



Atrium

21 | 2012

END OF AN ERA /
DESIGNING OUR
FUTURE

THE UNIVERSITY
OF MELBOURNE

FACULTY OF ARCHITECTURE,
BUILDING & PLANNING



THE UNIVERSITY OF
MELBOURNE

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Dean's message

As we near the end of 2012, we reach another milestone in our project to create a new education and research centre for the built environment; a living, pedagogical building that will fuel innovation and collaboration and inspire the next generation of design practitioners. The former locations are emptied and colleagues settling in to temporary facilities. It is exciting to witness the 'breaking of ground', as building enabling works occur around the site, and anticipation is growing with the main construction phase scheduled to commence in December.

In the spirit of marking a moment of transition, we celebrate aspects of our Faculty's history in this edition of *Atrium* and anticipate what is to come. While our focus is very much on the construction and opening of our new building in 2015, we are a Faculty that has been formed by the achievements of thousands of staff, students and alumni over a long period. From the awarding of the first testamur to graduates of the Atelier almost one hundred years ago until today, we have played a major part in forming the professions in Victoria and beyond to many parts of the world. As our programs and research evolve and expand to meet advances in societal needs, technologies and industry practices, we have developed the boundaries and established a significant tradition of academic endeavour.

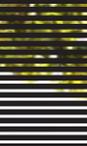
Developments continue not only in the physical realm but also intellectual. In this issue, we introduce Professor Alan Pert, our new Director of the Melbourne School of Design, recently from Glasgow where he established and ran his architectural practice NORD while concurrently holding the role of Professor of Architecture and Director of Research for Architecture at the University of Strathclyde. As he articulated at a Director's Series talk in November, Alan believes 'today's 'designer' must be nimble enough to move between the art and the science of building and among the social, cultural, political and economic fog that surrounds our disciplines.' Drawing from his own practice experience, Alan writes about the importance of collaboration for researchers and practitioners working in the built environment on pages 4 and 5. Alan will bring this perspective to our MSD programs and connect them increasingly with contemporary practice, examining new ways of working across professional boundaries.

Many members of our Faculty have played leading roles in recognizing, conserving and managing our heritage. As we replace our basic fabric of the buildings, we are capturing and conserving aspects important to us. Elements of our material heritage that are greatly valued by us will be conserved and re-sited in our new building. We honour our rich connection with Japan and the spirit in which Professor Lewis

extended friendship across the region by reinstalling the Japanese Room and Garden, created in 1968 under the leadership of ABP staff-member Shigeru Yura, to the top floor of our future home. Philip Goad writes about the process of preserving, storing and re-erecting this historic space to suit contemporary standards on pages 6 and 7. We are also capturing the intangible heritage of our Faculty. Hugh O'Neill writes of the spirit of the 1960s and 70s, the period of transition from the old sheds into a more solid and larger home, and records students' initial experiences of the 'Architecture building' on page 8.

We record too the development of practice and mark achievements. Andrew Saniga, Senior Lecturer of Landscape Architecture, Planning and Urbanism, is the author of a new publication examining the history of our nation's public parks and gardens and those who designed them. *The Making of Australian Landscape Architecture* will be launched on 4 December and you can read an extract from this ground breaking book on pages 14 and 15.

It is always a cause for celebration when our alumni achieve professional recognition. Six Degrees Architects, the innovative Melbourne-based practice renowned for reinvigorating the city's laneway bar culture, were the focus of our ABP Alumni Retrospective Series exhibition in October/November.



Celebrating 20 years of practice, Six Degrees have been at the forefront of significant developments in Melbourne, including commercial, multi-residential and institutional projects. Read Philip Goad's writes exhibition review on pages 12 and 13.

Our graduates practice across the globe and we are pleased to hear of competitive achievements on the international stage. Justine Clark profiles the achievements of two ABP alumni – Hank Koning and Julie Eizenberg – who both completed their architectural studies at the University of Melbourne in the 1970s. One of our major architecture exports, Koning and Eizenberg were recently honoured by the *American Institute of Architects LA* with the coveted Gold Medal for their significant body of work and influence on the theory and practice of architecture. Their people-orientated projects, which include the Children's Museum in Pittsburg and the Hollywood Hills Hotel, are infused with a sense of delight and play, reflective of their design mandate to "bring joy and knowledge about the world every time we build." As Justine writes in her article, 'Koning Eizenberg expands the framework of what Australian architecture is and might be and positions Australian architecture as part of the give and take of international discourse and practice.'

The work of our talented RHD students is on show in 'Oculus 2012,' an end-of-year

exhibition of various research projects including investigations into low-cost housing; river rehabilitation; ecotourism; resilient food systems; and natural disaster urban planning. Resilience is the key theme of this year's exhibition and one which is tackled with innovation and vision by our research students.

October 2012 marked the tenth anniversary of one of Melbourne's most iconic urban spaces: Federation Square. Donald Bates, ABP's Chair of Architectural Design and one of the architects responsible for Federation Square, reveals the challenges and collaborative processes behind the making of this landmark city square on pages 20 and 21.

The Faculty's tradition of staging Archi Revues is celebrated in Andrew Middleton's review of our second Film Night reunion on page 22. The event showcased rare student films and archi revues from the 1970s and 80s and drew an enthusiastic crowd of over 150 alumni and friends. Reunion events, such as this one, are an important part of our Faculty's culture and engagement with our alumni community and industry colleagues, and we look forward to staging similar events in 2013.

As our new building project gathers momentum, turn to page 25 to get a detailed project update. You can also visit our newly launched *Building blog*,

on the ABP website, for regular posts from various stakeholders including ABP researchers, project consultants and the architectural team.

'Inside the faculty' provides an overview of some of our recent staff and alumni activities and achievements, as well as a round-up of events and exhibitions. As we move into our temporary new premises on campus, I can confirm that our rich calendar of ABP events will continue in 2013 and 2014. We will be using the newly refurbished gallery space at 757 Swanston Street (known as Wunderlich @ Basement 757 Swanston St) and lecture spaces to present MSD studio shows and exhibitions and talks by acclaimed local and international practitioners. Do visit our 'Events' page on the ABP website for up to date event information: www.abp.unimelb.edu.au/events.

I'd like to take this opportunity to wish you all a safe and joyous festive season and I look forward to meeting up with many of you in the New Year.

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

Cover Image: Joseph Reed facade, with scaffolding. Image: Dianna Snape.

Background image on this page: Rendering of the new building, design by John Wardle Architects & NADAAA.

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MSD Loom: unexpected discoveries

ALAN PERT



Image: Alan Pert

Professor Alan Pert is the newly appointed Director of the Melbourne School of Design. Alan is a teacher, researcher and practitioner who most recently served as Professor of Architecture and Director of Research for Architecture at the University of Strathclyde. He also heads the practice he founded, **NORD (Northern Office for Research & Design)**, recognized as one of Britain's most innovative architecture firms. Here, Alan talks about the connection between academic research and contemporary practice and what he hopes to bring to the Melbourne School of Design.

Increasingly, Universities are interested in opportunities to transfer knowledge, to engage with communities and generate research 'impact'.

My own practice NORD has been working closely with a diverse group of academics over the last few years to pursue these ends. From Geographers, Sociologists and Artists to Mechanical Engineers and Civil Engineers, NORD has used 'live' projects to test ideas and share knowledge leading to a diverse range of outputs, which focus on more than simply buildings and instead extend to the complex process of 'constructing the built environment'. Thus, it is not just

the product that is of consequence in these collaborations but the process itself, the search, the inquiry which is often more substantial than the rendering of conclusions through a single minded attitude to design. NORD's buildings are increasingly connected through thematic areas, which link to the University through specialist knowledge across a diverse range of disciplines. Often the connection across thematic areas leads to new areas of interest and demonstrates the uniqueness of Architectural speculation and it's potential for Research.

As academia shifts it's research agenda to focus on Impact, and as Practice considers new ways of working to cope with an ever changing world of construction, there are big opportunities to form partnerships beyond the reach of conventional architectural and urban design consultancies, which are distinctively placed to devise research-led solutions for unusual situations and special challenges.

This is an exciting time to be working with the Melbourne School of Design, whose philosophy is that of integration of knowledge across specialisms. These specialisms share a common agenda which is to improve the built environment, but the outputs and impact of student work and staff research is diverse

and reflective of the need to make ourselves relevant to society both locally and globally.

I look forward to engaging with the wealth of alumni talent surrounding the School, who share a desire to find new ways of working to meet the needs of our 21st century towns and cities. We have to find new partnerships and ways of engaging academia and practice in the pursuit of new and relevant ideas. Today's "designer" must be nimble enough to move between the art and the science of building and among the social, cultural, political and economic fog that surrounds our disciplines.

I often view the production of our environment as a successful model for the accomplishments of the generalist who is able to take those valuable, yet often isolated, specialist threads of knowledge and weave them together in a manner that results in something meaningful to society.

As a community involved in shaping the built environment, we need to be able to move between disciplines with a facility that allows for knowledge to overlap and produce unexpected discoveries. For me that facility could be the Melbourne School of Design.

I look forward to our future conversations...



