



Atrium

10 | 2009

DEVELOPING
RESPONSIBLE DESIGN

UNIVERSITY OF MELBOURNE

FACULTY OF ARCHITECTURE
BUILDING & PLANNING



THE UNIVERSITY OF
MELBOURNE

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Dean's Message

THERE HAVE BEEN FEW PERIODS OF HISTORY IN WHICH THERE HAVE BEEN CHANGE SUCH AS THAT WHICH ENGULFS US ON THE CAMPUS TODAY. THREE YEARS AGO THE UNIVERSITY EMBARKED ON A REVIEW AND RESTRUCTURING OF THE CURRICULUM AND DELIVERY OF TEACHING TO BRING THIS UNIVERSITY TO THE FOREFRONT OF LEARNING GLOBALLY.



The Black Saturday bush fires have also confronted us with a harsh reminder of forces of nature which may become more frequently experienced. This has led to an invigorating and very beneficial opportunity in the creation of graduate schools and a clarity in the undergraduate curriculum. More recently, the financial framework across the globe has fractures and a realignment of structures and values is emerging. Professional delivery to clients in this framework is being examined; clients look for value afresh and professional services are evolving to meet these expectations. Challenges are causing us all to reflect usefully upon our activities; fortunately the University of Melbourne had embarked on such a reflective change before circumstances confronted us with the need. In such a context, the Faculty of Architecture, Building and Planning is well prepared to help students and the professions through the changes. As new professional profiles are needed or additional knowledge required, the Faculty is here to help.

In this context of change, the new undergraduate degree in Environments was prescient in preparing students across a wide range of disciplines with a shared educational experience. The Melbourne School of Design is offering students a focussed preparation for professional engagement while still having opportunities to collaborate in classes and projects with complementary design professions. We are assessing our experiences in delivering these new curricula and listening closely to the professions and the students. Feedback has been clear and supportive; graduate programs have been awarded continuing accreditation in Landscape Architecture,

Building and Quantity Surveying by relevant international and local authorities. The success of our students and staff is documented, as has become the tradition, in our annual publication of EYES. If you have not seen one yet, EYES 2008 is available for purchase from the Faculty marketing office, or via the order form on page 19.

To support this new model of education we are now turning our attention to the physical experience of the students and our staff. Since my arrival two years ago I have met a wide range of our alumni in order to learn about the history of the Faculty and the potential of our students. The traditions of teaching and peer learning are strong; studio teaching has long complemented the way we have taught across the disciplines and is increasingly being engaged as a format for collaborative experience. The fondness with which those who studied in the Tin Sheds until the mid 1960s reminds us of the community that can be created in a building. The initial comparative emptiness of our current building has transformed to a very congested and inadequate space for our new model of teaching and the appropriate aspirations of a graduate school. We have therefore embarked on a process to replace the building, starting with a design competition for which the brief was written after considerable consultation on campus and off, with students, staff, graduates and the professions. I encourage you to remain abreast of the process by looking at our website www.abp.unimelb.edu.au/competition/, a web site visited by over 6000 people worldwide since its launch in February 2009. I will be providing a

comprehensive overview of this project in a forthcoming issue of Atrium.

The engagement of our Alumni community has been tremendously affirming of our goals for this Faculty. In recent months I have met with a number of our graduates in Melbourne, Kuala Lumpur, Kuching and Hong Kong in a variety of contexts and their support has been clear. I am very grateful for this backing and look forward to meeting alumni in Europe and the United States before the end of this year.

As I noted above, we welcome your visits to the campus and seek to offer you more reasons to do so. Our recent Dean's Lecture Series speakers have brought unusual perspectives to our realms of inquiry. **Sheela Patel** came from Mumbai where she runs an NGO to deliver housing for the underprivileged. **Winston Shu** from Hong Kong spoke of the design of buildings to be constructed in China and India which approached opportunities with a concept of client value and construction innovation that resulted in remarkable structures. Both visitors have departed the campus with firm ideas for research links to continue their contribution here in Melbourne. Another lecture series, the Masani Lectures, commenced last year for the alumni specifically. **John Denton** spoke at one of these and we have the pleasure of reprinting his challenge to the University to take a responsible role as custodian of the urban environment. We are also working across campus in a response to the bush fires by addressing our teaching as well as research to provide a long term cultural response, to

complement the immediate contributions many of our colleagues are making. These various issues and approaches are in part our response to rethinking how professional value can be delivered to the communities we serve.

I will conclude this introduction by noting two new Professorial appointments in the Faculty. **Jon Robinson** retired at the end of 2008 and a celebration will be held in Semester Two to acknowledge his tremendous contribution. Our new Chair of Construction, **Paolo Tombesi**, brings over a decade of experience in the Faculty to the position. Trained as an architect (as was Jon), Paolo brings an incisive understanding of construction delivery as developed through his research in construction innovation here in Australia (such as in the Sydney Opera House) and in Europe. **Richard Tomlinson** has joined us as Chair of Urban Planning after a career that has integrated an internationally respected consultancy in urban and development planning with academic appointments in South Africa and the United States, most recently a one year appointment at Columbia University in New York. His several books and many articles have addressed the role of planning in invigorating urban centres, in addressing significant health issues such as AIDS and as economic drivers. We are very pleased to welcome both of these outstanding academics to their new roles in our Faculty.

Atrium is an important communication with our alumni and we welcome any feedback or comments you may have. **A**

'MELBOURNE HAS
A TRADITION OF DARING
TO CARE ABOUT CULTURE'



Alumni Conversation with John Denton

DR JOHN DENTON WAS THE FEATURED SPEAKER
AT THE FINAL CONVERSATION AT MASANIS FOR 2007

I WANT TO TALK ABOUT DESIGN IN MELBOURNE; AND THE IMPORTANCE OF DESIGN'S NEED FOR A SOUL, SO IT'S NOT JUST A PROCESS. IF YOU CAN DEFINE IT, PROSCRIBE OR REGULATE IT THEN YOU HAVE JUST CREATED THE BONES OF DESIGN AND THE CRITICAL PART IS MISSING.

John Denton is a Director of Denton Corker Marshall Pty Ltd, one of the most significant and successful Australian owned international architecture and design practices with offices in Melbourne, London and Jakarta. The practice is noted for projects such as the Melbourne Museum, Anzac Hall at the Australian War Memorial Canberra, Webb Bridge Melbourne and the recently completed Civil Justice Centre in Manchester UK. John Denton is currently Director in Charge of new projects for the Walter and Eliza Hall Institute of Medical Research and the new Australian Embassy Jakarta, as well as directing a range of projects in China. Acclaimed internationally for the calibre of its architecture, the practice has been published widely including two monographs by Birkhauser Verlag, Switzerland.

