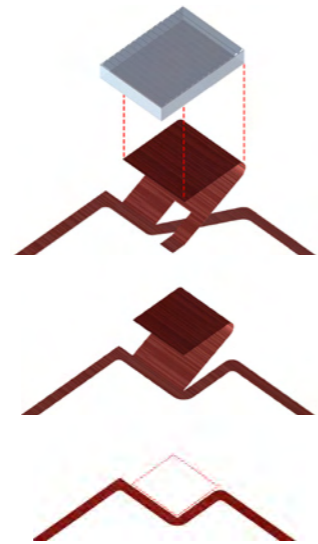


05.1.1 BUILT PEDAGOGY

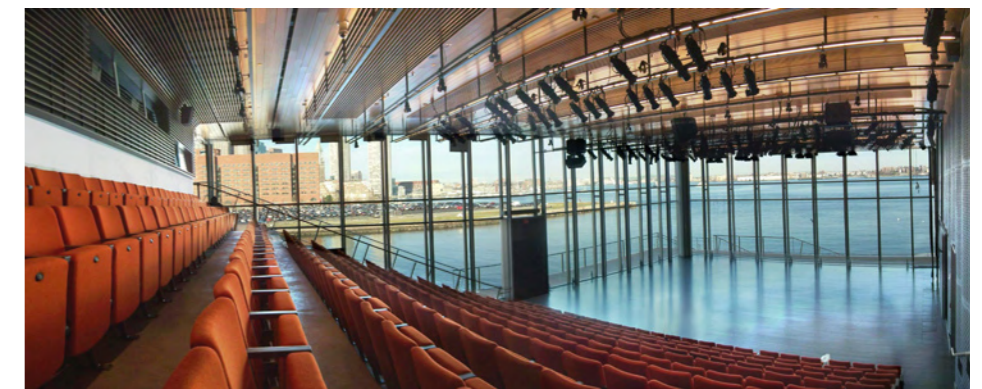
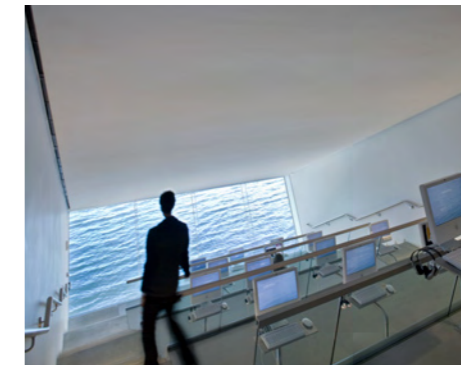
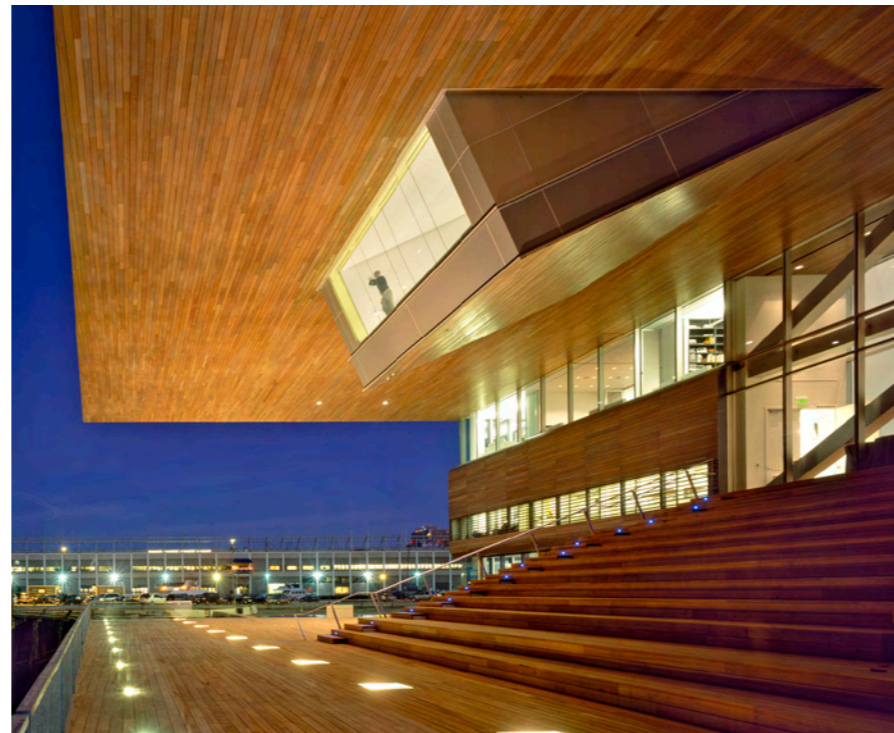
The new home for the University of Melbourne Faculty of Architecture, Building and Planning must be an agent of the pedagogical values in practice, with open, interdisciplinary environments; advanced technological infrastructures of communication and environmental regulation; an innovative, didactic structure; and a unified approach to landscape. Internally, it must catalyze interdisciplinary exchange while fostering individual focus and discourse. Externally, the new building must be thoughtfully integrated with the campus, yet have a strong and independent identity that inspires students, shape the future of the campus, and contribute to the culture of architecture. Such a building will be a distinctive structure of enduring architectural significance globally, a cultural landmark elevating the profile of the University, and a lens for presenting the life and values of its students and faculty.