NORD Architecture projects –
www.nordarchitecture.com

Images: 2nd row, L to R:

1. Purple Heart, Shingle House objects by John Galvin & NORD (courtesy Wallpaper Magazine)
2. Shingle House interior. Photo: Jim Stephenson
3. Shingle House. Photo: Jim Stephenson
4. East End Sawmills. Photo: Andrew Lee

5. Shingle House. Photo: Jim Stephenson
 6. The Prince & Princess of Wales Hospice
 7. East End Sawmills. Photo: Andrew Lee
 8. Bell-Simpson House. Photo: Andrew Lee
- 3rd row, L to R:
9. The Prince & Princess of Wales Hospice
 10. Primary Substation. Photo: Andrew Lee

A Treasure Moves – ABP's Japanese Room

PHILIP GOAD

When demolition of the Architecture Building commences in December 2012, there is a very special part of the original building that will be kept. It will be dismantled, stored and then re-erected in ABP's new building. Over the past forty-five years, staff, students and visitors to the Faculty will remember well their experience of visiting the Japanese Room – a purpose-built meeting and function room designed in a contemporary version of traditional Japanese architecture. As part of the University of Melbourne's sesquicentenary in 2003, the Japanese Room was identified as one of the University's 'treasures'. Hugh O'Neill wrote of the room that it was conceived in 1963 by then ABP staff member Shigeru Yura "in the refined *shoin-zukuri* style of seventeenth-century aristocratic residences".¹ In recognition of its historic, aesthetic and social value to the Faculty, the University and the Japanese community, the Japanese Room will be restored and take pride of place on the fourth floor of the new Architecture Building in 2015.

Opening onto a new Japanese-inspired rooftop landscape and with minor modifications and a new external timber shell, the Japanese Room will once again be experienced as a stunning interpretation of traditional Japanese interior design. This is a project that is simultaneously about

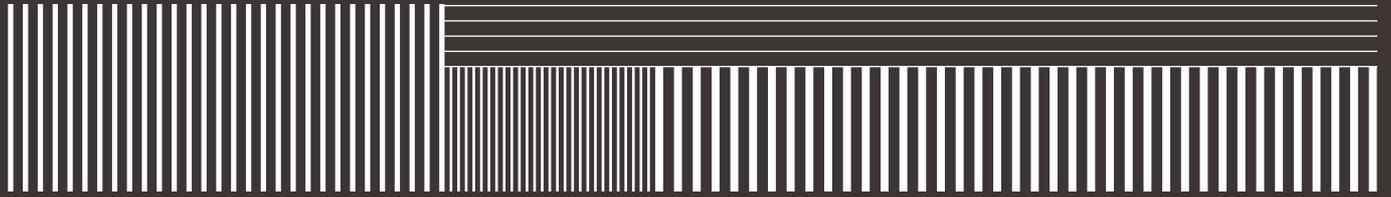
design research, architectural conservation, restoration and sensitive adaptation to achieve contemporary standards for lighting, ventilation and audio-visual presentation.

At the time of its official opening in 1968, the Architecture Building had three themed interiors that recognized the international makeup of the Faculty's staff and students: the Chinese Room designed by Tah Wen Chu; the Indian Room designed by Balwant Saini, and the Japanese Room designed by Shigeru Yura. This was all part of Professor Brian Lewis's plan to celebrate the international aspect of the Faculty's staff and student profile and especially its commitment to educating future built environment professionals in the Asia-Pacific and Indian sub-continent region. Early on, there were also plans for an 'American Room' but these never came to fruition. Over the years, numerous alterations were made by the University to the Chinese and Indian Rooms, but the Japanese Room, remarkably and despite heavy usage, remained intact. It still retains its beautiful *ramma* (timber grilles), the modular timber furniture designed by Matsumura Katsuo and made in Tokyo as well as the exquisite *fusuma* (sliding doors) handpainted by Japanese artist Ken Jiro. The fabric wallpaper with its curving pattern in gold thread sourced

from the Tatsamura Textile Company in Osaka also remains, even after holes for air-conditioning (that was never put in) were cut into the walls in the 1980s.

Encouraged by the Faculty, former staff, alumni and the University's Heritage Committee, a Conservation Management Plan (CMP) was commissioned and undertaken by RBA Architects and Conservation Consultants, led by director and ABP alumni Roger Beeston (B.Arch 1985) and Anthony Hemingway (MPD [Architectural History & Conservation] 2000) who undertook much of the research.² Beeston, as an undergraduate student, had studied Asian architecture under Hugh O'Neill and had been on one of the early fieldwork trips made by ABP alumni historian George Michell and photographer John Gollings to Vijayanagara in India in the early 1980s. Beeston is excited by the project. "I think one of the most remarkable revelations in the CMP is the realization that, less than twenty years after cessation of hostilities with Japan, Brian Lewis and the University of Melbourne had the insight to celebrate and promote one of the great Asian architectural traditions by including the Japanese Room front and centre in the new Architecture Building, along with the Indian and Chinese Rooms. It is, without doubt,





this brilliant initiative that has contributed to the ongoing educational experience of placing Australia appropriately in its Asian context and promoting the cross-fertilization of architectural ideas and traditions.”

The CMP makes for fascinating reading. It highlights the Japanese Room’s timber framed interior volume inserted without any nails between the concrete frame of the then new Architecture Building. Of particular note is the beautiful panelled Japanese cedar ceiling arranged in eight square modules with each module’s panelling oriented perpendicular to adjacent modules. The Australian builders even assembled the room with white gloves in Japanese tradition, but only on the left hand rather than both! The report also describes the presence, perhaps little known, of *The Meeting*, a mural (now partially destroyed) by Fumiko Yura, Shigeru’s first wife, located in the escape stairwell directly off the Japanese Room. Japanese architect Shigeru Yura had arrived in Australia in 1961 to work on the Japanese ambassador’s residence in Canberra and became an ABP staff member in 1963. Other works by him in Australia include the Japanese War Cemetery at Cowra, NSW (1964) and the Japanese garden located at the north entry of the Architecture Building at the University of Melbourne. The CMP also indicates the

important role of gifts made to ABP through Japan-Australia Business Co-operation Committee and describes the original paper light fittings designed by then first-year ABP architecture student Nick Chlebnikowski. Given such a rich history and with such an accomplished aesthetic result, it is little wonder that the Japanese community and other groups in subsequent years would occasionally use the room for flower arrangement (*ikebana*) and re-enacting the tea ceremony (*cha-no-yu*). It is also little wonder then that the architects for the new ABP building, John Wardle Architects (JWA) and NADAA (Boston) were keen to integrate the historic interior into their design.

Stefan Mee, Director at JWA and ABP alumnus (B.Arch 1993) describes the challenge of including the Japanese Room in the new design: “In the new building, the Japanese Room will be carefully reassembled within its own identifiable enclosure, an outer shell of naturally weathered timber boards and battens. The exterior is now designed around the interior – a reversal of the original condition.” This new timber exterior wall, in detail and finish, will complement the historic interior. Sliding doors, sympathetically integrated into the original design will open onto the new Japanese garden that will also include the giant stone lantern of the original

Japanese garden. As Mee says of the new Japanese Room, “Its location at the top of the new building means that it can connect to a landscape terrace with additional sliding screens that transform it into a light-filled space.” So while it might be farewell to the trusty bones of Brian Lewis’s Architecture Building, there will be a resounding echo of the international aspirations that were literally built into the old building. That vision of an international staff and student body and a vital engagement with Asia will continue. There will be a new lease of life in the reconstructed and relocated Japanese Room, and one of the University’s treasures will be on show once again.

PROFESSOR PHILIP GOAD is Chair of Architecture at the Faculty of Architecture, Building and Planning.

¹ Hugh O’Neill, “The Japanese Room”, in Chris Macauliffe and Peter Yule (eds), *Treasures: highlights of the cultural collections of the University of Melbourne*, Melbourne University Publishing, Carlton, Vic., 2003, pp. 256-7.

² RBA Architects and Conservation Consultants, Conservation Management Plan: Japanese Room, Faculty of Architecture, Building & Planning, University of Melbourne, May 2012.



Recollection: Architecture Building

HUGH O'NEILL

The '*Architecture Building*' at the University of Melbourne, occupied in 1964, and now under demolition, was the culmination of plans for the Faculty by the inaugural Professor, Brian Bannatyne Lewis. It reflected his experiences in Britain from the late 1920s and early 1930s when he completed his tertiary studies at the University of Liverpool. Established in 1894, this was the earliest independent architecture faculty in Europe. Hilary Archer, his English wife and the mother of their five children, also graduated in Architecture from Liverpool. Other future Deans of architecture and planning in commonwealth universities had studied there under Professor Charles Reilly. On his appointment at Melbourne, Lewis continued in active practice including notable projects such as the planning of the ANU campus in Canberra, its University House and Physics laboratories.

Although the separate Faculty at Melbourne had been established in 1931, its temporary accommodation as an adjunct to Engineering needed replacing. The new site, nominated in 1960, was in a more central position, to the east of the 1930s brick deco Commerce Building, with its western 19th century bank façade by Joseph Reed.

The four-storey Architecture Building, naturally lit and ventilated, was designed for flexibility. Over its five decades there have been many changes: the physics/structures lab later became a bank; a space filled with a university computer – a post office; the grand sloping entrance ramp from post tensioned reinforced concrete – the *Atrium* exhibition space; the 300 seat lecture theatre – an auditorium for revues;

and a rosewood lined gallery for a unique gift of some raunchy paintings by Norman Lindsay became the computer service centre! A stained glass window filtering western light into the staff room recorded the cultural diversity of academic colleagues – English, Estonian, Danish, German, Swiss, Polish, Austrian, Yugoslav, Turkish, Indian, Indonesian, Chinese, Japanese, American – and some locals!

