



THE UNIVERSITY OF  
MELBOURNE

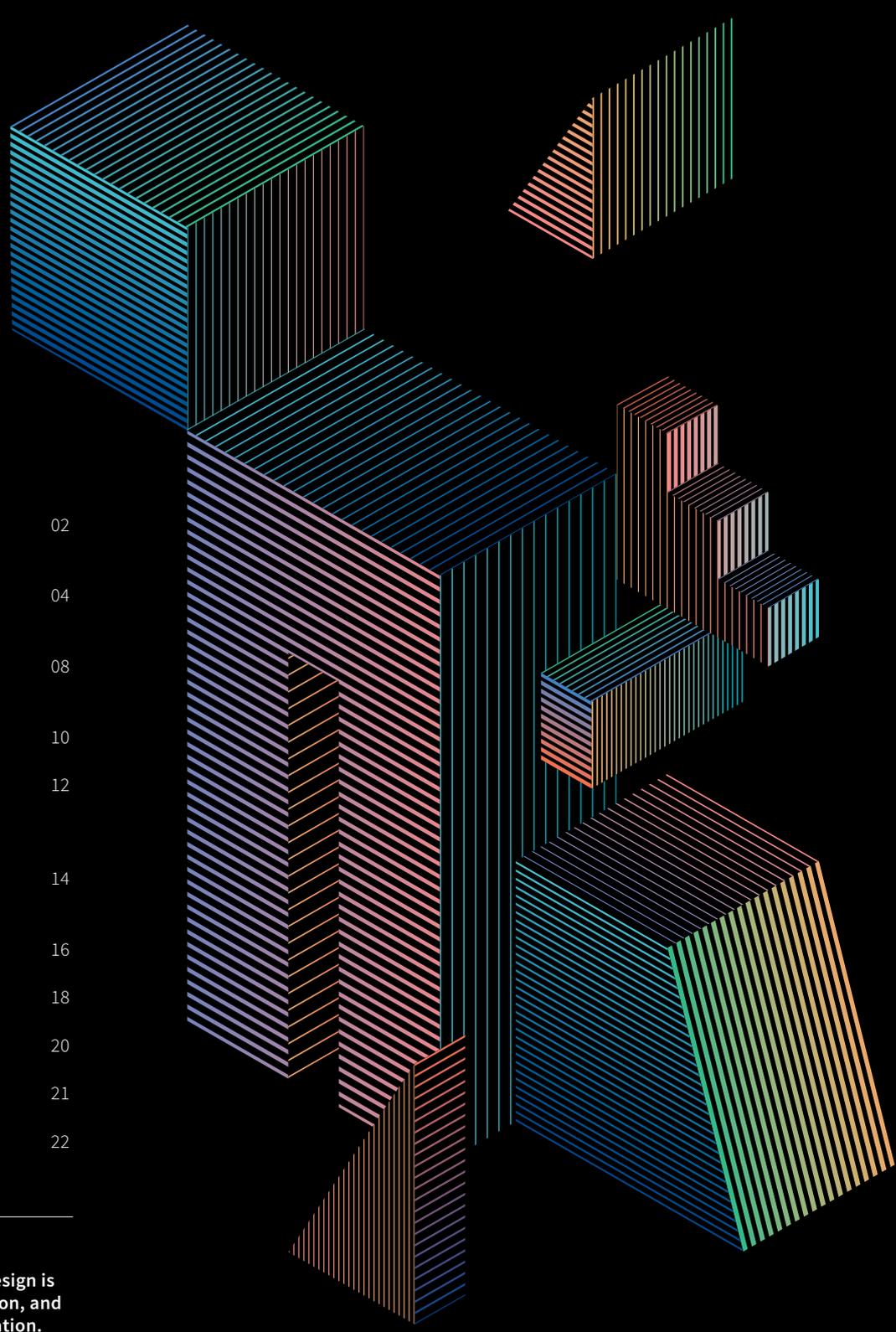
Faculty of Architecture,  
Building and Planning

# Atrium

38 | 2020

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**The Melbourne School of Design is  
a hub of creativity, innovation, and  
most importantly, collaboration.**

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## FROM THE DEAN JULIE WILLIS



COVID-19 HAS BROUGHT INCREDIBLE CHANGE TO OUR LIVES, UPENDED RHYTHMS AND MADE CONSIDERABLE EXPECTATIONS EVEN GREATER, BUT THE FORTITUDE AND COMMITMENT OF OUR STUDENTS, STAFF AND COMMUNITY HAS BEEN A CONSTANT SOURCE OF ENERGY AND INSPIRATION DURING THIS DIFFICULT TIME.

The first six months of this year has seen our Faculty deal with unprecedented challenges. We have pulled together to alleviate as much as possible the additional demands on students and provide support as we transitioned into a virtual campus and remote learning in a number of ways. Staff have done, and continue to do, amazing work in the transition to online teaching and I'm incredibly proud of how quickly we collectively adapted to new ways of working.

The transition of education programs online, together with our Learning Management System (Canvas) and the creation of our new virtual campus, have supported students to study, while maintaining the quality and standards of our degrees and a strong sense of community. Our Libraries and Student Services have adapted their service offering to support our student community through virtual delivery and where possible are increasing resources and offering extended hours. This includes access to a range of support related to health and wellbeing, academic skills and global learning, together with course and career planning.

To help support our students further, the University put in place a needs-based COVID-19 Emergency Support Fund of up to \$7500 per student, for those who are suffering hardship. Some 60,000 of the University's undergraduates, postgraduates and graduate researchers who do not receive a stipend are eligible to apply. The University also offered student support grants of up to \$7500 for international students who were affected by travel restrictions in Semester 1.

As the academic year continued and we reset, we have begun to look forward to engaging more robustly with our alum and broader ABP community through the MSD at Home initiative. The launch of our virtual events programme has brought a diverse public programme of online events and exhibitions, including a mixture of pre-recorded and live seminars and presentations with opportunities for audience Q&A.

Also in the works are plans for a new approach to our mid-year MSDx, a keystone of our annual exhibition calendar. I encourage everyone to engage with us on social media using @msdsocial, and particularly for our students and alum, contribute to our online community using the #msdathome hashtag with your past and current experiences as a student of ABP.

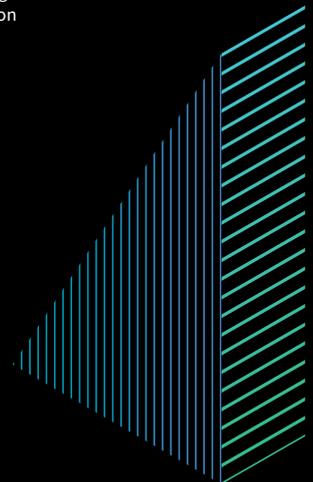
I am also heartened by the myriad ways in which our Faculty is contributing to the pandemic response effort, whether that is through the modelling undertaken by the Transport, Health and Urban Design (THUD) research group, analysing issues around inequities in housing highlighted by stay-at-home and shelter-in-place orders, imagining life post-pandemic as it results to the built environment including cities more broadly, as well as directly assisting Victorian medical community by designing and manufacturing Personal Protective Equipment (PPE) in our very own fabrication laboratory. You can read about these contributions in this issue.

