Nature correctedness is the opportunity architecture allows us to engage with the living environment we inhabit.

1. Sunlight
2. Views
3. Air
4. Greenscapes
1. Sunlight

With a west facing garden the living spaces are orientated to engage with the garden, operable screens are included along the west face to mitigate sunlight in summer. Raised clerestory windows reflect light onto a light shelf diffusing light into the living spaces when screens are closed.

The insertion of a circular skylight above the central stair and the inclusion of an internal courtyard floods the centre of the deep south facing house with light.

The insertion of a central ‘new york loft’ style angled glazing set back from the overhead bridge allows light to filter down into the ground floor area. The insertion of a skylight above the stairwell allows natural light to flood the opposite brick wall which will absorb the heat and act as a thermal stack to heat the interior of the house.

The filtration light through dense internal areas that otherwise are not privy to natural sunlight.
2. Views

The filtration of views through the built form.

2. Air

The filtration of air through built form.
Greenscapes

The use of landscapes to inform the design outcomes.
I have catalogued various criteria in the three conditions of urban generosity to develop a tool kit that enables my architecture to extend beyond the built form/object paradigm. This tool kit is not a checklist but a process in which to map the existing context. By discovering and harnessing the natural elements within the site I can create an architecture that delights by incorporating light, air, views and the local. The architectural outcomes respond to these conditions revealing the opportunities within the site. Even under difficult conditions where these elements seam nonexistent architectural devices can invert these conditions. It is within nature of the local, the built environment and the organic, that I have found my design impetus.

02.04

Summary
The final project in this research was the design of the exhibition for the Spring 2013, Practice Research Symposium, RMIT University, Melbourne. An examination requirement, the exhibition was also an opportunity to encapsulate the design strategies embedded in my design process of urban generosity.
03.02
Model of the Urban
Generosity Exhibition

03.03
Panel layout
Urban Generosity
Exhibition

03.04
Perspective South/West corner
Urban Generosity Exhibition

03.05
Perspective West elevation
Urban Generosity Exhibition

03.06
Perspective North/West corner
Urban Generosity Exhibition
The exhibition was designed as a response to the conditions of the gallery (the local) and how my design strategies could interplay with the localised context. Given a choice of exhibition space within RMIT’s Design Hub, I decided on Project Gallery A to be shared with three other exhibitions. This is a spectacular rectangular exhibition space nominally 32 meters long by 7 meters wide and lofting approximately 9 meters high. It was imperative that the design of the exhibition not only engaged with the proportions of this space but also highlighted the nature of the space.

Corflute panels of 1250mm wide x 2400mm high were adopted as a standard size for the exhibition panels. The panel height was important as it was the same minimum height of a habitable domestic room, a commonly experienced volume which would have a sense of the familiar for the audience. The panels were raised 500mm from the floor creating an invisible ceiling and rooms within a room. It was anticipated through this familiarity the audience would be inclined to loiter within the space.
Another important aspect of the exhibition was to take the representation of my architecture off the walls and let it become the walls. The three-dimensional representation of my architecture was a priority creating an opportunity to experience the spatial qualities in my design strategies.

Likened to the exterior of a building with four corners and a series of thresholds, the perimeter of the exhibition was wrapped with a series of images that highlighted the various graphic representations of my built and unbuilt work. This exhibition was an opportunity to extend the programmatic conditions of the gallery.

The images binding the exterior of the exhibition were purposely evocative, devoid of text, allowing the audience to be enticed to enter through the thresholds into a place of discovery. The interior images, evidenced the research and were uniformly exhibited to expose the three main poles of my design strategies: the edge condition, porosity and nature correctedness.

A series of spaces were created by the various placement of the panels which in turn created spaces that were part of the spatial explanation of urban generosity. Wall adjacencies and a person’s relative position to these were imperative in allowing the audience to make connections between the work and the exhibition, creating an understanding of the flow from project sites, scales and programs that threaded my three poles of investigation.

The elongated perimeters of the exhibition was purposely designed to have equal panels and openings. In placing the panels differently and through the process of layering walls behind each other the qualities of these edge conditions were varied. The eastern edge condition with two openings had a less porous condition unlike the western edge with one larger opening that revealed a deeper porosity into the exhibition.

