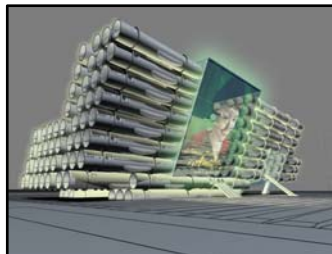
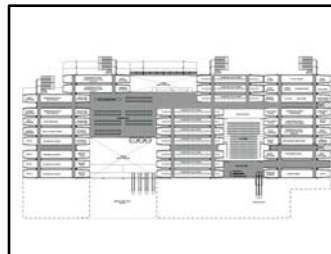


Case Study #01 NEW JALISCO LIBRARY GUADALAJARA, MEXICO

Project Data
Project Name: New Jalisco Library
Building Type: Library
Client: City of Guadalajara
Location: Guadalajara, Mexico
Size: 46,000 m²
Design: 2005
Completion: Competition Entry



RECYCLING DISMISSED AIRPLANES
OVER 200 BOEING 727 AND 737 FUSELAGES ARE STACKED IN A NORTH-SOUTH SLANT IN RELATION TO SUN EXPOSURE FOR ENERGY EFFICIENCY.



MODULATING DIVERSE SPACES
SHIFTS WITHIN THE STACK GENERATE LARGE OPEN SPACES FOR THE VERTICAL ATRIUM, THE OPEN READING AREAS AND THE TWO AUDITORIUMS.



INTEGRATING TECHNOLOGY
A TRANSPARENT LCD SYSTEM IS INTEGRATED IN THE ATRIUM GLAZING AND PROJECTS THE LIBRARY PROGRAMS ONTO THE OUTSIDE PUBLIC PLAZA.

Case Study #02 PUMA CITY AROUND THE WORLD

Project Data
Project Name: PUMA City
Building Type: Retail, Office, Lounge
Client: PUMA NA
Location: Ports around the world
Size: 1,100 m²
Design: 2007
Completion: 2009



ADOPTING EXISTING NETWORKS
THE BUILDING IS FULLY DISMOUNTABLE AND TRAVELS ON A CARGO SHIP. IT WILL BE ASSEMBLED AND DISASSEMBLED A NUMBER OF TIMES.

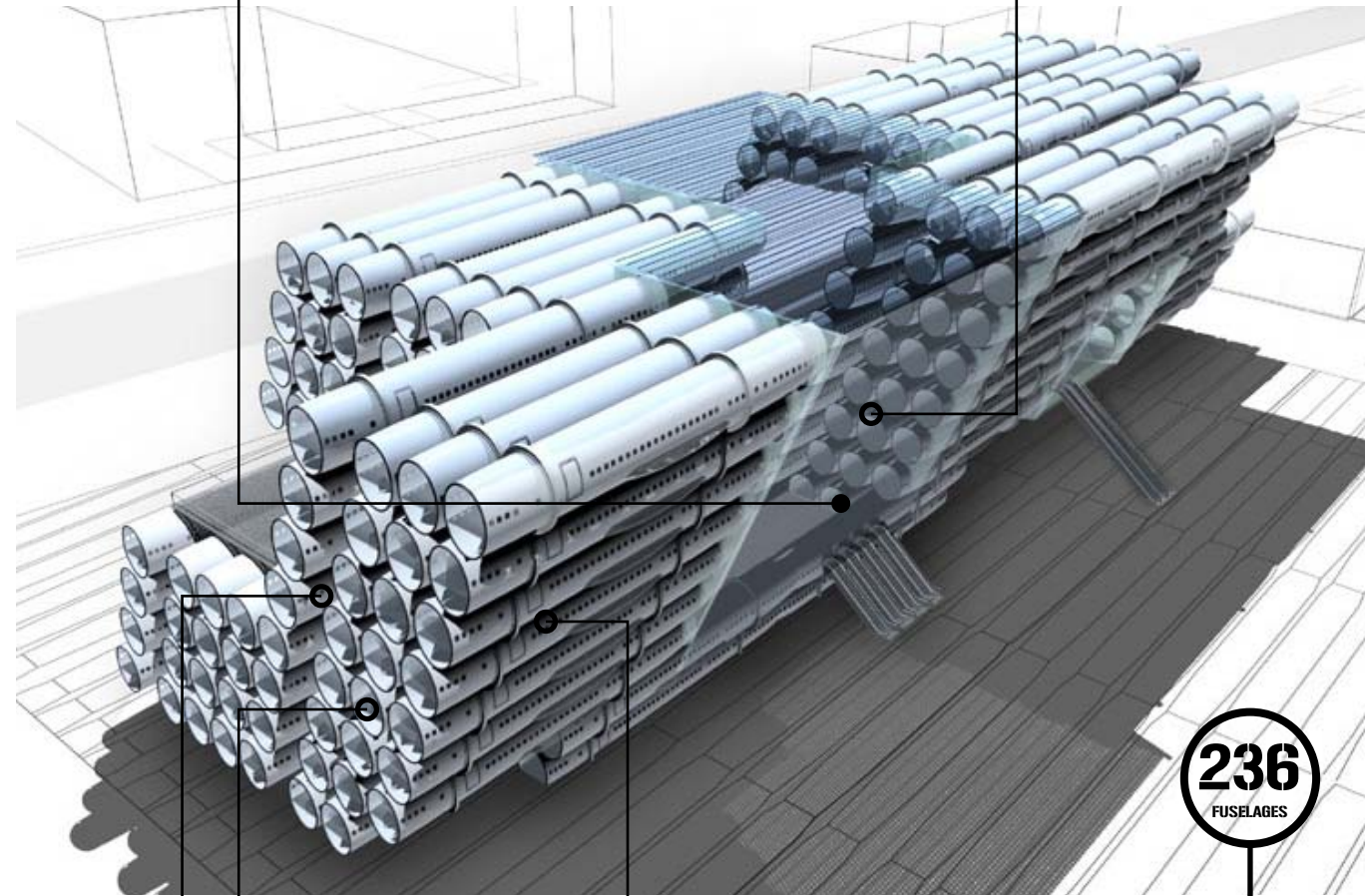


EMPLOYING GRAPHICS AND COLOR
THE STACK IS BRANDED WITH THE SUPER-GRAPHIC LOGO OF THE COMPANY – FRAGMENTED AS A RESULT AND THE EXPRESSION OF THE STACK SHIFT.



RECYCLING SHIPPING CONTAINERS
TWENTY-FOUR SHIPPING CONTAINERS ARE RETROFITTED AND TRANSFORMED INTO PUMA CITY, A TRANSPORTABLE RETAIL AND EVENT BUILDING.

01



236
FUSELAGES

02

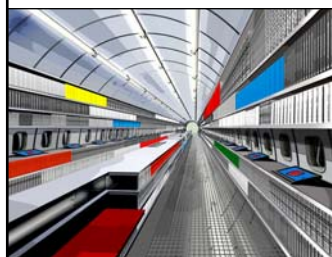


24
CONTAINERS

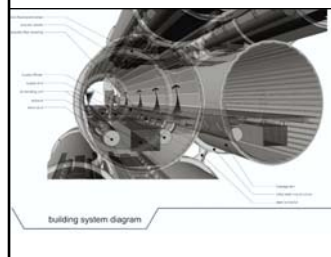
INVENTING NEW SPATIAL RELATIONS
THE BUILDING UTILIZES THE SPACE INSIDE AND BETWEEN FUSELAGES TO CONTAIN AND ORGANIZE FUNCTIONS THAT REQUIRE ENCLOSED SPACES.



EXPLOITING FANTASTIC ENGINEERING
BOOKSHELVES LINE THE ENTIRE FUSELAGE AND, IN THE MIDDLE, LOWER UNITS COMBINE SHELVING, SEATING AND COMPUTERS FOR DIRECT RESEARCH.



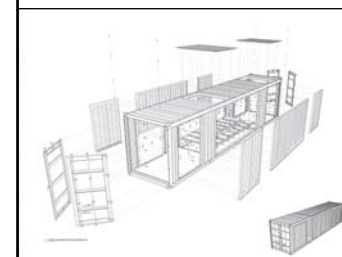
WORKING WITH THE OBJECT FEATURES
THE FUSELAGE UPPER SECTION IS INHABITED; THE LOWER ONE HOUSES THE MECHANICAL SYSTEMS, PLUS CONVEYOR BELTS TO DISTRIBUTE BOOKS.



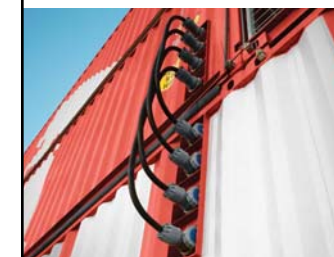
CREATING A NEW ECOLOGY
THE FUSELAGE OF A DECOMMISSIONED AIRPLANE CANNOT BE EFFECTIVELY RECYCLED. THE COST OF DEMOLITION EXCEEDS THE PROFIT OF RESALE.



