



Internship Spatial Design
Daisy Hart



Content



3D VISUALISATION

Internship Goals	4
Introduction	4
Why folk architects?	5
About Folk	5
Language	6
Question 1	6
Culture, architecture and folks vision.	6
Question 3	6
Proces and control	7
Question 4	7
How about sustainable	7
Question 6	7
Involvement and people	8
Questions 3, 9 and 10	8
Navigate and influence the visitor	8
Questions 5, 11 and 14	8
To be realistic but creative	9
Questions 12, 13 and 15	9
Innovation	9
Questions 7 and 8	9
Australian Architecture	10
Questions 2 and 3	10
What is my Vision now and before	11
What inspired me	11
What i learned Practical	12
What I delivered	12
What was difficult?	12
Projects	12
Global tasks	12
What did they think of me?	13
Time responsibility	14
Internship evaluation	15



Internship Goals

1. I want to learn how to communicate in English and with their clients.
2. I want to know more about Australian Melbourne design and their vision, the vision of the architects.
3. How is their culture, way of life and needs, how they adapt on that in architecture. How you as an architect and firm can go beyond only architecture to do something for the community, through education and place making.
4. How their process works and how they keep control over it. How to make a better presentation.
5. How they give meaning to the design and let the user experience that?
6. I want to learn more about materials, what do they do about sustainability and how?
7. I want to learn how their designs contribute and how I can involve science and technology in to it?
8. What is innovative actually and how to be it?
9. How can I involve people in creating the design?
10. I want to learn more about designing with people, does it enhance the process or outcome more? And if so, doesn't it make the work more difficult and complex or just easier? How to manage that and how to translate it into the design.
11. How I can navigate or influence the user of the design?



Introduction

In January of my second year of spatial design, the thoughts raised of doing something adventurous. I had the feeling I wanted to experience new cultures to broaden my horizon. By culture I mean way of life, art, architecture, food, habits etc. Working and living in another city is the best way to gain understanding of a culture and how it is reflected in its planning and design. I always had in mind to visit Australia some day, but it seemed impossible to achieve. After a while the idea of doing my internship abroad came up and introduced this thoughts to my partner. Together we started to plan and organize. I started looking for architecture firms in Melbourne because it is a very international city and mostly exist out of foreigners, so it is the ultimate climate to experience new cultures.

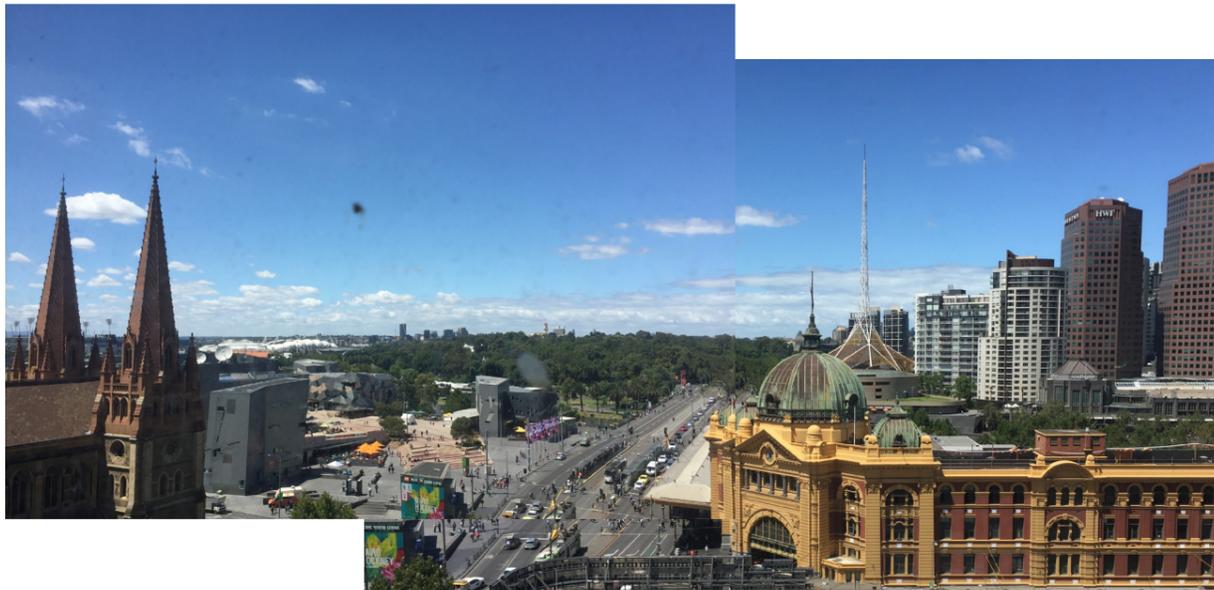
My Skype meeting with Folk was very informal and we discovered similar interests. I was looking for a firm who understood the same values of design as I had. Which is designing with meaning and understanding and focussed on community, culture and people. I thought it was good to open up to more than one department of design and Folk does different projects like; interior, residential, exhibitions, events and winery's. So this is the short story how I ended up here in Melbourne.