As we gradually start to return to campus life in the second half of this year, I look forward to seeing how we meet further challenges head-on, and I don't doubt that we will do so with a sense of compassion, creativity and purpose.

It is a privilege continuing to lead and support the Faculty through this time and a joy watching our community persevere, achieve and inspire one another.

Stay strong and stay safe.

Portrait image:  
Paul Philipson



## BACHELOR OF DESIGN GRADUATION MILESTONE

Sophie Hill

2019 WAS A YEAR OF MILESTONES FOR THE FACULTY OF ARCHITECTURE, BUILDING AND PLANNING. IN ADDITION TO CELEBRATING THE 150-YEAR ANNIVERSARY OF BUILT ENVIRONMENT EDUCATION AT THE UNIVERSITY OF MELBOURNE THROUGH THE BE—150 INITIATIVE, 2019 SAW THE FIRST COHORT OF BACHELOR OF DESIGN STUDENTS OFFICIALLY GRADUATING.

247 Bachelor of Design students joined our Bachelor of Environments students and our Masters students for the ceremony held at The Royal Exhibition Building on December 19th 2019.

Family and friends filled the venue in celebration of our graduating students, whilst Dean Julie Willis alongside Deputy Dean Andrew Hutson, Director of the Melbourne School of Design Alan Pert and the Faculty's attending academic staff formed part of the procession through the venue.

A suite of Bachelor of Design-themed gifts were available to attendees as mementos of the occasion, with the croissant-theme proving particularly popular with students familiar with the croissant analysis exercise in the Foundations of Design: Representation first year undergraduate studio.

Guest speaker, the University of Melbourne's Presiding Chancellor Ms Jane Hansen spoke of the significance of the ceremony in particular for our first cohort of graduating Bachelor of Design students and for the Faculty. She noted the Faculty's history of providing a strong education which rapidly responds to the needs of industry in various forms, including the introduction of graduate education, the establishment of the Melbourne School of Design, the Bachelor of Environments introduced in 2008, and evolving into the Bachelor of Design launched in 2017, the first program to be taught alongside colleagues in the Faculty of Engineering and the Faculty of Fine Arts and Music.

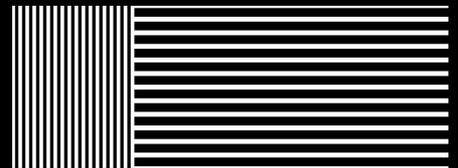
The Valedictory Address was given by Saran Kim, a Japanese international student and self-described "guinea pig of the Bachelor of Design". Majoring in Architecture and Landscape Architecture, Saran reflected on her time studying the Bachelor of Design, highlighting the networks and relationships she formed during her studies as of paramount importance to her experiences, knowledge and career considerations, however that may change and evolve in the coming years. "After all, the university was an intersection of the lives of people with different backgrounds, that embodied a diverse range of chemical reactions" she said.

One of the key aspirations of the Faculty of Architecture, Building and Planning is to provide outstanding education to activate the next generation of built environment leaders, professionals and thinkers able to create and influence this world.

Whilst 116 (47%) of our Bachelor of Design graduates have opted to move straight into one of the University of Melbourne's Masters programmes, others have gone straight out into industry to start their careers and gain valuable employment experience.

One such student is Steph Lam, a Bachelor of Design student who majored in graphic design and is now working as a graphic designer for Accuratus.

Here, she reflects on her experiences as one of the first Bachelor of Design students to graduate.



WHILST 116 (47%) OF OUR BACHELOR OF DESIGN GRADUATES HAVE OPTED TO MOVE STRAIGHT INTO ONE OF THE UNIVERSITY OF MELBOURNE'S MASTERS PROGRAMMES, OTHERS HAVE GONE STRAIGHT OUT INTO INDUSTRY TO START THEIR CAREERS AND GAIN VALUABLE EMPLOYMENT EXPERIENCE.



**How would you describe your overall experience studying the Bachelor of Design?**

I really enjoyed it. The balance of guidance and creative freedom in my classes was a big reason why I enjoyed studying so much. Each student could develop and explore their own style and skillset. We were incredibly fortunate to have so many opportunities to share our work with our peers, including our end of year exhibitions which were also attended by industry professionals. I have met some incredibly talented people and have made some fantastic friends through the course. As a cohort, we were all very supportive of each other and our creative endeavours.

**When did you decide what you wanted to major in?**

I decided that I wanted to major in graphic design during my first year, because the classes were enjoyable and challenging at the same time. Graphic design brings visual art into the digital space, which makes it accessible to a wide range of people, and that's what intrigued me about the major in the first place. The graphic design major gave me a multimedia experience as we were often encouraged to work with analogue materials, video, and sound.

For my electives, I minored in performance design which opened my mind up to the applications that graphic design and visual art could have.

**What was your favourite subject in the course?**

I enjoyed so many of my classes. I would have to say that Graphic Design Studio 3, our very last studio subject, was my favourite. We got to do a variety of projects which included branding, infographics, book design, animation, posters, videos, illustration and painting. The assignments were a jumping-off point for us to experiment and develop our skills. I also really appreciated the fact that the tutors gave short time frames for each project to mimic what it would be like in the workforce.

**What was the most valuable skill you learned throughout the Bachelor of Design?**

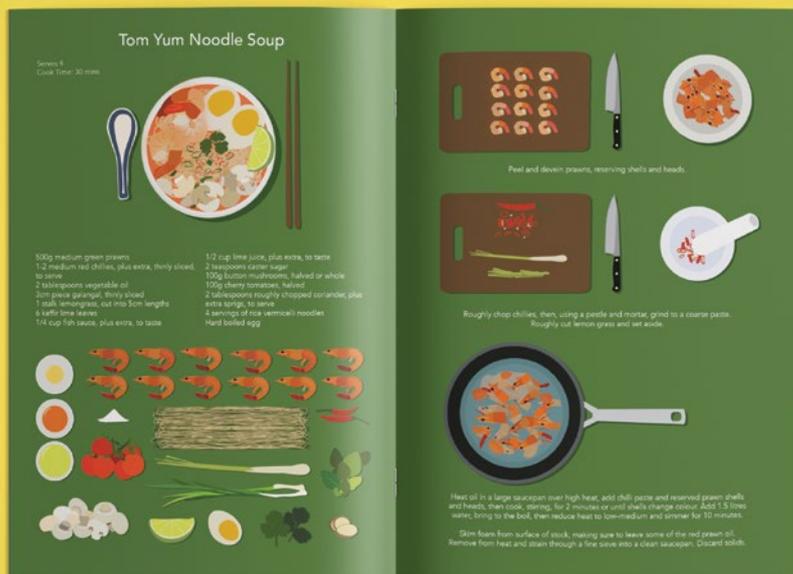
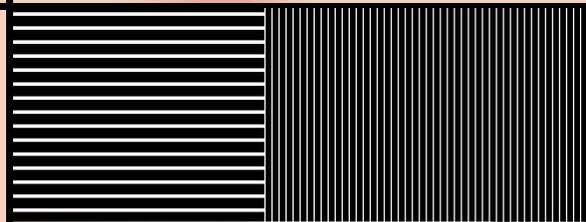
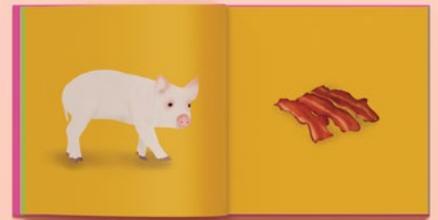
Aside from the Adobe suite and other graphic design programs, a really valuable skill I've carried over into my work is learning to view things from different perspectives. Most people can make something look pretty, but making it look interesting is a very different challenge. I have also learnt that it is crucial to be open to other mediums and styles.

