

## Atrium

18 | 2011

CRITIQUING  
DESIGN

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THE UNIVERSITY  
OF MELBOURNE

FACULTY OF ARCHITECTURE,  
BUILDING & PLANNING



THE UNIVERSITY OF  
MELBOURNE

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## Dean's Message

In this edition of *Atrium*, our final for 2011, we present and examine a number of local and international built environment projects. We also celebrate the achievements of several people connected to the Faculty: one who is at the end of his impressive career (Professor Miles Lewis) and a number who are just beginning.

Embracing the theme of 'critiquing design', our feature article focuses on the recent work of the Victorian Eco Innovation Lab [VEIL], a sustainability research hub within Faculty. Using the suburb of Sunshine as their research focus in 2011, the VEIL team reveal how they 're-imagined' the suburb into an urban model of sustainability, resilience and community inclusion.

Professor Philip Goad writes a tribute to Professor Miles Lewis, whose retirement in June marked the end of a 56-year personal association with the University of Melbourne. Professor Lewis, a renowned champion of Australian architectural history and conservation, was the son of the first Dean and

Professor of Architecture at the University of Melbourne, Brian Lewis and Hilary Lewis. Professor Philip highlights many of Professor Lewis' career passions and achievements, from his early teaching days in the Faculty to his significant conservation work with the National Trust and Heritage Victoria.

This month we celebrate the launch of the *Encyclopedia of Australian Architecture*, co-edited by Professor Philip Goad and Associate Professor Julie Willis, and published by Cambridge University Press. This impressive volume, the first of its kind, documents and analyses our nation's built environment from Indigenous beginnings to colonial, modern and contemporary eras.

Another cause for celebration in our Faculty is the recent announcement of the 2011 Royal Institute of British Architects (RIBA) Award winners in London. Out of a strong international field, two MSD students have earned prestigious awards. Dr Milinda Pathiraja has won the RIBA President's Award for Research 2011 for his PhD thesis, 'The idea of "robust technology" in the

definition of a 'third-world' practice: architecture, design and labour training'; and Hannah Robertson received the RIBA President's Student Dissertation Medal 2011 for her Master's thesis, 'Bush Owner Builder'. This is an extraordinary achievement for both students and a clear indication that we are producing world-class design thinkers and practitioners. Congratulations must also go to Professor Paolo Tombesi (Milinda's supervisor) and Professor Philip Goad (Hannah's supervisor).

In this issue we also highlight the competition success of two Bachelor of Environments students: recent graduate Joshua Russo and 2nd year BEnvs student Dhanika Kumaheri. Read about their individual projects on pages 16 and 17.

We continue our series on urban planning with pieces by several local experts. Dr Heike Rahmann adds to the debate around the transformative plans for Melbourne's Docklands precinct. Rodney Duncan, Associate Professor in Urban Planning from Deakin University, continues the focus on waterfront developments in

## PARADE



his piece on international 'urban transformations' and Associate Professor Carolyn Whitzman writes about the *State of Australian Cities* national conference which the Faculty hosted earlier this month.

In August, we presented a symposium on the extraordinary life and work of Romaldo Giurgola, whose career has been dedicated to the teaching and practicing of architecture. The event, coordinated by Professor Paolo Tombesi, Professor Philip Goad and Dr Annmarie Brennan, reflected upon various facets of his career and its impact on the discipline through his professional practice, writings, and teachings. Four sessions based upon the places where Giurgola taught and practiced – Rome, Philadelphia, New York, and Canberra – gave structure to the symposium. Read Dr Annmarie's symposium overview on page 12 and Kenneth Frampton's (Ware Professor of Architecture at Columbia University) recollection of his friendship with Romaldo on page 13.

We profile the award-winning Vortex Centre, a state-of-the-state interpretive education centre for the Gippsland Water Factory, designed by DesignInc. Alumnus and DesignInc Director John Macdonald reveals how the project is the result of public and private sectors working collaboratively and recognising the relationship between architectural design, public infrastructure and a sustainable future.

Professor Philip Goad writes about the exhibition Melbourne architectural firm *Kennedy Nolan* presented in September, as part of our ongoing ABP Alumni Retrospective Series. This exhibition, titled 'a view', continues our strong connection with leading and innovative alumni practitioners, and we look forward to showcasing the exceptional work of more graduates in 2012.

In this issue, Premier Ted Baillieu gives a fascinating recollection of his time in the Faculty, revealing that they parked their motorbikes by their desks; played football in the studios and pockmarked the ceilings; and enjoyed Miles Lewis's slideshows 'which took us all around the world.'

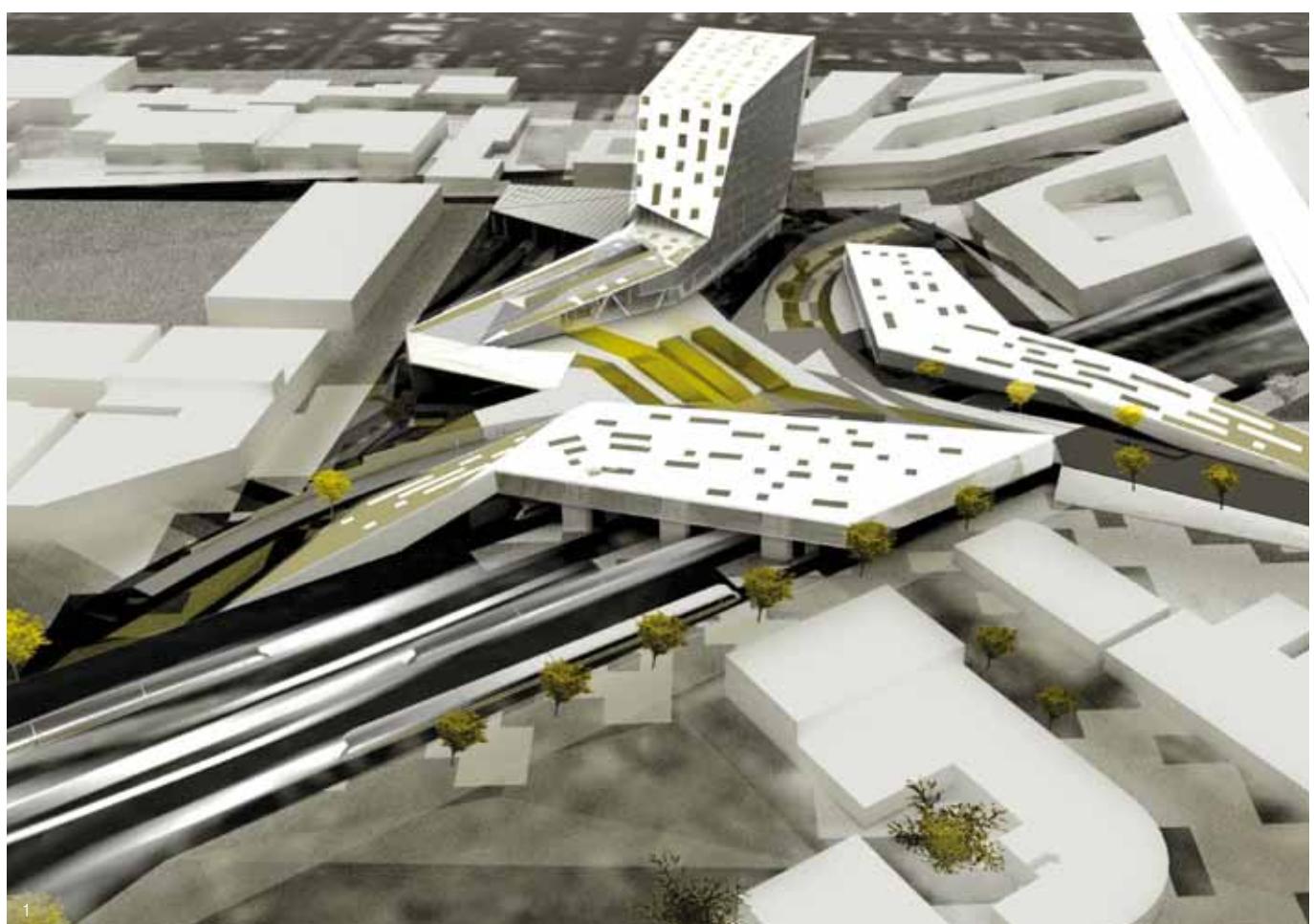
As we move into 2012, our exciting new building project will absorb much of my focus. I look forward to sharing project updates with you early in the new year, including the details of an exhibition of the building design by John Wardle Architects (Melbourne) and NADAAA (Boston).

In 2012 we will continue to present a diverse range of exhibitions, public lectures and events that explore the built environment. The calendar is currently being finalised and, once confirmed, all events will be profiled on our website: [www.msd.unimelb.edu.au/events/](http://www.msd.unimelb.edu.au/events/).

Enjoy a safe and wonderful holiday season and I look forward to seeing you in the New Year.

Tom Kvan

Cover image: SKINS studio installation, concourse of the Architecture building. Photo by John Gollings



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# Vision: Sunshine 2032

## Eco-acupuncture Developing Sites of Intervention 2011

CHRIS RYAN, MICHAEL TRUDGEON,  
JESS BIRD, KATE ARCHDEACON

The Victorian Eco Innovation Lab (VEIL) is a sustainability research hub at the University of Melbourne Faculty of Architecture, Building and Planning. We see one of the great challenges for our design community and for design educators as being the design of Australian cities that address the retro-fitting and re-visioning of the existing low density suburban fabric. How do we transform these locations into resilient low-carbon neighbourhoods and precincts which are healthy to live in and support local employment and industry with appropriate provision of food, water, energy and transport? What might a sustainable and resilient neighbourhood look like? How can we transform existing urban communities through design interventions? To explore these issues VEIL has undertaken a series of design studios at the University of Melbourne, RMIT, Monash University and Swinburne University that focus on the transformation of individual suburbs since 2007.

In 2011 we made the City of Sunshine our focus. Sunshine is a suburb currently wrestling with many of the problems facing Australian suburbs. New planning developments can create sustainable communities from scratch; Sunshine requires the 'retrofitting' of an existing

community. We wanted to re-imagine Sunshine through new architectural and design strategies. The suburb is a place of rich cultural diversity and history. It is experiencing a rapid decline from a position of leadership in national manufacturing and employment. This opens up many new possibilities for innovative design thinking. The students in these studios immersed themselves in the context and worked with the local council and the State Government to develop innovative design outcomes. They examined sustainable design strategies at different scales to develop projects that captured both radical and current sustainability thinking.

### Eco-acupuncture

To address the idea of developing design interventions in an existing built fabric, VEIL has created a process called Eco-acupuncture. In this approach to changing trajectories of development and overcoming paralysis and short-term resistance, our aim is to identify opportunities that can become sites of design intervention to shift the path of innovation to a new trajectory towards sustainable, resilient conditions. The critical characteristic of the design interventions is that they can 'start small', so that they are in reach of community resources, and have large systemic effects.

Our purpose is to intervene to reinvigorate the eco-system of urban life and change the path of innovation and development towards resilient, low-carbon living. Our aim was to design small interventions that can redirect the forces – the meridian lines – that shape development, towards a more distributed system with ultra-low environmental impact and greater social wellbeing.

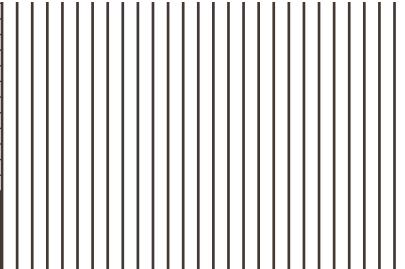
The result was new projects 'on-the-ground' that can release new community energy and support for a new trajectory of development. We consider eco-acupuncture for the eco-system of urban life in the following ways:

- Re-structuring essential 'life support systems' such as water energy and food production.
- Realigning the essential flows of social and economic life including transport and information systems
- Reshaping the physical environment to facilitate the above changes
- Restoring essential social services to function in the new urban eco-system
- Reinvigorating lifestyles for community health and sustainable prosperity.



#### Images:

1. Public Chamber design by Mohammad Hafiz
2. Sunshine Centre for Recycling scheme by Paul Mak
3. Water Relations scheme by Yang Shu



### Sunshine: The opportunities

The Garden City layout of Sunshine is suited to the intensification of sustainable programs including urban agriculture, shared water and energy harvesting systems, increased pedestrian and bike access through the neighbourhood and shared public spaces for increased social cohesion. The housing stock is generally in good condition and has the capacity to be retrofitted for thermal efficiency. There are opportunities to increase housing density around the train station and shopping centres, with the local supermarket showing interest in having apartments and offices built up above its shops. Sunshine has excellent rail-links to Melbourne, Bendigo, Ballarat, and beyond. This fairly flat suburb has its own watercourse, Stony Creek, and many established trees and parks, as well as a unique and endangered orchid – the Sunshine Orchid. The community includes established Maltese and Vietnamese groups, as well as a diverse mix of more recently arrived cultural groups. The population is spread across the age groups with three to four generations visible in the community. As well as being a manufacturing hub, Sunshine was a major wheat processing centre, and much of the infrastructure remains standing. Additionally, more recently developed industrial parks, with varying degrees of occupancy, are dotted around the suburb.

