



THE UNIVERSITY OF  
MELBOURNE

Faculty of  
Architecture,  
Building and  
Planning

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[msd.unimelb.edu.au](http://msd.unimelb.edu.au)

# Attrium



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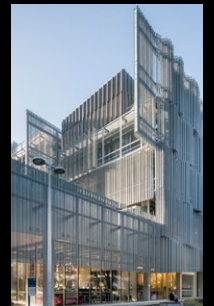
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Inside the Faculty



# From the Dean Julie Willis

**We have our sights set firmly on the future, with the Faculty's Designing Futures strategy now approved and endorsed by Faculty and University Executive. It really is the outcome of an extraordinary collective effort.**



It has been great to see the MSD building once again buzzing with activity, with a range of exhibitions, lectures and events allowing us to engage with the wider ABP community, showcasing the exemplary work of our staff and students.

We have held two Dean's lectures, with large audiences taking advantage of the chance to hear insightful presentations from two international guests. In March, Berlin-based architect Matthias Sauerbruch took us through a portfolio of work that highlighted his long interest in environmental sustainability, with projects that both respected and challenged the surrounding heritage fabric. Then in May, UK-based urban sustainability expert Greg Clark spoke about how cities are responding to population growth, arguing for a national urban policy fueled by incentives for local governments. It was particularly timely coming out of the COVID-19 pandemic.

Continuing an engagement with the Victorian Chapter of the Australian Institute of Architects that stretches back over a hundred years, we were pleased to bring contemporary practice into the heart of our building, hosting the exhibition of entries and jury presentations for the 2023 Victorian Architecture Awards in March.

In May we opened our doors once again for Melbourne Design Week, presenting an exciting array of events in partnership with the National Gallery of Victoria.

The bi-lingual Landscape Architects as Change Makers exhibition and the inaugural ArchitectureAU Award for Social Impact showcase (see feature article on p.4) focused on design that positively contributes to environmental, economic and cultural futures. A panel discussion on the future of the suburbs brought together experts and policymakers from across the state, and the Design Making – Making Design AR exhibition brought student designed prototypes to the streets of Melbourne with an innovative display of augmented reality street posters.

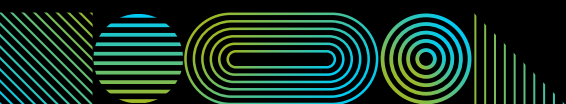
We also hosted the New Horizons: Through Darkness comes Light exhibition in the Dulux Gallery, which was presented as part of a significant body of collected work undertaken within the Faculty that examines the influence of European emigres on Australian architecture, interiors and urban form.

With international travel back in full swing, I was very pleased to be part of a broader University of Melbourne delegation to Kuala Lumpur, Jakarta and Singapore, where I was able to catch-up with some of our alumni.

It was also a privilege to join some Faculty colleagues to attend the opening of the Venice Architecture Biennale, which presented works that provoke new ideas and ways of seeing architecture, space and place.

Finally, we mark the halfway point of the year with another iteration of our long-running MSDx exhibition. It's always a pleasure seeing the looks of excitement from our students who really take pride in the work they have produced.

I hope you enjoy this edition of Atrium and have a safe rest of the year.



# Foregrounding the process of design for good



**Architecture and design should be celebrated beyond aesthetic value – the impact on community, connection to ethics and contribution to the common good are just as important measures of success. That thinking was the impetus behind the inaugural ArchitectureAU Award for Social Impact, the only national recognition of this type of work in Australia.**

An exhibition featuring the 39 shortlisted entries (from a total of 139 submissions) to the award was held at the Melbourne School of Design during Melbourne Design Week in May. The award and exhibition were made possible through a partnership between the Faculty of Architecture, Building and Planning and ArchitectureAU, Australia's leading online resource for architecture and design publishing.

Associate Professor Rory Hyde was a driving force behind bringing the awards to life and was jury convenor for the inaugural award. "The goal of these awards is to celebrate projects that are doing really important work. We want to foreground the process, not just the outcome. Often the process involves co-creation, with valuable consultation done with the communities who will actually be using those projects," Rory said.



TOP RIGHT: BHOLU 17 PRESCHOOL, THE ANGANWADI PROJECT, AHMEDABAD, INDIA. IMAGE BY ELLIE GUT-SILVERMAN.

LEFT: PUNTUKURNU AMS HEALTHCARE HUB, KAUNITZ YEUNG ARCHITECTURE, NEWMAN, EAST PILBARA, WA. PHOTO BY ROBERT FRITH ACORN

BOTTOM RIGHT - WAYSS YOUTH TRANSITION HUB COMMUNAL AREA, BENT ARCHITECTURE, PAKENHAM, VIC. PHOTO BY TATJANA PLITT.

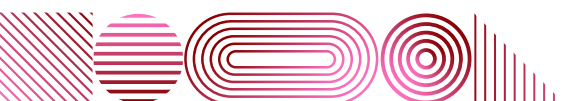
The jury was comprised of academics and industry leaders: jury chair Katelin Butler (Editorial Director, Architecture Media); Troy Casey (Director, Blaklash Creative), Esther Charlesworth AM (Professor of Architecture, RMIT, and Founder of Architects Without Frontiers), Ben Gauntlett (Disability Discrimination Commissioner, Australian Human Rights Commission), and Jeremy McLeod (Founder, Breathe).

