

Atrium

THE UNIVERSITY
OF MELBOURNE
FACULTY OF ARCHITECTURE,
BUILDING & PLANNING



THE UNIVERSITY OF
MELBOURNE

FOCUS
ON ASIA

26 | 2014



DEAN'S MESSAGE	02	MSD TRAVELLING STUDIOS TO ASIA	20
FEATURE - CHINA: GLOBAL ARCHITECTURE EPICENTRE	04	NEW BUILDING UPDATE	22
MA YANSONG: DESIGNING WITH NATURE	07	ADVANCEMENT EVENTS: BEEN & SEEN	24
ASIA'S URBAN CULTURE	10	OUR DONORS	26
ARCHITECTURAL DISCOURSES		GIVING FORM	28
& CULTURAL IDENTITY IN BALI	22	IMPACT OF GIVING	29
NANJING & MELBOURNE UNIVERSITY PARTNERSHIP	16	INSIDE THE FACULTY	30
ALUMNI PROFILE: DAMIAN TANG	18		

Dean's Message

This issue of *Atrium* has a particular focus on Asia and how we, as a Faculty, engage with our closest neighbours via institutional partnerships and academic, studio and research activities. As we are part of the Asia-Pacific region, it is vital that our built environment programs and studios address the challenges and strategies that face our region.

Our relationship with countries such as Japan and Indonesia were forged early in our Faculty's history. The extensive involvement we had with Colombo Plan scholars reinforced that connection, as has the continued teaching of many aspects of the history and culture. The Faculty has played a major role in creating connections across the region.

You will remember, from your days studying on our campus or visiting subsequently, the tangible connection in the Faculty. Our heritage Japanese Room, which has been retained and elevated to the top floor of our new building, is symbolic of our long-standing

relationship with Japan. Designed in 1966 by architect Shigeru Yura, the fabric of the room is culturally significant for the nation. The staff profile has reflected the diversity of the region too. We have educated a large number of students from the region since the 1950s and many local graduates have left to work there, with well over a thousand of our graduates working today as architects, landscape architects, planners, and construction and design professionals across Asia. Much of our research interests are also connected to Asia, with many of our staff involved in conferences, projects and missions, such as the ZEMCH Mission to Japan 2014, run by Masa Noguchi and Clare Newton, where delegates from Australia, Brazil, New Zealand, South Korea, and Scotland visited leading housing manufacturers and material suppliers in Japan.

The lead story in this edition of *Atrium* is by Professor Donald Bates, Chair of Architectural Design, who surveys Australia's relationship with China, and discusses several recent Australia-China collaborations in architectural design.

He cites his own experience of working in China over the past ten years and discusses the impact of China on the development of architecture, both in terms of international architects designing for Chinese cities and the influence Chinese architects are having on the rest of the world. He further outlines the opportunities and challenges for practicing architects in China.

The Faculty has ever deepening connections into China and recently signed a formal partnership with Nanjing University in China. TK Chan, our International Dean of Engagement, discusses the significance of this alliance for students and each institution on pages 16 to 17.

We were honored to host Ma Yansong, Founder and Principal of MAD Architects, in Melbourne this month. Yansong is a critical voice in a new generation of Chinese architects, whose projects reflect the interlinked relationship between man, nature and spirit. Yansong delivered a Dean's Lecture on 'Shanshui City',



a concept that adapts the traditional Chinese *Shanshui* (mountain + water, the term for landscape) ethos of spiritual harmony between nature and humanity to the modern urban environment. As this issue went to press, we read news that Ma Yansong had been commissioned to design the Museum of Narrative in Chicago for client George Lucas and that the landscape design has been commissioned from Studio Gang, the founder of which, Jeanne Gang, is the speaker at our next Dean's Lecture. Read Louisa Ragas' interview with Ma Yansong on pages 7 to 9.

We also profile landscape architecture graduate Damian Tang who has made a profound contribution to his profession in Singapore. Appointed this year as the Director of Design of the National Parks Board of Singapore, Damian reveals his vision for greening Singapore and transforming it into a sustainable 'city in a garden.'

The vague notion of 'Asia' is a handy but imprecise term to describe a very varied

and diverse part of the globe. Associate Professor Justyna Karakiewicz contributes an article on the urban cultures across this span (as well as Melbourne) and discusses how spaces are used and altered by the people who occupy city space. Similarly, Dr. Amanda Achmadi, writes about the architectural discourses and complex cultural identity of Bali, a place where orientalist conceptions of cultural authenticity continue to define its built environment.

Our students also engage in learning directly in the region. The diversity of its cultures, history and urban development are addressed and integrated in the B Envs and MSD curricula and locations in the region are regular destinations in our MSD Travelling Studio program. Since its launch in 2008, groups of graduate students have undertaken these intense 10-day studios in locations across Asia including Nanjing, Beijing, Tokyo, Nagoya, Mumbai, Delhi and Hong Kong. Niamh Cremins highlights the value for students in immersing themselves in these diverse environments, presenting different perspectives to real-life issues.

As this issue of *Atrium* goes to print, the Melbourne School of Design is being handed over to the University by Brookfield Multiplex. The announcement in May that the Green Building Council of Australia had awarded our building a *6 Star Green Star Design – Education Design v1* rating was a strong endorsement of the project, testament to the quality of the design and construction. It is a time of great activity and excitement in the Faculty as we move into our new home and approach the official launch of the Melbourne School of Design in December. I look forward eagerly to sharing in celebrations with you of our transformative new centre for built environment education.

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

Image: Outside the North building, Nanjing University, by Dr. Toong-Khuan Chan

China – Global architecture epicentre

DONALD BATES

Our architectural practice, LAB Architecture Studio, first became involved with projects in China in 2004. After a lecture in Beijing by former director Peter Davidson, an opportunity arose to make a presentation to the group SOHO-China. This development group, led by the dynamic couple Pan Shiyi and Zhang Xin, is the largest prime-office real estate developer in China.

Their projects are developed through small, invited design competitions and they give high value to the design qualities of their chosen architects. Through Peter Davidson's leadership, LAB gained a commission for the SOHO Shangdu project, a 170,000m² retail office and residential development in the Chaoyang District of Beijing and the project was completed in 2007.

In the next few years after this project, and with subsequent other projects in China, a series of questions started emerging whenever we gave talks and lectures on our current projects. The questions effectively coalesced around the concern: "Do you think it is right for architects from the West to be taking commissions away from local Chinese

architects? Does the proliferation of overseas architects in China undermine the development of a Chinese architecture?" While appreciating the sentiment of these and similar questions, what was missing in these concerns was an understanding of the enormity of the development work in China, with the percentage of work designed by non-Chinese architects being perhaps less than 0.5%.

More relevant was the question of how this importation of external talents was to effect the direction of architecture in China. Responding to these concerns in 2006/2007, we suggested that the question was not about the impact western architects would have on China, but rather the future shock produced by an emerging wave of talented, creative and unique Chinese architects who would soon build, or were already building in China, and who would eventually gain commissions in London, New York, Melbourne. What then would be the concern when the efficiencies of scale, experience and connections with Chinese investment funding began to operate across the globe? By 2014, we see this trend emerging and it will only expand. The lecture by Ma Yansong at the Melbourne School of Design hinted at that shift. The point in raising this switch in attention

from the inward importation of architectural design talent to China to the outward exportation of Chinese architects and their capabilities is to give focus to the complex and almost unfathomable impact that China – as an idea and a location – is having on the development of architecture. The consequences are more profound and perhaps more pervasive than we first interpreted.

From the perspective of Australia, it is easy to see China as an export dream, full of boundless opportunities and an almost unprecedented rate of constant growth. In parallel with the exportation of vast quantities of minerals and energy resources, Australia has also been sending its design and development expertise to China for many years, but particularly so in the last 15 years. The footprints of Australian architectural practice mark the Chinese landscape, with numerous corporate and small-scale practices not just operating in China, but having established local offices in Beijing, Shanghai, Shenzhen, Guangzhou, and Chengdu, as well as Hong Kong. LAB has an office in Shanghai, and we have projects in Nanjing and Jiangsu province, Tianjin, Beijing, Ningbo, Xiamen, Chengdu and Qingdao.



FROM THE PERSPECTIVE OF AUSTRALIA, IT IS EASY TO SEE WHY CHINA IS AN EXPORT DREAM, FULL OF BOUNDLESS OPPORTUNITIES AND AN ALMOST UNPRECEDENTED RATE OF CONSTANT GROWTH

This breadth and density of potential projects are not just staggering – they are seductive. In Australia, one knows of the dozen or so major developers, and is acquainted with the second tier as well. But projects of a certain scale and importance are mostly undertaken by a restricted range of parties and access to them is limited. In China, commensurate with the scale and geographic expanse of the industry, there are innumerable developers and emerging projects. A business trip for a few days or participation in a government sponsored trade mission results in 50, 75, 100 business cards – all with the allure of future work.

It is not to say that such an abundance of opportunity is a chimera, but rather to note that the multitudinous prospects become an excess of potential and one is often left pulled in too many directions and distracted

by too much on offer. Determining real potential within the noise of ever-grander proposals is not easy and almost always requires some form of self-restraint. Our restraint – if you can call it that – has been to focus on projects in Jiangsu province, with its capital of Nanjing. This is not to the exclusion of other cities and other regions, but it is a decision borne out of exhaustion.

There is a triumvirate of reasons for this partial focus. Jiangsu province has a sister-state relationship with Victoria, and with that status, there are numerous trade agreements and cooperative endeavours between the two governments. LAB and other Victorian architects and consultants have participated in trade missions, presentations, exhibitions and joint initiatives, with particular emphasis on urban transformations. Out of these engagements and links, relationships

have emerged that have also involved the private development sector in parallel with the local urban planning bureau. Commissions and completed projects in Nanjing and elsewhere in Jiangsu have given name recognition and visibility to LAB.