During Lewis's last decade at the university from 1961 the post-war demographic increased annual entrance enrolments to 150 and the provenance of students also continued his inclusive policy. They were challenged with very demanding programs emphasising design, environmental science and technology, maths, history and philosophy of science, construction and management, art, architectural heritage, city planning and professional practice. Information technology, using a computer that filled a nearby building, became an increasing focus from the mid sixties. The overt academic policy was to 'thrash them' and the students responded by engaging in the full university experience. The faculty's '*Archi Revue*' was the most popular on campus.

However, the progressive optimism of the post-war period was soon undermined by military conscription for Viet Nam and the 1968 university occupations in Paris. Students had raised generous funding to furnish their sunny 4th floor common room with *Fler* furniture on white Indian rugs. In 1971, as Professor Lewis retired, Monash and Melbourne campuses were alive with anti-establishment ructions.

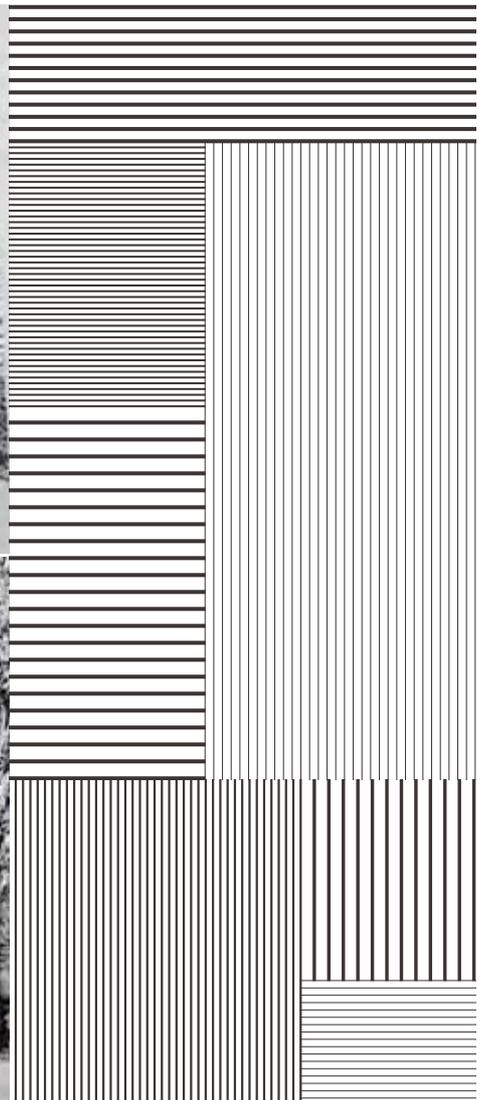
Vice-Chancellor Derham called the police after a thousand strong student demonstration called for greater democratic access. It was alarming to watch students jumping up and down on their recently acquired furniture until it was smashed!

The new Professor Charles Robertson arrived from Edinburgh just as Fred Ledger, Head of the semi-independent School of Planning at last became Professor and new regulations encouraged staff, senior lecturer and above, to stand for election as Head of Department.

From 1961 to 1971 the faculty welcomed some 1200 students – prospective architects, builders, planners, academics and others in the arts and performance – some who didn't finish their degree. They treated the building as their own, sleeping in the studios, or even in places like the nearby 'Pram Factory' in Carlton. During that last decade of Lewis's deanship, these students went in and out of the building for up to five years and more, and then on to contribute their talents working in offices and corporations that imagined and constructed the built environment of our cities, the region and beyond. Some were acclaimed internationally in design, research, education, heritage, and even photography, archaeology, theatre, and politics. But reminiscence and regular alumni reunions ensure that the old *Architecture Building* will survive.

HUGH O'NEILL is an Honorary Senior Fellow in the Faculty of Architecture, Building and Planning.

Images:
Perspectives of Architecture and
Building Faculty (c. 1963 and 1966),
drawings by Chu Tah Wen



Recollections: moving spaces

WITH THE MAIN CONSTRUCTION PHASE OF OUR NEW BUILDING PROJECT TO COMMENCE IN DECEMBER, *ATRIUM* ASKED SEVERAL ABP STAFF AND STUDENTS TO TELL US ABOUT A ROOM OR FEATURE OF THE ARCHITECTURE OR OLD COMMERCE BUILDING WHICH MEANT SOMETHING TO THEM. HERE IS WHAT THEY SAID.

1. "I will never forget the Atrium as it was in the mid 1980s: a sloping, mossy, brick-paved external space that served as a somewhat treacherous entrance to the building, particularly for the uninitiated, rushing to get to a lecture on a cold winter day."

Dr Andrew Saniga, Senior Lecturer in Landscape Architecture, Planning and Urbanism

2. "The Atrium: A truly great naturally lit exhibition space that also adds to the internal floor to floor circulation via its steel staircase. Memories go back to when it was the main eastern access point to the building from Spencer Street via a sloping brick paved floor (the Prince Philip roof). A level timber floor was constructed together with the openable glass roof to enclose today's atrium."

Associate Professor Peter Ashford, Construction

3. "These drawings in the Architecture building stairwell, created in the 1970s, have always intrigued me, for their beauty and diversity. Passing them every day, they have been a constant reminder that Architecture at ABP fosters the best in what is special about you. The fact that these drawings have remained

here for more than 40 years is testament to the respect shown by decades of students."

Professor Philip Goad, Chair of Architecture

4. "Room 400 was my office, entered off the half landing in the north stairwell, with toilets above and below, so I designed and pasted up an appropriate number. The up/dn text in the door was letrasetted by me at a desk on the third floor, about 15 metres away, when I was in 4th year, in 1967. In 1968, it became the first concrete poem to be published in Australia: it came home, so to speak, on this door, when I moved office from the Baldwin Spencer building."

Dr Alex Selenitsch, Senior Lecturer, Architecture & Urban Design (now: Room 303A, 757 Swanston Street)

5. "Office, the home of self-cultivation"

Professor Qinghua Guo, Architecture & Urban Design

6. "Architecture is about people and space. It is not about fashion and presumed 'good taste'."

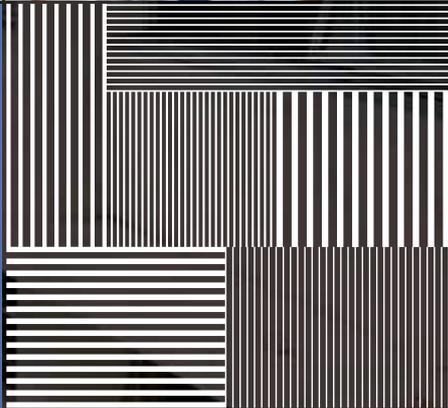
Dr Derham Groves, Senior Lecturer, Architecture & Urban Design

7. "What can one say about the sixth floor of the Architecture building that can do it justice? It was ever hot hot in summer and cold cold in winter and beyond spartan in terms of creature comforts. For all of that it was my floor – where I studied landscape architecture, one time recalling Ian McHarg rasping his way through an impromptu lecture, where, perched above the trees, you could feel the weathering of the changing city. More recently I came back to teach studio and the transition from student to teacher all making it feel strangely familiar."

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

8. "Walking home after many a late night studying at uni and seeing the Old Commerce building facade lit up always reminded me that what we design can become reality and that the pages of the history books we read do exist in real life."

Sarah Rees, Bachelor of Environments graduate and 2012 University of Melbourne SONA representative



Pedigree for the un-pedigreed: an ethics of practice

PHILIP GOAD

For more than twenty years, the Melbourne architecture firm of Six Degrees has pursued an aesthetic rooted in the modesty of the as-found, in the delight of the decorative ordinary, and in the tactility and frankness of everyday structures. It's an ethos that admits the frailties of existing context and grubby age, understands scale and rejoices in making do, and with remarkable dexterity in almost every commission – from a bar to a school, from freeway sound walls to university buildings – finds pedigree for the un-pedigreed. Plywood can be heroic; coloured glass can transform to jewelled light; circular cutouts in steel plate can roar monumentality; a warehouse can be a public building; a footpath can be a piazza.

At the very heart of this practice is an acknowledgment that every design action has a human reaction. This all sounds very earnest and it is. But there is also a sense that in the work of Six Degrees, making buildings and urban spaces is about celebrating conviviality, comfort, and warmth, and all achieved not without a dose of the laconic.

Such is the essence of the exhibition of the 'greatest hits' of Six Degrees in the Wunderlich Gallery of the Faculty of Architecture, Building and Planning at the University of Melbourne. The gallery contains an artificial wall. It's a tall urban fragment. Its proximity to one wall creates a space that has the narrowness of a Melbourne laneway or more realistically a *calle* in Venice. So you're immediately part of a city. The wall contains a low 'window' and an opening that might be a door or

possibly a skinny shop window. On your left at eye height is a continuous strip of images – it's what the eye might take in when walking. Turn the corner and the gallery becomes open, airy and generous, and there are forms that have immediate human scale. Abstract planes and box-like forms can be a chair, a bar and a seat on which to rest and look back through the 'window'. On the perimeter wall, the strip of images continues and only a large circular cutout interrupts the flaneur's visual passage: a concession to the monumental. This punctuation is the counterpoint to the number six, stencilled like a street sign to the opening edge of the thickened street wall, at the important urban corner when one decides to enter the gallery either left or right.