The shortlisted projects all point the way forward to new ways of doing architecture, and new roles for architects. The projects submitted ranged from healthcare centres in remote communities, to innovative solutions for social housing, to transformations of sites for inner city learning. Academics from the faculty were involved in the creation of one of the shortlisted entries, the [Yalinguth app](#) - an immersive audio experience developed by a team including A/Prof Janet McGaw and A/Prof Jillian Walliss and partner organisations including the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation and RMIT.

One of the standout projects is the Puntukurnu AMS Healthcare Hub, designed by Kaunitz Yeung Architecture and built on the land of the Nyiyarparli and Martu people in Newman, Western Australia. The state-of-the-art healthcare facility was developed in a co-design process with elders and the community, leading to a striking design that places people, Country and culture at the centre. The hub's CEO Robby Chibawe reflected that the "respectful and collaborative approach with the Martu Elders and communities has created a deep sense of ownership and pride in our new remote clinics."

Another is the WAYSS Youth Transition Hub designed by Bent Architecture and built on the land of the Boonwurrung people of the Kulin nation in Pakenham, Victoria.

The Hub provides a sanctuary and support to young people who are on the brink of homelessness, with the home design enabling privacy and common spaces for connection to nature and community. Stephen Nidenko from WAYSS said that "the design of this place sends a message to each young person that they are valued, and it allows them to work through the trauma they have experienced, supporting them on a path to a meaningful and fulfilling life."



# Collecting histories to shape our future

The Miles Lewis Heritage Building Materials Collection features over 300 objects used in Australia in the nineteenth and twentieth centuries. These objects demonstrate the evolution of construction materials and techniques in Australia, and of global influences on Australian architectural methods.

The collection was generously donated by Professor Miles Lewis, an architectural historian with a long association with the Faculty of Architecture, Building and Planning. Prof Lewis curated the collection, supported by vast volumes of supporting material in his personal collection, and donated the objects to the university so that they could be used as practical teaching and learning materials.

According to Naomi Mullumby, librarian for the Faculty of Architecture, Building and Planning, the collection documents Melbourne's history through an architectural lens.

"The ability to collect our own histories and build our own collections is what's going to shape us in the future," Ms Mullumby said.

An ongoing project to enable access to this unique collection through digitisation was recognised with a launch event in March, attended by key stakeholders and supporters of the project.

The digitisation process involved capturing a large number of images that cover every angle of an object – from nails and bricks to roof tiles and ceiling vents – which are then stitched together to create a 3D model. The team is currently working out the best way forward to ensure that these files are preserved in the best condition for use in research and teaching as technology inevitably develops in the future.

A wealth of resources on the project are available on the project website, including interviews with Prof Lewis and the project team.

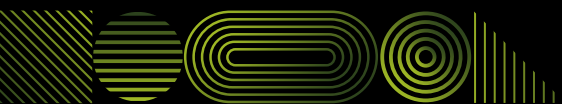
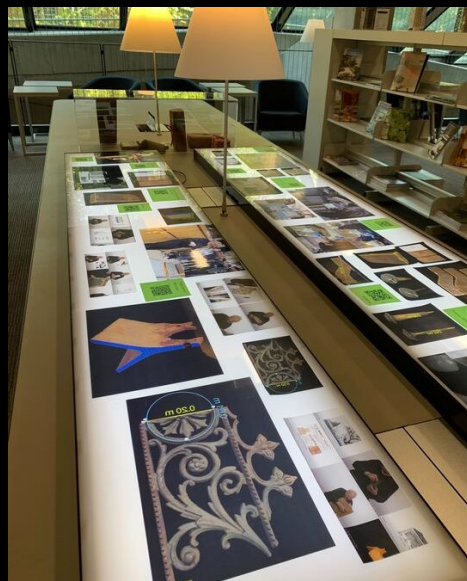
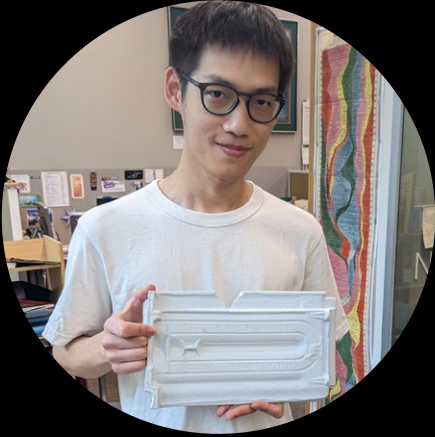


BOTTOM LEFT: 3D SCANS OF OBJECTS IN THE MILES LEWIS HERITAGE BUILDING MATERIALS COLLECTION. PHOTOGRAPHY, 3D CAPTURE AND PHOTOGRAMMETRY BY S-I PROJECTS.

MIDDLE LEFT: STUDENT INTERN ERIC XIE HOLDS A TILE CREATED FOR THE EXHIBITION USING 3D MODELS TO MAKE IT WHOLE AGAIN. IMAGE BY NAOMI MULLUMBY.

MIDDLE RIGHT: PROJECT PARTNERS BELINDA YOUNG, THEO BLANKLEY, JULIE WILLIS, HANNAH LEWI, NAOMI MULLUMBY, MILES LEWIS, IAN ROBERTSON, ROGER BLYTHMAN, MEHER BAHL, BEN WATERS AT THE EXHIBITION LAUNCH. IMAGE BY JASMINE BUDISA.

BOTTOM RIGHT: MILES LEWIS COLLECTION ON DISPLAY AT THE ABP LIBRARY. IMAGES BY NAOMI MULLUMBY.