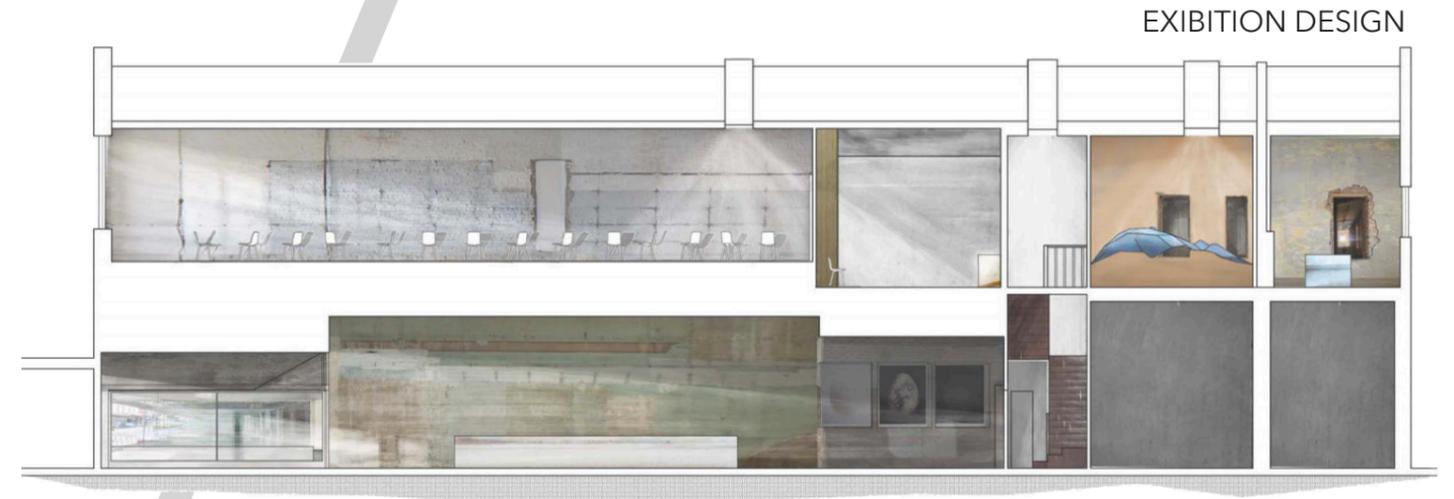
Why folk architects?

I choose to contact folk architects because I thought they had the same vision on architecture that I had or wanted to know more about. They are all about designing with and for people. And they want to create possibilities for culture to grow inside communities and areas. I contacted them because they do varied work; creating festivals for the community, exhibition, interior, residential and wineries. I wanted to experience all different aspects. I was not focused on one particular department, what some people do have. That they know if they are going to do architecture of urban design for example. It felt like I was always in-between. Folk and my experiences here in Melbourne opened my eyes. Now I see that the focus is to do it with just a different approach to the design. Not what the design actually is or is going to be, but more what it can do. Why are we creating this? What is the purpose? What is needed? What it is a design with a deeper meaning. Folk architects thought me to approach every design with its own value and to think beyond architecture alone.

What I discovered when I arrived is that the office is located in the centre of Melbourne and that gave me the opportunity to experience and discover Melbourne in the best way. With lunch break I can walk around and enjoy the culture and architecture. We are working on the 8th floor of the Nicolas building which is also a very cultural building on it own with a lot of history. From are office we have an amazing view on Flinders street station, Arts precinct, Shrine of remembrance, Alexandra and botanic gardens, Federation square and the saint Paul Cathedral. We are located so close to one of Melbourne's famous little laneways, Central Place.



THE OFFICE VIEW



About Folk

Folk Architects is a small practice that is formed by Natalie the studio manager, Salem registered architect and supervisor and Tim and Christie my bosses. Tim and Christie know each other for a long time because they met at university and together they have their own company. The atmosphere is very informal because they are friends and colleagues. They established Folk Architects with a desire to make architecture more inclusive and accessible. The name folk as in faugs came up because they are intrested in community and people.