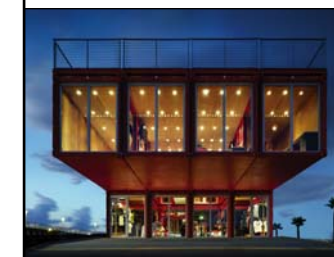
MODIFYING EXISTING TECHNOLOGIES
EACH MODULE IS DESIGNED TO SHIP AS A CONVENTIONAL CONTAINER THROUGH A SYSTEM OF REMOVABLE STRUCTURAL COVERING PANELS.



DISCLOSING THE OPERATIVE SYSTEMS
PLUG-IN ELECTRICAL / HVAC SYSTEMS AND EASE OF ASSEMBLY ALLOW THE BUILDING TO RESPOND TO INTERNATIONAL CODE AND CLIMATE CHANGES.



CHALLENGING THE OBJECT STRENGTH
THE BUILDING IS CONCEIVED AS A 3-LEVEL STACK OF CONTAINERS, SHIFTED TO CREATE INTERNAL OUTDOOR SPACES, OVERHANGS AND TERRACES.



CHALLENGING THE OBJECT SPACE
DOUBLE HEIGHTS AS WELL AS WITH 4-CONTAINER-WIDE OPEN SPACES CHALLENGE THE MODULAR BOX-QUALITY OF THE CONTAINER INNER SPACE.



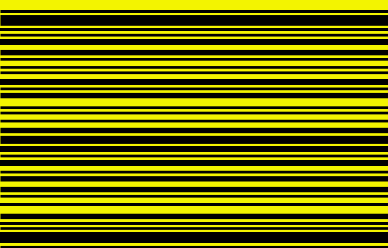
BUILT PEDAGOGY

LOT-EK is a design practice that believes in being unoriginal, ugly, and cheap. Also in being revolutionary, gorgeous, and completely luxurious. We believe that these conditions are not contradictions, but are in fact mutually dependent, and that it's necessary to question and dissolve these categories in order to develop a contemporary understanding of what it means for buildings to be efficient and effective, ecological and economical. For almost a generation, many architects have spent their time on complex formal expression, achieved through the remarkable processing power of modern computing, with an increasingly fashionable 'green' requirement added as a kind of ornament late in the design process. While we appreciate some of the shiny and shapely results, we see them, like so many expensive products of the recent past,

as suddenly obsolete. We've spent much of that same generation investing our energy in a different way: our research and design has tried thoughtfully to address how architecture deploys resources, both natural and financial, to create meaningful places, places to discover and learn from. Within the context of Melbourne and Australian heritage, we're fascinated by the paradox of a land and landscape rich in agricultural, material and mineral resources, but for which the delivery systems of manufactured goods have, since the beginning, had to be continental or global in scale. We're learning from local creative responses to this paradox, such as the iconic traditional Australian application of industrial galvanized metal to housing and domestic use, (as well as innovative mining and farming typologies and technologies). We're interested in the historic balancing act between distance, scarcity, and

ingenuity that resulted, and we find a provocative resonance between this heritage and our present moment. Today, our approach to ecology and economy begins with technology. We don't promise some utopian future technology that will make everything effortless. We don't look for a false cleanliness, or hide the effort behind making, maintaining, and inhabiting the built environment. Instead, we begin by looking for the dirt: for the backstage objects, products, and artifacts that enable architecture to exist. We look at the wrong sides of things. We look under tables and under cities. We scan for hidden messes. And hidden systems. And we reveal them for all of us to learn from them. The manufactured objects that interest us include: air conditioners, airplanes, antennas, billboards, highways, jetways, and tunnels; boats, booths, boxes, coils, containers, cranes, ducts, lifts, lights, and sheds....packaging, parking, plumbing, scaffolding, tanks, tracks, trucks and wires.

ARCHITECTURAL DESIGN COMPETITION NEW BUILDING FOR THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING



LOT-EK THE UNIVERSITY OF MELBOURNE
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Case Study #03

PIER 57
NEW YORK, USA

Project Data
Project Name: Pier 57
Building Type: Culture/Retail/Park
Client: YoungWoo & Associates
Location: New York, USA
Size: 40,000 m²
Design: 2009
Completion: T.B.D.



LAYERING THE ROOF WITH SOIL
PIER 57 WEAVES WITHIN ITS FOUR-LEVEL EXISTING STRUCTURE CULTURE, RETAIL AND THE OUTDOOR ENVIRONMENT OF THE HUDSON RIVER PARK



OPENING THE EXISTING STRUCTURE
A COVERED INTERIOR STREET TRAVERSES THE ENTIRE BUILDING FLANKED BY ACTIVITY, OPEN TO AIR AND SKY AND BATHED BY NATURAL LIGHT



EXPERIENCING THE OUTDOOR SPACE
AN OUTDOOR AMPHITHEATER ACTIVATES THE SKY PARK AS A SOLARIUM IN THE DAY AND AS A MOVIE AND PERFORMANCE SPACE AT NIGHT

Case Study #04

SANLITUN NORTH
BEIJING, CHINA

Project Data
Project Name: Sanlitun North
Building Type: Retail / Office
Client: Guo Feng Development
Location: Beijing, China
Size: 10,000 m²
Design: 2006
Completion: 2008



CONNECTING INDOOR AND OUTDOOR
FACING THE PEDESTRIAN PIAZZA, THE ELEVATION IS CONCEIVED AS A 3D BILLBOARD THAT TILTS TO THE DIFFERENT VIEWS OF THE OUTER LANDSCAPE

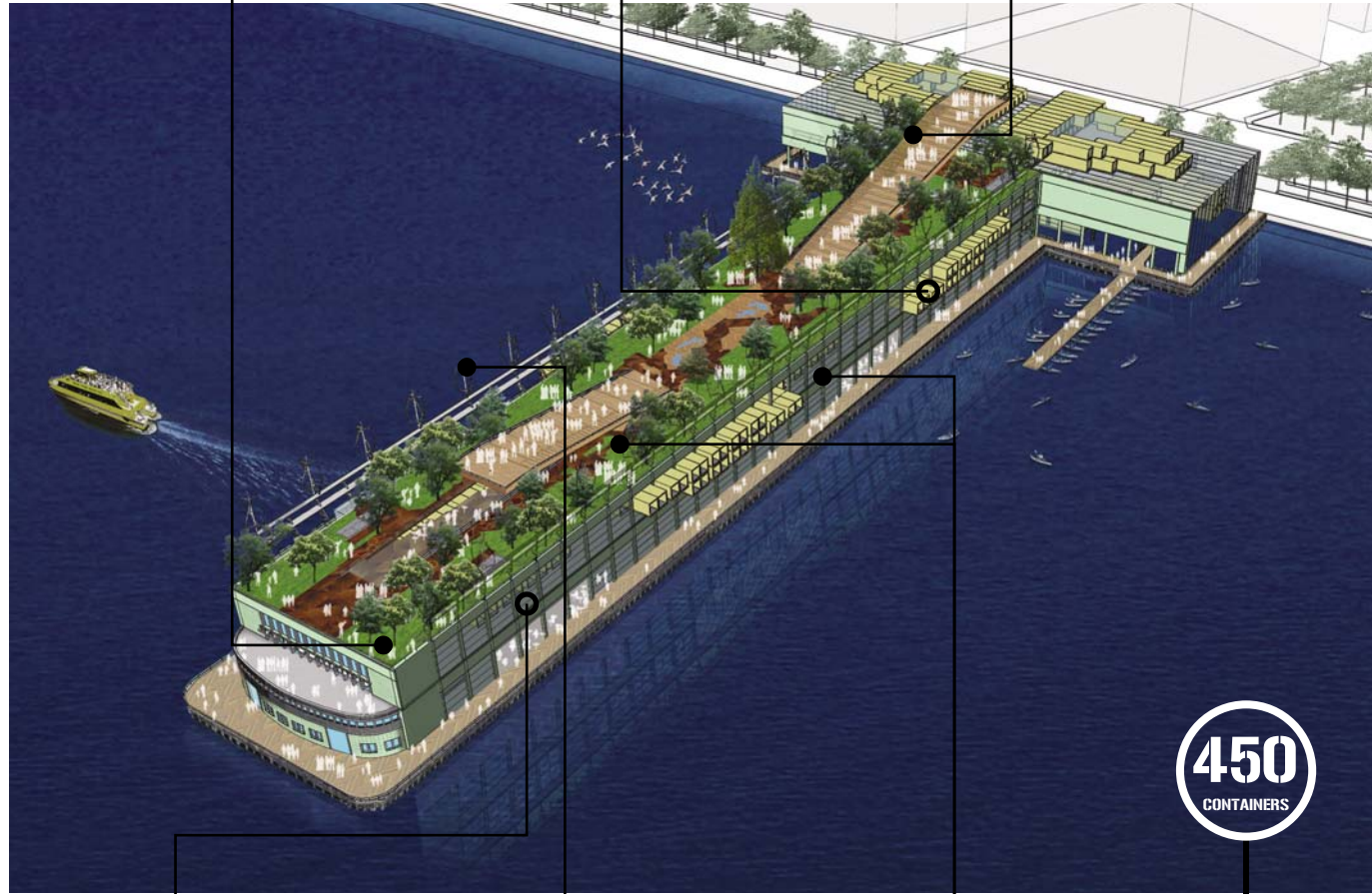


CONNECTING INDOOR AND OUTDOOR
THE STEEL EXTRUSIONS FUNCTION AS ENTRANCE, DISPLAY AND BAY WINDOWS AND EXTEND THE INTERIOR SPACE/PROGRAM ONTO THE PIAZZA



