



THE UNIVERSITY OF
MELBOURNE

Faculty of Architecture,
Building and Planning

Atrium

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FROM THE DEAN JULIE WILLIS



IN OCTOBER OF THIS YEAR I HAD THE PLEASURE OF HOSTING THE BE-150 GALA, WHICH DREW TOGETHER ALUMNI, STAFF CURRENT AND PAST AND STUDENTS AS A HIGH POINT OF OUR YEAR-LONG CELEBRATION OF BUILT ENVIRONMENT EDUCATION AT THE UNIVERSITY OF MELBOURNE.

Held in the NGV's iconic Great Hall, under Leonard French's kaleidoscopic delight of a ceiling, guests from as far afield as Malaysia, Singapore, Hong Kong and the United States took the opportunity to reflect, connect and revel. BE-150 was at its heart a celebration of our community, and it was heartening to see so many familiar, and new, faces. The accompanying program was curated to enable, inspire and support aspirations to provide exceptional education in the built environment and reflecting on the year's program it is clear this was achieved.



I was incredibly impressed by the outcomes of The Future Park Design Ideas Competition. Curated by Jillian Wallis among others, this significant international design challenge created a great deal of interest both locally and abroad. By asking professionals, emerging and student landscape architects, urban designers, architects and planners to speculate on new possibilities for public spaces in the modern city it has facilitated important discussions about the value of shared civic spaces.

A personal highlight was Melbourne's Great Architectural Baking Competition. Held on the University's Open Day in August, the theme 'Batter, Bake & Build' saw participants recreating Melbourne's iconic buildings in cake or baked form. It was a fiercely contested celebration of creativity and culinary skill.

Entries from students, staff and the general public were whittled down to 12 finalists which were displayed on the ground floor of our building and we had more than 5,000 visitors passing through to see the stunning pieces up close.

First Prize was awarded to Zarah Noriel with her wonderful design 'Flinders Street Station - beyond the clocks' (featured on the cover of this issue). The Student Prize was awarded to Caroline Lee for her Arts Centre recreation while the People's Choice Award was won by Xin Ying Choo with a reimagining of the Manchester Unity building. If you haven't seen these amazing creations have a look at our @msdsocial Instagram.

The BE—150 public lecture program has been extraordinary. We have heard from a stellar group of international and local speakers on a diversity of topics across all our disciplines. Christian Bason of the Danish Design Centre presented our Treseder Lecture on 'Design for Business and Society'. Beatriz Colomina from Princeton University delivered on 'X-Ray Architecture', which explored the impact of medical discourse and imaging technologies on the formation, representation and reception of twentieth-century architecture.

It was also fantastic to have one of our esteemed alumni and a past recipient of the Australian Institute of Architects Gold

Medal, Peter Wilson – principal and owner of the German-based practice Bolles+Wilson – travel to Melbourne to speak and receive an honorary doctorate. Professor Ananya Roy from UCLA was a guest of our InfUr informal urbanism research hub and presented passionately on how rights to property are established and contested.

The program also featured a series of alumni and industry panels, including 'More Than Bathrooms: Gender Diversity in Architecture' which involved active stakeholders in Melbourne's LGBTIQ+ community and was highlighted in the NGV's 2019 Melbourne Design Week program.

'Avoiding Green Lemons' discussed the value of green buildings while the recent 'Behind the Screen' panel delved into who and what is driving innovation in high-rise construction.

We played host to a diverse, and outstanding, exhibition program. The BE—150 program launch was held in the 'Smoke and Mirrors' exhibition which featured highly intricate student recreations of sets from a well-known wizarding movie franchise.

'WaterLore: Learning from the Drylands' curated by Gini Lee and Antonia Besa mapped two major Australian river systems, the regulated Murray Darling and the unregulated Cooper Creek, to identify 'hotspots' for future cultural water strategy and design projects for communities and landscapes.

Philip Goad and Hannah Lewi's wonderful 'Australia Modern: From the iconic to the everyday' was a highlight on the Open House Melbourne program, showcasing a striking sample of the 100 significant modern sites from the book. In line with the BE—150 ethos it also provided an opportunity to celebrate the significant contribution our alumni have made to the Australian modernist movement.

Pleasingly, through the partnership with Open House Melbourne and the Heritage Council of Victoria, the exhibition also included video installations showcasing Modern Melbourne documentary interviews with some of our prominent alumni – Phyllis Murphy, Allan Powell, Peter McIntyre, Daryl Jackson and Dione McIntyre – reflecting on their careers and study experience.

'A better future: 50 years of Urban Planning at Melbourne' curated by Nick Phelps, David Nichols and the library staff featured artefacts, planning schemes, maps, and student work from the library's extensive urban planning collections.

The Bower Studio Retrospective, featuring a composting toilet installed in the gallery, celebrated the legacy of the award-winning studio which for the past 12 years has focused on Indigenous and marginalised communities, co-developing and constructing a range of community buildings.

Rounding off the year was the ABP Annual Symposium, 'Transformations: Action on Equity', of which I was co-convenor along with Justine Clark and Anna Hurlimann. It has been wonderful to hear stories of people taking action to improve access and equity in the built environment professions from across the world.

The depth of engagement on the issues discussed in the Symposium shows that we must think of the structures and conditions of working in our professions just as much as we do the outputs and effects of practise. There remains much still to do in this space, but it is great to see many tackling these issues and making a real difference to those around them for the better.

The year will culminate with the December celebration of the University's first graduating cohort of the Bachelor of Design. As these students transition to become members of our alumni community, I have no doubt they will strive to continually improve our professions, the built environment and the world at large. I look forward to hearing the stories of their progress.

Best wishes to you all for a happy and safe holiday season!

Portrait image: Paul Philipson

Background image: BE—150 Gala, by Richard Timbury

BOWER STUDIO RETROSPECTIVE: 2008 – 2019

Sophie Hill

THE AWARD-WINNING BOWER STUDIO LINKS COMMUNITY GROUPS WITH POSTGRADUATE ARCHITECTURE STUDENTS AND STAFF FROM THE UNIVERSITY OF MELBOURNE. FOR TWELVE YEARS IT HAS FOCUSED ON INDIGENOUS AND REMOTE COMMUNITIES TO CODEVELOP AND CONSTRUCT A RANGE OF COMMUNITY BUILDINGS ACROSS AUSTRALIA, PAPUA NEW GUINEA AND THAILAND.

Working closely alongside communities has allowed the studio to address specific needs and concerns that may otherwise have been overlooked in a more conventional program. Dr David O'Brien, Senior Lecturer in Architecture and Bower Studio program creator, explains how the initiative has evolved over the last 12 years.

How did Bower Studio originate?

When I began teaching postgraduate studios I realised that there was a great deal of potential for addressing some really interesting and difficult design problems. I had just finished my PhD looking at community development in Thailand and had some ideas about how we could link our students with community groups, as well as Thai universities, and how we could examine the use of new construction materials alongside traditional ways of building to meet the new aspirations emerging from marginalised communities.