# Transforming and reclaiming public space through ‘junk tectonics’

**Amelia Griffin-Toovey** is a Master of Architecture graduate who was recently awarded the ArchitectureAU Prize for Unbuilt Work for her design thesis project titled *Junk Tectonics, Feral Communities: The Metamorphosis of the Mildura Golf Club*.



The project proposes the transformation of the existing site of the Mildura Golf Course by utilising existing infrastructure and landfill site. The jury commended the project for using “an existing site to tackle urgent and complex issues of environmental and human ethics, experimenting with materials and space to turn an exclusionary, degraded landscape into an inclusive, thriving community.”

Amelia’s work was the outcome of a single semester thesis subject, with students asked to select a town along the Murray River and developing a topic of interest independently from there. Her supervisor Virginia Mannering described her choice of the Mildura Golf Course as a site of investigation as strong and inventive.

“Amelia’s project was risky but well tested, which is what you want in a thesis. She was able to take interdisciplinary theories with connections that weren’t immediately apparent, but she managed to bring them together in a way that was relevant to an architectural project,” Virginia said.

Amelia formulated the project during Melbourne’s lockdown period in 2021 and credits long walks taken during this time as an integral part of her design process, allowing her to process her thoughts as she walked along the Merri Creek or the Yarra River.

“One day I was so stuck on how to pull the threads of landfill, extraction, and golf courses together conceptually and within the design and structure of the project. Eventually, I sat on a rock and typed and typed paragraphs of thoughts into my notes app as the problem unravelled,” she said.

The theories that Amelia chose to underpin her work are feminist ecological theory, extraction theory, and an examination of spaces that are socially and culturally exclusive, with Amelia identifying golf courses as a prime example of traditionally exclusionary spaces. Mildura Golf Course was chosen particularly because of its history as a town that only exists because of a foreign irrigation system that was imposed on the landscape.

“That allowed a really arid landscape to become agricultural and fruitful, with the soil and everything changing at the expense of the river. There are around 45 golf courses along the Murray River, and most of them are reliant on water from the river, which is now in complete ecological crisis with not enough water available for farming.”

Amelia created the term ‘junk tectonics’ to describe a subversion of the existing hierarchies implicit in the exclusionary space of a golf course, and to “celebrate ecologies, communities and junk.”

Her proposal was to use the waste material from the site itself in its rebuild, for example incorporating colourful rubber of discarded golf balls as surface materials, and plastic bottles in the construction of gabions, or retaining walls for the site. Virginia noted that this was a good example of how Amelia was able to apply creative problem solving to built spaces. “She presented excellent prototypes on Zoom, I think she asked everyone in her apartment complex to collect their plastic bottles so she could make a prototype in lockdown. It was really good, resourceful thinking.”

A creative approach to reclaiming public spaces was demonstrated with the occurrence of picnics at Northcote Golf Course during lockdowns, with Amelia citing a community effort to convert the course into a public park. “It’s complicated like everything is, because of course people like playing golf as it gets them out in nature. It really ties into the question of how we tame and curate nature, and why it is that we want to see sweeping hills of grass that are highly unnatural in Australia and are really just tied to a colonial landscape. I hope the reclamation of public spaces like golf courses are the start of reconsidering these spaces and how we can best use them.”

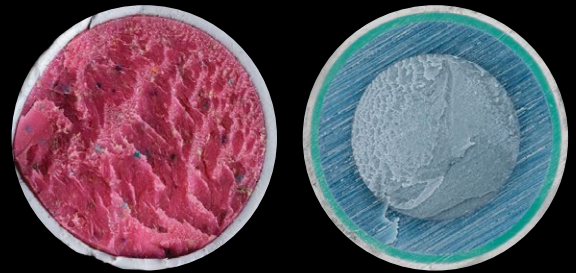
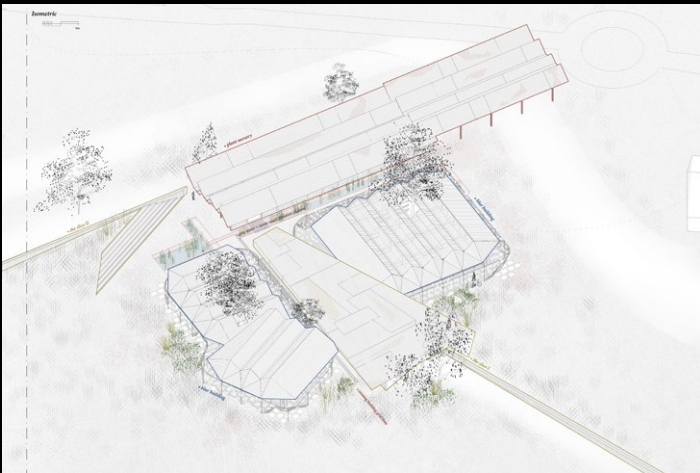




TOP: JUNK TECTONICS, FERAL COMMUNITIES  
THE METAMORPHOSIS OF THE MILDURA GOLF CLUB.  
IMAGE BY AMELIA GRIFFIN-TOOVEY.

BOTTOM LEFT: A FINAL DRAWING FROM THE PROJECT.  
IMAGE BY AMELIA GRIFFIN-TOOVEY.

BOTTOM RIGHT: CROSS-SECTIONED GOLF BALLS THAT  
INSPIRED THE PROJECT PROCESS. IMAGES BY JAMES  
FRIEDMAN.



