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## BE | X-Section Real Needs | Imagined Solutions

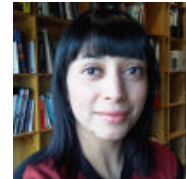
Posted on November 6, 2012 by Anuradha

As the curator of BE | X-Section Real Needs | Imagined Solutions, the UNSW Built Environment's Exhibition for the Sydney Architecture Festival, it was interesting to showcase student projects from a range of Built Environment discipline degree programs that demonstrate shared awareness of social responsibility, collaboration, innovation, and most importantly an interdisciplinary knowledge base. These qualities, orientations, and attitudes contribute to the making of the UNSW Built Environment design students as intrepid graduates of global citizenship who understand and engage with the complexities of working with others in seeking creative solutions to real needs and issues identified by communities.

### Real World

*BEOutThere!* electives capture the Interdisciplinary Service Learning in the Faculty of Built Environment, as they are carried out in collaboration with community partners with the expressed aim of exposing students to challenging social issues and considerations. In 2011 and 2012, key projects included: North Penrith Plaza – Designing a Digitally Enabled Public Domain; Northcott Project; Schools Project (Crown Street Public School, Ungarie Central School, and Tullibigeal Central School). The outcome and merit of these electives is the discernible and compelling nature of the interactions and the engagement evidenced in student reflections. Likewise, the significance of real world, industry-linked projects also informs *Integrated Low Carbon Living Project*. Delivered as a team based collaborative project between students from BE and Faculty of Engineering students, the studio presents the opportunity to design the Material Science and Engineering Building, UNSW with attention to low energy, passive design strategies design with zero net-energy and zero net-water consumption as the goal.

### Welcome



Dr Anuradha Chatterjee, a Sydney based academic, and writer/critic, has a degree in Architecture (Delhi), Masters of Architecture (History and Theory) and a PhD in Built Environment from Faculty of the Built Environment, University of New South Wales. Anu has taught in University of New South Wales, University of Tasmania, University of Technology Sydney and University of South Australia, where she has contributed to theory courses and design studios at BArch and MArch Levels. Some of her key research interests include theoretical and cultural history of vision, architectural surface, and its design implications; emergent practices in Australia and Asia; and dress, body, textiles, and architecture. Anu is also a founding editor of *The Eighth Lamp: Ruskin Studies Today* (refereed online journal) and the Associate Editor of *The Oscholars*, a group of journals published by Rivendale Press, UK. She is the winner of 2008 David Saunders Founders Grant (SAHANZ) for completed project titled: *Touching the Surface, Looking for Substance – The Role of the Surface in Australian Architecture from 1993-2008*. See following websites for details on publications. [LinkedIn](#); [Academia.edu](#); [Ruskin Studies Today](#)

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## Social Inclusion

Student works in the *Socially Responsible Packaging* demonstrate a range of approaches to packaging – the liminal and the most intimate threshold between the user and the product. The projects address contemporary issues of safety, convenience, and access by synthesizing aesthetics, functionality, and ethical response. *Inclusive Architecture* progresses a similar argument that inclusive design (also known as universal design, design for all, user-centred design, human-centred design) “is no longer a niche or unimportant endeavour”. Student projects which suggest inclusive redesigns of key twentieth century buildings demonstrate that architectural merit is not irreconcilable with these goals.



Sydney CBD, Local Government and Shires Associations Photo Database Project

## Urban Orientations

*The Intersection: Redevelopment of the SEU School of Architecture Building and its Landscape* brings together students from three programmes (architecture, interior, and landscape) to make sense of the tectonic, landscape and interior conditions of the Southeast University and the School of Architecture as a cultural and historical phenomenon, to inform redevelopment proposals. In contrast, it is the post traumatic urbanist lens that informs the *Landscape Urbanism for the Shattered Garden City*:

*Christchurch.* The fractures caused by natural disasters insert not only irreconcilable ruptures but also the opportunity for the new. Fittingly then, the students explore possibilities for city's open space system and for vitalizing that with the proposals for an urban arena with sport or performance facility, facilities for both having been extensively damaged across the city. Interior projects in the City of Sydney need to maintain an orientation to urbanism. *Taylor Square Bicycle Hub* is one such project, and the student projects demonstrate unique and meaningful approaches that seek translations of the figure of the bicycle as 1) a mechanical assemblage and meticulous orchestration of parts; 2) bicycle as generative of movement systems, motion, travelling, and energy; and 3) bicycling as a social sport that not only activates the urban area but also highlights the uniqueness of the site.



Dust rising from collapsed buildings immediately after the earthquake

Generated by students in undergraduate and postgraduate programmes, the exhibition demonstrates shared commitment, knowledge systems, and capabilities. BE | X-Section reveals that unlike the technological, formal ingenuity and production orientation enabled and rewarded in many architecture and design schools across the globe, socially responsive design and architecture in its attention to authenticity emerges out of vital creative engagements between built environment designers and many people – it emphasizes intent over form, process over outcome, shared knowledge over individualistic expertise and action over representation.

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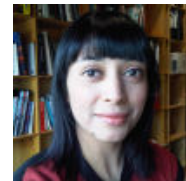
## Building Sites: Weiss/Manfredi's Utzon Lecture at UNSW

Posted on August 28, 2012 by Anuradha

Weiss/Manfredi (led by Marion Weiss and Michael Manfredi) – a New York City based multidisciplinary design practice known for their integration of architecture, art, infrastructure, and landscape design – delivered the Utzon Lecture Series Talk, *Inhabiting Topography*. Weiss/Manfredi has been awarded North America's 'Emerging Voices' by the Architectural League of New York and the New York City AIA Gold Medal of Honor. Opening the talk by acknowledging the debt to Romaldo Giurgola's scheme for Canberra (gained through Manfredi's experience at Mitchell/Girugola in NY), they introduced the key idea underpinning their work: "Sites are not given but made", topographies are invented to foster public life; and that there is no such thing as the ideal site. The creation of the public realm then goes hand in hand with thinking of systems of drainage and flood patterns or highways and railways, thus giving rise to their approach – infrastructural topography.



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Building Livable Cities: Ideas Symposium

Marion Weiss and Michael Manfredi, Photo: Shuli Sadé Studio

Through the presentation of ten projects – Women's Memorial and Education Centre, Museum of the Earth, Smith College Campus Center, International Retreat, Barnard College Diana Center, Hunters Point South Waterfront Park, Taekwondo Park, Brooklyn Botanic Garden Visitor Center, Sylvan Grove, Seattle Art Museum: Olympic Sculpture Park – Weiss and Manfredi presented the following approaches to crafting the public realm: Building as landscape and hence consisting of floor plates that slip in and out, over and under, to engage the peripheral vision of occupants; Juxtaposition of interior, exterior spaces, and in between spaces; Façade design that registers on the exterior surface the changing quality of light during the day as well as deflects, transforms, and draws into the interior the light through glass walls, vertical mullions, shaded walkways and skylights; Introduction of a theatrical quality of seeing and being seen as the essence of occupying the landscape of urban life; and Sustainable strategies for combining aesthetic form of the ground and roof cover with its ethical performance by introducing water harvesting and solar panels.

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Marion Weiss and Michael Manfredi, Utzon Lecture Series: Inhabiting Topography 22 August 2012, University of New South Wales, Photo: Faculty of Built Environment, UNSW

Weiss and Manfredi close the talk by discussing the Seattle Art Museum, which was a complex and dynamic re-crafting of three disconnected sites (industrial site at the water's edge) through a process of folding back and forth down to the waterfront. The journey through the landscape stitches the fragmented sites together to provide the experience of sculptural art. What comes through very clearly in the presentation of their body of work is the blurring of disciplinary boundaries. Their work is committed to simultaneous agendas of ecology, infrastructure planning, urban design, landscape, architecture, and interior. It is not a box ticking exercise, as all these commitments are filtered through community, identity, and local history, which gives the projects their civic orientation. The experiential dimension of their projects, notes Manfredi, is underpinned by a cinematic quality. This highlights not only the element of surprise and discovery, but also the dynamic, layered, and grafted quality of urban experience. Composed entirely a monochrome palette and forms that hark back to High Modernism, Weiss/Manfredi's projects are perhaps deliberately low on visual delight, as they provide the backdrop as well as the terrain for the performance of civic life, which is what animates their architecture.



Marion Weiss and Michael Manfredi, Utzon Lecture Series: Inhabiting Topography 22 August 2012, University of New South Wales, Photo: Faculty of Built Environment, UNSW

Weiss and Manfredi's brief but meaningful contribution in Sydney and UNSW is well timed because Sydney (as well as design studios in the city's various Universities) are engaged with challenges and approaches pertaining to the crafting of public realms, the urgency of which is observable in the development of Central Park, now under construction ([www.centralparksydney.com](http://www.centralparksydney.com)); launch of the Green Square Library & Plaza Design Competition ([www.greensquarelibrary.com.au](http://www.greensquarelibrary.com.au)); Design Parramatta, a collaborative project between Parramatta City Council and the NSW Government Architects Office ([www.designparramatta.com.au](http://www.designparramatta.com.au)); and more recently, Super Sydney that taps into people's vision of Sydney from the city's 41 council areas ([www.supersydney.org](http://www.supersydney.org)).

*Weiss/Manfredi's works are published in Marion Weiss and Michael Manfredi, Weiss/Manfredi: Surface/subsurface (New York: Princeton Architectural Press, 2008); Marion Weiss and Michael Manfredi, Site specific: The work of Weiss/Manfredi Architects (New York: Princeton Architectural Press, 2000).*

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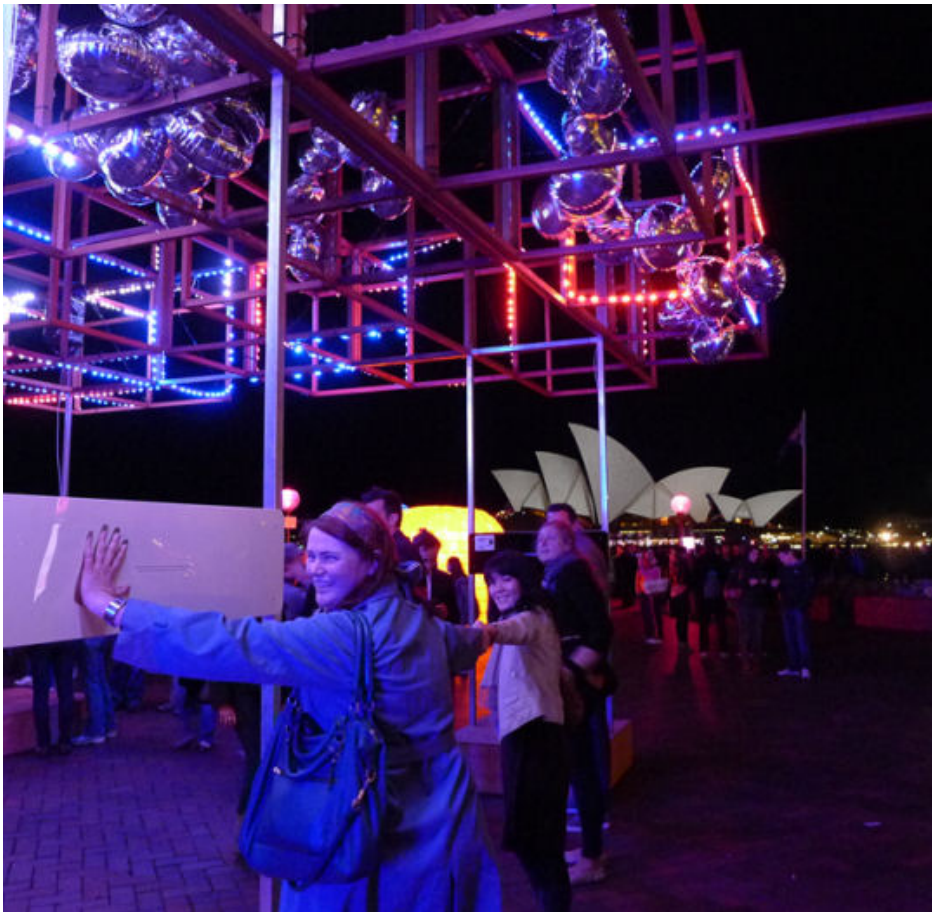
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## Communities in/of the Cloud

