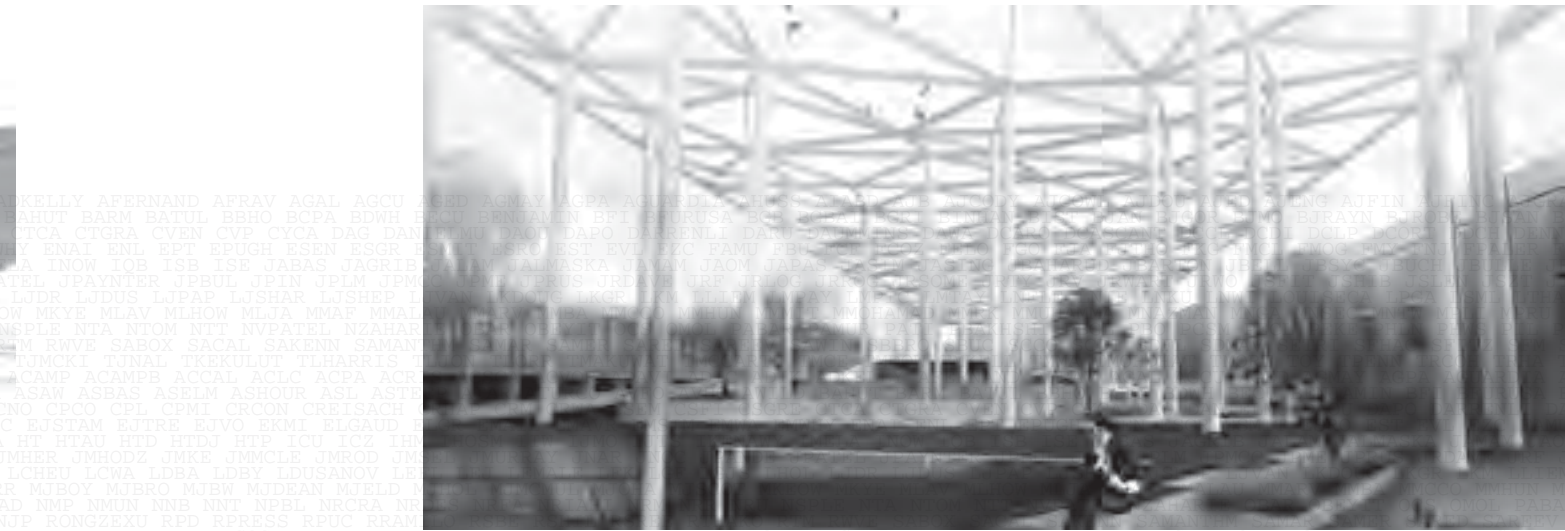


Wan Jihana Amirah
Wan Nor Azman

Rifle Range Housing
Competition
Kuala Lumpur:

Winner Student Prize

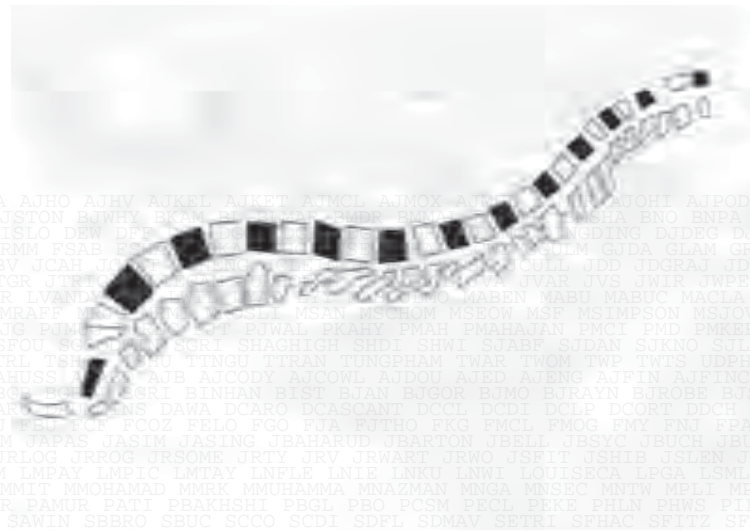
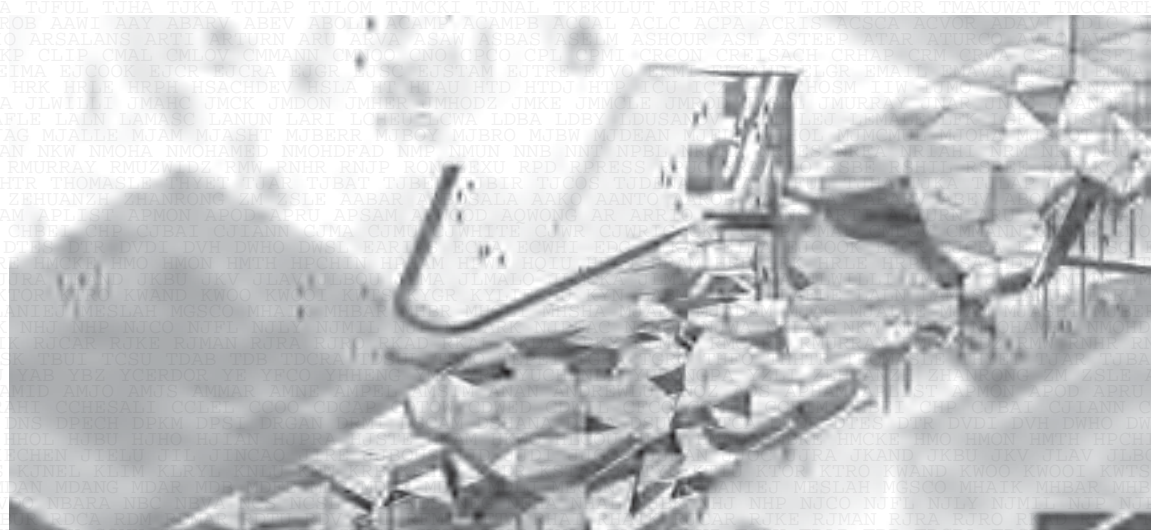
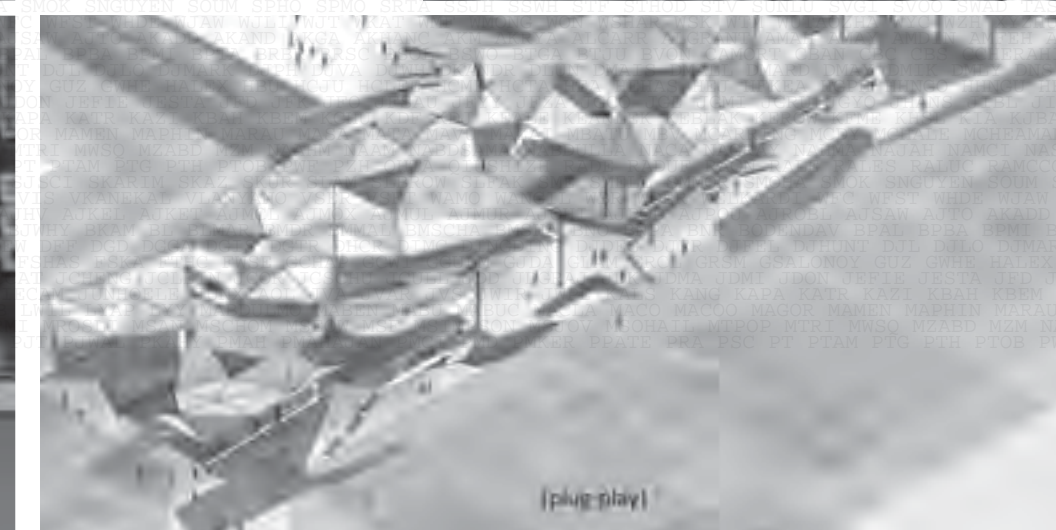


Super Concourse

University of Canberra
Campus Design Ideas
Competition:

Supplementary Prize

Charles Dewanto
C J Foo (Deakin)
Lorenzo Ju (Deakin)
Yenny Kusuma (Deakin)
Louis Wong
Maggie Chu
Tze Ek Ng



**3MT Presentation
University Final**

May I ask you all to travel with me back through time to the year 1925, to a courtroom in Dornach on the Swiss-German border, where my story begins.

Ladies and gentlemen of the jury, here before you, stands the accused, Dr. Rudolf Steiner - renowned philosopher and founder of the Steiner school movement. It is his role as architect however that sees this man charged as an imposter who has committed serious crimes against rationalist thought and good architectural taste. Now the prosecution in this case will have you believe that Steiner's architecture is the grotesque product of a deluded mind. In his defence however, I argue that rather than being the perpetrator of such crimes, Steiner is in fact the victim of powerful prejudices that reject any architectural works that do not conform to modernism's narrowly defined formula of straight lines, right angles and white boxes, as illustrated in Exhibit A. This sanitised view of modern architecture attempts to repress a compelling counter-movement of sculptural, organic forms as exemplified by Steiner's expressive buildings shown in Exhibit B. So I put to you this question - Must we accept a 'one-size-fits-all' solution to our built environment? Or is it perhaps possible that Steiner's unorthodox approach makes an original and indeed valuable contribution to the field of architecture?

Stepping forward to the present day, we leave behind this fictitious trial only to find that a guilty verdict has in fact been handed down by the architectural establishment. As a result, Steiner's work has largely been censored out of the pages of architectural history and although his ideas have established a foothold in areas such as education, biodynamic agriculture and therapeutic medicine, in architectural circles he remains deeply misunderstood. My thesis therefore re-opens this case. By using his philosophy as an interpretive framework, the complexities and peculiarities that make his work so fascinating are drawn out to support a new reading of his buildings that moves beyond the vagaries of style. This is important for three reasons. Firstly, it balances the bias of earlier historians who refused to acknowledge the multiplicity that was an intrinsic part of modernism's struggle to find its own language. Secondly, it establishes his work as a valid alternative to the puritanical architectural box. And thirdly, it offers a richer engagement with the works of a number of contemporary award-winning architects who look to Steiner's philosophy as a vital and holistic source of inspiration. Therefore, as members of today's jury, in the interests of creative liberty, I urge you to give Steiner a fair re-trial by reserving judgement until the findings of my thesis have been delivered.

Fiona Gray
Three Minute
Thesis Competition
Deakin University:
Public Prize

The Architectural Establishment vs Dr. Rudolf Steiner

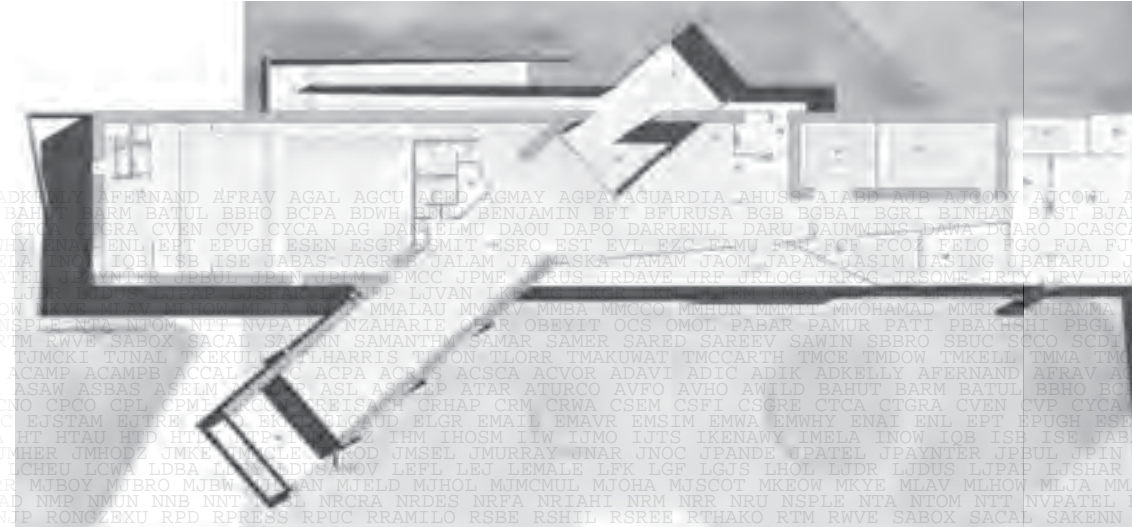
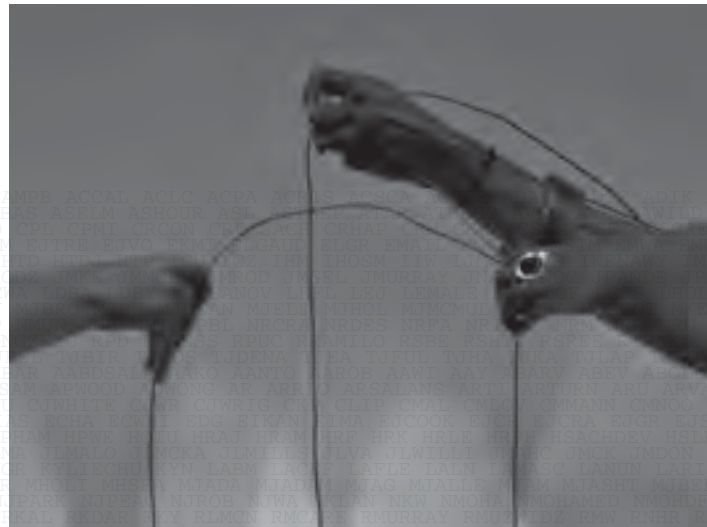




Holly Farley

The Edge

**Australian
Internation
Furniture
Fair**



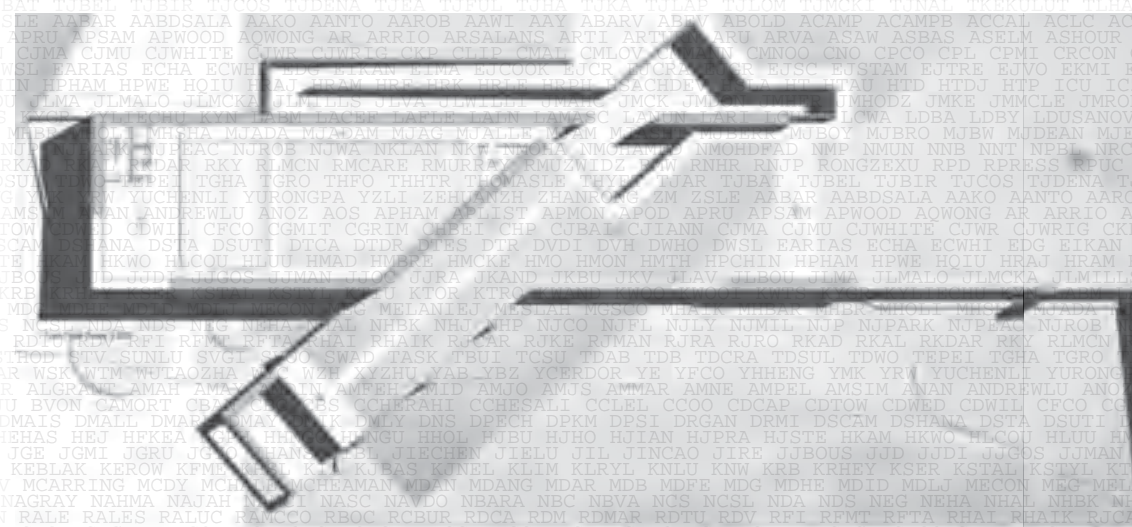
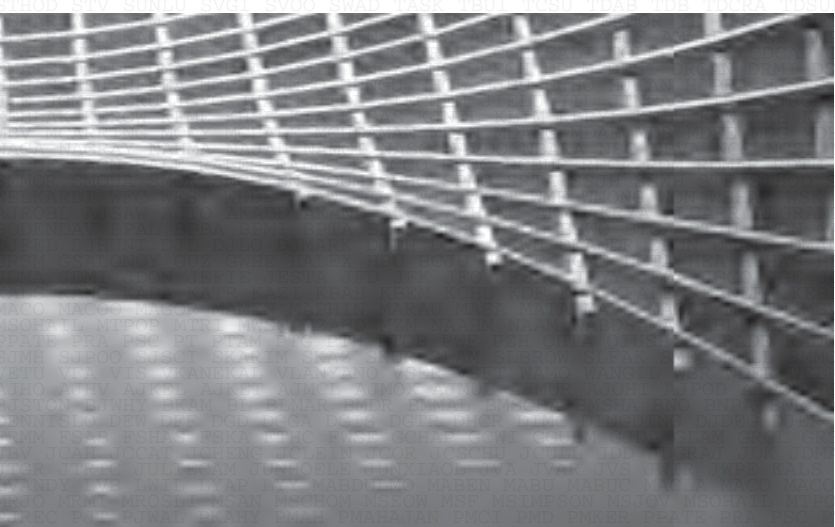
< COMPETITIONS >



Stephen Monahan

**Australian Institute
of Architects
Victorian Chapter
Student Competition
D2 Docklands:**

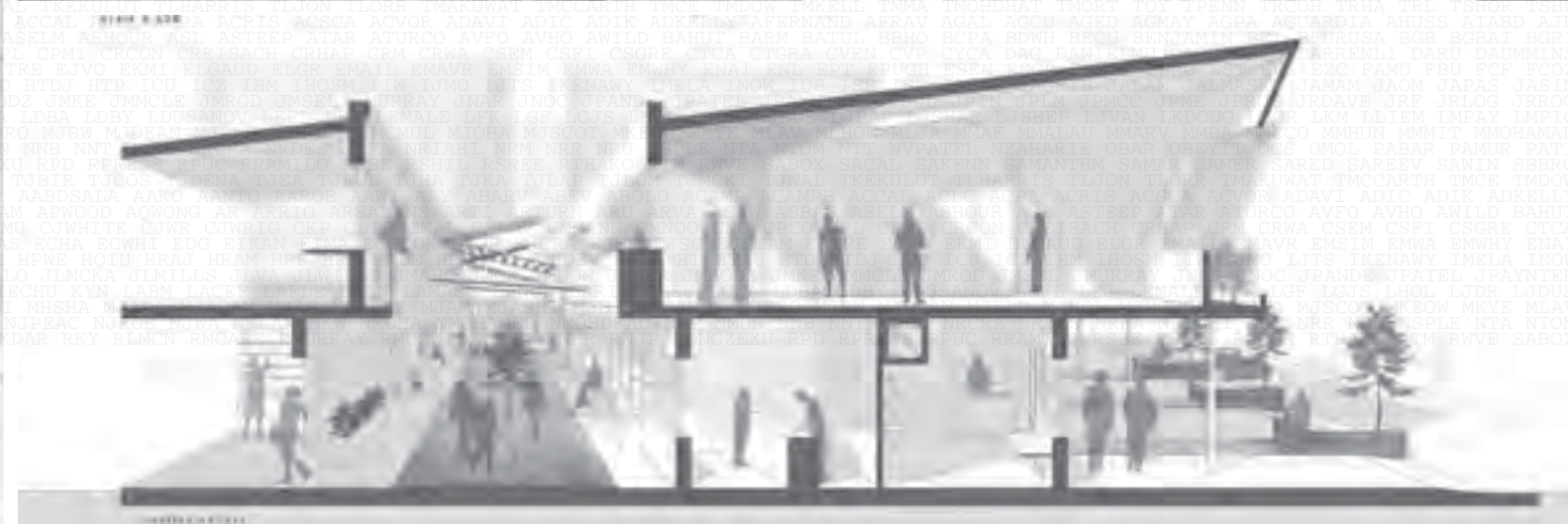
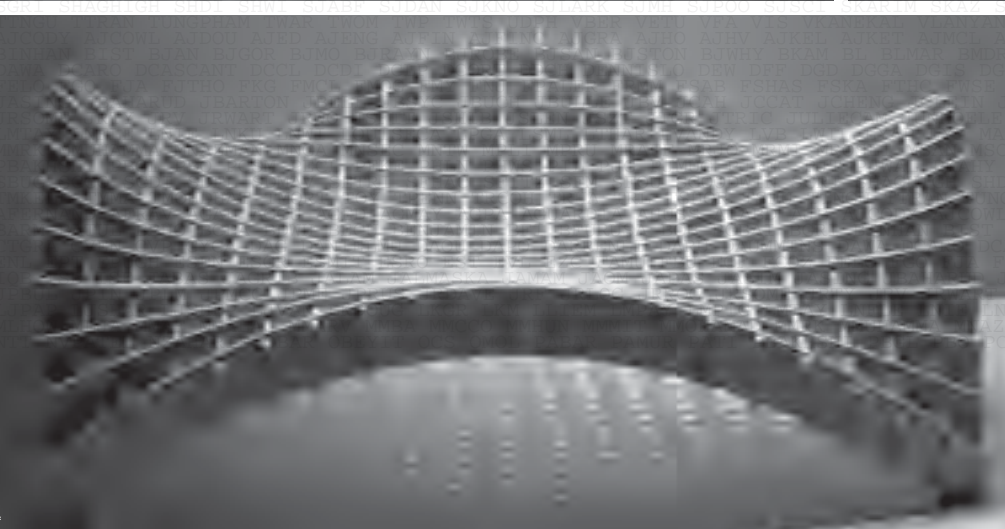
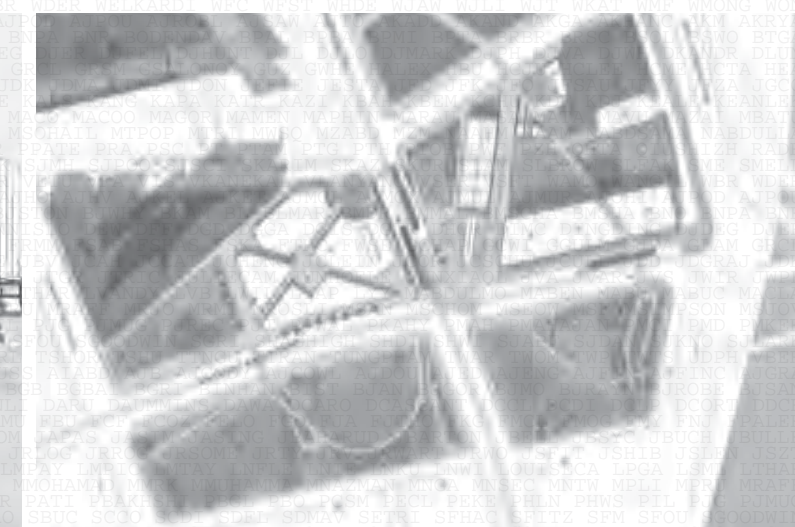
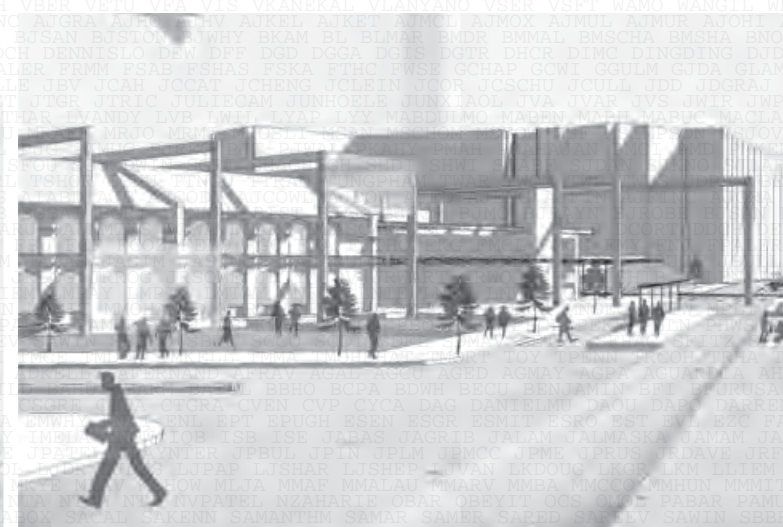
2nd Prize



Stephen Monahan

**Glenn Murcutt
Bluescope Steel
Competition:**

Commendation



A+B 2010 >

Welcome to the latest edition of the a+b Journal. This year the School has witnessed excellent growth, a vastly improved research income, and further increases in the School's research outcomes and impact.

The School offers 5 undergraduate programmes and 6 postgraduate programmes in Architecture, Construction Management, Facilities Management, Urban Design, Planning, and Landscape Architecture (2012). The undergraduate and graduate programmes respond to new challenges in both society and tertiary education through creating innovative, dynamic, and permeable framework that enables multi-disciplinary learning and research practices with opportunities for postgraduate and Ph.D. The school courses continue in 2010 to respond creatively and responsibly to the demands of a complex and changing profession. The School, with its successful graduate matrix, provides excellent built environment integrated education in architecture, construction management, facilities management, urban design, planning and landscape education and research that support advancing our core commitments. Our students have this year benefited from a wider range of undergraduate and graduate programs enabling them to focus their studies in the architecture and construction fields while acquiring a broader perspective from related fields. The results were a number of national and international awards for our staff and students. Our students held a well-received, well publicized, master class in Kuala Lumpur.

Emphasis this year was also on engagement with the emerging built environment societal challenges of contemporary diverse, networked and ecologically fragile environments. The School is working closely to support building capacity in our communities. The School supported new initiatives such as VISION II project and Geelong Icon with the City of Geelong, the Committee for Geelong, the Committee for Bellarine, and the Department of Planning and Community Development in building a long-term vision for the City. The School has also worked closely with the City of Whitehorse for setting energy benchmarks for its sport facilities.

All professional postgraduate programmes in the School are now accredited, with the provisional accreditation by the Planning Institute Australia for the planning programme and the international accreditation by the Royal Institute of Chartered Surveyors (RICS) for the Master of Construction Management. The School has passed this year the threshold of 1000 students (983 FTSL). 9 new members of staff have joined the School this year. The School made particular effort in quality assurance procedures in order to lead the sector with the introduction of an external examination scheme. We have also introduced an exciting 'Teaching in Practice' programme where students spend time of their master design unit in practices. Growth of students from various academic backgrounds has also increased through an articulated programme and a new degree in Architecture Technology with Gordon TAFE is expected to start in 2012/2013.

Research and teaching in the School recognizes that conventional architecture and design practices is closely linked to local, national, and global practices and aims to support the needs and aspirations of those most directly affected by development processes: our immediate communities and the environment. Despite the good outcome in the last ERA (score 3 out of 4), improving research quality and increase research income remains a high priority. Research and teaching in the School also recognizes that conventional architecture and design practices are intrinsically linked to national and global issues. New books and publications by staff in 2010 include works in Rome, Belfast, Melbourne, and Macedonia. Research in the Victoria Laboratory of Urban Ecologies (VALUE) together with MABEL is providing insight and support for sustainable futures for our built environment. The School has this year extended its collaboration with the City of Greater Geelong, the City of Whitehorse, Borough of Queenscliff, The Bellarine, the Surf Coast Shire, the City of Warrnambool in our immediate surroundings as well as new International collaboration in Malaysia, Indonesia, Singapore, Germany and UK.

Professor Hisham Elkadi
Head of School and Chair in Architecture

CONSTRUCTION MANAGEMENT >

It is with much delight that I find myself as the new Professor of Construction Management. I enthusiastically accepted the position because of the solid history of construction management education in the School of Architecture and Building. I have spent time thinking about what our staff and students want from their University experience. The university mission is to be; Relevant, Innovative and Responsive. By pursuing these objectives, Deakin aspires to be recognized as Australia's most progressive university. I think we all want to embrace those objectives, but what does that mean for educating our future construction professionals.

Construction managers must be "Relevant" to world in which we find ourselves. International accreditation is important as our students are enabled through this career 'passport' to take up exciting opportunities in Asia, Europe, the Middle East, and elsewhere. We continue to hold national and international accreditations for our programs through the Royal Chartered Institute of Surveyors, and the Australian Institute of Quantity Surveyors, as well as the Australian Institute of Building and the Chartered Institute of Building.

"Innovation" is the application of ideas, in new ways, and in difference contexts. For our students the skills of research and enquiry are essential for maintaining innovation in construction management. I am confident that we successfully foster life-long learning in our students. As academic staff we each teach our units based on the best research in the field. Our research profile is rising thanks to a number of excellent researchers in the School. Consequently, research-led teaching is the vehicle that imbues innovation in the discipline.

"Responsiveness" to the demands of our students at all levels remains the central focus of all our programs. Deakin has an impressive history in student-centered approaches to learning. Our aim is to simulate real world practice in teaching and encourage our students to experiment and explore innovative approaches in a supportive learning environment. This philosophy allows our students to challenge conventional practices and become responsive professionals.

It is also apparent that we are now at the cusp of another skills shortage for mid-career middle management. Our new Masters-by-coursework can be seen as the "MBA" for the construction professional, and is timely. It is offered to students who have undergraduate degrees in the built environment professions and those who have an extensive industrial work experience but may not have a degree in the field. We look forward to our first Master of Construction Management (Coursework) graduate in 2012, and will continue to tailor our post-graduate offerings to needs of industry professionals.

I would also like to welcome other new staff to the School, Dr Linda Osman-Schlegel who brings her impressive engineering skills to the fore in our construction units. Another new appointment is Dr Eric Chan. He comes with significant industrial experience from one of the world's largest construction contractors. Originally trained as a quantity surveyor, he has recently completed his doctorate in project management (coincidentally he was supervised by me). I know his vast talent and experience will be put to good use in the School.

A key part of our students' educational experience in our programs is to produce a broad range of skills and knowledge, so that they can operate in many fields, and are highly flexible in the workforce. I'm happy to report that all 2010 graduates seeking employment have found positions in the industry. I am confident that we will report the same good news at the end of 2011.

Professor Anthony Mills
Chair in Construction Management

ARCHITECTURE >

Archaiku. x4
(apologies to this literary tradition.)

Journal 'sans colour'
With username watermark
Japanese album.

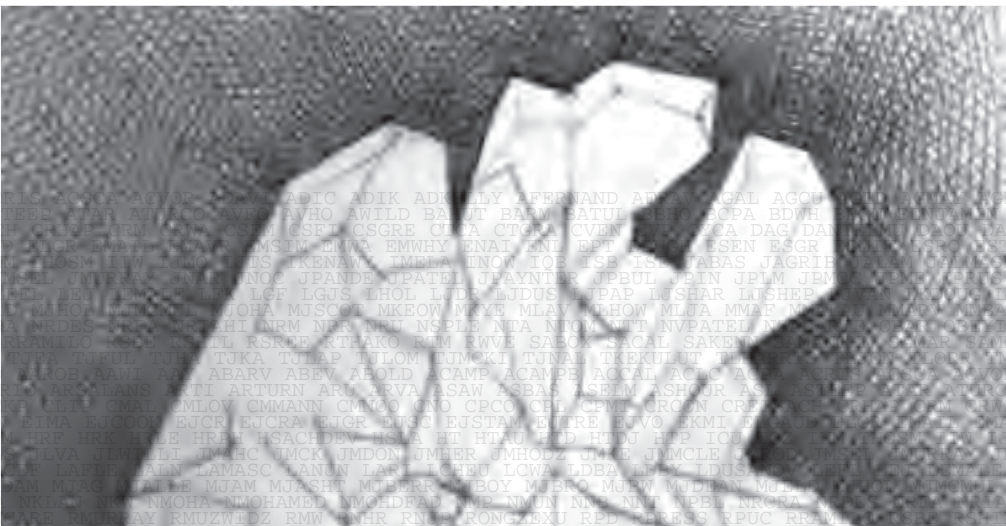
Much quality work
Competition, big haul
'Space' by Masterclass.

Monahan : Murcutt
Spinal city, Super concourse
Three minute - Gray.

datta 2 curtain
REAL, Godsell to Thompson, plus.
A plus B rolls on.

Professor Des Smith
Chair in Architecture





< SRD163 >

Project 2 - Space and Matter

The project is exploring 'space' and spatiality in architecture, starting with an understanding of the body as a spatial, in addition to physical, entity. It is one of two major projects in the teaching trimester and is divided into a number of parts. For each part there has been specific product requirements, exercises, skill practices:

- Project 2a Spatial Body
- Project 2b Sequence Space
- Project 2c Massing
- Project 2d Excavation
- Project 2e Dis/section
- Project 2f Inhabitation

The brief for each of the parts above has asked students to think about space conceptually, to experiment with the design process that assists in visualising the concepts, to practice transforming from 2 dimensions to 3 dimensions and back again, and to begin to perceive the shape of mass and space. Finally to make a drawing that is like a proto-plan (the foundation for a plan).

