



THE UNIVERSITY OF
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Faculty of
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Attrium

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From the Dean

Julie Willis



It's my pleasure to introduce the 50th edition of Atrium, and the final with me in the role of Dean. After (almost) ten rich and fulfilling years leading the Faculty of Architecture, Building and Planning, this year I have moved to a new senior role at the University of Melbourne as Assistant Vice Chancellor, Strategy Implementation.

I feel honoured to have served as Dean of the Faculty. It has been a delight to see hundreds of students engaging with us during that time and then go on to do extraordinary things. Our graduates play an enormous role in our ABP community, and I'm proud to have played a part in strengthening the bonds with and between our large network of graduates around the world.

Your achievements and impact as alumni are a source of pride for the faculty and for the university as a whole. The friendships formed and maintained through alumni gatherings and initiatives have been equally important, and a source of joy and community for many, including myself.

Having the opportunity to tell a small fraction of these stories through Atrium has been a rewarding part of my role as Dean of the Faculty, and for all the staff involved in putting together this publication. These stories allow us to spotlight important work, celebrate achievements and provide connection and inspiration for others working or studying in the built environment fields.

In this issue, Philip Goad reflects on the life and legacy of distinguished alum Daryl Jackson who he has previously and aptly described as a 'titan of Australian architecture'. Jackson's architecture had an impact around the world but made a particularly lasting mark on both Canberra and Melbourne, with his designs spanning everything from housing to skyscrapers and stadia.

We also share the story of a group of students who won the international ULI Hines Student Competition Asia Pacific. Their project proposed a Masterplan for the redevelopment and revitalization of the Nanpu Bridge (Pudong side) district in Shanghai.

Dr Judy Bush gives us an update on her latest research work which is focused on nature-based solutions to address the climate change biodiversity nexus in cities.

This year we were delighted to host designer and artist Alison Page's first solo exhibition in the faculty's Design Gallery. We have selected some highlights from the exhibition to include in this issue's photospread. I hope that many readers had the opportunity to see the exhibition in person. For those outside of Melbourne, the images capture a snapshot of the breadth and power of Alison's work as she draws on ancient and contemporary stories to connect to Country.

The faculty welcomed another special guest this year, Kjetil Trædal Thorsen, co founder of Snøhetta. In this issue's feature article, we take a closer look at Thorsen's philosophy of how architecture and design can act as catalysts for cultural transformation and social sustainability.

We also touch base with Karina Price who completed a Master of Architecture and Master of Landscape Architecture in 2025. She received the Steve Calhoun Scholarship and talked to us about how it enabled her to enrich her thesis with research-related travel.

And finally we meet with another recent alum, Master of Architecture graduate Sophie Adsett. She completed her studies in 2024, and we caught up with her to learn more about her outstanding undergraduate pathway that included international study at TU Delft and the London School of Architecture.

As a graduate of the Faculty myself, I look forward to continuing to connect with colleagues and graduates across the globe, albeit not as Dean, but as a fellow alum and as a colleague within the built environment community.



Architecture as a catalyst for collective futures

with Kjetil Trædal Thorsen

— MELINDA BARLOW



Earlier this year, the University welcomed renowned architect Kjetil Trædal Thorsen to Melbourne as keynote speaker for the Melbourne School of Design's (MSD) 2026 Dean's Lecture Series. Thorsen is a founding partner of global transdisciplinary practice, Oslo's Snøhetta, and this was his first time speaking at the University of Melbourne.

Snøhetta has developed a comprehensive approach to its architectural legacy, grounded in its people-first approach. "At the very beginning, people are of course the reason for everything," Thorsen explained. "Diversity is a way of securing a stable future. If we have that as a continuous driver, it's most likely that architecture will create situations that last longer than us."

Professionals such as architects, urban planners and landscape designers are in a unique position today to act on the challenges of our time and create transformative design solutions and robust community and environmental connections that will shape a more sustainable future for all. Thorsen's belief is that design, driven by the broader human experience, is crucial. "We learn how to see, through where we are, and that perspective is context that tells us how we should move forward."

Shaping inclusive futures

By defining the creative potential of a project's future and developing a built environment from that perspective, Thorsen believes projects will often result in a more inclusive space or precinct for the people. "We were lucky to win the contract for the Library of Alexandria as one of our first projects. It was massive for us, lasting

12 years from beginning to end." Like most projects there was criticism. "They asked why we would build a library in a city where 50 per cent of the population is illiterate. Our response was; 'that's exactly why'."

Thorsen reflected on the enormity of the artistic elements of the project in his address. "We went into the quarries and trained stonemasons in Egypt to hand carve this huge 30,000 square metre stone wall. We were with them all the way, at every sign and symbol, with different characteristics, with 200 different languages collected in a wall; and you recognise something from your own history, from your own culture just by visiting." The library was a success, attracting people who hadn't been in libraries before. "We've done post-occupancy studies and visitation increased dramatically."

As evidence of ownership, Thorsen described how the public of Alexandria protected the building from damage during the Arab Spring pro-democracy protests of 2011. Their's was action that staked the claim on it as 'our building, it belongs to us'. As Thorsen said, this defines it as not just a library, but a cultural building.

