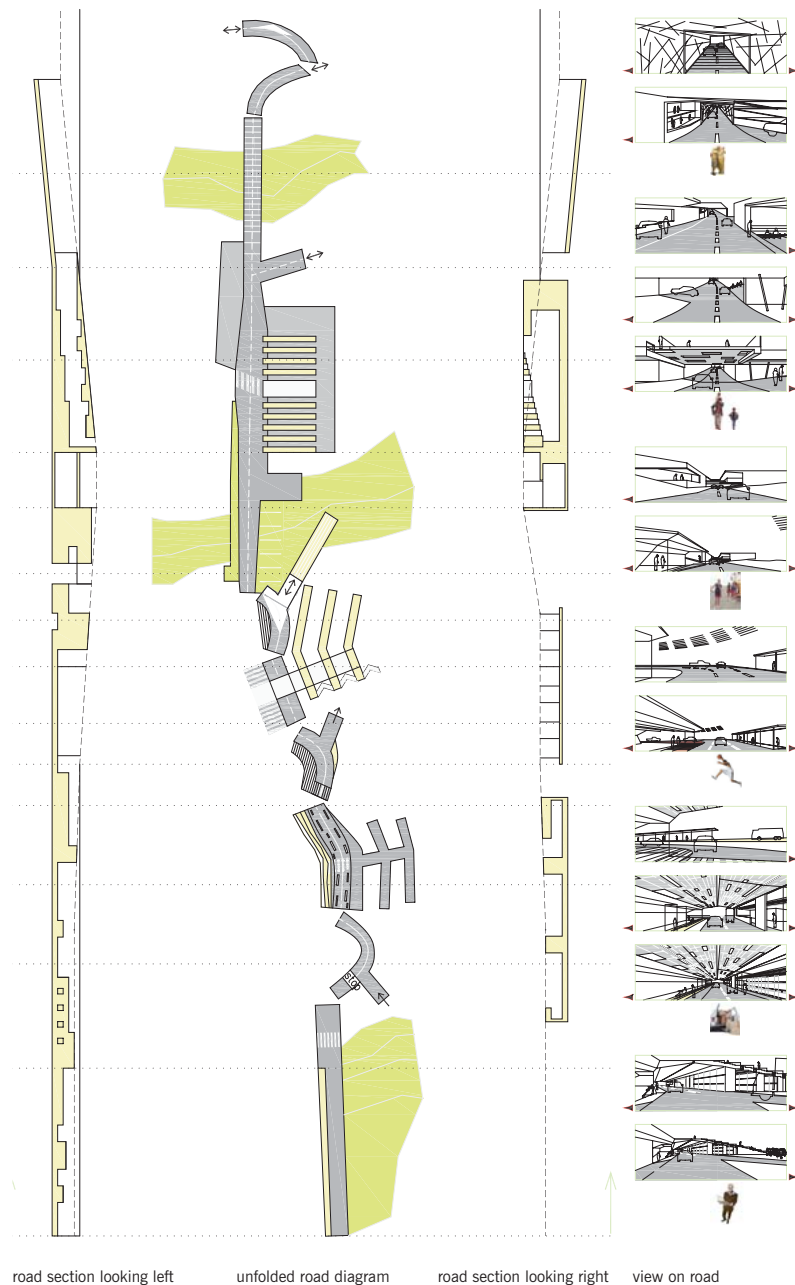
This project explores the possibility of reviving an under-exposed residential community and its neighbour – Westfield Shopping Centre in Airport West. The commercial retail centre is surrounded by an industrial fringe that spans the Tullamarine Freeway and Western Ring Road. Further expansion of the shopping centre is a fundamental concern and this proposal includes an insertion of additional civic responsibilities for the centre, to service new residential and commercial redevelopments of the Essendon Airport nearby.

Against the harsh highway typology, the project marries civic and commercial functions, exploring critical access and entry studies for the site. Typical suburban shopping centre car park culture is an integral component of the extension, almost like a 'double frontage' for the community of Airport West and regional visitors to the area.

Proposed programs aim to draw diverse crowds across the site to use commercial and civic amenities. These include a local library, theatre, gallery and craft centre, as well as function halls, basketball courts, barbecues and a service station.

Supervisors Shane Murray, Nigel Bertram and Paul Dash, refer page 135





A Meeting Journey

LAM CHOI SUAN

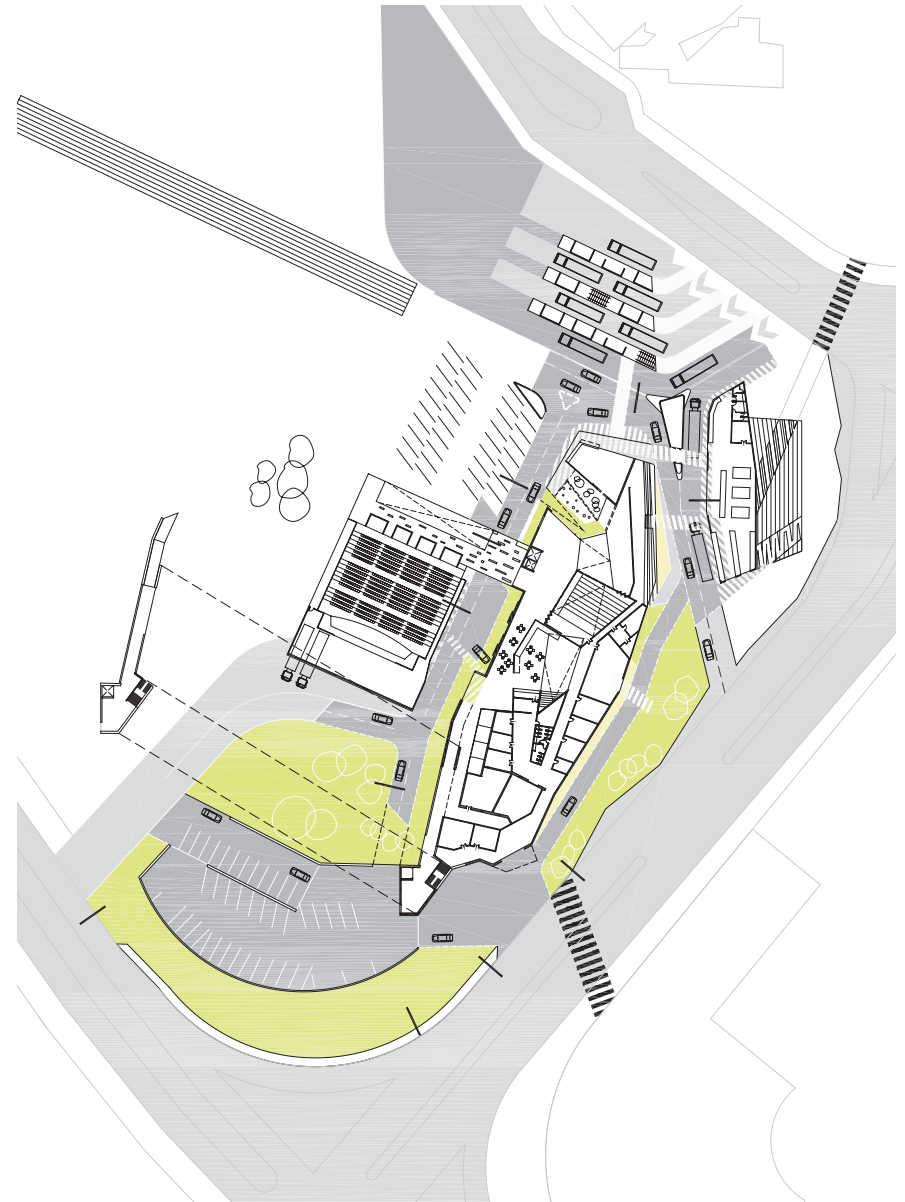
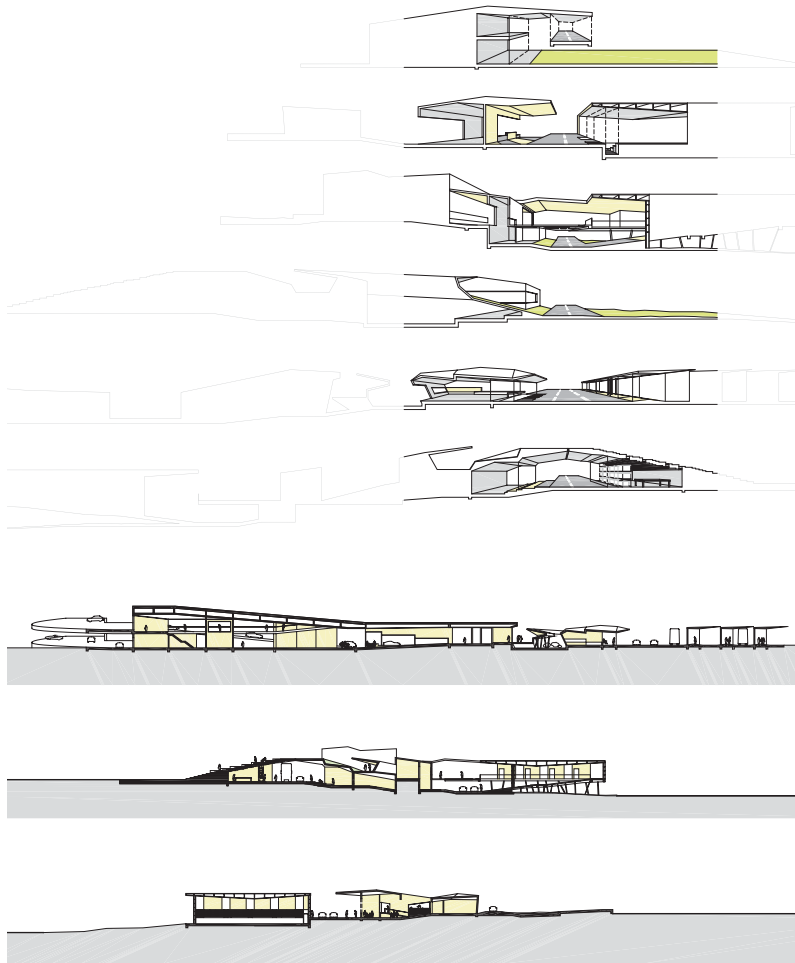
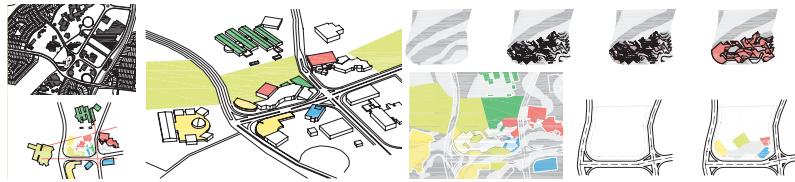
My proposition creates more edges in a public building to allow the meeting of different members of the public, and programmatic collisions. Roads are brought into the building to give a street atmosphere that connects this building of different uses. As the main activity space, roads allow for public meetings that enhance connection and collision between different people and activities, inside and outside the building.

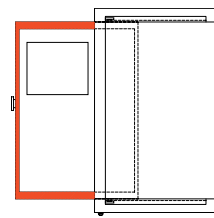
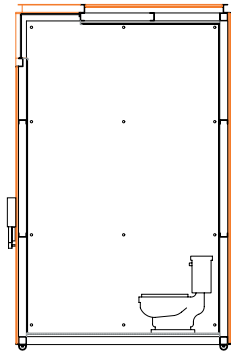
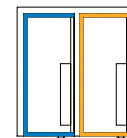
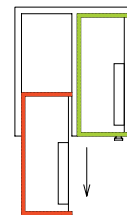
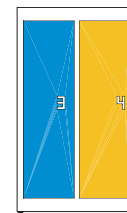
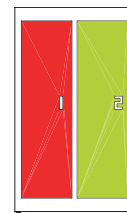
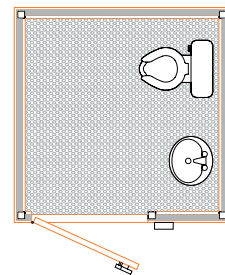
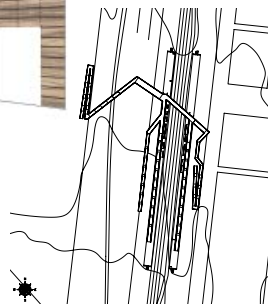
Conventional public buildings and spaces are usually clearly laid out by boundaries that divide between building, landscape and car park. Activities take place separately with very little chance of collision, which may allow for programmatic interchange. However, public space nowadays is mainly located along roads and streets where much commercial activity takes place. Although this linear public space allows for collisions between pedestrians and traffic, it is not defined as a 'meeting' area in terms of meeting as an accidental event.

Public meetings should occur in a space that has no boundary, is easily accessed by cars and pedestrians and, most importantly, holds a range of activities. Therefore, in this project, access into the building is the key issue. This access is seen as the public meeting space serving inside and outside of the building.

The site is located at the heart of Broadmeadows town centre. The town centre consists of one building housing civic, recreational, commercial, healthcare, and institutional facilities with one access point. It is bounded by three main arteries – Dimboola, Pearcedale and Jonstone Roads. My proposal for an art and community centre brings community art and life into the town centre. The selection of this site focuses on the density of public flow and traffic movement which will ensure the site is sufficient to generate the town as the central meeting place.

Supervisor Richard Black, refer page 135





One Ramp, Two Walls, Eight Pots

YVONNE ENG LEE-HOON

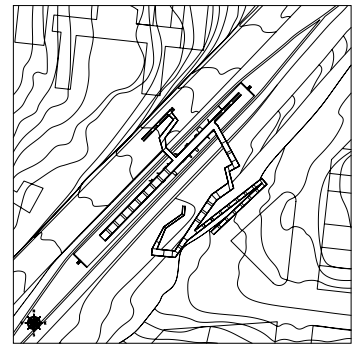
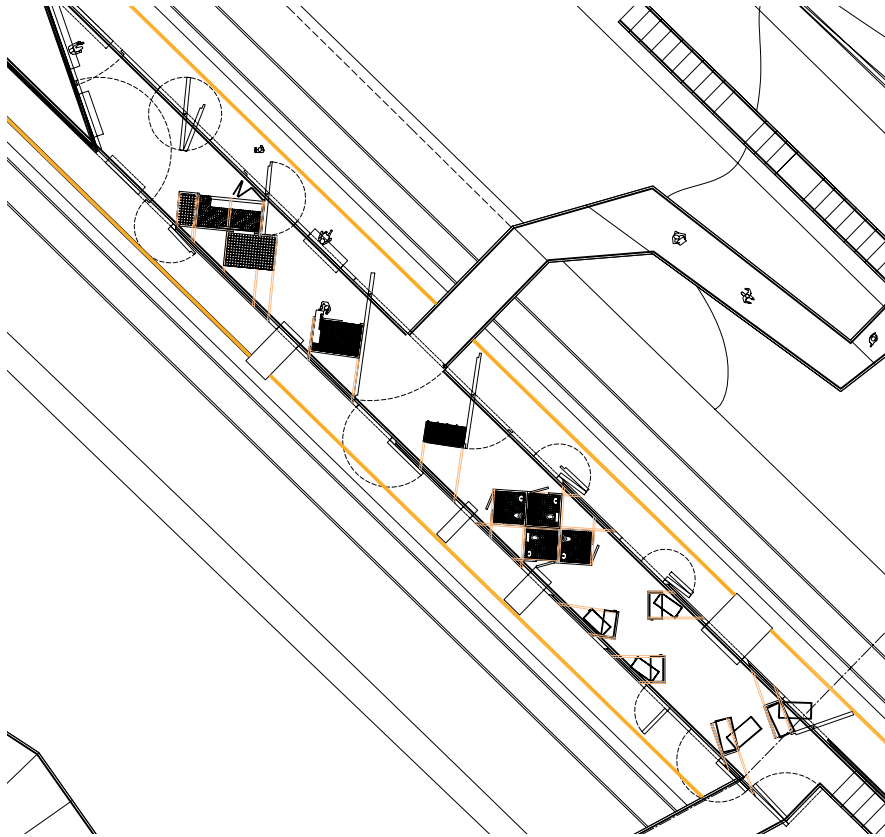
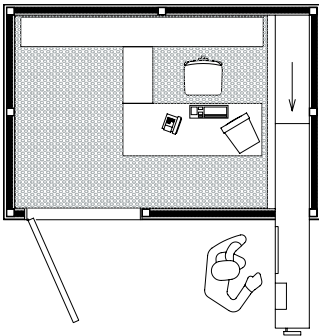
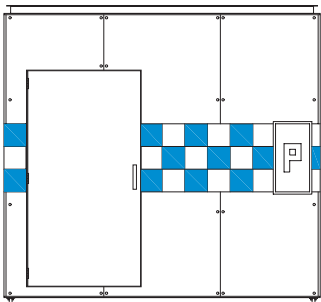
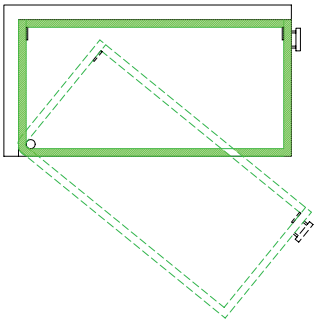
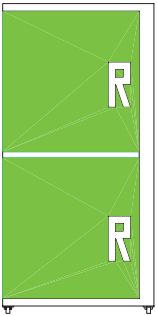
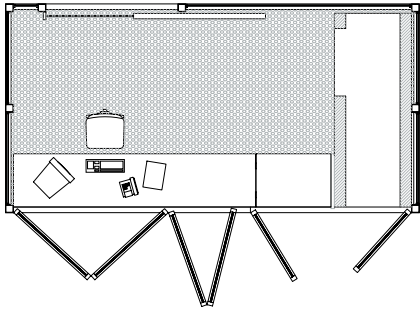
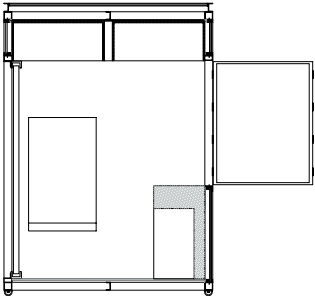
To represent means to bring what is present at hand before oneself as something standing over against, to relate it to itself, to the one representing it and to force it back into this relationship to oneself as the normative realm.

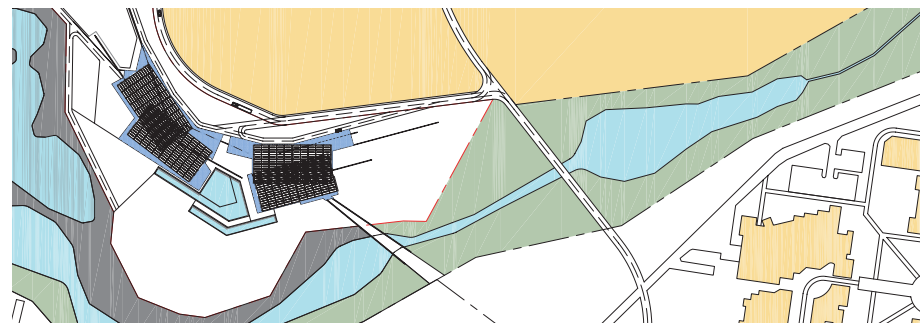
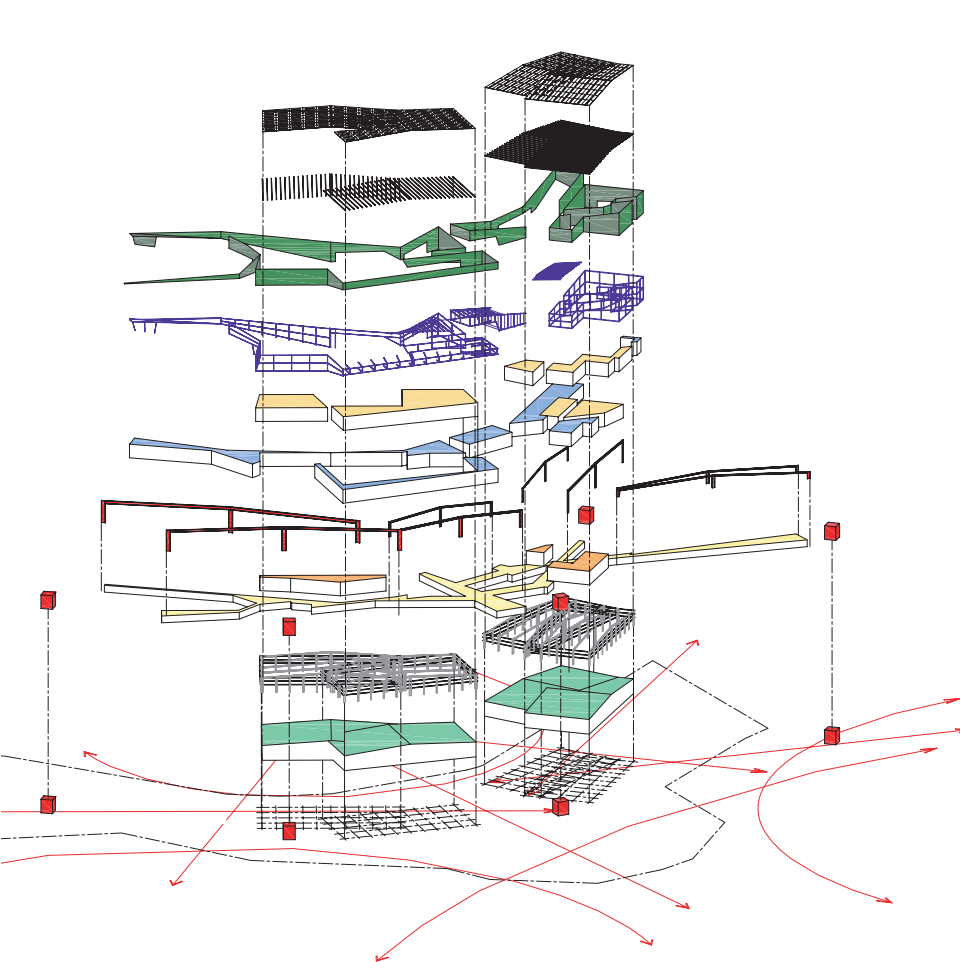
Martin Heidegger, *The Age of World Picture*, 1938

The perception of 'everydayness' more often than not evokes a sense of banality – be it in our daily work routine, the post box at the corner of the street, or the ticket machine at the train station. 'One ramp, two walls, eight pots', is a project in which seven suburban train stations along the Melbourne-Hurstbridge Line are redesigned, questioning how one might transcend this sense of banality and use it as an active tool. Consequently this project examines how architecture, being an operative act, might play a role in mediating everyday life in a suburban train station setting. An analysis of Martin Heidegger's discussions on relationality are introduced, further exploring its application to everyday architecture.

The study of relationality introduces tectonic interests into the project – the meaning and experiences certain spaces and materials may evoke as well as the fundamental need for shelter.

Supervisor Peter Bickle, refer page 136





Displaced 'Fringe' Sheds

TZE YONG TAY

This site is located between two of Melbourne's existing and new townships, St Albans and Cairnlea respectively, which are bounded by new residential, commercial and institutional development. The project consists of programs shared between the community and the nearby institution, Victoria University of Technology.

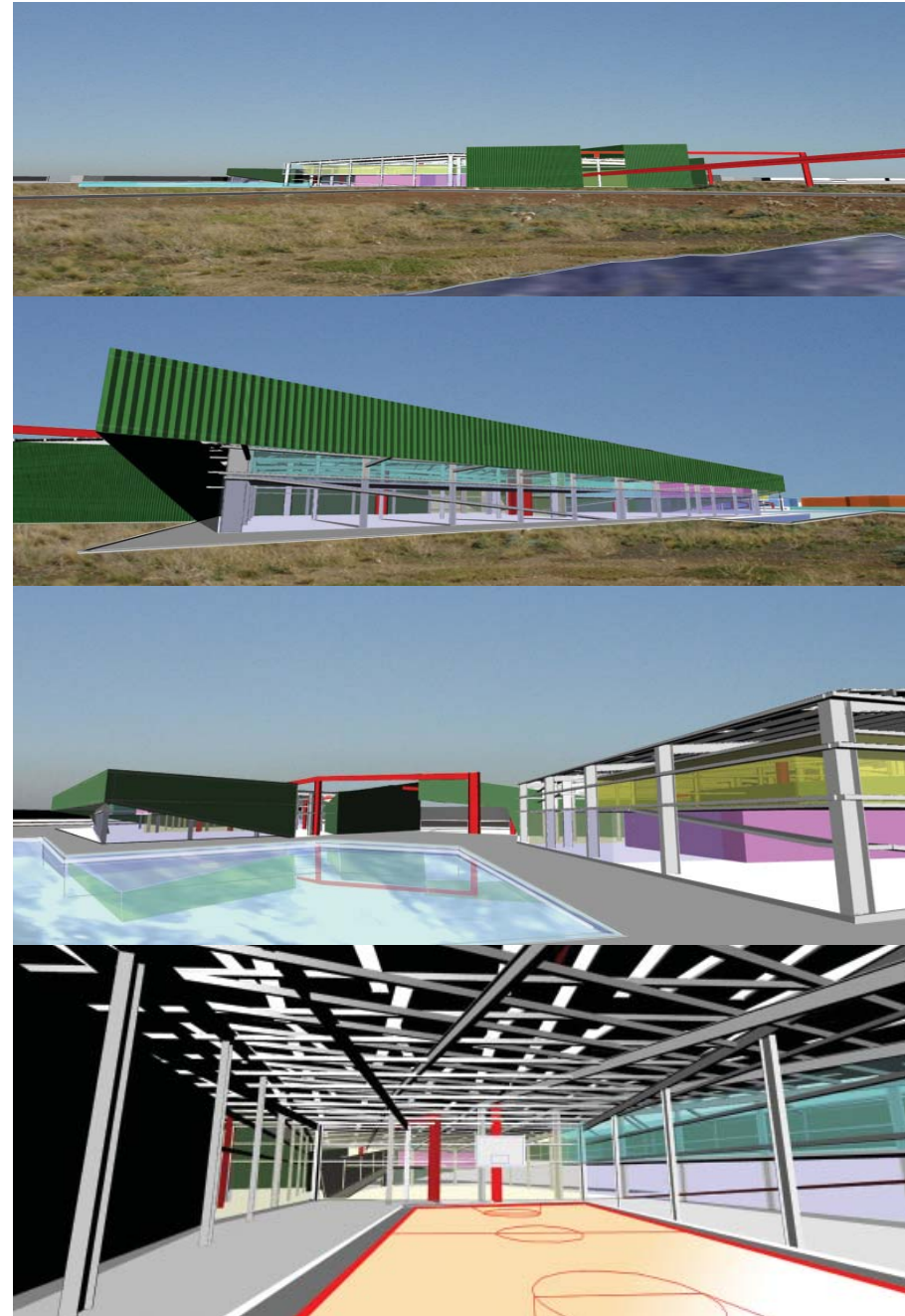
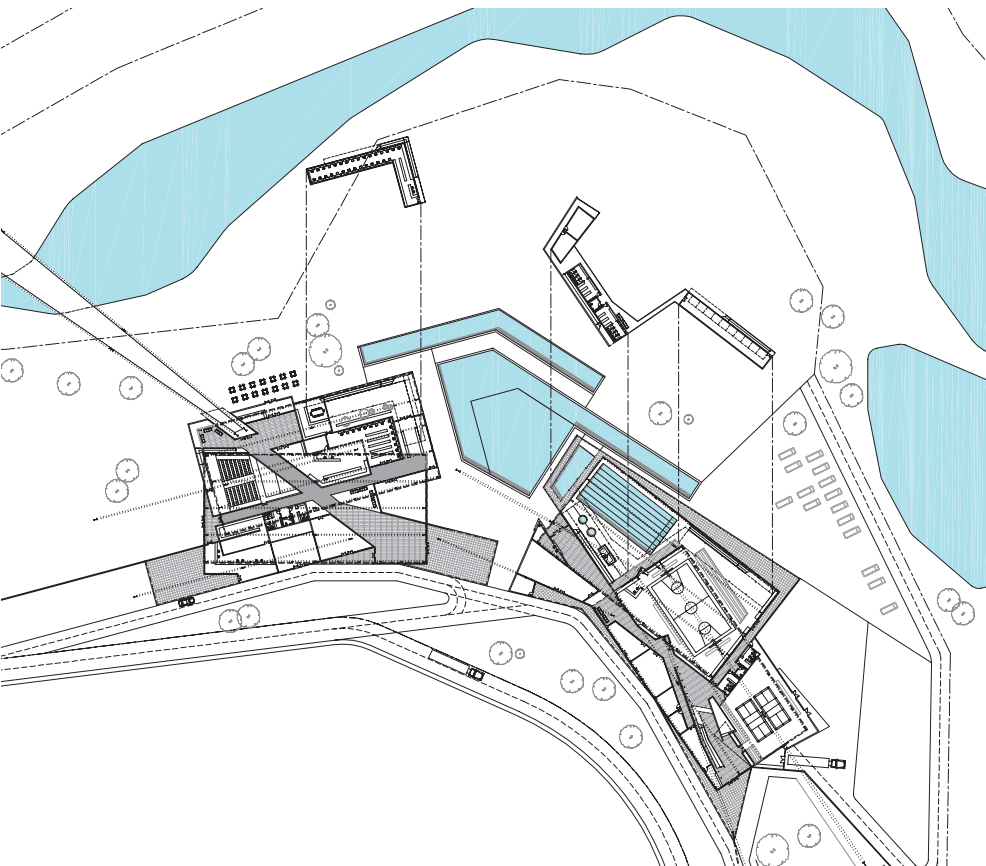
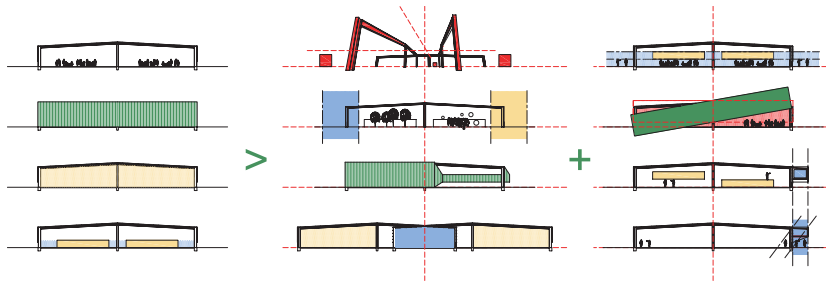
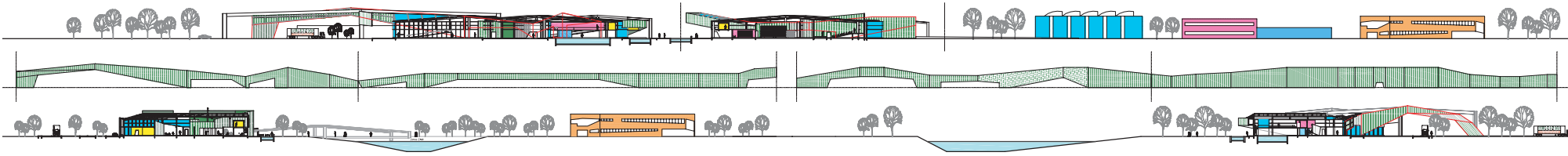
The western suburbs, which encompass the proposed site, display industrial sheds as its primary source of architecture. This typical building type has therefore formed a memorable 'fringe image' for these suburbs. A key concern was how to employ these suburban fringe images and systems through scenographic experiential moments, exploring perceptual effects that the systems may engender through their displacement.

I investigated the displacement of systems for generic and typical suburban sheds, and the issue of enhancing the ornamental value of the shed, as well as allowing this 'cheap' shed to assume the aspirations of civic and institutional buildings in the suburbs.

Through the methodology of compositional displacement, the resulting systems take on different roles, enhancing the scenographic experience. The systems are displaced in relation to sequences of movement along the infrastructure and pedestrian pathways. This provides experiential and perceptual effects that mediate between internal activities and the surrounding context. The suburban shed type then gains ornamental and civic values through modest means.

Supervisor Brent Allpress, refer page 134

KUCHING, MALAYSIA > WEST MELBOURNE 6152KM





More Frankston

ELLEN YAP

This project presents the design of a transport hub in Frankston that integrates the existing public transport systems, including the existing train station, a bus interchange, and a large public car park. The hub is designed as a flexible podium which provides opportunities for future towers to house commercial and residential development when or if the need for such high-density programming arises. It is anticipated that future forms of development would be on a vertical basis, hence the provision of space for future vertical cores incorporated in the plan.

The site lies on the eastern edge of Frankston's CBD, bounded by Young and Playne Streets and Fletcher Road. Programmatically, the hub houses a train station, a bus interchange, three floors of public car parking, a foodcourt, médiathèque, offices for transport staff, restaurants, cafes, fast food outlets and various scales of retail outlets.

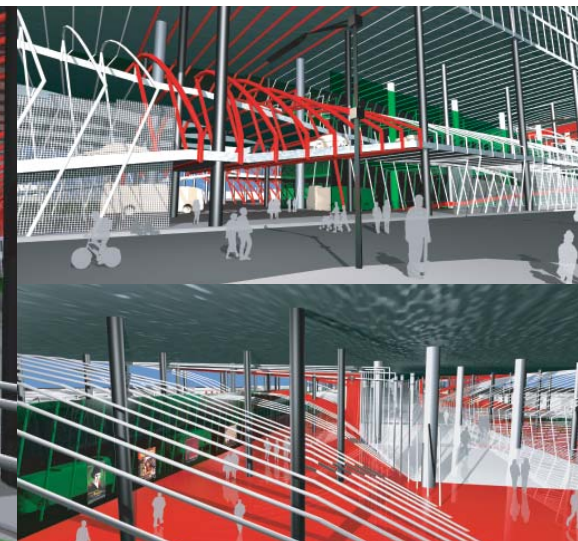
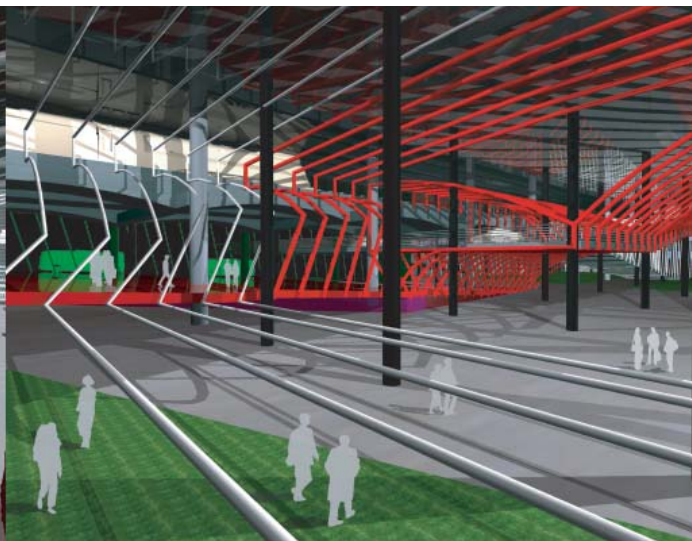
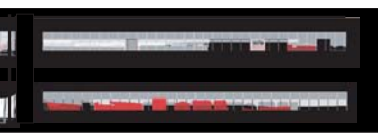
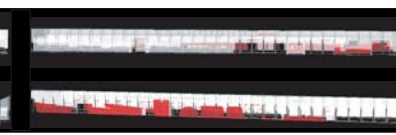
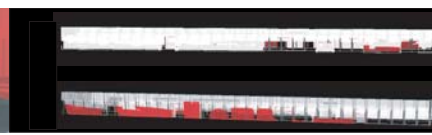
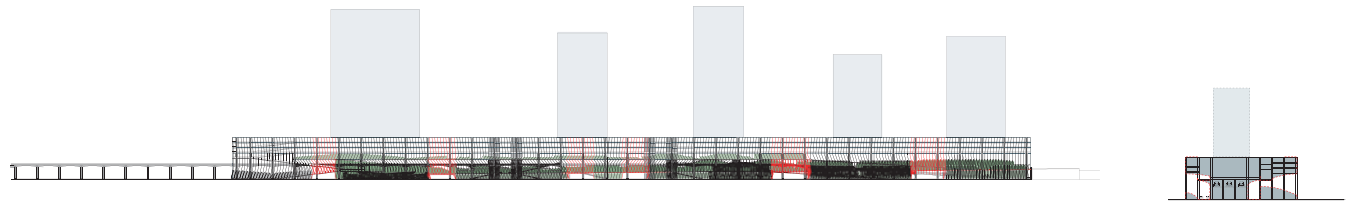
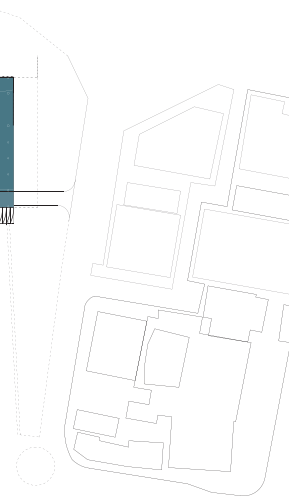
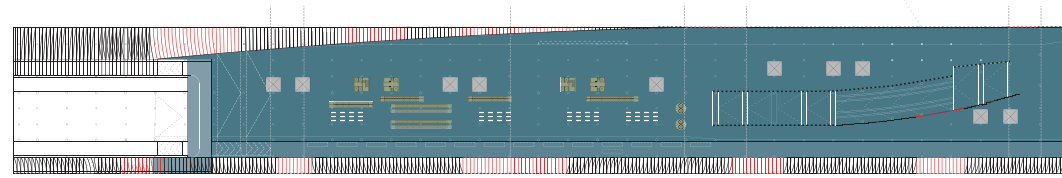
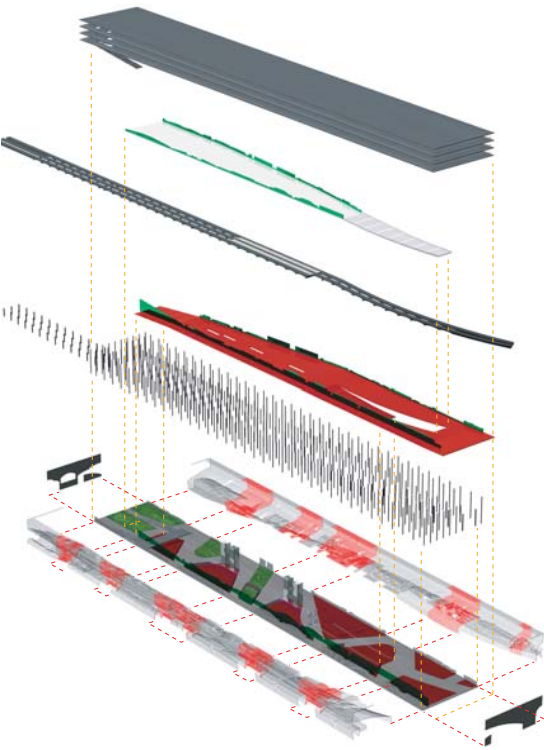
As opposed to the plan-based 'campus mode' scheme proposed by Cox Architects in the Frankston Masterplan, the design of the hub as a monolithic building was an attempt to differentiate it from its surroundings in terms of scale, form, colour and material – especially if it is to be a reference point and gateway into Melbourne city.

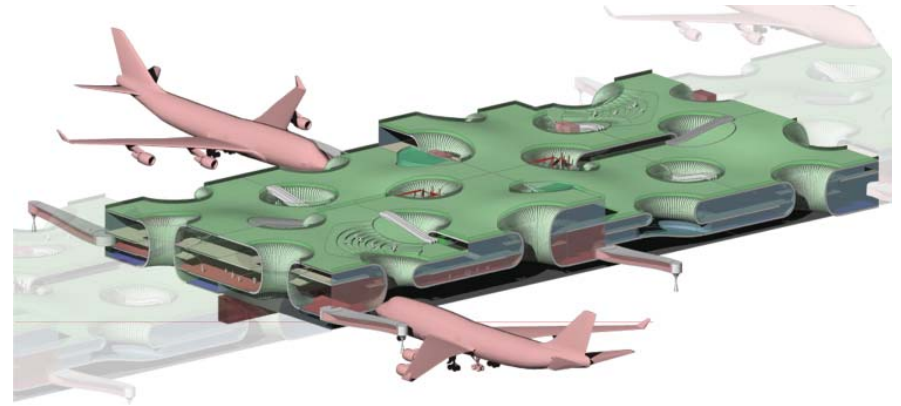
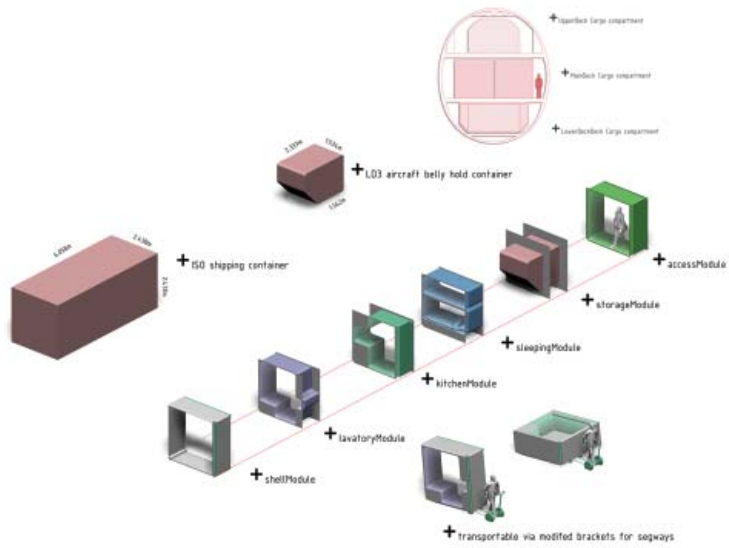
The building envelope is formed by a series of continuous vertical steel frames, creating an overall meshed effect on the façade; the frames are developed to dissolve the building mass by maximising visual permeability through the building.

The building registers as a form of architectural infrastructure overall, as it attempts to emphasise the skeletal or 'infrastructural' language of its components.

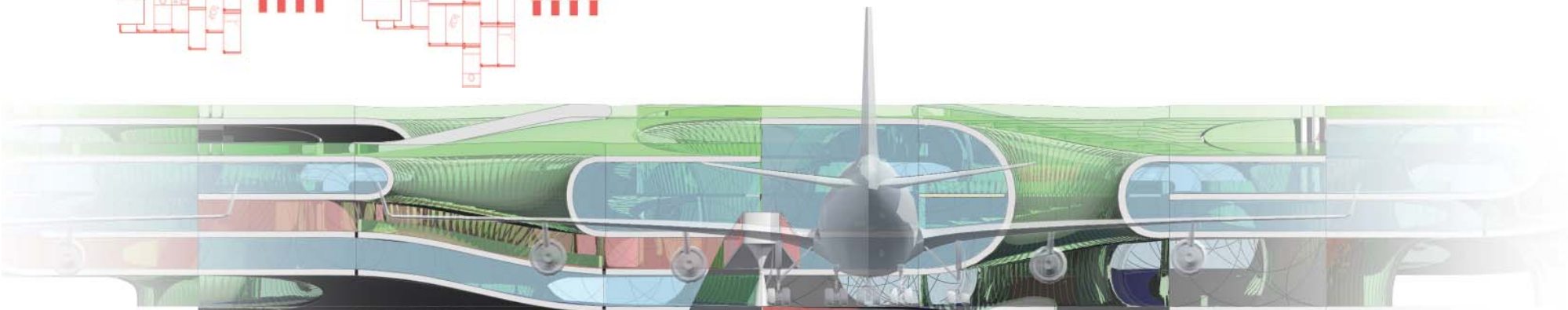
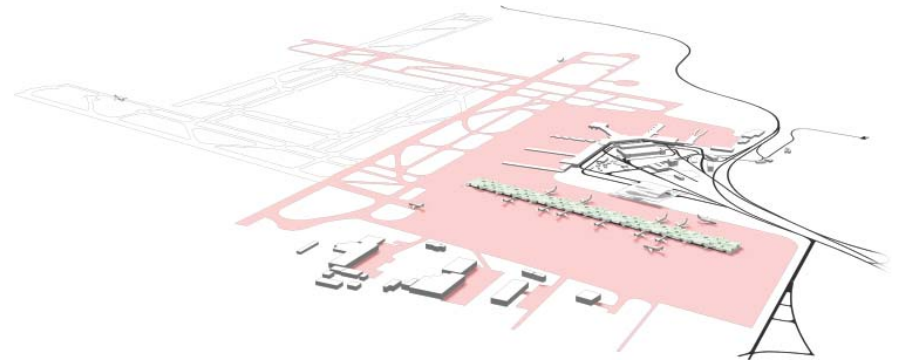
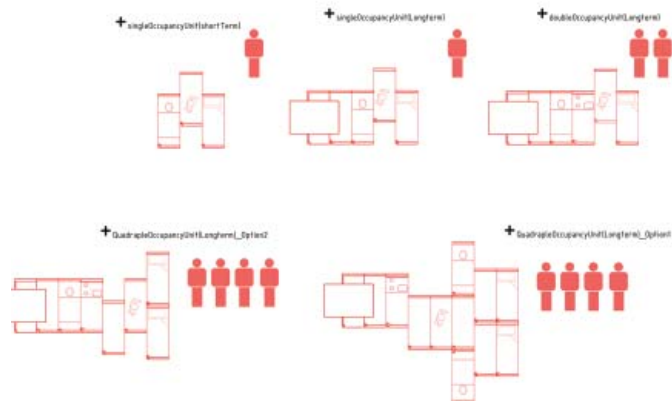
Supervisor Stuart Harrison, refer page 138

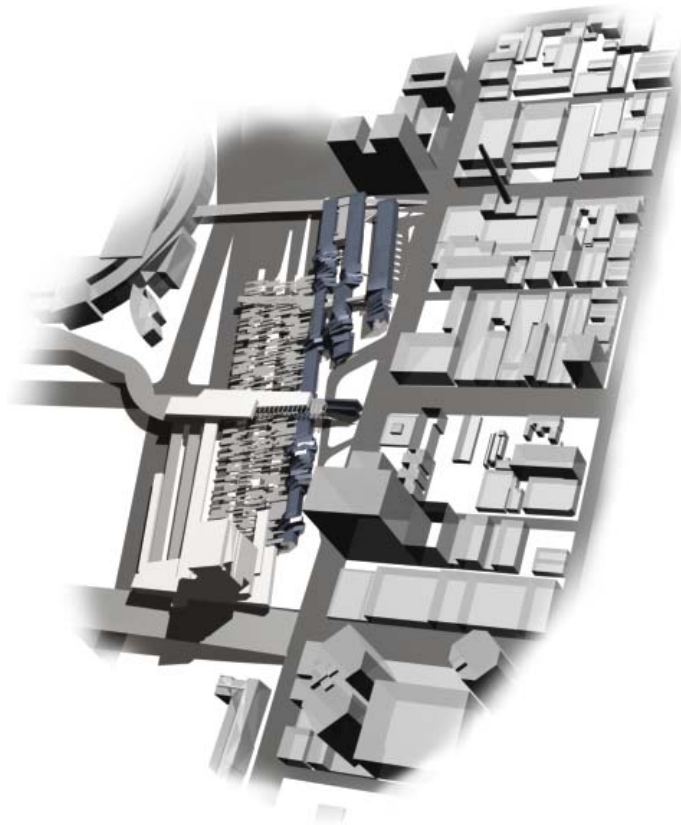
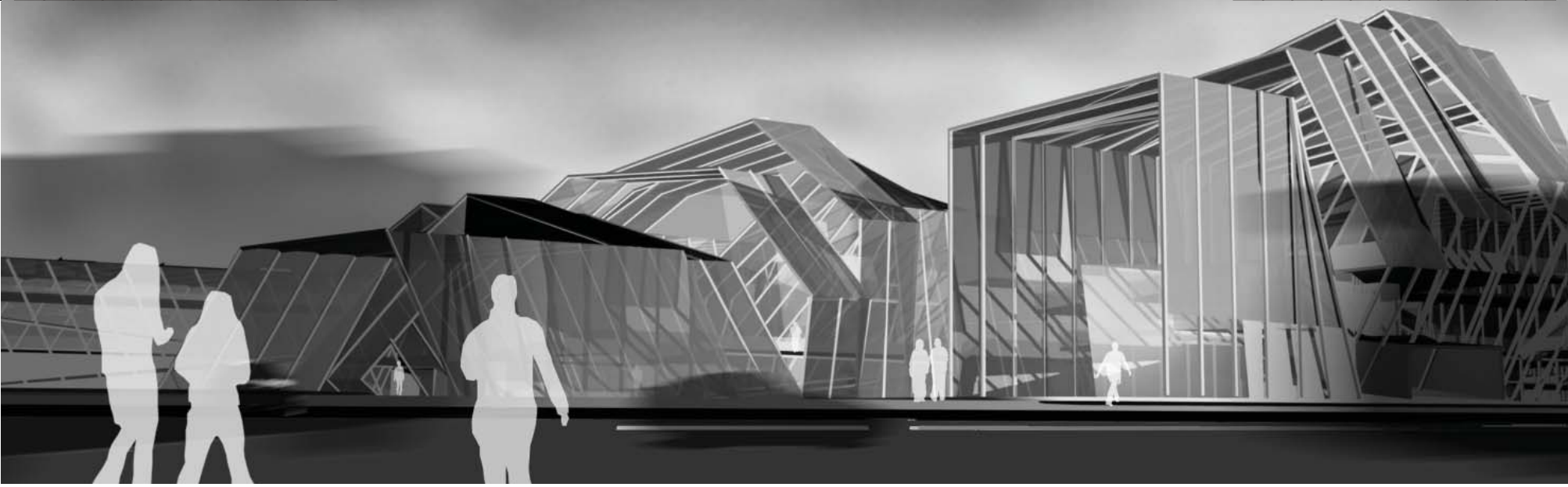
SINGAPORE > FRANKSTON 6113KM





cihla dwallinn configurationne





Transit Soundscapes

SHERRY-ANN KWOK

Real architectural experience is not simply a series of retinal images; a building is encountered – it is approached, confronted, related to one's body, moved about, utilised as a condition for other things...

Architecture of the Seven Senses from 'Questions of Perception: Phenomenology of Architecture', Steven Holl, Juhani Pallasmaa, Alberto Perez-Gomes, Architecture and Urbanism, July 1994, Special Issue

In recognising that architecture is not simply forms and shapes realised from paper, but is made up of experiences through time and physical space, the aim of this project was to use research of the aural field as a design tool for its visual counterpart. Architects have often used the visual realm to orchestrate movement through a building and to conduct experiential highs and lows. It is proposed that the aural realm can create the same, if not more interesting, built environments.

Conditions of tension and complementary relationships between the aural and visual realms already exist, but most are accidental. It is thought that by understanding current models of aural-visual situations that it is possible to use these to create intentional experiences such as anticipation or confusion.

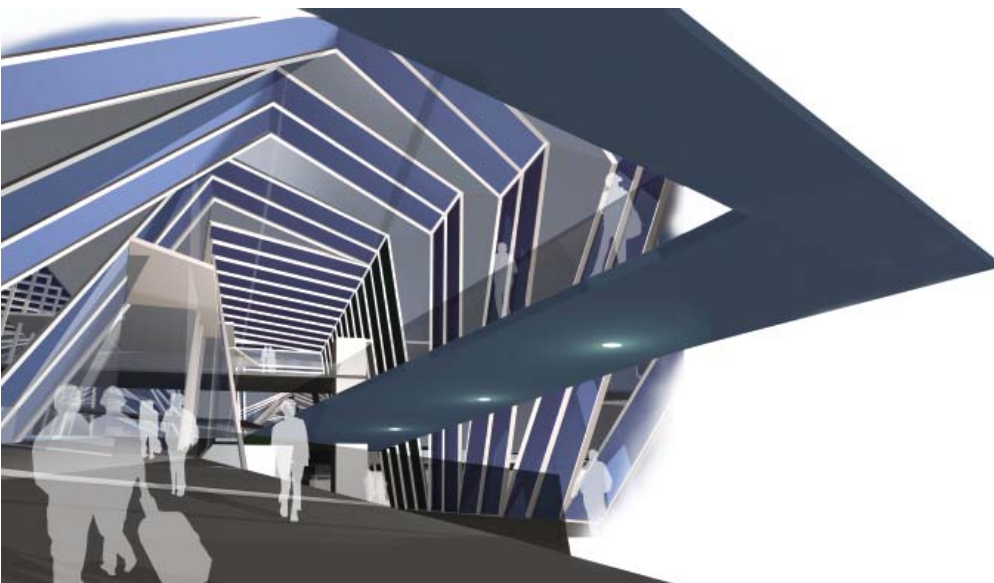
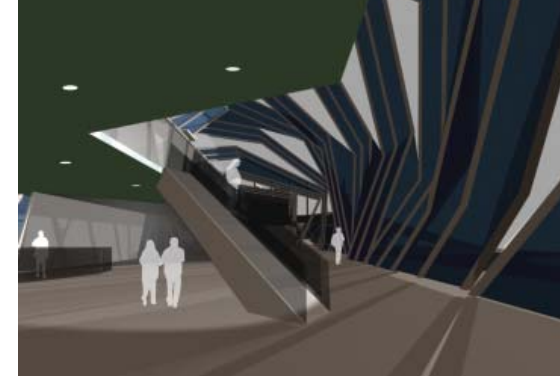
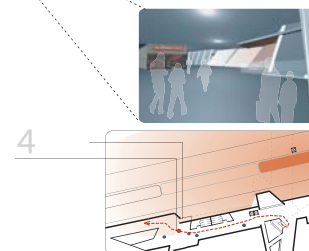
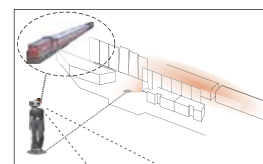
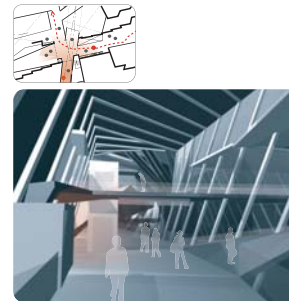
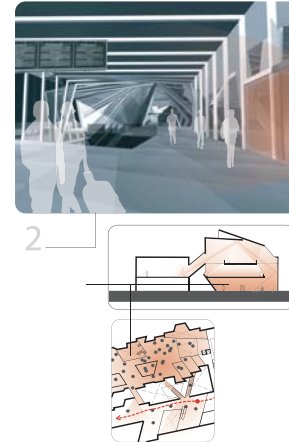
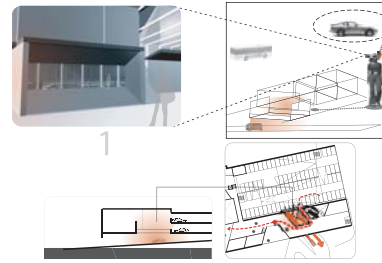
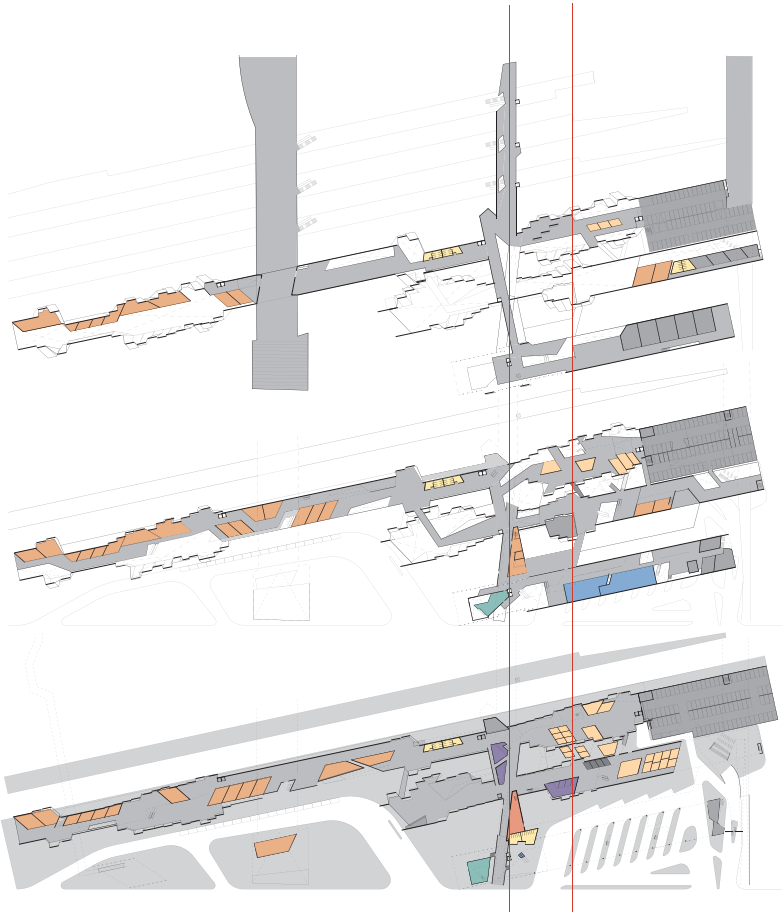
The testing ground is Spencer Street Interchange. This program is about movement between spaces and the focus should be about the transition between transport end points.

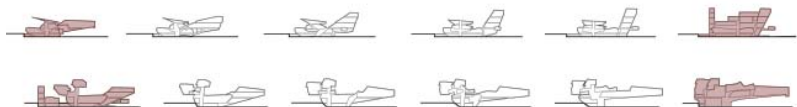
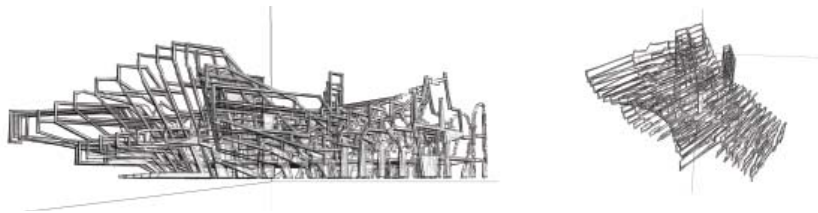
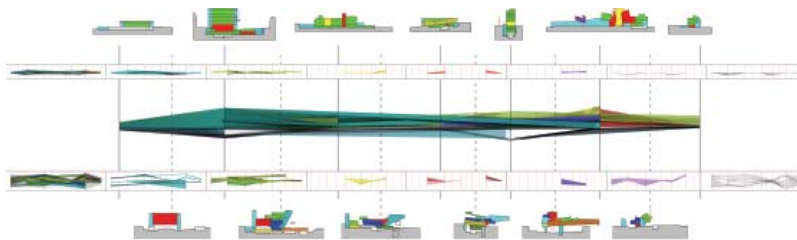
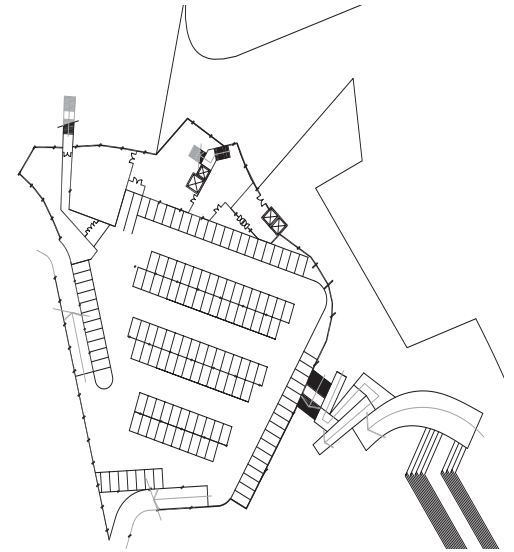
Architecture...[is] a 'thing' for passing time and space.

Bernard Tschumi

The project aims to design the transit space of the interchange using aural-visual relationships as a starting point, and for it to have these experiential qualities.

Supervisor Vivian Mitsogianni, refer page 142





Queensland Gallery of Modern Art

EDWIN HALIM

This project fuses the landscape with the experience of viewing exhibits. It is an intervention in a cultural precinct that already houses a number of institutions such as the Queensland State Library, Queensland Art Gallery, Queensland Museum and Performing Arts Centre.

The intention derives from an investigation of public corridors, both existing (in this case detached layers of promenades – pedestrian bridge, gallery plaza and boardwalk) and potential, stretching them across the art precinct into the new gallery site. Situated on Kurilpa Point, at the edge of Brisbane's art precinct, the new gallery will provide an identifiable loop back towards the precinct, providing a sequence of venues for the exhibition, research and interpretation of art, cinema, video and multi-media.

Sectional studies of seven comparative precedents were made exploring their spatial relationships vertically. These relationships were codified prior to the anamorphic projection from one to the other. From the projection model a series of new sections were cut to formulate new composite relationships.

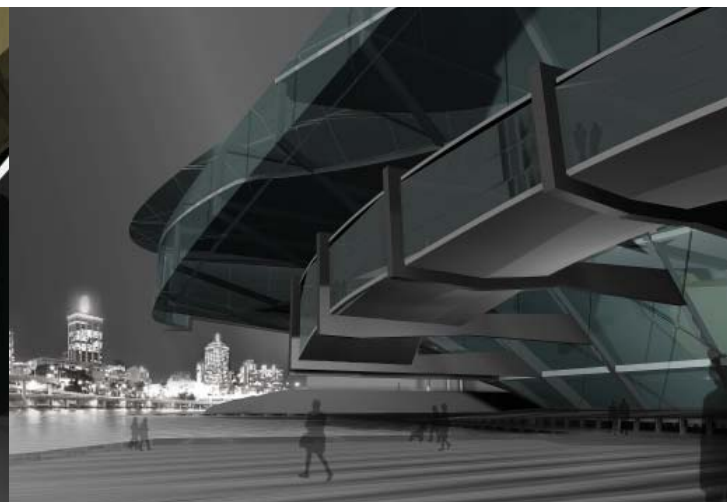
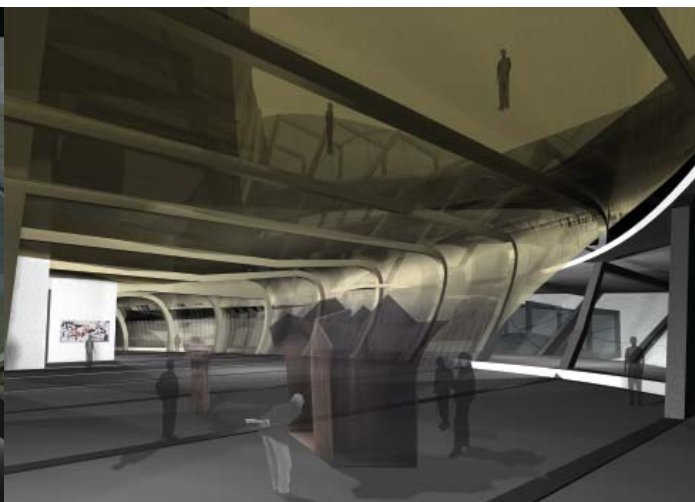
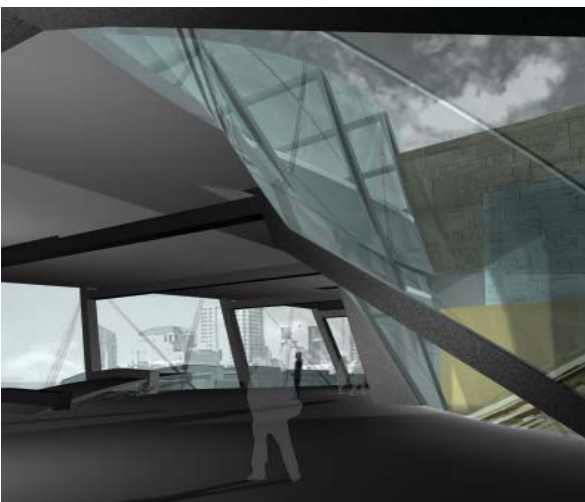
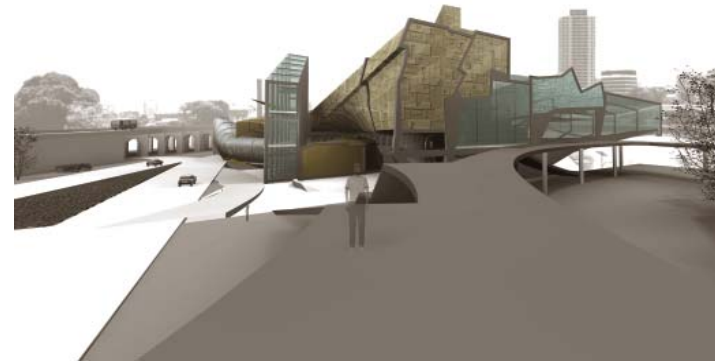
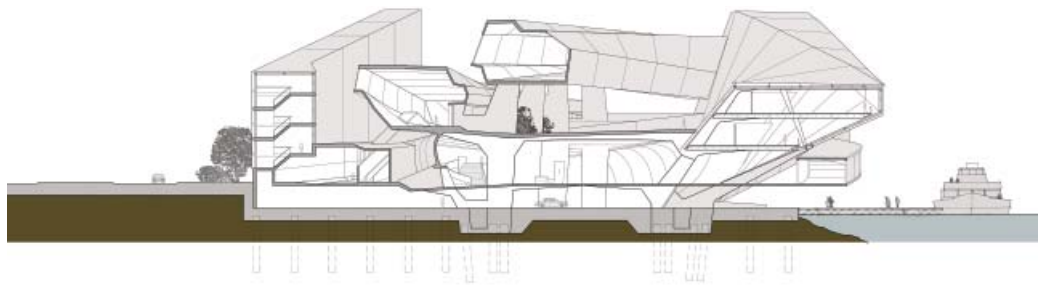
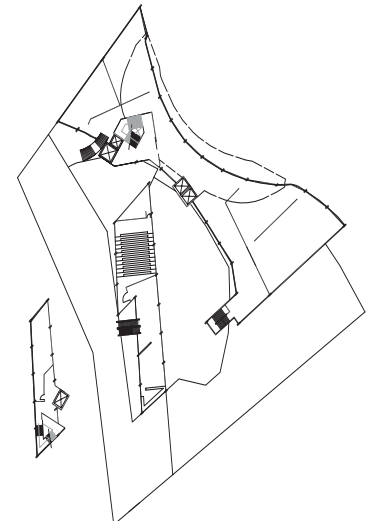
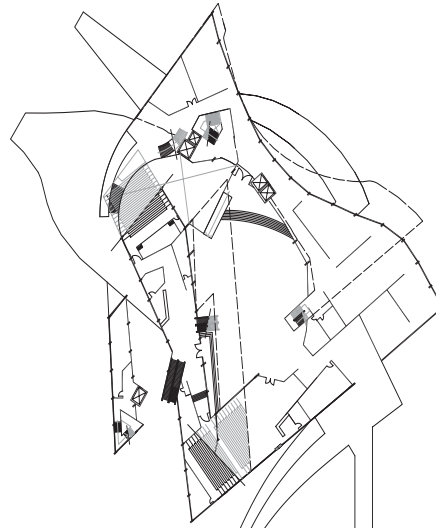
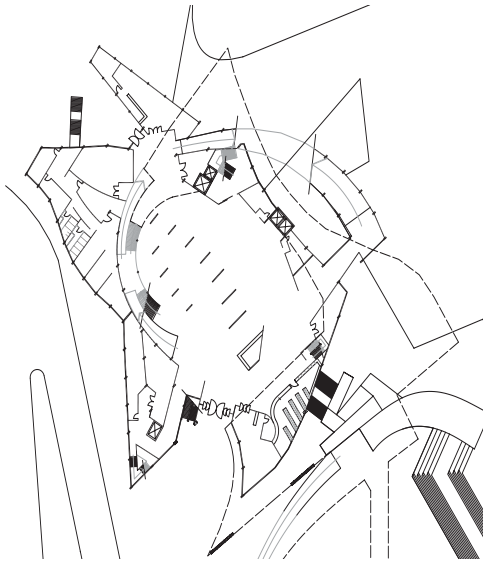
Surfaces were generated through a sequence of parallel transverse sections: folds and twists into a continuous spatial sequence redefining the building at thirty-metre intervals. In the constant process of determining its geometry and structure, the resolution of transversal sections intensified from thirty to six metres.

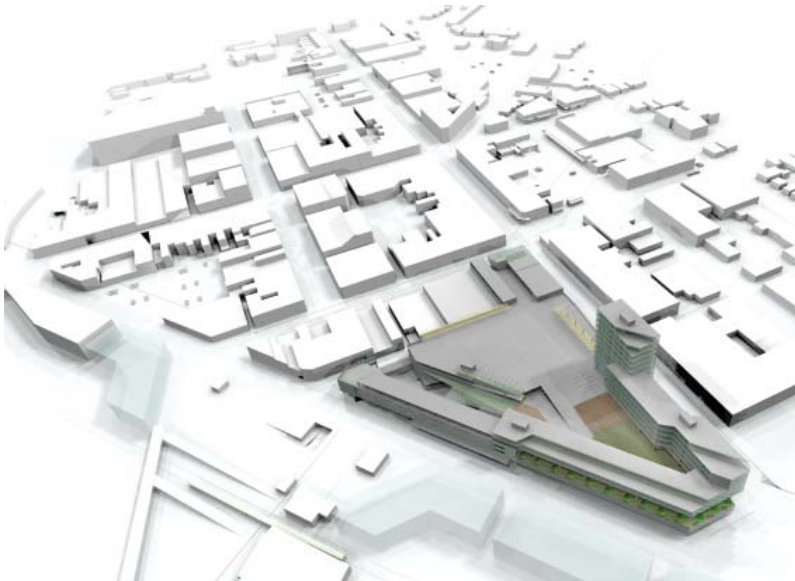
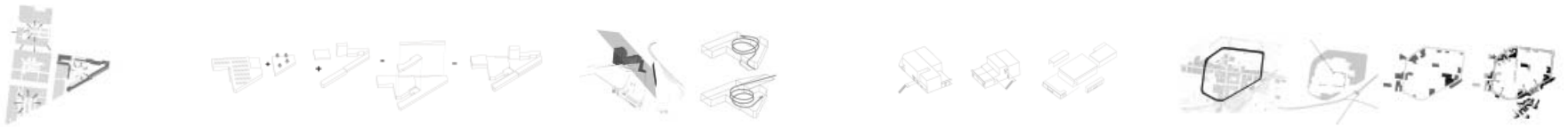
Conflicts between the section and envelope prescribe the circulation and programmatic arrangement in plan. Sections define multiple ground levels, signify experiences of the *promenade architecturale* at different levels of access to the complex, and create a well-defined ferry portal. The gallery space and cinémathèque are two different entities vertically yet share the same public space.

This is an experience of hybridisation where local context intersects with a new institutional context of diverse origins.

Supervisor Lindsay Holland, refer page 139

JAKARTA, INDONESIA > BRISBANE 5429KM





Reinvigorating Footscray Market

DARIUS TANUJOYO

Footscray is significant for its shopping culture. Strategically positioned, it is selected as one of the transit hubs in Melbourne's Transit City Program.

The Footscray Market and vacant land parallel to it and adjacent to the Footscray Station seem to be under-utilised. Such an inadequate functional building is mainly caused by its almost impermeable circulation with the surrounding context.

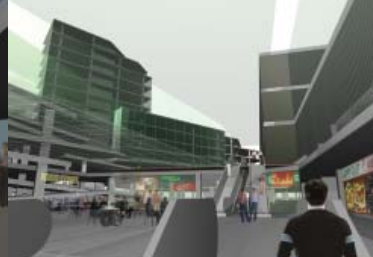
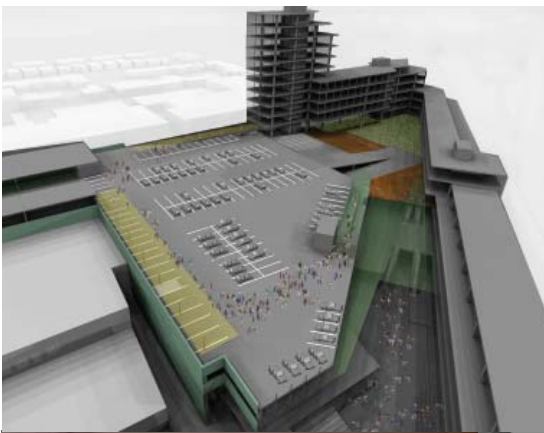
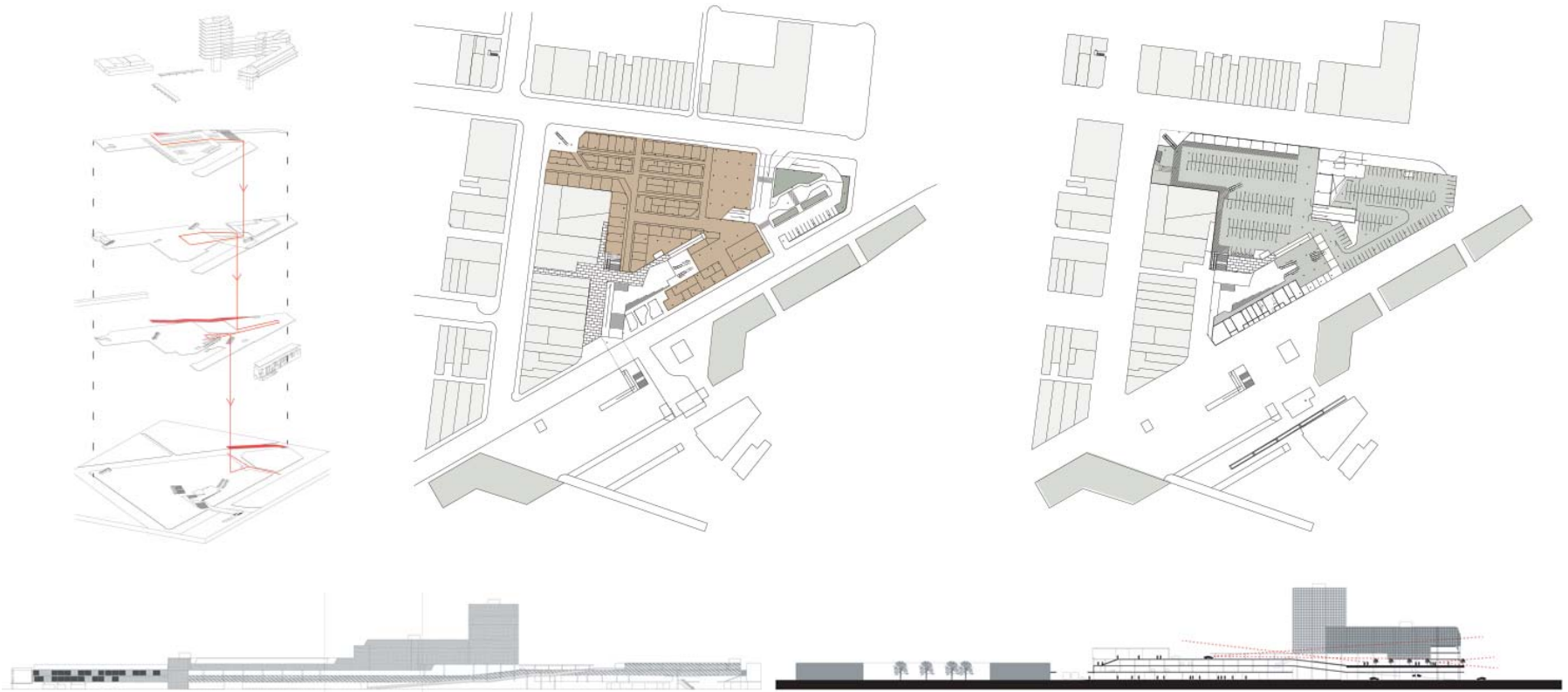
This project consists of new programs such as offices, residential units and retail outlets while maintaining existing car parks and the market. The aim of this project is to integrate and improve the circulation between Footscray Market and its urban context.

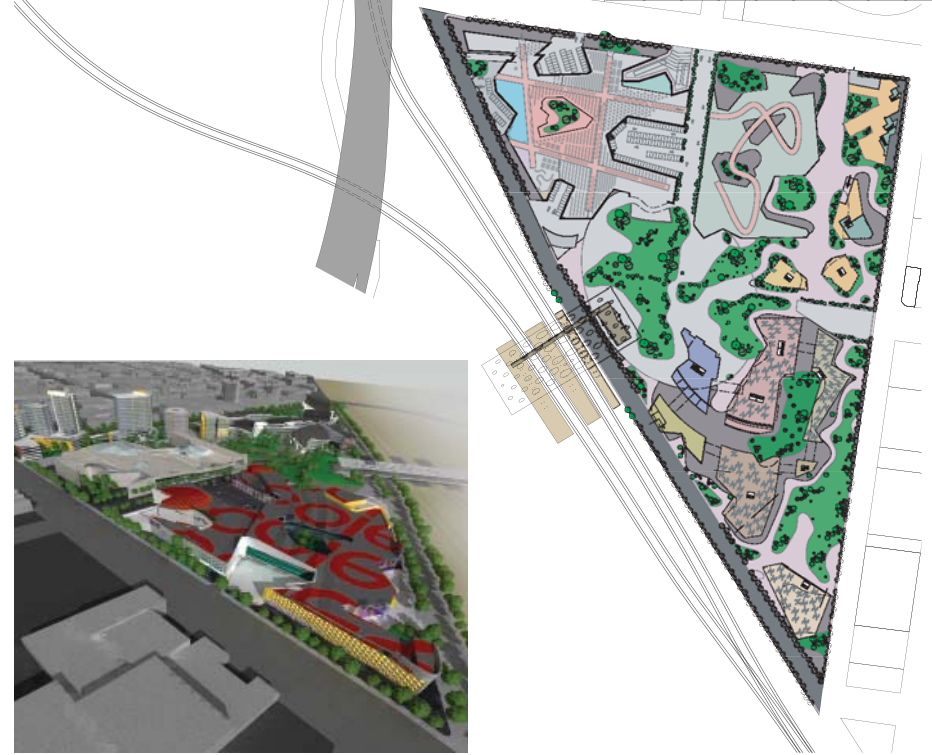
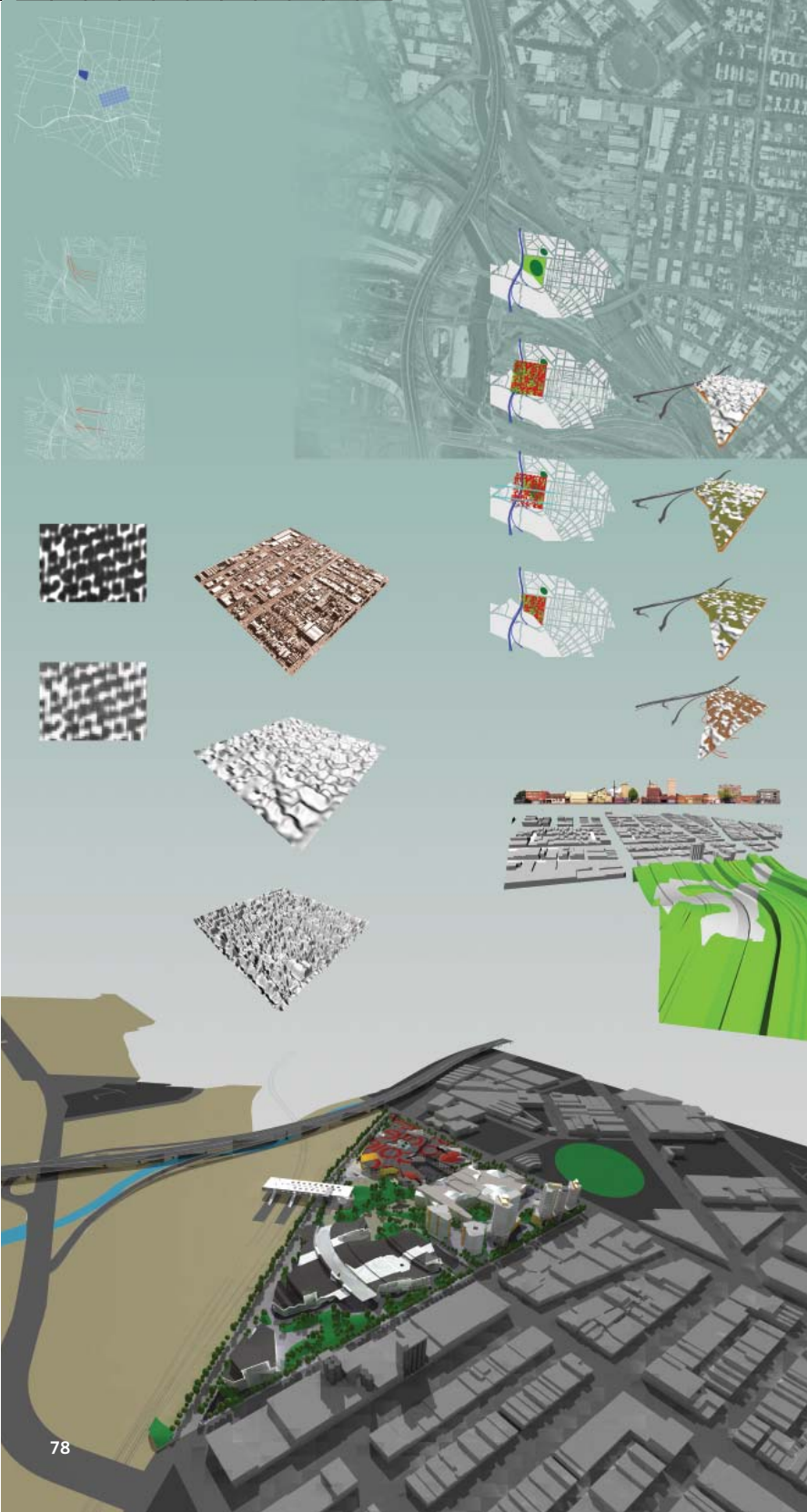
The first strategy is to permit direct car access to the rooftop car parks. These act as an anchor dispersing users to other programs. Mimicking the local typology, these programs will glaze the façades of the existing car parks. The roof is greened with landscaping, and public seating promotes this as the meeting point for the public and the building users.

Security concerns, indicated by the use of roller shutters across the existing shopping façades, are enhanced by new galvanised meshes. These expose the inner program while offering appropriate levels of security. Simultaneously, welcoming visual gestures are illustrated by the foyer spaces and the escalators, ramps and stairs into the building.

The programs are carefully placed corresponding to the adjacent contextual edges. Within the context of Footscray Station the new Footscray Market is a gateway to the city.

Supervisor Lindsay Holland, refer page 139





Tonal Distribution

CHENLONG MARK

This project establishes and investigates the relationship of various urban attributes, such as open space, building heights, volume and circulations. It includes mixed-use programs including commercial office, residential apartments, a retail superstore and an upgrade of North Melbourne Station – a kind of interface to inner-city living.

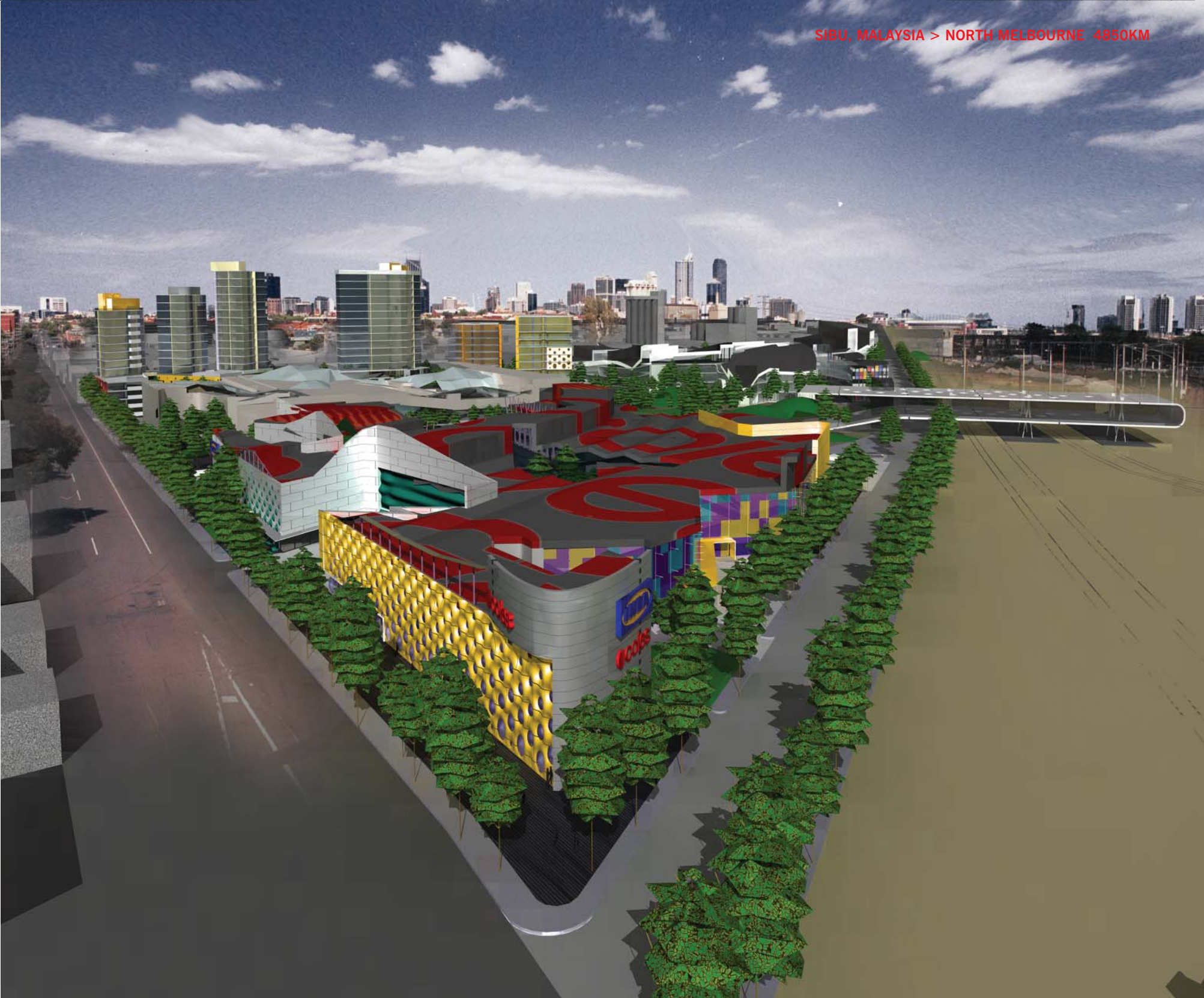
The site is on the edge of Melbourne's gridded CBD and the intention of this project is to extend this grid across the site to continue a similarly diverse built fabric. The historic train depot on the site is also recognised, becoming an interface to the grid that then orders the main trajectory of the project.

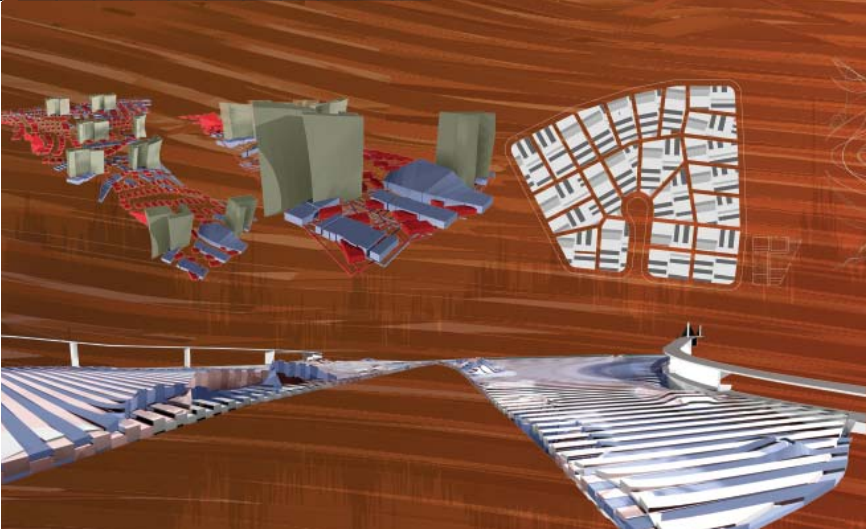
In effect, an aerial image of the adjacent area is used as reference material and issues such as volume, open space and landscape are analysed. This image is then represented in a heightfield method, in which the computer program picks up tonal densities of these attributes. The new three-dimensional landscape sample is then cut at various heights to reveal the profile of heightened peaks as building envelopes; valleys become open space or landscape. The sliced 'blobs' are then approximated as building footprints.

The residential apartments are located on the north-east of the 'valleys', and public and private concerns are addressed by disconnecting the ground floor from the footpath except at entry. However, in the Coles supermarket the main circulation axis is placed at an angle least obstructing the flow of movement. Similar to IKEA store circulation loops, the supermarket shopping experience is connected with other retail facilities. Car parks are variously placed at edge and underground points serving various entrances.

The grouped office buildings to the south are connected by a plaza inspired by the adjacent football field, which is placed in the central area like parklands. The large office floor area is cut according to the approximate scale of the adjacent grids and axes – the curved axis gestures to the original train lines and effectively becomes an internal atrium space, connecting the new train station. The original train station shifts to the edge of the site to serve various programs. The service road is effectively an extension of the edge road from the south and is treated as the 'new' edge of this development. The various roof profiles are shaped according to the adjacent buildings profiles.

Supervisor Paul Minifie, refer page 140





Housing a Stunted Economy

CRAIG CHATMAN

Economic growth is commonly regarded as a primary goal of economic policy and the mechanism by which employment, prosperity and community well being can be maintained. Business expansion, turnovers and profits are all seen as positive outcomes for the development of a city but can this be maintained?

The locality for this project is juxtaposed between the amplified prospects of Webb Dock and the Westgate Bridge and houses a forty-hectare community development.

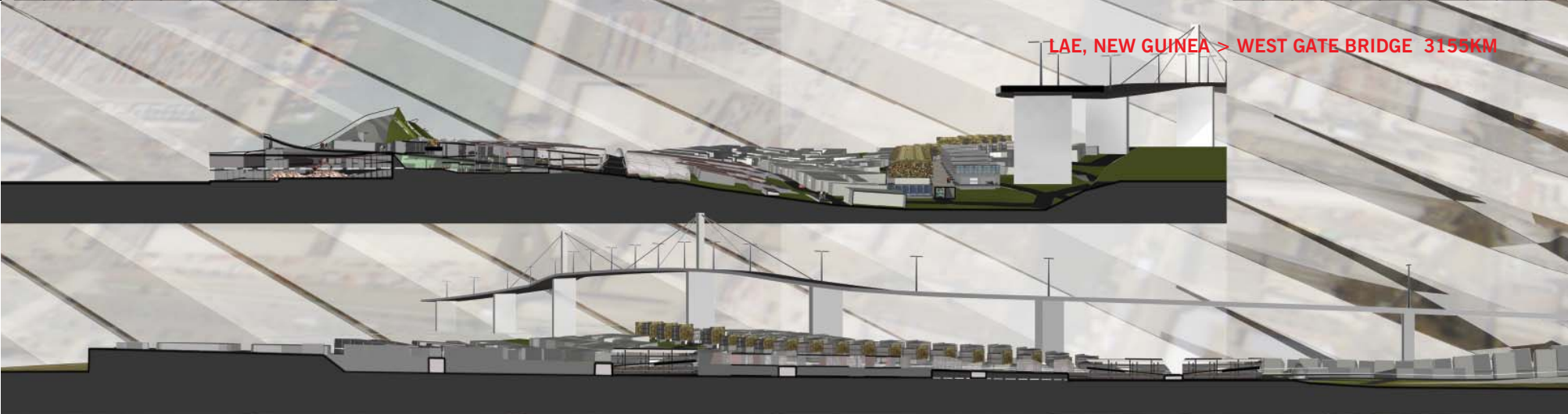
Through computer simulation techniques an attempt to understand collated field conditions was established. The phenomenon of noise demonstrated the behavioural pattern of the site and this has been used to express a dynamic condition that was then fed back into the physical space.

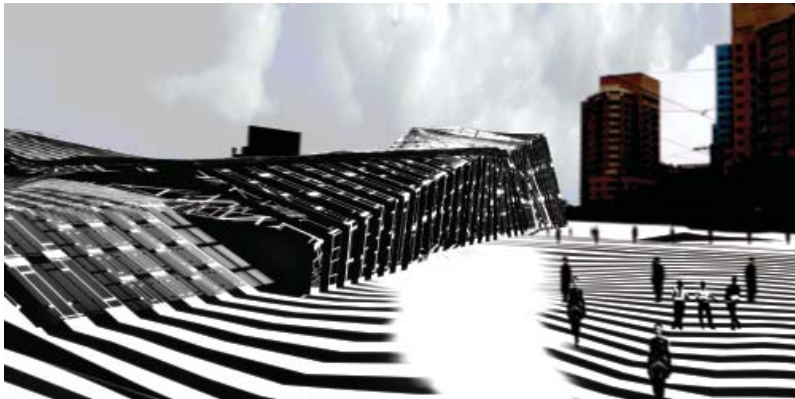
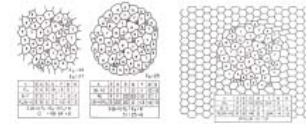
There are delicate environments amongst this industrial site – the parklands to the north of the Yarra River (particularly Merri Creek) have been documented as being environmentally sensitive. The water frontage is seen as an opportunity for a public park, continuing the spirit of Merri Creek that bounds Yarra Edge parks. Existing bicycle paths are maintained and extended through the site, connecting the west to east, ferry to home.

Entwined throughout the site are programs that reflect the geographical condition. A concrete recycling plant is located beneath various housing typologies. A soil bio-remediation centre is located next to leisure areas and parks. The 'Circadian Strip' provides constant light, providing possibilities of expedient harvest growth and a civic location to retune the body clock. The idea of conflicts was also explored through the design of housing types.

Supervisor Lindsay Holland, refer page 139

LAE, NEW GUINEA > WEST GATE BRIDGE 3153KM





Latent Forces, Potent Forces – Affecting the Institutional Type

DAIMAN OTTO

O you who have sound understanding, mark the doctrine that is hidden under the veil of strange verses [smooth surfaces].
Dante, *Inferno*, Canto IX

Institutional spaces are the principal sites through which ideologies work, and thus...it is in the institution's interest to effect (or at least give the impression of) stable conditions. And like the narrative, both institutions and ideologies are constructs – they are neither natural, nor universal, nor timeless, but artificial structures...it is the very inconsistency of the social field, the impossibility of its seamless constitution, its gaps and residues that ideology has to mask, conceal, screen. And it is in such gaps – at the level of the subject, the institutional program, the building, site and so forth – that certain critical architectural narratives might emerge.

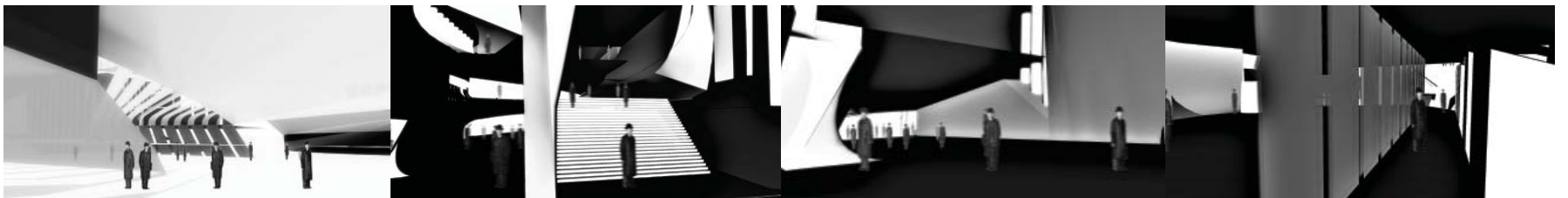
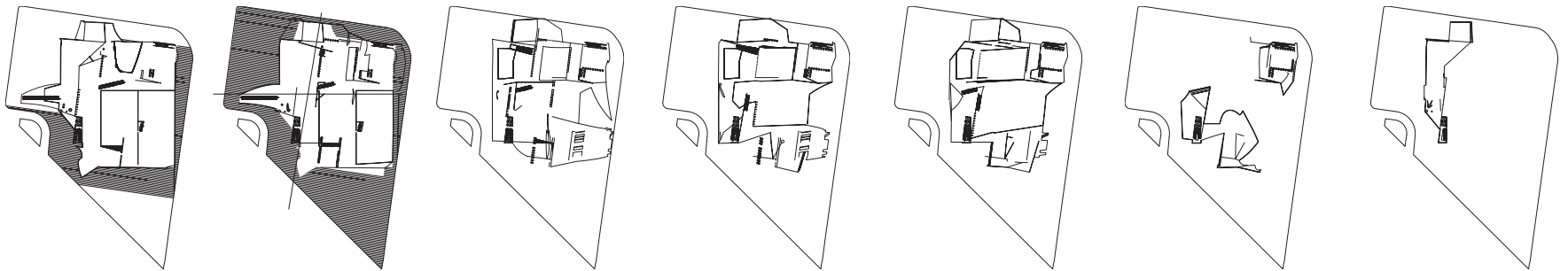
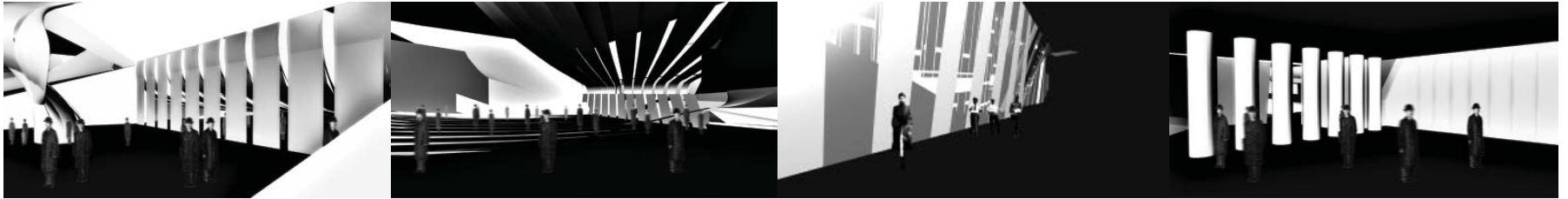
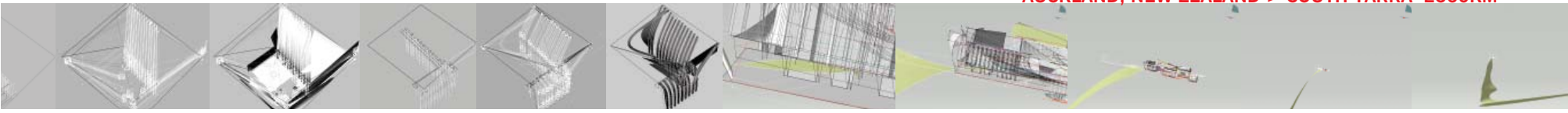
Mark Rakatansky, *Spatial Narratives*

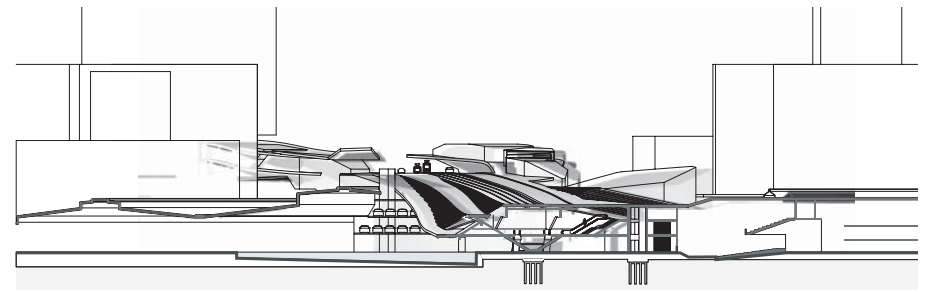
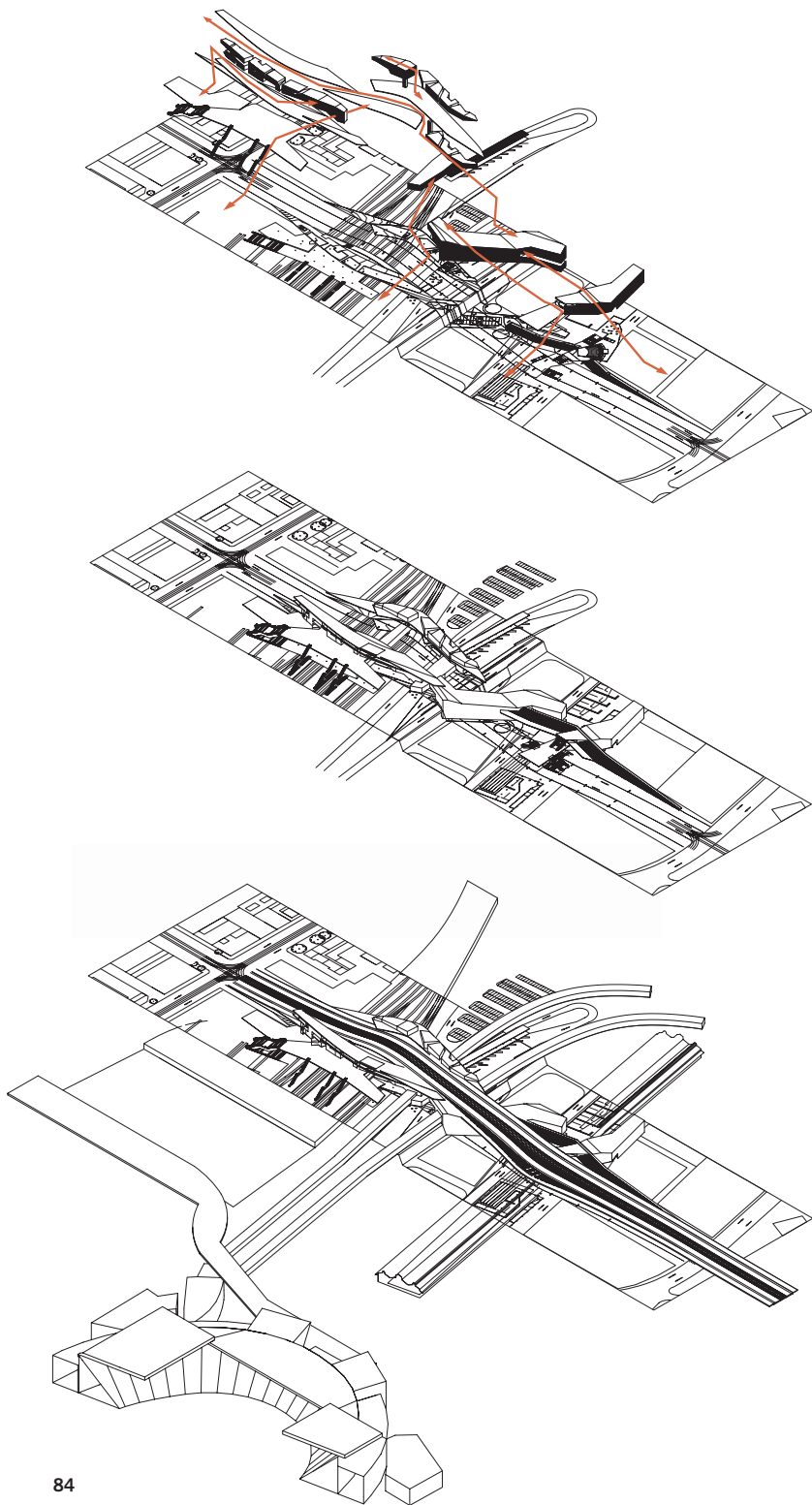
The principal quality of the contemporary 'lifestyle' is smoothness: preservation of power through subterfuge, smooth surfaces, branding and controlled transparency. In this project the institution prepares to translate to one of Melbourne's inner suburbs, Chapel Street, Toorak. But, the new locale has its own problems and not everything is smooth sailing. Car hoon drive rampantly, the lifestyle-conscious public are uneasy, the retailers are frantic. Here, the project plays devil's advocate: Stonnington City Council and the City of Melbourne unite in the spirit of self-preservation and orchestrate a disguised centre of control.

In effect, this project operates on an existing institutional gallery type in a way that affects traditional devices of control and display (surface, column and procession) in order to identify latent forces and new conditions in these devices. It is proposed that this will affect the way we experience institutional space, the way we experience art within space, challenging visual construction of traditional space.

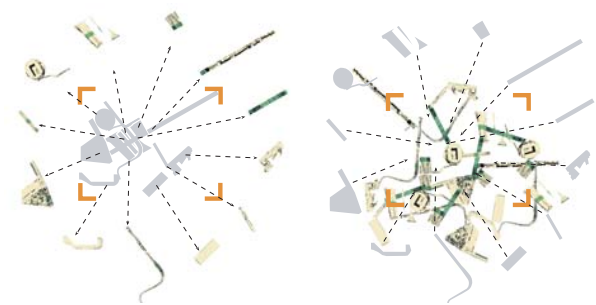
This is a project that documents processes of translation and modification. As such, it begins as a map of an object with a set of latent instructions and directions, and is transformed into an object of a map. One particularly strong precedent for this transformation process is Marcel Duchamp's *The Large Glass* – an example of a process-based artwork intended to transform a type (the window) into a multi-dimensional artwork, challenging the medium of art as well as the perception of flat surfaces. It was intended to develop a process that would mimic this to an extent, by taking a type (the Danteum) and transforming it by operating on the characteristics of the type.

Supervisor Vivian Mitsogianni, refer page 142





site mapping and analysis



Urban Hinge

LUCAS CHIRNSIDE

During 2002 architectural designs for Melbourne's new Southern Cross Station were unveiled. The development of this major transport interchange was coupled with the creation of a new Collins Street car/tram bridge that would traverse the station platforms linking Melbourne's CBD and Docklands. An opportunity existed to reconsider the design and programming of the new Collins Street Bridge, exploring the possibilities of connectivity across several urban systems.

During site research the term 'hinge' was employed to describe urban architectural sites with a disjunctive weakness that encouraged alternative programs, such as busking, to integrate with dominant flows. Hinge sites were characterised by flexibility of use adjacent to dominant public program sites, usually a vacant 'hub' at the intersection of diverging infrastructures. These essential public 'breakout' zones became sites of speculation, interaction and difference; memorable places without names.

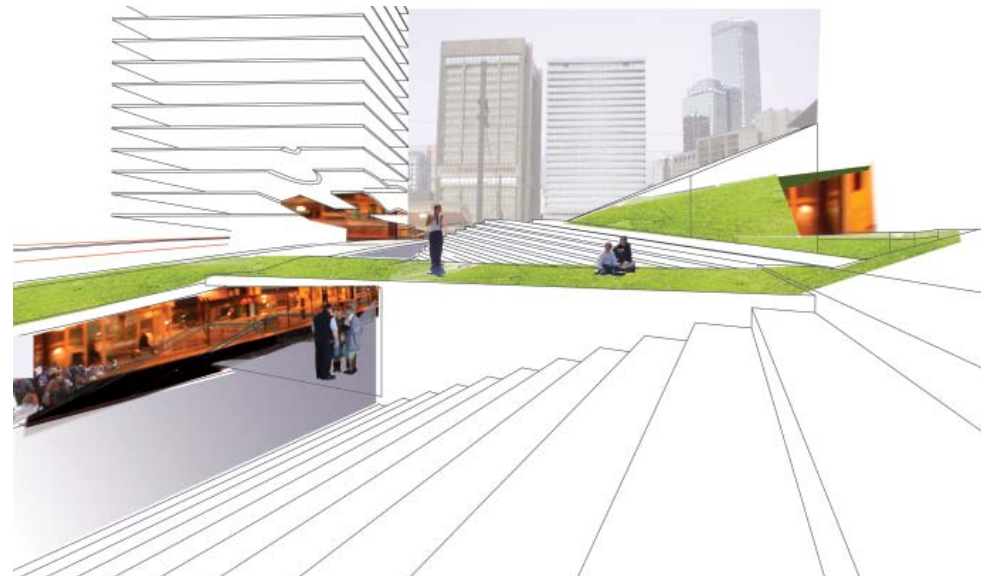
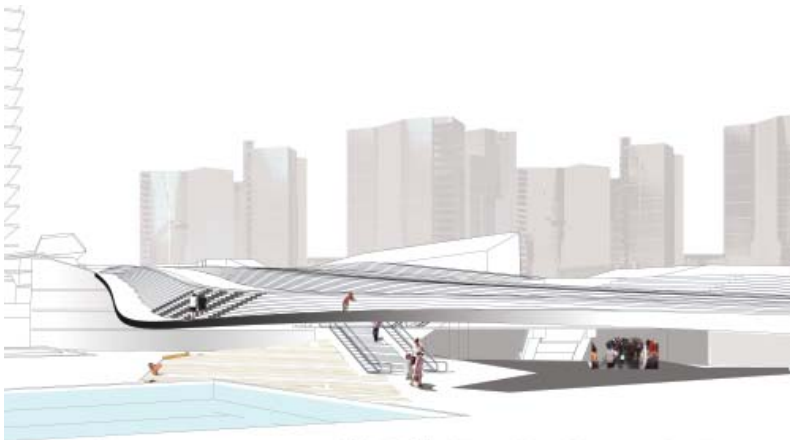
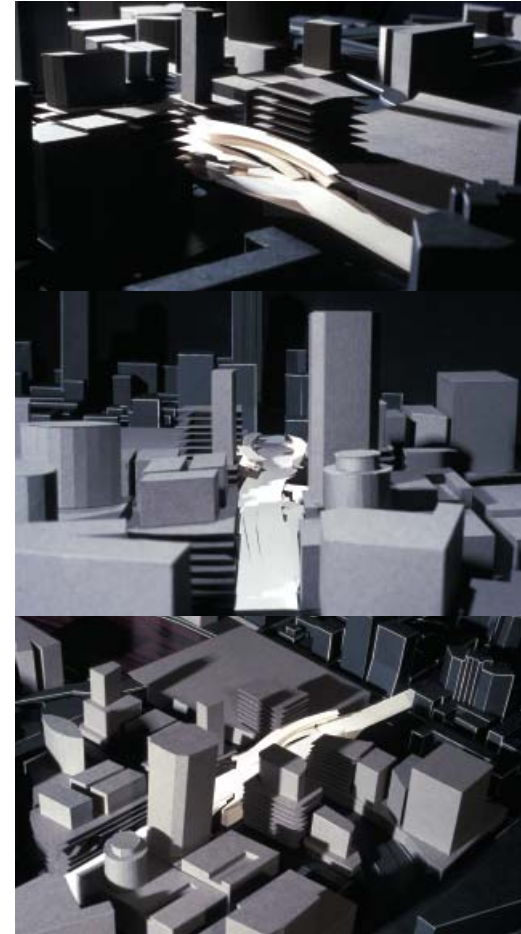
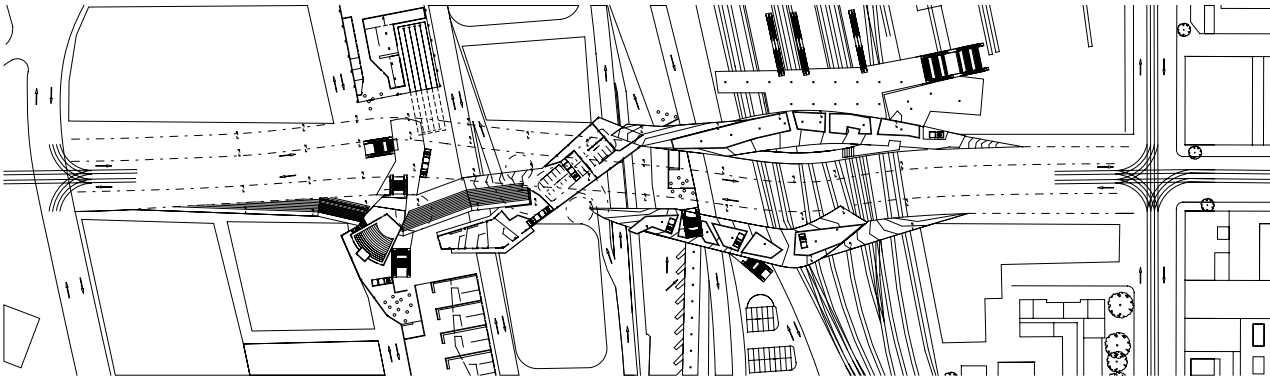
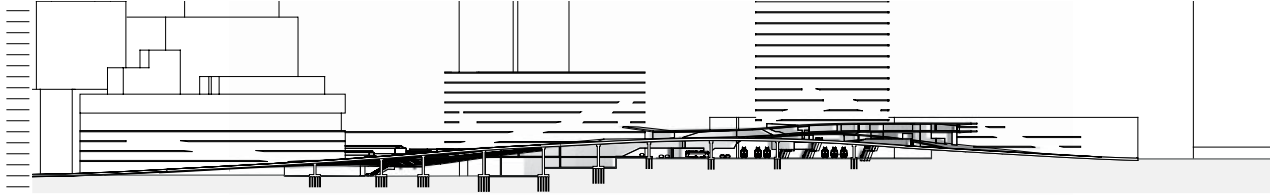
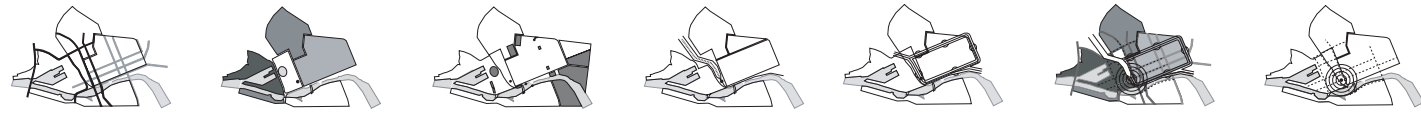
The new Collins Street Bridge displayed no such characteristics; rather it emerged as a linear conduit ploughing through and over local context – a massive concrete structure forming an effective north-south barrier along its entire length. In response to a culture of 'dumb' infrastructure Urban Hinge attempts to develop hybrid programming and design to allow for flexibility in infrastructural composition to adapt components to local urban fabric.

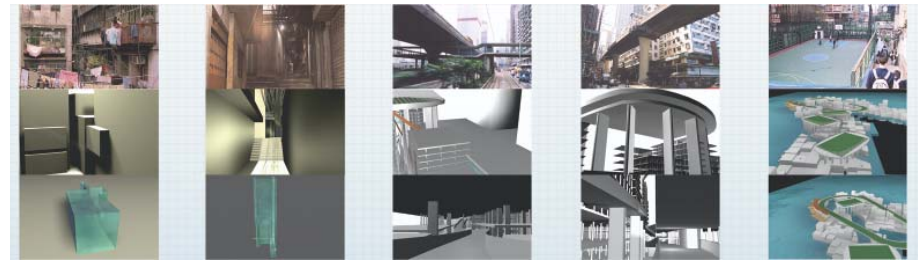
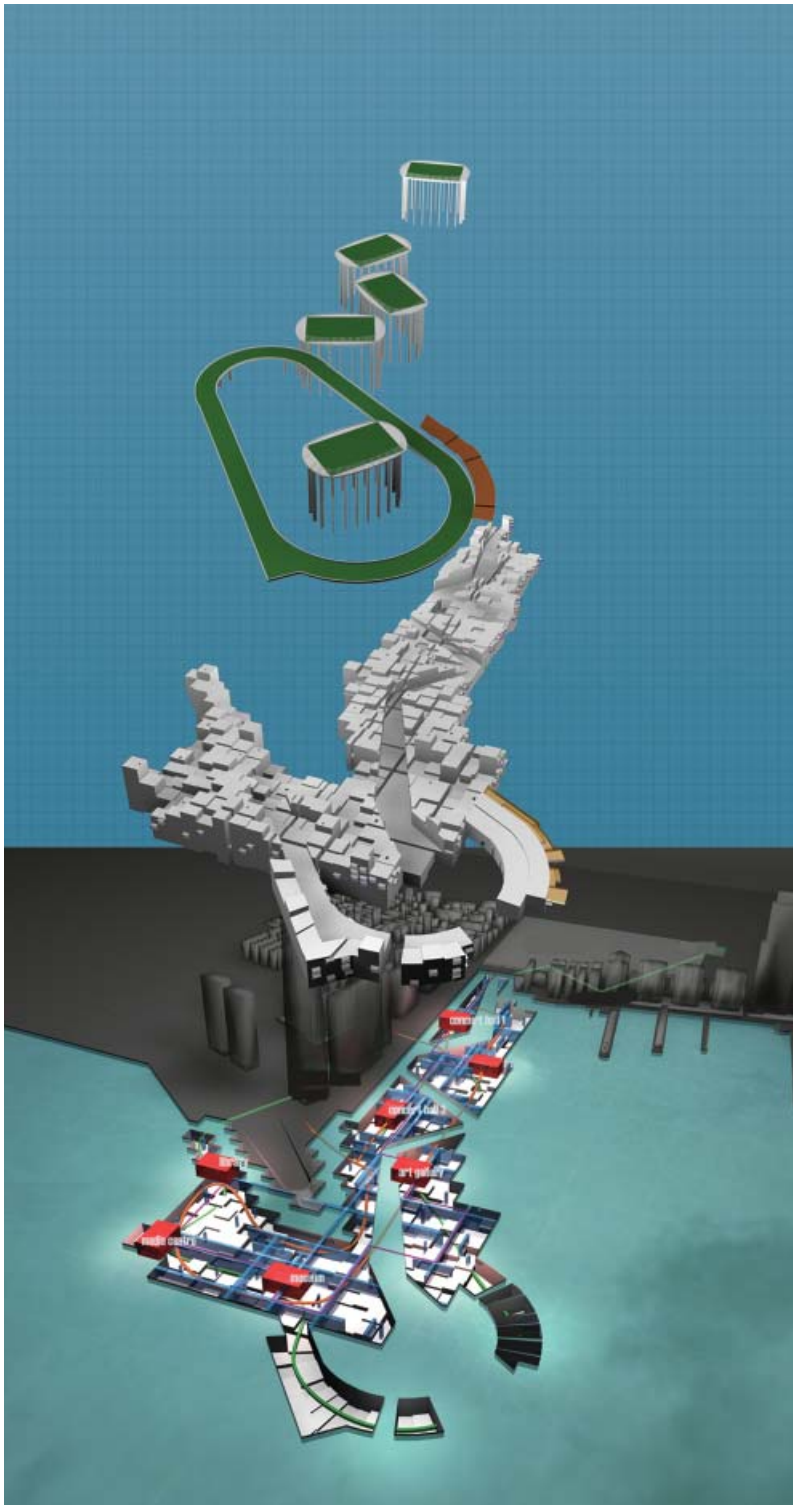
Urban Hinge tests design strategies of 'weakening' public infrastructure attempting to articulate bluntly converging systems, that in this case are represented by CBD/Docklands, stadium/station, heritage/highway, and existing/proposed habitation.

Urban Hinge is a non-linear connective tissue separating and recombining flows between interrelating systems. Dominant programs find an unofficial interface in the bridge, their unsynchronised demands creating moments of 'slack', temporary delaminations that attract speculative inhabitation.

Supervisor Mauro Baracco, refer page 134

CLYDE, NEW ZEALAND > SOUTH YARRA 2560KM





Land Deficiency Syndrome

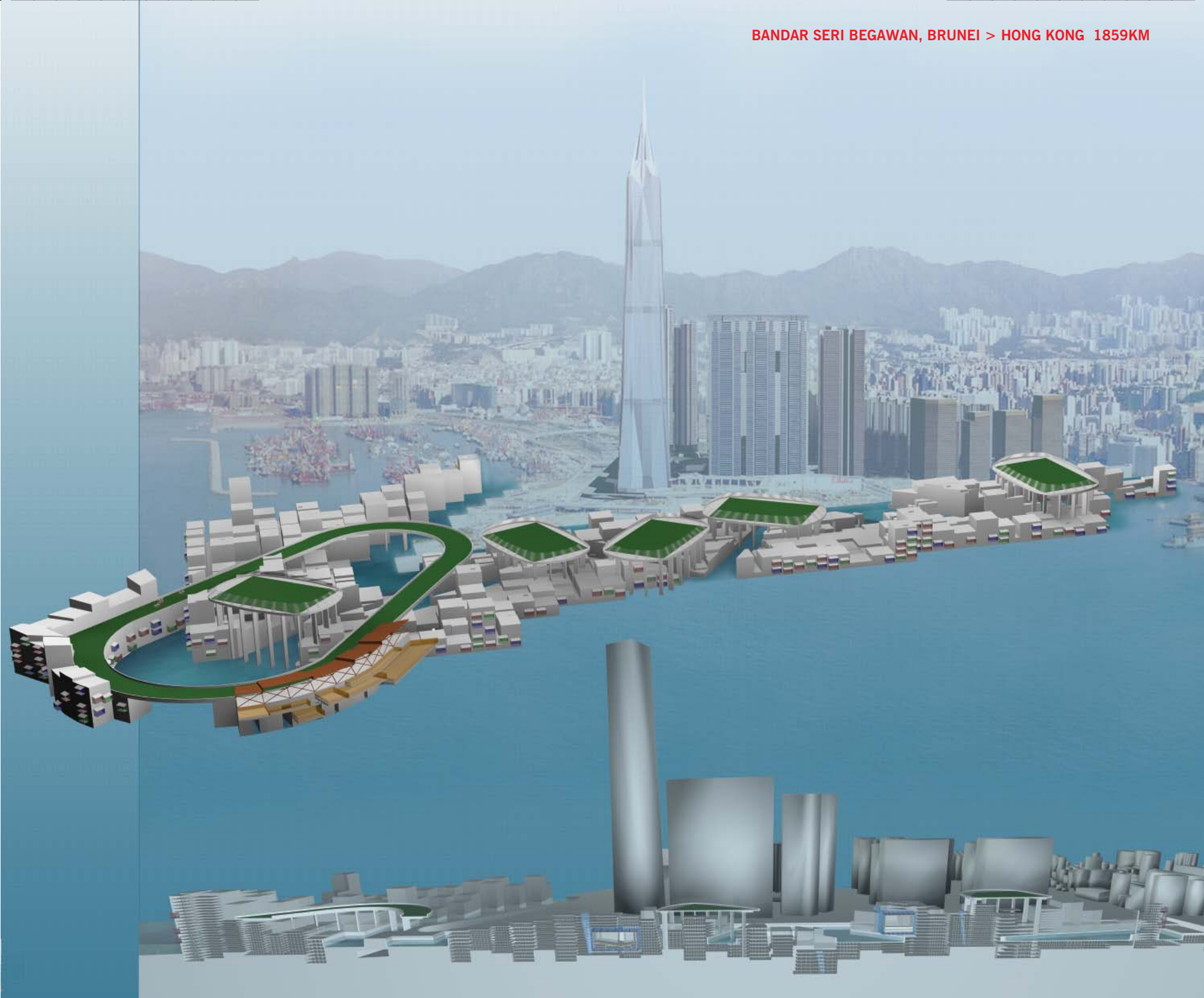
EUGENE LIM

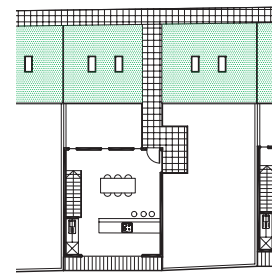
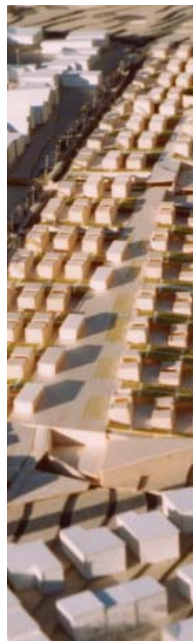
Hong Kong has always suffered from 'land deficiency syndrome', the effects of which are casually manifested in the semi-surreal urban typologies scattered throughout that city. These could be said to culminate in the infamous Kowloon Walled City. This syndrome includes extreme land use, hyper-compression, appropriation of surface or void, absurd programmatic adjacencies, embedded 'jewels', 'super' extrusions and stagnant imported Western cultural motifs.

The emergence of the West Kowloon reclamation site – thirty-eight hectares of reclaimed land facing Victoria Harbour and the iconic Hong Kong landmarks – poses a big dilemma. On the one hand, a prescient government wants to elevate Hong Kong from the fate of a one-dimensional global hub lacking political and cultural strengths, and on the other there is the vernacular land deficiency syndrome. As Hong Kong's other imported Western precedents illustrate, their 'singular' urban concepts almost always result in a social desert. The question is how to introduce public diffusion in a land deficiency syndrome, yet within distilled requirements of a Western model.

The proposal explores the possibility of amalgamating these urban typologies, the highly successful and rich ones, as well as those that failed. They are reconditioned, reinterpreted, sometimes mimicked and deployed across the West Kowloon site as a hypothesis, orchestrating maximum public diffusion, cultural sensitivity and a greater sense of 'place'.

Supervisor Lindsay Holland, refer page 139

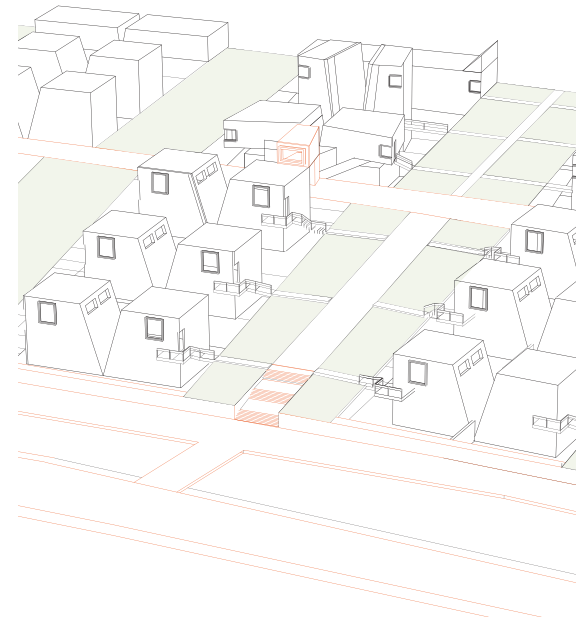




first floor



ground floor



Rosanna Housing Typology

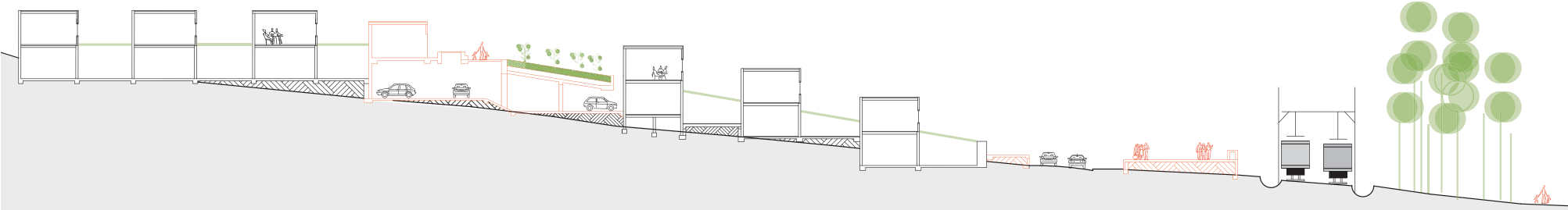
BENJAMIN PERCY

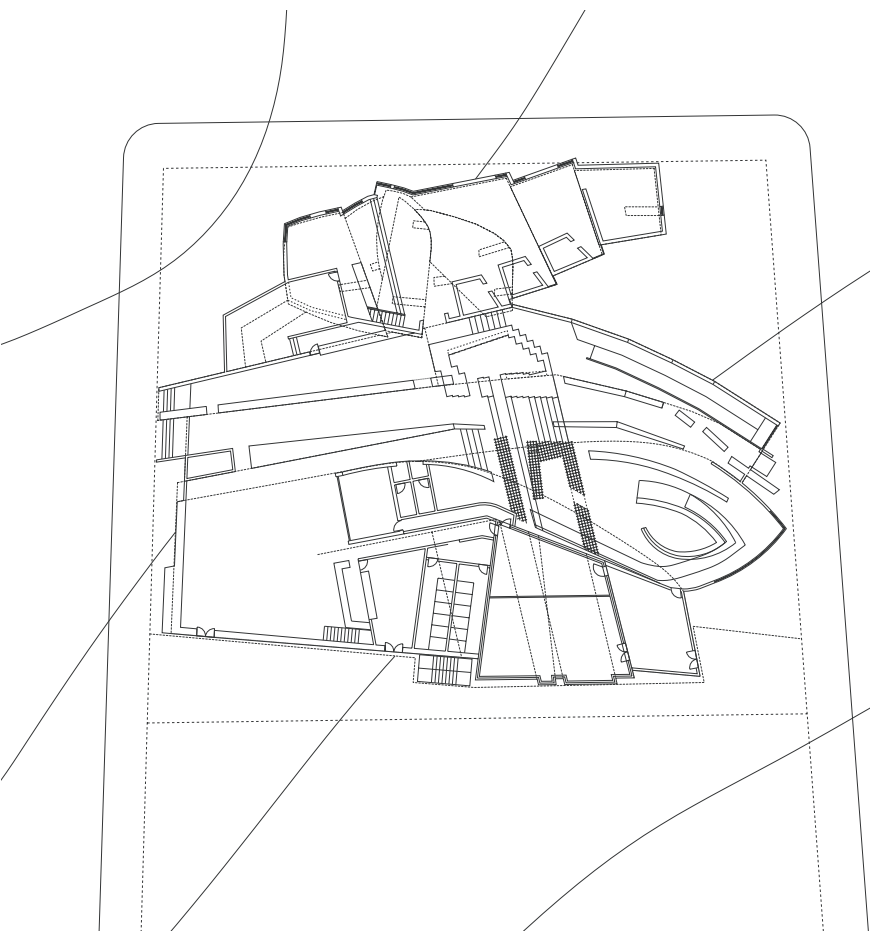
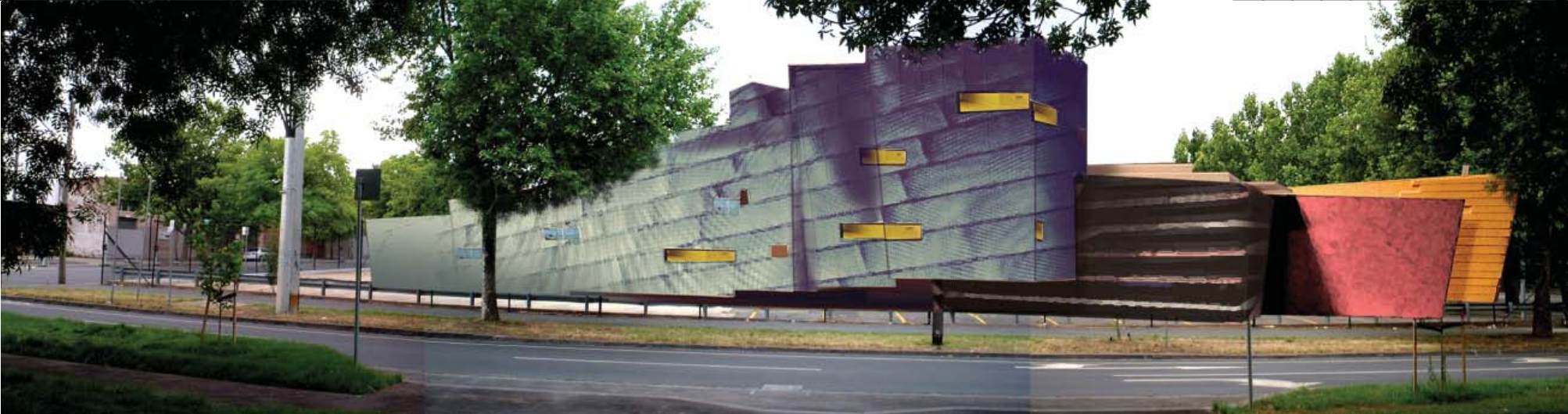
This project critiques the everyday, ordinary and poorly planned subdivision of the suburban residential block. The proposal reconsiders the relationship between the public spaces and private spaces in typical residential planning. It recognises that there is a significant change occurring in the suburbs whereby a house on a block of land is now developed into multiple housing. As such, a primary theme was to find a multiple residential typology that retains essential qualities of the house that are generally lost in current developments. The front yard was one of the main qualities considered – a generous transitional and interactive space that beautifully straddles public and private territories.