Posted on June 25, 2012 by Anuradha

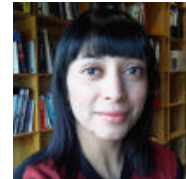


Cloudscape at Night, Sydney Harbour, Vivid Sydney Festival 2012, Photo: Woods Bagot

Cloudscape – an interactive light architecture installation – was a key feature in the Vivid Sydney Festival 2012 (25 May-11 June). Designed as a destination, a beacon, and a place to meet, the installation was a collaborative effort between Nicolas Thioulouse and Kim Nguyen Ngoc of Woods Bagot, and Michael Day, Frank Maguire, Victoria Bolton, Kristine Deray, with Woods Bagot, sponsored by Built, One Steel, Traxon e-cue, Inlite, Elan Construct, Enstruct, UTS.

Situated at the Sydney Harbour, the installation is a grid covered with hundreds of inflatable silver mylar balloons. The designers explain that during the day, the balloons move with the wind and reflect the weather, transformed at night into an illuminated horizon and canopy. A pro bono installation (at the cost of 30, 000 dollars, not including lights), Cloudscapes was a gift from Woods Bagot and the sponsors, intended to provoke curiosity and interaction amongst the visitors.

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Cloudscape, Sydney Harbour, Vivid Sydney Festival 2012, Photo: Woods Bagot, 2012

Cloudscape is an interesting term as it means that people 'act' as clouds 'casting' their shadows onto and over the silver balloons that constitute the light installation. They do so through interacting with the installation and with each other. A visitor's testimonial captures the experience: "The best moment was when we saw people holding hands and forming a small chain under the installation to activate the lights. Then they were moving into a bigger and longer chain, about 30 people, kids and adults, it was a fantastic moment. Strangers holding hands and watching the clouds and the lights. A real moment of collective art."

The main thing was that it got strangers to interact with each other and hold hands for the briefest time. Cloudscape builds upon Alf (Artificial Light Form) – light installation for Vivid Sydney 2011, designed by Kim Nguyen Ngoc, Victoria Bolton, Catherine Kuok, and Guy Hanson of Woodhead architects, along with Steven Brims of Umow Lai, Osram, Waterman, Philips Dynalite and Powersense. Alf was based on an interest in biodiversity and nature-city interactions, which 'led to the design of the artificial biomorphic entity that glows when people interact with it and sleeps with a subdued blue pulse when it is solitary'. The provocations for Cloudscape are similar yet different.

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Cloudscape, Sydney Harbour, Vivid Sydney Festival 2012, Photo: Woods Bagot, 2012

Thioulouse highlights the innate and primal desires of a human being, as he notes: "As children we look for anthropomorphic forms in the clouds; making sense of the universe by relating to our sense of self". Similarly, Ngoc calls upon 'our primal fears and fascination with clouds and thunderstorms', which underpins the generation of 'storm of light effects' by the energy of people. The installation then is a response to these 'archaic' human desires.

However, Cloudscape is also a response to the manner in which identities and desires are construed in current times. As the contemporary person is a product of networked and connected thoughts, ideas, and people, Cloudscape fittingly evokes the metaphor of social media, as the direct and indirect alignments between people generate the energy to power the light effects. Ngoc says: "It creates the conditions for new and forgotten types of relationships between people, a sense of communion with climatic elements, by using electronic, photonic, and spatial constructions." In doing so, Cloudscapes combines the natural, with the technological and the human – a symbol of our hybrid existence. This is what makes the installation meaningful, and not yet another light installation that is merely visually delightful, static, distant, and non-corporeal.

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## Culture of Criticism

Posted on June 19, 2012 by Anuradha

The opening of [Museum of Contemporary Art Australia](#) annexe by architect Sam Marshall on the 29 March 2012 has met with intense debate and discussion. These debates were tabled in a public forum, [Open Conversation](#), held on 3 May 2012 by Make-Space for Architecture (MS4A) – an independent agency that ‘seeks to challenge and recalibrate normative ideologies found in architecture, design and the built environment of Sydney’. Held at the UTS School of Architecture, and moderated by John de Manincor (UTS and DRAW), Open Conversation included the following panellists: Sam Marshall, Architect, Architect Marshall; Andrew Donaldson, Architect Marshall; Paul Berkemeier, Architect; Philip Cox (AO), Cox Architecture; Elizabeth Farrelly, Opinion Writer for Sydney Morning Herald (SMH); Imogene Tudor, Director, MS4A.

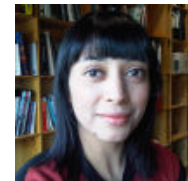
The conversations are prompted by Farrelly’s note on the lack of spatial delight as well as clarity of circulation in the building; Andrew Anderson’s observation that the building lacks nuanced and shifting visual qualities; and Philip Cox’s declaration that the building appears to be championing the ‘bland architecture of old with bland architecture of new’. However, they probe additional issues of the architectural brief, the ‘white box’ interior, and the troublingly elusive big idea. However, MCA demands a slower meander to allow a deeper understanding. It delivers the following: a strong and seamless connection from the foreshore to the street; a tortured but fascinating sightline from the entrance through to the foyer to the gallery space on Level 2; beautifully crafted staircases that provide a view of the sandstone walls of the original building; the transparent lift shafts that allow episodic but dramatic views out to the harbour; the plasterboard interior lining which transforms artificial light into a luminous glow that encounters the daylight filtering into the building. The restrained language of the Mordant Wing can be interpreted through the metaphysical lenses of absence and light – approaches that underpin minimalist approaches and that address the issue of spatial delight in a subtle way.



Image 1: Mordant Wing, Museum of Contemporary Art, Sydney, Photo: Anuradha Chatterjee

Image 2: Mordant Wing, MCA, Foyer Level 1, Looking out towards Circular Quay, Photo: Anuradha Chatterjee

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What is interesting about the Open Conversation, however, is not the substance of the conversation, but the manner of its appearance. It was 'bookended' by published conversations that closely followed each other. These include two articles in SMH in March 2012: Heath Aston, 'MCA's chequered reception', 04 March and Elizabeth Farrelly, 'Spatial delight gets lost at MCA', 27 March; followed closely by three articles in Australian Design Review in May 2012: David Neustein, 'MCA: Open Conversation or Guarded Debate?', 04 May; Gerard Reinmuth, 'Critical Thinking', 07 May; and Gillian Serisier, 'Lines of Division: The New MCA in Sydney', 09 May; tailed by Farrelly, 'Bold, Frank Criticism Can Only Nourish Architecture', 10 May, SMH. Neustein's essay vividly narrates the event, portraying the multiple tones and voices that speak differently and discordantly about the same object – MCA. Reinmuth's essay questions the manner of critique undertaken by and through this event and the missed opportunities. Seisier's essay restores the MCA to its rightful glory by providing a fuller understanding of the exhibition spaces. Farelley's 'Bold, frank criticism' recounts the Open Conversation, continuing to defend the critic's privilege to opinions that must be fearlessly expressed.

Notwithstanding these contributions, the Open Conversation is firstly (and mostly) theatrical. Its boundaries held tightly together (hosted, moderated, and published), and complemented by conversations between the various 'participants' (at the table, and off the table through blogs and social media), the Open Conversation calls upon the act of witnessing the occurrence of debate. Secondly, the urgency to settle the meaning of the building counteracts the expectation that proper critique ought to be a sustained activity. It should be capable of maintaining interest as well as energy, without simply providing material for instant consumption. Thirdly, the Open Conversation was shaped by very precise inter- and intra-professional associations and institutional settings. It is but one of the many critical networks existing in Sydney. And finally, even though the debates were undertaken in a public forum, they should not be mistaken as representative of public perspective on the building, as they did not include artists, art critics or writers, curators, visitors, staff, and guides, despite the insistence that the speaking voice of the public is the foundation of good criticism. All in all, the Open Conversation was much needed, as wittingly or unwittingly, it opens up questions about the future and form of architectural criticism in Australia.

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## Form follows Flow

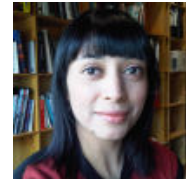
Posted on May 28, 2012 by Anuradha



On 14 March 2012, Michael Neuman (newly appointed Professor of Sustainable Urbanism, at the Built Environment, University of New South Wales) delivered the Fifth Annual Paul Reid Lecture in Urban Design: [‘Sticks and Stones Will Make My Bones: Durability in Design’](#). The lecture set out to interrogate the following questions: How do we know when a city is truly sustainable? Is it even possible for cities in a global age to be so? How can professional practices retool to be sustainable urbanisms? Urbanists design forms, traditionally. Yet in nature as in cities, humans, other species, and ecosystems live, evolve, and adapt through processes. There were three aspects to the lecture: material sustainability; sustainability as similar to the thermodynamic system; and the city as a sustainable system.

Neuman explains that ‘sticks and stones’ are the natural materiality developed over time, ‘make’ is what designers create and produce, and ‘bones’ are the infrastructure that supports everyday life – ideally synthesized into one. Durability is connected to sustainability principles such as resilience and flexibility. Hence, using ‘natural’ materials like wood, bamboo, iron, or steel is sensible, because these materials can be reprocessed, have low life cycle cost, acquire other qualities over time, are resistant to heating and cooling as they have evolved from nature. Using the image of a cliff face, Neuman argues: “Form is understood as the interaction between nature and culture. In nature, processes convert flows to form, and in culture, processes

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convert materials into meaning.”

Neuman then goes on to explain sustainability through the laws of thermodynamics. He argues that urban practice and theory is spatial only and it does not engage time. While it does engage the theory of thermodynamics, it only does so partially. It thinks only of conserving energy and matter, entirely bypassing the concept of entropy (irreversible dissipation and decay of matter and energy over time). Hence, the inability to grasp the constant input that cities need to maintain life, proportional to the size and complexity of the city. Neuman advances a (new) view of sustainability based on flows – natural, topographical, human, digital, information, financial, and so on. Flow and form are in a constant bi-directional or reciprocal relation, evident in the manner in which nature sustains itself. Neuman states: “Flow determines form. Form follows flow.” He suggests that by using the thermodynamic concept of entropy and rate process theory, sustainability can be mapped using a formula such that it is a measurable and objective practice.

