



Atrium

15 | 2010

DESIGNING INNOVATION

THE UNIVERSITY OF MELBOURNE

FACULTY OF ARCHITECTURE,
BUILDING & PLANNING



THE UNIVERSITY OF
MELBOURNE

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Dean's Message



2010 Highlights

As we near the end of 2010 it is timely to reflect upon the Faculty's achievements and events of the last 12 months. It has been a year where our research, projects and studio activities have been increasingly visible on a national and global stage.

Forging strong connections with communities continued in 2010, as several travelling studios journeyed to different parts of the world. Our MSD students travelled to Mexico, Nanjing, Genoa, Papua New Guinea and the South Australia bush. These studios and field trips are 'working laboratories' where both students and staff work with locals to create design solutions for real-life problems – be it a low cost dwelling in Monterrey, or an architectural intervention in Genoa.

Our design studios within Australia are also an important focus of our postgraduate programs. The 'Bower' series of architecture studios, led by David O'Brien and Hamish Hill, have received much media attention this year and are part of the Faculty's ongoing engagement with indigenous communities in the Northern Territory. This work has been generously supported by several

benefactors who have made the experience possible and who are very keen to provide ongoing support.

Our Faculty's representation at the 12th Venice Architecture Biennale – one of the most significant events on the international architecture calendar – was remarkable. Of the 17 projects selected by Creative Directors, John Gollings and Ivan Rijavec, three teams were led by members of our Faculty and six consisted of our alumni. Whilst in Venice for the Biennale, I had the chance to hear first-hand the reaction of many who experienced the *Now and When* exhibition in the Australia Pavilion. The images of Australia today by John Gollings and the possible urban futures were enormously powerful, wonderfully stitched together by Flood Slicer. Unusually for a Biennale installation, *Now and When* will be touring Australia in 2011. There have also been requests for the exhibition to tour Europe and North America, so the three entries by our colleagues will help to further bring our Faculty to international attention. Read more about the 12th Venice Biennale in Peter Raisbeck's illuminating article on page 13.



Bringing leading and innovative practitioners to Melbourne to address and work with our Faculty is part of our commitment to engaging with international discourse and practice. We were delighted to welcome Chilean architect Mathias Klotz, international planner William Cobbett, UK engineer Jane Wernick and French landscape architect Catherine Mosbach, as part of the 2010 Dean's Lecture Series. We were also honoured to host Professor Attilio Petruccioli and Professor Claudio D'Amato Guerrieri from the Polytechnic of Bari in Italy, both of whom presented a fascinating Miegunyah Lecture in July. With their extensive experience around the whole Mediterranean basin and beyond, they brought insight to cross cultural design and construction issues.

We have been particularly pleased to host a rich series of exhibitions – this year we have held over 40 in the Wunderlich Gallery and other venues in our buildings. A highlight of these was the ABP Alumni Retrospective Series, with exhibitions by architect Daryl Jackson in April and PHOOEY Architects (under the directorship of Peter Ho) in September. We look forward to profiling more extraordinary work in this series during 2011.

Designing Innovation

The theme of this edition of *Atrium* is 'Designing Innovation' – design, theory and practice in the global environment. Within this, we look at some new methods and technologies in design, fabrication and construction and the impact of new technologies (intellectual as well as digital and physical) on design, its practice and management.

Alan March examines the urban policy innovations in the 1980s of Evan Walker and David Yencken. Design innovations in landscape architecture are outlined by Andrew Saniga in his piece on his Woomera travelling studio and *Terra Oddities* exhibition. Paolo Tombesi provides an insight into design innovation in the realm of construction in his pieces on Miegunyah Visiting Fellows Professor Attilio Petruccioli and Professor Claudio D'Amato Guerrieri. He also writes about the AUBEA construction management conference hosted by the Faculty in July.

In this issue we celebrate the career of Catherin Bull and announce The Catherin Bull Scholarship in Landscape Architecture to support students in the Masters of Landscape Architecture. This scholarship complements the David Yencken PhD Scholarship in Landscape Architecture which will be awarded for the first time in 2011.

Finally, we pause to reflect on the Faculty's long term association with Hansen Yuncken. We use this opportunity to commemorate the 20th anniversary of establishing the Hansen Yuncken prize for construction students, and to celebrate the great number of students that have gone on to work with the firm.

Best wishes
Tom Kvan

Image: Pattern Events Exhibition
by Dr Stanislav Roudavski

Front Cover Image: Photograph
by Peter Glenane

Today's City Created in the Past: Evan Walker & David Yencken

ALAN MARCH

Present-day Melbourne is faced with multiple challenges and uncertainties that demand the attention of built and natural environment professionals. However, clarity as to the best urban form for our city has not yet emerged between the multiple competing demands of population growth; the range and location of possible building types and densities; and transport connectivity. The ecological impacts of current settlement patterns appear unacceptably high, yet generating sufficient conviction to redress this comprehensively at the metropolitan level remains elusive. Further, Melbourne is becoming a divided city between those who do and don't live in well-connected areas serviced by a range of educational, health and recreational facilities.

When it comes to actual practice, built and natural environment professionals are bound to act in the present, seeking better outcomes in the future. The Melbourne we live in today embodies certain social, environmental, economic and physical characteristics that are the result of important previous work. Examination of these characteristics can draw attention to the ways that outcomes have been achieved, providing means to assess and act upon current circumstances. Two people closely connected with the Faculty have been central to bringing many positive outcomes to present day Melbourne: Evan Walker and David Yencken.

Professor Evan Walker was Dean of the Faculty between 1991 and 1995, having originally graduated with a Bachelor of Architecture from the University of Melbourne in 1959. After founding a practice in Melbourne in 1963, with Daryl Jackson joining as a partner, he worked as an architect until 1979. He was awarded the Order of Australia for service to architecture, town planning and the Victorian parliament.

David Yencken, now Emeritus Professor, was Head of the School of Environmental Planning from 1987 to 1996. Amongst his many achievements have been the establishment of Merchant Builders and Tract Consultants, and acting in roles such as Chairman of the Australian Heritage Commission. He was granted the Order of Australia for service to conservation and history.

In 1982, with John Cain as Premier, Evan Walker became Minister for Planning & Environment, appointing David Yencken as Secretary for Planning. A range of highly influential planning and design policies soon began to emerge in response to identification of pressing urban problems in Victoria. While the subsequent fortunes of these policies have varied, particularly during the 1990s, the way they were developed and delivered provides useful comparisons to current circumstances.

Walker and Yencken highlighted the opportunity to reverse central Melbourne having its back turned on the Yarra River. The Western Suburbs were under considerable stress from unplanned development pressure, suffering from a range of environmental quality, industrial-residential interface and amenity issues. The state planning agency had opportunities to improve its monitoring and forecasting abilities through the use of emerging technologies such as computing and associated methods. Regulation of change in heritage areas, beyond individual sites, was poor. District centres were not defined clearly or planned for, leading to disjointed and variable retail, transport and service provision across the city. Planning and related legislation, such as that controlling the subdivision of land, was fragmented and duplicated in multiple controls. Finally, the Department of Planning & Environment required considerable re-skilling to keep up with best practice and to address the challenges being identified.

Under the direction of Walker and Yencken, the Department of Planning & Environment undertook a range of innovative and far-reaching activities in response to the planning challenges identified. In particular, conscious efforts were made to "directly address key urban problems and to deliver concrete outcomes" (Yencken 2010). Energies were directed to producing tangible results to convince a sceptical public

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THE ECOLOGICAL IMPACTS OF CURRENT SETTLEMENT PATTERNS APPEAR UNACCEPTABLY HIGH

of the benefits of planning, while seeking a broadly based social agenda of equitable and environmentally responsible outcomes. Of the many initiatives embarked upon, two stand out as particularly valuable and contrasting generators of today's favourable circumstances: improving the central city area; and the Western Suburbs Action Plan.

It is well known that in the early 1980s Melbourne's central area suffered a range of ailments, including the ongoing loss of heritage buildings; poor amenity, urban design quality and environmental outcomes; fragmented and lacklustre overall design direction; a lack of social interaction and services; and a failure to capitalise on the Yarra River. In response, Walker and Yencken established a strong state-level framework for the management of change as a key plank of Victoria's economic strategy. The *Central Melbourne Framework for the Future* encompassed areas around the port and industrial areas of Webb Dock and Spotswood; the CBD; Port Melbourne; and St Kilda. While the plan's impositions over local government areas caused some conflict, notably with the City of Melbourne, then a smaller authority prior to the later amalgamations of 1994-5, it also led to many useful creative tensions and collaborations that we benefit from today.