ADAPTING EXISTING TECHNOLOGIES
THE STAINLESS STEEL EXTRUSIONS WITH LARGE GLAZED FRONTS ARE MADE WITH THE TECHNOLOGY OF AIR DUCTS PROTRUDING OUT OF

03



450
CONTAINERS

04

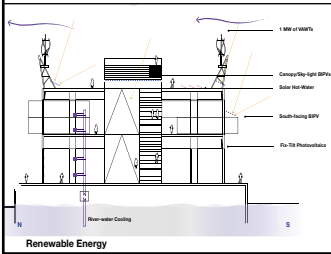


24
DUCTS

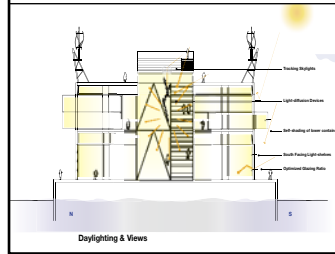
INTERWEAVING DIFFERENT FUNCTIONS
CONTEMPORARY CULTURE CENTER, FOOD, RETAIL AND URBAN MARKET, ESPLANADES AND ROOF PARK INTERTWINE WITHIN THE FOUR LEVELS



LETTING THE BUILDING BREATHE
PASSIVE ENERGY: NATURAL CROSS VENTILATION AND AIR TURBINES AT THE TOP EXPLOIT THE RIVER LOCATION AND ITS PROMINENT WIND EXPOSURE



LETTING IN NATURAL LIGHT
PASSIVE ENERGY: OPENING THE EXISTING PIER STRUCTURE ALLOWS LIGHT IN FROM TOP AND SIDES EXPLOITING ITS WESTERN LOCATION



RECYCLING SHIPPING CONTAINERS
450 USED SHIPPING CONTAINERS ARE MODIFIED TO CONNECT VERTICALLY AND HORIZONTALLY IN ORDER TO BECOME THE INDOOR MARKET



ACTIVATING WITH LIGHT + MOVEMENT
LARGE EXTRUSIONS PIERCE THE MESH AND BEND WITH VARYING ANGLES. AT NIGHT, THE EXTRUSIONS BECOME LIGHT BOXES WITH LED FRAMES



FILTERING SUNLIGHT AND NOISE
THE MESH PERFORMS AS A SECOND SKIN BUFFERING THE CITY NOISE LEVEL AND FILTERING DIRECT SUNLIGHT FOR ENERGY EFFICIENCY



ADAPTING EXISTING TECHNOLOGIES
REFERENCING A BUILDING UNDER CONSTRUCTION, A LAYER OF BLUE METAL MESH, WRAPS AROUND THE ENTIRE BUILDING SUPPORTED BY A SCAFFOLD



ABSORBING OUR 'DISTURBANCES'
THE STAINLESS STEEL EXTRUSIONS WITH LARGE GLAZED FRONTS CREATE FORCED PERSPECTIVE VIEWS WITHIN THE PIAZZA



THE LIVING BUILDING

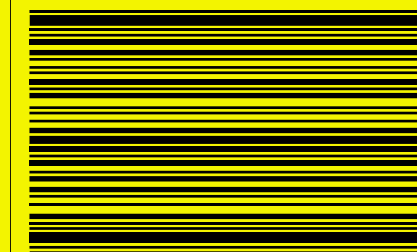
What do we do with this stuff? First, we love it. Some of these marginal artifacts, as artists from Duchamp to Warhol have shown us, have a profound readymade beauty and integrity. These objects require us only to look twice or to look sideways, to understand that we are surrounded by anonymous perfection, and that the familiar is very strange. But we try to go deeper into understanding these objects' systems of production, from the economies of repetition and reproduction in industrial manufacturing, to the upstream-downstream life-cycles of raw materials, by-products, and waste. We try to develop an understanding of objects not as independent forms, but as interdependent components in an ecology of technology: a complex local and global system of finding, moving, sorting,

making, changing, and using resources, in which the physical object is an expression of otherwise invisible systems that make up our social, financial, and natural world. What does this mean for the architecture that we make? Ours is a transformative architecture, and in this way it is critically and creatively unoriginal. Instead of the vain inefficiency of generating a singular expressive form and adapting material systems to its excessive requirements, we search for ways to radically customize, combine, and co-opt existing forms, assemblies, and structures. In this way we are both luxurious and cheap. We do this with two intentions. First, we believe that some objects of human industry, such as the fuselage of a Boeing 737, have reached such perfect equilibrium of form, manufacturing efficiency, and material structure, that it is the task of architecture not merely to imitate them, but to humbly apply the radical efficiency

of using them directly. And in doing so, we reveal hidden treasures, such as the stunning acoustics of the interior of a cement truck barrel tank. Our second intention is to explore a new equilibrium between the built environment, and the natural and industrial systems from which that environment is sourced. We exploit the existing economies of scale, inhabit the existing carbon footprints, and creatively divert the delivery point of existing manufacturing, shipping and operating systems. A small intervention far downstream in the cycles of those systems, such as shipping a dozen rural municipal water tanks to a dense downtown block in order to build a library, both utilizes the power, and criticizes the limits, of these systems. We divert, convert, invert, and pervert, in order to perfect. Beyond mere recycling or adaptive re-use, we try to catalyze new cycles of use and create buildings that breathe and live.

ARCHITECTURAL DESIGN COMPETITION

NEW BUILDING FOR THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING



LOT-EK THE UNIVERSITY OF MELBOURNE
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Case Study #05
HK DESIGN INSTITUTE
 HONG KONG, CHINA

Project Data
 Project Name: HK Design Institute
 Building Type: Design School
 Client: HK Design Institute
 Location: Hong Kong
 Size: 50,000 m²
 Design: 2006
 Completion: Competition Entry

RECONCEIVING THE URBAN ICON
 THE SCHEME CREATES A STRONG ICON TO STAND WITH ITS LINEARITY AGAINST THE DENSITY AND VERTICALITY OF HONG KONG'S URBAN LANDSCAPE

RECONCEIVING PROGRAM CONNECTIVITY
 THE ELEVATED VOLUMES ARE DESIGNED TO MINIMIZE THE IMPACT OF VERTICAL STRUCTURE AND VERTICAL CIRCULATION ON THE GROUND PLANE

REINVENTING SPACE AND PROGRAM
 DIRECT IMPLEMENTATION OF THE HIGHWAY OVERPASS CREATES TENSION BETWEEN FAMILIAR AND UNEXPECTED, BOTH IN FORM AND PROGRAM