In the exhibition catalogue, there's an early photograph of Six Degrees. It shows Craig Allchin, Mark Healy, James Legge, Peter Malatt, and Dan O'Loughlin, graduates in architecture from the University of Melbourne, and Simon O'Brien, a graduate of RMIT University. All are clad in black and standing on a Richmond roof-top. Behind them there's a giant 6 painted in red stencil between two windows on a white-painted wall. You can see bricks through the paint and at their feet is a beer bottle. A primitive billboard, the '6' degrees could have been a number stencilled onto a timber shipping crate. For those in the know however it could be a reference to a giant Corb-stencilled '6' – an ironic tribute to the architectural master. And this is the rub. This is a knowing practice, alert to history and alert to the city's ephemeral but vital moments of human encounter.

Looking at the work of Six Degrees, one sees a tapestry of diverse materials, patterns and colours, not of reference but of parallel interests to say, the post-war modern textures of Clement Meadmore's interiors for the Legend milk bar and The Tea House of 1950s Melbourne. There, light fittings, perforated screens, stools, counters, floor surfaces and contemporary art combined in stunning repetition and juxtaposition – before they disappeared. One might also see the sleek spindly stairs and black steel frames of Franco Albini's shop fittings and museum installations, and the contrast of romantic patina and hand-crafted metalwork that characterized the museum work of other Italian postwar architects like BPR and Carlo Scarpa – all architects whose practices touched the sacred secular of the art gallery and the necessary and everyday profane of the commercial realm. Different though from the intricate crafted modernism of these architectural forbears, Six Degrees don't attempt to emulate those privileged conditions of master tradesmen and the distinguished *espolia* of centuries-old urban fragments. Instead the firm understands its local construction culture. There's a relaxed Australian quality to this work that admits the rough edge, that revels in the nuts and bolts of the raw joint, that engages with recycling and reinventing with the most humble, and that is utterly aware of and embraces environmental needs and the responsibilities of recycling.

THERE'S A RELAXED AUSTRALIAN QUALITY TO THIS WORK THAT ADMITS THE ROUGH EDGE, THAT REVELS IN THE NUTS AND BOLTS OF THE RAW JOINT, THAT ENGAGES WITH RECYCLING AND REINVENTING WITH THE MOST HUMBLE, AND THAT IS UTTERLY AWARE OF AND EMBRACES ENVIRONMENTAL NEEDS AND THE RESPONSIBILITIES OF RECYCLING.

At the end of 2012, the Faculty of Architecture, Building and Planning will move into 757 Swanston Street, an existing 1970s building that has been refurbished by Six Degrees. It's the perfect commission for the firm – a tough, brutish tan brick monolith with all the qualities of a piece of industrial infrastructure. It has a Piranesi-like cavernous concrete stair, lofty studio spaces and smart inset 70s windows that no-one notices. In other words, it's an ugly duckling. Typically, Six Degrees have stripped things away to reveal a building with considerable dignity that can be re-inhabited and given new life: doing what they do best, finding pedigree for the previously un-pedigreed. It is fitting then that this exhibition of two decades of the work of Six Degrees is the segue, the final curtain of public performance, before ABP leaves its current building and moves to its temporary home – also courtesy of Six Degrees. It is fitting too that a very specific ethics of practice might provide the new backdrop for an institution that teaches students how to work in, practice in, and live in and above all, how to enjoy the city.

This essay was first published in the Six degrees: Greatest Hits 1992-2012 exhibition catalogue.

PROFESSOR PHILIP GOAD is Chair of Architecture at the Faculty of Architecture, Building and Planning.



Making Landscape Architecture in Australia

ANDREW SANIGA



Image: Book cover

Dr Andrew Saniga, ABP's Senior Lecturer in Landscape Architecture, Planning and Urbanism, has written a significant publication about the history of our nation's public parks and gardens and those who design landscape. Published by UNSW Press, the following is an edited extract of *Making Landscape Architecture in Australia*, which was launched at the University of Melbourne on December 4, 2012.

The complexity of landscapes makes them difficult to define, to put boundaries around, to conserve or protect and importantly, to value. Urban Australia exhibits an eclectic array of public parks and gardens, whose qualities are often not understood, although these spaces may be greatly admired and lovingly preserved. As well as parks and gardens, urban landscapes include the conduits we drive along, the neighbourhoods we seek to live within, the distant views we appreciate, and the myriad of other places we seek out for a sense of escape. Thought of this way, landscapes are a product not only of design, but also of planning, politics, bureaucracy, community, and a host of idiosyncratic forces. They satisfy a need for a sense of beauty, for contact with nature, and other requirements intrinsic to social and cultural life. The creators of these landscapes, likewise, form a challenging group to understand and to appreciate, or even to label; they call themselves different things, and are labelled differently by third parties, they work at different scales, and they often have very different motivations.

This book is about those who design landscape. The focus is on landscape architects but the story extends far beyond the profession itself: it is a story that is, ultimately, connected to the everyday worlds of people who experience landscape. The designers of Australia's many parks, gardens, streets and cities had to fight for their ideas, often amid very protracted bureaucratic struggles. Coupled with these struggles were strong motivations to create places that conformed to ideals of beauty prevalent of the time. William Guilfoyle and Charles Moore helped

to create botanic gardens in Melbourne and Sydney, respectively, in the 19th century, realising English garden design ideas in the Australian context and their creations have become important international treasures. Likewise, designs for private gardens in the early 20th century by Edna Walling and Paul Sorensen were astounding; their ideas persist to the current day, in books and as living creations.

At the same time that these people were designing gardens in Melbourne and Sydney, a new breed of designer had been emerging in America, whose role was largely defined by the work of landscape architects Frederick Law Olmsted and Calvert Vaux in New York City's Central Park. Their work moved beyond the garden into the design of whole suburbs and park networks. The expanded role of landscape architects in America paralleled the work of surveyors, engineers and an even broader group of talented amateurs in Australia in the 19th century. The designers of Canberra in 1912, Walter Burley Griffin and Marion Mahoney Griffin, marked one beginning of landscape architecture in Australia yet it took another half a century for a distinct profession to emerge. Little is understood about the history of the occupations that underpin the designed landscape and how people eventually began to call themselves 'landscape architects'.

The post-World War II years were a time of rapid change and unprecedented economic development as Australia progressed determinedly towards its consolidation as a nation. Public consciousness of and concern for the environment was increasing and the establishment of a bureaucratic infrastructure gave expression to the new concerns – for example, in 1965 the Australian Conservation Foundation (ACF) was formed and in 1967 the new National Parks and Wildlife Act was passed. Environmental consciousness encouraged experimentation in garden design as designers attempted to apply environmental sensitivities to their design and planning. The planting of lemon-scented gums, trees that can grow up to 50 metres in height, in the small front yards of inner Melbourne

terrace houses became common practice, as did the furnishing of suburban garden beds with white quartz stones and native shrubs. Immigration too had major ramifications for the postwar Australian workforce and, combined with growing consumerism and urban expansion, had far-reaching effects on the professions. The creation of new suburbs and the establishment of their associated infrastructure provided new opportunities for work in planning, designing and developing Australia's major cities. All of the growing cities and regional centres needed water, power, roads and resources and supplying these needs gave rise to new organisations and bureaucracies. Whether the Australian environment could cope with the demands of urban growth was less often questioned; it was simply assumed that it could. As Australian landscape architect and one of the founders of the profession, Ellis Stones (1895–1975) said of the period: 'After the War the uncontrolled destruction of my country started.'¹ This observation was not only incisive, it was prophetic, considering how critical issues of sustainability, climate change, and ultimately, global environmental destruction, have become in practically all social and political arenas.

The profession of landscape architecture that started to emerge in the 1950s consisted of an array of people who made claims to shaping the nation's landscape and who forged a profession: designers, architects, public servants and activists. In this book, archival images and plans are used to recount milestones including the creation of Melbourne's public parks and gardens, the landscaping of Canberra's open spaces, the design of infrastructure in Western Australia, and the reclaiming of Sydney's harbour foreshores. *Making Landscape Architecture in Australia* tells the story of the battles fought over the right to determine the distinctive shapes and forms of the landscapes that make Australian cities.

¹ E Stones (c. 1970) 'Priority: Landscaping', unpublished manuscript, Melbourne, p. 5.



Images:

Back image: Construction of Alexandra Avenue and the straightening of the Yarra River, Melbourne, circa 1898 – an avenue of trees commenced prior to the completion of the earthworks (State Library of Victoria, Acc. No. H347, photographer unknown).

1. Royal Botanic Gardens, Cranbourne Annexe, designed by Taylor Cullity Lethlean Pty Ltd and Paul Thompson, photographed in 2006 by Andrew Saniga.
2. The Sydney – Newcastle Expressway, 1962-67 for the New South Wales Department of Main Roads (Roads and

Maritime Services) with landscape architect Peter Spooner (photographer unknown).

3. Wills Court at University of South Australia by Ian Barwick and David Cant of Hassell, McConnell and Partners, constructed in 1975. Image: Lyn Pool.

Oculus: creating resilient cities

NIAMH CREMINS



Image: Jorge Leon

Research is vital to the continued growth and development of the built environment towards positive social and environmental change and resilience. Oculus, now in its second year provides a platform for research higher degree students to exhibit their current research and advance practice across a broad range of built disciplines.