### Sunshine: the Garden City

The City of Sunshine was designed according to the principles of Ebenezer Howard's 'Garden City'. Originally Braybrook Junction, an important railway junction of the Ballarat and Bendigo railway lines, the suburb changed its name by residential consent after the Sunshine Harvester factory moved there in 1906. Hugh Victor Mackay, the industrialist who owned the factory, designed the new suburb along the Garden

City principles in order to provide a healthy and comfortable suburb for his factory workers and their families. The suburban layout combined back yards adequate for a vegetable patch, fruit trees and chickens, with regularly placed public parks for social recreation. The layout remains intact today, but expansion of the transport infrastructure over the years has fractured much of the social space in the suburb. Although the harvester factory closed in 1989, the suburb was well-established by then and now has a hospital, a university campus and several shopping centres. Sunshine is on the junction of five railway lines. Per capita, Sunshine has the highest number of daily car trips in Greater Melbourne, but the lowest car ownership. With the development of the Regional Rail Link, Sunshine is well positioned to become a hub city between Melbourne and regional Victoria as well as the northern states. Sunshine has high unemployment and a reputation for violence and drug-related crime. While the council has been declared bankrupt twice in the last three decades and is now under administration, the council officers work hard to strategically manage Sunshine's opportunities. With an active and engaged Residents' Association (Sun RRA), local traders' association (Sunshine Business Association), a well-regarded Youth Services Centre (VISYcares Hub) and local sustainability groups active in the area, Sunshine is a suburb well placed to be "Re-Visioned" through the VEIL studio lens.

### Sunshine: the collaborative process

The Vision: Sunshine 2032 project has greatly benefited from presentations by Nick Mann, strategic planner for Brimbank City Council, and Karsten Schuette from DPCD, as well as from meetings with members of Brimbank City Council's strategic planning and urban design teams. In July, VEIL ran a workshop at the University of Melbourne

with Kent Larson from Massachusetts Institute of Technology to continue developing ideas for the future of Sunshine, influenced by MIT's perspective on the use of technology to create sustainable outcomes. During this workshop, the eco-acupuncture notion of reintroducing a local food industry to activate the Albion Triangle was explored. Site visits to Sunshine have played an important role in developing the studios and informing the student projects. The field trips have included presentations and guided tours from members of the council, DPCD and the Sunshine and District Historical Society.

### Sunshine: the studios

As of September 2011, two studios have been completed in the VEIL Sunshine 2032 project at the Melbourne School of Design, with two more currently underway. The work from Dr. Sidh Sintusingha's Landscape Architecture studio, "Sustainable Sprawl", and Simon Cookes and Christie Petsini's Architecture studio, "Coincide" is illustrated here and is also available in the Design Studios section of the VEIL website: [www.ecoinnovationlab.com](http://www.ecoinnovationlab.com).

VEIL will be exhibiting the Sunshine studio work later in the year at Sunshine, hosted by Brimbank Council and at the University of Melbourne.

**The authors are all staff members of VEIL.**



## Images:

1. Miles receiving a plaque after speaking at Tabriz University 2010
2. Isamu Sawa photo taken for The Age at 'Cestria', Glenferrie Rd, 2009
3. Photo at Parliament House, Spring St, by David Callow, Faculty photographer, c 1980
4. 'The bearded pedant' Furry Fiends chocolate wrapper, created by ex-student Simon Reeves, c 1998
5. Cartoon by Jean Lucas of Geelong, making reference to the campaign to save the Barwon Sewage Aqueduct, Christmas 1990
6. Covert site inspection, South Fitzroy, c 1978



# Miles Lewis: A Life at the University

PHILIP GOAD

Professor Miles Lewis, B.Arch, BA, PhD, FAHA, AM retired from the University of Melbourne on the 30th June 2011. His retirement marks the end of a 56-year personal association with the University of Melbourne, perhaps the longest of anyone over the University's entire history. It also marks the departure from the University of one of the nation's most formidable (and often controversial) champions of Australian architectural history and conservation principles, and one of the nation's most encyclopaedic minds, especially in relation to the history of building construction.

The son of the first Dean and Professor of Architecture at the University of Melbourne, Brian Lewis and Hilary Lewis (also an architect), Miles was a foundation pupil in 1947 at the University Kindergarten where, in his words, he recalls that "I was generally remembered because I had bitten all the other children". He was then enrolled in the Victorian Teacher's College's imitation rural school (then housed in grounds which are now part of the University) until Grade 5 when he left the Parkville campus for Melbourne Grammar School. There he was taught by future luminaries like Weston Bate (later Professor) and pursued schoolboy interests in editorial subversion and was briefly expelled for impertinence before returning in 1961 as a scholarship-winning first year student enrolled in a combined Bachelor of Architecture/Bachelor of Arts.

During his course Lewis was taught by émigré architects Fritz Janeba (Austria), Balwant Saini (India) and Feyyez Erpi (Turkey), part of the galaxy of international staff put together by his father, as well as a young Hugh O'Neill, who was Janeba's teaching assistant in a design studio project for a shearing shed where Lewis was fascinated by the functional aspects of its design and construction, even to

the efficient dispatch of sheep droppings through the slatted timber floors. Lewis's compatriots included Tamara Winikoff, John Lim, Peter Jones and the late Robin Edmond. Lewis worked in his holidays for architects Gerd and Renate Block, in Papua New Guinea with Balwant Saini where he measured traditional native buildings, for Stephenson & Turner on Melbourne's CML Building, and also for the Hospital & Charities Commission after which he was given a commission which he carried out with Anne Cunningham to design and document a nurses' home at Nhill in country Victoria. A defining experience for Lewis was his fourth year architectural history thesis, when he, Warwick Hatton, David Hills, Ken Murray and Anneke Van Tholen produced a planning and architectural history of the Victorian country town of Maldon. The study was significant. It formed the basis for Maldon's classification by the National Trust as Australia's first 'Notable Town'.

Lewis's PhD, also from the University of Melbourne, was supervised first by David Saunders (before he left for the Power Institute, University of Sydney) and then by eminent historian Geoffrey Blainey. It focused on the history of building techniques in early Victoria, and it was through this work, a small part of which was later published as *Victorian Primitive* (1977), and subsequent research into Australia's vernacular architecture, prefabrication and construction history that he gained an international reputation as an expert in his field. Deeply interested in heritage and conservation, especially as Melbourne was experiencing great losses of 19th century buildings in the late 1960s and 1970s, Lewis, with others like Evan Walker, was active in campaigns to save important buildings in Collins Street and with George Tibbits, engineer David Beauchamp

and others to preserve urban precincts like Carlton and later, Parkville and Fitzroy. He was instrumental in the 1979 drafting of the internationally significant heritage protection document, the *Burra Charter*, specially formulated as an Australian answer to the Venice Charter (originally developed by ICOMOS in 1964). Through his involvement with International ICOMOS, Lewis also played a key role in drafting the *Eger Principles* (1991) and the *International Charter on Vernacular Architecture* (1999). He has also been a leading figure in campaigns to systematically document and list historic buildings through the National Trust and Heritage Victoria and he was heavily involved in the (ultimately unsuccessful) campaign to save the internationally significant Dennys Lascelles Concrete Woolstore in Geelong.

Through all of this teaching seemed a natural outlet for Lewis's precocious talent. He was already tutoring friends just after leaving school and as an architecture student, he quickly became a part-time University tutor, teaching the History of Architecture and Building Construction, which at the time included great amounts of Fortran programming. A full-time academic at the University of Melbourne since 1970 (the same year that his father retired), Lewis with students and research assistants assembled over many years the *Australian Architectural Index*, which appeared in hard copy in 1987 and was released digitally in 2009. Many students of Lewis and Tibbits, through area studies of significant sites in country Victoria and suburban Melbourne, became future heritage consultants such as Graeme Butler, Wendy Jacobs, Nigel Lewis, John Mitchell, John O'Connor and Liz Vines. Within ABP, Lewis also developed the subject 'Culture of Building', unique internationally as a tertiary level subject that focuses on the use of materials,



## A PERSONAL REFLECTION OF MILES LEWIS BY PETER WILLIAMS

construction and the cultural transfer of skills and techniques from antiquity to the present day. Important Masters and PhD theses were produced under his supervision as well including those of Dilshad Ara, Andrew Dodd, Kerry Jordan, Helen Lardner, Bryce Raworth and Eu Jin Seow (later Head of Architecture at the National University of Singapore).

Lewis has been a staunch advocate for the collection of architectural drawings, initiating the Matthew Flinders Measured Drawing Competition in 1974, and an outspoken and principled activist on heritage and urban planning issues for more than four decades. His award-winning book, *Suburban Backlash* (1999), was written in direct response to the decimation of Melbourne's suburbs during the Kennett years. An author of numerous books, reports and papers on Australian architectural and building history, heritage and conservation policy, Lewis is also a committed bibliophile. His private library of architectural books and ephemera ranks as one of the finest in the nation (see <http://www.mileslewis.net/library.html>). He has been a President of Australia ICOMOS,

SAHANZ, and the Town and Country Planning Association. In 2002 Lewis was awarded the Order of Australia (AM) for services to architectural history, heritage and urban planning and in 2003, he was recipient of the Australian Government's Centenary Medal.

In the Faculty, many of us also know Miles Lewis as a gourmand - as likely to challenge us on the quality of pork crackling as on the quality of our grammar! A stickler for detail, a rapier wit and a debater not to be crossed, Miles Lewis was and continues to be fierce in his defence of principle, and at the same time, he is disarmingly modest in terms of his extraordinary contribution to the documentation of fundamental aspects of Australian architecture. His aim has always been that others might follow with new knowledge and new discoveries. He may have retired (and in fact he hasn't stopped teaching in the Faculty!) but his example and his presence will endure.

**Professor Philip Goad is  
Chair of Architecture and Director,  
Melbourne School of Design.**

### MILES: AN EXCEPTIONAL SCHOLAR WITH A RARE FOCUS AND COMMITMENT, UTTERLY CAPTIVATED BY HIS INTEREST IN ARCHITECTURAL HISTORY

Miles: an exceptional scholar with a rare focus and commitment, utterly captivated by his interest in architectural history. Always an uncompromising stickler for quality, suffering no fools and at times really very prickly, totally fearless and afraid of no one; with a mind like a steel trap, he was long ago accorded legendary status. In some ways quite eccentric, Miles attention has never been diverted by normal priorities such as wasting time with a driving license.

Indefatigable, I once found him hard at work in his university office and was particularly amazed since the day in question was actually Christmas Day! But this in fact is just typical of Miles. Perhaps there will now be a little more devotion to such as his celebrated culinary skills. But don't for a moment imagine there will be any real future change to the cracking pace he has long led.

One thing I do recommend, to all Alumni about this great academic, is his annual overseas study of historical sites. Having just returned from his tour of Roman Tunisia and Algeria which was exceptionally good, I can personally confirm the outstanding experience to be had. Don't miss joining him for the trip he is planning to France next year!

**Associate Professor Peter Williams,  
Faculty colleague for over 40 years**

# Encyclopedia of Australian Architecture: A Unique and Groundbreaking Publication

JULIE WILLIS

ABP celebrates the launch of the *Encyclopedia of Australian Architecture* published by Cambridge University Press this month, one of the most significant contributions to the understanding of Australian architecture ever undertaken. Unique in its breadth and depth, the *Encyclopedia* reveals substantial amounts of new knowledge on architects, their buildings and the ways in which they designed and built them on the Australian continent.

The entries begin with an important essay by Professor Paul Memmott (University of Queensland) on Aboriginal architecture: its position as the first entry was unplanned, but is a fitting beginning to the *Encyclopedia*. It provides a starting point that acknowledges the history of Australia's indigenous architecture. The architects and firms profiled through entries range from famous individuals (Walter Burley Griffin and Marion Mahony Griffin, Harry Seidler and Glenn Murcutt), influential practices (such as Bates Smart & McCutcheon and Yuncken Freeman in Melbourne), young practices (such as Chenchow Little and NMBW) to the lesser known. Of those whose engagement with Australian architecture is long past, there are those whose legacy is profound, such as Francis Greenway, Edmund Blacket or John James Clark, or somewhat less, including the intriguing tale of the dissolute George Cookney, who, despite an auspicious start in early colonial society, 'made the least of his opportunities in Australia', spending

time on a road gang in Tasmania. There are also entries on architects who had long and influential associations with ABP such as Leighton Irwin, Brian Lewis and George Tibbits.

