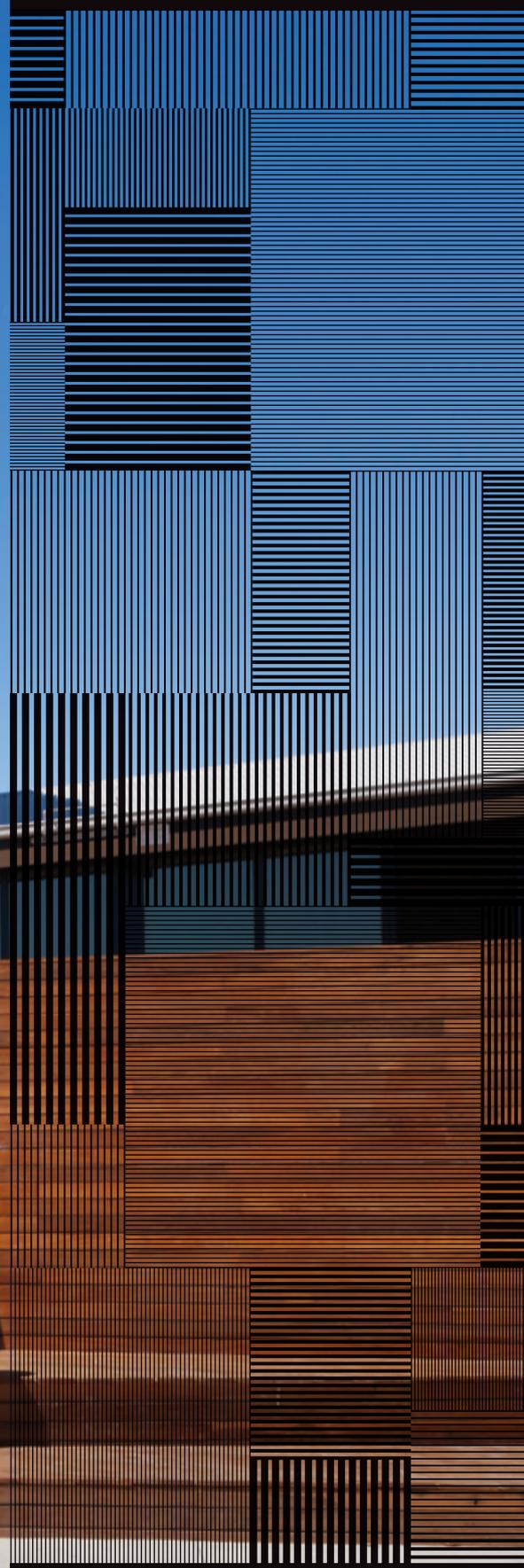




# Atrium

THE UNIVERSITY  
OF MELBOURNE  
FACULTY OF ARCHITECTURE,  
BUILDING & PLANNING



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## FAREWELL FROM THE DEAN TOM KVAN



**In the eight and a half years of my tenure as Dean, the most remarkable change I've observed is the way the University has become more agile in composing the larger picture while maintaining strengths in elemental understanding.**

The finest scholarship is brought to bear on matters that draw together colleagues from diverse disciplines. This is neatly illustrated by the powerful voice and strong contributions from our Melbourne Sustainable Society Institute (MSSI), whose work is carried out by scholars with great depth of knowledge in their specialities.

Focusing on details while not losing view of the whole is indeed one of the

strengths of design. The future of our built environment relies on our abilities in this regard and on those of our future graduates. Thus, we cannot waste any opportunity to support learning. The MSD building exemplifies this understanding. In delivering a pedagogical building, we had in mind that we teach not only students enrolled in our programs of study but can help our entire student body learn about the power of good design and its delivery. The spaces promote the building of community and reinforce the purpose of campus-based learning.

The MSD building is now the most popular place to study on campus or to meet with friends. Through this, generations of future clients are being exposed to the value of our professional

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programs and our students connect with these future clients. In taking up my new role with oversight of future campus strategies, I am grateful to my colleagues and our students for bringing this project to reality and demonstrating to the community the value of design.

## FROM THE ACTING DEAN ANDREW HUTSON



**The last few years in our Faculty have seen a great deal of change, with the bedding down of curricula improvements and the completion of our much-lauded new building.**

Now that changes have been absorbed and we have settled in, we find the Faculty in a phase of healthy introspection. Recognising our strengths, the Faculty is a rallying point for design. This may be an obvious stand to take given our disciplines in the built environment, but we wish to promote design, not just as the product of creative processes but rather as a way of addressing broader issues.

"Thinking through design" has resonance not just for our own disciplines but for

others outside who value the application of lateral speculation as a key to broadening the scope of possible outcomes. These other disciplines could include those associated with creative outputs such as theatre production, art and photography, engineering and product design and also those not overtly associated with creativity such as commerce and entrepreneurship, social policy design, IT systems and health.

Design thinking would support interdisciplinary platforms in addressing significant and complex issues and we see that our field of design inquiry would augment these connections that lead to innovation.

**"THINKING THROUGH DESIGN" HAS RESONANCE NOT JUST FOR OUR OWN DISCIPLINES BUT FOR OTHERS OUTSIDE WHO VALUE THE APPLICATION OF LATERAL SPECULATION AS A KEY TO BROADENING THE SCOPE OF POSSIBLE OUTCOMES.**

Our Faculty has the prime opportunity, as the natural home of this mode of design thinking, to act as a catalyst to research and pedagogies that harness this potential. This intention will be at the forefront of the Faculty's continuing development.

## LEARNING ENVIRONMENTS FOR A NEW GENERATION

**Louisa  
Deasey**

**Terry Byers is a PhD candidate with LEaRN, a cross-disciplinary graduate research centre located in the Melbourne School of Design. The Learning Environments Applied Research Network (LEaRN), launched in 2008, is a joint venture between the Faculty of Architecture, Building and Planning and the Melbourne Graduate School of Education. Byers is one of the three University of Melbourne PhD researchers in the 2013–2016 Australian Research Council project ‘Evaluating 21st Century Learning Environments’.**

While Byers’ research compares the experience of learning in a traditional versus a New Generational Learning Space (NGLS), he has discovered that in many cases, ‘active pedagogy’ (how the teacher works to the space) is just as important as the built kind.

As part of the E21LE research stream, Byers, under the supervision of Wes Imms from LEaRN and Elizabeth Hartnell-Young from the Australian Council for Educational Research, is providing a critical analysis of research on the new educational spaces.

In 2009 the Federal Government spent 16.2 billion dollars refurbishing primary and secondary schools across Australia. While it was exciting to see new buildings and a shift to New Generational Learning Spaces (NGLS), the refurbishment also left many teachers untrained to use them to their full potential. New Generational Learning Spaces are more interactive, as opposed to the traditional layout of chairs set in rows facing a teaching position at the front of the classroom. They also demand new skills from teachers – namely, flexibility and interactivity.

