pavilions + rooms
Pavilions and Rooms are a selection of projects which are the closest to what is conventionally defined as architecture. At moments they are architecture. They are therefore characterized by their close relationship to the pavilion as small, light and sometimes impermanent buildings but with extended intent and agency beyond the boundaries of their walls. This taxonomy of spaces explores how architecture can manipulate modest limits to maximum effect.
Hypocaust Pavilion
Hypocaust Pavilion Cladding Panel: Composed of oyster shell GRC, with punched floral openings, the panels reference the materiality of roman construction methods.

1:100 Model of the Pavilion: Gabion Walls and stone landscaping form a courtyard in front of the Pavilion, referencing the original plan of the Roman Villa below the surface of the turf.

Montage View of Pavilion

View of Pavilion from municipal football fields in St Albans: the Roman City of Verulamium lies buried below the grass of the sports fields and only the revealed fragment of the Hypocaust Mosaic exposes a glimpse of the city below.

A Drawing of the Pavilion. The mosaic, revealed below turf, is reflected in the tilted soffit which addresses the medieval cathedral of St Albans, itself constructed from Roman bricks salvaged from the ruined city.
Sectional Studies of the Hypocaust Pavilion: The rear wall acts as a ‘vertical hypocaust’, absorbing heat into a honeycomb structure and radiating into the building.

Floor Plan of the Pavilion: the central mosaic (1) is surrounded by roman wall remains (2) which are traced onto a new raised walkway (3) with patterns and cutouts to expose remains below.

A view of the Pavilion from the approach. The tilted soffit gives reflected glimpses of the floor mosaic even when the building is closed. Visitors enter at the top rear corner, through the vertical hypocaust wall.
adjustment
1 The Well-Adjusted House: the tower bedroom and studio lined with hoop pine plywood with hinging surfaces to floor, walls and ceiling, revealing cupboards and storage within.

2 1:200 Unwrapped Elevation of the Adjusted House: The house follows the 7 metre fall of the sand dune, dropping through a series of seven mezzanine levels. The elevation tilts and shifts, its black cedar weather boards stay horizontal; polycarbonate backlit opalescent panels reveal the
moment of descent.

3 The Studio marks the end point of the house at the lowest point of the block; detached from the house, rising up on galvanised poles, with an end elevation of backlit polycarbonate.
Exterior Spaces: The deck is a semi enclosed outdoor room, lodged in one of the mezzanine levels; one open wall contained with wire mesh reveals views to the ocean dunes.

Exterior Spaces: The front porch provides a threshold space with the overhanging tower providing shelter.

Porch: The tower stair rises behind an opal polycarbonate wall, providing privacy in the daytime but backlit at night for lighting parties.
Porch: The tower stair rises behind an opal twin wall polycarbonate wall, providing privacy in the daytime but backlit at night for parties and the garden. The porch and stair act like a ‘gusset’ providing expansion gaps from the original house to allow for new occupations and additions.

Section of the Well-Adjusted House:
The house sits as a series of mezzanine levels to accommodate the slope of the site without the need to exceed a total height of 5.5 metres which avoids planning permit requirements. The ‘tower’ bedroom and studio occupy two level zones within the head height allowed for by the skillion roof structure above. Below the sunken lounge occupies lower ground level, with views from a horizontal window out to moonah trunks.
AS Codes, Building regulations, Local ByeLaws and To
AS2050 - Fixing of Roof
AS2049 - Roof Tiles
prior to commencing any works or ordering materials and shall be responsible
AS1288 - Glass in Buildings - Selection and Installation
AS1562 - Design and Installation of sheet wall and roof cladding
AS3740 - Waterproofing of wet areas in residential buildings

2 The subcontractor shall verify all dimensions, levels, setbacks and specifications
3 All works shall comply with but not limited to the following standards:
AS3600 - Concrete structures
AS3500 - Plumbing and drainage
AS3660 - Protection of buildings from subterranean termites
AS2870 - Residential slabs and footings
AS2904 - Damproof courses and flashings

General Notes:

Key Notes
Galv. Steel Channel frame with infill diamond wir

Balustrade Guard Rail to Door Openings:
Cedar Door Frames on sliding door gear
W5 + W6

Windows:
12 mm plasterboard
100mm insulation batts
100x50 treated sw stud framing
cedar weatherboard

Walls :
Roof structure clad with profiled steel sheeting to
Rafter sizes refer to Structural Engineer Drwgs
Skillion roof:
to form barrier panel up to + 1000mm h.

