Studio Gamma

Living Neighbourhood, Living House

| Studio Gamma | ARCH20002 + ABPL20028 | S2 2023 |
| Bachelor of Design | Faculty of Architecture, Building and Planning |
| The University of Melbourne |

Living Neighbourhood, Living House

Studio Gamma ARCH20002
Studio Water ABPL20028

Semester 2, 2023

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Housing for Evoking The Senses
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Tutor Anneke Prins

Housing for More Than Humans
Cluster Lead
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Tutor Grant Divall, Grant Divall Architect
Tutor Jonathan Choe, Archigardener

Housing for Growing Old Together
Cluster Lead
Mark Casey-Losewitz
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Tutor Bindi McLean, NMBW
Tutor Monty Balding, Archier

Cover image: 388 Barkly Street, by DREAMER with Breathe Architects | 2022

This subject outline is an elaboration of the general subject descriptions of Studio Gamma and Studio Water published in the University Handbook.

Introduction

Welcome to Studio Gamma!

Studio Gamma explores the relationship between private dwellings and urban landscape - between cohabitation, urban density, and the integration of ecological systems in an urban setting.

In Studio Gamma you will learn and speculate how we will live together in the future.

You will design dwellings that provide design answers to the “missing middle” of Melbourne. The 'missing middle' refers to medium density housing as an alternative to individual housing and highrise towers.

You will develop an understanding of the existing urban morphology, civic and ecological system and design a landscape and architectural response to them.

You will undertake an analysis of our site in Carlton: the MacArthur Place neighbourhood, based on careful observation and documentation.

You will develop a housing design through the consideration of an urban and ecological lens.

Ultimately, you are challenged to respond to the following design agenda of Studio Gamma:

Plan for a future in which people have witnessed the impacts of sea level rise and daily temperature increases, as well as droughts and instances of heavy precipitation. A future in which the COVID-19 pandemic led to global rethinking of how we should live in terms of population density and green space access.

Cairo Flats, Fitzroy | Acheson Best Overend | 1936

Overall Brief, Context and Aspirations

You will need to develop a mix of housing and living scenarios, not a homogenous or monotonous repetitive layout that only serves and repeats current housing production.

We are seeking new solutions for the future!

Future proof your design by responding to the impact of climate change, such as rising temperatures and the prevalency of droughts - through to social changes, such as the impacts of an aging population, and aspire new architectural typologies and that offer experiences and create relationships.

Urban dwelling and density

Rapid population growth and high demands for housing in Melbourne in recent decades have triggered a large-scale development of two contrasting housing typologies and urban forms. High-rise apartment towers dominate new housing stocks in inner urban locations resulting in immense pressure on existing urban amenities.

On the other end of the spectrum, detached low-rise single-family houses with more access to outdoor space, but poor access to urban amenities dominate outer suburb locations and drive outward expansion of the metropolitan region. A range of both positive and negative social and environmental outcomes have been associated with the two contrasting urban forms along with their undesired impacts on the overall quality of urban living in Melbourne.

Diversity of 21st-century urban cohabitation

Family and household configurations are evolving social entities, traditional family patterns are overcome by a diversity of co-living scenarios.

21st century urban trends and increased social mobility have generated a diverse range of cohabitation/shared living arrangements. Responding to this, you are asked to design a new dwelling types, with floor plans and spatial layouts that accommodate different household configurations and cohabitation arrangements (e.g. extended family, live/work, senior citizen, house sharing, or living with disability, to give some examples).

Materiality

You will explore design application of specific building materials and composite construction system while recognising and responding to notable architectural characteristics and built features of their urban context.

You will learn to incorporate an awareness of neighbourhood character/urban context in thinking about particular architectural tectonics and tactile spatial experiences in their projects, generating a speculative creative design that is contemporary while being respectful of its context.

231 Napier Street, Fitzroy | Edition Offices | 2022

Overall Brief, Context and Aspirations

Integration of living systems: Urban Ecology, Landscape, Place, and Dwelling

Students will be asked to address urban ecological opportunities and challenges associated with Melbourne's dense Inner City. Students will learn to incorporate urban greening strategies that address a variety of environmental factors as part of their designs. For the purposes of the studio project, students are required to design for the coming decades, positioning themselves and their design projects in a world where people are actutely aware of the impacts sea level rise and daily temperature increases have on the urban environment. Additionally, in light of the global COVID-19 pandemic, students must consider access to green space and develop proposals with appropriate population densities responding to a reshaping of urban co-habitation. We are entering a new design era, a city greening renaissance, where constructing indoor-outdoor spaces using multiple surfaces and integrated green infrastructure networks with interconnected city to regional park systems are increasingly the norm. Students proposals should introduce innovative solutions that are also affordable, phased and constructible.

To become effective designers in the face of climate change it is essential for students to establish ecologically viable environmental strategies for all projects moving forward. For the environmental approach, students should prioritize humans as well as non-human wildlife using a wide range of greening strategies while also creating a series of unique houses and landscapes. Carefully crafted indoor-outdoor spaces are essential. Exposure to nature through multiple senses is encouraged. Focusing on wildlife behavior including foraging, nesting, and reproduction as well as food web dynamics should provide spatial considerations and influence your materials. Other environmental approaches should be addressed as co-benefits such as: passive design principles, storm-water management, micro-climate benefits and urban heat island, and urban farming. You will also need to consider maintenance concerns and pest issues.

Students will develop habitat strategies framed as various landscapes such as green walls, green roofs and other types of green infrastructure and open space as a larger contribution to greening cities for the neighbourhood. Students will also incorporate into their buildings landscapes adaptation strategies scaled to the medium-density context and ownership pattern set in the studio. This component of the studio will allow students to consider the sustainability of people and non-human living systems (native flora and fauna including vegetation, insects, birds, pests, and pets). Students will explore the interactions between residential building (facade/ property boundaries/entry areas) and landscape elements (front yard, backyard, courtyard, alley, adjacent and borrowed green spaces, drainage areas, and neighbourhood to large parks). Students will learn to organize overlapping outdoor programs and spaces areas including their design features (or lack of these). Students will learn and apply environmentally sustainable design principles.

38 Albermarle St, Kensington | Fieldwork | 2022

Overall Brief, Context and Aspirations

Key Design Framework

- Rather than defining apartment typologies we ask you to accommodate a minimum of at least 20 inhabitants (which is likely 5 times more than currently living on the site) in a diversity of apartment layouts.
- The different units need to show at least two occasions where the units can be extended or interconnected due to the plan layout. This will allow for large families or communities to live together and share spaces.
- As a guidance you need to know that regulations in Victoria demand a minimum of 50 sqm for one-bedroom, 70 sqm for two-bedroom, and 95 sqm for three-bedroom units.
- Consider how rain water can be collected and stored, for grey water and green spaces.
- Ground level needs to be considered as public interface. Allow at least 40% of your footprint for shared facilities, communal spaces or spaces other than apartments.
- A minimum of 25% of the ground level needs to be retained as unsealed surface and open to the sky above it. Consider it as a shared space.
- All rooms which are for inhabitation, like bedrooms or living rooms, must have access to natural light for a minimum of 2 hours direct light on autumnal and vernal equinox (March 21, September 23)
- Overall building height limitation is up to four levels, plus shared spaces on the roof (up to 25% enhoused)
- All units must have cross ventilation to allow for healthy airflow and natural cooling during the night
- All units must have direct access to an outdoor space, e.g. balcony, terrace, ground floor garden or roof terrace
- Shared facilities include communal washing / bicycle repair and storage / rubbish and recycling bins, communal storage for shared equipment (5 sqm)
- No car parking required, but needs to include space for 25 bicycles
- Units need to take advantage of passive solar gains, solar electricity

Terassenhaus, Berlin | Brandlhuber + Emde, Burlon + Muck Petzet | 2018

Studio Gamma plus focus X - Clusters

(1) Housing to Evoke The Senses

How can we overcome the 'conventional' housing experience? Beyond its rudimentary function to provide space and shelter? What new sensory experiences can we propose, not for the way we live now – mass produced,disconnected, sterile and impersonal, but for a more intimate, more poetic focus on celebrating the moments and the beauty of everyday rituals? How can we start to explore ways to enable people to dwell with density, poetically? Meaningfully? Together, we will explore ways to design immersive spaces that reconnect our bodies to sensations that enrich the lived experience. We will rethink moments and thresholds across various communal living scenarios, and we will create new atmospheres for communal living that responds to our desires to live, connect and truly dwell.

