

Atrium

17 | 2011

COMMUNITY
INFRASTRUCTURES

THE UNIVERSITY
OF MELBOURNE

FACULTY OF ARCHITECTURE,
BUILDING & PLANNING



THE UNIVERSITY OF
MELBOURNE

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Dean's Message

The theme of this issue of *Atrium* is 'Community Infrastructure'. A key research area for our Faculty, the theme encompasses the design and construction of critical infrastructures and municipal spaces, schools, hospitals and community centres. The spaces in which work, learn, heal, celebrate and come together are vitally important to our lives and our identity as a community. In this edition of *Atrium* we explore a number of community infrastructures and urban renewal initiatives from various perspectives.

Our feature article focuses on an inspirational Indigenous housing initiative – the Gumala 0-5 studio/project, led by Dr David O'Brien. The focus of the studio was the design and construction of the Early Childhood Education Centre for the Wakathuni community in the Pilbara region of WA.

In Gumala 0-5, David continues his sustainable, consultative approach to community development, a model which he developed in his successful 'Bower' series of architecture studios (2008-2010).

The Minister for Planning Matthew Guy provides insight into the Victorian Coalition Government's plans regarding housing affordability and urban renewal in an interview on page 8.

The changing face of school design is the subject of Clare Newton's article- 'Innovative Learning Spaces'- and the focus of her ARC-funded *Future Proofing Schools* research. Clare describes how classrooms are undergoing a re-think and outlines some of the educational and technological forces and challenges which are impacting these spaces.

In July we were honoured to host Professor Kent Larson, Director of the 'Changing Places' research group at the MIT's Media Lab. Read more about Professor Larson's engagement with our Faculty and his ideas to create a more integrated, energy-efficient urban future on page 14.

Blair Gardiner's research project 'Gimme Shelter: Housing and support models for youth homelessness' is the focus of an article on page 16. Blair's project investigates accommodation models for homeless youth and seeks to create design guidelines targeted at housing and architectural solutions for homeless young people. With alarming homelessness rates in Melbourne (and beyond), this is vital research which may contribute to improve the design and construction of housing for some of the most vulnerable members of our community.



In this issue, we also profile the achievements of two of our successful MSD students: Jennifer Mitchelhill, a PhD candidate who is investigating the influence of Japanese architecture in the design of the Pan Pacific House and Anthony Worm whose research examines the meaning of 'free form' in relation to architecture.

Professor Gini Lee recently joined our Faculty as the new Elisabeth Murdoch Chair in Landscape Architecture. Read more about her career and vision for the Faculty's Landscape program on page 18.

Philip Goad writes about ARM Architecture's 'God Knows' exhibition on page 18, which ran in the Wunderlich Gallery in June, as part of our ABP Alumni Retrospective Series.

David Nichol's writes a review of 'Your House and Mine' -one of the short films which screened as part of our 'Archi Review' film event in March. The screening, which Peter Jones wrote about in the last edition of *Atrium*, was a huge success and drew interest from ACMI and the International Melbourne Film Festival.

Andrew Maynard attended our first event in the inaugural MSD Director's Series – Timothy Hill's tribute to the Oxo measuring cup – which took place at the Robin Boyd House in April. Andrew shares his thoughts about the event in his piece titled 'My archi-crush'.

Our vibrant events culture continues in the second half of 2011. Check out the 'From the Faculty' to read about our recent and upcoming exhibitions, lectures and other events. You can also visit our website to access our calendar of events: www.msd.unimelb.edu.au/events/.

Please visit us and enjoy some of our extensive offerings.

Tom Kvan

Front Cover Image:
The Lilley Centre,
Brisbane Grammar School
by Wilson Architects.
Photograph by Christopher
Frederick Jones.





Indigenous Community Development in the Pilbara: Gumala 0-5 studio

DAVID O'BRIEN & LOUISA RAGAS

The Faculty of Architecture, Building and Planning has partnered with the Faculty of Education to 're-imagine' the futures of Indigenous communities in the Pilbara region of Western Australia. Alongside the Gumala Aboriginal Corporation (GAC), the seventh largest Indigenous corporation in Australia, the team has recently worked with the Wakathuni Community to build a state of the art education facility to enhance the learning outcomes for infants to the age of five.

GAC is committed to serving the Nyiyapali, Banyjima and Innawonga peoples of the Pilbara, preserving and protecting of the members' heritage, culture and languages. Education, housing and employment initiatives are also important to enhance the community's economic and community development. A partnership with the University of Melbourne was initiated to address these key issues.

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Images: 1. Hannah Newnham, GAC education co-ordinator, with some of the children at the newly built education centre 2-5. The childhood education centre, built by the MSD students and the local community members.

Beginning in January this year, the ABP team, led by Dr David O'Brien and involving 16 Master of Architecture students, has been visiting the Wakathuni Community, studying its 15 houses and meeting the 80 permanent residents. The community boasted dozens of children attending school but lacked a facility to support a quality infant program. The Wakathuni community were directly involved in the decision-making, design and construction of the new childhood education centre. Six months later the infrastructure is in place and the education program is being rolled out.

O'Brien understands the importance of community involvement. "We want to make sure we get our projects just right. We always keep to budget, meet our deadlines and make sure the community is on-board with us. We take the time to listen and learn, making sure the project is the right fit for the location and needs of the community."

The design of the centre was approved and the site chosen by the Wakathuni residents. Detail drawings were prepared by architect and tutor, Grant Divall, and the all important

planning and building permits obtained. Grant Divall and James Neil formed the initial construction party with local lads Leroy and James and laid the concrete foundations. At the same time, the architecture students underwent a construction training 'bootcamp' at the University's Creswick Campus and completed a steel framed pavilion.

Back on campus the 'kit of parts' was prepared. A shipping container (one of four required for the project) was loaded with tools and materials for the build. Pieces, such as the striking window at one of the container's ends, were prefabricated by students in the workshop under Hamish Hill's supervision.

In May, the 'Melbourne' container joined three others prepared in Perth for the journey to Wakathuni. These four containers enabled the kit to be affordably transported and became a significant part of the overall structure.

The students departed Melbourne for the Pilbara in June and worked on-site at Wakathuni for 10 days, constructing

the centre with the modified shipping containers to include an over-arching roof, deck and native landscaping.

"Once in the Pilbara, we were busy constructing the roof and deck, completing the fit-out of the learning spaces, designing and creating the landscaping around the centre," says Heather Mitcheltree, one of the students involved in the Gumala 0-5 studio.

"Community engagement was a vital aspect of this project, and we got an understanding of the ways the community worked in ways beyond just the building itself. We made a real effort to consider the way people live so we could create a 'design brief' for the individual houses we will be designing in consultation with residents. All up, it was a massive undertaking for the short time we were in the Pilbara, and one that was both a challenging and rewarding experience."



Our Master of Architecture students are a key part of the project's success – just as they were in O'Brien's previous 'consult/design/build' projects. In addition to the strenuous construction work the students undertook within the Wakathuni community, they spent time with the wonderful local people. Working to build the centre, the students listened and learnt how to work with the community and with the resources at hand. This valuable experience informs the housing designs and strategies the students formalize on their return to Melbourne.

"Our longer term plan is to take a lead role alongside the Gumala Aboriginal Corporation and the Wakathuni Community to develop relevant and sustainable housing" says O'Brien. "We want to work together to develop the best housing for their needs."

"Marginalised communities are not used to making their own decisions about their environments and shelter. Traditionally they have had little or no choice. The process of talking, designing, and then building together opens up many opportunities for a more useful dialogue which then enriches the ideas and outcomes for the next project."

Critical to this initiative is the expertise of Professor Collette Tayler, Chair in Early Childhood Education at the University of Melbourne. Professor Tayler has over 20 years experience working in the field of early childhood education and care in Western Australia, which recently led to her appointment to provide the expert overview of the WA Department of Education's Review of Educational Practice in Kindergarten, Pre-primary and Year 1 Provision in Western Australia. Her research clearly demonstrates that the quality of the first 5 years of a child's learning sets the foundation upon which all future learning is built.