As part of the examination an unorthodox approach was adopted, to request the examiners and audience to walk through the exhibition mid way through the presentation. This reiterated
The purpose of moving the audience through the exhibition was a critical part of the design. Urban generosity is how architecture allows the body to interact with the architecture and the experiences it facilities for the bodies within those spaces and less how the architecture is viewed as an object.

The eastern and western edge conditions were significantly setback from the gallery walls, ensuring the gallery’s elongated view was maintained, specifically from the northern public courtyard through the front door, to the end of the gallery, maintaining the natural light quality and a view to the other exhibitions by the passerby.

The northern edge condition created a shortened vista from the main entrance of the gallery prefacing the exhibition title and text. Once entering the northern edge and turning left the vista was elongated to view the exhibition’s most southern wall seven meters away.
The southern edge condition likened to the northern edge had a shortened vista yet by placing the opening closer to the eastern wall and with the larger opening along the western boundary, the vista to the front entrance of the gallery was maintained and created a porous quality through the exhibition.

The exhibition had a series of spaces, designed to create a series of spatial conditions. Some spaces were tight where bodies brushed past each other or alternatively to avoid bodily contact would need to push the panels slightly, a constant interaction between the body and place, creating unexpected architectural moments such as the movement of shadows on the ground. There were spaces to individually retreat or places to gather within the interior of the exhibition.

The panels were suspended in a rectangular form not only to reflect the form of the gallery but also to lightly hover above the ground. This allowed the various elements to interact with the exhibition.

The panels swayed in the wind allowing nature to affect the quality of the exhibition, including the play of shadow cast on the panels and floor from the artificial lights overhead. The suspended panels also enabled the audience to become part of the exhibition as their feet were viewed as pedestals to the panels. The panels were read as either a series of layers or individually, extending the eye beyond the perimeter into the interior and visa versa. The design ensured that the edge condition not only extended beyond the boundaries of the exhibition but also engaged in the adjoining exhibitions by curating the choice of exterior images to engage in the adjoining exhibitors art work.
Further to Chapter 2 which extrapolated the components of urban generosity through my practices' various projects, the exhibition revisited and reviewed the three armatures: edge condition, porosity and nature correctedness through four specific projects.

These were exhibited on two 1225mm wide x 2400mm high panels in the interior of the exhibition with a series of images nominally 100mm x 100mm creating a matrix that unfolded the design processes for the audience.

Even though the projects were not new designs, the unpacking and repacking of these projects was an essential part of the dissemination of the design strategies and intent of the specific projects. The panels evidenced further urban generosities within these projects.
NEXUS CENTRE

St Leonard’s, NSW, is situated in an urban valley, which is characterized by a combination of large corporate commercial activity, residential and institutional activities such as tertiary, secondary educational facilities and medical centers. The proposed site on the edge of the rail corridor, offers an opportunity to program a series of public spaces that facilitate a cultural exchange between the residence and the currently intense hub of commercial and institutional activity.

In order to facilitate the site as part of a global network of profitable world cities, the site is treated as a civic opportunity for the city, the image, the cultural/creative city.

ADAPTABLE EDGE
The variation in the topography allows the basement edge to open onto the adjoining laneway. This edge is filtered with a series of openings that can be folded and pivoted to open and accommodate specific programs for the building.

ELECTRONIC EDGE
The rectangular folded form is wrapped in an interactive digital skin that reflects the public motion of the activated edge through low-tech digital means. This skin is lined with fluorescent tubes.

EXTENDED EDGE
The building program and public circulation extends to capture the existing surrounding programs and topography, enabling the public to use the civic centre as a extended terrain between the various levels of the site.

LAYERED EDGE
The layered edges of the Nexus centre are both through materiality and programmatic insertions throughout the site.

SEASONAL EDGE
The green domed roof is intended to transform in colour to highlight the seasons. The inner facade is glazed to visually connect the occupant with a view of the doored landscape which filters the seasons through a green facade.

POROUS FABRIC
The site is flanked by existing diverse edge conditions the design interacts with the existing context through a series of responsive skins forming a porous form that connects the undulating topography and activities surrounding the site.

POROUS TERRAIN
The form connects pedestrian flow through the varied topography of the site and its surrounding context. Creating a pedestrian corridor along the rail corridor. Pedestrian and bicycle access is available through the internal/external links, galleries, Theatre

POROUS VIEW
The visual connect is maintained through the site with the upper podium folded away from the facade allowing a visual connect through the civic building.