Styles of architecture like Art Nouveau and Brutalism, and building typologies such as fire stations and hospitals offer entries through which the works of individuals and institutions can be contextualized. The *Encyclopedia* also includes entries on building services, techniques and materials, such as ventilation, cement and timber construction, as well as entries on allied professions such as engineering, building and planning. These enable a broad picture of the development of the Australian built environment to be understood.

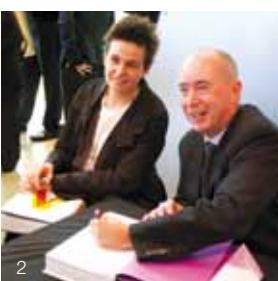
The *Encyclopedia* was edited by ABP's Professor Philip Goad and Associate Professor Julie Willis, who drew together leading Australian scholars in architecture and related disciplines to advise upon and author the numerous entries. They were supported by ABP Research Fellows Dr Kim Torney and Dr Cameron Logan, who took on crucial tasks in organizing various aspects of the work. A wide range of authors engaged on the project, including academics, historians, heritage professionals and practising architects, all of whom had specialist knowledge to contribute.

The work was an enormous undertaking: a project of more than five years in gestation, with nearly 230 contributing authors writing over 1000 entries in total, resulting in a handsome and lavishly illustrated 832 page volume.

But all of this work could not have even begun without generous philanthropic support from key donors to the project. The financial support offered by Peter Lovell and Kai Chen of Lovell Chen Pty Ltd and Rino and Lorenz Grollo of the Grollo Foundation and EQUSET was a primary enabler of the project and this gave it important momentum. Such support came at a critical moment, early on in the project, which helped give it purpose and, most importantly, the investment signalled a belief that such an idea could and should come to fruition. The result of their vision and belief in the importance of the *Encyclopedia* will be a legacy that will inform understanding of the Australian built environment for decades to come.

Publication details: P. Goad & J. Willis (eds), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Melbourne, 2012. ISBN 978-0-521-88857-8 Hardback.

**Associate Professor Julie Willis is Associate Dean (Research) in the Faculty of Architecture, Building and Planning.**



Images:

1. The launch of the Encyclopedia at the Melbourne Museum in November
2. Co-editors Associate Professor Julie Willis and Professor Philip Goad

# The Reluctant Master: A Symposium to Honour the Life and Work of Romaldo Giurgola

ANNMARIE BRENNAN

How does one celebrate an extraordinary career dedicated to the teaching and practicing of architecture in just one day? This was the task set before the co-organizers Professor Paolo Tombesi, Professor Philip Goad and myself for *The Reluctant Master: A symposium to honor the life and work of Romaldo Giurgola*, held on August 20, 2011 in the Oratory at Newman College. While there have been previous conferences on Romaldo Giurgola (1920 – ) and his design for Parliament House, this event provided an opportunity to reflect upon the many other facets of his career and its impact on the discipline through his professional practice, writings and teachings.

Four sessions based upon the places where Giurgola taught and practiced - Rome, Philadelphia, New York, and Canberra - performed as a means of geographically and chronologically organizing the symposium. Born in Rome, Italy, the first morning session began with a look at Giurgola's architectural training at the Universita' di Sapienza and the significant Italian Rationalist architects who had a great influence upon his work by Professor Stephen Frith from the University of Canberra. Of particular note is the lecture by the Roman architect Dr. Riccardo Vanucci, who cited many shared architectural values between Giurgola and the Italian architect Mario Ridolfi, an influence that would carry through Giurgola's entire oeuvre. Professor Tombesi's lecture demonstrated the significance of Italian-American relations after World War II established through the founding of the Fulbright program, which managed to produce a series of high-performing achievers, with Giurgola as one of the first recipients of the Fulbright scholarship in 1950.

The second session, 'Philadelphia,' was introduced and moderated by Professor Ross King of the University of Melbourne. He explained how, as a student attending the University of Pennsylvania, he was not only taught the theoretical content of architectural history, but that Giurgola would go further by teaching students how to *think* in a critical way. Professor King's insights were followed by a lecture by Professor David Leatherbarrow from the University of Pennsylvania. Leatherbarrow expanded upon the notion of 'partial vision,'

an approach to architectural design that Giurgola writes about in his 1965 article titled "Reflections on Buildings and the City: The Realism of the Partial," and expresses in his design for the Penn Mutual building, the United Way Headquarters, the University Museum Extension, and the Annenberg School, all located in Philadelphia.

Preservationist Brendan Beier discussed the various financial and regulatory issues surrounding the preservation of Giurgola's work in Philadelphia. Prof. Jaimini Mehta, a former student of Giurgola and current Honorary Director of the Centre for the Study of Urbanism and Architecture in Baroda, India, explained the roots of what was termed as the "Philadelphia School," a group of architects teaching at the University of Pennsylvania which included Giurgola and led by Louis I. Kahn. Mehta argues that this cadre of architects formed one of the most critical assessments of the prevalent conventional Modern architecture of that time. This critique by the Philadelphia School was fuelled by an appreciation for history, the sense of the city and what Mehta has termed as a "secular spirituality of place."

The third session, centred upon Giurgola's teaching experience, was moderated by Dr. Conrad Hamann. His introduction was followed by a presentation by the art historian Prof. Francesco Bennelli, of the history/ theory subjects and studios taught by Giurgola at the University of Pennsylvania and Columbia University. Bennelli also introduced the wide circle of academic colleagues, architects, historians and artists that Giurgola encountered and worked with during the two decades of his academic career. My contribution to this third session focused upon the contents of a single issue of the journal *Perspecta 9/10* published in 1965 and edited by a young Yale architecture student Robert A.M. Stern. This issue contained Giurgola's article on the urban 'partial vision' and, more importantly, demonstrated the altered values of a new generation of architects who began to refute the failed ideas of Modern architecture and introduce a new American architecture based on an appreciation of European urban values and architectural history. The session was concluded by the Italian-born, Sydney-based architect Luigi Rosselli, who started his career

during the early 1980s in Giurgola's New York office but eventually became an instrumental figure in the firm's move to Canberra for the Parliament House project. Rosselli discussed his personal journey and how this move from New York to Canberra was a crucial moment in the lives of both these architects.

The final session, moderated by Andrew Hutson of the University of Melbourne, discussed the Australian projects completed by Giurgola's office other than the Parliament House. Architect Robert Thorne discussed the design process he encountered working with Giurgola on projects such as the award-winning design for the St. Patrick's Cathedral in Paramatta. Prof. James Weirick from the University of New South Wales examined a project by Giurgola which included a plantation of English oaks on the edge of the Parliamentary Zone, and explains the significance of this urban gesture in creating a meaningful public space. Dr. Paola Favaro shows us the country house that Giurgola designed for himself at Lake Bathurst. And Prof. Philip Goad concluded the symposium by presenting the Australian career of Giurgola within the historical context of other transnational architects who designed significant Australian buildings such as Walter Burley Griffin and Marion Mahony Griffin, and Jorn Utzon.

We would like to extend our appreciation to the sponsors, whose generous support contributed to the success of the symposium: Lend Lease, the Australian India Institute, Francis-Jones Morehen Thorp (FJMT), Newman College, Johnson Pilton Walker (JPW), COX, Hassell and Denton Corker Marshall.

**Dr Anmarie Brennan is a Lecturer in Architecture in the Faculty of Architecture, Building and Planning.**



Image: Professor Paolo Tombesi presenting at the Giurgola symposium

# Aldo and Kenneth: Recollections of a Friendship

KENNETH FRAMPTON

Modest master-architects are a relatively rare breed even though they surely exist as the long and productive career of Romaldo Giurgola amply testifies. From our intermittent relationship for over forty years, which by now is already half my lifetime, I have in my memory a number of momentous mutual incidents, such as that occasion when I showed up on your doorstep soon after you became Chairman of the School of Architecture at Colombia. You welcomed me warmly and were on the verge of offering me a job, before the chain-smoking, ash-blowing engineer Dean Kenneth Smith brusquely informed you that there was no budget line available that could permit me to join the Faculty. Later, after James Stewart Polshek became Dean, there were those many years at Columbia when you were my ever generous, supportive and soft spoken colleague, and when your self-effacing, accented charm was totally at variance with your exceptional talent both as an architect and a superbly gifted draughtsman.

Your unique entry for the Boston City Hall, with which I first became acquainted when I was still the technical editor of the British magazine *Architectural Design*, is how I first became aware of your prowess as an architect of public buildings, which you would demonstrate repeatedly over your long American career, even if the tectonic rigor of that particular design would become mellowed over time by the more conciliatory empirical ethos of the Philadelphia School. When I look back over your career I am still surprised by the variability of your manner, the way in which your work would be subtly varied according to the program and the topographic context. I have in mind the way in which your finest work invariably depended on the inflection of a received typology irrespective of whether this was the stepped and chevron organic form of the student dormitory at Williams College, Massachusetts (1972) or the classic prismatic four square plan of the Music Building at Swarthmore College (1978). Otherwise, it could be said that, like Louis Kahn, by whom you were evidently influenced, you were quintessentially a brick architect, first arriving at your mature manner with the Foundation Hall at

Bryn Mawr in Pennsylvania (1972), surely touched, in its turn, by James Stirling's Florey Building, Oxford (1968) and going on to the sweeping magisterial form of your Altoesque Lukens Steel Co. Headquarters in Coatesville, Pennsylvania (1979).

It was around this time, I believe, that you first began to work for Volvo, beginning with that company's Chesapeake plant in Virginia (1976); the first of its kind in the United States. And this brings me to that moment when you inadvertently had a decisive impact on my overall outlook by virtue of inviting in 1973 the then director of Volvo, Peter Gyllenhammar, to speak to the students and staff of the school at Columbia. Gyllenhammar's address had an immediate impact on me, to such an extent that when I returned to the UK in 1974 to teach at the Royal College of Art I immediately paid a visit to the Volvo experimental plant at Kalmar in Sweden. I was so overwhelmed by this ingenious, cybernetic attempt to overcome the alienating nature of repetitive on-line automobile production that I would devote a long essay to Volvo's Kalmar and Skövde plants for a special issue of the Italian magazine *Lotus*. It was also you, with your Scandinavian affinities, who would introduce me to the Danish ceramicist Lin Utzon with whom you collaborated on a number of occasions and who I would later invite to lecture in the school.

In 1983, some five years after my return to the States, I wrote an appraisal of your work up to the moment of your winning the Australian Parliament House competition in 1980, with a truly remarkable entry designed in New York with the Australian architect Richard Thorp, on the basis of which the firm of MGT was founded in Sydney in the following year. On this occasion, somewhat less than thirty years ago, I wrote:

The strength of Giurgola's design can only be finally appreciated on the site itself where the building assumes the status of an artificial acropolis and where the colossal elliptical concrete beams draw the all but invisible geometry of Griffin's City Beautiful plan into three dimensional relief.

It is embarrassing to have to admit in retrospect that at the time I wrote these knowing words the building had yet to come into being and I, for one, had never visited Canberra. And in fact, as you know, only too well, I would not finally, fully experience this compelling and moving work on its remarkable site until some six years later when you showed me over, every square inch of the complex, in the company of two distinguished Spanish architects, Oriol Bohigas and the late Pérez Pita, both of whom happened to be in Canberra at the time. On that occasion you were so considerate as to arrange for me to stay overnight in the mythic Robin Boyd house, hidden away in the suburbs of Canberra.

What more can I say to you when all these fragmentary strands from the past rise and fall across my consciousness? What can I say to make up for my untoward absence on the occasion of this academic celebration of your 90th birthday, as one Ware Professor to another. There is surely nothing more to say except to raise my glass, on the other side of the world, in order to drink to your health and to thank you for everything you have given us.

**Kenneth Frampton is Ware Professor of Architecture at the Graduate School of Architecture, Planning and Preservation, Columbia University.**



Image caption: Kenneth Frampton, Paul Goldberger and Romaldo Giurgola, New York, 1990.

# The Power of Design to Transform Lives: MSD Students Seize Prestigious RIBA Awards

LOUISA RAGAS

2011 will be known as a year of significant achievement for the Melbourne School of Design (MSD), due partly to the international recognition of a number of our students and their visionary work in the realm of design and construction.

Two MSD students have just been awarded separate Royal Institute of British Architects (RIBA) Awards at a ceremony in London on 7 December. Dr Milinda Pathiraja's received the RIBA President's Award for Research 2011 for his PhD thesis, 'The idea of 'robust technology' in the definition of a 'third-world' practice: architecture, design and labour training'; and Hannah Robertson received the RIBA President's Student Dissertation Medal 2011 for her Master's thesis, 'Bush Owner Builder'. This is an extraordinary achievement for both students and a clear indication that the MSD is producing design thinkers and practitioners able to compete successfully on the global stage.