Neuman then uses the analogy of the tree to explain sustainable urbanism, which is when cities are understood as systems. The tree is regarded as the paragon of ‘permanence and continuity’, as the archetype of the web of life. Neuman suggests that trees are ‘open systems connected to other open systems’, complex yet resilient, a repository of knowledge and intelligence. ‘Sustainable urbanism is networked urbanism’, argues Neuman, because they are open and interconnected networks (of processes and not just forms).

The lecture presents ideas that are innovative, complex for the right reasons, applicable to a range of scales, from the material choice to infrastructure. It is objective and at the same time aspires to better design and planning practices. Rod Simpson’s closing of the lecture brings out the idealities in Neuman’s propositions against the conservative business models in current practice, which disallows quick or palpable change. Simpson also suggests that facts generated by formulas can gain agency only through informed political processes, activism, community engagement, and communication, and that it is only through these complementary processes that sustainable urbanism can even begin to become a reality.

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## Hovering Immaterially: Halo in Chippendale Green, Central Park Sydney

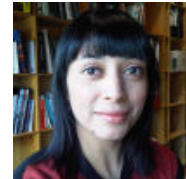
Posted on [September 3, 2012](#) by [Anuradha](#)



Halo, Simon Wood, Photography

*Halo* is a new public art designed as part of the Chippendale Green within Central Park, Sydney's new 'downtown' destination. It is designed by artists Jennifer Turpin and Michaelie Crawford, in collaboration with specialist engineers, designers and fabricators lead by Jeremy Sparks of Partridge Event Engineering, and commissioned by Frasers Property Australia and Sekisui House Australia, the developers for Central Park. The work, notes Turpin, is an 'extraordinary integration of art, science, and engineering acting in collaboration with the natural environment' ([source](#)). *Halo* consists of a yellow ring (12 meters in diameter) attached to a sliver arm (6 meters long), aligned off centre and placed on top of a 13 metre high pole. Made of carbon fibre, the entire weight of the ring and the arm balances on a tiny ceramic bearing the size of a small glass marble. The ring moves with changing direction and gusts of wind. The artistic expression is indebted to the history of the site and the old brewery. Crawford notes that the 'beautiful circular supports for the enormous old brewing vats inspired *Halo*'s form and a desire to reference the tipsy effects of beer resulted in the ring's precarious balance and off-centred tipping and turning' ([source](#)).

### Welcome



Dr Anuradha Chatterjee, a Sydney based academic, and writer/critic, has a degree in Architecture (Delhi), Masters of Architecture (History and Theory) and a PhD in Built Environment from Faculty of the Built Environment, University of New South Wales. Anu has taught in University of New South Wales, University of Tasmania, University of Technology Sydney and University of South Australia, where she has contributed to theory courses and design studios at BArch and MArch Levels. Some of her key research interests include theoretical and cultural history of vision, architectural surface, and its design implications; emergent practices in Australia and Asia; and dress, body, textiles, and architecture. Anu is also a founding editor of *The Eighth Lamp: Ruskin Studies Today* (refereed online journal) and the Associate Editor of *The Oscholars*, a group of journals published by Rivendale Press, UK. She is the winner of 2008 David Saunders Founders Grant (SAHANZ) for completed project titled: *Touching the Surface, Looking for Substance – The Role of the Surface in Australian Architecture* from 1993-2008. See following websites for details on publications. [LinkedIn](#); [Academia.edu](#); [Ruskin Studies Today](#)

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Halo Opening, 14 August 2012, Photo: Anuradha Chatterjee

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*Halo* is interesting because whilst the concept is meaningful and its execution minimal and precise, it does nothing except demonstrate kinetic motion, but in doing little, it achieves a lot. Public art by its very nature is spatial, and its experiential dimension provides the programming of the public space it is placed within or against. *Halo* is placed at the end of the sloping path (and cascading water feature) that leads down to the Chippendale Green, designed by Danish landscape architect Jeppe Aagaard Andersen with Turf Design. *Halo* forms an imperceptible canopy connected to the trunk and firmly rooted to the ground. It provides also a scalar element to the space, which would otherwise be lost amidst the towers under construction. Like a canopy, it is ever present, seemingly protective, and moving with the breeze. It materializes the immaterial element, wind. It also frames the sky – not just as the figure of nature (cloudscapes) but also as the figure of the urban, through the framing of the rising towers around the Green.

Harriet F. Senie argues that ‘the best time to write about public art is not when it is first installed but after it has ‘settled in’, which would make this review a bit early ([source](#)). However, the public viewing of *Halo* on the 25 August 2012 (the Green formally opens in December 2012) demonstrated an enthusiastic public occupation. Installing a ‘fragile’ environment and artefact (*Halo* and the Chippendale Green) within its harsher surrounds (construction of the towers) is perhaps an ironic but a sensible move. This way, the public art and the space will, I suspect, invite emotional and associational investments from the public, allowing it to become a part of local memory and identity. *Halo* provides an interpretation of the site and its history in its form but at the same time it provides an aperture and a conduit for the appreciation of the urban environment, and the reason to inhabit the surrounds. No doubt this will be assisted by the return of the posters that tell the story of *Halo*’s design and construction. Already, for me anyway, daily glimpses of *Halo* from Broadway provide another kind of orientation, towards the new future for Chippendale, and the inner city.

Two short films about *Halo* can be viewed [here](#) and [here](#).

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## Imagining Other Cities: Super Sydney

Posted on September 24, 2012 by Anuradha

Super Sydney, a project launched by Tim Williams and Andrew Burns, examines metropolitan challenges for the city by collating and interpreting the visions and aspirations of the community by conducting video interviews of about twelve interviewees from each of the forty one local councils in Sydney. The organizers note: 'Through the democratization of Sydney's voice, we will build a Metropolitan consciousness'. The findings and collated video interviews will be presented at the Sydney Architecture Festival in October. The process of hearing, understanding, and re-telling hundreds of individual narratives will build metropolitan consciousness and relevance as well as reveal the wealth of knowledge that is contained in the imagination of the citizens at large. A few things that can be said about the events and ideas surrounding this project are as follows:

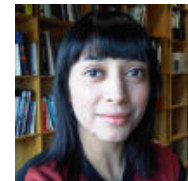


Super Sydney, Tim Williams 2012

The first point is the variety and the number of people who are involved in the project. Besides the working group, which includes Sydney architects Tim Williams, Andrew Burns and Adam Russell, as well as Eva Rodriguez-Riestra, Gillian Redman-Lloyd from the Australian Institute of Architects and Penny Craswell, Editor of *Artichoke* magazine, there are volunteer animators (architects and designers from all over Sydney) who are conducting these video interviews, not to mention the Council members. In addition, the animators are being assisted by about forty architecture students from the Masters studio at the University of Sydney (Coordinator: Lee Stickells; Tutors: Anuradha Chatterjee, Tom Rivard, and Tim Williams). In other words, Super Sydney is firstly (and lastly) a collaborative and collective undertaking.

The second point is the speculative dimension to this project. Historically, studio projects (in addition to schemes for design competition and other unbuilt projects),

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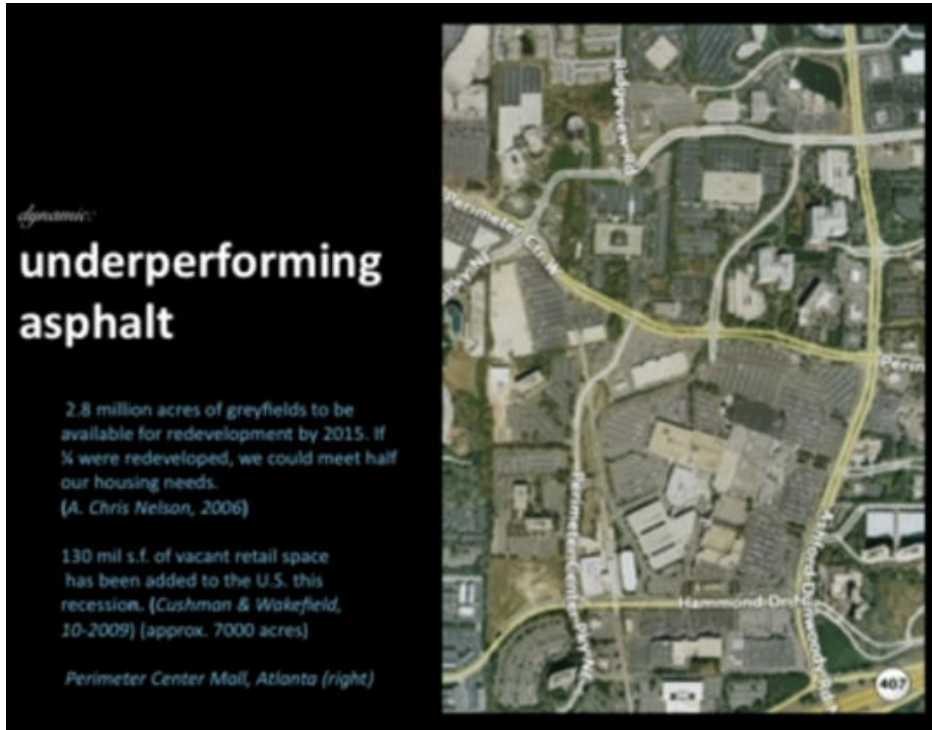
Dr Anuradha Chatterjee, a Sydney based academic, and writer/critic, has a degree in Architecture (Delhi), Masters of Architecture (History and Theory) and a PhD in Built Environment from Faculty of the Built Environment, University of New South Wales. Anu has taught in University of New South Wales, University of Tasmania, University of Technology Sydney and University of South Australia, where she has contributed to theory courses and design studios at BArch and MArch Levels. Some of her key research interests include theoretical and cultural history of vision, architectural surface, and its design implications; emergent practices in Australia and Asia; and dress, body, textiles, and architecture. Anu is also a founding editor of *The Eighth Lamp: Ruskin Studies Today* (refereed online journal) and the Associate Editor of *The Oscholars*, a group of journals published by Rivendale Press, UK. She is the winner of 2008 David Saunders Founders Grant (SAHANZ) for completed project titled: *Touching the Surface, Looking for Substance – The Role of the Surface in Australian Architecture from 1993-2008*. See following websites for details on publications. [Linkedin](#); [Academia.edu](#); [Ruskin Studies Today](#)

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have been the experimental ground for imagining urban utopias. University of Sydney architecture students have engaged in detail with ten councils to discern specific opportunities and challenges for housing, working, cultural experience, sustainability and transport. Students are then expected to synthesize these directions with the findings from the video interviews to present concept proposals for urban initiatives. The emerging suite of projects are as exciting as they are varied, and they include community markets, bridges and crossings, urban farms, new transport networks, virtual communities, affordable housing, programming parks for inclusive use, foreshore revitalizations, temporal and pop up urbanism, and so on.