At each end of the site, beginning at fence height, a new ground plane is created that mirrors and mimics the existing slope. The top of the new surface provides the front yard areas for the residences as well as the circulation paths of the site. Under this new ground surface private bedrooms and bathrooms are housed. Smaller houses provide the living areas and connect the public and private areas above and below with the new ground plane: the typology is meant as a subdivision framework that invites adaptation.

Popularity of urban infrastructure can be registered by the proportion of public users lingering on site. Here, a wide boulevard between the existing road and railway with an inclined bridge links to the local community facilities including the railway station, central giant footpath and public programs through the middle of the block that would generate a sustained presence of people. The pool addresses the public user and the local primary school.

Supervisor Mauro Baracco, refer page 134





Soundroom

JOANNA BEST

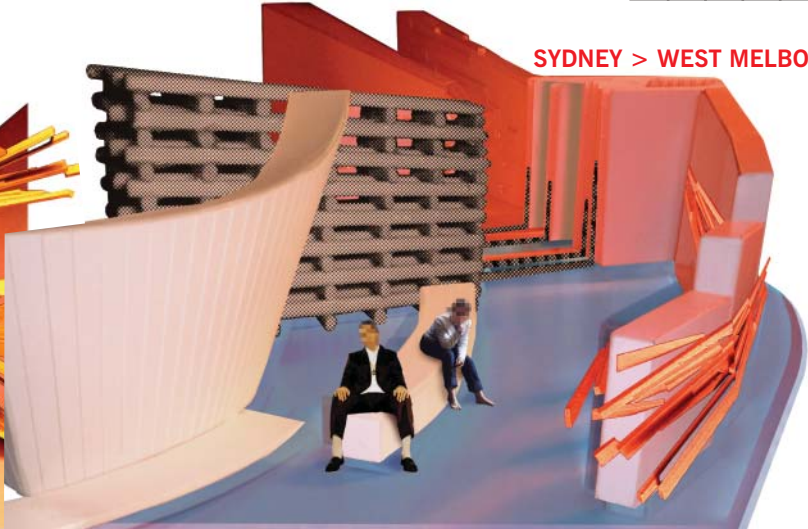
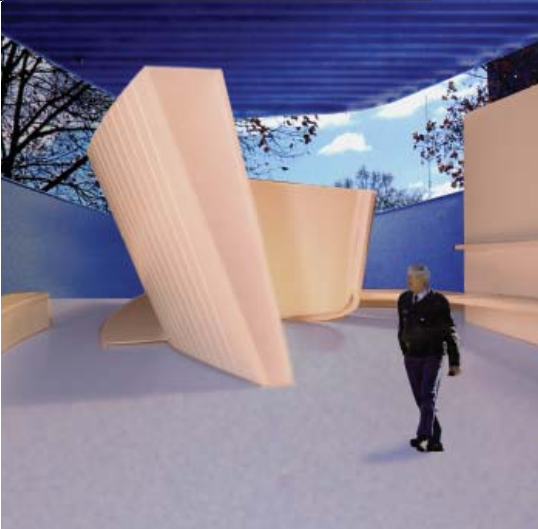
The Soundroom is a proposal born from the Australian Sound Design Project, an ongoing archive of acoustic ecology established by the Australian Centre at the University of Melbourne. Of interest is the conception and installation of sound design, the acoustic quality of space, issues of how private and public space affect sound design and an awareness of our surrounding 'soundscape' and its changing nature.

This project directs an awareness of the senses and the qualitative nature of architecture via synesthetic relationships, focusing on the shift between sound and form. The recasting of perceptual experiences across the senses maintains the qualitative nature of the original 'affected' state without mimicry, generating variables in intensity, timing and shape.

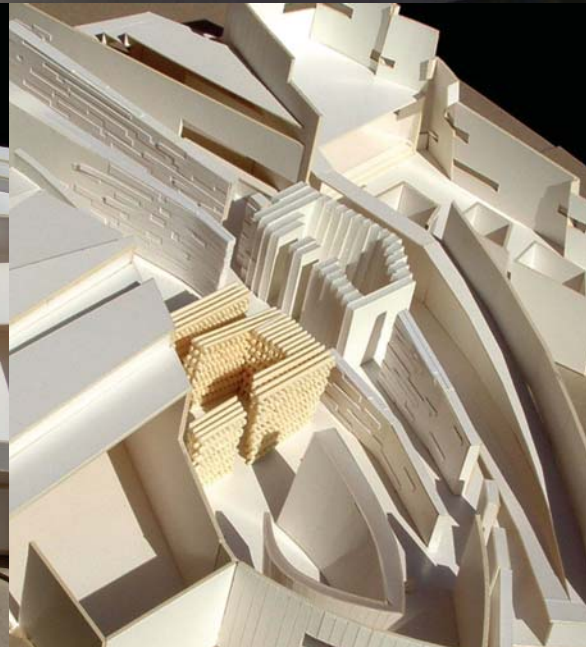
The Soundroom not only incorporates facilities for the collection, but also spaces for the creation and exhibition of sound design. A live music venue and recording studio provide a connection to the street and community; a sound corridor establishes a sequence of spatio-acoustic experiences that modulate sound throughout the building and create a palette from which the building form resonates.

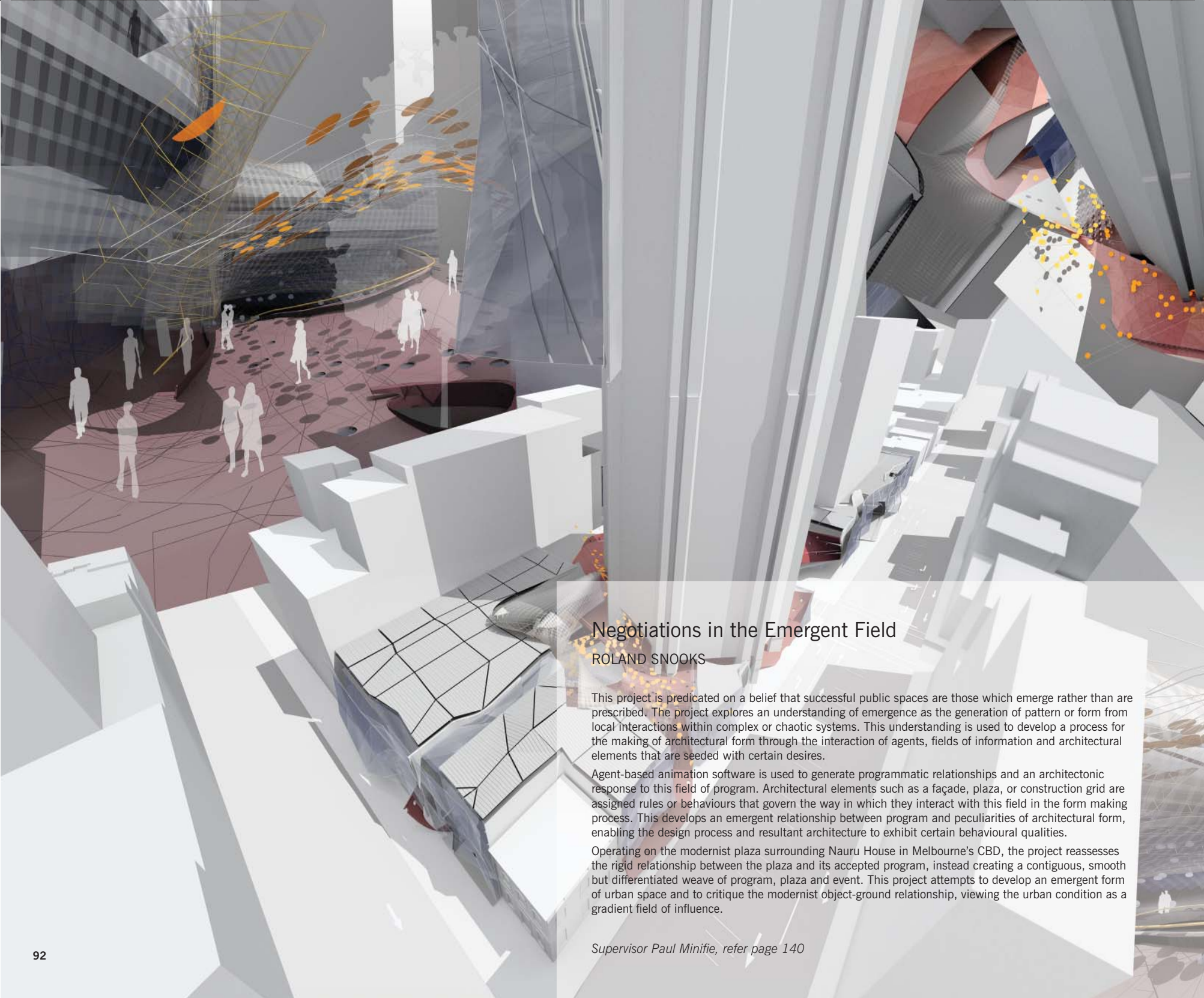
As a result, the architecture exhibits a sonic awareness; the mapping of qualitative movement through the building provides a dialogue between acoustic spaces and differentiated forms.

Supervisor Pia Ednie-Browne, refer page 137



SYDNEY > WEST MELBOURNE 708KM





Negotiations in the Emergent Field

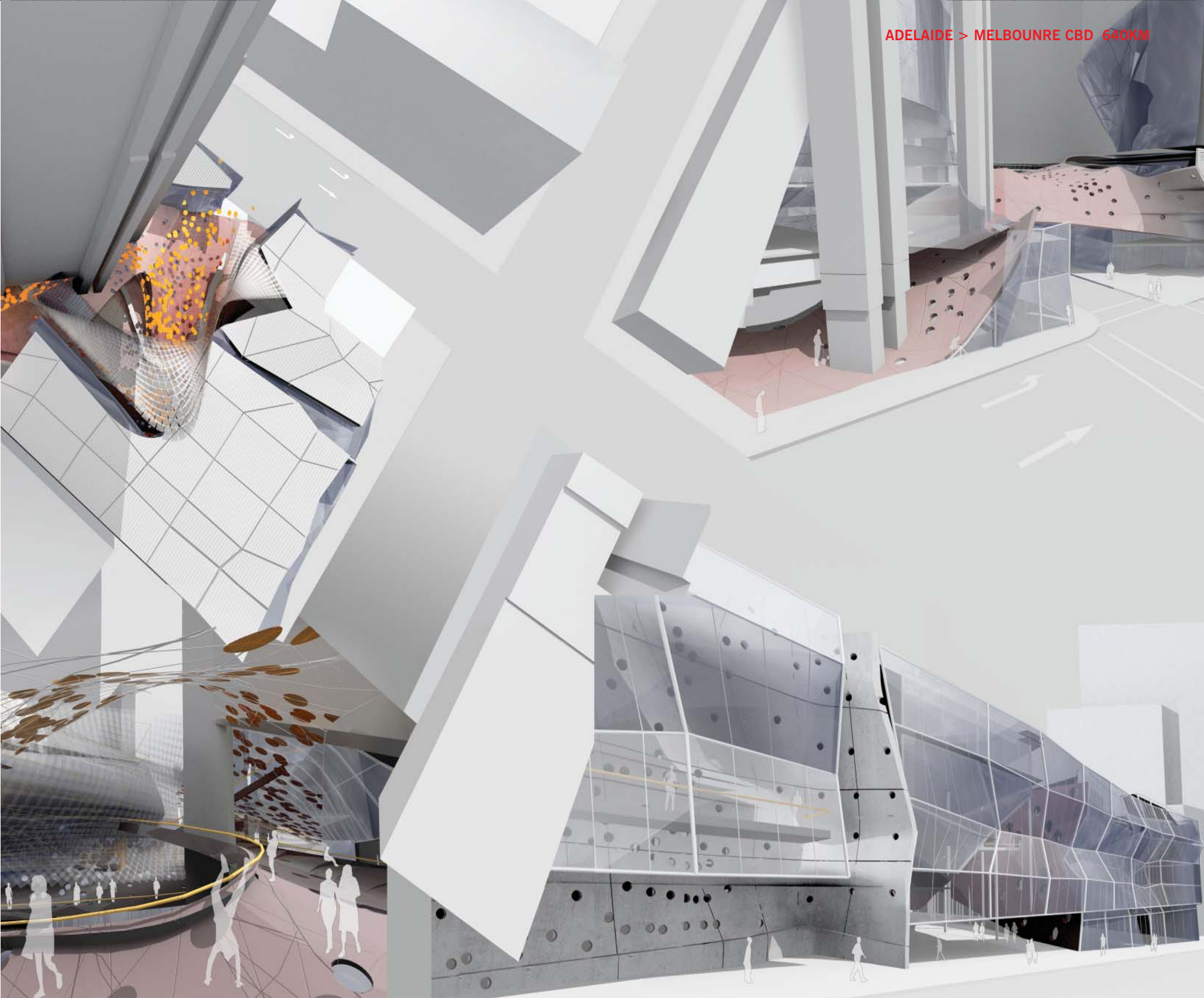
ROLAND SNOOKS

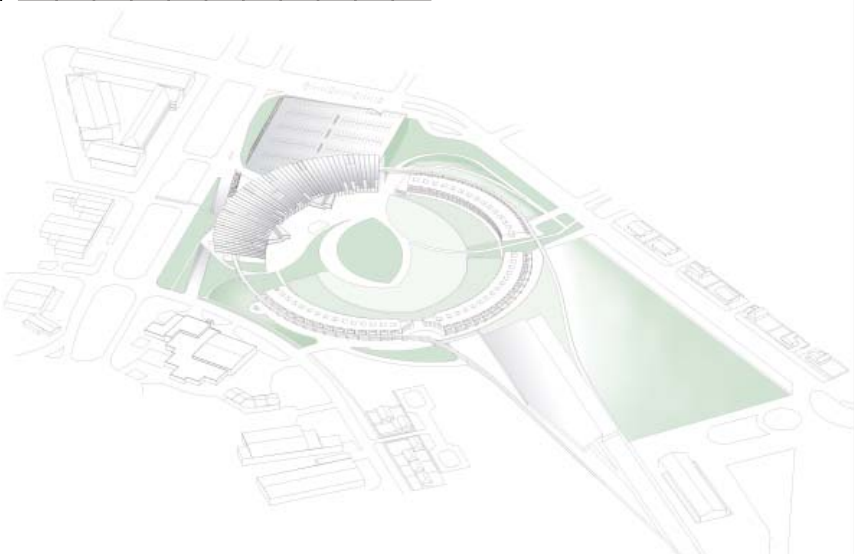
This project is predicated on a belief that successful public spaces are those which emerge rather than are prescribed. The project explores an understanding of emergence as the generation of pattern or form from local interactions within complex or chaotic systems. This understanding is used to develop a process for the making of architectural form through the interaction of agents, fields of information and architectural elements that are seeded with certain desires.

Agent-based animation software is used to generate programmatic relationships and an architectonic response to this field of program. Architectural elements such as a façade, plaza, or construction grid are assigned rules or behaviours that govern the way in which they interact with this field in the form making process. This develops an emergent relationship between program and peculiarities of architectural form, enabling the design process and resultant architecture to exhibit certain behavioural qualities.

Operating on the modernist plaza surrounding Nauru House in Melbourne's CBD, the project reassesses the rigid relationship between the plaza and its accepted program, instead creating a contiguous, smooth but differentiated weave of program, plaza and event. This project attempts to develop an emergent form of urban space and to critique the modernist object-ground relationship, viewing the urban condition as a gradient field of influence.

Supervisor Paul Minifie, refer page 140





Canberra – Inter-City Train Station

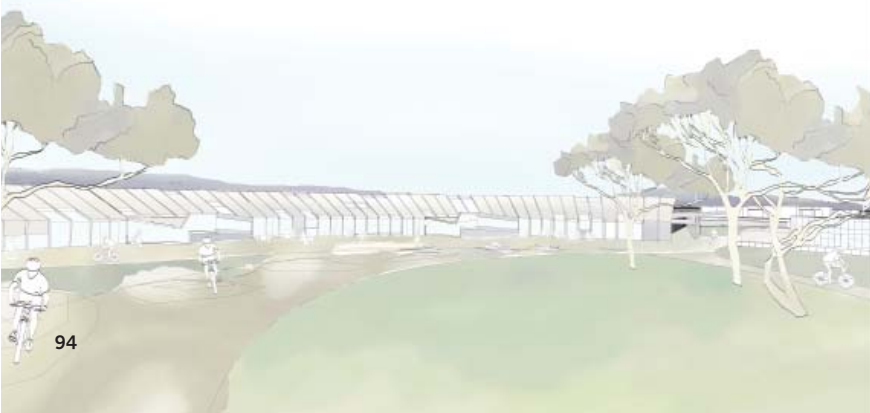
DANNI NASH

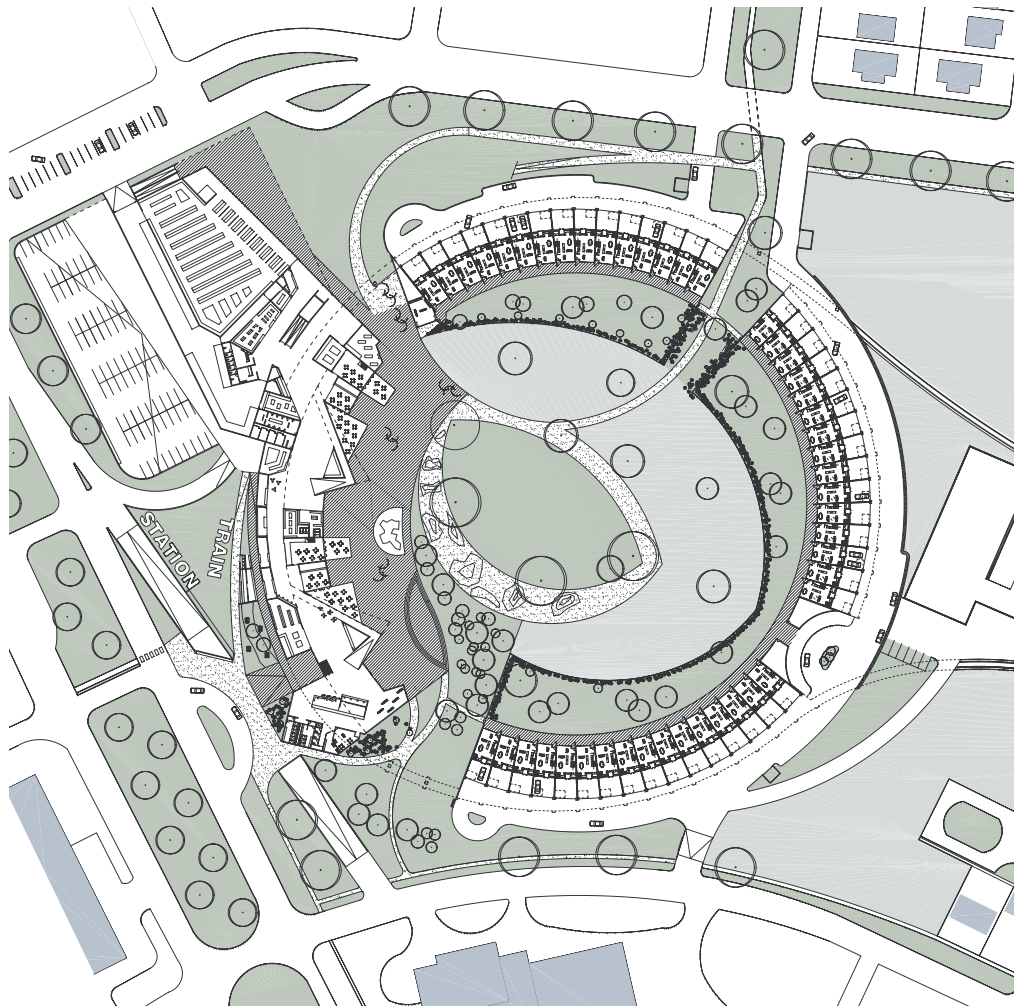
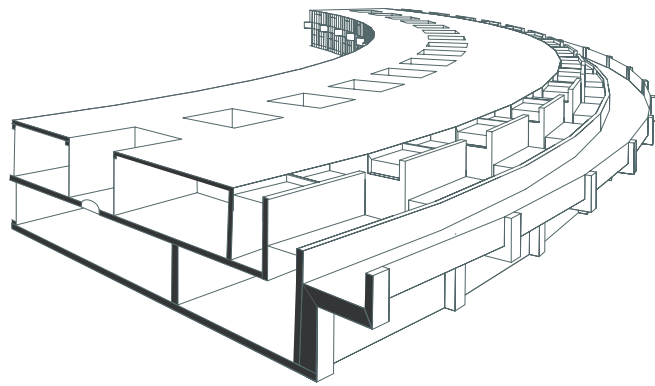
The eclectic urban plan of Australia's capital city, Canberra, is fundamentally the product of political indecision and an indifferent populace. Yet in central Canberra, the site, built fragments defiantly allude to the main gestures of Walter Burley Griffin's plan: a series of nodes locating important civic and landscape moments with radial streets and axes connecting nodes to the larger territory and the guiding ideology. Within this historic context, the project asks how to deal with the inevitable question of densification, especially given that low-density and the natural landscape are Canberra's defining characteristics.

The design takes the existing lines of infrastructure – train, road and path – and rationalises them in a large circular gesture, a comment on the hills and circles which govern the city. The traditional architecture-infrastructure-landscape hierarchy is investigated and reorganised. The train line is elevated, relevant commercial programs are introduced, and residential arcs (accommodating semi-permanent citizens) form the circle. The role of the car is relegated; the public car becomes an advertisement. Bounded open space is allowed to exist undefined within the project, though as the city grows it is potentially given over for further development. The architecture is considered as a landscape, with programs located above, below and on the surface. From a distance, shifts in height and breaks in the gesture appear slight and the project is perceived with continuous horizontality.

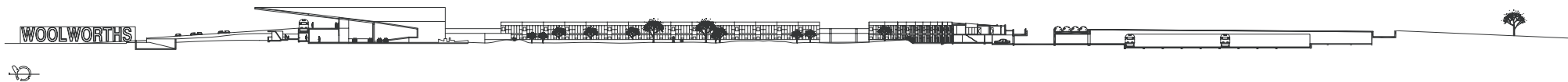
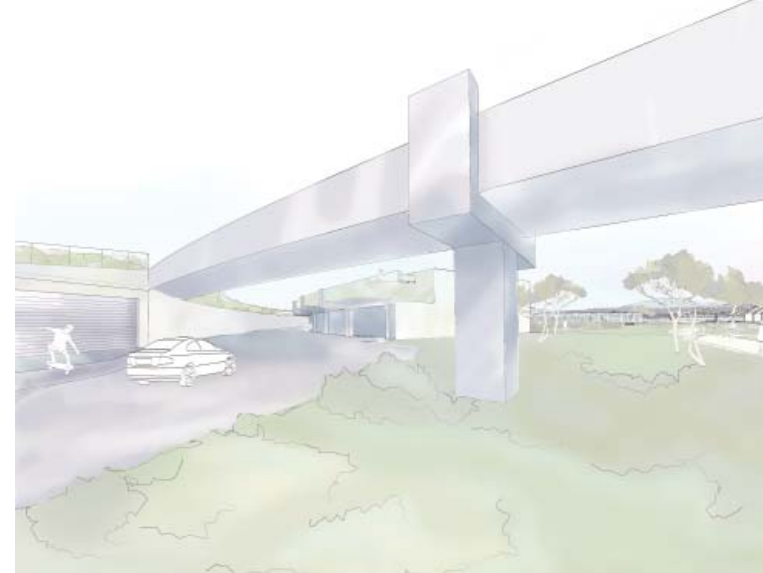
What is achieved? An urban moment that reconnects with Griffin's ideology, one that begins complete and is capable of weathering the geo-political fickleness of the capital.

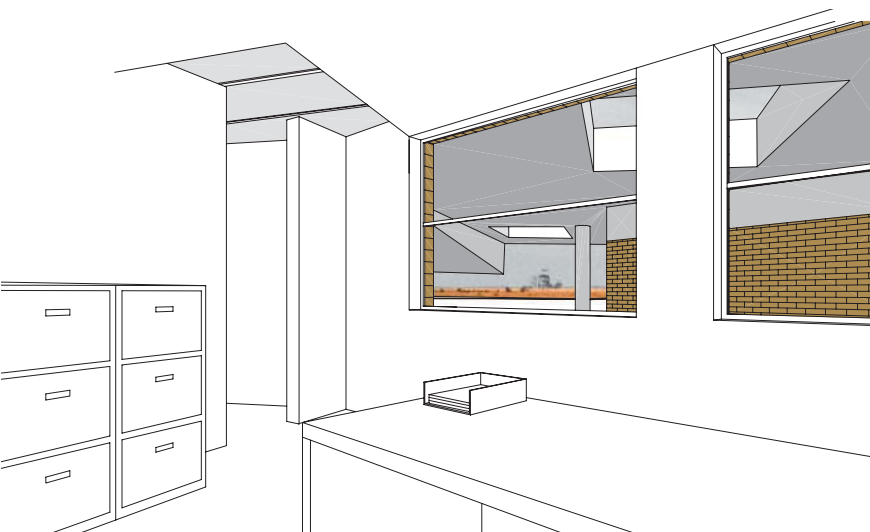
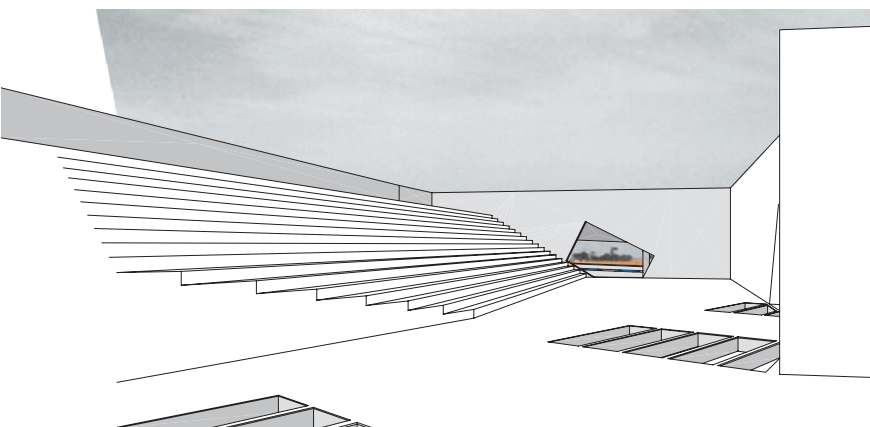
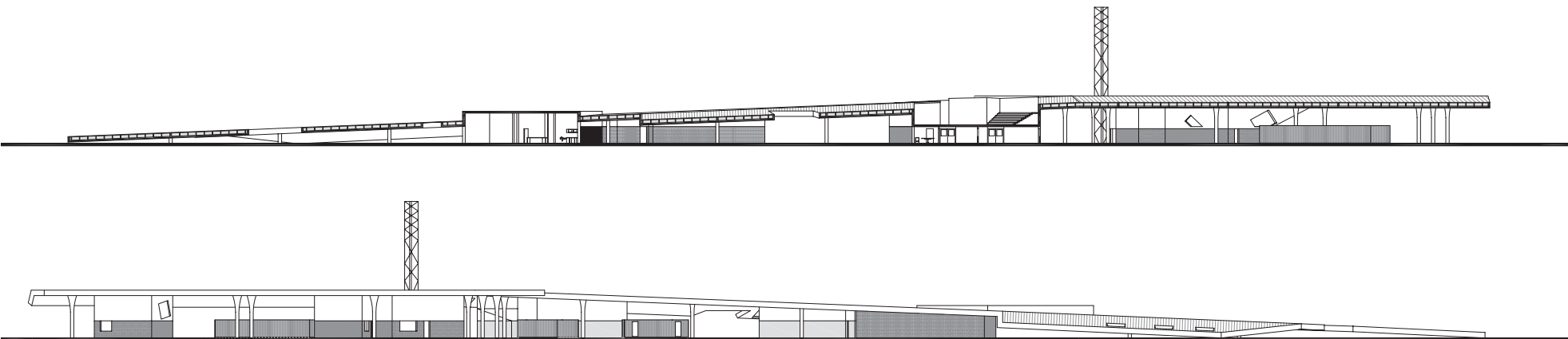
Supervisor Mauro Baracco, refer page 134





MELBOURNE > CANBERRA 480KM





The In-Between

AMY MUIR

This project is a direct response to the notion of 'servicing Melbourne's highways' – a socially conscious theme introduced in the late 1960s to curb the dramatically increasing and previously foreign road fatalities at that time. As a result, a police station is introduced between Melbourne and Geelong on the Princes Highway. In this project the police station supports other services to service it, with the addition of an ambulance depot, CFA, SES, forensics unit, law courts and a truck stop.

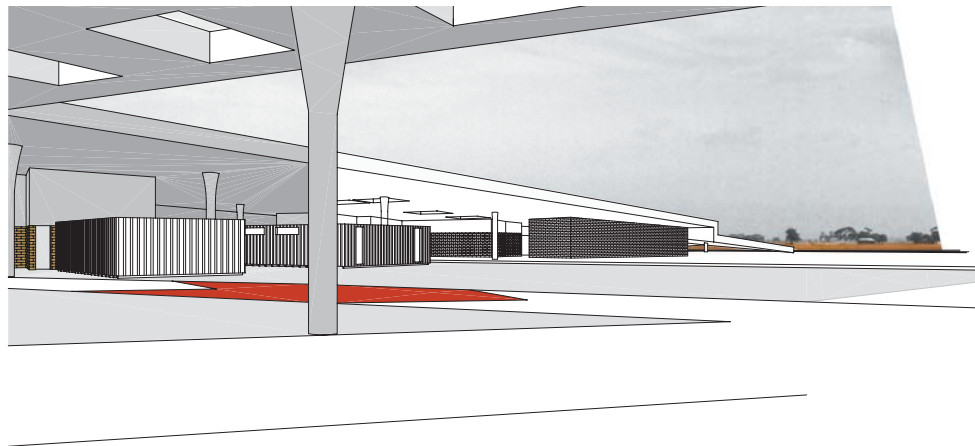
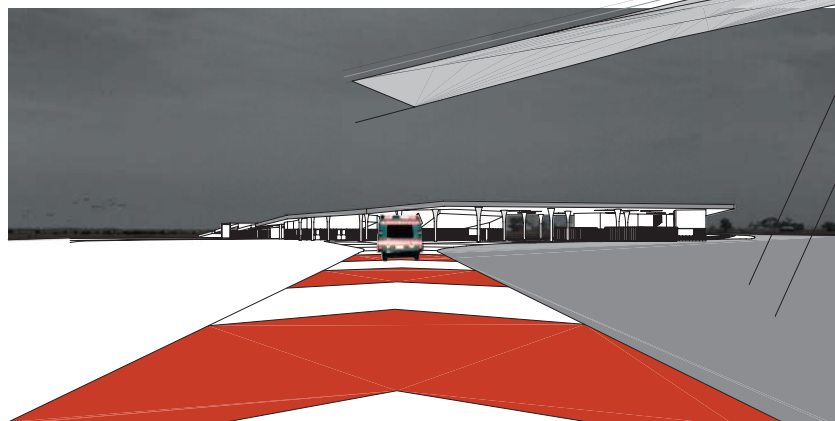
Simmel and Carriari's examination of the metropolis as one of negativity is embraced. Mayhem (in times of crisis) and boredom (the time in between) are defined and accepted as positive conditions of emergency services. Bridging (by way of the canopy) allows the engrained divisions between the organisations to form an analogy to the current metropolitan condition.

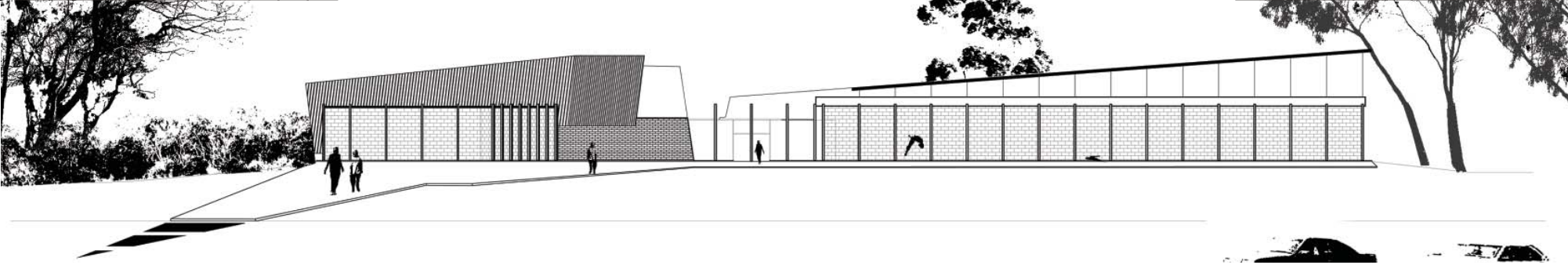
The permanence of the two-dimensional Manhattan grid is discarded. A three-dimensional concrete canopy and its support structure below forms this permanent entity within the 'metropolis'. Impermanent gestures are established to support the episodic nature of the attached metropolis – an expanded boundary line defined by a concrete tarmac. Painted road markings establish an imposed road system delineating the possibility of future changes – erase and repaint – or the addition and subtraction of portable sheds.

As a result, this building completely accepts moments of mayhem and complete boredom, intensity and distraction: a building that may one day be reduced to a discarded monument of a past happening. A moment in time; the in-between.

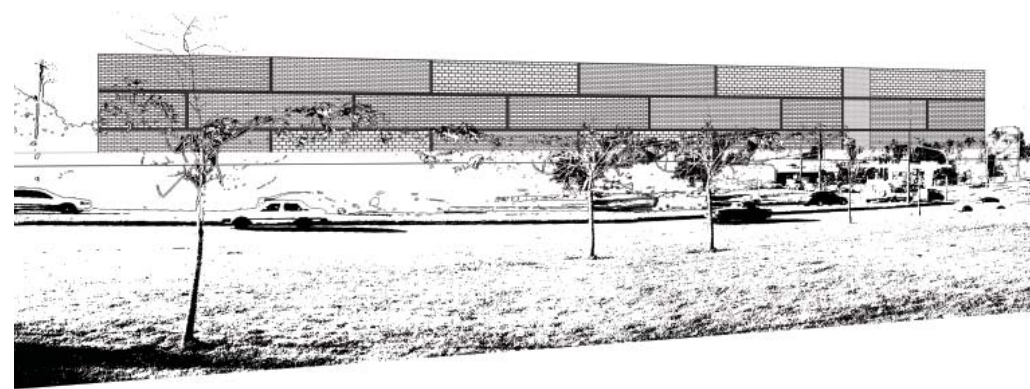
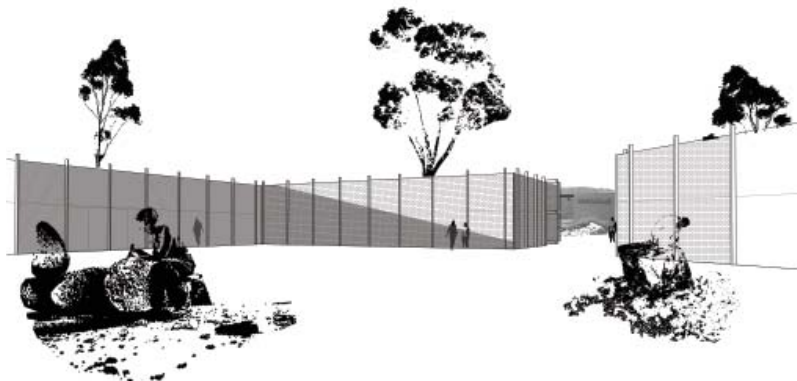
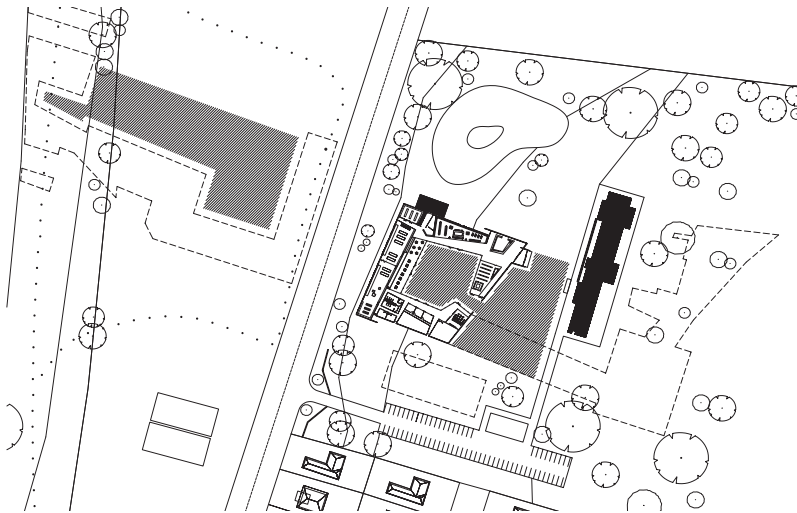
Supervisors Graham Crist and Conrad Hamann, refer page 136

MELBOURNE > PRINCES HIGHWAY, LITTLE RIVER 62KM





variations of possible future scenarios



Camporous

JACQUELINE MICHELLE MIZZI

Camporous is the first stage of a TAFE campus project with a projected plan for the entire campus. The campus consists of three initial buildings and a footprint that future campus buildings will engage with.

The initial three fragments of Camporous include an aquatic centre, physical education department, workshops for the automotive industries department and an arts building. Each has its own anchor which positions and determines the character it takes.

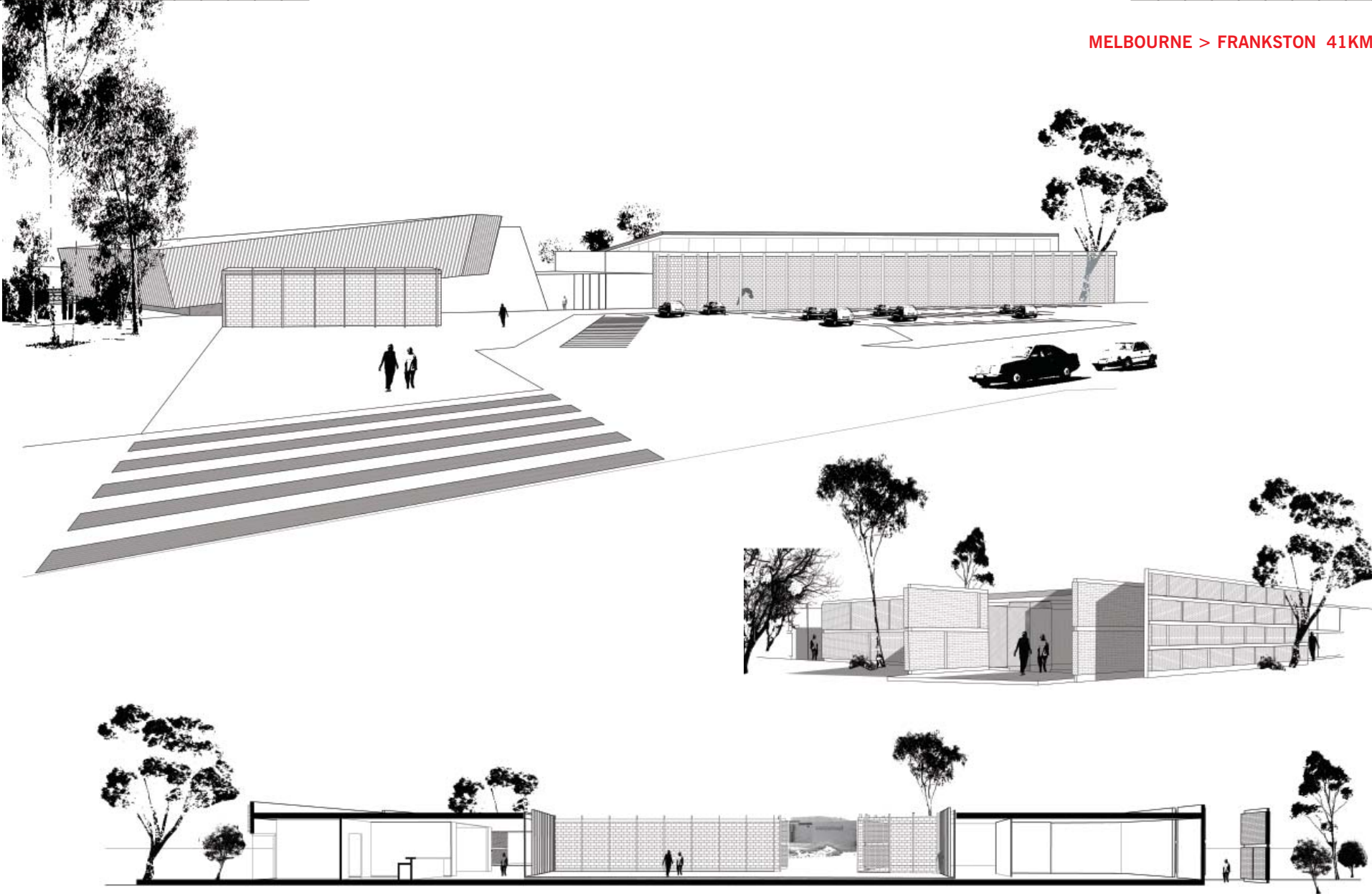
Having utilised the space adjacent to the easement caused by the proposed Mornington Peninsula freeway, the site has a strong vertical axis; however, the horizontal aspect was repaired and 'stitched' back.

Engaging with the *Melbourne 2030* report and its discussion of the urban growth boundary, the chosen site creates a green corridor rejoining and restitching green wedges. The ambition is to create a campus that seamlessly grows in to become part of the inherent pockets of green, reconnecting the passage at urban and green levels.

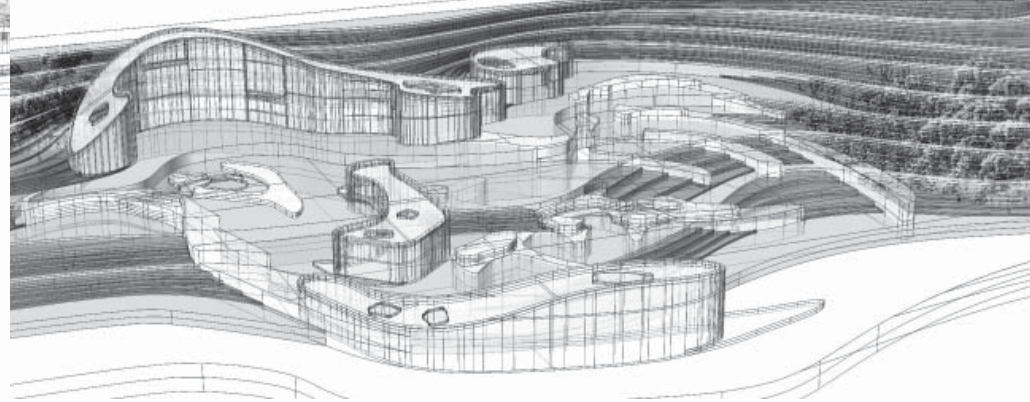
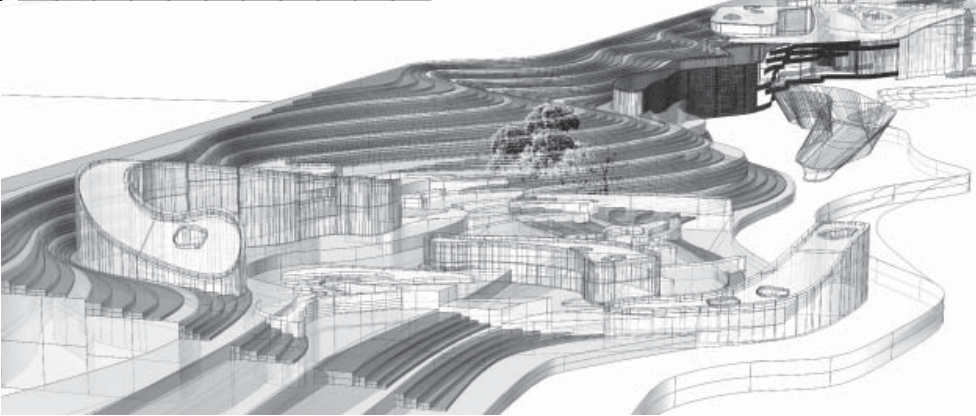
Three precedents were primary drivers: Mies van der Rohe's Illinois Institute of Technology with its implied void and object; Candillis Josic Woods Bochum University revealing connectivity; and Cambridge University with its use of pockets formed by courtyards. The courtyard is a tool for master planning that allows civic spaces to form, establishing legislative space that future buildings may deploy around.

These lines of study – connectivity, interrelationships, void and object, built scale fields and collective unity – create a methodological system anchoring this Camporous project.

Supervisor Shane Murray, refer page 142



process overlays



Marking Reflections through Traversing the Landscape

LUCIANA HSIANG LO

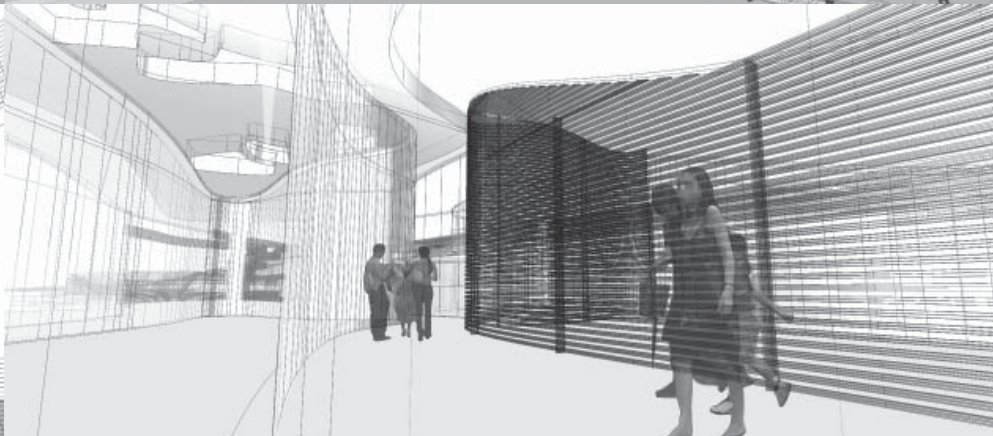
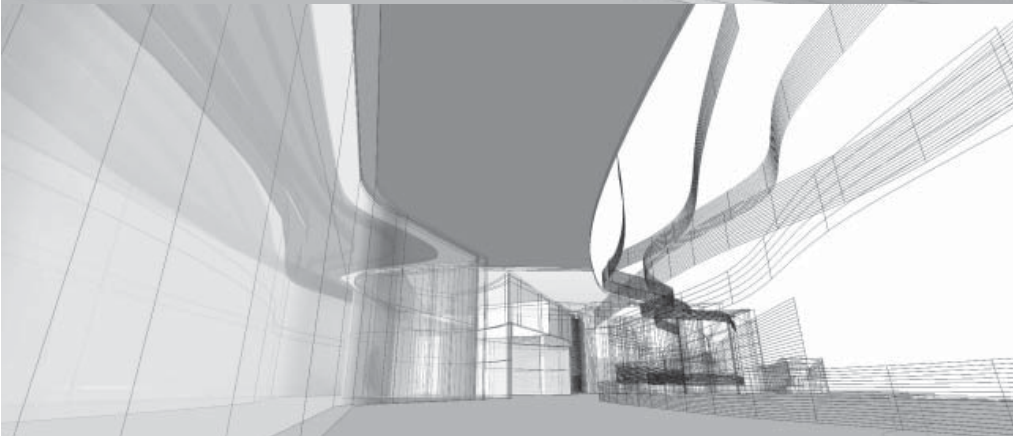
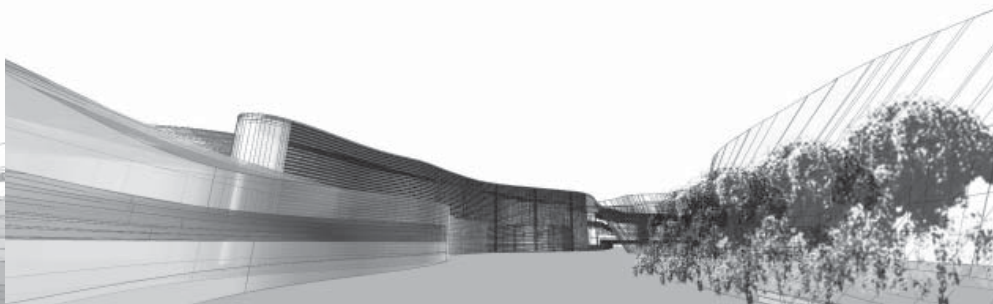
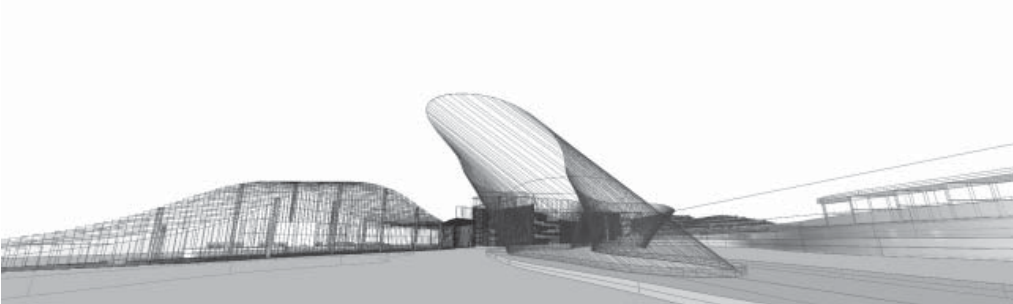
Calligraphy is a form of abstraction. The four Chinese characters chosen for this project denote the meaning of tea, origin, knowledge and identity and each meaning contributes to the architectural program. For example, the character 'tu' (library) embodies a collective meaning of knowledge. The form of the entire character consists of a small character encompassed by an outer stroke or 'wall'. Hence the voids and solids within each character are architecturally resolved to enhance the type of spatial experience suited to a library.

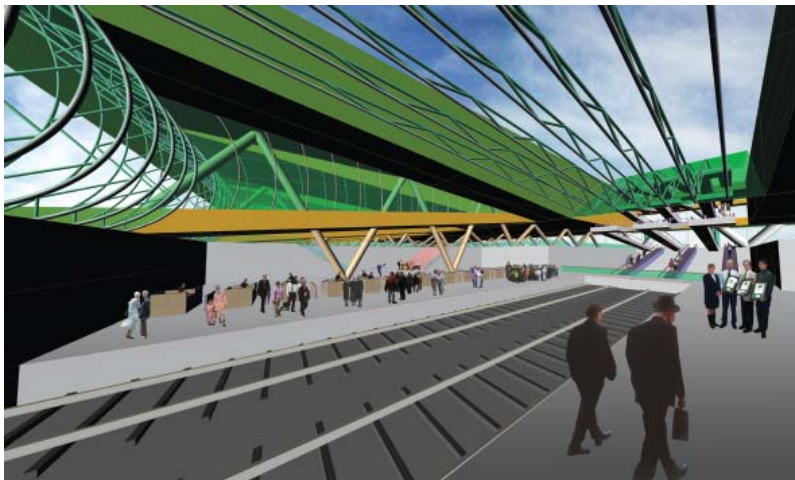
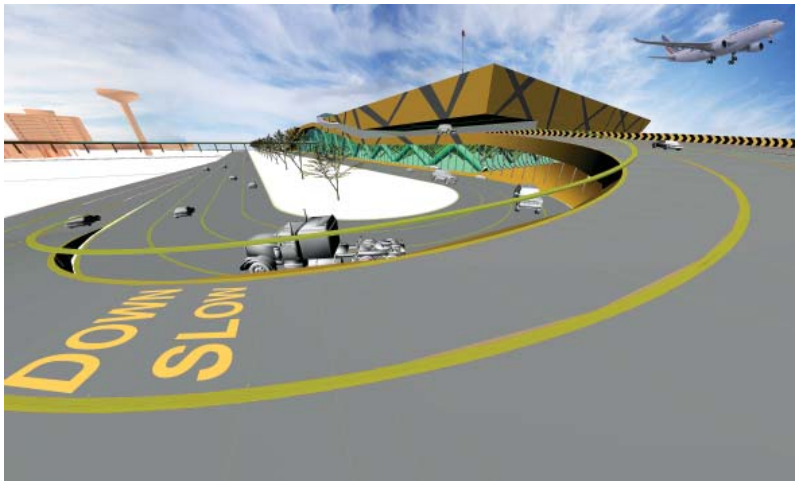
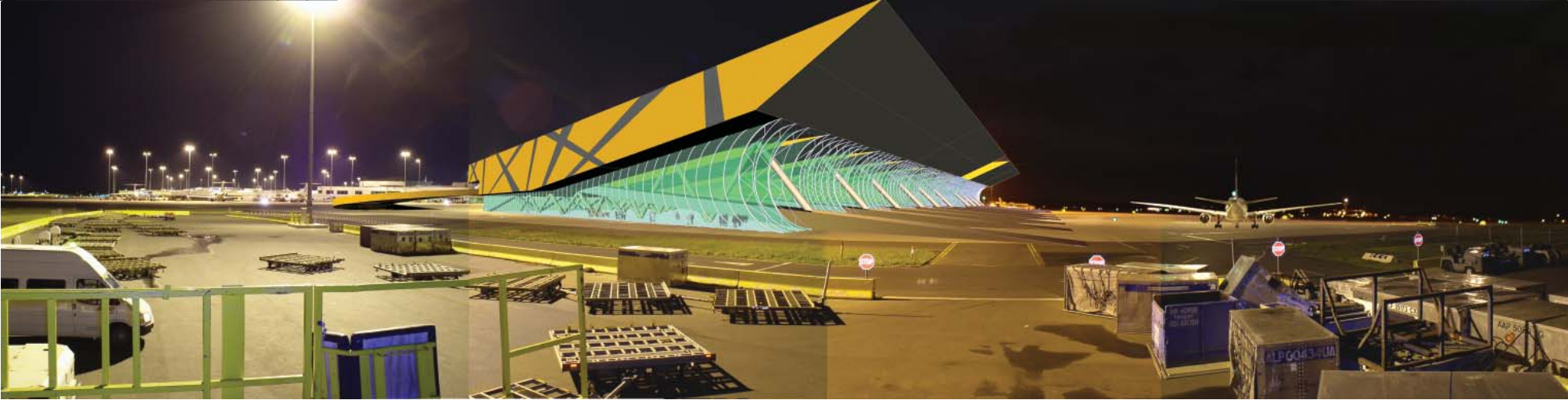
The characters were written out and then marked over the Taipei site, combining artistic expression with site analysis. These calligraphic markings are used to create and define space, form and function and also express the creator's individual identity or 'spirit'. In a calligraphic work the final touch is the seal – the emblem of the artist's identity – which comprises the information centre in this project.

The interplay of solid and voids, coupled with the flowing nature of the sited characters, creates myriad experiences as one meanders along this journey. Through this undulating landscape, one is on a journey of self-discovery and expression. In turn, this relates to tea ceremony rituals, which are not a religious exercise but a spiritual discovery through a series of composed steps. Each step is meant to be a sensorial exploration and appreciation. Similarly, contoured steps in this landscape create a rhythm that 'breathes' and 'flows' with the surroundings. The social context of tea drinking brings people together to relax and cultivate ideas. It also encourages inner harmony, respect, purity and serenity as one drinks in tea and the innate beauty and splendour of the site. The tea museum is important as it allows the layman to gain further insights into the traditions and meaning behind a seemingly simple tea ceremony.

The sensual dynamics of this project are played out as one simultaneously experiences the buildings and landscape. The programs on the site are intrinsically connected with the functions and spaces of the calligraphic characters. These are merged with the site analysis to best allow different points of access and circulation. The entire layout has the sense of an ordered journey which one can begin at the information centre and complete at the library. However, the nature of the resulting sinuous landscape and the buildings freely allows circulation, following many paths through the site. There is not one fixed circulation path; rather, the project is a journey of choice and expression.

Supervisor Anna Johnson, refer page 140





Apron

MICHAEL NEVE

The architectural design of airports has from its inception insistently sought to approximate the sophisticated industrial world of aeronautics through its imagery while inevitably using the techniques and methods of the construction industry...Experience has taught us that an airport cannot be compared to an airplane, whether in terms of materials or in terms of form. The perfection and lightness of flying machines have little in common with the complex functional mechanisms that are airports. Airports belong to the world of things built on land, and not to the sky, and are by definition places of transit.

Rafael Moneo

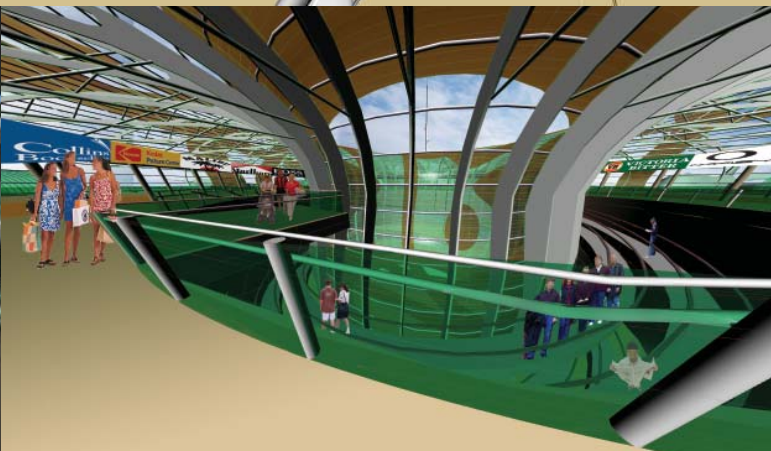
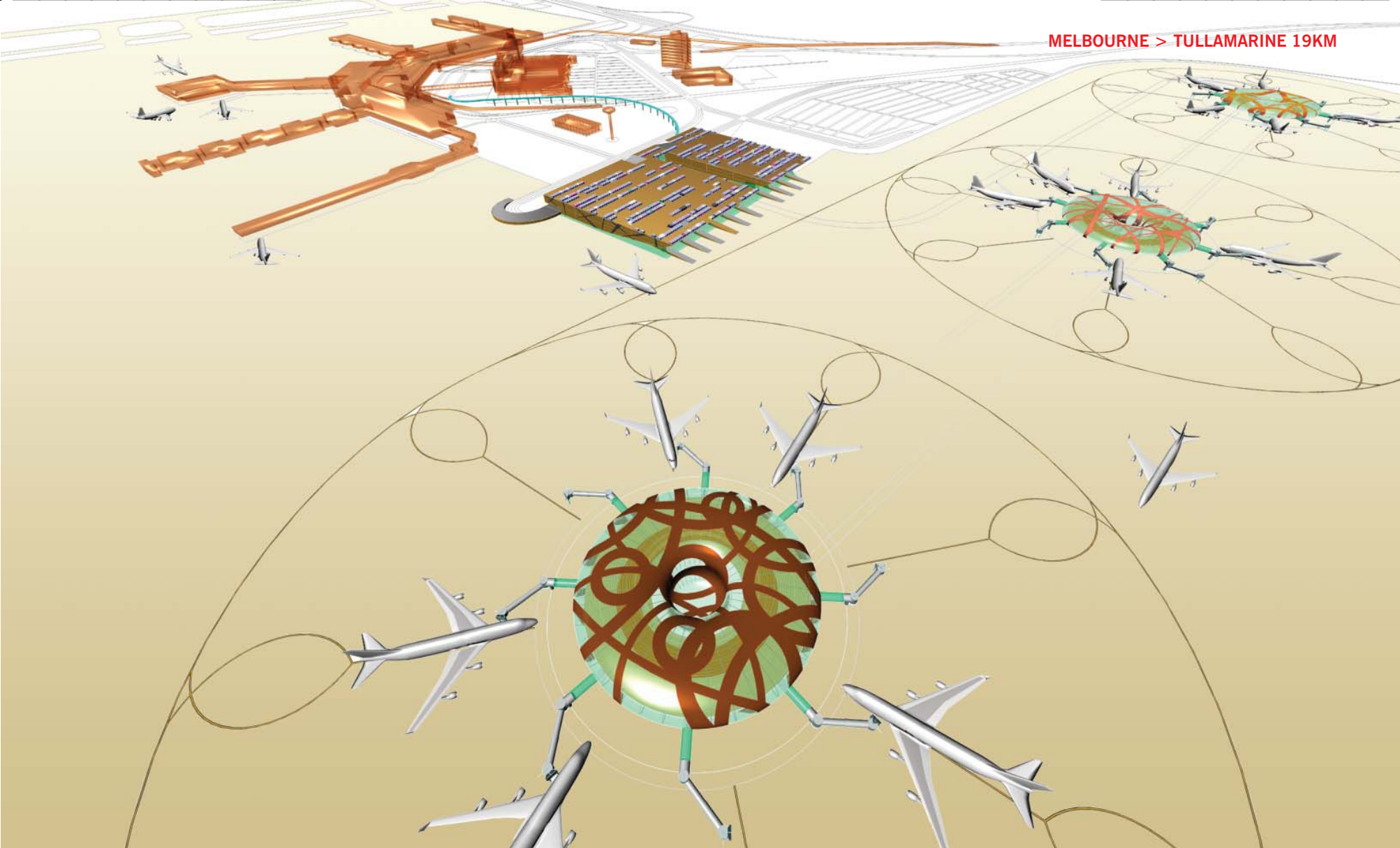
This international terminal for Tullamarine Airport mixes Marc Auge's non-place, Piranesi's 'Carceri' series, and the paintings of Jeffrey Smart, with the emphatic presence of the airport apron. This sea of concrete and tarmac is a datum, a plane of reference, and the surface a terminal's satellites are constructed around.

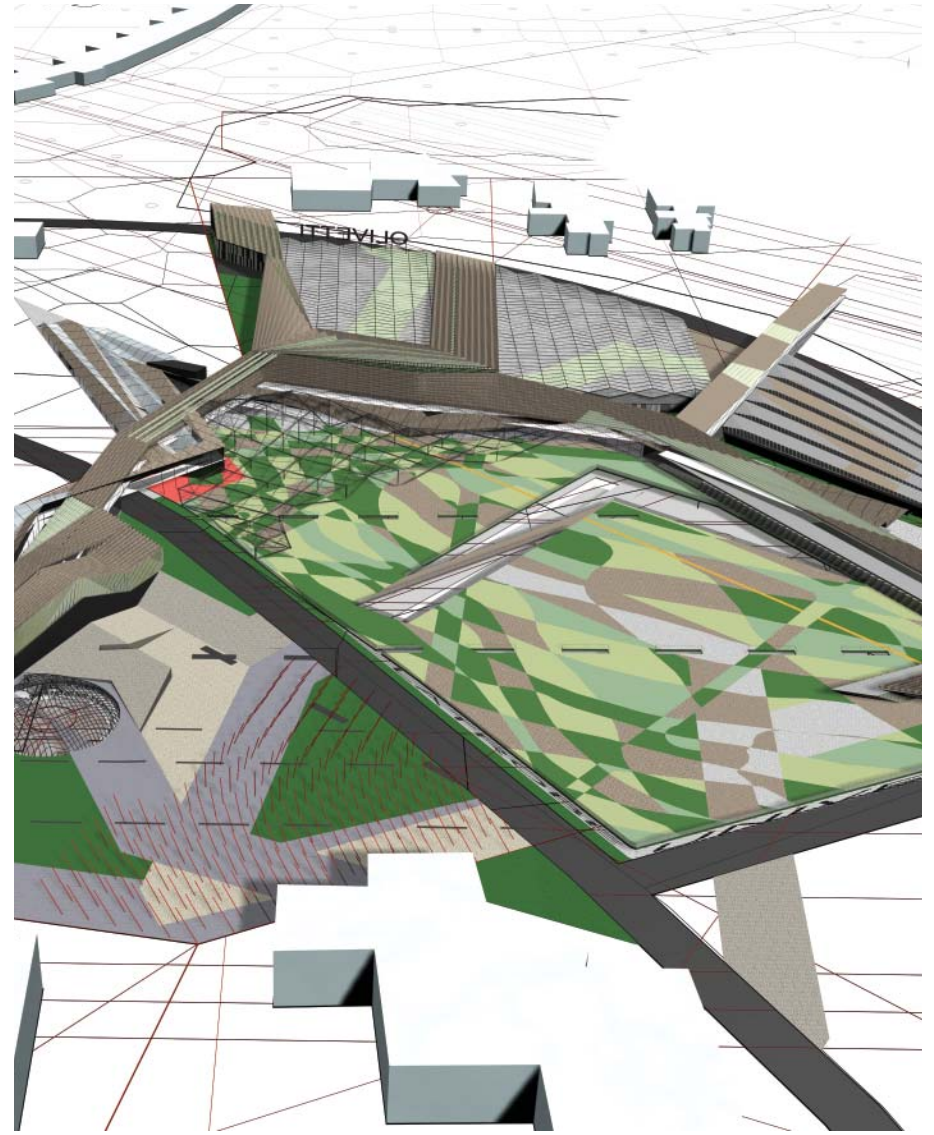
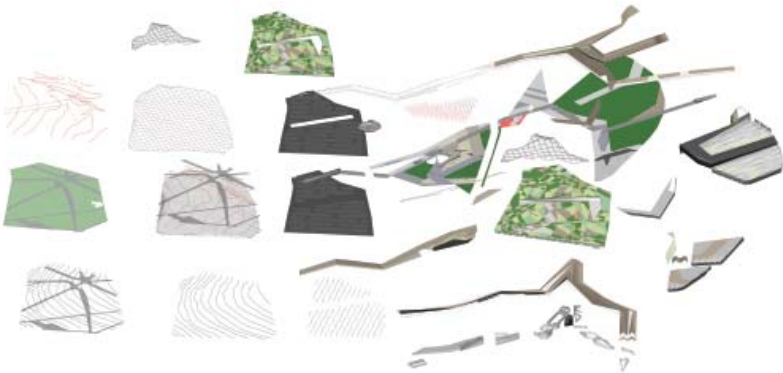
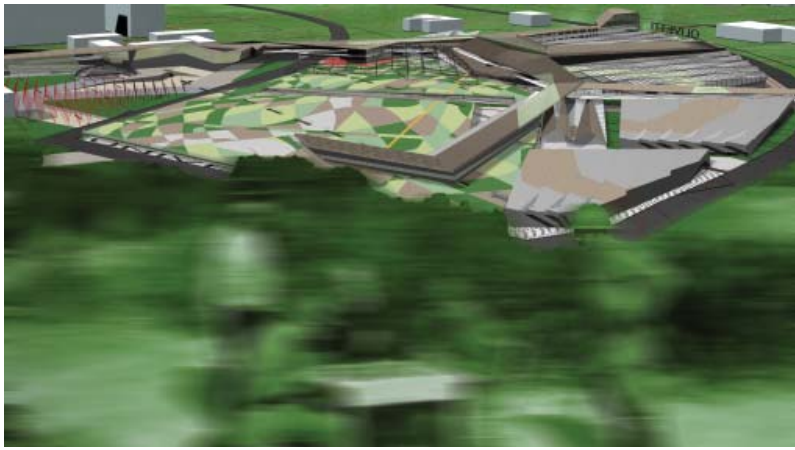
This project aspires to distill complexity at urban and human scales; to design a machine that is relentless, rational and simple, using the language of impersonal machinery to evoke a personal and intuitive response. Mechanical 'components' are utilised to assist passenger navigation but there are also moments that strategically indulge in Piranesian complexity.

The potent surface of the apron is the fundamental reference point for this project with its connotations of danger, speed, complexity and its role as the gateway to the world beyond. The clumsiness of lumbering jets upon it, the ant-like scurrying of baggage vehicles, tugs, tractors and catering trucks illustrate its size. It also contrasts the two distinct experiences of an airport: airside and landside: that which is oriented to the ether and the global versus the realm of tearful goodbyes and reunions, where humanity is paradoxically alienated by a scale of its own creation. A 'non-place' in both a positive and negative sense.

Supervisor Pia Ednie-Browne, refer page 137

MELBOURNE > TULLAMARINE 19KM



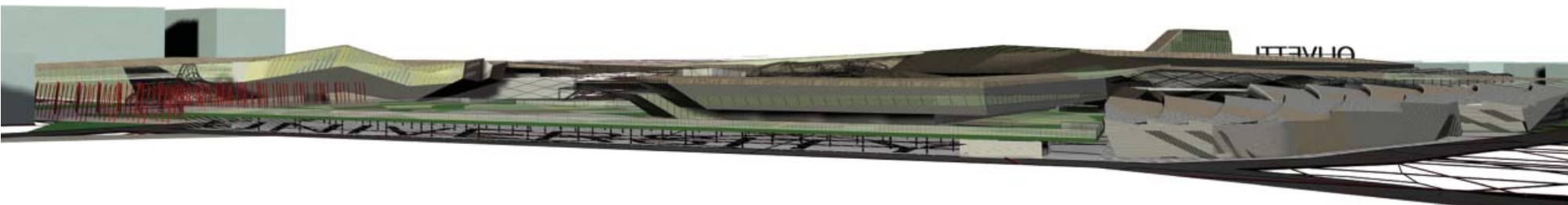
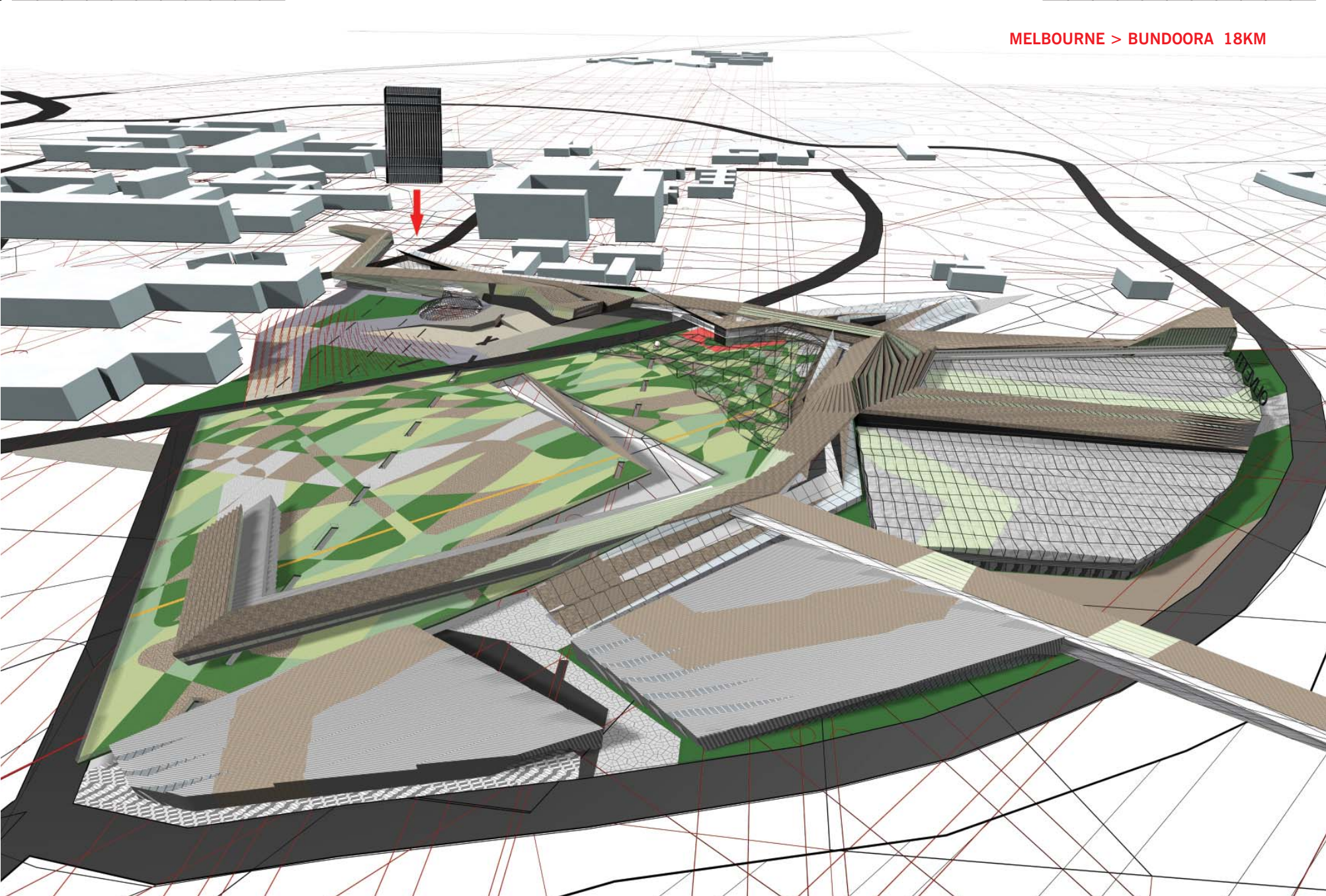


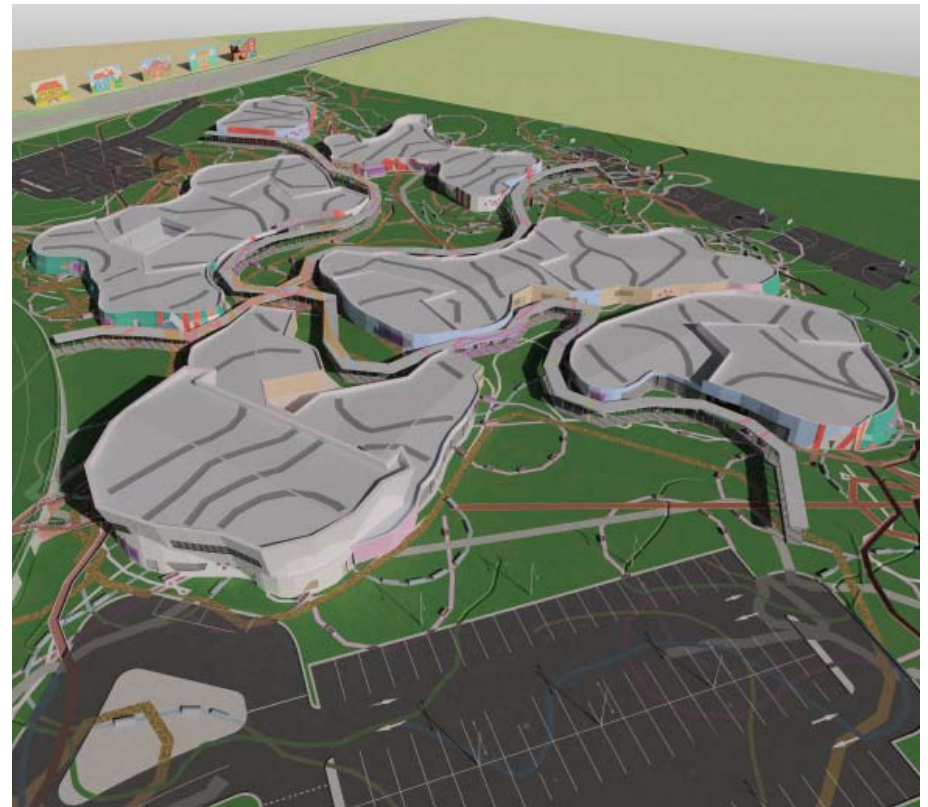
La Trobe University Research and Development Park Suture – A Fiction in n Parts

NICHOLAS HUBICKI

This project – like any thesis project – represents a fiction, bearing only a chimerical reflection of the world it attempts to depict. Eschewing the ‘naturalism’ of function and form while apeing their means, the project is a stage for its own narcissism: self-reflexive and impossible, artefacts from lines drawn in sand.

Supervisor Paul Minifie, refer page 141





A Character-Building Experience

PETER RYAN

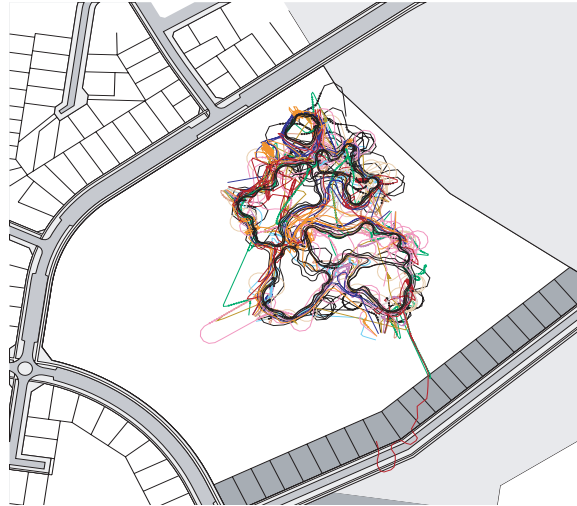
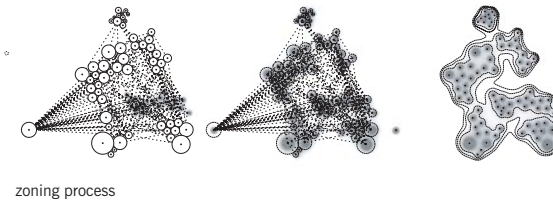
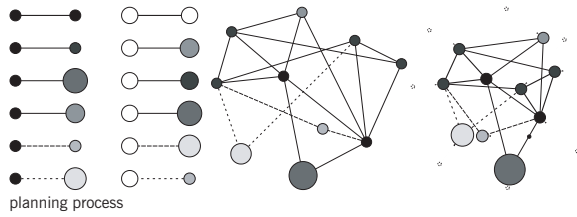
The efficient housing of students is no longer the primary motivating factor for schools. This project offers an alternative interpretation of the school typology – that of a social space where relationships emerge and develop according to individual characteristics and community interaction. Within this context, the programmatic and personal characteristics of a school are used to generate a series of formal and material architectural outcomes.

The project contains a diverse range of components that are incorporated to promote the integration of various age groups. Consequently, the suburban school type is explored as a place of connections, no longer just between students and knowledge, but also between students, their peers and the wider community.

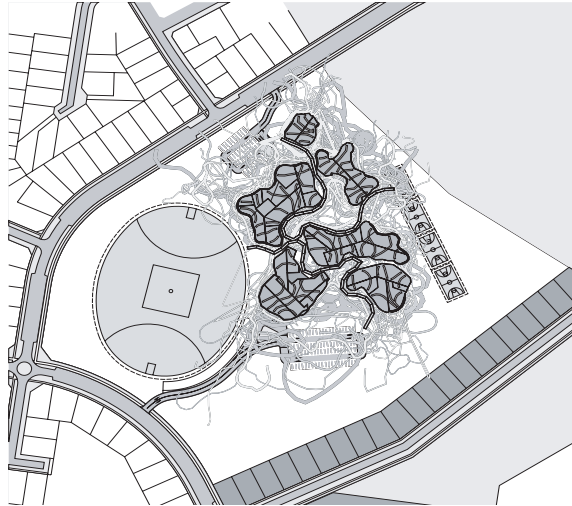
To encourage integration, programmatic elements are distributed using a web of connections arranged according to desired proximities rather than rigid classifications of type. The resulting programmatic arrangement generates a master plan that is then combined with a cast of characters whose relationships are defined by a generic schoolyard narrative. These character traits form the main design component of the project as they manifest themselves in recognisable and repeatable architectural configurations.

The specific configurations achieved in the project are deliberately legible and allow students to actively engage with their learning environment. The final manifestation of this alternative interpretation is a three-dimensional mapping of the school, where the interrelation between programmatic components and their occupants can be understood in terms of the formal and organisational compositions they create.

Supervisor Paul Minifie, refer page 141



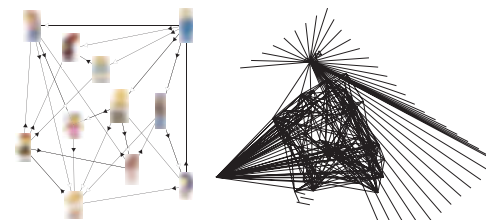
characterised masterplan



landscape plan

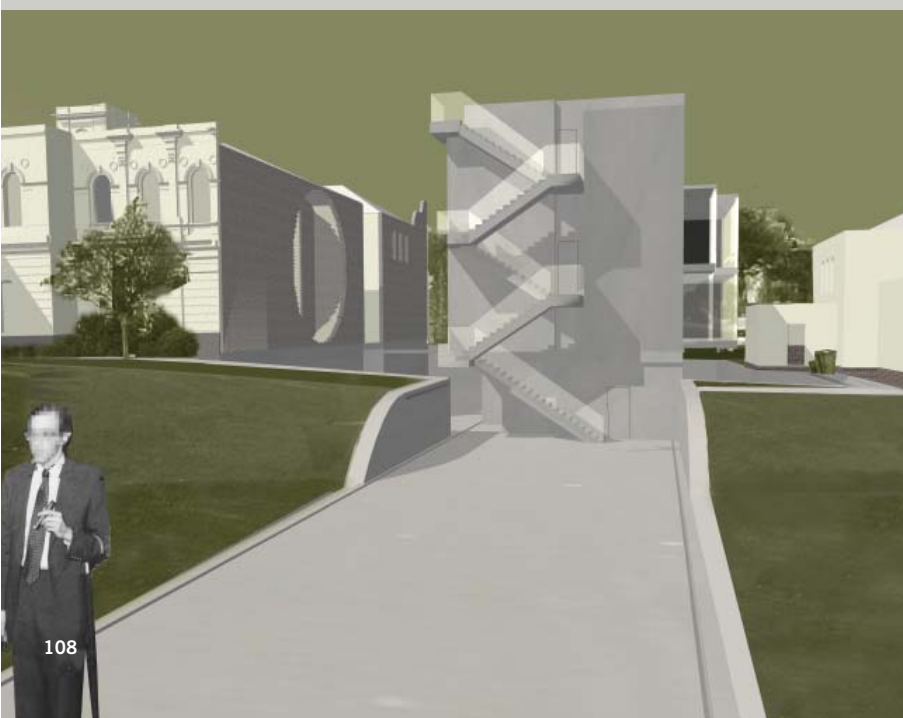
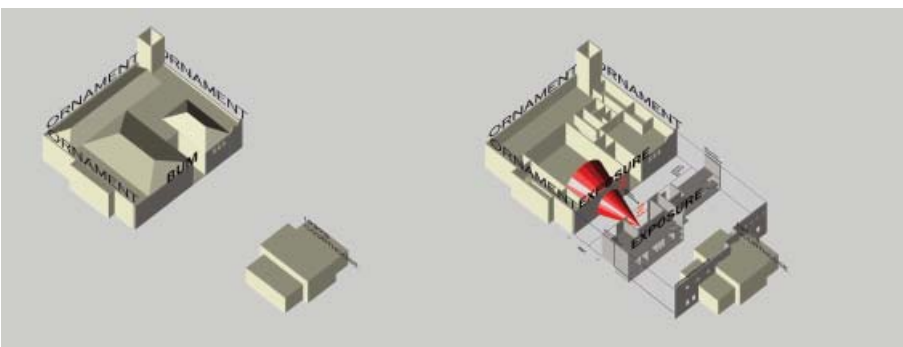


character profiles



connections





The Fourth Wall

JESSIE COOK

The fourth wall is an imaginary plane at the front of a theatre stage through which it is thought the viewer looks. This transparent wall ruptures the barrier between actor and audience, viewer and object, reader and text.

This project addresses the dilemma architects face when dealing with heritage objects such as the Brighton Town Hall. This building houses the Brighton Theatre, Historical Society and Art Society – organisations that seemed to epitomise Brighton's value of heritage and appearance, romance and nostalgia. Historically, there has always been a 'bum' to this building, a humble brick rear devoid of Italianate ornament that sits in contrast to the other façades that define Brighton's face values.

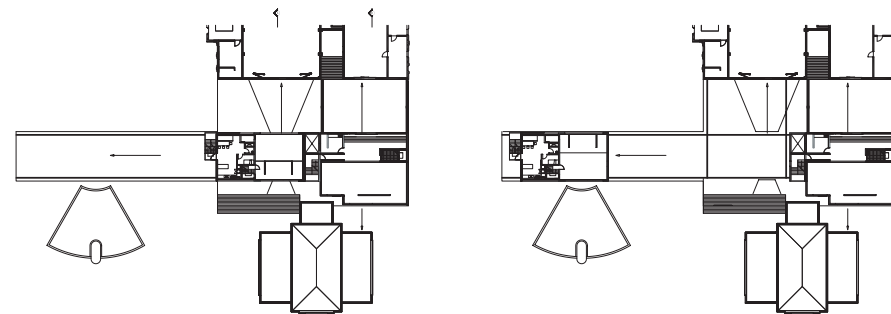
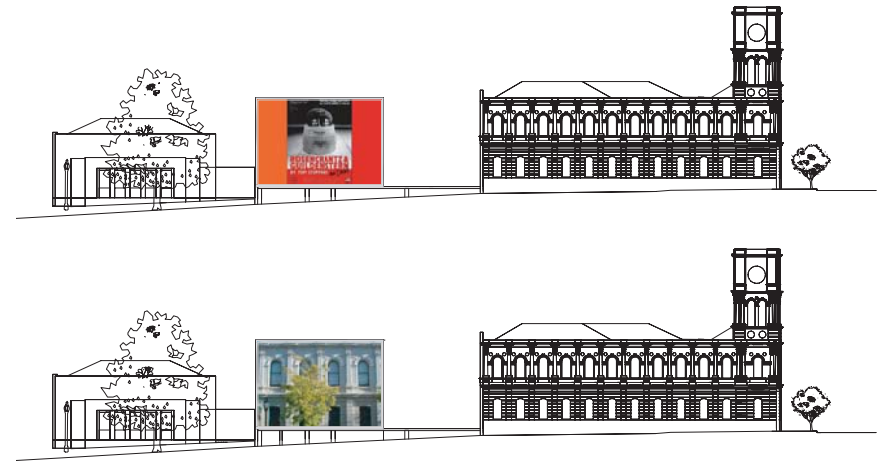
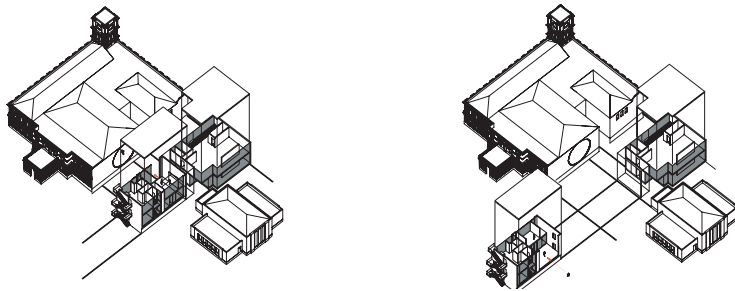
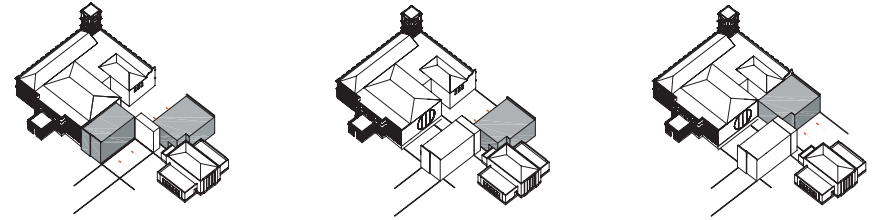
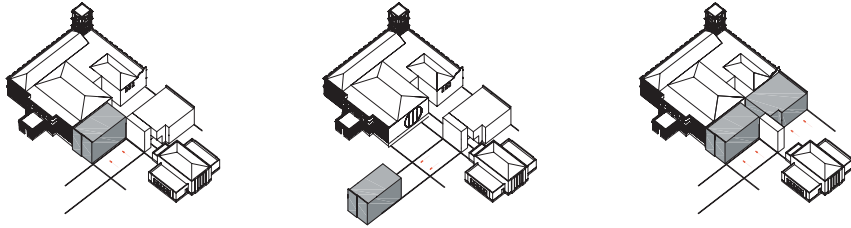
Principles of the Burra Charter were applied to deconstruct the existing building. The outcome is a structure separated from the 1890s building which could be replaced to reservice the hall, depending on its changing requirements. This addition is a fourth wall, using the archiving metaphor *compactus* to display these collections. In addition, two other fourth walls were reinstated: the reinstated 1890s fourth wall, and the 1930s fourth wall. This set up a reflective space achieving introspection that was designed to oppose extravagance – a remedial foil for the superficiality of neighbouring ornament.

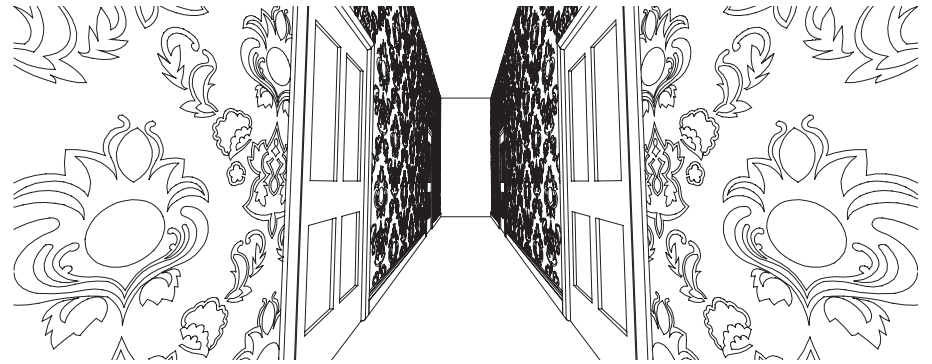
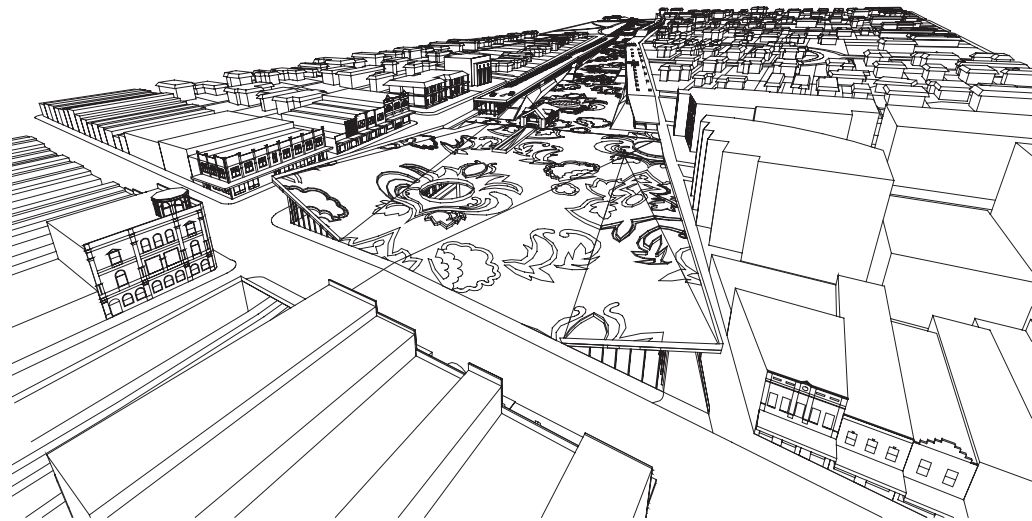
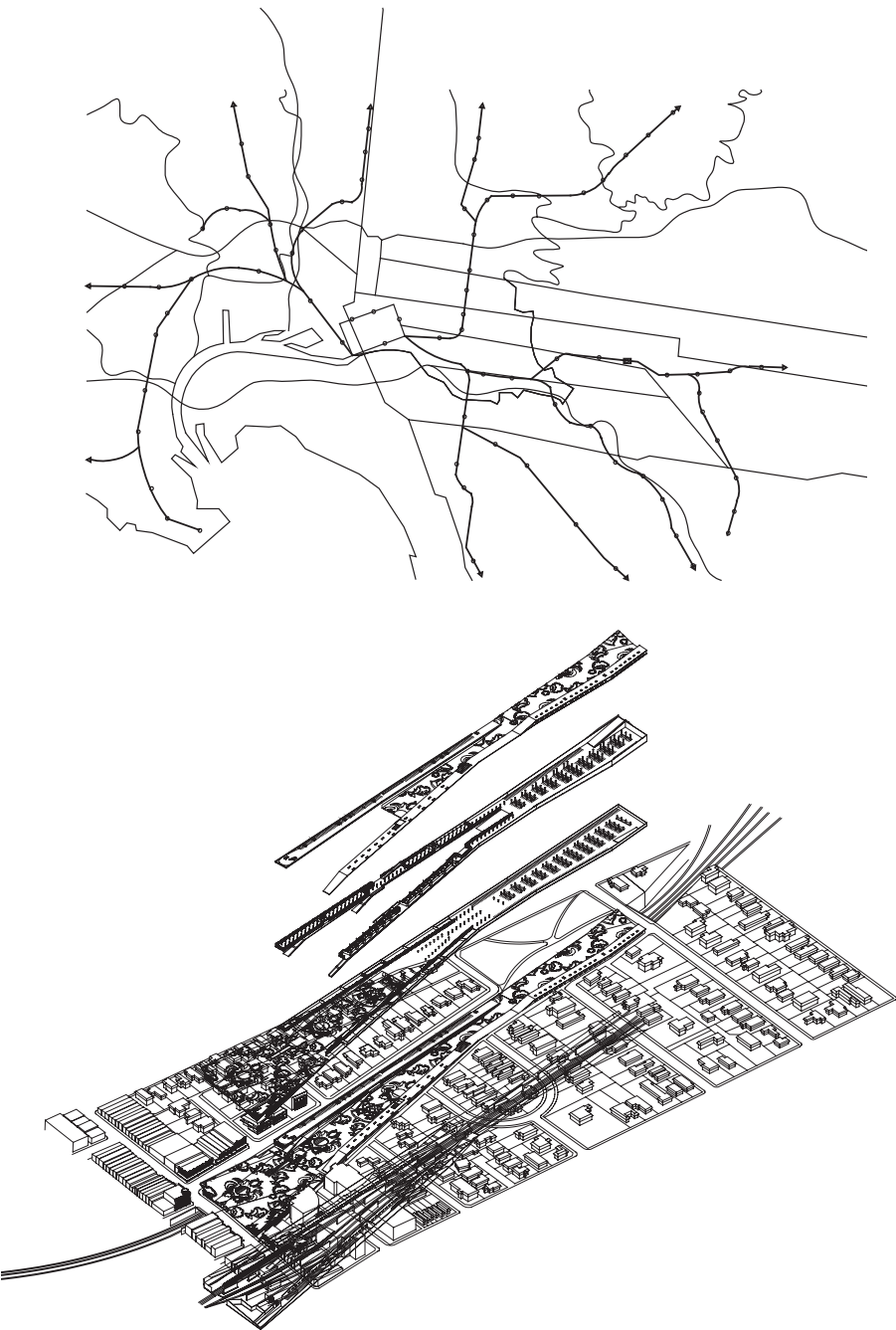
The theme of accessibility is established by *compactus*, creating maximum service with minimum space through its loosely coupled dynamics that allow mobility and greater service.

The project investigates alternative strategies for healing the divide between innovation and conservation, which are both necessary elements in achieving this solution.

Supervisor Martin Gill, refer page 137

MELBOURNE > BRIGHTON 12KM





Urban Corridor

PETER BADGER

Nietzsche...in Human, All Too Human speaks of the need for grounding without ground...contemporary architecture is confronted with the need to build on air, to build in the void.

Ignasi de Sola Morales, *Differences*

Suburban houses with wallpapered corridors along rail lines from our city.

A civic surface built in a six- to sixteen-metre-deep void in Camberwell.

A waiting platform above a station.

A park bled from a garden.

A floor for a flea market.

A ramp for people.

A roof for cars.

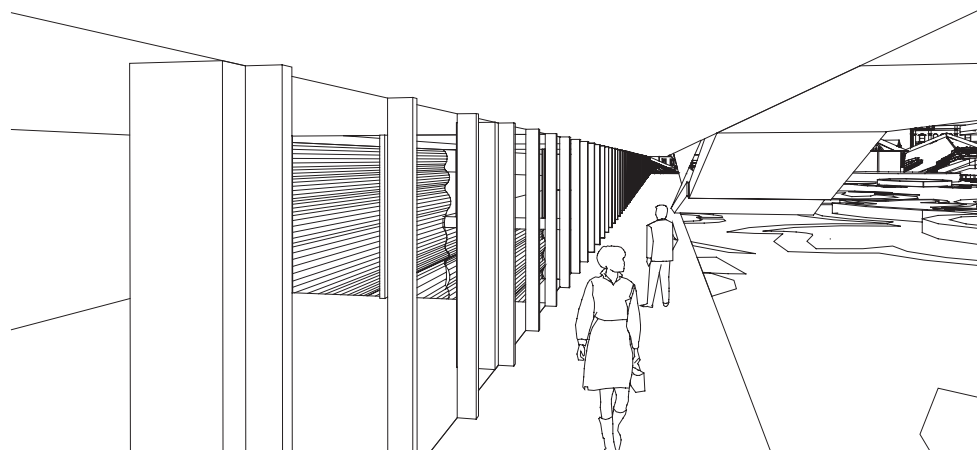
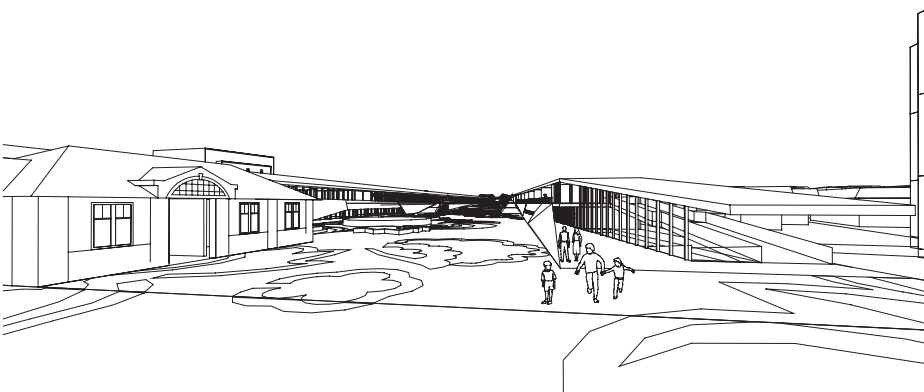
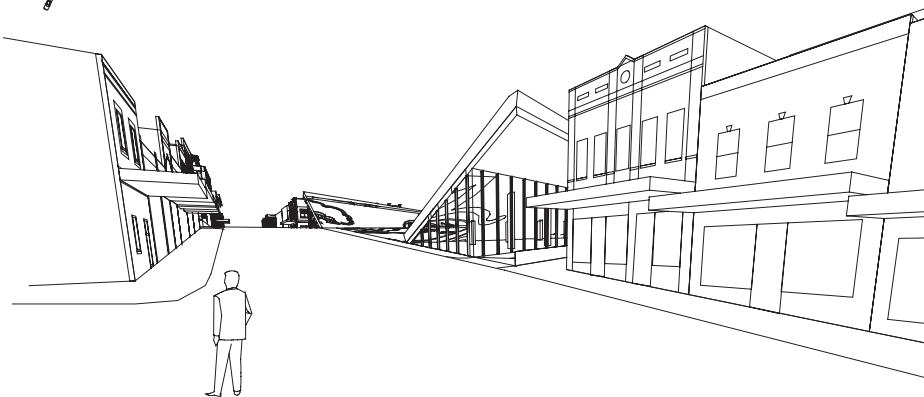
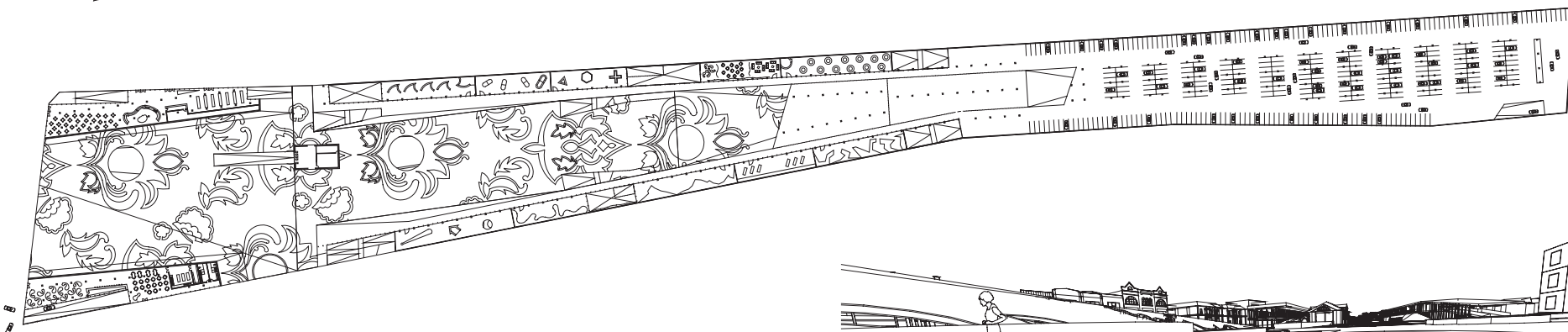
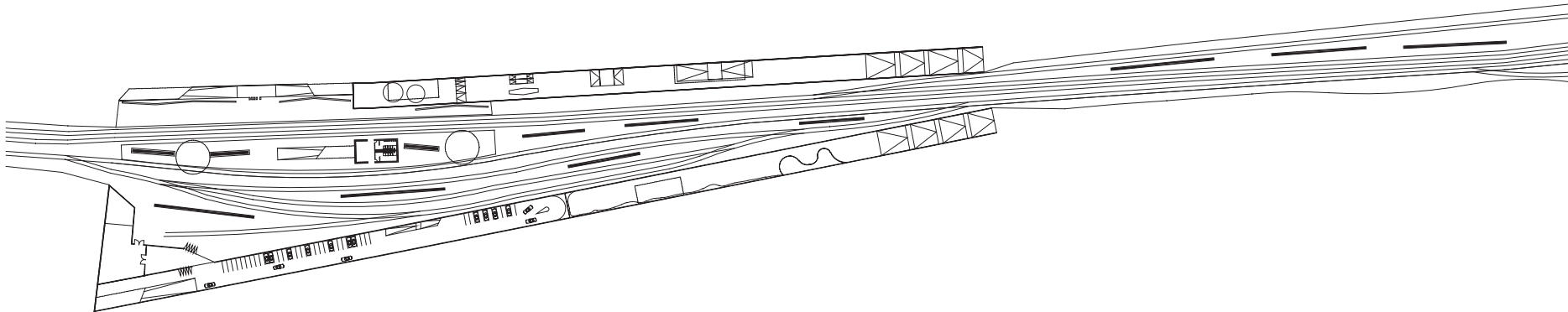
Shops and offices.

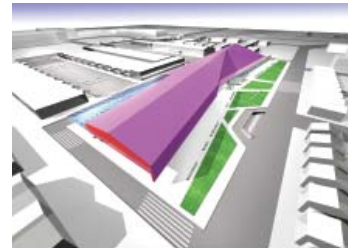
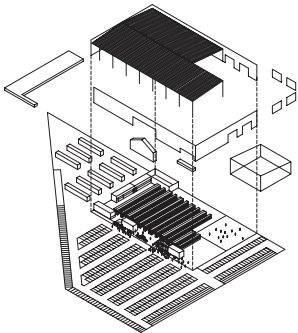
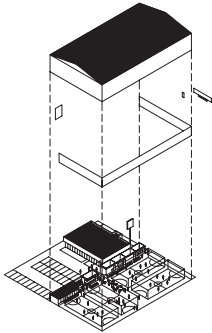
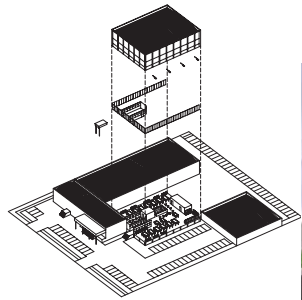
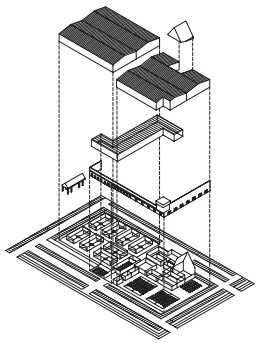
Houses for the public.

An underground skate park and rock climbing centre for fun.

A childcare centre, a seniors centre and a youth centre for those allowed.

Supervisor Mauro Baracco, refer page 134





Civilising the Shed

JONATHAN COWLE

In the age of the 'category killer' what is an appropriate model for public building in the suburbs?

Civilising the Shed is the culmination of extensive fieldwork undertaken in Melbourne's outer western suburbs, focusing on de facto public spaces created through the conversion of disused industrial sheds into community and entertainment venues. A new type of privately-funded public space is etched out between car parks, indoor sports venues and the interiors of industrial sheds.

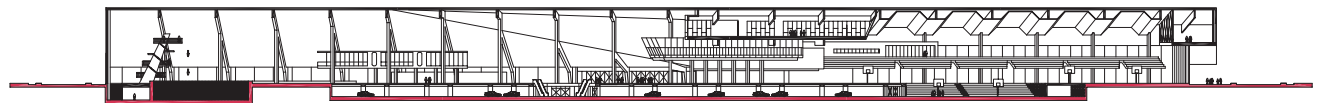
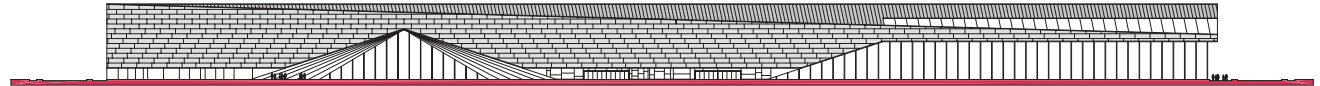
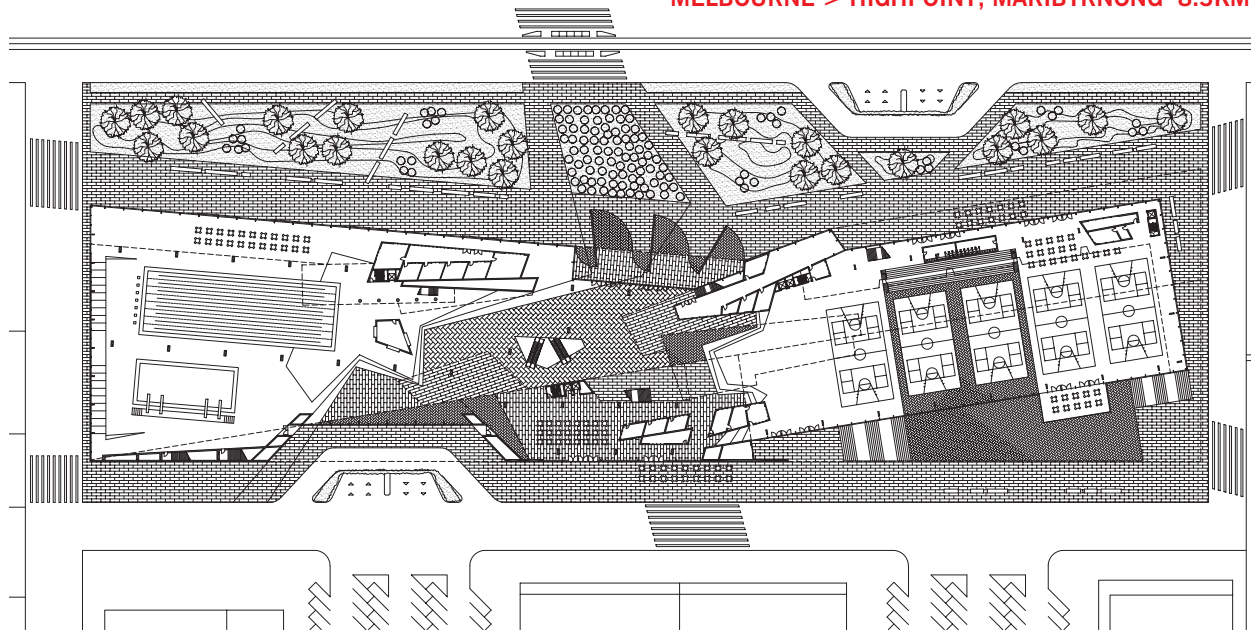
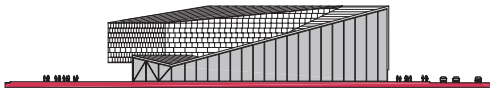
Emerging architectural typologies were studied by matching and tailoring these to local suburban needs; an index of particular physical and cultural qualities of a specific context was created. This revealed the typology of the industrial shed as an alternative model for public building in developing suburbs.

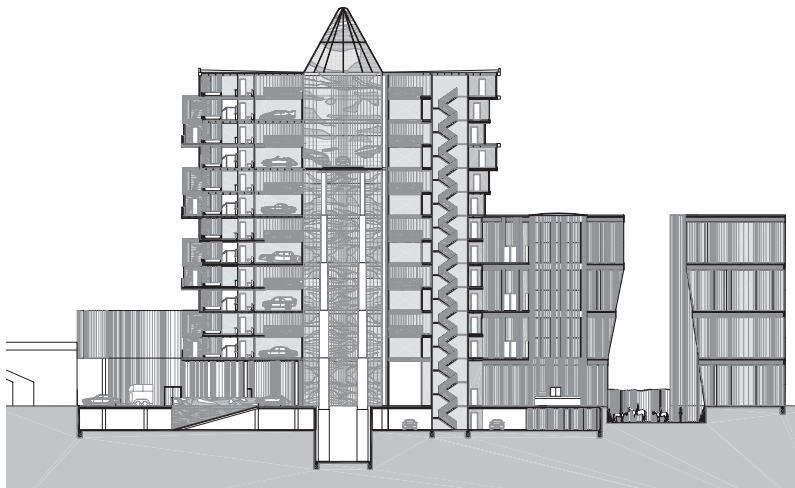
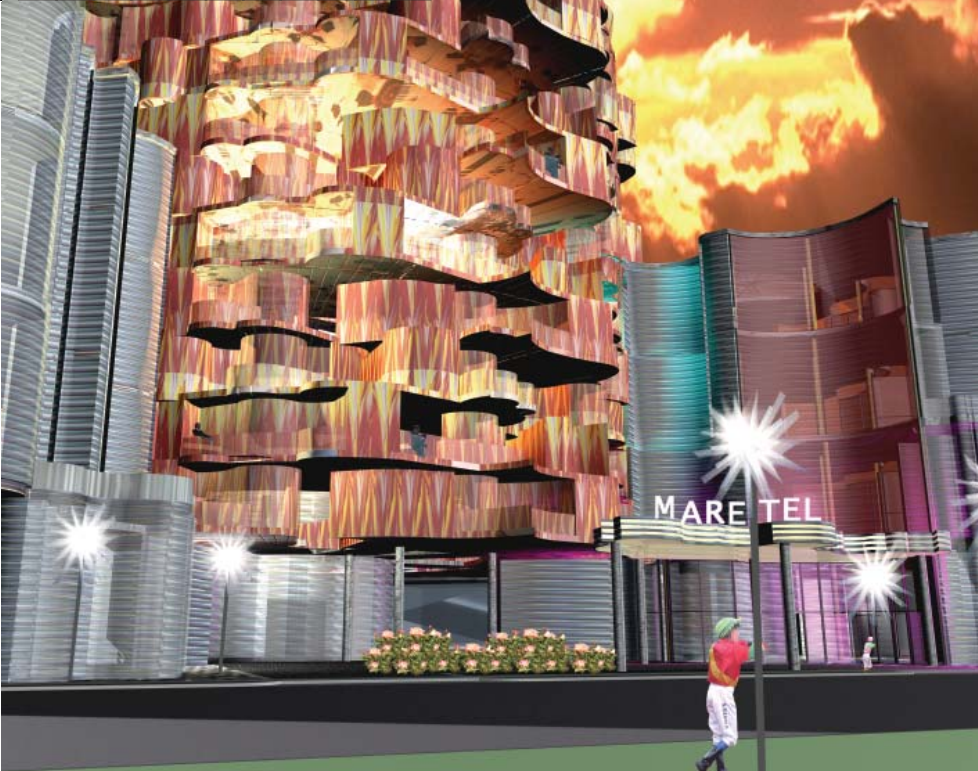
The project is located within a semi-abandoned industrial park off Wests Road in Maribyrnong, between the Highpoint Homemaker Centre, a new residential estate to the west and Highpoint Shopping Centre to the east. The site contains a series of domestic-scaled community facilities, dwarfed by the surrounding industrial sheds. The Maribyrnong Council plans to relocate these community facilities in an effort to allow more commercial development.

The project maintains a civic presence on the site by consolidating the local dispersed public institutions, combining them with sports and entertainment facilities under one roof. This allows a group of small community facilities to command significant civic presence at a scale comparable to its post-industrial context.

The tailored generic shed attempts to formalise relationships between existing entertainment and commercial systems, and its own rich new interior landscape. As a result, this allowed a contemporary civic identity without resorting to nostalgic views of a (supposedly) lost realm of public space. The project provides a new form of 'come as you are' family entertainment: public building for the new suburbs.

Supervisor Peter Bickle, refer page 136





Maretel, Flemington, Melbourne

KYLIE TAYLOR

This thesis exposes an unexpected quirky, feminine language of hybrid architecture. The project, adjacent to the Flemington Racecourse, fuses ideals of city, suburban and rural hotels/motels to form hotel accommodation, guest facilities, offices, horse stables, a car lift, show yard, public bar, and dining/entertainment areas.

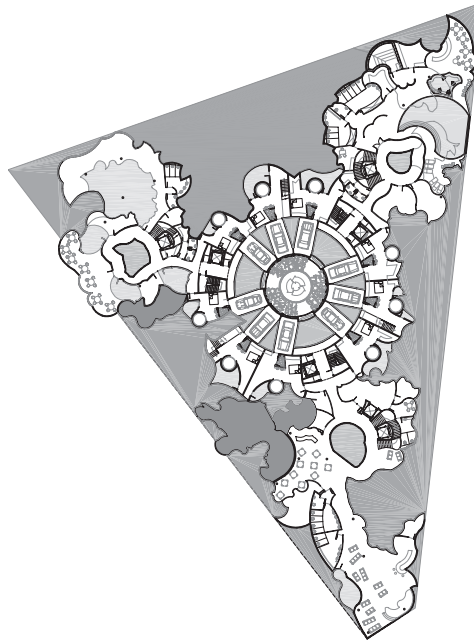
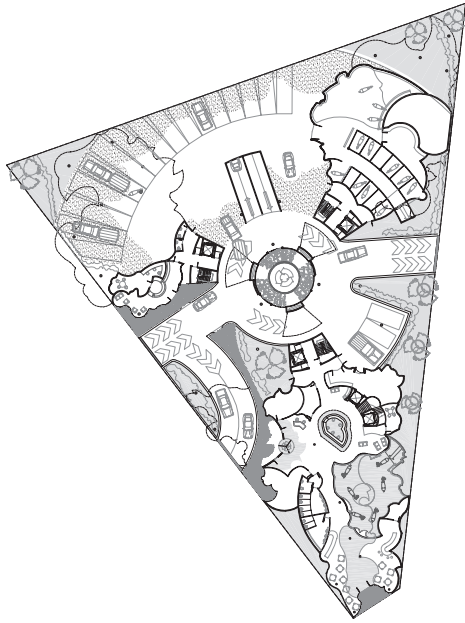
An initial assessment of Flemington's traditions of social ecstasy and celebration, social alienation from Melbourne's inner-city suburbs, social class-type dependence and the ability to act as a 'drive-thru' suburb, formed parameters for this project's identity. The formal process explored the masking of social stratification by promoting a classless analogy in the hotel.

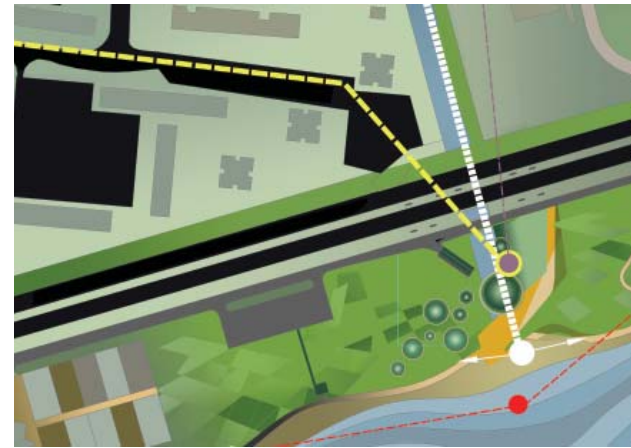
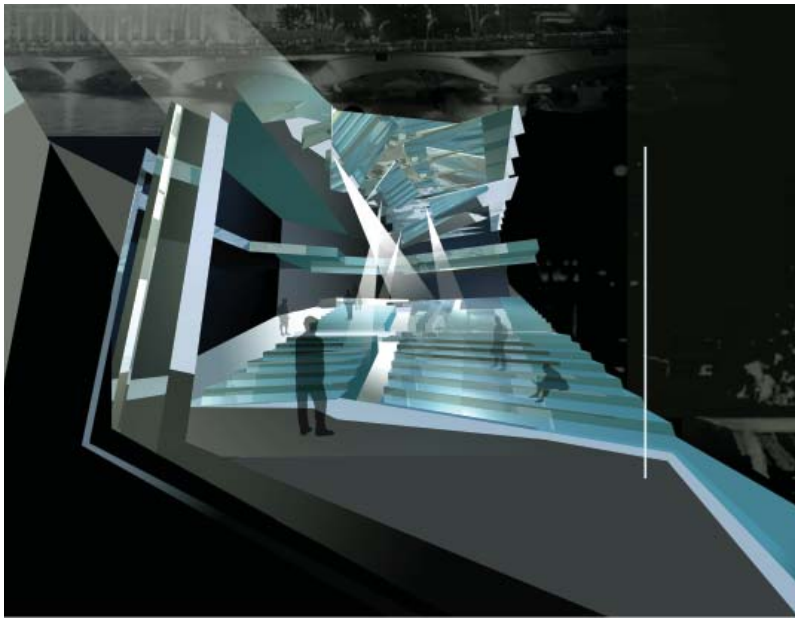
Alongside this, the building process initially challenged the conventional size and accommodation ideas of standard monolithic hotel/motel volumes. With precedents of hotel/tower design, the footprint of Mies van der Rohe's Friedrichstrasse Tower was tested against the feminine symbol of a flower. The relationship to the wider city, suburban and rural context, the scale of the housing commission tower and the curved shape of the racecourse were formally investigated. Mindful of the program, a refined organic three-dimensional building was designed.

The hybrid model consists of a central tower with three connecting towers, designed to express the main elements of an urban building: podium, tower and pilotis. The central accommodation tower incorporates extrusions to view Flemington and the eventful drive-thru hotel lift. The project contains quiet voids and intense, over-designed sections. The elevations are saturated by layering highly textured imagery over transparent and solid materials, borrowing from Georgia O'Keefe's vibrant paintings and traditional racing themes of silks and fashion.

A celebration of hybrid architecture.

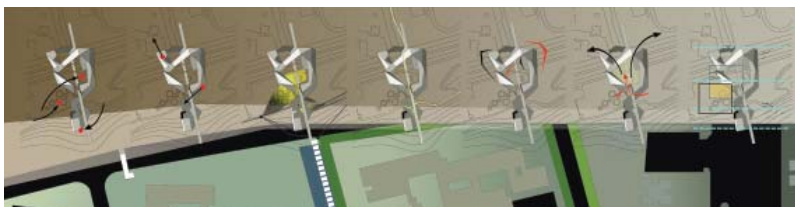
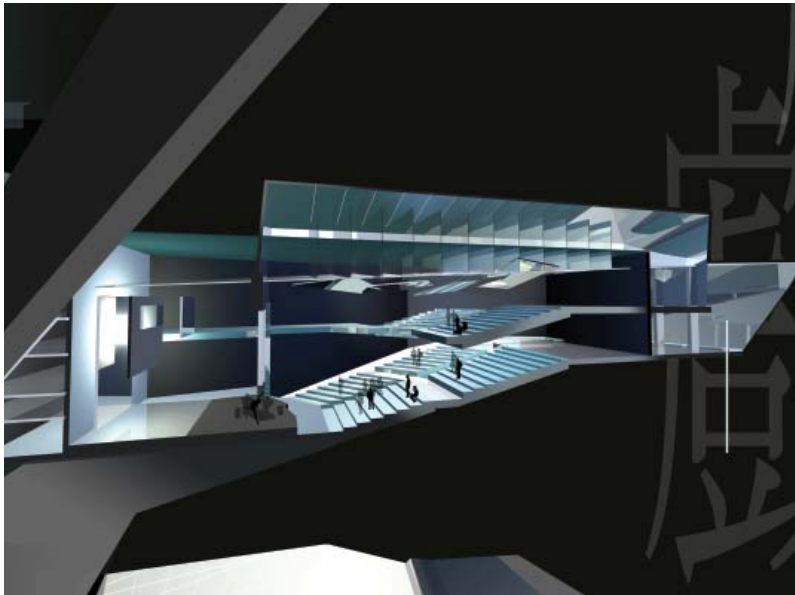
Supervisors Graham Crist, Stuart Harrison and Conrad Hamann, refer page 138





Channel – A Theatre of Narration

LEE CHENG WEE



Singapore attained independence in 1965, inheriting no natural resources and minimal economic structure. For survival, the government has prioritised resourcing scientific research ever since. Thirty-seven years later, today Singapore is financially advanced but culturally handicapped.

Although there is an awareness of the need to cultivate cultural awareness, progress is slow because most people still choose a 'proven' and financially stable job as an engineer over the less predictable life as an artist or performer. Although the younger generation is overcoming this, it is not something that can be achieved immediately. The time and patience required to cultivate greater awareness and spirit is ongoing.

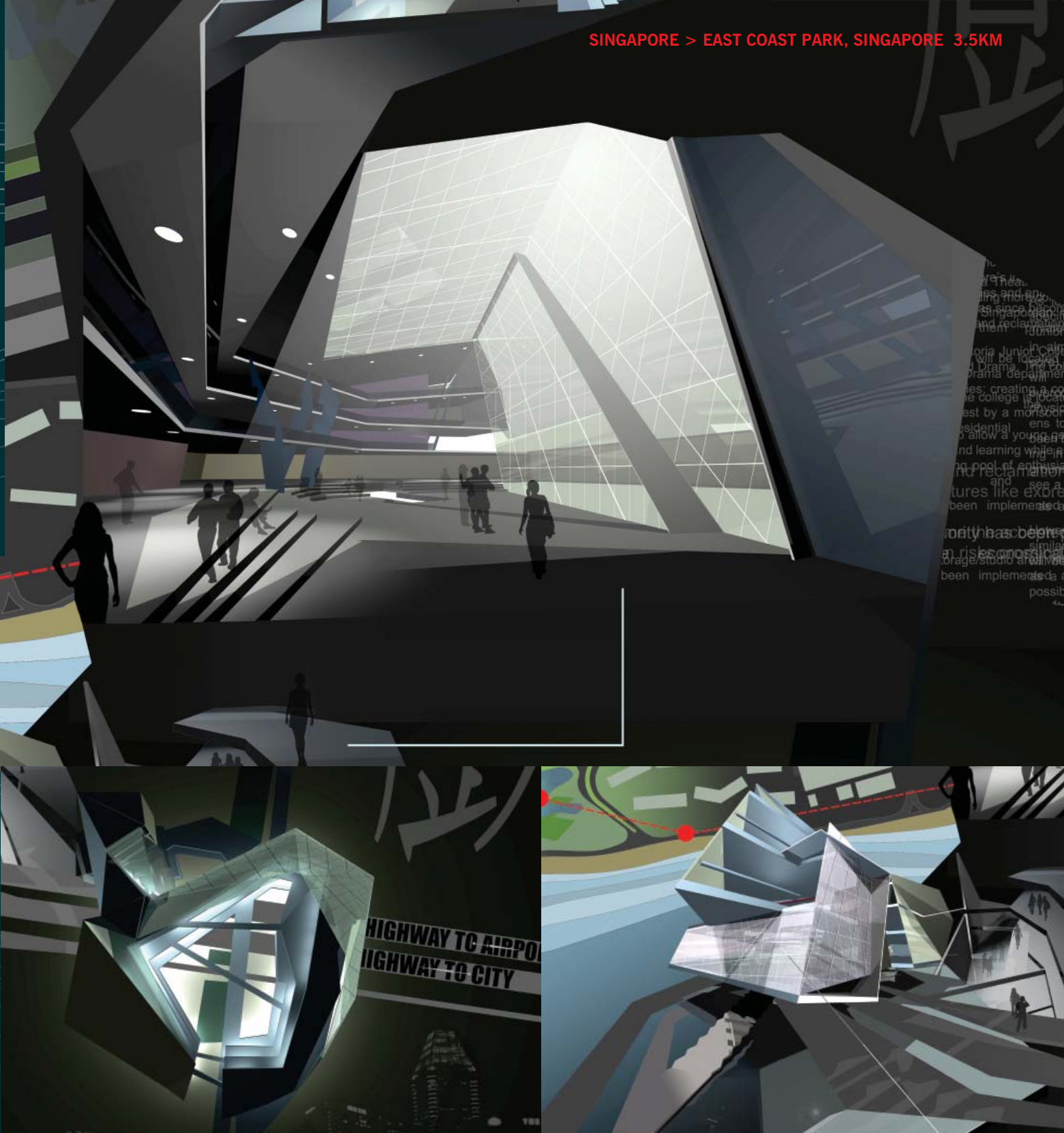
Singapore's recognition of the need to 'start before it is too late' has meant world-class venues such as concert halls and performance centres are being built. What remains lacking are places that give aspiring young performers the opportunity to develop and, one day, to perform in these shiny new concert halls. Exposure and education is the missing link.

Victoria Junior College is one of a handful of institutions in Singapore that offers theatre and drama studies. The college – like Singapore – needs to expand. In response, this project proposes a theatre and drama 'incubator' dedicated to the education and advancement of drama in Singapore. There are fewer than twelve schools for drama and theatre in Singapore, with a number of them privately owned and struggling financially to continue.

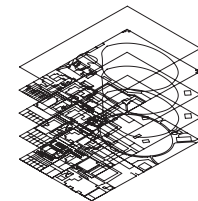
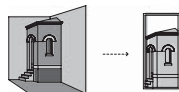
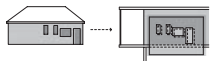
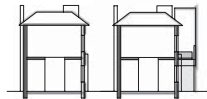
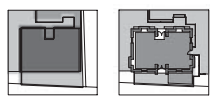
The incubator will be located next to Victoria Junior College allowing the Theatre Studies and Drama departments to migrate from the existing cluttered storeroom into a well-equipped school with modern facilities. This creates a vibrant environment for aspiring young theatre and drama artists, and fulfils the aim to allow a young generation of Singaporeans to interact and learn from experienced performers. An increasing pool of enthusiastic students and graduates will raise standards of artistic appreciation.

As land space is limited in the specified context (as it is almost everywhere in Singapore), the design of the incubator will employ strategies to overcome and thrive on this limitation which threatens to extinguish it. There have been brief excursions into designing in spaces above and below ground level; though one seldom sees a project that is fully committed to that objective because it is not financially viable. However, I hope that by achieving a similar design protocol, people will be able to use these facilities as a precedent and realise the possibilities, potential, and urgent need, to start making use of large amounts of leftover spaces in Singapore.

