



Australian
Institute of
Architects

SONA

upscale_

**Renew2020
#SONAupscale**

Renew [verb]

Resume [an activity] after an interruption.

Give fresh life or strength to.

The social and environmental changes that Australia has faced over the last few months have created interruptions to all aspects of our lives. As students of the built environment it can be difficult to comprehend positivity for our future post disruptive interruptions that have a direct impact to the communities of which we live, work and learn in. Climate change, natural disasters and a global pandemic are examples of such interruptions. We believe that a state of renewal is a way of thinking that can allow us to see positivity during and after these interruptions.

Upscale will allow students to work together to find ways to renew; to resume after an interruption or give fresh life to their communities that have been disrupted during these times. The interruption that Upscale will respond to is specifically the COVID-19 pandemic.

The COVID-19 pandemic has resulted in teaching being conducted remotely. This has provided an opportunity to consider how remote/digital learning can be applied to design studios and to evaluate the positive and negative outcomes of this alternative pedagogy as compared with traditional studio teaching.

How can this experience inform and enrich studio practice? What aspects of remote/digital learning can be applied to future studio projects and what aspects of the on-campus studio experience do you value more having experienced this period of disruption?

To provide a response to these questions, Upscale aims to explore how we can:

- Re-connect with classmates, staff, mentors and friends
- Re-construe: how studio teaching is conducted, and information shared
- Re-construct: studio culture – face to face and digital – in a way that encourages increased student participation and maximises opportunities for peer to peer as well as student to staff interaction.
- Re-consider: the role of social interaction in how we work as designers
- Re-confirm: the importance of social interaction for people's health and wellbeing and how this can be meaningfully provided during periods of disruption as well as during 'business as usual'.

LOCAL BRIEF

1. The 'Client' Collective

The 'client' is a collective of two community groups – Students of the built environment and staff involved in studio teaching.

2. The 'Client' Collective Aims

The client objectives are to enable students and staff to connect at a formal and informal level to share ideas, discuss studio projects and interact socially. The design should enable work to be shared digitally and physically, within studio sessions and outside formal teaching periods. It should also provide a mechanism for displaying/sharing the work produced during a period in which learning has been conducted off campus. This may be the work produced during the current COVID-19 pandemic in the first instance but could also provide a portal for sharing work during future disruptive events or work that is produced in off-shore studios, during summer schools and other remote teaching modes.

3. Design Brief

The design should encourage students and staff to interact with each other and to explore the work being produced in the studio. It should provide a place to congregate, communicate and contemplate as well as a space in which one-on-one interactions can take place. It should suit casual / incidental engagement as well as being able to be utilised within formal teaching sessions.

To support these outcomes, the design should provide:

- An area for displaying studio work. This could be a digital or physical display or a combination of both and should be capable of being viewed by a group of up to 10 people. Digital displays could include projection, fixed or portable screens or a port for student IT equipment. (Note – Equipment for digital display needs to be considered in terms of format, services connections, security and but will not be built into the winning design.)
- A space for one studio teacher and up to three students to meet to review developing studio projects. This space should provide a comfortable and semi-private environment with the ability to limit visual and auditory distractions from the surrounding area.
- Casual interaction and small group (up to four people) learning space outside of formal teaching times.

4. Site and Scale

The site for the project is a design studio area at the University used by the team members' year level. Consideration should be given to location within the studio space so that the built form provides a focal point to the space, is visible from common circulation areas, has access to required services connections and does not block egress routes.

The built form must fit through a standard size door. For the purposes of this project this is defined as 820mm wide x 2050mm high.

If the studio is not located at ground level, the built form must be capable of being transported to the nominated site via the lift. Consideration should be given to the size of the lift door, the interior lift dimensions and the load capacity of the lift car.

Consideration should also be given to how the built form will be transported from the workshop where it is fabricated to the site. It is possible that the built form can be constructed in components and assembled on site using hand tools. Components should be able to be transported using a mid-sized delivery van (i.e.– a Ford Transit van or similar with a gross vehicle mass of 2500–3500 kg.)