Tiles

References:
refer to Structural Engineer Drwgs

For structural framing and steel members

Going - 355mm MAXIMUM 240m
Risers - 190mm MAXIMUM 115mm MINIMUM.

17 Stair requirements:
865 MINIMUM height handrail above stair nosings and landings. Maximum opening between

20 The builder shall ensure for the genera

8 Where required treat area beneath floors against termite infestation in accordance
with civil engineering computations and drawings.

9 Sewer or septic system shall be in accordance with the relevant authority requirements.

23 These notes are neither exhaustive nor a substitute for regulations, statutory requirements,
wit

21 S Denotes the location of smoke alarms to be provided and installed in accordance
with AS 3786. New dwellings and additions with sleeping accommodation to be hard wired
with a battery back-up.

15 Provide clearance from underside of bearers to finished ground level of 150mm
located below bearer.

22 Where building is within a designated bushfire prone area

16 For dwelling additions provide thermal insulation as follows:
- R1.3 Double sided RFL to external walls
- 125mm sq 1800-3000mm long - 2 no. HD wires

7 Window sizes are nominal only. Actual size will vary according to manufacturer.

14 Sub floor vents are to provide a rate of 7500mm sq clear ventilation per 1000mm

13 Doorway - within 300mm horizontal from doors

12 All wet areas to comply with AS 3740. Wall finishes shall be impervious to a

11 For buildings in close proximity to the beach ensure that all steelwork, brick
civil engineering computations and drawings.

10 Door frames and joinery shall be treated with fire retardant paint

25 Termite certificate to be installed inside meter box prior to occupancy permit issue.

4 These plans shall be read in conjunction with any structural or

8 No mechanically operated window to be fitted

26 Rainwater run-off to rainwater pipe

24 WC doors to toilet pans located within 1.2 m of the door jamb lift-off hinges must be fitted.

5 Where required treat area beneath floors against termite infestation in accordance
with relevant standard. Contact municipal council to confirm if this is mandatory.

19 Toilet pan and bidet shall be fixed into masonry be protected

18 Washbasins to be flashed all around.

17 Showers to be flashed all around.

16 Shower screens shall be Grade A safety glass

15 Outside doors to be reinforced concrete slab with

14 Doorways to be reinforced concrete slab with

13 All Rooms - within 500mm vertical of the floor

12 Laundry - within 1200mm vertical from floor and within 300mm horizontal from all doors.

11 For buildings in close proximity to the beach ensure that all steelwork, brick

10 Refrigeration and air conditioning ducting shall be fixed into existing masonry

9 Where required treat area beneath floors against termite infestation in accordance

8 Slab Floor Construction:
- R2.5 Bulk insulation to roof
- R1.5 Bulk Insulation to External Walls
- R2.5 Bulk insulation to roof