Supervisor Peter Corrigan, refer page 136



HIGHWAY TO AIRPORT
HIGHWAY TO CITY



architectural 'ghost' strategy diagrams



Ghosted Civic Precinct

NATALIE ROBINSON

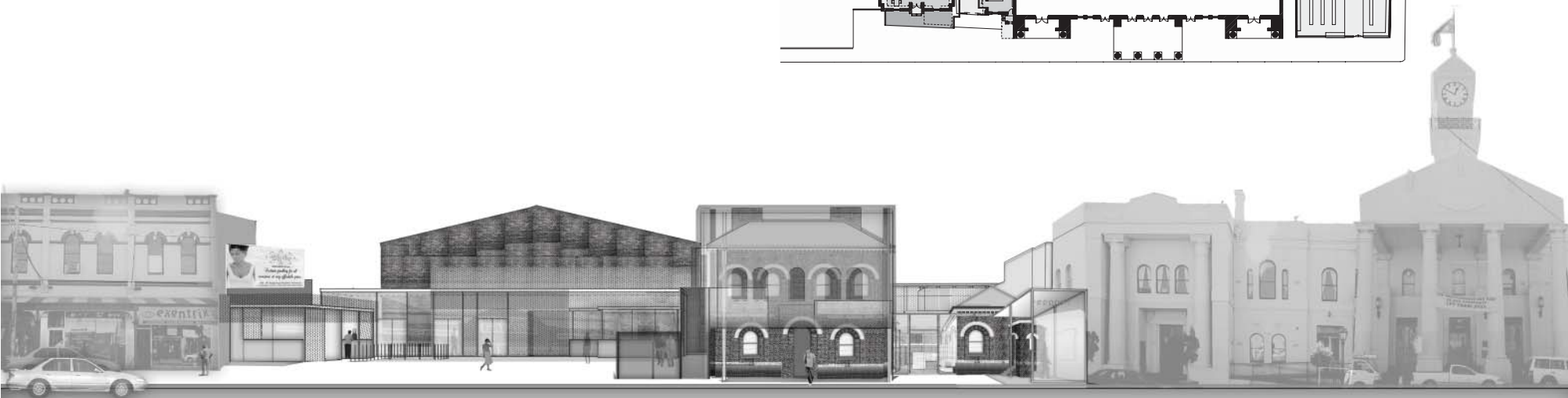
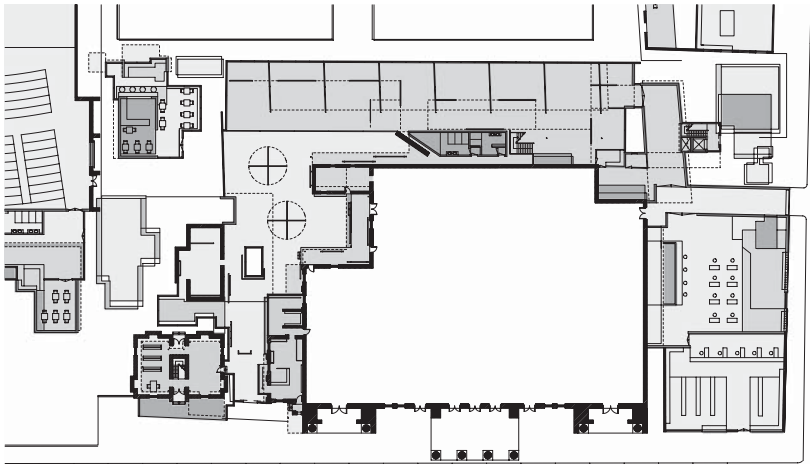
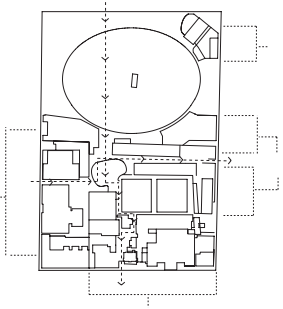
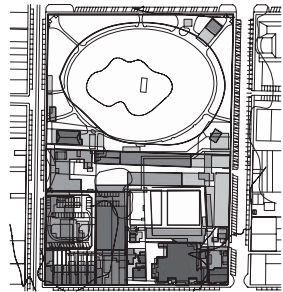
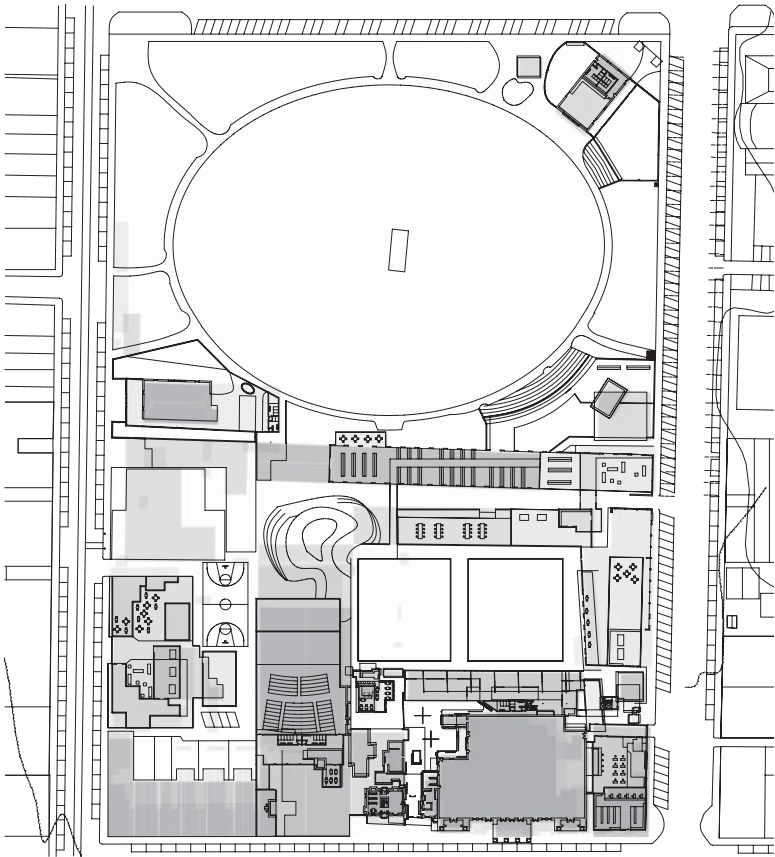
In *The Fall of Public Man* Richard Sennett describes the failure of the modernist civic space, arguing that dead public space contributes to why people turn inwards, isolating themselves from public interaction. He argues that 'the city ought to be...the forum in which it becomes meaningful to join with other persons'. Continuing, he says, 'How one condition of life blurs into another...the reality of cultural survival and the problems this legacy, like any inheritance, creates in a new generation.'

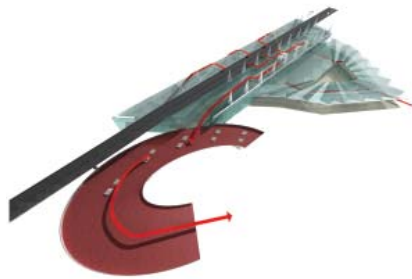
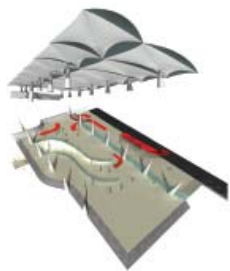
Layers and ghostings arrived at through misreadings of plans evolved over time are used as a device to generate, demolish and construct the 'ghosted civic precinct', which includes retail, cultural, senior citizens and educational areas. Located in the Richmond Town Hall block, the ghostings bring into question the memory of the site. It's not known exactly what the ghostings on the plan were, or their relationship to the current buildings.

Richmond has little public space, with the existing civic precinct's key public buildings – the Town Hall, police station and lawn bowls club – sitting in isolation from each other. This project creates a dialogue between the different programs and their urban context by 'stitching' itself into the surrounding site.

The 'ghosted civic precinct' is a space where the present is not a conclusion but part of an ongoing process of transition, rejuvenating the dead public space, as proposed by Sennett.

Supervisor Martyn Hook, refer page 140





Kuala Lumpur as an Iconic Representation

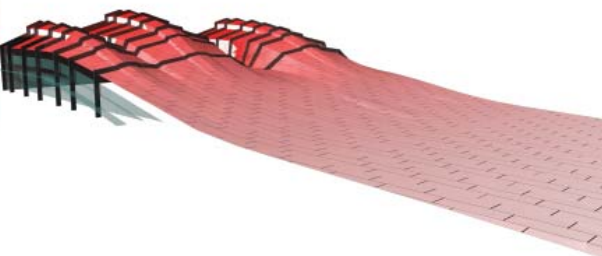
SABRINA CHNG

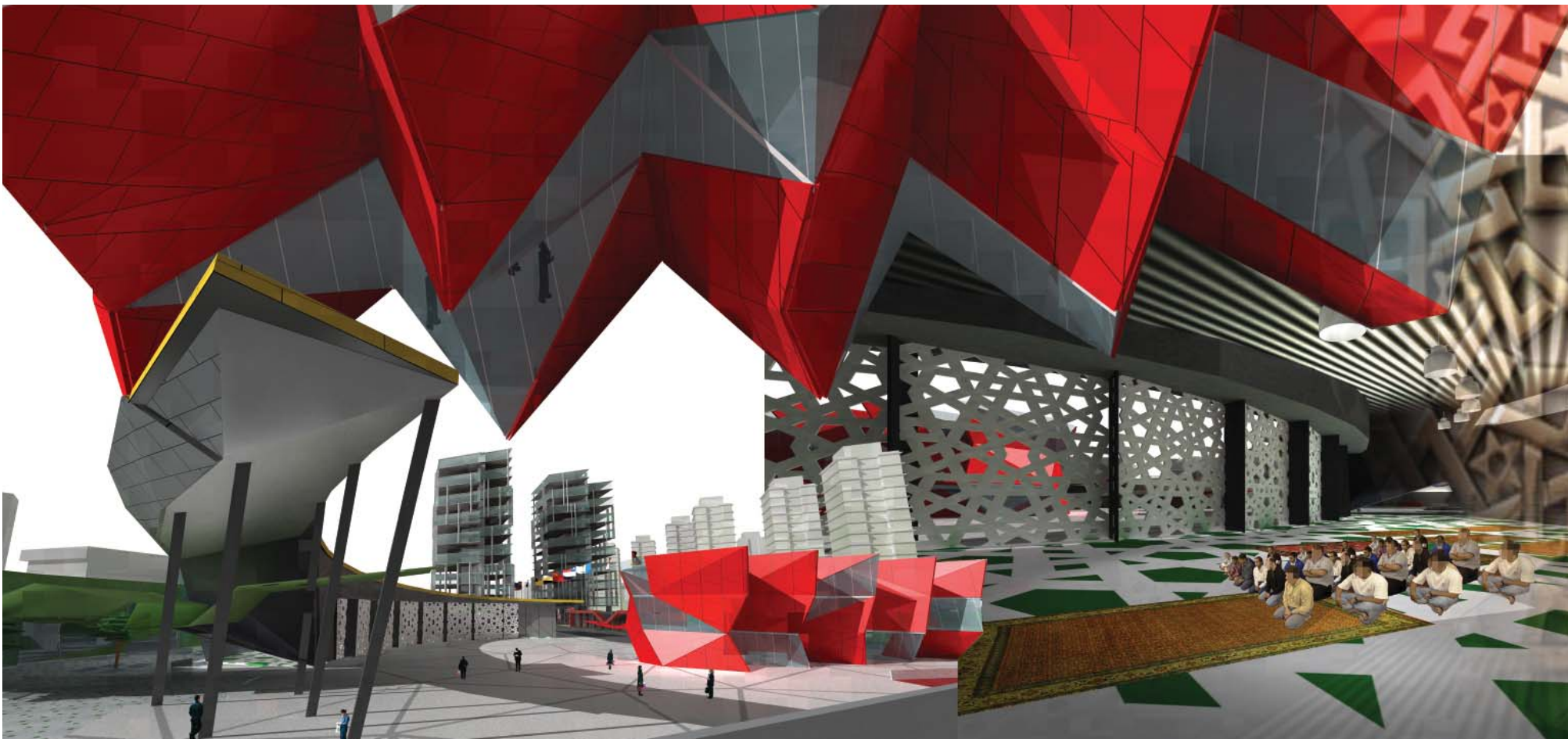
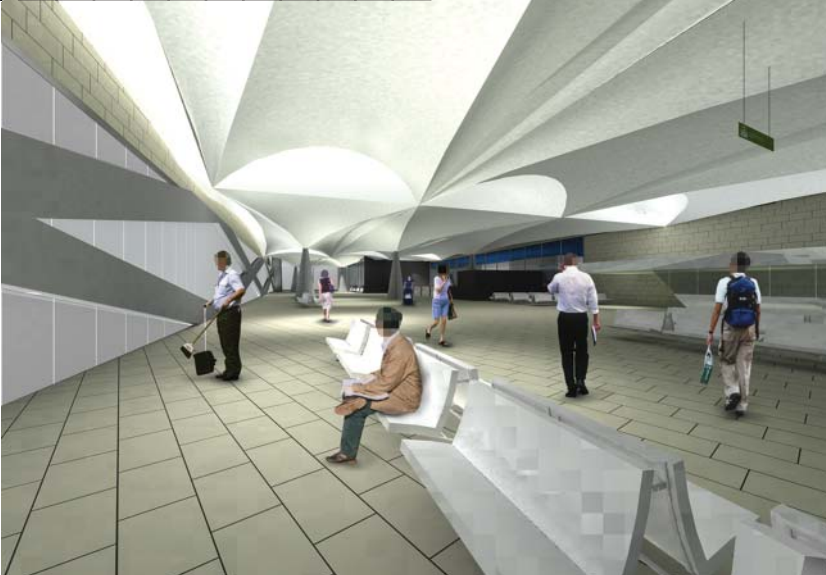
This project seeks possibilities for redeveloping the current Kuala Lumpur train station site by injecting new programs, with the hope of eliminating its anonymity.

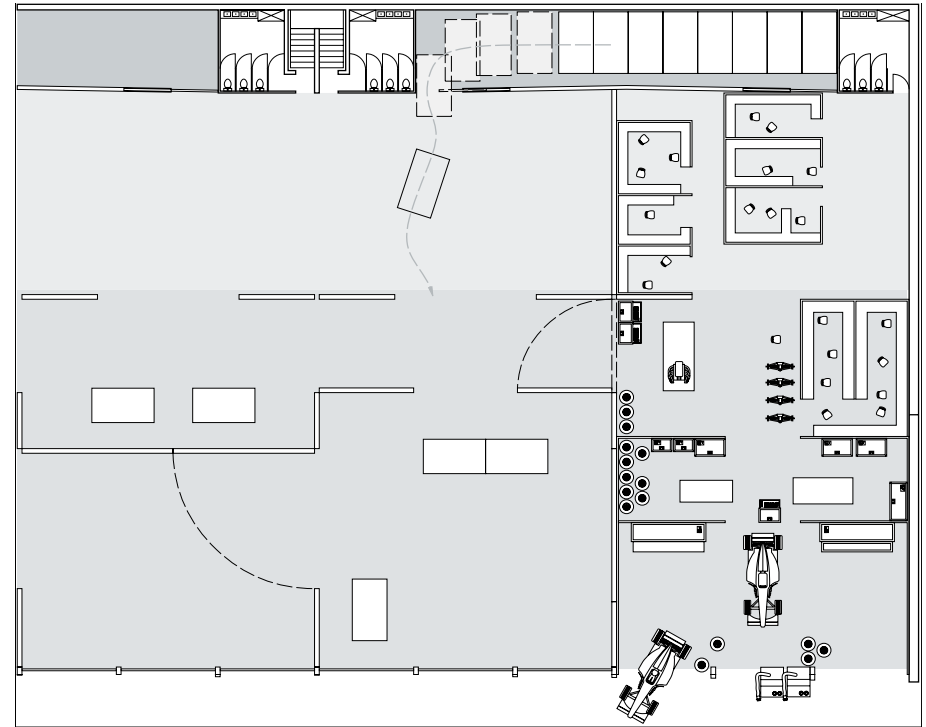
A framework assimilating outcomes of social research in this location is used to delineate the parameters of architectural response. The issue of creating a cultural identity is of primary importance, both locally and at the larger scale of Singapore city. This comparison between Kuala Lumpur station and Singapore illustrates the erasure of historical building fabric in Singapore and the resulting lack of architectural individuality in that city.

Instead of grafting on Western models of development, this project critically draws on local references and idiosyncrasies to establish a kind of testing ground for these concerns.

Supervisor Martyn Hook, refer page 140







Grand Prix

MICHAEL KING

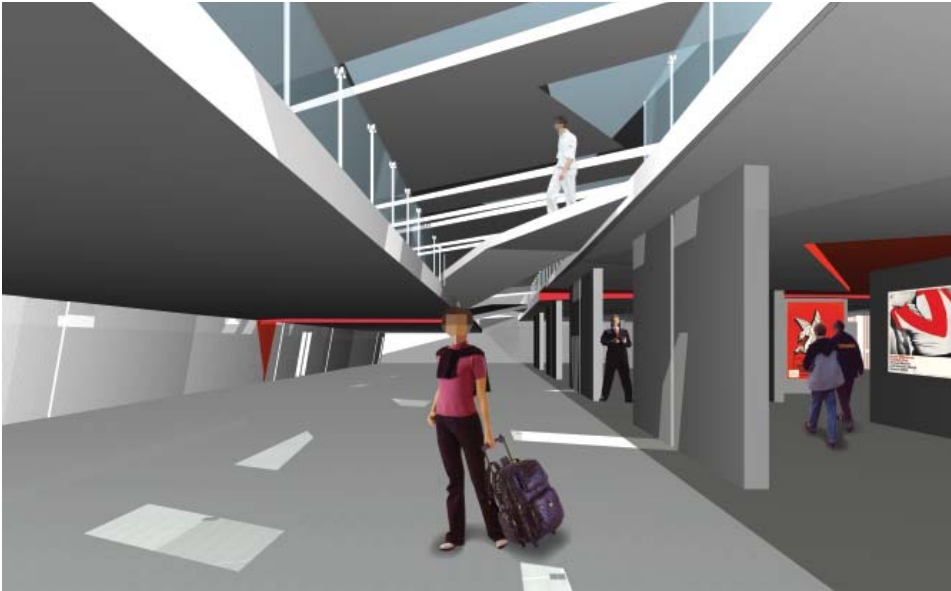
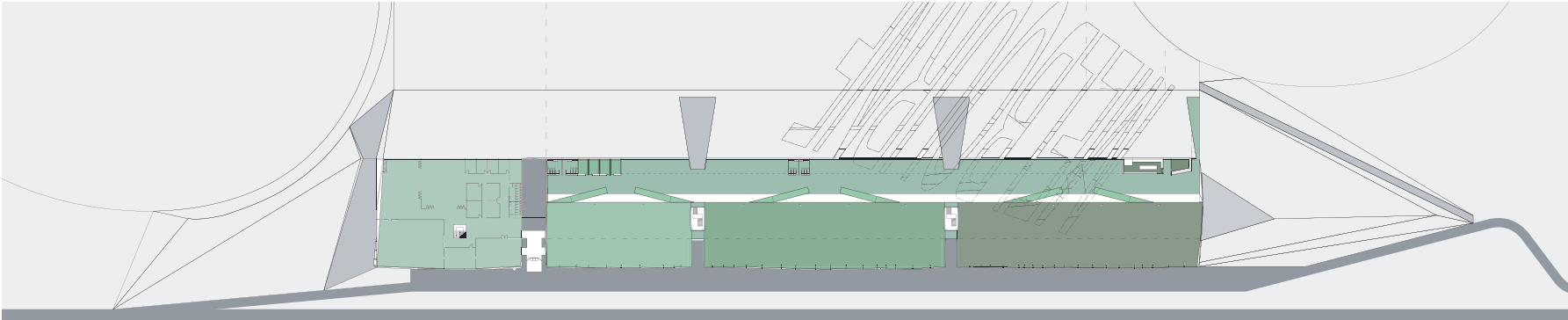
This project examines the manner in which architecture can contain programmatic and social tension. Through careful curation architecture may become a mediating device to facilitate the coexistence of opposing multiple programs.

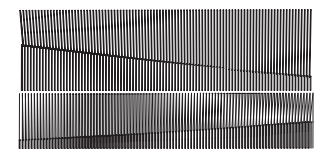
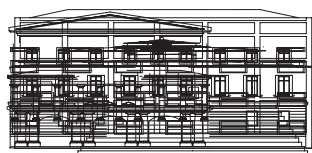
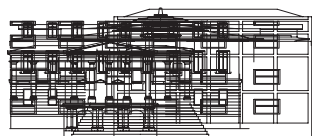
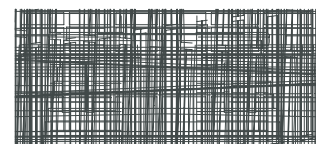
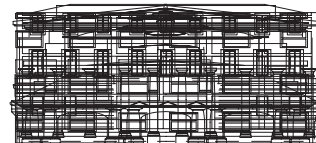
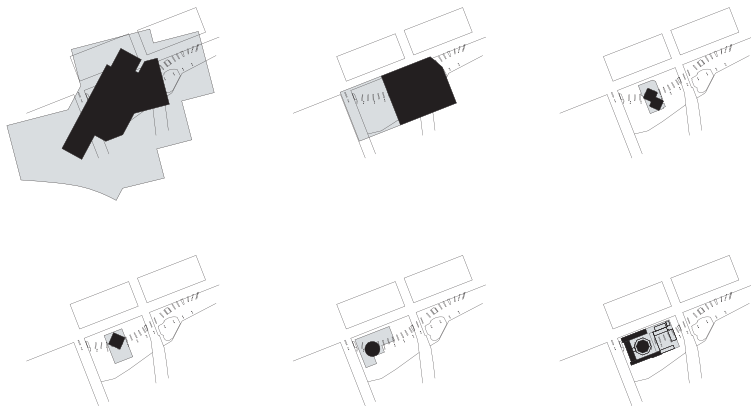
This project accommodates the racing pit complex of the Australian Grand Prix and head office of CAMS. Conversely, it also houses Save Albert Park headquarters, Albert Park archive and education centre and a series of galleries and conference spaces. The building transgresses borders between a private corporate complex and public community facility as it transforms from event to non-event spaces.

The process of transformation occurs as the roles of display and store are inverted through the event period. Event storage areas become car parks; galleries become garages and conference centres become media centres. Throughout this change, traces of the park's history that are mapped throughout the building remain, offering an understated opposition to the inversion of program. The architecture goes through a transition and in doing so not only becomes part of the 'event', but becomes an event in itself.

The project configures itself within the landscape operating within a series of carefully curated views. Ground planes are manipulated to subvert the park landscape, hiding the complex and infrastructure from the park users, and revealing event signage to the international television audience. The building camouflages itself through reflection, fragmentation and submergence within the constructed ground plane. The result is a complex that serves the needs of the community while accommodating the corporate requirements of the event.

Supervisor Martyn Hook, refer page 140





Speculation – Fish Market

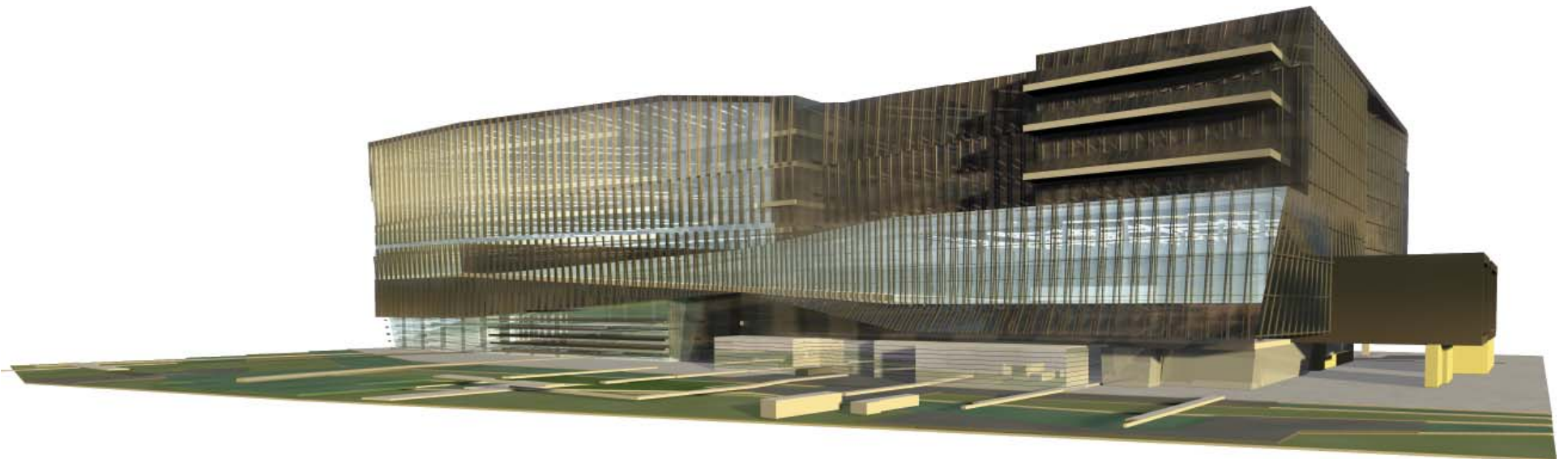
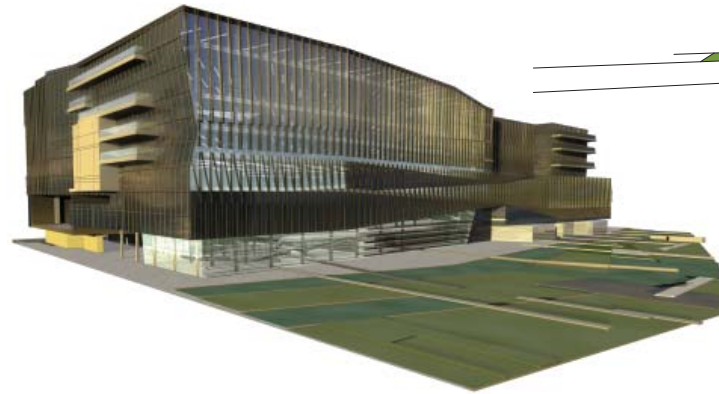
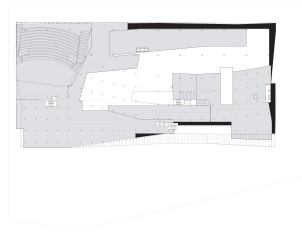
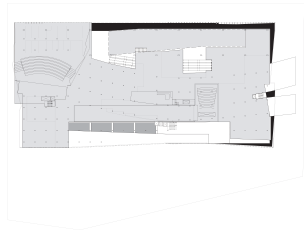
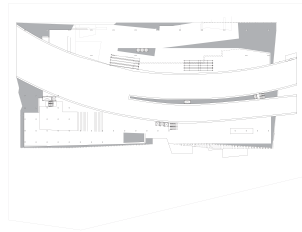
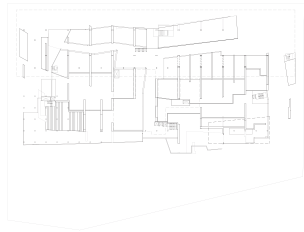
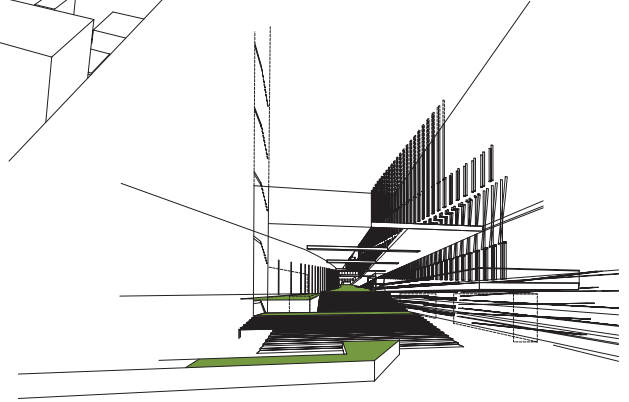
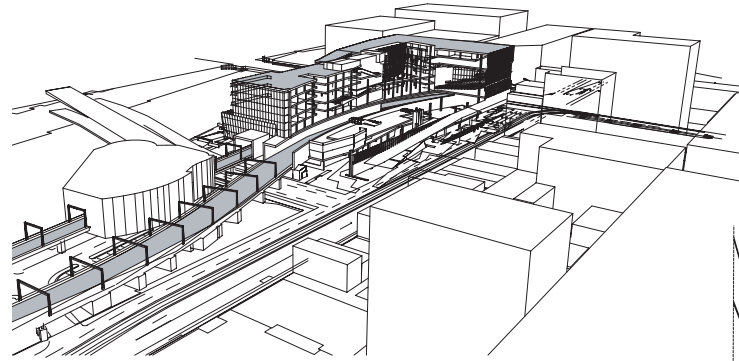
MATTHEW HERBERT

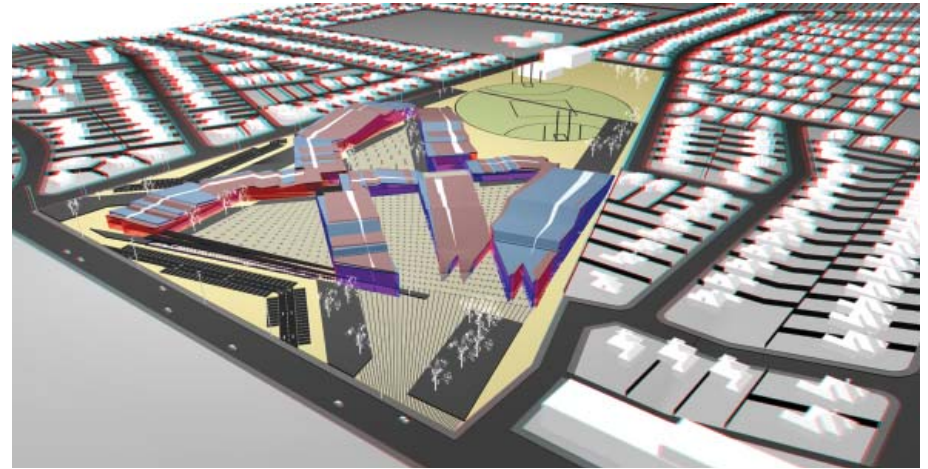
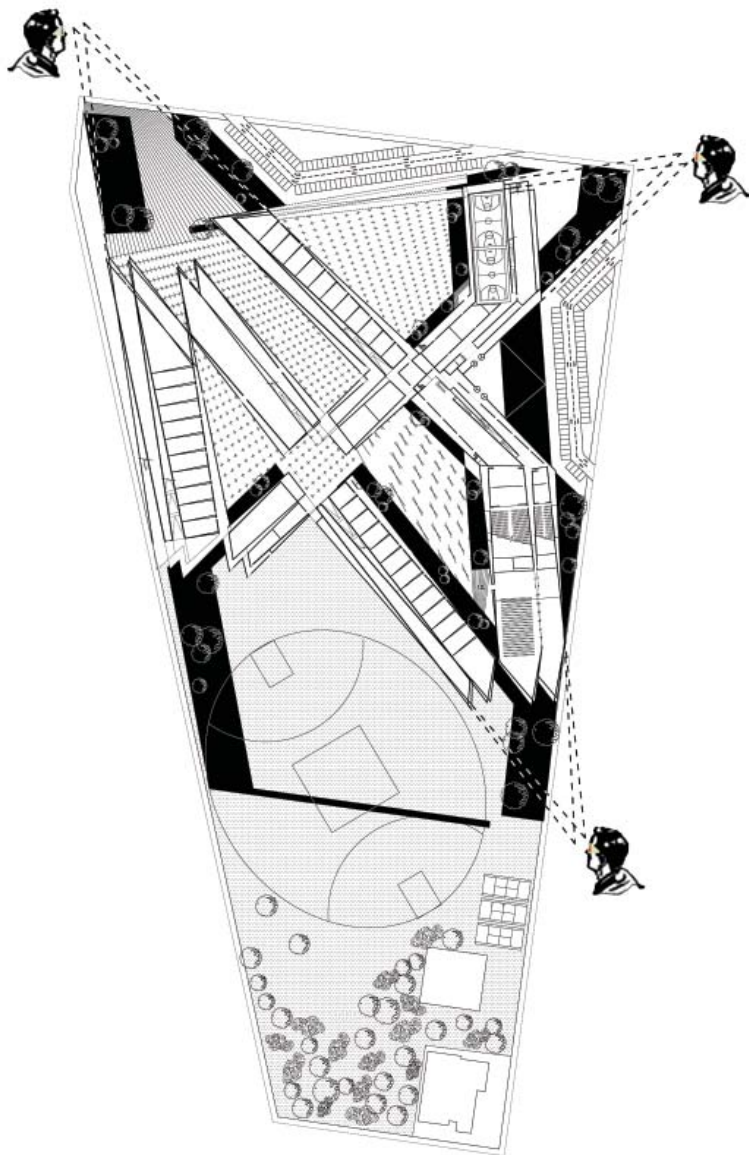
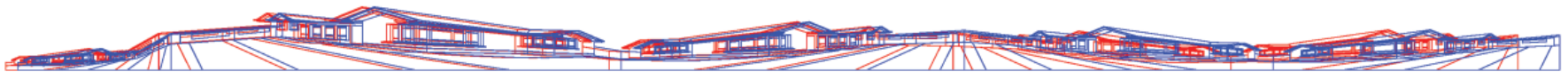
This project's new 'fish market' concerns itself with the nature of the area around the Flinders Street and Spencer Street intersection. Within this urban position, the new fish market acts as a type of urban connection and attempts to question the nature of development between the north bank of the Yarra River and Flinders Street. The project is concerned with its relationship to the surrounding urban forces of Melbourne's Crown Casino, Docklands, Southbank and the City Grid. The project recalls the former fish market that connected Flinders Street and the north bank, drawing on its urban consequences without literally appropriating its program or form. The new fish market is a contemporary reading of these issues. It attempts to address the very particular siting of this location at an immediate and an urban scale.

Contemporary discussions regarding the site view it as having a secondary or minor relationship to the north side of Flinders Street. The site has long been viewed as an interstitial zone foregrounding the city grid. Current developments along Flinders Street have instigated a corridor situation concealing the previously visible edge of the city grid and its obvious demarcation. This project considers the role the new corridor will have on the city. It does this by accepting both the inevitability of contemporary development and the historical fact that a significant number of buildings once existed on the south side. The removal of the King Street overpass makes this speculation feasible.

Supervisor Shane Murray, refer page 143

CARLTON > SPENCER STREET, MELBOURNE 2.8KM



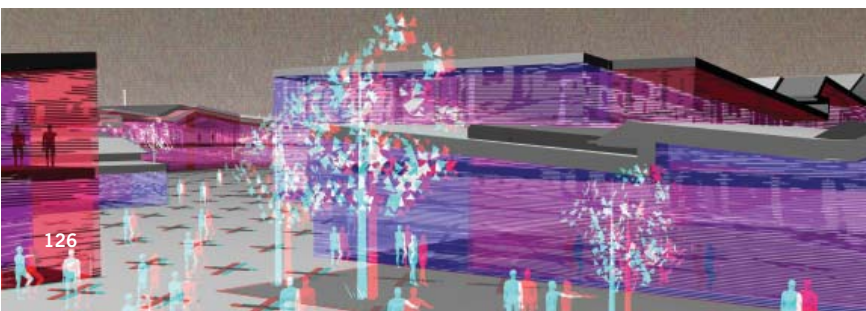


Stereoscopic High

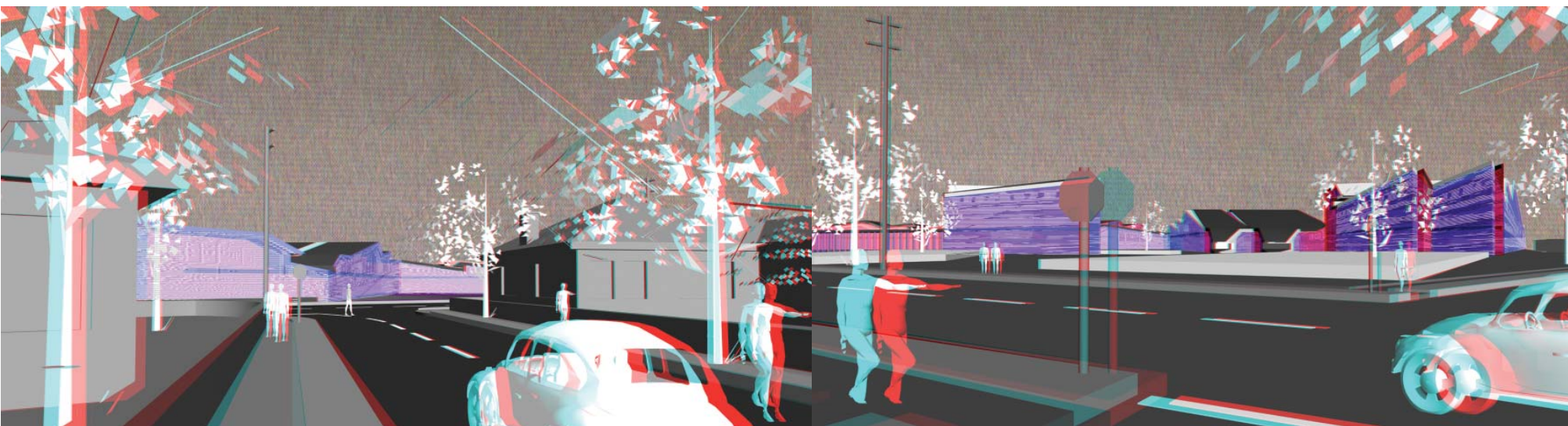
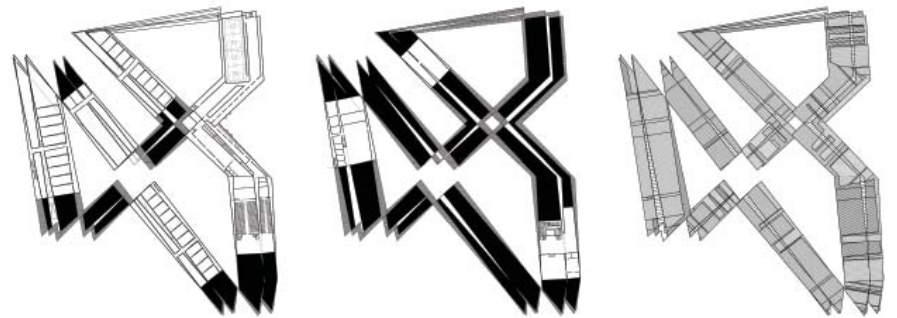
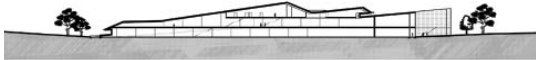
JAMES MCGANN

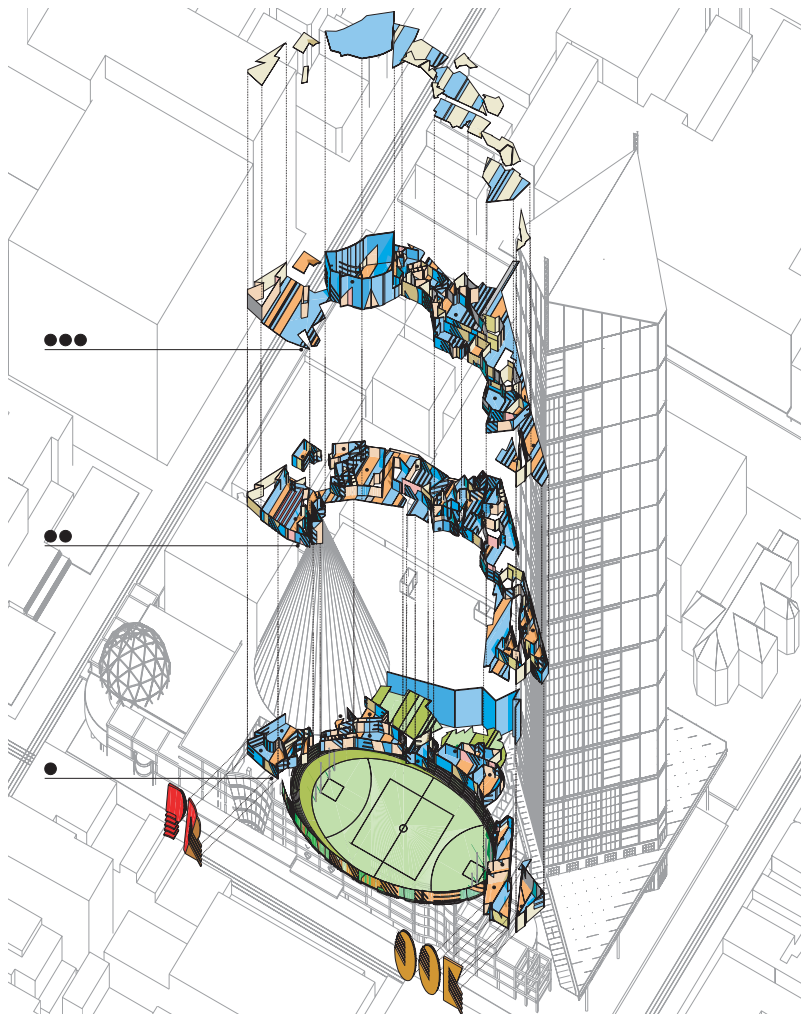
Tours in search of the middle ground,
 Picket fences, sand belt golf, tyre swans, and suburban spine,
 Civic axis, Beaumaris campus, Sandringham Secondary College.
 David Hockney we've come full circle, Velazquez now conceived in Windows,
 Perspective, goodbye photograph through a digital *camera obscura*.
 Stereoscope quantify controlling, determining sequential input, young minds,
 Instilling disciplinary and moral ideas – 1800s psychology, pedagogical shift,
 Rejection of fixed points of view, no longer teaches focal points.
 Middle ground overlaps once, zones separated vertical,
 Stereoscopically viewed from above, disparate footprint, figure-eight quadrangles.
 Three points of view, two visual cortices per point,
 65mm horizontally separating each view, each eye,
 'Retinal revelry' subtle rejecting, combining, fusing 'non-corresponding' retinal regions,
 Amalgamating three campuses, 1400 students, 2030 density,
 Existing forty-three per cent campus size, twelve per cent student body.
 Community incubators, beneficial growth, 'culture',
 School and library, lecture theatres, gallery, café.
 Saw-tooth profiles of anamorphic suburban dreams.
 Image undermines elevation, monolithic institution, residential scale.
 Remnants of the foreground frame pictorially,
 Reconfigured at fixed points, red and blue glasses, picturesque cinema playgrounds.
 Skin through subtracted information, in favour of hazier, less distinct shapes.
 School bell rings, corridors of disparity, transition through site, year levels,
 Seeing double, in a representational stereoscopic suburban fog.

Supervisor Vivian Mitsogianni, refer page 142



BLACK ROCK > BEAUMARIS 2.7KM





Daimaru Primary School

JESSE LINARDI

Is it appropriate to locate a school within a shopping centre?

This project is concerned with testing non-urban and non-commercial conditions in an urban and commercial environment.

Specifically, the project is concerned with urban implications of site and programming in an urban context, and the generative associative approach to form generation as methodology.

Daimaru Primary School is a response to a social requirement of program within a context and promotes the discussion of a program/site relationship. By association, current Australian educational policy is questioned.

Arguments are enhanced by blurring program boundaries: where is the demarcation of school/plaza? Fragments of the school are deposited into the plaza, causing ambiguous plaza and school circulation zones. Within, the school circulation is labyrinthine and references the plaza; classrooms are placed on the interface for public observation. These are moments where city and school meet, where debate is conducted, won and lost.

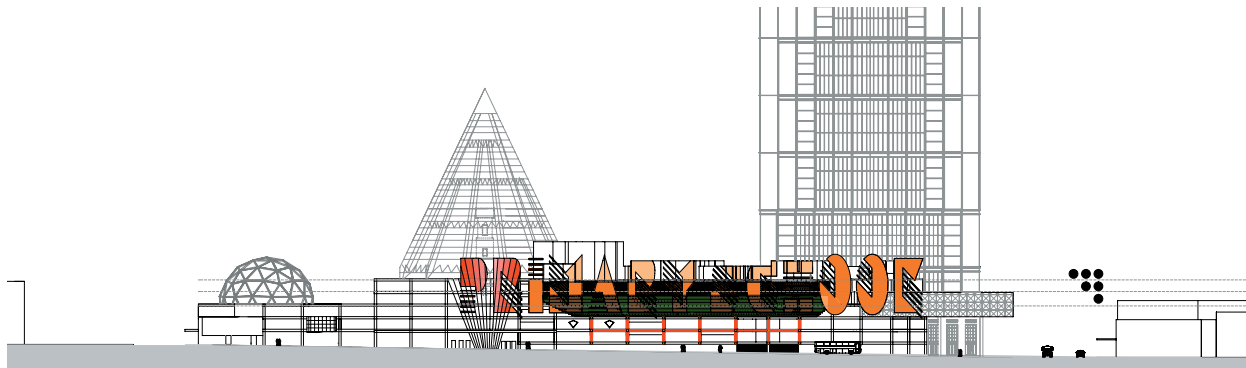
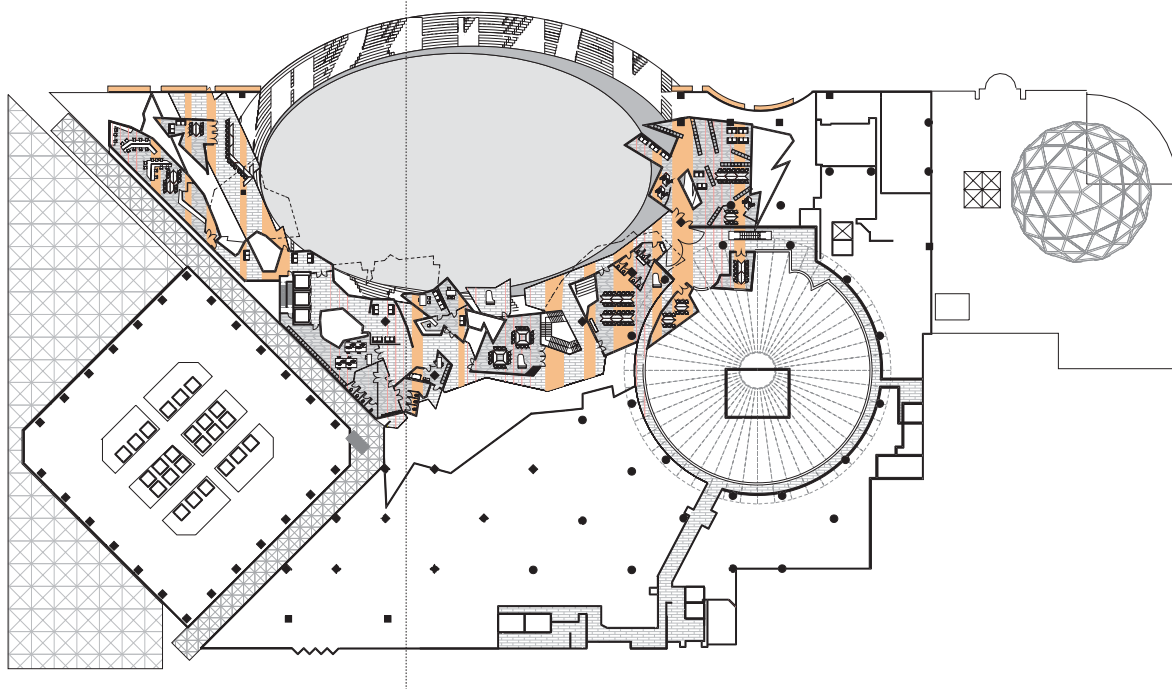
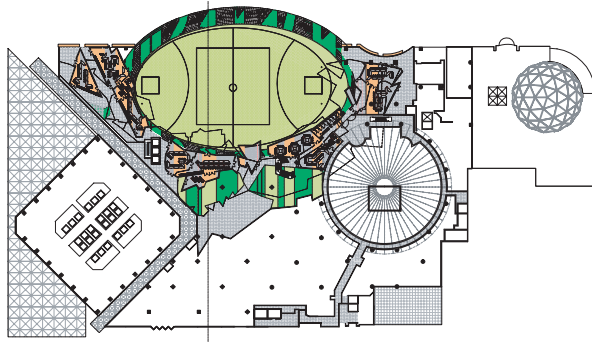
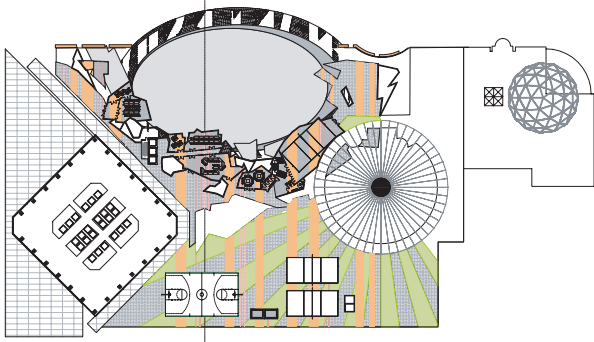
Aspirations for the school are framed against a normative model. Through rejection of the rational and an opposition to the generic, there are inherent opportunities for a child. The labyrinth typology is constructed as a wonderland that allows for discovery. Internal walls are clad in blackboards for children's expressions. This act of 'graffiti' implies a devaluing of the building as 'architectural object'.

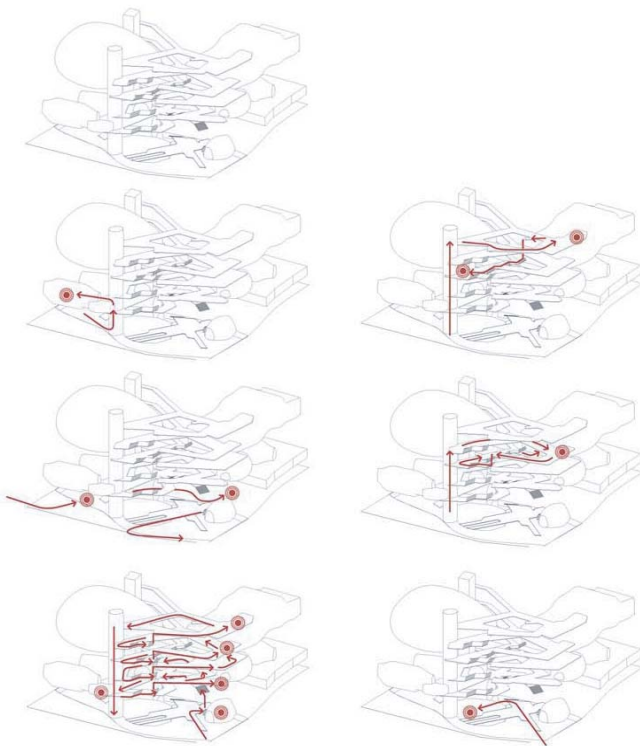
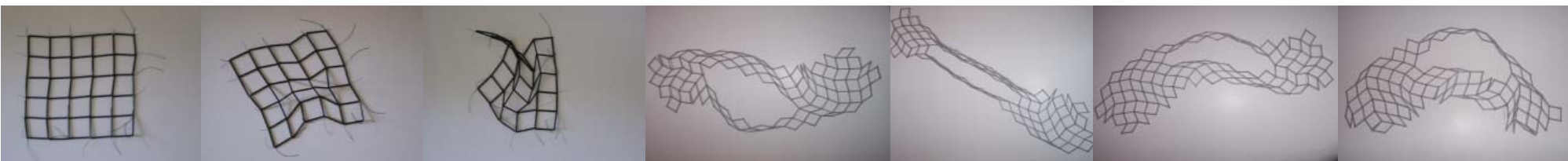
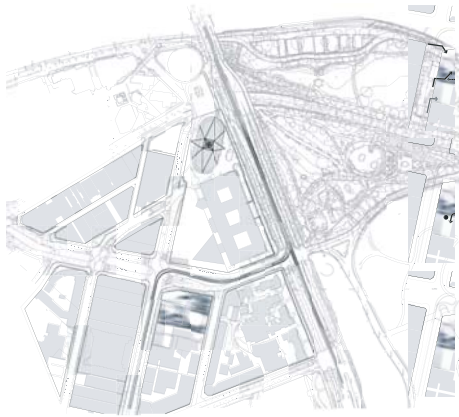
Formal generation is informed by manipulation of scale on an overlay of selected precedent. This process informs the plan, allowing for self-generation with desirable resistance to rational orthogonal planning. Programs are inserted for rhetorical implication.

The word 'primary school' is subtracted from the building mass. This act blurs the boundary between perspective/elevation. The text is not distinguishable from the oval built onto the La Trobe Street elevation and vice versa. The subtraction of text from the form generates fenestration and plan patterning, mapped through colour. Unexpected views and relationships are embraced.

The school reinterprets rather than duplicates the traditional suburban school. It concludes that the city has the ability to accept suburban programs without overwhelming it with urban propaganda.

Supervisors Graham Crist, Stuart Harrison and Conrad Hamann, refer page 138





A Score for a Spongy Theatre

DOMINIQUE NG

What does the bee see and smell in the flower? Enough to extract pollen from it. A creature's perceptions are exactly proportioned to its action upon the thing.

Brian Massumi, *Parables for the Virtual*

According to Brian Massumi, perception is the moment of recognising elements in a thing which may be of use. The perceiver connects to the perceived (elements) through the things that it recognises. In this way, an object is latent with potential perceptual possibilities.

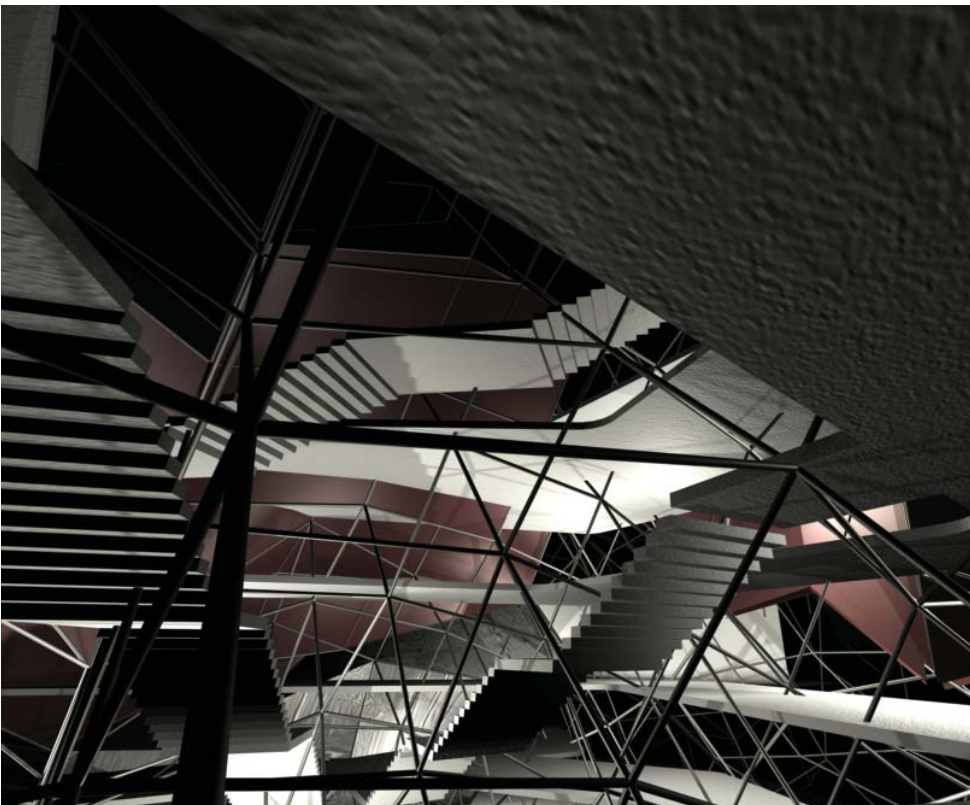
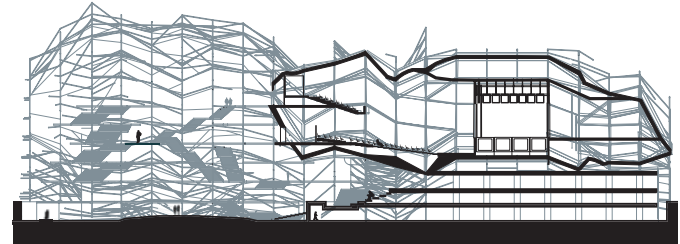
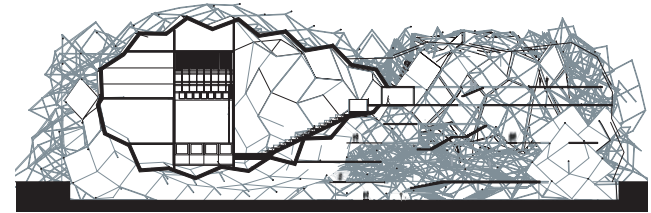
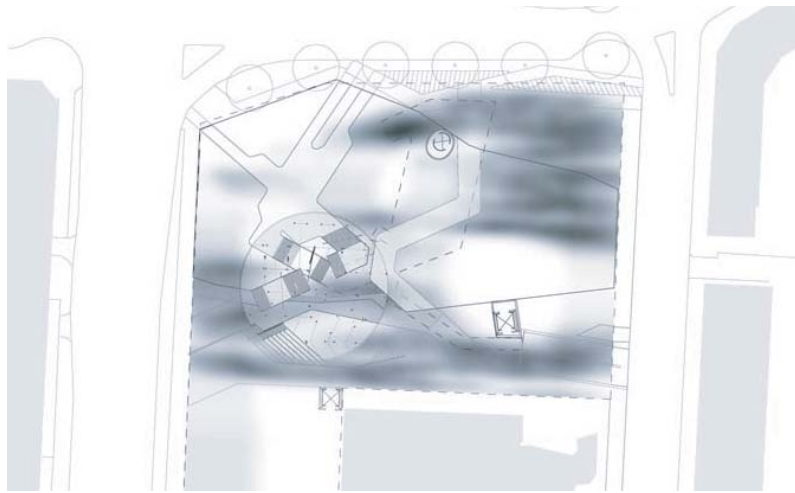
Within Massumi's framework this project sets out to interrogate these implications, attempting to extend potential perceptual possibilities beyond utility. As such, a theatre was chosen – the program itself a forum for the body's expression outside functionality. The project builds upon the boundaries and conditions between the real and the 'not-real'; the actual and the performed, emphasising public spaces over internal theatres.

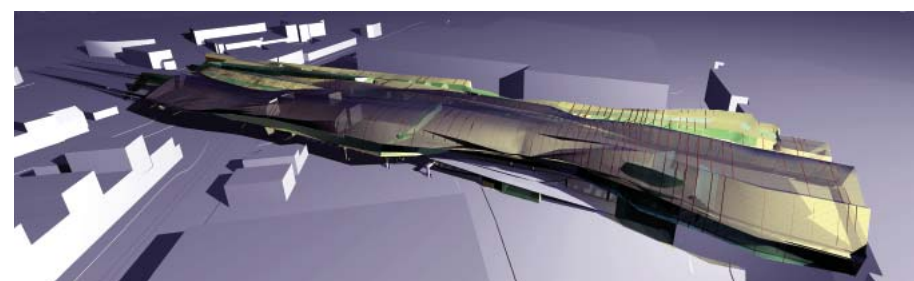
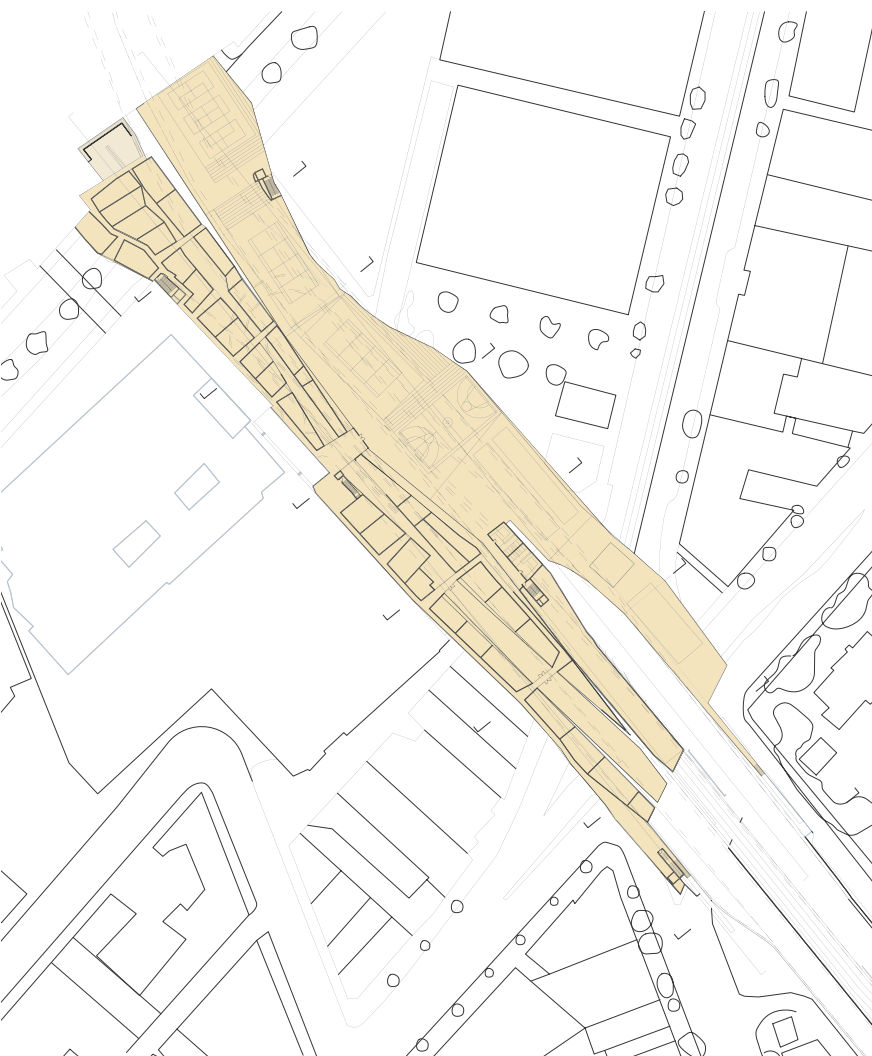
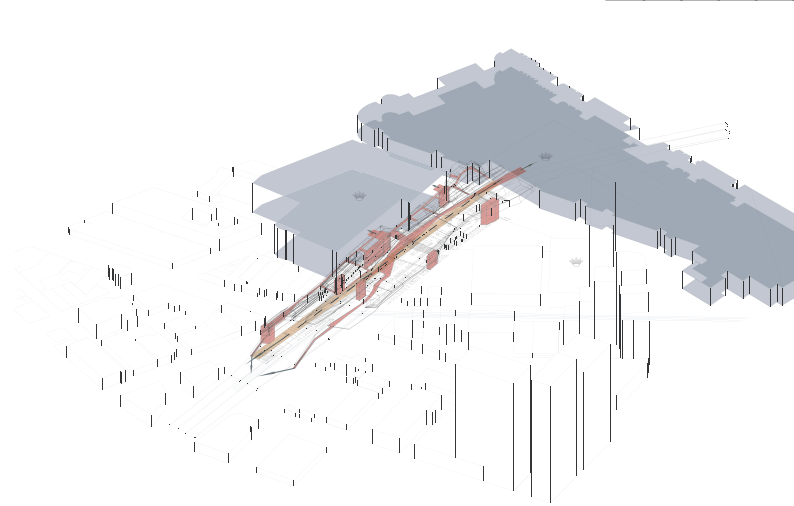
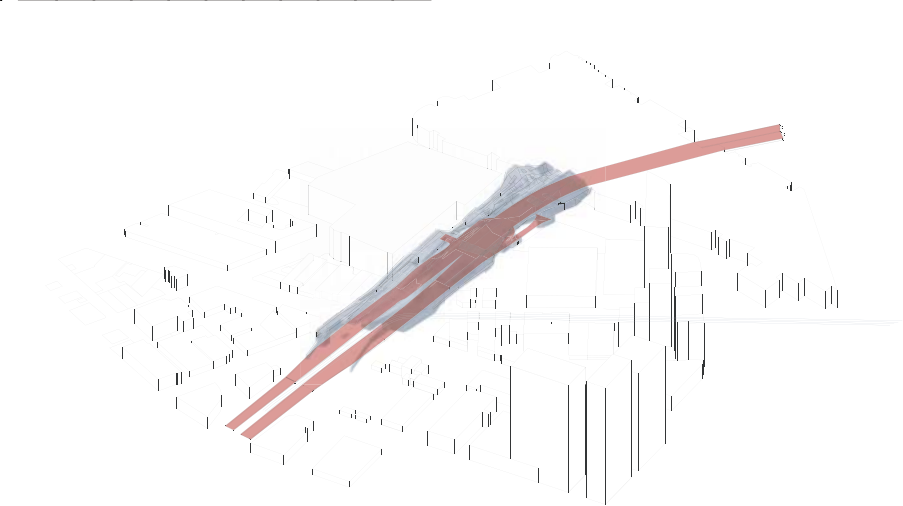
Architectural drawing is the designer's space of engagement. The project attempts to challenge the notion of the drawing as an objective description of the building, playing with notions of potentiality within the perceiver/perceived relationship. By working outside traditional architectural methods of representation the role of the spectator/viewer/perceiver is invoked in the actualisation of the work.

A study of John Cage's methods, challenging the role of the musical score in performance as inert, provided a background for the exploration of the architectural drawing outside a causal system of signification. Cage's compositional methods revealed different ways for considering these issues in the design of this theatre. He worked outside traditional musical notation, inventing a system of representation that involved the role of the performer in the composition as an active contributor and inventor of the score through the performance of the work.

Supervisors Donald Bates and Pia Ednie-Brown, refer page 137

MELBOURNE > SOUTHBANK 1.2KM





Tailoring Urban Infrastructure

LAUREN DORNAU

Seduction had occurred. The site and the prospect of filling in a space that had been overlooked (but had potential) was irresistible. Despite warnings against seduction, resistance was futile – this project was fuelled by the contrast of darkness and light, the rhythm of traffic overhead, the controversy surrounding the casino and the birth of a new urban community for Melbourne.

The site is a refuse space created by the Kingsway Bridge behind the Crown Casino complex in Southbank. This project takes measurements of the fissure and tailors an intervention to fit.

The program is in reaction to the casino and surrounding apartment growth, encompassing a non-denominational church to minister to a lack of spirituality; a child-care centre to reduce incidence of abandoned kids; a police station to address increasing Southbank crime levels; counselling for gambling addiction; and low-cost community housing to balance highly priced adjacent apartments.

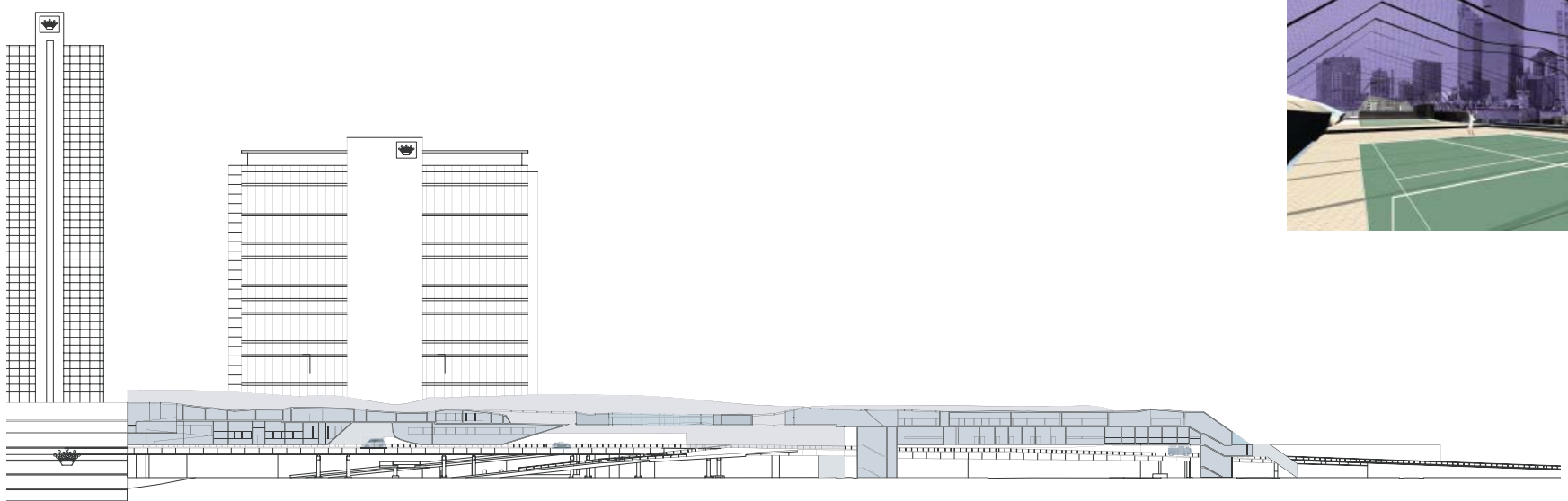
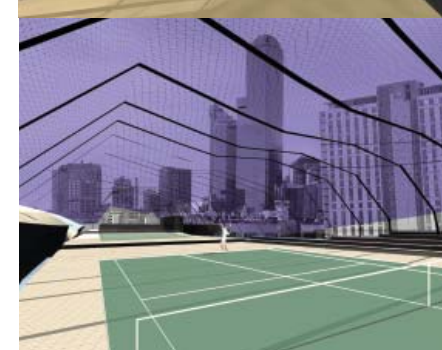
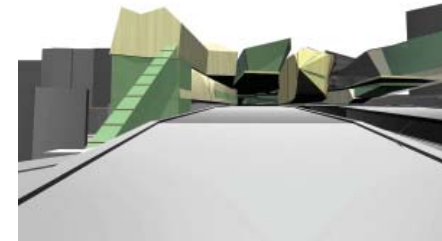
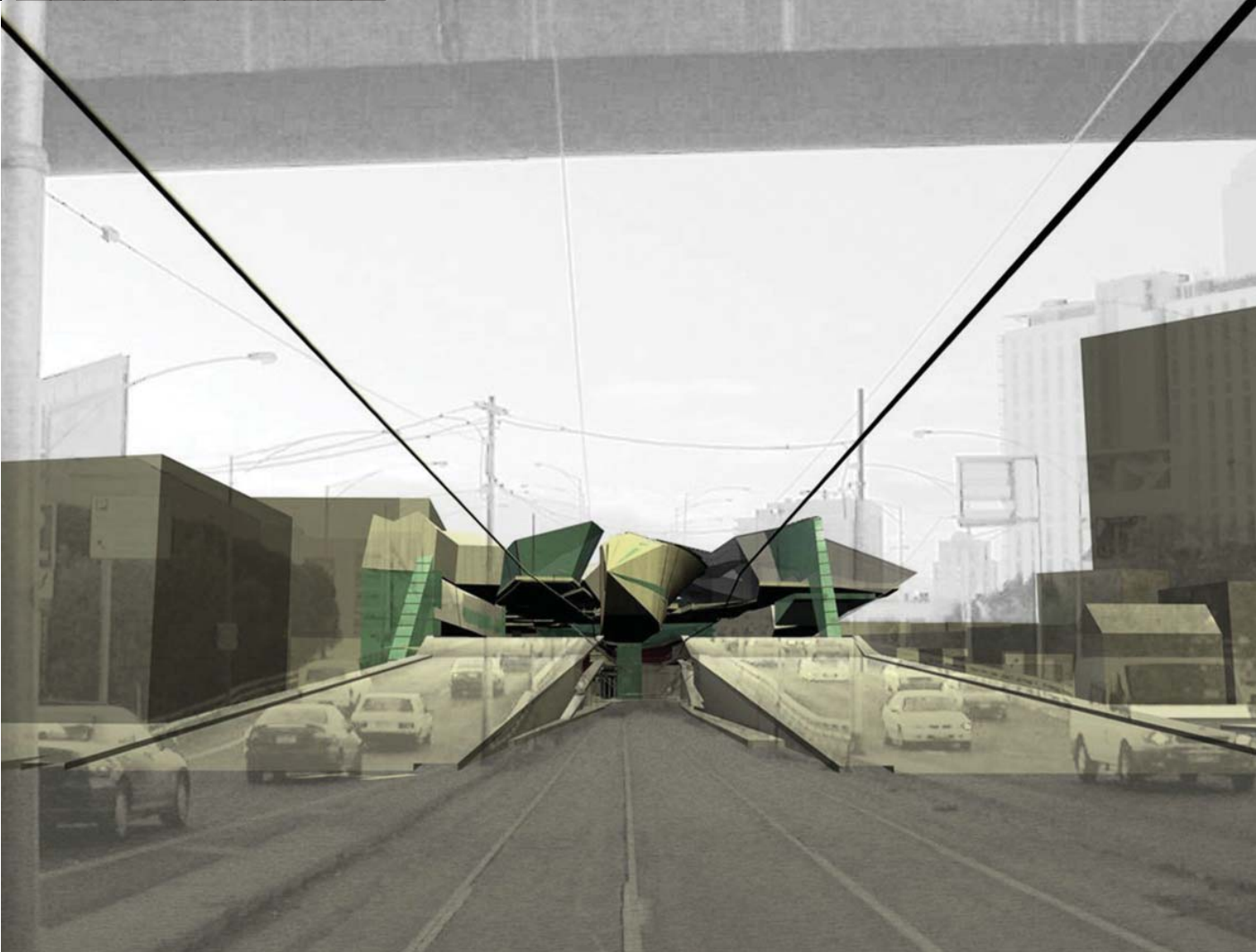
Its form mimics the Kingsway Bridge running from south to north, and from street level to the rooftop garden of Crown Towers, with additional access through perforations made on the 'underbelly of the seam' through gaps in the bridge.

The form is determined by a shadow-mapping exercise that preserves qualities of light and shadow below the bridge and projects light into interior spaces.

The occupants will be seduced.

Supervisor Martyn Hook, refer page 140

MELBOURNE > SOUTHBANK 0.7KM



Index of Supervisors

This collection of supervisors' texts for the projects covered in Preter- takes the form of an index and, through references, it attempts to map the groupings and co-supervision of students.

ALLPRESS, Brent

Tze Yong Tay p.66 Yong's Major Project examined the potential for enhancing the architectural and civic aspirations of suburban institutional buildings through the re-composition of an existing generic suburban building type. The chosen brief was to provide outreach educational accommodation and recreational facilities that literally mediated between the suburban Victoria University of Technology campus and the surrounding community.

He sought to introduce a civic sub-urbanity to the portal framed shed-type through the compositional displacement of its component systems. This produced enhanced spatial qualities and programmatic permeability while still taking advantage of economies of scale and iconic familiarity of these relatively inexpensive systems.

The project demonstrates a thorough response to an analysis of the shed type. It re-deploys useful design strategies drawn from relevant precedents, including Frank Gehry's over-extension of the domestic framing systems of typical suburban fabric, Jeffrey Smart's perspectival aestheticisation of the suburban periphery, and Lyons' disjunctive scenographic manipulations of generic types in its institutional work.

A productive tension is played out between shed construction systems that are displaced in response to particular site-specific orientations and differentiated programmatic events, and those systems that usefully remain generic and repetitive. The portal frame takes on tectonic and spatial value. The non-load bearing cladding operates as a free façade partially detached from the frame to create spaces that mediate between interior activities and framed exterior landscape vistas. The variable façade profile is curated to respond scenographically to the oblique and sequential drive-by view of the approaching motorist or the promenade experience of the pedestrian, with framed glimpses offered of activities within.

The scheme provides suburban cultural infrastructure by adapting a familiar and economical city-fringe shed building type and investing it with a surplus of architectural qualities and civic values.

BARACCO, Mauro

Kirsten Hay p.32, Lucas Chirside p.84, Benjamin Percy p.88, Danni Nash p.94, Peter Badger p.110. The Major Projects of Badger, Chirside, Hay, Nash and Percy correlate by degrees of affinity, despite the different times and modes of their production. The level of empathy that interconnects them is revealed in some common threads which discernibly emerge from a retrospective reading of these works as a whole series – as independent and separate parts of a continuous and consistent research.

Hay's project is, by conventional definition, the only 'theoretical thesis' among them, having been produced through a substantial process of writing. Different from the other four, the final outcome is a book informed by extensive text, illustrated by both reference images collected through preliminary research analyses and final propositional ideas in the form of photomontages and three-dimensional visualisations. The other four projects were represented, and publicly presented, in the format that is normally adopted within RMIT's School of Architecture + Design – a series of panels privileging maps, plans, drawings and urban/architectural resolutions rather than extensive text or written research components.

An essential quality that associates all five projects with each other – which are effectively identical in spirit and purpose, despite the technical difference which makes Hay's 'theoretical' project dissimilar only in format and scale of resolution – resides in their capability to address, and attempt to 'order', their own urban context by means of an operation that is architectural in approach, character and scale. These five projects are indeed all characterised by an inclination to solve urban problems – to 'plan the city' – through a faith in the role and effect of solutions determined at an architectural scale. As proposed by Ignasi de Solà Morales, 'urban projects means that the architecture starts out from data to be found in the city – remains, memories, fragments, guidelines – choosing them in a selective manner as constraints on its own design' (Ignasi de Solà Morales, 'Territories', *Lotus*, no 110, 2001). These five projects well epitomise this observation, which is in its turn palpably reflected in their ability to understand, and thus proactively respond to, the physical, urban, social and cultural environments of their own specific situations. All projects absorb the intrinsic contingencies and specificities of their contexts which are then reinterpreted and re-elaborated into medium- to large-scale interventions determined by architectural definitions. To some extent, these interventions propose spatial and volumetric associations which are indeed urban, sometimes territorial, in scale and spirit, yet strongly architectural in the initial and essential character and approach that informs the process of their design.

A mutual characteristic of these projects is also represented by their inclination to engender processes of densification. A tendency towards the intensification and multi-layering of programs and activities is a persistent and reiterated denominator of all these proposals, which are also at the same time further characterised by some other, less obvious and more particular, forms of densification.

A densification of horizontality pervades Badger's, Percy's and Nash's ideas for the suburban, low-density and rather dispersed conditions of their projects. This quality is particularly evident in the flatness of the 'quasi-circus' which Danni Nash has outlined and further reinterpreted as a new urban knot within the horizontal expanded territory of Canberra. The result is a familiar addition to a fabric that is traditionally marked, and somehow

kept together, since the early visions of Walter Burley Griffin and Marion Mahoney, by a scattered dissemination of circular and centric ordering moments. Conceived for urban conditions definitely dissimilar from the volumetric scarcity of Canberra, the densification of horizontality conveyed by Badger's and Percy's projects is, on the other hand, the common quality of two schemes which are different in character and location – the former is a mix of retail, offices, residential, public and infrastructural programs around and above the existing railway station of Melbourne's inner suburb of Camberwell; the latter is a new residential subdivision in the outer suburban area of Rosanna – yet closely attuned by a 'geological' approach interested in the creation of a stratified organisation of spaces above and below the ground level.

The process of densification in Chirnside's urban 'infrastructural hinge' between Melbourne's CBD and the Docklands area is activated by intersections and combinations of different circulation flows, the intertwinement and proximity of various programs, and a potential intensification of architectural volumes and spaces which can be further added and connected to the intrinsically 'systematic' and 'predisposing' nature of the existing bridge.

A densification of insertions and additions, in the form of architectural, infrastructural and landscape interventions encouraging interconnection, is the clear result of the utopian and polemic proposals advanced by Kirsten Hay with regard to the accommodation of refugees within Australia's urban territory. Melbourne's CBD is the selected case study. The existing density and fabric of its architectural and urban configurations are investigated, tested and consequentially proposed as pertinent environmental conditions for the embracement and assimilation of refugees in search of a new home. Through the process of densifying inhabitable volumes and spaces – a series of interventions scattered throughout the city which opportunistically reuse, intensify, fill, extend, readapt and reshape voids, gaps, lanes, rooftops, left over spaces and infrastructural elements of the existing context – this Major Project sapiently detects one of the most distinctive qualities of Melbourne's urban fabric: the quasi-labyrinthine character that pervades the complex and intricate world of lanes, passages, interstitial spaces and many other 'unexpected/unplanned' parts of the city. Hay's vision grasps the sense of 'place' that inherently and potentially pervades these left over and 'anomalous' spaces, and also their irrefutable condition of proximity to the existing services, infrastructures and resources housed by the city – their capability to provide, at the same time, a place for living and possibilities of interaction and co-participation between multiple everyday events.

From this perspective, this work cogently encapsulates a research inquiry that is analogously and persistently investigated, although at different levels and through different procedures, by all the projects discussed here – how to weaken boundaries (between programs and activities, between architecture, landscape and infrastructure, but also between social and cultural spheres) and allow possibilities for intertwinement and interrelation without being fooled by the diffuse ideological tendency that constantly and rather simplistically aims to eliminate the existence of boundaries, failing to realise that they are both a quintessential condition of the human physicality and a direct reflection of our inevitable way of perceiving phenomena as external, thus objective, delimited and indeed bounded forms of representation.

These projects do not offer definitive replies to this question; they do not even consciously attempt to answer this question.

They simply initiate the redefinition of their situations through processes of familiarisation with the existing place and conditions. They realise that 'inventive' solutions are often the reflection of accurate and meticulous observations, the consequence of opportunistic approaches capable of reinterpreting any difficult existing conditions and any unplanned forms of inhabitation latent in these conditions into apt resolutions rich in an insight that is increasingly gained through the process of familiarisation with the context and the situation of the project.

In some ways, perversely, these projects earn the capability of being 'opportunistically' interested in the existing conditions from the essential grain of 'generosity in spirit' which is reflected in their inclination to be 'laid-back', disclosed to the digressions and findings of the design process, never in search of intentional and predetermined aims, or drawn by formulaic and 'mathematical' techniques of production. Through this sense of 'generosity' and 'unintentionality', somehow revealed in their eagerness to explore unusual combinations of usual programs and spaces rather than striving for new forms, these projects are ultimately imbued by another, indirectly correlated, type of generosity – the generosity that inherently resides in their inclination to enable the proposed combinations of programs and spaces to be used and inhabited in further unplanned ways.

The openness toward further forms of inhabitation and the proposition of unusual forms of proximity, intertwinement and interrelation between usual programs, spaces and circulation are parallel implications of the same approach – an investigative approach inclined to destabilise the existence of boundaries, yet at the same time constantly aware that boundaries are inescapable in a world that is continuously perceived and experienced as a combination of individual and separate entities.

As suggested by Massimo Cacciari, 'the task is to connect without confusing, giving life to the whole, the form of the whole, in the quality of each of its parts' (Massimo Cacciari, 'Nomads in prison', in *Casabella*, no 705, November 2002). This is what these projects intuitively try to do.

BATES, Donald

Dominique Ng p.130 refer to **EDNIE-BROWN**

BERTRAM, Nigel

Chow Seong Jun p.56 refer to **SAMPAIO**

Karen Lim Qiuyan p.58 refer to **DASH**

Yen Wei Ham p.50 This project is very carefully provisional. Ham constructed a strategy for the temporary and changeable use of a large open space that is currently in limbo, waiting for possible development. In doing so he has engaged subtly and sophisticatedly with the nature of contemporary 'public domain' in outer-suburban environments, such as this site adjacent to a major shopping centre in Frankston.

His design process started by considering what already existed. Of course, the car park is already an active part of the public realm, with a range of social and practical activities taking place. Yen studied these, and through a process of 'adaptation' elaborated on possible extensions to these forms of occupation. In doing so he dramatically expanded the possibilities for the site.

Employing temporary and mobile items, and off-the-shelf materials is not new, but it is extremely rare to find this language developed to such a resolved degree. An inventory of mobile light towers, plastic barricades, line markings, scaffolding and timber bleachers are arranged to create provocatively beautiful spaces for social action. The new elements have been worked in with existing features of the car park environment in a delicate, almost seamless manner. With a series of exquisite montage/drawings, Ham's proposal makes compelling urban theatre from the fabric of everyday life.

Cheryn Cheam Suen Suen p.60 refer to **DASH, MURRAY**

It has been 'normal' for some time to seek entertainment in shopping centres, whether formal (movies) or informal (socialising, window-shopping). More recently, the integral role of the shopping centre in contemporary public metropolitan life has been acknowledged and embraced by a range of traditionally public or institutional functions seeking accommodation within its boundaries.

This project is set within this cultural condition, and proposes a community/cultural centre embedded into a large suburban shopping centre adjacent to Melbourne's Western Ring Road. This is a model which marries local and regional concerns as well as commercial and cultural. It seeks out new frictions and encounters between such different social groups and activities. The new building is literally an extension to the shopping centre embedded in the retail space at ground-level, then bridging up and over the centre to the existing rooftop car park, embracing the diffuse three-dimensionality of its highway-side location.

From the residential side, entry to a convenience store and low canopy leads to a large library space within the existing building. This library fronts onto the internal mall and replicates the adjacent supermarket in size and layout. A new glazed circulation passage makes direct views possible between the two programs, making aisle to aisle eye contact. The theatre/gallery foyer on the rooftop in effect acts as an alternative public entry to the shopping centre from the existing car park, with escalators leading down through the library below. The project is covered in a single membrane-like skin with perforated openings that disguise the idiosyncratic interior and assimilate with its super-scaled environment.

BICKLE, Peter

Bridget Kelly p.30 This project counter-poses 'the building' and 'the master plan' as the origin of ideas for urban design. The design clearly falls on the side of the building as generator of this urban design, using buildings as the ordering device for a cohesive and recognisable urban design. The positioning of large individual objects as recognisable markers in the urban landscape opposes the idea of the master plan as a recognisable sign or content for an urban landscape.

The context of the Melbourne port is essential to this strategy as buildings can be designed at a large scale (matching the scale of the existing port) to allow the argument to be polemic rather than constrained by a realistic resolution. The presentation of the project relishes this polemic by representing the individual objects (the buildings) as caricatures or giant symbols. The use of enormous objects,

bright colours, simplified forms and singular names make the buildings like cartoon characters which animate the possibilities for this designed Port City.

Yvonne Eng Lee-Hoon p.64 This project explores architecture as an ideal. It does this by considering an everyday public building – the suburban train station – as a generic object to be made perfect by architecture.

As rail commuters travel back and forth along the train line they encounter the same object exactly adapted to the specific geography of different locations. They also experience the station like an industrially-designed household implement: precisely detailed and exactly functional.

In aspiring to create an ideal series of buildings the project proposes that the resolution of pragmatic needs by the act of design can represent the possibility of a harmonious environment.

Jonathan Cowle p.112 This project explores the idea that architecture emanates from the reality of the existing context. In this case the prosaic qualities of 'big box' retail sheds are formally appropriated for a public institution. The scale of the generic shed is twisted, coloured and detailed to differentiate it from the commercial prototype, while paying homage to the reality of that building type as a quintessential contemporary experience in public space.

As a strategy for architecture, Cowle's embedding of degraded commercial forms in this public building appears to refer ideologically to the writings of Robert Venturi and Denise Scott-Brown – not as a decorated shed but as a 'duck shed'. The confusion of 'duck' and 'shed' is a consequence of Cowle's desire to make realism transcend its existence by elevating the ordinariness of the prototype, through the act of architecture, to a better reality for the future.

The success of the strategy and the project appears to waver between failure and success. This is evident in the way the building wavers between the shed as an ugly sign (like hardware warehouses) and the shed as a beautiful form (like the National Gallery of Victoria). The outcome is probably too polite in deference to the public institution as a good place rather than accentuating the battle between bad shed and good institution.

BLACK, Richard

Lam Choi Suan p.62 Lam's project was driven by a desire to make the suburban community/civic centre engage with its surroundings. She was critical of the way in which many buildings of this type, particularly in the outer suburbs, were surrounded by a belt of car parking and thus disconnected from the community they were to serve. Lam proposed a series of strategies to weave the building into its adjacent site conditions. This made the centre more active in making connections between activities and people – a metaphoric 'meeting place'.

The road surface, as the first phase of this strategy, was extended as an armature into the site, unsettling the usual relationships between car and building. Another series of promenades, allowing for pedestrian movement across the site, were then layered into this strategy. The built space became a series of stretched volumes woven between these lines of movement. Additionally, a sequence of 'drifts' were figured onto this movement diagram

from adjacent sites: from the parkland, the bus terminal and also from the nearby school grounds. In spirit, this weaving together of movement and building somehow evoked Rem Koolhaas' Kunsthal in Rotterdam, although Lam's scheme is somewhat more stretched and flattened.

Sectional and perspective studies along the road armature enlivened the scheme, allowing Lam to orchestrate a range of collisions between lines of movement, and the events and activities within the centre. As the scheme developed it became progressively more about the theatre of movement: encouraging chance meetings of the casual passerby on their way to the distant parkland, with audience members attending performances, or even momentary glimpses of an exhibition through a car windscreen while driving. Such serendipitous moments reaffirmed the community centre as meeting place.

BOOTHROYD, Dean

Iris Ho p.46 Intentionally framed as an autonomous process and conducted within the sterile space of the virtual, a spirit of experimentation set within self-prescribed limits is at the core of this project. Concerns for site boundary and context are abstracted to become forces of alignment that form a mould: a constituent brief of three separate religious types. These are forced into innumerable outcomes of adjacency through their transposition into a *Terminator* 2-esque state of molten beads. The result is a glistening coagulation, where surface tension defining the three singular objects is overcome, and the history of coalescences is tracked, which is literally interpreted as architectural form.

It is not until this object is slipped off its black backing and reintroduced to the 'unclean' suburban grain of residential pavilions, paling fences and asphalt avenues that the mutations of the formal experiment can be fully registered. This new object sits as an island within a 'wrinkle-free' landscape apron of gardens and car parking spaces. The aloofness is further enhanced through detail-less qualities in the treatment of a singular perimeter surface, a ribbon of suburban appliqué, constituted of elements such as blue-board-thin hollowed buttresses, bellied pre-cast panels reminiscent of local reception centres, and the reflective flatness derived from auto spray-painting shops.

This outcome is a super-pavilion 'manning up' against the scale, form and organisational grain of the champion of advanced capitalism contained within the nearby shopping centre. The spirit of experiment would now require that the result be evaluated and critical observations used to extend this study into further ideas of the 'Not Quite Right'.

CORRIGAN, Peter

Binh Duong p.38 Duong's Major Project involved a rich amalgam: the writings of Robin Boyd, field theory and an associated geometry, and the emerging built form of student housing for La Trobe University. These themes were part of the overall story.

The Australian suburban sub-division is in evidence; do such values exist? May they inform contemporary urban design, or have the suburbs simply disappeared from the debate?

At the heart of the project lies a geometric analysis that has power.

Lee Cheng Wee p.116 This Major Project addressed the sensitive issue of how built form can stimulate and contribute to the education of an emerging performance culture. The end result promises theatrical experiences of a high order and an elegant leap over a highway to a beach and park beyond.

Another aspect of this project that warrants recognition is the proposed use of air rights. This form of development is often highly political in its implications, but clearly there is an opportunity for these strategies within present-day Singapore. This student is to be congratulated for making this contribution to his 'home town' urban debate.

CRIST, Graham

Bruno Mendes p.34 refer to **HAMANN**

Kylie Taylor p.114 refer to **HARRISON, HAMANN**

Jesse Linardi p.128 refer to **HARRISON, HAMANN**

Andrew Pham p.48 refer to **HARRISON, HAMANN** Paul Carter's text *Living in a New Country* describes the dilemma of the migrant's response to a place: both too much of the new country and too much of the old. The migrant, eager to embrace and assimilate, imitates the local in an awkward way. Simultaneously, the migrant holds on to their origin and brings it with them, refusing to let go of that old place. The migrant experience shuffles between these two places, rather than reconciling either.

This architectural project bravely confronts this dilemma, and its method of confrontation is not unlike Howard Raggatt's address to the condition of the fringe culture – it submits to the accusations and turns them around. The safe method in this situation would be to take refuge in another culture – that of the educated international architect, a familiar language which is neither home, nor local. A trace of this exists in the first of three interwoven figures – a Libeskind-like zig-zag across the site. The language structure over the site is that of Footscray itself – which organises the site as a cut-up, restored collection of ordinary, almost artless, buildings of red brick and tin. The third figure is Vietnam itself, carving into the other two. This is not a bleached memory, but a vivid and literal map – a coastline of scabrous architectural edges and a lurid surface. The civic interior is a space we intensely want to inhabit, and for the migrant who will always fail to easily reconcile a place, it is a space to practice public life.

Amy Muir p.96 refer to **HAMANN** Muir observed that the infrastructure administering Melbourne's highways was beginning to reach bursting point. The civil, commercial and privatised road networks had begun to constitute a significant number of people and buildings. The urban questions to be researched from this were 'Where is the critical mass that turns an out-station into a settlement?' And 'When do such infrastructures start spontaneously generating further facilities?' Such an experiment was carried out twice mid-way between Melbourne and Geelong to account for traffic in each direction. Police station, fire station and ambulances merge with CityLink administration, shopping and rest stops, in a massively expanded petrol station. The police in their expanded road presence, bring, for example, on-site drug detection, detention and legal processing. The staff grows.

It is a dystopic image, where highways generate settlement, where life is never normal in pace, but switches from an empty in-tray to acute trauma a moment later. The situation begs

a question of architectural form too: in an environment so provisional, so driven by functional exactitude, architecture can either evaporate or take part, offering permanence and monumentality that transcends its program. The cue for this option is the heroic canopies of early service stations, here greatly enlarged. Made up of a forest of columns and a massive roof, it is like a building with no interior, or a reorganised ground covered over. Below it is the chaos of reality. The emptiness of the architectural space is perhaps its most potent test. In the future when we come to our senses and a place such as this is empty, its concrete shell might take on another, greater architectural presence.

DASH, Paul

Cheryn Cheam Suen Suen p.60 refer to **BERTRAM, MURRAY**

Karen Qiu Yun Lim p.58 Qiuyan's project is a commercial proposal that inverts the usual 'siteless' cosmopolitan context of the retail development, positing a careful intervention into Frankston's urban heart to activate the declining town centre. Simultaneous to this inquiry the project is also firmly grounded in careful research of the nature of suburban shopping spaces, and Frankston's curious position as centre and boundary in relation to Melbourne.

Qiuyan's design is sited in the retail blocks between Frankston station's interchange and the ageing shopping centre, which is currently congested by parking stations and a redundant, introverted mall. By distributing parking throughout Frankston's CBD the site opens to allow a new addition to the mall, a building which is externally consistent in scale, but internally curates a different relationship to the public space of the street. A variety of possible paths and experiences that engage with public use of the station, street and shopping centre are offered, resulting in a very contemporary nexus of publicised private space.

If activation of the public realm through innovative commercial space is now the common objective of planning strategies and private development, this project is an artful and timely architectural intervention.

EDNIE-BROWN, Pia

Joanna Best p.90 Addressing relations between architecture and soundscape (or music) is common amongst architectural student projects. Most often, this involves inventing a mapping system where sonic structures are remapped into architectural form. Best negotiated relations between sound and architecture in quite a different way. She set out to work with a realm of action that runs through all the senses but is not specifically tied to any. The aim was to bring sound and built form into relation through something other than either one. This proved to be even more difficult to achieve than it first appeared, but also much simpler than one might expect.

Following much investigation into synesthesia, she explored the work of developmental psychologist Daniel Stern. Stern discusses 'amodal perception', where information is perceived in one sensory modality (such as vision) simultaneous to other sensory modalities (such as hearing, touch, taste). Amodal perception operates via abstract representations or qualities

of perception, which he calls 'vitality affects'. To quote Stern, these, 'are not sights and sounds and touches and nameable objects, but rather shapes, intensities, and temporal patterns – the more "global" qualities of experience...These elusive qualities are...experienced as dynamic shifts or patterned changes'.

Vitality affects are precisely that with which we 'jam': we share in the making of something through a synthesis of mimicry and variation. We are like one another yet play off differences. Best's jamming process occurred through leaps across materials and modes of representation. Her collages, drawings and models generated a kind of riff; formal qualities and actions emerged. She wedded shifts in formal tendency with general acoustic and material qualities.

Vitally affected, abstractly inflected, formally collected.

Fruit of abstraction jam.

Michael Neve p.102 Neve took the program very seriously. He worked with the airport as a living system: a machine of astonishing complexity manipulated into a framework of glowing simplicity. This programmatic machine was understood in great detail and his design process explored the implications of assembling this machine in a series of arrangements. Through each iteration, his attention was only partly directed toward the functioning of the machine. Of far greater interest was the design of a system that exceeded itself, that glowed with a sense of its own life.

Far from a cold machine-like functionalism, this airport design was powered and lubricated by affective intent, catalysed by models of the cathedral and Piranesi's prison drawings. People were not reduced to circulation flows channelled through form, but were understood as part of the affective suspension that the entire project aimed to exude. The resulting architectural drama envelops its public like an inspiring preacher, suspending them in a machine effused aura, through which they connect with each other and the architectural surrounds.

A key to the success of this project is its passionate but soberly measured approach. A rare combination of pragmatic calm and frenzied intensity allowed this project to be highly aspirational without losing ground through idealism.

Dominique Ng p.130 refer to **BATES** This project focused less on measuring the process of designing itself and more on processes of spatial engagement. Ng aimed to produce a kind of 'unformed form': an assemblage with elusive boundaries. She aimed for an openness of process – something akin to Cage's musical scores where musical performance was not predetermined. Rather than scores and music, she worked with built form and bodies: a proprioceptive provocation of indeterminate performance. Her attempt has an affinity with Howard Raggatt's research into architecture poised and suspended 'at the threshold of recognition'. However, her project approaches the blur with a different sensibility. It's less about recognition than proprioception (or spatial orientation).

One might understand Dominique's performative sponge as a system of perceptual holes and hooks. Hooks carry you across the holes or gaps which invite you to swivel through a spatial blur. She invites a kind of perceptual dancing through a cloud of differential densities.

GILL, Martin

Jessie Cook p.108 Some projects begin from difficult positions and go against the grain. Sometimes these projects make awkward propositions that do not readily translate into built form. They look at architecture as a layering of ideas, some familiar and within the bounds of building making and others from forgotten corners, like social relevance, continuity of use, and cultural importance. Cook's is one such project. It begins by looking at the complications of renovating heritage buildings and finishes with complexity and new questions. At the point of presentation it carefully offers a strategy as much as a design object balancing the existing concern of interest and heritage groups, with whom Cook consulted as part of her research, and her own desire to find a way to make architecture within this restrictive environment. The research revealed that politics, local politics, like the regulated banality of Rescode, gives way to an understanding of high politics. This encompasses issues about how regulations serve to help communities define themselves by what they keep, what they preserve; how then, do you shift the values of a community through architecture?

The whole process is read in the drawings, through the planning and the re-orientation of the building on the site, and internally. The building literally shifts and opens up, re-addressing the street and the public spaces. It develops new public spaces which are formed in the areas between the old and the new. Removing all previous interventions the project returns the existing to the original as prescribed by the Burra Charter, finishing what was originally unfinished. The strength of the project resides in the processes in which these interventions took place. It is a student project that taps into and messes around with the contemporary problems in Melbourne; it is a relevant project.

Its refinement and subtlety occur because it avoids the desire to turn the Major Project into an event, it avoids the graphic grandstanding and majorness that close down most student projects; instead it places itself in a deeper conversation about how we make buildings, why we make buildings.

HAMANN, Conrad

Andrew Pham p.48 refer to **CRIST, HARRISON**

Amy Muir p.96 refer to **CRIST**

Jesse Linardi p.128 refer to **CRIST, HARRISON**

Bruno Mendes p.34 refer to **CRIST** The site, flanking the railway and viaduct in North Sunshine, was a distillation of immigrant life in relation to a challenging set of surrounding suburban forms. These included Avondale Heights, Keilor, the creek gorges and power lines, car culture and a suburban vernacular with innumerable echoes of the Palladian and southern European terrazzo and cement techniques. The outcome – exquisite as a model and delicate in the topography – trod a fine line between beautiful bestowed object and a baring of immigrant life and death. It incorporated a necropolis as well as wine making and community activity areas, landing just on the side of critique and analysis. The project is structured as a passage or journey through zones, each of which is worked through as a social essay or 'foray'. At the same time it remains sensitive to each

of the nearby suburbs and their specific emphases. Mendes' sourcing, an awareness of Corbusier's ideal villas and, more difficult, the implications of scale change when applied to a major institutional building is matched by a depiction of the centre as a strong form, embodying a story of societies. At the same time it is permeable enough to carry its observations as lines of indentation and force.

Kylie Taylor p.114 refer to **CRIST, HARRISON** This project supplants a pub on a frantic intersection and looks straight down the home stretch at Flemington Racecourse. Tested with a car park system, laborious but fantastical in its appearances, and observant in its assessment of social opportunities, the project went a stage further than most hosteleries in housing the horses as well. They, the carnival visitors and their social spectrum of car brands, intertwine in a building that still serves the local pub area but can accommodate the gusts of crowds in the Royal Melbourne Show and racing carnival seasons. Internally, the building rises to its festive occasion as a phantasm of colours and chambers, and the design makes a powerful transition from this 'source' to the glass elevations commanding the intersection.

There could easily have been a disjuncture here, and the form pushed computer-based design to the limit constantly. But through a more basic programmatic and compositional strength and the choice of Stadtkrone towers as a starting point, the massing and floor-plate system carries the whole building off as a unity and, indeed, as an 'urban crown' in the most powerful Expressionist sense. A key part in this design was its animated physical and light effects: in empathetic tradition it responded to the traffic outside and the tumult of the surrounding arenas and sideshows. Its occupancy is also based in animation, as it draws the whole range of its occupants and users into a realm of festivity that is beamed back on the suburb and carnivals that surround it.

HARRISON, Stuart

Andrew Pham p.48 refer to **CRIST, HAMANN**

Kylie Taylor p.114 refer to **CRIST, HAMANN**

Ellen Yap p.68 The project is the design of a flexible civic transport base for an expanded commercial development. A masterplan for the site by the Cox Group formed a starting point, however a different strategy to plan-fill was required to allow for incomplete and/or changing speculation for the commercial component. To work, the project needed either a podium or slab.

The key urban move was to raise the train line approaching the site, thus doing away with an awkward fly-over and clearly orienting arrival into Frankston – in this scheme you would be able to see the beach, and the town in between. Bernard Tschumi's excellent Kyoto Station scheme became a clear precedent, both programmatically and formally.

The project uses continuous bending columns to create a deep façade, to recede into a long, deep building, one not entirely environmentally sealed. This white framework is perhaps a comment on the earlier large-scale work of Phillip Cox, and some attempts to register a civic gesture within a profile.

The building, then, is both a wall and facilitator of circulation. Complex internal systems were organised including extensive car

parking, train lines, a bus line and a major pedestrian concourse that linked levels across the length of the building and a ground floor that stitched circulation from the easterly TAFE to the CBD to the west.

This is a 'super-building' that has landed in Frankston but one that forms a complex contextual relationship with buildings here – typically large base-type buildings with occasional landmark towers. In this sense, the invader fits in and houses the local transport infrastructure.

Jesse Linardi p.128 refer to **CRIST, HAMANN** This project located an urban primary school within the space left by Daimaru department store's departure from Kisho Kurokawa's Melbourne Central Shopping Centre.

The proposal answers a demand for a school in the city to service the children of city-dwellers. Architecturally, the project raises questions of form, extension, legibility and context. Engaging a plan-based process Linardi overlaid plans for two Edmond & Corrigan buildings with an ARM project to develop a circulation model for a building that primarily requires rooms and corridors. The engaging form is then developed through the extrusion of floors with some degree of independence – lessons from Corrigan.

The modesty of internal spaces is reversed outside in a sports oval. Such a proposition is a major difficulty in an urban school; Linardi utilises the rooftop of the existing building, and overhangs La Trobe Street (in a built gesture not unlike Melbourne Central). This then becomes a foreground to the figurative building, a moment of suburban context. The large oval becomes part of the suite of geometrically pure objects that form the roofscape of Melbourne Central.

The facility is then stitched into the existing building – it has a frontage similar to that of a department store inside; the proximity to retail may even dull the children's excitement of retail.

Text in the style of the Daimaru logo is extruded through the project and contributes façade treatment and an internal system of patterning and materiality. The consideration of the interior is one of the many strong points of this project: particularly engaging is the depiction of chalk on blackboard; writing inside words.

HOLLAND, Lindsay

Michelle Wu p.42 Melbourne's CBD network of laneways offers continuing appeal to architecture students as fertile ground for thesis projects. Wu's project begins with a commendably exhaustive mapping of these networks, complete with extensive elevational and three-dimensional analyses. In turn, and in parallel, Wu keenly observed the modes of occupation and movement through these networks and the dynamic condition interested her as much as the static.

Gleaning precedents from the work of artists as much as architects, in particular the work of Dan Graham, the project gradually revealed the untested potential of additional layering within the laneway system, creating a virtual labyrinth of, and interplay between parallel worlds of known ground, above-ground and below-ground.

This deceptively simple, yet highly organised and researched project offers much within a range of achievable pragmatic gestures. Its functionality is direct and uncomplicated; its

suggestion of a rich interplay between those seeing and those being seen is, in the best tradition of successful urban interventions, enriched and speculative.

The elegance of its intention and delivery deserve close attention.

Jerry Law p.54 The urban strategy of Melbourne's Docklands offers a conventional figure-ground orthodoxy where urban innovation extends little further than a suggestion of an increased densification of program, calculatingly retained within an economic imperative of marketable, easily identifiable real estate packages.

Notably, Docklands offers a very limited exploration of the potential of networked open space, exteriority, interiority, and landscape as infrastructure. Hence, the syndrome of the detached, remote 'iconic object' prevails.

Law's project begins with an analysis of contemporary retail history and his final position suggests the curiously untested possibility of the retail and urban park. He investigated the areas immediately surrounding Docklands Stadium, with a dominant interest in the absence of connection between the CBD and Spencer Street edge, and the Docklands waters edge, with a specific interest in introducing a large urban park that is noticeably absent from the western edge of Melbourne's CBD.

Law's strategies rely heavily on an understanding and appreciation of 'mat theory' as it evolved during the 1960s and 1970s to more contemporaneous theories of 'operative typologies' prevalent within European discourse. These strategies hanker for a more positive position of environmental responsiveness and responsibility where the ground plane is privileged and preserved.

This project commendably resolves issues of program, circulation and site connectivity. Less successful perhaps is the tendency to rely on an almost picturesque response when 'fixing' the project.

Investigations that extend into some of the more structuralist aspects of mat theory, modularity, support systems, seriality, repetition and array may have added greater depth to his project. Within the constraints of a Major Project program, however, this is a seemingly small but important criticism.

The synthesis of the urban park and retail continuum within the project works admirably.

Brandon Heng p.70 Few students have projects that take on subjects as politically charged as the position of asylum seekers both locally and globally.

Focusing on the architectural implications of this worldwide phenomena is potentially problematic at best, and fraught with unjustified accusations of political complicity. By proposing the creation of an asylum seeker 'nationhood' located on the 'air-side' of a network of international airports, Heng hopefully demonstrates both a political courage of sorts and a deft disregard for shortsighted allegations of political expediency and human manipulation.

The proposal for a new international airport terminal at Melbourne's Tullamarine Airport incorporates a fully articulated 'human village', carefully interwoven autonomously within the more mundane and pragmatic organisational requirements of an increasingly complex twenty-first century global facility.

Here, it is envisaged that those unfortunate enough to be without the rights associated with acknowledged national identity and

citizenship are allowed to create an existence of dignity and tolerance while their plight is resolved. It remains incarceration of sorts, but perhaps on the asylum seekers' terms.

The architecture of this project clearly grasps the potential of current computer software graphics software to create unique formal gestures and occupiable interiors devoid of the remoteness of many large-scale contemporary projects. Less convincing, perhaps, are the explorations into individualised inhabitation options available to airport transients. No matter how well resolved, reliance on the overly clichéd 'container' mentality comes close to commodifying and over-simplifying the complex, difficult and impermanent lives of potential inhabitants.

Overall, the project remains essentially optimistic and dignified in its efforts to address a seemingly intractable global and local concern that is noticeably untouched by the architectural profession that remains largely silent and uncritical of the mostly unacceptable built solutions that have emerged almost by default.

Edwin Halim p.74 This project offers an interesting interrogation of the process of design within the domain of available two- and three-dimensional computer software.

A new gallery complex to form part of and to complete Brisbane's riverside arts precinct is the vehicle for the project's main experimentation.

Beginning with a typologic analysis of existing international galleries and museums, Halim narrows his interests to the most informing section of the galleries and museums under consideration.

Once adopted and presented at scale, an astute hybridisation is achieved through connection of like-spaces>extension>extrusion >rotation and finally a sectioning of the resulting form.

These new sections are then re-configured radially and the process of connection>extension>extrusion repeated and 'fine-tuned' to ultimately arrive at the 'required' spatial arrangement and external form.

This process is ambitiously as much about redefining 'rule-making' within a digital environment as it is about a self-generating design process.

Taken on its own the resultant envelope could remain remote and disconnected from its site. By a detailed analysis of the site and context, the project is successfully embedded into both the overall circulation and typology of the river-bank site.

Assessment of the project at a tectonic level suggests a limited structural intention that is largely emblematic, if not iconic. Equally so are its speculations on surface and interiority.

If the success of an architectural thesis is measured by the extent of questions that are raised but remain unanswered for the time being, this project succeeds admirably.

Darius Tanujoyo p.76 This project, set in suburban Footscray's quietly depressed retail area, aspires to introduce a large-scale urban intervention with minimal impact on this area perceived as having its own 'to-be-valued' urban communal attributes. To pursue such a respectful, underplayed architectural intention is a timely intention worthy of considerable gestation time and patience.

The project commences with a fine-grain investigation of existing conditions and patterns of occupation and mobility at a level that might otherwise be dismissed as inconsequential.

What slowly emerges is a position of intimate understanding and empathy allowing development of the urban artifact with an understated acceptance into its erstwhile seemingly depressed urban condition.

On close examination, the project celebrates a degree of connectivity and permeability and delivers a proposal that suggests a catalytic intervention appropriate for future urban enrichment of this area, as distinct of its dubious redevelopment.

Craig Chatman p.80 Re-examination of the dominant ethos of the inner-city suburbs in Melbourne is long overdue, particularly given 'real world' preoccupation with the economically privileged, yet culturally one-dimensional enclaves of recent urban renaissance.

Chatman's project proposes the creation of a 'working suburb' close to the CBD, many of the inhabitants of which would normally expect to find themselves located in, if not marginalised to the outer-suburban fringes.

This is an urbanism of minimal formal pretensions with a suitably appropriate architecture and it is in the overall consistency of the final proposal, rather than the specificity of detail, that the project's strength lies.

It is in part a polemical statement about an urban infrastructure. The unselfconscious and 'self-built' residence would be welcome here, perhaps forecasting an architecture of more modest means and outcomes in a world of increasingly diminishing resources, even opportunity.

Eugene Lim p.86 Eugene Lim's project assumes the programmatic requirements established for a recent large scale urban renewal/reclamation competition undertaken in West Kowloon in Hong Kong.

The project seeks to examine the inherent contradictions contained within what is essentially a Western-style high-end capitalist, albeit somewhat outmoded, conceptual model for future urbanism in an important Asian city.

Lim sought to retain and respect much of the 'anonymous' urban gigantism and compression evident in, and characteristic of, many modern Asian cities, particularly Hong Kong. These preoccupations lead him towards adopting an urban anarchy or intensely internal self-regulatory hierarchy of the now-destroyed Kowloon Walled City as a preferred model for urban development.

Equally, he desired to express more populist notions of culture and entertainment than the erstwhile good taste/good capitalist competition brief might suggest.

For him, like the school and temple hidden within the labyrinth of the extant Walled City, the important cultural programs lie embedded deep within his scheme and are networked to the rest of Kowloon and Hong Kong island. They may be visited without contact with the rest of the proposal.

Revealed, displayed and elevated almost as trophies, and linked to the morass of his more prosaic urbanism, are the more everyday venues of the rampant soccer stadium and its companion, the Happy Valley racecourse, much loved by inhabitants of this city.

HOOK, Martyn

Hoa Bach p.40 Melbourne's intricate network of laneways has been a constant thematic for many urban, architectural and art projects in the city; few have the intelligence and poise of this project. Grounded in a comprehensive body of research and elaborate measured drawings, Bach's investigation explores the history of the laneways, their evolution, and, in some cases, occupation by arcades and absorption into large buildings.

Focus on a city block in Melbourne's retail core Bach's urban archeology seeks to remove layers of accumulated and often ill-considered, architecture that obscure the quality and existence of these small urban threads. The program of a museum of Melbourne City occupies under-utilised buildings, using the opportunities they present to reveal adjacent laneways from a new proximity.

This scheme carefully exposes the original laneway positions and alignments to subtly reveal questions about the development of the city. As such, roofs are lifted, glass reinstated, floor surfaces treated, openings created, and circulation redirected in a complex three-dimensional operation on the existing built fabric. Bach has been exceptionally deliberate in the reconfiguration of space enabling the laneway, arcade and absorbed laneway route to offer opportunities for reprogramming: they emerge not as static exhibits but vital pocket spaces. This project displays Bach's innate awareness of scale and demonstrates urban design at a detailed level with potential impacts on the understanding and transformation of Melbourne City.

Jean-Paul Rollo p.44 Rollo spent six months researching in Hong Kong as a precursor to this project. Upon his return Rollo was filled with optimism for the hyper-paced development occurring in mainland China, but concerned by the 'blanket' approach that compromises ecology and local history. Rollo's research centres on an investigation of boundaries and, more particularly, the border between Hong Kong and mainland China and the rapidly expanding border city of Shenzhen. His detailed study reveals a community that spans along a border that thousands of people cross daily.

Defined as an 'urban stitch' the project is less architecture and more inhabited infrastructure. While this is essentially a linear city wrapped around a new railway line that bridges the border, Rollo suggests a compelling alternative strategy for occupation of the 'no-man's land' patchwork of wetlands and farms below that still define the edges of China and its SAR, Hong Kong. The apparently random patchwork of rice-paddied landholdings is systematically occupied as the new city evolves in a similar manner to its frenetic neighbour. The beautifully proportioned allotments provide a dynamic framework for urban expansion that draws on traditional structure and order.

Programmatically, the linear city embodies Rollo's research. Sustained by individuals' daily crossings motivated by employment, education and business, the new urban system contains transient accommodation, hotels, trade facilities, a casino and horse-racing track. For the permanent population social infrastructure is provided to service the city, including civic buildings, ceremonial square, schools and permanent housing.

This is a sophisticated reading of an accelerated culture and the resulting project offers real opportunities for understanding and incorporating a local context in the instant urbanism of developing China.

Natalie Robinson p.118 The creation of a New Civic Institution is a preoccupation of many local government bodies. The architecture of such an institution is under continual debate, particularly amongst the inner-city suburbs of Australia's major cities. It is within this context that Natalie Robinson has chosen to situate her research. Ghosted Civic Precinct seeks to establish a contemporary definition of the civic by drawing directly on the past, not through a tired reworking of past architectural style but through a regeneration of the collective memory of a community.

The historic town hall of the inner-city Melbourne suburb of Richmond is used as a laboratory for her investigation. The building dominates a suburban block that also contains a sports oval, police station, lawn bowls club and a McDonald's. Robinson reveals the complexity of this average collection of architecture by 'ghosting' the previous built occupants of this land into its future projection.

The strategic removal of existing fabric and sophisticated grafting of new spaces onto and between significant architecture demonstrates clear material resolution and rarely found spatial presence. A definitive understanding of this community's facility requirements is celebrated by the elegance of programmatic engagement. This is a scheme that tackles difficult public issues with dexterity and poise through an architecture that maintains a clarity of intent and reveals moments of delight.

Sabrina Chng p.120 The often autobiographical nature of Major Project leads students to select sites in their home country, city or town. In this case Chng has used her project as a provocative device to question the nature of identity in the increasingly homogenous city-state of Singapore. The apparently straightforward program of a railway station is a guise to explore the uncomfortably close relationship Singapore maintains with its physically dominant neighbour Malaysia. Chng reveals that the land upon which the railway station is located belongs to the Malaysian government and in fact is Malaysia. This led to testing the boundaries of site, notions of sovereignty, immigration policies, and potential conflicts that may arise through the values of government, culture and religion. These tensions can be charted historically as a constant background to relations between the two countries. As a result, the proposal is challenging and opportunistic, seeking political controversy through architectural representation and questioning the ability of architects to engage with these issues in a contemporary context.

The program cleverly expanded from a railway station to temporary housing for Malaysian citizens seeking work, a mosque, a Malaysian diplomatic quarter with embassy, and a public face for Malaysia – a commerce and tourism bureau. Each element of the scheme is strategically located within an elaborate master plan, based in part on the city structure of Kuala Lumpur. Through the formal sampling and abstraction of Kuala Lumpur's icon, the project attempts to impart familiarity and locate itself in a remote context. Chng's bold moves and heroic gestures are not subtle or polite; they demand attention and force engagement with an issue that is uncomfortable and seldom discussed.

Michael King p.122 In this project King has developed a reconsideration of the Australian Grand Prix as a piece of 'event architecture', particularly in its relation to its host Albert Park. The project explores the on-going impact and consequence of locating the Grand Prix in the park, but seeks to intensify this

relationship through engaging in a dialogue between permanent built structure, temporary structure and manufactured landscape. It is in this dialogue that the architecture becomes exemplary. The scheme proposes a new 'pit building' that has a poetic relationship with a carefully modified parkscape. Drawing on picturesque landscaping King developed a skilful manipulation of the context to privilege views at particular moments that respond to the users of the park and the global television audience.

The conflict between the everyday occupants of Albert Park and the major corporations that fuel the Grand Prix have been cleverly extended as a generative process for the architecture; subtle shifts in the ground surface are drawn into sophisticated demonstrations of architectonic discipline. The project demonstrates an elegant manipulation of a complex program integrated with a poetic and sublime understanding of the relationship between architecture and landscape.

Lauren Dornau p.132 The exploration of light and shadow cast by a piece of highway infrastructure was the unlikely beginning of this project that sought to give provision and amenity to an apparently soulless inner-city community. Through extensive studies of the urban fabric and the history of its current and future development, Dornau attempts to graft an understanding of the rich demographic texture of Melbourne's Southbank. In doing so she begins to reveal the complex and often depressing realities that lie between the bright lobbies of apartment towers and behind Crown Casino's World of Entertainment.

Occupying the forgotten spaces between and under the Kingsway flyover, Dornau crafts a compelling facility that juxtaposes amenity with sublime adjacency; a police station nestles against a church, gambling addiction counselling shares space with a crèche, basketball courts occupy the roof-space of emergency housing.

The ground plane below is reclaimed and activated for its taxi occupants. The cleverness of Dornau's programmatic assembly clouds the finely-tuned collection of spaces created in measured response to a mapping exercise that sought to generate form through access and acceptance of light. The path of the sun and the impact of shadowing towers are used to define parallels between light intensity and spatial occupation. The materiality of the architectural object draws on the commercial realities of its neighbours but again the ordinary quality of a standard curtain wall is adjusted to become a composed skin that resists contextual compliance.

It is difficult to claim this project is a 'community centre' in the traditional sense but it is certainly a project that struggles with real problems and provides an alternative focus in a part of the city where actual inhabitants don't get a mention in the promotional brochure.

JOHNSON, Anna

Luciana Hsiang Lo p.100 This project, located in on the edge of the Hsintien River in Hsintien City, Taipei, sits between an investigation of landscape and architecture whilst being informed by the history and remarkable physical characteristics of the site: steep tree-covered mountains sparsely populated with houses and artists' workshops.

Working through section and view Hsiang Lo rigorously documented the specific landscape conditions. This information became generative material to design architecture that negotiates the edge condition between mountain and river, landscape and building.

Hsiang Lo's investigations into that community's tradition of making calligraphy led to an exploration of the idea of mark-making and ritual.

The project comprises a tea museum, cultural centre, gallery, library and recreational space, informed by remnant site traces and calligraphic abstractions. The architectural forms curve and weave their way into, through and over the site. Landscape and architecture merge, figure-ground relations lose specificity and the architecture is imbued with memory, space and texture rather than a planned form or monumental insertion. The outcome of this ambitious endeavour is a project of considerable sensitivity and beauty.

A rigorous process of site investigation and translations of 'the mark' are evident in the final work and the drawings, resonating with those calligraphic investigations, take the viewer through the project in a sequential narrative. Between each program is a spatial pause where one exists in a landscaped transition zone.

MINIFIE, Paul

Chenlong Mark p.78 This project is sited on the degraded industrial fringe between the Victorian built fabric of North Melbourne and the CityLink freeway, hovering above a denatured Maribynong River. This site is close to the city and large, but located so as to somehow exist outside our conceptual mapping of Melbourne. Mark has proposed a clever, considered and plausible insertion that creates maximum value from this difficult location.

Choosing a program of bulk store retail and housing, combined with new public infrastructure for a renewed North Melbourne station, Mark proposes a viable mix of activities that can create a self-sustaining, vibrant public/private realm. Currently with very little vital adjacent urban activity, the project proposes a destination that can establish its own internal set of relationships between activities and urban form.

These issues, however, provide only the impetus for the architectural proposal. The real work was in finding a formal proposal that could generate this intensity of program and credibly occupy the space between massive infrastructure and delicate historic urban fabric. Mark's research into image-based sampling, editing and modelling techniques provided a solution that could provide a morphological extension of the surrounding urban fabric. Because of the adaptability and power of his techniques he was able to successfully make a transition in scale while establishing a new set of programmatic possibilities.

At project end, it is the sum of these kinds of nuanced judgements that establish the sense of a thesis project. It is the quality of the connections established here that marks the emergence of an architect.

Roland Snooks p.92 The relationship between a building and the events and activities that take place within it has long been a key architectural concern. A late-modern conception stated that a building should determine possible activities within it as little as possible, and so develop a constructional language of

neutrality and flexibility. Other work, such as Bernard Tschumi's *The Manhattan Transcripts*, suggests that the causality works in reverse – that specific events leave determining traces in the architecture itself. Certainly at a banal level the enclosure of activities within a building inevitably involves a compromise between, or at best resolution of, competing possibilities and desires between activities.

Rethinking this opposition, Snooks asks if these relationships may be thought of as being part of the same dynamic system. He suggests competing programmatic desires can interact not only with each other, but also with the building itself. As a result, the location and properties of enclosed activities and the arrangement and expression of the building they are within can interactively affect each other; events and enclosure may emerge simultaneously from a set of dynamic interactions.

To test this idea various elements (agents) were literally programmed with their requisite desires for proximity and adjacency. They were allowed some knowledge of site boundaries, and external ideas of urban circulation. When set in motion these particles produced a 'swarming cloud' of programmatic potential constantly renegotiating their relationships.

A posited architectural framework then established a kind of normative rationality of structure, envelope and contextual relationship. This framework created a conditioning environment for the programmatic swarms, one which can move and adjust itself subject to programmatic forces.

The success of this project lies not so much in the conception and construction of such a system as in the nuanced way Snooks curates the outcomes of his processes to make his intentions vivid. His evolved language of streaming walls, particular cascades, peppered penetrations and dancing grids all speak to make this thinking immediately apparent.

Nicholas Hubicki p.104 This project begins by observing how large-scale developments now come to be. How can we think about large tracts of land: valuable for their adjacencies? These kinds of potentials attract capital and hence an impetus to build prior to establishing any concrete need or program. This impetus is strangely formless and architects are increasingly compelled to be drawn on this potential with very few concrete constraints or requirements. Some kind of image is required as a kind of seed for progress, with all players fully aware that it is a first iteration that will inevitably be almost completely obliterated. So what do we draw if the grounding is only in pure potential, and whatever is drawn is destined for almost certain erasure?

By locating this project adjacent to La Trobe University Hubicki compares this kind of architectural action with what used to be called master planning. In plan, La Trobe University shows how the plan once possessed a kind of strong authority to impose an ideal ordering upon a site. This project fills an interstitial space between the university and its peripheral developments. Hubicki approaches this problem by establishing a kind of procedure that is weak (flexible) enough to allow almost total contingent change during the period of its fulfillment, but may be just strong enough to maintain the initial characteristics of the initial moves. The project asks whether some combination of image and explicit procedure is robust enough to endure inevitable reworking and erasure.

Hubicki suggests that a particular kind of contingent geometry may possess useful weak/robust properties. By mapping the centroids of existing buildings, he looks at the boundaries of their regions relative to other buildings. This kind of distensible cellular matrix seems to be able to scale, sprout and extend, to accommodate any number of programmatic types while maintaining a relationship to the existing master plan. Each component of this matrix responds to its immediate adjacencies rather than 'master' structures such as axes or radial symmetries.

Themes of seeding fictions and contingent relational matrices continue at quite another level within this project. Hubicki is able to ask, by analogy and extension, how it is that any kind of architectural project may make sense. A description of the discursive space that enfolds the building proposition occurs in the remarkable drawings comprising this project. By placing Tansey in the foreground, Gandy in the background and Husserl (with a myriad of others) in between, the majority of this project is located not as a de facto material object, but as one that is carefully poised within the shifting matrix of intersecting thought that links architectural culture to itself and the world.

Peter Ryan p.106 This most inventive of projects investigates a design space made available by certain digital procedures. Strangely compelling in both its rigour and freshness, it articulates how through creative misuse, found digital procedures can be re-purposed for architectural investigations.

Ryan begins by rethinking issues of program in two significant ways. He describes programmatic relationships as a set of weighted desires for adjacency, proximity and connection. These are used to compute a satisfactory configuration of program by considering them as a dynamic system of springs, dampers and tethers which can then be solved using tools developed for animating such systems. The second innovation saw the resulting arrangement as a graduated potential field describing the likelihood of a building event occurring, rather than as a direct determinant of building placement.

It is within this field that agents come out to play. Agents have the capacity to move through space and interact with each other and things in complex ways. Here, as they move and interact with each other and the 'potential programmatic field' they construct the various building components comprising the project.

A necessary component of this kind of project is the rigour with which it is undertaken. Ryan's extensive collaboration with a computer scientist enabled him to construct a procedural system which could be run to produce a variety of comparable results. It is his evaluation of these outcomes and progressive adjustments that simultaneously makes this project truly procedural and also a finely judged act of design.

Ryan's criteria for these judgements give this project its completeness. The program of a primary school allows a notional developing character to shape the architectural events of this design; the joyous tone of this project belies a serious intent. By asking the extraordinary question as to how actions attributed to motivated, particular and desirous characters can best be captured by architectural form, Ryan has opened a strange and productive array of new possibilities.

MITSOGIANNI, Vivian

Steven Grundy p.28 What forms might a contemporary market take? Could the market function as a civic hub? This project appropriates a coded system of consumption, the shopping mall, twists it in a Möbius strip delirium and manipulates the results towards a civic mission. The project provides a civic node in a dispersed rural township using the 'market' type as role model. The market here is seen as democratic. The ability for multiple players (or growers/manufacturers) to have a place within this system becomes important, as does the buildings' ability to be used as gathering space for community events with easy and open community access, and not just during the hours of consumption.

A section of shopping mall is deformed using the Möbius strip as a guide. Unexpected formal arrangements, hybrid programmatic relationships and adjacencies are developed on the site, initially triggered by the deformations that occur as a result of the process. The technique disperses and blends the program in multiple directions and the developed project eschews programmatic hierarchies. This redevelopment of the Shepparton Showgrounds exploits its adjacency to the greyhound track at numerous points, most obviously through a series of views towards the ever-present track.

The project displays a high regard for the 'local', and has a strong sense of the important role that the specificity of local conditions can have in providing differentiation. A position is taken here. The project aims for a few acts of resistance and instigates one or two acts of redress.

Karla Martinez p.36 In this project the act of metamorphosis is used as metaphor, technique, catalyst and guide. The project is informed by initial exhaustive, abstract experiments, used as a point of departure to investigate wider architectural concerns.

'Metamorphosis' in the project is defined as 'sameness across difference'. But metamorphosis implies transformation across time and (usually) architecture is static. The response to this eschews contemporary methods where, for example, transformation or change might occur (or evolve) across time through the use of animation techniques; where a single selection or 'frozen moment' would then be made from various options to serve as the design. In this project transformation across time occurs within the realm of the architectural, becoming both generative and physical, realised as change across distance. It is developed primarily through a series of sections, the regular intervals between each section effectively adopting the role of 'time'. The elasticity of Nurbis-based computer modelling software is exploited in its development, as an apparently malleable skin effectively generates the building. Skin becomes process, it becomes floor plate, it becomes wall – all same but different.

The abstract processes are pursued with their use-value always in mind, activated to speculate about a hybrid program of secondary school and civic centre, and current aspirations through the *Melbourne 2030* report of increased density and consolidation. The project becomes a skilful demonstration of ways in which such consolidation could occur, in particular how amenity may be maintained or increased.

What is best demonstrated throughout this project (while the abstract processes were extensively reworked) is the

development of an understanding of when it might be best to allow an 'abstract process' to run, when it may be useful to stand back, and when it may be best beaten into submission, but most importantly, when it may be a good time to hurl it out the nearest window. The understanding of the last possibility is in fact the key. This project demonstrates a thorough, informed and rigorous level of inquiry.

Thy Tran p.52 In this project the possibilities for the contemporary civic project as a redemptive idea merge with a sheer delight in the possibilities of 'shopping', hyper-commodity and spectacle. Here, the project treads challenging ground. Melbourne's Docklands Precinct, that strange experiment of so much habitation with so little civic amenity, with its claim of having the highest private-to-public funding ratio in the world (seventy private dollars for every public dollar spent) and its apparent blind faith in the 'market' provides an apt site for the investigation.

The project is primarily an investigation into the architectural design process and uses the 'morph' as metaphor, technique and catalyst to wider architectural investigations. For this project 'morphing' techniques, incorporated into an 'abstract machine'-based design process, contain a sublime promise of architectural possibilities not yet known. Unlike collage where recontextualised elements remain distinct, the 'morph' allows for the possibility of two conditions to be embedded within each other, existing simultaneously; each shifting in and out of focus, in and out of view.