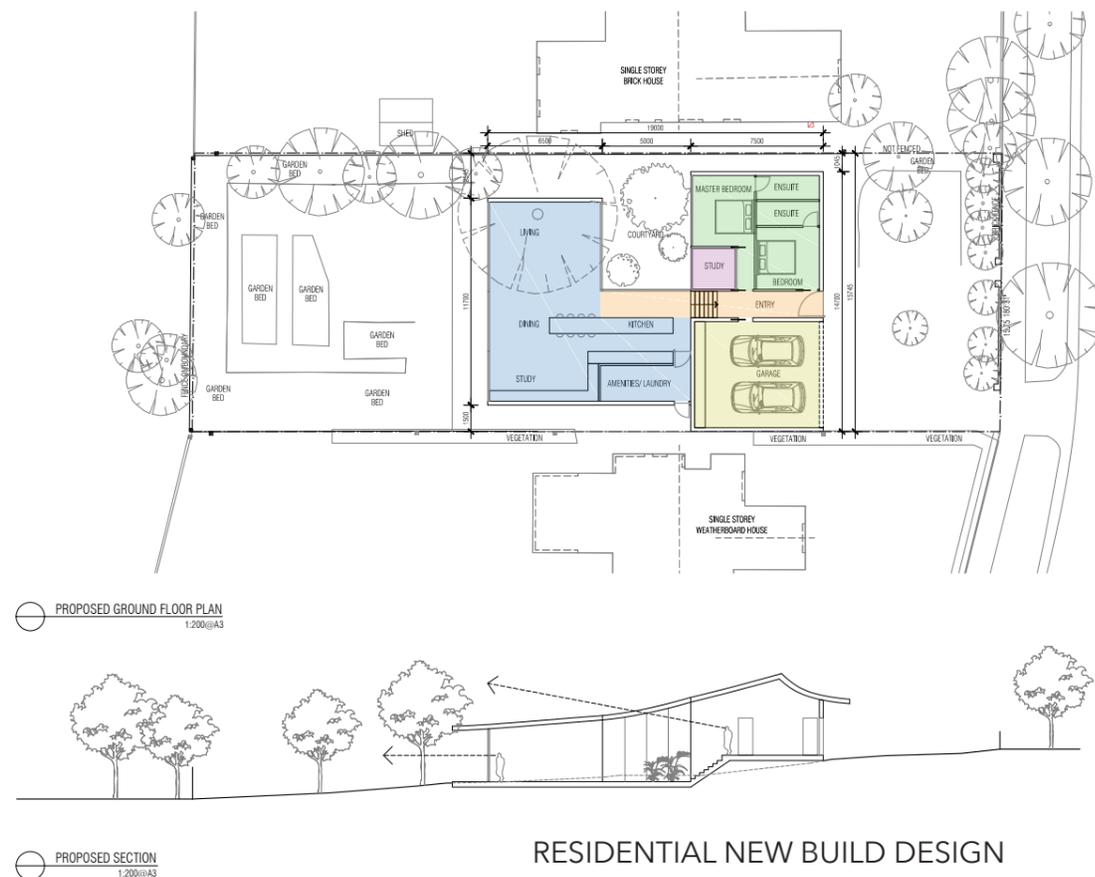
Tim and Christie are both actively involved in all a spectrs of the practice. Tim leads project coordination, documentation and construction while Christie's focus is innovation, research, design and ongoing engagement and education.

www.folkarchitects.com

Language

Question 1

When I first started i was pretty nervous because I couldn't speak english that well, it was very exhausting in the beginning to practice and listen in an other language all the time. Generally speaking an other language while visiting a country is the best way to learn it, but to explain yourself as a designer is already difficult enough. Sometimes it is already hard enough to express the meaning of your design in your mother languages, but imagine if you try it in another. The best way to learn it, is to talk about something you like. To talk to clients you just have to practice, just tell your ideas and above all listen very carefully.



RESIDENTIAL NEW BUILD DESIGN

Culture, architecture and folks vision.

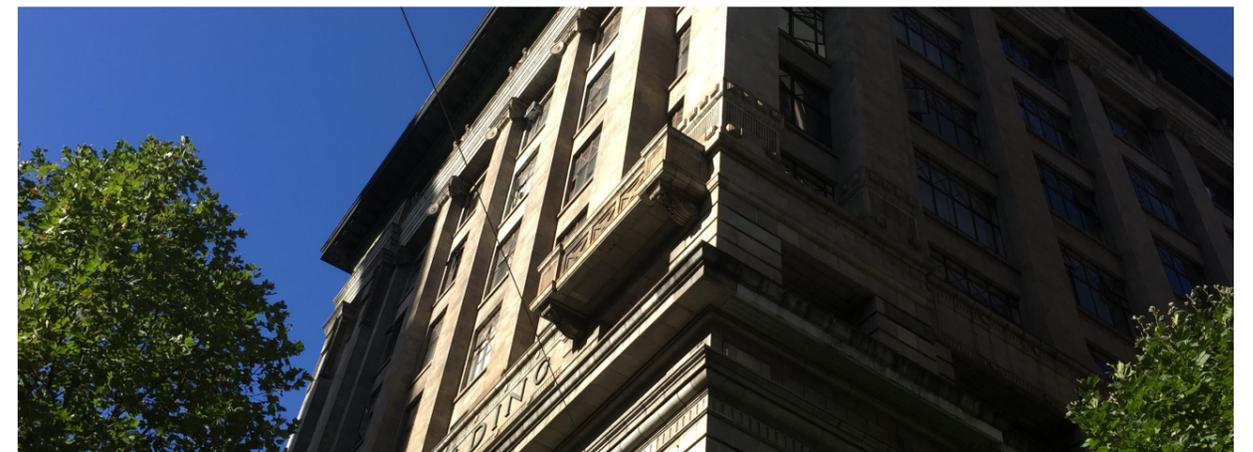
Question 3

Melbourne is a city that has a strong arts and design culture. This developed when artists moved into spaces within the CBD that used to be either factories/ warehouses in the textile precinct (Flinders Lane) or into buildings like the Nicholas Building that have small tenancies, too small for typical offices. The affordable rents allowed artists to occupy spaces within the city and in turn a culture developed bringing with the studios, galleries, workshops and retail spaces. Typifying Melbourne is its laneway culture. Underutilized space transformed into active public space. Cafes, galleries, art installations, retail spaces filter throughout Melbourne's laneways. Like an interface between the design community that still operate in the city and people that live and work in the CBD. It is a perfect bridge for the gap between commercial spaces and dedicated public space.

The Nicholas Building is also an example of this. An office building built in the 1920's that has small tenancies and limited services - water and plumbing. The building is used by artists, makers, creative professionals, galleries, retail spaces, workshops. A microcosm of Melbourne. This creative network is reflected in the philosophy of Folk. They try to collaborate with a broad project team of not just architects but landscape architects, artists, carpenters/ builders, materials suppliers to work collaboratively on projects. This team also includes, clients, community groups and community stakeholders.