As part of the working partnership with the Victorian government and in expanding the links with Jiangsu, an “industry cluster group” was formed, called AUS – Australian Urban Systems. Founded by LAB, Urbis, DesignInc and the Department of State Development, Business and Innovation, this government-led group has worked strategically with the Nanjing Urban Planning Bureau and other local planning bureaux to develop designs and urban plans for the complex mass urbanization that characterizes contemporary China. Existing as multi-discipline clusters, AUS offers a range of expertise from Victoria,



in conjunction with local inputs, providing design and engineering contributions and critical thinking to the new master plans and urban renewal schemes. The implementation of several of these urban projects has subsequently resulted in commissions with the commercial developers and investors who purchase plots and sites from the master plan.

As an architectural practice, now operating for over ten years in China, there is much that can be said, discussed and debated about the ease, uncertainty, pressures and constraints on a non-Chinese architect operating in such a vibrant, fast-paced but often opaque business culture. The one prerequisite, for a small to mid-sized overseas office to actually get a project built in China is the engagement with an LDI – Local Design Institute. The documentation and site supervision of a building project in China is strictly controlled, with particular limits around who is allowed to certify and approve documents and engineering calculations. As such, most overseas offices and many small, young Chinese offices all work in affiliation with an LDI.

The consequence of this is that concept design, schematic design and some aspects of design development are initiated and produced by the overseas architects (or smaller Chinese practices) and then taken through documentation and site supervision by the LDI, a multi-disciplinary office of architects, engineers and planners that range from a few hundred employees to several thousand or even tens of thousands. The degree to which the built project remains true to the concept design is a constant source of conflict and concern. For many international architects operating in China, this is one of the most difficult conditions to negotiate and resolve to any sense of satisfaction. Architects are by nature fixated on the control of a project and the situation in China calls into question a fundamental aspect of architectural practice.

The opportunities of China for an international architect are immense, if not also challenging. They are alluring, while fraught with difficult negotiations, uncertain contractual conditions and undertaken against a backdrop of the entire world

knocking at the door for the same job. Architecture is increasingly globalized and China is the most global of global development terrains. It is no coincidence that major design firms from OMA to UN Studio to HASSELL and others have not only set up major operations in China but now find that the majority of their current projects are based in China. This is a shift in attention, but it is also a shift in geographic centres of operation. The real shift will be when that Chinese centre, with its talented and experienced emergent Chinese architects start to reverse the trend and move back out into the rest of the world.

Professor Donald Bates is Chair of Architectural Design at the Faculty of Architecture, Building and Planning and Director of LAB Architecture Studio.

Images; p5 (left) SOHO Shangdu, Beijing, courtesy of SOHO China and (right) Wuxi Tower, China, courtesy of LAB Architecture Studio. P6 SOHO Shangdu, Beijing, courtesy of SOHO China

Ma Yansong: Designing with nature

LOUISA RAGAS

Named one of the world's most influential young architects by *ICON* magazine in 2008, and Young Global Leader by the World Economic Forum in 2014, Ma Yansong resists the 'star architect' label. He is an architect with an artist's soul, whose ideal future city would involve a collective vision, not just the vision of one.

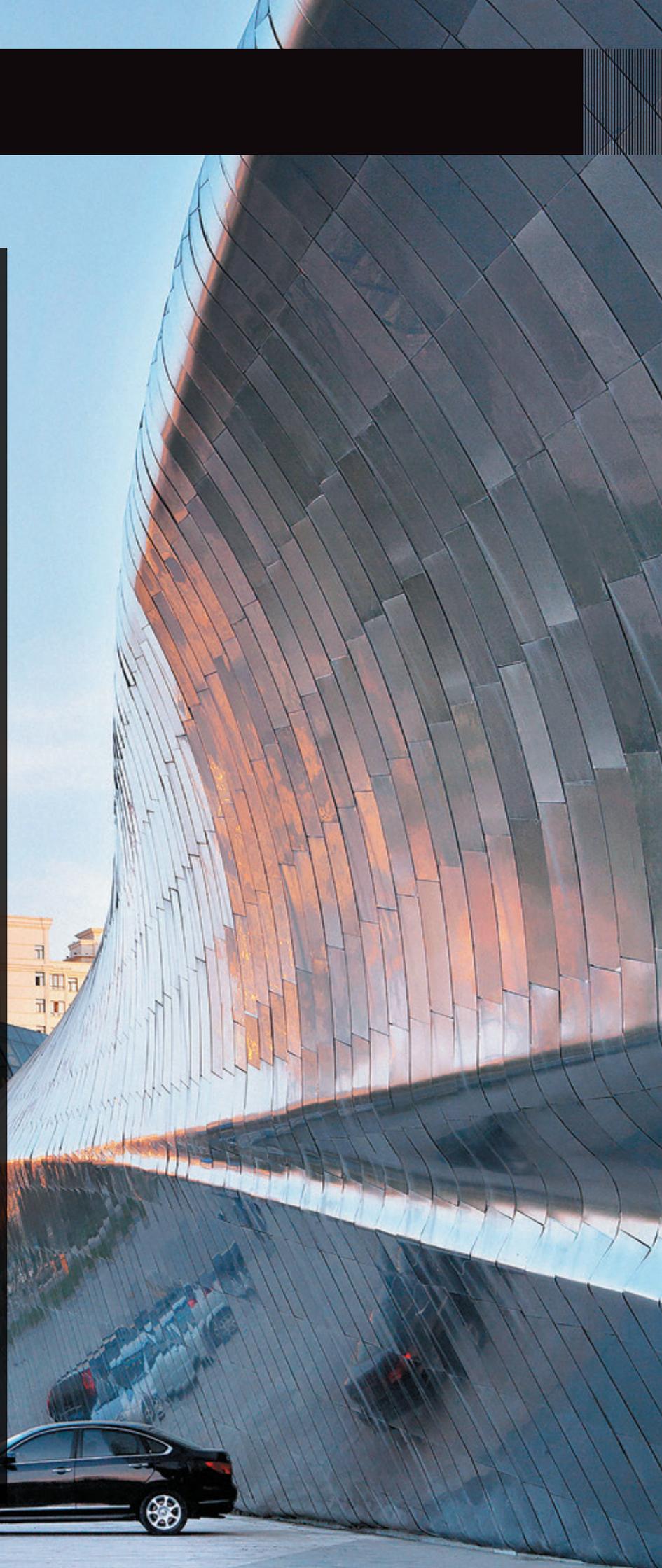
Founder of the progressive architecture practice MAD, Yansong designs buildings that rise out of the ground like silver mountains or trees. They are organic, ethereal and majestic, linking urban construction with nature. "I want to create timeless designs that move and inspire people – I want to make them feel and think," Yansong states.

As a boy growing up in the hutong courtyard area of Beijing, Yansong dreamt of becoming an artist or a filmmaker. "As a child, I drew and painted a lot and eventually tried to get into film school," he says. It was a Professor at the Beijing Institute of Civil Engineering and Architecture who suggested Yansong consider architecture as a career, recognising the young man's design vision and skills.

After completing a Master of Architecture at the prestigious Yale School of Architecture, Yansong founded his own architectural practice in 2004 and then returned to Beijing. It was a brave but natural move for the young architect. "I was very motivated to express my own design ideas, and bring something new to the field," he says.

In 2006, MAD received worldwide attention by winning an international competition to design a residential tower in Mississauga, Canada, outside Toronto (completed in 2012). "High-rises are usually monumental, powerful buildings. What we tried to do was remove vertical lines and make the high-rises organic, soft, undulating."

It was this originality that led to the project being awarded '2012 Best Tall Building Americas' by the Council on Tall Buildings and Urban Habitat (CTBUH), and No.1, 'Skyscraper Awards 2012' by EMPORIS. The **Absolute Towers** project launched MAD onto the international stage and it was the break the young practice needed. "Before that we would win competitions but the clients never wanted to build our 'weird' buildings," Yansong laughs.





Over the last ten years, MAD has grown from a fledgling firm to an international practice with offices in Beijing and Los Angeles, and a portfolio of impressive projects and competition-winning designs. MAD's three signature cultural projects in China – **Ordos Museum** in Inner Mongolia; the **Wood Sculpture Museum** in Harbin; and the **Harbin Cultural Island** in Heilongjiang – are spectacular examples of how MAD's work blends with its natural surroundings and still offers a theatrical counterpoint to the landscape.

Focused on creating designs that reflect the Eastern spirit of nature, Yansong's approach to architecture is intrinsically connected to place, nature and spirit.

"Architecture is about what you see, experience and feel," he says. "When I design a building I am creating something artificial, but I work with an existing environment which is nature, as well as the existing built landscape. Nature more than anything else inspires my

designs: for me, nature is spiritual and that informs my architecture."

This connection to place and nature is present in Yansong's mind when he takes on any new project. "Every project has a context," he says. "The first thing I do is visit the site and feel the atmosphere. It can be an emotional process. For me, architecture is not just about form and function and materials; it is the emotional impact of space. I try to capture that in my work."

Inspired by his own travel experiences, Yansong established a Travel Fellowship in 2009 to give mainland Chinese students the opportunity to travel abroad and research an architectural topic. To date, around 30 architecture students have undertaken design research in places such as Iceland, Egypt, Asia and Africa. It is part of Yansong's vision – to support students and colleagues and enrich the design culture in China and beyond.

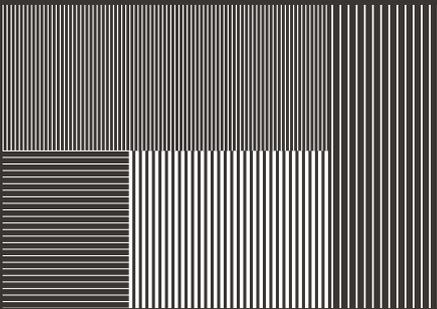
One of Yansong's most exciting current projects is 'Shanshui City'. The project is an architectural idea, linked to the

social ideal of a utopian future city that reflects individual emotional responses to the surrounding world and promotes a connection between nature and city dwellers.

"Shanshui literally means mountain and water, but in Chinese culture it is more than that," says Yansong. "It is more about how humans express their emotions in a physical world. Development of the city of the future will see a shift from the pursuit of material civilization to the pursuit of nature, composing a space that places human spirit and emotion at its core. It will be a future high-density urban environment focused on people's emotions: what they feel and what they see."

Ma Yansong was in Melbourne as an international guest of the Melbourne School of Design at the University of Melbourne. He delivered a Dean's lecture on August 5 on 'Shanshui City', and presented an exhibition of the same name in the Wunderlich@757.