The research component of Byers’ PhD involves a series of long studies exploring

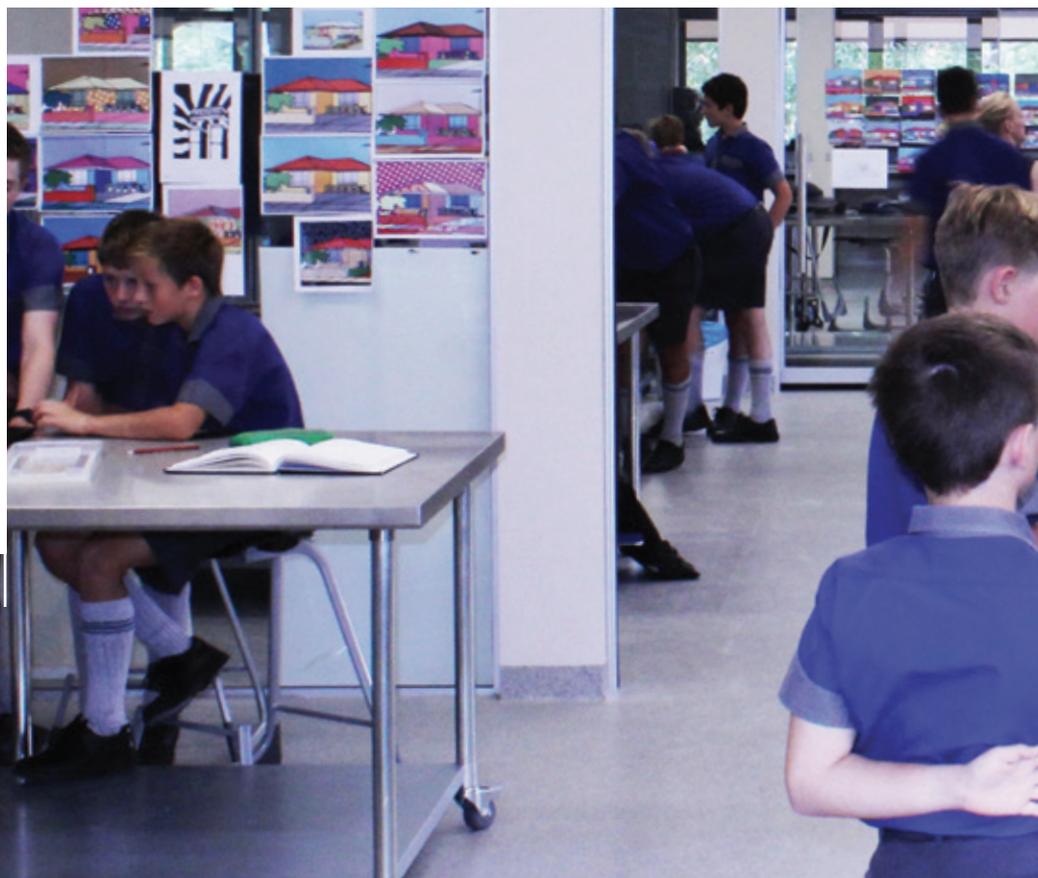
how both teachers and students interact with these new spaces.

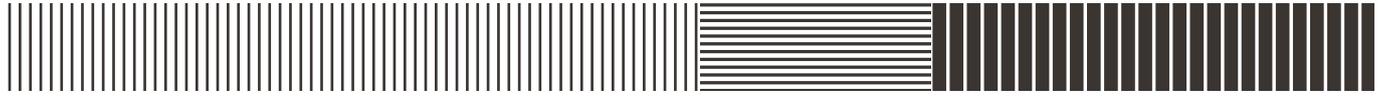
The first was a pilot study which followed six classes through the transition from a traditional classroom layout to a NGLS.

“The pilot study provided us with the initial empirical evidence, which suggested a change in space had an effect on teaching and learning. Although not directly causal, the data trends suggested a significant influence on both activity and experience. As a consequence, we wanted to know more about this relationship so we followed a larger group of teachers and students around for a year,” he says.

The second component is a fairly large study looking at a boys-only middle school (years 7,8 and 9 at Brisbane’s Anglican Church Grammar School) for an entire year in different environments. “We followed three groups. The first, similar to the pilot study,

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followed classes through a spatial transition from a traditional to a NGLS. The second group were classes that occupied a traditional classroom for the full year. The third group were classes in a NGLS for the same period of time.” The aim was to replicate the methodology and findings of the earlier study and to investigate that possible ‘halo effect’ of the spatial intervention.

“We’re trying to determine if it was the change in space or just change itself that accounted for the shifts in students’ use of technology.”

“We ultimately wanted to know, does all this change actually make a difference to their learning outcomes at the end of the day?”

So far, they’ve found that student grades improved by roughly 10–15 per cent in the NGLS. More importantly, this improvement takes into account the specific curriculum

and assessment and the student’s cognitive, or ‘natural’, ability.

Another section of the study (which will be completed at the end of 2015) involves following other schools using the same methods but with different types of students, including both genders, and different types of education systems such as Catholic and private secondary schools in Victoria.

“We want to make sure that general improvement across the entire sample is primarily due to the change in environment and not due to other specific changes or contextual variables that may have influenced these improvements.”

Byers’ research methods borrow from health sciences methods of statistical analysis, so that outcomes and judgements can be based on empirical evidence.



**“WE FOLLOWED THREE GROUPS. THE FIRST, SIMILAR TO THE PILOT STUDY, FOLLOWED CLASSES THROUGH A SPATIAL TRANSITION FROM A TRADITIONAL TO A NGLS. THE SECOND GROUP WERE CLASSES THAT OCCUPIED A TRADITIONAL CLASSROOM FOR THE FULL YEAR. THE THIRD GROUP WERE CLASSES IN A NGLS FOR THE SAME PERIOD OF TIME.”**





“We’ve been doing this for three years now and we’ve got enough evidence to suggest that if you want to change pedagogy... it can be limited by the layout of the classroom.”

Like a lot of Australian Schools, Anglican Church Grammar is now a 1:1 tablet/PC school. With this ubiquitous digital access to knowledge, the challenge is to harness this potential in classroom spaces that were designed for an educational model suited to the agrarian and industrial age some 80–90 years ago.

“We found that a lot of the structures of existing classroom spaces were working against the technology,” says Byers. This came to a head about five years ago, when most schools across Australia received an

influx of new technology flowing from Kevin Rudd-era Labor Government investment. In many cases, says Byers, this high access to technology did not result in a paradigm change, but a continuation of existing practice through a digital medium.

“Many teachers continued to instruct from the front of the room. Teaching from the ‘fireplace’ was the ideal position for a ‘chalk and talk’ pedagogical style. Students now have anywhere, anytime access to a boundless library of highly indexed information, which means that knowledge and learning is no longer restricted to the teacher nor the cellular classroom space. However, rather than inspiring pedagogical change, it challenged many teachers.”

This technological shift also resulted in students becoming more distracted. “The spatial arrangement layout of the traditional classroom makes monitoring student behaviour problematic. From the fireplace, in a 1:1 classroom, all a teacher can see now is the lids of the students’ devices. Because teachers could not see the student screens, many responded by asking students to close them. Many schools overreacted, and restricted what teachers and students could access on their devices. In the end, the device became useless and not much more than a word processing tool.”

It was from this sense of frustration that the emphasis on how teachers interact with the NGLS was born.



