



# Atrium

THE UNIVERSITY  
OF MELBOURNE

FACULTY OF ARCHITECTURE,  
BUILDING & PLANNING



THE UNIVERSITY OF  
MELBOURNE

CELEBRATING THE  
NEW MELBOURNE  
SCHOOL OF DESIGN

27 | 2014



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## Dean's Message

**In this, the final edition of *Atrium* for 2014, we celebrate our state-of-the-art new home, designed by John Wardle Architects and NADAAA in collaboration. As the many reviews worldwide have noted, the Melbourne School of Design is a new space, and, in its completion, it signals a new era for the Faculty of Architecture, Building and Planning.**

Over the past seven years, we have been engaged reconsidering professional education and research in the six disciplinary areas in which we work. We engage our students in an experience that integrates the great breadth of designing and delivering places and spaces for communities and users, underpinned by our research and the best around the world. In this process, we have reinvented the way we, as a Faculty, develop the built environment disciplines and inspire the next generation of practitioners. The new building reflects this aspiration and it will be exciting to see how students

and researchers embrace this academic facility, engage with each other in the many studios and informal study areas that line the central Atrium.

This is a 21<sup>st</sup> century pedagogical building, intentionally crafted to reveal to students the construction and performance of a complex modern structure. Our lead story, co-written by the team at John Wardle Architects and Nader Tehrani, explores these notions and articulates the design vision, spatial organisation and sustainable aspects of the building.

Professor Gini Lee writes about the landscape around the building; a design that connects the structure to its campus environment and provides a series of outdoor courtyards for study and socialization. Created by Oculus, the design is stylish and comfortable, and already attracting students to relax, study and congregate on the moveable furniture and grassy mounds.

As reported previously in *Atrium*, the project has already received two international accolades for its green design. Dr. Dominique Hes highlights the sustainable and green features of the building and outlines her research project which maps the environmental performance of this new academic facility over time.

In this edition, we also profile two alumni who have worked extensively on the building project: Principal Architect at John Wardle Architects, Stefan Mee, and Conservation Consultant Roger Beeston.

Beyond the excitement of having a new building, we continue to produce challenging and cutting-edge research across our disciplines. Dr. Anna Hurlimann, along with her research colleagues, recently released an ARC-funded report into how sea level rise is impacting coastal communities in Gippsland, Victoria. Their research 'Equitable Outcomes in Adaption to Sea-Level Rises?' recently won a prestigious Planning Institute of Australia planning award.



Professor Donald Bates, Chair of Architectural Design, contributes an insightful piece on architecture competitions, and their place in procuring significant buildings, in Australia and abroad. Read his article 'Architecture competitions are risky but we can build on that', which was first published on 'The Conversation' website.

This year, Professors Alan Pert, Gini Lee and Philip Goad introduced a new MSD elective called *Critical and Curatorial Practices in Design*. Given our new large-scale exhibition spaces – the Dulux Gallery and the Andrew Lee King Fun Gallery – we have extensive opportunities to 'put on show' the design work of our students, alumni and practitioners. Philip Goad discusses the intent of this new subject which was launched by the Museum of Modern Art's Curator of Architecture, Barry Bergdoll. Bergdoll's mandate is to make the museum a platform for architecture as it is practiced now, a platform where the public and professionals alike can

experience the process of design thinking not just the end results. Read Philip Goad's piece *At Home in the Museum?* on pages 20 and 21.

Judy Turner, Director of Advancement, pays tribute to our key donors who have supported the building project and been given 'named' spaces within the new Melbourne School of Design. The Dulux Gallery, the Andrew Lee King Fun Gallery, the Singapore and Malaysia Theatres, the Hansen Yuncken Suspended Studios, the Mr and Mrs Douglas KY Lee Studio, the Forbo Model Making Studio, the Knauf Workshop Space, the Urbis Terrace, the Evan Walker Studio, the George Tibbitts Studio, the LU Simon Stairs, are all examples of the vision and generosity of our many supporters.

And so, to our opening celebrations... The new Melbourne School of Design will be officially launched on December 11, 2014 in the presence of the University's Vice Chancellor, donors, stakeholders, staff, and special guests. An 'open house'

style festival – with live music, food and exhibitions – will then take place on December 12, from 2pm to 8pm. I hope to see many of you at one of these events to celebrate the next era in our Faculty's life which will see us become *the* academic centre for the built environments in the southern hemisphere.

**Professor Tom Kvan  
Dean, Faculty of Architecture,  
Building and Planning**

Cover image:  
Atrium by Sean Fennessy

Background image:  
View of suspended studios by John Gollings



## The new Melbourne School of Design

JOHN WARDLE  
ARCHITECTS & NADAAA

**John Wardle Architects and NADAAA, architects in collaboration, have delivered a spectacular new academic facility which will transform the way design education is taught and design research is undertaken. In this article, the architectural project team outline their shared vision for the design and key elements of the building which make it a pedagogical and inspirational space.**

In 2009 John Wardle Architects and NADAAA won an international competition to design a new landmark building for the Faculty of Architecture, Building and Planning at the University of Melbourne.

A critical part of the competition brief was the conceptual response to four key issues: Built Pedagogy, The Academic Environment, The Design Studio, and The Living Building. Each of these issues

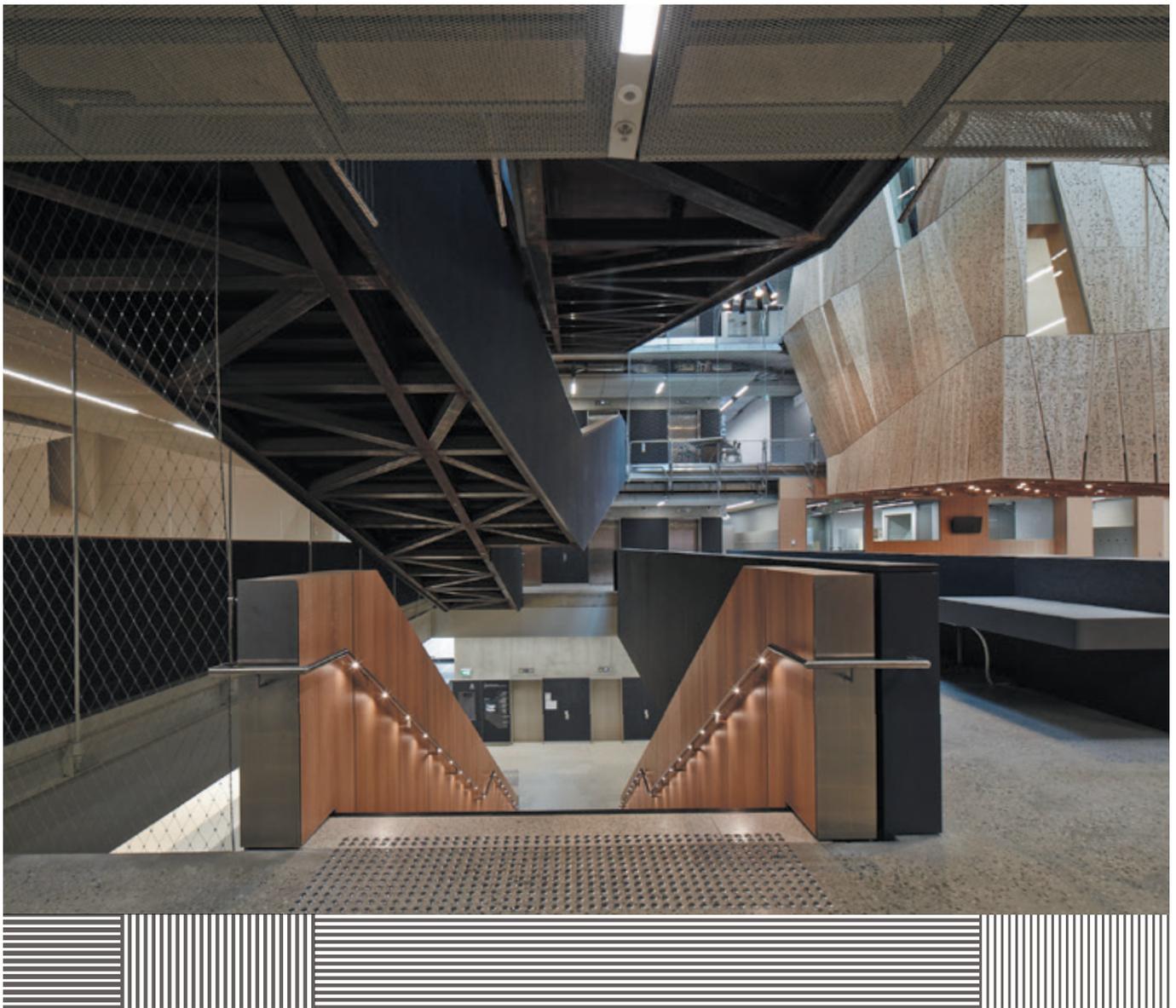
continued as touchstones during our time working on the project. We would often place design decisions within the framework of how they would be considered in relation to this original brief. In particular, the aim to consider Built Pedagogy, and how the new building could act as a teaching tool for future students, was always at the forefront of our thinking.

To expand further on the concept of built pedagogy firstly requires us to consider why it might be important. Our position is that built matter can tell a story and produce knowledge. Works of architecture, by definition, speak to ambitions beyond mere building. To that end, the goals of architecture are to broaden the intellectual, cultural and discursive life of a given community.

The question of 'built pedagogy' raises the stakes of architecture to an even higher

level: that built matter can have the ability, through its composition, material make-up, experience, and systems, to teach, to tell a story, and to 'produce knowledge'. To this end, a certain level of conceptual transparency, artifice, and discursive revelation is necessary to show competing narratives that characterize architecture and its histories.

The new Melbourne School of Design building presents a case where pedagogy comes face to face with a physical environment that is inhabited and tested daily by an audience as astute as any – the producers and critics of the very medium. It is perhaps one of the few occasions where an architect's audience is operating and engaging with architecture at a higher level, making it a challenge to speak to architectural questions with a greater degree of nuance.



