



THE UNIVERSITY OF
MELBOURNE

Faculty of Architecture,
Building and Planning

Atrium

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FROM THE DEAN
JULIE WILLIS

ALL OF US THESE DAYS ARE ACUTELY AWARE THAT WE ARE LIVING IN 'INTERESTING TIMES'.

It was Robert Kennedy who introduced the term into Western cliché in a speech in Cape Town in June 1966, where he said:

"Like it or not we live in interesting times. They are times of danger and uncertainty; but they are also more open to the creative energy of [humanity] than any other time in history."

As I enter my second year as Dean of the Faculty of Architecture, Building and Planning, I am conscious of what we can do for a challenged and rapidly changing society both as a provider of built environment higher education and a research-intensive organisation.

Last year we committed to our multidisciplinary approach to knowledge generation and the imperative to prepare

our students and staff to advance into the world, and to adapt and design solutions for a future we cannot yet predict.

This year we have a number of exciting new initiatives in areas we feel we can provide scholarly leadership for the built environment professions.

We have been busy with a significant Faculty Research Review, which asks, are we undertaking research that is relevant, has value outside our campus, and makes best use of the minds and expertise working in our scholarly community? Our reviewer, Professor Flora Samuel, visited us from Reading University. Flora is the first Vice President for Research at the Royal Institute of British Architects.



While here with us in February she kindly gave a well-attended public lecture which talked about the importance of research to and in the architecture profession, making an utterly compelling case for deep engagement with the profession by us through the lens of research.

Some of you will know Jefa Greenaway, who is a member of academic staff and has a very significant profile as an Indigenous architect. His work has included benchmarking built environment curriculum around the country for its Indigenous content.

This March, in his role as a Director of Indigenous Architecture and Design Victoria, he launched the International Indigenous Design Charter as part of NGV Melbourne Design Week. Indeed, Jefa has already been incredibly busy this year, with a key focus on convening a national, Indigenous-led symposium on Indigenous design. See page 7 for more information.

March also saw the opening of our NEXTLab in the Andrew Lee King Fun Gallery on the ground floor of our main building. This fascinating addition to our existing Makerspaces, some of the best in the country, is already a hub for 3D digital fabrication and a place of experimentation for our students, particularly in the area of design for virtual and augmented reality. See page 8 for the full story.

We are in the fortunate position of being able to expand our people power – we will be recruiting for new academic positions this year. This will likely occur in two stages and will be advertised in a number of disciplines as part of a broader Faculty strategic workforce plan over the next few years.

We recently welcomed Professor Michele Acuto to the Faculty, who joins us from University College London.

He joins us in a research-focused position, but will still contribute to teaching.

Professor Nicholas Phelps will be joining as Chair of Urban Planning from July this year. Nick is currently Professor of Urban and Regional Development at the Bartlett School of Planning and Pro-Vice Provost Regional for Southeast Asia and Australasia at University College London.

In our 'interesting times' universities are more important than ever, and as the Faculty grows, so does our capacity to shape the global conversation about how we live.

Background image: James Rafferty

Portrait image: Paul Philipson

CONNECTING TO COUNTRY THROUGH ARCHITECTURE

PLACE IS IMPORTANT TO INDIGENOUS PEOPLE AND YET THERE ARE ONLY A HANDFUL OF ABORIGINAL ARCHITECTS IN AUSTRALIA. JEFA GREENAWAY IS WORKING TO CHANGE THAT.

There are many Indigenous heroes who have paved the way, opening the door for those to follow. This has effectively enabled emancipation through education. My father Bert Groves was one of those warriors. As a Wailwan/Kamilaroi man, born on a Mission in north west New South Wales, he lobbied for the 1967 referendum for over a decade and consequently, became an important contributor in Aboriginal history. But he too walked on the shoulders of other giants of Indigenous history, and together enabled us younger members to have a voice.

Much of what I do seeks to remain consistent with his ethos of empowering people to celebrate culture and acknowledge the importance of diversity and equality.

This is something that I'm quite passionate about, particularly in mentoring and role modelling, to be able to pass the baton down to those who follow.

I was studying a Bachelor of Arts (majoring in politics) at LaTrobe University when I transferred to the University of Melbourne to study architecture. I was a bit of a glutton for punishment studying both degrees at once, but hard work has never deterred me in seeking out my aspirations.

From early on I immersed myself in the culture of architecture. I was deeply involved in the formation of SONA (the Student Organisation Network of Architecture), sitting on committees for the Australian Institute of Architects, while always working in practice. In 1998, I co-founded a design practice, the precursor of *Greenaway Architects*, with fellow UniMelb alumnus Catherine Drosinos – who would later become my wife.

Place is pivotal to Indigenous people, but surprisingly, I'm one of only a handful of registered Indigenous architect practitioners in the country. I wanted to find why this was the case, and see what could be done to remedy this reality. Through conversations with an Indigenous architecture graduate, Rueben Berg, we founded the not-for-profit advocacy group *Indigenous Architecture and Design Victoria* (IADV) to support and mentor young students and graduates into the profession.

We continue to showcase the value of Indigenous knowledge systems as a way of informing how we shape our cities, towns and places. We also seek to demonstrate to Indigenous communities the value of good design in terms of realising *their* aspirations. We're finding there's an acute interest and appetite to engage with Indigenous culture now, which represents a fundamental shift from even five years ago.

Architects can be hesitant if they're not familiar with a project's context, particularly where it interfaces with Indigenous culture. However, my new role within the Faculty of Architecture, Building and Planning, seeks to empower the profession by reshaping the teaching framework of design to normalise Indigenous perspectives. Through this curriculum development work there is an opportunity to demystify the complexities.