GREENSCAPES
The central green dome houses auditoriums and theatres which connects the civic and social programs of the site. The dome is wrapped with a green wall that stretches from the greenness of Talus Reserve around the site. It is the sustainable incubator for the site.
RESIDENTIAL TOWER

17 Wills Street is a tower locked site of 700 square meters and was sold in 2010 for nominally $5 million dollars. Flanked by three residential towers and bounded to the south by a commercial office tower, the design approach taken was to create a tower that not only accommodated essential amenities for the occupants but also became a living tower for adjoining residential neighbours.

ADAPTABLE EDGE

Unlike a typical high rise, the layered skin condition allows the occupier to adapt to the semi public internal skin of the exterior of the apartments. The external circular skin is maintained as the traditional homogeneous fabric of the tower.

LAYERED EDGE

The two edges of tower flank the horizontal circulation between the apartments. Sharing a passageway with your neighbour blurs the transition between what is private and semi private, enabling these spaces to be shared.

SEASONAL EDGE

In an otherwise tower locked site, voids are inserted in front of living room and bedroom windows to allow natural air to flow through the apartments. It is anticipated that rain will fall past the windows of the apartments even though windows are setback from the building edge.

POROUS FABRIC

The various layers of the tower allows the adjoining neighbours, the natural elements and the city to be filtered through the facade into the private realms of the tower either as an internal or external experience. The outer fabric of the building is made up of a circular steel grid that is filled with perforated steel.

POROUS CLIMATE

To filtered light and air into an otherwise light-less tower, the perimeter of tower is accessible and open to the elements. The perimeter is extended by creating two towers within the site that filters the air through the building and into the adjoining northern neighbour.

SUNLIGHT

Sunlight in an otherwise light less sight is filtered through the building by splitting the building in the center and allowing the light to reach the southern boundary. Voids filter through the south facing and north facing apartments to filter sunlight from above. All apartments have two minimum of two facing operable walls.

AIR

The insertion of voids in front of habitable rooms allows for air circulation in an otherwise tower locked site. The site is split into two, filtering air around the two towers. Operable screens on the external skin allow for a layered protection against strong south westerly winds.

GREENSCAPES

All open horizontal paths have the possibility of housing plants. The existing dwelling is setback from the boundary creating a new layered skin for public open spaces to be filtered with greenscapes for the tower dwellers and the city.
PORTABLE SCHOOLS

To further research Urban Generosity through the assertion of ‘nature correctness’ and landscape integration, we entered a competition that fitted the brief and engaged in our existing educational commissions. The competition, MSD Incubator Future Proofing Schools Competition 2011, was an Australian Research Council funded project that sought to redefine ‘relocatable classrooms’ as 21st century learning spaces.

Our entry was awarded a Commendation Award for the Professional Category: Landscape Integration.

ADAPTABLE EDGE
The use of an overall grid system that is a combination of a triangles and square forms, can be in filled and adapted according to various school and site requirements.

EXTENDED EDGE
The portables class rooms can be extended both vertically and horizontally to create spaces that adapted to the needs of the school and site.

UNDULATED EDGE
The square and equilateral triangle capacitates the efficiency of the existing transportable whilst embedding the architectural outcome into an infinite series of possibilities.

ELECTRONIC EDGE
The interactive external skin allows the school to engage with its context. The school becomes a high tech billboard for education within the city. The kinetic skin is at once porous reacting direct with human contact.

POROUS FABRIC
The design utilises a porous fabric that can accommodate existing infrastructure, existing portables on a need basis.

POROUS TERRAIN
With a series of apparently random forms, the adaptable modules attach unto the existing portables and structures creating new classrooms. These are connected with a series of open decks that accommodates

POROUS VIEW
The variation in the form and open areas considers the cultural issues of some students ensuring that larger and more intimate spaces of egress are created. Staff facilities are positioned to maximise accessibility and surveillance.

SUNLIGHT
Sunlight is either mitigated or filtered through the configuration depending on the specific site requirements.

GREENSCAPES
The adaptable skins can accommodate various applications. Merri Creek Primary School, the skin is intermittently applied with Green Grow walls to minimise the western heat gain.
FLINDERS ST STATION

Flinders Street Station has a series of diverse edge conditions that permeate through out the site. A collaborative design submission between three colleagues, under the team title Atelier FAB, Terrain Station lays the groundwork for a long-term vision for Melbourne’s North Bank. It is conceived of as both a place of transit and a place to meet for all city users, a place of both interchange and exchange.