The exhibition, scheduled to take place this summer, is organised by the RHD student committee, the Space Cadets. It aims to present the research undertaken by ABP in all its facets as well and provide RHD students with a platform to showcase their work.

This year's exhibition, which takes the form of digital displays, covers a range of global and local issues, under the encompassing theme of resilient cities. "We chose the theme of resilience as an umbrella term for planning and design strategies needed in order to help our cities develop the necessary capacity to meet future challenges, such as climate change, community participatory design, sustainable design and energy saving," said Kitapatr Dhabhalabutr who is the lead organiser for the event.

Oculus 2012 research topics include: the poor as active low cost housing agent, the formalisation of informal sites, tertiary architecture education and accreditation, river rehabilitation, tropism-oriented generative design, ecotourism, building energy and resilient food systems and urban agriculture.

Resilient cities is epitomised in different ways by each participant but common to most is the importance of addressing key resilience concerns in the planning stages. To be proactive, not simply reactive, in our thinking. Jorge Leon's project considers the urban public network as an evacuation system during Tsunami emergencies, focusing specifically on two Chilean cities, Lique and Talcahuano.

"In my opinion, resilience should be a required characteristic of every city, the same way that you ask for the optimal operation of realms such as traffic, commerce, etc," says Jorge.

Jorge, who is supervised by Dr Alan March and Associate Professor Ray Green, moved his family to Melbourne from Chile in late 2011 to undertake his PhD with the support of a CONICYT scholarship. The CONICYT scholarship is the joint sponsorship of a Chilean PhD student by the University of Melbourne and the Comision Nacional de Investigacion Cientifica y Technologica Chile.

Jorge's research is premised on the fact that, in developing countries, long-term tsunami risk reaction measures, such as big-scale infrastructures or land-use planning, are hard to implement and commonly undermined by more urgent needs. He, therefore, investigates evacuation as a response from the population that can be improved with urban design.

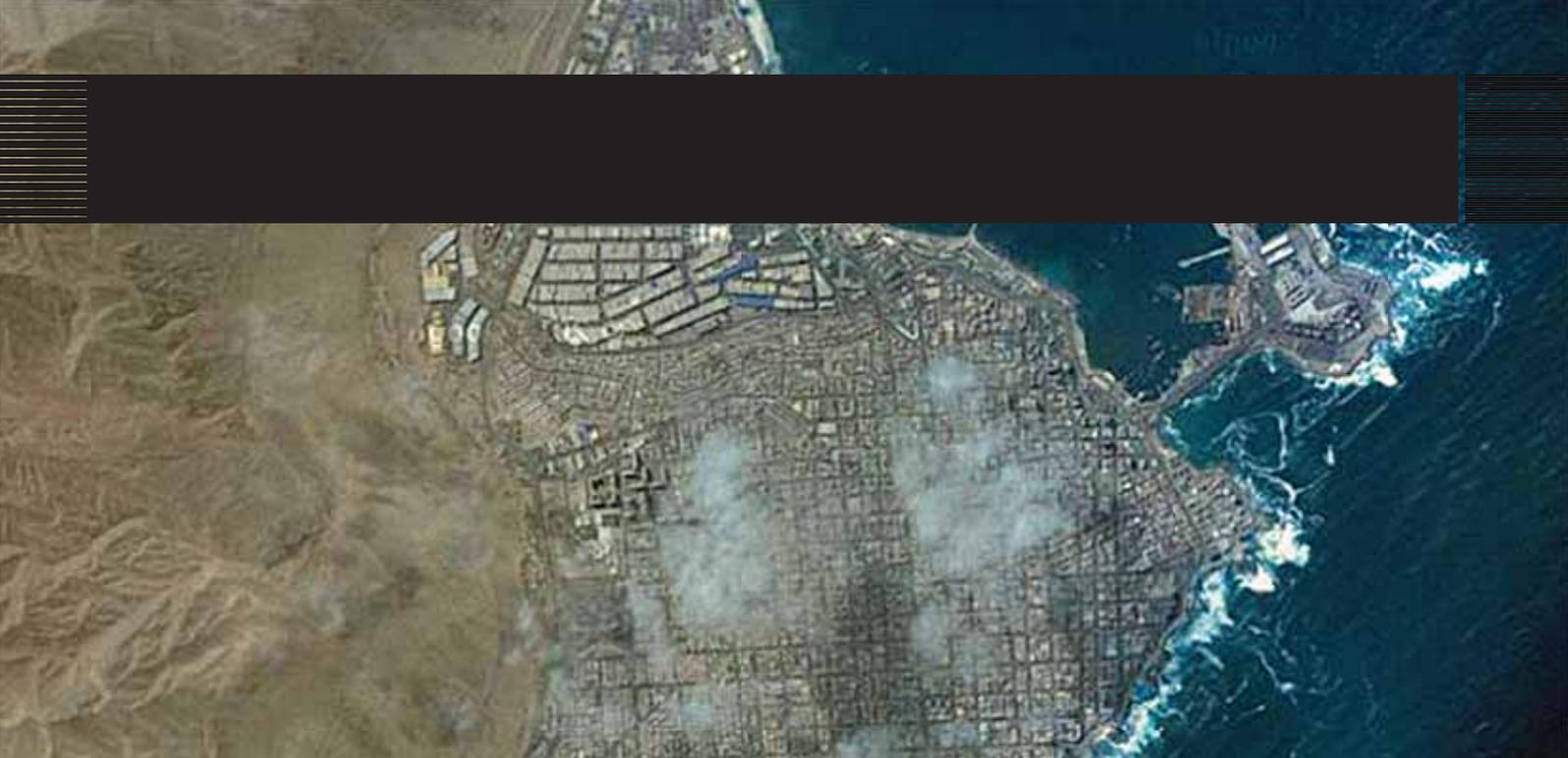
"So far, I've found that urban design can improve large tsunami evacuation processes," Jorge explains "first by optimising the physical qualities of urban space, increasing capacity, accessibility and safety of pedestrian movement and second by providing evacuees with evacuation information, showing them where and how to escape."

"In current environmental conditions and population-location patterns, every city around the world will be subject to a natural or man-made disaster we just don't know when specifically it will happen. So, it's better to be prepared for it, otherwise the material and human losses might be overwhelming."

The CONICYT scholarship subsidises students' tuition, fees and health insurance, as well as a stipend for all years of the PhD program.

"The scholarship has been essential for my studies," says Jorge. "Otherwise, it would have been impossible to pay for the PhD program fees."

"While the cost of living in Australia is high and can be difficult, I am very satisfied with my decision to complete my PhD at the University of Melbourne. I have received every required supply for developing my research and have built strong academic bonds with my supervisors, whose guidance have been fundamental. The multi-cultural background of my peers is a source of constant personal and academic enrichment."

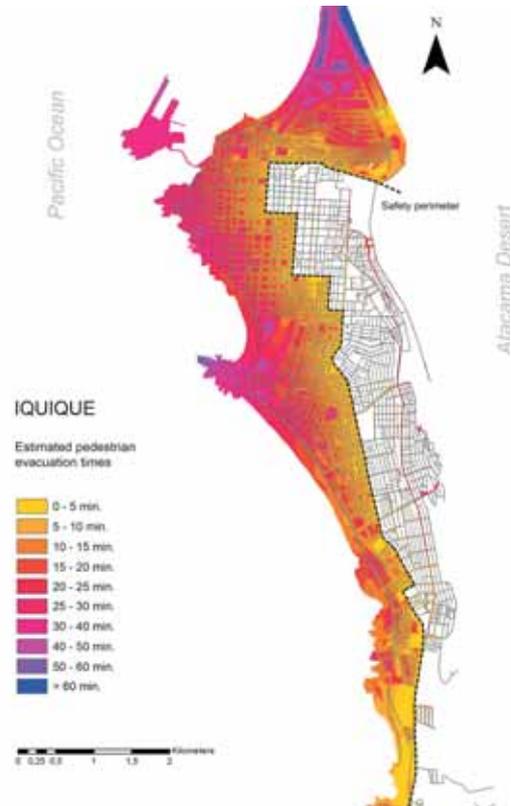
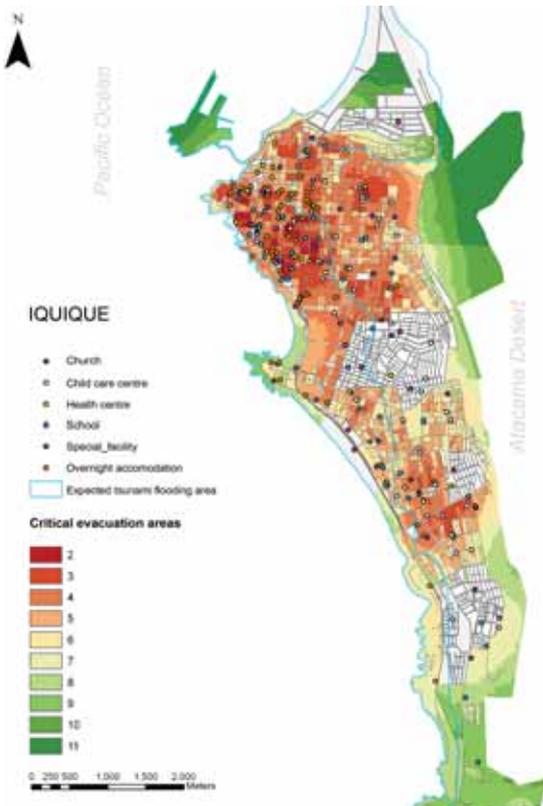


Jorge has engaged with a number of opportunities to exhibit and highlight his work, such as at the Australian Emergency's Management Institutes conference last Winter.