To view the video of this lecture visit:
www.msd.unimelb.edu.au/full-house-ma-yansong



“ARCHITECTURE IS ABOUT WHAT YOU SEE, EXPERIENCE AND FEEL,” HE SAYS. “WHEN I DESIGN A BUILDING I AM CREATING SOMETHING ARTIFICIAL, BUT I WORK WITH AN EXISTING ENVIRONMENT WHICH IS NATURE, AS WELL AS THE EXISTING BUILT LANDSCAPE... NATURE MORE THAN ANYTHING ELSE INSPIRES MY DESIGNS: FOR ME, NATURE IS SPIRITUAL AND THAT INFORMS MY ARCHITECTURE.”



Images (clockwise from top): Ordos Museum, image by Iwan Baan, China Wood Sculpture Museum, image by Xiazhi, Urban Forest, image courtesy of MAD Architects

Urban cultures in Asia (and Melbourne)

JUSTYNA KARAKIEWICZ

WALKING AROUND PARIS, BANGKOK, CHICAGO OR MELBOURNE, WE QUICKLY SEE THE CLUES THAT TELL US WHERE WE ARE. IN CROSSING A STREET, WILL THE TRAFFIC COME FROM A DIFFERENT DIRECTION THAN YOU ARE USED TO? THE PAVEMENT WILL BE OCCUPIED BY ACTIVITIES IN ONE CITY YOU WILL NOT SEE IN ANOTHER. IF YOU WANT A QUICK MEAL, THE PLACE YOU LOOK FOR WILL DIFFER DEPENDING ON THE CITY; ON THE STREET OR IN A MALL.

Cities, as we know them today, largely emerged in a period of rapid urbanisation brought about as the industrial revolution changed the landscape of Europe. Many urban centres were established and grew with rapidity, a combination of quantity and speed not seen until Asia started to undergo its urban growth spurt in the last quarter of the twentieth century.

Urbanisation in the nineteenth century was accompanied by many decades of cultural and behavioural adaptation. Rural

workers moved to the city, took up steady employment and established degrees of financial stability and capacity. Patterns of consumption changed dramatically, accompanied by other behaviours. Rules of etiquette emerged; arbiters of taste established themselves and particular forms of houses, and neighbourhoods were promulgated. We learned that cutlery was to be set in certain ways, that roads were to be dominated by cars (and those who ignored the privileges of steel on wheels were denigrated as 'jaywalkers'), in essence, that cities had a different

culture to the countryside. Slowly, the streets depicted in images of Hogarth were replaced by those of Desperate Housewives.

An enormous growth of urban populations has occurred across Asia as countries have sought to raise their GDP, as industries were established and a workforce created. Cities have been built at speed and forms made using precedents from other parts of the globe, learning quickly by copying policies, regulations and techniques. Learning from the lagging evolution in Europe, earlier infrastructures, so essential





to the proper working of a city, have been given priority and advantages realised as the latest technologies have been deployed. Implicit in many of the policies and regulations, however, are cultural assumptions and priorities that have not been recognised. The easiest example to point out is the dominance of the car and the use of the road. Melbourne has wide streets, largely filled with parked cars, while Bangkok streets are often filled with sources of food, cooked or fresh.

The topic of “urban culture” might make you think of hip hop dance and tagged walls but the urban culture I look at is the spaces in a city and how they are used. A principal feature of twentieth century urban practice was one of separation whereby activities are allocated their own discrete places, down to a fine scale. Private space is created to accommodate individual activity. This contrasts with a commonly seen culture of space in Asia; that of individual activities taking place in shared surroundings, like a game of mah-jong on the pavement seen in Nanjing. Set up a table, put stools down

and the space belongs to the four players with the pedestrians skirting the game.

Asia, of course, is a vast place of varied cultures (if we can even refer to a place called Asia). We can't generalise without being wrong or trite but we can talk about patterns in parts of the region we call Asia. In many of the cultures and hence the cities, public space is readily appropriated for temporary private use, with various uses negotiating access to the space across the hours of the day. A street may be given to wheeled traffic for some hours but then claimed by a restaurant for peak eating periods, lending itself to being a zone for logistics and distribution sorting at another time. Domestic space is understood to include public space. A family dining room is found in the neighbourhood restaurants, not at home.

Such sharing of space for several purposes at both small scales and large is an Asian culture, at least in some parts of the region. Recent work on agricultural practices has suggested that the individualist vs

collectivist cultures may be traced to crop practices, with rice farming supporting the development of interdependent community behaviours while wheat farming supports the individualistic perspectives (Talhelm et al in Science 9 May 2014, Vol. 344 no. 6184 pp. 603-608). In comparing the use of urban space in Asia to that of Europe and North America, we can see this distinction. Our urban cultures and planning policies reflect community values.

Asian urban culture is not limited to geographic places, I only draw the distinction by calling it that to highlight the difference to the other urban cultures that might be called European. Indeed, culture is not static across time, it changes and is redefined across the generations. Studies on workplace behaviours and values note that the North American Generation Y seeks a more collaborative and interdependent workplace context. Melbourne is, of course, a wonderful example of this urban culture; the embracing of Fed Square as our collective living room.





A STREET MAY BE GIVEN TO WHEELED TRAFFIC FOR SOME HOURS BUT THEN CLAIMED BY A RESTAURANT FOR PEAK EATING PERIODS, LENDING ITSELF TO BEING A ZONE FOR LOGISTICS AND DISTRIBUTION SORTING AT ANOTHER TIME. DOMESTIC SPACE IS UNDERSTOOD TO INCLUDE PUBLIC SPACE. A FAMILY DINING ROOM IS FOUND IN THE NEIGHBOURHOOD RESTAURANTS, NOT AT HOME.

Pop up cafés, shops and performances have begun to change our urban experience in recent years, perhaps anticipating pop up mah-jong games. Students in my Bachelor of Environments urban studies subject in the first semester of 2014 were challenged to look at the power of urban interventions, redefining urban experience by adding an activity. A pop up Xbox game by Victoria Park station in Abbotsford and an outdoor lounge on campus with a couch and carpet brought passers-by in to shared activities, surprising the people who

stumbled on these and obviously giving them some pleasure from what was otherwise a passive space.

Perhaps what we think of as the urban cultures of Asia are more widely spread urban cultures of a near future as generational values filter through into urban practice. With an observed decline in the proportion of urban dwellers holding driving licenses in the younger generations, it may be that our city will be less car focussed, have less need for on street

parking and perhaps use that space for other purposes, possibly activities that are socially inclusive rather than for the privilege of immobile metal. Perhaps the interdependent cultures of Asia are indicating an urban future for us all.

Associate Professor Justyna Karakiewicz is Associate Professor in Urban Design at the Faculty of Architecture, Building and Planning.

Architecture of Balinisation: Construction of otherness and built environments in twentieth-century Bali

DR. AMANDA ACHMADI

Bali is a place where orientalist conceptions of cultural authenticity continue to define the imagining and shaping of the island's built environments. Although recent critical studies on the island's political history have unpacked the making of 'authentic Balinese culture' as the central project of the island's pre-colonial and colonial contestations of power, a broad fascination with a certain 'authentic Balinese' architecture, conceived as an apolitical, exotic, and pre-existing building tradition, prevails.

A BALINISATION POLICY WAS INTRODUCED TO THE ISLAND DURING THE 1920S AND 1930S, GUIDING AND REGULATING HOW THE INDIGENOUS POPULATION OF BALI SHOULD DRESS, SPEAK, PAINT, PERFORM, AND BUILD FOLLOWING THE 'AUTHENTIC BALINESE' WAY SET OUT BY THE COLONIAL GOVERNMENT.

Analysing early writings on the island's architecture against the backdrop of its largely unknown cosmopolitan urban centre, highlights the selective framing of Bali's architectural landscape through the lense of early twentieth-century orientalist conception of otherness and its legacies today.

When the Dutch architect P.A.J. Moojen arrived on the island in 1914, a distinct project of colonial identity politics had already gained its momentum in the Dutch East Indies (today Indonesia). The project promoted the production of knowledge on, and the preservation of, the 'native culture' of the Indies to complement the modernising force of colonialism. Reflecting the orientalist agenda at the time, classical Buddhist and Hindu traditions were championed as the true cultural roots of the archipelago's diverse ethnic groups in contrast to the Islamic tradition, whose followers were seen to be resistant of and incompatible with the colonial project. In this political context, Moojen undertook a commission from the colonial government "to survey the condition of culturally valuable" buildings on the island (Passchier 2007: p.105). He then published *Kunst op Bali [The Art of Bali]* in 1926, the most extensive recording and account ever produced on the island's architecture. A Balinisation policy was introduced to the island during the 1920s and 1930s, guiding and regulating how the indigenous population in Bali should dress, speak, paint, perform, and build following the

'authentic Balinese' way as set out by the colonial government (Flierhaar 1941, Robinson 1995: pp. 48-49).

Moojen's book focuses on the monumental sites of Hindu temples and royal palaces of the island's then more isolated southern region. Featuring 206 photographs, it utilises images of built forms as a mode of visualisation of what were conceived to be the principles of a Hindu Balinese culture and religious tradition. Images of temple complexes, royal palaces, and rustic domestic architectural settings are arranged and featured in a consistent way that communicates to readers certain recurring architectural patterns conceived to be the essence of Balinese architecture. Moojen's photographic framings make legible certain aspects of spatial and visual orderings of the island's monumental built forms, those which are directly related to the cultural and religious practices of the southern region of the island. This architecture is the face of the island's cultural tourism industry today. Meanwhile the architectural traces of its broader shifting political formations, urban history, and the translation of the repressive local caste system in built forms are rendered invisible.

The marginalisation of the urban as un-Bali is a recurring theme. The Mexican author Miguel Covarrubias (1937) began his renowned travel account of Bali by describing his dismay upon encountering the colonial town of Denpasar. In his words,

'In the great "alun-alun," the playground of Den Pasar, stolid Hollanders play tennis and drink beer, young Balinese playing soccer in striped sweatshirts.... The business street leading to the market ... the same squalid shops... a small Chinese hotel, and curio stalls with mass production "Balinese art", all kept by the same Chinese compradors, the same bearded Bombay merchants with eagle-like beaks.... After the first bewildering days, when we had recovered from the shock of such distressing impression as these, we began to "discover" the real Bali... we found typical mud walls of the compounds, the thatched gates protected by mysterious signs... These were the proper setting for the lithe brown-skinned women returning from market with baskets of fruit on their head...' (1937).