Swarzton and Flinders Streets represent sites of multiple interchange. A contiguous terrain expands the river bank through to the historic built edge of Flinders Street. It creates a seamless transition from platform to city, and a fertile ground for a city economy that thrives on opportunities to live create and Play.

ADAPTABLE EDGE
An overall grid system is applied on a civic scale to allow for the infill of program on a need basis. This ‘plug and play’ system acknowledges the varied commercial needs of the station, by allowing the adoption of gross floor area via a portable built solution.

EXTENDED EDGE
The expanded pedestrian access gives new life to lower levels of the administration building as commercial spaces. The western concourse provides both a new threshold between city and river and reconnects Melbourne to its grand Victorian past with access to the much-revered Ballroom.

UNDULATED EDGE
Undulated edges are designed to create movement on the site, exposing the civic activities within the precinct. The pedestrian is made aware of the site as place and space in which to occupy both vertically and horizontally.

LAYERED EDGE
Flinders Street Station is designed as a series of programmatic layers that coalesce the civic and rail programs of the city, enabling the precinct to become a place of civic and economic surplus for the city.

POROUS FABRIC
The terrain to the west is designed for discovery - an ever-changing adaptable landscape programmed to engage and excite. Unconventional flexible armature of decks and spaces sets the scene.

POROUS TERRAIN
The concourse becomes a contiguous terrain between the Federation Square, the Yarra River, the city, north and south banks. The new station allows for a continuous pedestrian without limits. The Flinders street station precinct merges the city with its river. Movements to and from the station are clear and seamless.

POROUS VIEW
The existing views of key landmarks are preserved and enhanced through the simple strong horizontal roof form. A simple roof form frames views of the surrounding city icons. Views are extended both vertically and horizontally.

SUNLIGHT
Through the longitudinal openings over the rail line sunlight filters through the layers of the platforms. The built edge is maintained along the northern boundary maximising the opportunity for sunlight over the western 'plug and play' concourse.

GREENSCAPE
Cascading green spaces in the great hall of the rail platforms engage the rail user with natural landscapes. The urban edge along Flinders Street is filtered by a greenscapes to continue the existing natural canopies of the existing trees.
This exhibition has been an opportunity to synthesis my design strategies. The edge condition has been filtrated through a series of porosities such as light, air, views, movement and program. The exhibition has allowed nature to filter and adapt the perceived static nature of the gallery space creating a flow between the gallery and exhibition, enabling architecture as a process of exchange and delight.

The exhibition has also enabled a repacking of previous projects to review the inherent urban generosities within these projects.

Through simplicity a spatial complexity is formed.
I commenced this research trying to discover an overarching formalic approach to designing in dense urban conditions, only to discover that the nature of my work is entrenched in subtle design references to specific urban conditions. My approach begins with the discovery of the spirit of the city through a decoding or couching of what is local. The discovery of the local establishes the nature of my architecture to engage in a process of urban generosity. I have discovered that urban generosity is about an architecture that authenticates the local context and allows the imagination of others to delight within a given context. It is fundamentally about clothing the culture of the city and it has a binding civic effect that extends the individual site into a wider context, harnessing the forces of globalisation, to develop a civic surplus.

I have noted that urban generosity is understood within its context through a series of architectural layers, such as the edge condition, porosity and ‘nature correctedness’. The edge condition has a myriad of possibilities that activate the...
outcomes of the architecture for both the occupier and the occupied site. It is how we understand or analyse the local with an urban context. Porosity within architecture promotes movement through the built form and its contexts, enabling an opportunity for exchange. ‘Nature correctedness’ is essential for the long term liveability of place and engages us in the living environment we inhabit. These conditions meld and blur into each other and can only be defined in conjunction with each other but are inherent in my process of design to create an architecture of liveability. These processes or tools are not specific to scale nor typology but meld through out my design process. I have considered devices as such as light, air and views as a critical point of departure and when not evident allowed the site and context to create opportunities to develop these qualities. Urban generosity is developed through an analysis of form, program and local context.