The *Central Melbourne Framework for the Future* provided a platform for imposition of height controls over the central retail and entertainment areas of Melbourne, while allowing for greater building heights to the east and west of this central north-south spine as a kind of "dish" shape. In a bid to improve awareness of ways to improve the pedestrian experience, Yencken famously closed Swanston Street, including the laying of turf, in November 1985 for a summer party celebrating Victoria's 150th Anniversary. It is important to consider that at this time few people took seriously the possibility for central Melbourne to be the pedestrian-oriented, mixed use 18 hour city it is today.

Strict guidelines for development were established to facilitate Melbourne's great success story, the development of Southbank, to reorient itself to the Yarra. Major Projects Victoria's *Transforming the Yarra 2010*, including commentary from Professor Kim Dovey of the Faculty of Architecture, Building and Planning, celebrates the achievements of Yencken and Walker orienting Melbourne to the river. The road was removed from the riverbank; active, public-oriented land uses such as restaurants were required in the new development; and zero setbacks and a maximum six storey height limit were

imposed to create a vibrant, publically oriented experience on the Yarra's south side. These policies, while not always strictly adhered to by later governments, established a framework and ethic for the creation of publically-focused places designed for people to interact and to be nourished in a variety of ways.

In contrast to the centralised policy framework used in the central city, a highly interactive and participatory approach was used by Walker and Yencken in the development of the *Western Suburbs Action Plan*. Recognising that the Western Suburbs of Melbourne had too long been ignored as industrial and working class areas, and that living and working conditions lagged behind most other areas of the city, the views and concerns of residents were sought in a series of participation exercises. As the exercise unfolded, it became clear that certain groups were under-represented. Accordingly, migrants, non-English speakers, the unemployed, and other 'silent' groups were actively sought out to ensure that the conclusions drawn were representative. The results were sorted and recirculated to residents to confirm and comment upon before further action was taken. On this basis, significant improvements were made to the conditions of the western suburbs, adding parks, reducing conflicts between



residential and industrial areas, and improving design quality along major transport routes.

The work set out a framework for the ongoing Western expansion of Melbourne that has followed through to the present day. Perhaps more importantly, though, the model of engagement with communities was to be used in subsequent policy development exercises.

Evan Walker argued that cities and towns are not just places for economic production alone, but that they must also, through good design and connection with natural features, achieve social and environmental outcomes (1984). David Yencken argued that a city must be “emotionally satisfying and stimulate creativity amongst its citizens” (Yencken 1988). Many of Melbourne’s current successes in these areas flow from the frameworks and actions of Yencken and Walker. Yencken, however, warns that it is important in planning “to avoid tendencies to ignore the past and dismissiveness of what is important and valuable” (Yencken 2010).

When one considers Melbourne’s current difficulties in developing the conviction necessary to address wider planning challenges, some key lessons from the Walker and Yencken ‘regime’ emerge.

Recent attempts to concentrate growth and facilities around highly accessible points do echo and rediscover many of the principles set out in the 1987 Metropolitan planning document *Shaping Melbourne’s Future*. However, our present inability to meaningfully direct the amount and nature of ongoing overall growth purposefully across greater Melbourne suggests a need to establish stronger parameters. The example of *Central Melbourne: Framework for the Future* is a demonstration that key metrics and guides for change can be successfully established by a central authority to ensure transformational achievement of overall goals. Importantly, within the strong centrally imposed framework, local government is then allowed considerable scope to work creatively to achieve local goals. Further, the *Western Suburbs Action Plan* demonstrates that, in setting strong parameters for change, it is possible for a state agency to interact meaningfully with citizens to develop support for change, rather than to bluntly impose decisions upon the public, as has become typical in much Victorian planning.

To act meaningfully upon Melbourne’s planning challenges will require that active steps are taken to develop broadly based legitimacy for strong action that breaks with the status quo, while providing for strong local identity and participation in the process. Rather than being a zero-sum game, this suggests that the way forward

is for built and natural environment professionals themselves to understand and seek to improve the governance processes that frame their work as practitioners with responsibility for collective outcomes.

Major Projects Victoria. (2010). *Transforming the Yarra*. Retrieved 13 October, 2010, from <http://www.majorprojects.vic.gov.au/transforming-the-yarra>

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Yencken, D. (2010). Interview with David Yencken 14 October, Melbourne: Alan March.

Dr Alan March is Senior Lecturer in Urban Planning



Designing Innovation in Construction: Unitised Building

PETER RAISBECK

Housing has always been a central concern of modern architects. The history of 20th century architecture is littered with many ideal examples of industrialised and systematised methods of housing construction. The production of utopian housing schemes spanned the 1920s to the 1960s for example : Buckminster Fuller's *Dymaxion House*, Le Corbusier's *Modular Man*, and later in the 1960s, the plug-in towers of the Japanese Metabolists as well as Peter Cook's Plug-in City.

By the end of the 1960s the ideas and methods inherent in these projects were plainly manifest in built form. The cities of the new world and the new towns of the old world were filled with the systematised dreams of modern architects. These methods and systems were heavily criticised as contributing to the failure of modernism in the realm of social housing. Many examples of these troubled utopias abound: The *Pruitt-Igoe* scheme in St Louis (it's destruction has since been celebrated on Youtube), the Ronan Point apartment collapse in England 1968 (also on Youtube), the demise of *Robin Hood* gardens by Peter and Alison Smithson, and the eventual demolition of James Stirling's *Runcorn* housing in 1970.

The new towns of the post war period were seen as the ideal environment for the industrialising of social housing. In Australia, Melbourne's Housing Commission towers are evidence of the application of industrialised methods to social housing. These tower-slabs which dot Melbourne's inner city are arguably an example of what happens when urban and architectural design are subservient to industrialised construction methods. In Victoria these methods were less inspired by the politics of utopian

architecture than by the desire to eradicate the Victorian era slum and larrikin housing which was seen as being somehow unclean.

Given this background its interesting that industrialised notions of building have again become topical in Australia due to a different set of circumstances than those evident in the post-war period. Nowadays in Australia the objective is to bridge the affordability gap, increase urban densities and to build in a less wasteful fashion. In Australia architects have always been at the forefront of housing design research. A significant example of this is the *Unitised Building* project. This has been invented by Nonda Katsalidis and a different set of concerns to those evident in the 1960s has shaped its design. The Unitised™ archiPad, on display in Federation Square until November 4 2010, is a one-bedroom apartment that responds to these new urban parameters. The project will form part of VicUrban's *The Nicholson* project in Coburg, an \$50 million development designed by architects DesignInc. Comprising of 200 dwellings, a number of which will be funded by the Federal Nation Building initiative and subsidised via the National Rental Affordability Scheme.

Unitised Building enables time efficiency gains for both off-site and on-site construction. It is argued that it is superior to prefabricated concrete construction. The construction of the units in a factory enables a greater degree of quality control, particularly in regard to facades and finishes, as well as minimising project risks associated with inclement weather. Overall costs savings in the system include those associated with preliminaries and footings. In addition, it is claimed that the system generates 20% of the waste

that would be generated by traditional building methods of construction. It requires less carbon emissions as a result of transport and its construction contains less embodied energy.

Architects interested in inventing and patenting new construction systems are not usually expected to be adept at design. However, as demonstrated by Nonda Katsalidis, architects are adept at making the trade-offs needed between the demands of mass production, sustainable design and aesthetics. Industrialised building should not simply be about producing the most units at the lowest possible delivery cost. What is interesting about this project is the fact that Nonda has been able to invent, patent, commercialise and successfully bring to market a new housing type. A type that is flexible enough to offer a number of different typological possibilities.

Australian cities and suburbs seem to be tyrannised by a few predominant housing types at either end of the density extremes. At one end, the college style apartment towers; at the other, the suburban house. The flexibility of this invention offers hope that we can design urban types that will fill the gap between these two extremes. But more importantly, *Unitised Building* serves as an example of how architectural entrepreneurship can be used to contribute to our cities through design research and innovation.

Dr Peter Raisbeck is Senior Lecturer in Architectural Practice.



Headspace Projects

STANISLAV ROUDAVSKI

The Virtual Environments course is a first-year offering of the Bachelor of Environments program at the University of Melbourne. The course aims to introduce students to different applications of design representation. In particular, it asks students to employ representation for ideation, teaches them to use representation for persuasive communication and motivates the development of representational skills in support of precise instructions for making. Since 2010, the course has asked students to participate in an unusual design project called HEADSPACE. This project invites its participants to take ideas from within their heads and place them, literally, on the outside - as headpieces.

The process begins with idea generation through traditional sketching and sculpting in clay. The scale clay models are then digitized and transferred into 3D modelling software. There, they are modified and extended into complete designs. The resulting complex forms are unfolded into flat components ready for printing or automated cutting. The process is completed with the assembly of the final form in full scale, from paper.

By presenting a holistic challenge of inventing, developing and constructing a complex form, digital fabrication workflows provide meaningful contexts for the learning of representational skills and help students use multiple types of media for a broad range of interrelated pragmatic needs.