Against the shifting architectural landscape of Denpasar the idea that there is a real Bali, and by extension a real Balinese architecture, gains its urgency and realism. The urban Bali and its socio-cultural dynamic are subsequently perceived as a threat to the 'real Bali'. Unsurprisingly, the architectural history of the capitals of Bali's competing pre-colonial royal courts as well as the formation of colonial and subsequently postcolonial urban settlements remain largely understudied. Revisiting the historical market district of Denpasar, the urban side of the island rejected by Moojen and Covarrubias, gives us an opportunity to reposition the urban in our fascination with the island's architectural otherness.



THE URBAN BALI AND ITS SOCIO-CULTURAL DYNAMIC ARE SUBSEQUENTLY PERCEIVED AS A THREAT TO THE 'REAL BALI'. UNSURPRISINGLY, THE ARCHITECTURAL HISTORY OF THE CAPITALS OF BALI'S COMPETING PRE-COLONIAL ROYAL COURTS AS WELL AS THE FORMATION OF COLONIAL AND SUBSEQUENTLY POSTCOLONIAL URBAN SETTLEMENTS REMAIN LARGELY UNDERSTUDIED.

The market district of Denpasar is a reminder of an important role that trade and ethnic relations played in the everyday life of southern Hindu Balinese courts in the late nineteenth-century. A Chinese Village (Kampung Cina), an Arab Village (Kampung Arab), a Hindu Balinese *banjar* (neighbourhood community) and two traditional markets composed the district then, as they still do today. Established during the reign of the Badung Kingdom in the mid nineteenth-century and further consolidated during colonial time, the multiple ethnic composition and hybrid urban form of the area are recorded in one of the oldest maps of Denpasar produced by H.M. Van Weede during the 1908 colonial expedition into the region.

Today, the Chinese Village is lined with stores selling household items and agricultural products, Chinese medicine stores and pharmacies, as well as white goods and furniture outlets. The Arab village is famous for its textile market which supplies the colorful fabrics of the iconic ceremonial apparels worn by Hindu Balinese communities in their ritual processions. The two traditional markets, Kumbasari and Badung are the main sources of fresh produce and artworks, as well as ceremonial elements central to the ritual life of the island's Hindu population.

The Chinese Village today is a dense neighbourhood lined with two to three-storey shophouses. The older shophouses resonate the nineteenth-century Chinese shophouse architecture found throughout urban Java, while the rest reflect an

adoption of the art deco architectural expression, a popular architectural movement in colonial settlements throughout the Dutch East Indies during the 1920s and 1930s.

The Arab Village is an equally dense urban neighbourhood. Despite its name, the area is home to a mix of Middle Eastern, Pakistani and Indian traders, their businesses and families. A mosque is situated at the southern end of the neighbourhood orientated towards Mecca. The shophouses in the Arab Village are accessible from the front and back. This way, the neighbourhood has an active façade towards the back laneway it shares with the adjacent Banjar Titih, a long-standing Hindu Balinese neighbourhood unit of the old Denpasar. Thoroughly enclosed by the Arab village and the China town, Banjar Titih is not visible from the main street of the district. A cluster of low-rise multi pavilion courtyard compounds, Banjar Titih is primarily built around the village temple Pura Dalem Padang Entas. Most of the dwelling compounds here have been renovated and densified through the years in order to accommodate the Banjar's growing community. Adoption and adaptation of colonial bungalow style and art deco ornaments can be found in a number of compounds.

Read against the intricate architectural traces of its cosmopolitan history, Denpasar today is less enthusiastic in embracing its multiethnic realities. Instead, privately developed gated housing estates, often time architecturally marked as being

ethnically and socially exclusive, are the main feature of the city's urban fringe development. Meanwhile the city's authority continues to be preoccupied by a mission to safeguard its perceived Balinese identity and architectural heritage.

The recent government-led 'architectural restoration' of the market district of Denpasar exemplifies the unresolved tension between the city's existing urbanity and its conceived Balinese cultural identity. Before the market street could be promoted as part of the city's heritage, a series of 'restorations' were undertaken. The visual outcome is the covering of the art deco façade of the Chinese shophouses with materials such as red bricks and sand carving conceived to be 'traditional Balinese' architecture. The multi-ethnic collectivism that has long evolved in this part of Denpasar and its complex urban forms are now concealed by the architecture of Balinisation. The hidden urban Denpasar remains to be an invisible subject on an island where an imagined otherness has been seen as the only reality at the cost of its own urban history, present and future.

Dr. Amanda Achmadi is Lecturer in Architectural Design, Asian Architecture and Urbanism, at the Faculty of Architecture, Building and Planning.

An earlier version of this article has been published elsewhere. See Achmadi, A 2013, 'Forgotten Cosmopolitanism: Revisiting the Urban Side of Bali', The Newsletter: Encouraging Knowledge and Enhancing the Study of Asia, IIAS (Leiden), No. 66, Winter 2013, p.52.

Nanjing & Melbourne University Partnership

DR. TOONG-KHUAN CHAN

Earlier this year, ABP Dean, Tom Kvan signed an agreement with Nanjing University, one of the most prestigious institutions of higher learning in China, to allow students from graduate level architecture programs to obtain Master of Architecture degrees at Nanjing University and at The University of Melbourne.

Students admitted into the 2-year Master of Architecture at The University of Melbourne now have the opportunity to complete two Master of Architecture degrees through this advanced standing arrangement. They will spend one semester at Melbourne before transferring to the School of Architecture and Urban Planning (SAUP) at Nanjing University for the following two semesters (one year), return to Melbourne to complete their final semester and receive two qualifications from two world class universities. All the courses at Nanjing will be taught in English, but a basic understanding of Mandarin is strongly recommended. In addition to graduate design studios in the M.Arch, students will have the opportunity to enrol in International Design Workshops led by acclaimed professors during the summer. MSD Professor Donald Bates has

been invited to lead a workshop this year entitled 'Future Museum – Spatial Organisation for the New Century'.

In the same way, students from Nanjing can choose to spend the second year of their 2.5-year Master of Architecture degree at the Melbourne School of Design, before returning to Nanjing for their fifth semester, and satisfy the requirements for both degrees.

This is a great opportunity for Melbourne students to gain a prestigious architecture qualification in China while enrolled in a graduate program here. They will learn from academics who are experts in their field of study and develop cross-cultural understanding of the teaching and learning expectations in China. The program at Nanjing will foster a fundamental understanding of Chinese architecture and urban development, familiarise students with contemporary architectural practice in China and combine professional training with the nurturing of creative thought. More importantly, this unique learning experience allows students to build relationships with colleagues across these two programs and create wider personal and professional networks between Australia and China.

As the program in Nanjing commences in July this year, we plan to welcome the first batch of students from Nanjing University into our Master of Architecture program in July 2015. Similarly, Melbourne students who enrol under this arrangement will commence in February 2015 and travel to Nanjing in July next year.

This agreement adds to the overall partnership with Nanjing University which also includes staff exchange and teaching opportunities, reciprocal travelling studios and PhD student training. Since 2012, ABP and SAUP have jointly organised travelling studios with groups of students either travelling to Nanjing or Melbourne to undertake intensive design projects. This year, Dr. Marcus White, in collaboration with Prof HUA Xiaoning from Nanjing University, will lead a studio to study the rapid urban renewal of Chinese cities with particular focus on Nanjing. Like many cities in China, Nanjing is undergoing radical growth and change and is grappling with challenges of retention and engagement with its ancient and recent history and the growing need to accommodate its immense population.

The specific site for the investigation will be in the Xiaguan area along the Yangtze River to the south of the Nan Jing Chang



Jiang Da Qiao (bridge) near the now decommissioned Nanjing West Railway Station and Lion Rock Park.

The partnership is designed to enhance opportunities for academic cooperation and the exchange of teaching and research staff, and graduate students. The partnership agreement will also facilitate visits by academic staff from Nanjing to Melbourne to develop collaborative research projects to further enhance our capacity for multi-disciplinary international research. Similar reciprocal arrangements are in place for Melbourne academics to travel to Nanjing to participate in studio teaching and research projects to gain a wider audience and global recognition for our research. ABP will admit one PhD student from the School of Architecture and Urban Planning each year under our Visiting Graduate Research Scholars program.

Brief Introduction to NJU

Nanjing University, one of China's key comprehensive universities under the direct supervision of the Ministry of Education, dates from 1902 when it was known as Sanjiang Normal School. During the following decades, it evolved as Liangjiang Normal School, Nanjing Higher Normal School, National Southeast University, the Fourth Zhongshan University, and National Central University. On August 8, 1949, National Central University was renamed National Nanjing University. In October 1950, as required by the Ministry of Education, the name was changed to Nanjing University (NJU).

Today's NJU consists of three beautiful campuses, Gulou, Pukou, and Xianlin. As a top university in China, it boasts advanced teaching and research facilities. With its multi-disciplinary programs and distinguished faculty, NJU leads the institutions of higher learning in China.

Statistics show that since 1992, the number of research papers by NJU faculty and students on the Science Citation Index (SCI) has ranked the first among universities in Mainland China for seven consecutive years. In the past decade, NJU has won more than 800 national, ministerial and provincial awards, including over 40 National Awards of Natural Sciences, Awards of Science and Technology Progress, and Awards of Innovation. Since 2000, for instance, it has received 11 National Awards of Natural Science (one First Prize, ten Second Prizes) and two of Science and Technology Progress. From 1994 to the present, in terms of the number of projects granted by the National Natural Sciences Fund and the National Social Sciences Fund, NJU has been among the top in the ranking of the Chinese universities.

Dr. Toong-Khuan Chan is Dean of International Engagement and Senior Lecturer in Construction Management and Technology.