# Future housing solutions in the flood context

**Leif Canuto is undertaking his final subject before graduating with a Master of Architecture – the Shepparton Design Studio led by Associate Professor Rory Hyde. The subject is a collaboration with Beyond Housing, Nightingale Housing and the Shepparton community, presenting students with a design brief to find innovative housing solutions for the town. We spoke to Leif about the studio and his ambitions for the future.**



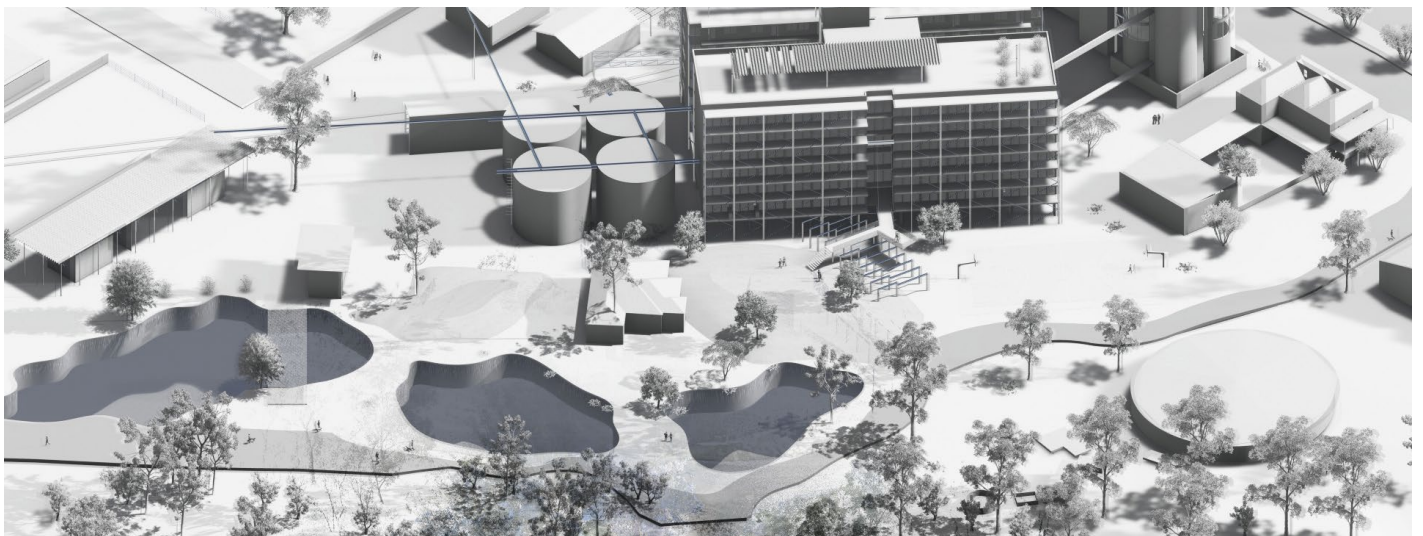
## **What made you want to undertake this design studio for your final subject?**

I'm from a town just north of Lismore in New South Wales and it was flooded really badly. I was initially thinking of doing my thesis on something to do with Lismore flood recovery, and then this studio popped up and Rory (Hyde) explained to me that the learnings you can get and apply to a flood context like Shepparton is applicable in other towns. So that inspired me to think about I could develop a brief that might have replicability across Australia. What I'm really enjoying about this studio is the real-world implications; to feel like I'm contributing to research and development into something that has tangible outcomes.

## **What were your impressions after the initial field trip to the region?**

For my project I've decided to focus on Mooroopna, which is kind of the sister town to Shepparton and gets less of the press and attention, even though they were heavily impacted by the recent floods. I've actually gone back on my own accord twice since the initial site visit with the class. I've kind of built a rapport with people in the town, and I've found that I can glean so much useful information from a simple conversation in the pub compared to poring through dry council reports.

I was talking to a real estate agent there, one of around four in town. He had at least 80 houses on his books that were out of commission because of the flood damage. People haven't been able to move back into their homes, so there's all this homelessness that isn't as visible because its people staying on each other's couches. It isn't as visible or visceral, but it's just as problematic.



TOP RIGHT: 3D SCANS OF THE FLOOD PLAIN CONTEXT. IMAGE BY LEIF CANUTO.

BOTTOM LEFT: AXONOMETRIC RENDERING FORM EARLY DESIGN WORK FOR THE PROJECT. IMAGE BY LEIF CANUTO.

BOTTOM RIGHT: PHOTO ESSAY OF MOOROOPNA SITES. IMAGES BY LEIF CANUTO.



### What do you think the way forward is for a flood affected town like Mooroopna?

I'm looking particularly at what happens with significant historical buildings that remain in the flood plain. For example, in a town like Lismore the historic centre of the town is the most affected, and these spaces make up so much of the cultural identity of the town. And it's the same with Mooroopna, where the oldest site in the town, a flour mill from the 1870s, is one of the most significant cultural artefacts and it sits in a high-risk flood context.

I'm looking at how to adapt these older buildings and find appropriate uses for them in a way that corresponds with the town's identity. Like doing subtle tweaks to the fabric of the buildings with retrofits so that floodwaters can pass through and won't necessarily do that much damage.

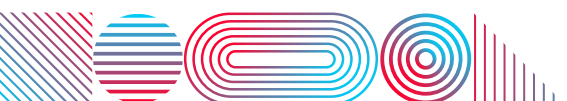
It seems that within the flood context there is a drought of ideas. When recovering from that traumatic experience people tend to gravitate towards making things how they were before. But there's a real opportunity in that rebuilding process to make improvements, and to mitigate the damage that happens in the next event. It's kind of like a cognitive dissonance that means people go into the pattern of thinking that these events are just outliers and won't happen again. But you know, in Lismore it's happened three times in five years.