The Institute of Contemporary Art (ICA): The 65,000 sq ft building on Boston Harbor includes 18,000 sq ft of galleries, a 330 seat multi-purpose theater, a restaurant, bookstore, education/workshop facilities, and administrative offices. The design negotiates two competing objectives: to perform as a dynamic civic building filled with cultural and social activities for the public and as a controlled, contemplative environment for the intimate viewing of contemporary art. The site abuts the Harbor walk, a 47-mile public walkway at the reclaimed water's edge. A portion of the street level is given over to the public in exchange for overhanging city property with a cantilevered gallery level—an innovative megatruss structure—allowing all gallery space to be on a single level. The building's "public" spaces are thus built from the ground up and its "intimate" spaces from the sky down. The Harbor walk is metaphorically extended into the building to define its program, integrating built landscape and architecture: it is stretched into the public grandstand facing the water, it rolls inside to become the stage and enveloping surfaces of the theater, it is extended to form the platform for the galleries and shelter for the outdoor room. The 16 ft high gallery level is column-free and illuminated by uniform, diffused daylight. Externally, the enfolded surface supporting the glowing box of galleries is both highly recognizable (icon) and exposes (exhibitionist) the programmatic interaction. The waterfront site is both a unique asset for the museum and a distraction. Choreography through the building is conceived to dispense views to the harbor in small doses. Initially, the view is compressed at the lobby under the belly of the theater, then scanned vertically while riding the glass elevator, used as a variable backdrop in the theater, denied entirely in the galleries, and revealed as a panorama at the crossover gallery. At the glass wall of the digital media gallery suspended beneath the cantilever, the harbor context is highly edited to frame only the water. A tranquil natural/electronic atmosphere highlights every nuance of weather change and shift of light as the day progresses. Internally, the building makes the external site more legible – exposing the interrelated techniques of visibility between art and architecture. .



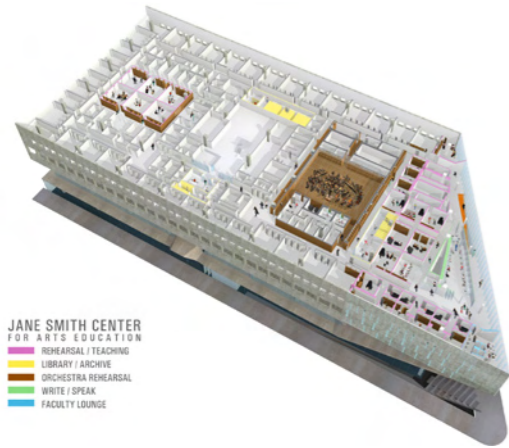
EXHIBITIONIST... Institute of Contemporary Art, Boston

How will the new building of the Faculty of Architecture, Building and Planning serve as a learning instrument for the University, embodying its values and aspirations as a work of architecture and revealing the vitality of the disciplinary exchange within? The ICA is an exhibitionist building, outwardly representing its art and performance spaces, dramatically expressing structure, internalizing the built landscape, and fostering a free exchange of its internal life with the public.