"We are providing training around the Abecedarian Approach that will support people in the Wakathuni Community to work with their children from birth," says Professor Tayler. "What the Abecedarian Approach provides Gumala is a 'spine' around which to build a set of interaction processes between adults and children and among children. With the Gumala Corporation, we are going to put content from the local community - the language and cultural interests, the plants, the animals – within this process spine to build

conversational reading, learning games and enriched care giving. It's a combination of multi-sensory considerations, physical space and relational, emotional connected space. And the architects really took that on board."

Concurrent with ABP's ongoing consultation and design process, colleagues in the Faculty of Education are working with the community to develop a culturally appropriate childhood education program. The Early Childhood Education Centre will mark the start of a broad interdisciplinary project between the University of Melbourne and the Gumala Aboriginal Corporation that is supported by its entire Traditional Owner board.

A number of companies have generously provided materials and support for the Gumala 0-5 studio: Litesteel Industries, Thrifty Car Hire, Bunnings (Coburg), Modwood, Jasper Junior, the AFL, Pacific Industries, Surdex Steel and Coolaroo.

Planning Minister's Vision for State Planning Reform

THE HON MATTHEW GUY
MLC MINISTER FOR PLANNING

In our continuing series on urban development, Atrium asked Minister Guy about the Victorian Government's plans to improve housing affordability and community infrastructure. This article reflects one perspective in a series of viewpoints we will profile in *Atrium*.

As the new Minister for Planning, what do you see as the key planning issues on your agenda? The Victorian Coalition Government has embarked on an ambitious planning reform agenda, and I am proud to say we are already achieving many of our aims.

Already this year, Parliament has passed changes to the Growth Areas Infrastructure Charge (GAIC) improve housing affordability, my office and the Growth Areas Authority have released 25,000 new housing lots, and the recently established Urban Renewal Authority is ensuring key sites around the city are being best utilised.

Explain how the Growth Areas Infrastructure Charge will work.

The *Planning and Environment (Growth Areas Infrastructure Charge) Bill 2011* came into effect on 1 July and allows for 100 per cent deferral of the GAIC to the end of the subdivision process, and provide for in-kind work agreements as part or full payment of the GAIC.

All funds raised by the GAIC will be used to provide vital infrastructure and to oversee development in the growth areas of Melbourne. The GAIC is expected to contribute up to 15 percent of the cost of providing state infrastructure and services in growth areas and decisions about the use of the revenue will be made as part of the Victorian Coalition Government's annual budget process.

What do you see as the benefit of these reforms? These reforms will reduce developer holding costs and place downward pressure on housing affordability as well as enabling some infrastructure in growth areas to be brought forward.

The move to allow in-kind works as a method of paying the GAIC will allow an agreement between the Coalition Government and a developer to fund state infrastructure in a growth area. This may allow some state infrastructure to be brought forward.

What happens to the revenue which will be collected? Half of the GAIC revenue collected will be spent on building and improving public transport infrastructure and the associated costs, as well as core community infrastructure including:

- transport infrastructure (including roads, pedestrian and cycle paths) other than major public transport infrastructure;
- community infrastructure including health facilities, education facilities, regional libraries, neighbourhood houses and major recreation facilities;
- environmental infrastructure including regional open space, trails and creek protection; and
- economic infrastructure including providing access to information and technology and infrastructure supporting the development of commerce and industry.

Housing affordability and accessibility was one of the big issues in the last election, how does the GAIC reform address this? The Government's GAIC reforms are part of a planning reform agenda that is targeting housing affordability.

The Government committed to improving housing accessibility and affordability for every family. Approximately 90,000 people move to Victoria each year and this government is committed to doing all it can to accommodate this population growth.

The Coalition is on target to release 50,000 new housing lots this year, as well as approving appropriate apartment developments in the inner city area.

Are other urban growth areas being considered? This year I have already approved precinct structure plans for growth in Ballarat, Wyndham, Latrobe Valley and Greenvale. The approval of these plans means thousands more Victorians will get the chance to buy a home and have access to schools, transport, commercial/retail opportunities and community facilities.

In all my discussions with local councils, I have stressed that we need to work together to ensure there is adequate land supply in growth areas across the state. Melbourne's outer suburbs cannot accommodate population growth alone, and regional Victoria offers many opportunities to new and existing residents.

Urban renewal is also a key aspect of your planning reform agenda. Can you describe a few of these projects. The Government's agenda on urban renewal is also progressing well. The establishment of the Urban Renewal Authority ensures greater steps are taken towards developing areas like Fisherman's Bend in Port Melbourne, the old Maribyrnong defence site and the old CSIRO site in Highett.

Fisherman's Bend for example is 260 hectares close to the city that could accommodate thousands of people in medium and high density developments. The size of Fisherman's Bend and what can be achieved there by the Urban Renewal Authority is enormous; Docklands for example was only 150 hectares in size before development began there.

With the overhauls to the GAIC and the developer contribution levy, the release of thousands of new housing lots, urban renewal in key inner-city sites and a collaborative effort between my office, the Department of Planning, local councils and developers, we can ensure that every Victorian has access to first-level community infrastructure, which will be vital to the future growth and prosperity of our state.

Images: 1. Urban renewal project in Malmo, Sweden,
similar to the type being considered for Fishermen's Bend
2. Docklands development, Melbourne





Innovative Learning Spaces

CLARE NEWTON

LEARNING ENVIRONMENTS ARE BENEFITING FROM RESEARCH CONDUCTED UNDER TWO GRANT PROGRAMS – SMART GREEN SCHOOLS AND FUTURE PROOFING SCHOOLS.

Australasia is recognized internationally for implementing innovative learning environments. This is cause for celebration, particularly as successful innovation is more than a cut-and-paste collage of good ideas but rather the result of rich conversations between designers and educators negotiating across their discipline boundaries. But not all new spaces are succeeding. This article introduces key issues along with some cautionary tales for both designers and educators.

Lecture theatres, seminar spaces and classrooms have been largely accepted as the core spaces of learning since the nineteenth century. Classrooms have been so ubiquitous that educators have, until recently, tended to ignore the influence which space can have on learning. As an architect, I find it curious that learning spaces are rarely mentioned within education discourse. Dr Susan Wilks, an education colleague, suggests that teachers have tended to perceive learning environments as being primarily inside the heads of their students. But this is changing as educators begin to appreciate the ways that learning settings can support twenty-first-century pedagogies and designers are realizing that success in

school innovation requires a fine-grain approach at the scale of fitout and furniture layout rather than simply the provision of flexible but generic spaces.

As students become adept at gathering web-based information, the role of a teacher is shifting from information provider to learning facilitator. Concurrently there is increased societal demand for graduates to have the skills to resolve complex interdisciplinary problems. Benjamin Bloom's lower-level tasks such as remembering and understanding are well supported in theatres and classrooms but the higher-level tasks of analysing, synthesizing, creating and evaluating require a range of settings. We are observing a quiet revolution occurring at tertiary level. Budgets and briefs are increasingly emphasizing the in-between spaces and developing student-only lounges supporting informal learning, while encouraging a rich campus experience. These informal learning and social spaces are respectful of student cultures. At the Berwick Technical Education Centre, street art is brought inside, while the Faculty of Arts Graduate School at the University of Melbourne combines the intimacy of home with cafe buzz.