Though graphic design is mostly a digital medium, some things cannot be achieved using a computer. I found my love for illustration during my time undertaking the Bachelor of Design. Through all of my subjects, I had time to learn and develop the skill to illustrate. Today, illustration is one of my favourite things to do, and I can incorporate it into my graphic design work. I also taught myself how to animate, which has added another element that I was able to bring into my practice.

**How did you find the transition from the Bachelor of Design to working in industry?**

I found the transition a little mentally tricky. Knowing that my work would be for a real client as opposed to a hypothetical client was a bit daunting. Having to trust my instincts and not being able to ask a tutor what they thought about my work was also scary. Despite this, I think I've adjusted to working in the industry quite well. I have definitely been using the skills and knowledge I gained from the Bachelor of Design in all of my work.

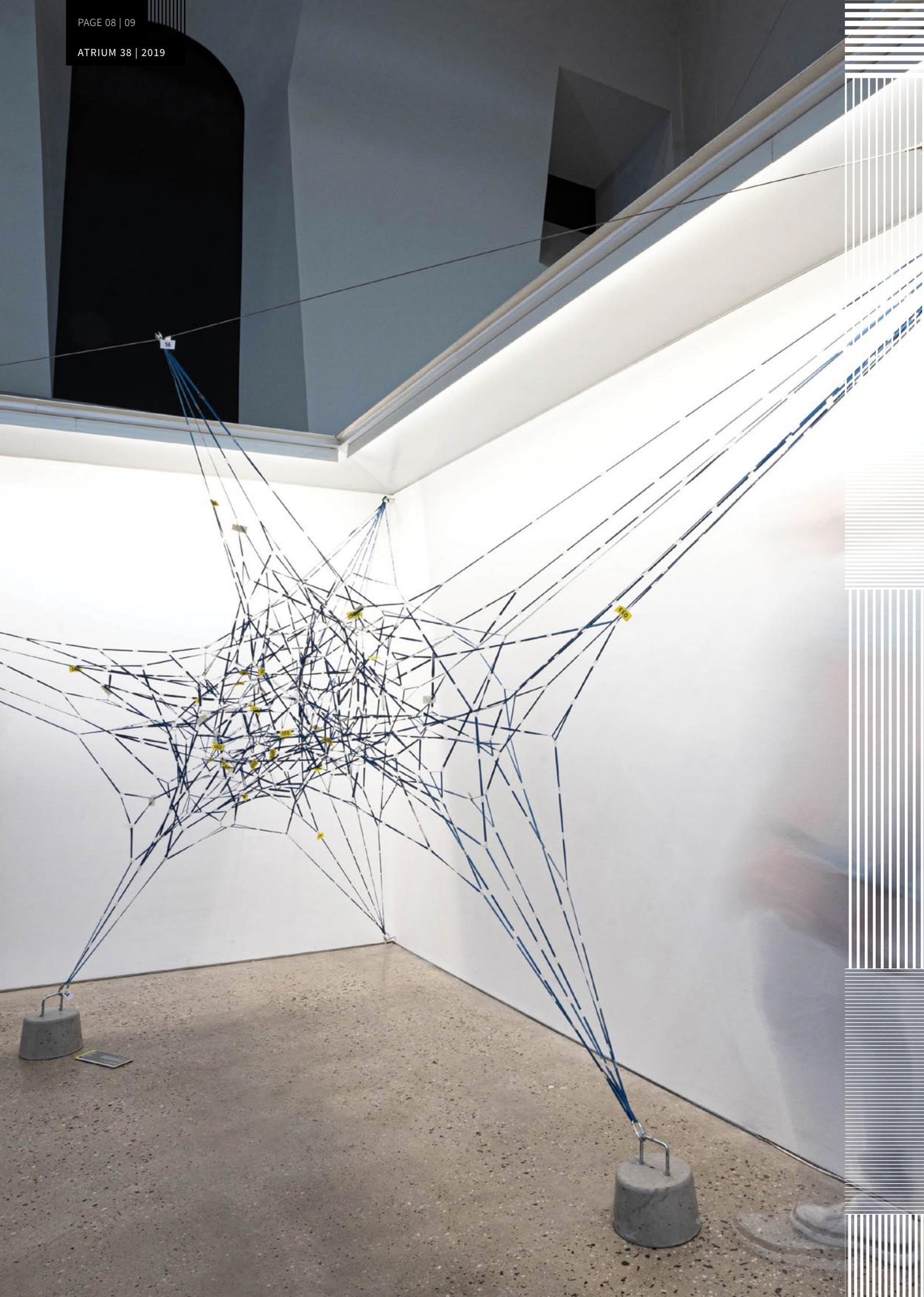
Images on following page: excerpts from Steph Lam's 'Before & After' book and her illustrated cookbook, created as part of her graphic design major.



TOP 15

## 2020 BACHELOR OF DESIGN MAJORS BY DISCIPLINE

<p>Architecture</p> <p>↓</p> <p>224</p>	<p>Property</p> <p>↓</p> <p>15</p>	<p>Mechanical Systems</p> <p>↓</p> <p>10</p>
<p>Graphic Design</p> <p>↓</p> <p>46</p>	<p>Civil Systems</p> <p>↓</p> <p>14</p>	<p>Performance Design</p> <p>↓</p> <p>8</p>
<p>Digital Technologies</p> <p>↓</p> <p>22</p>	<p>Construction</p> <p>↓</p> <p>14</p>	<p>Architecture/ Construction</p> <p>↓</p> <p>7</p>
<p>Computing</p> <p>↓</p> <p>21</p>	<p>Landscape Architecture</p> <p>↓</p> <p>14</p>	<p>Construction/ Property</p> <p>↓</p> <p>6</p>
<p>Urban Planning</p> <p>↓</p> <p>17</p>	<p>Architecture/ Landscape Architecture</p> <p>↓</p> <p>11</p>	<p>Architecture Design/ Visualisation</p> <p>↓</p> <p>5</p>





## FUTURE PROTOTYPING EXHIBITION

THE FUTURE PROTOTYPING EXHIBITION WAS HELD IN THE DULUX GALLERY, 24 FEBRUARY – 27 MARCH 2020.

It exhibited 36 international projects across multiple disciplines from architecture to engineering, food, product design, fashion and perfumery. Future Prototyping is an investigation of making, with a focus on, ideas, novelty and the potential for future impact in design.

Curated by Dr Paul Loh (MSD), Mond Qu (United Make) and David Leggett (LLDS)

Future Prototyping 2020 is now a virtual collection. Visit:



[msd.unimelb.edu.au/future-prototyping-2020](https://msd.unimelb.edu.au/future-prototyping-2020)

Exhibition photos: James Rafferty.  
SuperSuccah photo: by Hamish McIntosh, Courtesy of Office Feuerman. Published in the Future Prototyping Exhibition catalogue.