Case Study #06
SANLITUN SOUTH
 BEIJING, CHINA

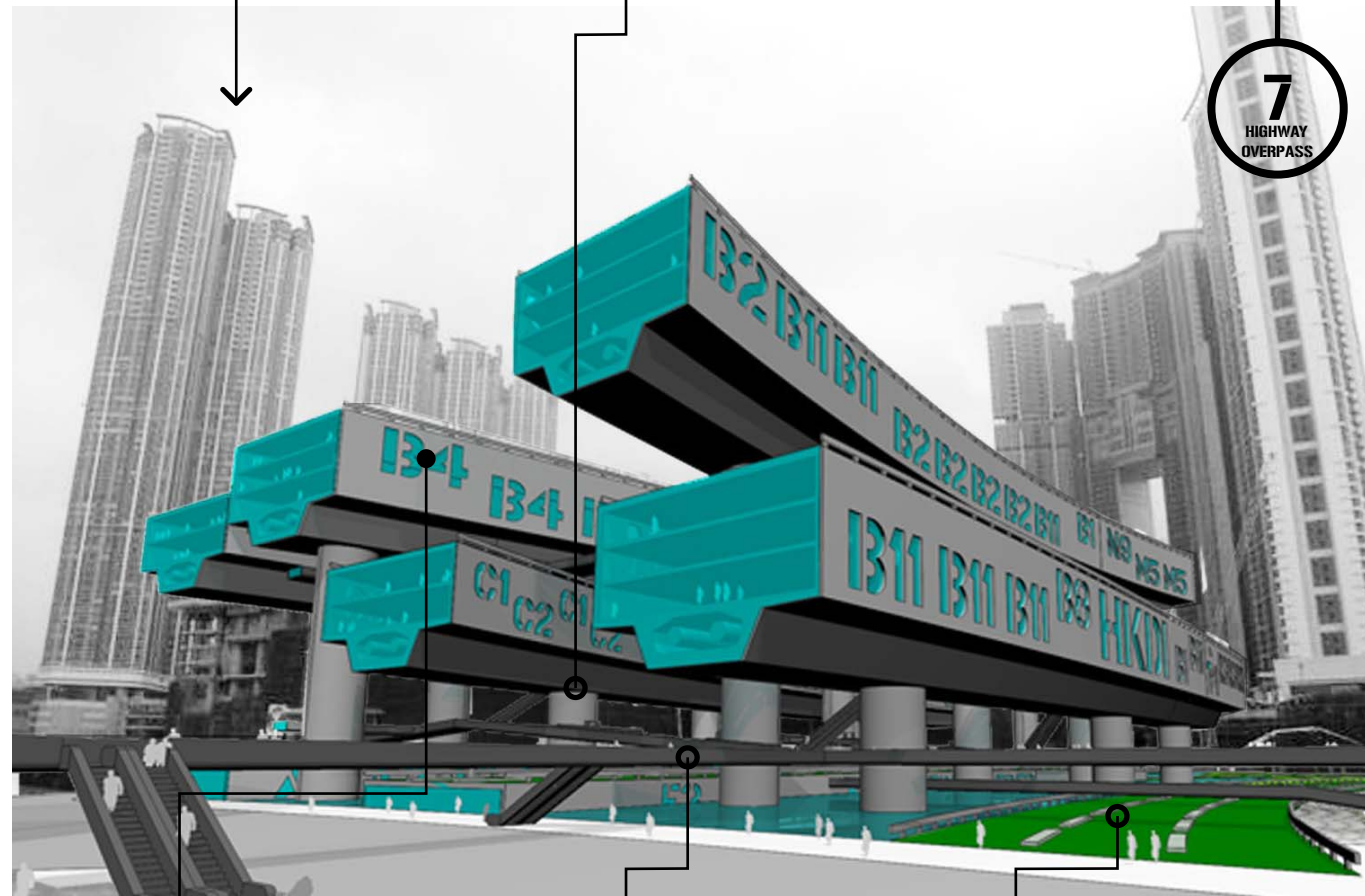
Project Data
 Project Name: Sanlitun South
 Building Type: Retail Complex
 Client: Guo Feng Development
 Location: Beijing, China
 Size: 10,000 m²
 Design: 2006
 Completion: 2008

QUESTIONING EXISTING TYPOLOGY
 THE PROJECT REVISITS THE OLD TYPOLOGY OF THE CHINESE 'HUTONG' AS MULTI-LEVEL INTERNAL URBAN ALLEY ANIMATED BY SMALL RETAIL

GAUGING TRANSPARENCY
 ORANGE MESH WRAPS THE EXTERNAL PERIMETER OF THE ENTIRE NORTH-EAST SECTION, ADDING PRIVACY AND SUN REFRACTION TO THE FACADES

RECONCEIVING THE IDEA OF BUILDING
 THE 3 BUILDINGS ARE TREATED AS ONE EDIFICE, INCORPORATING INDOOR AND OUTDOOR SPACES, INTERSECTED BY TWO PEDESTRIAN ALLEYS

05



06



ABSORBING DIFFERENT NEEDS
 A COMPLEX ARCHITECTURE OF DIFFERENT FLOATING AND INTERCONNECTED BUILDINGS FORMS THE NEW DESIGN SCHOOL

REINVENTING SPACE AND PROGRAM
 THE GROUND AND ROOF PLANES ARE THE CAMPUS GREEN SPACES, EASILY ACCESSIBLE FROM THE DIFFERENT DEPARTMENTS

AFFORDING FLEXIBLE OCCUPATION
 THE BOLD STRUCTURE CHALLENGES AND IS SIMULTANEOUSLY MANIPULATED BY THE DYNAMIC PROGRAMMING OF THE DESIGN INSTITUTE

CREATING DYNAMIC EXPERIENCE
 THE HOVERING LINEAR HIGHWAY ORGANIZATION MAXIMIZES THE INFLUX OF AIR, SUNLIGHT, AND OUTDOOR CIRCULATION

INTERWEAVING CIRCULATION
 THE CONTAINERS ARE PIERCED BY THE HORIZONTAL CIRCULATION FUNCTIONING AS ENTRANCE TO THE STORES AND AS DISPLAY WINDOWS

RE-ENGINEERING TECHNOLOGIES
 STEEL FRAMES FUNCTION AS RAILING AND BRISE-SOLEIL, DEFINING PEDESTRIAN LOGGIAS ON THE UPPER LEVELS

MODULATING THE INTERIOR SPACE
 THE SHIPPING CONTAINERS INSERTION GENERATES SPECIAL AREAS WITHIN THE INTERNAL PROGRAM TO RESPOND TO THE DIVERSE REQUIREMENTS

RECYCLING SHIPPING CONTAINERS
 SHIPPING CONTAINERS ARE INSERTED INTO THE FACADES AND JUT OUT INTO THE ALLEYS PROVIDING OPPORTUNITY FOR SPECIAL INTERIOR

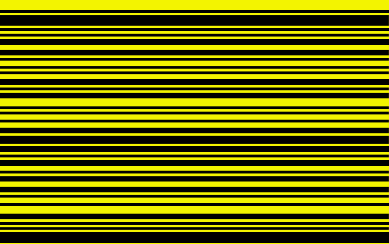
THE ACADEMIC ENVIRONMENT

We choose not to choose between architecture that develops new ecologies and economies, and architecture that calms, protects, provides, inspires, and rewards the body and spirit. We don't merely seek to do more with less, but instead to think deeply about what we measure with those adjectives. The operations that we apply have a humanistic, as well as tectonic intent. Like all modern architects, we like machines. But we like people more. In fifteen years of making buildings the way that we do, we've developed strategies that begin with the evolving lived-in experience of those buildings, and have found detailed and subtle ways of re-engineering a high-tech legacy to achieve humane environments. It's an approach to economy and ecology that we feel

is right for right now, and for good. LOT-EK methodology and vision, solidly rooted in our direct experience of the contemporary urban condition, from super-dense New York to sprawling Los Angeles, from ancient Naples to totally renewed Beijing, will afford Melbourne and its University a critical and creative re-interpretation of the urban environment on the brink of a new era marked by the need of responsible and sustainable invention. The insertion of a significant public building, such as the new building for The Faculty of Architecture, must in fact become the catalyst and the inspiration for a new urban ecology. Just as importantly, the new building must live up to its potential to stimulate renewed creative impulses and practices within the school in order to redefine the academic environment. LOT-EK principals share a ten-year teaching experience and a great passion for

the human, intellectual and creative exchange that is concentrated in an architecture school. Through teaching at the Graduate School of Architecture of Columbia University and lecturing in art and architecture schools around the world, we recognize the hunger for a critical, interdisciplinary and open-source approach to learning. We also recognize a hunger for more substance and less glossy-and-slick form making. The building LOT-EK will envision for the Faculty of Architecture embodies the process of making and the process of learning; creates a landmark within the community through a striking presence and a powerful performance; focuses on its relationship to ground and surroundings to offer strong interaction with landscape and community; ultimately forms a complex and surprising interior world, redefining and transforming the experience of creative learning within the school.