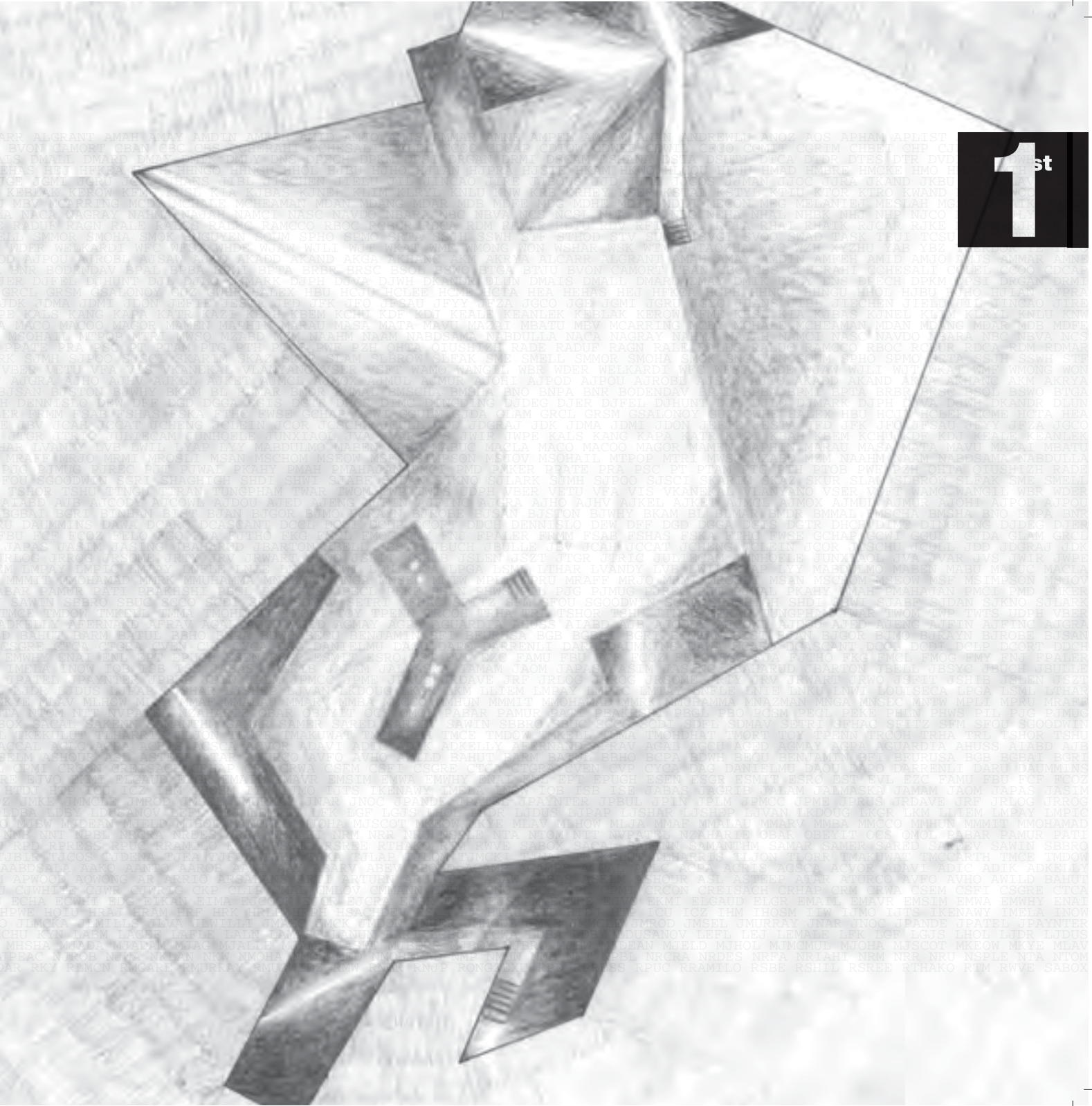
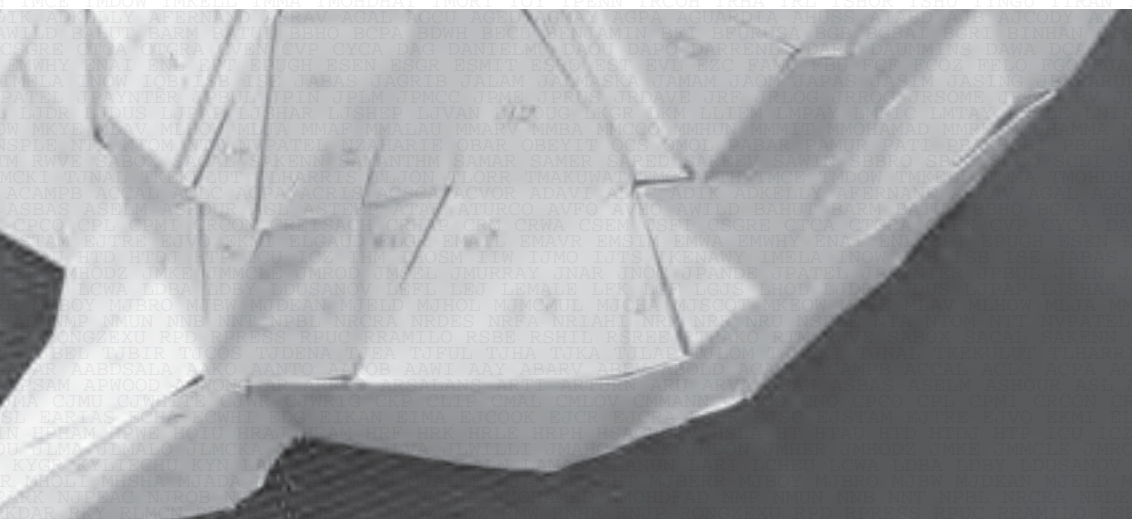
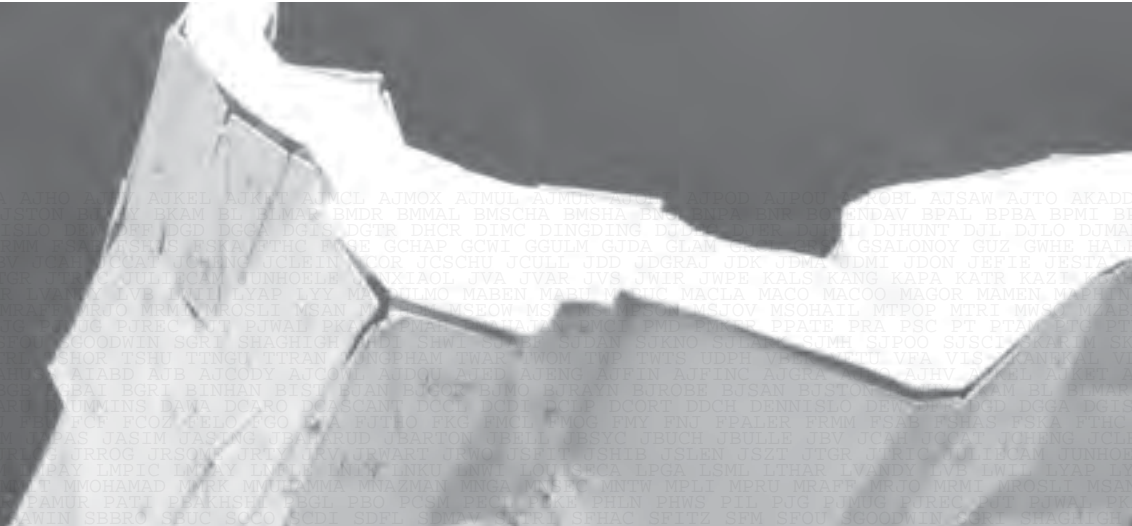
Project 3 - Performative Structure

Explore structure and construction in architecture through the design, model making and representation of a stair (steps and platforms). There are two main focus themes and objectives in Project 3:

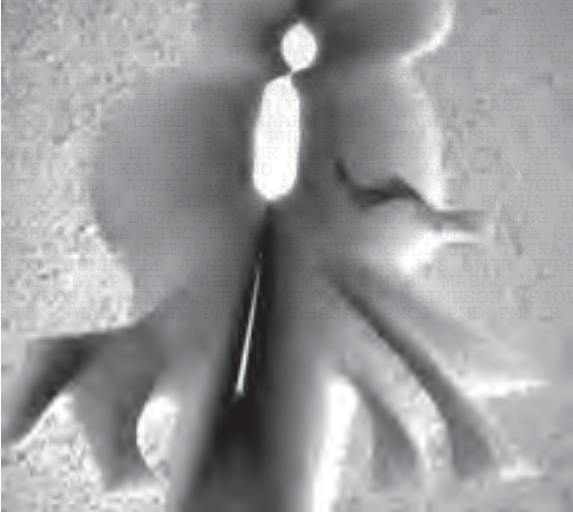
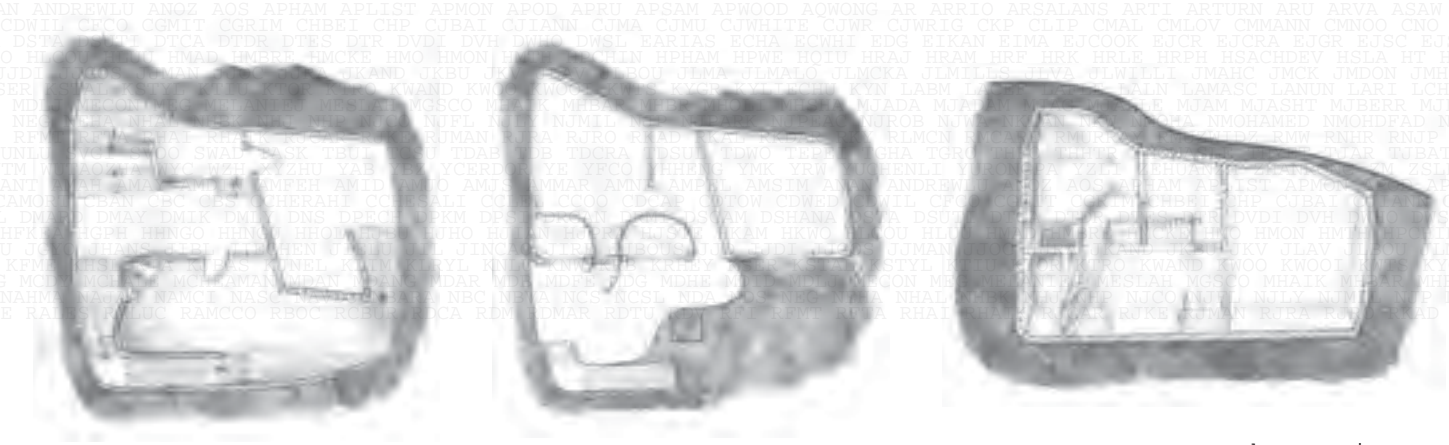
- Structural Forces - tension, compression, torsion, cantilever, balance; on properties of materials (honesty, fabrication, discipline); on the craft and precision of connecting components, and on the articulation of architecture as an assembly of parts.

- The social drama of the stair, on the stair as an element important to everyday individual human dramas, and the drama of humanity.

- Project 3a client profile, brief for stair, design ideas
- Project 3b structure, construction
- Project 2c Stair design and making
- Project 2d Re/Presentation



1st

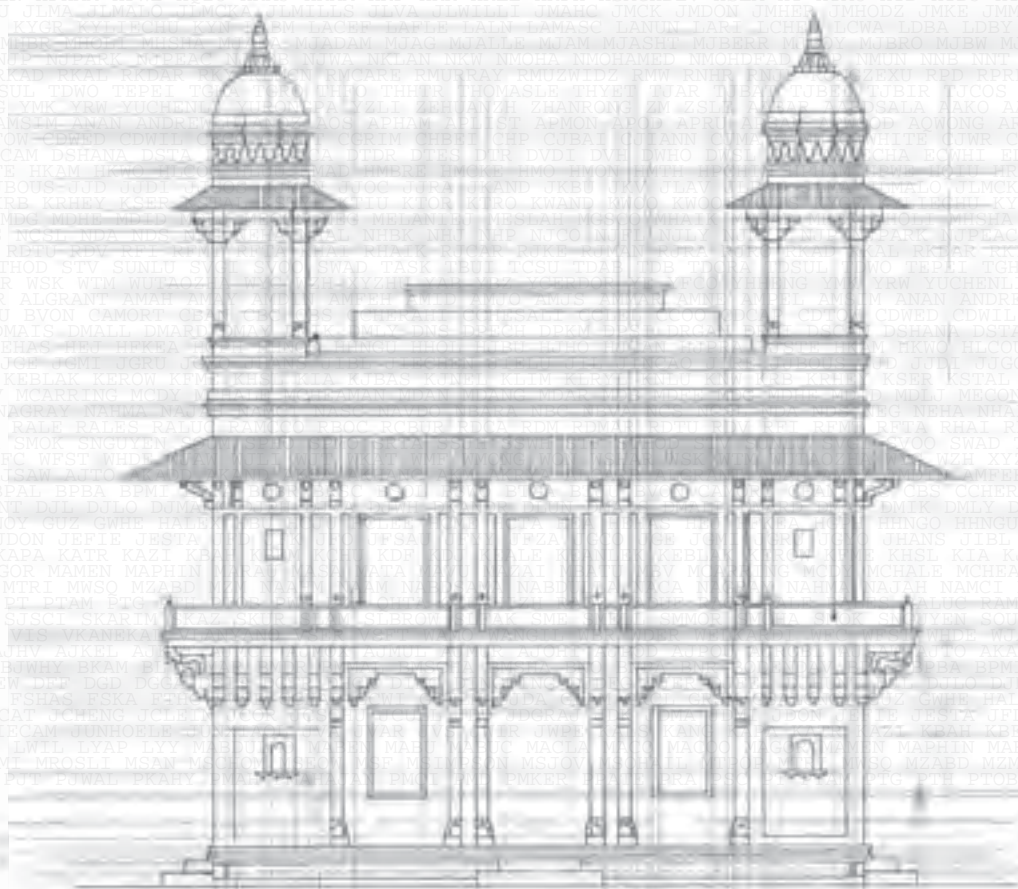
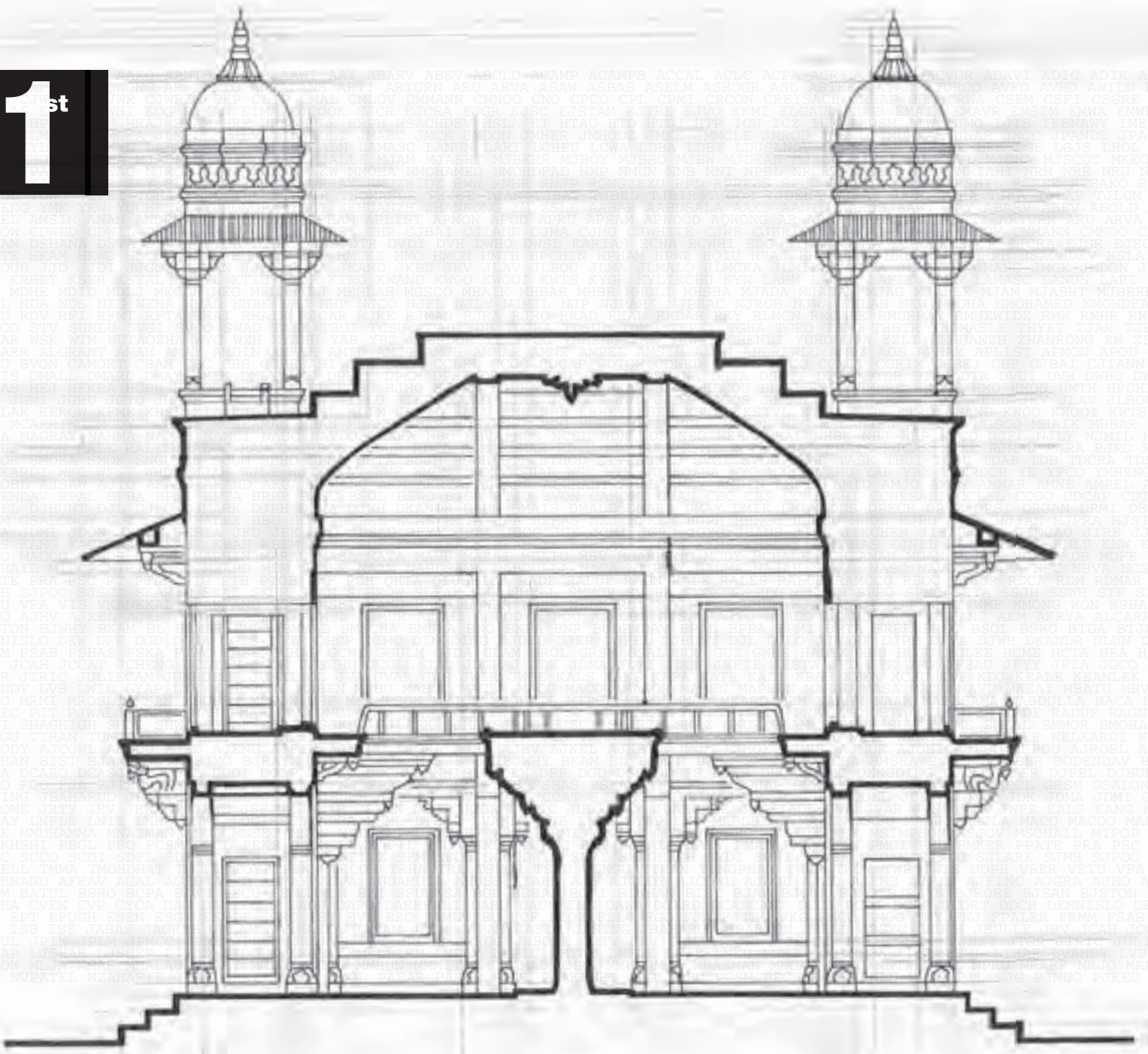




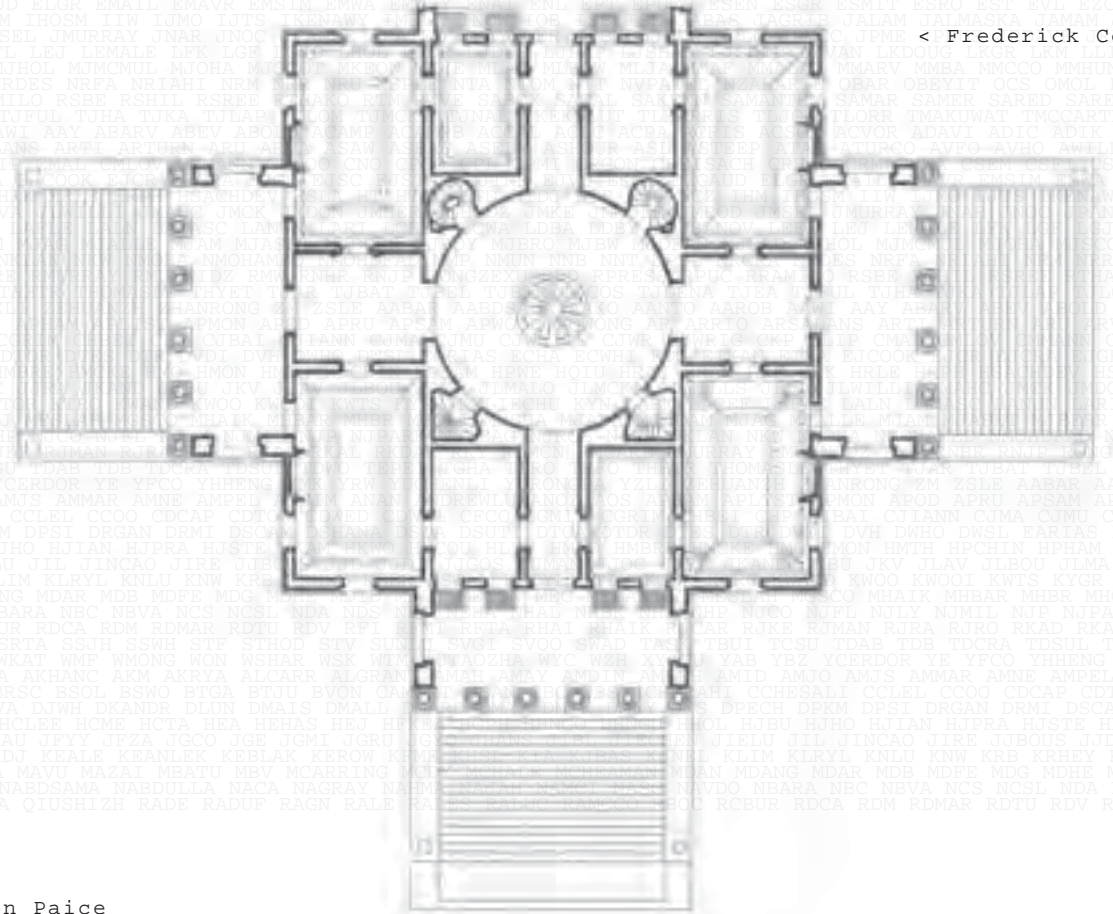
< SRC163 >

Here students are able to expand their knowledge of famous buildings and become familiar with the architectural drawings that inform the design intents, geometry, structural hierarchy and construction of these notable buildings. A selection of drawings of famous buildings from the world's architectural treasure trove is used to provide this opportunity. Students are given a set of drawings comprising plans, elevations and sections of a famous building, which they use as the basis for creating their own drawings, setting them up in the traditional sequence of scaling, set-out lines, construction lines and then back-lining.

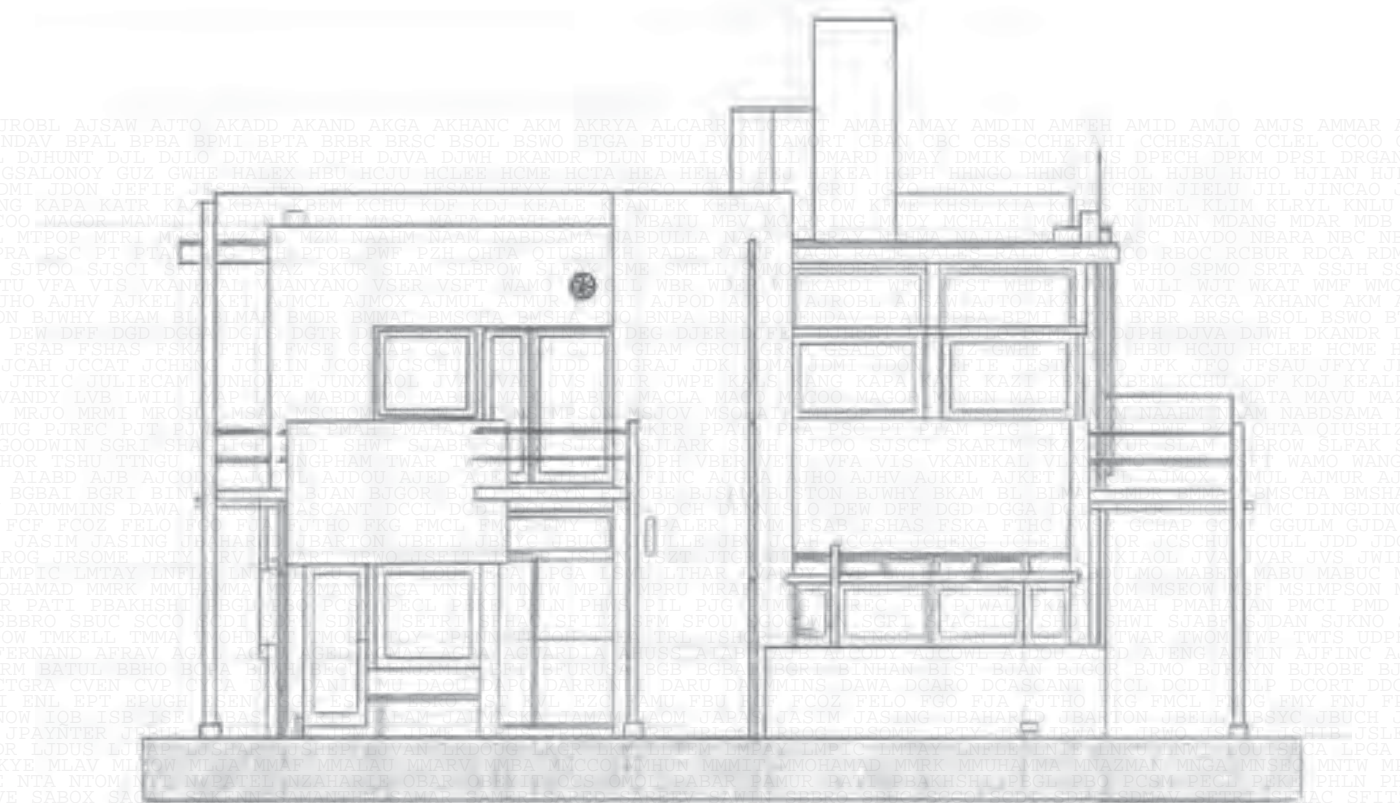
Students who are very new to architectural drawing, and the 2D representation of buildings produce some truly beautiful drawings. Familiarity to these great works is also of great value. Start by acquainting themselves with the particular famous building and become familiar with the whole set of drawings provided. The drawings provided represent only a small portion of the knowledge of these famous buildings. There are plenty of published references including photographs, images, articles, critiques, and writings contained in books, journals, electronic articles, and other sources waiting students to access them to increase their knowledge of the famous building. Students are specifically encouraged to do so to assist their understanding and successful completion of this assignment.



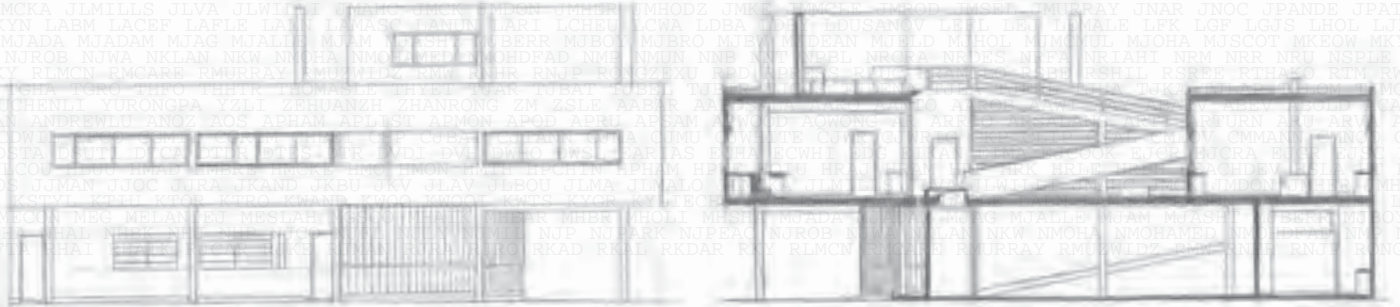
< Cameron Paice



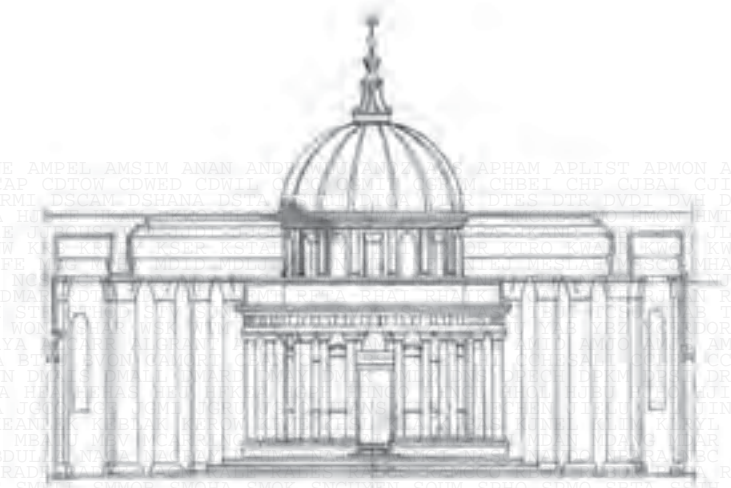
< Frederick Coleridge



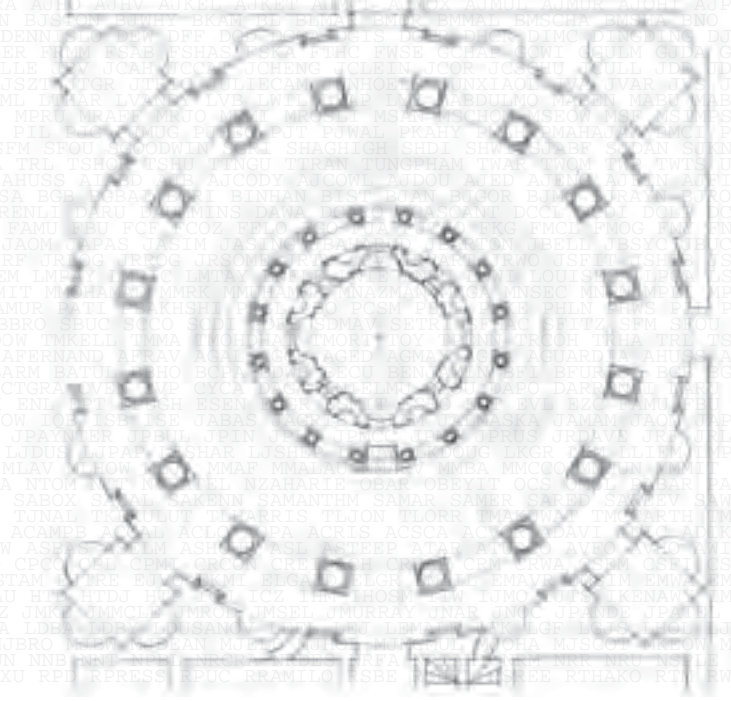
Jessica Rayner >



Yurong Pan>



Stefan Fakos ^ v



Chris Green v >



James McCormick v >



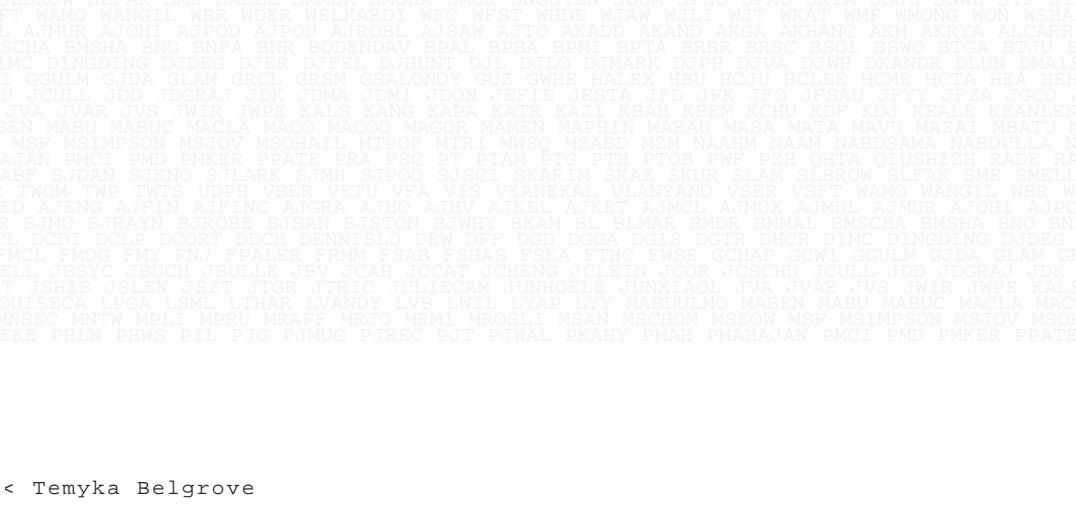
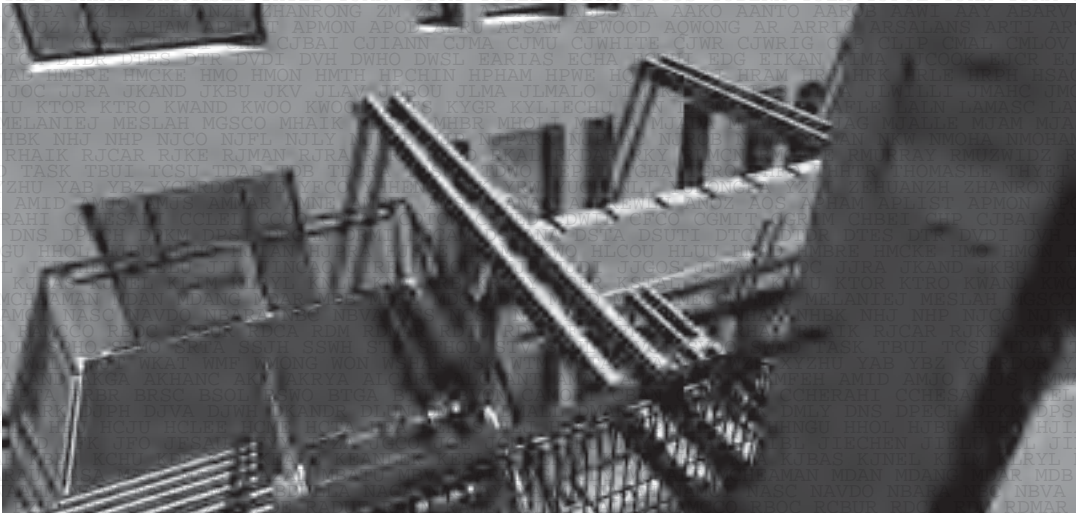
Ian Mann >



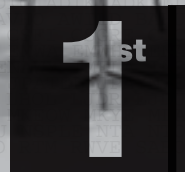
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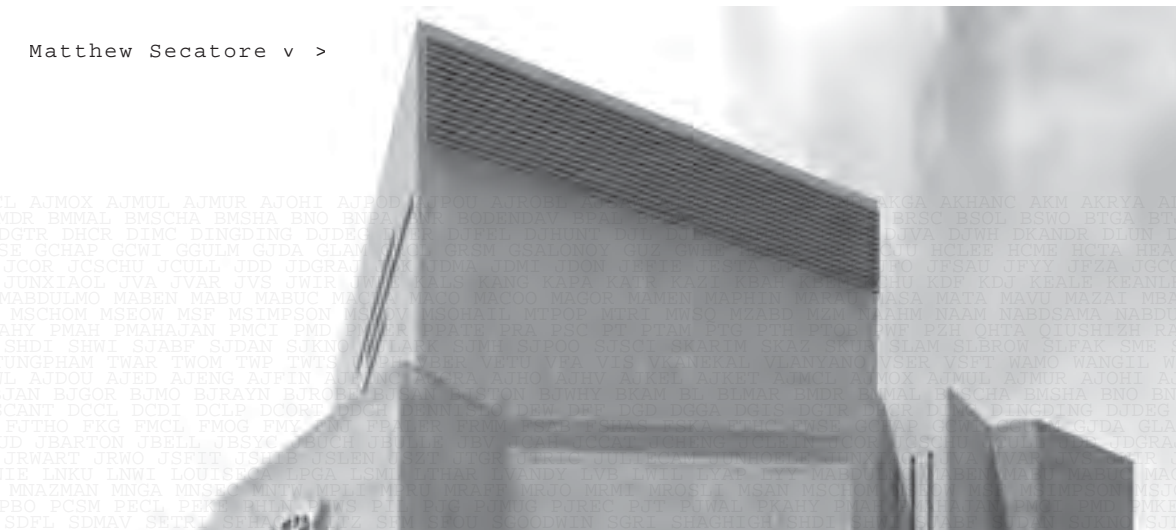
Here we investigate the fundamental elements of 3D visualisation through the investigation and recreation of a chosen building part of the Waterfront Campus. Each study is a limited section of the Waterfront campus, and through studying it in detail and taking measurements, documenting photographic evidence, drawing details, and construction materials these building elements are represented through various digital graphic representation techniques. It is important that an area of high value is studied to gain the maximum amount of richness from the study and its representation.

This production will involve studying the geometry of the space and the objects it contains as well as the examination of the details and consideration of how connections are made and the structural arrangements of the various element. Students make lists of all the known materials found within the space, observing the lighting conditions and where the shadows form at 9am or 3pm, and considering the possible furniture and vegetation found within the chosen area.



< Temyka Belgrove





< SRD164 >

Architecture is not just abstract form-making, nor is it the inevitable consequence of economics or constructional logic. Architecture needs to grow out of an understanding of place and community, as well as facilitating quantifiable needs such as shelter, functional space and climatic mediation. Architecture has the ability to be poetic, uplifting, and inspiring.

This means a concern for pattern and colour, the use of allusion, ambiguity and wit, the inclusion of meaning as well as function. Architecture needs to be suggestive of interaction and purpose. However for this to be successful architecture has to be accessible.

This doesn't just mean the requirements for access and safety for people with disabilities need to be met, but also that architecture should appeal to all the senses, to enhance spatial experiences for all who might inhabit it, use it, or otherwise interact with it.