7 Cavity ties and steel lintols that are embedded or f

6 Where required treat area beneath floors against termite infestation in accordance

5 Chimney stacks to be reinforced concrete

4 Where required treat area beneath floors against termite infestation in accordance

3 Relevant structural surveyor.

2 Trentham Street  Blairgowrie 3942

Description: Section bb

Date:             28 03 06

Drawing No:   WD 07 rev b

5988 0950 / 0400 771 657
A Kit of Parts makes incremental improvements to fences and gates onto the Reserve. Improved footways enforce east-west and north-south pedestrian linkages in the park using desire lines. The confluence of the lines in the reserve make a crossing as the opportunity for a new social space. A ‘cage’ is a local term for a standard mesh fenced single-use sports area. muf_aus proposes to transform the single-use cage with the addition of discrete design elements: with seating, community notice boards, special lighting and a roof for year-round shelter the cage becomes a ‘sociable cage’, allowing for multiple occupations of space. This is provision for a spectrum of recreational use from the active to the sedentary. This could be a place for a basketball game or it could just be a place to sit and talk; expanding the functionality of the traditional Multi Use Games Area into a social space.
1 DIY Park, A Kit Of Parts: Rather than fixed buildings and facilities, we have translated youth street-based expertise into briefs and proposals for looser spaces for young people. This is a typology of provision and discrete interventions into the urban fabric, that give room to the diverse desires and needs of young people in public space.

2 Barking Town Square, The Folly. The ‘folly’ is a public art element and salvage architectural ‘stage’ construction which provides the fourth elevation to the new Barking Town Square: a constellation of pieces including an Arboretum, a Paved Square and an Arcade. This 7 metre high wall recreates a fragment of the imaginary lost past of Barking and was constructed by apprentices from the local bricklayers college. It forms a fragmented outdoor room for Barking, referencing its fragility in the face of whole scale regeneration.
folly

Barking Town Square
The Stadium of Close Looking: its bulk pressed into the confines of the Palm Court, is an accurate 1:10 Scale Model of the London Olympic Stadium (engineered by Atelier 1), repurposed as a drawing studio. It was constructed by the Venetian Master Joiners, Spazio Legno. It refers to both recent projects muf are undertaking in the surrounding area for the Greater London Authority on Fish Island and Hackney Wick (so called legacy projects of the Olympics which seek to extend the benefit of regeneration beyond the Olympic Village) but also to the broader idea of strategy and detail. The drawing studio will host school children’s art classes, run by an artist Lotte Child. After the Show is dissembled the Studio will be re-housed permanently in a Venetian School.

Below the Stadium is the ‘Feminine Undercroft’ an Exhibition about the place of women in architecture, including models of the Casa delle Zitelle, a home for prostitutes.
4 The entrance to the British Pavilion Villa Frankenstein at the 2010 Venice Architecture Biennale. Villa Frankenstein attempts to breach the Giardini fence by bringing Venice and some of its preoccupations inside the pavilion as a series of diverse collaborations. The common thread between them is the premise that observation is proposition, and that architecture’s agency is not confined to the spaces within its walls, but rather extends beyond itself into the city.

Aldo Van Eyck

Whatever space and time mean, place and occasion mean more. For space in the image of man is place, and time in the image of man is occasion.

scale
Improved footways enforce east-west and north-south pedestrian linkages in the park using existing desire lines. The confluence of the lines in the reserve make a crossing as the opportunity for a new social space. A ‘sociable cage’, allowing for multiple occupations of space. This is provision for a spectrum of recreational use from the active to the sedentary.
“The collapsing and exploding of the sphere of influence: the mirror in St Albans brings the extended territory of the park into the interior. (Buildings) are extended beyond the site by means of connections established with disparate situations and amenities. This cross references to the space/time equation: temporary projects with an expanded orbit of influence and built projects with a small footprint.”

*This Is What We Do: a muf manual 2001 p 140*

“In all, the British pavilion is a triumph - complex, intellectually demanding but politically radical. The advocacy of close observation of places contrasts with previous British pavilions that have advocated the generic or simply promoted the work of British architects. This pavilion represents London as critical and reflective on questions of architecture and the city.”

*Kieran Long, The House That muf Built*

*London Evening Standard, 01 September 2010*
pavilions + rooms

Objects and Things Book
BIG DAY IN: 29 June 2008

What if they could build a bigger park? What if SWIM SLID? What if the park had lots of swings on a hill, when cars are coming you could get stuck in the city, that’s not good! What if pod launcher? What if dragon?