In relation to Hannah Robertson's submission, Head of Education Projects at RIBA, John-Paul Nunes, noted that "we received 47 dissertations from schools of architecture in 9 countries and the judging panel deemed Hannah's dissertation to be the best in what was probably the most competitive year in the Dissertation Medal category."

The judges of the RIBA President's Award for Outstanding PhD Thesis praised Milinda's research noting that: "This is a huge and far-reaching study that addresses the very real problems of meaningful, lasting and achievable development across the 'developing world'. It carries a relevant and accessible message for architects in the developing world but which applies equally to the UK

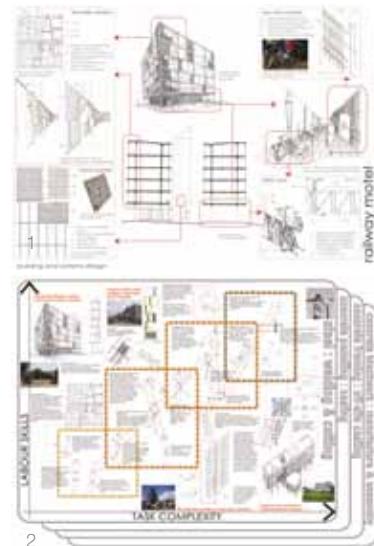
context. As a ground-breaking, cross-disciplinary investigation, it is an excellent example of how research that joins up issues across the construction industry might be carried out."

Both dissertations are connected not just by their success in the 2011 RIBA Awards, but by some of the themes and challenges present in the theories and project they explore: the interconnectedness of the social, political and economic processes connected to design and construction and the desire to empower the people who build their cities or dwellings.

## Dr Milinda Pathiraja

Milinda Pathiraja's PhD thesis addresses, and offers a solution to, the debate on the role of the architect in the social, political and economic nexus that enables the construction of architecture. Milinda's research question is both topical and significant: can architectural design facilitate socio-economic growth by integrating technological development into construction processes and across construction markets? The answer is revealed in a rigorously researched and exquisitely illustrated demonstration of the power of architecture by designing skills training routines strategically into construction detailing and procurement.

"My research looks at the role architects can play as members of both a fiduciary profession and a public good agency, especially in a developing economy that needs broad advice and pervasive service, but does not have the means to procure these throughout its fabric particularly where they are most needed and where their relative impact could be strongest," says Milinda.



"This position moves from my belief that today, more than ever, architects in the developing world need to define their role by defining the industry within which they work. Hence, the results of this investigation are expected to go beyond the specifics of a particular country and apply to all those economies experiencing similar urbanization pressures or subject to similar industrial dynamics."

Professor Paolo Tombesi, Chair in Construction at the Faculty of Architecture, Building and Planning, supervised Milinda's thesis and nominated him for the RIBA Award.

"Milinda's dissertation deals with the policy and project management aspects of informal and unskilled labour force in construction, a pressing problem in developing economies," says Professor Tombesi.

"It does so in groundbreaking fashion, by stating that policies should be 'designed' and 'engineered', by subsequently adopting/adapting established western theories of 'robust technology' to the socio-technical framework of low-income, high urbanizing locales, and by setting up a series of very detailed training implementation examples."

"Winning the award has reassured my belief of the architects' possible contribution to the definition and implementation of labour policy initiatives in construction," says Milinda. "Subsequently, it has broadened my eagerness to continue with the current practice-based and university-linked research work that I have commenced in Sri Lanka."



Images: 1 & 2. Design schemes by Dr Milinda Pathiraja. 3. Hannah Robertson on site in Hope Vale with a local family. 4. The Billy Boil house under construction. Images 3 & 4. provided by Hannah Robertson.

In August 2011, Professor Tombesi was invited to Colombo to address the 'Architectural Education Encounters' Conference organized by the University of Moratuwa to celebrate fifty years of architectural education in Sri Lanka. As a result of his visit, a collaborative research plan is currently being devised between the University of Moratuwa and the University of Melbourne to apply the ideas and methods articulated in Milinda's dissertation to the analysis of the building fabric developed along Sri Lanka's arterial roads, particularly as a result of Tsunami-induced reconstruction.

Together, over the next two years, Dr Pathiraja and Professor Tombesi will lead a group of local architectural graduates and future PhD students through a detailed survey of the emerging urban morphology, a technical examination of the building types produced and the material systems utilised, and a critical assessment of the strategies employed to build spatial infrastructure and technical capacity in the country. The aim of this work is not only to train future architectural designers into areas and methods of work that will be critical to the future of Sri Lanka but also to plant the seeds for a culture of professional engagement that integrates design and construction, architecture and building, regional development and industrial processes, environmental awareness and technical policy.

#### **Hannah Robertson**

Hannah's winning Master's dissertation also breaks new ground and continues the MSD's significant involvement with Indigenous housing and cultural engagement. Having heard about Dr David O'Brien's successful 'Bower' design studios in 2010, which

highlight the value of consulting and working with Indigenous people to design and construct buildings to suit their particular needs, Hannah was inspired to devise a similar project with an Indigenous community and make it the focus of her self-directed research thesis project – 'Bush Owner Builder'.

Hannah approached the Cape York Partnership in far north Queensland, an organisation she had volunteered for in 2009. And, under indigenous leader Noel Pearson's wish to see 'built results', got to work on both a consultative housing project and her thesis which critiques two distinct architectural approaches – observation and consultation. The consultation approach, as her thesis reveals, won out.

"Much of indigenous housing is government built. My model is about self-building and empowering people," says Hannah. It's a sentiment that is also held by Noel Pearson, of Cape York Partnerships, who has a 'pull yourself up by your bootstraps' philosophy for indigenous transformation.

Hannah wanted to design a house for the homelands and chose the site of Billy Boil, near Hope Vale in Cape York. She got to know one of the families and got them to make a model of the house they wanted to live in, getting them involved in the design process from the start. Given the site and climate, the structure had to be open plan and flexible to accommodate a large family, and positioned carefully to take catch any cool breezes and provide shelter from the westerly sun. The materials were sourced locally, reclaimed and selectively logged.

"Working on my thesis project, I was able to combine research skills gained at MSD and design skills developed through working with a long-standing interest in the indigenous people and environment of the region," says Hannah. "The culmination of these interests resulted in the design for and building of two houses by a family on their traditional lands, near the Hope Vale community. These houses were completed in June, however there is potential the project could grow and continue which is very exciting."

Hannah praises the Melbourne School of Design for providing diverse opportunities to expand her design skills and passion.

"The MSD offers a wide scope of studios and subjects in line with your personal interests and the Master of Architecture course really provides the opportunity to explore and develop these as much as you desire. I was lucky enough to combine my passion for travel, social engagement, physical building and design over the period of my Masters through an exchange to Berlin, participation in a travelling studio to Mexico and a specialisation subject focusing on building and housing in Papua New Guinea. The culmination of these experiences, with the help of my supervisor Philip Goad and David O'Brien as my mentor, provided me with the confidence to pursue my self-directed research and design thesis project – Bush Owner Builder."

Hannah is currently working as an architectural assistant with Six Degrees Architects in Melbourne. As for the future, she plans to still be learning about design and people, ideally by the beach in a warmer climate.

# Bachelor of Environments Student Success: Design Ideas with the Winning Edge

LOUISA RAGAS

Joshua Russo, a recent Bachelor of Environments graduate with a passion for architecture, is already making his mark on the local design scene.

In July this year, Joshua won his first competition to design a small pavilion for the *2011 Student Architecture Congress: FLUX* in Adelaide. Soon after, he received an invitation to work on designing a pavilion to showcase the *Venice Biennale NOW & WHEN Australian Urbansim* exhibition as part of Melbourne Architecture Annual (MAA).

Joshua's inventive 'Rib Cage' design fitted the competition creative brief to create an 'emergency shelter', using Kingspan panels, to create a registration/information point during the Student Architecture Congress. The shelter had to be easy to construct, functional and fit with the theme of the Congress - *FLUX*. Joshua's 'Rib Cage' excelled in all these areas: it was simple, elegant and easy to assemble on site.

Following his design success in Adelaide, Joshua was then approached to contribute to the design of something even more challenging. "I was overseas when I received an email from Nic Granleese at the Australian Institute of Architects," he says. "Nic asked me if I'd be interested in working on a project for the Melbourne Architecture Annual (MAA) - to design a 'theatre box' to showcase the Venice Biennale Exhibition NOW and WHEN. Peter Malat from the architectural firm Six Degrees would also be overseeing the process."

Due to time and budget restraints, the 'theatre box' was not included in the Melbourne Architecture Annual event in October. However, Joshua values the experience of working on the project, under the direction of Peter Malat.

"Both the MAA project and the 'RibCage' project in Adelaide had very short time frames - which meant a lot of things had to be considered and people involved right from the start," explains Joshua. "While the theatre box was in for the MAA event, it will probably appear at other venues displaying the NOW and WHEN exhibition.

Joshua credits his recent Bachelor of Environments course with giving him the design and project skills to create and complete creative projects at a high level.

"My Bachelor of Environments degree has given me a better understanding of all the parties and processes involved in actually realising design projects and the confidence to make a contribution."

The next step for this ambitious graduate is to broaden his professional experience and work with an architecture firm in Melbourne or Sydney. He then hopes to complete his Master of Architecture at the Melbourne School of Design and work overseas.

"After completing my Masters, I'd like to get experience working overseas with a leading architectural firm. I believe that participating in Melbourne University's exchange program during my Masters will be a big step towards achieving this goal."

Three other Bachelor of Environment students – Dhanika Kumaheri, Stephanie Yeow, Tim Nguyen – have also attracted success for their design vision, with their *Transient City* project being shortlisted in the 2011 'Superstudio' competition.

'Superstudio' is an annual intensive ideas competition for architecture students, run by SONA (Student Organised Network for Architecture) that aims to lay foundations for creative design solutions and form networks between students and the profession. This year's 'Superstudio' brief was to reinterpret and present architecture in the form of a narrative by examining a hypothetical problem in a particular city: a problem which would cause drastic change over the course of 11 years. "It was this very problem that we defined and created ourselves that we, as a team, had to solve as architects of the future," says Dhanika.

The second year Bachelor of Environments students dissected and interpreted the brief within a challenging 24-hour timeframe, along with other student teams from universities around Victoria.

"We brainstormed the concept of 'change' and decided to focus on potential changes within the urban fabric, if human beings were to evolve and their body movements and patterns accelerate," says Dhanika. "We examined several questions: What would happen if the capacity of our brains evolved to a higher level, and the body was not able to cope with this heightened state?"

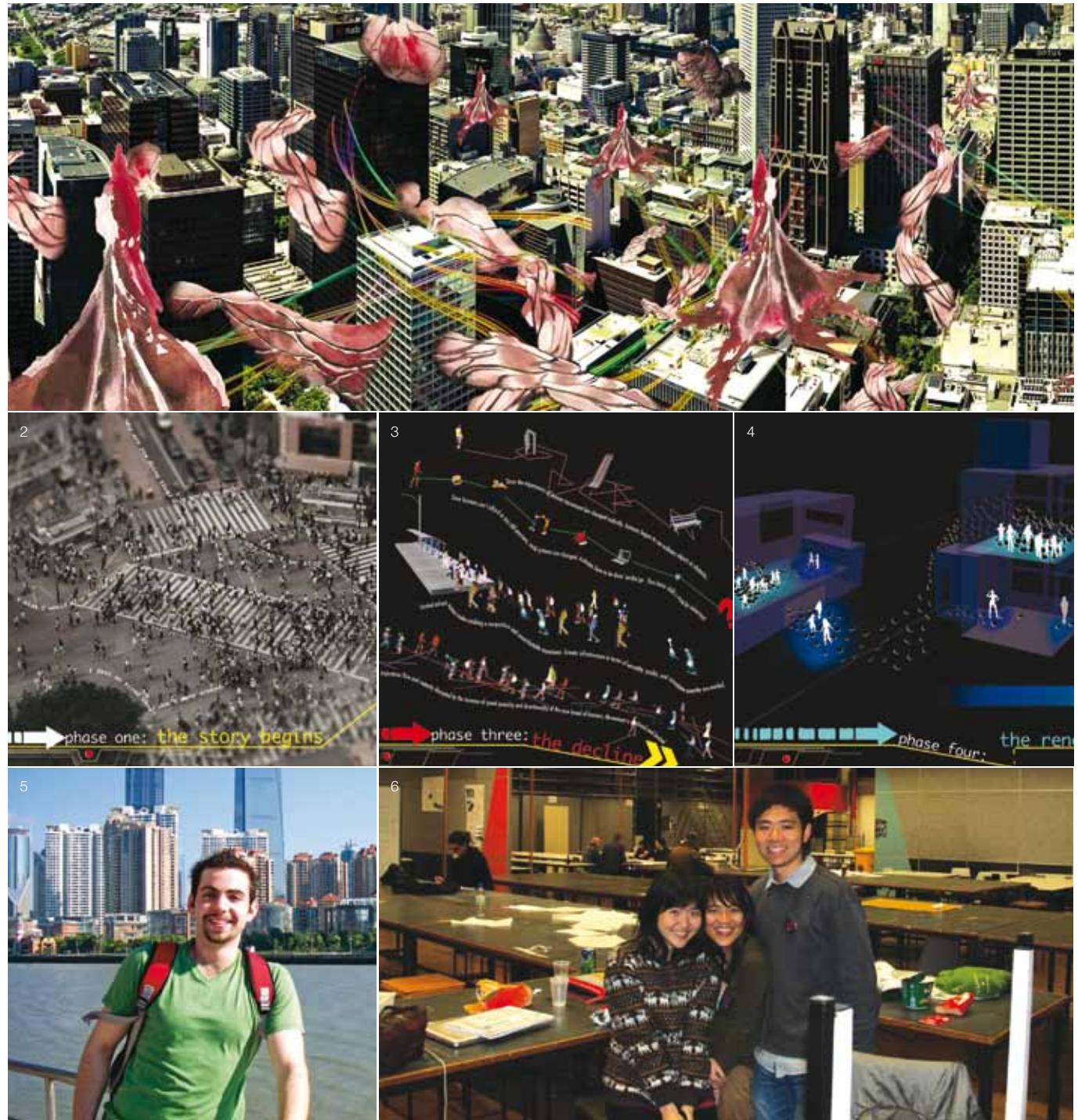
"Our architectural solution came in the form of a new building material that feeds off this excess kinetic energy. This new building material is very sensitive to kinetic movement and will be drawn to the epicenter of places with abundant kinetic energy sources. Once gathered, these elements will form a "shelter or an enclosure" where people can walk and accommodate their need for movement and connectivity. This new building element also converts this kinetic energy into biofuel and electricity for the city."