A graduate in Architecture and Town Planning from Melbourne University he is a Life Fellow of the Royal Australian Institute of Architects and in 1996 received the RAIA Gold Medal. He is also a Fellow of the Planning Institute of Australia. From 2006 to 2008 John Denton was the Victorian Government Architect advising the Premier and Cabinet on achieving better architecture and urban design outcomes for Government. In 2007 he received a Doctor of Laws (honoris causa) from Monash University. He sits on the Boards of the Australian Centre for Contemporary Art, Victorian Endowment for Science, Knowledge and Innovation and Australian Print Workshop (Chairman).

Architecture commentator Elizabeth Farrelly writing in the *Sydney Morning Herald* a year or so ago was lamenting that Sydney has got it wrong. I won't go into Sydney's faults but she says 'our worst sins ... (and) the biggest difference between Melbourne and Sydney ... (is) Sydney's sheer cultural timidity ... compared with Melbourne's cultural courage'.

She continues 'It's not a lot of courage, just enough to resist, a little, the overwhelming pressure of the big city-shaping forces (the development lobby, the roads lobby, the liquor lobby, and political correctness) in order to let smaller, wilder, more interesting things happen. If beauty is as much spiritual as visual, this is the source of Melbourne's beauty, its sense of intelligent, historically aware, adventure'.

'Melbourne has a tradition of daring to care about culture'.

And, I would suggest that Melbourne is currently an acknowledged international design hot-spot – recognised for its level of activity in producing interesting design.

I think because we 'dare to care' about culture, Melbourne's are interested in the quality of their city. It was in this environment of interest, that the impetus to create the role of the Victorian Government Architect developed.

So in July 2005, Cabinet agreed to establish the Office of the Victorian Government Architect with the aim of advising on and advocating for better architecture and urban design.

Essentially there are two means of achieving this:

- Through the provision of advice to Government about architecture and urban design thus assisting Government to better understand building design and delivery, an incredibly important bit missing since the demise of the PWD and;
- Through the promoting of the value of good design both in Government and the wider community – to support the process of making great buildings and space and a sustainable environment.

In looking at these tasks some important basic questions arise:

- What is good design?
- How do we assess design and the capabilities of designers?
- How do we determine its public value?
- How do we achieve good design?

Robin Boyd an eminent Melbourne architect of 30 or 40 years ago and best known for his book 'The Australian Ugliness' tried to address the issue of what is beauty? What is good taste? He saw the need for emotion and poetry in Architecture. He predated and I think we are now through the worst of the post-modernist era - what Deyan Sudjic, the Director of the Design Museum in London calls 'the twisting of the bourgeoisie by the tail with cultural shock tactics that are now subject to the inevitability of diminishing returns'.

In his writings on architecture more than two thousand years ago, Vitruvius defined 'firmness, utility and delight' as the three cornerstones for great architecture. Throughout the millennia since then different orders, weightings and interpretations of these ingredients have been applied to discourse and the rationale surrounding the built environment. A consistent theme in these applications has been the tendency to relegate 'delight' to the bottom of the list, as an element somehow less critical. It's not!

In fact delight is essential to our health and well-being, a form of sustenance which affects how we regard and respond to our world. In this sense it is also essential to sustainability. Just because we have trouble defining and measuring all of the elements of high quality design, doesn't mean we should not support, and even demand it.

I believe government has a social responsibility to facilitate, encourage and deliver high quality built environment outcomes.

But people in Government, as elsewhere, by and large, don't really understand what design is and why it's important.

CONTINUED OVERLEAF »

'WE FIRST SHAPE OUR BUILDINGS BUT THEREAFTER THEY SHAPE US'

Notwithstanding my concerns, awareness is growing around the world of the importance of good design and the impact of environment on our individual and collective well-being.

The Official Journal of the European Communities, 2001 (EU) endorsed the following resolution on Architectural Quality in the Urban and Rural Environments:

'Architecture, the quality of buildings, the way in which they blend with surroundings, respect for the natural and urban environment, and the collective and individual cultural heritage are matters of public concern.'

Sir Stuart Lipton, former Chairman of the UK Commission for Architecture and the Built Environment said:

'Good Design is not an added extra or luxury, it is essential. There is an enduring connection between the state of our society and the state of our civic realm'. Lipton quotes Churchill who said (in 1960) 'we first shape our buildings but thereafter they shape us.'

It is important to understand that good design it is not a question of style. It is about value.

It integrates the core opportunities and constraints of structure and function, as well as budget, environmental sustainability and durability, and it transcends all of those things and offers very much more. It is the aspects of delight, beauty or even aesthetic provocation which stimulate and excite intuitively and intellectually. It is this stimulation that determines how we value a design.

And while I don't believe you can legislate for the delight part of good design, you can encourage, facilitate, value and nurture it.

So to return to thinking about Melbourne I would put forward the following ideas about the city – a little bit of theory!!

Much of the character of cities actually presents as a construct of oppositions. Architecture, for its part, is caught in a paradoxical condition between useful and art, the ideological battling the expedient, developers looking for quantity not quality. The image of the city is simultaneously endlessly attractive and repellent.

However, cities embody and visually represent our urban culture. And I would suggest that first and foremost all societies through their social and political structures seek to maintain order so as to function properly – we need some basic rules to avoid disintegration. Our cities therefore are built around and represent order. We expect our city services to work; the streets to be clean and our public transport to run more or less on time. We want to be safe and live comfortably in peace. Architecture as a primary expression of that human condition – of society, should in principle be able to represent or comment on that in some formmaking.

Melbourne grew up on a high ground alongside a small river a few kilometres upstream from the sea. It sits on a grey basalt plain whose quarries provided the main building blocks of the city – we are a grey city.

And we are a grid city. The original Hoddle grid of 160 years ago is now overlaid by a larger north south suburban grid with main avenues out of the centre.

Using the CBD grid as the starting point allows you to propose some fundamental underlying city formal rules. As an example, commerce develops to the edges of the block – an expression perhaps of developers greed or site maximisation allowed under the regulations. However in contrast, public institutions set back and reside in public open space. They are thus instantly recognised in the intuitive mapping of the city, by sitting in public open space they are obviously owned by the public. And so you can go on creating a range of formal rules that could guide our city development.

Such as important buildings on axial extensions of the Grid – the Shrine, Parliament House, the Treasury Building and the Flinders Street Station clock tower and wide landscape avenues radiating out from the city, these are other ideas.

But, I would suggest that whilst being comforted by rules or order as a cultural maintainer, in Melbourne we are also exhilarated by the unexpected, the radical, or the Ratbag and the irony, humour and excitement this provokes – the friction along the rubbing edges of formal cultural plates, a friction breaking out of our of our gridded basaltic conservatism. We can be in awe of the power of the formal but equally uplifted by the surprise of the unexpected. In our Australian psyche we 'lionise' the Ratbag.