Cluster Lead
Dhanika Kumaheri
dkumaheri@unimelb.edu.au

Tutors:
Julia Lehmann, LiveLoad
Anneke Prins

Studio 5
Studio 6
Studio 14
Studio 18

(2) Housing for More Than Humans

Our cluster invites you to speculate on new ways of cohabiting urban space with more-than-human companions. With a strong focus on ecology, you will be investigating how we can produce spaces that are more inclusive to more-than-human friends. Can urban landscapes and architecture be less human centric and serve a multitude of species? Does an insect, bird, or bat need an architect? What would their brief be? From a list, you will be choosing one focus animal to serve as a client alongside humans, and working towards a design that balances the ecological needs of them both.

Cluster Lead
Dylan Newell
newell.d@unimelb.edu.au

Tutors:
Grant Divall, Grant Divall Architect
Jonathan Choe, Archigardener

Studio 1
Studio 2
Studio 3
Studio 13
Studio 16

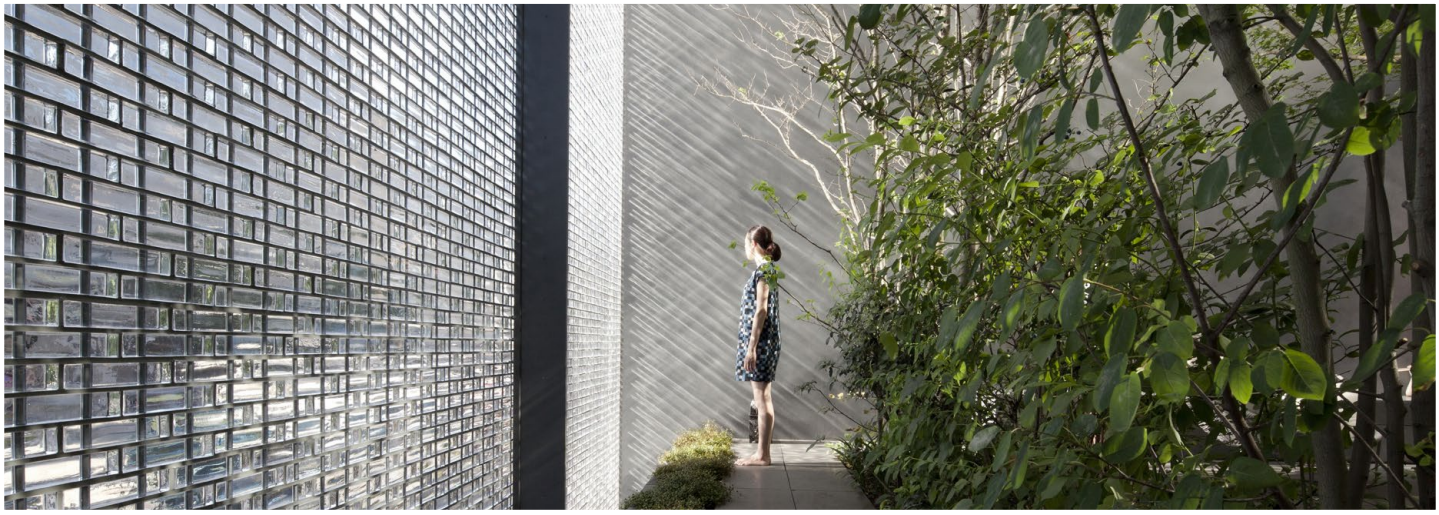
(3) Housing for Growing Old Together

Australia's aging population (people over 65) is expected to increase by 2 million people in the next 20 years. This will come with a continued shift in societal perception of how people age in place. Traditional models of clinical aged care have proven less effective in maintaining quality of life than more integrated design solutions. The desire to remain at home, and connected to community and family, will always remain a strong driver for an aging community. Under the banner of the Studio Gamma project brief, in this cluster, we will also explore the potential for integration of multi-generational or inter-generational living outcomes, as we aim to accommodate a diverse mix of residents on a densified, inner-suburban site.

Cluster Lead
Mark Casey-Losewitz
mark.caseylosewitz@unimelb.edu.au

Tutors:
Lucinda McLean, NMBW
Monty Balding, Archier

Studio 4
Studio 9
Studio 10
Studio 11



(1) Housing for Evoke the Senses

Optical Glass House, Hiroshima | Hiroshimi Nakamura & NAP | 2012

(2) Housing for More Than Humans

Garden House, Victoria | Baracco + Wright Architects | 2014

(3) Housing for Growing Old Together

St Albans Housing, Victoria | NMBW for Housing Choices | 2022

Our Neigbourhood

MacArthur Place Precinct

Our Site

Lectures, Studios, Workshops, Reviews

Always attend all lectures - here you will learn about the subject, understand the expectations and have an opportunity to discuss questions for clarification.

Participate in your studio - your tutor and your cluster leader are your primary teachers, they are only able to help you if you attend and bring all work in progress as required.

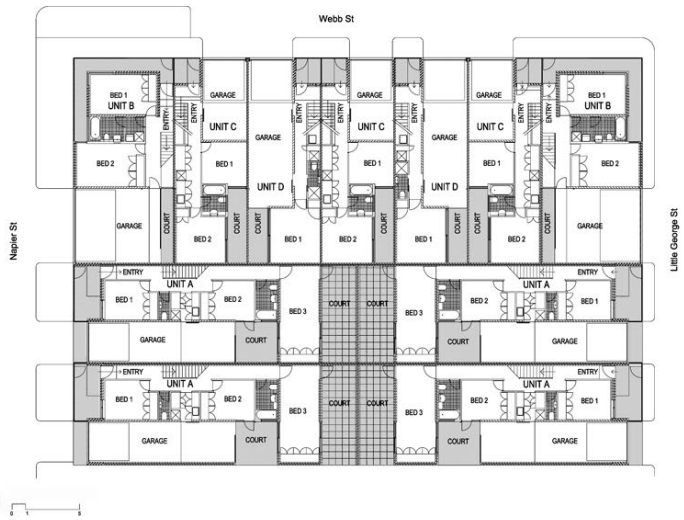
Attend, if possible, all workshops - as they help you to produce your best work. Learn hands-on about model making and drawing styles and conventions.

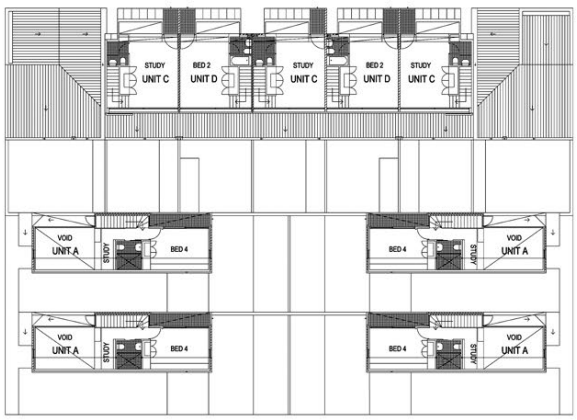
Studio subjects in the Architecture and Landscape Architecture pathways of the Bachelor of Design degree are simulations of how architectural and landscape architectural practices operate.

The lecture program will have the same role as office briefing, while the studio is equivalent to ongoing design-in-progress workshop led by experienced architects (your tutors). As such, the two key learning activities, lecture and studio, are two essential and complementary modes of teaching and learning. Consistent weekly lecture attendance and studio participation are crucial for your learning in this subject.

In Studio Gamma, your design project is a problem-solving iterative endeavour in response to a specific brief, specific urban sites, project requirements and deliverables. The brief, design agenda, and the urban sites are introduced and unpacked through a series of lectures.

Lectures are designed to present the intellectual frameworks relevant to the key design agendas addressed in this studio. Materials delivered in lectures will assist you in understanding your assignment tasks as well as in developing design ideas, strategies, spatial conceptions, and refinements as you progress through the semester. While recordings of lecture will be available for review on the LMS site, you are expected to have attended lectures and/or consulted the associated lecture materials prior to your studio session.