In this project the 'morph' effects known orders, hierarchies and distinct systems which don't so much coexist as 'pour' through each other, causing the civic and retail programs, forms and organisational systems to slip, slide and become embedded. The relationships that result are incorporated into a proposition for a different kind of hybrid model. Morphing techniques have primarily existed at the level of the flat image or the filmic. Of course architecture is neither and to wish it was can ultimately lead to disappointment in production as one searches desperately for 'translation' to ram the relevance home. Tran's project understands this and uses the techniques with their architectural use-value always clearly in view.

The questions the project deals with are complex and a vital attempt is made to find the techniques to address them and to do so within the limits of architecture. Far from surfing a dystopic moment where it all ultimately folds into commodity, the project offers a brave attempt to speculate about the forms a hybrid coexistence between private and public programs might take, and proposes an active role for the civic centre in a place where it appears unwanted.

Sherry Ann Kwok p.72 *Whether we focus on the 'mirror of nature' metaphor in philosophy with Richard Rorty or emphasise the prevalence of surveillance with Michel Foucault or bemoan the society of the spectacle with Guy Debord, we confront again and again the ubiquity of vision as the master sense of the modern era.*

Martin Jay 'Scopic Regimes of Modernity'

Design experiments that investigate abstract processes driven by visual techniques are now familiar – after all, the tools of the trade are visual. What would happen if we paid equal or more attention to the aural? The proposed Spencer Street Station

redevelopment is used in this project as the site and program. Initial research considers the relationship between form and sound sources, identifying a number of typologies (with titles such as: 'the off-sync: visual imagery with mismatched aural source' and 'the tease: the visual hint and aural presence') and establishes a kit of parts. Observations are made between different intensities of sound in the urban realm and their associated formal configurations. A series of studies and abstract processes are developed and tested that transform this data away from a possible typological collage, instead treating it as an operative device.

The project offers a relationship between the aural and form that is speculative and well beyond mere 'architecture and acoustics'. Here the aural does what the visual always could, it becomes the driver of an operative system. The strength and primary value of this project is in the use of this system to demonstrate how one might begin to systematise and create processes through which to design a large and complex network of shifting programs and uses, such as the transport interchange. It is a means that allows for built-in complexity in the organisation of program, circulation, activities, and a means to deal with time-based intensities of use. The 'aural' is repositioned through this project as abstract design process, as speculation, critique and the start of many possibilities.

Daiman Otto p.82 Experiments and propositions: a carefully considered process is designed as a starting point. 'Process' itself is investigated, much of it designed before the architecture and long before the site comes into play. This is deliberate, driven by an attitude, a position. It's not about getting the process or theory right first and accepting what results as 'architecture', as proof. It is a skilful quest to allow for possibilities that may not yet be known – that may lie outside of what the architect can direct or 'compose', but are still for architecture and me judged against the concerns of architecture. Connections in two disparate texts were abstracted and systematised, these 'etymological applications' form some components of the process. An iconic project (and all that it suggests) is appropriated for the transformation so that the effects can be registered and judged. Parametric design software assists, as does Frederick Kiesler's explorations of 'endlessness' and his fascination with Marcel Duchamp's *The Large Glass* as both 'surface and space'.

Propositions and experiments: some revelations about architectural language, systems of circulation, propositions for the gallery and the contemporary institutional project are shown. The order established by a curator in a gallery space is maintained and subverted through liquid systems of circulation, and through the view. All that is solid in the logic and order of the appropriated project, slides and melts. As rooms 'pour' into each other, as discreet spaces expand, and torn internal surfaces frame and mask what is beyond (like picket fences that screen and reveal) the options for paths through the gallery multiply. From the exterior, a claim is made for the contemporary public building as disorienting and excessive, deliberately departing from the expedient 'shed'-based approaches of recent institutional projects. It is the process also that in future might be repeated, with different possibilities each time. This project skillfully covers broad and challenging intellectual terrain. Beyond the 'veil of strange verses' and beyond the veil of 'smooth surfaces' lies a moment where latent possibilities and unstable conditions are both conjured and made.

James McGann p.126 In the stereoscopic image, Jonathan Crary has noted, 'there is a derangement of the conventional functioning of optical cues'. In this project the stereoscope, a nineteenth-century form of mass entertainment, meets '3D graphics', '3D glasses', '3D retinal rivalry' and 3DStudioMax. The properties of stereoscopic vision are co-opted to strategically assist key architectural propositions, and investigate how to deal with consolidation and increased density (as hoped for by the *Melbourne 2030* report). Higher density allows high amalgamation for the Sandringham secondary college; as amenity increases so does building mass. Oh no! What now? Stereoscopic and anamorphic techniques assist in a lie to make the building mass appear smaller than it actually is. A 'coherent interference' where the real is not real. From various key views around the suburb, the techniques kick in, shifting the building through perception to the scale of the surrounding suburb. A perverse take on the contextual; a big smirk to 'neighbourhood character'.

The students become a part of this three-dimensional machine as they walk within the building surfaces (the corridors), echoing the way a 'three-dimensional movie' makes the observer feel as if they are truly in the scene. This project oscillates between the familiar and unfamiliar, surfing through the suburb in a hallucinatory daze. It covers broad intellectual ground with skill and conviction. It is an assured antidote to all the contemporary projects that choose to be stripped bare and see all that is familiar as a redundant curse on creativity. It rejoices in the possibility (to paraphrase Oscar Wilde) that the mystery of the world might just be in the visible, not the invisible.

MURRAY, Shane

Cheryn Cheam Suen Suen p.60 refer to **BERTRAM, DASH**

Jacqueline Michelle Mizzi p.98 One of the enduring questions facing architects when considering the city is the definition of its boundaries and limits. Our cities can no longer be understood in terms of specific frontiers and increasingly our urban experiences are characterised by a complex overlapping of what were once discrete typologies and zones. The Victorian State Government's recent introduction of the Urban Growth Boundary foregrounds a tension between overarching legislative tools and the actual complexities that constitute our urbanism.

Mizzi's Major Project engages with these complexities in a mature and considered fashion. Her project proposes a new TAFE campus in one of Melbourne's ambiguous zones that explores issues confronting contemporary campus design. In addition, her strategy for achieving the campus recognises the complexity of interrelationships in our urban environment and proposes a method for enhancing these in Melbourne's fringe area of Frankston.

Mizzi's campus is based on a linear strategy that proposes void or courtyard spaces as the generative forms around which the future campus can develop. Significantly these courtyard spaces reconnect the landscape of the green wedge adjoining her elongated site, and commercial and residential spaces that are currently separated from these recreational areas. This strategy re-establishes important links between suburban housing recreation and commercial areas and implicates the proposed new university in this dialogue. The project also recognises the dynamic and unforeseen nature of campus development and her

use of the courtyard space as the ordering tool for the campus master plan is an extremely effective method to enable the project to remain adaptive and open to future development.

Matthew Herbert p.124 The interstitial zone between the Yarra River and Flinders Street in Melbourne has long fascinated architectural students in Melbourne. This site raises many questions concerning the historical structure of central Melbourne and the extent to which the distinction of Hoddle's central grid can be maintained in the face of contemporary development.

Herbert's project proposes the redevelopment of the old fish market site and foregrounds these issues, challenging many of the preconceptions attached to this area. His project embraces the changed realities operating on the city and, rather than attempting to preserve the southern boundary edge of the central grid as an historical artifact, his building reconfigures Flinders Street as a corridor condition. In a similar vein the historic viaduct which cuts through the site is incorporated and camouflaged within the planning and structure of his building. This is a radical move and, unlike previous proposals for this area, effectively removes the formal determinance of the viaduct on his project, permitting him to engage in an unencumbered consideration of what his project should address.

Reverberant of contemporary complexities in the relationship between public and private responsibility the internal planning is structured on a two-plate system that rises through the building in a complex physical dialogue. The exterior of the form is sheathed in a surface composed of several superimposed orders that refer to the former fish market and the movement along the corridor formed by the building. In this complex project Herbert demonstrates considerable maturity and skill, and importantly questions many preconceptions about development in our city.

SAMPAIO, Paulo

Chow Seong Jun p.56 refer to **BERTRAM** This project departs from research undertaken in the Pre-Major semester that examined the urban condition of Frankston. A significant element of Chow's research was the identification of what he has termed 'mono-functionality'. This describes particular groups of buildings characterised by a concentration of similar programs. Examples of these include highway-based strips of car retailers; the clustering of a number of pubs and nightclubs with a bottle-shop which are serviced by a single car park; clusters of motels and the 'hub' shopping centre where two Safeway supermarkets are located – one oriented to the local community, the other addressing passing highway traffic. These findings, in particular the programmatic and building vigour they demonstrate, contradict assumptions in the current *Melbourne 2030* report and bring to our attention the particular and specific nature of metropolitan urbanism.

In his Major Project Chow developed this knowledge in his redevelopment of a site adjacent to the Frankston's CBD. His project rejects the call for multi-use development and proposes a cinema complex that complements the pre-existing condition of mono-functionality he found in the area. He further enriches this program by making his building and its program address the slow and intimate local condition of the immediate context and the motorist passing along the Nepean Highway.

This complex interweaving of two distinct programs catalyses the design of this project and drives the logic of form and programmatic organisation. The building is thoughtfully composed in relation to the complex infrastructural networks of its urban context. Through the careful programmatic arrangement of the building perimeter, Chow creates a new node of concentration and focus, integrating parts of the city by reducing marginalisation and creating stimulating new forms of interaction.

Credits

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IN CONJUNCTION WITH



Year of the Built Environment **2004**
ARCHITECTURE FOR ALL

preter-
ARCHITECTURE THESIS PROJECTS 2002-2003

Edited by Stuart Harrison

RMIT University Press, Melbourne

preter-

ARCHITECTURE THESIS PROJECTS 2002-2003

Published by RMIT University Press, an imprint of RMIT Publishing
PO Box 12058, A'Beckett Street
Melbourne, Victoria 8006,
Australia
Telephone 61 3 9925 8100 Fax 61 3 9925 8134
Email: info@rmitpublishing.com.au
<http://www.rmitpublishing.com.au>

Publications Editor: Brenda Marshall
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Harrison, Stuart
preter-
ARCHITECTURE THESIS PROJECTS: 2002-2003
ISBN 0-86459-313-9

Printed through Publishing Solutions

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THANKS

Jean-Paul Rollo, Ellen Yap, Brandon Heng, Ria Schnittler, Martyn Hook, Graham Crist, Mauro Baracco, Brent Allpress, Noè Harsel, Anne Lennox, Michael Keating.

The School of Architecture + Design wishes to thank Thomas and Eva Butler for their continuing support of the Anne Butler Memorial Medal, an annual award for outstanding Major Projects in design.

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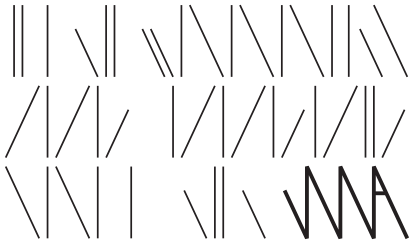
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Design Scholarship

BRENT ALLPRESS

The project-based design investigations and proposals documented in this book were undertaken within the framework of the design thesis streams offered in final year of the undergraduate Bachelor of Architecture program at RMIT in Melbourne¹. They represent the culmination of five years of undergraduate study within the professional architecture degree.

The final year design thesis structure is divided into consecutive Pre-Major Project and Major Project semesters. A number of Pre-Major design studios are offered that provide students with a framework to engage with different design research methodologies and design questions relevant to a useful range of areas of architectural inquiry. Some Pre-Major groups are more directed in their focus on certain research methods and some are more facilitative, providing a framework for students to develop their own positions. Students ballot for a place in each group based on their interests and affinities.

Pre-Major design studio teaching teams involve a mix of academic staff and practitioners who take a group of students through the initial process of defining and testing the focus and scope of their individual Major Project design proposals. Supervision of each student's final Major Project design thesis involves a mix of individual or group supervision by staff involved in the Pre-Major semester.

This approach to undergraduate scholarship foreshadows and provides a pathway to the model of project-based design research undertaken in the postgraduate Masters and PhD programs offered within the School of Architecture + Design.² The RMIT Architecture program has for the past fifteen years fostered a postgraduate mode of study and assessment relevant to the discipline where research embodied within integrative design outcomes is selectively framed and communicated through exegetical text and representations.

This book includes essays and project reviews by academics and practitioners who have taken part in design thesis supervision. The essays reflect on the teaching strategies and research methodologies employed by a number of the streams, situating them in relation to broader emerging research and practice concerns. The project reviews provide an account of the recurring and shared dialogue between supervisors and students.

Over the past four years the RMIT Architecture Program has been consolidating its research and scholarship activities around nominated areas of inquiry and formed a number of research and teaching clusters to give critical mass and focus to these efforts. This led to the founding of the Urban Architecture Laboratory (UAL)³ under the direction of Associate Professor Shane Murray, and the Spatial Information Architecture Laboratory (SIAL),⁴ under the direction of Innovation Professor Mark Burry. The UAL undertakes externally funded urban architectural research and offers a Masters of Architecture design research program involving a studio-based supervision model. SIAL facilitates inter-disciplinary funded research on the engagement with emerging digital technologies by the design disciplines and creative industries, and supports a diverse grouping of postgraduate Masters and PhD candidates.

Both of these research clusters offer undergraduate design studios and elective seminars and final year design thesis streams as pathways to further postgraduate studies or professional specialisations. The essay in this book entitled 'Viability' by Pia Ednie-Brown and Paul Minifie discusses the SIAL stream. The approach of the UAL stream is documented in the essay 'Urban Ecosystems' by Nigel Bertram, which was published in the previous design thesis book *Dia-* in 2002.⁵ The student projects in this current book that were co-supervised by Bertram were in the UAL stream.

The Architecture Program has also sought to maintain the facilitative model of supervision where students are supported to nominate and establish their own individual area of inquiry. To varying degrees, the other Pre-Major streams have taken different approaches to achieving that end, informed by the individual and collective research and practice interests and concerns of the supervisors. The essays published in *Dia-* by Brent Allpress,⁶ Mauro Baracco,⁷ Nigel Bertram and Sand Helsel,⁸ sit alongside the essays in this current book as an account of the breadth of approaches that have been kept in play in recurring cycles over the past four years.

The RMIT Architecture undergraduate program maintains a highly flexible curriculum structure. Students in semester two to five, and semester six to eight are grouped into two vertically integrated pools. A range of design studios is commissioned for these cohorts each semester from academic staff and innovative practitioners. Students ballot for a place in a particular studio group. A similar process of commissioning operates across seminars and electives. This structure allows research concentrations and pathways to be fed back down into the undergraduate curricula. It also fosters a complex patterning of design sub-cultures. This design thesis publication provides a retrospective window on the evolving academic culture of the RMIT Architecture Program. It provides an opportunity to reflect on the relevance of this diversity of approaches to design scholarship and to celebrate the emergence of the distinctive voices of each of these recent architectural graduates.

Endnotes

- 1 The RMIT Architecture Program website address is <http://www.rmit.edu.au/tce/ad/arch>
- 2 The RMIT School of Architecture + Design website address is <http://www.rmit.edu.au/tce/ad>
- 3 The RMIT Urban Architecture Laboratory website address is <http://ual.tce.rmit.edu.au>
- 4 The RMIT Spatial Information Architecture Laboratory website address is <http://www.sial.rmit.edu.au>
- 5 Bertram, Nigel, 'Urban ecosystems,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.
- 6 Allpress, Brent, 'Property values and other mis-appropriations,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.
- 7 Baracco, Mauro, 'Possibilities for Re-inhabitation,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.
- 8 Helsel, Sand, 'Multiple Choice,' in *Dia- Architecture Thesis Projects 2000-2001*, Mauro Baracco (ed), Melbourne: RMIT University Press, 2002.



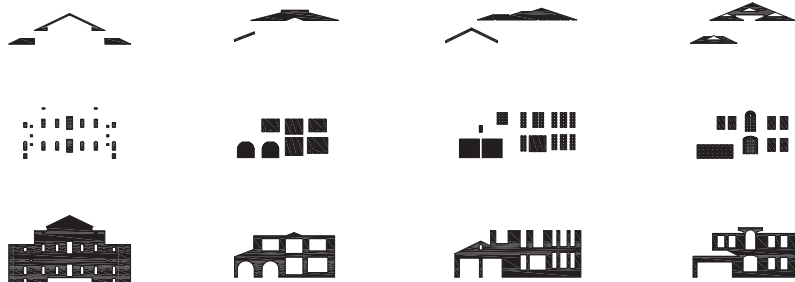
Preter- presents itself as part of the series of Major Project books that have come out of the Architecture Program of RMIT University. The book is edited by myself with graduates Jessie Cook, Thy Tran, Amy Muir, Bruno Mendes, Ben Percy and Yen Wei Ham. These diligent and interested graduates have contributed time and energy to produce this publication. And, along with Simon Whibley and Mauro Baracco, these same graduates continue to develop the exhibition of these projects. On behalf of all of us, we would like to thank the industry for their sponsorship that has financed this book and exhibition for many years. This is sponsorship that the group of staff and graduates involved organise themselves.

The thesis (or Major Project) book has a rich history and like the practice of architecture itself the design and production is a complex, group based activity that is fraught with obstacles and dangers along the way. I would like to thank those who have been constructive in this task. As the book has grown to become a more professional and academic volume it has become harder to produce in the expedient manner of former books, but it shares the same commitment to taking the work and its authors into the wider community. It is difficult to obtain permission that we are now required to from the many sources that our students traditionally draw upon, and we are in danger of losing an important part of our design culture: that of reference, precedent and manipulation. The engagement with the world outside.

The book is organised broadly around the idea of distance and displacement. Many of us who have studied at RMIT came from other places to Melbourne to do so. This book represents the diversity of the undergraduate population and key architectural frameworks that their projects occupy. The Major Project is a concluding chapter in a student's undergraduate architectural education and represents elements of choice and navigation. This book uses the 'dumb' measure of the distance between each student's birthplace and Major Project site to organise the book. This almost arbitrary device may suggest a grouping, but we are happy for it not to.

Preter- will be useful, as others have been, in its documentation of diverse concerns and approaches that a successful program features. In colour for the first time, this book addresses a traditional representational imbalance. Four essays in the book address issues connected to different Pre-Major and Major Project groupings – the first part of *Preter-*'s three-part structure. The projects form the bulk of the book, with a double-page spread of each student's project, including their description of it. Thirdly, an index of supervisors provides a framework for supervisors to describe projects they have directed. These texts are perhaps the best illustration of the different pedagogical approaches, and any decent reference book requires a comprehensive and important index. It was noted that a book is often started by using the index.

This book includes students who completed Major Project in 2002 and 2003 and who were awarded a mark of 80 per cent or higher. The limitations of the assessment system have also meant some good work is excluded by this process; and vice versa. The Major Project design streams seek to extract the best out of RMIT Architecture students, and the standards are high as this book clearly demonstrates. As a collection of works, the book captures key contemporary architectural concerns often with difficult and hopefully relevant problems that are ultimately discussed through buildings.



Ethnic Community Centre, Avondale Heights – Bruno Mendes

Rehabilitation Centre, City Square, Swanston Street, Melbourne – Choon Koh



Trying Architecture

GRAHAM CRIST, CONRAD HAMANN, STUART HARRISON

Trying Research

Research is the only shared theme in the Pre-Major and Major Projects of our studio. The research involves trying to make architecture in a broad but specific sense, that is, trying to understand architecture as a discipline of its own that holds together a number of skills and bodies of knowledge, and which exists in close relation to buildings. This research is broad in the sense that it engages with things outside architecture, and specific in the sense that it works within the medium of building.

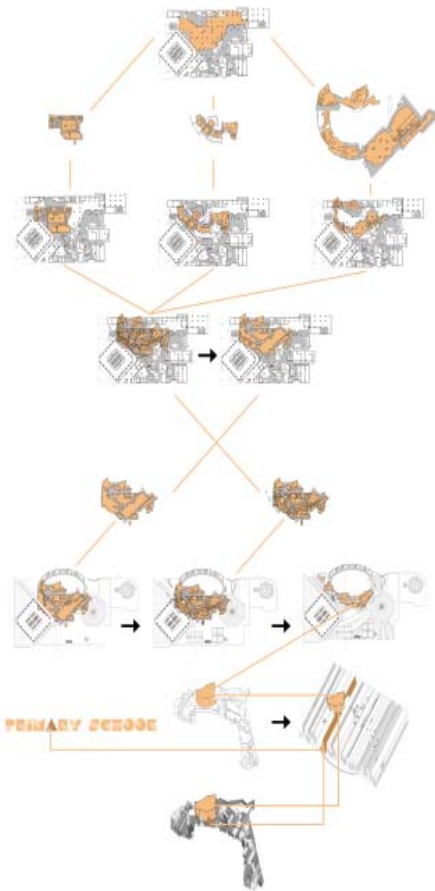
If this studio stream needs to be characterised then it might be through realism, context, and pluralism all of which enhance unpredictability.

Producing individual, self-directed theses by project has a considerable lineage at RMIT's Architecture Program, and this method seems to be particularly useful. Apart from generating and developing an intense energy and ownership over a project, it focuses student participation in architectural debate and contribution to architectural knowledge. These contributions are necessarily plural and unpredictable – they should lack orthodoxy.

There are no constraints on examining traversable historic or political territories, provided that it is done with scrutiny and an awareness of its implications. Nor are there stylistic or typological constraints if appropriate outcomes for a range of ideas and arguments are explored. A good project should reinforce the centrality of ideas that are expressed and uncovered through design, and that range across political, cultural and social realms as well as responding to functional and technical determinants.

Students undertake research in various ways, with the outcome meeting a certain consistent format. At the completion of the first semester two outcomes are produced – a research proposal (a provisional thesis) and a thorough brief for a building (following the model of a document for an architectural competition). This preliminary thesis hybridises these two formats. The content includes an examination of a physical context – of the site, of the programmatic type, and of physical built equivalents. The second semester (the Major Project) aims to embody the thesis through a project located within built culture. The project's inclusion in the Major Project publication completes a cycle – demonstrating its contribution by becoming a future research resource. Previous books and catalogues are used widely in teaching the thesis program – ultimately they should be useful to students and supervisors alike.

This studio thesis program is primarily geared to medium- and large-scale institutional projects. Their functional program, articulated in large part during the Pre-Major semester, is accepted as an ideologically charged and loaded proposal. As a result, programs associated with this studio have a significant measure of 'interference' or conditioning that accompanies political and social factors. Ranges of rehabilitation centre programs that have developed in the studio (four of the eleven completed projects in the period) have been largely shaped degree by the constraints and cultural assumptions that are written into these programs. This is also characteristic of the other seven designs. This process of gathering information is largely voluntary, introducing students' initial or developing interests in what may first appear to be ideated constraints on a set of 'neutral' functions. The choice of program is, in this studio, definitely non-neutral. The partisan components of a program emerge at various points within a given design and may be shaped through studio discussion rather than isolation at the beginning of the process. A neutral program can only be idealised; rather than gratifying existing opinion or order the move outside the neutral allows the project to critique itself by placing it in relief. In turn this is accentuated by constraints being incorporated as components of the final design. In this context, conspicuously political and social readings are expected to inform each design.



Daimaru Primary School, La Trobe Street – Jesse Linardi

Spiral Shopping Centre, Richmond – Soo Sing Chang



We have split this discussion from here into process and outcome – process being discussed via repetition, and outcome elaborated through style. With repetitive process, the hope is to start with the well-known and move into the less predictable, rather than mocking up experiments to justify what could have been predicted. The projects have all been, to varying extents, aesthetically challenging. Students have been encouraged not to foreclose the project's image too early, allowing the research to interfere with presumptions. To discuss outcomes through style is to ask straightforward questions of buildings that we so often take for granted. Simple ideas such as those about colour, scale and composition are often strangely overlooked in an architecture school, perhaps so because they seem 'dumb', or because they have become detached from 'serious' ideas. As a medium for communication or a format for ideas and arguments, architecture operates through buildings in a direct, visual manner. These facts are seen as liberating rather than restraining, and innovation is encouraged through this.

Style

If the projects we supervised through 2002–03 were listed in terms of a style label, they would read:

- Generic roadside with big-roof nihilist (Police Station and associated road facilities on the Geelong Road)
- Euro-modern with euro-migrant (Mausoleum and Social Club in Ascot Vale)
- Expressed frame cranked slab-style (Drug Rehabilitation Centre, City Square)
- Big roof and resonant form inter-placed with contextualism (Multi-Faith Religious and Prisoner Support Centre, West Melbourne)
- Spiral iconic style (Shopping/Entertainment Centre and Car Parking, Richmond)
- Office park formalism (Educational Business Park, Dandenong)
- Neo-medieval castle style (Women's Prison, Maldon)
- Hyper-pleated classical (Bi-cultural Sports Centre, Melbourne)
- Big word expressionism (Primary School, Melbourne)
- Miesian O'Keefe floral style (Event Hotel, Flemington)
- Ethnic decor with inflected industrial style (Vietnamese Culture Centre, Footscray)

Talk of style is often sidestepped in academic or professional situations; it is however, inevitable in architectural objects. Apart from encouraging the pluralism evident in the work this list serves to link wider theoretical concerns with those that are based in architecture. These projects are judged on their own terms: on the resolution of the problem, on the relevance of that problem, and also on the direct aesthetic outcomes of that. The nineteenth-century architect could choose a known style, the modernist architect did not choose a style at all; now neither option is possible. While the chosen aesthetic cannot be known at the start of the project, it must be known at the end.

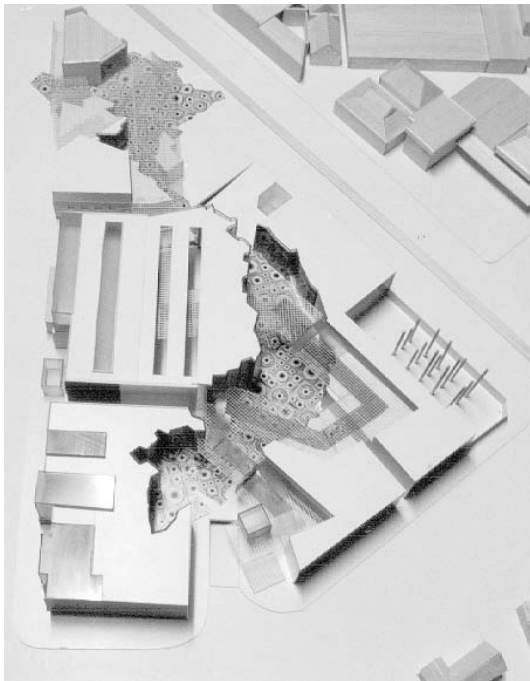
The question of style foregrounds effects rather than process; buildings rather than theoretical constructs. The question of, 'What style is this building?' or blunter still, 'What does this building look like?' are used as weapons against the tendency to talk around a project rather than directly at it. They cut across the cloaking of a work in ideas which are not actually conveyed in the project. If architecture is a medium for communication, then the communication of a project can be taken seriously at the level of style. The difficulty with what would seem obvious might stem from problems of communication and gaps between what we say and what we do (or what we hear and what we see). This problem suggests a re-running of modernist ideas where style (equated with ornament) is not a legitimate subject in itself, but should be the outcome of a process (either of functionalism, of urbanism, or of digital procedures). Architecture is not merely the outcome of such a process. Style, perhaps, is a way of checking the results.

We tend to adopt the view that most things have been attempted before: that all projects, styles and ideas have a history that can be added to, just as cities are built upon. We advocate literacy – a wider knowledge of architecture through examples of others that relate to each project. The limitations of built architecture and the lessons of history can be the shortest path to radical innovation.

This points to our working definition of 'the critical': that a work never exists outside of a context; we never begin with nothing. Acknowledging the legitimacy of what has existed before is a way of moving forward, and moving beyond this point criticism is a way of entering contemporary discourse. The intended realism of the projects in this stream forms part of the view that the plausibility of the projects sharpens their critical edge. Built or popular culture deserves attention, if only because it is built or popular. Questions are more compelling if they are ones that others might ask, and architectural propositions are more acute if they could be built, and appear as though they should be built. This is not to be confused with an alignment with professional or technological values; rather it is hoped that architecture's impact will be felt. At the heart of each project's argument is the acceptance of a cultural situation, and a responsive solution which is relevant to it, plausible for it, and uses architecture to address it.



Maretel, Flemington – Kylie Taylor



Vietnamese Community Centre, Footscray – Andrew Pham

Repetition

The structure of the Pre-Major semester advocates a cyclic and repetitive design process rather than a linear one. This method foregrounds a series of rapid propositions-reflections-re-propositions, rather than an orderly procedure of research – from information-gathering to a well-considered response to a question. Students are encouraged to instantly finish a proposition, and then re-finish it repetitively. Information gathering and reflection is folded into this only as required.

Early exercises attempt to establish this pattern. The First Stab aims to lay the proposition out in week one, acknowledging that it is already partially formed, and to begin the critical process from there. Likewise, Favourite Buildings projects aim to ask directly the 'dumb' question which lurks behind serious questions. Hunches and biases are quickly foregrounded and a critical process is begun, occurring repetitively. The design project aims to rehearse the Major Project, free of programmatic complexities (such as car parking) so that each student's Major Project might be a repeated development of earlier investigations.

The repetitive process aims to more closely follow the design environment rather than traditional research methods. This is reinforced by contemporary understandings of such things as artificial intelligence and fuzzy logic. Proceeding with only some of the information, taking guesses, correcting these later, and other non-rigorous approaches are possible if cycled through many times.

Such an approach starts to overcome some of the perceived difficulties of the Pre-Major semester. Project research seems directionless if it is not underpinned by a provisional project – or worse, a student has a clear project agenda which is being veiled under feigned rigorous research. The aim of the process is, ultimately, to produce an expected design outcome through rigorous process, rather than produce an unexpected proposition through earnest research.

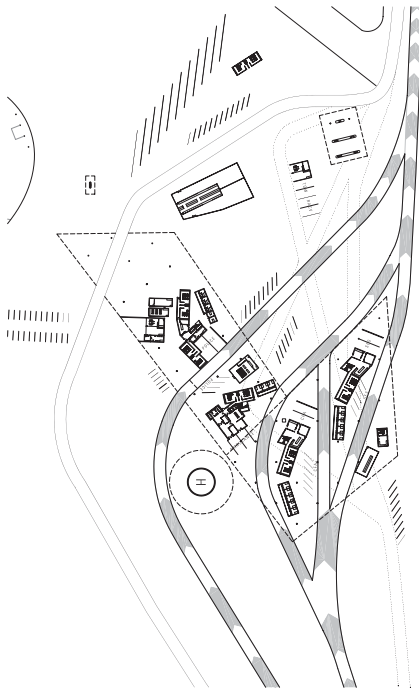
Similarly, repetition at Pre-Major stage prepares the notion that the Major Project is highly repetitive and goes through a number of cycles of 'finish' to produce a well-resolved outcome. This is at times difficult to convey when a student has never completed a project of such length – for them reiterations are unknown territory. Students are encouraged to produce a finished project at the first mid-semester review, and to repeat this at the second review. The moment when the project is perceived as finished then lurches through yet another cycle of critique is seen as crucial to producing a rich project.

Such a view is partially informed pedagogically through watching Major Projects and design studio projects unfold – it is also an attempt to follow the messy impure world of a project rather than an orderly world of pure research. The commitment to design research through the projects seems to align itself with the pragmatism of deadlines and of rapid answers to difficult questions found in design practice. Finish it now, then do it again.

The Favourite Building exercise and its converse aim to test the apparently non-rigorous territory of likes and dislikes. The choice of a 'favourite' known architectural project or one which appeals strongly to the student immediately exposes biases and places them under scrutiny. It focuses on a built work, and the differences and affinities that such work might have for each student, and on the circumstances of the proposed project. So each student begins by undertaking a critical analysis on two levels: first, in examining and thinking critically about an existing project and second, by making comparisons that will throw their own methods and operations into perspective. As a forerunner to any final design project, objective distance is rejected in favour of close engagement. Some passion replaces passive neutrality.

This task is immediately repeated by its inverse: that of assessing and applying the themes and lessons of an 'uncongenial' building – one that the student sees as unsuccessful. Within a critical and repetitive method, the project which incites derision may teach us as much as the favoured one. The thoughts set in motion by the favourite building are re-tested against the negative building, further fleshing out themes that each Major Project will ultimately confront.

A design test on the project site forms a second phase in this Pre-Major process. The design of a car park on a chosen site, generally for around 1000 cars, infers a relatively large institution, entailing considerations of structure (usually multi-storey or covering a wide area), functional circulation and a series of factors that require detailed knowledge and investigation of the site and its context. These include contour, shape, existing conditions, demographics, traffic conditions and external points of entry. A car park as a program is useful as on the one hand it is highly prescriptive functionally, while on the other, it is repetitive and inert in relation to other cultural issues. This work effectively produces a materialised building prefiguring the final one for the site. It involves research into dimensions, legal frameworks and basic structure, but is evacuated of many other concerns typical of a Major Project. At this stage also, this design is folded in with 'favourite' and 'bad' buildings as precedents or parallels. At the 'car park' stage, a whole series of material, contextual and formal themes gain an initial expression and some measure of synthesis, placing the process on a critical path in relation to the trilogy – of site, program and formal themes. Each of these will then inform further data, and the proposition of final ideas of the Major Project.



Hyper Service Station, Princes Highway – Amy Muir

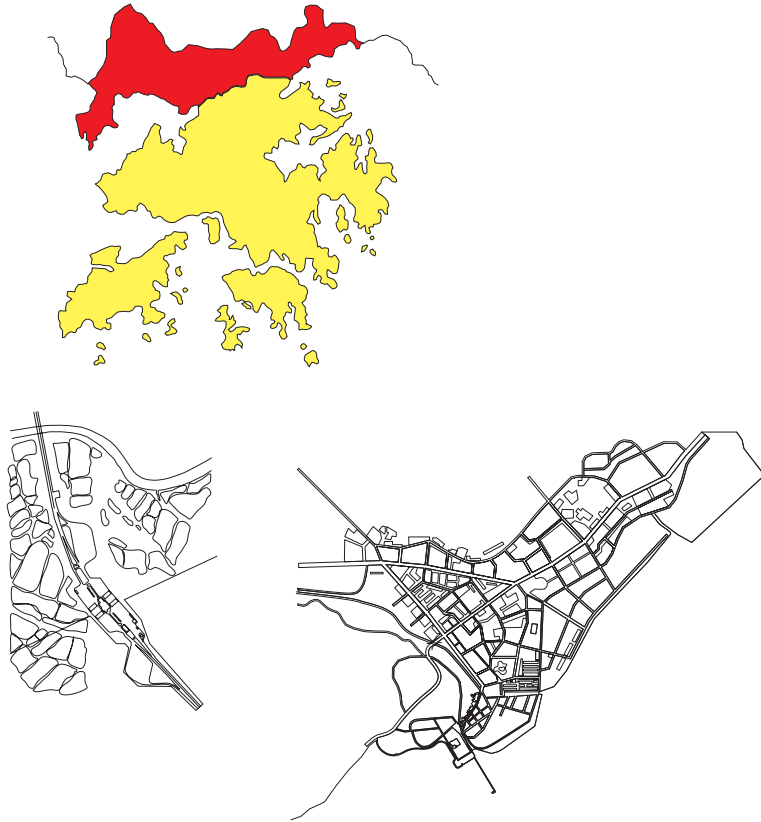
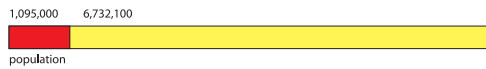
Context

This Pre-Major studio stream demands a developed sense of history and context as they relate to the site, to the program, and to the surrounding associations of the project and to Major Projects more broadly. How these connections are employed is up to the student; sometimes they are generalised in their reference, sometimes episodic, or formally applied as surface, patterning or footprint. The primary consideration is that the linkages are well argued and thought through, and that they read with significant clarity and resonance. Context is treated as integral to the designs and as an active process in itself; history is equally complicated – a well of monuments open to scrutiny and argument (rather than 'history' as a static sequence of 'facts'). These are a continuing thread in week-to-week discussions. Rather than simply responding to a fixed set of contextual or historical characteristics, the process of design sometimes 'uncovers' the context – in layers. The repeated overlay of context and history forms a basis for urbanism in the successful designs. Urbanism in this grouping has come to be identified with acute observation, and how these observations interweave and are integrated into a final architectural design.

We try to argue that buildings (for all their constraints) are capable of communicating ideas with the city, with the contemporary, and with the past. To do this takes practice.

Multi-Faith Centre, West Melbourne – Lanny Tjokrosetio





Site/Model/1:5000
Transit City, Hong Kong/Shenzhen – Jean-Paul Rollo

Filter

MARTYN HOOK

Intent

The Pre-Major semester is the beginning of the end. The semester-long research component of a student of RMIT's Architecture Program, leading to their ultimate design project (Major Project), is often regarded as a mythical period of waiting to begin and as such can be frustrating for many students at the culmination of five, or six, or seven years of study and endeavour. It could and should be used by the student as an opportunity to reflect on what they have learnt and a moment to pause and potentially reconsider their skills, knowledge, and techniques they have developed, as well as the theory with which they have engaged. Far too often Pre-Major and consequently Major Project is used by students to practise what they already do well rather than experiment or explore new ground.

The Filter Pre-Major studio – developed over four years in collaboration with Brent Allpress, Richard Black, Marie-Laure Hoedemakers and, most recently formed the basis of teaching with Lindsay Holland and Martin Gill – is more concerned with what students already know and how that may be used to frame and develop what they may wish to learn. Its primary concern is to reframe what has been learnt over the previous eight semesters and investigate a reassessment of knowledge through set parameters and constraints referred to as 'Filters'. These seek to clarify each student's expanse of ideas and optimism, and define parameters within which they may choose to direct research towards a Major Project proposition. The studio provides a framework in which students wishing to pursue their own research may begin and continue to operate. The studio's nature of constraint allows the individuality of each scheme to emerge as a successfully explored line of inquiry.

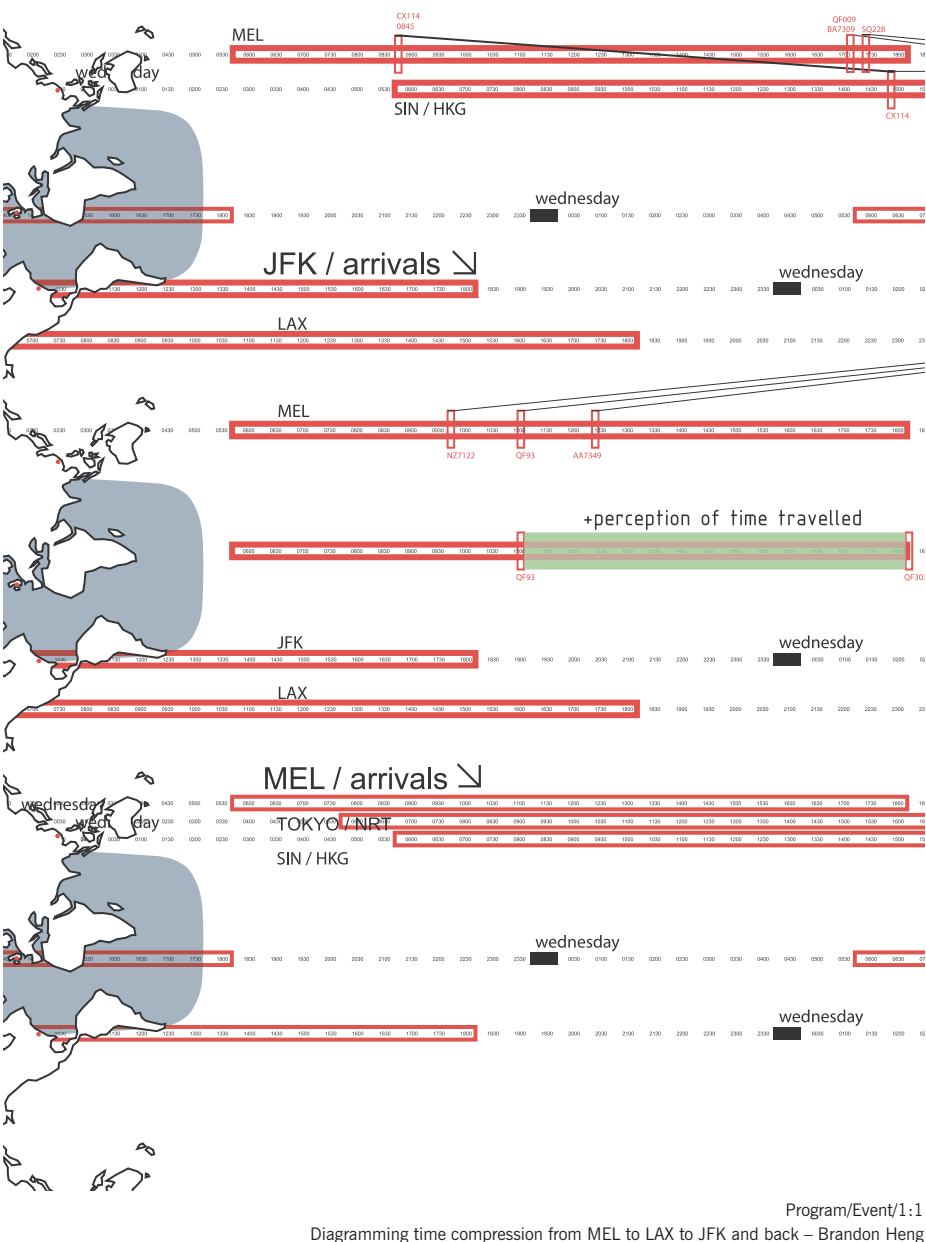
Procedure

The Filter Pre-Major studio allows further negotiation of the methodology developed through my teaching research in design studios, which provide a structure within which design explorations occur through unreasonable constraints that may provoke an outcome which may not have emerged otherwise. The studio's structure is used as a device to allow students to question architectural language and techniques with which they have become accustomed to making architecture. The first five weeks reframe old design projects through a collection of Filters derived from a combination of constraints engaging design themes (site, program, material, technology and design intent), representation (model, section, diagram, event and text), and scale (1:1, 1:5, 1:50, 1:500 and 1:5000). One combination might be a Filter of program/model/1:500 which would require the program of a proposition to be explored and tested as a model at 1:500.

The didactic nature of this approach could be argued to be formulaic, but I am interested in the delight that may arise through the imposition of constraint and the opportunity to view situations and propositions through alignments and perspectives more difficult to achieve through a more conventional and less contrived process.

Generally, academic disciplines place great emphasis upon the development of critical skills and the value of active questioning and reflection. The capacity to maintain these values comes under threat in conditions where rapid change is an assumed condition rather than an exception to the rule. The overall desire of each Filter Pre-Major studio is that, collectively, the group will embrace uncertainty and use the opportunities of change and constraint. This is viewed as the key relationship between my teaching research and the indeterminacy of contemporary architectural practice.

It is through combinations of the apparently simple that true delight and complexity is uncovered. Indeterminacy is ensured through the random selection of Filter combinations in each of the first four weeks.



Students represent their ‘favourite’ previous design studio projects using the constraints prescribed by the Filters. They are also encouraged to embrace an almost scientific approach to each idea that must be framed, tested and questioned. A typical four-weekly program could progress as: week 1, Filter 1 - site/ model/1:5; week 2, Filter 2 - program/section/1:500; week 3, Filter 3 – design intent/diagram/1:5000; week 4, Filter 4 – materiality/text/1:1. Each of the students within the group applies a different Filter combination which prompts complex discussions each session. Students are forced to question every constraint that is offered to them: ‘What is a “site”? What can a “model” be? What does “1:500” really mean?’ These are the devices through which the proposition and its sub-text are analysed. The process of each task is the most valuable component and the selection of what is important about the result empowers the architectural outcome.

Language and Perception

The language of architectural education and the perceived expectations of each student are the largest obstacles to engaging a successfully defined Major Project proposition. Many questions often cloud the intention of the student and the project, revealing inadequacies in their education more than a lack of knowledge. Dedication to a particular technique is not helpful in exploring scale or defining the parameters of site, or even the ability of an individual to communicate exactly what they are trying to do and how they are attempting to do it.

Students invariably think they know what a conventional architectural term such as ‘site’ or ‘scale’ may mean, but this is often not the case when they begin to consider it carefully and examine it through Filter constraints. We ask them to methodically elaborate on the terms they use every day to describe their work. This process forces a re-evaluation of these terms usually producing reduction or quest for the essential qualities of each and an understanding of how it may fundamentally affect their work.

Thematic Filter: Site, Program, Materiality, Technology and Design Intent

These themes intend to force students to reconsider apparently straightforward thematics that must be engaged with in architectural practice.

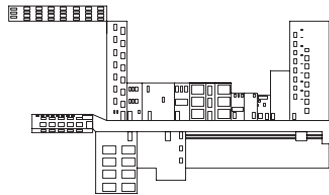
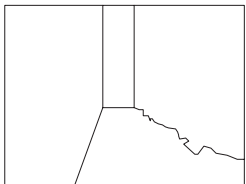
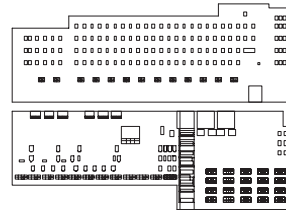
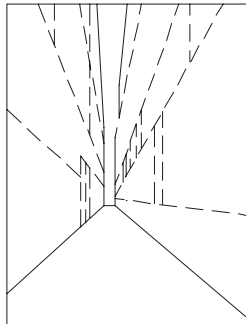
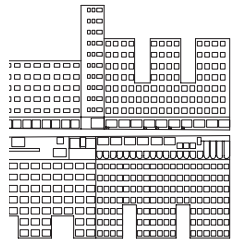
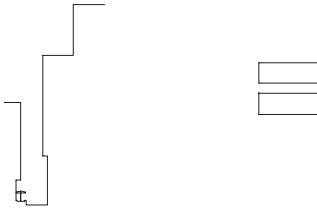
Site: intends students to define their ‘site’ in terms of its extent, nature of boundaries, embedded character, how context is engaged and situations embraced. Site raises continual challenges – requests for ‘site analysis’ often returns plans that include the adjoining buildings, a few dimensions and, occasionally, a north point. This theme also poses a dilemma for students who have worked in an architectural practice who resort to conventional modes of representation (as expected in the profession) rather than seizing the experimental opportunities of Pre-Major.

Program: questions the relatively recent belief propagated by projects by MVRDV or Koolhaas, for example, that the insertion of program solves architectural problems. This Filter seeks to eliminate this perception and link program to design intent; that is, to develop program strategically so that it is able to provoke and aid architecture rather than drive or supplement it. The Program Filter also seeks to expose the less glamorous elements of program such as circulation and servicing spaces and asks how these may be accommodated in plan and proposition.

Material: thematic seeks to define the physical presence of the architecture: what it looks, feels, sounds and tastes like. It should also discuss how light enters the architecture and the nature of the skin defining the architecture’s enclosure. These investigations contrast with the prosaic consideration of materials that registers what the building is made of.

Technology: encourages students to come to terms with how a building is put together. Again, the nature of assembly should contribute to the design intent. Technology may transcend construction systems and move into territory of networks, connectivity and virtual space.

Design Intent: is effectively a summary of the themes and seeks to impart theory for the project. Clarification of design intent seeks to allow the student to communicate what they are doing. The definition of intent is critical as through this the student is able to transform an idea into the project. The Pre-Major is concerned with what the idea of the project is. For example, a housing project in Richmond shouldn’t just be about housing but should be about something else which is explored through the idea of housing – that is, accumulation of immigration in Richmond, or maintenance of social character through the design of a housing block, or examination of social agenda explored through housing – not just housing for housing’s sake.



Design Intent/Diagram/1:500
A Museum of the City, Melbourne – Hoa Bach

Representation Filter: Diagram, Section, Event, Model, Text (with Footnotes)

A student's ability to produce a successful Major Project lies in their ability to clearly communicate visually, verbally and through text. The Representation Filter pursues the position that 'drawing' is a process to explore the architecture, not simply a means to explain the project. Consequently the focus of these exercises is to allow the student to develop and clarify modes of representation that serve to critically examine the proposition and find the appropriate representational language and technique for each outcome. The 'drawing' may be produced digitally, by hand, or by model, and as lines, render, charcoal or paint, but it must have a relationship to the nature and intent of the project, and more importantly serve to transform this intent into a project. It seeks to provoke students to explore the representative tool as a partner in the communication of an idea.

Diagram: this tool, which is under-utilised by students, seeks to enable concise communication of a project and the exploration and refinement of design ideas and strategies through modes of abstraction. This Filter is also driven by an engagement with scale and order and has the ability to describe complex processes in a succinct and deliberate manner.

Section: is grossly underestimated as a device to communicate the power and complexity of space embedded in a project. This Filter encourages the definition of sections across a full range of scales to demonstrate consequences beyond the construction system. Ultimately a section should reveal the latent tension between plan and space.

Event: demands that students consider their work in the form of action or performance. This primarily addresses a perceived reluctance to physically engage with the project and encourages students to visit the site more than once, interact with the local community/authority/context, and potentially demonstrate an understanding of how the action of the proposed program may affect the site uses.

Model: reintroduces the physical model as a powerful supplement to the obligatory sophisticated computer model. In the Filter Pre-Major emphasis is placed on the ability of the 'dog model' to become a working tool that allows physical engagement with the conceptualisation of object and space.

Text (with footnotes): seeks to directly address the remarkable inability of students (even good students!) to write about their work. The request for text encourages students to clearly articulate their design intention and to use footnotes as a manner in which a consideration of precedent is demonstrated within the formal process of describing their research.

Scale: 1:5000, 1:500, 1:50, 1:5, 1:1

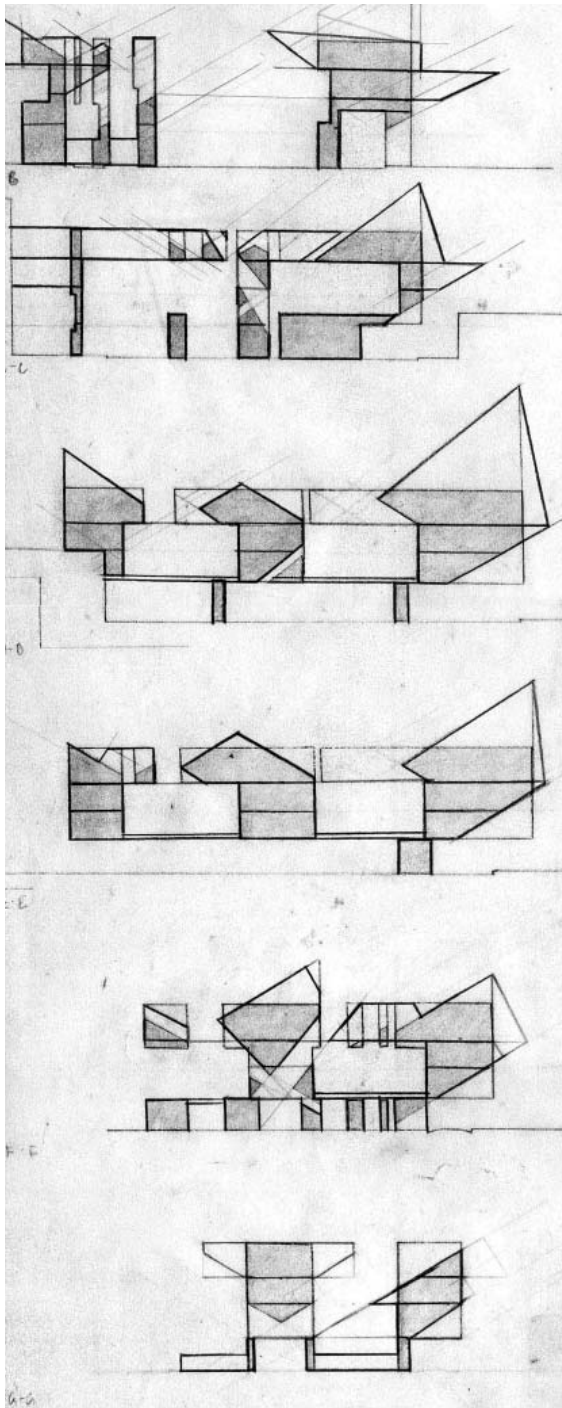
Scale is generally misunderstood by students. The advent and proliferation of CAD has drastically shifted the manner in which students conceive of and draw their projects. Their architecture is now rarely considered beyond the 1:1 digital model of their software of choice; attempts to discuss the relevance of scale are often frustrating. The Scale Filter is designed to encourage students to reconsider scale as a dynamic and essential component of their work by forcing them to engage with and discuss their proposal in relation to the following:

1:5000: essentially reveals the scale of the city, and asks for consideration of the impact of each project at this scale. This develops an urban understanding for each scheme, defining its location to/in the city, how it connects with networks, systems and urban infrastructure that facilitate the city, and forces engagement with contexts beyond the immediate bounds of their site.

1:500: at this scale context becomes the primary object of understanding. A project must clearly define and acknowledge its site and accept its boundaries realising the localised impact on its immediate surroundings. Climatic and environmental concerns should also be investigated, but primarily the project should be defined in its acceptance of the local and a position must be taken on how it might choose to embrace, reject, tackle or ignore what is surrounding it. This is not just a decision based purely on form or aesthetics – far from it; program, theory and urban implications are all vitally important. Fundamentally the project's contribution to the social infrastructure of its community can be considered and tested at this scale. The conceptual planning/gestures and diagram of the proposal should be able to be communicated at 1:500.

1:50: should be used to explore the spatial nature of the proposition. It is at this point that engagement with physical dimensions is begun to be understood; scales greater than 1:50 struggle to measure material against context or the impact of formal decision making on the occupation of space. Assembly of space through technology and material should be understood at 1:50; construction systems are resolved, openings considered and materiality defined. It is also at this scale that the theoretical proposition becomes manifest in its relation to the occupants and participants of the architecture.

1:5: in its demonstration of detail, this scale is often the one that students struggle with most. Their ability to relate the height of a table or the location of an opening to the overall scale of the proposition becomes critical to the success of a project. 1:5 also begins to describe an intimate relation of space.



1:1: the physical reality of the proposition is easily missed. Consideration of a design at 1:1 forces a student to acknowledge the ramifications of their proposal at the scale of touch.

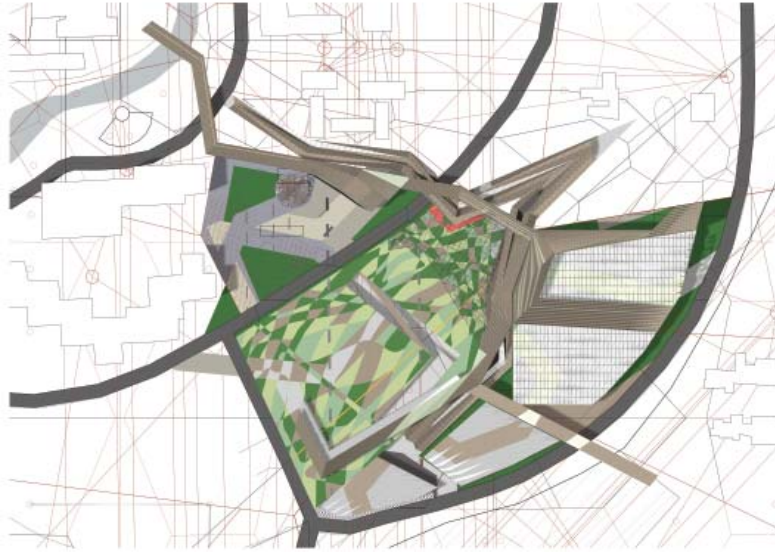
The Scale Filter deliberately moves across scales in a random order, encouraging students to resist the logical progression from largest to smallest, and promoting the value of scale changes to test a proposition well. Forcing consideration of program at 1:1, for example, raises issues about the equipment or material required to perform a particular function and also requires close examination of what role (if any) the architecture plays in achieving a space to do this.

Defining the Major Project Proposition: What? Where? How? and Who Cares?

When approaching Major Project students often have an aspiration but are missing components that may conclude their proposition. Some may have a clear site or program that they have encountered during their education or potentially (hopefully) they will bring an issue or field of concern they wish to explore, for example, social housing, or the relationship between architecture and music. The Filters are designed to fill in the gaps to allow clarification of the project through clear parameters. Their research should expand to the point where, at the culmination of Pre-Major, they are able to clearly communicate the intention of their project in the following terms: 'What are you doing? (design intent); Where are you doing it? (site definition); How are you doing it? (strategies, design methodology, programmatic vehicle); Who cares? (who benefits from the project, to what field of research do you contribute)'.

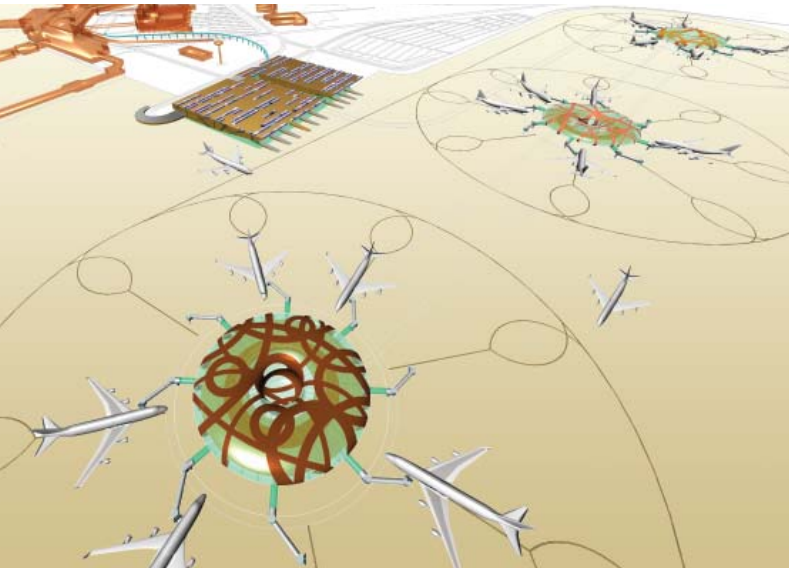
The proposition should also define the terms by which the completed Major Project should be assessed; is the project a master-planning scheme which is clearly directed at a broad urban scale and therefore lacks detail? Is the intention of the project largely theory-driven with a series of design exercises or tasks that demonstrates layers of application and the testing of a series of ideas? Does the project operate across a number of scales with a master plan, supplemented by a collection of detailed moments that serve to further elaborate on how the larger intention is translated into the local immediate context? Each of these are valid strategies for the completion of a Major Project but the decision about which is to be pursued must be made in order to assess particular bias.

The formula for a successful Major Project is a sublime enigma. A complex program or big building will not automatically raise the level of difficulty or lead to a respected project. And certainly the largest piece of paper with the most detailed render will not guarantee success. However, a successful Pre-Major exploring carefully selected thematic, extensive research and applied rigorous testing of the ideas across a series of scales – followed by effective description of process and outcome – is a solid foundation for any project. The Filter process provokes the construction of a challenging proposition through defined strategy, an evolution of techniques and, most importantly, the ability to clearly communicate each outcome of considered design research.



La Trobe University Research and Development Park Suture: A Fiction in n Parts, Bundoora – Nicholas Hubicki

Apron, International Terminal for Tullamarine Airport, Melbourne – Michael Neve



Viability

PIA EDNIE-BROWN AND PAUL MINIFIE

Form and Informality (How do You do?)

Composition is less a critical thought project than an integrally experienced emergence. It is a creative event!

Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation*.

*A life that cannot be separated from its form is a life for which what is at stake in its way of living is living itself.*¹²

Giorgio Agamben, 'Means without end: Notes on politics'.

Informality One

Not long ago, when people wanted to meet (for a drink, for instance) they would have to agree on a place and time and stick to that plan. Now, it is possible to nominate a general time and area and, knowing that they will be heading in each other's general spatio-temporal vicinity, they can use mobile communication devices to meander toward the desired intersection. Enmeshed connective possibilities somehow make the physical space of the city more indeterminate, elastic.

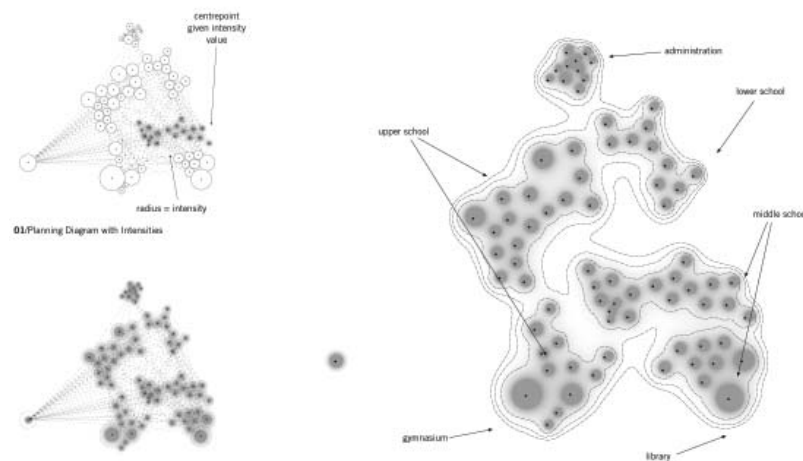
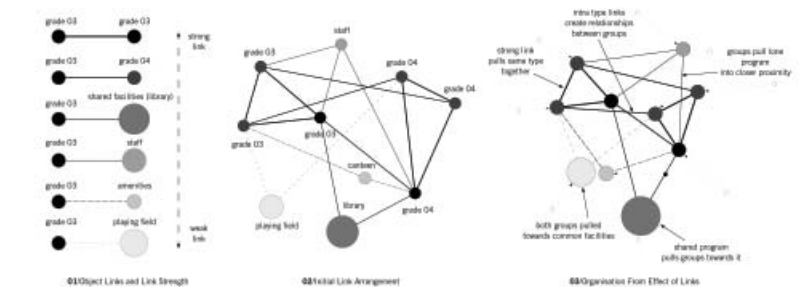
Informality Two

For those of us old enough to remember, the process of writing has been transformed since the arrival of the personal computer. No more scribbling out and rewriting; no more typing up and formatting only after it's been written. On the one hand we can more easily rewrite, over-write, recompose and polish. On the other, when writing and making text publicly accessible, as happens in the same set of gestures (SMS, email, wiki, blogging etc) there is an intensified informality. The 'properness' of the text breaks down as writing tends toward the immediacy of speaking. Graffiti and notes passed furtively during class exhibit these qualities, but information technology has spread it like a contagion. The gap between composition and exposure folds inward.

These two micro-examples are indicative of wider cultural sensibilities that move away from the need to fix things rigidly in place. Fluid and shifting negotiations increasingly define the action of most things. Reading the desired destination requires fewer assumed relations, fewer readymade associations, and fewer fixed arrangements. Process and outcome have fallen into one another with heightened powers of malleability. As part of this, contemporary accounts of 'how-the-world-works' are framed around systems with emergent, living properties: responsive, decentralised, self-perpetuating networks that demonstrate activity to which no simple cause and effect relation can be attributed. Amid broad cultural movements, designing is one activity increasingly infused with these qualities.

For architecture it is not simply the act of designing that begins to embody different degrees and kinds of variation, it is also that which is designed. Informality, or a sense of the 'in-process', becomes more intensively poised within the 'finished'. This issue is at work in the experiential, proprioceptive dimensions of curvilinear architectures, but affective operations of form are not discussed enough. In 1886 Heinrich Wölfflin expressed surprise that this issue had been so little explored. We now have reason to be even more surprised.

Formalism has become something of a dirty word, tending to mean a facile or empty focus on 'shaping' things. It is true that empty gestures are quite common, but there is a radical difference between a gesture that only mimics a surface appearance and one which gathers and synthesises a myriad of concerns and



A Character Building Experience, Narre Warren – Peter Ryan

intentions, sensations and impulsions, into an idiosyncratic moment of coming into being. Such a wave of movement is replete with affective thickness, with 'integrally experienced emergence'. Form is an expression of relations and these relations are nothing if not experiential. New architectures struggle with new relations; they are striving to express, somehow coherently, the 'global reordering of the whole of culture, in its relation to nature'.

It is where and how architecture poignantly engages with these contemporary tendencies that interests us. In a general sense, this defines RMIT's SIAL stream: research into the conditions and properties of design practice in relation to current global reorientations.

Technique

*Artistic and architectural technique do not just fabricate forms. They re-compose the relation of form to space to colour to movement; of vision to tactility to proprioception...They compose a variation on the world: on its relationality, or manner of holding, processually, together. Technique carries transformative force. The successful introduction of a new technological medium triggers a global reordering of the whole of culture, in its relation to nature.*³

Technique refers to particular methods of execution or procedure in order to achieve a given outcome or manipulate an artistic medium. Foregrounding architectural technique is a way of establishing what moves are to be made in order to create a work. It de-emphasises evaluations of the legitimacy of particular outcomes, or the values certain architecture have come to acquire.

Particular techniques can make a kind of sense in a given building and it is through the ways of making that the concerns of the project are made apparent.

Technique is not the same as discourse or critique – it can only refer to things that reside within the project. Only through techniques can a concern come to be expressed by the project. They establish relationships between different kinds of things. These relationships describe what might be thought of as a 'design space'; a project represents one possible outcome within this space.

It is easy to recognise a project produced within a well-established architectural design space, and to value it for the skill with which it composes relations within that space. It's not so easy to comfortably recognise the 'being-established'. Rather than remain in the comfort zone of the known, we are interested in projects that struggle with establishing the dimensions and contents of design space itself. An exploration of technique is a primary way of both establishing new relations and navigating that struggle.

Only certain things can be brought into relation by a given technique; other things just can't enter into the logic of those relations. Across the breadth of a project, multiple techniques are required: relations between techniques become as important as relations within them. Composition is the art of relations; technique is the science of them.

Through apprehending a project one grasps the relations that comprise the design space from which it emerged. It is possible to imagine other projects that use that same space of relations. It is also possible to assess the clarity with which a given project establishes key aspects of a particular design space. This clarity is established by the way particular techniques are deployed.

The Character of Relations

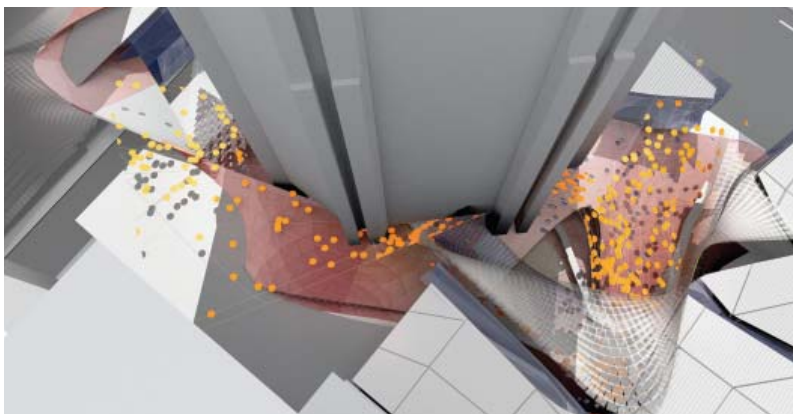
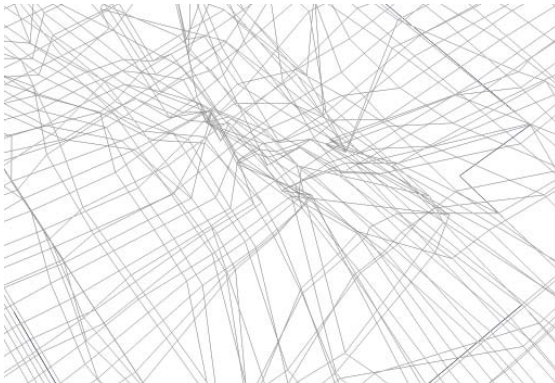
*The single ways, acts and processes of living are never simply facts but always and above all possibilities of life...Each behaviour and each form...always retain the character of a possibility: that is, it always puts at stake living itself.*⁴ Giorgio Agamben, 'Means without end: Notes on politics'.

All tools, techniques and media provide the productive resistances, disjunctions, translation problems, gaps and bumps through which the 'how' improvises. This improvisation is how 'the how' becomes (emergently) generative.

Of key importance is the manner with which things are performed, rather than simply the act of performing something. One doesn't just act, one acts with attitude and direction. These attitudes become clearer as they are performed, and their effects are calibrated as they interact with the world. Practice doesn't make perfect, it makes sense of the imperfections. In other words, it builds character.

As Peter Ryan's project wryly commented (repeatedly), doing one's Major Project is 'a character building experience'. It emerges through process - a process of repeated acts of formal output. This output occurs through experiments with techniques and their compositional relations. The manner of the techniques and compositional tendencies is integral to the character that emerges. Character is developed for a project by not being afraid to put out (or expand) the design space. Character building is to elaborate tendencies of variation, through variations of a refrain. Character is a sensed quality or when qualities 'make sense'. Certain arrangements of qualities are more vivid, more sensible, than

Negotiations in the Emergent Field, Melbourne CBD – Roland Snooks



others. Apprehending and developing these qualities is the object of designing.

Given the conditions in which design is being situated here, analytical techniques and methodologies can't be pre-design activities. You can't create a character analysis until you're performing that character. Analysis is inseparably folded into process and technique. There are no assumed bedrock foundations or deterministic precursors. As such, there is an acute need for design guides that are heuristic, vague or indeterminate which, via technique and an apprehension of an emergent configuration of relations, become increasingly discernable and sensible.

Making Sense

*A crucial term here is 'sense of', as distinct from 'concept of' or 'knowledge of' or 'awareness of' a self or other. The emphasis is on the palpable experiential realities of substance, action, sensation, affect and time. Sense of self is not a cognitive construct. It is an experiential integration.*⁵ Daniel Stern, *The Interpersonal World of the Infant: A View from Psychoanalysis and Developmental Psychology*.

Projects can be more or less coherent. Degrees and kinds of coherence are related to degrees and kinds of composition. Composition is an act of forging coherent articulations of relational configurations. Composing 'makes sense' of significant relations. Once formed, one has a 'sense of' the composition of something.

Design practice doesn't follow straight lines of action, even if partially streamed by them. At some stage we asked these questions: 'How do you offer students a structure through which to work, or at least begin developing a project, when we don't believe in readymade structures, predefined limits or methodologies? How do you encourage and foster emergent, relationally acute approaches while also providing some tangible ground?'

Amidst questions like these, we began discussing the idea of a 'sense map': a kind of design space or field within which to construct relations. We asked students to gradually, through various modes of research, generate the following clusters of influences, parameters and qualities:

- a cluster of actions (compositional techniques, strategies, processes)
- a cluster of inhabitations (habitats to be transformed: program, site, event)
- a cluster of urges (desires and directionality: aims, hopes, attractions)
- a cluster of questions (wonderings, quandaries, problems)
- a cluster of informants (material which informs and embodies aspects of the above: precedence, ideas, events, images, propositions, issues)

Design projects take on a life of their own when, and only when, they manifestly embody a density of relations both within and between the clusters in a way that generates a tensile, vibrant sense of coherence (or a sense of the project's self). When this happens, projects 'make sense' in a way that is more fulsome than any words can apparently encompass.

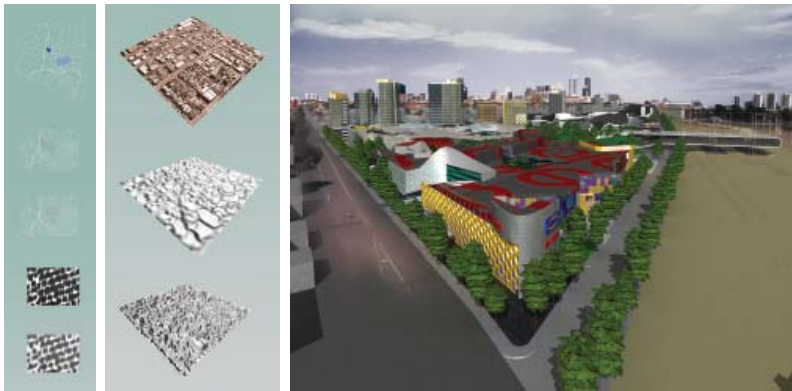
Like smoke curlicues rising from a cigarette in still air, the pattern of movement all 'makes sense' as a set of interrelated gestures that momentarily signal coherence. You can just feel it. By having lived successfully in the world, you can directly apprehend and discern the relations between a myriad of movements. Without that feeling, you can't think it through clearly (as has been argued by Lakoff and others, this is how mathematics was developed). Thinking and feeling assemble each other. Developing a convincing thesis in the creative arts requires this interlacing.

Pre-Major semester is the time in which the 'sense map' or 'design space' is developed, but this should not be a pre-design activity. It can only successfully gather depth through repeated acts of formal output directed toward the production of a coherent project. As the project emerges, the design space/field continues to build up. Drawing in and out of it, this field changes as we move along, as the project develops. It is an atmosphere that is subject to weather changes.

Delimiting the Conditions of Emergence

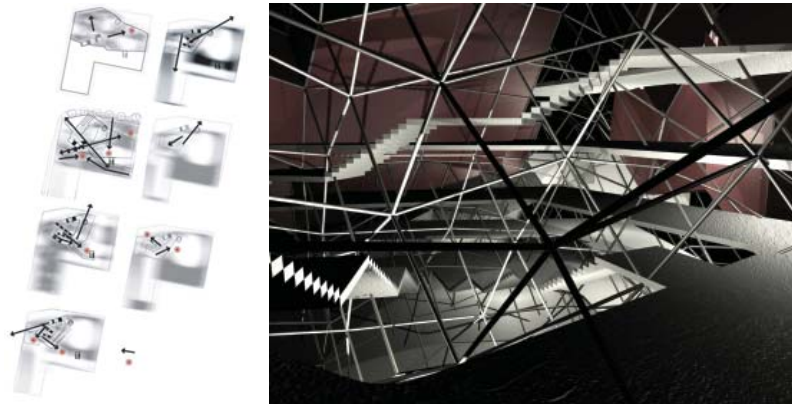
The SIAL stream explores ways of doing-thinking-feeling as part of design practice. In a world where the emergent qualities of events are recognised as a kind of order (out of chaos), computers can't 'cause' anything on their own (eg Nurbs software doesn't cause curvilinear form). They are, however, an indisputably crucial parameter. Digital computation is too significant to contemporary cultural activities, operations, capabilities and conceptual schemas to be left out of the general foreground of our research equations. Similar digital techniques underlie production across various media, and the operational infrastructures of the world. This commonality between techniques draws together the relations through which we increasingly understand the world and live our lives. By deploying these techniques within a project underlying relations are apprehended.

This, however, doesn't mean that all projects actively research the potential of digital computation as



Tonal Distribution, North Melbourne – Mark Chen

A Score for a Spongy Theatre, Southbank – Dominique Ng



Soundroom, West Melbourne – Jo Best



part of design technique. Some students in our stream use computers very minimally, or as little more than a representation/presentation tool for which they are conventionally used. It all depends on each student's particular tangential entanglements in eddies of SIAL's non-linear streaming.

Because of the 'mystery' and newness of many digital techniques, the past decade has seen many groping, fumbling and blind statements regarding their value and deployment. Often 'the digital' has operated as a kind of mask - a mute face that conceals a series of disjunctive or blindly composed relations (or non-relations). Masks are often used in conditions of uncertainty, anxiety and insensitivity. The history of architectural discourse teems with maskings.

There are those who see these masks as improper departures from the proper limits of architectural discourse: external, false props rather than internally true supports. They see these external props as a gesture of false legitimisation. While this may sometimes be approximately true, this complaint only touches upon secondary or derivative issues and is itself a mask that masks the important questions.

What tends not to be recognised in the above claim is that techniques enable integrative (rather than disjunctive) moves beyond discursive boundaries. Geometry, for instance, describes the limits of relationships between building components. It can also describe the limits of relationships between components in any other kind of artefact. The rules of geometry do not function as an external discursive field bought in to 'legimate' a project; they simply do what geometry does anywhere. That is, they provide a system of coherence for the articulation of relations as a way of organising and relating materials. It is not a calling down of authority unless you are not using it for what it does. How the articulation of a particular geometrical technique meets with other techniques and concerns of other techniques is crucial. Relations between techniques involve a careful weighing up of the way certain relationships may be emphasised. This is an issue of composition. We would argue that for composition to escape from being a thin, stiff mask concealing poignantly incoherent, insensitive or loose relations, it must work on a level of relationality that cannot be necessarily fixed to any specific discursive field.

A key issue is that questions regarding the authorisation or legitimisation of architectural projects are far less interesting, pertinent or useful to the problem of design than asking: 'To what degree has a project become a discernible thing?' This ability to be coherently discerned (to be felt or clearly sensed) resides necessarily, but not completely, within the object. That which is embodied in the object is its sensibility - its ability to sense or engage with 'the world'. That which is, by necessity, not contained in the object is the very engagement that it virtually embodies: its potential and the character of its relations.

Buildings that we consider exemplary usually establish new relations (ie establish a design space from which new relations are possible) and express them in a particularly vivid way. They have viability - a capacity to live - within the conditions of their emergence.

A pool of exemplary buildings often function to define that which is understood to constitute the limits of architecture at some point in time or from some point of view. Like the law, precedent can be seen to define the limits of action. The fact that something already exists gives it an additional quality, the ability to be a model or referent. We imagine that at some point it established viability without this quality being present. Models and referents did not always exist, but at some stage came into being. We are interested in exploring these conditions of emergence. By insisting on restricting action to predefined limits we are required to work continually within established design spaces, and as that space becomes more and more populated by other projects, the possibility of vital expressions within it decline.

Instead of emphasising the inertia of predefined design space, we propose that the conditions (the design space) from which exemplary projects emerge can be reactivated through other emergent design spaces. By experimenting with techniques and their composed actions we can explore the potential for architecture to forge generative engagements with contemporary reorientations.

Endnotes

- 1 Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation*, Durham: Duke University Press, 2002, 174.
- 2 Giorgio Agamben, 'Means without end. Notes on politics', Vincenzo Binetti and Cesare Casarino (trans), *Theory out of Bounds*, vol 20, Minneapolis: University of Minnesota Press, 2000, 4.
- 3 Brian Massumi, unpublished statement.
- 4 Giorgio Agamben, 'Means without end. Notes on politics', Vincenzo Binetti and Cesare Casarino (trans), *Theory out of Bounds*, vol 20, Minneapolis: University of Minnesota Press, 2000, 4.
- 5 Daniel Stern, *The Interpersonal World of the Infant. A View from Psychoanalysis and Developmental Psychology*, New York: Basic Books, 2000, 71.

'strategic devices: PROCESS(+)/URBANISM'¹

VIVIAN MITSOGIANNI

Liquid Hysteria

The Major Project semester is often approached by students with the kind of apprehension and anxiety that accompanied the 'coming of the new millennium'. The expectation being that with the ticking over of the clock something significant would happen, something was set to change. Which of course it didn't, everything wasn't suddenly different. Significant changes generally come unscheduled, they creep up, becoming all-pervasive incrementally. While a single moment may act as the catalyst, change is rarely due to, or happens at, that single moment.

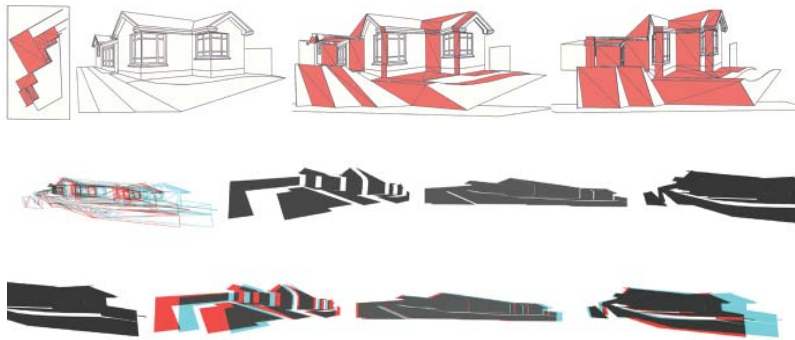
The Major Project should be more than a demonstration or honing of skills already acquired in the course. This subject's value is as a moment in which to speculate through the work, and develop ideas that will serve as catalysts for future investigations. It should be the time where students have all the voice, an investigation of each student's preoccupations and concerns – a laying bare of considered attitudes, pursued with rigour and depth. As a minimum the Major Project should be ambitious, brave, contain propositions relevant to its time and aspire to contribute to architectural thought. It should seek to transcend the specificity of whatever task is at hand and be used to speculate about wider architectural questions and concerns. The better projects are speculative and aspire to be projective. They are unsatisfied with maintaining the status quo, are difficult and may polarise criticism. Some of these criteria are a big call for students, but let me make this clear, it is the attempt that is vital. This is not a quest for the perfect project; flaws are certainly expected, and points given for engaging with difficult terrain.

The content and structure of the Pre-Major semester is an ongoing point of debate and it would initially appear to be a curious idea. Is there an assumption in the final year that something comes 'before' design? What is it exactly that comes before the doing of a Major Project? The point of departure for the following loose speculation is the Pre-Major project studio titled strategic devices: PROCESS(+)/URBANISM² that I coordinated in 2003 with Dean Boothroyd.

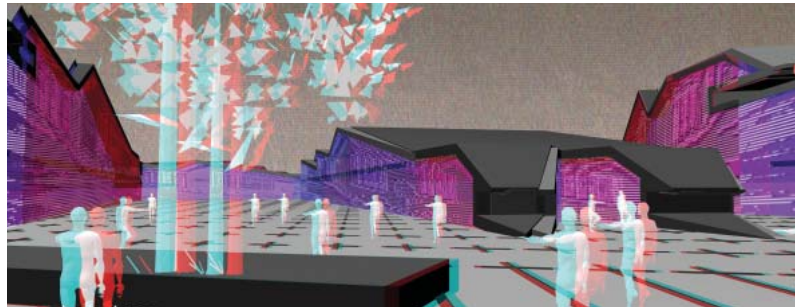
We consider the Pre-Major semester to be a pause within which each student can experiment and undertake focused research through design. It is an opportunity in which experiments at an abstract and applied level can be undertaken, leading to the opening up of possibilities and their subsequent consolidation in a loose but rigorous manner, towards each student developing their own frameworks for investigation. This semester is also seen as the place in which to exhaust many possible research avenues and begin framing what is being pursued in wider context (architectural, cultural, political and so forth) and to speculate about what it might contribute. Through the sheer volume of production and rapid experimentation, some of the expectations stated above might begin to be addressed. It is also an opportunity to develop projects away from the structures of the design studio in which a specific area of research is set by the studio tutor.³

'Research' in this context is best undertaken while designing and through design, because the direction of research can be influenced by the act of design and design in itself can be an act of research. Research is not neutral, not value-free and there is no natural causal relationship. Good research or a good proposition for that matter does not by default lead to good design. Many 'balls' are juggled simultaneously in the production of architectural projects and their paths necessarily intertwine.

The Pre-Major studio can be the place in which to surf this pause and through experiment, revel in, harness and use, the expectation and underlying 'liquid hysteria' that accompanies the final year.



Major Project experiments – Stereoscopic High, Beaumaris Campus – James McGann



Stereoscopic High, Beaumaris Campus – Major Project – James McGann



Pre-Major Project final presentation images – James McGann

Failure can be Cathartic! The Laboratory and Notes on the Experiments

The strategic devices: PROCESS(+)/URBANISM studio was conceived of as a laboratory for considered experiments into two loose themes ('process' and 'urbanism') and a sub-theme involving speculation on the changing role of the contemporary institutional project. The studio allowed for the luxury of many failures (many failed experiments) and the reworking of ideas without the pressure to fix an immediate final outcome.

The first half of the semester involved weekly abstract exercises alternating between experiments and research into the architectural design process and a kind of operative urbanism. The themes and exercises were a porous armature through which students could draw their own interests and concerns, and formed a common meeting ground for discussion. The exercises also provided some clues as to how students might structure their own future investigations. They called for the production of abstract and more developed architectural projects, in-depth research as well as speculation and sought to avoid the 'research comes first and then we design' mentality.

The 'process' stream of three experiments explored the possibilities for architecture through the design of 'abstract process' as a way of initiating the architectural project. Students examined what such modes of working may lead to: the possibilities and usual traps and pitfalls. The experiments considered and judged the design processes against wider architectural concerns, their use value being considered beyond what was referred to as 'form fixation' or a concern with form alone. The 'Urbanism'⁴ stream of three experiments aimed to initiate frameworks with which to conceptualise the specific architectural project within the context of the city, and to introduce methods of speculating about the urban realm. The city and its structures were investigated as constructed, not neutral. This stream was initiated out of an observation that projects purely interested in abstract process often produce autonomous objects, unintentionally alien or weakened by their failure to address the concerns of their context and place in the city. Once the structured experiments were completed each student developed their own design agendas and experiments in their own time, with two formal presentations which sought to consolidate propositions, bringing together process, urbanism, site, program and speculations.

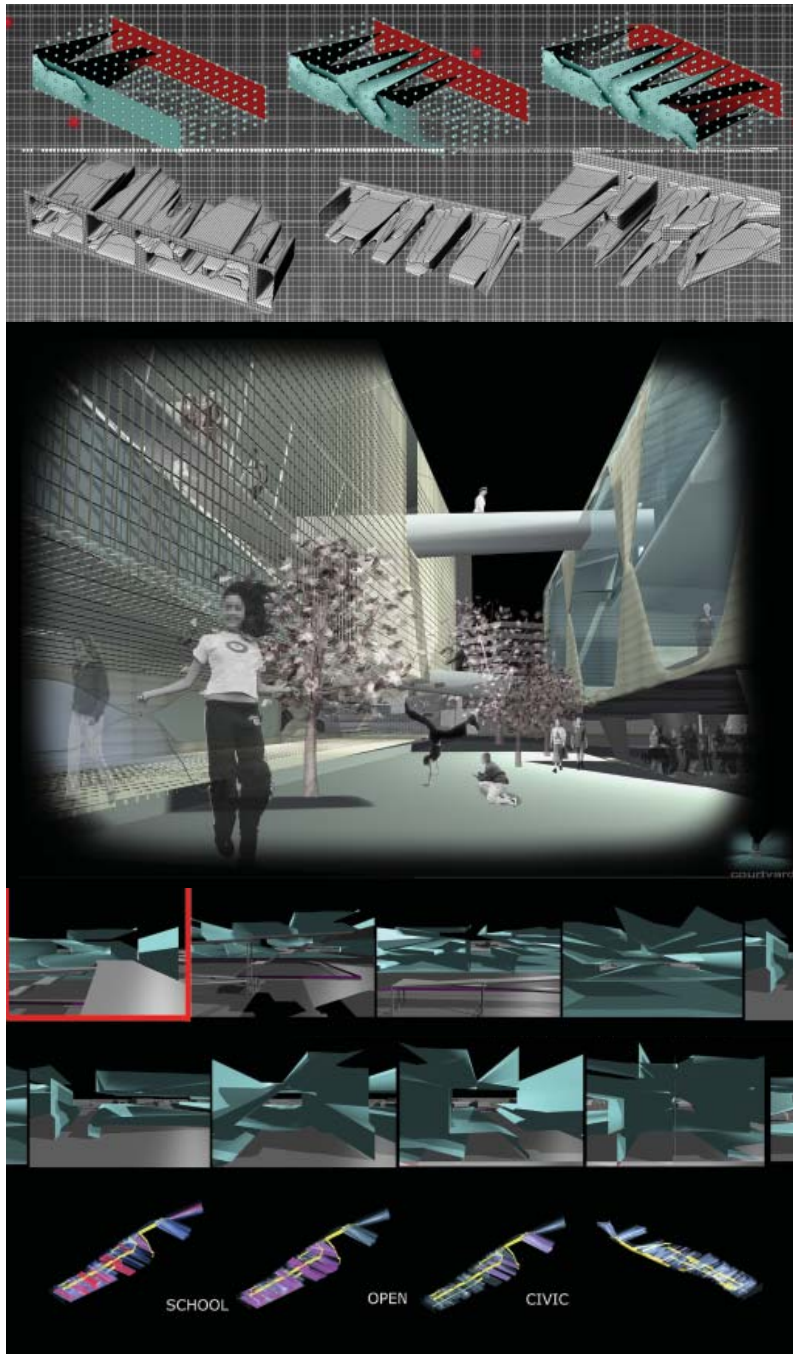
Starting with the idea that architecture is a part of a wider cultural sphere, and with faith in the importance of speculating on and 'from' the concerns of a time, 'triggers', in the form of related text and occasional talks, were provided with each experiment with which students could take issue. The series of texts given with each experiment (a kind of desert island disks) were intended to initiate debate. Many of the texts were speculative, a few were not well written or accurate in an academic sense, some mad angry tirades were interspersed with some considered writing, and some considered mad angry tirades. Theory here was embraced as a 'a reasonably systematic reflection on our guiding assumptions' and considered in this light to be (somewhat against the current grain) as 'indispensable as ever'.⁵

Additional 'triggers' were provided in the hope that they might suggest potential sites, briefs and points of departure. Tracey Kidd from the Department of Infrastructure was invited to present a draft format of the *Melbourne 2030* report. Nikolas Koulouras from Ashton Raggatt McDougall presented the Marion Cultural Centre, a proposition for a cultural institution and an example of working method. Students were invited to attend presentations in other subjects,⁶ and were directed towards events in the town (the Half-Time Club talks for example). The students were asked to consistently commit their own speculations to paper (through image and text). The studio oscillated between the highly pragmatic and abstract encouraging a messy dive towards the not yet known.

Why bother? Notes on the Act of Process

A Major Project can contain investigations into the architectural design process as a significant component of the proposition, and a number of the students joined the class because they were interested in this path.

My specific interest⁷ is in research and experiment into the architectural design process as a way of initiating an architectural project. I have also referred to this design of 'abstract process' as a starting point (usually through a carefully choreographed experiment) as an 'abstract machine'-based⁸ design process. The intention is to explore working towards the architectural proposition through possibilities extracted from the abstract process experiments that may allow for new ways of reconsidering familiar concerns and relationships in architecture. It seeks to find and establish propositions for architecture outside of what could be conceived through more conventional methods; to allow conditions and relationships to occur that might initially be seen to be against conventional logic. These experiments can occur independently in an abstract manner or be interwoven within broader architectural investigations in production.



Pre-Major Project and Major Project experiments and final project – Metamorphosis: Secondary School and Civic Centre – Karla Martinez

This way of working is intended to open up possibilities and find and suggest strategies (organisational, formal, siting etc) that may not have been considered without the process. Abstract process used solely as form generator is of little interest. The initial possibilities identified are then developed with intent (this is not a matter of merely building the 'raw results' of an experiment). Designing an abstract process as a starting point is also employed in order to delay authorial control in the act of design with the intention of challenging an architect's underlying assumptions and judgments about what architecture 'is' and what an 'appropriate' design response may be in a given situation. Consequently composition is initially deferred.

What is being described here is not a methodology for working, with clear and defined steps and rules; it is a way through which one might pursue an experimental and exploratory approach in architecture. The abstract processes are not arbitrary, they are choreographed and specific (this is not a case of interpreting or 'translating' a mess of lines or images, or automating/animating and hoping something good will result). The abstract processes are often choreographed in the form of a pseudo-scientific experiment (hence the constant and deliberate use of this term). The abstract processes, like scientific experiments, are carefully constructed, based on an existing body of knowledge – even if they are seeking to depart from this body of knowledge, they contain a speculation and a hunch. They rely on observation and judgments are made as to their use value; they may need to be revised and repeated many times with different parameters. The most valuable discoveries may occur as a result of accidents and these may be embraced – not seen as inconvenient. There is an understanding of the difference between intent and 'results' – knowing when to ditch the experiment altogether. The abstract process experiments have purpose and that purpose is at the forefront. To have purpose (or a 'hunch') though is not the same as determining outcomes, nor is it a limitation to inventiveness or exploration. The construction of the experiment is a task that draws together knowledge, intent, a hunch and speculation. Importantly it is a task that warrants dedicated time and attention. All this talk of experimentation, though, should not be mistaken for an excuse for abdicating responsibility for the design of a project.

'Process' in the contemporary landscape has justifiably earned a bad reputation. In its least interesting forms it is often used in the context where formulae are designed in order to generate form. In its least interesting forms the 'results' of abstract process experiments are built 'raw', or there is little connection between the 'process' investigations and the project, so in fact the 'process' equates to a conventional method akin to sketching. In its least interesting forms it sees much effort spent on choreographing highly complex so called 'radical' processes to produce very orthodox designs. In its worst forms it is used as a means of justifying the series of steps taken to arrive at 'architectural outcomes' as if the architecture itself were a mere 'bit player'.

The usual points of discussion arise whenever we start to talk about abstract process and the following touches on a few these.⁹

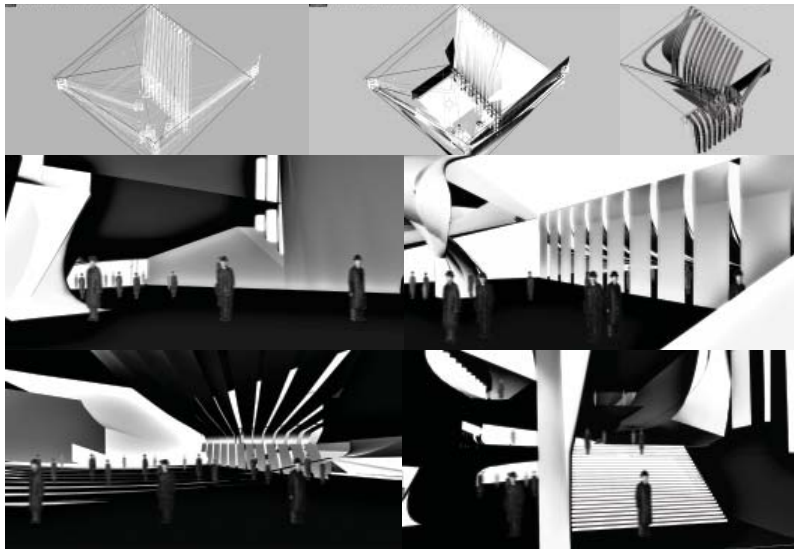
In the undertaking of these explorations an understanding needs to be developed of when it might be best to allow an 'abstract process' to run, when it may be best beaten into submission, and most importantly when it may be a good time to hurl it out the window. The understanding of the latter is in fact the key.

At some point in production the architect needs to stand back and see what the process 'has actually achieved', which may be very different to what it was intended to achieve. One of the key issues discussed in the class is how it may be possible for a process to be apparently poorly executed (or not as intended), yet the outcome may be excellent and provide useful design opportunities, and most importantly how the architect might choose to act at such a point.

A distinction needs to be made between the use of theory (from architecture or other disciplines) to generate design as a part of a process, and the use of theory to critique design outcomes. The former does not necessarily require accuracy. I have used the following example from Jeffrey Kipnis over a number of years to initiate discussion around this point.

Say, after reading Nietzsche's work on the revaluation of values, some architect designs an upside-down house to be constructed entirely in ice, contending that such constitutes a revaluation of architectural values. In terms of a theory of architectural design only three aspects of this situation are of interest: first, the fact that a particular choice, in this case a text by Nietzsche, motivated the design. Secondly, it is of interest how that motive was translated into a design process, which in this case was accomplished by illustrating the reversal of selected value pairs – up and down, permanent and impermanent – in an otherwise traditional design. Finally of interest is the terms by which the design is understood and evaluated. It is irrelevant whether or not it can be demonstrated that this design derives from a correct interpretation of Nietzsche's ideas. Such a demonstration can neither authorise nor indict the choice of motive, the process, nor the design.¹⁰

Critique of process-driven projects needs to engage on a number of levels. Critique should engage with the process and the contribution that it might make to the way we think about or make architecture. But critique primarily needs to engage with the architectural proposition/project on its own as it exists away from the process and any notion of its derivation. When architecture is built, the process is discarded and registers as effect.



Major Project experiments and final project – Daiman Otto

Endnotes

- 1 'strategic devices: PROCESS(+)/URBANISM' is the title of the Pre-Major project studio that I coordinated in semester 1, 2003, with Dean Boothroyd and assisted by Joseph Reyes. We were joined throughout the semester by Emma Jackson who acted as guest critic for the studio. The following students completed the studio and their energy and dedication were crucial in the success of the intent of the studio: Steven Grundy, Iris Ho, Effie Kuan, Choi Suam Lam, Karla Martinez, James McGann, Julia Tseng, Thy Tran, Yong Tay Tze and Colin Yap.
- 2 The structure of the Pre-Major Project studio is fluid and subject to change on a yearly basis depending on the individuals involved. I would like to acknowledge and thank Dean Boothroyd, Emma Jackson, Neil Masterton, Paul Morgan, and Shane Murray, for their contribution to the structure of previous studios and the generosity of their discussions.
- 3 The tutorial team aimed to assist students to develop and 'thrash out' enough material in the Pre-Major Project class, so that we would become redundant in the Major Project, a mere sounding board.
- 4 Of course it is understood that these distinctions are not neat and distinct. 'Process' can be a part of 'urbanism' and 'urbanism' can be a source of 'process'.
- 5 Terry Eagleton, *After Theory*, London: Allen Lane, Penguin, 2003, 2.
- 6 Most notably Dean Boothroyd and Callum Morton's architecture design elective titled Build Stuff @ Docklands. The Pre-Major Project students were invited to attend presentations in this class made by of the Docklands Authority, and Ashton Raggatt McDougall and Rush Wright.
- 7 This work is currently being developed in my PhD by project (in progress) titled 'white noise PANORAMA' and through the subjects I have taught since 1998, particularly the white noise PANORAMA design studios and the madness of vision: MAKE ORNAMENT! electives.
- 8 For a definition of the term 'abstract machine' refer to Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, Minneapolis: University of Minnesota Press, 1996. Of course in the contemporary landscape the term has been appropriated by architects to refer to a number of different techniques and approaches. I am deliberately using the term 'abstract process' for this paper because I do not want to align myself with existing meanings and projects or confuse terminology.
- 9 Space does not allow a thorough account and exploration of these points, which are being explored more thoroughly in my PhD (in progress).
- 10 Jeffrey Kipnis, 'Forms of irrationality', in John E Whiteman et al (eds), *Strategies in Architectural Thinking*, Cambridge, Massachusetts: MIT Press, 1992, 158.
- 11 Refer to the reviews by Dean Boothroyd for Iris Ho and by Vivian Mitsogianni for Karla Martinez, James McGann, Thy Tran, Steven Grundy, Daiman Otto and Sherry-Ann Kwok. The latter two did not complete this Pre-Major studio, but completed previous studios with Vivian Mitsogianni and their projects share similar concerns with this Pre-Major group.

Surfing the Pause

Space here does not allow for exploration of the other themes of the studio, which were equally important to both the intellectual framework and the derivation of the projects, and vital in providing ways of avoiding some of the traps that I have been critical of above.

Some of the Major Projects from this class are reviewed elsewhere in this catalogue and this paper should be read in conjunction with the reviews written by myself and Dean Boothroyd.¹¹ A number of these projects found starting points in the abstract process experiments which subsequently directed the initial propositions and paths of the projects' development. The abstract process investigations were pursued with their use-value clearly in view, and most importantly the discoveries from the processes were developed and expanded towards architectural propositions and possibilities. These were activated, for example, to explore hybrid programs, consolidation and increased density (Martinez and McGann) the questions of co-existence and the contemporary civic project (Tran and Martinez), and a reconsideration of surface which acts as operative uncertainty for the suburban institutional project (McGann).

At the start of the Major Project semester the initial, loose frames of reference for the research to be pursued provided a launching pad. Each student had a thorough knowledge of the cultural, political and historical contexts that their techniques and research questions covered as well as thorough exploration and documentation of process, site and program. They had discarded many experiments, and had edited out successful parts of others.

The better Major Projects demonstrated an understanding of the strengths and limitations of the process experiments they had undertaken and of their working methodologies. They understood the difference between aestheticising a component of the abstract process (science or art for example, in otherwise normative designs) and using the appropriated components as part of an architectural process to inform core architectural relationships, as strategic ways of operating. In the latter the registration of each process produces a real effect, but the project does not actually 'look' like the things that have assisted to produce it. Consequently there is no disappointment at the end that the 'messy' real world of building can never live up to the expectations or the purity of the appropriated component/image. These projects do not see building as a debasing of otherwise pure abstract ideas.

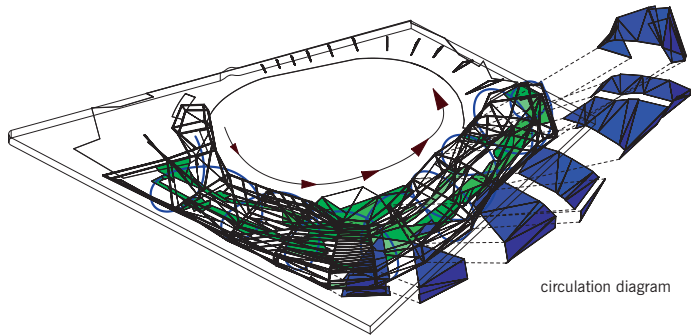
Tools for Projective Acts

In terms of the Major Project there is value in launching from an idea that has some value and resonance or a speculation that appears challenging and to exhaustively test it in a number of different ways/conditions in order to examine the possibilities that may arise for architecture.

I am most interested in the projects that (in even a small way) seek to challenge our frames of reference and our assumptions about what we consider appropriate. This is not to be misunderstood as being novel, or formally weird, but the projects that seek propositions that will influence the discipline and make a radical contribution from within. These projects will probably be flawed – such is the nature of experimentation – but the flaws should be weighed up against the strengths and contributions. Where else can we experiment if not in the academy? The academy provides more than job training, it can be a place to explore ways of thinking about architecture while demonstrating to yourself that you are capable of doing so through the work.

The projects from the strategic devices: PROCESS(+)/URBANISM (2003) studio, and those of Otto and Kwok published in this catalogue, aimed high and demonstrated an assured self-awareness. They engaged in a questioning. They understood the strengths and limitations of the ideas, processes and propositions pursued. Each project proposes a series of ideas for, and demonstrates an engagement with, the concerns of the discipline. These skills will be valuable as the shift is made to the struggle to pursue ideas through the realities of a working life in architecture.

What is most significant, though, is that these projects contain propositions of substance, developed with rigour and depth. Most projects stated their propositions with conviction and, importantly, with a voice that is clearly each student's own.



Fruit Bowl

STEVEN GRUNDY

This project is a redevelopment of the local showgrounds in Shepparton that investigates maximising the space dedicated to the rural township. To achieve this, a structured program is introduced that aims to co-ordinate with existing formats and create something that refers to more than the specific locale. Mixed programs turn existing conditions into new possibilities, without disregarding inherent local value. The result is a transformation; a twist; a bend; a loop.

Situated in the Goulburn Valley, an area known as the 'fruit bowl' of Australia, Shepparton is a township which was generated from the commerce of surrounding cultivated land of orchards and dairy farms. Over time, the township has also characterised itself as a manufacturing base.

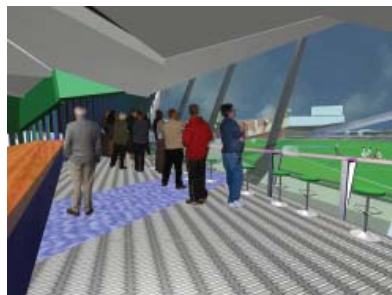
Research revealed that a market would be a suitable program for the site, directly responding to the local fabric. This provoked questions of 'What would a contemporary market be?' and 'How would it differ to other traditional markets and what is its relationship to a mall?'

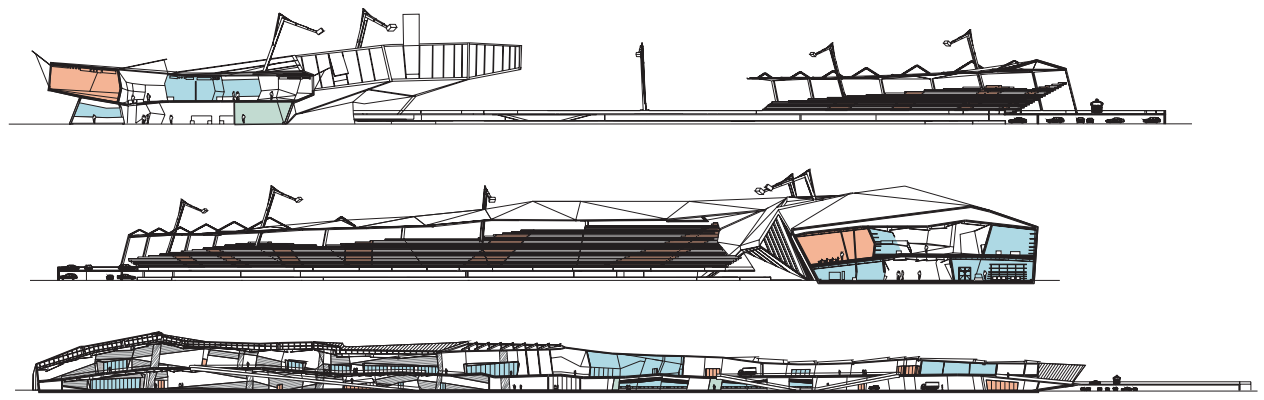
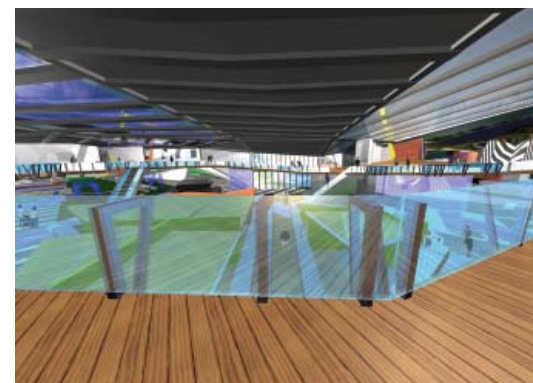
As a starting point, a typical suburban shopping mall layout was employed. Anchors were substituted for event spaces, retail infill was substituted for market stalls and factory outlet shops, and all modes of circulation remained. The generic model was then placed through the construction of a Möbius strip, a tool which has a physical and metaphorical connection to the site and township.

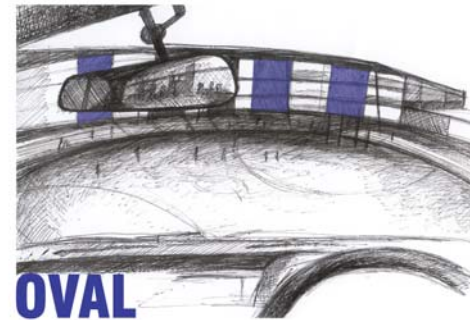
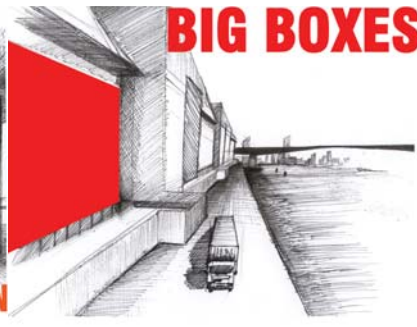
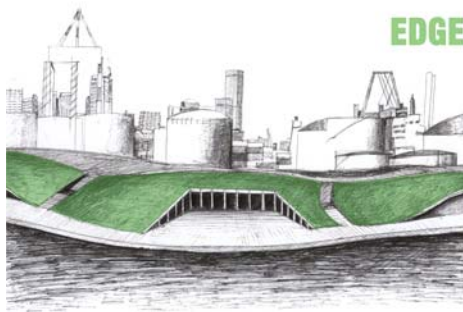
The resulting operation has dispersed itself around the retained greyhound track, allowing the circulation and diverse programs to be in a state of constant flow. It has become a place more capable of catering for a wider range of events, while introducing a program which would allow it to be utilised on a more frequent basis.

This space, which is always available for the wider rural community, is now a focal point for the township.

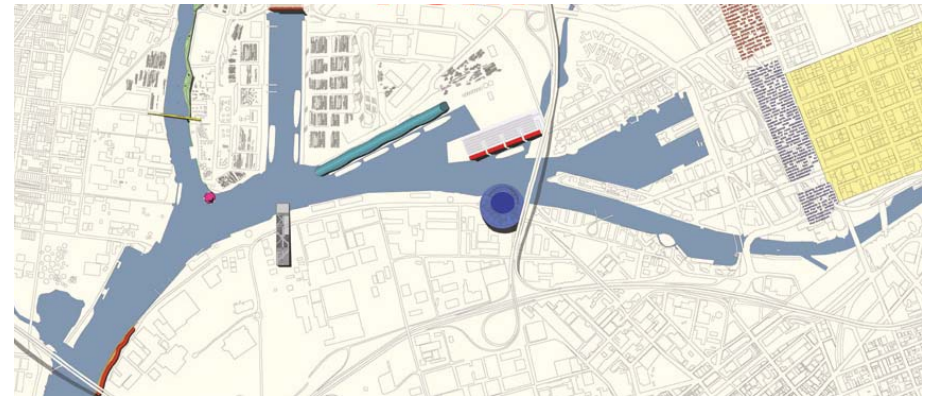
Supervisor Vivian Mitsogianni, refer page 141







shed



Port City

BRIDGET KELLY

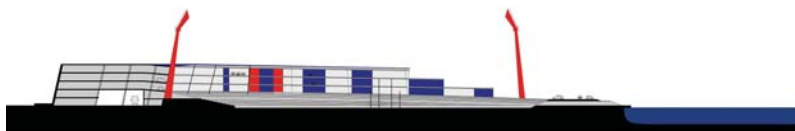
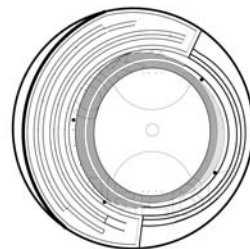
Originally, the port was the centre of Melbourne city and through port trading the city grew. Today it has evolved, with specialised functions detached from its origins. Without careful economic strategy the pressure to relocate the port or further divide it from the city is likely, and either option will reduce the qualities of the port at great expense. In my view these investments should integrate rather than isolate the port and the city.

Geographically, Melbourne's port is very close to the CBD and has great potential to be developed into a mixed-use Port-City because of its location and the availability of land. Like many port cities however, there is mounting pressure to make way for new developments which do not necessarily consider the port context. While the Bolte Bridge currently marks the division between city and port, the Docklands presents a new threat of incursion: pushing into rather than integrating with the port. Unless strategic solutions are implemented for the port-city interface, further relocation or alienation may well result.

This project does not attempt to prescribe a solution, but to introduce nodes of activity that have the potential to grow in dynamic ways, breaking down port-city boundaries and allowing them to develop together. Each of the nine elements of this project have unique qualities specific to their individual sites, and are also reliant on each other as an overall concept. They encourage diverse activities for port and city users, enhancing the existing identity of the area.

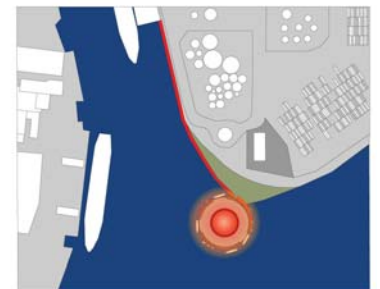
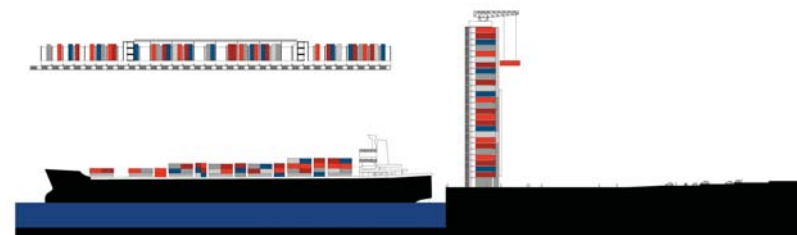
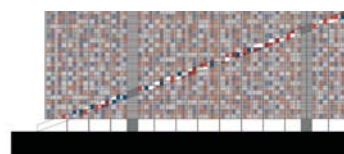
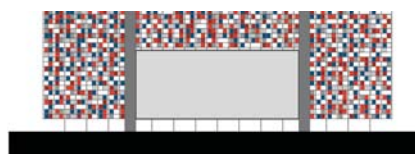
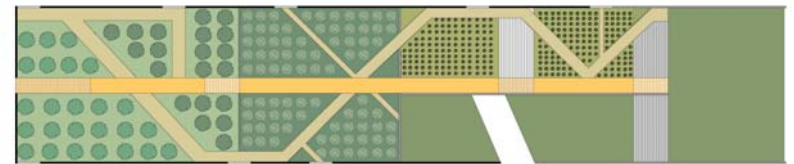
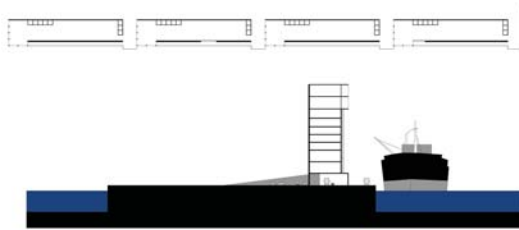
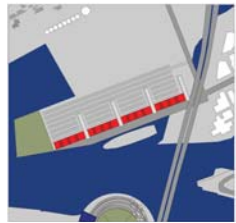
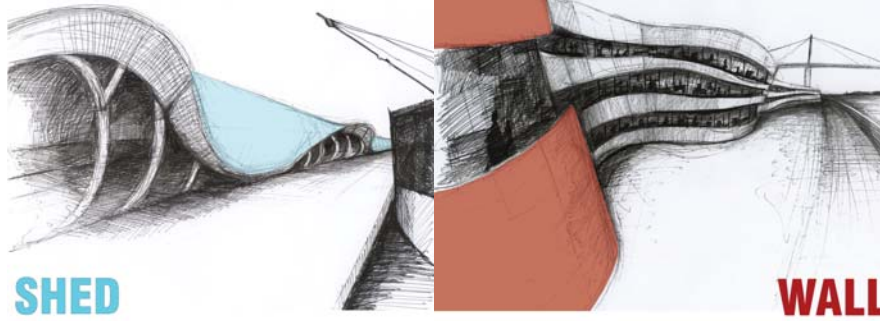
In their most basic form, the nine structures are screening and viewing devices which frame the entire site, across sea and city. The structures are arranged specifically to heighten the sense of drama inherent in port activities: the huge scale of its (always moving) structures, and the relationship with the city skyline. Each structure has several key viewlines which allow each to be read as part of the bigger picture.

The inspiration for this project draws on the basic functional qualities of the port, allowing it to be accessed and embraced by the public, and rejecting the temptation to superimpose a more 'attractive' image.



oval

Supervisor Peter Bickle, refer page 135





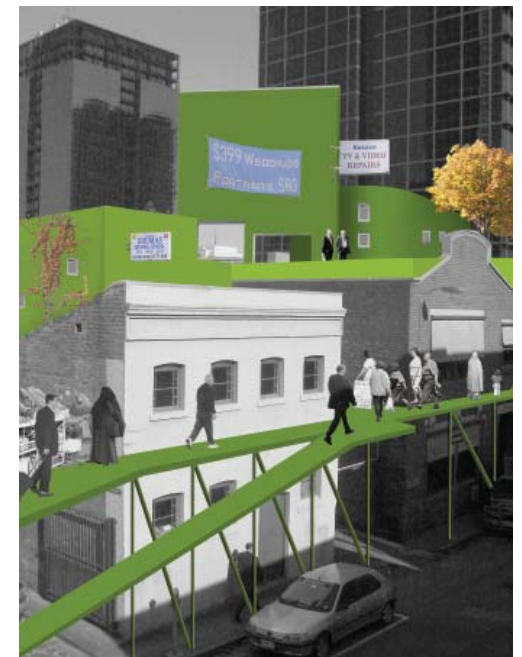
Identities of Difference

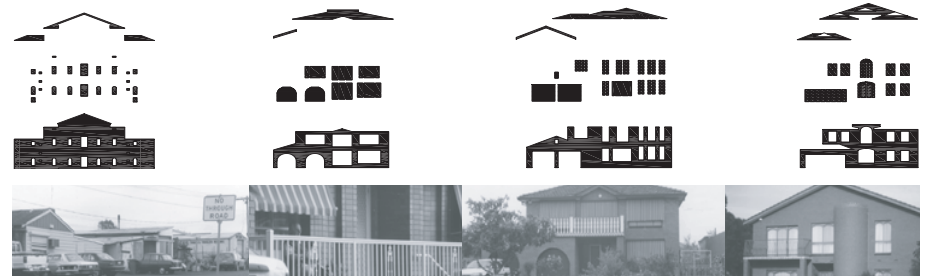
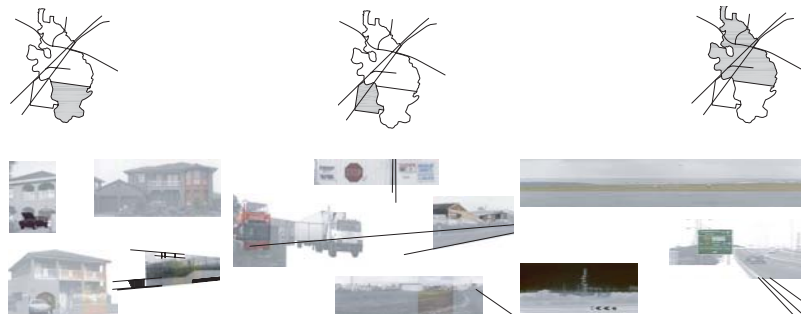
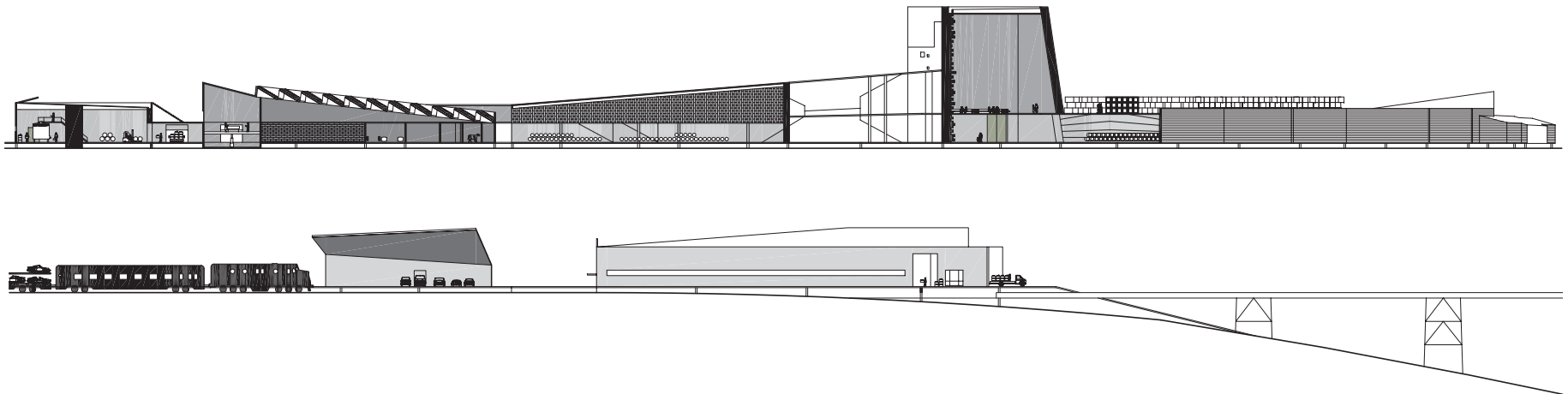
KIRSTEN HAY

Identities of Difference is a research paper prompted by the *Tampa* crisis. It looks at Australia's obligation to take some responsibility for the 25 million refugees displaced by globalisation, and uses this issue to explore notions of 'the other' and 'refuge'. It is a proposition about division versus connection through urban planning and architecture. To avoid alienation refuge must be more than mere shelter; it requires dignity, a rich social fabric, connections and accessibility.

A housing proposal is suggested for refugees and others, a fragmented layer that is applied over and woven through Melbourne's CBD, adding another dimension of density, complexity and use. The proposal is about weak architecture, architecture that is an uncertain 'it' rather than a declarative 'I', a conduit for experience. Rather than being based on notions of efficiency and function, this development is based on the idea that the social, the inessential, is fundamental to the creation of place and the fostering and protection of identity. It is about public space, the in-between, the unplanned, the serendipitous, journeys, and edges. Housing must allow for difference – even a level of conflict – because it is through this that there is evolution and growth.

Supervisor Mauro Baracco, refer page 134





Tertium Quid?

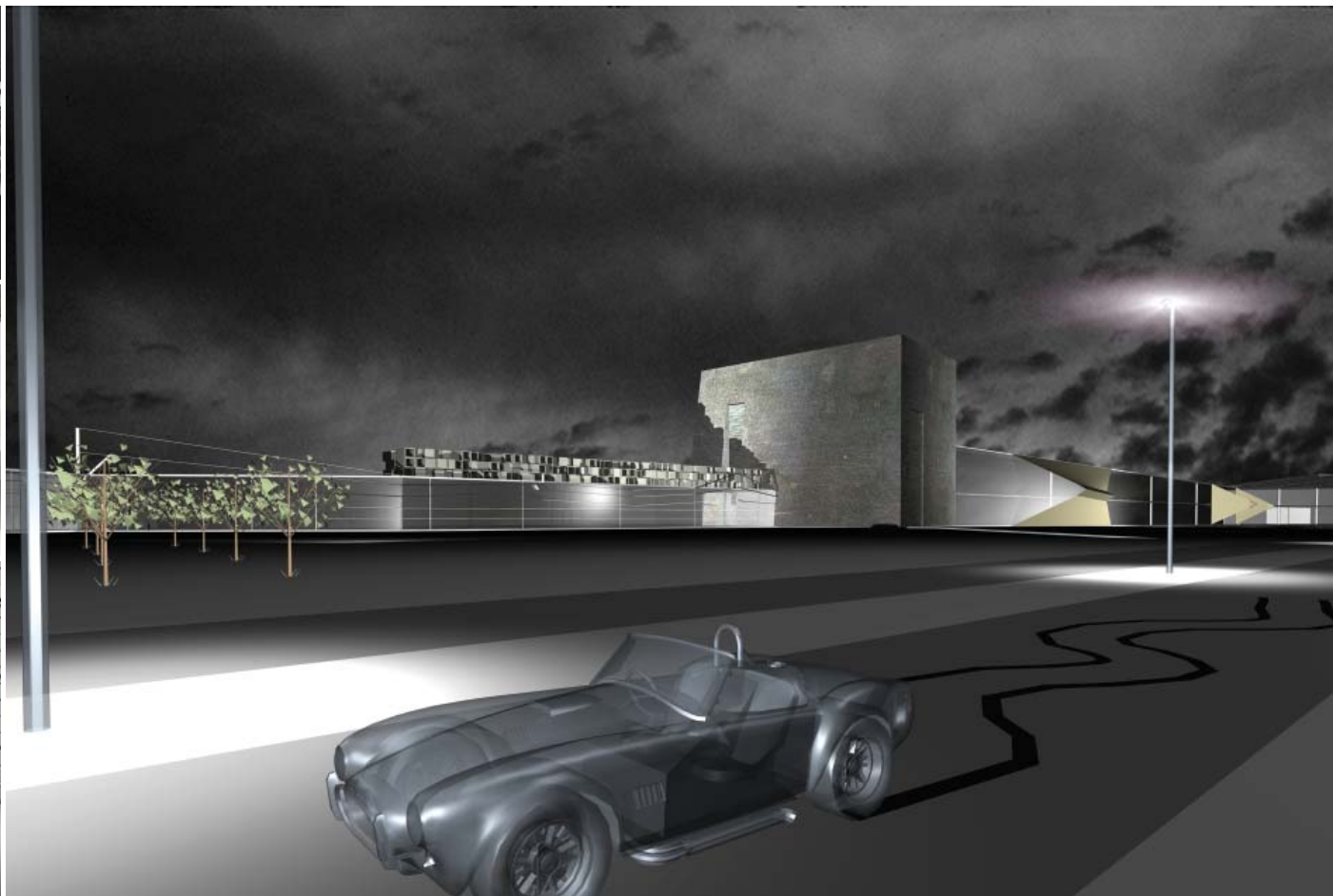
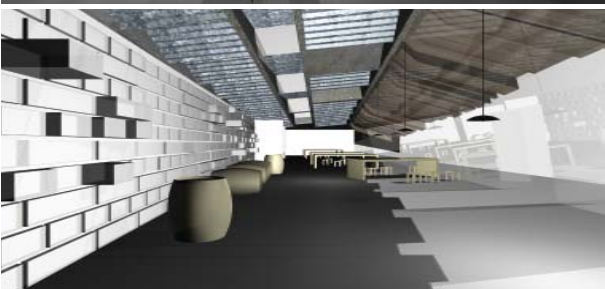
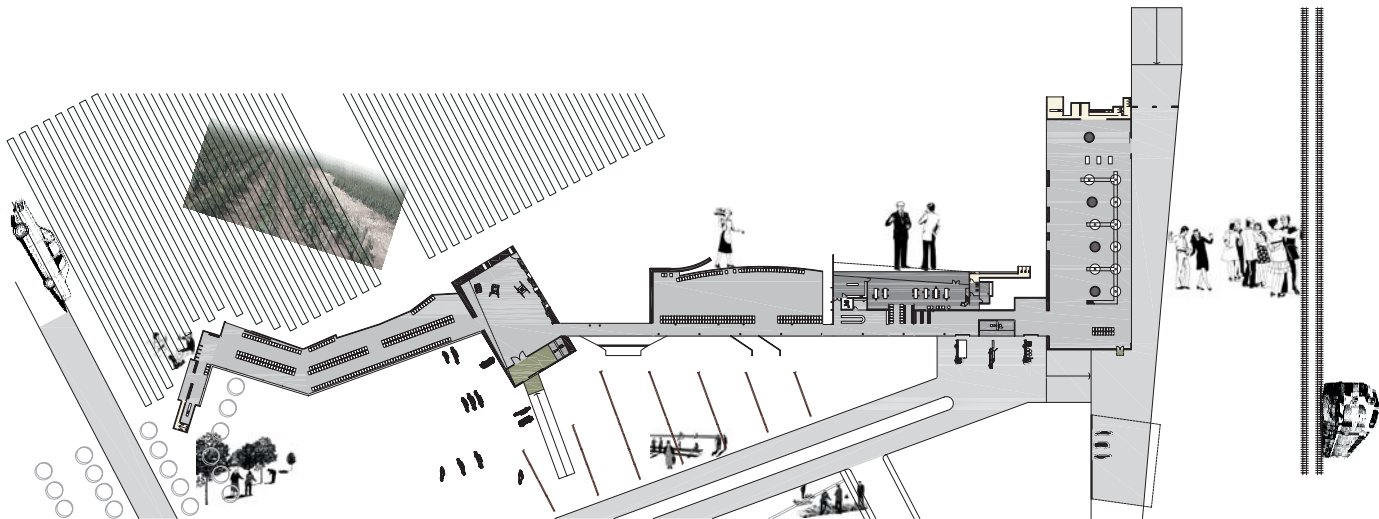
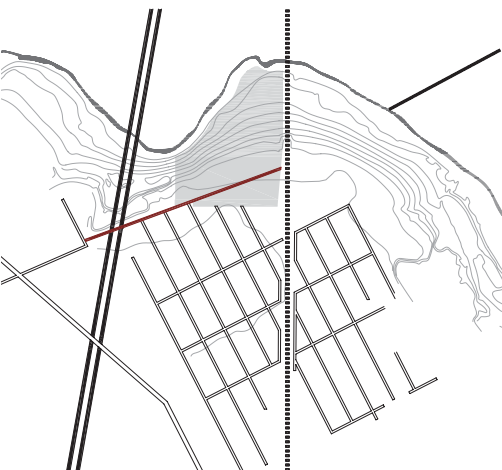
BRUNO MENDES

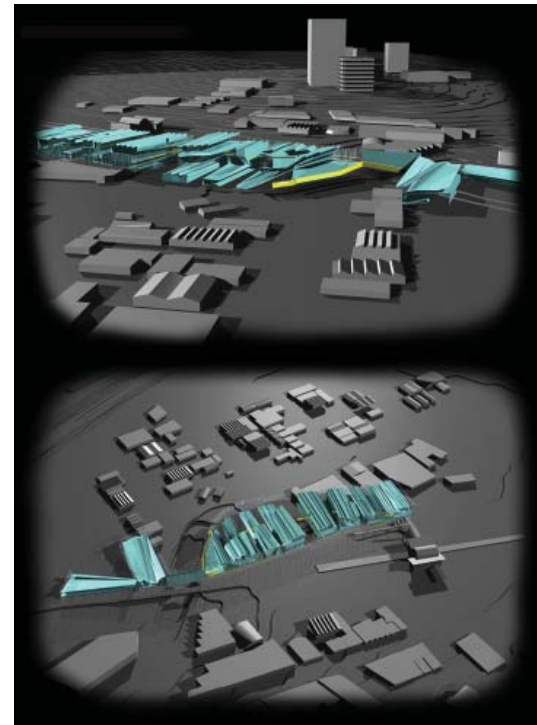
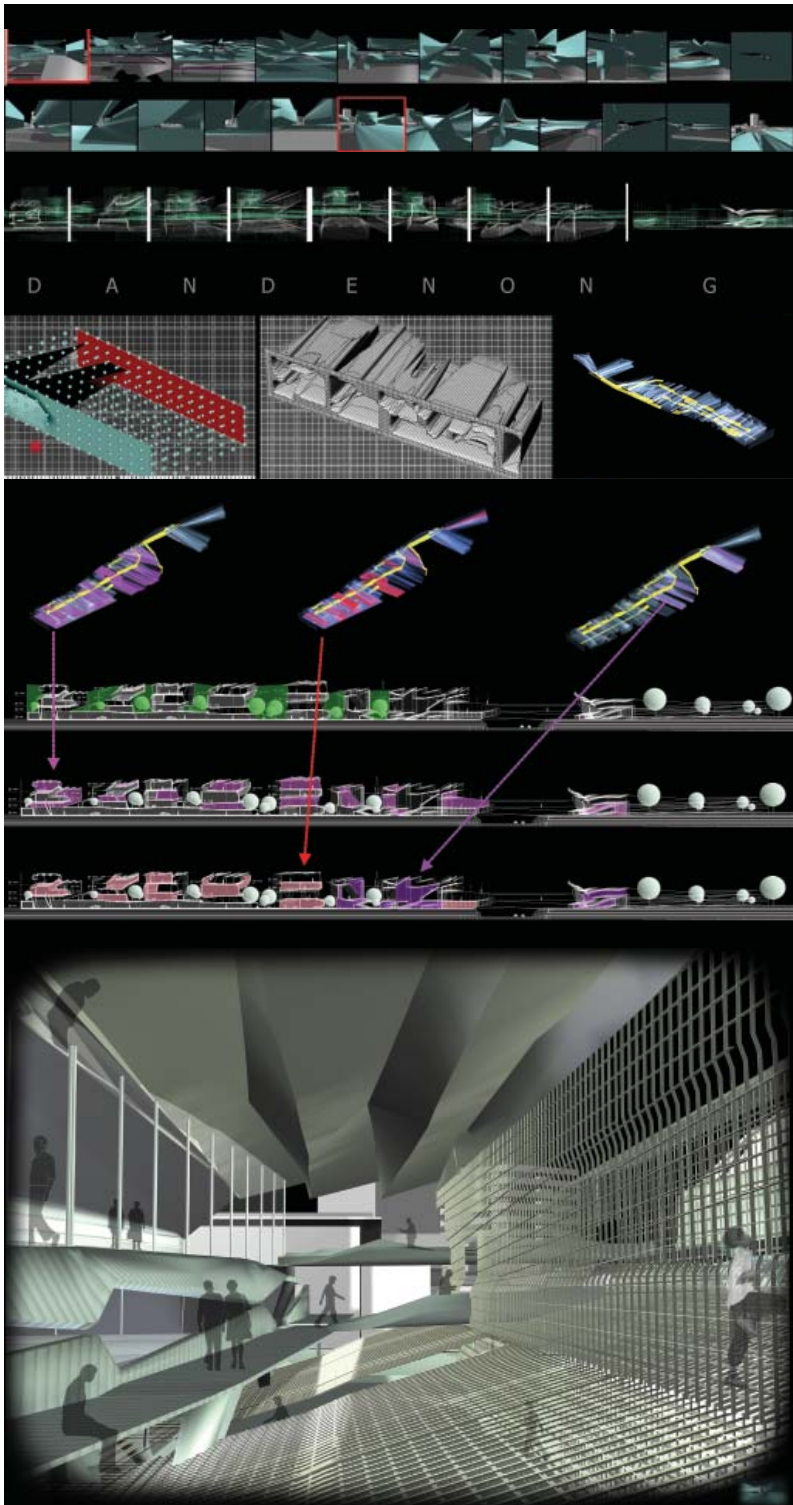
The '74 Monaro GTS 350 pulls the quarter-mile at Calder Park in about fourteen seconds flat! That's fast. Don't see an Alfa Romeo GTV at Calder. Lygon Street Saturday nights and Calder Park drag racing on Sunday afternoons. Retuning the engine at Mum and Dad's Palladian-developed villa Saturday morning means that I'll just need to polish the body on Sunday morning. Might have some time to test it around the corner at San Remo Avenue. Don't bother Dad, he's making grappa Sunday morning and then washing the aluminum VB beer kegs that he's nicked to ferment the wine...