I have found this research to be an invaluable resource for my practice as it has synthesized a design strategy that had previously been intuitive. Through this examination of my work I have discovered the importance of these conditions within my architectural outcomes and how these conditions have informed my design irrespective of typology or scale. I am now aware that my interest in architecture is based on the ideal of urban generosity. This ideal develops an opportunity for civic surplus, which can be evaluated through architectural typology. I am heartened by my clients enthusiasm and engagement in the delight architecture has to offer and continue to offer these urban generosities within my designs.
To further examine the notion of urban generosity through design strategies such as the edge condition, porosity and amenity, a series of competitions were undertaken to design larger scale projects currently being commissioned within the practice, such as educational, rail and housing facilities. These competitions have been included in this exegesis as part of the drawings and text that were submitted as the competition entries.
PROPOSITION 2065

Proposition 2065 was an Architecture Review Australia architectural completion, third in a series of national architecture ideas competitions, with a brief to design a mixed use development on a site in St Leonards in NSW.

This competition was entered in 2010, to test the civic nature of the site and to engage in a site that was not locally know to me.

St Leonards is situated in an urban valley, which is characteristically highlighted by a combination of large corporate commercial activity, residential and institutional activities such as tertiary, secondary educational facilities and medical centres. The proposed site on the edge of the rail corridor, offers an opportunity to program a series of public spaces that facilitate a cultural exchange between the residence and the currently intense hub of commercial and institutional activity.

Unlike the competition brief, in order to facilitate the site as part of a global network of profitable world cities, the site is treated as a civic opportunity for the city. Rather than program additional commercial and residential space, the project becomes an amateur that connects the major activities surrounding the site through a series

APPENDIX 1.
THE NEXUS CENTRE
of creative programs. Given that St Leonards is currently a flourishing urban northern Sydney city, the design response facilitates a central creative link for the existing activities surrounding the site, establishing a cultural nexus that communicates the diversity of St Leonards.

The building form becomes a conceptual sink for space that engages in the fold, the event, the image, the cultural/creative city.

The project attempts to create a cultural identity for St Leonards through a number of edge conditions, by merging various programs, incorporating the creative, commercial, educational and social activities such as Auditoriums/Conference centre, theatres, galleries, radio and film stations, commercial space, research centres, entertainment podiums, green walkways. It is this cultural exchange that can facilitate further economic opportunities within this region.

PROPOSITION 2065:

SKIN FOLD STUDY
The site is flanked by existing diverse edge conditions the design interacts with the existing context through a series of responsive skins forming a porous form that connects the undulating topography and activities surrounding the site.

EDGE CONDITION A – RAIL CORRIDOR

The rectangular folded form is wrapped in an interactive digital skin that reflects the public motion of the activated edge through low-tech digital means. This skin is lined with fluorescent tubes that can be digitised to glow as motion, for example a pedestrian walking through the site can be digitised on the skin, allowing the building to become the actor/connector to the surrounding buildings, train travellers and public surrounding activity. Glimpses of this digitised activity can be sited from Herbert St, Christie Street and Northcote Street. The skin can also become a digitised billboard highlighting the commercial and social activities on the site. Pedestrian and bicycle access is available through the internal/external links between the Forum concourse, Chandos Street, Evans Lane, Herbert Street and Talus Street Reserve.
EDGE CONDITION B
COMMERCIAL & INSTITUTIONAL ACTIVITY

The urban response is to activate Evans lane into a vibrant laneway. Entrances to galleries, Theatre A, commercial space, research centres have been specially locate off Evans Lane to direct activity to the lane. Car park entrances to the basement are located from Evans Lanes and Herbert Street. Loading bays are located from Evans Lane. These entrances are discrete, promoting the pedestrian motion rather than the vehicle access through the site.

EDGE CONDITION C
RESIDENTIAL ACTIVITY

The central green dome houses auditoriums and theatres which connects the civic and social programs of the site. The dome is wrapped with a green grow wall that stretches from the greenness of Talus Reserve onto the site. It is the sustainable incubator for the site that harvests water, neutralise carbon dioxides, collects solar energy through thermal mass. For example the underside of the spiral walkways collect water to a domed tank at the bottom of the green dome. The greened dome becomes the mediator between the residential and commercial scale of the site. The commercial arm becomes a digitised billboard highlighting the commercial and social activities on the site. Pedestrian and bicycle access is available through the internal/external links between the Forum concourse, Chandos Street, Evans Lane, Herbert Street and Talus Street Reserve.
To further research Urban Generosity through the assertion of ‘nature correctedness’ and landscape integration, we entered a competition that fitted the brief and engaged in our existing educational commissions. The competition, MSD Incubator Future Proofing Schools Competition 2011, was an Australian Research Council funded project that sought to re-define ‘relocatable classrooms’ as 21st century learning spaces. Our entry was awarded a Commendation Award for the Professional Category: Landscape Integration.