Folk is trying to work beyond architecture by doing something for the community, through education and place making. This collaborative process, with a community orientated project team ensures that the project is regarded as an investment to the community. When the users or project team are engaged throughout its development they feel like they have ownership of the project, it belongs to them and they are emotionally invested in the outcome. It no longer becomes just a piece of architecture but builds a sense of community / place making.

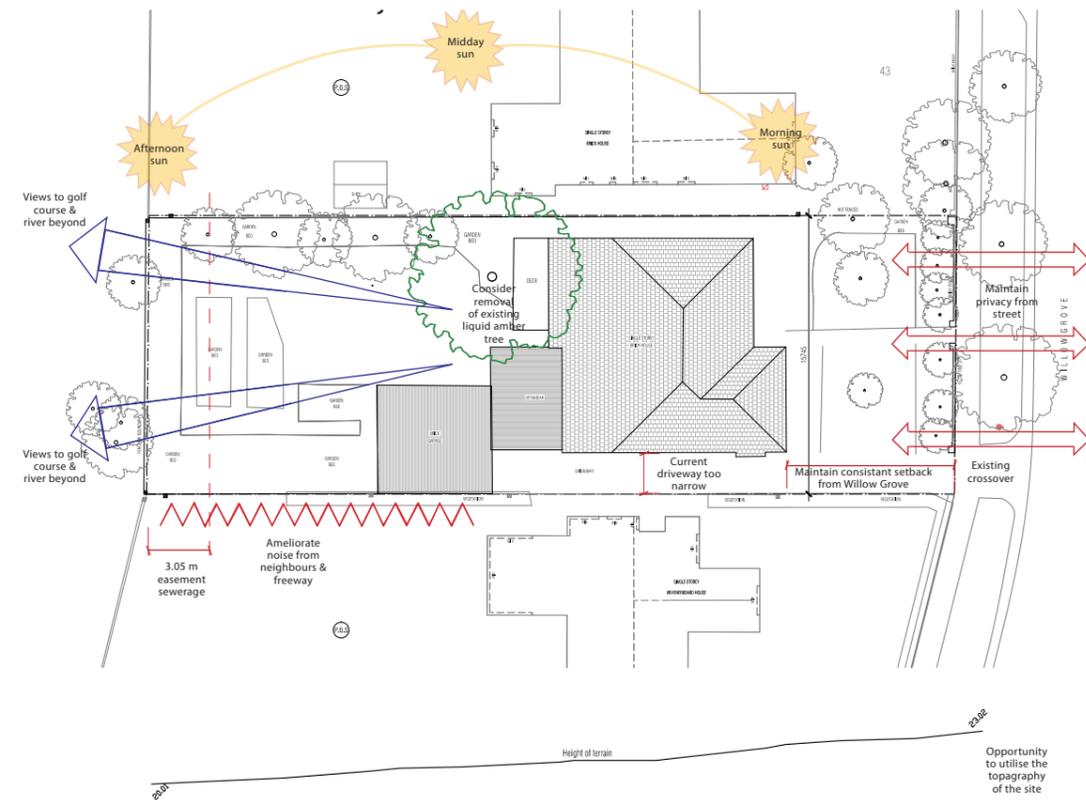
NICOLAS BUILDING



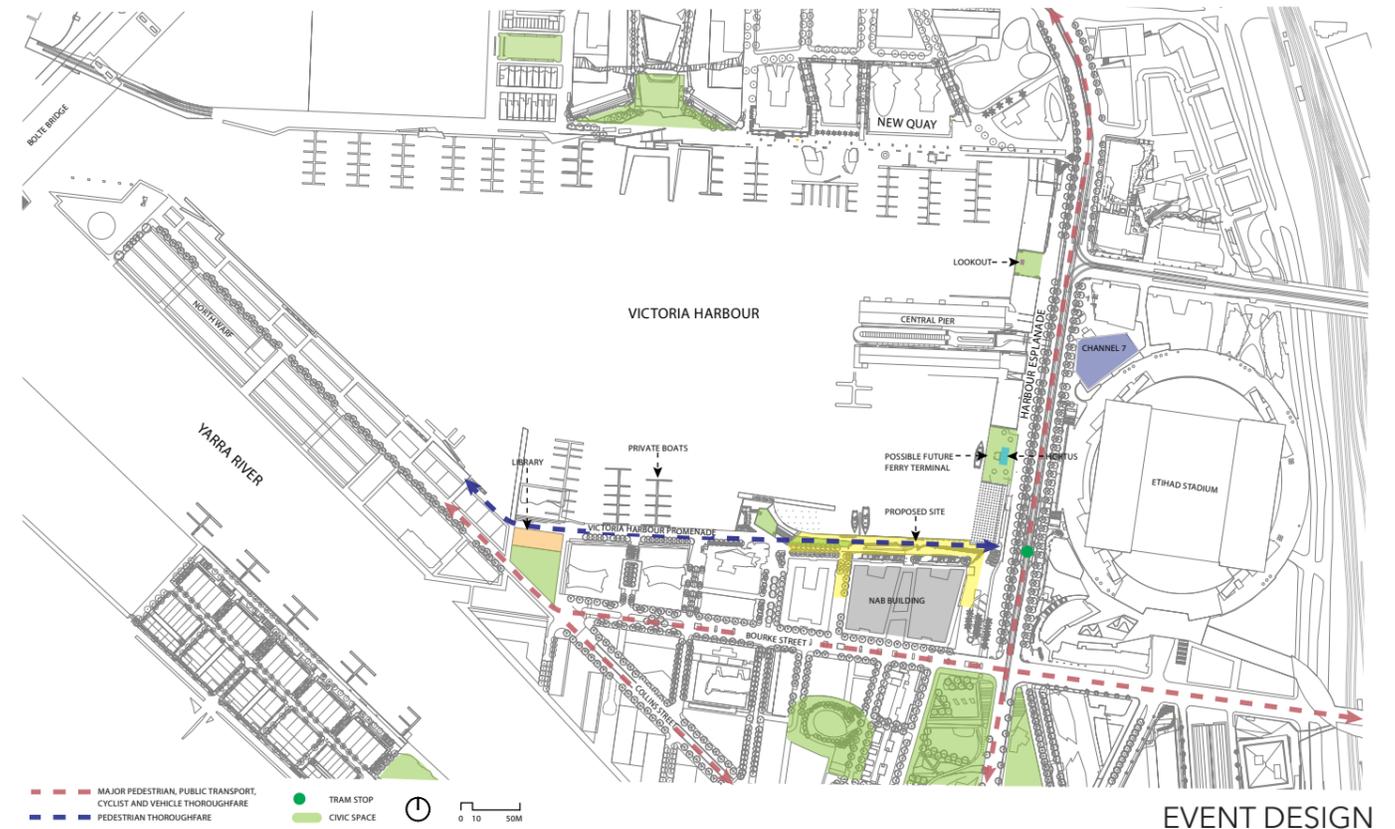
Proces and control

Question 4

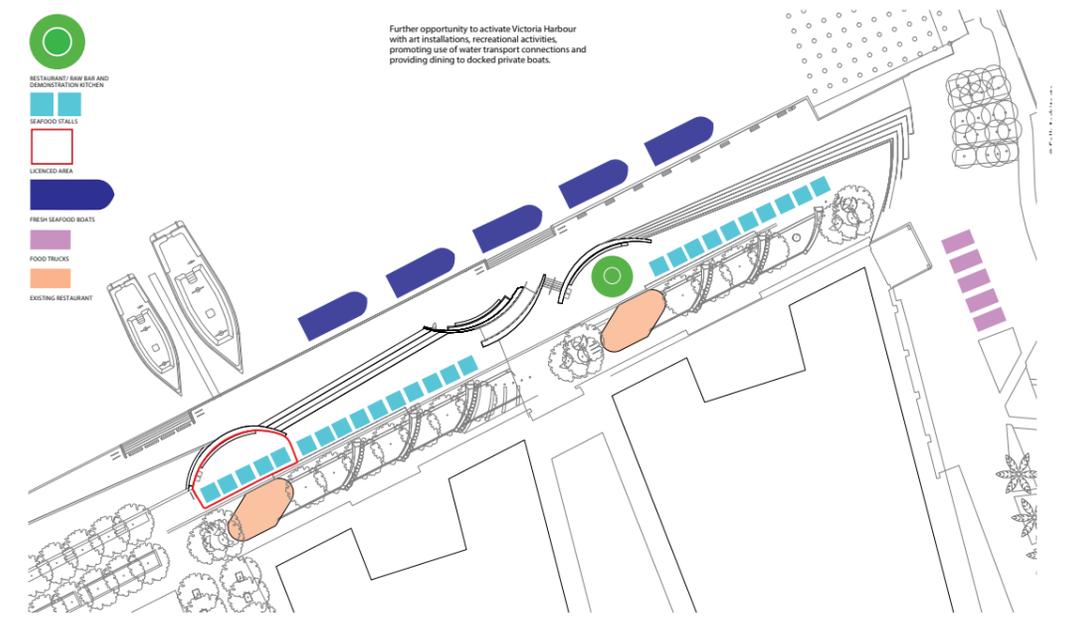
Folk was not yet satisfied with their structure of the design reports and they just changed the graphic style and layout because it is a young firm. With the projects renovation and event I noticed that they were searching for a way to handle all their different projects in a similar way. Because Folks work is site specific and care is taken in understanding the specifications of the brief and existing conditions. They were adapting to the project's needs. While I was working on those projects we developed a structure to enhance this process. We created a base and layout for a concept design report to manage their projects. This is a way to keep track on what they discovered and used as presentation material. The content of a design report could be; project brief, design response, thoughts and notes, site analysis, site photos, existing diagram, zoning diagram, design diagram, options, examples in images, materials. The design process would still be an understanding of the brief but also the site / context in a managed way. To do this a concept design report is prepared bring together analysis of the brief, site, constraints and opportunities. It also allows Folk to build a narrative, and allows the client to understand a project's progression. The content of a design report could be; project brief, design response, thoughts and notes, site analysis, site photos, existing diagram, zoning diagram, design diagram, options, examples in images, materials.