MELBOURNE SCHOOL OF DESIGN'S (MSD) 2026 DEAN'S LECTURE SERIES PRESENTS KJETIL TRÆDAL THORSEN, CO-FOUNDER OF SNØHETTA. PHOTOGRAPHY: EDT STUDIO | WWW.EDTSTUDIO.COM.AU



“

How important is laughter in architecture? Or punk production - how many of you dare to break the law in architecture every day? All these things come together when we do the projects, when we sit in groups, when we do creative work.”

– Kjetil Trædal Thorsen

Designing for unknown futures

The development of a project from a place of creative inspiration rather than a practical brief may hold the key to innovative solutions for the built environment of the future. “We have a very specific idea-to-concept work process at Snøhetta. We established a book on what we do when we are at our best, to let people go into their creative minds.” According to their approach, a series of drivers have to be in place to make that happen. “One of them is liberating laughter - how important is laughter in architecture? Or punk production - how many of you dare to break the law in architecture every day? All these things come together when we do the projects, when we sit in groups, when we do creative work.”

Snøhetta’s work on the Oslo Opera House exemplifies this. “The typology of an opera house changed by saying ‘make it

publicly accessible to the extent that you haven’t seen in opera houses before’.”

The approach was punk production in action - leveraging the design from the perspective of art rather than architecture.

“The whole roof structure is a piece of art, and art does not follow building regulations. It’s not architecture. It’s art. You can do what you want.” By collaborating with artists and making a roof that was accessible to a wider audience - that could be populated for an outdoor performance for example - the art in the design is the element that attracts new user groups and the facility itself is equipped with broader, longer-term functionality.

“Everything we plan, everything we design, is for unknown futures. The creation of your basic surrounding is a way of trying to browse the zeitgeist of a society and translate that back into a situation that is a generous gift back to the public.”

MELBOURNE SCHOOL OF DESIGN’S (MSD) 2026 DEAN’S LECTURE SERIES PRESENTS KJETIL TRÆDAL THORSEN, CO-FOUNDER OF SNØHETTA. PHOTOGRAPHY: EDT STUDIO | WWW.EDTSTUDIO.COM.AU





Culture as a Genuine Creative Origin

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Alison Page: Creative Shape Shifter

— SOPHIE HILL

Designer, filmmaker and artist, Alison Page showcased her first solo exhibition in the Design Gallery from 16 May to 1 July this year.

In 'Alison Page: Creative Shape Shifter', Page explored the ancient and contemporary stories that drive her design process. The exhibition tracked her 25 year design practice, showcasing earlier projects that focus on what Aboriginal design is, through to later projects where her focus shifted to an exploration of how Blak design can inform everyday Australian life.

The diverse range of design on show included objects, images and films, encompassing interiors, landscapes, public art and furniture, through to jewellery and a coffee maker.

Page is motivated by a strong entrepreneurial vision and by the ways in which design can shape social and environmental justice for Aboriginal people. Her designs have always contributed to a life force that she believes is vital for both Indigenous and non-Indigenous people to connect to Country.

EXHIBITION CURATED BY ALISON PAGE
AND A/PROF JILLIAN WALLISS.
PHOTOGRAPHY: STEPH IRVINE






Striving for better ways in regional landscape design

— MELINDA BARLOW



A scholarship proved life-changing for recent graduate, Karina Price. The funding enabled her to travel overseas in 2025 to engage with other landscape practitioners and cultural groups as part of her thesis research. The learnings strengthened her transition into the workforce and provided experiences that will shape the trajectory of her career.

While undertaking dual degrees in Architecture and Landscape Architecture at the University of Melbourne, Karina received the Steve Calhoun Scholarship. This supports student travel to advance research and collect data and source material relevant to the Master of Landscape Architecture thesis.

Karina's initial work focused on regional landscape interventions and how landscape practitioners can better understand and work with regional spaces. Her thesis topic was 'Place: an exploration of regional practice methodologies'. "I was looking at how landscape architects operate in regional areas, questioning our biases, and discovering better ways to work with the people who use these spaces."

She started close to home in Ballarat, Victoria. "Some recent landscape architecture projects in Ballarat weren't as well received by residents as they could have been, so that was a bit of a catalyst." Thanks to her scholarship, Karina was able to explore different methodologies and cultural approaches to design internationally.

Exploring the New Zealand context

Wellington and Christchurch were of particular interest because they appeared to have some design parallels with Australia, but Karina was interested in the differences. "The population size is different, as well as the political, statutory and cultural context. They have laws enabling designers to interact more with consultants and traditional knowledge holders. There are people on staff happy to lend cultural knowledge that we just don't have here."

Karina interviewed five different landscape practitioners about their designs for people and 'place', then visited the sites to 'people watch'. "I did a heap of drawings and observed how people interacted with designed landscapes. It was a great use of my time and it shaped my research."

Karina found the different ways of working to be progressive. "They work together with different local Mana whenua, or Māori communities, in ways that we're still working towards." She synthesised her methodology through the wealth of insights gained from the local practitioners, their work with community, and her own notes and observations. "My research was working out how to take that knowledge and future thinking and create a guide to work towards as designers - translating what works for New Zealand designers into the Australian context."