There will always be questions, but it's about finding the answers in a way that acknowledges Indigenous voices. Not shying away from the challenges, but rather, embracing them. The value lies in understanding that Indigenous input has tangible benefit.

Often non-Indigenous people, who are engaging with Indigenous culture, or talking to Indigenous people, are the least knowledgeable people in the room. Connecting to Indigenous perspectives in architecture and design isn't a case of hoovering up Indigenous knowledge and claiming it as your own. It centres on deep listening, co-design, meaningful collaboration, and acknowledgement – crediting the role and contributions made.

We have hopefully got to a level of cultural maturity, to move beyond the deficit discourse around Indigenous culture. There is indeed much to celebrate through our connections to the oldest continuing culture in the world and much to admire of the breadth of skills of Indigenous people, across a range of disciplines including within the built environment professions.

We have over 250 different Indigenous language groups across Australia. This demonstrates the breadth and diversity of cultures, across this vast land. Language groups relate to geographic areas, which very much elicits this notion of connection to country – to land. Where you're from is really important, and ideally is expressed and celebrated through design inspiration.

When we connect to country we can start to reveal stories and narratives. Indigenous culture is strongly predicated on an oral tradition – it requires conversation with key stakeholders, Indigenous people and traditional owner groups to start to reveal and evoke the stories that reside in place.

It's really heart-warming to see the built environment included for the first time as one of the four key pillars in RAP3, the newest iteration of the University's Reconciliation Action Plan. It recasts and reframes how we connect to place. If we look at the campus here at Parkville we have river red gums which pre-date colonisation. This talks to an unbroken Indigenous presence and sense of cultural community and connection.

Reconciliation can manifest itself in many different ways, but a strong expression and visibility of Indigenous culture through the built environment is really powerful. What better way than to make student experiences memorable, particularly for international students, than to connect to place and amplify an understanding of that deep heritage that resides here.

You cannot aspire to that which you cannot see. By showcasing the importance of Indigenous culture, we not only enrich the experience of our current students but we also welcome prospective Indigenous students by overtly showcasing culture expressions through placemaking strategies.

People always ask me: why architecture?

For me, it's quite simple. It stems from a visceral connection – the immediacy of mind to hand, the manual dexterity and creativity from the act of translating ideas through drawing. I am increasingly interested in how through design thinking we can start to reveal layers of history and meaning through connections to place.

As told to Holly Bennett, University of Melbourne



Images: Koorie Heritage Trust (above), Ngarara Place at RMIT (background)



LAUNCH OF INDIGENOUS DESIGN CHARTER AT MELBOURNE DESIGN WEEK

This March Jefa Greenaway, alongside Charter authors Russell Kennedy and Meghan Kelly, launched the International Indigenous Design Charter.

The Charter “can be used to help facilitate accurate and respectful representation of Australian Aboriginal and Torres Strait Islander culture in design and associated media. The role of the Charter is to assist design practitioners but it is also intended to promote understanding among practitioners, their clients and the buyers of design including governments, corporations, businesses and not-for-profit organisations.

“It is a cultural innovation tool to be used by designers to explain the benefits of authentic cultural representation to their clients and to help them to understand the process required when referencing Australian Aboriginal and Torres Strait Islander knowledge/culture in

design. All design stakeholders need to understand that co-creation and the sharing of Australian Aboriginal and Torres Strait Islander peoples’ knowledge must be undertaken responsibly.”



The Charter is available on the Design Institute of Australia website:

www.design.org.au/documents/item/216

The Australian Indigenous Design Charter – Communication Design was coauthored by Dr Russell Kennedy and Dr Meghan Kelly from Deakin University, School of Communication and Creative Arts in collaboration with Dr Brian Martin (Muruwari, Bundjalung, Kamilaroi), Deakin University, Institute of Koorie Education (IKE), Jefa Greenaway (Wailwan/Gamillaraay), Indigenous Architecture and Design Victoria (IADV) and the Management and Executive Board of the Design Institute of Australia (DIA).

INDIGENOUS DESIGN SYMPOSIUM AT MSD THIS JULY

**Go Back to Where You Came From:
Indigenous Design – Past | Present | Future**

18-21 July 2018

A four day program of talks, yarning circles and tours. Culture, architecture, community, design.

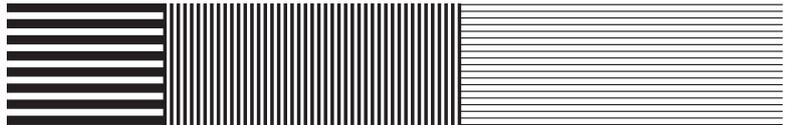


[msd.unimelb.edu.au/
indigenous-design-symposium](http://msd.unimelb.edu.au/indigenous-design-symposium)



NEW HOME FOR EXPERIMENTAL TECHNOLOGY

Nicole Engwirda



STUDENTS RETURNED TO MELBOURNE SCHOOL OF DESIGN THIS FEBRUARY TO FIND A SLEEK, MIRRORED CUBE HAD EMERGED IN THE ANDREW LEE KING FUN GALLERY. IT FORMS THE CENTREPIECE OF THE SCHOOL'S NEWEST MAKERSPACE: THE NEW EXPERIMENTAL TECHNOLOGY LAB (NEXT LAB).

This innovative addition to MSD provides hands-on access to disruptive design technology, including virtual and augmented reality environments, a customisable lighting installation of more than 20,000 LEDs, and 32 3D printers housed within the central cube.

