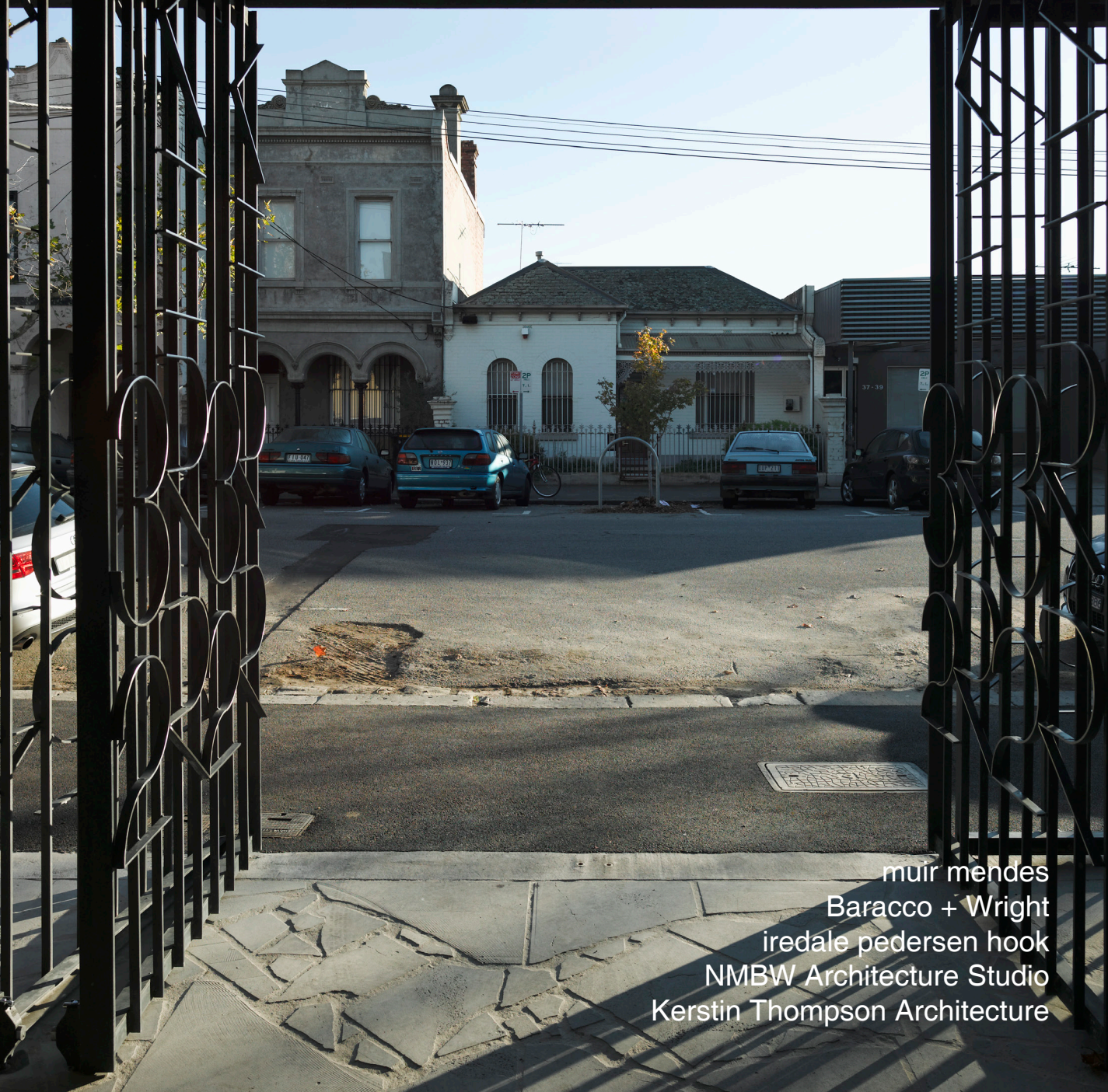


ARCHITECTURAL URBANISM: MELBOURNE/SEOUL

건축 어바니즘: 멜버른/서울

An Exhibition at K-ARTS Gallery,
Korea National University of Arts, Seoul
28 March - 6 April 2013



muir mendes
Baracco + Wright
iredale pedersen hook
NMBW Architecture Studio
Kerstin Thompson Architecture

Architectural Urbanism: Melbourne / Seoul

Part One of an Exhibition and Cultural Exchange Project conceived by Associate Professor Melanie Dodd, RMIT University School of Architecture + Design.

This Exhibition is supported by the Australian Government through the Australia International Cultural Council: an initiative of the Department of Foreign Affairs and Trade.

It is also jointly supported by RMIT University School of Architecture and Design, and the Korean National University of the Arts, School of Visual Arts Department of Architecture.

Curator:
Melanie Dodd

Assistant Curator and Curatorial Producer:
Helen Walter

Publication and Exhibition Design
Melanie Dodd and Helen Walter

Poster Design and Exhibition Assistant:
Jenny Jaeyeon Kim

Project Partner (Korea)
Professor Jong Kyu Kim, Department of Architecture K-ARTS

Exhibition Assistant (Korea)
Sungmin Lee, RIBA Office, Department of Architecture K-ARTS



Australian Government

Department of Foreign Affairs and Trade

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Architectural Urbanism is an ambition and sensibility for propositions that address the context of the city within the operative scale of the small architectural project. Architectural urbanism represents a tailoring of projects to the local; to the materiality and specificity of the everyday; and to the grain and substance of the location above all else. Architectural urbanism is less about erasure and more about insertion; infill; the weaving of old and new and the dynamics that evolve from subtle and careful manipulation of the city in detail.

'건축 어바니즘'(Architectural Urbanism)은 도시 컨텍스트의 해결 방안을 향한 야망과 감성이 작은 규모의 건축 프로젝트에 반영되어 표현되는 것을 의미한다. 즉, 그 지역을 위한 맞춤형을 나타낸다. 그 지역만의 재료나 물질성, 구체적인 일상성 등 그 지역의 특성이 구체적이고 섬세하게 표현되는 것이다.

'건축 어바니즘' (Architectural Urbanism)이란 삭제라기보단 삽입을 나타낸다. 과거와 현재의 조화와 역임 그리고 도시의 세부 속성들을 주의 깊고 섬세하게 변화시키는 데에서부터 생겨나는 효력을 뜻한다.

Exhibitors

muir mendes

Baracco + Wright

iredale pedersen hook

NMBW Architecture Studio

Kerstin Thompson Architecture

Curatorial Introduction

Melanie Dodd

The Exhibition Architectural Urbanism: Seoul/Melbourne-Melbourne/Seoul is a project in two parts, beginning in March 2013 as an Exhibition at the K-ARTS/KNUA Gallery in Seokgwan, Seoul (KNUA is the Korean National University of the Arts), and concluding with an Exhibition in the RMIT Design Hub, Melbourne in March 2014 (RMIT is the Royal Melbourne Institute of Technology).

Collecting together a selection of projects from ten young architectural practitioners across both Melbourne and Seoul, the intention is explore the conditions of commonality in the apparently different contexts of both cities – speculating on these as forms of ‘architectural urbanism’ in the contemporary city of the Asia-Pacific at its northern and southern extremes.