Prioritising community in regional practice

One of Karina's key findings was the importance of community involvement over consultation. "Rather than consulting them at the final stages of concept design, the community needs to be involved early on - to unpack the site's history and find its stories beyond desktop research - by speaking to traditional knowledge holders and people in place." This could be as simple as appointing two stewards or community representatives as touchpoints. "A traditional knowledge holder and a local representing people who'll use the space in the future would be excellent. They would act as your guide to ensure your design is going to be well received by the community."

Karina took her ideas back to where her exploration began, developing a conceptual proposal and community consultation strategy for a site in Sebastopol, Ballarat. "It was a small-scale local park that used the New Zealand developed design methods to reveal the built and natural history of the site, based on some of the stories I could uncover."

PHOTOGRAPHY:
KARINA PRICE
HEADSHOT PHOTOGRAPHY:
TARA MOORE



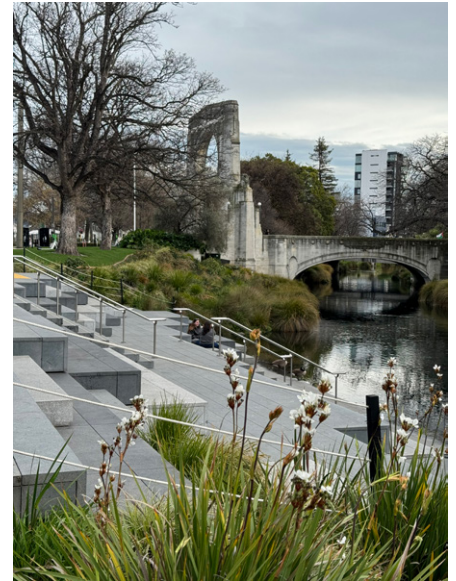
Opportunities for change

Working on her thesis in the final stage of her degrees was transformative. “I was interested in examining my own biases as a designer, and I think I came into it a little critical of the way city-based designers might perceive regional areas. But through trying to develop these strategies, I realised there were a lot more barriers in place preventing people from engaging in the way that I hoped we designers could.”

Now a working professional, Karina feels more hopeful that Australian designers will find new ways of working. “I learnt so much

from New Zealand practitioners about what we could do differently and none of it was out of left field. We’re almost there, we just have to make a few changes to elevate our practice to match what they have in place as standard.”

Karina Price completed a Bachelor of Design with dual majors in Architecture and Landscape Architecture at the University of Melbourne in 2025. While studying, she worked at a small residential firm as a student of architecture then in a graduate position. She is now a landscape architect at a larger multidisciplinary firm.



TE PAPA ŌTĀKARO AVON RIVER PARK' BY BOFFA MISKEL + LAND LAB + RMM. A LANDSCAPE CASE STUDY KARINA VISITED ON HER TRAVELS

“

My trajectory changed as I became more experienced. When you're a student, it's mainly model making and helping around the office. When you become a project lead, managing consultants, there's a lot more pressure and responsibility but it's really rewarding to watch what you're designing come to life.”



BALLARAT CASE STUDY - YARROWEE TRAIL. ONE OF THE SITES KARINA RESEARCHED TO GAIN AN UNDERSTANDING OF THE WIDER AREA HER THESIS INVESTIGATIONS WERE BASED ON



SEBASTOPOL SITE. THE SITE OF KARINA'S DESIGN, A HISTORIC RESERVE THAT ONCE HOUSED THE CENTRAL PLATEAU MINE



CHRISTCHURCH'S 'RED ZONE' - AN AREA LEFT UNINHABITABLE BY EARTHQUAKES





Students win top honours in global urban design competition

— MELINDA BARLOW

A team from the University of Melbourne's School of Design won the 2026 Urban Land Institute Hines Student Competition Asia Pacific. They took out top honours for their proposal to transform a complex waterfront site beneath Shanghai's Nanpu Bridge into a resilient, nature-integrated urban district.

The Asia Pacific branch of the Urban Land Institute (ULI) has been running the competition since 2022. ULI's intent is to engage young people in creating better communities through increased awareness and multidisciplinary solutions. Their annual student competition invites graduate and undergraduate students from across the Asia Pacific region to join cross disciplinary teams and take on a real-world challenge. Their skill sets comprising architecture, urban planning and landscape design empower teams to solve a problem in an existing urban site in a major Asian city.

ABOVE: L-R THE WINNING TEAM - MIA WOODFALL, KHOA LE, LIHONG SUN, JINGHAN YANG



Designing for climate resilient cities

This year's challenge focused on a 30-hectare site along the Huangpu River beneath the Nanpu Bridge – one of Shanghai's most strategically important yet underutilised areas. With Shanghai continuing to evolve as a global megacity, its rapid growth presents risks of fragmentation, isolation and degradation.

Under the name 'Urban Assembly Lab', the team proposed that 'growth must be guided by climate-resilient strategies that respond to climate change, rapid urbanisation, and increasing infrastructure pressures'. A defining feature of the district is 'a fragmented waterfront precinct and a lack of functioning ecological systems, reinforcing a disconnection between the city and the river'. Led by Mia Woodfall, with Khoa Le, Lihong Sun and Jinghan Yang, the team's concept proposed that ecology and urbanity be intertwined resulting in systems that could function in harmony and live together in the landscape.