As a place for teaching, the building itself is active in the education of its occupants and visitors through its use of materials, tectonics, and organization and even the expression of the complexities of contradicting pressure. Building services and systems are exposed in selected areas; construction layers are pulled apart and revealed; materials are used in both their raw and their refined states and are placed in counterpoint to each other to reveal their specific qualities.

The spatial layout of the administrative and Faculty offices, as well as the studios, are interwoven bringing the disciplines of architecture, construction, urbanism, and landscape architecture into more active contact, and collaborative participation with each other. Visual links and transparency between the landscape, library, workshop, foyers, auditoria and plant rooms are expressed as a means of revealing the workings, details

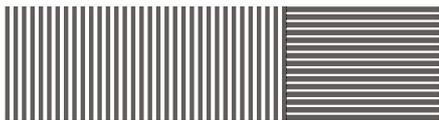
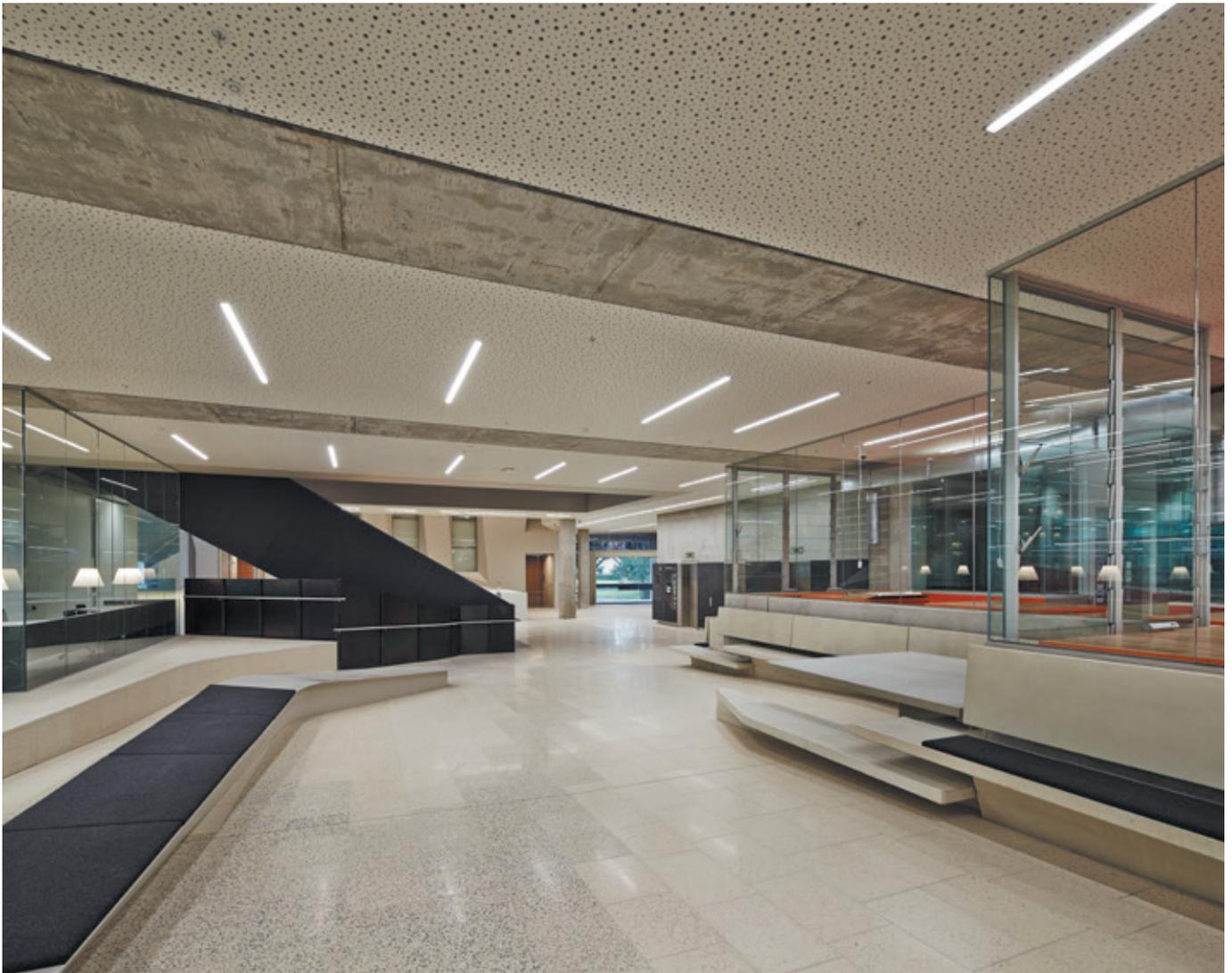
and functional relationships occurring within the building.

The landscape to the south of the building is highly choreographed. The lawn and its concealed structure below lifts to create a berm that acts to direct one's focus upward into the heart of the building and to create a space that unifies the quieter areas of the library below.

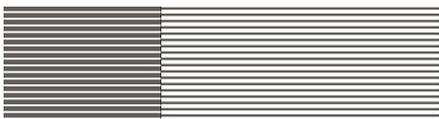
The berm is supported by a series of vaulted exposed wishbone shaped reinforced concrete beams and exposed concrete soffit. The form of the wishbone beams express the transfer of the structural loads across the horizontal plane. This exposed cast in place concrete is a singular moment within the building. It exposes the craftsmanship in constructing formwork and managing the sequence of pours to achieve a highly complex and irregular vaulting form. The meandering skylight that bridges between landscape and

building draws diffuse south light into the library interior. There are many different experiences of natural light within the building, only understood well by spending time in the building as, no doubt many students will, across the day and seasons.

Sunshading is achieved through the explanatory layering of various functional requirements rather than integrating into a single sheet of high performance but mute sheet of glass. In this manner, the design exposes the functional elements of the facade rather than concealing them. Zinc sun screens are held off the weatherproof facade by a steel armature that also supports a catwalk. This maintains views from the interior whilst also allowing access for maintenance. The density of perforation is variable in response to the angle of the shades – if the shades are close to parallel with the weatherproof facade behind, the perforation becomes more open to maintain views.



THE NEW MELBOURNE SCHOOL OF DESIGN BUILDING PRESENTS A CASE WHERE PEDAGOGY COMES FACE TO FACE WITH A PHYSICAL ENVIRONMENT THAT IS INHABITED AND TESTED DAILY BY AN AUDIENCE AS ASTUTE AS ANY – THE PRODUCERS AND CRITICS OF THE VERY MEDIUM.





THE COFFERED CEILING ANGLES TOWARD THE SOUTH TO ALLOW AMPLE DAYLIGHT DOWN TO THE FLOOR. THE SURFACE OF THE SUSPENDED STUDIO ITSELF TRANSFORMS AS IT DISTANCES ITSELF FROM THE CEILING.

When the shades are more perpendicular to the weather proof facade behind, and views are between shades rather than through shades, the perforations become more solid.

There are many elements of the building that merge several functions or readings, conveying an opportunistic view toward the conventional elements of architecture. This is the opposite to the idea of pulling apart functions to explain their varying necessities (as described for the sunshading system above). As an example, the Y-stair is the primary means of vertical pedestrian circulation between the ground floor and level 4. The stair offers choices in the way the building users experience and interact with pedestrian paths, the studio Hall and their colleagues. It can be understood as a stair, as a bridge, as a room or as a meeting place.

Designed as a prefabricated steel truss system the Y-stair provides a clear span

across the studio hall. The external vertical surfaces of the stair and the internal faces of the stair are highly finished in response to acoustic requirements. The underside of the stair reveals the steel trusses which retain the manufacturer's fabrication markings as an example of the manufacturing process.

A glazed panelised roof system made up of 6m wide by 22m long prefabricated panels span across the top of the Atrium. Supporting these panels are a series of engineered Laminated Lumber Veneer (LVL) timber box beams. The LVL coffers also act as both light modifiers and a means of adding lateral rigidity to the beam structure. The use of LVL contributes to a reduction in the buildings embodied energy.

The coffered ceiling angles toward the south to allow ample daylight down to the floor. The surface of the suspended studio itself transforms as it distances

itself from the ceiling. The combined surfaces alternate from solid raw plywood surfaces to highly finished perforated panels, the angled surfaces and perforations of the studio contributing to the acoustic softening of the studio hall. The use of raw and refined materials are best expressed with the use of the LVL beams, coffers and the external vertical surfaces of the suspended studio. The students are able to consider the roof, structure, light coffers and inhabited studios as one system where normally separated functions are blurred into one element.

Understanding that the built environment is the product of history and the build up of knowledge, we imagined the faculty's collection of architectural fragments of historic, cultural or curiosity value encompasses the embodied energy of the school to be knitted into the new fabric of the building.

OUR POSITION IS THAT BUILT MATTER CAN TELL A STORY AND PRODUCE KNOWLEDGE. WORKS OF ARCHITECTURE, BY DEFINITION, SPEAK TO AMBITIONS BEYOND MERE BUILDING. TO THAT END, THE GOALS OF ARCHITECTURE ARE TO BROADEN THE INTELLECTUAL, CULTURAL AND DISCURSIVE LIFE OF A GIVEN COMMUNITY.

The integration of the Bank of NSW facade with the program of the adjoining elements of the building envelope evolved from a conscious approach to not mimic the materiality or the details of the facade but to acknowledge and address the notions of mass, monumentality, rhythm, contrast and depth.

The facade acts also as a screen between the Union Lawn and the building interior and Studio Hall beyond, Exploring and incorporating mass, aperture and perspective creates a greater physical depth by extending and extruding its apertures further into the new building, creating for the first time a distinct and recognisable presence for the interior of the facade that also engages the building user with the history story of the facade

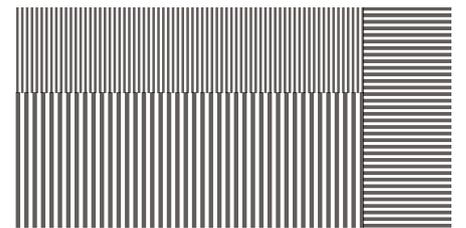
The Japanese Room remains as the most intact of the themed rooms commissioned for the original 1960s building by the then Dean of the Faculty Brian Lewis. Providing the room with a purpose designed envelope which links the materiality, proportions and scale of the original room has allowed integration and activation and engagement of the room within the adjoining suite of internal and external spaces.