Napier Street Housing, Fitzroy | Kersten Thomson Architects | 2001

Semester Program

	LECTURE (MONDAY 10am-12pm)	INDEPENDENT WORK	TUTORIALS (WEDNESDAY)
W.0	***Read the subject guide carefully!*** ***Prepare by reading the essay on ecology in the subject guide!*** ***Ensure you can attend the important (not to be missed) key lectures in Week 1, 2, 3 and 5!***		
W.1 *24/7*	**Lecture** – PAR Medical Sunderland Theatre ****Student attendance is required*** **A/Prof. Rochus Hinkel and Cluster Leads and Tutors** Tutor introduction / Studio allocation / Subject Introduction / Assignment 1 introduction & **in-class site visit (not to be missed!)**	**In groups (of 2-3), produce for your studio:** Groupwork: Photo documentation of streetscape, plus individual work: sketches, diagrams and photos of observations and discoveries. *For more details refer to assignment* 1	Print your work and pin-up in class! Class discussion about site visit, site analysis, site context and key takeaways from lecture and independent work requirements. Together, discuss and clarify subject guide, project brief and assignment 1.
W.2 *31/7*	**Lecture** – PAR Medical Sunderland Theatre ****Student attendance is required*** **A/Prof Rochus Hinkel and Cluster Leads and Tutors** Cluster Lecture: Specific Outline and Introduction followed by cluster-focused lecture.	**In same groups, produce for your studio:** Draw two sections at 1:100 (East/West, North/South), showing context, including existing buildings, streetscape, trees. Develop section (north/south) that that speculates on your architectural proposal. *For more details refer to assignment 1*	Print and pin-up printed in class! Review and discussion of sections and previous independent work.
W.3 *7/8*	**Lecture** – PAR Medical Sunderland Theatre ****Student attendance is required*** **Prof. Alex Felson** Urban ecology	**In same groups, produce for your studio:** Bring a context model and 2-3 sketch models with variations how your section drawing could be developed in 3D – representing floor levels with slaps. Considers floor heights, views, relationship to sun and neighbours. *For more details refer to assignment 1*	Build context model 1:100 and bring to class. Bring sketch model of design iterations. Review and discussion of independent work.
Assignment 1 submission Friday 11th August, 6pm. End of Week 03			
W.4 *14/8*		Build model for Presentation	**Assignment 1 presentations**
W.5 *21/8*	**Lecture** – PAR Medical Sunderland Theatre ****Student attendance is required*** **A/Prof. Rochus Hinkel** Recap of Assignment 1 Presentation of Assignment 2 **Prof. Alex Felson** Dwelling Ecology	**Individually :** Undertake precedent analysis – they are inspirations fro yoru design. Reflect what you can learn from your precedents. Develop first sketches focusing on ideas on dwelling design, draw possible sections and make a new model of your design. **Note: precedents will be provided by your tutors.*	Discussion regarding key takeaways from precedent analysis, and class precedent exercise Work in progress review – formulate first key design goals and aspects.
W.6 *28/8*	**Workshop** – PAR Medical Sunderland Theatre ****Student attendance is highly recommended*** **Dulani Denipitiya** – Landscape workshop.	**Individually :** Draw, build models, and develop diagrams. Continue to build your journal!	In-cluster pin up and informal cluster review. Cluster groups to join tutorials for student project pin up and discussion, focusing on the integration of ecological systems. *Each student needs to pin-up!*
W.7 *4/9*		**Individually :** Draw, build models, and develop diagrams. Continue to build your journal!	**Mark Losewitz** – seminar on drawing conventions and key architectural representations and considerations (1hr) 1-on-1 feedback
Assignment 2 submission Friday 8th September, 6pm. End of Week 07			
W.8 *11/9*		Develop your model further for Assignment 2 presentation	**Assignment 2 presentations**
W.9 *18/9*		**Individually :** Project work in progress	Review Assignment 2 feedback together. Introduction of Assignment 3 (by cluster leads). Seminar and workshop on 'human scale' Planning for non-teaching week and expectations for the Week 10 pin up
Non-teaching week 25th Sept – 1st October			
W.10 *2/10*		**Individually :** Project work in progress	**Cluster Workshop & Pin Up –** Cross-Cluster project pin up, walk-around and design review / discussion. *Each student needs to pin-up!*
W.11 *9/10*		**Individually :** Project work in progress	**Mark Losewitz** – seminar on drawing conventions and key architectural representations and considerations (1hr) 1-on-1 Design Tutorial
W.12 *16/10*		**Individually :** Project work in progress	Final 1-on-1 Design Tutorial
SWOT VAC – 23rd Oct – 27th October			
W.14 *30/10*	**Assignment 3** Part A: Drawing submission due: Friday 27th October 2023 @ 6pm. **Assignment 3** Part B: Verbal, in-person presentation and model submission during examination period (October 30 - November 17, 2023) – exact date to be confirmed. **Assignment 4** Reflective Portfolio submission – to be confirmed.		

Key notes regarding the semester program:

In person lecture attendance is compulsory for all students for the key lectures highlighted in green, as these form the pillars of foundations for the subject brief.

Workshop (seminars on drawing conventions run by Mark Losewitz and the Ecology & Landscape Workshop run in Week 06 by Dulani Denipitiya) attendance is recommended, as these sessions will assist students in graphic representation, and synthesis of design outcomes that show a consideration of ecological systems.

The work outlined under 'Independent Work' is the minimum expectation to be brought to tutorial time.

0019 Kölner Brett, Cologne | b&k+ Arno Brandhuber & Bernd Kniess | 2000

Studio Culture

Studio is the core learning activity of a design degree. Studio is a simulation of how design is produced, experimented and discussed in the workplace. It is where you present your work-in-progress on a weekly basis and illustrate how it responds to the brief, how you have implemented what you have learned from the lectures and how you are inputting your own independent learning and observation.

It is also a venue to be part of and contribute to a collaborative design learning, where students actively learn together, share and experiment ideas, respectively critique other students' works and receive feedback from their peers and studio tutor. This is an important part of design learning and design profession. The studio offers students with an opportunity to test their ideas, to practice communicating their ideas effectively, to comment on other design ideas, and to take part in design discussions. It is a dynamic work-in-progress in action where different formats of design discussion, experimentation, production, and review will take place.

Your prepared attendance and constructive contribution to the studio culture is an essential part of your learning in this subject.

38 Albermarle St, Kensington | Fieldwork | 2022

Assignments

Assignment 1 - **Mapping and envisioning: Prototyping Living Neighbourhood**
Online drawing submission via Canvas on Friday 11th August, 2023 6:00PM
Models Submission: bring your models to the design review session and upload photos of the model to Canvas by Friday 18th August, 2023 6:00PM.
20%

Assignment 2 - **Living Neighbourhood - Living House: Interim/Work in Progress**
Online drawing submission via Canvas on Friday 8th September, 2023 6:00PM
Model Submission: bring your model to the design review session and upload photos of the model to Canvas by 1:00PM on the day after the review date.
25%

Assignment 3 - **Living Neighbourhood - Living House: Final Design Review**
Online drawing submission via Canvas on Friday 27th October, 2023 6:00PM
Model Submission: bring your model to the design review session and upload photos of the model to Canvas by 1:00PM on the day after the review date.

Assignment 4 - **Lecture Quiz**
Ongoing – total 5%
(6 hours of independent work required)
Each lecture quiz is to be completed by 6:00pm on the day of the lecture.

Assignment 5 - **Studio Gamma Reflective Portfolio**
10% - compilation of observational drawings and thinking drawings due in examination period, after the final review - date to be confirmed.

For details of submission requirements, see the relevant brief of each assignment,
distributed throughout the semester by tutors, and uploaded to Canvas in Weeks 0, 5 and 9.

Submission Requirements

Online Submission Format

- Create a properly sized single multi-page (landscape formatted) PDF file to be uploaded to the LMS.
- Be aware that your sheets are sized correctly to the requirements of the respective Assignment Brief (refer to assignment handouts).
- Model submission on presentation day (bring to your class and upload photographs to Canvas by 1:00pm the day after the presentation/review). In addition, bring your context model and previous model iterations of Living Neighbourhood studies (1:100) to demonstrate your design process.

Oral Presentation Format

- You are required to participate in a design review session and deliver oral presentation in person (the final oral presentation is a hurdle requirement).
- For Assignment 3, a supplementary presentation will be set up for students who were unable to present at the main presentation, and who have a valid extension confirmed by the university. Beyond this supplementary presentation, there are no further opportunities to present in a way that meets the inherent requirements of the subject.
- Drawing materials submitted online will not be marked if student does not participate and deliver their presentation in person (or via zoom if confirmed by Subject Coordinator) and 0 marks will be awarded.
- For each review / presentation there will be a schedule and time limit students will need to follow. Participation and attendance during the whole review session is required - you learn from your peers presenting and the discussion that follows as much as from your own presentation.
- For group work, all the group members will be required to participate and take part in the presentation.