Typically, digital fabrication is introduced to postgraduates. Presenting first-year students with this challenge is not without difficulties. However, introduction of digital fabrication also results in significant advantages.

Working on their fabrication projects, students shift between physical modelling, sketching, drawing, photographing, digitization, three-dimensional digital modelling, unfolding, nesting, labelling, fabrication, writing and desktop publishing. In the process, they become accustomed to rethinking design content through different representational forms and learn their comparative characteristics. Furthermore, digital fabrication exposes students to the recent state-of-the-art experimentation in architecture fostering interest and encouraging independent learning. This exposure to the current, experimental forms and design methods compels

students to question their preconceptions of architectural designing and its products. Instead of continuing with the romantic image of a designer as an idiosyncratic creator, students begin to experiment with process-based approaches that increasingly underpin contemporary research and practice in architecture and beyond.

To see the short documentary film describing the final showcase presentation, visit <http://vimeo.com/13719923>. This film was included in the official program of the Architecture and Design Film Festival in New York, 14-17 October, 2010, and covered by several popular design blogs: suckerPUNCH, One day, One Plan, The House That Lars Built, Kitsune Noir, Triangulation Blog, and Upon a Fold.

Headspace Project idea and direction: Stanislav Roudavski. Headpieces in the photographs by: Laura Ng, Julie Tieu and Samantha Yim, Tracey Nguyen.

Dr Stanislav Roudavski is Lecturer in Digital Architecture.



Managing Innovative Construction : Jane Wernick

LOUISA RAGAS

Jane Wernick believes in the power of creating innovative structures which 'bring delight' to people.

In Melbourne to deliver a Dean's Lecture entitled *Engineering Delight – collaborations on projects to make you smile*, Wernick is a structural engineer who enjoys collaborating with architects on projects that 'bring delight' to those who experience them. London's extraordinary Millennium Wheel is one example of this – a project she collaborated on for Ove Arup & Partners. Wernick worked for Ove Arup & Partners for almost 20 years, and this experience was seminal to her own growth as an engineer and her consultative approach to structural design. She now directs Jane Wernick Associates, the London-based practice she established in 1998. The award-winning firm is responsible for an extensive portfolio of buildings, bridges, sculptures and furniture, for local and international clients. Recent projects include: Xstrata Treetop Walkway, Kew (with Marks Barfield Architects); The Möller Centre, Cambridge (with dsdha); South London Gallery - new extension and education building (with 6a Architects); and BBC Scotland, Glasgow (with DCA).

During her week in the Faculty, *Atrium* took the opportunity to speak with Jane Wernick.

After 20 years with Ove Arup you went on to found your own firm in 1998. That was a brave move: what motivated you to do that? Probably the glass ceiling. I think the only women who have been made directors were either specialists or project managers, but they haven't ever made a design engineer a director, which is kind of what I am.

Can you describe your firm and the type of projects you take on? We're currently seven engineers and don't want to be much bigger. Projects come to us through architects. About 60% we get through doing competitions once they're drawn up with the architects.

They're not usually huge projects - the largest project we've been involved with was BBC Scotland. We did the scheme design of the super structure and detailed designs of the studios and the atrium roof and then sub-consulted to a larger firm of engineers. If we want to do the project all the way through they are smaller projects – mostly institutional, cultural and private houses.

You have a unique, egalitarian-style philosophy that underpins how your practice operates. Ove Arup is a company where there's no ownership and I always thought that was great. After I started my own firm, I became aware of the Employee Ownership Association. There's quite a few firms who are members of this association like the John Lewis, the big department store. My company was originally set up always as a Ltd company and I was the only shareholder, so I gave my share to a trust fund and the trust fund has to make sure that the company continues to be run for the benefit of the employees, present and past. We've got three trustees, including myself... The firm, as a whole, has come up with some joint aims including 'you must have fun while you work.'

In your lecture you reference the book, *Building Happiness – Architecture to Make You Smile*, which you edited for RIBA Building Futures. This concept of delight and creative happiness is something you view as important in your work. I was on an advisory panel at RIBA Building Futures, where they were trying to imagine what the building environment would be like in 20 to 50 years' time... I'd been hearing, at the time, how happiness hasn't gone up much over the last 50 years although GDP has gone up. People have been doing a lot of research into what makes people happier and much of it is common sense... My eye was caught by a study into areas of housing in Greenwich, a deprived area, and levels of depression which were higher than the national average. It highlighted things like

if a stranger can walk past your bedroom window that adds stress. It seemed to me that a lot of (unhappiness) is to do with our physical environment: whether you have enough daylight; whether you're warm enough; whether you are exposed to greenery/nature... I think we should always have this in the back of our mind when we are designing.

One of your recent projects reflects your attempt to 'bring delight' to people through a built structure – the Xstrata Treetop Walkway in Kew. I think it's one of our best projects because it is about bringing delight to people. Kew Gardens is a place I've always been fond of and the head arboriculturalist, Tony Kirkham, is great. He convinced Kew that they should fundraise to build a permanent walkway. When we were walking round with Tony, we were talking about what colour the structure should be, if it was steel, as it's quite difficult to find a colour that blends with nature. I suggested core 10 weathering steel because it just goes rusty. So that set us on a whole direction as you can't get rolled sections in weathering steel, you can only get shorter pieces that you then weld. This meant that we weren't forced to just have circular pylons which would have been horrible. The design almost became inevitable as a result.

The walkway is 18 metres high and 180 metres long. It is quite awe-inspiring. Yes, it winds through the section of Kew Gardens that was originally laid out by Capability Brown (the 18th century landscape architect). It goes past quite a few 'champion trees', which are special protected species... People always look happy when they are walking so high up, amongst the trees.'

- For further details on Jane Wernick Associates visit www.wernick.eu.com.
- To download Jane's Dean's lecture visit: www.msdl.unimelb.edu.au/events/deans-lectures/wernick/

The Painted Desert: Mobile Studio Project

ANDREW SANIGA

In June of this year, staff and students from the Melbourne School of Design visited Woomera in arid South Australia. On our last tour in 2008 we documented relics of the Cold War. In 2010 our mission was different and drew inspiration from the history of Australian overland travel. This included people such as Len Beadell, Reg Sprigg, The Leyland Brothers and even stories of Australia's Muslim cameleers. But a most significant inspiration was Tom Kruse, the outback mailman who repeatedly made the epic mail run between Marree and Birdsville in a 1936 Leyland Badger. John Heyer's multi-award winning 1954 docudrama *The Back Of Beyond* depicts Tom Kruse's life and the quality of its cinematography became a guiding star for the group. We even ordered the film in from the National Film and Sound Archive in Canberra and staged its screening as a free event for the Village.

It was with histories of outback travel in our minds that we started to plan our own journey. On previous trips to Woomera we have been inspired to paint its many varied landscapes and we had done 5am-start watercolour sessions in and around Woomera. These painting events have become somewhat legendary around the MSD so on this trip we decided to make painting our chief activity and to put in a solid two weeks painting the desert. We sought the advice of various landscape artists such as Jack Absalom, Alex Mendelssohn,

Nick and Heather Safstrom and John Wolseley. We included in our preliminary briefing earthworks artist Robert Smithson and others such as the Survival Research Laboratory, a US-based outfit that invents and tests machines.

The defining feature of our painting trip was the construction of a mobile studio or classroom. Studying *The Back Of Beyond* it became blatantly obvious that if we were going to paint landscapes for two weeks then we should attempt to immerse ourselves in the culture of outback travel. We were also struck by images and anecdotes from Len Beadell whose outback surveying and road building were a kind of landscape architecture on a vast scale. Beadell's vehicles and equipment were intrinsic to his 'designs' and his survival. We bought an old steel 6x4 trailer and upon that trailer we constructed a box that could store our easels, paints and paper, but that could also be a unit from which we could cook, drink, and carry a range of other useful paraphernalia. The trailer took six weeks to build and for our two week trip it became a mobile kitchen, mobile seminar room, mobile bar, mobile filing cabinet, mobile catalyst, etc. It was towed everywhere we went and it set the mood for an epic (educational) road trip.

During our trip we made it our job to mix with the locals. We met some legends of Woomera, people who had seen the town in its heyday in the 1960s when it

was so vital in the joint Anglo-Australian project testing bombs, missiles and firing rockets. We spent time in the RSL and the Woomera Sports Club and some of our students made a guest appearance on Woomera radio waves. Other places we visited in the region included Pimba, Kingoonya, Roxby Downs, Andamooka, Marree and Flinders Ranges, not to mention the countless towns (pubs) en route.