Within schools we see parallel changes as classrooms morph into more fluid spaces accommodating a range of learning settings. As designer Mary Featherston notes, learning environments that are "purposefully" planned to support different types of learners and different ways of learning will help students stay "in the flow" of learning. The Lilley Centre, celebrated by students, teachers and the broader community, is viewed by architect, Hamilton Wilson, as the culmination of years of collaboration with educators. While this level of collaboration is ideal, it was not possible for new buildings funded by the federal government as part of the "Building the Education Revolution" initiative because of economic imperatives. In Victoria, the education department chose design templates with clearly defined classrooms but with walls that could be slid open to blur boundaries into collaborative shared spaces. As researchers, we were interested to observe students and teachers as they moved into these hybrid spaces. Even after a month of occupation, there was a noticeable shift in use as teachers and students "relaxed" into the larger spaces, leaving doors open and enabling more team teaching and giving

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Image: Faculty of Arts Graduate School,
The University of Melbourne, Bates Smart.
Photograph by Shannon McGrath.



students a choice of different learning locations. Our cautious prediction is that the widespread use of these template spaces will result in teachers becoming more aware of the limitations of traditional classrooms as effective learning environments. In schools there are other key changes occurring. Toilets and locker areas, long recognized as potential bullying zones, are being distributed into smaller clusters throughout new spaces. Outdoor spaces for learning are being provided with good indoor–outdoor connections. Computer laboratories are outdated and networked computers are now more seamlessly located throughout. In Australasia we are building stronger links with communities and sharing facilities. This contrasts with both the UK and the USA, where schools have high boundaries for security.

Not all innovative learning environments are succeeding. In some cases, the learning neighbourhoods are being divided (informally with bookshelves or formally with operable walls) back into classrooms. We are seeing tutors avoid studios with flat screens and

computers because they want the flexibility to shift tables around or undertake messy activities without fear of damaging equipment. We hear of acoustic treatments being omitted from specifications to save costs, even though we remember the poor acoustics of some of the open-plan environments built in the 1970s. We are also finding that many schools and tertiary institutions are under-estimating the importance of furniture choice and layout to help construct behavioural settings.

So what factors enable new successful learning spaces? Change is difficult. Successful innovation in design and occupation requires alignment of many factors. We have been fortunate to have governments investing in tertiary and school environments after decades of neglect. Education departments in most states have been proactive supporters of innovation, bringing experts to Australia and developing local expertise. At school level, a shared vision of education is needed along with principals supporting teachers, encouraging professional development, and providing

time for curriculum review and space to collaborate. A rigid timetable and subject-based teaching can hinder innovation. At tertiary level, this is partially addressed by new interdisciplinary subjects and research centres. As academics move into innovative teaching spaces with cutting edge computer hardware, they need professional development to ensure effective use of virtual and physical spaces. Finally, innovative spaces are enabled by designers who are able to integrate complex and conflicting briefs into finely resolved behavioural settings, which support new constructivist modes of learning.

This article was first published in Artichoke 35 (June 2011). It is reprinted with the permission of Architecture Media.

Clare Newton is Associate Professor in Learning Environments and Principal Researcher on the Future Proofing Schools funded by an ARC Linkage Grant.

Future Proofing Schools: Redefining the Relocatable Classroom

AN INTERNATIONAL DESIGN
IDEAS COMPETITION



INCUBATOR
DESIGN, IDEAS & INNOVATION

Arising out of an Australian Research Council interdisciplinary linkage grant, the *Future Proofing Schools* research team launched an **International Design Ideas Competition** in July 2011 aimed at redefining relocatable classrooms for the future.

Relocatable classrooms have been used for decades within Australian and international school systems to respond rapidly and economically to changing school enrolment levels, to deal with remote community needs, and to cope with disasters such as our recent fires, floods and cyclones. They are an agile, sustainable and planned response.

This competition challenges you to propose innovative design concepts for a new generation of relocatable learning spaces. Advances in new technologies and education means that the common utilitarian portable can be transformed into something sustainable and beautiful: a space which will inspire and delight its key users – primary and secondary students.

Your creative ideas have the potential to:

- revolutionize the design and manufacture of relocatable classrooms
- influence government policy on the design and delivery of future relocatable infrastructure
- be developed as a prototype
- transform the learning experiences of all children

This single stage Design Ideas Competition is open to **professionals** (including Architects, Landscape Architects, Urban Designers, Planners and Industrial Designers) and **tertiary students** passionate about the built environment. Entrants are welcome to work individually or in multidisciplinary teams. The total prize pool is AUD \$60,000.

Key dates:

- Registration Closes: 29 August 2011
- Competition Closes: 31 October 2011
- Winners Announced: November 2011
- On-Line Exhibition: December 2011

View Competition brief & guidelines at:
www.msdcubator.com

The Competition has the endorsement of the Australian Institute of Architects, and the support of industry partners including six Australian education departments.

The *Future Proofing Schools* Design Ideas Competition is the inaugural competition of the Melbourne School of Design's **msd Incubator**.

The **Incubator** is a unique initiative to inspire built environment professionals and students to **dream, collaborate and create**. As well as being a launchpad for an annual competition or event, the **Incubator** is a dynamic destination where people can exchange ideas and experiences. Anyone from around the world can participate. Using new technologies and social media, the possibilities for professional, research and social interactions are endless, ultimately driving design ideas, engagement and innovation.

www.msdcubator.com







MIT's Professor Kent Larson in Melbourne - Envisioning our Future Cities

LOUISA RAGAS

In July, the Faculty of Architecture, Building and Planning hosted one of the most innovative design thinkers and research scientists working in the USA today - Professor Kent Larson from Massachusetts Institute of Technology's (MIT) Media Lab.

Together with the City of Melbourne and ISSI, the University of Melbourne was able to bring Professor Larson to our city to talk about his progressive architectural ideas and research. Kent Larson is Director of the 'Changing Places' research group at the MIT Media Lab and the MIT Living Labs initiative in the School of Architecture and Planning. The renowned MIT Media Lab applies an unorthodox research approach to envision the impact of emerging technologies on everyday life: it is a place where 'the future is lived, not imagined.' Unconstrained by traditional disciplines, Media Lab designers, engineers, artists, and scientists work atelier-style, conducting over 350 projects from neuro-engineering, to how children learn, to a stackable, electric car for tomorrow's city. Larson's own research focuses on three vital and inter-related areas: Responsive Architecture, Urban Mobility-on-Demand, Living Lab Experiment.

While in Melbourne, Professor Larson shared his views on a range of issues impacting the spaces in which we live and work and proposed ideas for a more integrated, dynamic and energy-efficient

future. He engaged with our students, staff and the general public through a series of events including leading a *Computational Design Workshop* with MSD students, a landmark architectural walking tour with RHD students and delivering the public lecture *Changing Places: Responsive housing, mobility systems, and networked intelligence for future cities*. A film-based exhibition of Media Lab selected projects, related to cities and transportation, was also on display in ABP's Wunderlich Gallery during July, further allowing students, staff and visitors to experience Larson's unique vision.

In his public lecture, Larson presented the work of his MIT Media Lab research group which explores the intersection of high-performance housing with urban mobility-on-demand systems, including persuasive electric bike-lane vehicles to encourage exercise, the transformable live-work 'CityHome' that functions as if it were much larger, and autonomous parking/charging technology. He also reviewed the group's "Living Lab" experiments to better respond to human activity in natural environments including sensing, algorithms, and interfaces for proactive health and energy conservation.

Professor Larson practiced architecture for 15 years in New York City and as *Kent Larson Architects* from 1995 to the present. He has authored numerous

articles and books over the last 20 years and his work has been published widely in influential design magazines and mainstream media including: *Architectural Record*, *Progressive Architecture*, *Global Architecture*, *the New York Times*, *Architectural Record*, *Architectural Digest*, *Popular Science* and *The Discovery Channel*. His book, *Louis I. Kahn: Unbuilt Masterworks* was selected as one of the 'Ten Best Books in Architecture', 2000 by the New York Times Review of Books.

It is through broad engagement with international practitioners such as Professor Kent Larson - as well as local leaders - that we can fully explore design solutions to the challenges we face in relation to how to live more cleanly and effectively in the 21st century.