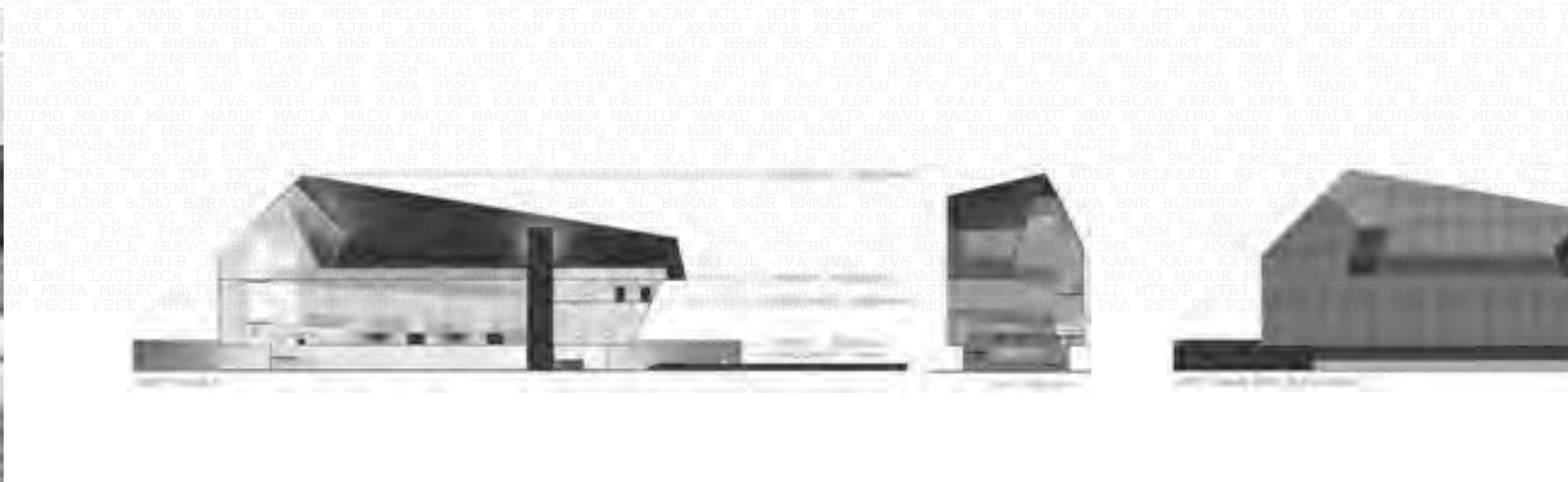
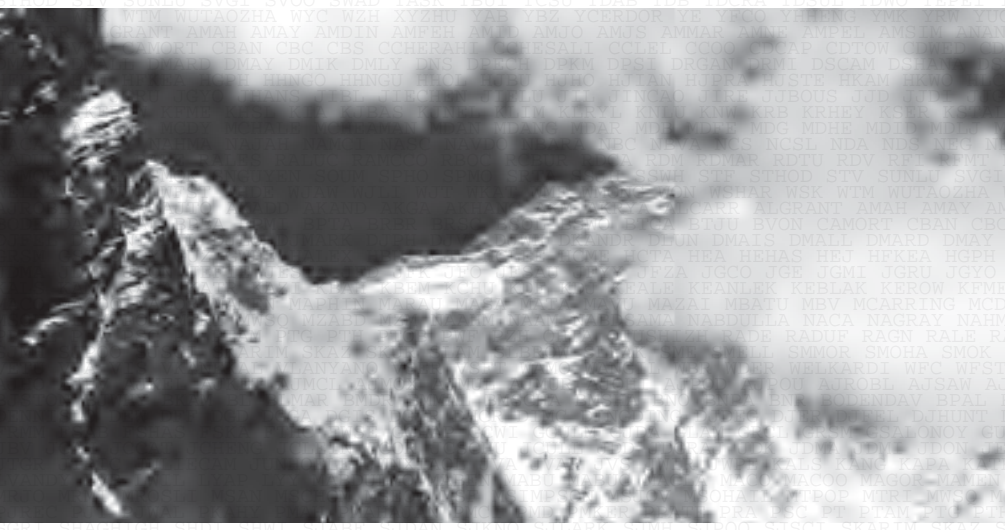
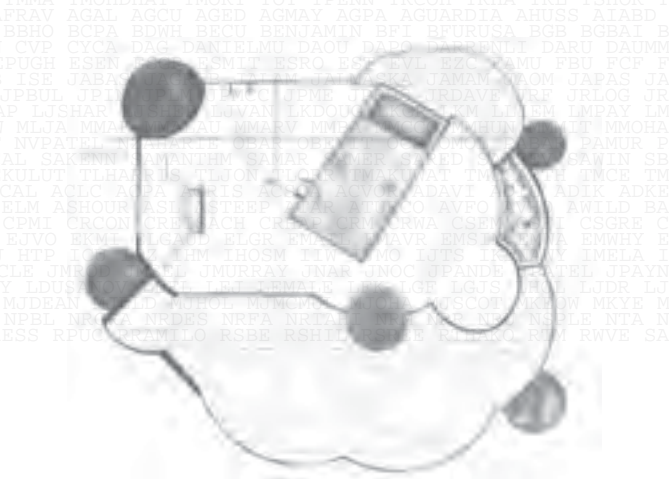
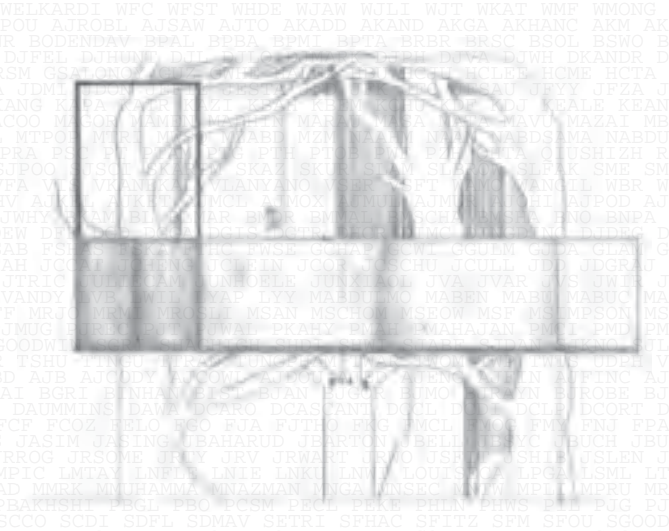
Project 1 - Element-Al Sheltering

Students are invited to design a shelter, located anywhere on Earth. When designing this shelter, students are to consider the connection between architecture and its location. How can this shelter respond to the specific natural and built environments that surround it?

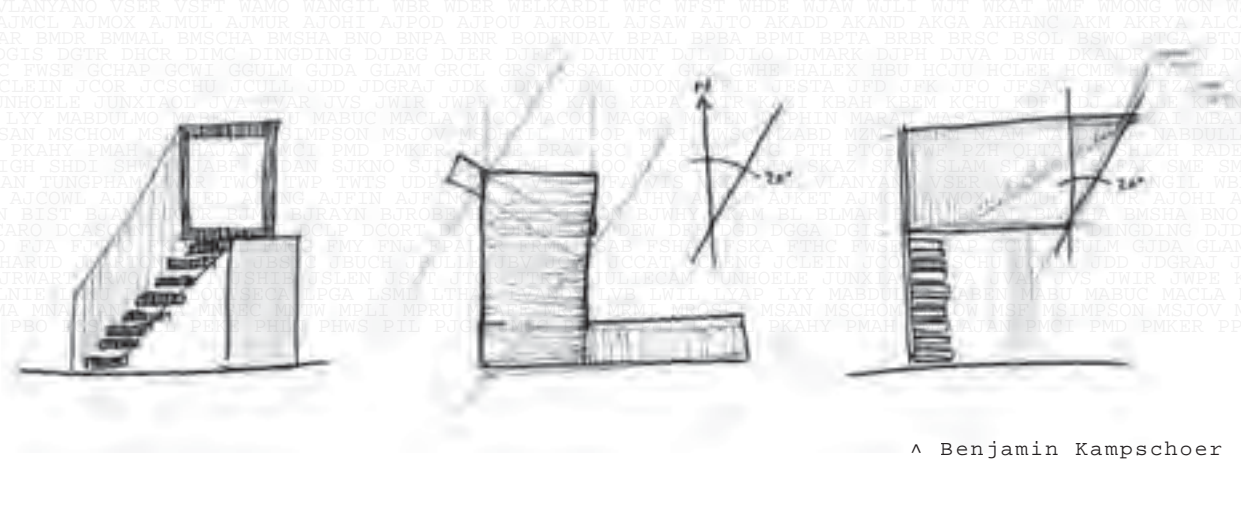
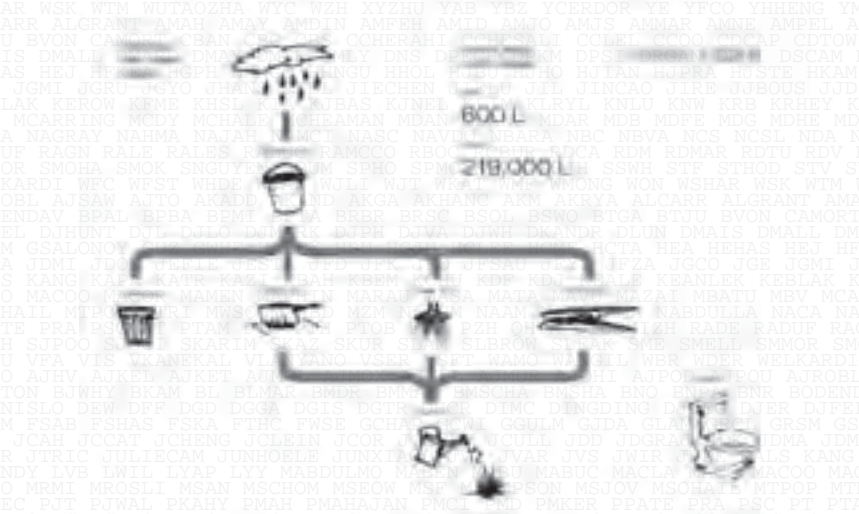
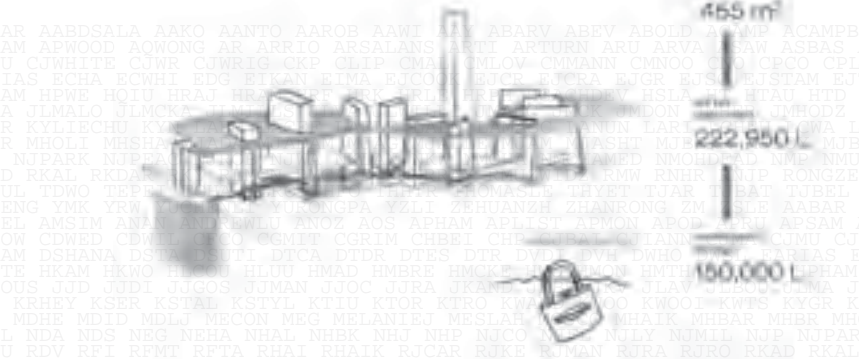
Project 2 - Arch-Ival Investigation and Archi-Tectonic Assemblage

Understanding the relationship between another architect's approach to architecture and the nature of their buildings can be very instructive in developing one's own processes of designing. While some of this can be interpreted from their writings, much can also be understood from close observation and analysis of their buildings.

Students design a building to contain a small archive and two exhibition spaces. The space dedicated to the architect does not have to follow the aesthetics of that architect, but should be sympathetic to their work in its compositional, material, tectonic and spatial characteristics. Of course, the building should also respond to the nature of its site and its broader geographical and cultural context.



Natalie Calderone
Benjamin Kampschoer
Isaac Mortimer
Ryan Radke
Amelda Wilde v



^ Benjamin Kampschoer

Project 1 - Minima

"Design a self-contained, demountable and re-locatable living capsule for one person. The living space must cater for a sleeping space, a study or work space, a cooking and eating space, a shower and a toilet."

In this project students analyse how the dimensions of the human body relate ergonomically to constructed space, and how objects of everyday use, structure, define and order design. This analysis entails exploring: the placing of activities and motion in space; the generation of space and its geometric aspects; the relationships between body, object and space; anthropometric geometry as a generator of form; the relationship of human dimensions to the size, shape and proportion of a single minimal, living space; and the role of furniture, enclosure and functional criteria in shaping space. The knowledge of efficient, "minimal" use of space is taken from this project into the 2nd project - Domus.

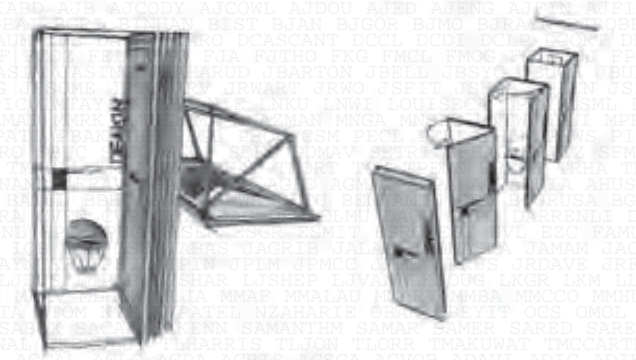
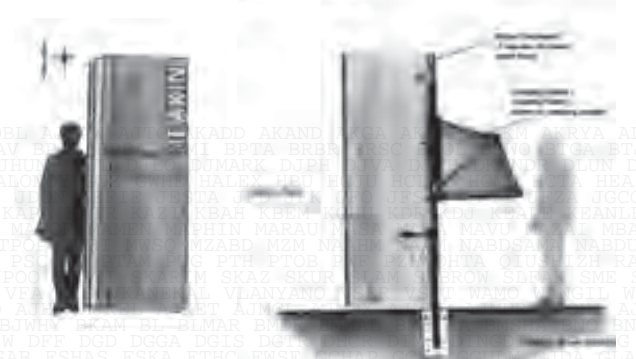
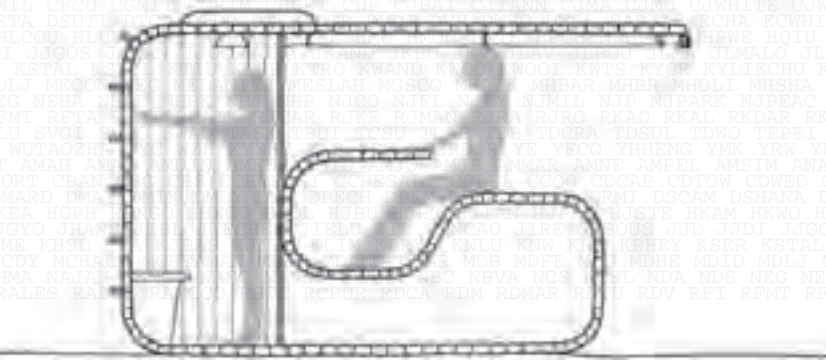
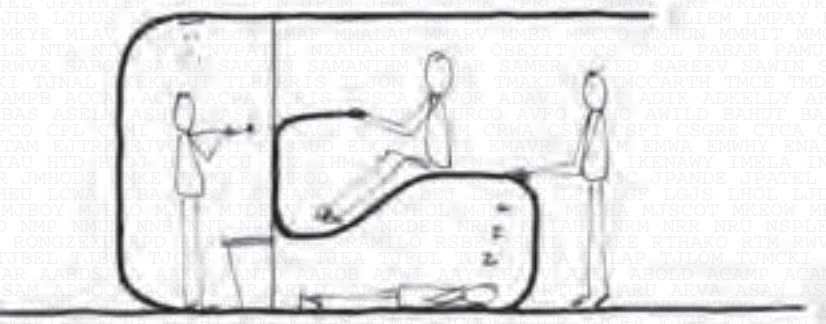
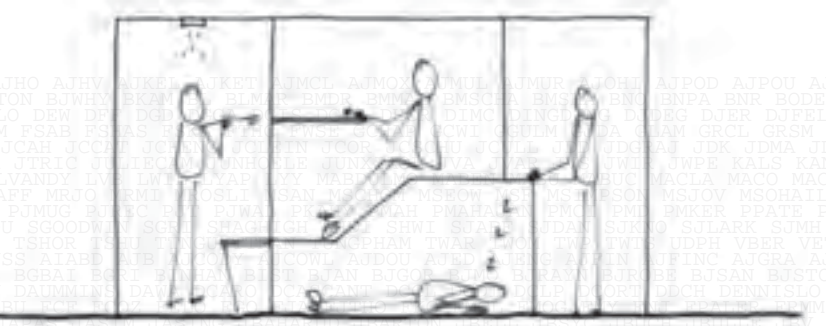
Project 2 - Domus

Design teams are asked to demonstrate a new concept for a sustainable live-work environment in the major climate zones of Australia. The three major climate zones are hot-humid (tropical, Northern Australia), hot-dry (desert, Central Australia) and temperate (Southern Australia). In Domus, students extend their Minima project to design a shared live-work environment that can accommodate the three to five people of their design team in one of the three climate zones. Each house must be fully autonomous - i.e. it cannot rely on power or water from the national grid. The project should be approached through an understanding of the relationships between individual (private) and collective (shared) spaces within a living environment. This understanding is arrived at through the exploration of the relationships between buildings and their environment (landscape, climate and culture), the impact of energy (passive), and external site constraints (shadow, breeze, topography) from the environment on making architectural space; and how notions of ordering, organisational principles, repetition and composition, shape architectural form making.

Project 3 - Test & Refine

The third and final project in 2B is a further exercise in collaborative design that requires team-work in testing and refining the design for Domus. In this project, teams apply to the design studio the knowledge and learning of Building Environmental Studies 1 (SRT257). Test & Refine represents a unique opportunity all too rare in design education - the chance to improve on a design, through rigorous testing, once you have learned where you may have gone wrong.

< SRD264/SRT257 >



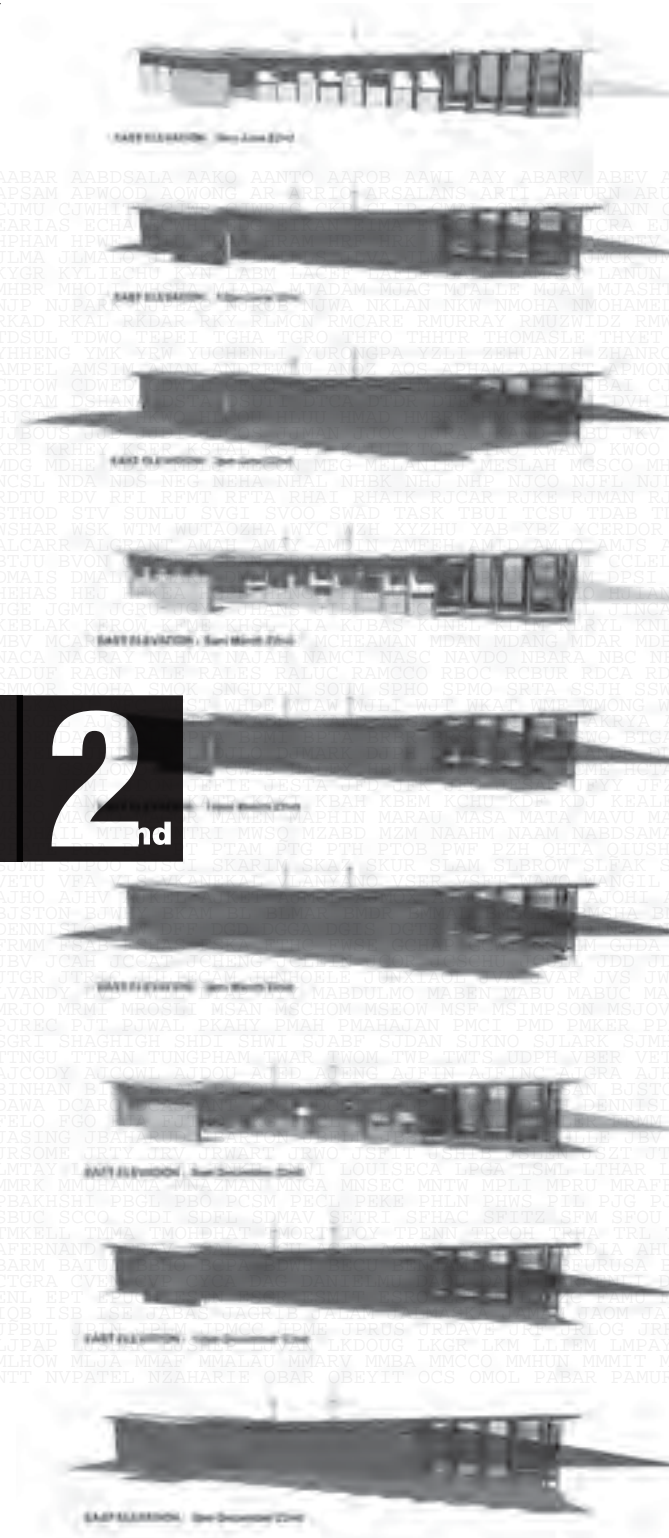
^ Ryan Radke
< Hannah Coughlan

Arezoo Ataie Zadeh
Albert Fraval
Yuchen Liu
Michael Schomacker
Majid Sedighi >



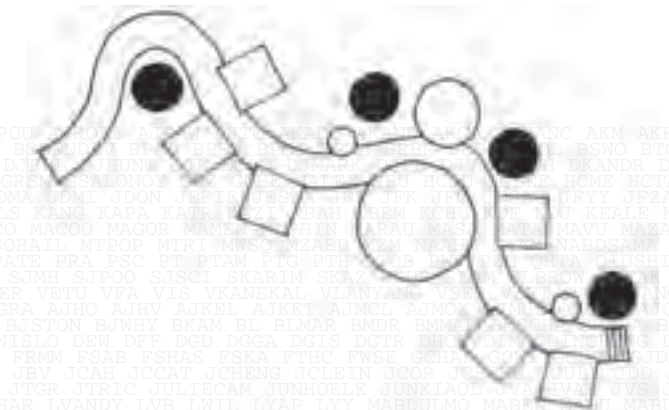
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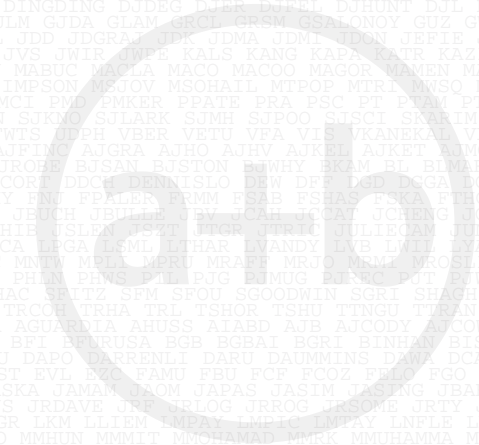
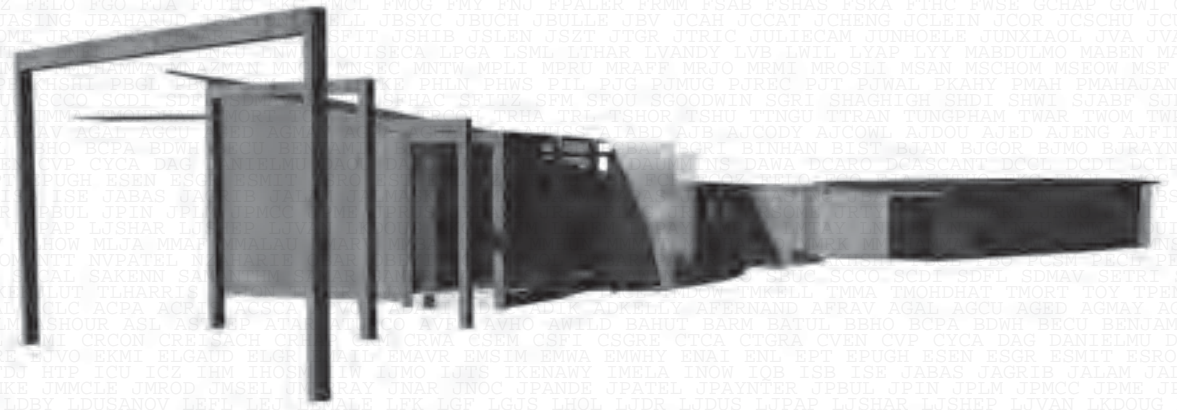


< Arezoo Ataie Zadeh
Albert Fraval
Yuchen Liu
Michael Schomacker
Majid Sedighi

Cormac Cashin
Joanna Cheng
Matthew Ljubic
Natasha Wallace
Aidan Woodhouse v >

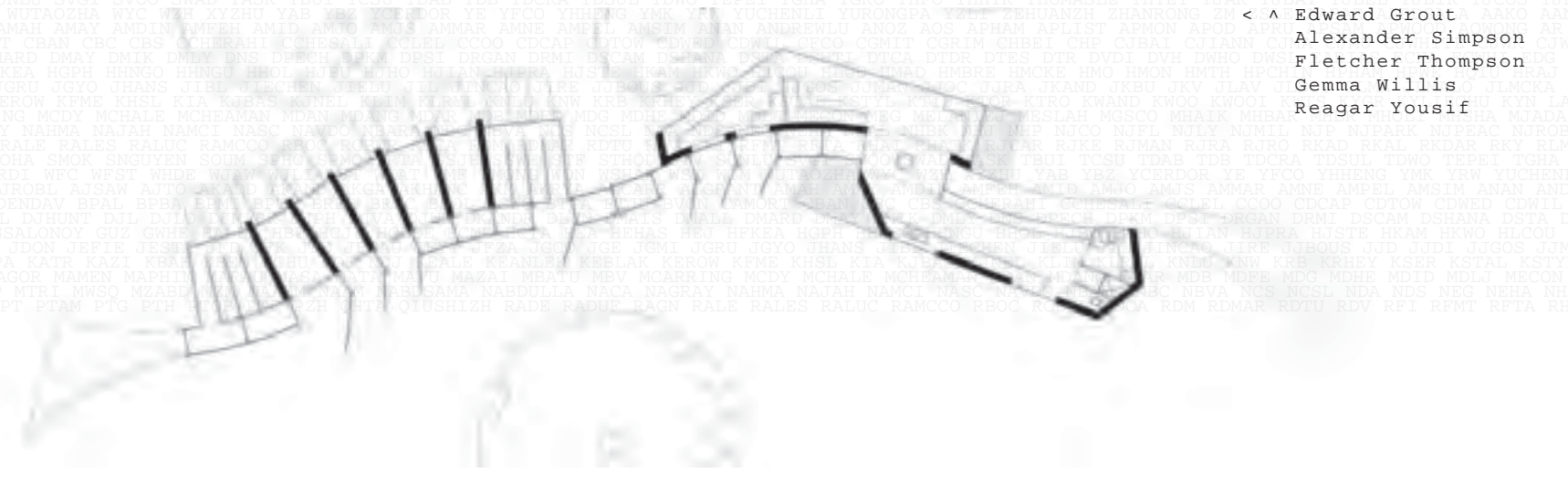


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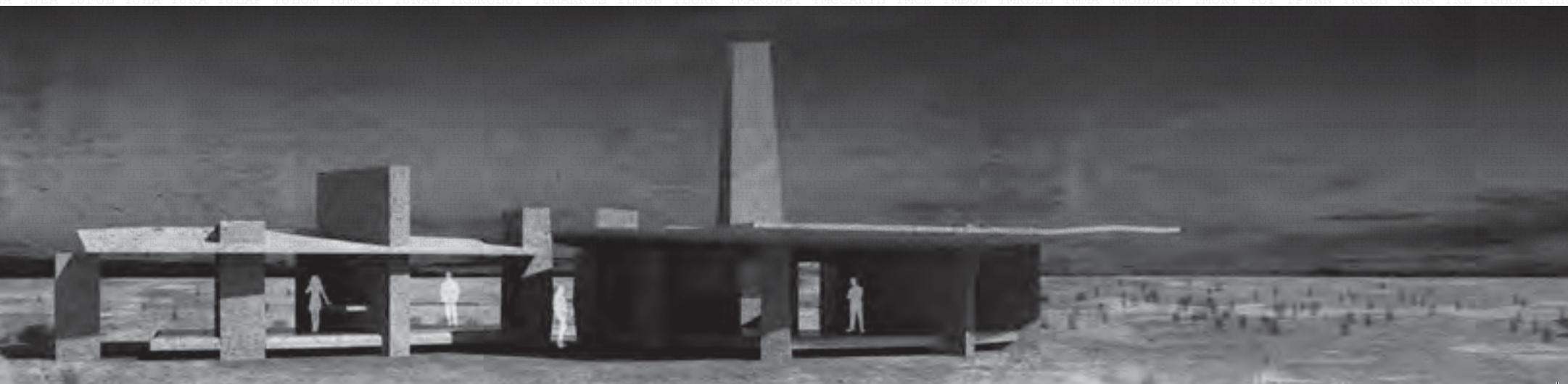


^ William Clavin
Hannah Coughlan
Dennisse Luna
Mohd Zakwan Mohamad Zaini
Purvi Patel
Naiya Patel

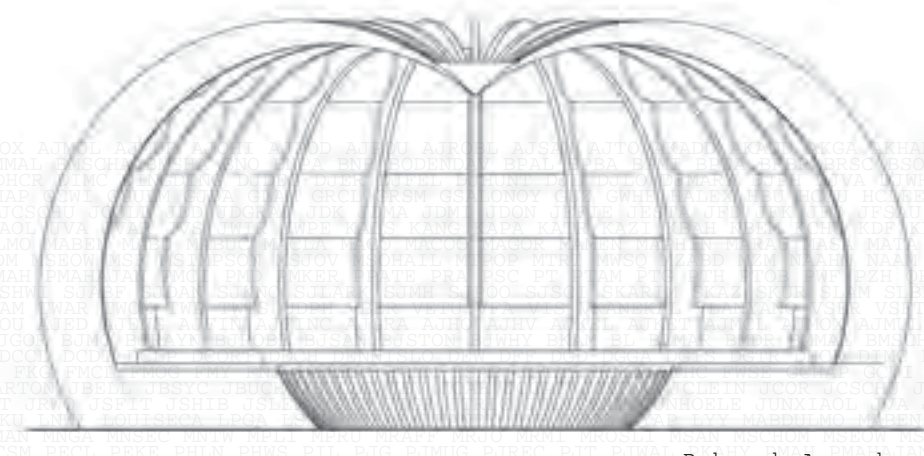
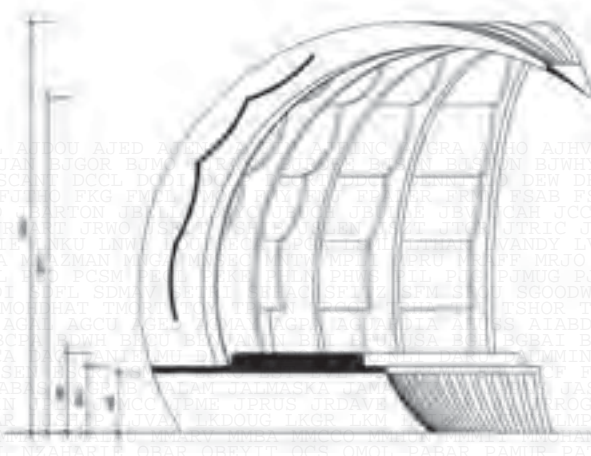
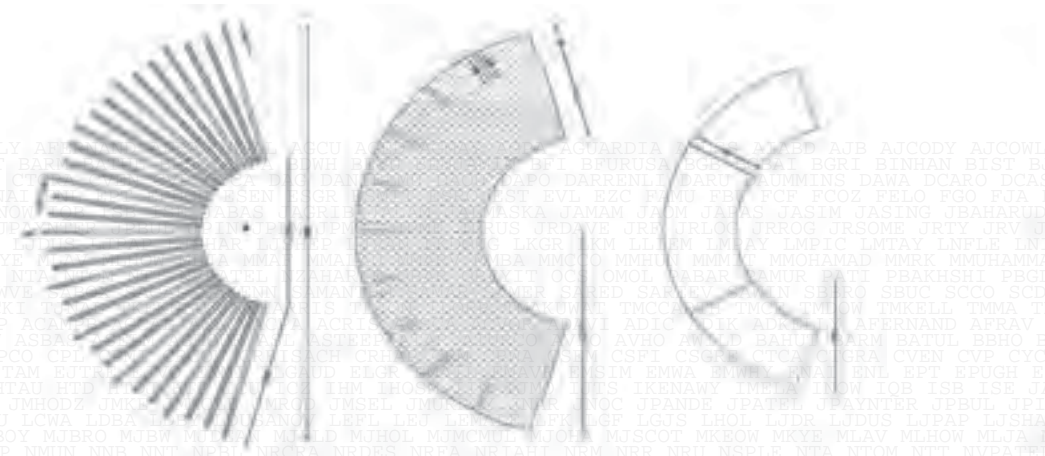
Natalie Calderone
Benjamin Kampschoer
Isaac Mortimer
Ryan Radke
v Amelda Wilde



< ^ Edward Grout
Alexander Simpson
Fletcher Thompson
Gemma Willis
Reagar Yousif



< v William Thiesen



< Bahareh Armaghan

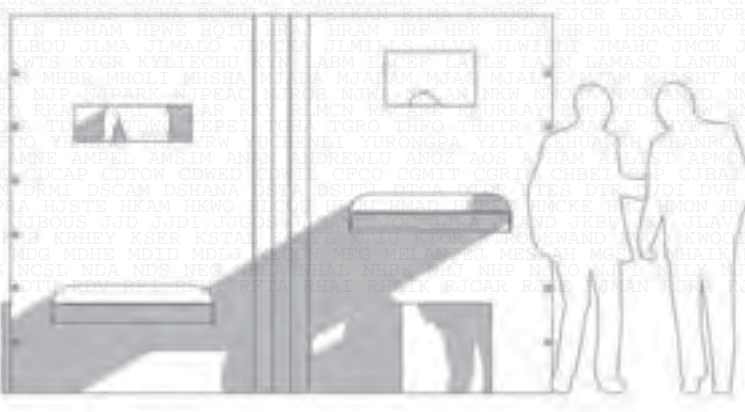
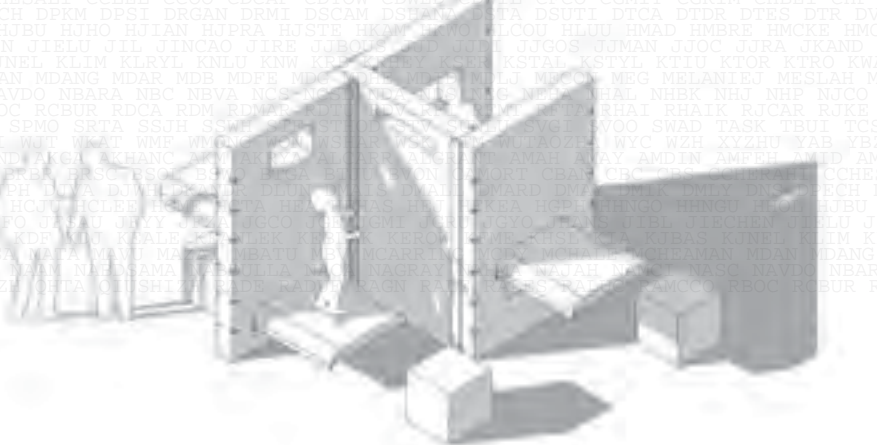
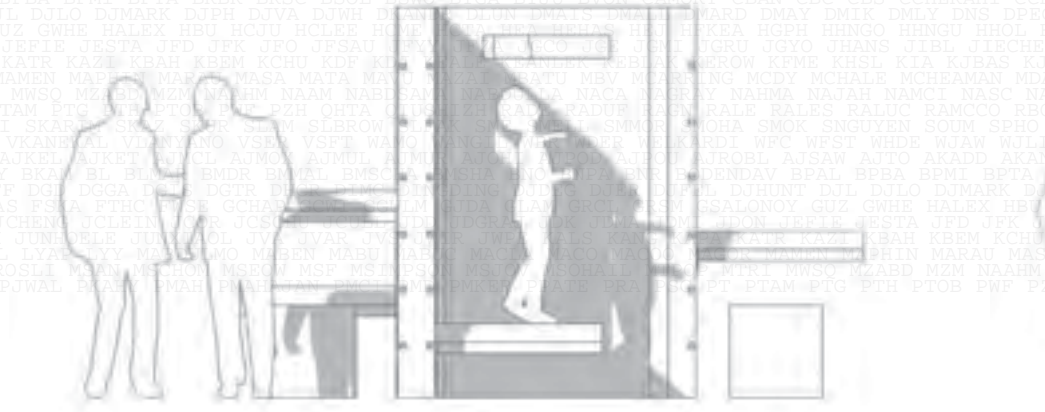
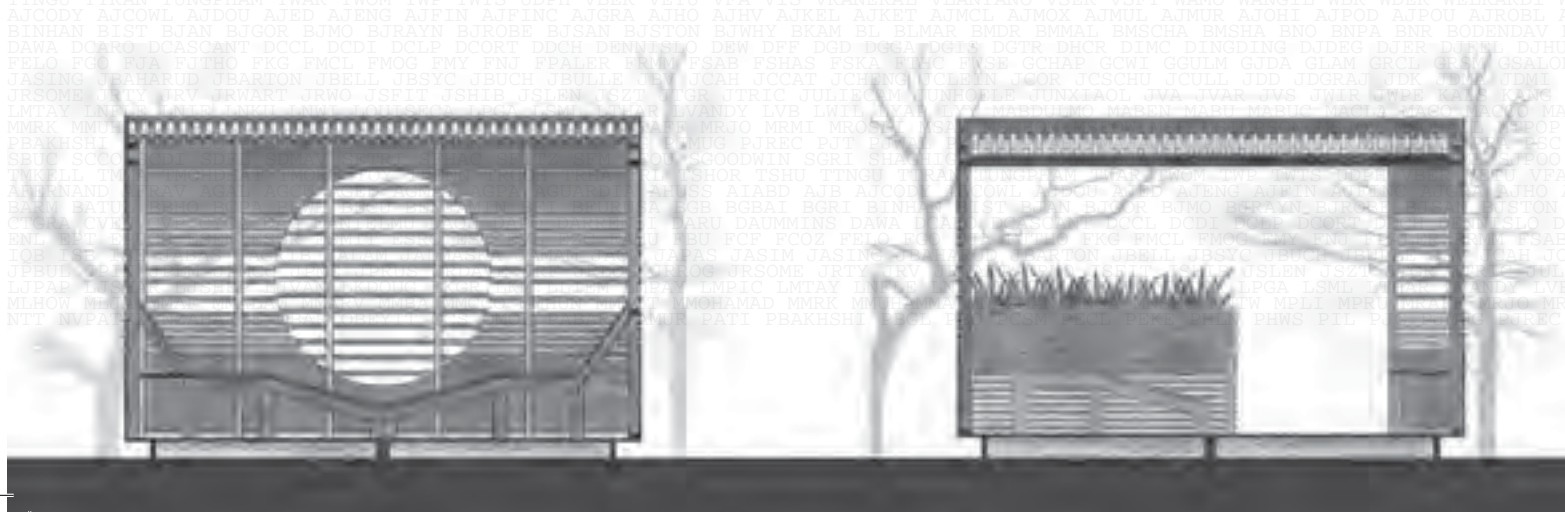
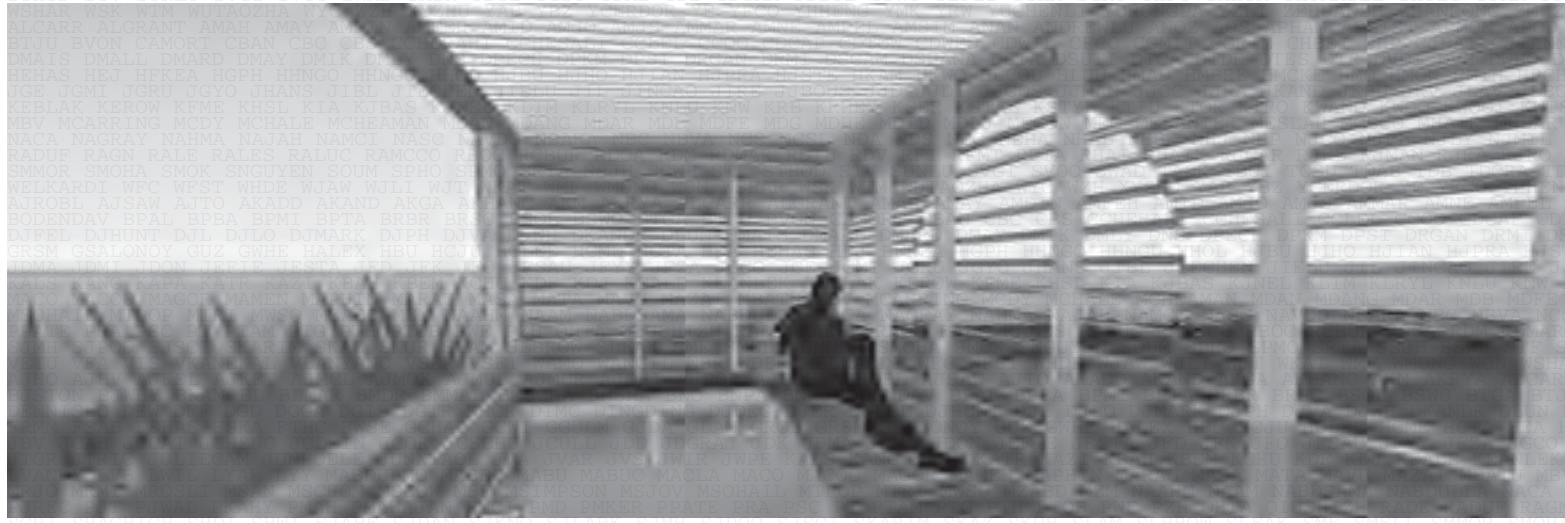
< SRD263 - DESIGN >

Tectonic design + making

Architecture 2A is a project in four phases that explores the tectonic quality of architecture. In the first phase spatial design is linked with visual composition and construction thinking through the design of a small single function space set in a specific context.