I have always liked the term and in Melbourne we have architects to bring it to life. A key example is the work of ARM – Storey Hall and the new Recital Hall and MTC. I think this iconoclasm, the ability of the eccentric, the non-conformist to laugh at our institutions, challenge our long held beliefs, and show another way through, reinforces that if you are too conservative and not interested in change or transformation you will always just boringly accommodate. As architects we look for something more.

So, architecture becomes the three dimensional physical representation of this culture in the city. And cities grow in quality by the gradual imposition of new 'bits' plugged into the system – some formally and orderly, some sparking with vigour and tension generating discussion and debate. Stimulating projects to love or hate.

This all raises to me a consideration of RMIT versus Melbourne University. Universities must also bear responsibility for good design of the environment within which they educate.

Surely Universities should be exemplars of good design influencing those who study there, heightening their cultural insights about the way we live? It is a massive opportunity that should be grasped enthusiastically by major institutions.

And it has – there is no doubt that RMIT impelled by Professor Leon van Schaik commissioned and continue to commission a range of challenging projects by leading Melbourne architects.

To be considered for the work you had to be an alumni of RMIT – if you went to Melbourne University you were invited to do a Masters by Project – in other words document a recent project that you have done – pretty straight forward. RMIT effectively adopted most of the best Melbourne architects.

The list includes:

- Peter Corrigan
- Ashton Raggett McDougall
- Wood Marsh
- Alan Powell
- Lyons
- Peter Elliot
- John Wardle
- Sean Godsell

The list is an extensive who's who of Melbourne architects at the cutting edge of experimentation.

Has Melbourne University done this – No.

Whilst Monash, Victoria and Deakin Universities have followed suit what is Melbourne University known for?

I would suggest it is known mostly for its visible recent building programme of the overbearing destruction of Carlton south of Grattan Street to create Melbourne University Private. Commercial architecture that grossly overdevelops sites adjacent to the established heritage two storey terrace house character of the area.

It's not a good look and could have been done with much greater sensitivity. It was genuinely possible to intensify development in the area by the building of great architecture – what they got is in my opinion is a mediocre urban design outcome.

I can't help but reiterate that we have a responsibility to do better. You might not like all the RMIT Buildings, I know I don't, but they challenge you to think about architecture. Melbourne University doesn't have to follow this but as a mature senior Australian University it could be commissioning a range of elegant, exciting contemporary buildings to make us proud as the alumni's of our University. I am heartened to believe this is consistent with the current Vice Chancellors' philosophy. So let's hope for better. **A**

Institution building

PAOLO TOMBESI

IN 1972, A YEAR BEFORE THE COMPLETION OF THE SYDNEY OPERA HOUSE, MELBOURNE ARTIST ERIC THAKE PRODUCED A SMALL LINOCUT CHRISTMAS CARD—AN OPERA HOUSE IN EVERY HOME, VISIBLE IN THE COLLECTION OF MELBOURNE UNIVERSITY'S IAN POTTER MUSEUM OF ART, IN WHICH HE LIKENED AUSTRALIA'S GRANDEST BUILDING TO DINNER DISHES STACKED IN THE DRAINING RACK AT THE KITCHEN SINK.

Associate Professor Paolo Tombesi is a former Fulbright Fellow, and has a PhD in architectural practice and regional development. In 2004, he was scholar in residence at the Graduate School of Design at Harvard, where he co-taught International Practice. He is currently a research fellow at the Polytechnic of Turin. Over the last ten years, he has given over thirty public lectures, advanced seminars and keynote addresses around the world. He has taught in the USA, Italy and Spain, and has been a visiting critic in Austria,

Switzerland and Costa Rica. Since 1986, he has been contributing to the world's leading architectural and building periodicals. Between 1990 and 1996, he was the Los Angeles correspondent for the international journal *Casabella*. Since 2002, he is on the editorial boards of the Journal of Architectural Education and UME, as well as an editorial correspondent for the British Construction Management and Economics and *Il Giornale dell'Architettura*. He has consulted with the Department of Environment and Heritage of the Federal

Government, and the Royal Australian Institute of Architects. He is an Expert of international standing with the Australia Research Council and the Funding Research Agency for Technology of Quebec (FQRNT). In 2009 the Faculty of Architecture, Building and Planning appointed Associate Professor Tombesi as Chair in Construction.

To find out about Associate Professor Tombesi's Inaugural Professorial Lecture please email abp-events@unimelb.edu.au

Unlike other analogical renditions of Jørn Utzon's icon, this image reflects more than the application of poetic license or irreverent humour to otherwise controversial endeavours. Obliquely, it poses the question of what the function of unique buildings (intended as individual structures with a very specific program) is or ought to be. In other words, how should we promote, look at, and assess industrially extra-ordinary artifacts? As opportunities for unique works of art, vehicles for the production of collective identity, cultural billboards, platforms for new social landscapes, privileged laboratories for disseminable research, or any combinations of the above? The alternatives presented, of course, imply another question: What makes a unique building significant—its presence, its development process, its lessons, its effects?

Paradoxically (for an industry that is essentially project-based), disciplinary discussion seldom considers the relationship between individual buildings and the rest of the industry, even when they are developed as a result of exceptional circumstances. We may remember the relationship between Le Corbusier's

Chandigarh and Nehru's fledging concrete industry, or between California's School Construction System Development and modular prefabrication; but, in general, our focus centers on the building's designer, the project's inherent interest, and whether or not it stayed within budget, respected construction schedules, and opened on time. Very few would think of the British Museum as the place of the introduction of the modern bill of quantities, the National Art Schools in Havana as an experiment in industrial autarchy, the British House of Parliament as a critical chapter in the history of heating and ventilation systems, or the Twin Towers as one of the formal birthplaces of construction management in building.

Several reasons can be cited for this inattention. Firstly, the cultural predilection that the architectural debate has always had for 'master-' over '-piece', a predilection facilitated by the confidentiality of the contracting system, which places much technical information out of reach even to those with specific related interests. This, combined with a limited awareness of the industrial mechanics of the building sector,

generates a perception that buildings of exceptional scope are industrial one-of-a-kinds, with little or no relationship to, and thus of little consequence for, the everyday and future workings of the industry at large. Hence, they hardly warrant in-depth studies of their broader impact.

Unfortunately, this could not be farthest from the truth: particularly when developed by or for institutional subjects, idiosyncratic projects are ideally placed to function as effective innovation test beds within an industry otherwise known for its physiological resistance to radical change:

- their commissioning bodies are in a position of operational strength;
- they are often developed not only to respond to specific needs (that is, to generate appropriate 'use value') but also to institute collective values—thus becoming the object of their community's patronage;
- their representational power and ad-hoc programmatic requirements combine to counterbalance cost-saving strategies;

- the promoting agency has only relative interest in securing market advantages through innovation and should then be, at least in principle, open to its diffusion;
- they often tend to be bigger than average, and thus have lengthier development processes and a larger-than-average period within which multiple product development cycles can be started and completed.