As a methodology in which to begin to subvert existing typologies this project entitled “MACHINE FOR LEARNING”, begins with the premise that through simplicity, complexity is formed. In disseminating the existing transportable it became evident that this typology whilst efficient lacked any notion of complexity and mystery. It mitigated an opportunity for a cognitive response to the architectural form/space. I initiated a strategy that captivated the efficiency of the existing transportable whilst embedding the architectural outcome into an infinite series of possibilities. The proposition lies in the notion of a system for diversity. As Peter Pearce states, “structures in nature suggests that there must be some fundamental principles and laws, an intrinsic force system which can form the basis for the design of minimum inventory /maximum diversity building system.......... reliance upon the 90 degree angles as a basis for organizing space imposes extremely limited means to reach (the) goal of maximum diversity and minimum inventory.”

APPENDIX 2.

FUTURE PROOFING SCHOOLS

MACHINE FOR LEARNING

A02.01 Triangle studies how edges connect

A02.02 Triangle studies how edges connect
Through the examination of tessellations in nature and in built form, such as the tortoise shell and the ‘Cairo pentagonal tiling system’, a strategy of patterning of the square and equilateral triangle was employed. This created a simple transportable construction methodology that allows the organisation of complex, adaptable and flexible program and form.

The architectural design took its impetus from Biomimicry an examination of nature, its systems to solve architectural problems. Yannick Joye ‘argue(s) that nature based forms and organisations in architecture are valuable for human emotion and cognitive functioning ... by mimicking natural forms and structural organisation of natural settings, these beneficial effects can be tapped in a built context.’

This design strategy was tested by locating the portable design on three specific sites: what I termed

THE INSTANT, THE PARASITE & LEARNING FROM THE LANDSCAPE.

THE INSTANT

RICHARD ROGERS, ROGERS HOUSE: Telescopic legs allow for flexibility and elegance.

THE PARASITE

LEHMANN BUILDING: Introduced

LEHMAN BROTHERS: Interactive skin

ANDRES JAQUE, THE HOUSE IN NEVER NEVER LAND, 2008: Prefabricated components and on site assembly establish an architecture which floats above the landscape

LEHMAN BROTHERS

CONNECT-A-STRAWS: Encountered on a site visit to a portable classroom: colour, structure and fun.

SOU FUJIMOTO: Although not prefabricated, a square module in plan is repeated. Complexity is achieved through the variations of the adjoining triangular componentry - this is how the scheme achieves legitimacy in terms of its relationship to the landscape.

C-LAB, CHEN HOUSE, 2008: Floating and yet grounded. Although this house sits off the ground in a temporary manner, like some of the existing portables, delight is achieved through the light and temporary nature of the object, therefore defying the notion that there is a correlation between temporariness, and architectural refinement.

GESTURAL INTERACTIVE SKIN: It is proposed C21st learning will be entrenched in highly visualised and cognitive learning where building skin will act as pedagogy.

CECIL PRICE, LONDON AVIARY

RECALL: The current emphasis on sustainability in an environmental sense is led by the use of recycled and renewable materials. However, in considering the ‘sustained’ use and interaction within architecture and the built environment, something quite different is required.

TORTOISE SHELL: Complex geometry in nature.

CAIRO PENTAGONAL TILING: A Voronoi with equally spaced points. The superimposed geometry allows for the appearance of incredible complexity with just 6 shapes.

ADAPTIVE SKIN: The skin correlates to the specificity of the local context. It borrows form near and recycled materials.

FLORES PRATS: PLAZA EN EL BESOS: Ground paint used to provide a sense of play to the urban landscape.

CONNECT-A-STRAWS:

Although not prefabricated, a square module in plan is repeated. Complexity is achieved through the variations of the adjoining triangular componentry - this is how the scheme achieves legitimacy in terms of its relationship to the landscape.

