

**We're practicing every
day. Let's celebrate the
work we've made and
the practice we've done.**

**UQ School of Architecture Exhibition
26th November**



Welcome to Practice, the 2021 School of Architecture Summer Exhibition.

The UQ School of Architecture is prioritising the foundation skills and knowledge of the discipline and proactively drawing together diverse expertise from across fields to prepare our architecture graduates for dynamic professional careers creating the next generation of built environments, in local, regional and international contexts.

The School of Architecture's collaborative and venturesome design studio teaching is focused on the key impact areas shaping the forward trajectory of architecture. The work presented to the School's engaged community of practice in this exhibition moment demonstrates the integration of ethical and evidence-based practice, climate and resource literacy, cross-cultural and universal design, digital enablement and innovation, and built environment leadership and advocacy.

This student-organised presentation of graduate achievement is a signpost of future aspirations and celebrates a major milestone in a career in architecture. The theme for the exhibition program actively highlights the dual condition of practice, thoughtfully linking the mastery pursued in the academy and the pathway into professional practice.

Our congratulations to the 2021 Master of Architecture graduating cohort.

Professor Cameron Bruhn
Head of School



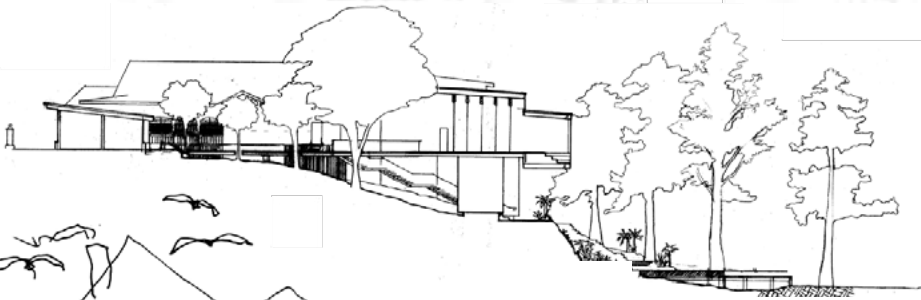
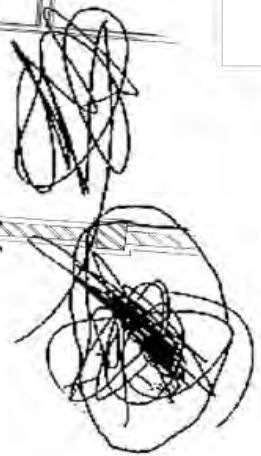
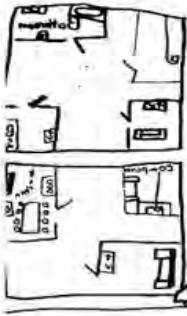
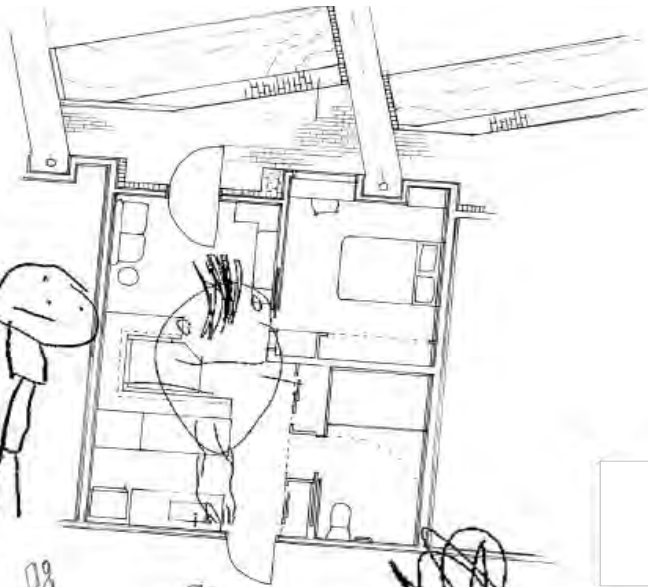
The exhibition curatorial team acknowledges the Jaggera and Turrabal people, from whom we can learn much about coexistence, building, listening, and making. Their elders, past, present and emerging, maintain a connection to Country and on their lands and waters we meet, learn and grow.

Practice is a process, from our earliest scribbles to our final submissions as graduates and onwards through a lifetime of curiosity and learning. As an exhibition title, Practice is intentionally ambiguous. It is both outcome focussed and continuous. For many of us, it will also be the corporate entity through which we contribute intellectually and personally to the making of buildings over the course of our working lives. Ultimately, practice is a shared and personal set of choices. Philosophically, and procedurally, we choose to engage and develop.

As emerging practitioners and perhaps eventually architects, there is a keen awareness of the relationship between our choices in practice and the implications on people and the environment. The conditions of the world require us to reflect on the conditions of our practice, particularly when the current cultural and environmental situation is strained under the compounding consequences of generations of social and political complacency. Prevailing economic theory is guided by technological and economic growth, but with increasingly limited resources and escalating public concern, accountability will reorient intention and ambition. The built product is an enduring document of the people who produce it. As graduates, we choose to participate in an evolving practice that requires as much attention as the product itself.

Congratulations, cohort of 2021. For myself as Co-Curator, the exhibition is about celebrating hard work and connecting to our peers, the profession and the people that support us. It is to celebrate our teaching staff, friends, partners and family, including those who have persevered to complete their studies without support or while caring for others or dealing with grief, mental health challenges or physical differences. Remember that when we started our studies someone taught us what a section was, how to hold a scale rule properly, and that working later doesn't mean you're working harder. We have come so far.

Isabella Reynolds
Exhibition Co-Curator



THE GRADUATES

Mandar Belwalkar



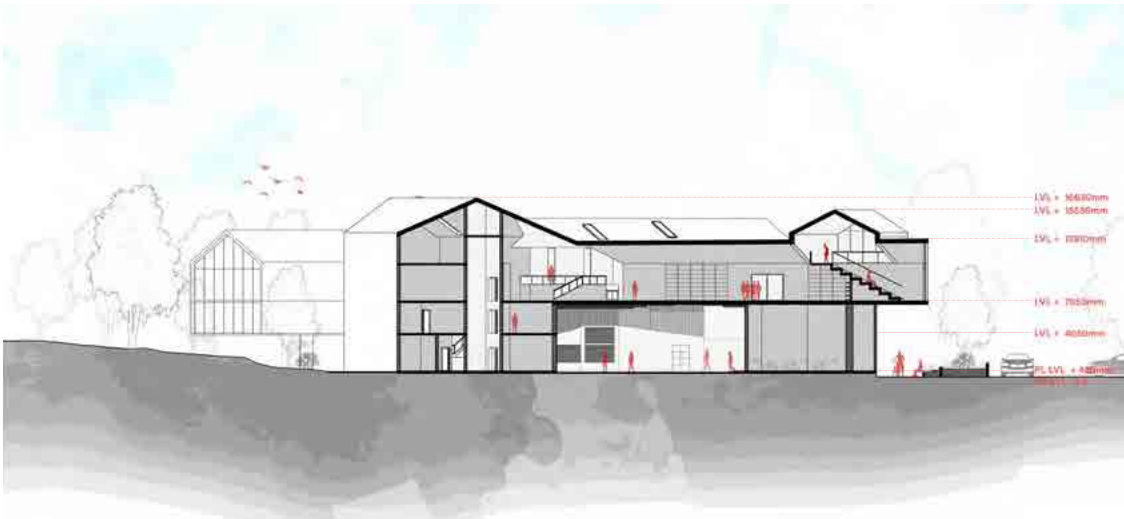
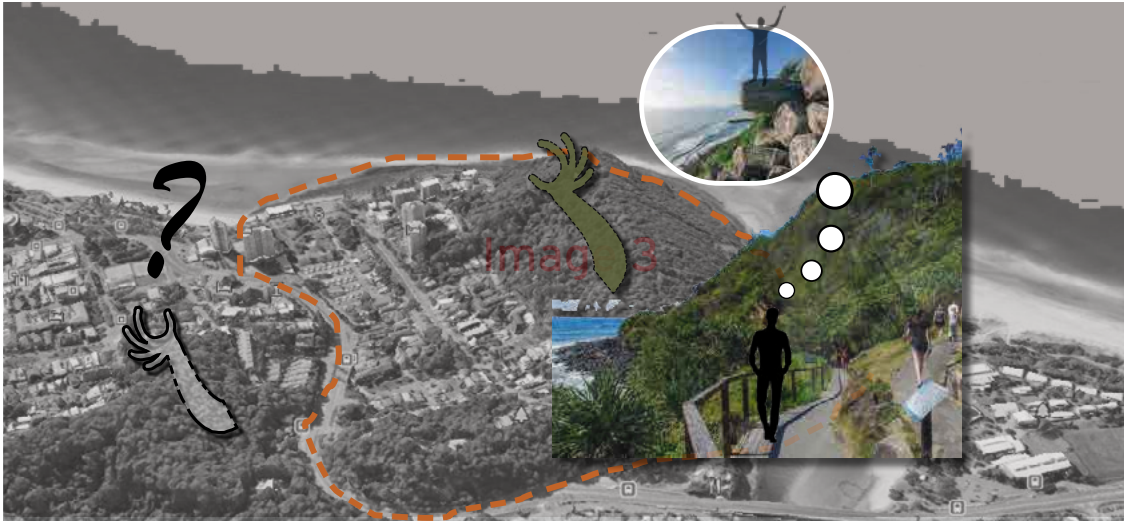
THE FINGERS - BURLEIGH HEADS COMMUNITY HUB

The Fingers forms part of a group project completed in ARCH7007: Masterclass.

The growth of modern libraries has been closely related to the development of societies, both in relation to the desirability of more interactive social life and to the growing importance of reading, information, and knowledge. In relation to the Burleigh Heads context, this city has received more visitors and increased its local population, therefore the need for more public buildings to serve its people is highly recommended. This project explores a new way of design-thinking in relation to a public community hub, with a large portion dedicated to the library in the coastal city of Burleigh Heads.

The most important aspect of this design scheme is its response to the cultural context and how the new modern library will be programmed. The name, The Fingers - Burleigh Learning Village, is inspired by the story of Jabreen, who was a mythical giant who created the whole Gold Coast typology. A complexity of building form was also introduced to comply with the idea of breaking the library into a learning village.

e mandar.belwalkar@gmail.com
ig [@mandar5500](https://www.instagram.com/mandar5500)



Claire Black



IMMERSION

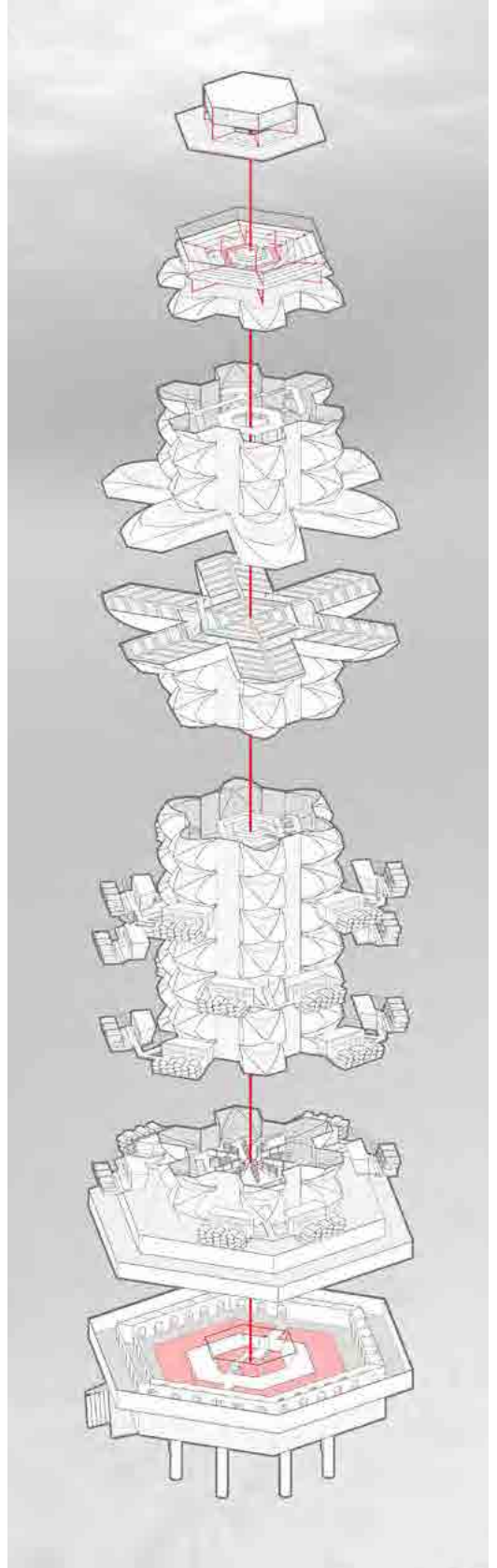
It has been fifty years since the world was completely submerged after a catastrophic flood, with the last of humanity existing within a vessel floating across this new aquatic landscape. Scientists and academics had initially boarded the structure to protect themselves and their discipline's knowledge from the impending event, unaware of the true scale of destruction which was to unfold.

This scheme deals primarily with the concept of isolation, examining how the emergence of a new religion within this situation of fear would mirror the inhabitant's destructive emotions. It would be ritualistic, sacrificial, heavily ornamented; a sort of reaction against the technological advancements within which their insular society exists.

The vessel's architectural design, technical detailing and graphic imagery have been curated to emphasise the stress which these inhabitants would constantly experience.

e clairejblack@gmail.com

ig [@clairejblack](https://www.instagram.com/clairejblack)



Nathalie Bloomfield



RE-IMAGINING THE REX

“Many places in which contemporary development is occurring were not part of the originally planned city, and were leftover, never really suitable for development due to their water issues. These areas, now in central focus to accommodate large-scale city development for growing urban populations, demand new ways of thinking and building.”

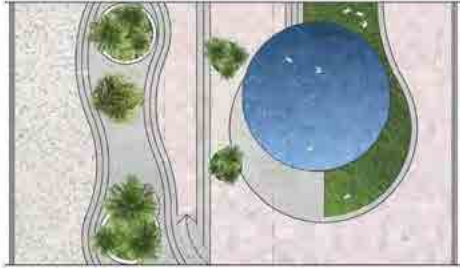
- Nigel Bertram, Cathrine Murphy, In Time with water, August 2019.

It was imagined that by 2050 the Brisbane Riverside Expressway (REX) would no longer be used for motor vehicle transport. This project required the adaptation and reuse of the existing REX infrastructure to accommodate human activity and connect the city's North Bank to the river.

The vision for the project aims to introduce lush vegetation, meandering pathways and technologically engaging and educational pavilion systems to facilitate safe spaces for community engagement and social events, enhancing inner-city living. The re-imagined REX provides prime opportunity for an engaging city lifestyle in a few ways: prioritising sustainable design through reuse, water safe design and greenery; designing for flood; increasing connectivity to the river through walkability; providing high level safety through surveillance; increasing public space visibility; and providing knowledge and education through interactive smart technology.

e nathalie.irene.bloomfield@gmail.com

ig [@nathalie.bloom.art](https://www.instagram.com/nathalie.bloom.art)



Mandar Borkar



STREET SCRAPER

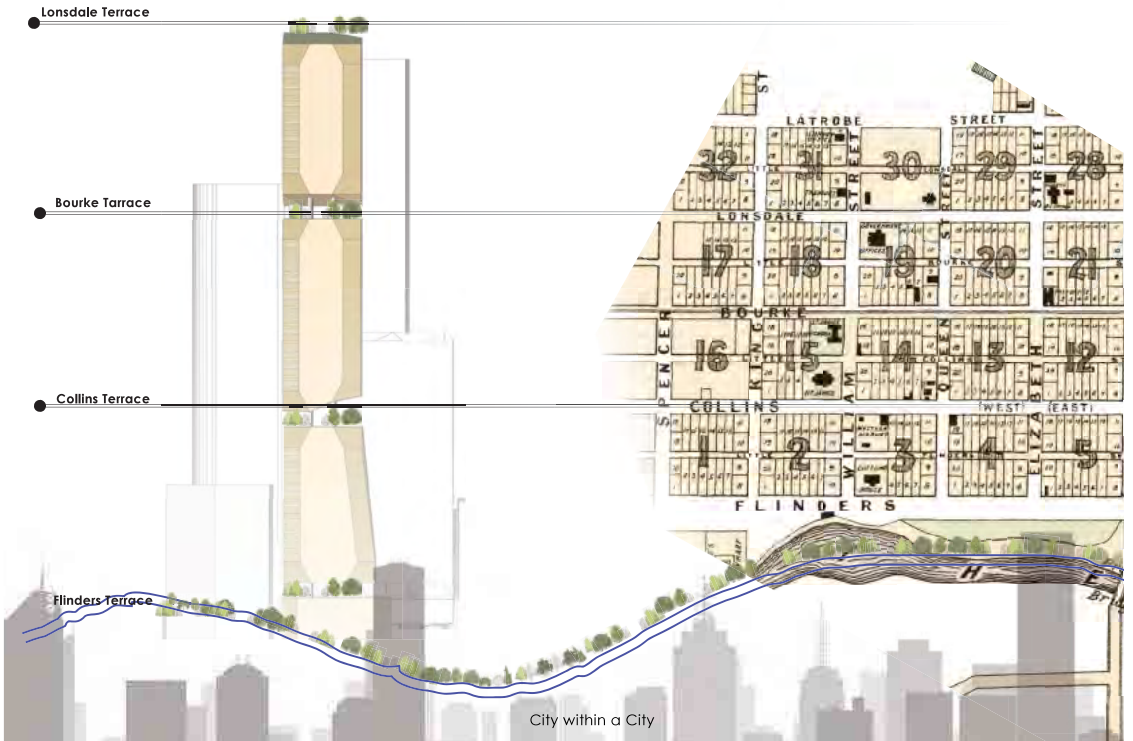
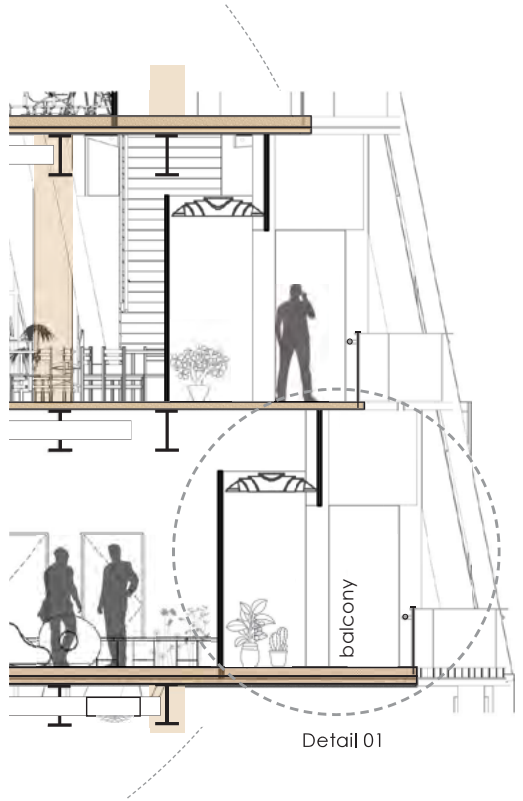
The STREET SCRAPER emerges from the concept of a city within a city, which represents an urban model that seeks to frame the city. It seeks an architecture that is freed from any excessiveness to mould itself as per human needs and its context. The street scraper grows from its organic strata towards a fine and linear tower, in the same way as Melbourne grows from the river edge is exclusive, but it's only possible because of the interpretation of unique and local factors.

The whole scheme is based around these six aspects of Active laneways, Embracing Culture, New Workplace, Modern Public spaces, In Balance with Nature and Active Communities. All six of these objectives builds up the street scraper creating a new destination within the Melbourne city.