The Thematic

What do we mean by architectural urbanism, and how do these projects bear any relationship to each other given their disjunctions in distance, social and cultural history and physical environment?

Both Melbourne and Seoul are cities with a profound sense of physical place, enshrined in an urban grain and fabric peculiar to their separate sites. Although both are sited on waterways, with river to the south; and mountains behind, their built fabric is fundamentally connected to the specificity of each place: to the successive waves of local colonization and development; to the regimes of property division and land ownership tradition, and to the traditions of cultural life and vernacular built form. Despite waves of redevelopment in the twentieth century each city has retained a powerful urban grain that defines its quality and atmosphere, and which often resists the regenerative erasure of large-scale redevelopment.

To value these particularities and specificities lies at the heart of an architectural approach that works within the city rather than upon it – that intervenes and inserts, rather than overlays and eradicates. In such a way, architectural urbanism can be defined as an ambition and sensibility for propositions that address the context of the city within the operative scale of the small architectural project.

An architectural approach to the urban condition is one that acknowledges the fragmentary scale and approach that restricts most architectural projects. And rather than seeing this as a problem, finds merit in the mechanisms of the small scale, the partial, and the incomplete. These are strategies of a subtle urban reinforcement, which intervene in, and augment existing urban and landscape grains.

Across both Melbourne and Seoul, architectural urbanism represents a tailoring of projects to the local; to the materiality and specificity of the everyday; and to the grain and substance of the location above all else. As a form of practice, it often finds delight in the particular and odd palimpsests that have given rise to the city as a place of detail experience, rather than a place of top-down abstraction. These include a sensitivity to the ownership line of residual urban blocks and plots; and to the remnants of built fabric and residual form as crucial pieces of context to be enjoyed and valued. So architectural urbanism is less about erasure, and the overlay, and more about insertion, infill, the weaving of old and new and the dynamics that evolve from subtle and careful manipulation of the city in detail.

The Practices

In the first Exhibition in Seoul, we see a selection of projects from five architectural practices from Melbourne, deliberately curated across a range of scales but focused on a body of work represented by public interiors, housing, and small to medium public buildings.

The projects exhibited have been selected to exemplify an approach that takes as its starting point the everyday urban context of the site, as the place from which to generate form, materiality and arrangement (rather than an internal or esoteric idea). These urban contexts are pockets of Melbourne characterized by a particular grain – from the tight adjacency of inner urban blocks of factory and workers cottages; to the regime of the quarter acre block of the inner suburbs; to the looser and more blurred landscapes of the outer urban settlement and townships. Each project has reacted to its context using a toolkit of approaches responsive to the ordinary and everyday nature of their site, adopting techniques more akin to camouflage, with a sensitivity to the boundaries and thresholds of the new and the old; landscape and building; infrastructure and physical skin.

Yet within these techniques, lies innovation and invention that reinterprets and represents the existing context; presenting the ordinary as other.

As an emerging small practice Muir Mendes have used their own house as a site upon which to practice their practice – literally as a do-it-yourself exercise in crafting. Their Law Street House reconstructs a Victorian workers cottage in inner Melbourne, using family labor and their own craft expertise in the tradition of the Australian self-build. Tightly slotted between neighbors, it represents the cottage's façade as a simplified plate steel composition, obedient in scale and typology to its context, but completely other in materiality. As a reinterpretation of domesticity, and a reconfiguration of its traditional site, it relies on (and respects) its neighbor's ordinary built form as a compositional piece of urbanism.



muir mendes:
Law Street House 2011, South Melbourne

Baracco Wright's projects in both the inner urban context of Thornbury (a small community school), the suburb of Kew (a house extension), and the coastal suburb of Merricks (a house) are all quite different formally as a result of their careful adjustments to local sites, but all share common ground which transcends these formal differences because of the way that they play with the thresholds and boundaries of urban site conditions as a means to reinterpret the ordinary. In Thornbury their School (completed with Richard Stampton Architects) replicates a generic shed form redolent of the factories of the inner suburb, yet imbues it with a materiality of warmth and porosity through timber facades and layers, reinterpreting the site and opening it to new public uses. In Kew, their clever and innovative suburban house extension provides accommodation through a front extension to a ubiquitous brick veneer house, this time camouflaged as a sloping garden landscape and buffer, complete with embedded carport, mediating the relationship of house to street. Alternately in Merricks, their outer Melbourne beach house, with looser boundary conditions, replays local typologies of the timber home and deck, but floating across the site as a form of landscape intervention.



Baracco+Wright:
George + Murphy House 2004, Kew

For NMBW the augmentation of the existing urban condition provides the language for each of their careful and subtle projects. This plays out in small-scale renovations and interiors, like Building 45 (a twentieth century inner factory used as architecture studios for RMIT University) and the Elwood House through both a stripping back to reveal historic fabric, as well as a new layering with everyday contemporary skins exploring the edges and boundaries of the block. Their architectural languages take delight in the ordinary materials of urban grittiness, often transforming these for



NMBW Architecture Studio:
Fitzroy Apartments, Kerr St Fitzroy



iredale pedersen hook
Innocent Bystander Winery 2004, Healesville

decorative potential. At larger scale, their Kerr Street residential and mixed-use project in Fitzroy draws further upon inner laneway typologies to make ambiguous and semi-public spaces within the block, carving out new lines of site and penetrations, which benefit the city grain.

In their diverse Melbourne projects, Iredale Pedersen Hook have also worked with the alternate contexts of inner city, suburb and outer urban grains, in each case making resolutely modern propositions, which respond to the typological standards and urban reality of their sites. Their Urban Box family house in Port Melbourne is materially responsive to the utilitarian and banal concrete and profiled steel structures of light industrial, inner Melbourne work uses, slotting in slivers of domesticity where required. At an alternate end of the programmatic and built scale, but in similar operative vein, the Innocent Bystander Winery in the small town of Healesville also experiments with a familiar industrial pared back aesthetic and form, modulating it with timber screening to create a public face to the productive functions of what is essentially a factory; providing a city edge and scale.

The most established practice of the five, KTA (Kerstin Thompson Architects) are represented through a range of public projects that provide the opportunity for a series of examinations of the relationship between building and street; and between formal and material contexts and typologies, all within the idiom of the ordinary. Exploring interstitial and contextual complexity, and sited at the heart of inner Melbourne suburbs, the Napier Street Apartments in South Fitzroy take lessons from the adjacent scales, form, repetition and materiality of workers cottages and industrial fabric, but innovate to represent them as collective housing with greater density. In a different and looser suburban grain, Carrum Downs Police Station is a radical reconsideration of an unloved suburban typology, and its street relationship. The pragmatism of brick veneer is lifted through a range of colored, perforated and formal screens presenting public areas both on the exterior and the interior. In public projects like the MUMA Gallery at Monash University, and the Cranbourne Botanic Gardens the use of space as a sequence of interiors and thresholds allows the respective context of site to be part of a careful continuum between the existing and the new.