"Us PhD students are a very lonely people," he says. "We work on our own or with our supervisors so it is very important to get feedback from other students and professors. Exhibitions

like Oculus give us a chance to open our work up to the world, get feedback and make relevant connections."

Visit the ABP website for Oculus 2012 exhibition dates and venue.



Celebrating excellence: Hank Koning and Julie Eizenberg

JUSTINE CLARK

"In recognition of exceptional leadership in all facets of an engaged practice; architecture of the highest level, sustainability integrated as a given, practice that nurtures, leads and creates, and advocacy that raises all architectural boats." AIA/LA Gold Medal citation, 2012.

Log on to the Koning Eizenberg website and you are greeted by six beguiling words in small orange letters on a white ground – "Architecture isn't just for special occasions". As the site loads you contemplate what this might mean.

Pick up the practice's 2006 monograph and the same words are bluntly emblazoned across the cover, black on white. Open the book and the statement is explicated over the first few pages – one small sentence per page:

"Expectations need to change."

"Places for daily activities should be highly valued."

"People can have more than they think."

"We expect great qualities in buildings like museums; shouldn't we also expect them in places for everyday living?"

"An individual's self image is based on the quality of his or her everyday life."

Large photos of building users, accompanied by quotations of what they hope for from the spaces they live and/or work in, follow before the reader gets to the body of the book.

"Architecture isn't just for special occasions". This is not some glib marketing line, it's a one-sentence manifesto. Perusing the body of work online and in the book it becomes clear that it does, indeed, capture both the approach and the oeuvre.

Of course, Koning Eizenberg has made its share of 'special occasion' buildings, but what stands out is how their 'everyday' buildings are infused with delight and humour. Quotidian spaces are made special too, and the boundaries between such categories blur.

This is an ethical position – as is recognised in the citation for the AIA/LA Gold Medal, awarded to Julie Eizenberg and Hank Koning on October 22 this year. Architecture is valued for what it can contribute to the city, to the environment and to people's lives. Ordinary projects, ordinary situations, ordinary people and ordinary materials are brought together in extraordinary ways.

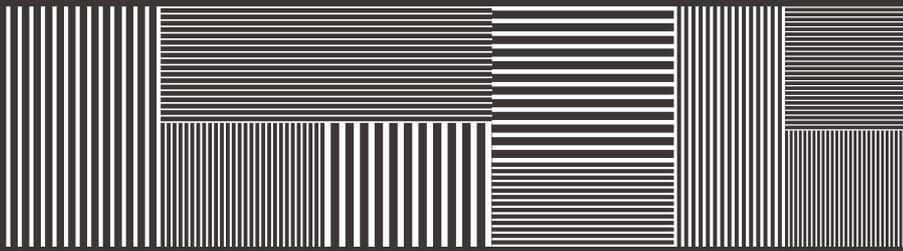
As Eizenberg explains in a recent lecture at the Design Access Summit, "We have an obligation to bring joy and knowledge about the world every time we build – it's always the same, high end, low end, no end ... Good design process raises issues bigger than the building itself." But for this to happen design needs to be understood as a fundamental part of the process – and the practice is also an eloquent and articulate advocate for the value of design.

For Christopher Hawthorne, LA Times architecture critic, this conjunction of the serious, the playful and the everyday locates

the practice firmly within the Los Angeles architectural culture. He writes: "Koning and Eizenberg's taste for combining frugality and verve in the same project, and for juxtaposing serious architectural ideas with informality and references to Pop Art, flows directly out of a singularly L.A. tradition." He describes the practice's sensibility as "quintessentially Southern Californian", "despite the Australian roots of its founders", and goes on to comment that making space for talented and ambitious émigré architects is itself characteristic of Los Angeles.

This is undoubtedly so. Yet, for those of us located here, rather than there, the commitment to making architecture out of not much, and infusing it with a touch of wit, has another kind of local resonance. The juxtapositions Hawthorne describes are also fairly strong here in Melbourne – Hank Koning and Julie Eizenberg's hometown – albeit realised in a different way.

This is not a matter of claiming primary influence – of privileging Australian influences over American ones. Nonetheless, it is interesting to consider how approaches connect apparently disparate places together, as well as being the stuff from which distinct local identities are constructed. What do you carry with you and what do you leave behind? How do ideas develop in different contexts and in collaboration with different people? Might we understand architectural cultures as a network of ideas, as to-and-fro exchanges between various places, rather than a one-way flow of influence?



Asked to speculate on the influence of Australia on the practice's work, Eizenberg comments:

"Australia's expansiveness... its light, the national mythology of the outback and the emerging cultural melting pot of the cities set a framework of how we saw the world. We were also schooled down under in ideas about social space, sustainability (ecology and energy systems) and new materials. We evolved an approach to architecture that seemed logical and expected to us and consciously drew on that Australian experience and education. Thirty years later influences blur, but the fundamental Australian characteristics of straightforwardness and irreverence continue to drive how we think."

Eizenberg includes the caveat that she and Koning left Australia over thirty years ago, so this "set of perceptions and observations may now seem out of date." Nonetheless, it is intriguing to think that some of the seeds that have flowered in Southern California may have been planted here; that the characteristics identified by both Hawthorne and the AIA/LA Gold Medal jurors have some basis here as well as there.

Koning Eizenberg is one of Australia's great architectural exports. Founding partners Hank Koning and Julie Eizenberg studied architecture at the University of Melbourne, graduating in 1977. After a short period working in Melbourne, they moved to California in 1979 to pursue further study at UCLA. The practice was established after

this was completed in 1981. They started out doing pro bono work in affordable housing for not-for-profit organizations, in the hope that eventually they might be paid. As a strategy it worked, and established the ground on which they built their practice.

Along with other internationally recognised practices – Kerry Hill Architects, WOHA, Bolles Wilson to name just a few – Koning Eizenberg expands the framework of what Australian architecture is and might be. This positions Australian architecture as part of the give and take of international discourse and practice. It reminds us that Australia has always been part of a fluctuating international networks, as architects come and go, as we absorb some ideas, make them our own, and send others outwards. This may seem particularly pronounced now, with the ease and speed of communication, but it has always been thus.

"It is heartening to look closely at this work now, as the focus of architectural culture swings back to what the discipline can contribute to the social. Koning Eizenberg remind us that architecture that seriously pursues social spaces and community outcomes need not present itself as austere or 'dull and worthy'. In "elevating everyday experience", they show that a sense of play, hope and a certain exuberance are more necessary than ever."

JUSTINE CLARK is an architectural editor, writer and researcher, and honorary senior research fellow at the University of Melbourne.

A collaborative process: interview with Donald Bates

NIAMH CREMINS

October 2012 marked the ten year anniversary of one of Melbourne's most recognisable urban spaces, Federation Square. Niamh Cremins spoke to Donald Bates, ABP's Chair of Architectural Design and a leading force in the team that brought us Federation Square, now a cultural and social hub in Melbourne's city centre. Ahead of its time, the team approached the project from an environmentally sustainable design perspective and Federation Square has continued to grow as an exemplar of sustainability and innovation. Donald speaks about the strong work ethic and collaborative process that made its success possible.

Can you describe some of the key relationships involved in the Federation Square project?

"Given the complexity and scale of the Federation Square project, the design team represented a vast myriad of expertise. A process of working collaboratively with one common goal was integral to the overall success of the project. The team included: the architects, LAB Architecture Studio and Bates Smart, the façade and envelope structure engineers, Atelier One, structural and civil engineers, Hyder Consulting, landscape architects, Karres and Brands, signage and wayfinding, tomato-John Warwicker, environmental engineers, Atelier Ten, MEP services engineers, AHW and assorted other consultants."

How were all these relationships and tasks managed?

"We established a 'project office', where many of the consultants worked together in one large collaborative studio space for the duration of the project. This was important in allowing for a closely coordinated and collaborative work process. There were also important relationships with the government, through their project managers, Major Projects Victoria, the QS,

WT Partnership, the City of Melbourne and the management teams of the NGV, ACMI and SBS."

Donald worked with Patrick Bellew on a number of projects prior to Federation Square. With their offices housed just a stone's throw from each other, it was a long established relationship, based on friendship as much as professionalism.

From the beginning of the Federation Square project, LAB and Bates Smart worked directly with Atelier One and Atelier Ten, not just as consultants, but effectively as co-designers, with ideas, suggestions, critiques and decisions happening in a group format, not just from the perspective of the architects as lead designers. This meant that many decisions were made in complete synergy between form, performance, environment and build.

So, how important is it to have shared values and ways of working?

"Patrick and Atelier Ten share many of the same values in architecture and the built environment as we do, and we both have a commitment to seeing a more sustainable basis for architecture and urban design. We both run 'studio' offices, where exploration, testing, research and unconventional approaches are considered standard ways of operating. Atelier Ten looks at first principles when it comes to issues of energy and resource sustainability, and their approach and design conclusions are imaginative and realistic. Importantly, they don't see environmentally sustainable design as an add-on to a project. Rather the important and profound decisions take place at the initiation of a project and are constantly critiqued and interrogated along the way as the design emerges."