Screenshot from Ted Talk Ellen Dunham Jones

The third point is that the focus on the 'suburban' domains as opposed to the City and Inner City is long overdue, refreshing, and well timed. Not only is Super Sydney informed by the recent success of *The Future of Penrith*, *Penrith of the Future* and the union of Councils in Paris called *Paris Métropole* (both utilizing the involvement of Tim Williams), but it is also coincident with trends in the US. Ellen Dunham Jones's TED talk and her book *Retrofitting Suburbia* advocates densifying as well as adapting to new uses those areas which are severely underperforming. Dunham Jones discusses the need to redirect lot more of our growth into existing communities, build up and re-inhabitation of underused parking lots, and adaptation of dead malls as universities, nursing homes and so on. International Making Cities Livable Conference has just announced a similar premise with invitations to exhibit: 'Successful Designs for Reshaping Suburbia'.

In Sydney, not only there is the real need to think along these lines (now that we have somewhat come to terms with the full extent of urban sprawl and lifeless suburban landscapes that promise no optimism or opportunity for public life), but there is a real opportunity. Each council area is marked by complex history, topography, cultural mix, geographical boundaries, and proximities, revealing issues and concerns that demand urban intervention, repair, or augmentation. It is this innate, endemic, and located opportunities for urbanism that Super Sydney aims to tease out. The lasting influence of Super Sydney, I suspect, will also be in providing a revised context for judging merit of architectural merit – as the sophisticated and thoughtful articulation of broader urban aims, and not mere formal and technological sophistry, or banal programmatic delivery.

Video: [Super Sydney on Vimeo](#)

Sources:

[www.mca.com](http://www.mca.com)

Sabarmati River Front Development

World Architecture Day Mumbai

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Interactive Surfaces and Modelled Environments: Sydney Architecture Festival at Customs House in Sydney

Carrot or Stick? If everyone wants to achieve the goal why isn't it smoother getting there?

Tadao Ando's Mumbai Visit

[www.twarch.com](http://www.twarch.com)

[www.supersydney.org](http://www.supersydney.org)

[www.livablecities.org](http://www.livablecities.org)

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## Immersive Space of Imagination: LAVA's 'Other Worldly' Martian Embassy

Posted on [August 14, 2012](#) by [Anuradha](#)

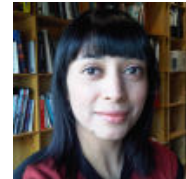
The Martian Embassy designed by LAVA (Laboratory for Visionary Architecture, led by Chris Bosse) is the home of the Sydney Story Factory in Redfern Street, Sydney. Led by Catherine Keenan (co-founder and executive director), 'the Sydney Story Factory is a not-for-profit creative writing centre for young people in inner Sydney. Volunteer tutors help students to write and publish stories. Free programs target young people, from marginalized, Indigenous and non-English speaking backgrounds, but are open to everyone. It was inspired by [826 Valencia](#), a creative writing centre for young people started by novelist Dave Eggers in San Francisco in 2002' [Press Release]. The concept of the Martian Embassy is possibly informed by the flights of fancy that must underpin the act of transcending reality to enter the realm of imagination and fiction, where the encounter of the new, wonderful, and bizarre suggest endless possibilities.



Martian Embassy (View from the Embassy toward the Classroom), Photo: Brett Boardman Photography

Largely a pro bono project, the [Martian Embassy](#) was a collaboration between LAVA, Will O'Rourke (production), and The Glue Society (creative directors, and an independent creative collective located in Sydney and New York), who developed the Martian concept, involving also Berents Project Management (Project Manager),

### Welcome



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ARUP (lighting and acoustic design), Redwood Projects (builder), Philips (lighting), Syntec (sound), and Avatar (oils). The 'kits of parts' (both material and intellectual) donated generously by the project's multiple partners is stitched together effortlessly in the creation of an immersive interior that houses the Embassy, the Shop, and the Classroom.

The layout of the Martian Embassy is therefore akin to an 'intergalactic journey – from the embassy, at the street entrance, to the shop full of red planet traveller essentials, to the classroom. By the time kids reach the writing classes they have forgotten they are in school'. Constructed entirely out of CNC-cut plywood (1,068 pieces), the interior consists of a system of repetitive spatial ribs that undulate in three dimensions to mould a fluid organic space. The spatial distinctions in the Martian Embassy are imperceptible, and the transitions between spaces are indicated subtly by the protrusion of fixed furniture and shelving, which are extensions of the skeletal system of the ribs. The skeletal ribs are not structural in the conventional sense of the word but they are spatio-structural. They structure or organize the occupation of the interior, highlighted also by the lines on the floor that follow the ribs. The three and two dimensional articulation of the fluid geometry prompts the body's rhythmic movement through space.

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The Martian Embassy, Photo: Peter Murphy

The concept of fluid space makes the most of what could have been a narrow, deep, and dark space, devoid of daylight and dynamism. But at the Martian Embassy, the entry through the door in fact leads the eye through the interior to the sunlit backyard. The daylight filtering in is complemented by the changing LED light sequences that make different parts of the ribs glow in different colours at different times. It is as if the interior were suffused with self sustaining life. This demonstrates LAVA's interest in the synthesis of the organic and the technological. Hence, whilst they claim to derive the concept of the Martian Embassy from the 'fusion of a whale, a rocket, and a time tunnel', they also admit indebtedness to the technologies from the 'yacht and space industry' for the creation of the timber ribs. The hybrid imagination of LAVA is clearly the perfect conduit for a creative writing centre. LAVA's expertise in working across scales, materials, typologies, and budgets (from the design of a lamp, a bookshelf, city planning, and towers) also informs the successful conceptualization and execution of the Martian Embassy.

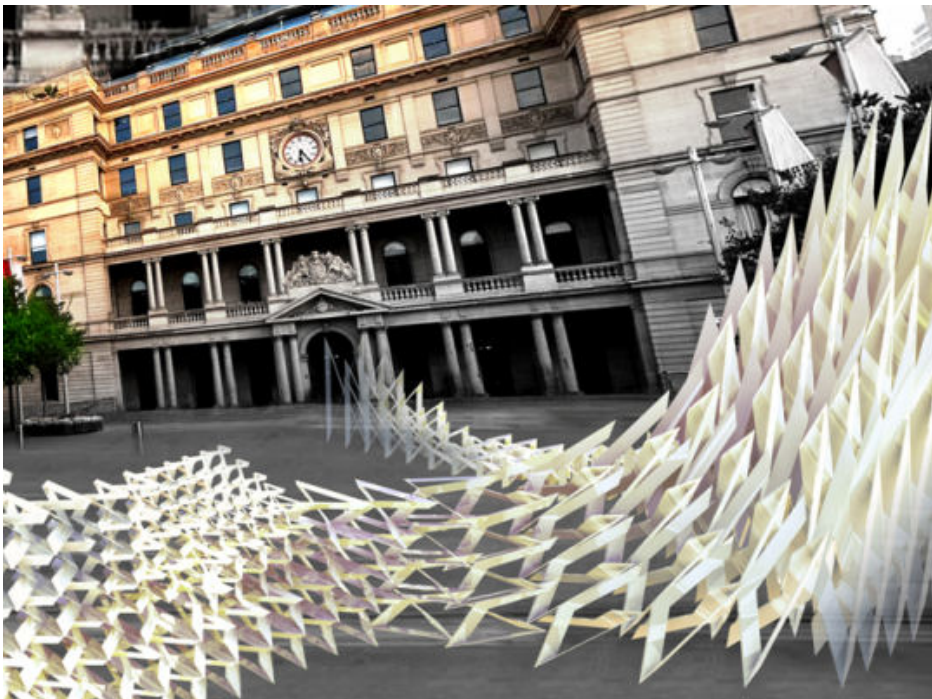
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## Interactive Surfaces and Modelled Environments: Sydney Architecture Festival at Customs House in Sydney

Posted on October 16, 2012 by Anuradha

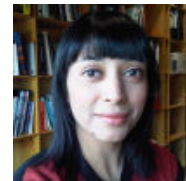
This year I have had the chance to guest curate *Inter-Action* – the Sydney Architecture Festival event at Customs House Sydney, opening on 24 October 2012. The exhibition builds upon Customs House's profile in nurturing explorations in the fields of digital visualization and technologies evidenced in past exhibitions such as *Form to Formless*, *Remodelling Architecture*, *Transclimatic*, and the *Green Void*, to name just a few. However, *Inter-Action* is not one but six exhibitions – *Hypersurface Architecture [Redux]* by Bachelor of Architectural Computing Students and Staff; *Sydney from all Angles* by Tim Vyse and Sam Westlake of Jane Irwin Landscape Architect; *Virtual Warrane II* by Brett Leavy; *Real/Virtual* by Peter Murphy and Real Serious Games; *Model City* by Frasers Property Australia and Sekisui House Australia, and UTS; and *Open Agenda* featuring winning proposals by Sibling, Tina Salama, and Robert Beson.



Draft Design of Euphonious Mobius Wall with Customs House in the Background: Rebekah Jo Araullo, University of New South Wales

The focus is on many disciplines (beyond architecture) that contribute to the making of the built realm. These include architecture, performance, art, and installation

### Welcome



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What started off as a challenge (bearing the risk of becoming eclectic), worked out to be a genuine opportunity. *Inter-action* sustains the identity of each exhibition, allowing the spatial opportunities inside Customs House to suggest rather than emphasize synergies. In deploying different forms of interactive installations; modelled realities, pasts, and futures; and the speculation of the futures of architectural thinking, *Inter-action* celebrates the anticipation of the post-disciplinary in architectural thought. This is the emergence of new ways of knowing and doing, which is more than a simple convergence of different disciplinary knowledge systems.

For more information see: [www.sydneyarchitecturefestival.org](http://www.sydneyarchitecturefestival.org)

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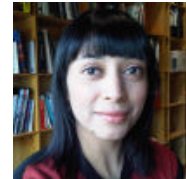
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## Into the Crypt: Museum of Old and New Art

Posted on December 17, 2012 by Anuradha

### Welcome



Dr Anuradha Chatterjee, a Sydney based academic, and writer/critic, has a degree in Architecture (Delhi), Masters of Architecture (History and Theory) and a PhD in Built Environment from Faculty of the Built Environment, University of New South Wales. Anu has taught in University of New South Wales, University of Tasmania, University of Technology Sydney and University of South Australia, where she has contributed to theory courses and design studios at BArch and MArch Levels. Some of her key research interests include theoretical and cultural history of vision, architectural surface, and its design implications; emergent practices in Australia and Asia; and dress, body, textiles, and architecture. Anu is also a founding editor of *The Eighth Lamp: Ruskin Studies Today* (refereed online journal) and the Associate Editor of *The Oscholars*, a group of journals published by Rivendale Press, UK. She is the winner of 2008 David Saunders Founders Grant (SAHANZ) for completed project titled: *Touching the Surface, Looking for Substance – The Role of the Surface in Australian Architecture from 1993-2008*. See following websites for details on publications. [LinkedIn](#); [Academia.edu](#); [Ruskin Studies Today](#)

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Into the Crypt: Museum of Old and New Art



Mirrored wall on courtyard house, Photo credit: Matt Newton, Images Courtesy of MONA Museum of Old and New Art, Hobart, Tasmania, Australia

MONA Museum of Old and New Art, Hobart, Tasmania is famously known as a 'subversive Disneyland' and 'Museum of sex and death', and I had anticipated not liking it because of these labels. But like a visit to any Gallery or Museum, a feeling of ambiguity is perhaps appropriate because of the expected friction between truth to the art historical discipline, and galleries as vehicles of mass enjoyment and consumption. Galleries or Museums rely on daylight and careful exposure of artefacts. In contrast, MONA utilizes darkness effectively to make this a novel experience. It is a challenge to design subterranean spaces as a provocative experience. At MONA, the journey to the 'bottom' of the building is simple. It is perhaps akin to that of entering a crypt – a supervised meandering through accumulated treasures of a person, satisfying perhaps an unrealized archaeological fantasy.