What if roked pourd skate park? It’s very scary at night and it needs a new playground, that one is outdated?

What if heeps of trees? Of trees gives people places to hide and because you can’t see past them you can’t see who’s there, and trees taken down, dog fence gone, new playground, BBQ, entry by car and a car park?

- tea, coffee, scones, sausages - whatever they do?
Media, Signage, Maps are a typology of things at the very fringes of the physical. These are characterized as being within the realm of interaction or communication design, involving websites, and film, signage and notices, posters and hoardings, maps, strategies and diagrams. ‘Media, Signage, Maps’ are physical things which explain, orientate and provoke, like the ‘how to’ manual or the open-ended question; they are suggestive and curatorial in intent.
Scarman Trust: 'The Restless Youth Club'. In support of the Scarman Trust Winner Daniel Rogan (Shard End Birmingham, UK) we developed a drawing and strategy to show the potential for connecting spaces and facilities for young people, to provide an open network of shifting youth activities in Shard End. The 'How To' template reveals what it would take to achieve change if people had the funding and support and therefore each offers an alternative vision to existing local authority service provision.
Scarman Trust: ‘The Modular Playstrip’. Working with another Winner, Elaine Bill, in Bromford (UK) we visualised a concept of building a playground in incremental strips. This made it possible to get around the existing situation where officials insisted playgrounds cost 70,000 pounds, and were unavailable given a 4 Million cut in Leisure Services budgets. The Modular Playstrip is a diagram of intent for raising funds incrementally, and doing things differently.

There always seem to be some problems that never get sorted out.
Daniel Rogen
Shared Ground Southwark: A Plan of the full scheme for Southwark Street, a one kilometre street which runs parallel to the Thames and south of the new Tate Modern at Bankside. The scheme continued the strategy of the Pilot Project. This consists of widening the pavement on the north and sunny side of the street, with the joints of the exposed aggregate paving ‘swelling’ at side roads offering opportunities for seating, planting and signage for the new Tate Modern Gallery.

Shared Ground: A detail of the pavement at the junction with a side street. The scheme invites visitors and pedestrians to turn from the main street into the side approaches to the Tate by providing ‘green windows’ and invitational signage to encourage diversions and way finding.
3 Detail of the precast concrete pavement signage, designed in collaboration with typographer Richard Hollis. The materials are black and white concrete to match the precast benches.

4 Detail of the precast concrete pavement signage. On approach to side street junctions, pedestrians are encouraged to turn off Southwark Street.
A Horses Tale

1+2  A Horses Tale, Tilbury.
The outline design for the community garden progressed with the inclusion of an arena for horses. The horses and ponies of Tilbury are further documented by a group of ten young people from the local secondary school who map their presence in the area. During the summer holidays a group of children photograph themselves in costume in the landscape around Tilbury and the children exhibit their photographs in local bus shelters.
provocation

The horses in Tilbury signify a relation to place, both historic and current that falls outside the accepted order. The research projects with local children, and the posters produced, seeks to legitimise the presence of the horse, recognise the culture of travelling and so bring into the debate of the ordering of the public realm specific cultural values. The final procession of the children as horses is a reframing of the familiar landscape through an unexpected occupation.

A Horses Tale, Tilbury.

what makes a place

feel like it is yours?

3
1 ‘Make Your Park’: A poster for the Installation Table designed to produce children’s models in the strategy ‘DIY Park’ for West Park Estate.


4 ‘extra/ordinary’: The Catalogue for the 2010 AIA National Architecture Conference. Creative Director Mel Dodd, Communication Design with Pip and Co

5 ‘What If?’: Invitation and consultation postcard for the Installation in White Street Mall, Frankston.

6 ‘What If?’: Poster for the Tea and Cake Installation in White Street Mall, Frankston.
What if you could have your cake and eat it?