If you have submitted your presentation material online by the due date but are unable to attend design review sessions due to a sudden illness or a legitimate unforeseen situation which arises on the actual studio/ presentation day:

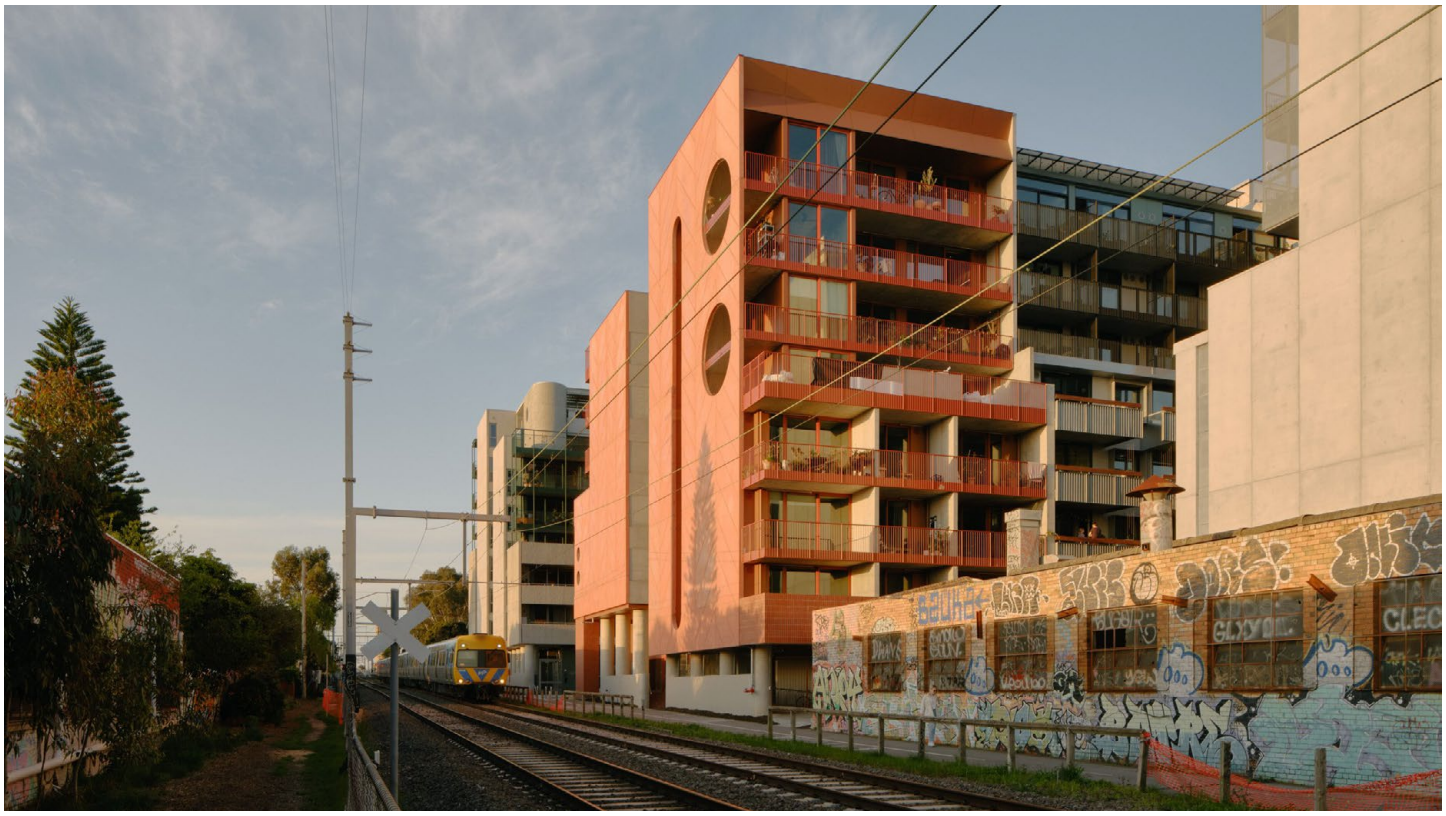
- In order to obtain a second opportunity to present, you are required to submit a Special Consideration application with supporting documentation (for example medical certificate) as soon as possible and inform your tutor.
- If your application is approved you must present your work in the week following the presentation week (or at the organised supplementary presentation); please note that we will not be able to cater individual time preference unless you have a valid AAP.

Architectural drawing standard and convention

In Studio Gamma we place a strong emphasis on drawing as a method to observe, analyse, form, and develop design ideas. You develop a sense of scale and proportion of spatial conditions by drawing consistently in scale. Physical analogue model making (sketch/study model) will be required in the early design stages to develop a sense of scale. These skills are essential for designing residential building at the scale of dwelling and low-rise medium density housing. While Assignment 1 may feature digital drawing and diagram, the design in progress for Assignment 1, 2 and 3 should involve drawing by hand (on paper or graphic tablet). During the final stage of each design project, students may use digital representation or hybrid of analogue and digital representation or remain with analogue drawing/physical model made by hand.

You are also expected to have the ability of using 2D CAD drafting software (AutoCAD, Revit or Vectorworks) and 3D Rhino modelling software in working towards your final design presentation. By the second year of your study, having undertaken FODR, Studio Alpha, Studio Beta, if you are undertaking the Architecture pathway, you are expected to be knowledgeable of the basic conventions of architectural drawing (diagram, sketches, scaled floor plans, site plan, sections and elevation). Please pay attention to line weight and make sure your drawing is accurate and legible before you apply colours and graphic/rendering effects on your 2D architectural drawings. Some of the most beautiful architectural drawings are black and white.

Design Feedback – Iterative Design Process



Nightingale, Brunswick | Kennedy Nolan | 2023

Design Feedback

Through the semester you are developing your design as a work-in-progress. Each week you will receive feedback verbally from your tutor/studio leader and your peers.

Design is a dynamic process of iteration and you are expected to proactively absorb, take note and address feedback from your tutor and peer on weekly basis as part of your independent works outside studio hours and your preparation for major design project submission.

Regular weekly upload of work-in-progress to the group's MIRO board 24 hours before studio class is required and they will be marked as evidence of your studio participation and engagement through the semester **(marking criteria 4 of Assignment 1, 2, 3 as outlined below).** This will allow your tutor to follow and understand your process and provide you with regular input **during studio sessions.**

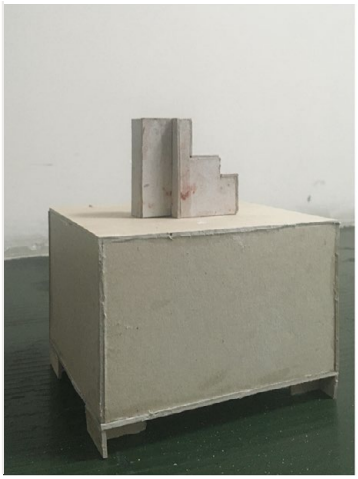
During review weeks, feedback will take the form of verbal communication from studio leader and guest critiques in response to your presentation. Proactively write down the salient points that could help you improve your scheme and continue working on your project. A completed assessment rubric will be returned to each student with a short-written feedback/evaluation.

Marking Critera

Criteria 1 (30%)	Fulfilment of design briefs and deliverables while demonstrating engagement with the four key design considerations (subject content)
Criteria 2 (40%)	Spatial and design thinking demonstrating development and translation of design ideas into design output (composition, spatial planning, programmatic organisation)
Criteria 3 (20%)	Design communication (quality and clarity of oral presentation, quality and clarity of visual representations, accuracy of architectural drawings, effective use of physical models)
Criteria 4 (10%)	Engagement in studio culture and demonstration of design-in-progress through regular and consistent MIRO upload throughout the semester, general expectation of 75% studio attendance (participation and contribution in studio, iteration of design proposal based on feedback)

Resources






Cysur, Brunswick | Peter Märkli | 2020

Main Data and Regulations

Women's Property Initiative Older Women's Housing Project, Beaconsfield | Studio Bright | 2022

Recommended resources:

Nearmap (e-resource accessible available through University of Melbourne Library catalogue - sign in with UniMelb email address)

Nearmap provides access to high resolution, regularly updated, aerial PhotoMaps of Australian cities and towns. The database has tools which enable you to measure distance and area with precision, and offers demographic layers and other information overlays. You can also monitor change and map the progress of a construction project, observe site and environmental changes, measure the effect of weathering, track seasonal growth or shadowing.