Screen Grab, My Tour, The O

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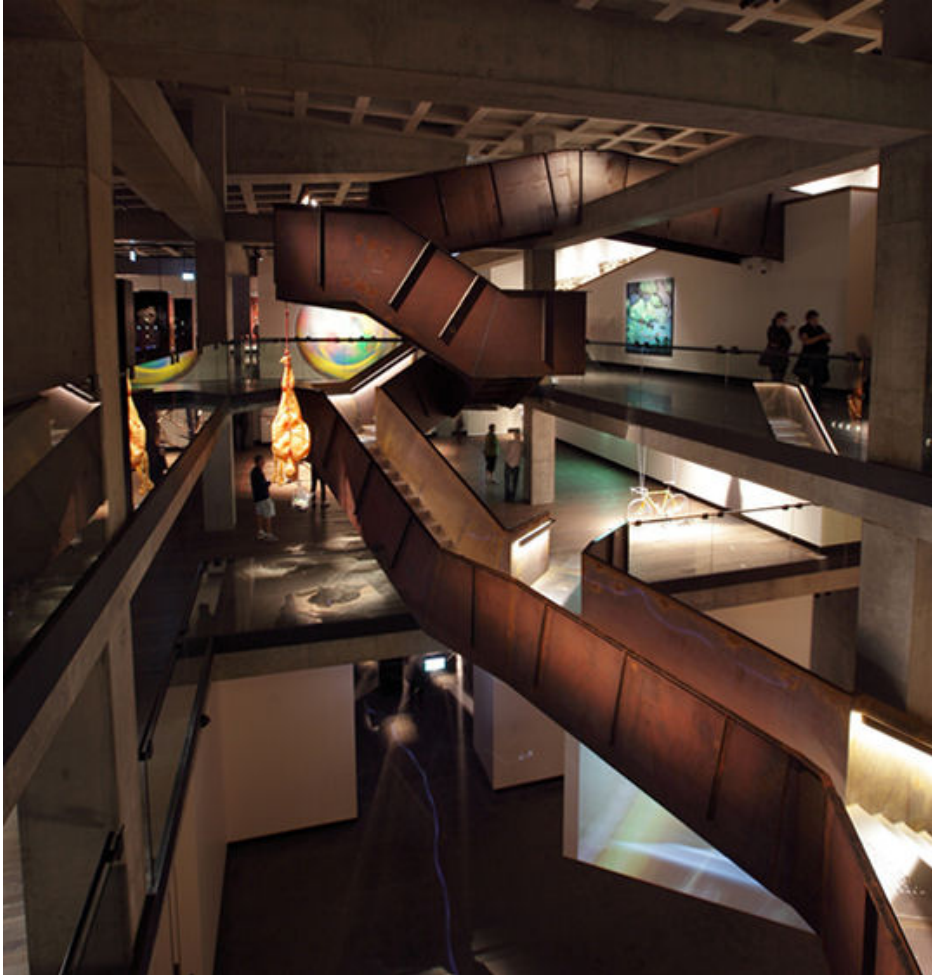
World Architecture Day Mumbai

The feeling of the going into a darkened space, three levels down can be intimidating or repelling. However, the illuminated lift core formed a conduit around which the staircase is wrapped. It is point of reference, a secure tie, allowing one/me to explore the collections beyond. Ironically, the darkness felt safe as I was being guided by [the mobile guide](#) - the 'O' that runs on an iPod Touch, and connected with headphones which updates to provide audio guides and information on the art of works in the vicinity. Forsaking the map, I decided to go an intuitive tour of the Museum. I needed to not take notes because the O recorded the tour for me, and I am now able to take a retrospective three dimensional journey and retrace my itinerary. The darkness, the interactive devices, and the headphones separate you from your fellow visitors, compelling you to commit to becoming self focussed during the visit. The still and quiet atmosphere, with the sight of people wandering about with their ears plugged, heads bent down to look at the iPod, is also perhaps an ironic commentary on the persuasive role of technology and galleries as mass media.



Cylindrical Glass Lift Photo credit: Matt Newton, Image courtesy of MONA Museum of Old and New Art, Hobart, Tasmania, Australia

The interior of the museum is carefully crafted to evoke emotional response. [David Neustein's essay](#) is perhaps the best account of the physical aspects of MONA. The museum is entirely display focused, which it absolutely masters. The much rehearsed language of voids and staggered sections in gallery design is in fact effective in MONA where the desire to look down or up is not to see people (who are in shadow) but to see works of art (that are in light). However, for me, there appeared to be lack of clear curatorial direction pertaining to selecting, collating, and sequencing works of art. I found the collection somewhat Eurocentric with the old art being incompletely researched and explained. The only work by an Aboriginal Australian artist I discovered was *Unwritten #8* by Vernon Ah Kee (who is of a mixed heritage that includes the Kuku Yalanji, Yidinyi, Waanyi and Guungu Yimithirr peoples), which is a profound commentary about becoming human.



Corten Stairwell & Surrounding Artworks Photo Credit: MONA/Leigh Carmichael, Image Courtesy MONA Museum of Old and New Art, Hobart, Tasmania, Australia

Some of works I loved were *Bit.fall* by Julisu Popp, *Untitled (White Library)* by Wilfredo Prito, *Pulse Room* by Rafael Lozano-Hemmer, *Encyclopedia* by Charles Sandison, *Cloaca Professional* by Wim Delvoye, and *Kryptos* by Brigita Ozolins. But don't depend on my views, because the O will tell you how many loved or hated the art work you loved or hated. Art is enjoyment and delight, and in current times, a form of consumption. It was a full house on a Monday in MONA, because there was art to cater to all tastes! The argument about consumption is also underpinned by numbers. I am told of the works I saw (73) and the ones I missed (501), and how many views were recorded. Given the fact that I spent around three hours in the Gallery I would probably have only noticed but not understood the works of art. The emphasis on viewing and noticing is privileged over pausing and understanding. In summary, my experience was interesting and unresolved, and not something I could classify through the Love or Hate icon in the O!



MONA Museum of Old and New Art

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## N: Speaking in Different Voices

Posted on July 24, 2012 by Anuradha

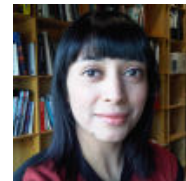
**N** is an interdisciplinary curatorial collective founded in 2010 by Sam Spurr, Adrian Lahoud, and David Burns, and recently it has been increasingly visible in leading discussions concerning the intersections between architecture and urbanism with visual and performance arts. Spurr, Lahoud, and Burns are/were academics at the University of Technology Sydney. The interdisciplinarity of the cohort is thus made possible: Spurr is a designer and theorist with interest in performance; Lahoud is an urbanist; and Burns is interested in images and installations. N is therefore interested in the links as well as the gaps between art and architecture, positioned against issues pertaining to the city. Furthermore, the curation is not of objects but of ideas and conversations that are as material as built works. They [note on their website](#) the different typologies of conversations as 'adversarial', 'roundtable', 'radial', 'lecture', 'linear', and 'studio', declaring their commitment as follows: "N's research involves the study of the typologies of conversation and their impact on art, architecture, and design." Hence, the projects undertaken by N have almost always involved the organization of panel discussions, roundtables, and interviews and talks with and between designers, commentators, and philosophers.



Sam Spurr, Adrian Lahoud & David Burns. Source: N website

'How to be a Good Witness' – the architecture section of the 2011 Prague

### Welcome



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Quadrennial – explored the productivity of the gap between linguistic practices of interpreting and translating through a range of exhibited works surrounding the concept mapping of the city. Gwangju Design Biennale 'Networks of Surrender' 2011 (also curated by Nicole Bearman) highlighted the potency of sharing, blurring of ideas and words as they 'transform the image of this harbour city from generic postcard perfection to a set of multiplicitous, individual urban narratives'. INDEX Forum 2011 involved Charles Renfro of Diller Scofidio + Renfro, New York and Eva Franch I Gilibert of the Storefront for Art and Architecture. It was a round table conversation on the way cultural events can change a city. N collaborated with Kaldor Public Art Projects on a series of events to coincide with 'The Dailies' by [Thomas Demand](#), which attempted to 'capture everyday moments and objects'. N organized 'The Doppelgänger Parlour' and 'The Mirror Parlour' events, which included panel discussions, model-making workshops, architectural interventions, and film screenings. More recently, N was commissioned by the Office for Good Design in Melbourne to conduct interviews with local and international designers to explore the connection between design, happiness, community, belonging, and civic wellbeing.

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Interactive Surfaces and Modelled Environments: Sydney Architecture Festival at Customs House in Sydney



Robert Beson, Outram Street, Chippendale NSW, 20 January 2011, 14:40, Photography by Jack Dunbar & Tosh van Veenendaal; Source: N website

What is really interesting about N is their commitment to conversations rather than objects. As academics and architects/designers, the collaborators undertake a research-practice of a different kind. Burns notes that their 'sister organization' is the Office for Good Design and New York based AND AND AND. At least in Sydney, this is as yet an unrecognizable form of practice as it is not predicated by known and codified formal and curatorial strategies and outcomes. The interdisciplinary collective of Spurr, Lahoud, and Burns informs N's interest in the notions of the untranslatable gaps between language and form, and intellectual space as a shared realm. N is also conscious of building models of engagement that involve wider disciplinary participation. This is informed by their interest in 'dissonance' (declared on their website and defined as 'a simultaneous combination of tones conventionally accepted as being in a state of unrest and needing completion'). N's involvement in the forthcoming event Audio Architecture (curated by Office for Good Design) will explore the concept of dissonance by 'designing, installing, and exhibiting site-specific installations in Hamer Hall'.

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## Philip Beesley's Hylozoic Series: Sibyl

Posted on July 13, 2012 by Anuradha

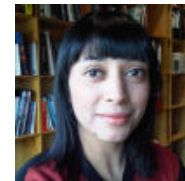
Canadian artist and architect Philip Beesley has contributed to the 18th Biennale of Sydney 2012, the installation [\*Hylozoic Series\*](#), an interactive, immersive, and sensory installation at Cockatoo Island. Beesley's work explores the thresholds between the animate and the inanimate, the natural and the artificial, and the intelligent and the mechanized, working across the disciplines of art and architecture. The installation is underpinned by the philosophy of Hylozoism. Beesley and Jonathan Tyrell explain Hylozoism as the 'ancient perception of life arising out of material...arising from the chaos-borne quickening of air, water, and stone. Implicit in this way of seeing the world is an oscillation and it might be said a certain ambiguity, between the parts and the whole. Out of this oscillation emerges a spirit that is not fully transcendent of its material origins and yet somehow distinct' (379).