05.1.2 THE ACADEMIC ENVIRONMENT

The new building must be a magnet for the best and brightest faculty and students, offering a rich gradient of diverse spatial experiences that both challenge and comfort. Labs must offer acoustic and visual isolation to permit solitary research, sustained focus. Work spaces must contour to the ergonomics of digital and hand practices. Architecture, landscape architecture, and urban design are also disciplines whose borders have become increasingly blurred. The new building should be a catalyst for exchange with a high value put on spaces of the “in-between”—well-distributed break-out spaces, sectional overlaps and pauses between programmed spaces—where serendipitous encounters outside the classroom can nurture creative and intellectual exchange.

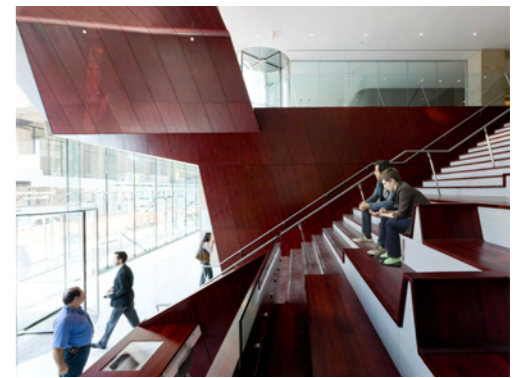
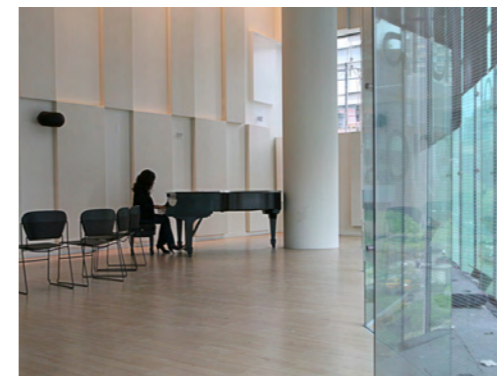


The Juilliard School has long outgrown its building. It has neither front door nor presence on the street, and the quantity and quality of its performance and learning spaces are inadequate. While Pietro Belluschi's 1960's structure is considered to be one of the best examples of Brutalism in the US, it was compromised through renovations over time. The nearly 100,000 sq ft expansion/renovation restores some of the building's lost architectural features while positioning this premiere music, dance, and drama conservatory for the future. Some of the features of the renovation include an entrance lobby and box office, a black box theater with a gantry, an orchestra rehearsal/recital space with a recording studio, expansion of the jazz program, a large dance rehearsal studio, a library expansion, an archive for rare musical manuscripts, plus many small studios, rehearsal rooms, classrooms, administrative offices, and lounges. These spaces are constructed with precise acoustic characteristics for the nature of their instrumentation—floating floors, massive isolated walls and ceilings, acoustic glazing and calibrated absorptive or reflective finish surfaces. In addition, area of 45,000 square feet is extruded from the three teaching levels into the open triangular site to the east and sliced to conform to Broadway. The cantilevered volume becomes a framing canopy for the Alice Tully Hall expansion below. Juilliard's shear glass façade to the east organizes a sweeping system of circulation and public spaces while revealing activities at the cross section of the building to the street. Its large glass panels are held by a unique structure of glass fins invisibly spliced and suspended by embedded rods from a roof truss. Some of the new features include a grand lobby entrance stair/hangout space in which risers morph into couches for casual interactions among students and faculty, single surface open riser steel communicating stairs a suspended dance studio opening its daily performance to the street, and a travertine façade with punched three-dimensional prismatic windows. The ensemble jazz and dance rehearsal have spectacular acoustic glass walls opening panoramic views onto Broadway.



PRECISION INSTRUMENT... Juilliard School of Music, New York

What qualities of the new building's research and learning spaces will support a range of work styles and approaches for faculty and students? The expansion of the Juilliard School includes a dense packing of diverse, specialized, acoustically separate spaces for individual and group technical study and for the composition of music in which daylight, visual connections to each other and to the city enriches the routine of focused work and promotes serendipitous discovery.