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GESTURAL INTERACTIVE SKIN: It is proposed C21st learning will be entrenched in highly visualised and cognitive learning where building skin will act as pedagogy.
A roof top car park in Melbourne’s CBD that can be instantly adapted into a CBD school, facilitating a growing need for primary and secondary facilities within the city centre. This design investigates axial circulation within a courtyard infilling an existing site. As the instant typology and highly transportable, it lightly touches the existing roof top allowing for an undercroft of play and activity. The north orientated axial component accommodates 5 x 90 square meter home rooms over two levels, that are connected by a cranked axial external walkway and have intermittent operable walls to allow flexible use. A 200 square meter learning lab which maximises the northern aspect of the site is connected via a covered open court.

The interactive external skin allows the school to engage with its context. The school becomes a high tech billboard for education within the city. The kinetic skin is at once porous reacting direct with human contact.

A high tech machine for learning within an urban green landscape.

01. URBAN

THE INSTANT:

A high tech machine for learning within an urban green context. The school becomes a high tech billboard for education connected via a covered open court.
02. SUB-URBUBAN
THE PARASITE:
The existing sub-urban Merri Creek Primary School, in Fitzroy North, currently accommodates two portable class rooms. This proposition investigates the notion that the existing portable classrooms, irrespective of any innovation in this typology, are likely to remain for some time. This proposition investigates how this strategy can accommodate existing infrastructure, existing portables and set up a system where additional portable class rooms can be infilled on a need basis. With a series of apparently random forms, the adaptable modules attach onto the existing portables creating three new home rooms of varying size 90, 110 and 140 square meters. These are connected with a series of open decks that accommodates the fall of the land allowing for extended open learning and future infill.
Following the recent success of the portable hub school in Arlparra, Northern Territory, this proposition master plans a new Year 9 home school for 330 students in the region. Consideration was given to the transportability of the modules ensuring that the quantity of vehicles required is minimised. The proposition allows for three buildings that are connected by covered open decks. The variation in the form and open areas considers the cultural issues of some students ensuring that larger and more intimate spaces of egress are created. Staff facilities are positioned to maximise accessibility and surveillance. With a maximised northern orientation, canopies surround the homes rooms to ensure there is no directional sun whilst maintaining views and cross ventilation.

The skin is partly applied off site but the system allows an opportunity for the students to apply external skins on the modules as part of curriculum activities, given the extent of the decks. There is an assumption that the finish and application would be part of a school council/community discussion.
PERSPECTIVE DRAWING: A Melbourne CBD rooftop carpark, is transformed into a high-tech 21st century learning institution: the students learn from the city, and the city learns from the students.

We initiated a strategy that captivated the architectural genealogy to a portable classroom: Encountered on a site visit to a community at large. Sustainability is inherent in this strategy, it is not just a question of materiality and building orientation but the physiological impact this built typology has on the school through analysis of tessellations in nature and in built form, such as the tortoise shell and the Cairo pentagonal tiling system, a strategy of patterning of the square and organising space imposes extremely limited means to reach (the) goal of maximum diversity and minimum inventory.

Intrinsic force system which can form the basis for the design of minimum inventory /maximum diversity building system. Reliance upon the 90 degree angles as a basis for the appearance of superimposed geometry allows for the appearance of incredible complexity with equally spaced points. This correlates to the specificity of the variations of the adjoining triangular componentry - between temporariness, and architectural nature of the object, therefore defeating some of the existing portables, delight is introduced.

Through simplicity, complexity is formed. The truck the parts 3500 which floats above architecture which floats above landscape. Telescopic legs allow for flexibility and elegance. As P. Pearce states, "Structures in nature suggests that there must be some fundamental architecture which floats above nature." It mitigated an opportunity for a cognitive response to the architectural form/

Notes
Not dissimilar to the Nexus Centre, Flinders Street Station has a series of diverse edge conditions that permeate throughout the site. A collaborative design submission between three colleagues, under the team title Atelier FAB, Terrain Station lays the groundwork for a long-term vision for Melbourne’s North Bank. It is conceived of as both a place of transit and a place to meet for all city users, a place of both interchange and exchange.