Alumni Profile: Damian Tang

LOUISA RAGAS



Appointed Director of Design of the National Parks Board of Singapore in January 2014, Damian Tang is keen to contribute towards greening Singapore and transforming it into a sustainable 'city in a garden.' As Director, Damian leads a team of landscape architects, landscape designers and graphic designers in garden design projects, environmental planning and the master planning of Singapore's parks, waterways, public spaces and streetscapes. Recent projects include Singapore's round-island recreation network; the Streetscape Greenery Master Plan; and the PUB Active Beautiful & Clean (ABC) Waters Master Plan.

Since graduating from the University of Melbourne with a Bachelor of Architecture and Master of Landscape Architecture in 2003, Damian has become a leader in his profession. President of Singapore Institute of Landscape Architects, Damian is passionate about his career and about

elevating the industry's professional standards and its value in landscape design and greenery planning.

"I believe that being a good landscape architect is important, but being a good leader in landscape architecture is equally important."

Damian has represented both the design industry and landscape industry in various roles including his Presidential Advisory Commission role for Design Business Chamber Singapore; International Presidential Advisor for Asian Creative Industries Alliance; Chair of IFLA World Congress Singapore 2018 and International Skyrise Greenery Conference 2013. As a representative for the landscape industry he has been invited as keynote speaker for several expert forums ranging from AILA National Conference; BCA International Panel of Experts for Universal Design 2010, 2012; Taiwan Smart Green Cities Summit and World Green Roof Congress in China. He has also received

numerous awards including for SILA Professional Design, ASLA Honorary Awards, 2012 MND Minister's Team Award, and was nominated for a President Design Award. Recently he was appointed the Chair for Finance and Business Planning for IFLA Asia-Pacific Region and represented in the World Standing Committee.

Besides shaping Singapore's public greenery and influencing landscape policy, Damian has participated in two recent international garden shows, where his unique and creative approach to landscape design was showcased. "The Singapore Garden Festival – regarded as the Chelsea Flower Show of the East – offered me a platform to create two fantasy gardens, the Mysterious Jungle of Pandora (in 2010) and Garden of Tales (in 2012)," says Damian. "These projects won Gold and Best of Show consecutively which was great as the Festival attracts top landscape designers from around the world."

"I BELIEVE THAT BEING A GOOD LANDSCAPE ARCHITECT IS IMPORTANT, BUT BEING A GOOD LEADER IN LANDSCAPE ARCHITECTURE IS EQUALLY IMPORTANT."



What made you choose the University of Melbourne to study architecture and landscape architecture?

DT: I heard of its good reputation and that it has an excellent campus environment. It is also one of the best universities in Australia. In fact, it was the university that many recommended.

What steps did you take to get yourself to University here?

DT: I completed a four year Diploma course in Singapore before applying to the University of Melbourne. As I had merit awards with outstanding grades and 4 years work experience, I was given considerable exemptions in my course. Preparing myself mentally and emotionally because moving to another foreign country was something I had mixed feelings about. Financial support from my parents was also one aspect that I had to work out.

What was your first impression of Melbourne?

DT: The campus is beautiful. It is really conducive for study – lying on the green lawns, being with friends, and finding quiet corners to read or study with a nice cup of good latte. I still love the campus, and try to make it a point to visit when I return to Melbourne each year. I only wish I had the chance to study in the new Melbourne School of Design building.

What did you take away from your studies in Melbourne that you still use every day?

DT: There are many dedicated Professors and teachers in the Melbourne School of Design who bring passion to their teaching. Aside from the knowledge I gained from them, it was their passion and commitment to their work that still resonates with me.

What was your first job when you returned to Singapore?

DT: My first job was working as a landscape architect for the National Parks Board. And I am still with National Parks Board after 10 years.

How has Singapore's landscape and recreation spaces changed over the last decade since you've been working for the National Parks Board?

DT: As a citizen living in Singapore, I notice that people were more appreciative and in touch with nature and spending time in outdoor recreational activities. Designing parks, streetscapes and greenery in Singapore, from a holistic and integrated approach with different agencies, has made Singapore more liveable. People get the experience of living, working and playing in a city in a garden setting. We are also beginning to see more of our concrete canals turned into beautiful waterways – places where people are drawn closer to the water. Importantly, we have more wildlife, birds and butterflies in many urban areas in Singapore. The increase

in biodiversity is one of the key results of the concerted greening efforts in Singapore over the last decade.

What do you hope to achieve in Singapore as Director of Design of the National Parks Board?

DT: I definitely hope that I have contributed to my country and will continue to contribute through my profession, connecting people with the environment. Sometimes it is not the big ideas I go for when designing landscapes; sometimes it is the small ideas that could potentially turn big when executed well. For Singapore, I hope to achieve sustainable living systems through designing landscapes and living environments for people. And by sustainable living systems, I mean a holistic and integrated approach from planning to design and implementation. I have a responsibility, both as a professional, and a leader in the profession, to drive it.

What advice do you have for young people interested in a career in landscape architecture?

DT: Landscape architecture is a profession that is so wide and encompassing, and it is up to you to define and discover. It will be a profession and career that will leave you driven, fulfilled and developed as a better human being. Whatever dreams you have as a landscape designer, be committed and stay focused on them. Your experience and professional journey will be borderless and rewarding, not just for you but for others as well.

MSD travelling studios to Asia

NIAMH CREMINS

Melbourne School of Design (MSD) Travelling Studios provide Masters Students a unique opportunity to engage with the built environment on a global scale.

The MSD curriculum is grounded in leading industry practice and current built issues. Travelling studios compliment this learning, as students are challenged to work in new cultures and settings to form design propositions for built issues across the globe. Students gain an understanding of design and planning systems in other countries and are better positioned to analyse Australian built issues, as well as better prepared to pursue career opportunities abroad. This academic year, three travelling studio groups focus on Australasia.

According to Dr. Marcus White, Studio Leader for the Nanjing travelling studio, commencing in Semester 2, many comparisons exist in urban design and we have a lot to learn from Asia.

"While Australia is not moving at quite as rapid a pace, we are increasingly dealing with a lot of the same issues of urbanisation

as many Asian cities," says Dr. White. "There is a need to accommodate a rapidly growing population in urban forms other than sprawl, whilst not destroying the existing fabric. We need to consider how to accommodate high density towers but maintain the active and diverse grain of our existing cities."

The urban character of Asia has experienced a century's urban renewal in only a decade. "Many Chinese cities have moved through 150 years' worth of development in the last 10 to 15 years," says Dr. White, "from simple 'villages' through industrialisation, modernism and the Euclidean zoning and car based transport planning of the 60's and 70's, through post-modern thinking and now performative urban thinking including rapid transit oriented development and smart green cities."

It is clear that there is a lot to be learned from Asia, both by investigating the problems and mistakes inherent in Chinese cities and considering the successful urban strategies and regulations for accommodating growth.

"If we are to maintain quality of amenity and quality of life, we can no longer think about urbanism strictly two dimensionally," Dr. White says.

In some respects the development of urban thinking in Asia has caught up and passed us. "While many Asian cities boast acceptable public transport to accommodate the population's needs, Australia continues to dwell on the construction of freeways to service continuing unsustainable lateral expansion," Dr. White explains.

Similarly, regulations, such as ensuring houses have a minimum of daylight hours in winter and natural light in all bedrooms, help to accommodate growth and maintain basic living standards in Asian cities.

As part of the Hong Kong travelling studio, led by Associate Professor Justyna Karakiewicz last semester, MSD students, Emily Flint and Cara DeFrancesco, considered such issues as they endeavoured to develop a methodology for developing connected, diverse and liveable cities.



The studio asked students to create a new urban system to address the issue of waste – defined as inactive space that is not aligned to people’s needs – in our cities, using sites in Melbourne and Hong Kong as case studies.

Students from across the built disciplines were challenged to work together to consider the preconceptions that underpin our decisions and ultimately impact design conclusions.

“We started by examining how we understand something that is not composed of letters, words or sentences, but rather images, streets, voids, buildings and volumes,” Professor Karakiewicz explains.

“I wanted students to reflect on how our views are skewed by our preconceptions,

investigation, developing a 50 year development plan that would see the site utilised to its full potential, focused primarily on the human experience rather than fixating on the creation of hyper-dense environments.

Emily and Carla observe similarities in the upsurge of high density, high rise city centre structures in both Melbourne and Hong Kong, however, significantly there are vast differences in each city’s approach to, as well as perception of, urban density. In Hong Kong dense living has been a reality for decades and the vast majority of the population, irrespective of economic situation, live in high rise tower developments. This podium tower typology in Hong Kong evolved from a desire to optimise the plot ratio whilst remaining in the parameters of planning regulation. However,

“Our planning methodology produces different results when applied to disparate sites,” Emily says.

Using this structured approach the methodology dictates a site specific response that considers the potential of the site in a holistic way; identifying opportunities to lift the surface and provide multiple routes, inserting voids above, below and horizontally to enhance sun penetration and permeability for environmental conditions, as well as improving way finding.

Functionality is a strategic concern in their design methodology. The team identified the need to assign necessary functional opportunities positioned throughout and around residential facilities and workspaces. Some examples include; education and

“IF WE ARE TO MAINTAIN QUALITY OF AMENITY AND QUALITY OF LIFE, WE CAN NO LONGER THINK ABOUT URBANISM STRICTLY TWO DIMENSIONALLY,” DR. WHITE SAID.

cultural background, traditions, predigests and assumptions,” she says. “It is important to understand these things to ensure we do not come up with false conclusions and a valuable lesson of the travelling studio.”

The urban environment of Hong Kong demonstrates the extremes of high density development. Emily and Carla, together with their studio team, Rebecca Li and Ansuya Bhat, developed a design methodology in Melbourne which they used as a basis for their site focused research in Hong Kong.

The MSD students worked alongside students from the University of Hong Kong, who provided invaluable inside knowledge of the local sites, as well as industry and academic experts from across the globe.

“The opportunity to travel with a studio allowed us to see firsthand the type of issues we had been discussing in the classroom,” Emily says. “It gave us a more global outlook and helped us to move out of our comfort zones and adapt to the new environments in which we were working.”

Emily and Carla’s group chose the Cheung Sha Wan area of New Kowloon for their

as Carla points out, while these towers demonstrate efficient land use, they do not serve a sense of community or address the wellbeing of the individuals they house.