The building mass is divided by major Melbourne streets and each divided space acts as breakout space for the people working in building. The idea behind the tall slender tower is to give half of the ground floor back to the public and open the lower building strata for public realm. The super structure is designed upon future of workplace post pandemic life.

e mandar.borkar21@gmail.com

ig [@mandarborkar](#)



Ryan Butt



VERANDAH VISTA VILLAGE

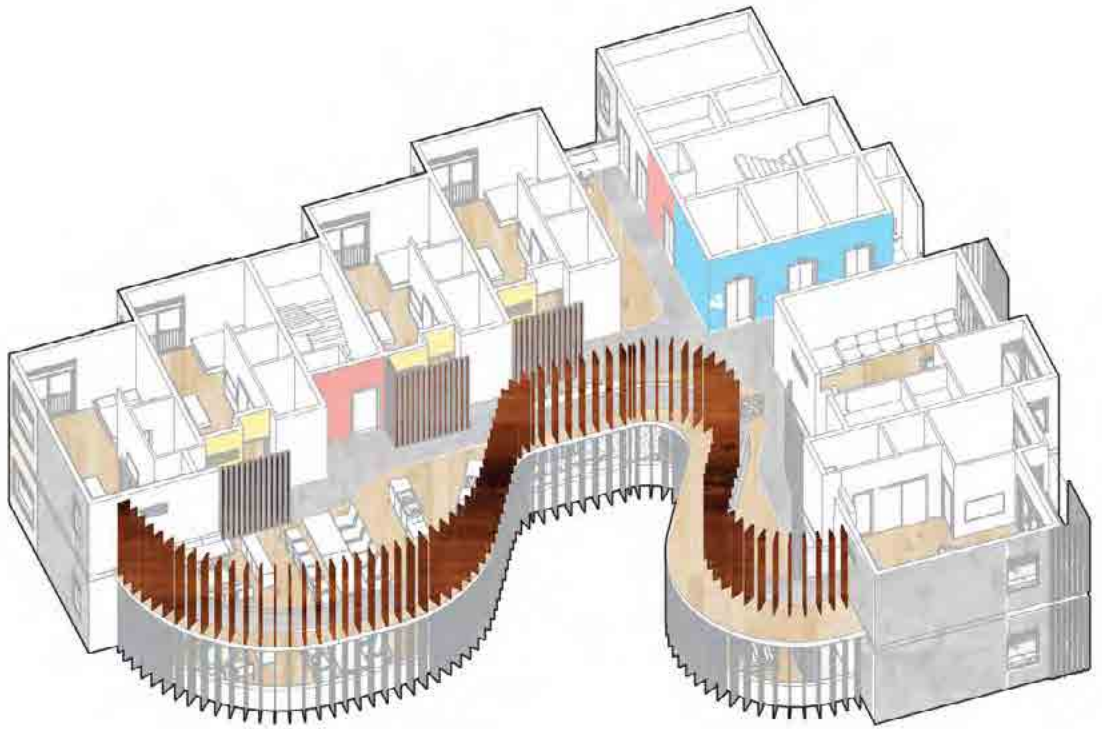
The collaboratively designed project was created as a group with Thuy Nguyen Trinh and Junle Guo, testing the concept of the build to rent model with ideas of co-living and shared spaces.

As part of a wider precinct plan connecting Boundary Street and Montague Road in Brisbane's West End, Verandah Vista Village takes advantage of Queensland's subtropical climate, spreading out a home-pod design and communal spaces through a carefully considered subtropical verandah.

Up to six micro-apartments are spread across each floor level, catering to couples and single parents with playful spaces encouraging interactivity between parent groups. Instead of closed, conditioned zones, common spaces are designed to be operable, open and natural, with the verandah on each level acting as a flexible, naturally ventilated communal area for all occupants to share. Cross-breezes are carried through these zones and enter the apartments through carefully placed windows; a rare opportunity for any apartment development. Finally, CLT and timber battens provide natural materiality to the project and are used playfully to achieve a project that encourages connection and outdoor living.

e ryan.butt@live.com.au

ig @ryanbutt_



Thomas Cleary



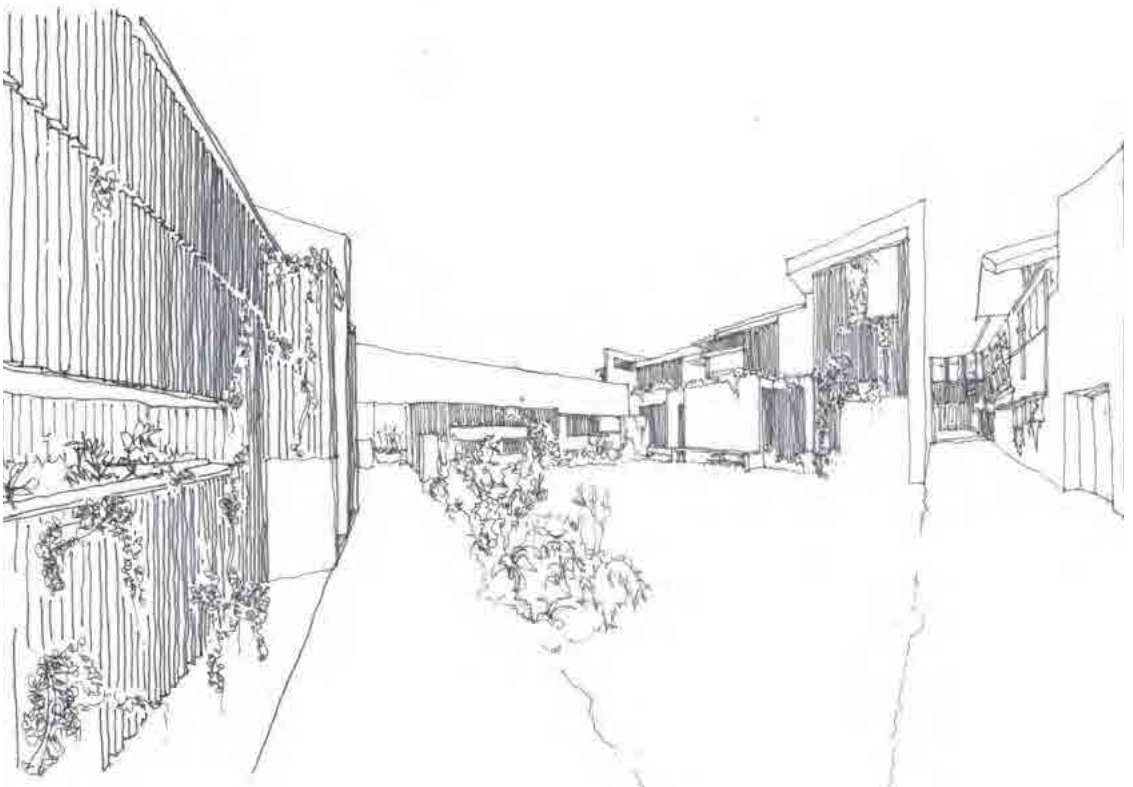
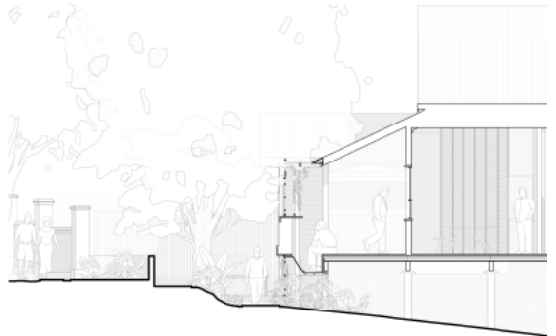
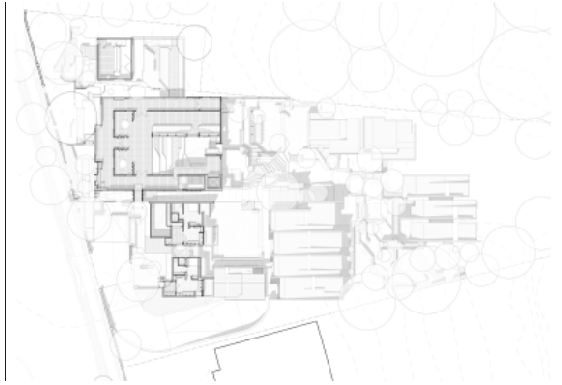
IN ARTRIO SERIES

In Artrio Series is a social housing scheme situated along Dornoch Terrace. It is envisaged to provide a more thoughtful and pro-social model of housing for socially disadvantaged men over the age of 65. The design adopted a contemporary view on the traditional Hofje, which is founded upon communal courtyard housing and employed similar architectural devices to reflect inclusivity and communal values.

Due to the cost ramifications of social housing, specific moments and spaces have been given extra consideration to provide high quality moments within this basic model of living. These 'moments' are to be instigated through or by the garden, which is intended to operate as a key design element within the project. The garden itself is to occupy much of the site to provide amenity to the occupants, as well as orchestrating the architectural order throughout the site.

In addition to the garden, there lies a number of significant heritage pieces that are scattered throughout the site. These being the presbytery, the preacher's cottage and the brick fence which lines the church precinct on both sides of Dornoch Terrace. Despite not being heritage listed, these are to be respected and gentrified where necessary to respond to the changing requirements of the site and buildings.

e thomas.cleary@uq.net.au
ig [@tangible_tom](https://www.instagram.com/tangible_tom)



Fletcher Cole



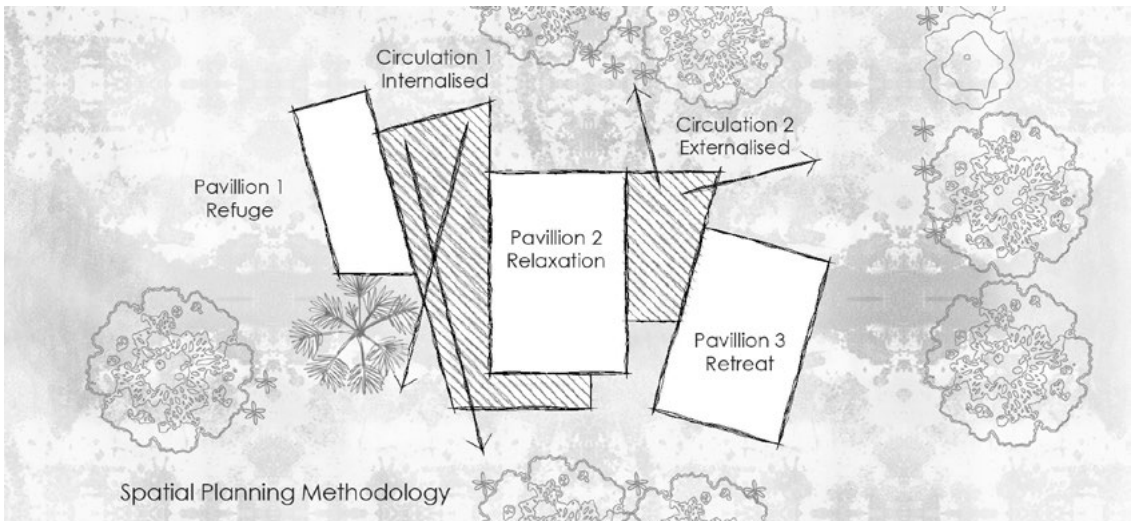
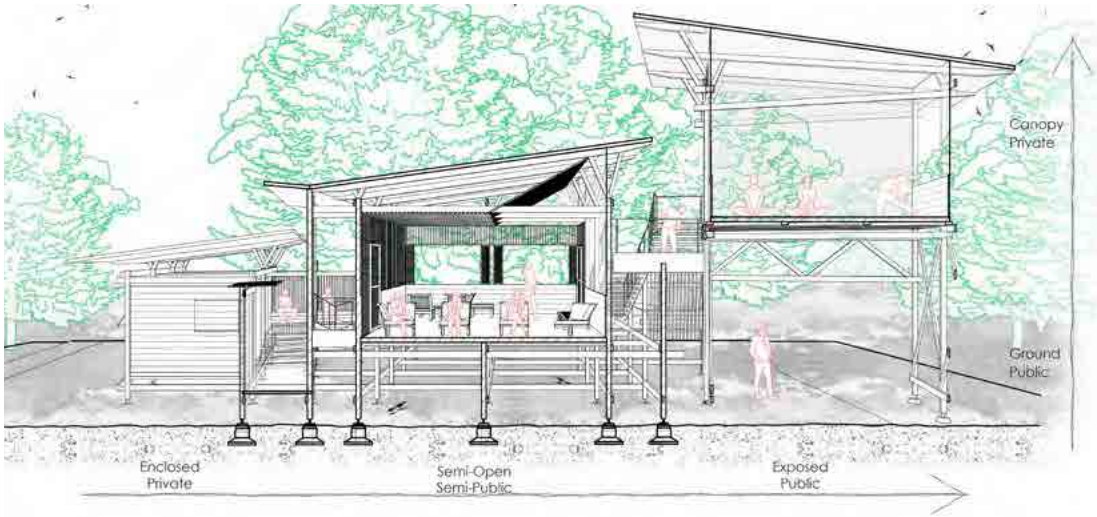
RESPIRE FROM THE INTENSITY OF LANDSCAPE

This studio was based on a real-world client of UQ. The Heron Island Research Station is considering upgrading facilities and this studio was used to develop ideas.

This design was for a pavilion style respite/recreation space to replace an existing staff gathering facility.

The intensity of landscape both of the animal life, as well as climate, created a need for respite in order to achieve a relaxing recreational facility. The relationship between landscape and prospect was manipulated to create a journey from achieving refuge, relaxing and finally finding retreat. Utilising different materials that are local to the region as well as different levels of permeation enforced this concept of journey.

A consistent architectural and structural style, derivative of Peter Zumthor, created a language of consistency to the different pavilions. Furthermore, materiality and ease of construction in the remote setting was crucial to this design decision.



Jeffery Cronin



PARADISE™

Designed for ARCH7006: Utopian Urbanism, Paradise is a modern interpretation of Noah's Ark, designed to weather 40 years of climate catastrophe. A comment on the global wealth disparity and a diagrammatic parody of the exaltation of the One Percent, Paradise entices audiences with a bleak glimpse behind the velvet curtain. It envisions how in the threatening climate apocalypse, those who will survive will be those with wallets thick enough to afford it.

e jefferycronin@outlook.com

ig [@jeffery_cronin](https://www.instagram.com/jeffery_cronin)



PARADISE

BY THE EDEN CONSORTIUM

YOU MAY BE WONDERING WHY YOU ARE HERE. YOU ARE ONE OF THE PRIVILEGED FEW. WE ARE AN ENDANGERED SPECIES. THE WORD BILLIONAIRE DRIPS LIKE POISON FROM THE LIPS OF THE UNWASHED. THEY SUCKLE AT THE TEAT. THEY CALL PROGRESSIVE THINKING. THEY CALL OUR LIFESTYLE UNSUSTAINABLE. THEY BLAME US FOR THE POISON IN THE AIR AND THE POISON IN THE GROUND AS THOUGH THEY HAVEN'T SPENT EVERY DAY OF THEIR LIVES STRIVING TO BE US. WE ARE THE SCAPEGOAT OF THE GUILTY. THEY PRAY TO THEIR GODS OF RELIGION AND SCIENCE FOR SALVATION, FOR A SOLUTION, BUT THEY HEAR NOTHING IN RETURN. THEIR GODS ARE DEAD AND THEIR HANDS ARE DRIPPING WITH BLOOD. WE ARE THE NEW GODS. THE SLOW MOVING GODS OF THE WORLD. GOVERNMENTS ARE STARTING TO CHURN AS THEY BEGIN TO REAP THE FRUITS OF THEIR OWN MEDIOCRITY. THE THREATS OF THE CLIMATE DISASTER THEY IGNORED FOR YEARS ARE LAPPING AT THE FEET OF THEIR INEPT CONSCIENCES. THEY BLAME US TOO, BUT NOT OPENLY, AS THEY TOOK OUR MONEY HAPPILY. NOW THEIR POCKETS ARE EMPTY AND WE WILL NOT FILL THEM. THEY ARE ANGRY, AND THEY ARE MOBILIZING. ALREADY OUR EMPIRES ARE BEING DISMANTLED FROM THE BOTTOM UP. THEY ARE SALVAGING THE CORPSES OF OUR FALLEN BRETHREN FOR EVERY PENNY THEY CAN SCAVENGE. BUT WE WILL NOT FALL. YOU ARE STANDING IN A NEW EDEN RISEN FROM THE GROUND ON THE YUCATAN PENINSULA. LIKE NOAH'S ARK, IT STANDS AS A VESSEL FOR US TO WEATHER THE STORMS THAT BREW. LIKE THE TOWER OF BABEL, IT IS READY TO HOST ALL OUR DESIRES AND DEBALKCHERY. A VERTICAL VERSAILLES FOR US TO ENJOY THE SPOILS GAINED DURING OUR TIME IN THE WORLD. THIS IS THE PALACE OF OUR FUTURE. THIS IS OUR CABINET OF CURIOSITIES. THIS IS THE CATHEDRAL OF HIGH CULTURE THAT WE HAVE SPENT OUR LIVES CURATING. THIS IS PARADISE.



THE EDEN CONSORTIUM

Andrew Davis



BBB TEAHOUSE

This project for the course, Architecture & Landscapes, involved the design (with the intention to build) a teahouse in rural China. Completed as a team with the honorable Joe Mayle and Nino Middleton, the design was inspired by landscape, ritual and community.

The effects of light and shade were meticulously tested to achieve spaces that could facilitate meditation and contemplation for the children of the regional village of Xiamutang.

The design course focused on creating a structure that was build-able in a short space of time and with limited access to materials and skilled labour. This provided an opportunity to thoroughly document not only the building but the entire process.

e a.davis1@uqconnect.edu.au

ig @andrew_rhys_davis

Ansley Dias



THE SCRATCHING POST

The Scratching Post is an ark that aims to save all species of the cat family during a 40-year flood that wipes out all other life on the rest of the planet.

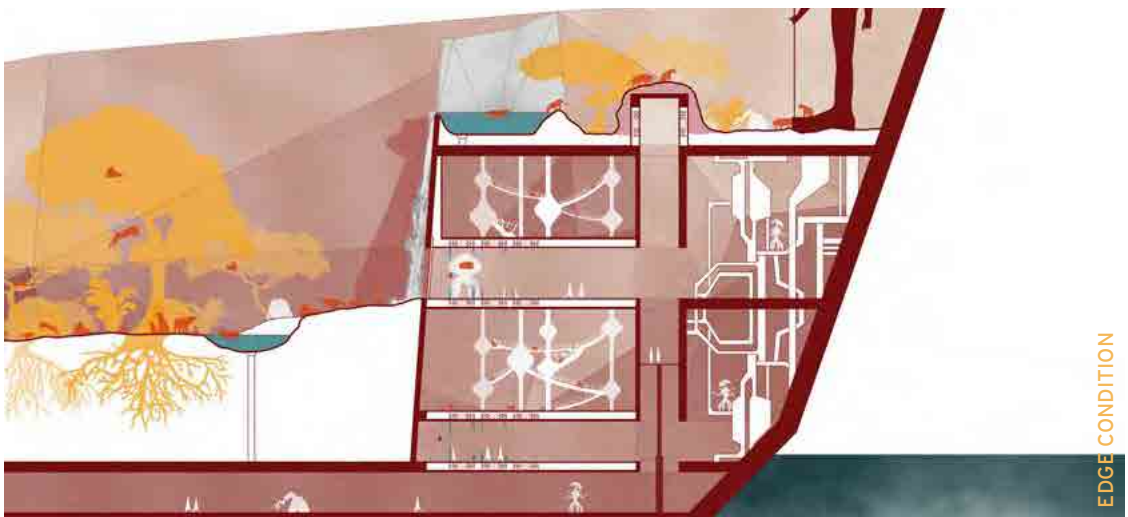
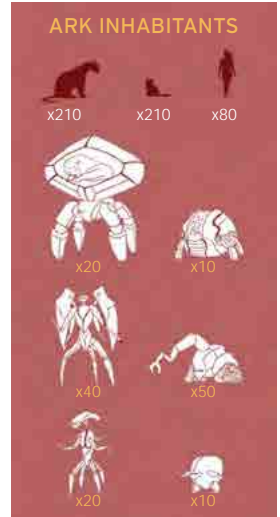
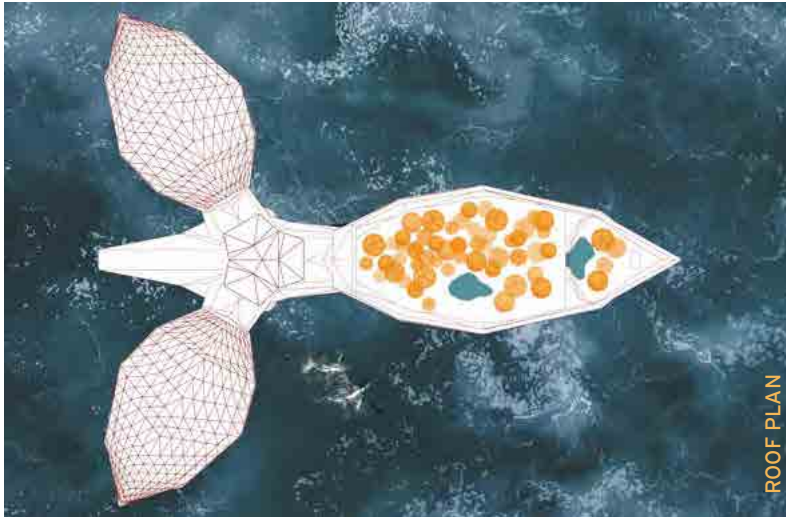
Eighty crazy cat ladies care for and worship the cats while robots carry out tasks such as acting as cat carriers, cat medics, ark maintenance, fishery, and cleaning.

Humans can never be on the same plane or higher than that of the cats unless their actions directly relate to the care or worship of the cats. Three pyramids were created to house wild cats belonging to three types of habitats: tropical, savanna and polar. These pyramids act as biomes, each having nine sides - representing the nine lives of cats. A prayer space with a cat mummy shrine sits within a tower in the center, equidistant from the biomes.