As well as being the City of Melbourne Boston International Fellow, Professor Larson is a recipient of a University of Melbourne William J. Mitchell Professorship.

If you missed the Changing Places lecture you can download the audio file from the MSD website:
www.msd.unimelb.edu.au/events/special-lectures/kent-larson.html

'Gimme Shelter': Designing Accommodation for Homeless Youth

LOUISA RAGAS

A unique research project currently being undertaken by the Faculty of Architecture Building and Planning explores the complex area of accommodation models for homeless youth.

'Gimme Shelter: Housing and support models for youth homelessness', led by ABP academic and architect Blair Gardiner, seeks to establish a set of housing design guidelines targeted at housing and architectural solutions for homeless young people.

"According to 2006 census data, on any given night in Australia, approximately 105,000 people are homeless," says Gardiner. "Of these, one quarter are families with children, and 43% of the homeless population is under the age of 25, with 12-18 year olds comprising the single largest age profile within the entire homeless population."

"Whilst the numbers of homeless 12-18 year olds has decreased by 21% since 2001, the number of homeless families with children has risen by 17%. The numbers of homeless youth aged 19-25, many of whom have been homeless for extended periods, has also risen, and there is a need for increased housing and support to assist these youth transition out of homelessness."

A number of agencies in Melbourne and regional Victoria provide support services to the homeless. These agencies are mostly non-profit and, as such, have limited capacity to undertake research. This was one of the key drivers behind Gardiner and his research assistant, Heather Mitcheltree, proposing the 'Gimme Shelter' project and the decision to centre their research on homeless youth was an easy one given the number of youth affected by homelessness each year. The project recently received a 'Knowledge Partnership Project Grant' from the University of Melbourne which has enabled the researchers to start rolling-out a pilot study.

Conducted in partnership with Ladder (an organisation established to tackle youth homelessness with the backing of the AFL industry and its players) and the City of Melbourne, the project will review the design and operation of a new facility in Melbourne catering for a number of young people in self-contained accommodation and based on the 'Foyer' model but adapted to an Australian context. The 'Foyer' model is an integrated service provision model which incorporates accommodation, education and training, employment and support. This typological model will form the basis of further facilities planned for other Australian states.

"Our project addresses many of the key research priorities set out by the Federal Government in the National Homeless Research Agenda," Gardiner states. "It aims to improve the criteria upon which current accommodation models are based by analyzing transitional accommodation models for homeless youth in Australia, and how the requirements of a client base with diverse needs can best be met through the improved design and implementation of housing facilities."

This compelling project into accommodation models for homeless youth furthers the Faculty's interest and research activity in vulnerable communities and designing safe, healthy environments.



Image: Homeless youth accommodation facility in inner Melbourne. Photograph supplied by Ladder.

Student Profile: Jennifer Mitchelhill



PhD candidate in the Faculty of Architecture, Building and Planning, Jennifer Mitchelhill is a previous winner of the Nell Norris Scholarship, the Henry James Williams Scholarship and the Melbourne Travelling Abroad Scholarship. Here, she discusses her research into the role of traditional Japanese architecture in the design of the postwar Pan Pacific House.

When I first went to Japan in 1991, I worked at a fast food chicken shop in Harajuku. Harajuku is one of the central hubs of Tokyo, where young people dress in outlandish clothes and hang out. I lived about two hours out of Tokyo and had to catch two trains through a sea of concrete to get to work. I got off at the Harajuku junction where four major roads meet. On one corner is Meiji Jingu—Shrine to Emperor Meiji, 1921, built in the traditional Shinto style and set in huge gardens. The approach to the shrine is through a Torii (gate) and long enough for the madness of Harajuku to be left behind by the time you reach the shrine. On the opposite corner is Kenzo Tange's Olympic Arena, 1964, an organically shaped concrete structure, straight out of the space age—the antithesis of the Meiji Shrine. The chicken shop was on another corner. It was Mexican, and could have been in any city in the world.

This first visit to Japan was overwhelming and confusing. Not only were there recently built Shinto shrines reeking of antiquity, there were fantastic structures that had used modern technologies, yet referred to Japanese traditions. At the same time there were castles, Buddhist temples, rustic tea houses, serene gardens, farmhouses, merchant houses, and the house I lived in—a strange mix of traditional Japan and a Western suburban house.

It is this smorgasbord of architecture that has captivated designers in the West since the late nineteenth century.

My research is concerned with the different ways Western architects used traditional Japanese architecture in the postwar (1945-1979) Pan Pacific house. Pan Pacific being the West Coast of the USA, Hawaii, the East Coast of Australia, New Zealand and Japan. I aim to discover if traditional Japanese architecture was used to facilitate the development of a critical regionalist style of house in these areas, and if so, to what extent. I have concentrated my research on particular architects from each area—chosen due to their use of Japanese architecture in the postwar house, their attempts to design houses suitable to their region, and the fact that their work has been little studied.

Charles Warren Callister of the San Francisco Bay Area used traditional Japanese architecture throughout his 60-year career in many ways: from the direct employment of Japanese fittings such as shoji screens, fusuma and Japanese lanterns, to being inspired by a particular building type.

Vladimir Ossipoff was the son of the Russian military attache to Japan. He grew up in Japan and took his architecture degree at the University of California, Berkeley. Ossipoff strove to create an architecture suited to the climate and lifestyle of Hawaii, employing Japanese ideas of a staged entrance, rain doors and dividing screens, and using Japanese craftsmen to build his houses. In contrast, Albert Ely Ives, a flamboyant, society architect who was commissioned to design a Japanese villa for Woolworths heir Barbara Hutton, in Mexico in 1958, created sumptuous Japanese style villas for wealthy clients in Hawaii. Japanese-Hawaiian architect, Hego Fuchino, designed many Western style houses yet referred to Japanese history for the form of the Makiko Christian Church, 1923, Honolulu, using Kochi Castle, 1600s, Japan, as a model.

Differences in the way Japanese architecture was used is also evident in Australia. Peter Muller based the Palm Beach Kindergarten, 1961, on the form of a Japanese temple, while Robin Boyd emulated the way Japanese use space in their house for more than one purpose, having a living room that converted to the master bedroom at night. Kenzo Tange's own house in Tokyo interpreted Japanese ideas and elements in a modern manner, employing an oversized square module rather than the traditional 3 by 6 foot rectangular module for sliding doors, tatami mats, and post height and spacing.

Along with the fact that these practitioners used Japanese architecture as a source of ideas, these postwar houses are the epitome of an attempt to marry occupants' needs with technology, site, and budget. They are the human face of modern architecture, far removed from white rectangular boxes on pilotis associated with the pre-war International Style. Many of these houses still exist and are well loved. If a building's success can be judged on whether it serves and continues to serve its purpose, these architect-designed postwar houses were successful. Their significance today is in their longevity—the approach of their designers a continuing model for twenty-first century practitioners.



Image: Makiko Church, Honolulu

ABP Alumni Retrospective Series: An Exhibition by Arm Architecture If GOD KNOWS...

PHILIP GOAD

The architecture of ARM is like no other firm in Australia. Indeed it would be truthful to say there is no firm like it anywhere else in the world. Amongst the architectural practices that were established in the heat of Post-Modernist and Post-Structuralist debates in the 1980s, the coming together in 1988 of Stephen Ashton (B.Arch., U Melb, 1977), Howard Raggatt (B.Arch., U.Melb, 1978) and Ian McDougall (B.Arch., RMIT, 1979) has seen the production of a body of work that has defied easy categorization, except to say, that every project is intended to be 'read' – in some way, shape or form. At precisely the moment when theory said that there was nothing more to say, that the death of the author was upon us, ARM has everything to say, and with each of their buildings, want more to say, and without fail, finds different stories to tell with every building. Like the medieval cathedral which was a mouthpiece, the word in stone, ARM continues to hold the belief that buildings, like paintings, are intellectually loaded pieces of art, which still have the power to communicate not only essential truths but also myths, echoes, secrets, even tantalising connections to other, worldly, higher things – things beyond us.