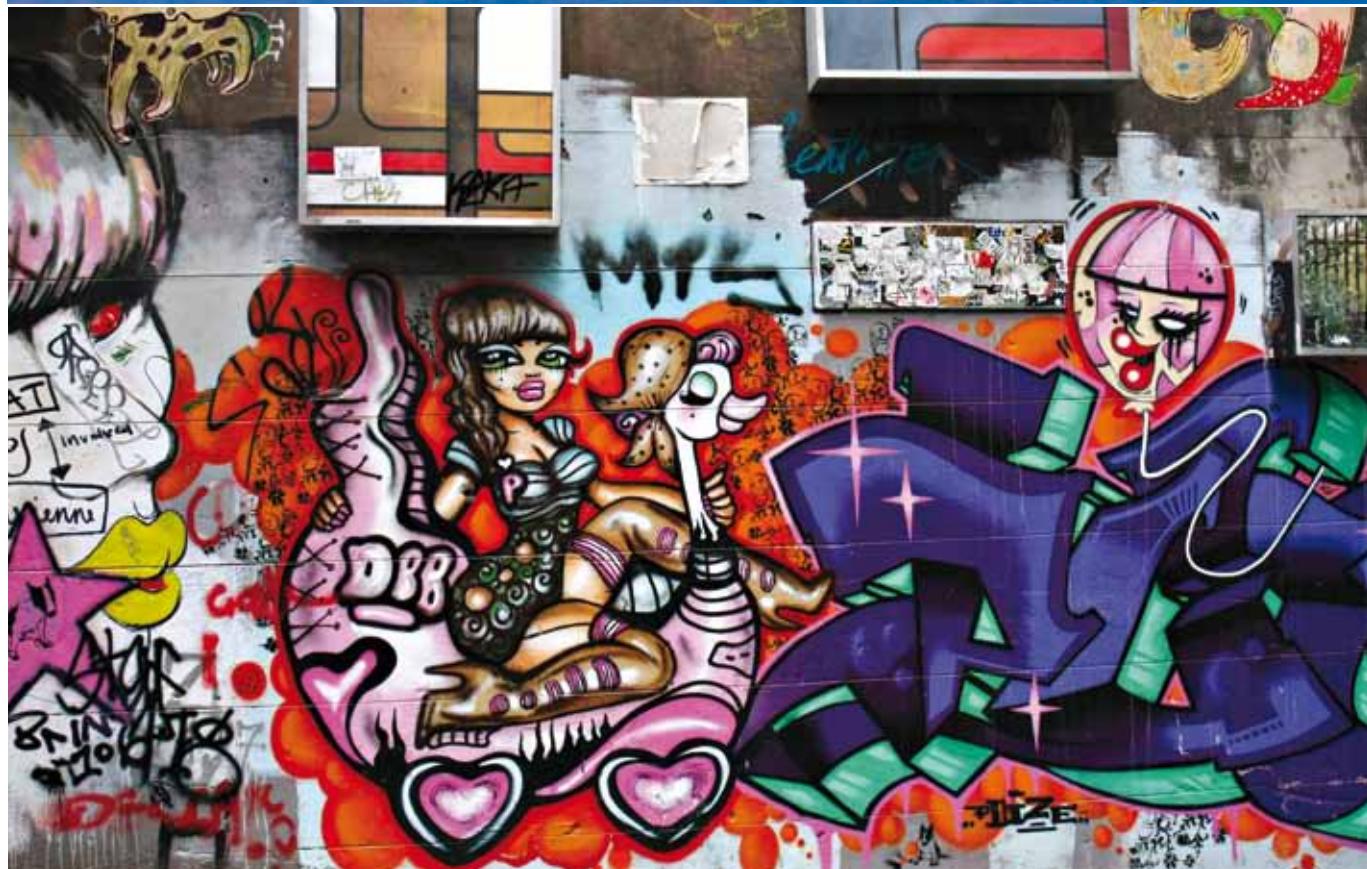
The three minute video produced by the team within the 24 hour time-frame impressed the SONA judges and they became one of four Victorian teams selected to compete national competition prize. "We have had to build upon the video presentation we made on the day of the competition and expand it into a 16-page narrative for the national judging," says Dhanika.

Like Joshua Russo, studying the Bachelor of Environments has aided Dhanika with her design thinking and skills. "It has helped me take my ideas to a whole new level," she says. "It has helped me find and utilize a set of thinking patterns that are rich and broad in many aspects, and this has helped enrich my designs. I now understand the links between so many things in relation to architecture, and this has helped me see new connections and innovate from them."

"I have gained more confidence in my design processes and how I develop my ideas, since I am now able to explain why they are significant and how they have evolved. Basically, my Bachelor of Environments course has helped define my thinking processes and translate my ideas into design proposals."

Images:  
1–4. Design schemes from the Superstudio submission.  
5. Joshua Russo. 6. Dhanika Kumaheri, Stephanie Yeow & Tim Nguyen





# Urban Debates in Australia - what is our role?

CAROLYN WHITZMAN

Australian cities are highly ranked internationally for their liveability, and have continued to grow strongly through a global financial crisis. Yet we are confronted with significant challenges.

More than 80% of Australians and over half of the world's population now live in cities – cities that are responsible, directly or indirectly, for nearly 75% of the world's greenhouse gases. Climate change is happening now and will influence the way we live for the foreseeable future. Peak oil may exacerbate already existing disparities in access to affordable housing, jobs, education and social services. Collectively, urban Australians are getting less healthy and are using public space less. These health, social and economic inequalities are exacerbated by continuing power differentials in terms of age (with children and older people at greatest risk of isolation from public life), gender, aboriginality, ethnicity and disability.

Urban challenges should not blind us to opportunities. For the first time in two decades, the federal government is talking about the need to address the infrastructure gap in cities. A growing body of urban researchers are engaging with policy-makers to develop evidence-based interventions. Coalitions are springing up to address intertwined social, economic, environmental, governance and infrastructure issues.

The contribution of the Faculty of Architecture, Building and Planning to these Australian urban debates is highlighted by our leadership in organizing the fifth *State of Australian Cities* conference, which took place Tuesday, November 29 to Friday, December 2, 2011. The *State of Australian Cities* conferences are intended to be interdisciplinary and to bridge the divide between research and policy, with a strong emphasis on training the next generation of researchers. The

Australian Cities and Regions Network (ACRN) brings together the Universities of Melbourne, New South Wales, Griffith, Western Australia, South Australia and the Australian National University to organize these biennial conferences. In 2011, the Melbourne conference organizing committee includes five universities (Melbourne, RMIT, Monash, Swinburne, Latrobe), two research institutes (Australian Housing and Urban Research Institute and Grattan Institute), the Department of Planning and Community Development, and the City of Melbourne. Fifty of the country's best and brightest PhD students had a special training day on November 29. The conference was co-chaired by Professor Ruth Fincher and myself.

Over a dozen academic and research higher degree staff from our Faculty were amongst the almost 200 peer-reviewed papers at the conference. Professor Kim Dovey was a plenary speaker on the topic "What Kinds of Urban Intensification are Best for Australian Cities?". Professor Nicholas Low and Professor Chris Ryan both contributed to a session on Low Carbon Futures. Robert Stimson presented on how the Australian Research Infrastructure Network is contributing to evidence-based policy and debates. Dr Robert Crawford gave a paper on his recent work on the energy footprint of various housing options, while Dr Alan March discussed bushfire resistant urban design. PhD students Andrea Cook and Patrick Love gave papers on how planning and policy interventions can increase children's independent use of public space.

These topics indicate the range of issues researched within our Faculty including environmental sustainability, governance and policy-making, social equity, and economic resilience. They also illustrate how diverse our research and knowledge exchange activities are at this point. Blair Gardiner is leading a project that consults

with homeless youth about housing options, while Ian Woodcock's work is consulting with resident associations about preferred designs that can support intensification and maintain Melbourne's enviable inner city liveability. Dr Clare Mouat and Dr John Stone both take a comparative international case study approach to looking at issues of better urban governance, while Professor Kim Dovey, Dr Stephen Wood and Dr Alan March undertake design-led research and Professor Robert Stimson and Professor Kevin O'Connor represent a quantitative analysis approach to urban issues. All of these methods – quantitative, qualitative and design-based – are taught to coursework as well as research students, and a good minor thesis can compete with research by more senior academics – as exemplified by the acceptance of recent Masters of Urban planning graduate Danita Tucker's paper amongst her peer-reviewed peers.

It is my hope that this conference will assist in developing national interdisciplinary research projects. In fact, my two current ARC grants derive from conversations at the third SOAC conference in 2007. But it is one thing to win a nationally competitive grant, and another to ensure that research results are not only accepted in peer-reviewed conference papers and international journals, but also that they influence the decision-makers – both public and private sector – that will shape Australian cities into the future. By speaking to professional and advocacy organizations, publicizing our results in the media and publishing not only in academic journals but also in more mainstream publications and reports, we can help ensure our Faculty's relevance to the urban debates that will shape the future of Australia.

Associate Professor Carolyn Whitzman is an Associate Professor of Urban Planning in the Faculty of Architecture, Building and Planning.

# “Southern Sunshine and Decadent Diversity” – What We Have (Not) Learnt from the First Decade

HEIKE RAHMANN

In October, Oliver Hamm a German architecture critic gave a talk in Melbourne about urban restructuring and renewing landscapes in Eastern Germany, which looked into innovative design strategies for a region that has been challenged by heavy industry and open cut mining. He entitled his talk “How to transform Cinderella into a stunning princess”. Although the struggling cities and landscapes of Upper Lusatia have (almost?) nothing in common with Melbourne, I have to admit that this title is quite compelling when thinking about the ongoing issues and discussions about Melbourne Docklands.

Here we have a precinct with immense potential to become an exciting addition to a world-class city. Docklands location and exposure to an extensive waterfront are exceptional and make this place unique in Melbourne. And despite all criticism about the mischievousness of previous developments, I would like to believe that Docklands has the potential to still become a stunning precinct. Of course, doubts remain. Docklands could also turn into a sort of a giant urban Quasimodo.

One reason for concern is MAB's current masterplan proposal for an infill development at New Quay Central, the area around the former Waterfront City Piazza. This proposal is one of the most recent examples of precisely how public access to the water, the acknowledgement of local qualities and community needs have been neglected and utterly compromised by developments. Rather than living up to the expectations for substantial change and the recommendations set in the Second Decade, the proposal largely continues with the tradition of the First Decade. That is massive scale, disconnection from the water, and general disregard of the local context. In other words: Quantity – not quality.

The architectural renderings even continue to suggest we receive southern sunshine in Melbourne and that we will be able to enjoy a sunlit waterfront promenade – despite the 15 storey high hotel overshadowing the site. Not to speak of the 129meters tall residential towers. By comparison, the two towers of Bolte Bridge only measure 90meters. It is not surprising that this context, the centrepiece of the proposal, a small public park adjacent to Docklands Drive, does not convince the local community although it would provide much wanted green space.