The example above doesn't illustrate migrants failing to come to terms with the past to integrate it with the new, they're migrants who have created and are living a third culture. According to Paul Carter's text *Living in a New Country* migrants lack a 'tertium quid' – a third position that avoids any emotional or intellectual assimilation of two cultures; the transported and the encountered.

Avondale Heights is a suburb that doesn't fully subscribe to Carter's view, but demonstrates in various intensities a third position that reconciles the unknown culture with the known. This proposition brings together and celebrates the third position of Italian migrant life in one common place, creating a community that is monumental in program and function. A church, functions hall, social club, drag strip and vegetable gardens allow migrants to continue their third culture.

Supervisors Graham Crist and Conrad Hamann, refer page 137





Metamorphosis – A Compact Secondary School

KARLA MARTINEZ

Based on the *Melbourne 2030* report, this project provides a secondary school for 1100 students and a civic centre to the Dandenong region. The site is to remain a bypass – a gateway – to Dandenong city.

To achieve this a reduction of 47,000sqm was required, prompting investigations into possible alternative organisation and experiential qualities of a school, while reinterpreting the dominant indoor-outdoor transition common to the architecture of schools.

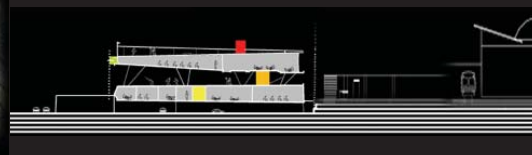
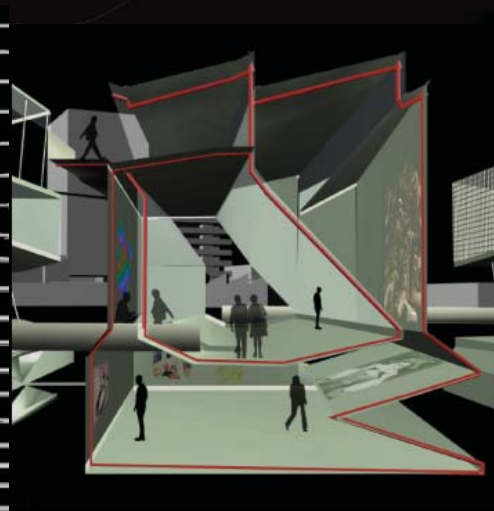
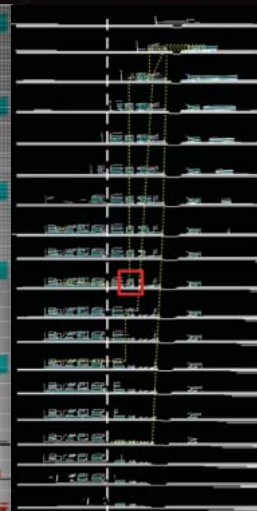
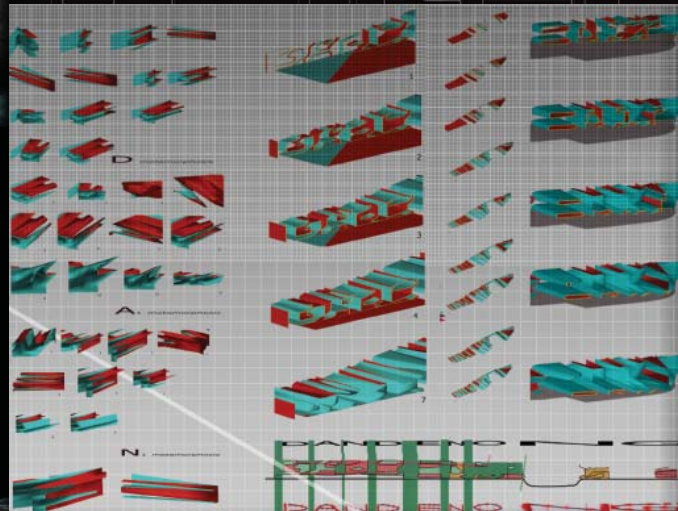
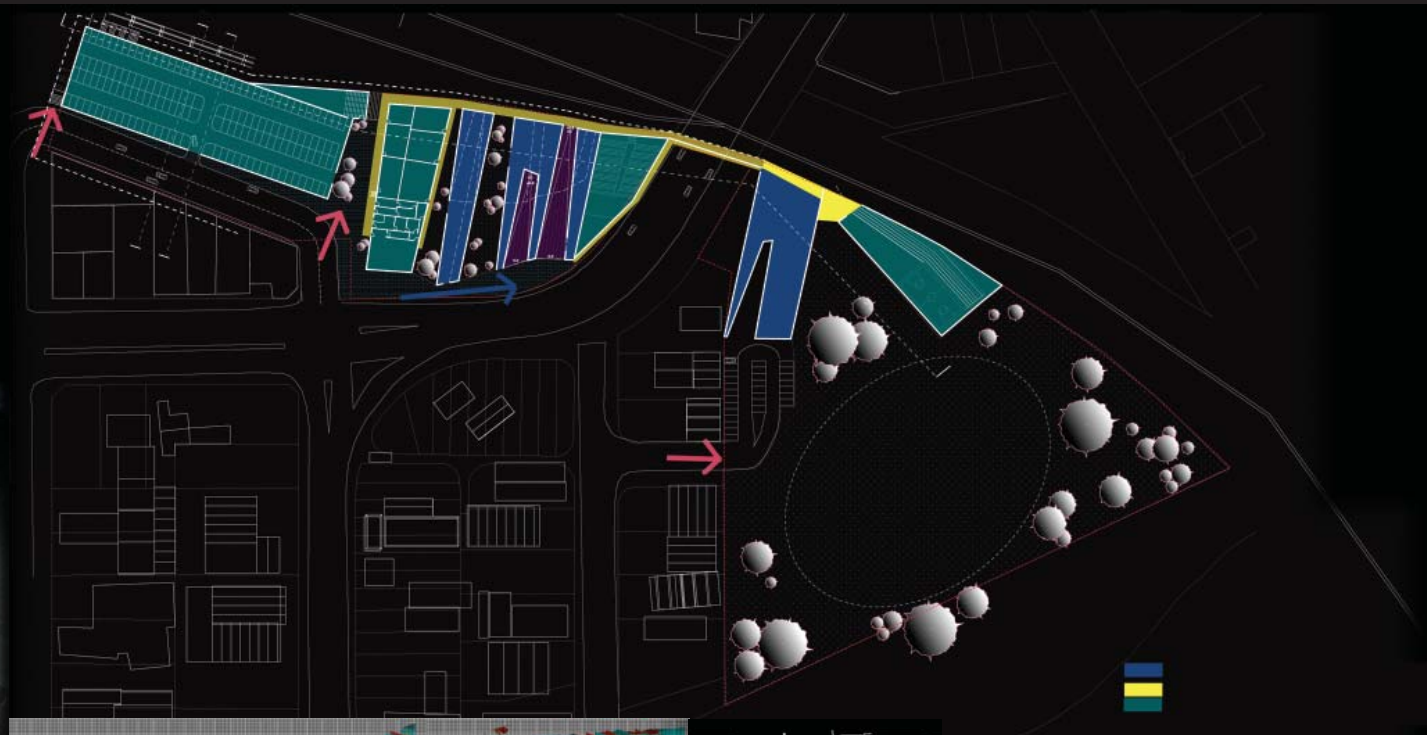
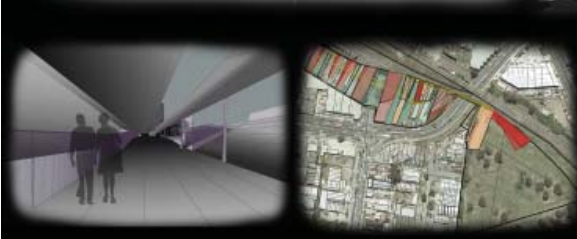
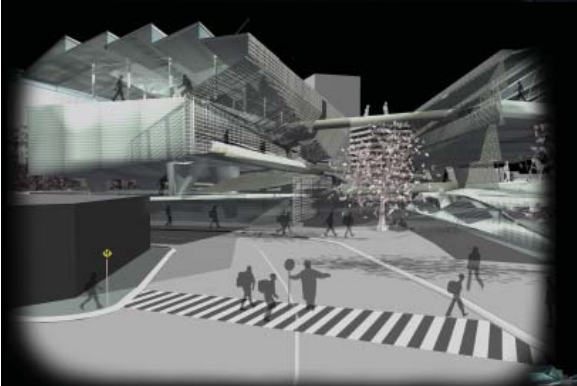
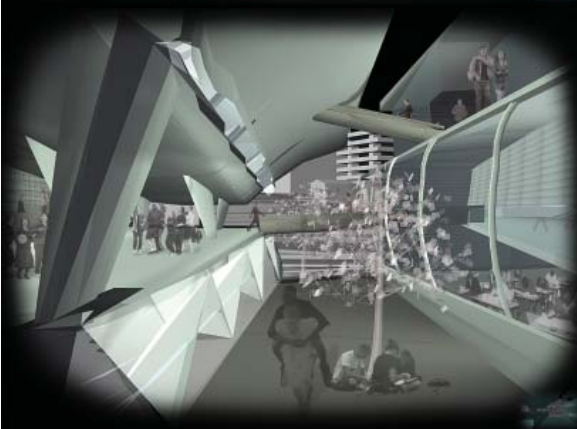
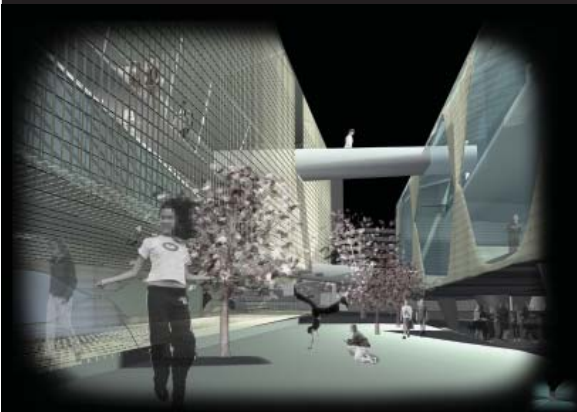
The associated meanings of 'metamorphosis' – the transformation of a known object based on sameness across difference which creates otherness by still relying on the condition's key to its existence – as well as 'origin', 'opening' (exposure), 'chrysalis' and 'endpoint' were used as tools to suggest further experimentation.

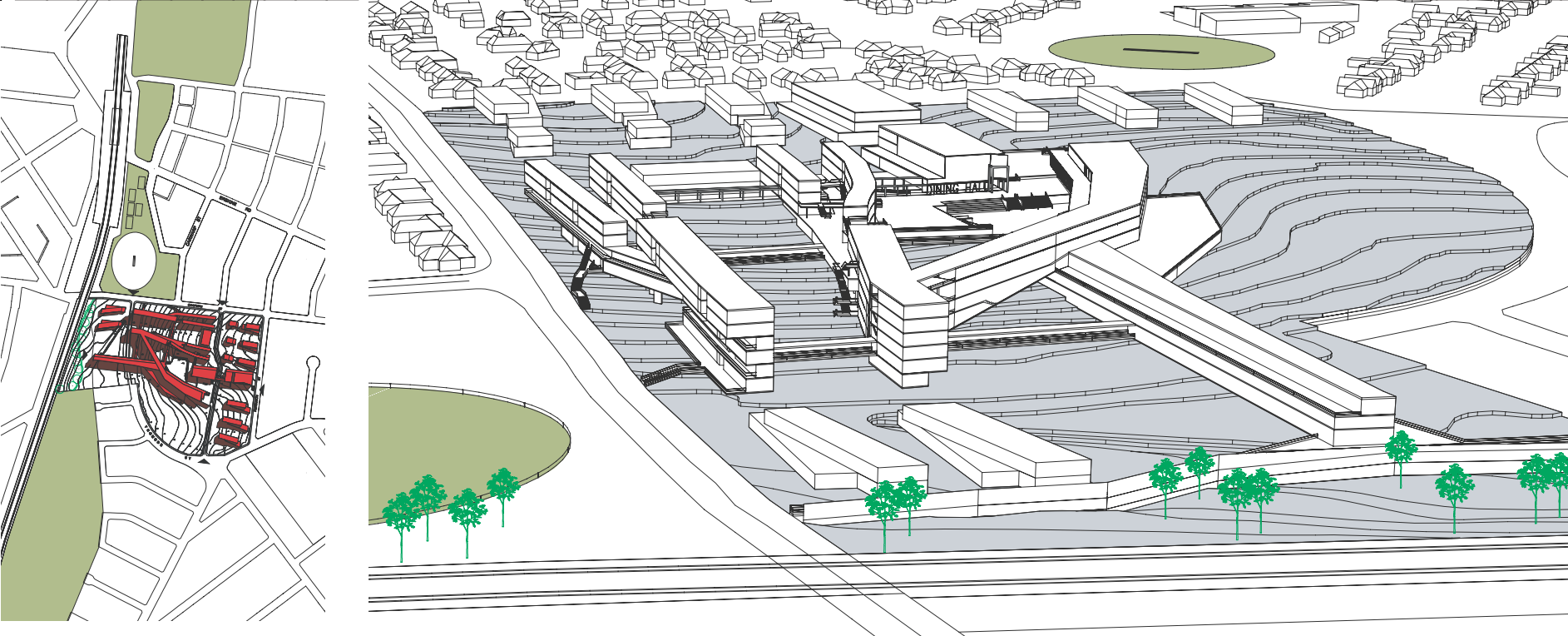
This culminated in a flat surface made up of nodes (representing interior and exterior) which was deformed, transformed and morphed. These nodes were then stretched inwards using the word 'Dandenong' as a stamp tool. The end result pushed exterior surfaces around interior, creating an ambiguity between inside and outside.

The transitional experience between the exterior and interior of most suburban secondary schools has been retained in this project. However, this experience has been enhanced by linking the city into the school with architectural elements, and through the view and slow revelation of each fragmented building, which would be experienced walking along the corridors. The boundaries of what is defined as informal open space and corridors is blurred. At what point does the fence become part of the informal open space?

This school connects far more than corridors and classrooms. It brings a visual and physical experience which links many school elements and also the relationship between city and school. There is a constant engagement and visual exchange between corridors, city, informal open spaces and classrooms.

Supervisor Vivian Mitsogianni, refer page 141





Viewing the Boundary through the Nine-Square Grid

BINH DUONG

College housing is typically an idealised living environment. This project for off-campus La Trobe University student housing studies the relationship between this program and an existing residential site in Rosanna, focusing on the relationship between the plan and the physical boundary of the site.

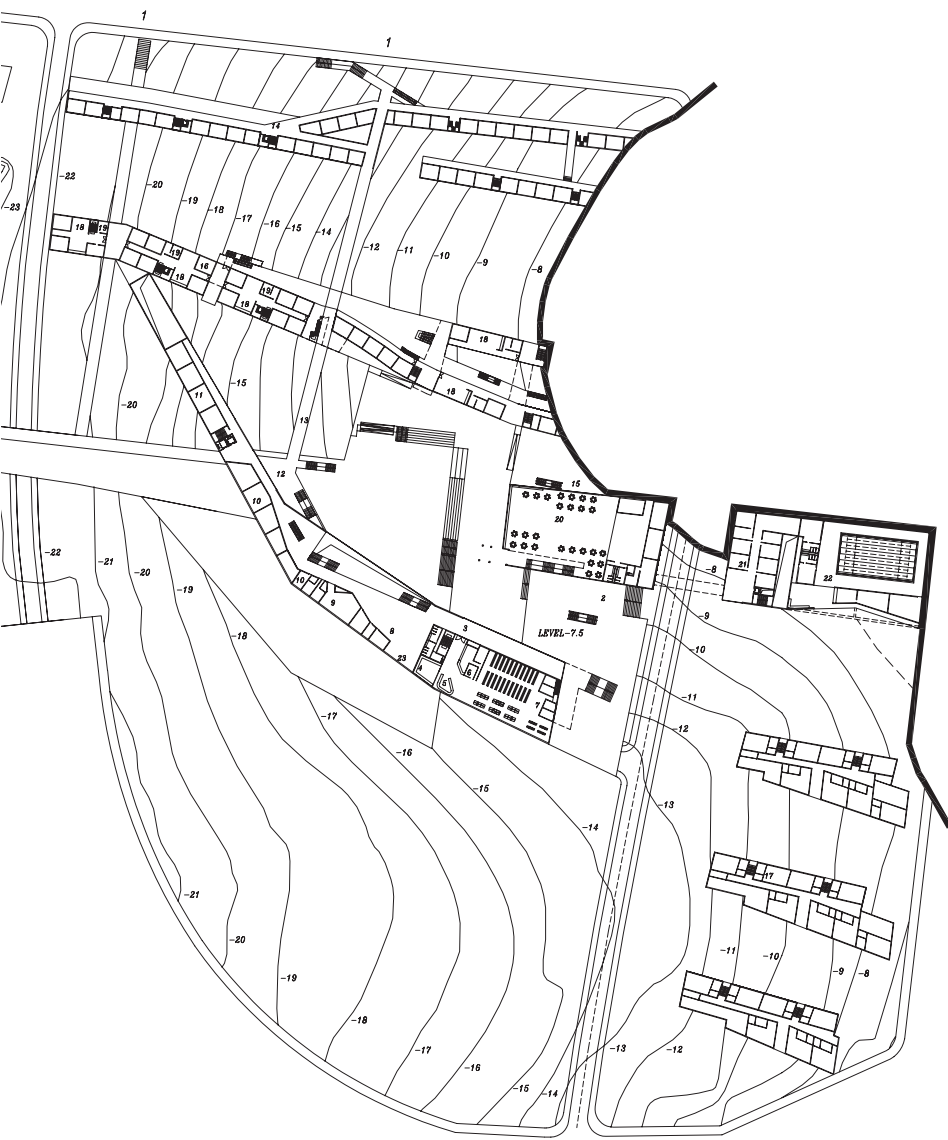
The existing lack of correspondence between any building footprint and the site invites a neutral site response. An interesting neighbourhood example – Elliston Estate, where architects were invited by the council to submit design models for replication across various sites – illustrates a conundrum for my proposition: that boundary considerations may make a design more specific to its context.

The operating tool used here – the ‘nine-square’ grid – exhibits a unique relationship between the central square and eight peripherals. This grid differs from the Hoddle-Darling grid, which in Heidelberg eliminates any potential distortion caused by uneven topography. Here, the site is bordered on four sides by three streets and a railway line, loosely delineating a centre condition. The geometry is distorted at the south edge by topographically adapted subdivisions and also along the edge of the railway line. These distortions determine the site’s essence. The nine-square grid is approximately applied to the site but rather than ignoring all distortions (as the Hoddle-Darling grid does) the project exploits distortions of the nine-square grid to generate a formal response. The centre is symbolically created by shifting the two north and south peripherals towards the central bay of the grid.

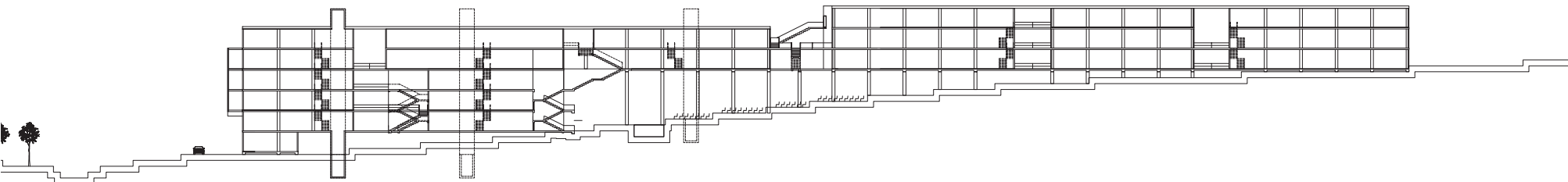
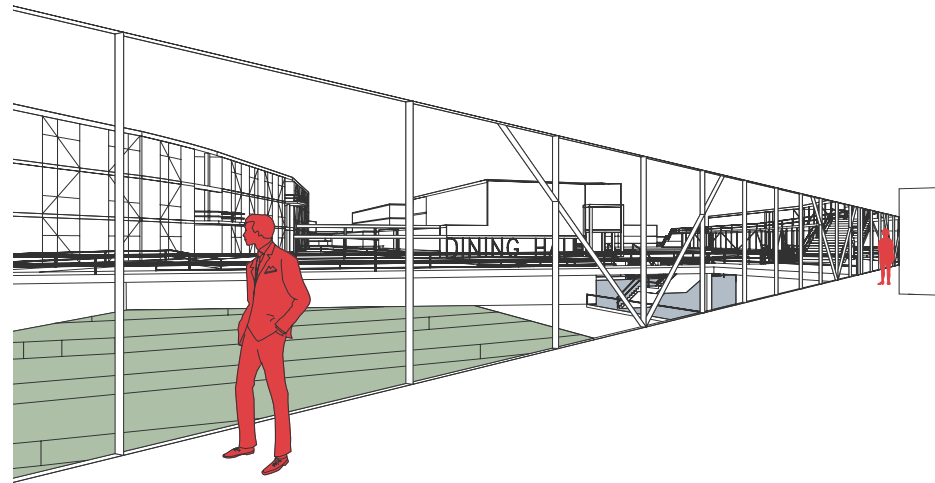
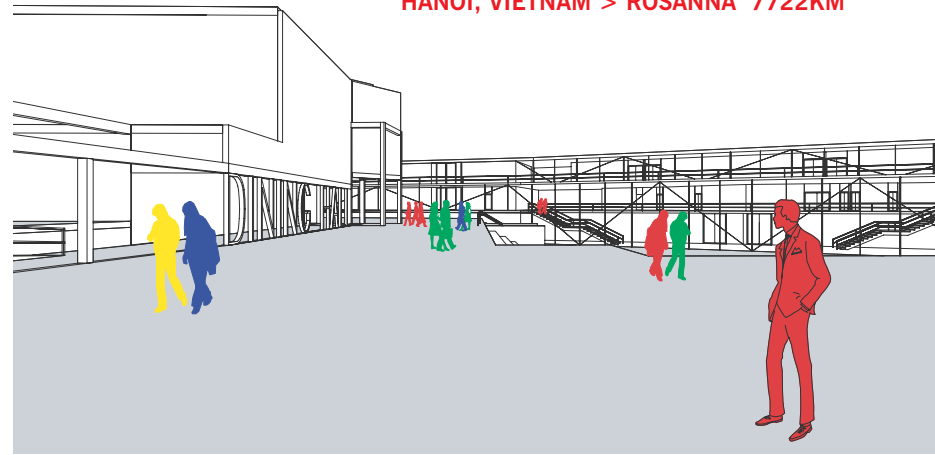
A linear block of dwellings is chosen for its flexible adaptation to any distortion post-grid application. Sited on a secondary road near a bus route to La Trobe University, the site is near several surrounding parks that may act as a counterpoint to relieve the density of future development. The slope is used to furnish programs like open theatre and seminar. The project exploits the history of use of this housing type’s flexible plan in Le Corbusier’s urban projects and the Smithsons’ Robin Hood Gardens.

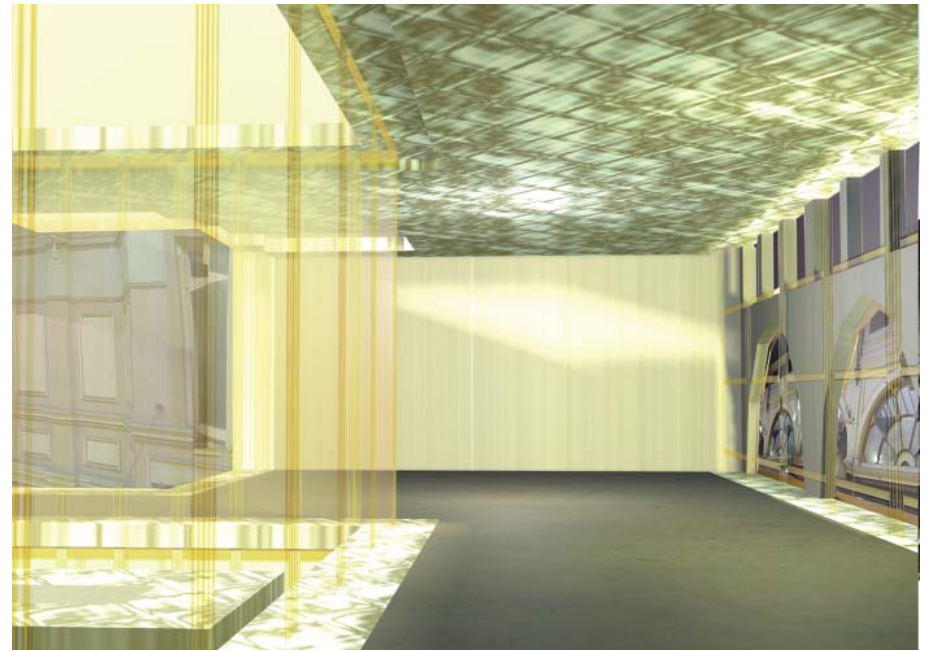
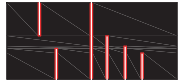
Through distortions in the grid, the site’s specific boundaries are brought into focus. By exploiting these distortions, the project hopes to be a positive response to the site, and beyond it, to its larger context.

Supervisor Peter Corrigan, refer page 136



HANOI, VIETNAM > ROSANNA 7722KM





Hidden Narrative – A Museum of the City

HOA BACH

The city as a museum is an idea of a series of spaces which reveal the various hidden layers of the city. This project analysed the historical layers of Melbourne's CBD planning from 1837 onward. The program consists of documentation, exhibition and discussion facilities for the city, which are inserted to curate examples of 'hidden narrative' throughout the city.

The conference centre is inserted into the Royal Arcade and emphasises the connection between the Elizabeth, Hub and Royal Arcades.

The research centre is inserted into the Walk Arcade revealing a hidden laneway above, which was the result of ground-level consolidation to create a shopping mall.

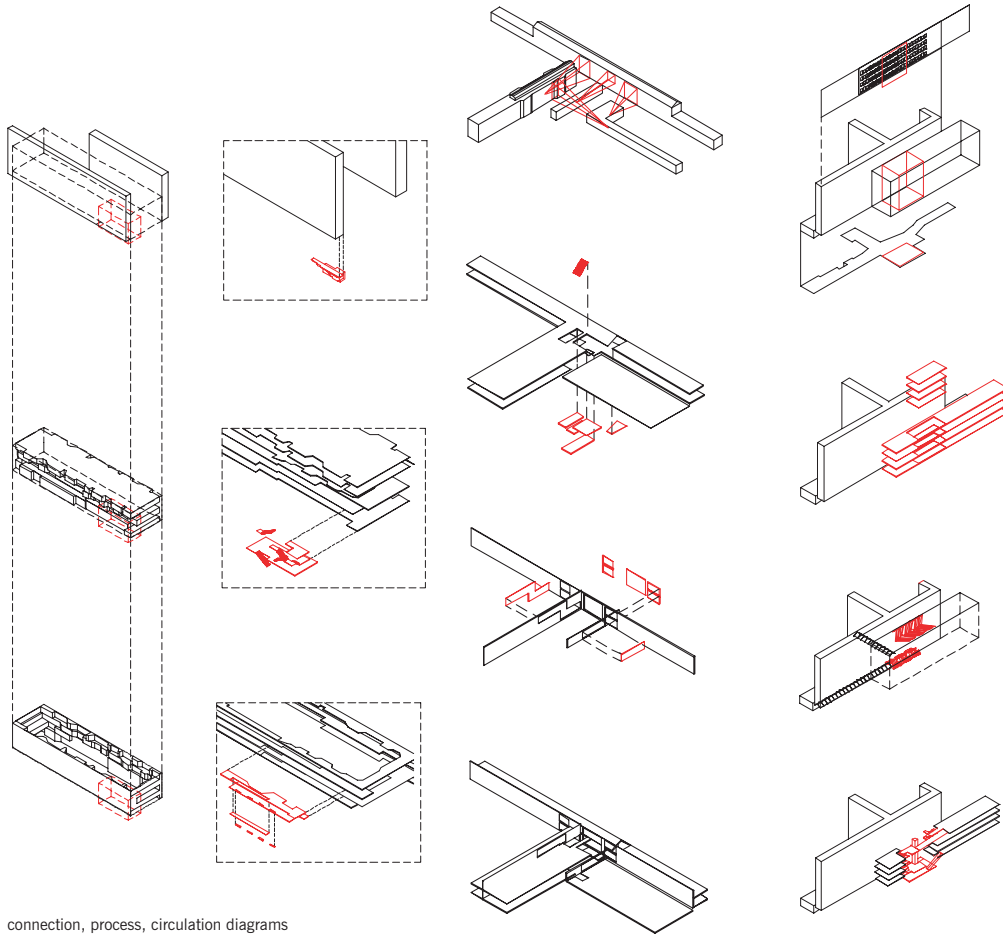
The gallery, inserted through an empty laneway and the David Jones storage area and department store, visually superimposes these adjacent yet separate spaces.

Inserted programs respond to specific conditions: the Victorian Gold Rush arcades, austere mechanical and electrical service lanes, the grey cold of forgotten laneways, the rationalised storage areas of the department store, and the postmodern shopping mall.

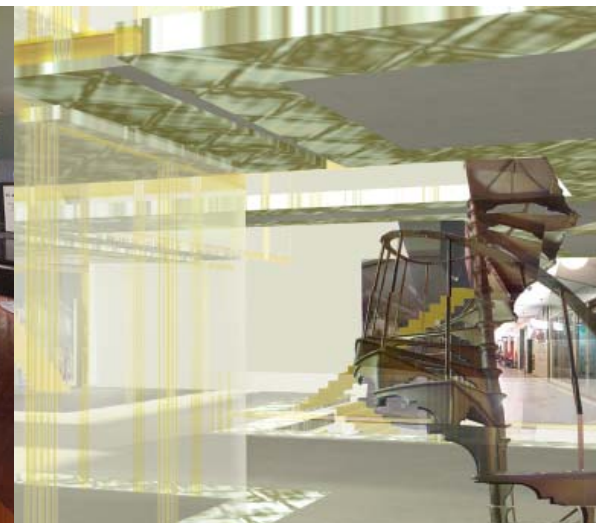
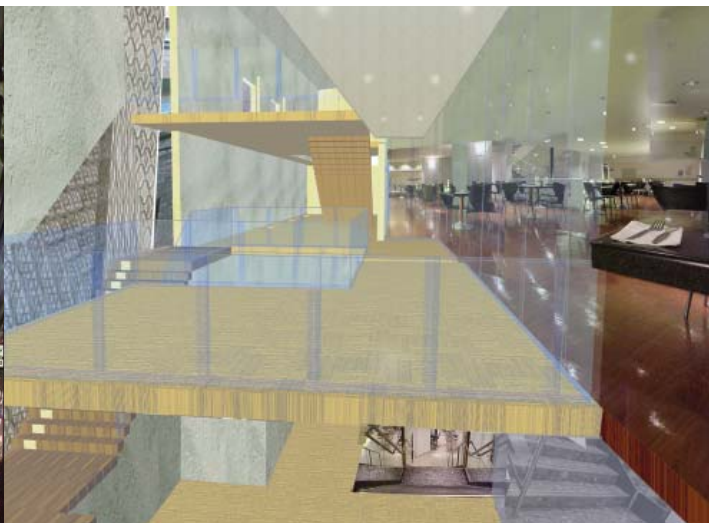
By closely engaging with context and its evolution, the museum is a living framework of past and present Melbourne, leaving characteristics of the city unchanged.

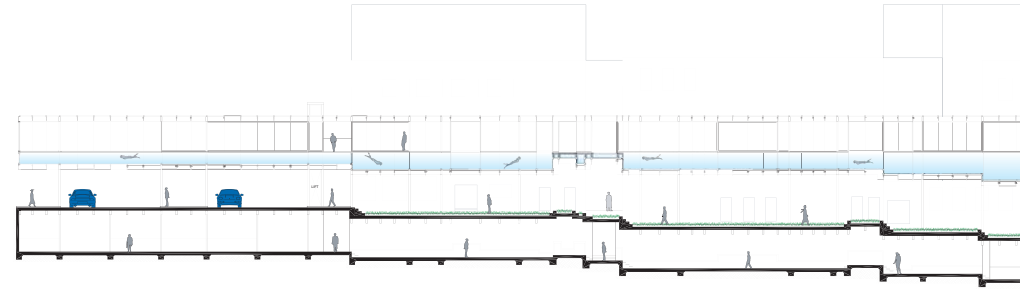
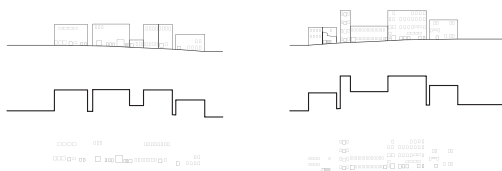
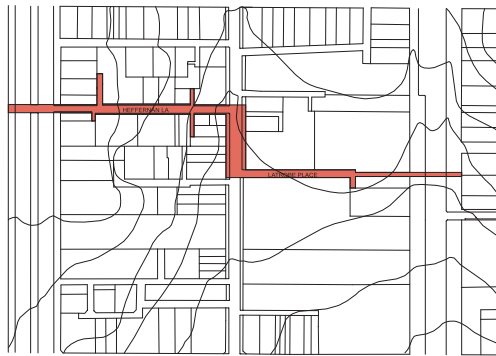
Supervisor Martyn Hook, refer page 139





connection, process, circulation diagrams





Seeing and Being Seen – Viewing the In-Between

MICHELLE WU

'Seeing and Being Seen' is an exploration of public and private spaces, and those in between. Specifically, I am concerned with 'in-between' conditions found in Melbourne's CBD, with its vernacular of alleys and laneways. How may these spaces relate to and interact with the public? How can these spaces be invigorated with creative landscaping and programming?

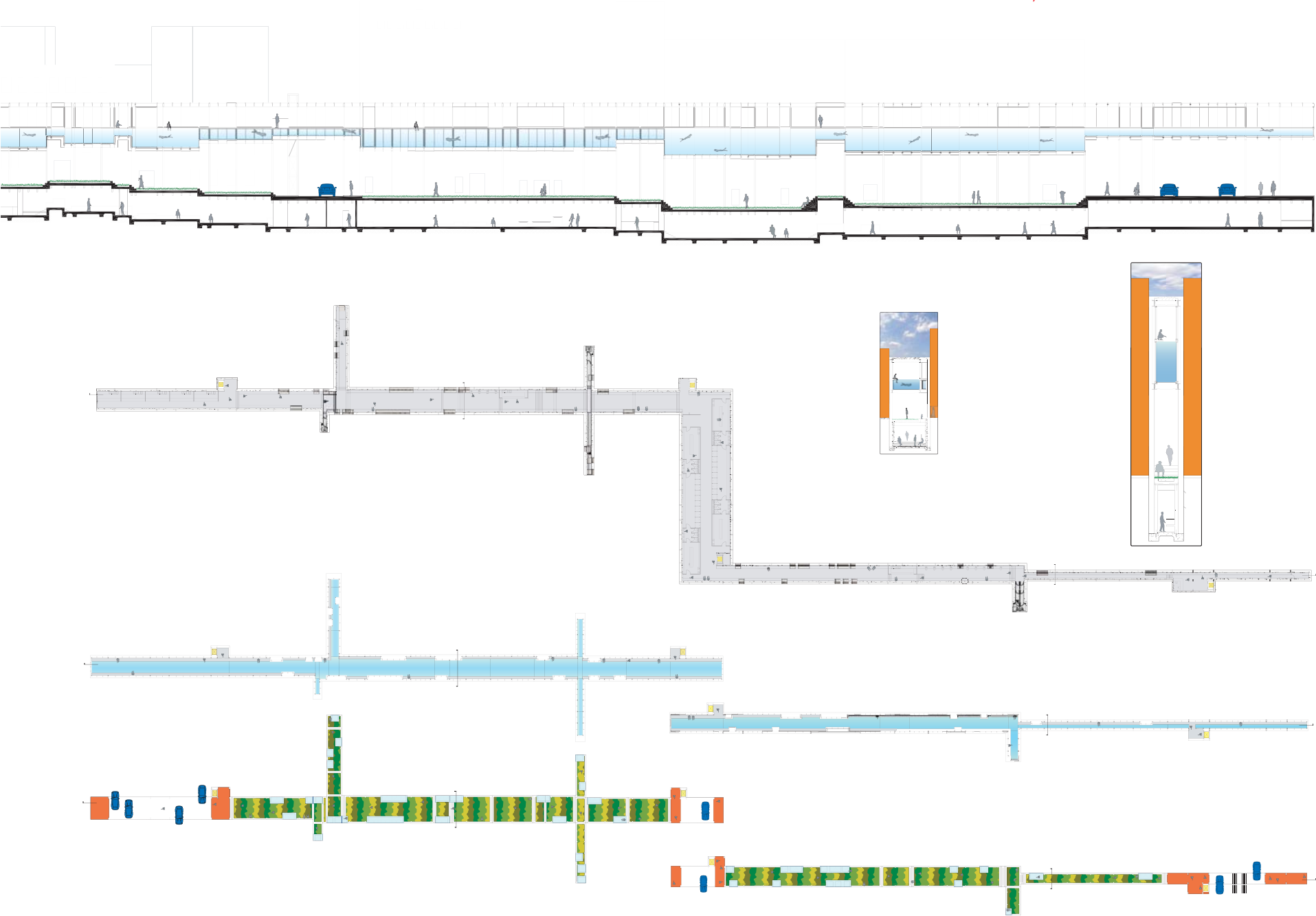
Sited along La Trobe Place and Heffernan Lane, proposed programs span three levels and include an above-ground swimming pool, ground-floor landscaping, and underground retail and food courts.

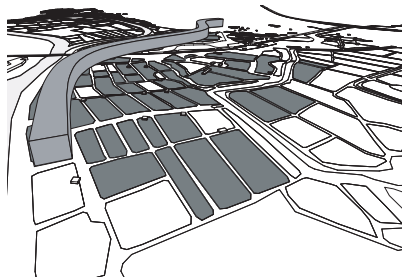
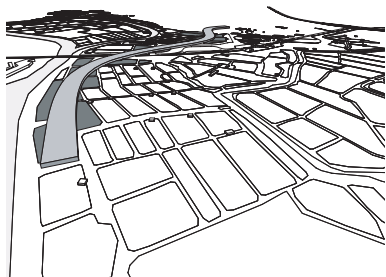
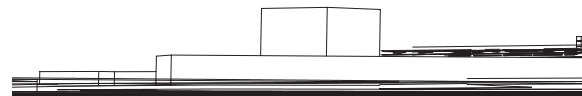
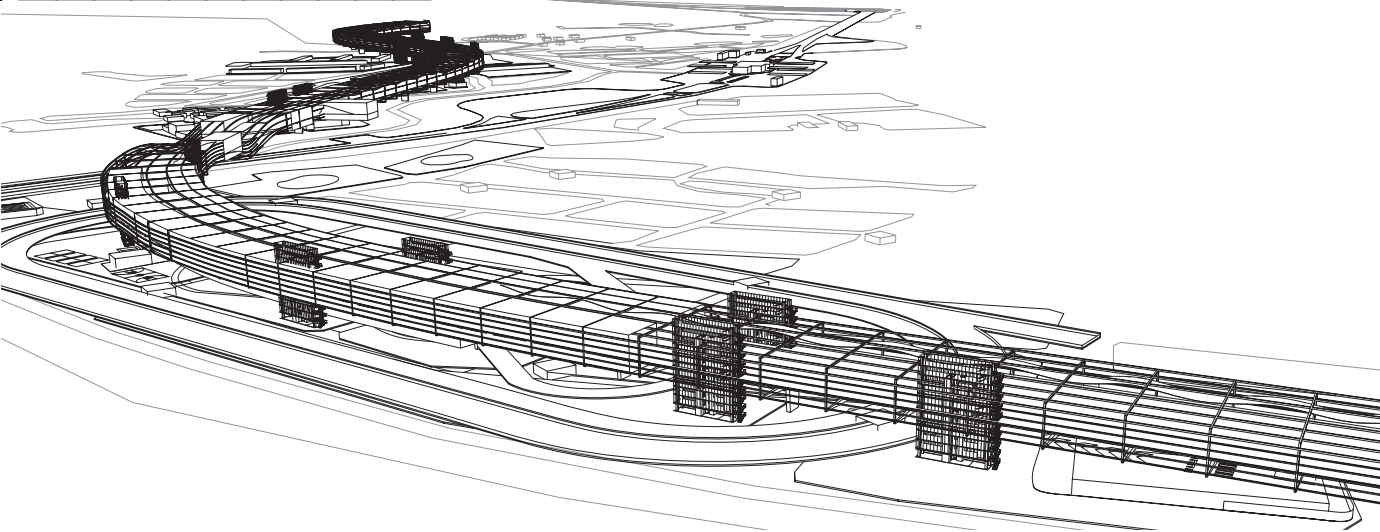
The main strategy to develop my building form is based on a mapping of the existing site conditions, which concern the rhythm of the building divisions according to materials and elevations along the lanes. The division and building outline was introduced as a guide to divide the buildings into different modules with various heights. Research of Dan Graham's urban installations and the public's perception of them also led to the final outcome.

The swimming pool strip is lifted above ground along the entire site. It is constructed with minimum framing structures to optimise views of the swimming activities from below. Water is a transparent element creating ripples which is introduced here as a medium to cast reflections on the surroundings, a continuously transforming surface.

At ground level, the project utilises landscape as a recreation installation. The landscape consists of a series of platforms allowing the public to pass through or to sit and enjoy the views. The exits have glass skylights to allow lighting into the underground level and views of underground activities.

Supervisor Lindsay Holland, refer page 138





Transit City Hong Kong/Shenzhen

JEAN-PAUL ROLLO

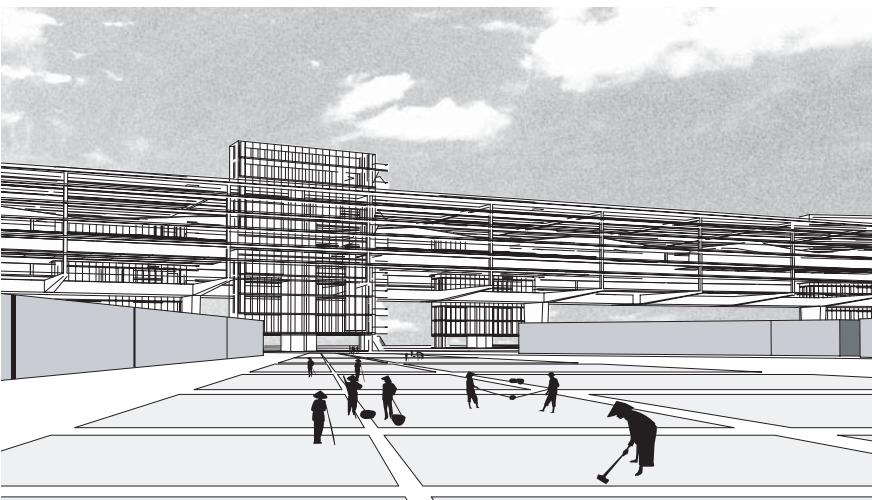
This project is an urban development strategy for the Hong Kong–China border.

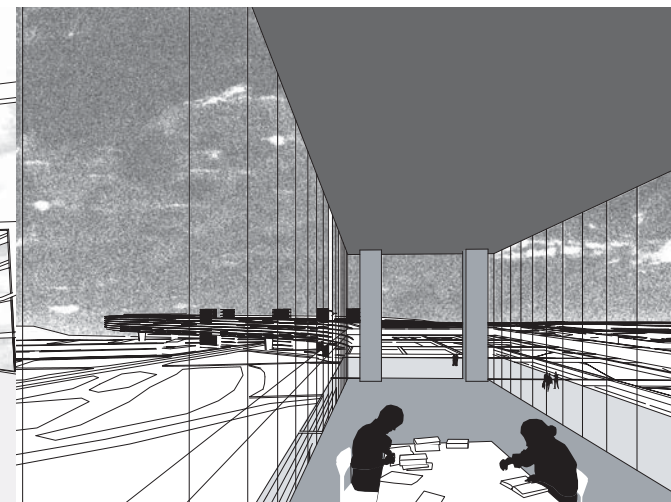
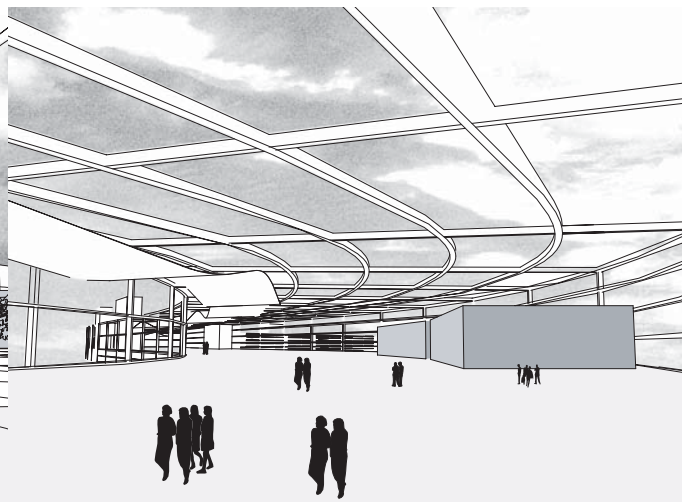
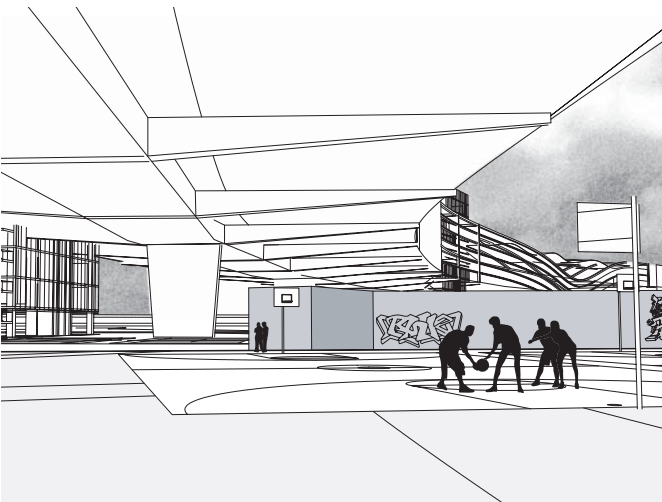
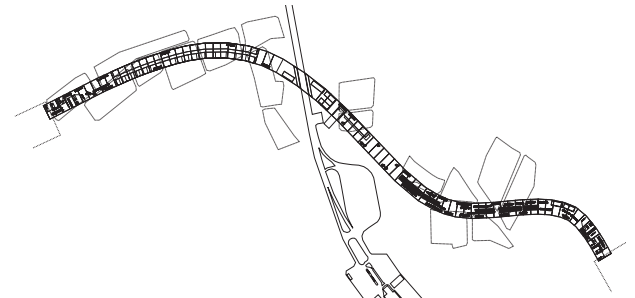
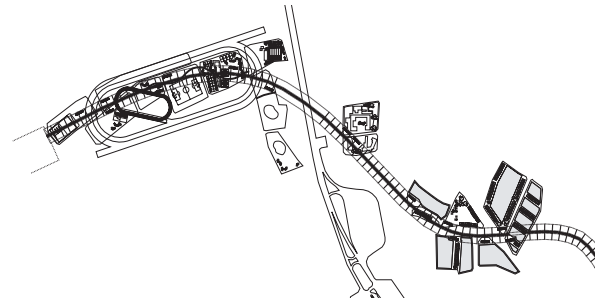
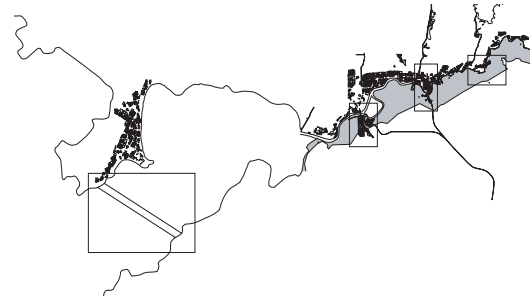
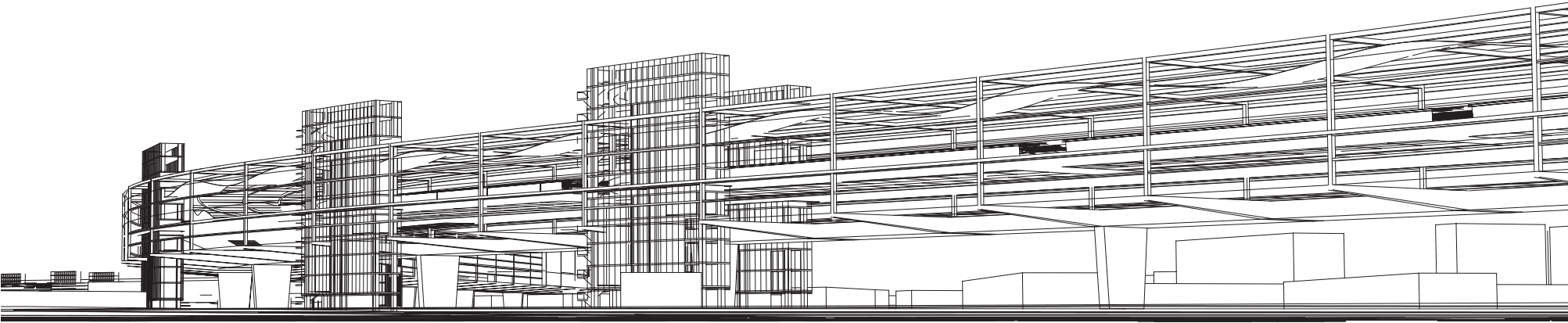
The overall scheme proposes three new architectural ‘stitches’ that bind the landscape of the border: the bridge stitch that links Hong Kong to Shekou via a six-kilometre inhabited bridge, the linear stitch which follows the route of a proposed cross-border train line in Hong Kong’s currently closed area border zone; the field stitch that utilises expansive land able to be developed in Hong Kong’s closed area border and Shenzhen.

Two existing stitches are: the cross-stitch at Lo Wu, which is the only existing pedestrian crossing checkpoint and one of the busiest crossings in the world serving around 250,000 people every day; and the town stitch, which refers to the split between Sha Tou Kok and Sha Tou Jiao resulting from the arbitrarily placed boundary of the British when they leased the New Territories of Hong Kong.

The proposal for the linear stitch is sited at the Lok Ma Chau goods crossing terminal. The fifty-metre-wide and two-and-a-half-kilometre-long spine precisely hugs the curves of a proposed cross-border train line and is elevated above the rice fields and wetlands of the surrounding site. The rice paddies below are reassigned as parcels of land and filled with public and private programs. Fifteen towers service the circulation of goods and people as well as being flexible enough to link the land and spine through circulation. As more and more parcels of land are occupied the spine expands to cater for the growing urban population. Slowly, the zone will be filled with integrated Hong Kong and Chinese residents.

Supervisor Martyn Hook, refer page 139







Explorations on the Religious Frontier

IRIS HO

This proposal aims to establish a multipurpose system that has the ability to adapt, evolve and modify when other primary models are added or withdrawn. In particular, liturgical systems are investigated for opposing yet similar interests.

To address the current difficulties and controversy experienced by some growing ethnic communities seeking approval to build liturgical developments (especially in newer suburbs) my project questions how to compromise and meld diverse beliefs, whilst maintaining independent identities and maximising usage of the same site.

Meadow Heights in Broadmeadows is chosen for the potential amalgamation of its current proposal for an Islamic Mosque and newly completed Roman Catholic Church, which are currently separate entities on the same site. The project aims to provide a system that caters to different ethnic groups of Meadow Heights.

An additional program providing for Buddhist worship is introduced to investigate the integration of a third system. Independent identities for each religion are adhered through a gradient shift between sacred programs – least flexible for integration – and secular programs that are most flexible.

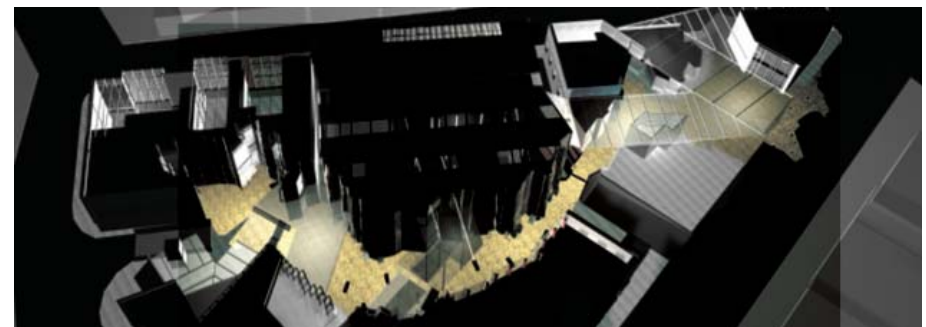
The result utilises the idea of distorting a utilitarian grid to adapt new ideals and focus, readdressing questions of how you might create a masterplan for change or accommodate new elements on a site. The skin treatment of the form challenges the building façade that must now integrate opposing archetypes.

Consequences of this integration challenge earlier precedents and raise wider issues concerning cultural/religious heterogeneity and hybridised architectural idioms. External influences are no longer concerned with the cladding of cultural or surrounding environments but involve religious pockets penetrating and nesting into the same thematic spaces. Religious heterogeneity.



Supervisor Dean Boothroyd, refer page 136





Circumstantial Hybridisation – The Architecture of Immigrants

ANDREW PHAM

The main research theme of the project speculates on the relationship between cultural identity and architecture, particularly the cultural identity of the Vietnamese immigrant community in Australia. The project argues for an 'immigrant architecture' whose defining feature is its hybrid nature.

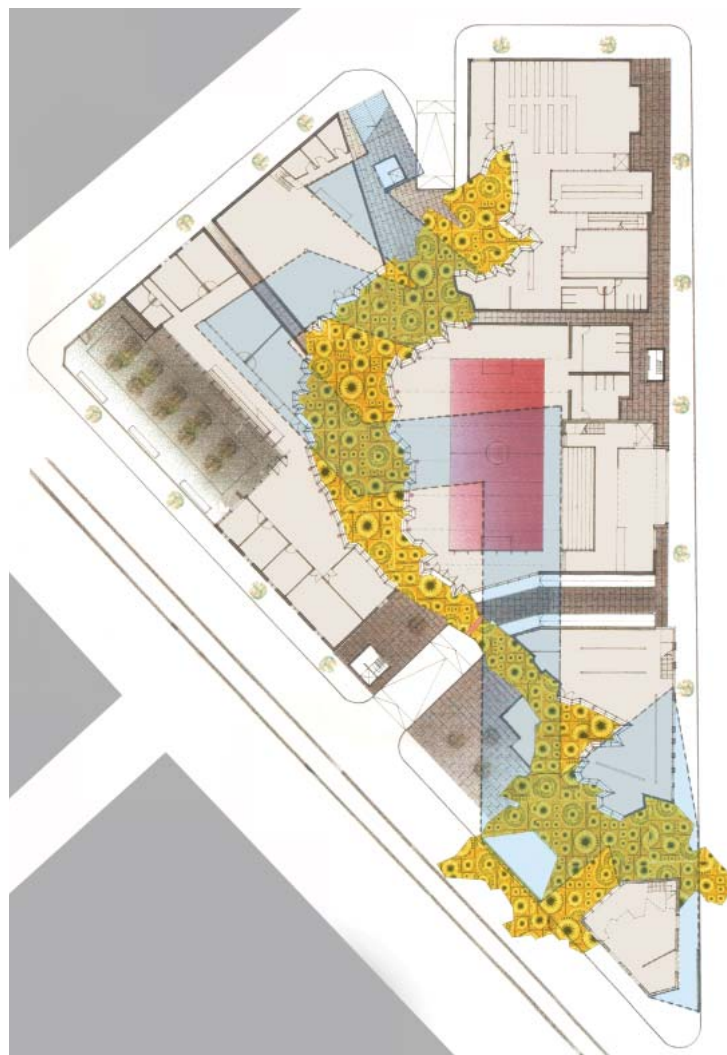
Often perceived as 'kitsch' and discounted by mainstream architectural discourse, the architecture of immigrants looks out-of-place due to its hybrid appearance. It is the combined product of an immigrant struggling to retain their cultural origins and desiring to transform their new conditions.

This project is for a Vietnamese cultural and community centre in Footscray with teaching facilities, indoor sports hall, gallery spaces and a library for Asian studies. These programs reflect an aspiration to offer the community a place where different cultural values could be exchanged, learnt and rediscovered.

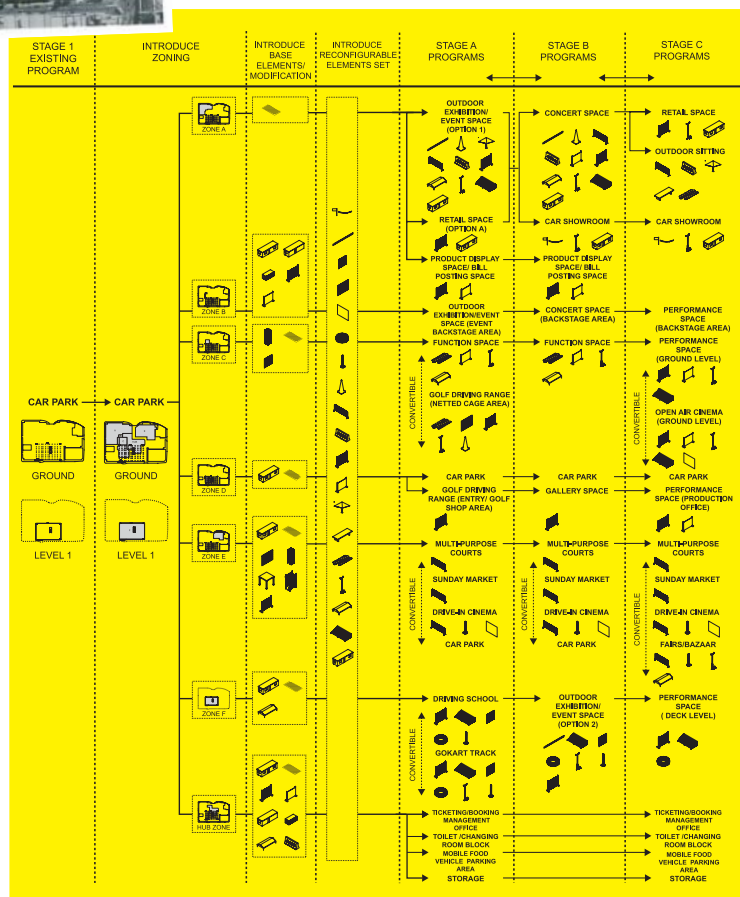
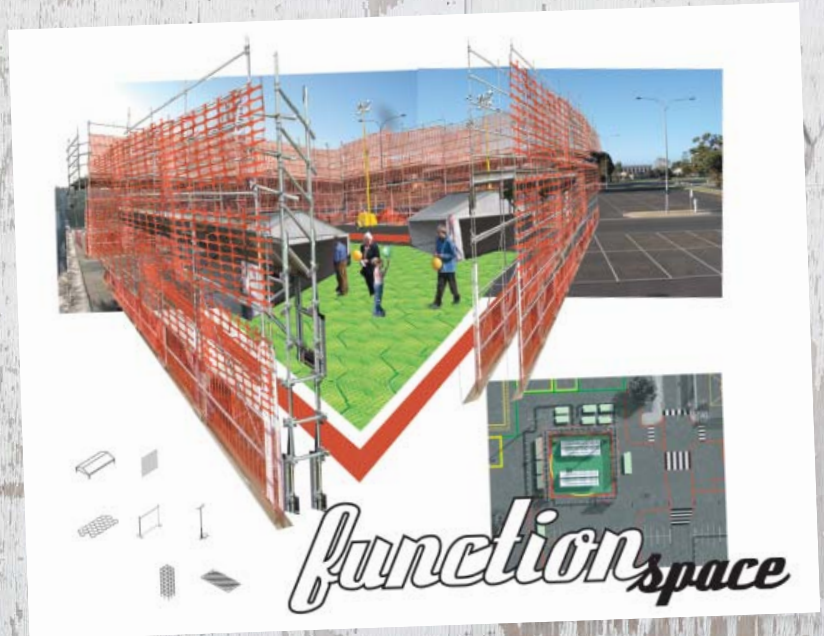
Daniel Libeskind's plan for the Berlin Jewish Museum was the starting point for the manipulation of the site. 'Solid and void reversal' became an appropriate strategy to adapt such a figure to the site. The figure of the Vietnam map was then transposed on the site: what was solid became void and vice versa. From these processes possibilities for engaging with the existing buildings emerged.

The figure of the Vietnamese map became the main public canyon of the complex, therefore the buildings could not only function as individuals but also open up as a whole. By adopting Daniel Libeskind's plan there is a homage to 'high architecture' among the kitsch of the project. Suburban languages of materiality and composition are juxtaposed with displaced celebrated cultural symbols. The complex is internalised to become a piece of Vietnam comfortably fitting within the multi-layered suburban conditions.

Supervisors Graham Crist, Stuart Harrison and Conrad Hamann, refer page 136



ADAPT/ED



Adapt/ed – Opportunistic Adaptations

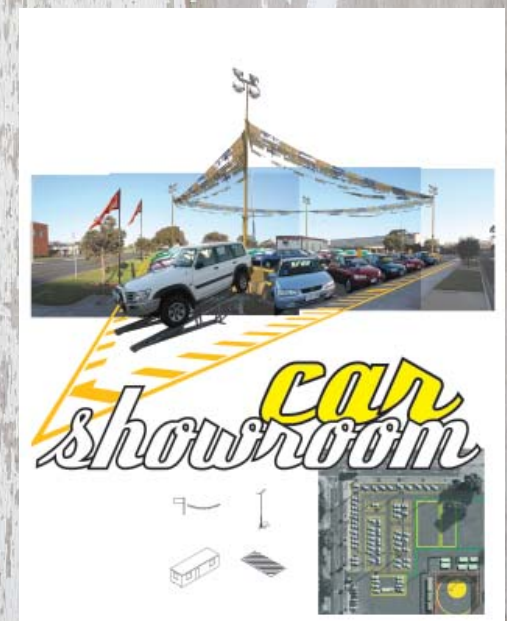
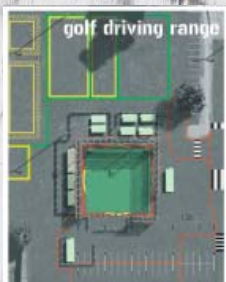
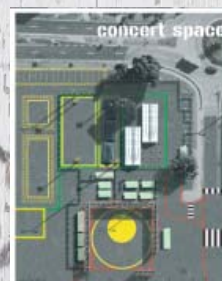
YEN WEI HAM

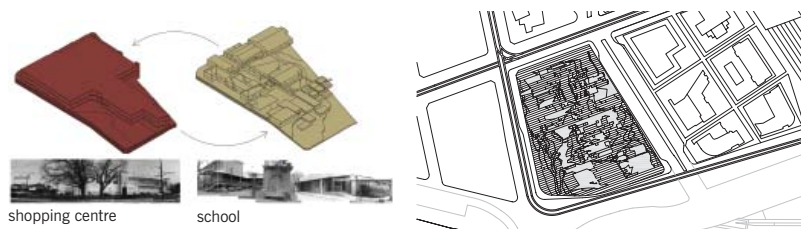
This project adopts one characteristic of Frankston which is where existing situations, conditions and programs are altered and adapted through minimal interventions rather than large-scale developments. This characteristic, highlighted through a series of case studies, relies on a technique of making the most of what exists. Presented with an undesirable situation or a situation with an untapped potential, opportunities are usually seized by maximising the existing situation. There is a constant idea of 'making do' with what is available by trying to improve, alter or add to a situation with minimal modification and cost.

Building upon this existing characteristic, a design strategy was devised to use a process of constant adaptation of the existing to achieve various uses. Relying on what already exists, one program could be allowed to evolve into another through constant elaboration with minimal modifications.

This design strategy was applied to a large car park situated in Frankston's CBD, which currently faces an uncertain future as a shopping complex. The design proposal creates a transitional re-use of the site between its existing state and its eventual development by introducing many programs. A series of base programs are proposed that could be adapted through minimal modifications or the addition and subtraction of minimal temporary elements. A logistical framework for the site was created, permitting various combinations of these programs to exist at different stages. An optimised temporary usage of the site is then achieved, providing a range of programs and activities while in its transitional stage that would eventually be cleared should development begin.

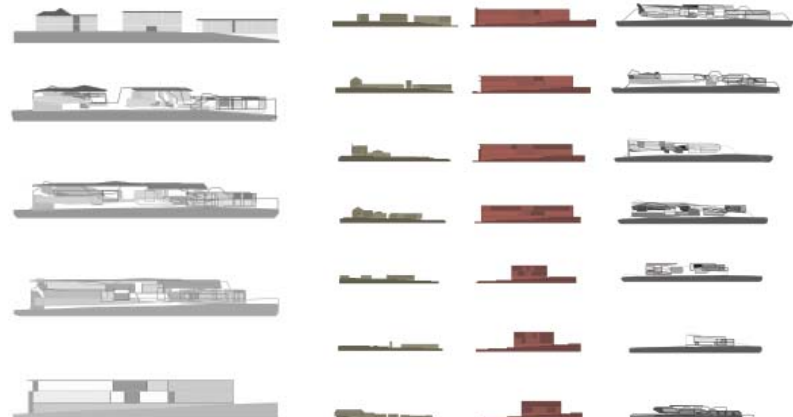
Supervisors Shane Murray, Nigel Bertram, Paul Dash and Paulo Sampaio refer page 135





shopping centre

school



flash morphing in section

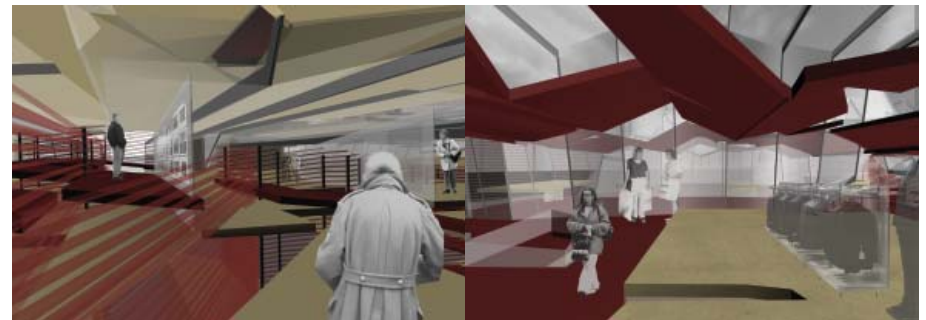
school

shopping centre

school/shopping centre



raw results: plan



Docklands Civic Shopping Centre

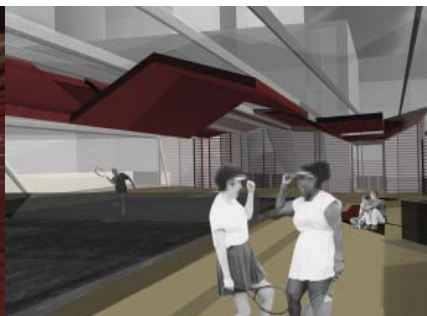
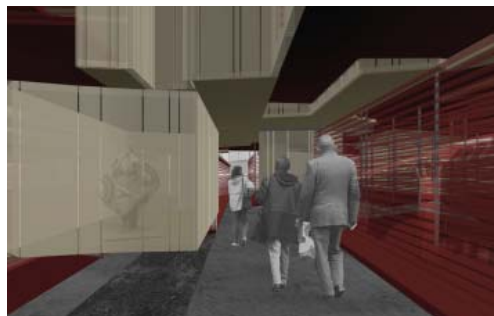
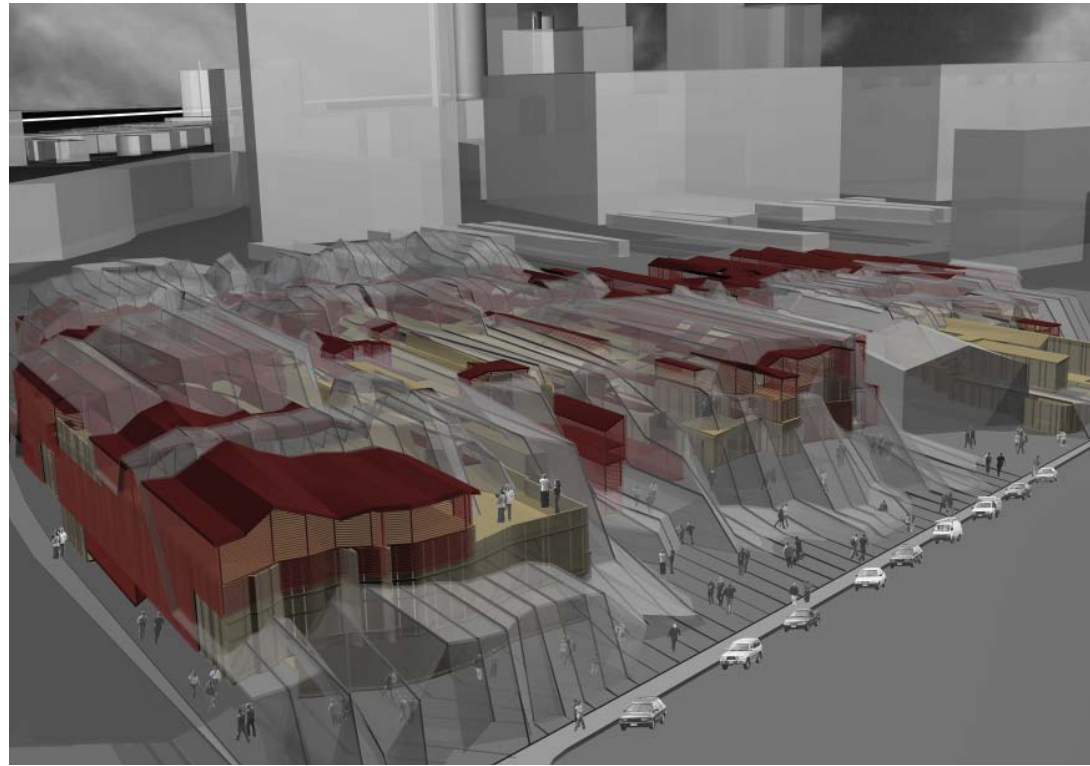
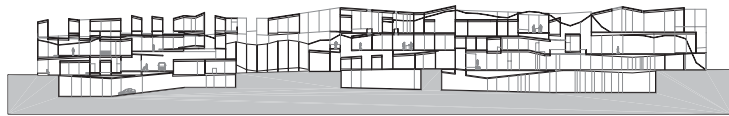
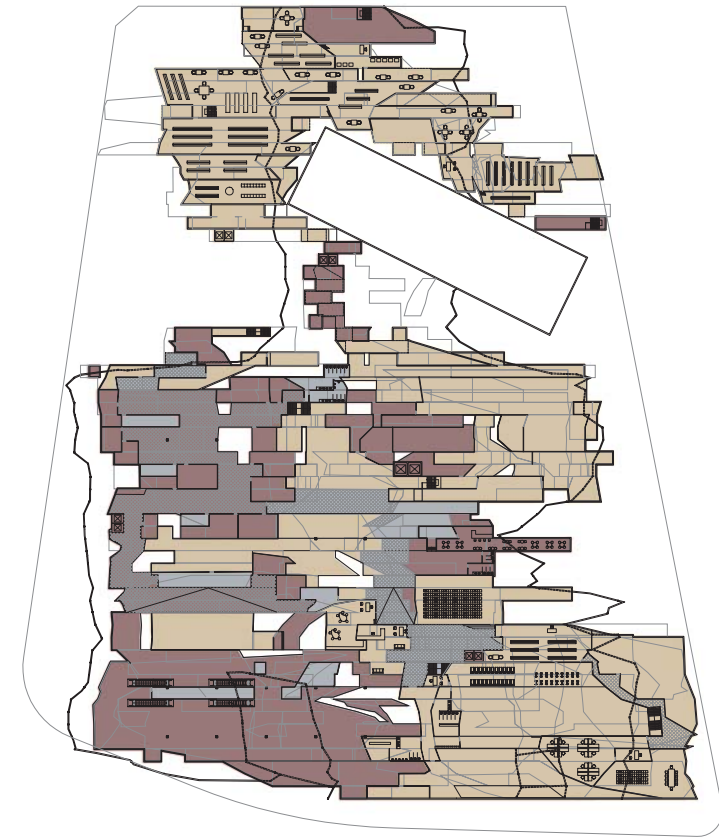
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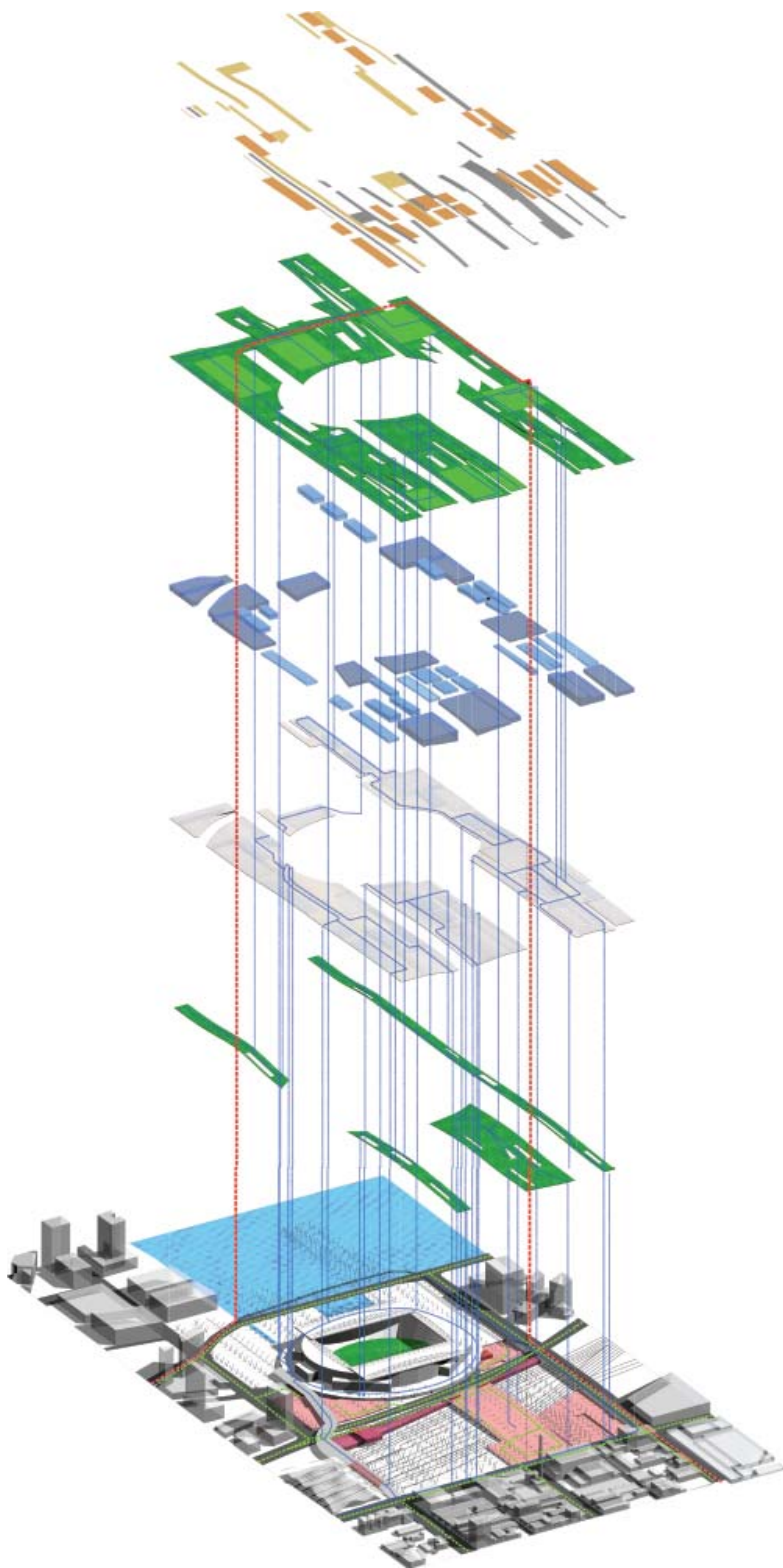
The Docklands Civic Shopping Centre attempts to respond to the current and ongoing debate about private and public space through exploring and redefining the boundaries of the uncertain condition which occurs in between.

Two contradicting architectural typologies were investigated – the civic institution (Northcote High School) and the privatised suburban shopping model (Whitehorse Shopping Centre) to develop a hybrid system comprised of a combination of retail and civic facilities. As such, through the interchangeable nature of hybridisation there is an attempt to regain public interest in the institution, and cultural and urban acceptance of the typical shopping model of Melbourne's suburbs.

The hybrid system was established through the process of morphing and, more specifically, using Flash software to establish an object/s where there is distortion of the 'familiar' and 'banal' creating an 'other' possibility. Morphing enabled programmatic hybridisation of the building typologies producing general dispersal and intergration between the two. This process addressed linkages between private and public as well as the uncertain boundary in between. Hybridisation also occurs spatially where civic spaces become larger while large spans of retail spaces are broken down by the smaller, dispersed school model to create more 'human-sized' retail spaces. Formal hybridisation reveals traces of the domestic in some areas and spans of the typical 'big box' suburban shopping centre in others. In turn, this determines the degree of legibility between the figurative and abstract, and degree of literalism and familiarity upon creation of a third condition.

Supervisor Vivian Mitsogianni, refer page 142





Mat-Urbanism

JERRY LAW

This project is a shopping mall and recreational park – a vehicle to question and test the new model of shopping mall, at the same time examining the urban identity and character between Melbourne's Docklands and CBD.

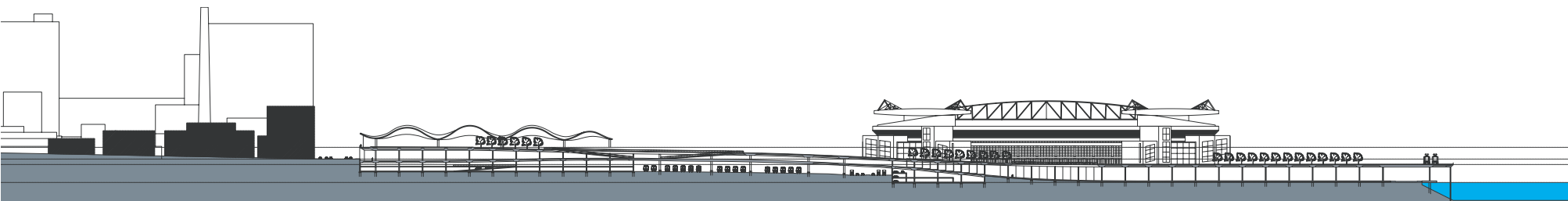
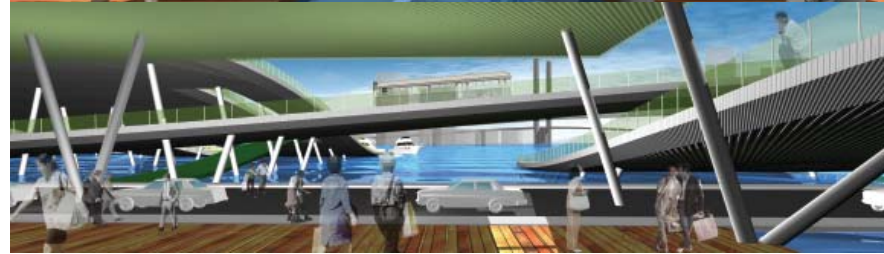
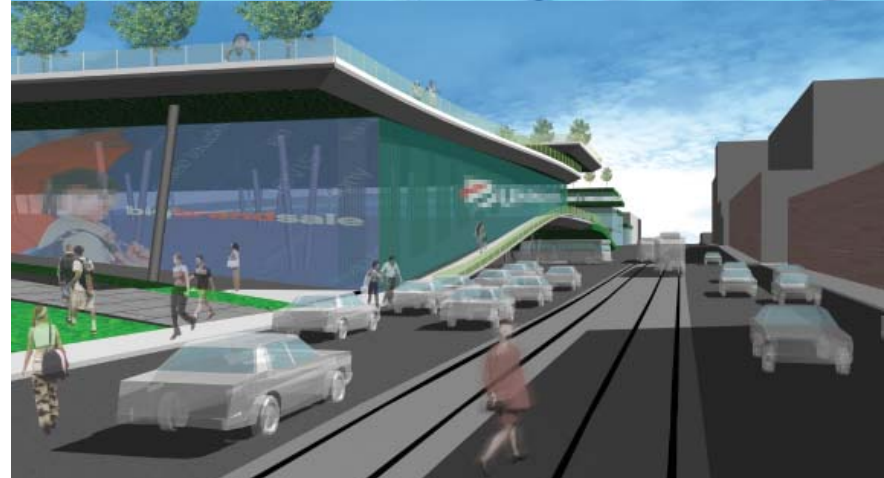
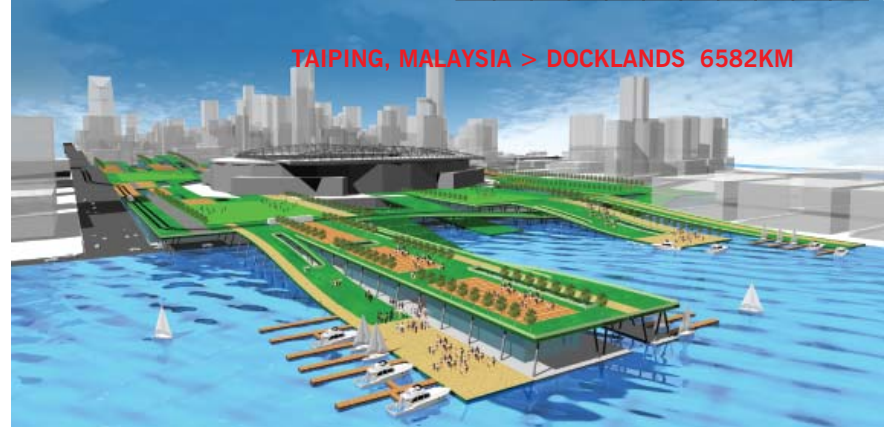
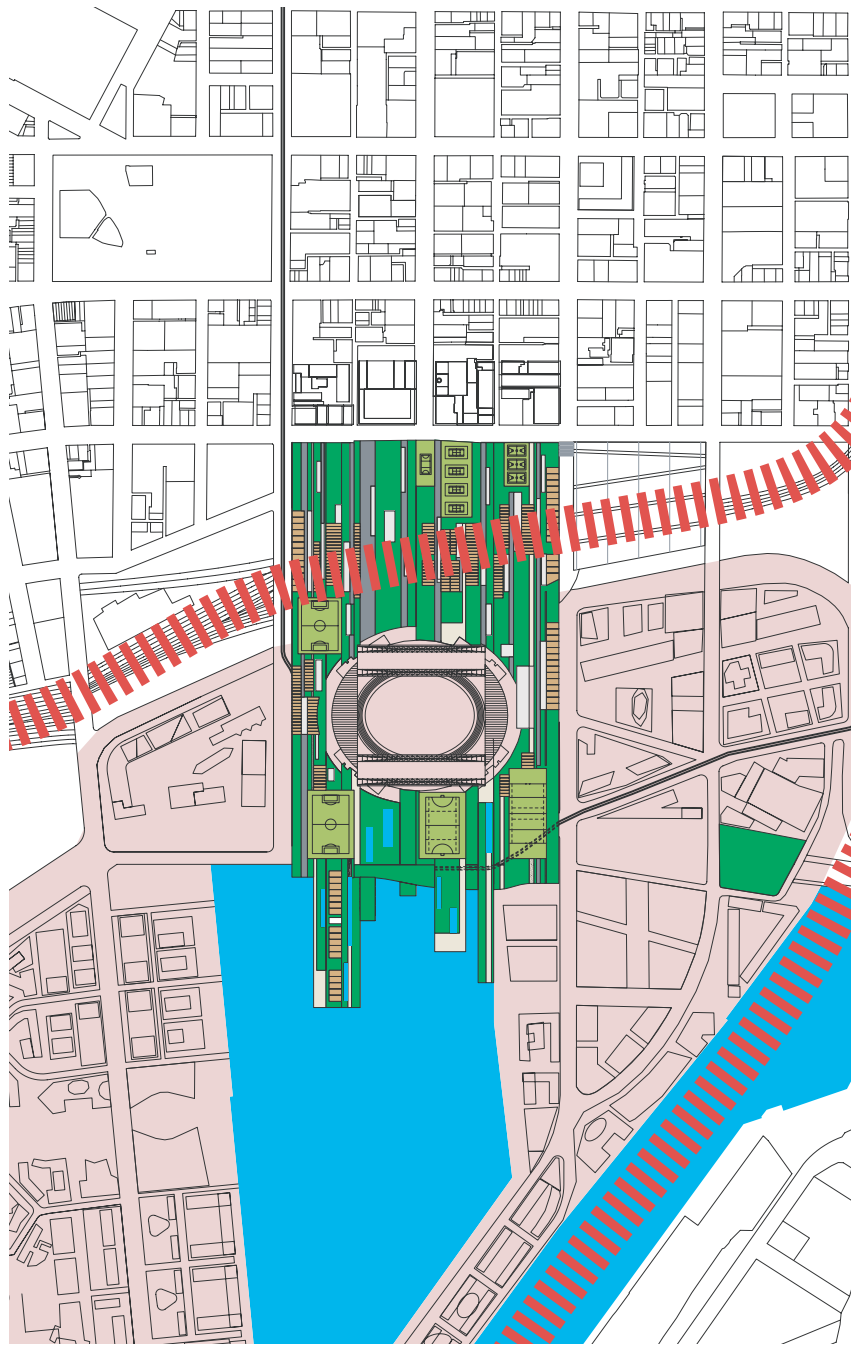
The global model of shopping evolves from outdoor marketplaces to indoor arcades, department stores and popular 'big box' shopping malls. This project looks at various shopping conditions, primarily investigating the two major shopping models in Melbourne – suburban shopping malls and CBD shopping streets and arcades. It explores the boundaries and relationship between shops, shoppers and the external environment.

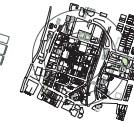
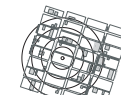
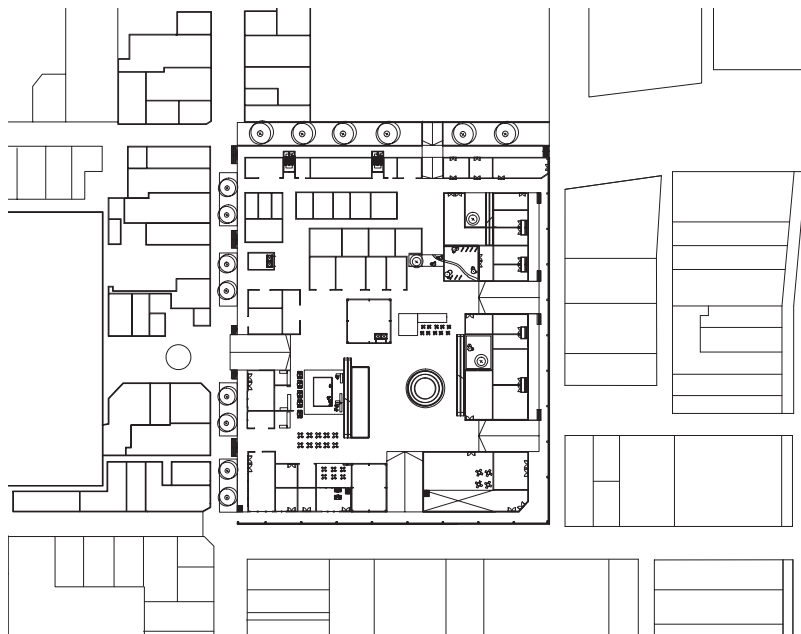
Docklands is next to the CBD but alienated by two major edges – a city-block-wide railway yard and the Yarra River. Consequently, the area is like an isolated island or peninsula, neither an urban nor suburban condition. Potentially it is the best urban condition to test my suppositions for suburban and CBD shopping.

The design strategy for the project adopts the notion of 'mat' building (a series of matting) to pursue a strategic edge or boundary porosity that may challenge the design proposition at different scales.

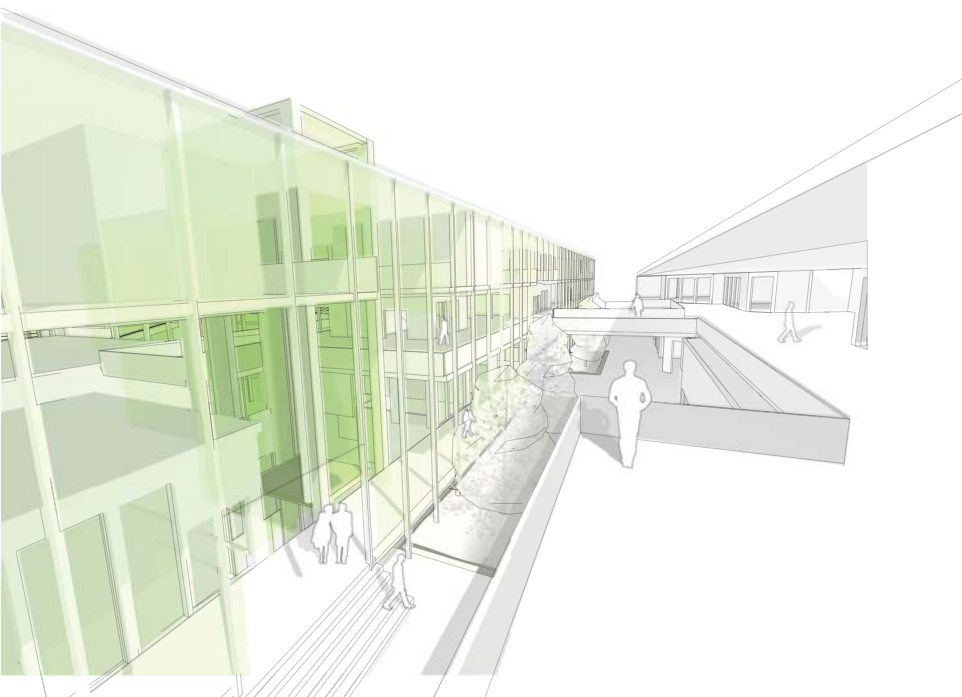
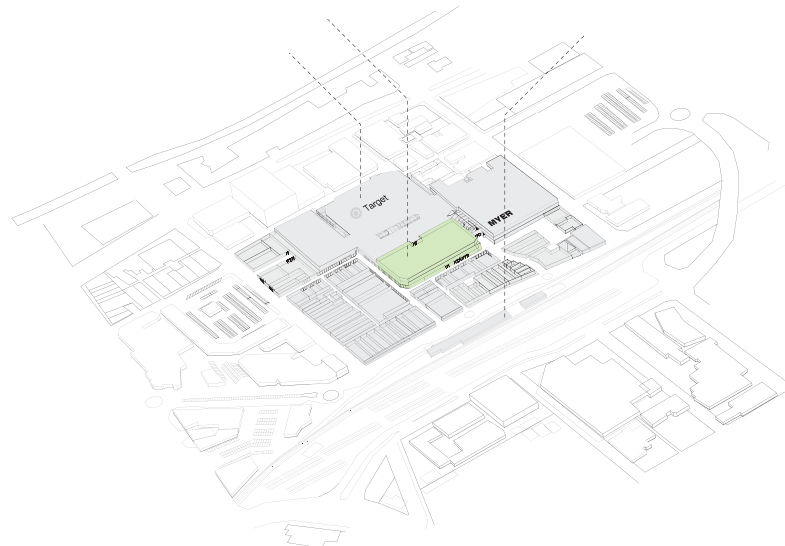
At an urban scale, the project deals with the porosity of the CBD and Docklands 'edges'; as well, it looks at the relationship with the water's edge, and the Collins Street and Bourke Street bridges. The undulating surfaces stretch from the CBD across Docklands to the water's edge. The spaces interweave indoor and outdoor space, linking existing shopping streets and arcades and large shopping complexes to create a new ground between the CBD, Telstra Dome concourse and Docklands water's edge.

Supervisor Lindsay Holland, refer page 138





site analysis and process diagrams



The Nu'burban Mall

KAREN QIU YUN LIM

This site is situated between the Frankston Railway Station and Bus Interchange and the Bayside Shopping Centre. The existing centre acts as a 'big box' shopping centre where it displays interior qualities and excludes the surrounding small-scale shops. The pedestrian streets and stores around the centre are under-utilised and often vacant, mostly due to the location of the current multi-storey car park – a major hindrance preventing the smooth progression from station to the centre.

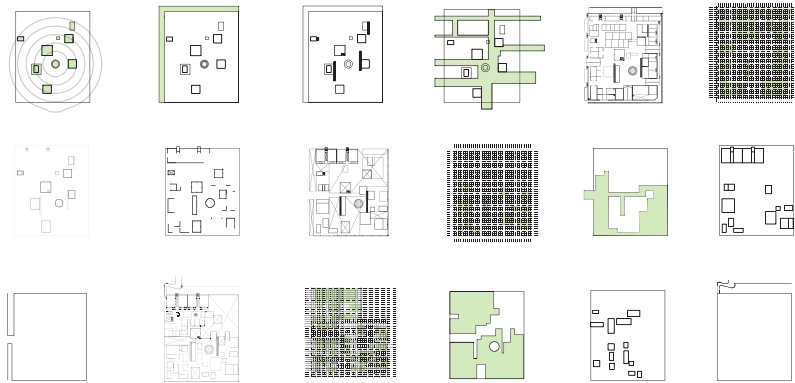
The project suggests five main strategies to rejuvenate the site: the removal of the existing car park, which is to be scaled down and redistributing around Frankston City; the mediation between small-scale shops and the 'big box' shopping centre by restitching the urban fabric; a new addition to the shopping centre; and rejuvenation of the pedestrian streets.

Three precedents were studied – Melbourne's CBD car parking, Kazuyo Sejima's Kanazawa Contemporary Art Museum, and Melbourne's Chinatown model, which creates arcades and pedestrian connections. From these an architectural language was devised, one that attempts to maintain the idea of having objects floating in space yet confined within a restricted boundary as suggested in plan and section. This was mainly driven by a desire to break down the huge retail box and one of the key strategies for this is to have multiple orientations within a perimeter.

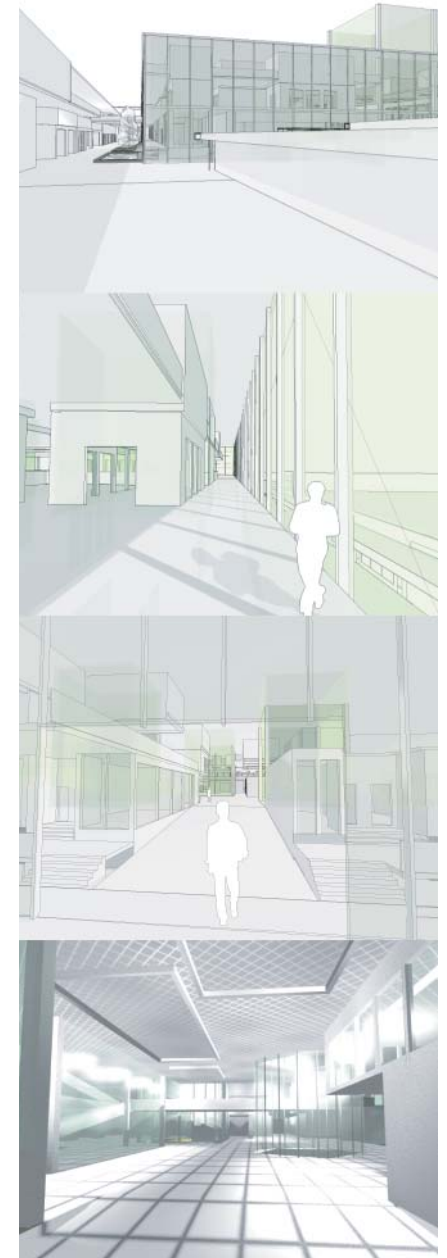
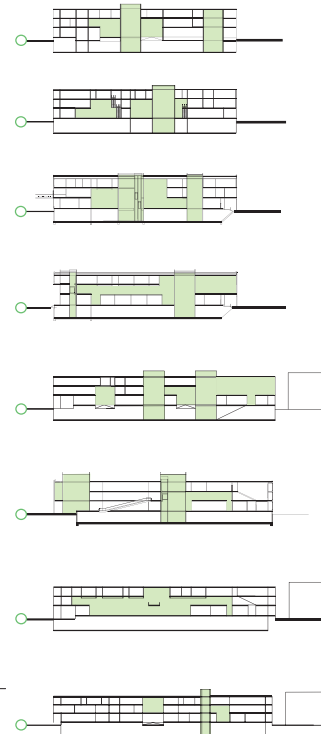
At ground level, the aim was to achieve a certain amount of porosity where people could move through the building freely, stitching the urban fabric together.

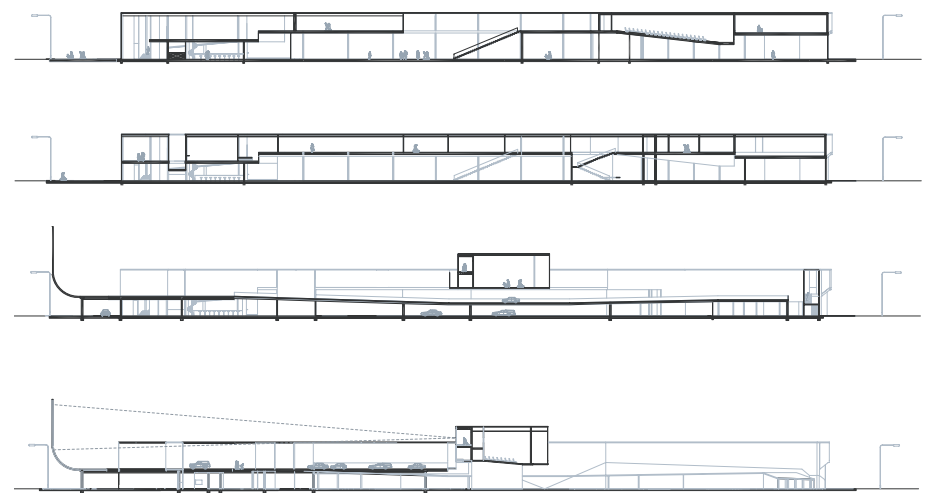
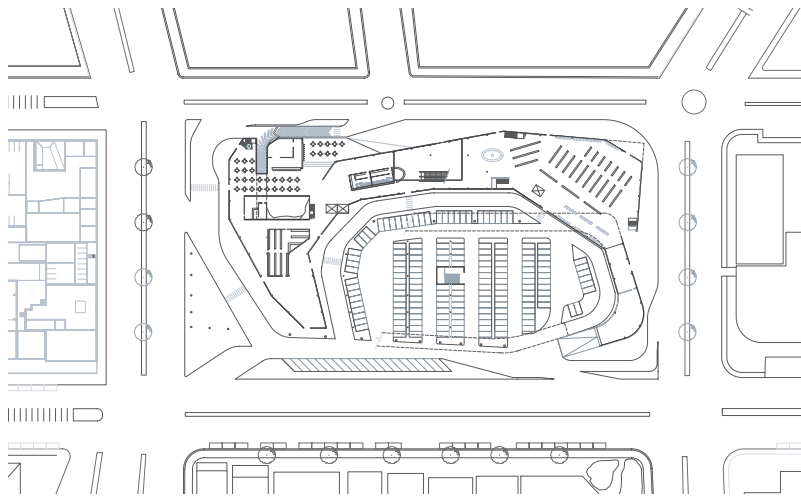
As the building is situated on a compact site, the building would not be experienced as a whole but in human-scaled parts.

Supervisor Nigel Bertram and Paul Dash refer page 137



analysis and circulation diagrams



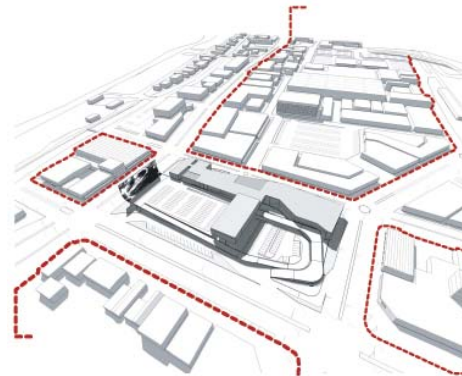
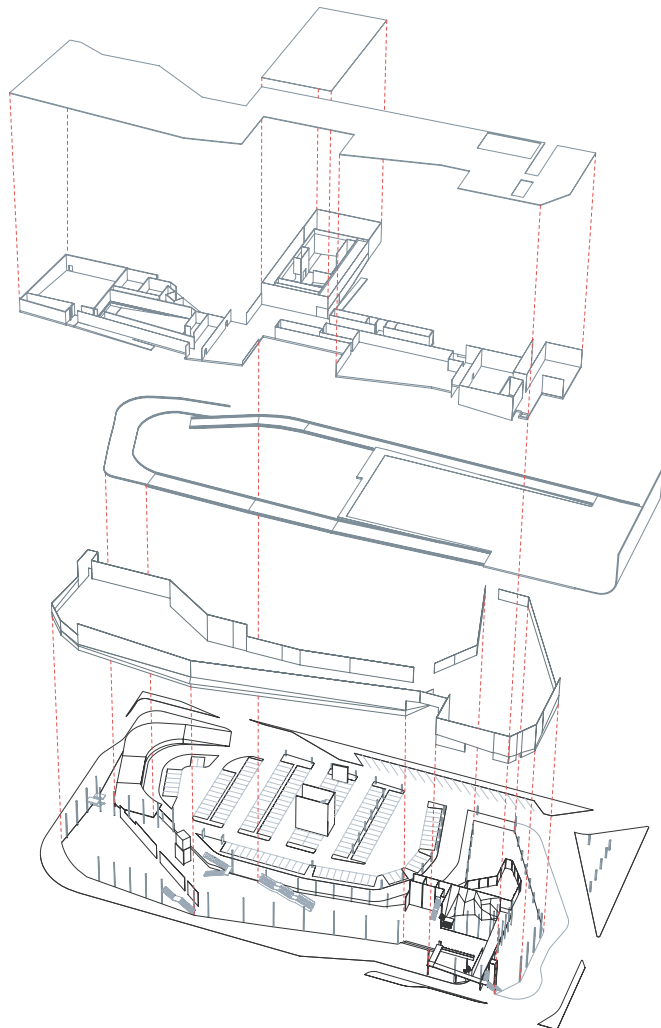


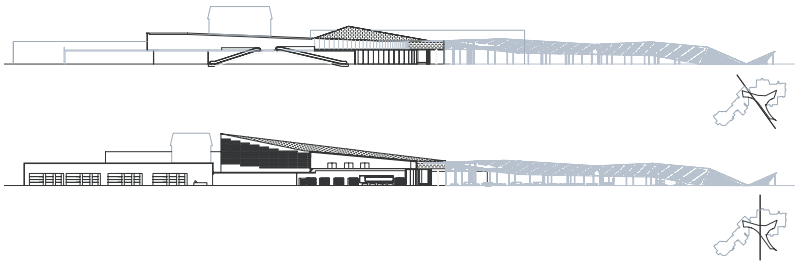
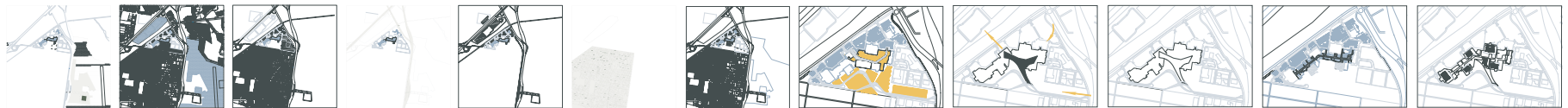
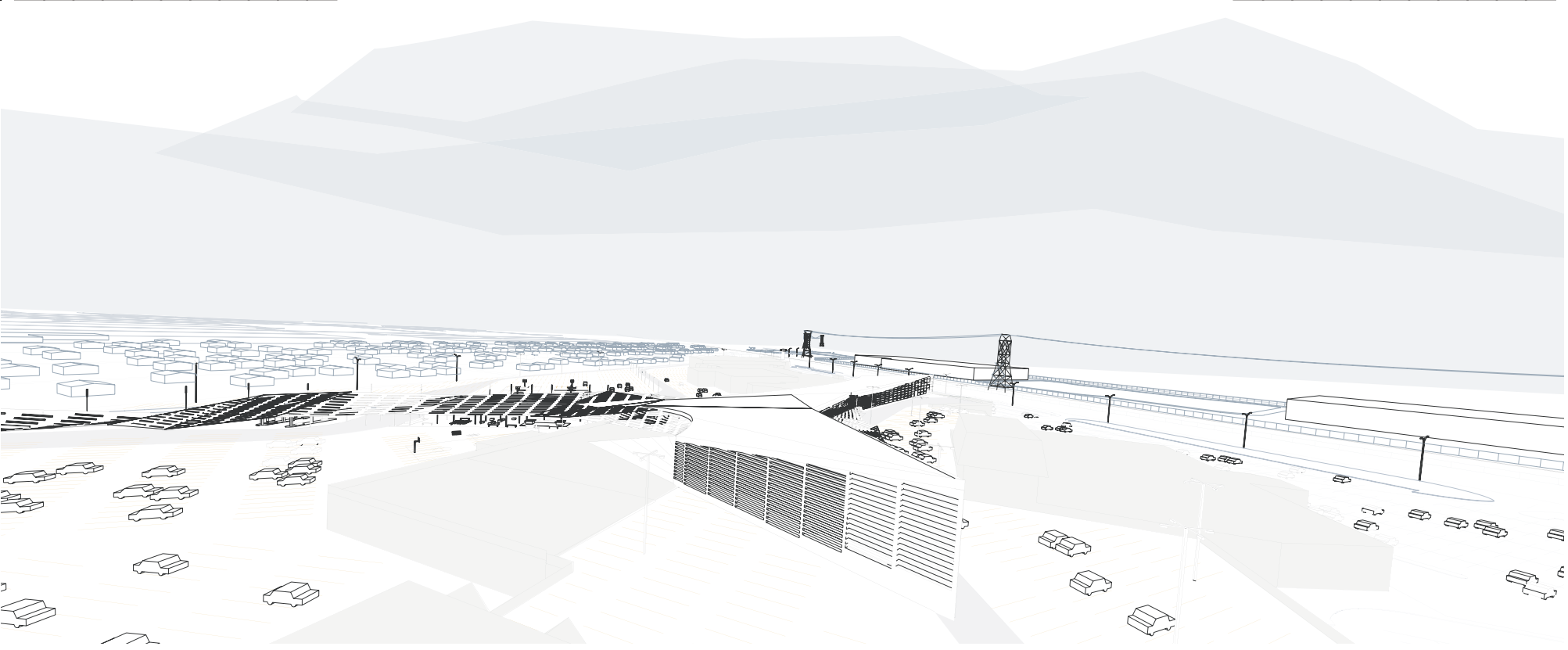
Frankston Cineplex

CHOW SEONG JUN

This project is the outcome of a thorough study of Frankston's urban context and challenges the idea of engaging with different conditions around the project site. Given the fact that four different sides of the site have very different characteristics, one of the main purposes of having the project here was to test how the surroundings can be 'stitched' by one building. It is hoped that this will allow people from different parts of the city to interact in one place. Also, given the fact that the program of the building is mainly a cineplex, it would attract not only locals but tourists or motorists who pass by on the adjoining Nepean highway – a major access road for tourists coming from Melbourne city. Therefore, the chosen site has another task: to be a building in an urban context as well as a roadside building with huge signage. The idea of having a cinema multiplex as the main function of the building demonstrates mono-functional clustering.

Supervisor Nigel Bertram and Paulo Sampaio refer page 143





Airport West Community Centre

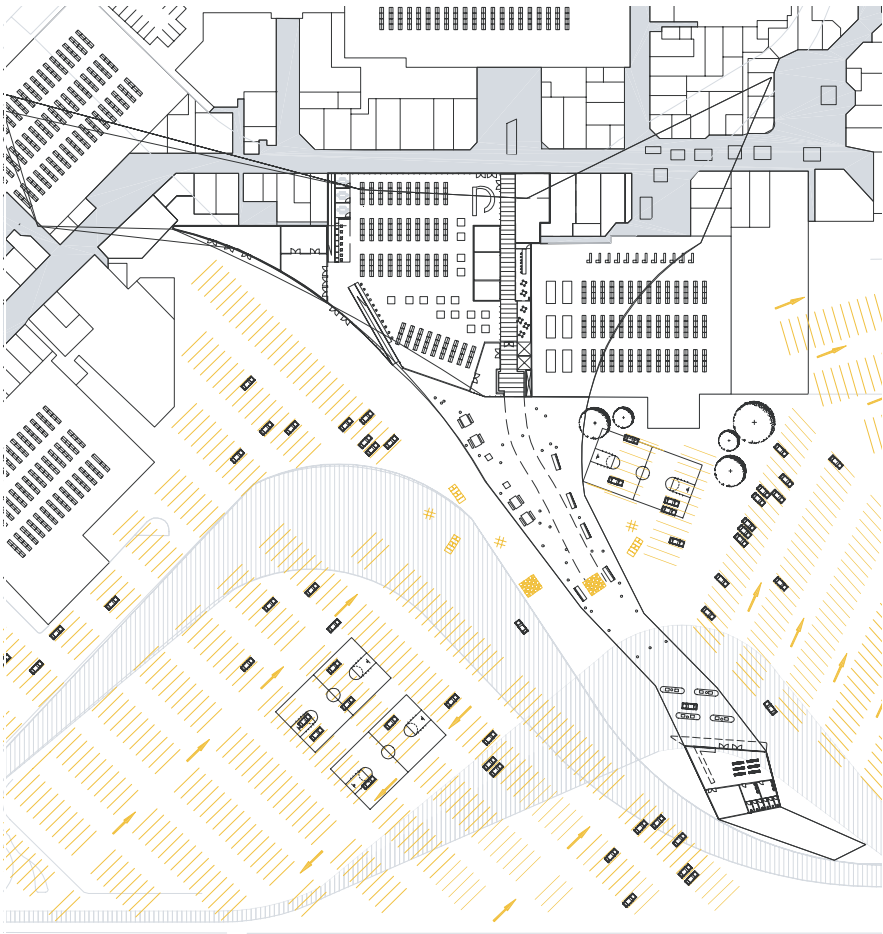
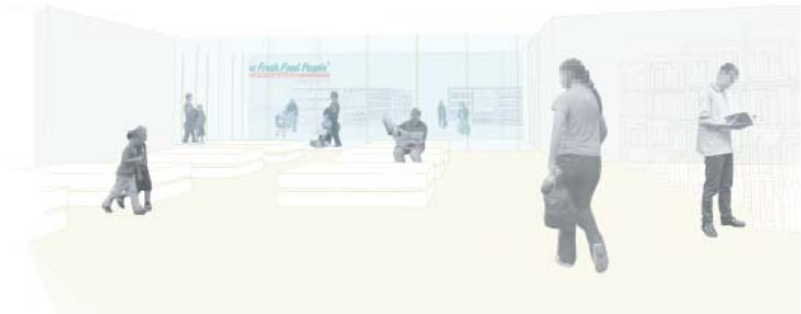
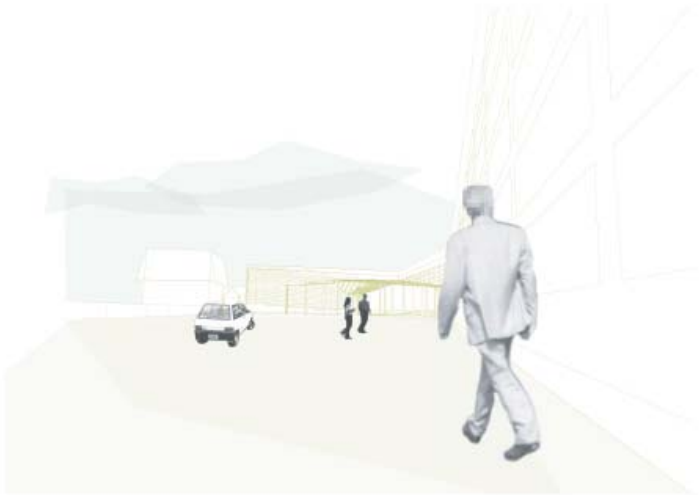
CHERYN CHEAM SUEN SUEN

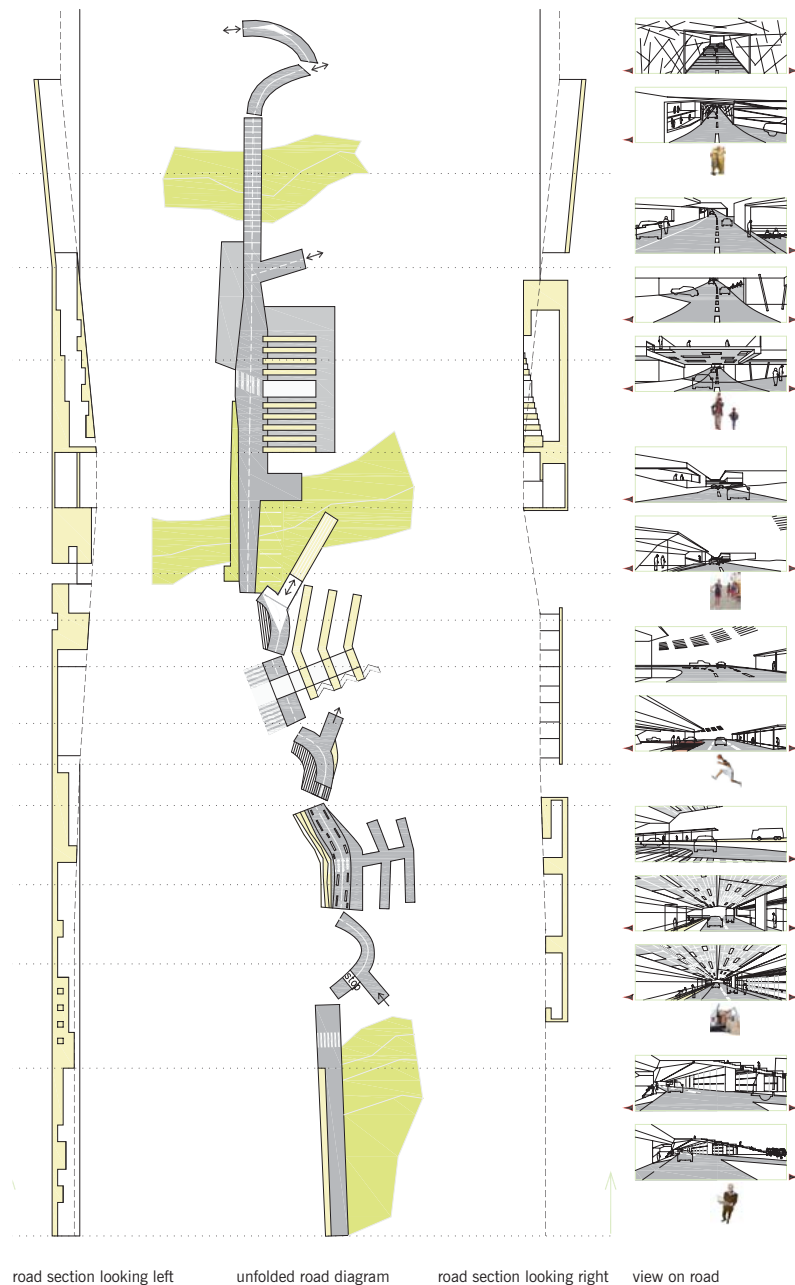
This project explores the possibility of reviving an under-exposed residential community and its neighbour – Westfield Shopping Centre in Airport West. The commercial retail centre is surrounded by an industrial fringe that spans the Tullamarine Freeway and Western Ring Road. Further expansion of the shopping centre is a fundamental concern and this proposal includes an insertion of additional civic responsibilities for the centre, to service new residential and commercial redevelopments of the Essendon Airport nearby.

Against the harsh highway typology, the project marries civic and commercial functions, exploring critical access and entry studies for the site. Typical suburban shopping centre car park culture is an integral component of the extension, almost like a 'double frontage' for the community of Airport West and regional visitors to the area.

Proposed programs aim to draw diverse crowds across the site to use commercial and civic amenities. These include a local library, theatre, gallery and craft centre, as well as function halls, basketball courts, barbecues and a service station.

Supervisors Shane Murray, Nigel Bertram and Paul Dash, refer page 135





A Meeting Journey

LAM CHOI SUAN

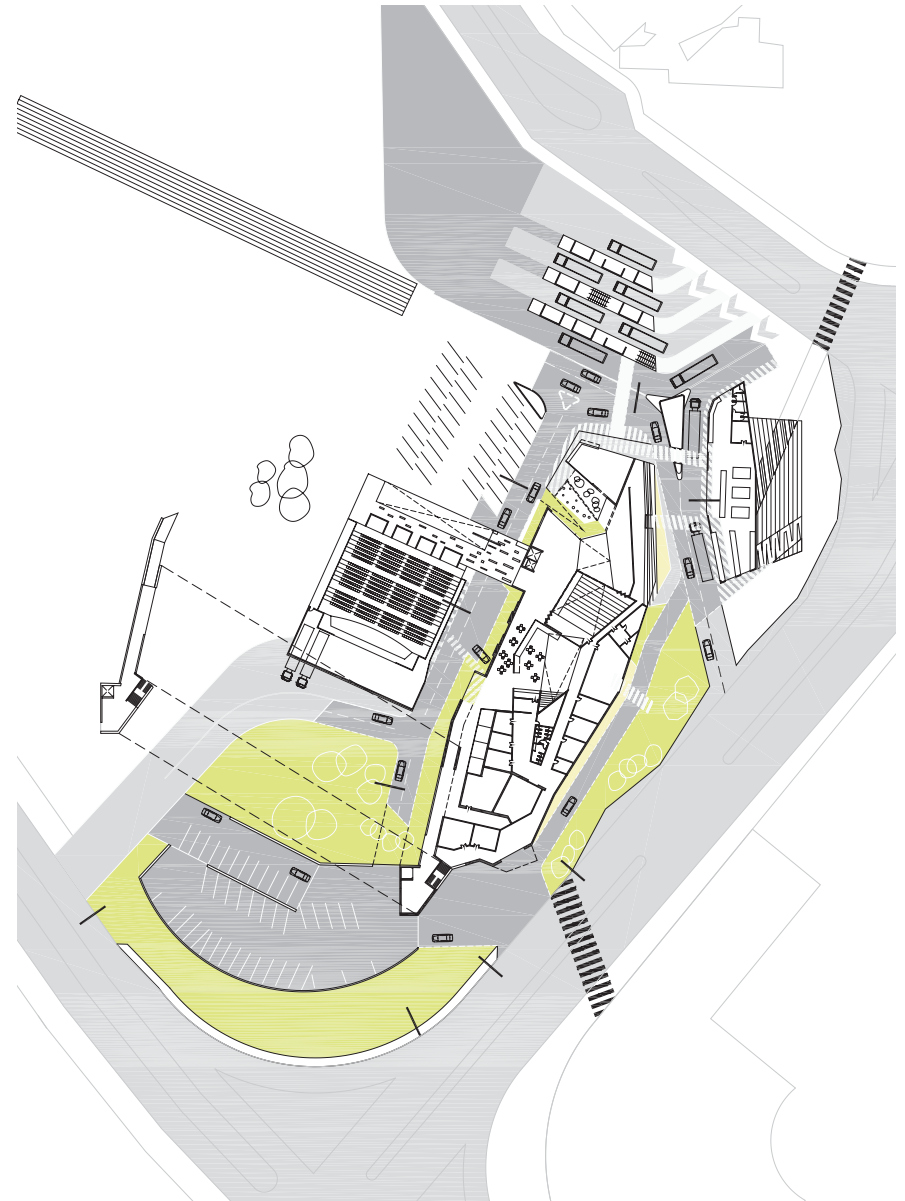
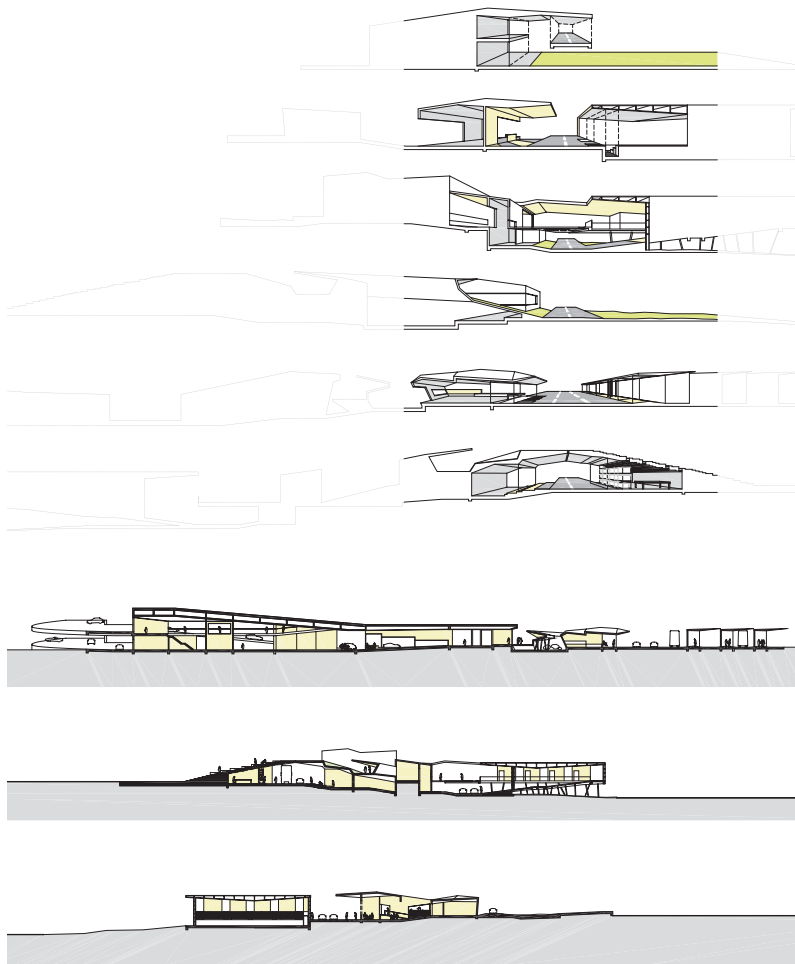
My proposition creates more edges in a public building to allow the meeting of different members of the public, and programmatic collisions. Roads are brought into the building to give a street atmosphere that connects this building of different uses. As the main activity space, roads allow for public meetings that enhance connection and collision between different people and activities, inside and outside the building.

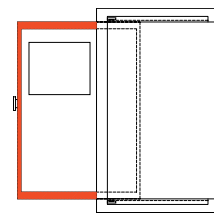
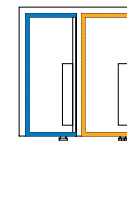
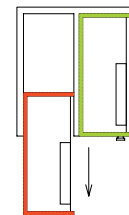
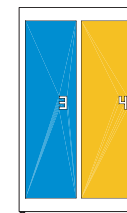
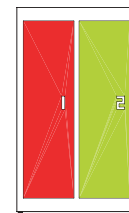
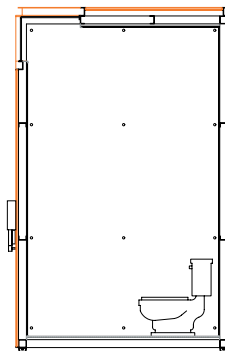
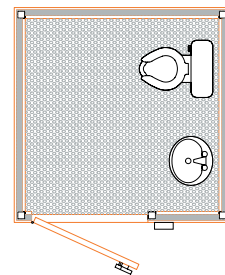
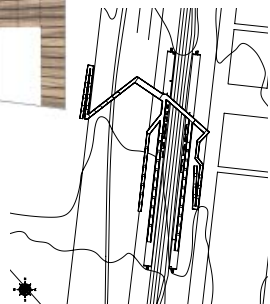
Conventional public buildings and spaces are usually clearly laid out by boundaries that divide between building, landscape and car park. Activities take place separately with very little chance of collision, which may allow for programmatic interchange. However, public space nowadays is mainly located along roads and streets where much commercial activity takes place. Although this linear public space allows for collisions between pedestrians and traffic, it is not defined as a 'meeting' area in terms of meeting as an accidental event.

Public meetings should occur in a space that has no boundary, is easily accessed by cars and pedestrians and, most importantly, holds a range of activities. Therefore, in this project, access into the building is the key issue. This access is seen as the public meeting space serving inside and outside of the building.

The site is located at the heart of Broadmeadows town centre. The town centre consists of one building housing civic, recreational, commercial, healthcare, and institutional facilities with one access point. It is bounded by three main arteries – Dimboola, Pearcedale and Jonstone Roads. My proposal for an art and community centre brings community art and life into the town centre. The selection of this site focuses on the density of public flow and traffic movement which will ensure the site is sufficient to generate the town as the central meeting place.