Hylozoic Series, Philip Beesley, Cockatoo Island, Sydney, The 18th Biennale of Sydney, 2012,  
Photo: Anuradha Chatterjee

Physically, the [\*Hylozoic Series\*](#) consists of 'hovering filter environments, composed of tiny laser cut acrylic elements', 'groves of meshwork', 'scented wicks and glands', 'delicate glass spines', 'seaweed-like filter clusters housing protocell flasks', and 'gauze bladders'. Caressing the glass spine makes it vibrate madly, which prompts the feathery wings to raise themselves. As we move on, the proximity sensors illuminate parts of the clusters in response to closeness and movement. Parts of the installation remain inert as they refuse to obey aggressive prompting. The balloon-

### Welcome



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like elements obviously expand and contract in response to the flow of people through the installation. Beesley and Rachel Armstrong also explain that the flasks and bladders contain protocells ('chemical models of primitive artificial cells'), which grow due to visitors' presence. These are imperceptible.

In *Hylozoic Ground* (2010), Beesley explains: "Akin to the functions of a living system, embedded machine intelligence allows human interaction to trigger breathing, caressing, and swallowing motions and hybrid metabolic exchanges" (13). The composition is therefore a sensorial and charged environment, of 'exquisitely deliberate weakness'. It is neither living nor inert, but somewhere in the middle (transitional). It is intended as an embodiment of collective or composite identity, emerging out of 'empathy, and perhaps even a space of desire, between the subject and its milieu' (380). This sets it apart from what is ordinarily understood as interactive installation, now a well rehearsed genre.

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Hylozoic Series, Philip Beesley, Cockatoo Island, Sydney, The 18th Biennale of Sydney, 2012,  
Photo: Anuradha Chatterjee

While the *Hylozoic Series* makes a significant contribution to technical and poetic possibilities in the networked and multi disciplinary fields of 'sustainable design, geotextiles, material science, environmental engineering, robotics, psychology, and biotechnology', it is somewhat alienating. There is little chance of understanding the installation without 'surrendering' oneself fully to the language of the scholarship surrounding it. Also, the experience was not immersive. This was possibly because the visit to installation was closely managed, visitors told what they could touch and not touch, and told to follow the spatial split in the installation (one part responsive to touch, the other responsive to proximity and motion), thereby making it a disappointing experience and certainly incapable of producing what Beesley notes as the space of desire and empathic affinities. Ironically, the beauty of the installation too was overwhelming. The reliance on the familiar images of hybrid and multiple ecologies – skeletal, feathery, glandular, membranous, winged, mesh, grove like – is too invested in formalism, and hence the visual. For me, this undermined the accentuation of other senses. The *Hylozoic Series* is no doubt a key feature in the Biennale. It is on display until 16 September 2012. [Video available here.](#)

Sources: [www.philipbeesleyarchitect.com](http://www.philipbeesleyarchitect.com); Philip Beesley and Jonathan Tyrell, 'Transitional Fields: Empathy and Affinity', In (eds) Catherine de Zegher and Gerald McMaster, *18th Biennale of Sydney: All our Relations* (Woolloomooloo, NSW: Biennale of Sydney, 2011); Philip Beesley and Rachel Armstrong, 'Soil and Protoplasm: The Hylozoic Ground Project', *Architectural Design* 81, 2 (March/April 2011): 78–89; Philip Beesley, Hayley Isaacs, Pernilla Ohrstedt, *Hylozoic Ground: Liminal Responsive Architecture* (Ontario: Riverside Architectural Press, 2010).

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Secret Garden, Berlin, Germany

Monday 26 Nov 2012

## Berlin's best kept architecture secret...

### ECOWAN PROJECT

#### EDITORIAL

#### Secret Garden: Adaptive reuse of an old cabaret theatre from the 20s in Berlin

Recently a semi-derelict music hall theatre, built in 1905 on Gartenstrasse in Berlin Mitte was accidentally discovered by Dirk Moritz, founder of the Moritz Gruppe, Berlin. The Music Hall Theatre has been buried in thirty tonnes of rubble since 1934 when it closed, perhaps as part of a crackdown on the cabaret scene by the Nazi regime. Moritz's search into the building's history revealed that it was designed by famous Berliner businessman/architect Oscar Garbe, who designed other prominent buildings in Berlin such as the Samariterkirche and the Ullsteinhaus. Constructed in 1905, the theatre hall, complete with a stage and vaulted ceilings, was opened as a musical hall and restaurant, named 'Fritz Schmidt's Restaurant and Festival Halls' and was soon an established venue for Berlin's ballroom society. The building changed hands in 1919, and it became the Kolibri Festival Halls and Cabarets, marking the heyday of German 'Kabarett', followed by a period where no records of the building's use are discoverable.

The Moritz Gruppe has cleaned out the tonnes of rubbish and will now renovate the spaces. Renovation, budgeted at about €1.7m (\$2.2m) is due to start early next year. As the building cannot be turned back into the music hall due to city



regulations, the aim is to make a contribution to art and contemporary living. Called the 'Secret Garden', the three level building will comprise spaces for performances and exhibitions, studios, meetings and conferences, and luxury apartments for short term and executive rental. Moritzgroup has asked LAVA (Laboratory for Visionary Architecture), with offices in Berlin and Sydney to develop an architectural concept to determine how to maintain the unique and exciting atmosphere of the 'secret' space.

Tobias Wallisser (Director, LAVA Berlin), notes that: "The feeling inside this long forgotten space is unique as it is, so we are trying to preserve this while adding functional elements and turning it into a place suitable for multiple occasions." Wallisser explains further: "We are working on proposals determining what to keep as found, what to restore and what to add in a contemporary style. We are also studying options how to furnish the space to cater for the needs of different users. Historic preservation, fire protection, and modern comfort levels need to be considered when converting this place into a 'Secret Garden'. We will make sure that all this is met while suitable state-of-the-art technology is employed to create a very special user experience combining a feeling for the original use with modern day Berlin. We are also involved in adding a new penthouse onto the top of the building."

LAVA's practice is about the larger economy of ideas, evidenced in their rich body of work that includes built projects, invited competition entries, exhibitions, and installations for objects, interiors, surfaces, canopies, enclosures, buildings, landscapes, infrastructure, furniture, lighting and so on. LAVA is a truly international practice that stands apart due to their capacity to think meaningfully across scales of projects ranging from the design of a lamp to the design of a city, with a strong interest in minimal geometries, fluid space, and material and fabrication sustainability. Above all, the element of innovation and a fresh way of doing things is central to their every contribution.

What is worth waiting for is not merely the technical and the

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...making sense of the history and the professional expertise that LAVA will bring to the project but the manner in which they are able to negotiate and reconcile their own aesthetic sensibilities to the historic, atmospheric, and archaeological character and markings in the theatre hall that it has inherited through years of abandonment, disuse, disappearance, discovery, and recovery. This is bound to be a complex project, especially as the need to provide a compelling, authentic and inclusive narrative of the building's history and local memory will need to negotiate new technologies and controls - an outcome we anticipate with enthusiasm.

Dr Anuradha Chatterjee  
No.of Comments: 0WAN's Sydney Correspondent

Key Facts

|        |                |
|--------|----------------|
| Status | Concept design |
| Value  | 1.7 (m€)       |

LAVA  
[www.l-a-v-a.net](http://www.l-a-v-a.net)

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## Small Spaces/Big Ideas

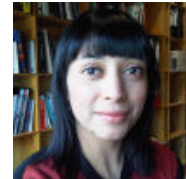
Posted on May 8, 2012 by Anuradha

*WAN would like to introduce you to our new Sydney Metroblogger is Dr Anuradha Chatterjee, a Sydney-based architect, academic, and writer/critic. Anu has taught at University of New South Wales, University of Tasmania, University of Technology Sydney and University of South Australia, where she has contributed to theory courses and design studios at BArch and MArch Levels. Some of her key research interests include theoretical and cultural history of vision, architectural surface, and its design implications; emergent practices in Australia and Asia; and dress, body, textiles, and architecture. Below is her first post for WAN.*

On 28 April 2012, a quiet Saturday afternoon in the Surry Hills Library, inner city Sydney, is vitalized by the talk 'Small Spaces/Big Ideas', delivered by architects Christopher Polly and Sam Crawford, organized by the City of Sydney and presented with the Australian Institute of Architects (represented by Andrew Burns). The premise of the talk as noted by the City of Sydney is: "In a period of diminishing land availability, living small becomes a necessary and logical way of life". The talk is also pertinent for other reasons/trends such as the shift towards designing and delivering compact cities in Australia; reducing the ecological footprint; domestic downsizing by empty-nester Australians; and the demand for affordable (and rental) housing for a wider demographic in Sydney.

Sam Crawford noted that Australia has largest house size in the world (243 sq m, a figure sourced from Simon Johanson's article in Sydney Morning Herald, 'Australian homes still the World's biggest', August 22, 2011). Crawford mentioned examples of people experimenting with reducing house sizes in the US, Denmark and Japan, to foreground the key distinction between expectation and need. Using examples of his own projects, he demonstrated that more space could be achieved on small lots and within older existing houses, like his own house built within the existing shell of a Queen Anne house.

### Welcome



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Elliott Ripper House/ Haines House, Christopher Polly Architect. Photos: Brett Boardman

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The key design principles of this approach were identified as spilt levels to create different spaces creating the feeling of more space; the use of different materials to create the effect of spaciousness; designing multi-functional spaces like the staircase landing at ground level that is extended into a seating space, or the low window sill of a large south facing window used as a kids play area, or the integration of bookshelves and storage spaces along staircase walls. It was also noted that the smallness of the house demands a careful consideration of acoustical buffers.

Christopher Polly discussed Elliott Ripper House (161 sq m), Haines House (115 sq m), and Darling Point Penthouse (100 sq m) – all small dwellings, which explore design strategies like the use of elements stretching across one space to another; creating adaptable spaces, through the use of internal building elements such as folding metal panels that can be folded back or folded out to increase or decrease room sizes. Central to creating the impression of space was light, both artificial and natural. Polly noted that this was achieved through a choreographed arrangement of strip windows on the exterior wall and on the internal walls to allow light to flow between rooms – an experience further augmented through the use of reflective white surfaces.

A short and an interesting talk, Small Spaces/Big Ideas was attended by built environment enthusiasts, most of them not even architects, and complemented by the presenters' enthusiasm in responding to 'lay' queries as well as more searching, discipline specific questions. This, I think, was a very positive outcome of the profession's recent consciousness of communicating ethical and urban concerns informing practice to seek and sustain legitimacy and meaningfulness of architectural practice against the needs and expectations of multiple stakeholders in the built environment.

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## Spatial Intelligence and New Domesticities: TEDxSydney 2012

Posted on July 31, 2012 by Anuradha

TedXSydney commenced in 2010. It is a 'flagship TEDx event (one of a handful throughout the world that qualify as top tier for TED) that has already established itself as a platform and an ongoing pipeline for the propagation of Australian ideas, innovation & creativity to the widest possible global audience' ([www.tedxsydney.com](http://www.tedxsydney.com)). TedxSydney 2012, held on Saturday 26th May 2012 at the Carriageworks in Redfern, featured three speakers from the University of Technology Sydney, who delivered two separate talks exploring the connection between design and urbanism.