ARCHITECTURAL DESIGN COMPETITION
 NEW BUILDING FOR THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING



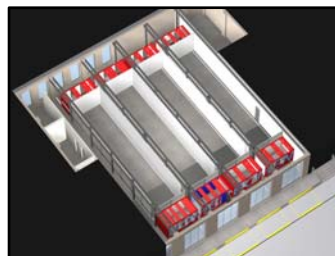
LOT-EK THE UNIVERSITY OF MELBOURNE
 3/6



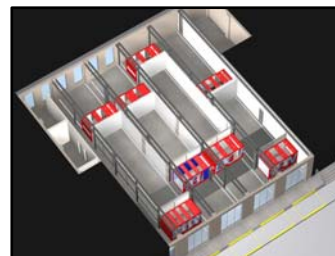
BOHEM ART FOUNDATION - NEW YORK
USED SHIPPING CONTAINERS ARE MODIFIED TO ADAPT ARCHITECTURAL NEEDS AND TRANSFORMED INTO BREATHING ENVELOURES



CREATING FLEXIBILITY
SHIPPING CONTAINERS HOUSING OFFICE FUNCTIONS MOVE ON TRACKS TO CHANGE THE SPACE FOR MULTIPLE USES



GENERATING SPACE
WALL PANELS MOVE ALONG WITH THE CONTAINERS TO GENERATE EXHIBITION SPACES ACCORDING TO CURATORIAL NEEDS



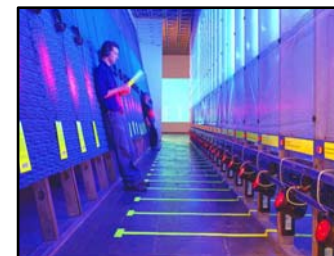
VARYING SIZES AND SHAPES
ARTISTS SET UP THEIR GALLERY FROM A MODULAR SYSTEM WITH NO WASTE OF MATERIAL AND ENERGY BUILDING/TEARING WALLS



BITSTREAMS EXHIBITION - WHITNEY MUSEUM
FLUORESCENT TUBES TRAPPED IN A CLEAR PLASTIC TARP WALL GO ON AND OFF ACCORDING TO VISITORS' ACTIVITY



MOVING LIGHT
A LONG PERSPECTIVE OF ON/OFF FLUORESCENT TUBES ECHO THE SEQUENCE OF A ONES AND ZEROS THAT CONSTITUTE A BITSTREAM



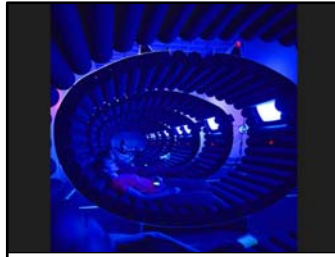
MAKING SPACE FOR TIME BASED ART
A LISTENING CHANNEL IN WHICH VISITORS CAN RELAX BY LEANING AGAINST AN INCLINED FOAM WALL AND ENJOY DIGITAL SOUND ART



ADAPTING OTHER TECHNOLOGIES
USED SHIPPING CONTAINERS ARE MODIFIED TO ADAPT ARCHITECTURAL NEEDS AND TRANSFORMED INTO BUILDING MODULES



TV-TANK - DEITCH PROJECTS, NEW YORK
TV-TANK TRANSFORMS AN OIL TANK INTO A SET OF FLOATING SECTIONS FOR LOUNGING. THE 35' LONG ALUMINUM TANK IS SLICED INTO 8 RINGS.



DISCOVERING UNEXPECTED SPACES
THE MODULES ARE LINED WITH RUBBER TUBES AND EQUIPPED WITH TV SETS. VIEWERS EXPERIENCE THE REVEALED ELLIPTICAL INTERIOR SPACE OF THE



CONNECTING PRIVATE AND PUBLIC
VIEWERS LOUNGE IN THE PRIVACY OF SINGLE OR DOUBLE SECTIONS. SECTIONS CAN BE EXTRACTED TO BECOME INDIVIDUAL VIEWING MODULES.



RE-IMAGINING AN ORDINARY OBJECT
THE SIMPLE MYSTERIOUS INDUSTRIAL SHAPE OF THE OIL TANK IS RE-IMAGINED AND ITS INTERIOR SPACE IS REVEALED.



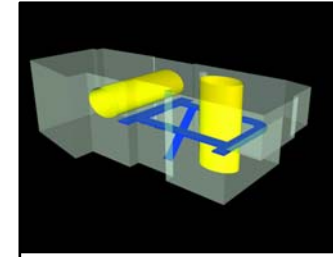
MORTON LOFT - NEW YORK
ONE TANK SECTION IS PLACED HORIZONTALLY OVER THE LIVING ROOM AND CONTAINS TWO SLEEPING PODS



CARVING OUT AN OIL TANK
4 HATCHBACK DOORS CUT FROM BOTH SIDES OF THE TANK ARE OPENED BY HYDRAULIC PISTONS TO OFFER SUNLIGHT AND VENTILATION



INHABITING AN OIL TANK
A METAL LADDER LEADS TO A RING OF CATWALKS AT THE MEZZANINE LEVEL TO GIVE ACCESS TO THE SLEEPING PODS



ADAPTING OTHER TECHNOLOGIES
AN OIL TANK CUT IN 2 SECTIONS IS IMPORTED INTO A LOFT SPACE TO ENCLOSE INTIMATE FUNCTIONS LEAVING THE SPACE OPEN



MIXER, URBACH ARCHITECTURE GALLERY, NY
MIXER TRANSFORMS A STEEL CEMENT MIXER INTO A 21st CENTURY MEDIA COCOON FOR LOUNGING, VIEWING AND DREAMING



OUTFITTING TECHNOLOGY
FITTED WITH 12 MONITORS CONNECTED TO A VARIETY OF AV INPUTS: TV, DVD, PLAYSTATION, INTERNET, AND SURVEILLANCE CAMERAS



INCAPSULATING TECHNOLOGY
THE INTERIOR OF THE CEMENT MIXER OFFERS AN ENVELOPING INTIMATE ENVIRONMENT ANIMATED BY MULTIPLE FORMS OF MEDIA



SURROUNDING WITH CONTENT
MIXER OFFERS A DJ BOOTH EXPERIENCE FOR ONE OR MORE PEOPLE TO SELECT, SAMPLE AND MIX SOUND AND IMAGERY TO CREATE THEIR OWN



CANCO LOBBY - JERSEY CITY, NJ
THE VAST LOBBY OF THE CANCO LOFTS BECOMES A DYNAMIC PUBLIC SPACE AND A PULSATING PRESENCE WITHIN THE REVITALIZATION OF JERSEY



EMBEDDING TECHNOLOGY
THE LOBBY IS CONCEIVED AS A PLACE OF SOCIAL GATHERING, AN INDOOR PIAZZA WITH AN INTERACTIVE TECHNOLOGY SET UP FOR ART



COMBINING OFF-THE-SHELF MATERIALS
STACKS OF SCAFFOLDING WOOD PLANKS CREATE BENCHES AND CANOPIES FOR VISITORS TO RELAX ON AND INTERACT WITH VIDEO ART



BENDING ELECTRIC CONDUIT
A SCREEN MADE OUT OF BENT ELECTRIC CONDUIT SUPPORTS AND FEEDS THE TECHNOLOGICAL INFRASTRUCTURE AND DEFINES THE SPACE



MOBILE DWELLING UNIT - WHITNEY MUSEUM
CUTS IN THE METAL WALLS OF THE CONTAINER GENERATE SUB-VOLUMES, EACH ENCAPSULATING ONE LIVE, WORK OR STORAGE FUNCTION



EXTRUDING SPACE
WHEN IN USE, ALL SUB-VOLUMES ARE PUSHED OUT, LEAVING THE INTERIOR OF THE CONTAINER COMPLETELY UNOBSTRUCTED.



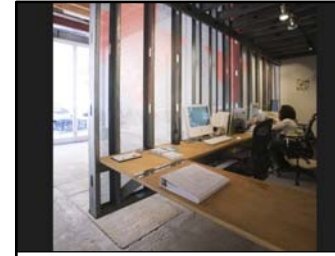
ALIGNING PROGRAM
THE BUILT-IN FURNITURE OF EACH SUB-VOLUME IS DESIGNED TO ADDRESS A SPECIFIC FUNCTION. FUNCTIONS ARE PAIRED ALONG THE CENTRAL AXIS



PULLING OUT STORAGE
ROLLING BOOKSHELVES AND CLOSETS OPEN INTO THE CENTRAL VOLUME OF THE CONTAINER.



CYNTHIA BROAN GALLERY - NEW YORK
THE FACADE IS A THIN LAYER OF PRINTABLE VINYL MESH THAT IS DRAPED OVER THE OLD BRICK WALL CREATING AN ADDITIONAL EVER-CHANGING ART



FILTERING PRIVACY
PRIVATE FUNCTIONS ARE PLACED IN FOUR MOVEABLE ELEMENTS THAT ENABLE MULTIPLE CONFIGURATIONS OF THE EXHIBITION SPACES



FOCUSING ON TECHNOLOGY
THE VIDEO ROOM SEPARATES THE TWO MAIN WHITE EXHIBITION SPACES WHILE CREATING A THIRD, DARK VOLUME



SLIDING SPACE
THE 3 MOVABLE ELEMENTS SLIDE TO CHANGE THE SIZE AND SHAPE OF 4 SPACES IN AN ENFILADE



DIM MOBILE STORE
THE REFLECTIVE EXTERIOR SURFACES CAMOUFLAGES THE TRUCK BODY, FILTERED THROUGH THE BRAND'S LOGO THAT WRAPS



TRIPLING SPACE
A 53 FOOT LONG TRUCK TRIPLES IN SIZE AND OPENS WITH THE PUSH OF A BUTTON TO BOTH SIDES.