Supervisor Richard Black, refer page 135





One Ramp, Two Walls, Eight Pots

YVONNE ENG LEE-HOON

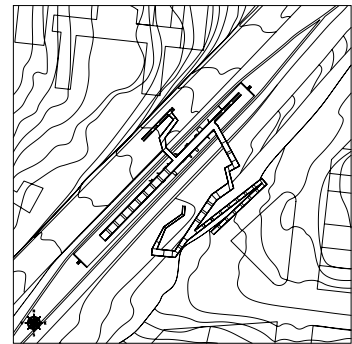
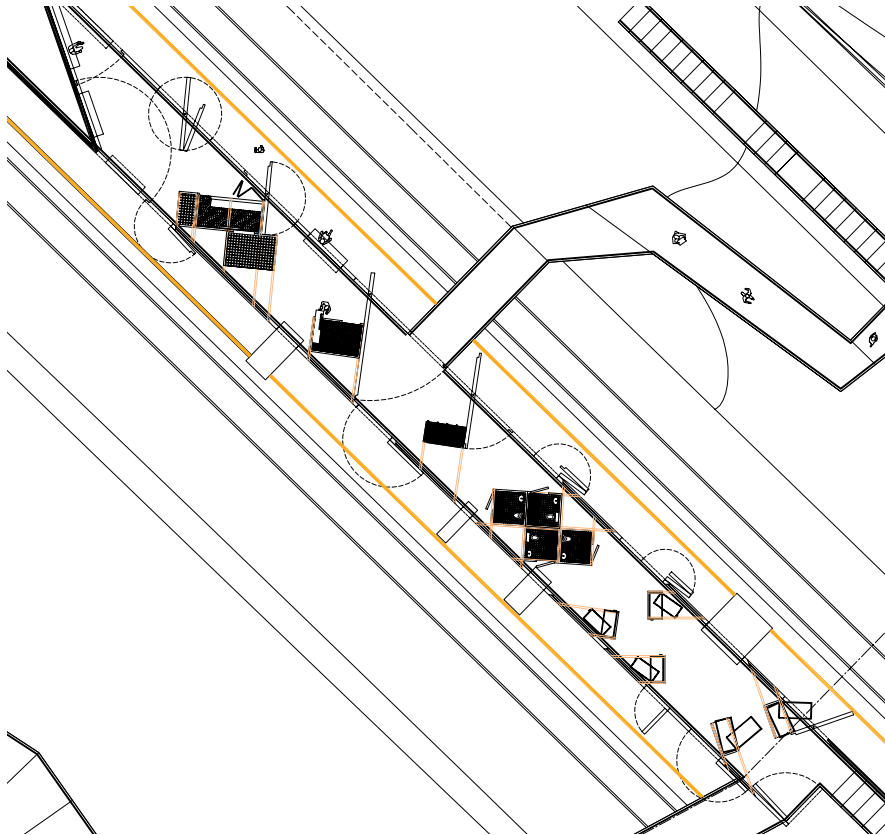
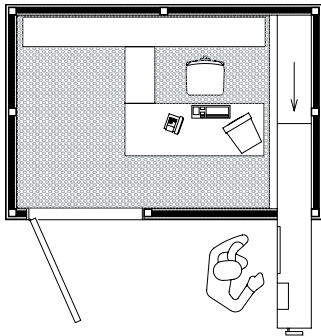
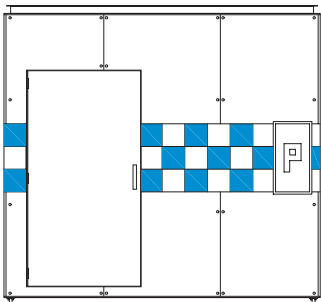
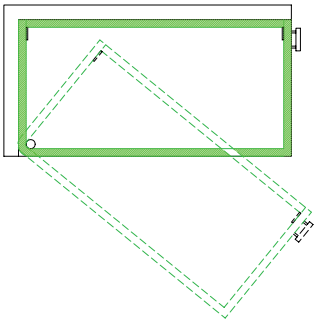
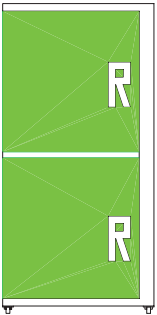
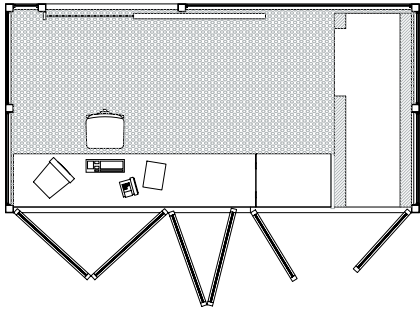
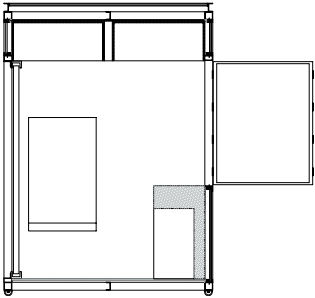
To represent means to bring what is present at hand before oneself as something standing over against, to relate it to itself, to the one representing it and to force it back into this relationship to oneself as the normative realm.

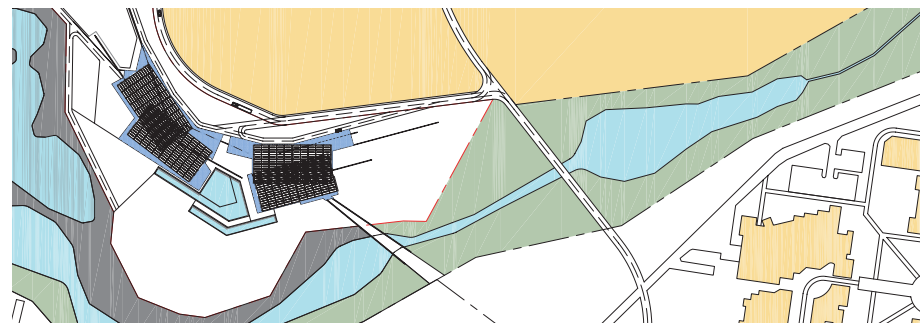
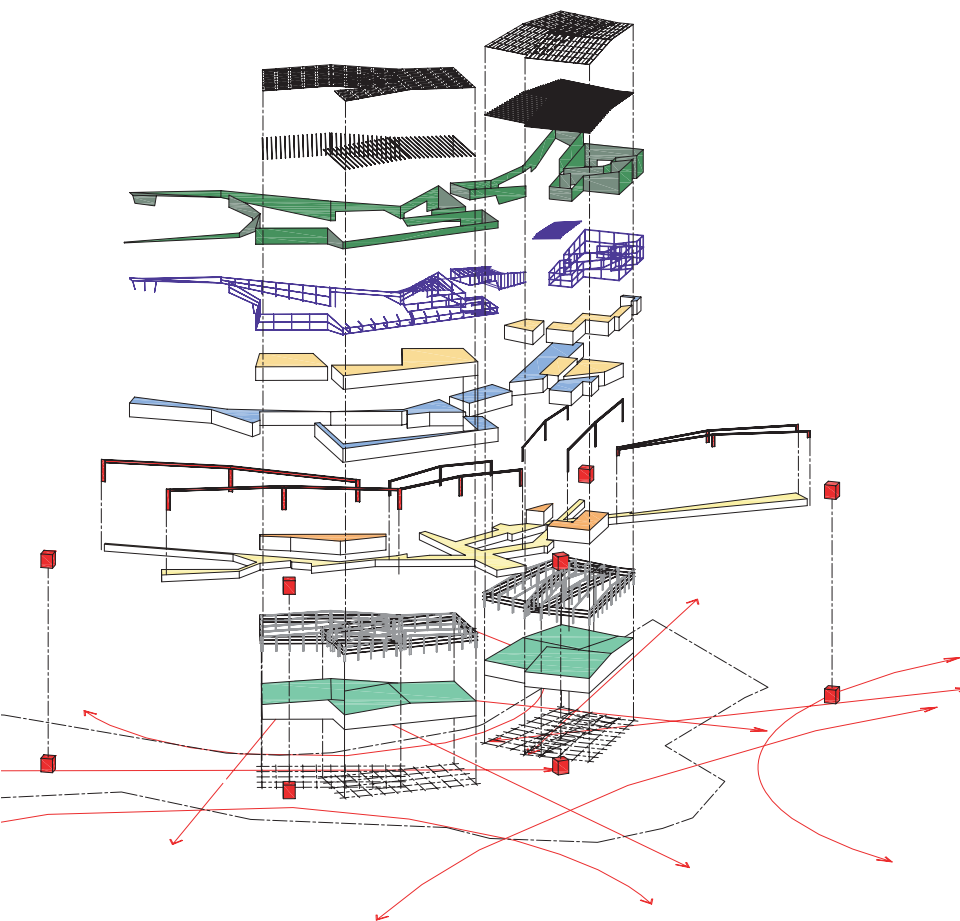
Martin Heidegger, *The Age of World Picture*, 1938

The perception of 'everydayness' more often than not evokes a sense of banality – be it in our daily work routine, the post box at the corner of the street, or the ticket machine at the train station. 'One ramp, two walls, eight pots', is a project in which seven suburban train stations along the Melbourne-Hurstbridge Line are redesigned, questioning how one might transcend this sense of banality and use it as an active tool. Consequently this project examines how architecture, being an operative act, might play a role in mediating everyday life in a suburban train station setting. An analysis of Martin Heidegger's discussions on relationality are introduced, further exploring its application to everyday architecture.

The study of relationality introduces tectonic interests into the project – the meaning and experiences certain spaces and materials may evoke as well as the fundamental need for shelter.

Supervisor Peter Bickle, refer page 136





Displaced 'Fringe' Sheds

TZE YONG TAY

This site is located between two of Melbourne's existing and new townships, St Albans and Cairnlea respectively, which are bounded by new residential, commercial and institutional development. The project consists of programs shared between the community and the nearby institution, Victoria University of Technology.

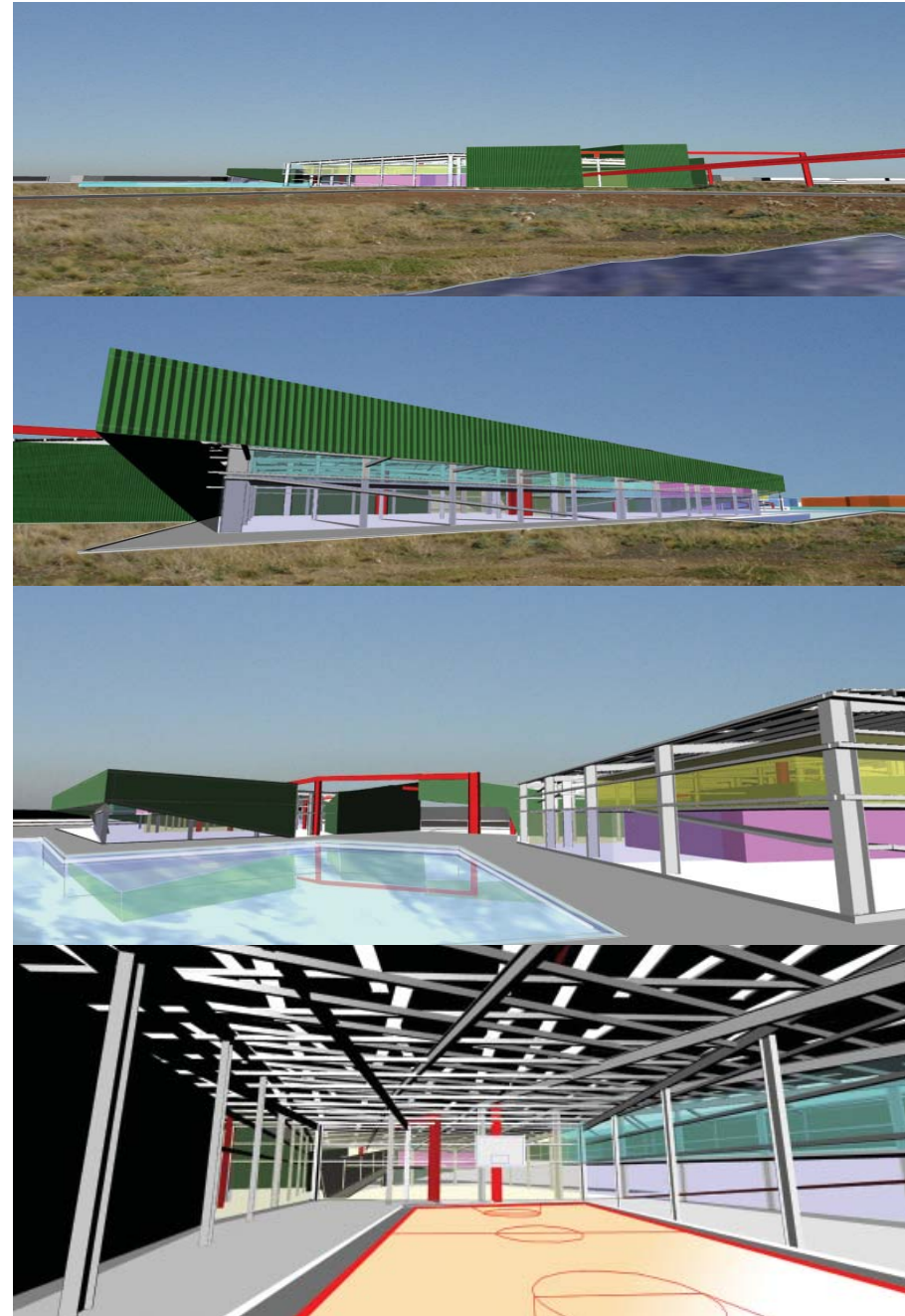
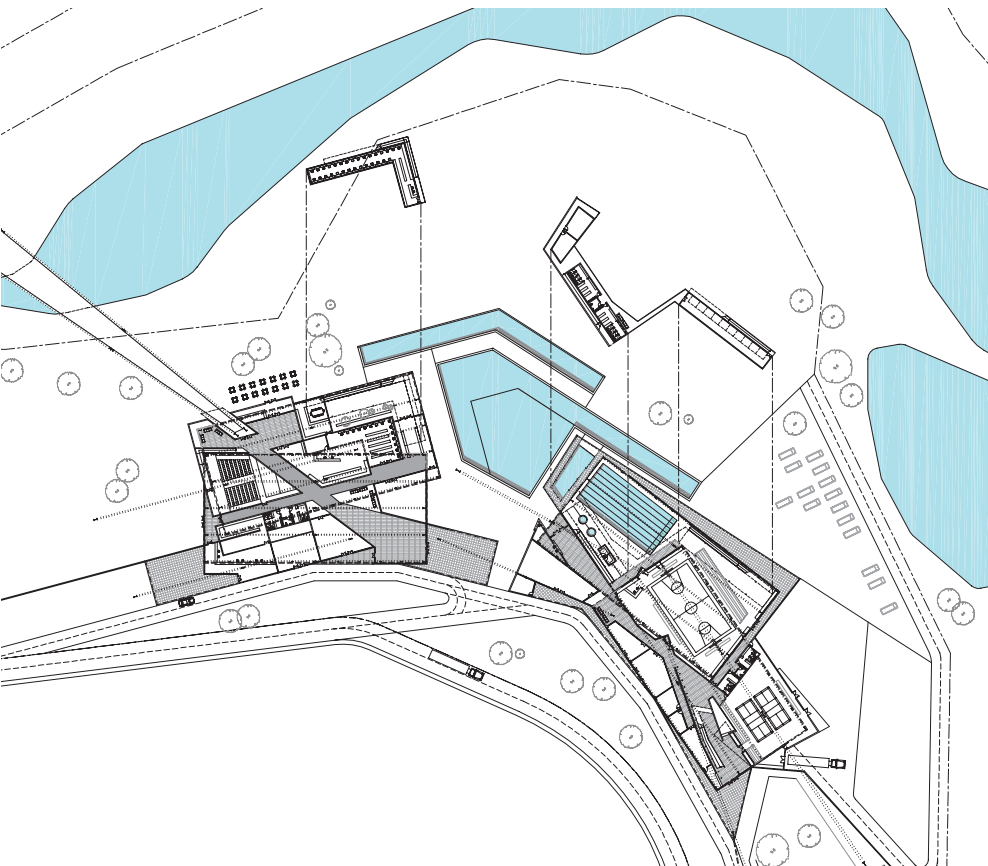
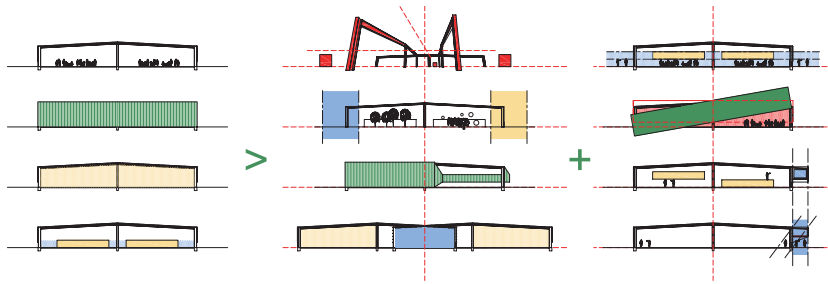
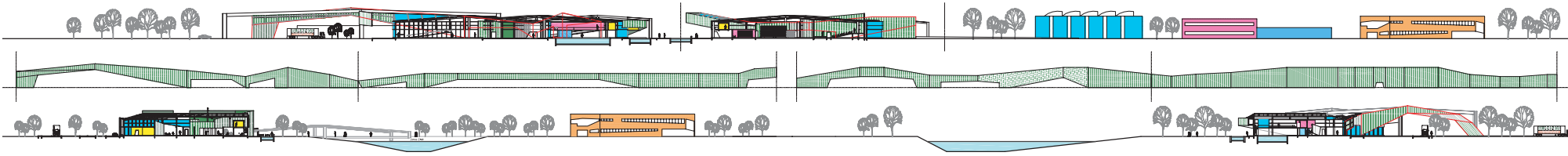
The western suburbs, which encompass the proposed site, display industrial sheds as its primary source of architecture. This typical building type has therefore formed a memorable 'fringe image' for these suburbs. A key concern was how to employ these suburban fringe images and systems through scenographic experiential moments, exploring perceptual effects that the systems may engender through their displacement.

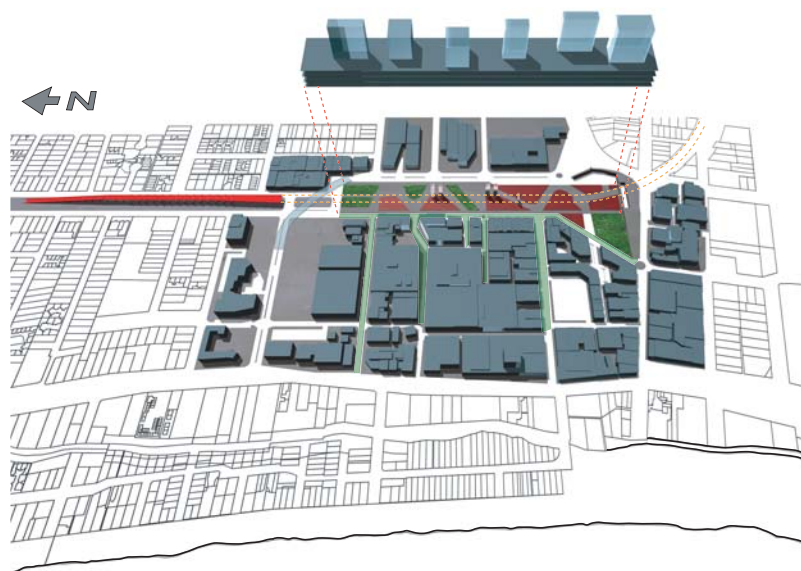
I investigated the displacement of systems for generic and typical suburban sheds, and the issue of enhancing the ornamental value of the shed, as well as allowing this 'cheap' shed to assume the aspirations of civic and institutional buildings in the suburbs.

Through the methodology of compositional displacement, the resulting systems take on different roles, enhancing the scenographic experience. The systems are displaced in relation to sequences of movement along the infrastructure and pedestrian pathways. This provides experiential and perceptual effects that mediate between internal activities and the surrounding context. The suburban shed type then gains ornamental and civic values through modest means.

Supervisor Brent Allpress, refer page 134

KUCHING, MALAYSIA > WEST MELBOURNE 6152KM





More Frankston

ELLEN YAP

This project presents the design of a transport hub in Frankston that integrates the existing public transport systems, including the existing train station, a bus interchange, and a large public car park. The hub is designed as a flexible podium which provides opportunities for future towers to house commercial and residential development when or if the need for such high-density programming arises. It is anticipated that future forms of development would be on a vertical basis, hence the provision of space for future vertical cores incorporated in the plan.

The site lies on the eastern edge of Frankston's CBD, bounded by Young and Playne Streets and Fletcher Road. Programmatically, the hub houses a train station, a bus interchange, three floors of public car parking, a foodcourt, médiathèque, offices for transport staff, restaurants, cafes, fast food outlets and various scales of retail outlets.

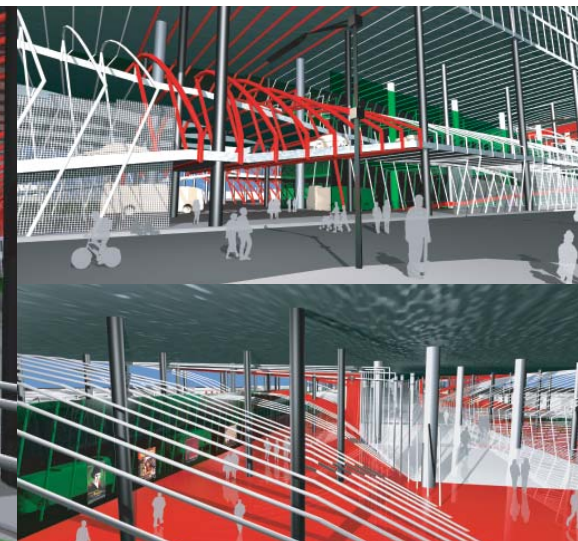
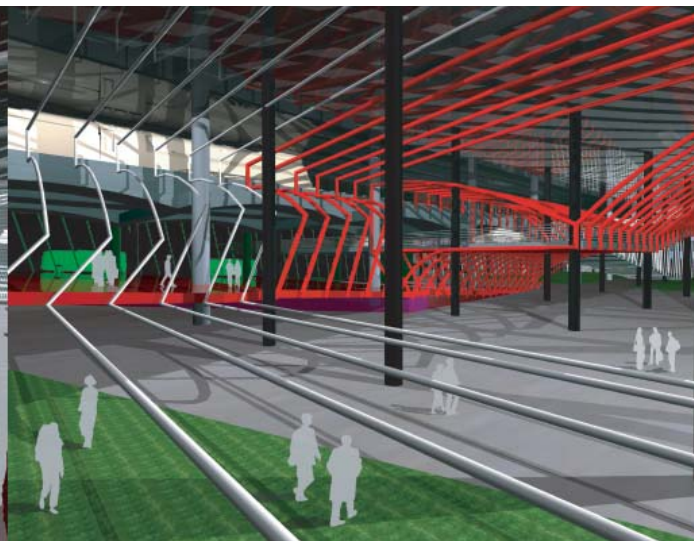
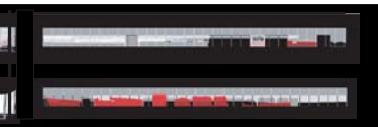
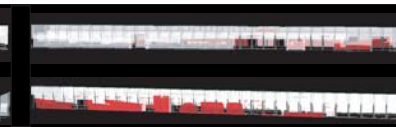
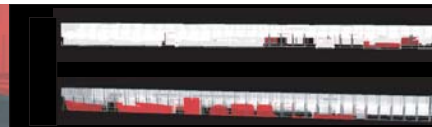
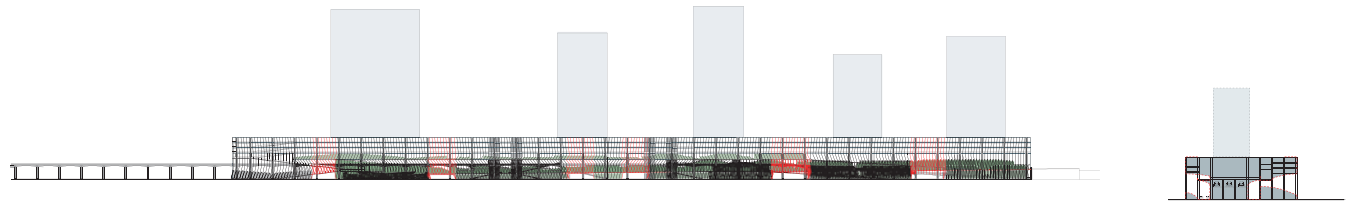
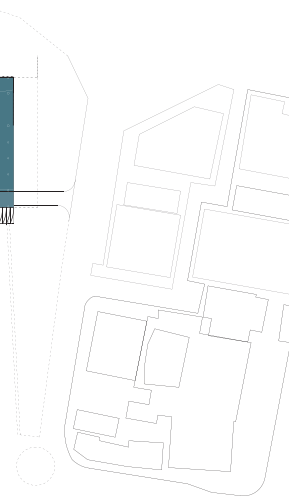
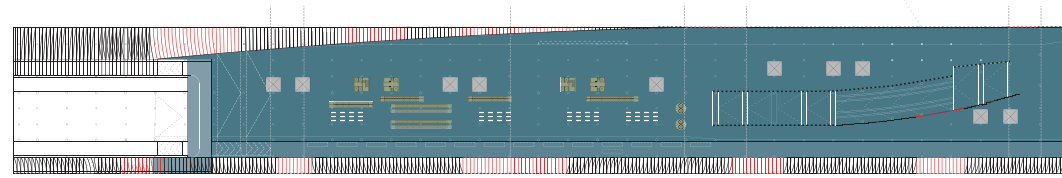
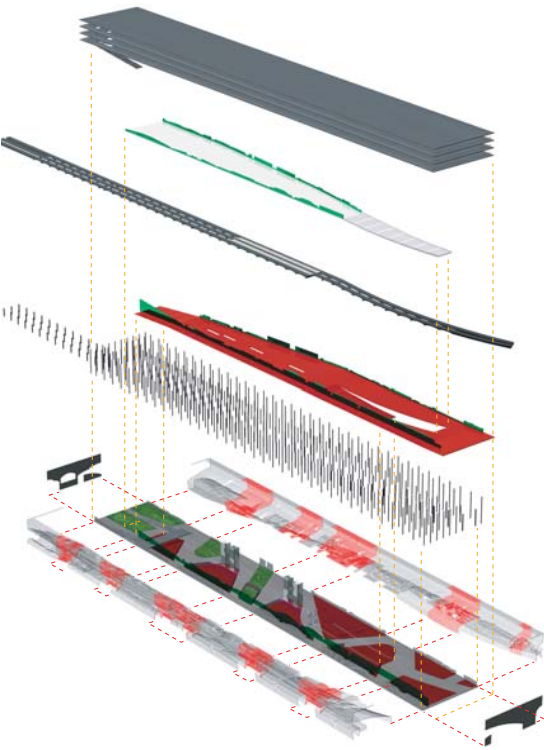
As opposed to the plan-based 'campus mode' scheme proposed by Cox Architects in the Frankston Masterplan, the design of the hub as a monolithic building was an attempt to differentiate it from its surroundings in terms of scale, form, colour and material – especially if it is to be a reference point and gateway into Melbourne city.

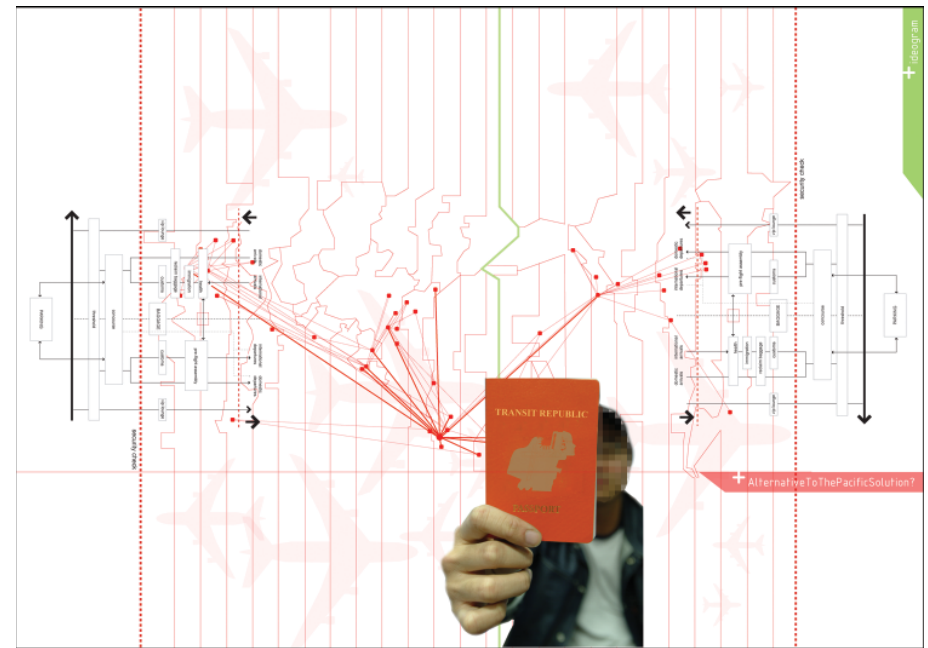
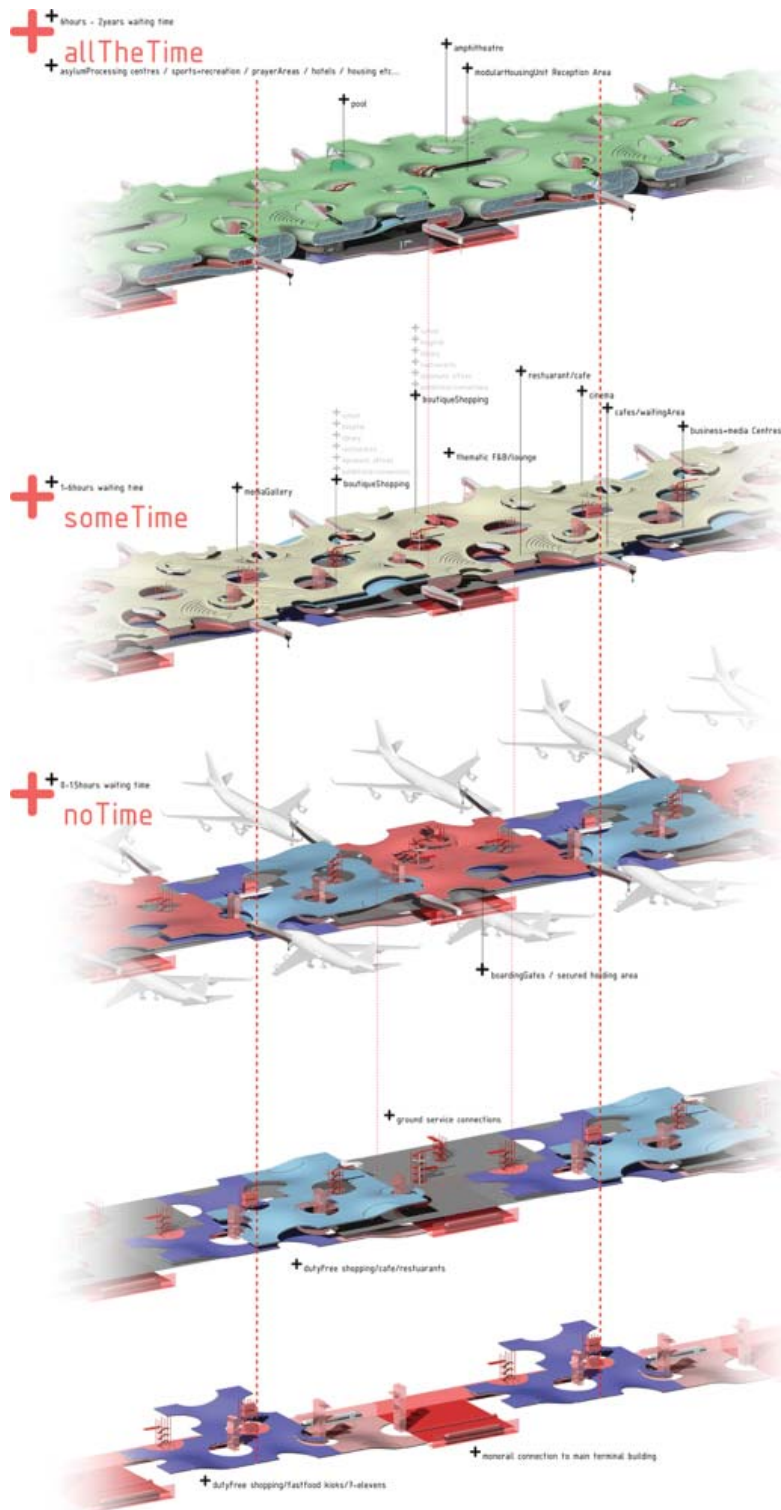
The building envelope is formed by a series of continuous vertical steel frames, creating an overall meshed effect on the façade; the frames are developed to dissolve the building mass by maximising visual permeability through the building.

The building registers as a form of architectural infrastructure overall, as it attempts to emphasise the skeletal or 'infrastructural' language of its components.

Supervisor Stuart Harrison, refer page 138

SINGAPORE > FRANKSTON 6113KM





Transit Republic

BRANDON HENG

'Transit Republic' questions the global archipelago of airside transit zones of airports. These zones transcend borders and metaphorically can be seen as a republic loosely controlled by governing bodies hosting each transit space and collectively overseen by the United Nations.

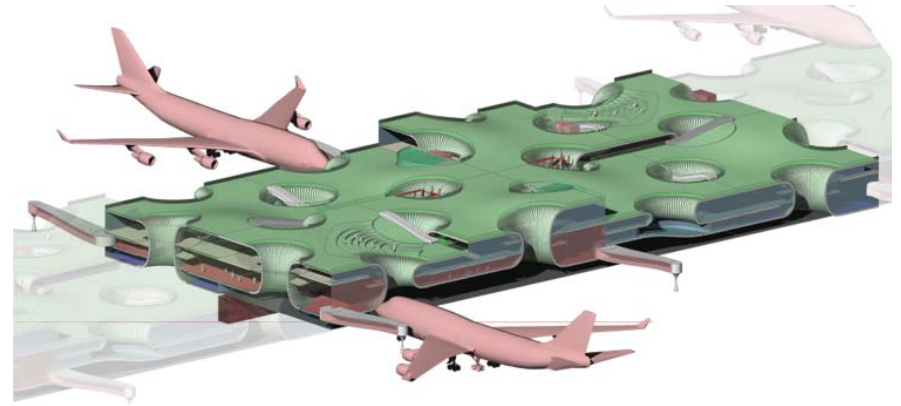
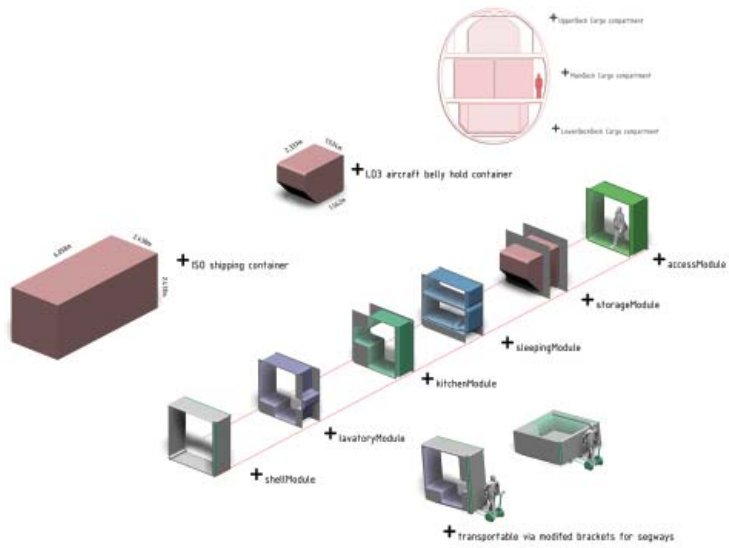
Are these spaces linked through microwaves, optical fibres, CNN, McDonald's and Starbucks? Do they provide identities and 'citizenships' for the anonymous frequent fliers and flaneurs who inhabit them in flux? Or are they an asylum for displaced persons; a speculative alternative to Australia's Pacific Solution?

This proposition is a satellite airport terminal on the southern apron of Melbourne's Tullamarine Airport. This configuration is adopted to address security issues and the distinction between airside and landside. Asylum processing centres, diplomatic missions, clinics, schools and cinemas are key programs among the shopping and business centres, security and boarding gates.

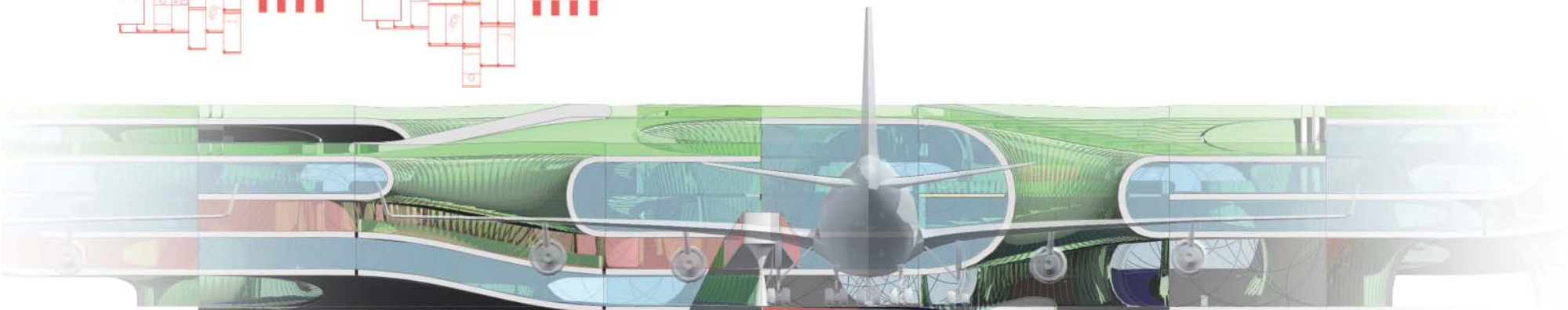
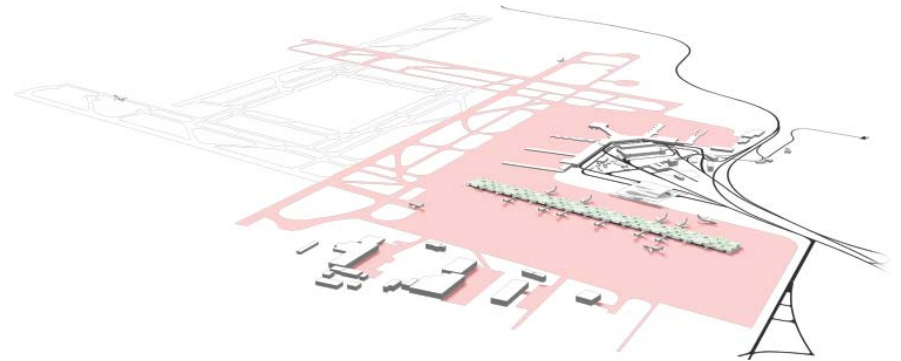
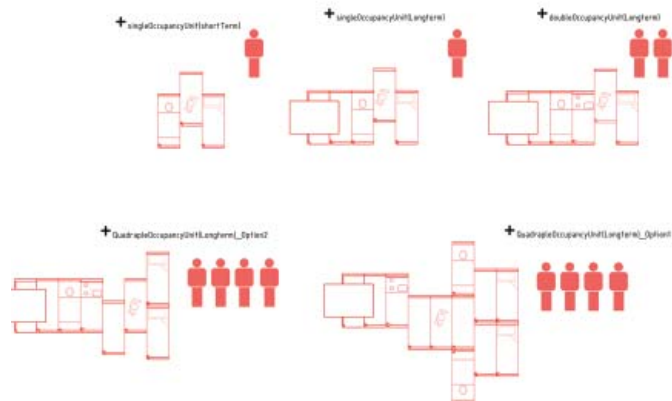
The satellite is broken into three separate conditions, which are dependent on variable occupancies. The architectural objective is to weave these separate conditions together in an attempt to stimulate intimacy and interaction between culturally conflicting programs such as the asylum processing centre and boarding gates.

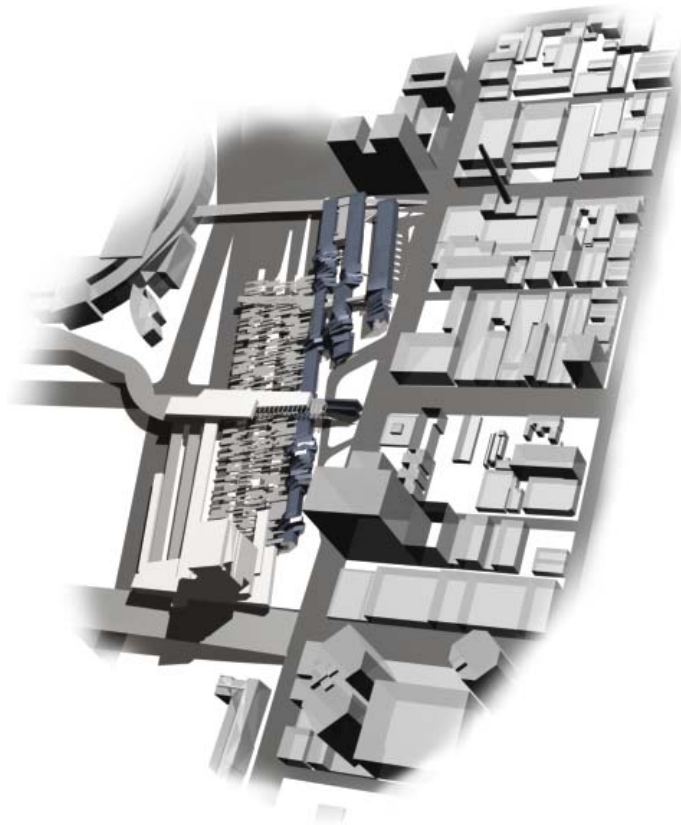
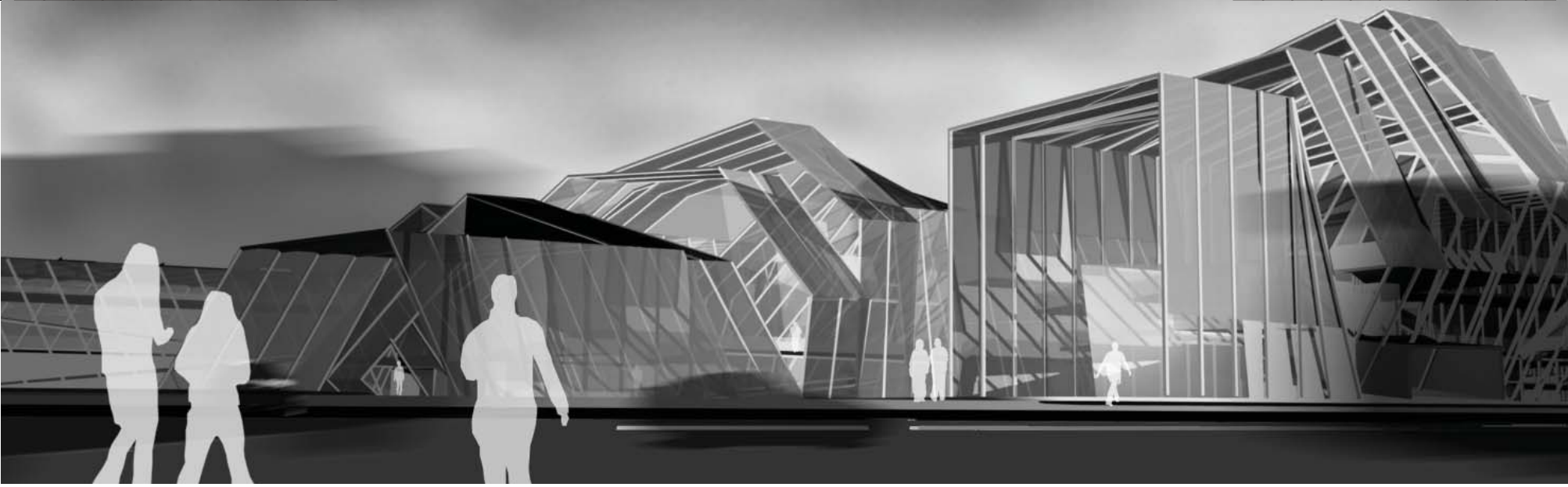
To humanise the scale of this 1.2-kilometre-long transit city the building is assembled in modules and clusters that derive from a warped square floor plate. The dimensions are governed by site constraints and allowable ramp gradients and the reconfigurable, portable modules are based on the dimensions of airfreight cargo containers, emphasising the proposed ephemeral and vagrant culture.

Supervisor Lindsay Holland, refer page 138



cihla dwallinn configurationne





Transit Soundscapes

SHERRY-ANN KWOK

Real architectural experience is not simply a series of retinal images; a building is encountered – it is approached, confronted, related to one's body, moved about, utilised as a condition for other things...

Architecture of the Seven Senses from 'Questions of Perception: Phenomenology of Architecture', Steven Holl, Juhani Pallasmaa, Alberto Perez-Gomes, Architecture and Urbanism, July 1994, Special Issue

In recognising that architecture is not simply forms and shapes realised from paper, but is made up of experiences through time and physical space, the aim of this project was to use research of the aural field as a design tool for its visual counterpart. Architects have often used the visual realm to orchestrate movement through a building and to conduct experiential highs and lows. It is proposed that the aural realm can create the same, if not more interesting, built environments.

Conditions of tension and complementary relationships between the aural and visual realms already exist, but most are accidental. It is thought that by understanding current models of aural-visual situations that it is possible to use these to create intentional experiences such as anticipation or confusion.

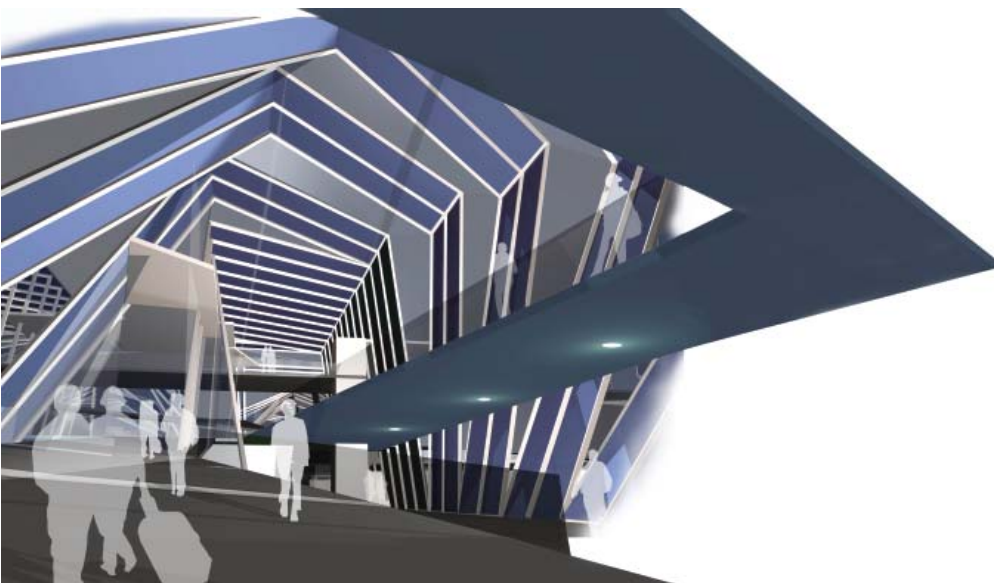
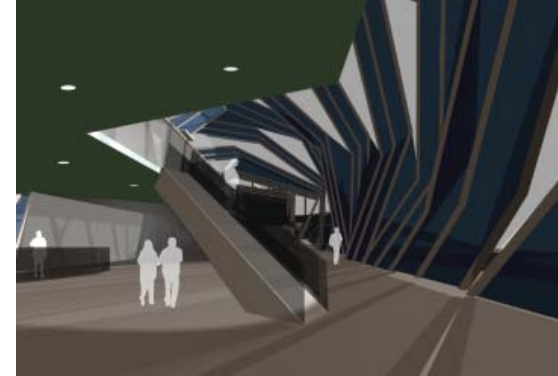
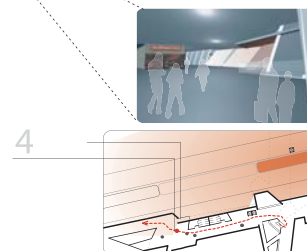
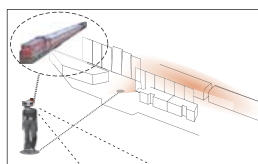
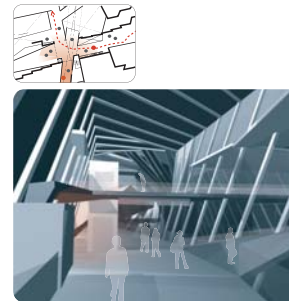
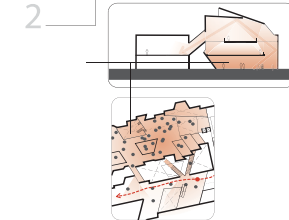
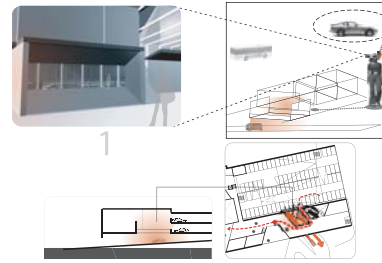
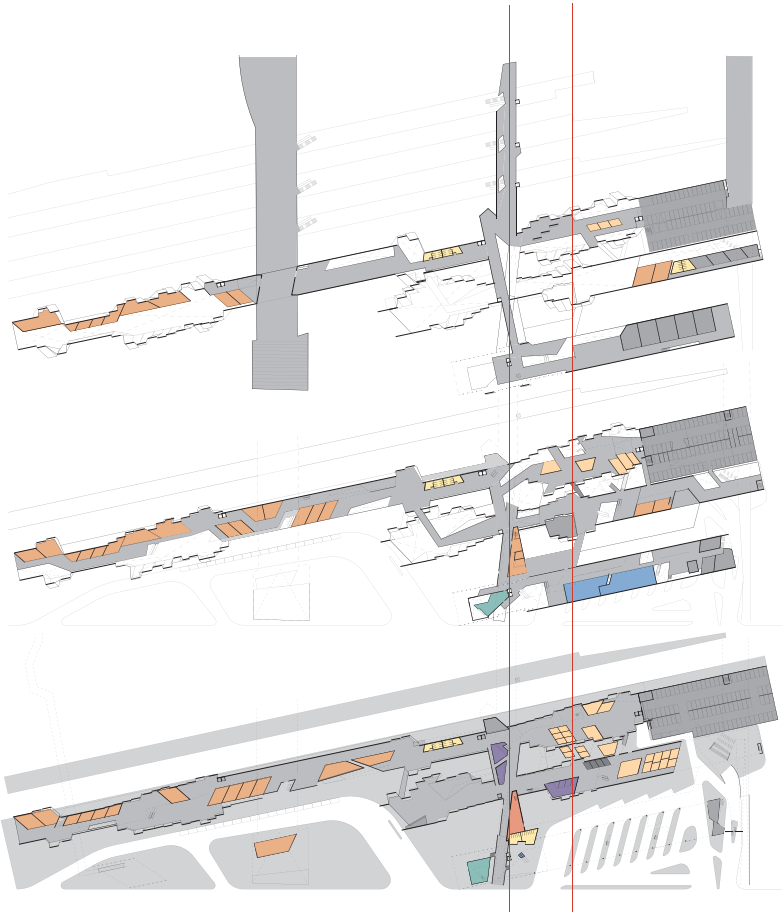
The testing ground is Spencer Street Interchange. This program is about movement between spaces and the focus should be about the transition between transport end points.

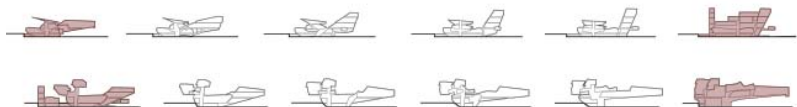
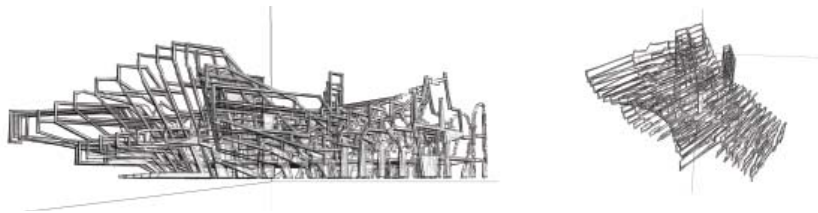
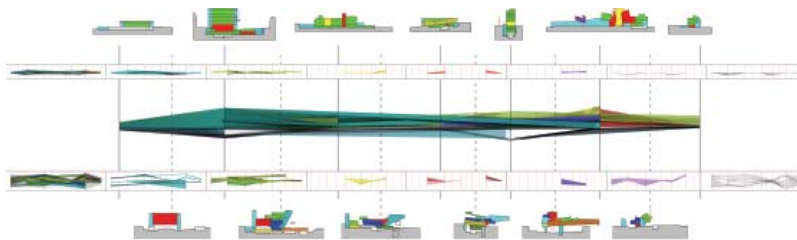
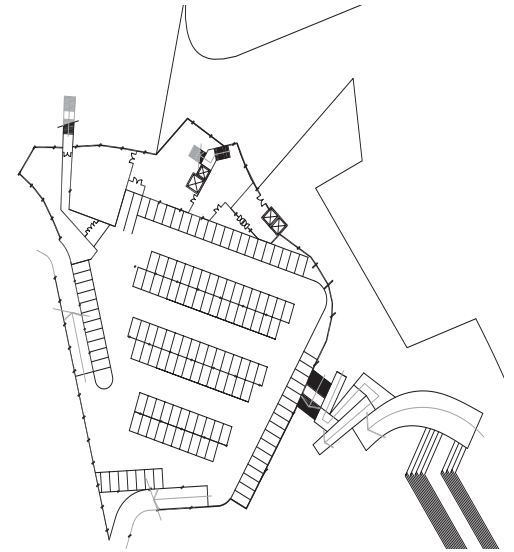
Architecture...[is] a 'thing' for passing time and space.

Bernard Tschumi

The project aims to design the transit space of the interchange using aural-visual relationships as a starting point, and for it to have these experiential qualities.

Supervisor Vivian Mitsogianni, refer page 142





Queensland Gallery of Modern Art

EDWIN HALIM

This project fuses the landscape with the experience of viewing exhibits. It is an intervention in a cultural precinct that already houses a number of institutions such as the Queensland State Library, Queensland Art Gallery, Queensland Museum and Performing Arts Centre.

The intention derives from an investigation of public corridors, both existing (in this case detached layers of promenades – pedestrian bridge, gallery plaza and boardwalk) and potential, stretching them across the art precinct into the new gallery site. Situated on Kurilpa Point, at the edge of Brisbane's art precinct, the new gallery will provide an identifiable loop back towards the precinct, providing a sequence of venues for the exhibition, research and interpretation of art, cinema, video and multi-media.

Sectional studies of seven comparative precedents were made exploring their spatial relationships vertically. These relationships were codified prior to the anamorphic projection from one to the other. From the projection model a series of new sections were cut to formulate new composite relationships.

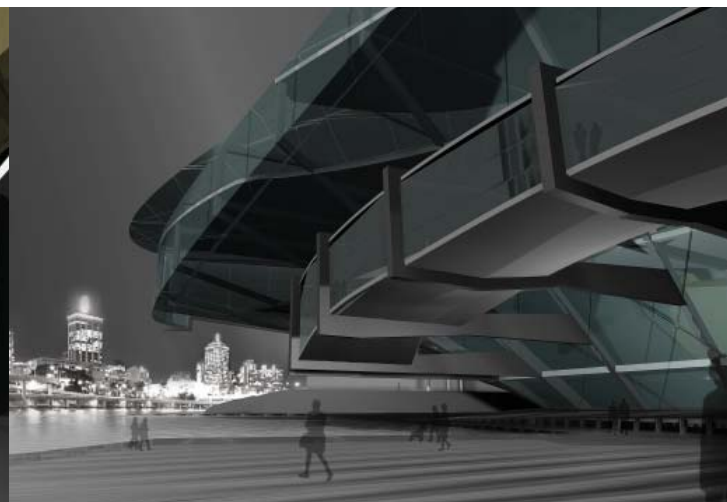
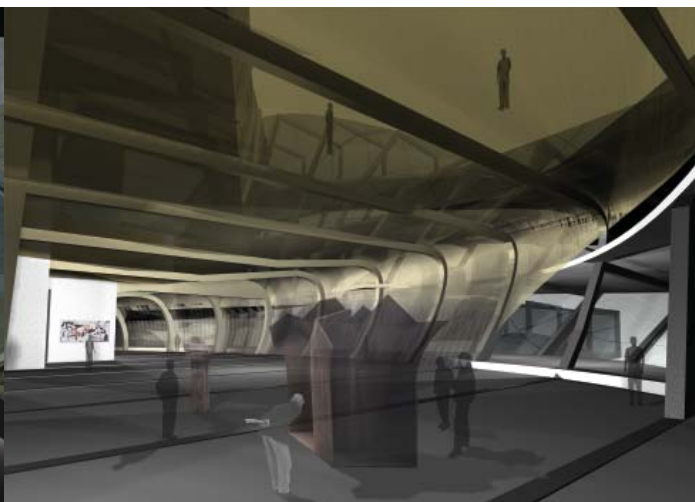
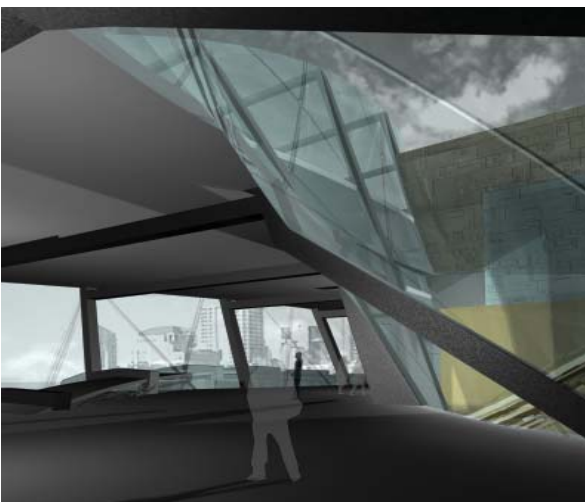
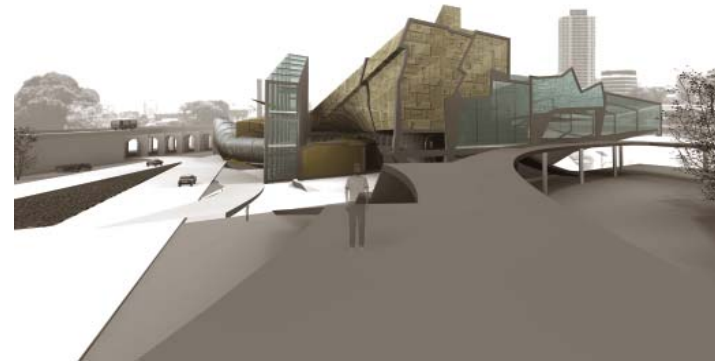
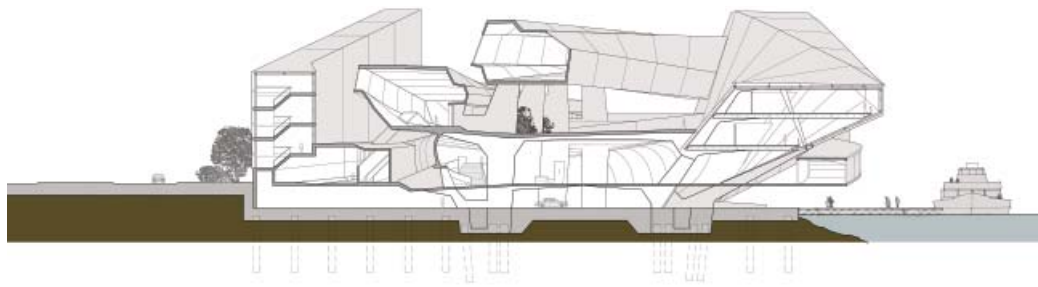
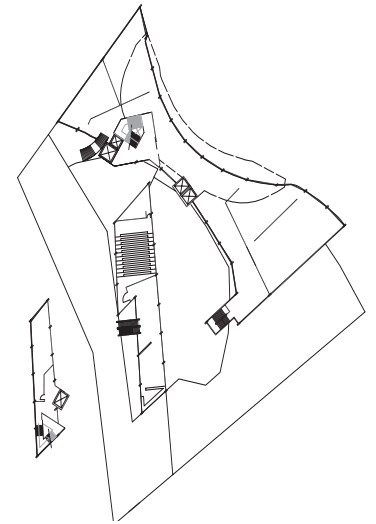
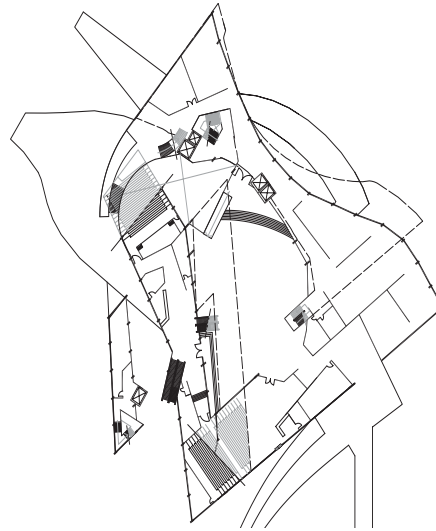
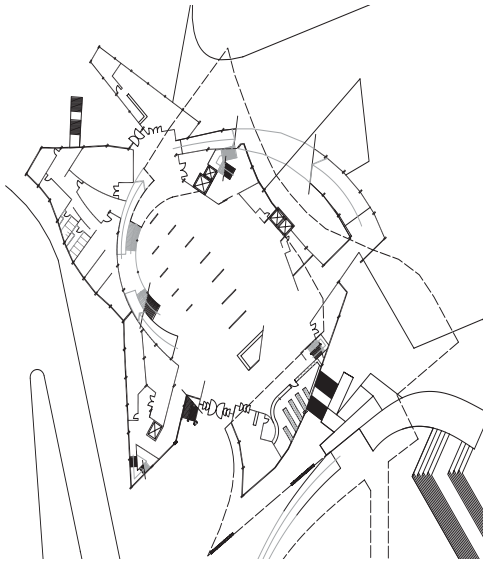
Surfaces were generated through a sequence of parallel transverse sections: folds and twists into a continuous spatial sequence redefining the building at thirty-metre intervals. In the constant process of determining its geometry and structure, the resolution of transversal sections intensified from thirty to six metres.

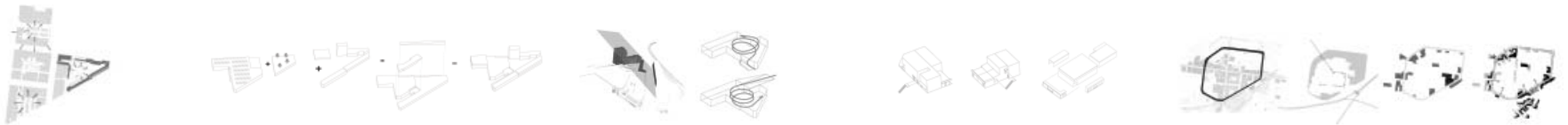
Conflicts between the section and envelope prescribe the circulation and programmatic arrangement in plan. Sections define multiple ground levels, signify experiences of the *promenade architecturale* at different levels of access to the complex, and create a well-defined ferry portal. The gallery space and cinémathèque are two different entities vertically yet share the same public space.

This is an experience of hybridisation where local context intersects with a new institutional context of diverse origins.

Supervisor Lindsay Holland, refer page 139

JAKARTA, INDONESIA > BRISBANE 5429KM





Reinvigorating Footscray Market

DARIUS TANUJOYO

Footscray is significant for its shopping culture. Strategically positioned, it is selected as one of the transit hubs in Melbourne's Transit City Program.

The Footscray Market and vacant land parallel to it and adjacent to the Footscray Station seem to be under-utilised. Such an inadequate functional building is mainly caused by its almost impermeable circulation with the surrounding context.

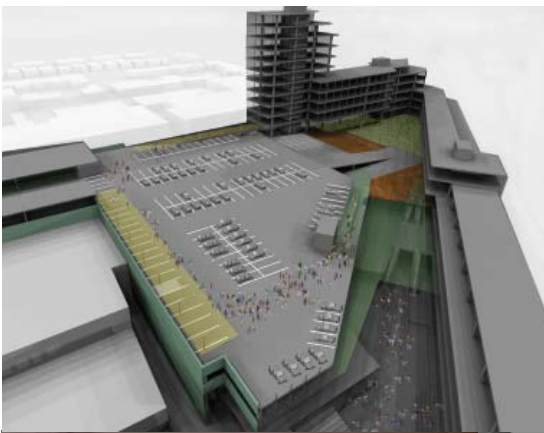
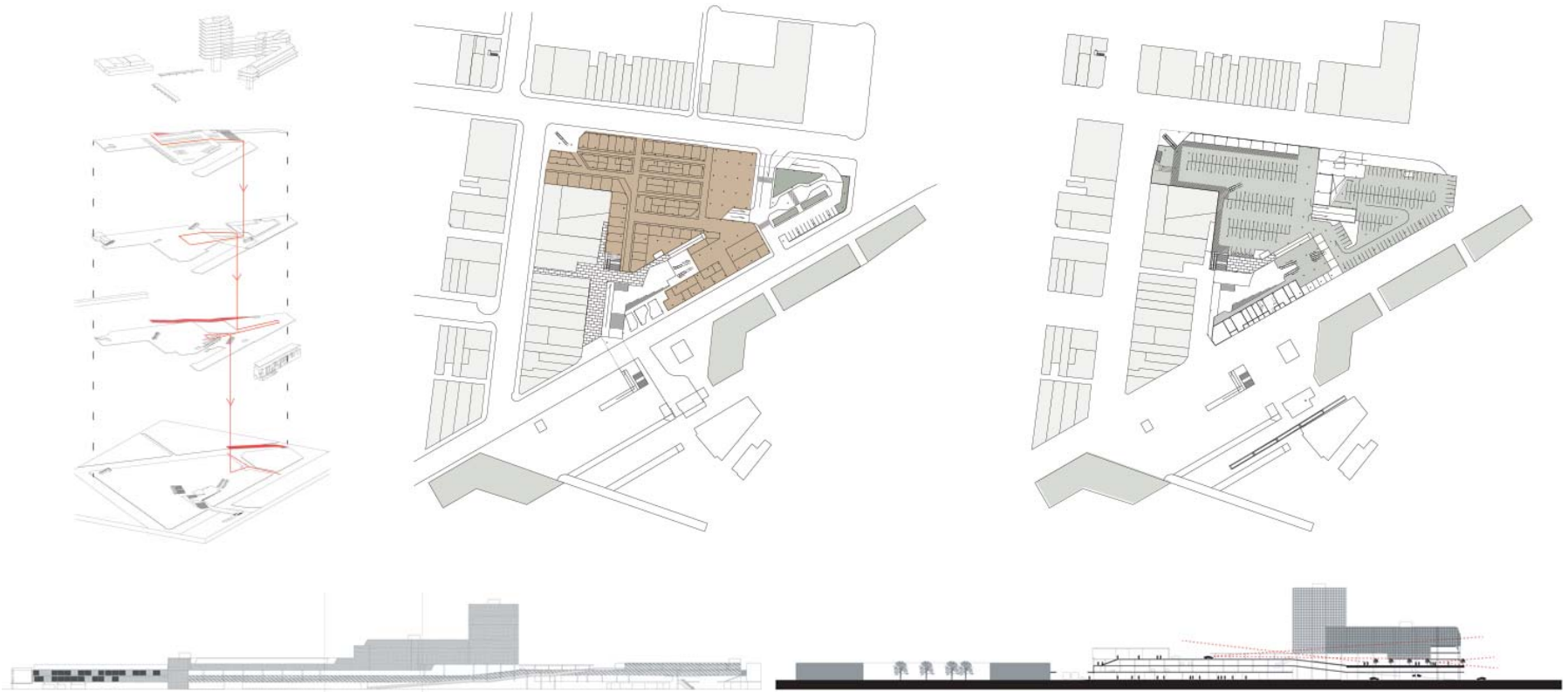
This project consists of new programs such as offices, residential units and retail outlets while maintaining existing car parks and the market. The aim of this project is to integrate and improve the circulation between Footscray Market and its urban context.

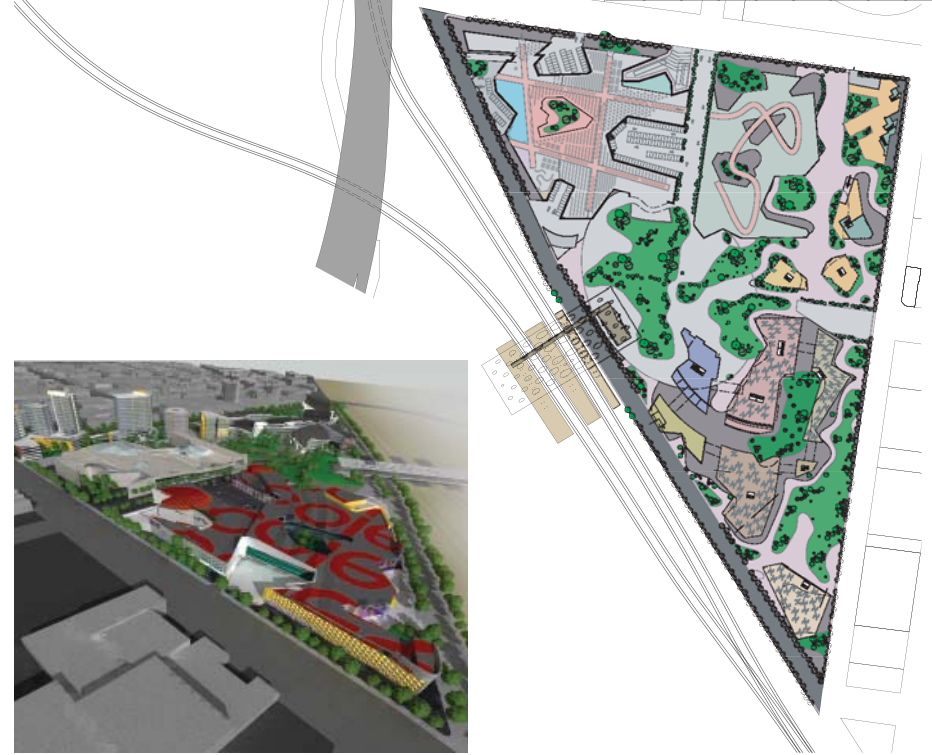
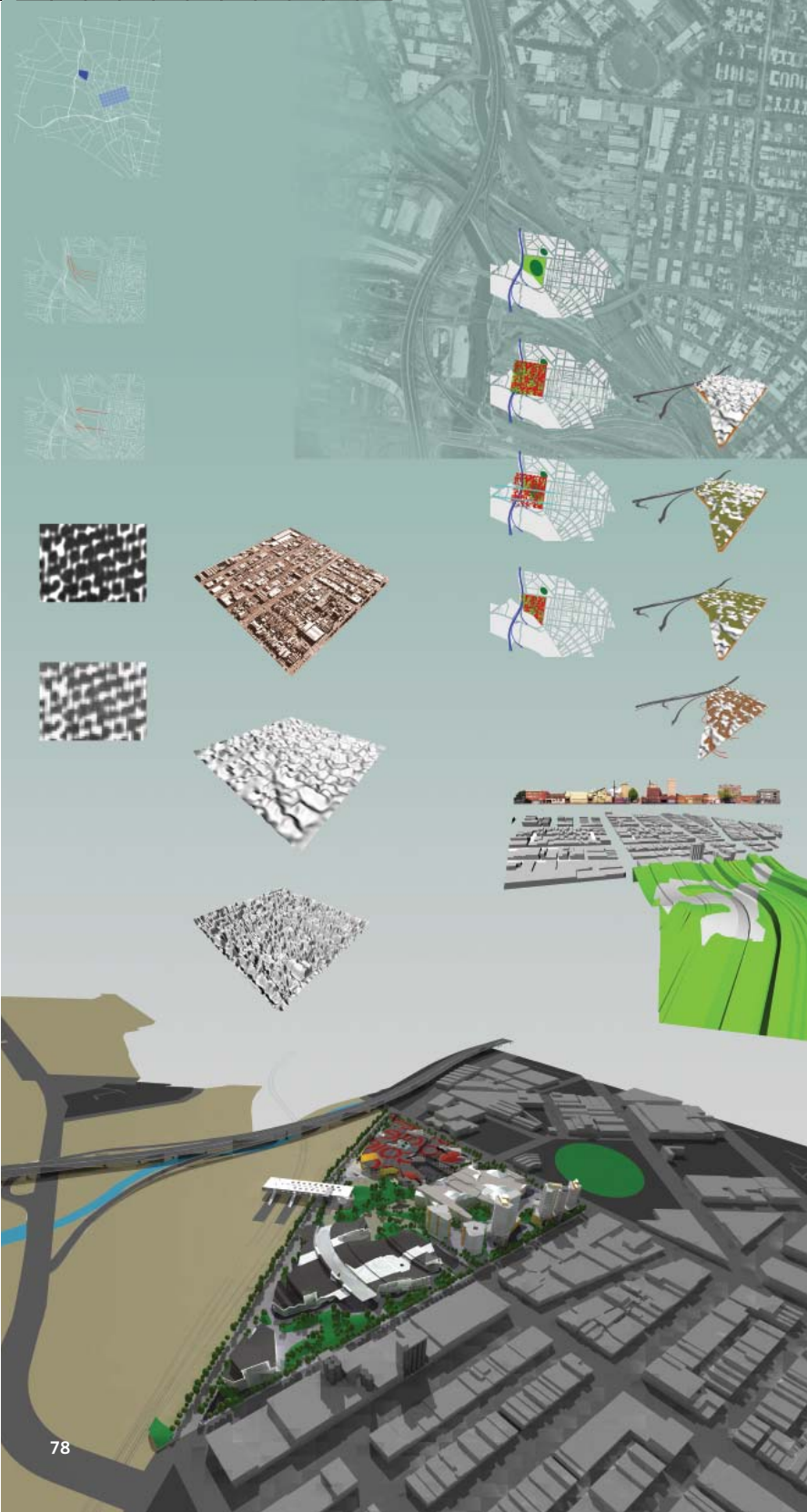
The first strategy is to permit direct car access to the rooftop car parks. These act as an anchor dispersing users to other programs. Mimicking the local typology, these programs will glaze the façades of the existing car parks. The roof is greened with landscaping, and public seating promotes this as the meeting point for the public and the building users.

Security concerns, indicated by the use of roller shutters across the existing shopping façades, are enhanced by new galvanised meshes. These expose the inner program while offering appropriate levels of security. Simultaneously, welcoming visual gestures are illustrated by the foyer spaces and the escalators, ramps and stairs into the building.

The programs are carefully placed corresponding to the adjacent contextual edges. Within the context of Footscray Station the new Footscray Market is a gateway to the city.

Supervisor Lindsay Holland, refer page 139





Tonal Distribution

CHENLONG MARK

This project establishes and investigates the relationship of various urban attributes, such as open space, building heights, volume and circulations. It includes mixed-use programs including commercial office, residential apartments, a retail superstore and an upgrade of North Melbourne Station – a kind of interface to inner-city living.

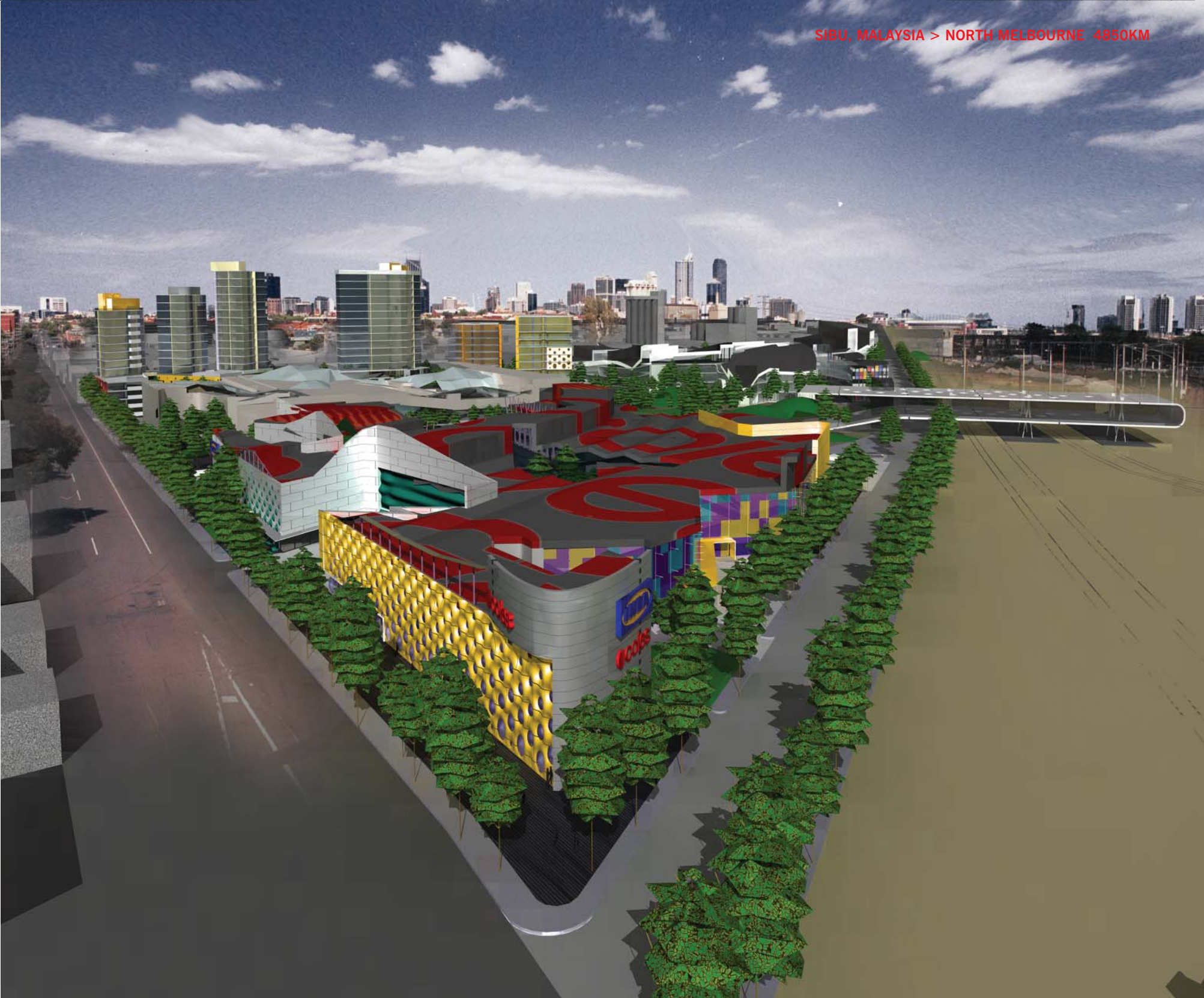
The site is on the edge of Melbourne's gridded CBD and the intention of this project is to extend this grid across the site to continue a similarly diverse built fabric. The historic train depot on the site is also recognised, becoming an interface to the grid that then orders the main trajectory of the project.

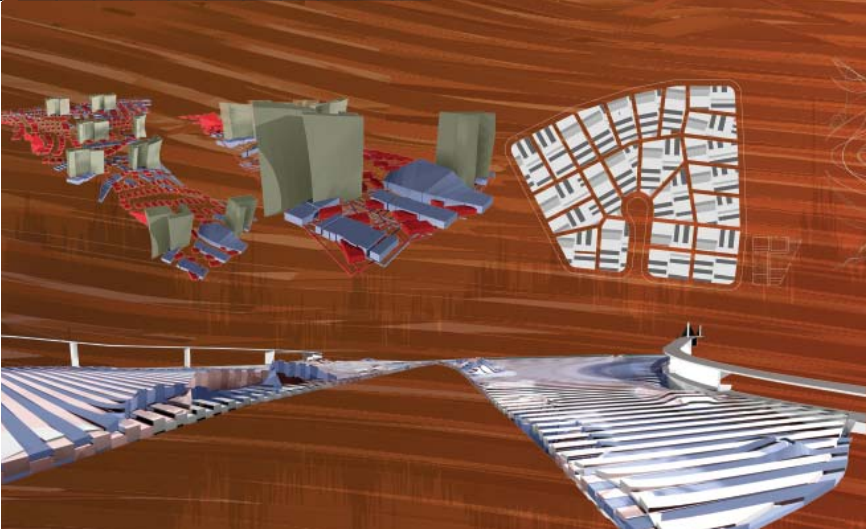
In effect, an aerial image of the adjacent area is used as reference material and issues such as volume, open space and landscape are analysed. This image is then represented in a heightfield method, in which the computer program picks up tonal densities of these attributes. The new three-dimensional landscape sample is then cut at various heights to reveal the profile of heightened peaks as building envelopes; valleys become open space or landscape. The sliced 'blobs' are then approximated as building footprints.

The residential apartments are located on the north-east of the 'valleys', and public and private concerns are addressed by disconnecting the ground floor from the footpath except at entry. However, in the Coles supermarket the main circulation axis is placed at an angle least obstructing the flow of movement. Similar to IKEA store circulation loops, the supermarket shopping experience is connected with other retail facilities. Car parks are variously placed at edge and underground points serving various entrances.

The grouped office buildings to the south are connected by a plaza inspired by the adjacent football field, which is placed in the central area like parklands. The large office floor area is cut according to the approximate scale of the adjacent grids and axes – the curved axis gestures to the original train lines and effectively becomes an internal atrium space, connecting the new train station. The original train station shifts to the edge of the site to serve various programs. The service road is effectively an extension of the edge road from the south and is treated as the 'new' edge of this development. The various roof profiles are shaped according to the adjacent buildings profiles.

Supervisor Paul Minifie, refer page 140





Housing a Stunted Economy

CRAIG CHATMAN

Economic growth is commonly regarded as a primary goal of economic policy and the mechanism by which employment, prosperity and community well being can be maintained. Business expansion, turnovers and profits are all seen as positive outcomes for the development of a city but can this be maintained?

The locality for this project is juxtaposed between the amplified prospects of Webb Dock and the Westgate Bridge and houses a forty-hectare community development.

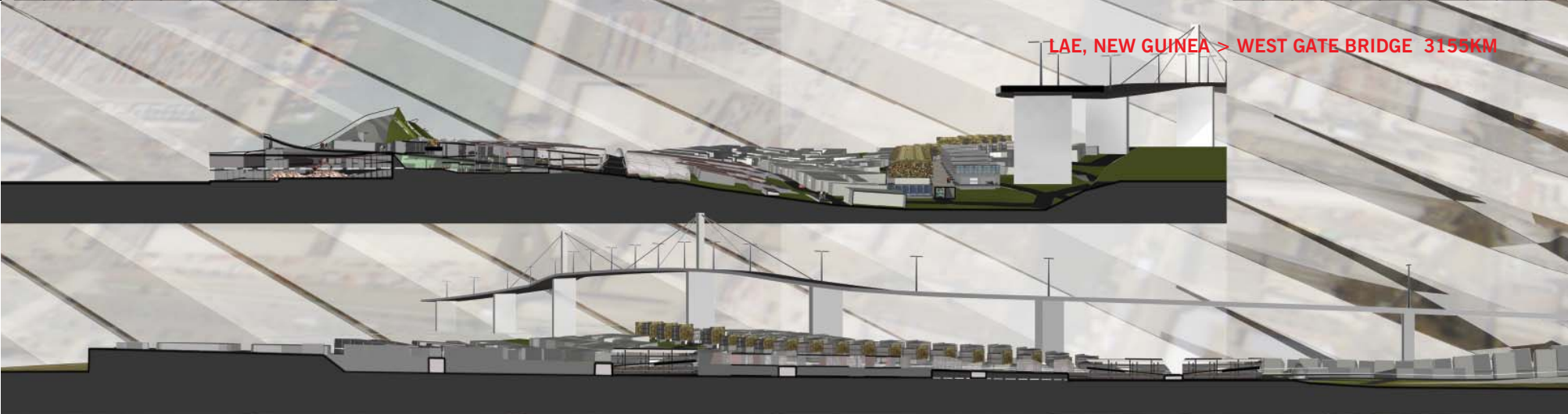
Through computer simulation techniques an attempt to understand collated field conditions was established. The phenomenon of noise demonstrated the behavioural pattern of the site and this has been used to express a dynamic condition that was then fed back into the physical space.

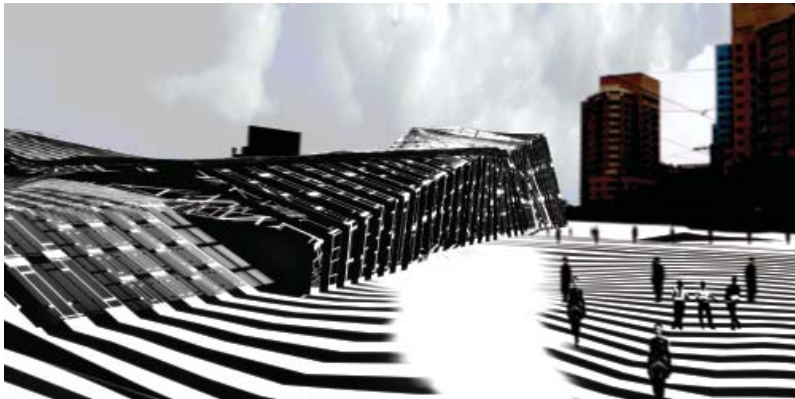
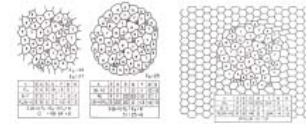
There are delicate environments amongst this industrial site – the parklands to the north of the Yarra River (particularly Merri Creek) have been documented as being environmentally sensitive. The water frontage is seen as an opportunity for a public park, continuing the spirit of Merri Creek that bounds Yarra Edge parks. Existing bicycle paths are maintained and extended through the site, connecting the west to east, ferry to home.

Entwined throughout the site are programs that reflect the geographical condition. A concrete recycling plant is located beneath various housing typologies. A soil bio-remediation centre is located next to leisure areas and parks. The 'Circadian Strip' provides constant light, providing possibilities of expedient harvest growth and a civic location to retune the body clock. The idea of conflicts was also explored through the design of housing types.

Supervisor Lindsay Holland, refer page 139

LAE, NEW GUINEA > WEST GATE BRIDGE 3153KM





Latent Forces, Potent Forces – Affecting the Institutional Type

DAIMAN OTTO

O you who have sound understanding, mark the doctrine that is hidden under the veil of strange verses [smooth surfaces].
Dante, *Inferno*, Canto IX

Institutional spaces are the principal sites through which ideologies work, and thus...it is in the institution's interest to effect (or at least give the impression of) stable conditions. And like the narrative, both institutions and ideologies are constructs – they are neither natural, nor universal, nor timeless, but artificial structures...it is the very inconsistency of the social field, the impossibility of its seamless constitution, its gaps and residues that ideology has to mask, conceal, screen. And it is in such gaps – at the level of the subject, the institutional program, the building, site and so forth – that certain critical architectural narratives might emerge.

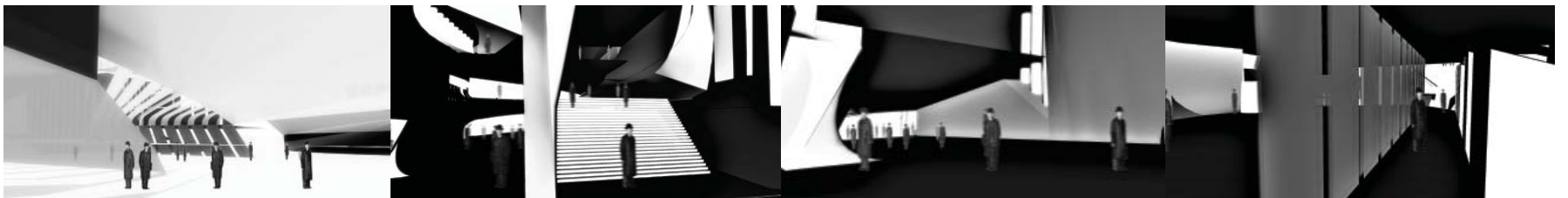
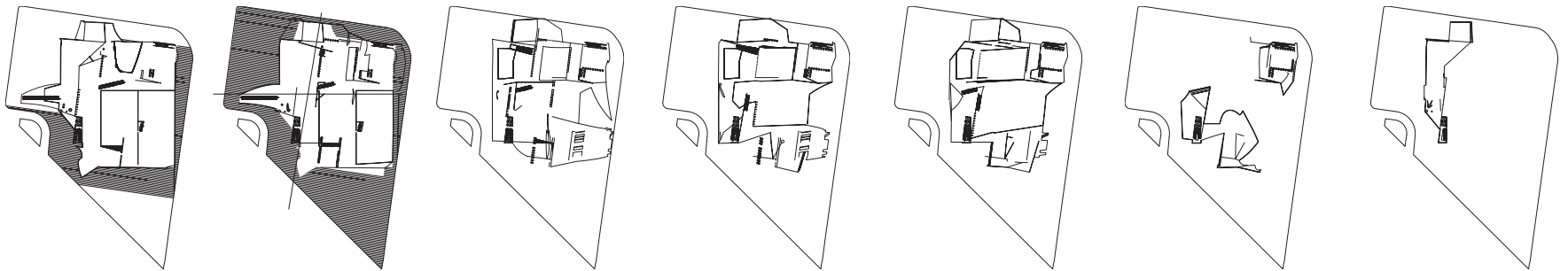
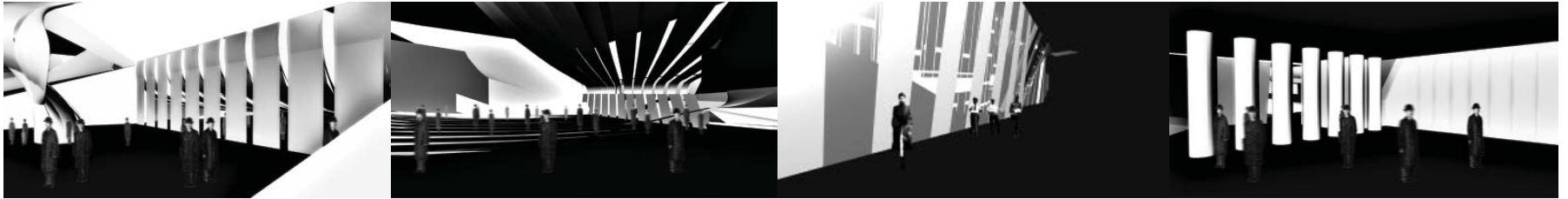
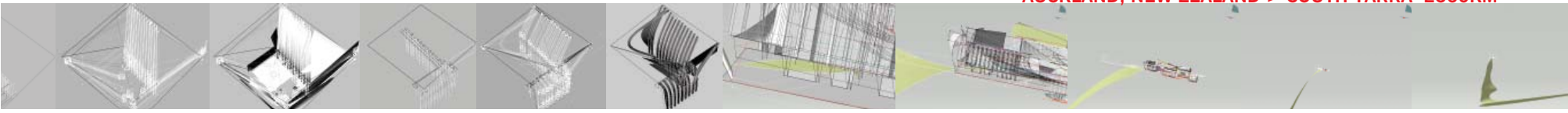
Mark Rakatansky, *Spatial Narratives*

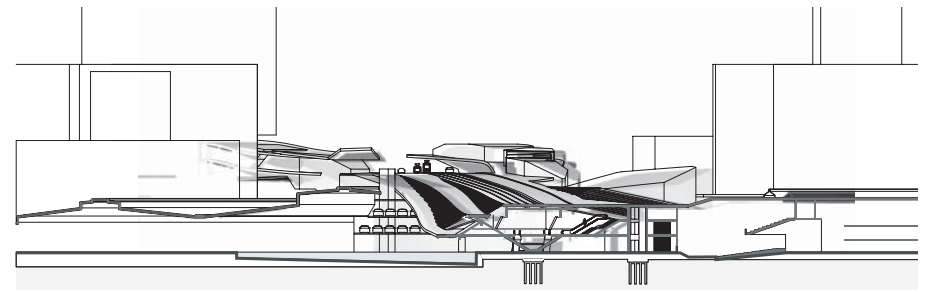
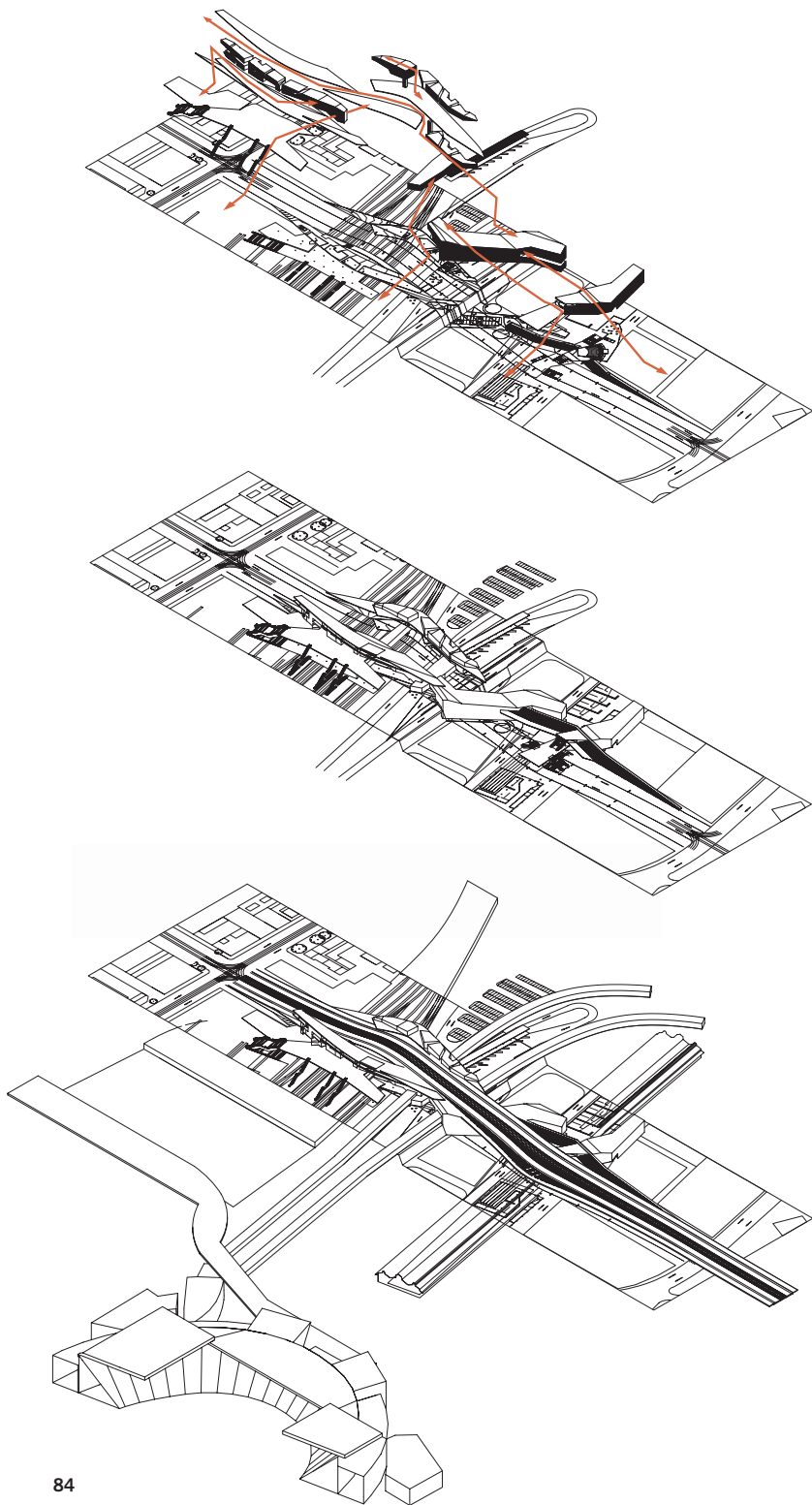
The principal quality of the contemporary 'lifestyle' is smoothness: preservation of power through subterfuge, smooth surfaces, branding and controlled transparency. In this project the institution prepares to translate to one of Melbourne's inner suburbs, Chapel Street, Toorak. But, the new locale has its own problems and not everything is smooth sailing. Car hoon drive rampantly, the lifestyle-conscious public are uneasy, the retailers are frantic. Here, the project plays devil's advocate: Stonnington City Council and the City of Melbourne unite in the spirit of self-preservation and orchestrate a disguised centre of control.

In effect, this project operates on an existing institutional gallery type in a way that affects traditional devices of control and display (surface, column and procession) in order to identify latent forces and new conditions in these devices. It is proposed that this will affect the way we experience institutional space, the way we experience art within space, challenging visual construction of traditional space.

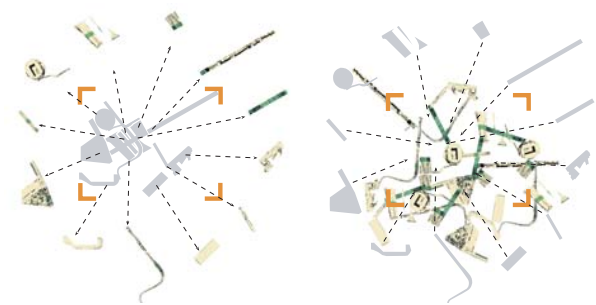
This is a project that documents processes of translation and modification. As such, it begins as a map of an object with a set of latent instructions and directions, and is transformed into an object of a map. One particularly strong precedent for this transformation process is Marcel Duchamp's *The Large Glass* – an example of a process-based artwork intended to transform a type (the window) into a multi-dimensional artwork, challenging the medium of art as well as the perception of flat surfaces. It was intended to develop a process that would mimic this to an extent, by taking a type (the Danteum) and transforming it by operating on the characteristics of the type.

Supervisor Vivian Mitsogianni, refer page 142





site mapping and analysis



Urban Hinge

LUCAS CHIRNSIDE

During 2002 architectural designs for Melbourne's new Southern Cross Station were unveiled. The development of this major transport interchange was coupled with the creation of a new Collins Street car/tram bridge that would traverse the station platforms linking Melbourne's CBD and Docklands. An opportunity existed to reconsider the design and programming of the new Collins Street Bridge, exploring the possibilities of connectivity across several urban systems.

During site research the term 'hinge' was employed to describe urban architectural sites with a disjunctive weakness that encouraged alternative programs, such as busking, to integrate with dominant flows. Hinge sites were characterised by flexibility of use adjacent to dominant public program sites, usually a vacant 'hub' at the intersection of diverging infrastructures. These essential public 'breakout' zones became sites of speculation, interaction and difference; memorable places without names.

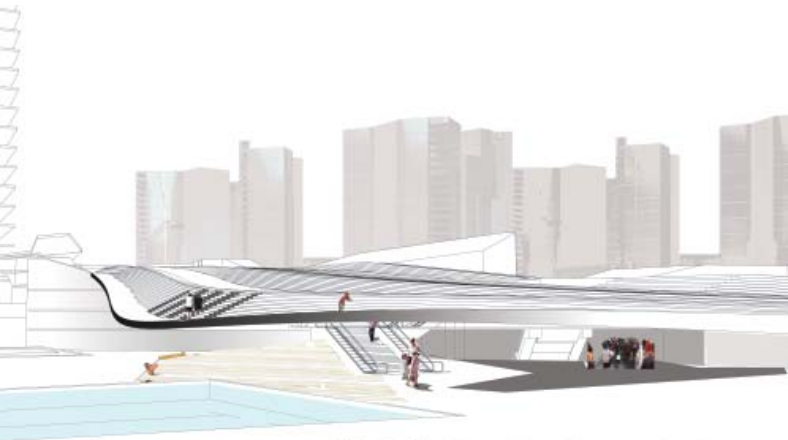
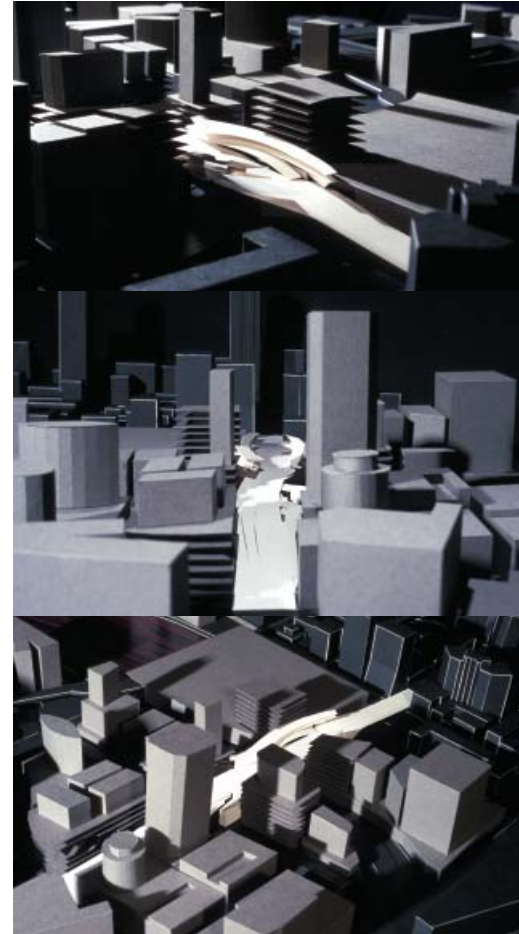
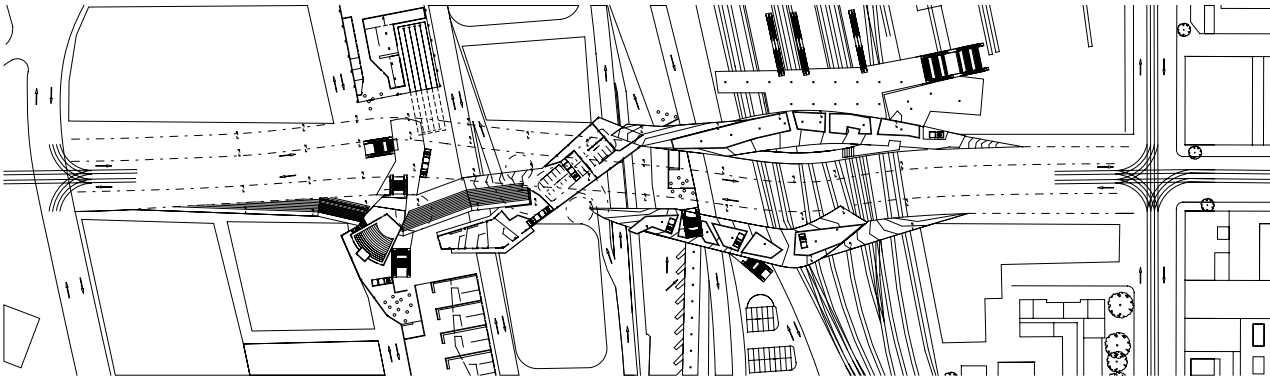
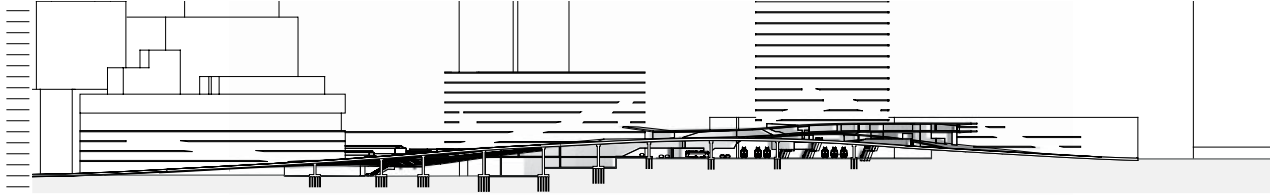
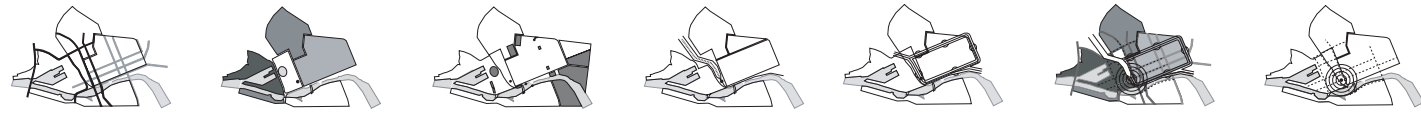
The new Collins Street Bridge displayed no such characteristics; rather it emerged as a linear conduit ploughing through and over local context – a massive concrete structure forming an effective north-south barrier along its entire length. In response to a culture of 'dumb' infrastructure Urban Hinge attempts to develop hybrid programming and design to allow for flexibility in infrastructural composition to adapt components to local urban fabric.

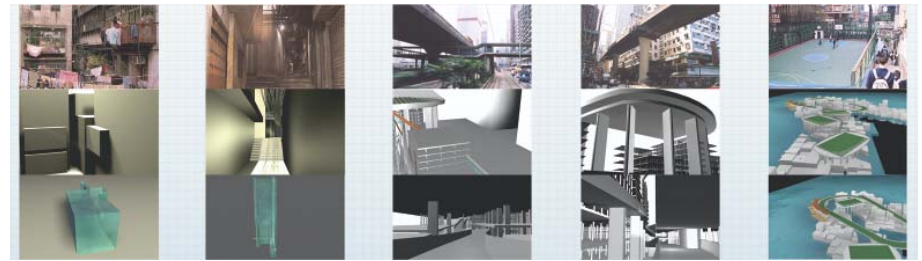
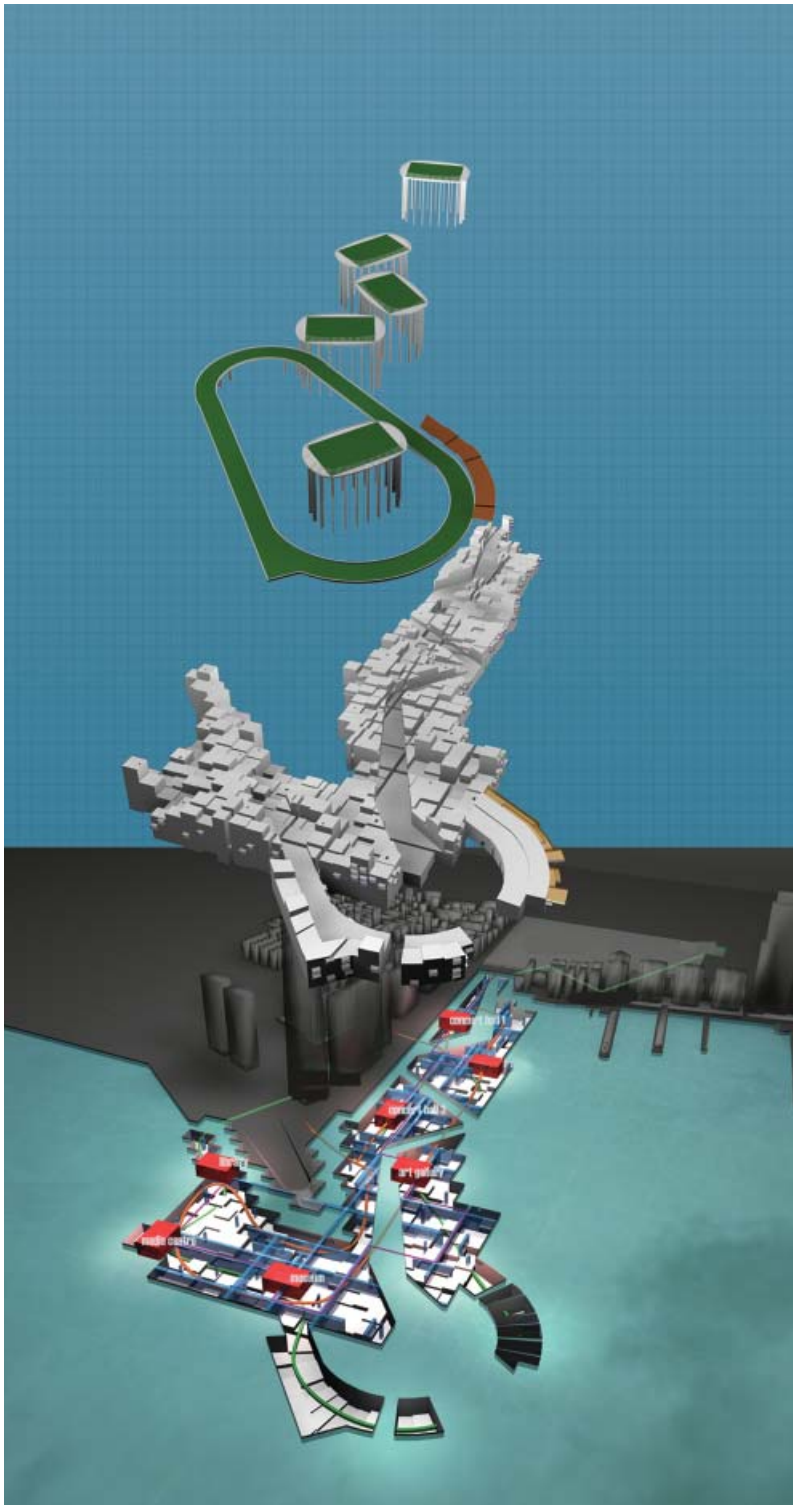
Urban Hinge tests design strategies of 'weakening' public infrastructure attempting to articulate bluntly converging systems, that in this case are represented by CBD/Docklands, stadium/station, heritage/highway, and existing/proposed habitation.

Urban Hinge is a non-linear connective tissue separating and recombining flows between interrelating systems. Dominant programs find an unofficial interface in the bridge, their unsynchronised demands creating moments of 'slack', temporary delaminations that attract speculative inhabitation.

Supervisor Mauro Baracco, refer page 134

CLYDE, NEW ZEALAND > SOUTH YARRA 2560KM





Land Deficiency Syndrome

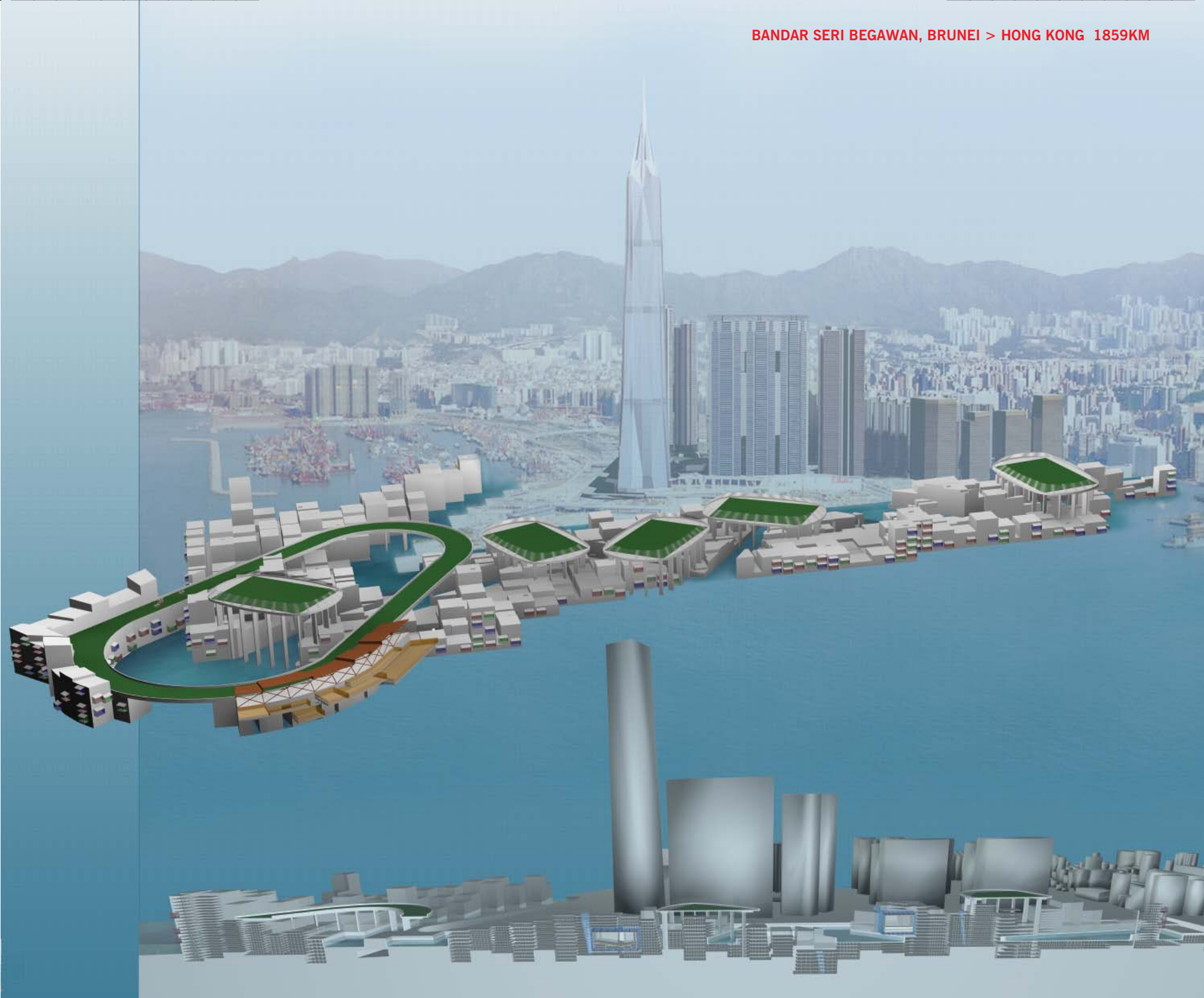
EUGENE LIM

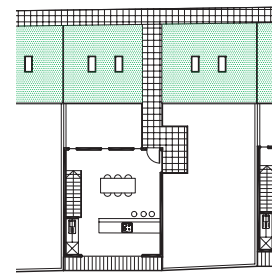
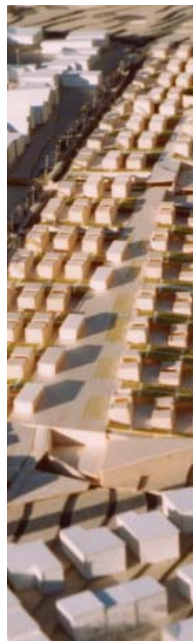
Hong Kong has always suffered from 'land deficiency syndrome', the effects of which are casually manifested in the semi-surreal urban typologies scattered throughout that city. These could be said to culminate in the infamous Kowloon Walled City. This syndrome includes extreme land use, hyper-compression, appropriation of surface or void, absurd programmatic adjacencies, embedded 'jewels', 'super' extrusions and stagnant imported Western cultural motifs.

The emergence of the West Kowloon reclamation site – thirty-eight hectares of reclaimed land facing Victoria Harbour and the iconic Hong Kong landmarks – poses a big dilemma. On the one hand, a prescient government wants to elevate Hong Kong from the fate of a one-dimensional global hub lacking political and cultural strengths, and on the other there is the vernacular land deficiency syndrome. As Hong Kong's other imported Western precedents illustrate, their 'singular' urban concepts almost always result in a social desert. The question is how to introduce public diffusion in a land deficiency syndrome, yet within distilled requirements of a Western model.

The proposal explores the possibility of amalgamating these urban typologies, the highly successful and rich ones, as well as those that failed. They are reconditioned, reinterpreted, sometimes mimicked and deployed across the West Kowloon site as a hypothesis, orchestrating maximum public diffusion, cultural sensitivity and a greater sense of 'place'.

Supervisor Lindsay Holland, refer page 139

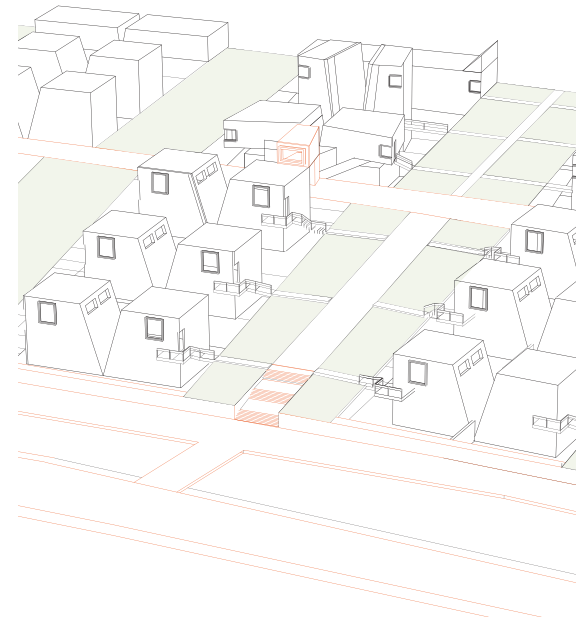




first floor



ground floor



Rosanna Housing Typology

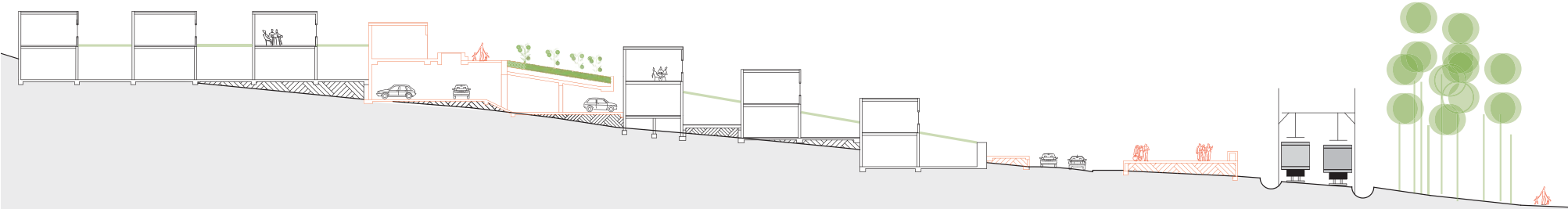
BENJAMIN PERCY

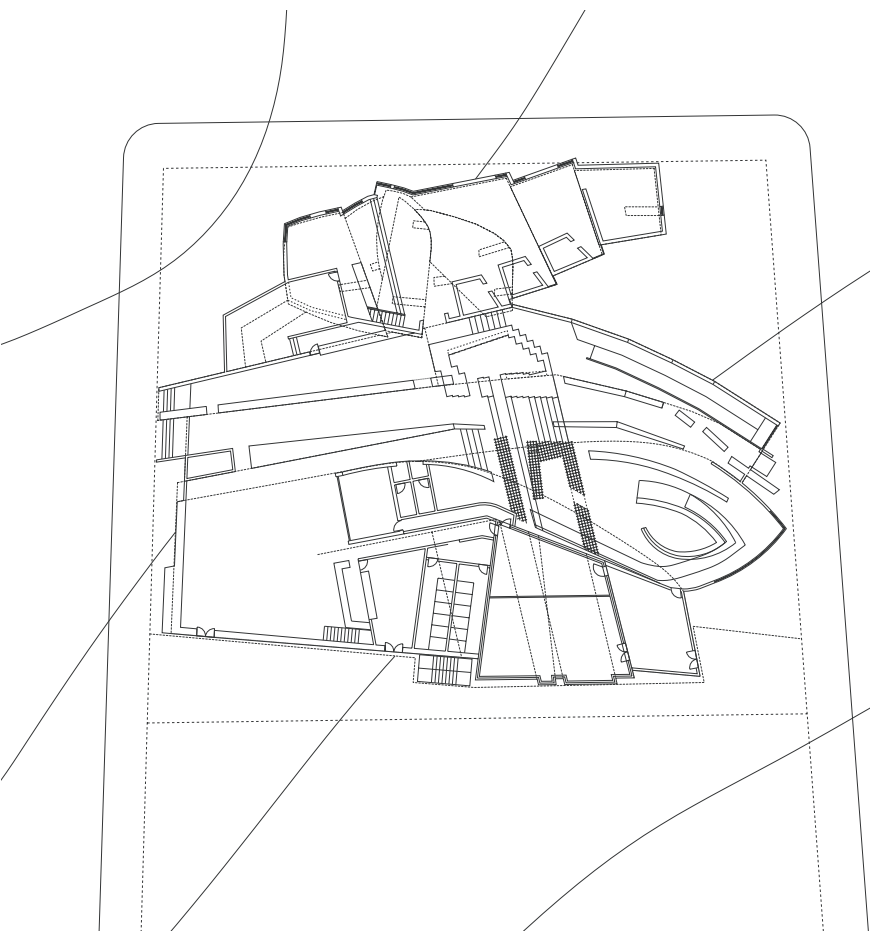
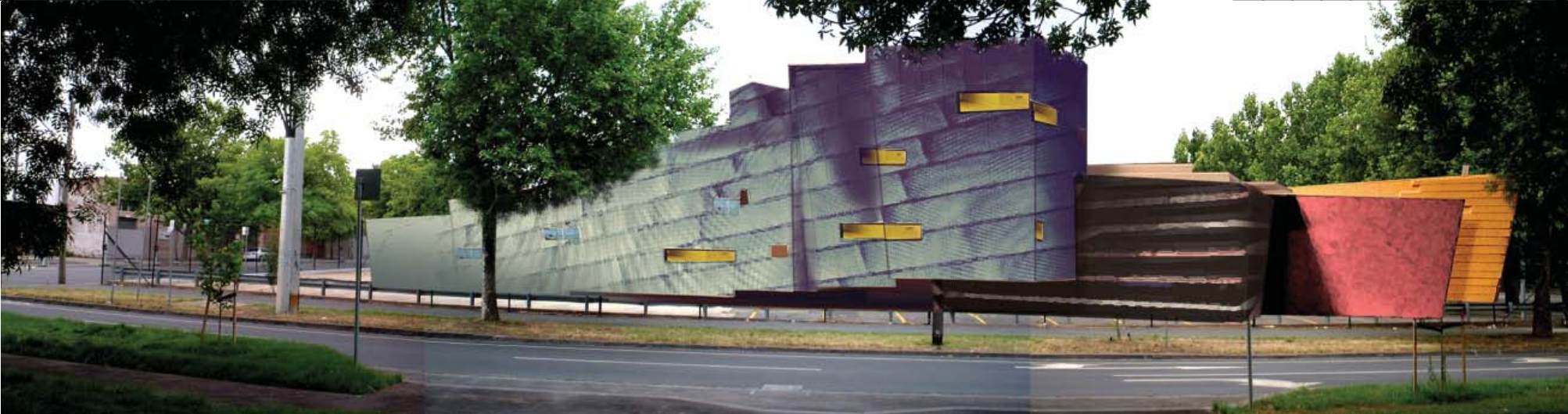
This project critiques the everyday, ordinary and poorly planned subdivision of the suburban residential block. The proposal reconsiders the relationship between the public spaces and private spaces in typical residential planning. It recognises that there is a significant change occurring in the suburbs whereby a house on a block of land is now developed into multiple housing. As such, a primary theme was to find a multiple residential typology that retains essential qualities of the house that are generally lost in current developments. The front yard was one of the main qualities considered – a generous transitional and interactive space that beautifully straddles public and private territories.

At each end of the site, beginning at fence height, a new ground plane is created that mirrors and mimics the existing slope. The top of the new surface provides the front yard areas for the residences as well as the circulation paths of the site. Under this new ground surface private bedrooms and bathrooms are housed. Smaller houses provide the living areas and connect the public and private areas above and below with the new ground plane: the typology is meant as a subdivision framework that invites adaptation.

Popularity of urban infrastructure can be registered by the proportion of public users lingering on site. Here, a wide boulevard between the existing road and railway with an inclined bridge links to the local community facilities including the railway station, central giant footpath and public programs through the middle of the block that would generate a sustained presence of people. The pool addresses the public user and the local primary school.

Supervisor Mauro Baracco, refer page 134





Soundroom

JOANNA BEST

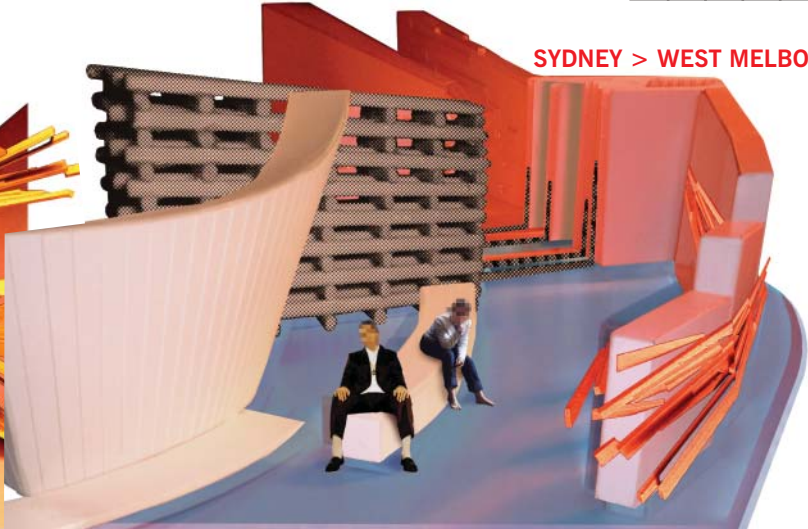
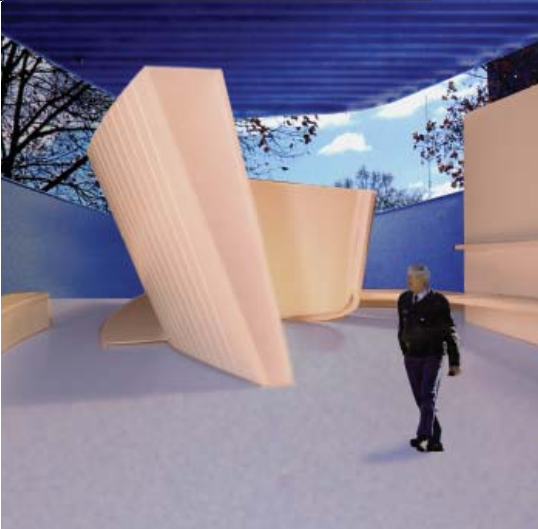
The Soundroom is a proposal born from the Australian Sound Design Project, an ongoing archive of acoustic ecology established by the Australian Centre at the University of Melbourne. Of interest is the conception and installation of sound design, the acoustic quality of space, issues of how private and public space affect sound design and an awareness of our surrounding 'soundscape' and its changing nature.

This project directs an awareness of the senses and the qualitative nature of architecture via synesthetic relationships, focusing on the shift between sound and form. The recasting of perceptual experiences across the senses maintains the qualitative nature of the original 'affected' state without mimicry, generating variables in intensity, timing and shape.

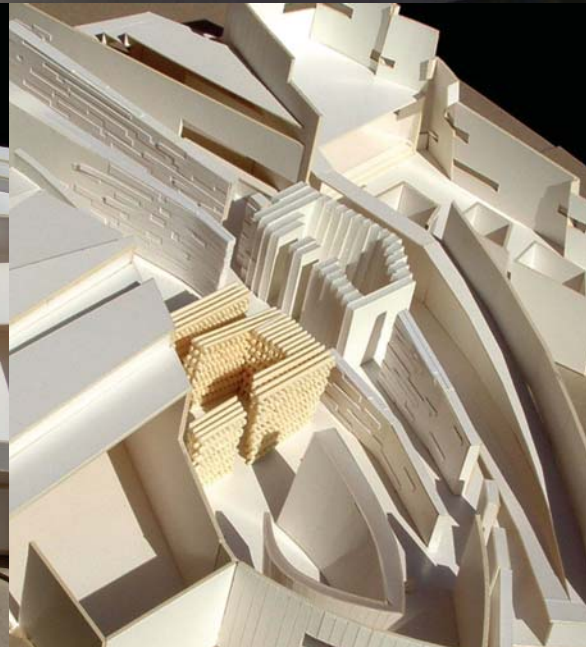
The Soundroom not only incorporates facilities for the collection, but also spaces for the creation and exhibition of sound design. A live music venue and recording studio provide a connection to the street and community; a sound corridor establishes a sequence of spatio-acoustic experiences that modulate sound throughout the building and create a palette from which the building form resonates.

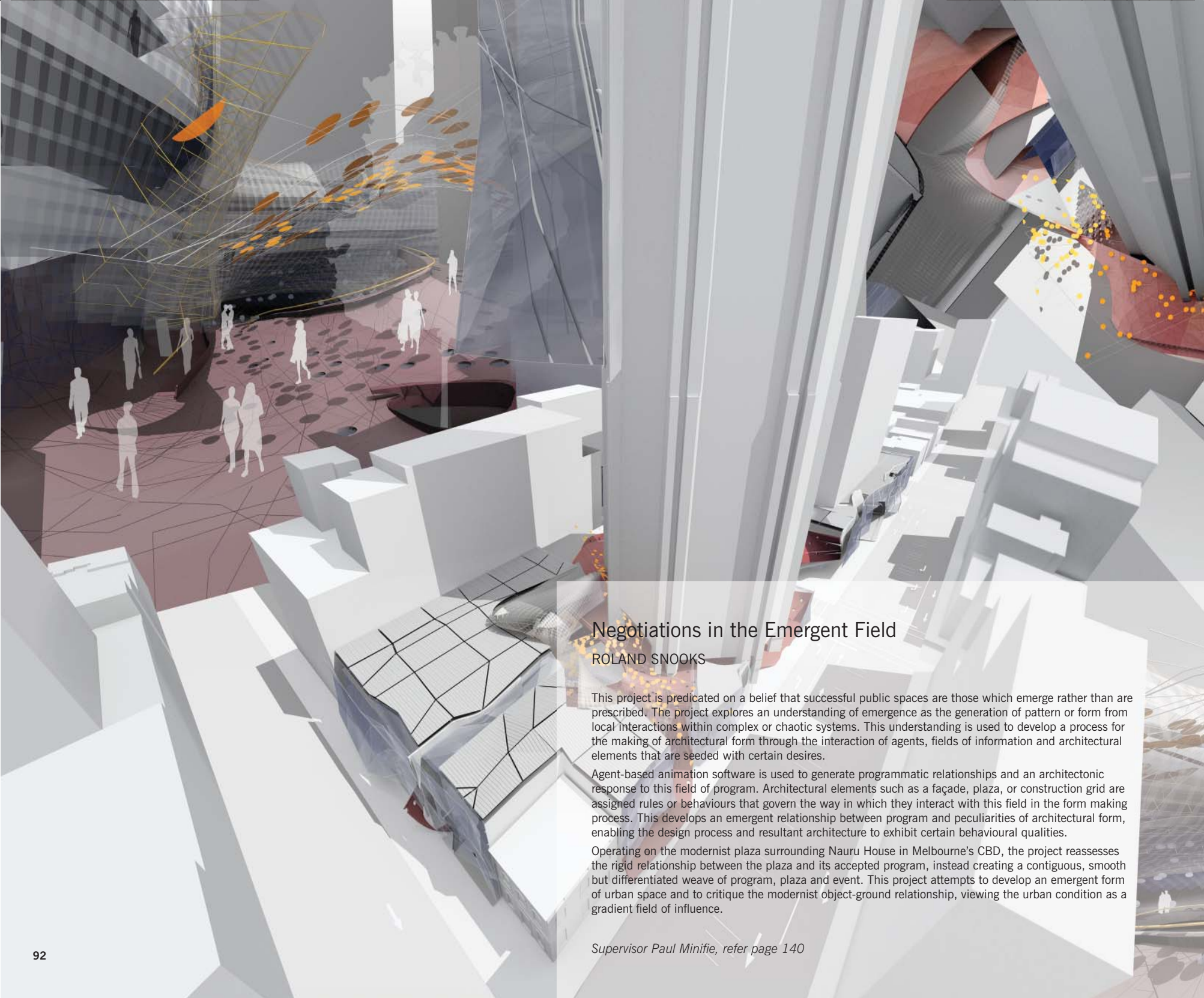
As a result, the architecture exhibits a sonic awareness; the mapping of qualitative movement through the building provides a dialogue between acoustic spaces and differentiated forms.