An unseen aspect of the project which contributes to the idea of Built Pedagogy despite its lack of visibility is the engagement between the various members of the project team. A truly collaborative design team across all aspects of the project, our two practices established a design process of searching proposition and constructive critique at

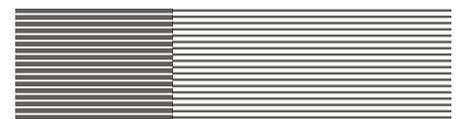
the earliest stage. This core of collaboration was matched by our client, the builder Brookfield Multiplex and other members of the team so that many opportunities for students to learn from the design and construction process were found.

Construction classes regularly visited the site. A design studio was set with the task of developing the sketch design in parallel with the actual design team. The process of design collaboration between the two practices has been diarised and documented.

This holistic approach by the Faculty of Architecture, Building and Planning to create a building that can be learnt from will continue to reverberate amongst the student body for many years to come.



A TRULY COLLABORATIVE DESIGN TEAM ACROSS ALL ASPECTS OF THE PROJECT, OUR TWO PRACTICES ESTABLISHED A DESIGN PROCESS OF SEARCHING, PROPOSITION AND CONSTRUCTIVE CRITIQUE AT THE EARLIEST STAGE.



## A new landscape for the Melbourne School of Design

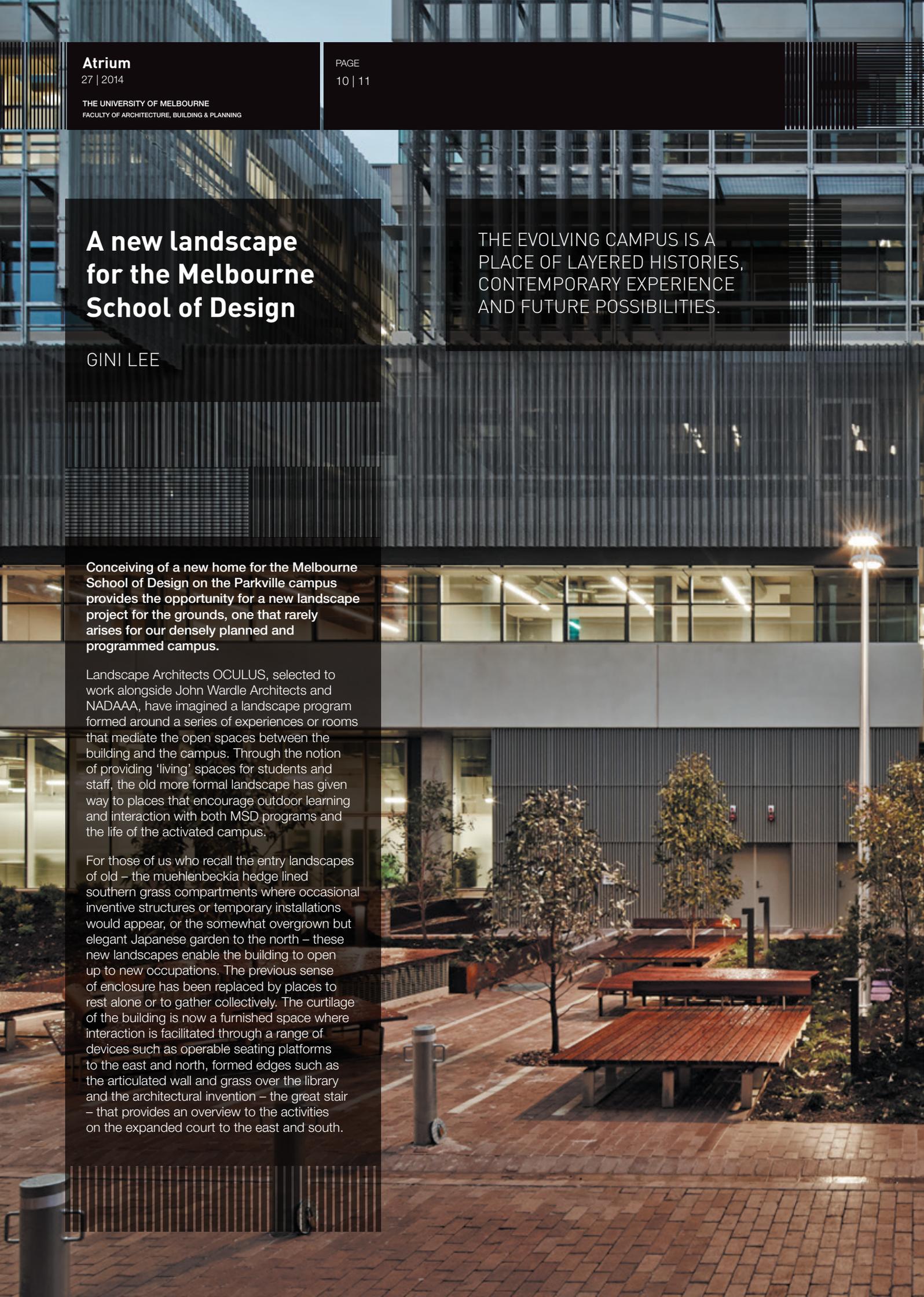
GINI LEE

Conceiving of a new home for the Melbourne School of Design on the Parkville campus provides the opportunity for a new landscape project for the grounds, one that rarely arises for our densely planned and programmed campus.

Landscape Architects OCULUS, selected to work alongside John Wardle Architects and NADAAA, have imagined a landscape program formed around a series of experiences or rooms that mediate the open spaces between the building and the campus. Through the notion of providing 'living' spaces for students and staff, the old more formal landscape has given way to places that encourage outdoor learning and interaction with both MSD programs and the life of the activated campus.

For those of us who recall the entry landscapes of old – the muelhenbeckia hedge lined southern grass compartments where occasional inventive structures or temporary installations would appear, or the somewhat overgrown but elegant Japanese garden to the north – these new landscapes enable the building to open up to new occupations. The previous sense of enclosure has been replaced by places to rest alone or to gather collectively. The curtilage of the building is now a furnished space where interaction is facilitated through a range of devices such as operable seating platforms to the east and north, formed edges such as the articulated wall and grass over the library and the architectural invention – the great stair – that provides an overview to the activities on the expanded court to the east and south.

THE EVOLVING CAMPUS IS A PLACE OF LAYERED HISTORIES, CONTEMPORARY EXPERIENCE AND FUTURE POSSIBILITIES.





The Parkville Campus has benefited over the years from a number of programs that define its qualities and assist in its management. The Ancher Mortlock Murray and Woolley Landscape Elements reports from the 1970s established principles, which continue today. In summary these principles include:

'The space between buildings is as important as the buildings themselves, landscaping should be designed to make the most efficient and appropriate use of the grounds, generally by creating outdoor living areas adapted to a variety of activities. One should aim for overall effect without costly upkeep. Courts should be given a distinctive character. Major pedestrian routes should be defined by the landscape treatment, for example by uniform paving.' (Ancher Mortlock Murray and Woolley, Part 1, Introduction, 1974).

The report further acknowledges that the grounds are an historic site and the historic landscape elements need to be 'catalogued and preserved as part of the living and continuing function of the University.' To this end, although the Japanese garden is no more, some of the elements have been retained in the new Japanese terrace high up in the building, that provides a contemporary revision of the old through the use of paving stones, the repositioning of the lantern and stone tables and Japanese species planting.

In the balance between hard and soft landscape, OCULUS has followed the principles that underpin the greater campus while including a number of contemporary design elements that cater for new programs and student experiences. The warm grey brick that unifies the campus continues to surround the building, giving way to new paving treatments at the intersection of thresholds into the building and to the service and workshop areas to the north.

Patterns and materials are intermeshed to provide a seamless gradient yet visually noticeable transition across place and function. Planting regimes take advantage of an attitude to patterning where the planting palette is a meld of both exotic shrubs and ground cover with new tree plantings in the Murdoch Court seeking to reintroduce eucalyptus species to the area. Within the confines of a necessary attitude to upkeep robust plantings for a warming climate, the desire to

respond to the historic McCoy System Garden collection was an important source of inspiration for the landscape architects in devising their species selection. Although immature at the time of writing, the intent behind the planting regime is to echo the systemic importance of plant research and the collection across the campus.

Each aspect has resulted in a specific landscape treatment according broadly to function and architectural form: the southern lawn is retained as a tilted green space according to architectural intent, the eastern entry court is established as a place for gathering, the northern court series addresses the immediate interior functions and the historic Joseph Reed and Wardle NADAAA façades and the Concrete/Union Lawns to the west determine the extent of hard paving.

Indigenous occupation and perspectives on the campus are an important aspect of campus design and management and OCULUS' intent has been to reflect the former landforms on the site in the detail of their planning and constructed elements. Once there was a lake in this area and the former Bouverie Creek flowed across the campus and down into the Yarra, and the eels were plentiful and delicious.

In conversations held during the process of design and consultation it was remarked that the patterning and procedure of the walk from east to west across the courtyards and through the building appeared to follow a path taken in times past, before European occupation, a movement that the paving patterning and spatial forms infer and reinforce. Such reflection reminds us that the evolving campus is a place of layered histories, contemporary experience and future possibilities. Beyond the former conception of the 20th century Architecture building and its landscapes as contained, this insertion in to the campus defines a shift in attitude to one of inclusion. The present day configuration is a place where learning and invention take place between interior space and exterior landscapes, resulting in an activated space inclusive of various communities and their environments.

Professor Gini Lee is Elisabeth Murdoch Chair of Landscape Architecture, Faculty of Architecture, Building and Planning.