### And how will you take these learnings with you into the future?

I've realised that I've basically lived my entire life within a flood context. I probably spent about 15 days of the school year at home because I couldn't get to school due to flooding. I'm half Italian and my Italian family is in Venice where it floods every year. Over summer I led the reconstruction of my mother's flooded house in Mullumbimby, just north of Lismore, and through that I really saw that there is massive demand for architects to work in this space of climate adaptation.

There are a few architects working in that space already, like the Brisbane based firm James Davidson Architects. They've produced a lot of the flood guidelines and are pushing hard to get some kind of climate adaptation put into the building code, and they also do some amazing advocacy work and pro bono assessments after floods to give recommendations on improvements.

So that kind of pathway is what I'd like to pursue, finding a way to incorporate an architectural service specifically targeting climate adaptation and flooding.



# Collaboration and engagement the keys to design success

**Saran Kim is an exemplary graduate of the Faculty of Architecture, Building and Planning, having been awarded several distinctions and scholarships before graduating with a Master of Architecture at the end of last year. She has since worked in subject design and research projects at the faculty, and in a graduate position at architecture and design firm Architectus. We spoke to Saran about being this year's recipient of the DesignInc Positive Legacy of Design Award, and important lessons she has learnt about collaboration.**



## **What was your reaction when you found out you had received this award?**

It was a nice surprise! I see the prize money as an investment in my future learning that will enable me to buy new technical equipment and books, and probably travel also. My understanding is that I was awarded for my thesis, which was based on research on Indigenous healing places in association with Associate Professor Janet McGaw, Associate Professor Alisdair Vance and Uncle Herb Patten (read more on p. 16).

It was really the process of designing with Indigenous stakeholders that made the project special, so for me the award represents the collaboration with academics, Elders, Knowledge Holders and community members who generously shared their knowledge about Indigenous community engagement and healthcare.

## **Do you think it's important for designers and architects to consider involving participants in the design process?**

It's important to think about the language we use - we are not designing *for* them, we are designing *with* them. Of course it depends on the project, and the way that people want to work and the level of engagement they want to have, but I think it's all about finding common ground and being respectful.

With all projects, including projects with non-Indigenous stakeholders, it's about being able to listen to what participants say and not to claim that it's all about your work, it's an outcome of the proactive relationships that you form.

I'm thankful that I got to meet Indigenous stakeholders and had the opportunity to start building relationships with them. Although I'm not at the stage as an architectural graduate to directly engage with Indigenous communities or design something with them, I'm in the really fortunate position to start building a network of people and understand where they're coming from, and seeding opportunities for the future.

## **What was your involvement with the Landscape Architects as Changemakers exhibition?**

A/Prof Jillian Walliss approached me about working with her and Dr Heike Rahmann from RMIT to engage with Japanese landscape architects and work with multimedia to communicate their projects. I went to Japan with Jillian and Heike at the end of last year, and visited four key projects, with around half of the interviews with academics and architects conducted in Japanese.

Earlier this year, we also interviewed Australian landscape architects for the exhibition. I edited all of the video content and translated them to be bilingual (English and Japanese), worked on exhibition curation and graphic design in the team and I also planned social media engagement for the exhibition.

I felt a sense of responsibility to ensure that the message of these landscape architects was communicated accurately and thoughtfully, so getting the nuance of words and phrases right was crucial. The exhibition wasn't necessarily just about how beautiful the projects were, but about the role of landscape architects in responding to challenges like climate change, different political and legal frameworks, gender equity, and cultural barriers. It was an eye-opening experience for me.

## **Where do you see yourself fitting into the wider industry, based on your experiences over the past year?**

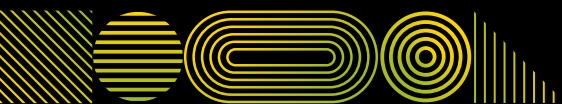
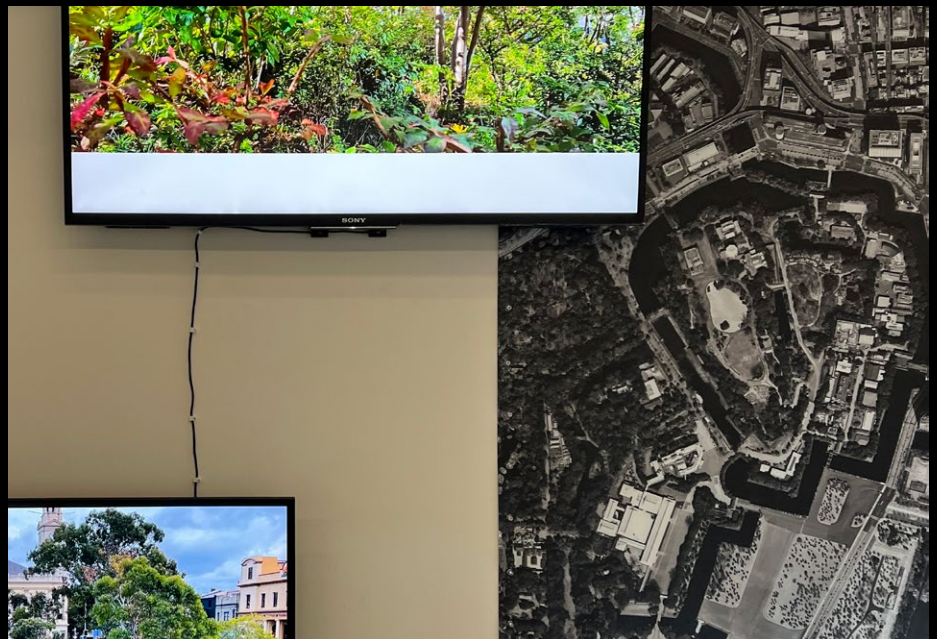
I feel like having an understanding of landscape and being able to push that agenda within architecture is probably as powerful as actually being a landscape architect. For now, I would love to continue my career as an architect and get registered at some point.