Since the ark is to float for 40 years, the bottom of it bears resemblance to that of the hull of a ship. Also, like ships, the ark would be constructed of steel girders for structure and plated with copper tinted brushed steel where the brushed texture would be created by cat claws (cruelty-free of course!)

e ansleydias203@gmail.com

ig [@ans.dias](https://www.instagram.com/ans.dias)



Dylan Francis



ROCKHAMPTON PUBLIC LIBRARY

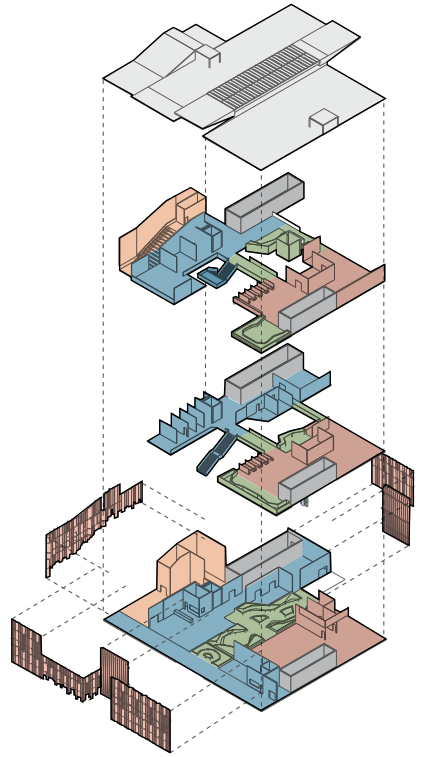
The evolution of the library began with an exploration into the significance of creating a 'civic identity' for Rockhampton. To address this, three primary drivers of the ancient city were revealed - the threshold, the village and the community.

The 'threshold' reveals itself through one's first interaction with the building. The 'neighbourhood room' provides a smooth transition between the public (liberated) and civic (controlled) worlds, and acts as an axial point of movement in which one can circumnavigate the building.

The 'village' emerges through the layering of four distinct hierarchies of space - the community, performance/ exhibition, library and garden zones. Each zone delivers a unique function to the building and provides much needed public amenity to the broader Rockhampton community.

As such, the idea of the 'community' is unveiled as the intangible shared histories and stories of the people of Rockhampton, with the library acting as a catalyst in providing a stage for those stories to be told, and many more to be made.

e d.francis@uq.net.au
ig @dyl.francis
p dylanarch.com



Kathryn Furner

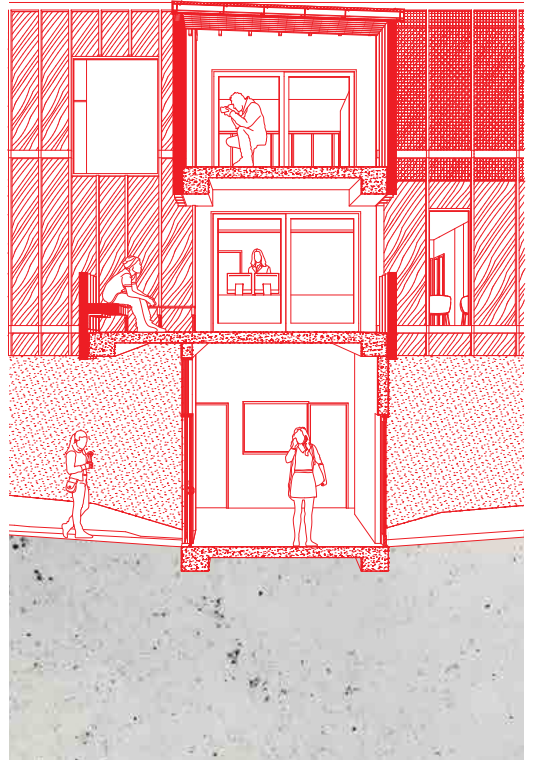
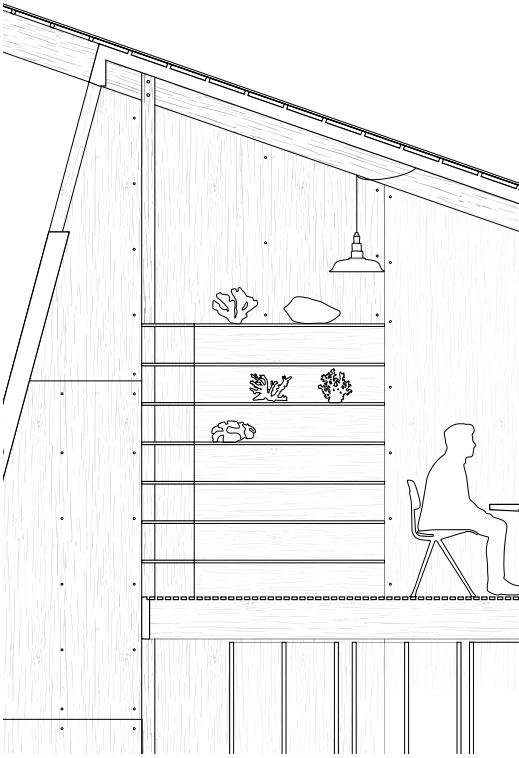


ADAPTIVE CAPACITIES - DON NICKLIN BUILDING

This project aimed to repurpose the UQ Chemical Engineering building into a new and improved School of Design. My treatment of the Don Nicklin building aims to expose the initial ideas of the original architect - John Andrews - on space and his approach to structure and brutalist design. Since its original construction, the Don Nicklin building has had two major extensions added: one to the west - which tries to imitate Andrew's existing form and language - and one to the eastern edge which blocks out an existing atrium space that Andrews initially designed. This design proposes the total demolition of both these extensions, stripping the building back to its original, intended form. The main theme selected to inform the approach to the brief was that of exposure.

Exposure mainly relates to the treatment of the original building. At the time of construction, it was necessary for most of the façade to be blocked off to reduce sun exposure. Since then, tall buildings have been erected around it and it now spends much of the day in shadow. In removing the extensions, the internal grid layout and structure is exposed and visible to passers-by, and sunlight is allowed to enter the internal spaces anew. This language is continued throughout the original building and across the new spaces.

e k.furner30@gmail.com
ig @katie_furner07



Fraser Galloway

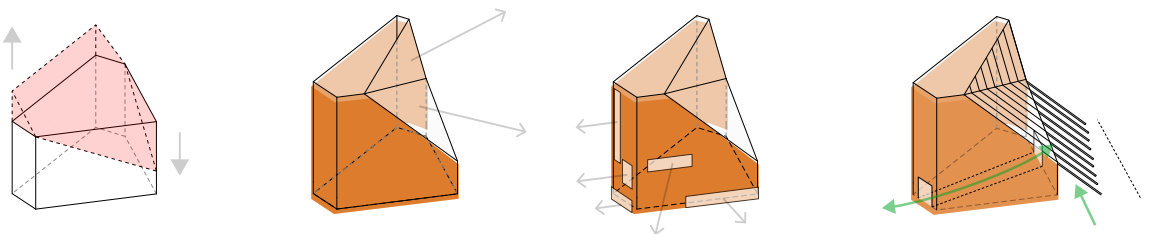
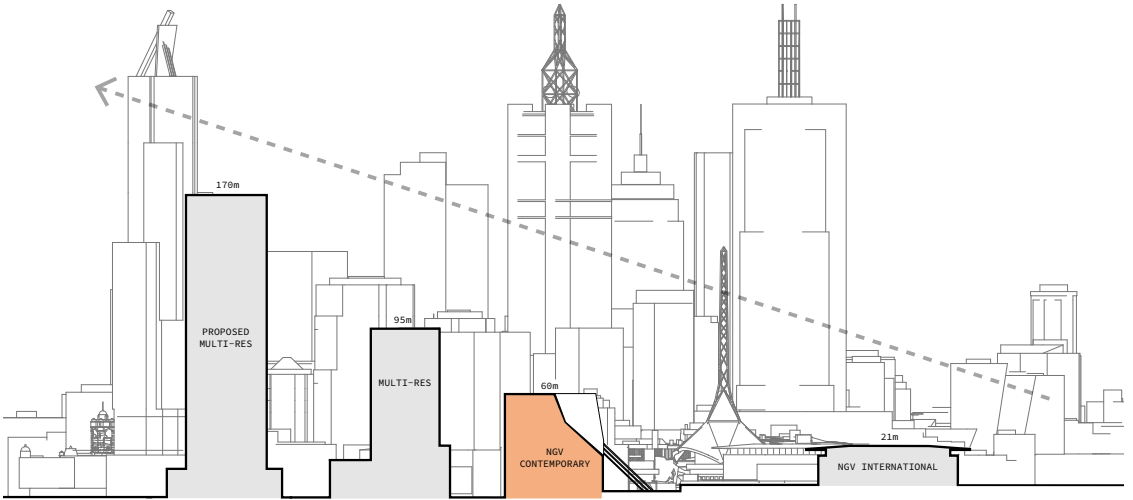


NGV CONTEMPORARY

The proposition for the NGV Contemporary invites the viewer to speculate on contemporary art and its current role in society. Through varying degrees of transparency and permeability, the NGVC brings a contemporary language to the existing cultural landmarks in Melbourne whilst acknowledging the importance of its role within the precinct. The overall form and facade is dictated by the unique site conditions - between a rapidly developing multi-residential zone and an established cultural and landscape zone - which marks the boundary of the cultural precinct and provides a clear entrance from Southbank Boulevard. The NGVC arranges contemporary art in three categories based on sensitivity to light and temperature, which allows personal interaction between floors through voids. This is experienced through the use of atriums between floors and encourages a personal interpretation of the art itself. This technique has a clear outworking during the NGV Triennial, which becomes a highly engaging exhibition through three distinct 'zones' and numerous breakout spaces to cure museum fatigue.

e fraser.galloway@gmail.com

ig [@fg_lines](https://www.instagram.com/fg_lines)



Emilie Hildebrandt



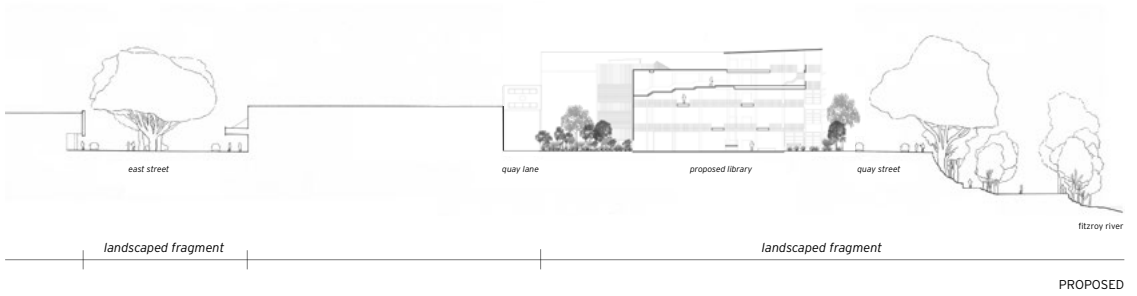
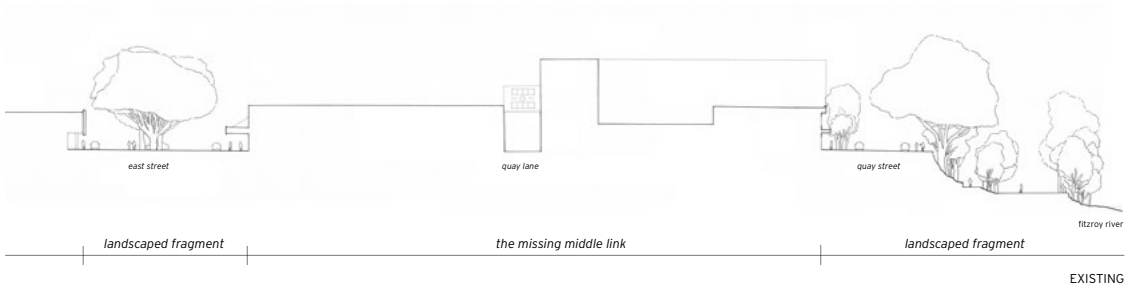
A LIBRARY IN THE LANDSCAPE

The library project revives and reconnects Rockhampton's native landscape while contributing to the growing civic presence of North Queensland. Nestled within the adjoining block to the Rockhampton Museum of Art (RMOA), this library ties together numerous community spaces to create a new cultural hub for the people of Rockhampton. The project consists of three smaller buildings: the library building, the fernery building and the ancillary building.

The Hugo Lassen Fernery at the Rockhampton Botanical Gardens inspired the fernery building's batten structure which encloses the space between the two core buildings. While circulating throughout the library you are continuously thrust into this fernery as you progress vertically. The battens are distributed to temper and filter the surrounding weather conditions for human occupation, while also receding in certain areas to sustain the native vegetation below. The curated experience of passing through an outdoor, yet protected space presents as a way of fine-tuning the harsh outdoor environment in open spaces of a civic nature.

e emilie.hildebrandt@gmail.com

ig [@emiliehildebrandt](https://www.instagram.com/emiliehildebrandt)



Frank Hollingsworth



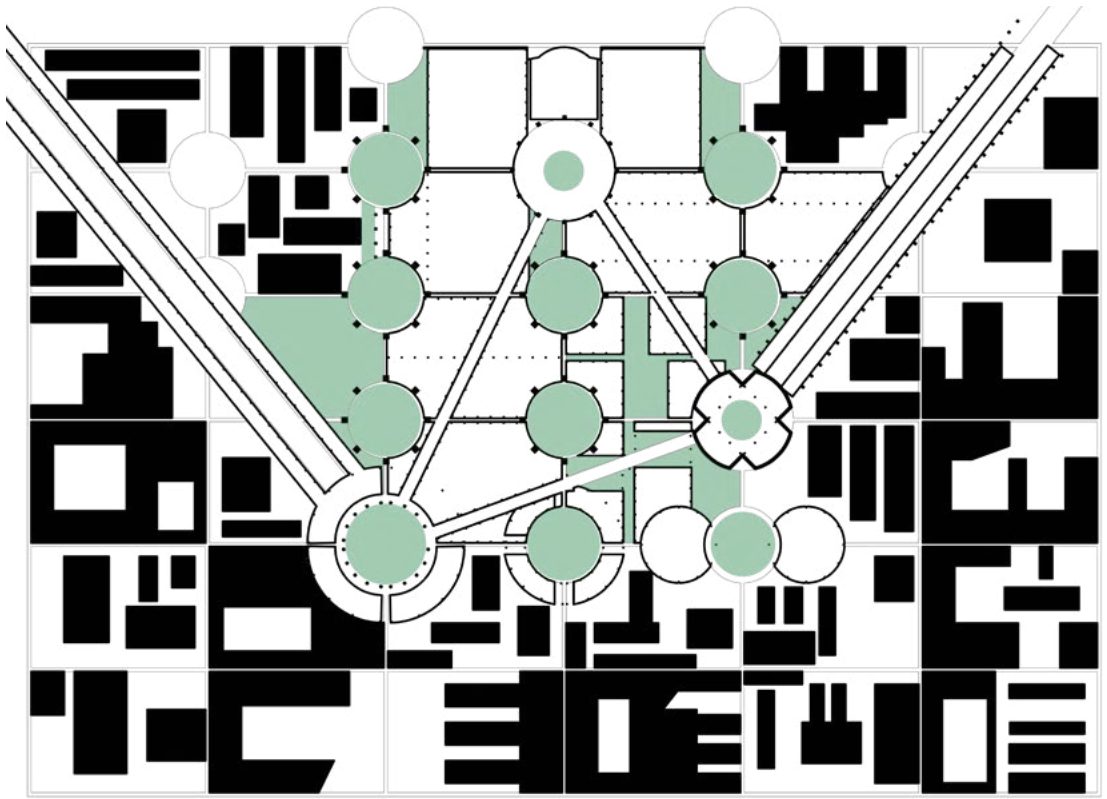
ROCKLEA - ARCHERFIELD TRADE SCHOOL

The project proposes a trade school and technical college for the outer suburbs of Brisbane. The school is a precinct within the existing light-industrial fabric that appropriates and elevates the existing typologies of warehouses, silos and shade structures. The resultant language allows for a 30 year aesthetic vision for the area that accentuates the identified characteristics of the area without prescribing exact forms to developments.

The typical 'great court' university plan is decentralized over a grid, with multiple courts and avenues. A core for the campus is constructed by the Baroque warping of the new classical language to suit the new fabric of the campus. This results in a campus plan similar to Piranesi's Campo Marzio Plan, with an absolute saturation of architectural form in direct opposition to the figure-ground of the enclosing light-industrial fabric. This creates a direct visual connection between the architectural and industrial form with clear reference between them. Provision for expansion in 2050 is allowed for in the building of foundation pylons for the building of silo-like classroom spaces extruding up above the smaller courtyards.

e fxholling@gmail.com

ig [@goodartwithfrank](https://www.instagram.com/goodartwithfrank)



Danni'elle Jenkins



BURLEIGH HEADS COMMUNITY HUB

The Burleigh Heads Community Hub is a sanctuary in the midst of a thriving and growing coastal area. This is a civic yet playful space. Visitors are inspired by moments of delight in light, colour and form, while nods to Burleigh's built heritage offer a welcoming familiarity. The central shared space blurs the internal and external experience, offering a dynamic flow between light, colour, art, water, and landscape, with views across levels, and from 'inside' to 'outside'. As an extension of the existing village, the central area welcomes the public into a shared community space of beauty, refuge and belonging.

A connection to place is created through a material palette of white brick, breezeblock, coloured glass blocks and the pastel colours of Burleigh's mid-century houses and motels. Curved forms of vaults, arches, and scallops reflect both built and natural formations of the surrounding landscape. The combination of these textural materials and forms creates a playful environment designed to promote the identity of Burleigh heads, to enliven the imagination of visitors young and old, and to bring a sense of belonging and nostalgia to the community.

Collaboration with Mackenzie Goodman & Anna Zervoudakis

e d.s.jenkins@hotmail.com
ig [@danni_jenkins](https://www.instagram.com/danni_jenkins)



Hyesu Jeon



CONNECTION

It is the year 2025 and an organised group conducts large-scale attacks on the city, spreading an unknown disease which afflicts the city's children, causing many deaths. As a result, a clinic, sanatorium, and ceremonial building clusters were designed to form at points along a commemorative rill which circulates in a continuous loop through the city. This rill leads from the Spring Hill reservoir to the Botanic Gardens along a newly pedestrianised Albert Street.

Various research regarding death, ceremonies and procedures were undertaken for this project. In the end, rather than a traditional means of a burial, deceased children from the sanatoria were either liquified and ceremonially poured into the rill, or interred beneath trees along its route ("capsula mundi"). The moving water and growing trees bear testimony to the vitality of the children, and question the image of death as a static condition from the past. The buildings, the rill, the trees, and the landscape route continue in perpetuity as part of the memory of the city and its people.

e hyesujeon@hotmail.com

ig [@hyesu.jeon](https://www.instagram.com/hyesu.jeon)



Lachlan Kennedy



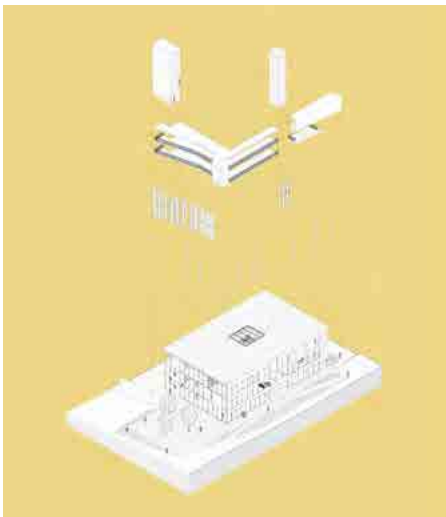
UQ UNION COMPLEX - REFURBISHMENT + ADDITIONS

The project forms part of a larger ambition for the restoration and retention of the UQ Union Complex under the guidance of RIAA Gold Medalist Don Watson. My scheme focuses on the renovation of Building 21D, which sits to the north of the site.