“The towers technically meet housing requirements by planning standards but don’t address the requirements of the people who occupy them,” Carla says. “We identified mental well-being, positive pedestrian activity and community connectivity as key considerations that architects, planners and developers need to address to create useful, efficient urban environments.”

“For the Cheung Sha Wan site, we recommended a socially beneficial alternative that aims to add a new layer of function to existing densities,” Carla explains.

The team developed a methodology they coined the *urban terrain*, an urban system that is both site specific, adapting into existing urban characters and contexts, and universal, suitable for multiple conditions.

retail facilities, a community garden, hospitality, a running track, an auditorium and a moonlight cinema.

“It was really interesting to compare sites in Melbourne and Hong Kong,” Emily says. “We identified both case study sites as wasteful but in very different ways. Melbourne’s focus on activation on the ‘ground floor’ level means that land space is often developed inefficiently – single use, one to two storey buildings and the continuation of urban sprawl. Hong Kong is the other end of the spectrum,” she explains. “We found a dependence on over-development in Hong Kong resulting in the loss of human scale considerations.”

Travelling studios are intensive and challenging but students continually rise to the challenge as they engage with new and exciting issues in foreign contexts and work with global experts who provide a breath of knowledge and vision for what design can achieve. Students want to be part of this future world vision and the Melbourne School of Design travelling studio presents international learning opportunities across continents.

New building update: Melbourne School of Design

LOUISA RAGAS

“THIS NEW ‘LIVING LABORATORY’ WILL CONTRIBUTE TO THE BODY OF KNOWLEDGE OF SUSTAINABLE DESIGN PHILOSOPHIES AND TECHNICAL APPLICATION WITH REAL PERFORMANCE DATA – A FIELD TEST TO LAST IN EXCESS OF 50 YEARS.”

As this issue of *Atrium* goes to print, our new home is being handed over to the Faculty by the builders, Brookfield Multiplex. This is a significant milestone in the life of a project which commenced back in 2008 when the University first approved funding for the construction of a new building for the Faculty of Architecture, Building and Planning. The intent was to create a landmark building for the University of Melbourne, which would provide world-class facilities for built environment staff and students and transform the way design education is delivered.

The final design by John Wardle Architects and NADAAA, in association, is breath-taking and meets the Faculty's pedagogical and sustainability aspirations. The building will facilitate teaching and learning opportunities – with students able to actively monitor and adjust environmental features in order to monitor their impacts on the interior environment – as well as facilitate research opportunities for the broader Faculty agenda.

The building is also an exemplar of ‘green’ architectural design on campus. In May, the Green Building Council of Australia announced that it has been awarded a **6 Star Green Star Design – Education Design v1** rating. This rating represents ‘World Leadership’ in environmentally sustainable building practices. Only 12 buildings in Australia have received a **6 Star Green Star Education Design – v1** rating. Ours’ is the largest to achieve this rating, and, significantly, the only one to ever be awarded all 10 innovation points possible in the evaluation criteria.

“This is a testament to the quality of the design and construction,” says ABP Dean Tom Kvan, “and we are especially proud that this will be the University's first 6 Star Green Star rated building.”

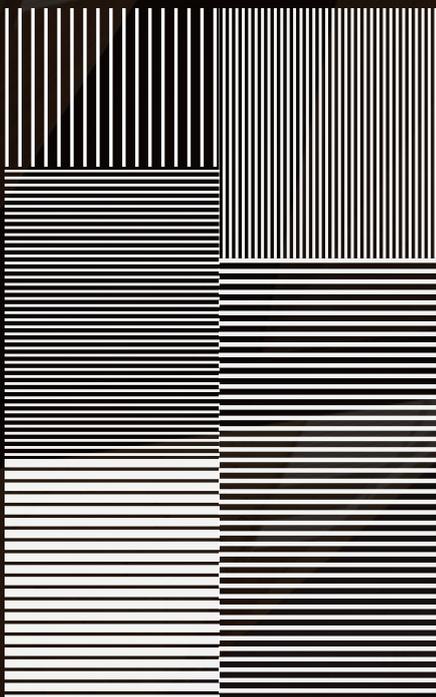
State of the art building services such as mixed mode heating and cooling, increased ventilation provisions with heat recovery, a unique ground-source pre-cooling system and high efficiency dynamic lighting systems are controlled by an array of sensors and comprehensive building monitoring and management systems that optimise the services to meet the dynamic needs of this multi-use building. The mixed mode nature of the building services, combined with the adaptable architecture allows it to breathe fresh air when conditions allow, but retain warmth and comfort across seasons.

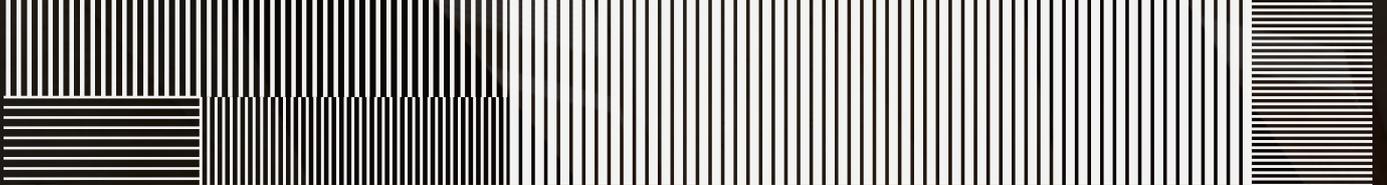
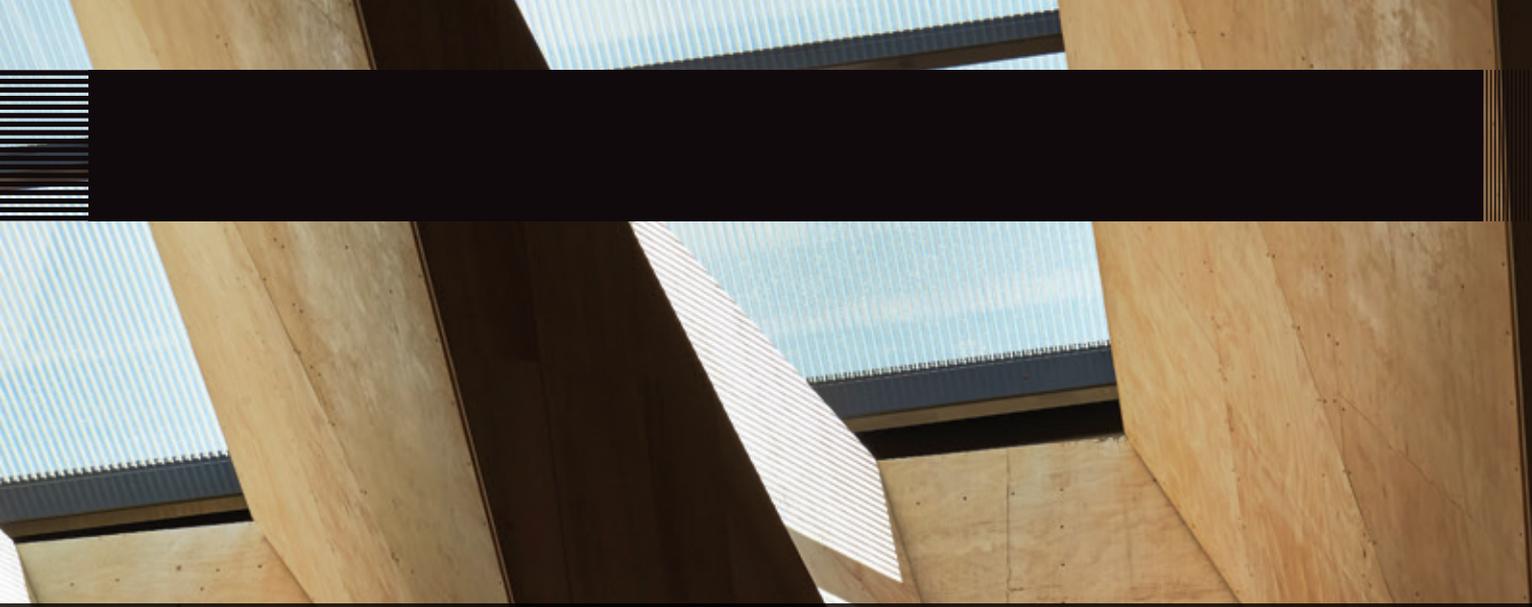
But its real sustainability performance will be experienced by the user in the light-filled, airy space, with healthy, natural materials that cocoon the occupant in an environment conducive to specialised learning and concentration.

“This new ‘living laboratory’ will contribute to the body of knowledge of sustainable design philosophies and technical application with real performance data – a field test to last in excess of 50 years,” says Professor Kvan.

For project news, stories and time lapse video, visit the new building blog

www.msd.unimelb.edu.au/blog





Advancement events: Been and seen

ALUMNI GET UP CLOSE AND PERSONAL WITH PIRANESI

The State Library of Victoria (SLV), in collaboration with the University's Ian Potter Museum of Art, presented an outstanding exhibition in May – *Rome: Piranesi's Vision*.

The exhibition attracted over 80,000 visitors and gave the best overview yet seen of this amazing technician and artist's work. A group of around 60 alumni, invited by the Faculty and the Baillieu Library, enjoyed talks by Shane Carmody of the Baillieu Library and our own Professor Paolo Tombesi, who generously led a guided tour of the prints.

Image 01 shows Paolo in action with a captivated group of alumni; State Library of Victoria, May 2014. Image by Judy Turner

MALAYSIAN ALUMNI CELEBRATE SILVER JUBILEE

The University of Melbourne's Malaysian Alumni Association celebrated its Silver Jubilee this June, at a glamorous Gala dinner, attended by close to 200 alumni and partners.

Dean Tom Kvan was pleased to represent the Faculty and catch up with some of our wonderful Malaysian alumni, many of whom are generous contributors to our Malaysian Giving Group.

Image 02 shows ABP Alumnus and generous supporter, Dato Peter Tan, arriving at the event with his wife, Mary. Image by William Lim, After Before Photography

1964 GROUP GATHER TO CELEBRATE THEIR 50TH ANNIVERSARY – WHAT A NIGHT IT WAS!

Faculty alumni who commenced studies at The University of Melbourne in 1964, gathered together in April to renew old friendships, celebrate successes, mourn untimely losses and generally enjoy each other's company.