Together we completed a project which might have been a one-off, but the students and staff really enjoyed it and the community did too. We all learned a lot from undertaking a 'live project'. The university recognised the value of the project which encouraged us to think more broadly about other possibilities. I was initially wary about testing the format in remote Australia but some

really terrific Indigenous partners encouraged us forward. From this we have also worked with some fantastic communities in Papua New Guinea.

How has the program evolved over the 12 years that it has been running?

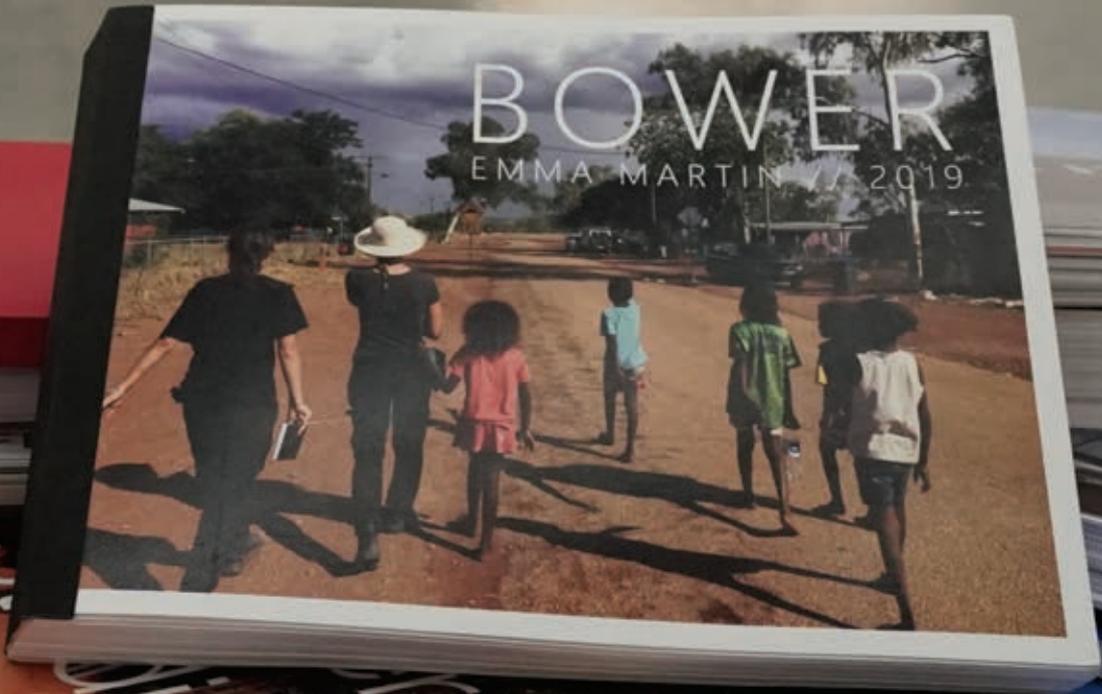
Initially, our design responses were very pragmatic. We were focused on addressing the functional needs as described by the client and from our own observations. We would respond by thinking about site, climate, shade, views and the logistics of building in remote locations which we could discuss very clearly with the client.

More recently we've built deeper understandings with some of our clients and can tackle problems in a more sophisticated way. We've dedicated more time to these clients, listening and learning, and we've been able to accommodate a lot of their stories into the designs.

In many ways we are building upon our pragmatic approach to incorporate design ideas that include some of the complex narratives and symbolism shared with our team. We have gained a deeper knowledge of the histories and aspirations of the community and how this can be translated into built form.

Participating in Bower Studio has been really fascinating, and it has taught us a lot. It has given us the confidence to ask







more interesting questions and provided the communities with opportunities to feel comfortable sharing more complex answers in return. The stories behind many of the buildings are richer and the architecture more complex. The evolution of Bower Studio is very much tied to the relationships built with the communities.

What is a recent example of that type of symbolic element in a project?

The Wave Hill Walk-Off pavilions commemorate the path taken by Vincent Lingiari and 200 Indigenous stockmen and their families when they walked off the Wave Hill Cattle Station protesting against the work and pay conditions in 1966.

We enjoy working with the Gurindji people as their projects allow us a deeper level of understanding to work with. We still have to keep in mind all the pragmatic considerations, but it's a more complicated design process that we're working with now. That makes it much more challenging and enjoyable.

Many of the students that participate in Bower Studio stay involved for years to come. Why do you think that the studio has such a profound effect on students?

Students really appreciate the opportunity to build something full-scale; it's not make-believe anymore, it's actually real.

THE WAVE HILL WALK-OFF PAVILIONS COMMEMORATE THE PATH TAKEN BY VINCENT LINGIARI AND 200 INDIGENOUS STOCKMEN AND THEIR FAMILIES WHEN THEY WALKED OFF THE WAVE HILL CATTLE STATION PROTESTING AGAINST THE WORK AND PAY CONDITIONS IN 1966.

And it's very difficult with a steep learning curve. Students also really enjoy the opportunity to build relationships with Indigenous people. Melbourne can feel quite isolated from the rest of the country, and in particular from Indigenous communities.

And, of course, students love the opportunity to deal with some really challenging design problems.

Bower Studio has provided the framework for all of these things to happen and has given students and staff an opportunity to fulfil these aspirations.

Many students definitely want to stay in touch. Bower Studio wouldn't exist without the support of some really talented students who have participated, and then come back and taken on mentorship or staff roles.

Some of the ex-students have really key roles in practices, but they will still move their calendar around in order to participate in the program. It's terrific that people are really dedicated.

Bower Studio has a lot of industry partners. How has this support come about?

There are a lot of people and companies that are really keen to be involved in worthwhile projects, but they don't know how to do it. There aren't really obvious opportunities for them to do so. So, when I contact them (I don't think there's been a single industry partner where we haven't begun the relationship without straight out cold calling) I get a lot of support.

The industry partners have been incredibly supportive. Each project has a budget attached to it from the community partner which is generally a modest amount compared to their ambitions. The projects tend to cost a lot more than they are able to provide. The support that we get from industry – this is usually in the form of donated materials including steel, water tanks, wood or tools – means that that initial amount goes so much further. I can't thank them enough, really.

THE KIDS FROM THE LOCAL SCHOOL WERE IN THE PROCESS OF PAINTING MURALS ON THE OUTSIDE OF THE SHIPPING CONTAINERS WE'D USED AS PART OF THE BUILDING'S STRUCTURE. THE MURALS WERE FANTASTIC, THE KIDS WERE REALLY ENGAGED, THE TEACHERS WERE REALLY ENTHUSIASTIC.

What has been a memorable experience for Bower Studio that really stands out over the last twelve years?

It's great to be able to go back and revisit earlier projects. This year we went back to the early childhood centre that we built in remote Wakathuni in 2011. The building is in great condition, the funding agency still supports the education programs and it gets used all the time. The early learning program was set up by the Melbourne University Faculty of Education and they've clearly done a really good job with it.