Back at the University of Melbourne's Wunderlich Gallery we assembled an exhibition titled 'Terra Oddities Mobile Studio' featuring: box-trailer, painting, drawing, photography, sculpture, sound, video, claymation, drama, fashion and food. The trailer was painstakingly dismantled and reassembled centre-stage among an energised if eclectic set of student design projects. One of the best projects, a claymation by students Dee-Ann Simmons and Emerald Wise, can be viewed on You Tube using the key words 'The Brooch Claymation'. The atmosphere within the gallery was inspiring and a big part of this was the way the trailer, set against a huge wall of watercolours, made tangible the experience of our trip. The exhibition was like experiencing a road map, illustrating our passage through the remains of Woomera's vanishing history.

Dr Andrew Saniga is Senior Lecturer in Landscape Architecture and Urbanism, The University of Melbourne.



Venice Biennale

28 AUGUST – 21 NOVEMBER 2010

PETER RAISBECK

This year's Venice Architecture Biennale was directed by Kazuyo Sejima. The theme chosen by Sejima for the Biennale was 'People Meet in Architecture.' The Biennale uses two main venues; these are the Arsenale, The Venetian Empire's former shipbuilding works, and the Biennale gardens which was the site of the national pavilions, as well as the main Biennale pavilion. As director, Sejima was responsible for the selection of work for the Arsenale, and the Palazzo delle Esposizioni pavilion in the gardens, but not the national pavilions, which are normally curated by each country. In keeping with her theme, Sejima selected a diverse group of architects, artists and engineers who each proposed a different relationship between architecture and people. Highlights of Sejima's selection included a film by Wim Wenders of SANAA's Rolex Learning Centre in Lausanne and a cloud created in one bay of the Arsenale by Matthias Schuler of Transsolar and Tetsuo Kondo Architects.

Most exhibits, and indeed projects presented, are the result of collaborative efforts. This was also the case with the Australian Pavilion whose theme was *Now and When Australian Urbanism* and curated by John Gollings and Ivan Rijavec. Alongside the exhibition was the catalogue designed by David Pidgeon and the 3D

visualisations by FloodSlicer. After a lengthy short-listing process three teams with strong links to the Melbourne School of Design (MSD) were represented in the Now component of the Australian pavilion. These were *Symbiotic City*, a collaboration between Steve Whitford of MSD and James Brearley of BAU architects; *Fear Free City*, a collaboration between Justyna Karakiewicz, Tom Kvan and Steve Hatzellis; and the third team, *Mould City* which included myself and recent alumn Nicola Dovey, Simon Wollan, Jono Brener and a Master of Architecture student, Madeleine Beech.

The combined work of these three teams was a significant contribution to the 3D animation prepared by FloodSlicer for the pavilion. In Australia, architecture is so often positioned as being the result of individual efforts by so-called star architects. The three MSD projects exhibited in the Australian Pavilion point to the fact that MSD is increasingly an important centre of collaborative networks. More importantly it indicates that the issues related to the future of Australian cities can only be thought about through processes of collaboration.

Dr Peter Raisbeck is Senior Lecturer in Architectural Practice.

ABP alumni featured strongly in 12th Venice Architecture Biennale

A number of our alumni were also involved in the teams selected to exhibit their projects at the 12th Venice Architecture Biennale. We congratulate you on this prestigious achievement:

» **Peter Corrigan** (with Michael Spooner) for **A City of Hope**

» **Fiona Dunin, Alex Peck, Andrew Simpson, Martina Johnson** (with Peck Dunin Simpson Architects, Third Skin, Eckersley Garden Architecture, Angus McIntyre, Tim Kreger) for **-41 + 41**.

» **Jocelyn Chiew** and **Eli Giannini** (with McGauran Giannini Soon (MGS), Bild + Dyskors, Material Thinking, Catherine Ranger, Bild - Ben Milbourne, Dyskors - Edmund Carter, Material Thinking - Paul Carter) for **Loop-Pool/Saturation City**



Miegunyah Distinguished Visiting Fellowship Program: from stone to city (via technology)

PAOLO TOMBESI



In 2009, the Faculty of Architecture Building and Planning was the recipient of two fellowships from the Miegunyah Distinguished Visiting Fellowship Program, one of Melbourne University's most prestigious research exchange endowments, established by University Council in 1993 on the recommendation of the Russell and Mab Grimwade Miegunyah Fund Committee. Annual awards are open to academics residing outside Australia, of international distinction in a field of interest to the University of Melbourne.

In August 2010, the Faculty played proud host to the two invited Fellows, Professor Claudio D'Amato Guerrieri and Professor Attilio Petruccioli, from the Polytechnic of Bari (Italy), whom, in the course of 20 years, have shown a remarkable degree of combined academic and scholarly leadership.

Since the early 1990s, they have worked together to create, in Southern Italy, an important international research centre for the study of traditional urban environments and the application of modern information technologies to their physical restoration and social revitalization. In the process, they have made the Faculty of Architecture at the Polytechnic of Bari a unique laboratory and a catalyst for applied research in the built

environment and PhD scholarship, producing work that has been disseminated all across the Mediterranean area, the Middle East, and the Sub-Indian continent.

Both Professors d'Amato Guerrieri and Petruccioli were students and assistants of Saverio Muratori and Ludovico Quaroni, Italy's foremost architectural and urban thinkers in the post-war period, whose theories are currently being examined by researchers in the Faculty of Architecture, Building and Planning. As such, their visit provided a unique cultural link with relevant modern architectural debate and the history of professional education in Mediterranean Europe, particularly in the main centres of Venice and Rome.

Before being invited to join the Polytechnic of Bari, Professor Petruccioli was the Aga Khan Professor at the Massachusetts Institute of Technology, Cambridge, and the Director of the Aga Khan Program of Islamic Architecture at Harvard. Such prestigious positions were the result of twenty-five years of empirical work on the urban structure of the Islamic world and, particularly, the architectural survey of the famed Fathpur Sikri, the city of sun and water in India. Over time, Professor Petruccioli has continued to pursue his

scholarly interests in the Islamic world by combining them with the theoretical framework provided by the Italian typological school of urban studies. His most recent book, *After Amnesia: Learning from the Islamic Mediterranean Urban Fabric* (2007), is a call for the scholarly merging of cultural history, urban anthropology, environmental design, and building morphology.

Professor d'Amato Guerrieri provides a unique complement to Professor Petruccioli's interests. A scholar of modern architectural practice and technology in Europe, from Enlightenment to post-war reactions to Modernism, he has produced some of the definitive studies on architects' technical drawings for the Italian Accademia di San Luca, the world's oldest and most prestigious architectural institution, established in 1634. In the 1990s, he started to investigate the connection between traditional building techniques and technological innovation, particularly in relation to stone cutting and its rich architectural/socio-technical context in Southern Italy and the Mediterranean. To this end, he set up research collaborations with old guild associations in Europe (particularly the Compagnons du Devoir



in France) and developed several research programs aimed at testing the possibility of integrating digital tools and labour processes. On such basis, he was invited to direct the exhibition 'Cities of Stone' at the most important architectural event in the world, the Architecture Biennale in Venice, in 2006.

On August 17, Professor Petruccioli delivered a public oration, "The Genetics of Walls", in which he shed light on the relationship between building types and urban morphology in the traditional fabric of Islamic cities. The lecture was of great interest to urban designers and theorists, architectural historians and social historians, as well as all those with an interest in reconstruction efforts in war-torn or disaster prone areas in the Islamic world.

Professor d'Amato Guerrieri's address "The sustainable weight of history", on August 24, focused on the contribution of digital technologies to the revitalization of stone masonry. Professor d'Amato Guerrieri used the lecture to stress the ability of new CAD-CAM technologies to help us rethink the production process of vernacular building structures, thus making their construction not only viable technically and financially but also environmentally sound.

The topic drew a highly composite crowd from the conservation and heritage community, architectural and art historians, manufacturing engineers, the portions of the building industry involved in technological innovation, and policy-makers concerned with future labour training needs and environmental management.

In the course of their Miegunyah residency, Professors Petruccioli and d'Amato Guerrieri gave research seminars in the Faculty as well as at other academic institutions in Victoria and South Australia, reviewed PhD work, participated in studio activities, and engaged with the local profession. Whilst their visit served to plant seeds for future research collaborations, it also provided an opportunity to appreciate the need and value of taking an inclusive design approach to the study of the natural and built environment, from stone to city, passing through technology.

The Faculty thanks the Miegunyah Fund for supporting of this program and for the presence of Sir Andrew Grimwade at each event.

Professor Paolo Tombesi is Chair of Construction.

THE TOPIC DREW A HIGHLY COMPOSITE CROWD FROM THE CONSERVATION AND HERITAGE COMMUNITY, ARCHITECTURAL AND ART HISTORIANS

Images L-R:
Professor d'Amato Guerrieri:
Venice Biennale 'Cities of Stone' exhibition

Professor Petruccioli

Professor d'Amato Guerrieri

Max Chester AO,
Professor Field Rickards,
Sir Andrew Grimwade



AUBEA 2010

PAOLO TOMBESI

In July 2010, the Melbourne School of Design hosted the 35th Annual Conference of AUBEA – the Building Education Association of Australasian Universities, created in 1975 to promote and improve teaching and research in building.