So, what has really been missing in the discussion about transformation strategies for Docklands? Well, Design. Urban Design. Landscape Design. Creative Design. Design means giving ideas and concept a physical presence or form. Creativity means the exploration and production of something novel and visionary. Something that has not been there before in this form and that is unexpected.

Urban design does not focus on what needs to be done but rather concentrates on how it can be done. Quantity is not important but quality. Urban design and landscape architecture consider the context, how a site is embedded in a larger setting. The problem with the New Quay Central masterplan is that the proposal yet again stops at the site boundaries. The impact of the development on the surrounding neighbourhood is not addressed.

Melbourne claims to be the Design Capital of Australia but paradoxically there is little discussion about Urban Design. So far, it seems completely absent in the Docklands. We could blame developers for this lack of vision but complaints will most likely remain unheard. Real action and positive change only occurs where policy embraces design as a strategy for urban revitalisation.



Image:  
View of Docklands.

In fact, many fantastic international examples show how design can enhance the social, cultural, economic and environmental quality of life in cities. These visionary examples can be found all over the world whether in Toronto, Amsterdam, Chicago, New York, Shanghai, Seoul, Bogota, Medellin or in Upper Lusatia. In these cities, urban and landscape design produced places that are enjoyed by local residents, international experts and tourists alike. These places are successful because they provide an experience for the user, which comes through careful and considerate design of space, not the artificially created or imposed events and activities, such as concerts, festival, markets, shopping or dining.

I would like to see that we want to visit Docklands because the space provides unique experiences. Docklands should be a place that adds to the larger city and to Melbourne's diversity. It now depends on the people, the larger Melbournian community, to actively demand quality urban design and their right to this part of the city.

Possibly a first glimpse of change is on the horizon as the community of Docklands gathered recently at the site of the proposed hotel, to publicly express their concerns over MAB's proposal. This was the first public protest ever against a development in the Docklands. Let's hope there are going to be more.

**Dr Heike Rahmann is a lecturer in landscape architecture in the Faculty of Architecture, Building and Planning.**

# Insights into Urban Transformation

ROD DUNCAN

Urban living is facing some challenging issues – both global and home-grown – requiring new paradigms and models. To be ‘fit for purpose’ in a low carbon, oil-vulnerable future and have the resilience to weather demographic changes and periodic shocks of economic restructure, Australian cities will need to undergo substantial transformation.

There is growing recognition that this requires a new typology of urban form, clustering people and multiple functions in close proximity to reduce car dependency and rampant fringe sprawl, while supporting sustainable economies and lifestyles. However, density needs to be done well, both to achieve effective performance and to inspire a sceptical community feeling threatened by current ad hoc, disconnected examples.

Tangible precedents and exemplars are invaluable in devising credible new models – and building broad support for essential change. Some recent Swedish projects provide an insight into what is possible.

**Hammarby Sjöstad** (Sea City)  
This former industrial canal precinct about three kilometres south of central Stockholm for about 25,000 residents and 10,000 workers, assembled and master-planned by the City of Stockholm jointly with water and energy utilities, is achieving spectacular sustainability performance and high design

quality, including a new tramway along its spine. (Fan through the archive images of Google Earth to watch it transform over the past decade.)

Construction under strict development guidelines is by multiple private developers each using a variety of architects. Caps on car parking numbers were eased under pressure from the market, while the requirement for business units to activate ground floor frontages along arterial streets was maintained despite resistance, and performs commercially.

**Västra Hamnen, Malmö** (Western Harbour)  
An impressive waterfront renaissance is occurring in the port city of Malmö on reclaimed land that once housed a huge ship-building yard and subsequent car assembly plant, both decimated by economic restructuring.

Kick-started with the Bo01 European housing exposition in 2001 and Santiago Calatrava’s 180 metre *Turning Torso* apartment tower, a university campus and offices have been recently established adjacent to the international terminal addition to the central railway station - the point of connection with Malmö’s traditional city core.

With a diverse population of just 300,000 Malmö’s innovation and performance sees it ranked among the world’s top ‘green’ and ‘creative’ cities in global league tables.

## Lessons for Australian cities include:

- Recognition that sustainability, economic prosperity and high standards of liveability are interdependent objectives, not competitors – each requires the others.
- Confident, informed and assertive public sector leadership is essential.
- Private investment and design creativity can thrive and provide variety within a clear strategic framework structure that ensures an integrated and connected urban setting. This is relevant not just for large sites owned or assembled by public agencies, but for transformational change of established areas spanning multiple ownerships.
- Inputs by design professionals across a spectrum of scales (metropolitan, precinct, project) need to be integrated. This requires empowerment of new (design literate) roles in coordination, brokering and ongoing management of change.
- The nimbleness of ‘mid-sized’ regional cities equips them to be vanguards of change.
- Tangible demonstration examples are needed to explain and inspire. Initially this may require investment of a premium beyond market return, recognising the precedent value of advancing strategic objectives.

Rod Duncan is Associate Professor of Urban Planning at Deakin University.

## Images:

1. Residential development fronting rehabilitated Sickla industrial canal, Hammarby Sjöstad, Stockholm.
2. Redevelopment of an abandoned shipyard in Västra Hamnen, Malmö undertaken for the Bo01 European housing exposition, showing ‘Studeum’ and ‘M3’ (left) both by Wikeborgs arkitektkontor and ‘Lanternan’ (right) by Metro Arkitektkter. Photos: Rod Duncan.



## Footnote:

The image on page 9 of Atrium #17 shows elements of the Bo01 housing exhibition in Malmö, including ‘European Village’ by architect Ulf Karmebäck and ‘Barometern 39’ by Ulf Karmebäck / MIMA architects (photographed by Rod Duncan).

## The Gippsland Water Factory's Vortex Centre – Teaching the Story of Water

ATRIUM ASKED DESIGNINC DIRECTOR, JOHN MACDONALD, ABOUT ONE OF HIS RECENT PROJECTS, THE GIPPSLAND WATER FACTORY'S VORTEX CENTRE, WHICH RECEIVED THE UN ASSOCIATION OF AUSTRALIA 2011 WORLD ENVIRONMENT DAY AWARD AND THE AUSTRALIAN PROPERTY INSTITUTE'S 2011 NATIONAL GREEN BUILDING AWARD.

The Vortex Centre is a bold new state-of-the-art interpretive education centre for the Gippsland Water Factory (GWF). Commissioned by an alliance between Gippsland Water, Transfield, CH2MHill and Parsons Brinkerhoff and designed by Melbourne architectural practice, DesignInc, it successfully combines cost performance, aesthetics, water education and ecological intelligence. The 650m<sup>2</sup> facility is a beacon of exemplary sustainable design.

Melbourne architect and DesignInc Director John Macdonald explains, "This project is the result of public and private sectors working together and leading the way in recognising the relationship between architectural design, public infrastructure and a sustainable future."

The Gippsland Water Factory is a pioneering wastewater treatment plant servicing over 19,000 homes and businesses across nine towns throughout the Gippsland Region. It treats about 35 million litres of wastewater a day through a 78 km-long pipe system and produces more than eight million litres of recycled wastewater a day from the treated urban wastewater. This water can be made available for purchase by Australian Paper Mills for manufacturing purposes, freeing up three billion litres of fresh water for domestic use in the region. The remaining highly treated industrial wastewater is discharged to the regional outfall system, free of odour-causing organics.

### To a scientist, a vortex is a flow of energy

John Macdonald reflects on the design process, explaining: "we wanted to introduce nature's inspiration into the building concept."

Literally translated, a vortex is a whirling motion, such as a whirlpool or whirlwind. This concept of dynamic energy coupled with the Factory's innovative water cleansing process, is the essence of the Gippsland

Water Factory, and underpins the Vortex design. While the building includes GWF's administration offices and laboratories, at its core, it embodies the philosophy of 'a building that teaches', showcasing innovative ecologically sustainable technologies and navigating a path toward a preferred and sustainable future.

DesignInc have a solid reputation for environmentally sustainable design based on biophilic methodology and architecture, with award-winning designs that reference the natural world and its processes from their inception. Abstract renderings in the embrionic design for the Vortex show inspiration drawn from sea-shell structures. This early influence evolved into a building within a building in the developed design. "In that sense," says John Macdonald, "The Vortex is working hard as a facility." He likens the design to a "mother and child relationship".

The building's silver metallic shell is comprised of seven barrels, which appear to be floating on water and fit into one another as they decrease in diameter resembling a 'vortex'. Circular, transparent north and south elevations draw in natural light and reveal an extended landscape. The entry foyer sets the mood on arrival, displaying the message Gippsland Water Factory wants to leave with its visitors: "You have a role to play in water conservation".

### The architecture and the landscape are intimately bonded

A combination of passive design principles ensures a low consumption of natural gas and power from the electricity grid; the Vortex structure sits on an artificial lake, which cools the building and provides natural ventilation and thermal convection. Due to the lake's stable temperature, the building delivers a very low summer energy outcome. Cool water from the bottom of the lake is passed through heat exchangers, delivering cool air into the interior. At night, the lake water is pumped over the roof to be cooled for use during the day. In winter, waste heat from a biogas powered cogeneration system heats the interior. At the entry to the Vortex, transparent pneumatic ETFE cushions incorporate variable skins allowing the façade to be 'tuned', admitting or excluding sunlight for different seasons and daily conditions.

Since its opening in April 2010, more than 2000 primary and secondary school students have visited the Centre. Over a ninety-minute tour, up to 50 students engage with interactive displays, exhibit galleries, touch screens and videos focusing on water conservation and sustainable water management.

The measure of success will be in the next generation's active participation in a sustainable future, and along the way hopefully finding inspiration in environmentally responsible architectural design.



# MSD Student Profile

JOHN TING

**John Ting is a part-time PhD candidate in the Faculty of Architecture, Building and Planning. He also runs a small architecture practice in Melbourne. He has practiced in Malaysia, and taught tropical design and Southeast Asian architectural history at RMIT University. Dr Ting is planning to return to research and teaching once his PhD is completed in early 2012.**

It may have seemed unusual for a Malaysian-Chinese-Australian architect in his early thirties, completely entrenched in Melbourne's architecture and design lifestyle, to go to work for his architect/developer uncle in a small city in Malaysia. However, this was exactly what I did in 1998. I left Melbourne's progressive architecture offices, bars, cafés, galleries and Aussie Rules Football to work in Kuching, the capital of the Malaysian state of Sarawak. Located in the northwest corner of the island of Borneo, Kuching is in stark contrast to Melbourne. I began to realise that Sarawak itself was also different to the peninsula, and to the 'Malaysia' that is represented in the inflight magazines.

As an architect, I found that the indigenous and colonial architecture of Sarawak had different origins to the classical British colonial buildings, and West Coast Peninsula Malay houses. While many of the Peninsula's colonial buildings were similar to colonial architecture elsewhere in the British Empire, it seemed to me that Sarawak's colonial architecture was more of a hybrid of local and European traditions, and it represented the unique character of the state. Why was it that European architecture in Sarawak

evolved so differently? Who was involved in this process, and was it a result of hybrid processes?

I moved back to Melbourne in 2003 and began to explore these questions. I began by getting involved in the teaching of Southeast Asian architectural history at architectural schools in Melbourne, in order to research Sarawak's nineteenth century colonial architecture. Teaching those subjects was an exciting experience, as similar subjects did not exist when I was an architecture student in the mid 1980s. The more I taught and researched, the more I realised that this topic was desperately under-studied. Finally, in 2007, I enrolled in a PhD program in the Faculty of Architecture, Building and Planning, focusing on Sarawak's 19th century institutional architecture and settlements that were implemented by the Brooke Rajahs (commonly known as the 'white rajahs').

My research used two major sources: archival research of documents from the period, mostly at the Sarawak Archives in Kuching, and the Bodleian Library at Oxford University and fieldwork in Sarawak, where I measured and photographed the remaining institutional buildings from that time, mainly the timber forts that are dotted throughout Sarawak. This in itself was a great adventure, flying on small commuter planes, travelling on express boats up large rivers, climbing up mountains through jungle tracks, crossing large rivers on wobbly suspension bridges, and spending time in small towns and settlements. I collected valuable data from these fieldtrips, but also came to realise the charm of the

settlements I spent so much time in, and the spectacular landscapes that I travelled through and over.