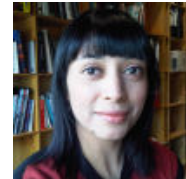
**Anthony Burke (Associate Professor and Head of the School of Architecture, UTS) and Gerard Reinmuth (Director of Architectural Practice TERROIR and Professor School of Architecture, UTS) delivered a talk on the profession and its practice.** Burke commenced by challenging the ideal and the unreal image of the architect, positioning her/him in the well within the links inside the network theory rather than above it, asking the audience to embrace disorder and dynamism in creative practice as the reality and the necessity. Burke went on to argue that the architecture is 'mongrel not a thoroughbred', suggesting the inevitability of complexity, diversity, and messiness.

This goes against the commonly held notion/image of the architect (Howard Roark in Fountainhead, the movie, 1949) and architecture (image of Villa Savoye, 1928-31, by Le Corbusier as the perfect example of a building standing pristine in its environment). Reinmuth emphasized spatial thinking and intelligence, and quoted Howard Gardener's inclusion of spatial intelligence as in his list of seven types of intelligence. Burke and Reinmuth maintain that every human being is equipped with this faculty, somehow diminished in capacity in adulthood but incredibly important to reawaken and foster if the design of the built environment were to be removed from the hands of the architects and placed in the custody and care of the people. Yet, Reinmuth notes, the planning of cities is located in the planning laws and documents, and silos of thought, without sophisticated spatial thinking tying it all together.

**Tarsha Finney's (Senior Lecturer, School of Architecture, UTS) talk on multi residential housing highlights the discussion on the spatial knowledge of the city.** Finney suggests that cities are fundamentally informed by cellular thinking. They are underpinned by the delineation of separate private and public spaces and a vast amount of resources are required to keep them separate. This is achieved by thinking of the city as a vast 'net' that is radically held apart, keeping the 'fabric' sparse, flat, and separate. Finney suggests that to be sustainable, we need to undermine separateness, and consider density.

Whilst she acknowledges the current trends in multi residential housing, she suggests radically new ways of conceiving and inhabiting the domestic space, thereby expecting a level of agility in contemporary society. Finney cites examples of apartments that not only have shared laundries and pools, but also libraries that can

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be booked out by occupants who work from home. She suggests that another way of rethinking the domestic space might be to think of a shared commercial kitchen attached to one's dining room, to experiment and entertain – a virtual impossibility in a six seater dining space setting.

Finney closes by citing Kings Road House (1921) by Rudolph Schindler – a pinwheel organization shared by two young families that pivots around a central kitchen and a shared guest room. This is a prompt that suggests that rethinking domesticity is crucial to designing sustainable cities, which will not become possible through the consideration of density alone.

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## Talking (up) the City

Posted on July 2, 2012 by Anuradha

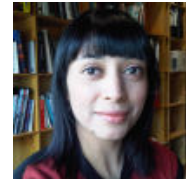
The culture of debate emerging strongly in Sydney informed the free community discussion held on the 20 June at the City Recital Hall. Titled 'Urban Conversations: Triumph of the City', the discussion was a three part event, prompted by Harvard University Professor Edward Glaeser's talk on the city (based on his recent book, *Triumph of the City*, Penguin Press 2012) followed by panel discussion and questions from the audience. The panel consisted of NSW Government Architect Peter Poulet, and the Department of Planning & Infrastructure's Giovanni Cirillo and Norma Shankie-Williams, and Sarah Hill, President, Planning Institute of Australia NSW Division, mediated by ABC's James O'Loughlin. The event is underpinned by the premise that Sydney's 4.2 million population is expected to rise to more than 5.6 million by 2031, which will necessitate creative thinking around the provision of social, cultural, physical and economic infrastructure.



Urban Conversations Talk, Professor Edward Glaeser, Image courtesy NSW Department of Planning & Infrastructure, Photographer: Paul Wright.

Through a historical survey of American cities in the twentieth century, Glaeser explains that infrastructure needs are crucial because every historical city was linked to ports, harbours, waterways, railways, and roads. Glaeser argues the following: cities are humanity's greatest invention; density is related to income productivity; density fosters proximity, and adjacency which in turn makes possible the collaborative knowledge economy; knowledge economy is the basis of wealth and prosperity; and increasing wealth of cities prompts the questioning of liveability and

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the benchmarking of liveable cities. Glaeser notes that cities support entrepreneurship and diminish unemployment, providing an antidote to financial crisis (historically and currently) but failure of infrastructure is also what makes cities fail. His talk is interesting because it not only talks up the city, but it also demonstrates the city as simultaneously being the site of failures and successes.

The key topics and instances of city making in the panel discussion included Urban renewal at Green Square, as providing jobs and amenities, and the Eastern Distributor as having re-energized Surry Hills (Cirillo); Revitalization of Darling Harbour (Poulet); Developing Penrith, Parramatta, and Liverpool as mature regional cities distinct from the city along the Harbour (Williams); Need for Leadership in city making and emphasizing the idea of active places and spaces in the city as creating a market to invest in (Hill); Systemic thinking and future planning to design sustainable cities (Glaeser); Engaging the voice of the community for successful urban renewal (Williams); and Greening cities to reduce the heat island effect, increase well being, and tackle urban food production (Poulet).



Urban Conversations Panel, Image courtesy NSW Department of Planning & Infrastructure, Photographer: Paul Wright.

The panel discussion was a bit haphazard but it was inspiring to see the panel members place emphasis on newness and optimism, and open channels of communication as the fundamentals to addressing urban challenges. The questions from the audience were many and pertinent, with one member in particular questioning the relationship between erosion of psychological wellbeing and cities. Glaeser responded by citing the frequency of youth suicides in country towns as a counterpoint. What was slightly disappointing was the American voice to Australian issues. Whilst Glaeser's talk was insightful, a complementary insight into Australian cities and/or Sydney was not available.

It is surprising that the event failed to call upon urban sociologists, economists, and thinkers who are able to reveal incisive thinking about Sydney and emerging Australian cities. Also, Glaeser's *raison d'être* of the city is almost too narrowly focused on economy (and not culture, history, or tradition), which is apparent from the sub-title of his book, *How Our Greatest Invention Makes Us Richer, Smarter, Healthier, and Happier*. It privileges a narrow, materialist point of view. Nevertheless, 'Urban Conversations' was a valuable and a well attended event, and hopefully not just a one off.

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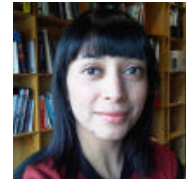
## Talking House

Posted on June 6, 2012 by Anuradha

The theme of the dwelling is quite fittingly explored by the Historic Houses Trust, Sydney in the *Sydney Open Talks: House*, from Thursdays 26 April – 14 June 2012. Historically, housing has functioned as the key cultural symbol as well as instrument of colonization, ownership, commodity, belonging, citizenship, and more recently sustainability and compact urbanism. The talk series covers eight typologies, Bungalow, Apartment, Villa, Mansion, Shack, Terrace, Project Home, and Portable Home, covering varied cultural, economic, climatic, and ecological milieus in Sydney, NSW, and Australia.

Dr James Broadbent considers the mythologies surrounding the Bungalow whereas Scott Robertson maps the rise and fall of the Bungalow from its introduction in 1906 to its decline in the 1930s. Dr Caroline Butler-Bowdon considers the tower, the slab, and the walk-up Apartment types in Sydney with Adam Haddow reflecting on the challenges and challenges as well as the rewards for creating 'new living environments' that foster compact living in cities. While Scott Carlin locates Sydney's inheritance of the British suburban Villa as the origin of the 'love of the quarter acre block and Sydney's urban sprawl', Philip Goad uncovers the two kinds of Villas, based on conceptions of the landscape as pastoral and wilderness, arguing that the Villa is a 'resilient and romantic ideal'. The Mansion is considered historically by Charles Pickett, who observes the 'Australian desire to dwell in excess', from colonial to contemporary times. This is complemented by Jonathan Chancellor's presentation, which notes that the 'residential monumentalism' of 'McMansions' has failed to gain cultural legitimacy.

### Welcome

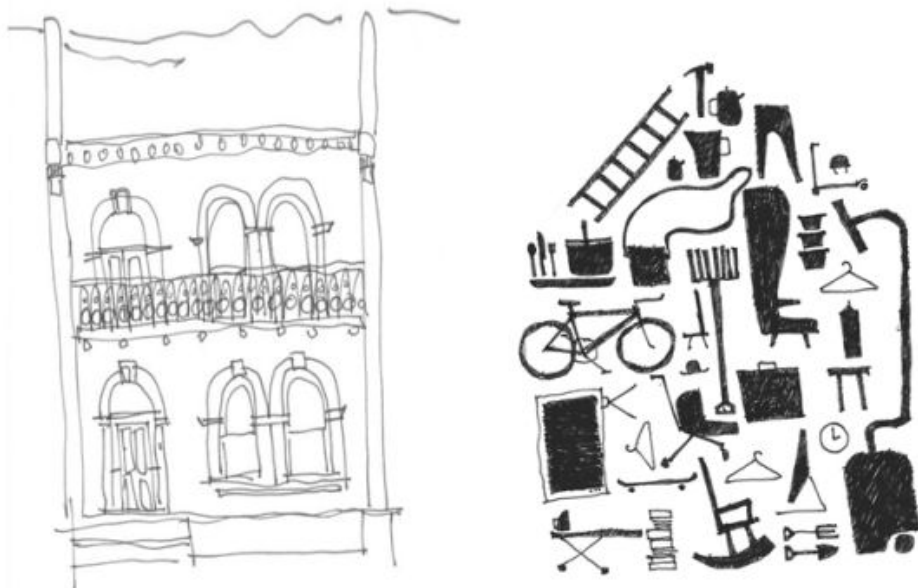


Dr Anuradha Chatterjee, a Sydney based academic, and writer/critic, has a degree in Architecture (Delhi), Masters of Architecture (History and Theory) and a PhD in Built Environment from Faculty of the Built Environment, University of New South Wales. Anu has taught in University of New South Wales, University of Tasmania, University of Technology Sydney and University of South Australia, where she has contributed to theory courses and design studios at BArch and MArch Levels. Some of her key research interests include theoretical and cultural history of vision, architectural surface, and its design implications; emergent practices in Australia and Asia; and dress, body, textiles, and architecture. Anu is also a founding editor of *The Eighth Lamp: Ruskin Studies Today* (refereed online journal) and the Associate Editor of *The Oscholars*, a group of journals published by Rivendale Press, UK. She is the winner of 2008 David Saunders Founders Grant (SAHANZ) for completed project titled: *Touching the Surface, Looking for Substance – The Role of the Surface in Australian Architecture from 1993-2008*. See following websites for details on publications. [LinkedIn](#); [Academia.edu](#); [Ruskin Studies Today](#)

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Analytic Sketches, Kirribilli; House Stuff, Hannah Tribe, Tribe Studio

The Shack is presented as domestic architecture without architects by Michael Bogle, complemented by Peter Stutchbury's discussion that regards the shack as the logical response to coastal occupation and economy in Australia. The Terrace, according to Keri Huxley, has changed from its humble beginnings as working class dwellings in the nineteenth century to gentrified commodities in the contemporary Sydney. This is complemented by Hannah Tribe's presentation of a Victorian, a Federation, and a Georgian terrace, which demonstrates the individualization of typologies that appear to have a uniform exterior form. The link between successful Project homes and the involvement of architects and designers with project builders is considered by Dr Judith O'Callaghan. This is accompanied by Tone Wheeler's discussion of Environa Studio's projects homes that seek the middle path of negotiating standardized design of the draftsman and the customized design of the architect. The Portable House according to Megan Martin is an outcome of intersecting political, cultural and economic factors, like the colonial expansion, military endeavour, and gold discovery. Sean Godsell imparts political potency to this typology, as projects such as the Bus Shelter House, Park Bench House, and Picnic Table House respond to the urban infrastructure's resistance to occupation by homeless citizens.