FREE TEA + CAKE!
11am-3pm Saturday 21 May
Shopfront 18a White St Mall
Come and tell us your story. Have your say.
A Project by RMIT University Architecture Design Studio, Frankston City Council and the Department of Sustainability and Environment, Victorian Government

What does Frankston mean to you?
We are interested in personal stories, memories and future daydreams. Come and contribute to a personal history archive for Frankston. Or just enjoy a slice of cake and a cup of tea.

What if....

7 ‘How Are Thoughts Made into Things?’ An image from the project On The Buses by Katherine Clarke and muf.

8 ‘Villa Frankenstein’: A booklet explaining the construction of the 1:1 Salt March Installation at the British Pavilion for the 2010 Venice Architecture Biennale.

9 ‘What If?’: Designed Cake for the Tea and Cake Installation in White Street Mall, Frankston.

10 Image from WIDE: A Public Art Strategy for Hackney. The project ‘Urban Grazing’, by Katherine Clarke, was a video and sheep installation in a Council Estate, and was a response to conversations with residents about where they would most like to live in the world. The grassy centre of the Estate was transformed into a bucolic idyll for 12 hours.

11 ‘extra/ordinary’: The Poster Pamphlets for the 2010 AIA National Architecture Conference. Creative Director Mel Dodd

curation
What Do You Do and Where Do You Do It?: A website and urban strategy for Hastings, Victoria. Images and screen shots from the website. The project began by making relationships with local residents particularly children. We scheduled a series of workshops with local children from West Park School, as well as elderly members of the community, to produce films and digital stories that presented Kings Creek as a well occupied space (albeit illicitly) rather than a neglected one.

The Digital Map is a prototype website for a web-based community resource that is visual and spatial (a series of map layers) rather than text based, and supports the representation of the occupation of the physical environment. The map is an ongoing device for community interaction: an alternative to the limitations of consultation through questionnaire. A key aspect of the map is the portrayal of local people through embedded ‘people’ icons which link to short film repositories of one-person narratives, collected as part of the ongoing
community survey. The website was constructed using Web 2.0 technology and was a simple 'mash-up' of Youtube and Googlemaps.

3 The Digital Map allowed other organisations and agencies to geoplace videos, for example the local VCAL program for apprenticeships.

4 The Digital Map was prepared through a series of workshops with local schools which gave local children the ability to upload their own digital stories and images. The outcomes of the research lead to an urban strategy which identified illicit but valued spaces by young people.
Making Space in Dalston

1 Making Space in Dalston: Work on the first stage mapping was far more than just a graphic exercise; there was a conscious ambition to evidence the extent of diversity and creativity in the neighbourhood and to work from grass roots in project identification. The site recording identifies over 200 existing arts and cultural venues operating, and takes these as a starting point for interventions and supporting moves.

2 The project comprises a strategic action plan that details 76 micro-projects projects. There have been discussions with 74 individuals or groups, 8 Steering Group Meetings, 3 Stakeholder Meetings and number of high-level presentations to the London Development Authority, Design for London, Hackney Councillors, and officers in Culture, Public Realm, and Highways. Already two of these projects have been initiated: Dalston Mill and the Dalston Barn, both on the same site and both in association with the French Architects EXYST.
Making Space in Dalston
tactics

Do It Yourself Park: A series of public realm improvements to the park using a ‘kit of parts’ approach. A Kit Of Parts means that rather than fixed buildings and facilities, we have designed a set of ‘ingredients’ for implementation over time: a Strategy entitled ‘Fences, Footways and Follies’. Whilst ‘Fences’ address changes to public-private thresholds, and Footways address accessibility and routes, we have translated youth street-based expertise into briefs and proposals for ‘loose’ and incremental spaces and facilities for young people, which we termed ‘Follies’. These proposals are described through detail drawings, and have approximate budget costing to allow immediate implementation, or more gradually over time. DIY Park also has a suggested implementation process involving the establishment of a community group to over-see the process, fund-raising and construction.
DIY Park

2 Do It Yourself Park: Part of the documentation process was an instructional manual for how the incremental improvements could be implemented using community processes from the bottom-up, rather than relying on local authority funding only.