Image: Landscaping outside northern facade by Peter Bennetts



Image: SE facade by John Gollings

## A green living learning inspiring place for the future

DOMINIQUE HES

**The new Melbourne School of Design is the University's first Six Star Green Star building and is already inspiring students and industry through this achievement and the demonstrated fact that the building was completed well in advance of its contract. This new academic centre for the built environments will continue to inspire as it wears its heart on its sleeve, making its performance transparent and open to research.**

Buildings, like people, require a period of time to get to know one another, to get comfortable and predictable. It is expected this will also be the case with our building. It is purposely designed to connect to its users, from the expressed services to the information provision to the design of the circulation. With the levels of monitoring (energy, water, CO<sub>2</sub>, Humidity, temperature and flux), reporting and sensors throughout the building our adaption to each other should be effectively facilitated.

Given this information we will be able to teach through and with the building and develop a 'green' knowing eye. A 'knowing eye,' is a visual literacy that opens eyes and minds to the ideas and principles that govern the physical world, and that constitute the order in the universe. Architectural students quickly

develop an aesthetic and spatial knowing eye, but seldomly a green one; one that allows them to look at a building and say – why is there a shading system in the south, why does it feel uncomfortable here, why is this building using so much energy, or conversely, I understand why this window makes people more productive, heal quicker, feel happier. Developing a 'green knowing eye' helps us go beyond 'seeing' to looking, understanding and interacting.

The new Melbourne School of Design will foster this aspect of the visual literacy through the integration and provision of information on the green features of the building such as: 750,000 l water tank for use in chillers, toilets, irrigation and precinct use; natural ventilation; LED lighting; high levels of natural light and views and displacement ventilation. This is combined with the ability to see these features through exposed services and integrated sensors and, the seamless integration of both within the programs of the MSD.

This all means that we are able to look in detail at four different spaces – teaching, theatre, meeting and exhibition – and all four façades, enabling us to know what is coming in through the walls, affecting the fresh air, temperature and humidity. We will be able to say 'this space feels great

because...' and 'look at how this architectural detail has helped with...'. And conversely, 'here we have this issue and this is why'. In essence the building is revealed as though under its skin, to see how it's been put together and how it operates.

This journey started much earlier, as the Faculty worked with the old building to understand what worked well and what did not. We carried out a preliminary occupant satisfaction, Green Star, NABERS and microclimate study. We thought consciously and actively about how we used spaces and how we would like to use spaces. The journey will continue as we use the feedback of the integrated systems to inform future architecture. An architecture that will not only be visually inspirational but will also act more like living systems, living systems that provide feedback and require constant interaction. The initiatives integrated into our building will help this feedback and contribution to really start the conversation of what a building would look like that was a living system, like a tree, learning and teaching, using and contributing, sheltering and producing fruit.

As buildings become more responsive to their users, more natural and ecological, they will in turn require more



Image: View into Atrium from Y stairs by John Gollings

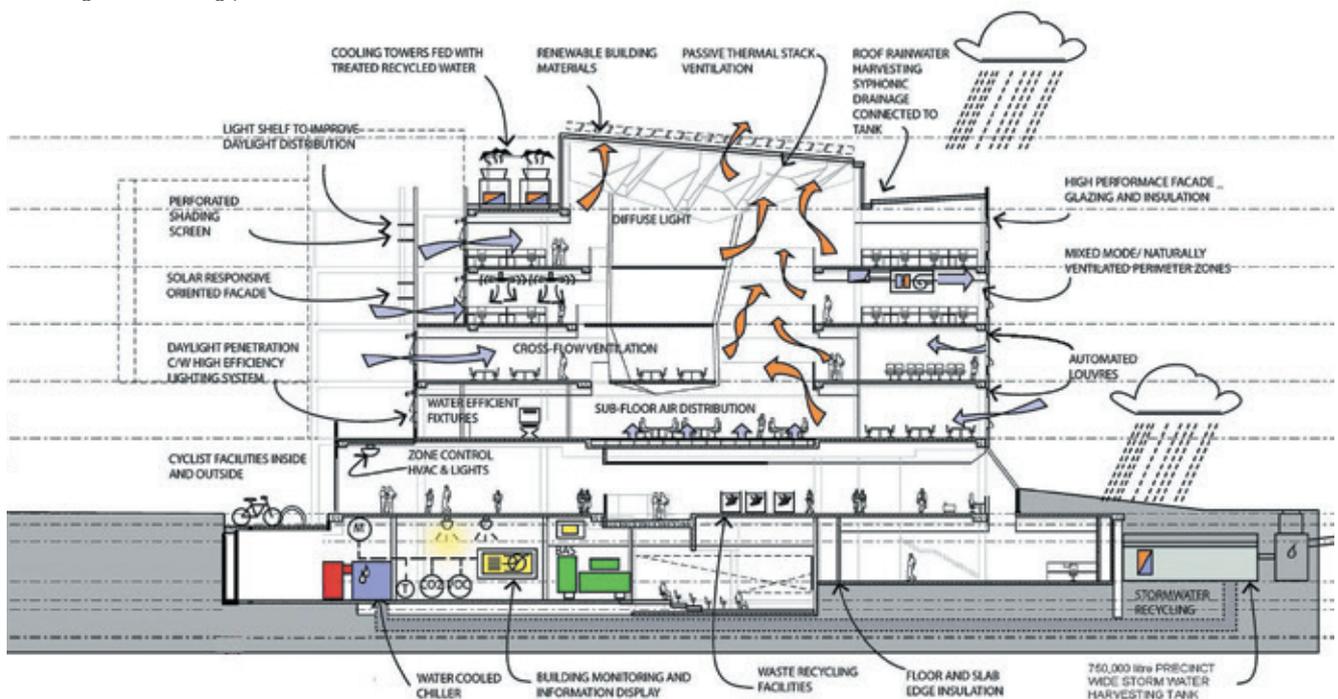
OUR NEW BUILDING HAS BEEN AWARDED A 6 STAR GREEN STAR DESIGN – EDUCATION DESIGN V1 RATING BY THE GREEN BUILDING COUNCIL OF AUSTRALIA, SCORING 83 POINTS.

interaction from the user. Feedback, like in nature, will be the key to living buildings so that users' experiences in the building affect its ongoing operation. How architecture responds to this is our exciting research opportunity.

I am proud to be part of this Faculty going on this journey to explore how buildings could be a better living, interactive, learning and teaching part of our future.

### RESEARCH AREAS

- » Building energy performance
- » Building water
- » Building environmental capability
- » Comfort
- » Microclimate – comparison in old and new building
- » Green star and NABERS – comparison in old and new building
- » Integration into teaching – building as a 3D textbook



The diagram above demonstrates the environmental systems working in harmony. The systems working together, their expression in the building, the data collection and the research, mean the Melbourne School of Design, truly will

be a living learning building. Here we see the fresh air coming into the building, the warm stale air drawn up through the atrium, the water collected and used, daylight coaxed and comfort provided throughout.

Dr. Dominique Hes is Senior Lecturer and Assistant Dean Equal Opportunities in the Faculty of Architecture, Building and Planning.

## Alumni contribute to the future of design education

NIAMH CREMINS

**Graduates of the Faculty of Architecture, Building and Planning have, for decades, been contributing to advancements in architecture, landscape architecture, urban design, urban planning, property and construction through practice, research and teaching.**

As we prepare to welcome the first students into the new Melbourne School of Design building in February 2015, we reflect on the alumni who have driven the design of this landmark building for built environment research and education. From project management and consultancy to architectural design and construction, University of Melbourne alumni have been central in creating our new building.

Stefan Mee (BPD, 1990, and BArch (Hons) 1993), and Meaghan Dwyer (BPD, 1990, and BArch (Hons), 1994), from John Wardle Architects (JWA), were instrumental in guiding the design of the new Melbourne School of Design. We spoke to Stefan, Principal at JWA, to investigate how his time as a student at ABP has uniquely placed him to design the learning environment for the professions' future leaders.

"It was a privilege to be involved in the project but it felt a little strange to be

replacing the building that I spent five years of my life studying in," Stefan said.

It was those five years that gave Stefan an appreciation for studio culture, late night study sessions and the importance of multidisciplinary group work.

This first hand insight helped to inform the design, enhancing elements that worked well and changing things that didn't. "There are some echoes of the old building in the new," Stefan said. "The way that students inhabited the circulation spaces has been amplified for example. The new design hall is at the centre of the community for the new Melbourne School of Design, addressing the shortcomings of the old atrium space."

One of the many innovative techniques utilised by the design team is the use of mesh balustrade overlooking the atrium space around the corridors on the upper levels. The material was strategically selected to enhance the building's transparency while also adhering to health and safety regulations. Activity throughout the centre of the building is visible on all levels, strengthening the pedagogical objectives central to the design brief.

During his University days, Stefan learned the value of working with others, a lesson that helped him in the transition from University to practice. Even as he became more established as a practicing architect, Stefan would recall lessons from architectural history and theory.

"They provided reference points for the ongoing development of a personal point of view about architecture," Stefan said. "In many ways, I think that I learned the more direct skills after university, tested in the real world of clients and construction. Those skills were, in effect, drawing together the various threads of knowledge learned at university," he explained.

The creation of a living learning building functions to nurture these correlations between learning and practice at a very early stage.

"It was exciting to think about how the new building could act as teaching tool for students, and the nature of the studio as a place for learning," Stefan said.

The exposed beams in the underside of the Hogwarts-like Y-stair, the functional ceiling detail and the visible bending moment diagram above the Atrium, were all crafted as learning tools for the next generation.

The Melbourne School of Design was designed, not only as a space for students to learn in, but importantly a space for students to learn directly from.

"It will provoke the curiosity of students," Stefan said. "Not everyone will agree with the way we have resolved every aspect of the building, but we felt it was important to encourage debate," Stefan said. "The building should not be a blank canvas for learning but rather a provocation about how a range of architectural issues might be resolved."