I think along my journey, landscape will always be integral for my design approach. And when I work with landscape architects in future, I will have a better understanding of who they are and what they value, which is quite aligned to my own values. So, I can see opportunities for collaboration in the future as well.

**What advice do you have for students who are thinking about pursuing a Master of Architecture?**

I found it really helpful to reflect on what I wanted to get out of the two years, and where I wanted to be in the future. I like to think that university courses act as a springboard to get somewhere, or as a milestone on a never-ending journey of learning.



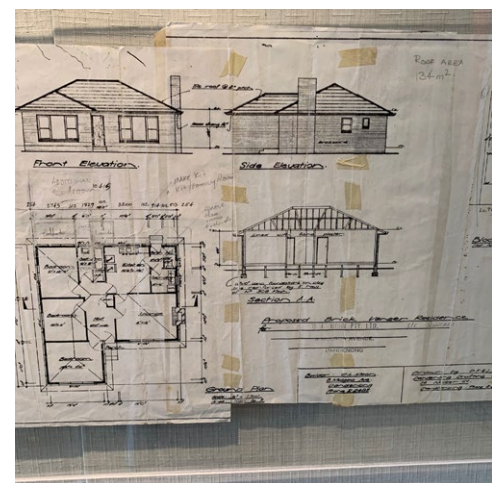
# Re-evaluating how the nation was built

Two recent exhibitions hosted by the Faculty – [Immigrant Networks](#) and [New Horizons: Through Darkness comes Light](#) - explored the significant contribution of immigrants to Australia to the fields of architecture and design, and to the wider project of nation-building that the country underwent in the postwar and interwar periods. We spoke to Professor Anoma Pieris, Associate Professor Andrew Saniga and Theo Blankley about the key themes of the two exhibitions and what they hoped audiences would take away with them.

**Immigrant Networks** was co-curated by an interdisciplinary team from multiple universities, including Anoma and Andrew. Through case studies of postwar labour migrant sites, the exhibition explored how urban and rural landscapes were transformed through a complex interplay of industry, architecture, migration and landscape.

Anoma says there is a need to reevaluate the urban vernacular that we use to describe architecture from this time, by creating a visibility for the temporary housing, industrial spaces and rural environments that were occupied by labour migrants.

“These spaces were created by others, and migrants didn’t have the agency to determine the form of those buildings. But the house then becomes kind of a scaffolding for this project of assimilation, with migrants moving in and making modifications, refusing to conform. And that’s what’s exciting about it.”



LEFT: OBJECTS ON DISPLAY IN THE IMMIGRANT NETWORKS EXHIBITION. IMAGES BY KRISTINE SLAWINSKI.



European-born and trained émigré practitioners faced prejudice and persecution of their approaches and ideals upon arrival - a continuation of the impetus for departure to Australia in the first place.

“These practitioners were still able to be incredibly creative upon arrival, fostering a deeply interconnected, creative and aspirational network of creatives,” Theo notes.

Many practitioners in this exhibition were born in, studied or received citizenship in Austria or Germany, so classified as enemy aliens to the UK government upon arrival in Australia. They were interned in isolated rural camps such as Tatura in Victoria and Hay or Orange in NSW, where educational networks were developed out of necessity, with a notable example being classes conducted by Ludwig Herschfield Mack, who studied and taught at the Bauhaus and later taught at the University of Melbourne, educating young internees on colour theory, spatial reasoning, aesthetics and form, and the hybridity of art, architecture, and the built environment.

Practitioners who went through this process of internment continued to embed the avant-garde and interdisciplinary approach of these collective learnings into their teaching and/or practice.

RIGHT: OBJECTS ON DISPLAY IN THE NEW HORIZONS: THROUGH DARKNESS COMES LIGHT EXHIBITION. IMAGES BY JAMES RAFFERTY.



Theo notes that, “this collectivism contributed to an aesthetic and discursive transformation of the urban environment, informed and intensified by the influence of émigrés replicating a typology that they’re used to, or that they wished to translate to or incorporate into the existing landscape.”

A key practitioner in this exhibition, Iwan Iwanoff, is known for his work with simple construction materials of concrete blocks, manipulated and redefined to create plastic, artistic forms.

Iwanoff’s architectural work is notable for the way he embraced the influence of his new environments, primarily in Perth and for a time in Melbourne, with a consideration of the connection between a dwelling and the Australian landscape. His houses often featured large plate glass windows and balconies to capture light and views and provide a theatrical stage for pedestrians to see inside the home.

These exhibitions, which show the complex responses to the expectations of assimilation and the significant transformation of the Australian landscape as a result, teach us much about the undervalued contribution of migrants and refugees in a crucial period of modernisation for this country.

The expectation that migrants would leave their home countries and past selves behind, becoming ‘new Australians’ was pervasive and reduced the sense of self-confidence for new arrivals, so it is important to acknowledge the ways in which assimilation was resisted.