The buildings developed within this framework, then, have the ability to act institutionally not only because of their non-residential or non-commercial functional mandate, but also in light of their promoters' decision to have specific values and paradigmatic practices physically 'instituted' through the construction of specific artifacts. Institutional buildings of this sort can thus serve a precise innovation incubation role in the industry: they help fabricate opportunities for component suppliers, verify the normative framework and define new standards, set up testing grounds for product/process modification and/or system integration, and promote cultural acceptance of materials and solutions. In doing this, they are in a

position to act (either by design or by default) as possible catalysts of change, contributing to producing, or accelerating the production of, that knowledge and those practices which, if successful, will eventually percolate through the industry.

Eric Thake's dishes, in the end, are important as a light, suggestive reminder of what the relationship between buildings, building research and the building industry can, and perhaps should be. They invite a perspective that could enhance our understanding of the reach or limitations of institution-building projects, strengthen the rationale for them, and help us discriminate between relevant and not-so-relevant examples. In fact, the distinction between innovation and invention is important here. Thake's image surmounts the concept of "invention" (the introduction of new practices) and suggests that "innovation" (the adoption of these practices beyond their point of introduction) is what most counts. In other words, for a building to be truly 'institutional', formal idiosyncrasy or technological experimentation are not enough: the building must affect the rest

of its industry, either by becoming a model for others to follow, or by dissipating, socially across the sector, the intellectual capital (and therefore part of the financial resources) invested in it.

The corollary to all this is that real institution building in construction requires a complex mix of cultural championing, technical competence, industrial foresight, and active sponsorship. If it is only by recognizing the technology-transfer patterns peculiar to the construction sector that the private and public nature of every building artifact can be put in the right perspective, it is only by taking explicit positions about the future environment we want to strive for that the relationship between individual costs and collective investments can be truly determined. As Lewis Mumford wrote at the end of *Sticks and Stones* (1924), 'our buildings can never be better or worse than the institutions that have shaped them'. **A**

To view Eric Thake's works, including "An Opera House in Every Home" visit <http://www.art-museum.unimelb.edu.au/pages/ipm/Query.php> and search for "Thake"

Viewpoint

ACCORDING TO PLAN



THE NEW CHAIR IN URBAN PLANNING IN THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING, PROFESSOR RICHARD TOMLINSON, CONSIDERS WHETHER PUBLIC SECTOR AND CITY PLANNERS WILL PLAY MORE ACTIVE AND DIVERSE ROLES IN THE FUTURE OF CITY BUILDING.

(Edited extract of orientation speech to urban planning students, March 2009).
This article was originally published in the May issue of Voice.

WHAT IS THE DIFFERENCE BETWEEN CITY BUILDING AND CITY PLANNING? CITY BUILDERS ARE, IN THE FIRST INSTANCE, PROPERTY DEVELOPERS WHO BUILD HOUSING TRACTS, SHOPPING MALLS AND OFFICES. STATE DEVELOPMENT CORPORATIONS, CITY MANAGERS AND POLITICIANS COMPETE FOR THEIR INVESTMENTS.

And generalising a bit, it is clear that city builders have delivered an unsustainable urban sprawl, with inadequate public transport leading to traffic congestion and pollution. The density or sprawl debate is not new, except that nowadays climate change and sustainability, and sometimes also equitable cities, have been accepted as central issues in urban form and in the jobs of city planners.

City planners usually play a secondary role during periods of growth. This includes strategic planning and land-use planning. For example, urban form underlies the Melbourne 2030 strategic plan by establishing urban growth boundaries, aiming to reduce the proportion of new development occurring at low-densities on Melbourne's fringe, and concentrate development within designated activity centres close to transport. This represents an attempt to rein in development on the urban periphery (that, arguably, is exacerbated by the first time home buyers grant), but at this point seems to have little effect.

Transport planning and investment can play an important role in determining where developers

see opportunities, but too frequently developers see opportunities where transport systems are lacking. Indeed, very often, but especially in a constrained fiscal environment, transport infrastructure and systems play catch-up with the developers.

The 'grunt work' of planning, as recently described at a symposium in Adelaide, is development control, comprising land-use rezoning and subdivision. In the context of the big picture of urban form and growth, land-use planning can, for many practitioners, seem rather boring; hence the expression grunt work. Indeed, when I was responsible for subdivision and rezoning applications, aside from the occasional offer of a bribe, life was rather boring. I had no idea how important land-use planning and development controls were to the creation of efficient, equitable and sustainable cities. But when well-designed, subdivision and rezoning are the building blocks of our urban environment.

(Development control creates the interesting circumstance where some planners work for government implementing controls, and others work in the private sector advising clients on how to circumvent controls.)

There has been a high turnover of urban planners into other professions, generally assumed to be caused by the unexciting nature of the grunt work in the profession. I have a different view, namely that good education for planners makes possible many alternative job opportunities, including as city builders. This is a common phenomenon and in many countries, Australia included, there is a shortage of planners, in government in particular.

In the USA, for example, planning has been rated one of the ten most desirable professions. This is due not to a shortage of planners but to increasing variety of planning specialisation roles, the diversity of issues within the planner's scope, and a sense of urgency for better city planning.

The specialisations of planning professionals have become extremely diverse, and include: waste management, transport planning, slum upgrading, strategic planning for global-city regions, regulations for the construction of green buildings, health planning, economic planning, and land-use planning. These specialisations include working in the public and private sectors and for NGOs, and moving between them.

The relationship between the public and the private sector is at present an interesting challenge for planners. We are all aware of the global economic crisis and the calls for greater regulation of, for example, the financial industry. Will we see a comparable end to unfettered enthusiasm for property developers and greater regulation intended to create more sustainable cities? At this critical time in the growth of cities, will planners similarly get to play a stronger hand? This is a question which is now a subject of debate.

In line with public disapproval of the excesses of the financial industry, it seems that there is increasing dissatisfaction with the cities that city builders are producing. Speculating, it seems quite possible that the public sector will seek to create a framework for private investment that produces more sustainable and equitable cities.

So city planning is exciting and complex work, but it should be noted that it is also urgently needed.

It is not as if climate change, or the forms of city growth, or the relationships between government planning and the city builders can be left unaddressed. **A**

Richard Tomlinson is the new Chair in Urban Planning in the Faculty of Architecture Building and Planning at the University of Melbourne. His research and publications have focused on housing and infrastructure; urban development in a context of HIV/AIDS; urban policy processes and international best practice; the effect of web-based search engines on urban policy perspectives; and mega-events and urban economic development.