Students explore their individual design concept to reveal the spatial, functional and contextual qualities in orthographic and 3D resolution approaching 1:25 scale. In the second phase groups of 6 students bid for projects from the first phase and work in teams to develop their collective thinking about the major design elements, refining composition and construction with accurate resolution at 1:10 scale. This phase expects real concern for the transition from idea to building.

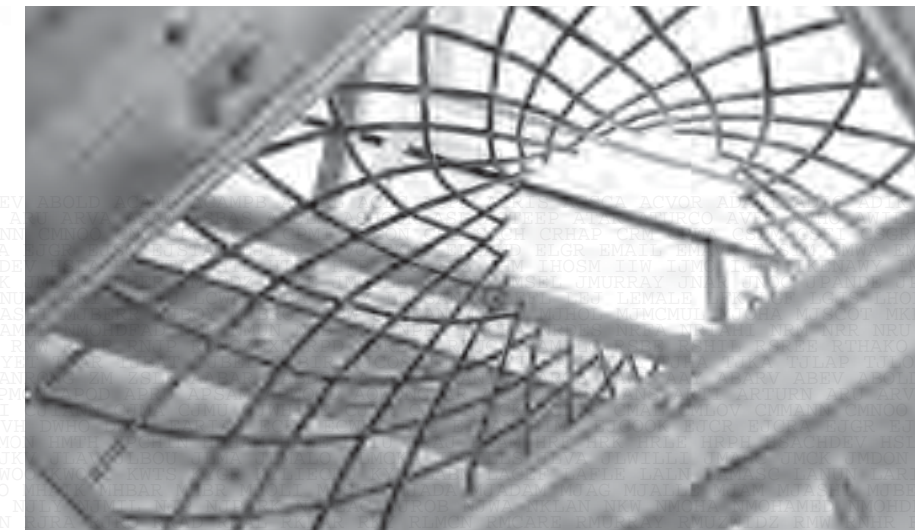
The third and largest phase is full construction of selected designs, with an emphasis on material, detail and assembly at either 1:1 or 1:2 scale. Material selection, availability, fabrication and cost become influential factors in the design resolution along with collective time management and decision-making. The skill level of students is assisted by A+B workshop support for final fabrication, display and review in the University grounds. The final phase is an individual reflective exercise on the knowledge gained in previous phases. This phase expects increased appreciation of the impact of materiality in the refinement of conceptual design.



< Aidan Woodhouse



2
and

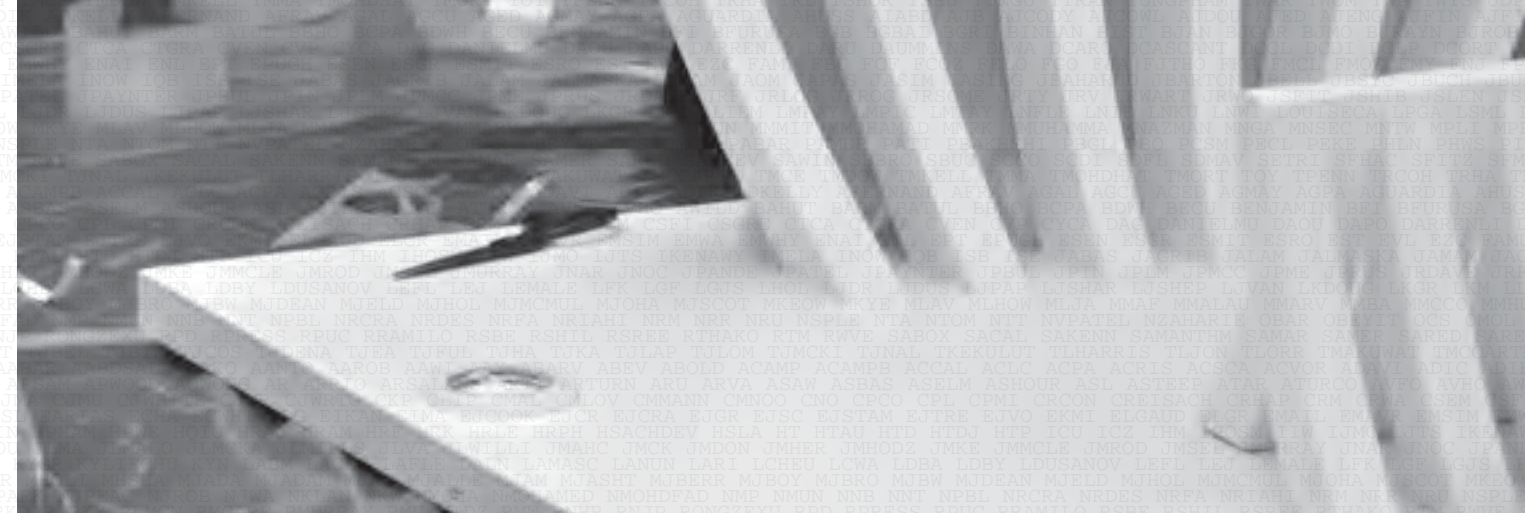
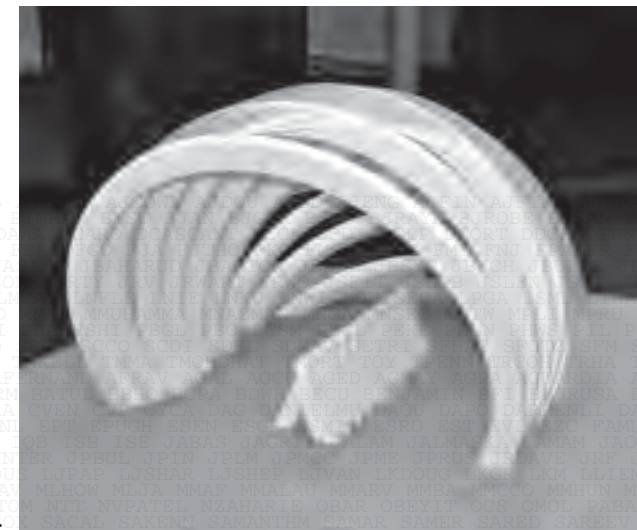
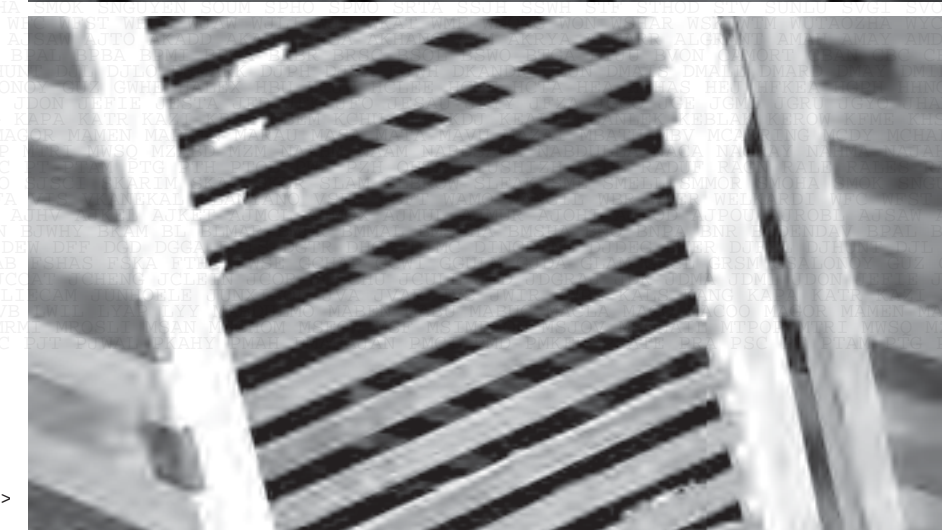
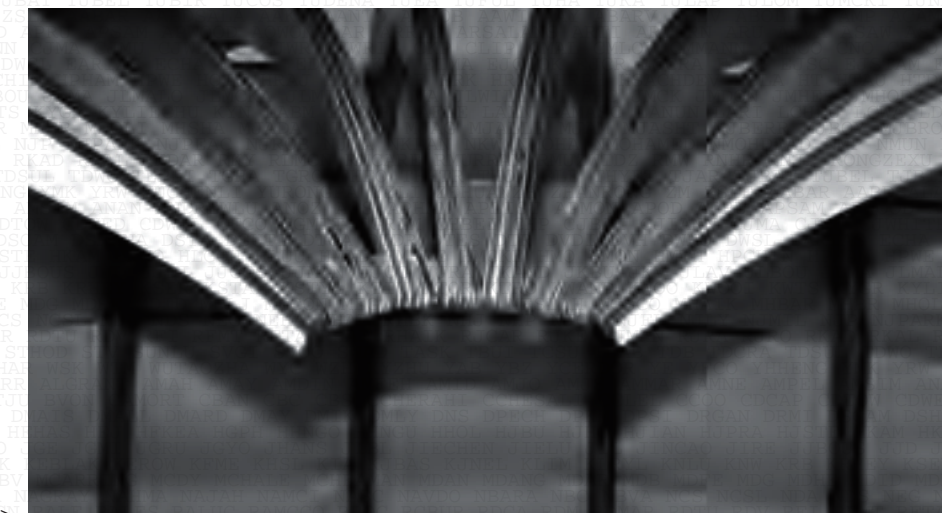


< ^ Hannah Coughlan
Alexander Crispo
Robert Duffield
Ryan Radke
Emma Scott
William Thiessen



Gemma Ambrosio
Jack Denson
Albert Fraval
Leyla Kurt
Jasper Mackisack >

Angela Hancock
Michael Jovanovic
Hossam Kamal
Jamie Kelson
Sherine Retty >

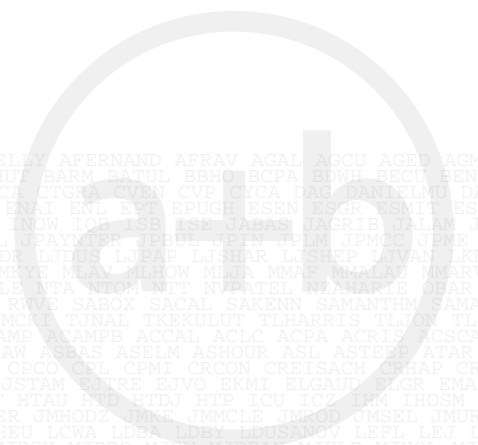


< SRD263 - CONSTRUCTION >

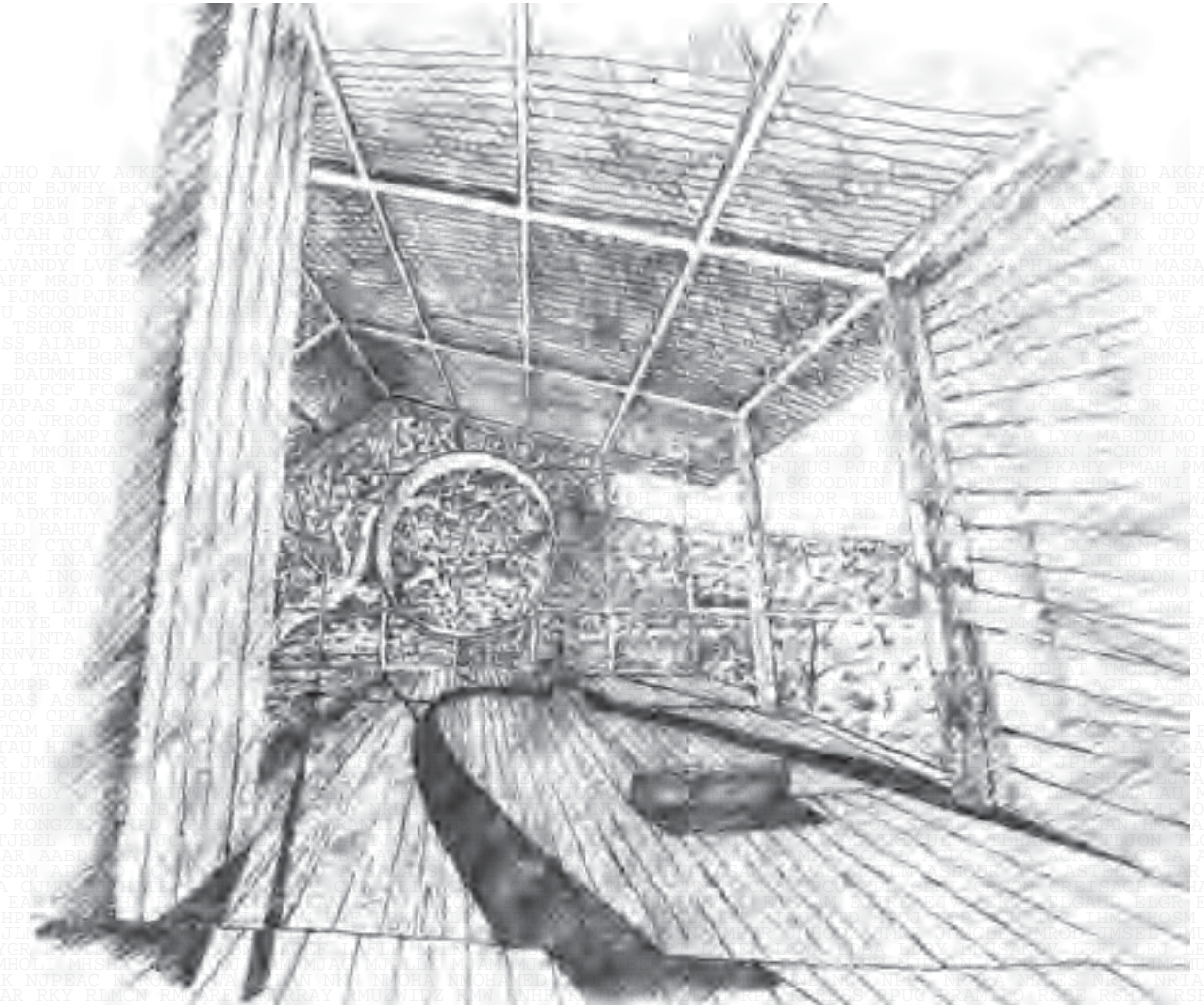
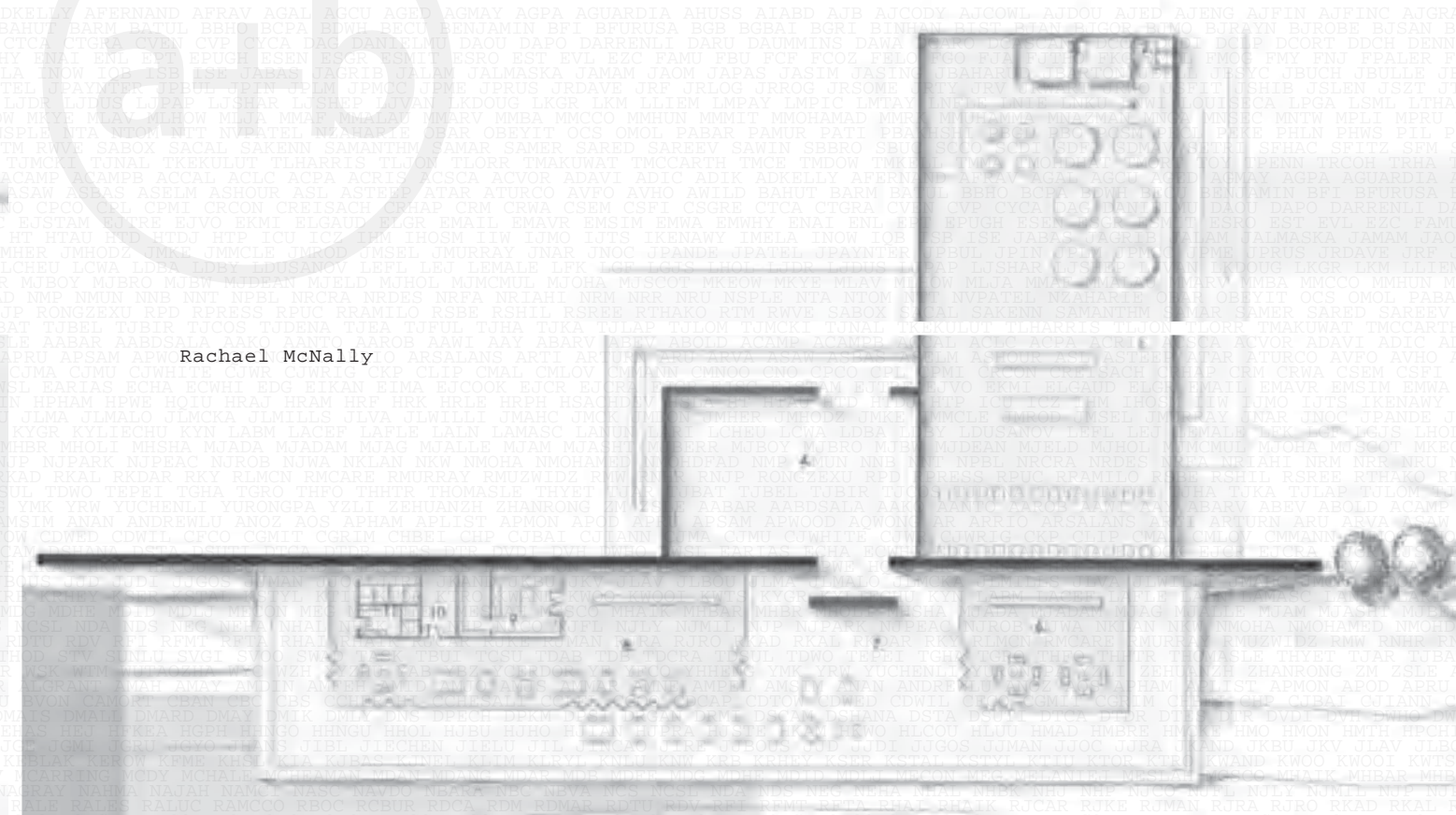
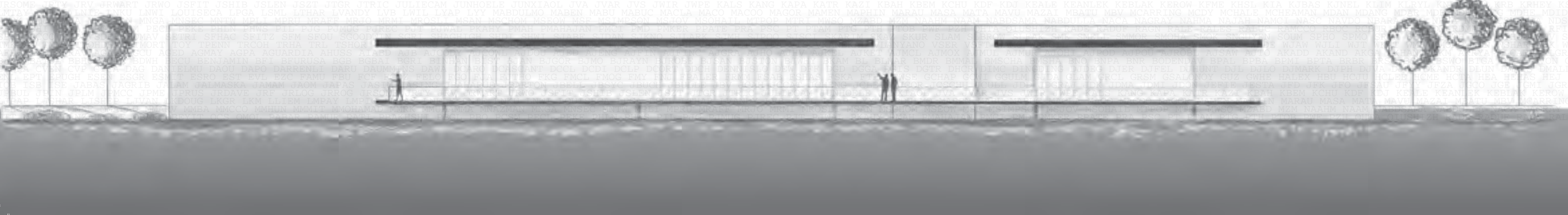
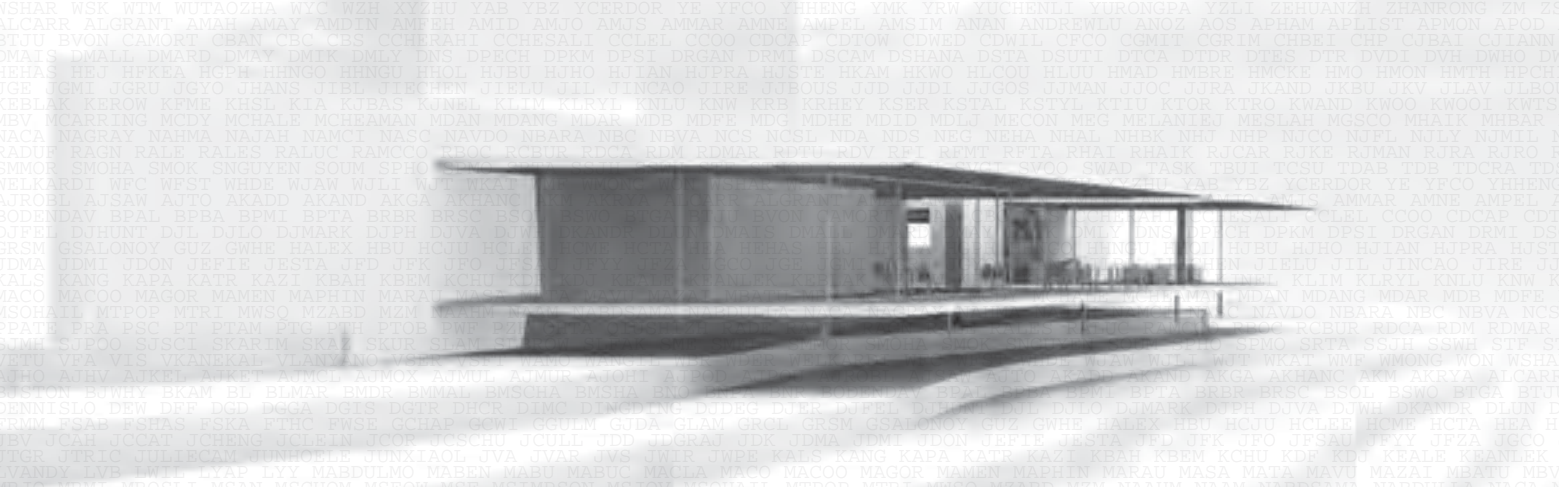
Jin Cao
Bahareh Armaghan
Tung Lam Tran
Lu Sun
< Richard Roach

Luke Baylis
Isabella Bower
Andrew Calleja
Christopher Grima
Hannah Lee
Naiya Patel >





Rachael McNally



Catlin Conley

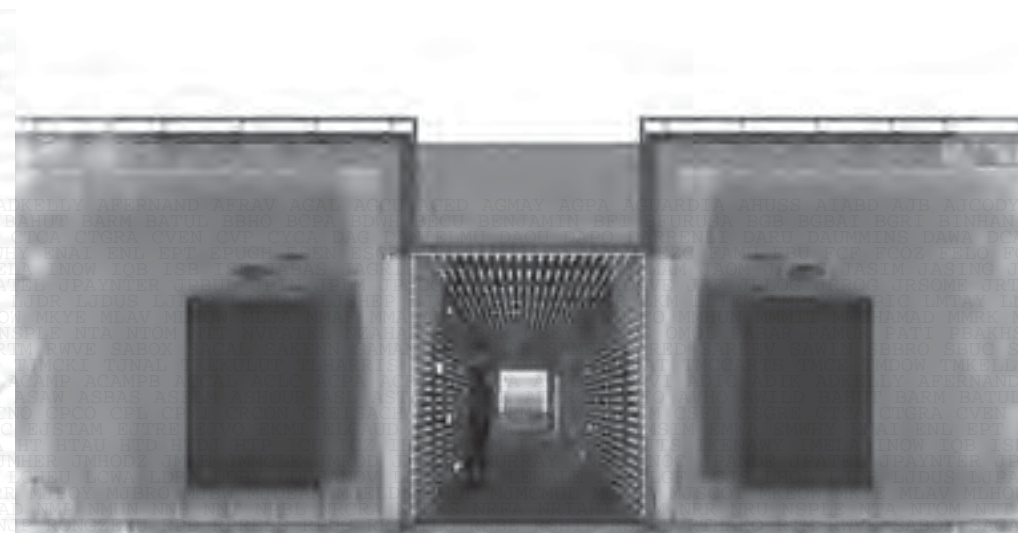
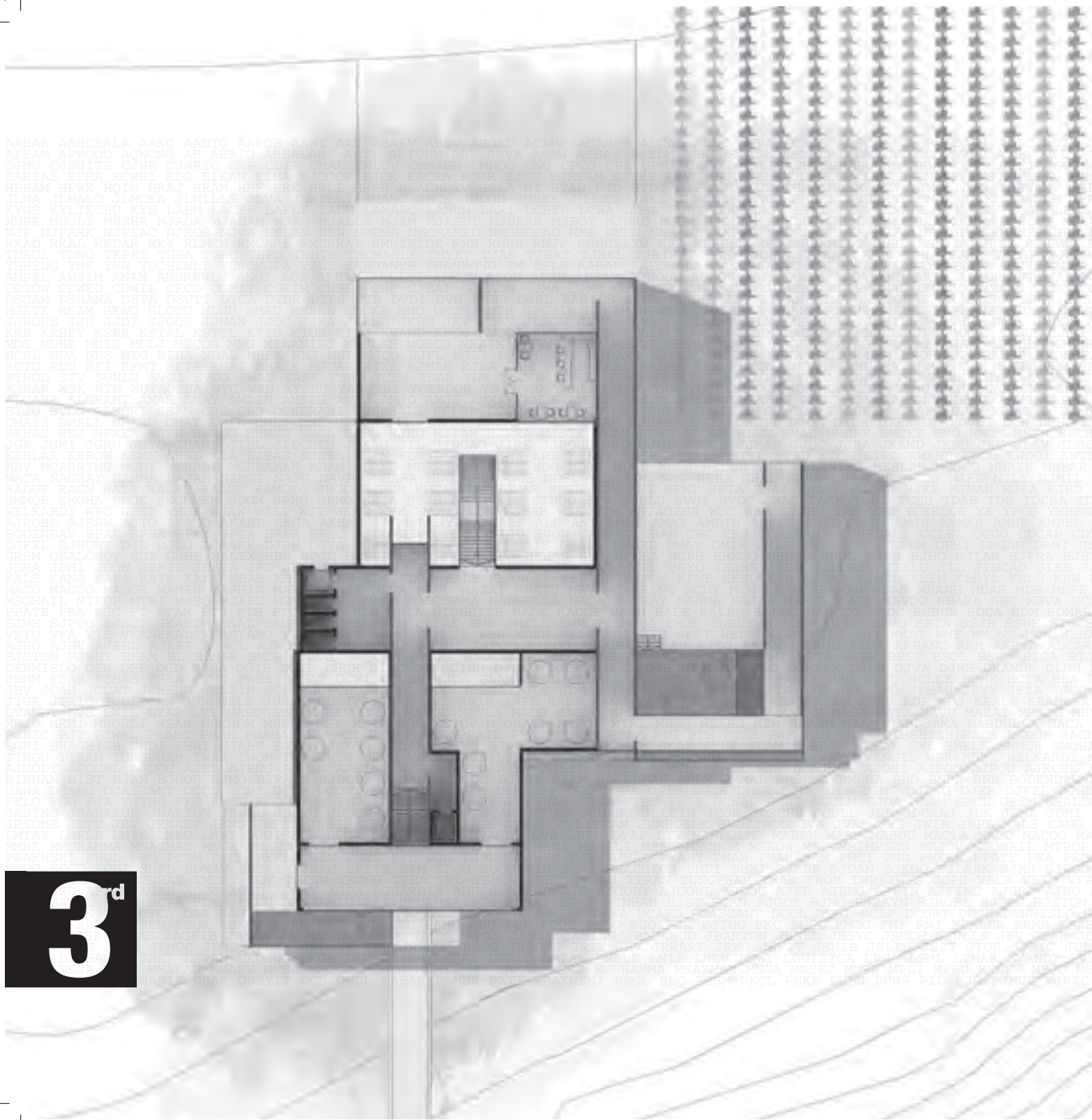