As Anoma reflects: “in that process you strip away language, culture, place-based knowledge and security, and people become sort of infantilised. And these were people with full and fantastic lives. We can use architecture to explore the idea of how people coming with already established cultural pasts reconfigure those pasts in ways, to produce new versions of themselves in Australia.”

In emigrating to Australia many immigrants found themselves working in unusual environments, from the heights of the Snowy Mountains to the far reaches of the South Australian desert. The climate and vegetation made the experience a life-changing event.

As Andrew notes, “a group of Estonians working in Woomera called themselves the ‘Estonian Desert Bushmen’, a collective title that represented their camaraderie that stemmed from enduring the extremes of landscape.”

An important part of reconfiguration was the creation of new typologies as a rejection of the homogeneity of British, or Anglophone culture, that had predominated aesthetic, typological and theoretical practice in the country. This was a theme explored further in the **New Horizons** exhibition, co-curated by Professor Alan Pert, Professor Philip Goad and Theo Blankley.



# Place-based healing the way forward for Indigenous-led health care

Research into disparities in health outcomes for Indigenous youth has led to the proposal of an innovative new model of health practice, asking us to reimagine what health institutions might look like if we incorporate an understanding of connection with Country and Indigenous ways of healing in the formulation of these spaces.





The award-winning essay '[A Holding Place: An Indigenous Typology to Mediate Hospital Care](#)' outlines the aims of the research, and was co-authored by Associate Professor Janet McGaw from the Faculty of Architecture, Building and Planning, Associate Professor Alasdair Vance from the Faculty of Medicine, Dentistry and Health Sciences, and Gunaikurnai Elder, Uncle Herb Patten, who serves on the Governing Board of Elders/Senior People for the [Elder-Governed Indigenous Cultural Practices Project](#).

This research project is one of many funded by the [Medical Research Future Fund](#) through the Million Minds Round in 2019, supporting research into how to best support young Aboriginal and Torres Strait Islander people to overcome significant barriers due to mental health issues. The holding place essay is one of [a number of papers](#) that explore the relationship between culture, place and health.

"Place is central to as a foundation for mental health and wellbeing. Our Elders are interested in finding safe, appropriate and nurturing places where place-based Indigenous cultural practices can happen," A/Prof McGaw said.

Architecture has played a key role in a system that works to exclude Aboriginal people, as hospitals can often be alienating environments. The holding place is then a place that facilitates access to biomedical health care while also supporting cultural therapies within its grounds. It would be a safe place for young people and their families to be with *mob* while receiving care.

Master of Architecture graduate Saran Kim (interviewed on p. 12) was involved in the project, with the research informing her final design thesis. She worked with staff at the Royal Children's Hospital to develop a brief and design vision for a holding place at Travancore. Reflecting on her work with the project, Ms Kim recalled needing to let go of assumptions that people might have about a one size fits all approach to Indigenous health care.

"Rather than having a symbolic idea of what Indigenous design is, it's important to engage in yarns with Indigenous stakeholders and listen to how people connect with Country and find out what they love to do in these places. Building a sense of trust and accommodating or responding to what people want to do is crucial for projects like these to succeed."

This understanding led to her architecture approach evolving to focus on connecting to site through Country, responding to contextual considerations like, "topography, geological conditions, vegetations, ecological systems, movement of water and prevailing winds. So that when people visit this place, they can understand and read the landscape more easily."

Ms Kim also proposed activities for patients that incorporate site-specific activities like traditional weaving. "These provide a way to focus on what they're doing, with sand and grasses, that connects to the cultural therapy approach. These places should encourage people to go out, collect and then store these objects, that they can then make together and display on site."

Another important aspect of these places are the spatial and temporal differences to traditional hospital sites. As A/Prof McGaw explained: "holding places would be proximal to a hospital but just outside its walls, so people can get there easily but not be constrained by it. And they operate on ecological time, not clock time. As Uncle Herb Patten has said, knowing there is a place to stay, to breathe, to yarn, to listen, and just 'be', can be healing in itself."

On co-authoring the article with Uncle Herb Patten: "The best new ideas come from collaborations with a 'critical outside'. It was wonderful to work with a venerable senior Elder, and an Aboriginal psychiatrist interested in providing the best of Indigenous cultural practices and Western health."

The recent Royal Commission into Victoria's Mental Health System has recognised the systemic failures that contribute to the endemic mental health challenges faced by Aboriginal and Torres Strait Islander people with [a series of recommendations](#) including resourcing a Social and Emotional Wellbeing Centre and to establish two new 'co-designed healing centres' for Indigenous communities to support the work of Social and Emotional Wellbeing officers. The project team is working with Victorian Aboriginal Community Controlled Health Organisation (VACCHO), which has been tasked by government to make these recommendations a reality.



# Inside the faculty

## People and news

**Prof Sarah Bell** was appointed to the [ARC College of Experts](#), joining members drawn from the Australian research community.

**Dr Natalie Galea** was awarded the Vic Taylor Best Labour & Industrial Article Award at the 2023 AIRAANZ Conference for the paper she co-authored on gender and working from home during the COVID-19 pandemic, published in the [Journal of Labour and Industry](#).

**A/Prof Janet McGaw**, together with A/Prof Alasdair Vance and Uncle Herb Patten, won the 2023 JAE Best Article (Essay) Award for their [essay](#) outlining how place-based Indigenous cultural practices can address disparities in health outcomes for First Nations young people.