A contiguous terrain expands the river bank through to the historic built edge of Flinders Street. It creates a seamless transition from platform to city, and a fertile ground for a city economy that thrives on opportunities to live create and Play. The Great Hall merges the site with Federation Square and the city’s formal Civic spine. It is a light filled space animated
by people rather than iconic forms. A simple roof form frames views of the surrounding city icons. The expanded pedestrian access gives new life to lower levels of the administration building as commercial spaces. The western concourse provides both a new threshold between city and river and reconnects Melbourne to its grand victorian past with access to the much-revered Ballroom and Gymnasium. The terrain to the west is designed for discovery - an ever-changing adaptable landscape programmed to engage and excite. Unconventional flexible armature of decks and spaces sets the scene. The milk dock structure becomes a milk bar on the terrain. Provision for vertical circulation at the street edge is seen as a key to capitalising on the airspace above this new terrain. A simple physical frame suggests new framework of tenure – new models of joint ownership between users/ developer/ the city.

Readily available industrial efficient systems present opportunities for off site construction, potential use of river...
and rail transport, and speedy construction.

The design aims to address constraints in pedestrian flows within and around Flinders Street Station to meet significant recent and projected increases in rail patronage, complete a major missing link in a network of diverse urban experiences along the city’s riverfront, and realise the value of this strategic land asset with respect to its potential role in the civic economy.

Users from metropolitan Melbourne represent the greatest users of the city centre and river environs. The recent refurbishment of Hamer Hall represents an almost practical completion the city’s re-engagement with south bank. The north bank by contrast is in a state of significant transition. While areas to the east of Swanston Street are emerging as a coherent whole, areas to the west are constrained by above grade infrastructure and land parcels compressed between the river and Flinders Street.

The Flinders street station precinct merges the city with its river. Movements to and from the station are clear and seamless. Civic spaces on the expanded North Bank provide for excitement, discovery and surprise with both programmed and spontaneous activity. Innovative new development reinforces and activates the western end of Flinders Street.

The site is designed as two expanded concourses embracing complimentary civic functions to their east and west. Holding capacity and flows along platforms are increased by decommissioning access to Elizabeth Street underpass once tracks have been extended. Service areas edge & centre accommodate additional amenity, service and waiting areas between concourses with clear visual and pedestrian access to the river. Swanston and Flinders Streets represent sites of multiple interchange. Increased pedestrian flows will require a rethink of street design at the site’s periphery. The delivery of the MMRT may require a rethink of the at grade function of Swanston Street including the shifting of taxi’s or trams north.

River path and loop: The design provides a transition from...
Velo-way to river’s edge while opening up a pedestrian loop linking key civic facilities.

Encompassing physical and narrative histories is considered a key means of achieving a provocative and relevant merging of history and future - allowing for the reinterpretation of rail activities, the working river, and daily civic life such as “meeting on the steps”. Railway administration is kept on site and key spaces and elements adapted for meaningful and relevant reuse: Ballroom & Gymnasium: These key spaces of public interest are accessible for programmed public use through new vertical circulation associated with the new western concourse. The Milk Dock, its associated ramping and “open” character are to be utilised as a new entry plaza for people flows from the west to the new western concourse. There is potential for re-use of truss elements in the plug ‘n play area. The Banana Alley Vaults are expected to require adaptation to accommodate additional pedestrian flows including vertical circulation to new uses above via lift foyers.
and opening up of new through routes to the river aligned with Queen Street. The Signal Box and its current Youth activity is envisaged as taking on a new "centre stage" position adjacent access to the proposed western concourse. The heritage value of platform elements including existing awnings and ramping to the Elizabeth Street underpass are considered secondary to the need to streamline pedestrian movements between trains and the concourses.

The concept of an expanded riverbank, sees the site as an extension of the river towards the city rather than an extension of the city towards the river. The existing views of key landmarks are preserved and enhanced through the simple strong horizontal roof form. The shallow wall of the Flinders St frontage is extended westward and made permeable to the concourse and upper bank providing more active engagement with Flinders Street. Existing subterranean spaces along the rivers edge including banana alley along the river are augmented to create a more continuous edge destination through to Riverlands in the east and supported by a higher critical mass of pedestrians and cyclists. The grand scale of the station site is preserved but populated on the riverbank with a finer grain of "plug in" structures reminiscent of the rivers industrial past. The south eastern corner of the site is nominated as the location for a taller landmark element. A closure of Market street to traffic aims to both consolidate opens paces and provide frontage for the proposed tower stack.
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I have travelled back, to reflect on the present, to imagine the future of my architecture.

Enza Angelucci
2013


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