The focus of this year's conference was the management of construction - understood however, in its broadest possible terms, as an expression applicable to any discipline or field of endeavour that improved our ability to manage the industrial structure, the planning and production process, the distribution process, and the output of construction.

What should the sophisticated pairing of *construction* and *management* designate or include today - particularly from an intellectual perspective? What should its curricular bases be? What kind of research should the academy engage with?

At Melbourne, we thought these questions (and of course the answers to them) were critical for tertiary educators in building programs across the entire Australasian region but particularly in Australia, where industry dynamics and policy changes, combined with the ongoing restructuring of building courses and the uncertain support

for research in construction, raise issues with regard to the nature and use of the education on offer in the various areas, the market for it, and the role that educational providers should play in advancing or maintaining the state of knowledge.

In light of the changes recently undergone in its overall structure, the Faculty of Architecture Building and Planning was keen to provide a platform for AUBEA to reflect on such issues, by implicitly subjecting its own choices to criticism and debate vis-à-vis alternative strategies and/or agendas.

As in the best tradition of AUBEA meetings, the range of topics addressed was wide, and the three days of the conference helped map an inclusive territory for managing construction, define or reinforce its environmental connections and boundaries, sharpen the compass, and steer the travel in important directions.

Paper presentations were complemented by a rich program of plenary sessions and special events open to industry that included an exhibition of rare technical books on building and architecture, an introduction to the new *Australasian Journal of Construction Economics and Building*, a talk by the artist Marco Luccio at the Ian Potter Gallery,

a Q&A panel on the need for construction research, a review of the work done by the Built Environment Industry Innovation Council, an address by Professorial Fellow Murray Coleman, Global Head of Project Management, Design and Construction at Bovis Lend Lease and; last but not least, a gala dinner in the main hall of University of Melbourne's heritage listed Newman College, designed by Walter Burley Griffin and named after John Henry Newman, the eminent English writer and theologian of the 19th century whom, fittingly, wrote the educational classic *The Idea of a University*.

AUBEA 2010 received generous backing from The Australian Institute of Building, The Australian Institute of Building Surveyors, The Australian Institute of Quantity Surveyors, The Chartered Institute of Building Australasia, and The Royal Institution of Chartered Surveyors Oceania. The organization of the Conference has also relied on the precious patronage of Supporters of Property & Construction at Melbourne University, particularly Brookfield Multiplex.

Professor Paolo Tombesi is Chair of Construction.

Images: Professor Paolo Tombesi with artwork by Marco Luccio

AUBEA Conference Dinner

Occasional Address

PETER MARTIN

An edited version of the University of Melbourne Graduation Address given on 25 August 2010.

To the graduates here tonight, as you are about to start the great adventure and journey of your new professional careers, I would like you to consider the proposition that the design and construction professions are instruments created by society for the planning and provision of its built fabric.

From basic housing, the places you shop, receive your education, places of work, facilities for medical and hospital treatment, entertainment, justice, worship, sport and recreation, research facilities, factories, transport nodes - from bus-stops to airports, to the planning and creation of suburbs, towns and cities – these are all expressions of the broader social and economic framework by which we live.

The creation of exciting space and compelling visual image is fundamental to successful architecture, however, the design and development process must primarily be grounded in social and commercial reality to be effective and sustainable.

From my experience as a former undergraduate in the University's School of Architecture and Building, as it was then, and also knowledge of the present curriculum, I am sure that those graduating tonight have had every opportunity to receive a very well rounded education that will equip you for the challenges ahead. The courses are well balanced providing a good measure of social, commercial, technical and design content.

In this regard your attention to continuing education is vital. In addition to your own endeavours. I would recommend that you look for employment with an organisation that provides a structured professional

development and mentoring framework for its staff, in conjunction with the project experience that you will acquire.

My own career adventure is closely linked with the development of FMSA which is an Architecture and Construction Management practice that commenced in a back room in St Kilda in the late 1960s. Started by some University of Melbourne graduates with dual degrees in Architecture and Building (now known as Property and Construction) the practice focussed initially on residential unit development projects combined with construction and project management. It grew through the 1970s, located in low cost shop premises in Fitzroy and then Collingwood, until we eventually relocated to North Melbourne. It grew into a substantial business by 2000, when it acquired its own North Melbourne office and now employs 60-70 staff with a second office in Geelong.

From my own point of view, a career in architecture and construction has provided an intense array of diverse experiences limited only by the time available. The design and construction industry is international and provided me the opportunity to work for a year with a contractor in the UK as a student and then later for another year in a Singapore design office shortly after graduation. More recently FMSA has operated in Shanghai, China where I became involved in large scale urban design competitions and sustainable buildings.

For one three-year period in the mid 1970s, with leave from FMSA, I joined the Aboriginal Housing Panel and worked with remote traditional communities in Central and Northern Australia developing appropriate house designs and community town plans. This was one of the most satisfying periods of my professional career and opened my eyes to the realities of indigenous Australia.

I mention these experiences as a way of suggesting that the opportunities and professional horizons for those graduating today are almost unlimited and that your new qualifications together, with a sense of adventure and idealism, can take you almost anywhere on the planet with the capacity to make a difference when you get there. I would also suggest that professional work experience in another culture outside your own comfort zone can be an extremely valuable attribute.

Turning to challenges, there is no doubt in my mind that climate change caused by carbon pollution is the single most critical issue that we face now and into the future. We know that buildings generate between 25-35% of the greenhouse gas produced in developed economies such as Australia. We are currently focusing a lot of attention on technology development and design methodologies to radically change the way that buildings are heated and cooled, insulated, shaded and consume water, with the eventual objective being carbon neutrality. We are also developing an increasingly demanding regulatory environment that requires a much lower energy footprint as a pre-condition of building permit.

Remember that it is all about teamwork and team building. You have worked during your courses with teams of other students as associates on your projects. These experiences, friendships and contacts will stand you in good stead over the coming years. They are worth maintaining and I can also say from my own experience that keeping an ongoing connection as an alumnus of the School of Architecture and the University of Melbourne will also be rewarding for you.

Faculty Recollections

MAX CHESTER OAM, K.C.S.J., B.ARCH., F.R.A.I.A.

"Life was not meant to be easy, but take courage my child for it can be delightful".

This extract from the famous play "Back to Methuselah" by George Bernard Shaw is probably a fair summation of our lives; certainly in my case.

As a young man, I lived quite close to the University of Melbourne. However, I never thought that the opportunity would come my way, to enter its illustrious grounds as a student. My school days were far from spectacular – I was not a great scholar but enjoyed immensely mathematics, art, graphics and history. My interest in history is still as strong today.

An early close friend at the time was Neville Quarry, who later distinguished himself as a Professor of Architecture. The profession of architecture did not in those days have the status it has today. Most of my friends who entered the University, at the time, pursued the traditional disciplines: medicine, law, dentistry, science and of course, the arts, and indicated little interest in a career in architecture. Perhaps the army huts did represent the correct background, of the course in Architecture, as we knew it then.

A Commonwealth Government Scholarship allowed my entrance to Melbourne University, which up to that time had been restricted to the "privileged". All this changed with the introduction of Commonwealth Government Scholarships in 1952. I recall vividly the telegram I received, during National Service in Puckapunyal, in the Army, standing on a dusty parade ground being advised, that I had received a scholarship. My insulated, isolated life was about to change forever.

At the School of Architecture at the University of Melbourne, in those run down army huts, we were most fortunate to have a number of luminaries as tutors, particularly I note Roy Grounds and Ray Berg. However, the person who had the most impact on my life was the architect,

Leslie Perrott Jnr. AO, a very fine and talented man, who advised me, when I was a young man as follows: "Serve the Community, and the Community will Serve You". This has been the practical statement of my life's work.

A short note from the 25th Anniversary reunion booklet of students who commenced their course in Architecture at Melbourne University in 1952:

In our earlier student times, we eagerly and warmly discovered and shared an idealism of our chosen profession. We have since spread these earlier endeavours, in a variety of far-reaching ways; some outside the profession or architecture itself, yet we have maintained an ongoing contact and awareness of each other.

Some of my fellow students at the time were: Kevin Cole, Arda Dzirnekels, Gordon Steele, Pam Humphry, Ken Styles, Gerry Kraus, Lisle Rudolph, Tham Chan-Wah, John Baulch, George Fox, Bob Durran, Bill Kerr, John Wisken, Les Trelour, John Berreen, Dudley Wilson, Geoff Woodfall, Noel Dunn, John Vernon, Hugh Flockhart, Strauan Gilfillan, Noel Dunn. Some of these fellow students unfortunately have passed on.