## SCHOLARSHIP LEADS TO DESIGN INNOVATION IN BUCHAREST

Sophie Hill

EARLY IN 2020, SECOND YEAR MASTER OF ARCHITECTURE STUDENT GABY MIEGEVILLE-LITTLE TRAVELLED TO ROMANIA TO UNDERTAKE A SPECIALISED DIGITAL DESIGN AND FABRICATION COURSE. THE WEEK-LONG INTENSIVE COURSE RAN FROM FEBRUARY 27 TO MARCH 5, FINISHING JUST BEFORE SEMESTER 1 STARTED BACK AT THE UNIVERSITY OF MELBOURNE, AND ALSO LARGELY BEFORE THE DEVASTATING EFFECTS OF THE COVID-19 PANDEMIC HAD FULLY IMPACTED THE GLOBAL COMMUNITY.

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Having originally applied for the [Macdonald Scholarship](#) as a means of enabling her to financially undertake the course, Gaby didn't quite fit the funding criteria and was unsuccessful in her scholarship application.

However, noting the significance of the course content, Chair in Architectural Design Donald Bates and Academic Support Office Manager Stephanie Morgan were committed to ensuring Gaby didn't miss the opportunity.

Fortunately, the ABP Scholarship Fund is set aside for instances precisely like Gaby's, where a student in need of one-off financial support can be assisted by the Faculty, thanks to a pool of funding contributed to by our Faculty supporters.

With her travel costs funded by the Faculty, Gaby was able to attend the course and bring the new knowledge back with her to inform her studies as she continues her degree.

### How did you initially find out about this opportunity in Bucharest?

The chance to attend the [Programmed Deformation V2 course](#) came about when I saw it advertised through Design Morphine's social media channels. Design Morphine are a collective of designers based in Europe who offer workshops in computational design and digital fabrication. This particular workshop was advertised as an exploration into 'tensile active structures' through the combination of 3D printing methods and elasticated textiles, which really appealed given that these two things are highly familiar but their combination hasn't been widely explored.

### Can you tell us a little about your experience in the course?

The course saw 15 of us participate in a week of technical workshopping and fabrication culminating in the presentation of 3 main projects. We started with an introduction to the 'programmed deformation' workflow – a design is first formulated using parametric software, before being 3D printed on to a large disc of stretched fabric. Once the print has finished, the fabric is released and shrinks back in on itself with the plastic print defining its final form.

We started by creating small sample pieces to acquaint ourselves with how certain printed paths reacted with the fabric, in the hopes that these would inform larger and more refined designs. After a few days of this, we separated into groups to work on specific product briefs. The most interesting part of the course was seeing how two well-known mediums interacted to create evocative and truly unexpected forms. Nowadays there is a large focus on simulation tools and pre-empting material outcomes in the digital world, but in this case it was only through repetitive trial and error that we were able to find out which techniques produced certain forms, and even then it was hard to uncover any predictable logic to how the end piece would negotiate between its printed structure and the elasticated weave of the fabric.

### What was the most valuable aspect of the course?

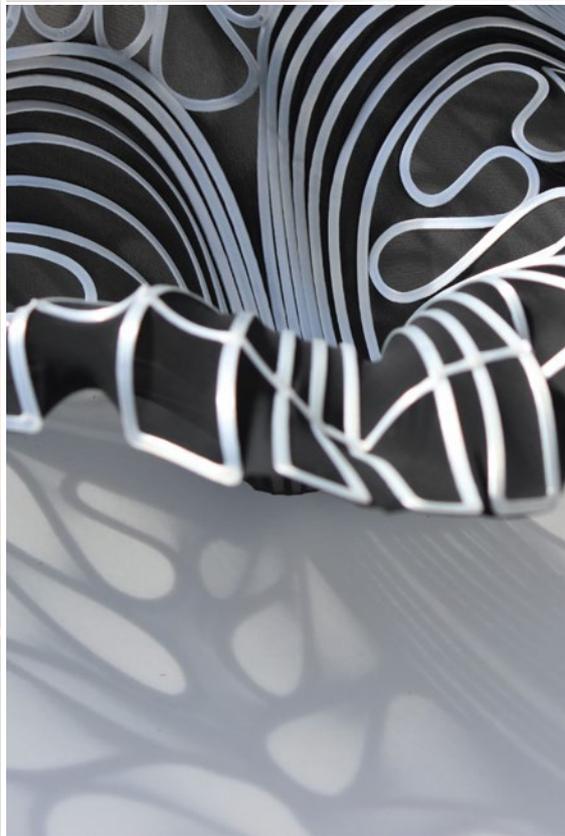
The course was experimental in that we weren't working towards set outcomes and were instead encouraged to play with the capabilities of the technology before getting concerned with any one end use. This was probably the most valuable part – we all came to terms with the value of iterative testing and knowing when to acknowledge the limits of computer-based operations. It was also fascinating to see the breadth of applications that the fabrication method might have - participants included medical professionals, fashion designers and material engineers all seeking to unveil a new thread of exploration applicable in their industry. This diversity was reflected in the end projects which saw the development of a bodice, face masks and lamp shades.

### You received some funding from the ABP Scholarship Fund to attend this course, how did this impact your studies and experience overall?

Without the funding, attending the course would have been an impossible dream given my student budget. The funding paid for all of my travel expenses, and given the course was taught in Romania, the was a crucial contribution.

This was a truly impactful moment in my studies since the content of the course is not currently being explored in any capacity within Australia (to my knowledge) and requires large format 3D printing technology not easily accessible in Melbourne.

I'm newly sensitive to the distinct but overlapping roles of digital and manual processes in digital fabrication, and look forward to adopting the same open-minded, tactile experimentation embodied by the workshop in future projects.



## SCHOLARSHIPS @ ABP COME IN ALL SHAPES AND SIZES

**Andrew Middleton**

IT WAS THE MACDONALD SCHOLARSHIP THAT ALLOWED NATALIE KEYNTON, WHO HAS A KEEN INTEREST IN DIFFERENT CULTURES AND LANGUAGES, TO TAKE AN INTERNSHIP AT MAD ARCHITECTS IN CHINA WITH A FOCUS ON LEARNING ABOUT “ARCHITECTURE IN A DIFFERENT CULTURAL CONTEXT”. SIMILARLY, STEPHANIE HARDER LED A PROJECT INVESTIGATING THE HISTORY AND FUTURE USE OF A MANNAR FORT IN SRI LANKA, LEVERAGING LOCAL ORGANISATIONS TO ASSIST HER WORK, AND MADE POSSIBLE BY THE ERIC ORMOND BAKER SCHOLARSHIP.

Scholarships come in many shapes and sizes and contribute greatly to the learning experiences of our students. They can also elevate these experiences further by providing opportunities to explore and approach learning from vantage points different to those in the class room. Strategically focused scholarships will aid inquisitive minds to flourish in ways that will have profound influences for the rest of the recipients’ lives.

Scholarships play fundamental roles in allowing students to travel, experience different pedagogical opportunities, and supplement income. For many, it opens the doors to attend the University in the first place. There are many ways you can make a difference: through a significant gift during your lifetime, by giving to the ABP Scholarship Fund, or as a gift in will.

The COVID-19 crisis has had unparalleled impacts on our Faculty, but our community has taken it in their stride as another learning experience. It has highlighted our students’ resilience and adaptability, skills that will benefit all of us in the future, particularly when faced with tough times ahead. The pandemic has profoundly affected many of our students in a financial sense, and as such our philanthropic focus has changed.