GOD KNOWS is an installation that faces giant words (*GOD KNOWS*) across a space to a floor-to-ceiling wall, not of stone, but of polystyrene forms – all different – a wall that is at once fragile but monumental – a plastic bas-relief. Are these the allegorical carvings that one might find in the tympanum of an arch as one enters a Romanesque church with heaven on the left and hell on the right? If so, here at the Wunderlich Gallery in the Architecture Building at the University of Melbourne, a visitor to this exhibition has the words (*GOD KNOWS*) on the right – is this hell? While on the left is the polystyrene 'temple' wall – is this heaven? But this wall appears as a cacophonous mural of different sculptural forms made from rejected polystyrene casings for precious objects of sale, those pieces of protective packing that one rejects. Are these polystyrene pieces, scavenged from the back lanes behind electrical outlets now the precious elements, redeemed to form an allegorical wall? On axis, directly ahead in the 'nave' of the gallery is an image of the architect Ludwig Mies van der Rohe puffing on a cigar. Is this an icon of God as architect, who knows the one true way? ARM doesn't think so and say so and do it in full technicolour – bright pink and gold.

Images: ARM Architecture's 'God Knows' exhibition. The 'Knot' model (top image) was loaned by the National Museum of Australia for the exhibition.

Or, can one read this installation in an altogether different way. With *GOD KNOWS* behind you in the space, one looks at the wall straight on. The wall of polystyrene detritus now looks like a three-dimensional version of Giambattista Nolli's figure-ground map of Rome (1748), a map that denoted streets and the interior spaces of the city's churches all as public space. It recorded the citta santa – the holy city – as a place overlaid with meaning not just in the sense of Rome being a city of Baroque painting and sculpture but also as a receptacle of urban space overlaid with ideology. Then all of a sudden one sees ARM's Melbourne Recital Hall (2009) revealed not in plan but in section as a monumental interior and then also the digitally carved out interior volume of ARM's Great Hall at the National Museum of Australia in Canberra (2001), one of the most important 21st century spaces of Australian architecture. The temptation therefore is to acknowledge these insertions of ARM's own design amongst the left-over polystyrene casings as the finding of redemption amongst the outcast, that the Australian city also possesses potential layers of meaning – only if one cares to look and 'read'. *GOD KNOWS* but do we?



Taking such liberties with ARM's work is not limited to this installation. The firm revels in irony and memory, and the possibility that architecture might benefit from constant research and the re-telling of a place. ARM's position is one that is intent on not being content with intellectual stasis or professional smugness. There is a nervous energy to the work, a restlessness that there is more to be done; whether it be their complete embrace of the *zeitgeist* of digital technology and construction fabrication in the Kronborg Medical Clinic, Footscray, VIC (1992) through to their controversial proposals for an office building (2010) at the end of Melbourne's Swanston Street with an giant-scaled image of William Barak, the last traditional *ngurungaeta* (elder) of the Wurundjeri-willam people of Melbourne facing down the axis of the Shrine of Remembrance. There too in the Shrine's museum and information centre (2003), ARM unearthed different memories related to the nation's involvement in war. What ARM have done in Melbourne is, wherever it's asked to practice, to recalibrate its urban space, and like Baroque Rome, claim another meaning for its streets, its colonial grid, and deepen the city's potential for palimpsest. The firm is also at work uncovering and revealing new possibilities in their refurbishment

and additions (2011-12) to Roy Grounds's Hamer Hall (1981). As with every city, its monuments are not always singular or fully complete in one heroic building process. Rome's St. Peter's was not the work of one architect but a bevy of brilliant minds over centuries adding and adding successive pieces, fragments, grand statements, or even tiny elements like Borromini's cherub's head with wings.

This exhibition, the fourth in the series of ABP Alumni Retrospective Series established in late 2009, and a key part of the Melbourne School of Design's mission to re-engage with and celebrate the achievements of its alumni, is a tribute to the outrage caused by questioning architectural convention. The bristling of orthodoxy is what ARM enjoys but also what it takes so very seriously. But this strategy of inquisition in their art is also disquisition. It is a tribute to the potential for revelation when multiple questions reveal multiple answers. ARM first used a Braille text of *GOD KNOWS* on the golden facades of the National Museum of Australia. It suggested that many of us are blind to many things. But if we are prepared to touch the surface, to try and read, we might understand the import of asking 'what does it mean?'

In the centre of ARM's installation is a long foam tablet (or is it an altar or a sarcophagus?). At one end are the two acrylic models of the positive and negative of the volume of the NMA's Great Hall. It glows like a two-part alien brain. At the other end, carved out of the tablet is a bath-shaped depression, large enough for a body to be laid out. It's a haunting image. Facing the other way in the Wunderlich Gallery, back towards the entry, now *GOD KNOWS* is on the left, and the Bladerunner 3D version of the Nollie map is on our right. Melbourne has been cast as a field in need of redemption. Mies though, reappears again on an end wall and is still God ahead of us. Which one heaven and which one hell now? One question is still clear. Icons might be images to venerate. But if we don't question them, how will we ever know? *GOD KNOWS*...

This essay was first published in the God Knows exhibition catalogue.

Philip Goad is Professor of Architecture and Director of the Melbourne School of Design.

Academic Profile: Professor Gini Lee, Elisabeth Murdoch Chair of Landscape Architecture

GINI LEE

It feels very much like returning home after a long and eventful trip, this coming back to engage in landscape architecture at the University of Melbourne. Although the buildings and the grounds are familiar and many of the faces are the same, Melbourne the city and the institution have changed markedly since I left town in the late 1990's with the intent to explore the more arid lands of Australia.

Moving to Adelaide primarily to undertake a PhD, take a break from practice and to regard Melbourne and its design intensity from a distance, I found this other landscape expansive and simultaneously fragile and ephemeral. 'The driest city, in the driest state, in the driest country in the world' is a commonly expressed sense about the city that is mostly overlooked by the inhabitants of the east. Over the years opportunities arose to work in the arid lands with the people and landscapes that have much knowledge to impart; they know how to live on land that is regarded as marginal yet produces many of the economic, cultural and ecological riches that support contemporary Australia.

For those of us engaged in teaching and research, to explore the remote places of Australia brings an altered kind of immersion in landscape and the interior to our everyday life in the city. While both environments prompt the designer to experiment through focus on local detail and form, working in arid and culturally spare places requires a kind of resilience that necessitates practical invention.

Working between the city and the drylands, the coast and the interior, enables an expanded visual literacy and material and spatial palette to develop through negotiation with community and country. The Flinders Ranges high country landscapes and the Oratunga Station pastoral country has become my testing ground for the development of curation projects in and of the landscape and is increasingly drawing artists and designers to practice through art, writing and installation inspired by the resonance of these age old landscapes. One of the opportunities I'm interested in developing here is the possibility to work in remote arid landscapes supported by immersive teaching programs, alongside current research into the water landscapes of central Australia.

In 2008, an opportunity arose to take up the Professorship in Landscape Architecture at the Queensland University of Technology (QUT) in the vibrant subtropical city of Brisbane, and its expanding linear cities of the Gold and Sunshine Coasts. From this river city one quickly learns about the vagaries of climate, from drought to flood, and how landscape architecture and design practice must become more flexible in approach to the necessity for mobile thinking around landscape ecology and infrastructure for changing times. Despite the threat of flood being guaranteed by the planners never to again happen as the city was seen to flood-proofed by massive engineering solutions implemented after 1974, the unthinkable occurred in early 2011. One response

included communication as an essential tool. The Flood of Ideas, an interactive website where both novel and practical design based solutions have been posted by the city's designers and planners, brought the design industry together as never seen before. In the face of adversity new solutions were posed that only now require political will to advance the city as a place to embrace inventive design.