**“DIRECT INSTRUCTION OR ‘CHALK AND TALK’ – IS STILL A USEFUL PEDAGOGICAL MODE WHEN ITS USED IN THE RIGHT CONTEXT, BUT WHAT WE’RE ENCOURAGING OUR TEACHERS TO THINK ABOUT IS, ‘IF I’M IN MY TRADITIONAL ROOM, WHAT CAN I DO THAT MY ROOM WILL SUPPORT?’”**

“If you want to change what goes on in the classroom, you need to disrupt the spatial layout. Because the spatial layout tells people what’s going to happen”, says Byers. “What we’re after is a change in practice. The space is like a conduit to enable teachers to do things differently.”

The spaces in a NGLS are deliberately flexible, so the teacher doesn’t need to be at the front of the room any more. Anglican Church Grammar School in Brisbane has a number of these NGLS’s, along with traditional classrooms, and Byers’ research is following teachers using both spaces.

“Direct instruction or ‘chalk and talk’ – is still a useful pedagogical mode when its used in the right context, but what we’re encouraging our teachers to think about is, ‘if I’m in my traditional room, what can I do that my room will support?’”

“We want teachers to understand the normal classroom can do 60 per cent of the job. But the other 40 per cent – if I want to do a group-based exercise, or mixing my class up with another teacher, which is what we’re starting to see now, team teaching – the standard classroom can’t do that, so I need to go to another space.”

Byers says it’s important to work with teachers in utilising these new spaces, otherwise spending millions of dollars on these spaces may not result in the desired learning outcome. “You could give a teacher the most optimal learning environment in the world but if they don’t choose to use the affordances that the space gives them, nothing’s really going to change.”

“If you change the classroom environment there’s no guarantee that the teaching and learning will improve or change. The teacher is really important – like the conductor of an orchestra.”

**“WE FIND THAT TEACHERS WILL ELECT TO GO TO NEW SPACES WHEN THEY HAVE AN APPRECIATION FOR HOW THE SPACE CAN SUPPORT WHAT THEY’RE DOING IN CLASS.”**

If teachers are going to let kids have free reign and work independently or with their peers they’ll actually go to an open plan. Whereas, if they’re going to watch a video, learn an explicit skill or do something that actually requires a bit of noise control, like a structured writing exercise, they’ll go to a traditional classroom because it works quite well with that layout. It’s this idea of ‘environmental competency’ that’s so important.”

Students learning in Anglican Church Grammar’s new Harvard Midson Building have benefitted from the collective research conducted over the past three years. Byers’ research has followed these teachers for nearly 18 months.

“We have taken 20 teachers and put them in the retrofitted Hayward Midson Creative Precinct,” says Byers. “We have provided continuous and real-time feedback, to guide them through this significant change. We have seen our Film and TV, Visual Arts, Engineering and Technology Studies teachers make substantial and sustained pedagogical change. These teachers now have an appreciation of what different spaces can do for them. We’re getting to that stage where teachers are negotiating the best arrangement of space to suit their pedagogical intent. They might occupy two or three spaces in the one lesson, whereas traditionally that one cellular classroom space had to do everything.”

“On the other hand, we have seen the Drama teachers make less change. This is not an issue, as prior to spatial intervention, they had an effective utilisation of space or environmental competency. This can be attributed to their training, in which a key component of Drama pedagogy and curriculum is the usage of space and objects. Drama teachers teach in a studio without desks or chairs. When these teachers make the shift from traditional to NGLS, there appears less of a ‘learning curve’ as for other teachers.”

“In addition, we are noticing the non-tangible effects [of these NGLS] on our students. We’ve got students who come in at seven o’clock and will start working on a job. During lunchtime students will come in and start working on their artwork and kids stay after class until four or five o’clock in the afternoon and that’s not something you can measure in a report card.”

Byers says the challenge is for schools to work to support teachers in these new learning spaces. For many schools with ‘industrial’ style systems (i.e. timetables, classes, reporting, etc.) that are designed for 9–3 learning in cellular single class spaces, the systems are diametrically opposed to interaction with NGLS.

“It is essential that schools adapt these systems and not overwork the teachers that occupy these new and contemporary New Generational Learning Spaces.”

Terry Byers is Director of Innovation in Learning at the Anglican Church Grammar School in Brisbane, Queensland.

## RESEARCHING EFFECTIVE LEARNING SPACES

Ben  
Cleveland

**ASKING “WHERE DO YOU LIKE TO LEARN?” OFTEN INVITES INSIGHT INTO THE TYPES OF SPACES WHERE PEOPLE FEEL MOST COMFORTABLE – BOTH PHYSICALLY AND SOCIALLY – AND THE VALUES THAT THEY PLACE ON DIFFERENT FORMS OF LEARNING.**

Preferences in learning spaces can vary greatly. Some prefer the solitude of quiet nooks where they can hide away and focus on a task without being encumbered by the noise and movement of others; some prefer conversational settings where they can test ideas with peers or experts and learn through social construction; others prefer active settings where they can express themselves physically through sporting or performing arts activities; and still others prefer lecture settings where they can sit comfortably and take in the ideas of others, reflecting on such content in a controlled and predictable setting.

There are many ‘pedagogical encounters’ that people describe. Frequently people suggest not just one, but a range of learning settings that they feel are supportive of a variety of learning objectives.

Just a small sample of responses to this simple question invariably highlights the critical role of the physical environment in the learning process. It’s clear that all learning happens somewhere and the characteristics of some spaces make them better for learning than others, especially for particular activities.

Although this may all sound quite logical and intuitive, the reality of designing ‘effective’ spaces for learning and teaching is complicated. Aligning space and technology with curricula and pedagogic practices that encourage effective and engaging learning and teaching is not easy.

Surprisingly, the relationships between space and educational practice have not been extensively researched – perhaps due to the requirement for interdisciplinary research and the need for contributions from the education, design and technology communities.





In recognition of this lack of research, the University of Melbourne founded a research group to contribute to filling this gap. The Learning Environments Applied Research Network (LEaRN) was launched in 2008 as a joint venture between the Faculty of Architecture, Building and Planning and the Melbourne Graduate School of Education. Not long after this, the Faculty of Medicine, Dentistry and Health Sciences joined due to an interest in developing more effective settings for clinical education in their teaching hospitals.

Since 2008, LEaRN's research has profited significantly from close industry partnerships and relationships. Informed by conversations with research partners, including architectural firms, education systems, individual schools, consulting groups and technology suppliers, LEaRN's research program has been intentionally agile. The objective is that research outcomes are relevant and readily applicable in the field.

Four ARC Linkage projects have provided the 'backbone' to the research program: *Smart Green Schools* (2008–2011), *Future Proofing Schools* (2010–2012), *Evaluating 21<sup>st</sup> Century Learning Environments* (2013–2016), and a new project, *Innovative Learning Environments & Teacher Change* (2015–2018) – the latter being one

**THE LEARNING ENVIRONMENTS APPLIED RESEARCH NETWORK (LEARN) WAS LAUNCHED IN 2008 AS A JOINT VENTURE BETWEEN THE FACULTY OF ARCHITECTURE, BUILDING AND PLANNING AND THE MELBOURNE GRADUATE SCHOOL OF EDUCATION. NOT LONG AFTER THIS, THE FACULTY OF MEDICINE, DENTISTRY AND HEALTH SCIENCES JOINED DUE TO AN INTEREST IN DEVELOPING MORE EFFECTIVE SETTINGS FOR CLINICAL EDUCATION IN THEIR TEACHING HOSPITALS.**

of the largest ARC Linkage projects ever funded in the area of education.