CAD files of the sites:
See Canvas 'Assignment Data' folder.

Planning schemes/overlays applicable to sites:
GRZ – General Residential Zone
http://planningschemes.dpcd.vic.gov.au/schemes/vpps/32_08.pdf

GRZ1 – General Residential Zone 1
http://planningschemes.dpcd.vic.gov.au/schemes/melbourne/ordinance/32_08s01_melb.pdf

HO1 – Heritage Overlay 1
http://planningschemes.dpcd.vic.gov.au/schemes/vpps/43_01.pdf

http://planningschemes.dpcd.vic.gov.au/schemes/melbourne/ordinance/43_01s_melb.pdf

Heritage studies and reports on MacArthur Place precinct and Carlton:

https://participate.melbourne.vic.gov.au/application/files/4914/7071/5069/Macarthur_Square_Heritage_Review.PDF

http://www.cchg.asn.au/publications.html#child

Integration of living systems:
Urban Ecology, Landscape, Place, and Dwelling. MUST READ!

Students will be asked to address urban ecological opportunities and challenges associated with Melbourne's dense Inner City. Students will learn to incorporate urban greening strategies that address a variety of environmental factors as part of their designs. For the purposes of the studio project, you should assume that we are living in the 2050s. Autonomous vehicles are the norm. People have witnessed the impacts of sea level rise and daily temperature increases as well as droughts and instances of heavy precipitation. Public health is a major concern and the pandemic led to global rethinking of how we should live in terms of population density and green space access. We are in a new design era, a city greening renaissance, where constructing indoor-outdoor spaces using multiple surfaces and integrated green infrastructure networks with interconnected city to regional park systems are being constructed. Your proposals should introduce innovative solutions that are also affordable, phased and constructible. You should be inventive, while also building on ongoing and past projects. For example, your projects can build on Melbourne's regional scale green wedges (Fig 1). Introduced in the 1970s, the Planning and Environment Act (1987) defined them as land in a metropolitan fringe planning scheme outside the Urban Growth Boundary. The planning approach defines urban growth corridors that preserve farmland and bushland. Political pressures in the 1990s led to the removal of the Green Wedge planning provisions and to subsequent encroachment. The Metropolitan Green Wedge Protection was re-introduced into a legislation in the Planning and Environment Act of 2003 for local governments to prepare and review Green Wedge Management Plans. It is discussed in DPCD 2011, Melbourne 2030, Melbourne @ 5 Million, and Plan Melbourne 2017.

Melbourne is uniquely positioned to be a case study for urban greening. Melbourne has roughly 28% open green space (If you (including Crown road reserves), one of the highest percentages of any city in the world (VEAC 2011). Vegetation on low-density blocks including residential gardens as well as public parks, remnant native vegetation patches, and recreational spaces contribute to this high percentage of open space. Most species, such as Rainbow lorikeets (Trichoglossus haematodus), Grey-headed flying-foxes (Pteropus poliocephalus) and Brushtail possums (Trichosurus vulpecular), are generalists and tolerant of urban areas (Ives et al. 2013).

Figure 1. Map of the 12 Green Wedges.

For this semester it is important to contextualize your project. This is particularly the case when focusing on environmental goals. Your site invariably contributes to and is part of multiple spatial and temporal environmental systems. Furthermore, the scale of your project may not tie directly into a relevant scale for adaptation solutions. Understanding how your project ties into the watershed and hydrological systems and bioregions (Fig 2), as well as evaluating the underlying soils and parent materials, local micro-climates, and many other environmental factors will inform your ecological design strategies. To become effective designers in the face of climate change it is essential for you to establish ecologically viable environmental strategies for all of your projects moving forward. Recognizing the challenge of learning multiple disciplines in one studio, we will focus on understanding your project within a hierarchy of nested spatial and temporal scales with an emphasis on moderately dense urban residential scale neighborhoods as ecological systems. This is particularly true when you consider the existing biodiversity conditions of Melbourne's inner city, where our project site is located. Only around 1.6% of the original native vegetation remains and habitat loss continues. In such highly modified urban landscapes, the remnant vegetation patches take on multiple pressures with unique opportunities for design and maintenance (Hahs et al. 2009). Constructing and conserving habitat including native biodiversity to co-exist in areas of dense human populations is an ongoing challenge that relies on careful design and active management. In addition, you need to consider the novelty of the urban environment and the opportunity to create something new. You can review the novel ecosystem literature. A novel ecosystem "consists of new combinations of species that have not previously coexisted, and/or new configurations of environmental factors such as changed climate or altered soil properties" (Hobbs et al. 2009).

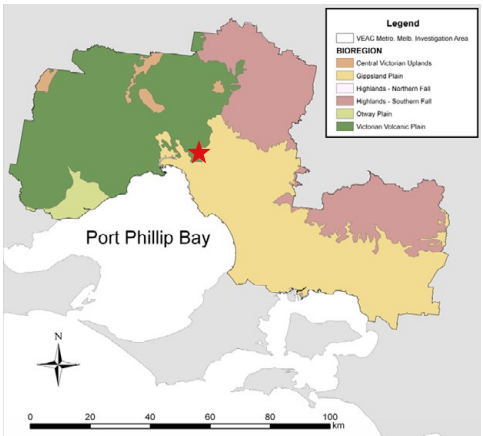


Figure 2. Map of the bioregions

This semester you have an opportunity to redesign a portion of a neighborhood. For the environmental approach, you should prioritize humans as well as non-human wildlife using a wide range of greening strategies while also creating a series of unique houses and landscapes. Carefully crafted indoor-outdoor spaces is essential. Exposure to nature through multiple senses is encouraged. Focusing on wildlife behavior including foraging, nesting, and reproduction as well as food web dynamics should provide spatial considerations and influence your materials. Other environmental approaches should be addressed as co-benefits such as: passive design principles, storm-water management, micro-climate benefits and urban heat island, and urban farming. You will also need to consider maintenance concerns and pest issues. Students should plan to incorporate these components through a series of drawings, sketches and studies.

You will develop habitat strategies framed as various landscapes such as green walls, green roofs and other types of green infrastructure and open space as a larger contribution to greening cities for the neighbourhood. You will also incorporate into your buildings and landscapes adaptation strategies at scaled to the medium-density context and ownership pattern set in the studio. This component of the studio will allow students to consider the sustainability of people and non-human living systems (native flora and fauna including vegetation, insects, birds, pests, and pets). The studio will introduce you to anthropogenic landscapes in a variety of forms including planted, remnant, disturbed, neglected and maintained. You will explore the interactions between residential building (facade/property boundaries/entry areas) and landscape elements (front yard, backyard, courtyard, alley, adjacent and borrowed green spaces, drainage areas, and neighbourhood to large parks). You will learn to organize overlapping outdoor programs and spaces areas including their design features (or lack of these). You will learn and apply environmentally sustainable design principles.

Students should plan to build up an ecological habitat perspective and expand this to consider multiple co-benefits and other environmental impacts of urban neighbourhood densification and relevant to their design. You can also consider the variety of threats to biodiversity associated with urban environments. This includes issues such as (1) land clearing and development, (2) invasion of non-indigenous species, (3) pollution and nutrient additions, (4) climate conditions, (5) altered hydrology, (6) global climate change, (7) other forms of human use, (8) maintenance of effective disturbance regimes, (9) addressing fragmented native ecosystems, and (10) dealing with genetic and reproductive processes (Ives et al. 2013).