Supervisor Pia Ednie-Browne, refer page 137



SYDNEY > WEST MELBOURNE 708KM





Negotiations in the Emergent Field

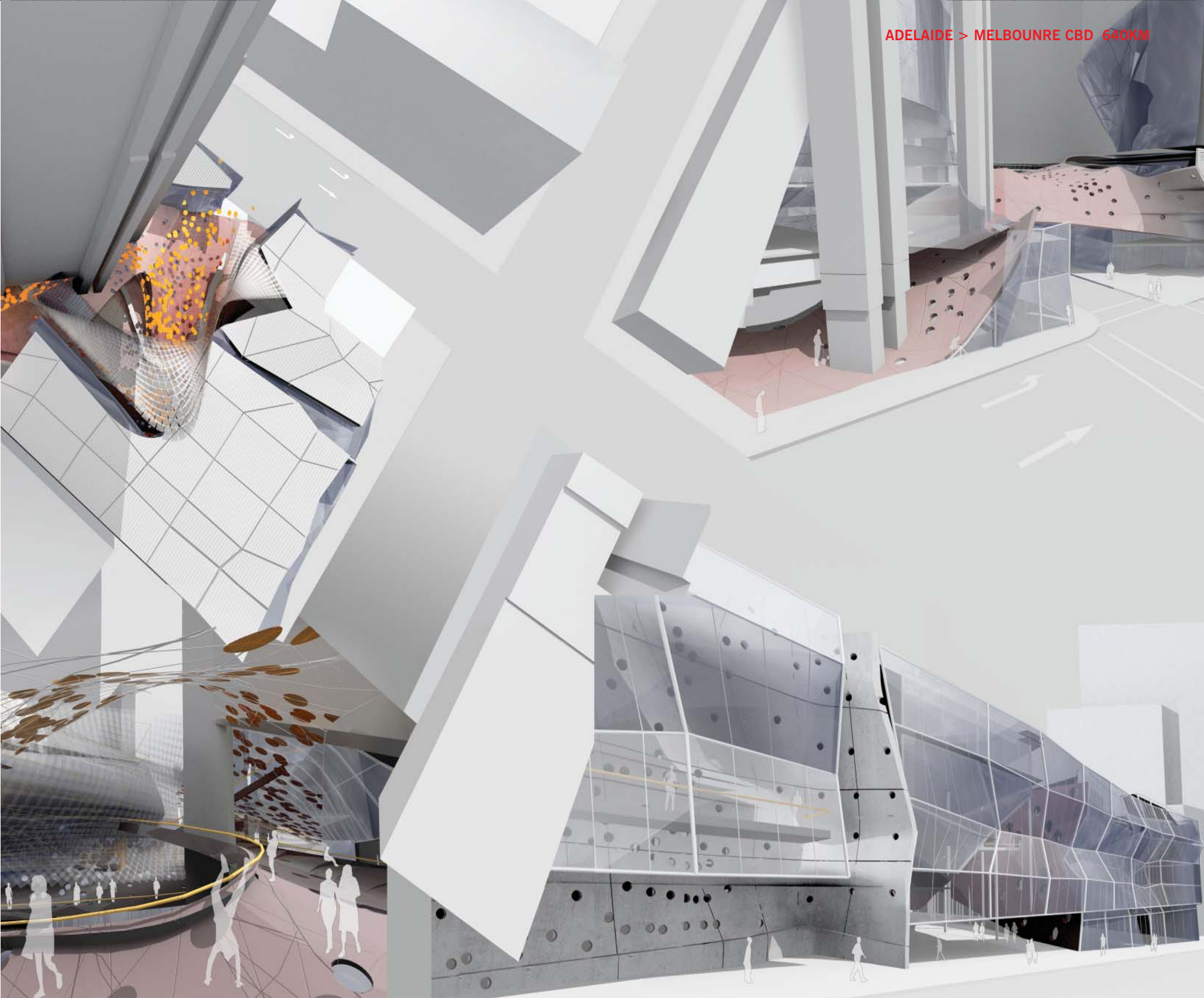
ROLAND SNOOKS

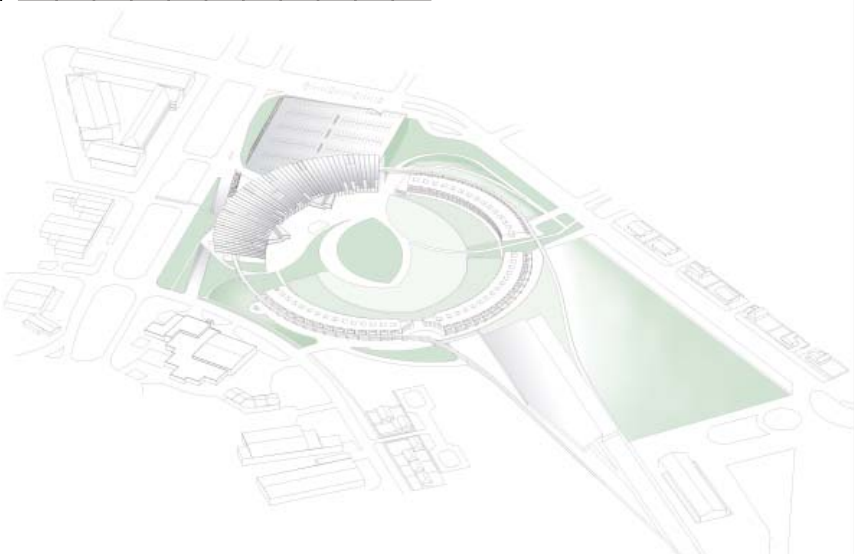
This project is predicated on a belief that successful public spaces are those which emerge rather than are prescribed. The project explores an understanding of emergence as the generation of pattern or form from local interactions within complex or chaotic systems. This understanding is used to develop a process for the making of architectural form through the interaction of agents, fields of information and architectural elements that are seeded with certain desires.

Agent-based animation software is used to generate programmatic relationships and an architectonic response to this field of program. Architectural elements such as a façade, plaza, or construction grid are assigned rules or behaviours that govern the way in which they interact with this field in the form making process. This develops an emergent relationship between program and peculiarities of architectural form, enabling the design process and resultant architecture to exhibit certain behavioural qualities.

Operating on the modernist plaza surrounding Nauru House in Melbourne's CBD, the project reassesses the rigid relationship between the plaza and its accepted program, instead creating a contiguous, smooth but differentiated weave of program, plaza and event. This project attempts to develop an emergent form of urban space and to critique the modernist object-ground relationship, viewing the urban condition as a gradient field of influence.

Supervisor Paul Minifie, refer page 140





Canberra – Inter-City Train Station

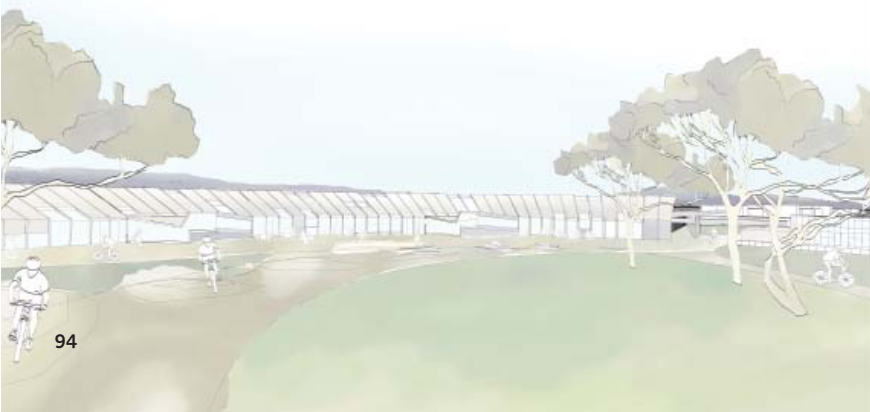
DANNI NASH

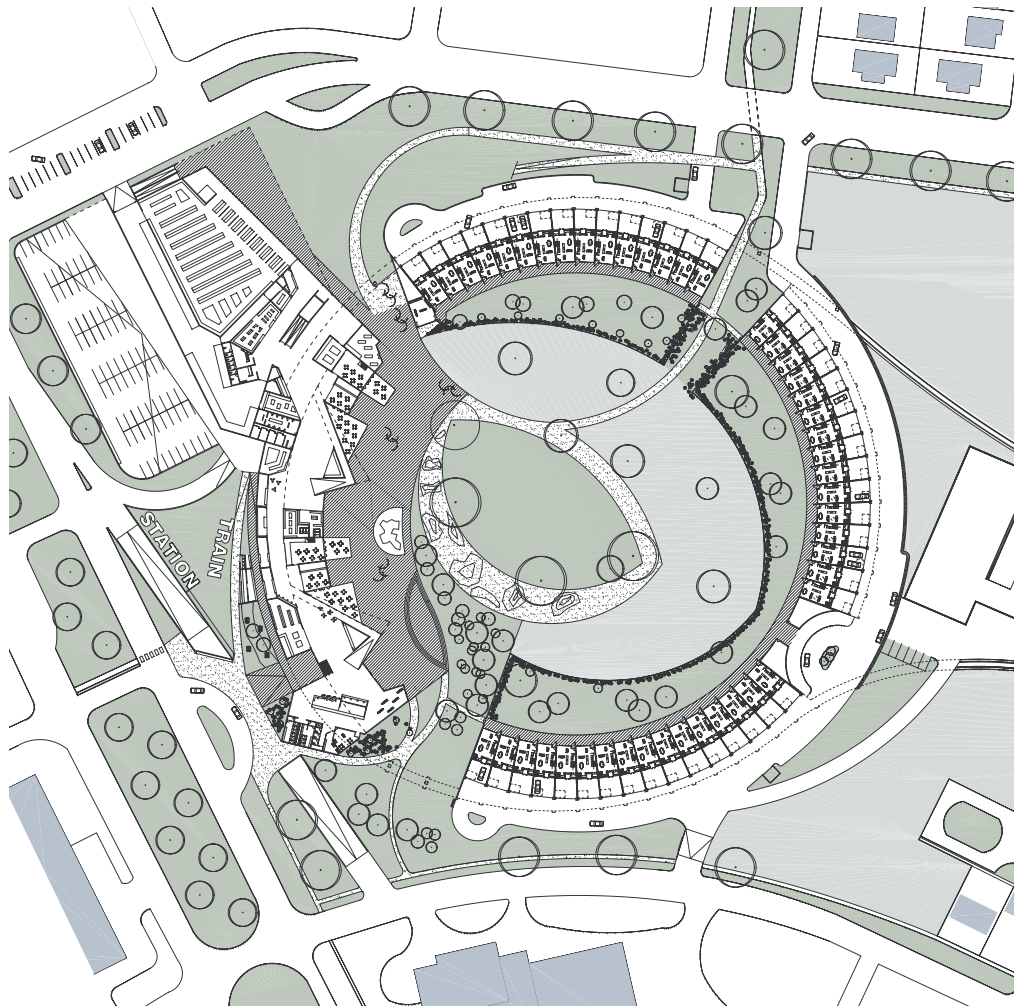
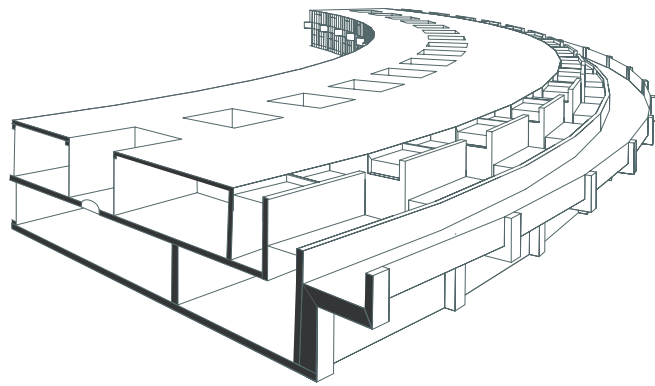
The eclectic urban plan of Australia's capital city, Canberra, is fundamentally the product of political indecision and an indifferent populace. Yet in central Canberra, the site, built fragments defiantly allude to the main gestures of Walter Burley Griffin's plan: a series of nodes locating important civic and landscape moments with radial streets and axes connecting nodes to the larger territory and the guiding ideology. Within this historic context, the project asks how to deal with the inevitable question of densification, especially given that low-density and the natural landscape are Canberra's defining characteristics.

The design takes the existing lines of infrastructure – train, road and path – and rationalises them in a large circular gesture, a comment on the hills and circles which govern the city. The traditional architecture-infrastructure-landscape hierarchy is investigated and reorganised. The train line is elevated, relevant commercial programs are introduced, and residential arcs (accommodating semi-permanent citizens) form the circle. The role of the car is relegated; the public car becomes an advertisement. Bounded open space is allowed to exist undefined within the project, though as the city grows it is potentially given over for further development. The architecture is considered as a landscape, with programs located above, below and on the surface. From a distance, shifts in height and breaks in the gesture appear slight and the project is perceived with continuous horizontality.

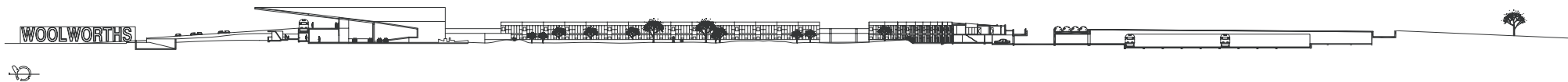
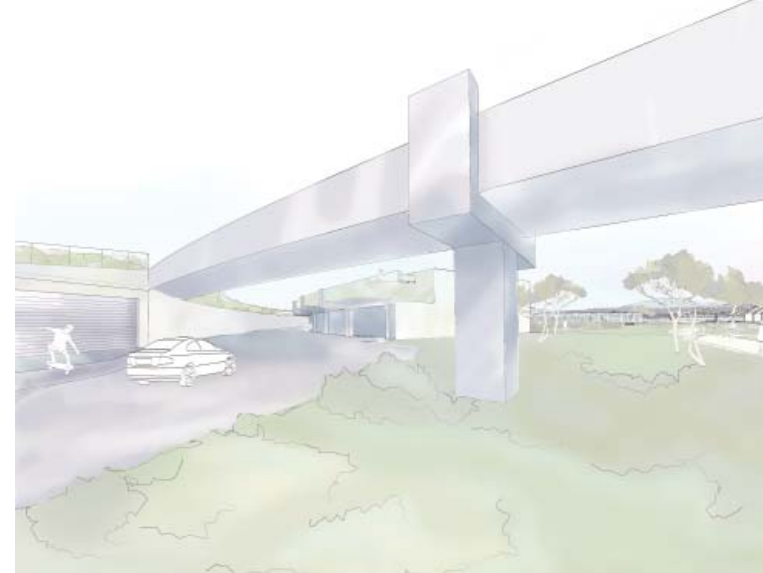
What is achieved? An urban moment that reconnects with Griffin's ideology, one that begins complete and is capable of weathering the geo-political fickleness of the capital.

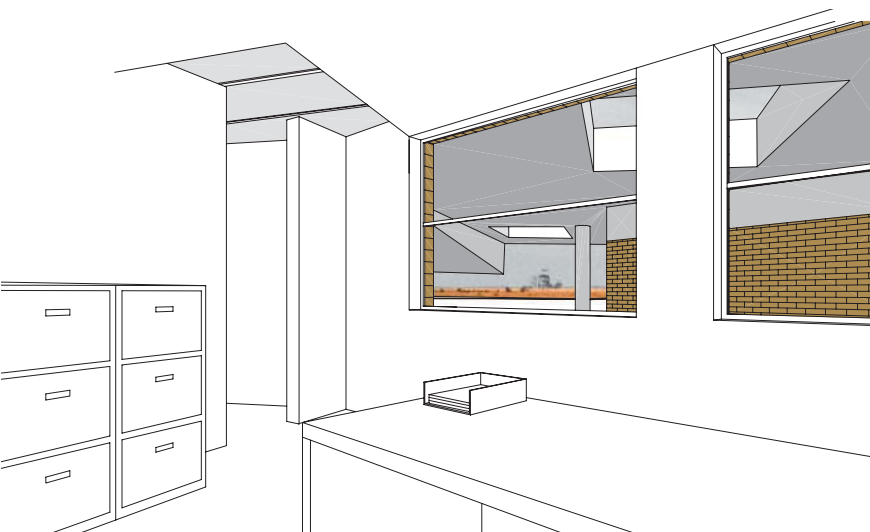
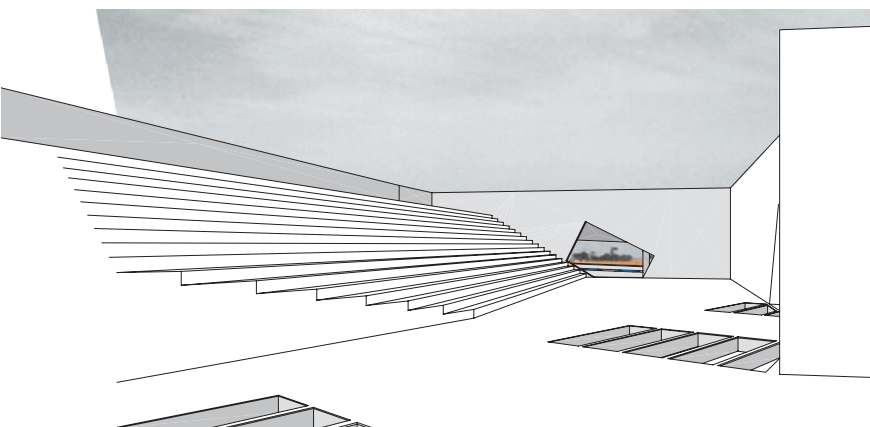
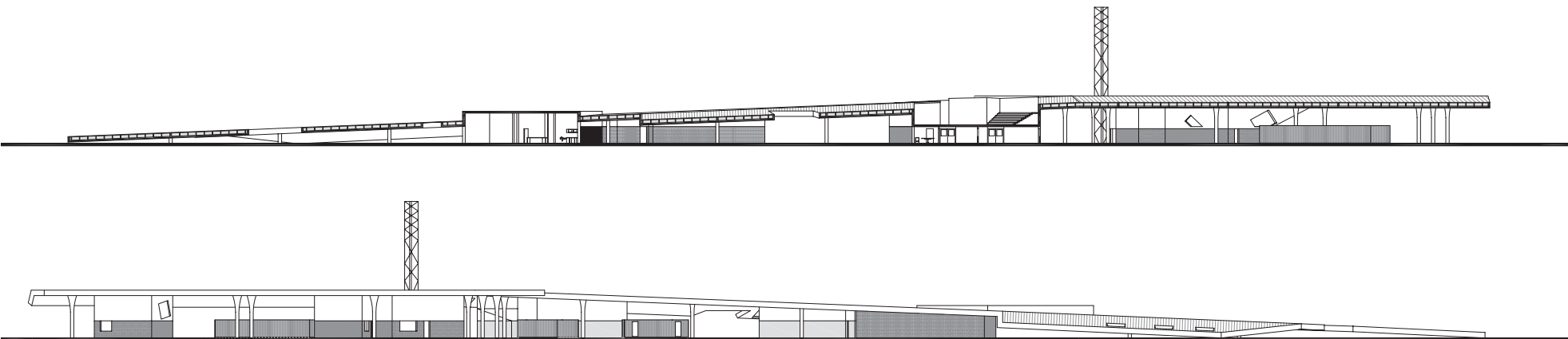
Supervisor Mauro Baracco, refer page 134





MELBOURNE > CANBERRA 480KM





The In-Between

AMY MUIR

This project is a direct response to the notion of 'servicing Melbourne's highways' – a socially conscious theme introduced in the late 1960s to curb the dramatically increasing and previously foreign road fatalities at that time. As a result, a police station is introduced between Melbourne and Geelong on the Princes Highway. In this project the police station supports other services to service it, with the addition of an ambulance depot, CFA, SES, forensics unit, law courts and a truck stop.

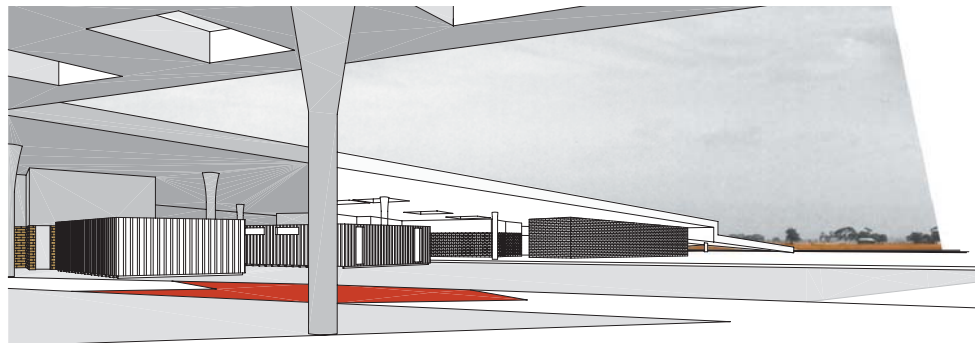
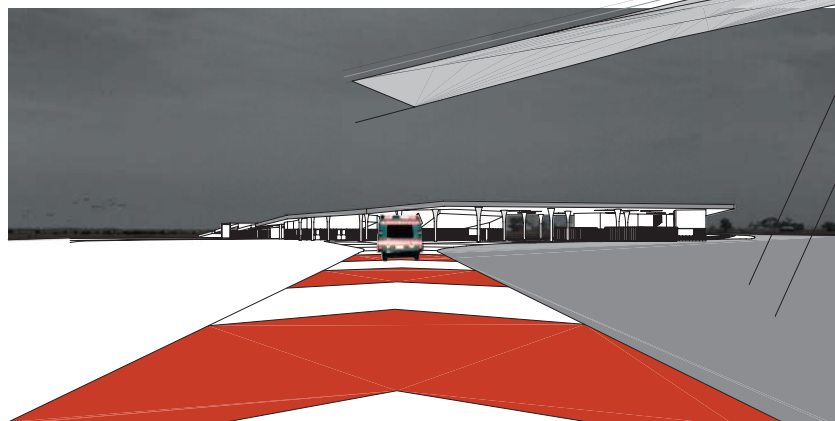
Simmel and Carriari's examination of the metropolis as one of negativity is embraced. Mayhem (in times of crisis) and boredom (the time in between) are defined and accepted as positive conditions of emergency services. Bridging (by way of the canopy) allows the engrained divisions between the organisations to form an analogy to the current metropolitan condition.

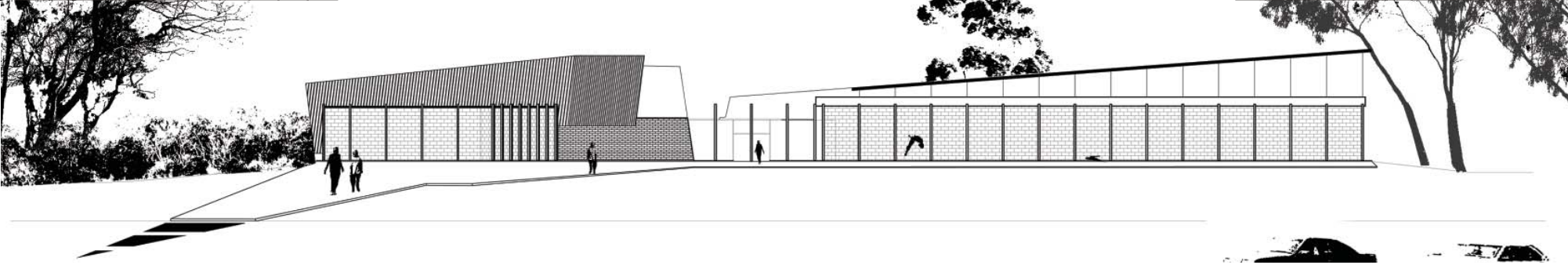
The permanence of the two-dimensional Manhattan grid is discarded. A three-dimensional concrete canopy and its support structure below forms this permanent entity within the 'metropolis'. Impermanent gestures are established to support the episodic nature of the attached metropolis – an expanded boundary line defined by a concrete tarmac. Painted road markings establish an imposed road system delineating the possibility of future changes – erase and repaint – or the addition and subtraction of portable sheds.

As a result, this building completely accepts moments of mayhem and complete boredom, intensity and distraction: a building that may one day be reduced to a discarded monument of a past happening. A moment in time; the in-between.

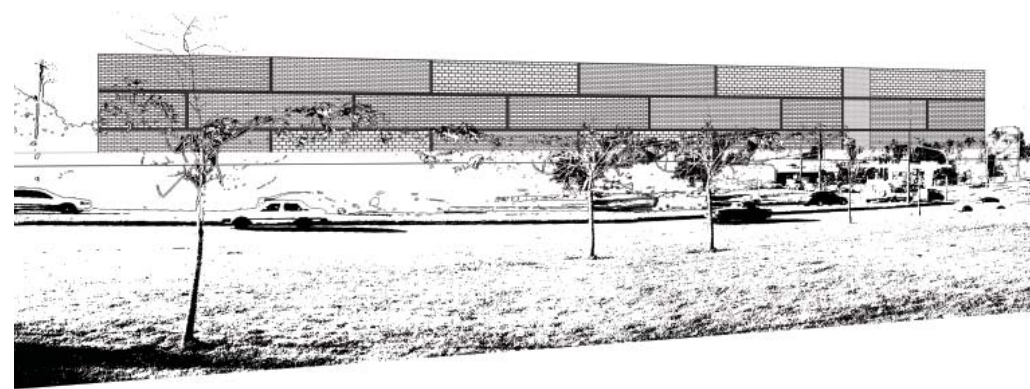
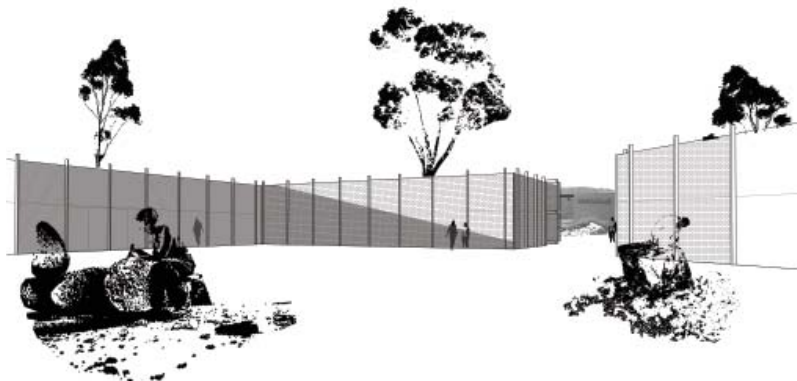
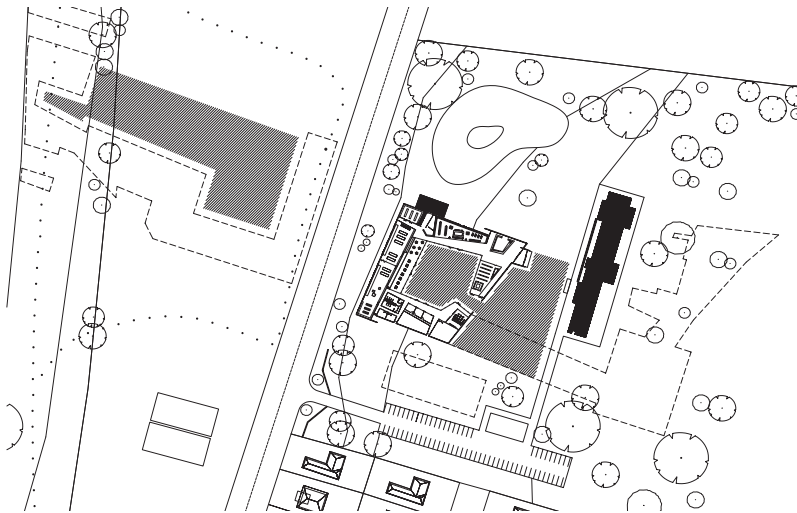
Supervisors Graham Crist and Conrad Hamann, refer page 136

MELBOURNE > PRINCES HIGHWAY, LITTLE RIVER 62KM





variations of possible future scenarios



Camporous

JACQUELINE MICHELLE MIZZI

Camporous is the first stage of a TAFE campus project with a projected plan for the entire campus. The campus consists of three initial buildings and a footprint that future campus buildings will engage with.

The initial three fragments of Camporous include an aquatic centre, physical education department, workshops for the automotive industries department and an arts building. Each has its own anchor which positions and determines the character it takes.

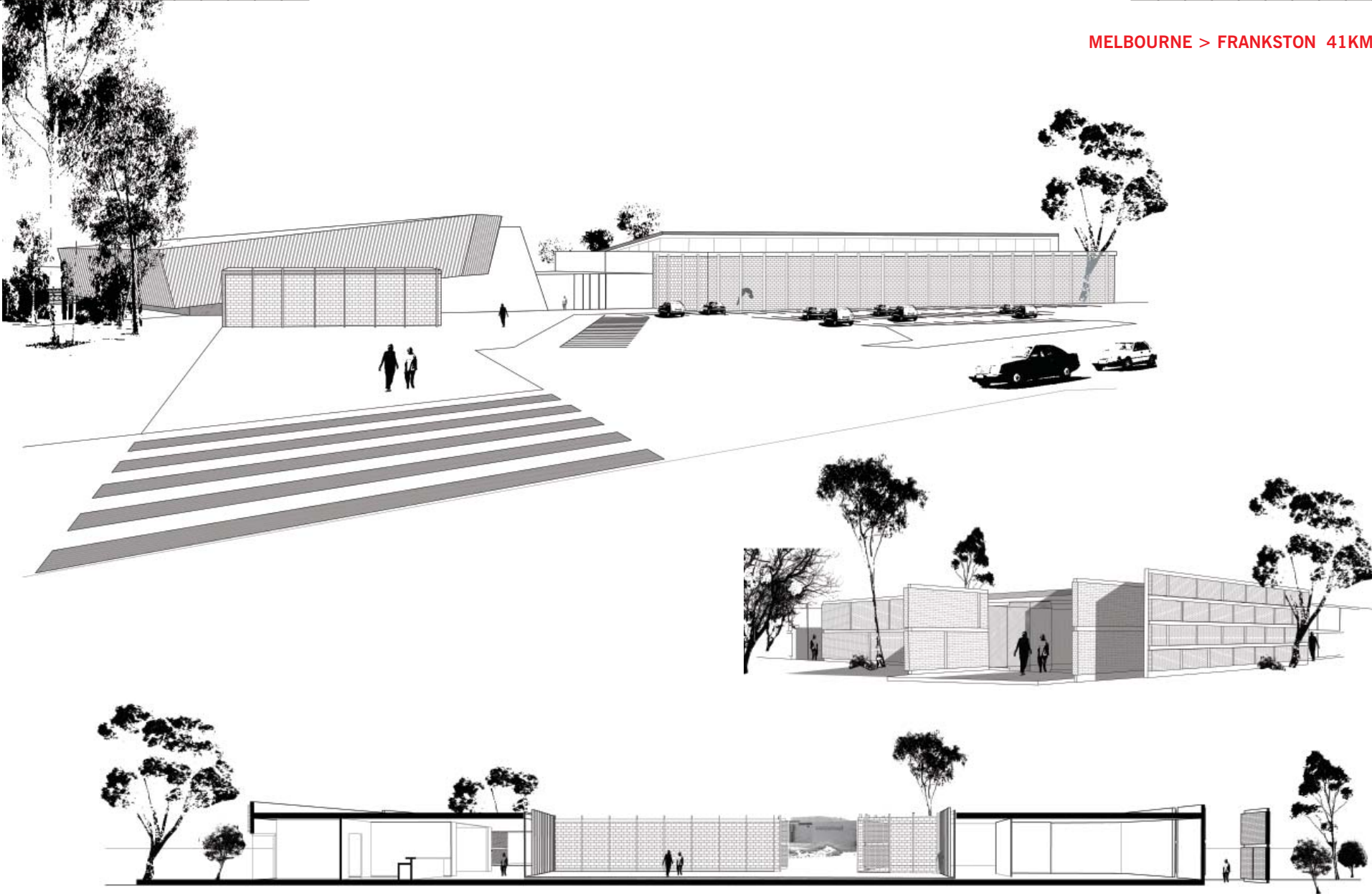
Having utilised the space adjacent to the easement caused by the proposed Mornington Peninsula freeway, the site has a strong vertical axis; however, the horizontal aspect was repaired and 'stitched' back.

Engaging with the *Melbourne 2030* report and its discussion of the urban growth boundary, the chosen site creates a green corridor rejoining and restitching green wedges. The ambition is to create a campus that seamlessly grows in to become part of the inherent pockets of green, reconnecting the passage at urban and green levels.

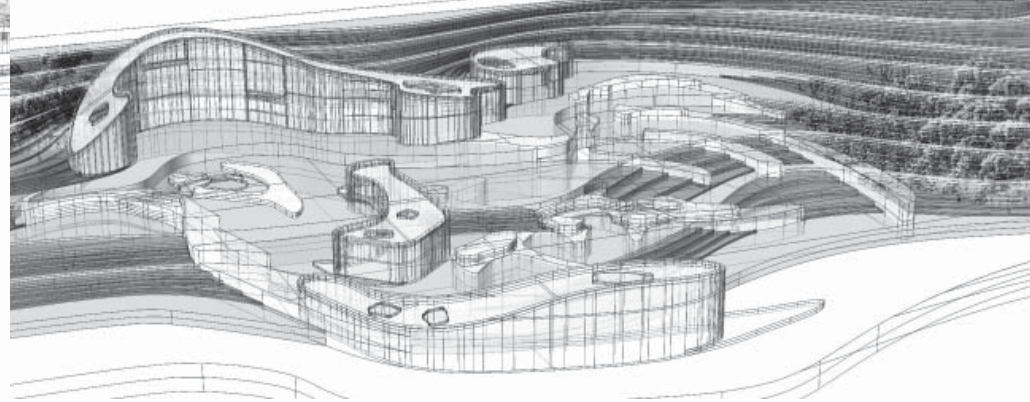
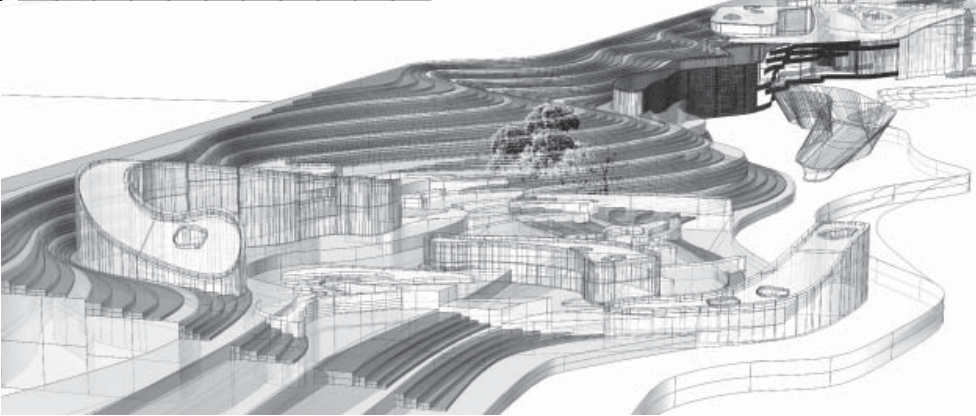
Three precedents were primary drivers: Mies van der Rohe's Illinois Institute of Technology with its implied void and object; Candillis Josic Woods Bochum University revealing connectivity; and Cambridge University with its use of pockets formed by courtyards. The courtyard is a tool for master planning that allows civic spaces to form, establishing legislative space that future buildings may deploy around.

These lines of study – connectivity, interrelationships, void and object, built scale fields and collective unity – create a methodological system anchoring this Camporous project.

Supervisor Shane Murray, refer page 142



process overlays



Marking Reflections through Traversing the Landscape

LUCIANA HSIANG LO

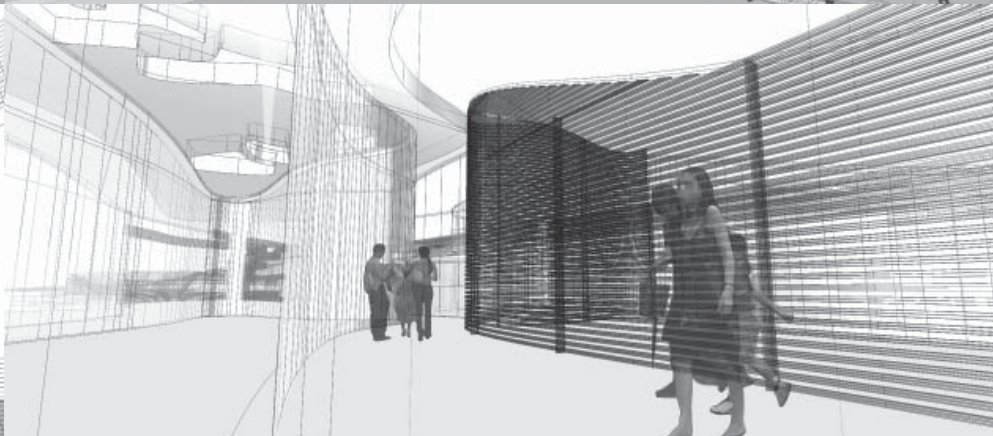
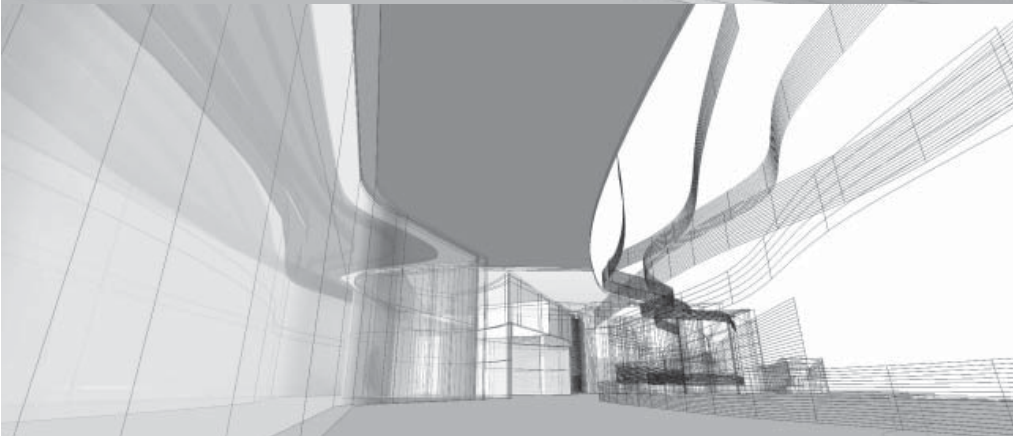
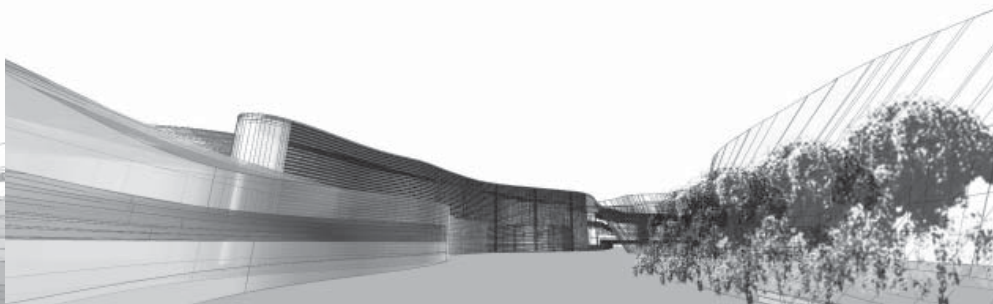
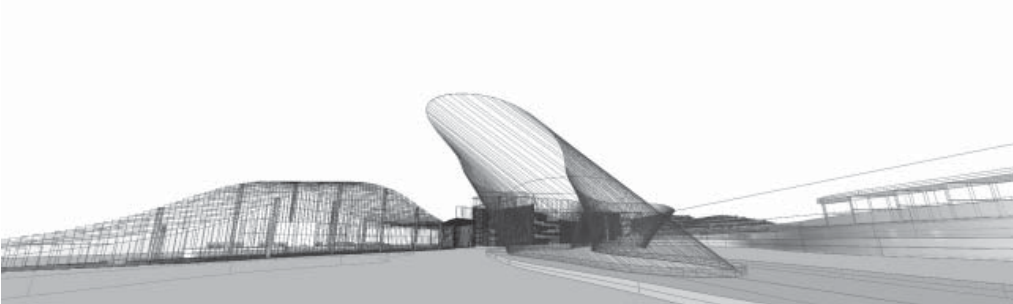
Calligraphy is a form of abstraction. The four Chinese characters chosen for this project denote the meaning of tea, origin, knowledge and identity and each meaning contributes to the architectural program. For example, the character 'tu' (library) embodies a collective meaning of knowledge. The form of the entire character consists of a small character encompassed by an outer stroke or 'wall'. Hence the voids and solids within each character are architecturally resolved to enhance the type of spatial experience suited to a library.

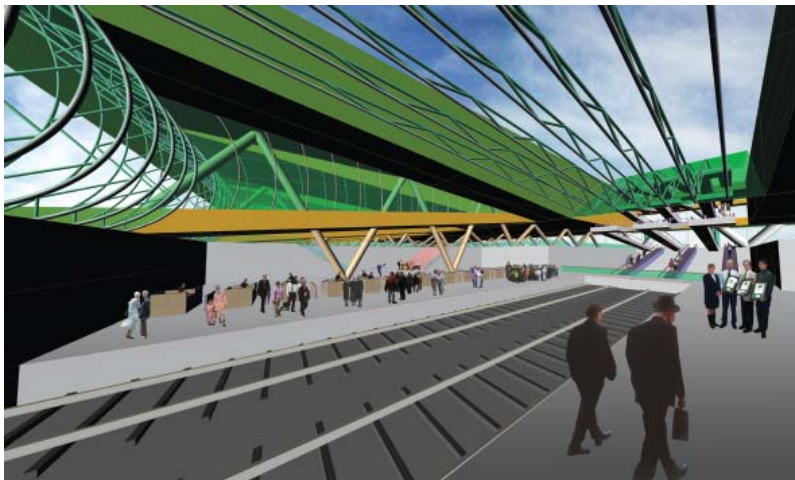
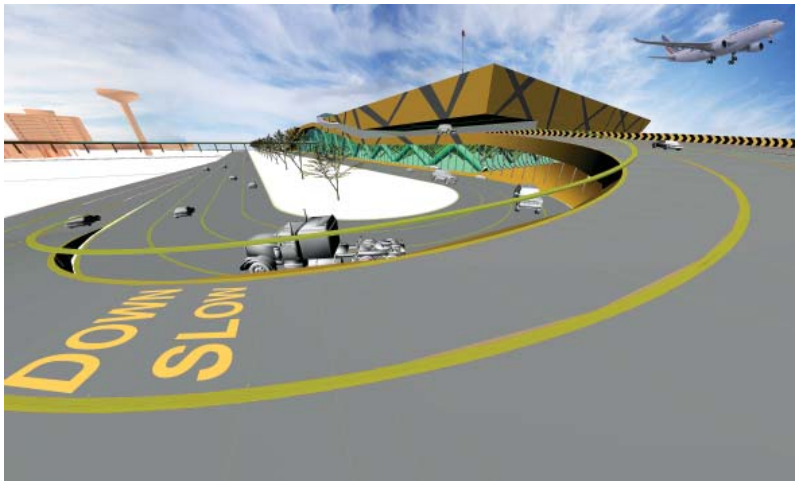
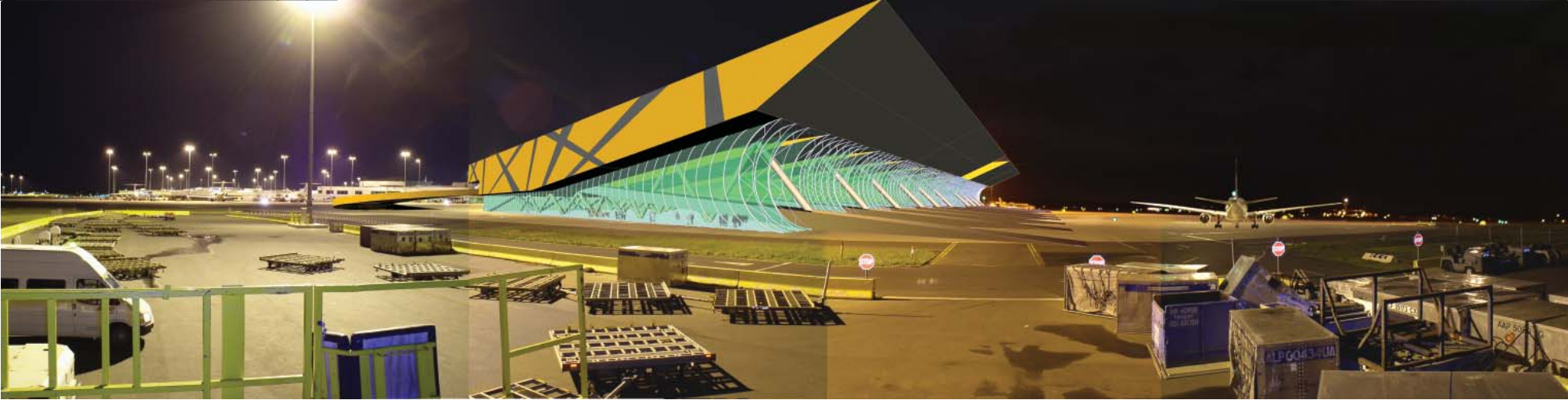
The characters were written out and then marked over the Taipei site, combining artistic expression with site analysis. These calligraphic markings are used to create and define space, form and function and also express the creator's individual identity or 'spirit'. In a calligraphic work the final touch is the seal – the emblem of the artist's identity – which comprises the information centre in this project.

The interplay of solid and voids, coupled with the flowing nature of the sited characters, creates myriad experiences as one meanders along this journey. Through this undulating landscape, one is on a journey of self-discovery and expression. In turn, this relates to tea ceremony rituals, which are not a religious exercise but a spiritual discovery through a series of composed steps. Each step is meant to be a sensorial exploration and appreciation. Similarly, contoured steps in this landscape create a rhythm that 'breathes' and 'flows' with the surroundings. The social context of tea drinking brings people together to relax and cultivate ideas. It also encourages inner harmony, respect, purity and serenity as one drinks in tea and the innate beauty and splendour of the site. The tea museum is important as it allows the layman to gain further insights into the traditions and meaning behind a seemingly simple tea ceremony.

The sensual dynamics of this project are played out as one simultaneously experiences the buildings and landscape. The programs on the site are intrinsically connected with the functions and spaces of the calligraphic characters. These are merged with the site analysis to best allow different points of access and circulation. The entire layout has the sense of an ordered journey which one can begin at the information centre and complete at the library. However, the nature of the resulting sinuous landscape and the buildings freely allows circulation, following many paths through the site. There is not one fixed circulation path; rather, the project is a journey of choice and expression.

Supervisor Anna Johnson, refer page 140





Apron

MICHAEL NEVE

The architectural design of airports has from its inception insistently sought to approximate the sophisticated industrial world of aeronautics through its imagery while inevitably using the techniques and methods of the construction industry...Experience has taught us that an airport cannot be compared to an airplane, whether in terms of materials or in terms of form. The perfection and lightness of flying machines have little in common with the complex functional mechanisms that are airports. Airports belong to the world of things built on land, and not to the sky, and are by definition places of transit.

Rafael Moneo

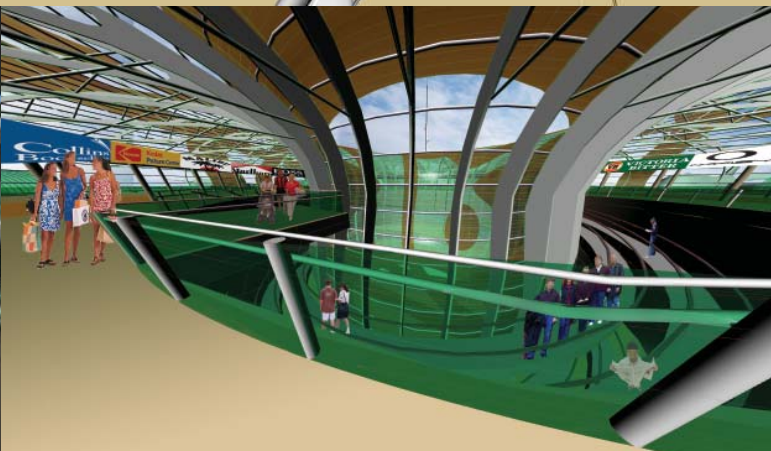
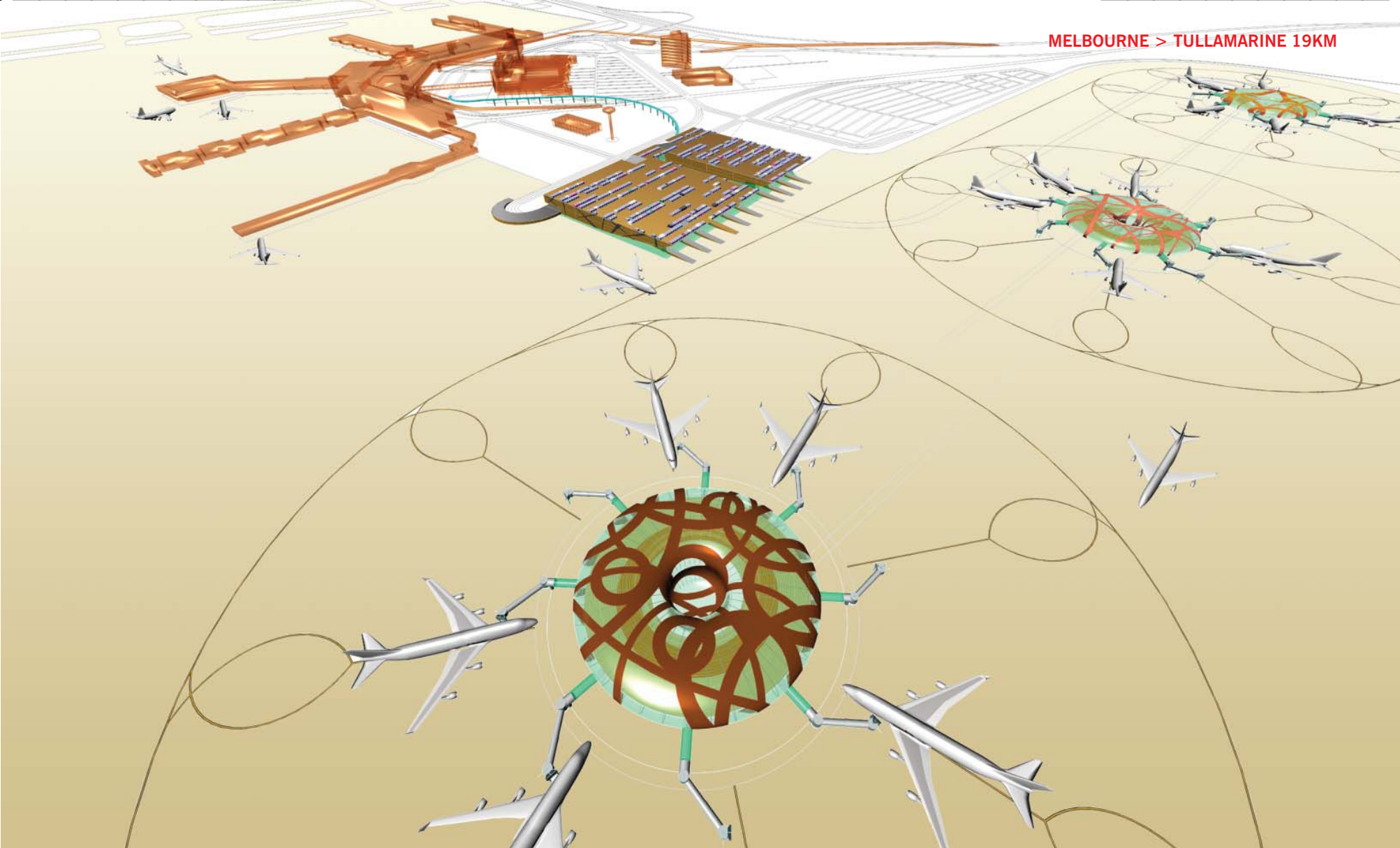
This international terminal for Tullamarine Airport mixes Marc Auge's non-place, Piranesi's 'Carceri' series, and the paintings of Jeffrey Smart, with the emphatic presence of the airport apron. This sea of concrete and tarmac is a datum, a plane of reference, and the surface a terminal's satellites are constructed around.

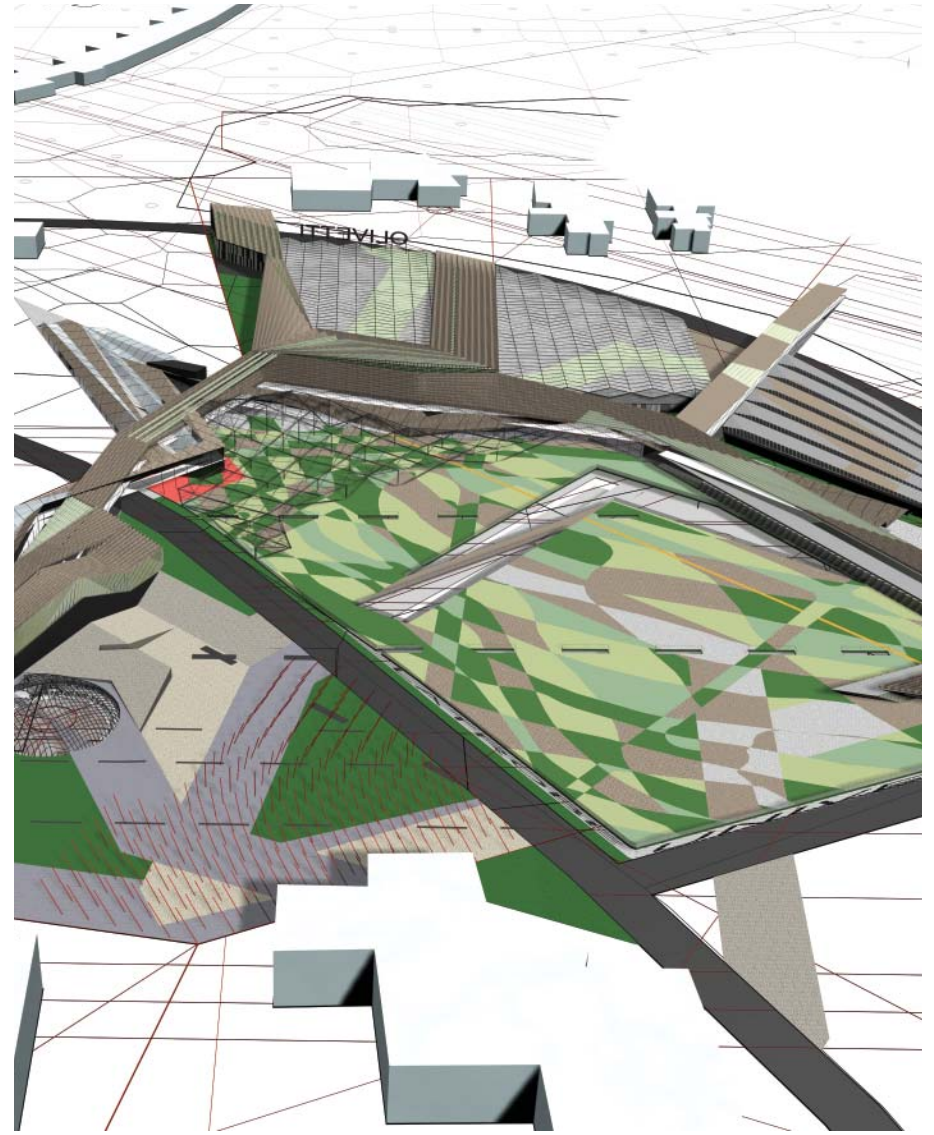
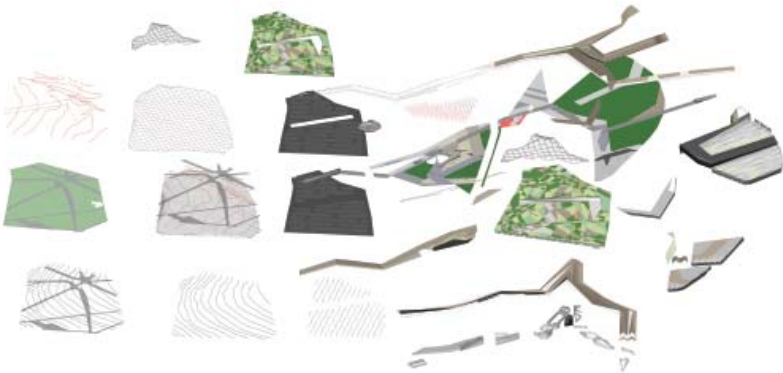
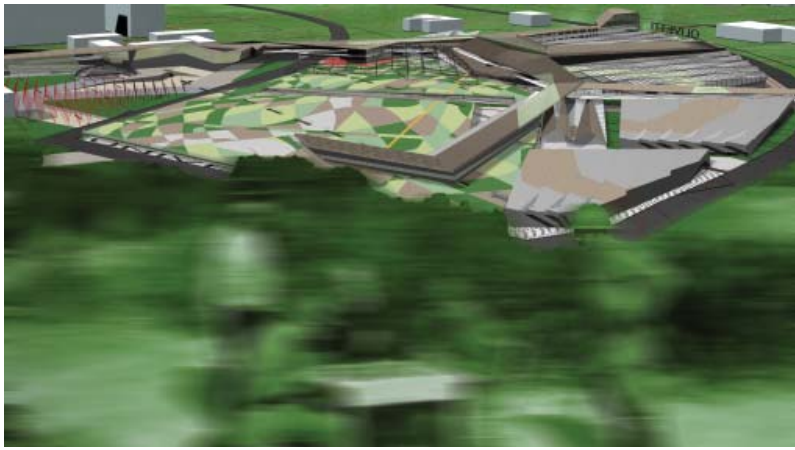
This project aspires to distill complexity at urban and human scales; to design a machine that is relentless, rational and simple, using the language of impersonal machinery to evoke a personal and intuitive response. Mechanical 'components' are utilised to assist passenger navigation but there are also moments that strategically indulge in Piranesian complexity.

The potent surface of the apron is the fundamental reference point for this project with its connotations of danger, speed, complexity and its role as the gateway to the world beyond. The clumsiness of lumbering jets upon it, the ant-like scurrying of baggage vehicles, tugs, tractors and catering trucks illustrate its size. It also contrasts the two distinct experiences of an airport: airside and landside: that which is oriented to the ether and the global versus the realm of tearful goodbyes and reunions, where humanity is paradoxically alienated by a scale of its own creation. A 'non-place' in both a positive and negative sense.

Supervisor Pia Ednie-Browne, refer page 137

MELBOURNE > TULLAMARINE 19KM



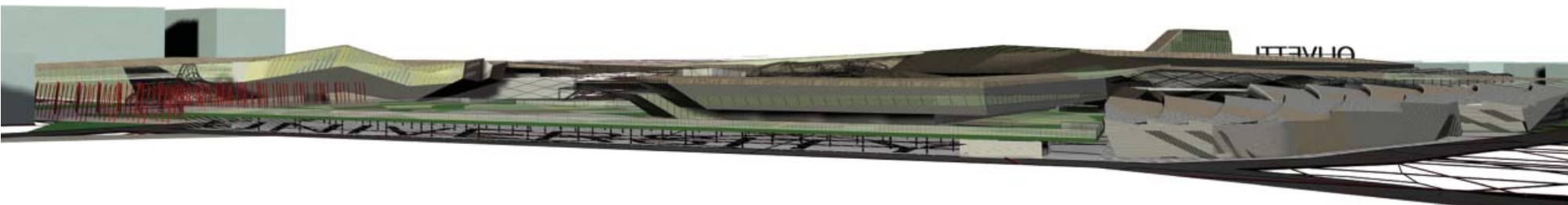
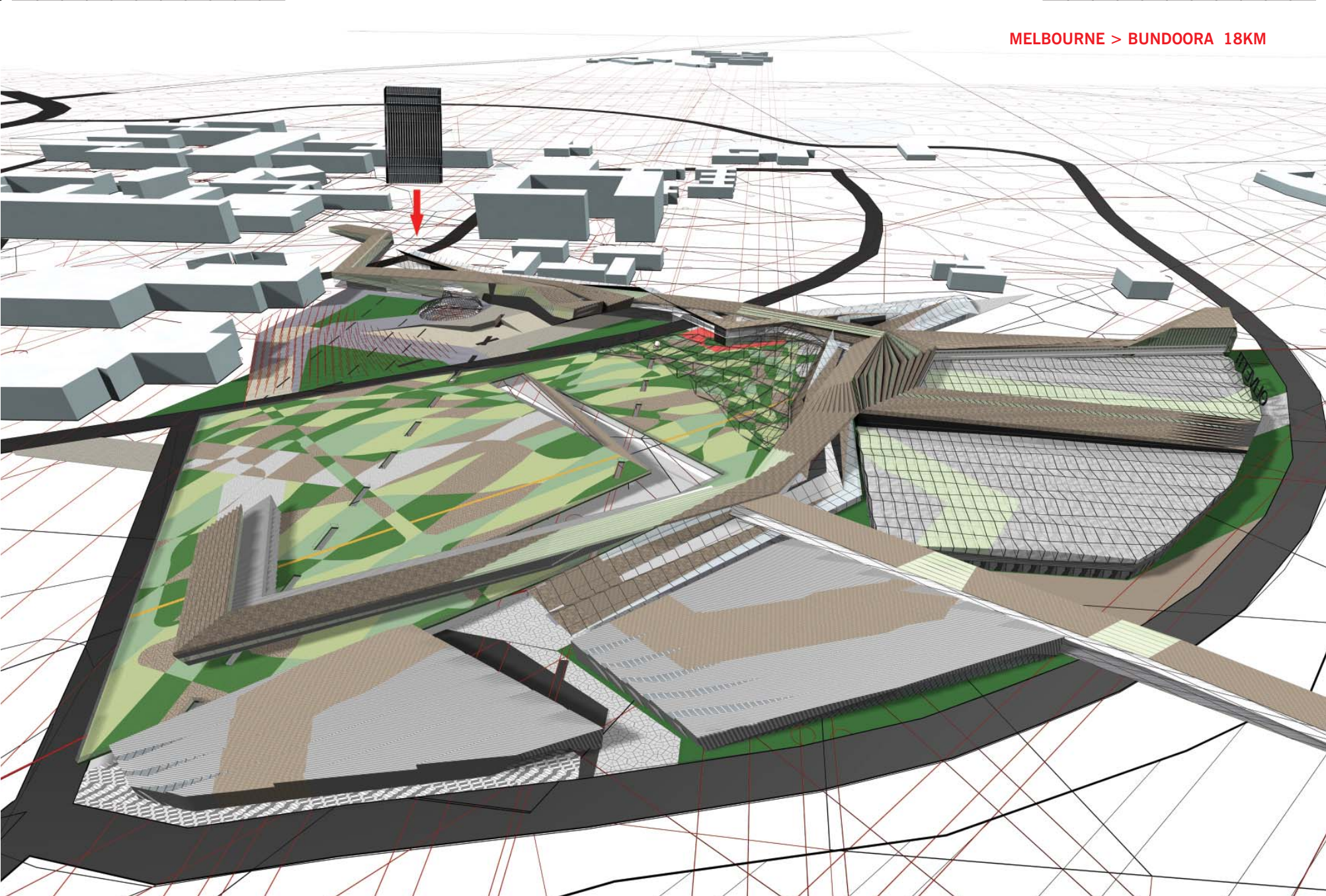


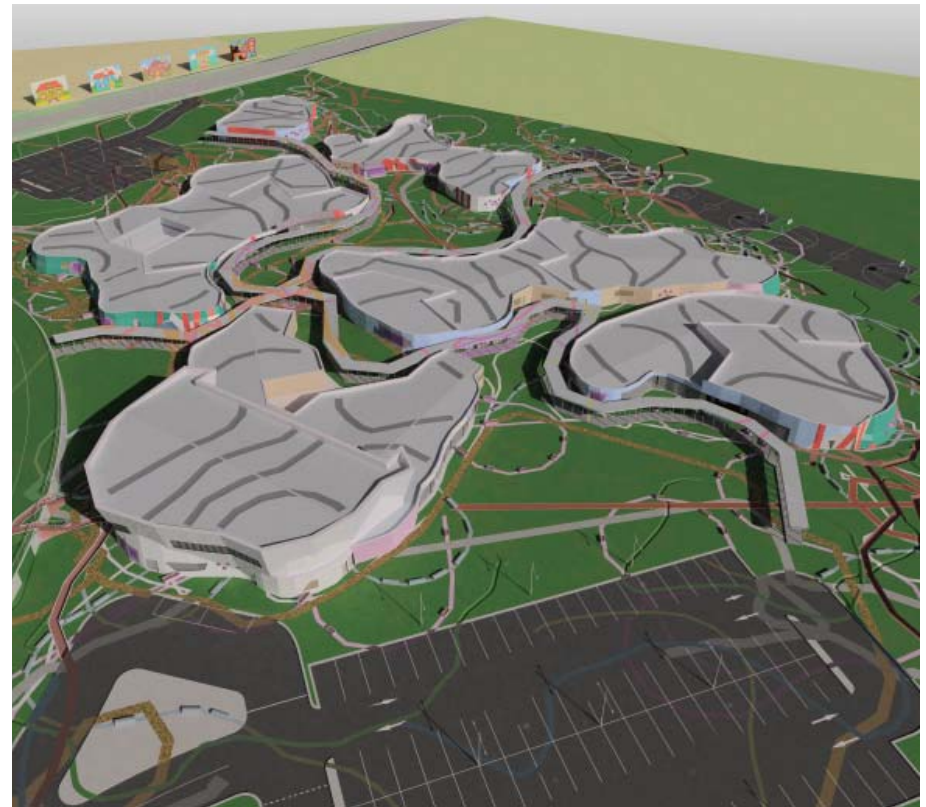
La Trobe University Research and Development Park Suture – A Fiction in n Parts

NICHOLAS HUBICKI

This project – like any thesis project – represents a fiction, bearing only a chimerical reflection of the world it attempts to depict. Eschewing the ‘naturalism’ of function and form while apeing their means, the project is a stage for its own narcissism: self-reflexive and impossible, artefacts from lines drawn in sand.

Supervisor Paul Minifie, refer page 141





A Character-Building Experience

PETER RYAN

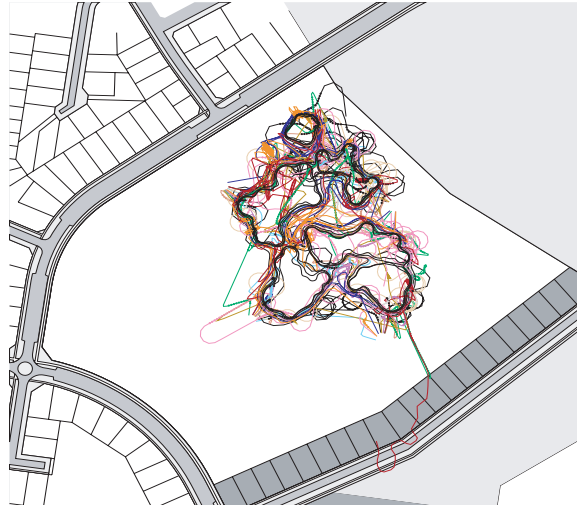
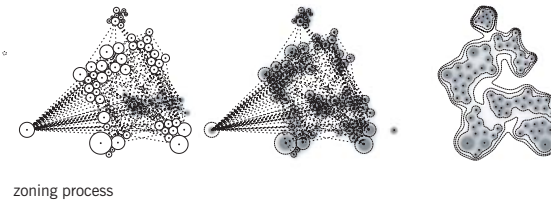
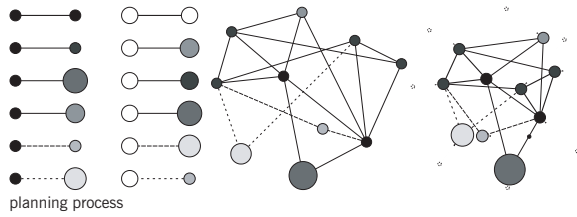
The efficient housing of students is no longer the primary motivating factor for schools. This project offers an alternative interpretation of the school typology – that of a social space where relationships emerge and develop according to individual characteristics and community interaction. Within this context, the programmatic and personal characteristics of a school are used to generate a series of formal and material architectural outcomes.

The project contains a diverse range of components that are incorporated to promote the integration of various age groups. Consequently, the suburban school type is explored as a place of connections, no longer just between students and knowledge, but also between students, their peers and the wider community.

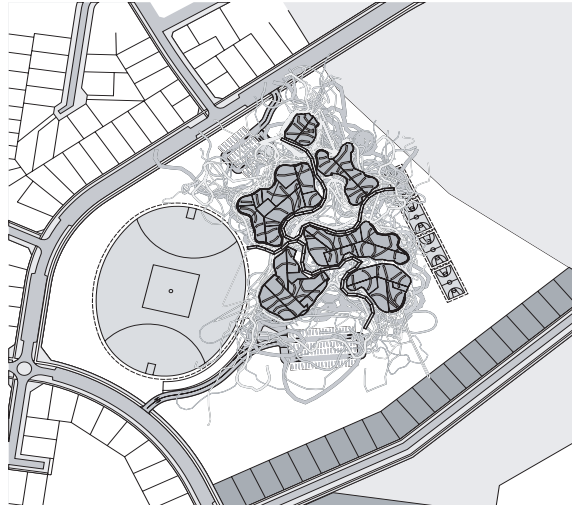
To encourage integration, programmatic elements are distributed using a web of connections arranged according to desired proximities rather than rigid classifications of type. The resulting programmatic arrangement generates a master plan that is then combined with a cast of characters whose relationships are defined by a generic schoolyard narrative. These character traits form the main design component of the project as they manifest themselves in recognisable and repeatable architectural configurations.

The specific configurations achieved in the project are deliberately legible and allow students to actively engage with their learning environment. The final manifestation of this alternative interpretation is a three-dimensional mapping of the school, where the interrelation between programmatic components and their occupants can be understood in terms of the formal and organisational compositions they create.

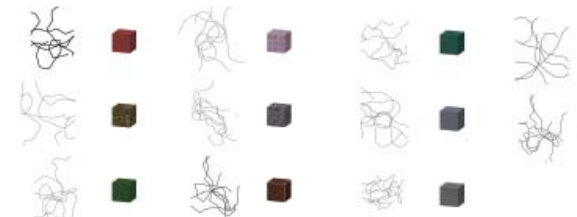
Supervisor Paul Minifie, refer page 141



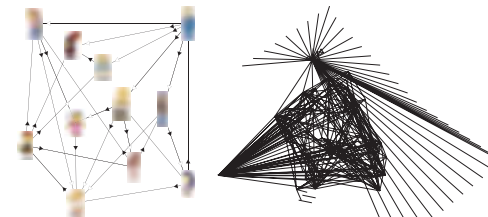
characterised masterplan



landscape plan

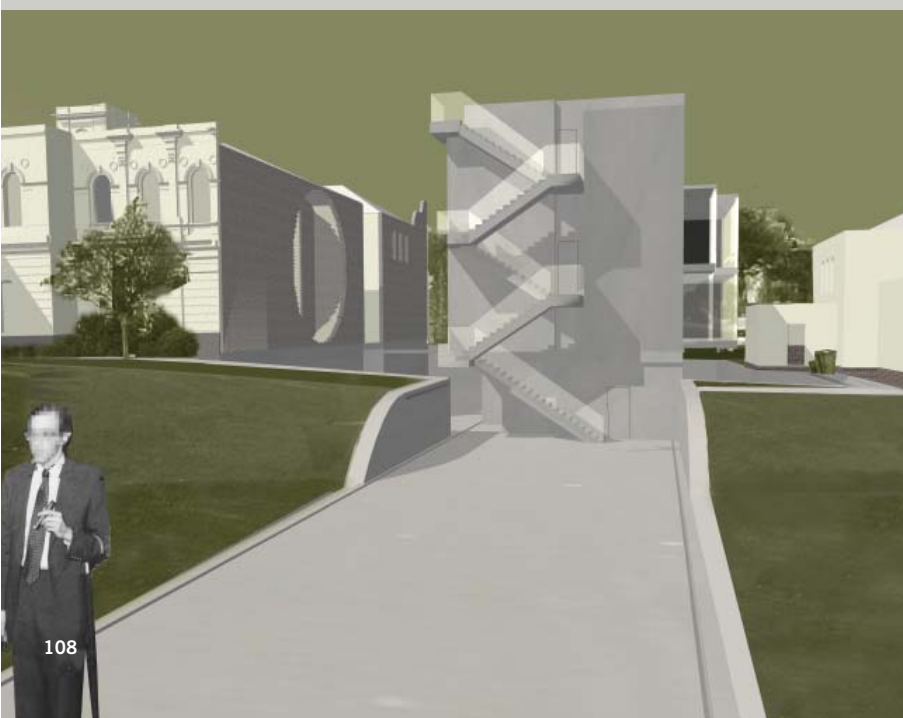
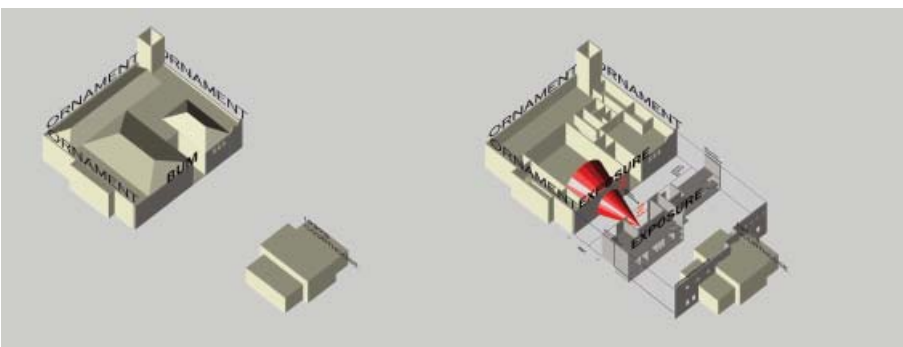


character profiles



connections





The Fourth Wall

JESSIE COOK

The fourth wall is an imaginary plane at the front of a theatre stage through which it is thought the viewer looks. This transparent wall ruptures the barrier between actor and audience, viewer and object, reader and text.

This project addresses the dilemma architects face when dealing with heritage objects such as the Brighton Town Hall. This building houses the Brighton Theatre, Historical Society and Art Society – organisations that seemed to epitomise Brighton's value of heritage and appearance, romance and nostalgia. Historically, there has always been a 'bum' to this building, a humble brick rear devoid of Italianate ornament that sits in contrast to the other façades that define Brighton's face values.

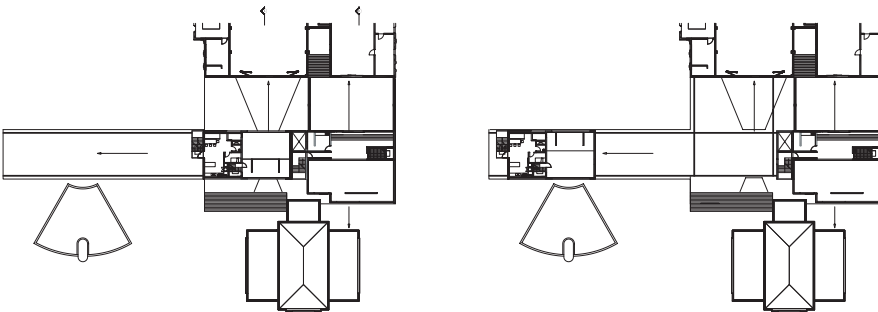
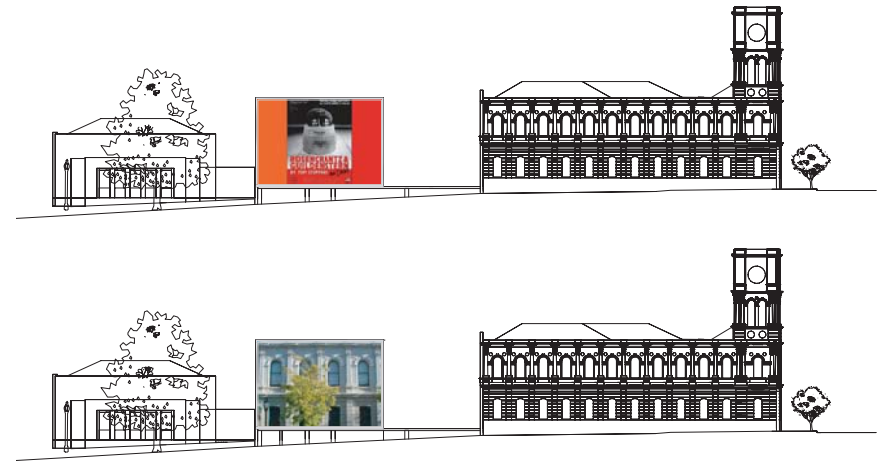
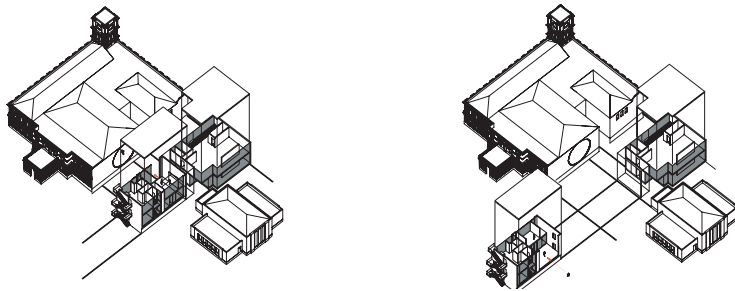
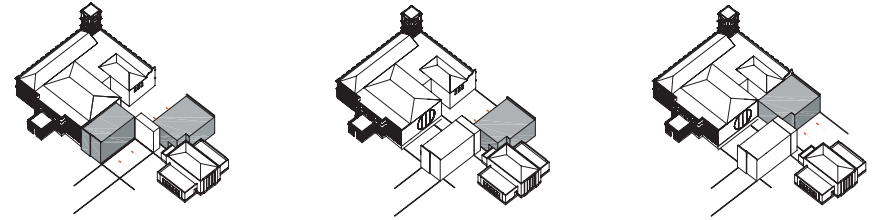
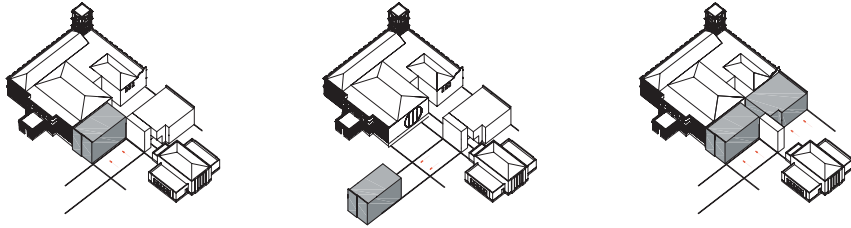
Principles of the Burra Charter were applied to deconstruct the existing building. The outcome is a structure separated from the 1890s building which could be replaced to reservice the hall, depending on its changing requirements. This addition is a fourth wall, using the archiving metaphor *compactus* to display these collections. In addition, two other fourth walls were reinstated: the reinstated 1890s fourth wall, and the 1930s fourth wall. This set up a reflective space achieving introspection that was designed to oppose extravagance – a remedial foil for the superficiality of neighbouring ornament.

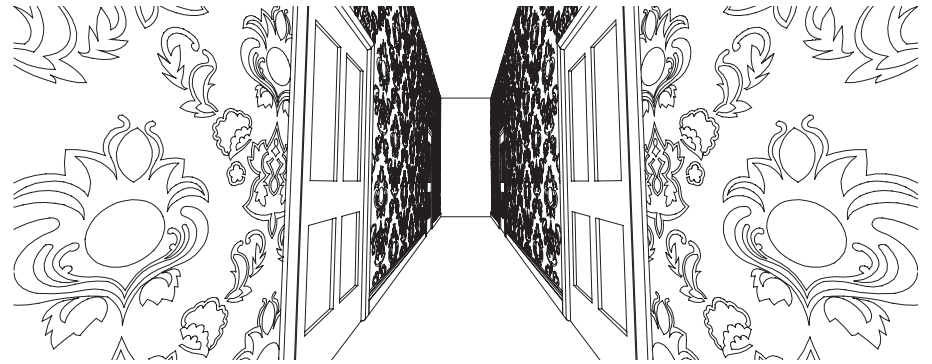
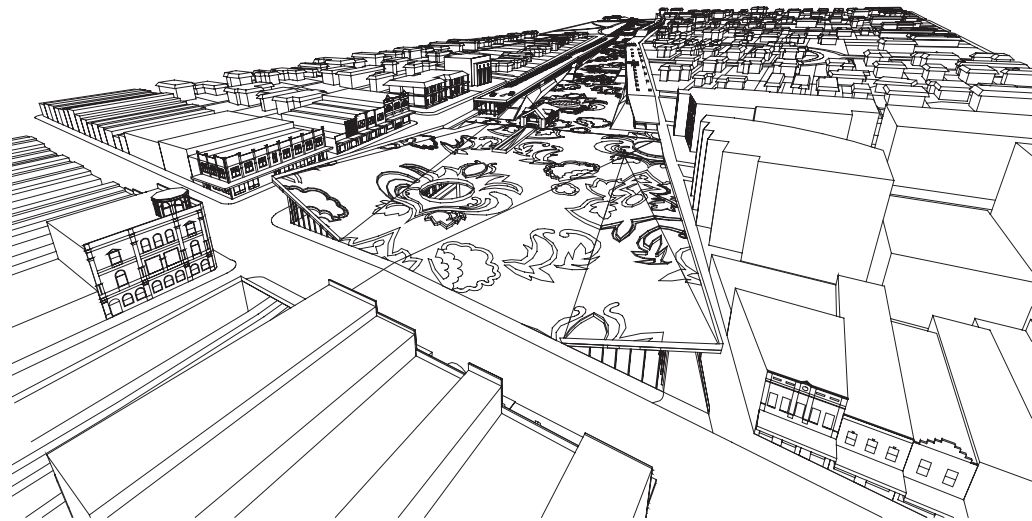
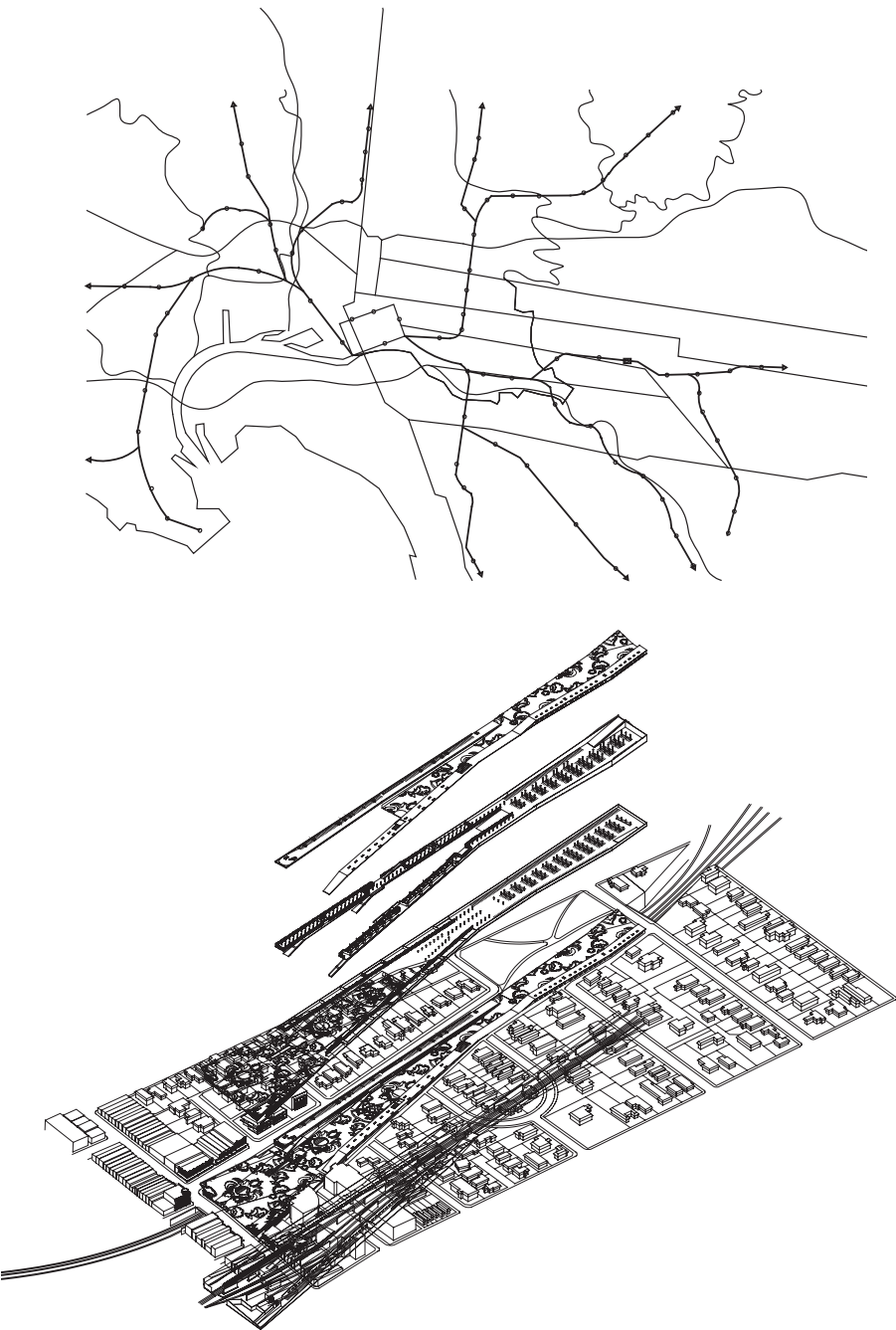
The theme of accessibility is established by *compactus*, creating maximum service with minimum space through its loosely coupled dynamics that allow mobility and greater service.

The project investigates alternative strategies for healing the divide between innovation and conservation, which are both necessary elements in achieving this solution.

Supervisor Martin Gill, refer page 137

MELBOURNE > BRIGHTON 12KM





Urban Corridor

PETER BADGER

Nietzsche...in Human, All Too Human speaks of the need for grounding without ground...contemporary architecture is confronted with the need to build on air, to build in the void.

Ignasi de Sola Morales, *Differences*

Suburban houses with wallpapered corridors along rail lines from our city.

A civic surface built in a six- to sixteen-metre-deep void in Camberwell.

A waiting platform above a station.

A park bled from a garden.

A floor for a flea market.

A ramp for people.

A roof for cars.

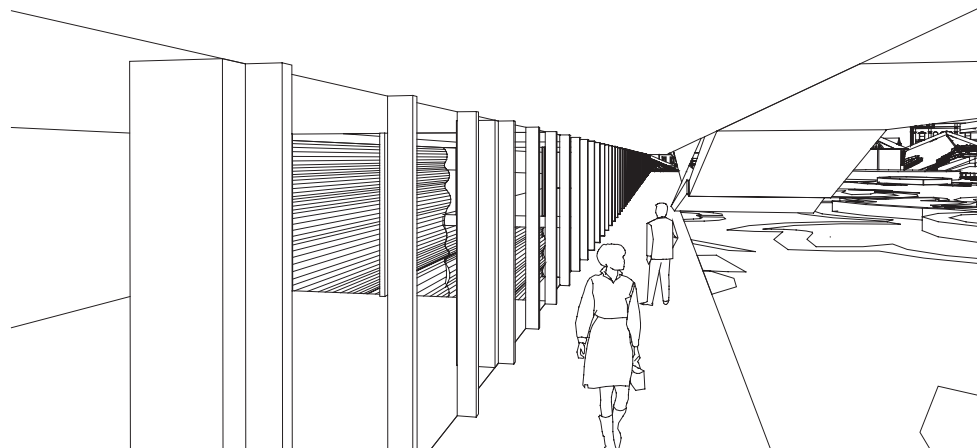
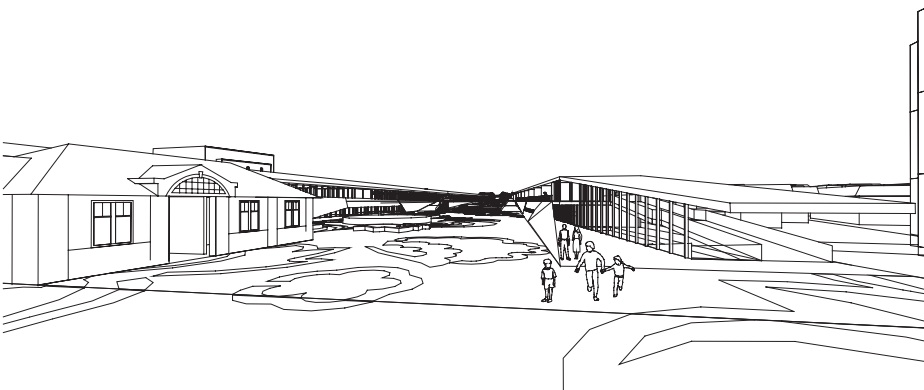
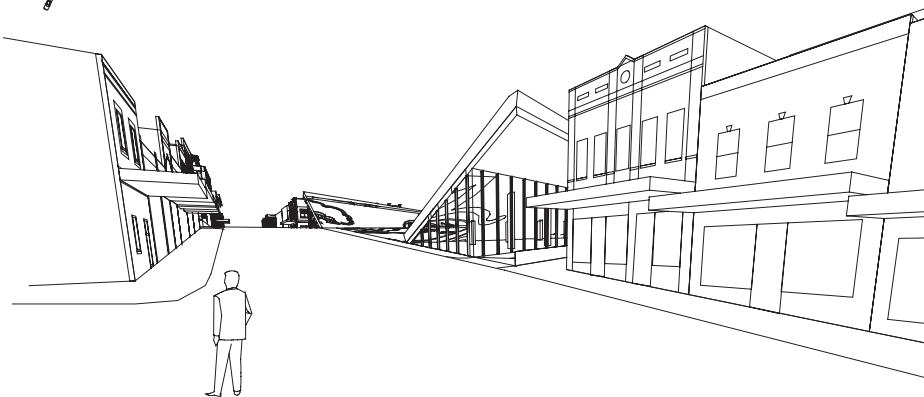
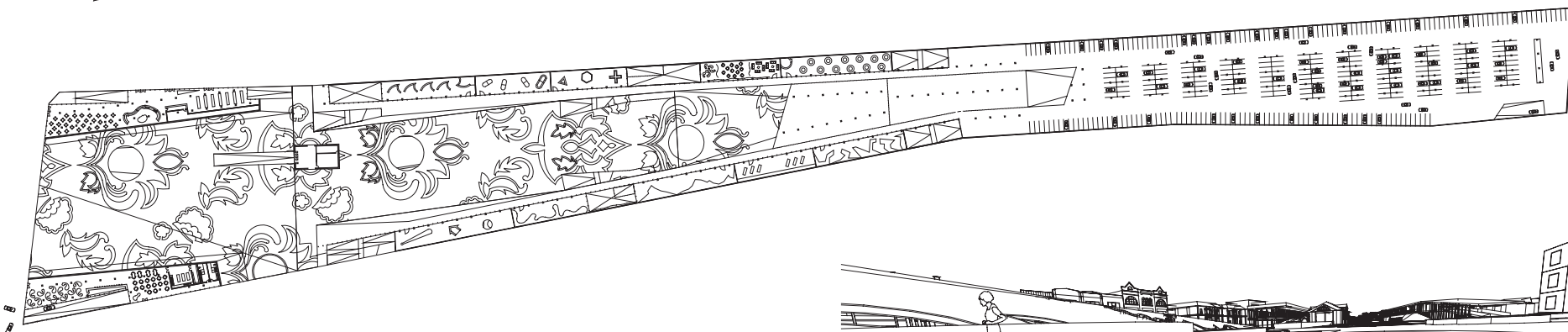
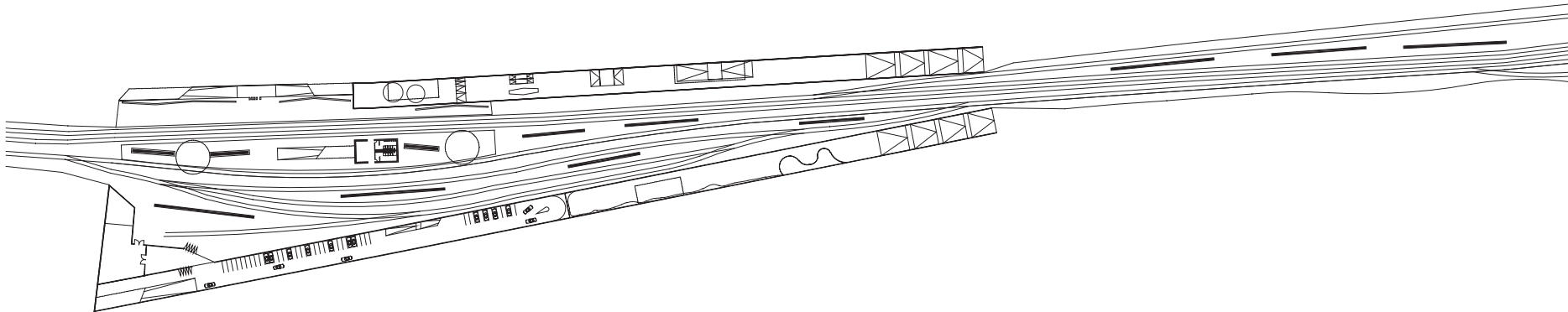
Shops and offices.

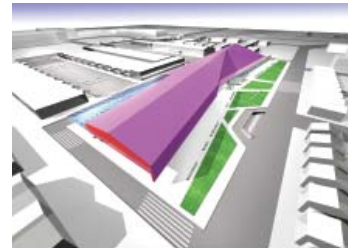
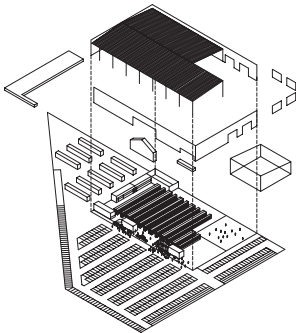
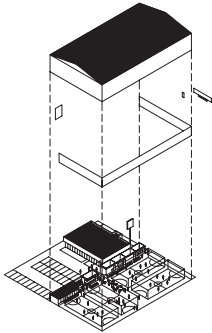
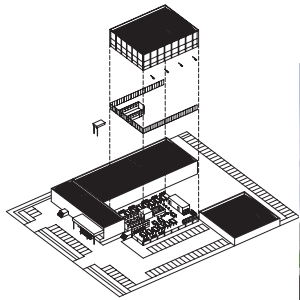
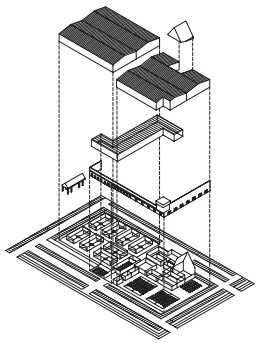
Houses for the public.

An underground skate park and rock climbing centre for fun.

A childcare centre, a seniors centre and a youth centre for those allowed.

Supervisor Mauro Baracco, refer page 134





Civilising the Shed

JONATHAN COWLE

In the age of the 'category killer' what is an appropriate model for public building in the suburbs?

Civilising the Shed is the culmination of extensive fieldwork undertaken in Melbourne's outer western suburbs, focusing on de facto public spaces created through the conversion of disused industrial sheds into community and entertainment venues. A new type of privately-funded public space is etched out between car parks, indoor sports venues and the interiors of industrial sheds.

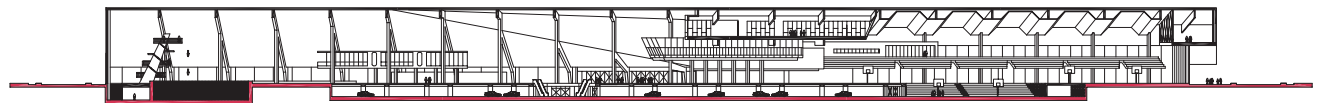
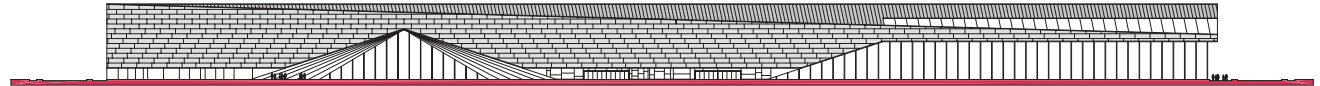
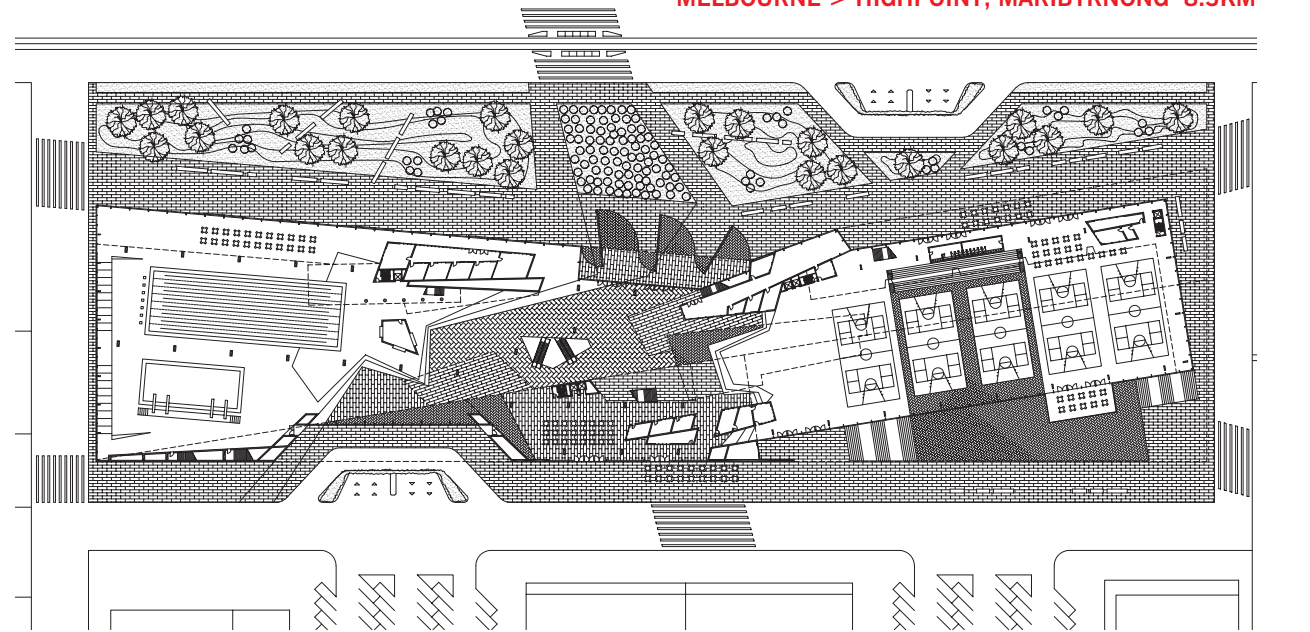
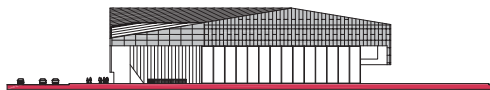
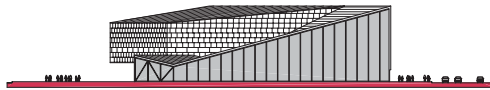
Emerging architectural typologies were studied by matching and tailoring these to local suburban needs; an index of particular physical and cultural qualities of a specific context was created. This revealed the typology of the industrial shed as an alternative model for public building in developing suburbs.

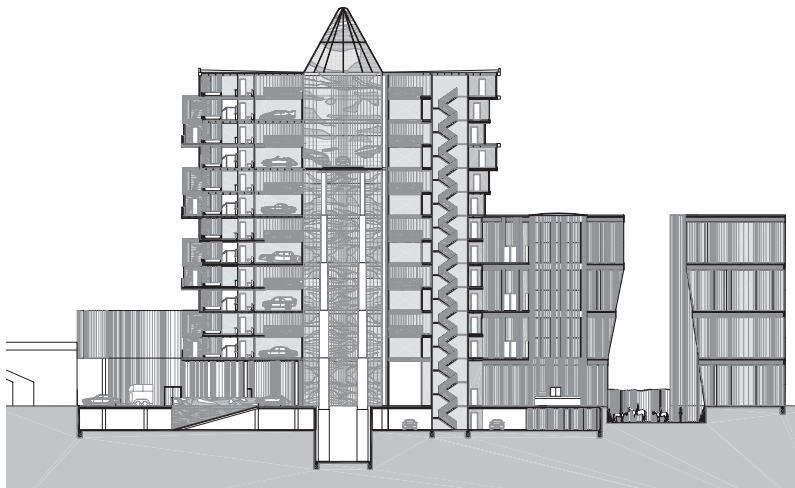
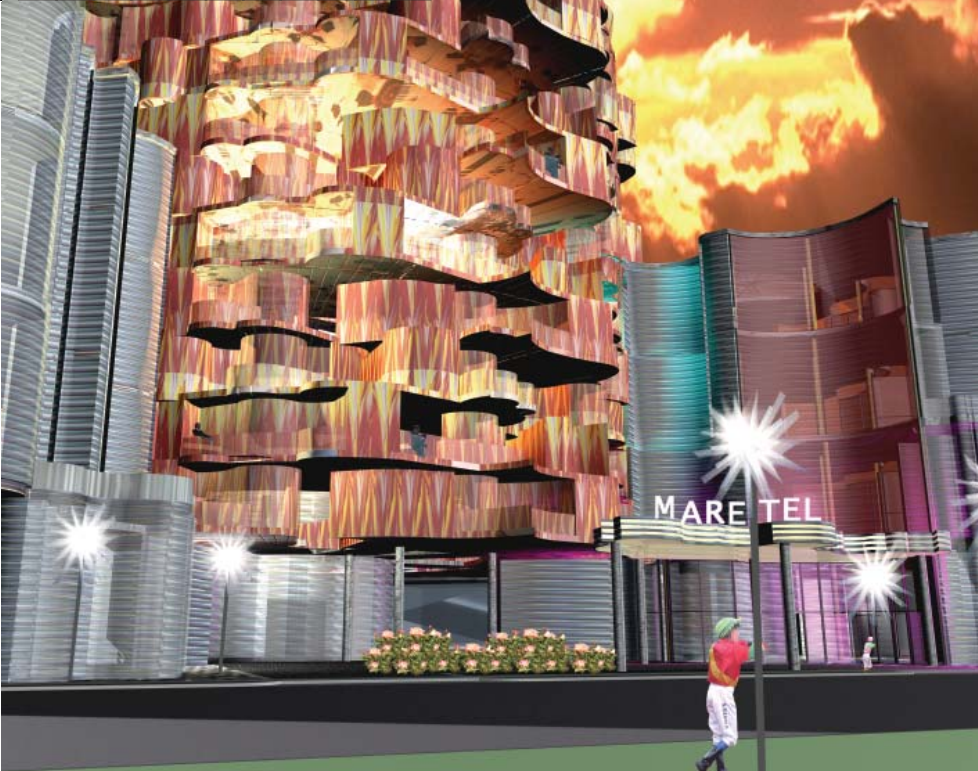
The project is located within a semi-abandoned industrial park off Wests Road in Maribyrnong, between the Highpoint Homemaker Centre, a new residential estate to the west and Highpoint Shopping Centre to the east. The site contains a series of domestic-scaled community facilities, dwarfed by the surrounding industrial sheds. The Maribyrnong Council plans to relocate these community facilities in an effort to allow more commercial development.

The project maintains a civic presence on the site by consolidating the local dispersed public institutions, combining them with sports and entertainment facilities under one roof. This allows a group of small community facilities to command significant civic presence at a scale comparable to its post-industrial context.

The tailored generic shed attempts to formalise relationships between existing entertainment and commercial systems, and its own rich new interior landscape. As a result, this allowed a contemporary civic identity without resorting to nostalgic views of a (supposedly) lost realm of public space. The project provides a new form of 'come as you are' family entertainment: public building for the new suburbs.

Supervisor Peter Bickle, refer page 136





Maretel, Flemington, Melbourne

KYLIE TAYLOR

This thesis exposes an unexpected quirky, feminine language of hybrid architecture. The project, adjacent to the Flemington Racecourse, fuses ideals of city, suburban and rural hotels/motels to form hotel accommodation, guest facilities, offices, horse stables, a car lift, show yard, public bar, and dining/entertainment areas.

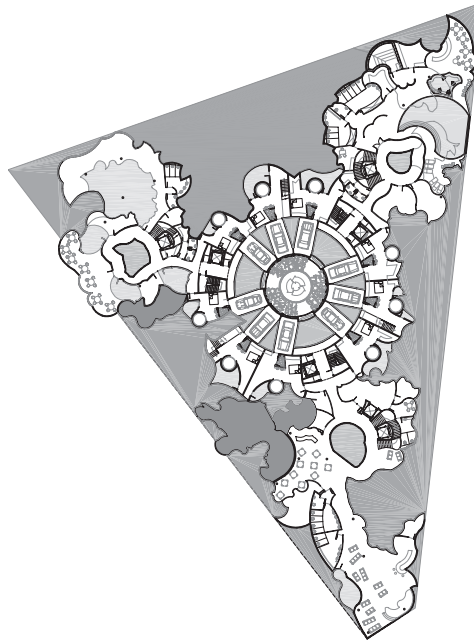
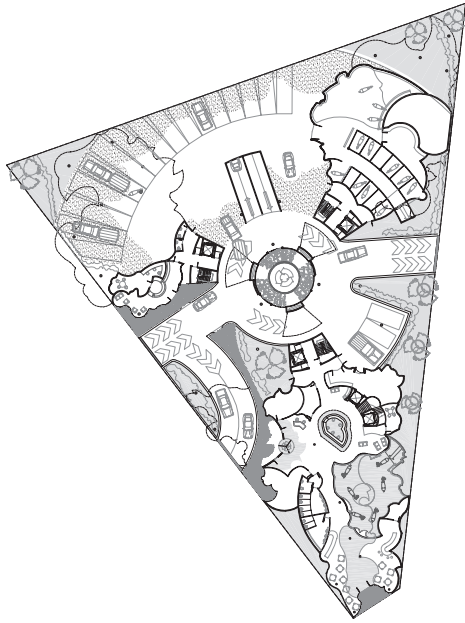
An initial assessment of Flemington's traditions of social ecstasy and celebration, social alienation from Melbourne's inner-city suburbs, social class-type dependence and the ability to act as a 'drive-thru' suburb, formed parameters for this project's identity. The formal process explored the masking of social stratification by promoting a classless analogy in the hotel.

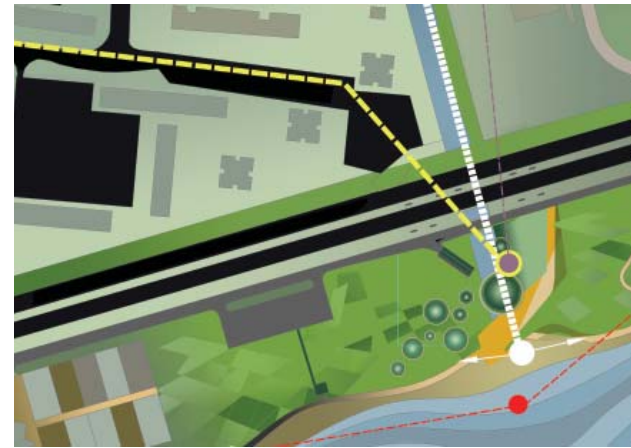
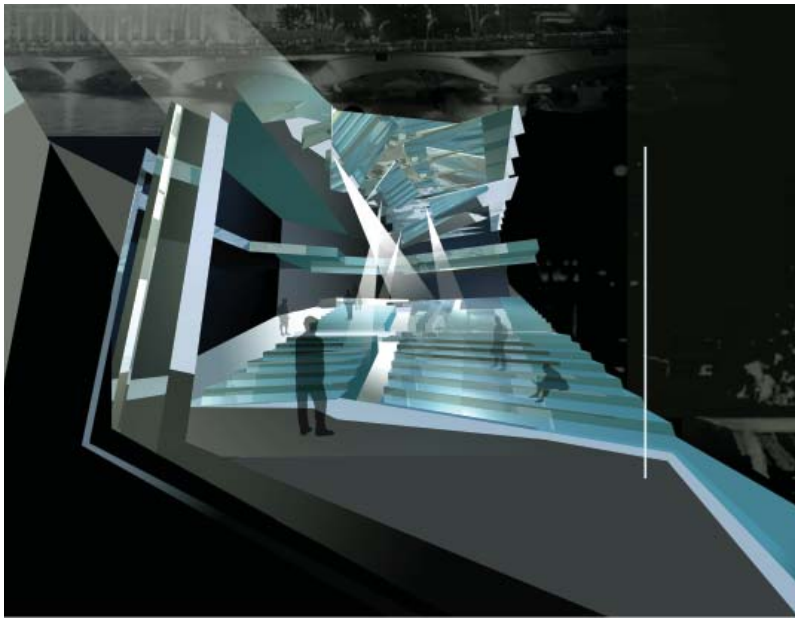
Alongside this, the building process initially challenged the conventional size and accommodation ideas of standard monolithic hotel/motel volumes. With precedents of hotel/tower design, the footprint of Mies van der Rohe's Friedrichstrasse Tower was tested against the feminine symbol of a flower. The relationship to the wider city, suburban and rural context, the scale of the housing commission tower and the curved shape of the racecourse were formally investigated. Mindful of the program, a refined organic three-dimensional building was designed.

The hybrid model consists of a central tower with three connecting towers, designed to express the main elements of an urban building: podium, tower and pilotis. The central accommodation tower incorporates extrusions to view Flemington and the eventful drive-thru hotel lift. The project contains quiet voids and intense, over-designed sections. The elevations are saturated by layering highly textured imagery over transparent and solid materials, borrowing from Georgia O'Keefe's vibrant paintings and traditional racing themes of silks and fashion.

A celebration of hybrid architecture.

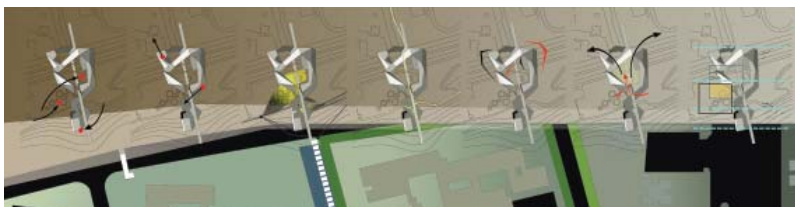
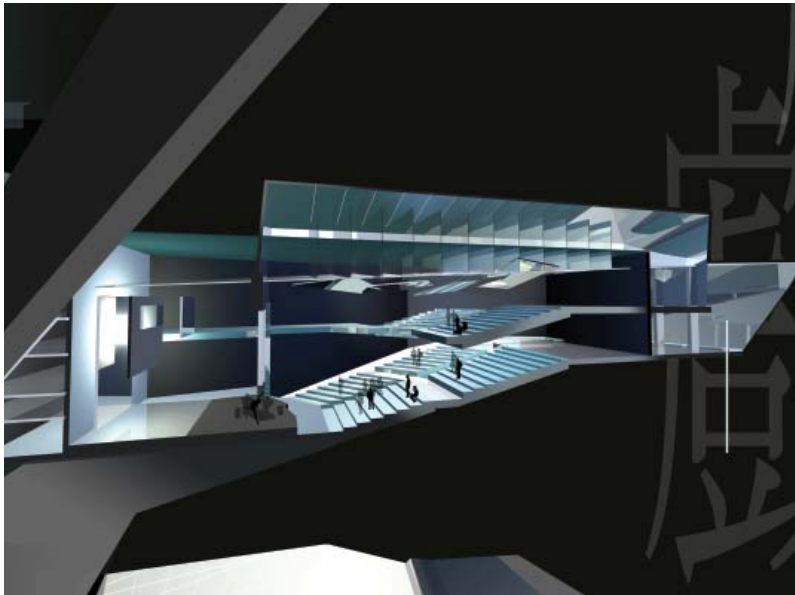
Supervisors Graham Crist, Stuart Harrison and Conrad Hamann, refer page 138





Channel – A Theatre of Narration

LEE CHENG WEE



Singapore attained independence in 1965, inheriting no natural resources and minimal economic structure. For survival, the government has prioritised resourcing scientific research ever since. Thirty-seven years later, today Singapore is financially advanced but culturally handicapped.

Although there is an awareness of the need to cultivate cultural awareness, progress is slow because most people still choose a 'proven' and financially stable job as an engineer over the less predictable life as an artist or performer. Although the younger generation is overcoming this, it is not something that can be achieved immediately. The time and patience required to cultivate greater awareness and spirit is ongoing.

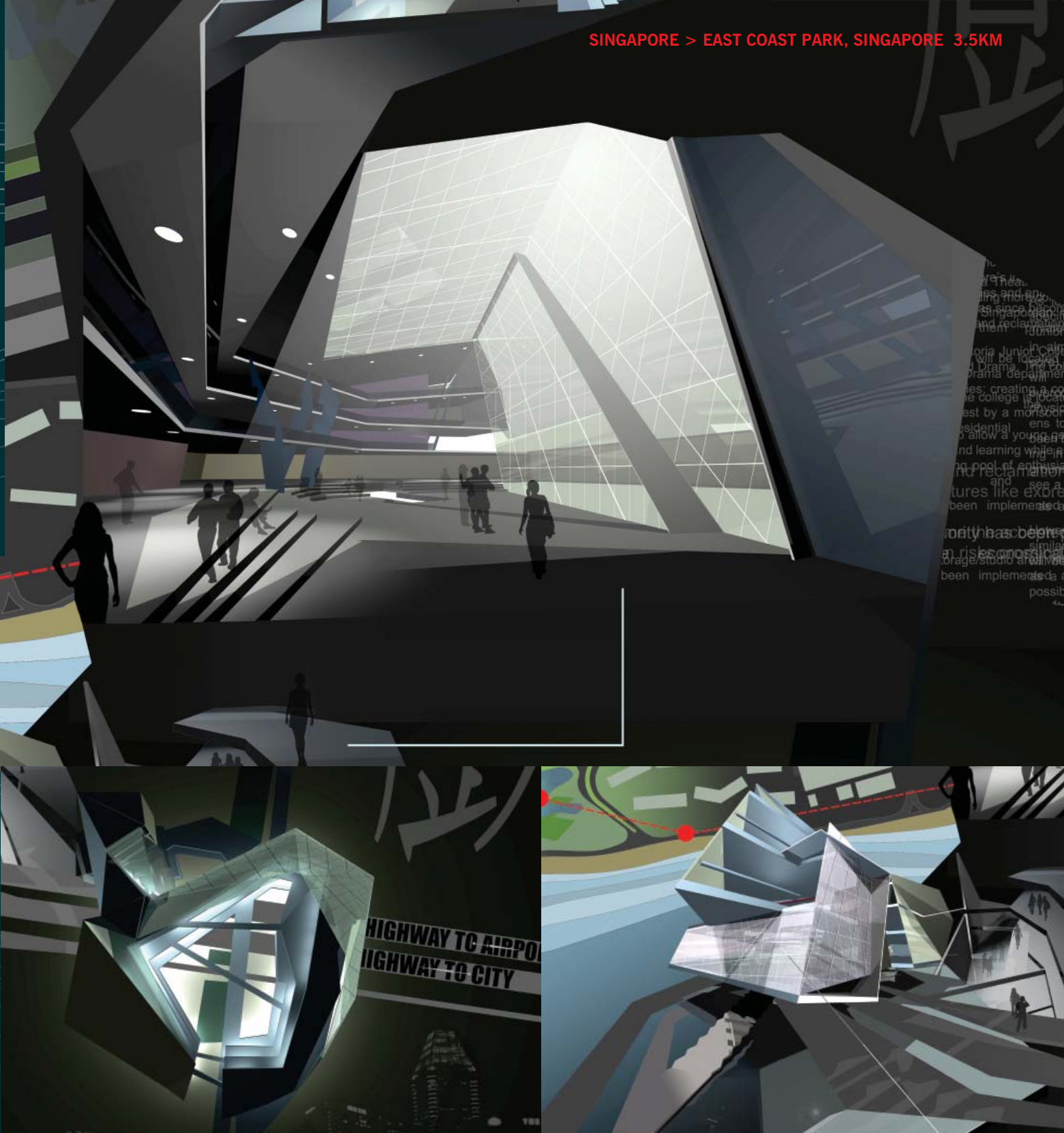
Singapore's recognition of the need to 'start before it is too late' has meant world-class venues such as concert halls and performance centres are being built. What remains lacking are places that give aspiring young performers the opportunity to develop and, one day, to perform in these shiny new concert halls. Exposure and education is the missing link.

Victoria Junior College is one of a handful of institutions in Singapore that offers theatre and drama studies. The college – like Singapore – needs to expand. In response, this project proposes a theatre and drama 'incubator' dedicated to the education and advancement of drama in Singapore. There are fewer than twelve schools for drama and theatre in Singapore, with a number of them privately owned and struggling financially to continue.

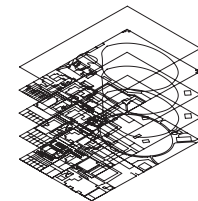
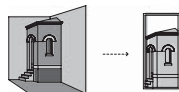
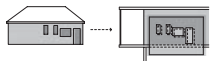
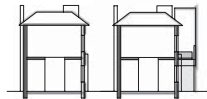
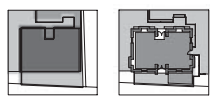
The incubator will be located next to Victoria Junior College allowing the Theatre Studies and Drama departments to migrate from the existing cluttered storeroom into a well-equipped school with modern facilities. This creates a vibrant environment for aspiring young theatre and drama artists, and fulfils the aim to allow a young generation of Singaporeans to interact and learn from experienced performers. An increasing pool of enthusiastic students and graduates will raise standards of artistic appreciation.

As land space is limited in the specified context (as it is almost everywhere in Singapore), the design of the incubator will employ strategies to overcome and thrive on this limitation which threatens to extinguish it. There have been brief excursions into designing in spaces above and below ground level; though one seldom sees a project that is fully committed to that objective because it is not financially viable. However, I hope that by achieving a similar design protocol, people will be able to use these facilities as a precedent and realise the possibilities, potential, and urgent need, to start making use of large amounts of leftover spaces in Singapore.

Supervisor Peter Corrigan, refer page 136



HIGHWAY TO AIRPORT
HIGHWAY TO CITY



architectural 'ghost' strategy diagrams



Ghosted Civic Precinct

NATALIE ROBINSON

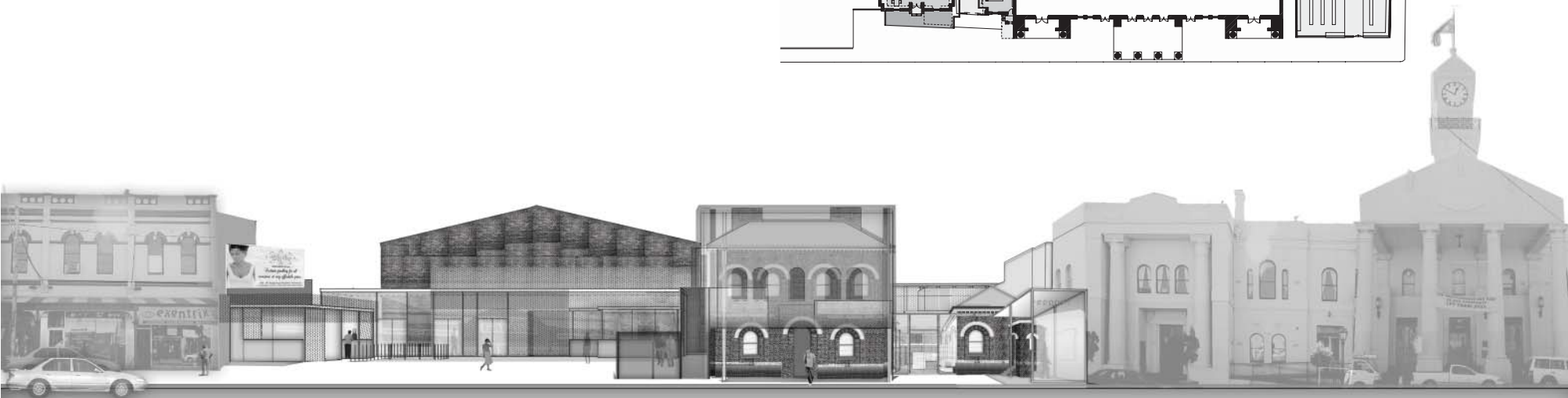
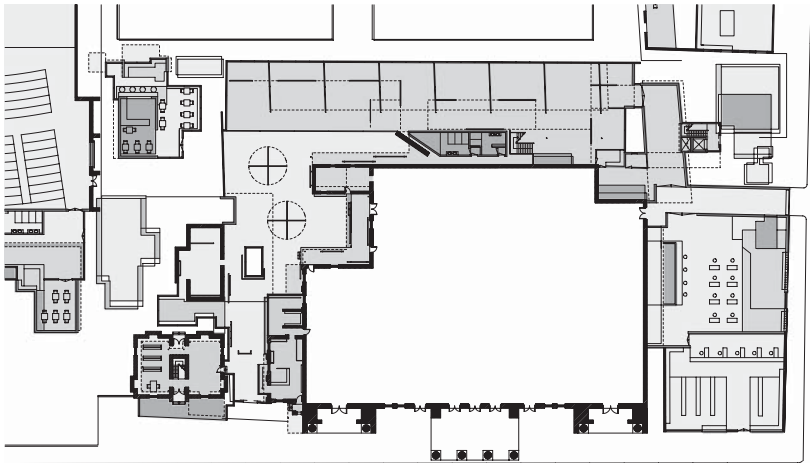
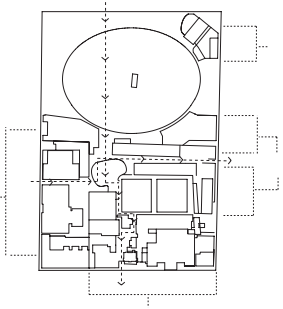
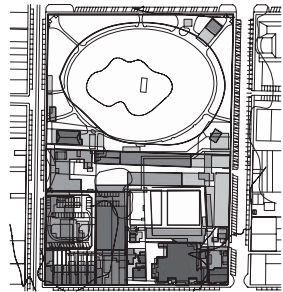
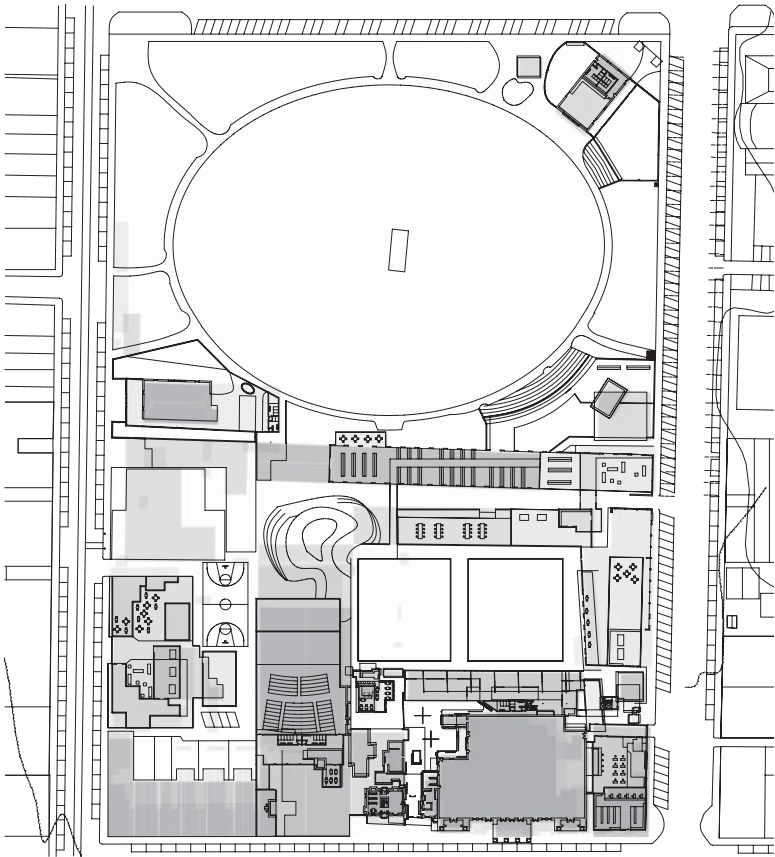
In *The Fall of Public Man* Richard Sennett describes the failure of the modernist civic space, arguing that dead public space contributes to why people turn inwards, isolating themselves from public interaction. He argues that 'the city ought to be...the forum in which it becomes meaningful to join with other persons'. Continuing, he says, 'How one condition of life blurs into another...the reality of cultural survival and the problems this legacy, like any inheritance, creates in a new generation.'

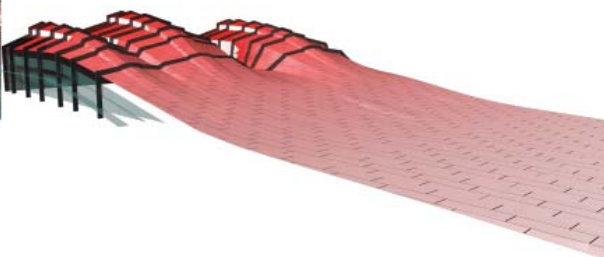
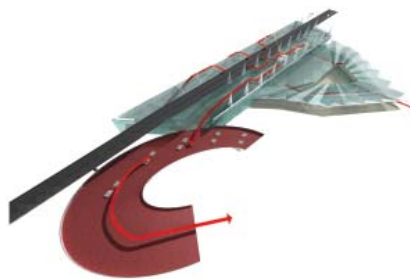
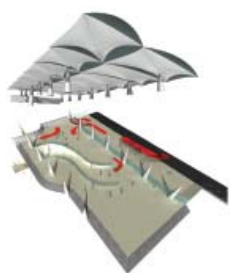
Layers and ghostings arrived at through misreadings of plans evolved over time are used as a device to generate, demolish and construct the 'ghosted civic precinct', which includes retail, cultural, senior citizens and educational areas. Located in the Richmond Town Hall block, the ghostings bring into question the memory of the site. It's not known exactly what the ghostings on the plan were, or their relationship to the current buildings.

Richmond has little public space, with the existing civic precinct's key public buildings – the Town Hall, police station and lawn bowls club – sitting in isolation from each other. This project creates a dialogue between the different programs and their urban context by 'stitching' itself into the surrounding site.

The 'ghosted civic precinct' is a space where the present is not a conclusion but part of an ongoing process of transition, rejuvenating the dead public space, as proposed by Sennett.