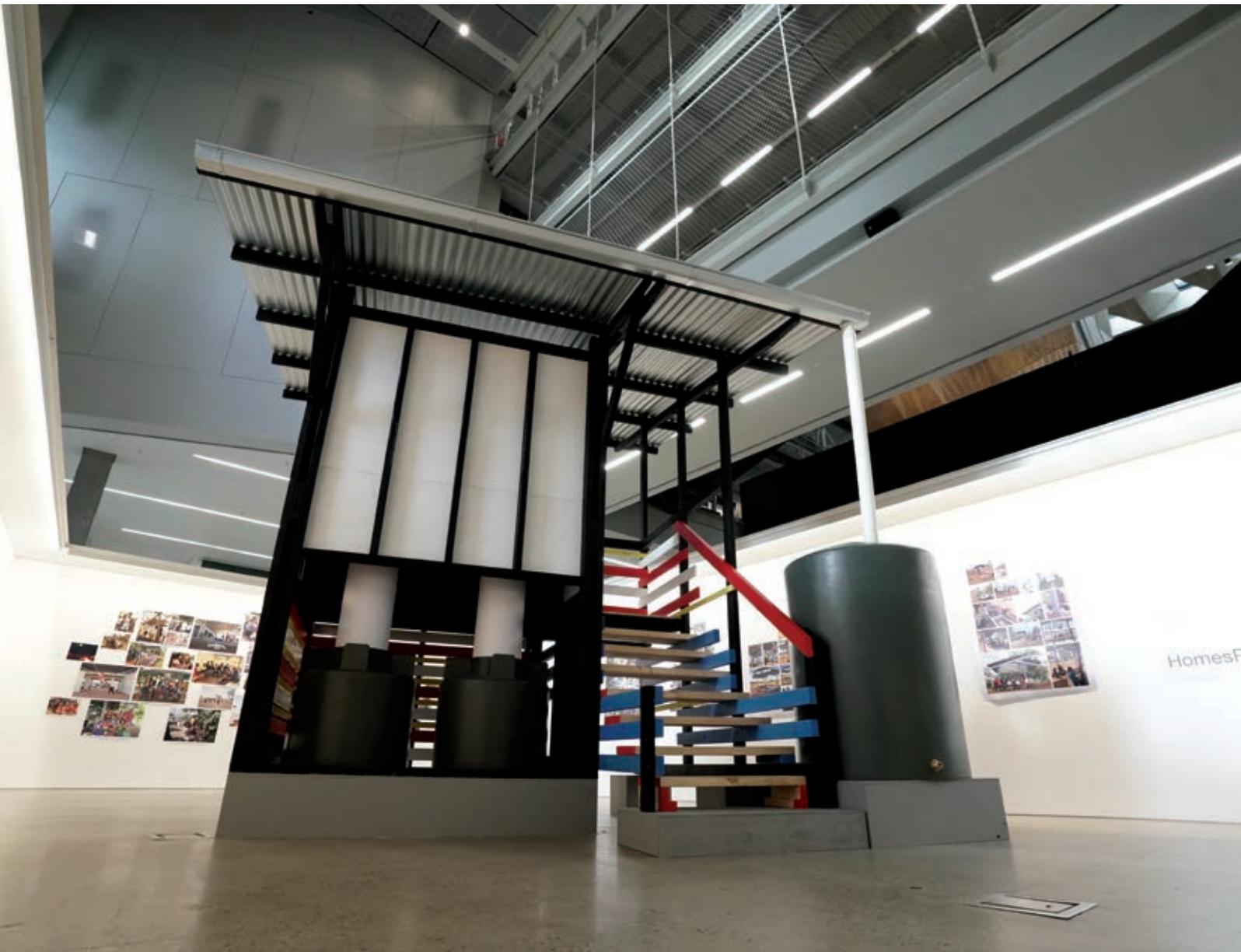
The kids from the local school were in the process of painting murals on the outside of the shipping containers we'd used as part of the building's structure. The murals were fantastic, the kids were really engaged, the teachers were really enthusiastic. It was just really nice to go back and see it all going as we'd envisaged it to be.

It was also great to have the Wave Hill project recognized, winning the Yali-McNamara Award from the Australian Institute of Architects, and to be involved in the Venice Biennale (2018). Having completed many functional buildings, it's rewarding that people appreciate it when we design and build something with strong architectural qualities.



To partner with Bower Studio or to get involved, please contact Dr David O'Brien. More information can be found at: bowerstudio.msdl.unimelb.edu.au

Images: The 'Bower Studio Retrospective: 2008 - 2019' exhibition held in the Dulux Gallery in September, which featured a full-scale reconstruction of a compostable toilet built by Bower Studio in PNG. Photography by James Rafferty.







MELBOURNE'S GREAT ARCHITECTURAL BAKING COMPETITION

MELBOURNE'S GREAT ARCHITECTURAL BAKING COMPETITION TOOK PLACE ACROSS AUGUST 17-18, WITH MORE THAN 25 ENTRIES RESULTING IN 12 FINALISTS. THE SHORTLISTED ENTRIES WERE DISPLAYED AND THE 5 WINNERS ANNOUNCED DURING THE UNIVERSITY OF MELBOURNE'S 2019 OPEN DAY.

As part of the Faculty's year-long BE-150 celebration, this year's theme, 'Batter, Bake & Build: Recreating Melbourne's iconic buildings', tested the entrant's design and engineering expertise in recreating Melbourne's architectural icons in cake or baked form.

In their recreations, entrants were encouraged to explore their creativity by interpreting, translating and applying their vision into cake design with as much imagination as they saw fit.

Over two days, our esteemed judging panel of Associate Dean (Engagement) and Chair of Architectural Design Professor Donald Bates, Thao Armstrong of contemporary designer cake school & studio *Don't Tell Charles* and Eid Goh of Melbourne based architecture and interior design practice *ArchitectsEAT* shortlisted 30 entrants by critiquing cakes on the interpretation of site aesthetics, application of architectural design qualities, inventive use of fabrication, taste and overall quality of response to the brief.

Entries from students, staff and the general public were whittled down to 12 finalists which were displayed on the ground floor of the Glyn Davis Melbourne School of Design Building during Open Day, with more than 5,000 visitors passing through to see the architectural masterpieces up close.



1st Prize

Zarah Noriel with her wonderful design 'Flinders Street Station – beyond the clocks'

2nd Prize

Monica Nam with her recreation of Southbank Theatre titled 'Structures in Chaos'

3rd Prize

Sharyn Frantz with 'Storey Hall Annex. 1995 ARM Architecture, 344 Swanston Street, Melbourne'



Student Prize

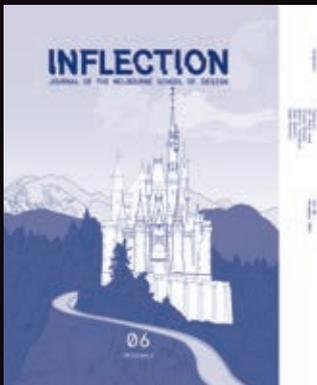
Caroline Lee with 'Arts Centre'

People's Choice Award

Xin Ying Choo with 'Manchester Unity'

The Faculty would like to share our appreciation and thanks to the judging panel, entrants, organisers JT. Productions and audience, making the event such a fun and exciting occasion.