05.1.3 THE DESIGN STUDIO

The studio environment thrives on a contagious energy, shared discourse, competitive and collaborative work, experimentation and wild thinking. The studio must be the heart of the new building, and the building accommodate the studio's unusual day/night biorhythms, its feverish production-presentation cycles and its spatial demands for intensive privacy and intensive collectivity. These spaces should open apertures to each other laterally to foster the free exchange of ideas among levels. As a whole, the building should be refined yet embrace the studio's "down and dirty" qualities. Some of the most inventive work in architecture is a product of limited means. Thus, the building could balance spaces rich in finishes with raw, robust spaces that students can take over without inhibition. While the spaces of research, teaching and learning, hand drawing, digital design, and material fabrication have specific needs, dedicated spaces to these functions are typically transgressed by contemporary students and educators. Promoting a studio atmosphere throughout, the building should invent ways to accommodate intersections between the digital and the manual, the noisy and the quiet, and the clean and the dirty. Finally, the design studio environment should weave a technologically immersive professional culture with outward connection to global engagement a broader global community.



PARALLEL PROCESSING... Creative Arts Center, Brown University

By what strategies should the new building arrange its design studios to foster the best exchange of ideas among the students of all year levels while promoting opportunities for focused work? The split level studio and lab spaces of the Brown University Creative Arts Center, acoustically divided yet visually connected through the glazed "shear" wall, promotes the cross-pollination of ideas within the creative space of the studio.

The Creative Arts Center at Brown University is intended to advance new directions in teaching and research, and cross boundaries between the arts, sciences and the humanities. The 36,000-square-foot building includes a 200-seat recital hall and 35mm screening facility, a recording studio, multimedia lab, gallery space, and large multi-purpose production studios-like architecture studios, technologically wired but flexible spaces of intense creative collaboration. Next in the species of the loft typology, the building is made up of large uninterrupted floor plates with interior surfaces ranging from raw to refined. The building program utilizes three floor plates that fill the site envelope. These floor plates are cut in the short axis along a shear line, and displaced in section to create six half levels, each with different technical and physical properties. The structured misalignment is a sectional opportunity, allowing each floor to interface two others conjoined by a shear glass wall. The landscape shears as well, half inclined toward the entrance lobby and half descending along the rake of the recital hall. Students and passersby are invited into this outdoor theater to witness activities on stage or screen. The building fosters creative exchange throughout. The landings of the main circulation stair are expanded and conceived as vertically stacked living rooms for serendipitous and planned encounters.

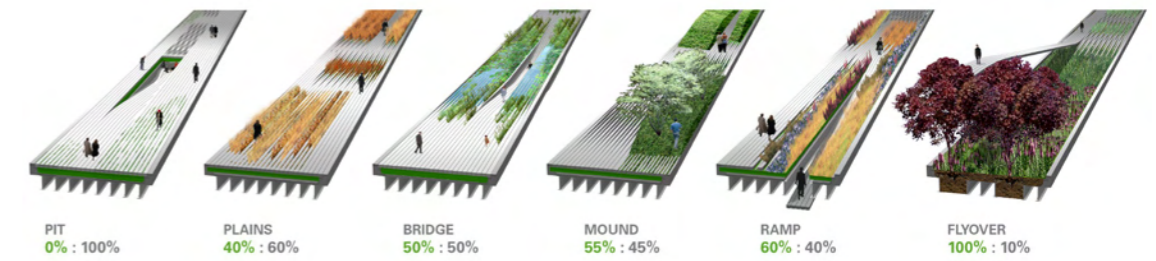


05.1.4 THE LIVING BUILDING

The new building for the Faculty of Architecture, Building and Planning should feel alive, perpetually contemporary, to match its dynamic and ever-changing subject. In addition it must symbolize sustainable design and ecological engagement throughout. It should be state-of-the-art in its systems and technology yet guard itself against obsolescence. As technologies change with great speed, the building must have an open infrastructure to incorporate equipment and media that cannot be imagined today. Internally, it must utilize 'smart' systems to optimize the energy efficiency of its operation, but also 'dumb' systems promoting local control of passive ventilation and daylighting. Native landscape should blur boundaries of interior and exterior, shading, and greening the roof. As an environment that will help shape the values of future generations of designers, the new building must go beyond merely meeting energy requirements. It must set a new ecological standard by striving for carbon neutrality.