His more recent co-edited books are *Development and Dreams: The Urban Legacy of the 2010 Football World Cup* (HSRC Press, 2009), *Democracy and Delivery: Urban Policy in South Africa* (HSRC Press, 2006), and *Emerging Johannesburg: Perspectives on the Postapartheid City* (Routledge, 2003). He has served as a Visiting Professor at Columbia University, a Visiting Scholar at the Massachusetts Institute of Technology, and a Guest Scholar at the Brookings Institution and at the New School University. His research awards include a Robert S McNamara Fellowship and a Fulbright Scholarship. He has also consulted to the South African government (post-apartheid), USAID, The World Bank, European development agencies, numerous NGOs and the private sector.

To find out about Professor Tomlinson's Inaugural Professorial Lecture on the 29th of July, please email abp-events@unimelb.edu.au

Unitised Building System

FENDER KATSALIDIS ARCHITECT'S: RUSSELL PLACE DEVELOPMENT

ROBERT CRAWFORD

TRADITIONAL BUILDING CONSTRUCTION TECHNIQUES ARE RESPONSIBLE FOR THE GENERATION OF SIGNIFICANT QUANTITIES OF WASTE, OF WHICH AT LEAST 40% IS DISPOSED OF IN LANDFILL (PRODUCTIVITY COMMISSION, 2006). ON-SITE CONSTRUCTION GENERATES WASTE THROUGH OFF-CUTS AND THE COMMON PRACTICE OF ORDERING SURPLUS MATERIALS. THIS WASTE REPRESENTS A SIGNIFICANT QUANTITY OF RESOURCES, IN THE RAW MATERIALS, ENERGY AND WATER REQUIRED IN THEIR MANUFACTURE.

At the end of a building's life, buildings are either demolished or refurbished and, while a small proportion of the existing materials may be recovered for use in new buildings, most of the materials are considered waste and sent to landfill. Nationally, the waste generated from the combined building construction and demolition processes accounts for approximately 42% of all waste that is sent to landfill (Productivity Commission, 2006). This represents at least six million tonnes of material per annum.

Reductions of at least 52% in construction waste are possible by prefabricating building components off-site in a controlled environment, where wastage can be more easily monitored and avoided (Jaillon et al., 2009). The ability to be able to re-use building components at the end of a building's life can also have major environmental benefits particularly due to the avoidance of waste being disposed of in landfill and the reduced demand for virgin materials.

Fender Katsalidis Architect's (FKA) Founding Director, Nonda Katsalidis, saw the potential for adopting prefabricated construction on large building projects, such as the residential building project currently being constructed in Russell Place, Melbourne. Nonda, a Faculty of

Architecture, Building and Planning Alumni, was concerned with the general inability for traditional building components to be dismantled and re-used, which he saw as having potential for alleviating significant quantities of building demolition waste being sent to landfill. FKA have responded to these issues by designing a prefabricated, re-usable building system known as the Unitised Building (UB) System* that is being used for the first time in the Russell Place development.

The UB System utilises a steel framed structure that consists of steel wall, floor and roof panels attached to steel columns. The UB System is effectively a rectangular shaped (4.7m wide by 10.2m long), three-dimensional building block that is flexible enough to be used across a range of building types. Each module is produced off-site, where the steel frame is assembled and internal and external linings, fixtures and fittings and services are installed. The almost finished modules are then transported to site where they are lifted into position and fixed to one another. Finishing touches are then made, including the connection of services.

The design of the UB System has been, and continues to be, informed by detailed research, particularly in the area of

structural and environmental performance. As for all building construction, the safety and structural integrity of the UB System is extremely important. FKA are working closely with Engineers, Robert Bird Group and researchers in the Faculty of Engineering at The University of Melbourne to develop a connection system that allows for easy assembly and disassembly of the structural framing of the UB System, whilst maintaining its ability to withstand the typical forces exerted on the building structure.

Due to the standardised construction elements and carefully controlled and monitored off-site construction process, material use is much more efficient, minimising waste and leading to considerable time and cost savings. Reduced on-site construction time can also help to cut the costs of a building project and minimise disruption to people in the vicinity of the construction site.

While there is considerable potential for this system to contribute to significant reductions in waste from building construction and demolition, there are also other environmental benefits from the use of this system when compared to some alternative and more conventional construction techniques. Some of the

Figure 1 Russell Place Development, Melbourne, utilising the UB System

Figure 2 The UB System*



environmental benefits of the UB system are currently being analysed by researchers in the Faculty of Architecture, Building and Planning, continuing Nonda's long and close association with the Faculty.

The energy required for the material manufacturing and construction processes, termed embodied energy, can account for up to 50% of the total energy use over the life of a building. One of the goals of this UB System is to minimise the life cycle energy and associated greenhouse gas emissions of construction, of which the embodied impacts are an important and significant component. Extending the physical life of the structural steel components of the UB System through their flexibility and re-usability, the potential exists for considerable savings in embodied energy to be made.

Not only does the prefabrication process reduce construction waste, energy and emissions, one of the greatest advantages of the innovative design of the UB System is the ability for it to be easily dismantled at the end of the building's life and re-used elsewhere. This means that less material is disposed of in landfill as demolition waste and material value and life are able to be

optimised. Preliminary research has shown that assuming even as little as 25% of the materials in the UB System are re-used after its initial use, this represents a considerable net saving of 173 kg (87 m3) of greenhouse emissions per square metre of floor area, compared to using virgin materials.

In a world where the need to take a more sustainable and less resource intensive and wasteful approach to human activity is becoming more and more pronounced, the UB System has the potential to have a significant impact on reducing waste generation, energy consumption, greenhouse gas emissions and the depletion of natural resources associated with buildings, the source of some of our greatest environmental impacts. **A**

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*patent pending.

Nonda Katsalidis (BArch 1978) is a founding director of FKA and has contributed to some of the finest buildings in Australia, whilst maintaining a unique commitment to the integration of art into architecture. His work is renowned nationally for its high level of enquiry and design sophistication and has been the subject of many design articles. Recognised by the AIA as worthy of numerous awards and distinctions, including the most prestigious Victorian Architecture Medal, Nonda represents the contemporary face of Australian architecture.

Dr Robert Crawford is a Future Generation Fellow in the Faculty of Architecture, Building and Planning. His research is focused on the assessment of the environmental impacts of the built environment with a particular emphasis on embodied energy and water. This research also involves improving building environmental performance information to assist architects and building designers in the environmentally appropriate selection of materials and building components. He is also involved in developing and improving existing life cycle assessment methodologies based on the use of a comprehensive and innovative environmental assessment model. He has also acted as a researcher, consultant and adviser to several State government departments, research, industry and professional organisations

A Healthy Heritage

CAMERON LOGAN

BETWEEN THE 1930S AND THE 1950S IN AUSTRALIA A SERIES OF NEW HOSPITAL BUILDINGS WERE VIEWED AS BEACONS OF THE MODERN WORLD.

Nursing station, St. George's Hospital, Kew, Leighton Irwin & Co. (1938)
Photograph: Commercial Photographic Company, c.1947, held by Irwin Alsop Group

Cameron Logan is a research fellow in the Faculty of Architecture, Building and Planning. He is part of an ARC funded research project that is exploring the history of the modern hospital, 1925-1960.