The University brought about a dramatic change in my life and outlook, an opportunity, rich in colour and lifetime involvement. Four years after graduation, when the firm I was working for folded, I started my own practice, which has held intact over all these years. My practice has been mostly focused on schools, homes for the elderly and churches, and in recent years I have done work for the Islamic community. I am now working on my fourth mosque, and have been the architect for nine churches.

From the earliest days, I have always been involved in community affairs and I have met and worked with people of all walks of life during this community involvement. A university degree equips one with skills,

which provide an opportunity to serve the extended community. This involvement has been an enriching experience. In my case, I have served a wide variety of community and semi-government organisations in an executive capacity. The rewards have been wonderful.

I was appointed a Member of the Order of Australia in 2000, for services to the Community, Local Government and Architecture. I served as Secretary of the Order of Australia Association (Victoria Branch) for some 4 years. I have also maintained a lifelong interest in the works of Walter Burley Griffin. Next year we will celebrate the centenary of the winning entry of Walter Burley Griffin for the International Competition for the Design of Canberra.

Currently, I am involved at the University of Melbourne in a number of areas, particularly trying to help young students in their future careers, in the wider community at the Centre of Islamic Studies and the Faculty of Architecture, Building and Planning.

I am extremely thankful for a career which has been rich in reward, excitement, and for the opportunity to serve.

Photograph by Joe Vittorio

Vale: Anthony William (Tony) Matthews

[BARCH 1950]

07-06-1921 – 03-08-2010

NEIL CLEREHAN

Anthony William (Tony) Matthews belonged to the world's most exclusive club. Its membership requirements are unacceptable to most (men).

He was born in Wollstonecraft on Sydney's lower North Shore. His mother was a member of the prosperous land-owning Moses family. His grandfather's horse, *Poitrel* won the 1920 Melbourne Cup.

The family moved to Melbourne in 1929 following their wool broker father's job and settled in Ivanhoe.

A son in the middle of four sisters, at ten Matthews became the only male in his family when his father left and he was to inherit the problems of that situation...

He started school at Ivanhoe Girls' Grammar but moved to Trinity Grammar when his mother bought Canonbury, a unique farmhouse in Deepdene, just off grand Mont Albert Road.

Years later it was to be refurbished by John D Elliott in grand Victorian style far beyond its station, but in the Thirties it was a charming relic and a source of wonder to his friends.

It had a wide garden behind, of all things, a post and rail fence, a veranda with cast iron lace, a circular drive around the inevitable Norfolk Island pine and stables.

In his ten years at Trinity, Matthews became a prefect, House Captain, a member of most teams and Champion Public Schoolboy Shot Putt.

More importantly, in the school's mentor system, he was Big Brother to a shy little boy, Peter (later Professor McIntyre A0).

On leaving school, he completed the first two years of the combined Melbourne Technical College/ Melbourne University Architecture course and in 1942, enlisted in the RAAF as a Navigator in the Empire Air Training Scheme.

After training in Australia and the UK, he was posted to a Lancaster squadron. These were the heavy, controversial British

bombers. Eventually five thousand men would die in them but they flattened many cities in Western Europe.

In the days immediately preceding and following D Day, Matthews, by now a Bomb Aimer, would set off, lying on his stomach and, once over their target, give his pilot detailed instructions until they could release their thousand pound bombs to hinder the Germans repelling the Normandy landing.

On June 9, (or early on the 10th,) with two engines on fire, the crew bailed out and all seven parachuted into northern France.

He landed beside a cow. Obeying rules, he slept by day and walked at night.

Warm and gregarious nature by nature, he was soon bored with his dry rations and his own company. Ignoring the Hague Convention and running the risk of being caught as an Evader rather than a POW, he made contact with local farmers.

He had to establish that he was indeed an Allied serviceman, rather than a German "plant" to infiltrate the resistance movement. To this end he organized a shot putt contest. He won and was accepted.

Farmers welcomed him, housed and fed him and passed him on to friends.

In a smock and beret, he was referred to as a mute farm worker when German troops inspected the area.

Travelling circuitously by dray, being a dink by a local priest, but mainly on foot, he edged north until, ten weeks later he met US troops.

On the way he was asked to "represent the Allies" at a sad little ceremony for a US pilot.

Soon he was in London. There he learnt that he had been promoted to Warrant Officer and his family learnt that he was alive, not Missing. Believed Killed In Action.

Back in Melbourne, he resumed his course as if nothing much had happened. Nobody mentioned the past. Most of us had only suffered from severe boredom.

Matthews merged into the post-war student world but a small pin in his lapel was a miniscule clue to his dramatic past.

That gold caterpillar denoted membership of the Caterpillar Club, a world wide organisation of men who owed their lives to the little grub that made the silk that made the parachutes (in pre-nylon days) that slowed their emergency descents and saved their lives.

A few years after graduation in 1948, he went into practice with, Stuart Warmington, a fellow-student.

In 1956 he married Mariana (Kim) Mackinnon. They settled in Hawthorn and eventually had four children.

In 1964, his job took him to Canberra where he was to spend the rest of his long life.

There he practiced and later joined the Department of Works and Housing, retiring in 1986. Over the years he revisited France and the people who had looked after him.

Matthews was always curious and inventive. He developed and built experimental steel-framed houses and won an award for (and patented) an ingenious, demountable modular flooring system for those early, massive computer main frames.

His health began to fail in the last decade of his life. Towards the end he spent time in hospital and care but died at home.

"He is a fine specimen of young Australian manhood and I believe that he will make an excellent member of the RAAF."

His headmaster got it right and appropriately wrote that reference on December 9, 1941, the day after the world had changed for Matthews, his generation and for Australia.

Warrant Officer Matthews MID is survived by his wife, their son and three daughters, six grandchildren and his three sisters.

Postscript. RAAF records list his receiving a DFC. His family has no knowledge of this high honour. Matthews' MID does not appear on his records, yet hard copies of King George's citation exist.

Celebrating Partnerships

During late November and early December this year, the Faculty of Architecture, Building and Planning will celebrate one of the most remarkable and enduring partnerships in its history. One of the catalysts for this event is the 20th anniversary of the Hansen Yuncken Prize which was established in honour and memory of construction alumnus Michael Hansen by his family and friends. Distinguished recipients of the prize are shown here in the table.

The Hansens and their company have strongly supported our construction programs from the earliest days of their inception in the 1950's. By now three generations have maintained an unbroken family tradition as influential advisors greatly assisting our programs to prosper and evolve successfully. But 2010 is also an important milestone since it records the retirement of HY Chairman Peter Hansen who has been enormously instrumental over more than 40 years in providing us with this support.

Hansen Yuncken, which traces its roots back almost 100 years, is one of Australia's oldest and largest privately owned major construction companies. The business which is listed in the 2010 BRW Survey as the 27th largest private company in Australia with annual turnover in excess of \$1.2 billion and work in hand in excess of \$2 billion operates on a national basis with major presence in Victoria, South Australia, Tasmania, New South Wales and Queensland, employing large numbers of University trained graduates, many of whom are University of Melbourne construction alumni. The company, whose history and philosophy is well documented in the

fascinating 2007 publication *90+ Hansen Yuncken*, is noted for its capacity for innovation in both technology and management, together with an ability to deliver complex large construction projects. In recent years it has taken up the challenge of establishing cutting edge expertise as an outstanding leader in the procurement of major sustainable buildings.

A selection of an amazing 34, 2010 industry awards indicative of its standing include:

- Master Builders Association of Victoria Awards:
 - » Master Builder of the Year - Commercial Builder
 - » Excellence in Commercial Building \$30 to \$80million category
- Master Builders Association of South Australia Awards:
 - » Excellence in Commercial and Industrial Building in excess of \$50million
- Master Builders Association of New South Wales:
 - » Master Builder of the Year - Commercial Builder
- Numerous Australian Institute of Building Awards in Victoria, South Australia and New South Wales
- Property Council of Australia National Awards:
 - » Bilfinger Berger Award for Emerging Assets
- Business Review Weekly / ANZ Award for Private Business of the Year with turnover in excess of \$100 million

In the University's construction programs we have always firmly recognised the great benefits to be derived from enduring associations with our industry counterparts and alumni. The transformation of the Australian construction industry, since the introduction of the programs in 1958, has been remarkable and the benefits to be gained by industry employing our graduates are compelling. HY has long recognised these advantages and while Peter Hansen might have formally retired as Chairman he remains a board member and we have no doubt that, assisted by next generation, Louise and Richard Hansen (BPD P+C, BP+C, MBA) continue to lend powerful support to a relationship of enormous value to us both.