The University rose to this challenge by recognizing the needs of our student community and established a funding mechanism to support domestic and international students, the [COVID-19](#)

[Emergency Appeal](#), which consists of two immediate needs funds – the COVID-19 Emergency Student Support Fund and the COVID-19 Research Response Fund. Thus far, more than 1,000 donors have generously given to the Emergency Appeal.

Since reaching out for support, donors have responded by contributing more than \$410,000 toward the COVID-19 Emergency Student Support Fund, in addition to funds directly awarded by the University. These funds have successfully provided more than 4,100 students with the ability to cover costs associated with learning from home, loss of income and unanticipated expenses incurred due to COVID-19 travel restrictions.

These donations are making a tangible impact on the lives of students. A grant of \$1,000 helps a student purchase a laptop; \$250 means a student can upgrade their internet for home study.

One grateful grant recipient provided the following comment, which is representative of many of his peers’ experiences: “I am so overwhelmed by the support. I cannot begin to describe the stress this has relieved, knowing that I have money to pay my accommodation and bills for the next few months. Please accept my heartfelt thank you.”

Almost 6,000 students have submitted for some form of financial aid from the COVID-19 Emergency Student Support Fund. The need is ongoing and any support provided will go directly to students in financial distress.



A GRANT OF \$1,000 HELPS A STUDENT PURCHASE A LAPTOP; \$250 MEANS A STUDENT CAN UPGRADE THEIR INTERNET FOR HOME STUDY.





THERE ARE MANY WAYS YOU CAN SUPPORT ABP.

To discuss a significant gift to the Faculty,  
please contact Andrew Middleton at



[miaj@unimelb.edu.au](mailto:miaj@unimelb.edu.au)

To discuss mentoring students,  
please contact Simon Elchlepp at



[simon.elchlepp@unimelb.edu.au](mailto:simon.elchlepp@unimelb.edu.au)

Images.

This page: Manna Fort  
Sri Lanka Photograph  
by Stephanie Harder

Opposite:

Stephanie Harder with  
colleagues in the Vyas,  
Municipality, Nepal.

Natalie Kenton and  
colleagues at MAD  
Architecture in Beijing

## WHY STAYING HOME DURING A PANDEMIC CAN INCREASE RISK FOR SOME

**Dr Katrina Raynor, Dr Ilan Wiesel, Professor Bec Bentley**

Affordable Housing Hallmark Research Initiative

AS CORONAVIRUS INFECTIONS BEGAN TO RISE IN AUSTRALIA, CITIZENS WERE ORDERED BY GOVERNMENT TO STAY HOME.

“IF YOU CAN STAY AT HOME, YOU MUST STAY AT HOME” HAS BECOME THE MOTTO FOR GOOD CITIZENSHIP, AND OUR PRIMARY WEAPON AGAINST A CURELESS PANDEMIC.

However, over less than two months, the experience of staying home exposed the inadequacy of housing for many people. Housing features such as tenure, density and design have become key factors determining people's ability to stay home, to work or study from home effectively, to isolate from other members of the household if necessary, and more generally to protect themselves and others, especially those who are more vulnerable, from the risk of contracting coronavirus.



### **Housing tenure, design and quality influence ability to stay home**

Security of tenure, capacity to adapt to changing circumstances and affordability all play a role in resident's ability to shelter safely during COVID19. Even before COVID19, over two-thirds of low-income renters in Australia were in housing stress and over 31% of renters were in leases of 6 months or less. With limited ability to make changes to their homes or ask for repairs tenants also have less capacity to adjust their homes to allow for safe segregation of occupants if necessary. Confronted with high levels of insecurity and low affordability, renters may move to overcrowded homes to share housing costs or find themselves homeless or couch surfing; both movements are associated with higher risks of contagion. Many households may unexpectedly find themselves in this situation due to the economic downturn triggered by COVID. Such conditions are amplified for

international students who cannot return home, may have lost casual work and face uncertainty in the short to medium term about their housing.

Homeowners face other restrictions in their ability to stay home. Homeowners have far less flexibility to move if they find their home is inappropriate for safe isolation. There is growing evidence that many households are forming and dissolving in response to COVID19 job losses and shelter-in-place measures. Younger people are moving home to their families, international students have returned to their countries of origin (or didn't come to Australia in the first place) and many households have relocated as they no longer require proximity to their work places. Such movements are much easier for renters that face lower transaction costs when moving.

The physical design of homes is a critical factor shaping their capacity to provide safe shelter. This may be seen in overcrowding of homes that reduce capacity to isolate from other residents. As clusters of COVID19 linked to overcrowded dormitories in Singapore have shown, internal densities and extended close contact in indoor spaces are key factors in the spread of COVID-19. It is not density itself that is necessarily the problem but the ways homes are designed to manage different densities. Places that promote sustained contact while indoors, like dormitories, rooming houses or hospitals, present far higher risks of contagion. This will also be a consideration in apartment lobbies and lifts.

The impact of buildings also manifests in differing levels of housing quality and amenity – isolating in drafty, poorly-insulated and mouldy homes only serves to exacerbate health concerns. Similarly, households now balancing work, leisure, home-schooling and domestic activities all in one space will know well the fine balancing act of juggling multiple uses in one space. Small homes and those designed without children in mind will be particularly challenging at this time. Confinement, loss of routine and reduced contact causes stress, as well as boredom, frustration, and sense of isolation. As we turn to new or existing hobbies such as baking,

gardening, exercising or craft projects, some homes will have space for these activities while many others do not.

### **Risks and resources are shared between household members staying home together**

The pandemic has highlighted the interdependency between members of the household, and inequalities between different types of households. The composition of a household – the profile of occupants, their combined resources and relationships to one another – determines occupants' capacity to 'stay safe and stay home'. It is not enough to consider the health risk factors of an individual without reference to their household. For example, all members of a household need to take extra precautions when staying home with an elderly or immuno-compromised occupant.

People living in share houses face a unique profile of challenges. Household members may not hold the same views on compliance with government recommendations. People have reported concern about housemates having visitors or working in the health care sector. Where one member of a share house moves out, there are potential repercussions for remaining members' rent and their ability to sustain their tenancy.

Working and studying from home has also presented challenges for share households. Simple examples include sharing internet connections during peak time and finding space in the house for each household member to work or study effectively. Further to this, some households report a lack of control over internet plans and infrastructure upgrades that will enable them to work and study online.

All household members share exposure in a pandemic. If one household member is an essential or key worker who needs to continue to travel and be in contact with others in the community, all household members' risk is higher. This has been demonstrated by the recent outbreak of COVID cases centered around Cedar Meats in Victoria whereby family of employees of

IN SOME OF THE WORSE AFFECTED COUNTRIES, SUCH AS THE UNITED STATES, BELGIUM AND SWEDEN, IT IS ESTIMATED THAT BETWEEN A THIRD AND A HALF OF ALL COVID-19 DEATHS OCCURRED IN AGED CARE FACILITIES.