The Exhibition Design

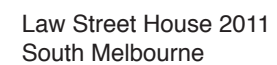
The exhibition design presents the projects using the device of both ordinariness, and extra-ordinariness. Large-scale photographs of the completed projects are deliberately selected to contextualize them within their city site, including street and urban context. The drawings are presented as simple construction drawing sets, which reveal the pragmatics and materiality in the language of the everyday architecture studio. These visual representations are the simplest translation of built form requiring minimal interpretative input, suitable for a foreign audience and a traveling show.

Yet at life-size scale, and with the tracery of urban site lines across the gallery floor the project images also invite one to be 'inside' Melbourne, to have traveled from Seoul temporarily to an alternate but parallel urban condition, in which one can sense both the similarities, and the differences, of place – to experience someone else's local.

In the simultaneous representation of the ordinary, and the other, the first exhibition of Melbourne practitioners presents a possibility for a definition of architectural urbanism. Such an approach accommodates and supports the character of the everyday city, rather than competing with it. This might jar with contemporary and global interpretations of urbanism as practiced by urban designers, instead representing the value of architectural thinking to cities, which are ever more in need of local solutions and incremental change.

Kerstin Thompson Architects
Carrum Downs Police Station 2010

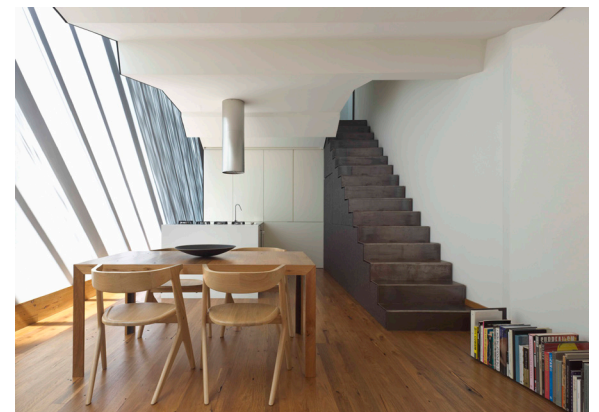
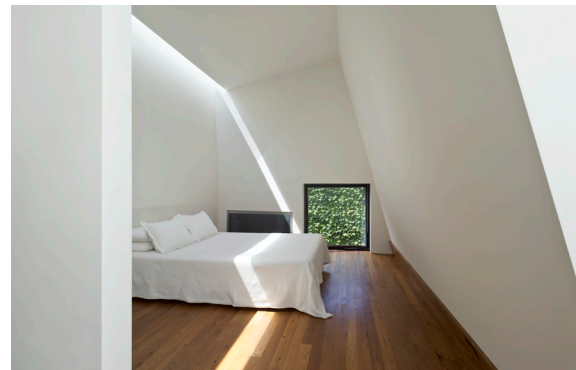
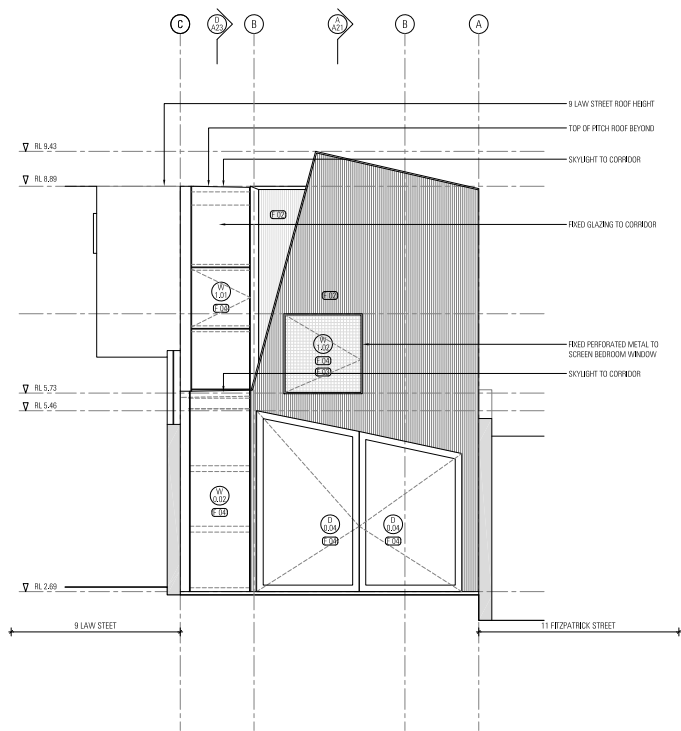
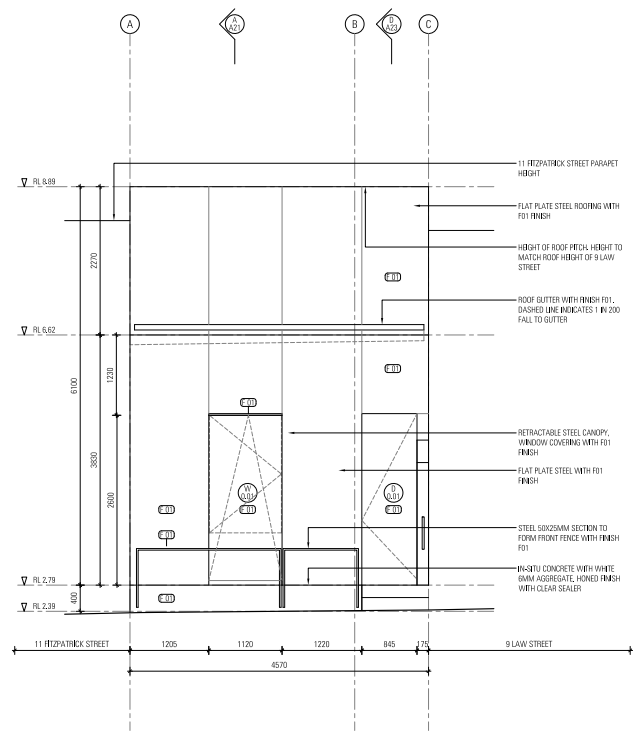
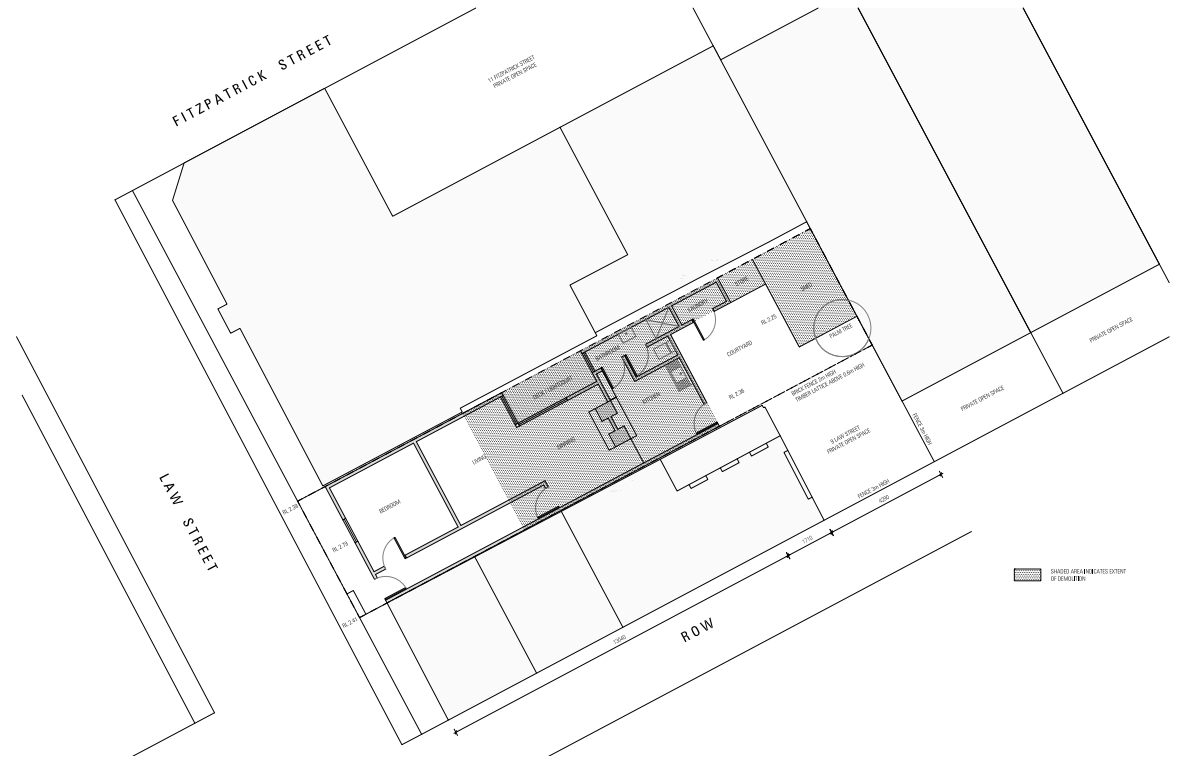