Associate Professor Peter Williams
Alumni President





Hansen Yuncken Prize Winners over 20 Years

1990	Dominic Read
1991	Scott Miller
1992	Iain Jennings
1993	Philip Flynn
1994	Simon Fisher
1995	Thomas Craig
1996	Alexei Simm
1997	Timothy Price
1998	Linda Mok
1999	Jessica Collingwood
2000	Anthony Veal
2001	Kendra Clancy
2002	John Rusak
2003	Emily Kidd
2004	Sophie Ignatidis
2005	James Sprague
2006	Alexander Kilpatrick
2007	Stephanie Jacobs Chun Kit Lo
2008	Matthias Wobbe
2009	Thomas Dean

Celebrating Partnerships: Hansen Yuncken Exhibition

This unique exhibition documents the many landmark buildings completed by Hansen Yuncken during the 20th Century and acknowledges the contribution of our many graduates that have sought careers with the firm. Most importantly, this exhibition provides an opportunity to commemorate the 20th anniversary of the Hansen Yuncken Prize, established in 1990 in honour of construction alumnus Michael Hansen.

Since 1902 Hansen Yuncken has made a significant contribution to the urban fabric of Melbourne as well as other cities in Australia. Drawing on the company's archival sources this exhibition documents the many landmark buildings completed by the firm during the 20th Century. Amongst these are depression era landmarks including the, Port Authority Building (1931), Bank of New South Wales at 360 Collins Street (1933), Myer Emporium (1931) and Mitchell house (1936). In post war period the boom of the late 1950s and 1960s saw the company complete HC Sleight Building The Age

Building (1969), Communications House at 195 William Street (1965), AMP building at Market Street (1960) and the Melbourne Stock Exchange (1968) and Union House at the University of Melbourne (1965) and recently the K2 Apartments in Windsor (2005), CH2 (2006), Waterfront City, Docklands (2008), and National Icesports Centre (2009).

The exhibition demonstrates that the ongoing innovation in construction technologies and management practice is a cornerstone of the company's highly successful business model.

Celebrating Partnerships: Hansen Yuncken

November 29 – December 3, 2010
Wunderlich Gallery, Ground Floor
of the Architecture Building

Opening hours:
9:00am – 5:00pm,
Monday to Friday

Images courtesy of the
Hansen Yuncken archives

A change in the Landscape: Catherin Bull reflects



This is an edited version of the speech given by Emeritus Professor Catherin Bull at the farewell event on 21 September 2010.

A few words on my tenure as the Elisabeth Murdoch Professor of Landscape Architects at the University of Melbourne from 1998 to 2010...

It has been a real privilege to serve as the Elisabeth Murdoch Professor of Landscape Architecture at the University of Melbourne for twelve and a half years and to follow in the footsteps of Professors David Yencken and Michael McCarthy – a great privilege and a singular responsibility.

My reflections on those years have reminded me that the very real developments in the landscape architecture profession, especially in Melbourne but also across Australia, have depended on a number of important contributors.

The University and the Faculty must head the list of contributors and the reality is that the Elisabeth Murdoch Chair has always created a focus for the profession at the University. My reflections on the changes across the University, in the graduate programs of my tenure, reveal the Melbourne Model as the institutional change that has enabled the courses in landscape architecture to achieve real advancements within a university-wide framework of graduate professional degrees through the Melbourne School of Design. This structural change has provided the positive support that the degree has deserved, confirming its continuity as a premier provider of graduate

landscape architectural education, not only in Australia but across the region and internationally.

Also important has been the development of a strong research and research higher degree culture, both of which have enabled landscape architectural staff -- and a growing cohort of doctoral candidates -- to truly underpin their teaching with a strong basis in internationally relevant disciplinary scholarship. To all my university colleagues over the years in the built environment disciplines and especially in landscape architecture – thank you for your energy and your intelligence.

To those beyond – in the profession, in local and state governments and commercial organisations – thank you for the inspiring projects that you have delivered during that time, both as great practitioners and great clients. Your innovative practice has seen us move from an environment where landscape architects in Australia looked overseas to see great work to one where the world of design also looks to Australia. It has been a real privilege to be part of that shift, to hear colleagues in Asia, Europe and the USA discuss work that our practitioners, and the clients who commission them, are doing with real enthusiasm and interest. It has been equally rewarding to see landscape architectural work become recognised by educated clients as fundamental to the making of healthy, resilient and experientially rewarding environments.

While the profession is stronger for all of this, it needs to be even stronger to take on a leading role over the next five decades, creating and retrofitting so many of our poorly functioning environments, as the importance of integrating functioning natural and social systems into our urban and regional environments is recognized as necessary to achieve sustainability. Amongst all the built environment professions, this is our challenge as the profession that concentrates its creative and technical energies across those three critical realms: the natural, the built and the socio-cultural. It will be a challenge characterised by growth and change, both of which we must actively and energetically prepare for.

Closer to home, I thank three very important people. The first is my wonderful husband Professor Dennis Gibson, AO. The other two are Professor David Yencken who has provided me with important counseling over the years, and of course, Dame Elisabeth Murdoch who has shown continuous interest in the profession and our students and staff. She has been a very real supporter and a valuable friend, always ready to assist in a practical way.

All three are supporting me and my most recent “worthwhile project”: one I also look to you, my professional colleagues, to support as a practical way of celebrating my tenure as the Elisabeth Murdoch Professor of Landscape Architecture at the University of Melbourne. That project is the formation of the first two of what we hope will be a series of student scholarships funds to be created by all future incumbents of the chair. First,



Professor David Yencken has generously agreed to apply a fund he created during his incumbency into a scholarship in perpetuity for research students, called the **David Yencken PhD Scholarship in Landscape Architecture**, to commence from 2011. Second, I have initiated the **Catherin Bull Scholarship** in perpetuity for students in the Master of Landscape Architecture coursework program. The first third of the funds for this scholarship will come from funds I have generated during my tenure. The second third has been generously provided as an equal contribution from Dame Elisabeth. It is to you (colleagues, alumni and the profession) that we look for the final third, so we can reach our goal and starting level of the capital sum of \$100,000, by the end of 2010, to commence with the scholarship in 2011.

The aim of these annually awarded scholarships is to provide practical support to our wonderful students who, as fledgling professionals, struggle to pay fees and support themselves during their studies. These scholarships will assist them to focus on their learning and through that, become better landscape architects. Many of us have been supported in similar ways during our studies and careers and indeed, through the generosity of Dame Elisabeth and others in the 1970s, the profession itself has been generously supported by the philanthropy of those who had the foresight to fund the Elisabeth Murdoch Chair. I look to you to recognize the practical and symbolic value that such financial support provides and to assist us to support the future members of our profession by contributing to this new scholarship. Please consider being a part of this new venture, to start what we hope will become a new tradition of giving for student scholarships in the Faculty of Architecture, Building and Planning, giving that will be led by landscape architecture and the Elisabeth Murdoch Chair.

Thank you all for the last twelve and a half years. Please keep the spirit that you have displayed during those years alive, welcoming the incoming Elisabeth Murdoch Chair when the time comes. As Emeritus Professor at the University of Melbourne, I will be working with you.

Images L-R: Professor Jim Sinatra and Professor Catherin Bull

Dame Elisabeth Murdoch and Professor Catherin Bull

Professor Tom Kvan, Professor Glyn Davis and Professor Catherin Bull

We're in this together

Throughout its history, the Faculty of Architecture, Building and Planning has received generous support from alumni, friends and industry partners to create opportunities for our brightest students and early career researchers in architecture, landscape architecture, property, construction and urban planning and design.

By supporting this community, you are making a long term investment in the educational, creative, environmental and economic health of professions engaged with the built environment for future generations.

We are committed to continuing this tradition of providing opportunities to our early career research staff and students with outstanding potential, through scholarships, early career research grants and travelling stipends. Our aspiration is to see our graduates emerge as tomorrow's industry leaders that will have a very real and positive impact on the way in which we all engage with the built environment.