Presented as eight 'conversations' between historians, writers, and commentators on the one hand, and architects, policy makers, and property specialists on the other, the talks close the supposed 'gap' between theory and history, and the practice and the contemporary, as well as that between the ordinary and the innovative. Even though the talks do not overtly engage social and cultural practices of domesticity (based on ethnicity, gender, and class) focusing exclusively on the object, the dwelling, they generate a great deal of optimism by showcasing the breadth and depth of scholarship and expertise that exists on Housing in Sydney.

More information on the talks can be found at:

[Open Lecture Series](#)

[Terrace: Thursday 31 May](#)

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## Wearing it around Your Neck: Sydney Jewellers Craft their Impressions of Architecture and the City

Posted on [August 21, 2012](#) by [Anuradha](#)

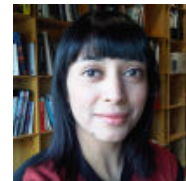
Walking along the Historic Rocks precinct in Sydney, I was lucky to come across a lovely exhibition titled *Architextural*, at the Gallery of Arts and Crafts NSW (31 July-19 August 2012). Curated by Mike Ripoll, the exhibition is of jewellery based on architectural inspirations, featuring works by jewellers/artists Carolyn Delzoppo, Val Aked, Ksenija Benko, Beth Spence, Maret Kalmar, Rosanne Antico Hall, Mike Ripoll, Margaret Conway, Robin Phillips, Laura Haszard, June Higgs, and Ruth Kerrison. While the connection between architecture and fashion, and more recently wearable art has preoccupied design publications, jewellery holds a precious position in its relation to architecture. Architects love and wear jewellery as well as partaking in designing and making it. It is the tactility, the craft value, and the alchemical properties of materials afforded by the object that holds the attraction.



Maret Kalmar; Ksenija Benko, *Elements* (sterling silver, 9ct gold, rubber), Photos: Michael Rippol

The collaboration between Frank Gehry and Tiffanys and Co is well known. Other examples include HK+NP studio, a Vancouver based jewellery design studio that 'utilizes techniques and forms derived from the architectural backgrounds of the partners, Hiroko Kobayashi and Neil Prakash' ([source](#)) and Sydney-based collaborative, Venerari. What is sometimes absent though is the designer/maker's commentary of the built world. Ute Decker's *Architectural Jewellery* exhibited in the London Festival of Architecture 2012 explores the 'relation of ethics and aesthetics in artefacts and the built environment' and the concept of 'social beauty' in her work

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with recycled silver, fair-trade gold, and bio-resin ([source](#)). Put in this context, Architextural is a great discovery – perhaps as yet an undiscovered event in Sydney.

Mike Rippol, curator and jeweller, notes that while nature has served as the source of metaphors and inspiration for jewellers/artists, surely the everyday occupation of constructed and interior worlds informs the artistic imaginary. Conversation with Rippol strengthens my initial view on the connections between the disciplines of architecture and jewellery making – both involve careful material selection, precise processes of joining materials with specific chemical properties, and finish. The exhibiting jewellers/artists adopt distinctive approaches that acknowledge international architectural icons, historical buildings, city, room, home, and gardens, as well as narratives and experiences connected to the built environment. Hence, it is not the copying of forms of iconic buildings but the acknowledgement of the unconscious, incidental, trivial, and experiential dimensions of the built environment that informs these jewellers/artists.

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Michael Rippol, *Lonely Terrace* (in sterling silver, copper, and ebony); Robin Phillips, *Walt Disney Concert Hall 1*, Frank Gehry (sterling silver), Photos: Michael Rippol

*Site Lock Up* and *Wrecking Ball 1* by Kalmar (and number of other pieces, most of which are versions of necklaces) is a re-telling of her partner's experience of construction sites, as destructive, volatile, and unstable territories. Kalmar's *Birds that Lost their Tree* is a story of the removal of the bird's nest, containing within it a profound commentary on biodiversity. Rippol's *After Mackintosh* focuses on the recognisability and scalability of the motif. His *Lonely Terrace* (in sterling silver, copper, and ebony) is a reflection of the MCA façade as the *Fallingwater*, a take on the overlapping planes by Frank Lloyd Wright. Other recognizable icons are featured in other works such as the Robin Phillips's *Walt Disney Concert Hall 1*, Frank Gehry (sterling silver). Rippol's *City of Man* presents the cityscape as overlays as do other works like Laura Haszard's *City*. Benko's *Elements* are a play on the geometric forms that must be negotiated in architectural compositions containing within it also the element of perspectival distortion. Rippol's *Room with a View* is also about forced perspective. My interest in Architextural is underpinned by the spoken and unspoken commentary on the built world by other disciplines and frameworks of imagination and it is really encouraging to discover this hidden body of work.

*Additional Sources:* Please also read Melissa Cameron, 'Examining the connections between architecture and jewellery', *Craft Australia Library series*: [Conference presentations](#) (14 May 2010)

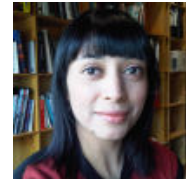
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## Women and the Other Domains of Architectural Production

Posted on December 10, 2012 by Anuradha

### Welcome



Dr Anuradha Chatterjee, a Sydney based academic, and writer/critic, has a degree in Architecture (Delhi), Masters of Architecture (History and Theory) and a PhD in Built Environment from Faculty of the Built Environment, University of New South Wales. Anu has taught in University of New South Wales, University of Tasmania, University of Technology Sydney and University of South Australia, where she has contributed to theory courses and design studios at BArch and MArch Levels. Some of her key research interests include theoretical and cultural history of vision, architectural surface, and its design implications; emergent practices in Australia and Asia; and dress, body, textiles, and architecture. Anu is also a founding editor of *The Eighth Lamp: Ruskin Studies Today* (refereed online journal) and the Associate Editor of *The Oscholars*, a group of journals published by Rivendale Press, UK. She is the winner of 2008 David Saunders Founders Grant (SAHANZ) for completed project titled: *Touching the Surface, Looking for Substance – The Role of the Surface in Australian Architecture from 1993-2008*. See following websites for details on publications. [LinkedIn](#); [Academia.edu](#); [Ruskin Studies Today](#)



Photograph of Florence Mary Taylor, Australia's first qualified female architect Author: Rita Martin, Dorothy Welding and others (created 1920-1955), Source: The State Library of New South Wales

The launch of [Archiparlour](#) earlier this year got me thinking of not only of women in architectural practice, issues of equity, opportunity, and visibility, but also of women's contribution to the broader discourse of architecture. This involves the realms of curating, writing, managing, and marketing architecture. Taking a documentary strategy as opposed to historiographical one, I mapped the lived experience of my

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interactions and collaborations with women in leadership positions in Sydney for over a period of six months, in these other domains of architectural production.

From the middle of year, the [Australian Architecture Association](#) planned the four-part talk series titled *Women Take on Design* that featured Archrival (Claire McCaughan and Lucy Humphrey), Caroline Pidcock, Heather Whitely-Robertson, and Annalisa Capurro. The talk series was as interesting as it was successful. It should be mentioned that Australian Architecture Association, which 'supports discourse and the promotion of architecture in the Australian cultural milieu', is activated by the energetic leadership of Annette Dearing (Founding Director) and Vanessa Couzens (Volunteer, Architect, Designer, Project Manager, and Editor). The Sydney Architecture Festival brought forth the women in the public life of architecture. The festival was organized, managed, delivered, and marketed by Siobhan Abdurahman (Projects Officer, NSW Architects Registration Board) and Gillian Redman-Lloyd (Events & Marketing, NSW Architecture Awards Manager). The range of talks, tours, exhibitions, and workshops aimed to engage the many interests and capacities of its collaborators and audiences. Jennifer Kwok (Manager, Customs House Sydney), is a designer by training yet a strong thinker in built and visual worlds. She has produced many architecture exhibitions such as *Form to Formless*, *Remodelling Architecture*, *Transclimatic* to name just a few, and her creative direction and acumen in production was instrumental in my curatorial contribution to *Inter-action*, the Sydney Architecture Festival exhibition consisting of six independent exhibits. Along similar lines, my collaboration with Ann Quinlan (Program Direction for Architecture, Faculty of Built Environment, UNSW) also informed the curation of *BE X Section*, also a Sydney Architecture Festival exhibition.

Other key contributors to the Sydney Architecture Festival included Joni Taylor, a researcher, writer, and curator focusing on the transformation of the urban environment, curated *The Third Landscape* at the Tin Sheds Gallery. Taylor explains: "The exhibition examines the transformative possibilities for regenerating seemingly negative landscapes of the forgotten and the blighted". As part of the Festival, Annette Mauer, Head of Learning at the Object Gallery, organised a workshop called *Building Connections*, for teachers and students at the Museum of Contemporary Arts Australia. Mauer explained: "The aim of both the workshop and resource was to make architecture accessible to visual arts teachers and relevant to their teaching the Visual Arts syllabus". Dearing and Couzens made a substantial contribution to the Festival by organizing the talk by Ken Yeang as well as the planned walks around key public domains in Sydney. Other contributors to the Festival included Aanya Roennfeldt (Gallery Curator, DAB LAB, UTS), who contributed curatorial insights to William Feuerman's exhibition and talk titled *The Mechanics of Visual Perception*, and Imogene Tudor, whose co-directorial role in [Make Space for Architecture](#) would have been vital to the success of the event, *Public Space: Private Interest*. Unrelated to the Sydney Architecture Festival but coincident with it was the launch of Kylie Legge's book *Doing it Differently*, a well timed publication on urban living and city making, focusing on collaborative consumption (a concept made popular by *What's Mine is Yours* by Rachel Botsman and Roo Rogers).

This piece, which I am sure is full of omissions, suggests the possibility of a more inclusive sociology of practice, which will allow for the expansion of the definition of architectural practice, beyond what is legitimized by the legal status of the architect, such that the other 'stuff' that women do can become included in the 'business' of architecture. That this is a timely argument is evidenced by the talk recently organized at Tusculum (home of the Australian Institute of Architects, NSW Chapter), *What's your architecture, the multifaceted career path that is an architecture degree. The photographer; the journo; the artists; the builder*, which unfortunately failed to acknowledge women's contributions in this area. This piece itself is imperfect because it does not as yet include women in complementary disciplines of photography, teaching, animation, illustration, graphic design, performance, set design, and so on. Perhaps when the picture is complete, we may even discover fuller participation of women in architectural practice.

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Carrot or Stick? If everyone wants to achieve the goal why isn't it smoother getting there?