With the support of Advancement Manager Andrew Middleton the party was ably convened by a dedicated sub-committee led by Jennifer Gomes, Virginia Kirton, Manny Moraitis and Tony Styant-Browne. The gathering was addressed by Dean Tom Kvan who spoke on the new building and recent developments in teaching and learning in ABP, and included alumni who had travelled from as far away as Hong Kong. The tireless group danced until the wee hours to a band led by cohort member Leon Fink. They watched screenings of the Archi-Review and shared images from their days at the University.

Image 03 shows the attendees surrounding honoured guests Hugh O'Neill and Jeffrey Turnbull. Image by John Gollings

NADER TEHRANI AND ALAN PERT MEET ALUMNI IN SINGAPORE AND KUALA LUMPUR

In partnership with the Singapore Institute of Architects (May 29) and the Pertubuhan Arkitek Malaysia (PAM) (May 30), ABP was pleased to be able to present outstanding sessions with two of our leading practitioners.

Professor Nader Tehrani, joint architect of our new Melbourne School of Design building and Head of Architecture at MIT, and Professor Alan Pert, Head of the Melbourne School of Design and Director of NORD Architecture (Glasgow), presented at the sessions, which focused

on "Seeking and Achieving Innovation in Sustainable Design Practice." Both sessions were well attended and followed by lively discussion.

Image 04 shows Catherine Loke – ABP alumna, donor and SIA Board member, deep in conversation with Alan Pert at the Singapore event. Image by Judy Turner

The Digital Gallery at the Melbourne School of Design

Enclosed you will find a form inviting you to join the growing ranks of generous alumni supporting our new building. In recognition of their generosity, we have developed a Digital Gallery to present the huge breadth and quality of work of our alumni and supporters.

All who make a philanthropic gift of any pledged amount over \$AU1,000 will be invited to contribute images of their work for inclusion in the Digital Gallery. The same offer will be extended to corporate entities which sponsor the Faculty.

The project is a unique collaboration between the Faculty and the Institute for a Broadband-Enabled Society, (within the UoM Department of Electrical Engineering) who are providing the software platform and using the project as a springboard for cutting edge research into interactivity in public spaces.

The wall will be situated in the grand lobby on the lower ground floor of our new building, adjacent to the largest lecture theatre on campus.

We encourage all alumni to join this exciting initiative.

Further information on the project can be obtained by calling Simon Eichlepp on (03) 9035 5945 or emailing simon.eichlepp@unimelb.edu.au.

Image 05: House of Glen Ellen (USA) by Grant Marani, BArch 1978.

Image 06: CBW (Melbourne) by Charles Justin, BArch 1972.



Our Donors

ANNUAL GIVING TO ABP: 2012 – 2014

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 January 14 2014.

\$100,000 or above

Brookfield Multiplex
Mr & Mrs Anthony Auh Chew Kang & Family
Volvo Research and Educational Foundations

\$10,000 – \$99,999

AECOM
Arup
Vera Moore Foundation

\$1,000 – \$9,999

ABP Commencing Class of 1964 Reunion Committee
ASN Events Pty Ltd
The Auty Family Trust
BDS Projects
Ron Billard
Edward Billson & Margaret Billson
Business Outlook & Evaluation
Terry Cocks OAM
Ernest & Letitia Wears Memorial Fund
Fed Square Pty Ltd
Richard Falkinger AO
John Gribble
Dominique Hes
Hudson Building Supplies
Milwaukee Tools
Geoff Lawler
Stramit Building Products
2 Anonymous Donors

Up to \$999

Agus S Batara
Kenneth C Bethell
Annmarie Brennan
Rosa-Anna Ceravolo
Robyn Dalziel
Environmental Affairs Pty Ltd
Future Leaders
Barrie Gallacher
Anne H Latreille & Peter R Latreille
Trevor Lee
David Maughan
Clare L Newton
Sano Fumiko
Jeffrey J Turnbull
6 Anonymous Donors

GIVING TO THE NEW ABP BUILDING

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. The following people have pledged the amounts listed below, since our fundraising commenced.

\$1,000,000 or above

Dulux Australia

\$500,000 or above

Andrew Lee King Fun
Hansen Yuncken Pty Ltd
& Peter Hansen Family Trust

\$100,000 – \$499,999

BEP Akitek in memory of Kington Loo
Hijjas bin Kasturi & Angela Hijjas
Alan F C Choe
Lovell Chen Pty Ltd
Koh Seow Chuan & Lim Wen Gin
The Teo Family (Daniel T H Teo & Soo Khim Goh, Dana K Y Teo, Rachel K C Teo)
Alfred H K Wong
Anonymous

\$50,000 – \$99,999

Noel Henderson
Ruby S H Lai-Chuah
Dato John Lau
Marian (Lobban) & Guy Paynter

\$10,000 – \$49,999

Ron Billard
Glyn C Davis AC
Peter Holland
Charles Justin & Leah Justin
Thomas Kvan & Justyna Karakiewicz
Geoff Lawler
LU Simon Builders Pty Ltd
Roger Y P Ma
Roderick I Macdonald & Margaret J Macdonald
Grant Marani
Sarah Martin & Peter Martin
Robert McGauran
Ooi Choun Theng
Mr Soekrisman
Tan Pei Ing
Dato Peter Tan
The Teng Family (Dato' C H Teng & Datin Chew Y Teng Chiu, Pe-Khai Teng, Pe-Yang Teng)
The Tibbits Family
Peter Tsitas
Hon C Wu
Yang Soo Suan & Tan Ai Fong
Jay Yeunh-Wee Tiong

\$1,000 – \$9,999

Aisin Australia Pty Ltd
Rita Avdiev
Ted N Baillieu MP & Robyn Baillieu
Peter J Barraclough
David Beauchamp & Lyn Howden
Roger B Beeston

Rodney C Bell & Lisbeth Bell
Edward Billson & Margaret Billson
Kwok-Wai Chan
The Chappell Family
Julian T B Cheong
Max Chester OAM
Philip Chun
Paul Coombe
Anne Cunningham & Ian G Cunningham
Allan Davison
Richard Falkinger AO
Charles R Freedman
Jonathan Gardiner
Robert Garlick AM
Theo Gouskos
Tony P Green
Guests Accounting
Maria Hansen
Eddy Lau
Charles H H Lee
Edmond S Li
Lim Chong Nam
Ruby Loo
Barry J Matthews
Andrew McAlinden
John Middleton
Andrew Middleton & Clare Harper
Patrick R Ness
Yi S Ooi
Jon Peacock & Darren Lockie
John Petrakis
Bryce B Raworth
Tim L Roberts
Peter G Rowe
Alex Selenitsch
Geoffrey P Simon
Simon Swaney
Charlotte Tolley-Conman & Alexander Tolley-Conman
Bruce Trethowan
Judy Turner
C Underwood
J Underwood
Evan Walker AO & Judith Walker
Chris White
Peter Williams
Allan F Willingham
Michael Wozniak
Frank C Y Wu
Mandy Yencken & Ted Yencken
6 Anonymous Donors

Under to \$1,000

104 donors

The Faculty also thanks the generous donors that have supported the Dean's Honours Awards and Grad Ex exhibition, supporting the Faculty's acknowledgement of academic excellence.



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.

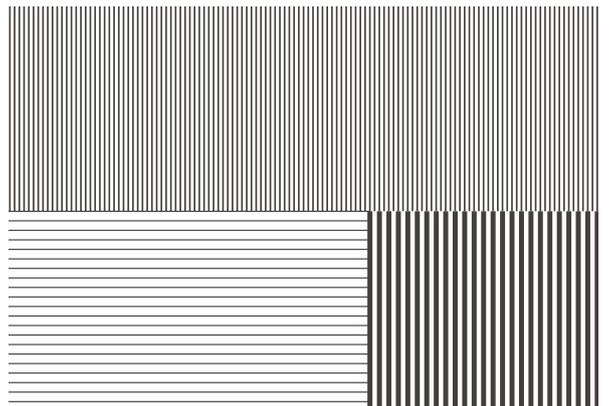
As a Faculty, we are committed to ensuring that our students – the next generation of built environment professionals – understand the need for sustainable solutions in the creation of urban centres. Now more than ever we have an opportunity to make a significant impact on our environmental and social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

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.



GIVING TO THE FACULTY

01 NEW BUILDING FOR ABP

Use the enclosed form to support the new building and gain your place in the Digital Gallery at the Melbourne School of Design. For more information about the gallery contact Simon Elchlepp.

Simon.elchlepp@unimelb.edu.au or Phone (03) 9035 5945

02 SCHOLARSHIPS FOR OUR STUDENTS

Contact Andrew Middleton, Advancement Manager, to discuss how you can make university education more accessible for our future professionals.

miaj@unimelb.edu.au or Phone (03) 8344 3111

03 CUTTING EDGE RESEARCH

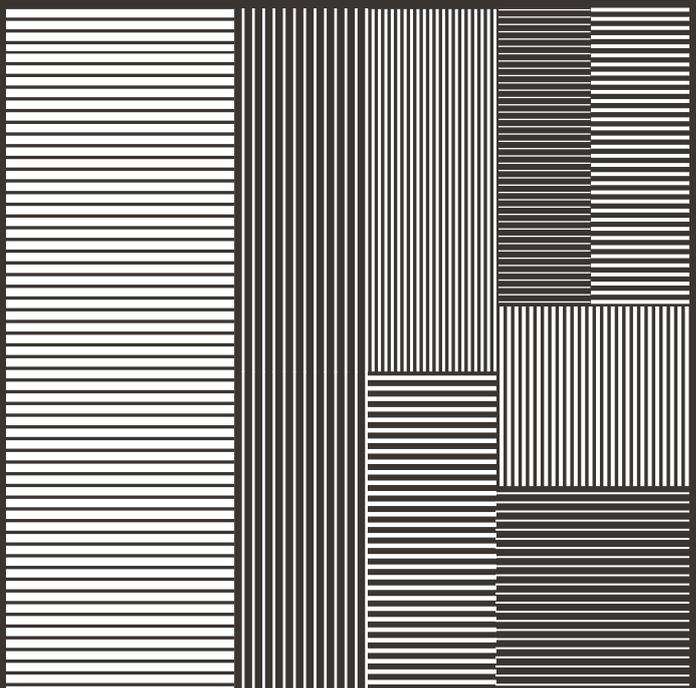
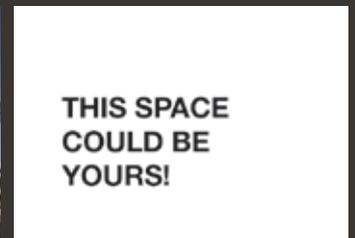
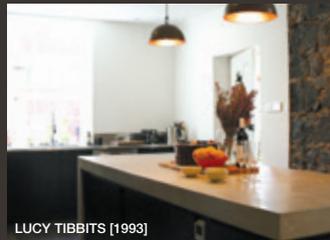
Contact Judy Turner, Director of Advancement, to discuss your interest in sponsoring or funding a research project at the Melbourne School of Design.