Students and visitors alike will be able to observe how Stefan and the design team resolved a whole range of issues. "The building design presents an opportunity to investigate sustainable building performance, consider how design can function to create a sense of Faculty community, and explore the overlapping of historical and contemporary architecture," Stefan said.

The juxtaposition of heritage elements and contemporary architecture presents an interesting learning opportunity and has provoked much discussion and debate.

Bachelor of Architecture Graduate (1986), Roger Beeston, provided vital heritage consultation around two key elements, the Joseph Reed Façade and the Japanese Room.

"As a Faculty Alumnus and Heritage Conservation Architect, I was very eager to be involved in this project," Roger said. "The Joseph Reed Façade is a listed heritage place in the MCC Planning Scheme, and while the Japanese room is not listed, it is nonetheless an esteemed piece of Faculty cultural heritage."

"THERE ARE SOME ECHOES OF THE OLD BUILDING IN THE NEW," STEFAN SAID. "THE WAY THAT STUDENTS INHABITED THE CIRCULATION SPACES HAS BEEN AMPLIFIED FOR EXAMPLE. THE NEW DESIGN HALL IS AT THE CENTRE OF THE COMMUNITY FOR THE NEW MELBOURNE SCHOOL OF DESIGN, ADDRESSING THE SHORTCOMINGS OF THE OLD ATRIUM SPACE."

The Japanese room represents Australia and the University of Melbourne's strong connections with Japan. The relocation involved dismantling the extant fabric of the Japanese Room, preserving as much original fabric as possible to reinstate in the new building. In addition to determining the heritage significance of the Japanese room, Roger Beeston's conservation management plan provided valuable guidance for these relocation works.

The original architect of the Faculty's Japanese room, Shigeru Yura visited the new building site earlier this year and was very impressed by the choice to connect the interior Japanese room with the exterior Japanese garden on the fourth floor, which is more representative of traditional practice than the original manifestation.

The historic 19th Century, Joseph Reed Façade, originally part of Bank of New South Wales on Collins Street, has become a functional part of the new building. With guidance from Roger Beeston, the design team was retained and restored as a key element. Rather than mimicking the materiality of details of the façade, the design acknowledges and addresses notions of mass, monumentality, rhythm, contrast and depth. It is clearly part of the Western entrance, not merely a veneer.

The original door of the Joseph Reed Façade functions as an entry way into the ground floor foyer inviting visitors to engage in the gallery space just inside the door. An additional study space has been created above the Dulux gallery, activating the space between the façade and the parallel level one corridor.

The heritage consultation that guided the design, becomes all the more valuable in the associated learning potential.

"I valued the rich pedagogical program at ABP mixing architectural history and traditions, in particular Australian and Asian heritage with challenging contemporary design," Roger said.

Students will explore the important integration of architectural heritage and progressive design, led by the graduates who have gone before them, providing unique learning opportunities and a chance to engage in contemporary industry conversations.

Image: Detail of timber used on suspended studios and Atrium ceiling by Peter Bennetts

'OPEN DESIGN COMPETITIONS' HAVE ALSO DETERMINED MANY INFLUENTIAL WORKS OF THE LAST 100 YEARS, OFTEN ESTABLISHING THE CAREERS OF THEIR ARCHITECTS, INCLUDING THE PARC DE LA VILLETTE, JEWISH MUSEUM BERLIN, YOKOHOMA FERRY TERMINAL, BIBLIOTHECA ALEXANDRINA, ICA (BOSTON), AND FEDERATION SQUARE.

THE NEW MELBOURNE SCHOOL OF DESIGN (PICTURED) WAS ALSO THE RESULT OF AN INTERNATIONAL DESIGN COMPETITION IN 2009. JOHN WARDLE ARCHITECTS AND NADAAA WON THE COMPETITION, BEATING A PRESTIGIOUS LINE UP OF LOCAL AND INTERNATIONAL FIRMS.



# Architecture competitions are risky but we can build on that

DONALD BATES

**For architects, there is a perverse irony in the apocryphal tale of the design competition for the Sydney Opera House. The story goes that after the selection of the group of finalist designs for the competition, the Finnish-American architect on the jury, Eero Saarinen, re-examined the pile of rejected entries, and reinstated the scheme of the Danish architect, Jørn Utzon. This design went on to be the final winner and the contentious project, built over 16 difficult years, has become an icon and image for Sydney and Australia.**

The fact that the architect acrimoniously departed Australia before the completion of the project, never to return, only adds to the poignancy of the story.

The story also defines the capricious, conflicted nature of architectural design competitions. Opportunities for unique, unexpected design propositions, or unnecessary risks that lead to unrealistic, unproven design directions? Design competitions have a fascinating role in the history of architecture, with losing entries often as important in defining the progress of architectural thought and theory as the actual winning and built projects. The projects that might have been becoming as influential as those that perhaps should never have been built.

The Chicago Tribune Tower competition of 1922 for “the most beautiful and distinctive office building in the world” generated tremendous publicity for the American newspaper, and the design options of some of the 260 entries helped to define the new direction of “modernism” in architecture and the American skyline for the coming generations (even if the winning design was neo-Gothic). The selection of the then young partners Richard Rogers and Renzo Piano for the Centre Pompidou in 1971 (from 681 entries), gave these

untested architects the opportunity to establish a new direction in architecture with “high-tech” and over the next 6 years to complete one of the most visited buildings in Paris.

‘Open design competitions’ have also determined many influential works of the last 100 years, often establishing the careers of their architects, including the Parc de la Villette, Jewish Museum Berlin, Yokohama Ferry Terminal, Bibliotheca Alexandrina, ICA (Boston), and Federation Square [note: the author is a Director of LAB Architecture Studio]. The recent design competitions for both the Australian Pavilion in Venice and for Flinders Street Station have re-ignited debate as to role of design competitions within Australia.

Added to this capricious uncertainty are the many junctures where it can all go wrong. The potential operating structure of a design competition is varied, with each component, each incarnation contributive to different outcomes and vastly different agendas. ‘Open’, ‘anonymous’, ‘pre-selected’, ‘pre-qualified’, ‘multi-staged’, ‘ideas-based’, ‘selection of a design or selection of an architect’, these are but a few of the competition formats that are readily employed, and each format implies a position relative to the ambition and purpose of the competition itself. The selection, the status and the influence of the jury add to the determination not just of a winning design, but also to the very likelihood and breadth of submissions and entries. The quality (and often lack of quality) of the design brief and the required deliverables for the submitting architects greatly influences the final designs. And finally, of course, there is the alignment, or lack of alignment between the selected design and the final built project – for whatever reason.

Australian architects (or at least younger architects) often stand in envy of European counterparts, as many EU countries

legislate the use of the design competition process to commission and award most public buildings, large and small. It is a system that promotes and develops new talent. Numerous commercial projects across Europe are also the results of design competitions, usually by means of slightly more restricted selection and adjudication processes, but by design competitions nonetheless. In Australia, the norm is for selection to be based on an EOI (expressions of interest) or RFP (request for proposals) – with portfolios of similar work and bureaucratic selection criteria very much more determining of selection than a design proposal.

Does Australia need more competitions, and specifically more ‘open’ competitions? Does the current system perpetuate a small cadre of major, multi-disciplinary practices winning the vast majority of work? If you have to prove you have ‘done it before’ before getting an chance to undertake a project, what possibility is there for new, emergent architects to get on the list of approved applicants? Do the restrictions protect government expenditure or simply direct the work to the same corporate powerhouses? Many argue that the vast resources and efforts of tens, if not hundreds, of architects working on the singular opportunity to gain a commission is a waste of time and money. Nonetheless, the lasting legacy of many competitions of the last 100 years suggest that the accounting needs to at least give value to the unexpected, unpredictable opportunity afforded to both the project and the history of architecture thought.

This article was first published on The Conversation website on 30 July, 2014.

Professor Donald Bates is Chair, Architectural Design, Faculty of Architecture, Building and Planning.

Image: Main MSD entrance and forecourt by John Gollings

## Equitable outcomes in adaption to sea level rise

DR ANNA HURLIMANN

CLIMATE CHANGE POSES A SIGNIFICANT GLOBAL CHALLENGE. RECENT SCIENTIFIC INFORMATION INDICATES THAT EVEN IF WE STABILISE GREENHOUSE GAS EMISSIONS SOON, WE ARE LIKELY TO FACE 2°C OF WARMING, AND SEA LEVEL RISE OF 0.4 – 0.8M BY 2100<sup>i</sup>. SEA LEVEL RISE WILL PRESENT SIGNIFICANT CHALLENGES FOR AUSTRALIAN SOCIETY, GIVEN MUCH OF OUR URBAN DEVELOPMENT IS IN CLOSE LOCATION TO THE COAST<sup>ii</sup>.

While these facts are daunting, they must be addressed. Mitigating greenhouse gas emissions to reduce further warming is an imperative, as is adapting to the climate change impacts that are unavoidable. Built environment professionals such as urban planners, will have a key role to play in this field.

While climate change research has been conducted for decades, gaps in knowledge exist. For example, there has been limited research to understand the social consequences of climate change, and potential adaptation options. In particular, information is lacking at scales that are meaningful to planners, local decision makers, and residents. Approaches for conducting such research are not well established. Yet, such information is necessary if we wish to achieve a just, fair and participatory approach to adaptation.

These research needs were the focus of an Australian Research Council ARC Linkage project that I have been investigating over the past 4 years (2010-2014) with co-PIs Professor Jon Barnett and Professor Ruth Fincher, Postdoctoral Research Associate Dr Sonia Graham and Research Assistant Colette Mortreux: *Equitable Outcomes in Adaptation to Sea Level Rise*. Focusing on adaptation to sea level rise in the Gippsland East area of Victoria, our project partners were: the Department of Transport Planning and Local Infrastructure, the East Gippsland Shire Council, the Department of Environment and Primary Industries, the Gippsland Coastal Board, and Wellington Shire Council.