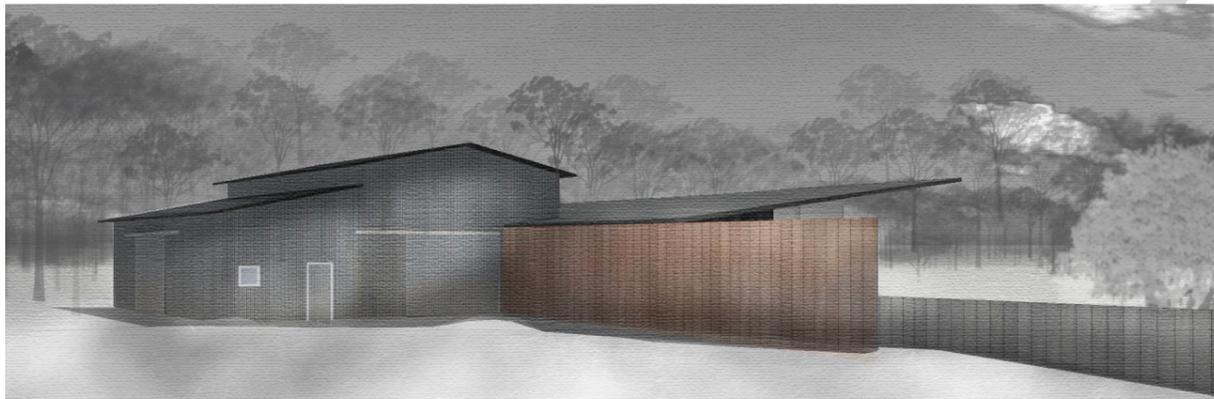


RESIDENTIAL NEW BUILD DESIGN



EVENT DESIGN





VISUALISATION DESIGN



How about sustainable

Question 6

It is not about reducing energy but is about the basic principles of using materials and installations to make the design good for the environment or make it long lasting/ durable of recyclable. As a practice Folk employ passive design techniques to their projects and are conscious of being sustainable in the choice of materials and in the operation of the building - heating and cooling. More importantly they try to look beyond environmental sustainability to social sustainability. How to get users to invest in the building. Turn architecture into a community asset / investment.

Involvement and people Questions 3, 9 and 10

With FOLK I learned that if you want to make architecture accessible you have to collaborate with people who are not architects to accomplish a better design.

The exhibition and the event design are a good example for this collaborative network. As part of NGV Melbourne Design Week we had to collaborate with the NGV national gallery of Victoria to make a design for the building on Smith Street in Collingwood. Is an example how temporarily a vacant space can be transformed into an exhibition space. The NGV was the client but that had to work with the exhibition holders and the owner of the building. NGV gave them a budget to design, get material and to make the exhibition. This situation created an environment for people to work to gather really close. After we had made a design the difficulties came up, such as building it and arranging material. By searching for material they had the idea to make arrangement with the suppliers. The suppliers were getting advertising and the opportunity to invite clients and organizing a meeting on location to show their product. We were not only working as the creator but also as a manager of the project. We had multiple conversations and meetings with builders, suppliers, exhibition holders and client. Some time separate and sometimes we arranged the meetings between the different groups. This collaboration and team work made the design work in time and in the budget.

This kind of collaboration you can see in the event design too. But this project is about a different sort of collaboration. The goal is to establish the project team to ensure the delivered project balances commercial and community goals. By partnering the businesses / sponsors aligned with the vision for the project, means that they have freedom to focus on communities needs / priorities. It is about creating an event for a community to come together and bring new life into the new wide open and very rigid space of the docklands. The reason why they choose this location is because of those elements. There is a need for small cultural proceedings, the buildings are too tall and there is not a lot of culture, but this location is so close to the CBD and has enough space for opportunities.

This event is to create more support and interest in this area and for the community. Creating culture and activity similar to what is happening in the centre of Melbourne. In between the big tall buildings there is activity on a smaller scale. A similar project FOLK finished is HORTUS.



EXHIBITION DESIGN





EXHIBITION DESIGN



Navigate and influence the visitor

Questions 5, 11 and 14

With the exhibition project we were creating a design that could navigate or influence the user of the design.

The exhibition was a former pawn shop, jewelry store and watchmaker. The interior reveals a layered history of trade and practice and the shifting landscape around the role of craftsmanship and repair in our increasingly throwaway society.

In response to theme 'Design Values' we have sought to create a space to reflect upon design, what it means, and how it is valued. The rawness of the site exposes the transformations of the building and historic background. The mirrored entry has inspired our concept for the space.

The concept behind the installation was to celebrate the existing fabric of the building, which revealed the spaces history. The terrazzo stone tiles, the pressed metal ceilings, mirrored vestibule at the entry tell a story about the history of its occupancy and how Melbourne has changed. By using mirrors to reflect and enhance the buildings existing spatial qualities a statement was made about preservation history and Melbourne's creative culture but also about minimal interventions utilizing minimal materials.

For this architectural device, we have used mirror to manipulate and distort our experience of time and space, drawing the visitor through the exhibition as markers and signs. The way finding devices allowed visitors to discover the space on their own. The mirrored material dissolved the intervention maintaining focus on the existing fabric and the art in the exhibition. Subtle is the invention from a particular point of view which can be gained through experiencing the space.