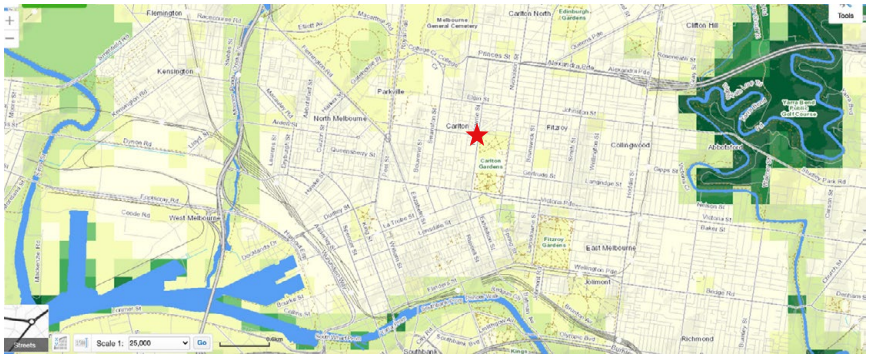


Figure 3. Victoria's Nature Kit: https://www.environment.vic.gov.au/biodiversity/naturekit

While we are working inside this boundary within Melbourne's Inner City, for site analysis to inform your landscape and architectural design and practice starting with a regional ecology and looking historically are both techniques to better inform and guide your design options. The value of starting with an investigation of the Green Wedges is that unlike the Inner City where only 1.6% of the original biodiversity conditions remain, the outer suburbs of Melbourne maintains roughly 16% of the original native vegetation (McDonnell and Holland 2008). Thus, this "peri-urban" landscape (area immediately surrounding densely-populated metropolitan centres), provides a mosaic of urban to rural landscapes and remnant native areas, urban pockets, agricultural and rural land (fig 3). These landscapes support some 1864 species of indigenous flora and 520 indigenous fauna species have been recorded. Approximately 9.5% of the flora (178 species) and 26.2% of the fauna (136 species) are considered threatened (Hahs et al. 2009, ARCUE 2009). Our site falls at the intersection of two historic landscapes. This includes the Victorian Volcanic Plain, which has some of the most depleted ecological communities in Victoria and the Gippsland Plain Bioregion. The Gippsland plain occupies most of Melbourne and includes gently hilly and low-lying, coastal and alluvial plains. The terrain includes dunes, floodplains and swampy flats with a range of ecosystems (Fig 2). The geology of Melbourne consists of three areas: (1) siltstone, sandstone and claystone to the east; (2) sand, clay, gravel, silt, limestone and marl to the southeast (Port Phillip Bay); and (3) basaltic lava flows to the west of the CBD (Ives et al 2013). Understanding the ecological integrity and health of the broader Melbourne region can help to inform the kind of biodiversity potential one might achieve on our site. Students should keep in mind that any habitat construction or enhancement of native biodiversity in close proximity to a large and dense human population is a challenge.


Figure 4. Aerial view of the site.

As you zoom in to your neighbourhood project (fig 4), keep this context in mind to inform your approaches to ecological design. It is important to interpret this in the context of historical landscape references, while also considering the impact of people (anthropocene) and the novel identity of the urbanized landscape. Take cues from adjacent landscapes conditions and imagine a future where cities are actively reconstructing habitat corridors and patches. When developing your landscape strategies remember that Melbourne has a moderate, coastal climate. The average mean maximum annual temperature is 20°C with a mean annual minimum temperature of 10 °C. Rainfall is distributed relatively evenly throughout the year (highest in October). There is an interesting rainfall gradient running from west (< 500 mm/year) to east (almost 1100 mm/year) with a mean annual rainfall of 648.5 mm (Bureau of Meteorology 2009).

Additional Resources

References

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Bureau of Meteorology (2009) 'Climate Statistics for Australian Locations', <http://tinyurl.com/3xjef9>, accessed 10 June 2009 (need to update: http://www.bom.gov.au/climate/

Hobbs, Richard J. et al. "Novel ecosystems: implications for conservation and restoration." Trends in Ecology & Evolution 24, no.11 (2009): 599-605.

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McDonnell MJ, Holland KD (2008) Preserving biodiversity in an urbanising world. In 'Transitions: pathways towards sustainable urban development in Australia'. (Ed. PW Newton) pp. 255-268. (CSIRO Publishing: Melbourne)

Plan Melbourne 2017-2050. Five-Year Implementation Plan. Victoia State Governement. 2017.

Hahs, Amy, Mark McDonnell, Kelly Holland, and Fiona Caryl. 2009. Biodiversity of Metropolitan Melbourne
Prepared for the Victorian Environmental Assessment Council by the Royal Botanic Gardens of Melbourne and Australian Research Centre for Urban Ecology.

Melbourne 2030

Melbourne @ 5 Million

NatureKit https://www.environment.vic.gov.au/biodiversity/naturekit

Planning provisions for Melbourne's green wedges Nov 2013. Department of Sustainabilty and Environment

Perimeter House, Abbotsford | Studio Bright | 2017

Software Support:

24/7 software support service (for all drafting and modelling programs) is available for students enrolled in the Bachelor of Design and Bachelor of Environments degrees. Use your University of Melbourne login details:

https://academy.archistar.ai/login

Recommended Readings

Dwelling Architecture - Urban Dwelling – Types – Spatial Planning

Aranguiz, A. C. (2005) Town Houses, Barcelona: Industrias Gráficas Mármol, S. L.

Krebs, J. (2007) Basics: Design and Living, Basel: Birkhäuser.

London, G. (ed.) (2003) Houses for the 21st Century, Balmain NSW: Pesaro Publishing.

Nuijsink, C. (2012) How to Make a Japanese House, Rotterdam: NAi Publishers and Marcel Witvoet.

Schneider, T. and Till, J. (2007) Flexible Housing, New York: Architectural Press.

Pfeifer, G. and Brauneck, P. (2015) Residential Buildings: A Typology, Basel: Birkhäuser.

Architectural elements, materiality, design standards, and drawings

Beitin, A., Eiermann W., and Franzen, B. (eds) (2017) Mies van der Rohe: Montage Collage, London: Koenig Books Ltd.

Ching, F. D. K. (2007) Architecture: Form, Space and Order, New Jersey: John Wiley & Sons, Inc.

Clarke, D. (ed.) (2015) How to Rethink Building Materials: Creating Ecological Housing for the Designer, Builder and Homeowner, Empire Bay NSW: CL Creations Pty Ltd.

McLeod, V. (2010) Encyclopedia of Detail in Contemporary Residential Architecture, London: Laurence King.

Neufert E. (2012) Neufert Architects' Data, Wiley-Blackwell.

Philips D. and Yamashita, M. (2014) Detail in Contemporary Residential Architecture, London: Laurence King Publishing.

Radford, A., Morkoc, S. and Srivastava, A. (2015) The Elements of Modern Architecture: Understanding Contemporary Buildings, London: Thames & Hudson

Rengel, R. J. (2012) The Interior Plan: Concepts and Exercises, New York: Fairchild Books.

Shields, J. A. E. (2014) Collage and Architecture, New York and London: Routledge.

Spankie, R. (2009) Drawing Out the Interior, Lausanne: AVA Book.

Recommended Readings

continued

Extension, adaptation, and architecture in the existing fabric

Bertram N. and Halik, K. (2002) Division and Multiplication: Building and Inhabitation in Inner Melbourne, Melbourne: RMIT University Press.

Bloszies, C. (2012) Old Buildings, New Designs: Architectural Transformations, NY: Princeton Architectural Press.

Bollack, F. A. (2013) Old Buildings New Forms: New Directions in Architectural Transformations, US: The Monacelli Press.

Bruhn, C. and Butler, K. (eds) (2015) The Terrace House: Reimagined for the Australian Way of Life, Thames and Hudson (Australia) Pty Ltd.

Cramer, J. Architecture in Existing Fabric: Planning, Design, Building, Basel: Birkhäuser.

Mornement, A. (2007) Extensions, London: Laurence King.

Schittich, C. (ed.) (2003) Building in Existing Fabric: Refurbishment, Extensions, New Design, München, Basel, Boston: Birkhäuser

Density, housing, and urbanism

Bay, J. H. and Lehman, S. (2017) Growing Compact: Urban Form, Density and Sustainability, London and New York: Routledge.

Berghauser Pont, Meta. (2010) Spacematrix: Space, Density and Urban Form, Rotterdam: NAI Publisher.

Bruelisauer, M. and Berthold, S. (eds) (2015) Reclaiming Backlanes: Design Vision for Increasing Building Performace and Reprogramming Common Spaces, Singapore: World Scientific Publishing Co. Pte. Ltd.

Davis, H (2012) Living Over the Store: Architecture and Local Urban Life, Abingdon and New York: Routledge.

Firley, E. and Stahl, C. (2010) The Urban Housing Handbook, Chichester, West Sussex: Wiley.