3 (Next Page) What Do You Do and Where Do You Do It? Initial research for the project used diagrams to record and itemize important conversations and to spatialize the process to begin a first step toward proposals.
We are starting from Hastings Primary School. We walked past the horses in the paddock and tried to cross the road, too busy! In the park there is exercise bars, what do you do with that? I can see KMart in the distance through the trees, it’s new, can we go there? This is the skatepark and this is the pool. We come here a lot.

Most weekends we go down to Bay Street and ride on motorbikes. Umm...sometimes with me mates and sometimes by myself. It’s fun..we jump and do tricks and stuff. Get better at riding. Sometimes crash. It’s good.

This is the start of our walk to the mangroves. This is the results of our leaf hoppers, it’s killing the bridle creeper. Walking past the rubbish that people drop. Signs say only walking and cycling, no motorbikes, dogs or horses. Ooze gooey, muddy shoes. The boardwalk means we can walk in the wetlands, over there is Bluescope Steel Factory. Mysterious footprint of a werewolf on the loose. We cross Kings Creek. Here comes a man on a bike that we haven’t seen before. That’s the end. That’s all.

This is me unlocking the bike shed and this is Tyson doing a stunt on his scooter. This is Tyson riding his bike down the ramp. This is James doing a 180 ollie. This is me, riding my bike like normal. This is me and Tyson doing wheelies. This is Tyson doing a 180 slide.

This is the beginning, we are starting from West Park Primary, past the bus stop and using the crossing to cross the road. We walked down the streets where lots of new houses are being built. We passed the park and saw the horses and my dog came out to see me when we passed my house. After that we crossed the road and saw old houses and a real garage. There was a dead Holden at the house. We got to Westport Secondary College and sat down for a rest. On the way back, we stopped at the bush and Peter got scared of a tiny lizard. There was a beautiful blossom tree on the way back.

Most weekends we go down to Bay Street and ride on motorbikes. Sometimes with my mates and sometimes by myself. It’s fun..we jump and do tricks and stuff. Get better at riding. Sometimes crash. It’s good.
We are starting from Hastings Primary School. We walked past the horses in the paddock and tried to cross the road, too busy! In the park there is exercise bars, what do you do with that? I can see Kmart in the distance through the trees, do you, can we go there? This is the skatepark and this is the pool. We come here a lot.

This is the start of our walk to the mangroves. This is the result of our leaf hoppers, including the prickly pear cactus. Walking past the rubbish that people drop. Signs say only walking and cycling, no motorbikes, dogs or horses. Green gully, bullet bank. The boardwalk makes us not walk in the wetlands, over there is Bluescope Steel Factory. Mysterious footprint of a werewolf on the loose. We cross Kings Creek here comes a man on a bike that we haven't seen before. That's the end. That's all.
VILLA FRANKENSTEIN PRESENTS

TWO WAY TRAFFIC

LONDON → VENICE

the Stadium of Close Looking

a live breathing Salt Marsh

24 Stuffed Birds

2 Obsessive Observationists

Hordes of Drawing Children

1 Feminine Undercroft

ARE TAKING ADVANTAGE

OF THE BRITISH PAVILION

IN AN ENQUIRY INTO WHAT WE DON’T KNOW & HOW MUCH IT MATTERS

VILLA FRANKENSTEIN

Exhibition at the British Pavilion Biennale Architettura 2010
29 August—21 November 2010

Open daily 10:00—18:00
Closed Mondays
(except 30 August & 15 November)
“One of Muf’s favourite montages shows a crude cardboard sign in a wheat field. On the sign is a question, handwritten in felt-tip: “How Are Thoughts Made Into Things?” It’s a teasingly incomplete idea, isn’t it? Architecture and art that is richly and humanely provocative must always tripwire an extra alchemy. Thought into thing is only meaningful if that thing produces another, and perhaps very different, thought or action.”