Muir Mendes are a young practice established have written about the house or that I can write about the house Other blurb that they have written about the house or that I can write about the house Other blurb that they have written about the house or that I can write about the house Other blurb that they have written about the house or that I can write about the house Other blurb that they have written about the house or that I can write about the house Other blurb that they have writ

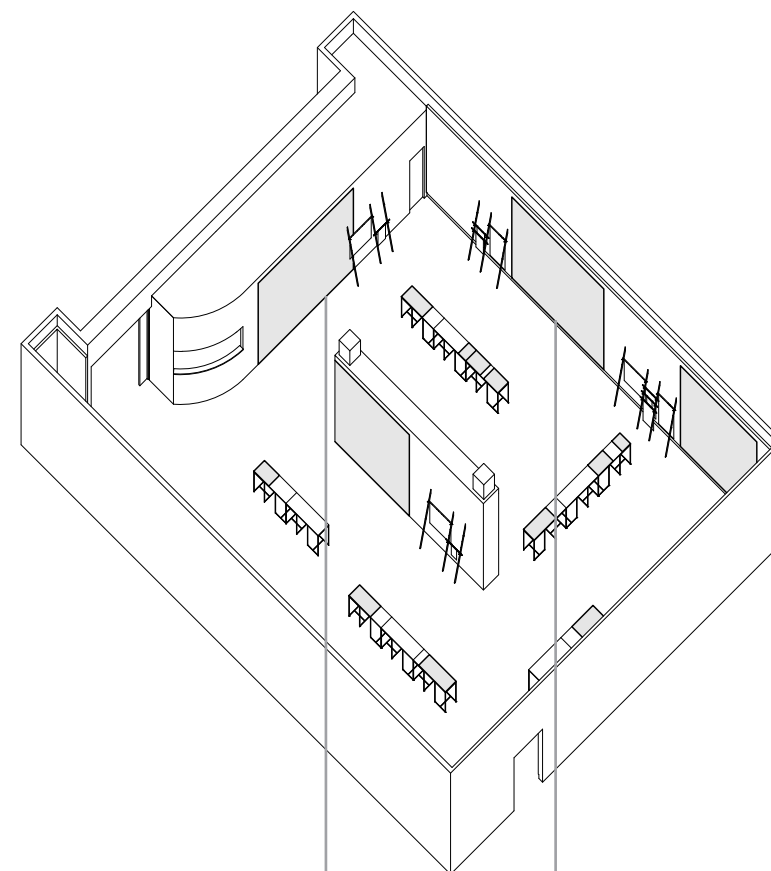
muir mendes
7 Law Street
South Melbourne 3205

muirmendes.com





Baracco + Wright



George + Murphy House
Kew, Melbourne 2004

Rose House,
Merricks 2008

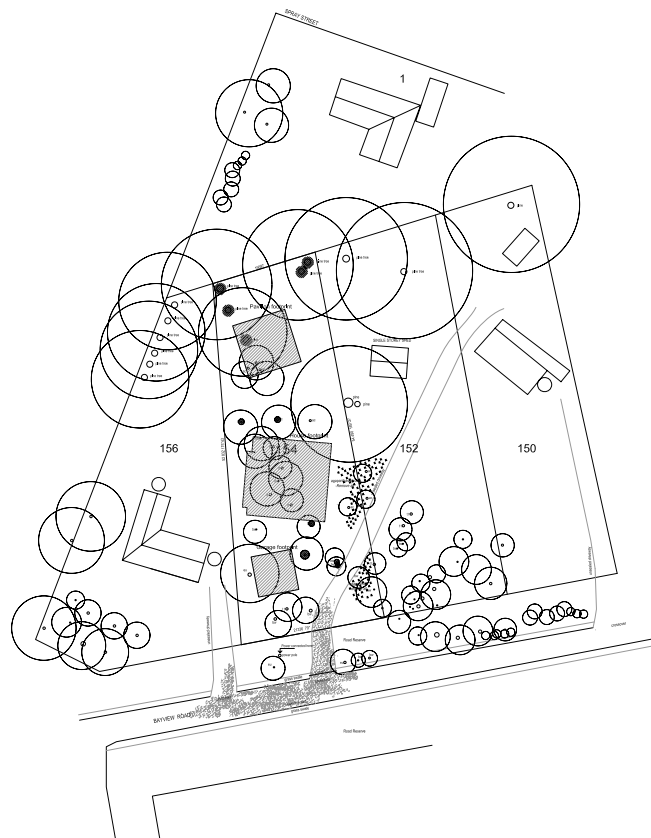
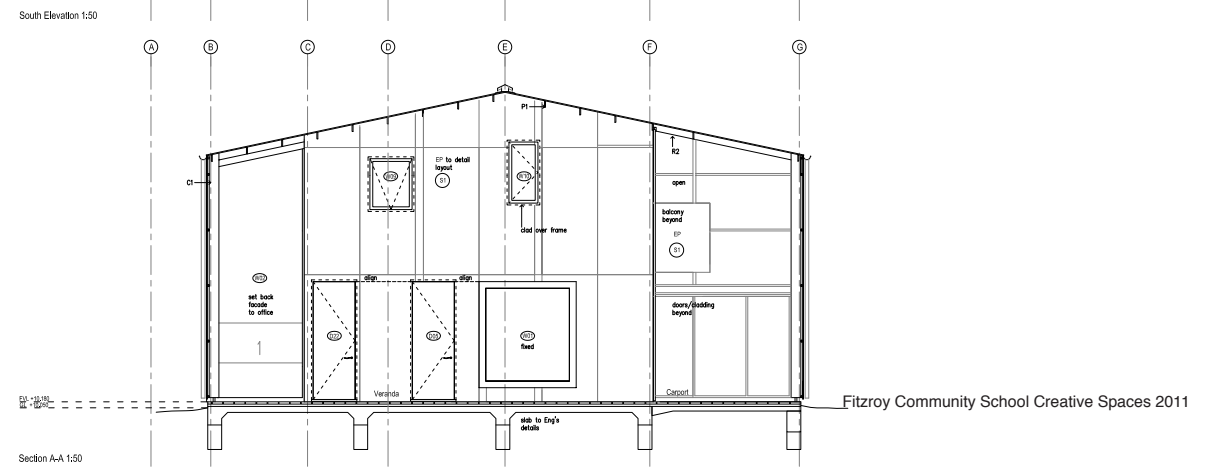
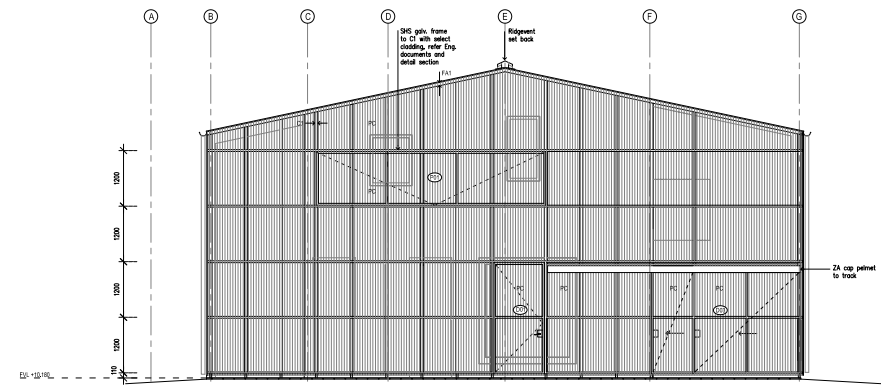
Court House
Caulfield North, 2006