Judd, B. (1993) Designed for Urban Living: Recent Medium-Density Group Housing in Australia, Red Hill ACT: The Royal Australian Institute of Architects.

Morrish, W.R., Schindler, S., and Swenson, K. (2009) Growing Urban Habitats: Seeking a New Housing Development Model, San Francisco: William Stout Publishers.

Rowe, P. G. and Kan, H. Y. (2014) Urban Intensities: Contemporary Housing, Types and Territories, Basel: Birkhäuser.

Schröpfer, T. (2016) Dense + Green: Innovative Building Types for Sustainable Urban Architecture, Basel: Birkhäuser.

Uytenhaak, R. (2008) Cities Full of Space: Qualities of Density, Rotterdam: 010 Publishers.

Recommended Readings

continued

Urban ecology in landscape architecture, and green and inclusive urbanism

Dodd, M., Harrison, F., and Charlesworth E. (eds) (2012) Live Projects: Designing with People, Melbourne: RMIT University Press.

Clarke, D. (ed.) (2015) How to Rethink Building Materials: Creating Ecological Housing for the Designer, Builder and Homeowner, Empire Bay NSW: CL Creations Pty Ltd.

Hou, J., Spencer, B., Way, T., and Yocom, K. (eds) (2015) Now Urbanism: The Future City is Here, Abingdon and New York: Routledge.

Saniga, A. (2012) Making Landscape Architecture in Australia, Sydney: NewSouth Publishing.

Carlton, Melbourne, and Australian cities

Davison, G. (1994 [1978]) The Rise and Fall of Marvellous Melbourne, Melbourne University Press 1978, reprinted in paperback 1979, 1981, 1984, 1988, 1994.

Davison, G. (2004) Car Wars: How the Car Won Our Hearts and Conquered Our Cities, Allen and Unwin, Sydney 2004.

Davison, G. (2004) The Rise and Fall of Marvellous Melbourne, revised and expanded edition, Melbourne University Press, Melbourne, 2004, 382 pp.

Davison, G., Howe, R., Nichols, D. (2014) Trendyville: The Battle for Australia's Inner Cities, Monash University Publishing, Clayton 2014.

Davison, G. (2016) City Dreamers: The Urban Imagination in Australia, New South, Sydney.

Dovey, K., Adams, R., Jones, R. (2018) Urban Choreography: Central Melbourne, 1985-, Melbourne: Melbourne University Press.

Lewis, M B. (2004) "The Architecture," in Carlton: A History, ed. Peter Yule, Carlton: Melbourne University Press.

Lewis, M B. (2000) "Making Do," in A History of European Housing in Australia, ed. Patrick Troy, Cambridge: Cambridge University Press, pp 41-58.

Lewis, M B. (1999) Suburban Backlash, Melbourne: Blooming's Books.

Lewis, M.B. [ed], Inner Conservation and Redevelopment: An Independent Panel Report on a Proposal for Smith Street, Collingwood, under Melbourne 2030 (Miles Lewis on behalf of the Panel, Melbourne 2004) ISBN 0734030347, pp 85.

Lewis, M B. (1995) Melbourne: The City's History and Development, Melbourne: The City of Melbourne.

Yule, P. (eds) (2004) Carlton: A History, Melbourne: Melbourne University Press.

Subject Delivery and General Policies

Nightingale, Brunswick | Kennedy Nolan | 2023

Intended Learning Outcomes

As outlined by the University Handbook:

Students who have successfully completed this subject should be able to:

1. Understand urban systems and fabric; analyse and represent findings through multi-scalar mapping and diagramming
2. Understand the physical, social, cultural, historical, and ecological aspects of a particular site context, and the ability to incorporate context into architectural design projects
3. Design to the specifics of the brief, understand and incorporate site and landscape interface
4. Integrate historical and theoretical concepts and processes into design propositions
5. Design a complex or series of interconnected buildings, that integrate and interface with urban or inner suburban landscapes
6. Develop and demonstrate an understanding of scale and space from an urban to a domestic interior scale, relating to people, location and utilisation
7. Negotiate individual design aspirations within the context of a team project
8. Communicate and test ideas and design propositions through iterative use of orthographic drawing (analogue and digital), 3D-modelling (digital and physical), photomontage, renderings and animations
9. Recognise and demonstrate awareness of the disciplinary frameworks and attributes of architecture
10. Present, substantiate and advocate for design proposals in a public setting, and accept critique in a constructive manner
11. Engage with and contribution to the design studio culture

Generic Skills

Students completing this subject will have developed the following generic skills:

1. Students completing this subject will have developed the following generic skills:
2. Ability to generate and iteratively test design ideas
3. Ability to work with design precedents
4. Ability to work with different design methodologies
5. Physical and digital model-making and its translation process
6. Ability to integrate digital tools into the design generation and design development processes
7. Graphic communication (including orthographic projections: plans, sections, elevations, axonometric and other projections)
8. Verbal presentation and appropriate use of design terminology
9. Time management and project management
10. Constructive acceptance of feedback and criticism.

Specific Design Skills

Complementary to the general skill developments and learning outcomes outlined above, this studio will focus on the development of the following set of specific design skills:

- Understanding of spatial thinking associated with the creation of a compact, flexible and adaptable residential design and its translation in floor plan, section, and three-dimensional spatial composition;

- Understanding of spatial hierarchy (private-public; main-auxiliary; living-service) and programmatic composition of a residential building (sleeping/living/ablution/eating/cooking/storing/working);

- Understanding of and ability to evaluate spatial experiences associated with dwelling, house and residential building as well as awareness of architectural elements that create and affect these experiences;

- Understanding of compositional syntaxes (point/line/plane; mass/volume; frame/infill) and awareness of architectural tectonic and their applications and effects in a narrow site and constrained inner urban context;

- Understanding and awareness of design standards (dimension, scale, proportion, architectural details) associated with residential typology (e.g. stairs, bathroom, kitchen, courtyard/backyard, roof system, storage system, parking, disability standard, design requirement for ageing population);

- Understanding of environmental performance of residential building and applications of passive design principles, rainwater harvesting system, vertical garden, productive landscape in residential building;

- Understanding of the relationship between architectural forms, urban morphology and landscape conditions in an inner urban context and their considerations in a design process.

Subject Delivery

General Expected Participation

- Consistent and engaged participation in at least **75% or more of lectures** (as evidenced in lecture quiz participation) **and studio classes** (as evidenced in your active contribution in class and weekly upload to Miro board of your design in progress and design journal materials prior to studio time) **Studio participation and engagement will be marked as part of marking Criteria 4 in Assignments 1, 2 and 3;**

- You are expected to attend the weekly 3-hour studio **well-prepared, demonstrating evidence of independent design work (assignment preparation) of minimum 5 hours per week outside lecture and studio session. You will be required to upload your weekly progress to your Studio's Miro Board at least 24 hours before the start of your studio class to give your tutor an opportunity to review the work ahead of time.** You are expected to have attended the associated week's lectures and/or have consulted the recording of the lectures and lecture materials prior to your studio session.

- Please attend the studio well-equipped to present and to continue working on your design during studio class either through drawing, sketching, or modelling. Roll of tracing paper, graph paper, scale ruler, sketching pencils and pen, and your design journals are essential tools.

- Please note that studio engagement is a marking criteria for all the design assignments and that studio is a core peer learning component of design studio subject.

- At-risk notifications will be issued in Week 5 and Week 9 if students do not meet the general expectation of 75% participation in studio sessions.

Lecture and Lecture Quizzes

- Lecture, a total of 12 hours, see semester program details.
- There will be no lecture during design presentation weeks.
- Lecture quizzes (on the LMS site) will be held throughout the semester following lecture delivery as measure of lecture participation.

Studio enrolment:

- All students are required to enrol in a studio class in week 0, prior to the start of the teaching period;
- Each studio will have a strict limit of student numbers to ensure equity across the subject.
- You will not be able to participate in a studio class if you are not enrolled in that particular class;
- You will be required to show to the tutor your latest and current subject timetable status if you change your studio enrolment/registration between week 1 and 3;

Note:

- Tutors will provide feedback based on the drawing materials during studio time.

- Students should continue to work independently on their assignment works if they are unable to participate in their scheduled studio session by consulting the subject guide (available from Canvas) and the associated lecture materials of the week. Students should bring their works/ drawings to the next class they are able to attend and upload drawings to Miro board as completed.