The proposal is for the addition of two floors on top of the existing building. The column grid has been extended by one bay to the west and south of the building to provide for a new external circulation strategy and external study space, accompanied by a new lift and fire stair. The western façade is screened with white vertical ceramic blades intended to somewhat mimic Trotter's white breezeblock screening on the neighbouring Building 21A, yet in a more contemporary application. The top two floors house a new library/study space with meeting rooms, informal study spaces and individual study space connected via a central void/stair lit naturally from above. A childcare facility is to be reinstated on the bottom floor whilst the second floor is reserved largely for retail tenants. The scheme as a whole aims to prove the case for the retention of the complex through architecturally sympathetic moves.

e lachlan.kennedy97@gmail.com

ig [@lachy.kennedy](https://www.instagram.com/lachy.kennedy)



Rutuja Kiran Khatu

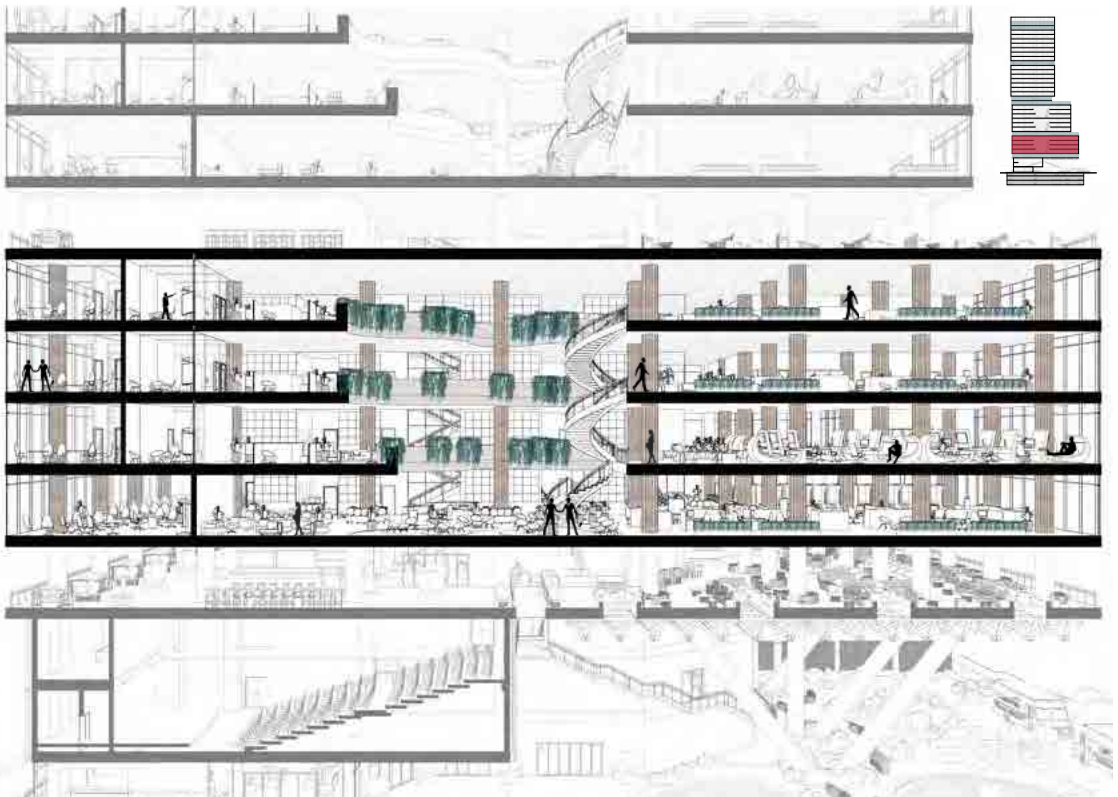
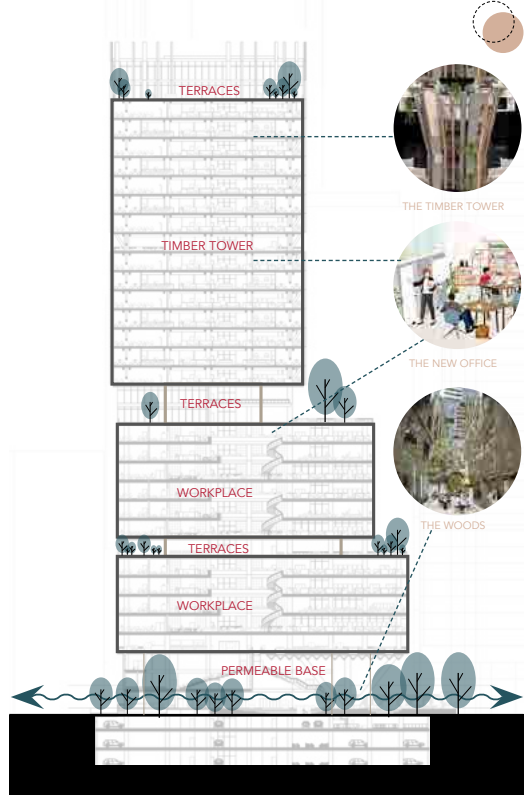


HIGH WOODS - THE FUTURE OFFICE TOWER

Work! What is work and how do we work? We work at home, in offices based on our profession. The office timeline suggests that there has been a gradual decrease in work hours and advancement in technology. Also, the office environment has been changing from cubicles to open plan offices and co-working. Research conducted by Hassel suggests that the workplace has flipped and there has been a decline in individual desk area with an increase in social settings and collaborative work areas. Also, post-Covid there is a third space called Elastic space which is to work from home and/or co-work. Hence, giving rise to a new office typology which is based on social distancing, working from home or collaborating flexibly in a co-working environment.

Timber Construction is not only a rising sustainability trend for buildings throughout Australia, but it also has a psychological effect on the minds of its inhabitants. Flinders Lane, where the site is located, is a great opportunity to build on the ongoing regeneration of Flinders Lane. Hence, the proposition for High woods is "Timber tower with a new vision of workplace, enhancing the iconic laneways of Melbourne". The vision for which is to create a destination which is welcoming and can be shared by all, be a sustainable module and build upon the emerging timber era and be the future work office.

e rutujakkhatu@gmail.com
ig [@Rutuja Kiran Khatu](https://www.instagram.com/Rutuja_Kiran_Khatu)
li [linkedin.com/in/rutuja-kiran-khatu-86bb53118](https://www.linkedin.com/in/rutuja-kiran-khatu-86bb53118)



Yun Kim



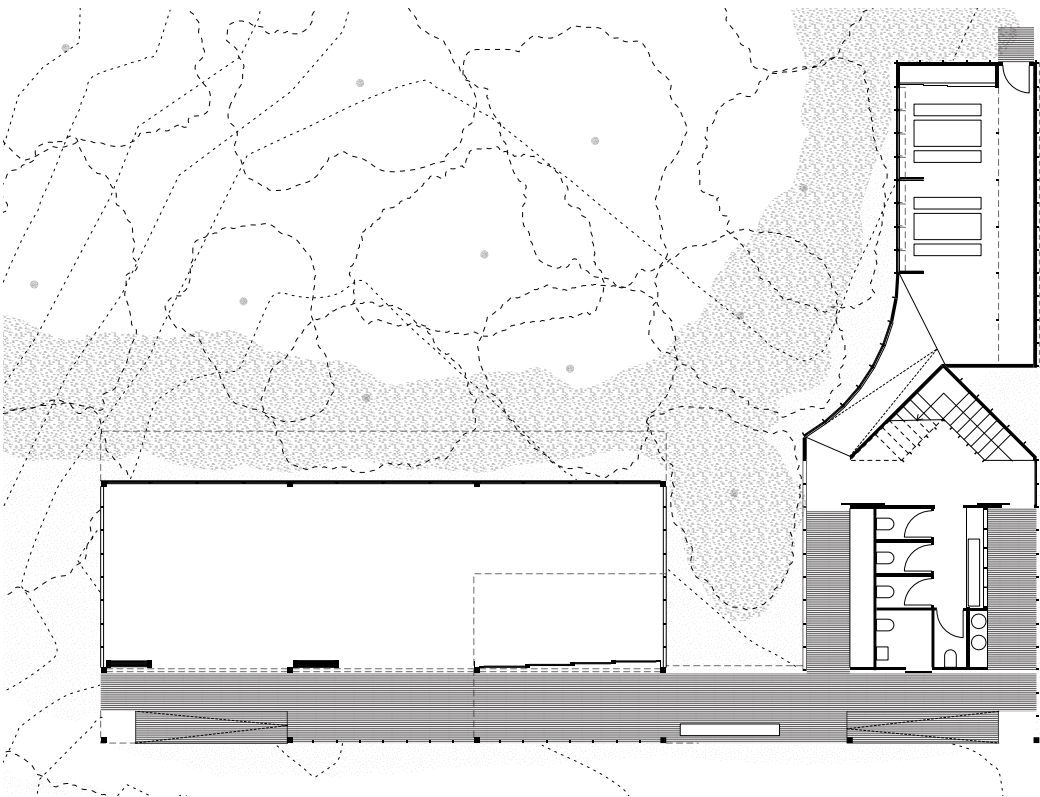
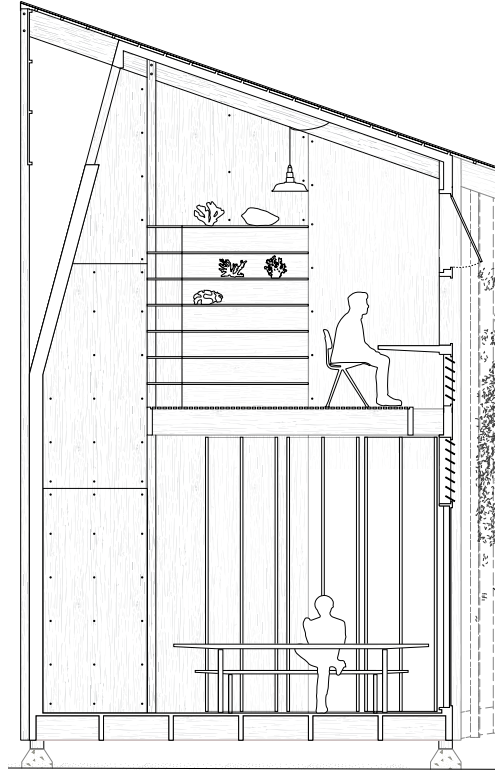
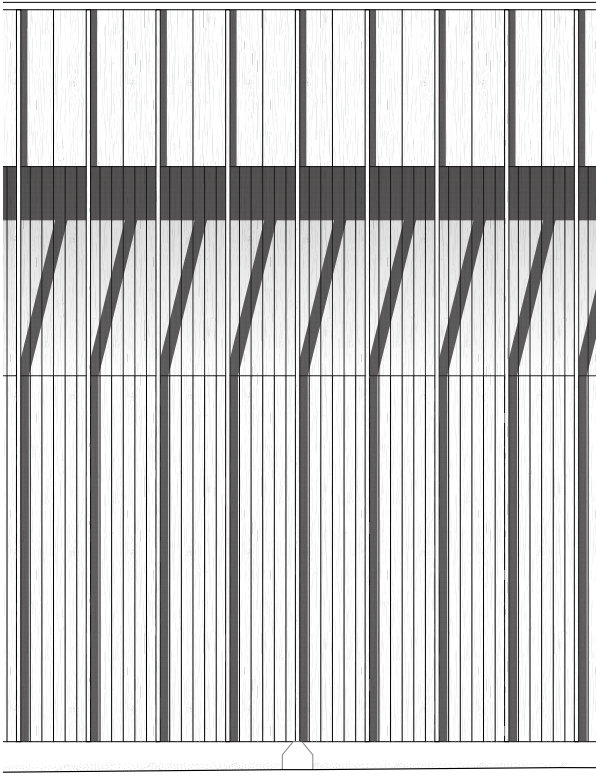
HERON ISLAND RESEARCH CENTRE

The following work was developed during the first half of 2021 for the Landscapes and Architecture studio. Conducted by Silvia Micheli and assisted by Thomas O'Shea and Tim Bennetton, the project brief called for a new address building for the University of Queensland's Heron Island Campus.

Central to the development of the scheme was the way in which the building could be experienced as a sequence of spaces that sat in relation to, and could be mediated by, the backdrop of an adjacent *Pisonia Grandis* forest. These ideas were met with the consideration for a set of programmatic spaces of varying scale and flexibility in use. The main seminar space establishes a habitable edge to one side replicating the nature of existing buildings whilst maintaining a certain intimacy by burying itself within the immediate views of the landscape. A courtyard that is intended to create a controlled condition of the forest separates this formal area from a wing of spaces that cater to amenity and casual working areas. A final gesture is found in a ramped corridor open on one side to the forest which leads into the most secluded parts of the scheme - continuing the intent to separate spaces by establishing a framing of the landscape that can be experienced by the user.

e yunmokimm@gmail.com

ig [@yunmokim](https://www.instagram.com/yunmokim)



Hong Chun Andrew Kwok



ADAPTS TO YOUR OWN DREAM

The Northshore Hamilton is a new development area in which the state will focus on further town planning to well establish a riverfront precinct. This development area could become an opportunity to provide different types of dwelling. The building typology that was investigated is Market adaptable housing - a type of housing that could have adaptability for future needs in which it allows the homeowners to create different configurations that are appropriate for their needs. The vision of the project is to Unify and share the neighbourhood, create an adaptable and flexible space, provide co-working opportunities, create a community, and create a liveable environment for the resident.

The project will have two types of apartments that target the youth, maturing and established, and family groups. The three-bedroom and the two-bedroom had their configuration to cater to each family's needs. Also, provide amenities on the ground floor such as BBQ area, Children's play, Co-working office, Outdoor café, Pavilion, Function stage, and others to create a community that provides a sense of belonging to the community of housing.

e kwok96402@yahoo.com.hk

ig @a.k_kwokky

Alice Langholt



ELEVATED PATHWAY

Heron Island - Landscapes and Architecture

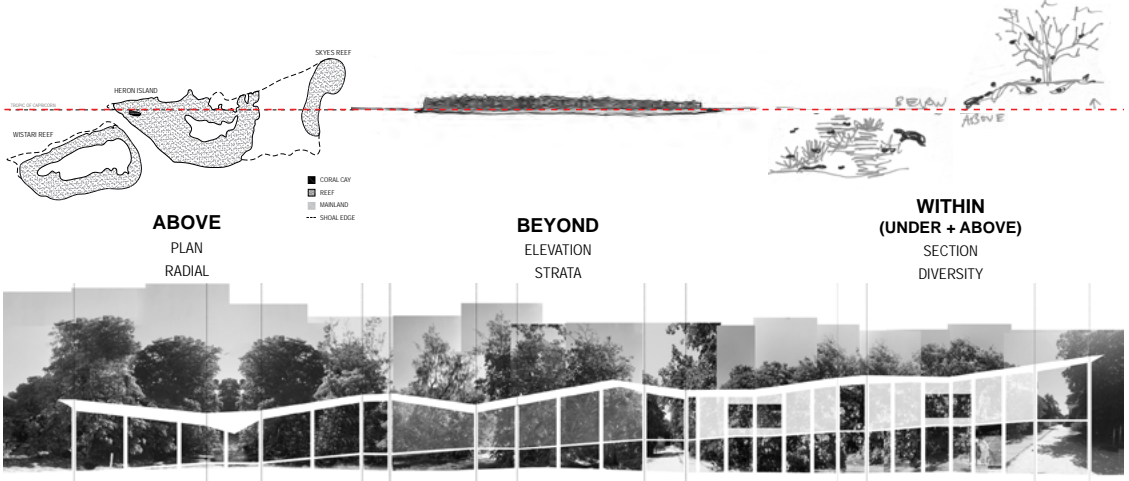
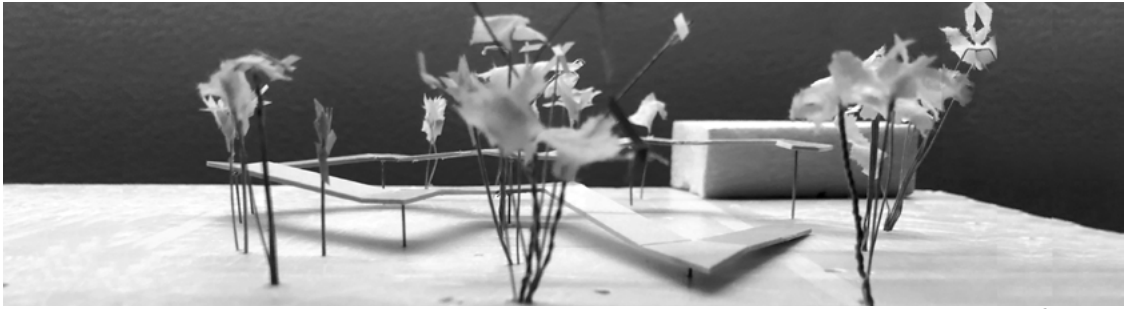
My definition of the landscape is the focus on an experiential journey. A journey above (radial), beyond (strata + horizon) and within (diversity) that is transformed between day and night.

Utzon's theory of Platform and Plateaus asserts that architecture [landscape] defines space without enclosing it and the platform within the landscape marks the human boundaries. It creates a journey of anticipation forward. Through the layers of changing landscape and rising to previously unseen elevated place of prospect and refuge is the closest way humans can feel the sensations of the (marine and land) animal life.

The device of a singular continuous pathway through, up and around connects a series of platforms to establish varied experiences of the landscape. The multiple levels and paths offer different movements through the spaces and control animal access, to permit and limit as necessary. The design also engages the occupant through play of levels, layers of enclosure and over scaled operable elements, encouraging a physical engagement with the island through movement. The nature of the building emulates the activity and engagement of a gym, offering a unique, playful, and physical interface for the island occupants to meaningfully inhabit the landscape.

e langholt96@hotmail.com

ig [@alichelangholt](https://www.instagram.com/alichelangholt)



Katherine Lee



BALLINA REHABILITATION CENTRE

Now more than ever, health and wellbeing are at the forefront of our social consciousness. Along with this, there is a growing need to take a more holistic approach to the healthcare experience, with health facilities working to incorporate the emotional, mental and physical wellness of patients using innovative design techniques.

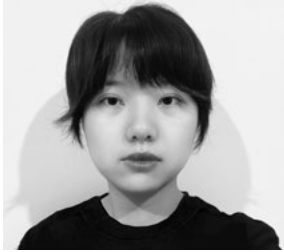
The Ballina Rehabilitation Clinic project is a suburban scale health facility that will be constructed in Ballina, New South Wales. Ballina is a small coastal town that has a higher than average percentage of persons aged 65 - 80+ making up its population, and as such, there is a high level of need for health and aged care services in the area to care for the potential health issues experienced by members of the Ballina population. The aim of the design is to create a high level of quality in the experience of users, with biophilic principles being at the forefront of the design philosophy.

e katherine.lee051@gmail.com

ig [@katiele_e](#)



Ziyuan Li



HEALTHY LIVING HOUSING

In 2032, Brisbane will play host to the Olympic games. There will be huge population growth, and also face the possible new epidemic in the world. Therefore, the high-rise residential building design of 2032 will consider well-being, and create a healthier living environment for residents.

The strategy is to introduce a diversity garden into this project. For the community, they are welcome to visit the ground garden and the pool. For residents, there are two kinds of options for them to approach the greenery. One is a large garden area on every 4 floors. The other is that each floor will provide a plant box for residents to visit. These greenery areas provide a platform for people to chat and share their life with others that will bring a positive impact on their physical and mental health.



Shawn Lin



RINGULARITY - NGV CONTEMPORARY

NGV is set out to contribute to the transformation of the Melbourne Art Precinct. The city-scale concept is derived from the study of the urban morphology around the site area, which is to create a set-back, softened edge in order to revive the pedestrian spaces that are currently plagued by buildings that are built to the edges of the boundaries. The curved surface of the proposal frees up the site edges, reclaiming open public spaces on the street. It also takes away the feeling of rigidity around the precinct. This form factor informs, and is translated into the building's internal spaces and circulation paths. The internal public spaces are of fan shapes, extending inwards from the curved building edges, providing sufficient spaces for the visitors and art exhibitions, and the inner edges of the fan shapes become primary circulation paths. To take this strategy further, a continuous spiral ramp in the middle of the circular public space is proposed to facilitate vertical circulation, as well as to provide unorthodox scaffolds for the curations of the contemporary art.

e shawnlxz@hotmail.com
ig @shawn_ln



Simin Louei



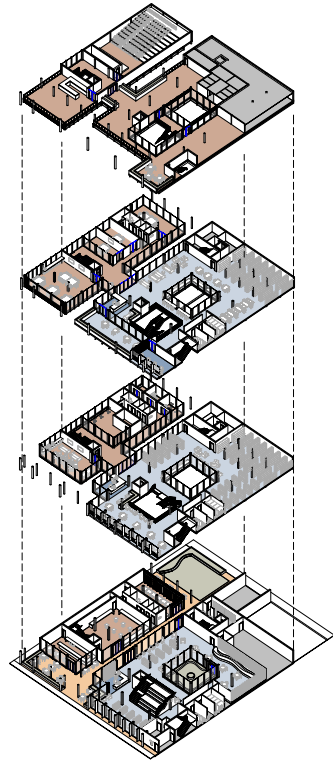
ROCKHAMPTON REGIONAL LIBRARY

The proposal for the new Rockhampton Regional Library aims to extend benefits beyond just a library development and back into the community. They can become natural points in the city to gather, discover, be inspired and create. The library then becomes a major community space and can act as a third space between the home and the workplace.

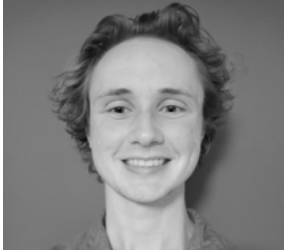
The distinct folded roof form extends upon the existing layout of the CBD, following the same pattern of long and narrow plots of the city grid and pays homage to the once industrially driven past of the river edge. Additionally, its strong physical quality is used to highlight and amplify the view towards the surrounding landscape once on the library's rooftop terrace. The roof also acts as a shading canopy for the spaces and buildings below, yet through the utilization of skylights, daylighting to the deeper parts of floor plan and other public areas is achieved. Vertical and horizontal shading systems on the exposed façade surfaces also assist in ensuring the library remains responsive to the hot and humid weather conditions of Rockhampton.

e simi.louei@gmail.com

ig [@siminlouei](https://www.instagram.com/siminlouei)



Tom Matthews



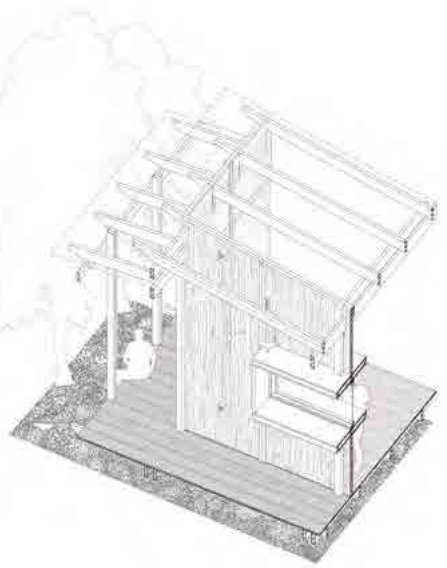
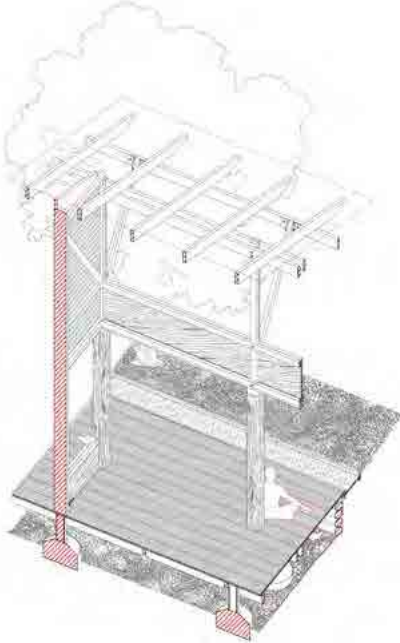
HIRS RETREAT

Expanding the recreation and educational facilities of UQ's Heron Island Research Station, the project sought to critique the understanding of Heron Island as an extrinsic system to be studied.