With that number of contributors you must have challenged both each other and the limits of the project. How did the project benefit from the vast expertise involved?

"As the architects we worked very closely with Atelier One and Atelier Ten to integrate the effects of a facade, with orientation and uses; roofs, drainage and water collection with the shape, placement and visibility of mechanical equipment (or not); structure and loads with the plaza and labyrinth underneath; etc. In the development of many of these aspects of the project, the debates, suggestions, proposals and resolutions were the consequence of multiple inputs. Decisions, for example on the use of a "displacement" system for the heating cooling of the NGV galleries was based, to a certain degree, on the environmental efficiency of this system of air delivery. But as well, this system allows for a better quality of air delivery in respect to the artworks hanging on the walls. But as important, was the fact that the displacement system, being of low velocity air, arising from the floor vents, is extremely quiet, thereby creating a more tranquil and calm gallery space."

We're fast approaching Federation Square's tenth anniversary. Ten years back such environmentally sustainable design was breaking new ground. What challenges did you encounter?

"The main challenge we encountered was a short-sighted attitude to energy and sustainability. At the time, energy costs in Australia were relatively low, as was the issue of water conservation. We were obliged to justify the documented savings and environmental benefits of the various ESD initiatives on several occasions – under the threat of eliminating them to save small amounts of money. Each time we were able to make a strong case for keeping the initiatives and achieving a strong ESD status for the project."



I guess that comes back to having a strong team with likeminded values.

"The team was generally committed to producing a sustainable space and everyone made their own significant contribution to that goal. Patrick and Atelier Ten added creative and innovative ideas and designs to the project. But equally important, they were able to develop analytical models that quantified and substantiated the savings and energy benefits of their new ideas. They showed

the multiple actions that the design team could undertake to achieve a high-performance building."

So, how does it stack up in terms of ESD ten years on?

"Many of the initiatives put in place during the original design contribute significantly to its current environmental rating. There were no agreed rating systems for sustainability at the completion of Fed Sq. The LEED

and the Green Star system all developed later. Nonetheless, I believe that following many of those requirements, Federation Square would register highly on these rating systems."

"I think it is fair to say that the project created an expectation of sustainable stewardship for Federation Square and its evolving future, but also acted as a legacy project for civic and cultural projects in Victoria in establishing such aspirations."

Reunion event: neon cocktails, spies, driving lessons and community

ANDREW MIDDLETON

On the first Friday evening of October, an audience of 150 Faculty alumni and friends sat in the Prince Philip theatre, most for the last time, and watched with anticipation as Rod Quantock raised a green felt pen and turned to Philip Goad. We were at *The Sequel: Film Night II* a screening of architecture student films and revues from the 1970s and 1980s. The famous television comedian had already told the crowd how he'd spared both himself and the Faculty of repeating 3rd year architecture for a 5th time, and consequently not been around to take part in the 1976 Archi Revue that he was introducing. Now, carried away with the moment, he was seeking permission to graffiti the front wall of the auditorium. The audience turned with expectation to see what Philip would do.

The Dean, Professor Tom Kvan, opened the evening with a reminder of the terminal state of the building and the great progress made toward replacing it, including a call for alumni support. However, it was the first film from the 1972 selection that summed up what Simon Thornton and Geoff Hooke had thought of the building back as students.

The opening camera shot bounced and panned over the east side of the building which was then the entrance to reveal a sign pleading that "Whelan the Wreck Should Be Here". Rod would shortly reveal that it was balsawood models in the Faculty's old engineering huts on Open Day that had brought him to architecture and the state of the current building that had sent him into a career of comic relief. It has taken forty years for the Faculty to heed the students' wishes.

The screening was held on *James Bond Day*, the 50th anniversary since the release of the first Bond film. So, it was most appropriate that Sue Hunt's 1970 espionage film *What's in a Kiss* kicked off the evening. In her introduction to the film, Sue paid homage to the advantages of being an amateur when starting out on a difficult task, like making a 15 minute film in three weeks. She noted that if you were professional enough to understand the pitfalls that lay ahead, you would never start.

A fifteen minute interval followed the 1976 Archi Revue and choc tops and conversations were enjoyed. Those with other engagements headed into the windy streets while new faces filled the theatre. Just like last year's inaugural film night, a plea and the promise of drinks afterward were needed to seat people again.

Sarah Gunn, director of the previous revue, had a cameo role in the first of five 1978 short films. Sarah talked about the role the revues played in bringing people together and how hard it was to leave them behind. In 1977, after performing in the previous two revues, she was unable to go cold turkey and found herself assisting backstage, which included pilfering lights from the lifts when the stage ones broke.

James Legge and Marika Neustupny introduced the selection of 1986 Archi Revues. Having not seen the edited collection, both expressed concern about what might follow. What did follow were some very clever and witty skits about studying architecture, a loss of bladder control when cheating in exams, the

revenge of misused t-squares and a reminder of the stuttering efforts of a first driving lesson.

Philip then invited the audience representing 6 decades of architectural studies upstairs to the atrium to enjoy cocktails and canapés from the 1970's styled lounge created by Rosanna Verde and the Events Team. Only a mirror ball was missing.

Conversation flowed. People talked about the end of an era and the landmark building that would soon be replacing the current one. The loss of the revues from the curriculum was a lamented topic, with many calling for current students to take the initiative to revive them. Tim Scally, Brendan Lund and Geoff Hooke graced the building for the first time in ages. While Peter Harkins, dressed as debonairly as Bond with red wine replacing martini, told anecdotal tales of his time as a student in the 1960's. Throughout the foyer was a feeling of community and comradeship, and all present cheered when told of the Block Party on 23rd November at 7pm.

Only an hour previously, Philip Goad had sat in the front row of the Prince Philip theatre, whether captivated in the excitement of the evening or not wanting to seem the *party-pooper*, nodded his head and agreed that the building was coming down. A green circle the size of a vinyl record was drawn on the white wall to the right of the projection area and like Banksy, Rod Quantock increased the value of the current building by scrawling his name inside the building where he'd made his comical debut.

PEOPLE TALKED ABOUT THE END OF AN ERA AND THE LANDMARK BUILDING THAT WOULD SOON BE REPLACING THE CURRENT ONE.



We're in this together

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

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

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

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

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

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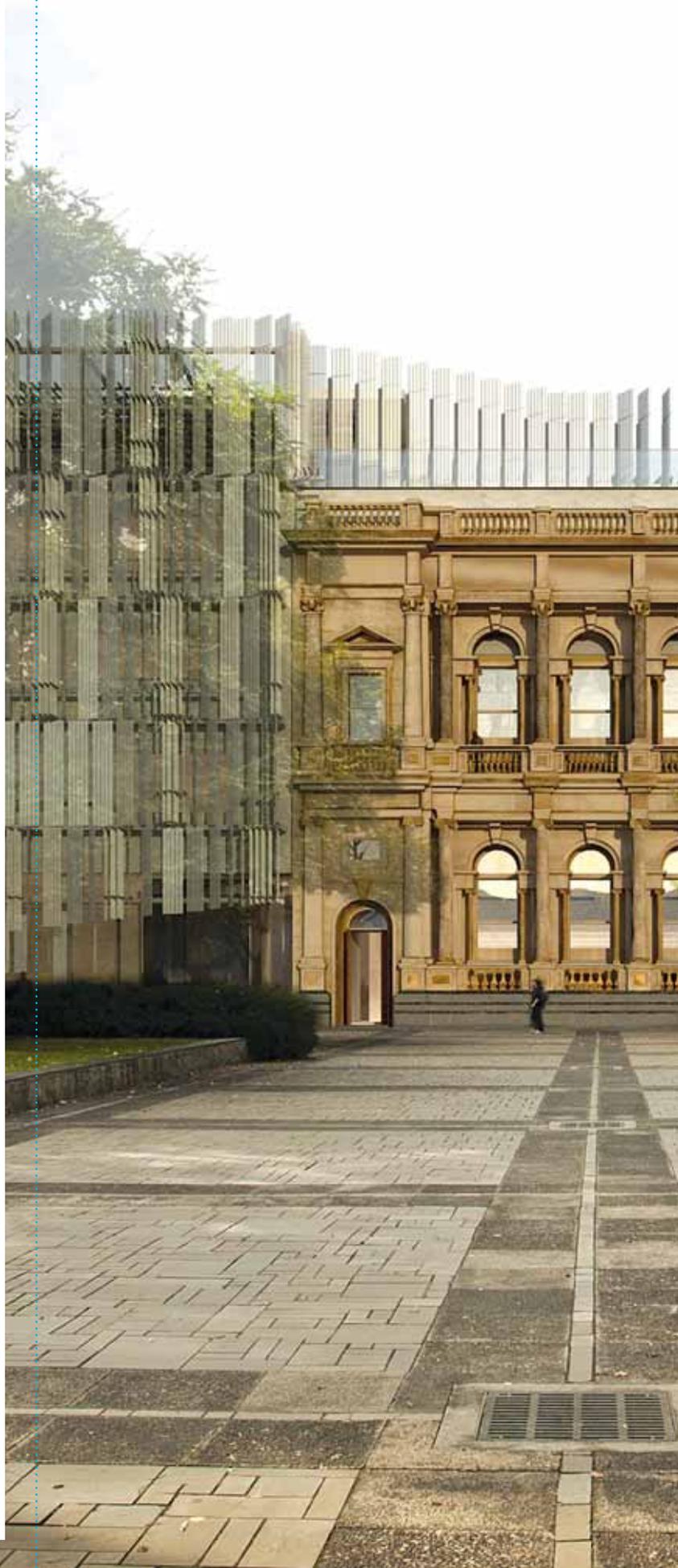
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New building project update

LOUISA RAGAS

Our project to create a transformative centre of design research and education related to the built environment is on schedule, with construction works due to start this summer.