The trajectory of the research program has followed significant learning environment design innovation in Victoria, other states of Australia, and more recently New Zealand. In many ways, LEaRN's research activity has drawn on industry-based knowledge about the way learning environments should be conceived, designed and inhabited. In return, the research program has acted as a hub for distilling and communicating emerging understandings about how best to create effective socio-spatial settings for learning, amidst the myriad issues that need to be considered.

Informed by the research program, LEaRN has developed a number of Masters elective subjects, *Innovative Spaces & Pedagogy*, *Physical Learning Environments: Effecting Pedagogic Change in Schools*, *Human Environment Relations* and *Building the Brief*. More recently a thesis studio, *Learning Communities & Space*, has also been created. Each of these electives have drawn on the research program and have been offered to students in the Melbourne School of Design and/or Melbourne Graduate School of Education in 2015. In addition, more than a dozen PhD students are currently working on projects in association with the program, with a further six expected to commence in 2016.

The topics of these projects are diverse and include investigations into: new forms of teacher collaboration in innovative learning spaces; change readiness and leadership strategies that can support the transition of school communities into new learning environments; developing strategies to evaluate the effect of learning spaces on student engagement and learning outcomes; and the inclusion of students with hearing difficulties in new learning spaces. The annual *Talking Spaces* conference, now in its seventh year, has provided an important public interface for the research and helped keep the program in touch with industry activity.

Ultimately LEaRN is focussed on researching, imagining and discussing physical learning environments in school,

**WE BELIEVE THAT CASTING A SPATIAL AND HUMAN GEOGRAPHIC LENS OVER CONVERSATIONS CONCERNED WITH IMPROVING LEARNING AND TEACHING OPENS UP A NEW SET OF QUESTIONS THAT CAN BE ADDRESSED TO IMPROVE EDUCATIONAL EXPERIENCE THROUGH BETTER ALIGNMENT OF PEDAGOGY AND SPACE.**



vocational, university, and medical contexts for the purpose of developing improved understandings of 'where people learn best'.

We believe that casting a spatial and human geographic lens over conversations concerned with improving learning and teaching opens up a new set of questions that can be addressed to improve educational experience through better alignment of pedagogy and space.

Where do you like to learn?

Dr Ben Cleveland oversees the LEaRN research program, which seeks to bring academic rigor to the contemporary discussion about how best to support educational practice with architecture and digital technology. His research interest is in aligning educational practice and space. He completed his PhD in the Faculty of Architecture, Building and Planning in 2011.



The Learning Environments Applied Research Network (LEaRN) would like to thank the Faculty of Architecture, Building & Planning, Melbourne Graduate School of Education, and the Faculty of Medicine, Dentistry and Health Sciences for their support, along with industry and education partners, Catholic Education Melbourne, Hayball, Indec-ARUP, Keypad Interactive, Anglican Church Grammar School and Australian Science and Mathematics School.

Image of Brighton Grammar School by Dianna Snape. Architecture by Hayball.



## LANDSCAPING THE FUTURE

### ABOUT DAVID YENCKEN ↓

**For more than 50 years, Professor David Yencken AO has been a champion for the Australian environment, the nation's heritage and excellence in design.**

Working in industry, politics and academia, especially through his association with the University of Melbourne, David is a staunch advocate and activist, promoting better outcomes for strategic policy, innovation in implementation, design and practice across our cities and landscapes.

Yencken opened one of the earliest art galleries in Melbourne devoted to Australian painting, and built one of the first motels in Australia – the Mitchell Valley Motel in Bairnsdale. He also commissioned noted architect Robin Boyd to design

the architecturally significant Black Dolphin Motel in Merimbula, NSW. He co-founded Merchant Builders Pty Ltd and has served as Secretary (Chief Executive) of the Ministry for Planning and Environment for the Victorian Government. Yencken was appointed as Elisabeth Murdoch Chair of Landscape Architecture and Environmental Planning at the University of Melbourne in 1988 and served in this role until 1997. As Head of the School of Environmental Planning, he contributed his considerable knowledge and skills to the University community.

The David Yencken PhD Scholarship in Landscape Architecture was established in 1988.

### ABOUT WENDY WALLS ↓

**Wendy Walls is a PhD candidate with the Melbourne School of Design and current recipient of the David Yencken Scholarship.**

Her research interests include data-driven design and how responsive design methods can support ecological and social systems, particularly in light of changing climate predictions. Her PhD is focused on heat in Australian cities and how new forms of data collection, including sensors and the IoT, can contribute towards generative design theory and methods.

Image credit: James Rafferty

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## THIS IS AN ABRIDGED VERSION OF A DISCUSSION THAT TOOK PLACE BETWEEN DAVID YENCKEN AND WENDY WALLS.

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**Wendy Walls (WW):** David, you've this long and very varied career, what was the motivation for sponsoring a scholarship in Landscape Architecture?

**David Yencken (DY):** When I came to the University, with some help from the Vice Chancellor, I got my chair established in Landscape Architecture and Environmental Planning.

Coming here [as a child] during the war as evacuees from Spain, and living for two and a half years in the Australian landscape left an absolutely indelible imprint on me. It affected me more than any other place I had lived in. Coming back [as an adult] and going to visit exhibitions devoted to the Australian landscape I got to know some of the painters, particularly Clifton Pugh. He was marvellous because he showed me an aspect of the Australian landscape that I wouldn't have seen without him.

Starting a gallery was the very first exercise I undertook and I further expanded my knowledge and appreciation of Australian painters. Then being involved with landscape architecture design through Tract Consultants and starting the Merchant Builders. Moving into the natural sphere as the Chair of the Australian Heritage Commission, and being exposed to landscapes of every kind all over Australia, also being involved in starting the Garden History Society in Melbourne and then working in the State Government doing similar sorts of things. Then coming to the University and putting in place the subject called 'Perception of the Australian Landscape', which I had the greatest fun in doing. It seemed to really resonate with students. It was wonderful to see the way they responded to it.

A consciousness and an interest in the landscape has been present through all the stages of my career so...I wanted to leave something behind.

**WW:** And thank you so much.

**DY:** It's a great pleasure and I'm so delighted that you are the person that has ended up as the recipient of that scholarship.

**WW:** I guess the next question that is interesting to me is where you see landscape architecture in the future – its force as a discipline and what kinds of decision makers can landscape architects be?

**DY:** I think there is a great leadership role that landscape architects ought to be playing. It was very interesting when we were doing cluster housing in Merchant Builders: the first group was designed by architects, the second one by landscape architects.

It was something that seemed absolutely logical. They [the landscape architects] were doing the overall framework design and site planning. The architecture fitted into that rather than the other way around. That is just one example and I'm not the only one who thinks that landscape architects should be greater leaders in collective design activity.

**WW:** Hopefully we clearly understand the systems that we are working in beyond just the object.

**DY:** That's right and I think you see this. I've experienced it with urban design – landscape architects normally have a much better instinct. Architects are very often too focused on the singular object, whereas landscape architects are much more able to see the context and try to fit what is being built, or otherwise designed, into that context.

**WW:** Hopefully we also see what the implication of that work is on that context.

**DY:** I'm deeply concerned with questions related to climate change and biodiversity loss and that is why as far as the scholarship was concerned I was very keen... to see it to go to someone who is as concerned as I am.