The Project juxtaposed the preexisting narrative between the chaotic vegetative state of the national park and the mechanized research center to elucidate how the natural landscape may be experienced through the built form.

Exemplified through porous edge conditions and central courtyard, an invitation to occupy the liminal space between built and natural realms is extended. Through this dichotomy the Research Station manifests the symbiotic relationship that is achievable through the junction of anthropocene and sublime.

e thomasmatthews8696@outlook.com



Viraj Mhatre



MATERIAL EXPERIMENTS- THE KING GEORGE SQUARE PAVILION

The project brief was to design a Pavilion at any public location in Central Brisbane. The design proposal is an attempt to reimagine modern art through the lens of a contemporary installation. Throughout the design development of the pavilion, the role of the designer turns into that of an art translator whose ambition is to design rules, that allow forgotten modern art to thrive. Marginalised Modern Art from the late 90s were a victim to gentrification caused by contemporary art taking over, attributed to innovation and technology. The innovation in fabrication and production of the pavilion, using advanced software like Grasshopper and construction techniques like laser cutting and 3D printing would allow the art form to thrive. If forgotten modern art is given the tools and design rules to portray itself as contemporary art, we could invigorate artistic sensibilities through collective platform sharing. As a mediator, the duty of the designer is to produce art, while the Pavilion itself has additional duties like providing shade and comfort. Thus, contributing to the sustenance of a complete contemporary installation with artistic values.

e work.viraj.mhatre@gmail.com
ig [@ar.virajam](#)



Everett Morris

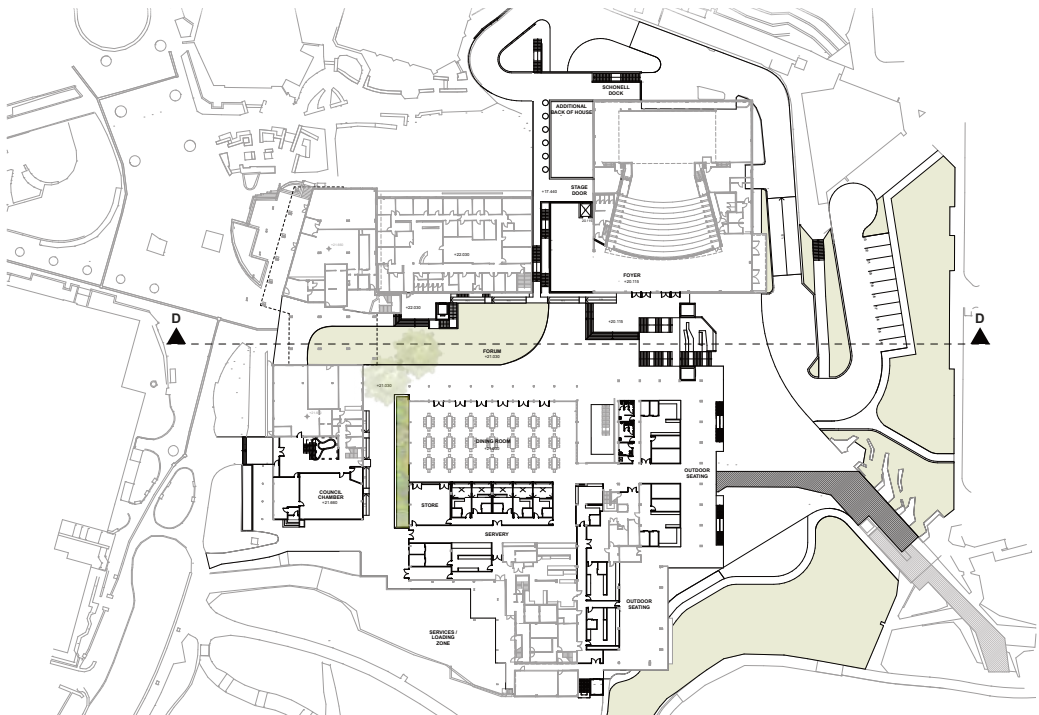
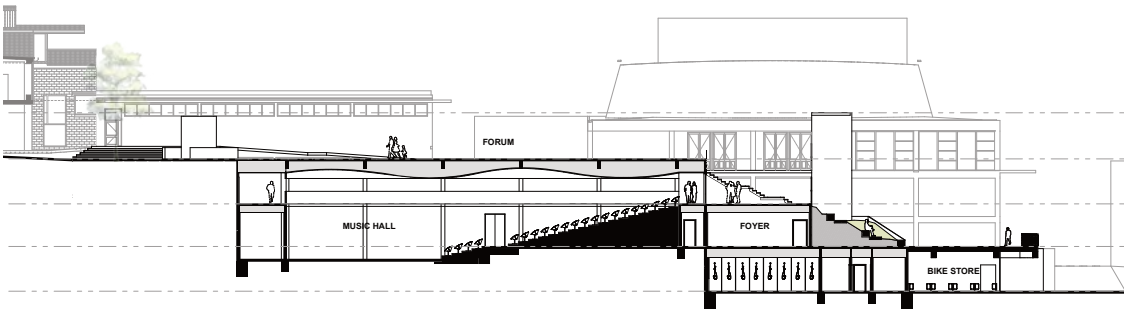


UQ UNION COMPLEX

The UQ Student Union Complex, in its current state, is difficult. Levels between the five buildings that make up the complex are not justified well and add to the difficulty of movement around the site. Thus the rebuilding of the UQ Union is imperative for continued use in its future, while still maintaining important links to its heritage. The design focuses on buildings 21A, 21B and 21C, with particular attention to the latter. My design intent is to activate Building 21C by provoking movement along its East facing facade by incorporating a 23 bay split car park and end of trip facilities with 110 bike racks to Level 00, a grocery store to Level 01, student recreation and study rooms to Level 02, outdoor dining and food stores to Level 03, and a function room to Level 04. All levels are visible from the exterior of the building, with stairs linking each level along the East facing facade. A central staircase, sitting atop a proposed Music Hall, promotes access directly through the Student Union Complex, connecting through to the Great Court beyond.

e everett.brunker@gmail.com

ig @everettmorris_



Tommy Bao-Nghi Nguyen



PROJECT GAIA

Project GAIA is an experiment on turning hostile living conditions into a sustainable ecosystem through synthesising new and old technologies. Each biosphere is generated bottom up using reciprocal framing as the base of the structural details. The reciprocal frame is then applied to a form that suits the needs of the site where it is structurally and climatically optimised through Rhino/Grasshopper's DIVA plugin allowing the form to generate the necessary geometries for manufacturing.

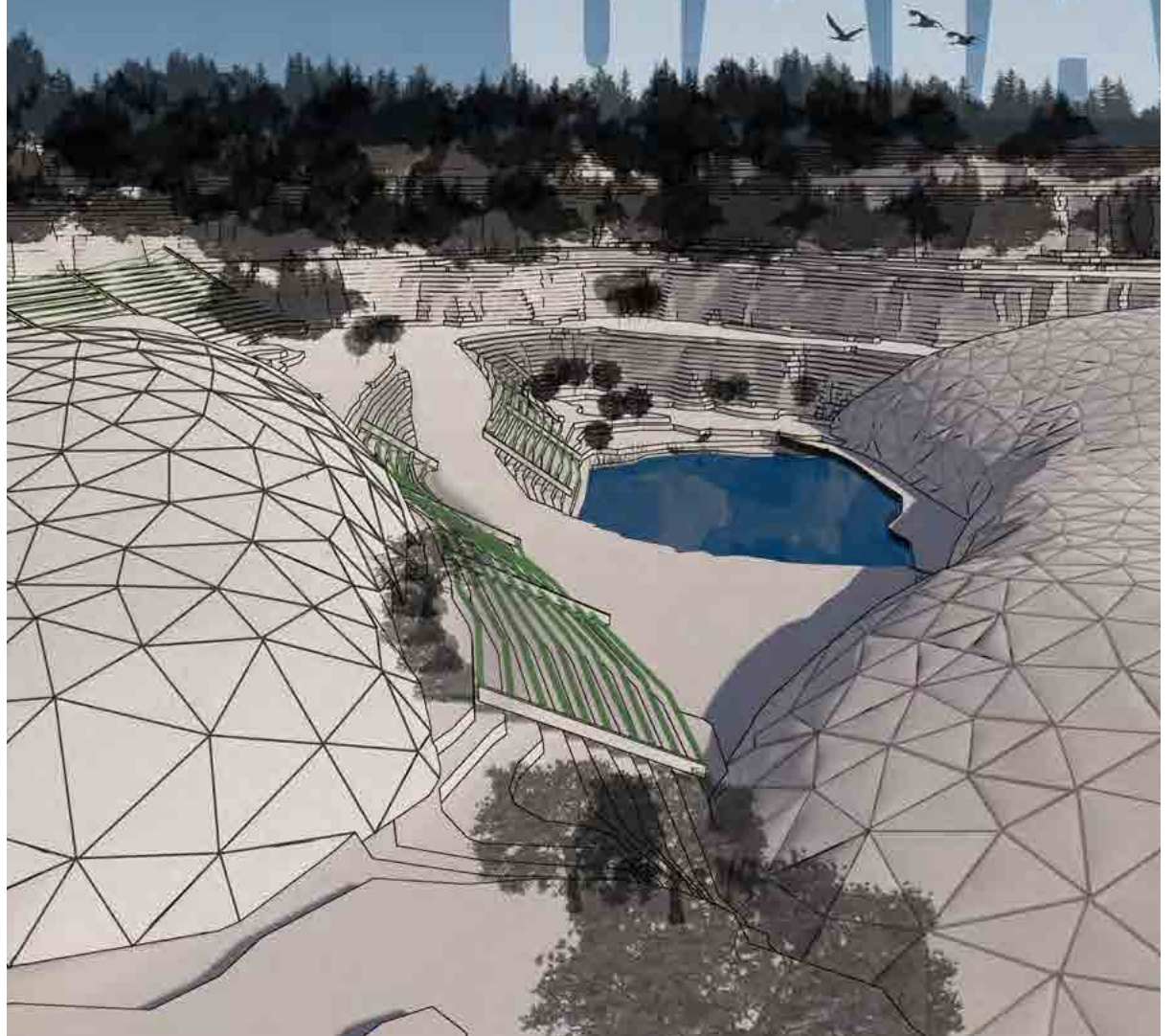
External to the optimised framing, a system of photobioreactors (PBR) is applied throughout the site. The PBR is an algae-based system which converts solar energy into biomass as a product of photosynthesis. The biomass can later be used as sustainable fuel for generators or in junction with aquaponics for a closed system for fresh food.

Encompassing the frame and PBR energy system, a high strength, recyclable film protects the biospheres from weather conditions. The film is constructed from a self-cleaning plastic known as Tefzel (ETFE) with resistances to radiation, heat and chemicals. The project is a culmination between generative design, emerging biotechnology, and traditional practices of sustainable farming.

e nguyen026@outlook.com
ig @tommoivre

PROJECT

GAIJA



Kelly Nortje



REMOVE-REPAIR-RECIPROCITY

The following project offers a strategy for a re-imagined city of landscapes, through an architecture approach that catalyses the repair of Indigenous landscapes as a process of healing. The scheme reflects upon adaptive reuse and production as a territorial and ecological strategy within peripheral urban sites located in Brisbane, Australia. The decision to work in a residual place - a fragmented industrial enclave - led to an enquiry of the site's broader, latent ecologies. Through this conceptual and physical framework the project offers conditions for profound social and ecological change.

The removal of hardscape surfaces encourages the remediation of soils, through perennial native grasses. Adaptive re-use of existing industrial sheds translates spaces of resource exploitation into places for generative 'making.' A collective of flexible maker spaces are united with central garden courtyards, semi-enclosed by rammed-earth walls that anchor the insertions beneath their industrial canopy. The project propagates a porous and relaxed civic sensibility of Australian culture and local community through a generosity in enabling spaces of production, the privileging of the 'other' and employing landscape to define place.

This project was awarded the 2021 National BlueScope Glenn Murcutt Student Prize.

e kellynortje@icloud.com
ig @kelnortje



Lily Éire Parsons



HOFJE REDUX

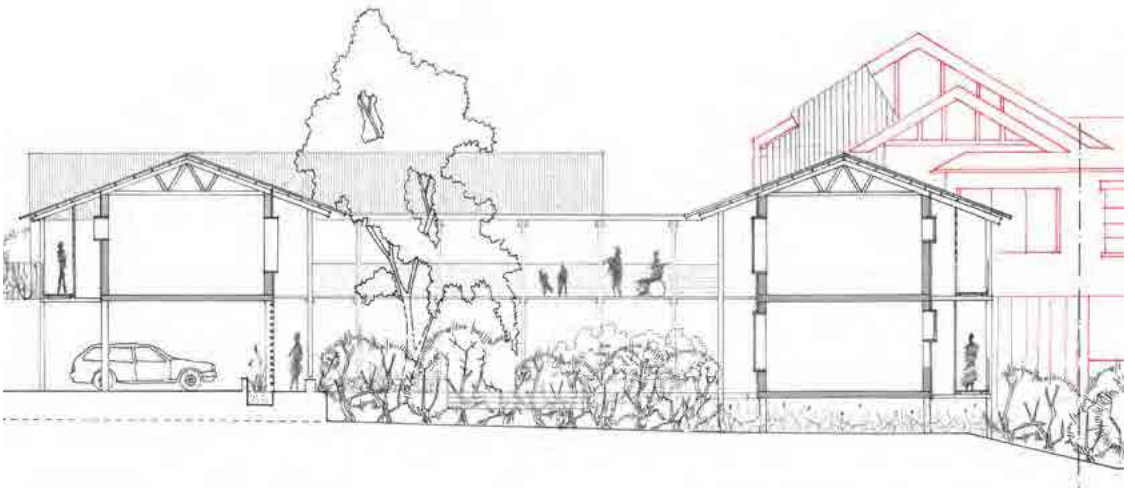
This courtyard housing scheme in Highgate Hill offers 12 single occupancy dwellings for economically/socially disadvantaged women over the age of 55.

The community is orientated around a courtyard replete with flowering natives, arranged as a temporal link to the seasons. The courtyard offers a calm sanctuary protected from the external world, while simultaneously cultivating opportunity for play and conversation. As the steep site falls away, a wild endemic landscape flourishes, inviting native bird and animal life to make home in the garden.

The project intends to create homes which are modest, safe and private, yet rich in terms of community life. By maximising the unbuilt ground plane and arranging circulation through carefully crafted thresholds, the project establishes the conditions for residents to create meaningful daily narratives centered around care and connection.

e lilyeire@icloud.com

ig [@e_i_r_e](#)



Emily Paterson



NGV CONTEMPORARY

The NGV Contemporary prioritises the curation of art through connecting people, architecture, art and landscape. Sited in the arts precinct along St Kilda Road and Southbank Boulevard, the proposition draws in its larger geographical context, the Birrarung/Yarra River and the Botanical Gardens. The proposition investigated the concept of a public outdoor room that is generous, opportunistic and connected to the local cultural environment and landscape as well as the non-physical mixed conditions of the context. To form contextual integration, a garden spine, an urban intervention links the public realm through connecting the NGV International and arts precinct onto a public garden. The central atrium of the building is carved out at the northeast corner defining the open public room. The galleries of the museum are arranged around the central atrium that serves as the organizing “anchor”, optimising a curatorial strategy that is focused towards flexibility and adaptability. Circulation hugs the edge of the outdoor room with views back to the city, gardens and NGV International. A belvedere projects up, commanding views and staking a point in the Melbourne skyline. The tectonic nature, the monolithic concrete structural assemblage makes references back to colonnades of the NGV International through a terra cotta concrete composite. The programming moves towards innovation of the term ‘museum’, providing a multiplicity of civic, social and educational functions, diversifying the typology through cross-programming and trans-programming.

e emilymaypaterson@outlook.com

ig [@msepaterson](https://www.instagram.com/msepaterson)



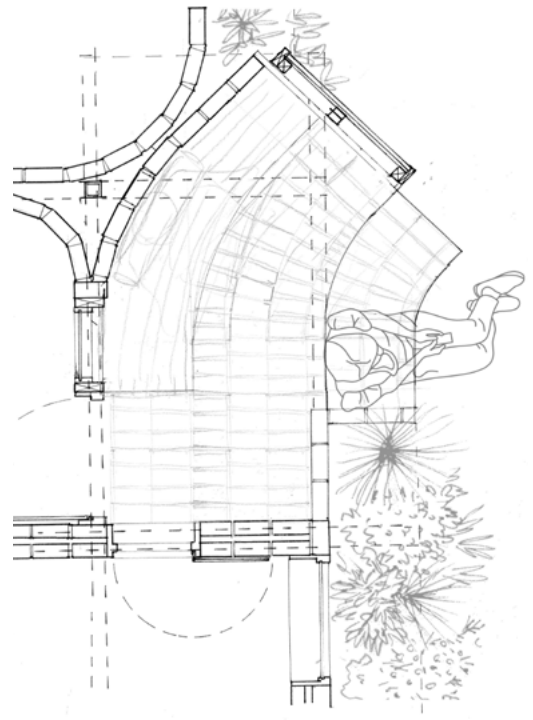
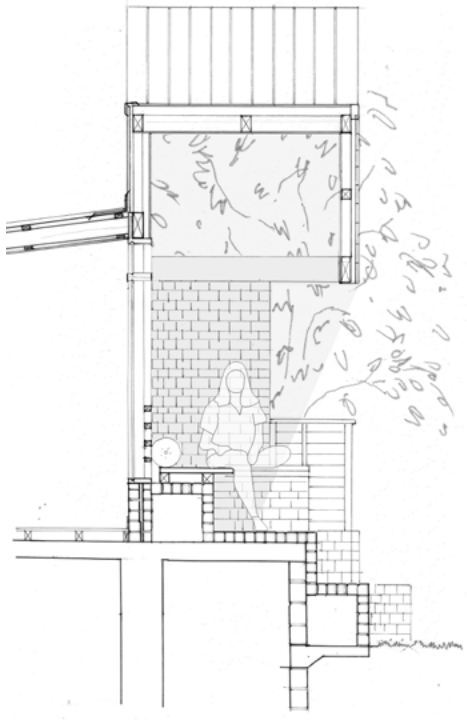
Monique Pousson



HOFJE REDUX

This proposal for single occupancy dwellings focuses on emphasizing liminal space between the private domain and a shared central courtyard. Instead of focusing first on the built work, the courtyard was at the forefront of the design and was used to inform the organization of the site. The users of this site are economically / socially disadvantaged women over the age of 55. Part of the brief was to ensure there was equal and fair access for people of all abilities, and to create a secure and social environment. The severe fall of the site was solved with thoughtful level changes and circulation paths which were consolidated by the free and rolling courtyard.