The Royal Melbourne Hospital (1938-1942), by Stephenson & Turner, and Mildura Base Hospital (1933) and Prince Henry's (1939) in Melbourne by Leighton Irwin & Co. were just a few of the hospitals that embodied the great possibilities of advanced social organisation and scientific medicine in the period. Among the most overtly modernist buildings of their day they were monumental exemplars of contemporary design, widely published and discussed in both the architectural press and metropolitan newspapers.

At the beginning of the twenty-first century, however, it has become increasingly obvious that many twentieth century hospitals are undergoing a difficult transition: once powerful symbols of the future many are now unloved representatives of the past. This perception is the very opposite of what the leaders of these institutions want and, as such, the motivation for regeneration and change is strong. Within the immediate environs of the University of Melbourne, the Dental Hospital, Royal Women's Hospital and the Royal Children's Hospital are each undergoing redevelopment or have recently completed new facilities. They leave a series of unwanted mid-twentieth century buildings behind them. While none of the abandoned hospital buildings are the best representatives of their period in terms of architectural quality, the trend towards redevelopment is strong and the implications for mid-twentieth century hospital buildings more broadly seems pretty clear. Most are destined for abandonment and demolition.

If anecdotal feedback is anything to go by, people who work at these hospitals would be happy to swing the wrecking ball themselves. Yet according to a range of criteria, many of the hospital buildings that will be abandoned or demolished to make way for new facilities are historically significant and worthy of protection as heritage places: they are significant sites of memory and social meaning as places intimately associated with birth, illness and death; they are symbols of progress in science and technology; they are representative of the expanding activity of government and medicine in the management of populations in the twentieth century; and, not least, they are landmarks of the modern movement in architecture in Australia.

At a recent workshop (November 2008) on the subject of hospitals and heritage, hosted by the Faculty of Architecture, Building and Planning, heritage conservation

practitioners, architects and hospital asset managers exhibited an eagerness to better understand the historical significance of modern hospital buildings and sites and better document extant examples. But there are major physical and economic obstacles to effectively preserving hospital buildings, obstacles that are multiplied when viewed from the perspective of the whole ensemble or hospital campus.

The problem, from the viewpoint of the institutions, is how to extract or recover some value from these assets. Refitting the buildings and continuing to use them as acute hospitals is usually seen as impractical and uneconomical. As leading heritage consultant and architect **Peter Lovell** (Bldg 1977) has argued, the very qualities that distinguish these buildings as key early examples of the modernist approach to design is what makes them inappropriate for adaptation. Low ceiling heights, specialised servicing, smaller wards and thin floor plates distinguished these buildings from their nineteenth and early twentieth century predecessors. However, rapidly changing medical practice means that today's specialised requirements are vastly different from those of fifty, sixty, or seventy years ago. For example, surgical theatres in the mid-twentieth century block hospitals were always situated at or near the top of the building, whereas today they are located close to the ground. Contemporary hospital organisation is at odds with twentieth century hospital design.

Developers and potential tenants for adaptive use projects are more inclined to take an interest in the spaces available in earlier, less specialised hospital buildings. The redevelopment options, therefore, for surviving hospital buildings such as the heritage-listed Freemason's (1936), East Melbourne, are quite narrow, and the likelihood of meaningful retention of interior spaces is highly unlikely in the longer term. As with many twentieth century buildings the difficulties of preservation are compounded by a preponderance of hazardous materials.

Yet there are instances where creative planning, enlightened heritage conservation practice and good design have provided new life for aging modern hospital buildings. At the former St. Margaret's Hospital site in Surry Hills, Sydney, two historically

significant buildings designed in the office of the NSW State Government Architect - a large ward block, by Harry Rembert and Cobden Parkes, designed prior to but completed after World War II, and a structurally elegant lightweight chapel from the early 1960s designed by Ken Woolley - have both been incorporated into a new residential development designed by SJB. Also in Sydney Prince Henry's, Little Bay, has become a major conservation project. A series of ward buildings and nurses quarters designed and built from the late nineteenth century through to the mid-twentieth have been adaptively used in a large-scale residential development project overseen by the N.S.W. State Government developer Landcom. But while successful projects in terms of heritage, planning and new design, they are the exceptions that prove the rule. Financial considerations make successful adaptation in projects such as this very difficult. **Adam Haddow** (BPD (Arch) 1995, BArch (Hons) 1998) of SJB has remarked that even the high priced apartments in the large heritage building at St. Margaret's did not cover costs and had to be subsidised by the sale of other apartments in the project. The same is true of the Prince Henry's Project. As a consequence, if a building is to be preserved a high level of commitment is needed at the point when hospitals want to dispose of them.

As the architectural landmarks of the modern movement begin to disappear they disclose their historical specificity. It is in this moment that they appear as valued historic places, built to meet certain needs and embodying particular design ideas. At present there is an awakening interest in the conservation of modern buildings. But even with vigilant advocates in organisations such as DOCOMOMO, preserving the heritage of twentieth century design is certain to face difficulties. To meet these challenges demands creative consideration not only of what is significant and why, but of cherished heritage conservation concepts and procedures. Such procedures are themselves historical artefacts, designed to address particular problems. As such they carry with them assumptions and residues of the period in which they were devised. While the guiding principles of a document such as the Burra Charter have been durable and remarkably useful, they may not be adequate to the task of preserving many significant twentieth century buildings. **A**

DEAN'S LECTURE SERIES:

Recent Lectures



17.03.09

Sheela Patel

Today as we are about to complete the first decade of the 21st century, we find that the promises made by most of our leaders through the Millennium Development Goals stand to be postponed, glossed over or just forgotten.

The process of globalisation which was to answer all problems through its imageries of freed financial markets providing governance, wealth and the end to poverty are crashing before our eyes. Cities and towns in the global south face challenges of managing immigration, whilst growth of populations through internal growth and migration strain and break down its infrastructure. Since most of the growth in cities is anticipated to be the poor seeking better livelihoods, urban poverty is exacerbated by long standing avoidance by cities and governments to address the issue.

Now the debate on climate change further anticipates two further crisis for cities, in which the city itself facing disasters, will find its poor and vulnerable facing the brunt of the disaster, coupled with the potential in migration of those within that region and from other nations coming into cities and climate change refugees.

- Can these realities be acknowledged and reconciled?
- Is there a potential to turn this crisis into a strategy for positive change?
- Do the urban poor, the migrants, the environmental refugees have a role to play?
- Will the academia finally begin to develop theories of change to address these challenges?
- And finally, will the elite in cities and the politicians join this debate and explorations?

My views come from those who deal with this process from below. The communities of the urban poor, whose circumstances of poverty produce survival strategies in urban situations where they have remained invisible for decades.