I am now in the final year of my PhD, and am writing up my thesis in Melbourne. My preliminary findings show that the Brooke Rajahs, despite their reputation of being disordered and melodramatic, actually had a specific way of establishing outstations and designing and implementing their institutional buildings. Their approach was not purely European. In fact, they began by appropriating indigenous practices, and over 100 years, slowly introduced other ideas that came not only from Europe, but from India and Southeast Asia. The whitewashed timber forts may look colonial at first glance and display European influences, but their design and construction also clearly display the involvement of Iban, Malay and Chinese groups. In addition, the towns where forts were established show a unique settlement pattern, one that contrasts with colonial settlements in Peninsular Malaysia and Singapore. This can be seen not only in the towns that still have timber forts, but also in the towns and cities where those forts have been replaced by modern institutional buildings. The significance of the timber forts and the settlement patterns is that they are a built record of Sarawak's unique colonial encounter, which included the state's diverse indigenous and migrant groups. This, together with its unique precolonial and postcolonial history and demographics, has played a major part in forming Sarawak's distinctive character within Malaysia.



Image: Fort Sylvia.  
Photo by John Ting

## Kennedy Nolan: The Art of a Wall

PHILIP GOAD

In 1934, German architects Ludwig Mies van der Rohe and Lilly Reich collaborated in the design of a mining exhibit as part of the *Deutsches Volk, deutsche Arbeit* (German people, German work) exhibition in Berlin. As a way of undermining the none-too-subtle mood of nationalism, Elaine Hochman called it a "rebuke", Mies and Reich used mural-sized black and white photographs and three freestanding walls of different height and thickness, one of salt and two of coal (one anthracite coal, the other bituminous coal).<sup>1</sup> The design is not well known. But it should be. The intentions are revelatory. Materiality, tactility, porosity, luminosity and visuality were the profound messages of this subtle ode to art in the earthly stuff of industry.

In 2011, the architecture of the Melbourne-based practice of Kennedy Nolan is the subject of an exhibition in the Wunderlich Gallery in the Faculty of Architecture, Building and Planning at the University of Melbourne. Patrick Kennedy and Rachel Nolan have used a huge wall-sized mural of black and white photographs of their built projects, a free-standing wall that is 'thick' – an aluminium frame covered in fabric – and a lower wall, almost a plinth, whose top is travertine marble. The intentions are similar. Materiality, tactility, porosity, luminosity and visuality: these are the interests of Kennedy Nolan in the making of architecture.

What sets Kennedy Nolan apart from other practices in Melbourne is their investigation into the art of the wall. While the work of Mies is a referent, it is only a ghost of one. What appears

to interest Kennedy Nolan more are the textural walls of the 1960s, when modernism was undergoing critique from within. One can't see into the exhibition from outside the glazed entry door. You have to go in. Presented with a blank wall, the concerns are not about transparency but about the enclosure of space, the maze and the route. Walls allow the architect/artist to control space.

Similar concerns were explored in Melbourne in the 1960s where specifically local responses to the search for the human in the modern were realized in the limestone blocks and return walls and minimal colour palette of McGlashan & Everist's Heide II, in the stretched modular silica lime bricks and contemporary gentility of Neil Clerehan's houses, in the travertine floors and metaphysical stillness of Guilford Bell's salons, in the grey concrete block that updated the grim sternness of Victorian bluestone, and in the architectural signature of black, used only by those confident that their work was still modern. Kennedy Nolan explores this history of local materiality, unafraid to return to us the rustic and the abstract of white painted bagged brick walls and the rough-sawn. And also hopeful that everyday life might contain the same serendipity promised by the crazy paving of 1950s outdoor living. But at the same time, what is different is that Kennedy Nolan decides that the wall might not only enclose space. It might be art too.

On the travertine plinth are scale models of architectural walls. They are maquettes for larger works of art – they are sculptures. This is what Mies would never do with his

walls nor would those Melbourne architects of the 1960s. Instead Kennedy Nolan fold Aldo van Eyck's famous experiential ground planes, his circles on the ground – his essentialist thresholds – upwards and around corners. At a school, they become windows for children to look through, even crawl through, or in a house, they become holes in a roof to ponder not the ground but the sky. And a whole wall might be a painting, a number, a mural, or a perforated screen. And a roof might be held up by either a wall or a giant cruciform prop or perhaps a work of art – or are all three the same thing?

At the very entrance to the exhibition is what appears to be a table. It's made of steel. Or is it the ghost of a piano? Or is it another maquette, a scaling down of a much larger architectural framing of a view? This exhibition reveals an important young Melbourne architectural firm testing ideas, using design as an experimental art form. At the same time, this is an art practice underpinned by deep lessons: in an understanding of the modern, in the reclaiming of *homo ludens*, and in an essential faith in illumination through human occupation, whether by the body, the hand or the eye.

**This essay was first printed in the Kennedy Nolan exhibition catalogue.**

**Professor Philip Goad is Chair of Architecture and Director, Melbourne School of Design.**

<sup>1</sup> Elaine S. Hochman, *Architects of Fortune: Mies van der Rohe and the Third Reich*, New York: Fromm International Publishing, 1990, p.213. See also Wallis Miller, "Mies and Exhibitions", in Terence Riley and Barry Bergdoll (eds), *Mies in Berlin*, New York: Museum of Modern Art, 2001, pp.342-3.

Images of the opening of the Kennedy Nolan exhibition



## We're in this together

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

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

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

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

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

**YES! I want to support the Faculty of Architecture, Building and Planning, University of Melbourne through my gift of:**

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## Catherin Bull Scholarship: Supporting our Landscape Architecture Students

The Faculty of Architecture, Building and Planning is delighted to announce that the inaugural **Catherin Bull Scholarship** will be awarded in 2012. Thanks to the generosity of our donors, we have just reached our goal of raising the capital sum of \$100,000, in order to commence the scholarship in 2012.

The scholarship initiated by Dr Catherine Bull, Elisabeth Murdoch Professor of Landscape Architecture at the University of Melbourne from 1998 to 2010, is a unique award for students in the Master of Landscape Architecture coursework program. The aim of this annually awarded scholarship is to provide support to our talented students, our next generation of landscape architects.

Together with the new **David Yencken PhD Scholarship in Landscape Architecture** for research students, also established in 2011, and the **Elisabeth Murdoch Chair of Landscape Architecture**, our Landscape Architecture program has benefitted from wonderful philanthropic support which will consolidate the Faculty's position as a premier provider of graduate landscape architectural education in Australia.



# Faculty Supporters

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

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Thank you to all our supporters, listed here and those who have requested to remain anonymous, for their continued support and commitment to the Faculty of Architecture, Building and Planning.

## Alumni Recollection

PREMIER TED BAILLIEU



It was just a few days before John Gorton voted himself out of office. It was a time of change. There was more chalk than stone to see on the concrete lawns.

Nearly 120 fresh faced first year students gathered in the irony that was and still is the Architecture Building at Melbourne University. I have only fragmented memories of those first days and nights. They ran together with good spirits and getting to know you enthusiasm. Even now I wonder how so many of us found ourselves in the back of a VW beetle!

In the end barely a quarter of our first year cohort graduated and practised. But that was the nature of the time. For us University was first widely scholarshipped and then soon free. For five years with a year off after three (practice year!!) we had a ball.

Our year group was the guinea pig class in a curriculum that was turned on its head at nearly every opportunity. Choices abounded. New subjects materialised. Cross course enrolments were encouraged. We were an experiment. At one stage I found myself every Monday morning at the Mt Derrimut campus as the first ever non forestry student studying Dendrology. And our visits to the Mathematics department to punch chads out of cards were our introduction to the then mysterious ways of computers.

When in those first few days we were invited to construct our own cubicle spaces in the design studio, it was soon clear we had lots to learn. But it was a bubbling atmosphere. There was more hair than sense. More noise than music. More wit than wisdom.

We were greeted by the esteemed Professor Brian Lewis and then we were on our own. But I have no doubt we were all shaped well by those years. We learned how to learn. We embraced the breadth of society upon which the great profession touches every day. And we found our foundations and footings.

I still have somewhere my Timber Engineering Design Handbook as a reminder of what was then an unconstrained resource. I can still recall the magic of Hugh O'Neill's perspective classes, the beams of revelation that Blanche Merz shone upon us, the pits and pipes of Peter Williams' plumbing specials.

We revelled in the piles of Miles with smiles as his slideshows took us all around the world. We back-packed through the centuries with George Tibbits.

Our drawing boards were all we had and the big decision was T Square or Paralline. And under the watchful eye of the likes of Lisle Rudolph and Daryl Le Grew and Yvonne Von Hartel we carved, and splattered, HB'd and Rotringed our way through more butter paper than Western Star.

And to this day I still hear Helen Tippett proclaiming 'Depreciation is not a source of funds'!

We played football in the studios and pockmarked the ceilings. We did outrageous things at the Sunbury Architecture Festival. We didn't sleep for days making models for final year friends. We parked our motorbikes beside our desks. But we were always suitably quiet and dignified in the beautiful Japanese room.

Having our own Library made our adventure that much more special. We were joined by resident artists and designers such as David Blackburn from the UK. But I am sure Danish Architect Jan Gehl moved more of us than any other. He brought it all together and taught us to respect Architecture in the Urban space.

But for those of us who ventured into Archi Revue rehearsals were simply charmed by Jeff Turnbull. We were blessed by his passion, his dignity and his high standards. Jeff made us focus on the creative not the crass! We did with Bendix chairs what the Law Revue did with booze! Jeff changed our lives. The Prince Philip became a proving ground for Rod Quantock, May Kenneally, Alan Pentland, Steve Blackburn, Steve French and others. They became pros. And others of us are playing to audiences still.

We may have spent our first year practical camp at the Mt Martha site, demolishing old buildings (and the odd car!) but the students I shared those years with have gone on to be fine Architects and great contributors to Architecture and the morphology of our cities across the world.

For us, the class of Van Der Hum, the chaos that was and remains the assembly of materials donated to construct the Architecture Building was a symbol of an education where everything was up for grabs. A little bit of everything was thrown in and as the cheeky saying goes, we were 'Architects – jacks of all trades – but masters of ...!'

But I wouldn't have changed a thing – save for my runners. And I remain forever an ambassador for a great University and a calling that should and will be again at the top of the design and development food chain.



# Future Proofing Schools Design Ideas Competition: Redefining the Relocatable Classroom

## WINNERS ANNOUNCED

Throughout November 2011, an international jury deliberated the merits of over one hundred idea propositions by professionals and students entering the inaugural MSD Incubator Design Ideas Competition. We are pleased to announce the winners of the schemes chosen as best imagining a new future for relocatable learning environments. This competition is unusual as it forms a key component of an Australian Research Council Linkage Project partnered by six education departments around Australia and led by ABP's *Future Proofing Schools* interdisciplinary research team.

The research team prepared a detailed brief for the competition outlining current knowledge in 21st century learning, prefabrication, sustainability, and landscape integrations. It challenged entrants to use blue-sky thinking to propose a new generation of relocatable learning spaces. Advances in new technologies and education mean

that the common utilitarian portable can be transformed into sustainable learning spaces which will inspire and delight the key users – primary and secondary students and their teachers.

In 2012, the second MSD Incubator competition will be announced following on from the success of *Future Proofing Schools*.

### Professional Competition *Sponsored by Melbourne School of Design*

1st Prize: Architectus Pty Ltd, Melbourne

Award for 21st Century Learning:  
NOWarchitecture

Award for Sustainable School Environments:  
Chris Moller Architecture and Urbanism

Award for Landscape: Integrations and  
Connections: Enza Angelucci Architects

Award for Prefabrication: Carste STUDIO



### Tertiary Student Competition *Sponsored by CIVICA*

1st Prize: Anastasia Globa of Victoria University of Wellington, New Zealand

### University of Melbourne Student Competition *Sponsored by Future Proofing Schools*

1st Prize: Ayrine Kwan,  
Melbourne School of Design

### High School Competition *Winners: Olivia Baenziger, Jack Huynh, James McMillan, Dinel Meyepa, and Minh Nguyen*

Check out the MSD Incubator website to view all the winning designs:  
[www.msdincurator.com](http://www.msdincurator.com)

An exhibition of the winning schemes will also be presented in the Wunderlich Gallery, Architecture Building from December 12 to 22, 2011.

# From the Faculty

## WELCOME AND TRANSITIONS

We recently welcomed **Associate Professor (Dr) Chris Pettit** to the Faculty, who joins the AURIN team as the Strategic Implementation Coordinator having previously worked with the Victorian Department of Primary Industries, as well as RMIT University, as a Senior Research Associate.

**Dr Piyush Tiwari** also recently joined the Faculty as the new Associate Professor in Property. Dr Tiwari was most recently the Director of Policy with the Infrastructure Development Finance Company in Mumbai, India. He was also Senior Lecturer at the University of Aberdeen, UK, where he holds an honorary position. His research interests are housing economics, mortgage markets and international real estate.

## BOOKS

In September, **Professor Tom Kvan** conducted a national lecture and book tour related to his recent publication, *The Making of Hong Kong: From Vertical to Volumetric*, co-authored with **Associate Professor Justyna Karakiewicz** and **Associate Professor Barrie Shelton**. The tour was not only a great platform to promote the authors research and knowledge of urban design in the Hong Kong, but an opportunity to profile the MSD to prospective students and the professions across the country.