Supervisor Martyn Hook, refer page 140





Kuala Lumpur as an Iconic Representation

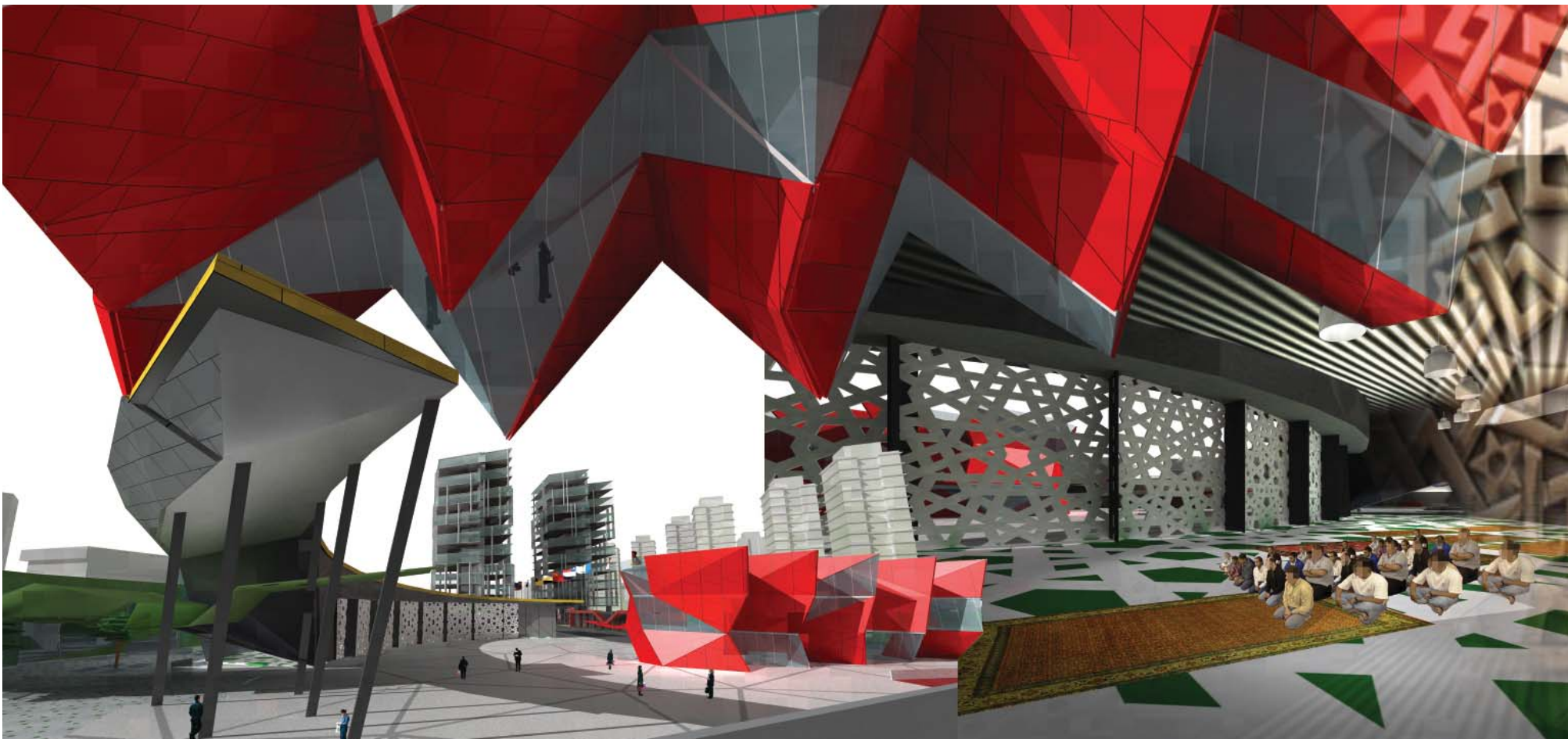
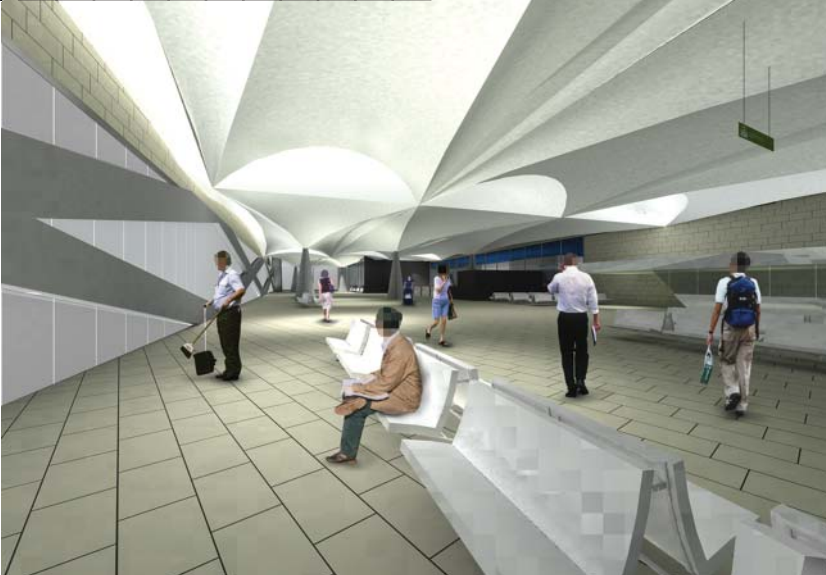
SABRINA CHNG

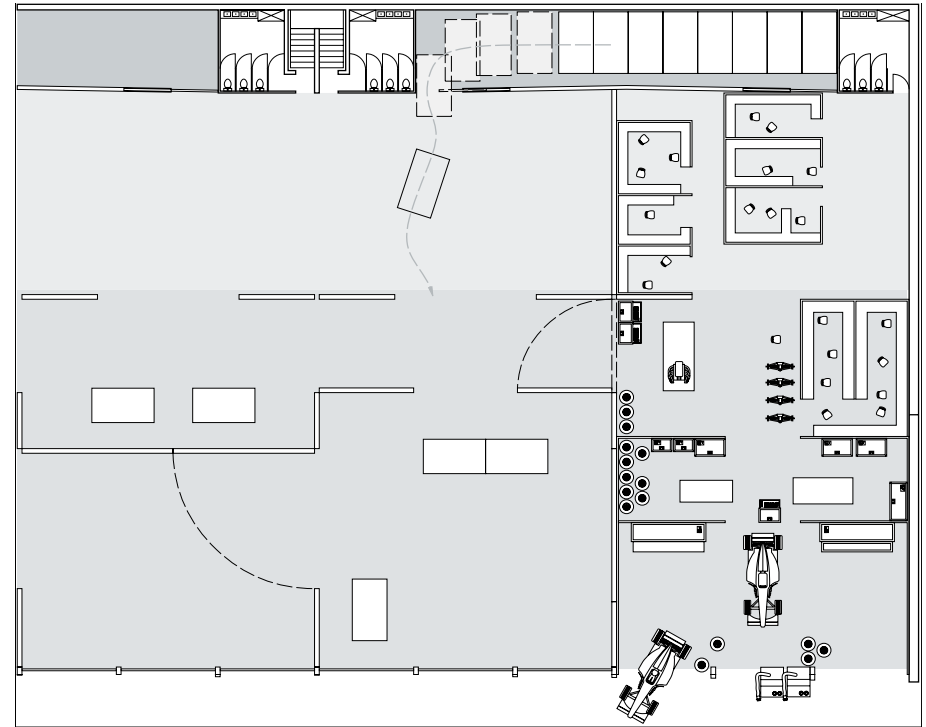
This project seeks possibilities for redeveloping the current Kuala Lumpur train station site by injecting new programs, with the hope of eliminating its anonymity.

A framework assimilating outcomes of social research in this location is used to delineate the parameters of architectural response. The issue of creating a cultural identity is of primary importance, both locally and at the larger scale of Singapore city. This comparison between Kuala Lumpur station and Singapore illustrates the erasure of historical building fabric in Singapore and the resulting lack of architectural individuality in that city.

Instead of grafting on Western models of development, this project critically draws on local references and idiosyncrasies to establish a kind of testing ground for these concerns.

Supervisor Martyn Hook, refer page 140





Grand Prix

MICHAEL KING

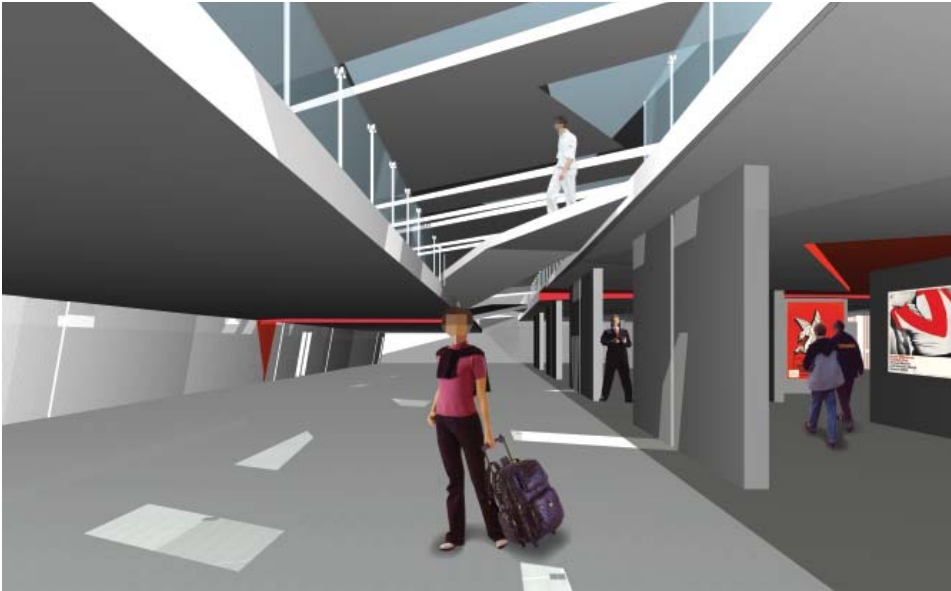
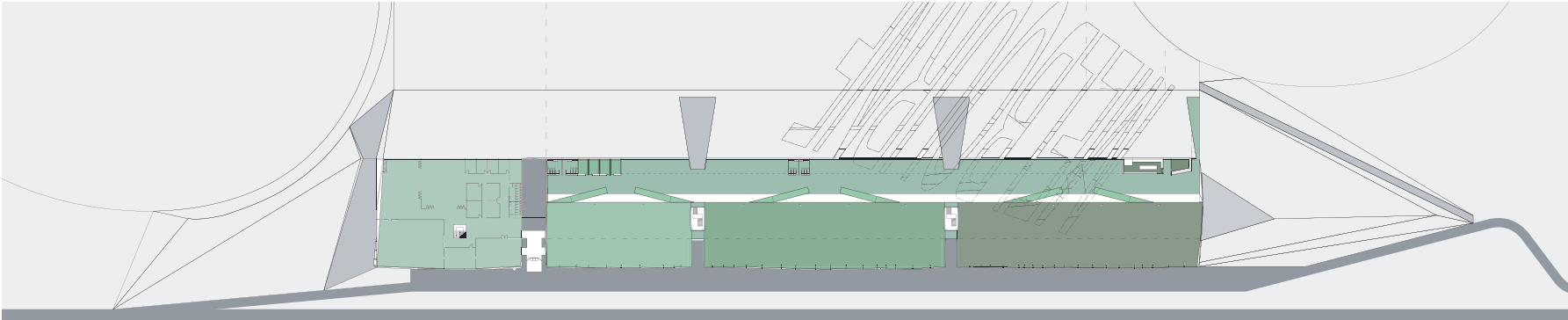
This project examines the manner in which architecture can contain programmatic and social tension. Through careful curation architecture may become a mediating device to facilitate the coexistence of opposing multiple programs.

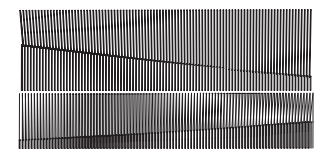
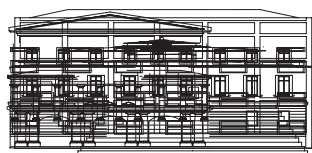
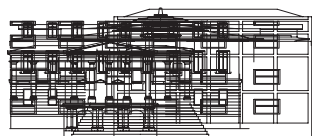
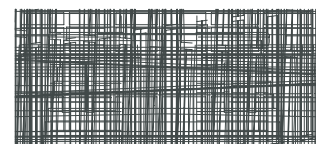
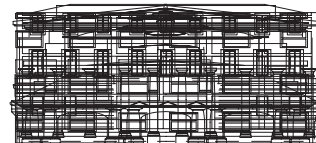
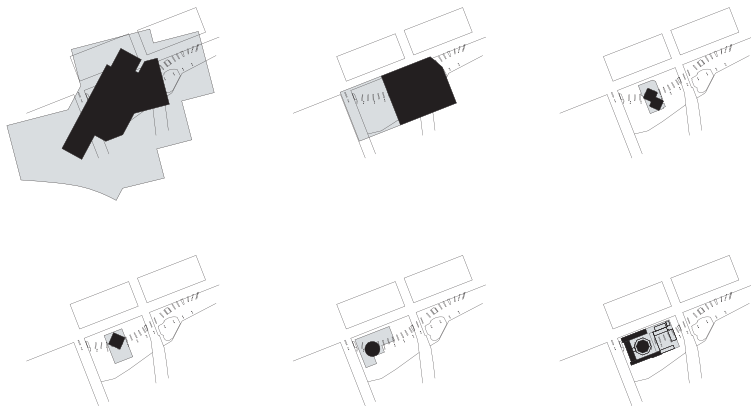
This project accommodates the racing pit complex of the Australian Grand Prix and head office of CAMS. Conversely, it also houses Save Albert Park headquarters, Albert Park archive and education centre and a series of galleries and conference spaces. The building transgresses borders between a private corporate complex and public community facility as it transforms from event to non-event spaces.

The process of transformation occurs as the roles of display and store are inverted through the event period. Event storage areas become car parks; galleries become garages and conference centres become media centres. Throughout this change, traces of the park's history that are mapped throughout the building remain, offering an understated opposition to the inversion of program. The architecture goes through a transition and in doing so not only becomes part of the 'event', but becomes an event in itself.

The project configures itself within the landscape operating within a series of carefully curated views. Ground planes are manipulated to subvert the park landscape, hiding the complex and infrastructure from the park users, and revealing event signage to the international television audience. The building camouflages itself through reflection, fragmentation and submergence within the constructed ground plane. The result is a complex that serves the needs of the community while accommodating the corporate requirements of the event.

Supervisor Martyn Hook, refer page 140





Speculation – Fish Market

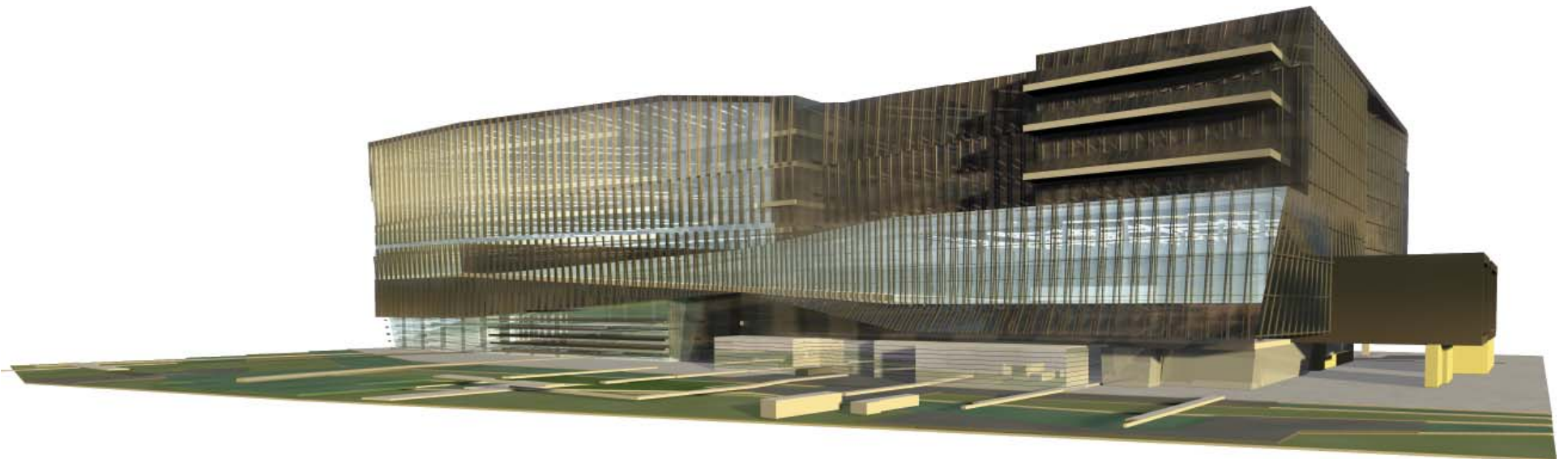
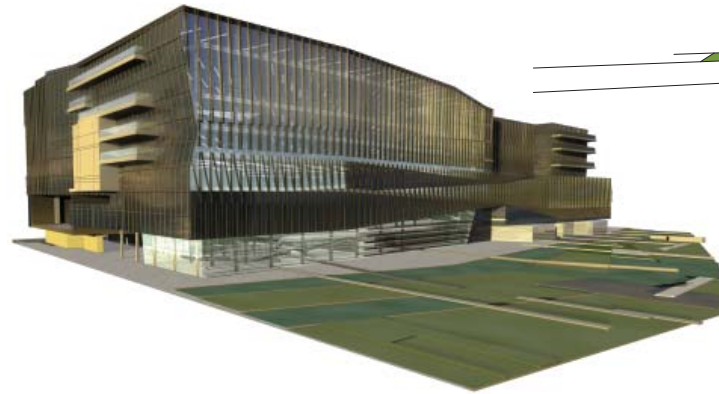
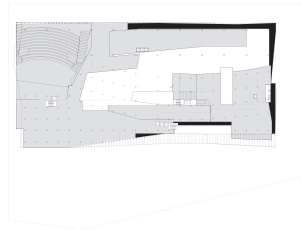
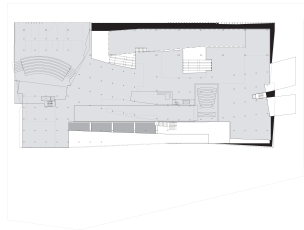
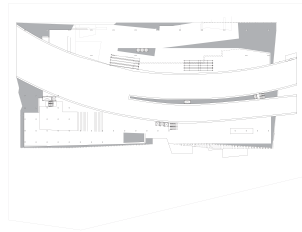
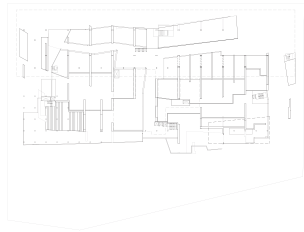
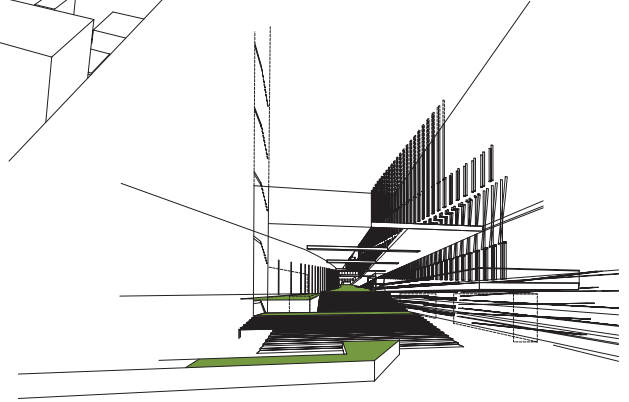
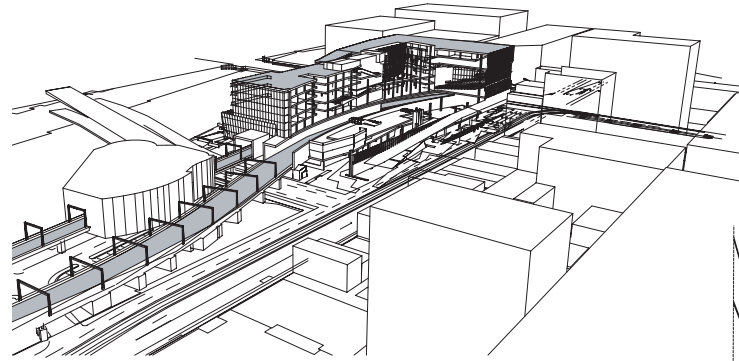
MATTHEW HERBERT

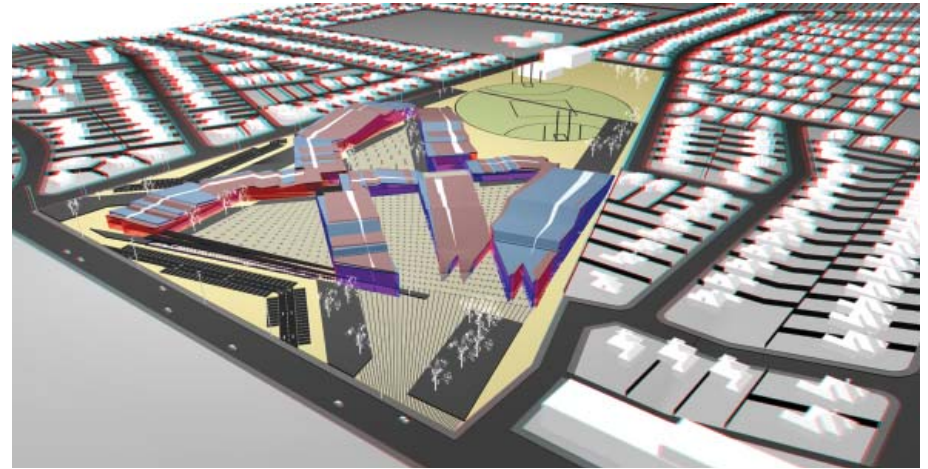
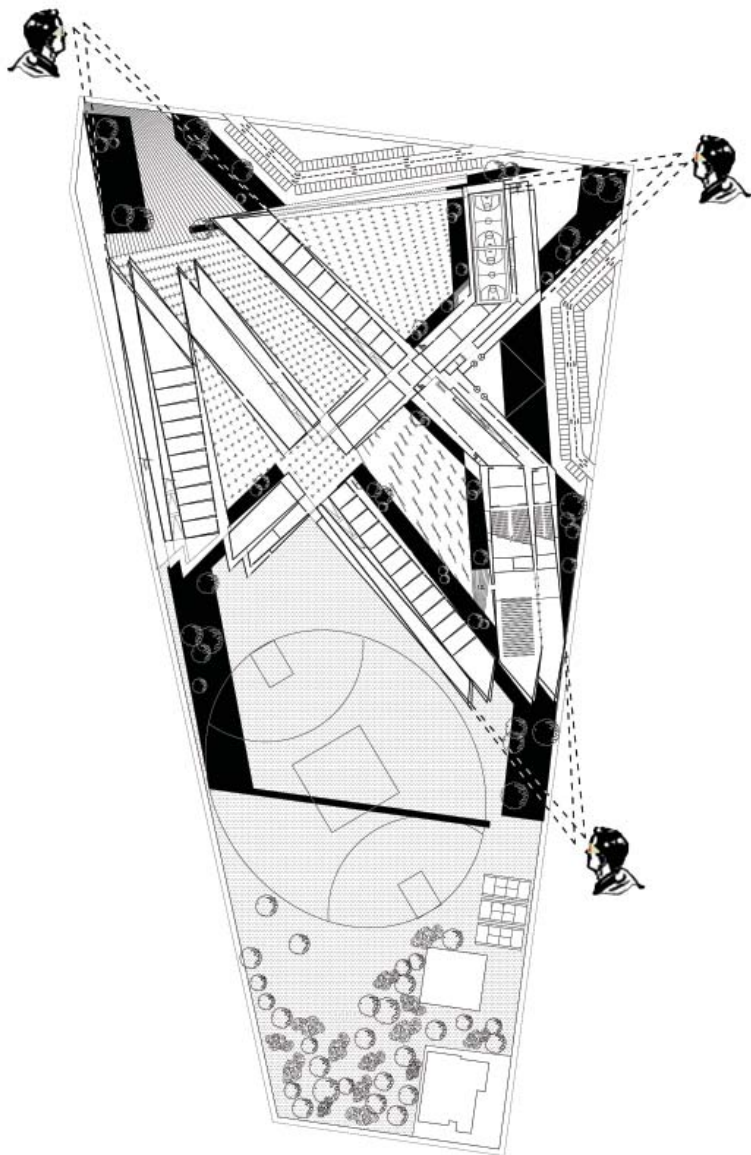
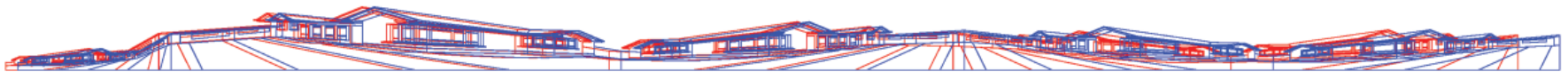
This project's new 'fish market' concerns itself with the nature of the area around the Flinders Street and Spencer Street intersection. Within this urban position, the new fish market acts as a type of urban connection and attempts to question the nature of development between the north bank of the Yarra River and Flinders Street. The project is concerned with its relationship to the surrounding urban forces of Melbourne's Crown Casino, Docklands, Southbank and the City Grid. The project recalls the former fish market that connected Flinders Street and the north bank, drawing on its urban consequences without literally appropriating its program or form. The new fish market is a contemporary reading of these issues. It attempts to address the very particular siting of this location at an immediate and an urban scale.

Contemporary discussions regarding the site view it as having a secondary or minor relationship to the north side of Flinders Street. The site has long been viewed as an interstitial zone foregrounding the city grid. Current developments along Flinders Street have instigated a corridor situation concealing the previously visible edge of the city grid and its obvious demarcation. This project considers the role the new corridor will have on the city. It does this by accepting both the inevitability of contemporary development and the historical fact that a significant number of buildings once existed on the south side. The removal of the King Street overpass makes this speculation feasible.

Supervisor Shane Murray, refer page 143

CARLTON > SPENCER STREET, MELBOURNE 2.8KM



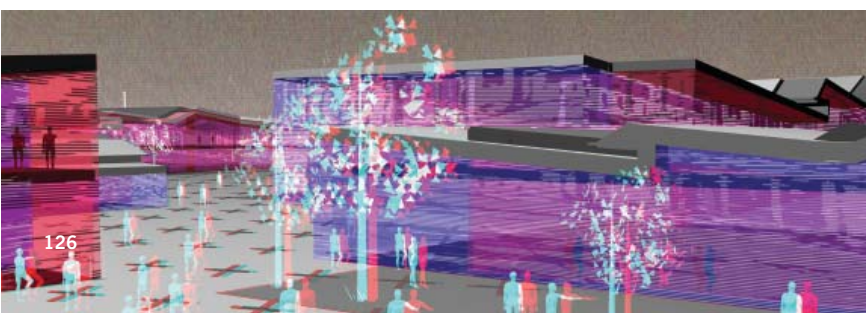


Stereoscopic High

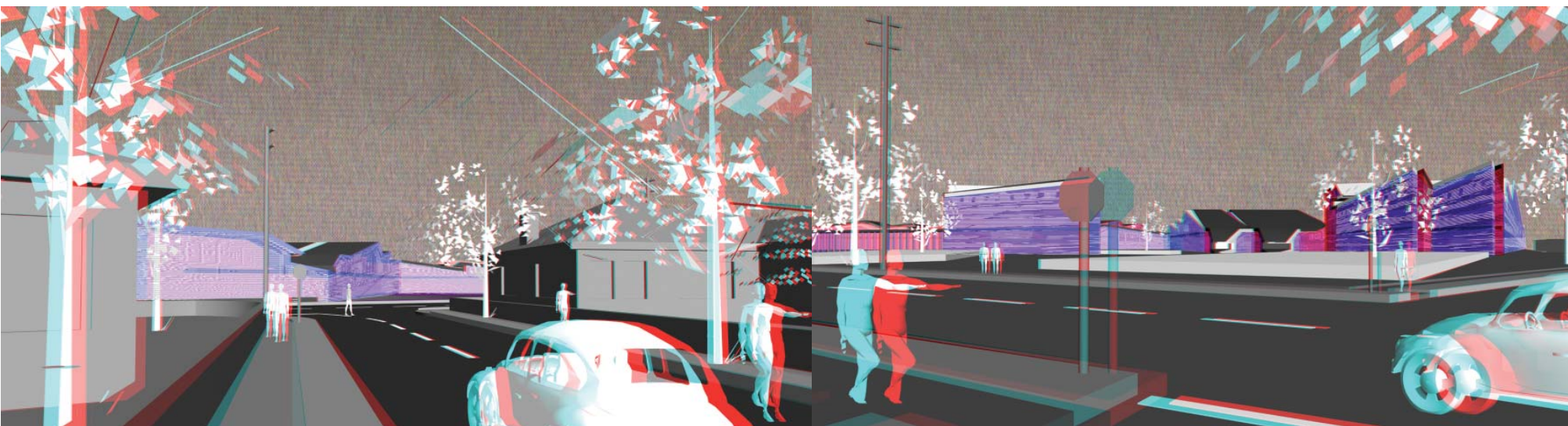
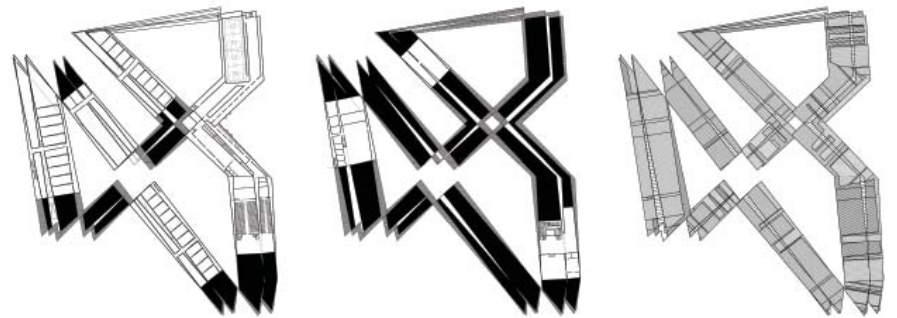
JAMES MCGANN

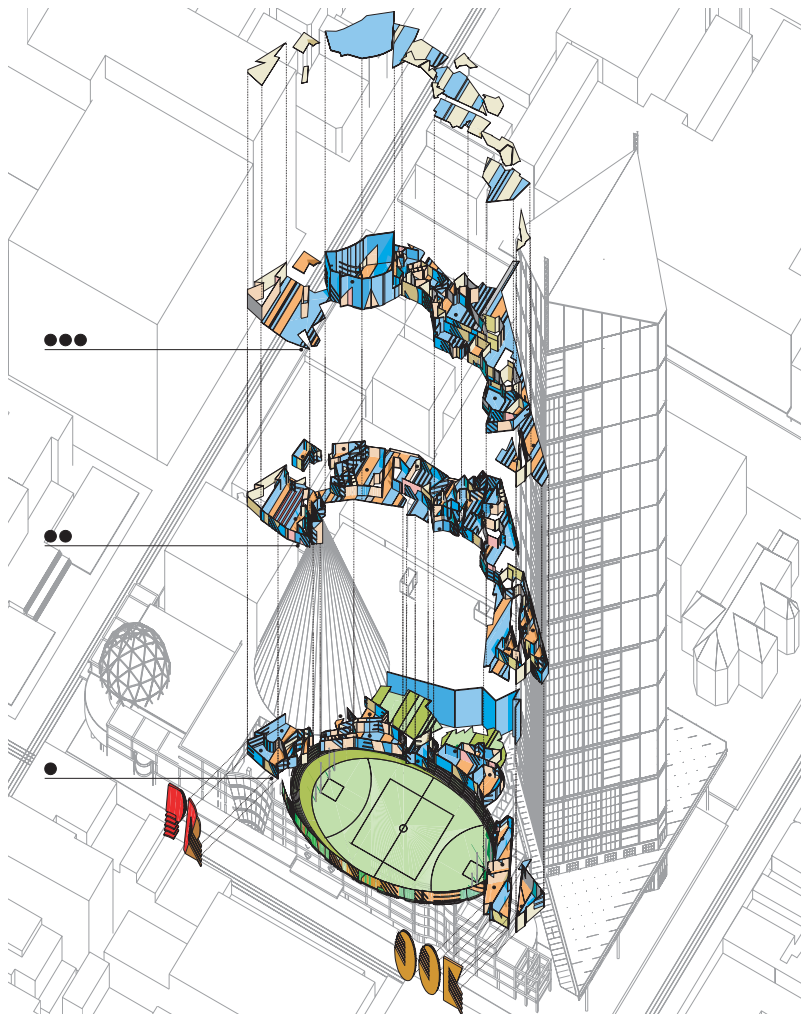
Tours in search of the middle ground,
Picket fences, sand belt golf, tyre swans, and suburban spine,
Civic axis, Beaumaris campus, Sandringham Secondary College.
David Hockney we've come full circle, Velazquez now conceived in Windows,
Perspective, goodbye photograph through a digital *camera obscura*.
Stereoscope quantify controlling, determining sequential input, young minds,
Instilling disciplinary and moral ideas – 1800s psychology, pedagogical shift,
Rejection of fixed points of view, no longer teaches focal points.
Middle ground overlaps once, zones separated vertical,
Stereoscopically viewed from above, disparate footprint, figure-eight quadrangles.
Three points of view, two visual cortices per point,
65mm horizontally separating each view, each eye,
'Retinal revelry' subtle rejecting, combining, fusing 'non-corresponding' retinal regions,
Amalgamating three campuses, 1400 students, 2030 density,
Existing forty-three per cent campus size, twelve per cent student body.
Community incubators, beneficial growth, 'culture',
School and library, lecture theatres, gallery, café.
Saw-tooth profiles of anamorphic suburban dreams.
Image undermines elevation, monolithic institution, residential scale.
Remnants of the foreground frame pictorially,
Reconfigured at fixed points, red and blue glasses, picturesque cinema playgrounds.
Skin through subtracted information, in favour of hazier, less distinct shapes.
School bell rings, corridors of disparity, transition through site, year levels,
Seeing double, in a representational stereoscopic suburban fog.

Supervisor Vivian Mitsogianni, refer page 142



BLACK ROCK > BEAUMARIS 2.7KM





Daimaru Primary School

JESSE LINARDI

Is it appropriate to locate a school within a shopping centre?

This project is concerned with testing non-urban and non-commercial conditions in an urban and commercial environment.

Specifically, the project is concerned with urban implications of site and programming in an urban context, and the generative associative approach to form generation as methodology.

Daimaru Primary School is a response to a social requirement of program within a context and promotes the discussion of a program/site relationship. By association, current Australian educational policy is questioned.

Arguments are enhanced by blurring program boundaries: where is the demarcation of school/plaza? Fragments of the school are deposited into the plaza, causing ambiguous plaza and school circulation zones. Within, the school circulation is labyrinthine and references the plaza; classrooms are placed on the interface for public observation. These are moments where city and school meet, where debate is conducted, won and lost.

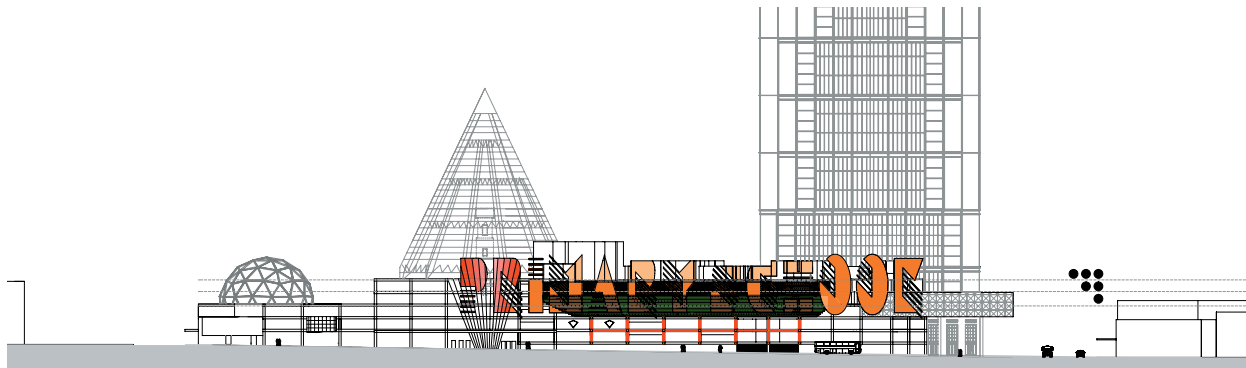
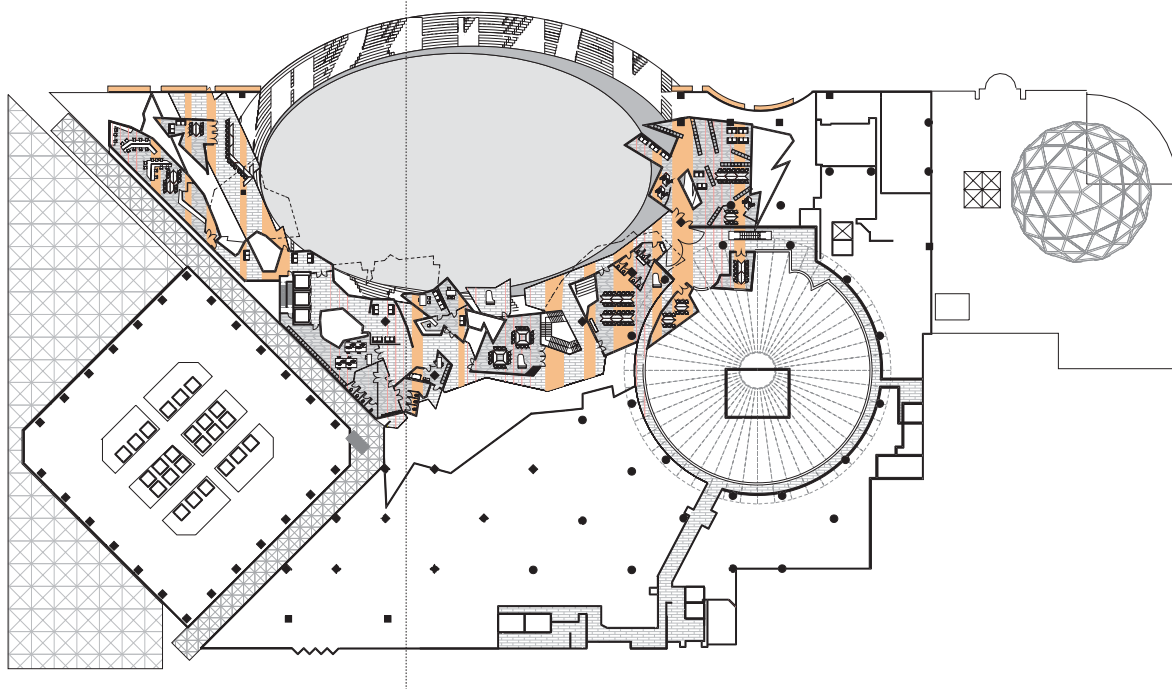
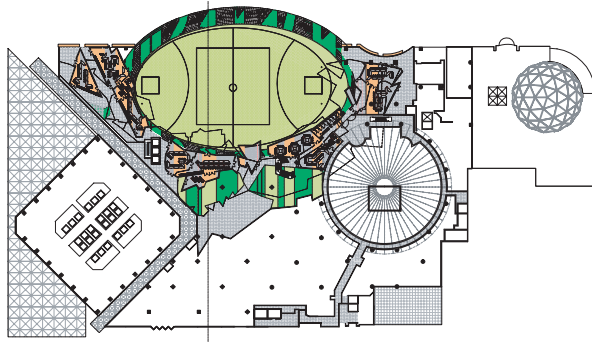
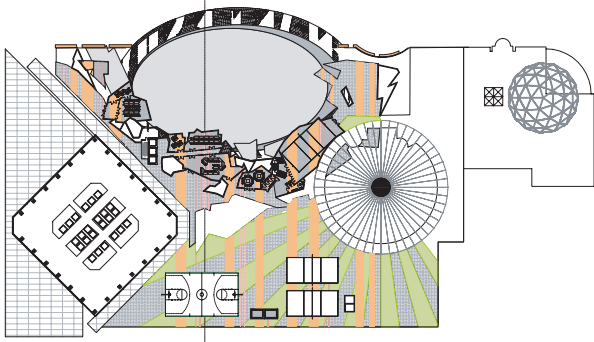
Aspirations for the school are framed against a normative model. Through rejection of the rational and an opposition to the generic, there are inherent opportunities for a child. The labyrinth typology is constructed as a wonderland that allows for discovery. Internal walls are clad in blackboards for children's expressions. This act of 'graffiti' implies a devaluing of the building as 'architectural object'.

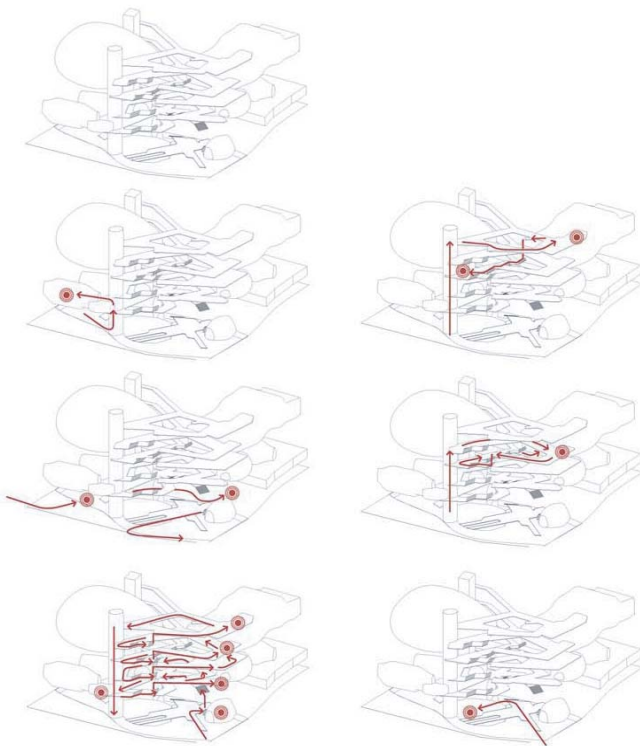
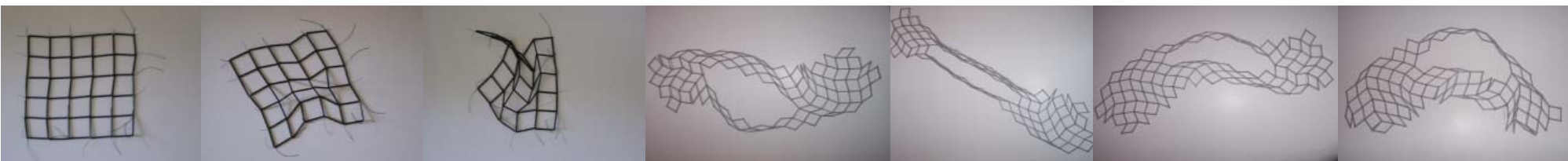
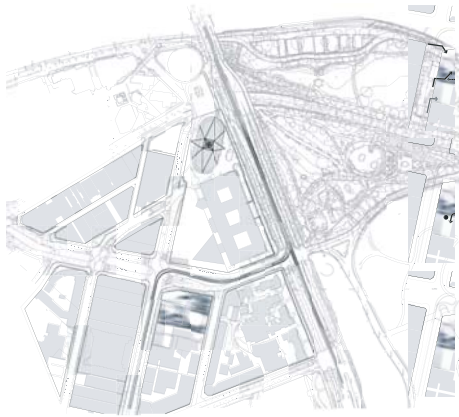
Formal generation is informed by manipulation of scale on an overlay of selected precedent. This process informs the plan, allowing for self-generation with desirable resistance to rational orthogonal planning. Programs are inserted for rhetorical implication.

The word 'primary school' is subtracted from the building mass. This act blurs the boundary between perspective/elevation. The text is not distinguishable from the oval built onto the La Trobe Street elevation and vice versa. The subtraction of text from the form generates fenestration and plan patterning, mapped through colour. Unexpected views and relationships are embraced.

The school reinterprets rather than duplicates the traditional suburban school. It concludes that the city has the ability to accept suburban programs without overwhelming it with urban propaganda.

Supervisors Graham Crist, Stuart Harrison and Conrad Hamann, refer page 138





A Score for a Spongy Theatre

DOMINIQUE NG

What does the bee see and smell in the flower? Enough to extract pollen from it. A creature's perceptions are exactly proportioned to its action upon the thing.

Brian Massumi, *Parables for the Virtual*

According to Brian Massumi, perception is the moment of recognising elements in a thing which may be of use. The perceiver connects to the perceived (elements) through the things that it recognises. In this way, an object is latent with potential perceptual possibilities.

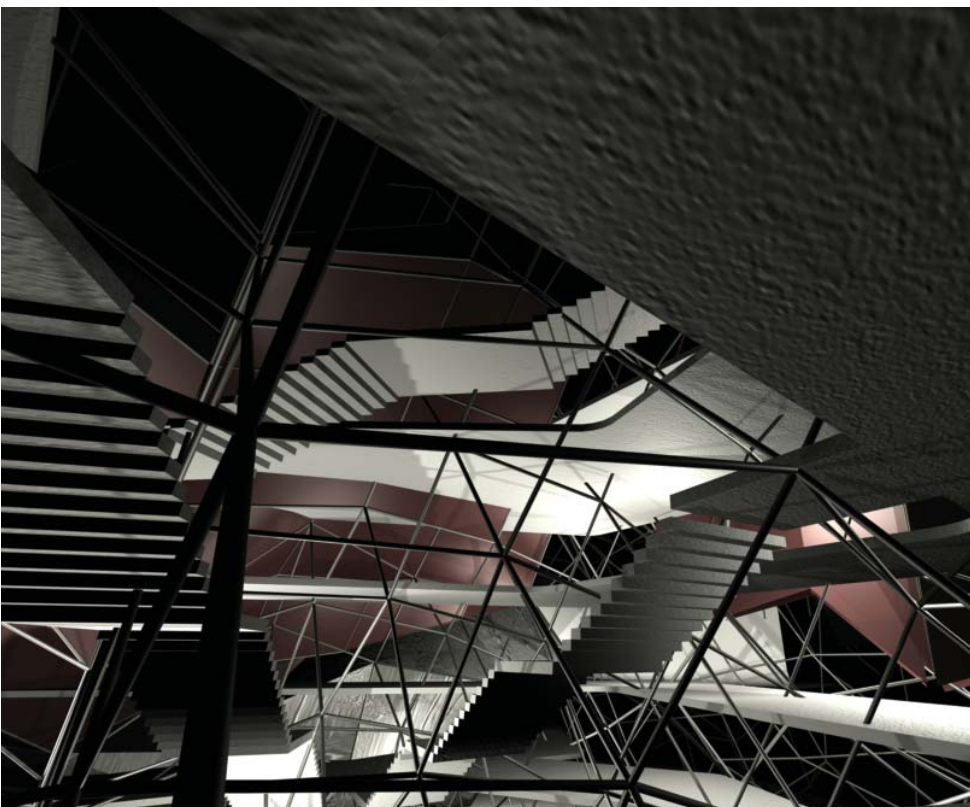
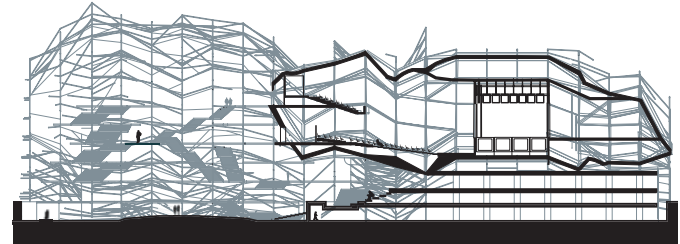
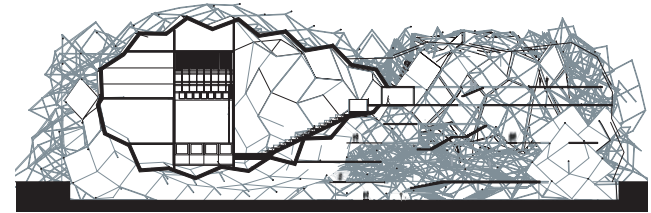
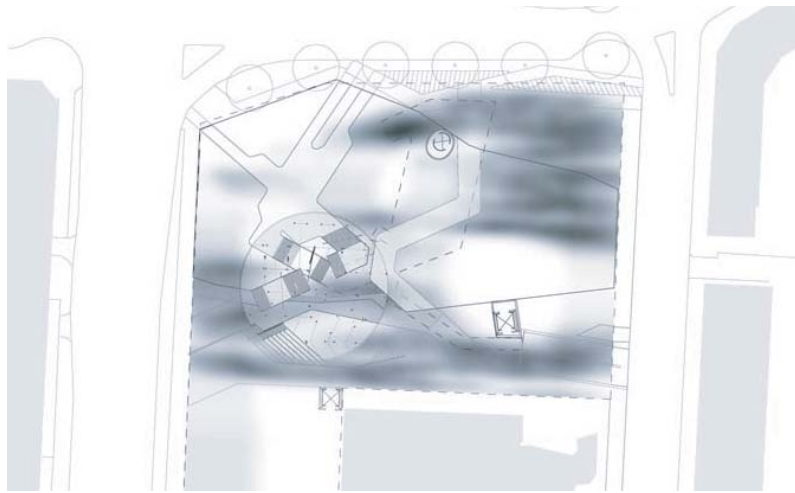
Within Massumi's framework this project sets out to interrogate these implications, attempting to extend potential perceptual possibilities beyond utility. As such, a theatre was chosen – the program itself a forum for the body's expression outside functionality. The project builds upon the boundaries and conditions between the real and the 'not-real'; the actual and the performed, emphasising public spaces over internal theatres.

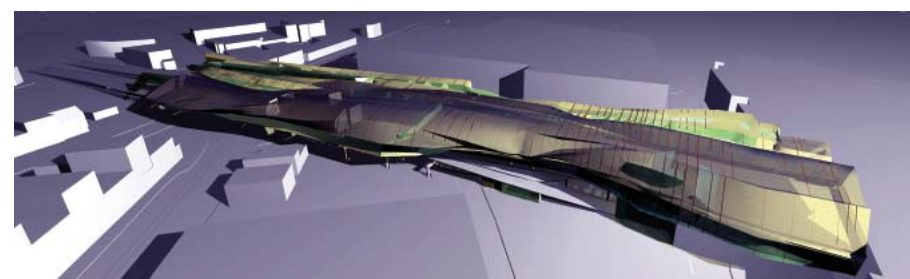
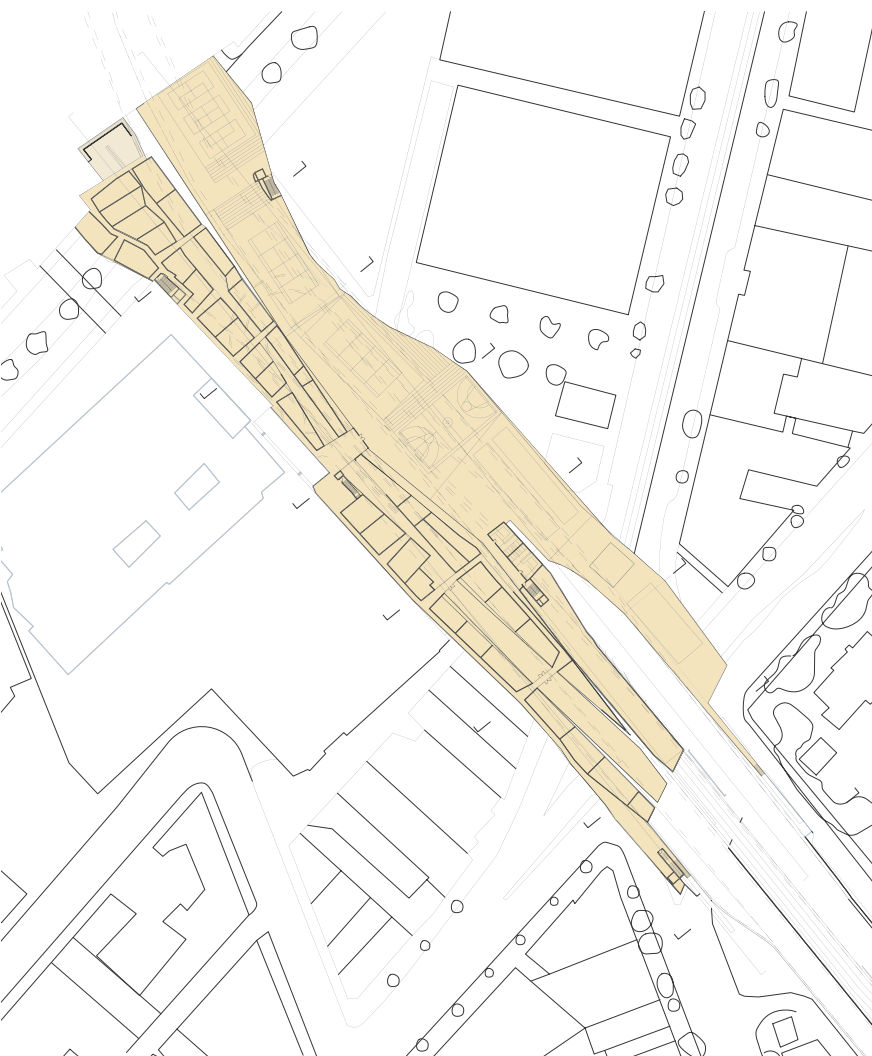
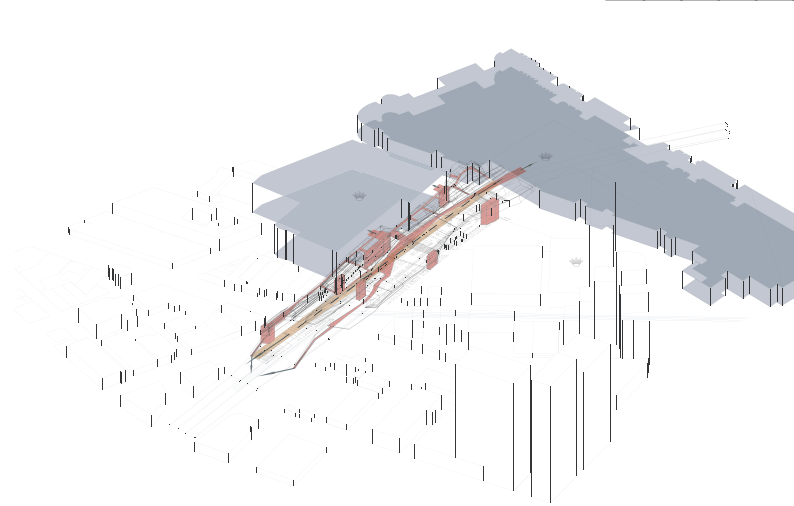
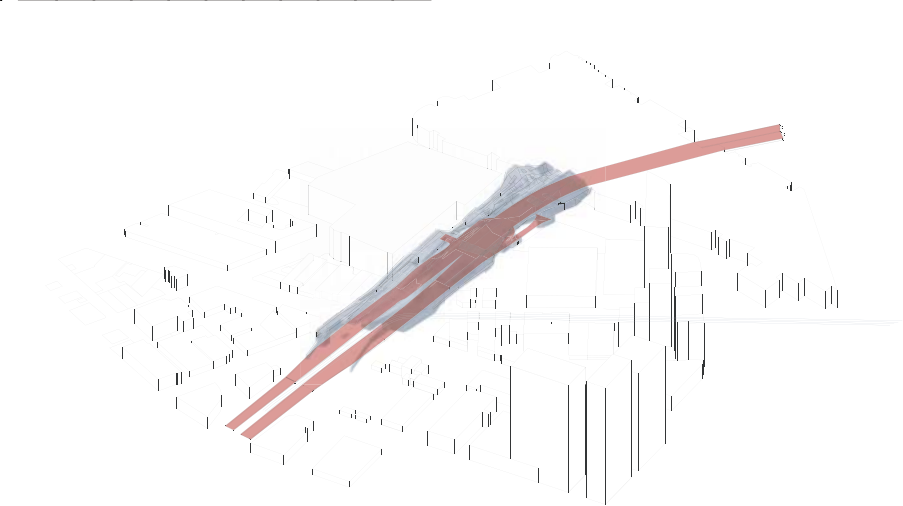
Architectural drawing is the designer's space of engagement. The project attempts to challenge the notion of the drawing as an objective description of the building, playing with notions of potentiality within the perceiver/perceived relationship. By working outside traditional architectural methods of representation the role of the spectator/viewer/perceiver is invoked in the actualisation of the work.

A study of John Cage's methods, challenging the role of the musical score in performance as inert, provided a background for the exploration of the architectural drawing outside a causal system of signification. Cage's compositional methods revealed different ways for considering these issues in the design of this theatre. He worked outside traditional musical notation, inventing a system of representation that involved the role of the performer in the composition as an active contributor and inventor of the score through the performance of the work.

Supervisors Donald Bates and Pia Ednie-Brown, refer page 137

MELBOURNE > SOUTHBANK 1.2KM





Tailoring Urban Infrastructure

LAUREN DORNAU

Seduction had occurred. The site and the prospect of filling in a space that had been overlooked (but had potential) was irresistible. Despite warnings against seduction, resistance was futile – this project was fuelled by the contrast of darkness and light, the rhythm of traffic overhead, the controversy surrounding the casino and the birth of a new urban community for Melbourne.

The site is a refuse space created by the Kingsway Bridge behind the Crown Casino complex in Southbank. This project takes measurements of the fissure and tailors an intervention to fit.

The program is in reaction to the casino and surrounding apartment growth, encompassing a non-denominational church to minister to a lack of spirituality; a child-care centre to reduce incidence of abandoned kids; a police station to address increasing Southbank crime levels; counselling for gambling addiction; and low-cost community housing to balance highly priced adjacent apartments.

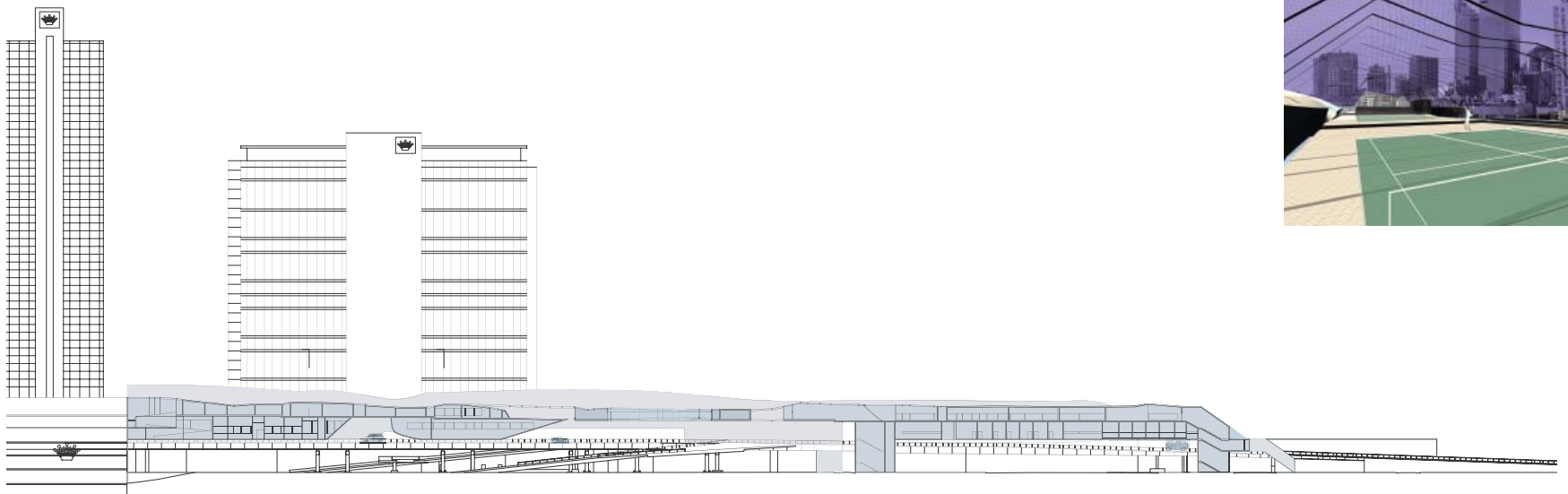
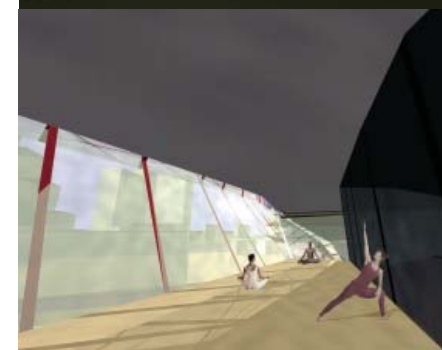
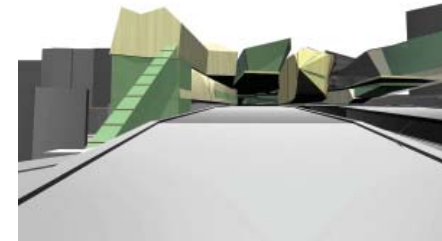
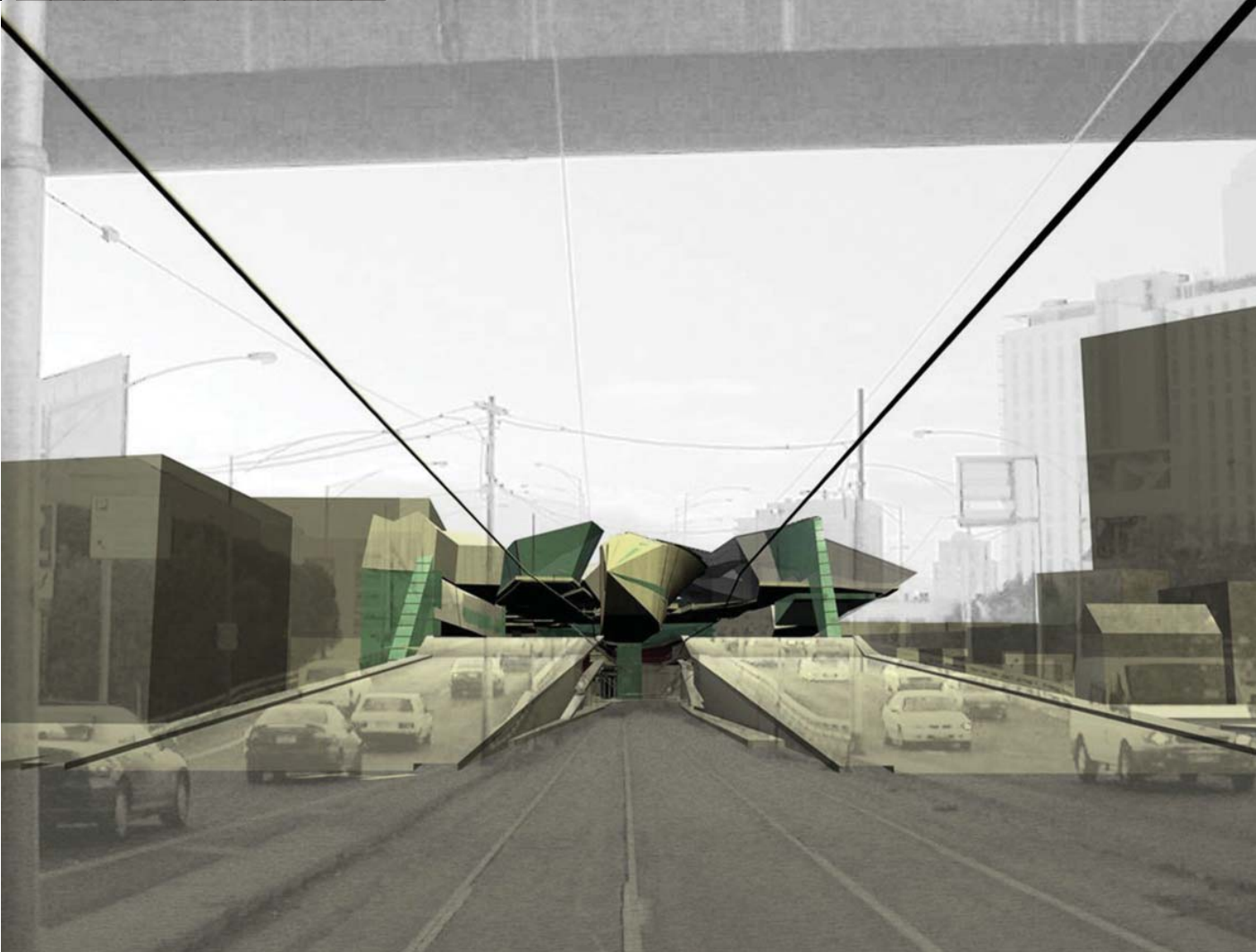
Its form mimics the Kingsway Bridge running from south to north, and from street level to the rooftop garden of Crown Towers, with additional access through perforations made on the 'underbelly of the seam' through gaps in the bridge.

The form is determined by a shadow-mapping exercise that preserves qualities of light and shadow below the bridge and projects light into interior spaces.

The occupants will be seduced.

Supervisor Martyn Hook, refer page 140

MELBOURNE > SOUTHBANK 0.7KM



Index of Supervisors

This collection of supervisors' texts for the projects covered in Preter- takes the form of an index and, through references, it attempts to map the groupings and co-supervision of students.

ALLPRESS, Brent

Tze Yong Tay p.66 Yong's Major Project examined the potential for enhancing the architectural and civic aspirations of suburban institutional buildings through the re-composition of an existing generic suburban building type. The chosen brief was to provide outreach educational accommodation and recreational facilities that literally mediated between the suburban Victoria University of Technology campus and the surrounding community.

He sought to introduce a civic sub-urbanity to the portal framed shed-type through the compositional displacement of its component systems. This produced enhanced spatial qualities and programmatic permeability while still taking advantage of economies of scale and iconic familiarity of these relatively inexpensive systems.

The project demonstrates a thorough response to an analysis of the shed type. It re-deploys useful design strategies drawn from relevant precedents, including Frank Gehry's over-extension of the domestic framing systems of typical suburban fabric, Jeffrey Smart's perspectival aestheticisation of the suburban periphery, and Lyons' disjunctive scenographic manipulations of generic types in its institutional work.

A productive tension is played out between shed construction systems that are displaced in response to particular site-specific orientations and differentiated programmatic events, and those systems that usefully remain generic and repetitive. The portal frame takes on tectonic and spatial value. The non-load bearing cladding operates as a free façade partially detached from the frame to create spaces that mediate between interior activities and framed exterior landscape vistas. The variable façade profile is curated to respond scenographically to the oblique and sequential drive-by view of the approaching motorist or the promenade experience of the pedestrian, with framed glimpses offered of activities within.

The scheme provides suburban cultural infrastructure by adapting a familiar and economical city-fringe shed building type and investing it with a surplus of architectural qualities and civic values.

BARACCO, Mauro

Kirsten Hay p.32, Lucas Chirside p.84, Benjamin Percy p.88, Danni Nash p.94, Peter Badger p.110. The Major Projects of Badger, Chirside, Hay, Nash and Percy correlate by degrees of affinity, despite the different times and modes of their production. The level of empathy that interconnects them is revealed in some common threads which discernibly emerge from a retrospective reading of these works as a whole series – as independent and separate parts of a continuous and consistent research.

Hay's project is, by conventional definition, the only 'theoretical thesis' among them, having been produced through a substantial process of writing. Different from the other four, the final outcome is a book informed by extensive text, illustrated by both reference images collected through preliminary research analyses and final propositional ideas in the form of photomontages and three-dimensional visualisations. The other four projects were represented, and publicly presented, in the format that is normally adopted within RMIT's School of Architecture + Design – a series of panels privileging maps, plans, drawings and urban/architectural resolutions rather than extensive text or written research components.

An essential quality that associates all five projects with each other – which are effectively identical in spirit and purpose, despite the technical difference which makes Hay's 'theoretical' project dissimilar only in format and scale of resolution – resides in their capability to address, and attempt to 'order', their own urban context by means of an operation that is architectural in approach, character and scale. These five projects are indeed all characterised by an inclination to solve urban problems – to 'plan the city' – through a faith in the role and effect of solutions determined at an architectural scale. As proposed by Ignasi de Solà Morales, 'urban projects means that the architecture starts out from data to be found in the city – remains, memories, fragments, guidelines – choosing them in a selective manner as constraints on its own design' (Ignasi de Solà Morales, 'Territories', *Lotus*, no 110, 2001). These five projects well epitomise this observation, which is in its turn palpably reflected in their ability to understand, and thus proactively respond to, the physical, urban, social and cultural environments of their own specific situations. All projects absorb the intrinsic contingencies and specificities of their contexts which are then reinterpreted and re-elaborated into medium- to large-scale interventions determined by architectural definitions. To some extent, these interventions propose spatial and volumetric associations which are indeed urban, sometimes territorial, in scale and spirit, yet strongly architectural in the initial and essential character and approach that informs the process of their design.

A mutual characteristic of these projects is also represented by their inclination to engender processes of densification. A tendency towards the intensification and multi-layering of programs and activities is a persistent and reiterated denominator of all these proposals, which are also at the same time further characterised by some other, less obvious and more particular, forms of densification.

A densification of horizontality pervades Badger's, Percy's and Nash's ideas for the suburban, low-density and rather dispersed conditions of their projects. This quality is particularly evident in the flatness of the 'quasi-circus' which Danni Nash has outlined and further reinterpreted as a new urban knot within the horizontal expanded territory of Canberra. The result is a familiar addition to a fabric that is traditionally marked, and somehow

kept together, since the early visions of Walter Burley Griffin and Marion Mahoney, by a scattered dissemination of circular and centric ordering moments. Conceived for urban conditions definitely dissimilar from the volumetric scarcity of Canberra, the densification of horizontality conveyed by Badger's and Percy's projects is, on the other hand, the common quality of two schemes which are different in character and location – the former is a mix of retail, offices, residential, public and infrastructural programs around and above the existing railway station of Melbourne's inner suburb of Camberwell; the latter is a new residential subdivision in the outer suburban area of Rosanna – yet closely attuned by a 'geological' approach interested in the creation of a stratified organisation of spaces above and below the ground level.

The process of densification in Chirnside's urban 'infrastructural hinge' between Melbourne's CBD and the Docklands area is activated by intersections and combinations of different circulation flows, the intertwinement and proximity of various programs, and a potential intensification of architectural volumes and spaces which can be further added and connected to the intrinsically 'systematic' and 'predisposing' nature of the existing bridge.

A densification of insertions and additions, in the form of architectural, infrastructural and landscape interventions encouraging interconnection, is the clear result of the utopian and polemic proposals advanced by Kirsten Hay with regard to the accommodation of refugees within Australia's urban territory. Melbourne's CBD is the selected case study. The existing density and fabric of its architectural and urban configurations are investigated, tested and consequentially proposed as pertinent environmental conditions for the embracement and assimilation of refugees in search of a new home. Through the process of densifying inhabitable volumes and spaces – a series of interventions scattered throughout the city which opportunistically reuse, intensify, fill, extend, readapt and reshape voids, gaps, lanes, rooftops, left over spaces and infrastructural elements of the existing context – this Major Project sapiently detects one of the most distinctive qualities of Melbourne's urban fabric: the quasi-labyrinthine character that pervades the complex and intricate world of lanes, passages, interstitial spaces and many other 'unexpected/unplanned' parts of the city. Hay's vision grasps the sense of 'place' that inherently and potentially pervades these left over and 'anomalous' spaces, and also their irrefutable condition of proximity to the existing services, infrastructures and resources housed by the city – their capability to provide, at the same time, a place for living and possibilities of interaction and co-participation between multiple everyday events.

From this perspective, this work cogently encapsulates a research inquiry that is analogously and persistently investigated, although at different levels and through different procedures, by all the projects discussed here – how to weaken boundaries (between programs and activities, between architecture, landscape and infrastructure, but also between social and cultural spheres) and allow possibilities for intertwinement and interrelation without being fooled by the diffuse ideological tendency that constantly and rather simplistically aims to eliminate the existence of boundaries, failing to realise that they are both a quintessential condition of the human physicality and a direct reflection of our inevitable way of perceiving phenomena as external, thus objective, delimited and indeed bounded forms of representation.

These projects do not offer definitive replies to this question; they do not even consciously attempt to answer this question.

They simply initiate the redefinition of their situations through processes of familiarisation with the existing place and conditions. They realise that 'inventive' solutions are often the reflection of accurate and meticulous observations, the consequence of opportunistic approaches capable of reinterpreting any difficult existing conditions and any unplanned forms of inhabitation latent in these conditions into apt resolutions rich in an insight that is increasingly gained through the process of familiarisation with the context and the situation of the project.

In some ways, perversely, these projects earn the capability of being 'opportunistically' interested in the existing conditions from the essential grain of 'generosity in spirit' which is reflected in their inclination to be 'laid-back', disclosed to the digressions and findings of the design process, never in search of intentional and predetermined aims, or drawn by formulaic and 'mathematical' techniques of production. Through this sense of 'generosity' and 'unintentionality', somehow revealed in their eagerness to explore unusual combinations of usual programs and spaces rather than striving for new forms, these projects are ultimately imbued by another, indirectly correlated, type of generosity – the generosity that inherently resides in their inclination to enable the proposed combinations of programs and spaces to be used and inhabited in further unplanned ways.

The openness toward further forms of inhabitation and the proposition of unusual forms of proximity, intertwinement and interrelation between usual programs, spaces and circulation are parallel implications of the same approach – an investigative approach inclined to destabilise the existence of boundaries, yet at the same time constantly aware that boundaries are inescapable in a world that is continuously perceived and experienced as a combination of individual and separate entities.

As suggested by Massimo Cacciari, 'the task is to connect without confusing, giving life to the whole, the form of the whole, in the quality of each of its parts' (Massimo Cacciari, 'Nomads in prison', in *Casabella*, no 705, November 2002). This is what these projects intuitively try to do.

BATES, Donald

Dominique Ng p.130 refer to **EDNIE-BROWN**

BERTRAM, Nigel

Chow Seong Jun p.56 refer to **SAMPAIO**

Karen Lim Qiuyan p.58 refer to **DASH**

Yen Wei Ham p.50 This project is very carefully provisional. Ham constructed a strategy for the temporary and changeable use of a large open space that is currently in limbo, waiting for possible development. In doing so he has engaged subtly and sophisticatedly with the nature of contemporary 'public domain' in outer-suburban environments, such as this site adjacent to a major shopping centre in Frankston.

His design process started by considering what already existed. Of course, the car park is already an active part of the public realm, with a range of social and practical activities taking place. Yen studied these, and through a process of 'adaptation' elaborated on possible extensions to these forms of occupation. In doing so he dramatically expanded the possibilities for the site.

Employing temporary and mobile items, and off-the-shelf materials is not new, but it is extremely rare to find this language developed to such a resolved degree. An inventory of mobile light towers, plastic barricades, line markings, scaffolding and timber bleachers are arranged to create provocatively beautiful spaces for social action. The new elements have been worked in with existing features of the car park environment in a delicate, almost seamless manner. With a series of exquisite montage/drawings, Ham's proposal makes compelling urban theatre from the fabric of everyday life.

Cheryn Cheam Suen Suen p.60 refer to **DASH, MURRAY**

It has been 'normal' for some time to seek entertainment in shopping centres, whether formal (movies) or informal (socialising, window-shopping). More recently, the integral role of the shopping centre in contemporary public metropolitan life has been acknowledged and embraced by a range of traditionally public or institutional functions seeking accommodation within its boundaries.

This project is set within this cultural condition, and proposes a community/cultural centre embedded into a large suburban shopping centre adjacent to Melbourne's Western Ring Road. This is a model which marries local and regional concerns as well as commercial and cultural. It seeks out new frictions and encounters between such different social groups and activities. The new building is literally an extension to the shopping centre embedded in the retail space at ground-level, then bridging up and over the centre to the existing rooftop car park, embracing the diffuse three-dimensionality of its highway-side location.

From the residential side, entry to a convenience store and low canopy leads to a large library space within the existing building. This library fronts onto the internal mall and replicates the adjacent supermarket in size and layout. A new glazed circulation passage makes direct views possible between the two programs, making aisle to aisle eye contact. The theatre/gallery foyer on the rooftop in effect acts as an alternative public entry to the shopping centre from the existing car park, with escalators leading down through the library below. The project is covered in a single membrane-like skin with perforated openings that disguise the idiosyncratic interior and assimilate with its super-scaled environment.

BICKLE, Peter

Bridget Kelly p.30 This project counter-poses 'the building' and 'the master plan' as the origin of ideas for urban design. The design clearly falls on the side of the building as generator of this urban design, using buildings as the ordering device for a cohesive and recognisable urban design. The positioning of large individual objects as recognisable markers in the urban landscape opposes the idea of the master plan as a recognisable sign or content for an urban landscape.

The context of the Melbourne port is essential to this strategy as buildings can be designed at a large scale (matching the scale of the existing port) to allow the argument to be polemic rather than constrained by a realistic resolution. The presentation of the project relishes this polemic by representing the individual objects (the buildings) as caricatures or giant symbols. The use of enormous objects,

bright colours, simplified forms and singular names make the buildings like cartoon characters which animate the possibilities for this designed Port City.

Yvonne Eng Lee-Hoon p.64 This project explores architecture as an ideal. It does this by considering an everyday public building – the suburban train station – as a generic object to be made perfect by architecture.

As rail commuters travel back and forth along the train line they encounter the same object exactly adapted to the specific geography of different locations. They also experience the station like an industrially-designed household implement: precisely detailed and exactly functional.

In aspiring to create an ideal series of buildings the project proposes that the resolution of pragmatic needs by the act of design can represent the possibility of a harmonious environment.

Jonathan Cowle p.112 This project explores the idea that architecture emanates from the reality of the existing context. In this case the prosaic qualities of 'big box' retail sheds are formally appropriated for a public institution. The scale of the generic shed is twisted, coloured and detailed to differentiate it from the commercial prototype, while paying homage to the reality of that building type as a quintessential contemporary experience in public space.

As a strategy for architecture, Cowle's embedding of degraded commercial forms in this public building appears to refer ideologically to the writings of Robert Venturi and Denise Scott-Brown – not as a decorated shed but as a 'duck shed'. The confusion of 'duck' and 'shed' is a consequence of Cowle's desire to make realism transcend its existence by elevating the ordinariness of the prototype, through the act of architecture, to a better reality for the future.

The success of the strategy and the project appears to waver between failure and success. This is evident in the way the building wavers between the shed as an ugly sign (like hardware warehouses) and the shed as a beautiful form (like the National Gallery of Victoria). The outcome is probably too polite in deference to the public institution as a good place rather than accentuating the battle between bad shed and good institution.

BLACK, Richard

Lam Choi Suan p.62 Lam's project was driven by a desire to make the suburban community/civic centre engage with its surroundings. She was critical of the way in which many buildings of this type, particularly in the outer suburbs, were surrounded by a belt of car parking and thus disconnected from the community they were to serve. Lam proposed a series of strategies to weave the building into its adjacent site conditions. This made the centre more active in making connections between activities and people – a metaphoric 'meeting place'.

The road surface, as the first phase of this strategy, was extended as an armature into the site, unsettling the usual relationships between car and building. Another series of promenades, allowing for pedestrian movement across the site, were then layered into this strategy. The built space became a series of stretched volumes woven between these lines of movement. Additionally, a sequence of 'drifts' were figured onto this movement diagram

from adjacent sites: from the parkland, the bus terminal and also from the nearby school grounds. In spirit, this weaving together of movement and building somehow evoked Rem Koolhaas' Kunsthal in Rotterdam, although Lam's scheme is somewhat more stretched and flattened.

Sectional and perspective studies along the road armature enlivened the scheme, allowing Lam to orchestrate a range of collisions between lines of movement, and the events and activities within the centre. As the scheme developed it became progressively more about the theatre of movement: encouraging chance meetings of the casual passerby on their way to the distant parkland, with audience members attending performances, or even momentary glimpses of an exhibition through a car windscreen while driving. Such serendipitous moments reaffirmed the community centre as meeting place.

BOOTHROYD, Dean

Iris Ho p.46 Intentionally framed as an autonomous process and conducted within the sterile space of the virtual, a spirit of experimentation set within self-prescribed limits is at the core of this project. Concerns for site boundary and context are abstracted to become forces of alignment that form a mould: a constituent brief of three separate religious types. These are forced into innumerable outcomes of adjacency through their transposition into a *Terminator* 2-esque state of molten beads. The result is a glistening coagulation, where surface tension defining the three singular objects is overcome, and the history of coalescences is tracked, which is literally interpreted as architectural form.

It is not until this object is slipped off its black backing and reintroduced to the 'unclean' suburban grain of residential pavilions, paling fences and asphalt avenues that the mutations of the formal experiment can be fully registered. This new object sits as an island within a 'wrinkle-free' landscape apron of gardens and car parking spaces. The aloofness is further enhanced through detail-less qualities in the treatment of a singular perimeter surface, a ribbon of suburban appliqué, constituted of elements such as blue-board-thin hollowed buttresses, bellied pre-cast panels reminiscent of local reception centres, and the reflective flatness derived from auto spray-painting shops.

This outcome is a super-pavilion 'manning up' against the scale, form and organisational grain of the champion of advanced capitalism contained within the nearby shopping centre. The spirit of experiment would now require that the result be evaluated and critical observations used to extend this study into further ideas of the 'Not Quite Right'.

CORRIGAN, Peter

Binh Duong p.38 Duong's Major Project involved a rich amalgam: the writings of Robin Boyd, field theory and an associated geometry, and the emerging built form of student housing for La Trobe University. These themes were part of the overall story.

The Australian suburban sub-division is in evidence; do such values exist? May they inform contemporary urban design, or have the suburbs simply disappeared from the debate?

At the heart of the project lies a geometric analysis that has power.

Lee Cheng Wee p.116 This Major Project addressed the sensitive issue of how built form can stimulate and contribute to the education of an emerging performance culture. The end result promises theatrical experiences of a high order and an elegant leap over a highway to a beach and park beyond.

Another aspect of this project that warrants recognition is the proposed use of air rights. This form of development is often highly political in its implications, but clearly there is an opportunity for these strategies within present-day Singapore. This student is to be congratulated for making this contribution to his 'home town' urban debate.

CRIST, Graham

Bruno Mendes p.34 refer to **HAMANN**

Kylie Taylor p.114 refer to **HARRISON, HAMANN**

Jesse Linardi p.128 refer to **HARRISON, HAMANN**

Andrew Pham p.48 refer to **HARRISON, HAMANN** Paul Carter's text *Living in a New Country* describes the dilemma of the migrant's response to a place: both too much of the new country and too much of the old. The migrant, eager to embrace and assimilate, imitates the local in an awkward way. Simultaneously, the migrant holds on to their origin and brings it with them, refusing to let go of that old place. The migrant experience shuffles between these two places, rather than reconciling either.

This architectural project bravely confronts this dilemma, and its method of confrontation is not unlike Howard Raggatt's address to the condition of the fringe culture – it submits to the accusations and turns them around. The safe method in this situation would be to take refuge in another culture – that of the educated international architect, a familiar language which is neither home, nor local. A trace of this exists in the first of three interwoven figures – a Libeskind-like zig-zag across the site. The language structure over the site is that of Footscray itself – which organises the site as a cut-up, restored collection of ordinary, almost artless, buildings of red brick and tin. The third figure is Vietnam itself, carving into the other two. This is not a bleached memory, but a vivid and literal map – a coastline of scabrous architectural edges and a lurid surface. The civic interior is a space we intensely want to inhabit, and for the migrant who will always fail to easily reconcile a place, it is a space to practice public life.

Amy Muir p.96 refer to **HAMANN** Muir observed that the infrastructure administering Melbourne's highways was beginning to reach bursting point. The civil, commercial and privatised road networks had begun to constitute a significant number of people and buildings. The urban questions to be researched from this were 'Where is the critical mass that turns an out-station into a settlement?' And 'When do such infrastructures start spontaneously generating further facilities?' Such an experiment was carried out twice mid-way between Melbourne and Geelong to account for traffic in each direction. Police station, fire station and ambulances merge with CityLink administration, shopping and rest stops, in a massively expanded petrol station. The police in their expanded road presence, bring, for example, on-site drug detection, detention and legal processing. The staff grows.

It is a dystopic image, where highways generate settlement, where life is never normal in pace, but switches from an empty in-tray to acute trauma a moment later. The situation begs

a question of architectural form too: in an environment so provisional, so driven by functional exactitude, architecture can either evaporate or take part, offering permanence and monumentality that transcends its program. The cue for this option is the heroic canopies of early service stations, here greatly enlarged. Made up of a forest of columns and a massive roof, it is like a building with no interior, or a reorganised ground covered over. Below it is the chaos of reality. The emptiness of the architectural space is perhaps its most potent test. In the future when we come to our senses and a place such as this is empty, its concrete shell might take on another, greater architectural presence.

DASH, Paul

Cheryn Cheam Suen Suen p.60 refer to **BERTRAM, MURRAY**

Karen Qiu Yun Lim p.58 Qiuyan's project is a commercial proposal that inverts the usual 'siteless' cosmopolitan context of the retail development, positing a careful intervention into Frankston's urban heart to activate the declining town centre. Simultaneous to this inquiry the project is also firmly grounded in careful research of the nature of suburban shopping spaces, and Frankston's curious position as centre and boundary in relation to Melbourne.

Qiuyan's design is sited in the retail blocks between Frankston station's interchange and the ageing shopping centre, which is currently congested by parking stations and a redundant, introverted mall. By distributing parking throughout Frankston's CBD the site opens to allow a new addition to the mall, a building which is externally consistent in scale, but internally curates a different relationship to the public space of the street. A variety of possible paths and experiences that engage with public use of the station, street and shopping centre are offered, resulting in a very contemporary nexus of publicised private space.

If activation of the public realm through innovative commercial space is now the common objective of planning strategies and private development, this project is an artful and timely architectural intervention.

EDNIE-BROWN, Pia

Joanna Best p.90 Addressing relations between architecture and soundscape (or music) is common amongst architectural student projects. Most often, this involves inventing a mapping system where sonic structures are remapped into architectural form. Best negotiated relations between sound and architecture in quite a different way. She set out to work with a realm of action that runs through all the senses but is not specifically tied to any. The aim was to bring sound and built form into relation through something other than either one. This proved to be even more difficult to achieve than it first appeared, but also much simpler than one might expect.

Following much investigation into synesthesia, she explored the work of developmental psychologist Daniel Stern. Stern discusses 'amodal perception', where information is perceived in one sensory modality (such as vision) simultaneous to other sensory modalities (such as hearing, touch, taste). Amodal perception operates via abstract representations or qualities

of perception, which he calls 'vitality affects'. To quote Stern, these, 'are not sights and sounds and touches and nameable objects, but rather shapes, intensities, and temporal patterns – the more "global" qualities of experience...These elusive qualities are...experienced as dynamic shifts or patterned changes'.

Vitality affects are precisely that with which we 'jam': we share in the making of something through a synthesis of mimicry and variation. We are like one another yet play off differences. Best's jamming process occurred through leaps across materials and modes of representation. Her collages, drawings and models generated a kind of riff; formal qualities and actions emerged. She wedded shifts in formal tendency with general acoustic and material qualities.

Vitally affected, abstractly inflected, formally collected.

Fruit of abstraction jam.

Michael Neve p.102 Neve took the program very seriously. He worked with the airport as a living system: a machine of astonishing complexity manipulated into a framework of glowing simplicity. This programmatic machine was understood in great detail and his design process explored the implications of assembling this machine in a series of arrangements. Through each iteration, his attention was only partly directed toward the functioning of the machine. Of far greater interest was the design of a system that exceeded itself, that glowed with a sense of its own life.

Far from a cold machine-like functionalism, this airport design was powered and lubricated by affective intent, catalysed by models of the cathedral and Piranesi's prison drawings. People were not reduced to circulation flows channelled through form, but were understood as part of the affective suspension that the entire project aimed to exude. The resulting architectural drama envelops its public like an inspiring preacher, suspending them in a machine effused aura, through which they connect with each other and the architectural surrounds.

A key to the success of this project is its passionate but soberly measured approach. A rare combination of pragmatic calm and frenzied intensity allowed this project to be highly aspirational without losing ground through idealism.

Dominique Ng p.130 refer to **BATES** This project focused less on measuring the process of designing itself and more on processes of spatial engagement. Ng aimed to produce a kind of 'unformed form': an assemblage with elusive boundaries. She aimed for an openness of process – something akin to Cage's musical scores where musical performance was not predetermined. Rather than scores and music, she worked with built form and bodies: a proprioceptive provocation of indeterminate performance. Her attempt has an affinity with Howard Raggatt's research into architecture poised and suspended 'at the threshold of recognition'. However, her project approaches the blur with a different sensibility. It's less about recognition than proprioception (or spatial orientation).

One might understand Dominique's performative sponge as a system of perceptual holes and hooks. Hooks carry you across the holes or gaps which invite you to swivel through a spatial blur. She invites a kind of perceptual dancing through a cloud of differential densities.

GILL, Martin

Jessie Cook p.108 Some projects begin from difficult positions and go against the grain. Sometimes these projects make awkward propositions that do not readily translate into built form. They look at architecture as a layering of ideas, some familiar and within the bounds of building making and others from forgotten corners, like social relevance, continuity of use, and cultural importance. Cook's is one such project. It begins by looking at the complications of renovating heritage buildings and finishes with complexity and new questions. At the point of presentation it carefully offers a strategy as much as a design object balancing the existing concern of interest and heritage groups, with whom Cook consulted as part of her research, and her own desire to find a way to make architecture within this restrictive environment. The research revealed that politics, local politics, like the regulated banality of Rescode, gives way to an understanding of high politics. This encompasses issues about how regulations serve to help communities define themselves by what they keep, what they preserve; how then, do you shift the values of a community through architecture?

The whole process is read in the drawings, through the planning and the re-orientation of the building on the site, and internally. The building literally shifts and opens up, re-addressing the street and the public spaces. It develops new public spaces which are formed in the areas between the old and the new. Removing all previous interventions the project returns the existing to the original as prescribed by the Burra Charter, finishing what was originally unfinished. The strength of the project resides in the processes in which these interventions took place. It is a student project that taps into and messes around with the contemporary problems in Melbourne; it is a relevant project.

Its refinement and subtlety occur because it avoids the desire to turn the Major Project into an event, it avoids the graphic grandstanding and majorness that close down most student projects; instead it places itself in a deeper conversation about how we make buildings, why we make buildings.

HAMANN, Conrad

Andrew Pham p.48 refer to **CRIST, HARRISON**

Amy Muir p.96 refer to **CRIST**

Jesse Linardi p.128 refer to **CRIST, HARRISON**

Bruno Mendes p.34 refer to **CRIST** The site, flanking the railway and viaduct in North Sunshine, was a distillation of immigrant life in relation to a challenging set of surrounding suburban forms. These included Avondale Heights, Keilor, the creek gorges and power lines, car culture and a suburban vernacular with innumerable echoes of the Palladian and southern European terrazzo and cement techniques. The outcome – exquisite as a model and delicate in the topography – trod a fine line between beautiful bestowed object and a baring of immigrant life and death. It incorporated a necropolis as well as wine making and community activity areas, landing just on the side of critique and analysis. The project is structured as a passage or journey through zones, each of which is worked through as a social essay or 'foray'. At the same time it remains sensitive to each

of the nearby suburbs and their specific emphases. Mendes' sourcing, an awareness of Corbusier's ideal villas and, more difficult, the implications of scale change when applied to a major institutional building is matched by a depiction of the centre as a strong form, embodying a story of societies. At the same time it is permeable enough to carry its observations as lines of indentation and force.

Kylie Taylor p.114 refer to **CRIST, HARRISON** This project supplants a pub on a frantic intersection and looks straight down the home stretch at Flemington Racecourse. Tested with a car park system, laborious but fantastical in its appearances, and observant in its assessment of social opportunities, the project went a stage further than most hosteleries in housing the horses as well. They, the carnival visitors and their social spectrum of car brands, intertwine in a building that still serves the local pub area but can accommodate the gusts of crowds in the Royal Melbourne Show and racing carnival seasons. Internally, the building rises to its festive occasion as a phantasm of colours and chambers, and the design makes a powerful transition from this 'source' to the glass elevations commanding the intersection.

There could easily have been a disjuncture here, and the form pushed computer-based design to the limit constantly. But through a more basic programmatic and compositional strength and the choice of Stadtkrone towers as a starting point, the massing and floor-plate system carries the whole building off as a unity and, indeed, as an 'urban crown' in the most powerful Expressionist sense. A key part in this design was its animated physical and light effects: in empathetic tradition it responded to the traffic outside and the tumult of the surrounding arenas and sideshows. Its occupancy is also based in animation, as it draws the whole range of its occupants and users into a realm of festivity that is beamed back on the suburb and carnivals that surround it.

HARRISON, Stuart

Andrew Pham p.48 refer to **CRIST, HAMANN**

Kylie Taylor p.114 refer to **CRIST, HAMANN**

Ellen Yap p.68 The project is the design of a flexible civic transport base for an expanded commercial development. A masterplan for the site by the Cox Group formed a starting point, however a different strategy to plan-fill was required to allow for incomplete and/or changing speculation for the commercial component. To work, the project needed either a podium or slab.

The key urban move was to raise the train line approaching the site, thus doing away with an awkward fly-over and clearly orienting arrival into Frankston – in this scheme you would be able to see the beach, and the town in between. Bernard Tschumi's excellent Kyoto Station scheme became a clear precedent, both programmatically and formally.

The project uses continuous bending columns to create a deep façade, to recede into a long, deep building, one not entirely environmentally sealed. This white framework is perhaps a comment on the earlier large-scale work of Phillip Cox, and some attempts to register a civic gesture within a profile.

The building, then, is both a wall and facilitator of circulation. Complex internal systems were organised including extensive car

parking, train lines, a bus line and a major pedestrian concourse that linked levels across the length of the building and a ground floor that stitched circulation from the easterly TAFE to the CBD to the west.

This is a 'super-building' that has landed in Frankston but one that forms a complex contextual relationship with buildings here – typically large base-type buildings with occasional landmark towers. In this sense, the invader fits in and houses the local transport infrastructure.

Jesse Linardi p.128 refer to **CRIST, HAMANN** This project located an urban primary school within the space left by Daimaru department store's departure from Kisho Kurokawa's Melbourne Central Shopping Centre.

The proposal answers a demand for a school in the city to service the children of city-dwellers. Architecturally, the project raises questions of form, extension, legibility and context. Engaging a plan-based process Linardi overlaid plans for two Edmond & Corrigan buildings with an ARM project to develop a circulation model for a building that primarily requires rooms and corridors. The engaging form is then developed through the extrusion of floors with some degree of independence – lessons from Corrigan.

The modesty of internal spaces is reversed outside in a sports oval. Such a proposition is a major difficulty in an urban school; Linardi utilises the rooftop of the existing building, and overhangs La Trobe Street (in a built gesture not unlike Melbourne Central). This then becomes a foreground to the figurative building, a moment of suburban context. The large oval becomes part of the suite of geometrically pure objects that form the roofscape of Melbourne Central.

The facility is then stitched into the existing building – it has a frontage similar to that of a department store inside; the proximity to retail may even dull the children's excitement of retail.

Text in the style of the Daimaru logo is extruded through the project and contributes façade treatment and an internal system of patterning and materiality. The consideration of the interior is one of the many strong points of this project: particularly engaging is the depiction of chalk on blackboard; writing inside words.

HOLLAND, Lindsay

Michelle Wu p.42 Melbourne's CBD network of laneways offers continuing appeal to architecture students as fertile ground for thesis projects. Wu's project begins with a commendably exhaustive mapping of these networks, complete with extensive elevational and three-dimensional analyses. In turn, and in parallel, Wu keenly observed the modes of occupation and movement through these networks and the dynamic condition interested her as much as the static.

Gleaning precedents from the work of artists as much as architects, in particular the work of Dan Graham, the project gradually revealed the untested potential of additional layering within the laneway system, creating a virtual labyrinth of, and interplay between parallel worlds of known ground, above-ground and below-ground.

This deceptively simple, yet highly organised and researched project offers much within a range of achievable pragmatic gestures. Its functionality is direct and uncomplicated; its

suggestion of a rich interplay between those seeing and those being seen is, in the best tradition of successful urban interventions, enriched and speculative.

The elegance of its intention and delivery deserve close attention.

Jerry Law p.54 The urban strategy of Melbourne's Docklands offers a conventional figure-ground orthodoxy where urban innovation extends little further than a suggestion of an increased densification of program, calculatingly retained within an economic imperative of marketable, easily identifiable real estate packages.

Notably, Docklands offers a very limited exploration of the potential of networked open space, exteriority, interiority, and landscape as infrastructure. Hence, the syndrome of the detached, remote 'iconic object' prevails.

Law's project begins with an analysis of contemporary retail history and his final position suggests the curiously untested possibility of the retail and urban park. He investigated the areas immediately surrounding Docklands Stadium, with a dominant interest in the absence of connection between the CBD and Spencer Street edge, and the Docklands waters edge, with a specific interest in introducing a large urban park that is noticeably absent from the western edge of Melbourne's CBD.

Law's strategies rely heavily on an understanding and appreciation of 'mat theory' as it evolved during the 1960s and 1970s to more contemporaneous theories of 'operative typologies' prevalent within European discourse. These strategies hanker for a more positive position of environmental responsiveness and responsibility where the ground plane is privileged and preserved.

This project commendably resolves issues of program, circulation and site connectivity. Less successful perhaps is the tendency to rely on an almost picturesque response when 'fixing' the project.

Investigations that extend into some of the more structuralist aspects of mat theory, modularity, support systems, seriality, repetition and array may have added greater depth to his project. Within the constraints of a Major Project program, however, this is a seemingly small but important criticism.

The synthesis of the urban park and retail continuum within the project works admirably.

Brandon Heng p.70 Few students have projects that take on subjects as politically charged as the position of asylum seekers both locally and globally.

Focusing on the architectural implications of this worldwide phenomena is potentially problematic at best, and fraught with unjustified accusations of political complicity. By proposing the creation of an asylum seeker 'nationhood' located on the 'air-side' of a network of international airports, Heng hopefully demonstrates both a political courage of sorts and a deft disregard for shortsighted allegations of political expediency and human manipulation.

The proposal for a new international airport terminal at Melbourne's Tullamarine Airport incorporates a fully articulated 'human village', carefully interwoven autonomously within the more mundane and pragmatic organisational requirements of an increasingly complex twenty-first century global facility.

Here, it is envisaged that those unfortunate enough to be without the rights associated with acknowledged national identity and

citizenship are allowed to create an existence of dignity and tolerance while their plight is resolved. It remains incarceration of sorts, but perhaps on the asylum seekers' terms.

The architecture of this project clearly grasps the potential of current computer software graphics software to create unique formal gestures and occupiable interiors devoid of the remoteness of many large-scale contemporary projects. Less convincing, perhaps, are the explorations into individualised inhabitation options available to airport transients. No matter how well resolved, reliance on the overly clichéd 'container' mentality comes close to commodifying and over-simplifying the complex, difficult and impermanent lives of potential inhabitants.

Overall, the project remains essentially optimistic and dignified in its efforts to address a seemingly intractable global and local concern that is noticeably untouched by the architectural profession that remains largely silent and uncritical of the mostly unacceptable built solutions that have emerged almost by default.

Edwin Halim p.74 This project offers an interesting interrogation of the process of design within the domain of available two- and three-dimensional computer software.

A new gallery complex to form part of and to complete Brisbane's riverside arts precinct is the vehicle for the project's main experimentation.

Beginning with a typologic analysis of existing international galleries and museums, Halim narrows his interests to the most informing section of the galleries and museums under consideration.

Once adopted and presented at scale, an astute hybridisation is achieved through connection of like-spaces>extension>extrusion >rotation and finally a sectioning of the resulting form.

These new sections are then re-configured radially and the process of connection>extension>extrusion repeated and 'fine-tuned' to ultimately arrive at the 'required' spatial arrangement and external form.

This process is ambitiously as much about redefining 'rule-making' within a digital environment as it is about a self-generating design process.

Taken on its own the resultant envelope could remain remote and disconnected from its site. By a detailed analysis of the site and context, the project is successfully embedded into both the overall circulation and typology of the river-bank site.

Assessment of the project at a tectonic level suggests a limited structural intention that is largely emblematic, if not iconic. Equally so are its speculations on surface and interiority.

If the success of an architectural thesis is measured by the extent of questions that are raised but remain unanswered for the time being, this project succeeds admirably.

Darius Tanujoyo p.76 This project, set in suburban Footscray's quietly depressed retail area, aspires to introduce a large-scale urban intervention with minimal impact on this area perceived as having its own 'to-be-valued' urban communal attributes. To pursue such a respectful, underplayed architectural intention is a timely intention worthy of considerable gestation time and patience.

The project commences with a fine-grain investigation of existing conditions and patterns of occupation and mobility at a level that might otherwise be dismissed as inconsequential.

What slowly emerges is a position of intimate understanding and empathy allowing development of the urban artifact with an understated acceptance into its erstwhile seemingly depressed urban condition.

On close examination, the project celebrates a degree of connectivity and permeability and delivers a proposal that suggests a catalytic intervention appropriate for future urban enrichment of this area, as distinct of its dubious redevelopment.

Craig Chatman p.80 Re-examination of the dominant ethos of the inner-city suburbs in Melbourne is long overdue, particularly given 'real world' preoccupation with the economically privileged, yet culturally one-dimensional enclaves of recent urban renaissance.

Chatman's project proposes the creation of a 'working suburb' close to the CBD, many of the inhabitants of which would normally expect to find themselves located in, if not marginalised to the outer-suburban fringes.

This is an urbanism of minimal formal pretensions with a suitably appropriate architecture and it is in the overall consistency of the final proposal, rather than the specificity of detail, that the project's strength lies.

It is in part a polemical statement about an urban infrastructure. The unselfconscious and 'self-built' residence would be welcome here, perhaps forecasting an architecture of more modest means and outcomes in a world of increasingly diminishing resources, even opportunity.

Eugene Lim p.86 Eugene Lim's project assumes the programmatic requirements established for a recent large scale urban renewal/reclamation competition undertaken in West Kowloon in Hong Kong.

The project seeks to examine the inherent contradictions contained within what is essentially a Western-style high-end capitalist, albeit somewhat outmoded, conceptual model for future urbanism in an important Asian city.

Lim sought to retain and respect much of the 'anonymous' urban gigantism and compression evident in, and characteristic of, many modern Asian cities, particularly Hong Kong. These preoccupations lead him towards adopting an urban anarchy or intensely internal self-regulatory hierarchy of the now-destroyed Kowloon Walled City as a preferred model for urban development.

Equally, he desired to express more populist notions of culture and entertainment than the erstwhile good taste/good capitalist competition brief might suggest.

For him, like the school and temple hidden within the labyrinth of the extant Walled City, the important cultural programs lie embedded deep within his scheme and are networked to the rest of Kowloon and Hong Kong island. They may be visited without contact with the rest of the proposal.

Revealed, displayed and elevated almost as trophies, and linked to the morass of his more prosaic urbanism, are the more everyday venues of the rampant soccer stadium and its companion, the Happy Valley racecourse, much loved by inhabitants of this city.

HOOK, Martyn

Hoa Bach p.40 Melbourne's intricate network of laneways has been a constant thematic for many urban, architectural and art projects in the city; few have the intelligence and poise of this project. Grounded in a comprehensive body of research and elaborate measured drawings, Bach's investigation explores the history of the laneways, their evolution, and, in some cases, occupation by arcades and absorption into large buildings.

Focus on a city block in Melbourne's retail core Bach's urban archeology seeks to remove layers of accumulated and often ill-considered, architecture that obscure the quality and existence of these small urban threads. The program of a museum of Melbourne City occupies under-utilised buildings, using the opportunities they present to reveal adjacent laneways from a new proximity.

This scheme carefully exposes the original laneway positions and alignments to subtly reveal questions about the development of the city. As such, roofs are lifted, glass reinstated, floor surfaces treated, openings created, and circulation redirected in a complex three-dimensional operation on the existing built fabric. Bach has been exceptionally deliberate in the reconfiguration of space enabling the laneway, arcade and absorbed laneway route to offer opportunities for reprogramming: they emerge not as static exhibits but vital pocket spaces. This project displays Bach's innate awareness of scale and demonstrates urban design at a detailed level with potential impacts on the understanding and transformation of Melbourne City.

Jean-Paul Rollo p.44 Rollo spent six months researching in Hong Kong as a precursor to this project. Upon his return Rollo was filled with optimism for the hyper-paced development occurring in mainland China, but concerned by the 'blanket' approach that compromises ecology and local history. Rollo's research centres on an investigation of boundaries and, more particularly, the border between Hong Kong and mainland China and the rapidly expanding border city of Shenzhen. His detailed study reveals a community that spans along a border that thousands of people cross daily.

Defined as an 'urban stitch' the project is less architecture and more inhabited infrastructure. While this is essentially a linear city wrapped around a new railway line that bridges the border, Rollo suggests a compelling alternative strategy for occupation of the 'no-man's land' patchwork of wetlands and farms below that still define the edges of China and its SAR, Hong Kong. The apparently random patchwork of rice-paddied landholdings is systematically occupied as the new city evolves in a similar manner to its frenetic neighbour. The beautifully proportioned allotments provide a dynamic framework for urban expansion that draws on traditional structure and order.

Programmatically, the linear city embodies Rollo's research. Sustained by individuals' daily crossings motivated by employment, education and business, the new urban system contains transient accommodation, hotels, trade facilities, a casino and horse-racing track. For the permanent population social infrastructure is provided to service the city, including civic buildings, ceremonial square, schools and permanent housing.

This is a sophisticated reading of an accelerated culture and the resulting project offers real opportunities for understanding and incorporating a local context in the instant urbanism of developing China.

Natalie Robinson p.118 The creation of a New Civic Institution is a preoccupation of many local government bodies. The architecture of such an institution is under continual debate, particularly amongst the inner-city suburbs of Australia's major cities. It is within this context that Natalie Robinson has chosen to situate her research. Ghosted Civic Precinct seeks to establish a contemporary definition of the civic by drawing directly on the past, not through a tired reworking of past architectural style but through a regeneration of the collective memory of a community.

The historic town hall of the inner-city Melbourne suburb of Richmond is used as a laboratory for her investigation. The building dominates a suburban block that also contains a sports oval, police station, lawn bowls club and a McDonald's. Robinson reveals the complexity of this average collection of architecture by 'ghosting' the previous built occupants of this land into its future projection.

The strategic removal of existing fabric and sophisticated grafting of new spaces onto and between significant architecture demonstrates clear material resolution and rarely found spatial presence. A definitive understanding of this community's facility requirements is celebrated by the elegance of programmatic engagement. This is a scheme that tackles difficult public issues with dexterity and poise through an architecture that maintains a clarity of intent and reveals moments of delight.

Sabrina Chng p.120 The often autobiographical nature of Major Project leads students to select sites in their home country, city or town. In this case Chng has used her project as a provocative device to question the nature of identity in the increasingly homogenous city-state of Singapore. The apparently straightforward program of a railway station is a guise to explore the uncomfortably close relationship Singapore maintains with its physically dominant neighbour Malaysia. Chng reveals that the land upon which the railway station is located belongs to the Malaysian government and in fact is Malaysia. This led to testing the boundaries of site, notions of sovereignty, immigration policies, and potential conflicts that may arise through the values of government, culture and religion. These tensions can be charted historically as a constant background to relations between the two countries. As a result, the proposal is challenging and opportunistic, seeking political controversy through architectural representation and questioning the ability of architects to engage with these issues in a contemporary context.

The program cleverly expanded from a railway station to temporary housing for Malaysian citizens seeking work, a mosque, a Malaysian diplomatic quarter with embassy, and a public face for Malaysia – a commerce and tourism bureau. Each element of the scheme is strategically located within an elaborate master plan, based in part on the city structure of Kuala Lumpur. Through the formal sampling and abstraction of Kuala Lumpur's icon, the project attempts to impart familiarity and locate itself in a remote context. Chng's bold moves and heroic gestures are not subtle or polite; they demand attention and force engagement with an issue that is uncomfortable and seldom discussed.

Michael King p.122 In this project King has developed a reconsideration of the Australian Grand Prix as a piece of 'event architecture', particularly in its relation to its host Albert Park. The project explores the on-going impact and consequence of locating the Grand Prix in the park, but seeks to intensify this

relationship through engaging in a dialogue between permanent built structure, temporary structure and manufactured landscape. It is in this dialogue that the architecture becomes exemplary. The scheme proposes a new 'pit building' that has a poetic relationship with a carefully modified parkscape. Drawing on picturesque landscaping King developed a skilful manipulation of the context to privilege views at particular moments that respond to the users of the park and the global television audience.

The conflict between the everyday occupants of Albert Park and the major corporations that fuel the Grand Prix have been cleverly extended as a generative process for the architecture; subtle shifts in the ground surface are drawn into sophisticated demonstrations of architectonic discipline. The project demonstrates an elegant manipulation of a complex program integrated with a poetic and sublime understanding of the relationship between architecture and landscape.

Lauren Dornau p.132 The exploration of light and shadow cast by a piece of highway infrastructure was the unlikely beginning of this project that sought to give provision and amenity to an apparently soulless inner-city community. Through extensive studies of the urban fabric and the history of its current and future development, Dornau attempts to graft an understanding of the rich demographic texture of Melbourne's Southbank. In doing so she begins to reveal the complex and often depressing realities that lie between the bright lobbies of apartment towers and behind Crown Casino's World of Entertainment.

Occupying the forgotten spaces between and under the Kingsway flyover, Dornau crafts a compelling facility that juxtaposes amenity with sublime adjacency; a police station nestles against a church, gambling addiction counselling shares space with a crèche, basketball courts occupy the roof-space of emergency housing.

The ground plane below is reclaimed and activated for its taxi occupants. The cleverness of Dornau's programmatic assembly clouds the finely-tuned collection of spaces created in measured response to a mapping exercise that sought to generate form through access and acceptance of light. The path of the sun and the impact of shadowing towers are used to define parallels between light intensity and spatial occupation. The materiality of the architectural object draws on the commercial realities of its neighbours but again the ordinary quality of a standard curtain wall is adjusted to become a composed skin that resists contextual compliance.

It is difficult to claim this project is a 'community centre' in the traditional sense but it is certainly a project that struggles with real problems and provides an alternative focus in a part of the city where actual inhabitants don't get a mention in the promotional brochure.

JOHNSON, Anna

Luciana Hsiang Lo p.100 This project, located in on the edge of the Hsintien River in Hsintien City, Taipei, sits between an investigation of landscape and architecture whilst being informed by the history and remarkable physical characteristics of the site: steep tree-covered mountains sparsely populated with houses and artists' workshops.

Working through section and view Hsiang Lo rigorously documented the specific landscape conditions. This information became generative material to design architecture that negotiates the edge condition between mountain and river, landscape and building.

Hsiang Lo's investigations into that community's tradition of making calligraphy led to an exploration of the idea of mark-making and ritual.

The project comprises a tea museum, cultural centre, gallery, library and recreational space, informed by remnant site traces and calligraphic abstractions. The architectural forms curve and weave their way into, through and over the site. Landscape and architecture merge, figure-ground relations lose specificity and the architecture is imbued with memory, space and texture rather than a planned form or monumental insertion. The outcome of this ambitious endeavour is a project of considerable sensitivity and beauty.

A rigorous process of site investigation and translations of 'the mark' are evident in the final work and the drawings, resonating with those calligraphic investigations, take the viewer through the project in a sequential narrative. Between each program is a spatial pause where one exists in a landscaped transition zone.

MINIFIE, Paul

Chenlong Mark p.78 This project is sited on the degraded industrial fringe between the Victorian built fabric of North Melbourne and the CityLink freeway, hovering above a denatured Maribynong River. This site is close to the city and large, but located so as to somehow exist outside our conceptual mapping of Melbourne. Mark has proposed a clever, considered and plausible insertion that creates maximum value from this difficult location.

Choosing a program of bulk store retail and housing, combined with new public infrastructure for a renewed North Melbourne station, Mark proposes a viable mix of activities that can create a self-sustaining, vibrant public/private realm. Currently with very little vital adjacent urban activity, the project proposes a destination that can establish its own internal set of relationships between activities and urban form.

These issues, however, provide only the impetus for the architectural proposal. The real work was in finding a formal proposal that could generate this intensity of program and credibly occupy the space between massive infrastructure and delicate historic urban fabric. Mark's research into image-based sampling, editing and modelling techniques provided a solution that could provide a morphological extension of the surrounding urban fabric. Because of the adaptability and power of his techniques he was able to successfully make a transition in scale while establishing a new set of programmatic possibilities.

At project end, it is the sum of these kinds of nuanced judgements that establish the sense of a thesis project. It is the quality of the connections established here that marks the emergence of an architect.

Roland Snooks p.92 The relationship between a building and the events and activities that take place within it has long been a key architectural concern. A late-modern conception stated that a building should determine possible activities within it as little as possible, and so develop a constructional language of

neutrality and flexibility. Other work, such as Bernard Tschumi's *The Manhattan Transcripts*, suggests that the causality works in reverse – that specific events leave determining traces in the architecture itself. Certainly at a banal level the enclosure of activities within a building inevitably involves a compromise between, or at best resolution of, competing possibilities and desires between activities.

Rethinking this opposition, Snooks asks if these relationships may be thought of as being part of the same dynamic system. He suggests competing programmatic desires can interact not only with each other, but also with the building itself. As a result, the location and properties of enclosed activities and the arrangement and expression of the building they are within can interactively affect each other; events and enclosure may emerge simultaneously from a set of dynamic interactions.

To test this idea various elements (agents) were literally programmed with their requisite desires for proximity and adjacency. They were allowed some knowledge of site boundaries, and external ideas of urban circulation. When set in motion these particles produced a 'swarming cloud' of programmatic potential constantly renegotiating their relationships.

A posited architectural framework then established a kind of normative rationality of structure, envelope and contextual relationship. This framework created a conditioning environment for the programmatic swarms, one which can move and adjust itself subject to programmatic forces.

The success of this project lies not so much in the conception and construction of such a system as in the nuanced way Snooks curates the outcomes of his processes to make his intentions vivid. His evolved language of streaming walls, particular cascades, peppered penetrations and dancing grids all speak to make this thinking immediately apparent.

Nicholas Hubicki p.104 This project begins by observing how large-scale developments now come to be. How can we think about large tracts of land: valuable for their adjacencies? These kinds of potentials attract capital and hence an impetus to build prior to establishing any concrete need or program. This impetus is strangely formless and architects are increasingly compelled to be drawn on this potential with very few concrete constraints or requirements. Some kind of image is required as a kind of seed for progress, with all players fully aware that it is a first iteration that will inevitably be almost completely obliterated. So what do we draw if the grounding is only in pure potential, and whatever is drawn is destined for almost certain erasure?

By locating this project adjacent to La Trobe University Hubicki compares this kind of architectural action with what used to be called master planning. In plan, La Trobe University shows how the plan once possessed a kind of strong authority to impose an ideal ordering upon a site. This project fills an interstitial space between the university and its peripheral developments. Hubicki approaches this problem by establishing a kind of procedure that is weak (flexible) enough to allow almost total contingent change during the period of its fulfillment, but may be just strong enough to maintain the initial characteristics of the initial moves. The project asks whether some combination of image and explicit procedure is robust enough to endure inevitable reworking and erasure.

Hubicki suggests that a particular kind of contingent geometry may possess useful weak/robust properties. By mapping the centroids of existing buildings, he looks at the boundaries of their regions relative to other buildings. This kind of distensible cellular matrix seems to be able to scale, sprout and extend, to accommodate any number of programmatic types while maintaining a relationship to the existing master plan. Each component of this matrix responds to its immediate adjacencies rather than 'master' structures such as axes or radial symmetries.

Themes of seeding fictions and contingent relational matrices continue at quite another level within this project. Hubicki is able to ask, by analogy and extension, how it is that any kind of architectural project may make sense. A description of the discursive space that enfolds the building proposition occurs in the remarkable drawings comprising this project. By placing Tansey in the foreground, Gandy in the background and Husserl (with a myriad of others) in between, the majority of this project is located not as a de facto material object, but as one that is carefully poised within the shifting matrix of intersecting thought that links architectural culture to itself and the world.

Peter Ryan p.106 This most inventive of projects investigates a design space made available by certain digital procedures. Strangely compelling in both its rigour and freshness, it articulates how through creative misuse, found digital procedures can be re-purposed for architectural investigations.

Ryan begins by rethinking issues of program in two significant ways. He describes programmatic relationships as a set of weighted desires for adjacency, proximity and connection. These are used to compute a satisfactory configuration of program by considering them as a dynamic system of springs, dampers and tethers which can then be solved using tools developed for animating such systems. The second innovation saw the resulting arrangement as a graduated potential field describing the likelihood of a building event occurring, rather than as a direct determinant of building placement.

It is within this field that agents come out to play. Agents have the capacity to move through space and interact with each other and things in complex ways. Here, as they move and interact with each other and the 'potential programmatic field' they construct the various building components comprising the project.

A necessary component of this kind of project is the rigour with which it is undertaken. Ryan's extensive collaboration with a computer scientist enabled him to construct a procedural system which could be run to produce a variety of comparable results. It is his evaluation of these outcomes and progressive adjustments that simultaneously makes this project truly procedural and also a finely judged act of design.

Ryan's criteria for these judgements give this project its completeness. The program of a primary school allows a notional developing character to shape the architectural events of this design; the joyous tone of this project belies a serious intent. By asking the extraordinary question as to how actions attributed to motivated, particular and desirous characters can best be captured by architectural form, Ryan has opened a strange and productive array of new possibilities.

MITSOGIANNI, Vivian

Steven Grundy p.28 What forms might a contemporary market take? Could the market function as a civic hub? This project appropriates a coded system of consumption, the shopping mall, twists it in a Möbius strip delirium and manipulates the results towards a civic mission. The project provides a civic node in a dispersed rural township using the 'market' type as role model. The market here is seen as democratic. The ability for multiple players (or growers/manufacturers) to have a place within this system becomes important, as does the buildings' ability to be used as gathering space for community events with easy and open community access, and not just during the hours of consumption.

A section of shopping mall is deformed using the Möbius strip as a guide. Unexpected formal arrangements, hybrid programmatic relationships and adjacencies are developed on the site, initially triggered by the deformations that occur as a result of the process. The technique disperses and blends the program in multiple directions and the developed project eschews programmatic hierarchies. This redevelopment of the Shepparton Showgrounds exploits its adjacency to the greyhound track at numerous points, most obviously through a series of views towards the ever-present track.

The project displays a high regard for the 'local', and has a strong sense of the important role that the specificity of local conditions can have in providing differentiation. A position is taken here. The project aims for a few acts of resistance and instigates one or two acts of redress.

Karla Martinez p.36 In this project the act of metamorphosis is used as metaphor, technique, catalyst and guide. The project is informed by initial exhaustive, abstract experiments, used as a point of departure to investigate wider architectural concerns.

'Metamorphosis' in the project is defined as 'sameness across difference'. But metamorphosis implies transformation across time and (usually) architecture is static. The response to this eschews contemporary methods where, for example, transformation or change might occur (or evolve) across time through the use of animation techniques; where a single selection or 'frozen moment' would then be made from various options to serve as the design. In this project transformation across time occurs within the realm of the architectural, becoming both generative and physical, realised as change across distance. It is developed primarily through a series of sections, the regular intervals between each section effectively adopting the role of 'time'. The elasticity of Nurbs-based computer modelling software is exploited in its development, as an apparently malleable skin effectively generates the building. Skin becomes process, it becomes floor plate, it becomes wall – all same but different.

The abstract processes are pursued with their use-value always in mind, activated to speculate about a hybrid program of secondary school and civic centre, and current aspirations through the *Melbourne 2030* report of increased density and consolidation. The project becomes a skilful demonstration of ways in which such consolidation could occur, in particular how amenity may be maintained or increased.

What is best demonstrated throughout this project (while the abstract processes were extensively reworked) is the

development of an understanding of when it might be best to allow an 'abstract process' to run, when it may be useful to stand back, and when it may be best beaten into submission, but most importantly, when it may be a good time to hurl it out the nearest window. The understanding of the last possibility is in fact the key. This project demonstrates a thorough, informed and rigorous level of inquiry.

Thy Tran p.52 In this project the possibilities for the contemporary civic project as a redemptive idea merge with a sheer delight in the possibilities of 'shopping', hyper-commodity and spectacle. Here, the project treads challenging ground. Melbourne's Docklands Precinct, that strange experiment of so much habitation with so little civic amenity, with its claim of having the highest private-to-public funding ratio in the world (seventy private dollars for every public dollar spent) and its apparent blind faith in the 'market' provides an apt site for the investigation.

The project is primarily an investigation into the architectural design process and uses the 'morph' as metaphor, technique and catalyst to wider architectural investigations. For this project 'morphing' techniques, incorporated into an 'abstract machine'-based design process, contain a sublime promise of architectural possibilities not yet known. Unlike collage where recontextualised elements remain distinct, the 'morph' allows for the possibility of two conditions to be embedded within each other, existing simultaneously; each shifting in and out of focus, in and out of view.

In this project the 'morph' effects known orders, hierarchies and distinct systems which don't so much coexist as 'pour' through each other, causing the civic and retail programs, forms and organisational systems to slip, slide and become embedded. The relationships that result are incorporated into a proposition for a different kind of hybrid model. Morphing techniques have primarily existed at the level of the flat image or the filmic. Of course architecture is neither and to wish it was can ultimately lead to disappointment in production as one searches desperately for 'translation' to ram the relevance home. Tran's project understands this and uses the techniques with their architectural use-value always clearly in view.

The questions the project deals with are complex and a vital attempt is made to find the techniques to address them and to do so within the limits of architecture. Far from surfing a dystopic moment where it all ultimately folds into commodity, the project offers a brave attempt to speculate about the forms a hybrid coexistence between private and public programs might take, and proposes an active role for the civic centre in a place where it appears unwanted.

Sherry Ann Kwok p.72 *Whether we focus on the 'mirror of nature' metaphor in philosophy with Richard Rorty or emphasise the prevalence of surveillance with Michel Foucault or bemoan the society of the spectacle with Guy Debord, we confront again and again the ubiquity of vision as the master sense of the modern era.*

Martin Jay 'Scopic Regimes of Modernity'

Design experiments that investigate abstract processes driven by visual techniques are now familiar – after all, the tools of the trade are visual. What would happen if we paid equal or more attention to the aural? The proposed Spencer Street Station

redevelopment is used in this project as the site and program. Initial research considers the relationship between form and sound sources, identifying a number of typologies (with titles such as: 'the off-sync: visual imagery with mismatched aural source' and 'the tease: the visual hint and aural presence') and establishes a kit of parts. Observations are made between different intensities of sound in the urban realm and their associated formal configurations. A series of studies and abstract processes are developed and tested that transform this data away from a possible typological collage, instead treating it as an operative device.

The project offers a relationship between the aural and form that is speculative and well beyond mere 'architecture and acoustics'. Here the aural does what the visual always could, it becomes the driver of an operative system. The strength and primary value of this project is in the use of this system to demonstrate how one might begin to systematise and create processes through which to design a large and complex network of shifting programs and uses, such as the transport interchange. It is a means that allows for built-in complexity in the organisation of program, circulation, activities, and a means to deal with time-based intensities of use. The 'aural' is repositioned through this project as abstract design process, as speculation, critique and the start of many possibilities.

Daiman Otto p.82 Experiments and propositions: a carefully considered process is designed as a starting point. 'Process' itself is investigated, much of it designed before the architecture and long before the site comes into play. This is deliberate, driven by an attitude, a position. It's not about getting the process or theory right first and accepting what results as 'architecture', as proof. It is a skilful quest to allow for possibilities that may not yet be known – that may lie outside of what the architect can direct or 'compose', but are still for architecture and me judged against the concerns of architecture. Connections in two disparate texts were abstracted and systematised, these 'etymological applications' form some components of the process. An iconic project (and all that it suggests) is appropriated for the transformation so that the effects can be registered and judged. Parametric design software assists, as does Frederick Kiesler's explorations of 'endlessness' and his fascination with Marcel Duchamp's *The Large Glass* as both 'surface and space'.

Propositions and experiments: some revelations about architectural language, systems of circulation, propositions for the gallery and the contemporary institutional project are shown. The order established by a curator in a gallery space is maintained and subverted through liquid systems of circulation, and through the view. All that is solid in the logic and order of the appropriated project, slides and melts. As rooms 'pour' into each other, as discreet spaces expand, and torn internal surfaces frame and mask what is beyond (like picket fences that screen and reveal) the options for paths through the gallery multiply. From the exterior, a claim is made for the contemporary public building as disorienting and excessive, deliberately departing from the expedient 'shed'-based approaches of recent institutional projects. It is the process also that in future might be repeated, with different possibilities each time. This project skillfully covers broad and challenging intellectual terrain. Beyond the 'veil of strange verses' and beyond the veil of 'smooth surfaces' lies a moment where latent possibilities and unstable conditions are both conjured and made.

James McGann p.126 In the stereoscopic image, Jonathan Crary has noted, 'there is a derangement of the conventional functioning of optical cues'. In this project the stereoscope, a nineteenth-century form of mass entertainment, meets '3D graphics', '3D glasses', '3D retinal rivalry' and 3DStudioMax. The properties of stereoscopic vision are co-opted to strategically assist key architectural propositions, and investigate how to deal with consolidation and increased density (as hoped for by the *Melbourne 2030* report). Higher density allows high amalgamation for the Sandringham secondary college; as amenity increases so does building mass. Oh no! What now? Stereoscopic and anamorphic techniques assist in a lie to make the building mass appear smaller than it actually is. A 'coherent interference' where the real is not real. From various key views around the suburb, the techniques kick in, shifting the building through perception to the scale of the surrounding suburb. A perverse take on the contextual; a big smirk to 'neighbourhood character'.

The students become a part of this three-dimensional machine as they walk within the building surfaces (the corridors), echoing the way a 'three-dimensional movie' makes the observer feel as if they are truly in the scene. This project oscillates between the familiar and unfamiliar, surfing through the suburb in a hallucinatory daze. It covers broad intellectual ground with skill and conviction. It is an assured antidote to all the contemporary projects that choose to be stripped bare and see all that is familiar as a redundant curse on creativity. It rejoices in the possibility (to paraphrase Oscar Wilde) that the mystery of the world might just be in the visible, not the invisible.

MURRAY, Shane

Cheryn Cheam Suen Suen p.60 refer to **BERTRAM, DASH**

Jacqueline Michelle Mizzi p.98 One of the enduring questions facing architects when considering the city is the definition of its boundaries and limits. Our cities can no longer be understood in terms of specific frontiers and increasingly our urban experiences are characterised by a complex overlapping of what were once discrete typologies and zones. The Victorian State Government's recent introduction of the Urban Growth Boundary foregrounds a tension between overarching legislative tools and the actual complexities that constitute our urbanism.

Mizzi's Major Project engages with these complexities in a mature and considered fashion. Her project proposes a new TAFE campus in one of Melbourne's ambiguous zones that explores issues confronting contemporary campus design. In addition, her strategy for achieving the campus recognises the complexity of interrelationships in our urban environment and proposes a method for enhancing these in Melbourne's fringe area of Frankston.

Mizzi's campus is based on a linear strategy that proposes void or courtyard spaces as the generative forms around which the future campus can develop. Significantly these courtyard spaces reconnect the landscape of the green wedge adjoining her elongated site, and commercial and residential spaces that are currently separated from these recreational areas. This strategy re-establishes important links between suburban housing recreation and commercial areas and implicates the proposed new university in this dialogue. The project also recognises the dynamic and unforeseen nature of campus development and her

use of the courtyard space as the ordering tool for the campus master plan is an extremely effective method to enable the project to remain adaptive and open to future development.

Matthew Herbert p.124 The interstitial zone between the Yarra River and Flinders Street in Melbourne has long fascinated architectural students in Melbourne. This site raises many questions concerning the historical structure of central Melbourne and the extent to which the distinction of Hoddle's central grid can be maintained in the face of contemporary development.

Herbert's project proposes the redevelopment of the old fish market site and foregrounds these issues, challenging many of the preconceptions attached to this area. His project embraces the changed realities operating on the city and, rather than attempting to preserve the southern boundary edge of the central grid as an historical artifact, his building reconfigures Flinders Street as a corridor condition. In a similar vein the historic viaduct which cuts through the site is incorporated and camouflaged within the planning and structure of his building. This is a radical move and, unlike previous proposals for this area, effectively removes the formal determinance of the viaduct on his project, permitting him to engage in an unencumbered consideration of what his project should address.

Reverberant of contemporary complexities in the relationship between public and private responsibility the internal planning is structured on a two-plate system that rises through the building in a complex physical dialogue. The exterior of the form is sheathed in a surface composed of several superimposed orders that refer to the former fish market and the movement along the corridor formed by the building. In this complex project Herbert demonstrates considerable maturity and skill, and importantly questions many preconceptions about development in our city.

SAMPAIO, Paulo

Chow Seong Jun p.56 refer to **BERTRAM** This project departs from research undertaken in the Pre-Major semester that examined the urban condition of Frankston. A significant element of Chow's research was the identification of what he has termed 'mono-functionality'. This describes particular groups of buildings characterised by a concentration of similar programs. Examples of these include highway-based strips of car retailers; the clustering of a number of pubs and nightclubs with a bottle-shop which are serviced by a single car park; clusters of motels and the 'hub' shopping centre where two Safeway supermarkets are located – one oriented to the local community, the other addressing passing highway traffic. These findings, in particular the programmatic and building vigour they demonstrate, contradict assumptions in the current *Melbourne 2030* report and bring to our attention the particular and specific nature of metropolitan urbanism.

In his Major Project Chow developed this knowledge in his redevelopment of a site adjacent to the Frankston's CBD. His project rejects the call for multi-use development and proposes a cinema complex that complements the pre-existing condition of mono-functionality he found in the area. He further enriches this program by making his building and its program address the slow and intimate local condition of the immediate context and the motorist passing along the Nepean Highway.

This complex interweaving of two distinct programs catalyses the design of this project and drives the logic of form and programmatic organisation. The building is thoughtfully composed in relation to the complex infrastructural networks of its urban context. Through the careful programmatic arrangement of the building perimeter, Chow creates a new node of concentration and focus, integrating parts of the city by reducing marginalisation and creating stimulating new forms of interaction.

Credits

Cover

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