DISPLAYING WHAT IS HIDDEN
ALL THE CLOTHES DISPLAY IS REDUCED TO A THIN LAYER OF FLAT-SCREENS, CREATING AN INFRASTRUCTURE FOR THE RAPID BI-WEEKLY



GAINING SPACE
THE FITTING ROOMS COLLAPSE TO THE CEILING TO PROVIDE VALUABLE SPACE WHEN NOT IN USE.



THEATER FOR ONE
THEATER FOR ONE USES THE 'ROAD-BOX' TECHNOLOGY TO CONFIGURE A SPACE FOR ONE ACTOR AND ONE AUDIENCE MEMBER.



TRAVELING SPECTACLE
THE ENTRANCES FOR ACTOR AND AUDIENCE ARE POSITIONED ON OPPOSITE SIDES.



SEPARATING ROLES
A HARD SHATTER PULLS OUT AT THE START OF THE PLAY TO CONNECT THE TWO SPACES.



SINKING IN FANTASY
THE AUDIENCE SITTING AREA INCORPORATES A PEEP-BOOTH CHAIR WITH RED PADDED VELVET AROUND

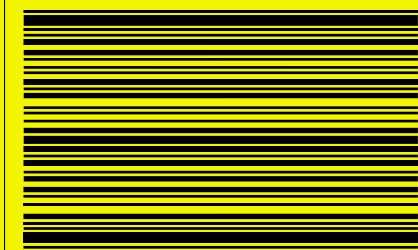
THE DESIGN STUDIO

LOT-EK's research and methodology seeks to discover/invent a new tectonic - along with new spatial and programmatic qualities - by challenging and embracing our material culture and universe of products. URBANSCAN (collection of raw data and foundation of our design methodology) is a systematic, on-going photographic recording of our contemporary urban reality. This research focuses on man-made objects and systems, not originally intended for architectural use, and the way they proliferate, accumulate, overlap and interfere with the built as well as the natural environment around the globe. Objects are observed and selected for their availability and their architectural qualities: volume, space, form, structure, functionality, technology, material, size, transportability, modularity, etc... In order to exploit such qualities, a series of

simple Operations are implemented to modify the Objects, creating complex architecture configurations and fulfilling programmatic needs. These Operations are inspired/derived from the observation of how Objects exist and behave within our environment: the way they are stored, transported, placed, used or occupied. Operations transform Objects through forceful actions that are as physical as they are conceptual, pushing the limits of basic assemblies into complex, fantastic and compelling spaces, volumes and programs. By modifying and assembling Objects together, our buildings inherently present spaces with radically different characteristics that can be successfully exploited for different programmatic needs. From intimate spaces within single Objects, to modular/flexible spaces within series of communicating Objects, to narrow spaces between Objects, to large spaces surrounded and defined by Objects.

The calculated coexistence of all these spatial opportunities within one building generates dynamic, unexpected sequences of private, semi public and public spaces or modular/flexible vs. fixed spaces or interior and exterior spaces. Through their ten-year experience working with graduate students at Columbia University, LOT-EK principals understand that the Design Studio must be the lively and vibrant core of the Faculty of Architecture. Precisely by positioning the Design Studio within such spatial sequences in an interactive and flexible continuum will allow it to absorb and propagate the culture of the school. As in most of our buildings an interactive technology infrastructure will infiltrate and become an integral part of the architecture of the building to transform and animate the academic spaces allowing interactive display and creative exchange and deepening the inter-connection within the different groups/individuals that populate the school and between the school and the global culture.

ARCHITECTURAL DESIGN COMPETITION NEW BUILDING FOR THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING



LOT-EK THE UNIVERSITY OF MELBOURNE
4/6

Lead Architect

Partner Architect



Production Architect



Engineers



LOT-EK

LOCATION: NEW YORK, USA

PROFILE: LOT-EK, a design studio based in New York City, has achieved high visibility throughout the world for its sustainable and innovative approach to construction, materials and space; for the use of technology as an integral part of architecture; for addressing issues of mobility and transformability in architecture; and, for blurring the boundaries between art, architecture and entertainment. Founded in 1993, the firm has been involved in mix of international residential, commercial and institutional projects. In addition, LOT-EK has designed site-specific installations for major cultural institutions and museums, including MoMA, the Whitney Museum and the Guggenheim.

LOT-EKs sustainable approach to construction through the adaptive reuse of existing industrial objects and systems has been the basis of projects at all scales. Committed to ecologically-responsible, intelligent methods of building, the team takes advantage of the technological properties of existing industrial objects to create architecture. They not only recycle objects but recycle the intelligence that went into their development. Beyond the inherent sustainability of their design methodology, LOT-EK is committed to researching and implementing sustainable technologies as a means to emphasize overall design concepts.

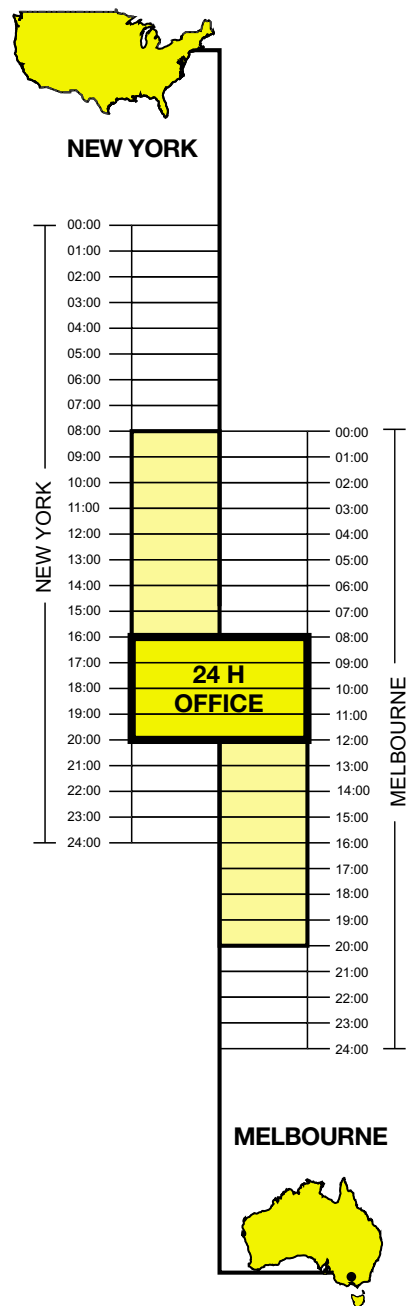
KEY TEAM MEMBERS:

ADA TOLLA and GIUSEPPE LIGNANO

ROLE: Lead Designers
LOT-EK's founding partners, Tolla and Lignano, have a Master Degree in Architecture and Urban Design from the Università di Napoli, Italy (1989) and completed post-graduate studies at Columbia University, New York (1991). Besides heading their professional practice, they are currently teaching at Columbia University, Graduate School of Architecture, in New York. They lecture at major universities and cultural institutions throughout the U.S. and abroad.

WILLIAM FEUERMAN

ROLE: Project Manager, Liaison
Feuerman received a Master of Science in Advanced Architectural Design from Columbia University (2006) and a Bachelors of Architecture from the California College of the Arts (2002). Feuerman has worked at several leading international design firms including Bernard Tschumi Architects where he worked on the University of Cincinnati Athletic Center and the Florida International University School of Architecture. Feuerman is currently teaching at Columbia University, Graduate School of Architecture and Pratt Institute.



AMA

LOCATION: MELBOURNE, AUSTRALIA

PROFILE: Andrew Maynard Architects (AMA), based in Melbourne, was established in 2002. AMA situates its practice as a balance between built projects and broad polemical design; concept rich, left of centre and sustainability conscious. This is demonstrated in AMA's highly crafted built work and socio-politically based concepts, both of which have been widely published and have garnered global recognition.

KEY TEAM MEMBERS:

ANDREW MAYNARD

ROLE: Partner Designer
Maynard, founder and Director of AMA, received a Bachelor degree in Environment Design (1996) and a Bachelor of Architecture (1998) from the University of Tasmania. Prior to forming AMA, Andrew worked for a number of recognized firms, including Allom Lovell and Woods Bagot Melbourne, where he was involved in the design of numerous, large scale commercial and institutional projects throughout Australia and South East Asia. His practice has combined innovative and unorthodox problem-solving with sensitivity to historic sites and conditions. Andrew is a Registered Architect in the state of Victoria.

MARK AUSTIN

ROLE: Project Manager
Austin, an Associate Director at AMA, holds a Bachelor of Environmental Design from the University of Tasmania (1993) and a Bachelor of Architecture from the University of Melbourne (1997). Before joining AMA, Mark trained in London, working on projects ranging from urban redevelopment projects in the West End to commercial works in the UK's South East. Back in Melbourne, Austin worked in the residential & commercial sectors of the city with Col Bandy Architecture.