INFLECTION
JOURNAL HEADS
INTO ITS 6TH YEAR



THE EVOLUTION OF INFLECTION JOURNAL

Sophie Hill

INFLECTION JOURNAL IS THE FIRST STUDENT-RUN ARCHITECTURAL JOURNAL PRODUCED BY AND FOR THE MELBOURNE SCHOOL OF DESIGN. IT EXPLORES THEMES RELEVANT TO CONTEMPORARY ARCHITECTURAL DISCOURSE THROUGH THE CONTRIBUTIONS OF STUDENTS, SCHOLARS AND PRACTITIONERS.

The journal was initiated six years ago when three students approached Dr AnnMarie Brennan after attending her Twenty-first Century Architecture lecture, where she spoke of her own experience as an editor for Yale's *Perspecta* journal. The three students, Ariani Anwar, Will Cassell and Jonathan Russell, went on to become the founding editorial team behind *Inflection*, applying for and receiving a funding grant together with Dr Brennan, who has continued on as the journal's academic advisor.

Ariani Anwar saw *Inflection Journal* as crucial in providing a powerful and unique platform for current students to contribute to the current discourse in a considered and meaningful way. "It was important to us that the journal celebrated the printed word and the collective voices of students, academics and professionals" explains Anwar, "it's a site for provocative writing and a place to share ideas."

Inflection serves as an important avenue for engagement within the Melbourne School of Design. It pulls together a diverse range of viewpoints from across the built environment both in Australia and internationally.

It exposes readers to new design thinking and research whilst at the same time encourages students to realise that they are already an active part of this culture of design thinking.

It takes an enormous amount of dedication, hard work and time to produce a high quality, internationally distributed and engaging publication like *Inflection*.

Each volume sees a different student editing team take over and steer the journal to explore new concepts relevant to the built environment disciplines.

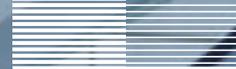
Volume 5 editor Olivia Potter and volume 6 editor Harrison Brooks gave us some insight into their experiences being part of the editorial team, and their thoughts on the journal as it evolves and grows.

What made you decide to get involved with *Inflection Journal* as an editor?

Olivia Potter: I have always enjoyed writing and reading. At the end of reading a piece, I think you always finish in a different headspace to where you started. I like that long-form writing forces you to carefully consider your own, and other peoples' thoughts. It's a kind of forced slowing down and percolation, which is incredibly important in this current climate of fast media.

Inflection sounded exciting to me as it meant I would be working with a group of editors dedicated to the same cause: producing and publishing a form of physical media. It also offered the opportunity to interview speakers from the Dean's (and other) Lecture Series (for example Greg Lynn, Christine Wamsler and Jack Self) and to get to know other students in the faculty. Editing was a role imbued with so much opportunity.

Harrison Brooks: Throughout my studies I have enjoyed the process of research and writing. It has proved to be a great outlet for myself and a holistic way to truly indulge in architectural theory. After undertaking Dr. AnnMarie Brennan's Twenty-first Century Architecture in my Masters, I became largely



INFLECTION SERVES AS AN IMPORTANT AVENUE FOR ENGAGEMENT WITHIN THE MELBOURNE SCHOOL OF DESIGN. IT PULLS TOGETHER A DIVERSE RANGE OF VIEWPOINTS FROM ACROSS THE BUILT ENVIRONMENT BOTH IN AUSTRALIA AND INTERNATIONALLY.

interested in architectural journals and the process undertaken for their production. I knew this was something I'd like to be involved with and *Inflection* provided the perfect outlet to explore this notion further.

The rounded process of working on the journal with other editors is something that I have found thoroughly enjoyable. It has been a great opportunity to explore a theme that we are passionate about and that is contextual to our contemporary.

Why is it important to have a student run journal like *Inflection* in the Faculty?

OP: I see writing as a tool to generate and instil architectural thought. One of the best studios I was a part of asked students to write each week as an accompaniment to their architectural drawings. Sometimes words can more precisely contain and control what it is you are trying to say. They can also accelerate and trigger thought. For the university to produce a hard-copy, printed-word publication is testimony to this belief that writing in architecture is important.

I think it's also valuable as a marker of what the school was and represented during a certain year - who came to speak? What were some of the best student projects? What were specifically Melbourne-based architects interested in that year? It captures the Melbourne School of Design at a point in time.

HB: Writing in architecture is an important tool to express the thoughts and notions of architecture. I really value the strength of architectural writing and its relationship to architecture as I see the two interrelated with each other. Words can be direct, but they can also have so many autonomous meanings and interpretations—much like architecture.

I think it is important that the faculty supports this and produces a hard-copy publication which showcases a variety of architectural and multi-disciplinary thoughts.

What was the highlight for you during your time as an *Inflection* editor?

OP: As part of the *Inflection* Vol. 5 editorial team, I hosted *Inflection's* five-year anniversary celebration at Testing Grounds. Members of my editing team arranged for lighting installations by Meagan Streader to be setup during the party and they were beautiful!

Hopefully this milestone enforces a degree of permanence to the publication! Like Kerb (RMIT's student journal that is published through the Landscape Architecture Faculty and currently writing their 27th volume), we hope that *Inflection* is, in a way, now able to move with its own momentum.

Turning towards the less exciting side of things, hopefully five years also means that there are now procedures in place that allow the publication process to be as straightforward as possible. With more streamlined processes, the energy can be focused on the articles themselves, graphics, thinking about how to make the physicality of the journal sustainable, and event management of the journals' launches.

HB: Throughout the editorship there have been multiple highlights and moments that are notable. However, I have found it most rewarding having the opportunity to interview visiting professors, architects and academics. So far, myself alongside my co-editors (Brittany Weidemann and Anna Petrou), have had the chance to interview Adam Peacock, Alison Brooks, Sir Peter Cook and Beatriz Colomina. It is always such a fantastic opportunity to sit in a room with them and hear their thoughts.



Where do you see *Inflection* heading in the future?

OP: I'd like *Inflection* to be distributed across more Melbourne architectural bookstores. I'd also like to see student work continue to be published and the thoughts of students recognised as important and worth reading about.

HB: I hope to see *Inflection* continuing to grow into the future. Going on to its 6th edition in 2019, I feel that *Inflection* has established itself and can only continue to develop. It is an important place for architectural discussion to occur and should continue to grow. It provides an important nexus of architectural discourse in its context and this is something I am excited to see grow with forthcoming editions.

AS PART OF THE *INFLECTION* VOL. 5 EDITORIAL TEAM, I HOSTED *INFLECTION'S* FIVE-YEAR ANNIVERSARY CELEBRATION AT TESTING GROUNDS. MEMBERS OF MY EDITING TEAM ARRANGED FOR LIGHTING INSTALLATIONS BY MEAGAN STREADER TO BE SETUP DURING THE PARTY AND THEY WERE BEAUTIFUL!