The High Line is a new 1.5-mile long public park built on an abandoned elevated railroad stretching from the Meatpacking District to the Hudson Rail Yards in Manhattan. Inspired by the melancholic, unruly beauty of this postindustrial ruin, where nature has reclaimed a once vital piece of urban infrastructure, the new park interprets its inheritance. It translates the biodiversity that took root after it fell into ruin in a string of site-specific urban microclimates along the stretch of railway that include sunny, shady, wet, dry, windy, and sheltered spaces. Through a strategy of agri-ecture--part agriculture, part architecture--the High Line surface is digitized into discrete units of paving and planting which are assembled along the 1.5 miles into a variety of gradients from 100% paving to 100% soft, richly vegetated biotopes. The paving system consists of individual pre-cast concrete planks with open joints to encourage emergent growth like wild grass through cracks in the sidewalk. The park accommodates the wild, the cultivated, the intimate, and the social. Access points are durational experiences designed to prolong the transition from the frenetic pace of city streets to the slow otherworldly landscape above.

The Blur Building is an architecture of atmosphere. Constructed for the Swiss Expo 2002 in Yverdon-les-Bains, Switzerland, its lightweight tensegrity structure measures 300 feet wide by 200 feet deep by 75 feet high. The primary building material is water. Water is pumped from Lake Neuchatel, filtered, and shot as a fine mist through a dense array of 32,000 high-pressure water nozzles. A smart weather system reads the shifting climatic conditions of temperature, humidity, wind speed and direction, and processes the data in a central computer that regulates water pressure at a variety of zones. Upon entering Blur, visual and acoustic references are erased, leaving only an optical "white-out" and the "white-noise" of pulsing nozzles. Entering Blur is like stepping into a habitable medium that is formless, featureless, depthless, scaleless, massless, surfaceless, and dimensionless. Blur is decidedly low-definition: in this exposition pavilion there is nothing to see but our dependence on vision itself. Spectacle is replaced by an attenuated attention sustained by the sense of apprehension that comes with disorientation. Submerged one-half level below the deck is the Water Bar, which offers a broad selection of bottled waters from around the world. Water is not only the site and primary material of the building, it is also a culinary pleasure. The public can drink the building. Within, there is an immersive acoustic environment by Christian Marclay.