Across the project's duration, we employed an extensive array of social research methods. These included: key actor interviews, policy and document analysis, participant observation,



Image: Seaspray by Anna Hurlimann



Image: McLoughlins Beach by Anna Hurlimann

informal interviews, media analysis, community interviews, place-based observations, phone and mail-out surveys, indigenous engagement, an expert/key actor workshop, and community workshops<sup>iii</sup>. Our research made a number of theoretical and practical contributions to knowledge.

Adaptation to sea level rise is an important consideration for the Gippsland East area of Victoria. Gippsland East's coast extends from Port Albert to the Victoria and New South Wales border. The area is characterised by low lying coastal plains with sandy beaches and dunes. The largest urban settlement along the stretch of coast is Lakes Entrance – which was one of our case study sites, along with the smaller settlements of Port Albert, Seaspray, and McLoughlins Beach and Manns Beach.

In 2008, the Victorian Coastal Council's *Victorian Coastal Strategy* put planning for sea level rise of 0.8m by 2100 on the planning agenda in Victoria. In 2010, a proposed development in the central business district of Lakes Entrance was refused a planning permit on appeal at the Victorian Civil and Administrative Tribunal. The grounds for refusing the permit were centred on the future impact of climate change. In analysing how adaptation had transpired for Lakes Entrance through that case and associate policies, we found that it was not likely to achieve socially sustainable adaptation.

This was because it did not: foster local contextualisation or ownership; did not involve collective action across tiers and arms of government; had not been applied fairly across space and time<sup>v</sup>.

Our research found that adaptation to sea level rise is likely to affect some groups in society more than others<sup>v</sup>. Understanding the values and socio economic characteristics of people at risk from climate change can inform adaptation responses. This will help to ensure adaptation is distributively fair, and ensure a diversity of values are maintained or enhanced<sup>vi</sup>. We found that in addition to distributive and procedural fairness, temporal, spatial, and interactional dimensions of fairness will be important considerations for adaptation to sea level rise<sup>vi</sup>.

We developed and empirically tested a 'local adaptation pathway' approach. This approach to adaptation has triggers of change based on social impacts that are salient to local people. The approach was found to help build consensus amongst diverse members of the community, and was found to be feasible at the local scale<sup>vii</sup>.

A key aim of our research project was to develop an approach for assessing the social and equity outcomes of various strategies to adapt to climate change.

We developed a Guide for Government: *Incorporating community values into climate change planning: a guide for local government*<sup>viii</sup> which provides step-by-step guidance on how to identify community values, relationships and activities that are likely to be impacted by climate change and adaptation. It also provides guidance on how to implement a more equitable, fair and inclusive adaptation process.

We hope that the *Guide* will be used by communities and governments in Australia and internationally to expand the current focus of decision-making to the less tangible factors that give meaning to people's everyday lives. While we applied this approach to sea level rise in the five communities along the Gippsland East coast, the approach could be applied to communities facing other short and long term climate change hazards such as bushfire and drought.

**Dr Anna Hurlimann is a Senior Lecturer in Urban Planning, Faculty of Architecture, Building and Planning.**

On Friday 11 October 2014, the Equitable Outcomes in Adaptation to Sea Level Rise team received the Planning Institute of Australia Victoria's 'Innovative Research and Teaching Award'.

The 'Guide for Government,' project reports, and many of the academic papers arising from the research are available at the project website: <http://msd.unimelb.edu.au/equitable-outcomes-adaptation-sea-level-rise>

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## At home in the museum?

PHILIP GOAD

ON 11 SEPTEMBER 2014, PROFESSOR BARRY BERGDOLL, MEYER SHAPIRO PROFESSOR OF MODERN ARCHITECTURAL HISTORY AT COLUMBIA UNIVERSITY AND SENIOR CURATOR OF ARCHITECTURE AT NEW YORK'S MUSEUM OF MODERN ART (MOMA), GAVE A BRILLIANT AND INSPIRING LECTURE TO A CAPACITY CROWD OF MSD STUDENTS, STAFF, ALUMNI AND GUESTS.

**The question embedded within the title of his lecture “At home in the museum?” is one rarely asked of architecture. Is architectural design and are buildings suitable for exhibition within a gallery? How can one make architecture transcend the obvious need to experience it physically? And how can and should an architecture exhibition appeal to more people than its traditional and arguably narrow professional cohort?**

Professors Alan Pert, Gini Lee and I have introduced this year a new MSD graduate elective called *Critical and Curatorial Practices in Design*. Given the imminent opening of the new MSD building with its large-scale exhibition spaces, the Dulux Gallery and the Andrew Lee King Fun Gallery – something we've never had before – we were keen to instill a new intellectual ambition amongst graduate students that focuses on the opportunities and challenges facing the exhibition of not just architecture but all the design disciplines taught within ABP. The goal is that in the future, our students will research, plan and design major exhibitions not only of their own design work but also exhibitions dedicated to research projects, both historical and contemporary.

# The Museum o



BERGDOLL WAS AT PAINS TO DEMONSTRATE THE RELEVANCE OF PREFABRICATION TO CONTEMPORARY DESIGN PRACTICE AND ITS LONGITUDINAL HISTORY THAT ENCAPSULATED THE SUCCESSES AND FAILURES OF THIS IDEALIST PRACTICE OF PROVIDING AFFORDABLE HOUSES THAT MIGHT BE TRANSPORTED ANYWHERE AND AT ANYTIME.

Barry Bergdoll was thus the perfect choice to give the new subject a special launch. As the Philip Johnson Curator of Architecture at MOMA from 2007-14, he was from the start committed to confirming the museum's presence for effecting change: "I gave myself the mandate of making the museum a platform for architecture as it is practiced now, a platform where the public and professionals alike could confront the design process of design thinking rather than merely observe the end results."

Bergdoll introduced his lecture with an historical account of the showing of architecture at the MOMA, commencing with the seminal 1932 *Modern Architecture: International Exhibition* curated by Philip Johnson and Henry Russell Hitchcock. A key distinction that Bergdoll made is that exhibitions of architecture differ markedly from those of paintings – curators have to work harder. It's not just a question of hanging paintings on a wall. The exhibition has to be 'designed', to lift itself above an exhibition of drawings and photographs, and in this observation, his use of Bauhaus master Herbert Bayer's *The Field of Vision* (1930) was a key conceptual driver. Bergdoll also made special mention of the role of women in promoting design, and especially their advocacy of the social and political aspects of architecture. He identified women assistant curators within MOMA's Architecture Department in the late 1930s and into the 1940s, especially Elizabeth Mock and, most significantly, Catherine Bauer, who would go on to become one of America's most influential commentators on social housing.

Bergdoll then emphasized MOMA's powerful advocacy role for architecture and design generally, especially during the war years,

when it staged exhibitions on town planning, housing, schools and community buildings. He also highlighted MOMA's pioneering role in building full-scale demonstration houses within the setting of the art museum (rather than in home shows or trade exhibitions). He used the example of Marcel Breuer's butterfly roofed house (1949) and the traditional Japanese house (1954-5) designed by Junzo Yoshimura, both constructed in MOMA's garden and attracting some of the largest visitor numbers ever for the museum. This was impact through direct experience.

It was this theme of advocacy to which Bergdoll then turned for the remainder of his lecture, focusing on two exhibitions for which he'd been responsible. The first was *Home Delivery: Fabricating the Modern Dwelling* (2008), which not only documented the rich history of prefabricated houses across the globe (including the Manning cottage (1840) in Adelaide) but also involved the construction of five prefabricated or digitally fabricated houses designed by young architects on what was then a vacant lot next to the museum.

Bergdoll was at pains to demonstrate the relevance of prefabrication to contemporary design practice and its longitudinal history that encapsulated the successes and failures of this idealist practice of providing affordable houses that might be transported anywhere and at anytime. Bergdoll stressed not just the importance of the exhibition and its catalogue in providing a documentary legacy but also the exhibition might act as a catalyst for reimagining the idealism and opportunities posed by prefabrication.

Creating a forum for discussion also informed Bergdoll's exhibition *Rising Currents: Projects for New York's Waterfront* (2010). Again, using a contemporary issue,

in this case, climate change and the real challenge of rising sea levels, groups of architects, urbanists and landscape architects were invited to collaborate and produce innovative design proposals for various scenarios caused by inundation. What was remarkable was that many of the design solutions, borne out of natural disaster, in Bergdoll's words "constituted an implicit critique of both the ruling doctrine of the US Army Corps of Engineers – particularly in the wake of Hurricane Katrina and the catastrophic flooding that followed – and the mentality of real estate developers." At the same time, the design solutions combined conventional 'hard' infrastructure approaches as well as a range of 'soft' infrastructure techniques and ecological interventions that were multifunctional and protective as well as energy producing.

Bergdoll's key message is that architecture in the setting of a gallery need not be arcane. It can provoke debate in the broader community about larger issues that have to do with the making of cities, places and landscapes. The exhibition spaces in the new MSD Building have this same potential. There is now the ability to expose design issues not just to the campus but also to the community at large and within spaces worthy of any art gallery. This signals a new era for ABP and its MSD. Bergdoll's words thus have compelling resonance: the aim is "to translate the wealth of research emerging from design schools into further activist engagement and new research opportunities – and to advocate for that central role for designers in solving the profound dilemmas that define our time." Needless to say, the audience was delighted.

Professor Philip Goad is Chair of Architecture in the Faculty of Architecture, Building and Planning

## MSD launches *Inflection*



INTERVIEW WITH  
FOUNDING EDITORS  
BY LOUISA RAGAS

The Melbourne School of Design launched the inaugural edition of its new journal *Inflection* on November 20, 2014. Founding editors Ariani Anwar, William Cassell and Jonathan Russell have curated an impressive selection of articles, artworks, manifestoes and fiction by students, academics and practicing architects in response to the term 'inflection'. I asked the team about their editorial vision and what it takes to publish a journal that aims to provoke and profile design discussion.