For more information about *Inflection Journal* and for submission details, please head to



inflectionjournal.com

Inflection Journal invites academics, students and professionals to contribute written pieces, visual essays, interviews and fictional works in keeping with each volume's theme as it relates to architecture, design and related fields.

Images: *Inflection Journal's* five year anniversary celebration. Photography by James Rafferty.

THE DOYENNE INTERVIEWS

Bridget Nathan



What is your academic and professional background?

I'm an Architect currently working for Kosloff Architecture on public and educational projects, a design focus I developed at MSD through undertaking my final thesis with Dr. Pippa Soccio in collaboration with LEARN.

What was the motivation behind starting The Doyenne Interviews?

Something that assisted my growth as a graduate architect was the support of mentors, who helped me consider the industry from several vantage points. An aspect of this mentoring has been the encouragement to engage with the industry through networking at conferences and alumni events. I often interacted with senior women in the industry during this process, and it was often pointed out to me how positive it was to have a young female presence in the room.

AFTER GRADUATING FROM THE MELBOURNE SCHOOL OF DESIGN WITH A MASTER OF ARCHITECTURE IN 2015, BRIDGET NATHAN'S EXPERIENCE IN THE WORKFORCE LED HER TO DEVELOP A CURIOSITY TO DISCOVER THE PAST EXPERIENCES OF WOMEN IN ARCHITECTURE, AND FROM THIS THE DOYENNE INTERVIEWS WERE CREATED.

This planted a curiosity in my mind to learn more about what the careers would have been like for Women in Architecture in the past, so I started to meet up with these women to ask questions and gain advice. It occurred to me that a podcast could be a way to both engage with figures I admire, and to share this information with my peers.

What perspective does The Doyenne Interviews provide to listeners?

The podcast provides listeners with a variety of female perspectives. Sometimes female voices aren't heard as frequently as others. I've found there are no shortage of stories to share, and the podcasts provide both a narrative in terms of the interviewees career pathway, and also their expert knowledge as a leading industry figure.

It's crucial for minority groups to have a safe space to exchange ideas and experiences and sharing female experiences more broadly raises awareness and invites others into the conversation. One great thing that's come from this podcast is my male friends expressing their interest in the issues raised and it's opened up a line of conversation that we didn't have before.

Has there been a particular exchange that left a lasting impression?

I like to ask interviewees to reflect on the challenges of their career. As architects we're contractually not encouraged to admit fault, and this can block us from questioning the past as a way to strengthen the future. The last face-to-face interview for the project, held with Catherine Duggan at her Robin Boyd home, left a strong impression because I reflected on how far I had developed alongside the project, compared to my first interview a few years ago with MSD Dean, Professor Julie Willis.

With Julie I was a graduate fresh out of University, whereas with Catherine I had achieved registration, changed jobs and the podcast was gaining traction. I feel my conversation with Catherine reflected this as our exchange moved into a more critical discourse around women, architecture and self-empowerment, which has given me a great direction for season two.

What is the future for The Doyenne Interviews?

The project has received such positive feedback that I'm realising I've tapped into something that has the potential to become much larger than I expected. Originally, I saw it as a project where I would be engaging with women locally, and now I see it as a much more international project. Whilst this is extremely exciting, I'm considering it's evolution very carefully, as I would like it to continue alongside my professional career in a way that's meaningful and authentic.

I've had so many remarkable experiences now that I'm considering collecting the interviews in a book. Grace Yeo, who graduated from Melbourne School of Design with a Master of Architecture in 2014, has assisted the project with such generosity and enthusiasm with her illustrations, giving a tangible presence to the interviewees and the project; opening the project up to a visual format.

Do you see opportunities within architecture and design industry becoming more accessible for women?

There are amazing groups such as Parlour, Gazella, The Women of ABP and Madame Architect putting the achievements of women in the limelight, and what we're experiencing is how this work is feeding back into practice and strengthening the industry as a whole.

Access and opportunity are tied to the other changes we're seeing in the industry, such as redefining who architects are and what it is that we are capable of doing, as well as when and where we can do this work. Many women I know are creating opportunities for themselves through acting as catalysts for change, they're asking for what they need and they're making things happen. As industries change, they allow room for those interested to find their place. In that sense, I do feel there are more opportunities becoming available for women and for everyone.

What changes would you like to see in the industry over the next decade?

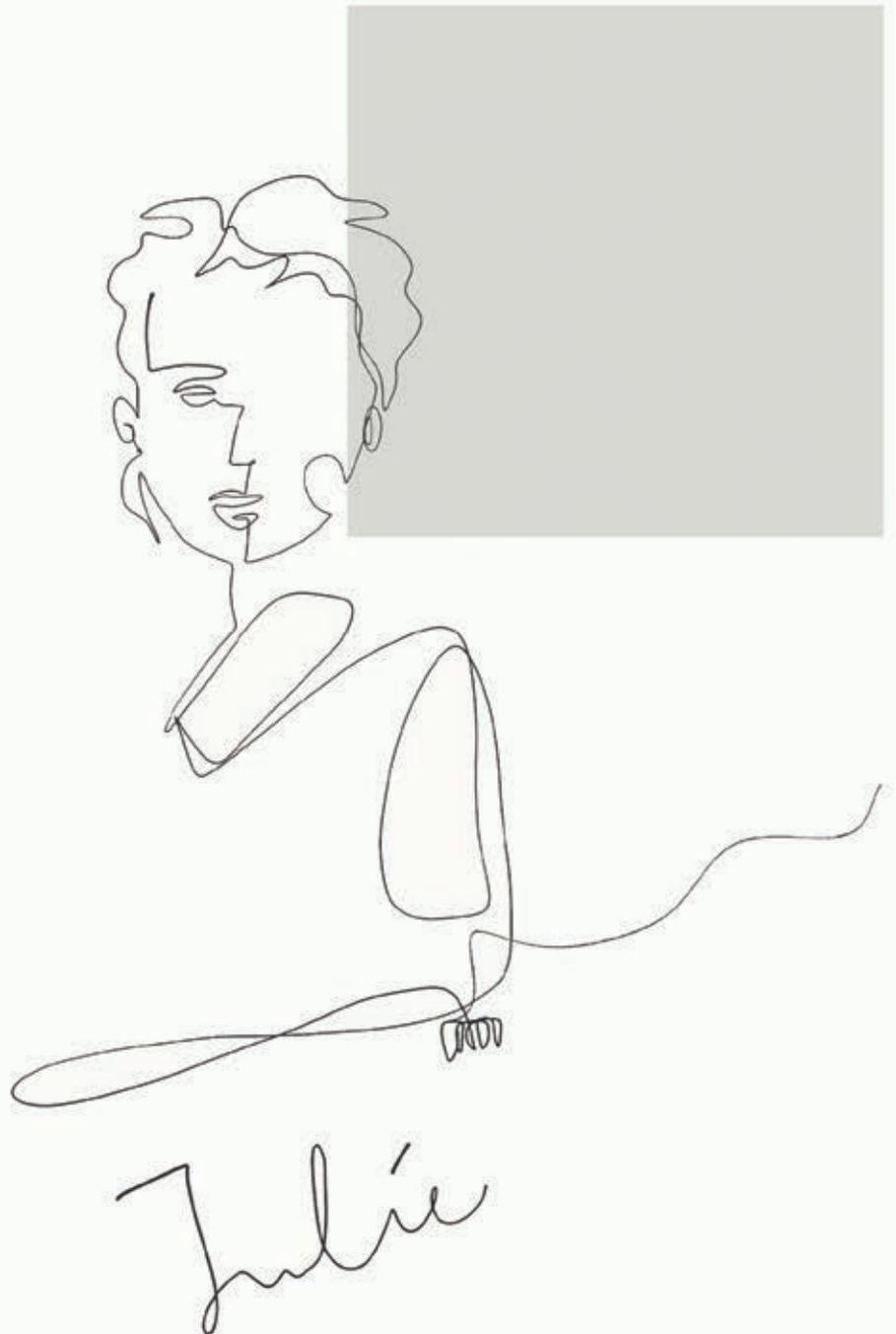
I would love to continue to see more diversity, and greater flexibility in the workplace in a way that still explores and values creativity and design. It would be great to see more women receiving accolades, and also to see more public buildings acknowledged and awarded to female designers. Currently only three of the 40 winners of the Pritzker Architecture Prize are women, and only three women, of 65 recipients, have won the Australian Institute of Architect's Gold Medal.