SECOND NATURE... High Line, New York / Blur Building, Neuchatal

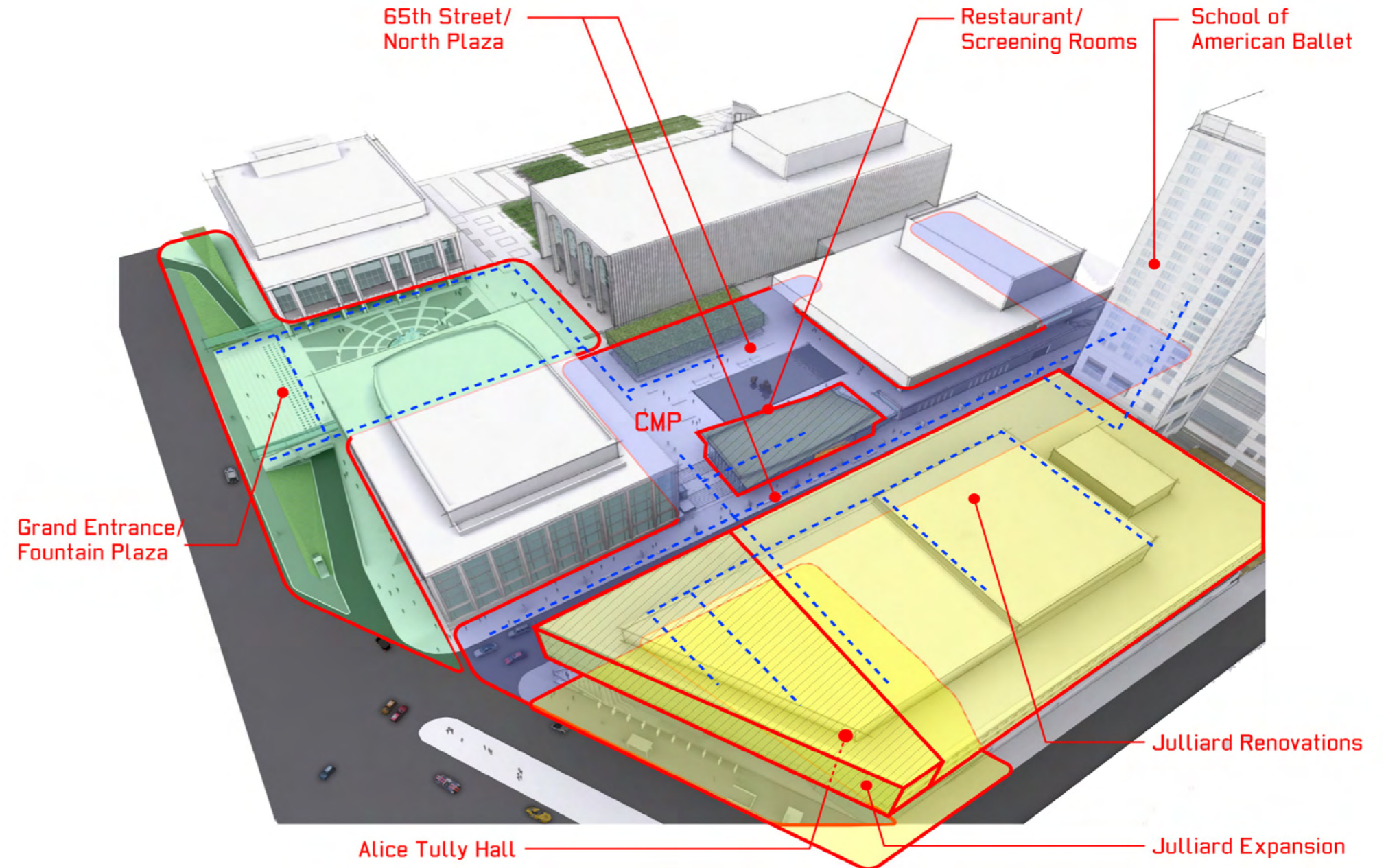
How should the new building express its nature as a living entity? What role should the building's passive and active systems play to interactively engage notions of sustainability and individual comfort? The Highline Park in New York City blends the unruly and the constructed into a park system that encourages the organic to take over, making visible and promoting new environmental and social ecologies. A demonstration work, the Blur Building, an exposition pavilion for Swiss Expo 2002, reconceives a site specific building as an icon of its inhabitation, water, and as a sustainable, dynamic eco-system.



05.1.5 CAPABILITY AND PROCESS

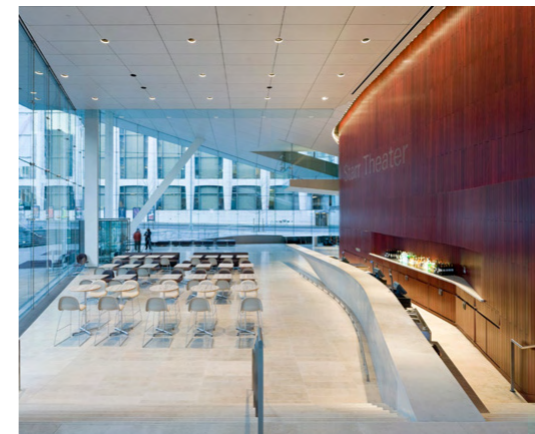
Diller Scofidio + Renfro has grown from a collaborative art partnership into a full services architectural studio with a staff of 50 architects, designers and administrators. Over a dozen project architects on our staff have experience leading major projects in the public realm. While maintaining independent and commercial projects, the work of the studio focuses on the planning and design of cultural and educational institutions such as, university buildings, museums, and performing arts centers. Our size strategically ensures our capability to undertake projects of substantial scale, such as Lincoln Center, yet prevents over-extension that would limit the Principals' personal attention to every project. In our major projects we manage and coordinate large teams of specialty consultants. We engage in regular international work, with buildings now completed in Europe and Asia. ARUP is an international full-services engineering consultancy which we maintain a relationship on our major projects and, in undertaking the new building for the Faculty of Architecture, Building and Planning, we will partner with them to provide an Australian base of operations in their Melbourne office. We have successful collaborations with associate architecture firms on many of our projects, including Lincoln Center, the ICA, Highline, presented in this submission; as required we will also partner with an Australian architect. During programming and schematic phases of the project, we would maintain a core team in Melbourne to meet intensively with the Faculty and University to ensure early design approvals. In subsequent design phases, we would attend milestone meetings or presentations, maintaining regular communication via video conferencing. During construction, we again would maintain a Melbourne team to ensure the continuity of the design intent and final quality of the in the building.