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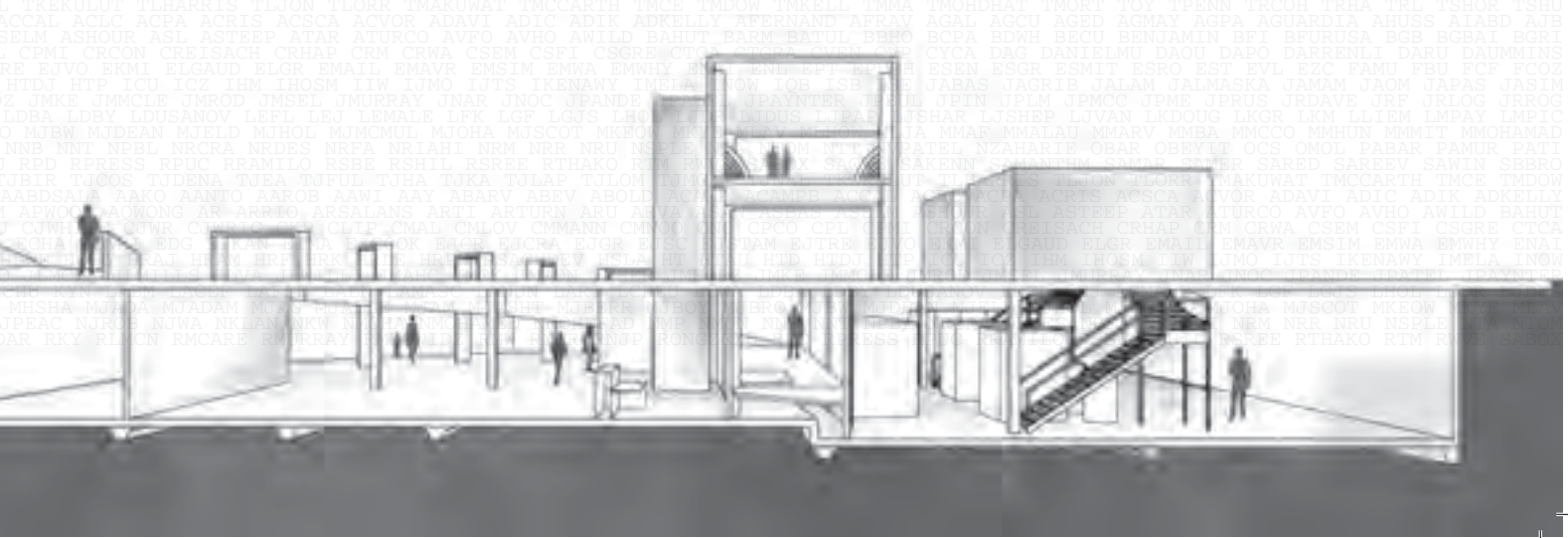
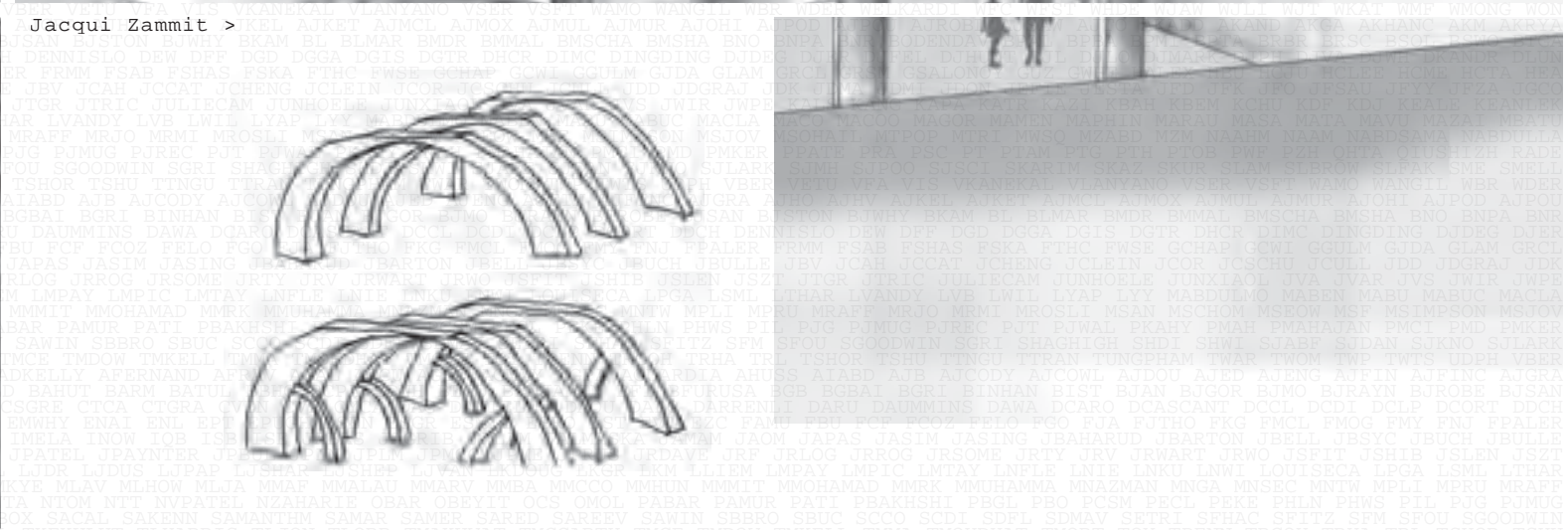
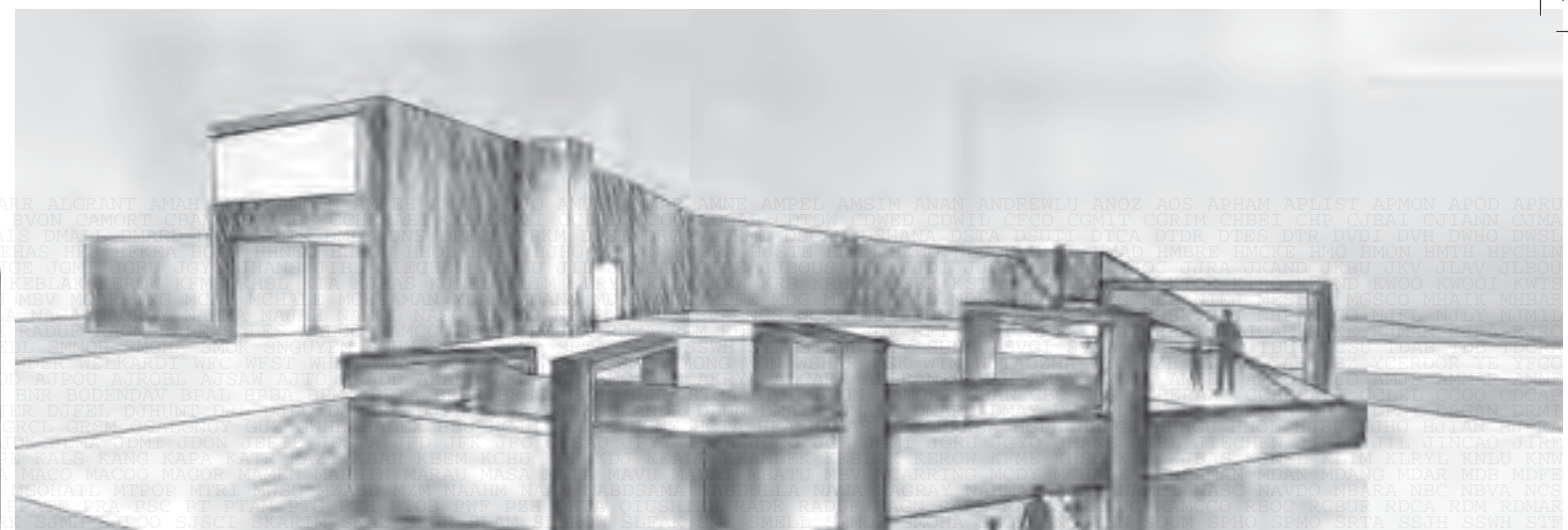
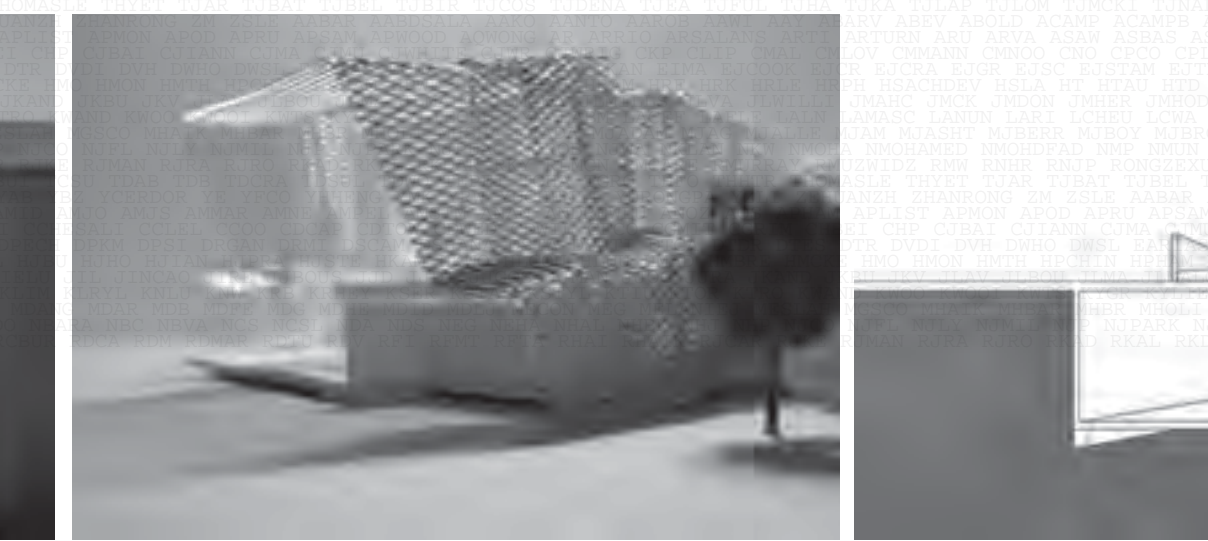
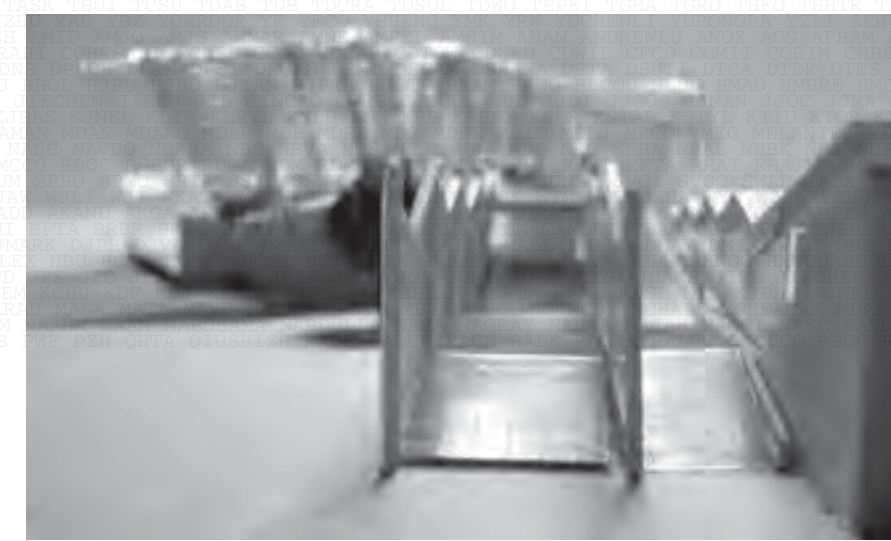
The notion of Terroir refers to "all the elements of a vineyard". Creating a good quality wine relies on the successful combination of many factors, and these range widely, from soil conditions to bottle marketing. The architecture of wine has become a significant design challenge with the continuing boom in the wine industry. This studio addressed the architecture associated with wine making within the Australian context, an overview of the processes involved, and the concept of terroir.

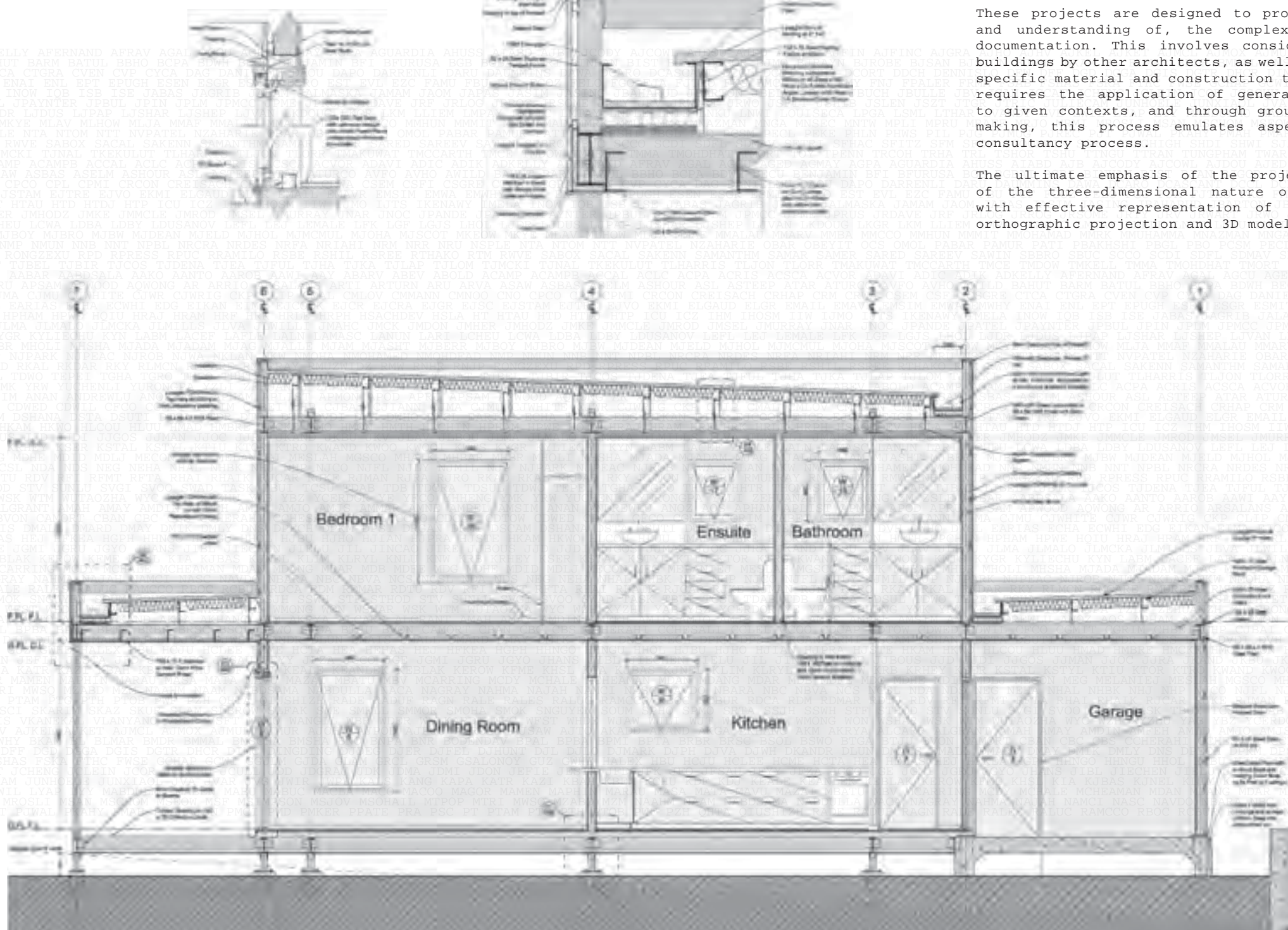
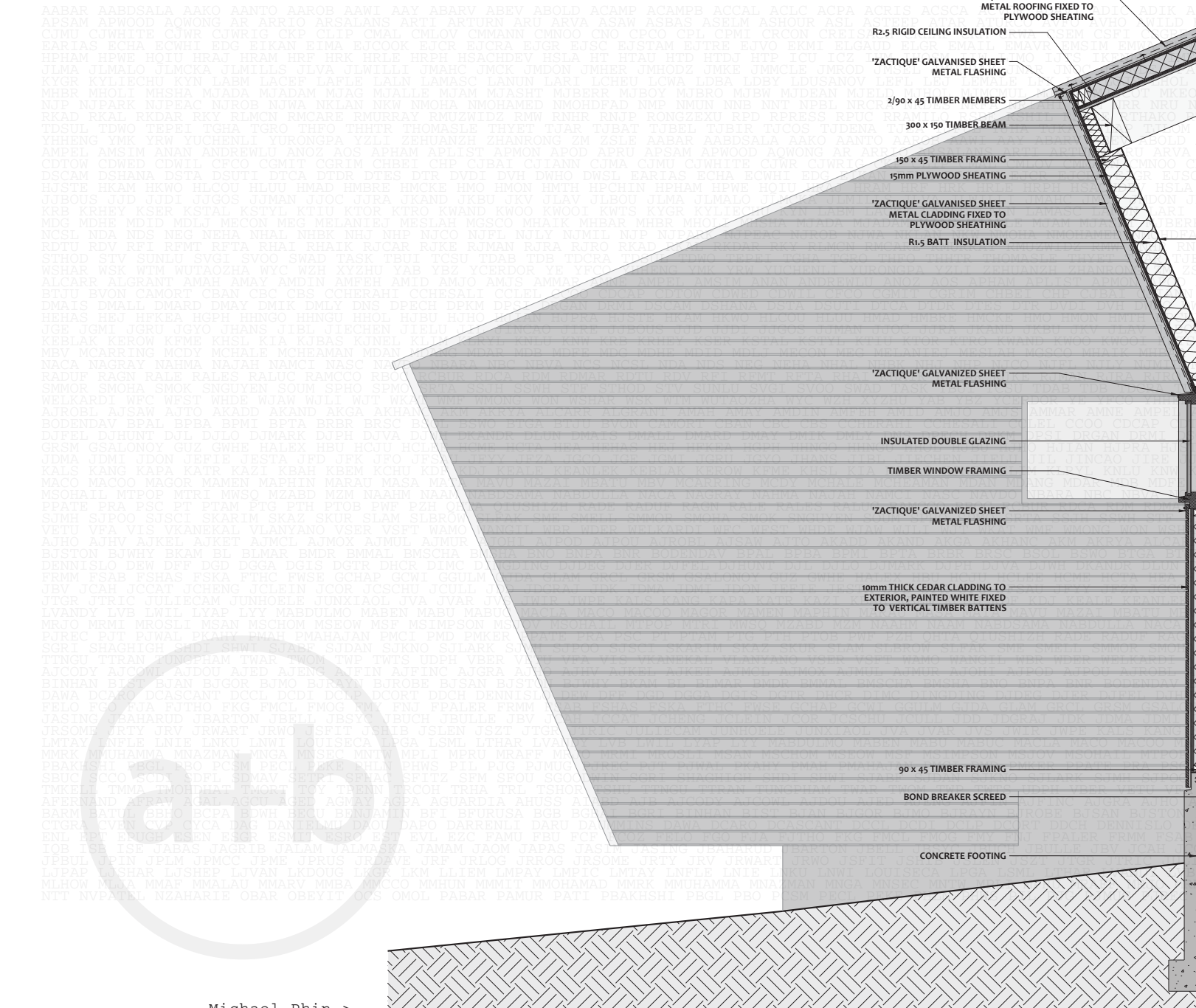
This Winery project challenged students to address a wide range of issues in architectural design such as:

- > social, cultural and physical contexts,
- > environmental and civic responsibilities,
- > users' needs,
- > formal and spatial compositions,
- > material realisation and construction techniques,
- > accurate communication and presentation.



< Francesca Camileri



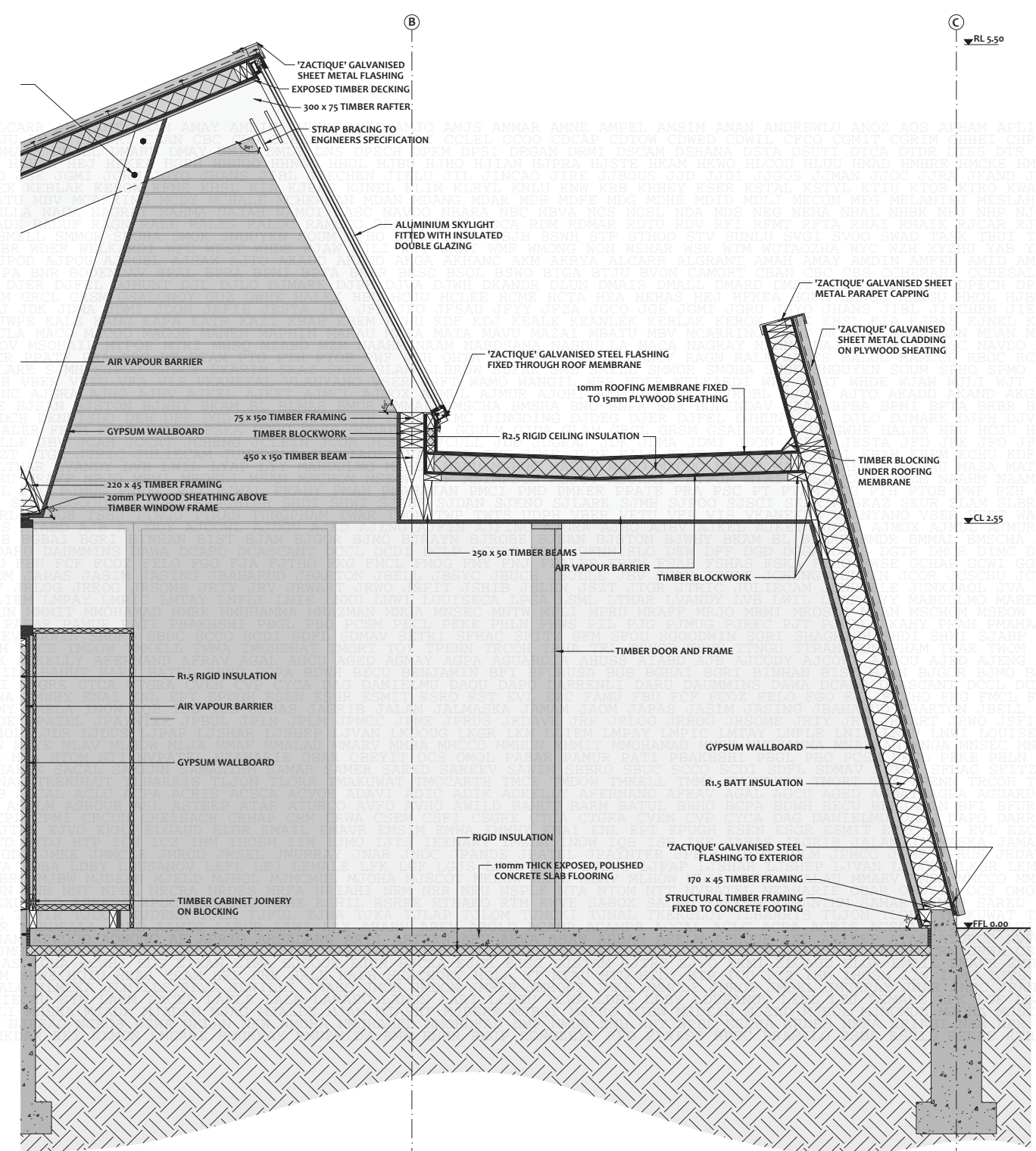
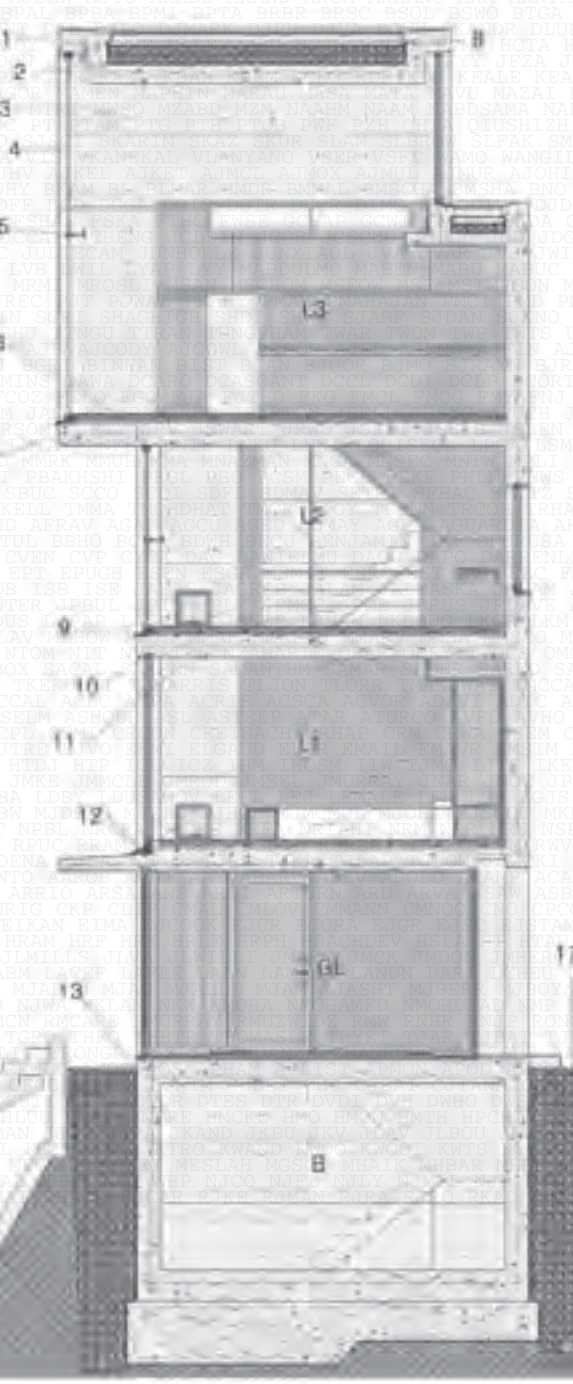


< Chloe Antonio
Nicholas Arthur >

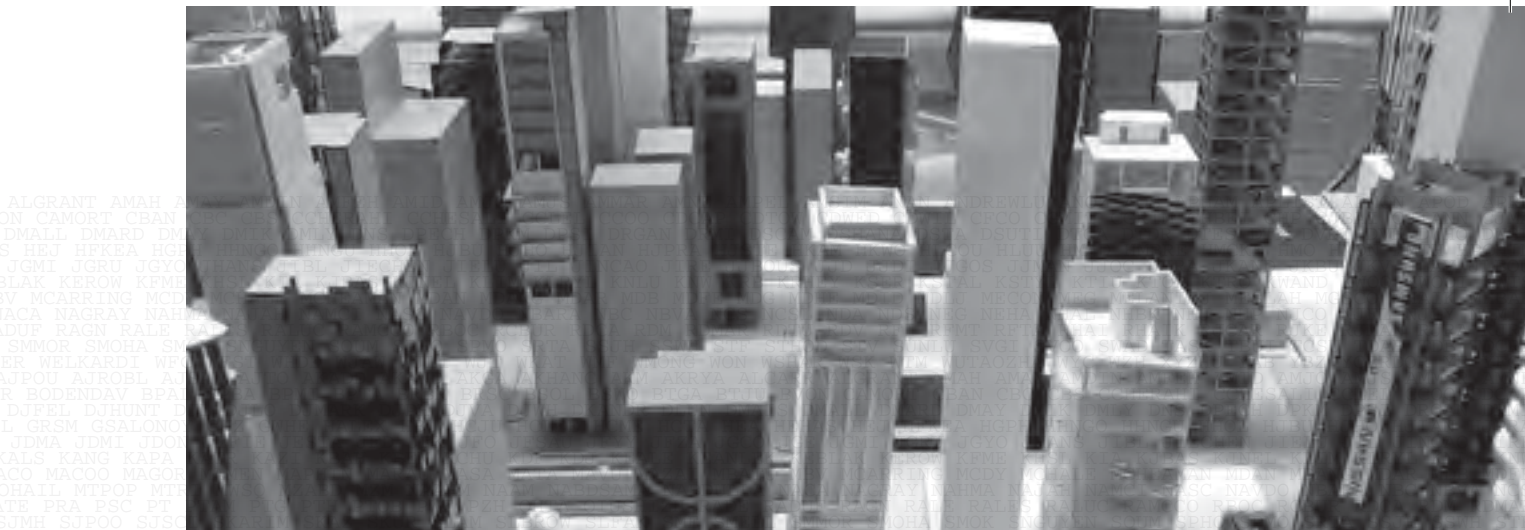
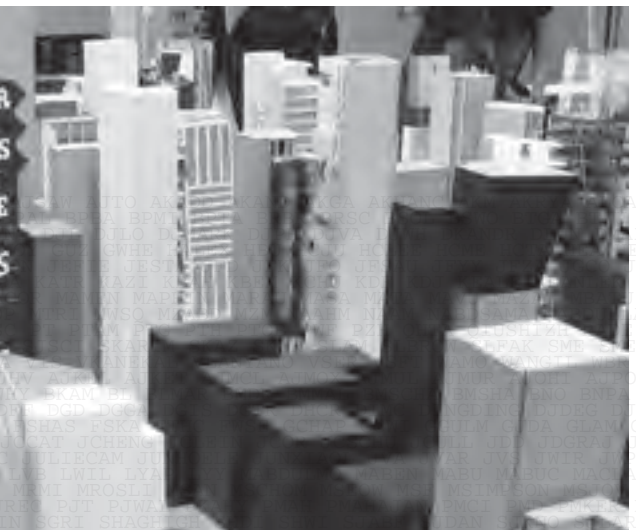
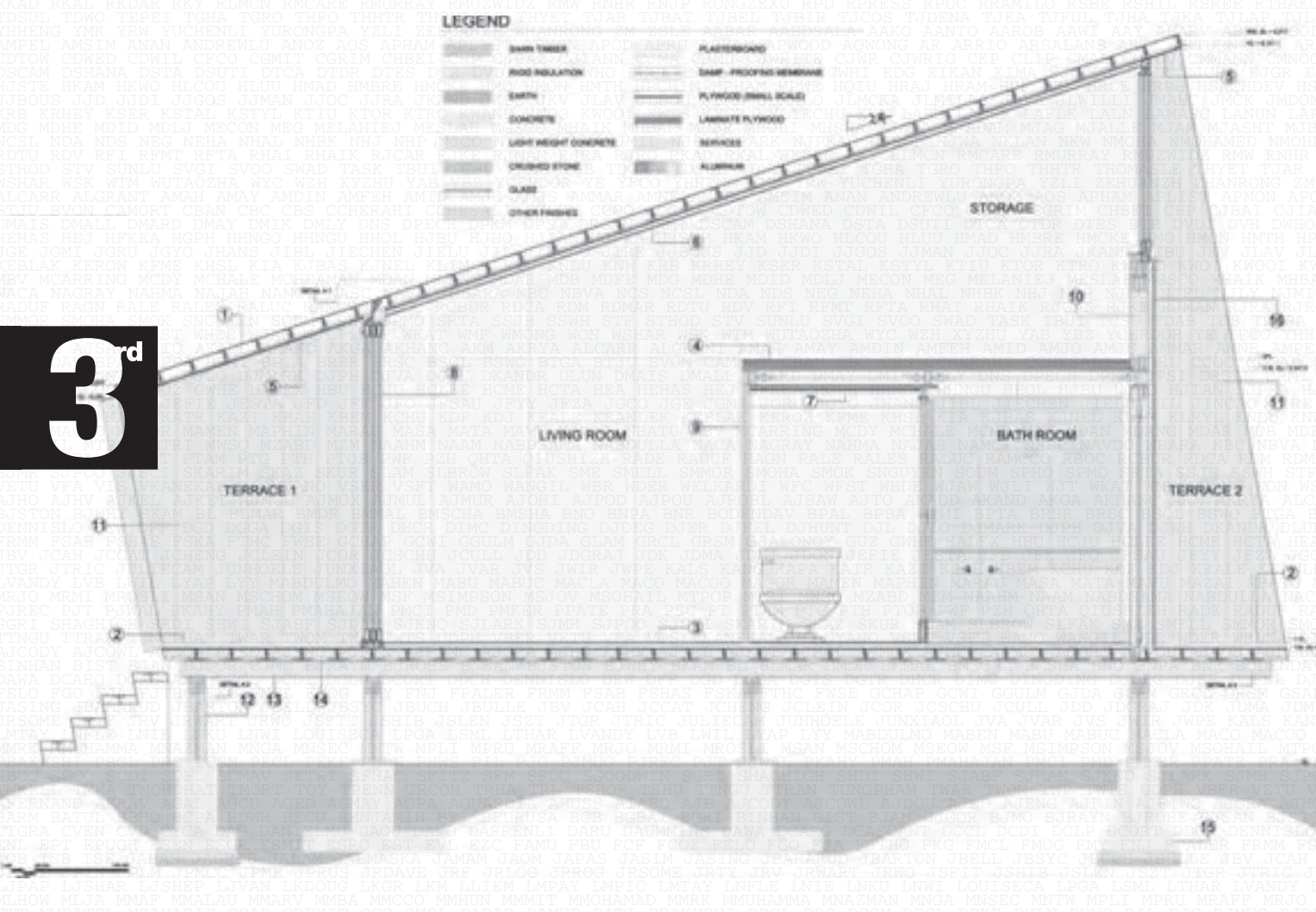
< SRC362 >

These projects are designed to promote an engagement with, and understanding of, the complexity of project specific documentation. This involves consideration of both notable buildings by other architects, as well as student designs within specific material and construction types. This documentation requires the application of general construction knowledge to given contexts, and through group research and decision-making, this process emulates aspects of the professional consultancy process.

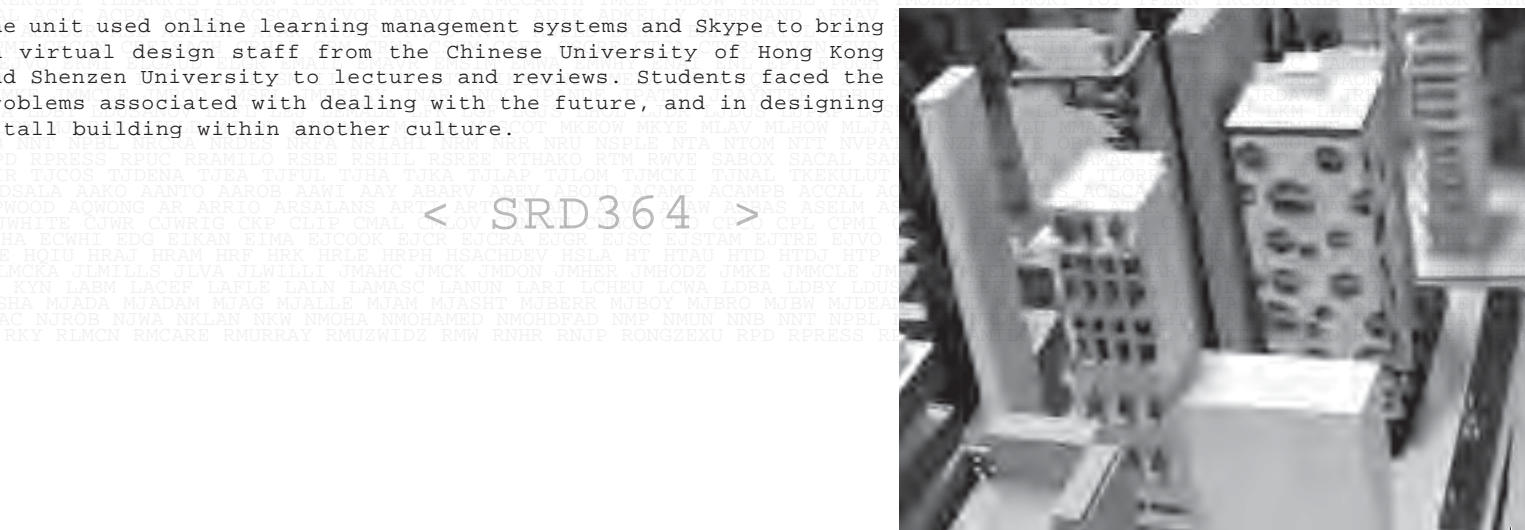
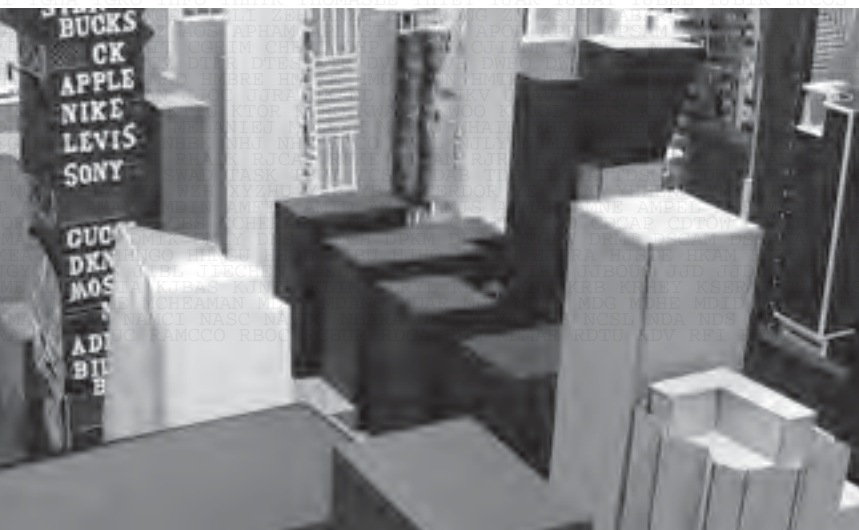
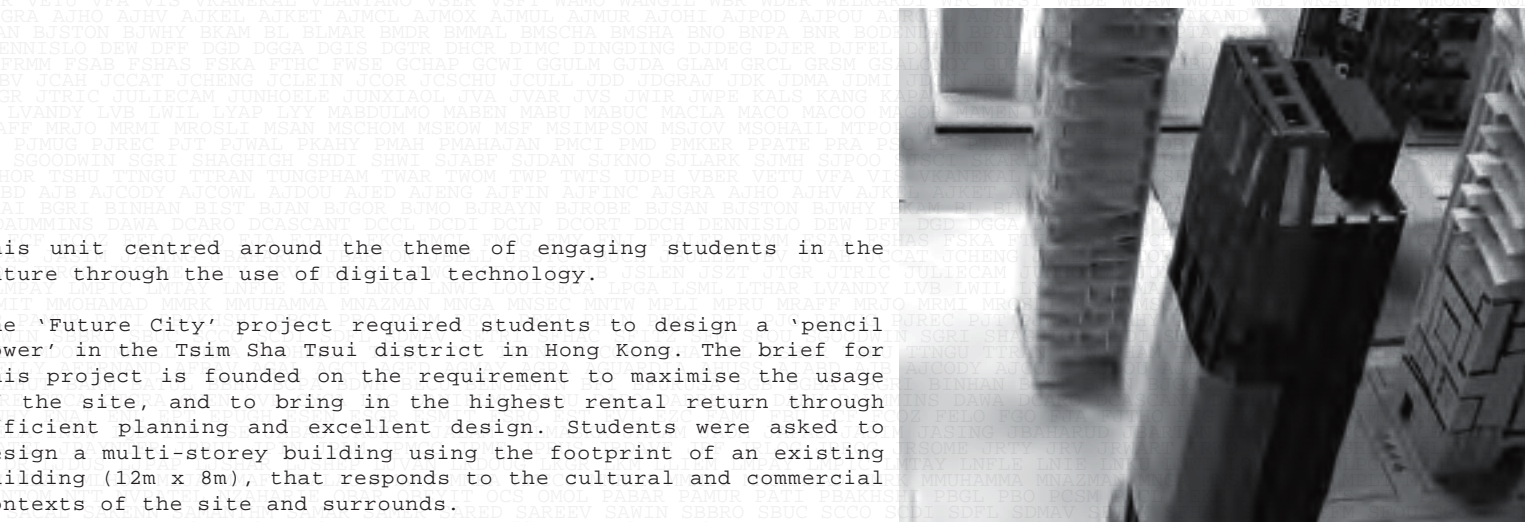
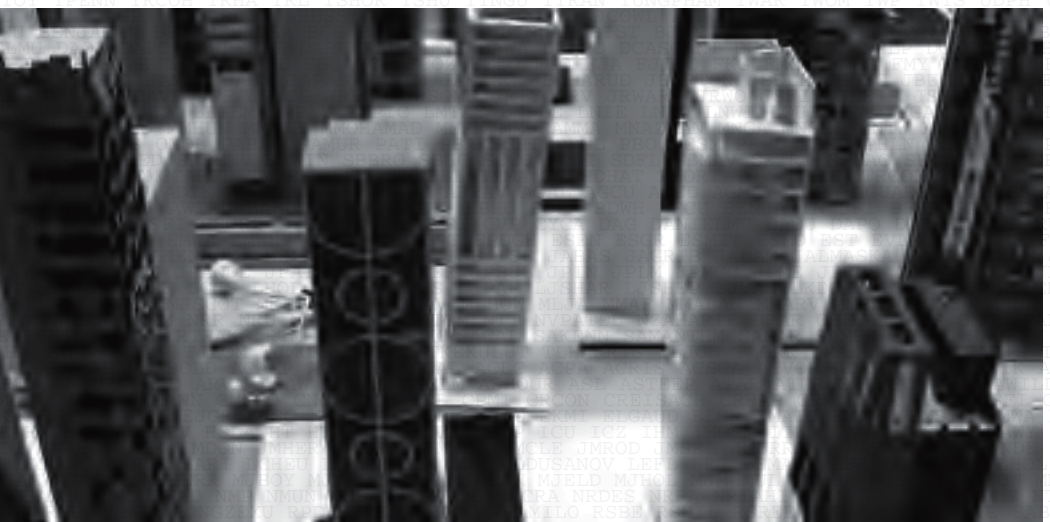
The ultimate emphasis of the project is the comprehension of the three-dimensional nature of building construction, with effective representation of the construction through orthographic projection and 3D modelling techniques.