Living in the landscape

Urban Assembly Lab's winning concept, Living in Landscape, reimagines the infrastructure-dominated site as a cohesive urban ecosystem that integrates ecology with public life and urban development. Featuring an urban forest, restored river ecologies and activated civic spaces, the project's purpose was to reconnect the city to the Huangpu River through climate-responsive, high-density design.

The intention is for the urban forest to become the organising framework of the precinct, with continuous canopy networks that connect homes, workplaces and civic spaces. These 'ecological spines' create movement towards the waterfront and strengthen biodiversity, while civic common spaces under the bridge improve utilisation of assets such as sports courts, skate areas and boardwalks. Spiral boardwalks flank the river, and the ecological landscape is revitalised through floating wetlands, climate resilient plantings and restoration of native flora. The result is the Nanpu Forest Commons - a new model for urban living.

A collaborative approach to a climate-resilient future

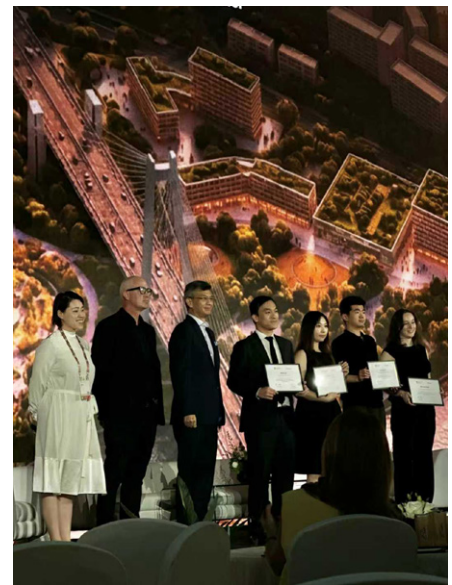
The project was developed through an industry studio, (led by Professional Advisor Michael Powell) and additional support came from faculty advisors Dr David Mah and Associate Professor Julie Miao. On behalf of the team, Mia Woodfall said the experience reinforced the importance of collaboration. "It challenged us to think holistically about how design can contribute to climate-resilient urban futures." Dr Mah said the win highlights the value of cross-disciplinary, industry-engaged teaching.



It challenged us to think holistically about how design can contribute to climate-resilient futures."

The competition brought together 34 teams from 17 universities across 10 countries. The two other finalist teams came from the University of Queensland and the University of Economics in Ho Chi Minh City, Vietnam. The jury panel included eight industry leaders from development, investment, planning and design, with submissions evaluated on design innovation, financial and market feasibility, sustainability and resilience, and overall development vision.

The impact of the competition on the students' futures is significant. The practical experience of being immersed in such a significant project and working and networking in such a vibrant cross sectoral environment is immeasurable. As the winning team, the students of Urban Assembly Lab were awarded a fully paid trip to Shanghai with the opportunity to present at the ULI Asia Pacific Summit, an invitation to a networking breakfast, one-on-one mentorship with Hines leaders, and a 12-month Urban Land Institute membership. The competition, organised by ULI Asia Pacific and global real estate investment manager Hines, concluded at the ULI Asia Pacific Summit in Shanghai on 27 May.



TOP: MIA IN AN URBAN PLANNING WORKSHOP, LEARNING HOW ULI'S SIGNATURE EDUCATION INITIATIVE OPERATES

MIDDLE: THE TEAM RECEIVING THEIR AWARD AT THE ULI APAC CONFERENCE IN SHANGHAI, WITH JURORS QIAO YU, SEFTON CAMPBELL AND JON TANAKA

BOTTOM: THE TEAM ON TOP OF ONE MUSEUM PLACE SHANGHAI, ON A GUIDED TOUR WITH THE HINES TEAM

PHOTOGRAPHY: PHIL KIM, CHAIR OF THE ULI HONG KONG COUNCIL



From University of Melbourne to the world and back

with Sophie Adsett

— MELINDA BARLOW



Choosing a career is rarely straightforward. For University of Melbourne graduate Sophie Adsett however, a tenacious attitude and a willingness to trust in the journey have given her an incredible range of opportunities and experiences. The latest of these is a move to New York to complete a Master of Science in Critical, Curatorial and Conceptual Practices at Columbia University.



In hindsight, Sophie Adsett's pathway to architecture started in high school. Raised in a household on Victoria's Mornington Peninsula that encouraged and nurtured curiosity, Sophie had a natural interest in how the world was made or constructed. "I didn't do art at school, I did a bit of everything else: chemistry, philosophy, biology, math and Italian. I was interested in the environment but mostly I was interested in how people related to the world."

Sophie was offered a scholarship from the Kwong Lee Dow Young Scholars Program for her final two years of high school. The program provides opportunities for Victorian high school students to expand their academic and personal horizons in preparation for university and life beyond.

TOP: A VISIT TO DENMARK AND ARNE JACOBSEN AND ERIK MØLLE'S AARHUS CITY HALL DURING EXCHANGE TO THE NETHERLANDS

BOTTOM: SEEING SNØHETTA'S OPERA HOUSE IN OSLO DURING A UNI TRIP TO THE OSLO ARCHITECTURE TRIENNALE 2019

RIGHT: EXTERIOR COURTYARD OF THE BARBICAN DESIGNED BY ARCHITECTS CHAMBERLIN, POWELL AND BON. "I OFTEN WENT TO SEE NEW EXHIBITIONS, FILMS AND TALKS AT THE BARBICAN DURING MY STUDIES AT THE LONDON SCHOOL OF ARCHITECTURE."