The ensemble of buildings and public spaces of Lincoln Center for the Performing Arts are the product of a group of prominent architects including Gordon Bunshaft, Eero Saarinen, Wallace Harrison and Philip Johnson. The architectural challenge is to interpret the genetic code of the 60s planning and architecture into a language that can speak to a diverse audience after several generations of cultural and political change while respecting an icon inextricably linked with New York. The redesign of public spaces includes the Central Plaza, the North Plaza, the conversion of 65th Street from a service corridor into a new central spine, the transformation of three blocks of Lincoln Center's frontage at Columbus Avenue and eventually, Damrosch Park. The redesign is intended to turn the campus inside out by extending the spectacle within the performance halls into the mute public spaces between the halls and into the surrounding streets. Smart technologies are integrated with traditional building materials to deliver information throughout the campus. The redesign includes an electronic grand stair 180' wide, a central fountain with a revised waterworks, a raised bosque, a 700 ft long billboard distributed over 13 networked screens along 65th St, and new lighting, paving, and graphics. The range of scales for the project dissolves the traditional boundaries between urban planning, architecture, landscape and information design while demanding the ability to produce highly specialized elements coordinated and integrated into an urban scale construction.



ENSEMBLE... Lincoln Center for the Performing Arts, New York

How will DS+R deliver a project the scale of the New Building, and how would we engage the Faculty and constituents in the design process? The scope of work across the Lincoln Center Campus, now complete or in construction, is \$750M US in new construction and renovation costs. Now in its sixth year, our direct and regular contact with each of the 12 Constituent organizations in design review has distilled their goals and achieved an award-winning ensemble of projects.



05.1.6 MERIT

SELECTED AWARDS

MacArthur Foundation “genius” award the first awarded in the field of architecture. 1999-2004

AIA Medal of Honor, 2009

AIA Presidents Award, 2009

AIA NY Honor Award for Excellence, Alice Tully Hall, 2009

World Economic Forum, Contributor, Davos Switzerland, 2009

Urban Edge Award, 2009

AIA Honor Award for Excellence, School of American Ballet, 2009

Induction into the American Academy of Arts and Sciences, 2008

AIA NY Design Award for Governor’s Island, 2008

Progressive Architecture Award for Juilliard and Alice Tully Hall, 2008

AIA NY State Award of Excellence for the Institute of Contemporary Art, 2007

AIA NY State Award of Excellence for School of American Ballet, 2007

AIA New York City Chapter Architecture Honor Award for the Institute of Contemporary Art, 2007

Boston Society of Architects Harleston Parker Medal for the Institute of Contemporary Art, 2007

National Design Award in Architecture from the Smithsonian Cooper-Hewitt National Design Museum, 2005

The Urban Visionary Award from Cooper Union 2006

Brunner Prize from the American Academy of Arts and Letters, 2003

International Art Critics Award, for “Scanning: The Aberrant Architecture of Diller + Scofidio”

The Masterwork Award for Public Art from the Municipal Art Society, New York

Obie for Creative Achievement in Off-Broadway Theater for Jet Lag, 2000

Progressive Architecture Award for the Blur Building, 2000

Progressive Architecture Award for Eyebeam Museum of Art & Technology 2001

James Beard Foundation Award for Best New Restaurant Design for the Brasserie, 2000

The McDermott Award for Creative Achievement from M.I.T. 1999

I.D. Design Distinction in Environments

Chrysler Award for Innovation in Design, 1997

Progressive Architecture Award for The Slow House 1991

SELECTED BOOKS

The Ciliary Function, published by Skira Publishing, 2007

Diller + Scofidio: Eyebeam Atelier of New Media & Technology: The Charles and Ray Eames Lecture, published by the University of Michigan Press, 2004

Scanning: The Aberrant Architectures of Diller + Scofidio, published by Harry N. Abrams, Inc., 2003

Blur: the making of nothing, published by Harry N. Abrams, Inc., 2002

Flesh: architectural probes, published by Princeton Architectural Press, 1995

Back to the Front: Tourisms of War / Visite aux armer: tourisms de guerre, published by the FRAC Basse-Normandie in France, 1994

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