Fitzroy Community School Creative Space
Thornbury, Melbourne 2011

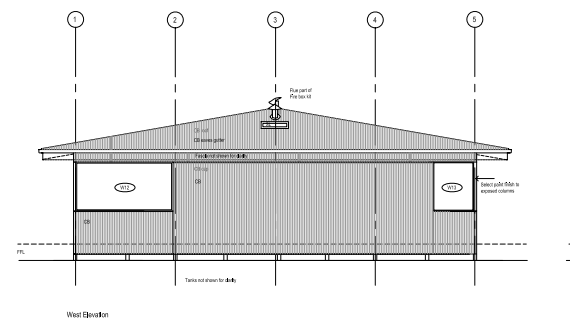
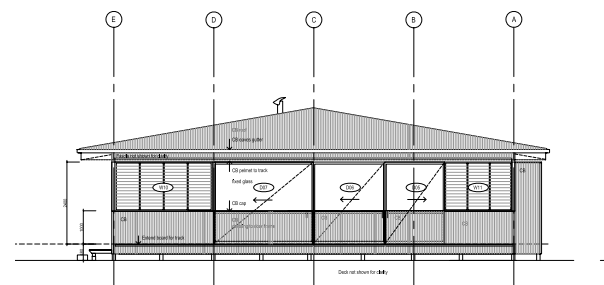
Mauro Baracco and Louise Wright are Architects and Directors of Baracco +Wright as well as teaching at RMIT School of Architecture. Working over a diverse range of locations from inner urban areas to sensitive rural and coastal environments, they explore how to make architecture that is generous, opportunistic and connected to a local physical environment as well as the local non-physical mixed conditions of each context. Their projects have won State Awards including for Fitzroy Community School Creative Spaces.

Baracco + Wright
65 Simpson Street
Northcote, 3070 Melbourne

baraccowright.com



Rose House House 2008, Merricks

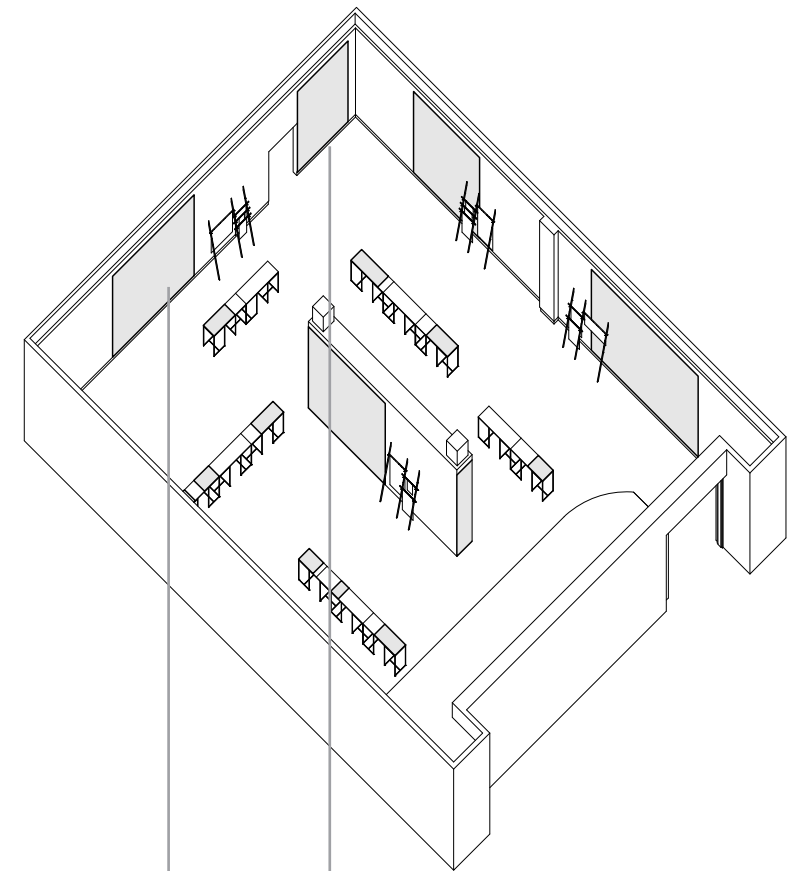


Rose House House 2008, Merricks





iredale pedersen hook



Urban Box
Port Melbourne 2006

Sheep House
Daylesford 2005

Innocent Bystander Winemakers
Healesville 2004

iredale pedersen hook is a progressive, young architecture practice with studios in Perth and Melbourne and a rapidly expanding diverse body of work throughout Australia. From the wine region of Victoria's Yarra Valley, to the desert of the North Kimberly region, the projects are as individual and eclectic as the landscape they occupy. The works can be gathered in relation to their geographical location demonstrating an embrace of their context and closer examination reveals a collection of thematic concerns that evolve and develop. The studio is dedicated to the pursuit of appropriate design of effective sustainable buildings with a responsible environmental and social agenda. Their projects have won multiple awards including two honourable mentions in the Architectural Review (UK) Awards for Emerging Architecture.