To be realistic but creative

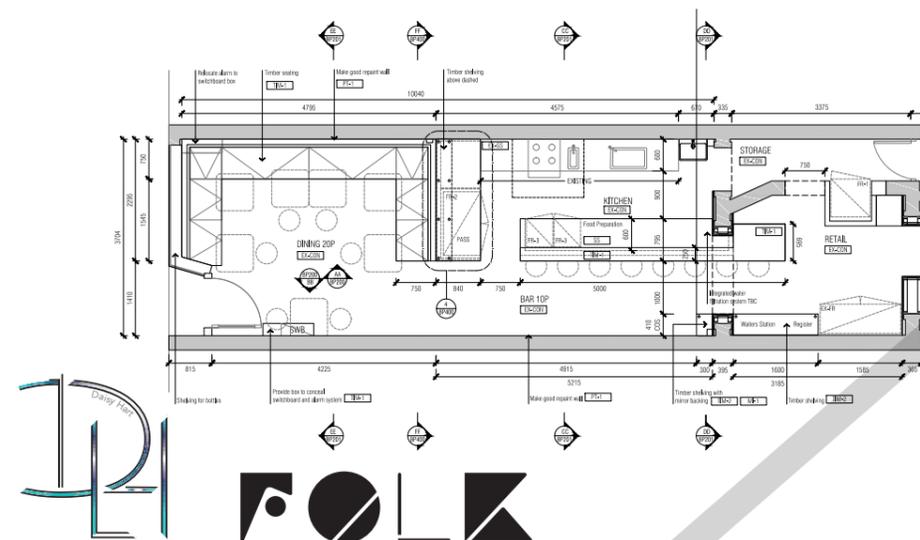
Questions 12, 13 and 15

With the first project I worked on at folk an interior design for an restaurant bar. I Learned that you always must design with sustain obstacles. Rules, space, budget, and the requirements of clients are always making the guidelines to work in. With this design it was a real challenge! The space was small and the client had a lot of input. Because it was a restaurant the rules about hygiene and accessible space where really hard. We had to work on a design that spliced the developing in stages to cover the budget. For example first building the bar and in a later phase they renovate the bathrooms.

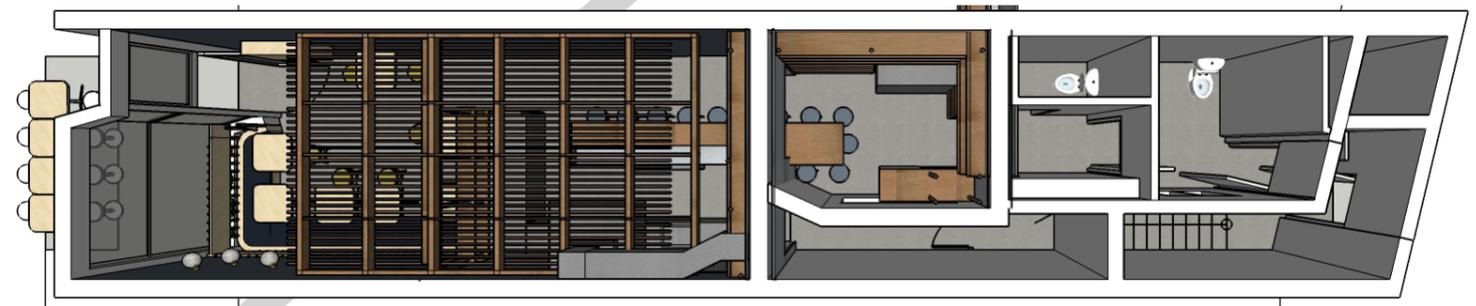
The important obligations in this project were maximizing existing materials on site. Designing to maximize design outcome. Minimal interventions with greater impact.

To build or renovate you have to work with certain rules, de rules are described in the ResCode residential planning development or the BCA building code of Australia. In the Netherlands, we have building regulations and codes too. It includes design for access and mobility for example. In the Netherlands, we have the same kind of rules but maybe in different dimensions. For example, rises and triad form stairs, I the NL it is 220-185 mm minimum and maximum and here it is 240-190 mm. Here in Australia they care more about shadows although in the Netherlands there are also rules about it, be here the rules are sharper. According to Australian rules you can't build with more than 25 % overshadowing. It is confusing that if we speak of natural daylight, in the Netherlands you speak of southern views and here it is the opposite.

In ways of drawings the rules are pretty much the same, first you have a sketch design, which is based on the obtained building surveyor, but you must deliver a building permit drawing. A building permit is based on certain aspects like a front page, plans. Elevations, sections, details, constructive details, electrical (in a reflective ceiling plan), and a demolition plan. On another internship, I had in the Netherlands it was it pretty much the same. On the pages or in the detail description you have to explain every little detail such as: material, material fixation or use and material requirements.



INTERIOR DESIGN



Innovation

Questions 7 and 8

Folk attempt to use innovative materials. With the watchmaker project they did research to the materials and effect they were looking for by ordering samples and consult several firms. They approached Laminex and through sponsorship. Folk also was attempting to engage with manufacturers during project development. We've had lots of reviews with product suppliers, builders, landlords, artists and exhibition owner NGV. Folk was as an spider in a web communication between all groups. In this case we did make the design but were more the binding factor that made this event work. Folk is innovative by looking for chances and possibilities with not the outcome but the purpose in their heads. Finding ways to accomplish the design without having a big budget, with low material use and for every cooperative its interests.

Australian Architecture

Questions 2 and 3

Accept for practical and standard procedures I learned more about Australian design, architecture, architectural visions and history. I was fascinated by Melbourne city structure.