e moniquepousson97@gmail.com



Lara Rann



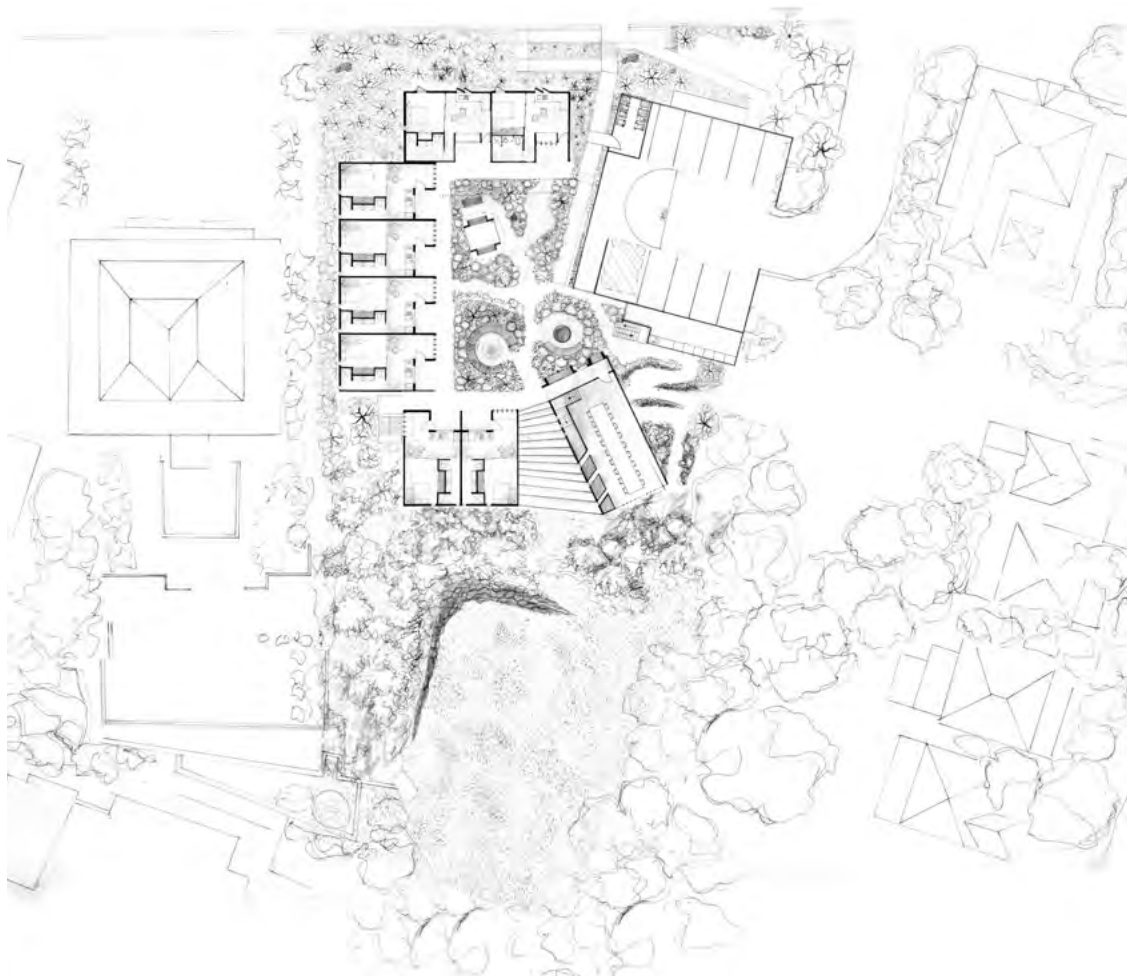
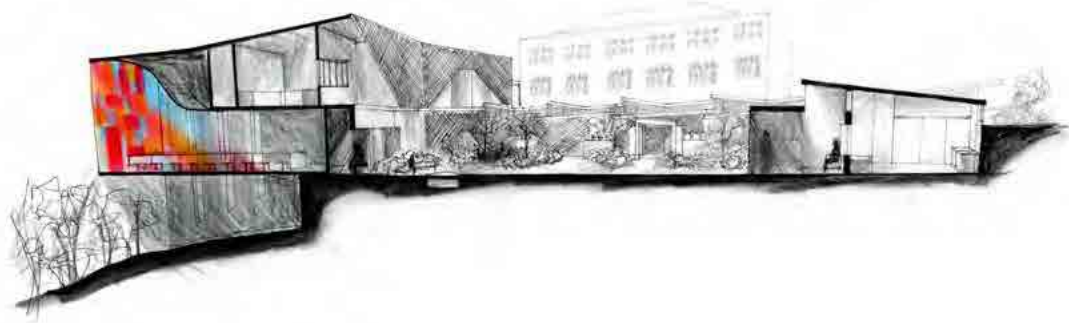
HOFJE REDUX ON DORNOCH TERRACE

In the first semester of 2021 as a part of my studio I developed a scheme intended to support single women aged over 55. This demographic has been identified to be experiencing increased homelessness due to complex social and economic issues. This studio was designed to understand how the Hofje typology could be used to design social housing in Australia and more specifically in West End. The site was a south facing slope with an existing heritage listed Queenslander on Dornoch Terrace.

To form a setting for routine domestic activities, the units all face onto a communal courtyard. To create a destination to walk to, picnic and for children to play, the lower half of the site is established as a meadow, accessible via a landscape stair and ramp, passing a rugged landscape. These two spaces offer a range of social settings, from enclosed and intimate to open and expansive. The dwellings and community spaces at the top of the site were positioned to frame views towards St Lucia, while maintaining a sense of enclosure and ample natural light in the courtyard. Each unit has a pop-up roof form to allow northern light into the bedrooms and southern light into the living spaces. A timber lattice screen shades the hempcrete walls and offers privacy inside the units.

e lrann22@hotmail.com

ig [@larara.nn](https://www.instagram.com/larara.nn)



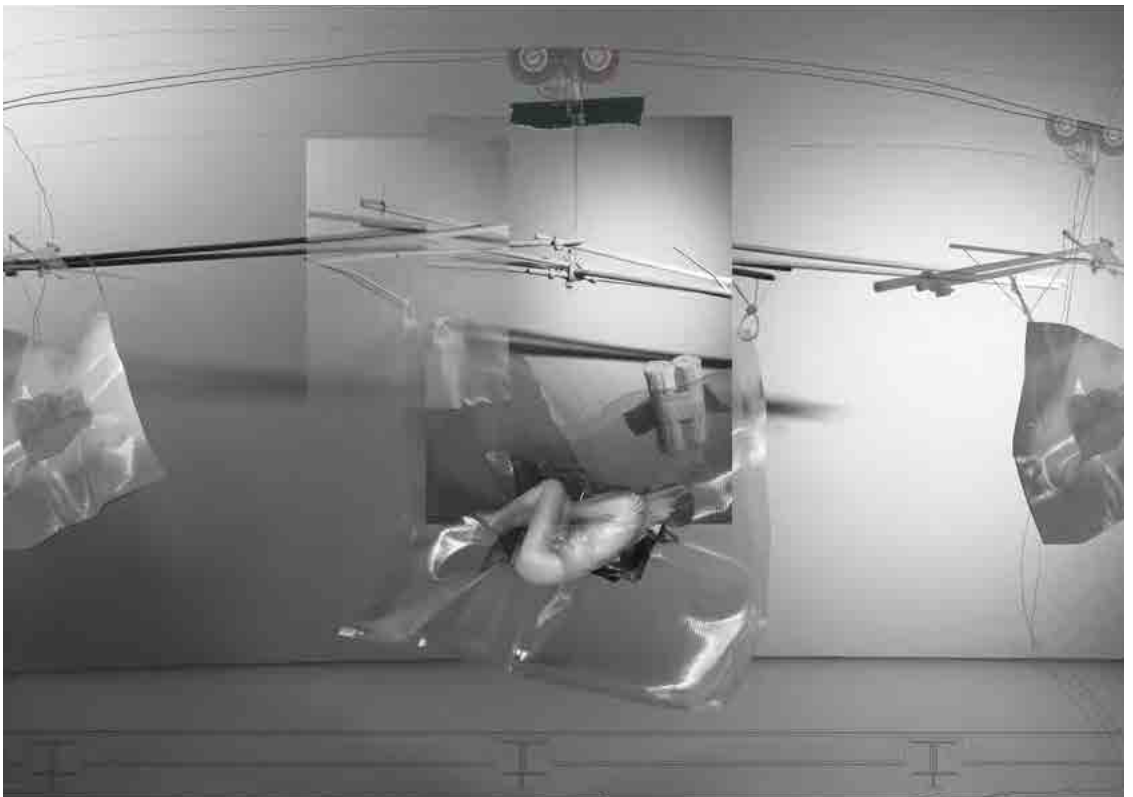
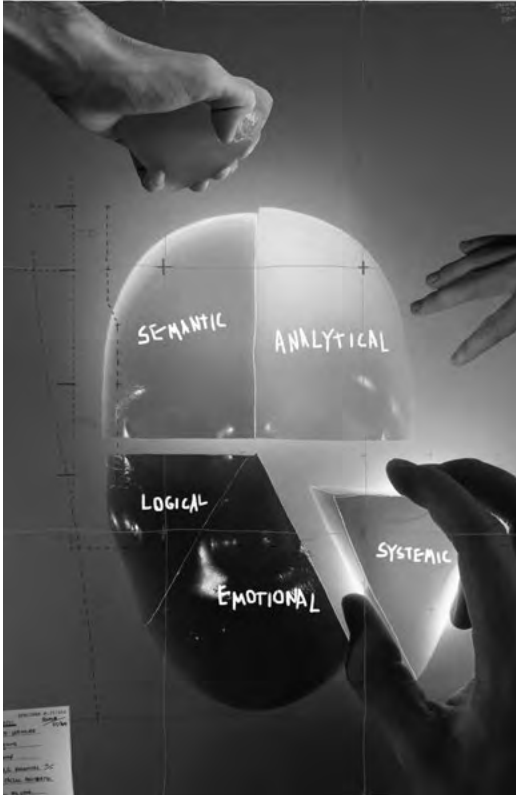
Peter Reilly



KOYAANISQATSI

Drawing its title from the 1982 Godfrey Reggio film, Koyaanisqatsi roughly translates to 'life out of balance.' Within the Institutions and Ideology design studio, we were asked to investigate the inextricable link between architecture and the institutions that typically commission architectural services to materialise their ideological visions. The design response is centred around a fictitious institution charged with producing the ideal human. The physicality of the work is most concerned with the relationship held between the human body and the architecture that encloses it. Much like the mechanised processes that see raw materials flow into a gleaming final product, the process and labour of user transformation is hidden. Within this concealed space, the raw material coalesces into the perfect form. Parallels exist between this condition and those encountered in modern work environments; here, the labour of increased productivity is disguised under the mantra of self-improvement and actualisation. This project aimed to highlight some of the more insidious and market-driven tendencies that contemporary commercial architecture unknowingly perpetuates. Plainly the critique lies not with the profession but rather the inescapable economic and political framework in which it operates.

e peterreilly3737@gmail.com



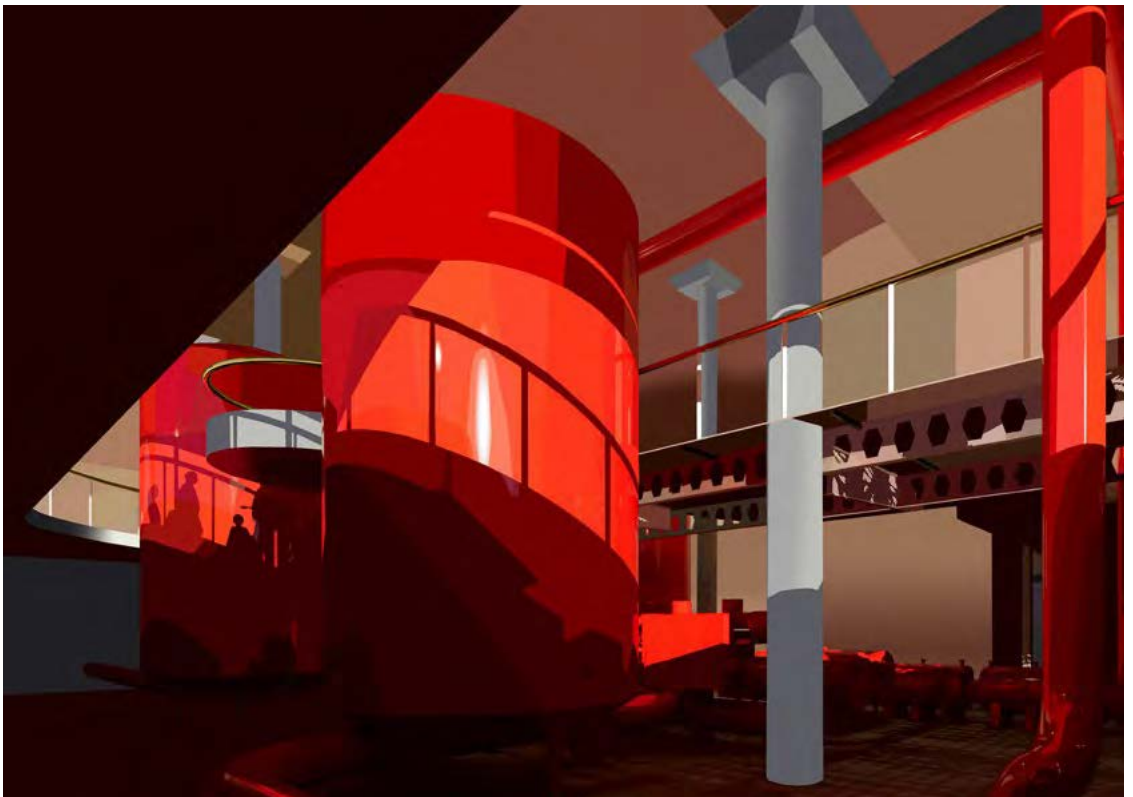
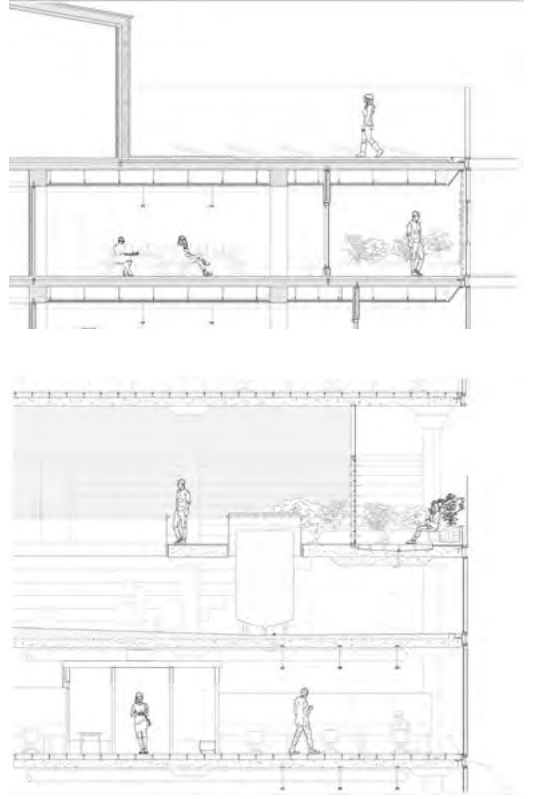
Isabella Reynolds



INFINITE WATER

The project proposes the integration of public infrastructure within a commercial tower context. The building represents one example that could be replicated as a part of a decentralized water treatment masterplan for Melbourne city. The project seeks to increase responsibility and efficiency through proximity but also to celebrate the formal, textural and material beauty of our fundamental resources. As a part of this strategy, water treatment infrastructure is visible and celebrated at the building exterior and public realm. Cultural apprehension around treated blackwater is challenged as city-supporting infrastructure is brought to the fore. The program within the tower is expanded beyond the traditional and financially motivated division of commercial workplace, retail and parking, to include residences, sky gardens, infrastructure, and wellness spaces.

e izyreynolds@gmail.com
ig [@goodmate](#)



Jun Rong



BURLEIGH HEADS COMMUNITY CENTRE

Introducing The NEW BURLEIGH HEADS.

To make a SPACE not only for exchanging knowledge, but also a place of exchanging opportunities and a MULTICULTURAL MEETING POINT that has changed people's perception of the Burleigh Heads.

A civic meeting place and hub.

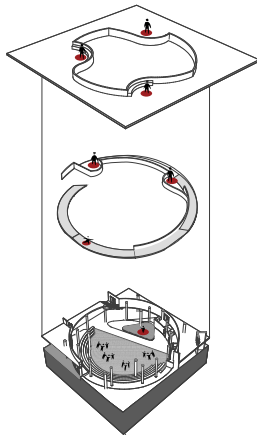
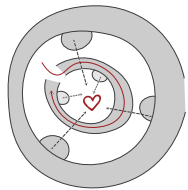
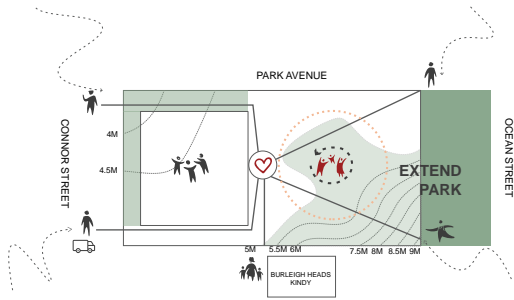
An inspiring place for children, young adults and families.

A place for community members to enjoy.

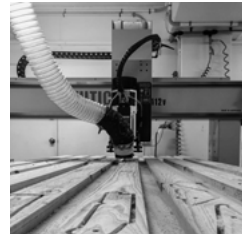
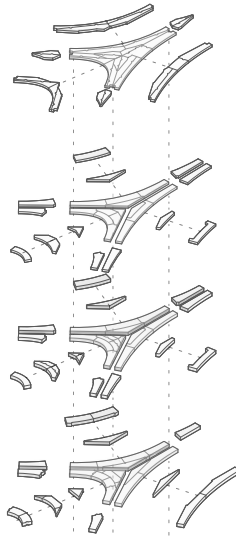
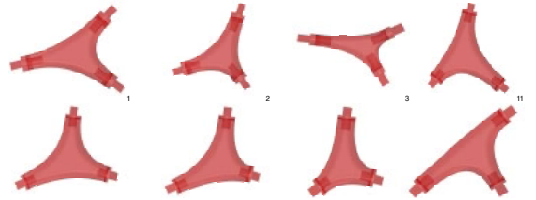
A place for forging relationships, connections and collaboration.

e june.rong@gmail.com

ig [@jrchtek](#)



Iteration Examples



Malakai Smith

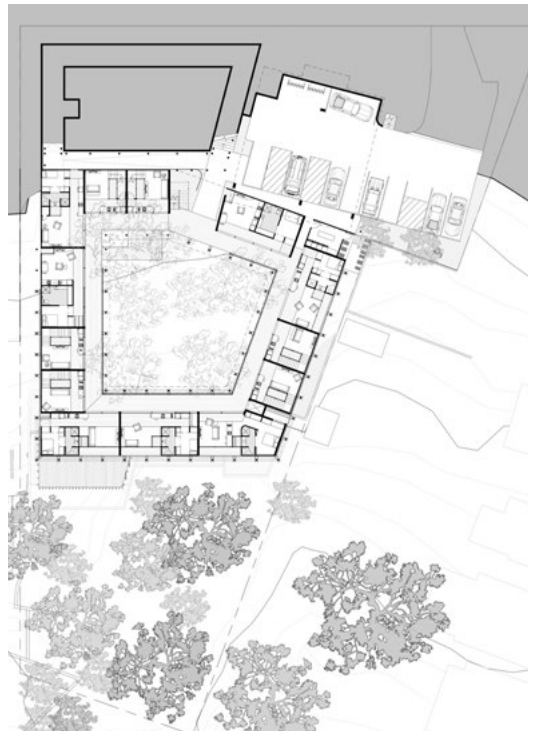


D HUIS VOOR OUDEREN

Drawing on the historical tropes of the Dutch 'hofje,' D Huis voor Ouderen weds the subtropical lifestyle embraced by south-east Queensland architecture with the seclusion, comfort, and tight community focus of the central European courtyard house. The project champions the theatre of the ordinary and expects residents to engage with one another in their everyday goings-on, featuring configurable glazing and wall systems, passive surveillance, and the development of a genius loci through vast fields of rewilded native flora as documented within indigenous and pro-colonial surveys of the Kurilpa reach and beenung-urrung hill. The mass of the building partially tucks itself beneath the floors of the existing local heritage presbytery, ensuring that privacy is maintained for the residents and neighbouring character residences are not in competition with the new development. Visitors to the site must traverse three distinct courtyards, each placing the guest at differing vantage points for the residents to observe and identify before formally welcoming them into their home. Intended to be economical in nature while navigating a severe crossfall, the project utilises inexpensive timber and masonry construction methods, featuring forestry thinnings to form a superstructure within which dwellings are infilled. This combination balances the desire to open the habitat to embrace passive ventilation strategies with the longing for intimacy and shelter within the home.

e malakai.jsmith@gmail.com

ig [@malakai.smith](https://www.instagram.com/malakai.smith)



Dana Stephens



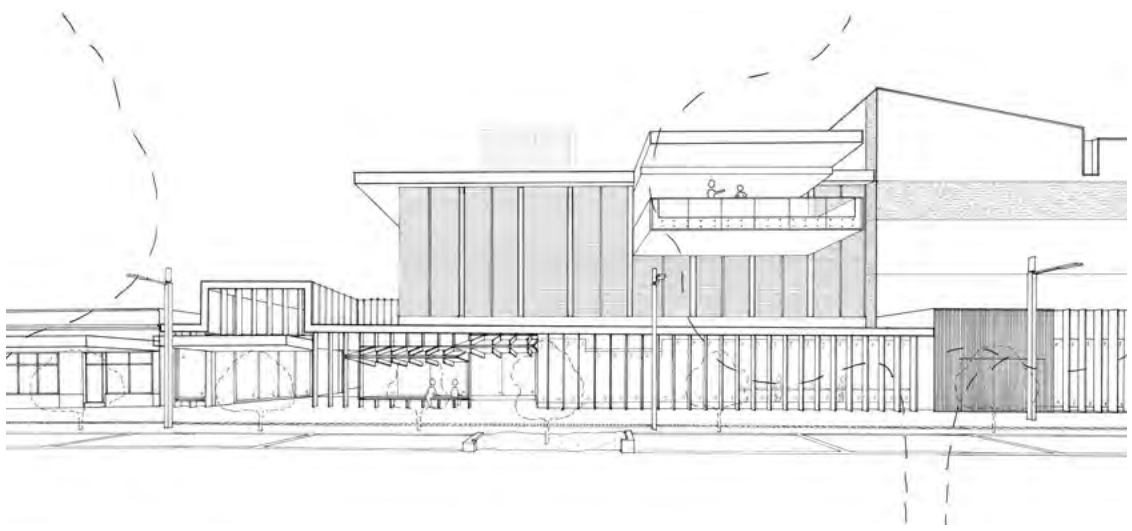
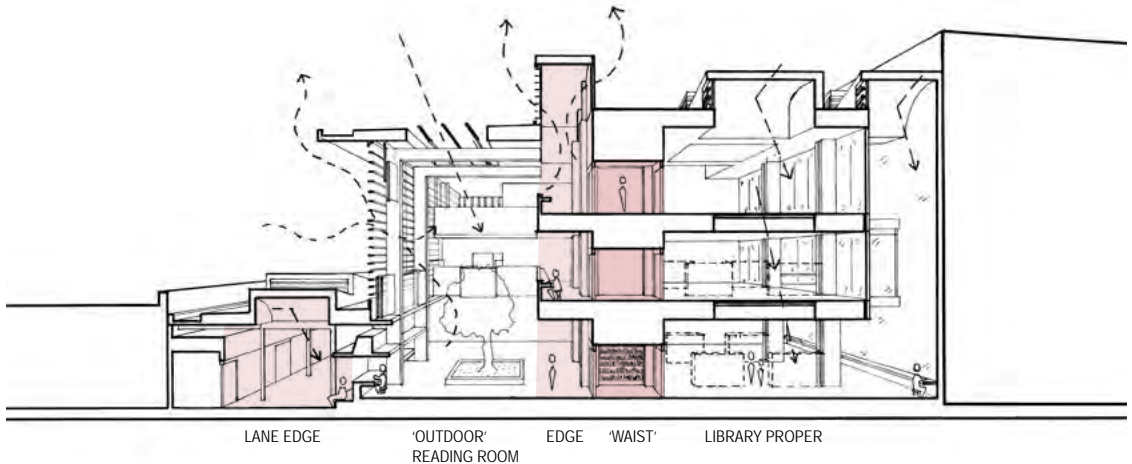
ROCKHAMPTON LIBRARY - THE THRESHOLD BETWEEN LIBRARY AND CITY

Within Rockhampton's urban fabric exists a language of thresholds and occupiable interstices that soften its built edges, particularly along Quay St on which our site is located. This existing language was drawn upon in the Rockhampton Library project in order to dissolve the edge between 'library' and 'city' through a set of thresholds, public rooms and orchestrated light fissures.