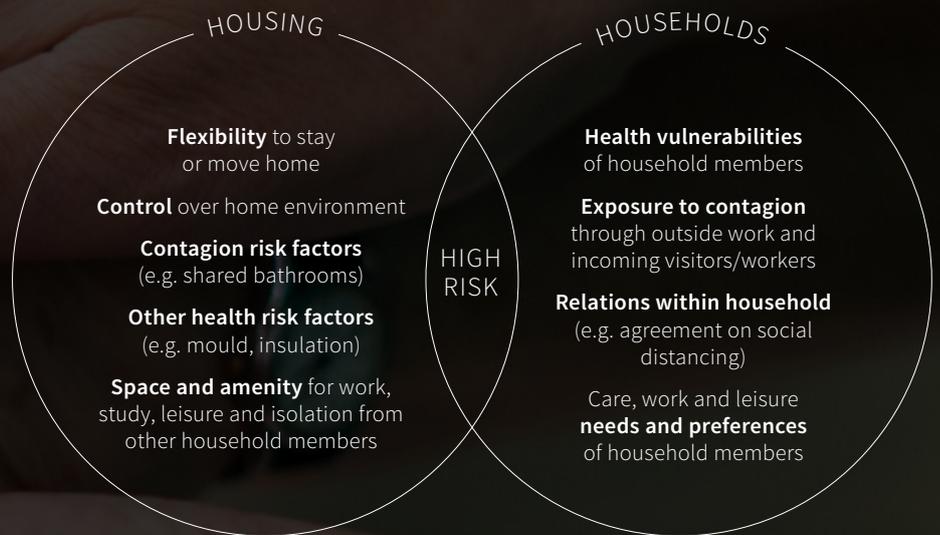
the meat processing plant were amongst those infected. It is also why the provision of temporary housing for healthcare workers who need to shelter away from their households was such a wise move.

During the COVID-19 pandemic, the interdependency and shared risk within households has been exposed in its most extreme in congregate residential facilities. Aged care homes, in particular, have emerged as the epicentre of contagion and death in the coronavirus pandemic. In some of the worse affected countries, such as the United States, Belgium and Sweden, it is estimated that between a third and a half of all COVID-19 deaths occurred in aged care facilities.

In Australia approximately one in three deaths occurred in aged care facilities. The susceptibility of aged care facilities results from a combination of factors including: a high concentration of people with underlying health risk factors; exposure to other residents in common facilities, often including kitchens and bathrooms; and exposure to infection through staff and visitors moving in and out of the facility and in direct physical contact with residents. A similar suite of concerns are relevant for people with disability who require support workers and family to visit their home. People with disabilities have less capacity than other community members to minimise and regulate their exposure, causing concern for themselves, their families and advocates.

Attempts to protect aged-care residents from infection have included strict social distancing measures, including controversial bans on visitors, which left many residents socially isolated and reduced community monitoring of the standard of care provided in these facilities.

216,000 residential aged care places have been provided in Australia in 2018. In addition to these, other forms of congregate facilities – such as supported housing, large residential institutions for people with intellectual disability, and prisons – share similar vulnerabilities.



### Housing matters now more than ever

Lockdown restrictions are now easing in Victoria and the ‘stay home’ directive was formally replaced with a ‘stay safe’ message on 1st June. However, until a cure or vaccination is made available en masse, COVID-19 is here to stay, with the possibility of new restrictions reinstated whenever infections rise above a predetermined threshold.

The way we think about health, housing, risk and vulnerability needs to change to reflect the ‘new normal’ of increasingly frequent viral pandemics. Housing and household risk are overlapping concepts and policy responses can’t afford to consider these ideas in silos.

Access to secure and affordable housing plays a substantial role in public health and safety during a pandemic, just as considering the composition of households can extend traditional thinking about individual health risk factors.

Housing inequalities have always compounded and reflected inequalities in health, wellbeing, and productivity. The imperative to stay home during COVID-19 has amplified these effects. Alongside individual characteristics such as poor health, low

income, age and gender, housing related factors are now significant factors mediating vulnerability to, and the varied experiences of, the COVID-19 pandemic. The way that people are housed matters more than ever and the consequences for people’s health (including their mental health) and economic security are greater than they have been in most of our lifetimes.

Dr Katrina Raynor, Dr Ilan Wiesel, Professor Bec Bentley

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Dr Ilan Wiesel, School of Geography, [ilan.wiesel@unimelb.edu.au](mailto:ilan.wiesel@unimelb.edu.au)

Professor Bec Bentley, Melbourne School of Population and Global Health, [brj@unimelb.edu.au](mailto:brj@unimelb.edu.au)

The Hallmark Research Initiative for Affordable Housing is researching the ways in which housing has cushioned or amplified experiences of vulnerability or resilience during COVID19. To join the discussion or find out more, contact:



[affordable-housing@unimelb.edu.au](mailto:affordable-housing@unimelb.edu.au)

## 3D PRINTING MEDICAL EQUIPMENT FOR COVID-19

THE 3D PRINTING SPACE THRIVES ON OPEN SOURCE COLLABORATION, AND IS PROVING IDEAL FOR DESIGNING AND PROTOTYPING CUSTOMISED SOLUTIONS FOR MEDICAL PERSONAL PROTECTIVE EQUIPMENT.

As an intensive care specialist at the Royal Melbourne Hospital, Dr Christian Karcher works at the coalface of the COVID-19 pandemic. After he realised that there could be a shortage in the supply of face shields, Dr Karcher turned to 3D printing for a solution.

"I saw a tweet from the UK where there was a group printing the frames of those face shields," he says.

"So that night I Googled 3D printing in and around Melbourne and sent the same email to a number of people to try and get some contacts."

One of those people was Eric Jong from Research Computing Services at the University of Melbourne, where he teaches 3D printing and computer-aided design.

"I happened to know people who could help because of my job at the University, so I immediately went to see them," says Mr Jong.

The next morning, Dr Karcher was looking at a photo of a face shield that had been 3D printed by the team. By that afternoon, he was holding a prototype, and he and Jong were discussing alterations for the next iteration.

"I was absolutely stunned," says Dr Karcher. "I still can't believe it."

Unbeknown to them both, the [Maker Spaces](#) team from the [Melbourne School of Design](#) had begun testing designs in the days before, driven by news of the crisis abroad.

They tested the popular [Prusa face shield](#) and several others, but in the end, went with a Swedish design that was lighter and able to be printed faster.

Along with Mr Jong, Ryan Pennings and JD Hohmann from Maker Spaces group altered the design to improve the fit of the shield. They also made the design stackable so that up to 1,800 could be printed overnight by Maker Spaces and the [Melbourne School of Engineering 3D Innovation Centre](#) if necessary.

"A lot of the feedback centred around the need to push the forehead gap out further so you could wear your N95 mask [to block airborne particles] and goggles underneath the shield. The further away [the shield] is from your face, the less chance there is of it fogging up," says Mr Hohmann.

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THE 3D PRINTED FACE SHIELDS ARE MEANT TO BE A STOPGAP SOLUTION, ABLE TO BE ASSEMBLED USING OFFICE SUPPLIES. THE FRAMES ARE 3D PRINTED IN PLASTIC AND THEN PUT TOGETHER USING RUBBER BANDS, WITH A4 OR A3 PLASTIC SHEETS AS SHIELDS.

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The 3D printed face shields are meant to be a stopgap solution, able to be assembled using office supplies. The frames are 3D printed in plastic and then put together using rubber bands, with A4 or A3 plastic sheets as shields.