The Little lane ways from dated back to 1851 are a result of the original Hoddle Grid, they evolved from service laneways for horses and carts to useful areas with a cultural function and attracts lots of tourist. The most notable laneways and shopping arcades are Centre Place and Degraives Lane and shopping Block Place and Royal Arcade. Since the 1990s is the heritage value of the laneways officially recognized. Some of the lanes, in particular have become particularly notable for their acclaimed urban art.

Now a days architects get inspired by this good working and grown culture. Some Architects making designs that integrates the same structure into their design to maintain or extend Melbourne unique culture. This principle became more a vision of design than a structure alone. Architects from the New academic street project of RMIT are one of those architects who try to understand the culture and trying to connect their building with the rest of the city.

The RMIT is the Royal Melbourne Institute of Technology an really big university, that possesses a big part of buildings in the CBD Central business district. RMIT has a reputation for delivering innovative academic programs within stunning modern and historic buildings.

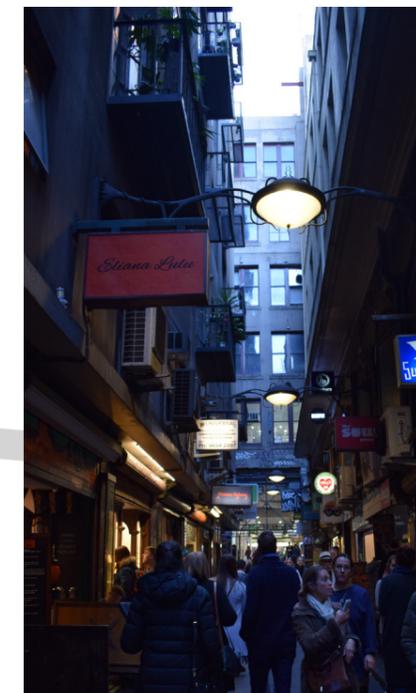
With this project they are opening up the campus to the surrounding streetscape by creating light-filled laneways, glass-roofed arcades and the Academic Street that links all the new precincts with the existing city campus and the CBD in a logical and continuous urban experience. The project ensures that RMIT will continue to provide students, staff and visitors with a unique urban experience by creating laneways, arcades and gardens.

RMIT is renovating several buildings with multiple architects. Every architect get to create his own entrance of an arcade. The building becomes more accessible and merges with the laneway structure of Melbourne. Students of RMIT get in contact with people in Melbourne and otherwise. Architects extended the culture of Melbourne trough their designs.

An other projects where you can see and experience this principle is the QV. Plans evolved from the year 1999. QV stands for Queen Victoria Village and is a precinct in the CBD of Melbourne. Covering some streets this city block is located directly opposite the State Library of Victoria and Melbourne Central, QV comprises a large shopping centre, a central plaza, an underground food court, Melbourne central city's first full-size supermarket and apartment buildings.

The "urban village" of QV is a high-density, mixed use precinct containing retail, business, and living spaces. Its different components were designed by several architects. The site is split into four main structures two of them are skyscrapers. The spaces between buildings were specifically designed as shop-filled laneways, derived from the existing lanes and arcades. At the centre of the site is an open-air public square, behind the historic Women's Centre.

LITTLE LANE WAYS



RMIT BUILDING



What is my Vision now and before

For my graduation project I want to enhance my experiences from my internship, Melbourne and traveling.

I want to make a design in the Netherlands that merges the idea of laneways and culture, like they did with their design for RMIT. Searching for same structures or its cultures in the Netherlands or somewhere else, and analyze what the differences or similarity's are. I want to involve this idea in the design in a meaning full way that enhances the culture and location. Creating the possibility for people to experience this atmosphere in the Netherlands. I want to search for possible locations that are suitable in this context. I don't want to replicate it but just create an environment for places like this to arise.

Discovering and exploring this culture didn't changed my point of view on design it only made it more clear, and made me more enthusiastic. I discovered that I look at architecture from an urban view and look for possibilities from communities and cultures to exist. A design has to enhance in every thing and not function as an object alone. Knowing this and looking back on what I did before you can see the resemblance. I approached some projects in a similar way. For example Walk on water and Roots. (look at www.daisyhart.nl for information about those projects. At first I thought that what I did just a part of my process was, and I didn't had one certain way of designing. But this experience opened my eyes that it is just a different approach to look at cities this way. I think I can finally say that I found a vision on architecture to hold on to. With some other designers you can recognizes that the design is theirs but that is not in my case. My way of looking to the design is my style, the outcome is different but the goal and purpose is often with the same ideas. The saying laneways represents this whole idea that I actually had before but couldn't put a finger on.



What inspired me

Lane ways and city structure and culture.

Historical footprint of Melbourne that created the opportunity for cultures as this to raise and exist.

The exhibition design because it is abstract meaning of the design

Folks vision about collaborating beyond architecture and collaboration for communities.

Designing beyond architecture design for opportunities.

For me it is al about:

Meaning of the design

Structure and culture combination

Foot print and opportunity

How people use the spaces, what can you make of them and what enhance the community and culture.

This principle you can see in:

Folk thoughts and vision: collaboration beyond arch. And opportunity for community

Building: lane ways, culture and collaboration

Melbourne: lane ways, culture

Exhibition design: meaning, direct people trough design, design in utilized spaces, collaborate in design week, foot print

Event design: community, collaboration beyond arch. , meaning design, sustainable, working with sponsors.

Interior design: smaller scale interior aspect of using small spaces according to Australian principles.