3rd



A Model City

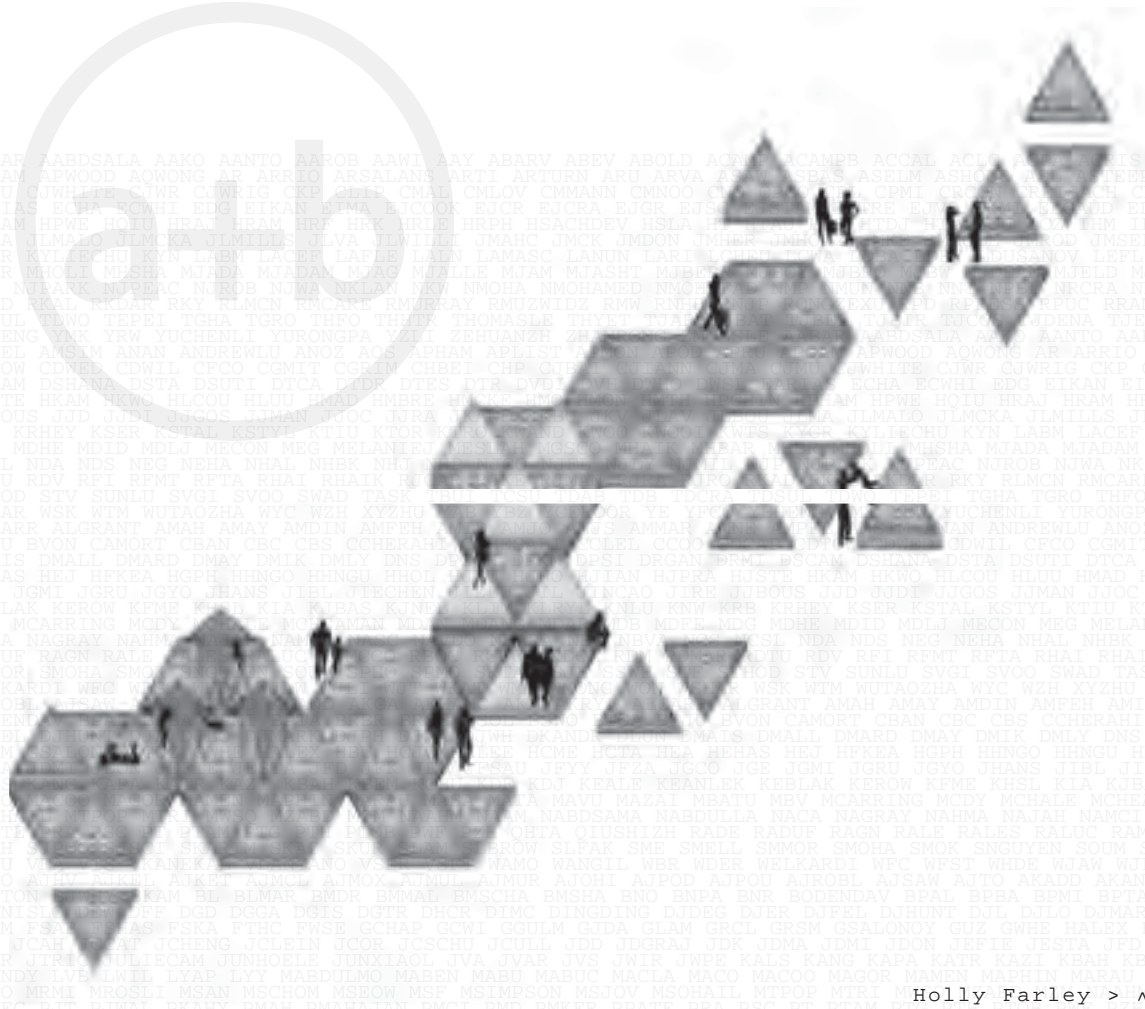


This unit centred around the theme of engaging students in the future through the use of digital technology.

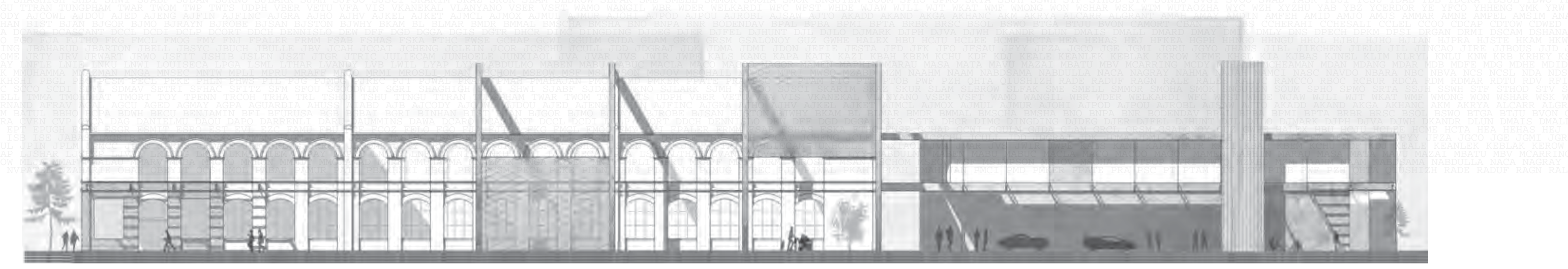
The 'Future City' project required students to design a 'pencil tower' in the Tsim Sha Tsui district in Hong Kong. The brief for this project is founded on the requirement to maximise the usage of the site, and to bring in the highest rental return through efficient planning and excellent design. Students were asked to design a multi-storey building using the footprint of an existing building (12m x 8m), that responds to the cultural and commercial contexts of the site and surrounds.

The unit used online learning management systems and Skype to bring in virtual design staff from the Chinese University of Hong Kong and Shenzhen University to lectures and reviews. Students faced the problems associated with dealing with the future, and in designing a tall building within another culture.

< SRD364 >



Holly Farley >



< SRD763 >

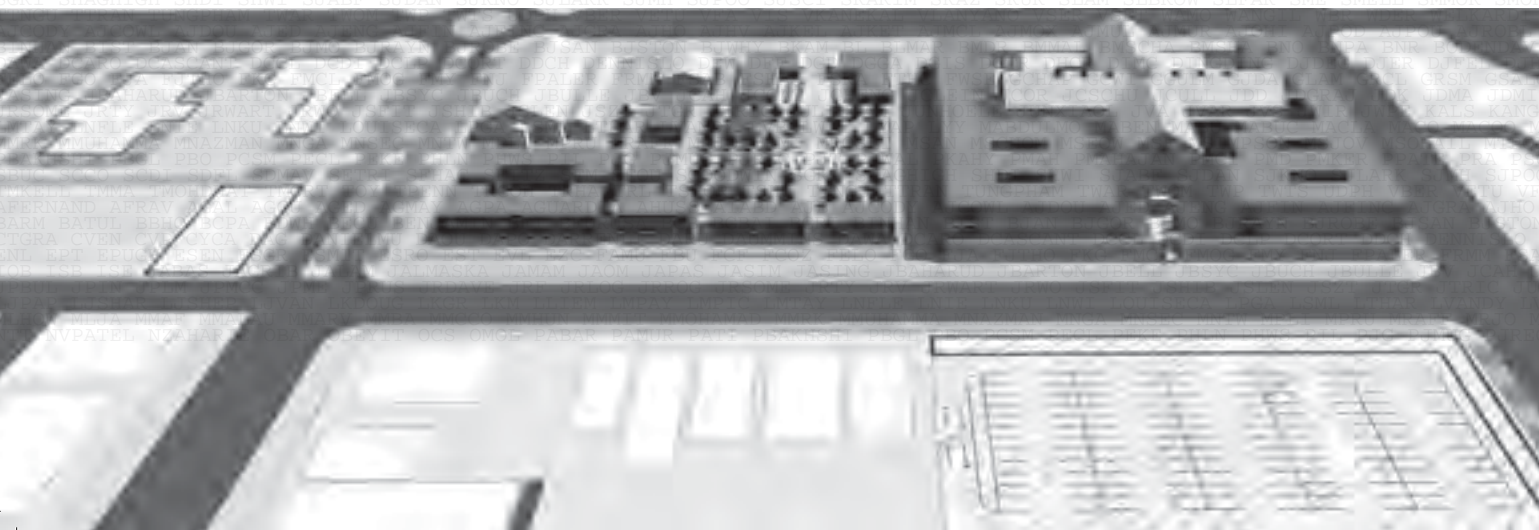
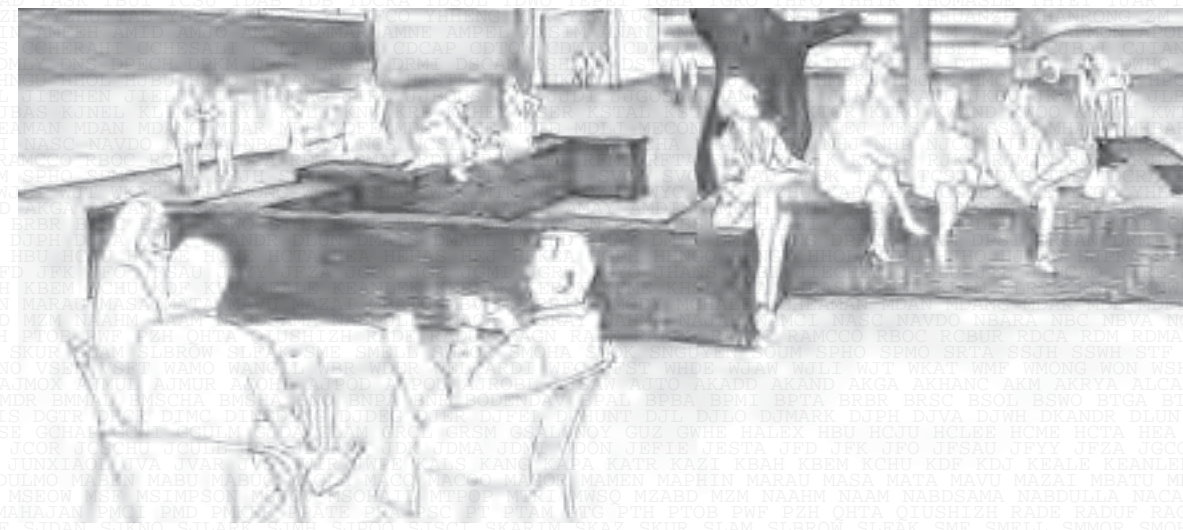


< Rose McConville

Ben Hutton >



4th



Kate Woodman >
Holly Farley
Juliyana Baharudin

Liesia Nunn v
Daniel Felton
Matt Arnott



< Rose McConville
Elise Rolley
Daniella Mikulic

< SRD764

The 'Urban Heart Surgery' is a design based research forum that attempts to break down piece-meal development between neighbouring precincts and facilitate a landscape of decision-making that stimulates an integrated approach to design within the urban context. The subject allows students to work on high profile strategic planning and design issues in three areas critical to Victoria's future growth: Metropolitan Urbanism, Urbanism on the periphery and Regional Urbanism.

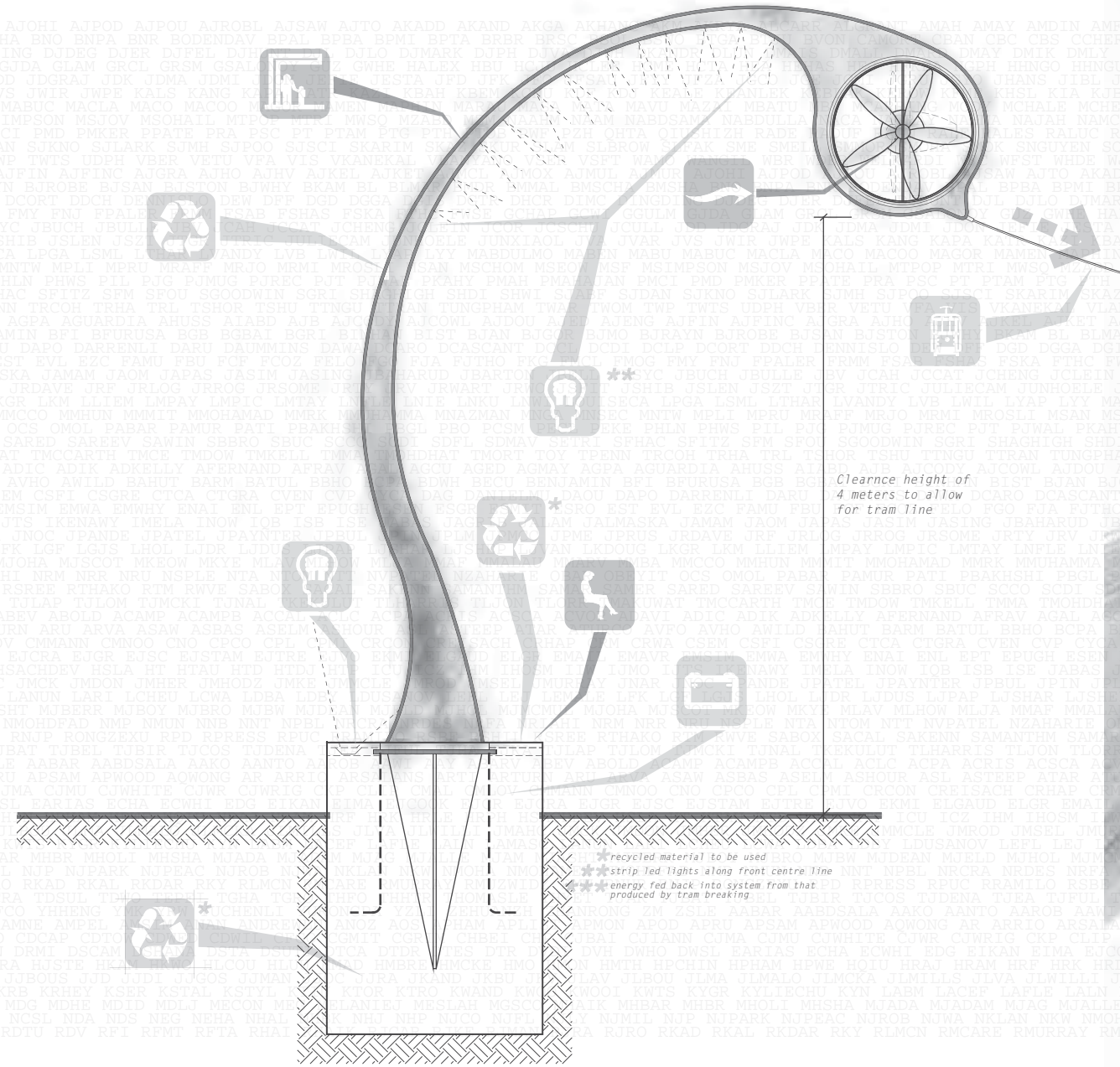
The forum, in being steered to produce a large range of generic urban design scenarios, has developed into a very successful teaching, research and public/community relations program. It has not only secured an ongoing relationship with various planning authorities, but its core of industrial partnerships has expanded to include four regional councils (Bendigo, Ballarat, Geelong and Warrnambool) and three metropolitan municipalities (Melbourne City, Port Phillip, Wyndham and Maribyrnong).

The AIA Victorian Chapter Student Competition was the basis for this studio. The brief asked competitors to consider the ongoing development of the Docklands precinct that is currently approximately 40% developed. The initial urban planning for this precinct has been implemented and it is now beginning to fulfill its role as a significant part of the expanded central city area of greater Melbourne. Its role, effectiveness and character as part of the city, and also as a region with its own life, have now begun to be understood, with both the positive, and the problematic aspects of this life, now becoming evident. Greater Melbourne has also begun to factor in and use this new addition to the city.

The Competition asked for proposals that considered the position, sustainability and potential of the Docklands as a city in full character, with all of its currently disjointed parcels and spaces fully integrated. Proposals might illustrate design attention to population character, sociological mix, ecological considerations, financial and economic structure, the technological reality and potential of this precinct, and its relation to the CBD and greater Melbourne.

SRD763 >

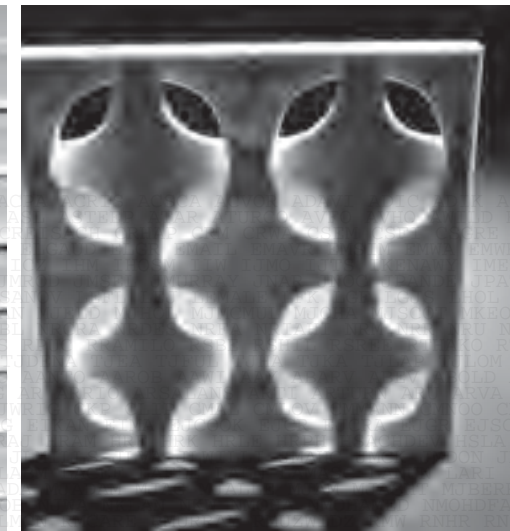
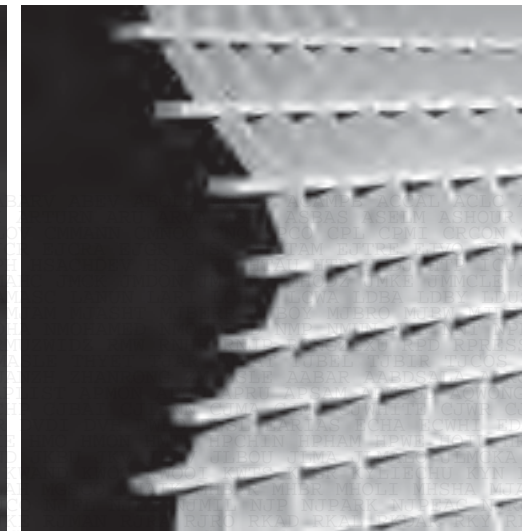
Daniella Mikulic >



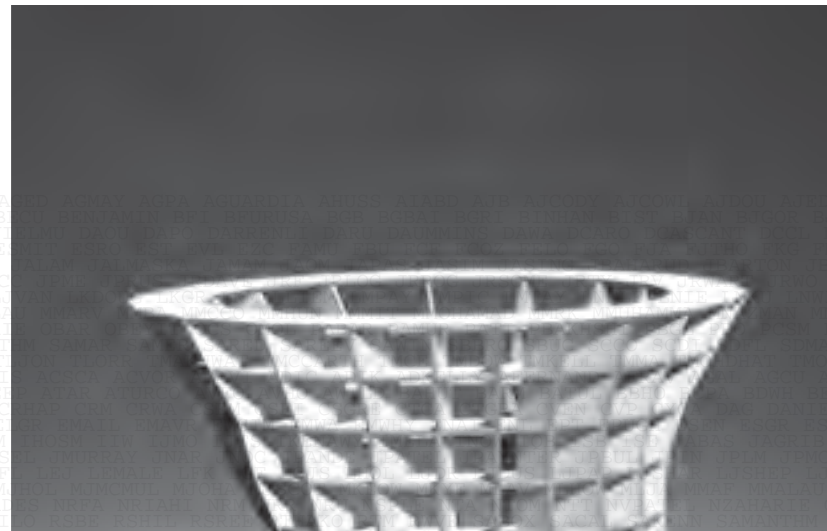
Clearance height of 4 meters to allow for tram line

*Recycled material to be used
**Strip led lights along front centre line
***Energy fed back into system from that produced by tram braking





Claire White >
<<< Tasnim Mohd Hatta
<< Matthew Anderson
< Amy Robie



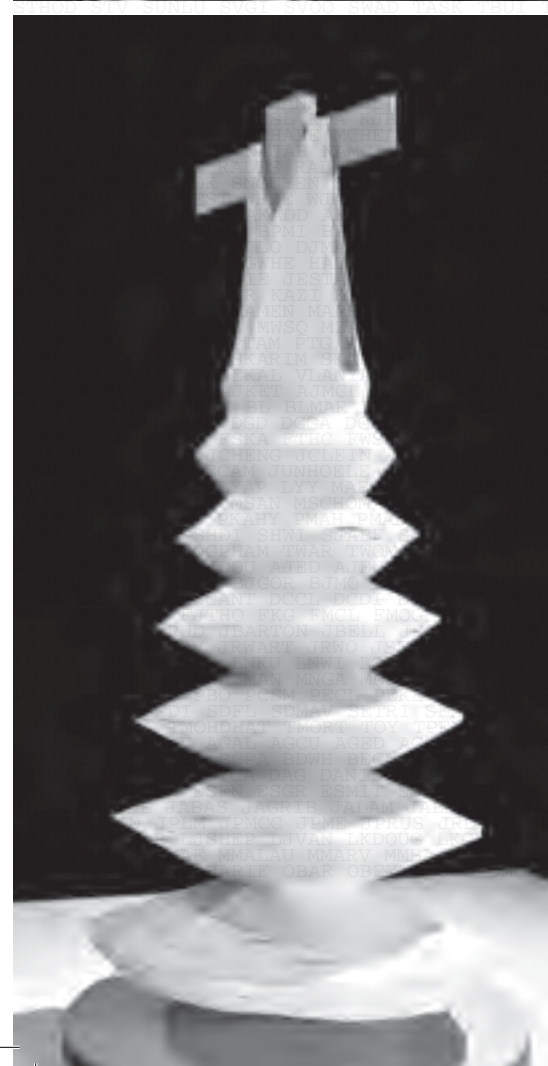
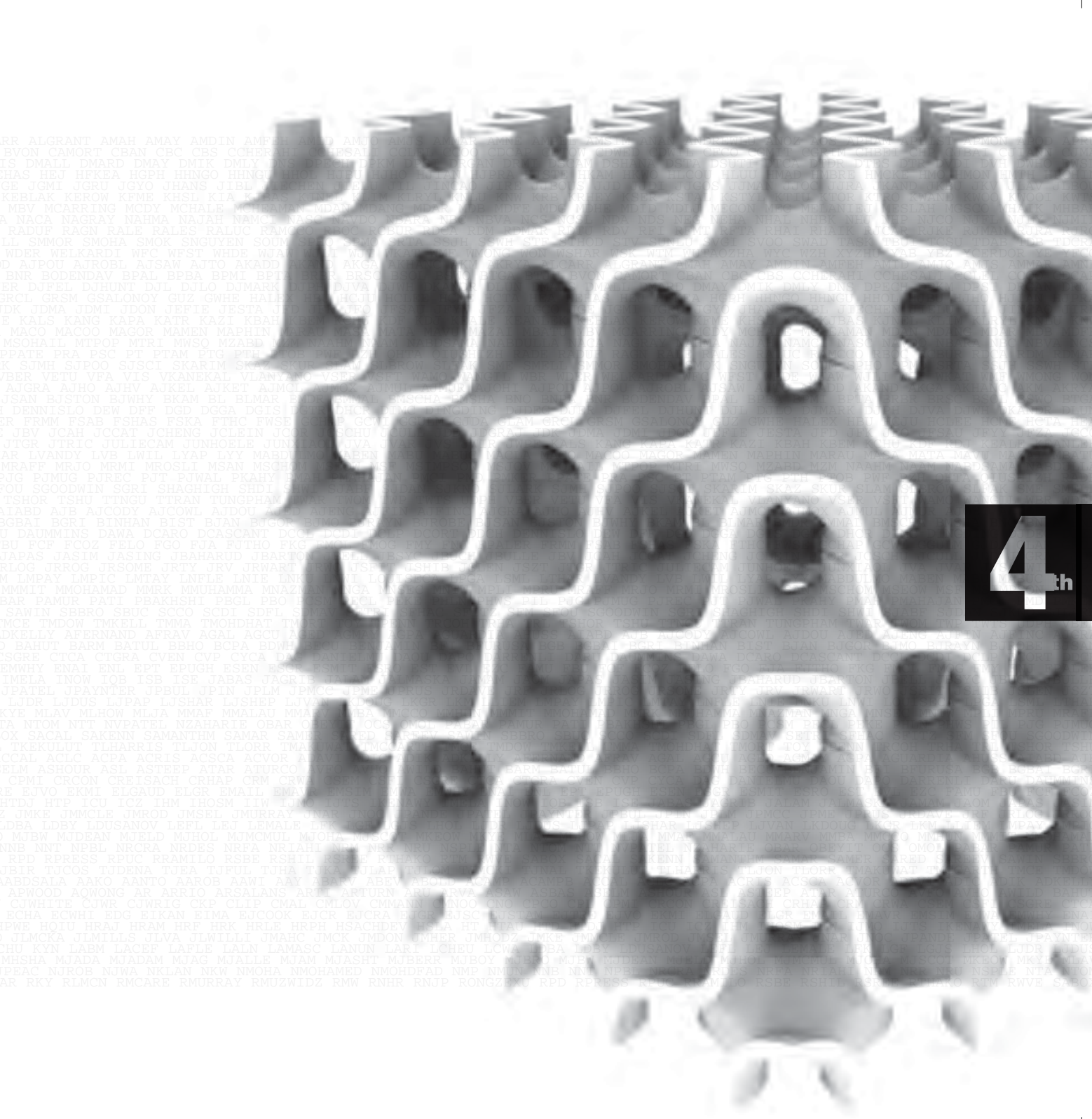
v Daniella Mikulic



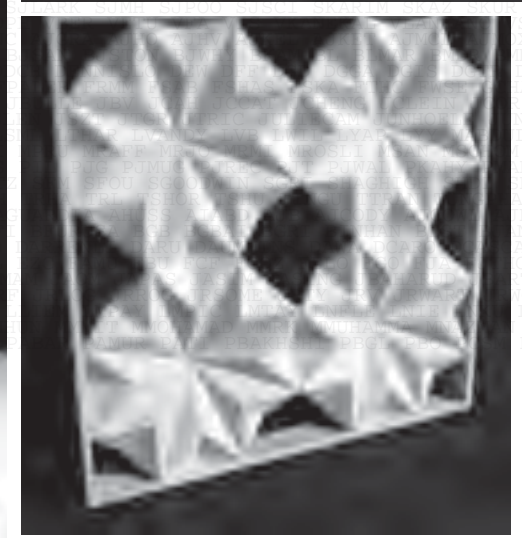
Elise Rolley >
<<< SRC722 >



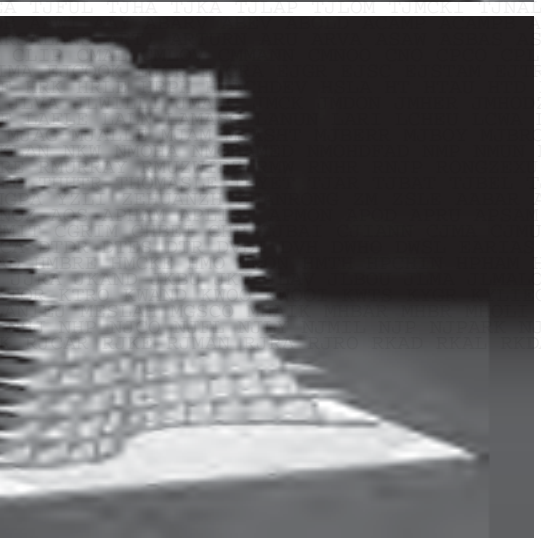
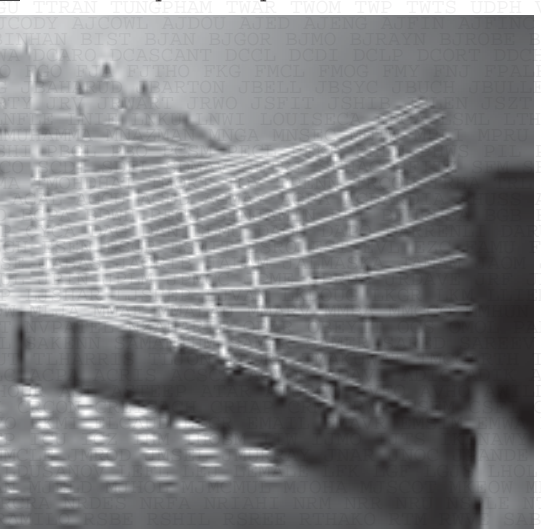
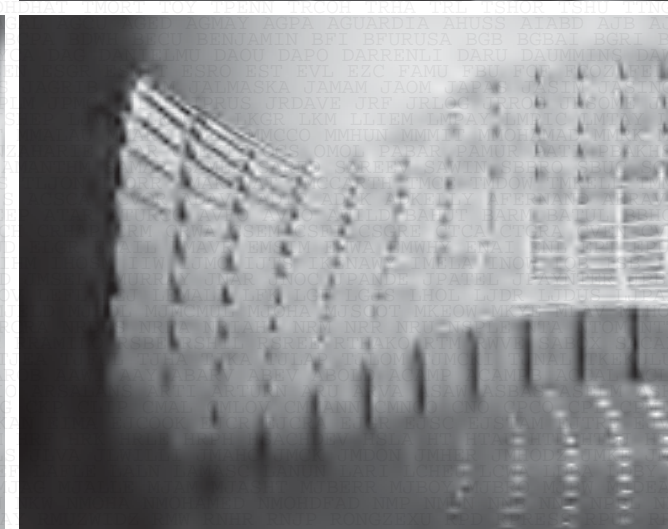
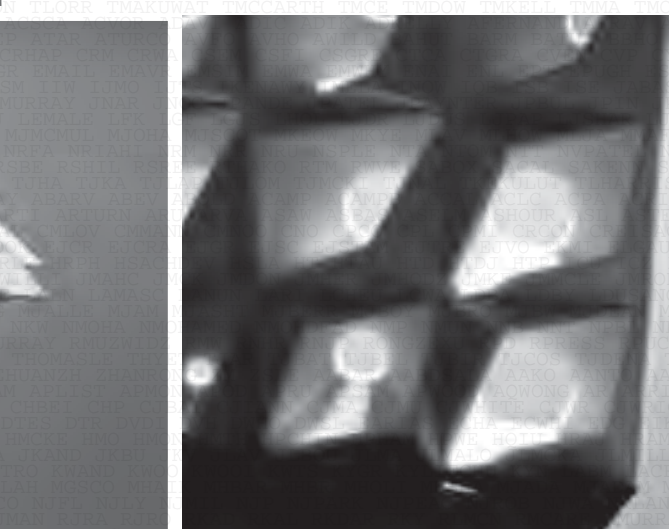
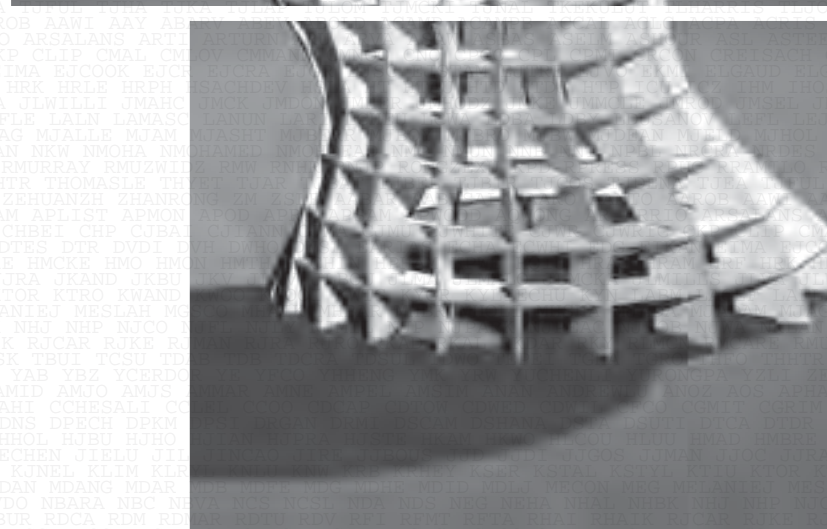
< v Holly Farley



<< Holly Farley
< Andrew Moulton



<< Andrew Moulton
< Daniella Mikulic
Dilini Thiloshini Perpera >



< Che Raiskandar Che Rahim
William Baslhey >



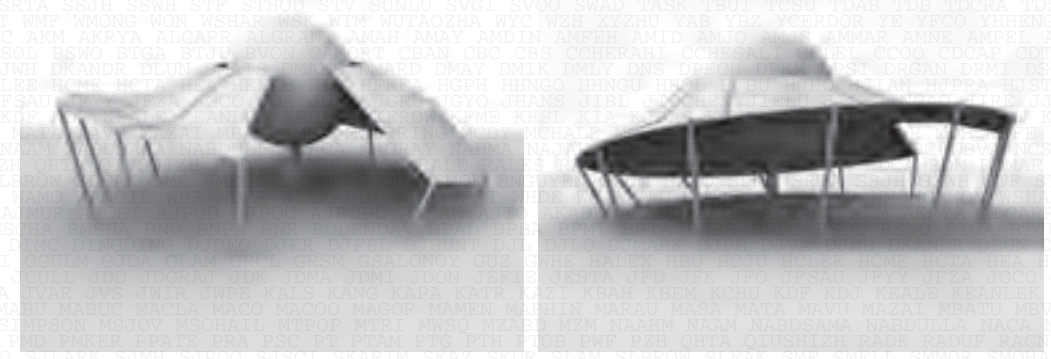
4th

This parametric modeling assignment required the design of a surface form that could be translated into a fabrication model using structural members. To do this students are encouraged to look to various sources of inspiration - a favourite architect, engineer, or style - and with this to develop a Surface Structure. This required students to think closely about the link between this source and the Surface Structure design.