Returning to Melbourne, which already presents as a place of novel and inspiring design in the public realm, brings exciting opportunities to advance landscape thinking both for and beyond this city. Together with my colleagues in the Landscape Architecture program and the Faculty, I'm eager to engage with the design communities of the city and its environs to embrace projects for the future city that respond to critical local and nationally relevant ecological and cultural agendas. Equally, I'm looking forward to rediscovering the city that I once knew well but which now, for me, presents a new topographic of ideas.

Professor Gini Lee is the new Elisabeth Murdoch Chair of Landscape at the Faculty of Architecture, Building and Planning.



Your House and Mine

DAVID NICHOLS

The short film *Your House and Mine* (1954) saw notable architects and activists Robin Boyd and Peter McIntyre adapt their message to a new medium.

McIntyre has enjoyed a long and successful career as an architect and academic. Although Boyd died 40 years ago, his influence has continued into the 21st century, particularly through his two best-known books, *Australia's Home* and *The Australian Ugliness*.

Your House and Mine is a record of the humour and resilient optimism amongst young architects of the post-war era in Australia, as evidenced by the University of Melbourne's Faculty of Architecture's Revues. These were well-regarded; they were highly satirical not only of conventional architecture per se, but also of the society that created it.

Boyd's (and his cohort's) satire was savage, with a pure (and purist) purpose. McIntyre has since written of this time: "Modern architecture was purity, light, progress and goodness of design. It was straightforward, uncomplicated, rational, clean and uncluttered... physical change would overcome all social evil."

The Architecture Revues began with lunchtime performances. Boyd was a tutor in the Department of Architecture from 1947 and McIntyre began tutoring and lecturing in 1951. During the early 1950s both men published the four-page newsletter *Cross-Section*. The Revues first entered into the

realm of film when McIntyre and Boyd made *Mouldies in 1951*. *Your House and Mine* followed: a sumptuously colourful and, at turns, humorous, angry and hopeful short film. As McIntyre explained in 1992:

The thrust of all our thinking at this time was to attack what we considered was the major flaw in Australian life: Australians' desire for the individual house with its senseless plan – which always located the lounge and main bedroom facing the street, irrespective of orientation, and the ever-expanding suburb.

The satirical tone of the *Your House and Mine* is heightened using of a range of accents: a working class man sneers at inner-city houses deemed "still fit for 'uman 'abitation". One of these, advertised as a "Timber Villa", is held up for ridicule, its vendor's name clearly visible. A "migrant" is then represented, heard over vision of the Nissen huts provided for European arrivals, followed by an upper-class voice suggesting that the Housing Commission of Victoria was providing homes for the "temporarily underprivileged". This is followed by a series of images of small homes, many apparently from same estate.

From here, the film delves into criticism of the "inherent good taste and lively imagination" of housewives, and then to a scene of a woman arbitrarily arranging cut-out figures over a picture of a home. Seemingly, the housewife's assumption of the designer's duty is the last straw for *Your House and Mine*, and the film descends into madness – from which

another "clean sheet" emerges. Now, McIntyre and Boyd present a brief array of locally responsive architecture, from interwar contemporaries Harold Desbrowe-Annear and Walter Burley Griffin through to their own contemporary, Roy Grounds. Boyd and McIntyre's ideal Australian homes are shown from a variety of angles, described as adhering to a "Port Phillip idiom" and built "with logic for comfort".

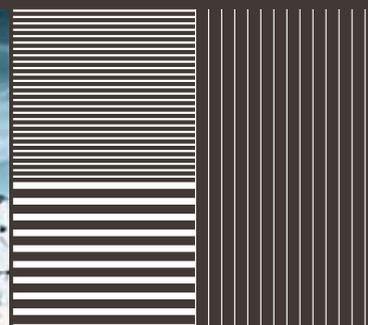
In 1954, *Architecture and Arts* said:

The production and direction of a University Revue calls for inspiration, then the slow task of bringing various units of varying abilities and qualities together to make a successful entity. In his architecture, Mr. McIntyre has roughly followed this procedure, and seems to be achieving the same degree of success with this second type of production.

If uneven in tone, *Your House and Mine* is nonetheless an engaging and stimulating overview. It's 'of its time': one of the major reasons we should value it.

***Your House and Mine* screened recently in the Faculty's 'Archi Review' film event in March. The film also recently screened in the 2011 Melbourne International Film Festival.**

Dr David Nichols is Lecturer in Urban Planning. His most recent book is *The Bogun Delusion* published by Affirm Press.





My archi-crush

ANDREW MAYNARD

MSD DIRECTOR'S SERIES 2011: TIMOTHY HILL VS THE OXO MEASURING CUP

When I am around Timothy I am nothing but a groupie. My most recent interaction with Mr Hill was at the MSD Director's Series. I internally squeal like a groupie when I see him and I say to myself "Just act cool. I'm cool. This is cool. I'm relaxed". Timothy says "Hi Andrew", I reply "Oh hi Timothy, didn't see you there". I then turn to Kevin Hui and say "Was I COOL then?" Kevin replies "Wha...You're a F@#kwit Maynard".

But what is not to love about Timothy? The man is insane, he is effortlessly talented and endlessly, elastically wise. The Holy Trinity as far as I am concerned. Timothy is also endlessly generous with his willingness to share insight. I become concerned that he almost apologises for showing off his nimble intellect, but that is never his intent. Timothy can see through the "bullshit" (Timothy says the word bullshit brilliantly by the way) and can effortlessly articulate what is really going on. He wants to share what he sees. If only we all did. He can also, importantly, read his audience and change the gears as required. Five minutes into Timothy's

MSD Director's Series talk at the epic Boyd House 2, it became apparent that my previous interactions with Timothy had been in low gear. In front of esteemed peers such as Geoffrey London, John Wardle, James Legge (to name just a few) Timothy cut through the bullshit. Practice has changed. This is how it has changed. This is how we must respond.

The weapon of choice for Timothy's observation? Timothy presents us with two dozen OXO cups of various sizes. He points out that unlike other measuring cups, who's measurements are on the side, the OXO cup has measurements listed at 45 degrees allowing the user to look down into the cup as they add ingredients rather than being forced to continually lift the jug to eye level. Timothy tells us that "No one asked for the OXO mug. It was created through good observation".

Timothy challenges us to think the same way about our role in the planning/building process. The brief typically only illuminates part of the problem, or in some cases, the brief proves a red herring. Timothy tells us that we can't just generate form and decorate, we need to strategise. We need to take the client's generic brief, analyze it, work out what is really

required, "crunch the data". Timothy illustrates the point by showing the data process he uses well before anyone has drawn a line. Timothy argues that we need to present the client with a surgically altered and enhanced brief before we can start a process resembling the standard architectural method. Does this make us an analyst or elaborate problem solvers? No, that's too easy. However fundamental to our role, Timothy argues, is the design of the element that no one asked for, the generous, the public, the human parts of the brief, the angled measure on the OXO measuring cup. Everything else is just decoration.

The lucidity Timothy offers makes one think "well that should have been obvious" however that is the power of Timothy's articulate, insightful and generous nature. Timothy is the Mandelbrot set of architecture. The more you look, the more complex it gets. To sum it up is to get it wrong (an irony I am aware of). Hey, but like all groupies at a concert, I can only end with "You had to be there man!"

Andrew Maynard is Director of Andrew Maynard Architects, Melbourne.

We're in this together

The Faculty of Architecture, Building and Planning has always received generous support from alumni, friends and industry partners to create opportunities for our talented students.

As a Faculty, we are committed to ensuring that our students – the next generation of built environment professionals – understand the need for sustainable solutions in the creation of urban centres. Now more than ever we have an opportunity to make a significant impact on our environmental and social futures by managing urban change.

But how do we do this? One key way is by ensuring that our students develop interdisciplinary knowledge, where sustainability principles are embedded as a way of thinking and collaboration is the preferred mode of practice. To achieve this it is clear we must create a new, flexible academic space and an inspirational, world-class curriculum.