iredale pedersen hook
41 A'Beckett St
Melbourne 3000

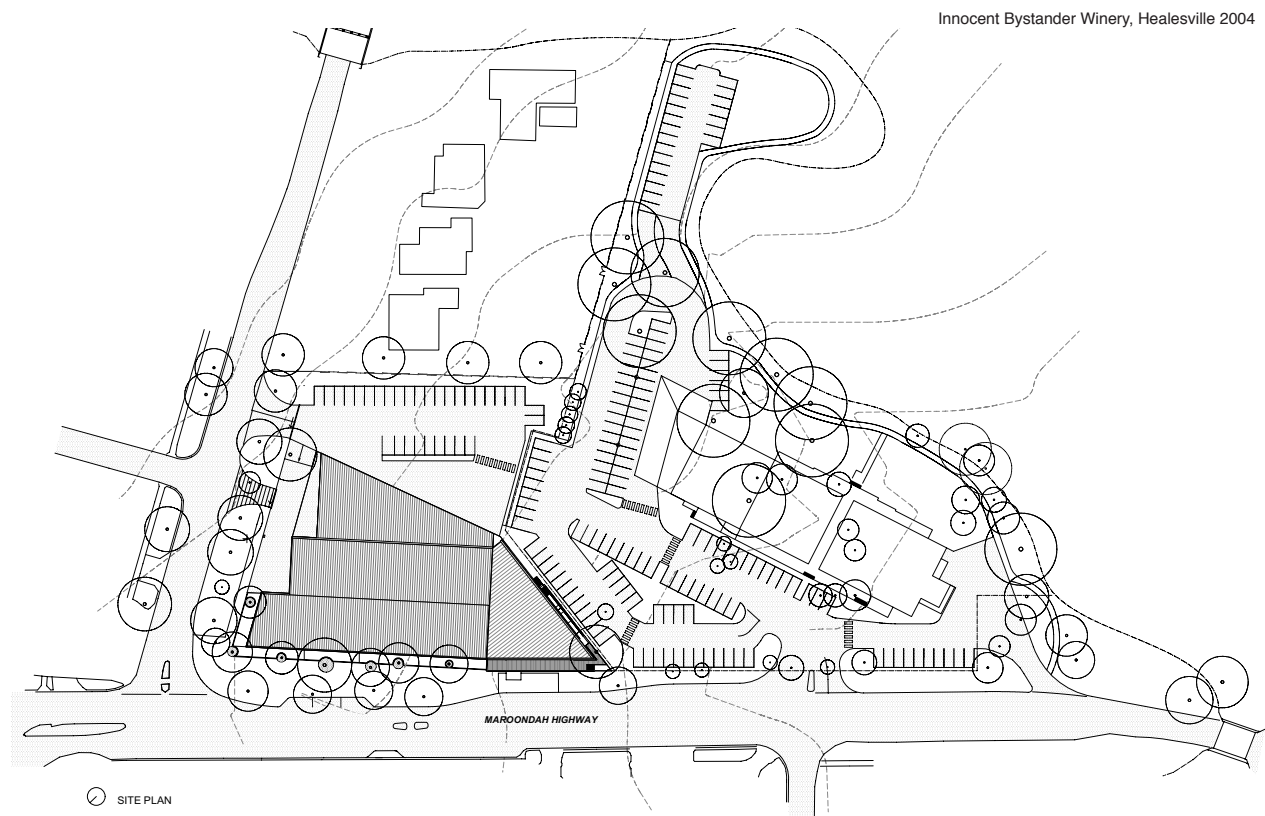
iredalepedersenhook.com



Innocent Bystander Winery, Healesville 2004



Innocent Bystander Winery, Healesville 2004



Innocent Bystander Winery, Healesville 2004

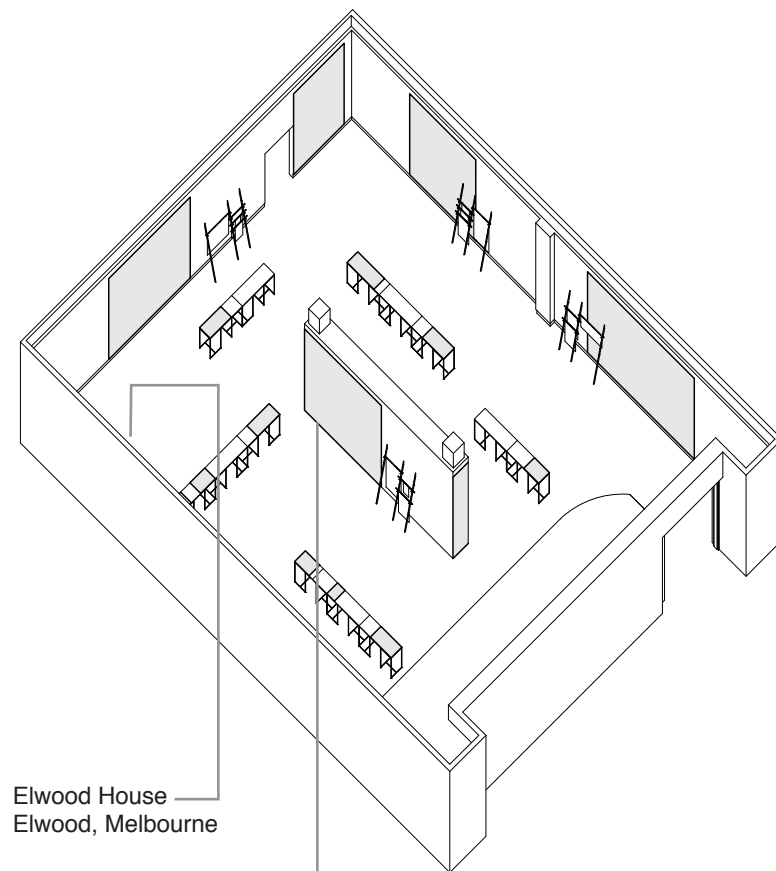


Urban Box, Port Melbourne 2006





NMBW Architecture Studio



Elwood House
Elwood, Melbourne

RMIT Building 45
Lygon St, Melbourne

Lyons Architecture Office
Bourke St, Melbourne

Rushall House

Fitzroy Apartments
Kerr St, Fitzroy

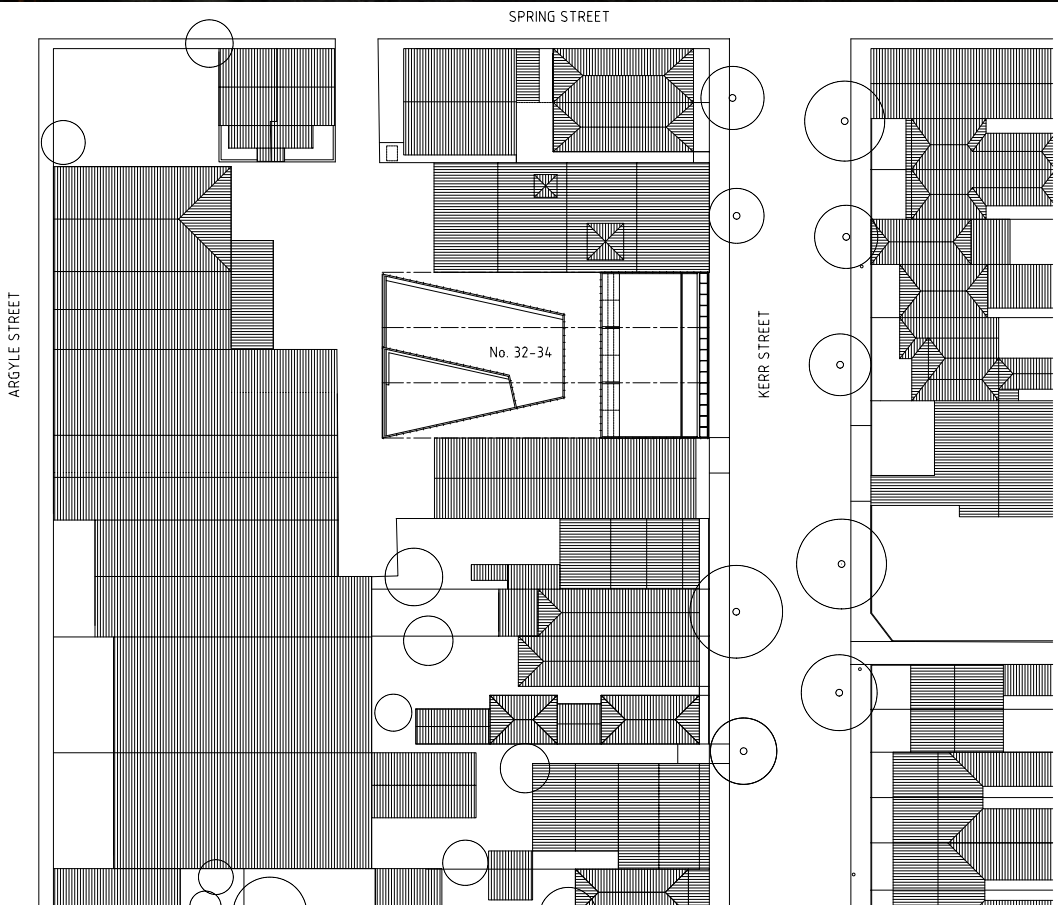
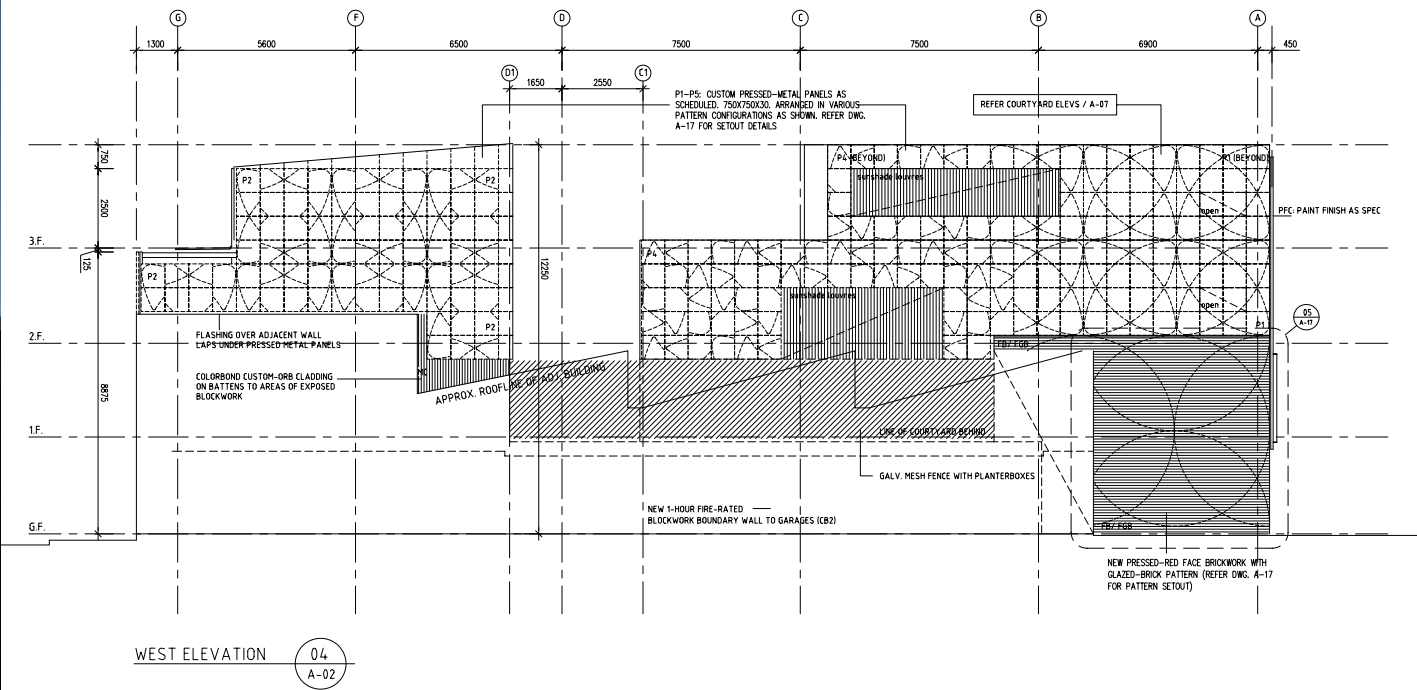
NMBW Architecture Studio is a design practice established in Melbourne in 1997, with an emphasis on urban engagement and culturally-specific design. Their working process is a lively collaboration between the three directors, clients, particular site conditions and various local traditions. NMBW's projects have been published in national and international journals, including Architecture Australia, Architectural Review Australia, Casabella, Backlogue and Transition. They have received a number of awards from the Australian Institute of Architects, including Residential Awards in 2005 and 2008, a Public Architecture Award in 2009 for RMIT Building 45, the Regional Prize and the Melbourne Prize for contribution to the public realm.