A civic screen addresses the character of Quay St and conceals the heavy threshold wall that defines street room vs. the Library and lane beyond. The program is layered across the site, with the community lane flanking the outdoor reading room, encouraging interaction along its edge. This outdoor space is bordered by an occupiable study edge. The 'waist' zone holds the secondary and service spaces, acting as an air lock between the outdoor room and conditioned library proper.

The horizontal timber screen element wraps the 'verandah' and outdoor reading room, framing the horizontal layers of landscape beyond; Toonooba, the tree canopy and Nurim. Its layered system of timber screen and operable frosted glazing behind enables the shift between screen as a screen or screen as a lantern.

e d.m.stephens232@gmail.com
ig [@danamadis](https://www.instagram.com/danamadis)



Lachlan Sweet



ROCKHAMPTON LIBRARY

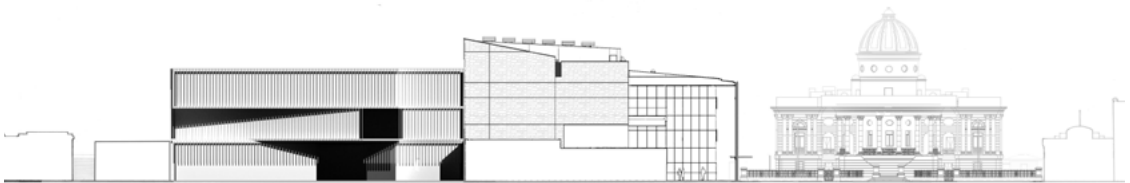
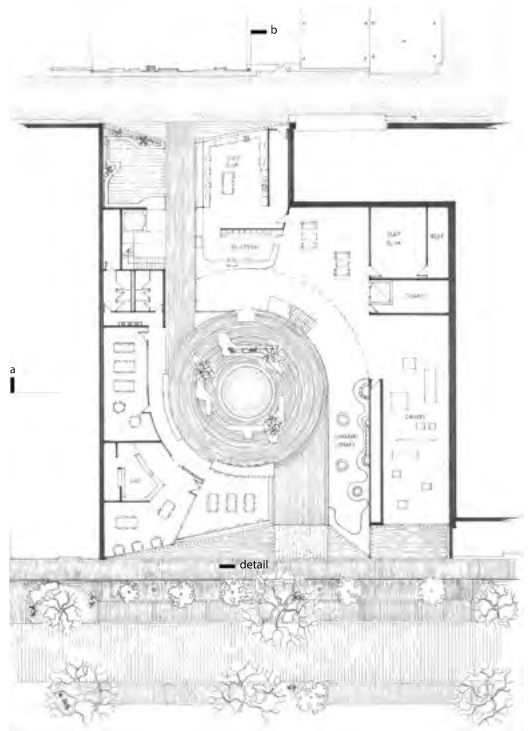
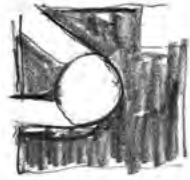
The new Rockhampton Library on Quay St takes the dome of the neighbouring Customs House, a symbol of colonial power for the indigenous people of Rockhampton, and re-interprets it as a democratic space for gathering and cultural storytelling.

Program of library spaces, a theatre and various meeting and activity rooms are organised around a large, vaulted copper structure. This vault is punctuated with openings to create visual connections between the central space and the rest of the building.

On the ground floor, the gathering space acts as mediation for movement, connecting pedestrians to Quay Lane via corridor arms by drawing users in, off the street and linking them with the city beyond. In the upper levels these corridor arms rotate around, opening the facade to views across natural and urban landscapes, whilst catching breezes off the river to provide natural ventilation for casual reading spaces.

A simple facade of steel battens accentuate the corridor openings and makes the new library a quiet architectural addition to Quay St and the broader city of Rockhampton.

e lachlansweet6@gmail.com



Dylan Thompson



SUN AND STARS BASE CAMP

This proposal is for a new base camp for Sun and Stars Bushcraft. The organization offer workshops for children seeking to reconnect with nature and learn about the natural world. The site is located on a ridge line in Samford Valley, and it was important that nature and accessibility were the focal point of the proposal. The wide perimeter walkway ensures that the majority of the facilities are accessible, while also acting as a weed barrier from the wild bush to the re-vegetated ridge. The central common area has views over the valley and is planned around a multi-functional, north facing, outdoor courtyard, allowing story time around the camp fire and a place for large group activities. The community kitchen within the central common area enables crops harvested from the bush tucker garden to be prepared by the children. The sleeping quarters, pictured right, are submerged into the landscape on the southern side of the ridge to ensure the views from the ridge are not disrupted, while the quarter's common area addresses the bush and is covered by a canvas covering, providing an interstitial space from which the children can enjoy the bush. This was the studio I enjoyed the most, the smaller scale brief and challenging site ensured endless testing and an opportunity to be playful in the detailing.

e dylanht@gmail.com

ig [@dylanthompson96](https://www.instagram.com/dylanthompson96)



LEGEND:

- 1. Hill
- 2. ASHLEY Condon Hill
- 3. Captain's Residence
- 4. Main Quadrangle Driveway
- 5. Burial & Crematorium
- 6. Crematorium
- 7. Green & Retention Ponds



FACILITIES PLAN - 1:200



RIVER SECTION AA - 1:200

Lisa Tiko



NEXUS

This project was about designing the NGV Contemporary Museum in Melbourne. The project was inspired by the symbiotic connection that the Indigenous people have to the Yarra River. The building is conceived as a continuous flowing form like the shape of the short-finned eel found in the Yarra, once a staple to the First Nations diet and inspiring their many art forms.

The building envelope is made up of Aluminum Blades that circulate around creating a continuous interaction with the cityscape, the new public garden, and performing as a passive shading screen against the harsh sun. The continuous form also informs the circulation in the building and how the artwork is viewed and experienced by the visitor allowing for moments of pause, inspiration and individual reflection.

The entrance into the Museum acts as a performance space with adjacent steps inviting visitors to sit and watch or rest. The Museum space changes in height and volume and this enables various types of art work to be installed and enjoyed by the visitor at eye level or from above. The museum acts as a civic threshold to the cityscape and the new public garden.



Thuy Nguyen Trinh [Leslie]



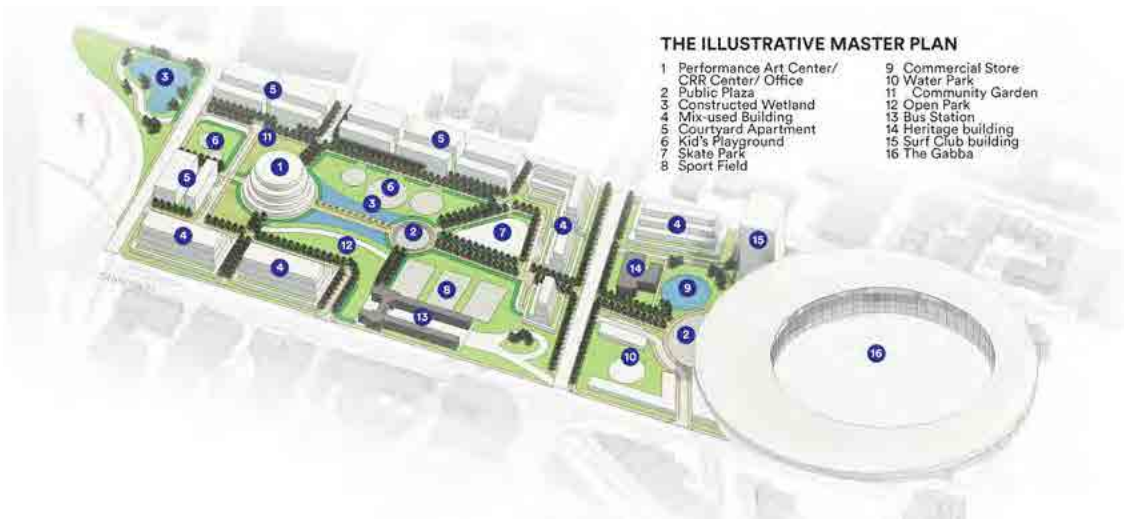
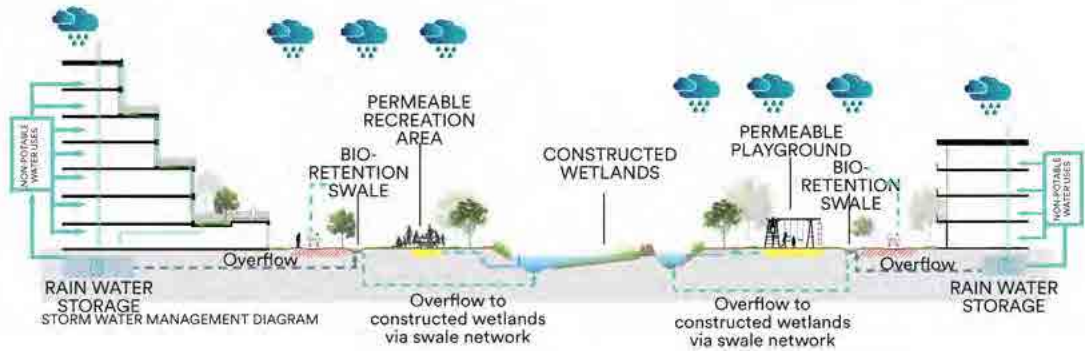
THE GABBVILLE BLUE-GREEN INFRASTRUCTURE

Green often refers to trees, parks and gardens while blue does to Water Sensitive Urban Design (WSUD), drainage systems and flood storage. These two elements are usually planned separately however a blue element sometimes can perform multiple objectives that benefit both blue and green. For example, a wetland can be a water storage as well as attractive landscape. Therefore, by simultaneously planning blue-green infrastructure, the city, town or even precinct can achieve more benefits, efficient system and greater collaboration.

Within the context of the 2032 Olympics, the application of blue-green infrastructure into the Gabba development is designed to successfully integrate natural systems and in-fill structure to achieve ecological and amenity values, attractive urban landscape, efficient water management and enhance people's activities.

The vision is to promote an effective blue-green infrastructure for a healthy, vibrant and resilient precinct which is valued, cared for and enjoyed by its residents. A green urban landscape and sustainable water cycle is central to the ongoing success of the Gabbville. Blue-green infrastructure planning seeks to ensure the precinct is a healthy and resilient environment for people to have a community focused and vibrant living.

e leslie.trinh@gmail.com
ig [@thuythuykyaw](https://www.instagram.com/thuythuykyaw)
li [linkedin.com/in/leslie-trinh-19832164](https://www.linkedin.com/in/leslie-trinh-19832164)



Shriya Venkatesh



NGV CONTEMPORARY

The proposal envisions NGV Contemporary as a nexus for the precinct; providing connections between people and place. It aims to establish NGV contemporary as a binding element for the precinct through a confluence of people, art and culture. The planning takes on a civic strategy where the building is zoned into two distinct cores - a cultural core with the gallery spaces and a social and theatrical core with spaces that interact with the public realm. A large central atrium connecting these zones acts as a social condenser for the community; drawing in people to the precinct. A core element in the design is an 'Outdoor Room' - an open space for innovative, artistic and cultural expression of art; a threshold for inviting the community to engage with the museum.

The structural system has reinforced concrete beams and columns with steel trusses to create large, column-free spaces. The gallery spaces cantilever over the NGV gardens to establish visual links between art and the public.

Open planning with exposed ceilings allows for flexible partitioning of the interior spaces for different exhibitions. A mesh-reinforced glass facade forms a translucent screen around the building to provide shading while also maintaining visual connections for public interaction. Different typologies of gallery spaces have been created for accommodating different scales and mediums of art curation.

e vshriya@outlook.com

ig @vshriya



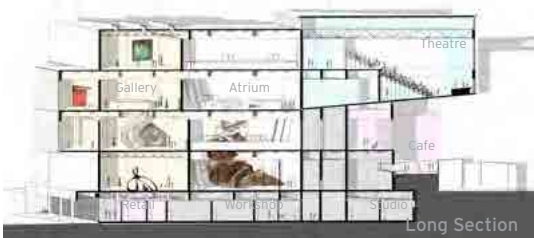
NGV Contemporary Atrium



Cantilevered Gallery



Skylight Gallery



Long Section



Gallery Section



Site Plan

Jeffrey Zheng

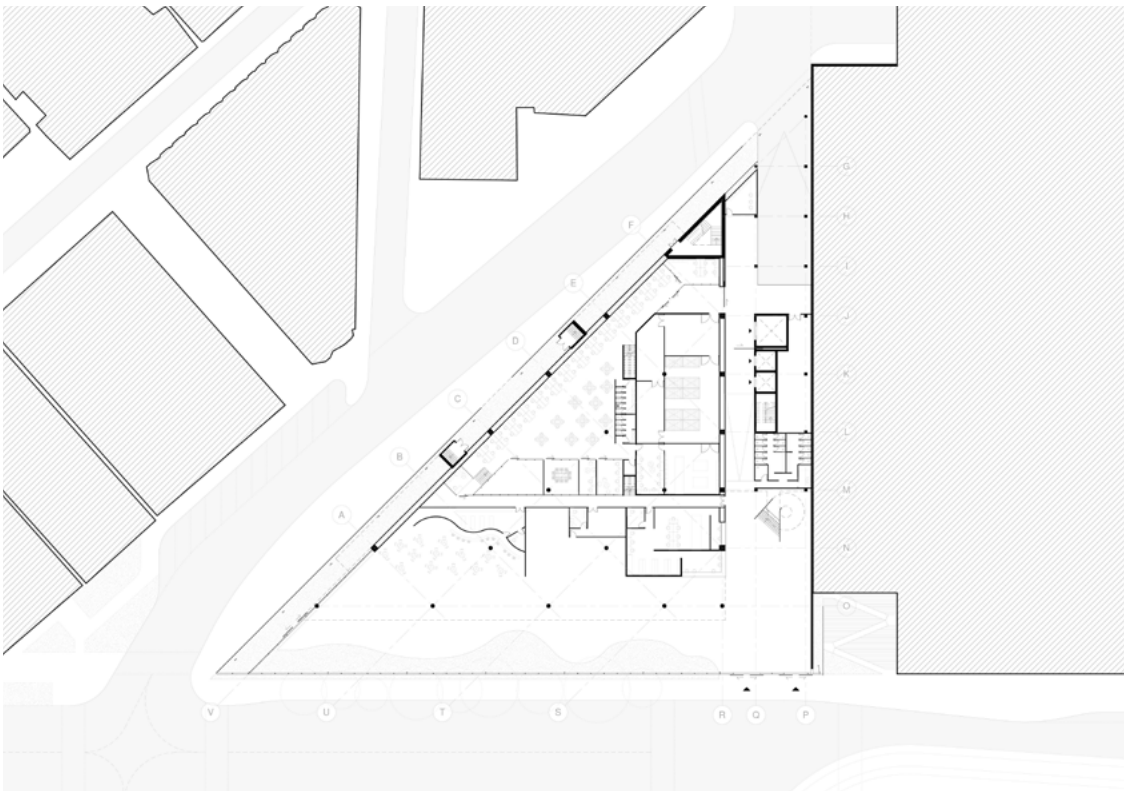
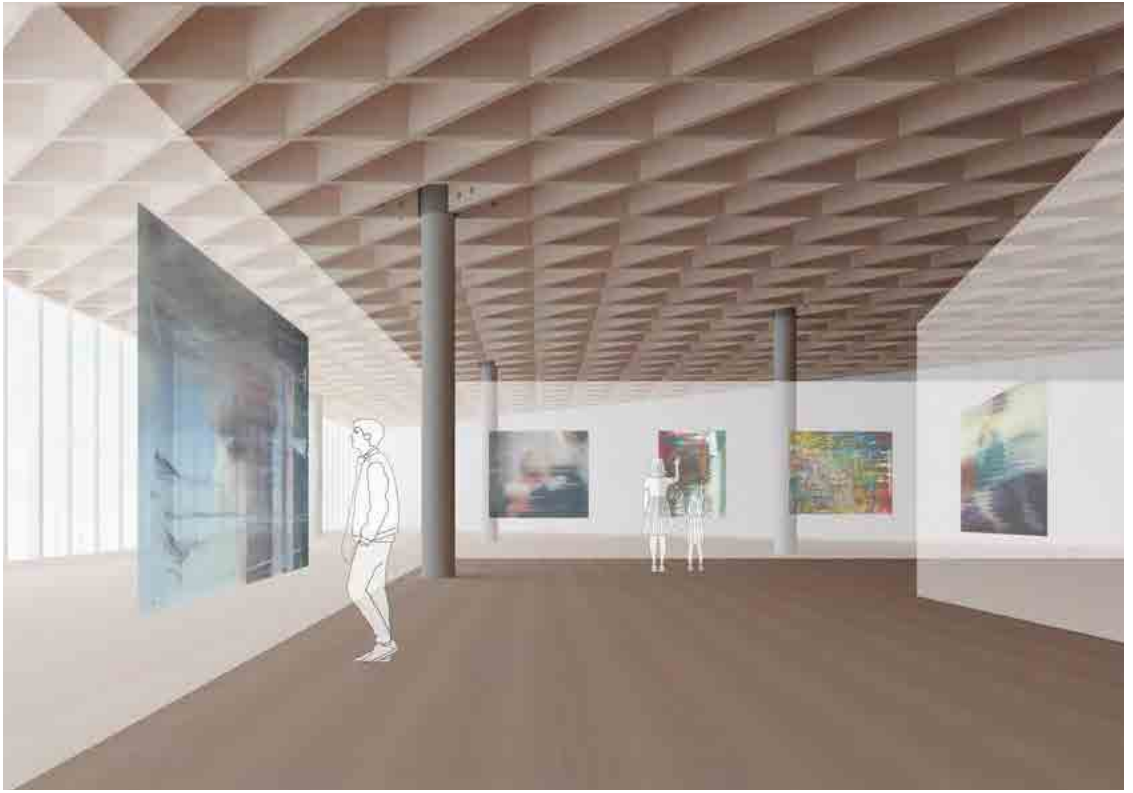


NGV[C]

The art museum has become a space of purity and detachment. As a heterotopia, its accumulation of time detaches it from the quotidian; it is ironic for the present relevance of contemporary art that it should be exhibited in unmarked spaces that “let art speak for itself”. In developing a concept for the new NGV Contemporary the focus turned to the world outside of the white cube with the aim of contaminating the space of art exhibition. The art museum is no longer viable as a self-contained world of collection and exhibition especially for art which, more than ever, reflects the current realities and complexities of our society. The envelope of the space must be punctured, edges dissolved and forms distorted in order to anchor the unmarked space within a current time and place.