NEXt Lab joins a suite of makerspaces at MSD, which help students bring their designs to life and gain practical experience with tools and equipment. As a learning environment, it holds regular information and training sessions to introduce students, and the wider community, to using the technology and integrating it into design projects.

The Lab has become a hive of activity since its launch. The 3D print farm has processed more than 1000 jobs, while the space has hosted introductory sessions and events in collaboration with industry, including a 'Made in Mixed Reality' workshop held during Melbourne Design Week.

Fabrication Team Manager Jas Johnston says it's a place anyone can come to explore the cutting edge of technology.

"We believe designers will play a key role in shaping the future: harnessing, hacking and inventing with technology," he says.

"To do this, we all need a place to experience, experiment and explore."

The Lab is also a venue for workshops and events relating to new technology.

"It's a dedicated platform for engaging with interesting researchers and industry at the forefront of technology and design," Mr Johnston says.

It is located in a glass gallery space in a high-traffic part of the University's Parkville campus, which informed the design of the NEXt Lab cube.

"Equipment and furniture appear out of the reflective, shimmering form as needed, and then disappear to return to a clear exhibition space. This allows the space to be easily reconfigured for workshops, lectures, demonstrations, and exhibitions," Mr Johnston says.

Master of Architecture student Nancy Samayao has worked in the Fabrication team since 2016. She now works as the lead technician in NEXt Lab, assisting users to familiarise themselves with the technology on offer.

"Our goal is to take away some of the mystery that might surround a new technology and make students appreciate that these are accessible forms of creation and production," she says.

"We share our technical knowledge and fill in the gaps so students aren't limited because they are unfamiliar with a machine. They don't have to be an expert to translate their work into a new format."

Ms Samayao finds design technology exciting to work with because it is constantly changing. The early engagement with NEXt Lab shows students are ready to embrace new technology in their projects.

"We've only had the VR and HoloLens available for students to experiment with for the past couple of months, with introductory workshops on offer for the unfamiliar, but we are already seeing the results. Students are already beginning to adopt them into projects, which is a great sign after such a short time," she says.

"Before NEXt Lab opened we had nine 3D printers available. Since opening, students have embraced the expansion and the new machines have been running at capacity, practically around the clock!"

In her own studies, Ms Samayao says she has been inspired by the work she encounters through her role with the fabrication team.

OUR GOAL IS TO TAKE AWAY SOME OF THE MYSTERY THAT MIGHT SURROUND A NEW TECHNOLOGY AND MAKE STUDENTS APPRECIATE THAT THESE ARE ACCESSIBLE FORMS OF CREATION AND PRODUCTION.

– NANCY SAMAYAO,
NEXT LAB LEAD TECHNICIAN.



“I’m eager to continue practicing a research-through-design approach; where I can look at advances in technologies in digital modelling and fabrication, and ways to incorporate interdisciplinary considerations into architectural design methods,” she says.

“I moved over to architecture from another degree because I loved the wide scope offered by architecture – far from the stereotype of ‘design a building’, there are so many facets within the discipline that can be explored. It incorporates a little bit of everything – engineering, physics, art, ecology, psychology, business and economics to name just a few! Once you’re in, each of these is an avenue that can be explored in depth. It’s one of the few disciplines I’ve encountered that completely embraces an interdisciplinary approach in everything.”

Images: Dan Hocking



For more information about NEXt Lab, including booking details for information sessions and events, visit:

edsc.unimelb.edu.au/maker-spaces/next-lab



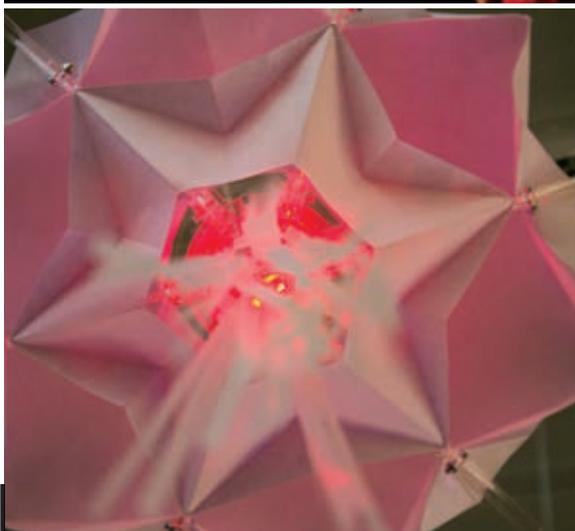
TECTONIC GROUNDS

This March, Master of Architecture students exhibited as part of the National Gallery of Victoria's Melbourne Design Week.

Year on year the NGV event has been growing both in scope and profile, with student work for Tectonic Grounds being featured in mainstream newspapers and design publications for the first time. A warm congratulations to our Tectonic Grounds students and studio leaders Mond Qu and Janette Le, as well as studio coordinator Professor Alan Pert.

Students explore digital fabrication techniques, physical computing and rapid (laser-cut) 1:1 prototyping to deliver a 1:1 folly.

The subject has an emphasis on hands-on exploration of spatial and creative processes that extends the role of drawing, making and constructing skills within today's technology.





Photographs of the
Tectonic Grounds
exhibition and opening
event: Mond Qu and
Nicole Engwirda.

SHAPING A CAREER IN EDUCATION SPACES

Nicole Engwirda

AS AN ARCHITECTURE STUDENT AT MELBOURNE SCHOOL OF DESIGN, SARAH BALL PICTURED WORKING IN A SMALL FIRM FOCUSING ON RESIDENTIAL PROJECTS. NOW THE PRINCIPAL, GLOBAL SECTOR LEADER – EDUCATION AT WOODS BAGOT, SHE FOCUSES ON SPACES THAT SHAPE STUDENT EXPERIENCES.