**A/Prof Cathy Oke** was awarded a [Medal of the Order of Australia](#) at the 2023 Australia Day Honours, recognising her long-term contribution to local government and the environment.

**Prof Anoma Pieris** was announced as a [Society of Architectural Historians](#) fellow, awarded to individuals who have distinguished themselves by a lifetime contribution to the field.

**Dr Alberto Pugnale** and **Gabriele Mirra** were awarded the [IASS Tsuboi Award](#) in the category of most meritorious paper published in the Journal of the international association for 2022.

**Dr Pippa Soccio** won the Interior & Renovation Category of the inaugural National Biophilic Design Awards by the [Living Futures Institute of Australia](#).

**A/Prof Jason Thompson** from the Transport, Health and Urban Design Research Laboratory (THUD) was, alongside Investigators from Monash University, awarded in a [ARC Discovery Project Round](#) for a project focused on person-centred design of compensation and rehabilitation schemes following workplace injury.



## Events and exhibitions

### Dean's Lecture Series:

#### **BAUWENDE – Architecture in the climatic turn**

This lecture was presented by Matthias Sauerbruch of Berlin-based studio Sauerbruch Hutton, covering a portfolio of work that has a long and sustained interest in environmental sustainability, as well as heritage, form, representation, and colour. [Read an interview with Matthias here.](#)

### Dean's Lecture Series:

#### **A National Urban Policy for Australia - what can we learn from global experience**

Presented by UK based urban leadership and sustainable urban transition expert Greg Clark, this lecture posed timely questions about how national urban policy in Australia can best respond to the post pandemic challenge of a rapidly increasing urban population. Greg's visit received coverage in [The Age](#) and the [Sydney Morning Herald](#), and on [ABC News](#).

### New Horizons:

#### **Through Darkness comes Light exhibition**

This exhibition, curated by Prof Alan Pert, Prof Philip Goad and Mr Theo Blankley, showcased the work of European emigres, including Perth-based architect Iwan Iwanoff and a series of designers, architects and artists who practiced in Melbourne from the 1940s to the 1960s and helped transform the design cultures of Australia post-WWII.

#### **Immigrant Networks exhibition**

An interdisciplinary team from multiple universities collaborated on this exhibition exploring how the urban and rural landscapes of Australia were significantly transformed due to the contribution of migrant labour through nation-building programs post WWII. The team was led by A/Prof Anoma Pieris and A/Prof Andrew Saniga.

#### **Landscape Architects as Change Makers exhibition**

This bi-lingual exhibition showcased projects by award-winning landscape architects from Japan and Australia. Co-curated by A/Prof Jillian Walliss and Dr Heike Rahmann from RMIT, in collaboration with Saran Kim, it presented a deeper understanding of how landscape architects achieve outcomes that positively contribute to environmental, economic, and cultural futures.

### **Ableist Cities Symposium**

This inaugural one-day symposium brought together architects, designers, city planning experts and disability advocates to discuss what needs to change to make our cities accessible. The timely symposium was co-convened by A/Prof Peter Raisbeck, A/Prof Derlie Mateo-Babiano and Dr Raelene West from the Melbourne Disability Institute.

### **Victorian Architecture Awards:**

#### **Exhibition of Entries and Presentation to Juries**

Presented in partnership with the Victorian Chapter of the Australian Institute of Architects, the Glyn Davis Building was host to the annual exhibition of entries and presentation to juries, bringing contemporary practice into the heart of the building and offering students key insights and connections into the profession.

### **Melbourne Design Week**

In partnership with National Gallery of Victoria, MSD hosted a series of events and exhibitions that presented innovative solutions to design problems. Highlights included panel discussions on the future of the suburbs and the impact of AI on the future of design.

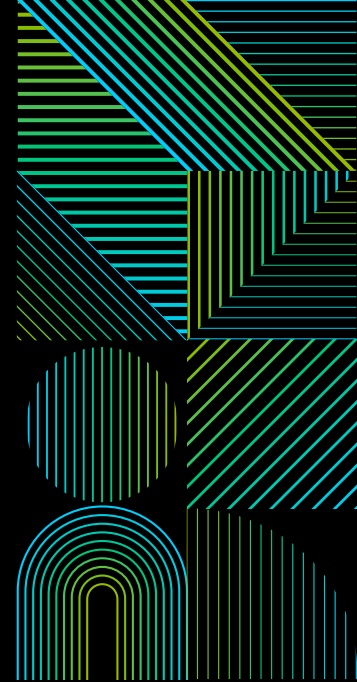
### **Miles Lewis Heritage Building Materials Collection launch**

The ABP Library hosted an event to officially launch an ongoing project involving the display and digitisation of over 300 objects in the Miles Lewis Heritage Collection, with attendance from project partners S-I Projects and the Vera Moore Foundation.

### **International Womens Day**

The Faculty marked International Women's Day with a screening of the evocative documentary 'The Leadership', followed by a panel discussion on women in leadership featuring leaders from the Faculty of Architecture, Building and Planning and the Faculty of Engineering and IT.





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**Front Cover Image:**  
Slide projector from the  
Ernest Fooks archive on  
display in the New  
Horizons: Through  
Darkness comes Light  
exhibition. Image by  
James Rafferty.

**Back Cover Image:**  
3D scan of a handmade  
brick with impressed  
heart shape from the  
Miles Lewis Heritage  
Building Materials  
Collection. Photography,  
3D capture and  
photogrammetry by  
S-I Projects.

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