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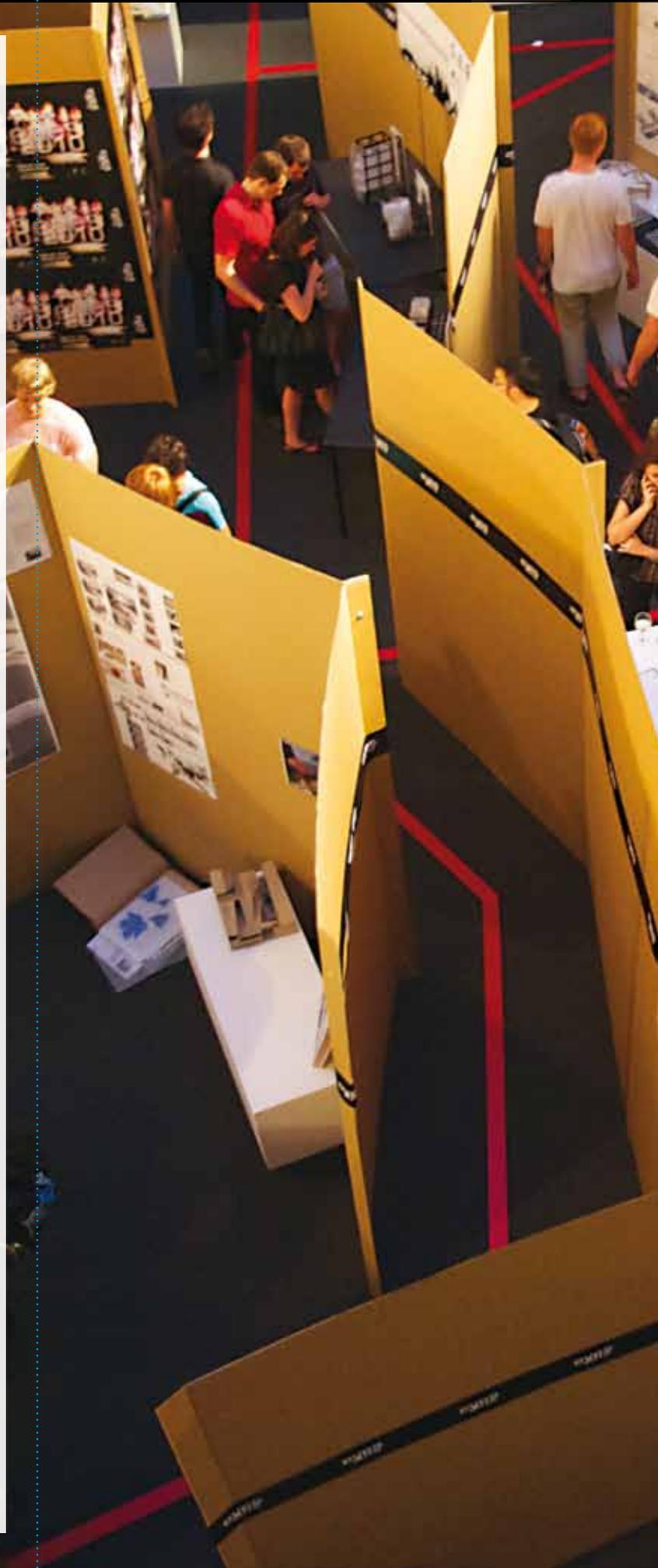
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Faculty Donors

Sincere thanks to our generous community of friends, alumni and industry colleagues for sharing in our vision for the Faculty of Architecture, Building and Planning. Your support helps our staff and students to meaningfully engage with many of the key societal issues pertaining the built environment.

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From the Faculty

CONGRATULATIONS

Congratulations to **Sun Sheng Han** on his recent promotion to Professor (Level E). This promotion is an acknowledgement of the significant contribution Sun Sheng has made to research, publications, funding and teaching activities since he joined the Faculty in 2007.

Congratulations to **Stanislav Roudavski** whose short documentary HEADSPACE 1 – about the project at the center of the Bachelor of Environment's 'Virtual Environment' subject - was included in the official program of Architecture and Design Film Festival held in New York from 14 to 17 October.

Several Faculty staff were recognised at the recent Vice-Chancellor's Engagement Awards. The Smart Green Schools team, led by **Clare Newton**, was recognised for their success in reaching into a wide community of school users, designers and suppliers. A project grant award was also made to **Blair Gardiner** and **Heather Mitcheltree** for their project 'Gimme Shelter: Housing and support models for youth homelessness'.

Valerie Francis was awarded a *Crystal Vision Award* from The National Association for Women in Construction at their Annual Awards Presentation on 8 October. The *Crystal Vision Award* celebrates the achievements of individuals or groups with vision, who actively promote and encourage women to become part of the construction industry.

Congratulations to **Ray Green** who led a travelling studio to Chile which has been shortlisted in the education category of the *Rosa Barba European Landscape Prize*, part of the *6th European Biennial of Landscape Architecture* which took place in Barcelona from 30 September to 2 October.

Dominique Hes is a finalist for the *FMA Australia & Rider Levett Bucknall Industry Innovation Excellence Award* for her *ESD operations guide for building owners and managers*. The FMA Australia 2010 Awards for Excellence are open to every corner of the property and FM market and culminate with a gala dinner on 25 November in Sydney. There are 10 Award categories which cover individuals and organisations from across the industry that have achieved significant outcomes for the facilities management industry.

Congratulations to alumna **Alexandra Chu** (BArch Hons 1997) founder of the Anken Group who won the Australia Post Sustainable Development Award at the recent AustCham Australia China Business awards for the group's showcase Anken Green warehouse.

BOOKS

A new book by **Barrie Shelton**, **Justyna Karakiewicz** and **Tom Kvan** investigates the urban transformations that have led to the Hong Kong we experience today. *The Making of Hong Kong: from vertical to volumetric* steps beyond Hong Kong's obvious verticality to portray the city as 'volumetric' – where form, movement infrastructure and activities are widely configured to operate in a 3D and multi-directional manner. Published by Routledge, the book shows how these characteristics are rooted in the region's culture, why the city deserves more attention from designers and speculates on future form.

A book launch was held in October for **Qinghua Guo's** newest publication *The Mingqi Pottery Buildings of Han Dynasty China 206 BC-AD 220 - Architectural Representations and Represented Architecture*. In this fascinating book, published by Sussex Academic Press, Qinghua Guo examines a particular type of *mingqi* unearthed from ancient tombs in archaeological excavations in China – pottery building which were previously little known or appreciated.



EXHIBITIONS, EXPEDITIONS AND LECTURES

The Persian Peregrination trip led by **Miles Lewis** had a successful visit to Iran in the Spring. Highlights included on-site talks by local conservationists and archaeologists, and a welcome party given by the Architecture Faculty of the University of Tabriz. Whilst in Iran, Miles delivered a lecture on *'Traditional Architecture and National Identity'*.

On a recent visit to the bookshop at the Louvre in Paris, **Miles Lewis** discovered a French edition of his book *Architectura*. He also learnt that his book has now been translated into French, Czech, Dutch, Polish, Romanian, and Serbian, and 27,000 copies have been printed.

Ray Green travelled to Turkey in September where he delivered a paper at the Annual European Council of Schools of Landscape Architecture Schools conference 2010 (ECLAS).

Carolyn Whitzman went to Papua New Guinea in September as part of her project with the Nossal Institute on *Disability Inclusive Road Development* (AusAID Development Research Award 2010-2013). She then travelled to the Commonwealth Association of Planners' biennial meeting in Montreal, Canada, which coincided with an international (Global Planners Network) conference on *Climate Change and Communities*.

Richard Tomlinson recently returned from a research trip to China where he was investigating why Sao Paulo and Mumbai have developed massive slums, while cities like Shanghai have not. During his trip Richard gave presentations at

Tongji University and Renmin University of China on the role of the web in teaching. At Tsinghua University, Richard also delivered presentations on housing and slums in China.

The second ABP Alumni Retrospective exhibition for 2010 - **PHOOEY Architects: Upcycling** - profiled the practice and vision of one of our most prominent young graduate architects - Peter Ho. The exhibition was a rare opportunity to stand on the innovative projects of this Melbourne-based architectural practice who aims to create zero waste.

The **Bower 2008-2010 exhibition** occupied the Atrium in early October. This ingenious display, featuring student models and various project designs, profiled the three MSD Bower studios - focusing on Indigenous housing - led by Dr David O'Brien and Hamish Hill since 2008. All three studios focused on the housing needs of Indigenous communities in town camps in the Northern Territory and challenged the students to come up with innovative and eco-astute design solutions for the needs of each group.

In October we held our final Dean's lecture for the year, which was presented by internationally renowned landscape architect **Catherine Mosbach** from Paris. Catherine, who has operated her own practice in Paris since 1987, gave a fascinating insight her unique approach to landscape design. Her lecture was complimented by an elegant display of her recent design projects in the Wunderlich Gallery. It was a fitting conclusion to what has been a most successful Dean's Lecture Series for 2010.

A number of other special lectures featuring international guests were hosted by the Faculty in Spring. **Dr Esther Sternberg** presented an intriguing lecture entitled *Healing Spaces - the science of place and Wellbeing*, which examined how both natural places and built environments can influence our health and healing. We hosted a Bicycle Futures public forum with **Roger Geller**, Bicycle Coordinator, City of Portland, on *Building Cycling Cities*. **Tony Hall**, Adjunct Professor within the Urban Research Program at Griffith University, gave us an insight into *The Life and Death of the Australian Backyard*. **Goh Hock Guan**, an esteemed Malaysian architect and urban planner, presented a lecture on *Design and Planning in Malaysia, Vietnam and China* in late October.

UPCOMING EVENTS

Dean's Lecture Series 2011

In 2011 the Dean's Lecture Series will again profile international practitioners from the built environment, highlighting the extensive connections ABP has with academics and industry professionals across the globe. The confirmed line-up of distinguished speakers will be released early in the New Year - please refer to the ABP website for full details in February.



Atrium

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