She is one of the design team for the Carlton Connect Initiative, a new innovation precinct in development by the University of Melbourne and its partners. Here, Ms Ball shares insights into her career trajectory and the skills she has drawn on to navigate the learning curves.

What attracted you to architecture and the built environment?

My father is an architect and University of Melbourne alumnus too. Through him, I was exposed to architecture from an early age in a way I might not otherwise have been. I clearly remember the large technical drawings he would bring home. The precision of the lines, notations and the composition on the page – to me they were an artwork in themselves. In that sense, I was first attracted more to the representation of architecture and it was something my art teacher encouraged me to pursue in my final year at school. When deciding my university preferences, I seriously considered fine arts, fashion or interior design. However, my father's influential advice was that an architecture degree was all-encompassing, and would give me the strongest of foundations and set me off on whatever path I might later choose.

Besides the technical, are there any skills you've found crucial to pursuing a career in architecture?

Early on, I learned the importance of being able to think laterally, push boundaries and be self-directed. While senior staff can provide great guidance as you develop

your technical skills, you also need to be able to seek out answers and develop solutions to problems yourself to then present for feedback. You also need to be able to genuinely collaborate with others. Architecture is a collective pursuit, which sees you work with a wide range of people in various areas of specialisation, both within your own organisation and externally with consultants and your client. Your capacity to communicate your ideas – and to be open to professional criticism – is crucial. You need to continue to develop and hone strong visual, verbal and written communication skills.

Has your career followed the trajectory you expected while studying at MSD?

When I was studying at MSD I didn't realise how varied a career in architecture can be. Initially I thought of working in smaller firms that focused on residential projects. Instead, I've always worked in large firms, here in Melbourne as well as London, where I developed a passion for educational projects. I joined Woods Bagot in 2006, which was a pivotal time for the firm as it embraced a global studio strategy that has seen it grow considerably beyond Australia. This growth opened up great opportunities to collaborate with peers on projects beyond Melbourne





and Australia which, as a young architect, was very appealing and exposed me to working with some incredibly talented people.

Is there a moment or achievement in your career to date that makes you particularly proud?

Visiting completed projects always makes me extremely proud, as I know how much focused effort was involved to see them come to fruition. A project goes through so many stages from the bid, working with stakeholders and the team to design and document the building and then working with the builder to realise that original vision on site. It's also incredibly rewarding to see people using and experiencing beautifully crafted spaces in the way you envisaged and in ways you'd not even imagined.

Becoming a principal at Woods Bagot quite early on in my career is also an achievement I'm proud of. To be an owner in a large firm came with a completely new level of responsibility in terms of leading a practice and was a huge learning curve. Collectively we've developed and established a great studio culture that's always striving to improve and deliver exceptional design outcomes.

What do you find exciting about your current work on education projects?

The education sector is an exciting area to work in as we always strive to challenge the status quo and no two projects are the same. Working on both school and higher education projects, it's rewarding to be involved in projects that will shape students' education experience. We get to work with so many brilliant teachers and academics doing amazing things often in sub-standard spaces – but they still have this desire to create something unique and have a powerful impact on students' lives. To conceptualise and create new and reimagined spaces, and provide architecture that inspires and enables – rather than limiting their imagination – is an exciting space to work in.

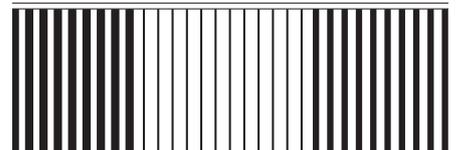
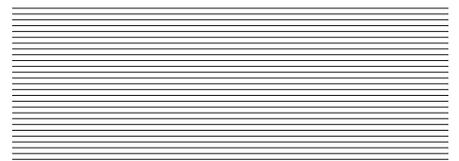
Image above: Carlton Connect.
Supplied by Woods Bagot

Image left: Sarah Ball.
Photo by Jessica Lindsay.



“TO CONCEPTUALISE AND CREATE NEW AND REIMAGINED SPACES, AND PROVIDE ARCHITECTURE THAT INSPIRES AND ENABLES – RATHER THAN LIMITING THEIR IMAGINATION – IS AN EXCITING SPACE TO WORK IN.”

– SARAH BALL, PRINCIPAL,
GLOBAL SECTOR LEADER –
EDUCATION AT WOODS BAGOT.



InfUr – INFORMAL URBANISM RESEARCH HUB

Kim Dovey and Crystal Legacy



WE ARE PLEASED TO ANNOUNCE THE FORMATION OF A NEW FACULTY RESEARCH HUB TO BE CALLED *InfUr*— WITH A FOCUS ON INFORMAL URBANISM. WHAT IS INFORMAL URBANISM AND WHY DOES IT MATTER?

The built environment disciplines that comprise our Faculty have traditionally focused on the formal order of the city – the authorised frameworks through which the city is planned, designed, constructed and governed. Yet the formal production of urban order is but one part of the way a city works as an assemblage of both formal and informal practices.

Informal urbanism is not necessarily illegal, rather it is self-organised and bottom-up rather than top-down. It is not separate from but intersects with the formal structures of state regulation and control, often in reaction to practices of displacement, marginalisation and exclusion.

Urban informality is most evident in cities of the global South where informal settlements house at least a billion residents, where informal public transport networks supplement formal services, and informal trading competes with formal retail markets. It is also evident in cities of the global North where various forms of informality – citizen-based planning, spontaneous urbanism and experiments in radical democracy – have emerged to counter the failures of state planning.