Jay Merrick The Independant Newspaper, UK 02 August 2010

“This is What We Do: A Muf Manual 2001 p 100

“Every description of an urban scheme is also a discussion of the scheming, of designing strategies to make public space and to make space public. Every process is also a product. Consequently strategies to create space to make work can in themselves be viewed as formal proposals. Process can have its own formal attributes. Research into ground conditions and site preparation in urban strategies can take on spatial properties of their own and thus suggest templates for the built”

This Is What We Do: A Muf Manual 2001 p 100
Objects and Things Book

**Community Garden Meeting**: 21 August 2007

**Community Garden**: Designed by RMIT students in collaboration with the school. The design of the enclosure fence operates as an educational tool for the school but it serves as a community garden. The design of the constituent parts is based on the curriculum of the VCAL course for construction and landscaping and creates a kit of parts. Completion: Jan 08

**Media Signage + Maps**

- An aerial map at 1:1000 scale of the area
- Designed by RMIT students, as an interactive tool, with parts of the city centre becoming visible
- Composed by Brother-John of SJ Lawrence for future works, a training institution for post secondary
- To be utilised for a series of community workshops
- Completed: Nov 07

**Map Installation**

- A prototype website operating as:
  - A platform for community dialogue
  - A case study for digital education
- As a community engagement tool the website offers
  - A prototype website for community consultation
  - A platform for community dialogue
- The website will take advantage of web 2.0 features
- The website offers the potential of different kinds of data from different websites (google map, flickr, and video and text) in one geographical context

**Outcomes**

- $20,000 funding received from Neighbourhood + Shire Council

**Short Term**

- Audit of School External lighting blackspots
- Initiation of a Community Garden Project
- New lighting funding bid, requires next meeting at

**Medium Term**

- Completion of Prototype for initial use Jan 08

**Agenda**

- Neighbourhood Renewal Steering Group Meeting
  - 10.30
  - More activities for young people
  - (new facility under construction)
  - Need to increase public transport services
- Community Safety Meeting #1: 7 August 2007
  - Mark Warner, Principal / Pam Ford - Neighbourhood Renewal
  - Attendance:
  - Discussion possible solutions which can avoid the use of
  - Community consultation in this process and this will include working with
  - RMIT + NR will make a joint submission to the NR

**West Park School Workshop**: 12 September 2007

- Climbing Frame
- Shed
- Equipment
- sand pit
- Main Entry
- Westbank Gallery 1
- Courtyard

**Analysis**

- Over half the respondents were interested in being more involved in NR
- People say that the key to pride in a community is to have good open space, clean and tidy
- 50% - Health good / very good
- People generally saw the economy as blighted by many people with low incomes, and poor
- 25% see facilities for teenagers as poor.
- 56% see traffic and speeding as a problem
- 25% see environment as poor
- NICE + NASTY : Grade 5

**Threatened School**

- A large expanse of open space is under-used. In addition there are significant community
- Safety and Crime
  - Issues:  rubbish; poor nature-strips; speeding cars; bad drivers ; houses and fences not
  - Poor and inadequate street lighting (60%)  50% do not feel safe after
  - 50% - Health good / very good
- Income is perceived as low by many people with 37% saying they are 'struggling' BUT 60 % are
- People identified that for adults who were unemployed there were  'barriers to education and
- Most identified a lack of public transport and a poor frequency of service as a major problem.
- Over 50% named the following as major issues: lack of footpaths, graffiti and vandalism; poor

**Digital Map**

- A prototype website operating as:
  - A platform for community dialogue
  - A case study for digital education
- As a community engagement tool the website offers
  - A prototype website for community consultation
  - A platform for community dialogue
- The website will take advantage of web 2.0 features
- The website offers the potential of different kinds of data from different websites (google map, flickr, and video and text) in one geographical context
- Completion of Prototype for initial use Jan 08