Their design was even picked up by the [Metro North Hospital and Health Service in Queensland](#). They were originally hoping to collect 3,000 frames, and the [design was made public](#) in an effort to crowdsource them. Over 15,000 face shield frames were collected in just three weeks.

**Kathy Zhang,**  
University of Melbourne

"I'm perfectly happy with them," says Dr Karcher of the 50 prototypes made for him.

Similar 3D printing initiatives have sprung up all over the globe. Associate Professor Jason Chuen and Dr Jasmine Coles-Black from the [Austin Hospital's 3D MedLab](#) helped establish COVID SOS, an online forum for 3D printed solutions to clinical problems following of the pandemic.

"Our vision is to have everyone in the Australian healthcare space linked up, and for no-one to go without PPE," says Dr Coles-Black.

"We know there are a lot of grassroots projects across the country," says Associate Professor Chuen.

"We're trying to make sure we can put as many people in touch with each other as possible, and map those areas of expertise and projects."

One of those projects was a respirator cage that prevents surgical gowns from being sucked into powered air-purifying respirator (PAPR) machines. The machines are commonly worn by anaesthetists and surgeons to lower their risk of infection while performing aerosol generating procedures.

Teams from the [Austin Hospital](#), [Maker Spaces](#), [Melbourne Brain Centre Imaging Unit \(MBCIU\)](#) and the [Melbourne School of Engineering](#) CT-scanned a PAPR machine and designed several prototypes. Eventually, the [Maker Spaces](#) design proved successful.

The invention was dubbed "the spider", and 86 cages were printed. The entire process took just three days, from problem to print.

"People are putting their knowledge and experience together to deliver a solution," says Gary Mather, Engineering Workshop Manager and the Melbourne School of Engineering.

“IT’S CLEAR THAT THESE INNOVATIONS ARE SOMETHING HOSPITALS REALLY NEED,” SAYS PROFESSOR DAVID GRAYDEN, CLIFFORD CHAIR OF NEURAL ENGINEERING AND FORMER HEAD OF THE DEPARTMENT OF BIOMEDICAL ENGINEERING.

“SOMEBODY WHO CAN REALLY BRIDGE THE GAP BETWEEN A CLINICIAN’S PERCEPTION OF A NEED AND AN ENGINEER’S PERCEPTION OF A SOLUTION.”



It’s evident that these longstanding networks and friendships between clinicians, designers and engineers have been key in these rapid responses.

Researchers and engineers at the University have also been working with clinicians to develop isolation hoods, low-cost ventilators, reusable N95 masks and to 3D print COVID-19 testing swabs.

“It’s clear that these innovations are something hospitals really need,” says Professor David Grayden, Clifford Chair of Neural Engineering and former Head of the Department of Biomedical Engineering.

“Somebody who can really bridge the gap between a clinician’s perception of a need and an engineer’s perception of a solution.”

Like many new technologies, the 3D printing space has thrived on open source collaboration and sharing. The technology is ideal for designing and prototyping customised solutions quickly. For underserved communities that will be especially affected by global PPE and medical supply shortages, 3D printing can be a lifeline.

“What COVID-19 is really drawing to the fore is that 3D printing can be used to prototype and rapidly manufacture small batches. If we need it tomorrow, 3D printing is a key way to do that,” says Professor Grayden.

“COVID-19 is showing us that we need to speed up the process between idea and manufacturing.”

Yet with 3D printing rapidly becoming commonplace, regulators are struggling to keep up. Additionally, people with 3D printers at home are keen to participate in these initiatives, raising further questions about safety, regulation and intellectual property.

“It’s definitely something [to consider] going forward if something like COVID-19 were to hit again. We don’t want to be in a situation where regulatory and administrative roadblocks prevent a validated solution from being effectively delivered to the front lines within an acceptable timeframe,” says Dr Coles-Black.

“There is that ethical consideration. We took an oath to look after our patients and our colleagues. We’re trying to do the best we can. There needs to be that flexibility in the system.”

COVID-19 is changing life as we know it in many ways, and the healthcare sector is not immune to these changes. Stringent efforts to flatten the curve in Australia mean that some of the urgency around these projects has died down.

However, 3D printing has created a raft of innovative healthcare solutions in response to the pandemic. It has changed traditional models of innovation and manufacturing, and there’s no telling what it will add to healthcare next.

We would like to additionally acknowledge the work of Lewis Edwards, Edward Yee, Tony Yu and Sean Taaffe from The Melbourne School of Design’s Maker Spaces.

Image caption: ‘Edward Yee models a 3D printed face shield from the MSD NEXt Lab’  
Credit: NEXt Lab

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The Faculty would like to thank the generous donors that have in recent years endowed scholarships and awards in perpetuity, ensuring that outstanding students receive support to excel in their studies and research, and make a contribution to shaping the built environment.

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The Faculty also thanks the generous donors that have supported the Dean's Honours Awards during their life time or through a will, supporting the Faculty's acknowledgement of academic excellence.

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The Faculty is indebted to the many visionary corporations, groups and individuals who have contributed towards our Faculty's MSD Building.

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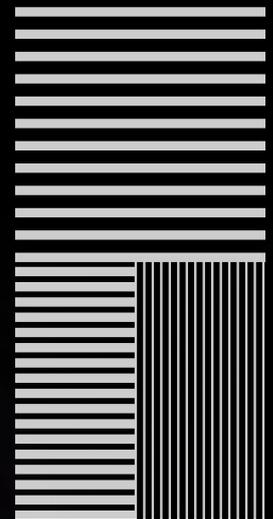
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The Faculty of ABP is grateful to its supporters who have made a gift in their will, so their legacy will enrich the lives of future generations.

Estate of John  
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Estate of Donald  
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We have made our best attempt to ensure the list is correct, but we are aware that our records may not be complete. If you notice any errors or omissions please contact Andrew Middleton, Senior Development Manager, on **(03) 8344 3111** or **miaj@unimelb.edu.au**.



# BEEN AND SEEN

01.



December 2019, in another time, ABP alumni catch up with some of our academics for an alumni event at Kartel Wine Bar in Shanghai, China.

02. and 06.



The 1964 50th Reunion at The Clyde Hotel with Peter Holland, Rita Avdiev and Peter Sugar, and 6. Marie Aitken (nee Ryan), Michael Ratcliffe, Peter Suffren and Peter Mason.

03 .



Smiles and laughs at the ABP Future Leaders Alumni Network event The Future of Precincts in early 2020.

04.

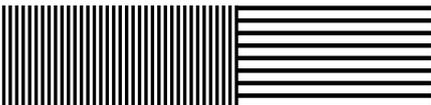


Then times changed and "virtual" became the new "normal"; Dean Professor Julie Willis and Graeme Steven lead a stewardship event to introduce student recipients of the 2020 Regalia Group Awards to benefactor Eric Chung (BArch 2003), who was on a work site in China.

05.



Simon Elchlepp leads a virtual mentoring program for alumni and students to network and support each other.



## ABP INDUSTRY MENTORING PROGRAM

THERE ARE MANY WAYS TO SUPPORT OUR STUDENTS – AND PARTICULARLY IN TIMES LIKE THESE, MENTORING A STUDENT CAN HAVE A DRAMATIC AND POSITIVE IMPACT ON THEIR LIVES.