It is really wonderful to have someone exploring what the links are between landscape architecture and these big global issues.

**WW:** It strikes me as the 21<sup>st</sup> century's issue and it's particularly urgent. I am really interested in what that means for Australia because climate change will play out in different ways in different parts of the world.

Some people will have a severe water crisis, but for parts of Australia I think some of the problems that will come will be about heat and about warming.

**DY:** Perhaps we could recap what your research is about and how you came to decide that this is what you wanted to do?

**WW:** My research is about how landscape architects can work with the dynamic qualities of outdoor environments in order to improve places. It's coming from this concern about climate change and particularly the Australian condition – what it seems most likely we will be dealing with and what it seems most likely that we will lose. This includes loss of biodiversity and also the loss of outdoor space for people to use. That is a major concern.

At the same time, there are many emerging technologies and ways of doing things that are really interesting to me. Particularly in how we can use them to start to address the problems we've been discussing. So the research is looking at the opportunities and limitations of our time and to see if we can find some solutions in there.

What I would really love is to find tools for landscape architects: as designers; and as decision makers about how our places will be in the future. Tools that will allow them to work with these dynamic qualities of landscape so that we are not just talking about the object or the small design space but the big design space and systems. This would help us to work to make our public open places keep their value.

I think if climate change plays out the way our scientists are suggesting it will, then our public spaces will lose their value, they will lose their ecological value, they will lose their biodiversity value and they will lose their human value. I see our role as designers as very influential in both saving some of what we have but also making new kinds of spaces within these conditions. So it's an exciting time and also a challenging time to be a designer.

**DY:** Well I'm absolutely delighted that you are doing that work because it perfectly matches my hopes for the type of work that someone would do.

## THE DOCTOR OF THE FABRIC

Louisa Deasey

MEET THE ECCLESIASTICAL ARCHITECT GUIDING DESIGN STUDENTS THROUGH ONE OF MELBOURNE'S MOST HISTORIC BUILDINGS.

**Richard Falkinger AO wanders the halls of Saint Paul's Cathedral as if he is browsing details in an encyclopaedia. The prominent cathedral, built on the site of Melbourne's first Christian services in 1836 (and home church for Anglicans in Victoria), holds decades of knowledge of heritage, style, preservation, and local history within its walls.**

Thanks to Falkinger, the lessons behind the creation and restoration of the church are being utilised for a Masters Studio subject – simply titled 'Beauty' – at Melbourne School of Design.

His passion for the lessons it teaches is not just about architecture, but about Melbourne's history.

"This church is so much a part of our history, the moment you step outside the west door you're looking across the river. It reminds me every day that's where our history started because that's where the Aboriginals lived, and when we came here we had to say hello to each other. We had the first mass here under a tent," he says, stopping to admire the glass work on the recently installed doors which face Federation Square in the exact spot the first settlers gathered to worship almost 200 years ago.

**ONE OF THE MOST SIGNIFICANT PARTS OF THE RESTORATION PROCESS FOR SAINT PAUL'S WAS THE OPENING OF THE WEST DOOR TO FLINDERS STREET, WHICH WAS PREVIOUSLY CLOSED. FALKINGER REFERS TO THEM AS THE 'WEST END' DOORS, EXPLAINING THAT IN CHURCH ARCHITECTURE THE WEST END IS WHERE YOU ENTER THE CATHEDRAL. TECHNICALLY, THE WEST DOOR AT SAINT PAUL'S IS FACING THE SOUTH OF THE CITY.**

"The two major cathedrals in this city – Saint Patrick's, and Saint Paul's – were built during the Colonial period at similar times and with architects from England.

So you had two cathedrals, one with an Anglican bishop who had just arrived from England and one with a Catholic bishop who had come from Ireland. We can imagine a rivalry between them to produce the best possible outcomes! I'm extraordinarily fortunate that I've been able to work on both", he says.

The MSD Masters studio for 2015 was asked to envision a new space for an underground library utilising the cathedral close next to Saint Paul's Cathedral. The first studio was initiated in 2010 by MSD tutor Ammon Beyerle, who approached Falkinger. A fund was established to promote the students' best ideas through prizes or publications. The studio teaches students the unique aspects of the architecture of Melbourne's cathedrals.

Falkinger Andronas Architects have worked together for nearly 50 years, on our most prominent cathedrals – architects for Saint Patrick's for nearly 28 years, and the architect for Saint Paul's for the last 15 – leaving Falkinger well-placed as a tutor.

Falkinger works closely with the current Dean of Saint Paul's, Andreas Loewe, who is keen to be part of the student's design concepts for the cathedral precinct.

"Students came up with fresh ideas," says Falkinger. "They understood the concept to utilise the underground space of the close. We were blown away by how beautiful some of their designs were."

With plans to build a connection to Flinders Street Station under the cathedral much like the underground metro in Paris and New York, there is every possibility that one of the students' designs will come to fruition.

The firm of Falkinger Andronas Architects has overseen the restoration, renewal and

conservation work of more than 50 Anglican and Roman Catholic churches, in a career spanning nearly 50 years.

"I'm very passionate about my work, and I'd like my students to be involved in that passion. Young people might wish to consider branching out into church architecture and conservation, which offers similar design challenges in a less commercial environment. If this path resonates with young architects, they too could become the 'Keeper of the Fabric'. A very ancient tradition!"

MSD students are certainly collaborating with one of the best. In 2012 Falkinger received an Order of Australia for distinguished service to heritage architecture.

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**FALKINGER ANDRONAS ARCHITECTS HAVE WORKED TOGETHER FOR NEARLY 50 YEARS, ON OUR MOST PROMINENT CATHEDRALS – ARCHITECTS FOR SAINT PATRICK'S FOR NEARLY 28 YEARS, AND THE ARCHITECT FOR SAINT PAUL'S FOR THE LAST 15 – LEAVING FALKINGER WELL-PLACED AS A TUTOR.**

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In the past fifteen years, working closely with then Dean David Richardson, and now with Dean Loewe, Falkinger Andronas have overseen the major restoration of the exterior and interior of Saint Paul's Cathedral.

Although our churches do not compare in age to those in England, Falkinger is adamant that the buildings we have should be given a similar level of respect.

"In England every heritage listed church must undergo a five-yearly survey and

then carry out the necessary work within the next five years. Restoration is a very different system in Australia – we are often inclined to wait until something falls off."

One of the most significant parts of the restoration process for Saint Paul's was the opening of the west door to Flinders Street, which was previously closed. Falkinger refers to them as the 'west end' doors, explaining that in church architecture the west end is where you enter the Cathedral. Technically, the west door at Saint Paul's is facing the south of the city.

"There were steps, but there was no space to gather. When you came out from the church you were standing at the cliff, with the footpath staring at you below! But now the cathedral has the new Perron and this stunning 'Dalle de Verre' glass door, made by Janus and Magda Kuszicki, says Falkinger.

Perhaps the most labour-intensive part of the cathedral's restoration was the cleaning of the interior walls from a scaffold suspended from the ceiling of the roof. The interior cleaning included the original 1888 stained glass windows, and the mosaics behind the high altar. All works were done by hand with water, special soap, bristles and plenty of elbow grease. James Charlwood, Master Mason and his team spent hundreds of painstaking hours, one tile, one inch at a time, to get it right. "The walls, which were previously blackened by years of dust, have come up beautifully. We didn't lose one single tile", says Falkinger.