PLUS ARCHITECTURE

LOCATION: MELBOURNE, AUSTRALIA

PROFILE: Plus Architecture, established in 1997, is one of the leading architectural practices in Melbourne. Plus has an extensive and diverse range of experience and ability, from large scale master planning and mixed-use projects, to boutique retail, conference and recreational facilities. Plus Architecture, with extensive knowledge in government procedures and policies, is experienced in successfully completing complex projects in the city of Melbourne.

KEY TEAM MEMBERS:

IAN BRIGGS

ROLE: Production
Briggs has a Bachelor of Environmental Design and a Bachelor of Architecture. He is a Registered Architect in Victoria as well as a registered 1st Rate Assessor who integrates ESD principles into all of his designs. Since joining Plus Architecture, Ian has played an integral role as a Design Director on a number of projects including, MAB Corporation's NewQuay, Docklands Masterplan, Stockland's major Tooronga Village Redevelopment in Glen Iris, and the masterplan for West Precinct in Melbourne's Docklands.

AXEL BAUMANN

ROLE: Production
Baumann has a Bachelor of Architecture from the University of Applied Sciences in Hamburg and a Masters in Architecture from the University of Kassel, Germany. In 2006 Axel was awarded a State commission to establish a 15-year Facility Plan for 7 different public schools in Offenbach. Since joining Plus in 2007, Axel has worked on various competition submissions and feasibility studies for MAB at Melbourne's Docklands and recently has been the Project Architect for Wrap Southbank Baracon's new residential and serviced apartment development on City Road.

ARUP

**LOCATION: MELBOURNE, AUSTRALIA
NEW YORK, USA**

PROFILE: Arup is a global organization of designers, engineers, planners and business consultants, founded in 1946. It has a constantly evolving skills base and works with local and international clients around the world. Arup's leaders who will be responsible for the delivery of this project are renowned for designing and delivering outstanding engineering for many of the landmark buildings in Melbourne, across Australia, and internationally.

Arup is a member of, Engineers Australia, the Association of Consulting Engineers Australia, the Property Council of Australia; and the Australian Construction Industry Forum

KEY TEAM MEMBERS:

Peter Bowtell

Role: Technical Director, Melbourne

Joseph Correnza

Role: Project Director, Melbourne

Susan de Vere

Role: Design Manager, Melbourne

David Scott

Role: Principal, New York

John Bahoric, Structural Leader; Paul Simpson, Civil Leader; John Legge-Wilkinson, CAD Leader; Russell Jessop, Mechanical Leader; Peter Adcock, Electrical Leader; Pippa Connolly, Building Sustainability; Dr Gerard Healey, Building Sustainability; James Selth, Strategic Sustainability; John King, Façade Engineer; Trevor Buckley, Hydraulics & Fire Protection; David Graham, Fire Engineer; Sarah Alpher, Acoustic Engineer; Bruce Johnson, Transport Planning & Traffic Engineer; Paul Stanley, Pedestrian Planning; Sean Tobias, Vertical Transport

CAPABILITY AND PROCESS

24-HOUR OFFICE

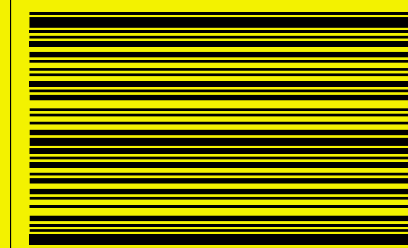
For this project, an international team of skilled professionals has been assembled to meet the needs of the University of Melbourne. In addition to the value of bringing together diverse, global perspectives and talents, an international team has the added benefit of operating as a 24-hour office, dedicated to completing this project on time and on budget. For this collaboration, LOT-EK will serve as the lead designer, partnering with Andrew Maynard Architects (AMA), registered architects in the state of Victoria.

To facilitate cohesive design and solid execution, LOT-EK will have a project manager/liaison representing the firm in Melbourne. This liaison will guarantee a close connection between LOT-EK and AMA and commute between Melbourne and New York as needed. If selected, LOT-EK is ready to send this liaison to Melbourne starting immediately with the next competition phase. Both LOT-EK and AMA are composed of a tightly-knit group of passionate, motivated designers lead by principals who are involved in all components of each project. Because of their firm structures, LOT-EK + AMA will enable an acute design sense, drawing on years of research, to be brought to life in every detail of the project. Rounding out the team, Plus Architecture, a firm with a successful history of completing large, complex projects in the Melbourne metropolitan area, will manage the design and documentation of this project, working together with

Arup, an internationally recognized multidisciplinary firm of designers, planners and engineers. With its global presence, Arup will contribute to the 24-Hour Office structure with dedicated principal and staff in their New York office that will work with LOT-EK in collaboration with their Melbourne office. Our objective is to work closely with the Faculty of Architecture and the University of Melbourne to deliver an exceptional and iconic building that is based on responsible and sustainable choices; and that meets the evolving needs of the university, the students, the community and the city. We are aware of the deep responsibility that such a process entails and we are confident that our international design team can be relied on for its creativity, innovation, professional competence, experience, cohesion, and integrity.

ARCHITECTURAL DESIGN COMPETITION

NEW BUILDING FOR THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING



THE UNIVERSITY OF MELBOURNE

5/6



Lead Architect



LOT-EK / PUMA City - Around the World
Awards Received:
T+L Design Award - Best Retail 2009
National Design Award, Finalist 2008



Partner Architect



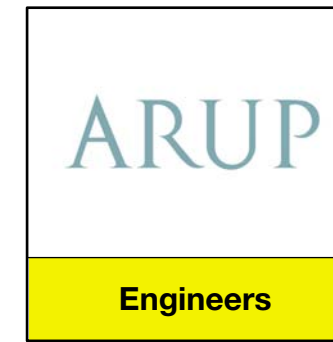
AMA / TATOO HOUSE - Melbourne, Australia
Awards Received:
Master Builders National Award 2008
Master Builders Victorian Award 2008



Production Architect



PLUS / NewQuay - Docklands, Australia
Awards Received:
RAIA Victorian Chapter 2003
Property Council Award 2004



Engineers



ARUP / The Water Cube - Beijing, China
Awards Received:
Australian Engineering Excellence Awards, 2008
ACEA (Asso. of Consu. Eng. Aus.) National Award, 2008

LOT-EK

LOT-EKprojects

cultural buildings

2008: PIER 57, (mixed use) Chelsea, New York
2006: HKDI, Hong Kong Design Institute
2005: NEW JALISCO LIBRARY, Guadalajara, Mexico

commercial buildings

2009: Billboard Building, art + retail, New York
2008: PUMA City, mobile building for Volvo Ocean Race 2008-2009
2005: SANLITUN SOUTH, retail complex, Beijing
2005: SANLITUN NORTH, retail/office building, Beijing

residential buildings

2007: WEINER TOWN HOUSE, West Village, New York
2007: 87 LAFAYETTE TOWER, Court District, New York
2007: CHK, Container Home Kit

mobile architecture

2006: UNIQLO CONTAINERS, pop-up stores, New York
2004: DIM MOBILE RETAIL UNIT, traveling clothing retail unit, USA
2002: MDU, mobile dwelling unit

cultural renovations

2002: BOHEN FOUNDATION, Meat District, New York
2000: NEW MEDIA GALLERY, New Museum of Contemporary Art, Soho, New York
2000: SARA MELTZER GALLERY, Chelsea, New York

commercial renovations

2005: UNIQLO +, Kuzuha Store, Osaka; Musashisakai Store, Tokyo
2004: UNIQLO +, flagship store, Osaka, Japan

residential renovations

2007 :CANCO LOFTS LOBBY, Jersey City, NJ
2000: MORTON LOFT, West Village, New York
1995: GUZMAN PENTHOUSE, Midtown, New York

exhibition+event design

2008: SMART CAR LAUNCH, Chelsea, New York
2007: X-STATIC PROCESS, Steven Klein's Madonna video portraits, Louis Vuitton Store, Roppongi, Korea, Tokyo, Moscow, New York
2003: MIND SETS, web exhibition, Guggenheim, New York
2001: SOUND-CHANNEL, sound exhibition, Bitstreams, Whitney Museum, New York

art installations

2008: GREEN-ENERGY GEL BULB

LOT-EKawards

2009: T+L DESIGN AWARD, Best Retail, PUMA City
2008: NATIONAL DESIGN AWARD. Architecture Finalist, Cooper-Hewitt National Design Museum
2005: I.D. Annual Design Review. Best of Interactive Design Category
2002: NATIONAL ENDOWMENT FOR THE ARTS GRAN - MDU
2002: AMERICAN CENTER IN PARIS GRANT. Funds for the MDU prototype
2001: NATIONAL DESIGN AWARD. Environment Design Finalist, Cooper-Hewitt National Design Museum