The current proposal ultimately aims to reconnect the sheer, landscaped plinth of the existing NGV and the new street frontage on Southbank Boulevard, with the hopes of creating new opportunities for connection and interaction. The structure adheres to the diagram of nested triangular prisms, one solid within another which is ethereal. The purity and clarity of the form recalls the Modernist schemes of the adjacent buildings by Roy Grounds, but the dissolving of edges through the use of glass and mesh offer a different type of civic space on a constricted site.

e jeffreyzrh@gmail.com
ig @jrhzheng



Liming Zheng



PRIDE AND PREJUDICE

This project seeks to build a new paradigm for elevating the urban poor above most of these deprivations through engagement with a particular slum community in Dhaka, Bangladesh. The task is to design a high-density housing to re-accommodate the slum population on site of Kalyanpur Pora Bostee.

The design is responding to local-cultural needs and climate. Dhaka has a tropical climate and is hot all year round, so the design uses large overhangs to block direct sunlight and maintain the comfort of the home. The communal space is extremely important in Dhaka slums, as all the rooms are very tiny. The design utilizes architectural features to enrich the community space.



THESIS 2021

THE HOUSE THAT LOOKS LIKE A HOUSE: *THE AESTHETICS OF ORDINARINESS AND ITS DEVELOPMENTS IN ARCHITECTURAL PRACTICE*

YUN KIM

With the turn of Modernism and after what is close to a century since Le Corbusier's Villa Savoye, why is it that architects still find themselves drawn to the comforts of the pitched roof? This convention in roof form along with the articulation of windows, chimneys and thresholds signify a certain modesty in expression that are characteristic of rurality and suburbia. Engrained within the mental image of our domestic landscapes, these formal qualities are discernable to us even at a young age. This recognisability has become a point of interest in contemporary practice where the turn to the banal demonstrates a reactionary position similar to the Post Modern rejection of Modernism within the 20th century. Present day practices respond in contrast to the search for new generative forms of high-tech and parametric styles by operating with what can be described as a certain anti-spectacle attitude that orients and presents architecture as a backdrop of the everyday setting.

This dissertation seeks to investigate and characterise the concept of ordinariness, and in turn identify its developments within architectural practice. The ambiguous nature of the ordinary poses the question of how we might begin to understand the way in which it is conveyed, where its characterisation within the thesis is primarily informed by traditional accounts of art and aesthetic theory.



BUILDING A TRAJECTORY TOWARDS NET ZERO FOR DETACHED HOUSING IN BRISBANE

LARA RANN

The next decade is critical in limiting climate change to a warming of 1.5°C, however, Australia's 2030 target to reduce emissions by 26-28% is inadequate, while the net zero 2050 target has no road map. The operational energy used in residential buildings in Australia is significant, contributing to 12% of greenhouse gas emissions. Future climate scenarios present challenges, such as heatwaves, which require inbuilt resilience. The imperative for resilient and energy efficient housing requires a comprehensive investigation of existing housing quality to identify poor performing typologies.

The performance of detached dwellings in Brisbane was evaluated using a public survey to assess perceived physiological comfort, health, and wellbeing impacts. Factors of physiological comfort assessed include air quality, thermal, acoustic, and lighting comfort. The survey received 605 responses and found that thermal and acoustic comfort received high levels of dissatisfaction while lighting comfort and air quality were lower. Thermal comfort in housing typologies was investigated due to its impact on resilience and energy efficiency. Typologies built before 1990 from lightweight uninsulated timber construction had the highest proportion of thermal comfort dissatisfaction; presenting an opportunity for retrofit. Open-ended responses indicated serious health and wellbeing impacts associated with physiological comfort including sleep disturbances, poor mental health, asthma, and allergies. The survey results found that building regulations need to be amended, and retrofits need to occur to; address the net zero emissions 2050 target, increase resilience, and improve health and wellbeing.

ARCHITECTURE AND THE STRANGE: *AN INVESTIGATION INTO LIMINAL SPACE AND 'OTHER' PLACES*

CLAIRE BLACK

Spaces that feel disconnected from reality have long fascinated academic theorists and lay audiences alike, with numerous scholarly texts concerning these sites released over the past century. However, these discussions have historically occurred in fragmented sections, with such spaces described as 'other' lacking an umbrella term to denote their conceptual adjacency. Image-based social media platforms have recently seen rise to mass audiences who are posting, analysing and linking these unusual or eerie spaces, forming digital subcultures around imagery of these sites and creating academically-inspired taxonomies for the categorisation of these concepts. One such category of these unusual sites is 'liminal space', with posted content hosting hundreds of thousands of views and reactions from its dedicated digital audience.

Although the term 'liminal'—the transition or intermediate space between two states—hosts differing meanings in academic architectural, anthropological and psychological contexts, the phrase 'liminal space' in the digital sphere describes images which display seemingly otherworldly yet oddly familiar locations. These images have the commonality of unsettling viewers; some note that it is as though they are trespassing or intruding, others have described the uneasy feeling of viewing an altered reality. This thesis discusses the genre's theoretical foundation, establishes a contemporary definition for 'liminal space', and explores the region-specific sources of such imagery.



COMFORT AND HOUSING: *A REVIEW OF DISCOURSE AROUND DOMESTICITY*

EMILIE HILDEBRANDT

The concept of comfort provides a unique perspective for revealing shifts in thinking about housing within local discourse and practice. Ideals of comfort are responsive to the social, cultural and economic pressures of a point in time, subsequently solidifying themselves in the Australian domestic. This thesis investigates the changing nature of the word 'comfort' and its relationship with language to introduce a unique lens to analyse architecture.

Post-WWII Australian architecture's response to housing, viewed through the dimensions of physical and psychological comfort, will reveal the shifting views of the nation and its architects. Associative trends are drawn between these two dimensions of comfort to explore their widespread influence on the nation's housing, and the influential relationship that connects the two. This thesis consults key literature and examples of Australian domestic architecture, ranging from the 1940s through to the 2000s. The literature and projects are analysed as points of significant social and cultural change in Australian history which reflect shifting thoughts, and methods through which comfort has entered the domestic environment. This thesis acknowledges the Australian housing stock to follow this trajectory of comfort, and reflect the concept's shifting nature and nuances into the future.



EMPTY PROMISES: *URBAN (IN)JUSTICE AND THE PRIVATISATION OF PUBLIC SPACE AT QUEEN'S WHARF BRISBANE*

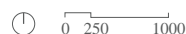
LILY ÉIRE PARSONS

Public space plays a vital role in the civic health of urban environments. By offering sites for the expression of diversity, productive co-habitation, political deliberation, and social struggle, public space nurtures a city's collective identity. By contrast, privately owned public spaces threaten to undermine this capacity, with the value of civic expression overturned by a focus on profit. Queen's Wharf Brisbane, a large-scale integrated resort located on 27.3ha of public land and water in the centre of the city, offers a complex and productive case to examine this issue.

The primary aim of this thesis is to investigate how the design and management of public space at Queen's Wharf Brisbane reflects and reinforces precise political, economic, and social agendas. In doing so, the following research question is proposed: To what extent does Queen's Wharf Brisbane create an unjust city through the privatisation of public space? To answer this question, a theoretical framework grounded in urban justice scholarship is established and used in conjunction with a curated set of critical analytical drawings that uncover the urban (in)justices latent within the development's intent. Ultimately, this thesis demonstrates that the privatisation of public space at Queen's Wharf Brisbane produces significant urban injustice that will disproportionately affect marginalised communities in Brisbane. 'Public space' is marketed as an exchange for building a casino in the heart of the city, yet such space will be exclusionary, and its gatekeeping will likely serve to reinforce colonial and patriarchal systems. By conflating publicness with profit, the intrinsic democratic nature of public space is eroded and replaced with space designed to facilitate consumption.



1. Queen's Wharf Brisbane site
2. Brisbane City

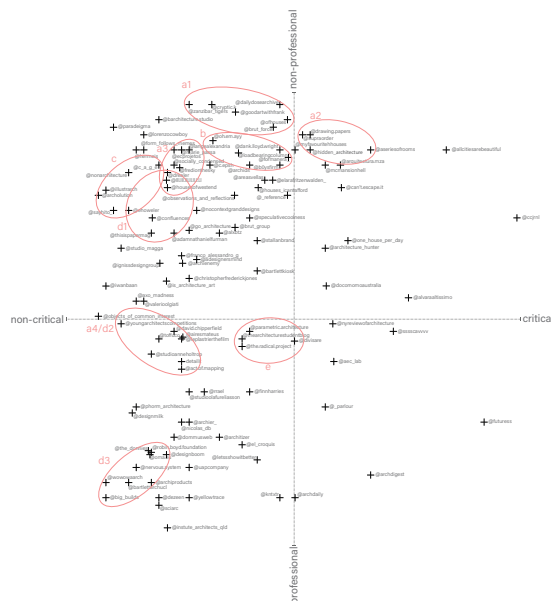


CROWDSOURCED CRITICISM: AESTHETIC EDUCATION THROUGH DIGITAL PLATFORMS

MALAKAI SMITH

Architecture has long been intertwined with developing technologies present in other fields, frequently capitalising on this relationship to promote introspective growth both technically and academically. With modern technologies, educators have been able to restructure discourse and pedagogies efficiently and inventively within contemporary architecture schools since the beginning of the 20th century. Today, interconnected technologies penetrate and are relied upon in many aspects of our daily lives, however architecture schools have failed to adapt and take advantage of these developments, particularly in curriculums involving the development of critical aesthetics both within the institution or in engaging with current trends within the profession.

Through 1) an understanding of the systems that drive peer-to-peer networking, 2) case studies of figures within these networks to ascertain the 'field' online criticism operates from, and 3) the analysis of connected profiles within this 'field', it is possible to foster an understanding of these mediums as avenues for aesthetic education, beginning within an educational institution and continuing into the profession. Through the curation of an algorithm assisted critical self-judgement of personal 'taste,' prevailing aesthetic philosophies can be utilised and disseminated through digital mediums to the benefit of both the student and broader society.



ANTHROPOLOGICAL PLACE & THE QUEENSLAND HOUSE:

EXAMINING THE CONCEPT OF PLACE

ATTACHMENT & PLACE IDENTITY IN BRISBANE'S INNER-CITY SUBURBIA

JEFFERY CRONIN

The goal of this thesis is to discuss the origins, significance, and contemporary implications of romantic and esoteric interpretations of the Queensland House. The allure of 'Queenslanders' in Brisbane's inner city character suburbia will be examined in an attempt to gain an understanding of these romantic interpretations, in particular the concept of place identity and place attachment. The Queensland House long has garnered interest as a culturally significant housing typology that is embedded in the complex identity of Brisbane. It is hoped that this research will uncover an understanding of the attraction to the much-discussed experiential nature of the Queensland House, and reveal the contributing factors which make these places meaningful to their inhabitants. The concept of place seems to be one that is particularly timely in Brisbane, a city with a changing identity in the face of impending future growth. In the wake of Brisbane being announced host city for the 2032 Summer Olympics, questions of the city's identity, of its future and thus its past are being asked in a generational fervour that has likely not been seen since the 1988 World Expo. This will act as a prominent backdrop to the thesis, which will help to ground it in its time and add to the significance of this study, especially in a moment where the increased desirability of the Queensland House typology and commodification of land in the inner-city means that the well-established palimpsest of Brisbane's inner city suburban fabric is at risk of the sort of gentrification which could threaten its romantic nature.



STANFORD UNIVERSITY PROJECT BASED LEARNING LABORATORY

ISABELLA REYNOLDS

The Stanford University AEC Global Teamwork Program is a collaborative international project that brings together the disciplines of architecture, mechanical electrical and plumbing engineering (MEP), structural engineering and construction management in teams to compete internationally. Our team of six, located across four continents, competed in a program to design a carbon neutral university building in Madison, Wisconsin which could be constructed in 9 months for less than 12Million USD. In response, our team created a design solution and complete VR environment (pictured below) based on deep cross-discipline integration, where all building elements used non-destructive componentised assembly to be disassembled and relocated at the end of the building life. This included the design and 'virtual construction' of disassemblable timber structural, mechanical systems as well as panellised interior solutions and a fully prefabricated façade, all to be installed in the short time frame of Wisconsin's warm months. The team won the in two of three categories; industrialised construction and intelligent interoperability and the competition program formed part of a thesis by design.



SPACE BETWEEN: *EXPLORATIONS OF INTERSTITIAL SPACE THROUGH BRISBANE'S SIDE-YARDS*

KELLY NORTJE

Space Between is situated within the discourse of the everyday in architecture and interdisciplinary fields, regarding the multi-sensorial and embodied aspects of architectural perception, thinking and production. This thesis seeks to investigate everyday, interstitial urban space as sites of potential outlets for unexpected and spontaneous encounters, informal events and alternative activities outside increasingly commodified, controlled and privatised large-scale urban spaces. Specifically, the project scope investigates the sub-type of interstitial space, identified as 'side-yards,' bounded in-between adjacent buildings within inner-city Brisbane's suburban centres. These small scale interstitial spaces are examined as a latent phenomenon, unique to the historical development of Brisbane's urban grain, that negotiate a slippage in-between the private occupation of space and the public realm. The project aims to offer alternative modes of perception, through interdisciplinary making practices, that explore Brisbane's interstitial urbanism as spaces of latent potential in the everyday urban realm. The overarching research question asks, *how might the exploration of spatial and embodied conditions of interstitial 'side-yards' offer insights into urban condition of inner-city Brisbane, through methods of interdisciplinary analysis?* In this way the research aims to interrogate the spatial and embodied patterns of side-yards, as a productive lens for architectural analysis through interdisciplinary methodologies.



NOVEL TOOLS FOR RECIPROCAL FRAME CONSTRUCTION

LACHLAN SWEET

This thesis investigated the development of novel tools for the construction of reciprocal frame structural systems. A reciprocal frame is a class of self-supporting structure made of three or more beams, which requires no centre support and can be used to create roofs, bridges, and other similar structures. They have a long history of use in Europe and Asia, however, due to the complexity of geometry in the use and fabrication of these structures have been limited, due to the time and care needed to fabricate and assemble them in a practical way. In more recent times this problem has been partially solved through the use of robotic CNC machinery and digital modelling, allowing for the creation of structures with incredible geometrical complexity, however, there is still a gap between the advancement in digital technologies able to calculate the needed complex geometries, and the ease of design and fabrication which would bring about the proliferation of this interesting and useful structural system to places that lack the resources and skills, such as regional areas.

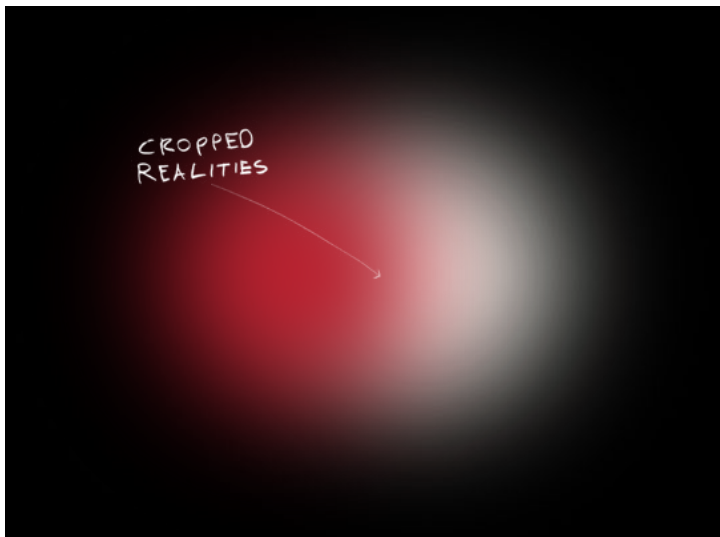
This research involved the exploration, design development and fabrication of a set of bespoke digital and physical tools to allow reciprocal frames to be constructed with a high degree of precision and sophistication, without the requirement of advanced building skills or robotic fabrication. In cultural and economic contexts where builders may not have access to expensive fabrication techniques, or the specific resources to calculate the needed geometries, a set of tools that allows the translation of complex geometries into a simple and rapid fabrication technique would prove significantly beneficial in the construction of a reciprocal frame.



CROPPED REALITIES: *AN INVESTIGATION INTO THE IMAGES USE IN ARCHITECTURAL PUBLISHING*

PETER REILLY

The formulation of the architectural image operates according to a finely calibrated set of discursive limits, defined as 'the Ways to see' - it is through this cropped frame, the realities of a project are skilfully controlled, inferring upon the published project a sense of grandeur and otherness. That effectively lifts the work beyond the everyday condition, positioning the work behind the rarefied gloss of an effective architectural media product. The main topics of investigation undertaken in this thesis are shored up through the use of conceptual artist Joseph Kosuth's One and Three Chairs; this seminal work is used as an allegory to explain the broader operational conditions that underpin the architectural institution. Structured into four chapters, the theme of each chapter is framed around an element from One and Three Chairs. Within this work, three representations of a chair are presented, photograph, text definition and physical chair. Kosuth's work raises questions about the use-value of a chair and what defining qualities constitute a chair. Relevant here is how the art institution takes control of directing meaning in work. By insertion into the gallery, the chair takes on the transformative designation of art, subverting the items' original use-value. Similarly, what work is inserted into the professional journal is indicative of the architectural institutions' declaration of a projects inherent value as a work of architecture. Within this thesis, the art and architectural institution present as interchangeable entities whose gatekeeping roles display a substantial degree of overlap.



MEMORY, SIGNIFICANCE, AND THE ORDINARY: *INCORPORATING THE ASSOCIATIVE HERITAGE OF ORDINARY BUILDINGS INTO QUEENSLAND STATE HERITAGE FRAMEWORKS*

KATHERINE LEE

Understandings of the term 'heritage' in architectural discourse has evolved significantly over the past century, with globally influential heritage documents bringing terms such as 'intangible heritage' and 'cultural heritage significance' into formal recognition. Alongside the publication of these documents, contemporary architectural heritage discourse has encouraged the growing recognition that intangible heritage forms an important part of the significance of built heritage sites; that the intangible heritage value associated with a site is often intrinsically connected to its build fabric. This 'associative' heritage - also addressed using the term 'cultural significance' - is incorporated in heritage listing criteria such as the Queensland Heritage Register.

In my thesis it is argued that such criteria still allow for sites that could be categorised as 'ordinary' buildings - that is, buildings that exist in the realm of the domestic, mundane, or otherwise everyday - to be overlooked when interpreting their cultural significance. This thesis investigates the notion that ordinary heritage sites have the potential to hold great significance to groups within the wider community, and aims to examine methods through which the associative heritage of such sites could be identified and evaluated for potential heritage listings through the precedent of the Queensland Maternal and Child Welfare Clinics.





Acknowledgements

The Exhibition Team

Curators: Isabella Reynolds and Ben McMillan

Sponsorship and Logistics: Varish Shambhubhai Patel

Treasurer: Jun Rong

Social Media: Chelsea Dwan

The Graduate Book Team

Claire Black, Emilie Hildebrandt and Lily Parsons

The Exhibition Installation Crew

Volunteers who contributed their time to assist with exhibition fabrication, construction, set-up and pack-down.

The UQ Staff

Lisa Hinchy, Cecilia Du Plessis, Sam Butler and Sonya Brown

Thank you all for your commitment to the
2021 Graduate Exhibition



Thank You

To the Teachers

Thank you for your dedication and unwavering support. Your insightful lessons and studios have contributed a great richness to our thinking which we hold on to as we venture into our professional careers.

To those who will not be returning in 2022 we thank you for your commitment to teaching which has nurtured and inspired an entire generation of Brisbane architects.

To the UQ Architecture Community

Thank you for your continued support throughout the years. We appreciate the lineage of past students and teachers who support our endeavors and choose to invest themselves in the life of the School.

To BRUCE and the Year Representatives

Thank you to those who take on the duty to strengthen and continue our student community. We thank you for your efforts which contribute to the great wealth of student experience within the School.

To the Exhibition Team

Thank you for creating the exhibition for our 2021 graduating class. We appreciate your willingness to take on this immense task and we thank you for the effort you have graciously poured into its fruition.



Sponsors

The Champions

BVN

rothelowman

The Advocates

nettletontribe

The Friends

m3architecture



Contributing Graduates

Mandar Belwalkar

Claire Black

Nathalie Bloomfield

Mandar Borkar

Hamish Buchorn

Ryan Butt

Thomas Cleary

Fletcher Cole

Jeffery Cronin

Andrew Davis

Ansley Dias

Dylan Francis

Kathryn Furner

Fraser Galloway

Emilie Hildebrandt

Frank Hollingsworth

Danni'elle Jenkins

Hyesu Jeon

Lachlan Kennedy

Rutuja Kiran Khatu

Yun Kim

Andrew Kwok

Alice Langholt

Katherine Lee

Ziyuan Li

Shawn Lin

Ivan Ling

Simin Louei

Tom Matthews

Viraj Mhatre

Everett Morris

Tommy Nguyen

Kelly Nortje

Lily Parsons

Emily Paterson

Varish Shambhubhai Patel

Monique Pousson

Lara Rann

Peter Reilly

Isabella Reynolds

Jun Rong

Malakai Smith

Dana Stephens

Lachlan Sweet

Josh Tanner

Dylan Thompson

Lisa Tiko

Leslie Trinh

Shriya Venkatsh

Lynn Valks

Jeffrey Zheng

Liming Zheng