Some cities and neighbourhoods are overwhelmed by an excess of informality that can also mean chaos and corruption, while others have their creativity and adaptability stifled by an over-determined formalism.

Government practice traditionally forms the counterpoint to informal urbanism, yet it is increasingly understood that the informal sector plays a crucial role in any city. Transformative urban initiatives such as OBikes, Uber and AirBNB demonstrate both that industry is closely attuned to informal markets and that effective governance can be slow to adapt. While information about urban informality is rarely captured in formal databases, new data sources such as mobile phones, crowd sourcing, Google Earth and Streetview are enabling new insights into how informal urbanism works together with new capacities to shape policy and design.



Municipal authorities in many cities struggle with urban conditions where informal solutions to transport, trading and housing predominate; and where sustained attempts to eradicate such informality have failed. Informal settlements are now permanent

neighbourhoods and the challenge of effective upgrading lies in harnessing the informality that has produced them. A better knowledge base in understanding how urban informality works with formal systems is vital to any effective engagement.

THE TRADITIONAL FOCUS OF THE PROFESSIONS ON FORMAL DESIGN AND PLANNING HAS MEANT THAT BOTH THE PROCESSES AND POSSIBILITIES OF URBAN INFORMALITY ARE POORLY UNDERSTOOD.



Group photograph: James Rafferty
Iquique, Chile: Kim Dovey



Our graduates are often ill-equipped to engage with cities where informality is a primary mode of production. Existing Faculty research based in theories of complex adaptive systems, radical democracy and assemblage thinking have enormous potential to expand this knowledge base. The Hub will bring them together, generating new knowledge of the role of urban informality in the creative production of urban spaces and codes of governance. We aim to offer a better understanding of the legitimacy, the logic and the resilient capacities embodied in self-organisation.

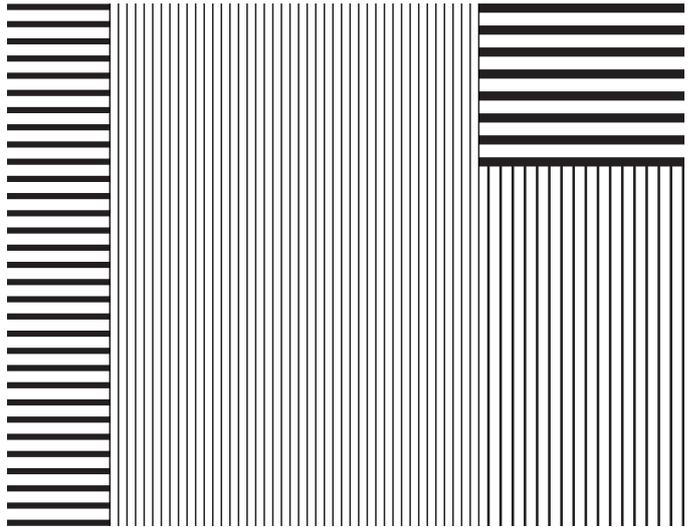
The Hub is called *InfUr*— an acronym of sorts with a multiplicity of inferences. Informal urbanism infuses the formal city and often infuriates the state for whom it can signify a lack of law and order. Yet every city and neighbourhood is a mix of formal and informal; indeed, this twofold condition is crucial to what emerges as the character, atmosphere or vitality of the place – the urban buzz, the efficiency and the attraction.

Informal urbanism also represents the original or Ur-form of the city and of citizenship. Cities and neighbourhoods are primarily generated and sustained by markets rather than created by the state; and the power of citizens to shape the city is based in the capacity for collective action, even when we surrender that power to the state through representative democracy. Informal urbanism puts the Ur back into urbanism.

The Hub will have six key overlapping areas of concern: informal settlements, citizen-driven planning, informal trading, informal transport, informal architecture and tactical urbanism. Research projects within the Hub will range across these areas to include both new and existing projects. One project investigates the morphogenesis of informal settlements – the processes of do-it-yourself urban design and planning – together with upgrading strategies that seek to harness informality as a mode of production.

The most prestigious Pritzker Prize in architecture has been won twice since 2016 by architects who design affordable housing that relies on informal construction for completion. This work is linked in turn to the ways communities in all cities engage in proactive urban planning outside the formal structures of the state.

URBAN PLANNING PRACTICES GLOBALLY HAVE ENTERED A CONDITION – SOMETIMES CALLED POST-DEMOCRACY OR RADICAL DEMOCRACY – WHERE CITIZENS WHO HAVE LOST FAITH IN STATE-BASED PLANNING ENGAGE DIRECTLY IN THE POLITICS OF URBAN POLICY, DESIGN AND INFRASTRUCTURE DEVELOPMENT.



In the area of informal transport we will investigate the ways that innovations such as bicycle sharing and driverless cars are opening up new forms of self-organisation in the city with disruptive implications for land use and urban governance. The Hub will draw from existing Faculty research strengths in the study of Asian cities, urban walkability, transit-oriented development and agent-based modelling.

Professor Kim Dovey will lead the new Hub as Director. Professor Dovey holds a Chair of Architecture and Urban Design and is a globally recognised leader in research on informal settlements. Dr Crystal Legacy is Deputy Director, a Senior Lecturer in Urban Planning who has published widely on transport politics, urban conflict, citizen participation, urban governance and infrastructure planning. Hub members are a diverse group of academics including Early Career Researchers, Post-Docs and PhD students from different generations, disciplines and research approaches.