Building enabling works have been underway since August with sewer and water trenching in Spencer Rd; scaffolding being assembled in front of the Joseph Reed façade; builders' sheds installed on the Concrete Lawn; and hoarding now being erected around the site.

ABP staff have relocated into their temporary premises on campus, refurbished by Six Degrees Architects, and students are due to start their 2013 academic year in these new facilities.

757 Swanston Street will be our 'faculty hub' during the two-year construction phase, and **33 Lincoln Square South** will house our research groups and students.

While all this pre-construction work and decanting activity takes place, many ABP academics and research students are already engaged in a range of projects related to the construction, design, sustainability and usability of our future building.

One of these 'research-in-action' initiatives is an imaging project designed to capture the day-by-day and stage-by-stage construction of the new building, enabling students, staff and the public to witness and assess the building process first-hand via time-lapse video, photography and real-time feeds. Digital cameras will be positioned at strategic points around the site to capture the build from various angles. Images can be viewed on the time-lapse company website – <http://www.timelapse.com.au> – and selected footage and photography will feature on the ABP website.

Other ABP research activities include the measuring of carbon intensity associated with each building component and fabrication process to assess if mitigating carbon emissions through sustainable design will outweigh the carbon emissions produced in construction supply chains; and a project involving the use of geothermal energy technology to heat and cool the new building.

The new ABP building is an opportunity to continue the University of Melbourne's tradition of research innovation through design and construction. "We've looked

at the building as a vehicle to carry our research into design, construction, delivery and habitation," says Professor Tom Kvan.

Both during its construction and once completed, the facility will fuel and support research initiatives that strive to improve the way we shape and occupy our world. Just as our alumni have contributed to the evolution of our built environment both here and overseas, future generations of students and practitioners will use this extraordinary 'living', 'learning' building to launch their own research and professional careers.

For regular updates on our new building project visit:

www.abp.unimelb.edu.au/blog

Inside the Faculty

PEOPLE

We welcomed **Professor Alan Pert** to the Faculty, as the new Director of the Melbourne School of Design in October. Alan Pert is a teacher, researcher and practitioner who most recently served as Professor of Architecture and Director of Research for Architecture at the University of Strathclyde. He also currently heads the practice he founded, NORD (Northern Office for Research & Design), recognised as one of the most innovative British Architecture Practices, integrating teaching, research and practice through the design process. One of NORD's projects just opened in London – the

V&A Museum's spectacular new furniture gallery. Revealing the story of furniture design and production from the 16th century to present-day, the gallery allows for a linear chronology of objects along a central axis and a series of pocketed displays along the perimeter. Turn to page 4 to read more about Alan's approach to practice and education.

One of our talented alumni, **Hong Yi**, participated in the 'HP Ink Cartridge Project', where she created an extraordinary art project using feathers, one HP Ink Advantage Cartridge, one

HP printer, and 1500 sheets of A4 paper. Hong Yi, a contemporary artist practicing under the name RED, is now the star of HP's global TV commercial.

Don Bates, Chair of Architectural Design, was a Member of the Jury for the World Architecture Festival Awards in Singapore, the largest international architecture awards program of its kind. He also gave a presentation on "Renewing the City" at the World Architecture Festival and participating in an AIA Roundtable discussion about The public face of architecture in Brisbane on 11 October.

EVENTS & BOOKS

The final speaker in our 2012 Dean's Lecture Series, **Professor Rafael Sacks**, Head of Structural Engineering and Construction Management at the Technion in Haifa, delivered a profound insight into building information modelling. BIM technology is having a profound impact on the construction industry as it tries to address needs to improve delivery on increasingly complex projects. The Victoria Comprehensive Cancer Centre team, for example, has adopted the use of common digital models to ensure the design, construction and health care innovations are shared across the complex process of the realisation of this facility. Rafael demonstrated how his research has bridged from theory to practice on the construction site, aided by his use of virtual immersion technologies to bring new construction methods safely into experimental application. Rafael met with many ABP students and members of the industry, and joined Paolo Tombesi on a panel discussion on innovation in the construction industry.

Patrick Bellew, Principal of **Atelier Ten** in London, and the engineer behind the Labyrinth at Federation Square also presented a public lecture in October. He mapped his journey as an environmental engineer, and reflected on the drivers behind 'green' design. He also examined the technologies that have evolved in response to the challenge of high performance building design. Patrick has been at the forefront of advancing technologies in the built environment, and some of his recent projects include the new Forestry School at Yale University and the extraordinary 'Gardens by the Bay' in Singapore.

Following the success of our film event last year, ABP presented another **Film Night** on October 5 which showcased student-made 'Archi Revue' films from the 1970s and 1980s. Andrew Middleton writes about the night on page 22.

Six Degrees presented a survey of their 20 years in practice in November, as part of ABP's Alumni Retrospective Series. The exhibition, was the final

show in the Architecture building, and we celebrated this milestone with a spectacular closing party on November 23.

Women's safety and inclusivity in our cities is the subject of a new book, edited by Associate Professor Carolyn Whitzman, and featuring essays by a number of international experts and researchers. *Building Inclusive Cities: Women's safety and right to the city* was launched by Mary Crooks, AO, Executive Director of the Women's Trust on October 19.

A new book charting the history our nation's public parks and gardens and those who design landscape has been published by UNSW Press. Using archival images and plans, Andrew Saniga recounts milestones including the creation of Melbourne's public parks and gardens, the landscaping of Canberra's open spaces, the design of infrastructure in Western Australia, and the reclaiming of Sydney's harbour foreshores. Read an edited extract of *Making Landscape Architecture in Australia* on page 14 and 15.

CONGRATULATIONS

On 25 October, the Victorian National Association of Women in Construction (NAWIC) awarded Valerie Francis the National Crystal **Vision Award** for her ongoing service to women in construction.

Hemanta Doloi was awarded the 'Infinite Value Awards 2012' from the Australian Institute of Quantity Surveyors (AIQS) in the **MBM Research & Teaching category** in November 2012.

Ray Green has been promoted to Professor. Announcement of this award follows his election into the American Society of Landscape Architects Council of Fellows at their recent annual meeting. This is a significant honour as only two of the 33 newly elected Fellows reside outside North America.

The Australian Government's Office of Learning and Teaching presented the **Australian Awards for University Teaching** to six Melbourne academics at a ceremony in October including ABP's **David O'Brien**. David was honoured for innovative and collaborative approaches

to engaging architecture students with Indigenous communities to realise development projects with local partners.

Alumni **Ben Attrill** and **Mark McQuilten** were part of the Melbourne architecture team in the *Ketel One Bar Design Competition* who impressed the judges with their spectacular design for a bar to be used at the Australian Institute of Architects' 2012 National Architecture Awards held in Perth on 1 November.

Congratulations to **André Stephan**, a second year PhD student in Architecture, who has won second prize in the Australian Institute of Energy Victorian Postgraduate Student Energy Awards 2012 for his project *Towards a more holistic energy assessment of residential buildings*. André is supervised by Dr Robert Crawford.

Congratulations also to alumnus **Paul Haar** who scooped several awards at the 2012 Australian Timber Design Awards on 27 September at the Museum of Contemporary Art in Sydney. Paul Haar

was awarded the top prize for Candlebark School Library, an earth-covered library built into the side of a hill in Victoria's Macedon Ranges. The judges were impressed by the expert use of engineered timber within the Candlebark building structure, its careful detailing and use of recycled and salvaged timbers.

John Wardle Architects have been recognized with an international award at the World Architecture Festival, the largest international architecture awards program of its kind, staged in Singapore. JWA's *The Shearers' Quarters* has been awarded first prize in the 'Villa category' from over 100 entries across the globe. The Shearers' Quarters locally sourced materials defer to the natural beauty and history of Tasmania's Bruny Island.

The Shearer's Quarters also won the coveted 'Robin Boyd Award for Residential Architecture – Houses' in the 2012 AIA National Architecture Awards. Congratulations to all our alumni who seized an AIA Award including Six Degrees and Peter Elliott Architecture.

NEW PROGRAM

We are launching a new post-professional degree in 2013 for practitioners wishing to explore emerging innovations in the built environment arena and sharpen their design skills.

Check out the Master of Design online at: www.msd.unimelb.edu.au/master-design/

EVENTS

Wunderlich @ Basement, 757 Swanston St, Melbourne

In 2013, we will open ABP's new gallery space in our decant building: **Wunderlich @ Basement, 757 Swanston St**. An exciting and diverse program of events are planned for this space including MSD studio shows, alumni retrospective exhibitions, and curated displays showcasing the work of acclaimed international and local practitioners.

For details on all ABP events visit: www.abp.unimelb.edu.au/events

CORRECTION

In the 'Creative Women' article in Atrium #20, Pascale Gomes-McNabb was represented as an architect. She graduated with a Bachelor of Architecture in 1997, but is not a registered architect.

Background image:
Candlebark School Library,
designed by Paul Haar.



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