PHOTOGRAPHY: SOPHIE ADSETT



A Kwong Lee Dow Young Scholar

After a gap year spent travelling, Sophie commenced her studies as a Kwong Lee Dow Young Scholar. “Almost everyone from my school went to Monash, Deakin or La Trobe Universities to be closer to home. I wanted to live in the city and study in an environment where intellect is encouraged and with people who are trying out things and operating at quite a high level.” She chose the University of Melbourne where a different scholarship meant she could reside at Janet Clarke Hall on campus starting a Bachelor of Science in 2015.

Her journey towards architecture took shape, in the form of an ‘Introduction to Design’ subject as part of her first-year breadth studies. “I loved the idea that I could do subjects from other degrees. Although I went into science, not really knowing what I wanted to do, I found I loved making models and drawing.” She soon switched to the Bachelor of Environments, majoring in Architecture.

Broadening horizons in Europe

Exploring her new degree, Sophie learned about place and global design, when an international opportunity arose. The Technical University of Delft had an exchange course in English and after a bit of groundwork, she was awarded the University of Melbourne’s Global Scholars grant, spending six months studying in the Dutch city. “It was incredible. The experience taught me about architecture and really opened my eyes professionally to what was going on in the world.”

Sophie returned to Australia in early 2018 to finish her last studio, complete her Bachelor of Environments, and do some work for a local architecture practice. “By working closely with a couple of office and studio managers, I saw how an architecture practice was run and learnt about policies, staffing and other important skillsets that aren’t taught in the academic context.” It wasn’t long before she was back on a plane, this time to the UK to study at the London School of Architecture. “In September 2019 I started a Master of Architecture and worked three days a week in a practice.” This work proved to be rewarding, giving her experience and skills working on residential and cultural buildings, helping with the award-winning Young V&A renovation, preparing town planning applications for houses and making drawings for competitions.

The former young scholar returns

Then, in mid 2020, the COVID-19 pandemic took hold, and Sophie returned to Melbourne, working remotely for the London practice and her old Melbourne practice. “I didn’t enjoy studying so much in London – I wasn’t ready for it. The load was huge with three days of work per week alongside full-time study.” After initially deferring her London studies, she enrolled in the Master of Architecture at the University of Melbourne.

The next five or so years proved to be incredibly fruitful. Sophie made the Dean’s Honours list for Years One and Two of the Master of Architecture and received the Nell Norris Scholarship in Year Five. Sophie curated an exhibition in 2023 with Dr Karen Burns, exploring a specific era of work by London’s Matrix Feminist Design Co-operative, before graduating from the Master of Architecture in 2024. She also became a member of ArchLobby which advocates for more inclusive, diverse and equal architectural practices.

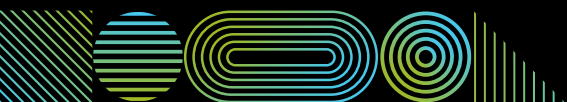
A career in motion

Since graduating, Sophie has been teaching at the University of Melbourne and Monash University across two streams of Architecture. She has also most recently been awarded the Fritz Janeba Travelling Scholarship which supports current graduate research students (Faculty of Architecture, Building and Planning) to engage in up to 12 months of academic design studies overseas. She has already enjoyed her first summer in New York as a student at Columbia University.

“My experiences at the University of Melbourne have hugely shaped my career. The broad learning model at the university has been instrumental. Even though it’s big, there are a lot of different subjects and people teaching and studying. Its connection to global networks has been invigorating and inspiring.”

“

The people who have taught me have been hugely responsible for the way that I think and the way I’m approaching my career. They’ve really seen me, mentored me, and encouraged me to try out new things. I found some fantastic, inspiring people and they’ve had a huge influence on me.”



Tribute: Daryl Sanders Jackson (1937-2026)

— PROFESSOR PHILIP GOAD, CHAIR OF ARCHITECTURE;
REDMOND BARRY DISTINGUISHED PROF; CO-DIRECTOR
AUSTRALIAN CENTRE FOR ARCHITECTURAL HISTORY,
URBAN AND CULTURAL HERITAGE.

The passing of Daryl Jackson on 21 February 2026 marks a significant moment for the Faculty of Architecture, Building and Planning (ABP). Daryl was one of the faculty's most distinguished graduates and one of its greatest friends and supporters.



Throughout his career of more than fifty years, Daryl was a frequent guest lecturer and critic in ABP – he was utterly committed to the idea and purpose of education. Today, within the national awards system of the Australian Institute of Architects (AIA), there is a prize named in his honour: the Daryl Jackson Award for Educational Architecture. He designed almost every type of building in locations across Australia and the globe. He was, as I have written elsewhere, a titan of Australian architecture.ⁱ

Daryl Sanders Jackson was born in Clunes in central Victoria on 7 February 1937 and educated at Wesley College, Prahran. After completing a three-year diploma of architecture at RMIT, Daryl and his close friend (and fellow left-handed student) Evan Walker moved up the road to the School of Architecture at the University of Melbourne to complete the final two years of the five-year Bachelor of Architecture. Daryl was a brilliant student, graduating at the end of 1958.