Since 2019, the Faculty has been running two mentoring programs. These initiatives are designed to complement each other and offer different levels of engagement to suit both our alumni and student needs.

The [ABP Industry Mentoring Program](#) follows the classic model of a mentoring program. It matches alumni mentors and student mentees 1:1 for a duration of six months (April-October) and over the course of at least three meetings. Students are able to build a range of skills from networking to technical knowledge, while mentors contribute to the development of the next generation of employees and engage with fresh perspectives.

For those alumni and students who feel they might not have the capacity to commit to a months-long program but would still like to enjoy the benefits of mentoring, the Faculty offers Lunch with Alumni. This is an innovative, lighter-touch mentoring initiative designed and run in collaboration with the [Built Industry Group](#) and the [ABP Future Leaders Alumni Network](#). A recent alum under 30 is matched with three students for a one-off lunch (or in 2020, a Zoom meeting) to discuss their career and answer student questions.

Feedback around both initiatives have shown how much alumni have enjoyed the opportunity to mentor and pass on knowledge and experience – 85% of mentors in the 2019 Industry Mentoring Program stated they were very likely to participate again. Meanwhile, almost all 300 students participating in the 2019 Lunch with Alumni program said they were significantly more confident about transitioning from study into work – and 90% pointed out just how effective their mentor's support had been. Our mentoring programs are recent success stories that are looking to have long-lasting impacts on the careers of our students, with thanks to our past, current and future alumni mentors.



<https://www.youtube.com/watch?v=0lKBIPkceNo>

0:53



Martin Beuth is the Managing Director of [Ivy Constructions](#), a Melbourne based firm specialising in heritage restoration and commercial construction services, including 'make safe' and inspections.

In 2019 he joined the [ABP Industry Mentoring Program](#) and became a mentor to a first year Master of Construction Management student, Gabrielle.

**Can you tell us a little about what is involved in being a mentor?**

There was an initial meet and greet evening. Following this, my mentee and I decided to meet once a month for the 5 months of the program. It was a minimum of three meetings, but I felt there was a lot more to cover so we increased it. My mentee met me at my office, and we spent an hour each session going through one specific topic. As she was focusing more on estimating and quantity surveying, we covered topics such as her resumé, different roles within the construction industry, different roles that an estimator or quantity surveyor can have in the industry, type of works an estimator/QS does, a working example of a construction estimator, reviewing her selection of subjects, and planning for obtaining work experience.

**What has been the biggest benefit of being involved in the programme from your perspective?**

Being able to give back and provide guidance. It can be daunting not knowing which direction to take, subjects to study, and profession you want to end up in. Being able to break down each of these, the pro's and con's, and how this will benefit the mentee in what they want career-wise. Plus being a sound board for a whole range of questions.

**How do you think you have helped your mentee throughout the year?**

I targeted a specific area of the industry that I saw my mentee would be interested in and could see them working in after completing university. With my background in the same specific field (estimating/QS) I was able to go into a lot of depth about the different areas of being a QA and show them many examples of the type of work. I was also able to put her in touch with an industry colleague for a meeting so she could see a large QS firm's office and discuss their graduate program.

**Would you recommend that other industry professionals to get involved in the ABP Industry Mentoring Program?**

Yes definitely. The experience was incredibly satisfying. I've signed up for the 2020 program too.

## INSIDE THE FACULTY

### NEWS AND PEOPLE

**Jefa Greenaway** was announced as a 2020 inductee into the *Design Institute of Australia's (DIA)* "Hall of Fame". The DIA Hall of Fame is an enduring record of the pioneers and ambassadors and their significant contribution to Australia's cultural development and identity.

ABP recent alum **Victoria King** has been awarded the RIBA President's Silver Medal 2019 for her Independent Thesis project 'Surface Tension: Blueprints for Observing Contamination in the Sydney Harbour Estuary'. Victoria was supervised by **Professor Gini Lee** and **Professor Alan Pert**.

**Jyoti Rao** was announced as the winner of the 2019 Peter Barrington Award for her paper: 'Fundamental Functioning's of Landowners: Understanding the relationship between land ownership and well-being through the lens of 'capability'. Jyoti's doctoral thesis on process and the amount of compensation payable following compulsory acquisition of land covers three legal jurisdictions – Australia, India and the UK – making an immediate contribution to knowledge in this field.

**Professor Julie Willis**, Dean of the Faculty of Architecture, Building and Planning, has been appointed an Honorary Professor in the School of Architecture, Planning and Policy Development (SAPPK) at the Bandung Institute of Technology (ITB).

**Wendy Walls** and **Dr Jillian Wallis** were awarded the recognition of 'Scientific Merit' by the Journal of Digital Landscape Architecture Award 2020 for the article "Digital Modelling as Interdisciplinary Design Practice: A Focus on Microclimate Simulation". A Journal edition will be published in mid-2020.

**Professor H el ene Frichot** published a co-written editorial and single-authored peer reviewed article for a special issue of TU Delft *Journal Writingplace Journal*. The editorial draws on two experimental academic writing workshops funded by a grant from the Swedish Research Council Vetenskapsr adet, called Transversal Writing. Transversal writing is a collaboration between A/Prof Catharina Gabrielsson and Professor H el ene Frichot.



**Dr Colleen Butcher-Gollach** has been granted a [2020 Case Study Award](#) by the Association of Collegiate Schools of Planning (ACSP) and the Lincoln Institute of Land Policy for her case proposal on 'Idyllic Possible – Planning for Affordable and Resilient Settlements in the Pacific Island Countries'. Once prepared, the case study will form part of the Lincoln Institute's professional learning program and case study library for educators and practitioners across the world.

**A/Prof Janet Stanley, Professor Alan March** and **Dr Jason Thompson**, along with Professor James Ogloff from Swinburne University, have co-authored the book *Feeling the Heat: International perspectives on the prevention of wildfire ignition*, published through Vernon Press. The book reviews current international knowledge and presents new findings on political, spatial, psychological, socio-ecological and socio-economic risk factors of wildfires.

*Australia Modern: Architecture Landscape and Design*, edited by **Professor Hannah Lewi** and **Professor Philip Goad** and published by Thames & Hudson, has been shortlisted for the ABIA Australian Book Industry Awards 2019-20 and the Cornish Family Prize, NGV 2019-20. The publication won a silver medal at the Design Industry Awards New Zealand 2019; was a finalist in the Australia Graphic Design Awards 2019; and was shortlisted for Indie Book Awards 2019-20.

**Dr Redento Recio** is the recipient of [Urban Affairs Association's \(UAA\) 2020 Best Conference Paper Award](#), for a paper presented in 2019 at the UAA Los Angeles Conference. His paper 'Understanding Governing Relations in Informal Trading: Evidence and Implications for Urban Governance' examines the uneasy relationship between street vendors and state authorities in an informal vending district in Manila.

**Dr Jason Thompson** and the Faculty of Architecture, Building and Planning's [Transport, Health and Urban Design Research Lab](#) have been awarded funding by the National Health and Medical Research Council for research on the intersection of urban design and health, to be conducted in partnership with Queen's University of Belfast. The \$1.2 million in funding by the Australian and UK Government seeks to advance research into the impact of urban design on health.



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Sonja Hindrum, University  
of Tasmania, in the Future  
Prototyping Exhibition 2020.