WE GATHER TOGETHER IN A SHARED INTEREST IN THE WAYS FORMAL AND INFORMAL PRACTICES EMERGE, INTERSECT AND CONFLICT IN URBAN DEVELOPMENT, IN HOW POWER IS PRACTISED AS A FORM OF SELF-ORGANIZATION, AND IN THE STRUGGLES OF MARGINALISED POPULATIONS TO ASSERT THEIR RIGHT TO THE CITY.



Kim Dovey is Professor of Architecture and Urban Design in the faculty of Architecture, Building and Planning. His research on social issues in architecture and urban design has included investigations of housing, shopping malls, corporate towers, urban waterfronts and the politics of public space.

Dr Crystal Legacy is a Senior Lecturer in Urban Planning at the University of Melbourne and a former Australian Research Council DECRA recipient (2014-2017). Crystal has published widely on the topics of transport politics, urban conflict, citizen participation, strategic plan-making, urban governance and infrastructure planning.

OUR DONORS

SCHOLARSHIPS AND AWARDS IN PERPETUITY

The Faculty would like to thank the generous donors that have in recent years endowed scholarships and awards in perpetuity, ensuring that outstanding students receive support to excel in their studies and research, and make a contribution to shaping the built environment.

Steve Calhoun

Creative Futures

The Bharat Dave Scholarship supporters fund

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Alasdair N Fraser & Jenny Fraser

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SUPPORT TO THE FACULTY OF ABP: 2017 –2018

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 2017 to April 5 2018.

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The Myer Foundation

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10 Anonymous Donors

DEAN'S HONOURS AWARDS

The Faculty also thanks the generous donors that have supported the Dean's Honours Awards during their life time or through a will, supporting the Faculty's acknowledgement of academic excellence.

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The Late Rina Mackley
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GIVING TO THE MSD BUILDING: \$10,000+

The Faculty is indebted to the many visionary corporations, groups and individuals who have contributed towards our Faculty's MSD Building.

\$1,000,000 or above

Dulux Australia

\$500,000 or above

Andrew Lee King Fun
Hansen Yuncken & The Peter Hansen
Family Fund

\$100,000 – \$499,999

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

\$50,000 – \$99,999

Commemorative Organization for
the Japan World Exposition (1970)
The Crema Group
Noel Henderson
Ruby S H Lai-Chuah
Dato' Sri John Lau
Marian (Lobban) & Guy Paynter
Roger Y P Ma & Vickie Y Y Fung
Urbis

\$10,000 – \$49,999

Ted N Baillieu MP & Robyn Baillieu
Ron Billard
Nicholas Ming Sing Chan
Glyn Davis AC
Forbo Flooring Systems
Peter Holland

Charles Justin & Leah Justin
James L Kelly
Kirin and Lion
Tom Kvan & Justyna Karakiewicz
Thomas Law
Geoff Lawler PSM
Leong Yew Kooi & Lau Pei Yan
Miles Lewis AM & Mary P Lewis
LU Simon Builders
Margaret Macdonald & the Late
Roderick Macdonald
Grant Marani & Anne Rieselbach
Peter Martin & Sarah Martin
Robert McGauran
Mitsubishi Australia Ltd.
North Fawkner Joinery
Ooi Choun Teng
Jon Peacock
Quah Sek Cheng
Peter Rowe
Sim Yaw Hang & Wai Kuen Priscilla Wong
Mr Soekrisman
Alan Synman & Zorita Sormann
Tan Kah Hoe
Datuk Tan Pei Ing
Dato Peter Tan & Phillip Tan
Teh Leong Meng
The Teng Family (Dato' C H Teng & Datin
Chew Y Teng Chiu, Pe-Khai Teng, Pe-Yang Teng)
The Tibbits Family
Peter Tsitas
Wee Choo Keng & Family
Clarence Wing-Man Wong
Woo Yip Yee
Wu Hon Cheong
Yang Soo Suan & Tan Ai Fong
Jay Yeunh Wee-Tiong

GIFTS IN YOUR WILL
TO THE FACULTY OF ABP

The Faculty of ABP is grateful to its supporters who have made a gift in their will, so their legacy will enrich the lives of future generations.

Estate of John Stevens Gawler
Estate of Donald Emsley Napier



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, ABP Development Manager, on (03) 8344 3111 or miaj@unimelb.edu.au.



01

BEEN & SEEN

THE FACULTY WOULD LIKE TO THANK THE ALUMNI AND FRIENDS WHO CONTINUE TO ENGAGE WITH AND SUPPORT US.

2017 was full of successes and we have commenced 2018 on the run. In the past 12 months, the Dean has visited alumni in Hong Kong, Singapore, and Malaysia, including Sarawak and Penang. Last year, we received over \$2.5 million of philanthropic support from friends and foundations, which will make a positive impact on research, teaching, and students. Furthermore, the Faculty and our students continue to be strengthened by the generous time and advice of alumni. The events team delivered more than 350 events, which was complemented by the impressively high attendance to lectures, exhibitions, and industry events for students. Join us in the second semester of 2018 for the Indigenous Design Symposium and the anticipated Australian Ugliness Exhibition.

We invite you to be in touch with Simon Elchlepp and Andrew Middleton in the Faculty's Advancement Department to discuss ways you can engage more closely with and support the Faculty.

01

In May, The Dean, Professor Julie Willis (PhD 1997), led a visit to Penang and Singapore. In Singapore, the Dean was joined by Associate Professor Lai Chee Kien of Singapore University of Technology and Design, to talk about heritage architecture. In Penang, Pe-Yang Teng (BArch 2006, BLArch 2006) and local architect Lee Kok Hua joined Professor Julie Willis during the presentations and following audience Q&A.