After working locally for Don Hendry Fulton in Melbourne and Col Madigan in Sydney, then overseas in London for Chamberlin Powell & Bon, Paul Rudolph in New Haven, Connecticut, and Skidmore, Owings & Merrill in San Francisco, Daryl returned to Melbourne. He convinced Evan Walker to form a practice in 1965 and by the early 1970s, the practice of Daryl Jackson Evan Walker Pty Ltd had become established. They became renowned experts in buildings for education, completing important works at Lauriston Girls School, Methodist Ladies College, Presbyterian Ladies College, and Princes Hill High School; as well as

St Paul's School, Woodleigh at Baxter and the Canberra School of Music. Daryl's work with Kevin Borland on the design of the Harold Holt Swimming Pool at Glen Iris (1969) brought further acclaim and a new expertise: sporting structures.

In 1978, Evan left the practice to enter state politics in 1979. He became an influential minister for planning and later served as Dean of ABP from 1991 until 1994. Daryl meanwhile, continued the practice under his own name and by the 1990s, had offices in almost every Australian capital city as well as in London. This along with a portfolio that encompassed houses and housing, schools and universities, courthouses and a city's largest railway station, government offices and embassies, hospitals and laboratories, stadia and skyscrapers, and major institutional buildings such as the Australian Institute of Sport in Canberra (1982-1985), Canberra School of Art (1980), and one of his favourite projects, the Great Southern Stand at the Melbourne Cricket Ground (1989-1992).

At the University of Melbourne, Daryl Jackson and Evan Walker completed Deakin Court (1975), a groundbreaking adaptive reuse project of Old Physics as well as a new residential building at St Hilda's College (1971). From 1986-1989, Daryl Jackson infilled the atrium of the old architecture building, inserting a floor and introducing an open steel stair and glazing overhead: this simple act transformed the way students and staff used the building, and it would provide a powerful spatial model for the eventual new Wardle/NADAA-designed MSD Building in 2015.





DEAKIN COURT (OLD PHYSICS), 1973-5. ARCHITECTS: JACKSON WALKER PTY LTD. CERAMIC MURAL: JOHN OLSEN. PHOTOGRAPHY: COURTESY JACKSON ARCHITECTURE



INTERIOR REFURBISHMENT, OLD PHYSICS, 1985. ARCHITECTS: DARYL JACKSON PTY LTD. PHOTOGRAPHY: COURTESY JACKSON ARCHITECTURE



This was typical Daryl: he understood the importance of people-centred design and the variety of ways in which people interacted with their surroundings and with each other.”

He created spaces that were never overbearing or pompous. At Parkville, the Jackson office also completed buildings for University College (1985-2001), the Melbourne Business School (1983-1986), Electrical Engineering and Computer Science in Bouverie Street (1992), and the redevelopment of the Walter and Eliza Hall Institute (WEHI) (1982-1983) on Royal Parade. In 1997, Daryl was appointed Master Planner for the University of Melbourne, a position he held for more than twenty years. In that role, he ensured that the campus grew respectfully and sympathetically, consolidating the series of intimate spaces

and courtyards that gave the campus its distinctive character. His stewardship was outstanding. Since Daryl stepped down from that role, the position has – regrettably – never been refilled.

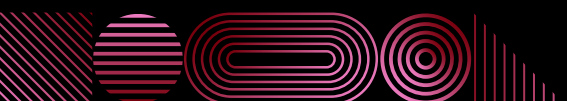
Outside practice, Daryl served on numerous significant organisations and committees. He was a member of the Parliament House Construction Authority, juror for the competition for the High Court of Australia in Canberra, Chairman of the Australian Film Institute, Trustee of the National Gallery of Victoria, board member of the Victorian Council of the Arts and the Brotherhood of St Laurence, Vice-President of the Melbourne Cricket Club, Deputy Chairman of the Essendon Football Club, President of Wesley College Melbourne, Chair of the Heritage Council of Victoria, and Chair of the Robin Boyd Foundation. Daryl gave back in spades and over the course of his career, was showered with countless accolades for his buildings and for his service to the profession. He was awarded the RAIA Gold Medal in 1987, the Order of Australia in 1990 for services to architecture, and in 2013, the University of Melbourne conferred upon him the honorary degree of Doctor of Architecture.



Daryl was a great Australian: he gave much to his profession, to our cities and to his family. Envied by many but resented by none, Daryl Jackson had a magisterial career and an office that fostered the futures of hundreds of architects.”

The Faculty of Architecture, Building and Planning is deeply thankful for playing a part in that life and pays tribute to him, along with Kay, his wife of more than sixty-five years, and their children, Tim, Sara, Olivia and Melissa.

ⁱ Philip Goad, “Vale Daryl Jackson 1937-2026”, Architecture, AU (14 May 2026), <https://architectureau.com/articles/vale-daryl-jackson-19372026/>



Addressing the climate change-biodiversity nexus in cities with nature-based solutions

— MELINDA BARLOW



With Europe sweltering through unprecedented heatwaves, and global weather patterns becoming increasingly unpredictable, the need to prioritise nature and biodiversity has become critical as part of combatting climate change.