The conservation works were completed in 2009, and were recognised by the RAAIA with the national Lachlan Macquarie Award.

"Helping students to become aware of restoration practices has opened up a whole different perspective in their lives," says Falkinger.

Image credit: Louisa Deasey

## LEARNING FROM OUR BUILDING

Alan  
March

**OUR NEW BUILDING BEAUTIFULLY ILLUSTRATES THE TERM 'BUILT PEDAGOGY'. DESIGNED TO TEACH CONSTRUCTION, ARCHITECTURE AND OTHER DISCIPLINES, WE HAVE CREATED A SHORT WALKING TOUR INTRODUCING STUDENTS TO THE BACHELOR OF ENVIRONMENTS' TEN MAJORS.**

Students succeed by developing a firm grasp of the overarching degree, and choosing the major most appropriate to their interests and abilities. The short walking tour uses the new MSD building as a mechanism to stimulate students' investigations into the challenges faced in the built and natural environment.

In parallel, the tour introduces them to each of the degree's majors.

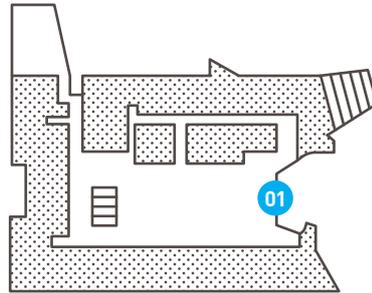
The 20–30 minute tour uses six main points to observe and consider the building in its context. Explanations of each major are integrated with descriptions of challenges and resolved in the Melbourne School of Design building.

Image credit: Roland Halbe

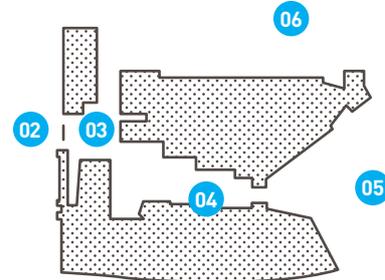


# OBSERVATION POINTS

First floor



Ground floor



## 01 THE ATRIUM

The Atrium was designed as a key focus of learning and teaching, combining many functions into a single large space. It encompasses spatial dynamics, selection of materials and manipulation of natural light to create a space that invites quiet contemplation and work, while providing opportunities for discussion or other activities. The dramatic skylights provide bright yet natural lighting to the work spaces, and the acoustically-softened surfaces help to create a studious atmosphere.

Engineers worked closely with the architects to design the Atrium. Look above and you will see the 22-metre long, north-south roof Laminated Veneer Lumber (LVL) beams designed to accept the loads placed upon them. You will also see three timber-clad studio spaces hanging tenuously from the ceiling. Construction of the roof posed a number of challenges. The construction managers determined the largest beams that could be transported to and put in place at the site to be 22 metres long, a key parameter for the architects and engineers.

## 02 UNION LAWN

Prior to colonisation this site was a wetland that belonged to the Wurundjeri people. The façade of the building represents a different history. The heritage façade designed by early colonial architect Joseph Reed in 1856 was originally the Bank of NSW façade in Collins Street. It was relocated to clad the Old Commerce Building in 1938, previously located on this site.

Geomatics was fundamental to preservation of the Joseph Reed Façade, monitoring its integrity during the process of demolition, excavation and construction. Geomatics equipment measured the movement of

the façade during the process, sending data in a continuous stream that assisted the engineers and construction managers to ensure structural integrity.

## 03 FOYER NEAR DULUX GALLERY

The MSD Building is a 6 Star Green Star Design – Education Design v1 rating by the Green Building Council of Australia and is the first education facility to be awarded the maximum 10 Green Star innovation credits. There are solar panels on the roof, the windows are double glazed where appropriate, rainwater is captured and reused, and the “smart” heating and cooling systems minimise energy use. The LCD screens on the wall facing to the west entrance show various feeds of energy, water, waste and other monitoring that are part of ongoing analysis and improvement.

## 04 FOYER BETWEEN LIBRARY AND WORKSHOP

Consider the functions of this space and how its design facilitates its use. Not only do people pass through, but they can sit or stand, meet others, take shortcuts to other parts of the campus, work or study. The library is a formal academic ‘store’ of knowledge in contrast to the workshop located opposite, and the two spaces intentionally face each other. The workshops are active places of material experimentation, allowing learning by making and doing, iteratively testing three-dimensional ideas. The transparency of this area reveals the activities occurring within.

## 05 EAST COURTYARD

Examine the trees, paving and spaces that have been used in this area and the ways they influence this important entrance to the MSD. The landscape architects worked

carefully with the architects and University of Melbourne campus managers to ensure that the outdoor treatments of the building made it well-connected with the rest of the campus. Now locate the two white covers in the paving, below which a 750,000 litre water store that holds water caught on the roof, is used for flushing toilets and watering plants.

Consider all the different activities that occur within, and the role of the MSD building on the campus. How does this integrate with activities that occur on all the sites in the surrounding neighbourhood and city? Urban design and planning ensure that urban areas have the range of land uses necessary to function successfully.

## 06 NORTH COURTYARD

Plants are challenged by both the built and natural landscape, and landscape managers consider this when undertaking any planting. Consider the trees that are planted in this space: what challenges do they face and what additional inputs may be required over time for these trees to grow successfully? These trees are evergreen and will eventually become quite large.

Examine how this space integrates with the north side of the building and surrounding area. You can see the architects have designed the building to cantilever over the north-east corner. Working with the engineers and construction managers, the design required a staged construction including allowing in advance for a 25mm slump (subsequently measured by geomatics) in the horizontal beams projecting north from the building as the concrete slabs for each floor were added.

Alan March is Associate Professor in Urban Planning and Director of the Bachelor of Environments.



DESIGN  
FOR ALL

Louisa Deasey



**MEET THE MSD STUDENT  
EXPLORING HOW POSITIVE  
DESIGN PRACTICE CAN BE  
EMBEDDED INTO EARLY  
CHILDHOOD LEARNING  
CENTRES.**

**Angelica Rojas-Gracia is halfway through a PhD exploring the role the design process has in making positive social and ecological impacts. She is studying mostly publicly-funded early learning centres for disadvantaged children, each exemplary in using a participatory design process to create a ripple affect of good change among their associated communities.**

Although each project is separated by thousands of miles, they all share one important factor: the people benefiting from the project are spoken to very early on, and it's this approach to positive impact that fascinates Rojas-Gracia.

"The aim of my research is to identify the aspects of the design process that are linked to positive impacts of the outcome of the project itself," says Rojas-Gracia. "I'm asking what did the design team, or the social workers, or other stakeholders, do during that process that resulted in a positive impact beyond the provision of physical infrastructure?"

Rojas-Gracia is not new to ideas of positive impact in the educational sphere. In 2008 she won two national competitions for the design of public schools for 5–16 year-olds in Colombia. Both schools were part of a government program providing designed public schools for the most vulnerable communities. This work, combined with her participation in an MSD subject taught by Dr Dominique Hes, led to her PhD topic.

"Design is not available for everyone, most people can't pay market fees", says Rojas-Gracia. "Less than ten per cent of the global population can actually

access design services. So I'm looking at how projects can be an opportunity to benefit the communities and the socio-ecological system where they are placed," she says.