Alike to the opinion that's voiced by many others, I'm looking forward to being in a space where the term 'female architect' doesn't need to define us, I'd like to just be talking to architects, of varied genders, and learning about their craft. Until then, I'm enjoying this fabulous opportunity to engage with the profession, and I look forward to sharing the knowledge and stories of this demographic.

Discover more about
The Doyenne Interviews at:



thedoyenneinterviews.net
[@the_doyenne_interviews](https://twitter.com/the_doyenne_interviews)



Line sketch of Dean
Julie Willis by Grace Yeo

DESIGNING FOR PEOPLE

Sandra Carrasco

DR SANDRA CARRASCO IS A POSTDOCTORAL RESEARCH FELLOW AT THE MELBOURNE SCHOOL OF DESIGN WHOSE RESEARCH IS CENTRED TO RESIDENT ISSUES IN MASSIVELY BUILT HOUSING PROJECTS INCLUDING THE ANALYSIS OF THE TRANSFORMATION OF THE BUILT ENVIRONMENT AND THE APPROPRIATENESS OF REBUILT SETTLEMENTS, INCREMENTAL HOUSING, INFORMAL SETTLEMENTS AND POST-DISASTER RECONSTRUCTION AND COMMUNITY RESILIENCE.

DR CARRASCO'S CURRENT RESEARCH FOCUS HAS BEEN THE CARLTON PUBLIC HOUSING ESTATES AND THE COMMUNITIES THAT LIVE THERE.

What is your research currently focusing on?

My research addresses housing issues of vulnerable and socio-economically disadvantaged communities through the exploration of the people's interaction with their immediate built-environment, i.e. house and neighbourhood. My targets are displaced communities and short- and long-term migrants. For my current focus, I am working closely with residents of primarily the Carlton public housing estates and specifically the inhabitants of African background.

Why have you chosen to focus on this?

Firstly because I am a migrant myself and I've lived the challenges for integration but also the possibilities that can emerge from being in this position. After direct involvement in the reconstruction process after the 2011 Tōhoku earthquake and tsunami in Japan and the 2011 Typhoon Washi in southern Philippines, I experienced the tremendous impact that even small architecture projects could produce in rebuilding a sense of community by actively probing for and integrating the needs of the people being facilitated.

This experience marked my life and gave direction to my professional career. When I arrived in Melbourne, I found a vibrant multi-cultural environment shaping a tolerant and inclusive society. However, it became clear that some minorities such as African Australians are more distinctive than others due to their visible ethnic, cultural and religious characteristics and these

communities have been broadly misrepresented through media and political rhetoric. The need to pull away this veil of misunderstanding is very important to me.

What effects are in place to make migrants and refugees living in public housing feel excluded from their local communities?

I consider three main reasons:

The first is related to the stigmatisation of public housing in Australia with an unfortunate but popular consensus labelling these environments as poor, unsafe and undesirable. These characterizations are projected beyond the environment and onto the inhabitants.

Secondly, an image has been created in Australian media related to the notion of "African gangs", fed by shameful political discourse. The African community is aware of this social rejection, which in my opinion has fostered a caution toward the broader Australian community.

The final issue is related to a public neglect of the migrant and refugee contribution to Australia. It can be the case that minorities need to work harder than locals, developing a sense of isolation and exclusion from the society they live in.





How do migrant and refugee communities living in public housing work to preserve their cultural identity?

As my research has focused primarily on the Somali communities I can only really remark on their experience. To regain a sense of cultural identity the environment of public housing becomes a place through which these displaced people reconstruct their traditions and memories of what constitutes a home. We observed in Muslim Somali homes that the living room was a space of great social importance. The floor and the carpets become a centre of activity especially during events like Ramadan when families and communities use the centre of the living room to place food, sit and eat on the carpeted floor.

Additionally, the television becomes a point of recognition and comfort with families frequently watching African television, even if the programming isn't from their country of origin. They recognise the black African skin and feel identified.

The kitchens are also play a pivotal role. Within the housing units the kitchens tend to be positioned close to the shared hallways. During events like Ramadan the women from neighbouring houses or floors visit one another by knocking on the door or the window next to the kitchen and they share food. During these times the corridors connecting apartments become extremely social areas.

Open spaces are very important as a social catalyser. Housing estate playgrounds are

interesting places because children don't recognize ethnic differences. They interact and their mothers watch. I have witnessed nice moments where mothers of all ethnicities interact with the common ground of their children. Whenever possible families from the Carlton housing estate travel to the North Melbourne Mosque, a very important places for Somalis to converge and feel identified.

What has your research found in terms of the effect the challenges and the opportunities these groups have in creating stronger communities that co-exist with their homeland traditions and the potential contributions these groups can have to their host country?

I have observed the Carlton housing estate as a reference for the Somali community in Melbourne. In fact, I found that public housing has an "incubator" potential making people feel familiar and safe, which can be a "shelter" to be themselves beyond the unfriendly lenses of a foreign society. However, it also enhances the sense of urban segregation where the transition to the city is one of their main concerns.

Therefore, I consider it crucial to work on the possibilities to physically and socially articulate this with Melburnians through participative approaches involving different stakeholders from the differing levels of governance. University of Melbourne students I teach from the Urban Precinct Studio have felt inspired by the possibilities to create an inclusive city and are targeting these issues in their projects.

What does the future of your research look like?