Dr Judy Bush's current research focuses on advancing knowledge of governance, policy and implementation of nature-based solutions to address the climate change-biodiversity nexus in cities.

Uniting policy and practice through expert collaboration

Dr Bush is a Senior DECRA Research Fellow in the Faculty of Architecture, Building and Planning, exploring the relationship between biodiversity and climate change in cities. Much of her career has been dedicated to community engagement, waterways restoration and climate change action, working with local government and not-for-profits. Her PhD explored how policy can contribute towards cooler cities with green spaces.

Her work has required multiple collaborations with biodiversity and climate change researchers and from those experiences, Dr Bush has identified that synthesis of expertise has been significantly lacking. "We know that biodiversity is important and that we need to address climate change," she explains, "but we continue to address them in parallel. My work strives to discover how to bring them together and what that means in policy and practice."

The research has required her to look at different models of collaboration and the opportunities and limitations that exist for collaboration to be effective and sustained. In Australia the need for a cohesive approach is particularly important considering much of our population lives in cities. While governments acknowledge the need for urgent action on both climate and biodiversity crises, frequently the resulting strategic directions remain siloed, with biodiversity focused action and climate change action developed, but both defined as solutions in parallel, not in synergy. For Dr Bush, this raises the question of how we should be thinking about these two interconnected issues and how we could also govern, plan and action them together.

"Globally we are facing interconnected and existential climate and biodiversity challenges. People in Australia have already been impacted by these crises and those impacts will continue."

“

We need to strengthen understandings of how climate and biodiversity intersect and influence each other. I want to see research, policy and community outcomes of increased respect and reciprocity for nature in cities and increased opportunities for nature connection.”





LEFT: MOONEE PONDS CREEK, RENATURING THE CONCRETE CHANNEL TO RESTORE BIODIVERSITY HABITATS AND LANDSCAPE VALUES
TOP: BIRRARUNG (YARRA RIVER) ON A SUNNY AFTERNOON - SPACES LOVED BY PEOPLE AND HOME TO MUCH BIODIVERSITY, BOTH RESIDENTS AND SEASONAL VISITORS



BOTTOM: BIRRARUNG (YARRA RIVER): RECREATING HABITAT RIGHT IN THE MIDDLE OF THE CITY, WITH 'FLOATING WETLANDS' THAT PROVIDE SAFE NESTING SITES FOR SWANS, FEEDING SITES FOR RAKALI (NATIVE WATER RATS), AND ENDLESSLY FASCINATING SITES OF EVOLVING LANDSCAPE CREATION FOR CITY FOLK TO CELEBRATE. PHOTOGRAPHY: JUDY BUSH

Why biodiversity in cities matters

This is especially the case in our cities, where Dr Bush says often residential, transport and commercial development take precedence over the values and functions of local habitats and nature-based solutions to climate change. A connection to nature has been proven time and again as an essential determinant of people's physical and mental health and wellbeing, along with social connectedness and community cohesion. So, a biodiverse environment where we live is as important for people as a functional one.

It's not only the human experience to be considered in this context. At present, much of our natural environment and green space in cities is defined by parklands, curated gardens and spaces designed for people. These allocations don't necessarily accommodate for the biodiversity in urban areas, or contribute towards habitats for the biodiversity in urban areas that are essential for the survival of some species.

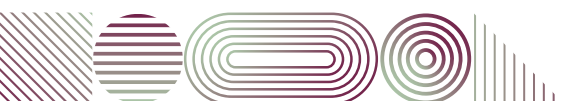
"We need to really reinforce that biodiversity belongs in cities," explains Dr Bush.

"We continue to have an anthropocentric assumption that cities are for people; that the biodiversity is there because we allow it or we need it, but of course it has an intrinsic right to that space as well."

Striving for better outcomes

Untangling the climate change-biodiversity nexus is no small thing. "Climate change is caused by greenhouse gas emissions - largely the burning of fossil fuels but also the clearing of vegetation," she explains. "The impacts of climate change are increased temperatures, flooding, drought and other extreme weather that will also impact biodiversity. So, biodiversity is a victim of climate change but also part of the solution." The resolution of the nexus is embedded in collaboratively developed policy driven contexts that address the challenges with ongoing practical action.

One of the key findings of the research so far has been the role of nature in disaster resilience. "The learnings have been about the important role of nature not just in preparedness but also in recovery. We need to develop governance and planning for disaster resilience, not just responses to it and think about it in an urban context not just rural or regional." With the research wrapping up mid next year, Dr Bush's long-time vision is to see increasing research outcomes in this area.



Inside the faculty

— SOPHIE HILL

People and news

Donald Bates has been appointed to the international jury for the design competition 'Barcelona 2051: Future Cities in a Warming Planet'. It is the 11th Advanced Architecture Contest hosted by IAAC, challenging participants to design resilient, sustainable urban models for a 25-year future. Donald has also been appointed to the Grant Assessment Panel Register of the Alastair Swayn Foundation for a period of five years.

Jillian Walliss worked with ASPECT Studio and Woods Bagot to develop a scheme for the international design competition 'Design for Resilience'. Seven teams from around the world were invited to consider a future for the University of Buffalo's South Campus. This work was exhibited at AEDES in Berlin.