### What was your motivation for establishing *Inflection*?

Our motivation for establishing *Inflection* is multi-faceted. Firstly, we are excited by the discourse and studio work developing within the school and want to share what we consider to be a unique and experimental moment with other students, academics and professionals, both locally and internationally. In this way, we also hope to create a platform for inquiry and discussion that supports a culture of student engagement. Additionally, as the University of Melbourne has a strong reputation as a research university the proposal for a student-edited journal is in line with this ethos. Through the journal we want to build on that rich history and to contribute to a dialogue with the other universities in Australia and abroad. Finally, the construction of a new building for the MSD has the potential to be a turning point within the faculty, and through *Inflection* we want to capture the first moments of change and to celebrate this new phase.

### Why a printed journal and not an e-book?

As editors, we share a belief that the medium in which ideas are communicated has a fundamental impact on the way those ideas are received. As architecture students, we are necessarily concerned with questions of materiality, tactility and embodied experience. There is something singular about reading a physical journal; the texture of the paper, the weight of the object, the way it lies in your hand – these sensory experiences can have an important impact on the reading of the content. For these reasons, we have tried to create an attractive, appealing object that lends itself to the in-depth reading we wish to encourage.

In our lives, we find ourselves bombarded with digital information, personally, academically and professionally. While these platforms can serve as valuable spaces for discussion, they tend towards the superficial – an update, a headline or a quick scroll. For this project we wanted to create a medium for longer-form explorations that move beyond the multitude of online sources that are read briefly and promptly discarded. This is not to deny the value of digital platforms. We have a website and social media presence, as well as an online preview of the journal. These are all important to us, especially in establishing an international presence for the journal, but they are primarily intended to lead people to the physical copy. Ultimately, we believe in the power of the printed word, the beauty of printed text and the potential of the designed physical object to reignite a culture of discourse in the MSD.

### What is your editorial mandate or philosophy?

In developing *Inflection*, we were driven by our desire to enable discourse between students, academics and practitioners – to harness and show the dynamic and potentially reciprocal relationship between these groups. Therefore, *Inflection* is a student-edited design journal focused on gathering, sharing and disseminating student, professional and academic contributions to architectural discourse. A key philosophy is that of intellectual rigour: whether a piece is project-based, speculative or theoretical, it must demonstrate a genuine, personal and considered response to the issue's theme. This underpins another key philosophy: that rigorous intellectual engagement is not limited to the medium of traditional academic writing. So we have sought out artworks, manifestoes, fiction – any work that demonstrates a passionate and intelligent engagement with the theme.

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PART OF *INFLECTION'S* MISSION IS TO POSITION THE MSD NATIONALLY AND INTERNATIONALLY WITHIN A CONTEMPORARY DISCOURSE. AS SUCH, WE HAVE SOUGHT WORK FROM ACROSS AUSTRALIA AND AROUND THE WORLD

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### Outline some of the key design or built environment issues covered in this inaugural edition of *Inflection*

In the inaugural edition, our name also served as our theme, so the pieces that we gathered were specific responses to the term 'inflection'. An inflection point signifies a moment of transition and the mapping out of new directions and many pieces in *Inflection 01* touch on issues of edge conditions, ambiguous boundaries and the nature of change in our built environment. A number of the contributors found inspiration in the ambiguity within moments of change and the potential to harness this point of unknowing. Many contributors also teased out the potential for moments of change to provoke a re-evaluation of disciplinary and spatial boundaries.

### Describe the mix of contributors to the journal

In *Inflection* we are aiming to create a discourse between students, academics and practitioners – as such, the inaugural edition features contributors from each of these areas, both locally and internationally. Practising architects such as John Wardle, Nader Tehrani, Peter Mallatt, and Andrew Simpson share insights into their work, and its relationship to the inflection theme. These are set alongside theoretical contributions, including pieces by French academic Bernard Cache and Thomas Mical from the University of South Australia. We have also been fortunate to have support from within the Faculty from AnnMarie Brennan and Alex Selenitsch, and also through strong, rigorous student contributions.

Part of *Inflection's* mission is to position the MSD nationally and internationally within a contemporary discourse. As such, we have sought out work from across Australia and around the world, including work from Lee Yang Yang in Perth and international contributors such as Lucia Jalón Oyarzun (ETSAM, Spain) and Samira Daneshvar (University of Toronto). Showcasing the work of known architects and writers alongside that of students and up-and-coming designers is one of *Inflection's* central goals, to encourage a dialogue on the contemporary built environment.

### How has the MSD supported the publication?

*Inflection* has been made possible by the continued support of the MSD, both financially and through the expertise and generosity of the School's staff. The first issue has been funded through the Strategic Initiative Fund. Just as importantly, we have been privileged to have the guidance and support of our academic advisor Dr. AnnMarie Brennan, as well as the assistance of Professors Alan Pert and Gini Lee. As a new initiative, compiling and publishing *Inflection* has been a learning process for us, and we have been supported at every step by MSD staff.

### How can people obtain a copy of *Inflection*?

*Inflection* will be sold at MSD events and will also be available in select bookstores in Australia and overseas. *Inflection* is published by AADR and Spurbuch, and copies can also be ordered online: [www.spurbuch.de/en/product-reader-aadr/product/inflection-01.html](http://www.spurbuch.de/en/product-reader-aadr/product/inflection-01.html).

### For more information visit:

[www.inflectionjournal.com](http://www.inflectionjournal.com)

Image: *Inflection* founding editors left to right: Ariani Anwar, William Cassell and Jonathan Russell.

## What's in a name?

JUDY TURNER

**In what may be a first for The University of Melbourne, the new Melbourne School of Design building will open on December 11, 2014 with much fanfare, and in the presence of an unprecedented number of generous supporters – donors and sponsors who believe in the vision for the future of built environment education here at Melbourne, as articulated by Dean Tom Kvan back in 2009.**

The Vice Chancellor Glyn Davis highlighted in his address to the National Press Club in February 2013 that an important facet of the new higher education funding environment is that Universities are looking beyond traditional public funding. Fortunately for us here in Melbourne, our alumni are embracing the message of giving, and coming on board in record numbers to sponsor and make philanthropic donations to secure the best educational environment for our future students.

And so it is at ABP, when in December we will celebrate the generosity that gave rise to: the Dulux Gallery, the Andrew Lee King Fun Gallery, the Singapore and Malaysia Theatres, the Hansen Yuncken Suspended

Studios, the Mr and Mrs Douglas KY Lee Studio, the Forbo Model Making Studio, the Knauf Workshop Space, the Urbis Terrace, the Evan Walker Studio, the George Tibbits Studio, the LU Simon Stairs, and the 1960s, 1970s and 1980s alumni studios.

A floorplan of the building shows a growing spread of red areas (see opposite) as spaces are allocated to individuals, companies, families and collaborative Giving Groups who have got together to honour someone important both to them and to the history of our Faculty. In total, 238 donors have responded to our appeals over the past five years, generously donating to help the Faculty fund this spectacular new academic building.

In addition, the Faculty has chosen to honour the visionary former Dean Brian Lewis by naming the grand central Atrium space for him, and the late pioneer Edythe Ellison Harvie by naming a Studio for her on Level 1. Future fundraising efforts will focus on securing naming gifts for other key spaces, including the magnificent Library (pictured below), the large theatre and the building itself.

This 6 Star Green Star rated building was completed ahead of schedule and

under budget by the architects, builders and project team, and our donors are flocking to see it. Our donors, along with all ABP alumni are invited to our program of celebratory events in December 2014. An entertaining and engaging program is planned to honour all those who have made tangible with their gifts their support for the students of tomorrow.

**To register your attendance in December**

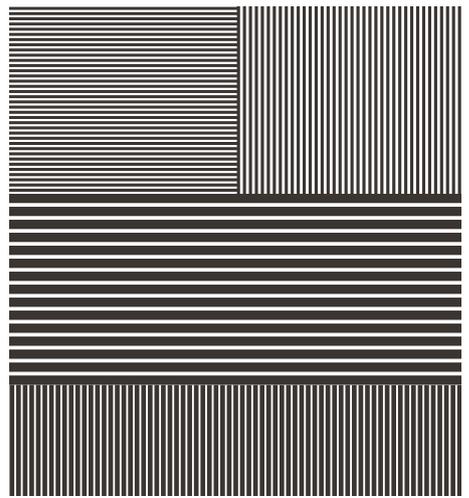
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**To make a gift to the building, or to the Hugh O'Neill Scholarship**

[www.msd.unimelb.edu.au/support-faculty-abp-and-secure-your-place-history](http://www.msd.unimelb.edu.au/support-faculty-abp-and-secure-your-place-history)

Judy Turner is Director of Advancement, Faculty of Architecture, Building and Planning

All alumni are invited to participate in the Digital Gallery project, as mentioned in our last edition. The deadline for inclusion in the Gallery by December 11 has passed, but we will be building the Gallery for years to come – your expression of interest is always welcome – contact Andrew Middleton on (03) 8344 3111



↑ The Lovell Chen Lounge on Level 2 by John Gollings.

← Image: the new ABP Library, provides a beautifully quiet naturally lit study space for students  
Image by John Gollings.

THE FLOORPLAN OF THE BUILDING SHOWS A GROWING SPREAD OF RED AREAS AS SPACES ARE ALLOCATED TO INDIVIDUALS, COMPANIES, FAMILIES AND COLLABORATIVE GIVING GROUPS WHO HAVE GOT TOGETHER TO HONOUR SOMEONE IMPORTANT BOTH TO THEM AND TO THE HISTORY OF OUR FACULTY.

- 01 The Leo Simon Entranceway
- 02 Douglas K Y Lee & Joaquina L Lee Studio
- 03 The Brian Lewis Atrium
- 04 Ellison Harvie Studio
- 05 George Tibbits Studio
- 06 Evan Walker Studio
- 07 Urbis Terrace



## Our supporters

### ANNUAL GIVING TO ABP: 2012 – 2014

**We Thank Our Generous Supporters.**  
The Faculty of Architecture, Building and Planning is grateful to the generous individuals, families and companies listed below who have donated to provide better opportunities for our students and staff over the period January 1 2012 to October 10 2014.

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### GIVING TO THE NEW MELBOURNE SCHOOL OF DESIGN

The Faculty is also indebted to the many visionary corporations, groups and individuals who have already contributed towards our Faculty target of raising \$20m towards the new Building.