- If students do not fully participate in studio sessions they will be recorded as absent from the class. Uploading weekly studio task onto the Miro board does not substitute studio participation.

General Policies

Hurdle Requirements

- Participation in final design review and oral presentation (Assignment 3)

To pass this subject, you are required to participate in the final design review session and deliver your oral presentation in person. While presentation in week 5 and 9 are not hurdle requirements, your drawing submission will not be marked and will receive 0/N if you do not present your project in person during the design review session.

Please be aware that as a student enrolled in the Bachelor of Design, this degree employs studio-based learning, which includes the requirement to present work and to receive critique and feedback publicly. “Crits” are an integral part of working in the industry and are an inherent requirement of the course. This information can be found in the University Handbook: https://handbook.unimelb.edu.au/2022/courses/b-des/print

Late online submission and late penalty

Late submission of design deliverables will attract late penalty according to the University’s policy:

- *Penalty of 10% deduction of the total possible marks for each day late applies to late online submission of design deliverables and including weekends and holidays;*
- *Incomplete submission will be marked as received and significant incomplete submission may result in N/fail grade.*
- *Submissions more than five days late will not be marked and will receive 0 marks.*

Late attendance to studio presentations

Design presentation is a formal occasion equivalent to an exam and all students are required to fully participate in the session professionally, punctually and respectfully.
Late arrival in studio during design review weeks is disruptive to the overall time management of the studio and it affects the concentration of students who are presenting their works. Late arrival in presentation week as such will attract late penalty as below:

- 5% penalty applies for late arrival of more than 10 minutes;
- If you are delayed by an unforeseen situation which is beyond your control, you will be required to submit a written explanation and evidence/ documentation of the situation within 24 hours of your studio session by email to the senior tutor in order for the late penalty to be waived.
- Please note that printing related delay and minor public transport delay are not unforeseeable situations and these will not be accepted as grounds for the late penalty to be waived.

Management of design production and the punctual attendance of design review sessions are crucial skills required in all design professions, including architecture and landscape architecture. You are expected to plan ahead to ensure that you will have your printed materials ready prior to the start of your studio session during presentation weeks. Do not solely rely on the MSD’s printing facility on the day of your presentation as they will be experiencing a high printing demand with long waiting time particularly at end of semester.

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Subject Delivery

Extensions

If unforeseen circumstances have significantly affected your ability to complete an assessment task on time, you may be eligible for an extension. Extensions may be granted in circumstances including but not limited to: illness, injury, family illness or breakdown, legal commitment, and religious or cultural events.

Considering the iterative nature of design projects, we strongly recommend that you aim to present and submit works in weeks 5 & 9 to obtain timely feedback. We strongly recommend that you only apply for an extension when unforeseen circumstances have significantly affected your progress.

Remember, meeting project deadlines is an essential skill of architects and landscape architects – you are expected to work progressively week to week, beginning at week 1.

All extension requests should be submitted at least three working days before the due date. Students who experience the onset of adverse circumstances less than three days prior to the due date must request an extension as soon as possible and prior to the assignment due date. The Application for Extension form can be accessed here. https://edsc.unimelb.edu.au/enrolment/list-of-forms/application-for-extension

Students are required to provide supporting documentation, such as a medical certicate or police report, and explain the impact of the circumstances on their ability to complete the assessment task.

Students granted an extension must attach the advice of the extension to their assignment when submitting via LMS.

Authenticity of supporting documentation is essential. Submitting falsified/forged documentation is a form of serious misconduct which may lead to termination of enrolment.

You do not need to contact subject coordinator/senior tutor/your tutor separately as long as you submit your application online before the due date is passed and provide relevant supporting documentation. We will respond to your application within 3 working days of receipt of the application.

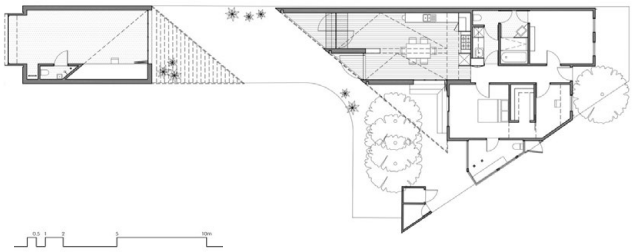
Please note that submission of an application does not mean automatic approval of the extension. You should continue to work on the assignment and hand in your work as soon as possible to avoid penalty should your application for an extension not be approved.

Applications for extensions of more than ten days

These should be made as Special Consideration applications and processed through the Student Portal, see below the Special Consideration section.

Extensions cannot be granted for the following circumstances:

- Software, computer failure;
- Printing delays
- Assessment tasks in other subjects due;
- Employment responsibilities and routine financial support needs;
- Stress or 'normal' anxiety, study difficulties;
- Difficulties adjusting to university life;
- Language difficulties;
- Minor inconvenience;
- Regular life events, such as family life, work, sporting activities, social and other commitments
- Minor interruptions and disruption to routine that might result from minor illness, mishap or other minor adversity.



The Kite, Architecture Architecture | 2016
https://www.archdaily.com/796133/the-kite-architecture-architecture

Subject Delivery

Academic policies, general

The ABP Student Policy Guide can be accessed via the LMS page for all ABP subjects. It contains: important information on student responsibilities and expectations, including time commitment requirements and key enrolment dates; instructions for extension and special consideration applications; instructions for requesting a review of results; and important information on academic misconduct, especially regarding plagiarism, collusion and cheating.

Special considerations:

Students may experience extraordinary or unusual circumstances, or ongoing circumstances that adversely affect their academic performance. The University has policies in place to support students who are suffering academic disadvantage. For further information please refer to: http://students.unimelb.edu.au/admin/special. Such claims will need to be documented, addressed, and resolved by the Special Consideration Committee of the Faculty – and not by the subject coordinator.

It is essential that you inform the senior tutor if you are applying for Special Consideration through STOP 1. Students should continue to work on their assignment while waiting for the outcome of their application. Once special consideration or an extension application is approved, it is the student's responsibility to contact the subject coordinator and senior tutor to find out what is required for the submission. This is particularly important for design presentations.

Counselling and Pyschological Services:

Life at university can be exciting and interesting, as well as bring challenges such as adjusting to a new environment and the general stress of student life. Counselling can be helpful during these times. Counselling and Psychological Services (CAPS) provides free, confidential, short-term professional counselling to currently enrolled students and staff at The University of Melbourne. For further information please visit: https://services.unimelb.edu.au/counsel/

Plagiarism and Collusion:

Plagiarism is the act of representing as one's own original work the creative works of another, without appropriate acknowledgment of the author or source. Creative works may include published and unpublished written documents, interpretations, computer software, designs, music, sounds, images, photographs, and ideas or ideological frameworks gained through working with another person or in a group. These works may be in print, electronic or other media. Without full acknowledgement of the debt to the original source, any of the following would be an example of plagiarism: direct duplication, by copying (or allowing to be copied) another's work, whether from a book, article, website, another student's assignment, etc.; close paraphrasing of another's work, with minor changes but with the essential meaning, form and/or progression of ideas maintained; piecing together sections of the work of others into a new whole; or submitting one's own work which has already been submitted for assessment purposes in another subject.

Collusion is the act of representing as one's own work what is in fact the result in whole or in part of unauthorised collaboration with another person or persons. Collusion involves the cooperation of two or more students. Both the student presenting the assessment deliverables and the student(s) willingly supplying unauthorised material are considered participants in the act of academic misconduct. Cheating (e.g. using banned material in an examination), plagiarism, and collusion will be dealt with according to the University's policy on academic misconduct. Please be aware that the penalties are severe.

Plagiarism Detection Software

The Faculty routinely uses Turnitin plagiarism detection software, which may be applied to all assignments from a subject, to suspect work, or to a random selection of assignments, as determined by the subject coordinator. Students will be advised if the software has been applied and of any issues identified by the application of the software.

Academic Skills Unit

The University's Academic Skills Unit provides handouts, skills guides, booklets, and videos to guide and support students in developing time and task management skills, writing skills, speaking and presentation skills, language skills, and, importantly, research and referencing skills. These resources can be accessed from the Academic Skills Unit website.

Academic Skills Unit:
https://students.unimelb.edu.au/academic-skills

Student IT
https://studentit.unimelb.edu.au/

Maker Spaces
https://msd.unimelb.edu.au/maker-spaces/home

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