02

The 3rd Senior Alumni Reunion welcomed alumni who had graduated more than 50 years ago to hear Professors Philip Goad (PhD 1993) and Hannah Lewi talk about the book they're co-editing, *Modern Architecture*.

03 + 05

The Women of ABP Network gathered at the construction law firm, Corrs Chambers Westgarth, to hear leaders of the industry Jane Hider (LLM 2001), Lisa Gordon and Lisa Loschiavo discuss how leadership and management practices can support positive and inclusive cultures across the suite of built environment professions.

04 + 06 + 07

This year's Dean's Honours Awards celebrated for the first time students from the Bachelor of Design, introduced in 2017. People giving their support to future generations in the built environment included Betty Chen from Singapore in memory of her late husband William (1950 BArch), Frank Billson (MB BS 1958) in memory of his mother and father, the first graduate of the Faculty, and John Denton (DArch 2015) representing Denton Corker Marshall, the firm he cofounded with mates met during studies.

08 + 09

Professors Corbett Lyon (DArch 2016) and Donald Bates gave their time and generosity to lead tours of the Housemuseum and Federation Square, respectively, for the 6th Annual ABP Supporters Bus Tour.



INSIDE THE FACULTY

October 2017 – April 2018

NEWS AND PEOPLE

The **Bower Studio**'s Wave Hill Walk-off Pavilions project and **Jefa Greenaway**'s Ngarara Place were selected for exhibition at the 2018 International Architecture Biennale in Venice, Italy. The projects are among 15 contributions forming the Australian Pavilion exhibition *Repair*, curated by Creative Directors Baracco+Wright Architects in collaboration with Linda Tegg.

The Faculty announced **Informal Urbanism** as its fourth research hub, led by **Kim Dovey** and **Crystal Legacy** (p14-17).

Cristina Garduño Freeman's book *Participatory Culture and the Social Value of an Architectural Icon: Sydney Opera House* launched in March. Her research applies visual analysis and data analytics to understand the social value of architectural icons and issues of world heritage. This book recognises the contribution people make through popular culture to the iconic status of the Sydney Opera House.

Kim Dovey co-authored *Urban Choreography: Central Melbourne 1985* – with Rob Adams and Ronald Jones. The book documents and critiques the range of urban design transformations that contributed to the global success story of central Melbourne since the 1980s, seeks to understand the forces that drove and constrained these

changes, and looks forward to the possibilities for coming decades. It was launched by University of Melbourne Vice-Chancellor Professor Glyn Davis in February at a panel discussion at MPavilion.

Melbourne School of Design's newest makerspace, the **New Experimental Technology Lab**, opened in the Andrew Lee King Fun Gallery (p8-9).

Foodprint Melbourne researchers launched a new teacher resource pack designed to support secondary school educators teaching the compulsory year nine geography subject 'Biomes and Food Security'. The resources were developed in partnership with the Geography Teachers' Association of Victoria and enable students to learn about their own local food growing area, Melbourne's foodbowl, and what they can do to protect food supply.

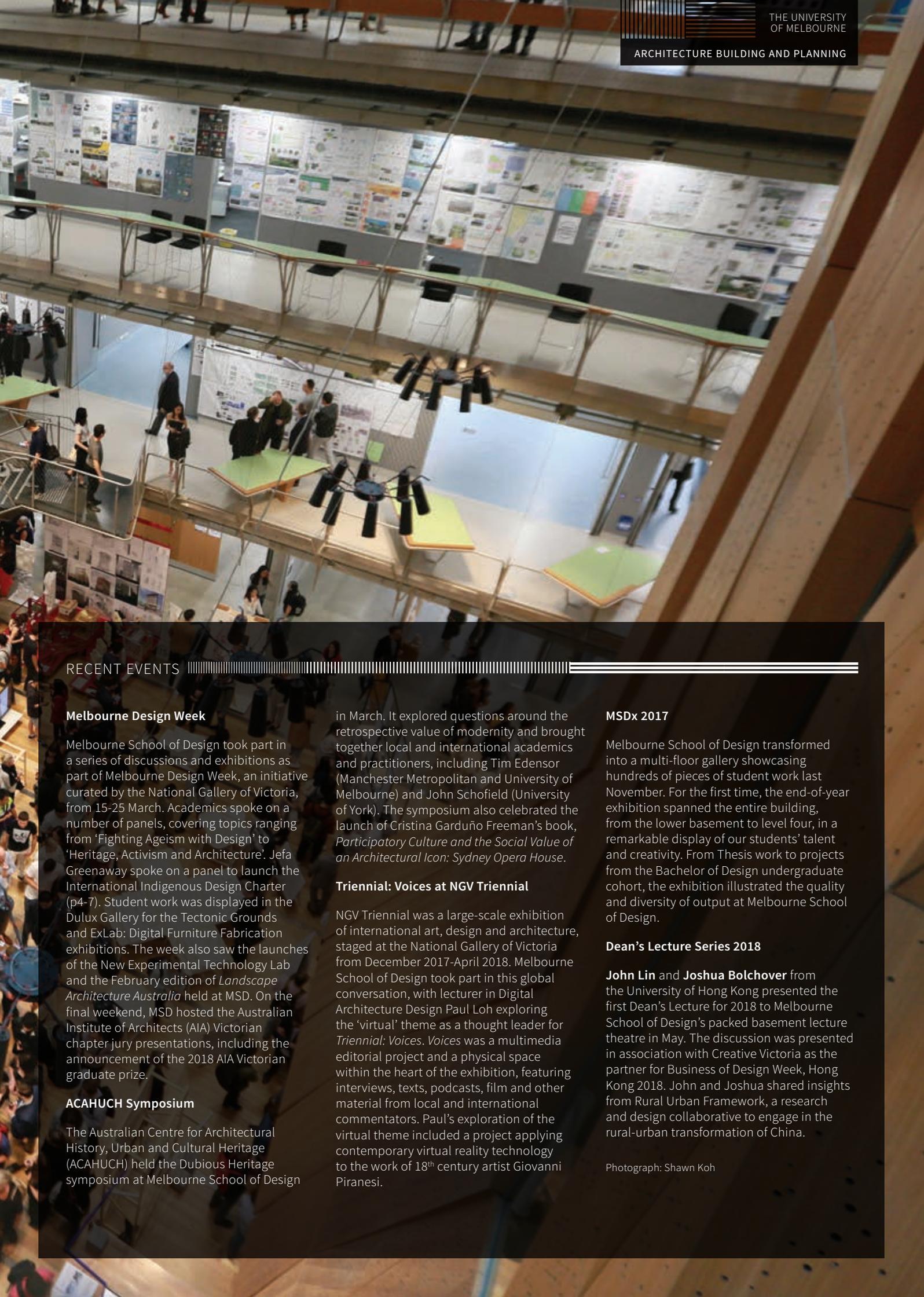
Jillian Walliss was one of the guest editors for the 'Embracing the Asian Century' edition of *Landscape Architecture Australia*, alongside Heike Rahmann and Ricky Ricardo. The special edition celebrated the ties and exchanges between Australia and Asia, through the lenses of landscape architectural education, practice and discourse, and documented some of the advantages and lessons that come from the region. The issue