#### \$1,000,000 or above

Dulux Australia

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Andrew Lee King Fun  
Hansen Yuncken Pty Ltd  
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BEP Akitek in memory of Kington Loo  
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Forbo Flooring Systems  
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Lovell Chen Pty Ltd  
The Teo Family (Daniel T H Teo & Soo Khim Goh, Dana K Y Teo, Rachel K C Teo)  
Alfred H K Wong  
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## You can make the difference!

The Faculty of Architecture Building and Planning greatly values the generous support from alumni, friends and industry partners which helps 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 are 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 feedback to students and researchers for real-time learning. The facility itself will be a platform for training our future leaders engaged in planning, designing and constructing cities and communities here and abroad.

**We invite you 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.**

Dennis G Martin  
Andrew McCutcheon & Vivienne  
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Bernard P McNamara  
Megan McPherson  
Men Aging Badly  
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The Faculty also thanks the generous donors that have supported the Dean's Honours Awards and MSDx exhibition, supporting the Faculty's acknowledgement of academic excellence.

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

Image: Southern facade of the new MSD building by Peter Bennetts

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# Advancement events

## BEEN & SEEN

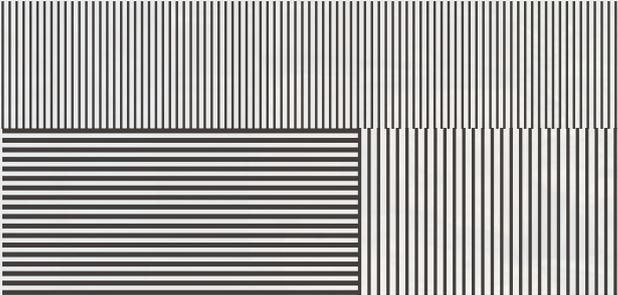
### FACULTY SUPPORTERS' BUS TOUR

Bookended by weeks of inclement weather, the October morning of the Faculty's second supporters' bus tour was greeted by a blue sky. Most guests chose the early start to take a brief tour of the Faculty's magnificent new home with the host of the day, Professor Philip Goad, and Andrew Middleton. The tour journeyed to the riverside residence of Professor Emeritus Peter McIntyre in Kew, where the award winning architect described the adventures of buying and developing his own house, whilst still a student. In the afternoon, the Director of the MSD, Professor Alan Pert, described the fascinating life and career of Ernest Fooks, before opening up his house in Caulfield North, designed by the latter, for investigation.

1. Peter McIntyre speaking
2. Philip Goad describes the eastern entrance of the MSD building
3. Crowd listens to Alan Pert on Ernest Fooks
4. Group enters Peter McIntyre's house

### BUILDING AHEAD OF SCHEDULE

The MSD Building was handed over to the University on 8 August, four months ahead of schedule, and many local, interstate and overseas alumni have taken the opportunity to organise tours with the advancement team and senior staff of the Faculty. The building is now open to the public and we look forward to seeing many of you at one of our future events, reunions or exhibitions.





1.



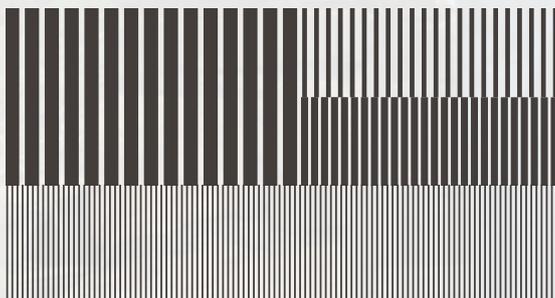
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## Inside the Faculty

### NEWS

Brookfield Multiplex, the construction company behind the new Melbourne School of Design, have established a **PhD Scholarship in Construction Studies** to provide support to one outstanding scholar to investigate advancements in the building industry. The student will take up the scholarship in early 2015 and are expected to contribute to the discussion about the future of the built environment, highlighting the role construction can play in bringing social, technological and economic sustainability to fruition.

**Dominique Hes**, along with co-author Chrisna du Plessis, launched *Designing for Hope: contributive practices for a thriving future* in Barcelona in October. The Australian launch took place on 12 November, as part of the Melbourne Forum on the *Practice of the Future*. Published by Routledge, *Designing for Hope*, is a response to the negative talk that pervades much discourse and debate on sustainability. The authors argue that we can actively create a positive and abundant future through mindful, positive engagement that is rooted in a living systems based worldview.

On 11 October 2014, the 'Equitable Outcomes in Adaptation to Sea Level Rise' research team, led by **Anna Hurlimann, Jon Barnett** and **Ruth**

**Fincher**, received the Planning Institute of Australia Victoria's 'Innovative Research and Teaching Award'. Read about their award-winning research on pages 18 and 19.

*Melbourne: What Next? A discussion on creating a better future for Melbourne* was launched in the new Melbourne School of Design in October. A peer reviewed e-book edited by **Carolyn Whitzman, Brendan Gleeson**, and Master of Urban Planning Student, **Alexander Sheko**, brings together the voices of political leaders, planning and design experts, and young activists to discuss various key challenges and solutions in relation to urban planning and infrastructure. The e-book is published by is published by The University of Melbourne Sustainable Society Institute and Social Equity Institute.

The Australian Urban Research Infrastructure Network (AURIN), a \$20 million initiative funded by the Australian Government's Super Science scheme, launched its innovative workbench at an event on 13 October. AURIN provides built environment and urban researchers, designers and planners with infrastructure to facilitate access to a distributed network of aggregated datasets and information services. Find out more on AURIN's website – [www.aurin.org.au](http://www.aurin.org.au)

A Melbourne School of Design student team – PhD Yencken Scholarship student **Wendy Wallis** and Masters' thesis student **Alaister Jaffrey** – won the 'best urban tactic' award in the **AILA Street 14** competition. Interestingly, the judges did not distinguish between professional and student entries. Using the Moorabbin Junction site in Melbourne, Wendy and Alaister's winning scheme worked with thermal comfort indexes, data from on-site sensors and CFD modelling to propose an urban heat refuge

Congratulations to **Dr. Robert Crawford**, Chief Investigator on a successful 2015 ARC Discovery project **Improving the Environmental Performance of Australian Construction Projects**. Robert, along Associate Professor Thomas Wiedmann and Dr. Andre Stephan, was awarded \$266,300 to investigate the environmental impacts of construction in Australia through the development of a sophisticated hybrid environmental assessment model.

Congratulations to **Denton, Corker, Marshall** whose Stonehenge Exhibition + Visitor Centre was awarded the prestigious Jørn Utzon Award for International Architecture at the recent 2014 Australian Institute of Architects (AIA) National Awards.

## PEOPLE

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**Professor Donald Bates** chaired a panel debate on Competing Ideas: the role and relevancy of architectural competitions at the University of Melbourne on July 30. You can read an article by him on this topic in this edition of Atrium.

High profile environmentalists **Tim Flannery** and **Don Henry** have joined The Melbourne Sustainable Society Institute (MSSI), a research centre supported by our Faculty. Don joins MSSI as a Public Policy Fellow in Environmentalism and will undertake research into climate change policy and the role of public activism. Don's research

will survey the last decade of environment policy making and public engagement in Australia and the Asia Pacific region. Previous CEO of the Australian Conservation Foundation (ACF), Henry was Prime Minister's Environmentalist of the Year in 2013 and Australian Not for Profit Organisation CEO of the Year for his leadership of ACF. Tim Flannery joins MSSI as a Professorial Fellow. Professor Flannery said he was delighted to join the University in this role where he could further contribute to research and engagement on issues of sustainability and climate change.

Honorary Senior Fellow in ABP, **Jefa Greenaway** prepared the design for a project for The Lowitja Institute – Australia's National Institute for Aboriginal and Torres Strait Islander Health Research, which was formally opened in October by Kelly O'Dwyer MP, Warren Snowden MP, as well as opposition MP Craig Newman. Jefa was also a State Finalist in the 'Indigenous in Business' category in the annual Ethnic Business Awards.

## RECENT EVENTS

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This spring, we presented a number of public talks by international practitioners and design thought-leaders. **Professor Barry Bergdoll**, curator in the Department of Architecture and Design at the Museum of Modern Art, gave a lecture in September on how the MoMA has a mandate for showcasing architecture and the act of designing in a museum context.

**Professor José L. Torero**, Head of the School of Civil Engineering at The University of Queensland presented the 2014 AIB address on 'How do Buildings Burn?' Fire safety in construction is a heavily regulated environment intended to deliver safe infrastructure. In his talk, Professor Torero revealed that behind these regulations lie inefficiencies, and ignorance that can lead to expensive and poorly constructed projects. To optimise safety it is not sufficient to have a

prescriptive framework but it is essential to understand how buildings burn.

Superstar architect **Jeanne Gang**, of the Chicago-based practice Studio Gang Architects, presented our final Dean's lecture for 2014 in October. In her talk, Jeanne explored how modern cities cope with vast industrial-era spaces after those uses have lapsed. Through the lens of some of her firm's recent projects – such as Aqua Tower and the Nature Boardwalk at Lincoln Park Zoo – she outlined how architectural practice can reimagine these territories and initiate transformation.

Experts, activists and students in the urban planning field attended the launch of the e-book, Melbourne: What Next? edited by **Carolyn Whitzman**, **Brendan Gleeson** and **Alexander Sheko**. The book brings together the voices of political leaders,

planning and design experts, and young activists to address potential solutions to key planning issues in Melbourne.

**For details of all future events visit:** [www.msdl.unimelb.edu.au/events](http://www.msdl.unimelb.edu.au/events)

## CURRENT EVENTS

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MSDx, our annual showcase of the 50 best projects our graduate students have produced, runs in the Dulux Gallery until 22 December.

**For all future events check out the MSD website:** [www.msdl.unimelb.edu.au/events](http://www.msdl.unimelb.edu.au/events)

Image: SE corner of the new MSD building by John Gollings



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