Revisiting Colombia, the first site research she undertook was at the El Guadal Youth Development Centre in Villa Rica Colombia.

"They created a methodology before they designed the building. It was a great example of participatory design – bringing the people in who will benefit from the project such as the mothers, parents, children and other stakeholders. In the construction process itself, they hired

**"THE AIM OF MY RESEARCH IS TO IDENTIFY THE ASPECTS OF THE DESIGN PROCESS THAT ARE LINKED TO POSITIVE IMPACTS OF THE OUTCOME OF THE PROJECT ITSELF," SAYS ROJAS-GRACIA. "I'M ASKING WHAT DID THE DESIGN TEAM, OR THE SOCIAL WORKERS, OR OTHER STAKEHOLDERS, DO DURING THAT PROCESS THAT RESULTED IN A POSITIVE IMPACT BEYOND THE PROVISION OF PHYSICAL INFRASTRUCTURE?"**

**“THESE PARTICIPATORY DECISIONS DURING THE DESIGN PROCESS ARE CRUCIAL,” SAYS ROJAS-GRACIA. “FROM HOW YOU USE THE MONEY TO CREATE EMPLOYMENT OR PURCHASE MATERIAL OR CREATE EDUCATION OR EVEN GROW GREEN VEGETABLES TO FEED PEOPLE, IT’S ABOUT SEEING THE TRANSFORMATIONAL POTENTIAL OF ANY PROJECT.”**

and trained local people and even sourced locally available materials.”

Now built, the centre provides employment for roughly thirty local community mothers who were specifically trained in early learning teaching. Importantly, this participatory design methodology is now being applied to more than 20 new centres across Colombia.

Closer to home, Rojas-Gracia has been studying The Venny adventure playground. Located in Kensington, Melbourne, it was created for children aged 5–16 (and their parents) who live in local high-rise community housing. The Venny is one of only five staffed adventure playgrounds previously funded by the federal government, and the only one in the city’s west.

Hard participation, where those who will benefit from a space are involved in the design process, was embedded into the design of the Venny.

The floor of the multipurpose room is a large community art piece made from children’s drawings and images relating to the transition of the old community building. Over 100 children were involved not just in the creation of the art piece, but in the transition to the new space.

“They considered how relocating the space into a new building would lose a patina of time and story. So the co-designers had conversations with the children, asking them what they valued about the [old] place, and they said they wanted to bring the doors and windows with them. But there was a problem with asbestos in the old building, so this wasn’t possible. So what they did was create a community artist project – the floor now holds the story and the history of the kids who were there before and during that time”, says Rojas Gracia.

Completed in 2010, it is constructed from recycled and refurbished 1920s shipping containers, and holds a range of play structures, as well as four separate raised vegetable gardens to cater for kids of all ages.

Roller-doors make it easy to supervise or cordon off separate activities, and green-planted roof and rain water harvesting are part of the educational function of the building, while also helping maintain the vegetable patches. Lastly, there are animals on the site including a duck, guinea pigs and chickens.

Rojas-Gracias says designing with hard participation embedded means the benefits come not only from the activities within the space – gardening, cooking, playing, workshops – but from engagement with the space itself.

“This project gives them a place where they can go by choice every day to receive assistance and support but more specifically to play.”

“These participatory decisions during the design process are crucial,” says Rojas-Gracia. “From how you use the money to create employment or purchase material or create education or even grow green vegetables to feed people, it’s about seeing the transformational potential of any project. Because not everyone can afford good design, it’s important that disadvantaged and vulnerable people can access these benefits.”

“The question behind my PhD is how can we create projects that create a ripple of positive effects? And the way to know how is to go and study these things. I dream of finding a way to make projects like The Venny happen more often.”

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The Faculty of Architecture Building and Planning greatly values the generous support from alumni, friends and industry partners. It helps us 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.

How do we do this? One key approach is to ensure 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.

The new Melbourne School of Design building is unique in Australia. It is a centre of transformational education and research into sustainable cities and an exemplar of sustainable infrastructure. In particular, it allows students and researchers to explore sustainability issues across multiple disciplines in a *living and pedagogical* building that can be adapted to changing needs, and is designed to provide feedback to students and researchers for real-time learning. The facility itself is a platform for training our future leaders engaged in planning, designing and constructing cities and communities here and abroad.

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## LIVING AND LEARNING: RESEARCH FOR A BETTER BUILT ENVIRONMENT

CLAIM CPD AT ASA 2015 CONFERENCE

2-4 December,  
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MSD will host the 49<sup>th</sup> International Conference of the Architectural Science Association. The theme 'Living and Learning: Research for a Better Built Environment' reflects a view of a sustainable built environment as a maturing industry and field of research, but one that we still have a lot to learn about in order to achieve real change.

- » Welcome function at MSD
- » Diverse discussion related to architecture, construction, sustainability, research and education of our built environment.
- » Formal conference dinner at Melbourne Cricket Ground (MCG) (Dec 3)
- » Claim Australian Institute of Architects (AIA) and Green Star CPD
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01



02



03

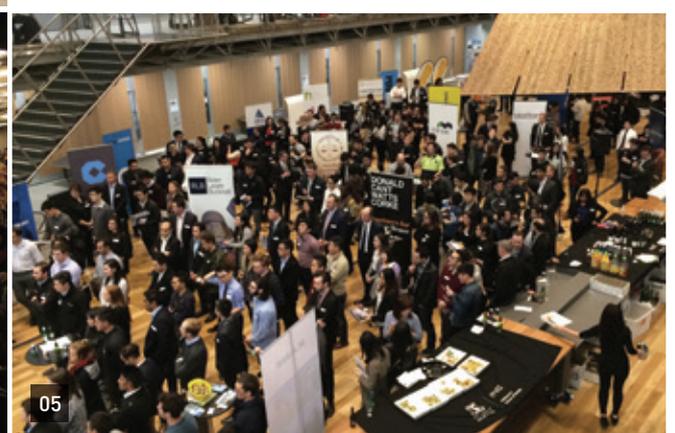


04

## ADVANCEMENT EVENTS

### BEEN & SEEN

- 01 The 3rd Annual ABP Supporters Bus Tour saw alumni and supporters treated to a guided tour of Chadwick House by Professor Philip Goad. The group also visited Napier Waller House and enjoyed lunch at Peter Tsitas (BArch 1960) restaurant Upps of Ivanhoe. ABP extends its thanks to Peter Crone and Fiona de Preu for their assistance in facilitating access to the sites.
- 02 John Lau visited the MSD Building and spoke to current undergraduate and graduate students from Sarawak, in the Sarawak Studio, about career and employment opportunities in Malaysia after graduation.
- 03 Mrs Carrie Lam, Chief Secretary of Hong Kong, outside the Andrew Lee King Fun Gallery during a tour of the MSD Building with Professor Tom Kvan, before speaking to 50 current students from Hong Kong
- 04 Nathalie De Vries speaks to a packed house for third Dean's Lecture of 2015
- 05 2015 Construction Student Association Industry Night held in August 2015.



05

## INSIDE THE FACULTY

### NEWS

Mark Stevenson has been awarded an Australian Research Council Linkage Grant of \$530,000 to study young drivers aged 18–25 across Victoria in a program set to revolutionise the car insurance industry in Australia. The grant resulted in widespread media coverage in July when it was announced.