28.04.09

Winston Shu

Integrated Design – a Holistic Approach and a Business Model

In today's advancement in building engineering and technology, the creation of architecture is no longer the plaything reserved only for the architect. Projects such as the CCTV and the Bird's Nest Stadium in Beijing are prime examples that fantastic architectural forms are made possible only when advanced engineering principles are considered as an integral part of their conceptualisation process.

In a multi-disciplinary world of professional practice, architects have to possess a broad spectrum of design skills and engineering knowledge to practice their craft, from conceptual ideas to realities. In a commercial world such skills are absolutely essential, especially when a project demands an alternative or mode-breaking solution to become feasible. By adopting an integrated approach at concept stage the architect has a better chance in bringing life to such a project, because specialists that architects often rely upon to engineer the design are usually engaged only when the project has the go ahead, usually after the concept has been signed off by the client.

This integrated approach to taking design from concept to construction runs through most of our projects. Our objective in adopting this approach is not about the creation of exciting forms, but the enhancement of performance of the building as habitats in meeting the client's specific functional requirements. This lecture illustrated the need that architects must work, not in isolation, but to embrace many aspects of engineering and technologies that can turn complex, otherwise banal building types into projects that are innovative, user-friendly, and more importantly the difference they make in the client's perception of values.

Upcoming Lectures



04.08.09

Carme Pinós

Studio Carme Pinós, Barcelona

Carme Pinos (pictured) is an acknowledged leader in the landscape architecture, architecture and urban design disciplines. Her projects have included Igualada Cemetery Park, the Archery Range Buildings for the 1992 Olympic Games and the La Llauna School in Badalona. The work of Pinós-Miralles received awards on several occasions, counting the FAD prize for the La Llauna School and the Igualada Cemetery Park, as well as the City of Barcelona Prize for the Archery Range Buildings for the 1992 Olympic Games.

In 1991 she set up her own studio and transferred the supervision and construction of several projects initiated in her previous office, including the Community Centre and Auditorium in Hostalets de Balanya, La Mina Community Centre and the Boarding School in Morella.

Exhibitions of her designs and projects have been displayed throughout the world including the Venice Architecture Biennale and the MOMA. She is widely published throughout the world in magazines and books.



08.09.09

Vladimir Djurovic

Vladimir Djurovic Landscape Architecture, Broumana, Lebanon

Landscapes of Living

Curating the indigenous with the contemporary, whilst creating landscapes from which forms emerge in synergic action with a poetic functionalism. The fluency of architectural composition and the refined simplicity of spaces provide a unique encounter between the language of the natural world and the senses.

Guided by a philosophy of the esoteric but pragmatic, luxurious but minimal, Vladimir Djurovic Landscape Architecture is committed to drawing out the uniqueness of an environment with simplicity of gesture that gives nature the stage. Striving to come up with environments where parts blend into a harmonious whole, and time hopefully dissolves into the present, becomes the main aim of all of their interventions.

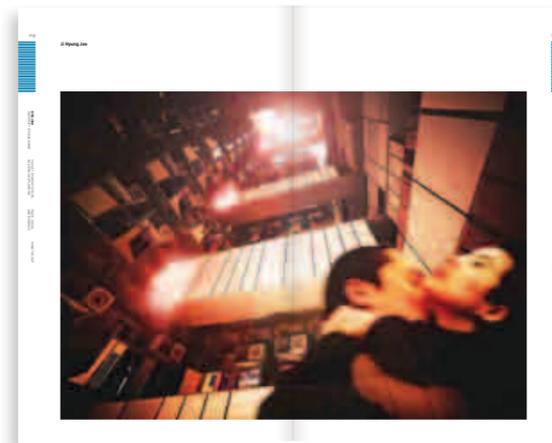
Vladimir Djurovic provides an accessible introduction to this new approach to landscape architecture in which the audience will be taken through a selection of their projects, describing along the way the spatial composition of forms, choreography of light and the judicious framing and dissembling of scenery beyond the site.

Winner of Martyrs Square competition, Beirut, Freedom Park Competition, Pretoria, Aga Khan Museum and Ismaili Centre, Toronto, and winner of American Society of Landscape Architecture Award, International Design Award, Aga Khan Award for Architecture. **A**

EYES 2008

A COLLECTION OF PROJECTS FROM THE FACULTY OF ARCHITECTURE BUILDING & PLANNING OF THE UNIVERSITY OF MELBOURNE.

THIS EDITION OF EYES IS THE FOURTEENTH IN THE SERIES AND THE SECOND IN ITS NEW FORMAT. ESTABLISHED IN 1995, THE ANNUAL PUBLICATION IS AN OPPORTUNITY TO GATHER TOGETHER WORKS REPRESENTATIVE OF THE YEAR IN THE FACULTY OF ARCHITECTURE BUILDING AND PLANNING, HENCE THE NAME OF THE PUBLICATION: EVERYONE'S YEAR END SHOW.



Over these years the Faculty has developed its capacities and foci, reflecting the changing needs of our communities and students. Naturally, this change will continue - so the value of such an annual encapsulation of achievements and production is therefore of enormous value and considerable importance. In those years we have grown from a student body of 985 to over 2200 people and a staff of over 130. The professions and discipline areas into which we graduate students have changed; the practice of architecture or urban planning, for example, is not what it was years ago when the first issue was published.

What has not changed in these years is the complexity and richness of the work produced. The fields in which we learn and research continue to be tremendously varied, ranging from conceptual explorations to data intense analysis or closely argued writings. In this issue we are very pleased to present work from across the Faculty and include work by students and staff from each of the discipline areas of Architecture, Landscape Architecture, Property & Construction and Urban Planning.

Reflecting our changing interests, we have organised the work loosely around seven themes reflecting the intellectual foci of the faculty: Contexts and Interventions; Place: Social and Economic; Design Protocols and Processes; Settings, Systems and Services; Production and Knowledge and Professions; and History, Theory and Criticism.

Highlighting the nature of academic and professional engagement, there is work by individuals and work from teams, including those consisting of local and international collaborators.

Within each of these sections the work illustrates the richness in breadth and depth undertaken by staff and students, including studios, field work and workshops, presented by means of drawings, photographs and essays.

While this compilation contains a selection of work, it is a portrait of the Faculty and represents the efforts of many. Congratulations to all who exhibited, presented, taught and contributed. **A**

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AUSTRALIAN INSTITUTE OF ARCHITECTS /

Combined University Schools of Architecture Graduate Prize Exhibition

MONDAY 23 MARCH

Deakin University / McGlashan Everist prize

Shortlisted Students:
Lachlan Troup
Natalia Guaraldo

Winner: Peter McIntyre

RMIT University / Bligh Voller Nield prize

Shortlisted Students:
Ilana Friedman
Vanja Joffer
Augustine Savage
Catherine Ranger

Winner: Sam Perversi-Brooks

University of Melbourne / Bates Smart prize

Shortlisted Students:
Cliff Chang
Matt Choot
Helen Chen

Winner: Fiona Lew

This was a unique opportunity to view the work of Victoria's most outstanding architecture graduates of 2008 and celebrate the ongoing development and high standards of architectural education.