featured a discussion with a group of international landscape architecture students on their experiences in Australia, including participants from MSD.

Donald Henry was awarded a Member of the Order of Australia (AM) as part of the 2018 Australia Day Honours. The appointment recognised his significant work in protecting Australia's native wildlife and the environment.

Researchers from the University of Melbourne and RMIT, including **Thrive Research Hub's Dominique Hes** and **Cristina Hernandez**, crunched the data on more than 100 peer-reviewed research papers to establish general guidelines on using plants to make indoor spaces healthier and more satisfying. The research forms the basis of a virtual reality app, **Plant Life Balance**, which guides users through making decisions about which plants to add their home for maximum health benefit. Plant Life Balance was voted as best lifestyle app in the 2018 Webby Awards.

An update launched for the Melbourne School of Design website, featuring a refreshed look and structure, with improved functionality across devices. Feedback is welcome, please email abp-webmaster@unimelb.edu.au.



RECENT EVENTS

Melbourne Design Week

Melbourne School of Design took part in a series of discussions and exhibitions as part of Melbourne Design Week, an initiative curated by the National Gallery of Victoria, from 15-25 March. Academics spoke on a number of panels, covering topics ranging from 'Fighting Ageism with Design' to 'Heritage, Activism and Architecture'. Jefa Greenaway spoke on a panel to launch the International Indigenous Design Charter (p4-7). Student work was displayed in the Dulux Gallery for the Tectonic Grounds and ExLab: Digital Furniture Fabrication exhibitions. The week also saw the launches of the New Experimental Technology Lab and the February edition of *Landscape Architecture Australia* held at MSD. On the final weekend, MSD hosted the Australian Institute of Architects (AIA) Victorian chapter jury presentations, including the announcement of the 2018 AIA Victorian graduate prize.

ACAHUCH Symposium

The Australian Centre for Architectural History, Urban and Cultural Heritage (ACAHUCH) held the Dubious Heritage symposium at Melbourne School of Design

in March. It explored questions around the retrospective value of modernity and brought together local and international academics and practitioners, including Tim Edensor (Manchester Metropolitan and University of Melbourne) and John Schofield (University of York). The symposium also celebrated the launch of Cristina Garduño Freeman's book, *Participatory Culture and the Social Value of an Architectural Icon: Sydney Opera House*.

Triennial: Voices at NGV Triennial

NGV Triennial was a large-scale exhibition of international art, design and architecture, staged at the National Gallery of Victoria from December 2017-April 2018. Melbourne School of Design took part in this global conversation, with lecturer in Digital Architecture Design Paul Loh exploring the 'virtual' theme as a thought leader for *Triennial: Voices*. *Voices* was a multimedia editorial project and a physical space within the heart of the exhibition, featuring interviews, texts, podcasts, film and other material from local and international commentators. Paul's exploration of the virtual theme included a project applying contemporary virtual reality technology to the work of 18th century artist Giovanni Piranesi.

MSDx 2017

Melbourne School of Design transformed into a multi-floor gallery showcasing hundreds of pieces of student work last November. For the first time, the end-of-year exhibition spanned the entire building, from the lower basement to level four, in a remarkable display of our students' talent and creativity. From Thesis work to projects from the Bachelor of Design undergraduate cohort, the exhibition illustrated the quality and diversity of output at Melbourne School of Design.

Dean's Lecture Series 2018

John Lin and **Joshua Bolchover** from the University of Hong Kong presented the first Dean's Lecture for 2018 to Melbourne School of Design's packed basement lecture theatre in May. The discussion was presented in association with Creative Victoria as the partner for Business of Design Week, Hong Kong 2018. John and Joshua shared insights from *Rural Urban Framework*, a research and design collaborative to engage in the rural-urban transformation of China.

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