The ABC documentary 'The Diplomat, the Artist and the Suit: the story of Denton Corker Marshall', outlining the career of alumni John Denton, Barrie Marshall and Bill Corker, was televised in mid-October, featuring interviews with Faculty staff Philip Goad and Kim Dovey.

A short film made as part of a VEIL initiative looking into life in 2040 has won the Sydney Architecture Festival's short film festival. *Boxing Day 2040: William's Story* was joint-winner of the Sydney Architecture Festival's short film festival in October. Made by Alexander Symes, it's one of many visions produced for the Visions & Pathways 2040 project, a project that envisions future low-carbon Australian cities, managed by VEIL.

Gideon Aschwanden and Andrew Dingjan recently presented evidence to the House of Representatives Standing Committee

on Infrastructure and Communications into the use of smart ICT in the design and planning of infrastructure. The discussion focused on striking the balance between protecting private data and open accessibility for research and the public good.

Alan Pert's practice NORD showcased a film, which explores the use of architectural models, as part of the London Architecture Festival in June.

Brendan Gleeson presented a paper at the 2015 Annual International Conference of the Royal Geographical Society at the University of Exeter, and co-convened two sessions at the conference. He has also given numerous television, radio and print interviews based upon his research for MSSl on 'The Future of Australia's cities over the next 40 years'.

Karen Burns was invited to give a talk at the Victoria and Albert Museum in London this June in conjunction with British author James Meek. The talk was featured as part of the V&A public talks series "All of this belongs to you", which investigates current ideas of public space, public life and civic institutions.

Congratulations to two of our Faculty's outstanding educators, Dominique Hes and Marcus White, who were recognised with Office of Learning and Teaching citations in September. Dominique also co-ordinated a successful Melbourne Forum to 95 AIRAH delegates from the building and architecture industry on commercial green building discussions in July, and won the 2015 Deni Greene award for her commitment to sustainability in education.

### MSDx 2015 opens this November

Thursday, 19 November 2015 – 6:00pm  
to Friday, 4 December 2015 – 7:00pm  
Location: Melbourne School of Design

Our first year in our award-winning building culminates with our end-of-year student show MSDx, transforming the entire building into a multi-floor gallery exhibiting over 400 pieces of studio work by our talented students.

Get the full details on our website  
[msd.unimelb.edu.au/msdx-2015](http://msd.unimelb.edu.au/msdx-2015)

### PEOPLE

The MSD has its first 'designer in residence'. ABP alumnus **Adam Markowitz** is currently using the Fabworks facilities to complete work on a custom built boardroom table for the Level 4 Hansen Yuncken Suspended Studio. Adam has been commissioned by the Faculty to custom build a boardroom table using timber salvaged from the trees surrounding the old ABP building. The project will also include custom-built chairs by the same designer.

Congratulations to **AnnMarie Brennan, Jennifer Day, John Stone** and **Marcus White** on their promotions to Senior Lecturer in the Faculty.

**Margaret Grose** has been awarded a Melbourne Engagement Grant for 2015 to promote a new link between public health and the built environment.

Staff, students, and industry professionals including design and architecture media filled the theatres of the Melbourne School of Design on August 18 for the third of the MSD Dean's Lecture Series for 2015.

Over 700 registrations to the event were snapped up within a day of its announcement, and a second theatre was opened to accommodate the overflow. The lecture was at capacity, filling both the Singapore and the B117 Lecture theatres. Nathalie De Vries, who heads the esteemed MVRDS firm, also participated in a panel on housing affordability as part of her visit, convened by Carolyn Whitzman and covered by the *Australian Financial Review*.

### RECENT EVENTS

## VALE EVAN WALKER

The Hon Evan Walker AO died on 16 February 2015 after a long illness. As a student of the Faculty, as a tutor, and then for a time as Dean, he has left a significant legacy with the Faculty and will always be remembered. In September this year the MSD hosted the Evan Walker Conversation, an annual event run by Housing Choices Australia to highlight the contribution Walker made to architecture, housing and planning over many years in Victoria.

A studio on the Atrium level of the new MSD building has also been named in his honour. Walker received his Diploma of Architecture from RMIT and Bachelor of Architecture from the University of Melbourne in 1959. In 1963, he co-founded Daryl Jackson Evan Walker (now Jackson Architecture) before moving to Canada in 1965 to study a Master of Architecture at the University of Toronto.



On return to Australia in 1979 Walker then joined the Australian Labor Party and held a variety of portfolios in his time in office including industry, major projects and arts. Walker was Planning Minister from 1982–1986. Many have described him as the State's best-ever planning minister for his significant contribution to the Victorian urban landscape.

Among his better known initiatives are the installation of lights in the MCG, the redevelopment of Melbourne's Southbank from an industrial depot to a densely populated residential precinct, planning controls of building heights in Melbourne's central business district, and the preservation of the heritage of Collins Street.

**Daryl Jackson** remembers his dear friend and partner Evan Walker. In 1963 the two founded Jackson Walker (now Jackson Architecture) after meeting as students.

"Evan could design and draw, research and reason, problem solve and capture his audience through a rare lens of clear-thinking. He was always articulate with great judgement, humility and humour. He was generous, caring and visionary – the sensitivities that creative minds readily accommodate and thrive upon."

"Clients got the best of Evan's organised mind and planning talent...a talent that he applied to great effect in politics, the

**"HE HAD THIS ABILITY TO MANAGE THE AFFAIRS OF THE FACULTY WITHOUT CONFLICT. A VERY SMOOTH OPERATOR I MUST SAY. IT WAS A WONDERFULLY CALM TIME FOR THE FACULTY UNDER HIS DEANSHIP."**

public realm, and the wider discourse and difficulties of public policy and public benefit."

Associate Professor **Peter Williams**, Alumni President, remembers Evan Walker from 1964 when he came in as a third year design tutor.

"I always remember asking him in a meeting once which was easier politically, the parliamentary life or university politics – and without any hesitation, he replied 'University politics – it's infinitely harder and more difficult because in parliamentary politics there's a party line to follow. In university politics it's every man for himself.' Everyone had a great laugh when he said that."

"Evan was very talented, well-respected, impressive, good-looking and easy to like. He was very approachable and he was a terrific listener.

"He had this ability to manage the affairs of the faculty without conflict. A very smooth operator I must say. It was a wonderfully calm time for the Faculty under his deanship."

"As a young design tutor he was very responsive, and you had great confidence in the advice he gave. Rather than sitting in a class talking he'd take us to the design studios and he freewheeled among us."

**Former Premier John Cain** remembers Evan Walker as the State's planning minister.

"Walker was a Premier's dream because he could do anything you gave him. He had an architect's approach. Architects are good at seeing the long term."

"His goal was planning for the long-term, not about tomorrow's headline. The concept of the precincts around Melbourne for the arts, sport and law has been to Melbourne's long-term benefit. Height limits in the central city were introduced and enforced. Outlining the planned Southbank rejuvenation, Evan told Cabinet in early 1983 that it would take a long while to replace the industrial presence and reshape this north facing riverbank in the heart of our city for enduring benefits. The result was delivered with patience and commitment."

Image: Supplied by Judith Walker

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