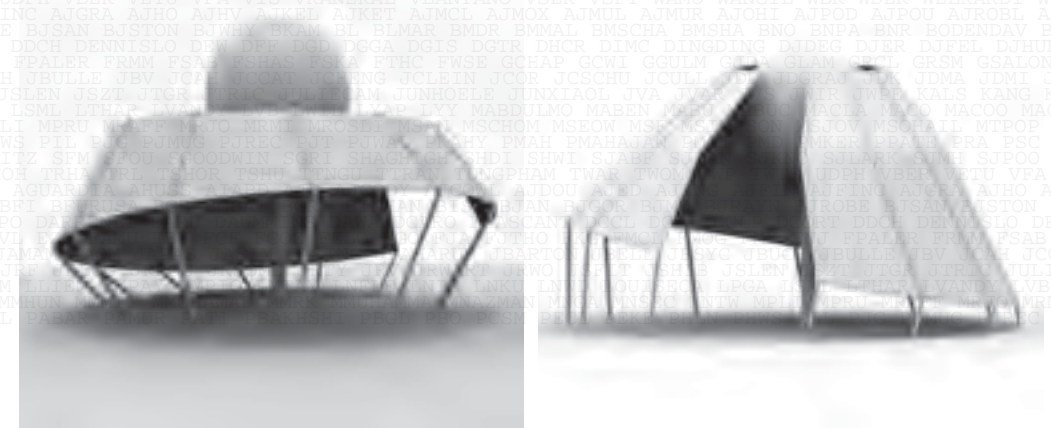
This form was intended to be fabricated as a Structural Model, requiring consideration of how the model and the described surface form would be supported structurally.

Ideal architectural elements that could be used for this assignment included (but were not limited to) walls, partitions or lateral supporting elements. This surface form did not have to be one singular curved object. It might consist of multiple objects coming together as one form. These formal investigations then lead to studies as various as dresses, furniture and lamps.

< SRC722



^ Daniella Mikulic

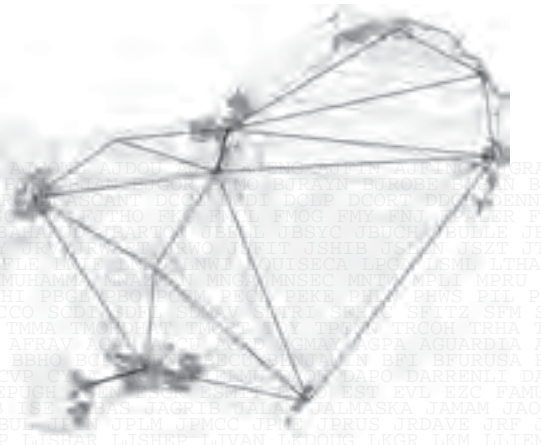


SRA760 >

Urban Ecologies challenged students to rehearse and then apply a mapped understanding of place to specific urban conditions and sites. A broad critical analysis of the contemporary social, economic and environmental challenges that shape Australia's built environment were developed and with this various strategies for forming new or regenerating existing urban territories. Students were presented with urban conditions that have been selected to introduce an increasing array of physical, social, and environmental complexities.

This immersion in the analysis of a complex urban project addressed the multiple scales, ecologies, infrastructure conditions, building types and material expressions involved in the development and

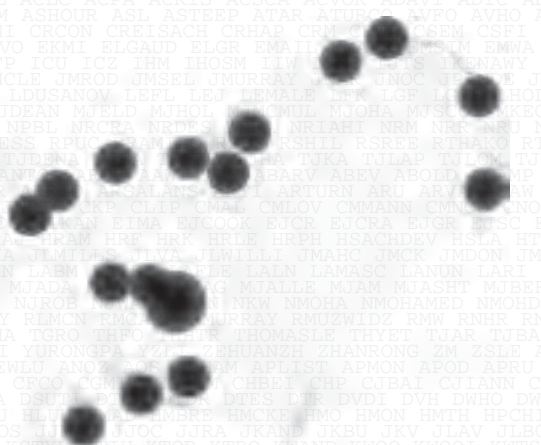
Yellow On-Campus Group >



CONNECTIONS



POPULATION



SERVICE/ACCESS



SIGNIFICANT LANDSCAPE



POTENTIAL GROWTH DIRECTIONS



PROPOSED GROWTH DIRECTION

Intercultural Dialogue through Design Australia-Malaysia 2010-11

iDiDe is a unique collaborative M.Arch design workshop and study experience involving 3 schools of architecture from Malaysia and Australia, and the Malaysian Institute of Architects. 4th year masters of architecture students, academics, and practitioners were engaged through a unique cross-national collaborative learning experience surrounding the design of an Australian Art and Cultural Centre on a 0.5-acre site at the edge of Kampung Baru, Kuala Lumpur.

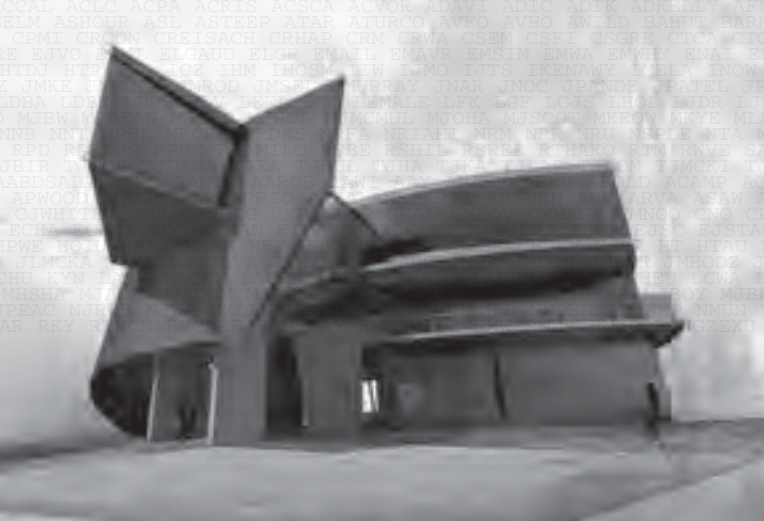
The aim is to foster intercultural awareness and understanding of cultures beyond one's own as a pathway to global harmony, effecting ongoing intercultural dialogue amongst students and academic staff from both countries. Emphasis has been to address the theme of intercultural perspectives in South East Asia and the investigation of Australian identity and cultural perspectives.

SRD 767 >

James Fielding
Chloe Piper

International Islamic University
Hanis Abd Razik
Brunilda Basha

UITM
Nik Ihsan
Muliain Adam
Aizuddin

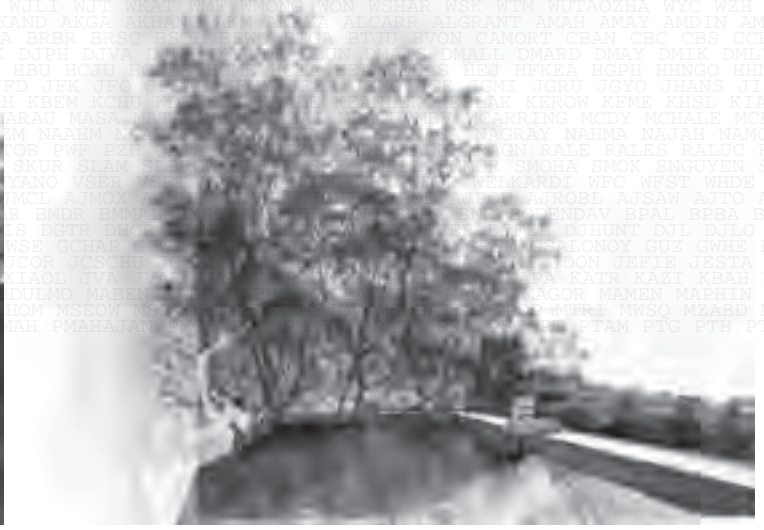
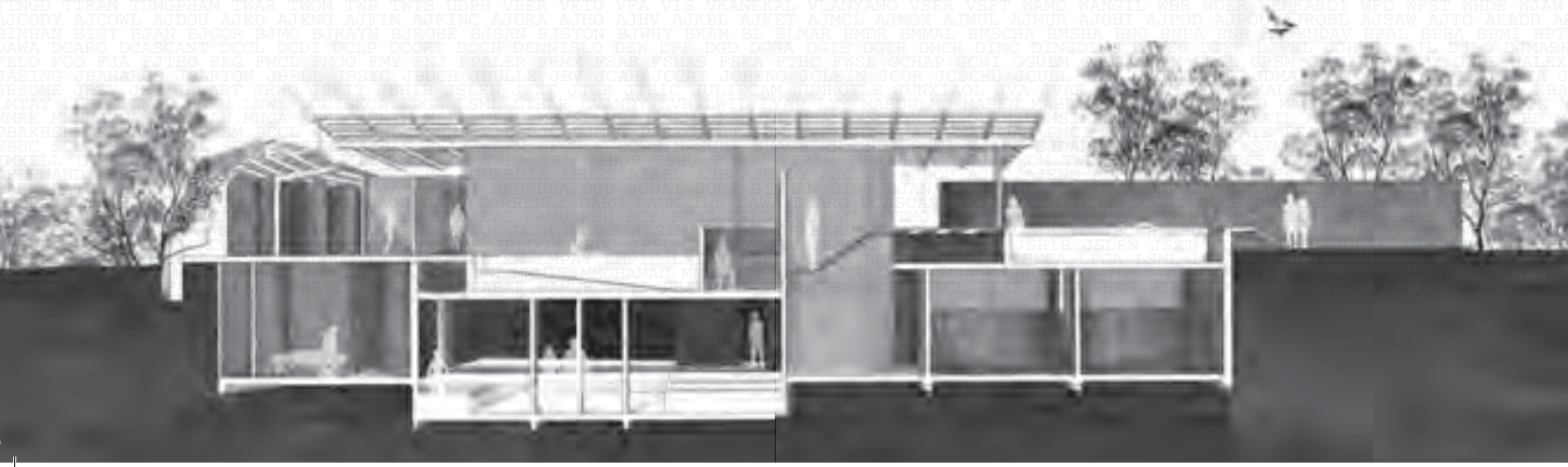
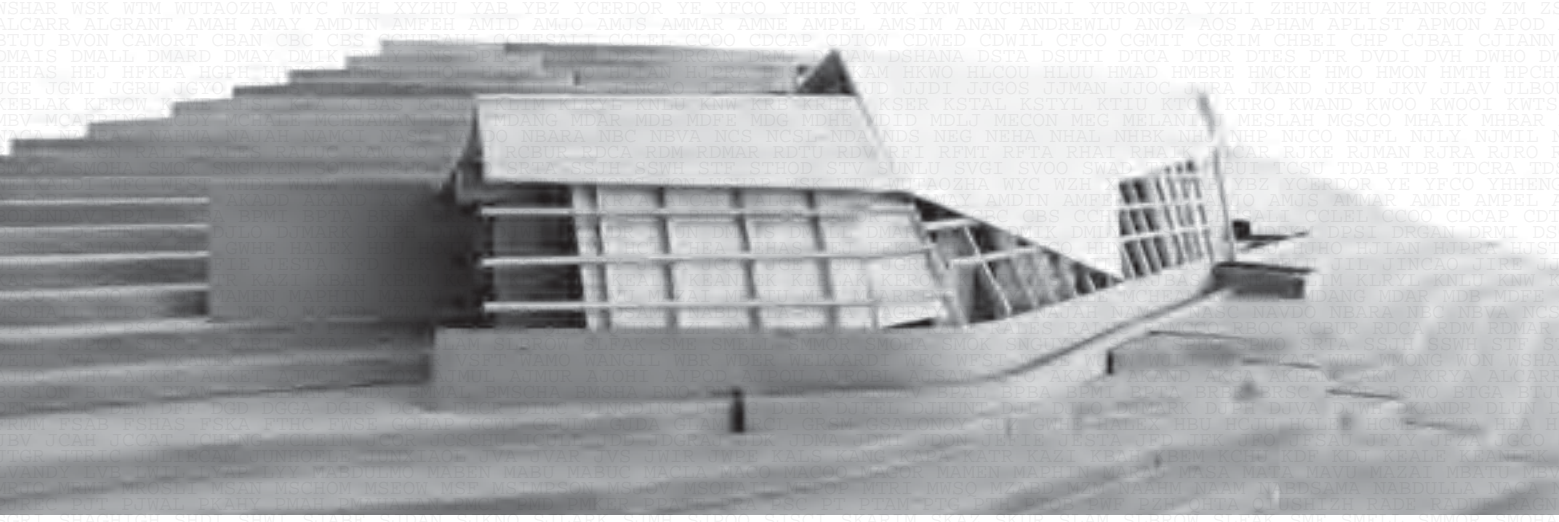
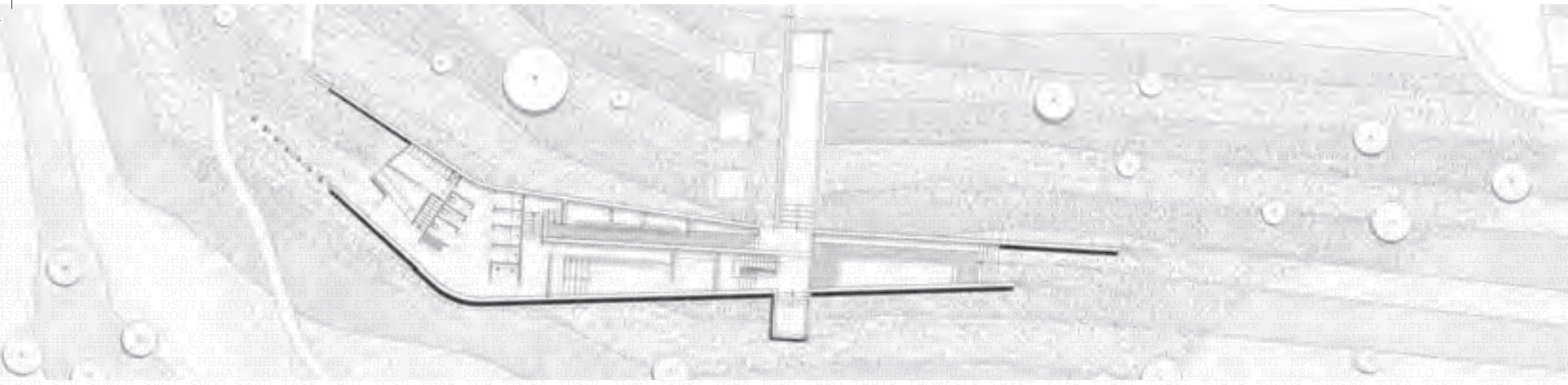




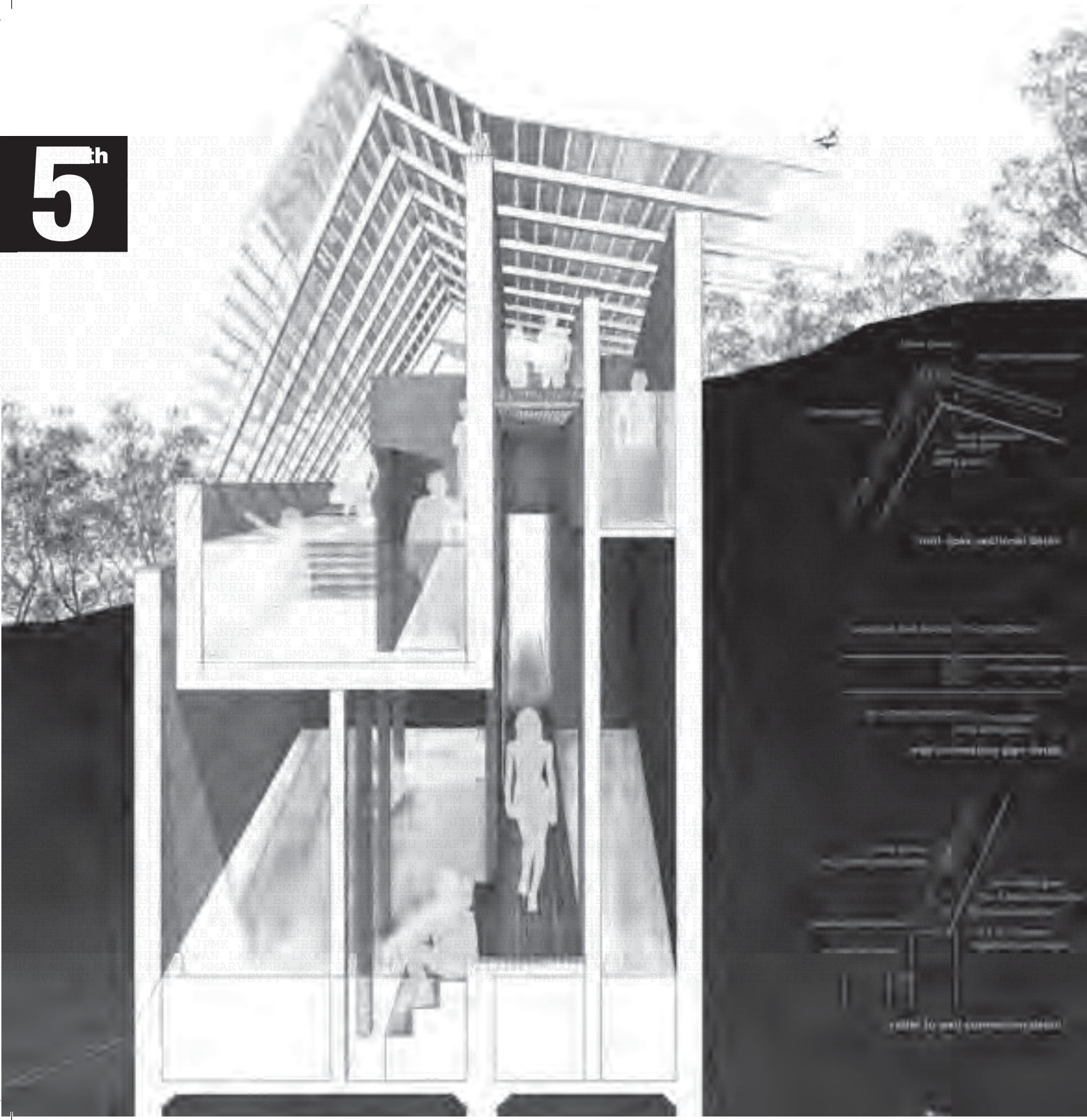
Claire Walker
Point Roadkight
Bathing Pavilion

GROUND FLOOR PLAN 1:100

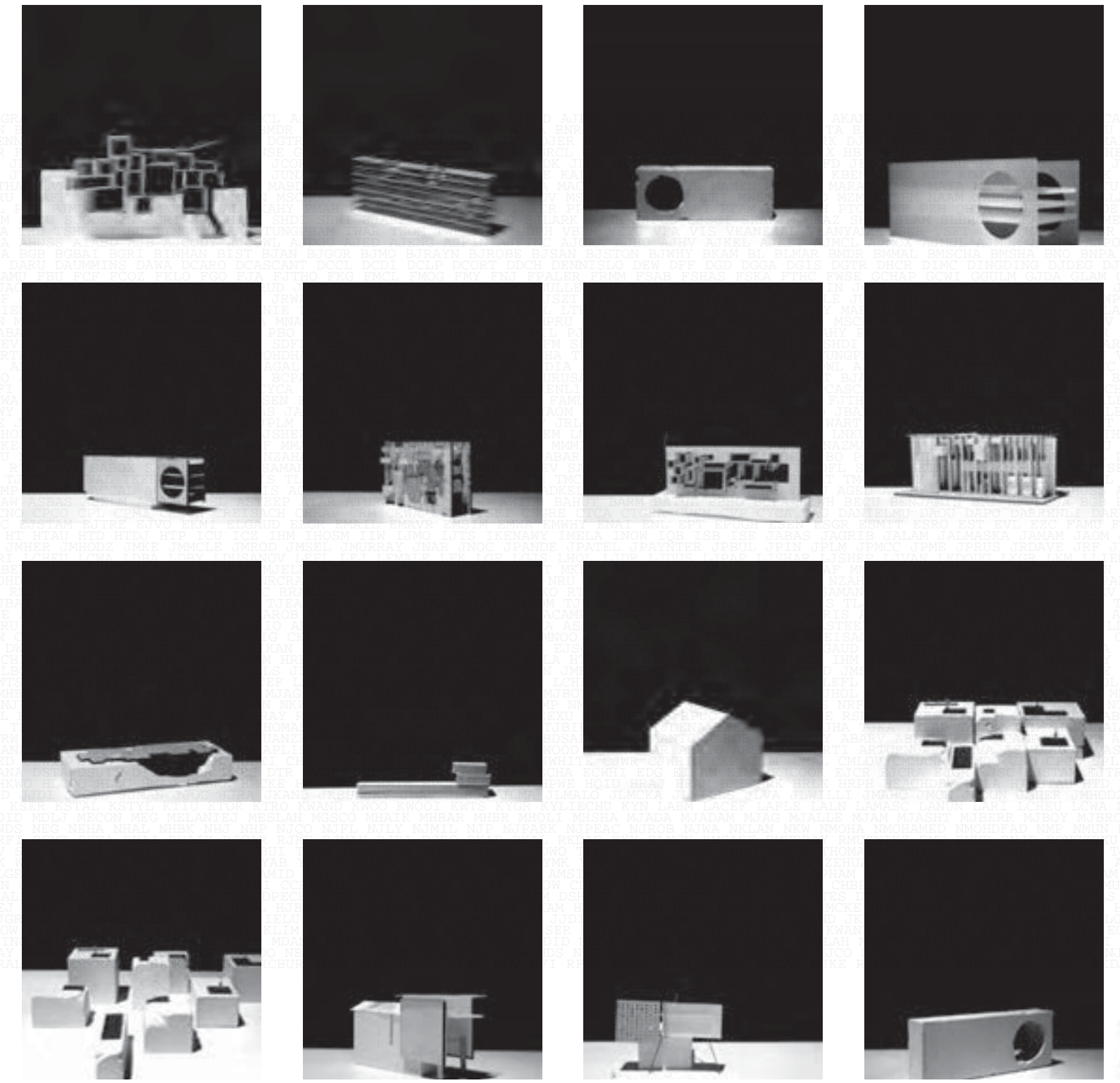
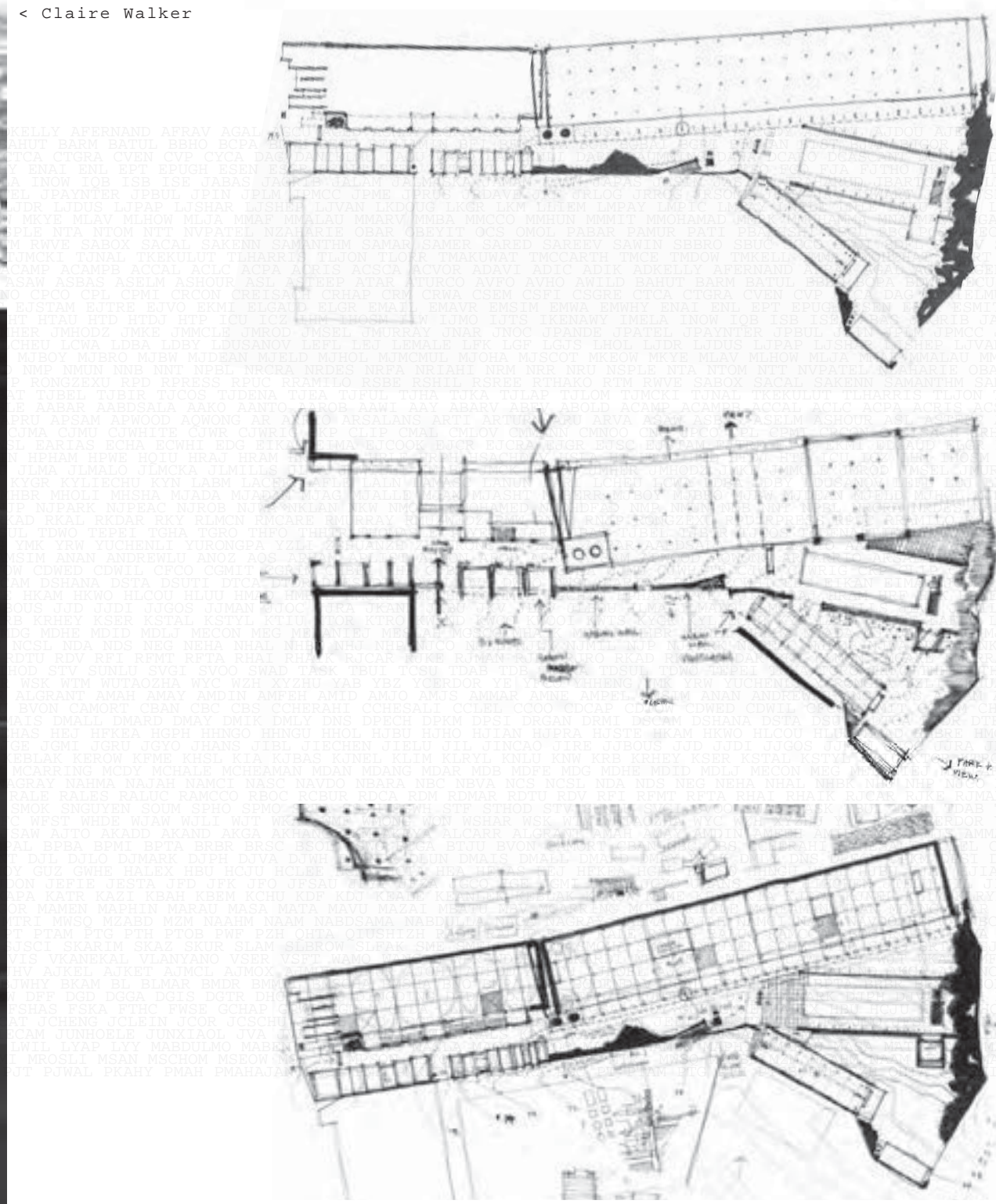
- 1. Entry/corridor
- 2. Changing rooms
- 3. Soap pavil
- 4. Toilet pavil
- 5. Private space
- 6. Outdoor pavil
- 7. Reception desk
- 8. Outdoor spa
- 9. Cold pool



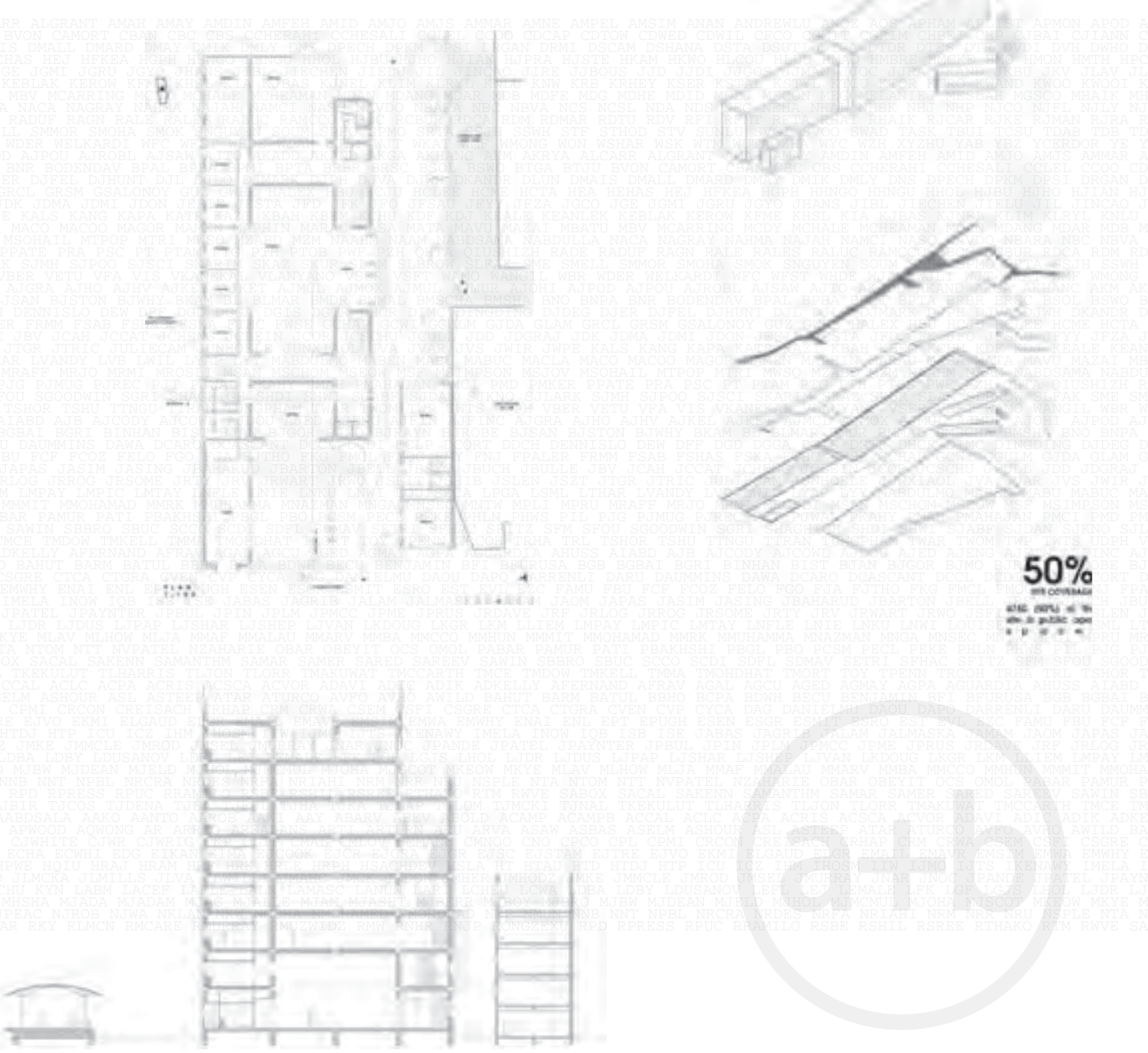
5th



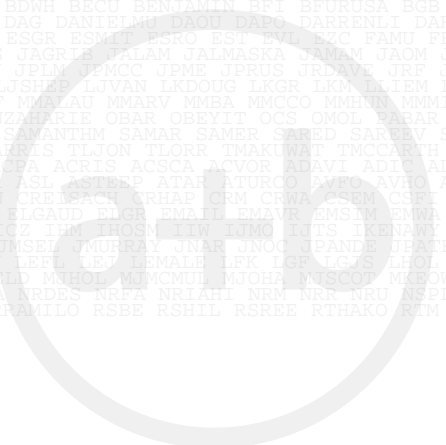
< Claire Walker

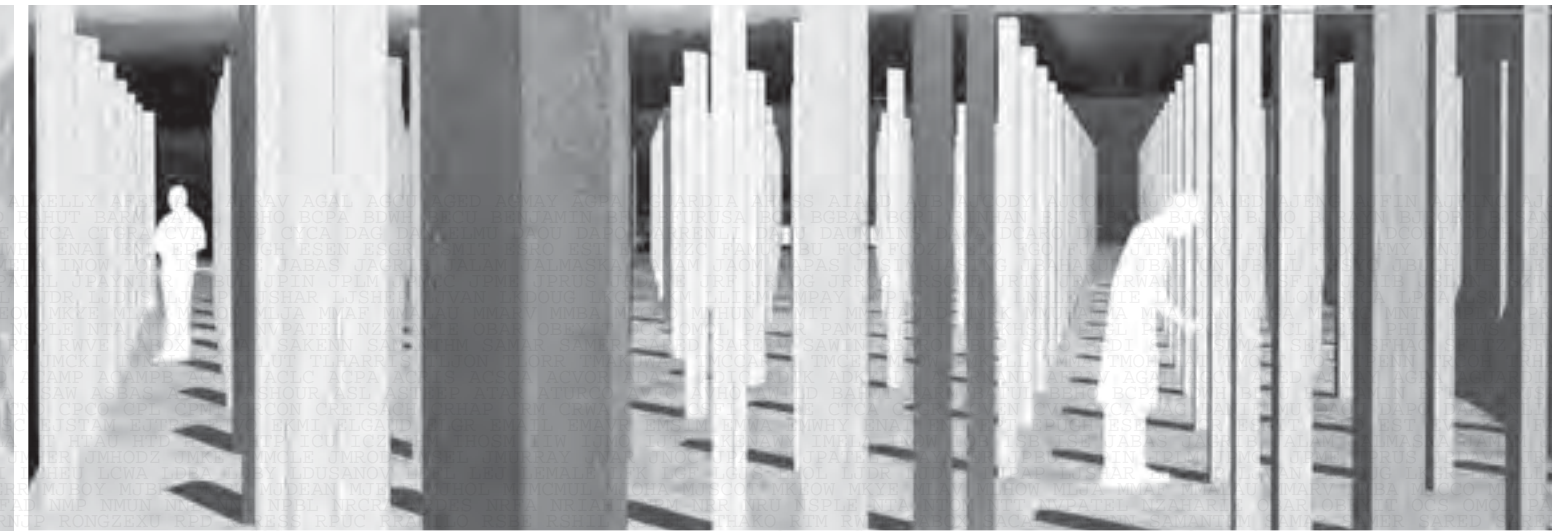


Jose Roriguez
Proposition 2065,
St Leonards



50%
SITE COVERAGE
MIN. 10%
MIN. 10%
MIN. 10%

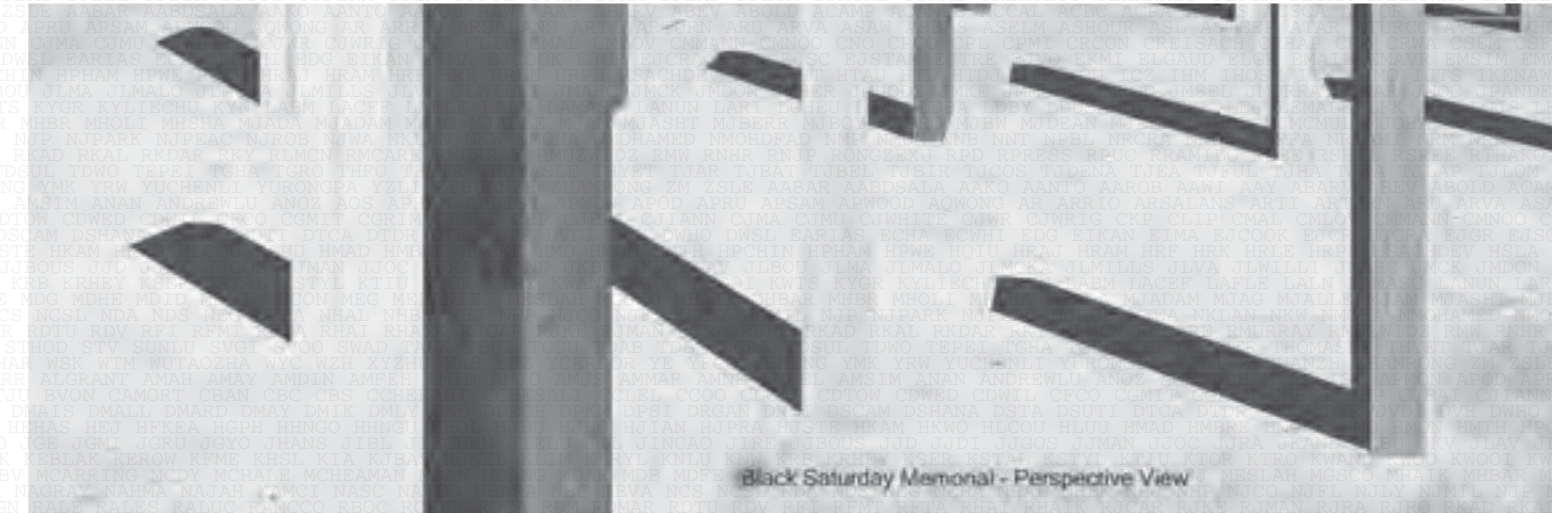
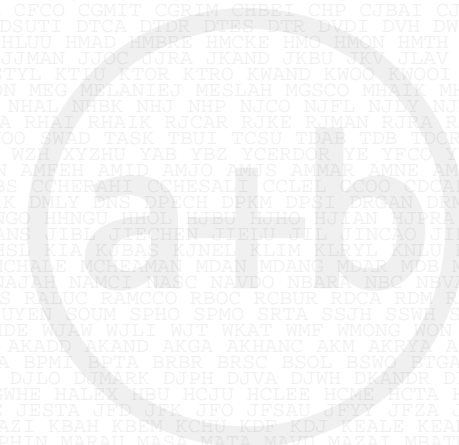