Judy.turner@unimelb.edu.au or Phone (03) 9035 9634

04 MAKING A BEQUEST

The University's Head of Bequests, Robyn Krause-Hale, will be delighted to talk with you about how you can ensure that future generations have the finest education by making a gift in your will.

r.krausehale@unimelb.edu.au or Phone (03) 8344 1745



Impact of Giving

OUR SARAWAK SUPPORTERS – GIVING BACK TO THEIR UNIVERSITY

The Malaysian State of Sarawak on the massive Island of Borneo is home to a large and influential group of ABP alumni, some whose Melbourne experience commenced in the 1950s, others who graduated as recently as 2013.



Image shows (L to R) supporter, Julien Cheong; Dean Tom Kvan, and alumni supporters, Dato Sri John Lau and Wong King Hoo.

This longstanding association was celebrated at an event in the capital city of Kuching in April 2014, when Dean Tom Kvan and Advancement Director Judy Turner welcomed an engaged alumni group at the eclectic Junk Restaurant. During the evening, Professor Kvan met old friends and gave an update on the new building, before joining the group for a magnificent dinner kindly hosted by two alumni; Dato Sri John Lau, whose company *Akitek* KDI now employs a number of our graduates (including his son Sam Lau), and Sim Yaw Hang, whose company *Coramax* is currently building the largest shopping mall in Sarawak. After the talk, Julian Ting Bing Cheong, whose son Justin is a current student at ABP, and alumnus Wong King Hoo made generous donations to the Faculty.

During dinner, Dato Sri John Lau shared his own inspiring story. Lau's family were Chinese immigrants to Sarawak in the 1900s and John was one of 11 children. His father, a hard-working and successful business man, had little respect for higher education and discouraged his youngest son from attending University. Nonetheless, Lau made his own way to Melbourne and, through hard work and talent, built a highly successful practice which has branched out into development, project management, interior design and urban planning. John Lau and family have brought together a committed group of graduates who are raising funds to name a Sarawak Studio in our new building. Just as the legacy of The University of Melbourne lives on in the built environment of Sarawak, so will the legacy of our Sarawak alumni live on in Melbourne.

JOHN LAU AND FAMILY
HAVE BROUGHT TOGETHER
A COMMITTED GROUP
OF GRADUATES WHO
ARE RAISING FUNDS TO
NAME A SARAWAK STUDIO
IN OUR NEW BUILDING.

Inside the Faculty

NEWS

The new Melbourne School of Design building reached practical completion on Friday 8 August 2014 and the University of Melbourne officially took ownership of the building. It is a very exciting time for the Faculty as staff take up residence in their new offices and we make the final preparations for students to commence their studies in our state-of-the-art facility in February 2015. Completed four months earlier than scheduled, the building is an exemplar of building efficiency and sustainable design, and great credit is due to the consultant team whose innovation and commitment made this possible.

The building was part of the Open House Melbourne event in July, with over 2000 people getting a preview of our spectacular new home.

Philip Goad was part of the creative team that brought us **Augmented Australia** at the 14th International Architecture Biennale in Venice. This groundbreaking exhibition tells the story of Australia's architectural heritage as never before through reimagining and hi-tech innovation. Augmented Australia 1914 – 2014

pushed the boundaries of architecture and technology, taking visitors on a virtual journey through a selection of Australia's most intriguing unrealised projects. 11 historical and 11 contemporary Australian projects, which, for various reasons, were never built, are brought to life through three-dimensional augmented models, images, voiceovers and animations, activated by a specifically designed Augmented Australia app. The temporary Australian Pavilion, entitled *Cloud Space*, housed trigger images of each project and formed a physical portal to Augmented Australia, while real-world scale 3D models were geographically positioned around Venice.

You can read a series of **Postcards from Venice** by Philip on the MSD website www.msd.unimelb.edu.au/postcards-venice.

The MSD Bower series of studios was highlighted by *World Architects eMagazine* as one of the top 10 design/build programs in the world making a difference by developing design and construction skills in future architects and contributing to local communities. The award-winning

Bower Studios, led by **Dr David O'Brien**, give MSD students the unique opportunity to work with Indigenous communities to help design and build culturally and environmentally appropriate housing.

Professor Julie Willis, Professor Philip Goad and Professor Alan Pert, together with industry partners, Professor Corbett Lyons and Mr Stefano Scalzo of Lyons Architecture, have been awarded an **Australian Research Council (ARC) Linkage Project Grant** to investigate the relationship between hospital design and patient recovery. This research project will investigate the direct effect of the environmental design of healthcare facilities on the wellbeing of patients and their families. Building upon Australia's international leadership in contemporary hospital design, the project aims to evaluate, prioritise and strategise the best means for realising benefits of environmental design factors that contribute more significantly to achieving positive outcomes.

PEOPLE

Congratulations to alumni **Hank Koning** and **Julie Eizenberg** whose work was recognised in The American Institute of Architects (AIA) 14th annual Housing Awards, which recognizes the best housing designs in the United States. The Santa Monica based team received two prizes amongst the 10 highly rated domestic projects.

Nader Tehrani, the US partner of our architecture team for the new building, visited the faculty in late May. Nader and John Wardle held a lecture on 27 May entitled *'Making Place: Designing a pedagogical building for the Faculty of Architecture Building and Planning'* and participated in a number of site tours with donors.

Master of Architecture graduate, **Hong Yi (Red)** is gaining an international reputation for her art. She has been commissioned to create work by some of the world's leading brands such as Hewlett-Packard, as well as making design installations incorporating every-day objects. Red was recently approached by movie star Jackie Chan to create an art piece for his 60th birthday. She crafted a three-dimensional image of the kung-fu legend made entirely out of 64,000 chopsticks and presented it to the star at a special concert in Beijing on the eve of his birthday. You can view Red's work on her blog, Oh I see Red!

Congratulations to **Anoma Pieris** on being awarded a prestigious ARC Future Fellowship award – a first for our Faculty. A total of 830 applications were submitted for Future Fellowships across Australia with only 150 successful and only one, Anoma's, was awarded for the built environment. Anoma will undertake a four year research project entitled *Temporal cities, provisional citizens: architectures of internment* which will explore how expertise in architecture was mobilized in the production of WWII internment environments.

RECENT EVENTS

Ma Yansong, Founding Principal of MAD Architects, presented the second lecture in the Dean's Lecture Series for 2014 in August. The presentation considered the architectural idea of Shanshui City with reference to MAD's own projects. According to Yansong, Shanshui City is a social ideal of a future city that reflects individual emotional response to the surrounding world. Ma Yansong is an important voice in a new generation of architects, hailed as one of the world's most influential and creative young architects by *ICON* magazine (2008) and *Fast Company* (2009).

The Australian Premier of **The Competition** was screened at ACMI Cinemas, Federation Square in July. The documentary, which presents a raw account of some of the world's leading architectural practices engaged in a design competition, was brought to Australia by DIS-cour.se, in partnership with the Melbourne School of Design, Open House Melbourne and ACMI. A panel debate at the opening screening and subsequent panel discussion, *Competing Ideas*, at the University of Melbourne, provided opportunities to delve into the relevance of the architectural competition in today's industry, with specific reference to the local context.

Architect, **Liam Young**, founder of the urban futures think tank, *Tomorrows Thoughts Today*, presented a public lecture in April, **Brave New Now**, exploring the possibilities of urbanism – the fantastic, the speculative, the imaginary.

As semester one drew to a close, the Faculty curated a series of exhibitions, in the Wunderlich@757, demonstrating the outstanding studio work produced by our students.

Explorations – an investigation of the evolving relationship between the Port Philip Bay and the establishment of Melbourne's inner city grid settlement.

Digital Furniture Fabrication – furniture prototypes that investigate an individual research agenda enhanced by the combination of digital design software and digital fabrication equipment.

Regenerating Sustainability – proposals for alternative sustainable futures, which go beyond 'energy efficiency.'

Representing and Remembering Place – a consideration of techniques for site representation and recollection culminating in an Atlas project for a Melbourne site.

Speculations – investigation and speculation on landscape design-led production and urbanism for the cities of Mumbai, Singapore, Brasilia, Rio de Janeiro, Phoenix, Kuala Lumpur and Chicago.

From Struggletown to Town Centre – a poster exhibition considering international good practice in planning for Frankston and Sunshine.

ABP Thesis and Studios C, D and E – end of semester exhibition ranging from highly speculative propositions to more practice-oriented efforts, from small design interventions to large urban propositions and beyond.

UPCOMING EVENTS

Dean's Lecture: Jeanne Gang, Studio Gang Architects, Chicago

7 October 2014, Carrillo Gantner Theatre, Sidney Myer Asia Centre

For details of all future events visit:
www.msdl.unimelb.edu.au/events



CONTACT

Faculty of Architecture,
Building & Planning
University of Melbourne
Victoria 3010 Australia
Phone: + 61 3 8344 6417
www.abp.unimelb.edu.au

Published by the Faculty of Architecture, Building and Planning

Editor: Louisa Ragas
Design: Studio Binocular
Authorised by Professor
Tom Kvan, Dean Faculty
of Architecture, Building
& Planning.

ISSN 1447-1728
The University of Melbourne
CRICOS provider code: 00116K

FOCUS
ON ASIA

WINTER 2014