NMBW Architecture Studio
70 Kerr St
Melbourne 3065

nmbw.com.au



Fitzroy Apartments, Kerr St Fitzroy



Fitzroy Apartments, Kerr St Fitzroy

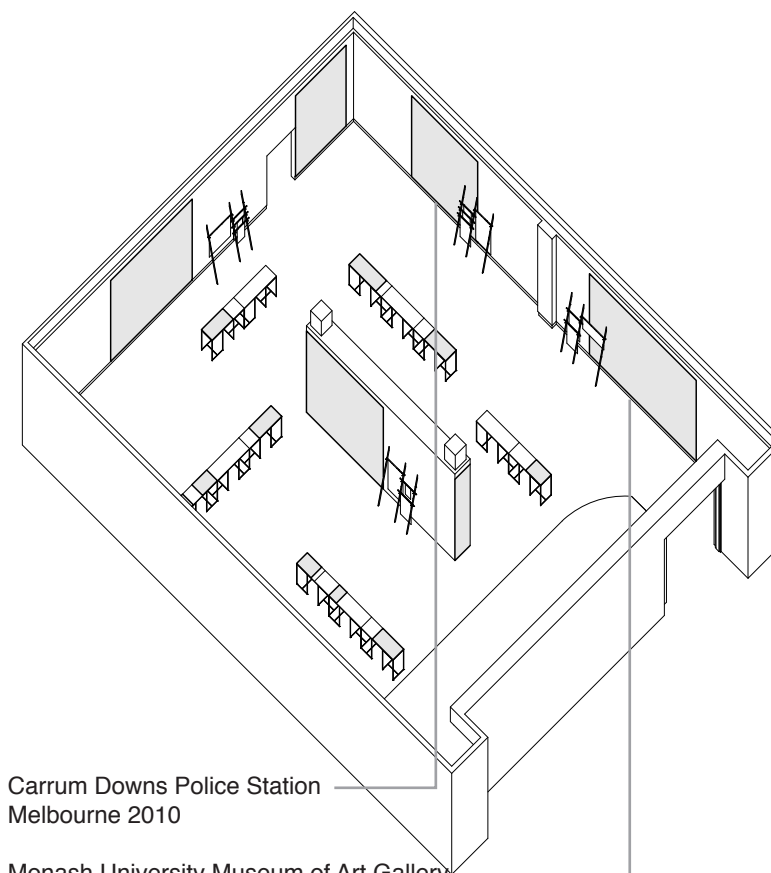


RMIT Building 45, Lygon St Melbourne 2009





Kerstin Thompson Architecture



Carrum Downs Police Station
Melbourne 2010

Monash University Museum of Art Gallery
Caulfield, Melbourne 2010

Lake Connewarre House 2002

Napier Street Housing
Fitzroy, Melbourne 2001

Royal Botanic Gardens Visitor Centre
Cranbourne 2009

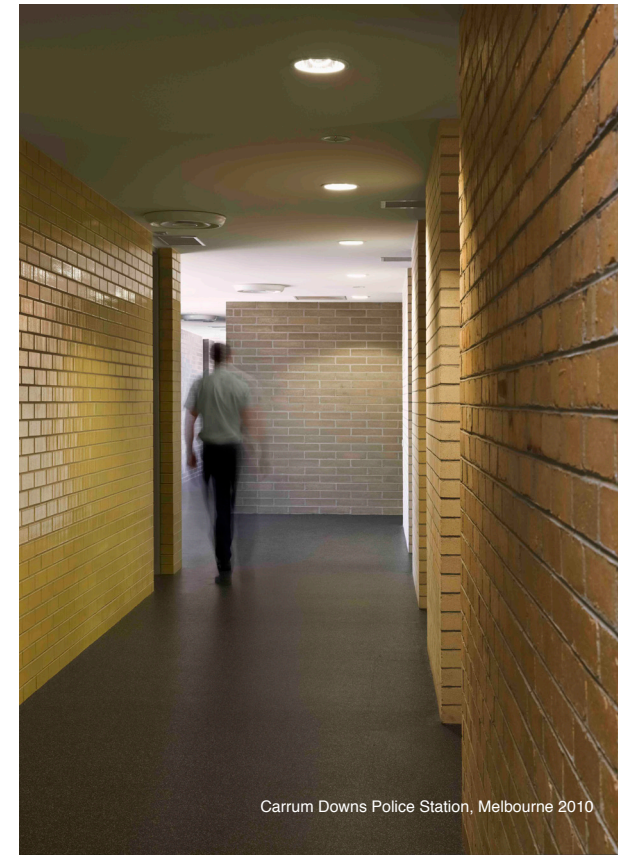
Kerstin Thompson Architects is an architecture, landscape and urban design practice established in 1994 with extensive experience in public and private projects of various scales typically with stringent time and cost constraints. Their clients include Victoria Police, Royal Botanic Gardens Cranbourne, Monash University and numerous schools throughout Victoria. Projects have been recognised nationally and internationally through awards, publications and exhibitions most recently Monash University Museum of Art Gallery and Carrum Downs Police Station.

Kerstin Thompson Architects
277 Queensberry Street
Melbourne 3000

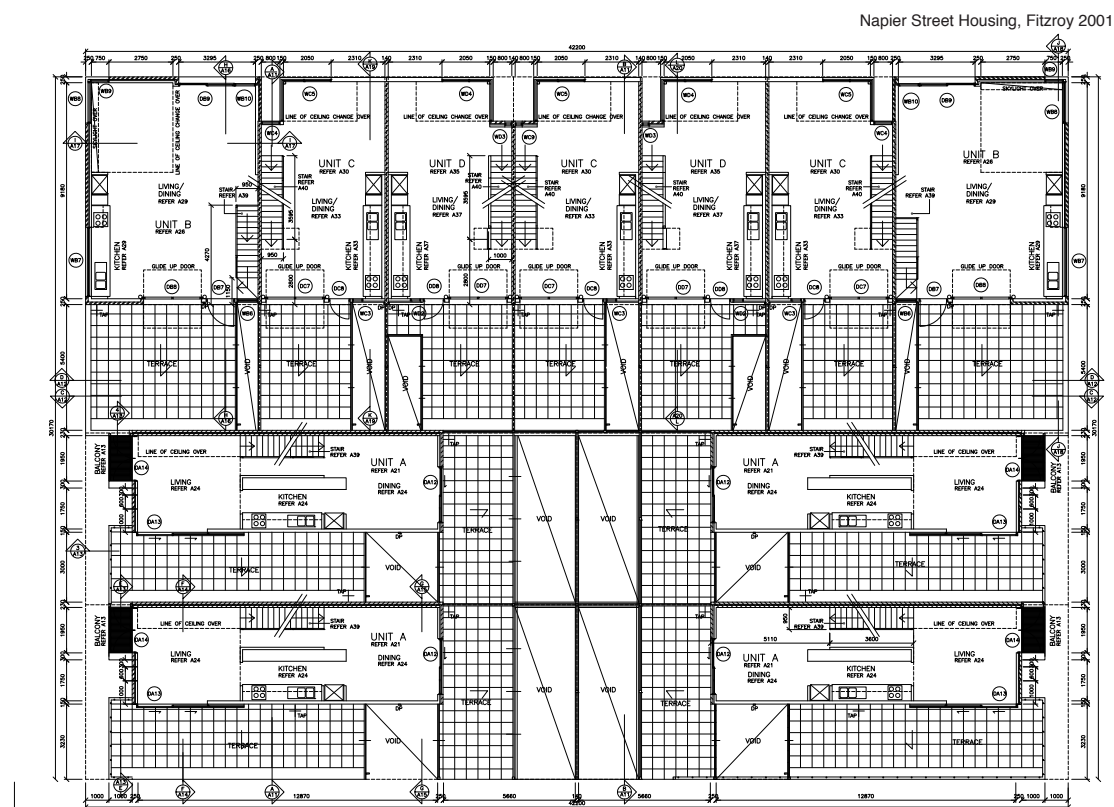
kerstinthompson.com



Carrum Downs Police Station, Melbourne 2010



Carrum Downs Police Station, Melbourne 2010



Napier Street Housing, Fitzroy 2001

Royal Botanic Gardens Visitor Centre Cranbourne 2009



Monash University Museum of Art, gallery, Caulfield 2010



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Thank you to all Funding Partners,
Exhibitors and Supporting Partners.

LOGOS