1999: EMERGING VOICES. Architectural League, New York

LOT-EKpublications monographs

2003: LOT-EK: MDU. Aaron Betsky, Robert Kronenburg, Henry Urbach. DAP, NY
2002: LOT/EK URBANSCAN. Essays by Philip Nobel. Princeton Arch. Press, NY
2000: MIXER, by LOT/EK - essay by Mark Robbins Edizioni Press, New York

books

2008: PORTABLE ARCHITECTURE, Robert Kronenburg. Pub. by Birkhauser, London
2008: EX-CONTAINER, by Yasutaka Yoshimura. Published by Graphic-sha, Tokyo
2008: Y08 :THE SKIRA YEARBOOK OF WORLD ARCHITECTURE 2007-2008 by Luca Molinari. Published by Skira, Milan
2007: DESIGN NOW, by Charlotte & Peter Fiell. Taschen, Germany
2007: CONVERSIONS, Emma O'Kelly & Corinna Dean. Laurence King Pub, London
2007: SMALL ENVIRONMENTS, Rockport Publishing, Massachusetts

periodicals

2009: DBZ/February 2009, Berlin. Gegen den Strom LOT-EK, New York
2009: WOUND/January 2009, London. In-The-Box PUMA City by LOT-EK
2008: AMC/December 2008, France. LOT-EK PUMA City Alicante
2008: INTERNI/December 2008, Italy. Archicontainer by Danilo Premoli
2008: NEW YORK TIMES MAGAZINE/June 8, New York. A LOT-EK Solution
2008: MARK/April-May 2008. View Point, Shipping News by David Sokol
2008: METROPOLIS/April, New York. LOT-EK Ships to Beijing
2007: DWELL/Sep, New York. LOT-EK Surf-A-Bed Installation Henry Urbach

LOT-EKexhibitions

solo

2004: WHITNEY MUSEUM, New York. MDU, Mobile Dwelling Unit
2003: WALKER ART CENTER, Minneapolis. MDU, Mobile Dwelling Unit
2000: HENRY URBACH ARCHITECTURE, New York. Mixer

group

2008: VENICE ARCHITECTURE BIENNALE, Venice, Italy.
2003: WALKER ART CENTER, Minneapolis. Strangely Familiar
2003: SÃO PAULO ARCHITECTURE BIENNAL, Sao Paulo, Brazil. American Pavilion
2003: VENICE BIENNALE, Venice, Italy. Concepts for the Snow Show
2002: VENICE ARCHITECTURE BIENNALE, Venice, Italy. New Worldtrade Center
2002: VITRA MUSEUM, Weil-am-Rhein and Berlin, Germany. Living in Motion
2002: NATIONAL BUILDING MUSEUM, Washington DC. Re-imagining Ground Zero
2001: WHITNEY MUSEUM, New York. BitStreams
2001: MUSEUM OF MODERN ART, New York. Workspheres
2000: MUSEUM OF MODERN ART, San Francisco. Experiments in Architecture

LOT-EKcollections

Guggenheim Museum, New York - San Francisco Museum of Modern Art, San Francisco - The Bohem Foundation, New York - Bloomberg LP, New York - Weatherspoon Art Museum, University of North Carolina, Greensboro, NC

LOT-EKteaching

2003-09: COLUMBIA UNIVERSITY, Graduate School of Architecture
2005: SYRACUSE UNIVERSITY, School of Architecture
2000-05: PARSONS SCHOOL OF DESIGN, Architecture Department

AMA

PROJECTS:

residential buildings

2009: VADER HOUSE, Melbourne, Australia
2007: TATTOO HOUSE, Melbourne, Australia

multi residential buildings

2007: KUALA LUMPUR CITY CENTRE TOWERS, Kuala Lumpur, Malaysia
2006: STYX VALLEY PROTEST, Shelter, Tasmania
concepts & polemics
2006: STYX VALLEY PROTEST SHELTER, Tasmania

EXHIBITIONS:

2006: PAST, PRESENT, FUTURE EXHIBITION, Exhibitor
2005: CITY OF MILAN AWARD for Young Foreign Designers, Exhibitor

PUBLICATIONS:

2009: THE AGE, See the Light' Living by Design, Australia
2009: HEALTHCARE ON THE MOVE, Royal College of the Arts, UK
2009: NEW PREFAB, Equipo Loft Publishing, Spain
2009: POLISH PRESTIGE HOUSE/April 2009
2009: THE AGE, New Meets Old in a House of Secrets, Domain, Australia
2009: ARCHITECTURE NOW - HOUSES, Tashen publication, Slovenia
2009: DESIGNER/March 2009, Issue 104, UK
2009: MELBOURNE MAGAZINE/January, Nine Faces to Watch in 09'
2009: DWELL/January 2009, Smarter Greener More Daring, Why are the World's Best Houses in Australia and NZ?, USA
2009: HOUSE & HOME, Volume 31, No 2, Canada
2008: VOYEUR/DECEMBER 2008, Virgin In-flight Magazine
2008: SPACES/August 2008, Issue no 25, UK
2008: EBEN INTERIORS, Volume 57, Barcelona, Spain
2008: CASAMICA, Volume 05, 2008, Italy
2008: ARCHITECTURE & DETAIL, Volume 04, China
2008: PASAJES DISEÑO/May 2008, Volume 02, Madrid, Spain
2008: EBEN INTERIORS, No 57, 2008, [Barcelona]
2008: METROPOIS, Volume 09, New York, USA
2008: THE AGE/April 12, 2008, The Grassroots Motions for Green Roofs
2008: AUSTRALIAN FINANCIAL REVIEW/April 4-6, 2008, Australia
2008: MARK- ANOTHER ARCHITECTURE/May, Mark Pub., Netherlands

AWARDS:

2009: VISION AWARDS, Winner
2009: RAIA AWARDS, Shortlisted
2009: IDEA AWARDS, Shortlisted
2008: VICTORIAN MASTER BUILDER AWARDS, Best Reno./Ext., Winner
2008: ASPAC COMMUNITY DEVELOPMENT, Hyderabad, India, Winner
2004: YOUNG GUNS 04, New York City, Winner
2000: ASIA PACIFIC DESIGN AWARD 2000, 'The Design Pod', 1st Prize
1998: GRAPHISOFT PRIZE, 'The Devil's Ballroom', 1st Prize
1997: SW BLYTHE ARCHITECTURE AWARD, 'Buildings in the Park', Winner

MERIT

from "LOT-EK: Mobility, Materiality, Identity" by Robert Kronenburg, Professor - School of Architecture - University of Liverpool (2003)
[...] LOT-EK trained and practice as architects and perceive their work as architecture though much of it transcends the boundaries of all areas of three-dimensional creativity. They design complex buildings that explore important issues about how we live in the world today. They craft furniture, light-fittings and domestic objects that are practical and meaningful. They build interior spaces in which people live and work. They envisage ephemeral environments for special events. They create installations in art galleries that challenge artistic perceptions. This multi-faceted range of work is made possible by the path they have chosen to explore in their design work. It is a personal agenda and, despite the varied nature of the projects,

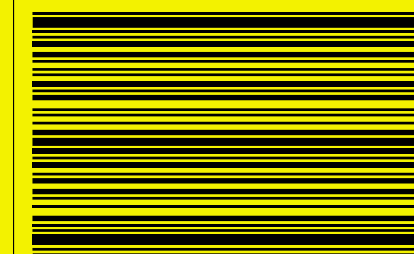
is one that has a clear, continuing, developing basis.

LOT-EK's agenda is the search for a new vernacular based on the products of industrial technology. These products are all around us, almost invisible, yet they form the interconnected machine that enables our urban society to operate. The idea that by making better use of the industrial infrastructure of the world we can change our lives for the better has been a recurring theme in design history. The designers, historians, theorists who have explored this idea are legion - from William Morris to Wes Jones via Viollet-le-Duc; le Corbusier; Buckminster Fuller; Charles and Ray Eames; Archigram; Shigeru Ban. LOT-EK's work consequently has resonance because it is an ongoing concern. It has further relevance because it consists of physical examples where things with little or no value can be made into things of significant value. We might also then surmise that this work can be perceived as a comment on a consumer

society, which almost universally aspires to the expensive and the new. Architecture, like all arts, is referential. LOT-EK's reference, instead of the architecture of previous ages, is the industrial artefacts of today. It is a recognition of the precious nature of the mundane - how it fills the background of our environment but might, with a little effort, also be placed in the foreground. Their work does not exhibit an excitement about the invisible, powerful technology that is driving society and culture forward, information technology and the science of new materials, methods and systems. It is about the physical, the visible, the tactile - the world with which we remain in contact. Though it is overtly mechanical and human-made, they identify this with the natural world. [...]

ARCHITECTURAL DESIGN COMPETITION

NEW BUILDING FOR THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING



LOT-EK THE UNIVERSITY OF MELBOURNE
6/6