This topic has a huge potential to make tangible change first in public opinion but also in the process of integration and community development for African residents in Melbourne. My objectives are to explore different dimensions of integration mainly related to housing and human environments. I anticipate that this project can trigger international collaboration research to learn from global experiences of residential integration. Thus, we can make an impact on the community and the broader Australian society.

SEGREGATION CAN HAVE A POSITIVE EFFECT. THESE FAMILIES AND INDIVIDUALS WOULD NOT HAVE BEEN ABLE TO ESTABLISH SUCH A STRONG SENSE OF COMMUNITY IF THERE HAD A BEEN A MORE DILUTED SENSE OF ENVIRONMENT. HABITANTS MAY NOT HAVE FELT AS SAFE OR AS COMFORTABLE IN RESTARTING LIFE HERE.

Photograph supplied.

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.

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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 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 2018 to October 1 2019.

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

Chris Smith	Peter Williams & Patricia Williams
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Jingle Chen receives the Bates Smart award for design excellence, pictured with Dean Julie Willis and Hayley Jaffer and Cian Davis from Bates Smart. Photo: James Rafferty

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

BEEN & SEEN

The pinnacle of our year-long celebration of 150 years of built environment education at the University, the BE—150 Gala was held at the National Gallery of Victoria on October 1.

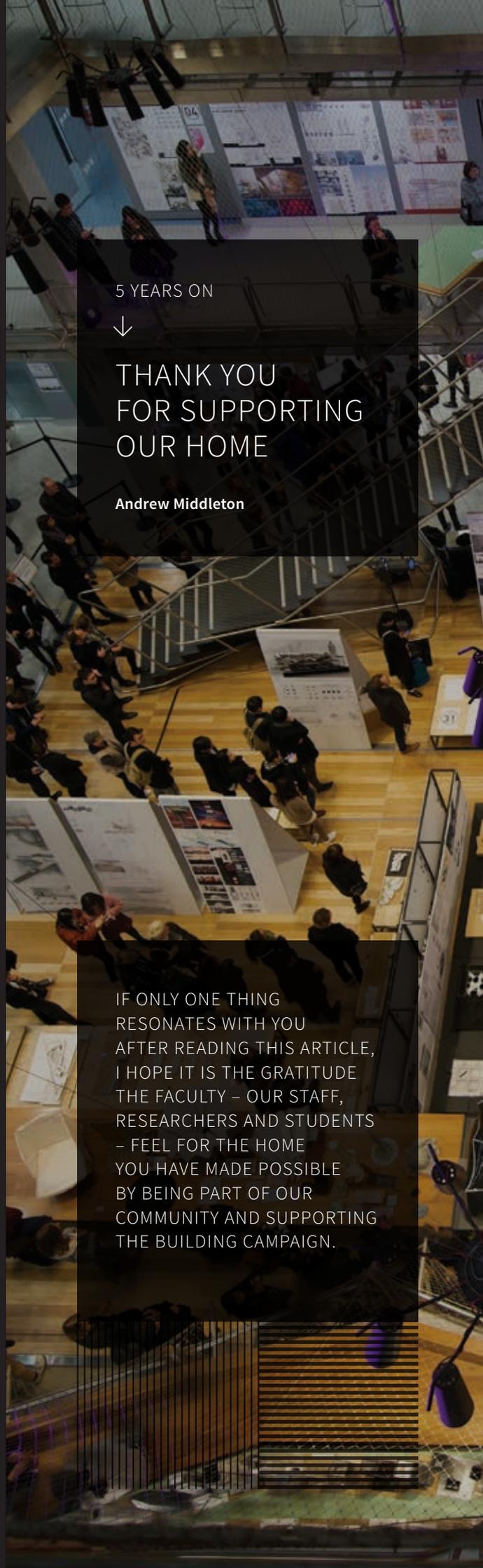
Attended by more than 340 alumni, current and former staff, students and friends of the Faculty, the event attracted guests from interstate and abroad.

Master of Ceremonies, Tim Ross, presided over the formal proceedings including a welcome address by the Vice Chancellor, Professor Duncan Maskell, and a keynote address by Faculty Dean, Professor Julie Willis.

Faculty alumni featured prominently in the evening's entertainment which included a performance by classical duet Anon., and a routine by Sue Ingleton.



BE-150 Gala photographs: Richard Timbury



5 YEARS ON



THANK YOU
FOR SUPPORTING
OUR HOME

Andrew Middleton

IF ONLY ONE THING
RESONATES WITH YOU
AFTER READING THIS ARTICLE,
I HOPE IT IS THE GRATITUDE
THE FACULTY – OUR STAFF,
RESEARCHERS AND STUDENTS
– FEEL FOR THE HOME
YOU HAVE MADE POSSIBLE
BY BEING PART OF OUR
COMMUNITY AND SUPPORTING
THE BUILDING CAMPAIGN.

+

Professor Tom Kvan says there are five design “*anomalies*” that help inform students about design, including the drip strip underneath the cantilever on the north side and the window in the basement of the library highlighting the machinery room.

+

The stained glass window representing the diverse nationalities of Faculty staff at the time of the 1964 building was moved to the level 4 kitchen.

+

The B117 Large Lecture Theatre is currently unnamed.

+

The Joseph Reed façade remained in its original location, but required extensive underpinning.

+

The darker tiles on the ground floor laneway are the architects’ recognition of the underground river system leading to Elizabeth Street, and pays respect to the landscape as it existed before colonisation.

+

The Japanese Room and Garden have been moved to a prestigious location on the north-west corner on level 4.

It has now been five years since the builders handed over the keys to the Faculty; it is unbelievable how the time has flown by. The first cohort of Bachelor of Design students have completed their entire course in this new building, which has been a wonderful opportunity not just for them, but for the whole ABP community. As someone who attends meetings across the University and beyond, I’m always welcomed back to our building by the pleasant atmosphere of our students working, collaborating and relaxing in the Brian Lewis Atrium, often bathed in natural light.

When former Dean Professor Tom Kvan and the Faculty Executive first envisioned the building, it was with the intent that it would bring staff and students together to encourage cross-disciplinary research and study. The building was intended to stimulate inquisitive minds by the very nature

of what it revealed, exposing fixtures and services often hidden behind false walls and ceilings, with glimpses offered into spaces ordinarily kept closed.

With one of the largest lecture theatres on campus, we have welcomed many exciting and renowned practitioners into the building as well as recognising excellence across the built environment profession and our own students via awards night celebrations. The more intimate Singapore and Malaysian theatres have housed stimulating discipline-specific talks, and welcomed alumni and academics past and present to book launches and student presentations.

Along with the smaller theatres, the studios and spaces in the building that highlight the significance of philanthropy and demonstrate the power of bringing people together

in community groups are a powerful reminder of the importance of collaboration. Aside from financial support, a further benefit of the building campaign was the opportunity it gave the Faculty to improve connectivity to our alumni, friends and industry. We now have email addresses, phone numbers and addresses of many of you that were missing before.