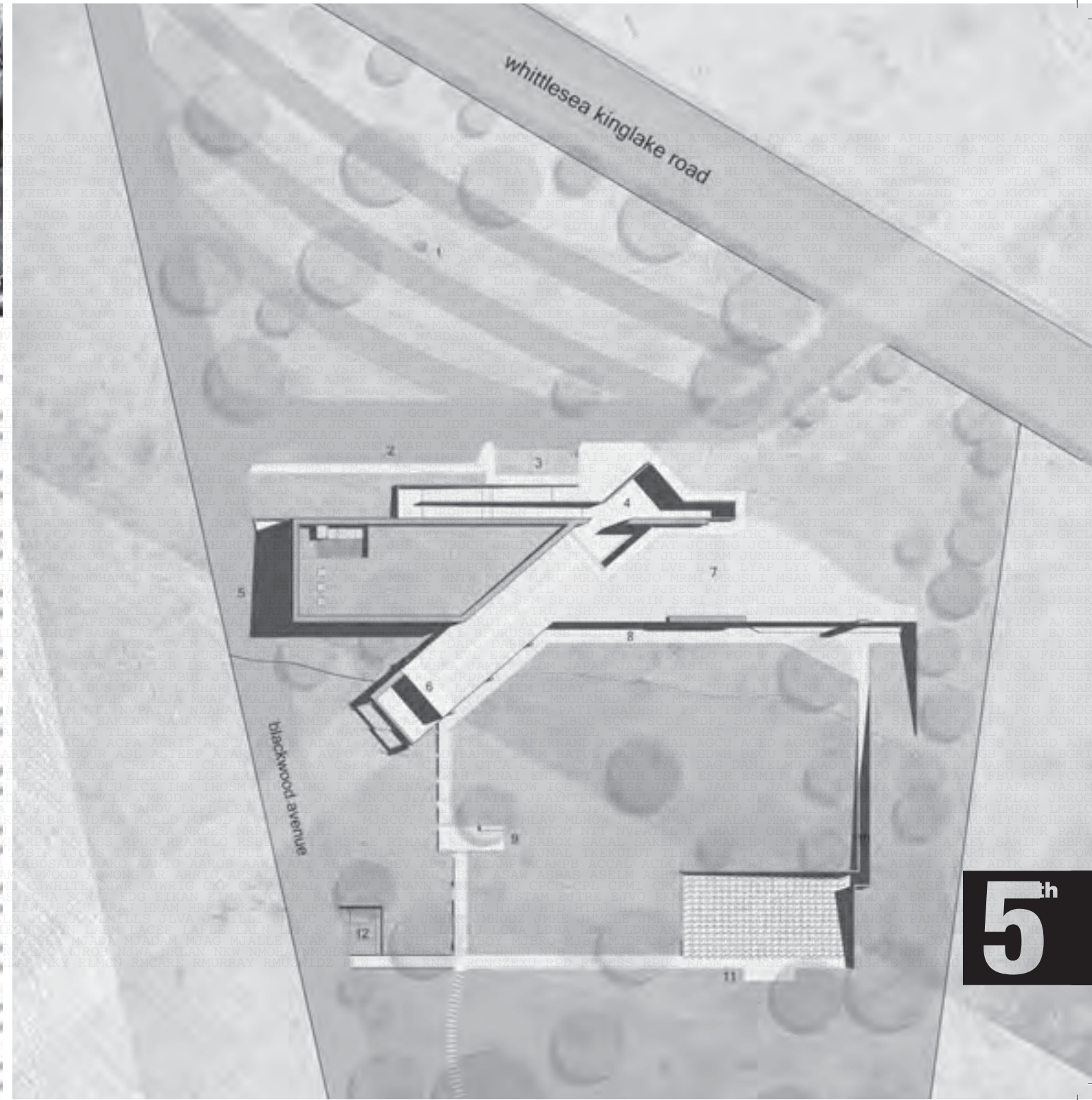
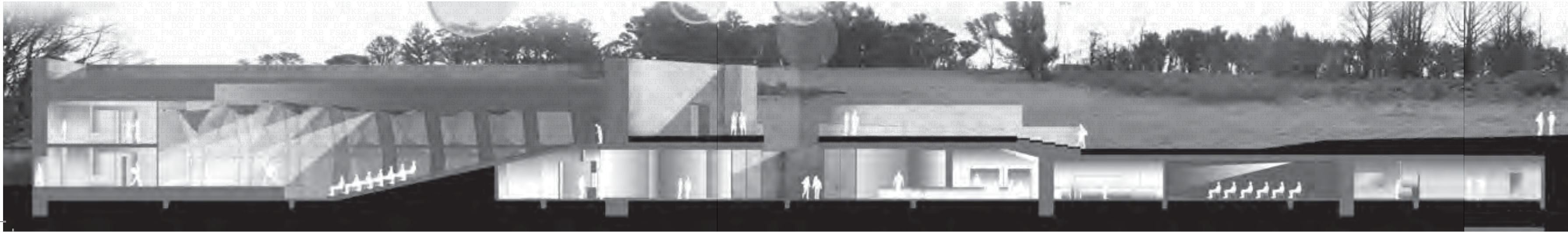
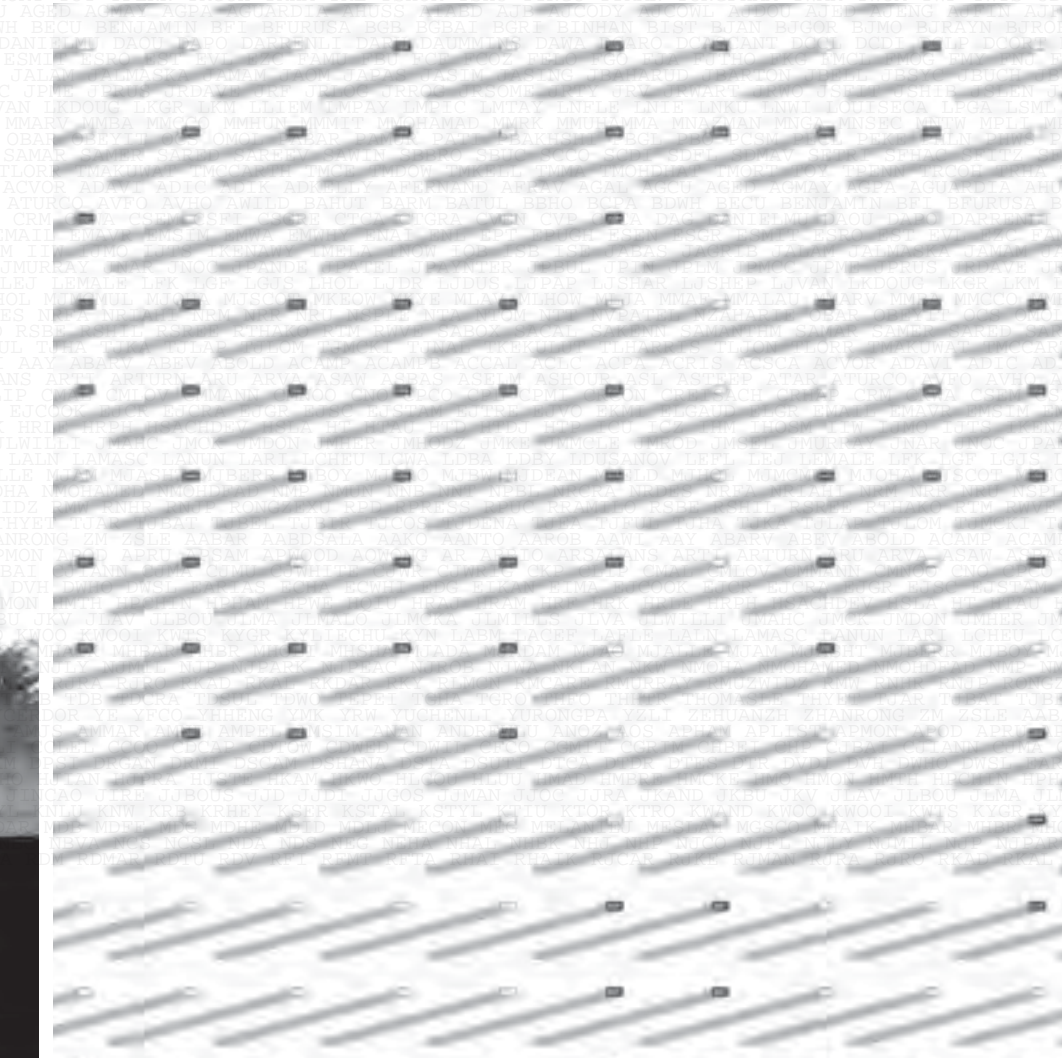
Stephen Monahan
Re:Generate Kinglake
Kinglake Ranges
Community and Cultural Centre



Artbus Creek Bushfire Memorial



Black Saturday Memorial - Perspective View



whittlesea kinglake road

blackwood avenue



5th



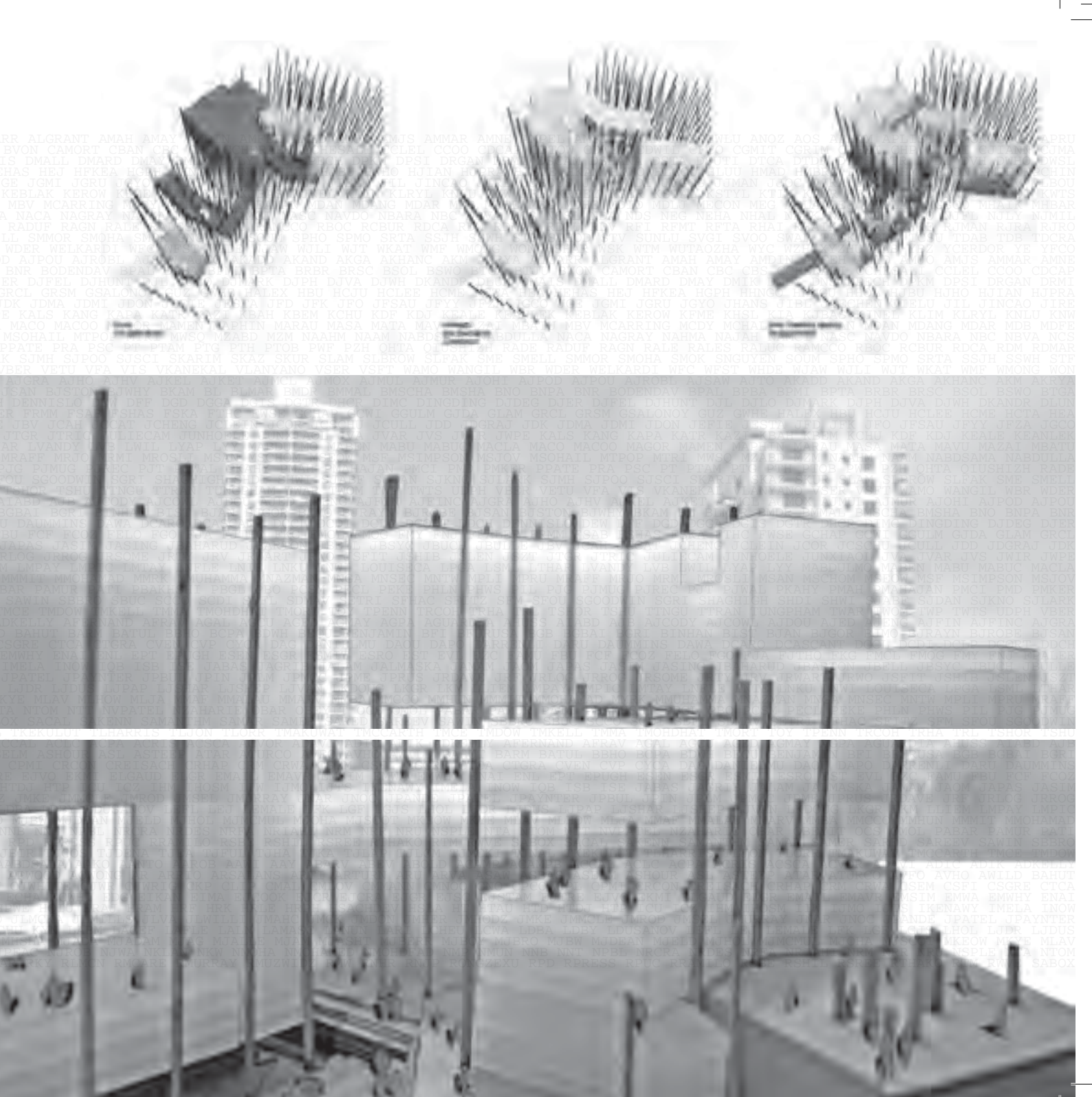
Melanie Fenech >
A Church in Hatlehol
Norway

< Stephen Monahan



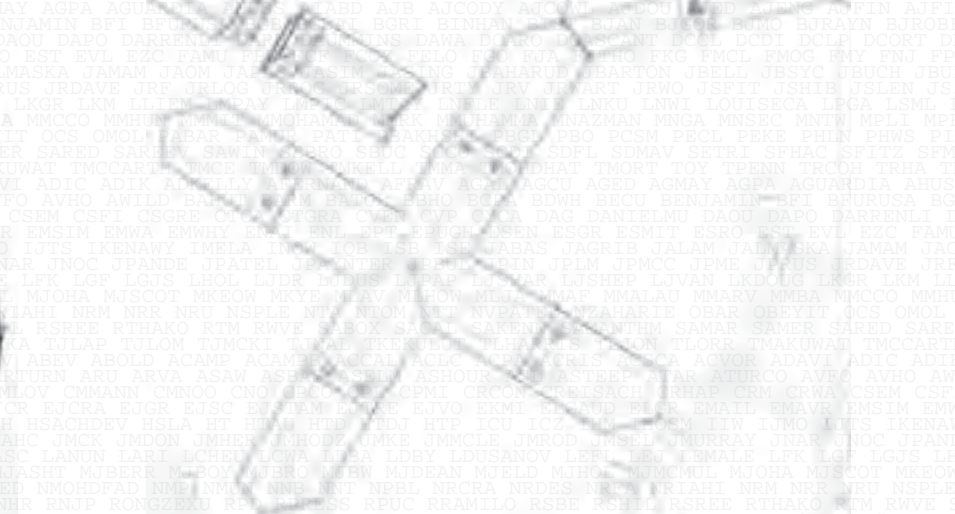
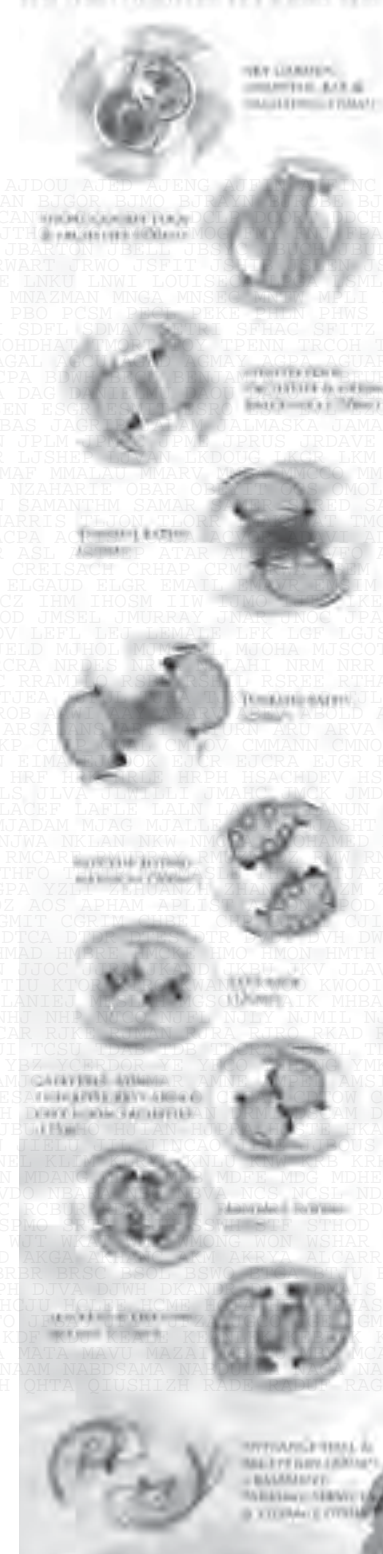
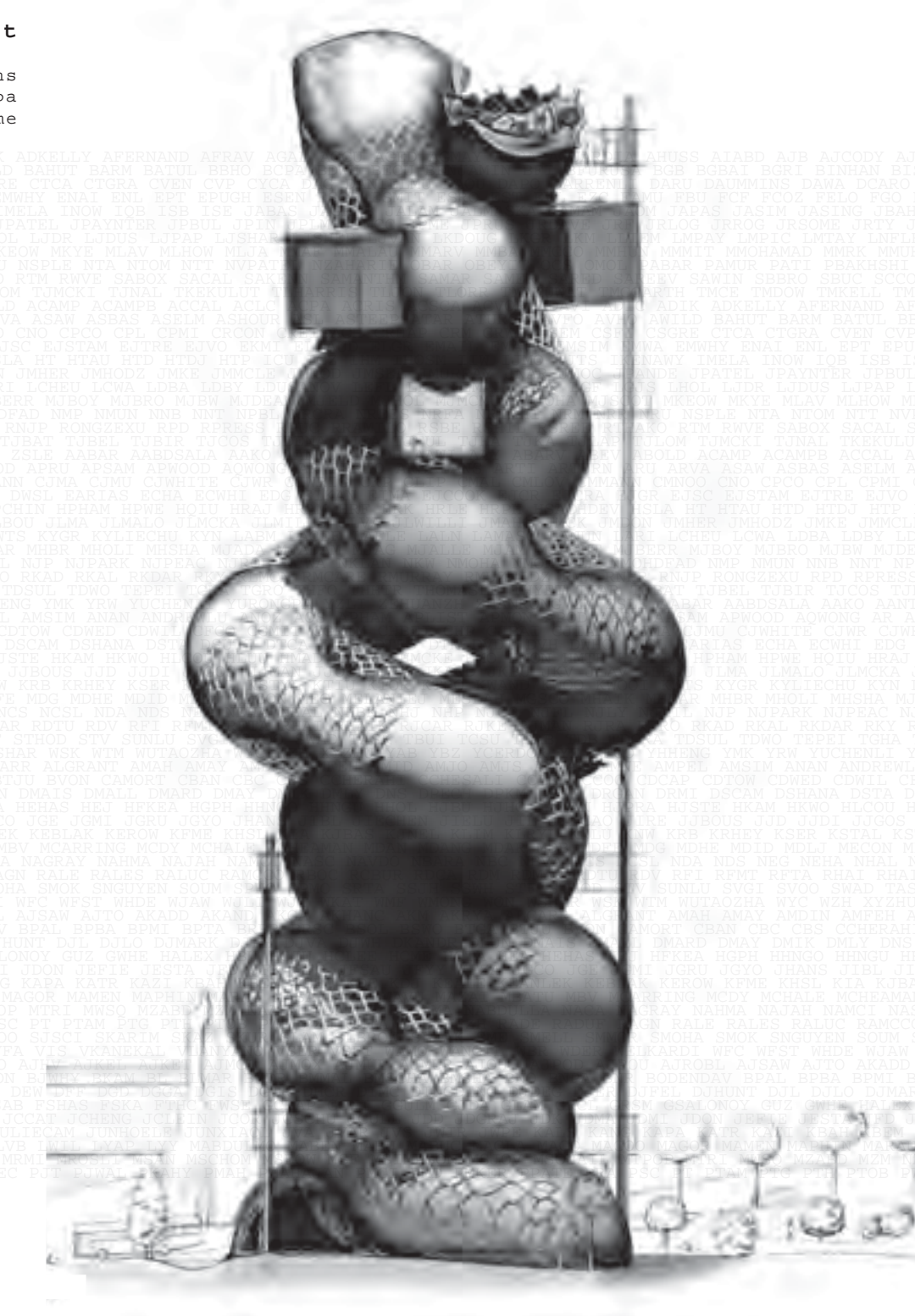
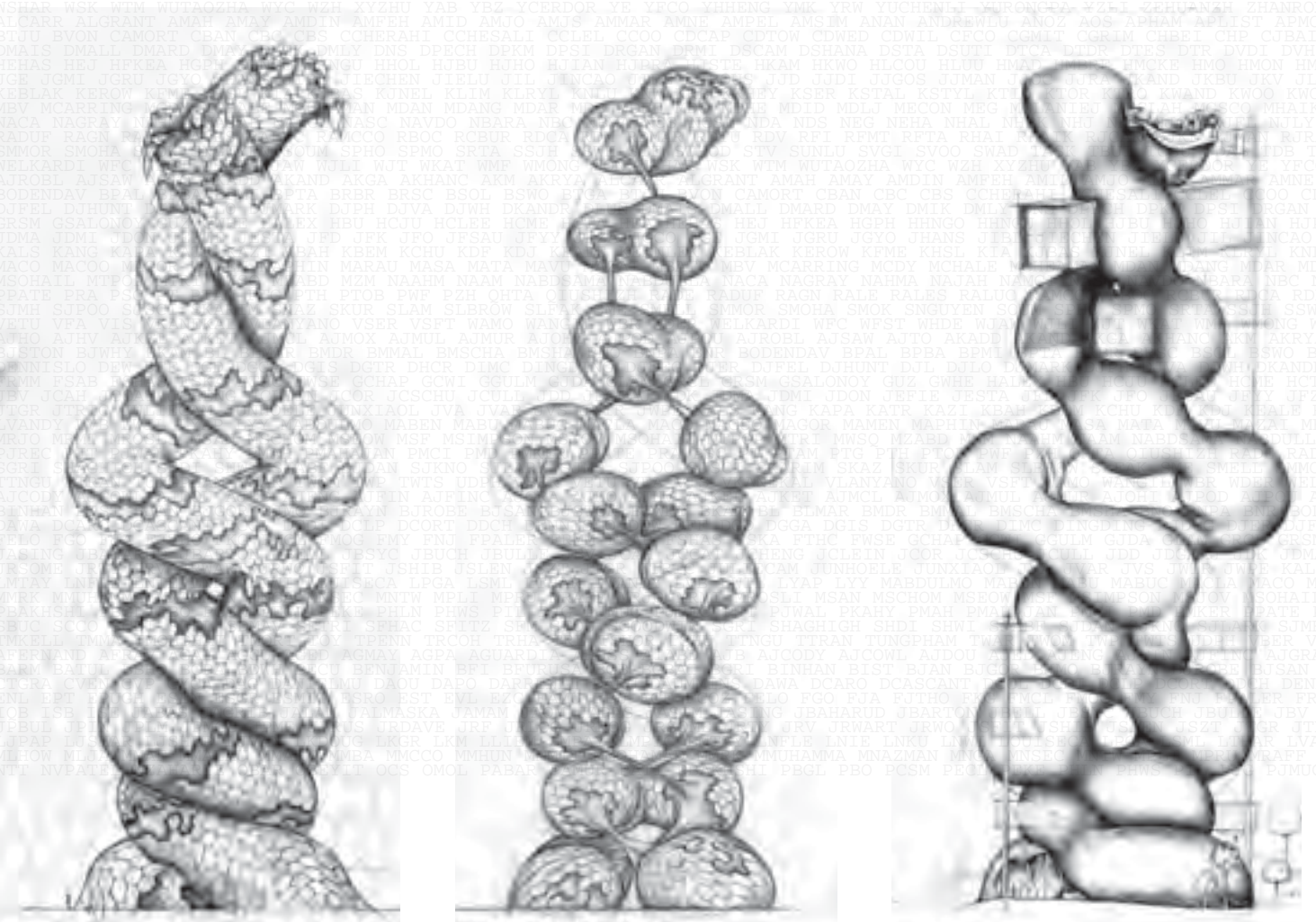
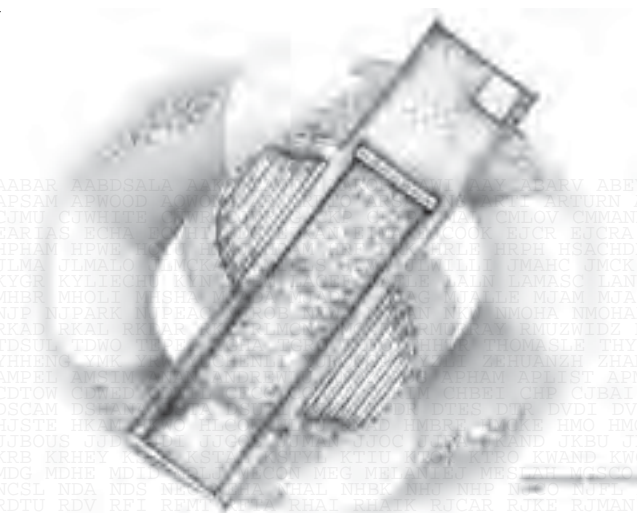
Thomas Orton >
St Leonards
Proposition 2065

< Thomas Orton



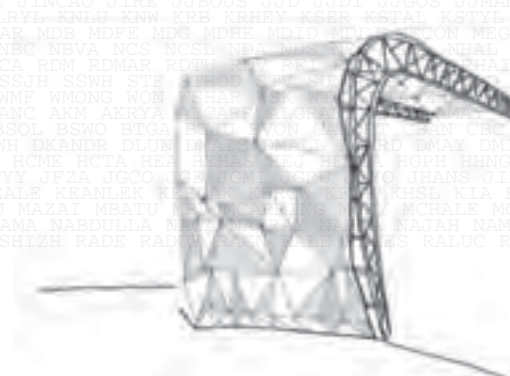
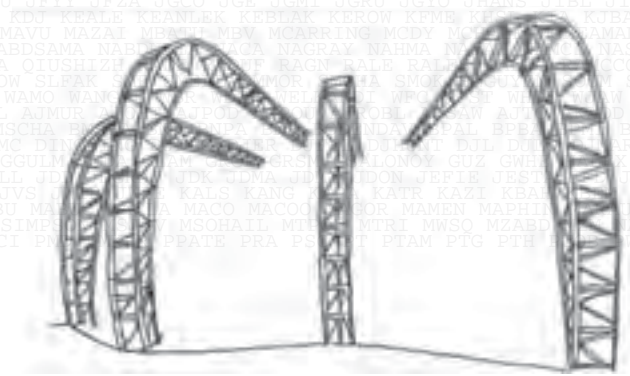
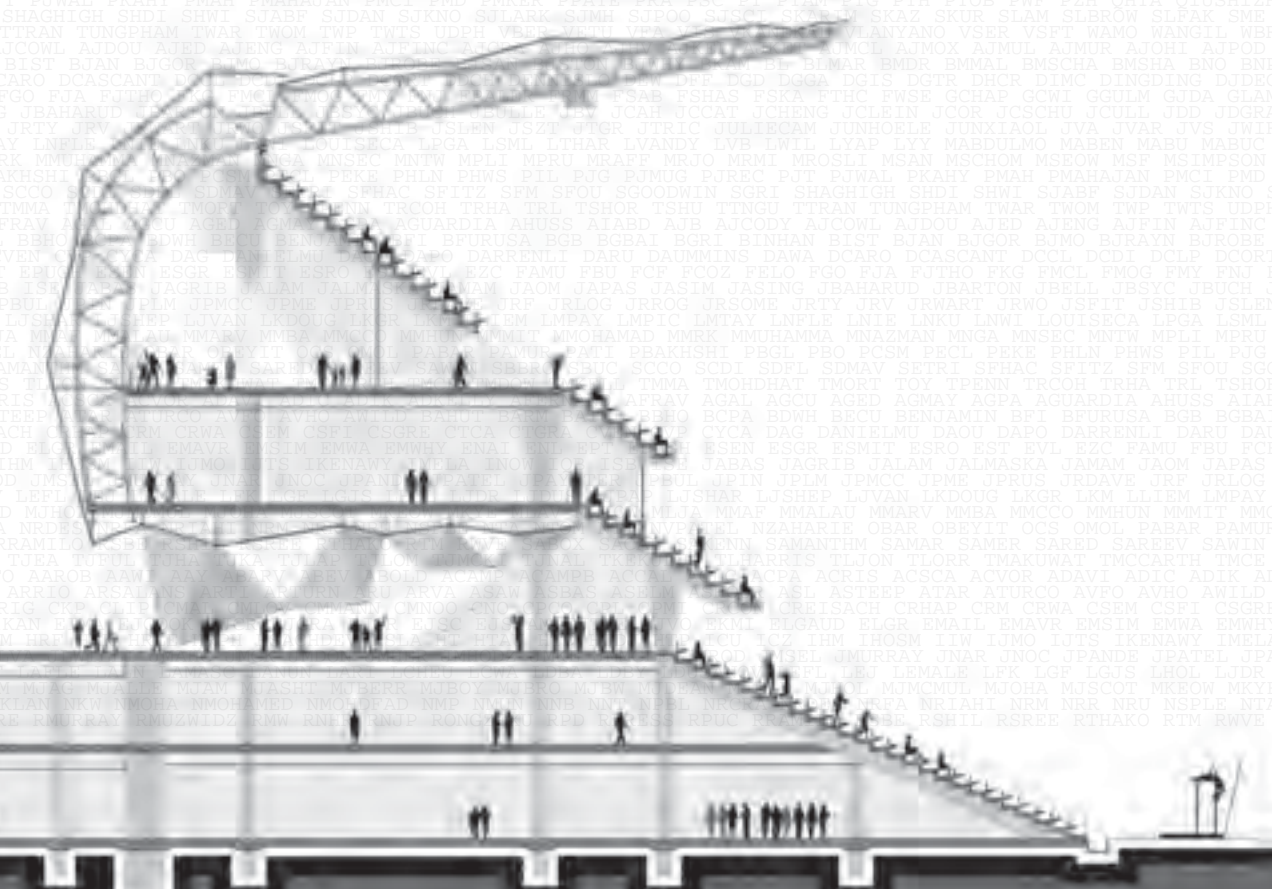
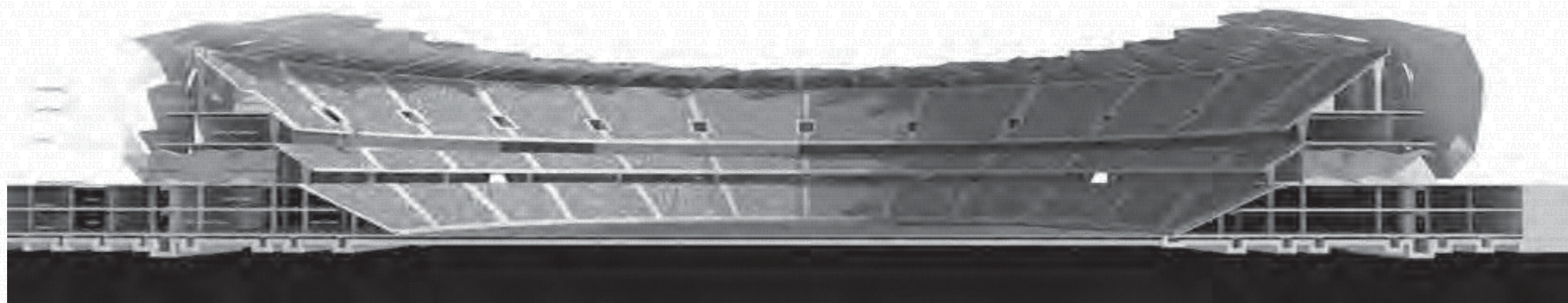
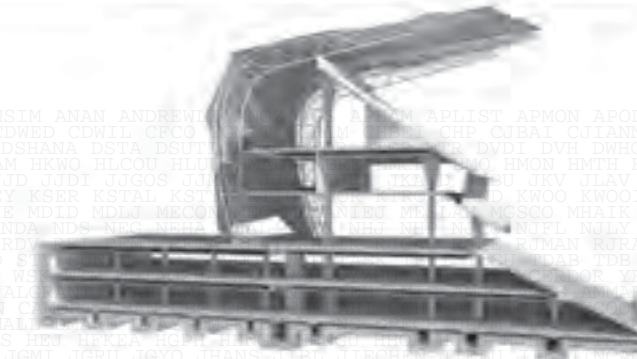
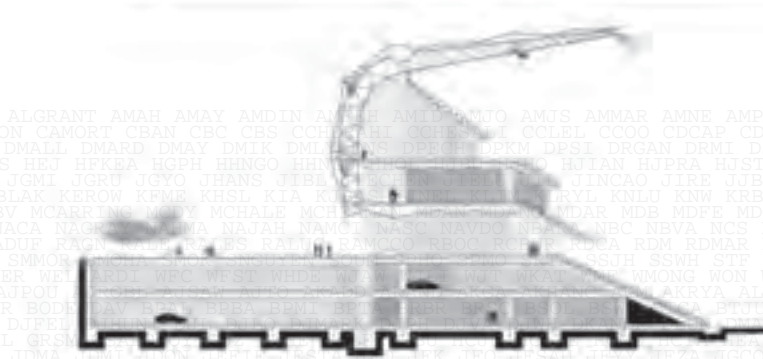
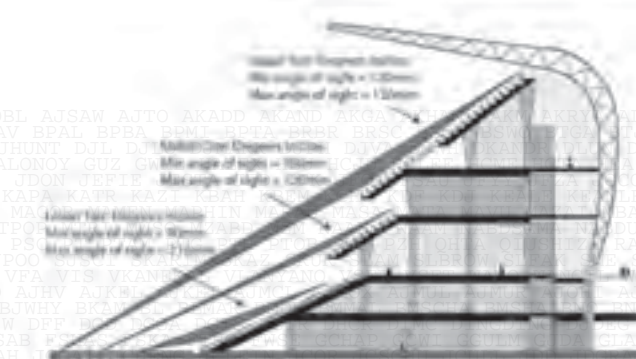
Martin Scott

Twins
Vertical Spa
Rome



Reece Reed

Tokyo National Stadium
Olympic Stadium 2020



< Martin Scott

5th