The Institute Graduate Program provides encouragement and support for architecture graduates as they embark on their professional careers.

The aim of the prize was to:

- Encourage a better understanding of becoming an architect
- Promote the profession's support for graduates
- Promote registration with professional bodies
- Involve practices in the training and professional growth of graduates

- Support the transition from education to the profession.

This prize is awarded to a graduating student in every architecture school in Australia and will be awarded jointly by the Institute and the co-sponsor practice. A



Main image on left page: Part of University of Melbourne Finalist, Matt Choots project:

Top image right page: University of Melbourne Winner Fiona Chens project, on portable school kitchen classrooms

Bottom images:

Top left: Dean of the Faculty Tom Kvan in discussion with Roger Poole and Eugene Cheah from Bates Smart

Bottom, second from the left: AIA Victoria President, Karl Fender with University of Melbourne Winner Fiona Lew and Eugene Cheah and Roger Poole from Bates Smart

Bottom right: AIA Victoria President, Karl Fender



From the Faculty

CONGRATULATIONS

Chris Heywood's paper *'The Sustainable Competitive Advantage Model for Corporate Real Estate'* was chosen as a Highly Commended Award Winner at the Literati Network Awards for Excellence 2009.

John Stone (GAMUT) won the Urban Policy and Research Brian McLoughlin Award 2008 for his paper *'Contrasts in Reform: How the Cain and Burke years shaped public transport in Melbourne and Perth'*.

Ajibade Aibinu whose appointment as Lecturer was confirmed at the first meeting of the Faculty's Confirmation and Promotions Panel for 2009.

The 2009 Rising Star Scholarship recipient is **William Wong**, a third year undergraduate. This scholarship is offered by the Women's Planning Network and Hansen Partnerships, and awards the best essay on gender and planning issues by university students in Victoria. William's essay, on *'Designing Urban Space: 'Queer Theory' and Identity Politics'*, was judged by a panel which included **Carolyn Whitzman**.

Former staff and alumni who were recently awarded 2008 PIA Fellowships. **Nigel Flannigan** was awarded a Life Fellowship and **Craig Czarny** and **Edward Zagami** were named as Fellows.

Students in the subject Advanced Landscape Technology, coordinated by **Sidh Sintusingha**, have taken out both 1st and 2nd prizes in the Students Competition category of Growing Up: The Blueprint to Green-Roof Melbourne design competition organised by the Committee for Melbourne's Future Focus Group. They are **Mathilde Vasnier** and **Lara Wescott** winning first prize and **Yu MingYu** and **Jie Hui Chen** (collaborating with engineering students Jian Yang and Yanqing Ruan) winning second prize. In the Professional Competition category, alumna **Ruth Czernak** of Botanical Traditions who tutors for landscape architecture also won 3rd prize. The judging panel for the competition was chaired by Geoffrey London, the Victorian Government Architect.

EXHIBITIONS, LECTURES AND EXPEDITIONS

Margaret Grose was interviewed by ABC Radio South East whilst in NSW during the field trip for the Masters subject Constructed Ecologies. The group went to Kosciuszko National Park and met with Craig Ingram, MP for Gippsland East to discuss ecological and governance issues of the Snowy River.

Jules Moloney presented a paper at 'Critical Digital' conference at Harvard Graduate School of Design.

Professorial Fellow **Allan Rodger** will be giving a public lecture in Shanghai on the theme *'Financial Crisis, Environment and Architecture'*.

Miles Lewis was invited by the Länsstyrelsen Gävleborg (Gävleborg County Administrative Board) in Sweden deliver a paper on *'Swedish Rural Building Traditions and Industrial Technology.'* Whilst there Miles was interviewed by Swedish TV and attended an expert meeting where the World Heritage nomination of buildings in Hälsingland was discussed.

Hemanta Doloi was invited by the Chartered Institute of Building (CIOB) Australasia to give an evening seminar on *'PPP & Life Cycle Project Management'* in Perth .

BOOKS

Carolyn Whitzman and **Janet McGaw** were guest speakers at the City of Port Philip International Women's Day event *'Women and Urban Planning – A Gender Issue'*.

Alex Selenitsch and **Janet McGaw** joined the AIA Awards panels this year. Janet chaired the Urban Design category and Alex joined the panel for the Colorbond Steel Award.

Carolyn Whitzman, **David Nichols**, and research assistant **Jana Perkovic** have completed a project for the Women's Planning Network entitled *'From Accidental Planner to Agent Provocateur: 100 years of Women in Planning in Victoria'*.

Jeff Turnbull prepared and presented a tour of Newman College for HRH Prince Richard, Duke of Gloucester. The Duke was accompanied by Karl Fender, Victorian Chapter President of the Australian Institute of Architects (AIA).

Lindy Joubert was keynote speaker for *'Children in Scotland - PictureThis'* in December in Edinburgh and is a panellist and speaker at the World Summit Future Capitals.

Hao Wu's new book *'Emerging Commercial Property Cycle: China's Property markets in the Economic Transition'* has just been published by VDM Verlag, who note that 'Hao Wu has done an excellent job in enhancing our understanding of this important property market from an institutional economics perspective.'

'Eco-urbanity: towards well-mannered built environments' edited by **Darko Radovic** has just been published by Routledge, and features chapters by Darko, **Rob Adams**, **Jianfei Zhu**, **Sidh Sintusingha** and others.

Carolyn Whitzman's new book *Suburb, Slum, Urban Village: The Transformations of Toronto's Parkdale Neighbourhood* has just been published by University of British Columbia Press. Carolyn's book examines the relationship between image and reality for the city neighbourhood of Parkdale in Toronto. In it she tracks Parkdale's story across three eras: its early decades as a politically independent suburb of the industrial city; its half-century of ostensible decline toward becoming a slum; and a post-industrial period of transformation into a revitalised urban village.

FUNDING/ GRANT SUCCESS

Anoma Pieris was awarded a Graham Foundation Research Grant of US\$5000 for her project Avian Geographies: Understanding Ethno-Nationalism in Medieval Lanka.

David O'Brien and **Iftekhar Ahmed** have won a research grant from Raphael Vinoly Architects, New York to conduct research on the appropriateness and subsequent transformation to post-tsunami housing in Aceh, Indonesia. Theirs was one of only five awards given to a field of over 180 applicants.

Anna Hurlimann, **Jenny Robins** and **Alan March** were awarded \$30k from the University's Learning and Teaching Initiatives fund for their project *'Development of a Model Framework for Curriculum Reinivgoration at the Program Level.'* **A**



Atrium

10 | 2009

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