We have embarked on creating a new building for the Faculty which will be unique in Australia: it will be a centre of transformational education and research into sustainable cities and an exemplar of sustainable infrastructure. In particular, it will allow students and researchers to explore sustainability issues across multiple disciplines in a *living and pedagogical* building that can be adapted to changing needs, designed to provide ongoing feedback to students and researchers for real-time learning. Therefore, the facility itself will be the platform for training our future leaders engaged in planning, designing and constructing cities and communities here and abroad.

We invite you to join with us to support our endeavours. By supporting our community of students and researchers and our building project, you are making a significant investment in the educational, environmental and economic health of the built environment professions for future generations.



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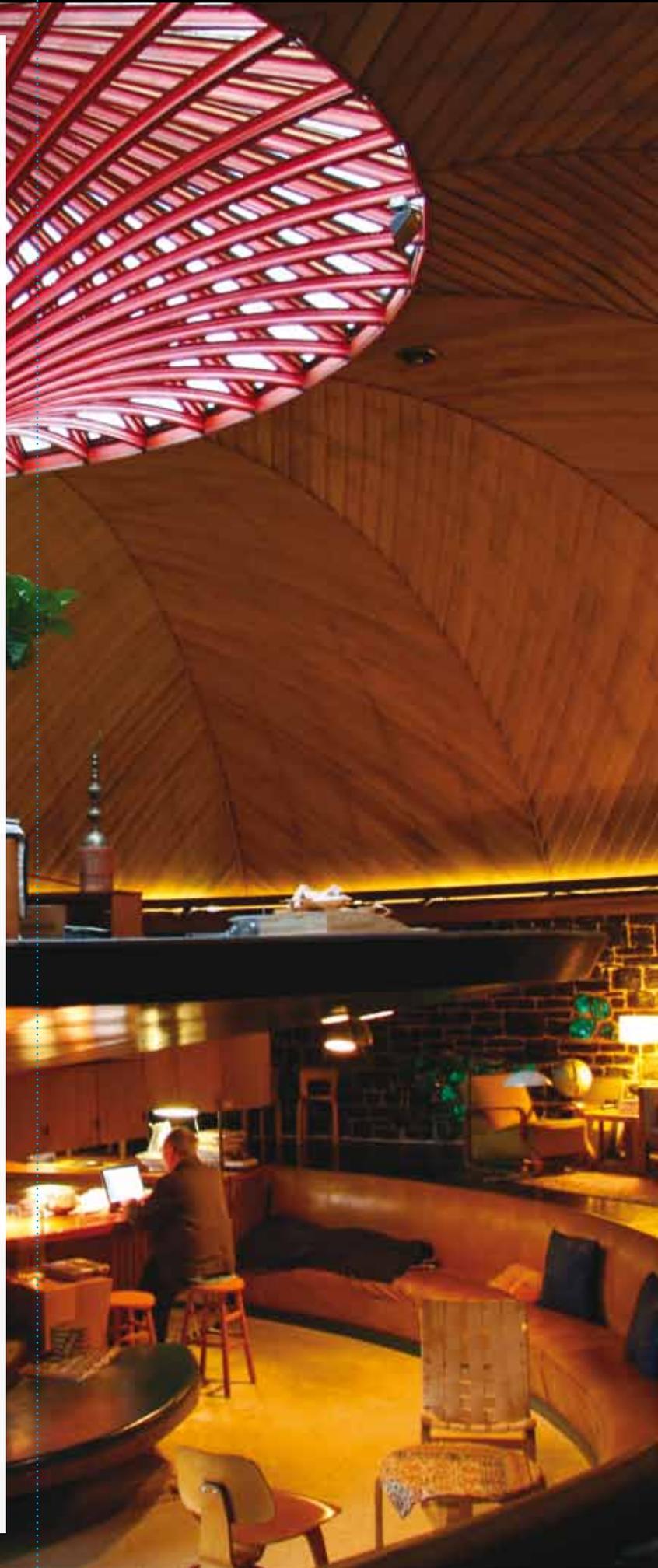
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Freedom in Discipline: The Architecture of Bruce Goff

ANTHONY WORM – PHD CANDIDATE

Image: Ruth Ford house interior, Aurora, Chicago. Photo by Anthony Worm, 2009.

Anthony Worm is a PhD candidate in the Faculty of Architecture, Building and Planning and a practicing architect. He recently received the prestigious Norman McGeorge Travel Scholarship. Here, Anthony outlines his research into the work of American architect Bruce Goff and the concept of 'free' as it applies to architecture.

Something that is 'free' is, by definition, unimpeded, unrestricted, unconfined – something lacking conditions. So when the late American architect Bruce Goff (1904-1982) wrote of 'free architecture'¹ by definition this sounds oxymoronic. To confound the rational thinker further he wrote extensively about 'freedom in discipline' when describing the critical intent of his approach to architecture. Rather than find this turn of phrase problematic, critics and observers who wrote (and write) about Goff's work perpetuated the term in their own appraisals, citing equivocal phrases such as 'free form', 'freely defined space', 'free flow of space' and 'free association'. Such phrases are used to characterise perceived properties of architecture as commonly accepted and apparently understood expressions within the architectural community's inventory of linguistic terms. There is clearly, however, some tension between what 'free' means in linguistic

terms and what it is used to describe in reference to architecture – properties of architecture bound by the conditions of its supposed materiality, or its implied reality (through drawings and text). Thus, given its ambiguity, what is it that 'free' describes in architecture exactly?

It is in fact this split between architecture as building and architecture as intention that provides such a rich breeding ground for ambiguous descriptive terms in architecture, because when considering *effects*, particularly in Goff's work, critics usually do not distinguish between built and unbuilt work. Projects are consistently discussed on the basis of effect, geometry and design intent, evidence of which is seen to be present in either drawings or buildings, whichever is convenient. To Goff this term referred to the design of architecture that attempted to avoid the use of 'conventional geometry'², or the rigorously traditional geometry of 'horizontal, verticality, and circularity' Goff saw being practised at the time. As the late architectural historian Robin Evans asserted, the appearance of architecture as a building finds its genesis in the constructive properties of the representation of a building (i.e. drawings): this is, I would argue, intrinsic to Goff's design introspection, and the popular perception of 'free' things in Goff's architecture.

This term has another curious and peculiar relationship to Goff. When I visited several of Goff's buildings in the USA in 2009 I realised that 'free' was a term reserved for the use of admirers of Goff's work, or those that consider the work in positive terms. Negative or ambivalent critiques have a tendency to use more specific and direct terms, and avoid anything as inexact and casual as 'free'. If you contemplate the accompanying photo for a moment, it is evident that, in the realm of commonly practiced architecture, the work is 'out there', 'different', 'odd', lending itself to such descriptions by critics; thus 'free' is a term of positive reinforcement, even if it is vague.

The buildings, when experienced in person, are anything but free – they are so deliberately articulated to the point of exuding a palpable defiance of the 'mainstream' that treated Goff's work with sceptical disdain. Hence, Goff illuminated what Evans was some four decades later to observe: that architectural designs of apparent 'freedom' must be predicated on precise technical control of the object.³ Thus it is fierce discipline that, paradoxically, seems to encourage such vehement belief in a quality of freeness in Goff's architecture.

1. Bruce Goff, cited in David De Long, "Bruce Goff and the Continuation of the Continuous Present" in *Architectural Design* (AD Profiles 16: Bruce Goff), ed. John Sergeant and Stephen Mooring, v48, no.10, 1978, p.67.
2. In the words of David De Long. See De Long, "Bruce Goff and the Continuation of the Continuous Present", p.67.
3. Robin Evans, *The Projective Cast*, Cambridge: The MIT Press, 1995, p.105.