Representing alumni relations and giving at the Faculty, Simon Elchlepp and I are always delighted to hear from you at ABP events. For more information about our events and exhibitions program, please visit msd.unimelb.edu.au/events

For being part of our community now and into the future, thank you.

Photograph: James Rafferty

INSIDE THE FACULTY

NEWS AND PEOPLE

Alumnus Tristan Wong (SJB Architects) and academic and alumnus Jefa Greenaway (Greenaway Architects) have been announced as creative directors for the Australian Pavilion, 2020 Venice Architecture Biennale. The project, called "In | between" will bring Australia's Pacific neighbours into the fold and explore the unparalleled architectural and cultural diversity of the Australasian region. The pavilion will highlight the connection between First Nations people across the entire Australasian region, including Polynesia, Micronesia and Melanesia.

Robert Crawford, Andre Stephan and Fabian Prideaux launched their book *Environmental Performance in Construction* (EPiC), database and website as the major outputs of their ARC Discovery Project on 19 November, with support from the Green Building Council of Australia.

Hannah Lewi and Philip Goad published *Australia Modern* through Thames and Hudson, launching the book alongside an exhibition in the Dulux Gallery. They received extensive national media coverage including an Editors Pick on ArchitectureAU for 2019 Open House Melbourne and appearing on ABC Radio National's 'Blueprint for Living' program.

The Future Park International Design Ideas Competition coordinated by **Jillian Walliss** with **Wendy Walls** received comprehensive national media coverage including appearances on Channel 10 Nightly News, ABC Breakfast Radio, 3RRR and articles in *The Guardian*, *The Age* and *The Conversation*. With approximately 120 entries from around the world the competition was a huge success.

In the wake of the devastating bushfires in Queensland and NSW, **Janet Stanley** has made frequent appearances in the media including ABC Radio, 3AW Drive and *The Conversation* providing expert commentary of bushfire mitigation and the protection of urban areas.

Chris Jensen appeared on ABC's 7:30 Report discussing the risks of residential apartments overheating for the program's exposé of dangers relating to the use of poor cladding and poor design in high rise apartments in Australia.

Alan Pert celebrated the life of **David Yencken AO** for *Landscape Australia*. "The passing of

David Yencken leaves an incredible legacy but also a bewildering vacuum - for over 50 years he championed the Australian environment, the nation's heritage and excellence in design"

Ben Cleveland was joint recipient with PhD alumni Ken Woodman (No 42 Architects) of the 2019 Learning Environments Australasia - Victoria Awards for Entire New Educational Facility for St Anne's College in Kialla (Shepparton).

Alan March gave the opening address at Concepcion, Chile on 18 October for the successful completion of stage 1 of the Chilean research project "Urban Planning and Design for Forest Fires". Alan and a colleague from Harvard are research partners for the project, being led by University of Bío-Bío.

Colleen Butcher-Gollach was awarded an FY19 VPU Team Award by the World Bank Group's East Asia & Pacific Region's Vice President in recognition of outstanding team achievement for the Kiribati Adaptation Program - Phase III. The award evaluation was based on impact; integrity; respect; innovation; teamwork; supporting fragile and conflict countries; using the cascade approach; and supporting EAP's gender goals.

Piyush Tiwari contributed to the publication of the International Land Measurements Standards (ILMS) due diligence global standard 1st edition, 2019, a combined effort between 18 countries over the past 3 years.

Amanda Achmadi appeared on ABC Radio's 'The World Today' to discuss the relocation of the capital city of Indonesia to East Kalimantan.

Nano Langenheim and Swinburne's Marcus White were presented with the 'Best Article in Science & Engineering' for 2018 at the IGI Global 11th Annual Excellence in Research Journal Awards for their article 'A Spatio-Temporal Decision Support System for Designing With Street Trees', *International Journal of E-Planning Research* (IJEPR).

Mark Stevenson co-authored a widely republished article for *The Conversation* discussing Barcelona's 'superblocks', a move towards improving health and economic benefits that could be applied in Australia.

RECENT EVENTS

Transformations: Action on Equity

Transformations: Action on Equity was the second annual ABP symposium, following on from 2018's Indigenous Design symposium. This year, the focus was on gender equity in architecture and the other built environment professions. Transformations brought together international and Australian speakers – researchers, professionals and activists – who are transforming current thinking about gender. Discussion investigated key modes of action – organising at the grassroots, leadership through policy, reshaping the workplace, and rewriting history.

MSDx Spring

The end of year edition of the MSD's bi-annual exhibition saw student work displayed over a larger space than ever before, with all five levels of the Glyn Davis MSD Building activated as well as temporary gallery space erected outside. With emphasis on the first graduating year of the Bachelor of Design, MSDx Spring displayed work ranging from highly speculative propositions to more practice-oriented efforts, from small design interventions to large urban proposals and beyond.

BE — 150 Dean's Lecture Series: Peter Wilson, Ananya Roy and Dr Seek Ngee Huat

Through 2019 the Faculty of Architecture, Building and Planning has celebrated 150 years of built environment education at the University of Melbourne and this celebration has extended into the curation of our annual Dean's Lecture Series. Through the second half of 2019 the DLS has been privileged to host three figures revered in their professional field. ABP alumni Peter Wilson shared his wealth of experience and knowledge in the practice of architecture

and design, Ananya Roy drew upon postcolonial thought, indigenous studies, and black geographies to rethink racial capitalism and urban inequality and Dr Seek Ngee Huat speculated on the unprecedented future of the ever changing real estate industry.

Australia Modern: from the iconic to the everyday

Taking inspiration from the book on Australian modernism *Australia Modern: Architecture, Landscape & Design* compiled and edited by Hannah Lewi & Philip Goad and published by Thames & Hudson, this exhibition held in the Dulux Gallery celebrated twentieth-century architecture through newly commissioned photographs and archival images, vividly capturing how modernism shaped Australian society. The exhibition included sample images of the 100 significant modern sites included in the accompanying book alongside a multimedia installations showcasing excerpts from the *Modern Melbourne* documentary series.

The Future Park Design Ideas Competition Exhibition

Held in October, this exhibition showcased the shortlisted entries for the *Future Park Design Ideas Competition*, which challenged professional and emerging landscape architects, urban designers, architects and planners to speculate on new park possibilities for a future Melbourne. Entrants were asked to how can parks shape Melbourne's urban form? Where should this new public open space be located? How should it be configured and what is its role? With over 120 entries from Australia and around the world the competition and ensuing exhibition were a huge success.

ATRIUM IS GOING DIGITAL!

In the interests of sustainability the Faculty will be moving Atrium to a digital-only publication from edition 38, 2020. To continue to receive regular news and event invitations please update your email address at alumni.unimelb.edu.au/alumni.

Read past current and editions of Atrium here: msd.unimelb.edu.au/atrium

Image: The Park and The Square Exhibition.
Photograph: Aengus Cassidy



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Image: Melbourne's Great
Architectural Baking Competition
first prize entry by Zarah Noriel.
Photo: Aengus Cassidy