Stuart King has published a new book, Tasmanian Built. Co-edited with interstate colleagues Brett Torossi, Caroline Evans and Jen Plapp, it explores the development of heritage conservation in Tasmania and the cutting of a new cross-section through the state's heritage-listed built environment.

The book Adapt: Designing New Lives for Old Buildings, by **Hannah Lewi** and Cameron Logan, (and many contributors, URO) has won the 2026 Australian Institute of Architects Bates Smart Award for excellence in architecture and media.

Philip Goad was a speaker at the launch of the book, 'Rafiq Azam: Old Dhaka New Story: Architecture in Bangladesh' (Rizzoli, New York) at the Lin Utzon Room at the Sydney Opera House. Other speakers included Rosa Maria Falvo, Glenn Murcutt, Philip Cox, and George Kunihiro.

Dan Hill, Chris Jensen and André Bonnice have released Project Circle, a Building 4.0 CRC-funded project, producing a new framework for assessing materials, buildings and ecosystems, from a planet-aligned perspective. This could help transform the building sector around 'absolute sustainability'.

Julie Miao is part of an ARC Linkage Project to help tackle Australia's housing crisis by addressing the financial gaps of the affordable cooperative housing sector. Her team is one of 20 collaborative research initiatives that will benefit from \$11.7 million in funding.

A team of MSD students has won the 2026 Urban Land Institute (ULI) Hines Student Competition Asia Pacific for their proposal to transform a complex waterfront site beneath Shanghai's Nanpu Bridge into a resilient, nature-integrated urban district. Students Mia Woodfall, Khoa Le, Lihong Sun, and Jinghan Yang developed the project through an industry studio led by Michael Powell, with guidance from **David Mah** and **Julie Miao**.

Ruby Lipson-Smith, Ash Alam, Larissa Arakawa Martins, Christhina Candido and **Rebecca Bentley** have received the 2026 Civic and Community Impact Fund for their project, 'Co-designing Age-Friendly Housing with Wyndham City's Culturally Diverse Residents'.

Cathy Oke has co-authored a new book with Jorn Verbeeck (Urban Strategist, Dark Matter Labs), taking readers inside the minds and hearts of twenty urban visionaries transforming urban and rural environments across six continents. 'City Leaders for Sustainable Futures' is open access and available now.



Events and exhibitions

Eucalypts of Hodogaya: The Architecture of the Yokohama Commonwealth War Cemetery

This exhibition, co-curated by **Anoma Pieris** and **Athanasios Tsakonas**, reflected on a little-known chapter of post-war reconciliation. [Eucalypts of Hodogaya](#) explored how Australian and Japanese architects, gardeners, and builders overcame cultural divides after the Second World War to collaborate on the Yokohama Commonwealth War Cemetery, a site that blends Eastern and Western traditions in a garden of peace. The exhibition also included an Australian component open at the Shrine of Remembrance, as well as the Japanese component exhibited at the Yokohama Archives of History Museum.

Designing Culture, Designing Change: Architecture as a Catalyst for Collective Futures

This April, Kjetil Trædal Thorsen, co founder of Snøhetta, presented a guest lecture at the Melbourne School of Design focused on the evolving history and guiding philosophy of the global architecture and design practice. Thorsen delved into how architecture and design can act as catalysts for cultural transformation and social sustainability. Through the lens of cultural precincts and performance spaces, he highlighted the creative potential of built environments in shaping inclusive futures, and spoke on the evolving role of public art, inviting the audience to imagine speculative futures. A recording of his presentation is available on the Faculty [website](#).

Towards a Delightful Architecture with Nature

Japanese architect Norihisa Kawashima presented this special guest lecture exploring the possibility of a 'delightful architecture with nature' – an approach that integrates environmental performance, circular material cycles, and vernacular knowledge into contemporary practice. In the face of accelerating climate crisis, resource depletion, and the transition toward post-growth societies, Kawashima argues that architecture must move beyond technical sustainability and reconsider its fundamental relationship with nature. Ultimately, he proposed that sustainability must be inseparable from delight.

MSDx: In the making

MSDx: In the making transformed the Glyn Davis Building into a creative laboratory, showcasing a vivid display of student projects from undergraduate level all the way through to PhD and mid-year graduating Masters students. The exhibition focused on the process as much as the final product, celebrating exploration, ideation and collaboration and revealing the raw, risky and real work of design. Projects presented forward-thinking solutions and theoretical deep dives, with visually stunning work which expanded the audience's understanding of the places we live in, and the forces that influence it.

Matter of Methods | Methods of Matter

Curated by Guillermo Rojas Alfaro and Virginia Mannering, this exhibition held in the Design Gallery celebrated the parts of research we rarely see: discarded sketches, personal journals, unpublished creative works. With material from Melbourne-based, early-career researchers, these are records of a process often considered too fragile, too unpolished, or too intimate to be shared. Exploring how uncertainty, joy, and even pain can shape architectural thinking, this exhibition invited people into the private, human and precious moments where creation silently forms.



MSDX: IN THE MAKING EXHIBITION.
PHOTOGRAPHY: STEPH IRVINE





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