5. Material

The primary material for Upscale 2020 is TIMBER. The proposals should seek to explore the creative use of a single material, only introducing a secondary material where structurally or experientially necessary (e.g. paint, vegetation, L-brackets, etc). Participants are encouraged to get creative with the wide range of timber based products that are available. Timber framing members, battens, plywood sheets, softwoods, hardwoods, IKEA cabinets or even sticks from the garden are all considered acceptable.

If you are looking for a starting point, search 'timber' on the Bunnings Warehouse website, and see the 4679 results that show up.

Estimates should be calculated by using online prices per unit, lineal meter or m2 of material. Participants need to keep a record of any prices of the materials they are proposing (a simple word document with web links will suffice).

6. Feasibility and Installation

Fixed budget of **\$800**. Costs to consider: raw material, transport and fabrication. It will be helpful to utilise the resources provided by the universities (ie. workshops, material supply, tools etc) to reduce the cost of fabrication.

The built form must be safe to leave in place within a university environment and be designed to withstand robust use. Consider factors such as stability during both intended and unintended use, whether it can be climbed, pinch points, sharp edges and other possible features that may cause injury.

Construction will be organised within a builder's workshop (location to be confirmed). The winning team will need to comply with the WHS requirements of the organisation and complete an induction prior to commencing work. Supervision and support will be provided by the workshop manager during the build. However, the built form should be designed to be constructed by the team members using handheld power tools and a bench saw. Significant intervention from the workshop staff or use of specialist fabrication equipment should not be required.

The built form must be able to be removed from the site at the conclusion of the agreed installation period. If possible, the built form should be able to be fully recycled or reused at an alternative location. Disassembly and disposal / relocation are to be arranged and undertaken by the successful team, with any associated costs factored into the project budget.

Installation and removal of the built form at the site should not require any fixing to the base building or damage the site in any way. Any damage to the site resulting from the installation must be rectified once the built form is removed.

7. Submission Information

Submissions should include two hero images/renders for publication (1080x1080px) and a 100-word statement of intent.

Submission should be uploaded pdf/PowerPoint, how you express your proposal is flexible - mediums including sketches, drawings, renders, and scale models are encouraged. Students present their idea via Zoom with their submission as a presentation. Presentations should be approximately 5 mins. 3 mins presentation with 2 mins Q & A.

Submissions should include a reasonable estimate of the cost of materials to build the design. Estimates should be calculated by using online prices per lineal meter or m2 of material with references to websites/quoted prices. A list of links to where these prices were obtained must also be included in the submission (a simple word document would suffice).

An image showing the installation in the proposed studio site is encouraged.

8. Assessment Criteria

Buildability /10

The design and/or components should be easily constructed and assembled in a workshop within 5 working days. The transport and method of assembly should be considered, and the final design and/or associated components should not exceed the dimensions of a standard door frame. Complicated methods of construction and labour-intensive assembly is greatly discouraged.

Feasibility /10

The design should fall within a \$800 budget using materials that can be realistically sourced.

Sustainability /10

Points are awarded for designs that can be recycled, deconstructed and re-erected elsewhere, reimaged or repurposed etc.

Collective Design /10

The design process and final outcome should demonstrate a collaborative design approach with the community representatives, peers and mentors. The design should meet the needs of the selected community group(s) in an insightful way that adds value to their experience.

Thematic Response [Renew] /10

The design should respond to the overarching theme of renewal; to resume after an interruption or give fresh life to the communities that have been disrupted during this time of social and environmental upheaval.

Total /50

9. Prizes

Build

The most successful entry (1st place) will have their design built 1:1 and will be invited to participate in this process

Recognition

The three most successful design proposals will receive recognition through the SONA and National Institute media platforms. The recognition will showcase the students' work and their names, giving students the opportunity to be recognised across the entire professional network.

The SA Chapter will showcase the three most successful design proposals at a member event relating to the SA Chapter 2020 Awards. Depending on the built outcome and the venue for the Awards event it may also be possible to display the constructed outcome.

All students of the three most successful design proposals will also receive complimentary SONA memberships for 2021.