**Dr David Nichols** published a new book entitled *The Bogan Delusion* in June. Part travelogue, part social critique, the book explores the cultural and social landscape of Australia in 2011. *The Bogan Delusion* has attracted significant media coverage including reviews in *The Age* and discussions on ABC Radio.

## CONGRATULATIONS

Congratulations to four Faculty members who will each take the title of Professor in January in recognition of their contributions to the academic community through teaching, research, engagement and service:

**Associate Professors Bharat Dave, Qinghua Guo, Paul Walker and Julie Willis.**

Congratulations to alumnus and architect **Robert Davidov** who was named the winner of Top Design, the Channel 9 design-focused reality show in September.

## LECTURES, EXHIBITIONS AND EXPEDITIONS

In the final of the **2011 MSD Dean's Lectures** we hosted Columbian architect **Lorenzo Castro** who spoke to an audience of 350 about the extraordinary urban transformation of Colombia's major city. He demonstrated how design enacted through policy and construction can make a positive and long lasting impact on a community. The accompanying exhibition, **Colombian Architecture: A visual narrative of two cities** illustrated the dynamic and inclusive urban design that has occurred in Medellín and Bogotá over the last 20 years.

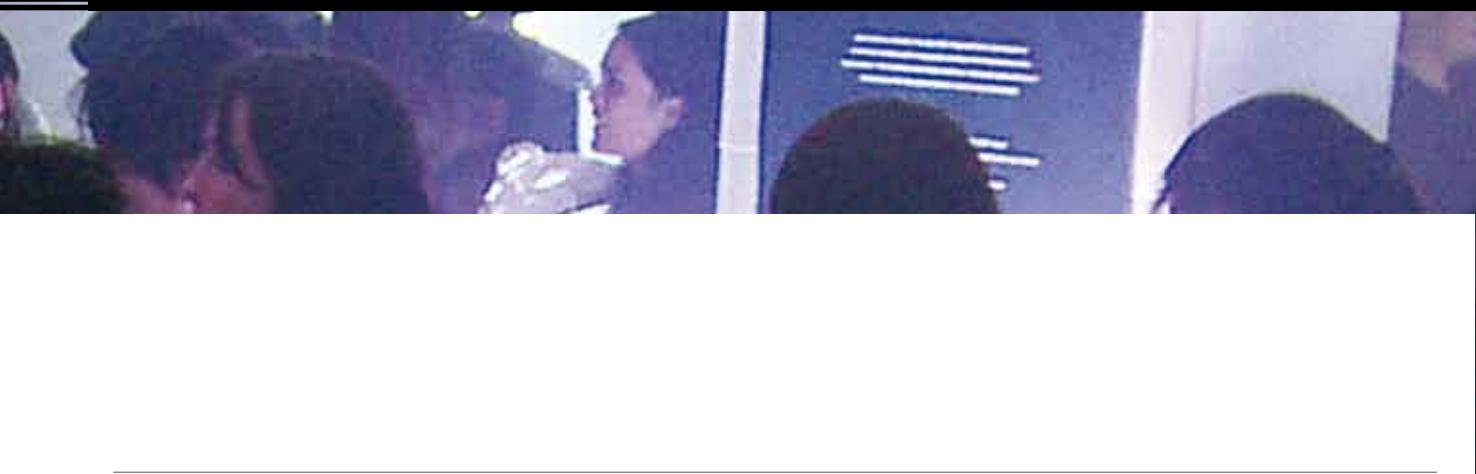
Continuing the South American theme, the Faculty presented two exhibitions in October and November which further explored contemporary design and architectural practice of the region. The first was coordinated by **GAP** (Global Architecture Profiling), a student organization

Two MSD students have just been awarded separate Royal Institute of British Architects (RIBA) Awards in a ceremony in London.

**Dr Milinda Pathiraja** received the RIBA President's Award for Research 2011 for his PhD thesis, 'The idea of 'robust technology' in the definition of a 'third-world' practice: architecture, design and labour training'; and **Hannah Robertson** received the RIBA President's Student Dissertation Medal 2011 for her Master's thesis, 'Bush Owner Builder'. Read more about their success on page 14.

within ABP that engages with contemporary built environment practitioners around the world to cultivate cross-cultural knowledge and ideas. The **GAP** exhibition focused on Santiago, a city with a vibrant design culture, and showcased the projects of 10 architectural firms including Mathis Klotz, Moure Rivera, 57 Studio, Alejandro Aravena Arquitectos, Grupo Talca, Infinski, Land Arquitectos and Marcelo Cortes.

**Freshlatino**, presented in the Wunderlich Gallery in November, was a fascinating video installation exploring the work of 14 architectural practices from Ibero-America. The exhibition, curated by architect Ariadna Cantis and sponsored by the Cervantes Institute, reflected on the quest of Latin American architects to produce new theoretical frameworks, new channels of communication and intervention, without being dependent on a material realization.



Another exhibition presented this Spring was the stunning **SKINS** exhibition, led by architect **Eugene Cheah**, displaying student work from the 2010 and 2011 'Skins' Master of Architecture design studios. The **SKINS** studios investigated the relationship between material, technique and form within the context of the current cultural, economic and industrial landscape of mass customization and focused on the translation of the virtual to the physical. Through this challenging design studio, students developed an understanding of digital design and fabrication technologies, as tools for managing material, geometric, and manufacturing constraints and the resulting effects. Images of the **SKINS** exhibition, taken by photographer John Gollings, feature on the cover of this edition of Atrium.

**Dr Stanislav Roudavski and Dr Annie Walsh's BODYSPACE 2** project invited undergraduate architecture students to produce intricately panelised lanterns interpreting natural phenomena, which they then modeled in a public lantern parade in October. After three months of sketching with pencils and sculpting in clay, modelling in software and cutting from paper, unfolding and fabricating, more than 100 complex and extravagant structures were produced. Images of the parade feature on pages 2 and 3.

ABP's annual end of year student design shows – **EYES** and **GradEx** – ended what was an extremely diverse and engaging series of exhibitions in 2011. These exhibitions – including **Oculus**, the inaugural showcase of work by MSD graduate research students – reflected the diverse and innovative design work and ideas that our talented students produce, both independently and under the guidance of our inspirational staff.

On 24 August, **The Talking Spaces 3 Symposium** took place, bringing together school principals, education

officers, architects and other consultants to discuss how to provide better relocatable classrooms across the country. The symposium marked the end of the first phase of the ARC-funded research and turned our focus to the **Future Proofing Schools** design ideas competition. This international competition challenged school students through to professional architects to come up with innovative ideas for relocatable classrooms, as profiled in Atrium #17. Check out the MSD Incubator website to view the online gallery: [www.msdincurator.com](http://www.msdincurator.com).

Also in August, the Faculty hosted **The Reluctant Master Symposium**, which celebrated the life and work of the Romaldo Giurgola, a leading participant in international architectural discourse for over 60 years. The symposium, coordinated by **Professor Paolo Tombesi, Dr Annmarie Brennan and Professor Philip Goad**, featured speakers from around the world.

**Associate Professor Carolyn Whitzman** was Chair of the recent **State of Australia Cities** conference, hosted at the University of Melbourne. This biennial conference is a national forum which shares scholarship related to the complex issues facing us as an urban nation. A number of Faculty staff presented papers including, **Professor Bob Stimson** on AURIN, **Dr Robert Crawford** on sustainable housing and **Dr Alan March** on bushfire resilient urban design.

**Dr Harry M. Karamujic** recently spent time with the University of Sarajevo and met with the university's Rector, Professor Faruk Caklovica. Professor Caklovica was interested in the Australia educational system and, in September, led a delegation from Bosnia to Australia. The group met with a number of State and Federal Government officials and members of Parliament, and counterparts from a number of institutions, including Melbourne University.

**Professor Chris Ryan (VEIL)** presented public lectures in Tasmania on 'Shaping the sustainable future: EcoDesign to EcoAcupuncture' for the Tasmanian government and the EPA. He also ran workshops for professional designers, supported by the University of Tasmania.

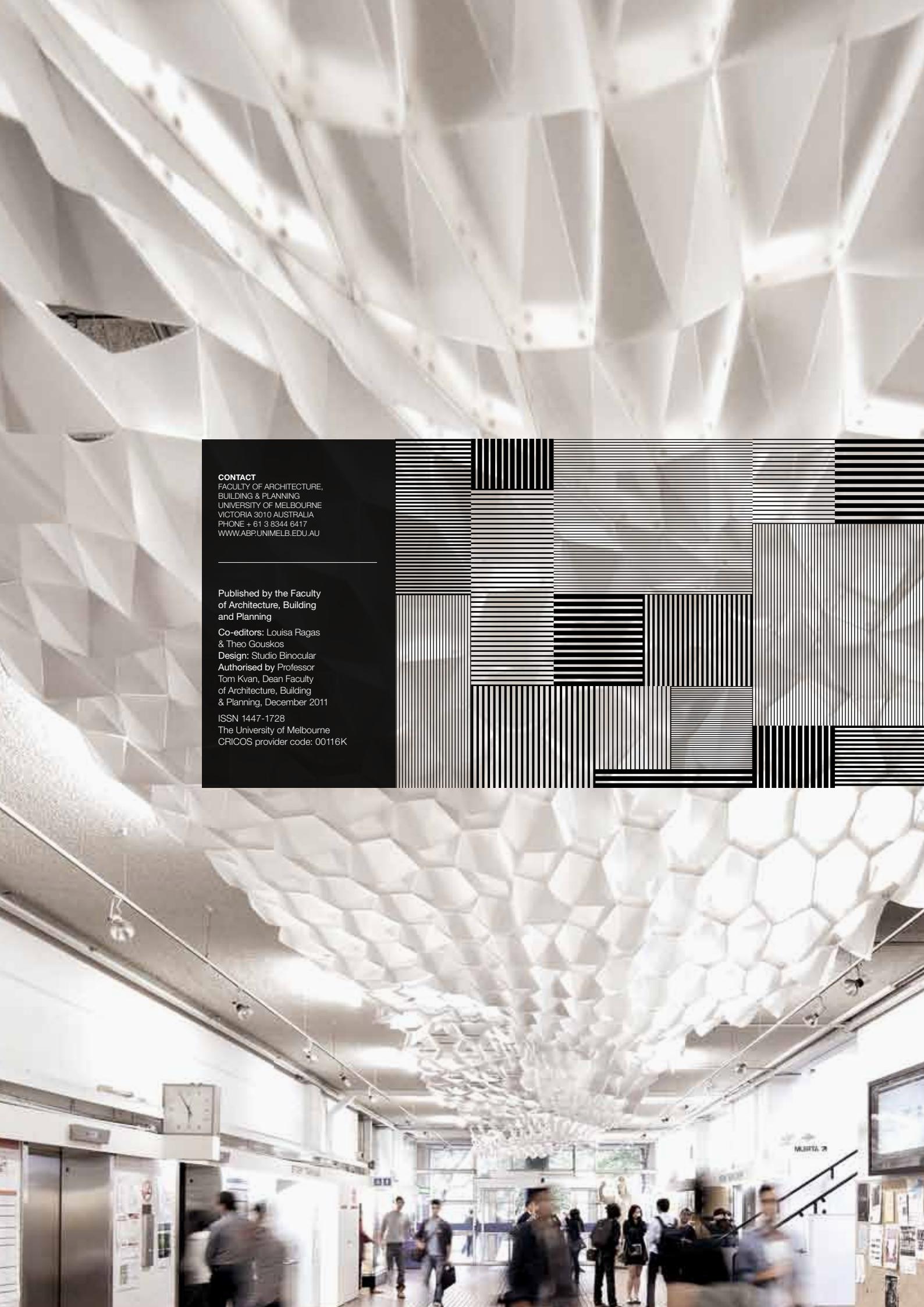
**Professor Kim Dovey** delivered the Robertson Memorial Lecture on changes in architectural education at Curtin University as part of Architecture Week in WA. He also presented a seminar on open-plan schools for research students.

**Professor Richard Tomlinson** and **Professor Kim Dovey** travelled to Mumbai in September with 16 MSD students on a Travelling Studio to work with the NGO SPARC and National Slumdwellers Federation on informal settlements and slum upgrading.

In October, **Professor Tom Kvan** and **Clare Newton** visited the University of Tokyo and two factories producing prefabricated housing in Japan. The visit was in relation to the ARC funded project **Future Proofing Schools** examining prefabrication in school buildings.

## UPCOMING EVENTS

Our events and exhibition calendar for 2012 is still being finalised. Visit our website early in the New Year for full event details: [www.msduimelb.edu.au](http://www.msduimelb.edu.au).



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