From the Faculty

WELCOME AND TRANSITIONS

Professor Gini Lee, previously Professor of Landscape Architecture at QUT, joined the Faculty in July as the new **Elisabeth Murdoch Chair in Landscape Architecture**. Professor Lee was previously the Professor of Landscape Architecture at QUT. You can read a profile on Gini Lee on page 20.

Dr Scott Drake departed in June for a two year sabbatical at Chulalongkorn University in Thailand. He plans to return to the Faculty in July 2013.

John Stone has moved on from GAMUT to take up a role within the Faculty as Lecturer in Urban Planning.

BOOKS

David Nichols published a new book entitled *The Bogan Delusion* in June. Part travelogue, part social critique, the book explores the cultural and social landscape of Australia in 2011. Nichols proposes that the bogan so widely feared is nothing more than a bogey: a convenient excuse for many to never venture beyond the cafe-lined cocoon of the inner city. *The Bogan Delusion* has attracted significant media coverage including reviews in *The Age* and discussions on ABC Radio.

CONGRATULATIONS

Alumnus **Gregory Burgess** was made a Member of the Order of Australia (AM) for service to architecture in the area of environmentally sensitive building design and to the community, announced in the Queen Birthday 2011 Honours List in June. Alumnus **Trevor Budge** also received an Order of Australia (AM) for services to town planning, particularly the development of regional and rural communities in Victoria, and to education.

Alumnus **John Macdonald**, Director of the Melbourne architectural firm DesignInc, has won the 'Green Building Award' as a part of the World Environment Day Awards for his Vortex Centre near Morwell. John will be writing about his practice and the Vortex Centre in the next edition of *Atrium*.

The Australian Institute of Architects Student Graduate prizes for architecture schools in Victoria were presented at a

EXHIBITIONS, EXPEDITIONS AND LECTURES

God Knows: An exhibition by ARM Architecture ran throughout June in the Wunderlich Gallery. This installation by Melbourne firm ARM Architecture was the first event in our **ABP Alumni Retrospective Series** for 2011, a series which celebrates the work of our alumni and highlights the range and contribution they make to our design culture. Stephen Ashton and Howard Raggatt are alumni of the University of Melbourne and in 1988 they co-founded ARM Architecture with Ian McDougall. ARM has since become one of Australia's leading architecture practices. The exhibition was a conceptual representation of selected ARM works (both built and unrealised) and perceptions of their projects. The hot and gold pink

ceremony at Deakin University in May. Melbourne University's Prize was sponsored by BatesSmart and the winner was **Joanna Nataprawira**.

Congratulations to **Marcus White** whose firm Harrison White won an Architecture Award for their Foyn-Johanson house in the 'Residential Architecture: Alterations & Additions' category of the 2011 Victorian Architecture Awards. The 2010 *Now + When Venice Biennale Australian Pavilion*, featuring urban design projects by various ABP staff and alumni, won the 'Bates Smart Award for Architecture in the Media - State.'

Congratulations also to two alumni who have become 'TV stars'. **Peter Ho**, Director of PHOOEY Architects, is a judge on Channel 10's new design show *The Renovators*. And architect **Robert Davidov** is a contestant on Channel 9's *Top Design*. Other young alumni who have recently been in the media include **Jefa Greenaway** and **Eugene Cheah**, who were profiled by *The Age* on July 9 as two architects who are 'changing the face of Melbourne.'

graphic of architect Mies van der Rohe puffing a cigar, coupled with the words *God Knows*, signaled a provocative viewing experience.

The **BODYSPACE 1** exhibition, coordinated by **Stanislav Roudavski** and **Annie Walsh**, was a selection of more than 250 unique wearable lanterns produced through an innovative digital design and fabrication workflow as part of the 'Virtual Environments' subject. The exhibition was a part of the City of Melbourne's popular 'The Light in Winter' festival.

In July the Faculty, in conjunction with the City of Melbourne and ISS Institute, were thrilled to host **Kent Larson**, Director the 'Changing Places' research group at the MIT Media Laboratory and the MIT Living

Labs initiative in the School of Architecture and Planning. Kent Larson one of the most innovative design thinkers and research scientists working in the USA today. Over 2 weeks in Melbourne, Kent engaged with students, staff and stakeholders of the Faculty, presented an exhibition of his recent projects (through film and sculpture) in the Wunderlich Gallery and a public lecture titled 'Changing Places.' Read more about Kent Larson's visit on page 14.

Our new **MSD Director's Series** – featuring lectures by some of Australia's leading thinkers in contemporary design, architecture and planning – is attracting lots of positive feedback in the design community. This inaugural series began with architect **Timothy Hill** and his irreverent take on the Oxo measuring cup at the Robin Boyd House in April. Architect Andrew Maynard gives a review of the event on page 25. The second lecture in the series took place at Villa Alba in July and featured a fascinating talk by architect **Peter Lovell** on *Heritage and Development: Second Rate Outcomes for Second Rate Buildings?*

Continuing our successful **2011 MSD Dean's Lecture Series** which has featured talks by architects **Nader Tehrani** and **John Wardle** and Colombian landscape architect **Martha Fajardo**, American architect **James Timberlake** presented a lecture in August on the Philadelphia-based firm *Keiran Timberlake*, where he is a partner. James gave us a unique insight into the firm, which is committed to the creation of high performance buildings through the seamless integration of design with research. If you were not able to attend the lecture an audio recording is available on the ABP website.

Over winter, **Tom Kvan** travelled overseas and met with alumni in New York, London and Hong Kong, attended a graduation

in Virginia (USA) and had discussions with Deans of various university faculties in London, Jakarta and Guangzhou and delivered lectures in Copenhagen, Guangzhou and Denpasar.

Carolyn Whitzman was in Dar es Salaam in June for the final meeting of a three year project on Gender Inclusive Cities, funded by the UN Trust Fund to Eliminate Violence Against Women, which she's working on in conjunction with Women in Cities International. Carolyn also visited PNG on the Australian Development Research Award project '*Disability Inclusive Road Development in PNG*'. and visited Montreal in July, where she led a MSD travelling studio focused on gender inclusive cities.

Ray Green presented talks in Western Australia in July on coastal conservation and planning to organisations including the City of Geraldton-Greenough and the Batavia Coast Maritime Institute, culminating with a presentation to state and local government representatives hosted by the WA Department of Planning.

Sun Sheng Han presented at the Fifth Asia-Pacific Urban Forum, organized by the United Nations Economic and Social Commission for Asia and the Pacific. He led discussions in two sessions and reported for the North-East Asia sub-region in the plenary session. His paper can be accessed here.

Alumnus and tutor **Jefa Greenaway** recently returned from undertaking the 2011 Glenn Murcutt International Master Class in Sydney. Jefa was one of only 3 Australians (out of 33) in the Master Class, and had the rare opportunity of spending time with leading practitioners including Brit Anderson, Peter Stutchbury, Lindsay Johnson, Ric LePlastrier and Glenn Murcutt.

UPCOMING EVENTS

Dean's Lecture Series 2011

Lorenzo Castro

Architect, Bogota
Bogota

Tuesday 4 October, 7pm
Carillo Gantner Theatre, Basement,
Sydney Myer Asia Centre
For full lecture details and to register
visit www.msd.unimelb.edu.au

EXHIBITIONS

ABP Alumni Retrospective Series Exhibition:

Kennedy Nolan_a view

5 - 30 September

Wunderlich Gallery, Architecture building

This stunning exhibition, featuring an expansive mural of black and white photographs, reflects Kennedy Nolan's interests in the making of architecture: materiality, tactility, porosity, luminosity and visuality.

Opening Night: Friday 9 September, 6pm.

Colombian Architecture:

A visual narrative of two cities

Curated by Lorenzo Castro and
Alejandro Echeverri

3 - 12 October

Wunderlich Gallery, Architecture building

Freshlatino Exhibition

25 October - 4 November

Wunderlich Gallery, Architecture building

Video installation exploring the work of 14 architectural practices from Ibero-America

For details of all Faculty events visit:
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